

An abstract painting featuring a hand in shades of purple and pink, holding a branch. The background is a dense, chaotic web of thin, intersecting lines in various colors including green, blue, red, and yellow, creating a complex, textured effect.

Artcrib'22

**The Mutable
Body**

June 26, 2022

Artcrib'22

Where art, home and community intersect
Claremont, CA

The Mutable Body

Curated by Conchi Sanford
June 26, 2022

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About the Show

Curated by Conchi Sanford, *The Mutable Body* is a group exhibition of artists focusing on the body in constant transition, transforming narratives while shifting them into places of power, giving meaning to the present moment. The artists tackle personal, political and cultural issues in their work, linking the viewer to each narrative. Presumptions and ideas of beauty become subverted as the artists displace the world around the viewer.

Perhaps, we may find beauty, not just in ourselves, but also in an alchemy that could only have been within us, creating power over our own identities, reframing our narrative.

Artcrib is located at Bonehouse Bridge in Claremont.

Artists

Angelica Banales

Ashleigh Clayton

Briar Rosa

Christopher Wawrinofsky

eric beal

Holly Perez

Jacqueline Bell Johnson

Julia Elise Hong

Stephanie Sherwood

Suzanne Gibbs

Tania Jazz Mont

Yadira Dockstader

Performers

Kensaku Shinohara

Zaq Kenefick

Maria Abrahamian

Dylan Marx

Paul Carter

C. Bain

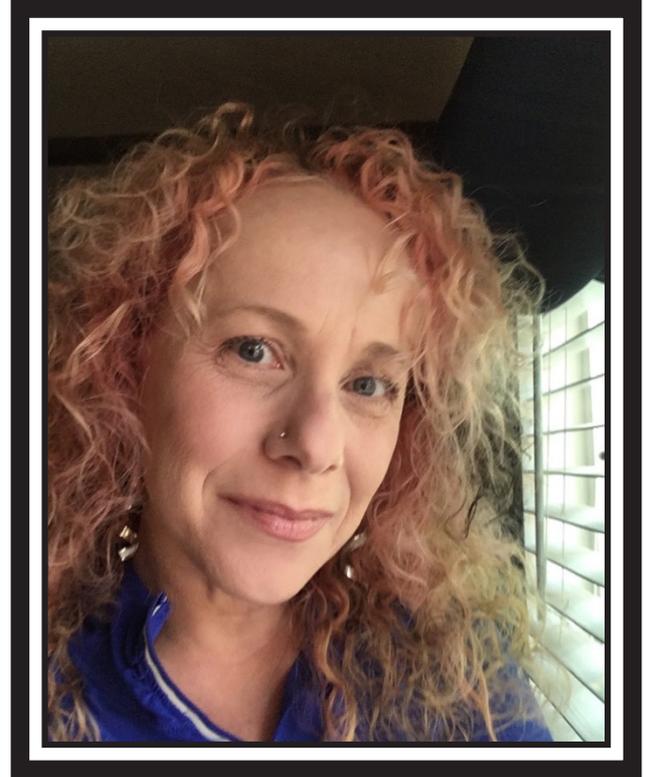


Conchi Sanford

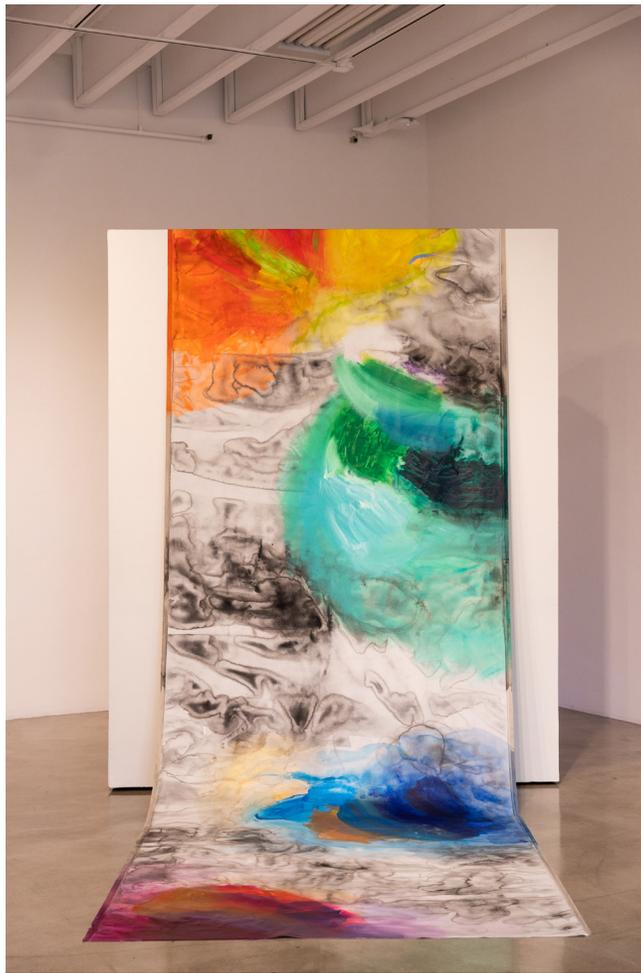
Artist, Curator, Professor of Art and Art History, I am a first-generation American, raised on a Panama Air Force Base, in the U.S. and Madrid. As a daughter of an immigrant mother, my experiences have been amplified by the impact of being a tri-cultural and a multi-ethnic woman. The artwork I create is infused by my training as a painter, blacksmith and designer, along with my artistic beginnings influenced by my mother, an immigrant and artist.

My work focuses on an array of advocacy issues that spawn from personal experiences. The artwork taps into stories of my past and experiences I have had as a bi-national woman and an outcast, an "other," never one or the other, caught in the middle of a vast sea preexisting stereotypes.

