

One night ONLY! June 8, 2016

IRRATIONAL EXHIBITS 9/ Durational Performance Installations

Irrational Exhibits 9: Reports From the Field

ONE NIGHT OF LIVE ART | CURATED BY DEBORAH OLIVER

JUNE 8, 2016 @ 7PM | LACE GALLERY

PERFORMANCE - INSTALLATION – VIDEO

Tickets: \$10, Students/Seniors \$8 w/I.D. @ Door

Artists: Claudia Bucher, Ryan Bulis and Brian Black, Kent Anderson Butler, Marsian De Lellis, Monica Duncan and Samantha Mohr, Kristina Faragher, Janice Gomez, Flora Kao, Curt LeMieux, Juan Meneses, Think Nguyen, Liz Nurenberg, Nancy Popp, Bradford Chan Prairie, Lara Salmon, Liz Young

Sixteen new works will be presented in this “One Night Only” performance exhibition centering on the artist’s “constructs” of our rapidly changing social landscape and reflecting their “reports from the field” in a new millennium reality. This is a “real time event.”

Explore the artwork while performance actions are taking place. Observe how artists describe and comprehend shifting realities, whether social, political or personal. How do we, as artists, negotiate these shifts as they arise? How do we stay connected within a confused cultural fabric? How do we function in an increasingly dense physical environment? [Read More](#)

The LACE event will differ from Irrational Exhibits of the past 15-years, annually held at Track 16 Gallery at Bergamont Station.

The architecture of this event articulates specific urban themes. The gallery floor plan sets the pieces closer together and less dispersed. The location in the urban center of Hollywood is significant. The artworks point to a microcosm of our daily urban experiences. The artists’ physical and mental territory may overlap and simulate the physical density of city life. Tolerance of what is described as *otherness* comes into play.

In this edition of Irrational Exhibits 9 the artists will have the opportunity to interact not only with the audience, but with each other’s work as well. The installations/performance are likely to seek to re-map the idea of “gallery space” both inside and outside the immediate location.

The Irrational Exhibits project began in 2001 at Track 16 Gallery, as a platform to articulate the connectivity found in the concept of the “group show” and the idea of an immersive art event. Simultaneous, durational performances have the potential create an intensive kinetic environment that invites the audience to be more engaged. It is this dynamic that has been central to the Irrational Exhibits mission.

Please join the artists in Irrational Exhibits for this unique event of “living art.”

Artists’ Bios and Statements:

Claudia Bucher is a Los Angeles-based multimedia artist who works with performance, new media, sculpture, and installations to explore ideas about extended sentience. She is interested in the crossover between art, science and technology, architecture, mysticism and science fiction. Her latest work is inspired by space exploration, the Mojave Desert, biomorphic design and DIY culture. She has an MFA from Art Center College of Design and has taught sculpture and 3D printing at UCLA, Otis College of Art and Brandeis University. She was recently an artist-in-residence at Joshua Tree National Park through the Joshua Tree National Park Council for the Arts.

Statement – Claudia Bucher

For IE9, Bucher will be creating a new performative sculpture piece, *Panoptimonium*, as a response to the parameters of the venue and the theme of the show that takes the urban experience and tolerance of otherness as its subject. The piece will attempt to be a psycho-spiritual synopsis of two decades lived directly above Hollywood Blvd in Thai Town/Little Armenia. Bucher hopes to capture the gestalt of a very specific location as experienced over a twenty year time span, condense it into a kind of sculptural time-lapse snapshot, and then see what happens when reconstituted and performed in a slightly shifted Hollywood Boulevard location.

Brian Black and Ryan Bulis have been working collaboratively in Southern California since 2004. This artist team appropriates iconic activities and challenges preconceptions of masculinity, athleticism and identity. Their assisted sculptures are exaggerated archetypes taken from the workplace, sports and pedestrian life. By adjusting the familiar and pushing the level of absurdity in their art making, the duo invites the audience reconsider the sanctity and boundaries of the art institution.

Their collective work allows their independent objectives and concerns to converge into what has simply become known as “Brian and Ryan.”

