

## FOR IMMEDIATE RELEASE

### A.L. STEINER

*Come & Go*

### ANTHONY BURDIN

*Fragments from Expeditions: Destitution, Deterioration, and Devastation*

### DREW HEITZLER

*Pacific Palisades*

On view at Blum & Poe, Los Angeles

July 2 – August 22, 2015

Opening reception: Thursday, July 2, 6 – 8pm



Los Angeles, June 8, 2015—Blum & Poe announces the gallery's first-time solo exhibitions with artists A.L. Steiner and Anthony Burdin and its third exhibition with Drew Heitzler.

Between the interlude of state-sanctioned exploitation and violence, the Amerikkkin project of mass incarceration and slavery, the uncertain future of California's viability, and planetary implosion, A.L. Steiner presents an overview of her photo archive from 1995-2015 at Blum & Poe. *Come & Go* will feature a relaxing space for the lost art of print viewing, complete with a revolving cast of subversives and interlocutors. The gallery serves as an all-access pass to integrate the acts of looking, seeing, understanding, and listening while the time-space continuum is placed on hold / pause / play / fast-forward / rewind. The exhibition features a collaboration with Shinichiro Okuda/WAKA WAKA; live performances by Brave Acceptor on July 11, Jibade-Khalil Huffman on August 15, and YACHT on August 22; and an archivist to guide viewers daily, 10am – 1pm and 2 – 6pm.

Anthony Burdin's exhibition *Fragments from Expeditions: Destitution, Deterioration, and Devastation* is comprised of paintings and video documentation of live performances. His new satirical, text-based paintings, written in a pseudo-calligraphic style, bleed words together to create visual tongue twisters. Utilizing journalistic talking points or trendy phrases, the works grapple with ever dwindling free speech. Other paintings continue the artist's exploration of a trademark graffiti technique he refers to as "Kookscrawl." Two videos of Burdin's automatic

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performances, *shallosscrave* (2014) and *Vape Lounge* (2014), record the journey of a fictional character named Desert Mix as he traverses his claimed domains scattered with sight gags. Also included will be abstract paintings based on fictional landscapes where the performances could have taken place.

As Don DeLillo in *White Noise* (Viking, 1985) postulated, "Californians invented the concept of life-style. This alone warrants their doom." In *Pacific Palisades*, Drew Heitzler employs video, sculpture, works on paper, and wall text to expand upon his interest in the intersection of two groups of German and Austro-Hungarian exiles and émigrés who called Los Angeles home in the post-war period. The first group, popularly described as Weimar on the Pacific, began arriving in the early 1930's, their numbers rapidly growing as Europe became more and more inhospitable. These were the Jewish and Leftist writers, musicians, and filmmakers brought to Los Angeles through visas and employment offered as life-saving grants by Hollywood Studios. The second group began arriving after the war, when NASA and the aerospace industry, under the auspices of the National Security Administration, began recruiting rocket scientists and communications specialists for the Space Race. These two groups, now melded and dispersed, became an expanded field of influence from which aesthetic philosophy, socio-political thought, technological development, and industrial material trickled down into the architecture and popular culture of Southern California, where its co-mingling created the concept of lifestyle. Heitzler's works explore this figment of the American Dream, one that has consequences for which we are just now beginning to understand.

Image credits, from left to right: A.L. Steiner, *Love Changes the Lover* (detail), 2015, color pigment photographs, courtesy of the artist and Blum & Poe. Anthony Burdin, *The Lookout Is Looking over Tuco's Grave* (detail), 2015, acrylic on canvas, 24 x 18 inches (61 x 45.7 centimeters), courtesy of the artist and Blum & Poe. Drew Heitzler, *Pacific Palisades (Dialectic of Enlightenment #1)* (detail), 2015, solvent and water-based ink on Arches, 53 x 42 inches (134.6 x 106.7 centimeters), courtesy of the artist and Blum & Poe.

Performance dates (details to follow):

Brave Acceptor – Saturday, July 11

Jibade-Khalil Huffman – Saturday, August 15

YACHT – Saturday, August 22

#### About Blum & Poe

Timothy Blum and Jeffrey Poe founded Blum & Poe in September 1994 with the intent to show international contemporary art in all media, remaining strongly committed to working closely with artists to produce works of significant ambition. Blum brought over five years of immersion in the Japanese art world, and Poe provided a strong sense of emerging artists in Los Angeles. Together they have since represented an increasingly influential roster of contemporary artists, most at the start of their careers, including renowned artists Sam Durant, Mark Grotjahn, Sharon Lockhart, Dave Muller, Takashi Murakami, and Yoshitomo Nara. In 2009 they purchased and renovated their current 22,000 square foot complex on La Cienega Boulevard, where they have consistently produced world-class exhibitions featuring important Japanese, Chinese, European, and American artists. In 2014, Blum & Poe opened galleries in New York and Tokyo to focus on projects, both historical and distinguished, as well as continue to present museum-caliber exhibitions, lectures, performances, book-signings, and concerts from its Los Angeles base.

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Concurrently on view:

Blum & Poe, New York, Françoise Grossen, June 4 – August 15, 2015

Hours:

Los Angeles, Tuesday – Saturday, 10am – 6pm

New York, June 8 – September 8, Monday – Friday, 10am – 6pm

Tokyo, Tuesday – Saturday, 11am – 7pm

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