

# Salon No.13

## Works 373 — 417

### Sep 26 — Nov 21, 2015



Marine Projects is delighted to present Salon No.13, Works 373 – 417, a group exhibition presenting the work of Zoe Crosher, Emma Gray, Emilie Halpern, Ariel Herwitz, Lauren Spencer King, Galia Linn, Fay Ray and Samantha Thomas.

Following in the tradition of past Marine Salon shows, Salon No. 13 does not follow a strict curatorial theme, focusing instead on the vision of an imaginary collector that is deeply invested in various artistic concerns. This time, the focus is on contemporary women artists living and working in Los Angeles specifically. Each exhibition transforms the home on a fundamental level, bringing to light the way living with art and carefully curating a personal collection changes our living space in powerful ways. These artists have brought their work into a private home and molded it into a space that embodies the particular considerations in their practice, highlighting the common threads. Particularly, the seen and the unseen, the real and the illusory, materiality, temporality, transformation, alchemy, the nebulous nature of energy - as both a force and a word - and our relationship to the natural world.

Also, in the spirit of The Fainting Club, Zoe Crosher's old boy's club for girls, this exhibition celebrates the idea of the girl's club. This is a direct response to the 2013 salon exhibition "The Boys Club", which brought playful male energies into a home inhabited by a single woman.

Lotusland Residency in Santa Barbara has invited Zoe Crosher to use their garden as her muse. The result is a spectacular series of unique bronze sculptures, which have been meticulously cast from some of the rarest plant varieties at Lotusland. When many of these rare and endangered plants reach the end of their reproductive cycle, they release one last bloom, one last beautiful hurrah – a fitting farewell in plant form. In her effort to preserve and catalogue the ephemeral nature of these plants - many of which may never bloom again – and fitting with her continued interest in mapping disappearance, Crosher has made permanent their exquisite beauty and decay by casting their last tendrils, pistils, cycad blooms and palm fronds that materialize during this generative swansong. There will also be a catalogue of all the blooms used, available as a reference.



Zoe Crosher. LA-LIKE: Bronzed Blossoms (Lotusland)  
Long Shadows Studio Installation Shot (Sunlight as Spotlight) 2015. Unique raw bronze casts. Dimensions Variable

Zoe Crosher (b. Santa Rosa, CA), Founder and President of the Los Angeles branch of The Fainting Club, is an artist who lives and works in Los Angeles. Her multifaceted practice uses the Los Angeles cityscape and Hollywood celebrity culture as the basis for fictional documentaries that explore the fantasy of expectations and the false promise of travel, identity, and transience. Crosher's work has been exhibited widely, most recently at institutions such as LACMA, MoMA, and the California Museum of Photography. Crosher has taught at UCLA and Art Center College of Design, and was Associate Editor of the journal *Afterall*, after receiving her MFA from CalArts. In 2011 she was awarded the prestigious Art Here and Now Award by the Los Angeles County Museum of Art and is a recent recipient of the Rauschenberg award. Her work has been included in MoMA's 2012 New Photography exhibition as well as extensive exhibitions throughout the United States. Since 2013, she has been working with the Los Angeles Nomadic Division (LAND) on The Manifest Destiny Billboard Project, a series she initiated of artist-produced billboards and activations that unfolded along Interstate 10 Freeway from Florida to California through Summer 2015.

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and studied portraiture at Heatherley Art School, London, she has been a secret painter for the past decade. Until now.



Left: Emma Gray,  
The centrifugal force connected  
them energetically (it was also  
a handy technique for drying  
ones hair) 2015. Oil on canvas,  
8 x 10 in.

Right: Emilie Halpern, Rocks  
2013-2015 Dimensions variable

Emma Gray's whimsically humorous paintings follow a modern day, reality TV-watching housewife Amelia Heart-Air, who ventures into the forest, desperately seeking reconnection with nature and an escape from daily life. In analytical psychology, the forest represents the unconscious and the feminine as perceived by a young boy or man: a disturbing territory as yet unexplored. But here, it is a spiritual testing ground for our initiate, a realm of death holding the secrets of nature that man/woman must penetrate to tap hidden meaning. Trees are often seen as maternal symbols; yet, at the same time, the erect trunk is a phallic symbol. Perhaps this is why, for Carl Jung, the tree symbolized the Self, androgyny and individuation. The paintings, follow Amelia Heart-Air's imagined forest sojourn, as both an exercise in foraging the seeker's unconscious and a light-hearted progression from Emma Gray's last series of paintings, "The Streakers".