Statement - Ryan Bulis and Brian Black

From parking lot to gallery and back again, Ryan Bulis and Brian Black will help gallery goers to arrive to the exhibit in construction-grade style. Their latest collaboration “Wheelbarrow Valet” puts the gallery visitor in the seat of a decked-out wheelbarrow and transports them directly to the show. Look for the duo’s complementary service as you park in the lot behind LACE Gallery.

Kent Anderson Butler is a Los Angeles based artist working in a variety of mediums. He has participated in solo and group exhibitions nationally and internationally including: The International Biennial of Contemporary Art, Venezuela, Coagula Curatorial, Museum of Art and History, Lancaster, Perform Chinatown- Los Angeles, The Pasadena Museum of California Art, Fringe

Exhibitions – Los Angeles, Orange County Museum of Art, Cave Gallery-Brooklyn, NY, Track 16 Gallery- Santa Monica, Carl Berg Projects-West Hollywood, Art Center College of Design, and Hunter College, NY.

In January 2012, The Kellogg University Art Gallery at Cal Poly Pomona presented a diverse exhibition featuring ten years of work by Kent Anderson Butler.

He is Director of Visual Art and Professor of Art at Azusa Pacific University and teaches all levels of photography courses and New Genre Art Forms in the undergraduate program and graduate courses in the MFA program.

Kent Anderson Butler – Statement

For Butler's new work he states; "It is easy to become numb to the urban culture that we are engaged in on a daily basis in Los Angeles. We get up, got to work, do the things we need to do, go to sleep and Repeat! We often do not think much about feeding the soul and enriching the lives of others. *Consecrated Marrow*, is a conversation between *Sacred Space:Objects*, *Landscape:Environment*, *Artist:Audience* an *The Body*."

Marsian De Lellis is a 2016 COLA Master Artist Fellowship recipient, and he states: "I am an interdisciplinary performance artist, who constructs visual narratives and handmade spectacles centered on seemingly "weird" people that illuminate essential truths of contemporary life. In my practice, I use puppetry, performing objects, cutouts, pop-ups, elaborate costumes, and other elements to create a time-based visual narrative form. Inspired by tabloids and pop culture, I write about unusual people, whose stories are surprisingly relatable. I carefully choose form to collide with content, and serve as commentary on the subject matter."

Marsian De Lellis – Statement

My practice incorporates visual art, storytelling, theatre, puppetry, and film and is deeply informed by my early figurative work creating dolls. I am influenced by artists who address the body: photographer Barbara De Genevieve encouraged my study of cultural taboos, while writer Kate Bornstein introduced me to post-modern gender theory. I am inspired by the Surrealist Hans Bellmer and sculptor Greer Lankton, who disorient bodies and disrupt gender through their work with dolls. I am attracted to the dark, adult themes used by Janie Geiser, who has mentored me over the past decade. My current work builds upon an exploration of artificial figures and excess through narratives exposing the universal need to find love. Because this need to connect is so complicated, my protagonists are driven to extreme measures in their quest to connect with people or things who cannot return their love.

Monica Duncan and Samantha Mohr

Duncan grew up in Webster, NY—around the apple orchards along Lake Ontario, the industry of Kodak and the tales of the Rochester Rappings. Her time-based

work investigates the nature of visual and temporal perception through camouflage, stillness and the surrogate body. Duncan's work has been exhibited at Mousonturm, Frankfurt, The Kitchen, New York City, Parkhaus Projects, Berlin, La Casa Encendida, Madrid, BS1 Contemporary Art, Beijing, ZKM Karlsruhe and LACMA, Los Angeles. She has attended residencies at the Experimental Television Center and has been a Visiting Artist at Atlanta College of Art. Duncan received her BFA at NYSCC at Alfred University and MFA from the University of California San Diego. She is currently studying choreography and performance at the Institute for Applied Theater Studies, Justus-Liebig-Universität Gießen, Germany.

