

*Hush Hush* offers works created with a secret in mind. While each artist has created something that contemplates this idea of discretion and concealment, both the approach and outcome are quite different. At a time when information is often unauthorized or undisclosed without privileged access, these artists are bravely divulging their own aspirations and apprehensions without restraint. Whether these secrets are known or shared only by the artists is immaterial, as these works create a residue that will certainly answer some questions if not divulge the mystery altogether.

-curator, Lori Gordon.



**Ben Guttin**

*Dancing in my studio (or Dance like me), 2005*

video

To the clogged artist, creation seems irrational. It's end result, the work of art, seems corollary to a wild animal, completely outside your control. Inside your studio, it's skittish refusal to yield to your entreaties and reveal itself, reflect your failure to create a fortifying environment. Work germinates in recesses of mind we cannot access at will. The completed work of art presents itself to the artist and the viewer in the same Athenian way, something fully grown at first sight, something born perforce the wild longings that thrive under the silence of a near motionless mind. The processes we ply are illusive, most of all to the maker.

In Ben Guttin's "Dancing in My Studio (Dance like Me)," a man faces a camera. More specifically, a maker gesticulates wildly amidst his wares. He wears the wry smile of a sad and fractious self-awareness. There is no sound. He is surrounded by a panoply of past work. Absurdity abounds, but an insidious, constrictive absurdity. Most notably, a pastel painting of a bird hangs above him, his steely talon around his own throat, suffering a self-inflicted silence.

The studio is a place of incantation, where the maker practices at creation, waiting for the great work to create itself. But creation will not be domesticated. And it's refusal launches the artist into despondency. He may look into the mirror, and suspect he is on the other side, waiting for the original to make a move that he can mimic. He feels himself to be a forgery. This is the first sign that he is not. Ben Guttin reinvents reflection, rendering it a generative act. The artist's looks into his studio, and this inward gaze begets endless self-invention. He dances before the camera, sensing that if he simply pours enough energy into that vessel of introspection, it will eventually overflow, and this outpouring will form a tour-de-force. It's funny, but long after the audience has lost the faculty of laughter, the comic continues cracking jokes. Like most comedians, he's got a terribly serious sense of humor, begging the question: "how long must I continue to act?" The answer comes in the form of a seemingly interminable dance: "until acting feels natural."

Lastly, Guttin knows that when a work of art relents, it is to superhuman energies. And he expends himself accordingly. All good artists reach a certain stage, where they refuse to create banalities, but they cannot cease to create. In a darkened studio, past accomplishments collect like graves. The question is, "what do you do?" In the dark, in your studio, in your mind - strings of meaning continue to construct themselves like cabalistic sentences, but they lack the pretense of sense, or relevance. And yet, there is still this human thrust to construct meaning. And so you dance.

-Kendra Sullivan

## **BEN GUTTIN**

ben\_guttin@yahoo.com

Born 1981 Mexico City, Mexico. Lives and works in New York City.

