

THE
22
MAGAZINE
3/17/17



Lythrum Salicaria
Bonnafantia Gabbria
Male 1. Female 2.
Penna Anserinum Canadense. Service Tree

Drawn from Nature by J.J. Audubon. F. B. ... Coloured by B. Havell 1827





WHILE WE “DISCUSS” THE MUNDANE,
EMBER FLAKES AND X CHROMOSOMES ASCEND,
SO AS TO SUMMATE INTO THE GOD METAPHOR;
AND WHILE WE BOMBAST IN THE FIRST DIMENSION,
TOTEM BIRDS ACHIEVE A STILL POINT
OF DECISIVE INTUITION.

—DAN HEDGES

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Front: *Lythrum salicaria*, 2012, Penelope Gottlieb

Back: *Still and Here*, 2011, Ricky Allman

Interior pages front and back: *Decloaking*, 2007, Bradley Ehram

The 22 Contributors

Volume 3/III/Three

1) **ADAM VOID (PG 24)** transforms ready-at-hand or bricolage materials into objects that address social and political concerns of class, control, and community. He is dedicated to exploring the details of countercultures particular to his experience: punk rock, graffiti, freight hopping, zines, and social activism. He has shown his work nationally with institutions such as The Brooklyn Academy of Music, The Fountain Art Fair, Chashama, and Mighty Tanaka Gallery, as well as non-conventional spaces including The Silent Barn, Secret Project Robot, and Space 1026. His work has been featured in *Juxtapoz*, *Showpaper*, and *Beautiful/Decay*, in addition to the websites, Vandalog, Popflys, and Brooklyn Street Art. Adam has an M.F.A. from the Maryland Institute College of Art and a B.A. in Existential Philosophy from the College of Charleston. He was born in Florida, has lived in South Carolina, Brooklyn, and Baltimore. He currently resides in Asheville, North Carolina.

2) **ALLISON SOMMERS (PG 34)** is a Brooklyn-based artist working primarily in gouache. She creates complicated, intricate, uncomfortable worlds of meat, vegetation, birds, and beasts of various sizes. She graduated from the University of Virginia with a B.A. in History and a concentration in Early Medieval England. Allison grew up as an only child with an abundance of pets and a sense of reality grounded in make-believe. Being constantly surrounded by animals led her to develop a skewed concept of personhood that now extends into her work: humanoid animals, beasts, and even inanimate objects and foods take on an agency and interact with her worlds. Her work is intentionally vague, both conceptually and morally, and hints at underlying narrative structure without providing clear artist-authorship to guide the viewer through. It is work that combines technical excellence in a difficult medium with motifs of vagueness, ambiguity, and discomfort.

3) **ANGELINE GRAGASIN'S (PG 40)** short films combine documentary, narrative, animation, and music and are heavily influenced by her love of international cinema and performance. Angeline's work has earned her the attention and respect of online tastemakers worldwide including prominent curators and creators at Vimeo, Portable.tv, Kickstarter, Got A Girl Crush, SFE.tv (Paris/Cologne), *Montagne* (Paris), *File Magazine* (London), *Directors Notes* (London), and Smashbox Studios (Los Angeles). Angeline founded NATIONAL HEADQUARTERS in Chicago in 2009, as a comprehensive web and digital media production studio. In 2012, Angeline expanded the company to include collaborators and service clients in NYC, LA, and SF, and is now a dedicated video production and postproduction company which focuses on original storytelling and branded content. She has created videos for and with a number of influential personalities such as mortician Caitlin Doughty, writer Amelia Gray, painter Derek Erdman, and cinematographer Philip Bloom. She holds an A.B. in Interdisciplinary Studies in the Humanities from The University of Chicago.

