

***Irrational Exhibits 10th Anniversary: Mapping the Divide***

**IRRATIONAL EXHIBITS 10th Anniversary: *Mapping the Divide***  
June 3 -10, 2017  
Opening Night Performances June 3rd @ 7PM

**LACE** LOS ANGELES CONTEMPORARY EXHIBITIONS

**ARTISTS:**

<i>Zeina Baltagi</i>	<i>Curt LeMieux</i>
<i>Michael Bizon</i>	<i>Thinh Nguyen</i>
<i>Claudia Bucher</i>	<i>Cindy Rehm</i>
<i>Jarred Cairns</i>	<i>Lara Salmon</i>
<i>Juan Capistran</i>	<i>Eduardo Sanchez</i>
<i>Reanne Estrada &amp; C. Ree</i>	<i>Alexander Smith</i>
<i>Nathalia Fagundes</i>	<i>Freddy Villalobos</i>
<i>Janice Gomez</i>	<i>Sichong Xie</i>
<i>Adele Han Li</i>	<i>HK Zamani</i>
<i>Stevenmichaelarts</i>	<i>Deborah Oliver - Curator</i>

For more information visit: [welcometolace.org](http://welcometolace.org) or follow us on instagram @irrationalartexhibits

**Opening Performance: June 3, 2017 7-9PM**

**Exhibition Dates: June 4 - 10, 2017**

**Closing Performance and Reception: June 10, 2017 4-6 PM**

Curated and Produced by **Deborah Oliver**

Featuring Artists: **Zeina Baltagi, Michael Bizon, Claudia Bucher, Jarred Cairns, Juan Capistran, Reanne Estrada/Christina Rhee, Nathalia Fagundes, Janice Gomez, Adele Han Li, Steve Irvin, Curt LeMieux, Thinh Nyugen, Cindy Rehm, Lara Salmon, Eduardo Sanchez, Alexander Smith, Freddy Villalobos, Sichong Xie, and HK Zamani.**

In honor of Irrational Exhibits' 10th anniversary, 19 performance works will take place throughout LACE's gallery, in artist-constructed installations that function as the settings for their evolving actions. Composed of diverse themes and esthetics, all the works explore a physical engagement with the body and materials in front of the audience in real time. Although the performances will be happening simultaneously they not the same length, giving the audience the option to move through the spaces, circulate, browse, return, or spend immersive time at their own pace, thus creating a degree of shared experience between viewer and maker in process. *Irrational Exhibits* celebrates works that embrace unpredictability, the messiness of biological and organic processes and materials, and the chaos of our times.

In addition performances from previous *Irrational Exhibits* will be presented alongside new works, by both repeating artists and those new to the project, thus providing an historical perspective and future directions.

During the week following the one night performances, the installations and video works will remain on view, as well as an ongoing performance by Lara Salmon, culminating on June 10th from 4-6PM.

Support is provided by The Metabolic Studio, A direct charitable activity of the Annenberg Foundation.

Please join the artists in *Irrational Exhibits* for this one night of Live Art. Find *Irrational Exhibitions* on Instagram – @irrationalartexhibits

**ARTIST STATEMENTS AND BIOS:**

### **Zeina Baltagi**

www.zeinabaltagi.com

#### **Take It Lying Down:**

The disappearance and separation of the human being inside; the anonymity in the city; what lies underneath the wreckage?

So many people get lost in the concrete. Homelessness and the working class get camouflaged into the Los Angeles' landscape.

#### **Artist Statement:**

My work reveals intimate transformations from the perspective of a first-generation Lebanese-American Woman. This narrative spans my entire body of work and incorporates printmaking, painting, sculpture, filmic documentation and performance art. Whether exploring relationships with my body, transportation, employment, culture, or spirituality: my process uses lived experiences to create a living allegory of marker points. Through the process of making, I find revelations in my story.

#### **Artist Bio:**

Zeina Baltagi is a first-generation Lebanese-American artist based in Los Angeles. Her work reveals intimate transformations in relation to her lived experiences.

### **Michael Bizon**

michaelbizon.biz

#### ***Heautoscopy (Dvoynik), 2016***

**Artist Statement:** *Heautoscopy (Dvoynik)* has led a double life; first as an immersive two-room installation, and now as a standalone object. Ideas of home, archive, memory and the doppelgänger are touched on through light, movement, sound and reflection.

