



STILL

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PRESENTS

STILL

WINTER 2007

KEIRA KOTLER

MEL PREST

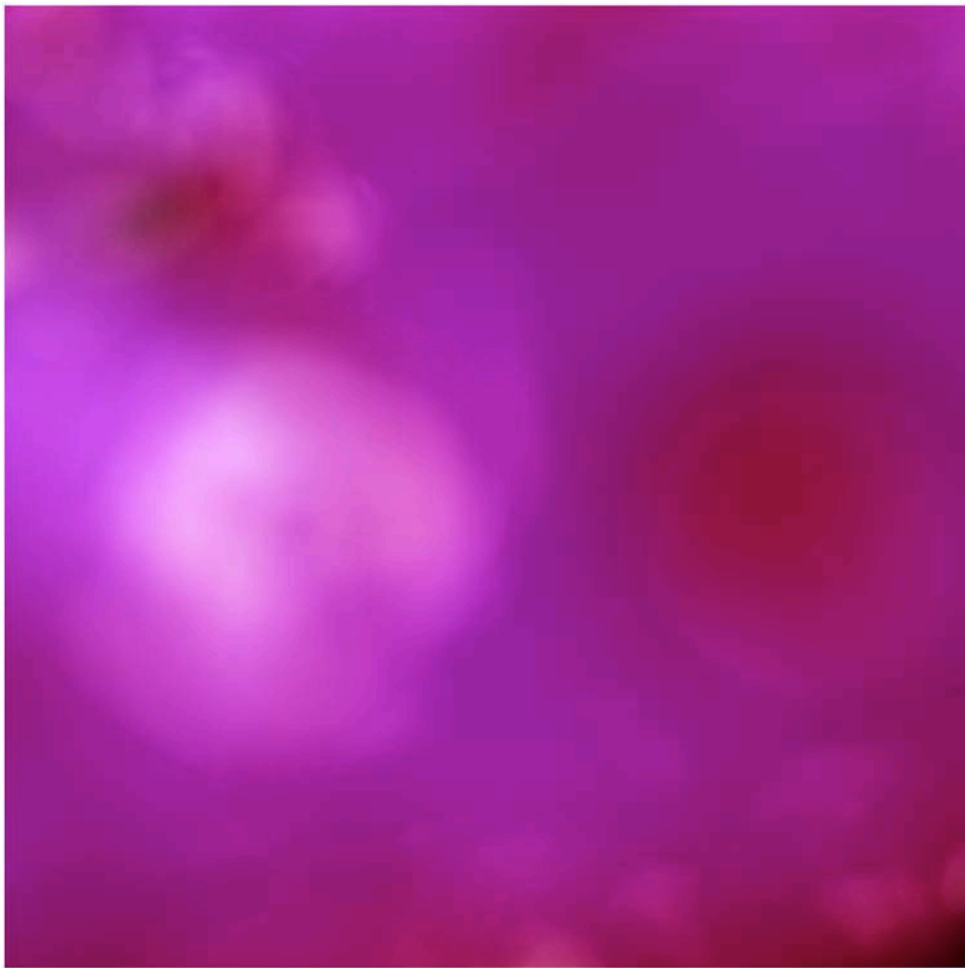
JENN SHIFFLET

MIYA ANDO STANOFF

CURATED BY CHANDRA CERRITO

CONTEMPORARY QUARTERLY IS A QUARTERLY FINE ART JOURNAL AND EXHIBITION THAT PUTS CONTEMPORARY ART IN CONTEXT. IT PRESENTS THE WORK OF EMERGING AND ESTABLISHED ARTISTS IN RELATION TO ONE ANOTHER, IN VIEW OF ART WORLD TRENDS AND WITHIN THE BROADER PERSPECTIVE OF ART HISTORY. VISIT ON-LINE AT CONTEMPORARY QUARTERLY'S PROJECT SPACE, WWW.CONTEMPORARYQUARTERLY.COM

Cover: **Keira Kotler**, *Lumina Magenta 011006*, 2006, LightJet print on aluminum, 30" x 30" (detail)



Keira Kotler, *Lumina Magenta 011006*, 2006, LightJet print on aluminum, 30" x 30"

