

*“Five Centimeters Short”*

*Artist and Work Descriptions*

**Desirée Holman / David Huffman / Tracey Emin /  
Bruce Conner / Erik Bakke**

**Desirée Holman** was born in Montgomery, Alabama, and lives and works in Oakland, California. Holman currently has an exhibition at the The Hammer Museum in Los Angeles (through January 31, 2010). Holman received the San Francisco Museum of Modern Art’s 2008 SECA Award. Her work has been reviewed in numerous publications including *Artforum*, the *Los Angeles Times*, *NY Arts*, *Artillery*, the *San Francisco Chronicle*, and *Artweek*. Holman recently had a solo exhibition at the Silverman Gallery in San Francisco.

**Holman’s** video piece *Troglodyte* features actors in amateur-looking chimpanzee suits, who are shown grooming, screwing, fighting and dancing. The name *troglodyte*, Greek for “cave-dweller,” was coined by Johann Friedrich Blumenbach in his *Handbuch der Naturgeschichte* (Handbook of Natural History) published in 1779. Colloquially, *troglodyte* usually refers to the common chimpanzee or to “brutish people.” *Reborn* is a video and suite of drawings which focuses on the “reborn” sub-culture of women, “reborners,” who purchase expensive and ultra-realistic baby dolls that they treat as real children. Holman is known for video projects which explore the psychology of individuals and groups in society and for the extensive research she pursues before creating these projects which frequently include drawings and other still images.

**David Huffman** was born in Berkeley, California and he is an instructor at the California College of Arts of Oakland and San Francisco. Huffman’s works have recently been shown at the Institute of International Visual Art, London; the Studio Museum of Harlem, New York; the de Saisset Museum in Santa Clara, California and the Museum of African Diaspora, San Francisco. Huffman’s work has been reviewed in numerous publications including *The New York Times*, *Artforum*, *The San Francisco Chronicle*, *Art*

*Journal* and the *Los Angeles Times*. Huffman recently had a solo exhibition at the Patricia Sweetow Gallery in San Francisco.

**Huffman's** "Traumanaut" paintings are peopled by African American figures in spacesuits standing in lush, expansive landscapes. Huffman describes these "Traumanauts" as "psychological personalities coming from the rupture of slavery for Africans." Huffman's themes range from African American history, to the car culture of the city of Oakland, to Hurricane Katrina. Huffman's major work, the ten foot wide scroll painting *Sydeshow, 2009*, is shown for the first time. It presents a detailed narrative of Traumanauts involved in a "Sideshow"-- a real life, illegal and sometimes deadly sport involving doing stunts in cars on public streets. Sideshows originated in Oakland and have become an international phenomenon.

**Tracey Emin** lives and works in England. She is of the group of artists referred to as Young British Artists (YBAs). In England she is well known and her exploits are closely followed by the popular tabloid press. In 1999 Emin was shortlisted for the Turner Prize. In 2007 She represented Britain at the Venice Biennale showing works in the British Pavilion. In 2008 her first retrospective was held at the Scottish National Gallery of Modern Art; in 2009 this retrospective was shown at the Museum of Fine Arts Berne, Switzerland.

**Emin's** print *Fighting for Love* presents an account of "how it is to live without love." Her text on the ugly side of loss includes crossed out false starts and misspellings. Loss and a lack of worldly perfection (in theme and realization) figure large in Emin's works. The first lines of the text of "Fighting for Love" begin, " I know when the Fighting Starts - I know That I have Lost - Every hole in my body is bleeding - my nose my cunt - my eyes Are red raw from all The tears - ...". Autobiography is the focus of Emin's rough-around-the-edges practice which includes prints, paintings, installations, sculptures film, and other media.

**Bruce Conner** (1933-2008) helped define the canon of post World War II experimental film. He was born in Mcpherson, Kansas, studied in New York and moved to San Francisco, California in 1957. Conner specialized

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in creating much from little--rapidly cut, high speed, dense compilations of home, documentary and Hollywood footage of disaster, brutality, absurdity, striving and nature define his production. In addition to his films Conner is known for assemblages, performances, photographs, tapestries and prints. In 1999 a major traveling exhibition of Conner's work was shown at the Walker Art Center, Minneapolis, Minnesota; the Modern Art Museum, Fort Worth, Texas; the de Young, San Francisco, California; and the Museum of Contemporary Art, Los Angeles, California.

**Conner's** films *REPORT* (1967) and *CROSSROADS* (1976) have President Kennedy's assassination (1963) and the first underwater atomic bomb test at Bikini Atoll (1946), respectively, as their subjects. Conner used found footage to create these influential films. In the film *THE WHITE ROSE* (1967) Conner documents the transportation of artist Jay DeFeo's massive painting *The Rose* through the dismantled, outer wall of her upper floor San Francisco studio. This mythic, American painting from the 1960s weighs nearly 2,000 pounds and is a star shape excised into a thick lead white paint surface; it was DeFeo's singular focus for over eight years. Conner's *LOOKING FOR MUSHROOMS* (1959-1965) is an edited in camera film in which thousands of single-frame shots present a semi-abstract dream of looking for "magic mushrooms" in San Pedro Tenancingo, Mexico and San Francisco.

**Erik Bakke** was born in Los Gatos in the San Francisco Bay Area. His paintings and prints will be shown in the spring of 2010 at Smith Andersen Gallery in Palo Alto, California and he has recently had other solo exhibitions at Queen's Nails Annex, San Francisco and the University Gallery at UMass, Lowell, Massachusetts. He has exhibited at Ritter/Zamet, London; g-module, Paris; and White Box and Trans Hudson in New York. Some of the publications that have reviewed Bakke's work include *The New York Times*, *The Boston Globe*, *Flash Art*, *Süddeutsche Zeitung* and *Le Monde*.

**Bakke's** artist book *67 76* starts with images of the signature, and now defunct, "Union 76 orange ball" being replaced in a "rebranding campaign." In work related to *67 76*, Bakke's *100 Years of Freedom* is a series of 101 paintings that create a 100-year calendar from the date Ishi (considered the last Native American to live in the "wild") appeared in Oroville in 1911

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on the day of his discovery, or surrender. The related *Banners of Oroville* are large cloth works that present a pictorial dialogue between Ishi and Chris Ishii (a Japanese American cartoonist once employed by Walt Disney but then banished to internment camps in the Western United States along with thousands of other Japanese Americans during World War II).

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The gallery is pleased to present "*Five Centimeters Short*" an exhibition featuring the artists **Erik Bakke, Bruce Conner, Tracey Emin, Desirée Holman, and David Huffman**. This group show is curated by **Erik Bakke**. The show runs from January 16<sup>th</sup> to February 10<sup>th</sup> 2010. There will be an opening reception for the artists on Saturday January 16<sup>th</sup> from 6-10pm.

For further information about this exhibition, please check the gallery website [www.rupertgoldsworthy.com](http://www.rupertgoldsworthy.com) or contact us via telephone or email.