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**ALEX HEILBRON**

*Assembler*

Opening: Sat, Sept 7, 4-8 PM

Exhibition: Sept 7 - Oct 12, 2024

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1129 E Hastings

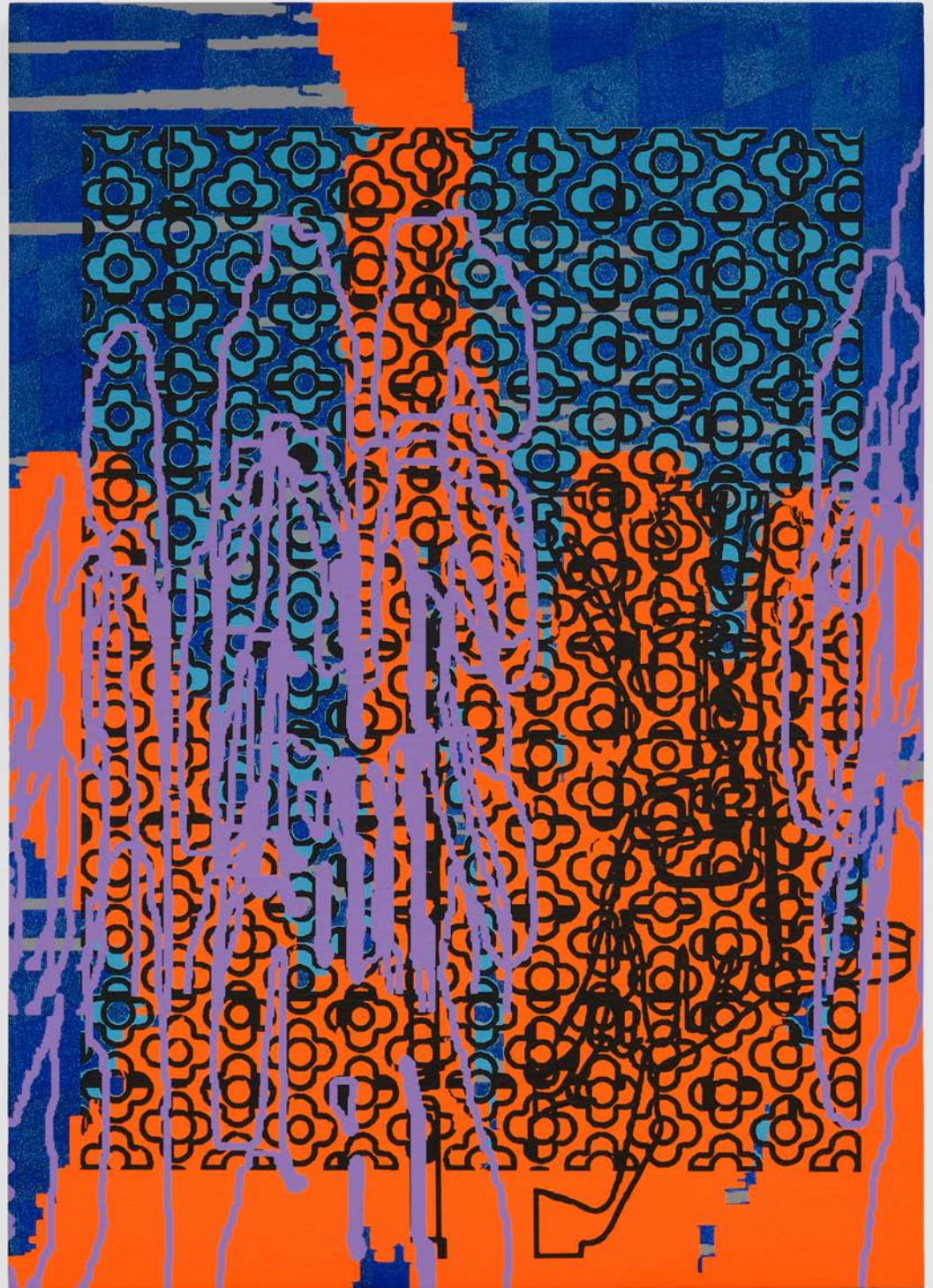
Vancouver, BC

Image:

Alex Heilbron

*Casual system*

2024



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## ALEX HEILBRON

Alex Heilbron's work employs patterns to explore how femininity is perceived culturally, psychologically, and politically. She received her BFA in 2009 from the San Francisco Art Institute, studied with Rita McBride and Christopher Williams at the Kunstakademie Düsseldorf from 2014-2017, and earned an MFA from the University of California, Los Angeles in 2020. Recent solo presentations include Meliksetian Briggs, Dallas and Los Angeles (2023, 2021), Hiestand Galleries, Oxford (2020), and Ashley, Berlin (2017). Significant group shows include the Santa Barbara Museum of Art, Santa Barbara (2024), The Modern, Fort Worth (2023), Anne Barrault, Paris (2022), LAXArt, Los Angeles (2019), Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2018), and the Moscow Museum of Modern Art, Moscow (2017). She has received numerous awards, including the William and Dorothy Yeck Purchase Award, the Helen Frankenthaler Scholarship in 2019-2020, and a Pollock-Krasner Grant for 2023-24. Heilbron lives and works in Los Angeles, California.



*Assembler*

0. An assembler is a person who puts a machine or its parts together. 0. For example: a woman stands at an assembly line and bonds tiny wires to semiconductors. 0. Assembler also describes a computer program that converts basic commands into binary code.

1. Heilbron's paintings repeat a four-petalled flower grid. 1. Translated between computer programs and then onto the canvas by Heilbron's hand, the grids stretch and warp, frayed by pixelation and slippage.

0. The first machine to use a form of binary code was the Jacquard loom. Punch-cards directed the pins of the loom as it wove intricate patterns. 0. Early computer designs used similar punch-card systems to input data. 0. "The Analytical Engine," wrote Ada Lovelace of one such design, "weaves algebraic patterns, just as the Jacquard loom weaves flowers and leaves."

1. In three larger paintings rows of opaque circles and patches of glitch interrupt the grid. 1. The painted grid is woven, like brocade cloth, with the ordered density of a motherboard.

0. In the 1940s, IBM employed women "computers" who operated the company's early punch-card computational machines. 0. Detailed, repetitive, low-wage labor. 0. The word "distaff" means both "spindle" and "women's work."

1. Heilbron's smaller paintings repeat the gridded floral motif at larger scale. 1. Here, opaque circles, or punched holes, partly eclipse the flower's round centre, while dashes and lines—gestures, maybe, or trailing threads—snag and slash the grid.

0. At NASA, women wove metal wires by hand into the Apollo Guidance System core. 0. Hands thread, twine, twist, plait, bond.

1. Collapsed onto the single plane of the canvas, hole-punch and woven pattern, input and output, code and program collide. They clash and loop. 1. Heilbron assembles, fractures, reassembles.

0. Complex systems break down into small, recursive motions and parts.

1. Out of small, recursive motions and parts, complex systems emerge.

0. 1. Alex Heilbron's work investigates the conceptual and formal potential of pattern as an index of cultural perceptions of femininity across various social, psychological, and political contexts.

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Alex Heilbron

*Control system, 2024*

Acrylic on canvas on panel

28 x 20 in (71.1 x 50.8 cm)