4) **BRADLEY EHRSAM (PG 52)** is the CEO of B.E.M.E. Creative, LLC and Bradley Ehram Designs. Born in Chicago and raised in Wisconsin, upon completion of his degree from the University of Wisconsin-Madison, Bradley launched a custom motorcycle business and a furniture line. Bradley then established his art, design, and studio business, Bradley Ehram Designs, where he did both commission work and small-run productions. He expanded the scope of his business to include the design and the remodeling of interiors and exteriors of residential and commercial spaces. He created an arts program for troubled teens consisting of classes on welding, woodworking, and painting. In this capacity, Bradley funded an artists' co-op for young artists and most recently expanded his work into a public practice forum connecting youth in underserved schools with the creation of public art. Bradley is continuing to expand his exploration of multimedia paintings, sculpture, studio furniture, and his passion for tricycles.

5) **CHARLOTTE GREENWOOD (PG 56)** is a multidisciplinary artist and an honors graduate of Central St-Martin's College of Art and Design and Chelsea College of Art and Design in London, United Kingdom (1994). She returned to London in 1996 and started working as a sculptor and special effects artist, in prosthetic makeup and model making. Her work can be seen in *Harry Potter and the Philosopher's Stone* (2001), *Charlie and the Chocolate Factory* (2005), and many others including *Gladiator* (2000), *James Bond: Die Another Day* (2002), and *Troy* (2004). Evolving in the Canadian film industry for seven years, it is in Montreal that the artist established her studio to resume her painting career. In Montreal, Greenwood developed the series, "The Paradox of Consumerism in the Age of New Baroque" (2009), an anticipated introductory show on the Canadian art scene. From her reflections on what the artist refers to as "the perfect paradox" was born *The Rancid Feast* (2007) and *The Loss of Innocence* (2009). Current developments have included an exhibition of new works at the Parallax Art Fair in London, UK and NYC, and drawings for a new art book called *YOU*.

6) **CLESS (PG 46)** likes walking in the middle of the road, picking up magazines and papers of the streets and rubbish containers and listening to music to zone out of the planet. Cless likes to write his name on the streets, paint graffiti on walls, meet up with his crew, paint a piece, take pictures of the process and get home to see them again and again.

7) **GERARDO MENA (PG 120)** is a decorated Iraqi Freedom veteran. He spent six years in Special Ops with the Reconnaissance Marines and was awarded a Navy Achievement Medal with a V for Valor for multiple acts of bravery. He has been nominated for a Pushcart, won or placed in several contests, and was selected for *Best New Poets 2011*. He has pieces published or forthcoming from *Cream City Review*, *Raleigh Review*, *Diagram*, and *Cider Press Review*, among others. For more information go to www.gerardomena.com.

8) **IRON DOG (PG 85)** creates spontaneous soundscapes where minimalist structures erupt into psychedelic onslaughts. The multiple roles of each performer are in full effect: Stuart Popejoy maneuvers synthesizer and bass collisions, Sarah Bernstein delivers distorted violin and enigmatic spoken word, and Andrew Drury commands a sonic sphere of drums and manipulated materials. The Brooklyn-based trio has been together since 2009.

9) **JASON STONEKING (PG 20)** is an American poet and essayist currently located in Paris, France. He has published two collections of poems, *Double Edged Pen* (Fresh Hell Books 1997) and *no demon no god* (Onestar Press 2000) and two collections of essays, *Audience of One* (In Libro Veritas 2011) and the newly released follow-up *Audience of Twelve* (Happy House Books 2012). He has also written several screenplays, directed two of his short scripts, and released an album as the frontman of a punk band. He is an avid chess enthusiast and moonlights as a tournament commentator for chess.com. This summer, he will be touring the United States reading his essays aloud. Books, excerpts, and tour info can be found at www.jasonstoneking.com.

10) **JEFF TIGCHELAAR (PG 46)** is a stay-at-home dad in Kansas. His poems appear or are forthcoming in *Pleiades*, *Grist*, *Best New Poets 2011*, *Coal City Review*, *Court Green*, *Controlled Burn*, *Harpur Palate*, *Aethlon*, *North American Review*, *Blue Island Review*, *Rhino*, *el Paper*, *The Southeast Review*, *Redactions*, *Fjords*, *Juked*, *Margie*, *Kansas City Voices*, *Natural Bridge*, and *Tar River Poetry*, and on Hunger Mountain Online and Verse Daily. He received a poetry grant from the Ohio Arts Council and a Pushcart Prize nomination but "Stop reading this now and go read my work," says Jeff. "This is not me. My work is me. Me is my work."

