

My Self is An Other Underground Museum



Kendell Carter,
WEave Painting (KMCRG), 2014,
spray enamel, latex wood,
37 x 24 x 2 in

Marine Projects presents “My Self is An Other”, a group show curated by Claressinka Anderson and Sonny Ruscha Granade. Taking place at The Underground Museum in the West Adams/Crenshaw district of Los Angeles, “My self is an other” comes from the phrase by the French poet Arthur Rimbaud. “Je est un autre”, which literally translated into English means “I is an other” is meant to convey the distance or alienation felt from the sense of self - that the self is really “other” – a construction or collage of thoughts and voices that come as much from outside us, as from within. The work of Kendell Carter, Rives Granade, Alexandra Grant, Dennis Koch and April Street looks at the self in myriad literal and subtle ways. Some of how the self is understood is cultural, it reflects historical time, experience and a person’s sense of the non physical world. All the artists’ work explores the relationship with the self, how the self is embodied physically in the work, whether physically, consciously or spiritually.

Artists are also, by default, looking at themselves through the lens of the other. Can we only

understand ourselves through that lens? Is the self “an other”? The works in the show question these ideas and the viewer’s sense of self as well.

For Kendell Carter (b.1970, New Orleans, LA), the work in this exhibition is interested in the psychological pathways that open up to the possibility of a collective self. A key work in the show is a collaborative WEave painting initiated by Carter and completed by all the artists in the show. Individual latex sheets of paint are woven together with a sheet containing Carter’s marks, creating a painting constructed from each of the artists’ authentic subjectivities. The impetus for the process stems from a Bourriaud assertion that, “Truth exists in the pairing mode.” Carter is interested in the critical and marketplace implications of constructing a painting with a diverse collective authorship.

Carter’s work focuses on expectations and perceptions and how the self is activated and deactivated within that psychological construct. His paintings look at complex aesthetic relationships as they pertain to cultural reality v.s. cultural myth, and

Media Contact:
Claressinka Anderson

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

Email
ca@marineprojects.la
Visit
marineprojects.la

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Alexandra Grant,
My Self is An Other,
2014, oil on linen, 80 x 70in

how the self might evolve based on the creation of those conditions. Carter lives and works in Long Beach, CA. He has an MFA from California State University in Long Beach, an Environmental Design BA from the Art Center College of Design in Pasadena, and a BFA from the Atlanta College of Art.

Carter has had exhibitions at institutions including the Hammer Museum, Laguna Art Museum, the California African American Museum in Los Angeles, and the Savannah College of Art and Design. His work has been reviewed in *Art in America*, *ArtFoum.com*, and the *Los Angeles Times* among other publications. Carter's 2012 exhibition in collaboration with Darren Hostetter at the University Galleries at Illinois State University was funded in part by a grant from the Andy Warhol Foundation for the Visual Arts. In 2014, Carter will have a solo show at the Long Beach City College Art Galleries.

Alexandra Grant (b. 1973, Fairview Park, OH), whose painting "My Self is an Other" was the inspiration for the title of the exhibition is a Los Angeles-based artist who uses language, literature and exchanges with writers as the basis for her work in painting, drawing and sculpture. Grant's work has been exhibited at the Museum of Contemporary Art (MOCA) Los Angeles, the Los Angeles County Museum of Art (LAMCA), among other museums and galleries. She has collaborated with artists and writers including philosopher and playwright Hélène Cixous, hypertext pioneer Michael Joyce, and actor and writer Keanu Reeves. The works in this exhibition include paintings inspired by the "Century of the Self" documentary series about the impact of Freud's theories on the perception of the human mind, and the ways public relations agencies and politicians have used this during the last 100 years for their "engineering of consent". One of the phrases repeated in the series is "Je est un autre" (I is an other). Others are "To thy self be true" (Shakespeare), "I contain multitudes" (Walt Whitman), and "I was born to love not to hate" (Sophocles), which are all titles of Grant's paintings.

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Claressinka Anderson

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Rives Granade, Sunscreen, 2014,
UV print and acrylic on polyester,
21 x 16 in

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 as well 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.

For this exhibition, Granade is using images from old childhood and family photos that have been purposefully destroyed by the artist to use as projections for his paintings. With the aid of a 3D modeling program, the image is transformed into an "object." That object is sculpted with digital tools and printed onto a polyester sheet, which the artist then paints over. The end results are like memories. Compounded images projected onto other images. Recollections of a memory of a memory. A construction of past and future. These complex

paintings recall the way we build a sense of self from our past, from our memories, which are often convoluted, hazy and even false.