In addition to being a professor, an activist and an active artist showing my artwork and curating, I am an Adjunct Professor at Crafton Hills College and Mt. San Jacinto College, teaching an array of Art and Art History courses.



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Angelica Banales

I approach my art practice by observing people, objects and ideas as different forms and intensities of energy, manifested through spectrums of color. It's through the interaction of raw materials (matter) and the manipulation of light (energy) that everything can be conceived and come into being.

The works address different stages of growth and explores how pigment, natural minerals, the materiality of painting and abstraction can come together as correlates of states of consciousness. The work amplifies energy fields in a reflective state experienced while immersing the viewer in color fields.

Through the manipulation of scale, and by extension of our perceptual field, my work signals a potential for the expansion of one's awareness and reflects a dimension of accessibility that is available to us all.

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Ashleigh Clayton

My work is a rejection of reality but it is not a denial of reality. It maps places that others are unable to visit, or even see. My sculptures, drawings, installations, paintings, videos and digital works grow from the remaining shadows of my personal experiences. I acknowledge the reality in which we live and use my art to enhance everyday experiences.

My work is a fantastical carriage to make this absurd ride we are on more intriguing. I do not dispute the cold truth of reality, rather my work searches for meaning, purpose and connections in absurd ways. Art does not always need to be serious; it can be hilarious and silly while still conveying meaning.

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HOT CHILI PEPPER & LIME
ARTIFICIALLY FLAVORED
TORTILLA CHIPS

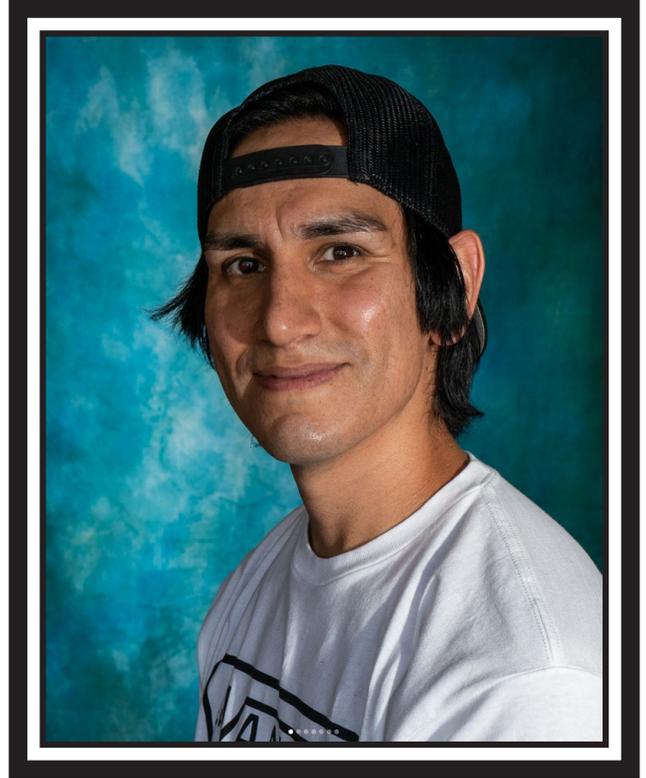
Briar Rosa

I work with a variety of mediums to make paintings, sculptures, drawings, and prints. My work has developed into an exploration of the figure and its historical relationship to symbolism. This relationship is used with a balance of aesthetics, historical juxtapositions, and representational symbolism.

