

Bad Reputation at Paramount Ranch 3, 2016
Cameron Crone
Jeremy O. Harris
Ian Markell
Bryan Morello

There's no orientation in an empty wood, only space you could wander tree to tree for hours and no one would be the wiser, least of all you. Perhaps that's where we should have met? Somewhere deep in the forest. The Redwoods. Their canopies like tents for our dalliances and my assignations (is this alright?). There's no orientation deep in space, only time. We could float along, neither of us up or down— bottom and top a fiction we both can ignore in the face of the fact that in space gravity, the weight of it, is nonexistent. Moreover, even if while floating by some morose planet we were trapped in it's pull no one would hear you scream (sound travels slower than light). Perhaps that's where we should have met? Not some newly unnamed, now renamed neighborhood in Brooklyn rolling on two sides of a dance floor in a warehouse at 5 am. You, like Sputnik, draped in self-made regalia of the USSR, Me, the inimitable college prep, in a vintage Hilfiger sports bra beneath a fitted Ralph Lauren suit. Opposites make magnets of men all the time. How could I resist you asking, "You want some molly?"

(from *Stanislav* by Jeremy O. Harris)

Something nearly finalized that wants to be unfinished. I keep perpetuating around the same idea.

An indentation, like a stain or mark, a scent or temperature of what or who is absent, but still between the sheets - a concentration of interiority and mass is brought into line throughout all this surface and space; and time and time again there is an instrument, a mount, a cut, a joint, a mechanism or some kind of apparatus to dock to and get behind or through to what I know *is* of logic and palpability.

The kind of commonplace of Markell's sculpture's legible components is stripped by ways of separation, exclusion and joining reorganized conduits of distribution. Accretion is carefully attuned. The shutter releases. A picture's dead circuit is the center and edge of his objects and the surface whether inside or out- is sculptural (perhaps in the same manner an image we find ourselves attracted to is at once a psychical and physical experience.)

Morello's syntax of rubbings and marks of external surfaces and particles comprise tensions between attachment, detachment, constitution, obsession, impulse and relationship. Cutting-apart, sewn reorganization, stitching, and puncturing define concentrations of activity and temperament.

Cameron's pictures are devices to draw what is invisible or perhaps impossible within the photographic plain. We seek to disturb the flat in shadows and edges that simulate cuts or voids to disable logic, and let out the interior his structures evoke out in the open.

Harris grinds deeper into impossibilities; seceding defenses by ways of a luxury of disintegration and attempting to make the intimate epic.

Cameron Crone (b. 1984 in Santa Ana, CA) lives and works in Los Angeles, California. He completed his MFA in Visual Art at the University of California, Riverside in 2011. Recent exhibitions include *Together/Alone* at Embassy in Los Angeles, CA; *Temporary Contemporary* with Night Gallery in 2015 as well as a solo exhibition at Jancar Jones Gallery in Los Angeles, CA in 2014.

Jeremy O. Harris (b. 1989) is based in Los Angeles, California. He received his Bachelor in Acting from the Theatre School At DePaul University. Some of Harris' published playwriting include NORF presented by Jess Barbagello for Little Theatre at Dixon Place in November 2014; IDK (a cute, race-based psychosis) produced in July of 2015, XANDER XYST, Dragon: Part 1 (one -act) was presented at Playwright's Horizon with a score by Isabella Summers under the direction of Logan Reed in August of 2014. Harris recently received the 2015 MacDowell Summer Fellowship and is scheduled to produce his play INSIGNIFICANT WHITE BOYS, ex love poems, a ritual in February/March 2016 at Bad Reputation.

Ian Markell (b. 1991) lives in Los Angeles, California. He received his Bachelor of Fine Art from The Cooper Union, New York City, NY in 2014. Recent solo exhibitions include *Image of A Stylish Servant* at Born Nude in Chicago in 2015, as well as *THEPERFECTSUIT*, at the Strongroom in Los Angeles in 2014. Recent selected group exhibitions include *9800,501 (c) (3)* at Foundation in Los Angeles in 2015, *Austere* at 100 Wilshire, Los Angeles in 2015 and *Air Conditioning* with Daniel Peterson at The Cooper Union in 2013.

Bryan Morello (b. 1988 in San Francisco, CA) lives and works in Los Angeles, California. Morello completed his Bachelor of Fine Art from the California College of the Arts in 2011. Solo exhibitions include *OrHope* at Bad Reputation, Los Angeles and *SendCycle* (collaborative with Aaron Graham) at gallery Neumeister Bar-Am in Berlin, Germany and *RoomRidden* at Bad Reputation, Los Angeles in 2014. Selected group shows include *Center for Style USA Tour LA* at Chin's Push, Los Angeles in 2015 and *Pose Bin For Still Action* at Yerba Buena Center for the Arts Museum, San Francisco in 2014.