



Richard Kraft
Eyes Words
December 15 - February 2

CJG CHARLIE JAMES GALLERY
CHINATOWN, LOS ANGELES

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Richard Kraft

Eyes Words

Charlie James Gallery is delighted to present *Eyes Words*, our second solo show of photographs and collage by LA artist Richard Kraft. A visual work in three movements, *Eyes Words* consists of two iterations of Kraft's Tube Portraits – one a series of large-scale photographic prints, the other a collection of one hundred miniature photographic images. These two rooms are separated by an installation of collages and drawings that are composed entirely of language. Separately and in relationship to one another, these three elements probe the tensions between the known and the unknown, meaning and the inscrutable while creating a different kind of space of the imagination and the interior mind.

Inspired by Walker Evans's *Many Are Called*, the Tube Portraits are black-and-white photographic stills from video taken surreptitiously of travelers on the London Underground. Kraft selects and re-photographs split-second moments during which each subject seems to reveal something private and naked in this very public space. He shifts color to black-and-white, then crops tightly on each face, almost eliminating the physical world in which they exist. Many of the faces simply float in a deep void of black or a haze of gray, which upon closer inspection start to dissolve into interlaced lines – the face as screen.

In the first room seven large Tube Portraits are presented, each nearly four feet high. Creating a cathedral-like atmosphere, the portraits convey a kind of emotional infinity, each seemingly a window into the complexity of a human life. The presentation in the main gallery is in explicit contrast to the basement installation, where a grid of one hundred tiny tube portraits will be presented. From a distance this piece is an abstract composition of grays and blacks against a white background, but closer inspection reveals multiple series of images (some depicting the same subjects as in the upstairs gallery) each printed in the form of a postage stamp from an undeclared country.

Between these two installations the rear gallery installation serves as an interlude of sorts. In this chamber Kraft presents a number of monumental text pieces, one of which, entitled *Ulysses*, is a 5 x 8 foot collage in which every page of James Joyce's text has been cut up and reassembled. In two twinned large scale drawings Kraft reinterprets Franz Kafka's famous Letter to his Father. Just as the "Tube Portraits" radiate the tension between what we can see with our own eyes, what we may never know, and what we might possibly imagine, these works – though composed only of words – ask the viewer to ponder the space between meaning and its absence.

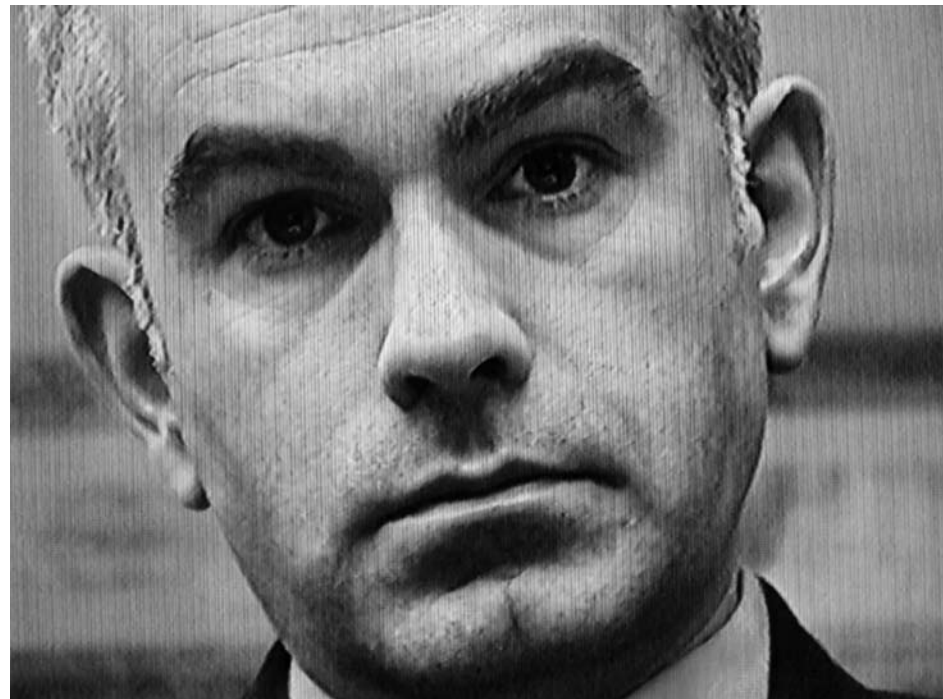
Richard Kraft grew up in London and lives in Los Angeles. Kraft earned his BFA at Parsons School of Design and his MFA at the University of Michigan. His work has been exhibited in galleries such as L.A. Louver, Rosamund Felsen, Greg Kucera and non-profit spaces including the Portland Art Museum, Bemis Center for Contemporary Art, the Photographic Resource Center, among others. He has frequently used public spaces for installations with work appearing on the sides of buses and in library aisles, as well for performances such as at Oxford Circus in London and along the full length of Wilshire Boulevard in Los Angeles. In the summer of 2009, he conducted a series of performances at Speakers' Corner in London and at several rural sites in Scotland and Northern England. Most recently he has embarked on a series of walking performances (for anywhere from one to one hundred walkers). Walks have already taken place in cities such as Los Angeles and Las Vegas, and remote locations such as Death Valley and the Wendover Airfield in Wendover, Utah. Siglio Press will publish an artist's monograph in 2013. Siglio has already released six multiples (*100 Soldiers for a Revolution*, *Untitled: Kapitan Kloss*, *Two Tube Portraits*, *R.S. A Library Portrait*, *Conturbatio: A Selection and Study for Ulysses/Let's Look Around*). Kraft has a solo exhibition in the fall of 2013 at the Laguna Art Museum.

