

ACCRETION



Jamison Carter

Christie Fields

David McDonald

John O'Brien

Jessica Rath

Rebecca Ripple

Steve Roden

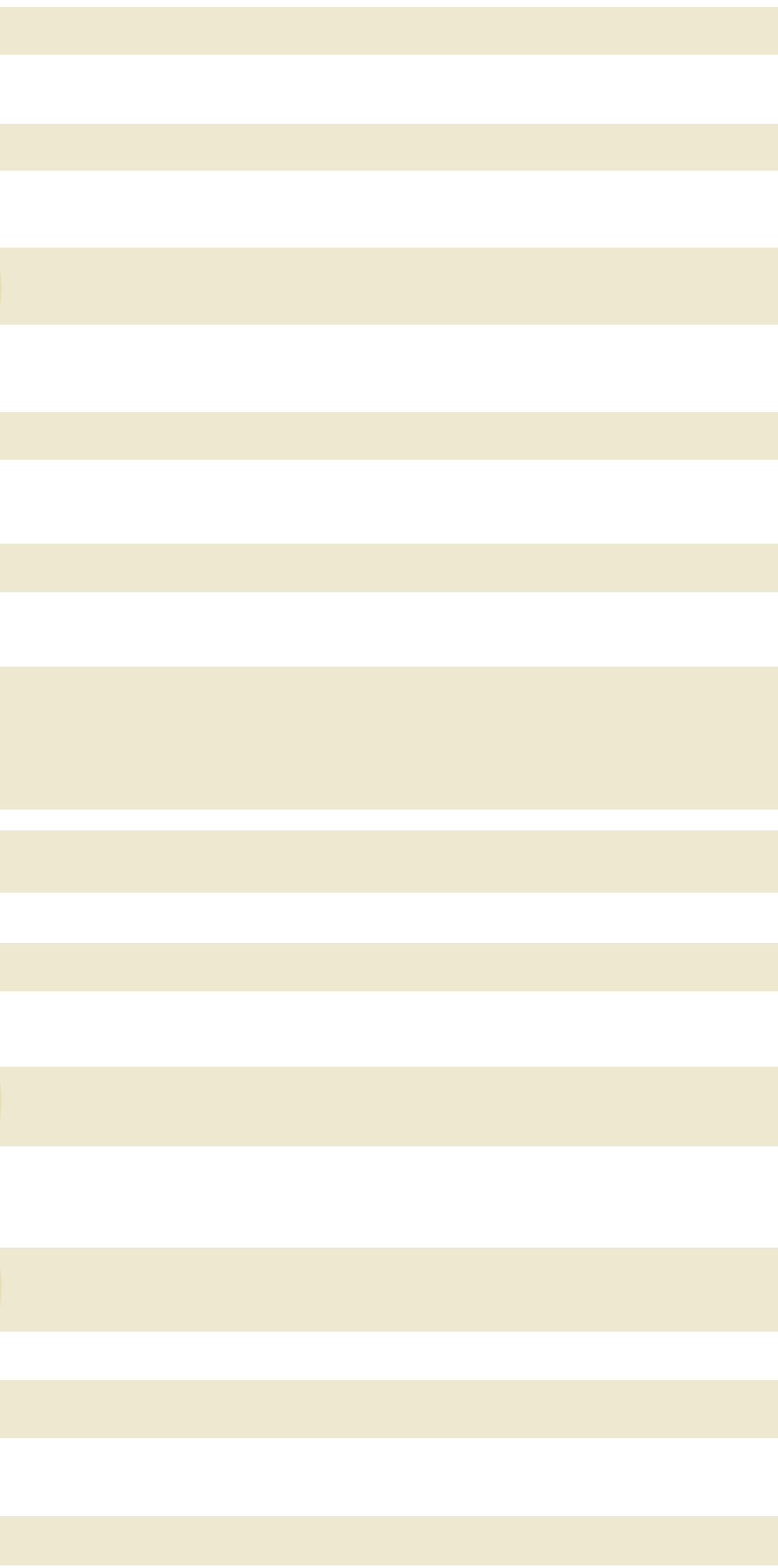
ACCREDITATION



Table of Content

01	Curatorial Statement
03	Jamison Carter
07	Christie Fields
11	David McDonald
15	John O'Brien
19	Jessica Rath
23	Rebecca Ripple
27	Steve Roden
31	Artist's Bios & Exhibition Inventory
35	Acknowledgments

ACCREDITATION



Curatorial Statement

JOHN O'BRIEN

Accretion means gradual increase or growth by the addition of new layers or parts, in general, it is a process of growth by accumulation and adhesion. What I had in mind with this title was how in art this kind of accumulation results in compositing smaller units into forms that can become sculpture, drawings or installation. Historically, the example of Kurt Schwitter's Merzbau is closest in spirit to the gist of bringing these particular artists together for this exhibition. That is because, as with many accumulation "pieces," Merzbau exists primarily (and barely) as photographic documentation and not as an object or set of forms in space. It was a project that subsumed itself by constantly burying itself with ulterior additions in the present. Moreover, the Merzbau project is decidedly on the studio side of the art practice, having never made it out the door onto the presentation (gallery) side of the practice. This mythic and non-existent artist project was perfect for dreaming up a new "accretion."

Some of the artists in "Accretion" used elements or layers that were made up of neutral material sub-sets. These easily and autonomously built themselves up into sculptural forms. Other artists used found or scavenged objects, with a specific historical delineation. These were yoked together and made more autonomous through camouflage or by fusion in order to move away from their previous function and become sculptural forms. Either way, the results, in my view, have a kind of fascination to them that the poet Paul Valéry described as being of "privileged objects." They "present us with a strange union of ideas: order and fantasy, invention and necessity, law and exception." With this in mind, a viewer will hopefully oscillate between understanding and appreciating these works as finished objects and as part of an ongoing activity, momentarily coming to a halt.

