

OTHER WORLDS  
CURATED BY MARTIN DURAZO



**CJG** CHARLIE JAMES GALLERY  
CHINATOWN, LOS ANGELES

969 CHUNG KING ROAD LOS ANGELES CA 90012  
[www.cjamesgallery.com](http://www.cjamesgallery.com) 213.687.0844  
[info@cjamesgallery.com](mailto:info@cjamesgallery.com) WED-SUN 12-5

# OTHER WORLDS

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Charlie James Gallery is pleased to present Other Worlds, curated by Martin Durazo. Taking cues from magical realism and Aldous Huxley's essay Doors of Perception, this group exhibition explores inner worlds, dreamlike states, and escapism. A diverse group of artists working in mediums ranging from light work, video, performance, painting, illustration, and installation respond to current socio-political realities by looking inward, presenting entirely unique, exploratory aesthetics. Eccentricity, spiritual awakenings, technology, science fiction, human connection, memory, pleasure, dislocation, sexuality, and belief systems are explored beyond real-world experiences.

The Gallery space itself is considered through this hallucinatory lens, eschewing the traditional white cube for ambient lighting, black light, use of sound, and performative expressions. In Other Worlds artists Maura Bendette, Chelsea Boxwell, Mike Dee, Martin Durazo, HELL-(O), Rachel Lauren Kaster, Heidi Kidon, Thinh Nguyen, Lindsey Nobel, Dakota Noot, Anaeis Ohanian, Esther Ruiz, Jaime Scholnick, Emily Silver, Thaddeus Strode, and Osvaldo Trujillo create work of inner exploration, drug-induced euphoria, and the possibilities of mind-bending archaeological discoveries. The show champions multiplicity: in realities, understanding, and perception.

Martin Durazo lives and works in Los Angeles. His multi-disciplinary work ranges from abstract paintings, objects, and videos, to large-scale multi-media installations that are influenced by club-lighting, punk and heavy metal music, narcotics, and extreme psycho and sexual behaviors. Durazo holds a BA in Art and English from Pitzer College, Claremont, CA and an MFA from University of California Los Angeles. He is the recipient of the 2012 COLA Individual Artists Fellowship from the City of Los Angeles and a 2011 California Community Foundation Fellowship Award, funded by the Getty Trust. His work was included in the inaugural Sur Biennial and in 2010 he was artist-in-residence at the 18th Street Arts Center in Santa Monica, CA. He has exhibited in many national and international artist-run spaces, and commercial galleries including, Barbara Davis Gallery (Houston, TX) Jaus Art Gallery (West Los Angeles, CA), Ethan Cohen Fine Arts (New York, NY), Roberts Projects (formerly Roberts and Tilton Gallery, Culver City, CA), Luis De Jesus (Culver City, CA), Mark Moore Gallery, (Culver City, CA), Susanne Vielmetter (Culver City, CA), Gallery Lara (Tokyo), the Torrance Art Museum (Torrance, CA) and many others.

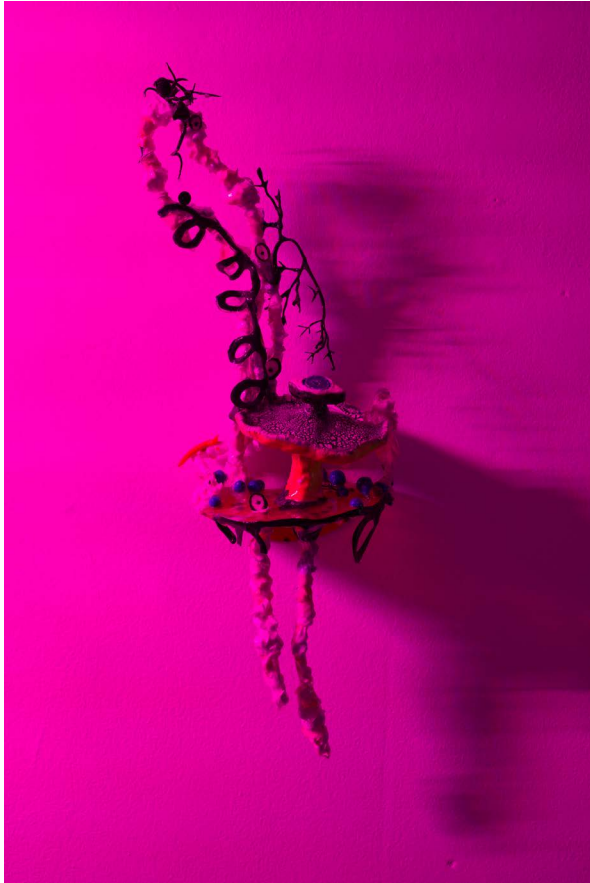
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OTHER WORLDS  
MAURA BENDETTE