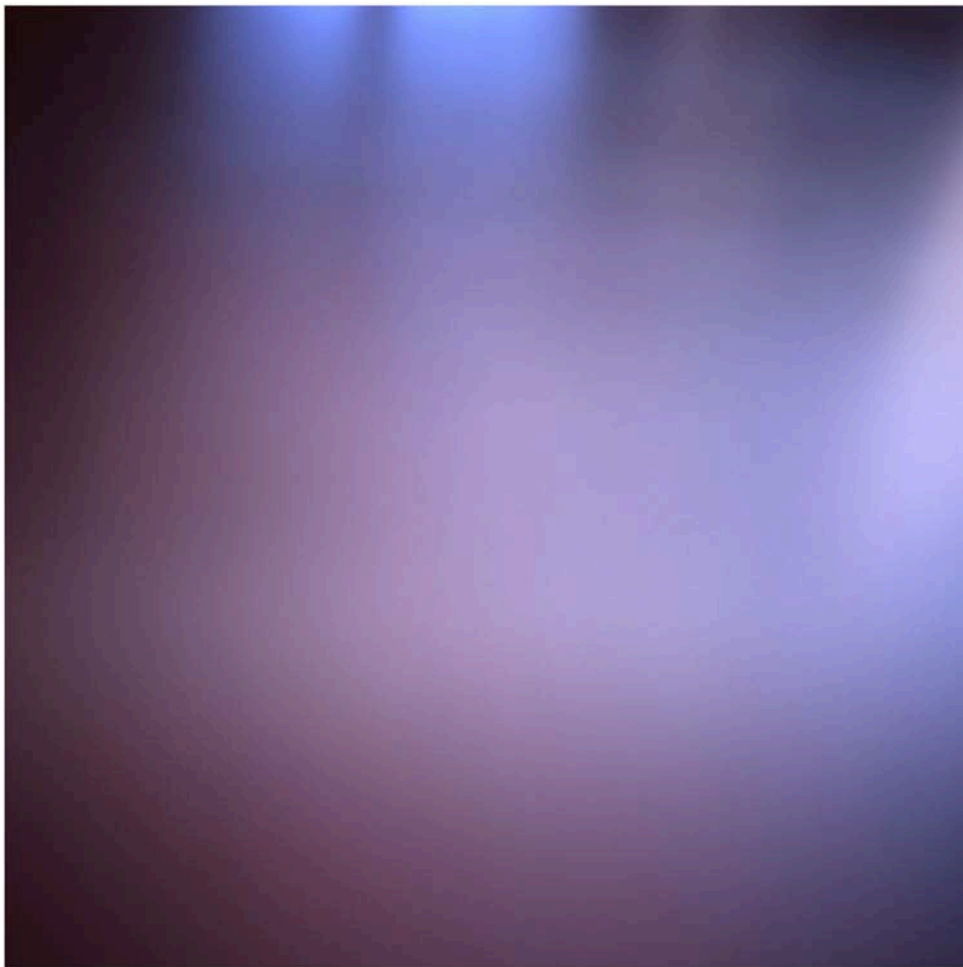
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While an undergraduate student, I saw a black on black painting by Ad Reinhardt at the university museum. I had been to the museum many times before, but this time I was inclined to linger in front of the painting. The longer I stood there, the more I could actually see. Gradually, I saw that the painting was not entirely black, but was comprised of a variety of hues. The beauty was overwhelming. My fast forward momentum had ceased, I was stimulated but no longer frenetic, and I felt incredibly grateful for the phenomenon of seeing. That was the power not only of art but also of paying attention.

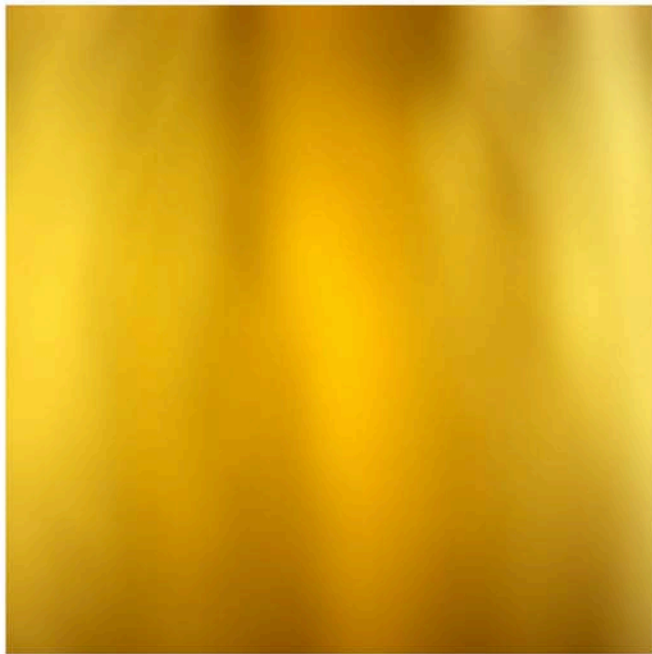
Still examines artwork that is an invitation to slow down and pay attention. Only in doing so can one see its subtleties and develop an appreciation for it. Through the act of paying close attention, one quiets the mind and becomes absorbed in the experience of seeing.

Keira Kotler deeply explores color. She makes nearly monochromatic photographs with a medium format camera and prints them without cropping or digital manipulation. Looking at an image is like entering a world of that particular hue. Seeing multiple images adds a layer of relationship—the transition from one color to another and the energy, discord or harmony that results. As studied in psychology and medicine, colors have a physiological effect. Some make us feel stimulated or calm, others warm and comforted. Colors also have cultural and personal associations that influence our responses to them.

