

FOR IMMEDIATE RELEASE

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BIOMYTHOGRAPHY: REFLEXIVE REMIX

Curated by Chris Christion and Jessica Wimbley

February 13 - April 26, 2018 at

UNIVERSITY OF LA VERNE'S HARRIS ART GALLERY

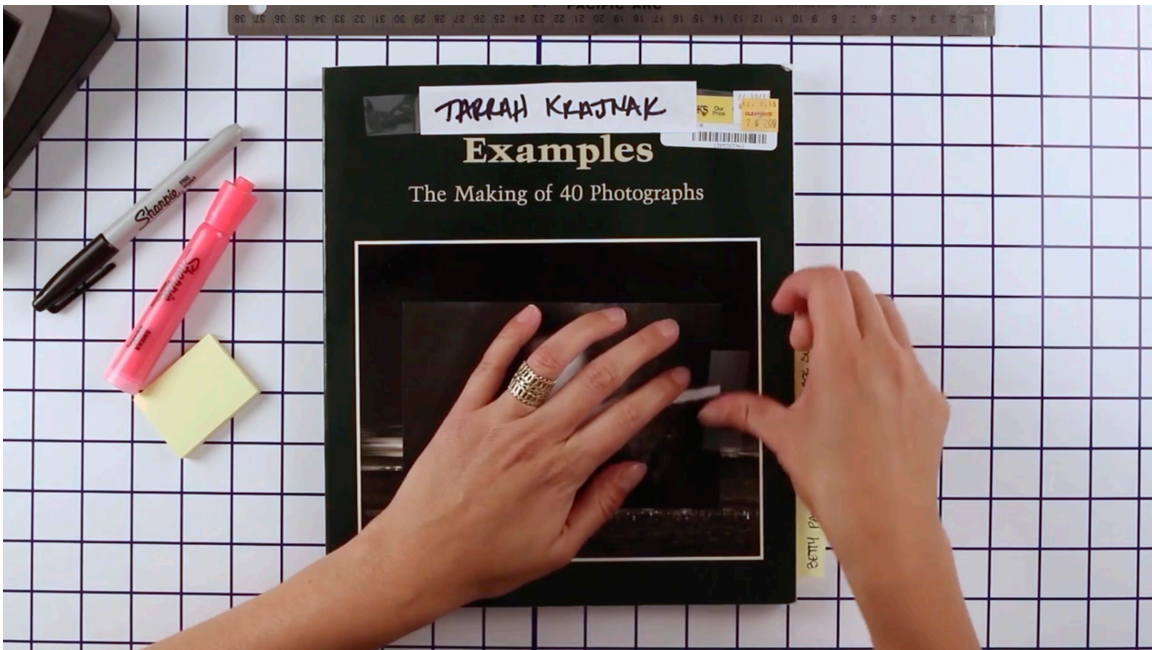


Image Credit: Tarrah Krajnak, Still from Master Rituals #1: Ansel's The Making of 40

Join us for the exhibition Biomythography: Reflexive Remix on view February 13 - April 26, 2018 at University of La Verne's Harris Gallery in La Verne, CA. **An Artist Panel with exhibition artists and curators is on Tuesday, February 27, 4:30- 5:30 PM followed by the Opening Reception from, 6-8PM.** The panel, reception, and parking are free and open to the public.

Biomythography: Reflexive Remix

Reflexive Remix

verb

re·flex·ive re·mix

rəˈfleksiv/ rēˈmiks/

1. Taking parts from different sources and mixes them aiming for autonomy.

The exhibition *Biomythography: Reflexive Remix* is the 6th in a series of exhibitions curated by Chris Christion and Jessica Wimbley that seek to investigate biomythography as a visual arts practice. In her seminal piece *Zami: A New Spelling of My Name* Audre Lorde, a self-described “black, lesbian, mother, warrior, poet,” defined the term Biomythography, as “combining elements of history, biography and myth.”

A remix is defined as a piece of media, which has been altered from its original state by adding, removing, and/or changing pieces of the item. A song, piece of artwork, book, video, or photograph can all be remixes. The only characteristic of a remix is that it appropriates and changes other materials to create something new. In terms of discourse, postmodernism (metaphorically speaking) remixed modernism to expose how art is defined by ideologies, and histories that are constantly revised. The contemporary artwork, as well as any media product, is a conceptual and formal collage of previous ideologies, critical philosophies, and formal artistic investigations extended to new media.¹ As the remix has evolved to vacillate between cultural product and cultural phenomenon, the nuances within the act of creating and defining the remix becomes increasingly complex.

Featuring the works of artists who engage in the act of remixing by fragmenting chronology, uniformity, and narrative to expose a multi-faceted, mediated, dimensional, and mutable consideration of identity and history *Biomythography: Reflexive Remix* explores a style of remix known as reflexive. Defined by Eduardo Navas the reflexive style “*allegorizes and extends the aesthetic of sampling, where the remixed version challenges the “spectacular aura” of the original and claims autonomy even when it carries the name of the original; material is added or deleted, but the original tracks are largely left intact to be recognizable.*”²

Artists in the exhibition engage in the postmodernists’ assertions of reflexive remixing within their practice through the application of collection, archiving, sourcing, collage, and assemblage, creating alternative narratives and identities based on amalgamations of found images, objects, and the insertion of the artist hand.

Artists Include: Andrea Chung, Vanessa German, Todd Gray, Tarrah Krajnak, and Sunè Woods.