### **EDUCATION**

2005 MFA, New York University

### **SOLO SHOWS**

2001 Passenger Safety Information. UCSD. Price Center Gallery B. La Jolla CA.

2000 From the Series: Simplicity. UCSD. Annex Gallery. La Jolla CA.

### **GROUP SHOWS**

- 2005 Storefront Forefront, Old Tower Records Building, Laffayette, NY  
F\*NOW Curated by James Fuentes. ZONE: Chelsea Center for the Arts, NY  
Belima. Untitled (traveling hair)", NYU, Barney Building, NY
- 2004 Rebozos. Suported by M.A.S. Foundation. Museo de la Bola. Mexico City  
Pinata Party (with -It can change) Gavin Brown Enterprises. NY  
In/Out. Art: Fashion show, curated by Mokomoko. Brooklyn, NY .  
P.S.2. Curated by Bette Adams. Long Island City, NY  
Open studios- Crazy Koi- 5 min video projection. NYU, Barney Building, NY  
Senior show, Long live the king", NYU, Barney Building, NY  
Babys bathwater, Asterix\* gallery. Brooklyn, NY  
Open studios, "faux", NYU, Barney Building, NY
- 2003 Open studios, "Southern town", NYU, Barney Building, NY  
Boredom with everyday life ( A survey of American Life). curated by Hiroshi Suairi at Southfirst Gallery. Brooklyn, NY  
Master Blaster. Mural show with Charles Browning. Rosenberg Gallery, NY  
The Jack Goodman Award Show. "Mom, I'm having a great time in NY", NY  
The Sculpture Show at Exspace Projects at KO.A.P. Gallery, NY  
Open studios, NYU, Barney Building, NY
- 2002 The Plug Show. Rosenberg Gallery. NY  
Remembrance (9/11) COVA Gallery. San Diego CA
- 2001 The last bash. 838G . San Diego CA  
Christmas. Social Club and Gallery. San Diego CA  
Elephantastico. UCSD Price Center Gallery B. La Jolla CA  
Hocus Pocus. 343 Fourth Ave. San Diego CA  
Culy - Junction. Culy Truck CO ( Alternative space) San Diego CA  
Enfermedad Mental-Mental Illness. Free-Way/Camino Libre. Multiforo del ICBC Instituto Cultural de Baja, Tijuana, Mexico  
Regional Artists Show, juried by Pablo Friedman. Art Institute, San Diego CA  
Napoky - Project Cathedral. Installation. San Diego CA  
The Wicked Garden. Hey Saylor by 911 Art com. San Diego CA  
Cosmos - Project Cathedral. Installation. San Diego CA
- 2000 Festival de las Artes. Installation. Tecate Baja California. Mexico  
Fourteen-14. UCSD. Installation. Annex Gallery. La Jolla CA  
Or Shalom. San Diego CA
- 1996-1999 Perla Krauze's studio group show. Mexico City, Mexico

### **PERFORMANCES AND VIDEOS**

2005 Untitled (traveling hair with my mom), Barney Building NYU, NY  
"Dancing in my studio (or Dance like me)" Old Tower Records Building, Laffayette, NY  
"Crazy koi", Zone: Chelsea, Center for the arts, NY

2004 "Dancing in my studio (or Dance like me)" , Barney Building NYU. NY

2003 "You'd be better be off reading the yellow pages", Exspace Projects at KO.A.P. Gallery, NY  
"Crazy Koi", 260-M. BK, NY

- 2002 Exquisite Corpse, Barney Building NYU. NY
- 2001 Enfermedad Mental - Mental Illness. Free-Way/Camino Libre. Multiforo del ICBC Instituto Cultural de Baja California. Tijuana, Mexico
- 2000 Rompiendo-me. UCSD. Mandeville Center. La Jolla CA
- 2000 Before I grow up. UCSD. Mandeville Center. La Jolla CA

**INSTALLATIONS**

- 2005 Neverending story, Old Tower Records Building, Laffayette, NY
- 2005 Studio reconstruction, NYU, Barney Building, NY
- 2005 Celebratory cat, Barney Building NYU. NY
- 2004 The king is dead, Long live the king, Barney Building NYU. NY
- 2000 Hang, UCSD Mandeville Center. La Jolla CA
- 2000 My Demons, UCSD Mandeville Center.. La Jolla CA

**PROJECTS**

- 2005 My neighborhood, ongoing project of uniting Nolita Soho and Tribeca by means of introducing people in the area, and videotaping it. A semi documentary, ongoing.
- 2004 Nan Goldin Project. The Ballad of my sexual dependency. digitized photographs.
- 2003 Co founder of Expace [Ex-space] Projects. Project, Gallery and Artist Shop- 500 E. 11 st. New York, NY
- 2002 Artists assistant. OPEN 2002 5th International Exhibition of sculptures and Installations, Venice, Italy
- 2001 Directed, co-wrote, produced and made the wardrobe for the play "The Blah Blah Blah of Act One Scene One". Experimental theatre presented at Miracosta College - San Elijo Campus, San Diego CA
- 1998 Wardrobe design and Choreography. Festival Aviv (Dance), Mexico City
- 1996 Collaborated in the design and creation for the Holocaust Museum. CIM. Mexico

**PUBLICATIONS**

- 2004 Artforum magazine. summer edition, XLII No.10, for "About Nan Goldin" Ballad of sexual Dependency, NY
- 2003 NYArts magazine, review of Boredom with everyday life ( A survey of American Life) Postcard show, NY
- 2002 Featured in Artists Anonymous. #001 edition by expace, NY
- 1999 Bestiario Contemporaneo. Compilation by Juan Manuel Gomez, supported by CONACULTA-FONCA, Cronica, Casa Abierta al tiempo, UAM - Azcapotzalco & IPN. Mexico

**AWARDS**

- 2003 Grant. The Jack Goodman Award. NY
- 1998 First Prize. Logo Design . Julio Donditch . Festival de Musica y Danza. Mexico City.
- 1998 First Prize. Literary contest. CIM. Mexico City.
- 1996, 1997 First Prize. Poster design. Feria de Ciencias Arte y Cultura 97. CIM. Mexico City.