My work incorporates 90's pop aesthetics, Southern California locations, and Chicano symbolism. These themes are an investigation of my nostalgia and youth, specifically from the context of the 1980's and early 1990's, which were formative years for me. This contemporary interpretation of my personal history is both an attempt to show authenticity within the medium, and one of personal identity.

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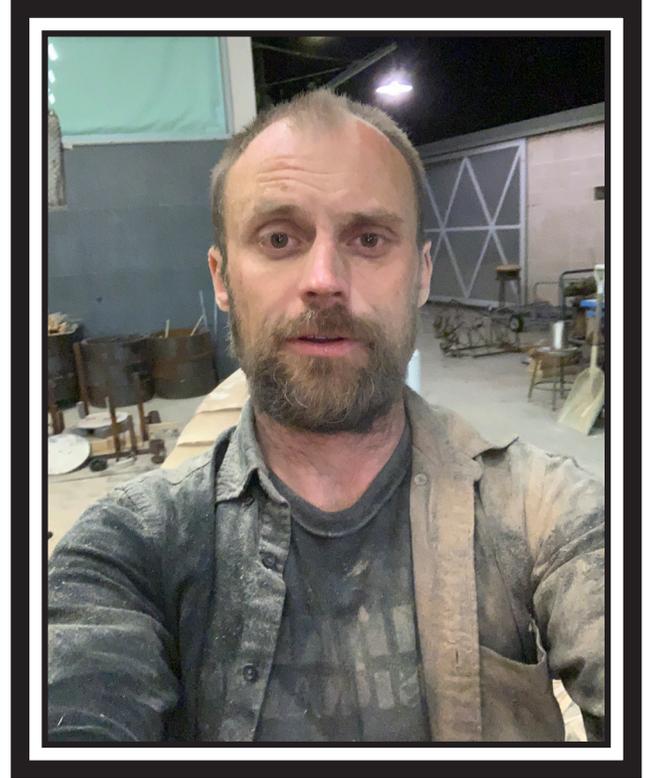


Christopher Wawrinofsky

I awoke from my slumber in MOMA's courtyard with a small crowd of museum patrons snapping pictures of me. I was eternally exhausted while living in New York City and had fallen asleep upon a sculpture. The behavior of these would-be photographers indicated that I had become a part of the work. I was the object reclining atop of the proverbial pedestal à la Franz West. This realization led to an exploration of functional sculpture in chair form.

Historical furniture in museums is frequently placed in some dark out of the way corner. Many of the most moving experiences I've had in museums have been spending time alone with the humble chair. Perhaps it is the museum bench that is the real MVP. At the very least, I wish to make a case that these pieces can be elevated to a place of prominence in any collection. The craft involved in producing them, the inlays, joinery, upholstery, ergonomics, etc., contain every aspect of object making I can recall.

Additionally, they provide the all-important role of allowing the body to rest as one reflects upon the day. Furniture as sculpture is a compelling duality that has propelled it into its own zeitgeist. I invite you to join me in becoming a part of this movement by not moving. As you sit upon any of my chairs, take note of the few that already have an object occupying this coveted space. Each shape will uniquely position your body's posture. Some are not quite so comfortable.