Andrea Chung’s practice is an exploration of the relationships between materials, locations, and cultural processes. With a focus primarily on island nations in the Indian Ocean and the Caribbean Sea, Chung is interested in labor and its complicated relationships with cultures that have developed from the descendants of people who were coerced into inhospitable colonial workforces. Her work incorporates materials that are either significant to those cultures and their labor, or that signify broader themes of labor and migration. Chung’s work is currently at

¹ Wikipedia Contributors. “Remix” Wikipedia, The Free Encyclopedia. 24 July 2017. Web. 24 July 2017.

² REGRESSIVE AND REFLEXIVE MASHUPS IN SAMPLING CULTURE, 2010 REVISION, BY EDUARDO NAVAS This text was originally published on June 25, 2007 in *Vague Terrain Journal* as a contribution to the issue titled *Sample Culture*. It was revised in November 2009 and subsequently published as a chapter contribution in Sonvilla-Weiss, Stefan (Ed.) *Mashup Cultures*, 2010, ISBN: 978-3-7091-0095-0, Springer Wien/New York published in May 2010.

the Chinese American Museum and the California African American Museum as part of the 2017 Pacific Standard Time and in the Ogden Museum of Southern Art for Prospect 4: New Orleans The Lotus in Spite of the Swamp, curated by Trevor Schoonmaker.

Vanessa German is a multidisciplinary artist whose work spans across, sculpture, performance, poetry, and activism. A recent recipient of the prestigious USA Fellowship, German creates elaborate and fantastical sculptures of African American figures she has crafted from baby dolls, shells, found objects, paint, wood, handmade “beads” of fabric wrapped around bits of paper... whatever she sees that speaks to her. She refers to these works as “power figures,” and considers them guardians, as well as powerful statements about oppression, race relations, violence, and poverty. She is the founder of Love Front Porch and the ARThouse, a community arts initiative for the children of her historic Homewood neighborhood. Her work has been featured on CBS Sunday Morning, NPR’s All Things Considered and in The Huffington Post, O Magazine and Essence Magazine. She is the recipient of the 2015 Louis Comfort Tiffany Foundation Grant. In 2017, she won the American Academy of Arts and Letters Jacob Lawrence Award and a single artist Matrix exhibition at the Wadsworth Atheneum Museum of Art in Hartford, Conn. German has the upcoming solo exhibition, “The incredibly true sometimes horrific often humorous adventures of a wacky black girl” at the Concept Art Gallery in Pittsburg, PA.

Todd Gray disrupts and questions the role photography plays in the transmission of history and cultural identity. Gray’s fluency in pop culture and contemporary art raise questions around the cultural merit of photography as both a personal and universal method for recording history and identity. This leads us to a more pointed critique of the corporate capitalization of black identity within popular culture. The photo work is collaged directly onto the gallery walls, colliding with drawings. Gray reframes and reveals an intimate and collective post-colonial, transatlantic memory. Todd Gray received both his BFA and MFA from the California Institute of the Arts (CalArts). He has been featured in solo and group exhibitions at the Luckman Gallery, Cal State University, Los Angeles, Studio Museum, Harlem, NY, USC Fisher Museum of Art, Los Angeles, California African American Museum, Los Angeles, Tucson Museum of Art, Detroit Museum of Art, Renaissance Society, University of Chicago among others. In 2018, Gray has an upcoming solo exhibition at Meliksetian | Briggs, Los Angeles, CA.

Tarrah Krajnak uses Ansel Adams' iconic guidebook Examples: The Making of 40 Photographs as a starting point for a series of performances, experimental poetry, and re-photography. In her series, made 35 years later, she inserts her body and own photographic archive over Adams' while redacting his words to reveal hidden poems and new narratives that tell the story of my most memorable photographs— some of which were shot in the same locations. As these gestures are recorded multiple times in various media, The Making of 40 Photographs becomes a performative ritual of un-making, re-writing, and re-claiming this photographic history as her own. Tarrah Krajnak is currently an Assistant Professor of Art at Pitzer College in Claremont, CA. She has exhibited nationally and internationally at the SUR Biennial in Los Angeles, PGH Photo Fair, Filter Photo Festival, Art13 London, Art Basel Miami, The National Museum of Women in the Arts, Center for Photography Woodstock, Silver Eye Center for Photography, Philadelphia Photographic Arts Center, San Francisco Camerawork, Columbus Museum of Art, The Samuel Dorsky Museum of Art, and Ampersand Gallery & Fine Books.

Sune Wood’s practice examines absences and vulnerabilities within cultural and social histories. She also uses microsocial sites such as family to understand larger sociological phenomenon,

imperialist mechanisms, & formations of knowledge. She is interested in how language is emoted, guarded, and translated through the absence/presence of a physical body. Her work takes the form of video installations, photographs, and collage. Woods has participated in residencies at Headlands Center of the Arts, Vermont Studio Center, The Center for Photography at Woodstock, and Light Work. Woods is a recipient of the Visions from the New California initiative, The John Gutmann Fellowship Award, and The Baum Award for an Emerging American Photographer.

Related Events:

Artist Panel | Tuesday, February 27th at 4:30-5:30 PM

Opening Reception | Tuesday, February 27th from 6-8PM

UNIVERSITY OF LA VERNE, HARRIS ART GALLERY

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Harris Gallery Hours:

Monday – Thursday | 11:00 am - 4:00 pm. Admission is Free.

The mission of the Harris Art Gallery reflects the University's commitment to diversity and quality in education by developing excellent contemporary art exhibitions for the University and local communities, providing students and others access to the wider art community, and confronting a diverse range of ideas as expressed through contemporary art and fostering a discourse around these issues.

The gallery is located in the Landis Academic Center on the campus of The University of La Verne in La Verne, California. La Verne is approximately 30 miles east of Los Angeles.

For more information visit www.biomythart.com