



MARK MOORE GALLERY | STATEMENTS

CLAYTON BROTHERS

"The my-turn/your-turn methodology results in jittery, candy-colored dreamscapes peopled with anxious characters that have earned the brothers a growing corps of followers. Part of a Southern California cohort of artists who erode distinctions between fine art and populist graphics, the Claytons infuse impish surface charm with currents of dread, discontent and intimations of mortality."

—Hugh Hart, "Brothers' Helping Hands," *LA Times*

CLAYTON BROTHERS

STATEMENTS

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Mark Moore Gallery: Statements introduces a featured gallery artist through images and candid interview. From noteworthy early examples to present bodies, the works featured in Statements act as an overview of the varying practices and movements implemented by a given artist in tandem with their thoughts and interpretations.

In a practice devoid of ego and restraint, the Clayton brothers develop intensely compacted narratives on an intuitive basis. Rob and Christian Clayton seldom work on the same canvas at the same time, or discuss their projects during their creation. Playing off of a uniquely unspoken synergy, they take turns inventing, adding to, and editing each piece, propelling their "stories" through spontaneous improvisation.

Working from their Los Angeles studio, the Clayton brothers draw inspiration from their immediate environment by incorporating local businesses, neighborhood regulars, and snippets of overheard conversations as subjects for their paintings. In presenting a specific locality, the Clayton brothers relate the personal to the global, but still offer a vision of "America-as-it-is." In turn, they celebrate and share all of its diverse, spectacular, and solitary splendor.

Rob (b. 1963, OH) and Christian (b. 1967, CO) Clayton both received their M.F.A.s from Art Center College of Design (CA). They have had solo exhibitions at the Pasadena Museum of California Art (CA), and the Madison Museum of Contemporary Art (WI) in addition to shows in Houston, New York, Beijing, Los Angeles, and Miami. Their work has also been included in shows at the Museum of the Moving Image (NY), Santa Monica Museum of Art (CA), Laguna Art Museum (CA), Kistler Beach Museum of Art (KS), Corcoran Museum of Art (DC), and the Dallas Museum of Art (TX), among others. They have also participated in more than twenty visiting artist lectures around the world. The artists both live and work in Los Angeles, CA.



CLAYTON BROTHERS



Interview by: Nicole Lampl, Mark Moore Gallery

You two have been successfully collaborating for years, but you must have begun with independent art practices. At what point and why did you decide to join forces and collaborate on artwork?

Well, we are brothers by blood (4 years apart) and very close friends. We share much of our lives together: families, friends, animals, teaching, traveling, and making art. We both used to live in separate states, New York and California, and had separate art careers. Our collaboration began when we both lived in the same apartment complex in Los Angeles. It was a fourplex located in the Beverly Fairfax district. I lived on one side and Rob was on the other. During the day, we would visit each other's studio to get inspired, and would "art direct" each other's work.

At one point we decided to write and collaborate on a story entitled "Good Boy Carl." We started drawing and painting visuals to go with that story, which opened the door to our collaboration process. We quickly started upping the scale of the work to large paintings, which allowed us more physical space to work alongside one another. This unpredictable process took our work in a new direction -- we refer to it as an abstract narrative. Because we did not speak of our stories or what we were going to write, we had to respond to the other person's word or mark, which created something neither one of us could control. This connected us and opened our minds to collaboration.

What is your collaboration process like? Is there a lot of pre-planning or discussion before a work is begun?

The process of making art leads us down a path of discussion. Eventually, we find ourselves both drawn to some sort of topic. The experiences we share in our day-to-day lives generally find their way into our art making process. In the most recent show, "Open to the Public," we were drawn to a local thrift store about 10 miles away from our studio, Sun Thrift. We started sharing stories about Sun Thrift, and that's what spurred our latest body of work.

Do you ever disagree on the outcome of an artwork?

Sometimes. One of the hardest things for us to decide is when an artwork is finished. We document work daily, which helps us see when a work might have gone too far. Hindsight is always 20/20. It helps to have each other's perspective: good or bad, right or wrong. This keeps it unpredictable and makes us engage with whatever ideas are being presented.

How has your background in advertising and illustration influenced your work?

Being involved in the applied arts has helped us with conceptual problem solving, and working in the editorial art field has given us a deeper understanding of visual communication. The narrative aspect of what we do is always present, although we feel the narration is much more abstract now.

We enjoyed the challenge of solving a problem for a client. There was always something we couldn't predict. We never knew who was going to hire us, or what type of assignment was coming our way. Similar to working with a client, one of us will present a problem or idea to work on, but when working on our own projects, we have complete control over the outcome.

Bold and vivacious colors have become a trademark of your work. What inspires these saccharine colors? And how do you feel that this color palette contrasts with your oftentimes dark subject matter?

We try to keep the subject matter as honest as possible. As far as color goes, the vibrant colors are taking a backseat in this show. When entering Sun Thrift, you are bombarded by all kinds of colors, but the overall tonality of the store is dull and neutral.

Your portraits transform people into characters that inhabit your own imagined visual worlds. As you delve into the less glamorous underbelly of L.A., you examine otherwise unsavory characters that most people would ignore. What is it about these mundane scenes that interest you? Do you feel like you are giving a voice or an image to those who often go unheard and unseen?

Most of the situations or stories we find ourselves drawn to tend to become more and more abstract the more we talk about them. Working in collaboration, our work changes very rapidly, so the narration breaks down as it takes the form of visual language.

People like to read into our paintings and drawings, and try to figure them out. It's like when you experience something, and then you go home later that evening and try to process what

Page 2: *Half off All Yellow Tags*, 2014
mixed media on paper
24.5 x 19.5 inches

Opposite Page: *Retina*, 2014
mixed media on paper
14.5 x 11.5 inches

Page 7: *We Are All Winners*, 2014
mixed media on paper
24 x 36 inches



The characters that inhabit Open to the Public are overall a sweet bunch. They might look disjointed and fractured, or some might say disturbing, but our overall intent with these drawings was to gain an honest understanding of ourselves as humans. The objects that are discarded or donated to the thrift store become a direct reflection on us as people. We look at the objects like archaeologists, and there is narration attached to all of it. The stories of peoples lives, creative heartfelt moments, messages left for loved ones, forgotten memories... this is what has been driving our characters.

Do you have any characters, locales, or symbols that are repeated throughout different bodies of work?

There are characters that find their way in and out of shows. In our exhibition Jumbo Fruit, we used pigeons as a directional tool, as well as a symbol of curiosity.

In Open to the Public, the drawings of different handmade relics have served as an interesting way of re-emphasizing discarded creative efforts. At Sun Thrift, we have been drawn to these small offerings that seem to stand out from the rest of the clutter on the shelves. We continuously ask ourselves “why was this discarded?”

We also really enjoy the signage at Sun Thrift. There are a lot of handmade and handwritten instructions from the management scattered around the store.

How has your work evolved, and what is different about this new body of work?

