


Natural Patterns: Danielle Eubank, Zo Frampton, and Katie Elizabeth Stubblefield

LAUNCH LA

170 S La Brea Ave. Los Angeles, CA 90036
 Tomorrow, August 9 at 6:00 PM – 9:00 PM
 Ends Aug 30, 2025

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LAUNCH Gallery is proud to present Natural Patterns, featuring three Los Angeles-based artists: Danielle Eubank, Zo Frampton, and Katie Elizabeth Stubblefield. Collectively, their elaborate and insightful creations reflect the beauty and power of the natural world, while acknowledging the profound changes it is undergoing. They celebrate nature's resilience, even as they document the onslaught of human excess and ignorance that threatens our planet. Fascination and wonder inspire these three documentarians of our current natural condition, as they convey hope and beauty on the two-dimensional surface with aplomb.

Danielle Eubank explores the relationship between abstraction and realism through painting water. She created One Artist Five Oceans, a 20-year project where she sailed and painted the waters of every ocean on Earth to raise climate awareness. Some of her most enriching experiences include Expedition Artist for the Phoenicia Ship Expedition, that circumnavigated Africa and as Expedition Artist in the UNESCO approved Borobudur Ship Expedition that traveled from Indonesia to Ghana. Danielle is a recipient of the Pollock-Krasner Foundation Grant.

"I have painted every ocean on Earth and over 200 bodies of water to forward the public conversation about how pollution threatens our seas and what we can do to support the environment. My art is international and collaborative. The goal of my work is to join art, culture and science to create a greater understanding of the changing planet. My work is about how water unifies us. Human history is intrinsically dependent on water and I want to invigorate people's passion for it. If people observe and think about water, they will feel more passionate about protecting it. Aesthetically, I am looking for the

tipping point between the conceptual and visible to create an emotive response. I consider forms created by ripples, oil slicks, or refuse a foundation for deconstruction. I create patterns within patterns, representing vertical stacks of rhythms in each painting."

Zo Frampton creates abstracted landscapes using black and white archival ink on either black or white hardboard surfaces, offering a striking visual meditation on shape and repetition. Her drawings build through accumulation, creating the illusion of three dimensions through layered depth and rhythmic mark-making. While each individual element is deceptively simple in form, the resulting compositions reflect a layered complexity—one that echoes the natural patterns she observes in the forest, ocean, and sky.

"My newest body of work explores edges and negative space. I've been thinking about the boundaries that we impose on the world and the cracks that form when nature is allowed into an urban environment. I'm thinking of the wildfire scars on the land and the footprints left behind and the edge of a planted field where the dirt is piled and wildflowers grow. I'm thinking of the horizon as it moves further and further away and the hidden paths we use to chase it."

Katie Elizabeth Stubblefield presents pieces from her recent body of work titled Collateral Damage. These works explore the current shape of California's coastline with drawings on plexiglass that expose industry adulterating an otherwise bucolic landscape. These drawings, done on discarded plexiglass with Sharpie markers, are the result of a forensic study of past flood and fire zones, earthquake fault lines, global warming projections, and conspiracy theories. Mark-making from these maps intersect with imagery of local current, abandoned or reclaimed infrastructure.

"Initially, these works were inspired by the hair-raising twin tsunami test sirens I overheard while gallery-sitting at a gallery in Newport Beach, CA. My drive home along Pacific Coast Highway became a study in the collateral damage a tsunami would create along the low-lying highway. In these works, I am exploring this complex relationship: the stubborn refusal to quit trying to live here in the face of an all-powerful and capricious mother nature. Initially these works started simply as plein air studies, utilizing the scratched-up plexiglass as view finder and sighting tool. As I worked, I started overlaying with the landscaped and industrial imagery. Over time this imagery has evolved, building layers of drawing on both the front and back of the plexiglass, building density and shadow into the final works."