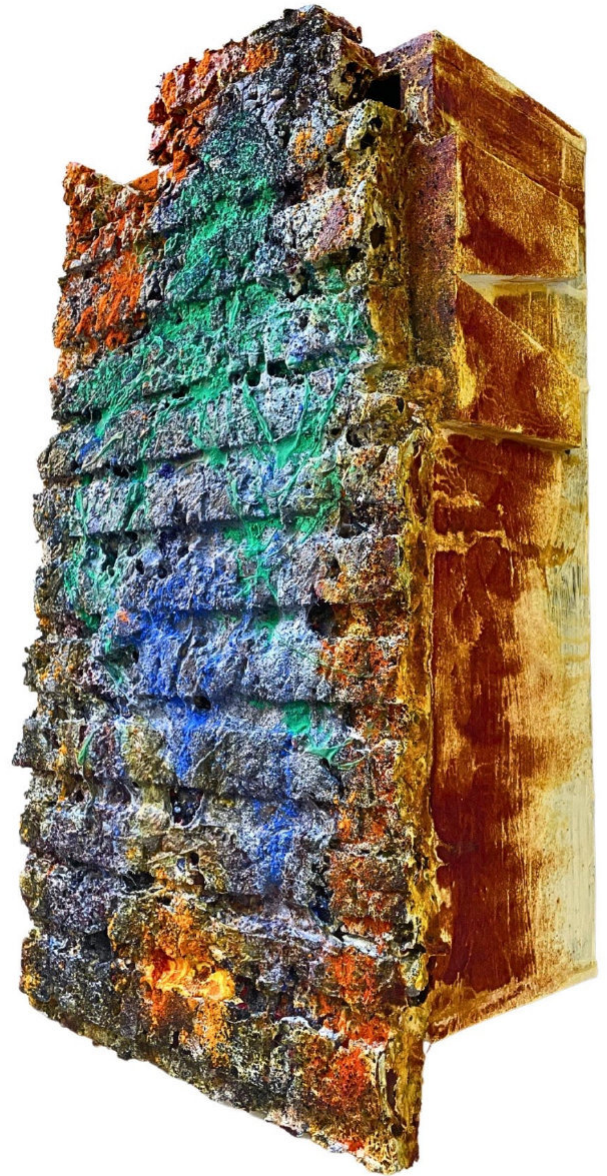
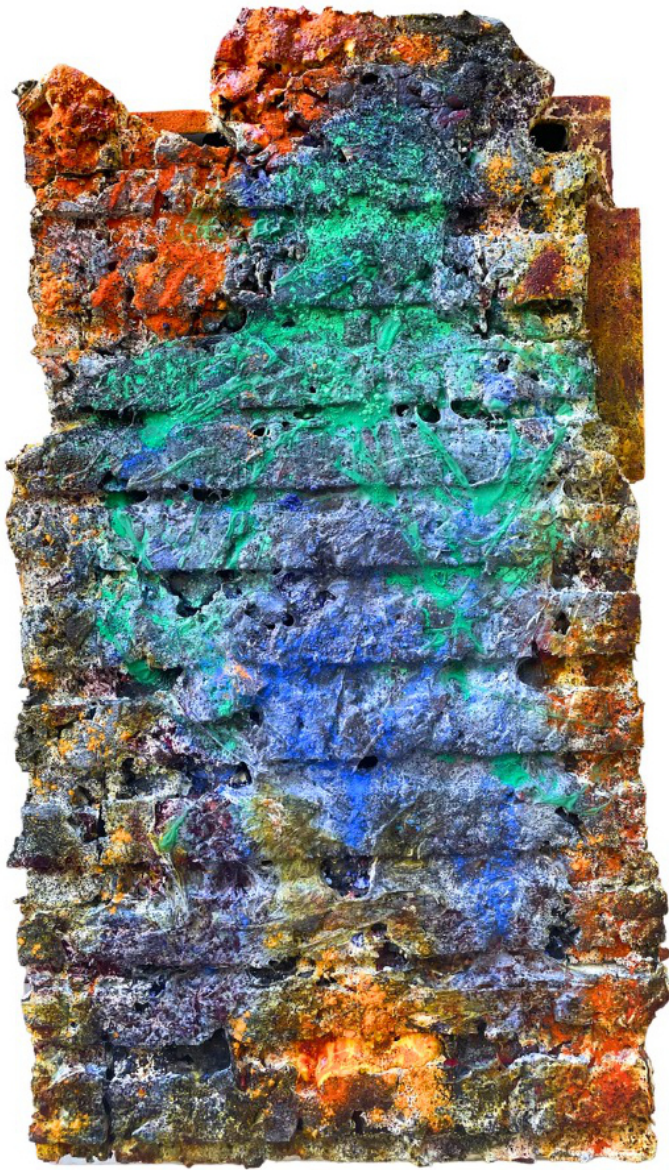