Samantha Mohr Native to Southern California, is a graduate from the University of California, Los Angeles with a BA in World Arts and Cultures/Dance. Afforded performance opportunities nationally and internationally, she has had the immense pleasure of dancing recently for Lionel Popkin, David Roussève, Victoria Marks, Rebecca Bruno, Elizabeth Leister and Julien Prévieux

Statement - Monica Duncan and Samantha Mohr

From two different vantage points, Monica Duncan (Gießen, Germany) and Samantha Mohr (Los Angeles, California) will co-create a series of site-specific spoken choreographies for elements in LACE such as the *island floor stain*, the *elliptical ceiling pool* and the *coiling security gate*. The performance moves between technical descriptions that re-focus our view of the space to the production of impossible tasks, rendered visible only in our collective imagination.

Kristina Faragher has exhibited works of art individually and collaboratively in a host of media, including, video, performance, painting and installation. Selected venues and festivals include: Hammer Museum, Los Angeles. ARCOmadrid's 29th International Art Fair, Spain, The Oakland Museum, Oakland, CA, The Autry National Center, Los Angeles, The REDCAT Theater, Los Angeles, Shoshona Wayne Gallery, Santa Monica, Track 16 Gallery, Santa Monica, Highways Performance Space and Gallery, Santa Monica, SITE Santa Fe, Santa Fe, New Mexico, LA Freewaves Ninth Annual International Media Festival, Los Angeles, The Berkeley Video and Film Festival, Berkeley, CA. The Fifth Festival International de la Image in Colombia, South America, Pixel Pops Short and Fast, Scotland, Orkney Islands, UK. The Museum of Contemporary Art in Minsk, Belarus. Faragher received an M.F.A. degree in 2001 from Claremont Graduate University in Claremont, CA.

Statement - Kristina Faragher

In the performance titled, *Des Cartes*, I will be traversing LACE wearing a lightweight canvas robe with numerous pockets on the front side that are heavily weighted down with hundreds of discarded library cards from the UC Irvine Art History slide catalogue. The backside of the robe will contain several ceramic vessels sewn directly into the fabric. The vessels will be labeled with cryptic and abstract references to art history. I will randomly pull cards from the various pockets on the robe and hand them to individual gallery patrons. I will then turn

my back to the patron and gesture to them indicating that they should “file” the card into one of the vessels. As they do so I will repeat comical doomsday statements such as: one day soon this will all be over, forget me not, and God is dead and so are you. The title of the performance, *Des Cartes* translates from French into English, “of cards” and a pun on the philosopher Rene Descartes name referencing the detritus that all catalogues are wont to become. Giving suggestion to the fact that all information is impermanent in the end.

Janice Gomez’s work explores accessibility and self-awareness both in physical and mental space—sometimes manifesting in labyrinth installations that meander through constructed pathways, ultimately revealing a niche for reflection and collective interaction; explorations in performance with intimate recitals for an audience of one, occasionally blurring the line between audience and performer in addition to engaging spectators in larger numbers; and most recently, site specific tableaus with sculptural, photographic and sound elements. As the theme of self-awareness takes shape across many forms, one is often reminded of what the human body is able to endure or unable to achieve. She has exhibited with Jaus in conjunction with Concrete Walls, Torrance Art Museum, Machine Projects, Hermon LaPrada, PØST and Human Resources. Gomez is also a co-founder of Summercamp’s ProjectProject, an artist run space hosting exhibitions, events, lectures and workshops in Los Angeles.

Flora Kao explores the poetics of human relationship with environment. In Los Angeles, Kao has exhibited solo at Grand Central Art Center, Pasadena Museum of California Art, Commonwealth and Council, Gallery 825, Art Merge LAB, HAUS Gallery, the LA Art Show, and the UC Irvine University Art Gallery. Kao’s work has also been featured at the Museum of Contemporary Art in Beijing, Intersection for the Arts in San Francisco, Infernoesque in Berlin, and at various Southern California venues including Torrance Art Museum, Irvine Fine Arts Center, City of Brea Gallery, Culver Center for the Arts, California State University Los Angeles, Cypress College, West Los Angeles College, California State University Long Beach, and La Sierra University. Kao’s work can be viewed online at <http://floratkao.blogspot.com>

