

SALVAGE

Marine, Terrestrial and Astral

Anna Bae
Jennifer Celio
Chenhung Chen
Connie DK Lane
Emily Maddigan
Mariana Nelson
Hillary Norcliffe
Cat Chui Phillips
Katie Stubblefield
J. Renee Tanner
Sydney Walters
Tracey Weiss

OPENING RECEPTION

Saturday, January 13, 2018, 3 to 9pm

ARTIST TALK and TOUR

Moderator Alyssa Cordova
Asst. Curator, Orange County Museum of Art
Saturday, February 10, 3 to 5pm

OPEN to the PUBLIC

January 14 to February 23, 2018

ARTX Gallery Hours:

Thursday, 2 to 6pm

Friday, 4 to 8pm

Saturday, 1 to 7pm*

*2nd Saturday of the Month, 3 to 9pm

Sunday, Noon to 4pm

ART EXCHANGE

356, E. 3rd Ave Long Beach CA 90802



<https://www.jreneetanner.com/salvage>

“Using the ultimate in upcycling, these artists have taken items as disparate as bleach bottles, old leggings and color slides and turned them into conceptual works that are thrilling in both execution and theme. The reuse of discarded materials and their transition into something beautiful is wonderful in and of itself, but beyond that, the artists are also responding to the chaos in today’s natural, political and social environment. In short, Salvage does more than save and reiterate refuse, it also works toward saving our collective spirits.”

“This is an altogether strong exhibition, in which disparate works nonetheless complement each other in both their boundless sense of invention and thematic intertwining.”

Genie Davis

ART AND CAKE

A Contemporary Art Magazine with a Focus on the Los Angeles Art Scene

Cat Chiu Phillips

"Play" 2017, three panels, Installation for SALVAGE 150" w x 60"h., e-waste.

Phillips salvages various found materials, discarded and obsolete items like cassette tapes, 8-tracks, and other e-waste items into weavings and crochet creations for public art installations across the country.

\$3000



Connie DK Lane

"Scaffolding", 2017, recycled bamboo poles, bottles and plastic, shopping cart and other mixed media, 9ft h x 6ft w x 30"d.

Lane explores the notion of confinement, and questions individual physical surroundings raising social awareness about space and home through the use of found and discarded items.



J. Renee Tanner

"Stretch Pant Nation", 2018, stretch pants, pins, Installation for SALVAGE, 90" dia., 72" dia., 48" dia.

Series of three installations of women's worn stretch pants, size small, medium and large. They are marching, organizing and in motion. A nod to the recent women's movement and a comment on consumerism and waste of thousands of pounds of used clothing dumped by each person in the USA every year.

\$3000



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Hilary Norcliffe

The work taps three long-term interests of Norcliffe, the playful transformation of found objects, setting a stage for the subtle interplay of light and shadow, and the search for "home". The Xylophones are interactive pieces and viewers are encouraged to play on them.

"Jug City", 2018, used white plastic jugs and bottles, Installation for SALVAGE, 16ft, w x 15" h x 8" d.

"Xylophone-In-Drawers", 2017, discarded drawers, wood, nails, hardware 24" x 20" x 31" \$1,950

"Xylophone-In-A-Crate", 2017, old Coca-Cola crate, wood, nails, 12" x 18" x 6" \$1,300



Jennifer Celio

"Gravity will do its thing", 2017, found objects (beach trash), blankets, cardboard, concrete, house paint, spray paint, lights, fan, noise machine, 48" h, 45" w, 65" d.

Celio's installation is constructed from primarily trash and objects she finds on the beaches of Long Beach. Catalyzed by the turmoil and changes stemming from the 2016 Presidential election, she more specifically explores American attitudes towards the use and abuse of nature and how humans leave their mark on the land via our literal structures as well as the constructs of civilized society.



Mariana Nelson

These transformed materials have a higher purpose, and a message to convey about the world we live in, and the materials we use so blatantly and discard. The artist has elevated her craft to perfection, materials like discarded spools of thread, plastics biohazard bags, coffee-cups lids, are meticulously crafted to meaningful, thought-provoking art.

