



Jenn Shifflet

Painting, Photography, Glass



Diffused Arc, 2018, oil paint on birch panel, 36 x 36 inches



Centered Light
2018
oil paint on panel
24 x 24 inches



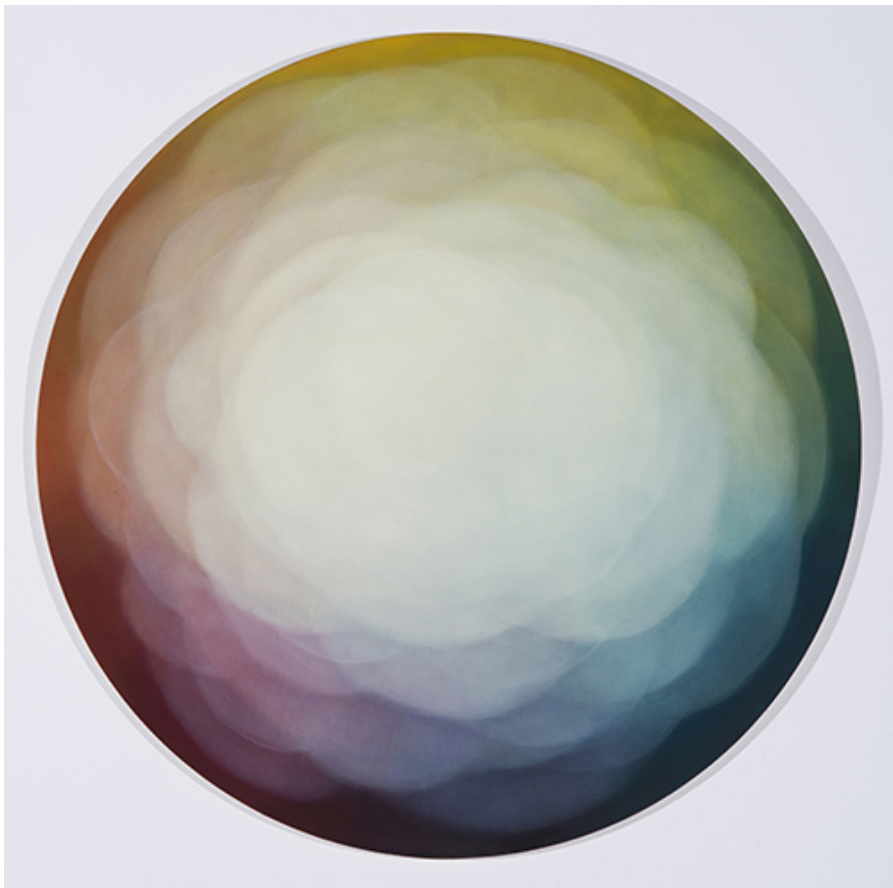
Eclipsed
2018
oil paint on maple panel
30 x 30 inches round



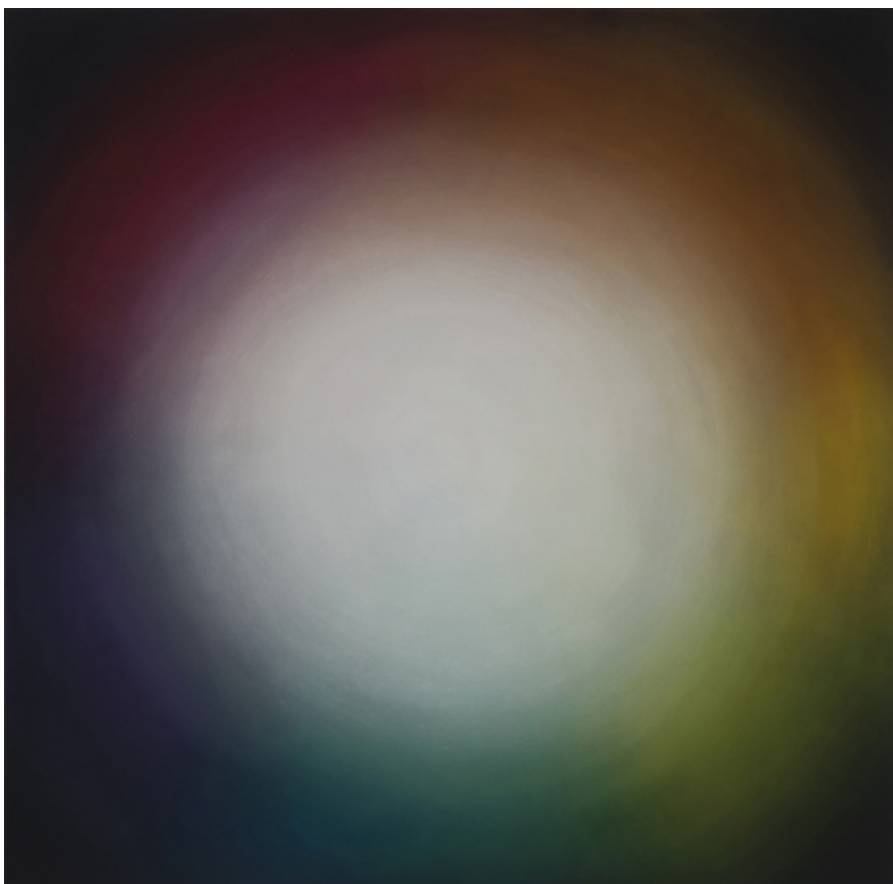
Gradient In Rose
2018
oil paint on maple panel
30 x 30 inches round



