

# WASHINGTON CITY PAPER

## “Alive and Present” at Connersmith

By Louise Jacobs, April 11, 2014



Agniet Snoep, *Still Life Series: Prawn*, 2013, C-print mounted on aluminum, 24 x 36 inches, ed. 6  
Copyright Agniet Snoep, image courtesy of CONNERSMITH.

It may be 2014, but in two new exhibits at Connersmith, one could be forgiven for thinking it's 1614. Two artists—painter Katie Miller and photographer Agniet Snoep—both bring a century-bending approach to high-realist art. Miller's oil paintings on wood panels feature detailed, eerie portraits of children posed as if they were baubled aristocrats of yore, but with such modern accoutrements as polo shirts, cotton candy, and electronic gadgetry. If Miller's works evoke the golden age of Dutch realist painting through the subtle inclusion of more modern elements, then Snoep's

(shown) use a more contemporary technique, photography, to suggest the same era through the timeless genre of still life. At Connersmith—Snoep’s first solo exhibition in the U.S.—the artist arranges vividly colored flowers, fruits, animals, and shells against a blankly evocative black background, a cabinet of natural wonders that offers a modern update on the enduring vanitas painting. *The exhibitions are on view Wednesdays through Saturdays, 11 a.m. to 5 p.m., to May 31 at Connersmith, 1358 Florida Ave. NE. Free. (202) 588-8750. connersmith.us.com.*

## State of the Arts: 2014 Spring Arts Preview

“Enduring: Figurative paintings explore troubling waters”  
*April 12 to May 31 at Connersmith*

By Kriston Capps, February 14, 2014



Katie Miller, *A Young Lady Adorned with Beads*,  
2013, oil on panel, 40.5 x 27.25 inches  
Copyright Katie Miller, image courtesy of  
CONNERSMITH.

It is important to note that painter Katie Miller is drawing directly from artists who are so large they are practically commercial brands, namely John Currin and Lisa Yuskavage. Her artworks—typically, realistic paintings of babies with distorted features—tap into the same Freudian themes while diverging into self-referential territory to question painting and its modes. Is it also important to mention that she’s autistic? Maybe not, but it isn’t something that the artist would shy away from: She’s an activist in the neurodiversity movement, which aims to expand the normative boundaries of mental health. With her figurative paintings, though, she dives deep into troubling waters.

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WASHINGTON'S FREE WEEKLY

## "Academy 2010" at Conner Contemporary Art Through August 21

By John Anderson on July 16, 2010

Now in its 10th year, "Academy 2010" surveys the work of MFA and BFA students from across the Baltimore-Washington area—when the sequel to the forthcoming tome 100 Washington Artists inevitably comes out, expect to see some of this Conner Contemporary show's names in it. Among highlights, there are Katie Miller's paintings, which push photorealism into Renaissance light. Surface is the key of Kate Demong's paintings, which utilize sand, ash, and dirt as primary media. Calder Brannock creates a smart mobile gallery that both mocks and celebrates the system. And Benjamin Kelley's Universal Symbols of Achievement, made from human bone, remind us that no matter how advanced our technology becomes, our humanity is slow to evolve. It's a show dominated by slow and quiet work, but most of the pieces speak with assertive tones.

THE EXHIBITION IS ON VIEW 10 A.M. TO 5 P.M.  
WEDNESDAY TO SATURDAY TO AUG. 21 AT  
CONNER CONTEMPORARY ART, 1358 FLORIDA AVE.  
NE. FREE. (202) 588-8750.