Open to the Public is more of a mixed media and experimental drawing based show. We have been exploring new ways of using color, and and different ways of interrupting our creative process. Mostly, we have been striving to keep our work as immediate as possible.

Your artworks are not merely paintings, but also incorporate a variety of materials and processes. This new body of work seems to have a lot of glitter and sewing. Are the materials you use important to the meaning or the process?

As far as materials go, we have been focusing on taking clues from what we've encountered at Sun Thrift. This approach has added a new twist to the way we produce our drawings. We combined materials that don't necessarily go together, like fabric and paper. It has become a different way of thinking about color, texture, and form. The direct representation of various objects has also been interesting. Using more of a mixed media approach for this show makes us feel like we are more connected to the source.

You have also worked on several installations and sculptural works. How do these relate to your paintings?

The sculptural works are in conversation with the drawings and paintings. Most of the works communicate with one another in some sort away. The show is like trying to piece together a fractured narrative; bits and pieces of stories don't always make sense. We like it when the viewer tries to assemble or thread a narrative.

What projects are on the horizon for you?

We plan to get more involved with producing video editions. It has been really interesting exploring the video content for this show. We have been shooting small short movies and a lot of photographs to document our experiences while out and about. Moving images, as well as photography, have been a way to discuss content for our work. These mediums are now becoming part of our art making process.

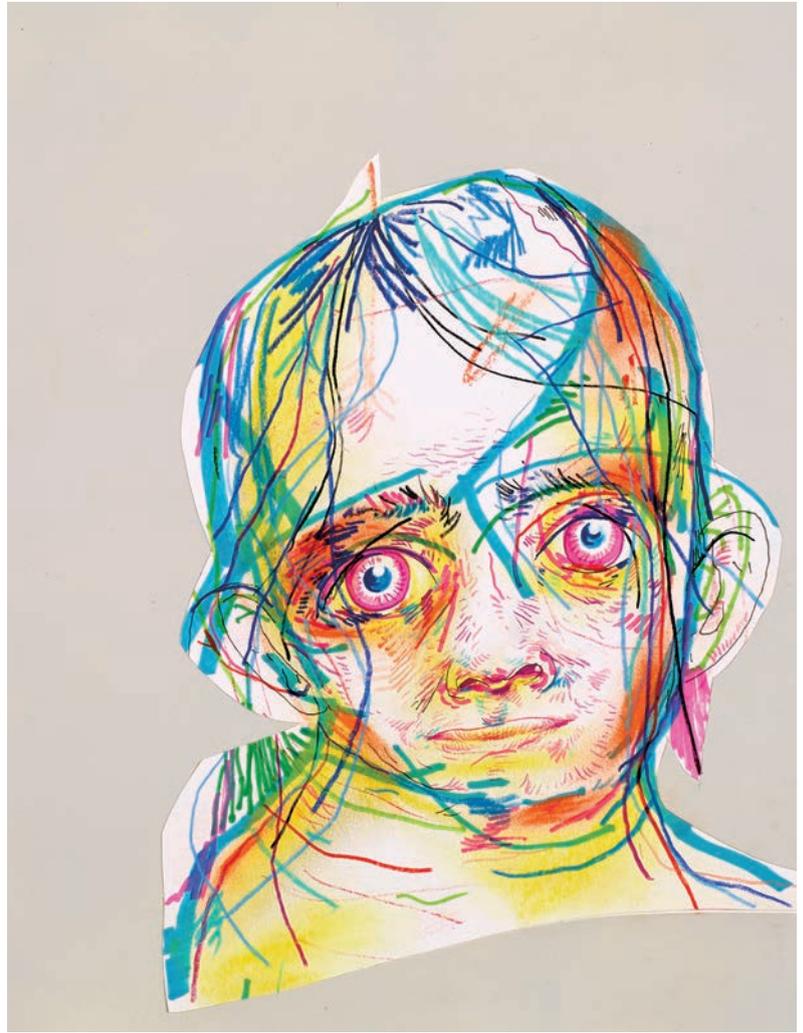
NO ITEMS ON
HOLD ESPECIALLY THE
TROPHIES!!!
PLEASE PUT THEM
BACK

Thank YOU
MNGT.









"The Clayton Brothers' work is consistently informed by vivid color and an eccentric cast of characters. The result is an obsessively rich body of work that strikes the universal chords, but remains deeply personal. Front and center are the unique people, animals and places that occupy the outskirts of the American psyche."

–Stephen Fleischman,
Director, Madison Museum of Contemporary Art

Page 8-9: *Sunday Sale*, 2014
mixed media on paper
39 x 132 inches

Opposite Page L: *Cornea*, 2014
mixed media on paper
14.5 x 11.5 inches

Opposite Page R: *Iris*, 2014
mixed media on paper
14.5 x 11.5 inches

Right: *Working in Harmony*, 2014
mixed media on canvas
30 x 40 inches
Private Collection





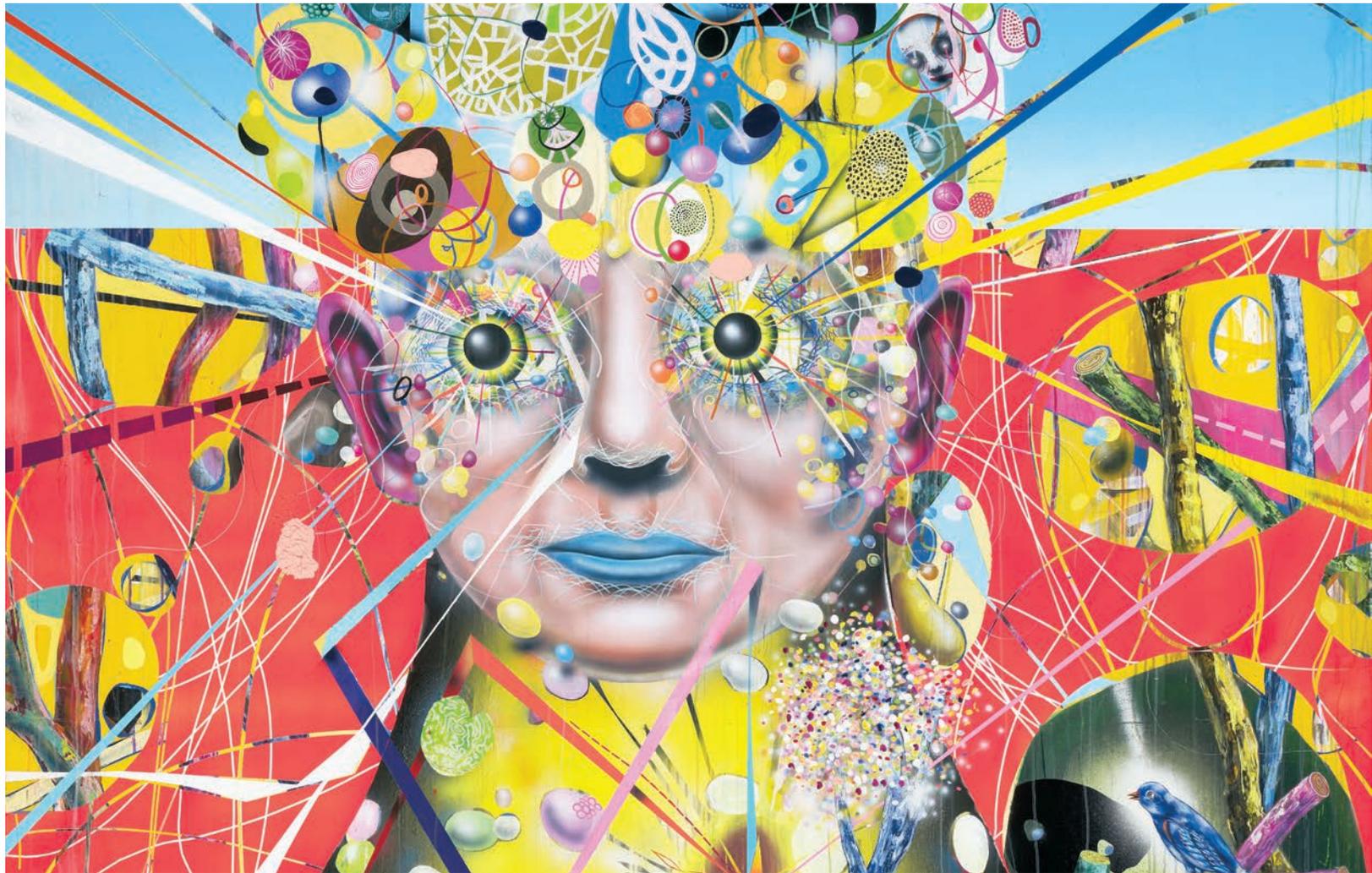
“Like visions of urban domestic dystopia, they utilize obtuse imagery and a futuristic color palette.”

