

DREAM LIFE | Curated by Dan Cameron

MAY 21 - JULY 2, 2022

Featuring Esteban Cabeza de Baca, Alex Dodge, Raffi Kalenderian, Tyson Reeder, Miko Veldkamp

ABOUT THE EXHIBITION

Organized by the renowned curator and critic Dan Cameron, *Dream Life* brings together five artists who, each in his own distinctive way, are devising new modes of representation in American painting today. Highly regarded among the artistic community, their works are exhibited and collected by prominent institutions, including MoMA, LACMA, the Whitney, and the Metropolitan Museum. Still, little of this art has been given much exposure in Korea. This show provides a snapshot of the artistic energies being generated, particularly in figurative painting, in the creative hubs of America today.

In their 30s and 40s, and based in New York, Los Angeles, and Chicago, these artists' practices reflect a shared generational interest in image-making as influenced by the cross-pollination of cultures and the ascendance of new media. "Grounded in representation without actually being fully committed to its principles," as Cameron notes, their work engages with enduring issues of form, color, texture, and gesture in painting, in order to reinvent this traditional genre in diverse, contemporary ways.

Of Hispanic and Native American heritage, Esteban Cabeza de Baca employs a range of painterly techniques, entwining layers of graffiti, landscape elements, and pre-Columbian pictographs in works that deconstruct and expand upon the language of European landscape painting and abstraction. His references range from petroglyphs, from which many of his motifs derive, to Jackson Pollock, whose drip technique, the artist notes, was in turn influenced by Navajo sand painting.

A different kind of riff on ancient traditions is seen in the work of Alex Dodge, who divides his time between New York and Tokyo. Combining advanced digital tools with traditional techniques—particularly those shaped by his time in Japan, such as *ukiyo-e* block printing and *katazome* stenciling process—he produces colorful and tactile scenes featuring figures that hover between the digital and the analogue, between the real and the imagined.

The figures in Raffi Kalenderian's work, portraits of his friends and fellow artists, also seem to occupy an ambiguous realm between the real and the fanciful, embedded as they are in vibrant, textured, and colorfully patterned surroundings that appear as projections of their inner lives, a blending of their psyche and the external world. Though distinctly contemporary moments caught in time, these paintings also echo a range of historical modes from Vuillard to Hockney.

A similar vibe of low-key surreality pervades the canvases of Tyson Reeder, whose strangely deserted landscapes of palm trees, beaches, and winding freeways, rendered almost casually in a washed-out Fauvist palette, evokes the abiding mythos of American slacker subculture. Often featuring long-haired riders on motorcycles, these scenes—miles away from the documentarian appropriation of, say, Richard Prince's *Girlfriend*—exist in some hazy, atemporal, and thus timeless, dimension.

ABOUT THE EXHIBITION (Continued)

The sense of displacement from concrete time and place also infuses the work of Miko Veldkamp, a transplanted New Yorker who was born in Suriname and grew up in the Netherlands. Resonant with a feeling of diasporic otherness, his paintings are populated by figures who are shape-shifting variations of himself, rendered in fantastical scenes in dreamy, translucent layers that elide moments of remembered and imagined experiences.

Divergent in their subjects, techniques, and intellectual affinities, the works in *Dream Life* convey a richly varied experience of the contemporary world, "whether seen through an imagined lens of pixilation," as Cameron observes, "or all-encompassing backdrops, as subjects glimpsed in smudgy anonymity or captured in portrait form, or in the form of landscape serving as the vehicle for a feast of sensory pleasures."

ABOUT THE CURATOR

Dream Life is curated by Dan Cameron, whose curatorial career began in 1982 with *Extended Sensibilities* (New Museum, New York), the first museum exhibition in the US to examine gay and lesbian identity in art. As an independent curator, he has organized groundbreaking exhibitions throughout the world, such as *Art and Its Double* (Fundación Caixa, Madrid, 1987) and *The Raw and the Cooked* (Museo Nacional Centro de Arte Reina Sofía, Madrid, 1995), among many others.

From 1995 to 2006, he was Senior Curator at the New Museum. In 2003, he was the Artistic Director of the 8th Istanbul Biennial, and in 2006, Co-curator of the 5th Taipei Biennial. In 2008 he founded Prospect New Orleans, the international art triennial, to revitalize the city in the aftermath of Hurricane Katrina.