**Susan O'Malley**

*A Few Yards In San Jose, 2005*

Video

I grew up in San Jose, California and have always been fond of the manicured yards and gardens. At the same time, there is a certain absurdity, isolation and conformity that exists in suburbia. In this piece, I perform small acts to point to the strangeness of the front yards. I am hoping to create a relationship with the yards as I struggle with my own identity through objecting to and celebrating the culture in which I live.



**Virginia Kleker**  
*Drift Away, 2006*  
video, performance

Balloons can float into the atmosphere until the pressure inside is greater than the pressure outside and the rubber of the balloon can no longer handle the strain. Virginia Kleker's *Drift Away* uses the pressures inflicted on the balloon as a metaphor for the strains placed on the psyche by holding onto secrets; the pressure of keeping a secret secret. In this experiential work, participants are invited to attach a secret they have to a balloon, fill it with helium, and let it go into the air.

Hours to participate will be Saturdays in February 4-8pm (2/4, 2/11, 2/18, 2/25). Accompanying the piece is a short film related to the idea of letting go emotionally by letting go physically.

Virginia Kleker is an Oakland-based artist who creates works that combine aspects of the video and performance. Her art focuses on issues of identity construction (and deconstruction) that occur through posturing, struggle, trust, and illusion. These struggles and charades can be physical, through body gestures and physical exertion. They can also be internal and physiological, which raises the question of truth and untruth, as one individual's personal truth, can be another's lie. Ginny, as she likes to be called, was born and raised in Oakland, California. She received her MFA from California College of the Arts in 2005 and her BFA from the University of California at Santa Cruz in 2000. She has recently shown her work around the Bay Area at Jack Hanley Gallery and Southern Exposure.

## VIRGINIA KLEKER

kleker@gmail.com

### EDUCATIONAL BACKGROUND

- 2005 California College of the Arts, Master of Fine Art. Film/Video.
- 2000 University of California Santa Cruz, Bachelor of Fine Art. 3-D Intermedia.

### EXHIBITIONS

- 2006 *Smartass*, "Luggage". Southern Exposure, San Francisco, CA.
- 2006 *Hush Hush*, "Drift Away". Café Royale, San Francisco, CA.
- 2005 *Vicious*, "Strip Pole Dance". Jack Hanley Gallery, San Francisco, CA.
- 2005 *Authentic Selves*, "Reality TV" & "Breakfast" Art & Consciousness Gallery, Berkeley, CA.
- 2005 *You Can Have It All*, Playspace Gallery, San Francisco, CA.
- 2005 *Cross Cuts*, "Representation For Kieko". Southern Exposure, San Francisco, CA.
- 2005 *White Noise Wonder Woman*, "Breakfast". Playspace Gallery, San Francisco, CA.
- 2005 *SideXSide*, Playspace Gallery, San Francisco, CA. "All That Glitters..."- Book in collaboration with Lori Gordon.
- 2004 *PowerPoint for the People*, "France Trip 97". Pacific Film Archive, Berkeley, CA.
- 2004 *Physical Fitness*, "Hula Hoop". Playspace Gallery, CCA, San Francisco, CA.
- 2003 *Bon Appetit*, "Competition v4.0"- Performance in collaboration with Sean Horchy. Playspace Gallery, San Francisco, CA.
- 2003 *Works Performance Night*, "Matrix Musical"- Performance in collaboration with David Hevel. Works/San José, CA.
- 2003 *Do Your Best*, Platform Event, Gift Center Pavilion, San Francisco, CA. With Oaktown Stitchdown Collective.
- 2002 *Stalkers*, Kitchen Sink Benefit, Liminal Gallery, Oakland, CA. With Oaktown Stitchdown Collective.
- 2002 *Oaktopia*, Alice Art Center, Oakland, CA. With Oaktown Stitchdown Collective.
- 2000 *Shafter*, Baskin Art Gallery, Santa Cruz, CA.
- 2000 *Irwin Show*, "Pink". Mary Porter Sesnon Gallery, Santa Cruz, CA.