—Craig Stephens,
"Sig Alert: More Street Art Ahead," *Artweek LA*

Opposite Page : *I'm Happy and I Know It*, 2014
mixed media on paper
24 x 36 inches

Right: *Found Still Life*, 2014
mixed media on paper
24.5 x 19.5 inches







Opposite Page: *Always Alive 2*, 2008
mixed media on canvas
84 x 84 inches
LiveStrong Foundation Collection

Right: *A Good Boy*, 2014
mixed media on paper
19 x 25 inches



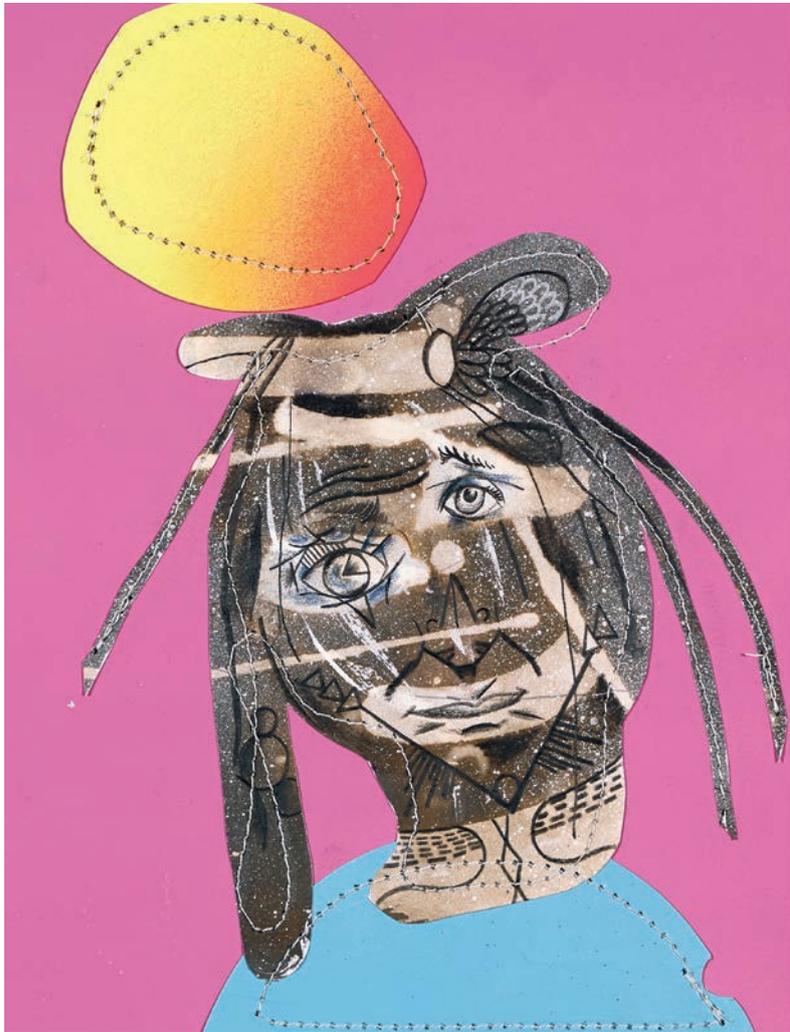
Opposite Page L: *Attention Sun Thrifters (Black)*, 2014
mixed media on paper
15 x 12 inches

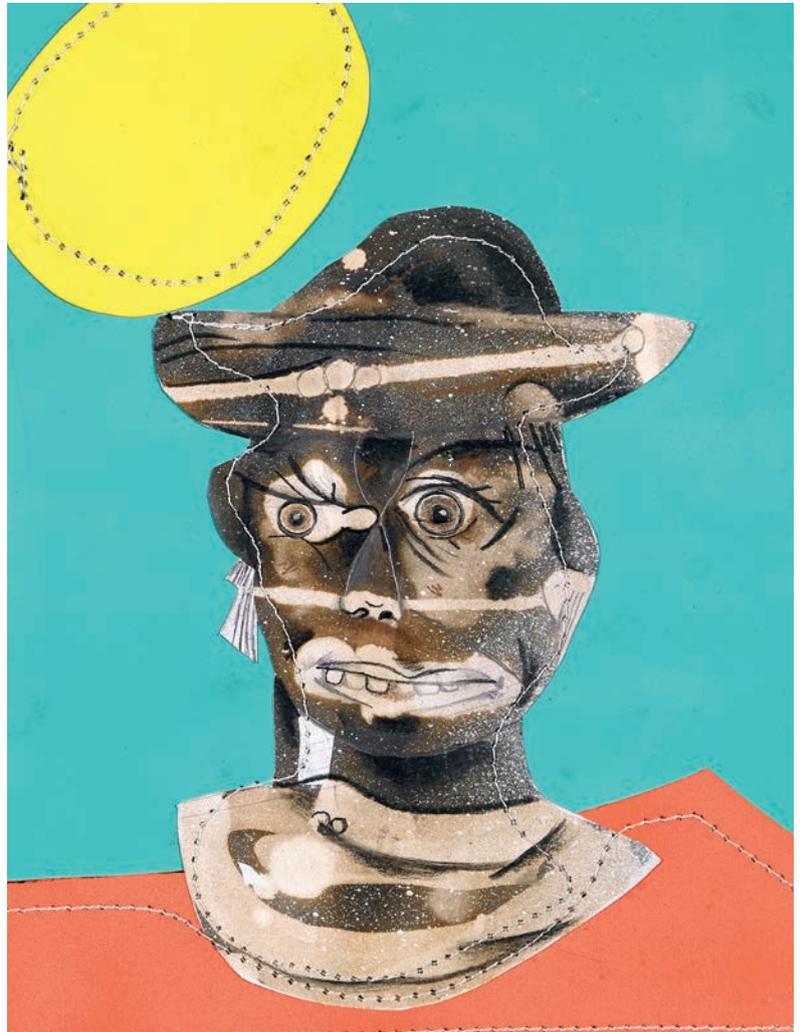
Opposite Page R: *Attention Sun Thrifters (Red)*, 2014
mixed media on paper
15 x 12 inches

