



TRACK 16

in the Bendix Building, 1206 Maple Ave, #1005, Los Angeles, CA 90015, www.track16.com, 310-815-8080

FOR IMMEDIATE RELEASE

Track 16 Gallery Presents

IRRATIONAL EXHIBITS 11: PLACE-MAKING AND SOCIAL MEMORY

One night only November 9, 2019
7:00pm – 9:00pm
FREE - No RSVP Needed
The Bendix Building
1206 Maple Ave, Los Angeles, CA 90015

Contact: Deborah Oliver, deboraholivermail@gmail.com, (323) 388-7777

PERFORMANCE | INSTALLATION | MEDIA
at the Bendix Building in multiple galleries including:
**Track 16 | Monte Vista | Tiger Strikes Asteroid |
Gallery 515 | Mutable Studios**

Featuring Artists: Amanda Maciel Antunes, Jamie Burris, Feminist.AI, Linda Franke, Steve Irvin, Prima Jalichandra-Sakuntabhai, Galia Linn Amitis Motevalli, Anaeis Ohanian, Priyanka Ram, Cindy Rehm, Jinal Sangoi, Jerod Thompson, Michael Thurin, Teresita de la Torre, Sichong Xie, HK Zamani, Kim Zumpe

The act of remembering is a form of resistance, a way of identifying and defining our changing personal and social needs. Reflecting upon the spaces and communities we inhabit, the participating artists will explore the idea of place-making and social memory. Through investigations into the personal, political, poetic, metaphorical, and the spiritual as ways of understanding and unraveling questions of belonging, they will create new social memories, and in so doing create new collective histories.

The work of the eighteen participating artists includes performance, installation, sculpture, video, photography, dance and audio in various combinations to create an immersive viewing environment. The 11th Irrational Exhibits will take place in the historic Bendix Building utilizing five gallery spaces and the building's hallways and staircases.

The multiple places to be occupied and/or inhabited by the artists metaphorically represent a diversity of individual cultural identities in search of “belonging” and inclusion within those defined spaces and existing structures. Memory is a malleable guide to the past. How we preserve meaning in the present is to reinvent new spaces and narratives within them.

The Irrational Exhibits project began in 2001 at Track 16 Gallery. Central to all the one-night events was a “group show” concept in which the artists each constructed installations that functioned as the settings for their evolving actions. All the durational performances happened simultaneously, but were not necessarily of the same length, nor did they represent a shared esthetic. What they had in common was a physical engagement with the body and materials, and the risk-taking process of making the work in front of the audience in real time. This dynamic kinetic environment has been central to the Irrational Exhibits mission.

This project is Organized and produced by Deborah Oliver and made possible with the generous support of Track 16 - Monte Vista - Tiger Strikes Asteroid - Gallery 515 - Mutable Studio.

Artists Bios and Statements:

Amanda Maciel Antunes is an interdisciplinary Brazilian artist based in Los Angeles. Antunes focuses on durational site-specific performances and installations responding to both the history of the site, as well as to the immediate landscape. In a variety of mediums, being that painting, writing, film, sculpture, and sound, her work seeks a conversation between the extremes of selfhood. Sites have included a former WWII military shelter in East LA, Sæborg historical theatre in a northern fjord, Iceland, The Crowley Theatre in Marfa, TX; a Dessana Tribe territory in Rio Negro, during residency in the Amazon rainforest, Brazil; and most recently a former dairy farm’s cottage in the high desert of California destroyed by a tornado.

Galia Linn is a sculptor and site-specific installation artist living and working in Los Angeles. Linn constructs relationships between subject, object and their environments by creating elemental tensions; a delicate balance between the mediums’ limits and Linn’s exploration with life’s imperfections. The work is Influenced by an early childhood in Israel, a land full of ancient and contemporary relics of past and present civilizations. Galia Linn has shown nationally and internationally, and is part of numerous private collections in Los Angeles, Miami, New York, Paris, Brussels and Tel Aviv. Selected solo and group exhibitions include: Upcoming *Binder of Women II*, The Pit, Glendale, CA; *Evidence of Care*, Track 16 Gallery, Los Angeles, CA; *Note to Self*, Five Car Garage gallery, Santa Monica, CA. *Experience 19: Touch*, El Segundo Museum of Art, CA; *Clay*, Lefebvre et Fils, Paris, France; *Vessels*, LA><Art. Los Angeles, CA. Founder, Blue Roof Studios a multidisciplinary art hub located in South Los Angeles.