eric beal

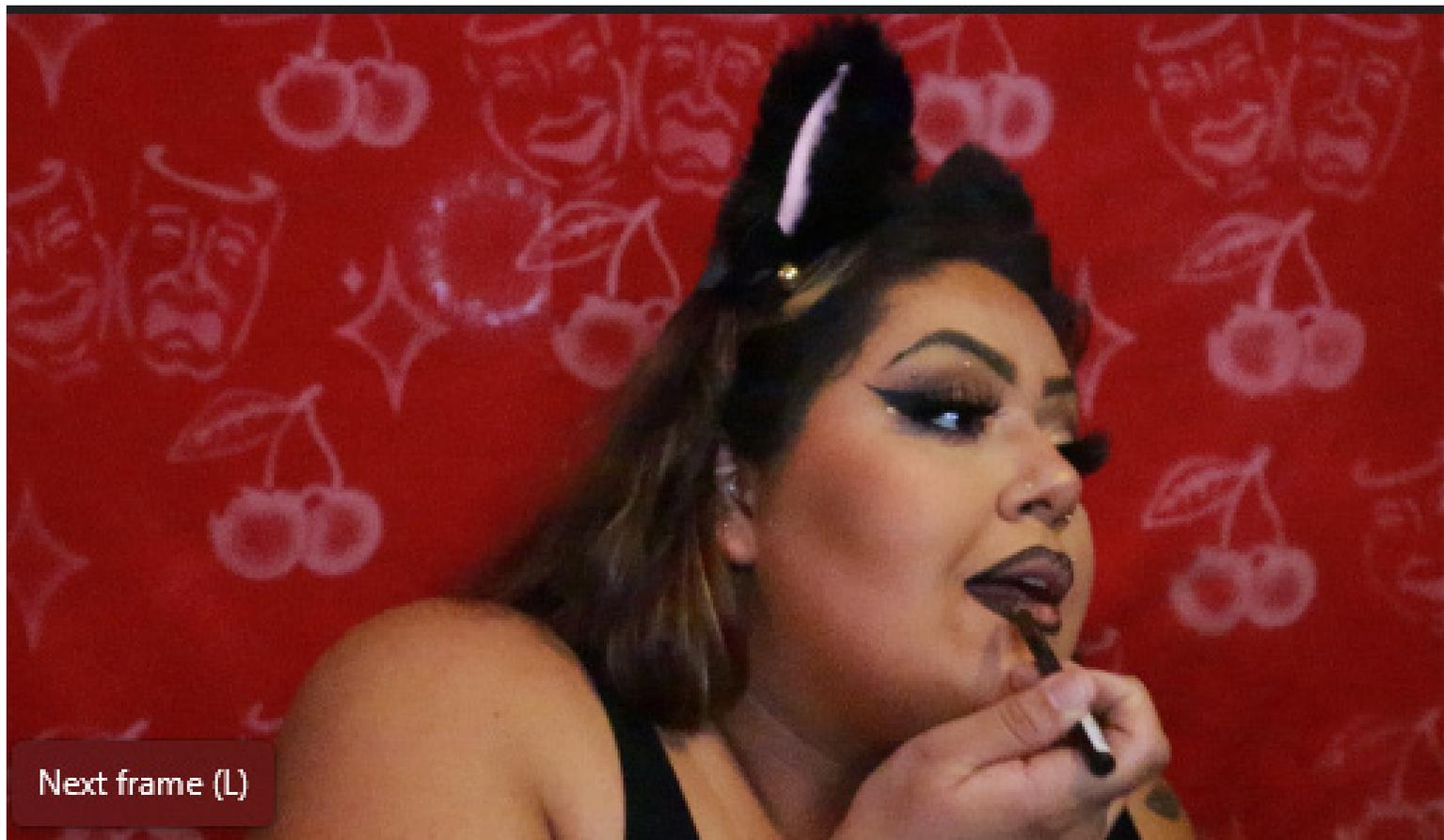
eric beal's work focuses on political topics affecting society at the individual level.

eric is also co-founder of Artscene, a community connecting artists and art-lovers around the world through sharing artists' stories.

Our grasp, 2022 - the raised fist of solidarity is prominent with red rays glowing out from the finger's crevices as a powerful reminder that a better future is within our grasp. The intertwined lines forming the base of the arm represent each individual coming together in unity to recognize our collective power.

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Next frame (L)

Holly Perez

I'm an installation artist and a painter. I paint with fabrics, textures, readymade objects, oils, acrylics, spray paints, airbrush, glitter and whatever I can get my hands on. I've dabbled in video art and sculpture. In any medium, the subject matter has always been based on real-life events, traumas, and conversations I've experienced.

The traumas I've experienced as a brown woman, the toxicity within my Chicano culture, alcoholism, abuse, consumption, arguments and whatever else; I have no issues being confrontational and bringing these traumas to light in an ambiguous approach. Ambiguity has been my approach to keep some aspects private. As an automatic reflex, semiotics has always been a part of my work.

