

An abstract artwork featuring a dark, textured background. The lower-left portion is dominated by a dense, chaotic cluster of colorful, translucent, ribbon-like and needle-like forms in shades of blue, green, yellow, orange, and red. These forms appear to be layered and overlapping, creating a sense of depth and movement. The upper-right portion of the image is a solid, light teal color, which serves as a backdrop for the text. A thin white horizontal line is positioned below the artist's name.

Marine Contemporary
Yasmine Mohseni

Mark Schoening
Recordings of a
Lone Infantryman



Essay

Yasmine Mohseni

Ever the intrepid explorer, Mark Schoening's work exists at the frontier where information fragments and explodes into abstract form. The artist operates as a documentarian, creating multi-layered paintings and sculptures investigating the gestation and dissemination of information. Simple geometric forms and lines intertwine and twist to create architectural backdrops from which emerge fictional landscapes. The inception of a single quiet thought is added to and built on until it becomes a frenzied barrage of information. Through a precise layering of paint and graphics, the artist entices the viewer into a chaotic world where bits and bytes are translated into shifting tonal rays, dot matrix screens and slices of color splashing across the surface of the painting. Welcome to Mark Schoening's *Recordings of a Lone Infantryman*.

The breadth and depth of Mark Schoening's compositions encompass his conceptual investigations and reveal his highly detailed editing process. Each painting looks dramatically different at each stage of its creation, from start to finish. Working with acrylic, latex, spray paint, ink, silkscreen and resin, the artist simultaneously constructs and explores a space populated by a complex network of abstract forms. This meditative process demands the addition, removal, and adjustment, finessing and layering of multiple media to arrive at a highly finished painting that serves as a visual diary of these various steps. The result, as exemplified in *Whiteout* is a luscious and dynamic surface across which the eye frantically darts and dances, pulled into a layered depth and pushed out to the exterior before being lured back in again. This perpetual cycle is underscored by a bold saturated palate and factory-matte finish. The smooth surface provides the eye with a clean entry point and belies the composition's visual violence, imbuing it with a sense of refinement.

The artist confronts contemporary high-speed urban existence, documenting society's ravenous appetite for content which, when combined with a steady onslaught of advertising, results in a desensitized population accustomed to immediately summoning information and, just as quickly, discarding or forgetting it. Schoening draws a parallel between writhing abstracted forms suspended in space and the anxious cycle of information consumption. As the eye sinks into the three-dimensional like depth of the composition, one seeks to grasp the space occupied by these abstract forms. In *Caged Control*, the network of information seems to be frozen in space while in *Roomba* the forms hurtle through an inky black background. Oh I'm Still Here sees the abstracted shapes throb and squirm. With *Inline Splash* and *Digitized*, a grid provides the framework and support for a foreground so fraught with chaos that it seems to be on the cusp of instantaneous combustion. The apotheosis of this trajectory is depicted in *Contained*, where the ball of energetic information has crashed to its destination and is thrashing apart. Each painting embodies a space in a constant state of flux through which information is funneled and dispersed.

In Recordings of a Lone Infantryman, Mark Schoening introduces sculptural work for the first time. As much as Schoening’s paintings occupy a two-dimensional realm of dizzyingly violent clashes, his sculptures exist at the other end of the visual spectrum, revealing a contemplative and pared-down approach. At first consideration, the color-saturated objects seem to be a departure from the concepts explored in Schoening’s paintings when, in fact, they are its visual dissection. These building blocks embody the potential energy that exists at the beginning stages of the painted works. Small objects are made in multiples, reflecting little geometric bytes of colorful information, which draw the eye into an infinite and repetitive visual loop. For this exhibition, the artist has created a large pentagram-shaped canvas sculpture suspended in mid air. By building on the notions explored in his paintings, namely how to conceptualize forms in space, the artist pushes his practice and breaks out into the three-dimensional. This large piece invites the audience to physically move around the space it occupies, offering multiple viewing experiences.