GATES a collaboration between Amanda Maciel Antunes and Galia Linn, GATES is part of a multidisciplinary installation and performance series that reclaims the female body as a vessel

of experiences, the conflation of time and space, and the process of personal excavation. A configuration of diverse elements will activate the space as a sacred, though non-religious, site of reflection. This multi-generational, multi-ethnic, multi-lingual artist duo examine the forms that their work can take in a shared space in the process of producing art. The result is a collaborative composition that transforms the space, in which the female fully unwinds through the course of time, into a personal visual language through the use of sound, light, contact and archetypal spiritual imagery.

Jamie Burris is a dancer and performance artist. Her theatre and dance background led her to BODY WEATHER LABORATORY L.A., where she became a principal member, leading workshops and performing in over 50 pieces throughout the U.S. and Europe, including REDCAT, MOCA, California Plaza, UCLA, The Getty and Japan America Theater. On her award winning street series, *passing*, she collaborated with photographer Susan Swihart, which resulted in a solo show for MOPLA, in which Burris did durational performance installations. Currently, Jamie has created an on going HOUSE series that has debuted her performance pieces, *SIFT* and *waiting*.....

Waiting was originally performed as a time-based performance piece and will be revisited as a non-linear installation for Irrational Exhibits 11. Using the simple set-pieces of a chair and sewn-together newspapers, Jamie Burris situates this work in a shifting state of indefinite waiting, weaving stillness with gradual and deliberate movements to create a fractured metamorphosis, exploring unfixed and often intangible relationships to time, memory, isolation, waste, surfeit, information-overload and a search for belonging.

Feminist.AI founded in 2016 is an AI research and design group focused on critical making as a response to hegemonic AI. Rather than simply criticize the lack of diversity in AI design and development, we propose an alternative in the co-design of intelligent products and experiences, using arts-based research and participatory design frameworks. As we aim to expand the voices involved in AI design, our community is primarily comprised of female-identified and non-binary humans, but welcome participation from all.

Sound Imprints was initially produced in the AI. Culture, Creativity class at CalArts. The work explores privacy and location-specific audio experiences using distributed Coral Dev boards and video modification. Using video, object classification and face detection models running on Coral Dev boards, artists from the communities of Feminist.AI, CalArts Music Tech, and ArtCenter, aimed to illuminate insights on issues surrounding privacy, presence and personalized sound design.

Linda Franke, born in Dresden, Germany, is a graduate of Universität der Künste Berlin, Chelsea School of Art and Design London, and Academy of Media Arts Cologne.

Franke lives and works in Los Angeles. Besides residencies at Sacatar Brazil, CCA Glasgow or Impact Utrecht, her work has been shown at Georg Kolbe Museum, Berlin; Goethe Institut Montreal; Schaulager Barbara Thumm in Berlin; W139, Amsterdam; Simultanhalle Cologne; Art Cologne; Film Festival, Sao Paulo; Galapagos Art Space, New York; Moscow International Film Festival; Soma Mexico City & Museo de Arte Contemporaneo de Monterrey and Mars Gallery ,PAM, Navel, Femmebit, L.A., US

“in one year you could still be here“ is a 3 dimensional collage confronting different The Performance rhythms and materials. Collapsing virtual objects on the screen form the backdrop for a still body, wearing an artificial, motor driven tongue apparently speaking a text that is measuring emotions in terms of time. The idea arose in response to Henri Bergson`s book *“time and free will“* in which he talks about the fact that we attempt to measure our emotions the same way we measure duration which does not represent the actual experience of their simultaneous structure.