Language, objects, textures, and colors are stand-ins for a situation, person, or people I am representing in my work. My work is a safe space that I created not just for myself, but also for those who view my pieces and can relate. I strive to form connections and have conversations. My work is not just about my culture and myself, I cross boundaries and class brackets because everyone, no matter the culture and color of their skin, can relate in some way.

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Jacqueline Bell Johnson

This work honors women makers and artists, transforming them into contemporary avatars for female deities, legendary and mythological women, and famed historic craftswomen. In my studies of mythology and ancient cultures I often come across essays, lists, and mentions dedicated to deities that oversee one skill or another, only to find that women and female figures are never included or mentioned. I believe this is in part due to many male historians of the past not considering women as makers or skilled, or assuming female = domestic arts, child rearing, and housekeeping. This is my way of highlighting some extraordinary characters from myth, legend, and the past, while showcasing real life artists, whose work inspires. This is an ongoing project that will ultimately culminate in a book.

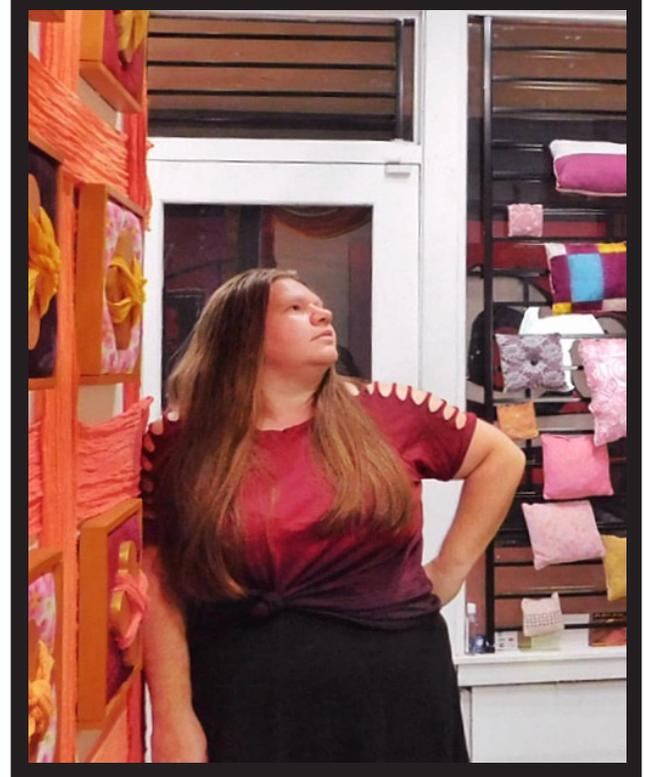
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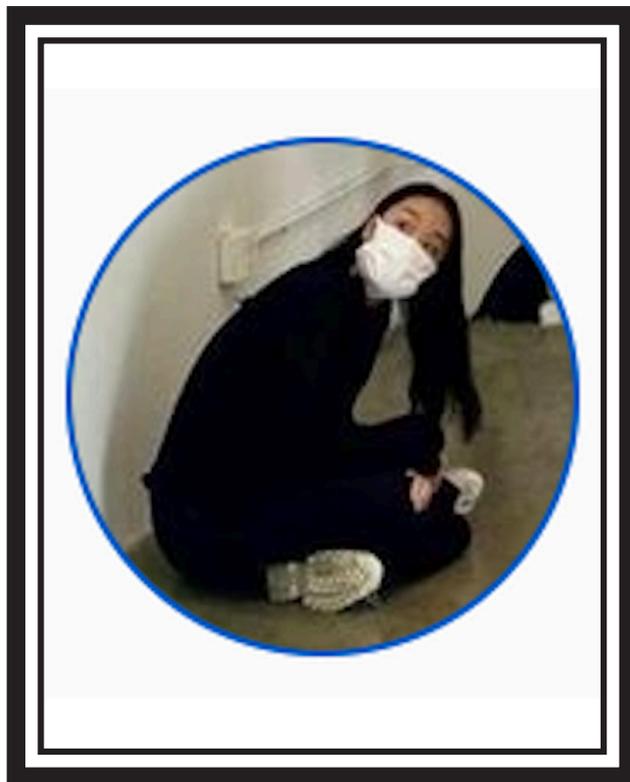


Julia Elise Hong

My work both records and imagines what I consider important moments for the subject (I, the self, the essential being) of the multidimensional background: the subject at the point or commissure between one dimension and another; and spatiotemporal continuity of the subject that runs through multiple dimensions. Some dimensions are of physical reality (e.g., 2D-3D, yesterday-to-day-tomorrow, Seoul-Paris, work-home, the human world-the insect world, I-you), while some others may be of the unknown, the metaphysical, and the extremely distant that feels metaphysical (e.g., the unborn, afterlife, distant memory, distant future). These moments are not without tension as there is no seamless traverse. However, it is also in these moments that I find the subject most immune to definition and objectification. The challenge here is to not mistake 'not definable' and 'not objectifiable' for 'not identifiable.'

