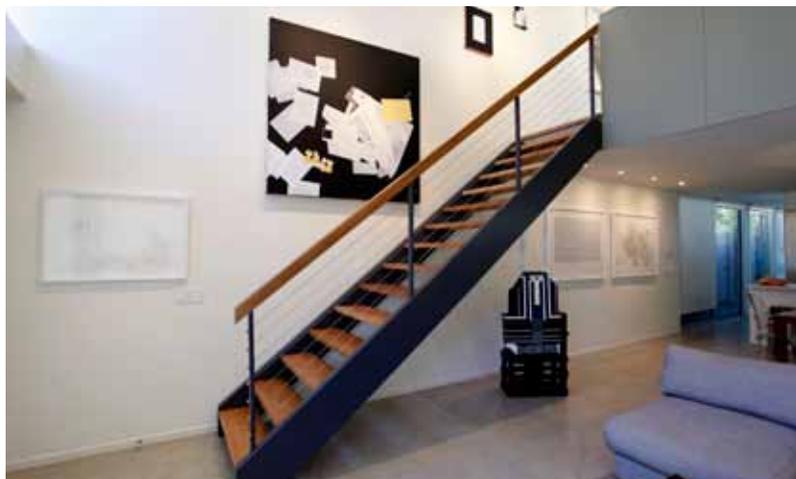


Salon No.6

Works 186 – 221
Sept 11 – Oct 30, 2010



Artists

Lisa Borgnes
Ching Ching Cheng
Ron Griffin
Felice Grodin
John Latour
David McDonald
Mathew Picton
Jill Sylvia
Daniel Wilkinson
Sam Winston

To mark the beginning of Marine's second year, we are introducing new programming in our project space, "The Bedroom" with a solo show by Los Angeles based artist Jow. "I'm in the Mood for Love", explores the themes of love and betrayal through intelligent, witty and darkly humorous drawings. The show is a collection of her signature text based work on vintage hotel letterhead paper and a video piece exploring the sometimes banal and cyclical nature of relationships. Jow explains, "My work navigates a landscape compiled of word games and repartee: text, numbers, dark and light humor, satire, social commentary, punditry, symbols and symbolism, simplicity, and plain dry wit. It's a reflection of how I make my own way in the world."

In continuation of our regular salon program, Marine is pleased to announce Salon No. 6, Works 186 - 221 presenting the work of Lisa Borgnes, Ching Ching Cheng, Ron Griffin, Felice Grodin, John Latour, David McDonald, Matthew Picton, Jill Sylvia, Daniel Wilkinson and Sam Winston. 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. 6, Works 186 – 221, explores the idea of a collector with an eye for text and map based work. Particularly work that deals with memory, fragmentation and contradiction.

Lisa Borgnes looks at reinterpreting the role of female embroidery work through the prism of a 21st century

lens. While traditional samplers were a woven record of what it was like to be a woman in the 17th and 18th centuries, Borgnes' satirical embroidered poems look at more contemporary preoccupations like Botox, plastic surgery, "it" bags and the recession. "As opposed to most of the work performed with a needle and thread in this town, my stitches show. They're black sutures which reveal inner truths."

Ching Ching Cheng's drawings and sculpture explore the way people deal with personal situations and the differences in those psychological reactions. On the surface, the work may seem whimsical or dreamlike, but on further study, it reveals itself to be filled with catharsis and memory. "I am constantly trying to replace the figures in my paintings with images that represent the idea of the figure, an object or an animal that takes on the persona of what the figure represents. This intimate gesture allows for a personal connection to be forged by the viewer with the work. Ultimately, there is no definitive subject, but only a meditation on personal experience and emotion." For most of his life, Ron Griffin has been sifting through abandoned trailers, homesteads, and the general discarded detritus of the Mojave Desert and making paintings of what he finds. These ephemeral paper objects – everything from photographs, cigarette packets and bureaucratic forms, to letters from convicts detailing seedy narratives - depict the lives and secrets of people living on the margins of society. The representations of these objects are meticulously reproduced with paint, ink, pencil, and a lacquer-transfer process. They are then veiled by or within representations of file folders, vellum envelopes, or face down documents. Each object is rendered exactly on a crisp wooden panel and despite their obvious trompe-l'oeil accomplishment,

Media Contact:
Claressinka Anderson

Telephone/Fax
+1 310 392 3649
Cell
+1 310 804 0211

Email
ca@marineprojects.la
Visit
marineprojects.la

Salon No.6

Works 186 – 221

Sept 11 – Oct 30, 2010



the paintings are more akin to abstraction than realism.

