

endless
timeless
limitless
nothingness

MIXED GREENS CATALOG NO 10 WINTER/SPRING 2009

"I started Mixed Greens to find new ways to spark a passion for contemporary art in new and seasoned collectors alike. As we approach our 10th Anniversary, I can't help but look back. What was new about Mixed Greens then is still new today. Ten years ago we were committed to introducing contemporary art and artists to a wider audience—at that time through the unconventional means of a website—and allowing that audience to pull the trigger on their passions and purchase artwork online. We were also one of the first galleries to publish short videos ("documentitos") online about our artists, embrace open communication by greeting visitors with enthusiasm, and readily share information and prices with anyone walking through our gallery doors or visiting our website. We offer a similar experience within the pages of our catalog. In today's economy, friendly customer service is a necessity for survival. Mixed Greens has been doing it for years because it is who we are."



PAIGE WEST, FOUNDER



MIXED GREENS ARTIST MARK MULRONEY ...PAINT, PAPER, SCISSORS

INTERVIEW BY MONICA HERMAN

PHOTOS BY ROB CARTER

During this studio visit, we especially enjoyed the Polaroid-esque wall of sketches. How does the nature of a Polaroid relate to your process or your work?

I like the immediacy and surprise of Polaroids: you're never quite sure what the image will look like. The colors often do something unexpected depending on the light, and you can't get overly fussy with the composition. The images seem direct and honest. I see a relationship between the immediacy of a Polaroid and of these paintings. The paintings are done in a very short period of time, generally five minutes or so, and are done with large brushes while all the paint is still wet. The paint blends and moves in ways that I cannot completely control.

Would you describe the newest paintings in your studio as compositionally more loose and free? How do these paintings bridge to the other works in your upcoming show?

In the new paintings, I wanted to replicate the spontaneity that exists in my sketchbooks and Polaroids. They are looser than previous compositions but I also do a lot of studies prior to working on the actual painting. So the final images may appear looser than previous paintings, but they are also

planned: I have a relatively good idea how the colors will interact with one another and how the composition will sit on the panel. While there might not be obvious formal links from one body of work to the next, all the pictures in the show feel like very traditional American pictures. I have the holiday images, pet portraits, still-lives, snapshots of kids and portraits of high achievers, as well as victims of violent crime.

Who or what do the pen and ink drawings represent?

Individually each one represents something different, but I think they can be seen together as telling stories about repression, defiance and freedom. I wanted to use a labor-intensive working process to depict certain characters so that you would know that I think these people are worth looking at and that they play an important role in the overall story that I am telling.

How do you express optimism in your drawings and paintings?

Color carries some of the weight. I think you can take almost any image and change the way it is perceived by adjusting the palette. I also try to be as generous as possible in terms of how the

“While there might not be obvious formal links from one body of work to the next, all the pictures in the show feel like very traditional American pictures.” [MARK MULRONEY](#)

show is presented. The viewer plays a role in determining the meaning of the work, and I want that viewer to feel included in the show. I also like to give the sense that the show is a one-time event and that it is not something that will be crated up and moved on to be re-installed somewhere else in the exact same way. I appreciate people taking the time to come and see the show and so I figure I should reciprocate and try and give them something to see.

Have you revisited any particular narratives or iconography that we are used to seeing in your work?

Of course sex emerges in almost everything I make. Perhaps I have watched too many Russ Meyer films.

Do you have another example of your process, from initial inspiration?

I don't go looking for inspiration, although I do dig through the trash a lot and often find things that become pictures. A couple days ago my wife and I were walking home and we saw this big pile of trash that looked like someone had left in a hurry and that the landlord just put all their stuff out on the curb. We found a guidebook for Christian nurses, a pile of "Earth, Wind and Fire" records and a poster that depicted a woman in a pink bikini with a mohawk and a saxophone. On the bottom of the poster the phrase "Radical Jazz" was written

in a graffiti font. I am sure that pile of stuff will find its way into my work at some point.

