

Mike Cloud is an American painter living and working in Chicago, Illinois. He earned his M.F.A. from Yale University School of Art and his B.F.A. from the University of Illinois-Chicago. His work has been exhibited nationally and internationally at P.S.1, NY; the Studio Museum in Harlem, NY; Danubiana Meulensteen Art Museum, Slovak Republic; Honor Fraser Gallery, CA; Thomas Erben Gallery, NY; Good Children Gallery, LA; Marianne Boesky Gallery, NY; White Columns, NY; Max Protetch, NY; Apexart, NYC. Cloud has been reviewed in the New York Times, Art in America, Art Review and featured in the publication *Painting Abstraction* by Bob Nickas, published by Phaidon Press. His awards include the inaugural Chiaro Award from the Headlands Center for the Arts, an artist Fellowship from the New York Foundation for the Arts, the Barry Schactman Prize in Painting from the Yale University School of Art as well as the Grace Holt Memorial Award in African American Issues from the University of Illinois, Chicago. His work is held in private and public collections including The Bronx Museum (New York, NY), Lincoln Center (New York, NY) and the Metropolitan Museum of Art (New York, NY). Cloud has lectured extensively on his work and contemporary theoretical art issues at the Jewish Museum, Mason Gross School of the Arts at Rutgers University, Yale University, Cooper Union, Bard College, Kansas City Art Institute and the University of New Orleans. He is currently an assistant professor at the School of the Art Institute of Chicago.

Matt Phillips is a painter living in Brooklyn, NY. His works often employ fundamental elements of painting: simple shapes, modulated values and color relationships. These rather rudimentary components are combined and remixed to produce unexpected outcomes. Color, shape, mark and form engage one another in both strange and familiar ways, becoming tense, humorous, quirky and ultimately meaningful. Phillips has had solo exhibitions at Reynolds Gallery, Richmond, VA; Direktorenhaus Museum, Berlin, Germany; Studio d'Arte Raffaelli, Trento, Italy; Devening Projects, Chicago, IL, University of Maine Museum of Art, Bangor, ME; and Steven Harvey, New York, NY. He has participated in group exhibitions at Nino Mier Gallery, Los Angeles, CA; Hollis Taggart, New York, NY; Jeff Bailey Gallery, Hudson, NY; and Ampersand Gallery, Portland, OR. Phillips has been an artist-in-residence at Yaddo and the MacDowell Colony. Phillips is a professor of art at Fashion Institute of Technology (NY, NY).

Jonathan Ryan was born 1989 in Buffalo, NY. He received his BFA from Louisiana State University and his MFA from Tyler School of Art at Temple University. Ryan has exhibited across the US, including a solo show at the Landing (2019), a two-person exhibition with Mattea Perrotta at the Landing (2018), and exhibitions at Tiger Strikes Asteroid (Los Angeles, CA), The Brand Library (Glendale, CA), Gallery ALSO (Los Angeles, CA), Seymour 2017 (Los Angeles, CA), Field Projects (New York, NY), San Diego Art Institute (San Diego, CA), and the Woodmere Art Museum (Philadelphia, PA). He has received fellowships and awards from Woodmere Museum of Art, Tyler School

of Art, Vermont Studio Center, and LSU School of Art. Ryan lives and works in Los Angeles, CA.

Amanda Valdez received her MFA from Hunter College in New York City and her BFA from The School of the Art Institute of Chicago. Her most recent solo exhibitions include *Gratitude* at Denny Dimin Gallery in New York, *Piecework* at the Heckscher Museum of Art in Huntington, New York, *Rattle Around* at KOKI Arts in Tokyo, *Wild Child* at the Landing Gallery in Los Angeles, and *Ladies' Night* at the Mead Art Museum at Amherst College. Valdez has received artist residencies at the Joan Mitchell Foundation, Bemis Center for Contemporary Arts, Byrdcliffe, MacDowell Colony, and Yaddo. She has received grants from the Joan Mitchell Foundation, New York Foundation for the Arts, Hunter College, the School of the Art Institute of Chicago, and the 2011 College Art Association MFA Professional-Development Fellowship. Her work is included in the collections of the Heckscher Museum of Art, Mead Art Museum at Amherst College, Davis Museum at Wellesley College, and Time Equities, Inc. in New York. Valdez's work has been featured or reviewed in the *LA Times*, *Brooklyn Rail*, *Whitewall*, *Newsday*, *Galerie Magazine*, *ARTNews*, *Forbes*, *Paper Magazine*, and *The Stranger*, among others.

