



YOUR VERY OWN PARADISE

Oakland University Art Gallery



on cover

Melanie Daniel

Goat Love in a Digital Age, 2018

oil on canvas

54 x 48 inches

Courtesy of the artist and Asya Geisberg Gallery.

above

Marc Yankus

Tinsmith, 2015

archival pigment print

38 x 27 inches

Courtesy of Clampart, New York.

Oakland University Art Gallery

YOUR VERY OWN PARADISE

September 7 – November 24, 2019

Nick Archer

Enrique Chagoya

Melanie Daniel

Maira Kalman

Amer Kobaslija

Andrew Lenaghan

Tayna Marcuse

Rebecca Morgan

Lamar Peterson

Orit Raff

Simon Roberts

Thomas Trosch

Marc Yankus

Curated by Dick Goody

Oakland University Art Gallery

YOUR VERY OWN PARADISE

Paradise exists in the mind's eye. To begin to imagine, we have to free ourselves for a moment from the frame of our everyday lives and rise above to something better than reality. We have to give ourselves encouragement to daydream. Our goals have to be open to the possibility of discovery. We must believe anything is possible and shed any feelings of absurdity and guilt associated with the monotony of a typical day.

These propositions will help our own personal vision of paradise to materialize. Art and contemplation provide context for these personal utopias and help us make manifest positive changes impacting our relationship to one another and the communities in which we thrive.

Dick Goody, Curator

NICK ARCHER B 1963 – Sussex, England

Nick Archer is a painter, with an MFA from the Royal Academy Schools, London. His awards include first place at the Hunting Art Prize, a commendation at the BP Portrait Award, National Portrait Gallery and the Figure Painting Award at the Discerning Eye. He has exhibited in the U.K. and Europe, including solo exhibitions with Louise Alexander Gallery, Porto Cervo, Italy; Sarah Myerscough Fine Art, London; Long and Ryle, London; Galerie Hug, Paris; and Gowen Contemporary, Geneva. He had his first New York solo exhibition at Catherine Parks Gallery in September 2019.

Finally, my own work has focused on landscape since leaving London 10 years ago, in search of the 'rural idyll'... I am not attempting to capture something about a particular place or time, rather a notion or idea of landscape in a grander sense, something in our imagination which refers to traditional fairy tales and time gone by... In an ever-shrinking natural world where man's activities are affecting the environment so profoundly, it is inevitable that contemporary art sees landscape as a valid and rich area of subject matter to help us live in harmony with the natural world. It links us to our past, roots us in the present but is essential for our future.

"Time Memory and Landscape," Ryle & Long, by Nick Archer, March 2017





right

Blue Garden, 2018
oil and acrylic on black sandpaper mounted on aluminum
54 x 46 inches
Courtesy of the artist and Christine Park Gallery.

