

Jonathan Hopson Gallery

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NADA MIAMI 2022

Booth 8.01 Artist Bios

30 November - 03 December

Debra Barrera | Chelsea Culprit | Jennifer Ling Datchuk | Julie DeVries | Lois Dodd
Cheryl Donegan | Shana Hoehn | Julianna Huxtable | Lisa Lapinski | Emily Peacock | Mia Sandhu

Debra Barrera

Corpus Christi, 1984

Debra Barrera is a conceptual artist whose multidisciplinary practice focuses on her identity as a Mexican-American Latina, reimagining the art historical canon, male/female idealizations and their conflicts.

Her work employs formal methods like hyper detailed drawing and traditional photography, and informal methods such as found objects or ephemeral sculpture.

In every work there are layers of spatial, historical, and conceptual information for a viewer that can be guardedly deceptive and willingly vulnerable at once - a disruption of the expected landscape.

Debra Barrera lives and works in Houston, Texas. She graduated with an MFA from the University of Houston in 2010 and has had numerous exhibitions nationally including the Contemporary Arts Museum Houston, the San Diego Museum of Art, and the Art Museum of Southeast Texas. Her work is in the permanent collection of the Museum of Fine Arts Houston and the Tyler Museum of Art.

In 2015, Barrera was artist-in-residence at Rice University's Department of Physics and Astronomy and her work there is now a part of the public art collection. In 2019 Barrera received a prestigious Joan Mitchell Grant.

Chelsea Culprit

Paducah, 1984

Chelsea Culprit's work entangles representations of the body's capacity for work, play, display, expression, the performed authenticity of identity, and the intractability of freedom and personal bondage. Moving freely between the pictorial imagery of folk art and the materiality of the real world, Culprit's works are composed of feelings as much as descriptions.

Solo exhibitions of her work include: *Queer Thoughts* in New York (2022) and *Morán Morán* in Los Angeles (2022); *Malas Madres* at Lulu in Mexico City (2019); *Fear of Seduction* at *Queer Thoughts* at Maureen Paley in London (2019); *DMing Purgatory* at *Queer Thoughts* in New York (2018); *Fishnets* at *Uma Certa Falta de*

Coerencia in Porto, Portugal (2017); *Right to Remain Elegant* at *Galeria La Esperanza* at *Barba Azul* in Mexico City (2017); and *Miss Universe* at *Yautepec* in Mexico City (2016).

Culprit's work has been featured in group exhibitions at: *Tank* in Shanghai (2021); *Museo Arte de Zapopan* in Guadalajara, Mexico (2020); *Palais de Tokyo* in Paris, France (2019); the *Museum of Modern Art Warsaw* in Warsaw, Poland (2019); *Revolver Gallery* in Lima, Peru (2019); the *Australian Centre for Contemporary Art* in Melbourne, Australia (2018); the *Museo de Arte Carrillo Gil*, México City (2018); and *Jonathan Hopson Gallery*, Houston (2016).

Jennifer Ling Datchuk

Warren, 1980

Jennifer Ling Datchuk's work is an exploration of her layered identity – as a woman, a Chinese woman, as an “American”, and as a third culture kid. Trained in ceramics, Datchuk works with porcelain and other materials often associated with traditional women's work, such as textiles and hair, to discuss fragility, beauty, femininity, intersectionality, identity, and personal history. Her practice evolved from sculpture to mixed media as she began to focus on domestic objects and the feminine sphere. Handwork and hair both became totems of the small rituals that fix, smooth over, and ground women's lives. Through these materials, she explores how Western beauty standards influenced the East, how the non-white body is commodified and sold, and how women's globally, girls' – work is still a major economic driver whose workers still struggle for equality.

Jennifer Ling Datchuk, based in San Antonio, holds an MFA in Artisanry from Dartmouth and a BFA in Crafts from Kent State University. She has received grants from the Artist Foundation, Artpace, and the Linda Lighton International Artist Exchange Program. She has attended residencies at the Kohler Arts Center, at Künstlerhaus Bethanien, the Pottery Workshop, Vermont Studio Center, European Ceramic Work Center and Artpace.

In 2017, she received the Emerging Voices award from the American Craft Council and in 2020 was named a United States Artist Fellow in Craft.

Julie DeVries

Houston, 1980

Julie DeVries is first and foremost a painter and her work finds kinship with Alex Katz, André Derain, and Lois Dodd. DeVries highlights Houston's subtle but ever present natural beauty that often goes unseen. She paints vibrant grasses contained in subdivision medians, small abandoned fields of Texas wildflowers encased by construction fencing, and the tenacious sago palm rooting itself in between the cracks of Houston's oak lined city sidewalks. DeVries engagement with this subject matter right outside her doorstep is exuberant in its thoughtfulness.

