

**MARI EASTMAN**

**bombon**



## (b. 1970, lives and works in Chicago)

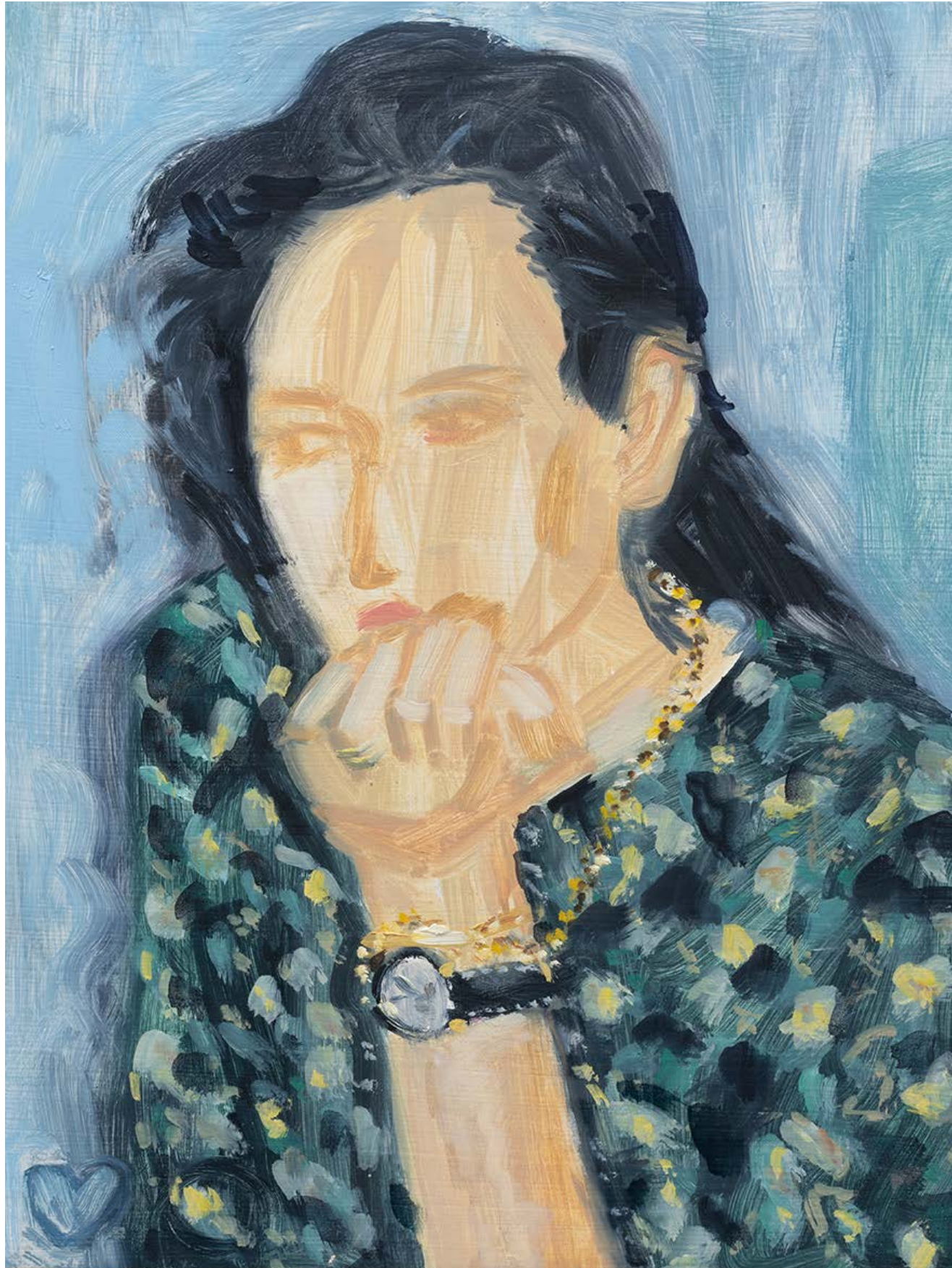
Eastman's work emerges from a pictorial study of images derived from fashion magazines, decorative objects and depictions of popular figures—which become intertwined with personal narratives. Her paintings, often in a small and intimate format, contain loose brushstrokes and often seem to be executed in an intentionally rough manner, which looks to defocus the image and strip back the initial delicate allure. Through this, and as Eastman says, she breaks and questions the heavy heritage which fell onto her shoulders in the moment she decided to paint.

Mari Eastman (1970, Berkley) lives and works in Chicago and is on the faculty of SAIC's Painting and Drawing Department. She holds an MFA from the Art Institute of Chicago. She has exhibited at Bombon Projects (Barcelona, ES), The Green Gallery (Milwaukee, US), Grifter (New York, US), the Hammer Museum (Los Angeles, US), Los Angeles

Contemporary Exhibitions (Los Angeles, US), The Orange County Museum of Art (Newport Beach, US), the Berkeley Museum of Art (Berkeley, US), Cherry and Martin Gallery (Los Angeles, US), Spruth and Magers (Munich, DE), Barbara Gladstone Gallery (New York, US), and Maureen Paley (London, UK) among other venues. Her work has been included in such publications as *Modern Painters*, *The New York Times*, and on the websites *ArtForum* and *Contemporary Art Daily*. Her artwork has been featured on a limited edition collection with the Los Angeles-based designers, Rodarte.

Her work is in public collections such as Hammer Museum (Los Angeles, US), Museum of Contemporary Art (Los Angeles, US) Smith College Museum of Art, (Northampton, US), Statens Museum for Kunst (Copenhagen, DK).

## MARI EASTMAN AT BOMBON PROJECTS (2025)



Woman with hand in chin (2024) piece detail

### Bombon projects, Barcelona, ES

*& remember, loneliness  
is still time spent  
with the world*

—Ocean Vuong

Mari Eastman's paintings may have glitter, or they may come from fashion magazines but there's something that places them in a universe completely alien and distant from bling bling. Their blurred faces become an antidote to the Clarendon filter. They stand on a much more suggestive, insinuating, close to the attraction of the myopic and elusive gaze.

More than a concept or a narrative, the exhibition evokes a tone, an atmosphere created by the various landscapes, people and animals that it contains. They attract us like the photographs found in flea markets, because of their anonymity and their mystery. Of solitary figures, moments and objects that contain something that continually escapes. Brushstrokes are similar to the mood of animals, difficult to photograph because they are unpredictable, they don't mind being dirty or sabotaging a perfect scene.

Like the glimmer of insecurity hidden in the elegance of maturity.

Like the reflection of the sun on the crockery of a plate of leftover food, in a relaxed after-dinner atmosphere.

Like the perfection of out-moded women's hairstyles, so melancholic.

