

Americans and Apricots: 24 March – 30 April 2011

Op Nu Lk by **Alice Channer** (1977 lives and works in London) uses a laser-printed, knife-pleated fabric remnant. Like the folded and condensed fabric, the title is also a compressed abbreviation of the hypothetical full title, 'Op-Art New Look'. Channer's second solo exhibition *Body Conscious* is currently on view at The Approach, London.

Paul Elliman's (1961 lives and works in London) piece for *Americans and Apricots* is an Hermès-style silk scarf based on the "watery grave" pattern on the background of a Sprite can. The silk twill imitates the can's aluminum tonic sheen. Elliman's work has addresses verbal and non-verbal forms of language, from conventional typography to the instrumentalisation of the human voice, the coded messages of emergency vehicle sirens radio transmissions and the muted acoustics of architectural space. Elliman has exhibited widely in venues such as Tate Modern, London, the New Museum for Contemporary Art, New York, APAP, Anyang, South Korea, and Kunsthalle Basel.

The practice of **Brian Sharp** (1974 lives and works in Los Angeles) is perhaps more directly connected to the legacy of Concrete Poetry than the other artists in the exhibition; language and the physical structures of typography are used routinely as generators of abstraction. In the two *Untitled* works for *Americans and Apricots*, text is deconstructed to the point of indecipherability and the pair of paintings mirror each other in inverted palettes and at different scales. Sharp recently had a solo exhibition at ACME, Los Angeles.

Diagram II by **Lisa Williamson** (1977 lives and works in Los Angeles) is the only piece in the exhibition to literally use typography, though the pair of white T's floating on dark blue fields are detached form overt reference to language. Williamson traverses subjects through the deliberate construction of a fractured and nonhierarchical logic systems. Williamson has an upcoming exhibition at Shane Campbell Gallery, Chicago.

Yellow Wall #3 by **Olivier Mosset** (lives and works in Tuscon) is a site-specific monochromatic wall mural. For the last four decades, Mosset has remained committed to questioning painting as a historical object by, somewhat paradoxically, continuing to paint. Through his affiliation with the B.M.P.T., a group of conceptually driven painters, Mosset and his peers—Daniel Buren, Michel Parmentier, and Niele Toroni—sought to democratize art through radical procedures of deskilling and his body of monochrome canvases were a key influence on the generation of Neo-Geo painters who emerged in the 80's. Mosset has had over a hundred and fifty solo shows at museums and galleries worldwide, including a two-part retrospective, 'Olivier Mosset, Travaux 1966-2003' at the Musée Cantonal des Beaux-Arts de Lausanne and the Kunstmuseum St. Gallen, Switzerland, in 2004. He represented Switzerland in the 44th Venice Biennale.

Series of yellow dot works by **Mateo Tannatt** (1979 lives and works in Los Angeles) are comprised of yellow block prints on untreated linen canvases of various sizes. At times employed as backgrounds for figurative drawing while at other times left simply as a grid of yellow circles on a linen ground, Tannatt's restrained dot paintings are a reoccurring motif throughout several bodies of sculptural work. Tannatt is currently included in the exhibition *All of This and Nothing* at the Hammer Museum, Los Angeles.

Ettore Sottsass (1917-2007) founded the Memphis design collective Milan in 1980. Sottsass' unique approach to ornament developed out of a history of modernist and functionalist design, but defined itself by turning that history on its head. In Sottsass' work, the ethics of functionalism are completely denied—material is used dishonestly, structure is concealed, function follows form and humor and poor taste win out over the gravitas commonly associated with modern design. Even in his simplest works, the aesthetic grammar of modernism is upended and use-value is concealed beneath a cacophony of patterns and colors.

Nick Kramer (lives and works in Los Angeles) has contributed two nearly, but not completely, identical twin sculptures. This pairing strategy employs a simple geometric language that evokes an undeniable familiarity both enhanced and undermined by its own duplication. Kramer has an upcoming solo exhibition at Anthony Greaney Gallery, Boston and a two-person exhibition at Thomas Solomon Gallery, Los Angeles.

Works Index

(left to right)

Spirale 8

International zeitschrift für konkrete kunst und gestaltung, 1953-64
Found Magazine
36 x 71 cm (open)

Lisa Williamson

Diagram II, 2008
Enamel and pencil on paper
127 x 76 cm (framed)
Courtesy the artist and Shane Campbell Gallery, Chicago

Ettore Sottsass

Vaso Calice
Produced by Bitossi, Italy
Painted ceramic
47 x 18 cm

Matteo Tannatt

Untitled, 2011
Block print on linen + photograph
46 x 36 cm
Arrangement variable
Courtesy the artist and Marc Foxx, Los Angeles

Alice Channer

Op Nu Lk, 2010
Knife pleats, laser printed silk, steel
500 x 19 cm
Courtesy the artist and The Approach, London

Nick Kramer

Richard Lewis, 2010
Powder coated steel
178 x 122 x 87 cm/each
Arrangement variable
Courtesy the artist

Lisa Williamson

Untitled (Python), 2008
Enamel on paper
92 x 74 cm (framed)
Courtesy the artist and Shane Campbell Gallery, Chicago

Olivier Mosset

Yellow Wall #3
Dimensions variable
Courtesy the artist and 2692 La Cienega, LLC

Paul Elliman

Untitled Silk Scarf (or Poseidon and the Lustral Waters), 2011
Silk Scarf
80 x 80 cm
Courtesy the artist

Brian Sharp

Untitled, 2010
Oil on canvas
36 x 28 cm (black) | 54 x 41 cm (white)
Courtesy the artist