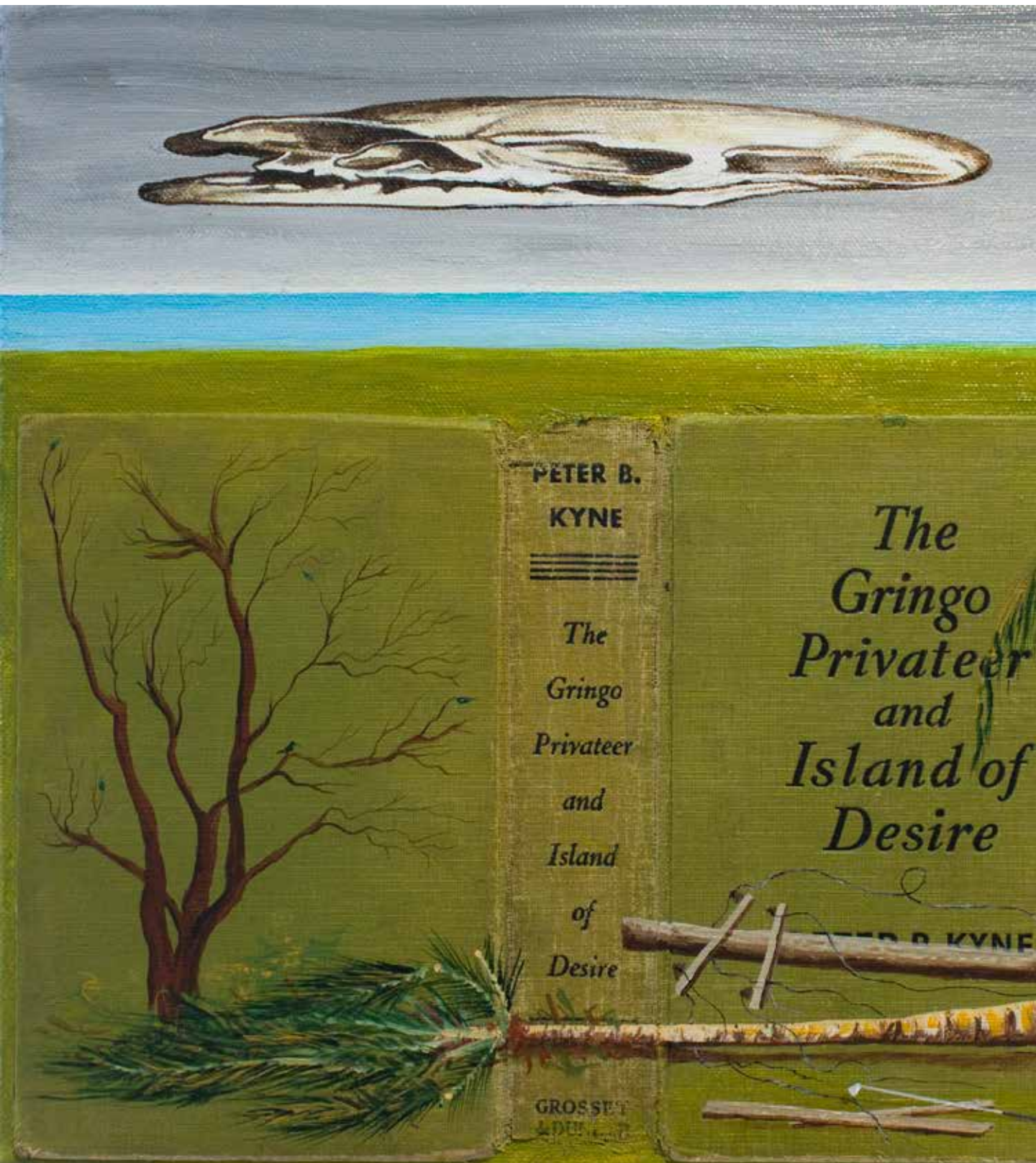
above

White Car, 2018
oil and acrylic on black sandpaper mounted on aluminum
58 x 45 inches
Courtesy of the artist and Christine Park Gallery.

NICK ARCHER

ENRIQUE CHAGOYA B 1953 – Mexico City, Mexico

Enrique Chagoya is a painter and printmaker. He has an MFA from the University of California at Berkeley and teaches at Stanford University. His works are held in the collections of the Santa Barbara Museum of Art; Honolulu Museum of Art; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; National Museum of American Art, Washington, D.C.; Art Institute of Chicago; and the Whitney Museum of American Art, New York.



I still believe in the dream of being a citizen of a borderless world, even if it never happens. Using a language that incorporates symbolic elements from all cultures is a way of addressing that diversity and crossing boundaries.

"Beer with a Painter: Enrique Chagoya," hyperallergic.com, by Jennifer Samet, August 2016



***After the Hurricane*, 2018**

acrylic, water-based oil and vintage book cover on canvas
12 x 16 inches

© Enrique Chagoya. Image courtesy of
George Adams Gallery, New York.

ENRIQUE CHAGOYA

MELANIE DANIEL

B 1972 – Victoria, British Columbia, Canada

Melanie Daniel lives and works in Grand Rapids, Michigan. She has an MFA from Bezalel Academy, Israel. She has had solo exhibitions at the Tel Aviv Museum of Art; Chelouche Gallery, Tel Aviv; Ashod Museum of Art; Shulamit Gallery, Los Angeles; Kelowna Art Gallery, British Columbia; and Noga Gallery of Contemporary Art, Tel Aviv among others. Her work can be found in collections at the Tel Aviv Museum of Art, Harvard Business School and the Brandes Family Art Collection. She is the recipient of a Pollock-Krasner Foundation Grant, a New York Foundation for the Arts Grant, the 2009 Rappaport Prize, a Creative Capital Grant and the NARS Foundation Residency in New York City. She is currently the Padnos Distinguished Artist-in-Residence at Grand Valley State University, Michigan.

