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For Immediate Release.

Exhibitions: Tam Van Tran, *Aikido Dream* and **Bloom Projects:** Michael DeLucia, *Appearance Preserving Simplification*

Opening reception: Saturday, November 14, 6 – 8 pm

Exhibitions on view: November 15, 2015 – February 21, 2016

Museum of Contemporary Art Santa Barbara (MCASB) presents a solo exhibition of Los Angeles-based mixed media artist Tam Van Tran. The latest iteration of **Bloom Projects** debuts a newly commissioned site-specific installation by Brooklyn-based artist Michael DeLucia, whose work addresses the condition of sculpture and spatial relationships in the technological age.



Left to right: Tam Van Tran, *Aikido Dream II*, 2015, Acrylic and marker on canvas, 84" H x 79" W x 1.5" D, Courtesy the Artist and Suzanne Vielmetter Los Angeles Projects. Photo: Robert Wedemeyer; Tam Van Tran, *3D Printer*, 2013, Copper, palm leaf and glue on wood panel, 51 1/4 x 39 1/4 x 4 1/4 inches, Courtesy the Artist and Anthony Meier Fine Arts; Tam Van Tran, *Mushrooms and Cologne*, 2014, Acrylic, collaged canvas and ceramic on canvas, 67 x 41 1/2 inches, Courtesy the Artist and Anthony Meier Fine Arts

Tam Van Tran, *Aikido Dream*

Since the early 1990s, Tam Van Tran has been producing an impressive body of work comprising abstract paintings, mixed-media collages, ceramic tiles, and sculpture. By mixing traditional art materials such as linen and acrylic with unconventionally applied organic substances (including spirulina, chlorophyll, wood, staples, and aluminum foil), Tran creates colorful and highly textural works that formally and thematically syncretize Eastern and Western influences. Tran's intricate techniques extend the field of painting while incorporating imagery and materials laden with references to his native Vietnam, his adopted home of Los Angeles, spiritual concepts, and myriad other cultural references.

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Tran's solo exhibition at MCASB, titled *Aikido Dream*, which features a selection of approximately twenty works from the 2000s to the present, serves as a vehicle for understanding the nature of the artistic process rather than presenting a chronological or mid-career retrospective. *Aikido*, often translated as "the way of unifying (with) life energy" or "the way of harmonious spirit," represents a synthesis of physical and philosophical beliefs. *Aikido Dream* also reflects Tran's interest in meditation, our environment, and his belief in intuition and transience, realms in which nothing is fixed and everything is in motion. This exhibition offers a nuanced platform to understand his artistic trajectory, providing a framework that fosters an investigation of his long-standing, iterative interests in religious thought (particularly the Buddhist idea of non-duality) and pop culture, as well as natural processes and transitions. In this spirit of ethnic and processual diversity, even Tran's titles are delightfully unexpected cultural fusions, evoking both indie song phrases and meditative koans.

Tam Van Tran (b. 1966, Kon Tum, Vietnam) received his Bachelor of Fine Arts in 1990 from Pratt Institute in Brooklyn, New York. He later attended and graduated from the School of Film and Television at the University of California, Los Angeles in 1996. His work was featured in the 2004 Whitney Biennial at the Whitney Museum of American Art, New York, NY. He has had numerous national and international exhibitions including, "Adornment of Basic Space," Susanne Vielmetter Los Angeles Projects, Los Angeles, CA; "Mind is a Pure Expanse of Space," Anthony Meier Fine Arts, San Francisco, CA; "Luminosity," Cohan and Leslie, New York, NY; and "Tam Van Tran: Psychonaut," Blaffer Gallery, The Art Museum of the University of Houston, Houston, TX. Recent group exhibitions include "Paul Clay," Salon 94, New York, NY; "east Ex east," curated by Jane Neal at Brand New Gallery, Milan Italy; "Ascending Dragon: Contemporary Vietnamese Artists Exhibition," Armory Center for the Arts, Pasadena, CA; "Fresh From Chelsea," University of Central Florida, Orlando, FL; "Keramik," Pacific Design Center, Los Angeles, CA; "Inaugural Group Exhibition," Susanne Vielmetter Los Angeles Projects, Los Angeles, CA; "Topographies," Albright-Knox Art Gallery, Buffalo, NY; "California Dreaming," Seiler + Mosseri-Marlio Gallery, Zurich, Switzerland; and "Super Vision," The Institute of Contemporary Art, Boston, MA. His work is found in the permanent collections of The Museum of Modern Art, New York, NY; The Broad Collection, Santa Monica, CA; The Whitney Museum of American Art, New York, NY; The Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Museum of Contemporary Art, Los Angeles, CA; The Institute of Contemporary Art, Boston, MA; and The Cleveland Museum of Art, Cleveland, OH. Tran lives and works in Los Angeles, CA.