As an artist, I have always been more interested in the studio side of artists' practice. How all the stuff is laid out like first hand evidence on the artist's floor and tables, surrounded by that which is to be discarded. How is it that only certain sets of things make it out of the studio and into the art world? For this exhibition, I was hoping the studio practices that precede the editing necessary to going out of the studio would predominate. The ransacking of those piles of stuff in the studio corners somehow never disposed of, meshed with my desire to see an experimental forum set up in the gallery space. This didn't work out perfectly

Curatorial Statement continued

because, in the end, there is that mental agency functioning within most artists as an introjected critical public that forces order into the editing. Still, a sense of performative interaction lingers in the carefully arranged accretions.

As a critic, I have always been interested in how artists archive memories of art works in their imagination and how that archive is creatively misunderstood as the sort of general group from which elements are extracted for use in their own artistic evolution. Kurt Schwitters' Merzkunstwerk ("Merz work of art"), the various architectonic works by El Lissitzky ("Cabinet abstrait," "Prounenraum"), the De Stijl complex known as l'Aubette à Strasbourg (a collaborative effort by Hans Arp, Sophie Taüber, and Theo van Doesburg) and the constructions of Dada-Constructivist Tomoyoshi Murayama were some of the sources we collectively looked at and mis-understood to our own ends. That most of these works no longer exist helped our re-constructing of how they might precede "Accretion." Substantially, I believe that selective memory is the core of most artists' art historical reviews, as it should be. The creative synergy released can only come about by superseding and changing the existing historical, material and theoretical coordinates.

As a curator, I have always tried to privilege collaboration and the spatial contamination of artwork within exhibition spaces over the excessive individuation and spatial separation of art works within gallery spaces. To me this more realistically echoes the way the art world interacts. By living the installation period as a group, the parallel between how artists actually live in the art world and these works was closer. Navigating through visual disruptions and literally butting things up to one another was the best way to encourage viewer's understanding of this.

For "Accretion," I sought out artists whose work was connected to these considerations; I think we have come up with compelling and diverse directions in the approaches and results. It was a meaningful process to instigate and, ultimately, to be a part of.

JOHN O'BRIEN

Curatorial Statement

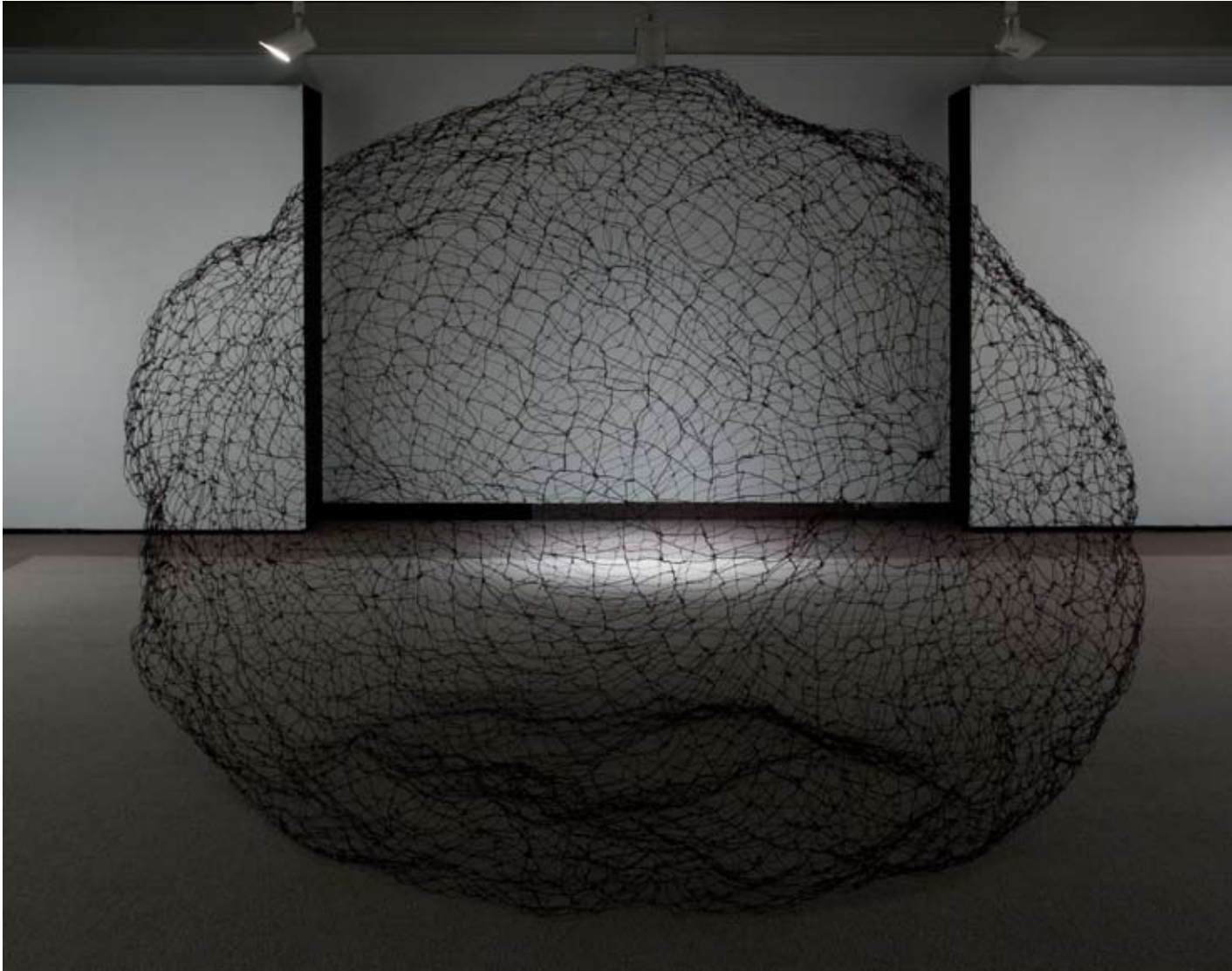
Jamison Carter

Jamison Carter

Energy. Entropy. Repetition. Form through formlessness. Potential energy on the verge of implosion, breakdown. Permeable objects. Clouds. Invisible energy waves. Fields of electricity, magnetism. The sculpture is made by the repetitive act of tying wire into a structure that yields maximum volume with minimal material and visual weight. Lines act like a gestured mark on paper and become dimensional as the viewer experiences the piece in ones own personal space. The prints are created through the repetition of a module or unit by printing on sheets of Tyvek. By systematically distorting the perspective of the unit, volume is possible. As pattern nears the edge of the form, it disappears to create the edge of a theoretically similar permeable object. My aim is to create an object that engages more than just the manipulation and definition of space, something that triggers a physical manifestation of the idea of the mind, that invisible space every human resides in.



