

AJ, Frankie, "Hope Gangloff: Diary of a Generation", WANE MAGAZINE, February 9, 2011.

## HOPE GANGLOFF : DIARY OF A GENERATION

*Working from life, New York artist Hope Gangloff creates colorful portraits of today's 20-30 something generation. Through her painting she captures the human form and gesture of today's pop culture with the ease of a Polaroid, creating with each portrait the visual equivalent of a generation's diary. Hope talks to WANE about her art and life as a young artist, just one week after the opening of her show at Susan Inglett Gallery.*



### HOPE GANGLOFF:

#### COULD YOU BRIEFLY INTRODUCE YOURSELF?

I live and work in New York City and Brooklyn. Right now I'm painting and doing little else. My husband and dog have moved upstate already, but I'm here till February when I'll join them.

#### WHAT IS A TYPICAL DAY IN YOUR LIFE?

This month is apocalyptic. I don't think I have typical days, just typical problems with deadlines.

#### HAVE YOU ALWAYS WORKED FOR YOURSELF, OR IF NOT WHAT WAS YOUR CAREER PATH TO WHERE YOU ARE NOW?

Out of college, I think I worked every stupid waitressing job conceivable. Was fired from most of them, if not all. Washed dishes. Found my nitch as a bronze foundry worker. First as a metal chaser, then as a mold maker. Always drawing at night after work. Got some illustration jobs. My break into full time drawing and painting was when a friend curated a group show with Susan Inglett (my gallerist) and included me . I guess it went well from there.

#### FROM YOUR EXPERIENCE WHAT ARE THE PROS AND CONS OF BEING A PROFESSIONAL ILLUSTRATOR?

I don't think I can expound upon that right now- I'm in the middle of a painting tear.



#### WHERE DO YOU DRAW YOUR INSPIRATION FROM?

My inspiration is most definitely derived from my my gorgeous multi talented friends.

#### YOU MAINLY PAINT YOUR FRIENDS, WHY? DO YOU FEEL INTIMIDATED BY STRANGERS?

My friends stay put if I ask them to. Or they pretty much do whatever I require to make a painting or drawing. Also, it is paramount that my paintings and drawings feel right- not look right- and when I am familiar with my subjects, I find the line work of my pieces to be more sincere. And, no, I'm not intimidated by strangers, but I rather feel there is a long line of my friends I would much prefer to paint. My feeling is that.. there is a line.

YOU HAVE WORKED FOR SOME BIG PUBLICATIONS, HOW DID YOU GET ON THEIR RADAR, WAS IT WORD OR MOUTH OR DID YOU APPROACH THEM?

I'm signed with Art-Dept for illustration endeavors. I had wanted to be signed with them- and only them- for many years before they finally accepted me. They are fair and kind, and are cool with my preference for illustrating op-ed (opinion editorial) pieces rather than doing commercial stuff. I thought I would be better off in the illustration world, only because the fine art world scared the kittens out of me. Turns out, nothing's scarier than my own tendency to do too many projects at once.

WHERE WOULD YOU LIKE TO SEE YOUR ILLUSTRATION PUBLISHED/EXHIBITED?

I honestly have no idea. But it would be fun to ibook publish some cartoons and children's books my relatives have written that I've tried to illustrate.



WHAT OTHER EMERGING ARTISTS YOU ADMIRE AND FOR WHAT REASONS?

I mostly admire my peer artists. The ones I hang out with and have supper with. It is a dual attraction. I like them as people, and I like the art they are doing. I like having them over for studio visits. Among these peers, my favorites would have to include Benjamin Degen, Yuri Masnyj, Eric Fertman, Amy Gartrell, Bruce High Quality, Sara Vanderbeek, Chie

Fueki, Josh Marsh, Gavin Anderson, Josh Slater, Anna Conway, Nathan Gelgud, Riccardo Vecchio, Blaze Lamper, Milton Carter, and I could honestly go on and on. Would love to curate an art show someday.

FOR ANY NEWBIE LOOKING TO GET INTO ILLUSTRATION WHAT ADVICE WOULD YOU GIVE?

Have PATIENCE with getting paid and HAVE AN ALTERNATE PRIMARY JOB, because it takes an eternity to get paid for illustration- despite the fact that it can be insanely time consuming.

IF YOU HAD TO GO TO A DINNER WITH THREE ARTISTS WHO WOULD IT BE AND WHY?

I dunno- it would be three of my fore mentioned pals- and I'd go out because I love to eat shrimp yakitori.

WHAT ARE YOUR FAVOURITE 5 WEBSITES, AND WHY?

I have to admit here- I rarely touch the computer. In fact, writing this interview is the most time I've spent on the computer in over half a year. My friend showed me "Regretsy" the other day, and the art on it is fantastic fun. When I need a good laugh, I look up art or videos from Brad Neely.

WHAT ARE YOUR FUTURE PROJECTS AND EXHIBITIONS?

This is why I'm living in my studio. January 30<sup>th</sup>, I had a show opening at the Aldrich Museum in Connecticut, followed closely by a show with Susan Inglett Gallery in NYC that had an opening last week. Then I'm moving upstate for a bit. Space and space and time to give myself some impossible painting assignments!

ANYTHING ELSE YOU WOULD LIKE TO ADD?

Nope. Am not one to twitter.

*Interview by Frankie. Images courtesy of Susan Inglett Gallery.*

*PAINTINGS courtesy of Susan Inglett Gallery.*

HOPE GANGLOFF, "E. Starbuck", 2010. Acrylic/canvas, 60" by 108"

HOPE GANGLOFF, "Vio et Livres", 2011. Acrylic on canvas, 81" by 53 1/2"

HOPE GANGLOFF, "Freelancer (Mikey Hernandez)", 2011. Acrylic on canvas, 54" by 81"

HOPE GANGLOFF, "LININUS", 2010. Acrylic/canvas, 60" by 144" (2 panels)