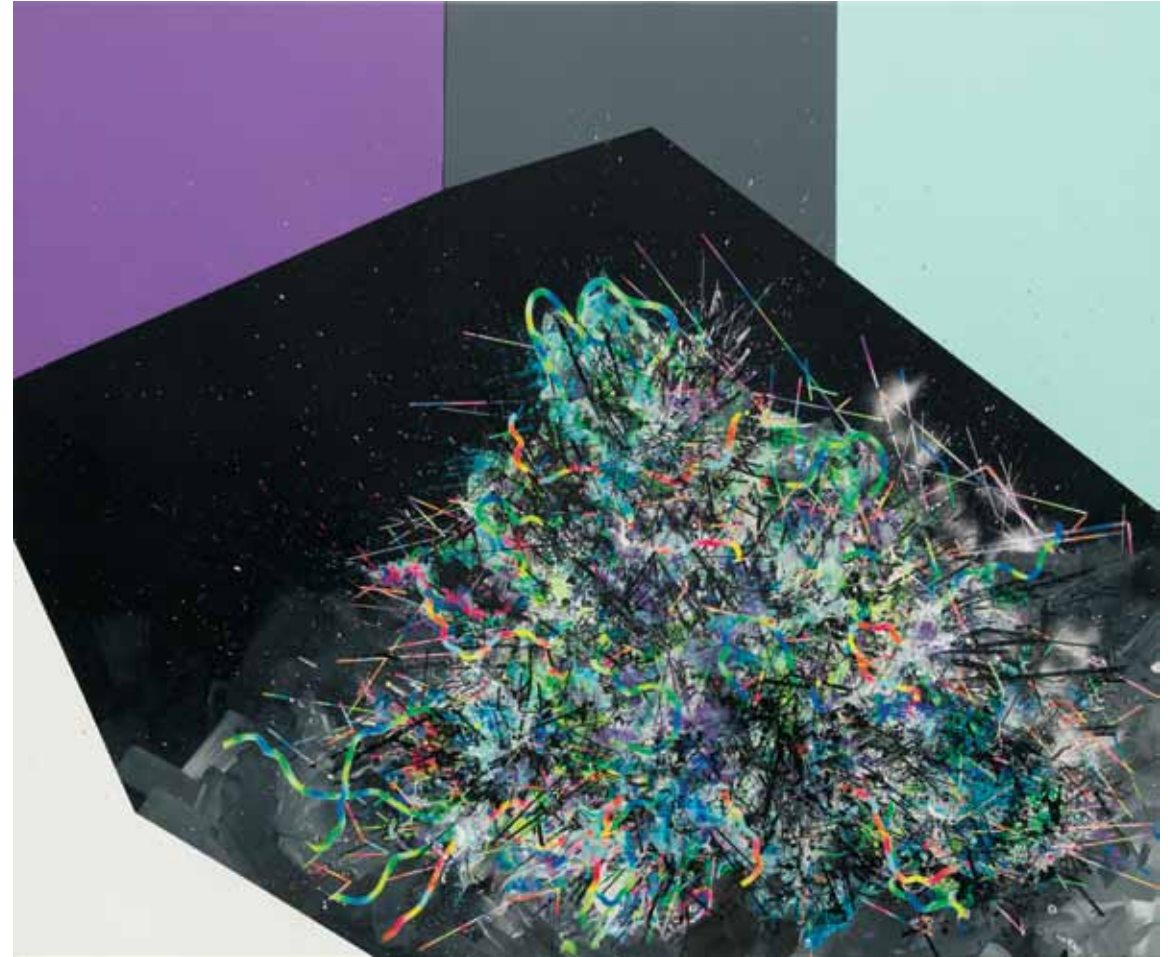
Schoening’s paintings and sculptures share themes of visual exploration and tension. His mastery of geometric abstraction has allowed him to experiment with the creation of a conceptual space within the two-dimensional. In Recordings of a Lone Infantryman, the artist seeks to extract individual bits of information and examine them through sculpture. This development reveals a new direction in the artist’s work, providing a more meditative understanding of his conceptual framework.

Mark Schoening
(b 1980 Minneapolis, Minnesota, USA)
Lives and work in Los Angeles
and Minneapolis

Solo and Two-Person Exhibitions:

- 2007
— Solo Show, Rhys Gallery,
Boston, MA
- 2010
— Solo Show, Blythe Projects,
Los Angeles, CA
- 2011
— Two-person show, Gallery B15,
Copenhagen, Denmark
- 2012
— Two-person show, Platform Gallery,
Seattle, WA

Mark’s work has been exhibited in Boston, New York, Los Angeles, Seattle and Copenhagen, including the Decordova Museum’s 2008 Annual. His paintings have been featured in high profile benefit auctions such as the LAXART auction, MOCA’s FRESH Auction and The Art of Elysium’s Pieces of Heaven Benefit auction sponsored by Christie’s and Vanity Fair. His work has been at numerous art fairs, including PULSE Miami, Art Copenhagen and Dallas Art Fair. He has been a featured artist in New American Paintings, and his work has appeared in Beautiful Decay, Flaunt, and the Huffington Post. He received his BFA from the Massachusetts College of Art in Boston in 2006.