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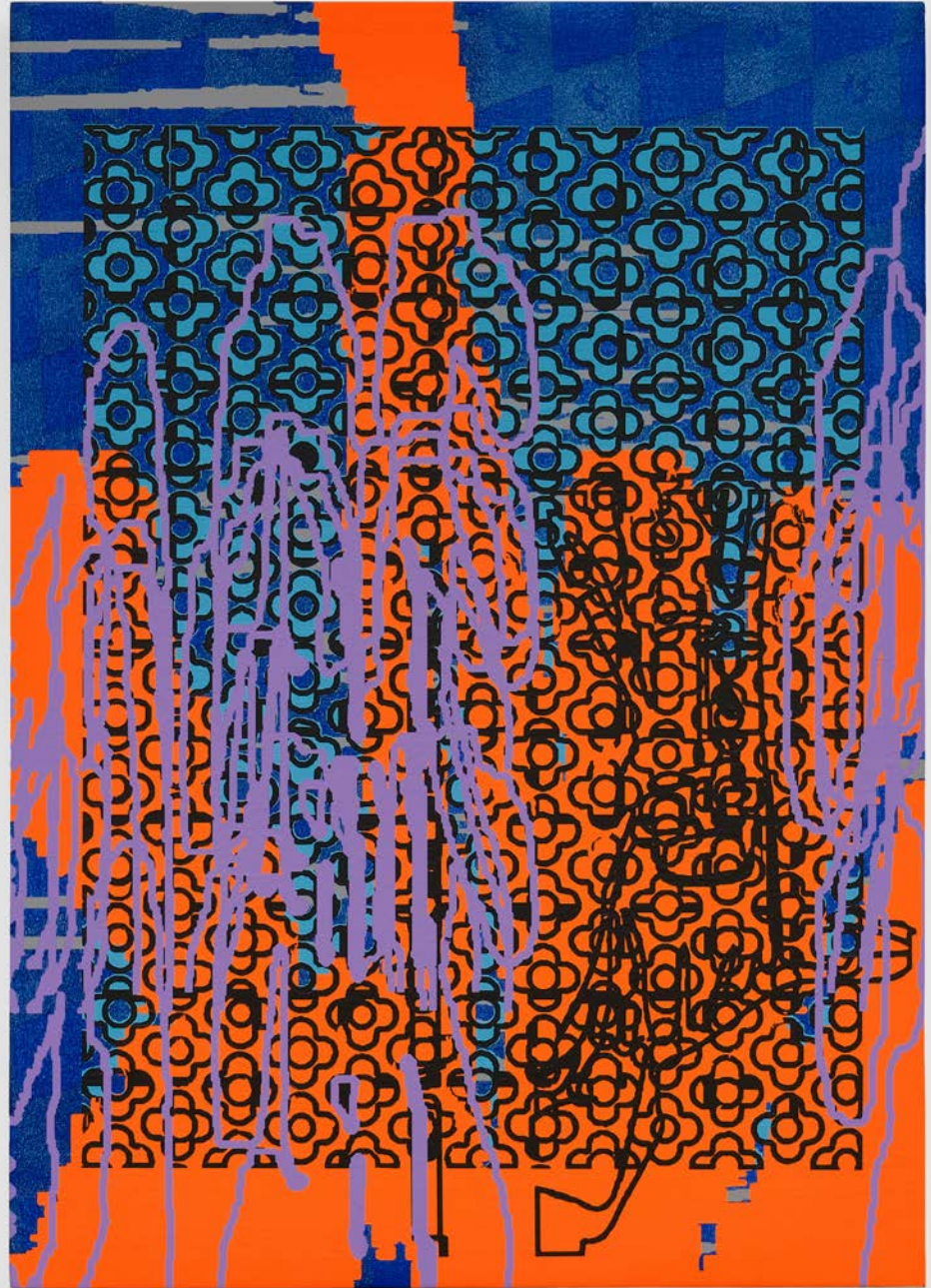
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Alex Heilbron

*Casual system*, 2024

Acrylic on canvas on panel

28 x 20 in (71.1 x 50.8 cm)



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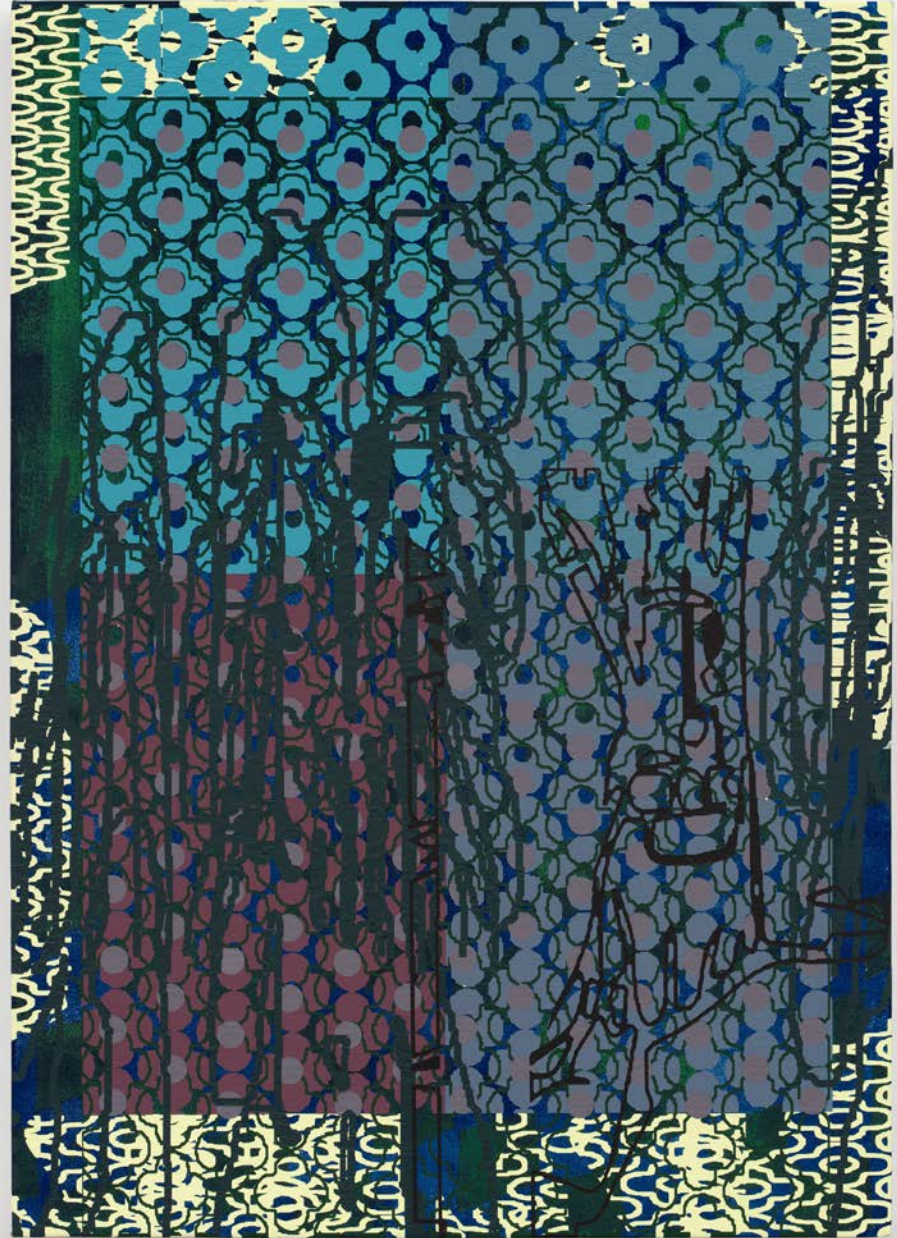
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Alex Heilbron

*ADA*, 2024

Acrylic on canvas on panel

28 x 20 in (71.1 x 50.8 cm)



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Alex Heilbron

*Enciphering functions*, 2024

Acrylic on canvas

28 x 20 in (71.1 x 50.8 cm)





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Alex Heilbron

*Deciphering functions*, 2024

Acrylic on canvas on panel

28 x 20 in (71.1 x 50.8 cm)



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Alex Heilbron  
*Deciphering functions*, 2024  
Detail



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Alex Heilbron

*Amended functions*, 2024

Acrylic on canvas on panel

28 x 20 in (71.1 x 50.8 cm)



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Alex Heilbron  
*Amended functions*, 2024  
Detail