Steve Irvin a visual and performance artist born and raised in Los Angeles. My performance work has most recently been presented at the 10th anniversary of Kamikazes in July 2019. Please visit jessicajolly.us/stevenirvin and for more. Please request via email to stevenmichaelarts@gmail.com for more imagery, performance documentation and video.

Outhouse Wedding deals with my gaze upon the broader concept of marriage and partnership and especially my own recent marriage and my personal view of the institution. Where there is a societal view that may be espoused conventionally, we might also find time and space to create and fashion our own individual and/or coupled views and practices. I strive to explore the inherent push-pull dynamic of partnership with hopes to arrive at my own peace and understanding of a deeper meaning and hardened truth to what a spiritual union conjures and simultaneously questions.

Prima Jalichandra-Sakuntabhai is a transdisciplinary artist, based in Los Angeles, working in performance, video and installation. Born in Thailand, raised in Europe, they earned their Visual Arts Degree from the Ecole des Beaux Arts de Nantes and a License in Film Studies at the Sorbonne. They completed a BFA at the School of the Arts Institute of Chicago and a MFA at the California College of the Arts. Recent projects include: *L.E.H.M. 1965*, Actual Size Gallery, (Los Angeles), *Field Notes*, Prelinger Library (San Francisco), *Seven Springs*, in collaboration with Chris McKelway, Pieters Projects, *The Anthropologist as Hero*, PAM (Los Angeles). They were recipient of the SOMA Summer award in 2016 to attend the SOMA residency program in Mexico City.

1973 is a three-projection performance superimposing captions, traveling shots underneath I-5 freeways in Los Angeles, and research material on the Thai revolution of 1973. The narrator casts their shadow between the projections, excavating through the layers. While working for the Craft and Folk Art Museum, founded in 1973, I found a Reader`s Digest book on human history in storage, published in 1973. There is a section on the Thai revolution of 1973, when

a massive student protest overthrew the military dictatorship. According to Claude Levi-Strauss, the anthropologist seeks the exotic to discover himself [sic]. Can the nationalism of the current Thai military regime be disrupted by the diaspora community, whose identity and aspirations have been shaped by otherness?

Amitis Motevalli is an artist who explores the cultural resistance and survival of people living in poverty, conflict and/or war. Her experience as a trans-national migrant, is foundational in her work. Through many mediums including, sculpture, video, performance and collaborative public art, her work juxtaposes iconography with iconoclasm. Her work intends to ask questions about violence and historical documentation and canonization, while invoking the significance of a secular grassroots struggle. She currently lives and works in Los Angeles, exhibiting art internationally as well as organizing to create an active and critical cultural discourse through information exchange, either in art, pedagogy or organizing artist and educators.

Masoul - 2019 is a site specific performance premier. A performance of Sufi spiritual practice, making reference to accountability and self blame. Working with a database of women and femmes martyred in the wars of the neo crusades, I will enact a ritual of self humiliation as ablution. A performance on Sufi spiritual practice, making reference to accountability and self-blame.

Anaeis Ohanian is a time traveling sci-artist and the creator of Objecthood, a series of science fiction stories told through her work. She traverses the interstellar timelines to bring back bizarre archeological and geological oddities. Often times her findings serve as cautionary tales of different possibilities from multi-dimensional universes of our precarious future. She is a first generation Armenian-American with a BFA from California Institute of the Arts, and currently based in Los Angeles.

Amphibium, 2019 is an interdisciplinary installation and is an extension form Anaeis Ohanian's Objecthood series, comes a new tribe, The Amphi. Once the polar ice caps melt, the Amphi, genetically evolve to be able to withstand land and sea. Taking place, in a possible future of Los Angeles, you are introduced to an array of three significant members of the tribe and their surroundings through a film projected onto imaginative bleached corrals. This installation will be showing a glimpse into the world of dry land and water after the global crisis of our time has occurred. Through performance, film, sculptural installation, sound, and fashion, a social imprint and identity of the Amphi community and dynasty is created.