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Front Gallery



Tube Portrait #33, Edition of 3
Archival Pigment Print
44 x 58.5 inches, 2012



Tube Portrait #31, Edition of 3
Archival Pigment Print
44 x 58.5 inches, 2012

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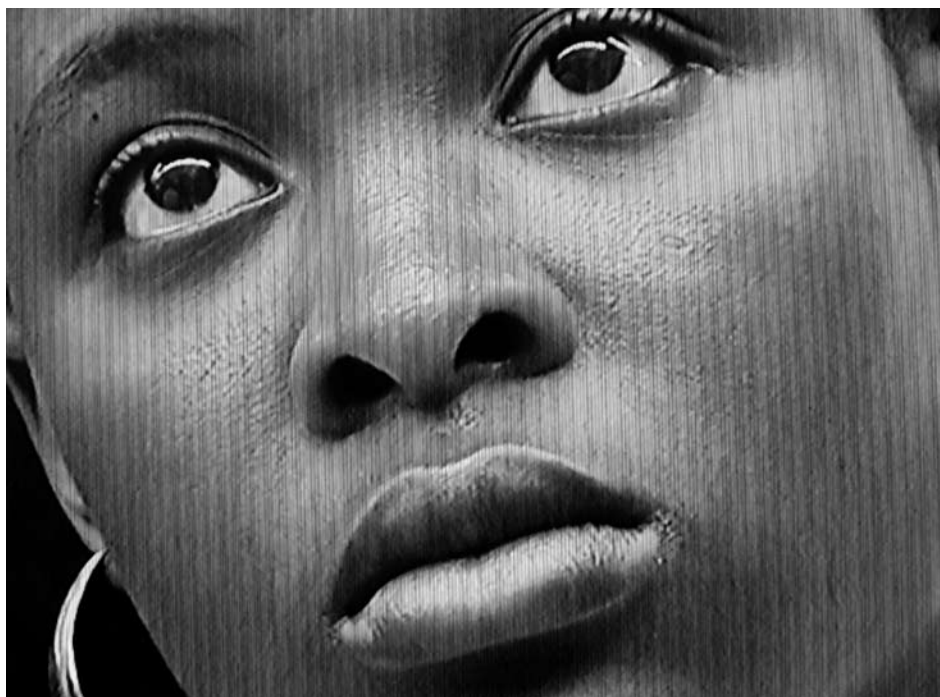


Tube Portrait #48, Edition of 3
Archival Pigment Print
44 x 58.5 inches, 2012



Tube Portrait #38, Edition of 3
Archival Pigment Print
44 x 58.5 inches, 2012

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Tube Portrait #11, Edition of 3
Archival Pigment Print
44 x 58.5 inches, 2012



