

Cherry and Martin

Bloom, Rebecca. "Star Tech! Meet Five L.A. Artists Who are Sparking an Avant-Digital Revolution," *Los Angeles Confidential*, Summer 2017, Issue 3, p. 46, (excerpt).

SCENE *DIGITAL*

photographer, director, producer, editor. I then collaborate with a cinematographer to shoot it, and work with different musicians to score original soundtracks. When the work is ready for exhibition, I map out immersive installations to enhance the viewer experience. **How do you use technology in your art?** The idea of technology is more expansive than we think—I use the simple tools of pencils and markers to jumpstart ideas and the more complex technology

of cameras and software to create effects my hand is incapable of achieving. **How do you walk the line between art and technology?** The Buddhist scholar Alan Watts has a great quote about eating the menu instead of the meal. For me, technology is the menu. However complex and mystifying, it's just a tool. In contrast, art is the actual meal... the source of real nourishment. **What was your a-ha! art moment?** The positive reception to

Touch Museum, the large-scale video installation I premiered at Young Projects in L.A. in 2015. I realized that the ideas floating in my head for years could actually manifest into an impactful experience for others. **What artists are you looking at?** Despite having had an academic training in art, my deepest affections are for popular culture. I often think about Miranda July and the way she maintains a definitive sensibility between mediums. I look at filmmakers like [Michelangelo]

Antonioni, [Dario] Argento, and [David] Cronenberg, and watch music videos by Madonna, Beyoncé, and Kanye West. I have the highest regard for Frank Ocean, the way he taps into emotional experiences with utter fluency and paints with a refined palate of intelligence and sensuality. *julieweitz.com*

BRIAN BRESS
The Old/New Soul



What is your first memory of making art? I was home sick in the third grade. I started a drawing of a futuristic city. I added another sheet of lined paper with tape to the first sheet and continued the city. I did this over and over until I had a 26-foot long scroll. There were flying cars, hover-buildings, and glass bubbles over parks that sucked the kids in and out of tubes. I still have that

drawing. It's under my bed in a box. **How do you use technology in your art?** I use new technology to address very old issues pertaining to art: form, color, space, and composition. I try to make sure that the ideas and images are the motivation—not the access to the latest tech. **Who inspires you?** Lately, my daughter! She's a little budding artist, and really funny. She keeps me from getting too serious. **How do you unplug?** I take long walks with my dog late at night. I don't always know where I'm going, but I get a chance to just explore and think, with no texts or phone calls. **How do you walk the line between art and technology?** That question reminds me of a Far Side cartoon where two cavemen artists are standing in front of their cave drawings and they look over at another caveman who's painting on a canvas and easel. One cavemen artist says to the other, "Sure, it's cool, but is it art?" There are no lines. *brianbress.com*



"I USE TECHNOLOGY TO ADDRESS VERY OLD ISSUES PERTAINING TO ART: FORM, COLOR, SPACE, AND COMPOSITION."—BRIAN BRESS



An installation view of Brian Bress's "In Lieu of Flowers Send Memes," recently on view at LA's Cherry and Martin gallery. LEFT: Bress's video *Looking for Josef Albers* (2017), displayed on HD monitors embedded in collage and flashed on stretched linen.

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