

P R A Z
D E L A V A L L A D E

Cole Sternberg is a conceptual artist who lives and works in Los Angeles.

His practice contemplates humanity's existential quandary: that of being hopelessly destructive, yet forever and inevitably linked with nature. Through varied media (including painting, sculpture, installation, performance, photography, film and writing), Sternberg positions the aspirations of humankind against the dominant and regenerative forces of the environment and the arbitration of time. For the artist, the conclusion is unavoidable. Human enterprises -- art, language, history, law, and republic -- are ephemeral / illusory endeavors that attempt to reflect, parallel, and challenge the ascendancy of nature to no avail.

In recent years, Sternberg's painting practice has centered on the environment acting as the true artist. Some pieces have incorporated poetry, suggesting imprecise narratives or descriptions that can't be fully apprehended through words. His photographs interrupt time, while historical and cultural myths are pursued and deconstructed in sculptural installations and film. These confrontations frequently materialize in instances of erasure; erasure of marks and words, erasure of history, or the erasure of the natural environment. Sternberg's works remain subversive in their unremitting search for truth, noting humanity's attempts to create beautiful permanence while failing admirably.

Sternberg has exhibited nationally and internationally, including exhibitions at the American University Museum (Washington, DC), El Segundo Museum of Art (El Segundo, CA), Hochhaus Hansa (a Ruhr.2010 Museum, Dortmund, Germany), There There (Los Angeles), Primary (Miami), David B. Smith Gallery (Denver), Los Angeles Nomadic Division (LAND, Los Angeles), Paris Photo (Los Angeles), Zona Maco (Mexico City), ArtBo (Bogota), Art Los Angeles Contemporary (ALAC), e105 Gallery (Berlin), LA><ART (Los Angeles), MAMA (Los Angeles & Berlin) and Praz Delavallade (Los Angeles) and There-There (Los Angeles).

His works are held by major collections throughout the world, such as the Los Angeles County Museum of Art (LACMA), the Pérez Art Museum Miami (PAMM), the El Segundo Museum of Art (ESMoA), the American University Museum (AUM) and Deutsche Telekom. It has been featured in the New York Times, Wall Street Journal, Whitewall Magazine, Issue Magazine, Autre Magazine, Hercules, Denver Post, Miami New Times, LA Weekly, Art Ltd., Architectural Digest, Angeleno, Sleek, Metal Magazine, ArtNet, Cool Hunting, Santa Barbara Magazine, Huffington Post and Elephant.

P R A Z
D E L A V A L L A D E

COLE STERNBERG

Born in 1979, Richmond, VA

J.D. American University, Washington DC, US

B.F.A. in Visual Arts, Villanova University, PA, US

SELECTED EXHIBITIONS

2023

a forest of thoughts in quick succession, Praz Delavallade, Los Angeles, CA

Storage Wars, The Hole, Los Angeles, CA

We Are They: Glitch Ecology and the Thickness of Now, Honor Fraser, Los Angeles, CA

(Probably) All in My Mind, Verse, London, U.K.

For Zoe Leonard: A Performance, Museum of Contemporary Art Santa Barbara (MCASB), Santa Barbara, CA

2022

thirsty while drowning, Villanova University and Villanova Art Gallery, Philadelphia, PA

Storm Before the Calm, Praz Delavallade, Los Angeles, CA

The California Monuments Consortium Lab, Carolyn Glasoe Baily Foundation (with LAND & ESMoA, Ojai, CA

departed for the curve, Praz Delavallade, Los Angeles, CA

to join the larger raindrop of the world, Yeo Workshop, Singapore

The Medium as the Message, Wende Museum, Los Angeles, CA

2021

Threads and Tensions: The Interconnected World, Yeo Workshop, Singapore

Freestate, El Segundo Museum of Art (ESMoA), El Segundo, CA

2020

Art x Action, Yeo Workshop, Singapore

Show Me the Signs, Blum & Poe, Los Angeles, CA

Year One, Ojai Institute, Ojai, CA

owls stirred the silence here and there, Pluto Projects, Los Angeles, CA

2019

The Edge of Light, Huntington Beach Art Center, Huntington Beach, CA

Smoke & Mirrors, AF Projects, Los Angeles, CA

the blue water was only a heavier and darker air, Peter Blake Gallery, Laguna Beach, CA

the trees turned to shadows in a grey fog, There-There, Los Angeles, CA

2018

A Matter of Course, The Guggenheim Gallery at Chapman University, Orange, CA

As You Like It - C'est Comme Vous Voulez, Praz Delavallade, Los Angeles, CA

2017:

the windward side of the island, MAMA, Berlin, Germany

elsegundissimo, ESMoA, El Segundo, CA

P R A Z
D E L A V A L L A D E

2016:

for a moment the concrete felt soft and warm, AiOP, New York, NY
for a moment, it scraped, then cooled, the feet, LAXART, Los Angeles, CA
Rob Pruitt's Flea Market, Los Angeles Nomadic Division (LAND), Los Angeles, CA
the nature of breathing in salt, MAMA, Los Angeles, CA

2015:

are the green fields gone?, the high seas
a moment near the sea, ARTed House + MAMA, East Hampton, NY

2014:

Erection, MAMA, Los Angeles, CA
International Friendship Exhibition, Primary, Miami, FL
Home, ESMoA, El Segundo, CA

2013:

Art Works, e105 Gallery, Berlin, Germany
a moment in the sun, ARTed House, Wainscott, NY
all his strength was concentrated in his fists, including the very strength that held him upright, David B. Smith Gallery, Denver, CO

2012:

you'll miss your riding lesson tomorrow, Primary, Caruso Art and Flaunt Magazine, Miami, FL
Perpetual Conceptual: Echoes of Eugenia Butler, LAND and the Getty Museum's Pacific Standard Time, Los Angeles, CA
All in for the 99%, Ace Museum, Los Angeles, CA
Salon de Notre Societe, Primary, Miami, FL
Deutsche Telekom (Detecon), Cologne, Germany
Group Exhibition, David B. Smith Gallery, Denver, CO

2011:

Here Lies Georges Wildenstein, Primary, Miami, FL
I was here for just a moment, David B. Smith Gallery, Denver, CO

2010:

One on One, Hochhaus Hansa (Ruhr.2010 Museum), Dortmund, Germany
100 Artists See Satan, Grand Central Arts Center, Cal State Fullerton, Santa Ana, CA
Worship, e105 Gallery, Beverly Hills, CA
Group Exhibition, David B. Smith Gallery, Denver, CO
Transparenz, Detecon International GmbH (presented by e105 Gallery), Bonn, Germany

2009:

and those who were dancing were thought to be insane by those who could not hear the music, American

P R A Z
D E L A V A L L A D E

University Museum, Washington, DC
New Works, Kinsey/DesForges, Culver City, CA
Stained Glass + Nirvana, Fred Segal, Santa Monica, CA
the breakup.down, symbolic nyc, New York City, NY
Postcards from the Edge, Metro Pictures, New York City, NY

GRANTS/AWARDS/RESEDECENCIES

WeHo Arts, Art on the Outside Grant, West Hollywood, CA
GSM Artz Acquisition Award, Zona Maco, Mexico City
Residency with Art Lab 21, Bonn/Berlin, Germany
Residency with Center for Research and Creativity Casamarles (CeRRCA), Llorenc del Penedes, Spain
Fountainhead Residency, Miami, FL

PUBLIC COLLECTIONS

American University Museum of Art, DC
Los Angeles County Museum of Art, CA
Pérez Art Museum Miami, FL
El Segundo Museum of Art, CA
Cedars-Sinai Medical Center, CA
Deutsche Telekom, GER
The Plaza Hotel, NY

PUBLICATIONS

my first summer in the sierra, with John Muir, 2020, Hat & Beard Press
the nature of breathing in salt, 2019, Hat & Beard Press
the windward side of the island, 2017, MAMA
for a moment it scraped then cooled the skin, 2016, LA><ART & Woven
all his strength was concentrated in his fists, including the very strength that held him upright, 2013, David B. Smith
And those who were dancing were thought to be insane by those who could not hear the music, 2010, Western Canon
Cole Sternberg Paintings, 2008, Western Canon

Cole Sternberg is a conceptual artist who lives and works in Los Angeles.

His practice contemplates humanity's existential quandary: that of being hopelessly destructive, yet forever and inevitably linked with nature. Through varied media (including painting, sculpture, installation, performance, photography, film and writing), Sternberg positions the aspirations of humankind against the dominant and regenerative forces of the environment and the arbitration of time. For the artist, the conclusion is unavoidable. Human enterprises -- art, language, history, law, and republic -- are ephemeral / illusory endeavors that attempt to reflect, parallel, and challenge the ascendancy of nature to no avail.

In recent years, Sternberg's painting practice has centered on the environment acting as the true artist. Some pieces have incorporated poetry, suggesting imprecise narratives or descriptions that can't be

P R A Z
D E L A V A L L A D E

fully apprehended through words. His photographs interrupt time, while historical and cultural myths are pursued and deconstructed in sculptural installations and film. These confrontations frequently materialize in instances of erasure; erasure of marks and words, erasure of history, or the erasure of the natural environment. Sternberg's works remain subversive in their unremitting search for truth, noting humanity's attempts to create beautiful permanence while failing admirably.

Sternberg has exhibited nationally and internationally, including exhibitions at the American University Museum (Washington, DC), El Segundo Museum of Art (El Segundo, CA), Hochhaus Hansa (a Ruhr.2010 Museum, Dortmund, Germany), There There (Los Angeles), Primary (Miami), David B. Smith Gallery (Denver), Los Angeles Nomadic Division (LAND, Los Angeles), Paris Photo (Los Angeles), Zona Maco (Mexico City), ArtBo (Bogota), Art Los Angeles Contemporary (ALAC), e105 Gallery (Berlin), LA><ART (Los Angeles), MAMA (Los Angeles & Berlin) and Praz Delavallade (Los Angeles) and There-There (Los Angeles).

His works are held by major collections throughout the world, such as the Los Angeles County Museum of Art (LACMA), the Pérez Art Museum Miami (PAMM), the El Segundo Museum of Art (ESMoA), the American University Museum (AUM) and Deutsche Telekom. It has been featured in the New York Times, Wall Street Journal, Whitewall Magazine, Issue Magazine, Autre Magazine, Hercules, Denver Post, Miami New Times, LA Weekly, Art Ltd., Architectural Digest, Angeleno, Sleek, Metal Magazine, ArtNet, Cool Hunting, Santa Barbara Magazine, Huffington Post and Elephant.