Right: *Fundamental Situation*, 2006
mixed media on canvas
48 x 60 inches
Private Collection

CLAYTON BROTHERS











"Absurd narratives sprawl across the canvas at once coherent and chaotic, precise and improvisational, disturbing and soothing, fragmentary, but unified."

–Stacey Duff, "Blood Machines"

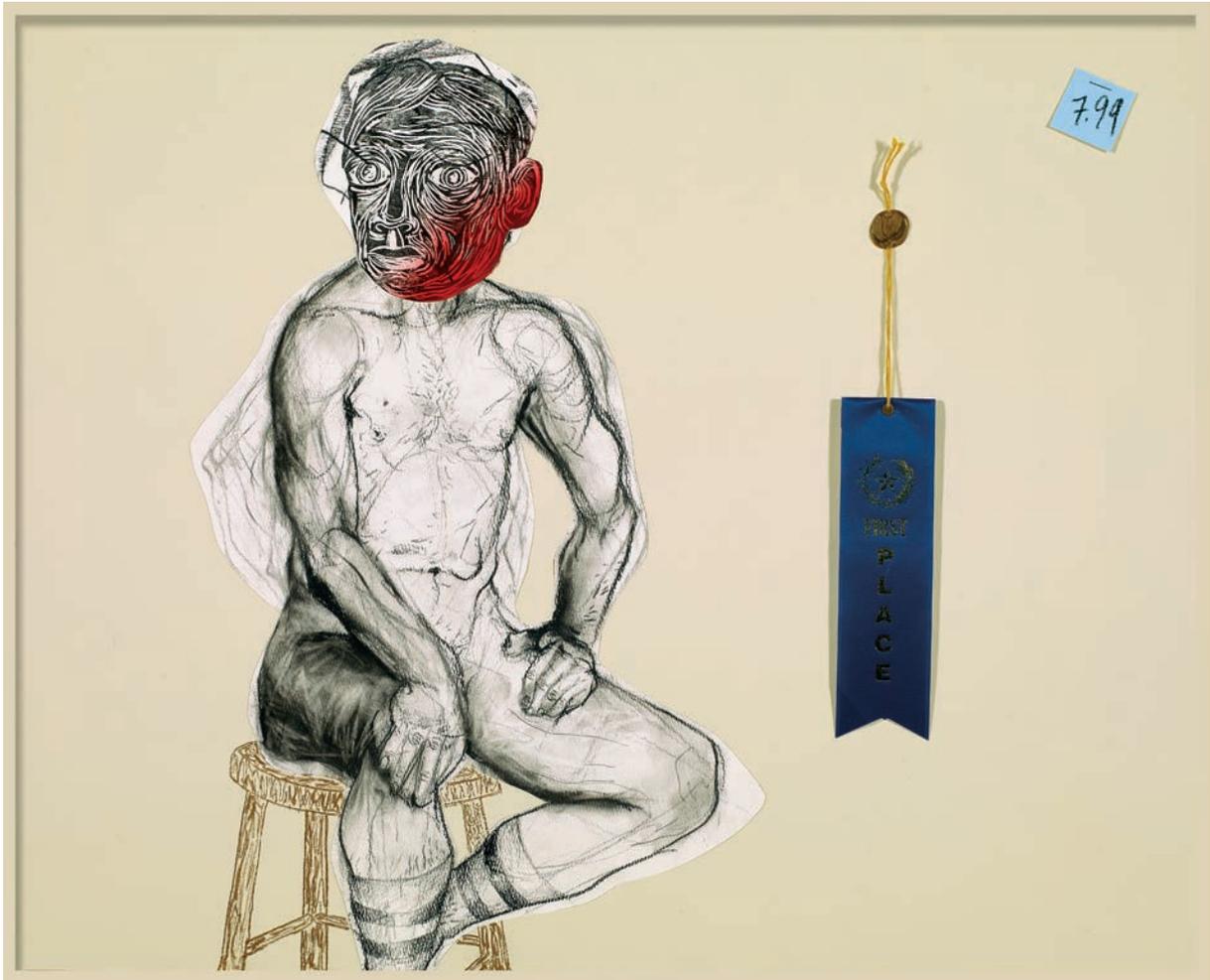
Page 18 L: *Attention Sun Thrifters (Pink)*, 2014
mixed media on paper
15 x 12 inches

Page 18 R: *Attention Sun Thrifters (Blue)*, 2014
mixed media on paper
15 x 12 inches

Page 19 L: *Attention Sun Thrifters (Yellow)*, 2014
mixed media on paper
15 x 12 inches

Page 19 R: *Attention Sun Thrifters (Green)*, 2014
mixed media on paper
15 x 12 inches

Left: *Yesterday's Good Year*, 2014
mixed media on canvas
62 x 112 inches
Private Collection

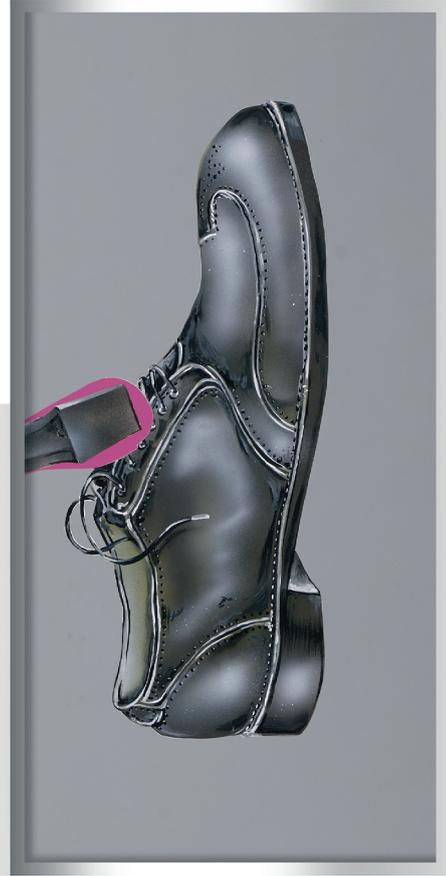




This Page: *First Place Winner*, 2014
mixed media on paper
20 x 25 inches

Opposite Page: *Sugar Time*, 2014
mixed media on paper
10 x 13 inches







Page 24- 25: *All The Things I Need*, 2014
mixed media on paper
25 x 104 inches

Opposite Page: *Grandma, Mother, Daughter*, 2014
mixed media on paper
12 x 15 inches

Right: *Today's Harvest*, 2014
mixed media on canvas
15 x 12 inches





“The pieces include familiar images and universal concepts, along with a twist of something slightly odd, allowing the viewer to initially relate to the work and then, hopefully, return to discover its other levels and meanings.”