contained

Acrylic, latex, spray paint, silkscreen ink
and glitter on canvas 60"x72", 2012



inFormation
Acrylic, latex, spray paint, silkscreen ink
and glitter on canvas 60"x72", 2012



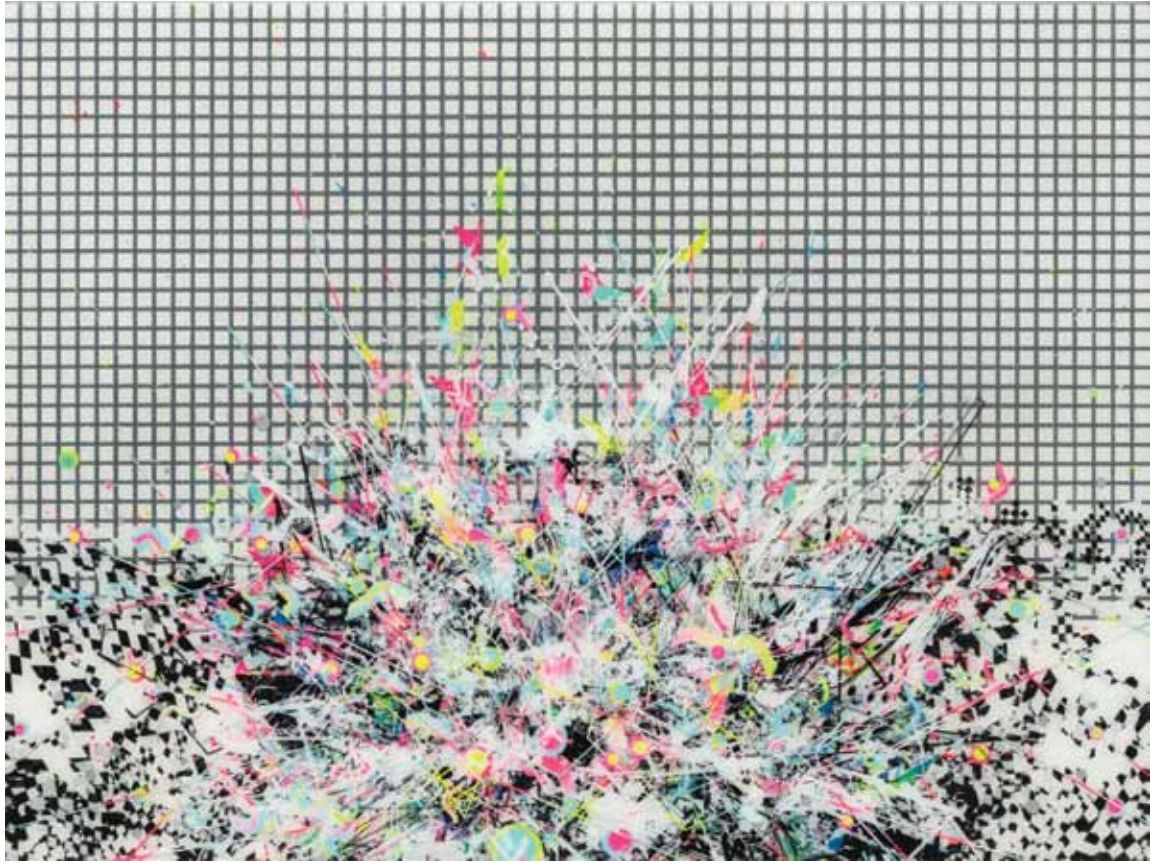
oh, I'm still here
Acrylic, latex, spray paint, silkscreen ink
and glitter on canvas, 30"x40", 2012