**Artist Bio:** Michael Bizon is an artist based in Los Angeles whose practice includes sculpture, drawing, installation, sound, instrument making, and video. He received his MFA from the Rhode Island School of Design in 2008, and his BFA from Wayne State University in Detroit, MI. His work has been exhibited in Los Angeles, Detroit, Philadelphia, New York, Windsor, Miami, Tokyo, and most recently at the VISUAL Centre for Contemporary Art in Carlow, Ireland.

### **CLAUDIA BUCHER**

Title: *Yaw'll Wall*

**Artist Statement:** **1. Yaw'll:** Eye dialect spelling of y'all. **2. Y'all:** you-all **3. Yaw:** *noun*: 1. the action of yawing; *especially*: a side-to-side movement 2. a movement of deviation from a direct course, as of a ship. *verb*: (of a moving ship or aircraft) twist or oscillate about a vertical axis. **4. Wall:** *noun* 1. any of various permanent upright constructions having a length much greater than the thickness and presenting a continuous surface except where pierced by doors, windows, etc.: used for shelter, protection, or privacy, or to subdivide interior space, to support floors, roofs, or the like, to retain earth, to fence in an area, etc. 2. an immaterial or intangible barrier, obstruction, etc., suggesting a wall. 3. the outermost film or layer of structural material protecting, surrounding, and defining the physical limits of an object. *verb*: 1. to enclose, shut off, divide, protect, border, etc., with or as if with a wall (often followed by in or off). 2. to seal or entomb (something or someone) within a wall.

**Artist Bio:** Claudia Bucher is a Los Angeles and Joshua Tree based artist who creates performative sculptural installations to explore ideas about extended sentience. She is interested in the crossover between art, science and technology, architecture, mysticism and science fiction. Her recent 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 is an artist contributor to the recently published *Reading Contemporary Performance* (Routledge, 2016).

### **Jarred Cairns**

*Kiss and Tell*

**Artist Statement:** "*Kiss and Tell*" Serving with honor and integrity, but not their voices, Gay military members fight for our country and many have given their lives in service. Every day, they live in fear of "don't ask, don't tell", of being dishonored in their profession, community and service.

**Artist Bio:** Jarred Cairns received his BA in the Studio Arts Program at University of California at Irvine. He has been a member of Rachel Rosenthal's Company Tohubohu for over eight years and the last two years he has been studying with Rudy Perez. He also performed Kiss And Tell for Irrational Exhibits 8 at Track 16 Gallery in April 2011.

### **Juan Capistran**

*I cannot all rebuild what so many men persist in destroying*, 2013 video, duration 5 minutes

**Artist Statement:**

To be happy, which means endurance, solidarity and the fight against the enemy- the only option is active revolt.

**Artist Statement/Bio:**

Using strategies of conceptualism, appropriation, photography and painting, the work of Juan Capistran, investigates socio-political issues. Through multidisciplinary projects, that question notions of class, identity, power and revolution, Capistran investigates the rejection, assimilation and mutation created from the collision of singular and multiple systems of ideology.

**Reanne Estrada/C. Ree**

**Performance:** *Everland 2, LACE, Los Angeles*

media: glutinous suit, periscope, monitor stand on casters, ladders

**Other Works:**

**1. Video couplet A (2 channel video)** *East Seoul Bus Terminal Public Transmission #1, 2017*

**2. Video couplet B (2 channel video)** *Everland 1, Balboa Park, San Diego, 2017*

**3. Tabloid (free for distribution), 2017**

**Artist Statement:** *Everland 1* began with Koshik, a lonely elephant in a Korean zoo and amusement park of the same name. In an attempt to connect with his zookeeper, Koshik taught himself to speak 5 Korean words by stuffing his trunk in his mouth. In *Everland 2*, Ree + Estrada inhabit a pink glutinous suit that spans 12 feet, conjoined at the face while perched on ladders. An unreliable periscope provides an opportunity to view the interior.

The accompanying video couplets and printed matter feature excerpts from *EverlandLand*, a multi-modal series that explores lived-in land and the imaginary, lines of flight, the stickiness of bodies, transmissions between alternate systems of knowledge, and everyday worldmaking such as the Korean practice of dream buying/selling, fandom, and culture parks. This ongoing project has taken place in Korea, San Diego, and Los Angeles since 2015.