–Michelle J. Mills,
"Clayton Brothers Exhibit is a Double Delight"

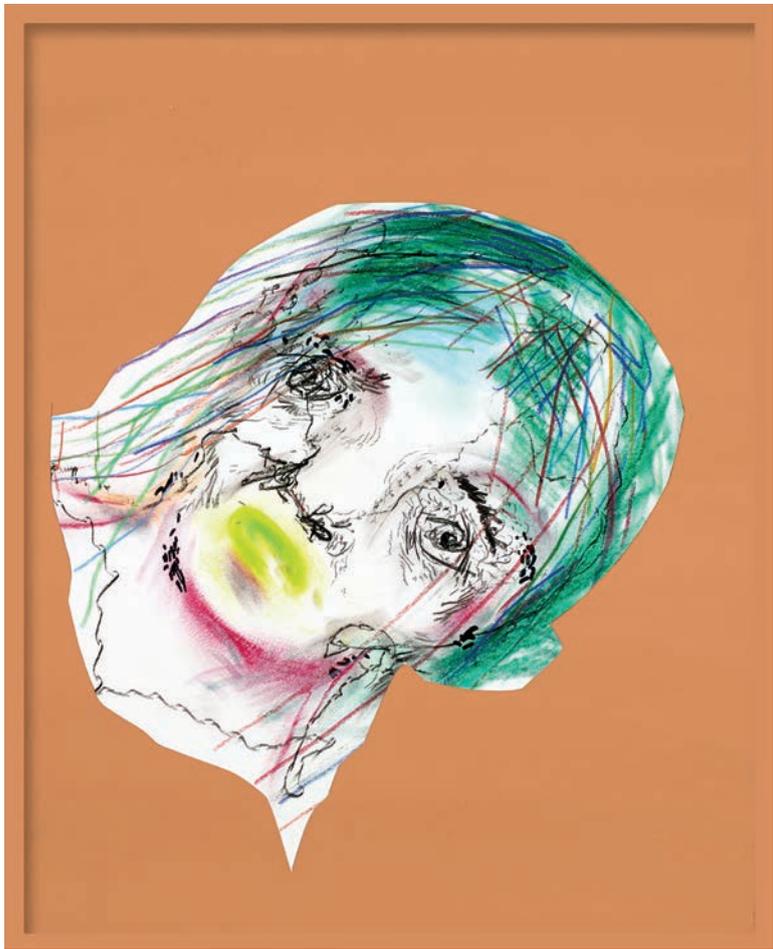
Left: *I Come From Here*, 2004
mixed media installation
96 x 144 x 96 inches
Collection of Ed Frank and
Sarah Riatchi

Opposite Page L: *Sclera*, 2014
mixed media on paper
14.5 x 11.5 inches

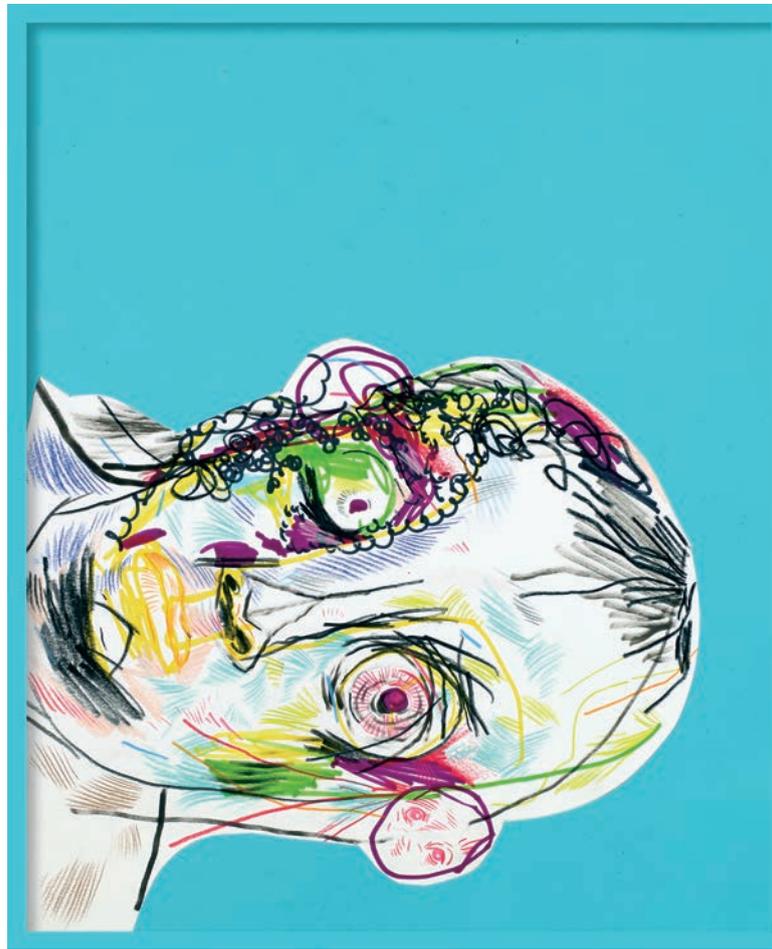
Opposite Page R: *Fovea*, 2014
mixed media on paper
14.5 x 11.5 inches