"Growing Problem", found plastic wrapped in salvaged factory thread, framed size 44" x 44" x 12" 15,000

"Poufs", plastic bags, factory threads, 30" diam. \$2500, 20" diam. \$750, 10" diam. \$150

"All of that time on her hands", woven and braided plastic bags, found chair. \$3000



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Tracey Weiss

"Obsolete" 2017, 35mm slides and slide carousels, Installation for SALVAGE, 10ft h x 15ft w x 20" d.

A whirlwind of photographic relics deemed 'obsolete' take off and make their own form of new media. Weiss wants the viewer to pause and consider not only the nostalgia of these items but the environmental impact of our disposable lifestyles.



Emily Maddigan

"Musk Ox" 2013, Taxidermy, sequins, pins, and beach trash, 48" x 65" x 50"

Maddigan builds shabby armies of, weathered, hobbling, endearing, shedding, patched, propped up, and visceral forms. The figures surprise with their uncanny juxtapositions of beach trash, found wood scraps and all manner of detritus.

\$10,000



Anna Bae

"Untitled, Uniforms, Shoes and Bottles", 2014, mixed media, found objects, paint canvas, mulch, Installation for SALVAGE, 10ft h x 12ft w x 10ft d.

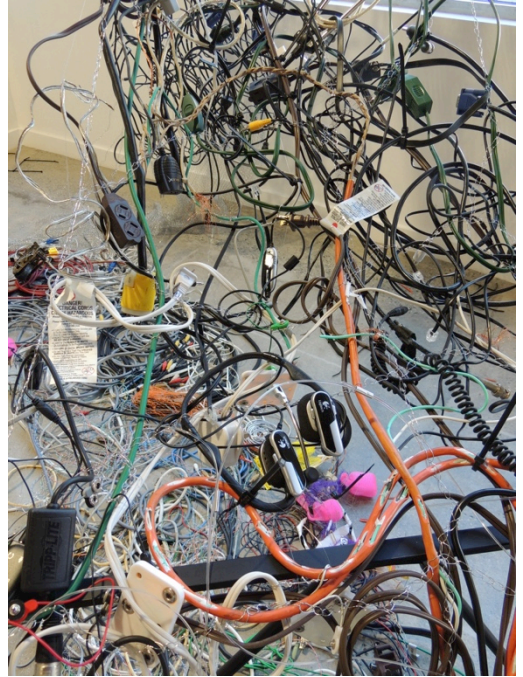
The desolate psychological landscape and dislodged remnants of time invite the viewer to contemplate the narcotic residue of our consumer society. By surrounding the sculptures in a sea of mulch, Bae addresses the potential for new growth which always exists under the surface; even under seemingly hopeless conditions.



Chenhung Chen

"I Ching in America, Hexagram #3", 2017, site-specific installation, 12ft h x 15ft w 10ft d, electrical wire components, alloy wire, found objects.

This series of Chen's work is based on the connotations of the "I Ching: The Book of Changes". The 64 hexagrams indicate the nature of consequences and inevitable human conditions. This work touches upon the subject of continuity; the continuity of change within the unending cycle of creation and destruction.



Sydney Walters

"Two or More", 2017, plaster on mirror, Installation for SALVAGE, 12ft Dia.

Motivated by a history that overlooks and ignores the contributions of women and gratifies the male gaze, Walters interjects visual obstructions and omissions to reshape women's positions in the art field and broader society.



Katie E. Stubblefield

"Comeuppance", 2018, 10ft w x 12 ft h., mixed-twigs, branches, string, rope, t-shirts, rolled cardboard, wire, chain, rebar, zip ties

Unusual and increasingly erratic weather phenomena are a prominent subject for the artist. "Comeuppance" is a reflection on tornadic events. This chandelier sculpture is a frozen reflection of the moment of the onslaught of the storm and the birth of debris-of uprooting, tangling, air-born twisting, dying and recreating.

\$5000

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