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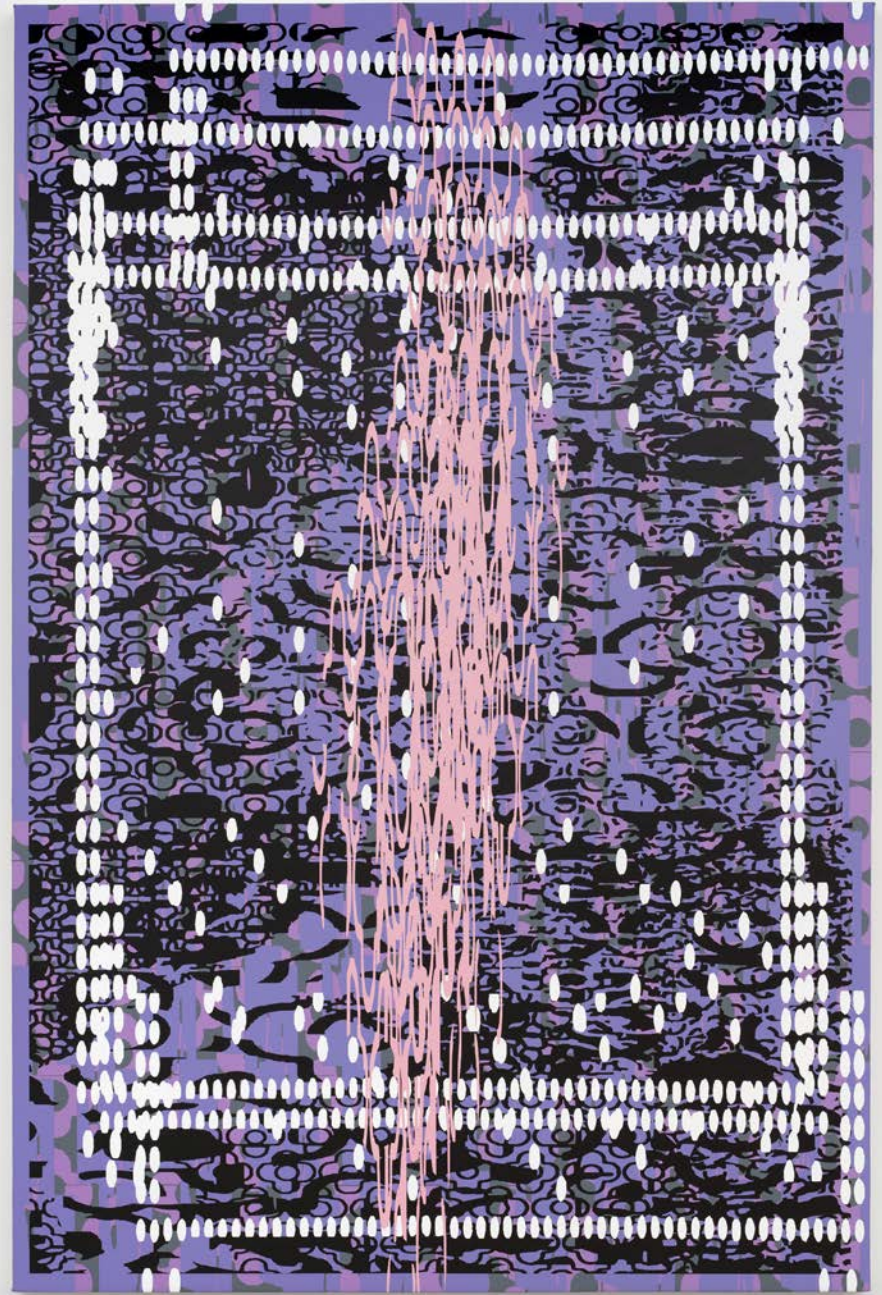
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Alex Heilbron

*Hysteresis*, 2024

Acrylic on Canvas on Panel

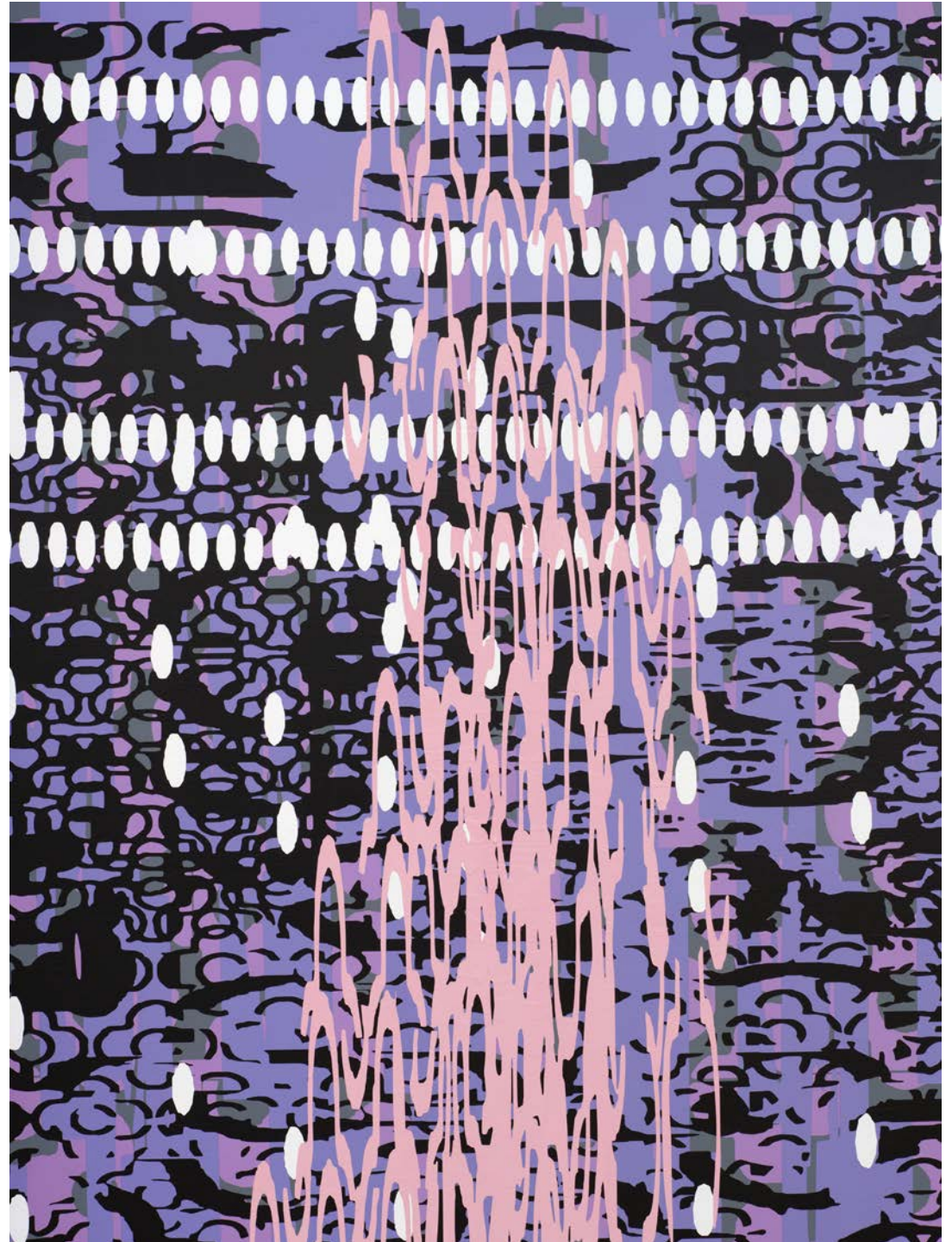
63 x 42 in (160 x 106.7 cm)



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Alex Heilbron  
*Hysteresis*, 2024  
Detail



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Alex Heilbron  
*Hysteresis*, 2024  
Detail



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Alex Heilbron  
*Hysteresis*, 2024  
Detail