"Cloud" (detail), 2006
Material: Steel Wire



Title: Cloud
Date: 2006
Material: Steel Wire



"Untitled", 2006
Ink on Tyvek

Christie Fields

Christie Fields

A System of Natural Liberty consists of arcing expanses of white PVC pipe that touch down/emerge from small “territories” comprised of shards of drywall. Weaving throughout the gallery, engaging doorways, high ceilings and threading through the black grid of the rear gallery, the sculpture stitches together the particular structure of the gallery.

The nature of PVC pipe is its potential for unlimited growth as conduits for the expanding networks that claim more and more subliminal territories. Alluding to the self-replicating networks that shape our world through technology, PVC pipe forms a vast complex grid that sustains the everyday workings of our lives. I work with this material because it seems to me to be very specific about this time and place.

While the Merzbau can indeed be viewed as a latent critique of the alienating conditions of modern technological culture, A System of Natural Liberty celebrates the infinite web of connections and conditions of 21st century techno-capital culture. A structure without beginning or end, the possibilities for expansion are limitless.



“A System of Natural Liberty” (Installation view), 2006

PVC pipe, drywall, wood, steel
dimensions variable



"A System of Natural Liberty" (Installation view), 2006
PVC pipe, drywall, wood, steel
dimensions variable

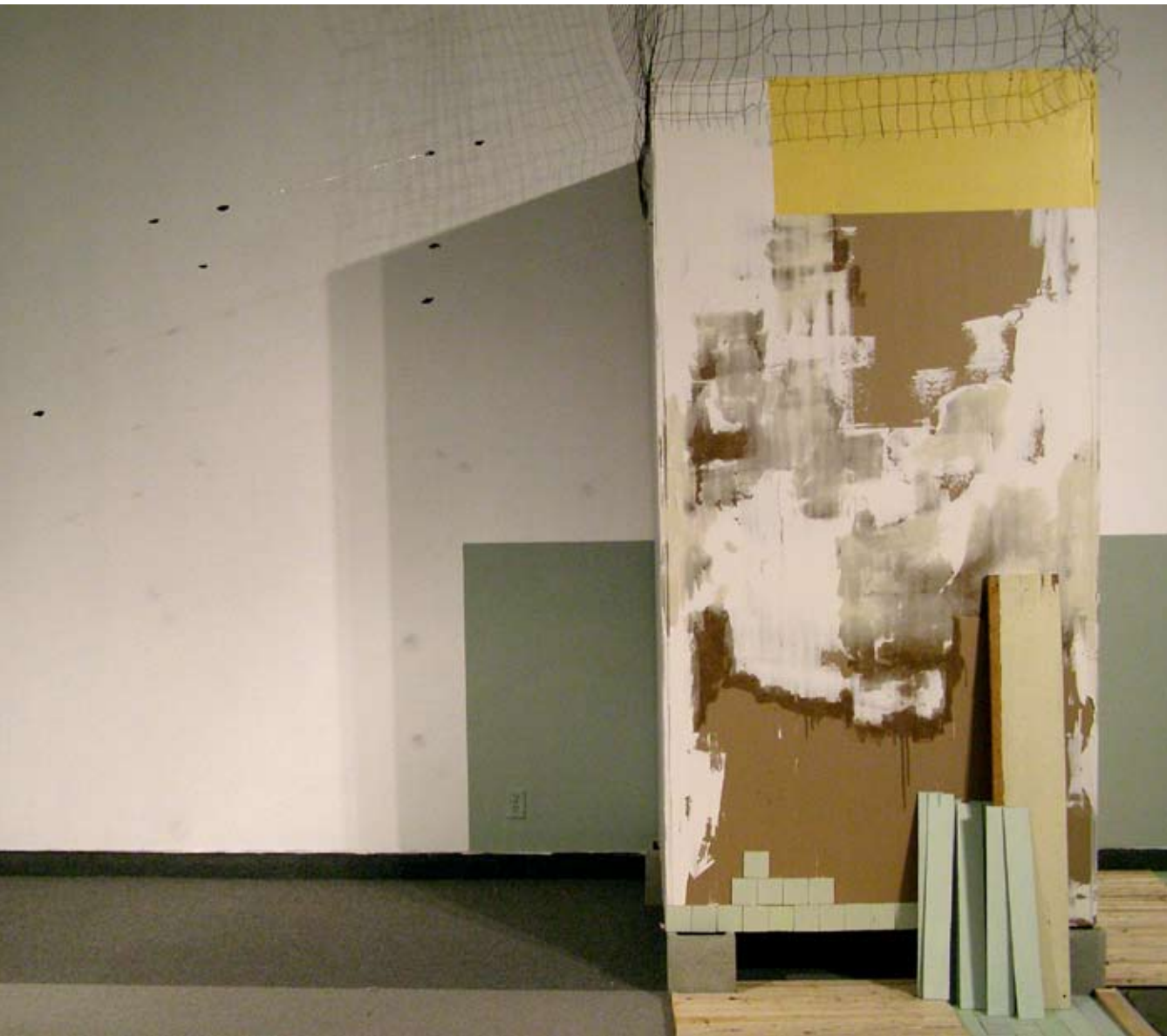


"A System of Natural Liberty" (Installation view), 2006
PVC pipe, drywall, wood, steel
dimensions variable

