



Chris Trueman

Steel Black Flo-Yellowgreen | acrylic and acrylic spray paint on Yupo mounted to panel, 78 x 60 inches



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Untitled Blue | acrylic and acrylic spray paint on Yupo mounted to panel, 78 x 60 inches



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Untitled Black, Purple, White | acrylic and acrylic spray paint on Yupo mounted to panel, 84 x 120 inches

Chris Trueman

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b. 1978 Corvallis, OR

Education

- 2010 MFA, Claremont Graduate University, Claremont, CA
- 2003 BFA, San Francisco Art Institute, San Francisco, CA

Solo Exhibitions

- 2014 *Beneath the Skin*, Edward Cella Art + Architecture, Los Angeles, CA
- Alchemy*, TW Fine Art, Fortitude Valley, Australia
- 2013 *Chris Trueman and Mira Schnedler*, Andrewshire Gallery, Los Angeles, CA
- Lineage*, White Box Contemporary, San Diego, CA
- Chris Trueman and Alison Rash, "Energy. Ecstasy. Edge,"* Adah Rose Gallery, Kensington, MD
- Slipstream*, Museum of Art and History, Lancaster, CA

Group Exhibitions

- 2015 *Unbound*, Edward Cella Art + Architecture, Los Angeles, CA
- Organic Beginnings*, Soltesz Fine Art, Portland, OR
- Ges-Ture*, Arena 1, Santa Monica, CA
- 2014 *Million Year Picnic*, Gallery Fu in association with the Yokohama Triennial, Yokohama, Japan
- Overpainting*, Connecting Point LA, Fondazione Vittorio Leonasio, Puegnago del Garda, Italy
- Driven to Abstraction*, Patradjas Contemporary, Ogden, UT
- 2013 *Forms of Abstraction*, Irvine Fine Arts Center, Irvine, CA
- Resident Artists*, Santa Ana College, Santa Ana, CA

Represented by

Edward Cella Art + Architecture, Los Angeles, CA

I explore the temporality of representation through abstraction by constructing new systems and modes in which the material of painting converges with the visual aesthetic of digital and photographic imagery. I discover the possibilities of paint's articulation of space, surface, time, and image. My newest work is painted on large-scale Yupo, a synthetic paper that is then mounted on Sintra. The unique interaction of the smooth Yupo surface and acrylic paint, both sprayed on and applied with a brush and squeegee, allows for marks and forms to function as either positive or negative space. This back-and-forth relationship of positive and negative reverses the norm of gestural painting by presenting the gestural mark and its inversion within the same space. While the mark is a record of movement or idea, the negative gesture forms a transparent boundary between previous and subsequent layers.