Right now, I'm making crowded narrative paintings in psychedelic colors. Most of the scenes are desolate, sun-drenched utopias in the near future, where people try to reconnect with nature and rebuild their post-cataclysm world. These are characters I would hang out with in real life, people whose goals I identify with. These mostly young homesteaders go through digital detox, keep bees, compost, recycle grey water, capture plant species and bottle them in terrariums, and perform nonsensical or futile functions, absurd yet poignantly necessary. Some paintings have them engaged in guerrilla acts, scenes that celebrate their attempted resistance to a world gone wrong.

"Melanie Daniel," Young Space by Kate Mothes, February 2018



Goat Love in a Digital Age, 2018

oil on canvas

54 x 48 inches

Courtesy of the artist and Asya Geisberg Gallery.

MELANIE DANIEL

MAIRA KALMAN B 1949 – Tev Aviv, Israel

Maira Kalman is an American illustrator, artist and designer represented by Julie Saul Gallery, New York. In 2010, The Institute of Contemporary Art organized a retrospective of Kalman's work, entitled "Various Illuminations (of a Crazy World)," which traveled to The Jewish Museum, New York; the Skirball Cultural Center, Los Angeles; the Contemporary Jewish Museum, San Francisco; and the University of Pennsylvania, Philadelphia. Her illustrations have appeared in numerous publications, including Vogue, New York Times, The New Yorker, The Atlantic, and W Magazine.



Carrot Cake in the Garden, 2017
gouache on paper
7.25 x 7.25 inches
Courtesy Julie Saul Gallery, New York.



Countryside View, 2017
gouache on paper
11 x 8.5 inches
Courtesy Julie Saul Gallery, New York.



top

Everything She Said Was Hilarious, 2017
gouache on paper
6 x 12 inches
Courtesy Julie Saul Gallery, New York.

bottom

Lemon Pound Cake Every Sunday, 2017
gouache on paper
7 x 14 inches
Courtesy Julie Saul Gallery, New York.



I think that as people get older, they tend to say, more clearly, “I really don’t know anything.” And of course, that isn’t completely true, but the only thing that I’m left with is, really, who do you love, and what do you love to do? I think that in the end we’re left with this sense of not knowing and striving to find the most-true place that you have in this lifetime, with people and with work. I don’t know what else there is.

“Maira Kalman Daily Things to Fall in Love With,” *On Being* with Krista Tippett, September 2017

Baking Together, 2017

gouache on paper

9.25 x 9 inches

Courtesy Julie Saul Gallery, New York.