One Circle
2018
oil paint on panel
24 x 24 inches



Spectral Arc
2018
oil paint on maple panel
48 x 48 inches round



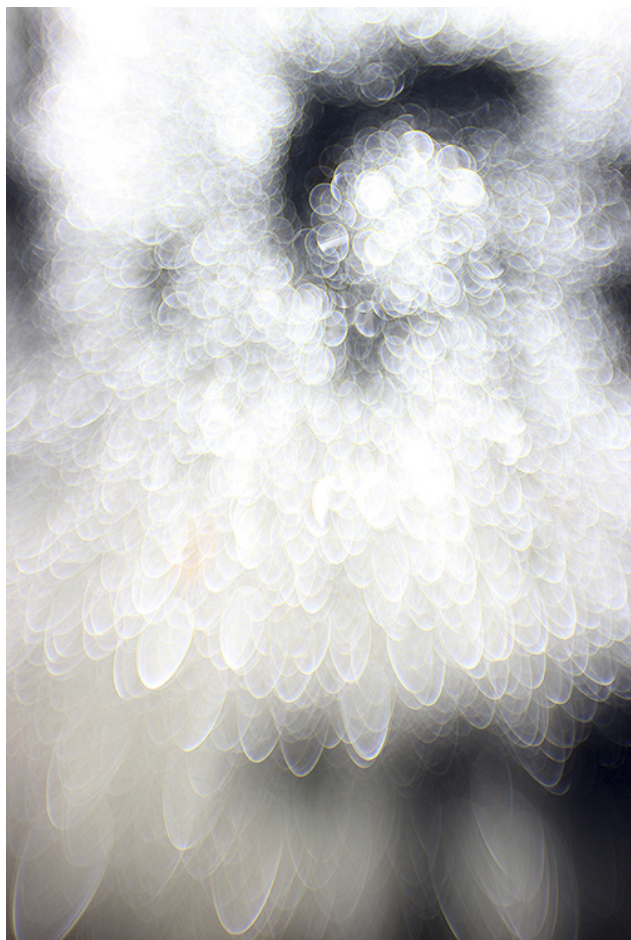
Spectral Halo
2018
oil paint on canvas
48 x 48 inches



Blue To Grey Green Effervescent
2017
photographic dye sublimation
on aluminum
28 x 42 inches



