

SOFT CORE JUNE 30 – AUGUST 18, 2007

Kim Light/ LightBox is pleased to present a group show about desire, seduction and subtle eroticism in the work of eleven Los Angeles artists. Pertaining to that which is more sensual than obscene, "Soft Core" focuses on the sometimes elegant and often humorous aspects of sensuality among this diverse group of artists, featuring Keith Boadwee, Scott Covert, Kim Dingle, Roger Herman, Rachel Lachowicz, Samantha Magowan, Thom Merrick, Sharon Ryan, Case Simmons, George Stoll and Chris Wilder.

Kim Dingle uses her enviable gestures to paint a smorgasbord of desserts, pastries, and wild little girls inspired by her Los Angeles restaurant, Fatty's. The delectable, come-hither imagery leads the viewer to believe the paint is actually frosting. The connection between confections and sensuality is undeniable here, as continually evidenced in the sex and advertising industries.

George Stoll contributes a bowl of supple breasts made of smooth plaster that beckons to be touched. Constructed during a fellowship with the American Academy in Rome, Stoll created his piece with plaster and gesso, the same combination of materials Borromini used in his cathedrals. As part of his "Holiday" series, the piece is a manifestation of Valentine's Day for Stoll. The object is strikingly erotic and innocent at the same time.

From **Rachel Lachowicz** is her piece "House of Cards," which features a 2-person poker game using a deck of cast dildos. This work is a commentary on sexism historically rooted not only in the card game, but also in the foundation of the history of art, specifically Modernism and Surrealism. Lachowicz's piece is in homage to Duchamp's famous photograph of himself playing chess with a woman in the nude from a performance at the Pasadena Museum of Art in 1963.

The most seemingly overt participant is **Keith Boadwee**, who made a splash in the early 1990's at Kim Light Gallery with his butt-hole paintings. In this show, he confronts that fact by titling his soft focus photo, "This is Soft Core."

Roger Herman paints seductive images of flowers. The paint is thickly applied and the gesture is overly sensual in its indulgence. He will also display his notorious pots, which were exhibited at the Santa Monica Museum of Art in 2005. Voluptuous ceramic vessels are subtly painted with erotic images of naked men and women, doubling the idea of the hourglass female figure.

Analia Saban, always interested in the way things are made, continues her questioning of process by using a vacuum-seal that will indefinitely keep the oil paint moist in the canvas.

Making his official Los Angeles gallery debut, **Case Simmons** shows his digitally collaged photographs. Thousands of recognizable images from the Internet become the building blocks to construct what he calls Temples, materialized as large-scale Lightjet prints. Sourced from websites and search engines, the content is the amalgamation of a fetishistic bombardment surrounding sex, celebrities and Hollywood or, pop culture. Audio artist **Andrew Burke** creates a sound collage that adds another dimension to the piece.

Samantha Magowan, a promising newcomer, creates a multi-media installation that incorporates photography, painting and sculpture. Magowan creates environments that simulate a dream sequence with mirrored walls and dim lighting. The imagery suggests witchcraft and voodoo intertwined with erotic, sexual content. Her work is realized within the spaces between fantasy, spectacle, excess, pornography, fetish, and feminine objectification.

Chris Wilder, a veteran from Kim Light Gallery in the 1990's, appropriates a gruesome 16th century drawing in a work that blends collage, painting and print in a sexualized vision of violence perpetrated by and performed upon men. The bizarre image of a penis on the chopping block made victim to another that holds a battle-axe is a reminder of the affinity between the erotic and the grotesque.

Scott Covert creates his headstone rubbing paintings using a technique referred to as "frottage." Frottage has a second definition: Rubbing the body of another person in a crowd to obtain sexual gratification. Whether or not this double meaning is a coincidence, the paintings exude mortality and an obsession with history, celebrity and corporality.

Thom Merrick is a landscape painter and sculptor. Having been featured in the High Desert Test Site exhibitions in 2004 and 2006, his landscapes capture the topography of the California desert outside his own window. The potential to erect new work from missteps from paintings-in-progress is the conceptual foundation for his sculptural work. He scrapes off the paint during a failed stage of a painting and layers it onto bronze figurines—mystical animals with mythological, astrological, and erotic significations.

Sharon Ryan exhibits her erotic Polaroids wherein the explicit subject matter is obscured by the artist's seductive, sinuous mark making. The photograph is covered by sheer patterning that hides the image just enough. The viewer is invited to play the part of voyeur.

Please contact Kim or Sharon at 310.559.1111 or info@kimlightgallery.com with questions.

KIM LIGHT
2656 S. LA CIENEGA BLVD
LOS ANGELES, CA 90034
T 310.559.1111 F 310.559.2911
info@kimlightgallery.com
www.kimlightgallery.com

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