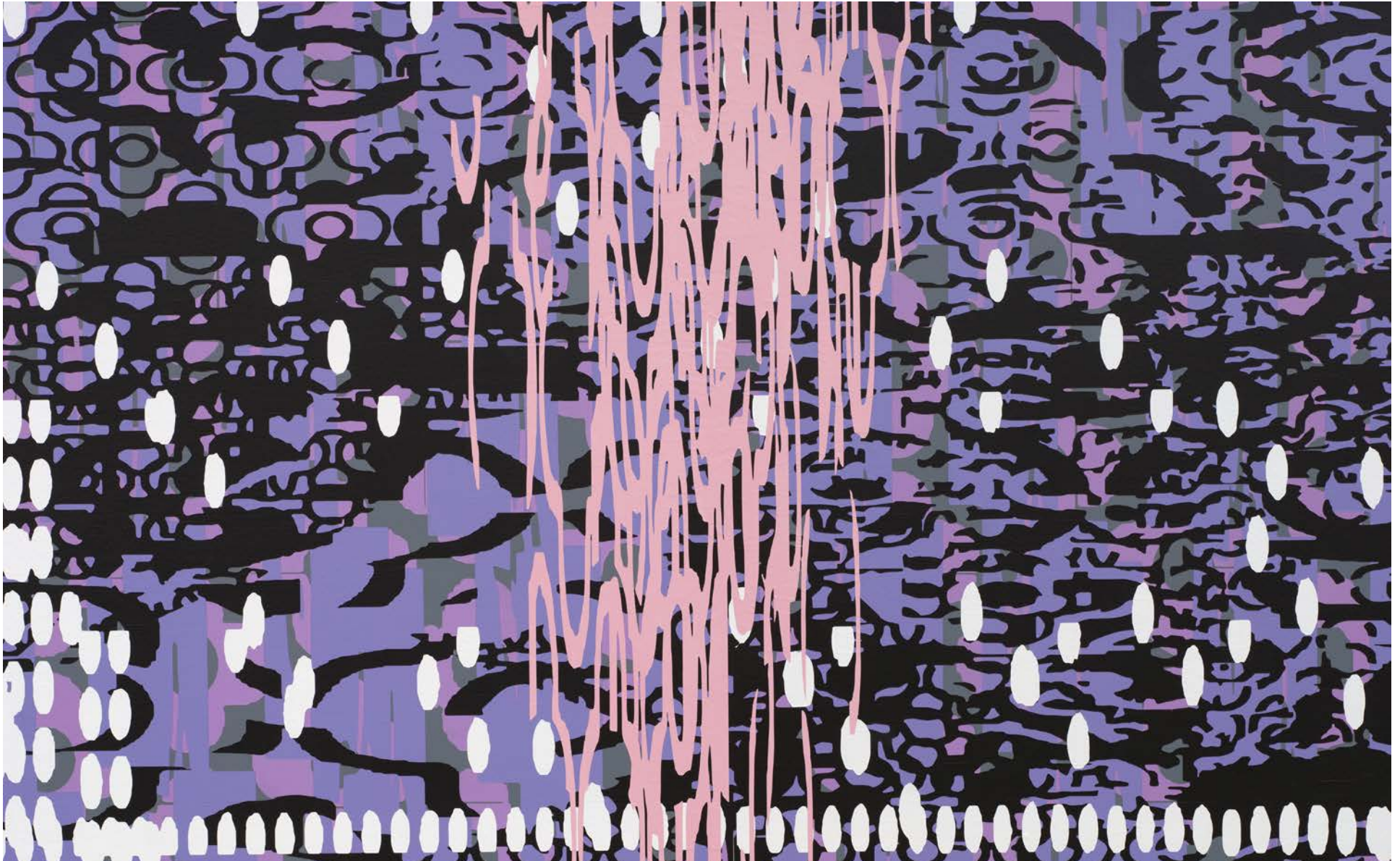




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Alex Heilbron

*Recurrent functions*, 2024

Acrylic on canvas on panel

28 x 20 in (71.1 x 50.8 cm)



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Alex Heilbron

*Internal processing*, 2024

Acrylic on Canvas on Panel

63 x 42 in (160 x 106.7 cm)



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Alex Heilbron

*Internal processing*, 2024

Detail



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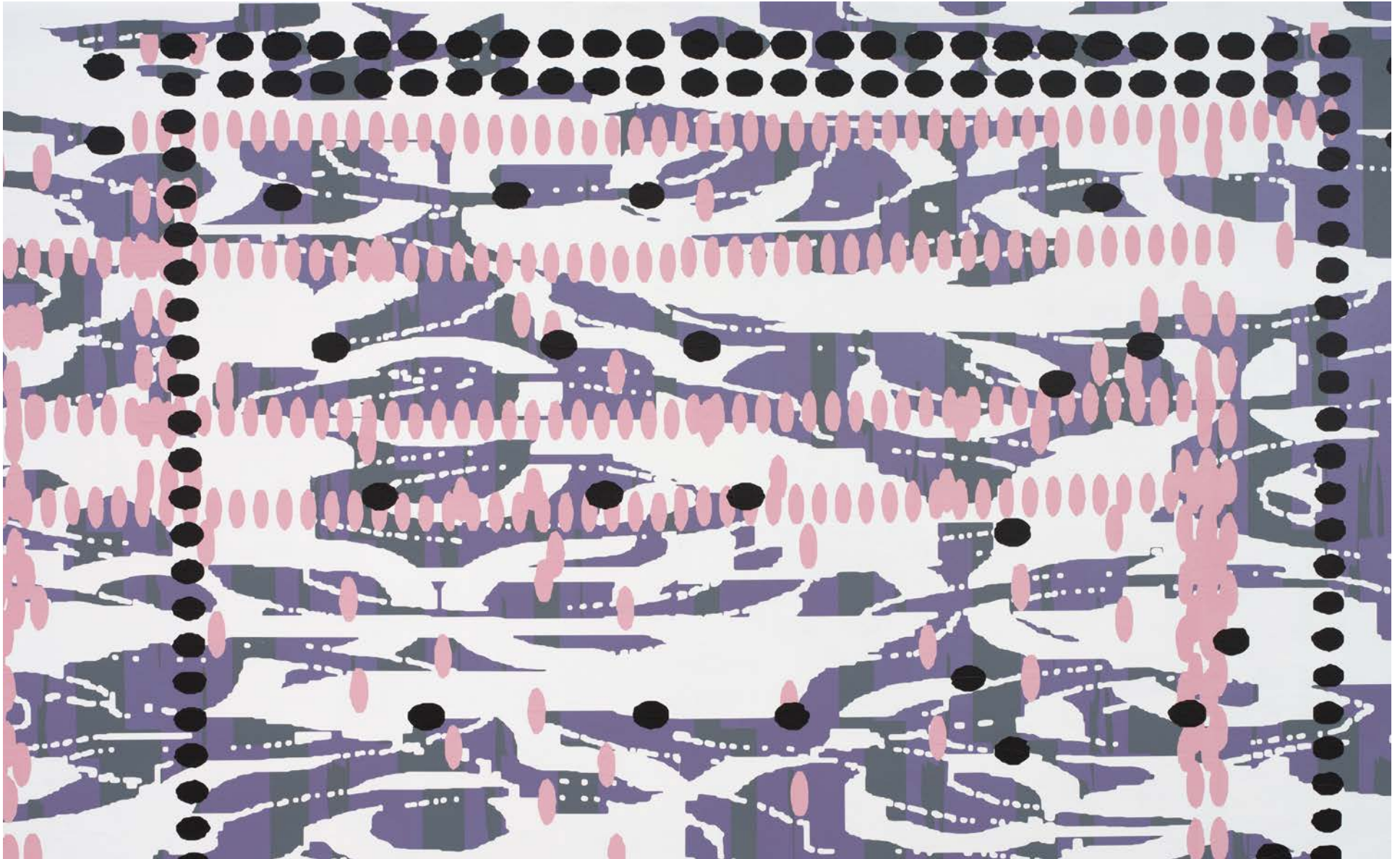
Alex Heilbron  
*Internal processing*, 2024  
Detail



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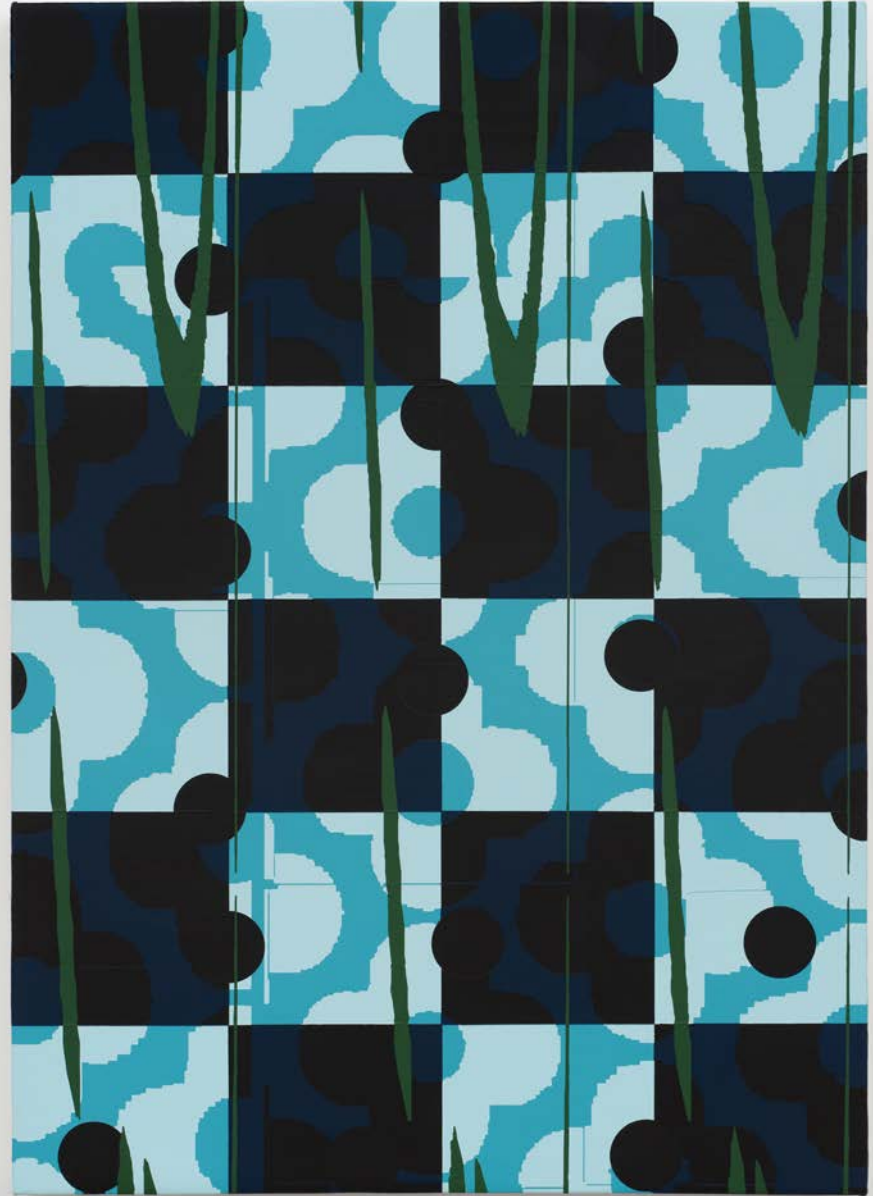
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Alex Heilbron