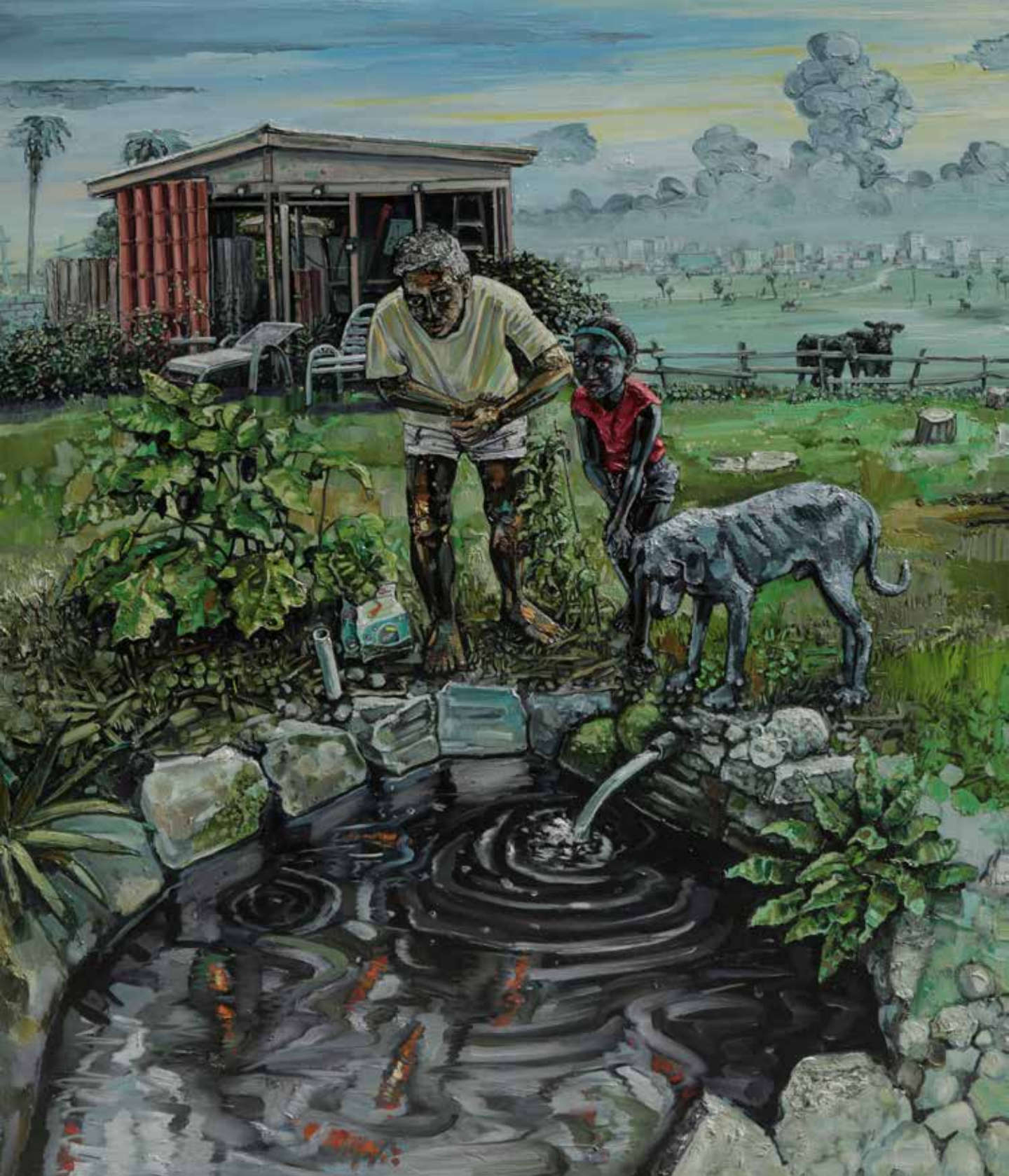
AMER KOBASLIJA B 1975 – Banja Luka, Bosnia

Amer Kobaslija is a painter who lives and works in Orlando, Florida. He has an MFA from Montclair School of the Arts, New Jersey. He shows his art at the George Adams Gallery, New York, and has had exhibitions at the Flint Institute of the Arts, Michigan; Pennsylvania Academy of Fine Arts, Philadelphia; PPOW Gallery, New York; LeRoy Neiman Center Gallery, New York; and GalerieRX, Paris. He has received numerous awards, including The John Simon Guggenheim Memorial Fellowship, The Pollock-Krasner Foundation Grant, The Joan Mitchell Foundation Grant and the Paul Shields Award.

I get to understand the paintings through the act of making them, each piece individually and as a series — one work in relation to the other. Making is thinking. These paintings are reflections on my surroundings, the place where I live and the people I encounter along the way. As a painter, my aim is to engage with society — not judge or impose answers but reflect on the place that I love and think of as home.

“Eyes on the Prize: Latest Florida Prize Brings in Artists from Around the State,” Orlando Sentinel, by Trevor Frasier, May 2019





left

Northern Light III (large-scale), 2011
oil on panel
86.75 x 72 inches
© Amer Kobaslija. Image courtesy of
George Adams Gallery, New York.

above

Fish Feeders, Orange Park II, 2018
oil on aluminum
70 x 60 inches
© Amer Kobaslija. Image courtesy of
George Adams Gallery, New York.

AMER KOBASLIJA

ANDREW LENAGHAN

B 1965 – New Brunswick, New Jersey

Andrew Lenaghan is a painter who lives and works in Brooklyn, New York. He has an MFA from Brooklyn College, New York. He has shown his work in Europe and the U.S. at venues including Montpelier Sandelson Gallery, London; Bruce Museum, Greenwich; Art Museum of West Virginia Roanoke; First Street Gallery, New York; George Billis Gallery, New York; and has had numerous solo shows at George Adams Gallery, New York. Public collections holding his paintings include the Yale University Art Gallery, Connecticut; Flint Institute of Arts, Michigan; Greenville County Museum of Art, South Carolina; Ballard Management, Oklahoma; GUC Collection, Illinois; Patterson, Bellknap, Webb & Tyler, New York; and General Electric Corporation, New York. His work has been published in Harper's Magazine and reviewed by The New York Times.