**Artist Bio:** C. Ree's new genre practice focuses on "everydayness" and monstrous and fantastic forms that trouble arenas of public circulation. Ree launched Drive-By Cinema, a two year experimental mobile art project, and has published articles on art, colonialism, dispossession and haunting. She is 1/3 of the artist group Super Futures Haunt Collective, a film programmer for the San Diego Asian Film Festival, and Associate Faculty of Art at MiraCosta College. Reanne Estrada is Los Angeles-based visual artist whose practice includes individual studio work in drawing, sculpture and installation, as well as collaborative work in performance, video and photography with Mail Order Brides/M.O.B. and socially-engaged art with Public Matters, a social enterprise for which she serves as Creative Director. Her work has been shown in exhibitions and film/video festivals throughout the United States, as well as the Philippines, Italy, Canada and Argentina.

Ree + Estrada have known each other since The Smiths were still a band.

**Nathalia Fagundes**

'*Scab*', 2017

**Artist Statement:** "Love is so tricky damn" "I feel like everyone's going to be married and I'll still be single lol" "What's up with being 25 and thinking marriage is a requirement?"

*Scab* is a walkthrough of binaries, the institution of marriage, and the millennial desire/disinterest to settle down.

**Artist Bio:** Nathalia Fagundes is an interdisciplinary artist. Her practice includes photography, installation, performance, and film. Her work often explores ideas of experimentation, movement, sound, obsession, and nostalgia.

**Janice Gomez**

**Artist Bio:** 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 tableaux 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.

**Adele Han Li**

**Artist Statement:** *Chella Drive* is the name of the street I grew up on, located in an exurb 30 miles east of downtown Los Angeles. It winds through a community made up mostly of immigrant families who have carved out a bit of the American Dream for themselves far from the city center. It is beautiful and comfortable and pleasant — everything parents want to give their children. The film *Chella Drive* is my memory of the feeling of growing up there — a dreamlike juxtaposition of a teenager's frustrated complacency and the luscious suburban environment that surrounds her.

The film was made using hand drawn animations projected onto real life settings (at Chella Drive and in other suburban backyards) and rephotographed frame by frame.

**Artist Bio:** Adele Han Li is an interdisciplinary artist based in Los Angeles. Through paintings, installations, performances and films, she seeks to investigate the tension between the manmade and natural, entropy and construction, the sublime and mundane. Her work has been exhibited and screened at film festivals, galleries and performance spaces across the US and abroad. She holds a BA from Yale University, and is currently pursuing an MFA in Experimental Animation at CalArts.

### **Stevenmichaelarts**

**Artist Statement:** *ouTHOU* Uses *Version/view #2* deals with my gaze upon the homelessness and center-less problem that is plaguing our city. Where there used to be concentrated areas or locales inextricably linked to homelessness, now there is almost nowhere the issue is unavoidable in one form or another. The scourge of a mass transient community affects every single citizen, infiltrating society at large. This piece explores, embodies, and abstracts the notion of anchoring and/or tethering in a de-centralized and tumultuous environment. Devoid of familiar connection, how many remain missing or unaccounted for but for one single choice, defining moment, accident or other force of nature and will. There but for the grace of God go I ...Oh brother, where Art Thou??

**Artist Bio:** Stevenmichaelarts is the creative moniker for Steven Irvin, a visual and performance artist born and raised in Los Angeles. The work has recently been viewed and presented online, in the Los Angeles studio, and residencies and shows in Asia, one upcoming this summer in Singapore. Please visit [jessicajolly.us/stevenirvin](http://jessicajolly.us/stevenirvin) and for more. Please request via email to [stevenmichaelarts@gmail.com](mailto:stevenmichaelarts@gmail.com) for performance documentation and video.

### **Curt LeMieux**

**Artist Statement:** *Preparation for a Performance That Will Never Take Place* - Drawing is the foundation of my practice. Through the execution of numerous meditative sketches, I arrive at a set of personalized marks and symbols. My goal is to articulate a visual language that promotes inquiry into human behavior and ecology. I engage an archeological-like approach, wherein layers of meaning are shifted and renegotiated, allowing a rehearsal of the ways in which meanings might develop, in which behaviors become codified and understood. For *Irrational Exhibits 10*, I will create series of sketches for "performances" that will never take place: a large-scale drawing directly onto the gallery wall depicting the character of Betty Anne, a set of costumes that are impractical in terms of function, and a short action involving clown props and the creation of a sculptural object.

**Artist Bio:** Curt LeMieux has shown his artwork nationally and internationally. Exhibition venues and events include: The Santa Monica Museum of Art, Track 16 Gallery in Santa Monica, Machine Projects at UCLA's Hammer Museum, Los Angeles Contemporary Exhibitions, The Armory Center for the Arts in Pasadena, The Berkeley Video and Film Festival, SOO Visual Art Center in Minneapolis, and Luna International in Berlin, Germany. 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 at Superior.