How has your palette changed over the last few years?

Every time I move from one city to the next my color choices tend to change. It is not a conscious decision; it tends to happen more intuitively. I have been living on the East Coast now for a year and so my palette has gained more grays and ochres, while the bright West Coast palette has largely been left behind.

What do you think your Grandma Billie will appreciate most about the show?

All the attention she gets when I introduce her as my Grandma. Everyone gets a kick out of meeting Grandma.

Would you like to submit a poem?

Certainly.

A non-rhyming poem about spiders and nosebleeds:

without a sound
they fall to the ground



ALYSON BAKER BRINGS THE ARTIST'S STUDIO OUTDOORS AT SOCRATES SCULPTURE PARK

INTERVIEW BY MONICA HERMAN



 KIMBERLEY HART
 "GINGERBREAD BLIND WITH UNICORN
 CHARM," 2008
 WOOD, CEDAR SHINGLES, TIN ROOF,
 ACRYLIC MIRROR
 240 X 72 X 66 INCHES

Alyson Baker is executive director of Socrates Sculpture Park, Long Island City, Queens.

Alyson, how does the Park categorize itself among other public art venues? What sort of impact does it seek to make on artists or contemporary art?

Over the years, Socrates has become well known in the arts community as a laboratory where artists are encouraged to work beyond the scope of their traditional studio practice, increase the scale of their work, meet the challenges of exhibiting outdoors and try new materials and working methods. This often means defying conventional notions of what a sculpture park can be, and what types of work can be presented in an outdoor setting. Socrates has found inventive and pioneering ways to host works by sound and video artists, printmakers, photographers, painters and performance artists while forging new terrain for sculptors and establishing new models for public art.

Unlike other exhibition venues, Socrates makes the creative process as evident as the finished product. Because our on-site studio is an open air space, and because many works are built in the landscape, the Park's visitors can see the works while they are being made and meet and speak with artists as they are working. This also has a strong impact on the artists who work here: they are receiving input from their audience as they are developing their projects and this often effects and inspires the final work.

What makes Socrates' location and history unique?

In the early 1980s, Socrates Sculpture Park was an abandoned landfill that had become an illegal dumping ground. Mark di Suvero's studio is just up the river to the north, and he saw potential in this blighted—but spectacular—industrial waterfront site. Mark gathered a coalition of artists and community members, and together they transformed five barren acres into an open studio and exhibition space for artists and a park for local residents.

The spirit of community partnerships, the power of artistic expression and the collective desire for urban renewal that originally changed a forlorn lot into a dynamic public space still resonate in today's exhibitions and public programs. With all of these elements working in tandem, it is a place that is so much more than the sum of its parts.

Each year, the Park awards fellowships (the Emerging Artist Fellowship) to a group of selected artists who have proposed works for temporary exhibition. How has the EAF program evolved since its inception?

The Program was proposed by Eve Sussman when she was working as Socrates' director in the early 1990s. She and Maria Mingalone conceived of it as an extension of the Park's already existing Studio and Exhibition Programs. The EAF program was established in 1996 under the directorship of Kathleen Gilrain with funding from the New York Community Trust and the Jerome Foundation.

In the early years of the program, the works that the fellows created during their studio residency were integrated into one of two group shows that the Park mounted each year. With the opening

"...Socrates is an ideal platform for artists to examine contemporary perspectives on the changing American landscape."

ALYSON BAKER

of the first Emerging Artist Fellowship Exhibition in September 2001, Socrates introduced a restructuring of the EAF Program to include a dedicated annual exhibition to better showcase the talents of artists whose careers are in the early stages of development. This also gave EAF recipients access to the outdoor studio from March through September, allowing them more time and better working conditions to prepare for their exhibition.

The EAF 2008 exhibition (on view through March 1, 2009) includes an installation by Kimberley Hart. How does "Gingerbread Blind with Unicorn Charm" relate to the Park's landscape?