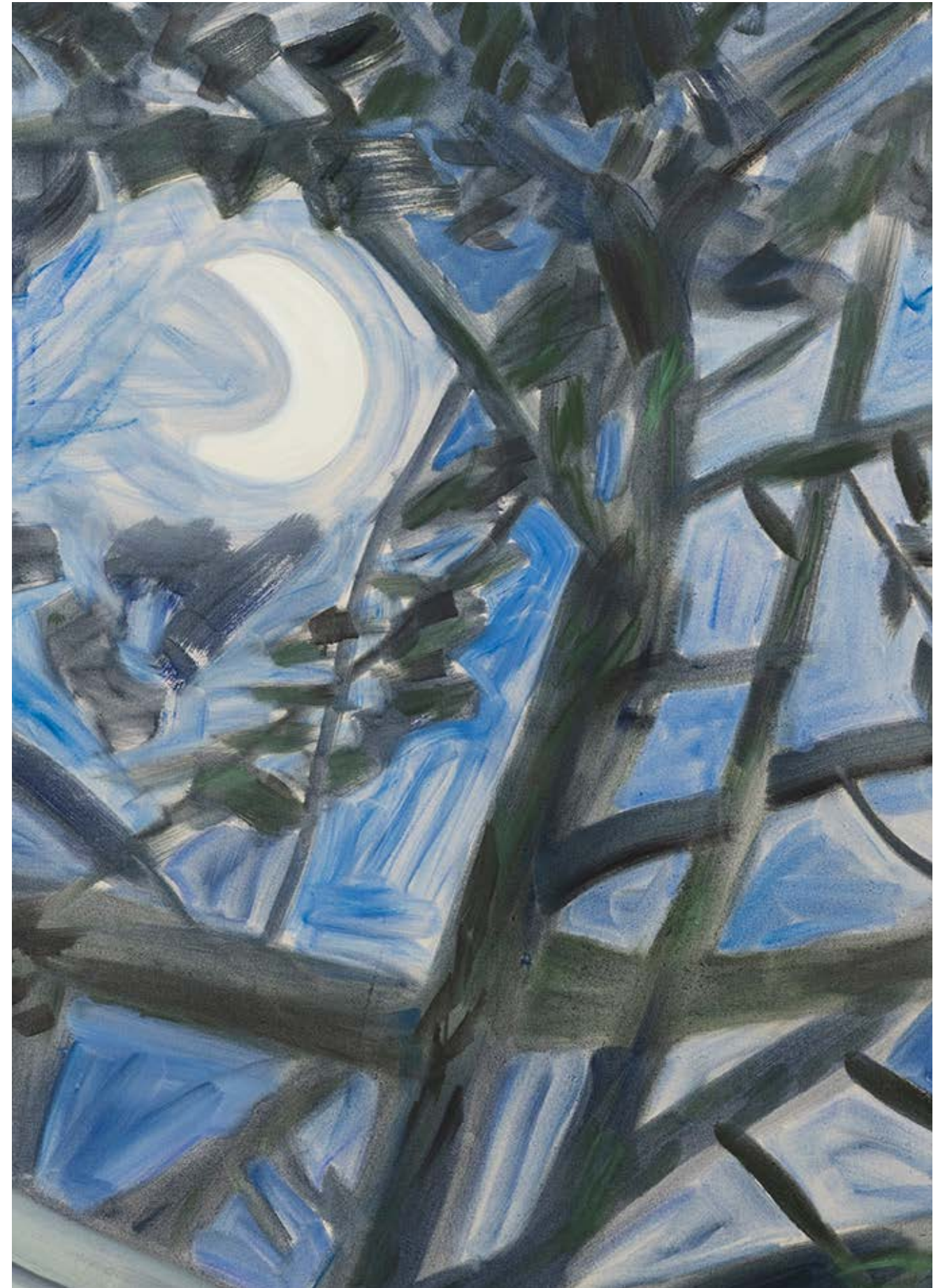
Like the fragile pattern of a brown moth's wings.

Like the folds in the fabric of a wet swimsuit that is slightly too big for us.

Like that landscape photo we took wrong from the train.

At the antipodes of the overly scripted and clear-cut texts of algorithms, the obviousness of the produced and studied discourses that flood the press. From everything that has to do with the supposed reality, so augmented, so perfect, so normative that it is confused with the fake, always optimised and profitable. This ambiguity, pleasure and poetry are more necessary than ever.

—Exhibition text by Rosa Lleó



*Moon* (2024) piece detail



Exhibition view (2024)



Exhibition view (2024)



Exhibition detail (2024)



Exhibition detail (2024)





Exhibition detail (2024)



Exhibition detail (2024)

## LOOSE THREADS (2024)



Loose threads (2024) exhibition detail

### Bombon projects, Barcelona, ES

“When I was asked by Bernat and Joana to put together a show —I selected friends, former students, colleagues whose work I had recently come across and was entranced by, old friends making work which I had loved for years. Most of what I picked felt fresh to me in the moment, and urgent, or had the long familiarity and sustained interest of a novel, or the quality of good friendships that feel comfortable yet alive.

When I think about what connects the work, it is probably concerns that I recognise, that I grapple with myself: the day to day, a love of aesthetics (by which I mean, letting the form and look of the work lead the meaning) a sense of humour, a light touch to serious subjects or light subjects given serious attention. It will be for you, the audience, to figure out which is which. (...).”