As a woman of color and a mother, being in nature has always been how she finds peace and resilience. She has said "Most people don't equate Houston with natural

wonder and beauty but I do. Finding these pockets of gorgeous landscapes in the city is a testament to nature's resilience - that you can find peace and truth anywhere if you look for it."

Julie DeVries received her BFA from the School of the Art Institute of Chicago focusing on painting, Latin American art, and art of the African diaspora. She received her MFA in painting and drawing from the University of Houston.

DeVries is represented by Jonathan Hopson Gallery, Houston where she has had two solo exhibitions and been included in a number of group exhibitions.

Lois Dodd

Montclair, 1927

For over fifty years Lois Dodd has painted her immediate everyday surroundings at the places she has chosen to live and work – the Lower East Side, rural Mid-Coast Maine and the Delaware Water Gap.

Dodd's small, intimately-scaled paintings are almost always completed in one plein-air sitting. Her subjects include rambling New England out buildings, lush summer gardens, dried leafless plants, nocturnal moonlit skies, views through interior windows, and on occasion the human form. She often returns to familiar motifs repeatedly at different times of the year with dramatically varied results.

Lois Dodd studied at Cooper Union in the late 1940s. In 1952, she was one of the five founding members of the legendary Tanager Gallery, among the first artist-run cooperative galleries in New York. Dodd is an elected member of the American Academy of Arts and Letters and the National Academy. In 1992, she retired from teaching at Brooklyn College. Since 1954 her work has been the subject of over fifty one-person exhibitions. In 2012, The Kemper Museum of Contemporary Art organized a retrospective of Dodd's work which traveled to the Portland Museum of Art in Maine. In 2017, she was the subject of a monograph published by Lund Humphries with text by Faye Hirsch.

Cheryl Donegan

New Haven, 1962

Cheryl Donegan received her BFA in Painting at the Rhode Island School of Design and an MFA at Hunter College in New York. In her breakthrough videos of the 1990's, Donegan combined time-based, gestural media of performance and video with forms such as painting, drawing, and installation.

Direct, irreverent, and infused with an ironic eroticism, Donegan's works put a subversive spin on issues relating to sex, gender, art-making and art history. Using her body as metaphor in her earlier works, Donegan's performative actions before the camera often resulted in or related to process paintings and drawings. More recently, Donegan's paintings derive abstraction from debased images of consumer objects and spaces. Her current forays in to fashion can be traced to her roots in performance.

Her work has been exhibited internationally, most recently in her first career survey at Kunsthalle Zurich (2017). In June 2018, Donegan opened a survey of her works from 2009 to present at the Aspen Museum of Art, traveling to Contemporary Art Museum in Houston (2019). One person exhibitions at The New Museum (2016), the 1995 Whitney Biennial, The Museum of Modern Art, the Tang Museum of Art, New York Film and Video Festival, 1993 Venice Biennale, and 1995 Biennale d'Art Contemporain de Lyon, in addition to many individual and group exhibitions in Europe and America.

Donegan lives in New York and in Istria.

Shana Hoehn

Texarkana, 1991

Shana Hoehn is an artist working with sculpture, video, and photo-adjacent processes. Her research and artwork are a personal and historical inquiry into the aesthetics that allegorize the femme form.

Her most recent work includes spectre-like hybrid forms. In this work Hoehn transforms metals, wood, plastics, and clay through a back and forth process of hand modeling/3D modeling, 3D printing/hand carving, and metal casting. By combining digital and traditional modes of fabrication, she collapses time, allowing a shared space for relaxation, rage and camaraderie.

Hoehn's latest work is a testament to her masterful storytelling through iconic forms. In "Breast Bracket #4 with Flower," an Art Deco-inspired bracket fuses with a human

breast, forming both an autonomous torso and utilitarian support hardware. Hoehn inserts a cast aluminum lily, evocative of a strap-on or a metal rod you might find in such flagpole mounts.

Shana Hoehn received her BFA in Painting at Maryland Institute College of Art and her MFA in Sculpture and Extended Media at Virginia Commonwealth University. She has participated in residencies and fellowships such as the Jan Van Eyck Academie, the Core Program at the Museum of Fine Arts Houston, Skowhegan School of Painting and Sculpture, Acre Residency, SOMA Summer, and she was a Fulbright Fellow in Installation Art in Mexico where she conducted research on customs surrounding home altars.

Julianna Huxtable

Bryan-College Station, 1987

Juliana Huxtable has become one of our generations most recognized names in the arts. She is an artist, performer, poet, and DJ. Her work conceptually conveys activism for the transsexual and postgender community and fosters a broad social consciousness through brilliantly poetic and visceral conceptual works. Huxtable confronts the heteronormative gaze, pressing us to question the "non-fiction world", and allowing us to see a more hopeful future; a new space to inhabit that is not bound by the walls of "truth" but pours out like a DJ set, booming us through the darkest night into a new day.