This project is an excellent example of how an artist can translate and extend an existing art-making practice to an outdoor setting. Kimberley's work often references outdoor spaces, and hunting is very much about the landscape; building a full-scale blind, and setting in along a tree line, gave a real world foundation for the more whimsical and fantastical aspects of her work. This piece has been well received and operates on many levels within the context of the Park.

Rudy Shepherd was an EAF recipient in 2006, the year of the Park's 20th anniversary. How did you acknowledge this milestone in the exhibition?

2006 was also the 10th anniversary of the EAF program. We marked these anniversaries by doubling the number of fellowships from 10 to 20. EAF06 served as a trial for enhancing the program long-term and proved to be our most successful EAF exhibition to date. Having more fellows and artwork enlivened the studio and grounds and also fostered a wonderful synergy between the participating artists. In 2007, we increased to fellowship grant to \$5,000 and committed to expanding the number of fellowships by two per year, until reaching a goal of twenty

fellowships as a permanent number in 2011, our 25th anniversary.

In addition to the EAF Exhibition, you also present an exhibition each spring season. What is different about the curatorial process for this exhibition?

Where the EAF show is essentially a collection of individual projects, the spring show is a thematically-based exhibition with an overarching premise that all of the works address. It is curated both through the open call process that we use for the EAF program, and by approaching artists that we know are working with the exhibition's theme or may be interested in addressing the idea in the unusual setting that Socrates offers. When we introduce the show to artists and invite their proposals, we paint the topic in very broad strokes, leaving room for a wide range of interpretations. While we provide the foundation, it is the artists' responses that ultimately define and focus the thesis of the show.

In recent years, have you noticed any common themes or trends in artists' interpretations of the American landscape or lifestyle?

Because of the nature of our space, Socrates is an ideal platform for artists to examine contemporary perspectives on the changing American landscape. The shows that we have presented over the past few years have been developed in direct response to proposals that artists submit to the Park, so they do represent trends, areas of interest and topics that artists are considering or mining for ideas. As a result, we have recast the Park in a variety of roles that have allowed artists a field in which to examine everything from the privatized, domesticated landscape ("Yard," 2003) to the cross country road trip ("Interstate," 2006). This spring the Park will take on the role of fairgrounds in rural American life. Entitled



RUDY SHEPHERD
"BLACK ROCK NEGATIVE ENERGY
ABSORBER," 2007
WOOD, CONCRETE, AMETHYST, MICA
192 X 84 X 48 INCHES

"State Fair," the show will cover topics such as animal husbandry, specialized horticulture and traditional craft.

How do you choose artists for the Open Space project? Do you have a memorable moment from Coke Wisdom O'Neal's "Box" (simultaneously a sculpture and a backdrop for portraiture), produced as an Open Space project in 2006?

Open Space was developed to accommodate artists who had projects that didn't fit within the context of the two group shows that we mount each year. It is an opportunity for the Park to host commissioned projects that may need more time to prepare, or respond quickly to opportunities as they arise. We accept proposals for this exhibition venue through our annual open call, but we also identify and solicit projects that we think would work well in the Park. When Coke's "Box"



COKE WISDOM O'NEAL
"BOX," 2005
PLYWOOD
22 X 18 X 4 FEET

needed a home, and a place where he could continue to work on his portrait project, we were able to offer him the space. The "Box" was a combination of both a sculptural installation and an essential working location for the artist—the kind of project that Socrates is adept at accommodating.

I am sure that there are many people in this neighborhood, and many visitors to the Park, that would have stories about discovering this piece, but my favorite moment was when our whole staff gathered in it to have Coke take our portrait.

In 2009, Coke Wisdom O'Neal will install his latest incarnation of the "Box" series in the rural community of Santa Elena, Texas.



