

## ***Irrational Exhibits 9: Reports From the Field***

CURATED BY DEBORAH OLIVER

JUNE 8, 2016, 7PM

PERFORMANCE | INSTALLATION | VIDEO

### **PROGRAM NOTES**

#### **Claudia Bucher (library ladders main gallery)**

##### ***Panoptimonium***

*Panoptimonium* is a performative sculpture created in response to the theme of IE9 and the physical constraints of the venue. The piece attempts to enact a gestalt synopsis of two decades lived directly above Hollywood Blvd in the El Adobe Market Building in Thai Town/Little Armenia. **(main gallery - library ladders)**

#### **Brian Black and Ryan Bulis (outside and inside gallery)**

##### ***Wheelbarrow Valet***

From parking lot to gallery and back again, Ryan Bulis and Brian Black will help gallery goes to arrive to Irrational Exhibits 9 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 show.

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, they invite the audience reconsider the sanctity and boundaries of the art institution.

Look for the duo's complementary service as you park in the lot behind LACE Gallery.

#### **Kent Anderson Butler (bicycle and platform main gallery)**

##### ***Consecrated Marrow***

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, go 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* and *The Body*.

#### **Marsian De Lellis (storefront gallery)**

##### ***RAGGEDY ANN TO REAL DOLL***

With Chris Sheets

How do we negotiate our idea of personal identity in an ever-shifting landscape of technologies that can drastically alter and re-map the body? In *RAGGEDY ANN TO REAL DOLL*, Marsian De Lellis dissects what is just beneath the surface of Southern California body culture and our collective preoccupation with physical perfection. Transforming the storefront window of LACE into an operating theatre, he performs experimental cosmetic procedures. Viewers are encouraged to use protective binoculars and decontamination footies as one of America's most beloved dolls goes under the knife. Marsian's handmade spectacles memorialize obsessional lives. His epic doll installation, *(In)/Animate Objects* is currently on view at Los Angeles Municipal Art Gallery through July 3<sup>rd</sup> as part of the 2016 C.O.L.A. Fellowship Exhibition. For details, please visit [www.MarsianDeLellis.com](http://www.MarsianDeLellis.com) or follow @hausofmarsian.

#### **Monica Duncan and Samantha Mohr (various places in the gallery)**

##### ***island floor stain, elliptical ceiling pool, iron plaid security gate***

Performed by: 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 *island floor stain*, *elliptical ceiling pool* and *iron plaid 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 (various places in the gallery)**

***Des Cartes***

The term, *Des Cartes*, translates from French into English, "of cards." Any catalogue or archive is destined to become detritus, no matter how important an institution deems it to be in the present moment. All human attempts to carefully categorize and manage visual culture is ultimately impermanent. I will don a diaphanous garment with numerous pockets that are heavily laden with hundreds of obsolete art history slides and slide library cards. The art history catalogue and slides hail from the trash of UC Irvine. Reminiscent of a carnival game, I will be tossing the slides and cards into cups that sit on a pedestal, muttering the titles or artists of the items being tossed. Ironically, *Reports from the Field*, will also be documented and carefully archived for reference. The absurd, but obviously desired action of wrangling strict order, permanence and category into the human experience has definitely proved to be a transmutable game!  
 Special thanks to artist Curt LeMieux.

**Janice Gomez (back of main gallery behind partial wall)**

***Starting where we left off, leaving us behind, starting where we left off...***

Materials: Wood, 2-way mirror, video (2 hours), looped sound, fabric, performance

Dimensions: Variable

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.

**Flora Kao (main gallery)**

***Bind***

Additional performer: Stephanie Greene

*Bind* explores the connections between people and plant, touch and sight, self and memory, artist and audience. Tethered to a live bougainvillea, a blindfolded performer must circle and wrap the thorny plant until a hot pink ball of 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 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 (main gallery)**

***YOU ARE ALL ANIMALS***

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 our "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 (storefront gallery)**

***.... break your mother's back***

*.... break your mother's back*, a single channel video documents the artist's movement through different landscapes some familiar and others new, throughout Los Angeles. His body movements will become the way one navigates his experience through the terrain.

**Think Nguyen (outside and inside the gallery)*****I Beg Therefore I Am: Return of the Mystic Beggar******Social Intervention 2015-2016***

I will be walking up and down the street of Hollywood Blvd begging as the return of The Mystic Beggar inspired by Buddhist monks to reflect the homeless epidemic in the US and abroad, at the same time, dealing with my own traumas, poverty, and homelessness when I was 18 and the past year across the states. The tight grip of greed within the capitalist system is expanding gap between the rich and the poor. Radical generosity is the antidote to instill generosity and compassion within it.