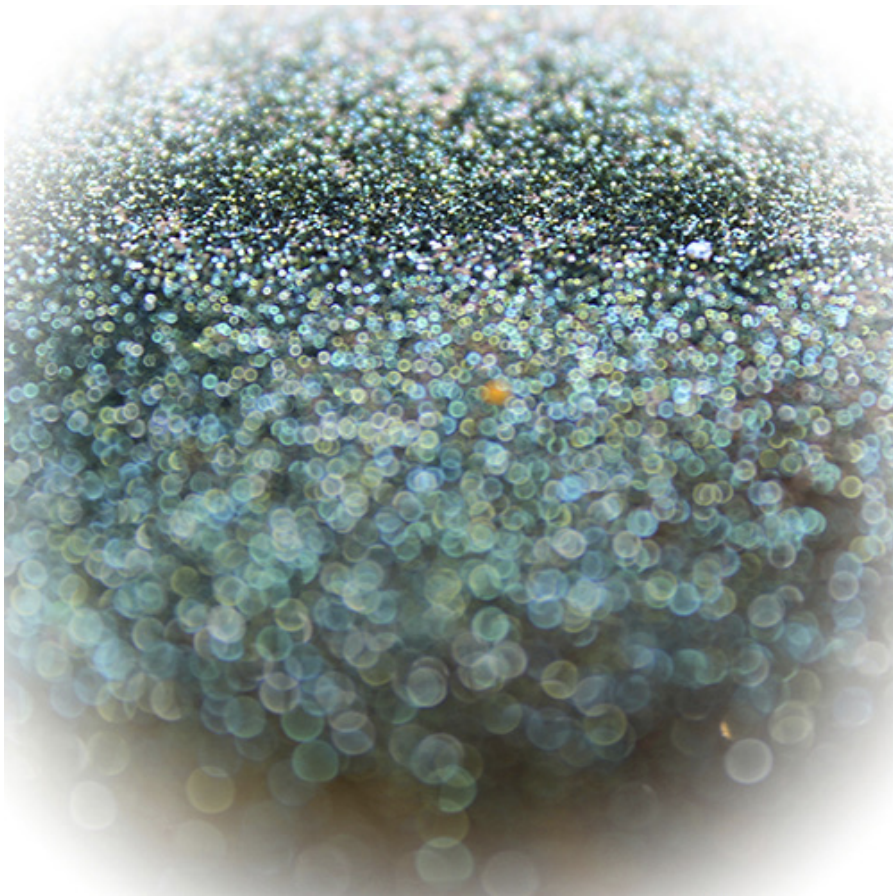
Fleetingly Adrift
2016
photographic dye sublimation
on aluminum
28 x 42 inches



Dappled Light 1
2017
photographic dye sublimation
on aluminum
60 x 40 inches



Dappled Light 2
2017
photographic dye sublimation
on aluminum
60 x 40 inches



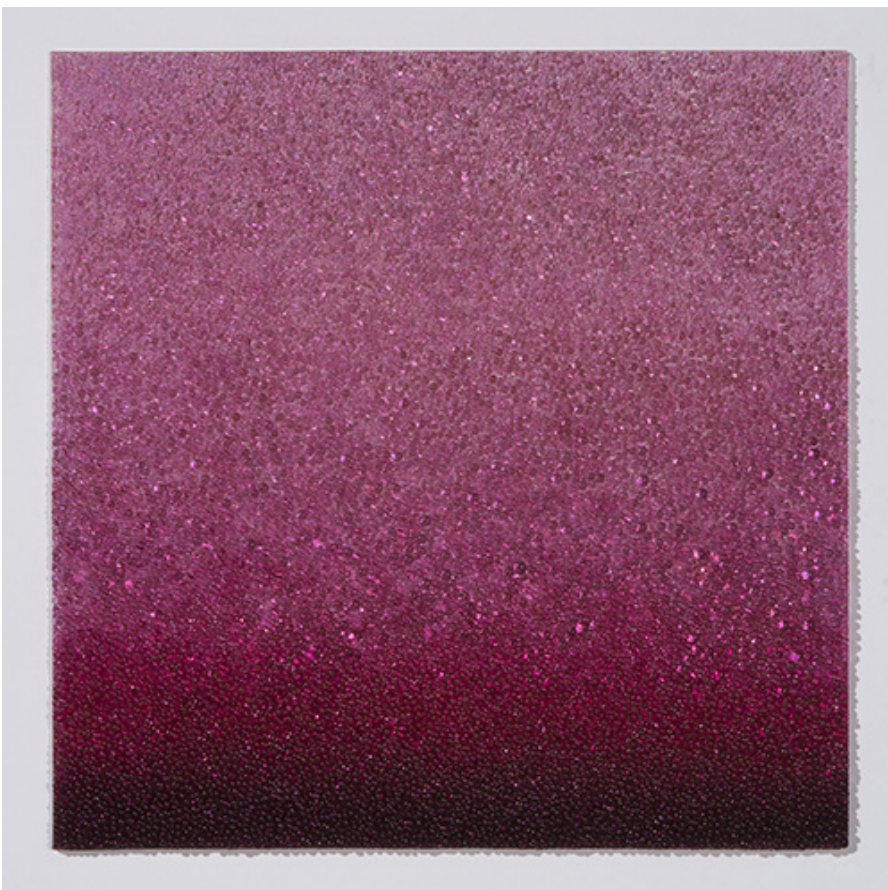
Circular Refraction
2017
photographic dye sublimation
on aluminum
48 x 48 inches