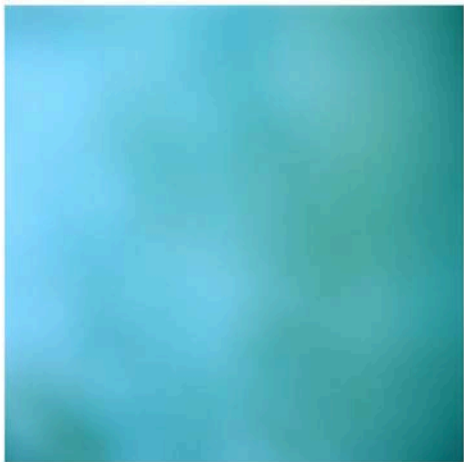
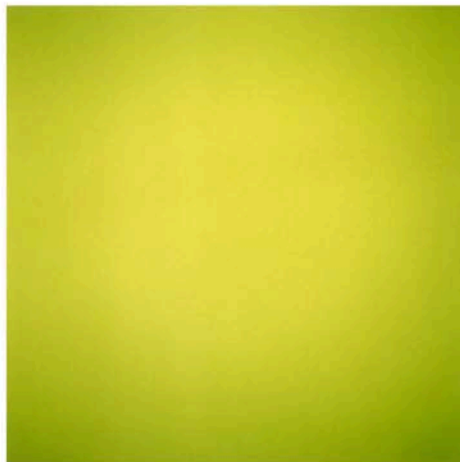
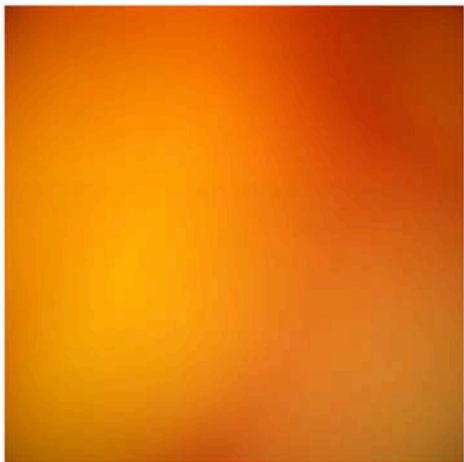
Kotler deliberately creates opportunities for viewers to have physiological, emotional or psychological experiences. She has an interest in phenomenology, sensory memory and art that is experiential. She strives to appreciate each moment, as is reflected in her yoga practice, meditation and interest in the Buddhist notion of “everything in nothing.” Kotler’s past experiences with illness have heightened her value of small details and moments. From concentrated views of her everyday environment, she makes luminous, vivid and poignant photographs. The process of making them requires that she notice what would otherwise be taken for granted. Her work invites viewers to do the same and rewards them for it.



Keira Kotler, *Lumina Purple 062506*, 2006, LightJet print on aluminum, 24" x 24"



Keira Kotler, *Lumina Gold 032205*, 2005, LightJet print on aluminum, 20" x 20" (left)
Lumina Indigo 041104, 2004, LightJet print on aluminum, 20" x 20" (right)

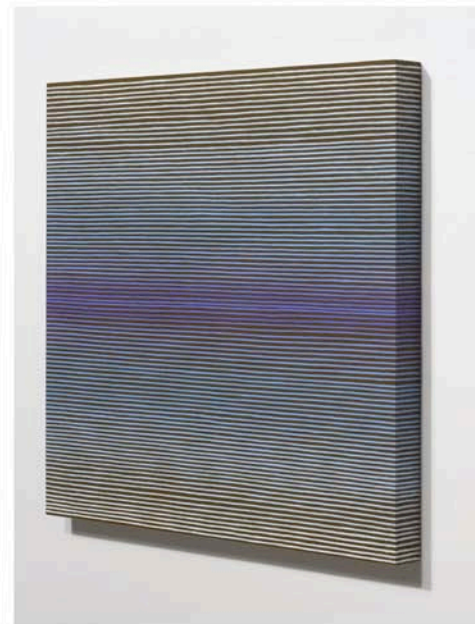


Keira Kotler, *Lumina Tangerine* 700305, 2006 (upper left), *Lumina Green* 032004, 2004 (upper right),
Lumina Turquoise 020605, 2006 (lower left), *Watermelon* 022405, 2006 (lower right),
all LightJet print on aluminum, 24" x 24"

