

6150 WILSHIRE BOULEVARD
LOS ANGELES, CA 90048
T 323 857 5571
F 323 857 5573
E GALLERY@MARCFOXX.COM

MARC FOXX

FOR IMMEDIATE RELEASE

CARTER MULL

"We live entirely, ©, by the imposition of a narrative line upon disparate images, by the 'ideas' with which we have learned to freeze the shifting phantasmagoria which is our actual experience."

26 January – 2 March 2013

Reception Saturday 26 January 2013

Marc Foxx is pleased to present our fourth solo exhibition with the Los Angeles- based artist Carter Mull.

For the title of this exhibition, Mull modifies a phrase that has been lifted from Joan Didion's iconic book of essays, *The White Album*: "We live entirely, ©, by the imposition of a narrative line upon disparate images, by the 'ideas' with which we have learned to freeze the shifting phantasmagoria which is our actual experience." This title is, in part, homage to Didion, famous for both her journalism and her involvement with the entertainment industry. It also brings to bear an investigation of the social relationships viewers have to imagery, temporal experience, and "ideas" that become aesthetic form.

Throughout Mull's practice we have seen a re-imagining of the spatial arenas of video and photography. In his newest drawings on view, Mull explores a layered process involving ink printing, gouache, ink and charcoal drawing, and collage. The means of construction are conflated and the viewer is redirected to experience the works as temporal, and dialogical objects. Additionally Mull builds a layer of interest in celebrity culture, specifically what is known as "death through mis-adventure". This plays out in his choice of subjects: Michael Jackson, Amy Winehouse, River Phoenix, Chet Baker and Anna Nicole Smith. The images in the drawings were acquired through the archive of the Tribune Company, the owner of the *Los Angeles Times*, a recent subject of Mull's photographs. Images of this type became available for purchase due to failing financial revenues of the company and the purchased press images are ultimately means to explore the relationship of death to our imagination of time. The act of drawing in the show is a non-linear narration of temporal and dialogical experience.

The two photographs in the exhibition, *Autopoetics and Wire* and *Bonded*, both 2012, depict art-historical icons Vincent van Gogh and Jackson Pollock. Depicted through tableaux of movie posters, the idea of character is constructed through layers of Hollywood actors and a shared imagination of each painter's story. Like the drawings, the photographs form a network of dialogue linking the mythology of each character into a rebus of marks and signs.

In the center of the gallery, a slide show, *Cheese for the Dogs (for Alan and Michael)*, 2012 is a paracinematic, durational work viewed on an iPad and shown inside an inked aluminum box on a dye-sublimation print on satin. *Object for Mourning*, 2012, in the west gallery, consists of metal folded into the shape of an iPhone box (displayed on printed sequined fabric). Inside is a metronome that functions' as a temporal beat or pulse for the exhibition.

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In the same way that the title quote by Didion emphasizes the relationship between narratives and images, Mull works within systems of connection between formats, technologies, materials, language and time to reveal inherent complexities in the stories we tell ourselves.

Carter Mull's recent exhibitions include *The Daegu Photo Biennale*, Korea, *The Venice Beach Biennial*, in conjunction with "Made in L.A." at the Hammer Museum, curated by Ali Subotnik, *Utopia/Dystopia: Construction and Destruction in Photography and Collage* at The Museum of Fine Arts Houston, and *First Among Equals* at the Institute of Contemporary Arts, Philadelphia. Mull has participated in *New Photography* at The Museum of Modern Art, New York and *Image Transfer* at the Henry Art Gallery in Seattle. He has a forthcoming solo exhibition in 2014 at the Musee d'Art Contemporain de Bordeaux, France. Mull is part of P&Co, a media production company comprised of Mull, Aram Moshayedi and Jesse Willenbring who created a project for Thomas Duncan Gallery on view until February 16.