Yevgeniya Baras received an MFA in Painting and Drawing from the School of the Art Institute of Chicago, and a BA in Fine Arts and Psychology as well as an MS in Education from the University of Pennsylvania. Baras uses a variety of material in her paintings, including wood, stones, and fabric. Her paintings often include lettering from the roman and Cyrillic alphabets. These language fragments, combined with the sunken personal objects, helps the work to feel intensely personal, but still private. Her work has been included in numerous exhibitions, including recent group exhibitions at Gavin Brown Enterprise, Murray Guy, White Columns, Sperone Westwater, NY and Galerie Kornfeld Berlin, as well as solo exhibitions at 68Projects, Berlin; Nicelle Beauchene Gallery, NY; and Steven Harvey Fine Art Projects, NY. In 2018 Baras received a grant from the Pollock Krasner Foundation and in 2014, she was awarded a Rema Hort Mann Foundation Emerging Artist Grant. The artist recently completed residencies at the Chinati Foundation in Marfa, TX, the Sharpe-Walentas Studio Program in New York, NY, and the MacDowell Colony Residency in Peterborough, NH. Baras was a co-founder of the artist-run gallery Regina Rex, and lives and works in New York City.

Jeremy Anderson (1921-1982) was born in Palo Alto and raised in Northern California. He served in the U.S. Navy as a sonar technician during World War II and taught sculpture at the California School of Fine Arts, University of California Berkeley, and the University of California Davis. He began making sculpture in the late 1940's and developed a highly unique language of hand-carved surrealist forms and figures. Anderson's work seamlessly combines a sense of functionality and spirituality as he

was influenced by mythopoetic abstraction, ancient weapons, Oceanic/African statuary, and ritual stone formations. Anderson had solo exhibitions at the Oakland Museum of California, the Monterey Museum of Art, the Museum of Contemporary Art Chicago, the University of California Davis, the San Francisco Museum of Art, as well as Dilexi Gallery, San Francisco, CA and Braunstein Gallery, San Francisco, CA. His work was included in *What Nerve! Alternative Figures in American Art, 1960 to the Present* curated by Dan Nadel at Matthew Marks, NY, in 2015; *Pacific Dreams: Currents of Surrealism and Fantasy in Early California Art 1934-1957* at the Oakland Museum, UCLA Hammer Museum of Art and Nora Eccles Harrison Museum of Art, UT, in 1995; *FUNK*, University Art Museum, Berkeley, and Institute of Contemporary Art, Boston and *American Sculpture of the Sixties*, Los Angeles County Museum of Art and Philadelphia Museum of Art both in 1967. His work is included in the collections of the Museum of Modern Art, NY; Dallas Museum of Art, TX; Norton Simon Museum, CA; the Oakland Museum of California, CA; and the San Francisco Museum of Modern Art.

Doyle Lane (1925-2002) has works in the permanent collections of many museums, including the Smithsonian, LACMA and the California African American Museum. His mural *Red Wall* is on permanent view at the Huntington Museum in Pasadena. Most active in the 1950s-1970s, L.A.-based Lane made clay paintings, pots and murals that are vivid expressions of California Modernism. He used clay as a vehicle for his groundbreaking innovations in glazing, building surfaces that highlight and celebrate the natural irregularities in the materials he used. Lane's clay paintings, murals and mosaics were made to be suited for either inside or outside installation. Lane meant his larger works—especially the murals and mosaics—to interact with the natural world. Said Lane, “Why not take paintings out of doors where one may sit and watch the changing play of sunshine on the glazes, and thus have changes of mood during the day?” Lane's work was featured in *California Design, 1930-1965* at LACMA in 2011; during his lifetime, he exhibited at the Pasadena Art Museum (1950), the Ankrum Gallery (1967), Brockman Gallery (1968), and the Mills College Art Gallery (1970). Lane graduated from the University of Southern California before beginning his career as a ceramic artist.