Tube Portrait #47, Edition of 3
Archival Pigment Print
44 x 58.5 inches, 2012

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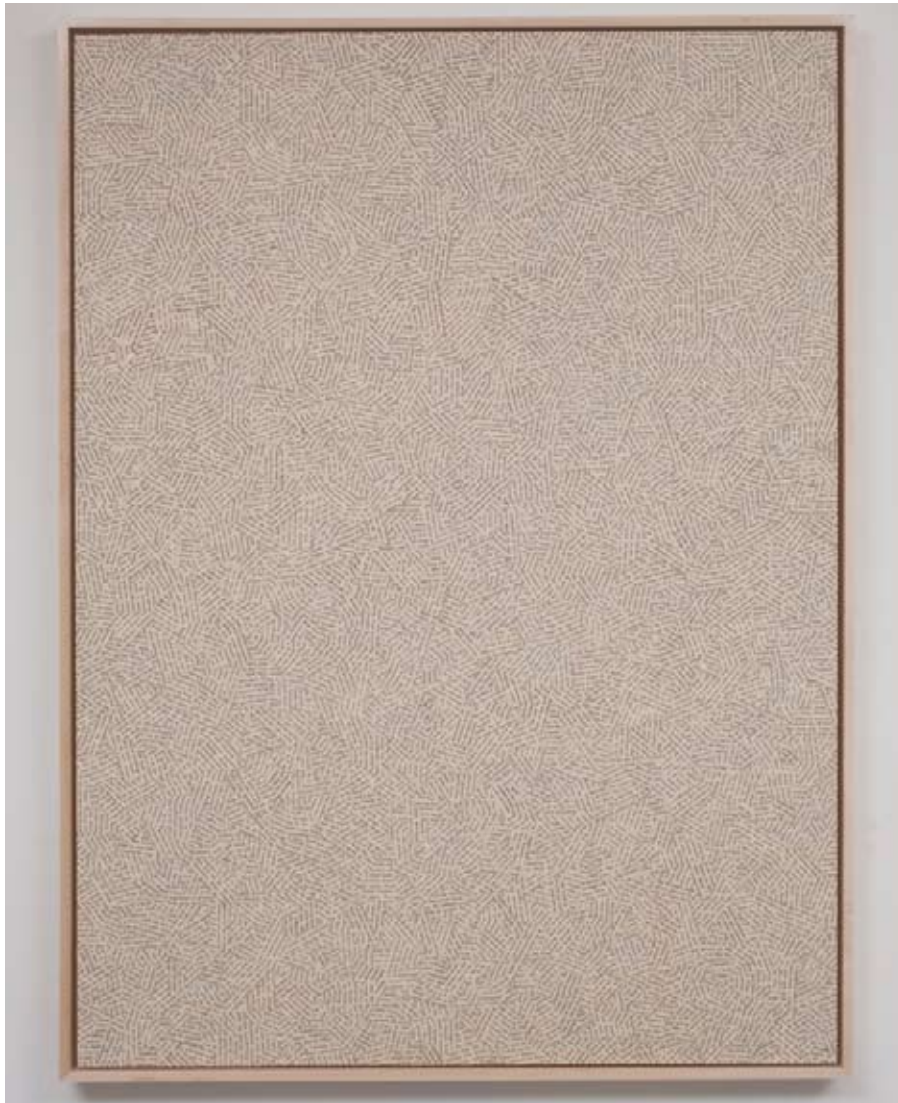
Tube Portrait #20, Edition of 3
Archival Pigment Print
44 x 58.5 inches, 2012

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Richard Kraft Eyes Words

Rear Gallery



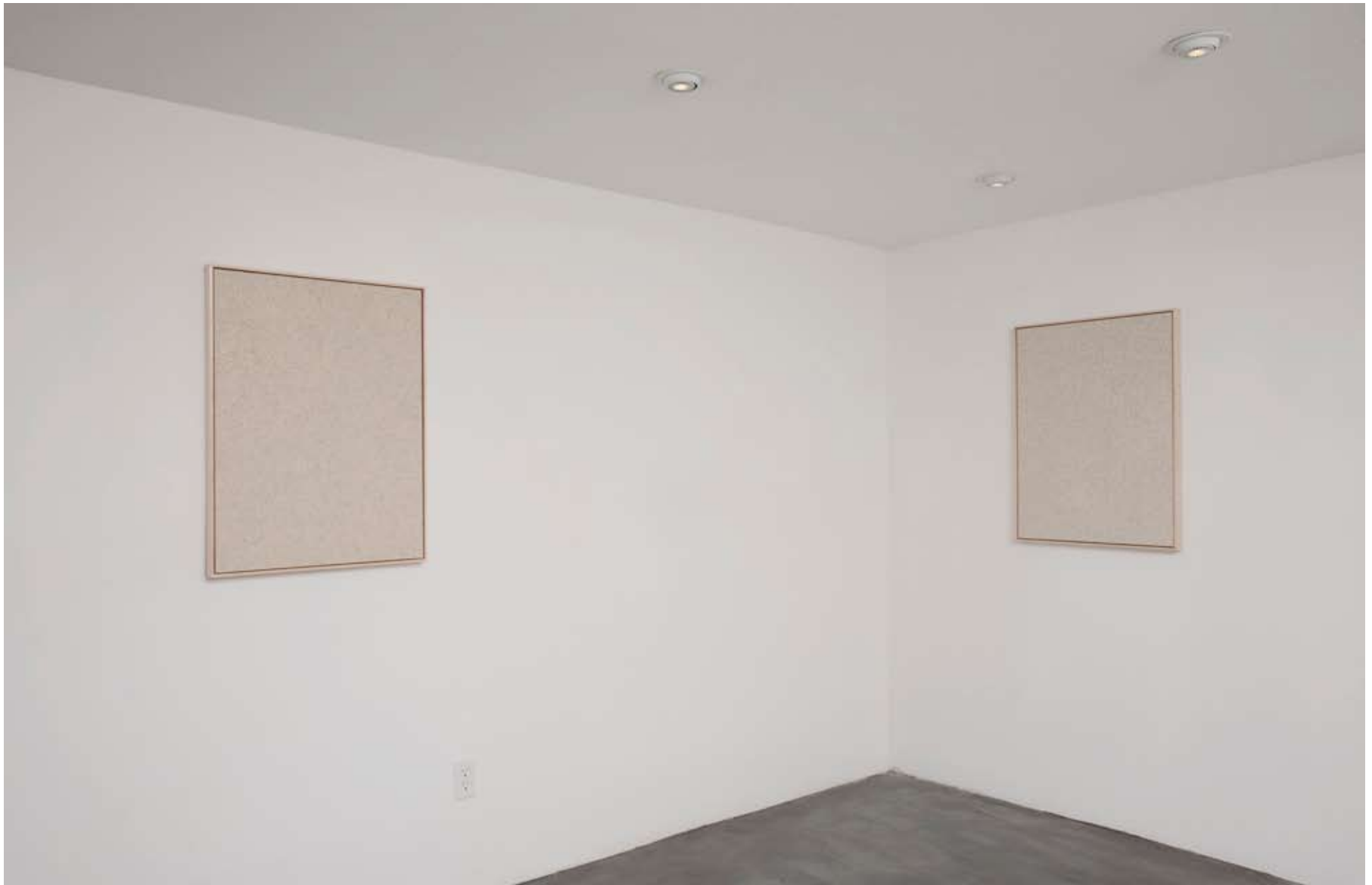
Study for Ulysses
Collage on paper mounted on sintra
29.5 x 21.75 inches, 2012
Framed