Priyanka Ram lives and works in Los Angeles, CA. She's interested in the semi-conscious in both humans and screensavers—that juicy space where both nothing and everything seems to happen. Ram tries to locate this slippery space in her paintings, music, and writing. She graduated with an MFA from Art Center College of Design in Pasadena, CA in 2014 and has

performed and exhibited at LAMOA (Los Angeles Museum of Art), Loyola Marymount University, Human Resources, VDL Neutra House, Coaxial, Betalevel, and more.

www.priyankaram.com

Column Of Sound is a composition that plays a building as an instrument using external and internal factors of the Bendix Building. Speakers on the 1st, 5th, and 10th floor are phased to each other, generating layers of sound in the acoustically-rich stairwell. The recorded music are improvised modes played on a keyboard composed with consideration to people's directional movement in the stairwell, the building's directional orientation, the weather conditions of the day, as well as the astronomical conditions of November 9th's night sky. People are encouraged to sit in the stairwell, stoop-style, and *let go* in the column.

Cindy Rehm is a Los Angeles based artist and an educator. She serves as co-facilitator of the Cixous Reading Group, and is co-founder of the feminist-centered projects Craftswoman House and Feminist Love Letters. Rehm's interdisciplinary practice moves between drawing, performance, and video to address the cultural suppression of women's narratives and the legacy of hysteria. Rehm's work has been shown at venues including: Elephant; Los Angeles, Woman Made Gallery; Chicago, LACE; Los Angeles, Goliath Visual Space; Brooklyn, Paul Robeson Gallery; Rutgers, ARC Gallery; Chicago, Transformer; Washington DC, Interaction IV; Sardinia, Italy, the Archeological Museum; Varna, Bulgaria and at Mains d'Oeuvres; Saint Ouen, France.

The Change is a new work Cindy performs that considers the stigmatization and cultural alienation of the aging female body. She will use private rituals to speak to temporality of the body and generative cycles. Even though menopause is a familiar occurrence, it remains an enigma, a mysterious experience rarely discussed and never celebrated. Rehm will align the menopausal female body with narratives of transformation drawn from horror movies and fairy tales.

Jinal Sangoi is a 2019 participant at the Skowhegan School of Painting and Sculpture, 2018-19 artist-in-resident at the CalArts-REEF Residency, a recipient of the Gender Bender Grant from the Goethe Institut (2018), Tim Disney Prize for the Storytelling arts (2017) and Chiquita Landfill Found Art Scholarship (2017). She is a member of the core team of Centre for Arts and Social Practice (India) since 2013, and is currently heading the educational programs of the LeTS project in Indian Institute of Technology Bombay. She has exhibited in India, US, Austria, Romania, and Bangladesh. Sangoi lives and works in Mumbai.

Roar Against the Roar

2015 Site-specific performance and video (single channel, color, sound)

I-beam, iron nail, shore, city, body/bodies, sound

Roar against the Roar is a confrontation of power between the sea and the city. The shore in between immerses itself in the urban dwellers' dreams, and is also a strong witness to human encroachment. This site-specific performance, at Juhu Beach, Mumbai, India, aims to imitate and illustrate the

tangibility and intangibility of the site, by scratching, marking and producing screeching sound. Here, a construction object is used against its own self, that is, an iron nail against an I-beam—the very structures of sound and material that systematize our urban lives and homes.

Jerod Thompson was born in Gretna, Louisiana. Having lived in California most of his life, he has resided in Los Angeles for over eleven years. From a young age beginning with photography, his fascination of capturing images led him toward portraiture and through the course of his education, it allowed growth in other creative mediums such as painting and video. As a recent graduate from the University of California, Irvine, he plans and is working on applications to pursue a Master of Fine Arts for the near future.

Creation In this single channel site specific performance video the location is void of belongings, a bedroom is chosen to visually confine the audience while the location, a white room is a physical representation of an internal space of the consciousness. Though empty, this depiction of the space becomes sculptural, complex. Small details emerge revealing shelving, nails in the wall or a bent clothing rack left purposefully to allude an active space that is inhabited. In random sequences a white canvas appears taking on the manifestation of an idea while the artist is the embodiment of a thought process working toward a clear and concise concept he can move forward in.

