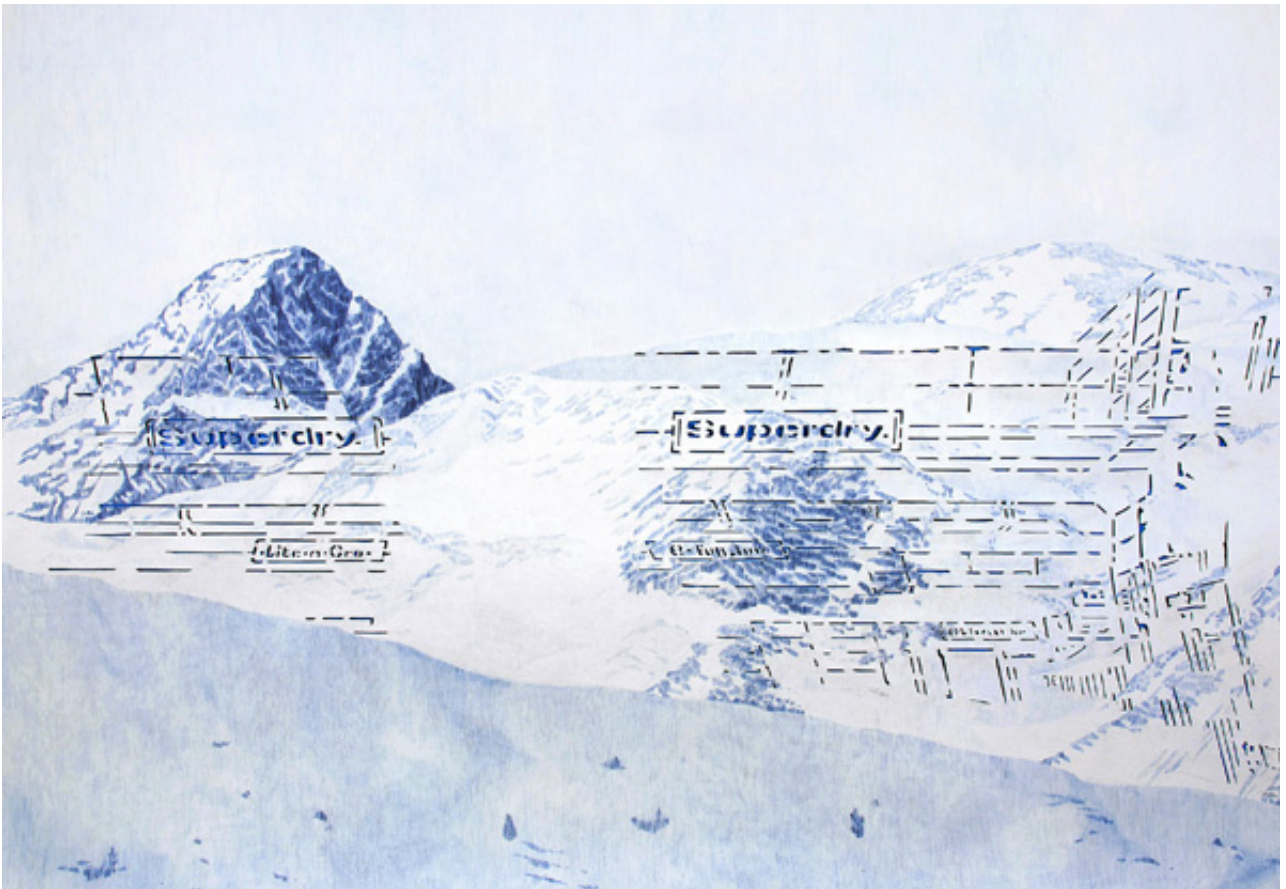


MOP Gallery, Sydney
Mark Moore Gallery, Los Angeles
Momenta Art, New York

MOP Gallery, Sydney



Penelope Cain
Superdry, 2014 (detail)
Pencil and rag paper, 128 x 95 cm
Courtesy of the artist and MOP Gallery, Sydney

Superdry and Other Panoramas New drawings by Penelope Cain

until 17th August 2014

The gallery is pleased to present the second solo exhibition by **Penelope Cain**, with a series of drawings and video looking at the contemporary urban sublime, called ***Superdry and Other Panoramas***.

Penelope Cain has an ongoing interest in the urban landscape and in propositional glitches or porosities in the implicit narratives of 'the city'. In this series she has taken as a starting point the USA land artist Robert Smithson's descriptions of 'zero panoramas', and 'ruins in reverse' in his 1967 work *Tour of the Monuments of Passaic, New Jersey*.

