

JAMES CHRONISTER

BIOGRAPHY

In his paintings, James Chronister has produced a visual language that oscillates between personal and universal ideas of landscape and place. Based on his own photographs of his native state of Montana, Chronister renders images using thinned black oil paint on a white or neutral colored ground, conveying space and depth utilizing mark making akin to an intaglio print. In these recent works, the white ground becomes highlights, the opaque passages become shadows and cross hatching become mid tones. Unassuming but vastly complex in their subtlety, these scenes of nature depict an unseen environment that is both rich and rewarding of investigation.



Though reminiscent of such postmodern masters as Gerhard Richter and Luc Tuymans, Chronister has devised a painterly language much his own. Working with a tiny brush and one dark, neutral color on carefully hued, off-white canvases, Chronister achieves a startling range of tonality and depth. Viewed up-close, the paintings are constructed by a series of small, discrete marks: a binary system of data--like type on a page--that results in a surreal density of information. Step back, and the pictures cohere. The eye and mind struggle to reconcile the illusionism of these paintings with the narrow, restrained means of their technique.

— Jake Longstreth

Chronister earned his BFA (High Honors) as a University Scholar (Davidson Honors College) from the University of Montana, Missoula in 2001 and his MFA (with Distinction) from the California College of the Arts, San Francisco in 2004. Chronister was awarded the Fox and Miles Scholarships while at the University of Montana and the Richard K. Price Scholarship while at the California College of the Arts. In 2013, Chronister was awarded the Artist-In-Residence at the Lux Art Institute in Encinitas, California, which was accompanied by a survey of his work from the years 2009-2013. Chronister was nominated for the SECA Award from the San Francisco Museum of Modern Art in 2010 and 2018. In 2020 Chronister was a recipient of the Bay Area Visual Artist Production Relief Grant from Evergold Projects, San Francisco. Chronister has been a visiting artist at the California College of the Arts, the Lux Art Institute and the San Francisco Art Institute.

Public collections of Chronister's work include the San Francisco Museum of Modern Art, Stanford Hospital, San Francisco International Airport, Berkeley Art Museum and Pacific Film Archive, San Francisco General Hospital, Nion McEvoy Family Collection, Paul Wattis III Family Collection and the Howard Tullman Family Collection.

The artist lives and works in Missoula, Montana.

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JAMES CHRONISTER

Only Sunrises, 2022
oil on linen
48 x 36 inches
\$ 9,000.



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JAMES CHRONISTER

Forever I Loved you, Forever it Seemed, 2022
oil on linen
48 x 36 inches
\$ 9,000.



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JAMES CHRONISTER

In and Out of Love, 2021
oil on canvas
72 x 48 inches
\$ 18,000.



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JAMES CHRONISTER

Saudade, 2021
oil on canvas
72 x 48 inches
\$ 18,000.



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JAMES CHRONISTER

Days, 2021
oil on canvas
72 x 48 inches
\$ 18,000.



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JAMES CHRONISTER

Days (2/21), 2021
oil on canvas
72 x 48 inches
\$ 18,000.

TERRI LOEWENTHAL

ARTIST STATEMENT

The history of landscape photography is rife with men behind cameras attempting to offer the definitive view of a particular land feature. (Think of Ansel Adams' iconic images of Half Dome and Carleton Watkins' famous compositions of Yosemite Valley.) This kind of image-making seeks to capture, as in "possess," an objective version of the natural world that does not (and has never) existed. As a woman seeking to reimagine the genre of landscape photography, my work overlaps multiple vantage points and shifts colors into oversaturated hues, exposing the fallacy of a single objective view and offering a rich, sublime subjectivity in its place that is faithful to the lived complexity of human-and-land interactions. Each of my images is a single-exposure, in-camera composition that utilizes special optics I developed. The result is not a "made-up" image, but rather one that reflects the truth of countless multiplicities: the human capacity for intimacy with land; our connection to a reality that is not merely factual but also arises from emotion and imagination; and our longing for wild, transformative experiences within and without the psyche.