Erica Everage
Sheela in the Wall

2023

Acrylic and raw pigment on reclaimed foam mat mounted on wood frame
14.25 in x 11 x 5.75 in

REISIG AND TAYLOR CONTEMPORARY



(side view)

Erica Everage
Sheela Ablaze

2023

Acrylic & raw pigment on reclaimed foam composite matting mounted on wooden
box frame

19.5 in x 11 in x 6 in

REISIG AND TAYLOR CONTEMPORARY



Erica Everage

Mining

2023

Acrylic, wax, coral resin and raw pigment on reclaimed foam mat and acetate mounted on wood frame

19 in x13.5 in x6.5 in

REISIG AND TAYLOR CONTEMPORARY

gallery@reisigandtaylorcontemporary.com

+1 (323) 819-7990

2680 S. La Cienega Blvd, Los Angeles, CA 90005



Erica Everage

Puzzling Quarry

Raw pigments, acrylic, wax and copal resin on reclaimed foam matting mounted on wood
31in x 21 in x 2.75 in

REISIG AND TAYLOR CONTEMPORARY



Erica Everage

Ggantija (Hidden Architecture)

2023

Dye, Raw pigments, acrylic, mortar paste, spackle, shellac on reclaimed foam matting
mounted on wood panel

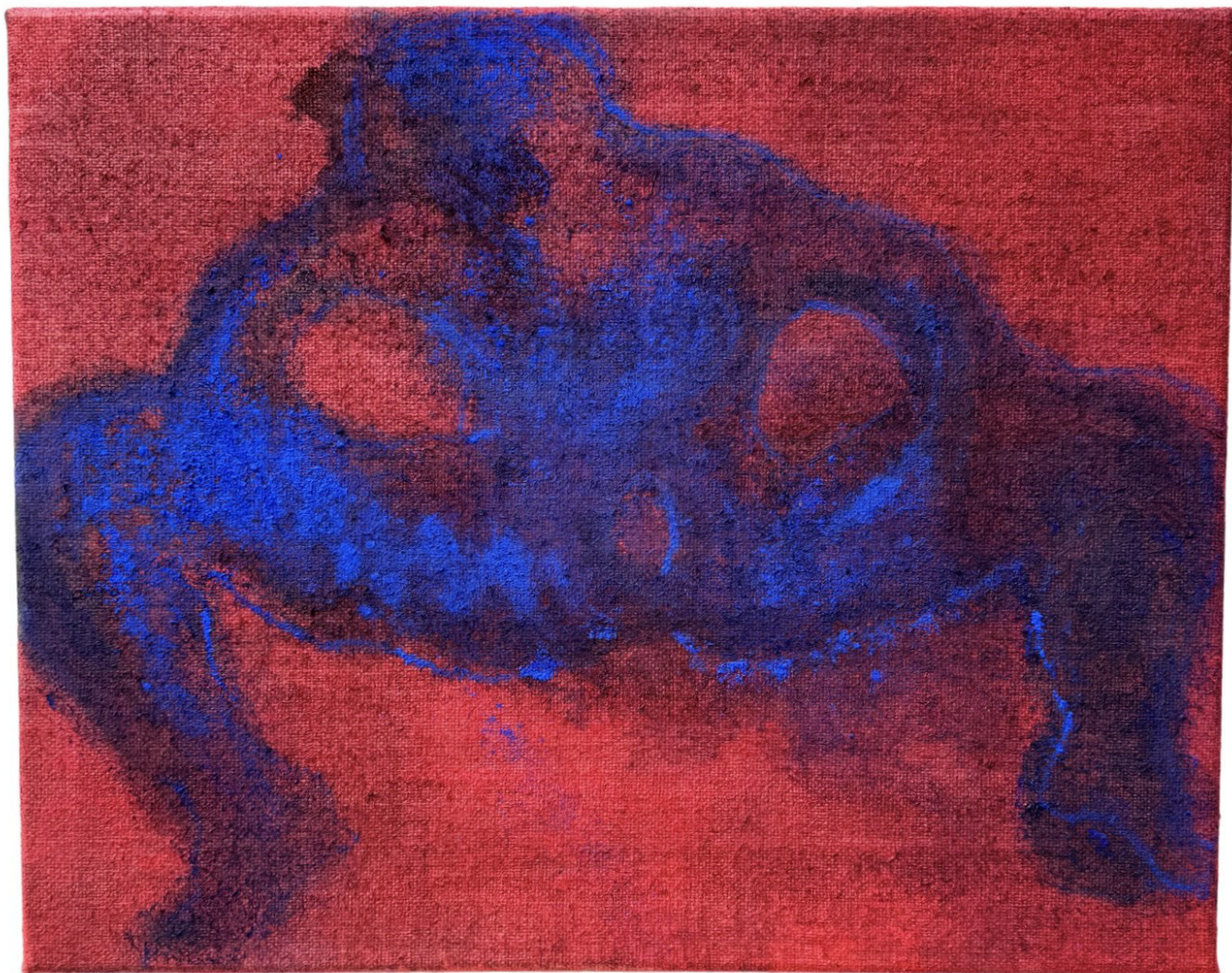
37 in x 72 in x 2.75 in

REISIG AND TAYLOR CONTEMPORARY

gallery@reisigandtaylorcontemporary.com

+1 (323) 819-7990

2680 S. La Cienega Blvd, Los Angeles, CA 90005



Erica Everage
Apotropaic Display
2023
Watercolor, dye and raw pigment on burlap
16 in x 20 in

REISIG AND TAYLOR CONTEMPORARY

gallery@reisigandtaylorcontemporary.com

+1 (323) 819-7990

2680 S. La Cienega Blvd, Los Angeles, CA 90005



Erica Everage
Lounging Megalith

2023

Raw pigment, chalk pastel and wax on burlap
9 in x 12 in

REISIG AND TAYLOR CONTEMPORARY

gallery@reisigandtaylorcontemporary.com

+1 (323) 819-7990

2680 S. La Cienega Blvd, Los Angeles, CA 90005



Erica Everage

Glyph

2023

Raw pigment, chalk pastel and wax on burlap

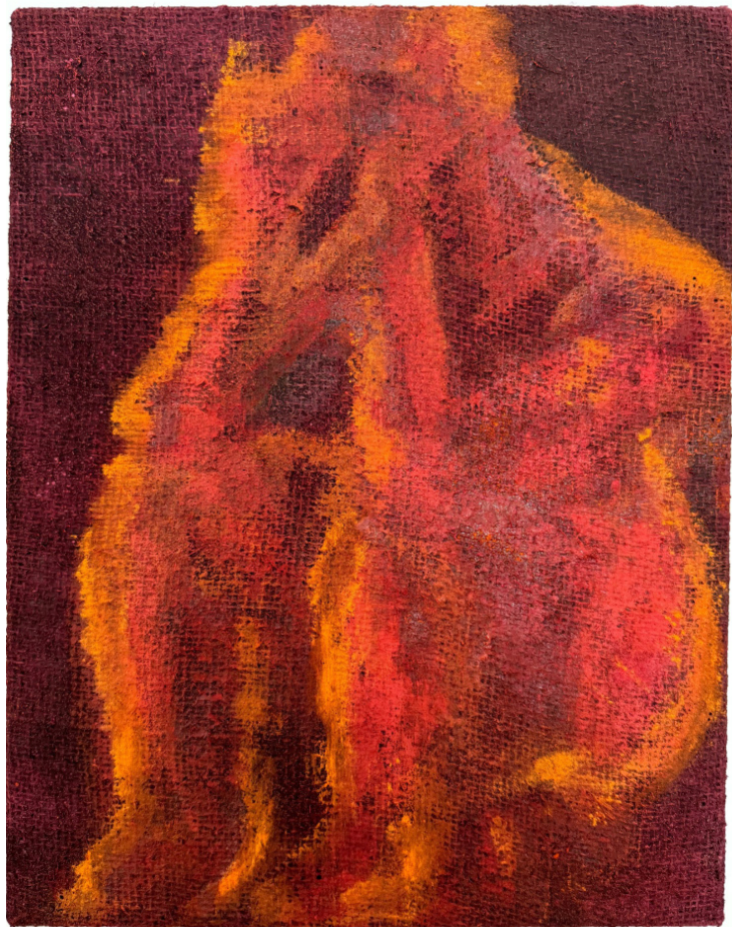
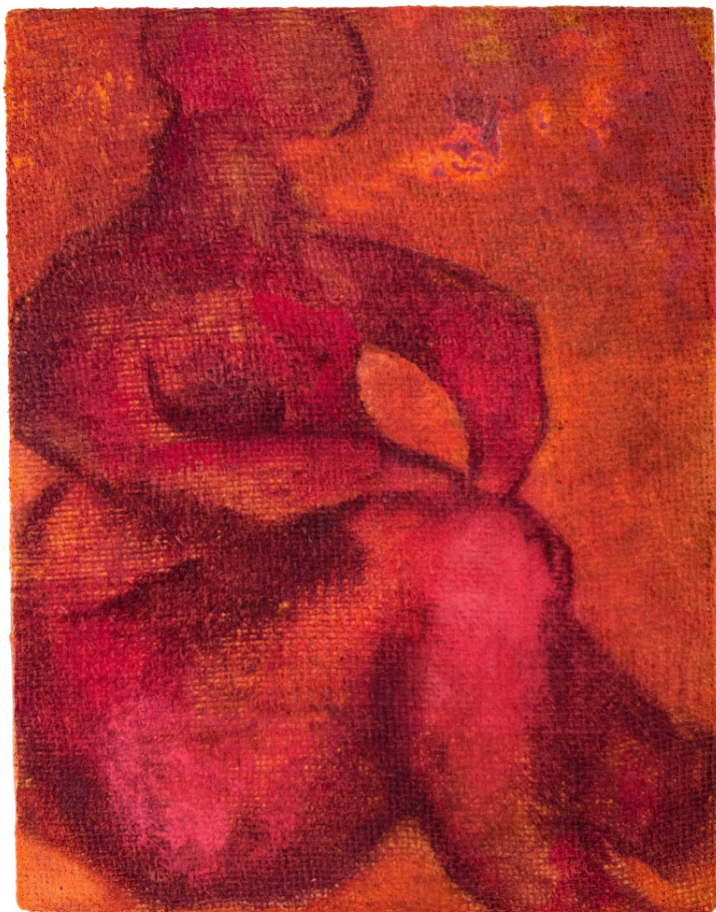
12 in x 9 in

