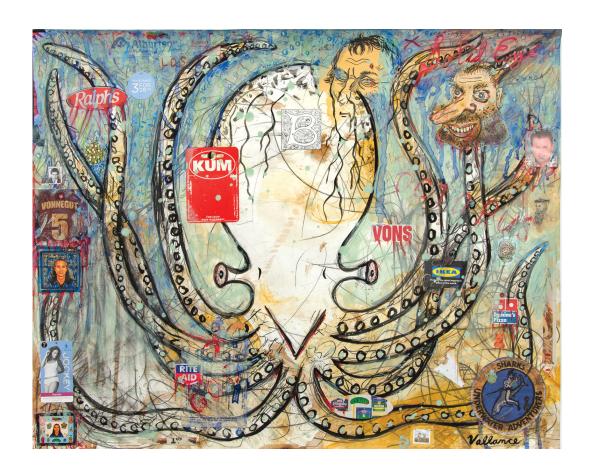


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LOS ANGELES

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 threedimensional 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 Twomblyesque 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 Skumstyle, 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