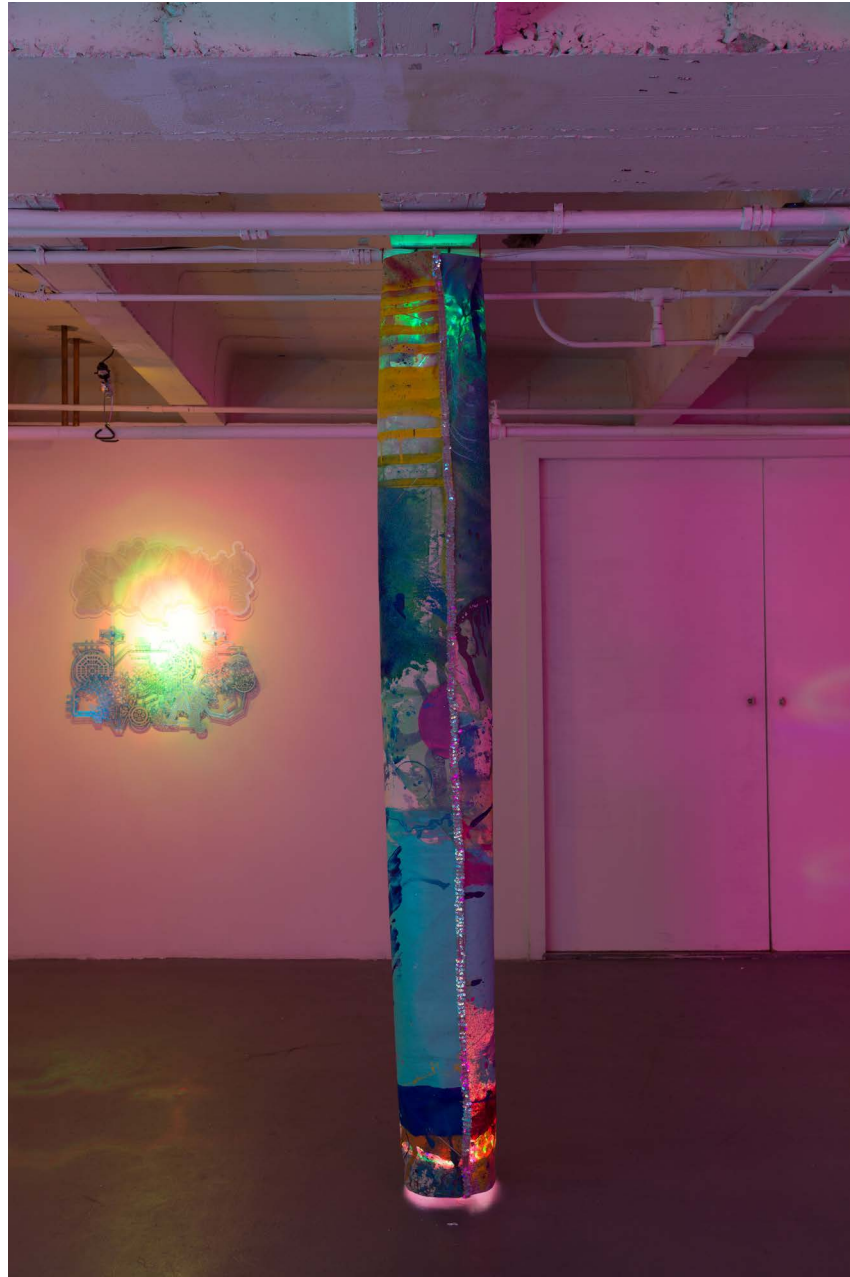


**Black Mushroom Eyeball on Shelf**  
Plexi glass shelf, acrylic texture  
paste, paper, wire, plastic, bio resin.  
22 x 9.5 x 4 inches  
2017



**Double Green Eyes on Shelf**  
Plexi glass shelf, acrylic texture  
paste, paper, wire, plastic, sculpy,  
bio resin.  
16 x 8 x 3 inches  
2017

OTHER WORLDS  
CHELSEA BOXWELL



Keep it locked up inside  
Acrylic, house paint, glitter,  
sequins on raw canvas,  
2 party lights.  
84 x 8 inches d  
2018

OTHER WORLDS  
MIKE DEE



Flying Saucer Attack  
Polystyrene plastic,  
fluorescent light box  
40 x 40 x 40 inches  
2018

OTHER WORLDS  
MARTIN DURAZO



Mothership Lounger  
Wood, Leather, Pillows  
Mexican Blanket, Rave  
Fabric, Blowers, Lights,  
Bong  
Installation  
2018



OTHER WORLDS  
HELL - (0)