Statement – Flora Kao

Bind explores the connections between people and plant, touch and sight, self and memory, artist and audience. The performer is blindfolded and given a hot pink ball of twine commonly used in Asian packaging. Tethered to a live bougainvillea, the performer must circle and wrap the thorny plant until relieved by another audience member or until the twine has been completely transferred to the bougainvillea. This endurance piece heightens an awareness of sense and life, eliciting empathy for the blindfolded and restrained performer as well as the increasingly mummified plant. Originally from South America, the bougainvillea is a ubiquitous signifier of tropical color in Southern California, the Mediterranean, Asia, and Australia. In East Asian legend, a red string of destiny connects those

who are bound to meet in significant ways. *Bind* visualizes the connections that intertwine, entrap, and bind us together.

Curt LeMieux's artwork has been shown nationally and internationally and appears in several private collections. Exhibition venues and events include: The Santa Monica Museum of Art, Santa Monica, CA.; Track 16 Gallery, Santa Monica, CA.; Machine Projects at The Hammer Museum, Los Angeles, CA.; Los Angeles Contemporary Exhibitions, Los Angeles, CA.; The Berkeley Video and Film Festival, Berkeley, CA.; The Sixth Festival of International Images in Manizales, Colombia; Luna International, Berlin, Germany; and The Museum of Contemporary art in Minsk, Belarus. LeMieux received an M.F.A. in 2001 from Claremont Graduate University, Claremont, CA. He also holds an M.A. in studio art from the University of Wisconsin – Superior. LeMieux currently lives and works in Los Angeles.

Statement - Curt LeMieux

The human impulse to anthropomorphize is fascinating. Why do people create images that blend human and animal forms? Can these images be seen as a means to understand our fleshy existence and “animal” natures? To what extent is the creation of anthropomorphic imagery an attempt to reconcile the messiness of our bodies with the complexities of the human mind? Do they in fact serve as an accepted expression of our animalistic drives? In the performance titled, “You Are All Animals”, I will produce quick zoomorphic caricature sketches of gallery patrons directly onto discarded domestic fabrics and clothing: bed sheets, pillowcases, curtains, decorative flags, scarves, dress shirts, etc. Upon completion, each drawing will be pinned directly to the gallery wall so that a patchwork of portraits will emerge through the duration of the evening.

Juan Meneses born and raised in Santa Monica received his B.A in Art from the University of California Irvine. Born in 1991. He works across multiple mediums but studied painting through most of his undergraduate career. Which began at Santa Monica College as part of the Art Mentor Program, and at Irvine a member of the Undergraduate Honors Studio Residency. His work has moved away from painting and into experimental practice with his most recent works. He investigates the landscape that is Los Angeles through socioeconomic views, using his experience as a starting point

Statement - Juan Menese

As one moves from one environment to another, the approach changes, as each environment is unique. You can visit the same place multiple times yet it be completely different as we assess the situation. The dynamic changes and one has to adapt to the changes. *Untitled*, documents his movement through different landscape some familiar and others new across Los Angeles. His body movements will become the way one navigates his experience through the terrain. The documentation entices the audience to question their position as a viewer or participant, as there roll changes with the landscape.

Thinh Nguyen at the age of eleven immigrated with his family from a village in rural central Vietnam to Los Angeles. The experience had a profound impact on his sense of belonging and identification, where he considers himself to be neither Vietnamese nor American, male nor female, gay nor straight. In his work, he explores and navigates this malleable notion of cultural identities.

Nguyen's work take on a form of "conceptual blending" between socio-political and art historical issues with both poetic criticality and subversive strategies. He turns his visions into social intervention, performances, sculptural installation, videos, and works on paper, investigating the unequal socio-cultural values and the systems in power. The results of his works are hybrids of obscured individual identities transformed from personal and collective objects, imageries, memories, and traumas.

Currently residing in LA, Nguyen founded thinhstudio and Videotag curatorial programs. He received his MFA from Claremont Graduate University (2011). He exhibited his work nationally and internationally with solo exhibition at Whittier College (2015), Marymount University Art Gallery (2012), and group show at California Lutheran University (2015), Le Couac Contemporary Art Center, France (2013), Themed UCLA Biennial (2009), College Art Association Symposium (2013). He presented interventions at Guggenheim Museum, The New Museum, Museum of Modern Art, New York, Los Angeles Contemporary Art Museum, Museum of Contemporary Art, Los Angeles.

