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## SIX CONTEMPORARY ARTISTS FROM THE MID-ATLANTIC PRESENT EXHIBITIONS OF NEW WORK

Arlington Arts Center Presents SOLOS 2022 Starting April 15

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DATE: April 11, 2022

**Arlington, VA:** Opening April 15 and running through June 18, SOLOS 2022 includes solo exhibitions by six artists featuring new work in painting, sculpture, mixed media, installation, and performance. One of Arlington Arts Center's longest running programs, SOLOS provides an opportunity for artists working in the Mid-Atlantic to present solo exhibitions in one of AAC's gallery spaces.



Ju Yun, *Where You Belong*, 2021.

The artists are selected from an open call for proposals by a jury of arts professionals, including curators, gallerists, artists, and teachers. The jurors for SOLOS 2022 were Myrtis Bedolla, Owner and Founding Director, Galerie Myrtis; Amber Esseiva, Associate Curator, Institute for Contemporary Art at Virginia Commonwealth University (ICA VCU); and Al Miner, Founding Director/ Chief Curator, Georgetown University Art Galleries and Associate Professor of Art and Museum Studies.

### The SOLOS 2022 exhibitions include:

#### **Alexander D'Agostino: Lavender Shrine**

Alexander D'Agostino works with queer histories and images, reclaiming material from queer archives and paying homage to previous generations through practices of myth-making and ritual. In *Lavender Shrine*, D'Agostino explores the history of the Lavender Scare, a Cold War-era moral panic targeting gay and lesbian employees in the federal workforce. Drawing visual inspiration from Arlington Arts Center's Tiffany windows, D'Agostino connects the funerary nature of his ongoing *Queer Shrouds* project with the history of the windows.

#### **Kyrae Dawaun: Cursing the Very God (...)**

In *Cursing the Very God (...)*, Kyrae Dawaun explores the ideologies that shape social and political structures in the United States, including an embrace of hierarchy, individualism, and patriarchy and a refusal of humility and cooperation. His paintings and sculptures incorporate visual symbols and references drawn from art, architecture, and popular culture. The artist's interpretation of this imagery provides a visual entryway into his multifaceted interests, including his interest in religious faith and the ideologies that accompany monotheism.

### **Danni O'Brien: Glow Up**

In *Glow Up*, Danni O'Brien explores mending, conspicuous consumption, and the lives of old night lights. Fascinated by societal and consumerist detritus, O'Brien scavenges found, discarded objects and allows their raw forms to direct her practice. The resulting mixed media sculptures and relief wall works show reverence for low-brow, craft, and home improvement materials and meld nostalgic tendencies with dystopian fantasies.

### **Sharon Shapiro: Then the Dream Changed**

Inspired by personal events, collective mythology, and pop-culture, Sharon Shapiro's paintings and collages portray subject matter both fantastic and real, utopian and dystopian. In recent collage work, Shapiro combines found and staged imagery to explore issues of gender, race, identity, and history in the American South. Utilizing collage to create visual relationships between the past and the present, Shapiro challenges the viewer to differentiate between mythology and history. At AAC, Shapiro presents new enlarged collage works, allowing viewers to enter the intimate spaces created in the work.

### **Marisa Stratton: keep scrolling...**

In *keep scrolling...* Marisa Stratton explores the scroll as object and action. Working with oil paint, the artist translates slick, low-resolution digital images into expressive polyptychs with unique textures and imperfections. Each screen-sized painting is sourced from temporary posts on Instagram stories, which regenerate infinitely in one linear stream of images. Through Stratton's work, the screenshot, often thought of as disposable, becomes an artifact of movement through a digital interface.

### **Ju Yun: East Meets West**

In recent mixed media works, Ju Yun examines the visual culture of her native Korea to understand her own relationship to it and her connection to her previous home and past life. Combining references to traditional Korean mask dance, as well as contemporary popular culture, Ju Yun explores her own hybrid cultural identity through works that are bright, engaging, and often humorous.

For exhibition images visit:

<https://www.dropbox.com/sh/j3efvfpuc6itcmu/AABxJivg7FF07utwXJu86bDoa?dl=0>

## **ABOUT ARLINGTON ARTS CENTER**

Arlington Arts Center is an independent, non-profit contemporary arts center and gallery that enriches community life by connecting the public with contemporary art and artists through exhibitions, educational programs, and artist residencies. Located at 3550 Wilson Blvd, Arlington, VA, it is open Wed-Sun, 12:00 p.m. - 5:00 p.m., or by appointment. AAC is free, has on-site parking, is easy to reach by metro and bus, and is accessible. For more information about its other upcoming summer exhibitions, its summer camp and educational programs, or its event rentals visit: [arlingtonartscenter.org](http://arlingtonartscenter.org).

AAC programs are supported in part by The Morris and Gwendolyn Cafritz Foundation; Arlington County through the Arlington Cultural Affairs division of Arlington Economic Development and the Arlington Commission for the Arts; the Virginia Commission for the Arts/National Endowment for the Arts; the Washington Forrest Foundation; The Community Foundation for Northern Virginia; and generous individual donors.

