

SARIEV CONTEMPORARY

AMERICANAESOTERICA

group exhibition

Mike Bouchet, Sterling Ruby, Max Hooper Schneider, Jason Metcalf, Jen West

Curator: Aaron Moulton

11 September – 30 October 2015

Mike Bouchet, a Los Angeles native based in Frankfurt, Germany. His work investigates a performative and almost surrealist take on consumerism creating problematic intersections between the developed and developing world and their respective social and cultural value systems. Recent solo shows include Schirn Kunsthalle, Frankfurt; BAWAG Contemporary, Vienna, Centre Georges Pompidou, Paris and MOCA, Los Angeles. Group shows include 'Making Worlds', 53rd Venice Biennale; 'Quand la première ivresse des succès bruyants' CAPC Musée d'Art Contemporain de Bordeaux and 'Meet Me Around The Corner', Astrup Fearnley Museum of Modern Art, Oslo.

Jason Metcalf is an artist based in Los Angeles, California. His work has been shown at Martos Gallery, New York; Utah Museum of Contemporary Art, Salt Lake City; Gagosian Gallery, Beverly Hills; the Utah Biennial, Center For Land Use Interpretation, Wendover; High Desert Test Sites, Joshua Tree; and the Ghetto Biennale, Haiti. He has forthcoming solo exhibitions at Martos Gallery, New York and JOAN, Los Angeles. His practice is engaged with belief systems, pseudoscience, religious formalism and the anthropology of folklore. He attended The Mountain School of Arts in Los Angeles, and holds a BFA from Brigham Young University.

Aaron Moulton is the Exhibition Programmer at Gagosian Gallery Beverly Hills. Prior to his arrival in Los Angeles he was the Senior Curator of Exhibitions for the Utah Museum of Contemporary Art in Salt Lake City. He received his Masters in Curating from the Royal College of Art in London. He was founder of the exhibition space FEINKOST in Berlin. He is currently editor of the exhibitions quarterly AGMA as well as publisher of the satire anthology "An Art Newspaper: Special DECADE Issue". He was editor for Flash Art International in Milan and worked as an editor for a variety of artist monographs in addition to working as an arts journalist around Europe and America.

Sterling Ruby was born on an American air force base in Bitburg, Germany in 1972, and lives and works in Los Angeles. He is known for his abstract visions of entropic landscapes and his ability to capture the aesthetics of social disorder with a rigor and vision that is as much personal as it is ethnographic. Solo exhibitions include "CHRON," The Drawing Center, New York; "SUPERMAX 2008," Museum of Contemporary Art, Los Angeles; "Grid Ripper," Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy; "SOFT WORK," Centre D'Art Contemporain, Geneva; "CHRON II," Fondazione MEMMO, Rome; "Droppa Blocka," Museum Dhondt-Dhaenens, Ghent, Belgium; and "Sterling Ruby," Baltimore Museum of Art. Ruby's work was included in the 2014 Whitney Biennial. Public collections include Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; Los Angeles County Museum of Art; Museum of Modern Art, New York; San Francisco Museum of Modern Art; Montreal Museum of Fine Arts; Moderna Museet, Stockholm; Centre Georges Pompidou, Paris; and Tate Modern, London.

Max Hooper Schneider is an artist holding a master's degree in landscape architecture from the Harvard University Graduate School of Design and additional degrees in urban design and biology. Hooper Schneider's work is supported conceptually by Spinozan materialist principles regarding the agency of all matter (organic and inorganic, living and dead, human and nonhuman) and the displacement of humans from their traditional position of centrality and superiority as knowers and actors in the world.

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Jennifer West is a Los Angeles-based artist who makes 16mm, 35mm, and 70mm films by manipulating the film celluloid to a level of performance. The film emulsion might be doused with perfume, alcohol, mascara, or pepper spray, skateboarded on, kissed, or dragged through tar pits. The concept-specific materials she employs for each film enhance and reinforce the experiential and performative nature of each work. She often makes her work with social groupings such as friends, students, artists, writers, even the babysitter. West's practice is characteristically influenced by urban mythology, folklore, and popular culture, and often addresses issues of the body, of gender, and of self-presentation. Her silent films have a strong synesthetic effect, in that she causes the viewers to taste or smell the "ingredients" that led to her particular visual expression. She is also known for her "Zines" - DIY photo booklets of production stills of the making of the films- that she gives away at her exhibitions.