—Fragment from the exhibition text



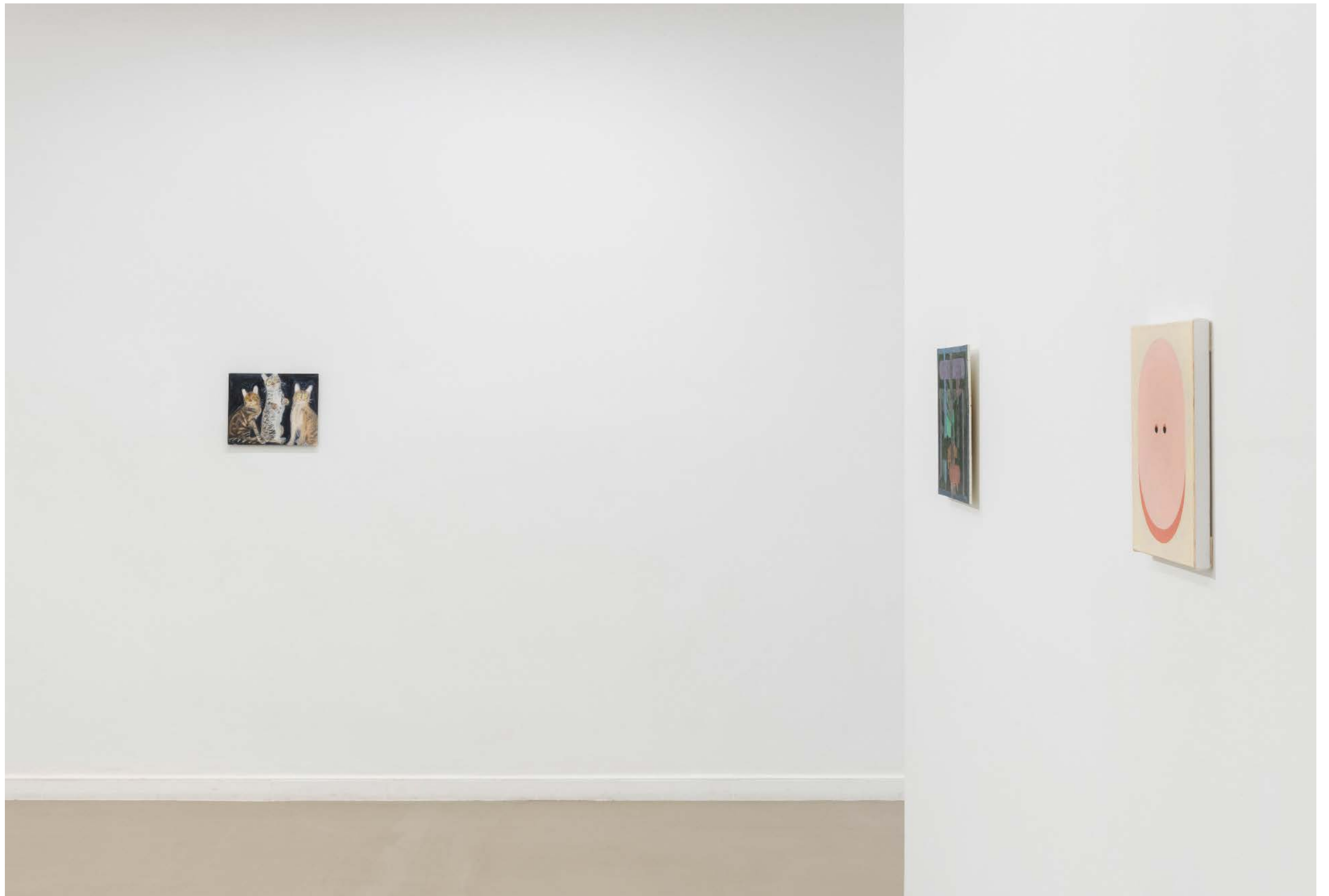
*Loose threads* (2024) exhibition view



*Loose threads* (2024) exhibition detail



*Sterling silver* (2024) oil on panel, 20,5 x 25,5 cm



*Loose threads* (2024) exhibition detail



*Three Bengal Kittens* (2024) oil on panel, 28 x 36 cm



## MARI EASTMAN AT THE GREEN GALLERY (2023)



*Mari Eastman at The Green Gallery (2023) exhibition detail*

### **The Green Gallery, Milwaukee, US**

“(…) The works on view impart casualness, offset by a deftness of touch. The immediate, stylized rendering of Eastman’s graphite drawings evoke fashion illustrations of the past. The sensual nature of her painted stroke reminds the viewer of the Nabi school as well as mid-century artists like Fairfield Porter. Regardless of approach, the work is tied to the photographic. Through this, Eastman utilizes drawing and painting as a way to talk about mediated imagery.

Image appears by way of appropriation, where Eastman’s translation can be both clear and foggy. The viewer butts up against visual material that is immediately recognizable, and in other instances, address renderings that feel like a hazy memory. We are left to meander within the interior of each artwork as well as build associations between different pieces exhibited. Although this process happens slowly, it seems to echo the experience of scrolling on screen or paging through a magazine. We are directed, redirected, asked to pause, pushed forward, and pulled back, in a visual conflation of the past and the current.

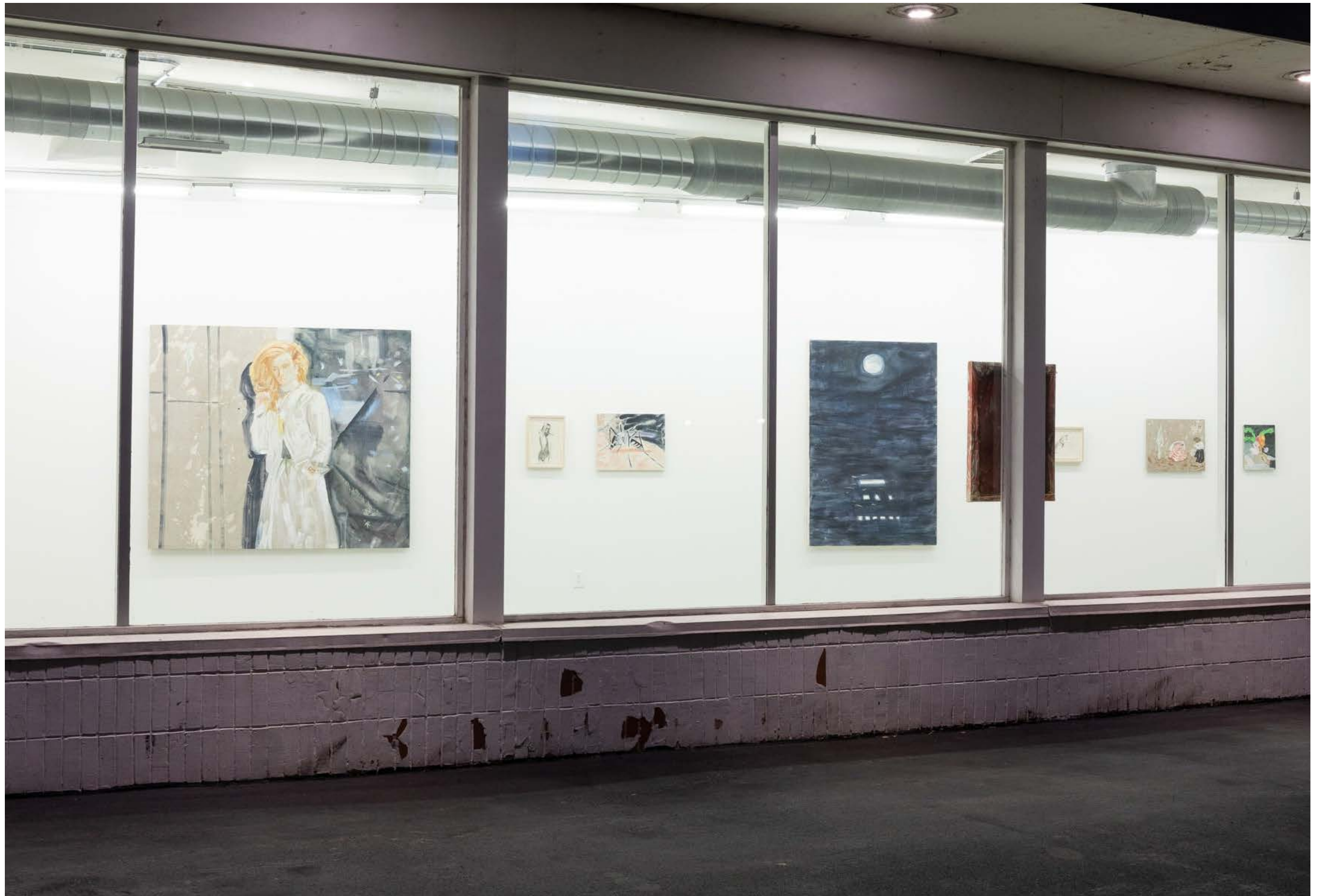
Various strategies of deflection take place within these recent works from Eastman. One being the series of painted mice that can be found within this show and other recent exhibitions. This band of characters seem to literally paint over sections of old works, allowing Eastman to recycle her paintings. Leaning into Beatrix Potter, the mischievous creatures also seem to impart their own additions to the painting. Other deflections seem to occur via the use of alternative materials and/or placement contradicting imagery worked into given paintings. These seemingly arbitrary decisions offer contrast to the visual information below, clearing the way for a more self-aware act of looking.

Eastman's exhibition invites the viewer to create a story upon viewing. As a collective memory is built via the imagery we take in, Eastman draws out a poetic understanding of the contemporary and historical for which we are always intertwined."