*Vociferous functions*, 2024

Acrylic on canvas on panel

28 x 20 in (71.1 x 50.8 cm)





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Alex Heilbron

*Vociferous functions*, 2024

Acrylic on canvas on panel

28 x 20 in (71.1 x 50.8 cm)



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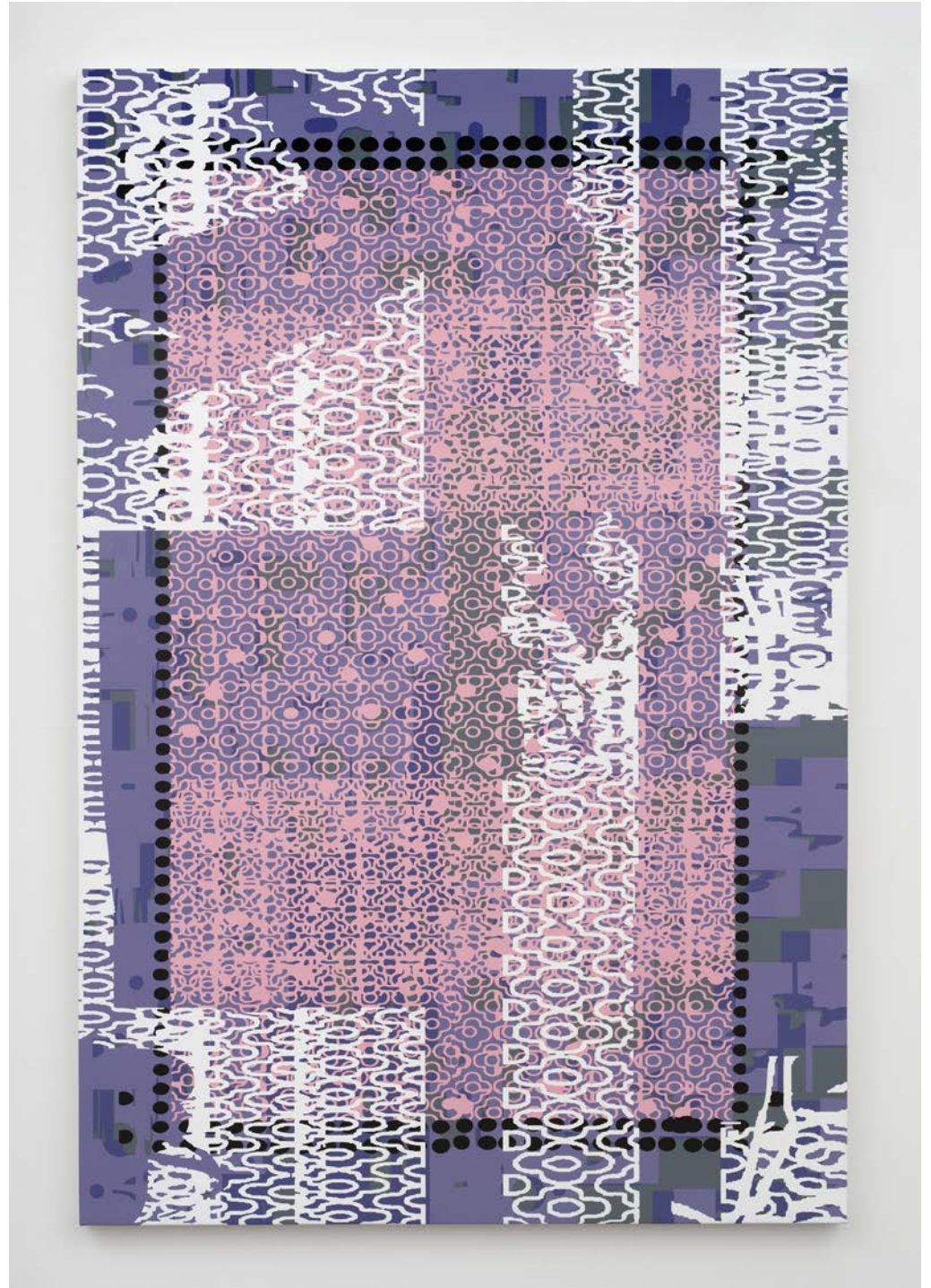
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Alex Heilbron

*Automata*, 2024

Acrylic on Canvas on Panel

63 x 42 in (160 x 106.7 cm)



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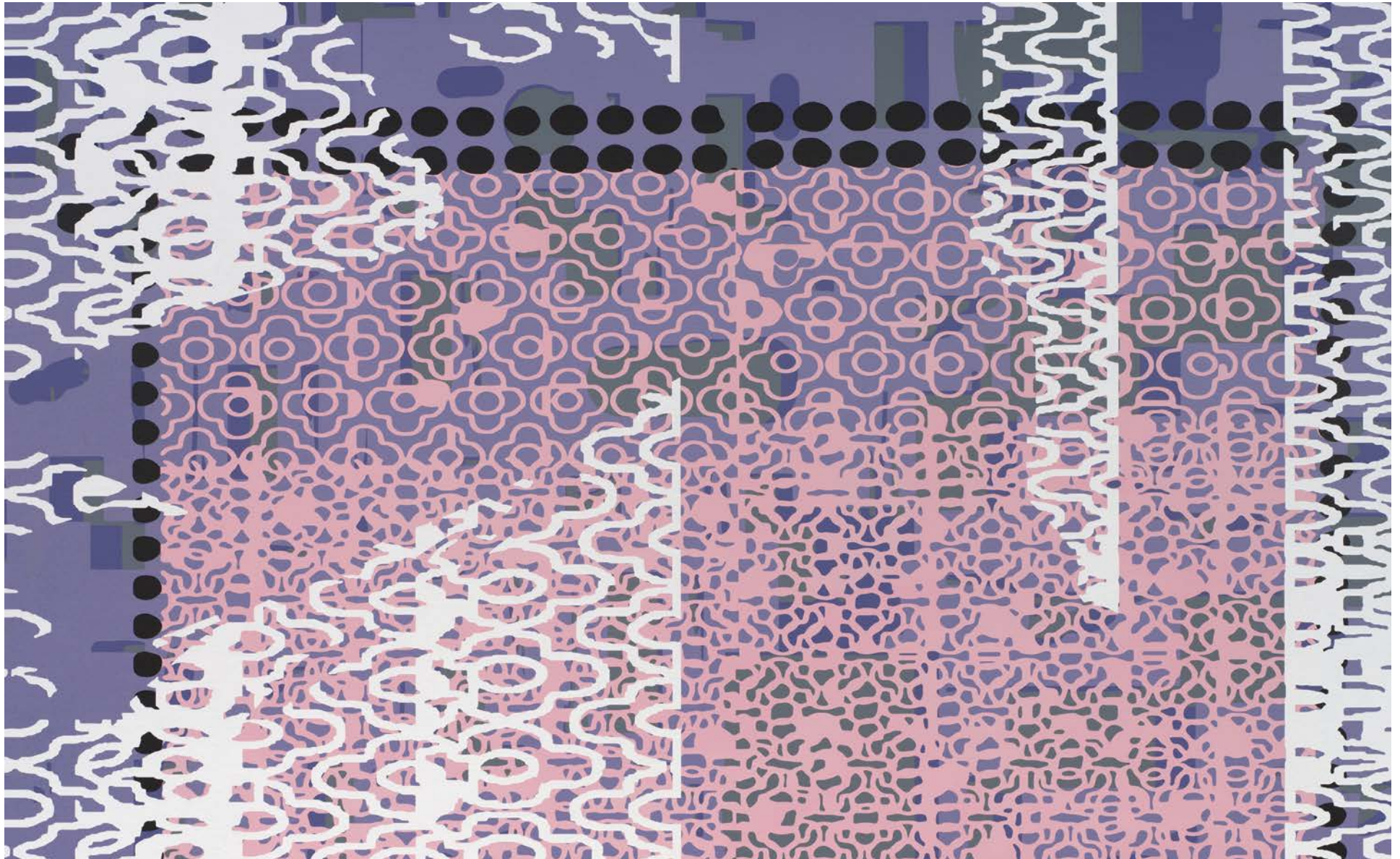
Alex Heilbron  
*Automata*, 2024  
Detail



