

**marie baldwin** / gallery

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presented by Samia Arslane, Editor in Chief, Genlux Magazine  
Elizabeth Baldwin, Owner, Marie Baldwin Gallery

EDVARDA BRAANAAS  
HELEN CHUNG  
KIM KEI  
YEVGENIYA MIKHAILIK  
MEI XIAN QIU  
LOIS SATTLER  
MOLLY SEGAL  
DIANE SILVER  
CAMILLA TAYLOR  
LISA TEASLEY

January 24, 2018 to  
February 24, 2018

# tenwomen

ARTISTS OF LOS ANGELES

An event to benefit:



DOWNTOWN **WOMEN'S** CENTER  
Homelessness ends here.



[www.mariebaldwingallery.com](http://www.mariebaldwingallery.com)  
Instagram: @mariebaldwingallery

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## EDVARDA BRAANAAS

In her decades-spanning practice, raised and educated in the post-modern era, Edvarda is a knowledgeable collector of references from the vast catalogue of art. They draw heavily upon the world of art history and literature. Towering figures such as Sappho, Dostoevsky, Nabokov, and Homer are inspiration keys.

Influence by painters like Balthus, Paola Rego, Paul Delvaux, and Tamara de Lempicka, has played a major role in her artistic approach to her intriguing works. Edvarda is from Norway and is now living in Downtown Los Angeles.

Edvarda started her artistic life and career at Scoula Internazionale di Grafica in Venice, Italy, at 19. She has a Master's degree in painting from The National Academy of Fine Arts in Oslo, and a BA in Art History from University of Oslo. Since the early 1990's she has exhibited in numerous separate and collective shows in Europe and now Los Angeles.



**Hello it's me**  
Oil on canvas  
58" x 52"  
\$15,000



**Ex Libris**  
Pastel on paper  
40" x 30"  
\$5,500



**After Pollaiuolo #1**  
Pastel on paper  
40" x 30"  
\$7,000

HELEN CHUNG

Born in South Korea, and immigrated to the U.S. in her childhood, Helen Chung is an interdisciplinary artist who explores multi-dimensional forms of mediums, while underlining the images and sculptures with philosophical context. Expounding on subjects of popular culture, literature, and science, Chung's projects draw from her accomplishments as an international shoes and accessory designer.

Chung earned her BA from Art Center College of Design in Pasadena and Fashion Institute of Design and Merchandising. She continued with postgraduate studies in philosophy at UCLA.



**Yves Klein Blue (YKB)**  
46" x 36"  
Inkjet print on canvas,  
acrylic paint  
(2016)  
\$5,000



**Rave Party**  
46" x 36"  
Inkjet print on canvas, acrylic paint  
(2016)  
\$5,000



**Red**  
46" x 36"  
Inkjet print on canvas, acrylic paint  
(2016)  
\$5,000



**Autumn Leaves**  
46" x 36"  
Inkjet print on canvas, acrylic paint  
(2016)  
\$5,000



**Dries Van Noten**  
46" x 36"  
Inkjet print on canvas, acrylic paint  
(2016)  
\$5,000

## KIM KEI

Kim Kei evokes the body without depicting the figure as a form. The body is implied by mimicking the skin's surface and the gesture of the form depicted. Our skin contains the interior and is the point of contact with everything outside ourselves specifically one another. Kei creates sculpted, simulated skins that are inked and pressed to paper leaving a precise impression. The paper captures the cracks and wrinkles, the body's acquired marks though time, injury, repair, and illness. Encompassing spaces between vulnerability, invasiveness and tenderness, the unnameable forms unfurl, contort, meet, and touch seemingly of their own vitality. The opportunity for empathy in looking closely and the intimacy being seen transmutes shame into a resilient, forceful affirmation. Creases strike through the form revealing what we attempt to keep hidden bringing these unruly parts of ourselves fully to the surface communicating a body in motion as if to say, "It's okay to look, we're still alive and notice how we're touching."

Kei (b.1981, Corpus Christi, TX) lives and works in Los Angeles. She received her BFA from the San Francisco Art Institute. She has had solo shows at The Irvine Fine Arts Center (Irvine, CA) (2017) Brandstater Gallery (Riverside, CA) (2016), Alter Space (San Francisco) (2015), and Bustamante Gill, (Los Angeles) (2014).