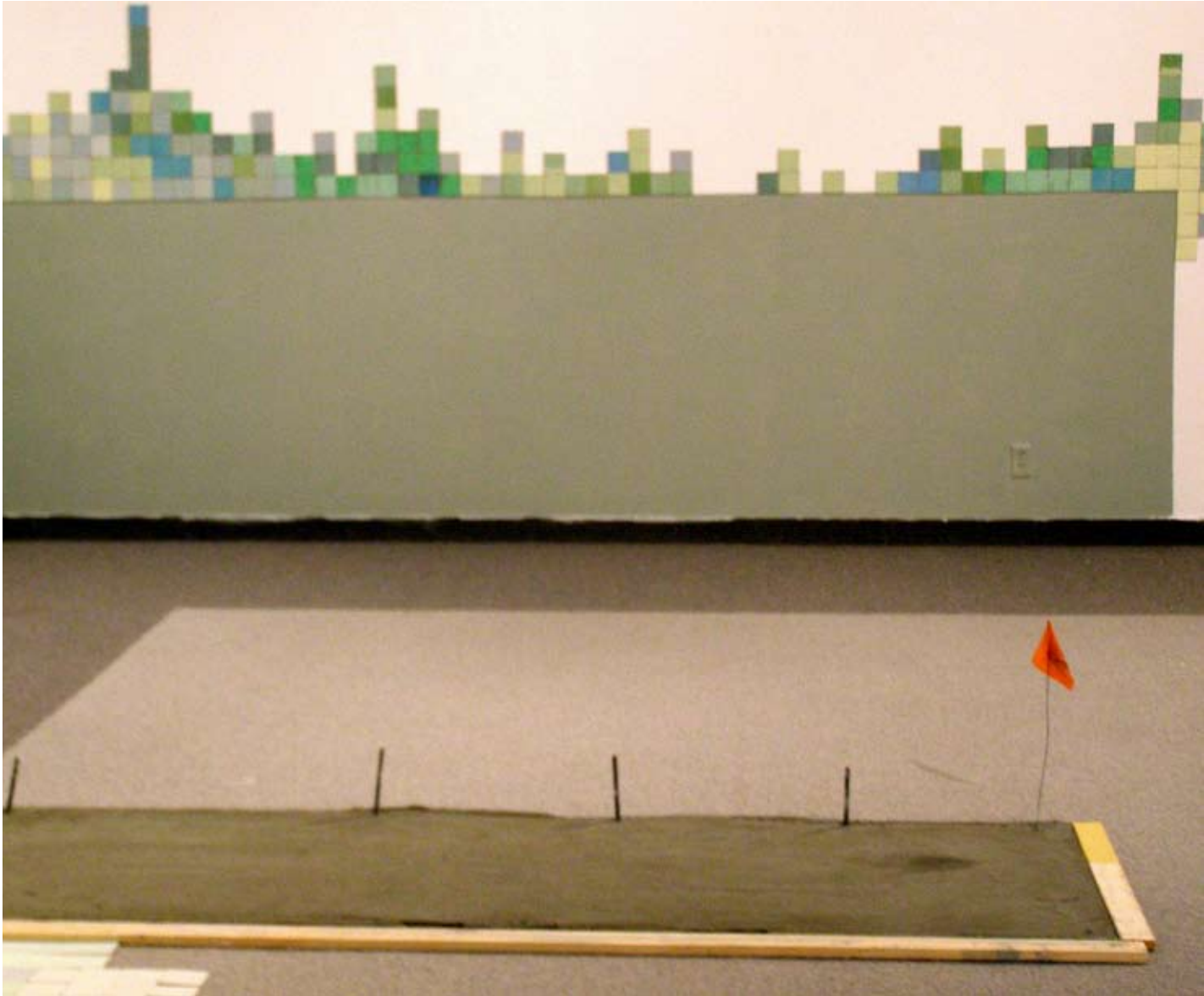
David McDonald

David McDonald

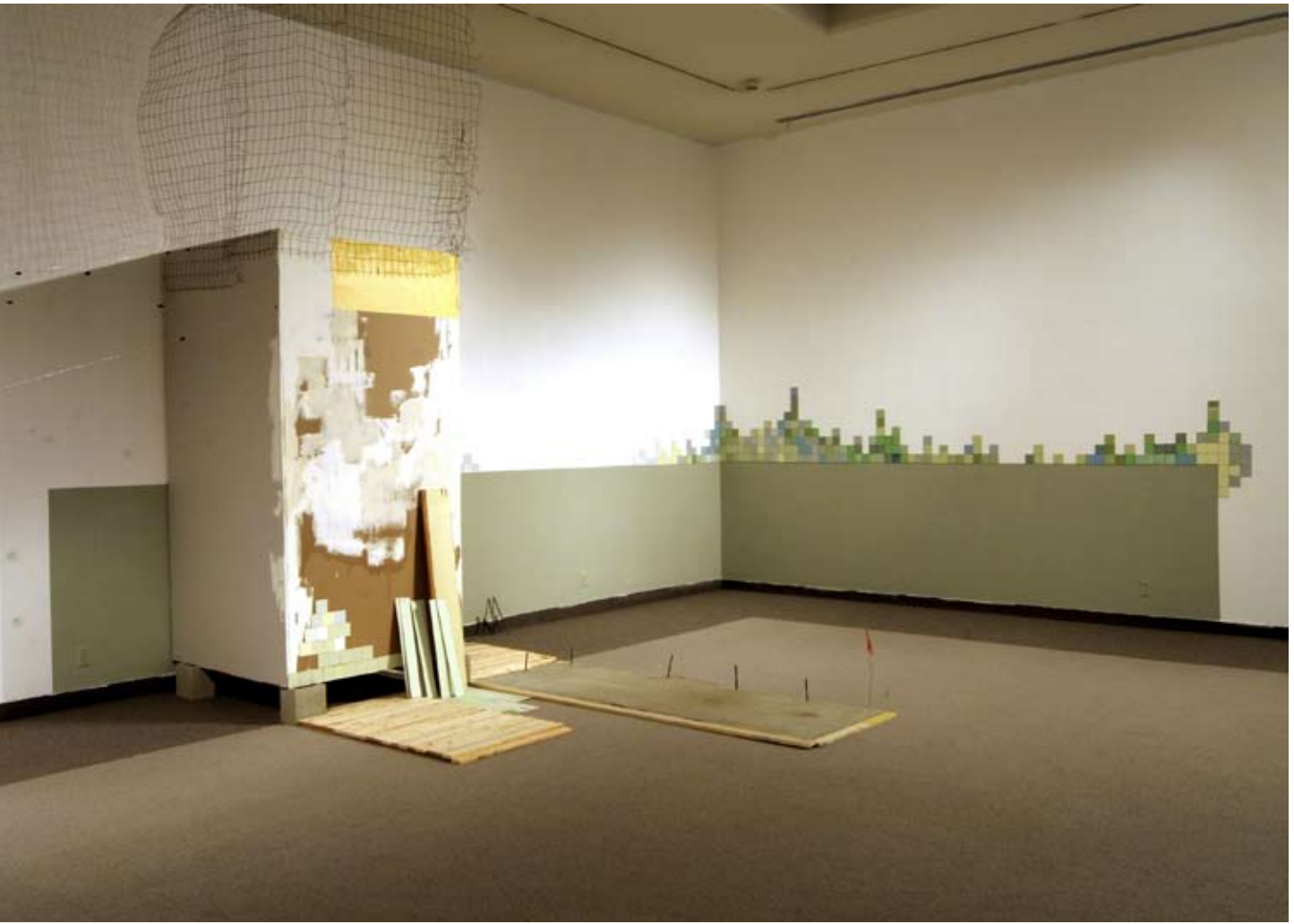
David McDonald's work is a sculptural installation that creates a sense of place, an amalgam of various elements that are both architectural and artistic. McDonald is attracted to architectural fragments whose purpose is elusive. Are these fragments something someone started to build and stopped, are they remnants, or are they simply fortuitous accumulations of materials? This is the largest work McDonald has created and the construction consisted of an improvisation with materials conducted in the gallery.



"A Place to Call Home", 2006
Mixed Media Installation



"A Place to Call Home", 2006
Mixed Media Installation



"A Place to Call Home", 2006
Mixed Media Installation

John O'Brien

John O'Brien

The installation “A.W.O.L. (All Works Of Leisure) Ensemble” is made up of two related bodies of work. “Dust Breathing” are works comprised of studio artifacts that were not originally intended as autonomous artworks, but as a kind of note keeping system that I use when thinking about making new works and the relationships I am building with artists from the past. Usually I keep these artifacts for years and never exhibit them. For “Dust Breathing” I carefully coated them with plaster and then isolated each in a custom case and named the source of my inspiration in an acronym, thus revealing part of my working process. “Forzature” are portraits of the negative space created by the gestures of friends of mine (around their face primarily.) I photographed and sketched the normal gestures as they talked in their studios and then I created a three dimensional model of the space carved out of space by their movements. The one side is monochromatic in low relief; the other painted in color. Both are versions of the forced spatial mapping of these accumulated gestures.

