

**ADAM BERIS**

b. 1987 Milwaukee, WI

**EDUCATION**

2009 Kansas City Art Institute

**SOLO EXHIBITIONS**

2021

(forthcoming) Over the Influence, Los Angeles, CA

2020

Over the Influence, Hong Kong

2019

Rat Trap, Guerrero Gallery, San Francisco, CA

Art Los Angeles Contemporary, Ochi Projects Booth, Los Angeles, CA

2017

*Soft Bananas*, Fabien Castanier Gallery, Los Angeles, CA

2015

CAGHFFt6SVSIP, BBQLA 6<sup>th</sup> Street Bridge, Los Angeles, CA

The Steak Flow Over the Rainbow, BBQLA, Silverlake, CA

**GROUP EXHIBITIONS**

2020

Head(less): Adam Beris & Mia Weiner, Ochi Gallery, Ketchum, ID

2018

Y'all 20, The Omaha Creative Institute, Omaha, NE

Sun Kissed Chokehold, Y53, Los Angeles, CA

Freshly Cut and Softly Bound, Vacation, New York, NY

2017

Family Dinner, Left Field, San Luis Obispo, CA

2015

LA Intersections, Fabien Castanier Gallery, Los Angeles, CA



## Daisy Chain by Adam Beris

Art



### Time Out says

Friendly warning! We're working hard to be accurate. But these are unusual times, so please check that events are still happening.

Featuring a series of new paintings developed over the past year, LA-based talent Adam Beris will be presenting his first solo show at Over the Influence this fall. Titled "Daisy Chain", Beris' exhibition explores our natural impulses as human beings for things such as categorization and class systems, through colourful and visually enticing compositions. Often applying paint straight from the tube onto canvases, Beris' distinctive colour palette is able to make his work appeal to the masses.

# HYPEBEAST

Adam Beris Paints a "Daisy Chain" of Colorful Characters & Symbols in New Exhibit

Examining the connections between humans and objects.



Milwaukee-born artist [Adam Beris](#) creates minimalist paintings of figurative subjects using colorful blobs of paint. Beris will soon present a new body of work — developed over the past year — at Hong Kong’s [Over The Influence Gallery](#). Titled “Daisy Chain,” the artist created grid-like compositions that focus on repetition and pattern, portraying “a chain of humans and objects working with and against each other,” as per a statement.

Across several of the works, the artist placed his characters with neon-toned features beside various symbols such as the moon or tennis balls in vivid groupings that evoke a childlike collection of emoticons. “Compiled into organized patterns, the symbols elicit the natural human impulse of categorization and satisfy the compulsion for titles, groupings, and class systems to differentiate ourselves and our worth,” as per a statement.

View select works above and then visit [Over The Influence Hong Kong’s website](#) for further details. “Daisy Chain” will run through October 11 to November 9.

For more emerging artists’ works, check out [Mitsuru Watanabe’s surrealistic twist on historical paintings](#) on display at Rehs Contemporary Galleries in NYC.