Page 30: *5% Off*, 2014
mixed media on paper
38 x 50 inches

Page 31: *Smiley Face*, 2014
mixed media on paper
10 x 13 inches

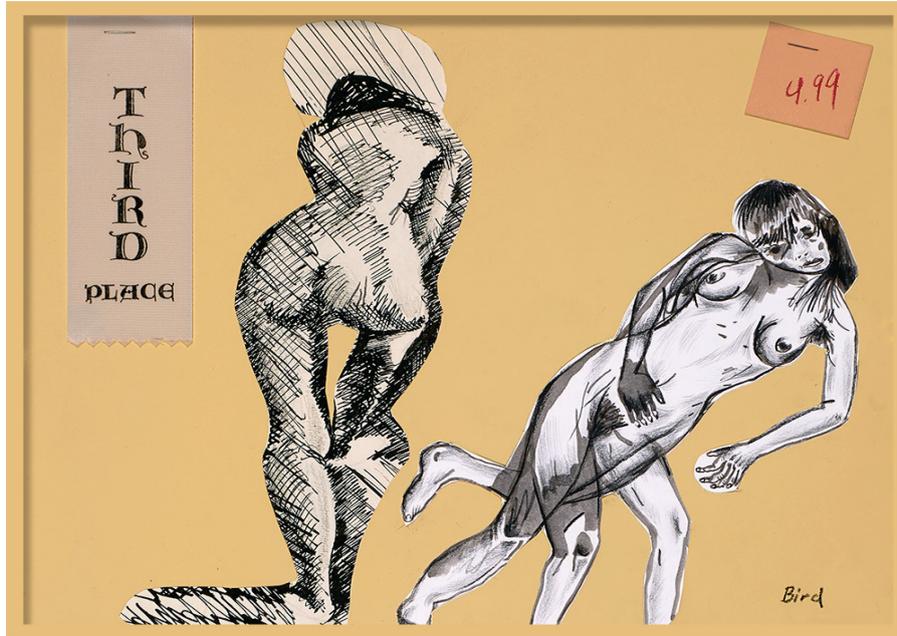


CLAYTON BROTHERS



MARK MOORE GALLERY







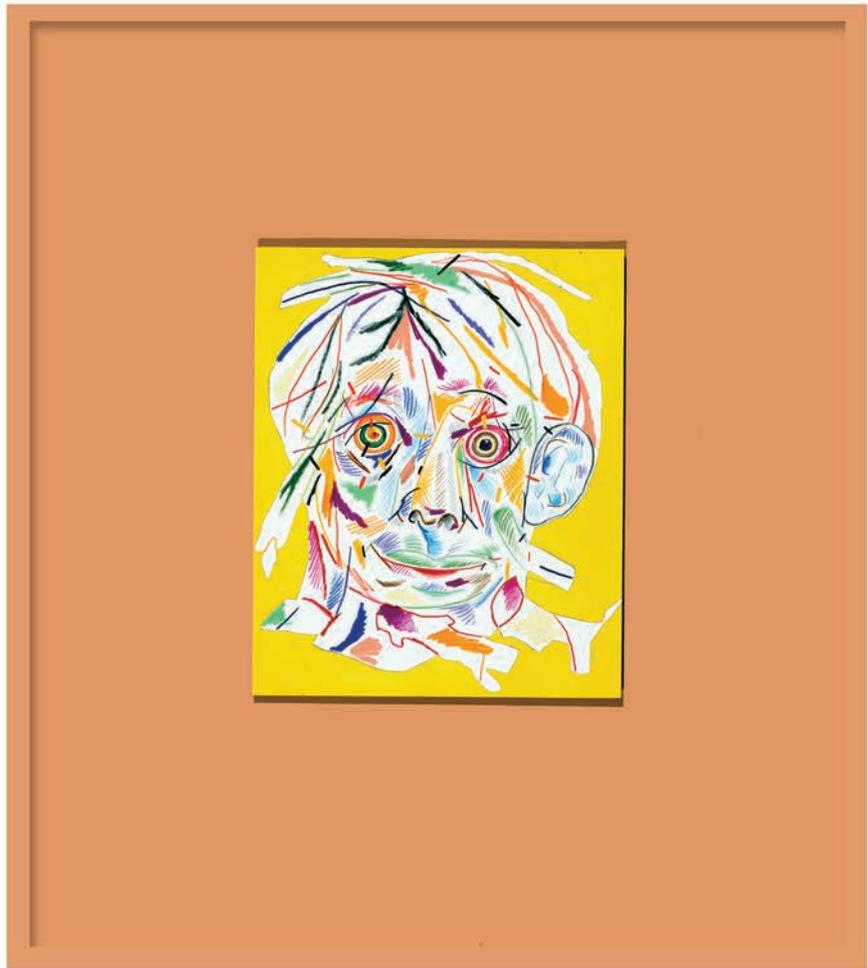
Above: *Turbulent Tumble Tumble*, 2006
mixed media on canvas, 84 x 120 inches
Charles Saatchi Collection

Opposite Page: *This is Not a Man with a Pipe*, 2014
mixed media on paper, 19.5 x 24.5 inches

Page 34-35: *Give A Little Bit*, 2014
mixed media on paper in three parts, 23.5 x 74.5 overall









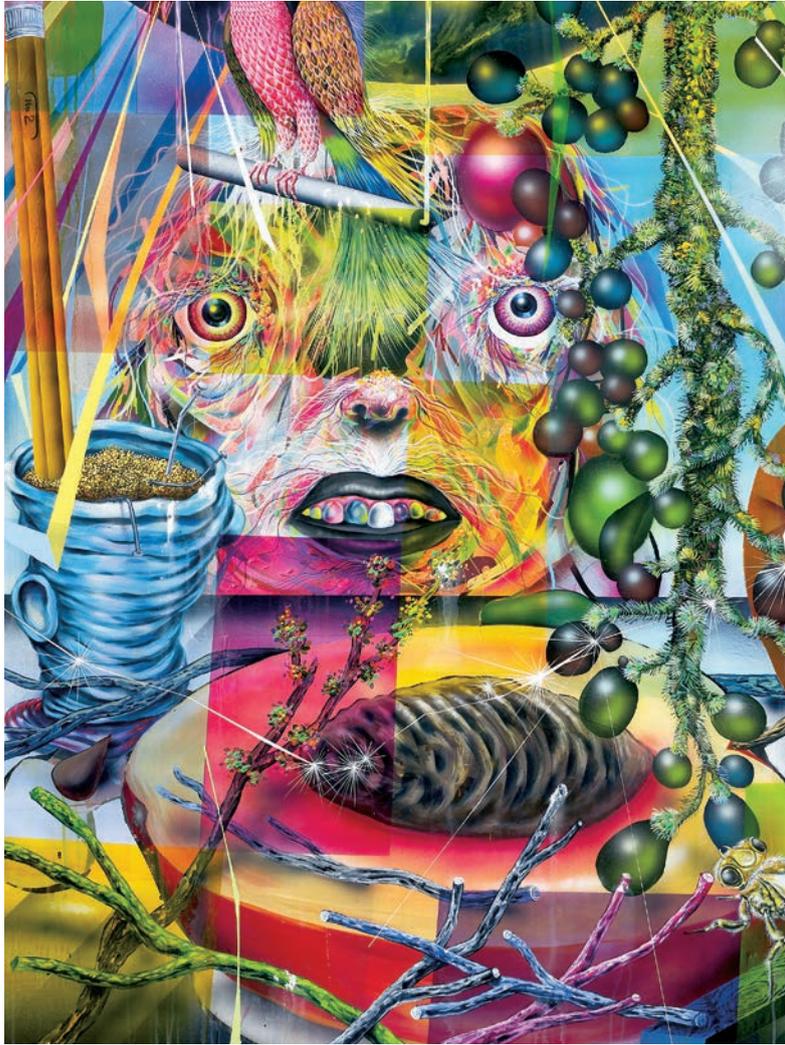
"In addition to an animated style... is the brothers' curiosity, both about their subjects and viewers of their art. Their bold, bright images use a hefty dose of humor and cartoonish characters. But their subjects — isolation, community, memory and illness — are clearly adult."

