

Los Angeles based artist, Jade Gordon (Santa Rosa, CA, 1975) is a founding member of the art collective, My Barbarian. Her work uses performance to theatricalize social problems and imagine ways of being together. Moving through different modes that prepare for, present, and represent live performance, Gordon makes plays, music, costumes, masks, sculptures, and video. Holding an M.A. in Applied Theater Arts from USC, she is also a practitioner of Theater of the Oppressed techniques.

Education:

M.A., University of Southern California, Los Angeles, CA 2011

Awards & Grants:

United States Artists Fellowship, Chicago, IL 2018
Foundation for Contemporary Arts, New York, NY 2013
Creative Capital Grant, New York, NY 2012
City of Los Angeles, Department of Cultural Affairs, LA, CA 2009
Art Matters, New York, NY 2008

Selected Solo Exhibitions:

My Barbarian Survey, Whitney Museum of American Art, New York, NY, 2020
with Megan Whitmarsh, Marjorie Barrick Museum of Art, Las Vegas, NV;
Over the Influence, Los Angeles, CA 2020
Texas State Galleries, San Marcos, TX 2019
Human Resources LA, Los Angeles, CA 2017
New Museum, New York, NY 2016
Goethe-Institut, New York, NY 2014
Susanne Vielmetter Los Angeles Projects, LA, CA;
Yaffo 23, Jerusalem, Israel, 2013
Human Resources, LA, CA 2012
Hammer Museum, Hammer Projects, LA, CA 2010

Selected Group Exhibitions:

The Cleveland Museum of Art, Cleveland, Ohio 2021
Walter Phillips Gallery, Banff Centre for Arts and Creativity, Alberta, Canada 2020
Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, Canada;
DePaul Art Museum, Chicago, IL; Villa du Parc, Annemasse, FR 2019
with Megan Whitmarsh, Made in LA 2018, Hammer Museum, Los Angeles, CA 2018
Whitney Biennial, Whitney Museum of American Art, New York, NY 2014
SFMOMA, San Francisco, CA 2012
Studio Museum in Harlem, New York, NY;
The Kitchen, New York, NY 2011
ICA, Philadelphia, PA 2010
Studio Museum in Harlem, New York, NY; MOCA, Miami, FL 2009
California Biennial 2008, Estación, Tijuana, Mexico 2008
Biennale de Montréal, Montreal, Quebec, Canada 2007
California Biennial 2006, OCMA, Newport Beach, CA 2006

Selected Performances:

The Light Box at Goldman Warehouse, Miami, FL 2018
Visual Art Center, University of Texas, Austin, TX 2016

Whitney Museum, New York, NY; LACMA, LA, CA 2015

Goethe-Institut, New York, NY; Whitney Museum, New York, NY 2014

Susanne Vielmetter Los Angeles Projects, LA, CA; Yaffo 23, Jerusalem, Israel 2013

SFMOMA, San Francisco, CA; Museum of Modern Art, New York, NY 2012

REDCAT, LA, CA; San Diego Museum of Art, San Diego, CA; Hammer Museum, LA, CA 2011

LACMA, LA, CA; Matadero, Madrid;

Museo Experimental El Eco, Mexico City, Mexico; SFMOMA, SF, CA 2010

Museum of Contemporary Art, LA, CA; Grand Arts, Kansas City, MO 2009

Megan Whitmarsh

Los Angeles-based artist Megan Whitmarsh, born in 1972 is a multi- media artist known primarily for her work using textiles. She has a concurrent collaborative practice with Jade Gordon centered on creating video, performance and installations. Whitmarsh shows internationally in museums and galleries.

Education:

M.F.A., University of New Orleans, New Orleans, Louisiana.

B.F.A., Kansas City Art Institute, Kansas City, Missouri.

Yale Summer School of Art, Norfolk, Connecticut.

Award, Grants & Residencies:

Project Grant, Pastedgram and the City of Austin Cultural Affairs Office, 2016

Project Grant, Elizabeth Ann Bogert Memorial Foundation 2016

Robert Wilson's Watermill Center residency 2011

Lecture Fellowship, Johns Hopkins University, Bologna 2006

Kling & Bang residency, Reykjavik, Iceland 2006

Full fellowship, M.F.A. program, University of New Orleans 1994-97

Full scholarship, Yale Summer School of Art 1992

Selected Solo Exhibitions:

RawArt Gallery, Tel Aviv, Israel 2021

with Jade Gordon, Barrick Museum of Art, Las Vegas, NV 2020-2021

with Jade Gordon, Over the Influence, Los Angeles, CA 2020

with Jade Gordon, Human Resources LA, Los Angeles, CA 2017

RawArt Gallery, Tel Aviv, Israel 2016

Mulherin and Pollard, NY, NY 2014

New Image Art, Los Angeles, CA, 2009 & 2012

Jack Hanley Gallery, NY, NY, 2012

Watermill Center, NY, NY, 2011

Elaine Levy Project, Brussels, Belgium. 2006 & 2011

Michael Rosenthal Gallery, San Francisco, CA, 2010

Krets Galleri, Malmo, Sweden, 2009 and 2013

Mercado, Barcelona, Spain, 2006

Kling & Bang Gallery, Reykjavik, Iceland, 2005

Selected Group Exhibitions:

Los Angeles Municipal Gallery, Los Angeles, CA 2019

DePaul Art Museum, Chicago, IL, 2019

Villa du Parc, Annemasse, FR 2019

Over the Influence, Los Angeles, CA 2018

Made in LA 2018, The Hammer Museum, Los Angeles, CA 2018

Taubman Museum, Roanoke, VA 2017-18

Mulherin New York, NY, NY
Mass Gallery, Austin, Texas, 2016
Musée international des Arts Modestes, Sete, France, 2013
MU, Eindhoven, NL, 2012
Watermill Center, NY, NY, 2011
Zürich Museum of Design, Zurich, Switzerland, 2011
Sun Valley Center for the Arts, Sun Valley, UT, 2011
Elizabeth Foundation for the Arts, NY, NY, 2010
Wolfsonian Museum, Art Basel Miami, 2009
Riverside Art Museum, Riverside CA, 2009
IVAM, Valencia, Spain, 2009
KK Projects, New Orleans, LA, 2009
the Factory, Seoul, Korea, 2007
Ulrich Museum of Art, Wichita, KS, 2006
Agenzia 04, Bologna, Italy, 2006
White Columns, NY, NY, 2005
High Desert Test Sites, Joshua Tree, CA, 2004
Gavin Brown Enterprises, NY, NY, 2004

Recent Books and Publications:

The Portal vol 2, magazine, Megan Whitmarsh and Jade Gordon, Los Angeles, 2018
The Portal vol 1, magazine, Megan Whitmarsh and Jade Gordon, Los Angeles, 2018
Artists Books to Color In: Megan Whitmarsh, Kid Made Modern, 2018
Women on the Edge of Time, guest editor, Pastedgram print annual #6, 2016
Milk and Honey, Contemporary Art in California, Justin Van Hoy, Ammo Books, 2012
High Touch: Tactile Design and Visual Explorations, Gestalten, 2012
Behind the Zines Self-Publishing Culture, Gestalten, 2011

Recent Press:

'*Made in L.A.*' review, Leah Ollman, Art in America, October 1, 2018
Loose Aesthetics and Agreeable Politicking, On Made in LA 2018, Aaron Horst, Contemporary Art Review LA, issue 13, October 2018
Precarious Healing, On Made in LA 2018, Jennifer Remenchik, Contemporary Art Review LA, issue 13, October 2018
'Made in L.A.: The Personal is Political, Mary Addison Hackett, Two Coats of Paint, June 20, 2018
'Made in L.A.: How 5 Artists in the Hammer Museum's Made in LA Biennial Are Using Their Work to Imagine Alternative Futures, Janelle Zara, Artnet, June 19, 2018
'Made in L.A. 2018': Why the Hammer biennial is the right show for disturbing times, Christopher Knight, Los Angeles Times, June 5, 2018
New Exhibition at the Taubman Museum, Mike Allen, Roanoke Times, August 4, 2017
Eric Doeringer: Paintings & Sculpture and Megan Whitmarsh: Fabricated Revisions, Roberta Smith, New York Times, March 13, 2014

We create videos, sculptures, installations, publications, and public programming. The videos are the heart of our work: dialogues between women, usually a searcher and a guide or a therapist and her client. We borrow from New Age alternative therapies, feminist science fiction, and experimental theater, and explore themes such as aging, consumerism, and time travel. The work plays with the tension between humor and vulnerability, emotional engagement and estrangement--along the lines of Brecht's defamiliarization. This built-in ambiguity allows for multiple points of entry for the viewer.

Our scripts are generated by collaging together bits of found and original writing. We create a chorus of women's voices including fragments from self-help books, essays, cookbooks, zines, diaries, letters, and novels. We bring in our dreams, our mothers' letters and journals, and the words, dreams, and songs of our children. We hand make props and sets from fabric, foam, wood, and plaster and find footage in antiquated media. Like our scripts, these elements are also a form of collage.

Our installations become imaginary spaces and our viewers exist as characters alongside us in these invented worlds. We often name our audiences. In our futuristic feminist utopia we called everyone "sister"; in our "Institute" for self-realization, we called them "seekers." We treat them as colleagues, peers, and co-conspirators. They build with us. If they have doubts or uncertainty about their position, we join them in that state. We keep one foot in the game with them, and one foot outside, also with them. We like to describe this state with the Greek word "metaxis": to exist in between two worlds.

We are inspired by artists who search their interior selves and their positions in culture and who use their craft to try to see into the future. These artists tell of possibilities (good and bad) as intuitive ways to record, inform and influence. Gloria Anzaldúa, in her poem "The New Speakers," captures why we collaborate and why we create characters with and from multiple voices: "We don't want to be Stars but parts of constellations." We prepare pathways to the future by envisioning, through our work, a world that is inclusive, connective, and optimistic.











video stills