

Cherry and Martin

Cherry and Martin is pleased to announce it now represents T. Kelly Mason.

*Please join Hammer Museum Public Programs on **Thursday, May 24th at 7pm** for **MATERIALIZING THE IMMATERIAL**, a discussion between T. Kelly Mason, Tyler Cassity, and George Baker on current funerary objects and practices in Los Angeles and the relationship of these to private and collective ideas of memory, space, and the expression of desire. ([link](#))*

Cherry and Martin will present a major new installation by T. Kelly Mason at Art Basel Miami Beach in December 2012. In the spring of 2013, Mason's work will be the subject of a solo exhibition at Cherry and Martin.

T. Kelly Mason has been a major force in Los Angeles for more than two decades. In 1994, his work was included in the important and controversial exhibition, "Pure Beauty: Some Recent Work From Los Angeles," curated by Ann Goldstein at the Museum of Contemporary Art. Goldstein's landmark show was the first of young artists' work at the museum, the remarkable group she selected came to represent a new generation—the leading voices of a vanguard mentored by Mike Kelley, Stephen Prina and Christopher Wool.

T. Kelly Mason's early solo shows—"High Points Drifter" and "Sunset; Painting, Decorating and Western Living" (both 1995)—set the tone for his overlapping exploration of the art object and the complex content of the world around him. Critics of the period describe Mason as investigating the city as a structure that could inform the formal properties of his drawings, installations and sculpture infusing them with representations of social space. For Mason, the narrative-shattering events of the 1980s and early 1990s—the LA riots and the Northridge earthquake, post-Conceptual art and Punk rock—were "like a nuclear bomb dropped on my suburban neighborhood." Mason's response was to carefully consider what these things disrupted: Los Angeles, and its isolating principle architectural unit, the private home.

The works in Mason's "Seamless Environment" group (1993-94) used walls of construction-grade Sheetrock to define space. Later solo exhibitions, such as "Suggesting Islands, Stones, Water..." (1999), and "You Should've Been There" (2000), introduced new, inventive, and even more informal "walls" to Mason's work. Built with packing blankets and speed rail, the sound-blocking partitions of such pieces as, "Boozy Suzy" (2004), "Double Negative" (2005) and "Rain, Rain, Rain" (2006), created independent spaces in which Mason arranged sound and video equipment to play a range of open-ended audio and visual recordings, such as the patter of raindrops, gunshots, or idle conversation. For the touring museum exhibition, "Trespassing: Houses X Artists" (2000), Mason actually designed an entire house, which he conceived as a prefabricated assemblage of predetermined notions, revolving around the nature of space and living.

T. Kelly Mason's collaborations with Diana Thater include one of the most-talked about works in the 2006 Whitney Biennial "Jump" (2005), as well as "relay" (2007). In both of these pieces, garage bands (with Mason serving as one of the musicians) play multiple versions of a single popular song. Their repeating, looping and open-ended constructions invite the viewer to experience the music as music while at the same time experiencing the unfolding structure of the art object. As the Buzzcocks' teen anthem—the subject of Mason and Thater's "relay"—asks, "Why Can't I Touch It?," or, as Pinakothek Der Moderne curator Bernhart Schwenk comments, the song, "becomes a metaphor for our inability to ever comprehend reality and truth comprehensively."

The presentation of "relay" in Munich at the Pinakothek Der Moderne coincided with Mason's installation of lightbox works at the Bayerische Staatsoper, his first presentation of these pieces. A major focus of the last few years of Mason's practice, the lightbox pieces were the focal point of his exhibitions, "You Try Being Someone Else" (2008) and "Who Are the Luminaries of Our Time" (2008). Mason's current solo project, "Nocture (Pierce Brothers Westwood Village)" (2011), at the Hammer Museum is in some sense a summation of his light-box pieces. Extremely painterly, the works in Mason's Hammer Museum presentation represent a new direction in the work, one that steps away



a bit from the conditions surrounding the art object, and embraces the possibility of expression. Organized around the compositions of German Romantic painter Kasper David Friedrich, Mason's lightboxes are romantic and mysterious. They depict the ultimate populist repository—Pierce Brothers Westwood Village cemetery—and its inhabitants. Whereas these famous actors and directors have lit the dreams of generations of movie-goers through their work on the silver screen, Mason's lightboxes produce their own aura through desire, curiosity and imagination.

Mason has shown his work widely in museums across the world, including Hammer Museum (Los Angeles); Museum of Contemporary Art (Los Angeles); Museum of Contemporary Art (San Diego); Pinakothek der Moderne (Munich); Whitney Museum of American Art (New York); Institute of Contemporary Arts (London); Kunsthalle Dortmund (Dortmund, Germany); Los Angeles County Museum of Art (Los Angeles); Kunsthalle Basel (Basel); Suermondt Ludwig Museum (Aachen, Germany); Aachen Kunsthalle (Aachen, Germany); Salzburg Kunstverien (Salzburg); and Louisiana Museum of Modern Art (Humlebaek, Denmark). In addition to Cherry and Martin, T. Kelly Mason is represented by Galerie Catherine Bastide, Brussels.

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