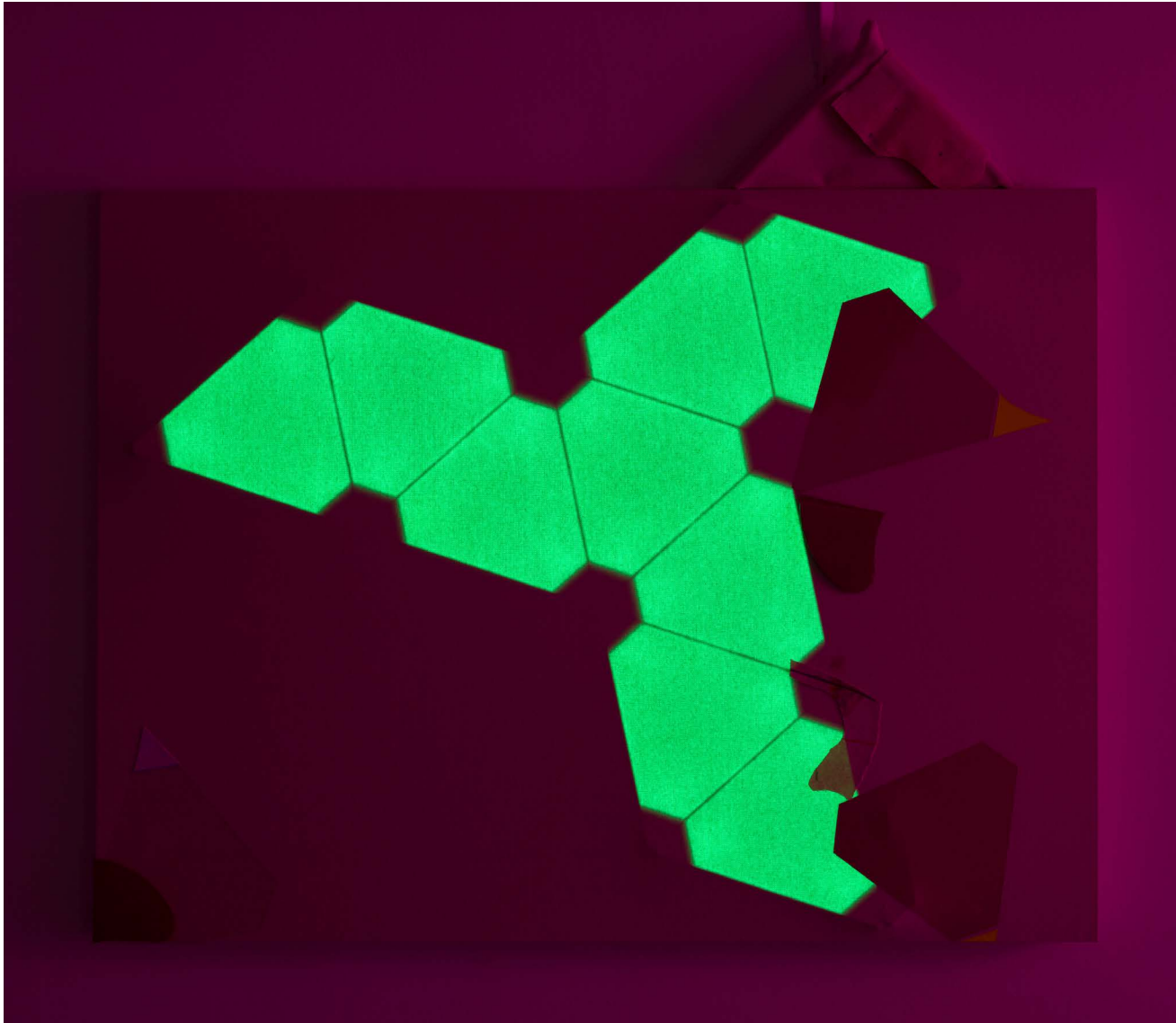
Jam Sesh 666  
Charvet light, milk crate,  
amplifiers, chords, two  
distortion pedals, pig jaw,  
bass guitar, microphone,  
rugs, plastic stools  
Installation  
2018

OTHER WORLDS  
RACHEL LAUREN KASTER



A Tenuous Grasp  
Glass and Steel  
8 x 8 x 54 inches  
2014

OTHER WORLDS  
HEIDI KIDON



Overcharged Ornament with  
an Appropriated Glow  
Acrylic on canvas with LED  
glow panels  
30 x 40 inches  
2018

OTHER WORLDS  
THINH NGUYEN



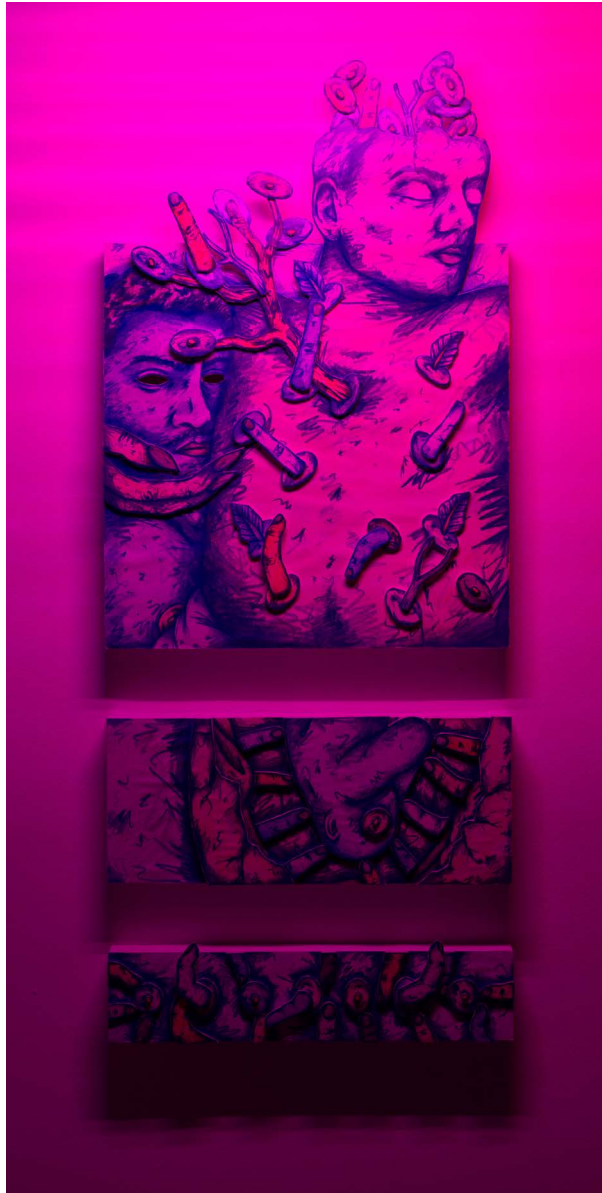
Lord of War  
Digital print on light  
panel  
Unique  
24 x 16 inches  
2016

OTHER WORLDS  
LINDSEY NOBEL



Other Worlds White Light  
Acrylic on canvas  
18 x 24 inches  
2018

# OTHER WORLDS DAKOTA NOOT



## **A Garden of Flesh**

Colored crayon and pencil  
drawing on paper and  
foamcore  
26 x 18 inches  
2018

## **Male Pregnancy**

Colored crayon and pencil  
drawing on paper and  
foamcore  
8 x 18 inches  
2018

## **Earnings**

Colored crayon and pencil  
drawing on paper and  
foamcore  
4 x 18 inches  
2018