I1) JIM FORD (PG 78) is an American visual artist and designer from Chicago. Jim got his start working for a small, but prolific point-of-purchase agency. He then went on to study advertising art direction and then graphic design at Columbia College Chicago, until 2005. He has designed custom typefaces for corporations, publishers, software and hardware manufacturers. After becoming senior type designer at Ascender, Jim parted to start his own art and design company, Rebeletter Studios in 2010. More recently his focus has shifted to fine art, producing a plethora of wildly challenging collage works and mixed media pieces.

I2) J.J. CROMER (PG 98) is a self-taught artist from Virginia. His work is in several public collections, including the American Visionary Art Museum, the Intuit Center of Outsider Art, the High Museum of Art, and the Taubman Museum of Art. The American Visionary Art Museum recently featured his work in the exhibit "All Things Round: Galaxies, Eyeballs & Karma." The Fall 2010 issue of *Raw Vision* featured his work. He and his partner Mary live on a farm in central Appalachia. They are new and eager beekeepers.

I3) JOSEPH DALEY (PG 92) was born in New York City's Harlem, and began his musical studies in elementary school and received high honors throughout his school years. During his high school years, he began performing on the Latin music scene performing alongside such fine musicians as Rene McLean, Monquito Santamaria, Andy Gonzalez, Alex Blake and many others. He received a scholarship to the Manhattan School of Music where he got his B.A. in Performance and a M.A. in Music Education which led to a career as an educator in the New York and New Jersey school systems from 1976 until his retirement in 2005. Joseph is also currently a member of the eclectic ensemble Hazmat Modine, under the direction of musician and visual artist Wade Schuman. Schuman's paintings helped inspire the creation of Daley's *Seven Deadly Sins* project, which was developed at the MacDowell Colony in 2001. In addition to his Earth Tones Ensemble, Ebony Brass Quintet, and his solo performances, Joseph's focus right now is on his next recording project, *The Seven Virtues*, featuring a large string ensemble.

I4) MEGAN MONCRIEF (PG 83) is an audiovisual artist in Brooklyn, NY. Her primary project is called Lazurite; the majority of her work employs the ukelin (a 36-stringed invention sold door to door during the Great Depression). String drones, feedback, and percussive strikes bleed together with synths, homemade effects, and drum loops, all processed through the ominous digital buzz of a stack of throwaway pedals. The first Lazurite tape, "Secular Geometry," was self-released in 2011. A forthcoming self-titled release will come out on Fabrica later this summer.

I5) MICHAEL BAZZETT'S (PG 74) poems have appeared in *West Branch*, *Beloit Poetry Journal*, *Best New Poets*, *DIAGRAM*, and *The Los Angeles Review*, among others. He was the winner of the 2008 Bechtel Prize from *Teachers & Writers Collaborative* and was recently nominated for a Pushcart Prize. New poems are forthcoming in *Boxcar Poetry Review*, *Bateau*, *The Collagist* and *Sentence*. He lives in Minneapolis with his wife and two children.

I6) NATHAN VERNAU'S (PG 28) colorful artwork touches on themes of instability, insecurity, confusion, and a misdirection of emotions. As self-portraits, these drawings offer bits and pieces of his character, along with alternate identities or personas. His work has been reviewed by ArtSlant.com, ArtLog.com, and *The Chicago Tribune*, as well as featured in *The Madison Review*, *New American Paintings*, *Studio Visit Magazine*, and *MISC Magazine*. He has shown extensively in Wisconsin and Chicago at The Milk Factory, OhNo!Doom Gallery, Offwhite, Doppelganger, and Robert Bills Contemporary. He earned his B.F.A. from the University of Wisconsin-Stout in 2005 and his M.F.A. from the University of Wisconsin-Madison in 2009.