CURATORS ANDREW BLAUVELT AND TRACY MYERS CONNECT US TO “WORLDS AWAY: NEW SUBURBAN LANDSCAPES”

INTERVIEW BY MONICA HERMAN

“Worlds Away: New Suburban Landscapes” was organized jointly by the Walker Art Center, Minneapolis and the Heinz Architectural Center at Carnegie Museum of Art, Pittsburgh. Co-curated by Andrew Blauvelt and Tracy Myers, this exhibit investigates the changing landscape of the American suburbs.

The resulting collaboration between Blauvelt and Myers represents over 30 artists and architects, across various media—painting, photography, sculpture, video and architectural models.

Why suburbia and how did you conceive of the show?

Blauvelt: Suburbia is the blind spot in the American cultural landscape, and that intrigued me. There is a growing interest in academic scholarship focused on suburbia, interdisciplinary in nature, and it seemed appropriate to ask the question, where do the visual arts and architecture fit into this equation? The exhibition was always intended to be a mix of fine art and architectural projects, with the belief that ideas and concepts would be common to both practices.

Myers: In 2002, I purchased for the museum’s collection a group of drawings by Lewis Tsurumaki. Lewis Architects that document a speculative project they call New Suburbanism. The project is dense and provocative, but I guess you could boil it down to two basic ideas. One is the notion

of building residential above big-box stores, capitalizing on the big box’s storage system, or by transforming parking lots into playing fields. Another principle idea—and really the driver behind the project—was that you could introduce what architects call “section” into the typically horizontal suburban condition by creating interesting volumes to contain functions, rather than simply putting rectilinear boxes side by side. This, in turn, creates interesting relationships between volumes and spaces, as well as a much richer potential for architectural, spatial and sub/urbanistic experiences. The title is a play on New Urbanism, which is a planning methodology that, curiously, initially was most often manifest in suburban development.

This project really kicked off something in my head that I felt needed to be explored. Architects and academics have long been interested in cities, but until recently, suburbia was almost completely neglected as an object of serious study. A little over half the population of this country lives in the suburbs, though, and to dismiss this dominant form of development is narrow-minded and shortsighted.

From the outset, I intended for the show to include visual arts and popular culture—in part because these are important lenses through which we think we know about suburbia. When Andrew and I learned that we were working on essentially the

“In reality, there’s a kind of emerging hybridization of, and reciprocity between, the city and suburb.” [TRACY MEYERS](#)

same show, and that we shared this desire for interdisciplinarity, it seemed logical for us to collaborate.

Andrew, is the duality of your role (Design Director and Curator) at the Walker also reflected in the show? Why has the interdisciplinary approach been a success at the Walker?

Blauvelt: I think our interdisciplinary approach is definitely reflected in the exhibition. Few museums would attempt to integrate various forms of visual art and design and architecture and place all of it on the same level. As for success, the Walker has a smaller staff than other museums of its size and scope, and its structure is less bureaucratic, which means curators from different areas talk to each other and are in the same room discussing the larger issues.

How does the exhibition reflect today’s American landscape?

Blauvelt: Suburbia is now the dominant place in American life, whether for good or for bad. It’s become impossible to ignore. That’s true even if you’re a city dweller. The suburbanization of American cities is now commonplace: downtown malls and big box stores, the proliferation of chain stores and restaurants, etc. This occurs just as the suburbs are beginning to really diversify, both demographically but also in terms of their retail and dining options, and in their search for a more “downtown” feel—for instance, the creation of new downtowns in many suburbs searching for a center or a heart of commerce, pedestrian activity and cultural life.

Does the exhibition dispel any myths about suburban life or the American dream? Coincidentally, has the economic crisis added unexpected poignancy or dialogue to the show?