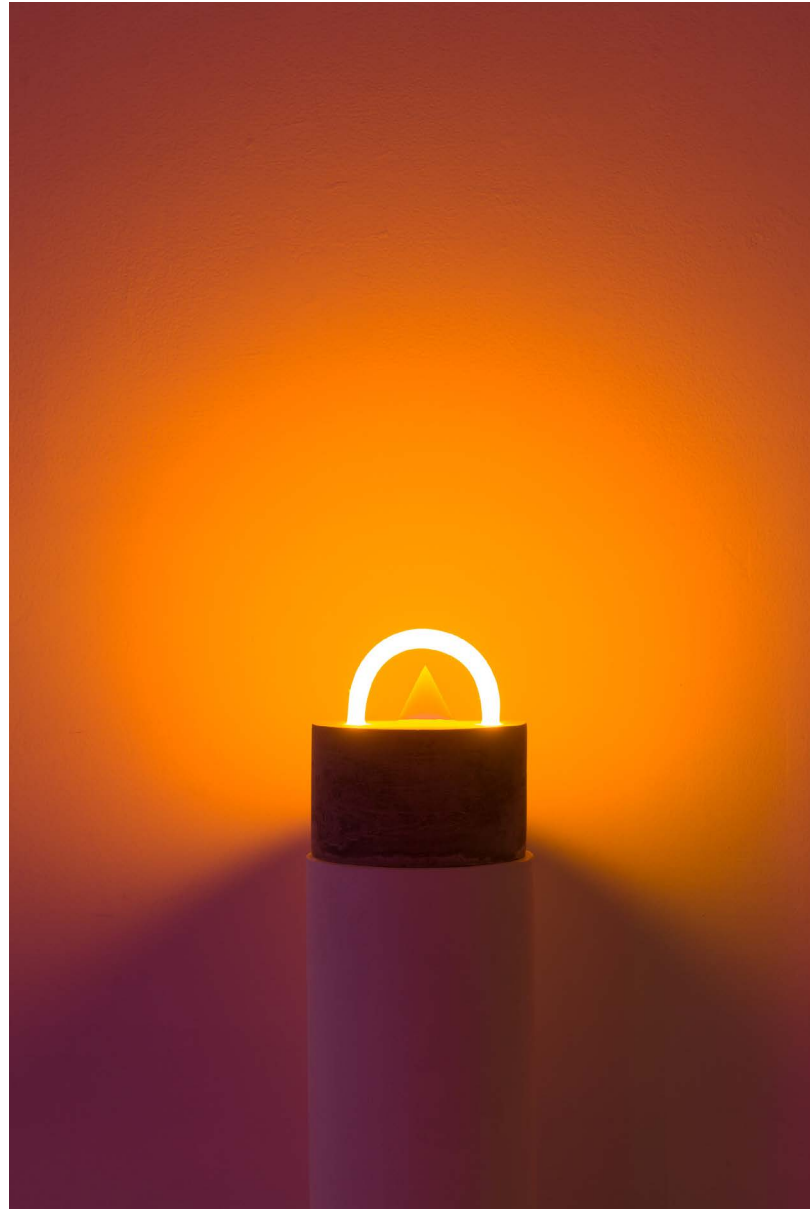
OTHER WORLDS  
ANAEIS OHANIAN



Objekthood: The Rage  
Fueled Love Story of  
Kelvin and Akiki  
Edition of 18

Objekthood: The  
Mammoth of Kua Hakké  
Springs

OTHER WORLDS  
ESTHER RUIZ



Summer Sun  
Cement, Neon,  
Plexiglass, Hardware  
6 x 6 x 43 inches  
2018

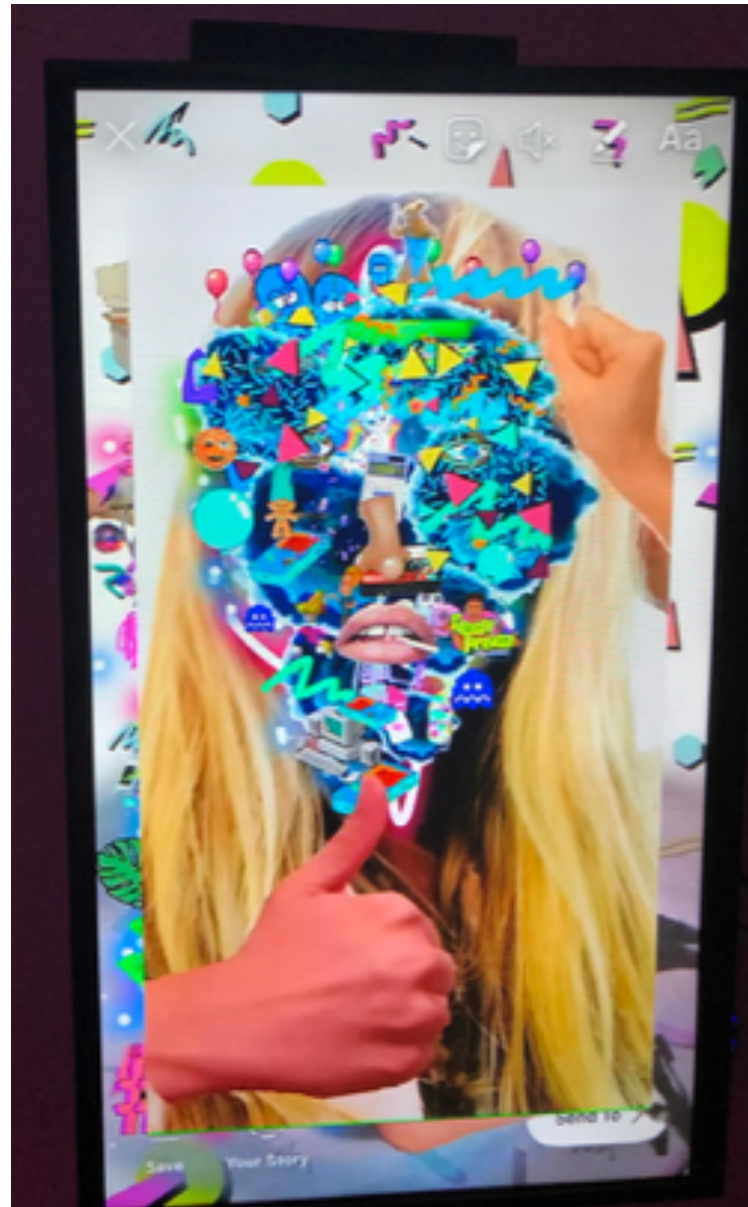


OTHER WORLDS  
JAIME SCHOLNICK



The Bloody Glove Ottoman  