Ink on paper  
40 1/4" x 36"  
(2016)  
\$2,500



Ink on paper  
41" x 39"  
(2016)  
\$2,800



Ink on paper  
22" x 30"  
(2017)  
\$1,800



Digital  
c-print  
36" x 24"  
Edition 5/6  
Edition 6/6  
\$1,800



Ink on paper  
30" x 22 3/8"  
(2016)  
\$1,800



Ink on paper  
24" x 18"  
(2017)  
\$1,600



Ink on paper  
30" x 22 3/8"  
(2016)  
\$1,800

YEVGENIYA MIKHAILIK

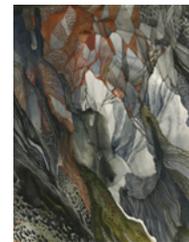
Yevgeniya Mikhailik (b. 1987, Russia) lives and works in Orange County. She earned her BFA and MFA from California State University, Long Beach and has exhibited in Los Angeles, Orange County, New York, San Francisco and Rome. She has created several public murals and has had her work featured in local, regional and international publications. Mikhailik is the curator at the Irvine Fine Arts Center and teaches at the California State University, Long Beach School of Art.



**Estuaries**  
Watercolor and  
graphite on  
clayboard  
12 x 12"  
(2015)  
\$1,000



**A Fragile Permanence**  
Watercolor, ink, graphite  
on clayboard  
16" x 20"  
(2013)  
\$900



**Accumulation II**  
Watercolor, ink,  
graphite on  
clayboard  
5" x 7"  
(2013)  
\$500



**The Unknown**  
Watercolor  
and graphite  
on clayboard  
9" x 12"  
(2014)  
\$1,200



**Formation**  
Watercolor,  
ink and  
graphite on  
clayboard  
5" x 7"  
(2013)  
\$500



**Severance**  
Watercolor  
and graphite  
on clayboard  
12" x 16"  
(2014)  
\$1,200



**Another Time  
(Promise)**  
Watercolor  
and graphite  
on clayboard  
12" x 12"  
(2014)  
\$850

“Let a Thousand Flowers Bloom,” a series of photographs portraying a Chinese takeover of the United States, is a popular partial Western misquotation of Mao Zedong’s “Let a Hundred Flowers Blossom, Let a Hundred Schools of Thought Contend.” Taken from classical Chinese poetry, Mao used this slogan to proclaim a great society where arts, academia, and “a hundred schools of thought contend.” As a result, artists and academics came out of hiding and there was a brief flowering of culture.

In the photographs, hidden political dangers are suggested and must be addressed urgently, but are put aside momentarily, subsumed to the romance of “the beautiful idea.” The models for the imagery are Pan Asian American artists, and academics specializing in Chinese culture, the very group at risk in a Hundred Flowers Movement. The costumes are discarded U.S. military uniforms, cheongsams constructed for the photographs, and Chinese mock ups taken from a Beijing photography studio, specializing in getups for foreign tourists to re-enact Cultural Revolution Propaganda imagery.

Growing up in Java as a third generation Chinese Diasporic minority during a time when being Chinese was unlawful, Qiu reconstructed the unknown, fantastical notions of culture, self invented and — by dissecting essential archetypes, revelatory and iconic. This type of flexible self view and easy piercings of notions of the impermeable interior self, are in keeping with the new contemporary landscape of commonplace transience and a growing global mono culture.



**The Nymph of the River Luo; Summer**  
Photograph on Plexiglass substrate  
40" x 40" (1/5)  
\$5,990  
*Also available:*  
30" x 30" (1/5)  
\$4,990  
(2014)



**The Nymph of the River Luo; Autumn**  
Photograph on Plexiglass substrate  
40" x 40" (1/5)  
\$5,990  
*Also available:*  
30" x 30" (1/5)  
\$4,990  
(2014)



**This Way to Paradise**  
Photograph on Plexiglass substrate  
60" x 40"  
(ed. 2-5 of 5)  
\$6,700  
*Also available:*  
36" x 23"  
(ed. 3-10 of 10)  
\$4,990  
(2012)



**The Lovers**  
Photograph on Plexiglass substrate  
30" x 30"  
(ed. 2-5 of 5)  
\$4,990  
*Also available:*  
40" x 40"  
(ed. 1-5 of 5)  
\$5,990  
(2012)

LOIS SATTLER



Lois Sattler has had a life long love for art. She spent many years studying painting, drawing and sculpture, which eventually led to her unusual style of handbuilt ceramics. Her work, strongly influenced by her love of nature, can be seen in museums and galleries around the world.