Meyers: One of the show’s most interesting and important messages is that the big myth we’ve bought into as a culture—the trope of the middle-class, white, nuclear family living in a little house in the suburb from which Dad commutes to the city to work—is, increasingly, just that: a myth. In the past thirty years, suburbs have become increasingly diverse on just about every demographic variable. I was surprised to learn that there is almost as much poverty in suburbia as there is in the cities. Two other examples of trends that run counter to our expectations and assumptions are the fact that most office job growth since the 1980s has been in suburbia, and that we’re now seeing something that real estate people call “demalling”—that is, old indoor malls being transformed into open-air agglomerations of stores that incorporate some urban characteristics and amenities. I think the biggest myth challenged by the thinking underlying the show, then, is that cities and suburbs are diametrically opposed forms of development and ways of life. In reality, there’s a kind of emerging hybridization of, and reciprocity between, the city and suburb.

The show certainly seems to become more relevant with each passing month, given the mortgage meltdown and the credit crisis, which are resulting in both foreclosures and the cessation of construction. What’s even more amazing to me, though, is the fact that places like suburban Philadelphia voted for Obama in the presidential election. Even my very conservative home county (Lancaster, PA) voted for Obama, which is simply astonishing. As we know, Obama’s success didn’t uniformly carry across the Democratic races, so it might be more of an aberration than an indication of some fundamental change in suburbia, but it’s profoundly interesting all the same.

Blauvelt: It depends on one’s perspective, I guess. It might reinforce people’s stereotypes of suburban

life, but I hope that the overriding message is one of reality: a more honest appraisal of both the benefits and shortcomings of suburban life. The American dream is very much still alive, even if it’s battered and bruised of late. It is the engine of the culture and the national identity. That’s why I believe the end-of-suburbia theses are more wishful thinking—the dream is too powerful. Suburbs will have to change, just like cities will, if we are to overcome so many issues confronting us. Suburbia will not simply disappear or wither away.

Has the suburban landscape been overlooked by architects, and do you see that changing?

Meyers: To be perfectly blunt, I think architects have been woefully—and irresponsibly—neglectful of suburbia. Architects seem to think that if they’re sufficiently critical or dismissive of suburbia, it will stop growing. To be fair, it’s only in the last decade that suburban studies have become something of a growth industry in academia, so perhaps the architecture schools will catch up before very long. And there are a few programs that pay some attention to suburban issues or do studios that take on suburban sites. The same weekend that “Worlds Away” opened in Pittsburgh, the Scottsdale Museum of Contemporary Art opened an exhibition called “Flip a Strip,” in which they showed submissions to a competition they sponsored that invited architects to re-think three strip malls at sites in the museum’s region. There were something like a hundred entries, if I recall correctly, so clearly suburbia is starting to register with architects as a locus ripe for creative thinking.

Why do you think the suburbs are a source of inspiration for artists?

Blauvelt: It’s fertile terrain, just as it is can be for architects. It’s a little taboo, and that is always tempting for artists. There’s rich subject matter and it presents an aesthetic challenge: how do you represent this place that weighs so heavily in the American psyche in a new way?

Meyers: I think that as a generation or two of artists who grew up in the suburbs come to creative maturity, they’re looking at what’s familiar. That’s a

little simplistic, perhaps, because we all know that oftentimes what seems familiar is deceptively complex and mystifying. But I think that’s what art is really about—turning that familiar thing around in your hand and saying, What is this, really? **Is there an underlying message or narrative that connects the visual arts and architectural projects?**

Meyers: You know, the show is so full of ideas that the more you look at the objects in relation to each other, the more you see this sort of process of geological—or intellectual, or cultural, or sociological—excavation. For me personally, the real message is implicit in my response to the question above: you can’t assume that you know something just because it’s familiar. This is what I tell visitors, docents, anyone to whom I speak about the exhibition. If you take nothing else away from the show, please look more closely at your own world, and peek under the curtains, before you assume you know what it’s about.

Aside from what the title reveals, how is Lee Stotzel’s photograph “McMansion 2” especially well-suited for the show?

Blauvelt: In addition to the double synergy of the suburban topic and its raw materials, I like the fact that Lee is reacting to his personal situation—the McMansion phenomenon that is transforming exurban spaces but also now older suburbs, where they tear down smaller houses to build larger homes. Visually, the combination of sculpture and photography is particularly interesting, as is the choice of black and white as opposed to color.