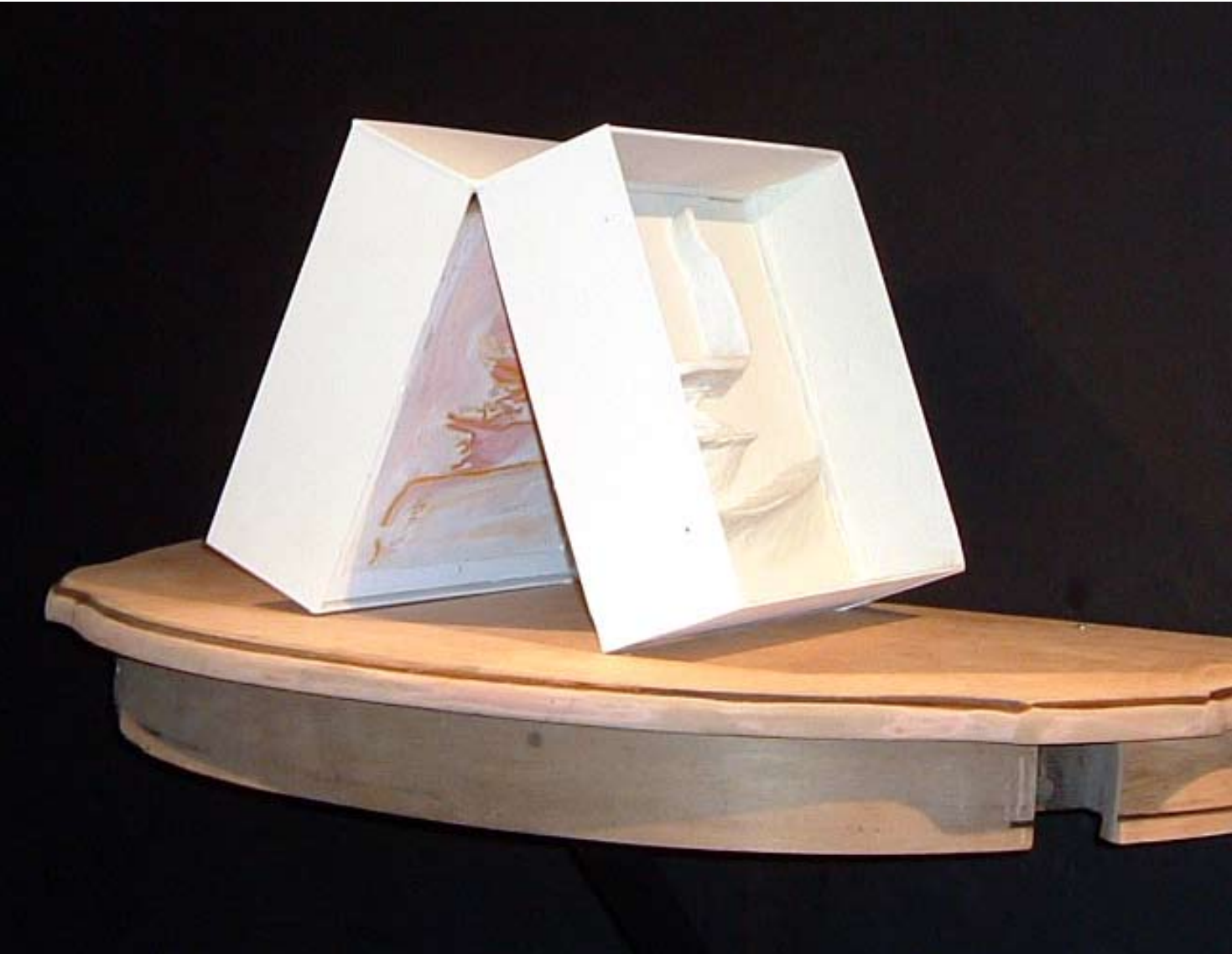


A.W.O.L. (All Works Of Leisure) Ensemble, 2006
Partial installation view

“Dust Breathing” references “Dust Breeding” or Elevage de Poussiere Original version, 1920, the photograph of back of Duchamp’s Large Glass. This “readymade” is a photograph by Man Ray of the reverse of Duchamp’s critical work The Bride Stripped Bare by Her Bachelors, Even (1915-23). An inscription on the back of the original print records that it was taken in Duchamp’s studio at 147 Broadway,



A.W.O.L. (All Works Of Leisure) Ensemble, 2006
Dust Breathing
O.a.S.S., Omaggio a Salvatore Scarpitta
(Custom acrylic display cases, wood, plaster, steel, plastic)
Dimensions variable



A.W.O.L. (All Works Of Leisure) Ensemble, 2006

Forzature, 2004-2006

"Forzatura 1"

(Steel, epoxy, wood, paint and plaster works against black walls.)

Jessica Rath

Jessica Rath

Jessica Rath used her accumulation of 15 years of scrap fabric to create a draping garden from the gallery's 14-foot ceilings. The fabrication of textures, colors, shapes are based loosely on interpretations of her own garden which contains over 75 kinds of annuals, perennials--flowers, plants, vegetables, fruits, trees, bushes, etc. A tumult of color and mass, the installation has an intriguing visual relationship with the draping grape vine filling the Kellogg Gallery's entryway. A critic insists that in her work Rath's materials become "partial objects," both holding past use/material value and partially gesturing to something else. They hover there, between materiality and representation.



"Drop Garden" (detail), 2006



"Drop Garden" (Installation view), 2006



"Drop Garden" (Kellogg Gallery's entryway view), 2006

Drop Garden (in four sections)," 2006

Squash (section 1), 2006, 14'x10'x6', fabric, wire, thread, plastic mesh

Red Vine (section 2), 2006, 9'x4'x6', fabric, thread, curlers, paint

Zinnia (section 3), 2006, 14'x6x5', fabric, thread, rubber

Night (section 4), 2006, 9'x10'x8', fabric, thread, stuffing, asphalt tar

Rebecca Ripple

Rebecca Ripple

fid, is generated by the structure of the space between cells. Specifically it references bubbles, but the structure or system is pervasive in the material world. Bubbles form ever changing, unstable structures. fid is formed from the negative space of pushed aside cells. fid is the Latin root for faith, belief and also means division. In my work I challenge the voice imbedding it in matter. I am interested in how language functions within the mind and how the mind relates to both abstraction and physicality.