Cameron has authored hundreds of published texts on contemporary art, and taught and lectured at numerous museums and universities. More recently, his book on Nicole Eisenman's paintings was published in late 2021 by Lund Humphries (London), and his mid-career survey of Leandro Erlich's sculpture will open at the Pérez Art Museum Miami in December 2022.

ABOUT THE GALLERY

Established as an art consultancy in 2009 by James B. Lee, BB&M initially worked in partnership with PKM Gallery, Seoul, to create an exhibition program which quickly positioned the gallery at the forefront of the contemporary art sector in Asia.

BB&M was responsible for bringing into PKM and cultivating the careers of such prominent and critically relevant contemporary Korean artists as Lee Bul, Bae Young-whan, Minouk Lim, Park Chan-kyong, Bek Hyunjin, and Ham Jin. BB&M was also the first to organize shows in Korea of Hernan Bas and Katie Paterson, two of the most acclaimed artists of their generation.

BB&M's newest incarnation as an independent gallery is a collaborative effort between James B. Lee and Si Young Hur, who brings decades of experience in the commercial sector as Director at Gallery Hyundai and PKM Gallery and as Partner at Gallery Baton. In her previous posts, Ms. Hur was responsible for organizing and overseeing exhibitions of such artists as Liam Gillick, Olafur Eliasson, Thomas Struth, Robert Rauschenberg, and Yun Hyong-keun, a key figure in *Dansaekhwa*.

ABOUT THE GALLERY (Continued)

Encompassing over 2,500 square feet (233 square meters, 70 pyeong) of exhibition space over two levels, including a double-height space with a 17.5-feet (5.4 meters) ceiling, BB&M is located in the culturally storied district of Seongbuk-dong, in the vicinity of Gansong Art Museum, the first private modern art museum in Korea established in 1938.

BB&M inaugurates its gallery space on October 15, 2021, with a solo exhibition dedicated to Lee Bul, widely recognized as the foremost Korean artist of her generation and among the most internationally prominent contemporary artists to emerge from Asia. Notable forthcoming exhibitions include solo presentations of other artists represented by BB&M: Bae Young-whan, recognized as a central figure in contemporary Korean art for his incisive melding of vernacular Korean beauty with neo-conceptual strategies and a social consciousness informed by the legacy of *Minjoong Misool* (a politically charged genre that emerged amid the pro-democracy movement in the 1980s); and Heecheon Kim, a young artist whose meteoric rise has been fueled by video works that appropriate the post-Internet language of online video games, identity-altering apps, and augmented and virtual reality to delve into the blurred boundary between reality and pseudo- and parallel realities in the technologically-charged urban environment of Seoul.

ABOUT THE PRINCIPALS

James B. Lee, Founding Principal, brings decades of varied experience in the art world, as a writer for such international magazines as *ARTnews* (New York), *Flash Art International* (Milan), and *Art AsiaPacific* (Hong Kong); in institutions, as the Head of Exhibitions at Artsonje Center, Seoul, and the Director of Exhibitions at the Gwangju Biennale Foundation; and in the commercial sector as Partner at PKM Gallery, Seoul. Mr. Lee was trained in finance at the Wharton School, University of Pennsylvania, before earning a master's in writing from Columbia University, New York.

Si Young Hur, Principal, earned a BFA in painting from the Rhode Island School of Design and an MFA from Hong Ik University, Seoul, where she studied with major figures in the *Dansaekhwa* movement, notably Park Seo-bo. Ms. Hur went on to study art management at ICART, Paris, and embarked on a career in the commercial art world, first working at a Paris gallery that exhibited Lee Ufan. Upon returning to Seoul, she served as Director at Gallery Hyundai and subsequently at PKM Gallery.

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Exhibition view, *Dream Life*, BB&M, Seoul, 2022. Works by Esteban Cabeza de Baca (left) and Miko Veldkamp (right).



Exhibition view, *Dream Life*, BB&M, Seoul, 2022. Works by Esteban Cabeza de Baca and Miko Veldkamp (left) and Alex Dodge (right).



Exhibition view, *Dream Life*, BB&M, Seoul, 2022. Works by Alex Dodge (left) and Miko Veldkamp (right).



Exhibition view, *Dream Life*, BB&M, Seoul, 2022. Works by Raffi Kalenderian.