REISIG AND TAYLOR CONTEMPORARY

gallery@reisigandtaylorcontemporary.com

+1 (323) 819-7990

2680 S. La Cienega Blvd, Los Angeles, CA 90005



Erica Everage
Goddess with Her Consort (diptych)
2023
Dye, raw pigment and acrylic on burlap
14 in x 22 in
Each panel is 14 in x 11 in

REISIG AND TAYLOR CONTEMPORARY



Erica Everage
Sheela Motif
2023
Raw, natural pigment and wax on burlap
12 in x 9 in

REISIG AND TAYLOR CONTEMPORARY

galler@reisigandtaylorcontemporary.com

+1 (323) 819-7990

2680 S. La Cienega Blvd, Los Angeles, CA 90005



Erica Everage

Mini Shadow Dancer

2023

Raw, natural pigment and watercolor on burlap

14 in x 11 in

REISIG AND TAYLOR CONTEMPORARY

gallery@reisigandtaylorcontemporary.com

+1 (323) 819-7990

2680 S. La Cienega Blvd, Los Angeles, CA 90005

REISIG AND TAYLOR CONTEMPORARY

Erica Everage (b. 1987, Los Angeles, CA) is an L.A.-based visual artist. She won a Los Angeles Music Center Spotlight Award in 2005 for her drawing, which earned her an apprenticeship with the late sculptor Robert Graham, who taught her to sculpt. Erica has a BA in Theatre from Northwestern University and an MFA in Fine Art from Otis College of Art and Design. Her passions for history, feminism, storytelling, and dance all inform her current work as a painter. Some of the most recent presentations of her work include a solo exhibition titled *In Her Image* at Hotel Figueroa in Los Angeles (on view through February 2024), as well as a group exhibition with *The Cooler x Reclaim* in Fresno, CA.

....

Process-driven and oriented around specific materials, Everage works between color, texture, and structure while evolving ancient or abandoned imagery in contemporary forms. Folding the past into the present, she refinds blurry connections between history and memory, with attention to perennial—though perhaps forgotten—symbols that epigenetically determine relations between gendered modes of embodiment and (recognizable) categories of identity.

In particular, many of the figures from which she works in abstraction are feminine Western deities or idol-types—such as the “Sheela na gig”—placed along pathways or above doors (or any portal-like structure): guardians of a hole marking a hovel. At the same time, her use of interstitial materials, such as burlap and artificial turf sub-base, suggests that this engagement with voids per voided, discarded, or in-between substances begins on the level of the substrates of her work. Confronting patriarchal notions of openings or holes as mere absence (of the phallus), she works with a void as a surface or object in itself, and not necessarily as an emptiness.