17) NICK LAMIA (PG 65) is an artist whose work includes drawing, painting, printmaking, installation and sculpture. He is the recipient of a Guggenheim fellowship as well as residencies at Wave Hill, The MacDowell Colony, the Robert Blackburn Print Workshop and the Triangle Artists Association where he is now a member of the board of directors. 500 of his small scale drawings were included in the first ever Bronx Museum Biennial in 2011. Recent solo exhibitions include “Coppice” at Jason McCoy Gallery in New York and “Greenhouse,” for which he was selected to create a group of site-specific wall works for the Richard Meier building in Brooklyn in the spring of 2012.

18) NICOLE GORDON (PG 106) grew up in Chicago, IL and received her B.F.A. at the University of Michigan in Ann Arbor. She has been working as a painter and sculptor in Chicago for many years and had solo exhibitions in Chicago (Linda Warren Projects, the Chicago Cultural Center and the Elmhurst Art Museum), L.A. (Lois Lambert Gallery), Wisconsin (The Kohler Art Center) and Boston (Miller Block Gallery). She has also completed a couple of large scale permanent public art commissions including one for the Chicago Transit Authority and one for New England Biolabs in Massachusetts.

19) PENELOPE GOTTLIEB (PG 12) received her B.F.A. from the Art Center College for Design in Pasadena, and went on to earn her M.F.A. from the University of California in Santa Barbara where she currently lives and works. Gottlieb’s latest paintings appropriate a methodology common to both Surrealism and Baroque, namely the linking together of heterogeneous, diverse orders of things—in this case the normally separate analytical syntax of Audubon and plant biolog—in the form of a representational “mash-up” or “heterotopia.” Painting directly over pre-existing Audubon prints, Gottlieb literally envelops the birds in a tightly woven braid of plant leaves, tendrils and tentacles, so that what would normally be part of the birds’ natural habitat has suddenly turned on them as a form of domestic colonization. Gottlieb thus raises implicit issues of power/knowledge in relation to systems of classification in addition to her more explicit ecological critique.

20) RANDY MORA (PG 20) is a freelance illustrator/artist from Bogotá, Colombia. He studied advertising but chose art and illustration as a profession instead. He has worked for various editorial clients in publications around the world such as *Wired Magazine*, *GQ Spain*, *The Guardian*, *Dinero Magazine*, *The Quarterly Magazine*, *Il Sole 24 Ore*, among others. His collages have been recognized in books such as Gestalten’s *Cutting Edges: Contemporary Collage* (Germany), *Cut & Paste: Collage Put Into Practice* (Sweden) and *¡img.} 50 Formas de Ver la Ilustración* (Colombia). He has also been part of several group exhibitions in China, USA, Sweden, UK, Mexico and Colombia.

21) RICKY ALLMAN (PG 112) was born 1978 in Provo, Utah. He received an M.F.A. with honors from the Rhode Island School of Design and a B.F.A. with Distinction from the Massachusetts College of Art. Allman’s paintings often appear as landscapes, psychological landscapes, and cityscapes. Utilizing the geographic landscape of his childhood in the Rocky Mountains, modernist architecture and gestural abstraction, Allman’s work reflects an indefinite future; a complicated and frenetic world of colliding forms often in the moment of origination. His work has been exhibited and published nationally and internationally including Paris, Copenhagen, New York, and Miami. Allman lives and works in Kansas City, MO where he is a Professor of painting/drawing at the University of Missouri-Kansas City.

22) **SARAH BOOTHROYD (PG 72)** is a Canadian sound artist. She studied visual art and costume design on her way to a bachelor's degree in Philosophy and a master's degree in Journalism. Her work has been broadcast on over 50 radio stations around the world, and is available on over a dozen CD compilations. Her talents have been recognized in competitions held by the New York Festivals Radio Programming Awards, the Third Coast International Audio Festival, New Adventures in Sound Art, the European Broadcasting Union, La Muse en Circuit, CBC Radio, the Canadian Association of Broadcasters, the Canadian Association of Journalists, the Canada Council for the Arts, the Ontario Arts Council, the Ontario Press Council, the National Film Board of Canada, the National Screen Institute, and the San Francisco Women's Film Festival. Her website is www.sarahboothroyd.com.

PENELOPE GOTTLIEB

BY CAROLYN SUPINKA

CAROLYN SUPINKA: Tell me a little about your artistic history, where/when you went to school and how you became a painter.