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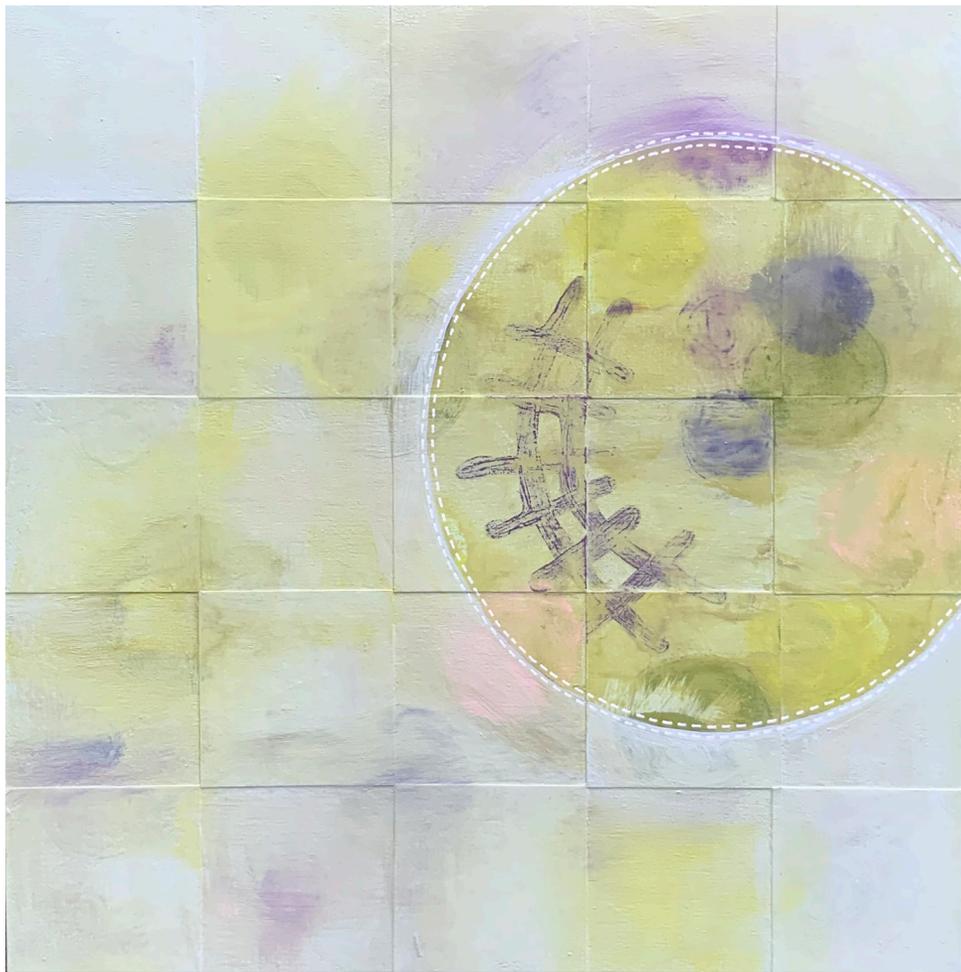
Stephanie Sherwood

The elevation of abject forms fascinates me—fleshy shapes bound within a rigid cage; haphazard fabric, plastic, and paper cast aside in a shopping cart on a sidewalk; overflowing dumpsters. The stark contrast of chaos within a structure strikes an unexpected beauty. My exploration begins with strong lines and progresses with thick paint. Recently, the expression of these fleshy obsessions has manifested into sculptural forms that use base materials such as cardboard and found paper. They have even become urban art interventions on discarded furniture in Los Angeles.