The blue time is a time of day when the Sun is no longer directly striking stuff but it is still lighting the sky. Everything is cloaked in the blue light from the still lit sky. It only lasts for a short while and it has a magical quality. It is one of those times when the color of light is more dominant than the surface color of things in our visual world. It is obviously difficult to paint these brief moments from life as one doesn't have a lot of time. I have tried to do it on both large-scale and very small scale. It certainly speeds up the process or requires coming back to the same view for very short periods of time or inventing from memory. The observation of lighting while simultaneously painting will always be fascinating to artists. It is a meditative process that brings joy to those who practice it.

Andrew Lenaghan, conversation with the artist, by Dick Goody, July 2019

right

Blue Time (Harry's House E. 19th St.), 2013

oil on canvas

68 x 52 inches

© Andrew Lenaghan. Image courtesy of George Adams Gallery, New York.



ANDREW LENAGHAN

TAYNA MARCUSE B 1964 – New York, New York

Tayna Marcuse is a photographer. She has an MFA from Yale University. Her photographs are in numerous museum collections including the San Francisco Museum of Modern Art; the Metropolitan Museum of Art, New York; the National Gallery of Art, Washington, D.C.; the George Eastman Museum, New York; the Yale Art Gallery, Connecticut; the Beinecke Rare Book and Manuscript Library at Yale, Connecticut; and the Library of Congress, Washington, D.C. Her work has been featured and reviewed in numerous publications, including *Cabinet Magazine*, *New York Magazine*, *The New Yorker*, *Artforum*, *Artnews*, *The LA Review of Books*, and *The New York Times*. Marcuse won a Guggenheim Fellowship, the George Sakier Memorial Prize for Excellence in Photography, a John Anson Kittredge Award, as well as two fellowships from the Center for Photography at Woodstock.



I began obsessively collecting apples, searching the trees and the ground under them for fruit in the most striking stage of decay. I discovered that I could preserve this moment by freezing the fruit, which became the main elements of the tableaux of an abandoned, untended Eden.

Tayna Marcuse Artist Statement, Julie Saul Gallery, 2019



left

Fallen N° 129, 2010
pigment print
45 x 55 inches
Courtesy Julie Saul Gallery, New York.

next spread

Fallen N° 439, 2013
pigment print
45 x 55 inches
Courtesy Julie Saul Gallery, New York.