Over The Influence

1/F, 159 Hollywood Road

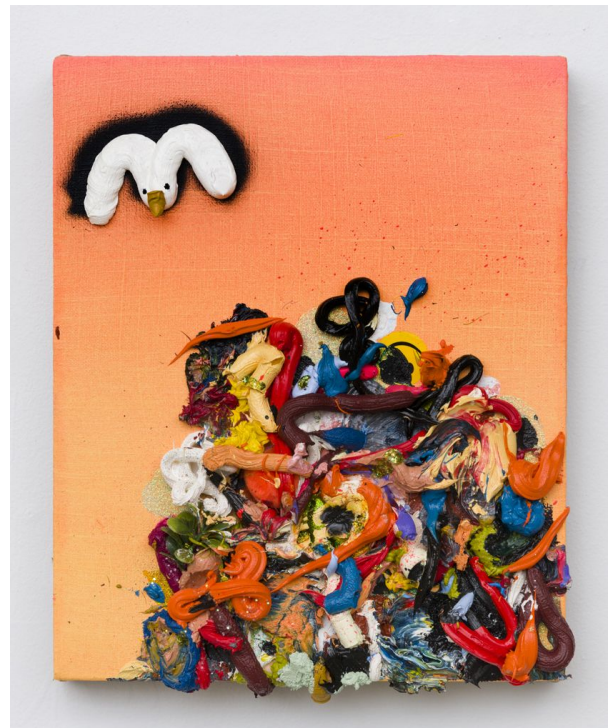
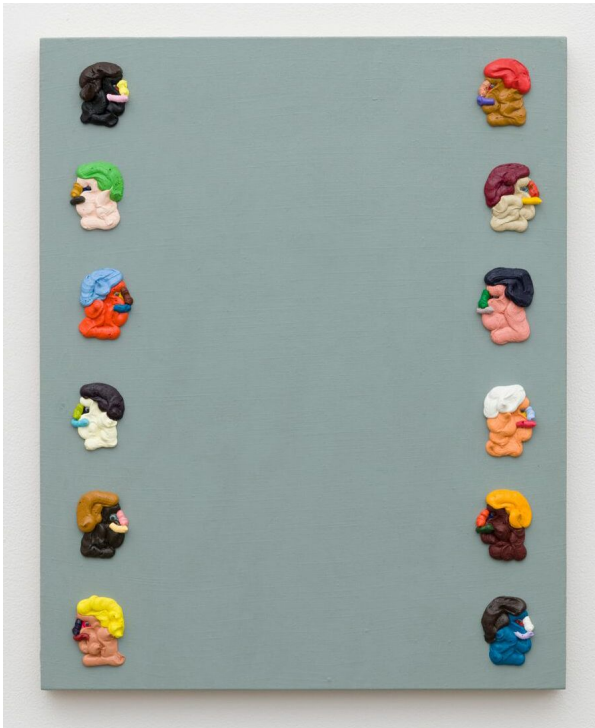
Central Hong Kong

# JUXTAPOZ

Art & Culture

## When Material Reigns Supreme: Adam Beris's New Solo @ Guerrero Gallery

Guerrero Gallery // May 04, 2019 - June 08, 2019



LA-based painter [Adam Beris](#) arrived in his light-bathed studio recently to find that an unknown intruder had been there before him and left in haste. A quick forensic investigation found a series of small non-human footprints meandering across a freshly painted canvas, trailing select hues and even sampling a bit of the color with particular attention paid to the verdant greens and earth tones, which are favored by the artist. And though this unknown collaborative transgressor was rarely heard from again, much of the artist's latest body of work was done with the nagging mystery of the culprit's identity still at large, resulting in the playful title for his new solo show, *Rat Trap*, at [Guerrero Gallery](#).

Adam Beris's lush paintings make use of a sculptural approach to paint application, creating a highly emotive set of glyphs, faces and a semiotic vocabulary all his own. Often organized in neat grids that contrast the gestural goop-iness of Beris's built-up profiles and symbols, the artist's works employ a vaguely scientific approach to organization and classification that is similar to Bernd & Hilla Becher's industrial typologies. An element of collecting pervades the works as the sides of the faces in an Adam Beris painting could closely resemble a cross-section of old toys pulled from a flea market stall, yet above that of a mere consumer, Beris paints with a godlike authority in his ability to create and control the population contained within. There is also an undeniable material directness to his paintings as the artist often chooses to apply the medium from tube to surface, allowing for an improvisational freshness contained within each symbolic mark and an arresting quirkiness to each realized profile. Recent additions to the works include such leftfield materials as pom-poms, sandwiched next to sumptuous globs of oil paint, poking fun at any concept of a hierarchy in materials as Beris' odd creatures pass a side-eye smile.

Born in Milwaukee, WI in 1987, Adam received a dual degree in Painting and Creative Writing from Kansas City Art Institute in 2009. His work has been exhibited in solo and group exhibitions across the United States including at Y53, Los Angeles (2018); Fabien Castiner Gallery, Los Angeles (2017); The Late Show, Kansas City (2011). Beris was also included in the exhibition *Bounding Boundaries* at the MCC Longview Cultural Center in Lee's Summit (2013).