Spindling Light
2016
photographic dye sublimation
on aluminum
28 x 42 inches



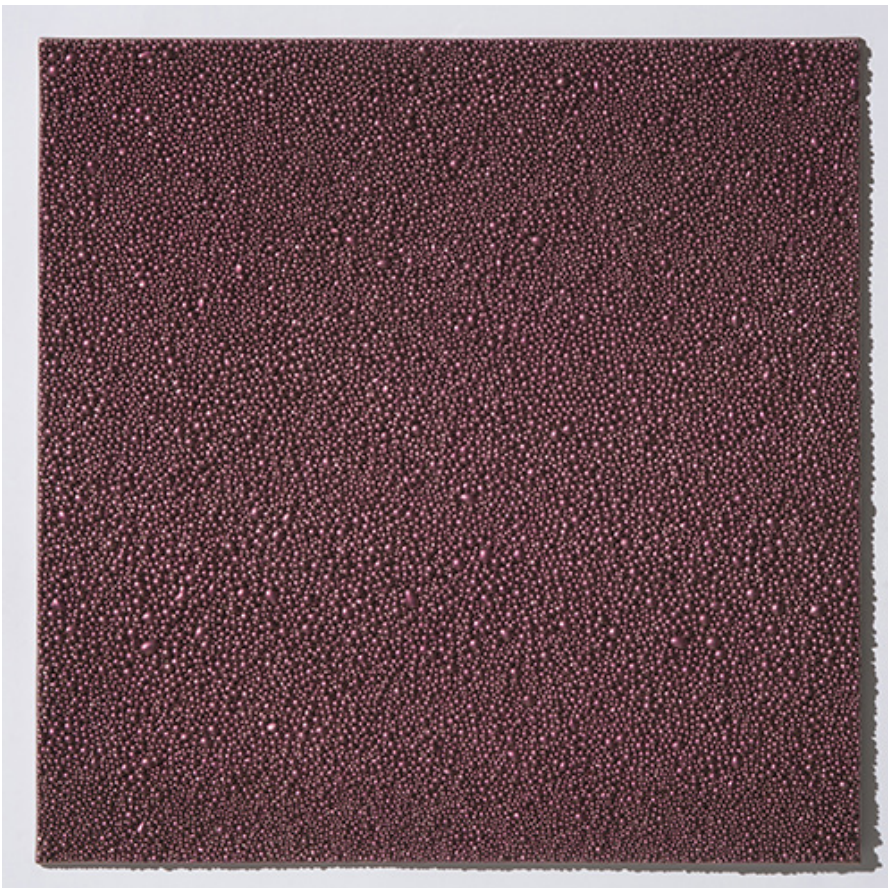
Amber Gradient
2018
kiln-formed glass, reverse
painted pearlescent pigment,
18K gold
22 x 22 inches



Don't Be Scared of Fuchsia
2018
reverse painted pearlescent
pigment and oil paint
22 x 22 inches



Rainbow Halo
2018
kiln-formed glass, reverse
painted oil paint
22 x 22 inches



Rose Metal
2018
kiln-formed glass, chrome spray
and chrome dust pigment
22 x 22 inches



Sweet Blush
2018
kiln-formed glass, reverse
painted pearlescent pigment,
iridescent pigment
22 x 22 inches



Torquoise Glimmer
2018
kiln-formed glass, reverse
painted pearlescent pigment,
iridescent pigment
22 x 22 inches



Absorbing Light
2018
kiln-formed glass, acrylic paint,
metallic pigment, graphite
22 x 22 inches



Blushing Tint
2018
kiln-formed glass, reverse
painted iridescent pigment
22 x 22 inches



Glistening Gold
2018
kiln-formed glass, reverse
painted iridescent pigment
22 x 22 inches



Golden Lavender Halation
2018
kiln-formed glass, reverse
painted pearlescent pigment,
iridescent pigment
22 x 22 inches



Indigo After Glow
2018
kiln-formed glass, reverse
painted pearlescent pigment,
iridescent pigment
22 x 22 inches