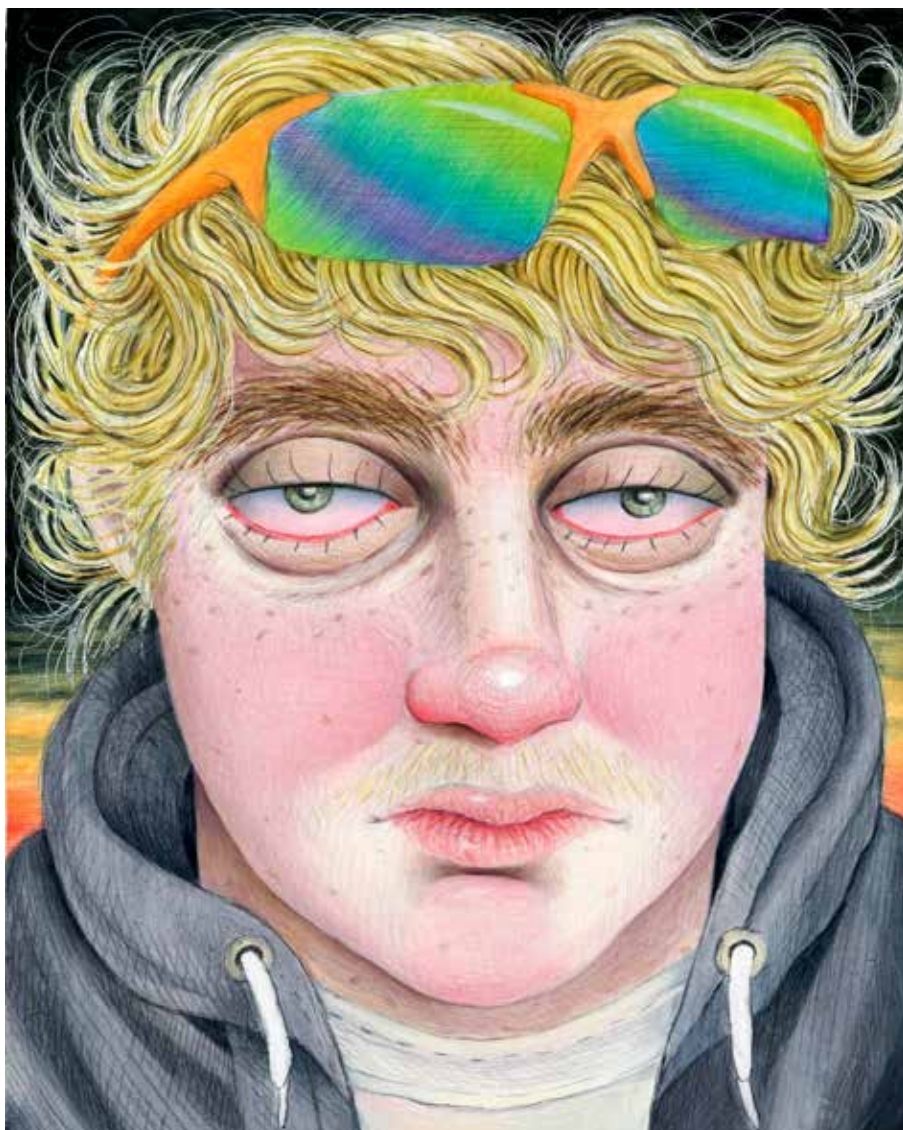


REBECCA MORGAN B 1984 – Clearfield, Pennsylvania

Rebecca Morgan works in painting, drawing, and ceramics. She has an MFA from Pratt Institute, New York. She is the recipient of residencies at the John Michael Kohler Arts Center and the Bemis Center for Contemporary Arts, has exhibited widely with recent exhibitions at The Vancouver Art Gallery, Canada; The Hole, New York; MRS Gallery, New York; Marinaro Gallery, New York; and Hashimoto Contemporary, San Francisco.

I deeply value brutal truths and being genuine; I think there is a real freedom when you expose what's not socially acceptable, owning and reclaiming it. I am interested in bad behavior and giving in to desire and Dionysian pursuits. I like the idea of my characters blissfully doing whatever they want – pleasure-seeking, wild men and women indulging in their every desire. Like my characters, I am a pleasure-seeker in all arenas. Food, relationships, humor, living a life of ease: these things may not be a reality all of the time, but I fantasize a life of unrelenting pleasure – a personal utopia!

"Interview: Rebecca Morgan," Art interview New York, by Keith Schweitzer, October 2015





left

After Work Sunset, 2016
oil and graphite on panel
10 x 8 inches

Courtesy of the artist and Aysa Geisberg Gallery.

above

*Self Portrait Post MFA Wearing the
Smock of a Former Employer II*, 2017
graphite and oil on panel

20 x 16 inches

Courtesy of the artist and Aysa Geisberg Gallery.

REBECCA MORGAN



Milky Sky Jug, 2014

terracotta

13 x 8.5 x 8 inches

Courtesy of the artist and Aysa Geisberg Gallery.



Beauty Jug, 2014

porcelain

7 x 5 x 5 inches

Courtesy of the artist and Aysa Geisberg Gallery.

LAMAR PETERSON B 1974 – St. Petersburg, Florida

Lamar Peterson is a painter who lives and works in Brooklyn, New York. He has an MFA from Rhode Island School of Design. He has shown his work at The Studio Museum of Harlem, New York; Contemporary Art Museum, St. Louis; Richard Heller Gallery, Los Angeles; Deitch Projects, New York; The Drawing Center, New York; the Kemper Museum of Art, Kansas City; and Fredericks & Freiser, New York. He has received the McKnight Artist Fellowships for Visual Artists and The Joan Mitchell Foundation grant.



I had been working on several pieces that reflected the fear, anger, hopelessness and rage that was going on in communities of color who were dealing with police brutality, police acquittals and the callous indifference by politicians to these matters. It would be an inaccurate title for my show, “A Self-Portrait,” to not include such images as an African-American man who feels these threats and dark forces regularly. I did a series of depictions of “Young Man with a Fish” almost as an antidote to those harsher realities. The calm repose, the dappled light, the sense of safety — I needed this contrast to balance the horrors elsewhere in the news and on city streets. Like the toppling vase, the bite mark in the fish indicates the lurking presence of violence, however subtle, even in this gentle scene.