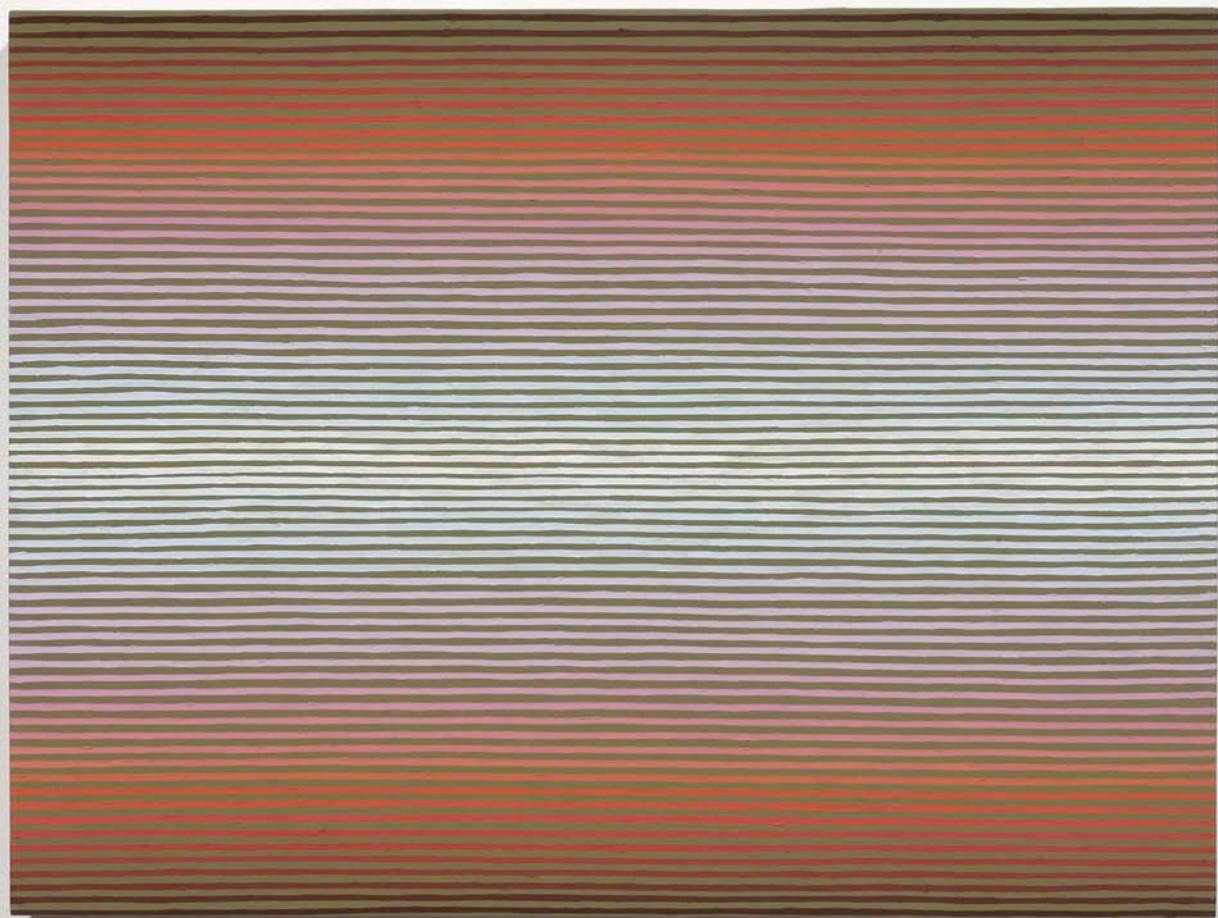
Color is central in **Mel Prest's** oil paintings on small wood panels. With their limited sizes and imagery—fields of evenly spaced parallel lines—color palettes distinguish the works. As with Kotler's photographs, specific color combinations create moods, associations and physiological effects. Many of Prest's paintings conjure spatial associations like atmospheric effects or energy fields. The energy can be slow, quiet and soothing, or vibrant, hot and dynamic.

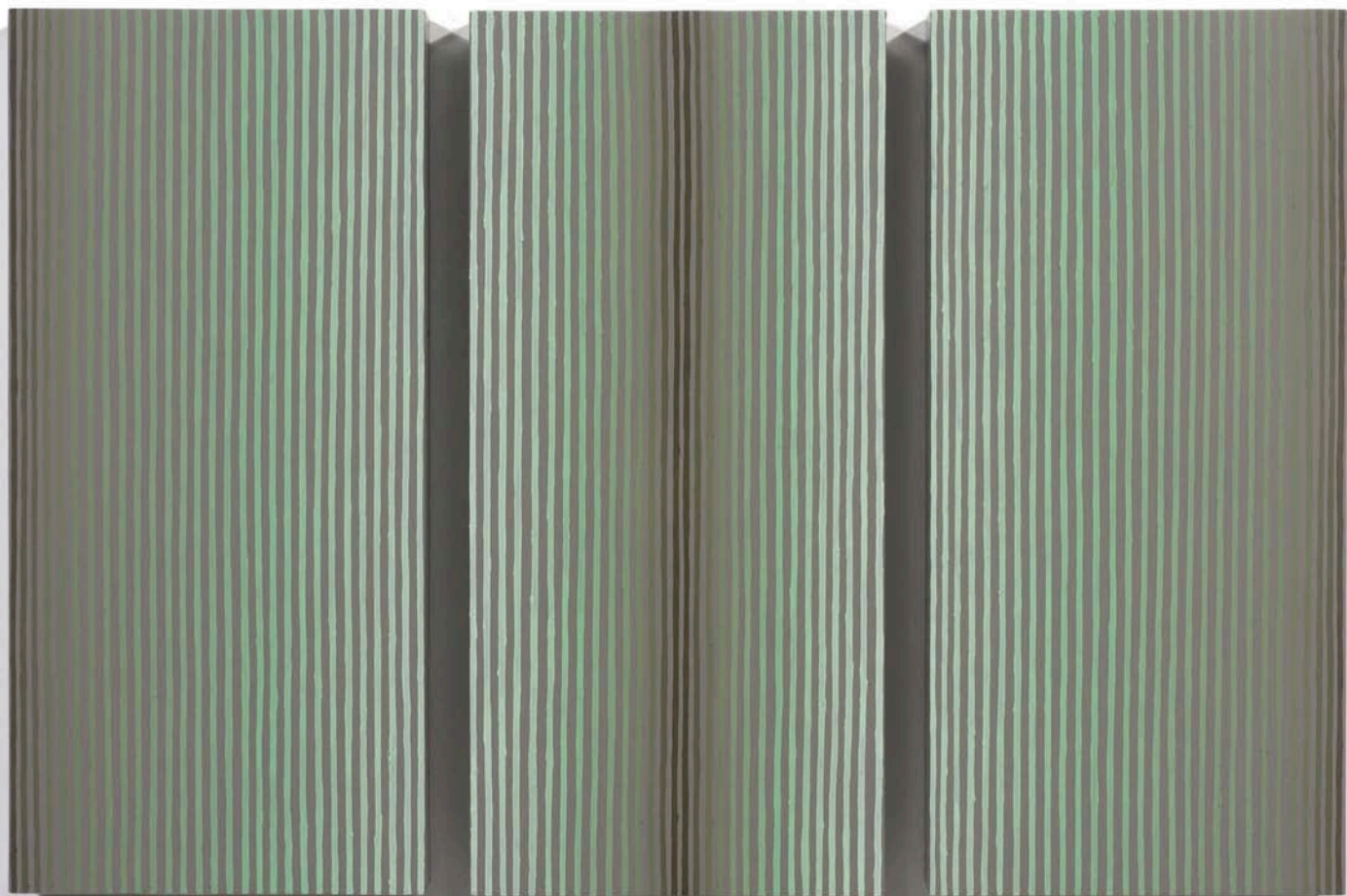
Prest's paintings may be seen as op art like those of Bridget Riley in that the linear imagery creates interesting optical effects, such as illusory vibrations or radial movement. Different from op art, however, Prest's paintings have a softness and intimacy resulting from flaws in the lines that she paints entirely freehand. Occasional lumps and waves interrupt what at first appear to be uniform, perfectly straight lines. In noticing these, one senses the artist's hand and her painstaking process. Prest thinks of her regular painting practice and repetitive process as akin to meditation or ritualistic devotional acts that are means of contemplation.