**Liz Nurenberg (main gallery)*****White Wall Leans*****Sounds from Stolen Stars**

I am interested in art that enlists the full body and appeals to multiple senses while exploring intimacy, awkwardness, and personal space. Participants are invited to interact with the pieces; to become a component of the sculptural outcome. My project responds to the environment, architecture, and atmosphere of LACE. White Wall Leans are body props for the gallery walls. They will blend in, fit into, or press against areas of the gallery while changing the posture and position of the viewer's body during their experience of the gallery event. Sounds from Stolen Stars is inspired by the four Hollywood Walk of Fame sidewalk stars that have been stolen throughout history. Each headpiece has an individual ambient sound collage sampling street noises during an evening on the Walk of Fame and clips from movies/songs by the four stars Gene Autry, Kirk Douglas, Gregory Peck, and James Stewart.

**Nancy Popp (storefront gallery)*****"The Impossibility of Representation (LACE)" 2016******Materials: Seamless Photo Paper, Drawing Materials, Tape, Gallery Architecture******Additional Collaborators/Performers: Marcus Kuiland-Nazario and Marshall Astor******Thanks to John Birtle, Elana Mann and Eternal Telethon for their support of an earlier version of this work at Human Resources in May.***

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 And upcoming Summer Olympic games.

**Bradford Prairie (main gallery)*****Night Ride***

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 (main gallery)*****Jam Lick***

A special thank you to my mother and aunt who helped me make the blueberry jam.

Blueberries have been my favorite food since I was little and spent summers on Cape Cod. My father is an oceanographer and worked on the Cape. This left my mother and I to fill the long summer days picking wild blueberries and making them into jam.

For this performance I cover my upper body with homemade blueberry jam. I want the audience to lick it off me. This jam is an invitation for contact, an awkward outstretched arm waiting to be shaken. I think constant accessibility to digital communication has taken away interaction between people. Being alone and present in public is now unnatural. I'm making myself vulnerable here, trusting that those who choose to participate are

also willing to be vulnerable

**Liz Young (through the main gallery to the project room)**

***"I Know What Danger Is, It's What You Run Away From."***

***Bambi, a Life in the Woods***

***by Felix Salten***

Materials: Taxidermy forms, wood grain fabric filled with lead shot and blankets

With, Chloe Briere, Annabel Boardman, Adam Verdugo, William McLaughlin

My work investigates themes that evoke feelings of loss and an acknowledgement of the inevitability of nature, its beauty and decay. Themes are awkward juxtapositions and visual conundrums about both nature and culture, private and public and identity and landscape. My objective is to reconstruct and imitate nature with a sophisticated naïveté, reflecting my concerns about the human body and the natural world. I use processes as varied as traditional art practices to handicraft techniques, always showing evidence of the human hand. Images of the body and nature are depicted as lifeless and still, isolated from their source; dislocated, broken and compromised. I am drawn to imagery relating to hunting and Americana, and found objects, often distressed and second-hand that show evidence of its history. These material artifacts often make reference to the West and the American milieu that celebrates the allure and demonstrates the isolation.

#### **ABOUT THE PROJECT**

*Irrational Exhibits 9: Reports from the Field* is a group visual and performance installation exhibit as a microcosm of the urban experience, where artist's borders overlap and thus creates a closeness that require more tolerance of "otherness". In this edition of *Irrational Exhibits* the artist's have the opportunity to interact not only with audience but also with each other. The artist's in their installation/performance search for ways to re-map the landscapes inside and outside the gallery noting that the urban center is constantly changing. The questions this group show is reflecting on through the Artist's "reports from the field" is to consider, what can we do to understand the shifts in a changing landscape, whether it's social, political or personal, how can we participate in the shifts and how can we stay connected as a community as these shifts arise. This group show is an experiment in sharing limited space and limited resources with optimal creative expression as visualized in these new works presented in *Irrational Exhibits 9*.

**Special Thanks** to all participating artists, the LACE staff, Tucker, Casey, and Ellie Parsons and to UC Irvine.

#### **ABOUT THE CURATOR**

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 Exhibits*; an immersive performance/installation exhibition series she began in 2001 at Track 16 Gallery. She was invited to present the 9<sup>th</sup> edition at Los Angeles Contemporary Exhibitions in 2016. 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. Visit: [www.irrationalexhibits.com](http://www.irrationalexhibits.com) or follow @irrationalexhibits