Michael Thurin is a movement-based artist and former competitive Irish dancer. Deploying live performance, image-making, and text, they speculate upon the spaces within and between bodies and forms of bodily relation as they relate to histories and structures of power. They are based in Los Angeles and received their MFA in Art from UC Irvine in 2019. www.michaelthurin.com

Recomposition (Phrase 5) is part of an on-going, iterative project that documents a future performance of a dancing body which does not yet exist. Asserting its presence yet refusing conventional legibility, this speculative, ambiguous body is in continual and simultaneous processes of becoming and unbecoming. Their morphological assemblage and ability to move proposes a politic of fluidity, unknowing, and withholding. The stage, like the body, becomes a queer timespace upon and through which possibilities for radical embodiment and movement begin to emerge and are established within the transformed present of the photograph.

Teresita de la Torre was born in Guadalajara Mexico and migrated with her family at a young age to Laredo, Texas. In Texas, she received a Bachelor's degree in Fine Art from Texas A&M International University. Six years ago de la Torre moved to southern California to pursue a Master's degree in Fine Art from Cal State University Fullerton. De la Torre has exhibited her work in and around Southern California, Texas, Georgia, Tijuana, Taiwan, and Berlin in spaces like Grand Central Art Center, East Int'l (ESXLA), Museum of Design

Atlanta, Torrance Art Museum, Dallas Latino Cultural Center, The Mexican Consulate of Los Angeles, and the Charles White Elementary School Gallery.

In my current work, I'm looking towards subverting the masculinity she interests in her family and the broad Latinx migrant community. After interviewing my mother on her migration journey, I decided to recreate her journey and called it, *antes muerta que sencilla*, a series of performances, photographs, and drawings that document histories, struggles, risk, connection, love, dreams, and family. I'm currently working on a project now focused on my Father through a reclamation of portraits where she is her Father in conversation with her mother.

Woven into the bodies of my work my interstets in reclaiming family and migrant history is part how i disrupt the silences queer women of color face in both the home and their community. In my work I embody and impersonate those close to me, whether they be my parents or migrants who are unnamed but who are part of the community my work is accountable to. After finding a tattered shirt on a similar walk migrants take in the desert in 2015, I decided to wear the shirt for 365 days as a performance piece that I documented along the way through self portraits and alterations. The piece took me through a year long journey of understanding both the journey migrants take and the perception of her art by both her family and community.

Sichong Xie received her MFA from the California Institute of the Arts, CA, her BFA from Columbus College of Art & Design, OH and Xi'An Academy of Fine Arts, China. She's currently artist in residency at the Studios at MASS MoCA. In the summer of 2018, she was a full fellowship artist in the Skowhegan School of Painting & Sculpture. In the summer of 2017, Xie has been chosen to participate in the Hauser & Wirth Somerset exchange residency at Bath School of Art & Design, Bath Spa University. She also did a five-hour durational performance/installation "*Walking With The Disappeared*" at the Hauser & Wirth Somerset gallery, UK. In the summer of 2016 & 2017, she was a fellowship artist in the Watermill Center for Performance in Long Island, NY. During the six-week intensive workshops and practices in 2016, she collaborated with five other actors and dancers, creating a piece called "*Everyday Objects*", a three-hour durational performance integrating dance, experimental theatre and installations. Recent exhibitions include the Hauser & Wirth Los Angeles, USA, OCAT Art Museum in Xi'An, China, Hauser & Wirth Somerset, UK, OCAT Art Museum in Anren, China, USC Pacific Asian Museum, Los Angeles, LACE Gallery, Los Angeles, Night Gallery, Los Angeles, Automata Gallery, Los Angeles, Chashama Gallery, New York, The Watermill Center, New York, and Changjiang Contemporary Art Museum, Chongqing, China.