Richard Kraft Eyes Words



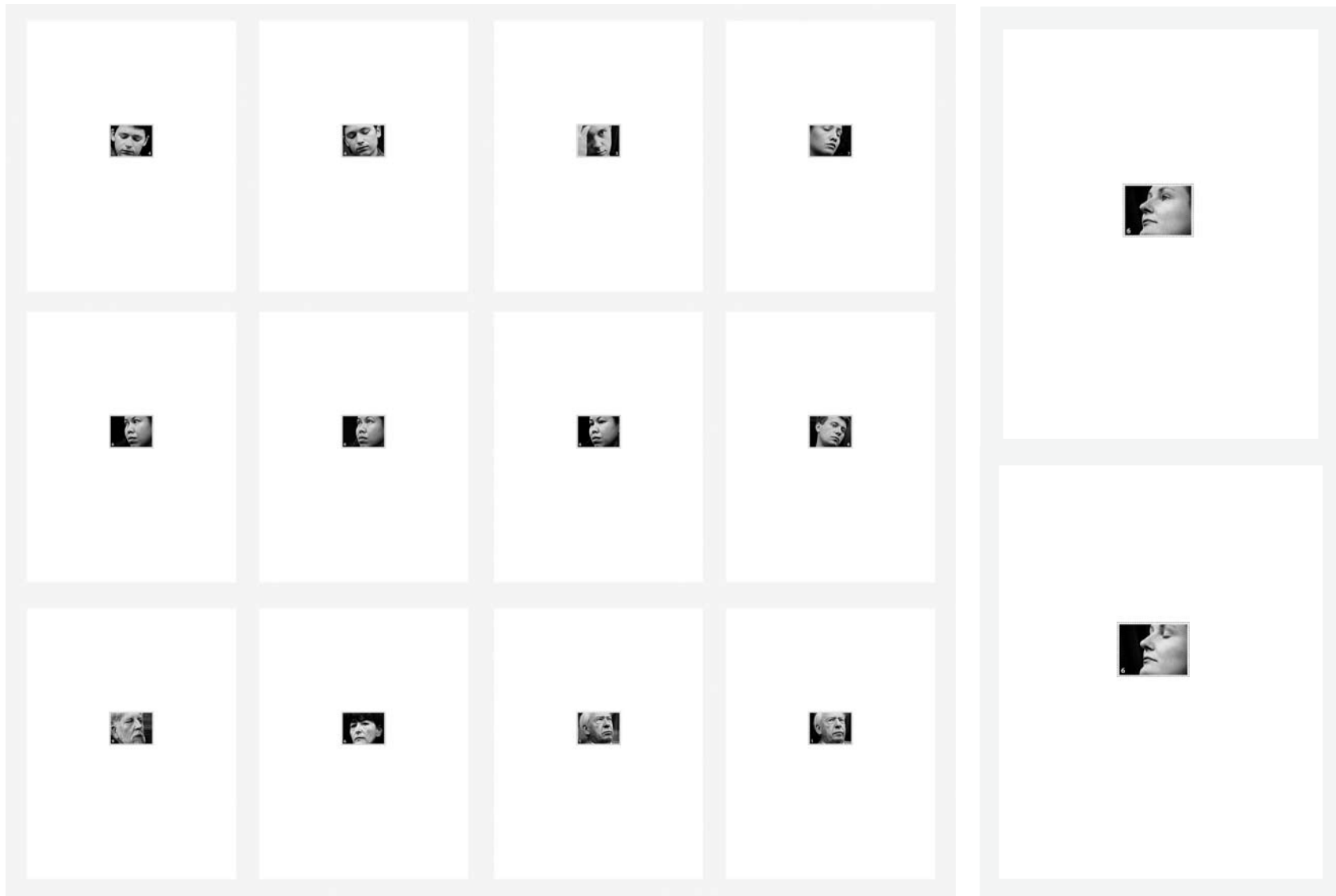
Let's Look Around
Collage on paper mounted on sintra
30.25 x 22.5 inches, 2012
Framed