—Fragment from the exhibition text



*Mari Eastman at The Green Gallery (2023) exhibition detail*



*Mari Eastman at The Green Gallery (2023) exhibition view*



*Mari Eastman at The Green Gallery (2023) exhibition view*



*Mari Eastman at The Green Gallery (2023) exhibition view*



*Mari Eastman at The Green Gallery (2023) exhibition detail*

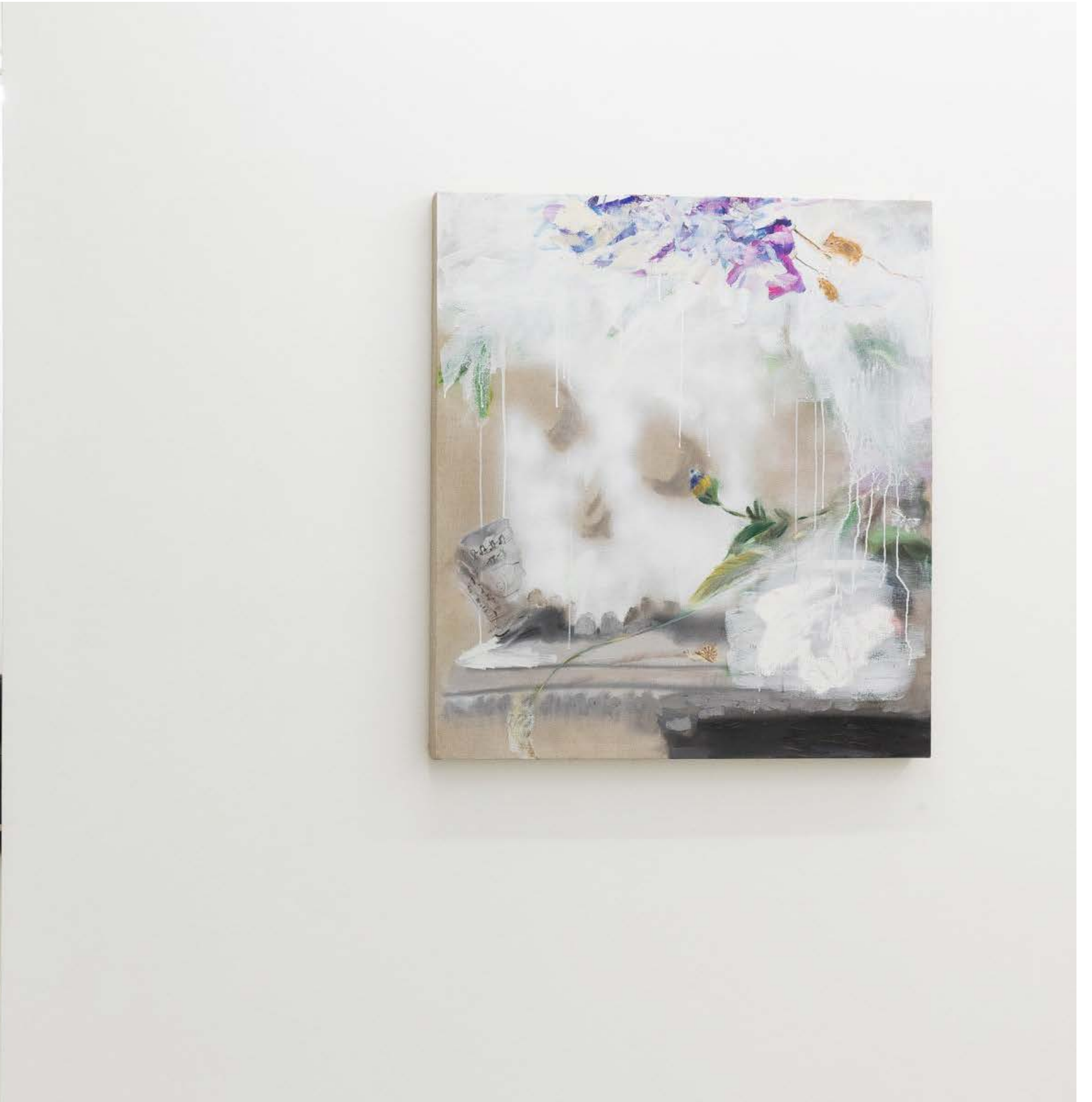


Mari Eastman at The Green Gallery (2023) exhibition detail



*Mari Eastman at The Green Gallery (2023) exhibition detail*





*Mari Eastman at The Green Gallery (2023) exhibition detail*



*Mari Eastman at The Green Gallery (2023) exhibition detail*



*Mari Eastman at The Green Gallery (2023) exhibition view*



*Mari Eastman at The Green Gallery (2023) exhibition detail*



*Mari Eastman at The Green Gallery (2023) exhibition detail*



Mari Eastman at The Green Gallery (2023) exhibition detail



*Mari Eastman at The Green Gallery (2023) exhibition detail*

## ESTAR EN LA LUNA (2021)



*Moonlit landscape, Kentucky (2021) oil on panel, 30 x 22 cm*

### Bombon projects, Fonteta, ES

Perhaps because for so many centuries it has been out of reach, it has awakened the most fantastical dreams, those which are most passionate and hidden. Its charm will always be on behalf of the nighttime, of the occult and intuition, of secrecy and excess. The moon —which dilates and dwarfs cat's eyes, makes tides rise and fall, and inflates and deflates frogs— continues to fascinate us with the same fervour of ancient times, even though we have already stepped upon it gingerly, and now some enlightened entrepreneurs plan to build hotels with galactic views. But let's not fool ourselves: the colonising eagerness of Jeff Bezos and company will not be able to bring closer or make more comprehensible the mysteries of the *White Hare* or the *Spider Woman*.

Eternally distant, the moon has been worshiped by witches and vampires, by poets and fortune-tellers. As much as science tries to conquer it, the lunar mercurial light projects us towards remote and inscrutable futures, and invites us to reflect on the shadows and myths of the human condition. Throughout history we have linked it to fertility and the unconscious, to death and resurrection, to the repetition of life's cycles. The first inscribed annotations on artefacts and tools from the Palaeolithic era consist of lunar records. In fact, it is very likely that before the advent of agriculture, societies were organised according to a lunar temporal cycle, as demonstrated by Alexander Marshack's research in *The Roots of Civilization*.

Unlike the sun, the omnipotent and constant star, the moon goes through phases; it waxes and wanes, dwindles, bends, and transforms. For this reason, there has been a historical tendency to represent what is immutable with the sun (God), and that which is changing and material



with the moon (for example, Plato's sublunar and mortal kingdom, the land of doubt and shadows). Inevitably, for millennia, human species has found its counterpart in the drama of the moon: being born, growing up, reproducing (the belly of the full moon), and dying.

If the solar syntax divides and ranks —W.B. Yeats accused the sun of offering “complex and contrived” truths— the lunar syntax mixes and confuses the forms by being evasive, emotional, fluid. Symbolically, the moon evokes the imaginative, contingent, and ambiguous world of existence, which contrasts against absolute solar truths shaping an ideal world of being. It is impossible to look directly at the sun, it is impossible to enter into a dialogue with its dazzling presence. The moon, on the other hand, illuminates paths from the brinks of the sky and, in the words of Lorca, shamelessly shows its “one hundred identical faces”. Illusion, delirium, chimera, madness, chaos, dispersion (*estar a la lluna*): the attributes of the queen of the night suggest the transgression of daytime norms.

Lilacs and electric blues, striking yellows and raging reds, fluorescent greens that shoot up from the dark, like a scream piercing the conscience. The colours of the night sharpen the nerves as well as the eye; they make us untrusting, and we sense the intermittent heartbeat of danger.

A tremor runs down our backs: is it real, what we have seen? Can we believe in the images and words that appear under Selene's cold light? Perhaps, deep down, being on the moon (*estar a la lluna* in catalan), is one of the most fruitful and perplexing ways to be on Earth —not taking anything for granted, continuing to be suspicious, and looking up at the unfathomable secrets of the universe.”