"The Boat Has Sailed, Hasn't It?" includes three parts - a fish's funeral speech, a seesaw boat, and a floating dock in the Wesserunsett Lake, Maine. The voiceover in the video presents what I call "boat conversations," produced on a wooden seesaw boat that I built during the Skowhegan residency in 2018. The video is a way to discovering the relationship

between the floating dock and a wooden boat leading an uncertain ways of searching. In 1975, artist Bas Jan Ader attempted to sail across the Atlantic in order to make the work “*In Search of the Miraculous*”. Had he succeeded, the *Ocean Wave* would have been the smallest boat to cross the Atlantic. The latter work primarily exists as a single black-and-white photograph. In my boat project, it started with different “seesaw boat conversations”, which I invited others to ride the boat with me and have a conversation for the duration of their comfort. Those “boat conversations” are a series of undocumented durational performance to me. They are only available to the participates who rode the boat with me with our private and collective memories. Later on, I made this video reperforming the experience I had through those numerous “boat conversations”. Paddling becomes another compulsive activity, a means of passing time or creating form from next to nothing. The rhythm of paddling bringing hyper awareness of an actual time and labor involved in this project.

HK Zamani is a multidisciplinary artist and curator, and founder of PØST, a subversive exhibition space in Los Angeles (1995-2019), where more than five hundred exhibits were hosted. His abstract paintings are terse and meditative, painterly and deliberately composed. His endurance based performances first received critical attention in 1981. He has collaborated with the Czech performance artist Tomas Ruller since 1989, and most recently in 2018 with simulcasts from LA and Prague. His veil performances that began in October 2001 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. Interested in the shifting nature of perception and optics, Zamani has drawn from a varied sensory spectrum ranging from the ascetic to the psychedelic. He has exhibited extensively, is a recipient of COLA and CCF Grants, and is in the Collections of LA County Museum of Art and Berkley Museum of Art.

Performing With Ghosts by HK Zamani will explore a durational work that explores sound in a trance space. Sound will be explored within the context of pattern, repetition, euphony and discord. Projected images conjure the idea of collaboration and cooperation. This is an adaptation of a work performed at the Frankfurt Art Fair in May 2002. The 2-hour performance will take place at gallery 515, Saturday, November 9.

Kim Zumpfe is an artist, writer, and educator who works with the relationships between boundaries of physical and cognitive spaces as an inquiry into place and placement, including territories that constitute and extend beyond location. Zumpfe’s work has been exhibited at Los Angeles Contemporary Exhibitions (LACE), CSUF Grand Central Art Center, Gallery TPW Toronto, Museum of Contemporary Art San Diego, Audain Gallery Vancouver, Diverseworks Houston, Human Resources Los Angeles, Los Angeles Contemporary Archive (LACA), UCR Culver Center for the Arts Riverside, Torrance Art Museum, and several public and online sites.

wormhole by Kim Zumpfe is a work that engages with the relationships between mining, the extraction of natural resources, possibilities of multiple dimensions, and the place of the body within the limits and territories of a metropolis. The hallways of the Bendix building are taken

up as a mythological space that reflects the overlapping and inconsistent spaces of travel in the city. These are passageways where travel appears to have a stable form, but without a clear design or destination

Deborah Oliver is the founder and director of Irrational Exhibits as well an educator, independent curator, producer, and interdisciplinary artist. Her practice is focused on Performance Art and its history, practice, and curatorial applications with a focus on community exchange and dialogue. The 10th Anniversary Edition of Irrational Exhibits took place in June 2017 at Los Angeles Contemporary Exhibitions with generous support provided by The Metabolic Studio, a direct charitable activity of the Annenberg Foundation. Irrational Exhibits is an immersive group performance/installation and media exhibition she began in 2001 at Track 16 Gallery. Since this series began she has curated over two hundred artists into these exhibitions. Oliver has been a faculty member at the University of California Irvine, Claire Trevor School of the Arts since 1998 where she teaches New Genres classes in Performance Art and Performance Video. In 2015 Oliver co-founded “The Art of Performance in Irvine,” an annual performance event at the Experimental Media and Performance Lab (xMPL) at UCI, whose past visiting artists include Rudy Perez in 2015, Fallen Fruit in 2016, The Rachel Rosenthal Company in 2017, Simone Forti in Fall 2018 and George Herms in 2019. She graduated from CalArts with a BFA and MFA.