Mixed media on vintage  
ottoman  
10.25 x 10.25 x 11 inches  
2017-18

OTHER WORLDS  
EMILY SILVER



Who Dis? What's your story  
Score by Charlie Stavishh  
Instagram emoji video  
mashup,  
DVD  
Edition of 3  
2018

OTHER WORLDS  
THADDEUS STRODE



The Mountain Troll  
Acrylic and glitter on canvas  
10 x 8 inches  
2018



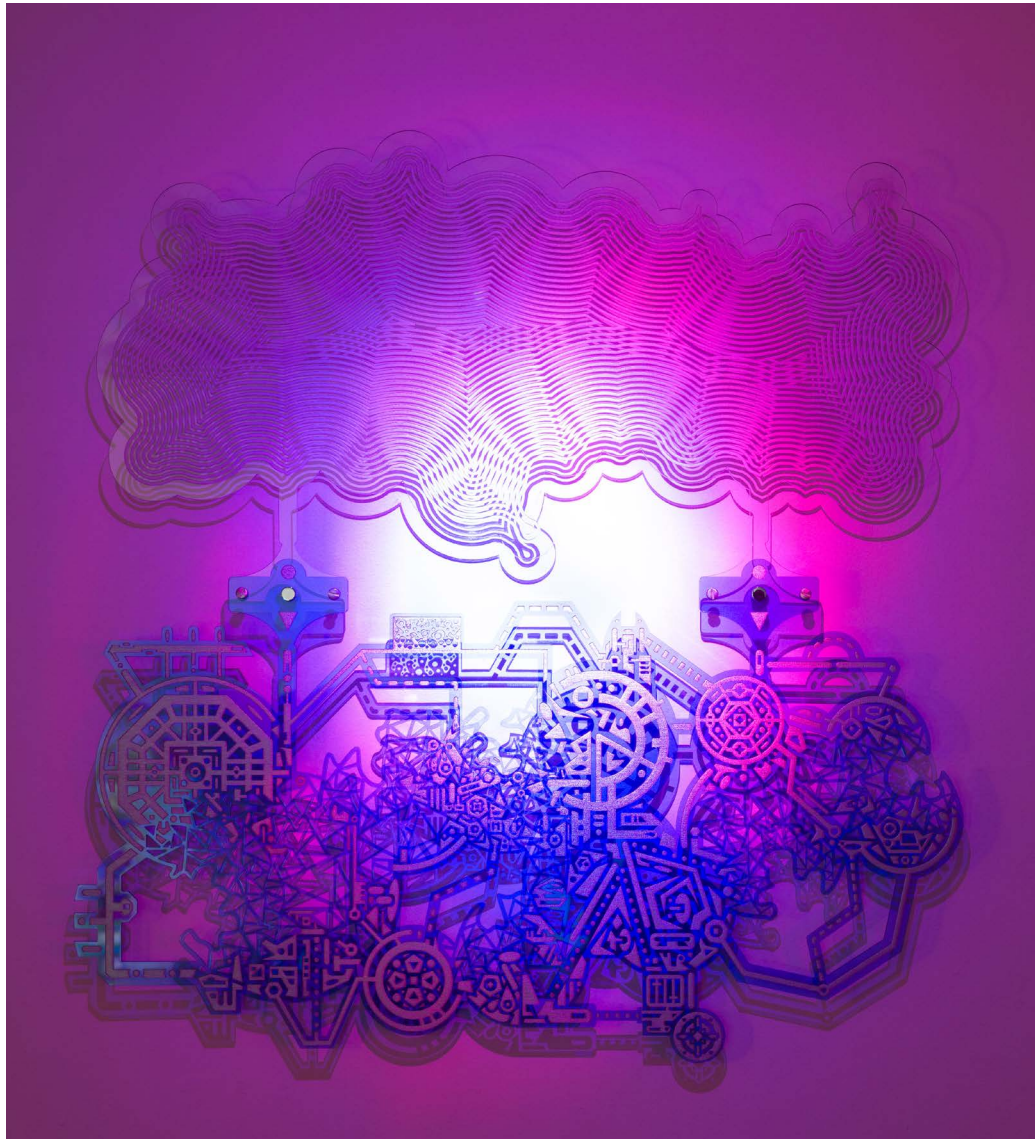
The Three Witches  
Acrylic on canvas  
10 x 8 inches  
2017