“Lamar Peterson: A Self-Portrait,” Juxtapoz Magazine, by Evan Priccio, June 2018



A Young Man with a Fish (version 1), 2016

oil on canvas

57 x 82.25 inches

Collection of Dr. Robert Feldman, Courtesy of the artist and Fredericks & Freiser, New York.

LAMAR PETERSON

ORIT RAFF B 1970 – Jerusalem, Israel

Orit Raff is a photographer. She has an MFA from Bard College. Her work has been shown at LAXART, Los Angeles; Tel Aviv Museum of Art; Julie Saul Gallery, New York; Paula Boettcher Gallery, Berlin; Houston Center for Photography; Jeonju International Photography Festival, South Korea; and The Modern Art Museum, New York.



Madame Bovary, edition of 8, 2013
pigment print
17.5 x 23.5 inches
Courtesy Julie Saul Gallery, New York.

It was important to me that the bed look like after adultery. So we also worked with a simulator that allows you to simulate the appearance of the blanket when you throw it in certain directions. The result creates a sense of a photographic moment, although the work on each photo took between one and two months.

"Take Madame Bovary's Bedroom," Calcalist.co.il, by Dana Gillerman, May 2013



The Secret History, edition of 8, 2013
pigment print
17.5 x 23.5 inches
Courtesy Julie Saul Gallery, New York.

SIMON ROBERTS

B 1974 – Brighton, United Kingdom

Simon Roberts is a British photographer. He has had solo shows at the National Media Museum in Bradford, United Kingdom; the Museo d'Arte Contemporanea di Roma, Italy; and the Multimedia Art Museum in Moscow, Russia. Group exhibitions include *Observers: British Photography and the British Scene (from 1930s to now)* at Galeria de Arte do SESI in São Paulo, Brazil; and *Unfamiliar Familiarities: Outside Views on Switzerland*, at Fotostiftung Schweiz, Winterthur, Switzerland. His photographs reside in major public and private collections, including the George Eastman Museum, Rochester; the Art Collection Deutsche Börse, Frankfurt; and the Victoria and Albert Museum, London.



The important thing is to not regret your background, as it becomes part of who you are. The important thing with anything you do, but particularly when it comes to a visual art form of self-expression, is that you have to question where you come from and ask how it has created the person you are, and how you use that as an extension of what it is you want to express. That takes a long time to understand and it's been a long journey for me to see that all my background, growing up, has made me the photographer and communicator I am now.

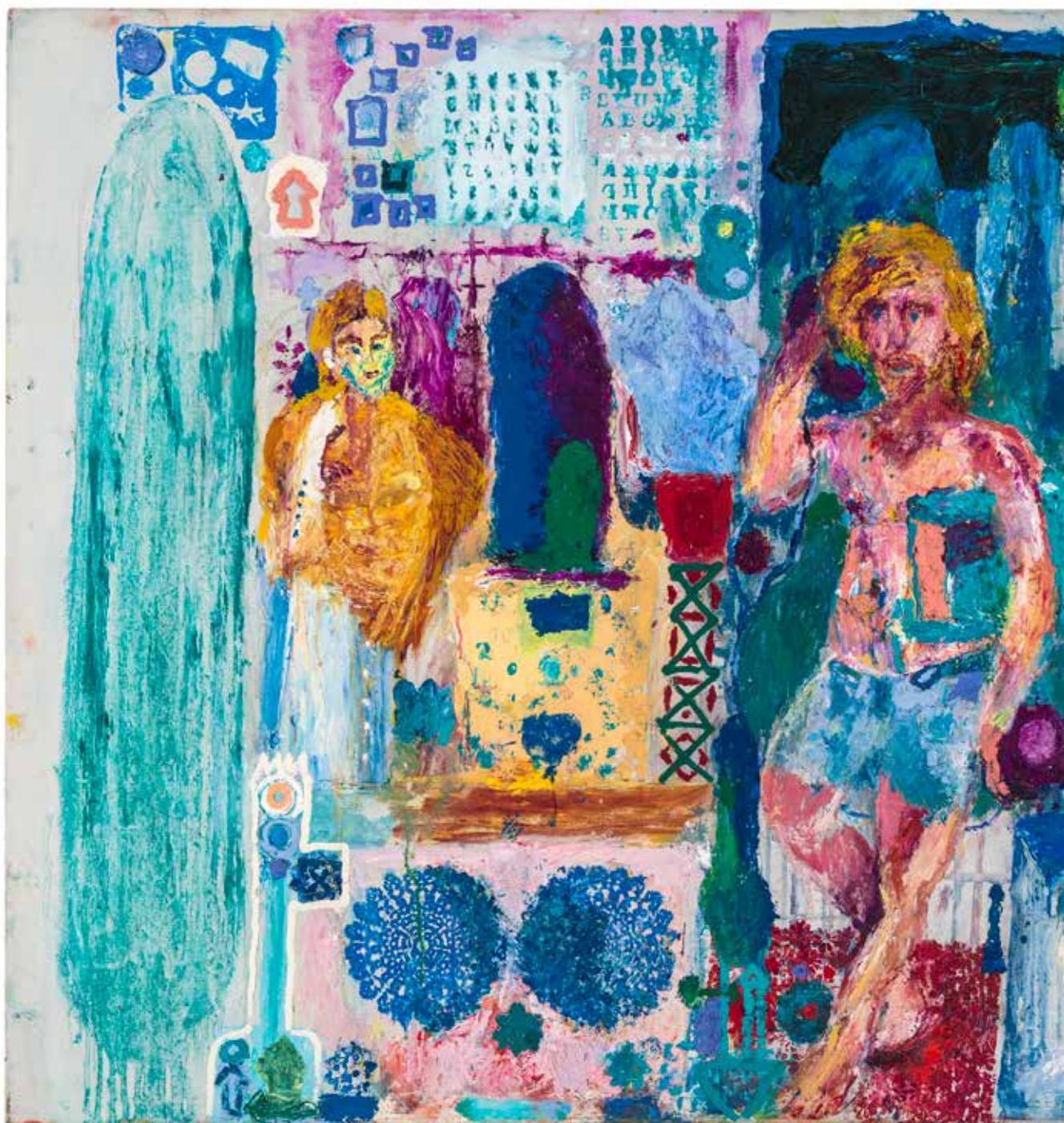
"Brexit-era Britain in Simon Roberts' Merrie Albion," British Journal of Photography, January 2018