—Gabriel Ventura



*Moonlit landscape, Kentucky* (2020) oil on panel, 30 x 22 cm



*Estar en la luna* (2021) exhibition view



*Estar en la luna* (2021) exhibition detail



*Moonlit landscape (2021) oil on panel, 30 x 22 cm*



*Moonlit landscape (2021) oil on panel, 30 x 22 cm*

## ***NIGHT LIFE* (2021)**



*Readers* (2021) cardboard, pastel and colored pencil on canvas, 30 x 22 cm

### **Goldfinch Gallery, Chicago, US**

Goldfinch is thrilled to present *Night Life*, our second solo exhibition of paintings by Mari Eastman. The exhibition will be on view from Sunday, November 14th (opening reception) through Saturday, December 18th, 2021. Gallery hours are Fridays and Saturdays, 12-4pm, and by appointment.

Whimsical, romantic, and deeply engaged with modern art history, Eastman's subject matter shifts between the realms of nature and culture: lush forest landscapes, floral still life paintings, and animals such as wolves, bats, foxes, cats and possums show up frequently, but so do well-coiffed feminine figures wearing patterned outfits and chic accessories. Other ongoing inspirations include Asian decorative arts, vintage fabric patterns, fashion magazines and supermodels, and the artist's memories of past moments in her own life as well as in pop culture history.

Eastman, who graduated from the School of the Art Institute in 1996 and lived and worked in Los Angeles for well over a decade after that, hails from a late 90s generation of artists for whom distinctions between high and low, good taste and kitsch, and originality and derivation are mostly irrelevant. All are embraced as part of a spectrum of consumer longing and the complex construction of identity and subjectivity by

media culture. For Eastman, photographic images serve not only as ready source materials but also as totems of memory and desire—compromised, and complicated, though that desire may sometimes be. Media images (including traditional print media like magazines as well as social media platforms like Instagram and Pinterest) are one mechanism through which our seemingly authentic desires are constructed, collected, and then sold back to us, which is why for Eastman, images of the 1980s era supermodel Gia Carangi or a fluffy cat provides as much inspiration as an Edouard Manet bouquet painting or a Juan Sánchez Cotán bodegona.

Eastman's depictions of greenery and animals (both wild and domestic) also remind us that our perception of what "nature" is—including our own, human nature—is shaped by the cultures in which we are embedded. In turn, the artist's fashion-themed images call attention to the allure of surfaces and to the body as a type of surface, capable of being creatively manipulated through various forms of adornment.



