

Salon No.12

Works 349 — 372
Mar 22 — May 31, 2014



Left: Rives Granade, *Memories in the Desert*, 2014, 16 x 16", oil on canvas, 2013
Above: Noah Davis, *If you're scared, go to church*, 2013, oil on canvas, 107" x 132"

Marine Projects, together with guest curator Sonny Ruscha Bjornson, is delighted to present Salon No.12, Works 349 – 372, a group exhibition presenting the work of Noah Davis, Rives Granade, Dwyer Kilcollin, David Kitz, Alison O’Daniel and Fay Ray. In Salon No. 12, intimate qualities and the relationships between representation, abstraction and the physical and virtual, are explored through veils of varying perception. Layering, illusion, psychic space and physicality all combine to question ideas of sensitivity and observation.

Noah Davis’ most recent work is a continuation of the artist’s on-going collage series. In the painting *If you’re scared, go to church*, 2014, a reference collage is blown up to life size scale, inviting the viewer to walk directly into it. Taking the interior of the El Escorial in Spain, the wolf is used as a symbol to question how this particular animal relates to gaudy religious imagery.

The painting is atypical for the artist; the absence of the human figure is an intentional gesture to poke fun at the artist’s current reputation as a “black painter.”

Noah Davis was born 1983 in Seattle Washington and currently lives in Los Angeles California. His work can be found in the Rubell Family collection, Nasher Museum of art and LACMA. He is the 2013 winner of the AHAN award. He currently is the founder and director of the Underground Museum, an experimental exhibition space in Mid-City Los Angeles.

Rives Granade (b. 1979 Mobile, AL) is an artist whose work is concerned with the nature of representation. His art poses questions about the nature of abstraction in relation to the image’s continual destruction and reconstitution. Granade often uses found and manipulated photographs as starting points for his paintings. His sculptures use similar “chance” operations in their production and reference various modernist movements. The end results occupy an aesthetic somewhere between abstraction, photorealism, primitivism, and surrealism.

Rives Granade has presented his work both nationally and internationally. Solo exhibitions include Steven Wolf Fine Arts in San Francisco, CA, Duncan Miller Projects, Santa Monica, CA, and Kino Kino Center for Art and Film, Sandnes, Norway. Group shows include Fabien Fryns Fine Art, Southern Exposure, Work Sound, Technopolis in Athens, Greece, and The Mobile Museum of Art (AL). Granade is a recipient of the Rogaland Council Artist Grant (Norway). He holds an MFA from the San Francisco Art Institute and a B.A. in philosophy from Washington and Lee University.

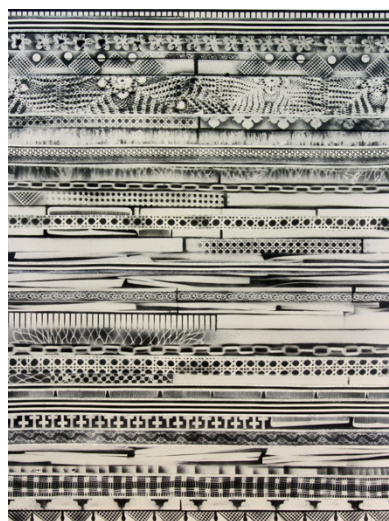
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Clockwise from top left.
Dwyer Kilcollin, Backpack, 2014, Quartz, calcium carbonate, silica, UV stable urethane, resin, bronze hardware, 22-1/4" x 17-1/4" x 3-1/8"
Alison O' Daniel, 2013, The Golden Hour, wood, paint, plaster, necklace chain, 17" x 39" x 5"
Fay Ray, Confession 1, 2014, acrylic on canvas, 36" x 48"
David Kitiz, Moon, 2013, Chromogenic C-Print, 40" x 32" (framed), edition of 5 + 1 AP

Dwyer Kilcollin's practice lies at the intersection of physical and virtual space, navigating the territory between form and image. Kilcollin's new wall sculptures employ a heightfield algorithm to translate a two dimensional image into an emerging relief sculpture. Working from a mold, Kilcollin meticulously casts a formulation of crushed minerals and stone, effectively patterning the image-shape. The resulting works hover between representation and abstraction, leaving the viewer compelled between experiencing the pictorial space of the image and the physicality of the sculpture.

In the Taliesin series, Kilcollin transforms an image of Frank Lloyd Wright's home into an object. Through the process, the entirety of the room is mapped and all of the objects and surfaces of the interior space are amalgamated into one form with distinct use of color—achieved through material shifts—forcing a specific experience of the interior. The resulting relief sculpture merges the image of the room with the physical experience of being inside the room.