Face wall sculpture  
in porcelain  
19" x 9"  
\$1,050



Platter in  
white porcelain  
with gold and  
silver luster  
12" Round  
\$695



Platter in white porcelain  
with gold luster  
14" Round  
\$695



Platter in dark  
porcelain with flower  
14" Round  
\$695



Face wall plaques  
in porcelain  
13" x 3"  
\$225  
13" x 5"  
\$225



Orchid pot  
in porcelain  
10" x 11"  
\$1,050



Candle holders  
in white porcelain  
with gold luster  
\$325



Porcelain  
bowl  
with gold  
luster  
13" Round"  
\$1,050

## MOLLY SEGAL

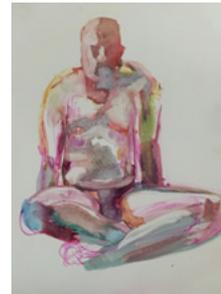
“What is the cost of intimacy? I’m interested in the places where boundaries begin to blur and bleed. Where we become impossibly intertwined with others and what happens when that connection is lost. I stage these explorations in a drought-ridden California landscape. Oil fields, dying thistles, cacti, and cockroaches, serve as reminders of our cyclical interdependence. But they also suggest how fragile our connections are. The things that give us strength leave us vulnerable. Our reserves are finite.”

MOLLY SEGAL

Molly Segal grew up in Oakland, CA. She received her BFA from the California College of the Arts and her MFA from the School of the Museum of Fine Arts, Boston. Her paintings have recently appeared in group exhibitions at Charlie James Gallery (Los Angeles 2018), Zevitas Marcus (Los Angeles 2017), iartcolony (Rockport 2017), BLAM (Los Angeles 2016) and Betti Ono Gallery, (Oakland 2016). Segal’s painting and writing have been featured in publications including Venison Quarterly, Lapham’s Quarterly, Full Blede, and Reflections of The Burden of Men. She dislikes small talk, but is happy to discuss your dating life, class, race relations, or your mom.



**Permission**  
Watercolor and oil on paper (in frame)  
20" x 16"  
(2015)  
\$5,000



**Tell Me All the Things**  
Watercolor and gouache  
on paper  
14" x 11" (in frame)  
(2017)  
\$750



**Notes From the Ground, Los Angeles**  
Watercolor and gouache on paper  
87" x 60"  
(2017)  
\$5,000



**The Other Shoe**  
Watercolor and  
gouache on paper  
33" x 46.5"  
(2016)  
\$2,000



**Still Standing (Flowers for Difficult Women)**  
Watercolor and gouache on paper  
60" x 48"  
(2017)  
\$2,000

DIANE NEBULON SILVER

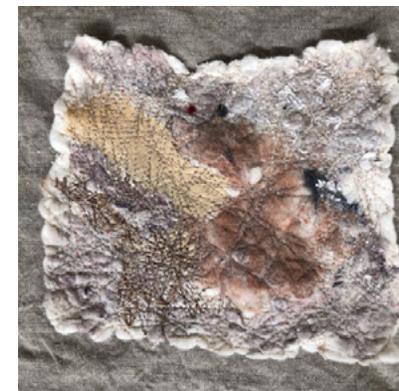
Diane Nebolon Silver contrasts the civility and straightforward approach of the virtual world, specifically the code that represents it, with the physical world of investigating woman's work through repetition. Baking bread daily and utilizing stitch work, machine or hand based, she attempts to understand the complexities of feminist thought and what that means in a historically divisive and uneven relationship between the sexes. Silver explores this theme through the recreation of tasks that have traditionally been designated to women. By baking bread daily, she intends to speak for a history of gendered division of labor. After each bread is baked, the parchment that it was baked on is saved as a reflection or documentation of the performance. In this way, the oven (which functions like a printing press) and the sewing machine act as conduits for communication. As Silver continues to bake and sew, she creates books and stitched wall hangings to display these repetitions.

In conjunction with this, Silver has been exploring the female body and how it has historically been manipulated (utilized, harmed, stitched, viewed, over-sexualized, coveted, scorned, derided, enhanced). She is investigating this subject through ceramic objects she calls "Pod Casts" and wall hangings. These objects obliquely reference the female anatomy and are organically constructed using clay, fabric, thread and wax.



**Hanging Pod Casts/  
Pod Cast Series 2018**  
*Showing 1 in a series of 11*  
Thread, Ink, Fabric, on Linen  
and Cotton Batting  
(2018)  
\$925 each

**Laundry 2018**  
*Showing 1 in a series of 6*  
Do Not Iron  
Lint, Thread on Cotton Batting  
6" x 6"  
(2018)  
\$325 each



**Ceramic Casts/  
Pod Cast Series 2018**  
Clay, Cotton Wool  
6" x 1" x 1"  
(2018)  
\$150 each

CAMILLA TAYLOR

I was born in northern California and when I was 7, my parents felt god told them to move to the conservative town of Provo, UT, where we were disappointed by the snow and the culture. My family was LDS (Mormon) and we attended church and avoided swearing and coffee until my mother split from my father and the LDS church, to form her own small cult like religion. Both faiths stressed the immanency of the end of the world, and we prepared for the fall of society by grinding our own flour to make our bread, among other self reliant skills. I used to be able to write fluently in Deseret, the alphabet invented by the early Mormon Church, but I've mostly lost the skill over time.

