

Adam de Boer

b. 1984 Riverside, California  
Lives and works in London, U.K.

#### STATEMENT

There exists a casually hybrid cultural identity that I recognize in myself and perceive throughout my generation. The remixing of cultural signifiers began with my grandparents' generation – immigrants who took advantage of trans-global transportation and communications technologies. In the “melting pot” of the United States, immigrants sloughed off old traditions and adopted new ones. My generation – raised with the Internet – has taken this phenomenon further, but virtually without recognition. Much of the contemporary world is marked by an “open-source” approach to lifestyle. Our interests, politics, and religions are more relativistic than ever. This can be democratically liberating and capriciously self-indulgent – mixed faith families celebrating two religious holidays, or privileged teens promoting the latest yoga craze.

I was raised in a Dutch-Indonesian and American, middle-class household. In the late 1950s, my father and his family fled political persecution in Purwokerto, Central Java, Indonesia, and moved to Southern California. My grandparents were forced to adapt to their new American culture. By abandoning some of their Eurasian traditions, yet fervently clinging to others, they created an ad hoc set of customs for themselves and their children. My father and his siblings succeeded in integrating into their new community by shedding dogmatic aspects of their old life and adopting new habits. As a result, they assimilated quickly and developed a new Californian identity.

Throughout my life I have had a vague understanding of my Indonesian ancestry through my own physical features and the occasional visit to the Pan-Asian market. This loose self-definition in my family made it possible to be flexible about our belief systems and customs. My work reflects my sensitivity toward others with a similar flexibility. Many people in my generation, whose families are already cultural hybrids and who have more opportunities for travel than previous generations, seem content to pick and choose their way to a distinctly personal cultural identity. My recent paintings are records of the events, relationships, and theatrics of daily life I perceive in this new social context.

#### SOLO EXHIBITIONS

2010

- › *Finca*, Flashpoint, Washington, DC
- › *Memory Meets Imagination Halfway*, DC Arts Center, Washington, DC

2006

- › *All is Well*, The Arts Fund, Santa Barbara, CA

#### SELECTED GROUP EXHIBITIONS

2012

- › *RWS Contemporary Watercolour Exhibition*, Bankside Gallery, London, United Kingdom
- › *Art Roulette*, Frameless Gallery, London, United Kingdom

2011

- › *Select*, Washington Project for the Arts, Washington, DC (Curated by Milena Kalinovska)

2010

- › *Verge Miami*, represented by Russell Projects, Richmond, VA
- › *The Accretion of Events*, Volume Black, New York, NY
- › *Sky Was Yellow, Sun Was Blue*, Russell Projects, Richmond, VA
- › *Cream*, Washington Project for the Arts, Washington, DC (Curated by Mera Rubell)
- › *Mid-Atlantic New Painting*, University of Mary Washington, Fredericksburg, VA

2009

- › *Strictly Painting 7*, McLean Project for the Arts, McLean, VA.
- › *Reflections and Projections*, Channing Peake Gallery, Santa Barbara, CA

2008

- › *Inaugural Exhibition*, Conner Contemporary Art, Washington, DC
- › *Pulse Miami*, represented by Conner Contemporary Art, Washington, DC

2007

- › *Pulse Miami*, represented by Conner Contemporary Art, Washington, DC

2006

- › *Voppi Soppi Yapoo*, Virginia Commonwealth University, Richmond, VA

## AWARDS

2011

- › Arts for India Scholarship, The Chelsea College of Art and Design, London

2010

- › Young Artist Program Grant, The DC Commission on the Arts and Humanities
- › Creative Communities Fund Grant

2009

- › Small Projects Program Grant, The DC Commission on the Arts and Humanities

2008

- › Young Artist Program Grant, The DC Commission on the Arts and Humanities
- › Small Projects Program Grant, The DC Commission on the Arts and Humanities

2005

- › Individual Artist Award, The Arts Fund of Santa Barbara

2004

- › Santa Barbara Abrams Prize

## PUBLIC COLLECTIONS

Department of Human Services, Arlington, VA

DC Commission on the Arts and Humanities, Washington, DC

American College of Obstetricians and Gynecologists, Washington, DC

## PUBLICATIONS

- › "Issue 23." *Less Common More Sense*, Winter 2012:12.
- › "Issue #1." *Bronze Age Editions*, Fall 2011: 7, 12.
- › Campello, F. Lennox. 100 Washington, DC Artists. Atglen, Penn.: Schiffer, 2011.
- › *New American Paintings*, No. 88, South Edition. Cambridge, Mass.: The Open Studios Press, 2010.

## EDUCATION

2012

- › MA in Fine Art Candidate, Chelsea College of Art and Design, University of the Arts, London, U.K.

2006

- › BA College of Creative Studies, University of California, Santa Barbara, U.S.A.
- › Summer Studio Program, Virginia Commonwealth University, U.S.A.

2004

- › Lamar Dodd School of Art, University of Georgia, Athens, Cortona, Italy

2001

- › Idyllwild Arts Academy Summer Program, Idyllwild, California, U.S.A.