With the Backpack series, Kilcollin creates a tension between the sculptural representation of an object

and the mind's eye venturing into the frame of an image. The viewer is drawn in to look through window blinds, tree branches or other framing devices, while the physicality of the wall sculpture expands back outwards.

Kilcollin's practice investigates the emergence of meaning from form, while at the same time the conflation of form and image. In these works, the object portrays the image while the image itself becomes the object. The resulting work is as much an abstract object as it is a porthole into perspectival space.

Dwyer Kilcollin (b. 1983, Chicago) received her BFA from Washington University in St. Louis (2004) and her MFA from the University of Southern California (2013). Upcoming exhibitions include a solo show at the Reilly Gallery at Providence College, along with inclusion in Marine Projects' Salon No. 12. Other recent group exhibitions include shows in Los Angeles, New York and Tokyo at Perry Rubenstein Gallery, Von Lintel Gallery, Pepin Moore, Charlie James Gallery, Machine Projects and Favorite Goods. Dwyer Kilcollin lives and works in Los Angeles.

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For David Kitz (b. 1987 Los Angeles, CA) making art has always been largely investigative, and the medium of photography itself has become the subject of his most recent inquisition. Hyperaware of the impact that a limited frame creates in relaying the appearance of something, Kitz acknowledges the indexical shortcomings of all photographs. With this in mind, he has turned to a playful photographic approach where attempts at illusionary depth are often forgone. Exploiting the way that the camera records three-dimensional space on a two-dimensional plane, he looks at the ways in which his subjects respond to conflation. His interest in photographic flatness and the idea of the photograph as a veneer has made texture or the illusion of texture a major focus of his studio based works.

In his ongoing series entitled, *Invisible Envelopes*, Kitz constructs still-life arrangements comprised mainly of existing imagery and small three dimensional objects. Using old magazines, catalogues and other detritus, he layers and builds, bisecting, interrupting, and disrupting original imagery to create shapes, lines, angles, and new borders. Using his 4 x 5 view camera, he captures the scene beneath, conflating space, confusing depth, and at times creating the illusion of multiple focal planes. The resulting images bridge the usually disparate fields in picture making of still-life and photomontage.

Kitz received his BA in Fine Art from UCLA in 2011. He currently lives and works in Venice, CA. He works in multiple mediums, including photography, sculpture, drawing, and painting.

Alison O'Daniel's (born 1979, Miami, FL) works weave narrative between films, object-making and performance. Utilizing sound and its synesthetic displacement onto materials, O'Daniel builds a visual, aural and haptic vocabulary through varying levels of access to sound, color and material.

For the site-specific project, *Section 1: We Got Older | Section 2: He Got Older | Section 3: A Birthday Song | Section 4*, O'Daniel is creating an installation based on Earle Brown's composition, *4 Systems; For David Tudor on a Birthday, Jan. 20, 1954*. Working with two framed stills from a recent music video that she made for the musician Tara Jane O'Neil, as well as several wood totems and other materials, O'Daniel's installation is directly inspired by Earle Brown's original score. During the exhibition, musicians will be invited to interpret the installation as a wall score for a musical performance.

O'Daniel's previous feature-length film *Night Sky* premiered at the Anthology Film Archive in conjunction with Performa 11 and the exhibition *Walking Forward-Running Past* at Art In General, New York. *Night Sky* has been presented with live musical accompaniment by various musicians or with live Sign Language accompaniment at The Nightingale (Chicago), MOCAD (Detroit), NYU, the Cleveland Museum of Art, the Museum of Jurassic Technology and other venues. She is the recipient of grants from the Rema Hort Mann Foundation, Art Matters, the Franklin Furnace Fund and the California Community Foundation. Recent solo exhibitions include Samuel Freeman Gallery in Los Angeles. Recent group exhibitions include Untitled Art Fair, L.A. Louver Gallery in Venice, CA, and Zic Zerp Gallery in Rotterdam. Writing about O'Daniel's work has appeared in ArtForum, the L.A. Times, L.A. Weekly, and ArtReview. She is currently working on her second feature length film, *The Tuba Thieves*.

Object-fetishism, ritualized behaviors, female identity construction and the conditions of the body are all themes in Fay Ray's work.

In her photo-based pieces she composes dense accumulations of images to represent a female psychological appetite. Consumption, desire and commodity culture are the pool from which she sources most of her imagery in order to create a simultaneous sense of anxiety and enticement, longing and rejection.

