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March 6 –28, 2009

UNDER A VANISHING NIGHT: NEW WORK FROM L.A.

Kim Fisher, Sayre Gomez, Richard Jackson, Brian Kennon, and Natascha Snellman



Brian Kennon, Unstaged, 2009



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Opening Reception: Friday, March 6, 6–9 p.m.

Fourteen30 Contemporary is pleased to present the work of L.A. artists Kim Fisher, Sayre Gomez, Richard Jackson, Brian Kennon, and Natascha Snellman in the exhibition *Under a Vanishing Night: New Work from L.A.* The opening reception will be held on Friday, March 6 from 6 to 9 p.m., and the exhibition will be on view through March 28. The five artists' work come together with wit, beauty, and delicate subversion.

The energy within the Los Angeles art world—and the energy of the work produced beneath the city's light-polluted “vanishing night”—is palpable. Some attribute this energy to the city's temperate climate, others to its tug-of-war with New York. Many would agree with Ezraha Jean Black, who writes in her introduction to Richard Hertz's new book, *The Beat and the Buzz: Inside the L.A. Art World*, that it is the influence of the city's art schools and graduate art departments that makes L.A. the “contemporary Paris. ... Where the École des Beaux-Arts once dominated fashionable art and architecture at the end of the nineteenth century, at the end of the twentieth century and now in the twenty-first century, L.A. dominates cutting-edge art production (and discourse) through its schools' continuous stream of graduates.”

The artists in *Under a Vanishing Night* all have a connection not only to the city of Los Angeles, but also to the esteemed art departments that make the city thrive. Seminal California installation artist Richard Jackson taught Sculpture and New Forms at the University of California, Los Angeles, from 1989 to 1994; he taught Kim Fisher during his tenure. Fisher, a graduate of both UCLA and Otis College of Art and Design, now teaches at the Art Center College of Design, where Brian Kennon and Natascha

Snellman received their MFAs. Sayre Gomez, the most recent graduate in this diverse group, graduated from the California Institute of the Arts in 2008.

Kim Fisher's paintings begin as collage studies that utilize a range of printed matter; these are then translated into innovative, highly formal works on canvas. Fisher couples photorealistic painting application with unexpected materials to create remarkable paintings that explore both structure and ornamentation. In tune with her current body of work, the stretched raw linen in *Solar Eclipse* spills beyond the painting's edges as the colors of the eclipse—from rich reds and tangerine orange to indigo and sage—refract imaginary sunlight. Fisher has had solo exhibitions at China Art Objects, Los Angeles; John Connelly Presents, New York; Shane Campbell, Chicago; and the Modern Institute, Glasgow. She participated in the 2004 Whitney Biennial at the Whitney Museum of American Art and the 2004 California Biennial at the Orange County Museum of Art in Newport Beach, California.

Sayre Gomez creates installations, drawings, and collages that address the most basic formal instincts of art making, born from a practice in which process/form and content are equally important. Gomez's newest works on paper skillfully escape the legibility and context of a self-prescribed image, bringing the viewer into each usurped, familiar abstraction. Gomez recently exhibited in the shows *An Old Friend from the Future/Formal Exercise* (Sandroni.Rey, Los Angeles); *Hard Rain* (Kavi Gupta Gallery, Berlin); and *Constellation* (Kavi Gupta Gallery, Chicago).

Richard Jackson has been challenging the medium of painting, and the role of the artist, for over forty years. Jackson's humorous and visually charged art about art has been exhibited internationally since his first solo project at the Los Angeles County Museum of Art in 1974. *Dick's Big Duck*, the satirical sculpture on view in this exhibit, was produced in an edition of five and is a scale model of a larger work. Jackson's work has been shown and collected by institutions such as the Museum of Contemporary Art in Los Angeles, the San Francisco Museum of Modern Art, the Menil Collection and the Contemporary Arts Museum in Houston, the Museum of Contemporary Art in Chicago, the Museum of Modern Art and the Whitney Museum in New York, the Centre Georges Pompidou and Musée d'Art Moderne de la Ville de Paris, and the Staatliche Kunsthalle in Baden-Baden. Jackson is preparing for a major exhibition at Hauser & Wirth in Zurich, to open on March 28, 2009.

Brian Kennon continues to mine the traditions of rock 'n' roll and heavy metal culture in his two works in the exhibition. His work reveals his abiding interest in contemporary book design, page layout and the ephemerality of print media. Kennon is also the founder and publisher of 2nd Cannons Publications, which publishes artist books and also operates a gallery space with the same name. *She Has a Hot Ass*, the most recent 2nd Cannons release, will be available for sale during the exhibition. Kennon recently exhibited with Chris Lipomi at i-20 in New York, and has exhibited at Mesler&Hug, Los Angeles; the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; and LACE (Los Angeles Contemporary Exhibitions).

Gender metaphors and archetypes mix with corporeal sensibilities in **Natascha Snellman's** recent photographs and sculpture. Snellman's works utilize surrogates from popular culture, the art world, and the animal kingdom to question relationships between animal and man/woman, man and woman, and the other. Snellman recently had a solo exhibition at Rocksbox Fine Art, Portland, Oregon. Her exhibition *Snake Prop* will take place later this year at 2nd Cannons Exhibitions in Los Angeles.

Kim Fisher's work courtesy of China Art Objects, Los Angeles
Richard Jackson's work courtesy of Hauser & Wirth, Zurich
Brian Kennon's work courtesy of Mesler&Hug, Los Angeles