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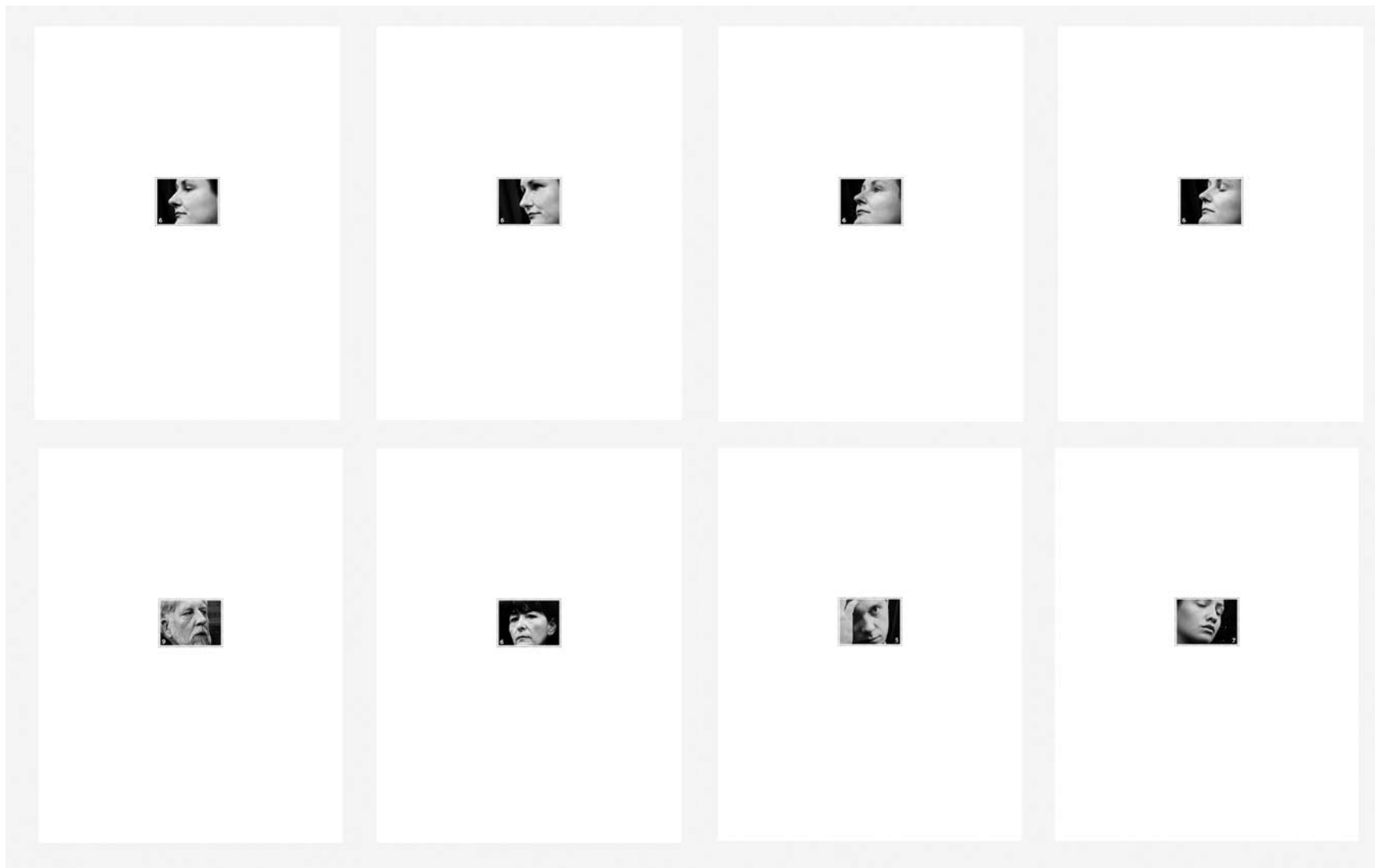
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Basement