BIOGRAPHY

Terri Loewenthal has exhibited at diverse venues including Yerba Buena Center for the Arts (San Francisco, CA), Berkeley Art Museum and Pacific Film Archive (Berkeley, CA), San Jose Institute of Contemporary Art (San Jose, CA) and Booth Western Art Museum (Cartersville, GA). Her work is included in many collections, public and private, including the City of San Francisco, McEvoy Foundation for the Arts, Fidelity Investments, Facebook and Instagram. She has been featured in many publications including Aperture, Harper's and Wired. She is also founder of The Chetwood, a residency program that provides housing for artists visiting the Bay Area, allowing them to create lasting community with supportive peer networks outside of typical art-making structures. Loewenthal is a frequent collaborator with many Bay Area arts organizations including Creative Growth (Oakland, CA) and has been an active musician for over a decade; her bands Call and Response, Rubies and Shock have performed extensively nationally and internationally. Terri has a Bachelor of Arts from Rice University in Houston, Texas and is originally from Washington, D.C. and South Florida.

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TERRI LOEWENTHAL

Psychscape 06 (Gold Lake, CA), 2017
archival pigment print
40 x 30 inches - Edition of 3 + 2AP - \$ 8,500.
56 x 42 inches - Edition of 3 + 2AP - \$ 12,000.
mounting and framing not included



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TERRI LOEWENTHAL

Psychscape 08 (Peach Springs Canyon, AZ), 2018
archival pigment print

30 x 40 inches - Edition of 3 + 2AP - \$ 8,500.

42 x 56 inches - Edition of 3 + 2AP - \$ 12,000.

mounting and framing not included



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TERRI LOEWENTHAL

Psychscape 89 (Tower of Babylon, AZ), 2018
archival pigment print
40 x 30 inches - Edition of 3 + 2AP - \$ 8,500.
56 x 42 inches - Edition of 3 + 2AP - \$ 12,000.
mounting and framing not included

JAMES STERLING PITT

BIOGRAPHY

James Sterling Pitt's artistic process is one of exploring and honoring the often abstract and unknown realms of memories and their emotional counterparts. For many years, Pitt's artistic practice served as an autobiographical image bank, representing particular memories, places, and sensations. Fleeting sightings and experiences were reinterpreted as two and three dimensional reconstructions; standing as surrogates for images lost during momentary, perceptual shifts. Having suffered a traumatic brain injury in a car accident over fifteen years ago, this way of working began as a tool to help cope with short-term memory loss and difficulties with language. Through a process of drawing and sculpture, he was able to give form to the less concrete and harder to articulate aspects of the mind, such as something sensed or a fading memory.

Pitt's latest exhibition, *The Garden*, marks the debut of works in ceramic and wood and includes the largest scale sculptures the artist has made to date. The works retain their intuitive and organic nature, while shifts in scale and unexpected bursts of color punctuate the exhibition. Installed on the gallery walls, pedestals, table, and wall shelves, the sculptures invite an active exploration of the works in relation to one another and the space of the gallery while simultaneously pointing to the memory and perception of once tangible times and places.

James Sterling Pitt (b. 1977, Warwick, New York) earned his BFA from the University of New Mexico and his MFA from Mills College. Pitt's work has been the subject of solo exhibitions in San Francisco, Boston, and Berlin, and group exhibitions throughout the Bay Area and New York. His work is in the permanent collections of the San Francisco Museum of Modern Art, the Berkeley Art Museum, and the Blanton Museum of Art.

The artist lives and works in Santa Fe, NM.



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JAMES STERLING PITT

Untitled, 2021 (JSP202112)
acrylic on ceramic and wood
3¾ x 5 x 3½ inches
\$ 5,000.



JAMES STERLING PITT

Untitled, 2021 (JSP202113)
acrylic on ceramic and wood
8 x 5½ x 3¼ inches
\$ 6,000.

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JAMES STERLING PITT

Untitled, 2021 (JSP202115)
acrylic on ceramic and wood
4½ x 6¾ x 4½ inches
\$ 5,500.



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JAMES STERLING PITT

Untitled, 2021 (JSP202116)
acrylic and Flashe on ceramic and wood
5½ x 5 x 3¼ inches
\$ 5,000.



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JAMES STERLING PITT

Untitled, 2021 (JSP202118)
acrylic on ceramic and wood
4½ x 10 x 7 inches
\$ 6,000.



