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LA><ART

THE ALTERNATIVE ART SPACE IN LOS ANGELES

LA><ART Hollywood >< Phase 1

**Featuring projects by Deep River, Rochele Gomez, Timo Fahler,
Eamon Ore-Giron, Slanguage**

Exhibition Dates: January 10 – February 28, 2015

Opening Reception: Saturday, January 10, 7–9pm



Daniel Joseph Martinez, *I Open My Eyes to the Sun and See Nothing*, LA><ART Public Art Initiatives
Made possible with the generous support of Sima Familant

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LA><ART OCCASIONAL



Eamon Ore-Giron, *Morococha*, 2015

LA><ART Black Box >< Eamon Ore Giron: *Morococha* for the Occasional

Eamon Ore-Giron has set his two-channel video installation in a rural village one hundred miles northeast of Lima, 14,000 feet up in the Andes. The village, Morococha, has been split in two by the Chinese mining corporation, Chinalco. In one channel we see the old Morococha. On the other screen Ore-Giron pictures Nueva Ciudad Morococha. Chinalco created the newer planned city six miles away. This new site was built in order to extract copper from beneath the original village. Since 2013, hundreds of residents have been moved.

Geopolitics aside, *Morococha* is also a meditation on copper as a substance—its color, brilliance and properties. The tube seen digging in the earth before it is replaced in the ground may itself call to mind various modern tropes. From the grit of Arte Povera to the machined aesthetics of Minimalism, from the early morphological experiments of Cubism and Futurism to Leger's tubular version of figurative art, the video portrays copper between allusive commodity and everyday material.

A work by Peruvian painter Josué Sánchez Cerron comprises the final element in the installation. Ore-Giron purchased the painting directly from the artist, a folk hero in Morococha. Cerron made his name in

the 1980s capturing the bloody turmoil that followed the Communist revolt in Peru known as The Shinning Path. Showing the Hades miners descend to daily for their work and the communal life that continues above in their absence, the subject of the painting is a martyr figure lying at the base of the cavern. The painting was taken from a chapel in the old Morococha. Another central motif in the composition, the church has since been destroyed. Cerron's Realism here contrasts Ore-Giron's own depiction of working-class disappearance and displacement in this part of the world.

Curated by Matthew Schum. The Occasional is made possible with support by the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, the Los Angeles Department of Cultural Affairs and the Los Angeles County Arts Commission.

About the Artist

Ore-Giron received a BFA from San Francisco Art Institute (1996) and an MFA from the University of California, Los Angeles (2006). He has had solo exhibitions at MUCA ROMA, Mexico City (2006); Queen's Nails Annex, San Francisco (2005) and Pennsylvania Academy of Fine Art, Philadelphia (2005). His work was also included in group shows at the Yerba Buena Center for the Arts, San Francisco; and in the traveling museum exhibition, *Phantom Sightings: Art After the Chicano Movement*, which was organized by the Los Angeles County Museum of Art and traveled to venues in Mexico, New York and Texas (2008-2009). Ore-Giron has lived in Peru, Spain, Mexico and the Southwest of the United States, which has informed his visual vocabulary. Eamon Ore-Giron's paintings, works on paper and installations blend contemporary graphic design, folk and tourist art, and surrealism in a hybridity of Mexican, South American, Native-American, and other American cultures.

The artist would like to thank Moi Medina, Josué Sánchez and Hugo Ore-Giron.

deepiver

Project Space 1 >< Remembering Deep River: Resistance is Futile Except when it Isn't

Deep River (1997-2001) was a five-year project initiated by artists Rolo Castillo, Glenn Kaino, Daniel Joseph Martinez and Tracey Shiffman. Neither commercial nor non-profit, Deep River was 325 square feet of exhibition space located at 712 Traction Avenue in Los Angeles. Deep River presented an experimental laboratory conceived as a "social sculpture." The Deep River space focused on local concerns, cultural diversity and difference, putting forth an alternative model wherein temporality eschewed the logic of institutionalization. Deep River's embodiment of a collective and finite model, which subverted the operations of both the museum and the market represents a significant contribution to the legacy of alternative spaces in LA and beyond.

At the moment of LA><ART's 10 year anniversary, our organization reflects on the legacy and values of Deep River that we have inherited. Staging selected artifacts from Deep River, LA><ART remembers the history and ethos of the space.

In collaboration with curators Jackie von Treskow and Adrienne White.

Remembering Deep River is made possible with the generous support of Sima Familant. Special thanks to Roberts and Tilton. Project Space 1 is made possible with the generous support of the Evans Family Foundation.