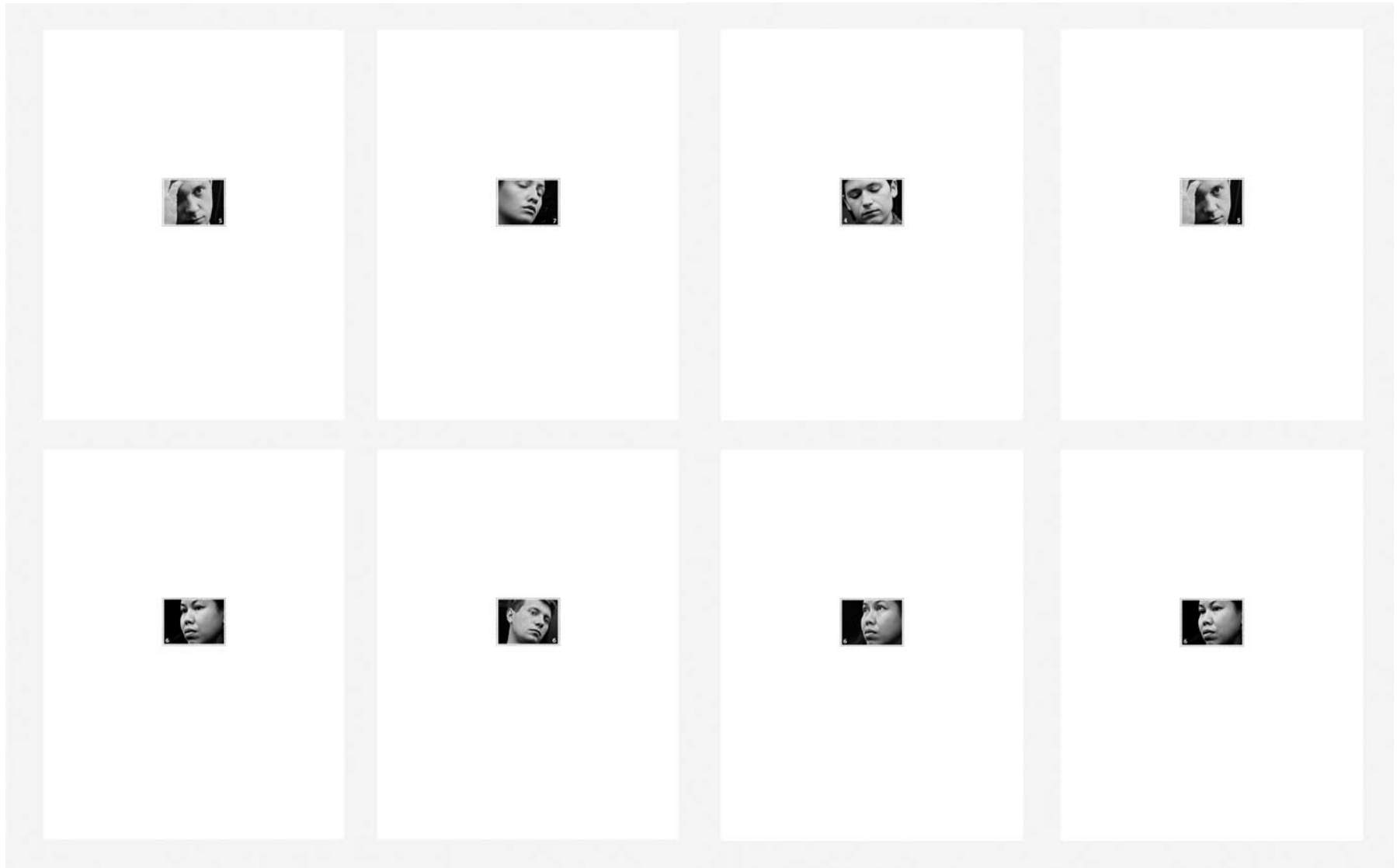
Untitled (Tube Portraits Stamp Edition)
100 Archival Pigment Prints
11 x 8.5 inches each, 2012

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Untitled (Tube Portraits Stamp Edition)
100 Archival Pigment Prints
11 x 8.5 inches each, 2012

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Untitled (Tube Portraits Stamp Edition)
100 Archival Pigment Prints
11 x 8.5 inches each, 2012

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Office



Untitled (100 Soldiers for a Revolution), Editions of 3
Archival Pigment Print
60 x 41.5 inches, 2009



Untitled (100 Soldiers for a Revolution), Editions of 3
Archival Pigment Print
60 x 41.5 inches, 2009

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Untitled (100 Soldiers for a Revolution), Editions of 3
Archival Pigment Print
60 x 41.5 inches, 2009



Untitled (100 Soldiers for a Revolution), Editions of 3
Archival Pigment Print
60 x 41.5 inches, 2009

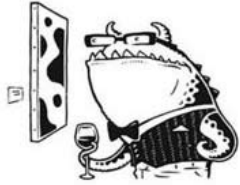
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Los Angeles Times