*Rat Trap* will be showing at Guerrero Gallery in San Francisco through June 8th, 2019.

*Text and images courtesy of Guerrero Gallery.*

# maake

Art Los Angeles Contemporary, the International Contemporary Art fair of the West Coast, held from February 13–17, 2019.

## Top Ten Paintings from ALAC 2019

by Katie Kirk

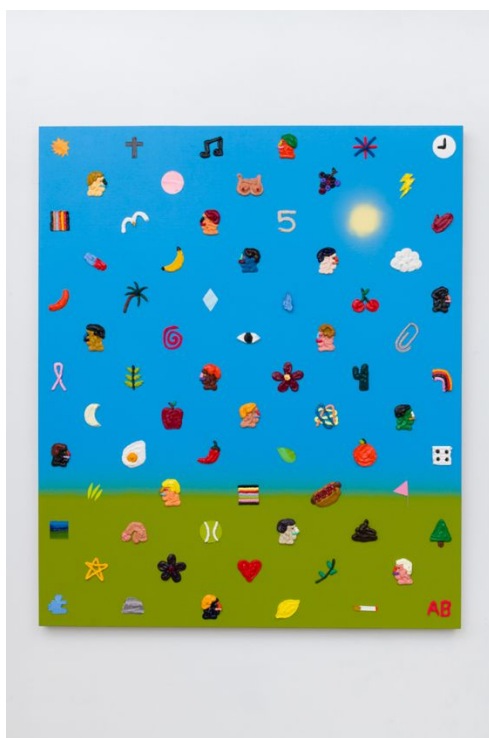
Art fairs are an amazing one-stop-shop to see a ton of great art art from around the world. They can also end up leaving you with major brain-drain and feeling like you spent way too much time at a shopping mall. Luckily, Art Los Angeles Contemporary, now in its tenth year, is a decently-sized fair that can be walked through in less than a few hours.

As usual, myriad ways of making were presented, from the digital prints of Matthew Stone to Wang Hao's cement paintings. There were also a few artist-run booths like Awrhwar (Los Angeles) and RUSCHMAN (Chicago).

There were several pieces that lingered in my mind beyond the fair. Nasim Hantehzadeh's, *Cloudy Day*, at the Gildar Gallery booth, is a punchy, large-scale piece. Her work always teeters between landscape and bodies giving the viewer lots of tangled figures to unpack. Presented next to her small-scale notebook drawings, it was satisfying to see the work pushed all the way into painting, a departure from her usual large-scale drawings.

Aubrey Ingmar Manson's, *The Capitalist Class*, at the Awrhwar booth, was a definite reprieve from the sterility of the fair. Made of napkins, cardboard, and house-paint, the piece feels warm, clunky, and handmade at the same time. The painting features proletariats being grown in a garden with the money-hungry capitalists gleefully floating above passing money between their mouths. You can easily get distracted by the piece's materiality, making it a quiet irony for the many exchanges going on at the fair.

Until next year, ALAC! Here's my top-ten list of the 2019 fair:



## Adam Beris at Ochi Projects LA

*Landscape*, 2019

Oil, acrylic, googly eyes on linen

65 x 55 x 3 inches

Image courtesy of Ochi Projects LA

by CHRISTINA CATHERINE MARTINEZ

February 28, 2019

## *Los Angeles Roundup*

VARIOUS LOCATIONS, Los Angeles

“This is a stupid town. It’s lazy, it’s polite, it’s so sissy in its mentality, so go along with everything that goes along. It’s corporate-owned, it’s a town owned by Hollywood, and it’s about time it grew up. It’s about time that it took art and said come on baby, show me something!” Thus spoke John Cassavetes in a behind-the-scenes documentary for his 1977 film *Opening Night*. The clip played as part of an intro bumper at Now Instant Image Hall, a microcinema in Highland Park with a bookshop selling various zines and small press titles related to its eclectic programming, from Susan Cianciolo’s films to historical gems like *Reyner Banham Loves Los Angeles* (1972). The latter screened just a few days before the cultural Leviathan known as Frieze Week descended upon the city, bringing with it a deluge of rain and the attendant disenchantment.