### **Thinh Nguyen**

**Artist Statement:** *My Body Is A Battleground, 2012* is an endurance performance that hybridize painting, sculpture, and performance through the body as a mutable surface and form. I sat on a chair motionless while viewers painted my body with the provided brush and paint bucket. The act of painting with white paint is an act of erasure and whitewashing. My body became a contested site, a public surface for racial projections.

**Artist Bio:** Thinh Nguyen, a first-generation immigrant from Viet Nam, uses his body and his being as a canvas to explore and expose aspects of race and racism, class and classism, gender, sexuality, and identity, questioning the intersection of oppressive cultural values.

### **Cindy Rehm**

**Artist Statement:** *Phenomena of Materialisation*, This performance is inspired by narratives of Victorian mediumship and the book *Phenomena of Materialisation*, a text that documents scientific observations of séances by the medium Eva C. between 1909 and 1914. Like women stricken with hysteria, the mediums of the early 20th century fell into trances and displayed a wide variety of erratic behavior including bodily contortions, spontaneous vocalization, automatic writing, the channeling of spirits, and materialisation of ectoplasmic forms. The medium's altered states often revealed moments of desire that broke from the conventions of proper feminine conduct. Rehm looks to the liminal space of the trance state as a rich site for the creation and vocalization of potent female narratives.

**Artist Bio:** Cindy Rehm is a LA based artist and an educator. She is the co-founder of *Craftswoman House* a project dedicated to presenting feminist works in Southern California, and former Director of the Baltimore installation space *spare room*. Her interdisciplinary practice moves between the genres of drawing, performance, and video to address the complex relationship between the female body, representation, and myth. Rehm's work has been shown at national and international venues and can be viewed at [cindyrehm.com](http://cindyrehm.com).  
Please use photo credit: Safi Alia Shabaik

### **Lara Salmon**

[www.LaraSalmon.com](http://www.LaraSalmon.com)

**Artist Statement: 'Sincerely, America'** - I'm offering my body this week as a surface for you to write on. Write something you want to say to someone who has lost their home ('a refugee'). For every opening hour of this show my skin is available to you. At the end of the exhibition I will choose one message to make permanent and Erin Raeman will tattoo it on my body in exactly the place and way that you wrote it. This message, from you in Los Angeles, will be delivered to peoples I meet seeking refuge.

**Artist Bio:** Lara Salmon is a Los Angeles based artist who works primarily in performance. Her pieces use personal biology to create an intersection between physical vulnerability and the politics of connection. She received a BA from UC Berkeley and an MFA from Claremont Graduate University. Lara has worked on refugee aid projects both in America and at refugee camps in the Middle East. She plans to continue in these efforts for the rest of her life.

### **Eduardo Sanchez**

**Artist Statement: *Usted no es sola y I will not just be...*** Is a new work and being the son of an illegal immigrant, now a citizen, I want to deconstruct the lives of illegal immigrants. Using found objects to I want to exemplify the need for work becoming one of the only defining qualities of immigrant life. How this sacrifice allows them to provide their children a better life. The confine boxes are representative of the hidden compartments some illegal immigrants had to squeeze into when crossing the border. But once the box is adorned with the found objects the box personifies those in question. Shielding the next generation inside giving it the opportunity to move away from the immigrant life and have more than just a job.

**Artist Bio:** Eduardo Sanchez is an interdisciplinary art student at the University of Irvine, Claire Trevor School of the Arts. Using a variety of material to explore his personal life and expose the strong divide in his life. Trying to cement his identity as a Mexican American.

### **Alexander Smith**

**Artist Statement: "Beast of Nations: Witness the Greatest Illusion of Our Modern Age" 2017** - Beast of Nations is an animation projected inside a black box within a miniature theater. The theaters façade is 8ft by 8ft in dimension. Beast of Nations investigates caricature as a form of erasure, particularly the erasure of minority groups and struggling classes. The project investigates these illusions used as a political strategy to distract citizens, drawing parallels between events in the industrial revolution and issues contemporary to our own society. Themes of immigration, forced migration, and misogyny manifest in narratives that complicate traditional notions of right and wrong.

**Artist Bio:** Alexander Smith is currently pursuing art major and digital arts minor. He is currently in his senior year undergrad at Claire Trevor School of the Arts, UC Irvine. Alexander explores the relationship between sculpture and projection in his interactive works.