PENELOPE GOTTLIEB: Even as a child, I was fascinated by popular culture and the seductive power of its imagery. I drew cartoons. I was constantly absorbed in visual observation and synthesis that my parents chalked up to too many comic books! I filtered my world through the illustrations I drew. The image became a conduit for the real, and to me the image was just as salient and immediate, if not more so, than the reality of the world I observed. To my impressionable mind everything was visual, everything was saturated with content for my drawings. Even when I was a kid, the images I drew seemed to tap into the irreverence of an unexpected twist or a wicked element of surprise. I loved the subtle powers of subversion available to the illustrator, something I could wield through my own hand and summon with my own imagination. I drew my parents' dinner parties, my mom's beauty salon, people grocery shopping; innocuous every day observations I could transform into imagery and narrative. I eventually pursued a fine art education and completed my undergrad at the Art Center in Pasadena, CA. I then received my M.F.A. from UC Santa Barbara, CA. The power of the image has never lost its seduction for me.

CS: Your mother was an artist as well, correct?

PG: Yes, she was. My mother was a puppeteer and my father an architect. As a child, I grew up in a household full of creative activity and making. My mother always had some fun project she was working on, and my friends were totally envious of me. The puppets were these fascinating creative objects I got to observe my mother at work on, indelibly linked by association to the potential of storytelling. I am sure it was no accident that I developed such a penchant for visual narrative. My grandmother was also an amazing artist; she was an oil painter and was actually the one who guided me towards painting. I grew up surrounded by these familial ambassadors of the creative disciplines, they all influenced me to some extent. Our house was also filled with great art books, a veritable goldmine of content for a kid with my visual appetites.

CS: You currently live in Santa Barbara correct? How do you feel this environmental landscape has effected work?

PG: I grew up in Los Angeles, but moved to Santa Barbara about 13 years ago. I love being outdoors, and my lifelong love of observation has always found great aesthetic ground there. I have about 25 quail that come to me for breakfast every morning when I whistle for them, which is a pretty bucolic image in and of itself. I have a garden and really enjoy this proximity to nature and botanical life. Its closeness to my every day has certainly sensitized my sensitivity to and appreciation of it. I also glean imagery directly from my environment and often incorporate plants from my own garden into the work.

CS: Have you seen dramatic changes in your environment (drought, destruction) that have effected you artistically?





PG: When I was growing up, I lived next door to “Mt. Olympus” in the Hollywood hills. I witnessed a track development being implemented into the rural landscape. I think it really piqued an early sensitivity and sadness in me at the sight of environmental vulnerability and distress. Recently, the destructive wild fires in Santa Barbara, fueled and exacerbated by non-native grasses, are another brutal reminder of how invasive ecological changes can catalyze the speed of terrible destruction. Witnessing destructive natural phenomena is both humbling and terrifying, it makes you realize how fragile the balances really are.

CS: Much of your work deals with mutations and evolutionary roles (invasive species, extinct botanicals), tell me a little about how these series began and your interest in the “fantasy” of evolution?

PG: My interest in extinction evolved literally from spaces of absence. My interest in, and concern for, what I had heard was an extinction list increasing at an exponential rate, started a personal process of research and excavation. I found that there were no cohesive accounts of loss. It was difficult to find reliable extinction lists; they lacked detail and information. These plants were often itemized without imagery (in the form of botanical notes.) Many had never been photographed or illustrated and in the complete absence of visual information or definitive accounts, my fascination with representing loss began. I decided to begin my own “list.” Since much of the time I was relying on textual description alone, the process of fleshing out these lost species resulted in an imagined taxonomy of loss. Because I knew my visual list would never be correct, the inevitable proliferation of its inaccuracies became a source of fascination. This process of imagining loss became a further illustration of the finality of extinction to me. I knew that I could never recover what was gone and lost to me forever. This activity of imagining recovery would ultimately elide my imaginative powers, and would always resist resolution. My work is very much about these irreconcilable spaces between loss, language, and imagination.

CS: Why did you choose to use Audubon prints for the invasive species?