Shimmer
2018
kiln-formed glass, reverse
painted pearlescent pigment,
iridescent pigment
22 x 22 inches



A Sweet Nectar
2018
oil paint on birch panel
12 x 12 inches



A Trace of Light
2018
oil paint on birch panel
12 x 12 inches



Aural Mist
2018
oil paint on birch panel
12 x 12 inches



Halo of Light
2018
oil paint on birch panel
12 x 12 inches



Lavender Luminescence
2018
oil paint on birch panel
12 x 12 inches



Softly Diffused
2018
oil paint on birch panel
12 x 12 inches



Above And Below
2018
oil paint on maple panel
12 x 12 inches round



Adrift
2018
oil paint on maple panel
12 x 12 inches round



A Drop of Light
2018
oil paint on maple panel
12 x 12 inches round



A Partially Obscured Arc
2018
oil paint on maple panel
12 x 12 inches round



A Piece of Sky
2018
oil paint on maple panel
12 x 12 inches round



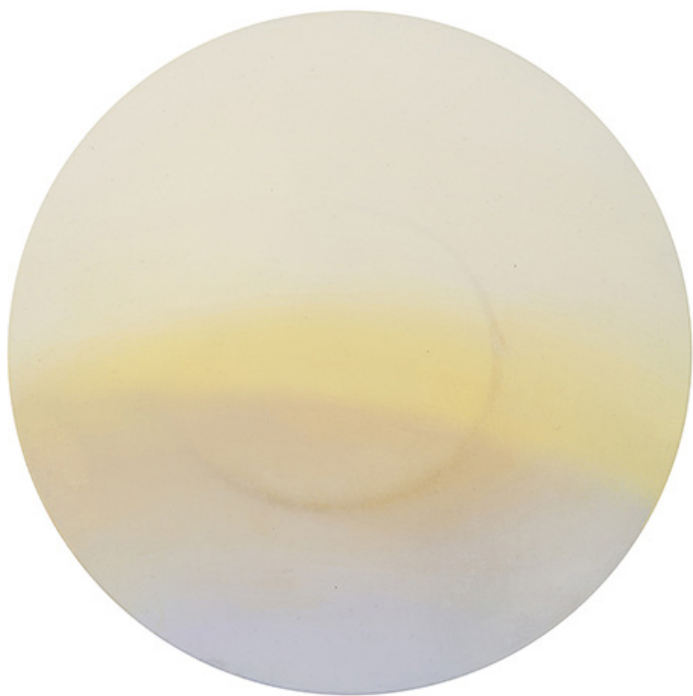
Light Falls In
2018
oil paint on maple panel
12 x 12 inches round



Misty Drift
2018
oil paint on maple panel
12 x 12 inches round



Solar Flare
2018
oil paint on maple panel
12 x 12 inches round



Yellow Lavendar Eclipse
2018
oil paint on maple panel
12 x 12 inches round

Jenn Shifflet

Commentary

California artist Jennifer Shifflet is dedicated to an ongoing visual exploration of the ethereal and the ineffable, of the fleeting qualities of light and life. Moving from painting and photography to work in kiln-formed glass, she has, over the past twenty years, pursued a fascination with fluid and liminal states. The subject is consistent with her Buddhist-influenced understanding of the world as at once unified and endlessly shifting; for Shifflet, light and color function not only as perceptual elements, but also as indices of life and death. In oil panels comprised of layered fields of radiant hues, and close-up photographs depicting glittering particulate surfaces, she exploits the properties and implications of the gradient to reflect and encourage a slowly transformative experience of looking. Citing influences from Monet, Turner, and Rothko to Agnes Martin, Mary Corse, and the Light and Space artists, Shifflet suspends the viewer in a luminous, oneiric world.

Shifflet first became interested in glass for its capacity to alter light through reflection and refraction, a direct interaction not possible in other mediums. She continues to experiment with the material, occasionally combining it with paint or other substances. The resultant panels allude to landscape—ambiguous and internal spaces rather than specific external locations—and also, by virtue of their object status, have a certain architectural quality. At once delicate and surprisingly strong, they embody the essential duality of nature. Shifflet is also interested in optical phenomena such as the halation effect (how a color is perceived in relation to those surrounding it), using them to conjure atmospheres rather than images. Giving her works' generous, optimistic titles such as *Cherished* and *Waves of Spring*, she welcomes the viewer into an environment that feels endlessly vital, renewing itself in variation after dazzling variation.