*Download Festival, Donington Park,
Castle Donington, Leicestershire, 2008*
fujicolour crystal archive print
48 x 60 inches
Courtesy of the artist and Flowers Gallery,
London/NewYork.

THOMAS TROSCH B 1955 – Baltimore, Maryland

Thomas Trosch is a painter. He has an MFA from Rhode Island School of Design. He has shown at Leo Castelli Gallery, New York, Holly Solomon Gallery, New York, White Columns, New York, Jeffrey Deitch, New York and Fredericks & Freiser, New York.



I started with the figure. I had the whole idea from the start: suntanned beach bum in the studio with the surfboard and then I brought in this lady, who was sort of a collector, who's interested in it. She's got on a gold dress. It's high keyed color. It's usually about the collector and the artist. This surfer guy, he's who I would have liked to have been when I was young. It's a transaction. He's hot. His works are selling and he's taking a call from the collector.

Thomas Trosch, conversation with the artist, by Dick Goody, July 2019



A Call From The Coast, 2017

coil on canvas

40 x 53 inches

Courtesy of the artist and Fredericks & Freiser, New York.

MARC YANKUS B 1957 – New York, New York

Marc Yankus is a photographer. His work has been shown at The Brooklyn Museum, New York; The Library of Congress, Washington, D.C.; and ClampArt, New York. His artwork has graced the covers of books by Salman Rushdie, Philip Roth, and Alan Hollinghurst, among many others. His photography has appeared in The New Yorker, The New York Times, Wired Magazine and Vanity Fair.

*I have walked by these three buildings every day for the last 20 years.
They are on the block where I live, and I am very fond of them.*

*Not all the streets in my photographs are real, and this is a good example.
There are no buildings on islands in the middle of our city's streets.*

"One Photographer's (Calmer, Quieter) Imagined New York City," The New York Times, Style Magazine,
by Betsy Horan, October 2016.



Three Buildings on West Tenth Street, 2015
archival pigment print
38 x 27 inches
Courtesy of Clampart, New York.



Nineteenth Street, 2016
archival pigment print
38 x 27 inches
Courtesy of Clampart, New York.

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 New York; Asya Geisberg Gallery, New York;
 Christine Park Gallery, New York;
 Julie Saul Gallery, New York.*



Rebecca Morgan

Sunset Fade Jug, 2017

stoneware and glaze

6.75 x 6 x 6 inches

Courtesy of the artist and Aysa Geisberg Gallery.