*New York city 1980s, dusk* (2021) oil on yupo paper, 30 x 23 cm



Night Life (2021) exhibition detail



*Night Life* (2021) exhibition view





*Night Life (2021) exhibition view*



*Night Life* (2021) exhibition detail



*Night Life* (2021) exhibition detail



*Night Life* (2021) exhibition detail



*Night Life* (2021) exhibition view



*Night Life* (2021) exhibition detail



*Night Life* (2021) exhibition detail



*Night Life* (2021) exhibition detail





*Night Life* (2021) exhibition view



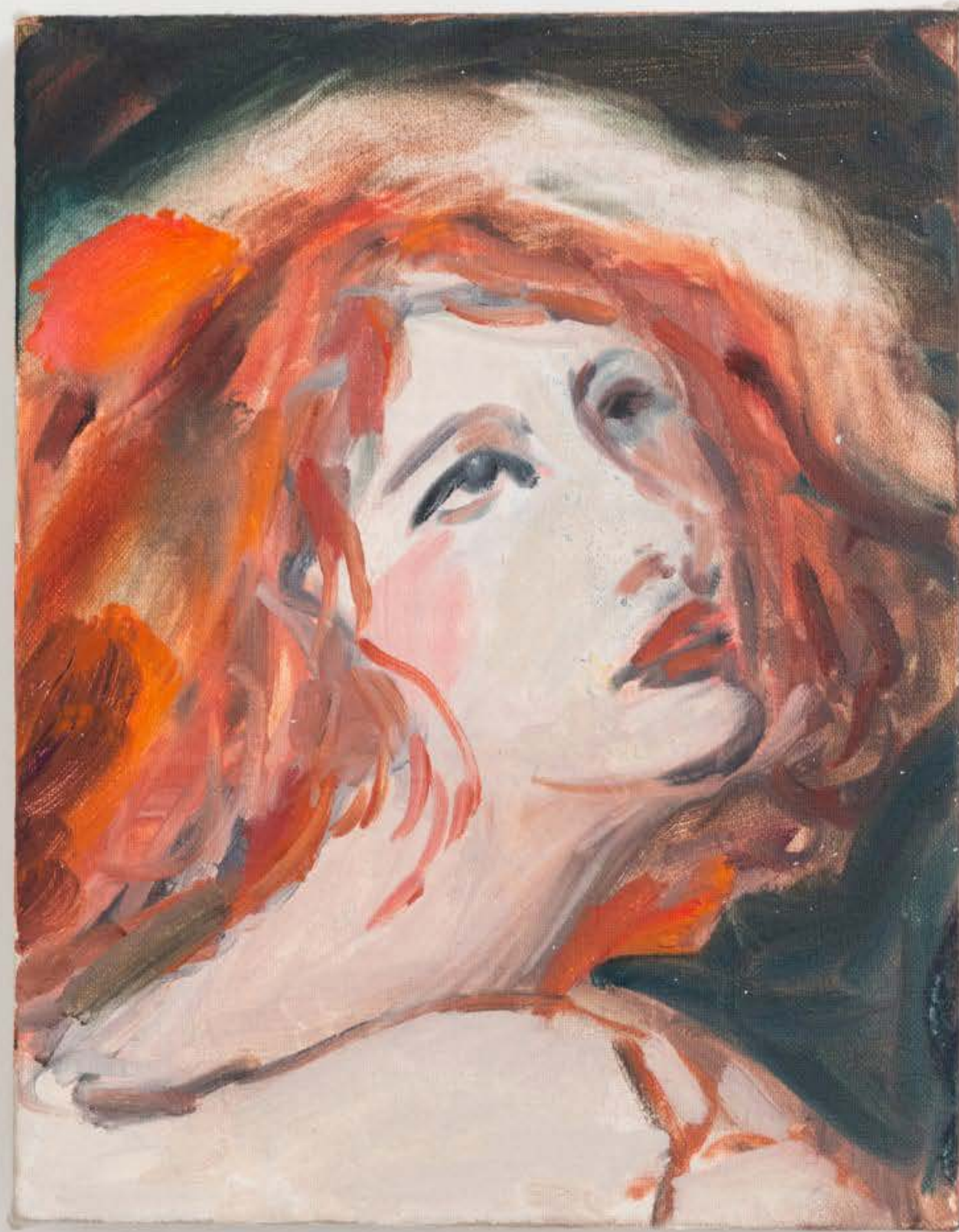
*Night Life* (2021) exhibition detail



*Night Life* (2021) exhibition detail



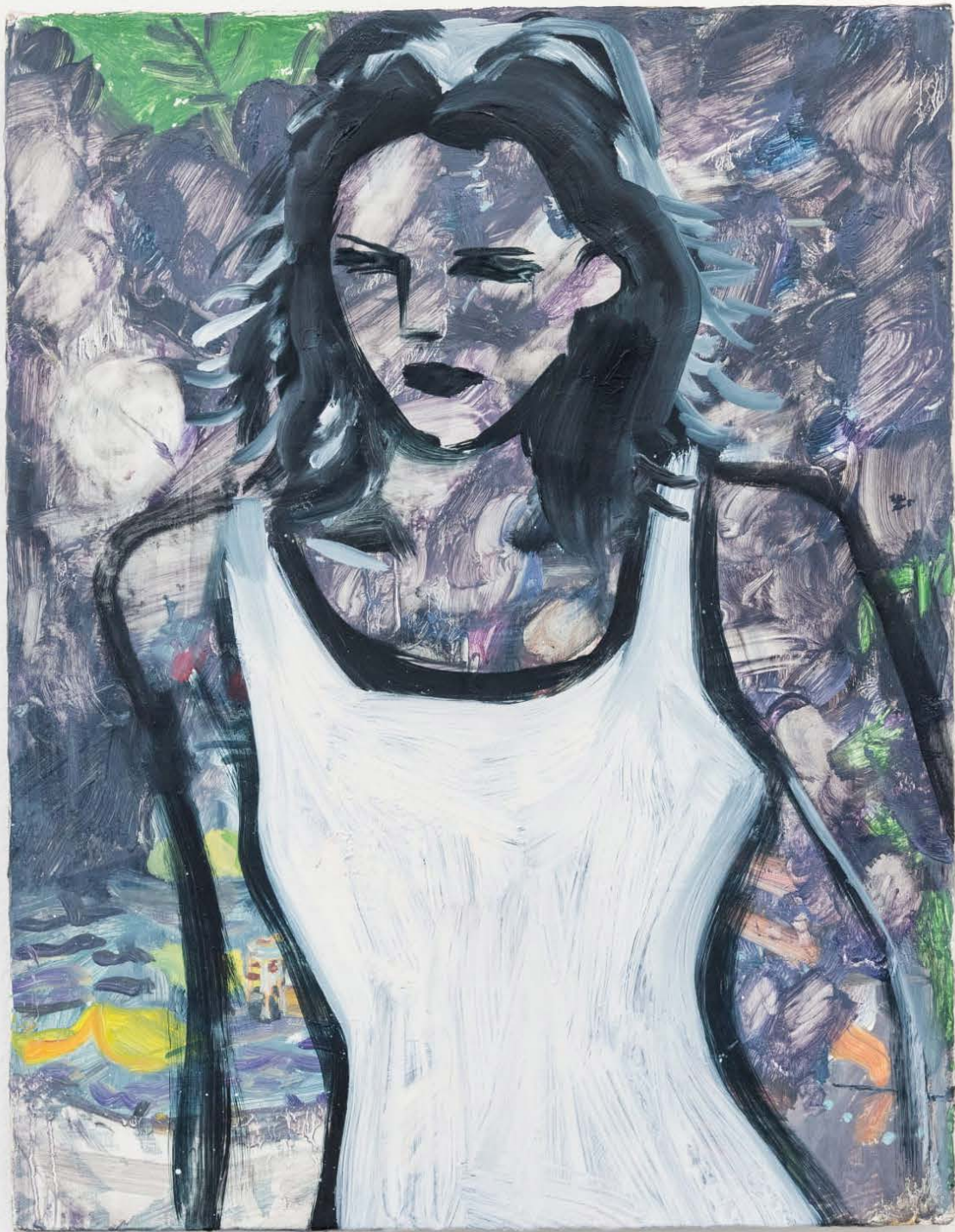
*Night Life* (2021) exhibition detail



*Night Life* (2021) exhibition detail



*Night Life* (2021) exhibition detail



*Night Life* (2021) exhibition detail

# MARI EASTMAN PAINS INTUITIVE MOMENTS



*Soon-yi and Moses* (2021) oil on yupo paper

## Frieze Magazine

“The night air around Soon-Yi Previn, as Mari Eastman has rendered it, is overbearing. Surrounded by short, effusive brushstrokes, Previn’s impervious silhouette is further peppered by inky blue daubs. A chatty young Moses Farrow stands beside her, the red folds of his jacket matching an awning above (*Soon-yi and Moses*, 2021). The poolside portrait of a girl that opens *Night Life*, Eastman’s second solo exhibition at Goldfinch in Chicago, is executed with similar aplomb. *Untitled (Sanded Painting)* (2021) is atmospherically grey-pink and lavender; the girl, bored but assured, sits with one leg propped up. Any rococo resonances, however, are challenged by her completely sanded face and body; the abrasions give the effect of splitting light.

Eastman is a compact painter, attentive to the arrangement of things but also to intuitive moments: lulls in conversation, the social anxiety of being watched. Her brush is usually wet and she contours quickly but, most importantly, she knows when to stop: leaving visible enough canvas or panel so that her figures are airy and glow easily. *Night Life*



is populated by 21 small and two large scenes drawn from magazine advertisements, home life and animals *in situ*. *Untitled (Purple Dress)* (2021), with its tipped-over jar and single white stiletto caked on the woman's foot, carries a palpable discomfort akin to the claustrophobic but beautifully hued interior scenes of Édouard Vuillard. Eastman's paintings of advertised glamour —two women in white jackets and gold jewellery against the New York skyline (*New York City, 1980s, Dusk*, 2021); three women in similar outfits strutting frieze-like (*Women in White*, 2020)— are like modern-day versions of the mundane in the works of the Nabis painters, which can be enriched if you have money.

Slyly energetic, Eastman's brushwork forgoes descriptiveness in favour of quintessence. In *Untitled (Saluki)* (2021), a few near-black passes convey the gloss of a dog's upper coat, while the whites and tans that dangle off the animal's lithe form, clear in stillness, hint at its ability to bolt.

*Untitled (Kitty Cat Painter)* (2021) takes the form of a conventional artist's portrait complete with palette, though appears to refute any sort of labelling. The painter's face has been cut out to reveal a cardboard underlayer with a charcoal profile, more rendered than usual. Just beyond the cut, there is the suggestion of a black cat's yellow eye with a daggered pupil. One paw holds a brush upright while the other is crooked under her chin, as if to say: 'Who, me?'; also proffered is an unexplained third limb leopard-printed with various flesh tones and sparkling with glitter. The character brings to mind Michelle Pfeiffer's Catwoman in Tim Burton's *Batman Returns* (1992): vigorous, enchanting and an overpowering subversion of the 'cat lady' archetype, yet able to be discreetly authoritative when necessary. The women in *Night Life* all brim with this understated duality.

*Night Life* rounds off in the back gallery, where *Dog Park (Walter, Jackson, Penny and Baxter)* (2019-21) faces a double portrait of bourgeois *Readers* (2021) at a table. Both are dappled with falling petals, and both extend



*Untitled (kitty cat painter)* (2021) piece view



*Dog Park* (Walter, Jackson, Penny and Baxter) (2019-2021) vinyl-based paint and oil on linen, 152 x 102 cm

beyond the frame —the former with an unstretched bunch of linen at the bottom; the latter with a pastel wall drawing that imagines what’s been cropped. *Dog Park* pictures a giant dead tree, painted forcefully atop linen that’s been spattered with bleach and finished with a waxy substance. Glittery vignettes of prancing dogs, each on their own encrusted patch of grass, ornament the branches. While Eastman mixes her colours, she does not fully blend them. The traffic of brushstrokes is clearly visible, colours lapping or drying on top of each other, crystallizing in sincere, unfussy and knowing pictures.”

—Alex Jen for Frieze magazine issue 225

## WOLVES AT PLAY (2020)



*Gia leaning on a balcony* (2020) oil on panel, 35 x 27 cm

### **Bombon projects, Barcelona, ES**

In collaboration with The Green Room, Milwaukee, US.

*Wolves at play* is the first solo exhibition by Mari Eastman in Spain, and is a collaboration between Bombon Projects and The Green Gallery (Milwaukee, US); both members of NADA (New Art Dealers Alliance).

Eastman's work emerges from a pictorial study of images derived from fashion magazines, decorative objects and depictions of popular figures—which become intertwined with personal narratives.