Cassavetes’s diatribe drew laughs and cheers from the 60 or so rain-soaked people nestled into the space (I love the way he hisses out the word *sissy*—his hatred for Los Angeles is unimpeachably authentic) and it does presciently, if cynically, encapsulate this moment of arrival. The LA art scene grew up. Or at least, the kids stacked two-by-two threw on a trench coat and did their best. I eased into the week by starting at Now Instant, mostly to see the short documentary *Charlie’s Lot* by journalist and filmmaker Tom Carroll, about Highland Park local Charlie Fisher and his Sisyphean routine of storing and maintaining his 28 cars (the “lot” refers to a public parking lot where Fisher spends hours shuffling his cars around to avoid parking tickets).

Among the gallery openings I caught in the days leading up to the fairs, O-Town House gallery in Macarthur Park opened a solo show with Suzanne Jackson, who in the late 1960s ran Gallery 32 out of the same location, a white-stucco complex called the Granada Buildings. The show focuses on the patient, impasto-laden paintings Jackson made over the past decade on scrunched and folded canvases, shown along with ephemera from her gallery. At Hauser & Wirth, the sober sensuousness of Piero Manzoni’s “achromes,” paintings without color from the late 1950s and early ’60s, are given their full due in “Materials of His Time.”

The newly opened Allen Ruppersberg retrospective “Intellectual Property 1968-2018” at the Hammer Museum captures much about what LA did so well when no one was looking. Ruppersberg synthesized a ratty beatnik sensibility with the humor of West Coast conceptualism, then threw in some NYC-inflected literary gestures for gravitas, all while keeping a hand in the illustrative obsessions he honed in the Midwest. His 1968 *Untitled (Canvas Aquarium)* is a humble-looking aquarium fitted with lights and



filled with nothing but a few inches of gravel and a blank white canvas. Evoking a diorama, a desert soundstage, and the performative isolation of the painter's studio, the little box concretizes a certain Tinseltown miasma while keeping the artist safe from its fumes. It's the kind of work that happens when artists in LA are free to distance themselves from Hollywood. Now, as talent agencies are representing blue-chip artists pursuing commercial entertainment projects, the "vibrant energy" (to quote every press release related to this week) that emanated from the tense standoff between art and entertainment has cooled into a limp handshake. In 2016, Endeavor, parent company of the talent agency William Morris, purchased a majority stake in Frieze, describing it as a "leading arts media and event company." That year Endeavor also hoovered up IMG, a management company representing luminaries from the worlds of sports, fashion, YouTube, and so on, as well as UFC, the Ultimate Fighting Championship, purveyor of the free-for-all combat spectacle known as mixed martial arts. Not long before the acquisition, UFC inked an exclusive 70-million-dollar contract with Reebok, effectively barring its fighters from securing their own endorsement deals while sending them into the ring as independent contractors with zero health benefits.

My beeline through the booths during the VIP preview of Frieze LA was a blur of greatest hits, although I was happy to see some unframed Vivian Suter canvases hanging like bruised and bloodied banners in the booth of local gallery Karma International, and actually stopped short at Paulo Nimer Pjota's paintings juxtaposed with bronzed and found objects at São Paulo's Mendes Wood DM. The façades that make up the storied Paramount backlot are not equipped for inclement weather, and several of the site-specific commissions, including Tino Sehgal's *This is Competition* and Karon Davis's installation *Game* were shuttered or moved elsewhere. But Trulee Hall's Frieze Project installation *Infestation* remained unharmed by the rain. The giant acid-bright green tube wending its way in and out of the doors, windows, and fire escape of a tenement building façade, made for an uncanny semi-creature somewhere between an unspooled neon sign and a snake with no head, just tails at each end. Its campy, ruinous look worked particularly well among the ad hoc ruins of the dampened backlot.

