

Salon No.10

Works 301 — 331
Feb 9 — Mar 30, 2013



Artists

James Anderson
Adam Dix
Matt Merkel Hess
MAP: Mobile Arts Platform
Chris Miller
Jason Ramos
Isaac Resnikoff
Christopher Reynolds

In the Bedroom:
In My Room
Matt Merkel Hess

Marine Art Salon is delighted to present Salon No.10, Works 301 - 331 (The Boys Club) a group exhibition presenting the work of James Anderson, Adam Dix, Matt Merkel Hess, MAP: Mobile Arts Platform (Peter Foucault and Chris Treggiari), Chris Miller, Jason Ramos, Christopher Reynolds and Isaac Resnikoff. Salon No. 10 explores the themes of mark making, intimacy, memory and ritual.

In the Bedroom. "Do my dreaming and my scheming / lie awake and pray Do my crying and my sighing / laugh at yesterday" — lyrics from In My Room, by Brian Wilson and Gary Usher

In the salon's solo project space will be an installation entitled In My Room by Matthias Merkel Hess, loosely inspired by the Beach Boys 1963 ballad of the same name. The space will include classic pin-up posters repainted with ink on paper, ceramic sunglass sculptures, and other everyday objects from a teenage boy's bedroom.

In the front courtyard, James Anderson presents a site-specific installation comprised of six benches made of collected wood from scraps and joined in a manner that is both highly technical and at the same time practical and rough. Anderson wanted to recreate a bench that his grandfather had left in the place that is now his studio. He wanted to not just duplicate the bench but to investigate the place where history and function rub against one another.

By making new versions of old objects, Anderson explores our urge to renew and to insulate ourselves against the notion of aging. He believes that objects collect history the same way memories accumulate over time - in their dents and worn surfaces they reveal evidence of their use. Adam Dix's work concerns itself with associations between communication technology and our desire to communicate. This is exaggerated by appropriating similar traits found in the genres of science fiction and religion worship. Both of Dix's paintings in Salon No.10 were inspired by the book Ridley Walker by Russell Hoban. By referring to other constructed 'belief systems' that initiate group response (as found in the rites and customs of cult, religion and nationalism), comparisons between past and present systems of connectivity are initiated. His works invite the viewer to engage in a secular celebration or festival of communication, presided over by a shamanic custodian that acts as a conduit between audience and transmission device. The Mobile Arts Platform (MAP) is a Bay Area art making and curatorial team founded in 2009 by Peter Foucault and Chris Treggiari, with the goal of creating mobile exhibition structures that engage the public. For the Salon, MAP will present an interactive wall mounted map of the LA freeway systems. The artists will be asking the viewer to imagine the ultimate "carpocolypse", a day when every freeway is closed in LA and people are forced to walk in their daily experience instead of driving a car. Would they

Media Contact:
Claressinka Anderson

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

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ca@marineprojects.la
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experience their neighborhood (and neighbors) in a different, more intimate way? Where would they walk to in their local community and why? Could this more “micro” experience of LA bring neighbors together in a closer way and shared experience? Through this piece, MAP will ask people to investigate and explore their local community in a different way, on a scale determined by the distances they can walk. Chris Miller’s installation, *Petals* is a prime example of how his work evolves over time. These “petals” are the result of evolution in his process. As Miller’s drawings became more complex, he began searching for ways to make areas of intense marks quickly. He started building simple wind powered devices that would drag and skip markers across pieces of paper. To catch the wind effectively, “wings” were made to harness the power generated by fans. As more machines were built, the drawings created by their predecessors were used to make new wings. Eventually the natural beauty of the petals became intriguing, resulting in the installation for the salon. Miller, who has a strong background in ceramics, is also showing several pots, which are an amalgamation of his interests in the vessel and his current artistic process. Each piece is fired multiple times to develop a surface suitable for absorbing ink. In his works on paper, a relationship is formed between the controlled and the accidental. In the diptych *Untitled, 2012*, one half shows the “front” or the direct result of his process and the other shows the “back” or insides of the drawing. For Miller, a finished piece may be a composition of inky blots soaking through from the reverse side to create a map of moments. These marks describe the seepage between layers, information bubbling up from below or perhaps the conscious peeking through from an immaterial realm. Jason Ramos’ works are an attempt at intimacy and closeness. For Ramos, painting is about evoking a kind of intimacy with the image that activates unconscious associations, personal mythologies and even the fleeting quality of the moment. As such, Ramos’ pictures are a kind of open source event that dig into the history of mark making, everywhere conflating the strategies of impressionism and expressionism, realism and bad painting, bay area influence and Leipzig school techniques — all with an eye toward investigating the conflicted nature of contemporary life. Christopher Reynold’s current work investigates how consumers are both consciously and subconsciously conditioned to indulge in (or refrain from) gastronomic pleasures. Advertising, package design and food additives are counted among the tactics used, as is the suggestive