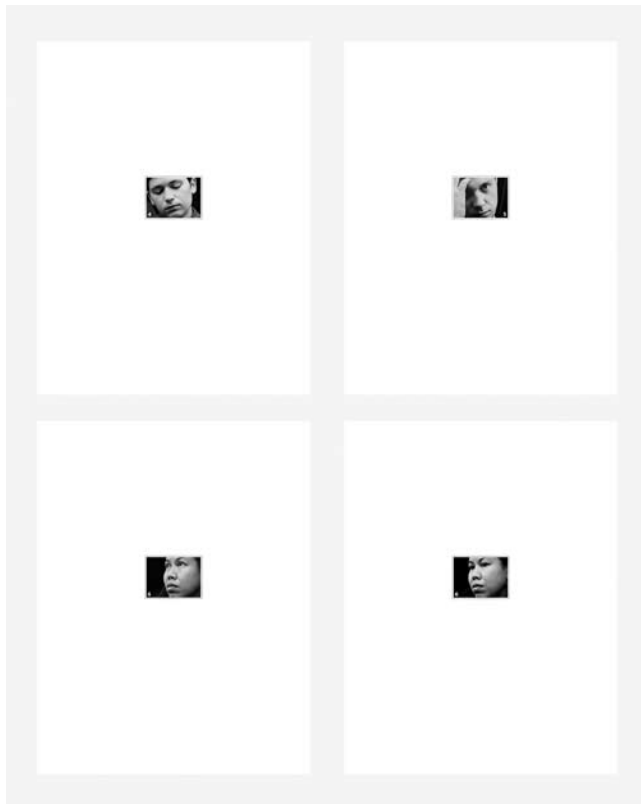


Culture Monster

ALL THE ARTS, ALL THE TIME

Review: Richard Kraft photographs anonymous souls on London Tube

By Leah Ollman | December 27, 2012



His camera hidden beneath his coat, Walker Evans was, in his own words, a “penitent spy and ... apologetic voyeur” when making a series of portraits in the New York subway from 1938-41. Richard Kraft’s new photographs at Charlie James were inspired by Evans’ work and have a similar power, flirting at once with the psychological, the sociological and the philosophical.

Kraft, raised in London and based in L.A., made his pictures by surreptitiously shooting video on the London Tube, then photographing chosen stills. Where Evans retained some of the subway setting’s flavor, even after cropping the pictures for publication, Kraft eliminates all context, rendering each tightly-framed face a pure taxonomic study straddling particularity and anonymity.

In the main gallery, Kraft shows large black-and-white prints (44-by-58 1/2 inches) of subjects gazing absently or inwardly, or appearing to meet the photographer’s eye. Paradoxically, the images are more potent when small and installed in greater numbers, as in the basement gallery, where 100 “Stamp Edition” pictures hang in a grid.

Most of the subjects appear multiple times and the effect is filmic. The effort suggests some sort of humanistic surveillance project that doesn’t reduce each citizen to the status of inconsequential unit but instead consecrates them all as representative faces of the nation.

The relationship between part and whole also factors into another series on display, in which Kraft cuts the pages of James Joyce’s “Ulysses” and another book into constituent bits and reassembles each text as a single, illegible collage, a continuous field of discontinuous fragments.

Both novels are transformed from tales that elapse over time into images that occupy space. Whether coherent narratives or patterned abstractions, they are made, interestingly, of the very same stuff.

Richard Kraft’s “Stamp Edition” photographs of subway riders at Charlie James. (Charlie James Gallery)

Richard Kraft

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SELECTED EXHIBITIONS

2013

Laguna Art Museum, Laguna Beach, CA, (one person show)

2012

Charlie James Gallery, Los Angeles, CA, Eyes Words (one person show)

Wendover Air Force Base, Wendover, Utah, 12 Walkers (performance) Art

Toronto (group show)

Dallas Art Fair (group show)

2011

Charlie James Gallery, Los Angeles, CA, Something With Birds In It (one person show)

Pulse Miami (group show)

Occidental College Library, Los Angeles, CA, Richard Kraft: New Work (one person show) MAC650 Gallery, Middletown, CT, The Book Show (group show)

Las Vegas, NV: Pills Against All Diseases (performance)

Death Valley, CA: Pills Against All Diseases (performance)

2010

Second Street Gallery, Charlottesville, VA: Conflict/Interest (group show)

Sunset Blvd, Los Angeles, 2 Walkers (performance) 2009

LA Louver, Venice, California, Rogue Wave 09 (group show)

Speakers Corner, London, England, Revolution9 Reprise (performance)

Hadrians Wall, Northumberland, England, Revolution9 Reprise

(performance) Little Sparta, Scotland, Revolution9 Reprise (performance)

College Valley, England, Revolution9 Reprise (performance)

