



WE ————— ARE ————— LIVING ————— ON ————— A ————— STAR



# Doug Ashford

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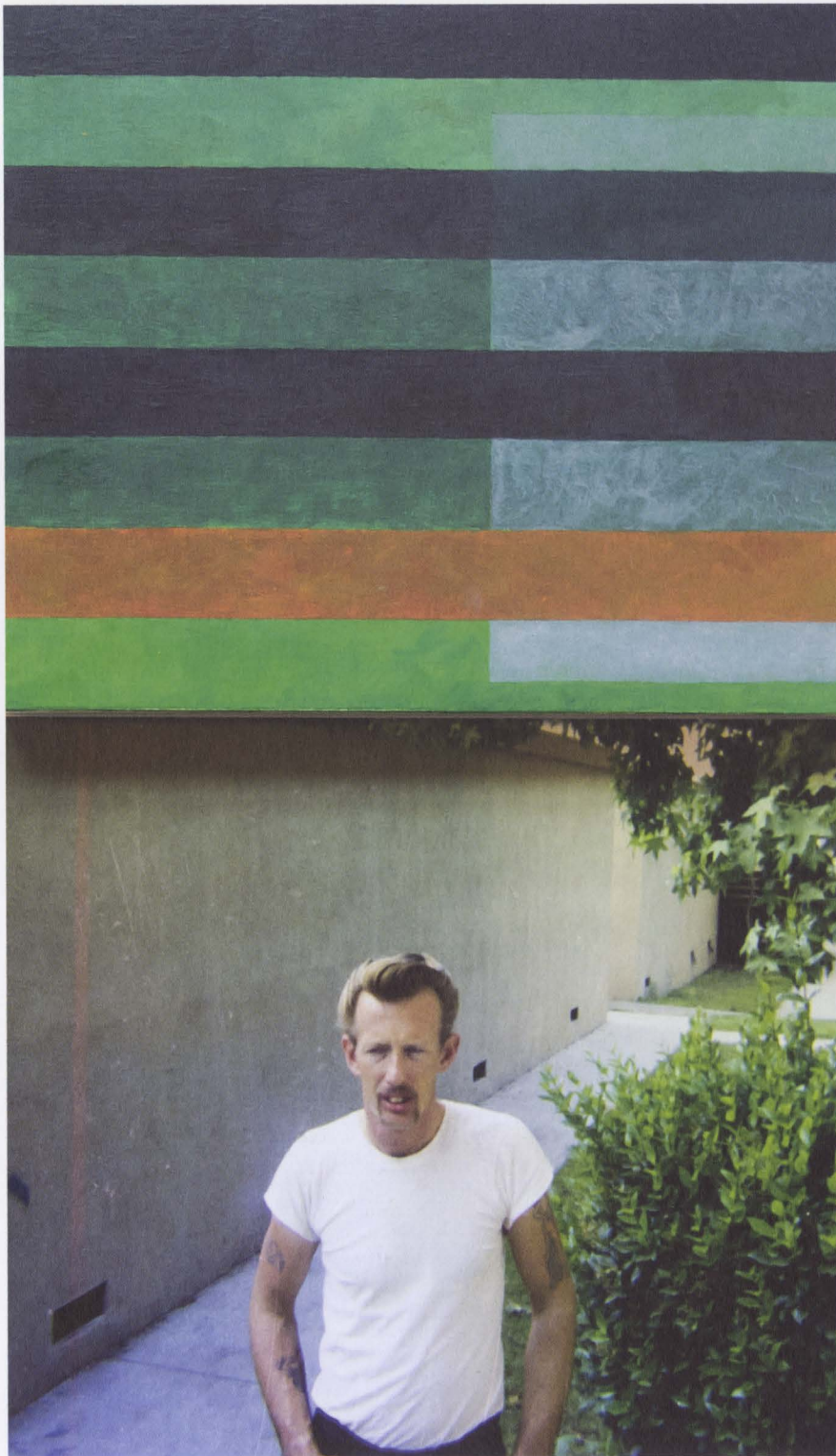
## *Bakersfield CA Series, 2013*

Tempera on wood and photos, glass, shelves, varying dimensions

The work is built from two rolls of found film, a set of tempera paintings, and glass. It is meant to produce a context for the emotional appraisal of an aspect of American culture that is rarely described because it is difficult to name. Between the 1920s and 1960s, the feeling of normality occupied by those who were able to sense its privilege shifted from stable, legalized states of white supremacy backed by state violence to more psychological and mythological positions of projection and fantasy. The mundane life of this brutality is felt on many levels in the United States, continuously bright but dark as mud, like flags left in the attic.