“Worlds Away” is just finishing up the second leg of the tour in Pittsburgh, and will travel next to the Yale School of Architecture (February 16–May 8, 2009). Do you expect additional venues?

Blauvelt: We hope to have one more venue for the exhibition, and really hope for a suburban venue. We’ve had a lot of interest in the show, but it’s always a challenge to find a place that has enough space and the right opening in their schedule.

UN-OPPOSING FORCES AT WESTERN BRIDGE

INTERVIEW BY MONICA HERMAN



Eric Fredericksen is the director of Western Bridge in Seattle, a non-profit exhibition space for contemporary art founded by Bill and Ruth True.

Why did the Trues want to share their private art collection with the public?

They always have. In their home, they continually host visiting artists, curators, and arts patrons, and all manner of dinners and fundraisers for charities, causes and arts non-profits. Western Bridge allows them to be even more open, and takes a bit of the strain off of their house (though it's still a lively spot itself.)

When did Western Bridge open its doors to the public, and what is the history of the name?

We opened in the spring of 2004. Western Bridge takes its name from its original tenant, a general contractor. The name signaled our location, almost under a viaduct leading to the West Seattle Bridge, and we liked the metaphorical associations of bridge—the building could connect a private collection with a broad public, and it could connect international contemporary art with local art and artists.

How was this location chosen?

Bill and Ruth looked at spaces all over Seattle, in a range of scales, before our building came

vacant. The building is a 1950s warehouse with a timber structure and precast concrete walls. It was perfectly sized, near Bill's office, and the location, a post-war industrial district, was interesting. Roy McMakin, the artist who designed the building's renovation, liked the building and quickly had ideas about how to transform it into an art space

The building itself mirrors the duality of the concept of making a public home for a private collection. How does the design of the space relate to this?

Roy designed an apartment into the warehouse. We have occasionally put visitors up in the apartment, but typically it's open to the public when we are, and serves as an extra gallery, library, screening room, kitchen, lounge, meeting space and so on. Having domestic space inter-weave with exhibition space keeps Western Bridge from becoming overly formal; it allows visitors to relax amid the art, and somewhat translates the experience of living with art into the context of a public exhibition space.

How do the exhibitions fuse pieces commissioned for the space with works from the private collection?

We will begin thinking about a show when several works in the collection start to suggest a theme or a working idea. At that point, we look through the

“How tender Temple is with this world, in which living things are always moving toward an exit. In her painting's embrace, there is time to stop and wonder at the beauty of fleeting shadows that are fixed in place.” REGINA HACKETT, SEATTLE P-I ART CRITIC

collection to build a show, but also look at new work in galleries and contemporary museum exhibitions, and talk with artists that interest us about potential commissions. Most of our exhibitions wind up a mix of existing work from the collection, new acquisitions and commissioned work.

Does the collection tend to focus on any particular type of medium, genre or artist?

As they've collected, the Trues have been interested in a genre (self-portraiture), a subject (water), and a medium (video), but never to the exclusion of other work. The only true focus is now: their acquisitions, almost as a rule, are works from the last few years.

Is it Western Bridge's goal to exist for the local community or as part of a wider contemporary art context?

Both. We want to be a place where the local meets the international on equal terms, both in the art we show and the public we address.

Mary Temple's "Raise" was commissioned specifically for the space. What have viewers' experiences with the piece been like? For how much longer will the installation be on view?

I've never heard so many people say the same thing when they first see the piece: "Wow." The installation will be on view through the summer of 2009.

As for the curatorial process, how did you develop the recent show "Light, Seeking Light?"

