

*California Winter*

in collaboration with Hannah Hoffman Gallery  
Nancy Buchanan, Troy Chew, Frieda Toranzo Jaeger,  
Nicolas A. Moufarrege, Michael Queenland, and Sean Townley  
November 8 – December 21, 2019

While a fluctuating blend of fog and mist is illuminated by the street lamp, the moon appears quiet, partially obscured, over the blanketed hues of orange and purple sky. Driving on the freeway only allows a recognizing glimpse into the rear-view mirror, along with a passive glance at the clock, 6:04 pm. What to make of time in the ambiance frozen in perpetual late-summer? A collective imagination becomes necessary to establish a common consensus. The ocean tide, the wind, and the rain become units of measurement, abstracting seasons into dreamlike scenes of fire, flood, and rebirth. When the real enters the unreal, a fragmentation takes place, an exiting of context. Mislocated words take new meanings as sets of disconnection. Sex disassembles as a composite of desires, embodiments, and sites, isolated streams like electricity through water. A home is the perceptibility of time in place. Winter is a cosmic shift in perception.

Nancy Buchanan (b. 1946) is a Los Angeles-based artist best known for her work in installation, performance, and video art. She played a central role in the feminist art movement in Los Angeles in the 1970's. Her work uses various media to bring social realities into view, while grounded in the observation of a lived history. An element of 'serious play' characterizes many of her performances, installations, drawings, and videos.

Troy Chew (b. 1992) is an artist from Hawthorne, California. His series *Out the Mud* and *Slanguage* explores the African Diaspora within urban culture. *Out the Mud* speaks to the rip in the cultural fabric of African Americans, and the paths taken to repair it. *Slanguage* is a reference to the colloquial speech rooted in urban areas and Hip-Hop music. Similar to Dutch and Flemish still life painting, Chew depicts a literal representation of coded words used within urban culture.

Frieda Toranzo Jaeger (b. 1988) is a Mexican artist living and working in Berlin. Her practice addresses representations of masculinity and femininity in the visual culture of late capitalism, in which the car serves as the stereotypical symbol of male power and domination. In her paintings, Jaeger meticulously creates the interiors of vehicles from the future, their chassis, engines and other mechanical systems, thus reconstructing the semiotics of the order of domination.

Nicolas A. Moufarrege (1947–1985) was an artist, critic, and curator. During his lifetime, he was best known as a critic and curator, by which he became an important catalyst in the East Village art scene of the early 1980's. Born in Egypt and raised in Beirut, Lebanon, he briefly lived in Paris before landing in New York in the late 1970's. His works molded a complex mixture of his ethnic and cultural roots into a distinct sensibility. Moufarrege's idiosyncratic embroidered paintings confirmed that he deserves to be remembered most of all for his art.

Michael Queenland (b. 1970) examines the relationships between images, objects, and language. Often utilizing found objects that he has accumulated, altered, or translated into another material, the artist blurs the boundaries between artifacts and art. In 2012, Queenland created a sprawling site-specific sculptural installation titled *Rudy's Ramp of Reminders* composed of various goods, such as newspapers, Afghan war rugs, plumbing pipes, and perishable foodstuffs, including an assortment of cereals. The assemblage asked viewers to consider the diverse formal, social, and political associations inherent in everyday materials, as well as the nature of consumption and the means of distributing resources and information.

Sean Townley (b. 1983) is a Los Angeles-based artist and received his M.F.A. from the University of Southern California, Los Angeles, in 2012. Townley's work discloses an awareness of the possibilities of not only materials, but also of the tensions they create. The work's title, *A Letter to Miranda*, comes from a series of letters written by Quatremère de Quincy in the 1820's to General Miranda of Napoleon's army. Miranda was in charge of pillaging antiquities from Italy and Greece and bringing them back to Paris for

the Louvre. The letters chart the moral and social implications of such acquisitions and their negative effects on the artistic culture of Paris itself. The piece itself is a broken and reconstructed sentence via a cornice molding taken from Diocletian's Palace in present-day Split, Croatia. Much of this cornice molding still exists in its original context at this location, now a ruin that has been converted into a fashion mall. The work seeks to participate in this dialogue.