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Capsize

A new collaborative installation and performance by Tad Beck and Jennifer Locke

Curated by Marjorie Vecchio, PhD

8 March – 15 April, 2012

Press + VIP preview 8 March, 7 – 8 pm



Tad Beck and Jennifer Locke: (L) *Jackstand*, 2012, photograph, (R) *Mast Jump*, 2012, dual channel video still

LOS ANGELES - December 12, 2011 – **LACE (Los Angeles Contemporary Exhibitions)** presents ***Capsize***, a new collaborative installation and performance by **Tad Beck** and **Jennifer Locke**, on view 8 March – 15 April, 2012. *Capsize* is curated by **Marjorie Vecchio, PhD.**, and will be accompanied by a catalogue published by Sheppard Fine Arts Gallery, University of Nevada, Reno. Taking place on an island off the coast of Maine where Beck had spent many summers both as a child and adult, the two artists developed a body of work utilizing objects, landscape and models from this island incorporating Locke's approach to action/performance and the camera.

Three years ago Jennifer Locke and Tad Beck met while exhibiting in the group show *I Like Winners: Sport and Selfhood* at Sheppard Fine Arts Gallery, University of Nevada, Reno, and *Capsize* is the two artists' first collaborative work. *Capsize* incorporates an unorthodox utilization of materials through performance, upending the normal order of symbolic relations. The elements of each discrete piece (boat/body/water/camera/model/artist) are shuffled and reshuffled into various permutations, and thus function as a matrix supplying terms for the invention of activities and their positioning within the camera's frame.

Both artists have worked with the male body in the past, each in their own way. For Beck, the erotic potential of the body is usually coupled with absurdist/humorous activities, utilizing eros as a springboard for looking at more abstract notions of repetition, failure, exertion, voyeurism, and the masculine subject. Locke's utilization is similarly concerned with exertion and the dynamics of looking/voyeurism, but is also particularly concerned with the way that bodies animate and inhabit a space, the ways in which the presence of a camera and/or viewer transforms that body's way of occupying physical space, and in so doing explores architectural themes.



PUBLICATION

Curator Marjorie Vecchio, PhD is collaborating with LACE to publish a catalogue that will include a keynote essay by Jennifer Doyle, PhD and an essay by Grant Wahlquist. The catalogue is sponsored by a generous award from the Hilliard Endowment, the Associated Students of the University of Nevada, Reno, the Graduate Student Association and the Friends of Sheppard Gallery. The catalogue will be available at the closing of the exhibition.

ABOUT THE ARTISTS

Tad Beck received a B.F.A. in Photography from the School of Visual Arts, New York, in 1991, and an M.F.A. in Fine Art from Art Center College of Design, Pasadena, California, in 2003. After relocating to Los Angeles from New York City to attend graduate school, Beck was full time faculty in the intermedia department at the Roski School of Fine Arts, University of Southern California, Los Angeles, for many years. In 2011, Beck returned to New York City, where he now lives and works, in addition to maintaining a summer studio on Vinalhaven, Maine.

Beck was recently the subject of a solo exhibition, *Tad Beck: Palimpsest*, at the Los Angeles County Museum of Art in 2010, for which an artist's monograph with texts by Brian T. Allen and Michael Ned Holte was produced, and the artist had another solo exhibition at Samuel Freeman Gallery in Santa Monica, California, in 2011. Beck's work has also been exhibited on the west coast at Art Center College of Design, Pasadena; Jancar Gallery, Los Angeles; the Sweeney Art Gallery at the University of California, Riverside; Krownswork, Oakland, California; the Sheppard Gallery at the University of Nevada, Reno, and Monte Vista Projects, Los Angeles.

Beck has been the subject of solo exhibitions on the east coast at Marisa Del Re Gallery, New York; Nathalie Karg Gallery, New York; Gleason Fine Art, Portland, Maine (catalogue with text by Kelly Wise); the Center for Maine Contemporary Art, Rockport, Maine; and Spectrum Gallery, Boston. Beck has also exhibited at Apex Art, New York; the Portland Museum of Art, Maine; Rupert Goldsworthy Gallery, New York; Debs & Co., New York; Castelli Gallery, New York; and Dru Arstark, New York. Beck's work has been written about in The Huffington Post, Art Scene, LA Weekly, the East Bay Express, Art Practical, Aspect: the Chronicle of New Media Art, Art New England, The Boston Globe, Time Out, and The New York Times. His work is represented in the collections of the Addison Gallery of American Art, the Fisher Landau Center for Art, the Los Angeles County Museum of Art, the Princeton University Art Museum, and the Portland Museum of Art, Maine, among others.

Jennifer Locke composes physically intense actions in relation to the camera and specific architecture in order to explore the unstable hierarchies between artist, model, camera, and audience. Her actions focus on cycles of physicality and visibility, and draw from her experiences as a professional dominatrix, champion submission wrestler, and artists' model. Locke often creates a separation between her live actions and the audience through the use of material barriers, live video feeds, multiple camera perspectives, wireless microphones, and mini-cameras. These audio-visual reiterations produce a ripple effect, flattening, repeating, echoing, amplifying, and displacing the action by turning it —as well as the audience performing its own spectatorship— into an image of itself.

Locke has exhibited in venues such as the 2010 California Biennial; 48th Venice Biennale; Air de Paris, Paris; the 9th Havana Biennial; the Basel Art Fair; La Panaderia, Mexico City; Palais de Beaux-Arts, Brussels; Canada, New York; Yerba Buena Center for the Arts, San Francisco; the Berkeley Art Museum; and the San Francisco Museum of Modern Art. She has curated for Artists' Television Access and Queens Nails Annex, co-produced a cable access show, sung in punk bands, and given a variety of workshops. Locke received the 2006 Chauncey McKeever Award, a 2010 Goldie, and was recently awarded a 2012 Fleishhacker Foundation Eureka Fellowship. She lives and works in San Francisco and teaches at the San Francisco Art Institute.

ABOUT THE CURATOR

Marjorie Vecchio, PhD, is the Director and Curator of Sheppard Fine Arts Gallery, University of Nevada, Reno. She also teaches MFA and BFA Seminars as well as Gallery Management and Curatorial Practice. Marji moved to Reno from New York City in 2006 with twelve years of experience as a teacher, artist, curator, and gallery president between Chicago and NYC. Since 1999, she has curated over 35 exhibitions, curated over 230 artists,



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published 13 scholars, philosophers, writers and poets in 22 catalogs, and has written over 20 catalogs essays. She has degrees from Mount Holyoke College (BA), The School of the Art Institute of Chicago (BFA), Bard College (MFA), and European Graduate School (PhD, Magna Cum Laude). In 2009 she was the inaugural Scholar-in-Residence at Columbus State University, Georgia for her 2012 forthcoming book, *The Films of Claire Denis: Intimacy on the Border* (IB Tauris, London).

ABOUT LACE

LACE champions and challenges the art of our time by fostering artists who innovate, explore, and risk. We move within and beyond our four walls to provide opportunities for diverse publics to engage deeply with contemporary art. In doing so, we further dialogue and participation between and among artists and those audiences. www.welcometolace.org

SUPPORT

Support for Tad Beck and Jennifer Locke's residency to create *Capsize* has been generously provided by the Visual Artists Network, a program of the National Performance Network, whose major contributors are the Andy Warhol Foundation for the Visual Arts, the Joan Mitchell Foundation, and the Nathan Cummings Foundation. Support for the catalogue has been generously provided by the Hilliard Endowment, the Associated Students of the University of Nevada, Reno, the Graduate Student Association and the Friends of Sheppard Gallery.



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