Emma Gray (b. London, England) has worked in contemporary art in many iterations, most recently as an advisor and curator, building private collections and working in depth mentoring and fostering the careers of a small group of artists. Her Los Angeles project space 5 Car Garage, established in 2013, has been extensively covered in local press and in magazines such as ArtForum, Frieze, Flash Art, ArtReview and Art in America. A former editor of ArtReview who studied at University College London

Emilie Halpern presents three separate bodies of work that all explore her material interests with time, light, land and the secrets hidden therein. In a new iteration of a previous work using naturally fluorescing rocks, the downstairs bathroom of the salon will be transformed into a space to experience these rocks in their own contained and intimate space. The rocks, some rare and exotic, are sourced from all over the world. Their literal presence as a stoic and natural object changed only by light, lends them an innate magic. Clustered on the dining table will be a selection of Halpern's stoneware vessels and vases, a reminder of her connection to a more practical manipulation of the earth. Another "secret" work elsewhere in the house, will not be visible to the naked eye unless breathed upon. It's a double sided work that only appears completely when two people breathe in the same place on each side of a window.

Emilie Halpern (b. 1976, Paris, France) is an artist living and working in Los Angeles. Halpern holds a BA from the University of California Los Angeles and MFA from Art Center College of Design. Her work has been exhibited widely including at Pepin Moore, Los Angeles; Western Bridge, Seattle; Art Palace, Houston; Armory Center for the Arts, Pasadena; Santa Barbara Contemporary Arts Forum, Santa Barbara; Los Angeles Contemporary Exhibitions, Los Angeles; Tucson Museum of Art, Tucson; Horton Gallery, New York; Blum & Poe, Los Angeles; Galerie West, The Hague; and La Central, Bogota, among many others.

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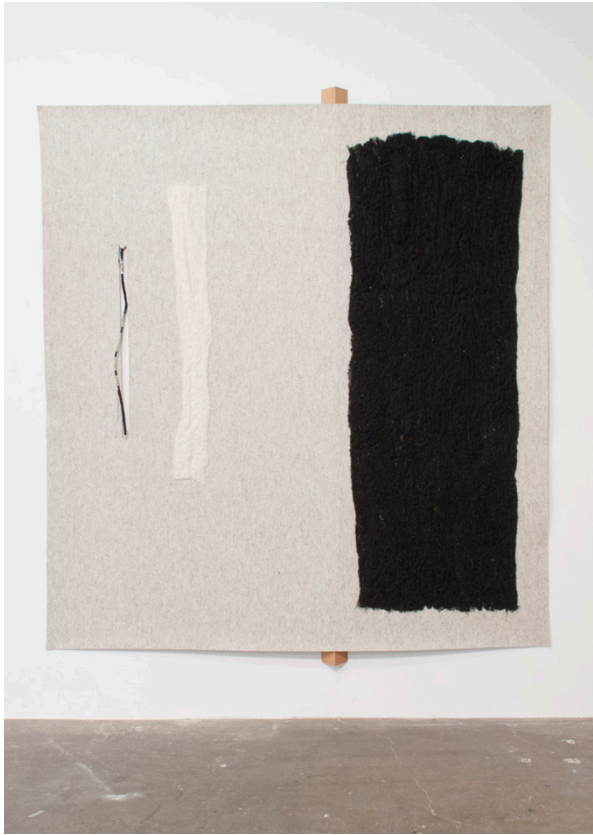
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Ariel Herwitz (b.1983, Atlanta, GA.) lives and works in Los Angeles, CA. She earned a B.A. in Visual Art from Bennington College in 2006, and an M.F.A. from Cranbrook Academy of Art in 2011. Her work has been exhibited throughout Los Angeles at Loudhailer Gallery, Greene Exhibitions, and Ambach and Rice galleries, as well as across the United States.