Her paintings, often in a small and intimate format, contain loose brushstrokes and often seem to be executed in an intentionally rough manner, which looks to defocus the image and strip back the initial delicate allure. Through this, and as Eastman says, she breaks and questions the heavy heritage which fell onto her shoulders in the moment she decided to paint.

Included in this exhibition is the painting *Berthe with a violet (after Manet)*, a version of the portrait of the painter Berthe Morissot made by Manet, together with other works with iconic and tragic figures of the fashion world, such as Gia Carangi or Pat Cleveland and scenes that hold reference to films from the 1980s.

These images mix with a selection of more intimate works where personal experiences and observations of the artist manifest through metaphorical paintings of landscapes and animals.



*Wolves at play* (2020) exhibition view



*Wolves at play* (2020) exhibition view



*Foxes playing* (2020) oil on yupo paper, 28 x 35,5 cm



*Running wolves* (2020) coloured pencil on paper, 23 x 28 cm



*Berthe with a violet (after Manet)* (2020) vinyl on cardboard, 35,5 x 28 cm



*Moonlit landscape* (2020) oil on panel, 30 x 22 cm



## **PAINTINGS AND POTS (2018)**

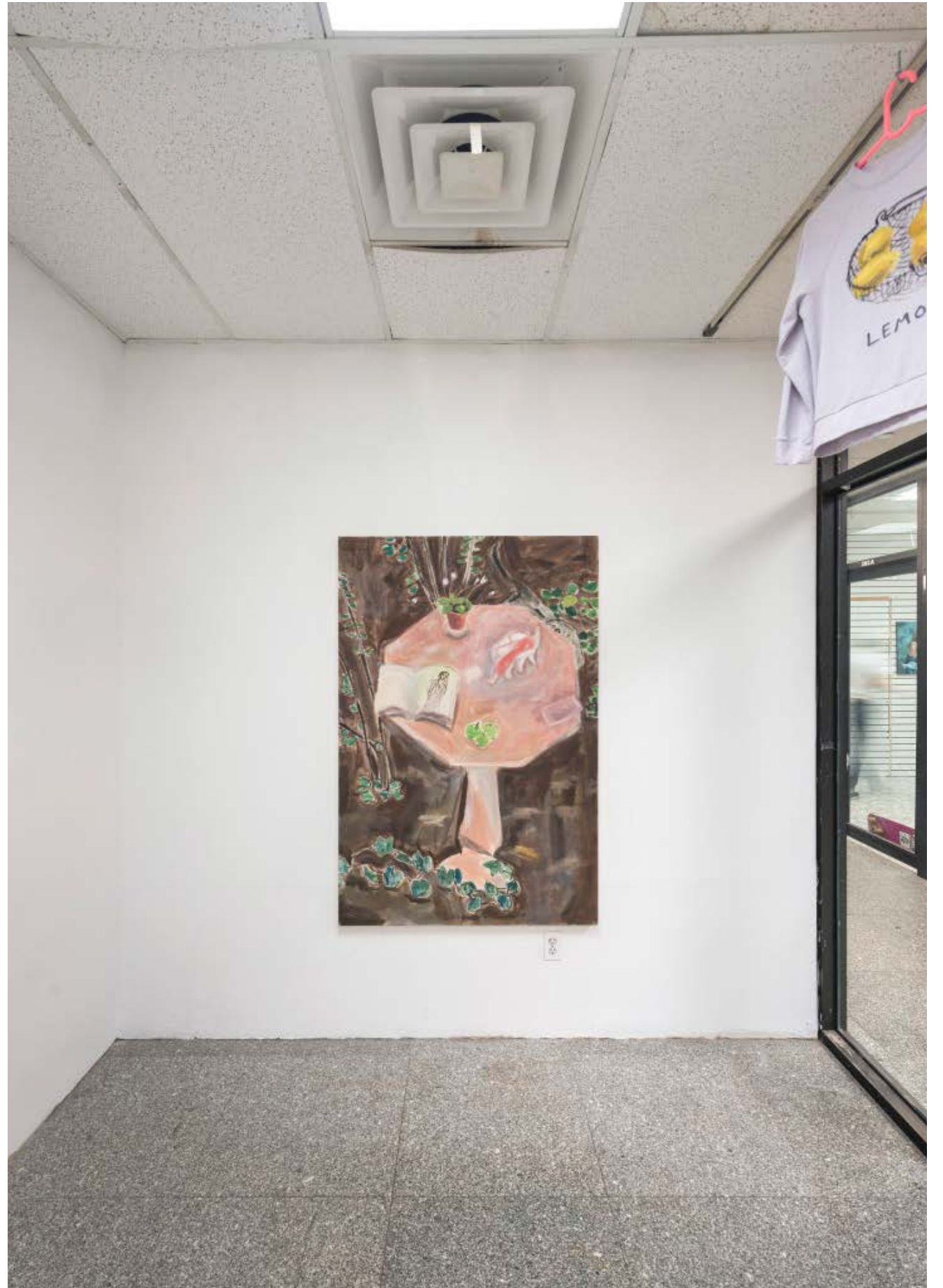


*Paintings and pots (2018) exhibition view*

**The Green Gallery, Milwaukee, US**  
Exhibition alongside Jennifer Rochlin



*Paintings and pots (2018) exhibition view*



Paintings and pots (2018) exhibition views



Paintings and pots (2018) exhibition details

## IN SITU (2017)



*In situ* (2017) exhibition detail

### Goldfinch Gallery, Chicago, US

Goldfinch is proud to present *In Situ*, a solo exhibition of new paintings by Mari Eastman. This is Eastman's first solo show in Chicago in a number of years, and will be accompanied by a limited edition zine-style publication based on selected pages from the artist's notebooks. Mari Eastman: *In Situ* will include several new large-scale canvases, numerous smaller paintings on paper, and an installation in the form of a multi-media recreation of the artist's studio workspace.

Drawing from sources ranging from fashion magazines, Asian decorative arts, vintage fabric patterns and her own wistful memories of the past, Mari Eastman makes paintings that, whether imposingly large or scaled to the size of a magazine page, have an off-hand intimacy that is more typically associated with drawing. Regardless of size, Eastman's images call attention to the complex allure of surface beauty, especially as it is expressed in fashion, which has the power to transform our bodies into walking works of art that speak to who we are (or, in the case of vintage fashion, who we once were), how we see ourselves, and who we long to be. Eastman's fascination with fashion lies not only in an interest in trends or the trappings of wealth, but also in fashion's timeless ability to function as a repository of historical, cultural and social memory —and of course, as a rich source of inspiration for painting. The exhibition at Goldfinch —a contemporary project space embedded within a building that is filled with artists' studios— will also include a recreation of Eastman's own studio environment, and will be accompanied by a limited edition publication featuring selected notes and drawings from her 2015 sketchbook.