PG: I had a few Audubon prints in the studio that I had bought at a thrift shop, intending to repurpose their frames. I kept looking at them and one day got the idea to “invade” them. Non-native invasive species are one of the top three reasons for botanical extinction. The other two are loss of habitat and global warming. I wanted to address this subject visually in my work, but wanted the series to have a different feel from the extinct botanical paintings. So, I decided to “invade” the existing Audubon prints with the addition of invasive vines enveloping and strangling the birds in the images. It became a very powerful visual for me; the literal invasion of an existing image, and the violence of incapacitating a vulnerable subject. The process of making the work mirrored the environmental violence of the phenomena. By appropriating these vintage reproductions, and ultimately staging my invasive interventions within them, I could enter into a dialogue with a historical representation of nature and insert my own voice and contemporary perspective directly.

CS: Any thoughts on the work of Audubon? Pros, cons?

PG: Nature was looked upon differently in Audubon’s time. It was there to be subjugated and colonized for the advancement and enjoyment of “man.” Audubon’s consumption of nature literally knew no bounds. He is quoted as having said: “A day without killing 100 birds is a day wasted.” He is a complex figure in that he genuinely loved the birds he meticulously rendered and catalogued, but also loved killing them. At that time, of course, there was no concept of extinction in the contemporary sense, nature and wildlife were abundant and seemingly inexhaustible. It was not seen as a fragile thing, but rather a vast and limitless frontier. His work lives on today because he captured the spirit and animation of birds in a unique way, so it is a conflicted question. It was an age in which loving something and killing it were not seen as irreconcilable impulses. “The Birds of North America” is an amazing archive.

CS: Tell me a little about the bold, at times comic, style of your botanical work? Any trends or traditions you were trying to push here?

PG: I wanted to make very bold, colorful, paintings to capture a very important subject. I wanted their aesthetic to convey the anxiety and perilous nature of their content, and to succeed in securing the viewer's attention. The work is informed by a number of visual influences and recombinations. I have always loved botanical illustrations and the work certainly speaks to that. These sorts of illustrations are typically etched line drawings, which are then hand tinted with watercolor. I actually invert this process by painting first, and then working a very graphic line over top the painting at the end. I think of these paintings as animation cells, they have a lot of movement and violence in them. They are active and animated, rather than static, and the line drawing, an element found in cartoons and graphics, is important to conveying this dynamism. Visual energy is integral to the overall effect of the paintings, they are neither calm nor quietly contemplative. I think of them as capturing the last moments of life, when the plants are literally fighting to exist and are being torn apart. Upon closer inspection, you'll also see that they contain a lot of secondary iconography. I sometimes include weaponry and other symbolic objects in keeping with the tradition of vanitas, to allude to yet another historical tradition in still life painting. They are syntheses of historical and contemporary visual languages.

CS: In "Extinct Botanicals" you reference vintage renderings, as well as species on the "confirmed extinction" list. You did a lot of research for both of these and in some sense, you became both an artist and a botanical researcher at the same time. You mention now that it's become your life's work to catalogue these fading species as well as commemorate them. Why do you think this is important? How does it help you resolve the current environmental situation?

PG: In the past, botanical artists created archives by painting living specimens as they were discovered. They were able to observe them and render them from life in their studios. Since I am only left with descriptions, my work is to catalogue in reverse and to produce from absence. I reconstruct from research what might have been, what may have been, but cannot capture what was. I now think of my series "Gone" as an archive in reverse. The work is heavy with ghosts, and speaks to something very spectral. I feel it is important because the irreversible nature of loss is a subject that evades direct representation. Exploring these difficult spaces can draw attention to the terrible vulnerability of the world in which we live. To some extent my work is about the impossibility of recovery, but I hope that it incites a desire to preserve.

CS: In talking about "Extinct Botanicals" you say: "Whereas older traditions of botanical art and still life painting involved calm, studio-bound reflections of natural beauty and visual order, a new paradigm seems appropriate in the more fragile condition of the world in the early 21st century. We're in a state of accelerated change, possibly teetering on some sort of Apocalyptic brink. We naturally feel a sense of anger. The plants I am painting are under assault. They're being attacked. They're being blown up." Do you feel there is a future or hope for the vegetation of the earth or are we already moving too fast to do anything?