Over at satellite fair Felix, held at the Roosevelt Hotel in Hollywood, the throngs of people wending their way around the 11th-floor rooms where galleries took up residence, had a bit of a flattening effect for taking in the work, like being trapped in a posh MC Escher–designed house party. In New York gallery Marlborough Contemporary's room, Matt Johnson's carved wood sculpture *Black Hole Pizza Box* (2018) is exactly what it sounds like—a humble cardboard-looking pizza box whorled into a spin of color funneling down into nothingness. It has the material control of classicism and the retinal pleasures of a stoner's pop-science musings. Many galleries made the mistake of filling their narrow hallway entrances with giant paintings that were impossible to take in from butterfly-kissing distance, which is exactly why Alexandra Noel's tiny five-by-seven inch diptych *Plan A and Plan B* (2018) jumped out at New York gallery Bodega. The pastel-colored houses (duplexes?) are depicted with the flat compositional style of Walker Evan's forays into paintings, but rendered in super crisp, bougie lines that still read as ironic. In his LA documentary, Banham declares that

great cities are capable of imposing a kind of style upon the rest of the world. Sometimes that style gets imposed back upon Los Angeles in the form of naive fantasy, or tired iconography. Noel skirts both.

Spring Break art fair took place in a former fruit depot downtown and felt the most uneven. A suite of Ben Wolf Noam's dreamy watercolors housed in aluminum frames faced a row of his charcoal sketches on cardboard at the booth of Newgate Gap from Kent, UK. They have a certain punk anguish, like nihilist carvings on a high school desk, rounded out with Picasso-esque figures that ultimately betray control instead of frenzy. LA-based Marathon Screenings series showed Maura Brewer's latest film *Jessica Manafort* (2018), which traces the compelling, if inscrutable, flows of capital between the young filmmaker Jessica and her father Paul, the recently convicted former campaign manager for Donald Trump.

Art Los Angeles Contemporary, which had been unceremoniously relegated to the status of satellite fair, on its tenth anniversary no less, was the one fair where I was truly moved and surprised by some of the work on view, as the vacuum left behind by mid-level galleries abandoning ship to get their toehold in Frieze or Felix was quite nicely filled by smaller, newer, and unfamiliar spaces. Adam Beris's paintings brought by local gallery Ochi Projects are grids of silly icons—a bird, a cock, a flower, a face—applied straight from the tube. They have a lighthearted thingness that seems farted out from a busted 3D printer. London's Vigo Gallery showed just three of Johnny Abrahams's attenuated monochrome paintings, all titled *Untitled (Dark Blue)* (2019), their curving geometries smartly offset by one of Amir Nikravan's slightly gastric-looking abstract sculptures. Venice Beach gallery As-Is covered their booth with small, extraordinary Philip Rich ink drawings from the 1960s, casual bodies and domestic scenes with a surrealist twist: Ken Price, but distilled. The booth itself was manned by Bruce L. Kates, trustee of the Rich estate, who was also the artist's caretaker at the end of his life.

This week will happen again, and again, and every time we'll snap to and fumble to find our place in it, and when it leaves things will go back to a calmer, lighter, and more quotidian form of enchantment. Whatever it *means* for management companies and big galleries will always be somewhat at a remove from those who still create like no one is looking. As comedian Maria Bamford said during an Art Center graduate seminar with writer Sarah Lehrer-Graiwer, "Just find a way to do your work.... Look, I tremor. And I'm a millionaire. Who gives a shit."

Christina Catherine Martinez is an art critic and comedian based in Los Angeles. She hosts and produces the comedy talk show *Aesthetical Relations*, and is a 2018 recipient of the Creative Capital / Andy Warhol Foundation Arts Writers Grant.

## Adam Beris at Fabien Castanier

December 14, 2017

Text by Aaron Horst



Adam Beris's work in *Soft Bananas*, currently on view at Fabien Castanier, is iterative to the point of compulsion. Beris's signature move is the excrescent profile, made by squeezing out gloppy lines of paint directly from the tube to form small faces, topped off with a single googly eye. Each profile rides an oscillating line between edible and scatological, divining both crudely detailed buttercream icing and something more abject.