“fid” (detail), 2006
wire



"fid", 2006
wire



"fid" (detail), 2006
wire

Steve Roden

Steve Roden

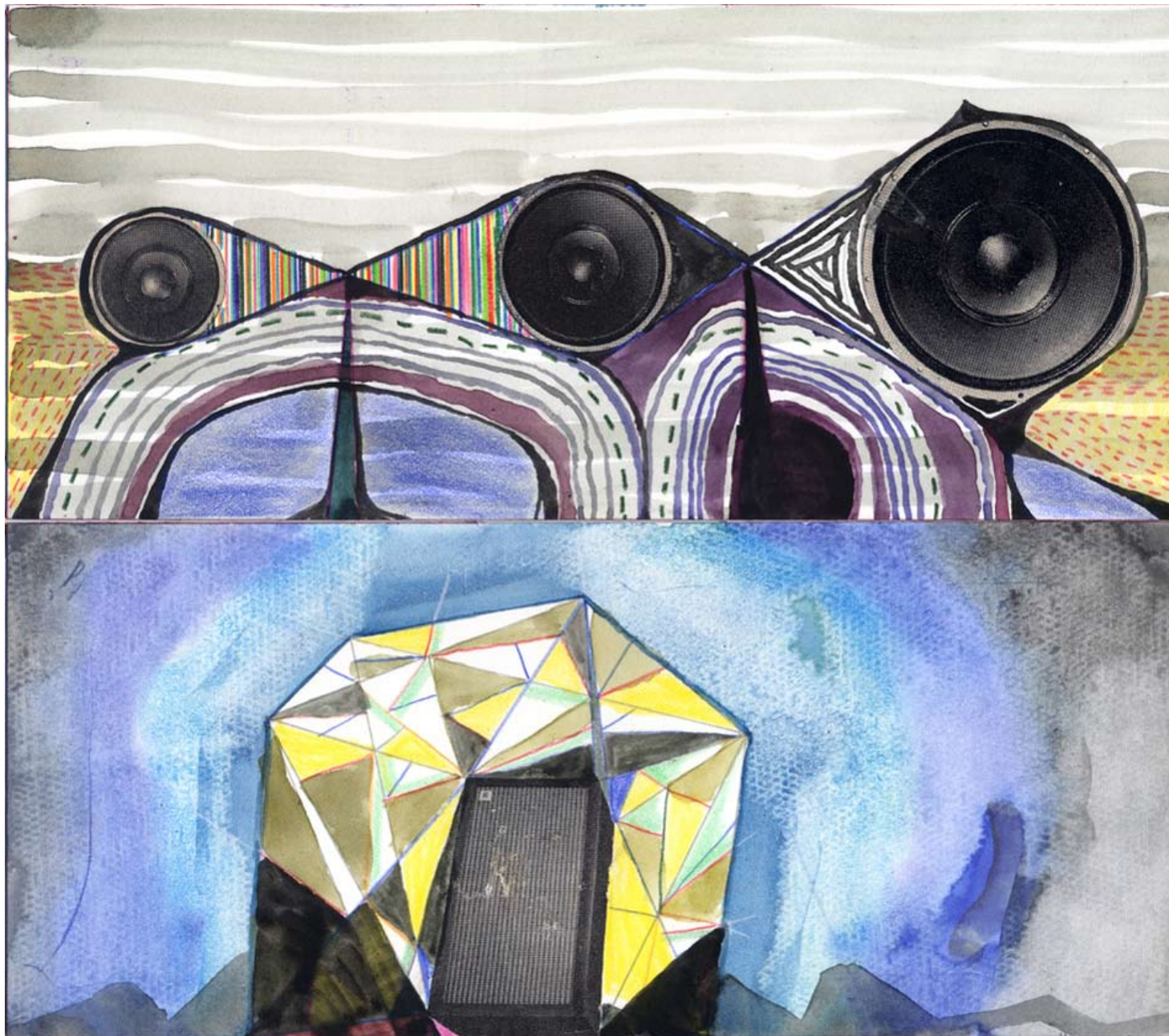
The drawing work “continuous moments” came out of a willingness to allow some of my interests in the visual language of the architectural experiments of Yona Friedman, Superstudio, Archigram, Cedric Price, Bruno Taut, and others to bubble to the surface. I was interested in seeing what would happen to the abstract spaces of my drawings with the insertion of a ‘realistic’ image - in this case an audio speaker. I wanted to see all of the messy situations of discomfort that might come out of the collision of abstract visual form building and recognizable imagery - and how a “photo” could potentially create a state of flux, where the images fall into abstraction, fold into landscapes, or hover as architectural and diagrammatic spaces. the drawings are displayed sequentially, as a single unit, to allow things like narrative, storyboard, and diary to confront pure abstraction. The drawings have no sound element; but I am also wondering if an image of a silent speaker can allow the drawings to act as a kind of surrogate speaker - so that the quiet visual experience of a viewer might also begin to open ears to the ambient sounds of the space the drawing/speakers hang in.

The sculptural work “spatial score” is intended to be used as a musical score. the colors, shapes, and arrangement is based on the translation of 4 bars of classical music into color and form. Here, my interest is in the idea of a score becoming a physical presence in space that 4 people could read at once but from different points of view.