PG: I am not feeling very optimistic. It is not a very uplifting subject of study. Throughout the course of my research I have learned from scientists and botanists. The general consensus seems to be that unless things change pretty rapidly, 50% of all plant life will be extinct within this century. Since all life depends on plants for survival, this is a pretty scary realization. It's easy to feel ineffectual as an artist. You're just alone in your studio painting pictures...there are times when I wonder what difference I can possibly make.

CS: What do you think of art as activism? Do you view your work as environmental activism, or more commentary?

PG: I make art, so painting is the form my activism takes. This is what I want my work to be about. I don't want to make pretty pictures of flowers, this is why the work is not easy or docile, it is intended to be violent and contentious, and distressing at times. I want my work to powerfully express my feelings, and fears, with regard to the seriously afflicted state our natural world is in. They are big, colorful, dynamic, and fraught in your face paintings. They are not meant to be quiet, discreet objects.



L TO R, TOP TO BOTTOM:
 DESMODIUM CANADE, 2012, ACRYLIC AND INK OVER AUDUBON PRINT
 CENTAUREA MACULOSA, 2012, ACRYLIC AND INK OVER AUDUBON PRINT
 CIRSIUM ARVENSE, 2012, ACRYLIC AND INK OVER AUDUBON PRINT



CS: Both botanical and human environments play a big role in much of your work. In your previous series, “No \$ Down,” in which you created colored pencil drawings of attractive homes, some had catchy text like “Location Location Location!” Is there any connection between “Gone” and this previous series in terms of how we as humans treat our environment?

PG: Well, I was not really thinking about the environment in “No \$ Down,” but the suggestion of there being a correlation is certainly a good point. When I was making those drawings, I was thinking about the dream of homeownership, and our covetous desire to own. This fetishistic need to express one’s self through ownership, through class ascension, and societal “belonging” is actively conveyed through the seduction of advertising. The titles were taken from the *Los Angeles Times* real estate section, as were the images. While the work is not about environmental destruction, it is about the way in which visual language can dictate our consumption, and self-identification. I started that series way before the subprime loan disaster, but now that series seems all the more pertinent following the economic collapse. The desire to own certainly lead to the crisis of an ecosystem, so to speak.

CS: If you could remedy one environmental disaster (oil spill, housing crisis etc.) what would it be?