OTHER WORLDS  
THADDEUS STRODE



Loss of Control  
Acrylic on canvas  
14 x 10 inches  
2018

OTHER WORLDS  
OSVALDO TRUJILLO

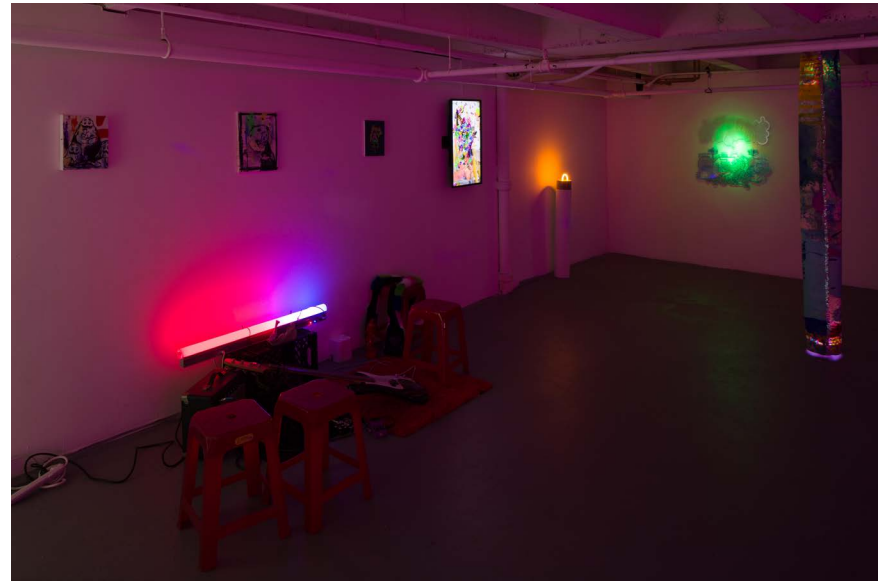


Crash  
Automotive Paint on  
Laser-cut Acrylic,  
31.68 x 30.15 inches  
2018

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# OTHER WORLDS

## ARTIST BIOS

**Maura Bendette** lives and works in Los Angeles and holds a BFA and MFA from UCLA. She has exhibited her drawings, paintings, and sculptures nationally and internationally for the past 28 years and is known for creating wall mounted sculptures which use artificial organic imagery to fabricate extravagant biologically themed constructions referencing nature, outer space, and abstract painting. Bendette's exhibitions have been featured in Art in America, The New York Times, and The Los Angeles Times. Her work is in the permanent collection of the Los Angeles Museum of Contemporary Art, and The Peter Norton Collection. Selected solo and group shows include the Los Angeles Museum of Contemporary Art, The Kemper Museum, Kansas City, MO; The Santa Monica Museum of Art, Edward Cella Art + Architecture, Los Angeles; and Roberts & Tilton Gallery, Culver City, CA. Her most recent solo show, "Seedpods, Martians, and Flowers, a survey", presented a 20+ year survey of her paintings and sculptures at Rio Hondo College Art Gallery.

**Chelsea Boxwell** is an LA-based artist born and raised across Texas. She creates multi-dimensional paintings as installation that become large, ecstatic, off-the-wall, assemblages of paint, glitter, sequins and other fabrics. Color has always been a strong interest and inspiration; pushing traditional painting boundaries. Chelsea chooses glitter and sequins to create more dimension and action within the color as it plays with light. Boxwell earned a BFA from the University of North Texas and an MFA from Claremont Graduate University in Claremont, CA. She has recently shown at LA Artcore and PØST.

**Mike Dee** was born in Pittsburg, PA and lives and works in Los Angeles. He holds a BA in Art and an MFA from Kent State University, Kent, OH. He has exhibited solo shows at Gagosian Gallery, NY, NY; Western Project, Culver City, CA, Locust Projects, Miami, FL, Newman Popiashvilli, NYC, NY; Suite 106, NYC, NY; Garboushian Gallery, Beverly Hills, CA; and the Cleveland Center for Contemporary Art, Cleveland, OH. His work has been featured in White Hot Magazine, Chicago Now Magazine, Arts Journal, Artweek, Flavorpill, The Los Angeles Times, Artnet, Art Review, Zing Magazine, The LA Weekly, and the New York Times. Dee's flying saucers attack sculpture pays tribute to indie music, sci fi, and party culture. His use of vibrant plastic bowls references the common candy for kids and drugs for adults' social dynamic, and makes the work both sweet and sinister. Dee's latest solo exhibition was at PØST Gallery, Los Angeles, in the summer of 2018. He currently has a large scale photograph displayed at the Pershing Square Subway in Downtown Los Angeles, CA.

**Martin Durazo** holds a BA in Art and English from Pitzer College, Claremont, CA and an MFA from UCLA. He is the recipient of the 2012

COLA Individual Artists Fellowship from the City of Los Angeles and a 2011 California Community Foundation Fellowship Award, funded by the Getty Trust. His work was included in the inaugural Sur Biennial and in 2010 he was artist-in-residence at the 18th Street Arts Center in Santa Monica, CA. He has exhibited in many national and international artist-run spaces, and commercial galleries including, Barbara Davis Gallery, Houston, TX; Jaus Art Gallery, West Los Angeles, CA; Ethan Cohen Fine Arts, NYC, Roberts Projects (formerly Roberts and Tilton Gallery, Culver City, CA); Luis De Jesus, Los Angeles, Culver City, CA; Mark Moore Gallery, Culver City, CA; Susanne Vielmetter Los Angeles Projects, Culver City, CA; Gallery Lara, Tokyo, Torrance Art Museum; Harris Art Gallery at University of LaVerne; and White Box New York City. His work has also been shown in national and international art fairs, including PULSE Los Angeles Contemporary Art Fair; MexiCali Biennial; Volta 8 Basel; ArtForum Berlin; and Art Basel Miami Beach, among others. In the summer of 2017 he was awarded the Laboratorio Oaxaca Master Art Residency in Mexico, and in 2019 will be presenting a solo exhibition in a renowned cultural space in Coyoacán, Mexico. Durazo was co-founder and director of Miller Durazo Contemporary Artists Projects from 1995-2003 and Director of Empathy Design Company from 2005-2006 organizing over 100 solo and group exhibitions locally and internationally.