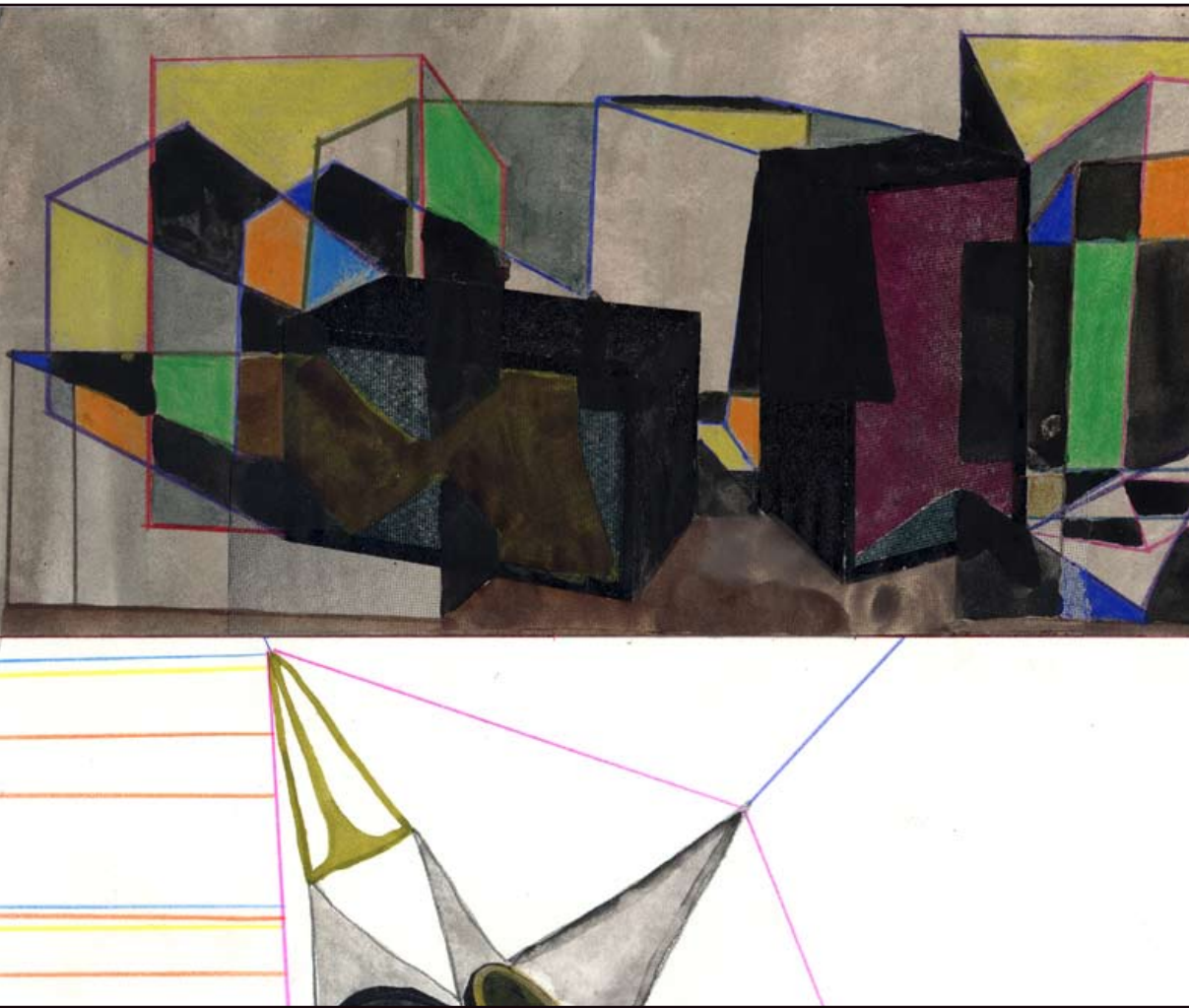


“Spatial Score”, 2006 (left)
enamel, polyurethane, nails, glue, wood

Continuous Moments”, 2006 (right)
watercolor, pencil, collage on paper



"Continuous Moments" (detail), 2006
watercolor, pencil, collage on paper



"Continuous Moments" (detail), 2006
watercolor, pencil, collage on paper

Artist's Bios & Work Inventory

Jamison Carter

Jamison Carter was born in Winston Salem, North Carolina. He now lives and works in Los Angeles. He makes sculpture, paintings and unique prints.

For more information please visit:

<http://www.zerodegreesart.com/zeroArtists.php?artist=jcarter>

Accretion Work

- “Cloud” 2006

Steel wire

- “Untitled” 2006

Material: Unique prints, ink on Tyvek

Christie Frields

Christie Frields (b. Sacramento, CA) received a BFA from CSU Long Beach in 1992 and and MFA from ArtCenter College of Design in Pasadena, CA in 1998. She also studied at Skowhegen School of Painting and Sculpture. In 2001 she was awarded a Pollock Krasner Grant. Past exhibitions include The ART Gallery of Ontario, Toronto, Hammer Museum, Los Angeles, Plug in ICA, Winnipeg, Canada, Kellogg Gallery, Claremont University and CRG Gallery, New York. She currently lives and works in Los Angeles.

Accretion Work

- “A System of Natural Liberty” (Installation view), 2006

PVC pipe, drywall, wood, steel

David McDonald

Born in Liverpool, England David McDonald Currently lives and works in Topanga, CA

He is an artist and teacher who works in both painting and sculpture. In 2006 he received a Pollock-Krasner Foundation Award and has recently exhibited in Los Angeles, Portland, New York, and Boston.

Accretion Work

- “A Place to Call Home”

Mixed Media Installation

John O'Brien

Born in Sagamihara, Japan. John O'Brien lives and works in Los Angeles, California and Umbria, Italy.

He is an artist, working primarily in sculpture and installation. He also writes about the visual arts and is the director of the Brewery Project in downtown Los Angeles.

Accretion Work

A.W.O.L. (All Works Of Leisure) Ensemble, 2006

"Dust Breathing," 2003-2006

- O.a.S.S., Omaggio a Salvatore Scarpitta
 - O.a.E.H., Omaggio a Eva Hesse
 - O.a.D.S., Omaggio a Daniel Spoerri
 - O.a.M.B., Omaggio a Marcel Broodthaers
 - O.a.G.S., Omaggio a Guido Strazza
 - O.a.P.C., Omaggio a Pietro Consagra
- (Custom acrylic display cases, wood, plaster, steel plastic, a television set and DVD loop.)

"Forzature," 2004-2006

- "Forzatura 1"
 - "Forzatura 2"
- (Steel, epoxy, wood, paint and plaster works against black walls.)

Jessica Rath

Born in West Virginia and reared in the Missouri Ozarks, Jessica Rath now lives and works in Los Angeles, California, exhibiting installations, drawings, photographs and sculpture and creating performances. She also writes about film.

Accretion Work

"Drop Garden" (in four sections)," 2006

- "Squash" (section 1), 2006, 14'x10'x6', fabric, wire, thread, plastic mesh
- "Red Vine" (section 2), 2006, 9'x4'x6', fabric, thread, curlers, paint
- "Zinnia" (section 3), 2006, 14'x6x5', fabric, thread, rubber
- "Night" (section 4), 2006, 9'x10'x8', fabric, thread, stuffing, asphalt tar

Rebecca Ripple

Rebecca Ripple

Born in Huntington, New York.

She is an artist living and working in Los Angeles.

Her sculptures have been exhibited in Los Angeles, New York, and Chicago

Accretion Work

- “fid”, 2006

Wire

Steve Roden

Born in Los Angeles, California. Steve Roden lives and works in Pasadena, California

He is an artist who works with painting, sculpture, drawing, film/video, and sound. He has also released several cds of his sound works under his own name as well as ‘in between noise’.

Accretion Work

- “Continuous Moments”, 2006

Watercolor, pencil, collage on paper

- “Spatial Score”, 2006

Enamel, polyurethane, nails, glue, wood

Acknowledgments

Special Thanks

Patrick Merrill, Director of the W. Keith and Janet Kellogg University Art Gallery at California State Polytechnic University, Pomona.

Photography

Photography of John O'Brien's work is by Robert Wedemeyer, photography of Jessica Rath, and Jamison Carter's work is by Brian Forrest.

Catalog Design

By Joseph Santarromana, Buy video art at system-yellow.com.



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