CARTER MULL

BORN 1977, Atlanta
Lives and works in Los Angeles

EDUCATION MFA 2006, California Institute of the Arts, Valencia,
BFA 2000, Rhode Island School of Design, Providence,
Rhode Island School of Design, Rome 1999-2000

SOLO EXHIBITIONS

- 2014 Musee d'Art Contemporain de Bordeaux, France (*forthcoming*)
2013 "We live entirely, ©, by the imposition of a narrative line upon disparate images, by the 'ideas' with which we have learned to freeze the shifting phantasmagoria which is our actual experience." MARC FOXX, Los Angeles
2011 Mallorca Landings, Mallorca, Spain
The Day's Specific Dreams, Taxter and Spengemenn, New York
2010 *Metemetrica*, MARC FOXX, Los Angeles
2008 *Triggers for Everyday Fiction*, MARC FOXX, Los Angeles
2007 *Ethics of Everyday Fiction*, Rivington Arms, New York, NY
MARC FOXX, West Gallery, Los Angeles
2005 *State of Shifting Mirrors*, Champion Fine Art, Los Angeles
Shifting States, Rivington Arms, New York

GROUP EXHIBITIONS

- 2012 *Daegu Photo Biennale*, Daegu Culture & Arts Center, Daegu, Korea
Venice Beach Biennial, in conjunction with "Made in L.A." at the Hammer Museum, curated by Ali Subotnik.
Needle in the Camel's Eye, Thomas Duncan Gallery, Los Angeles
Bold Tendencies, Peckham Multistory Car Park, London
Utopia/Dystopia: Construction and Destruction in Photography and Collage, Museum of Fine Arts Houston, TX
First Among Equals, Institute of Contemporary Art at the University of Pennsylvania, Philadelphia
Ongoing Discussion, AP News, Zurich, Switzerland
2011-12 *Eslov Wide Shut: Part 1*, Mallorca Landings, Mallorca, Spain
2011 *Greater LA*, curated by Elenor Cayre, Benjamin Godsill and Joel Mesler.
2010 The Henry Art Gallery, Seattle
Ma, Taxter & Spengemann, New York
Support Group, Cottage Home, Los Angeles, curated by Mateo Tannatt
New Art for a New Century, Orange County Museum of Art,
The Language of Flowers, CRG gallery, New York
Guilty Feet, 179 Canal, New York
2009 *New Photography*, The Museum of Modern Art, New York
To the Left of the Rising Sun, Small A Nord, Greenwich, New York
Phot(o)bjects, Presentation House Gallery

- Boothle Booth-Booth- Hollywood Biennial*, Pauline Gallery, Los Angeles
A Twilight Art, Harris Lieberman, New York
- 2008 *Dogtooth and Tessellate*, The Approach, London
Present/Future, Artissima, Turin
Untitled (Vicarious):Photographing the Constructed Object, Gagolian Gallery, New York
Multiverse, Claremont Art Museum, Claremont, CA
Fresh Kills, Dumbo Arts Center, Brooklyn New York
The Skat Players, Vilma Gold, London
BOOTHLE BOOTH – BOOTH, Pauline Gallery, Los Angeles
MARC FOXX, Los Angeles, west gallery
Mystery of the Invisible Clock, Karen Lovegrove Salon, Los Angeles
Legend, Domain Departmental De Chamarande, France
MARC FOXX, Los Angeles
Rose Colored Glasses, GBE/Passerby, New York
- 2007 *Dutch Elm Disease in the Painting and Sculpture Collection*, MoMA at Passerby, New York, NY
View 13: Practical F/X; Mary Boone Gallery, New York
Stalemate, Leroy Neiman Gallery, Columbia University, New York
Post Retro, Brooklyn Fireproof, New York
Me, You, You (A Ventriloquy), Small A Projects, Portland
Overbite/Underbite, Ritter/Zamet, London
Plug, Sister, Los Angeles
- 2006 *Fourth Estate Editions*, Klaus von Nichtssagend Gallery, Brooklyn
Bunch Alliance and Dissolve, organized by Public Holiday Projects, Contemporary Arts Center, Cincinnati, Ohio
PACING, MARC FOXX, Los Angeles
Grüpe: The Pigeon, Los Angeles
Grüpe: GBE/Passerby, New York
The Aleph, Sandroni Rey Gallery, Los Angeles
The Armory Show: The International Fair of New Art, New York
Goodbye to All That, Rivington Arms, New York
- 2005 *State of Shifting Mirrors*, Rivington Arms booth, NADA Art Fair, Miami
Southern Exposure, UCLA Kinross Gallery, Los Angeles
The Summer Show Proposal Show, Capsule Gallery, New York
The Armory Show: The International Fair of New Art, New York
Hand Made, curated by Tim Davis, Wallspace, New York
- 2004 *Stilled Life*, curated by Brian Sholis, Placemaker Gallery, Miami
- 2003 *Downtown for Democracy*, Phillip's, de Pury & Luxembourg, New York