Ariel Herwitz' structures lie somewhere between painting and sculpture. Her fiber and ceramic works explore through form, composition, color and texture, ideas of interpretation, understanding, and the subjectivity of the view or gaze.

In fiber there is a rigorous tradition – a marked way of handling the raw material. By using this medium to employ ideas of abstraction rather than representation, Herwitz' work dwells in the tenuous connections between materials and is not limited by the pictorial.

Working within abstraction in order to make objects that evade description, the elements are let loose to resonate within the parameters Herwitz has set. Cutting can create another type of form, where the drape of the fabric is the body abstracted.

The materials and processes used are stand-ins. Stand-ins for memory, which has faded, but is still somehow intact. Stories are written, revised, erased, and rewritten. The work has a sense of open-endedness. It aims to be viewed democratically, seen and understood by its most basic qualities - color, texture, and shape.



Lauren Spencer King works in a variety of materials, making drawings and sculptures in thoughtfully connected groupings. The work, while personal in nature, becomes deeply universal, exploring the unknown on a grand scale – life, death, transcending grief, natural phenomena, the cosmos - things that are ancient, elusive, mysterious, unexplainable, unseen but felt. For this exhibition, King has made a grouping of objects including a watercolor painting, a weaving made of marble beads and a graphite drawing of a dolmen. Dolmens are ancient stone structures that were built as burial tombs. The wisest person in a community would choose to sacrifice themselves, going into the dolmen to die, with the belief that the structure would somehow hold the wisdom of their soul for future generations. The dark void of the dolmen acts as a visual and energetic vessel to hold ideas, emotions and memories, pushing the limits of what a drawing can hold.

Left: Ariel Herwitz. Mounted, Gray 2014. Mahogany, Wool, Felt, Cotton Floss, Metallic Thread 82 x 72 x 3 in.

Lauren Spencer King  
Right: I'm from the Caucasus Mountains 2015. Graphite on paper. 16 x 20 in.

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Lauren Spencer King (b.1980, Belleville, IL) received her BFA and MFA from Art Center College of Design in Pasadena, CA. She has shown at M+B Fine Art and Public Fiction in Los Angeles and Regards in Chicago. She lives and works in Los Angeles, CA.

In the entrance patio to the salon, Galia Linn presents two totemic sculptures, vessels recalling the human form, though more through energy than shape. Influenced by her early childhood experiences in Israel, surrounded by relics of past and present civilizations, Linn's works recall a type of psychic abstraction and evoke a phenomenological reaction. Unafraid to explore the darker part of human nature, Linn manipulates the sculptures to the edge of their endurance. The outgrowth becomes evidence of time, action and memory. Elsewhere in the house, there are vessels both holding and offering space to the viewer.



Imperfection is manifested through the crack; that which appears broken and fragile, is also strong. Expanding on the idea of Wabi-Sabi, Linn creates visual experiences that transcend the acceptance of imperfection, allowing its beauty to be revealed. Stretching materials to their limits and using them in different ways than was intended, Linn looks at beauty and the human condition in a radical and poetic way.

Galia Linn (b. 1963, Israel) is a Los Angeles based sculptor and installation artist. Linn constructs the relationship between objects and space through creating elemental tensions that elicit a visceral first-person response. Working in both private and public spaces, she expands the delicate balance between the two. Linn's installations and sculptures are experienced in various private collections across the United States and internationally.

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



Left: Galia Linn. *Ancient Vessels if the Divine IV*. 2013. Black mountain clay, white glazed stoneware. 59 x 20 x 22 in. each

Right: Fay Ray. *Untitled*. 2015. Stoneware and linen on panel 14 x 11 x 2 in.

For Salon No. 13, Ray presents a site specific installation of hanging ceramic sculptures in a raised enclave above the front door. Responding to the scale and nature of the space, the sculptures hang from the ceiling like tokens or offerings. Ray 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

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order to create an equal balance between form and texture, slightly disrupting the surface with traces of the body. Ray is also presenting a series of new paintings. 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.

Fay Ray (b.1978, Riverside, CA) received her BFA from Otis College of Art and Design, and her MFA from Columbia University. She has exhibited at various institutions and galleries including Honor Fraser Gallery, Los Angeles, CA; LAXART, Los Angeles, CA; Shoshana Wayne Gallery, Santa Monica, CA; Luckman Gallery, Los Angeles, CA; Gagolian Gallery, New York, NY; and El Museo del Barrio, New York, NY, among others.