2007

Hampshire College, Amherst, MA, Treasures from the Bosanquet Institute (one person show)

2003

Rosamund Felsen Gallery, Santa Monica, CA, Karl Haendel, Richard Kraft, Mitchell Syrop (group show)

2001

Bemis Center for Contemporary Art, Omaha, NE, Rebus (one person show)

University of Virginia, Charlottesville, VA, I Mind the Goats, He Minds the Sheep (one person show)

Mark Woolley Gallery, Portland, OR, New Work (one person show)

Wilshire Blvd, Los Angeles, CA, Wilshire Walk (performance)

2000

Greg Kucera Gallery, Seattle, WA, The Man Who Smoked the Bible (one person show)

Multnomah County Library, Portland, OR, Intersections (one person show)

Tri-Met Buses, Portland, OR, Intersections (one person show)

1999

The Art Gym, Portland, OR, Draft of a Landscape (one person show)

University of Puget Sound, Tacoma, WA, Hail Starts (one person show)

Pearl District, Portland, OR, Where is Rabbi Waxman? (performance)

Oxford Circus, London, England, Eat Less Protein (In memory of Stanley Green)" (performance)

1998

Anderson Gallery, Des Moines, Iowa, Study for a Book (one person show)

1997

Portland Art Museum, Portland, OR, Oregon Biennial (group show)

Quartersaw Gallery, Portland, OR, Greenroom Gossip (one person show)

1996

Colorado State Univ., Fort Collins, CO, Traces Through an Ashboard (one person show) Quartersaw Gallery, Portland, OR, Speak You Also (one person show)

SELECTED PUBLICATIONS

2013

Siglio Press, Los Angeles, CA: Something With Birds In It (artist monograph)

Installation Magazine

Richard Kraft

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2012

Ugly Duckling Presse, Brooklyn, New York, Emergency Index 2011
Siglio Press, Los Angeles, CA: Study for Ulysses/Let's Look Around (artist multiple) 2011
Charlie James Gallery, Something With Birds In It (exhibition catalog)
Siglio Press, Los Angeles, CA: Conturbatio: A Selection (artist multiple)
Siglio Press, Los Angeles, CA: R.S., a Library Portrait (artist multiple)
Discreet Notions, New Haven, CT, Death Valley Walk (artist multiple)

2010

Siglio Press, Los Angeles, CA, Tube Portraits (artist multiple)

2009

Siglio Press, Los Angeles, CA: Kapitan Kloss (artist multiple)

2008

Siglio Press, Los Angeles, CA, 100 Soldiers for a Revolution (artist multiple)

2000

Two Girls Review, Portland, OR, Rebus (artist book)

AWARDS/GRANTS

2000

Multnomah County/RACC, Portland, OR, Intersections (artist fellowship)
Oregon Arts Commission, Salem, OR, (artist fellowship) Regional Arts and Culture Council, Portland, OR, (project grant)

1999

Regional Arts and Culture Council, Portland, OR, (project grant)

REVIEWS

January 2012, Art Ltd. (A. Moret), Review of Something With Birds In It
February 2012, The Daily Serving (Catherine Wagley), Review of
Something With Birds In It February 2010, The Hook (Laura Parsons),

Review of Conflict/interest,

September 2009, THE Magazine (Annie Buckley), Review of Rogue Wave '09

September 2009, Artscene (Eleanore Welles), Review of Rogue Wave '09

July 2009, Los Angeles Times (David Pagel), Review of Rogue Wave '09

July 2009, Brand X (Alie Ward), Review of Rogue Wave '09

February 2000, The Oregonian (D. K. Row), Review of exhibition at Mark Woolley Gallery July 2000, Seattle Weekly, Review of installation at Greg Kucera Gallery

March 1999, The Oregonian (D.K. Row), Review of Draft of a Landscape

March 1999, Artweek, Review of Draft of a Landscape

May 1997, The Oregonian (Randy Gragg), preview of outdoor projection piece

February 1997, The Oregonian (D.K. Row), Review of exhibition at Quartersaw Gallery

VISITING ARTIST (selected)

2011, California State University, Long Beach, CA: Visiting Artist

2007, California State University, Long Beach, CA: Visiting Artist

2003, California Institute of the Arts, Valencia, CA: Visiting Artist

2001, University of Virginia, Charlottesville, VA: Artist in Residence

2000, Bemis Center for Contemporary Arts, Omaha, NE: Artist in

Residence 2000, Burren College of Art, Ballyvaughan, Ireland: Artist in Residence

TEACHING

2001 present, Professor of Photography, Orange Coast College, Costa Mesa, CA

1994 2001, Chair, Dept. of Photography, Pacific Northwest College of Art, Portland, OR

EDUCATION

1990, MFA, University of Michigan, Ann Arbor, MI

1988, BFA, Parsons School of Design, NY, NY