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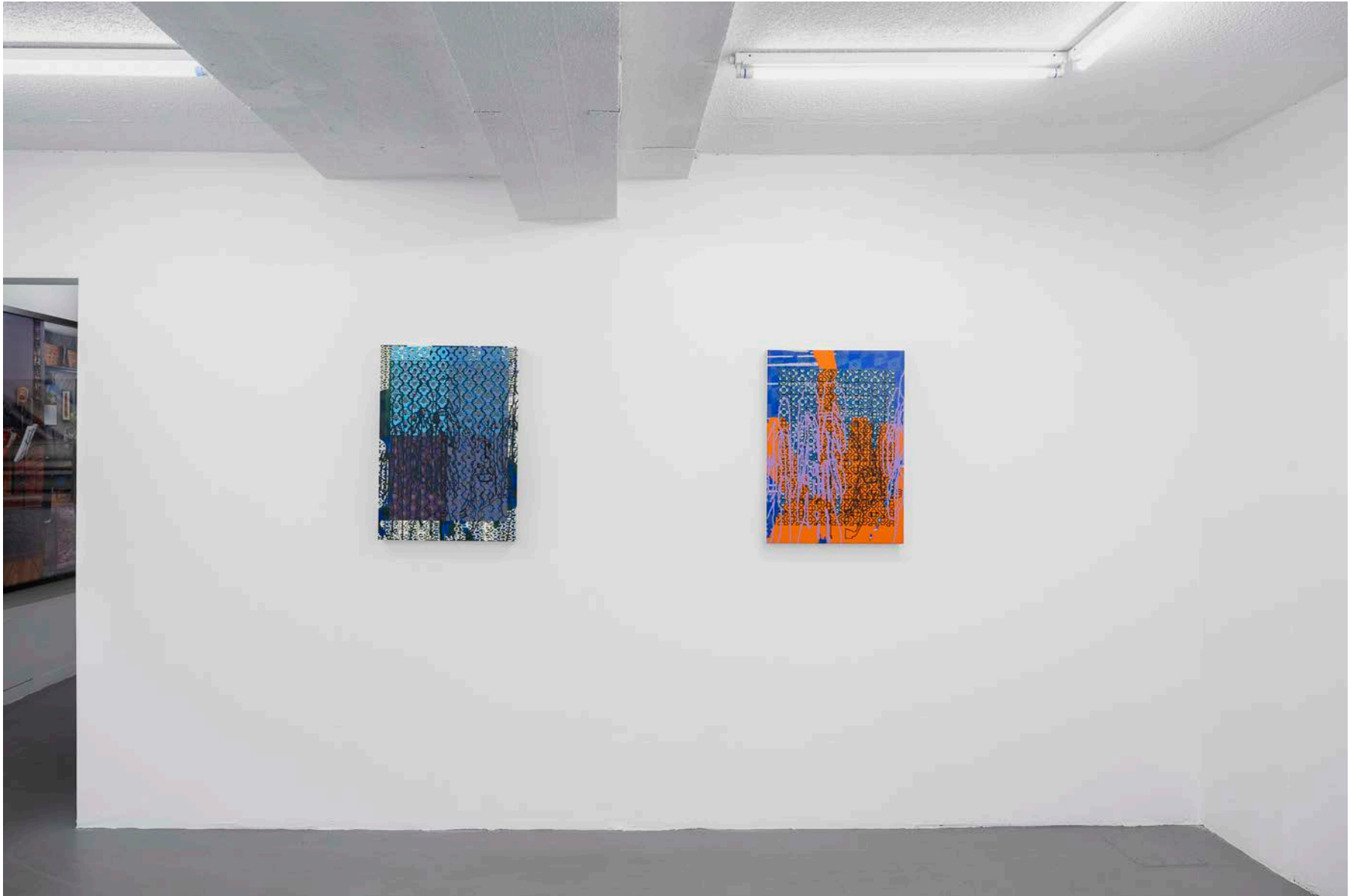
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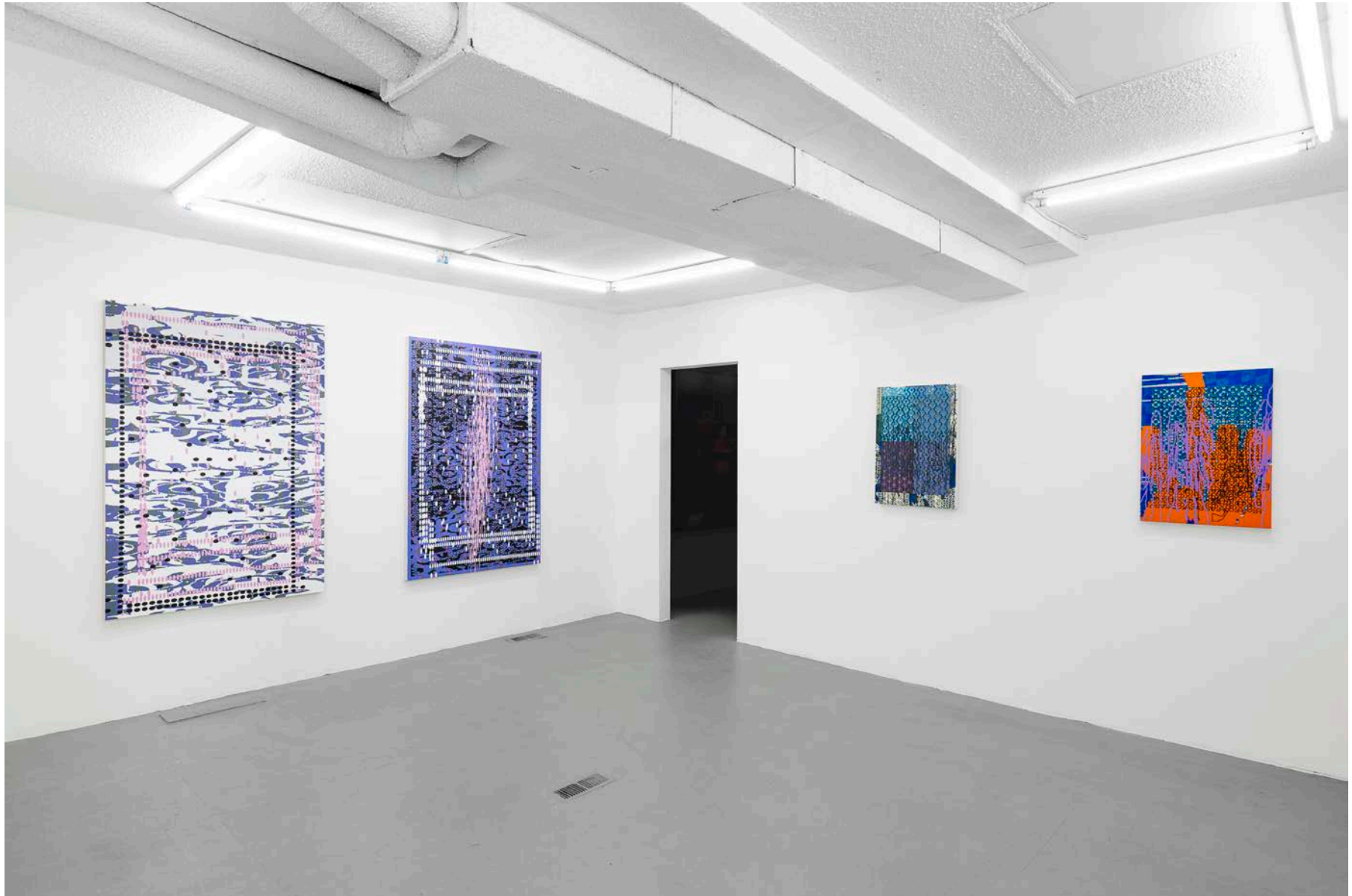
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