

FOR IMMEDIATE RELEASE Contacts: Deborah Oliver (323)669-1668
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Track 16 presents

IRRATIONAL EXHIBITS 3

Curators: Deborah Oliver & Lida Abdul

Artists 19

One Night only

An evening of RAW INDEPENDENT THOUGHT
Come experience the magic, the environment, and the moment.

Oct 23, 2004 8:00 PM

Track 16

Bergamot Station
2525 Michigan, C1
Santa Monica, CA 90404
For reservations call: 310-264-4678

A series of on going Installation Performances in different rooms throughout the gallery space that brings together for one night only a fantastical eclectic mix of genres and artists. The audience will experience in this gallery setting; 13 installation performances, 4 video works, and one sound Installation.

Installation Performances by: Lida Abdul, Mariel Carranza , Ed Pelissier, Lauren Hartmen/Curt Lemieux, Marcus Kauiland-Nazairio, Noelle Mason/ Brian Stansbury Steve Shoffner, Liz Young, Gul Cagin, Chusien Chang, Hunter Hazen, Habib Kheradyar/JitkaHavlickova, Ingram Ober

Video by: Ben Shaffer, Young Chung, Lucas Michael, Rika Ohara

Sound Installation: Tony Do

Don't miss Irrational Exhibits 3
October 23, 8:00 PM – Tickets Students \$7. General \$10

Installation Performances:

“Things we saw on our return” **By Lida Abdul**

Her new work explores the space where ritual and performance meets. She is interested in bringing together these two worlds in order to forge new spaces of resistance that are powerful because they can dissimulate their intentions. Through repetitive acts and words, rituals emphasize the centrality of the body and in so doing resist the parameters of narrative meaning that seeks to control and justify. This piece is both the opening and closing of possibilities, the opening of the past to a future on one's own terms. She

was born in Kabul, Afghanistan in 1973, and lived in Germany before coming to the U.S. She graduated from the University of California at Irvine with an MFA (2000) and has since exhibited both in the US and abroad. She has produced works in many types of media including video, film, photography, installation and live performance. Her work has been featured in festivals in Mexico, Spain, Afghanistan, Kyrgyzstan, Germany, and Japan. As performance artist, she had also performed at Highways, Track-16, Raid, Knitting factory, and LACE.

"Girl is Invisible" by Gul Cagin

Turkish born and Los Angeles based performance/installation artist Gul Cagin's recent performance piece "Girl is Invisible" becomes a fantastical place where body meets with environment. Covered with the same fabric as the space, artist's body merge into a momentary borderless zone where form and formlessness alternate to create perceptual disorientation. Gul Cagin was graduated from University of Southern California in 1999 (BFA) and Claremont Graduate University in 2001(MFA).

"Dress Me Not " by Mariel Carranza

Dress Me Not will present a visual metaphor for a frame of rigidity the DRESS imposes on the human body by boxing it and restricting its natural movements while commanding conditions for self-expression and behavior. At the same time, the DRESS code is evolving as an art form and the means to create security and protection and different identity for each new generation. The DRESS will be made out of concrete mesh, hoop skirt, tailored to fit tight from the waist up, with collar and long sleeves. After installing the metal dress-frame at the site, I will begin performance with weaving thick and unprocessed wool into it and wearing it when finished. First experimenting with organic matter in her Liquid Sculpture by turning them into 'living artwork' and letting the time take its course, Mariel Carranza continues exploring the effects of organic matter in relationship to her own body in her art performances. Approaching the body as art material Carranza is attempting to overcome its physical limitations. Carranza received her masters from University of California Los Angeles.

"No/Body Counts" by Chusien Chang

Chusien Chang will create a performance installation in which she will attempt to acknowledge the Iraqi Civilian casualties, which has virtually been ignored by the American media. Chusien Chang has exhibited her sculptural installations throughout the Los Angeles area including at the Barnsdall Municipal Gallery, LACE, Otis College, the Armory Center for the Arts and as part of the L.A. Freewaves at the Geffen Temporary. She has also completed several public art projects including the Gold Line Chinatown station.