Statement - Thinh Nguyen

For IR9, I will be performing a durational social intervention walking up and down the street of the gallery from morning to night, weaving in and out of the space, begging. The work reflects the ever rising epidemic of chronic homeless population in the US, and expanding gap between the rich and the poor. The tight grip of greed within the capitalist system is driving the American citizens onto the streets. Radical generosity and sharing are the antidotes, inspired by the traditional practice of the begging monks in Buddhism. They beg daily for alms as their livelihood. The practice is to instill humility within oneself, and to instill generosity and compassion within others. With this performance, I ask others to give without attachments, without exchange, and only with the genuine intention of giving, which is the virtue of true generosity. Therefore, I beg. *I Beg Therefore I am: Return Of The Mystic Beggar* - Social intervention

2015-2016

Liz Nurenberg (b. 1978) is a Los Angeles based artist. She received a Bachelors of Fine Art from Grand Valley State University (2003) and a Masters of Fine Art from Claremont Graduate University (2010.) She is currently a Part Time Lecturer at California State University Northridge and a lecturer at Otis School of Art and Design. She was awarded a Helen B. Dooley Fellowship at Claremont Graduate University in 2010 and received a California Community Foundation Emerging Artist Grant in 2014. She has exhibited in Southern California and the Midwest. Her interactive objects explore intimacy, awkwardness, proximity, personal space, and touch.

Statement - Liz Nurenberg

Modern technology such as cell phones, email, and social media create an isolation tank in which people can exist without needing to physically occupy the same space. I am interested in art that counteracts this isolation; art that enlists the full body and appeals to multiple senses while exploring intimacy, awkwardness and personal space. As an object maker, I create props for physical interactions. These props act as bridges to connect people through proximity and shared moments.

Nancy Popp is a Los Angeles-born and -based artist, educator and organizer. Her work draws upon the rich traditions of durational, corporeal performance and political intervention to explore relations between body as site, the context of site that envelopes the body, and the constant fluctuations that connect the two. Her practice engages both architectural and public space to wrestle with political and social boundaries of geography and identity through risky, playful, endurance-based interventions. Her media include photography, drawing, drawing and community organizing; she also writes for various magazines and websites on art, education and politics. Recent residencies and fellowships include the 2011 California Community Foundation Visual Arts Fellowship and the Lucas Artist Fellowship at Montalvo Arts Center; she is currently in residence at Despina | Largo das Artes in Rio de Janeiro to engage with anti-gentrification movements in response to the internationally-funded development fueled by the 2014 World Cup and upcoming Summer Olympic games. Nancy's work has been supported and exhibited by MOCA Los Angeles, the Getty Center, the 2011 Istanbul Biennial, the Atlanta Contemporary Arts Center, the 2014 Dallas Biennial, Rowan University, SUNY University, CSU Los Angeles, and galleries and public spaces in Belgrade, Düsseldorf, Tijuana, Zagreb and London. She holds degrees from Art Center College of Design and San Francisco Art Institute and is represented by Klowden Mann Gallery, Los Angeles.

Bradford Chan Prairie is a digital and multimedia artist in Southern California. His practice exploits the narrative potential of images and misuse of technology to create immersive videos and installations.

Statement - Bradford Chan Prairie

Living in Southern California, where one must travel great distances to get around, we experience a continuous dream of flickering lights and fleeting landscapes. *Night Ride* portrays this schizophrenic existence through a non-narrative collage of video and sound.

Lara Salmon (b. 1987 San Diego) grew up to a family of scientists and a mother who danced. At age 18 she moved north to study International Relations, Art and Arabic at UC Berkeley. She spent her final year abroad in Beirut, Lebanon. Lara is now based in Los Angeles, where she received a Master in Fine Arts from Claremont Graduate University.