BIBLIOGRAPHY

- 2012 Pollack, Barbara, "Copy Rights" *ARTnews*, March 2012
"Section 10: Feldmann Pictures by Carter Mull" Artists share works they've kept hidden away until now. *Nero Magazine*, No. 3 Autumn
Harren, Natilee. Review: *Needles in the Camel's Eye at Thomas Duncan Gallery*, Artforum, October issue
Utopia/Dystopia: Construction and Destruction in Photography and Collage, exhibition catalogue, Museum of Fine Arts Houston, TX (forthcoming)
"Announcing! The Top 10 California Artist you need to know in 2012"
California Home Design, 13 March, 2012

- 2011 Rosenberg, Karen. "Carter Mull: The Day's Specific Dreams" The New York Times, May 12, 2011
 Holte, Michael Ned. "Carter Mull" Artforum, February 2011, p. 210-213
 Robertson, Rebecca. "Building Pictures" ARTNews, March
 Mull, Carter, Guest curator, This Long Century www.thislongcentury.com, January
- 2010 Turnbull, Richard. "Carter Mull Interview" Museo Magazine, Issue 15
 Young, Paul. "The New Garde :Five Emerging Artists are Storming the Scene" Angeleno Magazine, December, p. 54
 Moshayedi, Aram. Artforum online, Critic's pick, November
- 2009 Rosenberg, Karen, "Into the Darkroom with Pulleys, Jam and Snakes," The New York Times, November 6
 Respini, Evan. "Q&A with Carter Mull for New Photography 2009" Moma.org, December
 Aletti, Vince. "Big Picture", The New Yorker, November 2
 Kotz, Liz, "The Medium and the Messages", Artforum, October
The Photograph as Contemporary Art, Charlotte Cotton, Editor, Thames and Hudson, New York (catalogue)
 "Camera, Action", The New Yorker, September 14
Words Without Pictures, Los Angeles County Museum of Art (catalogue)
 Griffin, Kevin "Breaking Through Dlemnsions: Photo Show Challenges Convention", The Vancouver Sun, February 18
 Holte, Michael Ned. "Best of 2009" Artforum, December/January p. 193
 Moshayedi, Aram "Materiality and Style" Art In America, April
 Davies, Dean Mayo. "Hedi Slimane: LA Art" Ponystep, March 10
 Slimane, Hedi. "LA Art" Dazed Digital, March
 Schwendener, Martha, "Paul Graham and Harris Lieberman's 'A Twilight Art' Confront the Future," The Village Voice, February 18
 Sumpter, Helen, "Dogtooth and Tessellate," Time Out London, January 16
 Lehrer, S. R., "Carter Mull: Triggers for Everyday Fiction at Marc Foxx Los Angeles," Art on Paper, January/February, p. 85
 Ciuraru, Carmela, "Carter Mull," Elle Décor, January-February
- 2008 Wiegmann, Flora and Drew
 "Notes in Response to form by Kevin Moore" Words without Pitcures.com, with Charlotte Cotton.
 Holte, Michael Ned, "Carter Mull," Artissima Present Future (exhibition catalogue)
 Campagnola, Sonia "Live from Los Angeles," Flash Art International, November-December
 Pollack, Barbara, "Faces of Photography Now: Eight Under 40," Departures Magazine, November-December, p. 173
 Mizota, Sharon "Carter Mull at Marc Foxx," The Los Angeles Times, October 30
 "Galleries – Uptown: Untitled (Vicarious)," The New Yorker
 Vaillant, Alexis ed., "Legende," Sternberg Press (exhibition catalogue)
 "Fresh Kills," Artcal, April
 Faconti, Dana and Welling, James, Blind Spot, #37
- 2007 Coburn, Tyler. *Ethics of Everyday Fiction*, ArtReview, November, 2007, p. 200
 Palmerton, Elwyn, "Carter Mull," Frieze, October
 Davies, Clare, "Critics Pick: Carter Mull," Artforum.com, September
 An-Truong, Hong, "If Gesture was the Answer," Artslant, September 10

