

LOS ANGELES

By Molly Enholm


JEFFREY VALLANCE
 at Edward Cella Art + Architecture.

A confluence of odd bedfellows is the hallmark of **Jeffrey Vallance's** irreverent approach to art-making, use of materials, his amalgamations of popular culture, religion, tradition, the election, and the whole lot of it. Recently, Vallance has ventured down two divergent paths: the first, a series of works on paper collectively titled *Rudis Tractus*; the other veering into the realm of social media, which critic Doug Harvey describes in the show's catalogue as a means "to prod and probe the new social boundaries and mechanisms generated by the new technology." The upcoming exhibition at Edward Cella Art + Architecture highlights recent drawings and preparatory studies by the Los Angeles-based artist that are every bit as eclectic as his previous two- and three-dimensional works—incorporating stickers, commercial labels, printed paper collage with hints of exquisitely rendered architectural motifs and animated cartoon-like animals emerging from a cacophony of Twombly-esque scribbles, expanding across the surface of the hand-crumpled paper. Almost ironically, Vallance describes the drawing *Umbrella (Skum)*, 2016 inspired by the Swedish artist Nils Nilsson Skum: "Much

of his art was accompanied by bizarre texts written in the colorful Skum-style, featuring curious explanations of his work." Life imitates art imitates life. Jeffrey Vallance, "Now More Than Ever," will run November 5 – December 31, 2016 at Edward Cella Art + Architecture.

"THE OCTOPUS OF LIFE," 2016

Jeffrey Vallance

MIXED MEDIA ON PAPER WITH COMMERCIAL LABELS, STICKERS,
AND PRINTED PAPER COLLAGE, 23" X 29"

PHOTO: COURTESY EDWARD CELLA ART + ARCHITECTURE