### **Freddy Villalobos**

**Artist Statement: *AND YOU KNOW WHAT HAPPENED TO OL' BOY*** initially embodies melancholy and transitions into an emulsion for virtue and terror. The distance between high culture and low culture is broken by the dislocation of an urban home and gallery. The installation interrogates the quagmire space where, what is behind and what is ahead are in opposition. This creates a tension at its limits of the present and questions the possibilities of the near future.

**Artist Bio:** Freddy Villalobos is an interdisciplinary visual artist who uses text as an integral part of his practice. A Los Angeles based artist who grew up in the city's South Central neighborhood, Villalobos combines references of high and low culture to interrogate issues of American social structures, power relations, capitalism, and identity. Villalobos' work unpacks discourse within a complex narrative; and, is fabricated on the conviction that ideas can impact change within daily lives.

### **Sichong Xie**

***I am a Chinese Citizen, \$10 for taking a photo with me!***, 2014<sup>SEP</sup> Video Installation

**Artist Statement:** I seek to be a cultural organizer who utilizes body based sculptural forms (masks/costumes/objects) transforming discarded materials and disregarded spaces by using the tools of humor and absurdity. By placing

traditional sculptural forms within new sites, materials, and social constructs, I investigate these forms, movements within global communities to re-view and re-envision shared spaces and performative practices. I utilize my persona as a mark to allow others to recognize their own form of life: I become their medium.

**Artist Bio:** Sichong Xie's practice deals with issues of identity, politics, cross-culturalism, and the surreal characteristics of her body in the ever - changing environment. Xie's current body of work explores Chinese culture versus American culture, her female gender versus the patriarchy that is reflected in municipal sculptures in China, and Chinese Communist politics versus the "only one child" generations. Xie's practice, which is founded in the brief interconnectedness of all things, explores universal questions at the intersection of the cosmos, life, death, reality, spirituality and technology.

### **HK Zamani**

**Scheherazade, 2007** Scheherazade I was performed in Poland in 2007. It took inspiration from Azar Nafisi's book *Reading Lolita in Tehran*, and her analysis of the female protagonists in the story of 1001 Nights. The first of the Veil series was performed at the Armory in Pasadena in November of 2001. These performances are endurance based and are presented as a poignant critique of patriarchy, especially of the artist's native Iran. They grew out of Zamani's fabric and armature paintings and installations, and their timing corresponded with the growing fear of Islamic cultures.

*The Story of 1001 Nights:*

King Shahyar upon discovering his former wife's infidelity had her executed and then declared all women to be unfaithful. He begins to marry a succession of virgins only to execute each one the next morning. Eventually, the visir cannot find any more virgins. Scheherazade, the visir's daughter, offers herself as the next bride and her father reluctantly agrees. On the night of their marriage, Scheherazade tells the king a tale, but does not end it. The king is thus forced to keep her alive in order to hear the conclusion. The next night, as soon as she finishes the tale, she begins (and only begins) another. So it went for 1,001 nights. Finally, he spares her life.

Each night, king's curiosity will buy her another day of life.

Analysis by Azar Nafisi from her book *Reading Lolita in Tehran*:

There are three types of women in the story of *1,001 Nights*:

The Wife betrays the king and is executed (is powerless).

The Virgins are executed, and are non-existent (also powerless).

Scheherazade rises above the others, relying on her creativity (art) survives.

She breaks the cycle of terror and violence, and fashions her universe not through physical force as the king, but through imagination and reflection. Her courage to risk her life sets her apart from others.

**Artist Bio:** Iranian-born artist HK Zamani (Habib Kherady Zamani) lives and works in Los Angeles. His work is guided by extreme influences ranging from asceticism to psychedelia. He has exhibited in many cities, including New York, San Francisco, Chicago, Berlin, London, Vienna, Prague, Seoul, and Saigon. His work is in the permanent collections of Los Angeles County Museum of Art, Berkeley Museum of Art, and AD&A Museum at UC Santa Barbara. He has received the COLA grant, and the California Community Foundation Getty grant. Zamani is the founder and director of PØST (1995-present), a subversive venue for contemporary art, where nearly five hundred exhibitions have been presented.

Curator's Bio

**Deborah Oliver** is an educator, independent curator, producer, and interdisciplinary artist. She is the curator of Irrational Exhibit; [irrationalexhibits.com](http://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, Experimental Media and Performance Lab at UCI.