Durazo's multi-disciplinary work ranges from abstract paintings, objects, and videos, to large-scale multi-media installations that combine fluorescent colors—yellows, pinks, and reds—with bright metallic silvers, blacks, and iridescent blues and whites, creating a collision of atmospheric layers of abstraction, a palimpsest of social distortion shaped by intoxicating forces of club-lighting, punk and heavy metal music, narcotics, and extreme psycho and sexual behaviors. Employing broad gestural swipes and pools of color, the paintings' distressed surfaces offer enigmatic associations to intense and aggressive environments, both real and imagined, from vandalized walls and gay leather bars to mosh pits and S&M clubs, and more. The result is the synthesis of Durazo's varied influences—his ongoing exploration into fringe subcultures, otherworldly landscapes, and the expression of personal fulfillment and pleasure derived from and rooted in dangerous excesses.

**HELL-(O)** is a performance art collective including that creates multi-media events that culminate in the form of a drone, doom, sludge metal band. The sound and sights that emerge are moody sounds that hum, crunch, and crash with fantasy and the magical.

**Rachel Lauren Kaster** is a New York City-born and raised, Los Angeles-based multimedia artist, performer and educator. She earned her BFA in Metals at Massachusetts College of Art and studied Glass in the MFA program at Rochester Institute of Technology. She is the recipient of



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full scholarships from both the Pilchuck Glass School, Stanwood, WA and the GAS Conference Scholarship, Australia. Her next solo show is October 2018 at Gallery 825, and has a forthcoming residency and teaching a workshop at PVAC in the Fall of 2018. Kaster combines a range of conceptual and material techniques that transform terrestrial elements into sculptural and painterly works of art--all in an attempt to render tangible the invisible forces of gravity, heat, memory and magic.

**Heidi Kidon** lives and works in Inglewood, California. She holds a BFA from Tyler School of Art, Temple University, Philadelphia, PA and an MFA from Cal Arts, Valencia, CA. Kidon has shown with PØST Gallery, Los Angeles, CA; Rosamund Felsen Gallery, Santa Monica, CA; Sea and Space Explorations, Los Angeles, CA; and Andrew Shire Gallery, Los Angeles, CA. Her work has been featured in ArtForum, The Los Angeles Times, Art Issues, New Art Examiner, X-Tra, and in the LA Weekly. She has also been a guest lecturer at CalArts and other colleges and universities. For years, her content was based on the peculiar intersection of crafts and industrial dangers. Her new body of work derives aesthetic energy from language; specifically, she is interested in the aesthetic search for common ground between current political, visual, and literary power. She bridges contrasting techniques within the same plane; freeform, moody stains intersecting with geometry, and transparent veils meeting autonomous, saturated shapes. Her current abstract paintings explore the cerebral, optical and linguistic unions absent in our existing partisan atmosphere.

**Thinh Nguyen** is a multidisciplinary artist who investigates the intersections of cultural values. Utilizing various media, he explores and exposes oppressive social conditioning around race, gender, sexuality, and belief systems. Nguyen has performed and exhibited nationally and internationally, most recently at The Hammer Museum, REDCAT, Los Angeles Contemporary Exhibitions, and Human Resources. He has presented interventions at The New Museum, New York; Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; and Los Angeles County Museum of Art. His work has been featured in The Los Angeles Times, Los Angeles Magazine, LA Weekly, Hyperallergic, Artillery and numerous online forums. Nguyen holds a BFA in drawing and painting from Cal State Fullerton and an MFA in interdisciplinary studies from Claremont Graduate University. He is a first-generation immigrant from Viet Nam, currently living and working in Los Angeles, California.

**Lindsey Nobel** has a Bachelor of Fine Arts from the University of California, Santa Cruz. She attended the Royal College of Art and the Museum School in Boston. Nobel's art employs various media to explore ideas of technology, science and human connection. Nobel's artistic

process stems from investigating memory, dislocation and environment. In 1992 she began developing a drawing language that, for better or worse, connects us to computers. Lindsey's work interprets the invisible world to which we are utterly attached via the Info Sphere.

**Dakota Noot** transforms rural territories into realms of queer desire. Men mutate and conjoin into fantastical landscapes. Different bodies become collaged into new identities. Noot received his BFA from the University of North Dakota and an MFA from Claremont Graduate University. He has exhibited in both North Dakota and California, including solo shows at Cerritos College Art Gallery, Highways Performance Space, and MuzeuMM. Recent group exhibitions include Salon at Shoshana Wayne Gallery; Mind's I at the Dalton Warehouse, and Queer Biennial: What if Utopia at LAST Projects. Noot is the key artist for the 2018 Slamdance Film Festival.

**Anaëis Ohanian** is a second-generation Armenian-American with a BFA from Cal Arts, and a time-traveling sci-artist based in Los Angeles. She is the creator of Objekthood, a series of science fiction stories told through various multidisciplinary expressions. She traverses the interstellar timelines to bring back bizarre archeological and geological oddities. Often times her findings serve as cautionary tales of different possibilities from multi-dimensional universes of our precarious future.