power of color. The Schauss Kitchen is an interactive body of work that addresses the psychological and physiological responses to the specific color Baker-Miller Pink. The installation will be comprised of found objects, sculpture, and performance, which explore visceral awareness in relation to this pink, a color scientifically proven to suppress aggression and appetite. With *Cookbook*, Reynolds will address the Alexander Schauss study by presenting the “reader” with 800 bound pages printed entirely in Baker-Miller Pink, curbing his hunger with each page turned instead of whetting his appetite. The site-specific found objects in *The Schauss Kitchen* coated in Baker-Miller pink are at once rendered useless and unnecessary, now pink shadows of dietary preparation. In *Carrel Mirror*, Reynolds references the precise size of the poster and study carrel used by Schauss, displaying a triptych of 18” x 24” pink mirrors. Working beyond the original poster, *Carrel Mirror* forces the viewer past mere exposure to Baker-Miller Pink and into literal self-reflection, bathing the viewer and his immediate surroundings in the rosy tint. Through this surreptitious installation and performance, Reynolds will create the opportunity to physically alter the viewer, disrupting the cultural narrative of consumption and effectively changing the viewer’s dietary and social interactions. In *Restorative Remedy for Creative Strength*, Reynolds presents recipes outlined by famed gastronome Jean Anthelme Brillat-Savarin in his seminal 1825 treatise “*The Physiology of Taste: Or Meditations on Transcendental Gastronomy*.” Brillat-Savarin wrote three unique recipes for creative elixirs that he prescribed to the individual who desired to regain creative strength for his practice, whether it was poetry or painting. *Restorative Remedy for Creative Strength “A”* is offered here as it was described in the original recipe, consisting of three bottles of the potion to be consumed by the “sufferer” in order to complete the regimen. The installation also references the origin of the “restaurant”, a term born in 18th-century Paris. From the French verb *restaurer*, meaning “to restore,” Reynolds has recreated a “restaurant”, or meat-based consommé, that patrons would order and consume at designated establishments in order to restore their strength. Reynolds will display recipe cards that serve as artifact complete with indexical smudges, spills, and stains which expose the performative process of making the elixir. Although this kitchen alchemy provides a physical manifestation of creativity, the recipe cards serve as a reminder that cooking, or more importantly creating, should be conceived in

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Cell
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terms of production rather than consumption, process rather than product. Isaac Resnikoff's sculptures are solid and inscrutable. In fact (and though their subjects point the viewer to their inner spaces) at their core they are unfathomably dense masses, undifferentiated blocks of unimaginable stuff. At the end, whatever their form, it is this material – an almost mystical sublime, that drives the work. As part of the work shown at the Salon, Resnikoff has sculpted two "cardboard boxes" out of wood, replete with delicately carved trompe l'oeil packing tape and a series of wooden balloons that show the trajectory of a helium balloon's life - first on the ceiling, on a window ledge and finally on the floor. This seemingly deadpan attempt at reproducing reality is, in fact, nothing of the sort – rather it is a calculated and poetic exercise in verisimilitude. Additionally, in his first collaboration with Matthias Merkel Hess, the two artists will be making a concrete fire pit in the shape of the State of California, which will be installed outside in the courtyard surrounded by James Anderson's benches.