Most recently she has been using the languages of devotion and proportion as they relate to large-scale painting and sculpture, specifically approaching them as masculine traditions in art. Starting from her physical scale and working outward, she utilizes mono-chromatic surfaces in order to create an equal balance between form and texture, slightly disrupting the surface with traces of the body. Rope, ash, vessels, bikinis, dead palms and bits of ceramic are also included in the compositions as reference to and collected from everyday life in Los Angeles.

Ray presents works that reflect both close truths and distant constructs that are constantly at play in the formation of the self; along with ideas of femininity in relationship to cultural hierarchies.

Fay Ray received her BFA from Otis College of Art and Design, and her MFA from Columbia University in 2005. She has exhibited at various institutions and galleries in Los Angeles and New York.

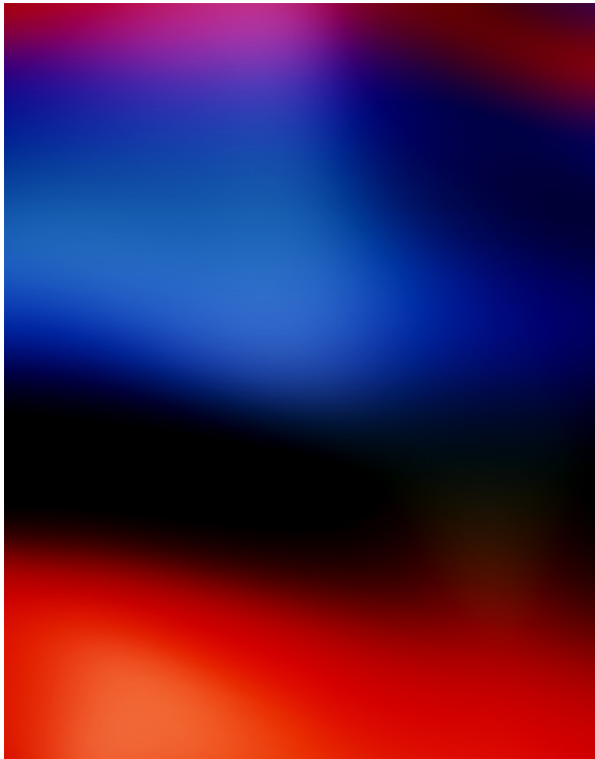
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FriendsWithYou, Multiverse,
lenticular print, 14" x 11", edition of 50

In the Bedroom

FriendsWithYou present "Universal Reversal" a site-specific experience, exploring ideas around our external and internal universe. The installation is meant to be experienced privately and viewers will be allowed into the room one at a time.

The universe is often thought of as an external idea, as we imagine the stars and galaxies that exist beyond us. In "Universal Reversal", the artists propose an internal journey into our own personal worlds and intimate narratives. Part sanctuary, part temple, The "Universal Reversal" room is equipped with objects of a sacred quality, some light emitting, others with sound and vibrational elements that tune in to our perceptive senses. These elements are all created as healing devices that charge each other, as well as the visitors that use them. The idea is to be simultaneously confronted with the vast and boundless possibilities inside the temple of our minds and what lies beyond.

Visitors are welcome to schedule a private session inside the installation. Please email info@marineprojects.la to make your appointment.

In celebration of FriendsWithYou's inaugural project as Los Angeles-based artists, Marine Projects is producing a limited edition print, "Multiverse", 2014. This animated, lenticular depicts the glowing flow of a metaphysical stream that balances active and receptive energies. FriendsWithYou actively works to spread the message of connectivity around the world, with a simple mission to become Friends-With-You.

FriendsWithYou is the fine art collaborative of Samuel Borkson and Arturo Sandoval III, working collectively since 2002 with the sole purpose of spreading the positive message of Magic, Luck, and Friendship™. As artists working in a variety of mediums, including paintings, sculpture, large-scale experiential installations, public playgrounds, published works and live performances, FriendsWithYou's mission is to affect world culture by cultivating special moments of spiritual awareness and powerful, joyous interaction.

