

Salon No.4

Works 091 — 140
Feb 21 — Apr 9, 2010



Artists

Jennifer Chen
Jason David
Joe Davidson
Jow
Dennis Koch
Chris Natrop
Erica Prince
Julie Weitz
Brian Wills

Marine is pleased to announce Salon No. 4, Works 092 – 140, presenting the work of Jennifer Chen, Jason David, Joe Davidson, Jow, Dennis Koch, Chris Natrop, Erica Prince, Julie Weitz and Brian Wills. Purposely eschewing a curatorial theme, each show is a considered showcase of works that are meant to be viewed as a coherent personal collection. While retaining a consistent aesthetic across all shows, each salon explores the idea of a fictitious collector with a different vision or focus. Salon No. 4, Works 092 – 140, explores the idea of a collector with an eye for codes, the obscured and the diagrammatic. The show also makes a humorous nod to the culture of art collecting. Being in a home setting, all the salons look to incorporate work which has a particular relevance to being viewed in the domestic context.

Jennifer Chen's enigmatic watercolors and stone lithographs illustrate intimate psychological encounters. Her layered process creates images that are at once explicit and indecipherable. "The human condition is at the root of my work. I use relationships to illustrate universally blurred lines between needs, urges and fantasy in our society. I point to unspecific outcomes, reactions, or causes from a multitude of different experiences and reasons such as sexual drive, complacency, and isolation".

Jason David's "Hubris Cream" paintings depict the architects of Western culture seen in slapstick.

Distinguished faces covered in a creamy residue, sour and destructively parasitic, these intimate portraits capture the giants of yesteryear as they revel in their decrepitude and obsolescence. David's accompanying series of sculptures, "Hubris Tableaux" appear like pawns in a game of chess or colorful characters in a tableau vivant, forming a tangible extension of the portrait character's thoughts and memories.

Joe Davidson's sculptures are quiet classifications of his life shown through the ghosts of everyday objects. In "Inventory", 2008, Davidson measured his alcohol consumption over a six month period. He saved each bottle and then did a casting of each bottle in scotch tape. In "My Shoes", 1996-2006, Davidson created cement casts of the insides of his shoes, revealing the impact of his feet have had on the shoe's interior. "The compulsive or obsessive acts required to create the pieces necessitates the omission of other perhaps more traditionally meaningful or useful activities. The viewer is asked to contemplate this notion of what has been lost through the time consuming details of the piece".

Jow's delicate Braille Skylines are made from text borrowed from influential novels set in New York City. Each word creates a building and in unison they form a skyline. If you were blind you could read the buildings and form a piece of the story, for the sighted

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they form an ambiguous visual. In Jow's diptych "Sold", a simple red dot is placed on the left piece of paper, titled "For Sale" and the artist's red ink fingerprint marks "SOLD" on the right. What is being sold in art – the work, the artist or perhaps ourselves?

Dennis Koch's dense and matrix-like color drawings are disarming. The density with which his color pencil drawings are rendered help to solidify what appears to be a hidden visual language and coded system within the work. His ability to create visual shifts in depth results in large part from the artist's mark-making, which, though repetitive, dogged, even tedious, produces an unexpectedly rich and saturated palette.

Chris Natrop is concerned with the more elusive aspects of his surroundings. "Things that typically go unnoticed tend to shape and define my perception the most. I try to corral these things in my work, to set in motion a new type of space, and to give light to the emptiness." In his large-scale, cut paper installation, "Glitterati Swap Thing", Natrop breaks from creating his usual immersive gallery experiences by making a site-specific work that responds to the home setting and collection of works as a whole.

Erica Prince's mixed media collages address the culture of art collecting with both a witty and

whimsical eye. Her drawings explore the implications of distinct design decisions within interior spaces. By arranging furniture, art, clutter, and décor, Prince creates environments of indulgence, frivolity, and dramatic potential.

Julie Weitz's historically loaded representations of people's faces hidden from view by masks directly question the traditional portrait. "By meticulously rendering a portrait of an individual whose identity remains concealed, I intend to present a contemplative way of understanding an already loaded and overstated image, while taking into account the contradiction indicative to the representation of a hidden individual. The image of the mask, itself, evokes various yet familiar associations from terrorist to prisoner, superhero to villain, and religious figure to thief". Through the process of veiling her subjects, her paintings explore the human desire to understand what remains hidden from view.

Brian Wills' rigorous exploration of color through the use of everyday objects such as dental floss, string and wood make for both majestic and seductive sculptures and paintings. His layered constructions appear to be in constant flux, embodying a certain synaesthetic quality and vibration, much like the strings on an instrument.

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