Museum of Contemporary Art Santa Barbara (MCASB) exhibition and education programs are generously supported by the National Endowment for the Arts; Nordstrom; Towbes Foundation; Dedalus Foundation; Ann Jackson Family Foundation; Community Events & Festivals Grant Program using funds provided by the City of Santa Barbara in partnership with the Santa Barbara County Arts Commission; Mosher Foundation in honor of Barry Berkus, recommended by Dr. Bruce McFadden; Montecito Bank & Trust; High Tide Foundation; and contributions from our Board of Trustees and many generous individuals. MCASB Curator's Council is gratefully acknowledged for their support. Additional significant support is provided by The James Irvine Foundation; Getty Foundation; Hutton Parker Foundation; Williams-Corbett Foundation; Hutton Parker Foundation/Cox Communications Marketing Grant, and Santa Barbara Foundation.

Special thanks to: Paseo Nuevo Shopping Center; Telegraph Brewery; and Wayne McCall & Associates.

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About Museum of Contemporary Art Santa Barbara:

Museum of Contemporary Art Santa Barbara (MCASB) is a non-profit, non-collecting museum dedicated to the exhibition, education, and cultivation of the arts of our time. Formerly Santa Barbara Contemporary Arts Forum (CAF), MCASB is the premier venue for contemporary art between Los Angeles and San Francisco. MCASB is located at the Paseo Nuevo Shopping Center Upper Arts Terrace in downtown Santa Barbara, CA. Visit our second location, MCASB Satellite @ Hotel Indigo Santa Barbara at 121 State Street.

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Left to right: Michael DeLucia, Exhibition view, Galerie Nathalie Obadia, Brussels, 2014, Courtesy the Artist and Galerie Nathalie Obadia. Photo: WE DOCUMENT ART; Michael DeLucia, Exhibition view, Galerie Nathalie Obadia, Brussels, 2014, Courtesy the Artist and Galerie Nathalie Obadia. Photo: WE DOCUMENT ART

Bloom Projects: Michael DeLucia, *Appearance Preserving Simplification*

Michael DeLucia (lives and works in Brooklyn, NY) uses sculpture and installation to suggest a conflict between the digital and physical realms, underscoring a growing tension between the abstract and the real. At the core of DeLucia's artistic practice is humanity's changing phenomenological and spatial relationship to 3D experiences, particularly in regard to increased mediation by digital references and territories. "I wonder about the condition of sculpture in the technological age," comments DeLucia, who observes that "today we work on the computer, which is an abstract and spatially fragmented place, and 99% of people will only see an exhibition on-line."

DeLucia blurs typical associations of digital and physical realms by "sculpting" via online tools and by allowing a computer to create the physical carving. He begins his process by selecting stock models from online software catalogs (think: clip art or digital ready-mades), typically sourced by architects and animation/video game artists to develop 3D modeling. He manipulates the images by stretching and compressing them; then programs them into a computer-controlled router (CNC) that carves the impressions into formica and plywood sheets.

For MCASB's next **Bloom Projects**, DeLucia will convert the gallery and reception area into a corporate-styled waiting area, using faux versions of luxurious architectural materials. Using elements from virtual environments of CAD workspaces, video games, and CGI films, DeLucia applies these references to the physical space at MCASB to highlight the disparity between the illusion of screen-based media and the reality of 3D space. The artist will project virtual objects onto the room, cutting the objects' impressions into physical surfaces with a CNC router. The flawless precision of the machined surfaces will allow for a seamless illusion, and the result will be an uncanny and generic environment that lacks specificity in its form. The room's contents (ie. chairs, desk, fish tank, coffee table, magazines, etc.) will be carved into the medium, revealing a true materiality that is often concealed. The work will materialize as a fragmented space where mundane objects have left ghostly remains as they have entered a more abstracted reality. This work is newly commissioned by MCASB.

DeLucia (b. 1978, in Rochester, NY) lives and works in Brooklyn, NY. After studying art at the Rhode Island School of Design in 2001, he pursued a degree in sculpture at the Royal College of Art in London and graduated in 2004. In 2008, Galerie Nathalie Obadia in Brussels gave Michael DeLucia his first solo exhibition. Since then, his works have entered prestigious private collections and have been exhibited at CRAC Alsace, the Sculpture Center in New York, the MetroTech Center in Brooklyn, and the Museum of Contemporary Art in Detroit. DeLucia's monographic catalogue will be published in Spring 2015.

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