James Anderson (b. 1981, Los Angeles) received an MFA from the University of California Irvine and a BFA from Otis College of Art and Design. He works with both found and fabricated forms to explore the body's relationship to materiality, labor and time. His recent sculptural works weave personal narratives into investigations of gravity, balance, ephemerality and surface. His work has been included in exhibitions at LAXART, at the University Art Galleries, Irvine, Torrance Art Museum, Workspace, and the Orange County Museum of Art.

Adam Dix (b.1967, London, UK) primarily works in the medium of ink and oil painting. Dix's work concerns itself with associations between communication technology and our desire to communicate; how we comprehend technology on a humanistic level, analyzing our response to and subsequent personification of the object of modern communication. He sees a disparity between the desire to communicate and the isolation that technology can engender. By using the genres of science fiction and religion and by exploring ideas of ritual and ceremony, he emphasizes a sense of compliance or worship; he creates a secular celebration of communication, where the phone mast and satellite dish take on the character of 'Totem'. Dix's process combines a methodical application of thin washes of ink and oil glazes with specific reference to 1950's printed materials. Having

graduated from Wimbledon School of Art in 2009, Dix has exhibited in London (Sumarria Lunn Gallery 2012), selected for Saatchi's New Sensations/The Future Can Wait show 2011, (Haunch of Venison 2010), The Hague (The Nest), Munich (Kunst Pavillion) and LA (Marine Contemporary 2012). He lives and works in London.

Peter Foucault (b. Seattle, WA) creates works on paper, videos, and installations that are fueled by his love of drawing and mark making. He has created a series of Drawing-Projects, which utilize systems developed by the artist that produce complex abstract compositions. At the root of these projects is a constant tension between control and the loss of control. Viewer interactivity plays an integral part in his drawing installations, large-scale artworks in which participants influence the outcome of a drawing that is created by a small robot over the duration of an event or exhibition. Foucault has participated in numerous exhibitions nationwide, with recent solo shows at Micaela Gallery, the SFMOMA Café, the Richmond Art Center (Richmond, CA), and Blankspace Gallery (Oakland, CA). His work has been included in group shows at the Torrance Museum, Smithsonian Institutes' Freer and Sackler Gallery, Kit Schulte Contemporary (Berlin, Germany), The University of Salford (Manchester, England), The NASA Ames Research Center, and The Orange County Center for Contemporary Art. In 2010 Foucault was awarded a Creative Work Fund grant and a grant from the City of San Jose Public Art Program, and in 2012 he was awarded a grant from the City of Oakland's Cultural Funding Program, US Bank, and the Seattle Center Foundation. Recent reviews of Foucault's work have appeared in The San Francisco Chronicle, The SF Weekly (Pick of the Week), ArtWeek, Wired Magazine, Stretcher Magazine, and Artnet Magazine. In April 2009, his drawing Four Square was featured on the Cover of California Home and Design Magazine. He lives and works in Oakland, CA.

Matthias Merkel Hess (b. 1978) is an LA-based artist who works primarily in clay. Born in Iowa, he studied at the University of Kansas and moved to the LA area in 2002. He holds an MFA from UCLA and has had solo exhibitions at ACME. and Las Cienegas Projects in Los Angeles. His work has been included in group shows at the Nerman Museum of Contemporary Art, Overland Park, Kansas; Salon 94 and Louis B. James, New York; the 2012 Venice Beach Biennial in Venice Beach, Calif.; JaneDeering Gallery, Santa Barbara, CA