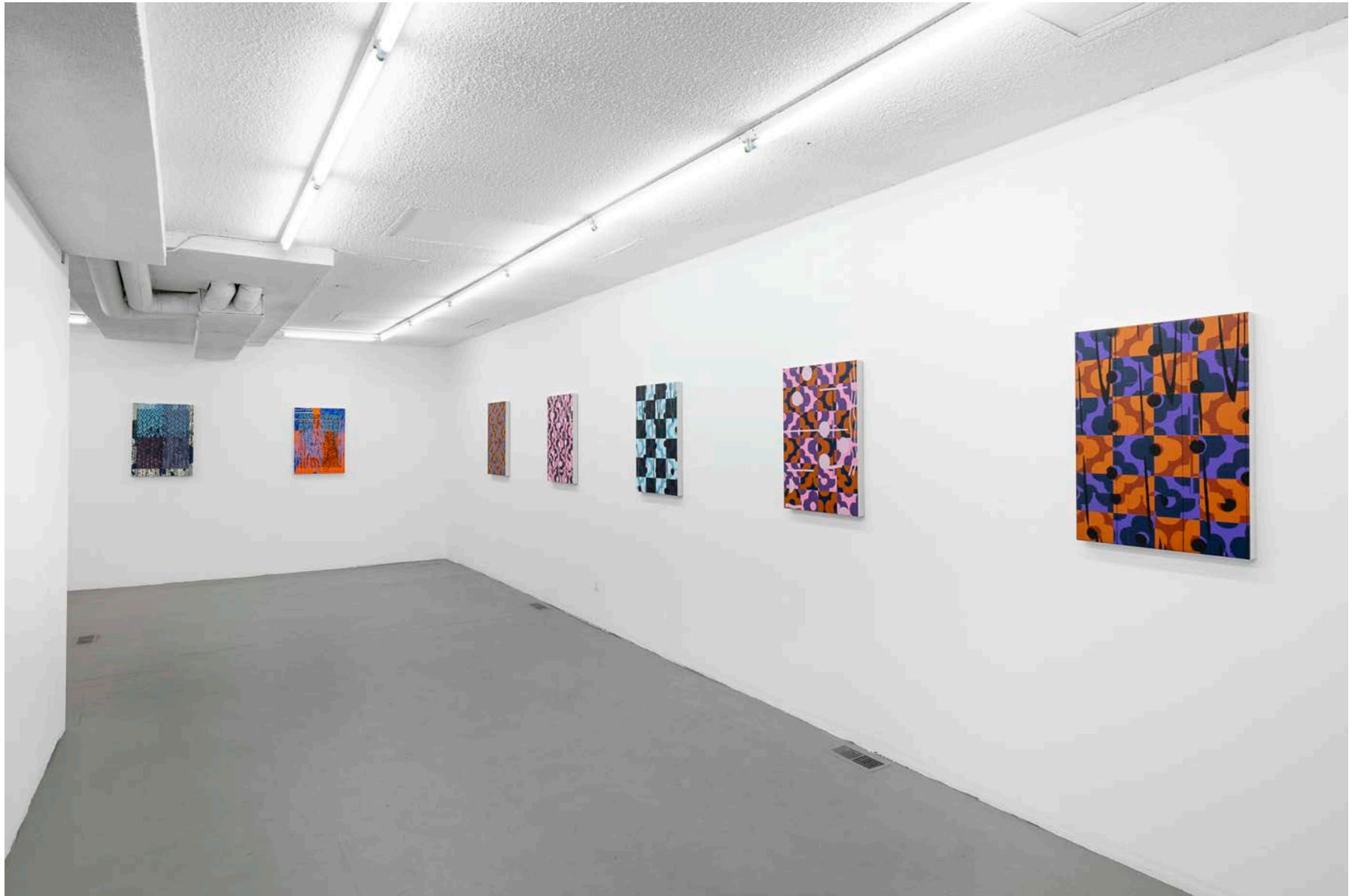
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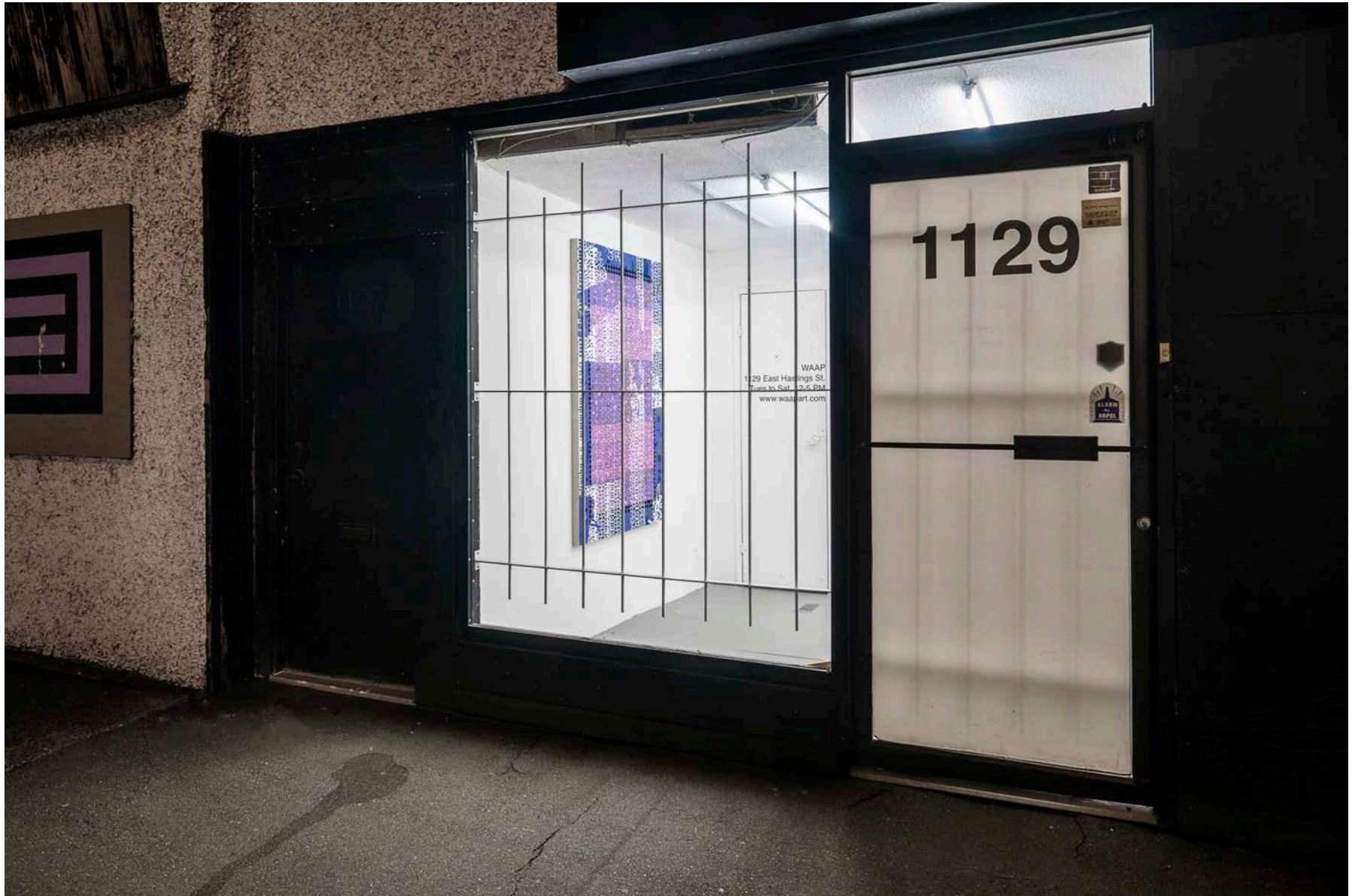
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**ALEX HEILBRON**

