



CULTUREHALL

## A CURATED ONLINE RESOURCE FOR CONTEMPORARY ART

- ARTISTS

- ARTISTS BY LAST NAME

- [A](#)
- [B](#)
- [C](#)
- [D](#)
- [E](#)
- [F](#)
- [G](#)
- [H](#)
- [I](#)
- [J](#)
- [K](#)
- [L](#)
- [M](#)
- [N](#)
- [O](#)
- [P](#)
- [Q](#)
- [R](#)
- [S](#)
- [T](#)
- [U](#)
- [V](#)
- [W](#)
- [X](#)
- [Y](#)
- [Z](#)

- ARTWORKS

- BROWSE BY GENRE
- [All Artworks](#)
- [Abstract](#)
- [Comic](#)
- [Conceptual](#)
- [Documentary](#)
- [Folk](#)
- [Functional](#)
- [Generative](#)
- [Graffiti](#)
- [Outsider](#)
- [Political](#)

- [Representational](#)
- [Surreal](#)
- [Textual](#)
- BROWSE BY MEDIUM
- [All Artworks](#)
- [Body](#)
- [Ceramic](#)
- [Digital](#)
- [Drawing](#)
- [Fiber](#)
- [Film+Video](#)
- [Glass](#)
- [Installation](#)
- [Mail Art](#)
- [Mixed Media](#)
- [Painting](#)
- [Performance](#)
- [Photography](#)
- [Printmaking](#)
- [Sculpture](#)
- [FEATURE ISSUES](#)
- [ABOUT](#)
- [RESOURCES](#)
- [SIGN IN](#)

Feature Issue 70    June 15 - 28

## NEW ARTISTS FEATURE, SPRING 2011

JASON BAILER LOSH    DAVID SCHOERNER    CLAUDIA X. VALDES    SARAH PALMER

A juried selection of work by David Andrew Frey and Tema Stauffer

[PREVIOUS ISSUES](#) ▶▶



- - [Jason Bailer Losh](#)
  - [If Wishes Were Horses, Beggars Would Ride](#)



- - [David Schoerner](#)
  - [Portrait of a Woman](#)



- - [Claudia X. Valdes](#)
  - [192:291](#)



- [Sarah Palmer](#)
- [Gulls the first sign of land](#)

- Culturehall celebrates its third year as an online arts resource and global community of artists. Contributions from artists, writers, educators, curators, and arts professionals continue to expand the breadth of our content addressing issues in contemporary art. Our quarterly open call for applications, implemented in Fall 2010, provides four selected artists the opportunity to join our growing membership.

We congratulate our new members: [Jason Bailer Losh](#), [David Schoerner](#), [Claudia X. Valdes](#), and [Sarah Palmer](#).

Originating with an interest in heritage, family traditions, and preservation, [Jason Bailer Losh](#) employs the vernacular of Americana to capture what otherwise would be lost between generations. In 2008, Losh returned to his native Denison, a rural town in Iowa, to photograph the dozens of aging homes built by his father during a career in carpentry. His [photographic and sculptural practice](#), which considers the aesthetic architectural patterns in other decaying small towns across America, evolved from these documents. A humorous preamble to his current work, [If Wishes Were Horses, Beggars Would Ride](#), presents a trophy as monument. The crowning ornament is a 1978 Pontiac Trans Am perched atop the looming structure inspired by a childhood memory. A young Losh was mesmerized when a family acquaintance arrived for a date in his baby blue Trans Am approaching with a rumble that is felt almost as much as heard.

Existing between a snapshot, the studio, and mirage, [David Schoerner's Portrait of a Woman](#) gazes out with a casual familiarity. Seemingly unrelated, a sequence of images document [aged art books](#) of an unknown origin, each volume [dutifully signed by an Alice Hain](#). Part of an ongoing body of work incorporating portraits, objects, texts, and nautical landscapes, Schoerner presents what initially appear as disparate images. Conceptually abstracted from the traditions of a series-based practice, each image is free of connection beyond the link of his experiences. Not to be confused with biographical records, Shoerner creates a detached, almost false interpretation of these personal relationships.

