



LUIS DE JESUS LOS ANGELES

“Dualities, Omissions, Loops, & Ruptures”
CHRIS ENGMAN, CODY TREPTE, & JOHN HOUCK

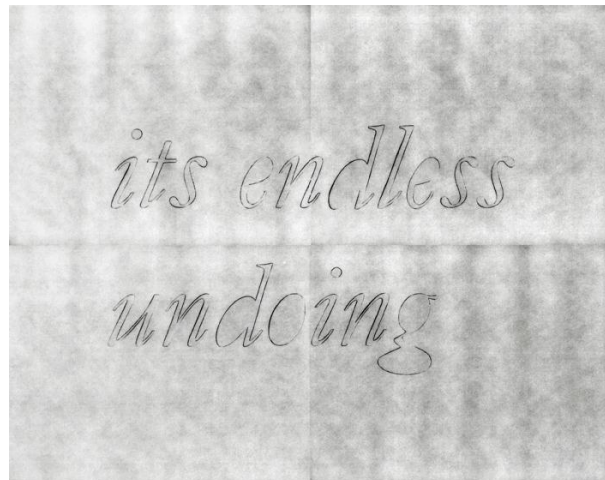
“**Dualities, Omissions, Loops, and Ruptures**” is an exhibition of photographs, pigment prints, silkscreens, and a projected 16mm film by LA-based artists **CHRIS ENGMAN, CODY TREPTE, and JOHN HOUCK**. It explores ideas that play with paradox vis-a-vis *constructed realities* (a place, time, object, thought or dream, etc.) and notions of *psychological* and *emotional dualities* (i.e., grandeur and the ordinary, reason and absurdity, struggle and futility, illusion and disillusionment, etc.). The exhibition juxtaposes these artists’ interest in linguistics and narrative, appropriated and mediated imagery, time and spatial perception, content and context, and how meaning is constructed and understood against the fluid dynamics of abstraction and representation.



Chris Engman’s work takes the human condition as its central theme and examines the most fundamental of issues: the inexplicable fact of our existence, the ungraspable experience of time, and the illusive and unknowable nature of reality. His work calls attention to our misperceptions—the gulf that exists between how we see and how we think, and how we think we see and think we think—and the inconstant and constructed nature of memory. Engman’s photographs aim to speak to the passage of time closer to how it is actually experienced. Days are spent erecting structures and sets and studying the slow progress of the sun overhead and its precise movements. They are documentations of sculptures and installations as well as records of actions and elaborate processes—acts of reverence

and participation in a deep, reassuring natural order outside of and much larger than himself.

Working primarily in drawing, printmaking and photography, **Cody Trepte’s** work looks to an alternate articulation of time, one that is both frozen and repeating. His new work comprised of silkscreen and xerographic prints and a projected 16mm film loop, literally recedes into, and emerges from, the artifacts of its own production. The prints were made by photographing laser-printed images that were cut with an X-acto knife, re-photographed and silkscreened onto paper. The patterns of light and dark created by the artifacts of the laser and silkscreen printing processes help define the faint images. The resulting pieces mark flat space recording paper, copied onto paper and then, in the large mural print, copied into space itself. The 16mm projection is a 10 second loop of the artist’s father standing against a decorative cinder block wall tightly cropped so that only his mid-section is visible. The subject’s movements are slight and repeat ad





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infinitem, an attempt to capture in some way the reality of his progressive illness. The work explores the threshold of visibility, repeating but never fully revealing itself. Lost in the noise, it inhabits a space between concealment and that which hasn't yet been completely rendered.



John Houck explores the mediated image through layered photo-based works that function as both image and object. His *Aggregates* attempt to create desire that resists a world consumed with highly repetitive things through a combination of physical intervention and reprinting. Using custom written software, Houck generates every possible combination for a given grid printed as an index print on photographic paper. These index sheets are then creased and re-photographed several times.

This process creates layered borders that reveal the construction of each piece and adds its own layer of information, breaking the rigid system of the grid. By physically creasing and re-photographing these repetitive contact sheets, Houck reconciles the digital ground of photography and shows us the failures and ruptures in today's algorithmic basis of photography.

Chris Engman received a BFA in photography from the University of Washington in 2003, and is currently an MFA candidate at the University of Southern California, Los Angeles. His work is included in the collections of Houston Fine Arts Museum; The Henry Art Gallery, Seattle; Microsoft Collection, Seattle; Sir Elton John Collection, Atlanta; Casa Musumeci Greco, Rome; and Manfred Leist Collection, Munich, among others. He has exhibited at the Seattle Art Museum, Henry Art Gallery, Greg Kucera Gallery, and SOIL, all in Seattle; Texas State University, San Marcos; Luis De Jesus Los Angeles; Claire Gallery, Munich; and Project B, Milan.

Cody Trepte received a BFA from New York University in 2005 and an MFA from the California Institute of the Arts in 2010. He will participate in the upcoming inaugural Hammer Museum Biennial "Made in LA", and has exhibited at the Austin Museum of Art; Weatherspoon Art Museum; Centro di Cultura Contemporanea Strozziina, Florence; Kunstverein INGAN, Berlin; Eleven Rivington and White Box in New York; as well as Workspace 2601 and Steve Turner Contemporary, both in Los Angeles;

John Houck earned a BA in architecture at the University of Colorado, Boulder, and an MFA from UCLA in 2007, and also attended the Skowhegan School of Painting and Sculpture, the Whitney Museum's Independent Study Program, and the Mountain School of Arts. He has exhibited at The Hammer Museum, Los Angeles; Orange County Museum of Art, Newport Beach; and Centre Georges Pompidou, Paris; as well as Tony Wight Gallery, Chicago; Kate Werble Gallery, Regina Rex, and The Kitchen, New York; Franklin Art Works, Minneapolis; and Workspace 2601, Los Angeles.

For further information, please contact the Gallery at 310-838-6000, or email: galler@luisdejesus.com.