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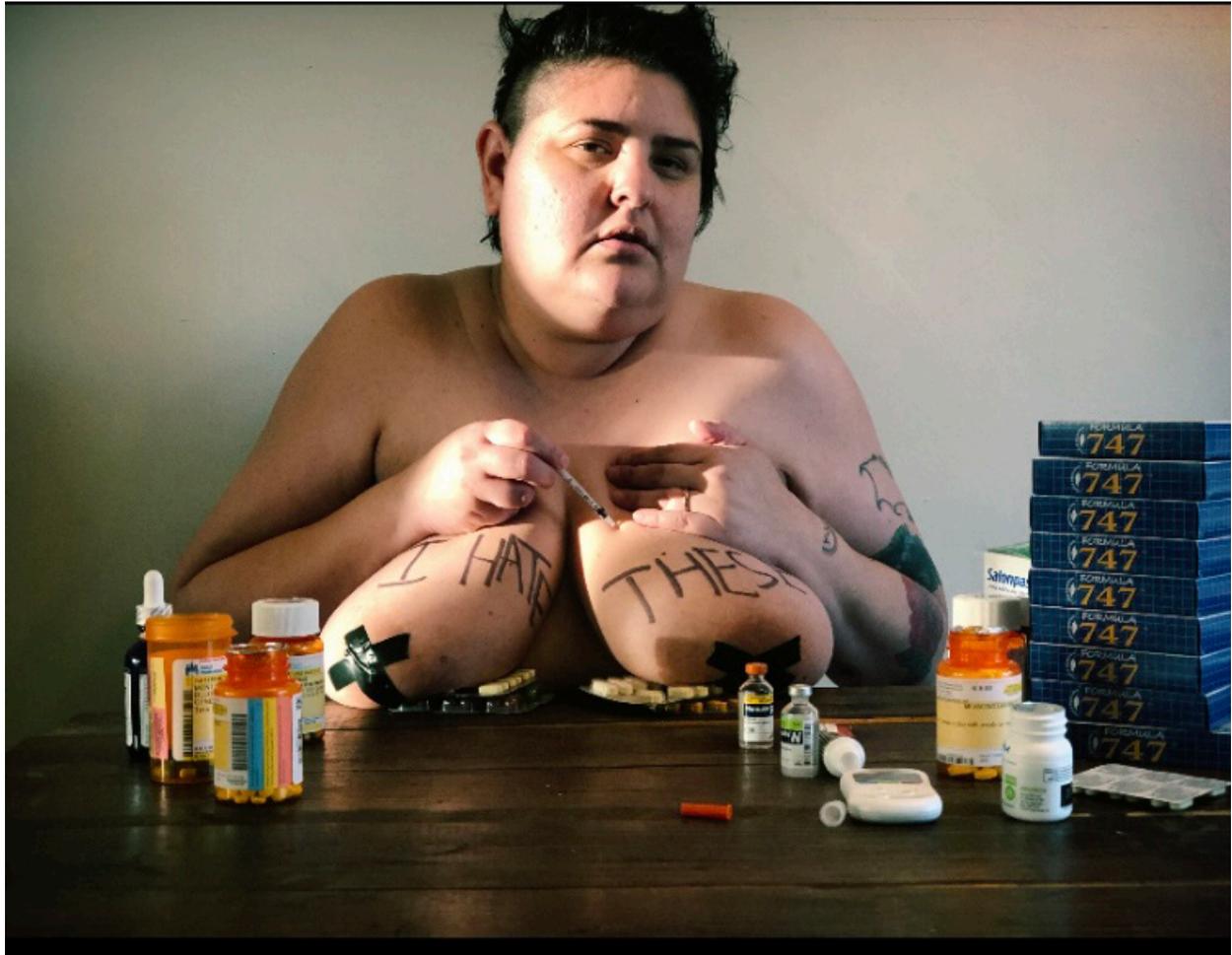
Suzzane Gibbs

The Dot Dilemma series began from a near-childlike exploration. I cut a circle in the center of several rectangular pieces of cardstock of different colors. From there I looked through the world via the dot openings, changing the color of the observational tool to change my perspective. I walked around for months viewing my world through the circular cut-out—like a viewfinder or telescope—but flat and with no magnification. Incessant and curious observation of nothing in particular, until a connection presented itself to me.

