

MEDIA RELEASE

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Charlie James Gallery is pleased to present the exhibition:

CONNECTION, REFLECTION – CURATED BY NIKKI PRESSLEY

OCTOBER 26 – NOVEMBER 30, 2013

ARTIST'S RECEPTION OCTOBER 26, 2013 FROM 7-10PM

MUSICAL PERFORMANCE BY CLINTON PATTERSON @ 830PM OCT 26TH

Connection, Reflection is an exhibition curated by Nikki Pressley that features emerging artists based in Los Angeles using a range of media and approaches to explore ideas surrounding the reality and generation of personal and cultural narratives. The works are invested in the subjective connections related to navigating questions of family, lineage, language and myth-making. The artists use as points of departure a wide spectrum of inspiration from personal, archival material to cultural myth and memory, both real and imagined. The works include video, sculpture, works on paper and canvas.

Kenyatta A.C. Hinkle uses photography, drawing, performance and objects to explore cultural mythology and create new narratives through her *Kentrifica* project. The Sanak instrument from Southern Kentifrica is on loan from the Kentifrican Musuem of Culture to be displayed at the Charlie James Gallery. It is an instrument re-created by Kevin Robinson & Eugene Moon in collaboration with Hinkle. The original Kentifricans that created the instrument were from an extremely volcanic region and used the instrument to petition the tectonic plates to not destroy the villages above. **Kenyatta A.C. Hinkle** is an interdisciplinary visual artist, writer and performer. She is an alum of the California Institute of the Arts' Interschool program in which she received her MFA in Art & Critical Studies/Creative Writing. Her artwork and experimental writing has been exhibited and performed at The Studio Museum in Harlem, NY, Project Row Houses in Houston, TX, and The Hammer Museum in Los Angeles, CA. Hinkle was the youngest artist to participate in the multi-generational biennial Made in LA 2012. Her artwork and performances of experimental texts have been reviewed by the Los Angeles Times, LA Weekly, Artforum, The Huffington Post and The New York Times. Hinkle was listed on The Huffington Post's *Black Artists: 30 Contemporary Art Makers Under 40 You Should Know*.

Zach Kleyn's video explores the liminal moments that arise from the drama of a family narrative. The work on view is a collection of all the in-between moments that happen around the drama of a family narrative. Every frame in which a human presence is seen or heard has been carefully removed, and what remains are the moments of awkward fumbling, the quick flashes of the camera swiveling, and the silent meditations on a vacant domestic space. **Zach Kleyn** is a Los Angeles-based artist whose work is an

examination into the ways in which ideologies weave themselves into the tapestry of a human personality. His projects have been shown at the Torrance Art Museum, the New York Center for Art and Media Studies in New York, Cirrus Gallery in Los Angeles, Monte Vista Projects in Los Angeles, and Espace Curtat Tunnel in Lausanne, Switzerland. His writing has been published in *The Art Book Review* and *Notes on Looking*, and his artwork has appeared in several literary journals, including *LIT*, *VLAK*, and *SPECS*. He received his MFA from CalArts in 2010.

Megan Sant's paintings are drawn from her daily life in order to expose my domestic position as a woman. Sant uses family snapshots taken with her phone that she has amassed as a point of departure and inspiration for creating narratives that are intriguing both formally and conceptually. By recreating these narratives through paint, Sant investigates the psychological negotiations made between my environment and my family. Born in 1978 in Ohio, **Megan Sant** graduated from Maryland Institute College of Art (BFA) and received her MFA from California Institute of the Arts in 2008. She has presented solo shows in Valencia, California and Columbus, Ohio. Her work has been included in numerous exhibitions including "Made For More" at Chime and Co. in Los Angeles, "Painting's Edge" at the Riverside Art Museum and "Snapshot," at the Contemporary Museum in Baltimore, Maryland. Sant also participated in a residency, *Painting's Edge*, in *IdyllwildArts*. She is currently living and working in Los Angeles.

Sadie Barnette uses drawing, photography, objects, book and print making, and site-specific interventions, to construct a visual language system out of sub-culture codes and west coast vernacular, economic formalism, text and abstractions. **Sadie Barnette** is from Oakland, California. She received her BFA from CalArts and her Masters in Visual Arts from the University of California, San Diego. Barnette's work deals in the currency of west-coast vernacular, urbanism, fantasy, and abstraction, and is unconfined to any particular medium. She has shown her work at Ever Gold Gallery in San Francisco, The Studio Museum in Harlem, and Self Help Graphics in Los Angeles – where she currently lives.

Stephanie Owens's video is complex and poignant meditation on a cross-cultural and multi-national experience of relation to land, language and family. By provoking viewers to be invested in the language lesson, the reoccurring images become a shared memory and the film asks the viewers to recall- to remember. Twenty-year-old VHS footage of a little girl and her family, are woven together with contemporary 16mm black and white footage as well as color digital video. Rather than presenting a traditional linear progression, time is dictated by cinematic structure and the relationship between image and language. **Stephanie Owens** is a filmmaker and artist working in Los Angeles. Her portrait films serve as collaborations between herself and subjects. She weaves together traditional and experimental documentary techniques, 16mm film and varying sources of video. In exposing the interaction between filmmaker and subject, she draws attention to their relationship and the construction of the film. Much of her work is also concerned with placement and public space. Her installations exploit the tension between the virtual space captured in the video and the surrounding physical space to emphasize how people interact with their setting and each other. She is greatly influenced by language; how it's learned and how we use it to identify ourselves, our space, and each other. Owens continuously returns to her personal experience growing up in between and amongst two very different environments and strives to express what it means to be both here and there- a part and apart.