—Lindsay Christians,
"L.A. Artists Rob and Christian Clayton Use Bold
Splashes of Color to Entice Viewers"

Left: *Untitled Patient - P*, 2007
oil on paper
50 x 38 inches

Opposite Page L: *Wonder World*, 2009
mixed media on canvas
54 x 72 inches
Private collection

Opposite Page R: *Shopping Girl*, 2014
mixed media on paper
24.5 x 19.5 inches





Right: *Tim House*, 2001
mixed media on wood panel with electrical and sound
129.25 x 60.25 x 71.5 inches
Madison Museum of Contemporary Art Collection

Opposite Page: *Love is a Gentle Thing* 2014
mixed media on paper
26.5 x 40.5 inches





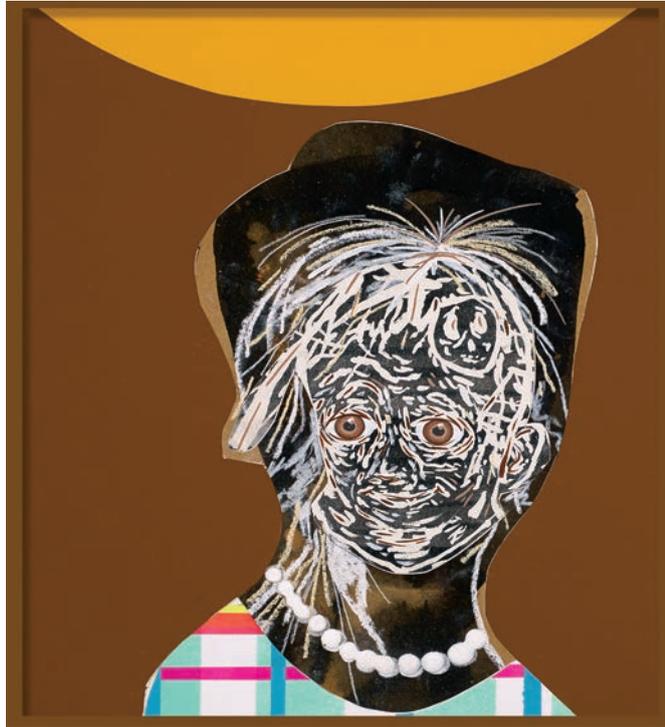
"The Claytons are keen observers of the world. They like these things on the outskirts of consciousness. The technique may be very accessible in its roots, but the topic isn't necessarily. They're complex — they're layered, there's a lot going on."

—Stephen Fleischman,
Director, Madison Museum of Contemporary

Opposite Page: *May I Help You*, 2014
mixed media on paper
19.5 x 24.5 inches

Right: *Goodness Grapes*, 2009
mixed media on canvas
84 x 84 inches
Collection of Mark Parker



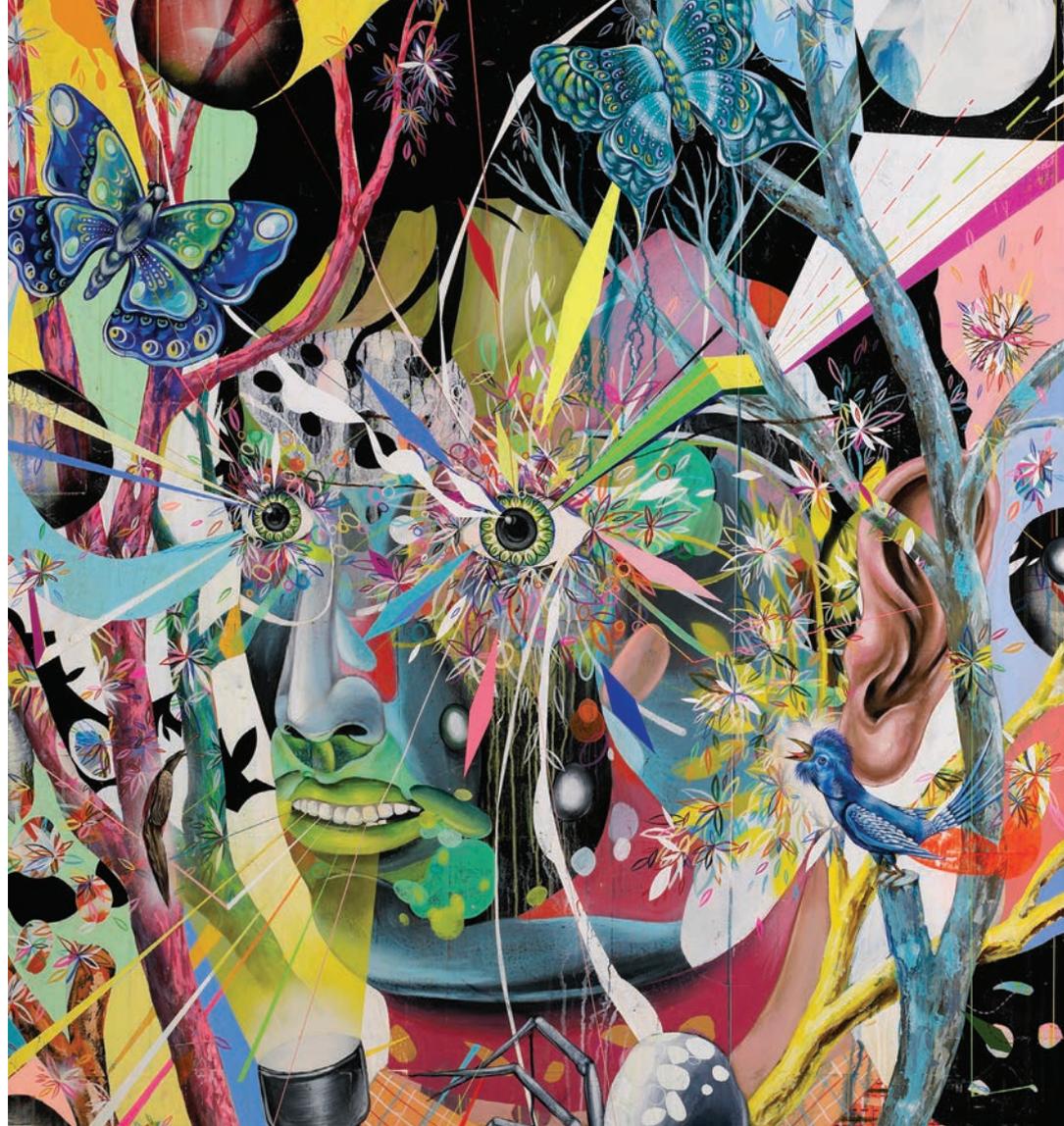


Opposite Page L: *Pearl*, 2014
mixed media on paper
15 x 12 inches

Opposite Page R: *Inverted Vulnerability*, 2014
mixed media on paper
35.5 x 23.5 inches

Left: *Within A Given Night*, 2014
mixed media on paper
54 x 64 inches

CLAYTON BROTHERS





"Perspective runs free in the Claytons' works, pushing the action forward in Technicolor tableaux. The mundane subject matter combined with the artists' faux-naive style creates a kind of postmodern fold art...The paintings resemble storyboards plotting a day-in-the-life saga of local in the rundown Los Angeles neighborhood where their studio is located, as seen through wild eyes."