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and in Los Angeles at ACME., Favorite Goods, Iko Iko, Free City, Steve Turner Contemporary and Cerritos College. In 2013, he will have solo shows at Salon 94 Freemans in New York and ACME. in Los Angeles. Chris Miller (b. 1977, Hilo, Hawaii) received his MFA from the School of the Art Institute of Chicago. Chris's work is "discovered" through a process that focuses on material and observation. Decidedly open, Miller's intention is to make work that is accepting of new ideas, a place of discovery and where connections are exposed. The work is best understood when seen in process. Sprawling installations of mobile like sculptures, designed to automatically mark or deposit ink on drawing surfaces comes closest to describing the breath of Miller's interests. It is his belief that observing the creation of his work is critical to understanding his conceptual concerns. Miller has held teaching appointments at Alfred University and currently teaches ceramics at the California State University in Long beach. He has shown at Gasser and Grunert in New York and ACME. in Los Angeles.

Jason Ramos (b. 1978, San Antonio, TX, USA) is an artist, a curator and teacher who graduated with an MFA from Cal State Fullerton 2007. He maintains a painting practice at RAID Projects, where he also serves as proprietor and director. He is also the assistant curator at the Torrance Art Museum and formerly part of ARTRA Curatorial. He has shown in group exhibitions nationally and internationally and was one of the original members of the co-operative gallery initiative Durden and Ray.

Christopher Reynolds (b. 1982, Laguna Beach, CA USA) received his MFA at the California Institute of the Arts and his BA in Fine Art at the University of Southern California. Reynolds' current body of work examines relationships with food. More specifically, he investigates the relationship to ourselves and each other, with food as the catalyst. His work includes viewer-activated sculpture, installation, video, and performance to demonstrate who we are through what we eat and how we eat it. Reynolds' installations, designed to inflict visceral responses of hunger, satiation, pleasure, and pain, challenge the viewer's perception of food as merely a means of sustenance. Instead, Reynolds pushes his participating audience to understand the significance and socially-constructed power of food that molds our cultural, political, and economic positions in this world. As a member of the Wilmington-based art collective Slanguage, Reynolds has exhibited at MOCA, LACMA, and LAXART. He was recently

included in The Mexicali Biennial 13 at the Vincent Price Art Museum and has a forthcoming solo project at the Skirball Cultural Center. Reynolds lives and works in Los Angeles, CA where he is a Visiting Professor of Art History at Woodbury University.

Isaac Resnikoff (b. 1980, Berkeley, CA) lives and works in Los Angeles. His work has been shown nationally, including exhibitions in New York and Los Angeles, and a recent solo exhibition at the UCSB Art Design & Architecture Museum in Santa Barbara. He has been featured in The Los Angeles Times, ArtNews and ArtReview magazines, and is included in The Younger Than Jesus Artist's Directory, published in 2009 by The New Museum and Phaidon Press. He received an MFA from UCLA in 2009.

Chris Treggiari's (b. 1978, Concord, MA) artistic practice strives to investigate how art can penetrate the public realm in a way that can connect wide ranges of people and neighborhoods in a variety of communities. Treggiari's public work focuses on engaging urban spaces, collaborating with diverse community organizations, and implementing participatory, mobile, constructions with the goal of turning the passive viewer into an active art maker. Treggiari has shown internationally including the Venice Architecture Biennale American Pavilion in 2012, as well as nationally at Torrance Art Museum, Berkeley Art Museum, Yerba Buena Center for the Arts, the SOMArts, Southern Exposure, Queens Nails Annex and the ZERO1 Biennial in San Jose. Treggiari has received grants from the Puffin Foundation, the San Francisco Arts Commission, the Creative Work Fund, the Arts Commission of San Jose and the Cultural Center for Innovation (in collaboration with Sergio De La Torre), The Seattle Center Foundation and the Oakland Arts Commission with Peter Foucault. His work has been reviewed in publications including Art Ltd, The New York Times, the San Francisco Chronicle. Treggiari has also received residencies from Yerba Buena Center for the Arts and Root Division in San Francisco.

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