Doug Ashford, *Half-Nephew*, study for *Bakersfield CA Series*, 2013  
Tempera on wood and photo  
Courtesy of the artist and Wilfried Lentz, Rotterdam



Doug Ashford, *Biker*, study for *Bakersfield CA Series*, 2013  
Tempera on wood and photo  
Courtesy of the artist and Wilfried Lentz, Rotterdam





Doug Ashford, *First Car*, study for *Bakersfield CA Series*, 2013  
Tempera on wood and photo  
Courtesy of the artist and Wilfried Lentz, Rotterdam

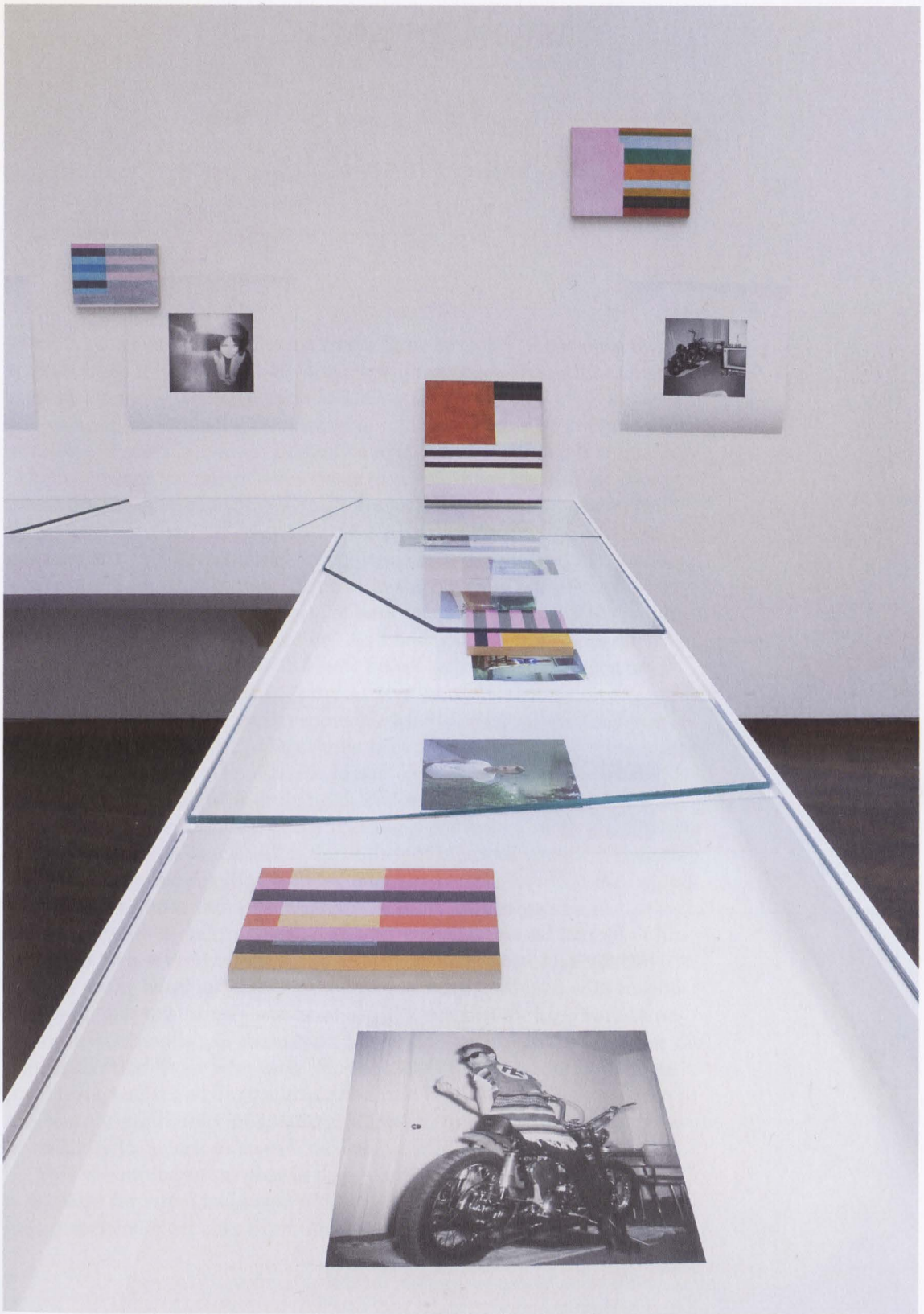


Doug Ashford, *Sister's Best Friend*, study for *Bakersfield CA Series*, 2013  
Tempera on wood and photo  
Courtesy of the artist and Wilfried Lentz, Rotterdam



Doug Ashford, *Backyard*, study for *Bakersfield CA Series*, 2013  
Tempera on wood and photo  
Courtesy of the artist and Wilfried Lentz, Rotterdam





Doug Ashford, *Bakersfield CA Series*, 2013

Courtesy of the artist and Wilfried Lentz, Rotterdam. Installation for Henie Onstad Kunstsenter by Doug Ashford and Samuel Ashford, 2014