Juliana Huxtable's work has been exhibited at Reena Spaulings (2019), Jonathan Hopson Gallery (2019), Southbank Centre (2019) and Brooklyn Museum (2019); and has been featured in presentations at MoMA PS1 (2014); White Columns (2014); Whitney Museum of American Art (2014); Frieze Projects (2014); and New Museum of Contemporary Art (2015); Reena Spaulings Fine Art (2017). Juliana Huxtable was named 2019 United States Artist fellow.

Huxtable lives and works in New York, where she is co-founder of the New York-based nightlife project Shock Value and a member of the collective House of Ladasha.

Lisa Lapinski

Palo Alto, 1967

Lisa Lapinski is an artist who creates dense, formally complex sculptures which utilize both the language of traditional craft and advanced semiotics. Her uncanny objects interrogate the production of desire and the exchange of meaning in an image-based society.

Lisa Lapinski lives and works in Houston. She received a BA from University of California, San Diego (1990) and an MFA from the Art Center College of Design (2000). She is currently an Assistant Professor of Sculpture at Rice University. She has had solo exhibitions at Sylvia's Sculpture Garden, Houston (2019); Kristina Kite, Los Angeles (2017); BA&D, Dusseldorf (2015); Johann König, Berlin (2006, 2011, 2014); Taka Ishii Gallery, Kyoto (2010); Shürmann Berlin (2009); MOCA, Los Angeles (2008); Midway Contemporary Art (2007); and Richard Telles (2001, 2003, 2008); among others.

Lapinski was in a two-person exhibition at Jonathan Hopson Gallery, Houston (2020). Her work has been included in group exhibitions at the Moody Art Center, Houston (2018); Wallspace, New York (2014); Grimm Gallery, Amsterdam (2014); Marianne Boesky Gallery, New York (2013); Overduin and Kite, Los Angeles (2011); Bundeskunsthalle, Bonn (2010); MOCA, Los Angeles (2010); Gladstone Gallery, New York (2010), the Hammer Museum, Los Angeles (2009); The Approach, London (2008); Casey Kaplan Gallery, New York (2007); Kölnischer Kunstverein, Cologne (2007); Sprueth Magers Projekte, Munich (2007); Whitney Museum of Art, New York (2006); Taka Ishii Gallery, Tokyo (2005); and Galerie Nelson, Paris (2005).

She was the recipient of a Guggenheim Fellowship in 2004.

Emily Peacock

Port Arthur, 1984

Emily Peacock is an artist and comedian whose work reflects intimate issues concerning mental health, family, grief, loss, coping and motherhood with humorous, conceptual devices rendered using photographic and mixed-media processes, video, sculpture, performance, and installation.

For nearly a decade, Peacock has used dark comedy to confront essential yet challenging aspects of the human condition.

Emily Peacock received her MFA in Photography/Digital Media from the University of Houston and is a Professor of Art at Sam Houston State University.

Peacock was a resident in the Lawndale Artist Studio Program (2013-2014). In 2016, she received the Houston Arts Alliance Individual Artist Grant; in 2019, the New Faculty Research Grant.

Solo exhibitions include Jonathan Hopson Gallery (2021, 2019, 2016), Lawndale Art Center (2021), Art Museum of Southeast Texas (2019), Texas Women's University (2018), 215 Orleans Gallery (2017), Big Medium (2017), Beefhaus, (2017), Hello Project Gallery (2015). Peacock is in the collections of the Museum of Fine Arts Houston and the Art Museum of Southeast Texas.

Mia Sandhu

London, Ontario, 1984

Mia Sandhu lives and works in Toronto, Canada, is the second-generation daughter of mixed Punjabi Sikh-Canadian heritage, Sandhu's cultural and personal identity is composed of diverse narratives. These narratives play out in her current body of work that explores a woman's arduous search for self-love and the accompanying strength of spirit that this personal journey necessitates. Her paper and gouache/watercolour based works explore her fascination with cultural hybridity, gender and sexuality alongside familial and personal narratives.

Employing an intricate aesthetic that layers the female figure, foliage, East Indian motifs and the nostalgic pallet of 1970's and 1980's home decor, Sandhu's work examines the conflicting feelings of shame self

acceptance, and sexuality; aspiring to seek out self-authenticity in current cultural, political and emotional contexts. Although informed by her previous body of work which focused on ethnic identity in an alien culture, Sandhu's current work draws from experiences that are both deeply personal to her and are also shared by women more broadly, attempting to portray inner conflicts seemingly intrinsic to womanhood regardless of ethnicity or heritage.

Sandhu's work was shown in a solo show at Patel Brown, Toronto (2020), a group exhibition at New Art Projects, London (2020) and most recently, a two-person exhibition at Jonathan Hopson Gallery (2022).