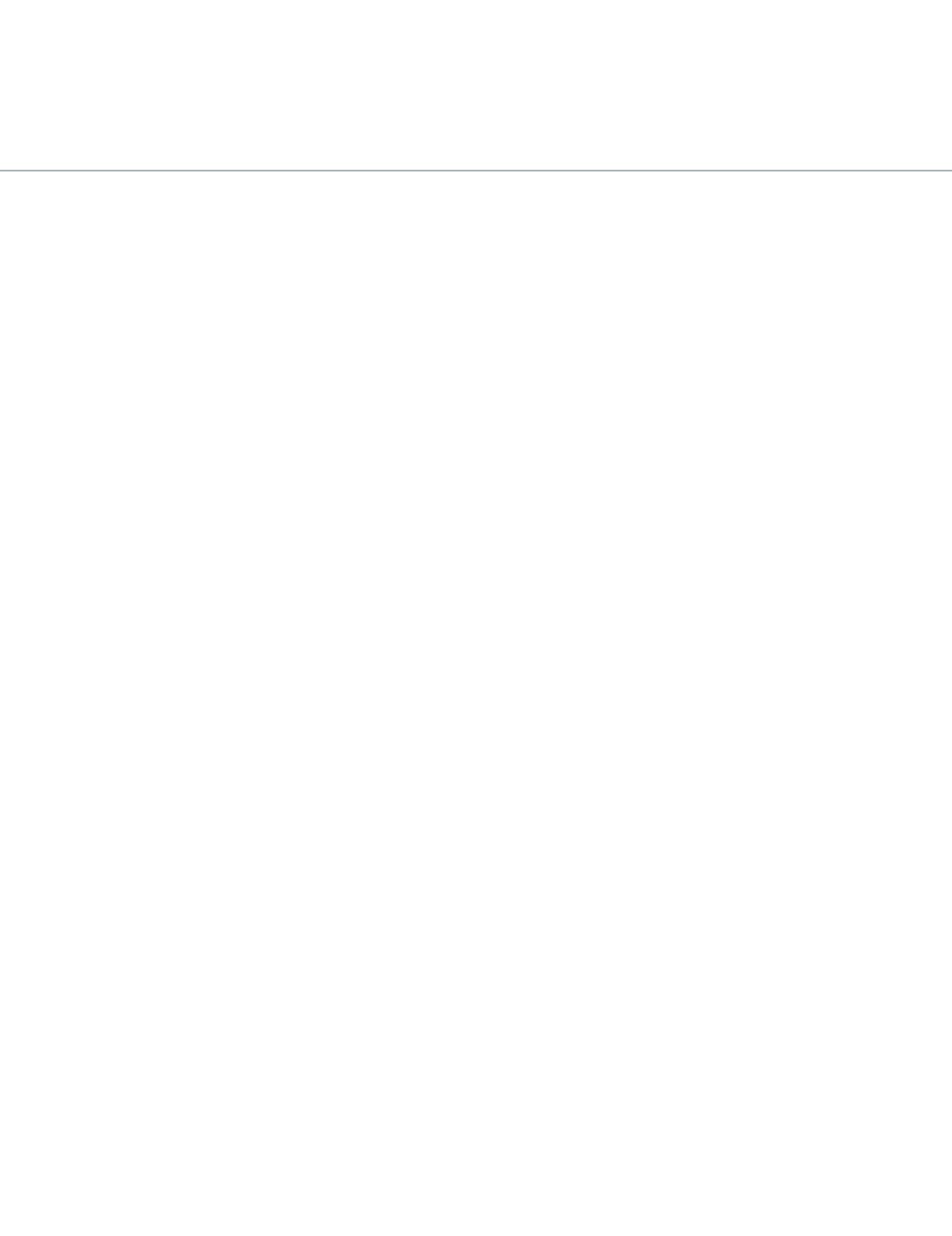
PG: I would have to say the world’s population explosion. We are the worst of the invasive species, and the planet is having trouble sustaining our exponential increase.

CS: I noticed some of the profits from your work go toward environmental charities, would you like to talk a bit about those?

PG: Last year I had an exhibition where a portion of the proceeds went to Lotusland in Santa Barbara. It is an amazing garden and conservatory and their mission statement is focused on plant preservation. They also have the only living extinct plant I have ever seen. *Encephalartos woodii*, there are only three males left in the world so it can never reproduce.

CS: What are some upcoming projects you will be working on?

PG: My work will continue to document each plant that becomes a confirmed extinction. It feels like what I must do right now; it’s an ongoing project that sadly will never be at a loss for material. Recently I was preparing for an upcoming exhibition, “Gone,” that will opened September 8th, 2012 at the Edward Cella Gallery in Los Angeles. Which has new work from both series. New work is also being exhibited in a group show “The Confluence of the Birds,” an exhibition by the Cynthia Reeves Gallery in NY and NH. I am also featured in a traveling exhibition “Ignite! The Art of Sustainability” that examines natural and human forces that have shaped the landscape of California. This exhibition will travel CA Museums 2012 through 2015. A new “Invasive Species” painting will also be appearing in the limited edition of *Beautiful/Decay*.



About The 22 Magazine

22 is an online magazine based out of Brooklyn, NY.
The 22 features 22 contributors each issue.

The magazine's mission is to publish art, music, and writing as integrated structures that play off each other and enhance the whole. We are looking for intriguing art, poetry, fiction, non-fiction, video, music, animation, and more. The restrictions are few and the work is chosen by the creators or a visiting guest editor/curator. Many of our issues revolve around themes which will be posted in advance of each issue. Our staff is currently volunteer based and we are always looking for great people. Please check out our jobs page if you are interested in volunteering for the 22.

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