

Salon No.5

Works 141 — 185
May 15 — Jul 11, 2010



Artists

Drew Beckmeyer
Wendy Heldmann
Claire Jackel
Seth Kaufman
David Korty
Robert Minervini
Christopher Pate
Stephanie Pryor
Julia Schwartz
Matt Wedel
Annie Wharton
Eve Wood

Marine is pleased to announce Salon No. 5, Works 141-185, presenting the work of Drew Beckmeyer, Wendy Heldmann, Claire Jackel, Seth Kaufman, David Korty, Robert Minervini, Christopher Pate, Stephanie Pryor, Julia Schwartz, Matt Wedel, Annie Wharton and Eve Wood. 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. 5, Works 141 –185, explores the idea of a collector with an eye for works that examine the line between abstraction and representation. There is a particular focus on figurative painting and both real and imagined landscapes. Being in a home setting, all the salons look to incorporate work which has a particular relevance to being viewed in the domestic context.

Drew Beckmeyer's mixed media drawings address personal, historical and cultural notions of decadence and subsequent attempts at salvation and rebirth. Visually complex, stylistically varied and feverishly created, his paintings attempt a fusion of contradictory belief systems and multiple times/spaces within a single piece.

Wendy Heldmann's recent work documents the messes and disasters of everyday life, such as piles of books in a library, papers in an unkempt office, or buildings in a state of ruin. Library aisles appear in Heldmann's paintings as they are never seen with books strewn across aisles, defying the organizing principles that make their contents accessible. Contrarily, the untidy and cluttered semi-private office spaces in Heldmann's paintings tend to be the norm, though these appearances of disarray can actually be personal systems of order.

Claire Jackel creates paintings and installations that re-stage past, current, and imagined catastrophes. Her work examines the social anxieties and vulnerability of people in crisis, often taking natural landscape as the backdrop in her analysis of catastrophe. In doing so, she intends to build a sense of illusion and awe of our physical worlds – of nature as well as of the landscapes we have created.

Seth Kaufman's new ceramic works are as irreverent a view of popular culture's clutch on classicism as they are deeply respectful of that which proves to be eternally symbolic. These ambiguously religious "madonnas" resonate with unsettling humor and beauty.

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David Korty's images of everyday life recall a kind of post-impressionistic and fauvist vision of urban cool. His studies of people and landscapes are both simple and introspective, contemplative and playful.

"Painting for me is about looking and responding. Looking, in that I try to slow down and see the world around me with a fresh eye, the city, the people, the cars, piles of trash. I find fragments of these things that seem to ask to be made into paintings. Images that resonate. It is a way for me to connect the dots, or try to make sense of it all. Once I begin making a painting an entirely different set of variables arises. And once again I am looking and responding. And painting."

Robert Minervini's large-scale paintings evoke ideas of the sublime and our contemporary relationship to nature and urban spaces. He presents the viewer with an invented space that is based on, but slightly askew from, reality. In these non-places, nature is subverted and change is constant as architectural sites are being constructed or destroyed alluding to the making of a social utopia and / or dystopia. Christopher Pate is concerned with the physical structure of painting - a concern that has always operated in tandem with a focus on surface and pictorial qualities within abstraction. His use of vintage tablecloth "screens" are a literal and conceptual grounding in the idea of actual space, particularly, American space. Pate's current explorations into the origins of America have led him to his painting for Salon No. 5, "Slither (Vespucci Part Two)". In this large two panel painting, Amerigo Vespucci is pressed up against the jungle he claims to have explored. "There seemed to have been a certain amount of hucksterism within the early explorers who began this exploitation, particularly evident in many of the bombastic claims of Amerigo Vespucci that haven't been able to withstand historical examination. There are invasions happening today, even though every square inch of the planet has more or less been explored and mapped. These invasions are more ideological than physical, more based on corporate greed than infected blankets and gunfire, and are propelled by hucksterism in the form of commercial advertising and propaganda."

Stephanie Pryor's paintings blur the line between abstraction and representation, both physically and psychologically. "Whether the final image stems from source material such as nature or female figure, fashion or self-portraiture, photography or natural observation, I am interested in the unfolding of an

expression or moment in time that is subject to change during the duration of painting. The final piece is a result of an intuitive process of layering color to define image and to form new shapes and areas that aren't apparent in the original drawing, but come across during a more meditative period of observation"

Julia Schwartz explores the inner, emotional world of her subjects. Her abstracted portraits intend to strip away outer, intellectual layers and surfaces to reach some deeper expression of feeling. "All my work is to some degree about this: all my painting is "bare subjects," in the sense that my aim is always that the inner world of my subject be revealed in color, texture, and mark-making."

Matt Wedel's whimsical clay sculptures draw on historical influences and childhood memories. "Using landscape as a platform to begin working, I approach creating as if the possibilities were limitless, weightless, and immediate. I work amongst this landscape both from my imagination as well as from historical influences. It is a system set up to feed the vocabulary I have to create while allowing me to play with the vocabulary I know. I never doubt my ideas as they arise but follow them with trust and utter intrigue helping them along to exist amongst this platform. In this manner I continuously learn, play and teach myself as an artist."

Annie Wharton is an abstract painter and video artist who creates an iconography for a rapidly moving fantasy world. In her new paintings, she tweaks the "pour" exemplified by Morris Louis by adding elaborate details, and uses mark-making to de-rail traditional abstract painting and reposition it somewhere near Neverland. "My work is about the juxtaposition between exigent beauty, ironic configurations, and organically-inspired whimsy. The works I've made for this show distill my interests and influences to create abstractions that speak both to the pretty and the ugly."

Eve Wood's work takes as its subject the fractured moment, abandoned chairs on a highway, the disassociated object, mutilated, torn, or simply forgotten. These objects operate as standins for some wayward notion of human longing, missed connections, any abbreviated or misguided interaction. The chairs are weirdly misbegotten, yet lovely.

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