

FOR IMMEDIATE RELEASE

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3 + 3

June 3 - July 10, 2010

Opening reception with artists

Thursday, June 3, 2010, 5:30PM to 7:30PM

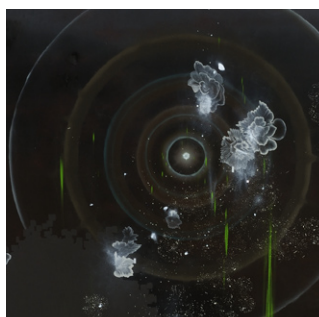
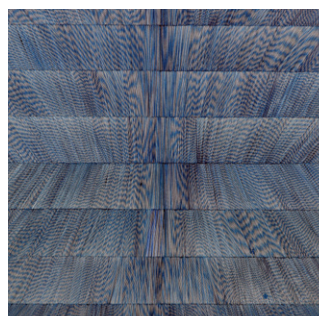
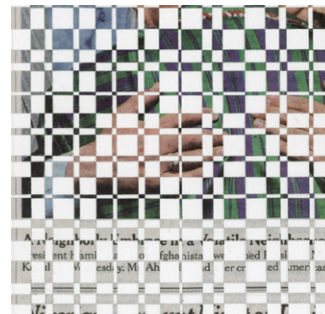
SAN FRANCISCO - Haines Gallery is pleased to present 3 + 3, a group exhibition that explores individual ideology within a collegial framework. In this chain reaction-style exhibition, three San Francisco-based artists were each asked to choose one additional artist for the exhibition. Kota Ezawa, Shaun O'Dell, and Darren Waterston each chose Taha Belal, Emily Prince, and Leslie Shows, respectively. Together the works, diverse in materiality yet with distinct moments of conceptual alignment, represent a cross-section of the Bay Area art scene through the eyes of six remarkable artists.

KOTA EZAWA & TAHA BELAL

Kota Ezawa's work explores the appropriation and mediation of histories, current events and images, often through reductive, computer-generated animations. The subject matter and sources of the images are diverse, ranging from the trial of O.J. Simpson to the acclaimed Eisenstein film, *The Battleship Potemkin*. For this exhibition, Ezawa presents a triptych from his series, *Hotel Movies*, representations based on a scene of a film in which a hotel building plays a central role. Ezawa selected Taha Belal, whose recent work also addresses the mediation of information, specifically focusing on the newspaper as "a tangible marker of time and an excerpt from the deluge of information created and disseminated." His meticulous manipulations of newspaper pages and clippings prompt us to reexamine the functional and organizational structures of this nearly obsolete cultural object.

SHAUN O'DELL & EMILY PRINCE

Mixed media artist Shaun O'Dell explores the intersections between human and natural orders. At Haines, O'Dell presents work based on Herman Melville's great American novel, *Moby Dick*. Using Melville's use of mirroring and vortex as a starting point, O'Dell's works on paper employ shapes and patterns to explore these metaphysical concerns, creating intricate moiré patterns reminiscent of those created on the ocean's surface. Similarly, his collaborative video work with Nate Boyce employs video feedback to create geometric forms and spiral motifs using sections of John Huston's 1956 film *Moby Dick*. O'Dell selected Emily Prince, who will be showing work from her project *The Way it Used to Be*. Drawing from an array of materials collected by the artist in daily life, such as a doily crocheted by Prince's grandmother, the project investigates the role memory plays in experiences of loss and mourning. Prince's intricate alterations and reproductions of these objects blur the distinction between original and copy, found object and made object, paralleling notions of selective memory and the impossibility of capturing the past.



Top: Kota Ezawa, *The Plaza*, 2009; Taha Belal, *March 11th, Plaid*, 2010.
Middle: Shaun O'Dell, *Heed It Well, Ye Pantheists (Blues)*, 2009; Emily Prince, *Doily replicated in paper*, 2009. Bottom: Darren Waterston, *Last Days (Gabriel)*, 2007; Leslie Shows, *Comic Study (Emptiness)*, 2009.

DARREN WATERSTON & LESLIE SHOWS

Darren Waterston's paintings describe ephemeral environments that nearly elude the flatness of the picture plane. Waterston focuses on the representation of light, refraction, and atmosphere to create spaces rich in luminosity. This exhibition will feature his work, *Last Days (Gabriel)*. Waterston chose mixed-media artist Leslie Shows, whose *Comic Study (Emptiness)* consists of collaged pigment prints (mainly of comics) on rice paper. In this work, Shows excavates the traces of action in comic book imagery, such as loose pebbles, negative spaces, and Ben-Day dots, to depict emptiness, space and the tiny particles that make up matter, creating a sense of simultaneous activity and absence. Shows drew from techniques in historical Chinese landscape painting, in which parts of the painting surface are left untouched to give prominence to the main subject or to describe positive space, similarly evoking both presence and emptiness.

IMAGES AVAILABLE UPON REQUEST