Exhibition view, *Dream Life*, BB&M, Seoul, 2022. Works by Tyson Reeder.



Exhibition view, *Dream Life*, BB&M, Seoul, 2022. Works by Miko Veldkamp (left) and Alex Dodge (right).

ABOUT THE ARTISTS

Esteban Cabeza de Baca (b. 1985) received a BFA from Cooper Union and an MFA from Columbia University. He currently has a solo show at The Momentary, the satellite contemporary art space of Crystal Bridges Museum of American Art (Bentonville, AR). Other recent solo shows have been held at Garth Greenan (New York), Kunstfort (Vijfhuizen, Netherlands) and Boers-Li (New York). He has participated in group shows at the Drawing Center (New York), Royal Palace (Amsterdam), and Yale University. His work is in important collections throughout the world, including Schwartz Art Collection, Harvard Business School (Cambridge, MA), Tia Collection (Santa Fe, NM), De Nederlandsche Bank (Amsterdam), and De Heus-Zomer Collection (Barneveld, Netherlands).

Alex Dodge (b. 1977) received a BFA from Rhode Island School of Design and an MFA in Interactive Telecommunications from New York University. Solo and two-person exhibitions include Klaus von Nichtssagend (New York), Bucksbaum Center for the Arts (Grinnell, IA), and The Pizzuti Collection (Columbus, OH). He has exhibited in group shows at the Whitney Museum (New York), International Print Center New York, and Columbus Museum of Art (OH), among others. His work is in the collection of MoMA (New York), Metropolitan Museum (New York), Whitney Museum (New York), and the Museum of Fine Arts (Boston).

Raffi Kalenderian (b. 1981) holds a BFA from UCLA and currently lives and works in Los Angeles. He has had solo shows at Vielmetter (Los Angeles), Miles McEnery (New York), Buchmann (Berlin), and Peter Kilchmann (Zurich), among others. He has shown in institutional group shows at Santa Barbara Museum of Art, McEvoy Foundation for the Arts (San Francisco), Saatchi Gallery (London), and Kunstmuseum St.Gallen (St. Gallen, Switzerland). His work is in the collection of Los Angeles County Museum of Art, Minneapolis Institute of Art, and Santa Barbara Museum of Art.

Tyson Reeder (b. 1974) received a BFA from the University of Minnesota and an MFA from the Art Center College of Design, Pasadena. He lives and works in Chicago. He has had solo shows at CANADA (New York), Office Baroque (Brussels), Daniel Reich (New York), Gavin Brown's Enterprise (New York), among others. He has been included in institutional group shows at the Brant Foundation Art Study Center (Greenwich, CT), Museum of Modern Art Library (New York), Museum of Contemporary Art Detroit (Detroit, MI), and Madison Museum of Contemporary Art (Madison, WI). His work is held by MoMA (New York), Rubell Family Collection (Miami), and Judith Rothschild Foundation (Philadelphia).

Miko Veldkamp (b. 1982) was born in Suriname, grew up in the Netherlands, and currently lives and works in New York. He received a BFA from Willem de Kooning Academie (Rotterdam) and an MFA from Hunter College, New York. He has had solo shows at Southwark Park Galleries (London) and Workplace (London), among others. His work has been included in groups at New Wight Biennial, UCLA; Museum van Bommel van Dam (Venlo, the Netherlands); and Lewis Center for the Arts, Princeton University. He has completed residencies at the CCA Andratx (Mallorca, Spain) and Rijksakademie van Beeldende Kunsten (Amsterdam), among others.

Dan Cameron is a New York-based curator, art writer and educator, whose public career began in 1982 with *Extended Sensibilities*, a New Museum exhibition that was the first museum effort in the US to examine gay and lesbian identity in art. In the intervening forty years, Cameron has held senior curatorial positions at the New Museum, Orange County Museum of Art, and CAC New Orleans. In 2008 Cameron founded Prospect New Orleans, the contemporary art triennial to benefit the city after Hurricane Katrina, which recently concluded a successful 5th edition. He has organized numerous biennials and other major exhibitions around the world, authored hundreds of published texts on contemporary art, and taught and lectured at numerous museums and universities. More recently, his book on Nicole Eisenman's paintings was published in late 2021 by Lund Humphries (London), and his mid-career survey of Leandro Erlich's sculpture will open at Pérez Art Museum Miami in December 2022.