Works in this series dominate the exhibition, which otherwise takes a few random detours into abstraction (*Hot Button Topic*, all works 2017) and still life (*Late Night*). Some of the latter tableau amuse, like the Olin Mills-style floating heads of *Television*, in which four profiles consider a painted landscape/window into another dimension like band members on some lost prog-rock album cover. Others are less fortunate: *All the Pretty Girls in Palm Springs* shows yet more of our once-friendly, now-leering faces

oogling a half-naked female figure (notably the only time we see any figure from below the neck).

That the profiles are, formally speaking, idiosyncratic reliefs imbues them with a curious mixture of character and seriality. Beris typically groups and crowds profiles in offset grids over evenly toned backgrounds, each face facing towards or away from one another with either stoicism or ambivalence. When, as in *Little Dipper* and *Brian's Poster*, a profile or small handful of profiles occupies a larger scene, each seems, tentatively, a comment on visual art or simply the experience of looking—a wide, existential berth to which a cartoonish formal trope perhaps hasn't much to say. Still, Beris's inscrutable faces are a kind of visual charm offensive, serialized in compositions that are curiously warm and cool at once—both patterned, alienated humanity and cleverly realized individual reliefs.

Adam Beris: *Soft Bananas* runs November 4–December 16, 2017 at [Fabien Castanier](#) (2919 S. La Cienega Blvd., Culver City, CA 90232).

# WIDEWALLS

## At Fabien Castanier Gallery, Adam Beris Presents Soft Bananas

October 31, 2017

Elena Martinique



The work of the Los Angeles-based artist Adam Beris is characterized by the unusual technique he employs. Abandoning traditional modes of application, he applies pigment directly from a tube to a surface, re-interpreting his chosen medium in a playful way. The artist himself describes the process as a simplified version of the painting and a bastardization of the material.

His latest body of work will soon be on view at Fabien Castanier Gallery in his first solo show in Los Angeles. Titled *Soft Bananas*, the exhibition will feature paintings that are sculptural in nature, exploring a variety of contemporary art themes.

### **The Practice of Adam Beris**

Born in Milwaukee in 1987, Adam Beris graduated from the Painting and Creative Writing department of the Kansas City Art Institute. Living and working in Los Angeles for

the last five years, he is a founding member of one of the most unique artist-run programs in the city today, [BBQLA](#).

Starting as a regular gathering of friends artists in their backyard, the project has evolved over time to become one of the trademarks of the downtown [L.A. art scene](#), nourishing a sense of community.

With a practice spanning painting, sculpture, and mixed media, Beris creates studies on varying subject matter, including short fictions, scenes and observations from every day, parables and mythologies. His technique derives from a formal training in the field, but the inspiration for his paintings and subjects comes from life itself.

### **The Bastardization of the Material**

Squeezing paint directly from the tube, Adam Beris creates series of symbols that interact as isolated archetypes across his canvases. Employing a playful degradation of the material, he constructs visages that emphasize their substance.

With paint dollops forming tangible object on the canvas, such as faces, objects, symbols and landscapes, he creates works that reflect its theme in the tactile essence of the substance. Confronting the medium's ingredients, canvas and specifically oil paint, the artist aims to challenge the viewer's perspective on the painting itself.

Whether referencing specific histories or displaying a seemingly codified language of icons, he tackles themes of communication and the subjective nature of language and symbology, as well as contemporary identity in our current historical moment.

### **Adam Beris Art Exhibition at Fabien Castanier Gallery**

Using clever titles for his works, Adam Beris plays further into the tongue-in-cheek communication he has with viewers. While politics often seeps into his work, he maintains that there is still an element of stupidity to it all.

The exhibition *Soft Bananas* will be on view at [Fabien Castanier Gallery](#) in Culver City, Los Angeles from November 4th until January 20, 2018. The opening reception will be held on Saturday, November 4th, from 6 to 9 p.m.