In this exhibition Cain has developed a series of large scale drawings composed of meticulously cut marks through drawn and digitally printed landscape images. In *Superdry* a view from a shopping mall cuts through a vista of snowy mountains, and in *Sale Topshop* the underground tube station ruptures the surface of a calm mill pond. Rounding off the installation is a small video projection into the corner of the room, which Cain describes as a landscape sketch.

The artist flippantly says this series could be about 'searching for the mountains in the mall' but the work is of course more than that. In these drawings the quotidian and unremarkable spaces of urban capitalism rupture through the traditional tropes of western landscape to open a discussion about the mode of contemporary landscape and the potential for the traditional understanding of the sublime in a world where more people live in cities than not. Cain proposes that she is searching for a point of resolution between the two; the mountains and the mall, but of course that is not the real game- it is the failure of being able to do this that she is really interested in.

Penelope Cain frequently operates in the territory between drawing and photography, and in this series she successfully finds a point of truth and balance through the delicately rendered pencil work, the obsessively cut mark and the introduced photographic.

Penelope Cain lives and works between Sydney and London. She has exhibited in curated shows at University of East London Gallery, Aram Art Gallery, Seoul, Quad Gallery Derby, the Australian Pavilion, Shanghai World Expo and a finalist in the Dobell Drawing Prize, Art Gallery of NSW. She has been awarded stipend residencies at the Cite International des Arts, Paris, The British School of Rome, and Taipei Artist Village, Taiwan. She has recently completed a MFA at Sydney University (SCA), and has a previous degree animal science.

FRC, July 2014

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[MOP Gallery](#)

[Penelope Cain](#)

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Mark Moore Gallery, Los Angeles



Clayton Brothers
Shopping Girl, 2014
mixed media on paper
24.5 x 19.5 inches
Courtesy of the artists and Mark Moore Gallery, Los Angeles

CLAYTON BROTHERS “Open to the Public”

Opening Reception: August 16, 6-8pm
On View Through: September 27, 201

Mark Moore Gallery proudly presents “*Open to the Public*,” an expansive exhibition of mixed-media drawings, assemblage, photography, video, and installations by the **Clayton Brothers**. Consisting of brothers Rob and Christian Clayton, the duo examines the mythos, culture, and visual language of an archetypal second-hand store located near their studio. Drawing from their observations of the venue and its visitors, the brothers entwine their independent approaches, styles, and palettes into works that operate as co-authored epics - which are rife with reoccurring motifs, gestures, and figures. The end result is a drama of shared experiences that fuse the concept of self with that of the communal, both in subject matter and practice.

Hailed as a thrifting mecca for several decades, Sun Thrift Store in Sunland (CA) draws its share of both unusual characters and the commonplace man - all partaking in the hunt for trash-turned-treasured objects. For this exhibition, the brothers appropriate not only the trinkets and discarded paintings

retrieved from the business, but also the handmade signage, categorical displays, and shopper behavior. Unlike the polished and elaborate paintings that the brothers are known for, anonymous figures are drawn with stark immediacy - personalities that correspond with a series of projected candid photographs of perusing customers and muted wall spaces. Acting as flâneurs or urban observers, the brothers investigate both the construct of “thrifting culture” as well as the members that form this unique microcosm of consumption. Taken as a whole, the exhibition draws upon the subject matter of the everyday as a window into contemporary Americana. Through a nonpartisan lens, “Open to the Public” explicates the people’s narrative as a universal struggle to create, cherish and ultimately abandon.

Rob (b. 1963, OH) and Christian (b. 1967, CO) Clayton both received their M.F.A.s from Art Center College of Design (CA). They have had solo exhibitions at the Pasadena Museum of California Art (CA), and the Madison Museum of Contemporary Art (WI) in addition to shows in Houston, New York, Beijing, Los Angeles, and Miami. Their work has also been included in shows at the Museum of the Moving Image (NY), Santa Monica Museum of Art (CA), Laguna Art Museum (CA), Kistler Beach Museum of Art (KS), Corcoran Museum of Art (DC), and the Dallas Museum of Art (TX), among others. They have also participated in more than twenty visiting artist lectures around the world, and their work appears in the collections of the Museum of Contemporary Art, San Diego (CA), Norton Museum of Art (FL), Sweeney Art Gallery at the University of California, Riverside (CA), and the Frederick R. Weisman Museum of Art (CA). The artists both live and work in Los Angeles, CA.