Articles

Contemporary Art Review Los Angeles

<https://contemporaryartreview.la/alex-heilbron-at-meliksetian-briggs/>

Contemporary  
Art Review

.la

# Alex Heilbron at Meliksetian | Briggs

March 3, 2021  
Text by Matt Stromberg



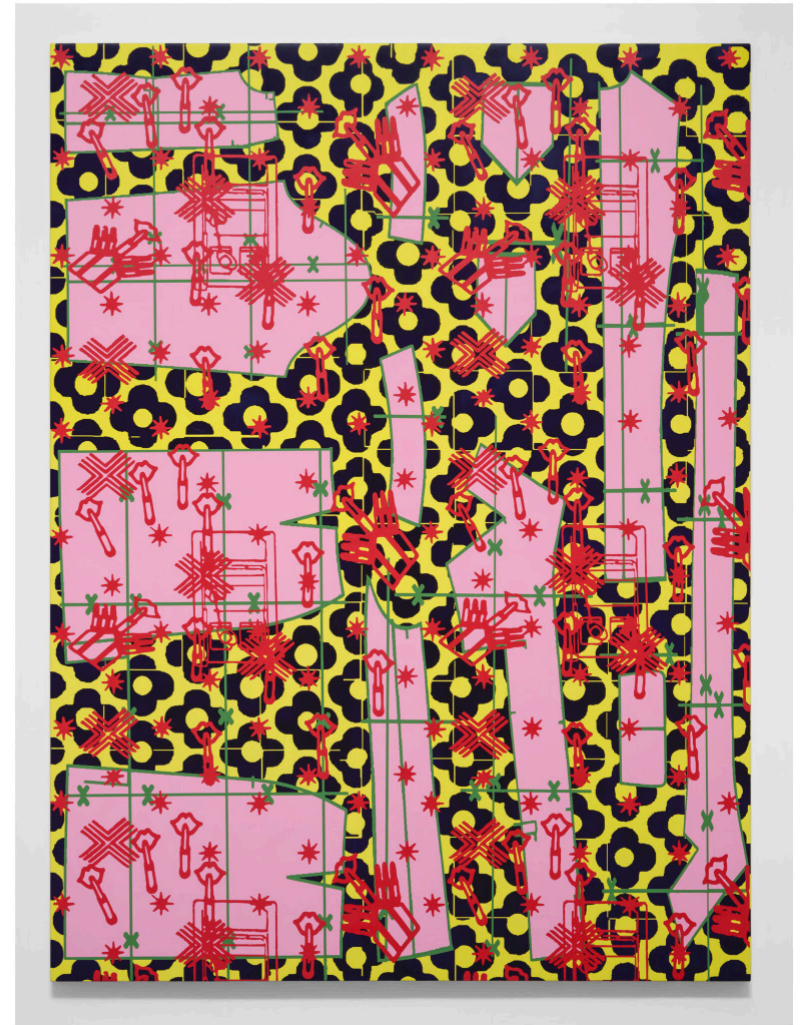
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The Editorial Magazine  
<https://the-editorialmagazine.com/alex-heilbron-apopenia/>

# Alex Heilbron's Apopenia

September 26, 2023



## Alex Heilbron's Time and Intent

March 16, 2021



*Review by Molly Cranston*

*Images courtesy of Meliksetian Briggs*

Alex Heilbron started making the work included in *Time and Intent* before the Covid-19 pandemic began, before she felt that distinctive and strange “compression of time” we have come to associate with the past year. As she continued to paint through lockdown, Heilbron’s practice seemed to magnify her painter’s methodology. “This body of work makes a case for both slower image creation, as well as, slower image consumption,” she explains. Here Heilbron explores “concepts of production and femininity by situating pattern as the protagonist.” Laboriously hand-rendered patterns rule every aspect of her compositions, it is the subject and narrative; it is the language and personal system with which she relates to the world.



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## ALEX HEILBRON

### CV

b. San Rafael, CA  
Lives / Works in Los Angeles, CA

### Education

2017- 2020 University of California Los Angeles, M.F.A in Painting and Drawing  
2014 - 2017 Kunstakademie Düsseldorf, Meisterschüler from Christopher Williams  
2005 - 2009 San Francisco Art Institute, B.F.A in Painting

### Solo Exhibitions

2024 *Assembler*, Wil Aballe Art Projects, Vancouver, BC  
2023 *Apophenic*, Meliksetian Briggs, Dallas, TX  
2022 *Pre-Nuptial Agreement*, NADA, New York, NY  
2021 *Time and Intent*, Meliksetian Briggs, Los Angeles, CA  
2020 *High Shame*, Hiestand Galleries, Oxford, Ohio  
2017 *Scent Description for a Young Woman*, Ashley, Berlin, Germany  
*Before Physician Narratives Came Patient Narratives*, Storage Capacite, Düsseldorf, Germany

### Selected Group Exhibitions

2024 *Born Digital*, Santa Barbara Museum of Art, Santa Barbara, CA  
2023 *At the Wolford House*, Wolford House, Los Angeles, CA  
*California Subject*, Temples, Los Angeles, CA  
2022 *Women Painting Women*, The Modern, Fort Worth, TX  
*Cassoni* (\*with Niko Chodor), Anne Baurrault, Paris, France  
2021 *Riviera Parking*, (\*as Riviera Parking) Studio For Artistic Research, Düsseldorf, Germany  
*Sub-Shapes*, Cirrus Gallery, Los Angeles, CA  
2019 *C'BARET What Not/Speak Easy*, LAXART, Los Angeles, California  
2018 *Jahresgaben*, Düsseldorf Kunstverein, Düsseldorf, Germany  
2017 *If the body is a temple and a body is a subject and a temple has walls – it becomes apparent that a temple is a body*, Moscow Museum of Modern Art, Moscow, Russia  
*Visual Athletics*, Cosmo Sports, Düsseldorf, Germany  
2016 *Mise En Abyeme*, Good Press Gallery, Glasgow, Scotland  
*Expi50/50loveja*, Container, Düsseldorf, Germany  
*Makes Your Soul Feel Good Forever #2*, Good Forever, Düsseldorf, Germany  
*She Hated Haiku*, Poppy's, Sacramento, CA





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- 2015 *Too Good to Be True*, Contemporary Fine Arts, Berlin, Germany  
*Mittagstisch*, Ladybug House, San Francisco, CA
- 2014 *Wacky Worlds*, Mission Comics, San Francisco, CA  
*Above the Wall Below the Wall*, Unit Pitt Gallery, Vancouver, BC  
*Speed Dating*, Zollamt, Offenbach, Germany  
*Kanadianish Deutsch Freundschaft*, Lucky's Gallery, Vancouver, BC
- 2013 *Sleepover*, Positive/Negative, Vancouver, BC  
*All the Rotten Eggs In One Basket*, Gallery Fukai, Vancouver, BC

### Awards, Grants and Residencies

- 2023 Pollock Krasner Foundation Grant
- 2021 Canadian Council for the Arts, Research and Creation Grant  
Kala Art Institute Residency, Berkeley, CA
- 2019 - 2020 Helen Frankenthaler Painting Award
- 2019 - 2020 British Columbia Arts Scholarship
- 2019 William and Dorothy Yeck Purchase Award

### Publications

- 2022 Publication for the exhibition, *Women Painting Women*, Edited with text by Andrea Karnes. Preface by Marla Price. Text by Emma Amos, Faith Ringgold, and Lorna Simpson.

### Teaching and Lectures

- 2024 Artist Talk, Museum of Contemporary Art, Dallas
- 2024 Artist Talk, Pomona College, Claremont, CA
- 2023 - present Scripps College, Department of Art, Visiting Lecturer
- 2022 - 2023 University of California Santa Barbara, Art Department Visiting Lecturer
- 2022 École nationale supérieure des beaux-arts de Lyon, Artist Talk
- 2021 University of California Santa Barbara, Artist Talk as Riviera Parking
- 2020 Miami University, Artist Talk