### SCHOLARSHIPS AND GRANTS

- 2005 Dennis Leon and Christin Nelson Award. California College of the Arts.
- 2000 Susan Benteen and William Hyde Irwin Scholarship. UCSC Art Department.
- 2000 Kresge College Commendation. Kresge College, UCSC.
- 2000 Artsbridge Scholar. Artsbridge, UCSC. Mural completed at Mission Hill Junior High with students.

### PUBLICATIONS

- 2003 *East Bay Express*, "Shock and Awe on the Runway". March 2003. (Vol.25, no.24).
- 2001 KUSP 88.9 interview for Irwin Show. May 24th, 2001. Santa Cruz, CA.
- 2000 *Good Times Newspaper*, Santa Cruz. June 2000.





**Ashley Neese**

*i want them to know (in three voices), 2005-2006*

mixed (sound, photography, writing)

During the last two years I have become increasingly aware of my parents' mortality as well as my brother's and my own. As a child I thought my parents were 33 years of age forever. I have noticed their aging and in turn noticed my own. My brother, though younger than I, has chosen a career where his life is on the line, thus making his life seemingly more in jeopardy. This awareness has made me afraid that they will die and not know how much they mean to me.

I want them to know.

I created a specific list for my mother, father, and brother expressing my fears, wishes, apologies, and thoughts surrounding our individual relationships. By reading these lists, out loud, in private, they will be more likely to hear my words as I intend them. It is my hope that by speaking as if they were me, they will feel more connected to me and our relationships will be richer. Living a life without regrets is something I want for myself. I don't ever want to say "I wish I had told them" or "I wish I had said...."

I want them to know.



**ASHLEY NEESE**

ashleynese@gmail.com

**EDUCATION**

M.F.A.	2005	Interdisciplinary	California College of the Arts	
B.F.A.	2003	Printmaking	The Atlanta College of Art	Cum Laude

**EXHIBITION RECORD** (\*solo shows marked by asterisk) (curated shows marked by double asterisk)

2006	<i>Hush Hush</i> , Café Royal, San Francisco, CA <i>Coupling</i> , Rosenberg Gallery, New York, NY
2005	<i>Lilac Ladies Benefit</i> , The L.A.B., San Francisco, CA ** <i>You Can Have It All</i> , Playspace, San Francisco, CA *M.F.A. <i>Thesis Exhibition</i> , California College of the Arts
2004	<i>This IS The Future</i> , Saltworks Gallery, Atlanta, GA, Invitational (catalogue), Voted #1 Art Show in Atlanta for 2004
2003	<i>99 Bottles</i> , BUILD, San Francisco, CA <i>Album Cover Show</i> , AIGA, San Francisco, CA <i>Looks Good On Paper II</i> , Spruill Center Gallery, Atlanta, GA <i>Commence</i> , ACA Gallery, Atlanta, GA ** <i>Figlets and John Jendi</i> , A&P Lofts, Atlanta, GA
2003	<i>Emergency Room: Artists Respond to War</i> , Mattress Factory, Atlanta, GA *B.F.A. <i>Thesis Exhibition</i> , Gallery 100, Atlanta, GA
2002	<i>Fresh!</i> , NoNo, Atlanta, GA <i>Pep Sho</i> , Centerspace, Atlanta, GA <i>Annual Choice Celebration</i> , Park Tavern, Atlanta, GA <i>Nag Champa</i> , Red Light café, Atlanta, GA
2000	<i>Student Juried Show</i> , ACA Gallery, Atlanta, GA <i>Annual Choice Celebration</i> , Park Tavern, Atlanta, GA ** <i>Local Ingredients</i> , The EARL, Atlanta, GA <i>Luminicity</i> , West End Warehouse, Atlanta, GA
1999	<i>New Talent</i> , MJQ, Atlanta, GA