While holding my rudimentary tool (and even when I am not), I have a bubble surrounding me in public. I move around as if to say, “don’t come near me, watch out” and at the same time expressing the idea of “I respect your space, your body, and your health.” Sometimes I feel safe. Sometimes I feel anxious. Sometimes I feel angry. Always, I remain curious. With paint, collage, and drawn “stitches” I painted the dilemma of my internal chatter and exploration of the world through cut-out holes in cardboard.

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Tania Jazz Mont

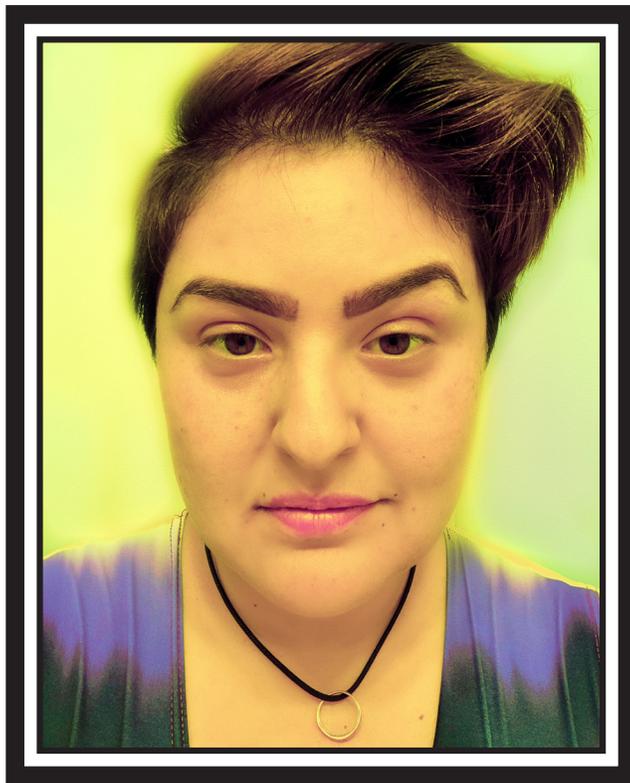
I make large, colorful, and stylized portraits and narratives. My art is done with a purposeful anti-design. I portray my characters in a positive light, almost reverentially, but there's always a wink-wink celebratory tone to my work, humor without mockery. My paintings are celebrations of ridiculousness. My photographs touch on my identity—a mash up of pop culture, queer culture, and traditional Mexican culture.

With this recent body of work, I'm speaking about whom I identify as today, a non-binary lesbian. I have many medical issues but am on the path to a healthier me. "I hate these" was taken about 50 pounds ago. Since then, my health has improved immensely due to lifestyle changes that because of socioeconomics, are often-times difficult for my culture to follow.

I am excited to share that I will be getting top surgery soon, which will be a major weight off of me (LITERALLY). I have the loving support of my teen son, Draven, and my wife, Andrea, who was the photographer for the photos you see today. The LGBTQIA+ community has made gigantic strides, but we still have a long way to go; I will advocate alongside my peers until there is justice for everyone.

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Yadira Dockstader

As a multi-disciplinary artist residing in Southern California, I received my B.A. in Studio Art / Art History with honors from the University of California Riverside. My interdisciplinary approach includes painting, sculpture, video, sound, installation and performance.

I am interested in investigations into how modes of making transverse materials value and meaning. Materials primarily utilized for recent works include paper, plaster, latex, wood and electrical outlets are combined to create a connection between the body and home. Body therapy devices and objects for reproductive labor are repurposed bringing attention to current technologies that are for aiding the body. Raising questions related to the confinement of a body throughout the pandemic, current socio-political constraints and autonomy.

Revealing material's deep implications for the symbolic, conceptual, material and empirical meaning, these themes explore the relationship between matter and documentation of time. Revealing the experience of chronic illness to examine concepts of intimacy and the labor of living with illnesses. Exposing ableism and current socioeconomic circumstances that inhibit those living with hidden disability and bodies in pain.

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Kensaku Shinohara

As a choreographer, I make work about social conflict, hierarchy, power and system. Since artists and audiences of the performance are right in the middle of the landscape of our society, confusion and controversy are inevitable around the performance. I welcome triggering and shaking in the performance experience, and in order to do it, I push the performance by sweatiness, masculinity, athleticism and duration.

noise jam

Kensaku Shinohara

Zaq Kenefick

Maria Abrahamian

Dylan Marx

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Catalog Co-Created by Ashleigh Clayton and Conchi Sanford