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Momenta Art, New York



Kathleen White
(A) Rake's Progress
pastels on paper
Courtesy of the artist

KATHLEEN WHITE

(A) Rake's Progress

curated by Rafael Sánchez

August 8-31, 2014

Sound Texts: Sunday, August 31, 7pm

readings performed by Jim Fletcher, Joey Gabriel, Rafael Sánchez, Kate Valk, Kathleen White

Momenta Art is pleased to present an installation of the work of Kathleen White. The exhibition, (A) *Rake's Progress*, is comprised of the complete polymorphichrome drawings produced by Ms. White outdoors in the summer of 2009. The cycle of pastels on paper, a progression numbering 71 works, were created in remembrance of Ms. White's late brother Chris White.

Chris's suicide of 2007 was unreconcilable. Gripped by the shadow of loss, I spent a year studying the colors in my Ludlow Street courtyard -the wild garden was transformed from a derelict garbage heap by Rafael and myself. Knowing also that the garden would soon be lost to the high rents plaguing our city - as "the lost decade", "the fear decade", "the greed decade" turned 9 -this physical exploration of color through its endless grinding, its proliferating combinations and intense contact onto the page is at once a stance of grace and defiance against the all the world's insults.

The "glut" of information which prevails over the pursuit of knowledge and feeling in modern times is of particular distress to Ms. White who often utilizes the phrase, "Get out of the way, hobo!" to refer to the state of our present culture's pervasive, implosive, subtly celebrated, corrosion of empathy. As in the artist's earlier installations over the past three decades this presentation is in keeping with Ms. White's practice of creating spaces of reverence, connection and love.

The choice of the pastels was made during a conversation with Mr. Sánchez, "I want this to be an installation of color and sound." The two artists who have collaborated on numerous acclaimed projects

looked to this body of work that has lain dormant for five years. The inclination toward sound comes from a more recent body of work by Ms. White, *Sound Texts*, which will be represented by the recorded sounds of her instrument of choice during their production: the typewriter.

This “allusion soundtracking” of one group of work with another is an intentional experiment in creating a conversation that might not otherwise exist but through its performance in time and space. The bodies of work are thus considered as characters or beings unto themselves ...bodies that are allowed to engage as in a play. The gesture is also intended as a commingling of aspects through pure intention in their simplest forms: “Here ...these colors and these sounds.” *The Sound Texts* will be performed on site by readers on the last day of the show, Sunday August 31.

The show’s title, *(A) Rake’s Progress* is a multilayered reference to the 1732-33 series of paintings by William Hogarth, (considered to be one of the first storyboards in western art history). The inclusion of an actual rake within the installation refers to the garden where the *polymorphichrome* drawings were created and thus also serving as a readymade reversal on Hogarth’s tale, signifying the passage of time. A twist on the rake as not only the individual lost in their desires is also suggested, offering the possibility of the rake as a symbol of the world itself that proceeds in an escalating progression of squandered morals.

(Text written by Rafael Sánchez / edited by Momenta Art)

Solo exhibitions of note by Kathleen White include *The Spark Between L and D* (Straight Line Studios, 1987); *Spirits of Manhattan* (Apex Art, 1997), *Devotion* (Participant Inc, 2004); *Palettes* (Charlois, Rotterdam, 2010); Her 1993 *Hair Suitcase* was also included in *Familiar Feelings, on the Boston Group*, Centro Callego de Arte Contemporánea, Santiago de Compostela, Spain in 2010.

Kathleen White studied painting at Massachusetts College of Art and Design. She has created sets for Bolshoi Ballet, prepared costumes and participated with NYC performance legends including The Lady Bunny, Flloyd, David Dalrymple and has appeared as a subject in iconic photographs by Nan Goldin, David Armstrong and Linda Simpson. In recent years she has performed and collaborated with Rafael Sánchez on numerous projects including *Double-Bill* (Art in General, 2010); *Somewhat Portable Dolmen* (The Street Files, El Museo del Barrio, 2011); aLUPINiT, the new york city environ mental magazine (Millennium Magazines, MoMA, 2012). The two artists have operated their (*set up the*) *Table Project (break it down)* an outdoor bookstand at 579 Hudson Street, NYC since 2004.

Ms. White is a 2014 Pollock-Krasner Grant recipient. Kathleen White *(A) Rake’s Progress* at Momenta Art marks the artist’s first Solo Exhibition in New York in a decade.

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