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JAMES STERLING PITT

Untitled, 2021 (JSP202119)
acrylic and Flashe on ceramic and wood
4 x 6½ x 3 inches
\$ 5,000.



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JAMES STERLING PITT

Untitled, 2020 (JSP202002)
acrylic on wood
8 x 4 x 5½ inches
\$ 5,500.



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JAMES STERLING PITT

Untitled, 2020 (JSP202004)
acrylic on wood and rock
3 x 4 $\frac{3}{4}$ x 3 $\frac{3}{4}$ inches
\$ 4,500.

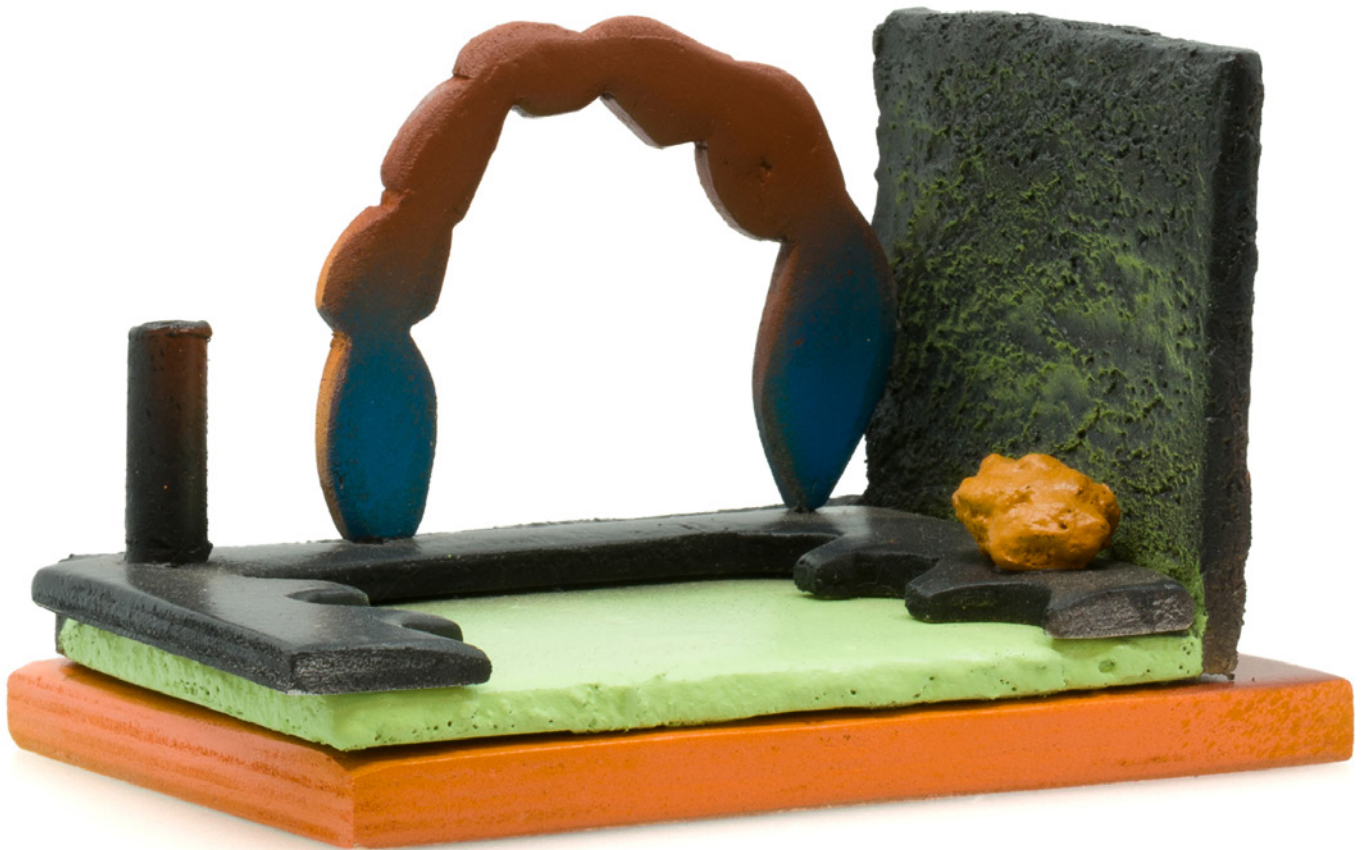


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JAMES STERLING PITT

Untitled, 2020 (JSP202007)
acrylic on wood
6¼ x 5 x 4 inches
\$ 5,500.