"Speaking of (Butter)Flies" by David Khang

David Khang's work interrogates the relationships between speech, text, and calligraphy. After performing "Zen for Mouth" at Track 16 in 2003, Khang connects this performance to his latest work, "Speaking of (Butter)Flies." Once again, Khang interprets a La Monte Young composition, converting Young's sound composition into the visual realm. By combining surgical precision, climbing experience, and flying insects, Khang "performs" language that hovers surreally between speech, text, and image. David Khang received his BS (Psychology) and DDS (Dental Surgery) from the University of Toronto, BFA from Emily Carr Institute, and MFA from the University of California, Irvine, with an Emphasis in Critical Theory (2004)

"White On White Even" by Habib Kheradyar

I am interested in subversion and reinvention of painting. I studied painting and still talk about the work as being within the extended field of painting. here I enlarge the dimensions of the malevich 1918, white on white painting to fit my body into, inserting the icon back into the painting.

There are many layers of reading to the painting as are layers of fabric representing the original oil on canvas painting. A multi-faceted artist who creates paintings and site-specific installations in addition to performance works, Habib Kheradyar draws inspiration from numerous sources. His family immigrated from Teheran, Iran to the United States in 1971. Since 1993, he has made paintings utilizing mesh fabric that interacts with light to create moiré patterns. Given the optically stimulating nature of these works, his audience is required to participate actively in the viewing experience, ultimately becoming implicated in the work itself. By extension, Kheradyar understands himself to be the object of the viewer's gaze during

performances. Intrigued by issues of dissonance in relation to power and vulnerability, he feels these interactions are most successful when he and his audience exchange roles, switching between viewer and viewed. In 2004, Kheradyar was the recipient of an Individual Artist Grant from the City of Los Angeles. He has been the subject of one-person exhibitions at London Street Projects LA, Pierogi, NY, and Linc, SF. He has performed at the Kulturzentrum bei den Minoriten in Graz, Austria and at W-139 in Amsterdam, the Netherlands. Kheradyar's work has been collected at the Los Angeles County Museum of Art and the Berkeley Art Museum at the University of California, Berkeley. He is the founder and director of POST, an alternative art space in Los Angeles.

"Grandma Judy/sacred chore # 1(GJ/SC #1)" by Marcus Kuland-Nazario

is one of the many founding artists of the 18th street arts center, highways performance space and clean needles now. He is co curator of Crazy Space, co producer of Max10 and a Los Angeles based artist and writer. GJ/SC #1 is first in a series of durational, interactive performance installations. It is a transcultural, bilingual investigation/chore of telenovelic proportions exploring the relationship of a former little Puerto Rican boy (me) and the Grandmother (Judy) he thought hated him. Ironing, soap operas, abstracted spirit traditions of the Afro-Caribbean Diaspora, telenovelas, lo fi technologies, family recipes and racing forms are both influence and material, literal and figurative in this psycho/tropical experience.

"The last three times I saw my Grandma Judy I happened to be ironing. The last times I saw her she said: 'Ayy! Pero mira que lindo tu planchas! Ojala que antes que yo me muera - tu me planches algo(Oh! But look how nice you iron! God willing, before I die, you can iron something for me!)" When I got the news that she had died, the first thing that popped into my head was that I never got to iron for her. This piece is a response to her passing and the guilt that accompanies an undone chore."

"mise-en-scene" by Noelle Mason/Brian Stansbury

Noelle Mason (San Diego) and Brian Stansbury (Baltimore) are Chicago based artists who work in kinetic, electronic, and digital media. Their work explores relationships physically and psychologically mediated by technology. "mise-en-scene" electronics, surveillance cameras, monitors. Four participants surround a white cube, their vision faceted and refracted by four corresponding monitors, together they conspire to view an electrically controlled body contained within the cube. But voyeuristic satisfaction is only granted through the willingness to participate in the sadistic act of delivering an electric shock.

"Sphere" by Hunter Hazen

The premise behind the piece "Sphere" by Hunter Hazen is to invade the viewer's space and in turn have the viewer interact within the space of the piece. The sphere will move blindly through 15 square feet of open space. Within this space the viewer may enter and interact. Through the actions of the sphere and the audience the sphere will switch roles from aggressor to victim. Thus falling prey to its own will to dominate. The artist Hunter Hazen has recently graduated UC Irvine with a BA in Studio Art where he has shown in several undergraduate exhibitions. The exhibitions include "Callow" 2003, Senior Exhibition 2004 "Unhand me Ruffian", and Spring 2004 undergraduate exhibition. The artist has also shown outside of UC Irvine with "OR" 2004, at Banning's landing in Wilmington.