Rochele Gomez, *A Fireplace and Its Mirror*, 2014, stained glass, lead cane, zinc cane, solder, aluminum, sub-dye print

LA><ART Studio >< Rochele Gomez: *A Fireplace and its Mirror*

A Fireplace and Its Mirror stems from a photograph of the living room of Rochele Gomez's parents. Plants, a faux fireplace, and large flat screen TV occupy the space. In this work there are two planes interacting. The first is a large photograph that operates as an index because of its exactitude. Its 1:1 scale ratio between subject and representation and its ability to locate its source provide an image of a lifestyle that suggests class and taste can be understood as an externalization of subjectivity in the choice arrangement of objects.

The second plane is a series of stained glass windows that use a vocabulary found in Arts and Crafts or Art Nouveau design, and mimic the objects and architectural details in the photograph. In using stained glass, these windows carry with them the history of the craft—its use in design as an elevated signifier. Here the quotidian rubs up against the historical. *A Fireplace and Its Mirror* registers the aesthetic sensibility of the artist's family household, placing in conflict with the artist's own preoccupations and practice.

From object to photo to glass, *A Fireplace and Its Mirror* allows meaning to hover between its vertical planes. The artist is invested in a space for reflection upon the means of representation in and of itself.

Selected by Daniel Joseph Martinez in memory of Deep River.

About the Artist

Rochele Gomez was born in 1980 in Panorama City, CA. Her work is invested in situating subjectivity and working with aesthetic histories that are often negated. She recently completed her graduate studies at the University of California, Irvine in 2014. She is a recipient of numerous scholarship and grants including: H.B. and Isabelle Yolen Memorial Scholarship (2013), The University of California Institute of Research for the Arts Mini-grant (2013), the Claire Trevor School of the Arts Research/Travel Grant (2013) and the UC Irvine Trevor School of the Arts Shiela K. & James J. Peterson Community Spirit Scholarship (2012). This past summer she attended the Salzburg International Summer Academy of Fine Arts as a recipient of the American Austrian Foundation/Seebacher Prize (2014). Recent exhibitions include Spaces that Surround Us at the Experimental Sculpture and Painting Studio on the UC San Diego campus (2014), Out at the Elbows at metro pcs (2014), and Saucy Leechcraft at JB Jurve (2012). She lives and works in Los Angeles.



Timo Fahler, *(Untitled)*, 2014

Project Spaces 2 + 3 >< Timo Fahler: A Most Imperfect Understanding, a Most Slanted Manner

LA><ART will debut a new body of sculptural works by LA artist Timo Fahler. In this first solo exhibition, a set of portioned telephone poles have been made over with the application of pale hues. Instead of smelling creosote we see color. After many coatings the original lumber is transformed and unmistakably recognizable. The bulk of each length still imposes its weight while serving as a stage for a hanging fragment that has been jettisoned or is trailing the mauve, yellow or pink pedestals. This body of work is also comprised from casting and manipulating found objects and combining them with relics and personal effects. The work speaks to notions of waste, recycling, use and reuse relative to familiar yet foreign cultures that create the larger context of Southern California. Fahler considers Central and South American cultures wherein walls are comprised of mud and plastic bottles, old bicycles are transformed into washing

machines and knife sharpeners, and shards of broken glass find use as security devices atop privacy fences.

In all of this, Timo Fahler's work offers up a new strain of realism, uprooted and coastal in disposition though it may be. Relevant comparisons include post-pop luminaries Arman, Bruce Conner and Jannis Kounellis as well as more recent gleaners Gedi Sibony and Rachel Harrison. Yet, forebears are rarely direct relatives. These and other artists who may seem influential in fact only share with Fahler a kinship for the everyday that guides all found art. Like them Fahler's sculpture uses the fasteners, debris and lumber found in a woodshed or machine shop—such as two-by-fours, sawhorses various stanchions, poles and pylons, strewn rags and styrofoam—to create sculpture.

In short, like others before him, a sense for what out of all the junk in the world ought to be exported into the white cube via his studio can explain part of the attraction of Fahler's work. A final aspect, which sets him closer to Nouveau Réalisme, keenly unites objects so that they seem positively suspended. From the right vantage it is as though the parts that make a piece are attracted to each other. This resonance promotes their magnetism in each room, including our own place within the arrangements.

With support from an anonymous donor. Project Space 2 + 3 are made possible with the generous support of the Maurice Marciano Family Foundation and Brenda R. Potter.



LA><ART Loft >< LA><ART Educational Lab featuring Slanguage

Slanguage will be LA><ART's educational program in-residence for an ongoing period. Founded in 2002 by Karla Diaz and Mario Ybarra, Jr., Slanguage is headquartered in Wilmington, a working-class neighborhood of Los Angeles that is part of the harbor district. Current members make artwork, curate exhibitions, coordinate events, and lead art-education workshops. A diverse group at various points in their careers, Slanguage includes teenagers, street writers, and artists of all ages. The majority of these collaborators live and work in Wilmington.