My high school art teacher introduced me to printmaking on a creaky letter press, and it was while on a senior trip to Los Angeles that I decided to become an artist. The purpose of the trip was to view the Van Goghs on exhibit at the Getty, but it was the hoarder's garage as sculpture Central Meridian by Michael C. McMillen at LACMA that made me fall in love with the possibilities of art.

I now live in downtown Los Angeles with my partner and two cats and I love it here.



**Unravel (B)**  
Relief print on cotton muslin, welded steel  
4' x 6" x 6" (each figure)  
(2011)  
\$800/each



**Hush**  
Ceramic, linseed oil based graphite intaglio ink  
24" x 15" x 14"  
(2017)  
\$9,000



**Overnight Guest**  
50 cartonnage heads  
Dimensions variable upon installation  
(2013-2016)  
5 for \$750



**Sisters, 1 & 2**  
Cast pewter  
10.5" x 3" x 4"; 11" x 3" x 4"  
(2015)  
\$2,000 each, \$3,800 pair



**Remain**  
Fabric, welded steel infrastructure  
70" x 14" x 10"  
(2017)  
\$3,800

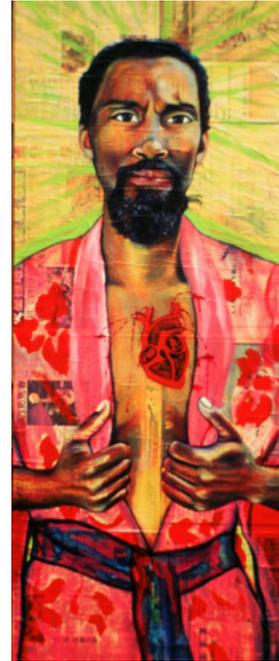
Photos by Justin Schaefer

## LISA TEASLEY

Lisa Teasley is a Los Angeles native and UCLA graduate. Her first one-woman show was at the Watts Towers Art Center, curated by lauded Los Angeles artist John Outterbridge. Her group shows include Brockman Gallery, the LACMA rental & sales gallery, the Multicultural Center Gallery at the University of California, Santa Barbara and the Pittsburgh Center for the Arts. She was a member of the former art collective HOWDOYOUSAYYAMINAFRICAN, who debuted their first work at the 2014 Whitney Biennial. Lisa Teasley also recently performed at the Broad Museum's 2017 Summer Happenings and is currently in rehearsals for the Broad performance art production, *Gifts of the Spirit*.

Lisa Teasley is also an award-winning novelist, short story and documentary writer; her debut story collection GLOW IN THE DARK won the Gold Pen and Pacificus Foundation awards; her novels DIVE and HEAT SIGNATURE have received both national and international critical acclaim from publications such as the New York Times, Los Angeles Times, and Washington Post. She is the writer and presenter of BBC television documentary "High School Prom."

Lisa has mentored at the Youth Mentoring Connection and has taught in Juvenile Hall programs, the Children's Lifesaving Foundation, and for philanthropists Rainn Wilson and Holiday Reinhorn's non-profit LIDE school for girls in Haiti, among other charitable organizations.



**Bleeding Heart**  
50" x 20"  
Oil and Mixed Media on Canvas  
\$1,200



**Venus of Culver City**  
50" x 40"  
Acrylic on canvas  
\$2,000

**Thank you for being part of the premiere for the “tenwomen” exhibit. This unique exhibition will benefit the Downtown Women’s Center and CASA of Los Angeles. We are grateful for your support to affect change through art and community.**

**Who are “tenwomen”?**

**“tenwomen” is 10 talented Los Angeles artists presenting art that expresses a myriad of women’s issues, all so timely for right now.**

**Why “tenwomen”?**

**Few people can ignore the latest headlines that share the plight of women who have suffered various levels of loss, shame, abuse, and even violence. The Trump-era ushered in an end to that silence when immediately women began to organize, march and eventually find the courage to sound off about the injustices and inequalities in society, politics, our workplace and home life. Women have been roused to share their stories and their power. “tenwomen” is part of that movement.**

**“tenwomen” Empowers**

**Why do many women give up or not share their voice? Why do many women lack the confidence and sense of self-worth? “tenwomen” offers reflection and hope for this overdue conversation and for future change. By showcasing the works of “tenwomen,” we can educate through art. We can help those who remain silent.**

This show is dedicated  
to all of us.