Following the September 11th attacks on the World Trade Center, artist and academic [Claudia X. Valdes](#) produced over 40 nuclear-themed artworks in the span of nearly a decade that collectively

comprise a body of work called *Ten Million Degrees*. Extensive research into the history of nuclear arms and the experience of nuclear trauma included the examination of military and scientific documents, accounts of A-bomb survivors, media footage, and historic nuclear test sites in the United States. Valdes employs and combines various media — video, painting, photography, and performance — to address the psychological impact of post-traumatic stress as well as the complexity of our response to imagery of nuclear destruction. Her digital video installation, [192:291](#), references the number of countries that exist in the world and creates a hypnotic meditation on film footage of the first televised broadcast of an atomic bomb test done at Yucca Flats, Nevada in 1953. In this work, as in others, Valdes explores the visual drama of the nuclear explosions along with the horror of their potential for devastation.

While seductive and precise, the images in [Sarah Palmer's](#) *As A Real House* series challenge an expectation that photographs might communicate an obvious way to think or feel about something. Rather than provide answers, these photographs raise questions about time, memory, identity, and the medium of photography. Palmer arranges evidence — images and objects — on surfaces or in settings to create tension and ambiguity through placement, scale, and juxtaposition. In [Gulls the first sight of land](#), delicate wishbones echo the spread wings of a soaring gull. Palmer's spare and cryptic studies find beauty and transcendence in fragility and decay.

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[David Andrew Frey](#) is a New York-based artist, curator and technologist. He founded Culturehall in 2008 as a new way for artists to connect with curators, gallerists, collectors and other artists. David received a MFA in Studio Art from the University of Illinois at Chicago in 2000. He has also studied at the Camberwell College of Art in London, the Hochschule der Künste in Berlin, The University of New Mexico in Albuquerque, and the Savannah College of Art and Design. He recently curated exhibitions in New York of Culturehall artists for Ligne Roset and the Big Screen Plaza.

[Tema Stauffer](#) is a photographer and writer based in Brooklyn and a curator for Culturehall. She graduated from Oberlin College in 1995 and received a MFA in Photography from the University of Illinois at Chicago in 1998. Her work has been exhibited at [Jen Bekman Gallery](#) and [Daniel Cooney Fine Art Gallery](#) in New York, as well as galleries and institutions nationally and internationally. She currently teaches at the School of the International Center of Photography, and has taught art courses at William Paterson University and a photography workshop at [Toxico Cultura](#) in Mexico City. She also writes a blog about photography, [PalmAire](#), and contributes to the [Mana Art Center's Log](#). In 2010, she was awarded an [AOL 25 for 25 Grant](#) for innovation in the arts.

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Next juried application opens mid-July.

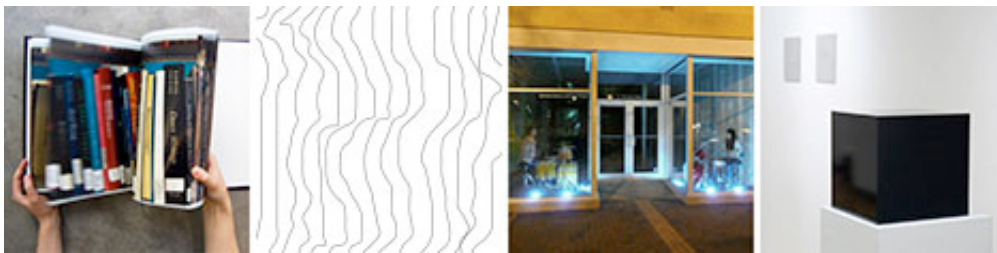
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Lower Manhattan Cultural Council

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- [Help Wanted](#)
- [curated by David Andrew Frey](#)
- [Roland Tiangco , Clement Valla , Harrison Haynes , and Caleb Larsen](#)



o

- [Memento Mori](#)
- [Curated by Amy Elkins](#)
- [Roberta Ruocco , Sarah Sudhoff , Justine Reyes , and Caitlin Teal Price](#)

### ARTISTS

A directory of artists who are sharing work in the community

### ARTWORKS

Browse artworks by genre or medium

## FEATURE ISSUES

Every two weeks a curator is invited to select four Artists from Culturehall to feature

## RESOURCES

Our index of art related publications, organizations and businesses

## ABOUT

Information, Staff and Curators Involved with the contemporary art portfolio registry

## CONTACT

## NEWSLETTER

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