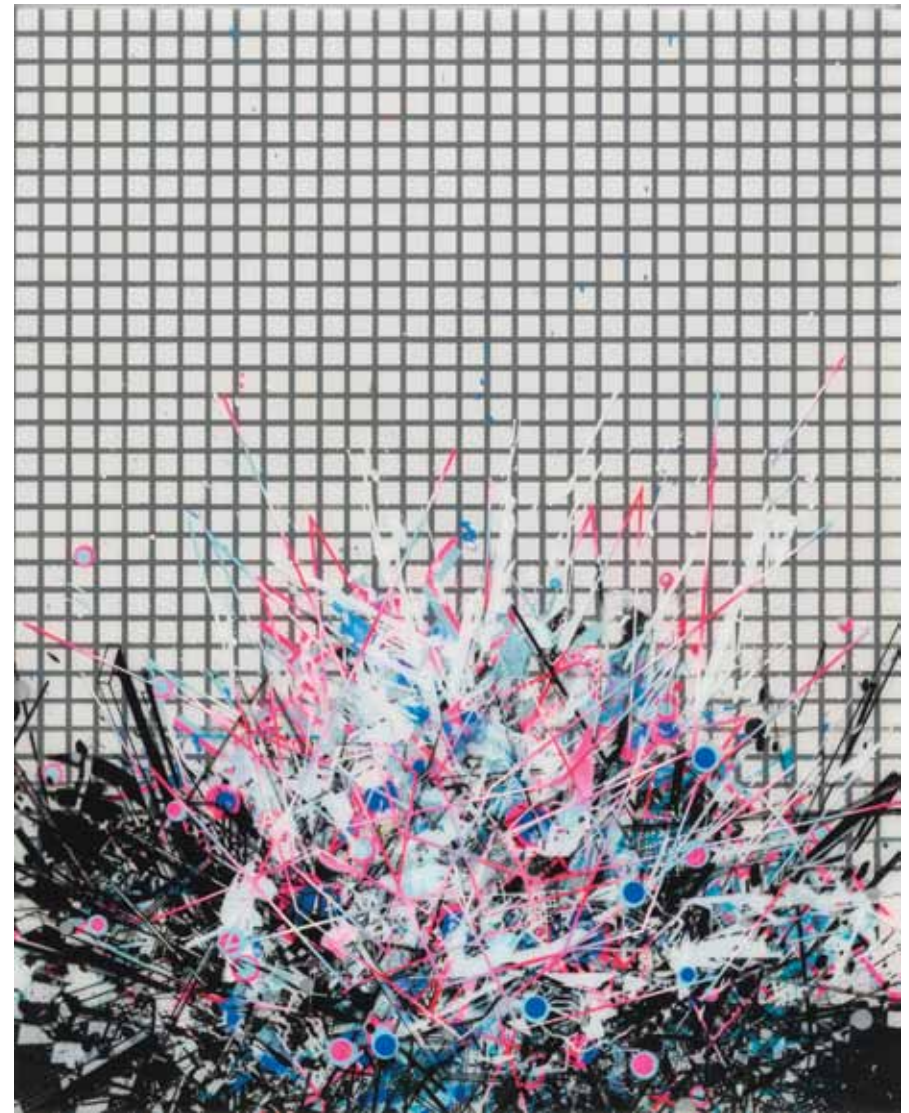
team of rivals
Acrylic, latex, spray paint, silkscreen ink,
glitter and resin on panel, 22.5"x30", 2012



roomba
acrylic, latex, spray paint, silkscreen ink,
glitter and resin on panel, 22.5"x30", 2012



whiteout
acrylic, latex, spray paint, silkscreen ink,
glitter and resin on panel, 22.5"x30", 2012



inline splash
acrylic, latex, spray paint,
silkscreen ink, glitter
and resin on panel,
20"x16", 2012

digitized

Acrylic, latex, spray paint, silkscreen ink,
glitter and resin on panel, 20"x16", 2012





sunnyside up
Acrylic, latex, spray paint, silkscreen ink,
glitter and resin on panel, 16"x20", 2012



turn on a dime
Acrylic, latex, spray paint, silkscreen ink,
glitter and resin on panel, 16"x20", 2012



devouring
Acrylic, latex, spray paint, silkscreen ink,
glitter and resin on panel, 16"x20", 2012

caged control
Acrylic, latex, spray paint, silkscreen ink,
glitter and resin on panel, 20"x16", 2012



on egg shells
Acrylic, latex, spray paint, silkscreen ink,
glitter and resin on panel, 20"x16", 2012



circus circus
Acrylic, latex, spray paint, silkscreen ink
and glitter on canvas 60"x72", 2012





Recordings of a Lone Infantryman
Installation



YASMINE **MOHSENI**

Marine Contemporary
Yasmine Mohseni

Mark Schoening
Recordings of a
Lone Infantryman

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Yasmine Mohseni

Yasmine Mohseni is an independent arts curator and writer based between Los Angeles and Paris. She has curated numerous art exhibitions, art events and educational programs including collaborations with Christie's, Vanity Fair, and artist Shepard Fairey. In addition to being the US Correspondent for the Dubai-based arts magazine Canvas, Yasmine's articles have been featured in international publications such as ARTINFO, The Art Newspaper, Beautiful/Decay, BlackBook, Modern Painters, Newsweek, and Whitewall. The interviews and photographs in her Huffington Post column "Beyond the White Cube" provide readers with an insider's look into the diverse world of international contemporary art. Through her exhibitions and article, Yasmine seeks to provide her audience with a thoughtful and accessible approach to contemporary art. Yasmine is regularly consulted as an expert on emerging contemporary artists.