In direct response to her environment, Los Angeles-based artist Samantha Thomas's manipulated canvases are topographical maps of sorts, reflecting her home city's expansive system of freeways, sprawling urban landscapes and collision of man-made and natural features. By cutting, tearing and reshaping the canvas, and reworking it again with paint, enamel, sandpaper and thread, Thomas pushes the limits of both painting and sculpture. The resulting abstractions bring the flat, two-dimensionality of the traditional image into direct, three-dimensional proximity with the navigable landscape.

Thomas considers herself a painter with strong links to modern art history, quoting references from Suprematism, Arte Povera and Mono-ha in her manipulated canvases. While some narratives of abstract art celebrate the purging of figural references in favor of pure line and color, Thomas's work strongly suggests the body in a variety of ways. For Thomas, the canvas is far from flat, and materials form an entry point for testing a range of textures. In using the material with a different approach to painting, her current work manages her interest in abstraction, architecture, and landscape — the materials she chooses to use only paint, gesso and linen — painting's core materials.



Samantha Thomas. Untitled  
(texture study) . 2015 . Linen on  
wood . 17.5 in diameter

Samantha Thomas (b.1980, McAllen, TX) currently lives and works in Los Angeles. She graduated from the Art Center College of Design, Pasadena, CA in 2004. Solo exhibitions include RH Contemporary Art, LAXART, New York's Mike Weiss Gallery, Patricia Faure Gallery in Santa Monica, and New Gallery/ Thom Andriola in Houston. Group exhibitions include MOCA, L&M Arts in Venice, CA, and Miami's Fredric Snitzer Gallery. Thomas has a forthcoming solo exhibition in 2016 at Anat Ebgi, Los Angeles.

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## In the Bedroom: Jow, 29 Palms

Jow is an artist preoccupied with perceptible experience, how the eye takes things in and makes them real, or not, and it is this ambiguity, this moment of stasis between words and thoughts, objects and ideas, or symbols floated delicately on a page that gives her work its power. Working in a variety of mediums including drawing, painting and neon, her work employs word play and text based codes to form a simple, yet complex link between the visual and literal aspects of language.

Palm trees are an integral part of the physical and mental landscape of Los Angeles and have become an iconic symbol of the lifestyle of Southern California. A symbol loaded with cultural meaning - surf, sand and the soft sway of the palm. Like so many outsiders to the city, Jow has long been fascinated and inspired by their tall and elegant presence. They dot the horizon and are the main players against the background of the crystal blue sky or silhouetted at night against the pink canvas of sunset. The irony of the palm's mythic status is that aside from one species, The California Fan Palm, they were all imported here in the 1930's. They require a vast amount of water to thrive, something Los Angeles does not naturally have. Southern

California's native palms grow far away from Los Angeles, in the Colorado Desert, fed by springs and tucked deep inside mountain ravines. Look up, look around, look over... like so much of the cultural myth of Los Angeles, the palm trees are also an illusion. Working on specific letterheads, mostly from Los Angeles hotels, Jow has made a series of drawings that contain within them 29 palm trees. Jow is fascinated by the cultural mind set of Los Angeles, not just its physical landscape, but also the other places that Angelenos are captured by. The title alludes to this - a nod to road trips, the desert and more specifically, the town of Twentynine Palms close to Joshua Tree.

Jow (b. Vancouver, Canada) studied fine arts at Capilano College and the Emily Carr Institute of Art + Design in Vancouver. She has previously exhibited her work in Vancouver, New York and Los Angeles. Jow's 2011 solo show, "A California Minute" at Marine Contemporary, Los Angeles, CA was reviewed in the Los Angeles Times and the Wall Street Journal. Her 2012 exhibition "Tourist" at Marine Contemporary was reviewed on Art 21. After spending the last 12 years dividing her time between New York and Los Angeles, she has resettled in Vancouver.

Jow. Palm No. 13 – Sunset Tower. Collage (dollar bill), graphite on paper. 8.5 x 11 in.

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