Michael Wilson, Editor-in-Chief at Mana Contemporary and the author of *How to Read Contemporary Art: Experiencing the Art of the 21st Century*

Jenn Shifflet

Biography

California-based artist Jenn Shifflet was born in Minneapolis, Minnesota, in 1972. She earned a BA from Evergreen State College, Olympia, Washington in 1995, and an MFA from John F. Kennedy University in Berkeley, California in 2004. Her work has been exhibited nationally since 1988 in solo exhibitions at venues including Alta Bates Gallery and John F. Kennedy University Gallery, Berkeley; Chandra Cerrito Contemporary, Oakland; SF MOMA Artist Gallery and 425 Market, San Francisco; and Studio 321, Olympia, Washington.

Shifflet has also participated in numerous group exhibitions at venues including the Smithsonian National Museum of Natural History Rotunda Gallery, Corcoran Gallery, and the National Cathedral, Washington, D.C.; University of California at Santa Cruz; Bedford Gallery, Walnut Creek, CA; Kala Institute and Worth Ryder Gallery, Berkeley; New Langton Arts, San Francisco; Morris Graves Museum, Eureka; Maryland College of Art and Design, Silver Spring; and Walters Art Museum, Baltimore.

Shifflet was awarded an affiliate residency at the Headlands Center for the Arts from 2004 to 2007. In 2009, she was an awardee in the Alameda County Purchase Program and a Commission Awardee for the Alameda County Juvenile Justice Center, and in 2015 the Highland Hospital. In 2015, she was Bullseye Artist in Residence, San Francisco and in 2013, she was the recipient of a Pollock Krasner Grant.

Shifflet's work is represented in the collections of John B. Collins and Associates; DKS and Associates; the Evergreen State College; F&M Bank; LEK Consulting; Mascone Marriot, San Francisco; Ritz Carlton, Dubai; Sovran Bank, Maryland; and the Westin Verasa, Napa, among many others. Her work has also been reproduced and discussed in Artweek Magazine, SF / Arts in the New York Times, Art Practical, Art Ltd., East Bay Express, and Square Cylinder, and featured in books and catalogues published by the Berkeley Art Center, Chandra Cerrito Contemporary, Di Rose Preserve, ProArts, and Walters Art Museum, among others.

Jenn Shifflet

Artist Statement

California artist Jennifer Shifflet makes paintings, photographs, and works in kiln-formed glass that explore the ethereal and the ineffable through the qualities of light and color. In oil panels featuring layered fields of radiant hues, and photographs depicting details of glittering particulate surfaces, she exploits the properties and implications of the gradient to reflect and encourage a slowly transformative experience of looking. Over the past twenty years, Shifflet has pursued a fascination with fluid and liminal states that is consistent with her Buddhist-influenced understanding of the world as at once unified and endlessly shifting. Citing diverse influences from Turner to Agnes Martin to the Light and Space artists alongside writers from Mary Oliver to Thich Nhat Hanh, she suspends the viewer in a luminous world.

Shifflet first became interested in glass for its capacity to allow a direct play with light. She continues to experiment with the material, occasionally tinting it with paint. The resultant panels allude to landscape—ambiguous and internal spaces rather than specific external locations—and sometimes to architectural space. At once delicate and strong, they embody the essential duality of nature. Shifflet is also interested in optical phenomena such as the halation effect (how a color is perceived in relation to those surrounding it), using them to conjure oneiric atmospheres. Giving her works optimistic titles such as *Cherished* and *Waves of Spring*, she welcomes the viewer into an environment that feels endlessly vital, and which demands to be experienced in person.

Jenn Shifflet

Resume (Selected)

For complete CV see www.jennshifflet.com

Recent Solo Exhibitions

- 2019 Bullseye Projects, Emeryville, CA (upcoming)
- 2018 Chandra Cerrito Contemporary, Shimmer, Oakland, CA
Chandra Cerrito Contemporary, SF Art Fair, SF, CA
- 2017 Chandra Cerrito Contemporary, SF Art Fair, SF, CA
- 2016 Chandra Cerrito Contemporary, SF Art Fair, SF, CA
- 2015 Chandra Cerrito Contemporary, Prism, Oakland, CA
- 2013 Oakland Museum Guild, studio tour and talk, El Cerrito, CA
- 2012 Chandra Cerrito Contemporary, Verdant Refuge, Oakland, CA
- 2011 SFMOMA Artist Gallery, Jenn Shifflet, San Francisco, CA
Chandra Cerrito Contemporary, Jenn Shifflet, SF Art Fair, SF, CA
425 Market, *Jenn Shifflet*, curated by Casey Associates and Chandra Cerrito Contemporary, San Francisco, CA
- 2009 Chandra Cerrito Contemporary, Dream Pools, Light Drifts, Oakland, CA