Forging their own brand of post pop visual language a la Murakami, Arturo Herrera and Yayoi Kusama, FriendsWithYou take a spiritual and serene approach to form and figure. Their reductive and simplified use

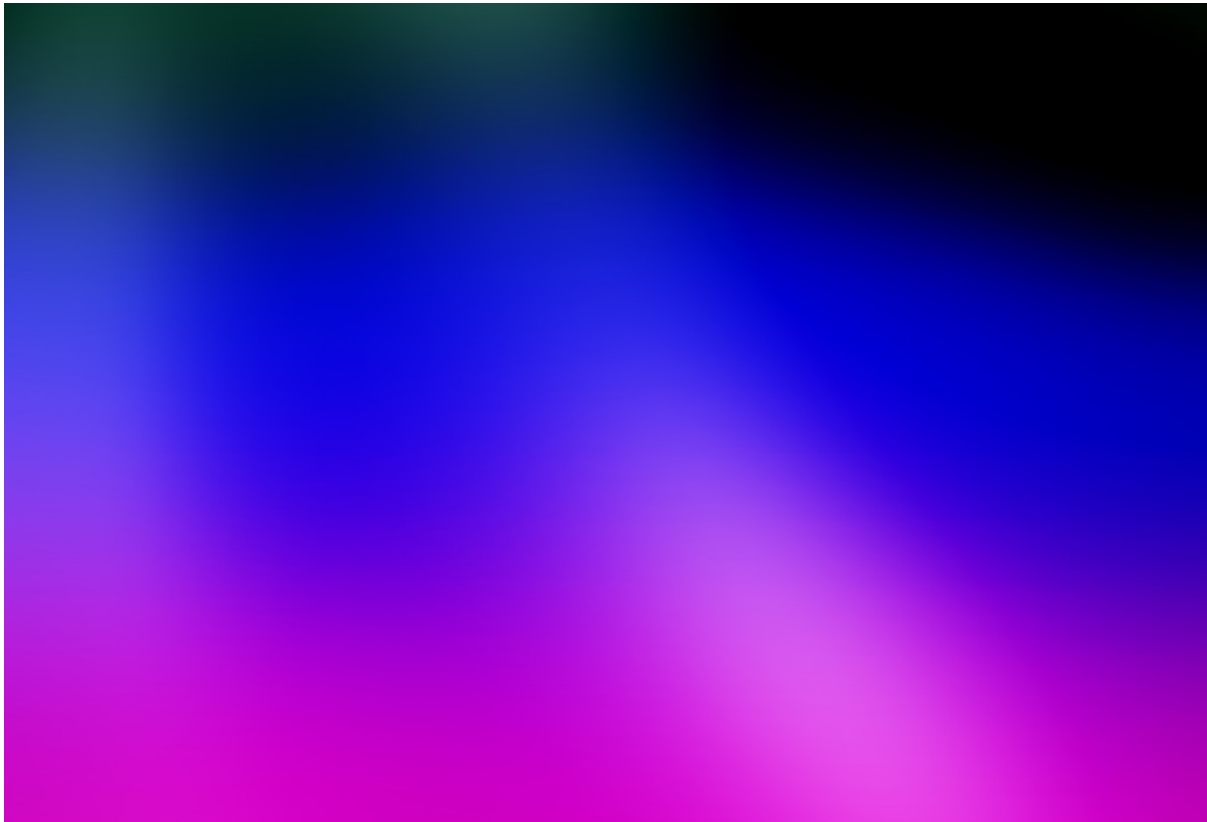
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FriendsWithYou, Multiverse, (detail)
lenticular print, 14" x 11", edition of 50

of geometric abstraction always contains a whimsical touch. Taking Bourriaud's, Relational Aesthetics to heart and hand, the artists make art of the Post-Internet era. By reinterpreting religious traditions, symbols and spiritual practices, FriendsWithYou invert solemn and serious ideas through the act of play to open up a connection to the divine. Many FriendsWithYou works reference toys because they are meant for play, a tool for unstructured free association and interaction. Their sculptures and paintings, inflatables and objects are meant to trigger the buried, neglected urges and yearnings that a seasoned art viewer may not expect to have activated; playfulness, laughter and inquisitiveness, with an end result of feeling connected. Influenced by the simple happiness found in everyday life, FriendsWithYou's work is designed to be accessible to all.

Throughout the last twelve years, FriendsWithYou have gained international recognition as pioneers in the field of experiential art. FriendsWithYou installations are fully immersive experiences that draw audiences into a magical world where the line between imagination and reality is blurred.

Selected exhibitions include High Line, NYC, Art Basel Miami Beach, Galerie Emmanuel Perrotin, the Indianapolis Museum of Art, Haus der Kulturen der Welt Museum, Berlin and Santa Barbara Contemporary Arts Forum.

Permanent collections include the Museum of Contemporary Art North Miami, the Goldman Family Collection and the Montblanc Collection.

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