Granade has presented his work both nationally and internationally. He has had solo shows at 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 Frys 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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Claressinka Anderson

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Dennis Koch (b. 1978, Cedar Falls, Iowa) works primarily in the medium of drawing, making meticulously structured abstract works that are reflections on such scientific fields as physics, dimensional mathematics, cosmology and parapsychology.

Koch considers the works chosen for this exhibition to be exercises in the Delphic maxim "Know Thyself"; a proverb serving as a warning to not succumb to group thinking, or the perceptive fortitude derived from looking inward. The Scrambled Channel drawings are visual impressions or "screen grabs" from experiments in inner-vision. As Koch describes, they are "something like tinfoil wrapped rabbit ears tuning into a faint broadcast on an inner-zenith".

Koch's "Electric Universe" triptych, depicts a cascading field of self-similar shapes in a color palette intended to mirror the perceptible range of visible light within the electromagnetic spectrum. Its title references the electric universe cosmology.

Koch has previously exhibited in Los Angeles with Marine Contemporary, Karl Hutter Fine Art, Happy Lion, Kantor Gallery, High Energy Constructs, Galerie Sabine Knust in Munich, and Miyake Fine Art in Tokyo. In September 2012, Koch exhibited in the group exhibition, XYZ: The Geometric Impulse in Abstract Art, at the Torrance Art Museum. In November 2013, Koch was highlighted as one of 7 emerging male artists to watch in Los Angeles Confidential Magazine.

Dennis Koch,
Scrambled Channel (3R1), 2014,
color pencil on paper, 80 x 50 in

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April Street,
Cygnus (In skinny films
his shape was sound), 2014,
black nylon over acrylic,
pastel, hosiery, 60 x 45 in.

April Street's (b. Garden Virginia, VA) rope paintings are gravitational configurations that evoke a tenuous dialog between painting and sculpture while conjuring ideas of skin and duration, posturing and adaptation, as well as 1960's/70's feminist performance art and the Informel. Street uses skin mimicking textiles as her paintings ground and then tightly spins the finished paintings into ropes held together only by a cast bronze knot and a bronze tack where they meet the wall or the ceiling. These spun paintings conceal most of the painting inside them and act as strands of DNA that would unravel without the weight of their fixture's weighty history.

Street's black hole paintings are titled after constellation names that throughout their histories are frequently referenced in literature and popular culture; they are psychedelic time capsules holding clues to the historical shifts in painting and the personal narratives of the artist. Each painting is tenuously wrapped in black nylon with holes cut or punched through revealing layers of paintings on hosiery material.

These hosiery layers are artifacts of a private performative act in which the artist wraps herself in hosiery material to enact a series of precise body positions, recorded while sleeping, into pools of acrylic paint on a canvas. The impression made by this act creates a positive and negative, and the mark making, at times, looks almost photographic. The negative on the hosiery is then reassembled onto painting's frame.

Street's gravitational configurations of painted hosiery inside black veils of nylon evoke notions of masking, deception, sexuality, duration, and adaptation, but these objects of action also point to the act of peering through a camera's eye piece — cropping and editing out the unnecessary. Revealing the gestures' ability to adapt to and manipulate our interpretation, April Street's paintings suspend disbelief while opening up the surface of the painting to reveal its inner workings. The puncturing of the surface is made to reach inside for an understanding of how these objects can reenact a sensation of blushing or bruising skin and create the psychological territory of the painting itself through the repurposing

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of its varied elements. The work ignites a conversation with eccentric abstraction, feminist performance art from the 60's and 70's, the performative and Art Informel, while occupying a new inner outerspace.

April Street lives and works in Los Angeles, CA. She studied traditional bronze casting in central Italy and painting at The School of the Art Institute of Chicago. Recent exhibitions include Carter & Citizen, Los Angeles, CA; Rosamund Felsen Gallery, Santa Monica, CA; The Santa Barbara Museum, Santa Barbara CA. She received an NEA Project Grant for her video collaboration, Imaging Appalachia. Press includes reviews and articles in Art Forum, Art in America, the San Francisco Arts Quarterly, Huffington Post, LA Weekly, Los Angeles Times, and The New York Times.

Pop-Up Shop

For the duration of the exhibition, there will be a pop-up shop of original artworks, objects and editions in the library of The Underground Museum with the following artists and collectives:

A Question of Eagles,
Ashkahn,
BZIPPY & Co.,
FriendsWithYou,
Francesca Gabbiani,
Alexandra Grant,
Matt Merkel Hess,
Jow,
David Kitz,
Ben Medansky,
Robert Minervini,
POLITE SOCIETY PAPER,
Fay Ray,
Hayden Reilly,
Eddie Ruscha

The Underground Museum
3508 W. Washington Blvd
Los Angeles, CA 90018

Opening Party
October 4, 6—9pm

Opening Hours:
Wed – Sat, 12 — 6pm
& by appointment.

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