- Rosenberg, Karen, "LES is More," New York Magazine, September 3-10, p. 114-116
- Jahn, Jeff, "Me, You and Everyone Else We Know is a Ventriloquist at Small A," Portland Art Review, August 9
- Bowie, Chas, "Me, You, You (A Ventriloquy)," The Portland Mercury, June 21-27, p. 38
- "Overbite/Underbite,," Kultureflash, June 6
- Klein, Jennie, "Bunch Alliance and Dissolve," Art Papers, March/April, p. 55.
- Zimmer, Amy, "Stockpiling Art for the Armory," Metro New York, February 22, p. 3
- Bentley, Kyle. *Associative Property*, Artforum, February 2007
- 2006 Maine, Stephen, *Report from New York: Down East*, p. 64-71, Art in America, May
- Sholis, Brian, *Mid Drift*, Scene & Heard, Artforum.com, March
- 2005 Rimanelli, David, *On the Ground: New York*, p. 220-223, Artforum, December
- Holte, Michael Ned, *Critic's Pick: Carter Mull*, Artforum.com, September
- Carter Mull*, Me Magazine, Autumn
- Smith, Roberta, *Making an Entrance at Any Age*, The New York Times, Friday May 6
- Chen, Aric, *Crystal Method*, Hint Fashion Magazine, May
- Galleries – Downtown: Carter Mull*, The New Yorker, May 2, p.26
- Bentley, Kyle, *Critics Pick: Carter Mull*, Artforum.com, April
- Mull It Over*, V Magazine, Issue 34, Spring

ARTIST PUBLICATIONS

- 2012 Solo artist publication, Second Canon Press (*forthcoming*)
- Solo artist publication, One Star Press (*forthcoming*)
- Aram Moshayedi, Carter Mull, Jesse Willenbring, et al., *Joan*, P & Co. Publishing, Los Angeles. (*forthcoming*)
- 2011 Aram Moshayedi, Carter Mull, Jesse Willenbring, et al., *Sara*, P & Co. Publishing, Los Angeles.
- Aram Moshayedi, Carter Mull, Jesse Willenbring, et al., *Matisse*, P & Co. Publishing, Los Angeles.
- 2010 Aram Moshayedi, Carter Mull, Jesse Willenbring, et al., *Marcel*, P & Co. Publishing, Los Angeles.

CURATORIAL PROJECTS

- 2010 "Ma", Taxter and Spengemann, New York
- 2007 "Me, You, You (A Ventriloquy)," Small A Projects, Portland, Oregon
- "Signs of Some Precarity," Klaus Gallery, Brooklyn, New York

LECTURES

- 2012 "Robert Heinecken", University of Arizona, Tucson (*forthcoming*)
- 2009 "Materiality and Style," Art Center College of Design, Pasadena, CA
- 2008 "Too Early, Too Late", Los Angeles County Museum of Art, Los Angeles

Museum of Modern Art, Contemporary Arts Council, Pico Studios, Los Angeles

2007 Otis College of Art and Design, Los Angeles
UCLA School of Art, Photography Program, Los Angeles
Rhode Island School of Design, Providence
USC Roski School of Art, Los Angeles

2006 UCLA School of Art, Photography Program, Los Angeles

2005 Museum of Modern Art Junior Associates, Rivington Arms, New York

2003 Rhode Island School of Design, Providence