Felice Grodin's work posits a contemporary interpretation of the space we live in today, a contradictory world that is simultaneously global, territorial and essentially always transforming. "We are living in a time when fixed notions have been lost and new possibilities are on the horizon. My work attempts to trap the mutable state of things where paradigms shift, boundaries erode and particles collide. I investigate the architecture of chance, the stretching of the truth and the delaying of the inevitable. Borrowing and subverting from my training as an architect, I explore processes that merge the physical and mental landscape. I attempt to map out cartographies of tension and compression that represent moments of transformation, movement and entropy whereby subject and object are no longer discernible."

John Latour's work reflects a fascination for how we connect to the past, and how this uniquely human activity is mediated through text and other media. Since 1999, he has been modifying pages taken from various works of fiction. This untitled text-based series is ongoing, but the process has changed little over time. "By applying layers of white paint to passages taken from Mary Shelley's *Frankenstein* and Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, I create new stories from the words that remain. Individual pages are removed from their bindings and hung in antique frames – resembling inspirational mottos from the past; however their new meanings are often fragmented or ambiguous."

David McDonald's sculptural works come from the traditions of assemblage, minimalism and pure formalism. Although often read as architecturally inspired, they are more about place and home as filtered through memory, rather than any direct reference to architecture. "A fragmented visual memory and a wish for a sense of home are at the basis of my work. My interest in architecture extends only so far as, an interest in the fragment, the partially built, and the abandoned. My visual memory and sense of place are fragmentary and so is my work, it is an accumulation of fragments and pieces that I try to bring together to form a unified whole."

Matthew Picton's work seeks to address the evolution of civilization by re-creating the aesthetic

and historical changes of developing cities. The sculptures often bring to the social and political concerns of the city, both contemporary and historical, depending on the focus of the particular piece. "Cartography has long held a fascination for me. Apart from the obvious opportunity for imagination of place and origin, there is the actual physical beauty of the cartographic document, a document that in itself invites sculptural interpretation."

Jill Sylvia uses a drafting knife to meticulously carve out the entry spaces in bookkeeping ledgers, leaving behind only a fragile, skeletal lattice. "Ledger sheets are traditionally used to record the financial transactions of a business or individual. I am concerned with the manner in which this material is recontextualized by way of process, (and constant futility), and how the resulting voids suggest that the methods we employ to arrange our world provide more insight into ourselves than that which we seek to organize."

Daniel Wilkinson's maps follow the growth of a make-believe civilisation, which he presents to the viewer as urban sprawls with the arrangement of dots, shapes and lines that immediately draws the viewer into a false but believable world. Concerned with the emphasis and formula on the Psychohistory of an imaginary world, and how the events or period and strains of ideas collate within an open sphere of time; with issues of class, urban development, and the moving of the masses, Wilkinson's work both references history, and is ironically in tune with the history in the making of his actual city. A resident of the London's East End, he spends his time falsifying urban sprawl as it continually happens around him.

Through his explorations of language Sam Winston creates sculpture, drawings and books that question our understanding of words, both as carriers of messages and as information itself. "I always knew I was going to be a writer, but I didn't realize that you don't always have to write with words. When I developed an understanding of design I began to understand that you can write with the visual language. The idea that there are other alphabets – of color, form, shape and composition -revolutionized what I was trying to do. Soon the work became a combination of design execution, fine art aesthetic and wordplay. "

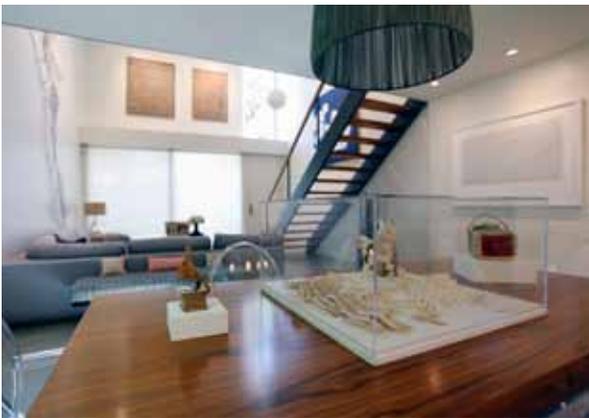
Media Contact:
Claressinka Anderson

Telephone/Fax
+1 310 392 3649
Cell
+1 310 804 0211

Email
ca@marineprojects.la
Visit
marineprojects.la

Salon No.6

Works 186 – 221
Sept 11 – Oct 30, 2010



Media Contact:
Claressinka Anderson

Telephone/Fax
+1 310 392 3649
Cell
+1 310 804 0211

Email
ca@marineprojects.la
Visit
marineprojects.la