Statement - Lara Salmon

Since I was a little girl blueberries have been my favorite. My father is an oceanographer and he used to work on Cape Cod during the summer. Enamored

by the forests and fields of the Cape my mother and I spent the long summer days picking wild blueberries and laboriously making them into muffins, pies and jams. My taste for this fruit has never subsided.

For this performance I cover my torso and arms with blueberry jam that I made. The jam presented on my body is an invitation for contact, an awkward outstretched arm waiting to be shuck. We are living in a time when physical contact between strangers is disappearing. Constant accessibility to iPhone communication is changing the way humans relate to each other. As a culture we are now avoiding the risk of being present and alone in public. The offer of blueberry jam on my body for consumption is an invitation for present and intimate contact with my audience. I make myself vulnerable, trusting that those who choose to participate are also willing to be vulnerable.

Liz Young is a 2016 Guggenheim Fellow recipient, she is an artist living and working in Los Angeles. She creates objects, drawings and installations that are relentlessly contrary and sentimentally sinister with diverse materials such as taxidermy and found objects, traditional art materials, gunpowder and craft materials. The materials are often recycled evoking memory and history. Her work address issues of the body, the human condition, nature and ultimately death.

Liz Young has exhibited her work in galleries and museums, nationally and in Europe. Her work has been supported by Los Angeles Contemporary Exhibitions (LACE), MOCA in Los Angeles, Santa Monica Museum of Art, The Luckman Center, Exit Art and Hallwalls in New York, Molndal Konsthall, Sweden, Long Beach Museum, the Skirball Center, Kappa Museum, Prague, and the Los Angeles Cultural Affairs Department as well as commercial galleries including Western Project, Andrew Shire, Deep River and POST. Young has received many grants in the past, both local, state and national awards; a City of Los Angeles Cultural Affairs grant, 2 California Arts Council grants, a Surdna Fellowship and a J. Paul Getty Fellowship. She has also been the recipient of grants from Art Matters inc. and participated in residencies at the McColl Center for Visual Art in Charlotte, North Carolina and the Ucross Foundation in Wyoming as well as the Headlands Center for the Art and the MacDowell Art Colony. Her works are in many private and public collections including LACMA, Lef Foundation, Greve Foundation, and the Norton Family Foundation.

Liz Young has taught at the California Institute for the Arts, The Los Angeles County High School for the Arts, Art Center College of Art and Design and The Claremont Graduate School.

Curator's Bio

DEBORAH OLIVER is an educator, interdisciplinary artist and independent curator working in Los Angeles. Her work focuses on the intersection of Performance Art, it's history and practice, and the curatorial discourse in and around community exchange. She is the curator of *Irrational Exhibit*; irrationalexhibits.com, an immersive performance/installation exhibition series she began in 2001 at Track 16 Gallery, the 9th edition will take place in June 2016 at LACE Gallery Los Angeles. As a co-recipient of the University of California Institute of Research on

the Arts, Oliver co-launched and co-curated “The Art of Performance in Irvine,” an annual event dedicated to experimentation in live art at the xMPL Theater on the UCI campus in the Fall of 2015. In 2012 Oliver co-curated Un-Space Ground, a site-specific public visual and performance event with Ed Woodham from Art in Odd Places in NYC for The College Art Association for a symposium on “Art in the Public Realm.” Over the past 30 years, Oliver has curated and produced over 400 artists in performance and interdisciplinary exhibitions, though out Southern California. Since 1998 at UC Irvine, Oliver has presented over 50 public performance events by her undergraduate Performance Studies students on a quarterly basis. Oliver holds an MFA and BFA from California Institute of the Arts. She has been on the faculty in the Art Department at UCI since 1998.

Deborah Oliver is an educator, independent curator, producer, and interdisciplinary artist. She is the curator of *Irrational Exhibit*; irrationalexhibits.com, an immersive performance/installation exhibition series she began in 2001 at Track 16 Gallery, the 9th edition will take place in June 2016 at Los Angeles Contemporary Exhibitions. Since this series began over 150 artists have participated in these exhibitions. Since 1998, Oliver has been teaching Performance Studies and New Genre at the University of California Irvine, Art Department. She recently co-founded “The Art of Performance in Irvine” an annual performance event at the xMPL at UCI.