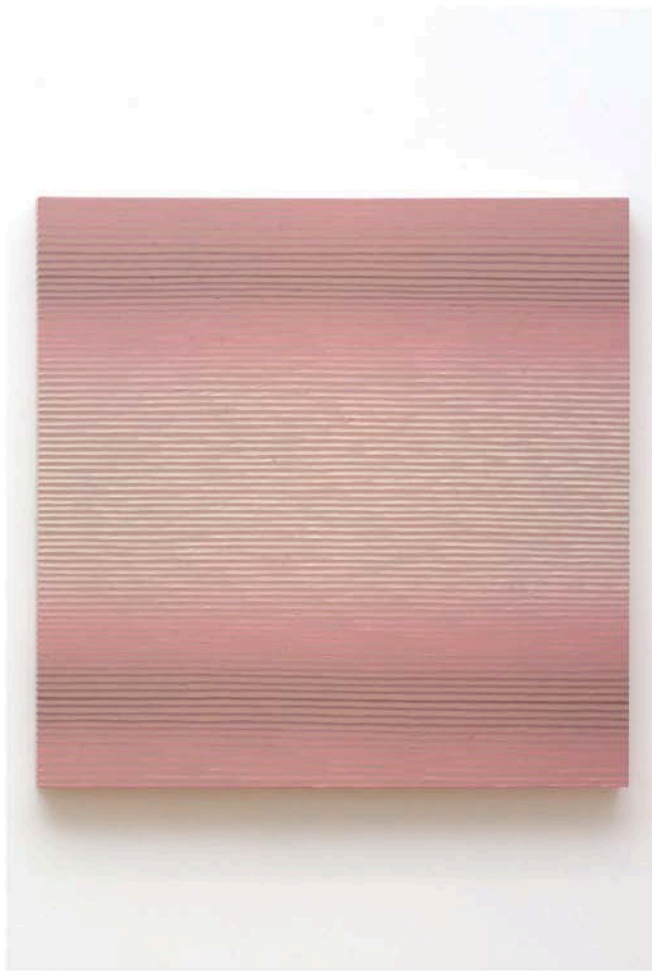
If one views Kotler and Prest as restrained in their imagery and formats, **Miya Ando Stanoff** takes that restraint even further. Miya works within a very limited spectrum of color, form and format. Her medium is pigment and texture on steel sheets, her colors are shades of gray and her subjects are non-objective bisected rectangles or squares. Even in this pared down imagery, viewers commonly see horizon lines dividing sky and sea or earth. Virtually all aspects of the work are subtle. Gray shifts from light to dark or medium, its hue is toward blue, yellow or red. Fine textures created by etching and brushing the surface throw light in interesting ways, becoming imagery.



Mel Prest, *Cloud Mirror*, 2004, oil on panel, 24" x 24" x 2"
Autumn Sunset, 2004, oil on panel, 18" x 24" x 2" (opposite page)