—Leigh Anne Miller,
"The Clayton Brothers at Bellwether," *Art in America*



Left: *Happy Above Ground*, 2005
mixed media on canvas, 69 x 60 inches
Collection of Adam Weiss

Right: *Clever*, 2010
mixed media on canvas, 79 x 90.5 inches
Private Collection

Page 46: *See For Me*, 2012
Oil on paper, 30.5 x 23.75 inches
Norton Museum Collection

Page 47: *Brace Together Spin Spin*, 2006
mixed media on canvas, 84 x 120 inches
Charles Saatchi Collection



SEE FOR ME





GREEN PASTURES

Dunham







“One constant runs through the Clayton Brothers’ work, and that is worth mentioning here: a quirky fascination with common experiences, a heightened concern with events, places and people that most observers tend to overlook.”

–Stacey Duff, "Blood Machines"

Page 48-49: *Good Times in Green Pastures*, 2001
mixed media on canvas
66 x 163 inches
Rock Paper Scissors Collection

Left: *Wishy Washy*, 2006
mixed media on wood panel with electrical and sound
100 x 96 x 96 inches

Opposite Page: *Grandma Jordan*, 2014
mixed media on paper
24 x 36 inches

Page 52-53: *Joy Jolly Jump Junk*, 2009
mixed media on canvas
84 x 192 inches







BIO

CLAYTON BROTHERS

Rob Clayton

Born 1963 Dayton, Ohio

Education

1989 B.F.A. With Honors, Art Center College of Design, Pasadena, CA

1983 B.A. Colorado Institute of Art, Denver, CO

Christian Clayton

Born 1967 Denver, CO

Education

1991 B.F.A. With Honors, Art Center College of Design, Pasadena, CA

Solo Exhibitions

- 2014 *Open to the Public*, Mark Moore Gallery, Los Angeles, CA
- 2013 Antonio Colombo Arte Contemporanea, Malan, IT
Texas Contemporary Art Fair, Houston, TX
- 2012 *Clayton Brothers: Inside Out*, Pasadena Museum of
California Art, Pasadena, CA
- 2011 *Clayton Brothers: Inside Out*, Madison Museum of
Contemporary Art, Madison, WI
- 2009 *Jumbo Fruit*, Patrick Painter Inc, Santa Monica, CA
- 2008 *As Is*, Apama Mackey Gallery, Houston, TX
- 2007 *Patient*, F2 Gallery, Beijing, China
- 2006 *Wishy Washy*, Bellweather, New York, NY
- 2004 *Art Statements*, Mackey Gallery, Art Basel Miami, Miami, FL
I Come From Here, Mackey Gallery, Houston, TX
- 2003 *Six Foot Eleven*, La Luz de Jesus Gallery, Los Angeles, CA
- 2001 *Green Pastures*, La Luz de Jesus Gallery, Los Angeles, CA

Selected Group Exhibitions

- 2014 Saatchi Gallery, London, UK
- 2013 Torrance Art Museum, Torrance, CA
Miniature-Museum, Reflex Museum of Contemporary Art,
Amsterdam, NL
Spectacle, Museum of the Moving Image, New York, NY
Incognito, Santa Monica Museum of Art, Santa Monica, CA
Direct Address Josh Liner Gallery, New York, NY
HEY! Part 2 Modern Art and Pop Culture, Musee de la Halle
Saint Pierre, Paris, FR
- 2012 *TONIGHT WE WONT BE BORED*, V1 Gallery, Copenhagen,
Denmark
Permanent Collection, Nancy Margolis Gallery, New York, NY
All in for the 99%, Ace Museum, Los Angeles, CA
Casa de Empeño, Anonymous Gallery, Cuauhtémoc, Ciudad
de México
- 2011 *Summer Salt*, The Proposition, New York, NY
The Emergence of the Pop Imagist, Bonelli Arte Contempora
nea, Venice, Italy
- 2010 *Art Shack*, Laguna Museum of Art, Laguna, CA
ALBUM V1, Copenhagen, Denmark
INCOGNITO, Santa Monica Museum of Art, Santa Monica, CA
COLLECTION 3, Fondation pour l'art contemporain, Château
d'Arenthon, Alex, France
Never a Dull Moment, White Walls, San Francisco, CA
- 2009 *True Self*, Jonathan LeVine, New York, NY
Draw, Shooting Gallery, San Francisco, CA
- 2008 *In the Land of Retinal Delights: The Juxtapoz Factor*, Laguna
Art Museum, Laguna, CA
More is More, Byblos, Verona, Italy
- 2007 *Maximalist Tendencies in Recent American Painting*,
FSU Museum of Fine Arts, Tallahassee, FL

- 2006 *Two by Two, for AIDS and Art*, amFAR, Dallas Museum of Art, Dallas, TX
- 2005 *At Home*, Madison Museum of Contemporary Art, Madison, WI
Visual Language, Mackey, Houston, TX
Mystery Meat, Future Prospects, Quezon City, Philippines
Au Pays des Merveilles, Galerie Magda Danysz, Paris, France
Drawn to Expression, Alyce de Roulet Williamson, ACCD, Pasadena, CA
The Postcard Project, Improved Foster Art, London, UK
Move 13, Clementine, New York, NY
- 2005 *The New Image Art Show*, RVCA, Costa Mesa, CA
WPA/C 2005 Art Auction and Gala, Corcoran Museum of Art, Washington, DC
Stranger Town, Dinter Fine Art, New York, NY

Collections

Museum of Contemporary Art, San Diego, CA
 Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, CA
 The Sweeny Museum, University of California Riverside, CA
 Norton Museum of Art, West Palm Beach, FL

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Front Cover:
Do You Need Help, 2014
 mixed media on paper
 23.5 x 35.5 inches

Above: *Dressing Room*, 2014
 mixed media on paper
 35.5 x 23.5 inches

Back Cover: *Just Like You*, 2007
 mixed media on wood panel
 14 x 17 inches
 Richard Massey Foundation Collection