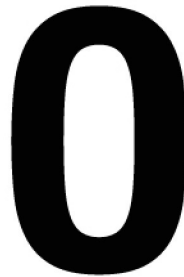
Slanguage bases their practice on a three-pronged approach to art-making to include education, community-building, and interactive exhibitions. Focusing on art education, the collective has organized

numerous artist residencies in museums across the United States and abroad. Fostering dialog about the meaning and value of contemporary art, Slanguage has used their studio space and resources to cultivate relationships between diverse artists, students, communities, and organizations. And, creating artworks that have ranged from multimedia installations to performances, public events, and workshops, the collective has enriched, inspired, and provoked viewers' imaginations through local, national, and international exhibitions.

Slanguage's recent projects include *Engagement Party*, a three-month residency with the Museum of Contemporary Art, Los Angeles (2009); *Sweeney Tate* (2007) for the Tate Modern, London; and *The Peacock Doesn't See Its Own Ass/Let's Twitch Again: Operation Bird Watching* in London (2006) for the Serpentine Gallery, London. In 2009, the collective hosted workshops at the Institute of Contemporary Art, Boston, as part of the Slanguage Teen Art Council. In 2012 Slanguage took over LA><ART's galleries for 3 months and this is a continuation of our ongoing collaboration.

LA><ART Educational Lab is made possible with the generous support of Lisa and Leonardo Schiff.

LA><ART Loft Gallery is made possible with generous support of Joseph Varet and Esther Kim Varet.



LA><ART OCCASIONAL

About the Occasional

Also in 2015, LA><ART will launch a new city wide platform entitled The Occasional. The Occasional will focus on international artists residencies as well as the staging newly commissioned work in experimental sites throughout Los Angeles. The Occasional will be free of the two-year time constraints of a biennial and thus allow artists and curators the time to realize a project according to the artist's vision. The Occasional is centered around criticality and innovation in the process of collaboration between artists and curators. Our curatorial team includes Sylvia Chivaranond of the Centre Pompidou, Linda Norden, a NYC based independent curator, Matthew Schum, LA><ART Curator and Publications Editor, and Lauri Firstenberg, founder and director of LA><ART.

Commencing with travel and research in 2013, LA><ART staged think tank sessions amongst the curatorial team which began at the Getty. The curatorial team is collaborating to make the research and modeling of the exhibition transparent to audiences through lectures, publications and media. This series of new commissions takes a city in flux as its starting point, examining Los Angeles through the work of artists that can test L.A.'s capacity for experimentation in a broader setting outside of the

traditional institution. To this end, The Occasional seeks sites that explore received ideas about L.A. in order to reconsider the variability of the world in its contemporary form.

One of the first projects for The Occasional, and incidentally the first project at LA><ART's new space on Santa Monica Boulevard, is a public project by LA artist Shana Lutker. Taking cues from signage in Paris at the sites of the fistfights of the Surrealists, Lutker's will address a key focus of her recent body of work and primary area of research - significant elements of Surrealist activity. This is the first of a series of signs that will be sited throughout the city speaking to the artist's interest in questioning cultural collectivity in Los Angeles.

This project is being realized with support from the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, the Los Angeles Department of Cultural Affairs and the Los Angeles County Arts Commission.

About LA><ART

Founded in 2005, LA><ART is Los Angeles' leading independent contemporary art space supporting artistic and curatorial freedom. The organization is committed to producing newly commissioned works of art, to presenting experimental exhibitions, public art initiatives, and publications with emerging, mid-career and established local, national and international artists.

LA><ART's programs are produced with generous support from The Andy Warhol Foundation for the Visual Arts; The National Endowment for the Arts; The Los Angeles County Arts Commission, the Graham Foundation for Advanced Studies in the Fine Arts, Nathan Cummings Foundation, with the support and encouragement of Roberta Friedman Cummings, Dashiell Driscoll and Clea Shearer; California Community Foundation; City of Los Angeles, Department of Cultural Affairs; Robert Rauschenberg Foundation; The Anthony & Jeanne Pritzker Family Foundation, Joel Chen, Ruth and Jacob Bloom, the Evans Family Foundation, Lisa and Leonardo Schiff, Sima Familant, Michael and Joyce Ostin, Joseph Varet and Esther Kim Varet, Brenda R. Potter, the Maurice Marciano Family Foundation, Ron and Sindi Schwartz, Maja Kristin, Larry Mathews and Brian Saliman, Linda Janger, Phil Lord, Anonymous Donors, Claire and Eric Block and the Offield Family Foundation.

In memory of Jerry Janger.

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