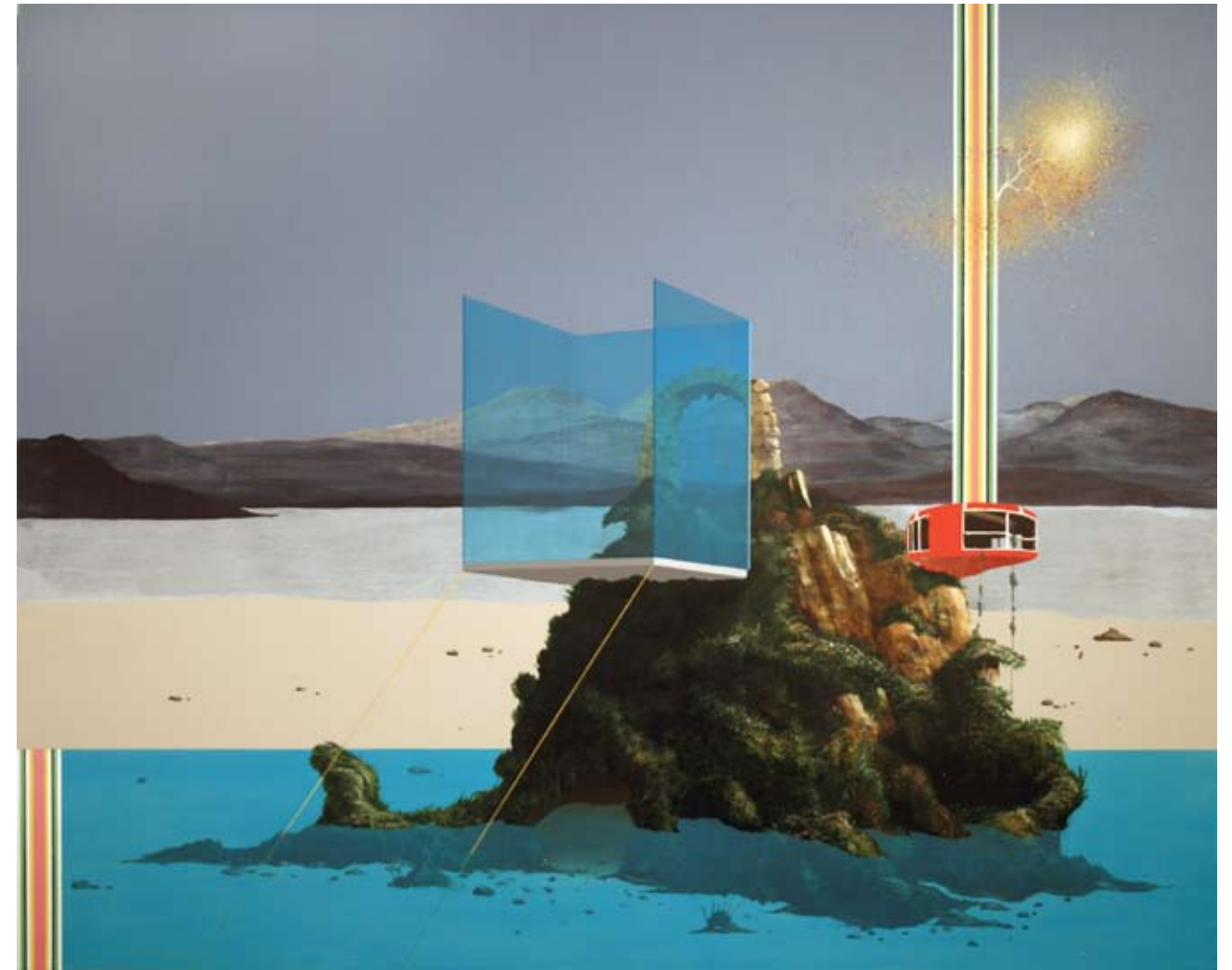


Dean Monogenis  
Another Residential Fantasy | acrylic on wood panel, 43 x 60 inches



Dean Monogenis  
Leviathan | acrylic on wood panel, 39 x 48 inches



Dean Monogenis

Drop City | acrylic on wood panel, 48 x 70 inches

## Dean Monogenis

New York, NY

555.555.5555 (artist) / 212.532.1600 (Stux Gallery)

artist@email.com / www.artistwebsite.com

### b. 1973 New York, NY

#### Education

1996 BFA, School of the Art Institute of Chicago, Chicago, IL

#### Solo Exhibitions

2008 Pace University, Pleasantville, NY

2007 Stux Gallery, New York, NY

Walter Maciel Gallery, Los Angeles, CA

2005 Stux Gallery, New York, NY

#### Group Exhibitions

2008 Neuberger Museum of Art, Purchase, NY

Herter Art Gallery, University of Massachusetts,  
Amherst, MA

2006 Art + Industry, Palm Springs, CA

Supreme Trading, Brooklyn, NY

Stux Gallery, New York, NY

Walter Maciel Gallery, Los Angeles, CA

Bucheon Gallery, San Francisco, CA

Makor-Steinhardt Center, New York, NY

Robert Miller Gallery, New York, NY

Spaces Gallery, Cleveland, OH

Annina Nosei Gallery, New York, NY

Jack the Pelican Presents, Brooklyn, NY

2004 Elga Wimmer Gallery, New York, NY

Rare Gallery, New York, NY

2003 Riva Gallery, New York, NY

2002 Priska C. Juschka Fine Art, Brooklyn, NY

2001 Antonio Battaglia Arte Contemporanea, Milan, Italy

#### Awards

2008 Dyson Artist in Residence, Pace University,

Pleasantville, NY

#### Represented by

Stux Gallery, New York, NY

I am most interested in the natural progression towards entropy. Construction sites continually inform my work. But I don't think of myself as a painter of architecture. I prefer the notion that I am a collector of it, rescuing it from its ordinary context. This probably explains why I like buildings best when they are under construction or in full-blown decay. The temporal offers the opportunity for extraction. Unfinished, architecture is ripe for interpretation.

Accordingly, I explore situational relationships of otherwise incongruous elements. An example would be a high rise at the foot of a glorious mountain or a "new construction" condo spawning out of an isolated field of vegetation. I paint these settings as utopias or fantasy environments. In such cases, my work becomes a commentary on globalization or expansion. While this may be true, I am not making an indictment. Expansionism and globalization are inevitable. I am more interested in exploring the awkward beauty inherent in development and decay.

