

DE LA CRUZ COLLECTION

**PROJECT ROOM
2016 - 2017 EXHIBITION**

Progressive Praxis

November, 2016 - November, 2017

The de la Cruz Collection presents their 2017 exhibition, *Progressive Praxis*. By merging a variety of styles and mediums, the works selected for this year's exhibition mirror contemporary culture while allowing an open-ended conversation of various interpretations and possibilities. The context of this exhibition creates a critical understanding of our shifting visual culture.

Progressive Praxis considers the impact of preceding art movements and the way that contemporary artists conceptually engage with the advancements of technology. Our society is conditioned to create, disseminate, and alter information as it sees fit. The use of computers as a method of executing work is no longer a game changer for artists, as there are no traditional boundaries between the virtual and physical. Artists today embrace technology to overcome the limitations of physicality and past formal art processes. The artists selected for this year's exhibition reveal a generational position that is inherent to an artistic idea and language of their time.

The architecture of the galleries was taken into consideration in framing this exhibition.

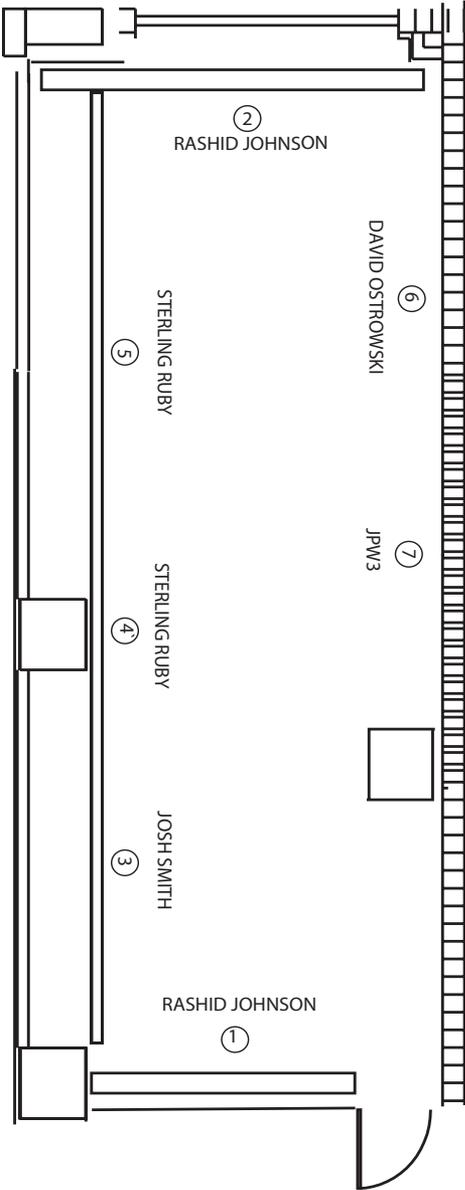
Museum Hours:

Tuesday through Saturday, 10:00AM - 4:00PM

Artists in the project room:

Rashid Johnson
JPW3
David Ostrowski
Sterling Ruby
Josh Smith

PROJECT ROOM



Rashid Johnson

Born in Chicago, Illinois 1977. Lives and works in New York.

① *Watch*, 2011
Branded red oak flooring, black soap, wax, paint
72 x 49 x 3 inches

② *Cosmic Slop "Hardcore Jollies"*, 2012
Black soap wax
96 x 121 x 3 inches

Johnson's work references African American history and popular culture within a conceptual, intellectual framework. Johnson is strongly influenced by, among others: novelist and Nobel Prize winner William Faulkner, Civil Rights activist W.E.B. Du Bois, comedian Bill Cosby and the controversial jazz composer Sun Ra. His work also references the work of artists like David Hammons, Glenn Ligon, Robert Rauschenberg and Joseph Beuys.

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Josh Smith

Born in Knoxville, Tennessee 1969. Lives and works in New York.