Recent Group Exhibitions

- 2018 Chandra Cerrito Contemporary, East Cut Art Fair, SF, CA
- 2017 Chandra Cerrito Contemporary, SF Art Fair, CA
- 2016 Bullseye Projects, In Residence, Emeryville, CA
Chandra Cerrito Contemporary, SF Art Fair, CA
Chandra Cerrito Contemporary, Object of Contemplation, Oakland, CA
JGo Gallery, Winter Sol, Park City, Utah
- 2015 Chandra Cerrito Contemporary, SF Art Fair, San Francisco, CA
Yuma Art Center, Metaphysical Abstraction, Yuma Arizona
Morris Graves Museum, Metaphysical Abstraction, Eureka CA
JGo Gallery, Massively Small, Park City, Utah
- 2014 Chandra Cerrito Contemporary, SF Art Fair, San Francisco, CA
JGo Gallery, Inception, Park City, Utah
ICA, Annual Exhibition and Auction, San Jose, CA
JGo Gallery, Massively Small, Park City, Utah
- 2013 Neiman Marcus, Fashion Night Out, Walnut Creek, CA
- 2012 Chandra Cerrito Contemporary, SF Art Fair, San Francisco, CA
Fresh Paint, ELEMENTal, Culver City, CA
Danville Art Gallery, Colorscapes, Danville, CA
Neiman Marcus, Fashion Night Out, Walnut Creek, CA
- 2011 Bedford Art Gallery, Outlandish, Walnut Creek, CA (invitational)
Kala Institute, Benefit Auction, Berkeley, CA
UC Berkeley, Worth Ryder Gallery, Cynosure, Berkeley, CA
JFK University Gallery, Odyssey, Berkeley, CA (3 person invitational)
Di Rosa Preserve, Artistic License, Annual Benefit Auction, Napa, CA
- 2010 Susan Street Gallery, Just Add Water, San Diego, CA
Di Rosa Preserve, Artivore Antics, Napa, CA
Visual Aid, Benefit Auction, San Francisco, CA
- 2009 The Berkeley Art Center, Metaphysical Abstraction, Berkeley, CA
The Stewart Gallery, Small Works, Boise, ID
- 2008 Oakland Airport and Pro Arts, Four East Bay Artists, Oakland, CA

Exhibition Fact Sheet

Jenn Shifflet

Jenn Shifflet: A Meditative Approach

Jenn Shifflet's art consistently mines the immaterial, but this ethereal quality is achieved through hard effort--for example, her glass relief pieces consist of myriad tiny glass beads, made from shards (called "frit" in the glass community) by the artist herself, the result of as many as ten firings for one work. The small glass spheres are laboriously placed with tweezers, one by one, on the surface on which they rest. Shifflet's primary concern is communicating the transcendence of light, which exists as an underpinning for most of her work--the glass works especially. The artist's recent paintings are usually circular, sometimes offering concentric circles, sometimes establishing what might be a landscape at the bottom of the circular composition. The condition of most of the paintings is atmospheric, leaning in the direction of a mist or fog, whose formal implications are deliberately hidden. Shifflet's paintings and glass relief works both embody a usually abstract visionary intelligence but it must be remembered that the insight is framed by an unspoken attention to natural phenomena, supported by the ongoing experience of light.

– Jonathan Goodman, NYC

NUMBER OF OBJECTS:	40 available works. Sizes, dates and media are featured on pdf presentation (www.ktcassoc.com , Curators, Artists' PDFs).
SPACE REQUIREMENTS:	180-200 running feet depending on the installation and selection.
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.
INSTALLATION:	Work will be sent ready to hang; standard 2D wall hanging apparatus required. For the glass works, the artist will include a shelf for each piece to sit on and lean against the wall. A small screw at top can be added for safety.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.

Exhibition Fact Sheet

Jenn Shifflet

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

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