We had less of a firm idea in mind with this exhibition. We just thought about artists whose work seemed like interesting neighbors, and once we had the galleries planned out, we realized a common thread in the work was the importance of light. This extended across Solange Fabião's high-definition videos of sunrises and sunsets in the Amazon, Claire Cowie's sculpted moths swarming the fluorescent lights at our entrance, Susan Philipsz's sound installation, which is divided between an unlit and a lit gallery, and Mary Temple's work, which uses paint to mimic the play of light and shadow across a wall.

What shows can we look forward to in 2009?

In the spring we'll mount a show that is about shifting contexts. We'll use work in the collection to recontextualize both Mary's piece and themselves, continually re-hanging each gallery as new connections occur to us. Instead of having a fixed exhibition, the galleries will be involved in a fast-moving game of free association.



 MARY TEMPLE
 "RAISE," 2008
 ACRYLIC PAINT ON EXISTING
 ARCHITECTURE, HARDWOOD STAIN
 AND URETHANE ON WHITE OAK
 DIMENSIONS VARY

PRICING

At Mixed Greens, we are committed to keeping our prices reasonable. Aside from the subjective valuation of art as priceless, there are certain factors that can influence its value. These include the artist's exhibition history, education and bibliography, as well as the work's size, media and production costs. Prices may increase if the demand for an artist's work increases or, in the case of photography, if editions sell out. Prices are subject to change without notice.

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To place an order call us at 1 866 MGREENS (1 866 647 3367) from 10 am-6 pm EST Monday through Saturday, or visit mixedgreens.com.

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Nice Package!

Some works are ready to ship immediately from our gallery, but others (particularly photographs) may need to be printed and framed, or are included in exhibitions. We will contact you upon purchase to confirm shipping dates.

PACKAGING AND CARE

Artworks are individually packaged according to their rigidity, materials and weight. Archival materials are used in all cases in which packaging comes into direct contact with the artwork (such as an unframed painting).

COSTS

The shipping cost is 10% of the price of an item. If you are in the New York area, you can also arrange to pick up your artwork, once it is ready, at no cost. Artwork picked up at the gallery or shipped to a NY State address is subject to sales tax of 8.375%.

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THE MIXED GREENS PEEPS



STEVEN SERGIOVANNI
COWBOY



PAIGE WEST
DA BOSS



HEATHER DARCY BHANDARI
BHANDARCY



COURTNEY STRIMPLE
90210



ROB CARTER
RESIDENT BRIT



MONICA HERMAN
VANESSA WOLFE



MICHAEL GREENBLATT
SPLAT



ADAM SNYDER
TUESDAY, THURSDAY

MIXED GREENS 2009 EXHIBITION SCHEDULE

MARK MULRONEY
January 8–February 7
Opening: Thursday, January 8

A. A. RUCCI
May 28–July 3
Opening: Thursday, May 28

LEAH TINARI
February 12–March 14
Opening: Saturday, February 14

TENTH ANNIVERSARY SHOW
July 9–August 14
Opening: Thursday, July 9

DIRK WESTPHAL
March 19–April 18
Opening: Thursday, March 19

ZANE LEWIS
August 20–October 3
Opening: Thursday, September 3

COKE WISDOM O'NEAL
LEE STOETZEL
April 23–May 23
Opening: Thursday, April 23

ADIA MILLETT
October 8–November 7
Opening: Thursday, October 8

KIMBERLEY HART
November 12–December 23
Opening: Thursday, November 12

MIXED GREENS ARTISTS

ROB CONGER

ALESSANDRA EXPOSITO

HOWARD FONDA

KIMBERLEY HART

ZANE LEWIS

JOAN LINDER

CHRISTINA MAZZALUPO

ADIA MILLETT

MARK MULRONEY

ROB NADEAU

COKE WISDOM O'NEAL

STAS ORLOVSKI

PAUL PLANTE

KAMMY ROULNER

A.A. RUCCI

RUDY SHEPHERD

JOSEPH SMOLINSKI

LEE STOETZEL

JULIANNE SWARTZ

MARY TEMPLE

LEAH TINARI

DIRK WESTPHAL