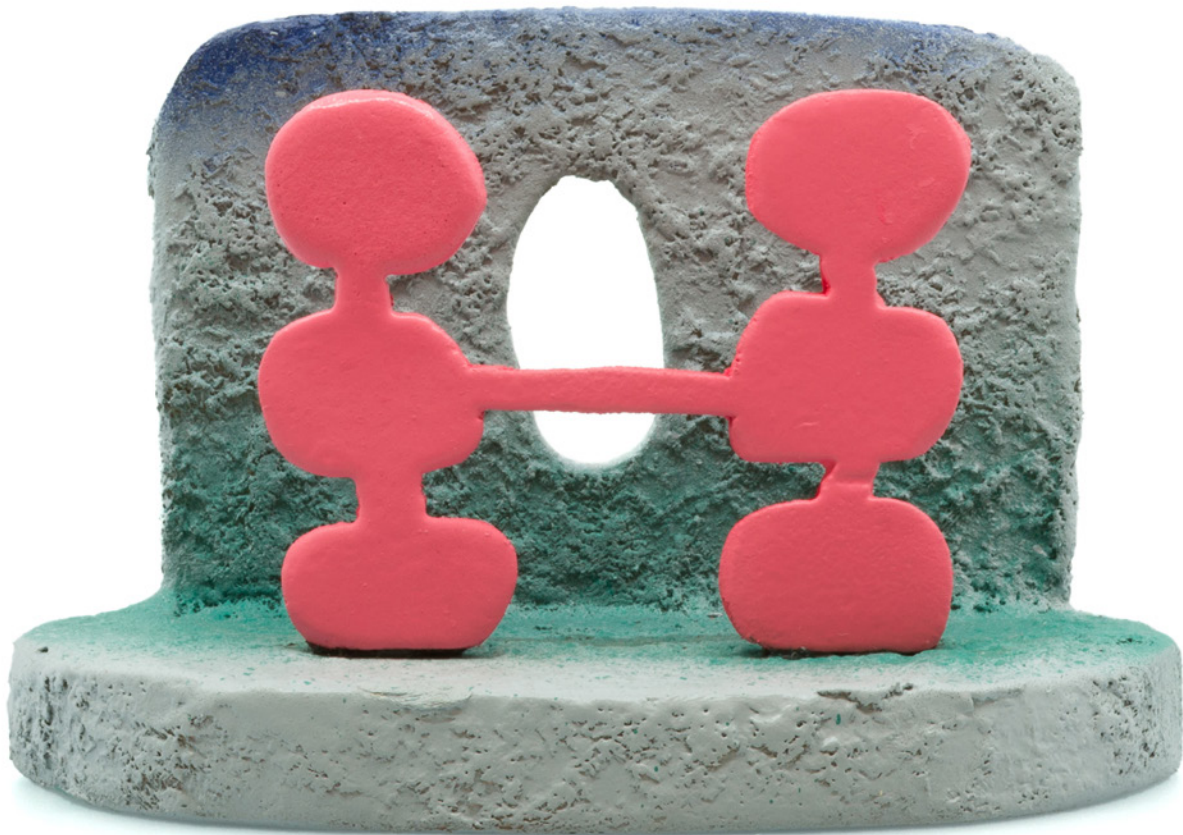


JAMES STERLING PITT

Untitled, 2020 (JSP202008)
acrylic on wood and rock
3¼ x 6 x 4 inches
\$ 4,500.

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JAMES STERLING PITT

Untitled, 2020 (JSP202009)
acrylic on wood
4 x 6¼ x 4¼ inches
\$ 5,500.



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JAMES STERLING PITT

Untitled, 2020 (JSP202010)
acrylic on wood
3½ x 5¼ x 4½ inches
\$ 4,500.