**Esther Ruiz** was born in Houston, Texas, and currently lives and works in Los Angeles, California. Ruiz holds a BA degree in Sculpture from Rhodes College. She has shown at The Schneider Museum of Art, HILDE, yours mine & ours gallery, New Release Gallery, Planthouse Gallery, Brooklyn Academy of Music, Platform Baltimore, Vox Populi, Field Projects, Fridman Gallery, Reynolds Gallery, Regina Rex, and The American Center for Physics. In 2015, Spaceworks awarded her the Artist Grant and Williamsburg Studio Lottery.

Inspired by space operas, pop culture, geometry and the setting sun, Ruiz creates objects that operate simultaneously as miniature landscapes from a distant future and actual size sculptures informed by the family of Minimalism. The cylinder, the semicircle, the triangle, and other Euclidean forms are combined into colorful and expressive freestanding sculpture. She tops cast cement columns with Plexiglas triangles, neon arches and fractured geodes in a way that leaves viewers thinking of (among other things) Dan Flavin, Pink Floyd and the stark beauty of the desert. The newer works, shifting away from the cylindrical forms, but still adhering to a strict material diet, act as objects from these landscapes. Some act as tomes, containing foreign information; others as stand-ins for familiar domestic objects but with fundamental idiosyncrasies. As sparse and concise as these pieces are, this work is replete with inherent feuds. Ruiz somehow manages to investigate

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and celebrate both fictional landscapes and material honesty. It is elegantly abstract and evocatively representational and, in the way she positions synthetic and natural materials together, she creates a tiny battle over those materials' permanence in relation to each other.

**Jaime Scholnick** is a Los Angeles based multi-media artist. Her work explores reactions to the phenomena of human nature; events that record our time on earth, and personal investigations of situations that affect the human condition directly. The materials for her sculptures are chosen for their intrinsic, loaded, sociological meaning (discarded Polystyrene, vintage ottomans). Using a photograph as the foundation upon she paints and draws, allows her to seduce the viewer into looking deeper at a situation, capturing a specific place and time. Her latest body of work, influenced by the work of Joseph Albers at Yale University, explores the phenomena of "the illusion of transparency". Scholnick has exhibited at PS1 MOMA, The Deland Museum, Fla; MOCA Tucson, UCLA Hammer Museum, The Torrance Art Museum, The Barnsdall Municipal Art Gallery in Los Angeles, and Kobo Chika Gallery, Tokyo. She received an Imadate Artist residency in Japan and is a 2017-18 recipient of a California Community Foundation Visual Artists Fellowship. Scholnick received a public art commission from The Los Angeles Metropolitan Transit Authority that consists of a 400' work on steel with porcelain enamel glazes slated to be installed in the Fall of 2019 at the Expo-Crenshaw Station of the new Crenshaw/LAX Transit Project.

**Emily Silver** is a Joshua Tree and LA-based multi-media artist with a BFA from School of Visual Arts, New York City and an MFA from Penn State. She has exhibited at Basement Projects, Santa Ana, CA, The Alice Gallery, Seattle, Washington, StudioE Gallery, Seattle, Washington, ESXLA, Los Angeles, CA, OutPost Projects, Joshua Tree, CA, Wignall Museum, CA, and has been featured in FAR-LA, Beautiful Decay, Modernism, Huffington Post, and Blurb.com. Her most recent body of work seeks to examine the space between the celebratory, and the tragedy that simultaneously exist in the life of an event; looking to funerals, parties, parades, and carnivals, in their finite nature, for the work to be actively a part of these sensual celebratory spaces. The materials hold a metaphor of the ephemeral and the cherished, creating objects and videos that play with what is monumental or decorative, comic or tragic, and beg the viewer to reconsider their relationship to these ideas. Many of the sculptures become part of short animations that begin to shift our perception of what is real, what is desired, and what is anticipated. This work mashes the individual and group, the celebratory and discarded, the monumental and diminutive. Though these pieces seem overtly playful, there is an undercurrent of the tragic and unexpected invading these spaces.

**Thaddeus Strode** studied at the Otis/Parsons Art Institute and the California Institute of the Arts, earning a BFA degree from the latter in 1986. His work has been exhibited across the United States and internationally, in more than twenty solo gallery shows that include the Kunstverein Heilbronn, Germany; neugerriemschneider in Berlin; Galerie Michael Janssen in Cologne; Galleria Gio Marconi in Milan and Cirrus Gallery in Los Angeles, among others. In 2008 the Mildred Lane Kemper Art Museum presented Thaddeus Strode: Absolutes and Nothings. Recent group exhibitions include Sympathy for the Devil: Art and Rock and Roll Since 1967, at the Museum of Contemporary Art, Chicago; Imagination becomes Reality, at the ZKM in Karlsruhe, Germany; KLF: Strictly Painting, at the KLF Project Space in New York; and Funny Cuts: Cartoons and Comics in Contemporary Art, at the Staatsgalerie in Stuttgart. He lives and works in Los Angeles.

**Oswaldo Trujillo** holds a BA in Studio Art from Loyola Marymount University and an MFA in Painting from Claremont Graduate University. He has taught at the university level for over 15 years, including at Loyola Marymount University, CA, The University of Southern California, CA; and Cal State Los Angeles, CA. He has exhibited at Art Frankfurt, CBI Gallery, Los Angeles, CA; PØST Gallery, Los Angeles, CA; Patricia Correia Gallery, Los Angeles, CA; 643 Project Space, Oxnard College, CA; and at Loyola Marymount Art Gallery, Los Angeles CA. Trujillo's work references the concepts and problematics of the rise of the machines, the topography of cities, the intricate connections of global computer networks, and the complex digital structure of computer viruses on a macro scale. They all reflect a new era, the era of chaos. His work, created with the aid of many age of information tools such as laser cutters and 3D digital printers, offers a vision of a potentially dangerous, dystopic future.