

JOHANSSON /PROJECTS/

MICHELLE BLADE | PRESS LINKS

San Francisco Chronicle: SF Gate, “Michelle Blade’s view into a spirit world at Johansson Projects” November 29, 2017 **Charles Desmarais**

“Blade’s best-known work is done in acrylic paint, used like watercolor on paper. That is a boring description for a technique that, in her hand, crackles with barely contained energy. Small in format but grand in their imaginative scope, the works can be as awe-inspiring and mysterious as scenes from the best Hollywood science fiction.” [LINK](#)

Vice: Creators, An LA Visual Artist Exercises Empathy Within Nature September 17, 2016 **Diana Shi**

“In ‘Gentle Existential,’ artist Michelle Blade finds clarity in the urban existence by removing herself to the natural world.” [LINK](#)

Juxtapoz Magazine, Michelle Blade “Gentle Existential” September 15, 2016 **Brilliant Champions Gallery, Brooklyn**

“Shifting between subjectivities, Blade also examines the concept of the empath, a person who soaks up the emotional environment around them and internalizes it. Combining these two perspectives, the work within Gentle Existential becomes a personal and geographic mythology, a figurative painter’s feminine and empathic look at the parts versus the whole of experience—and subtle workings of the self within the world.” [LINK](#)

Temporary Art Review, “Michelle Blade and Hillary Wiedemann: A Willing Transfer of Belief at Johansson Projects” May 10, 2013 **Genevieve Quick**

“Blade and Wiedemann’s word play and re-purposing of technology create internal systems of fuzzy logic to explore the shifting boundaries of reality as an internal psychological state of mediated experience.” [LINK](#)

San Francisco Chronicle, “Visual arts: 2-person show” April 4, 2013 **Mary Eisenhart**

“Abstraction and experience, known and unknown, converge in ‘A Willing Transfer of Belief,’...Blade creates luminous, multidimensional surfaces in which to explore harmonies and paradoxes.” [LINK](#)

Beautiful Decay, “Michelle Blade’s 366 Days of the Apocalypse Exhibition” February 5, 2013 **Ryan De La Hoz**

“San Francisco based artist Michelle Blade has just opened her exhibition entitled Making Light Of It: 366 Days of The Apocalypse at The Center For Contemporary Arts Santa Fe, New Mexico. The work in the show was created by producing one painting every day of the year 2012, all with the theme of the end of the world rumors involving the Mayan calendar.” [LINK](#)

ArtSlant, “Until the End of the World” January 24, 2013 **Kate Skelly**

“Recurring themes throughout 366 Days are abundant: palmistry, masked figures, burning

JOHANSSON /PROJECTS/

buildings, cats, and a variety of book titles...Taken together the series is visually dynamic; the eye dives into the cool depths of the softer paintings then leaps back out to skim across the surfaces of the flatter, textile-like images.” [LINK](#)

In the Make: Studio Visits With West Coast Artists October 2012 **Nikki Grattan**

About 366 Days of the Apocalypse: “Ultimately, all of these scenarios share a concern for ‘the end’ and reveal our sense of awe regarding the world around us and our collective obsession with the unknown— which is very much what Michelle’s art is all about. The general intent of her work is not to warn of impending doom or capitalize on terror, but rather to elicit questions around our relationship to rituals and prophecies, the real and unreal, and our sense of imminent mortality.” [LINK](#)

Los Angeles Times, “Review: Appealing neo-psychedelia at work in Michelle Blade’s show” June 7, 2012 **Holly Myers**

“The installation of Oakland-based artist Michelle Blade’s first solo show in L.A., at Carter & Citizen, has the deceptively homey feel of someone’s parents’ living room in a gothic teenage horror film in which something is about to go horribly wrong.” [LINK](#)

Art Practical, “2 x 2 Solos: Michelle Blade” 2011 **Jeanne Gerrity**

“In her solo exhibition at Pro Arts in Oakland, Michelle Blade creates a mystical environment mired in the occult. Replete with gray shadows and translucent surfaces, the eerie installation suggests both an absence and a presence.” [LINK](#)

Pasatiempo Magazine, “A Year Full of Endings: Michelle Blade’s Creative Cataclysm”

January 18, 2013 **Michael Abatemarco**

“San Francisco-based artist Michelle Blade’s 366 Days of the Apocalypse, a series of paintings made in response to conjecture that 2012 would culminate with a global cataclysm, is a poignant and surreal body of images.”

Art Practical, “Music from the Mountaintops in “Alchemy”: Michelle Blade” 2010 **Victoria Gannan**

“So much Bay Area culture seems to traffic in the most superficial interpretations and selective applications of the term, favoring the performance of interconnectedness over actual connection. But Michelle Blade’s work makes me believe the pursuit of community is worthwhile, regardless of the outcome.”