**PUBLIC VIDEO PROJECTIONS**

2005	14 <sup>th</sup> and Minna Street, 30 minutes
2005	24 <sup>th</sup> and Mission Street, 2 hours
2004	24 <sup>th</sup> and Mission Street, 2.5 hours
2004	19 <sup>th</sup> and Valencia Street, 1 hour
2004	16 <sup>th</sup> and Mission Street, 1 hour
2004	17 <sup>th</sup> and Valencia Street, 25 minutes

**BIBLIOGRAPHY**

- Trina Trice, "Busy, busy, busy," *The Creative Loafing*, December, 16, 2000.  
 Felicia Feaster, "The Art of Paper," *The Creative Loafing*, July, 3 2003.  
 Garchik Leah, "Public Eavesdropping," *The San Francisco Chronicle*, February 7, 2005



**Jamie Vasta**

*Secret Work, 2003-2005*

Drawings

When I was a very small child, I was afraid of the paisley wallpaper in the bathrooms of my house. My parents' bathroom was covered in a tightly-knit pattern of black and brown and gold, with small white flowery forms that I always thought looked like Dr. Seuss monster faces. I was fascinated by the pattern, which seemed comforting in the daytime and only late at night began to feel sinister. The other bathroom, closest to my room, was papered with blue and orange paisley in the form of enormous flowers, which even during the day seemed monstrous and almost carnivorous. I always tried to avoid that room, although I missed them a few years later, when my parents replaced the paisley with innocuous wispy patterns in pink and grey.

These drawings are my secret work. I rarely show them to people, and hadn't ever considered putting them in a show before. I use these drawings as places to explore things that I have always been anxious about- patterns, swimming, my fears and desires - in a way that renders them delicate and insubstantial, beautiful and harmless.

## JAMIE VASTA

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www.jamievasta.com

## EDUCATION

- 2006 MFA California College of the Arts, San Francisco  
2003 BFA School of the Museum of Fine Arts, Boston in affiliation with Tufts University, Medford, MA  
1998-1999 Smith College, Northampton, MA

## SELECTED EXHIBITIONS / AWARDS

- 2005 *Sleight of Hand: The Artist's Touch*, Linc Art, San Francisco  
*Ecstatic Landscapes*, Café Royale, San Francisco  
*ISA Black Market Auction*, Hayes Valley Market, San Francisco  
*Impersonature*, artSPACE@16, Malden, MA  
*Other Planes of There*, Adobe Books, San Francisco  
*The Preciousonian Economy*, Playspace, San Francisco
- 2004 *Small Works*, artSPACE@16, Malden, MA  
*Artcetera*, Boston Center for the Arts, Boston  
*SFAI + CCA*, Playspace, San Francisco  
*Blurring Landscape*, GASP (Gallery Artist Studio Projects), Brookline, MA  
*In Our Box*, Femina Potens, San Francisco  
*Artist's Choice*, Somerville Museum, Somerville, MA
- 2003 *All That Glitters*, Islip Art Museum, East Islip, NY  
*The Burnt Orange Heresy*, Space 101, Brooklyn  
*The Factory Revealed*, Cocheco Mill, Dover, NH  
*Medal Award Ceremony and Gala Dinner*, Museum of Fine Arts, Boston  
*Dana Pond Award in Painting*, SMFA, Boston  
*Student Annual*, Grossman Gallery, SMFA, Boston
- 2002 *Student Voices*, Grossman Gallery, SMFA, Boston  
*Shiny Things*, The Someday, Somerville, MA

## BIBLIOGRAPHY

- Chalmers, Christopher, "September Picks," M/ The New York Art World: September/ October 2003  
Harrison, Helen A., "The Allure of Gold and Glitter," The New York Times; January 4, 2004: Section 14LL, pg 6  
Holland, Christian, *Impersonature@artSPACE@16*, Big Red and Shiny- an online arts journal for Boston: Issue 24; July 2005  
Hopkins, Randy, "Editor's Picks," Boston Phoenix; June 10-16, 2005  
Ledogar, Kate, "Art at the Edge," Weekly Dig; June 29- July5, 2005: pg 25  
Ledogar, Kate, "Tasty Little Numbers," Weekly Dig; December 1-8, 2004: pg 26  
Malone, Micah J., "Blurring Landscape @ GASP," Big Red and Shiny-an online arts journal for Boston: Issue 11; October 2004

Hush Hush  
Cafe Royale, San Francisco  
January 30-February 25, 2006