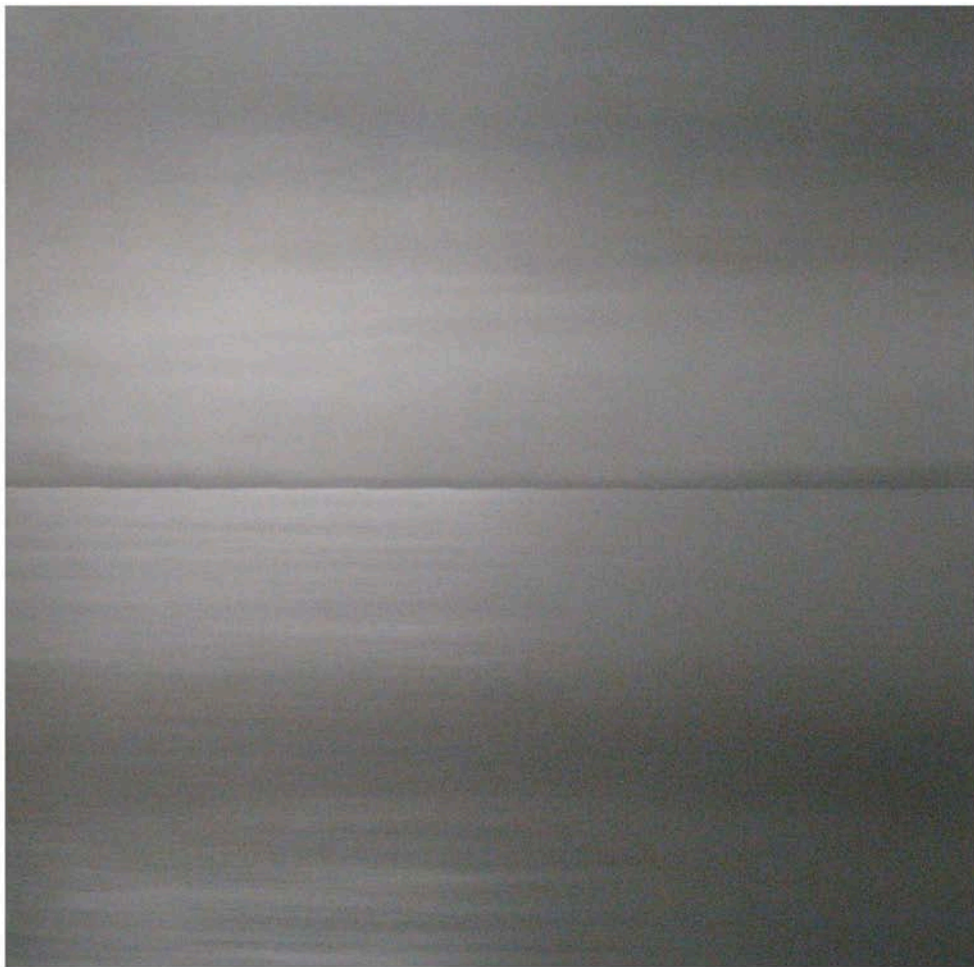




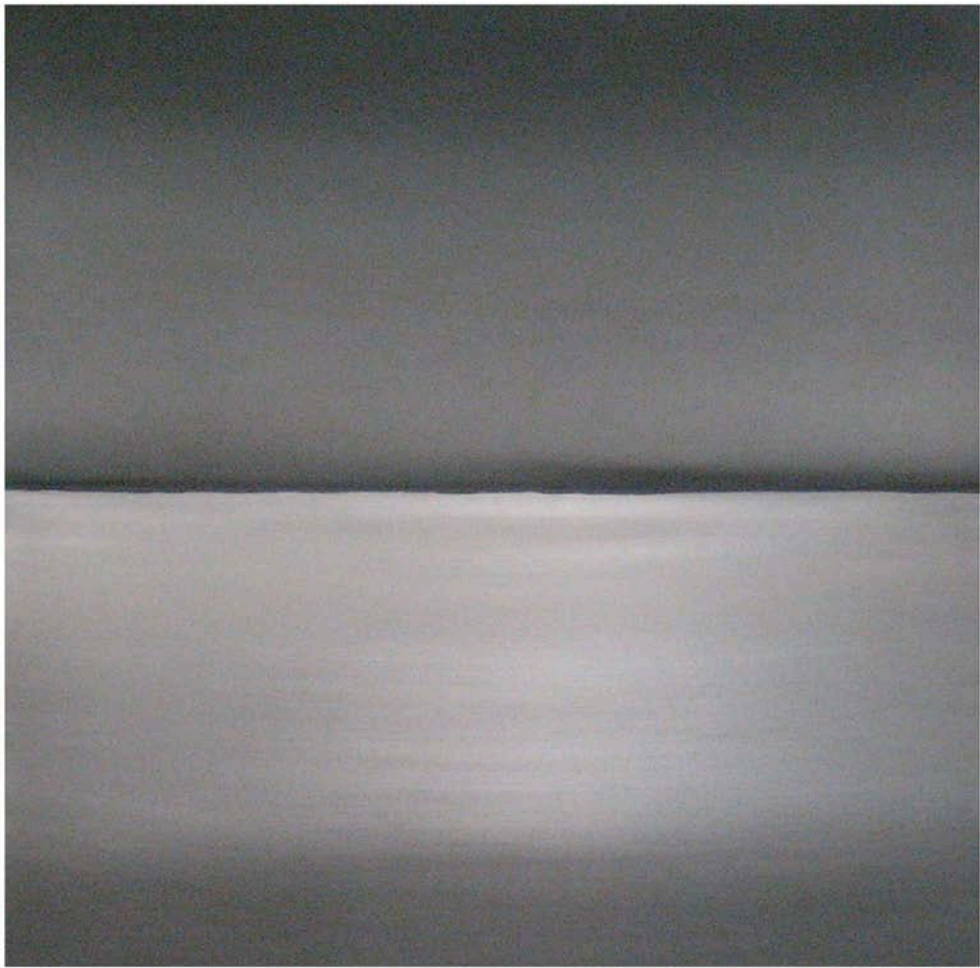


Mel Prest, *Emeraldine*, 2004, oil on three panels, 16" x 22.5" x 2" (opposite page)