" I still have needs" by Lauren Hartman and Curt LeMieux

Hartman and LeMieux frequently combine their mutual practices of performance installation, drawing, object-making, and theater to create enigmatic works based on a process of mining and suppressing meaning. In this work a young man, an older man, two stoves and a dishpan occupy a place. One man carries a weapon. The other man has two sandwiches and an engaging activity. Exhibitions include Track 16, LACE, Highways Performance Space, Side Street LIVE, New Image Art, and recent screenings at Recontres International, Berlin and Paris, and The Museum of Jurassic Technology. Hartman and LeMieux will present a large-scale performance landscape, "The Murder of Becky" at Track 16 in Santa Monica in the spring of 2005. Performers: Young man: Patrick Kennelly. Older man: Robert Jacka.

"Operation Corndog" by Ingram Ober

Under the warm glow of a yellow and red backlit sign with the company name Get Along Lil' Doggy emblazoned on it, people line up in droves at the business end of a modern day chuck wagon. The final

goal, to receive one of three types of this great American delicacy, the hand dipped, deep fried prince of foods, The Corndog. The service is slow, but courteous and extremely informative, and the corndog, well worth the wait. While the hot oil drains from the glistening dog the cook will engage you with any number of topics you may wish to discuss, but his favorite is how this pioneer's wagon uses the same oil that perfectly fries dog after dog to supply power for the entire operation. Living off of it's own waist, its a happy byproduct of its own existence. The artist, Ingram Ober, is a graduate of Claremont Graduate University and currently resides in San Diego where he is a professor of sculpture and foundry at Palomar College. His work centers around an investigation of common power structures and social interaction drawing attention to our consumption of energy as we move forward as a global community.

"Another Bootstrap Response" by Ed Pelissier

is an Orange County artist who has exhibited throughout Southern California, including the 2002 LA Freewaves festival, I am sick, I am Bipolar. When a person finds this out, there usually evolves an immediate distancing from me. "Another Bootstrap Response" is my reaction to that emotional and sometimes physical distancing. While on some level I understand their reaction, I can't seem to accept it. This performance is also an expression of my own fears about being open and rejecting the social stigma of being mentally ill.

"Looking For Glass 5 " by Steve Shoffner

is a Los Angeles based artist who explores the combination of performance, video, and installation? Focusing his concepts on the interaction between the viewer and the artifact through technology, Steve creates illusions to manipulate the perceptions and expectations of his audience. He disguises the use of his own body via closed circuit technology and video projection to set up an experience for the viewer to question the validity of real time and space. Steve's work spawns from his curiousness of interactive technology and its attempt to better our lives. In 2003 he earned an MFA degree with an emphasis in photography and digital media from Claremont Graduate University. He now teaches art courses at Santa Monica College.

Video Artists:

"Trafficking," 2004 by Young Chung

The title of the video is "Trafficking," 2004. A flight attendant re-performs the five signs (like in the work, "Exit Signs," 2003) while the nose and tail of a model airplane travels in and out of his face. Thank you for your consideration and I can send you images upon your request.

"Home Alone" since 2003 by Lucas Michael

Born in Argentina, grew up in New York, lives in Los Angeles. **Home Alone (since 2003)**, is a on-going work, composed of short vignettes (maximum 30 seconds each), informed by scenes from movies, some real, some composed, and some improvised, arrived at from memory, scripts and/or recordings. Contrary to their source, they are low budget, low tech and they are produced by a crew of "one". Home Alone deals with repetition, mirrors (and illusions) and the division of the Self: No repeated action is ever identical to the source; the person one sees when looking in the mirror is always changing and is never true to what it reflects; the Self has the potential to become other. We are the victim and the perpetrator, the mother and the father, the daughter and the son, the lady and the tramp.

"The Heart of No Place (2004 " by Rika Ohara

The Heart of No Place's narrative progresses through a series of set pieces originally designed to work as performances or in installations. What you are seeing here is a digital mock-up of a multi-screen installation using two monitors and one projector. In addition to the installation, it is currently in production as a feature-length digital-video and an Internet project Rika Ohara combines time-based media and performance elements in her works, including Tokyo Ros (1995) and Shelter (1989-), whose installation version has been seen in festivals around the world. Ohara is a 2004 recipient of California Community Foundation Visual Arts Fellowship.

Sound Installation***"Invocations of the Demonic Sacred"* by Tony Do**

An audio installation consisting of an HSS loudspeaker. The recording appropriates from the film "the Exorcist" the voice of the character Regan possessed by the Mesopotamian demon Pazuzu. The piece is an investigation of the Christian "demonic sacred" (its repressed core or pagan other), specifically in relation to the demythologizing effects of Christianity in terms of technology, global violence, and incidentally the war in Iraq.

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This event was produced by Track 16, Deborah Oliver and Laurie Steelink