—Fragment of the exhibition text



*In situ* (2017) exhibition view



*In situ* (2017) exhibition detail



*In situ* (2017) exhibition detail





*In situ* (2017) exhibition detail



*In situ* (2017) exhibition view



*In situ* (2017) exhibition view



*In situ* (2017) exhibition detail

**MARI EASTMAN**

(b. 1970, lives and works in Chicago, US)

**INDIVIDUAL EXHIBITIONS**

- 2025 *Mari Eastman at Bombon projects*, Bombon Projects, Barcelona, ES
- 2023 *Mari Eastman at Green Gallery*, The Green Gallery, Milwaukee, US
- 2021 *Night Life*, Goldfinch, Chicago, US  
*Tayoko Yuki*, Tokyo, JP
- 2020 *Wolves at Play*, Bombon Projects, Barcelona, ES  
*Grifter*, New York, US
- 2019 *Sheila Held and Mari Eastman*, Green Gallery, NADA Invitational Chicago, US  
*Edie Harper and Mari Eastman*, RUSCHMAN, ALAC, Los Angeles, US
- 2018 *Pots and Paintings: Mari Eastman and Jen Rochlin*, Green Gallery, Milwaukee, US
- 2017 *In Situ*, Goldfinch Contemporary, Chicago, US
- 2016 *Tokyo, The 90s*, Monte Clark Gallery, Vancouver, CA
- 2013 *Smith College*, Monte Clark Gallery, Vancouver, CA
- 2011 *Objects, Decorative and Functional*, Cherry and Martin, Los Angeles, US

- 2007 *It's you and me forever*, Emily Tsingou, London, UK
- 2006 *GBR Pop Life*, Karyn Lovegrove Gallery, Los Angeles, US  
Sies + Hoeke Gallery, Düsseldorf, DE  
Spruth and Magers Projekte, München, DE
- 2005 Nicolai Wallner Gallery, Copenhagen, DK
- 2004 *Paintings*, Karyn Lovegrove Gallery, Los Angeles, US  
Sies + Hoeke Gallery, Düsseldorf, DE
- 2001 *I am the Painting Factory*, The Suburban, Oak Park, US  
Nicolai Wallner Gallery, Copenhagen, DK  
*Hello, Goodbye*, LACE, Los Angeles, US
- 2000 *Summertime*, Bronwyn Keenan Gallery, New York, NY
- 1998 *Predators*, Ten in One Gallery, Chicago, US
- 1997 *Dance Party*, Rx Gallery, Chicago, US  
*BYOB / Mari Eastman and Amy Wheeler are at CPR*, Chicago Project Room, Chicago, US

**COLLECTIVE EXHIBITIONS**

- 2024 *Loose threads*, Bombon projects, Barcelona, ES
- 2021 *Parar a la fresca*, Bombon Projects, Nogueras Blanchard y Joan Prats, Fonteta, Girona, ES

2020	<i>Drawing Show</i> , Grifter, New York, US <i>Sarah Bastress, Mari Eastman, Squeak Carnwath</i> RUSCHMAN, Future Fair NYC, New York, US		College Gallery, Pasadena, US
2019	<i>Contemporary Paintings from the Collection</i> , Smith College Museum of Art, Northampton, US <i>With a Capital P: Selections by Six Painters</i> , Elmhurst Art Museum, Elmhurst, US <i>Household Objects</i> , La Loma Projects, Pasadena, US	2011	<i>From the Recent Past: New Acquisitions</i> , Museum of Contemporary Art, Los Angeles, US <i>Reconfigured</i> , Mark Wolfe Contemporary, San Francisco, US <i>Unfinished Paintings</i> , LACE, Los Angeles, US
2017	<i>American Genre: Contemporary Painting</i> , curated by Michelle Grabner, ICA Maine College of Art, Portland, US <i>Fleeting Impressions and Abundance of Detail</i> , Tif Sigfrids Gallery, Los Angeles, US	2010	<i>California Biennial</i> , Orange County Museum of Art, Newport, US <i>Seven Card Stud</i> , Cherry and Martin, Los Angeles, US <i>Mari Eastman, Caitlin Lonegan, Anna Sew Hoy</i> , Idyllwild Arts Academy, Idyllwild, US <i>Midnight in Malibu</i> , curated by Zach Harris, Meulensteen Gallery, New York, US
2016	<i>Untitled Group Show with Rebecca Morris, Allison Schulnik, Anna Sew Hoy, Mary Weatherford</i> , Soccer Club Club, Chicago, US	2009	<i>Rodarte Curates Colette</i> , Colette, Paris, FR
2015	<i>Monday Me</i> , Soccer Club Club, Chicago, US For Troedsson Villa, Nikko, JP	2008	<i>Idle Youth</i> , Barbara Gladstone Gallery, New York, US <i>One Way or Another: Asian American Art Now</i> , Japan American National Museum, Los Angeles, US <i>Hunters and Devils</i> , Andreas Grimm, München, DE
2013	<i>Brian Bress, Matt Connors, Mari Eastman, Nathan Mabry, T. Kelly Mason, Cherry y Martin</i> , Los Angeles, US <i>The Object Salon</i> , curated by Calvin Marcus, Roberts & Tilton, Los Angeles, US	2007	<i>Silly Adults</i> , Galleri Nicolai Wallner, Copenhagen, DK <i>One Way or Another: Asian American Art Now</i> , Berkeley Art Museum, Berkeley, US
2012	<i>Look here, upon this picture</i> , Cherry and Martin Gallery, Los Angeles, US <i>20 Years</i> , Monte Clark Gallery, Vancouver, CA <i>Jim and Rebecca &lt;3 Painting</i> , Pasadena City	2006	<i>Asian American Art Now</i> , The Asia Society, New York, US <i>Landscapes</i> , Shane Campbell Gallery, Oak Park, US <i>Selections From My Wardrobe</i> , Karyn Lovegrove

Gallery, Los Angeles, US  
 Vieleers Gallery, Amsterdam, NL

2005 *Blumenstuck*, Kunstlers Gluck, Museum Schloss Morsbroich, Leverkusen, DE  
*Alex Bircken, Mari Eastman and Maike Schoorel*, Maureen Paley, London, UK

2004 *The Undiscovered Country*, UCLA Hammer Museum, Los Angeles, US  
*Arnold, Eastman, and Weatherford*, Daniel Hug Gallery, Los Angeles

2003 *Hands up, Baby, Hands up!*, Kunstverein Oldenburg, Oldenburg, DE  
*The Cat Show*, Acme Gallery, Los Angeles, US

2001 *Miss World 1972: A Free Form Art Show*, Daniel Reich, New York, US  
*Snapshot: New Art from Los Angeles*, Hammer Museum of Art, Los Angeles, US  
*Drawn From LA, Midway Initiative*, St. Paul, US  
*Painting 2001: Artists from Berlin, Los Angeles, and New York*, Victoria Miro Gallery, London, UK

2000 *Blurring Lines in Contemporary Drawing*, Kohler Arts Center, Sheboygan, US  
*Three Day Weekend*, 1234 El Paso, Los Angeles, US  
*Duchamp's Suitcase* Arnolfini Gallery, Bristol, UK  
*People Are (Still) Animals*, Three Day Weekend, Suzanne Vielmetter, Los Angeles, US  
*The Revolutionary Power of Women's Laughter*, China Arts Object Gallery, Los Angeles

1999 *Forever is a Hell of a Long Time*, Bronwyn Keenan Gallery, New York, US

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#### RESIDENCIES AND AWARDS

Roger Brown Residency, Buffalo City, US  
 Djerrasi Artist in Residence Program, Woodside, US  
 Illinois Arts Council Artist's Fellowship Award, US  
 Philip Morris Fellowship for Artists of Color, US

#### COLLECTIONS

Hammer Museum, Los Angeles, US  
 Museum of Contemporary Art, Los Angeles, US  
 Smith College Museum of Art, Northampton, US  
 Statens Museum for Kunst, Copenhagen, DK



**bombon**

Trafalgar 53 B  
08010 Barcelona, ES  
[info@bombonprojects.com](mailto:info@bombonprojects.com)  
[bombonprojects.com](http://bombonprojects.com)