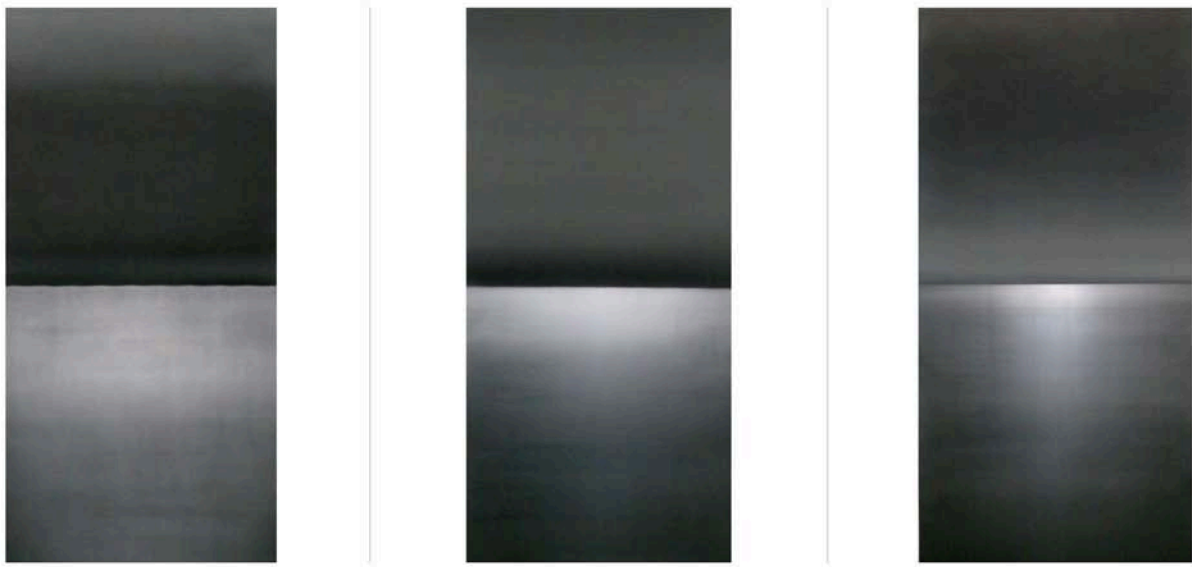
Sugar Plum, 2005, oil on panel, 24" x 24" x 2" (left), *Channels*, 2005, oil on panel, 24" x 24" x 2" (right)



Miya Ando Stanoff, *33.21*, 2006, steel and pigment, 36" x 36"



Miya Ando Stanoff, 22.81.7, 2006, steel and pigment, 24" x 24"



Miya Ando Stanoff, 06.24.4, 2006, steel and pigment, 48" x 24", 06.24.3, 2006, steel and pigment, 48" x 24", 06.24.2, 2006, steel and pigment, 48" x 24"

Stanoff is interested in presenting something pure through distillation and simplicity. She aims to create “quiet, meditative environments.”* Her interest in quietude, nothingness, tranquility and the ephemeral nature of things are influenced by her experience living part-time in her family’s Buddhist temple in Japan. Her use of metal has historical significance in that her ancestor was a Bizen sword maker. Visually, Stanoff’s metal panels are reminiscent of Reinhardt’s paintings, Carl Andre’s steel sculptures, Frank Gerritz’ graphite drawings and photographs of the sea by Hiroshi Sugimoto. In all cases, there is a high degree of restraint as well as sensitivity to the beauty of subtleties that unfold in time.

Looking at a painting by **Jenn Shifflet** is like being submerged in water or floating in outer space. There is a sense of expansiveness devoid of solid objects and a horizon line, but full of luminous atmosphere. In some cases, the space contains liquid, gaseous or light-emitting droplets. The paintings’ many layers of oil paint and glazes create a lush surface and visual depth. Complex, rich tones are actually built up from their complements with many different colors.

Shifflet is inspired by the expansive space created in Color Field paintings, by Light and Space artists’ exploration of the nature of perception, and by 19th century Romantic paintings in which sublime, atmospheric landscapes reflect the artist’s psyche. Transcendental, Romantic, Zen Buddhist and contemporary poetry that closely observe nature and its relationship with humanity are also inspirations. In her paintings, as in her Buddhist practice, her meditation and her everyday life, Shifflet contemplates the interconnectedness and ephemeral nature of all existence. Her paintings enable viewers to contemplate the sublime beauty of nature, of color and of seeing itself.

