

15th November 2014
FOR IMMEDIATE RELEASE
Glomar: Axis of Information
Los Angeles, CA

**An explanation for the opening you are at;
or the opening that you are missing.**

Jason Kraus was born in 1983 in New York City, where he currently lives and works. He received his MFA from Columbia University in 2013. Kraus' work often points back on itself, using his own studio practice as a starting point to explore the mechanics of looking at to our own suppositions about how and why we see the works as we do. This gesture often compels the viewer or caretaker of the work to have a hand in the creation or completion of the work itself. For instance in 2012, Kraus used the standard dinner party to consider the place of the readymade, the copy, the edition, the cast, and the forgery in contemporary art practice. The works themselves were built from the tables and dishes used during a durational performance in which Kraus attempted to cook the exact same meal for the same 12 people, 7 nights in a row. Many times the works themselves have several lives, with elements from one work appearing in the next and again as the works make their way through studio visits, exhibitions and art fairs. Kraus has been included in shows at Johan Koenig, Berlin; Jessica Silverman, San Francisco; Brand New, Milan and Harris Lieberman, New York. His work has been discussed in Artforum.com, Art Review, W Magazine, The LA Weekly, and the Los Angeles Times.

Dashiell Manley was born in 1983 in Fontana, CA, and now lives and works in Los Angeles, CA. He received his MFA from the University of California Los Angeles in 2011. In school Manley began creating a dichotomic visual language; contrasting painting with film, or more specifically the reflected image vs. the projected. In his studio Manley created stop motion animations of the paintings as they were created; working to amplify both the film (through live projected animations) and the painting (by creating a second side, completed with the glass and ephemera from the live projections). In 2012 a suite of these 2-sided works and connected film were exhibited in *Made in LA*, the Hammer Museum's first large-scale biennial survey of Los Angeles-based artists. Later in 2013 Dash set about remaking one of the earliest examples of an action film: *The Great Train Robbery*, not once, but three times over and then exhibited his remakes of a remake simultaneously at LA><ART, Los Angeles, Redling Fine Art, Los Angeles, and an offsite location in West Hollywood, CA; this work later traveled and was included in the 2014 Whitney Biennial. Manley has also exhibited at Harris Lieberman, New York; Lora Reynolds Gallery, Austin, TX; Roberts and Tilton, Los Angeles, CA; and Jessica Silverman Gallery, San Francisco, CA. Most recently his contractions have broken apart, as Manley has begun working on both on paneled glass and prepared linens. While these "separated works" refer back to the 2-sided practice they have allowed Manley to delve deeper into an investigation of each media. Writings about his practice have appeared in *Artforum*, *Complex Art + Design*, *Flash Art*, *W Magazine*, the *Los Angeles Times*, and *LA Weekly*. His first publication, a catalog of *The Great Train Robbery* project was recently published by LA><ART. Currently Manley's work is included in Franklin Sermon's *Variations: Conversations In and Around Abstract Painting* at the Los Angeles County Museum of Art (LACMA), Los Angeles.

Nate Page was born in 1976 in Milwaukee WI, and now lives and works in Los Angeles. He received his MFA from the California Institute of the Arts in 2008. Within Page's practice architecture is used as a rubric for altering the viewers' perceptions of the space they inhabit. He has worked closely with Machine Project to create architectural interventions at Spaces Gallery, Cleveland, OH, the Los Angeles Museum of Art (LACMA); and most recently in 2014 at the Gamble House designed by Greene & Greene in Pasadena as part of the Getty's *Pacific Standard Time Presents: Modern Architecture in L.A.* For Page's longest running intervention he inverted Machine Project's home base; creating public space where there once was private. For four months performances, exhibitions and the daily goings-on of the space, including

meetings and other events that were now unavoidably occurring outdoors. His *Untitled: Theater Performance* was performed at both The Roy and Edna Disney/CalArts Theater (REDCAT), Los Angeles, CA and Mains d'Oeuvres, Paris, Fr. While many of Page's interventions happen within the formal context of art viewing, his disruptions of space sometime spill out into his everyday, such as in #nodoors, in which Page removed two front doors from his Toyota Corolla (his own daily vehicle) for four months, tracking the responses on Instagram. Most recently, Page's exhibition *Rug, Small Building, and Two Photos* was the inaugural exhibition at A Corner Door gallery in Los Angeles.

The Axis of information or more precisely our access to information was permanently shifted in 1975 by a relatively junior member of the CIA's Office of the General Counsel. With Nixon having resigned just months before, the CIA found itself in the unusual position of not being able to lie. So they tasked Walt Logan (not his real name) to draft a response to a Los Angeles Times reporter's request for comment on a deep-sea manganese mining expedition out in the Pacific. The resulting text is one of the most beautiful pieces of ossification ever written: *We can neither confirm nor deny the existence of the information requested but, hypothetically, if such data were to exist, the subject matter would be classified, and could not be disclosed.*

Over the next 3 months Redling Fine Art will produce a series of shows and performances, working with artists whose works, practices, or logics engage somehow with both the spirit and literal ideas found in the text.

GloMar: Axis of Information:

Jason Kraus

Dashiell Manley

Nate Page

Redling Fine Art

November 15th – December 20th, 2014

Next Year: *GloMar: A Crane, a giant eight fingered claw crane*

January 17th - February 28th, 2015