Untitled, 2011

Mixed media on panel

60 x 48 inches

Untitled, 2008

Oil on canvas

60 x 48 inches

Untitled, 2008

Mixed media on panel

60 x 48 inches

Untitled, 2008

Oil on canvas

60 x 48 inches

“Josh Smith is known for an oeuvre that is as diverse as it is distinctive. Encompassing oils, drawings, prints, posters, artist books and sculptures, some of which are representational, others of which are abstract...No matter what he paints, or makes, his work is always recognizably ‘his’.” (<http://www.xavierhufkens.com/exhibitions/2016-04-josh-smith>)

“Smith often paints fish, not because they hold any special significance, but because they are such familiar creatures as to require little further analysis. By painting subjects that do not require a great degree of interpretation, he compels the viewer to look at how the works are painted, to absorb their colours, texture and atmosphere, and to consider the ways in which an identical subject can change on a technical level. And yet Smith always leaves a window open for interpretation.”

(“Josh Smith, April 21—May 28, 2016.” (2016) | Exhibition | Xavier Hufkens. N.p., n.d. Web.)

Sterling Ruby

Born in Bitburg, Germany 1972. Lives and works in Los Angeles, California

- ④ *Stove 3*, 2012
Bronze, paint
61 x 14 x 14 inches
- ⑤ *Head Trekkers + Gated Doors 2*, 2010
Collage and spray paint on paper
72 x 87 inches

“Over the past several years, Sterling Ruby has collected and assembled a series of pot-bellied stoves in his studio in Los Angeles. Some stoves are traditional cast iron wood stoves, such as those found in mountain cabins or farmhouses and some are barrel stoves assembled from mail order kits. This led to an edition of stoves of the artist’s own design. The artist’s stoves, cast in bronze were made from materials such as cardboard, tubing, expanding foam and cast in various metals. There is an autobiographical symbolism embodied in these stoves. The artist grew up on a farm in rural Pennsylvania, that for a time was heated only by wood burning stoves. When the artist was young, he was often tasked with starting and maintaining the fire as one of his chores. Rudimentary in construction, the stoves, address the idea of functionality and utilitarianism within the artist’s practice.”
(Sterling Ruby Studio, 2012)

Ruby’s *Head Trekkers + Gated Doors 2*, 2010, is part of his “head series”, where the artist creates a cosmic vision that gives the impression of looking at planets and stars. Looking closely at the collage, one sees that the planets are skulls and the grid alludes to the contemporary prison system. Ruby is showing the failures of the supermax penitentiary system; a contemporary American prison system that focuses on detainment and isolation instead of correction or rehabilitation.

David Ostrowski

Born in Cologne, Germany 1981. Lives and works in Cologne, Germany.

- ⑥ *F (A thing is a thing in a whole which it's not)*, 2013
Acrylic on canvas
95 x 75 inches

David Ostrowski explores the process of painting through minimalist forms employed to create vacant yet energized canvases. His strategies of treating the canvas with materials that disorient both viewer and space are consistently used to undermine composition, style, and gesture. His end result is not meant to confuse us, but rather guide us to find a balance in what the artists calls “poetry and things.”

“Even when it comes to the smallest changes, you still need to make the right decisions. My series of “Outline Paintings” is all about just this—what the edges of a picture, a hole or a color can actually signify.” (“THINK HARDER An Exchange between David Ostrowski And Alex Bacon.” The Brooklyn Rail. N.p., 5 June 2014. Web.)

JPW3

Born in Tallahassee, Florida 1981. Lives and works in Los Angeles, California.

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4KC, 2015

Wax with ink transfer on canvas

108 x 72 inches

“JPW3 engages with a variety of materials—relating found, fabricated, and raw elements to create lushly textured surfaces in both painting and sculpture. Layering images and densely applied wax and returning frequently to materials such as popcorn or automotive parts, the artist distorts both the smooth surface of his supports as well as recognizable visual motifs.”

(“JPW3 | Artspace.” Artspace. N.p., n.d. Web.)

The de la Cruz Collection is privately owned and funded by Rosa and Carlos de la Cruz. It is not a foundation, is not registered as a 501(c)(3) under the US Internal Revenue Code and does not receive government assistance.

Admission to all lectures, events and educational programs are free of charge.



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