Chandra Cerrito, Curator

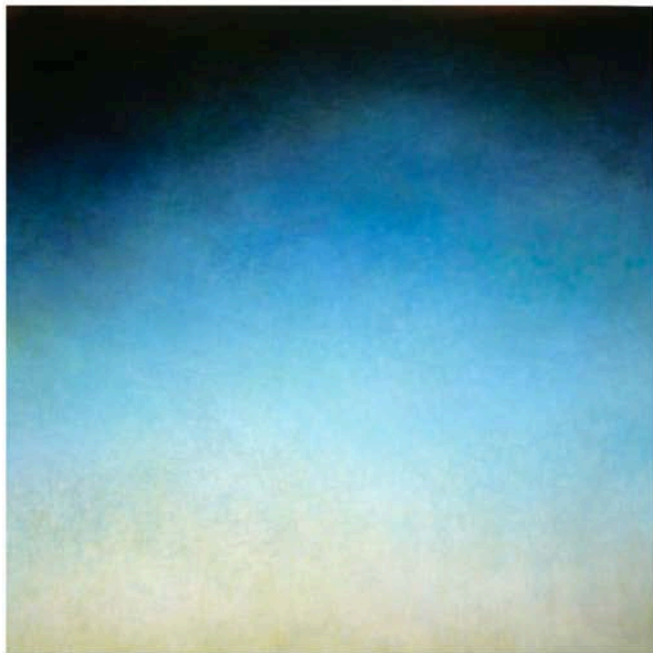
* Miya Ando Stanoff, artist statement



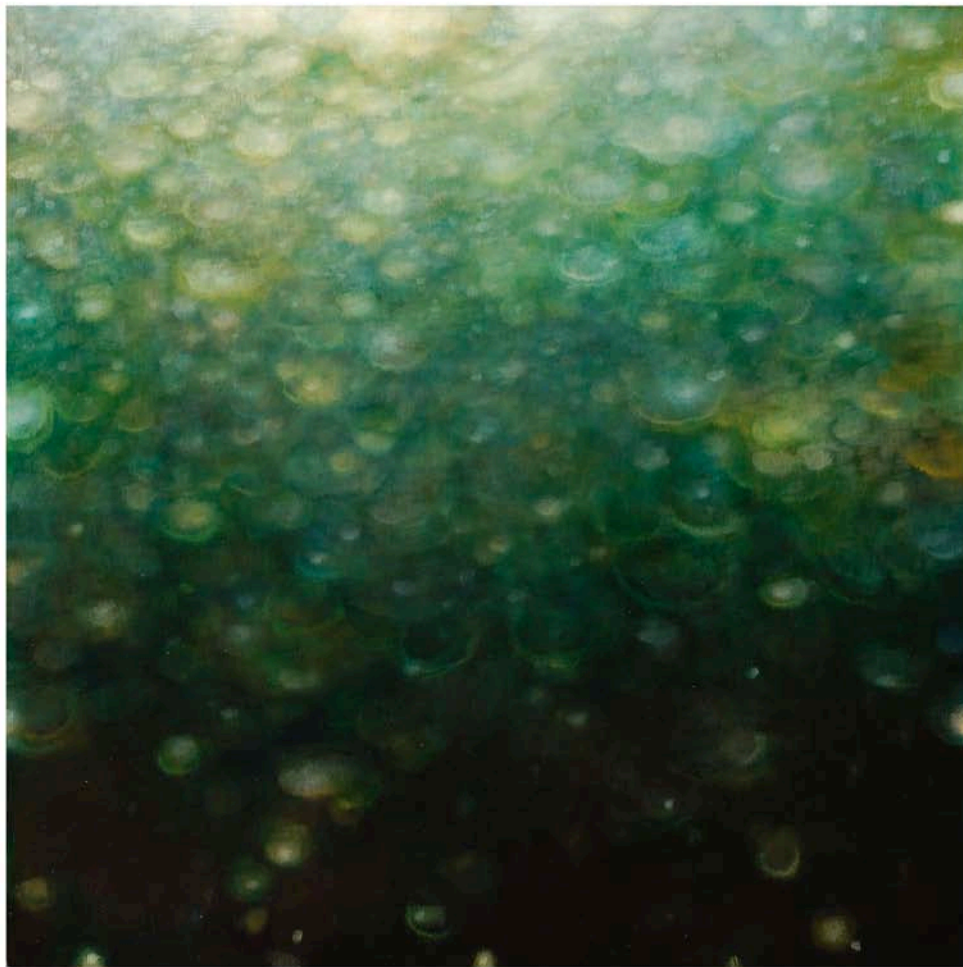
Jenn Shifflet, *May 6th Evening Light*, 2006, oil on canvas, 54" x 54" x 2"



Jenn Shifflet, *Night Drops*, 2006, oil on canvas, 36" x 36" x 1.5"



Jenn Shifflet, *Confluence*, 2005, oil on canvas, 48" x 48" x 1.5" (left)
Pausing, 2005, oil on canvas, 54" x 54" x 1.5" (right)



Jenn Shifflet, *Bluegreen Light Drops*, 2006, oil on panel, 24" x 24" x 2"

ARTIST BIOGRAPHIES

KEIRA KOTLER

Born: Boston, MA

Current Residence: Mill Valley, CA

MFA, San Francisco Art Institute, San Francisco, CA, 2006

BA, Barnard College, Columbia University, NY, NY, 1993

MEL PREST

Born: Saint Paul, MN

Current Residence: San Francisco, CA

MFA, Mills College, Oakland, CA, 1999

BFA, Rhode Island School of Design, Providence, RI, 1991

JENN SHIFFLET

Born: Minneapolis, MN

Current Residence: Berkeley, CA

MFA, John F. Kennedy University, Berkeley, CA, 2004

BA, Evergreen State College, Olympia, WA, 1995

MIYA ANDO STANOFF

Born: Los Angeles, CA

Current Residence: New York, NY

Yale University, New Haven, CT, 1998

BS, University of California, Berkeley, CA, 1996