

ALLOUCHE GALLERY

DESERT OF THE HYPERREAL

A GROUP SHOW FEATURING:

JEANETTE HAYES
SANG WOO KIM
TAE LEE
ATHENA LEMANSKA
KENNEDY MORGAN
BEN NOAM

LEILA RAHIMI
ANJA SALONEN
ALBERT SAMRETH
SICKID
THOMAS STERNGLASS
YUNG JAKE

OPENING RECEPTION: FEBRUARY 16TH, 6-9 PM
2685 S LA CIENEGA BLVD, LOS ANGELES

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Reproduction submerges all images in a game of telephone, where the endless rehearsal of an original gesture makes it fade into obscurity. Saturation and excess have come to represent a seminal loss, but storytelling remains nestled in the knots of the telephone wire. Twenty-three works by twelve painters initiate contact across time at Allouche Gallery Los Angeles. Curated by Ilana Kozlov, *Desert of the Hyperreal* -opening February 16th and running to March 11th- is a selection of paintings by artists living and working in Los Angeles, New York, San Francisco, and London. Their diverse and contrasting practices collapse the distance between the contemporary and ancient.

Stencils of hands and paintings of animals are the earliest records of human art. Experts debate the why of these venerable images, but television shows, Tiktok filters, and the digital ad panopticon emerged from the same primeval impulse. An avalanche of modern simulation has replaced reality, causing a withdrawal from intimacy with the world, which philosopher Jean Baudrillard calls, "the desert of the real." The works in *Desert of the Hyperreal* highlight a conversation between a mind which seeks to be emptied and the projections competing to command it.

From Ben Noam's salient rocks in *Bouldering Flow*, to Yung Jake's cartoon trimmed self-portrait, layered familiarities blend and riot like waves. Jeanette Hayes *De-Mooning* series overlaps 20th century images from postwar and girl power America across from Leila Rahimi's timeless, myth-teeming seascape. Images from nature represent a surrendered state of consciousness as it observes the tectonic clutter of human civilization. Anja Salonen's *'Mycelial Kiss'* shows what is impressive yet unseen to the impersonated eyes of those who surround us in Sang Woo Kim's *'Glances 001 & 002'* -their dialogue washing an undone heart. Tae Lee's loose yet hypnotic scenes of spiritual repose contrast Sickid's graphic milieu. However, an undeniable homecoming is ushered by them both.



Jeanette Hayes
The Twinned Sailors Venus of DeMooning, 2023
Oil on canvas
60 x 50 inches



Jeanette Hayes
DeMooning; Realizing the Study, 2023
Oil on canvas
25 x 20 inches



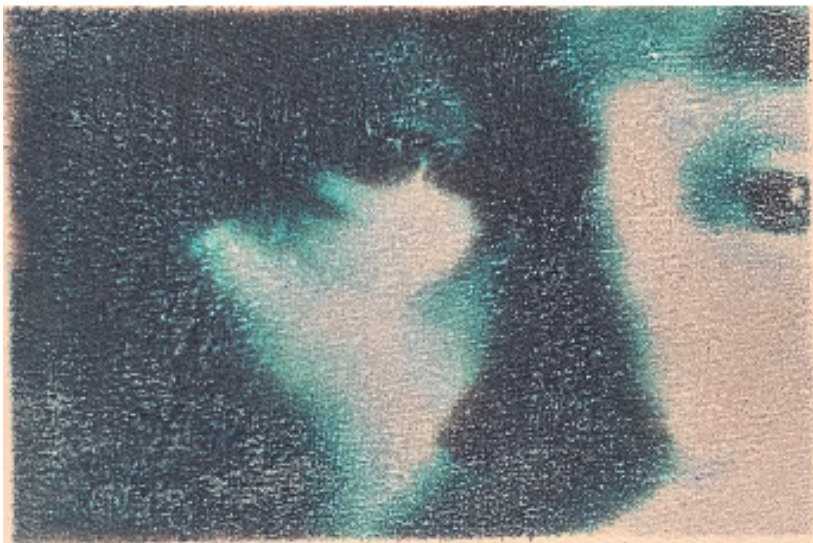
Sang Woo Kim
Seeing Double, 2020
Oil on linen
59 x 47 inches



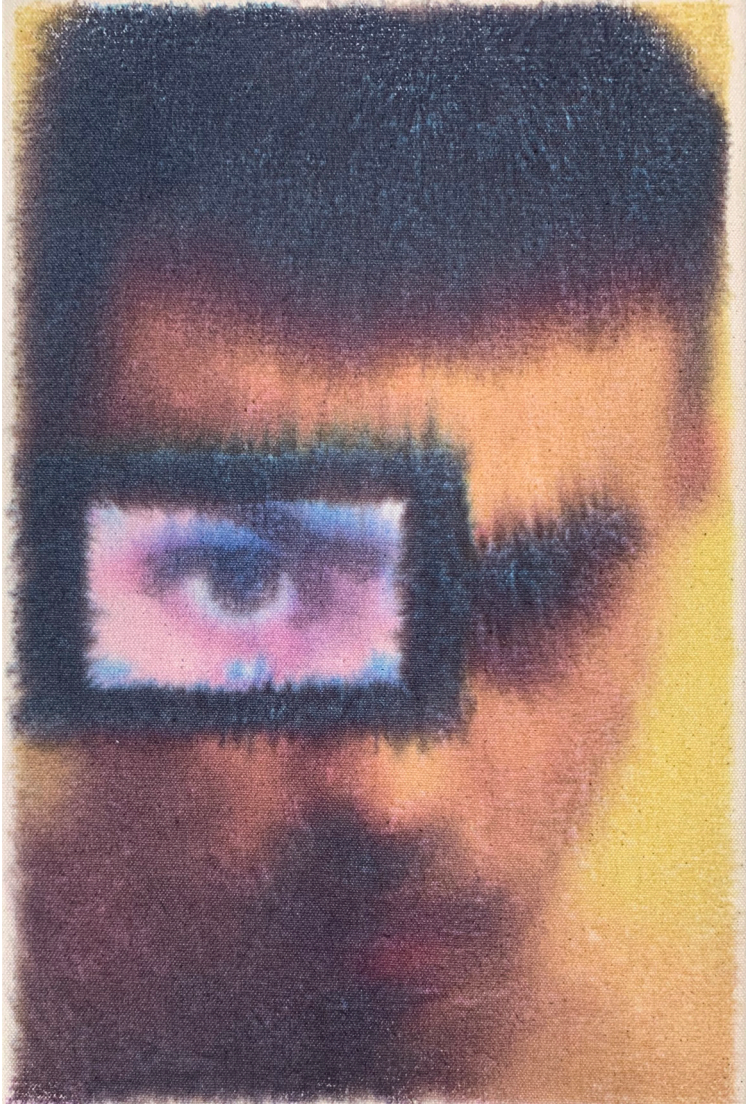
Sang Woo Kim
Clarity, 2020
Oil on linen
20 x 15.7 inches



Sang Woo Kim
Glances 001, 2023
Mixed-media pigment transfer hand print on canvas, two pieces
8 x 12 inches, each



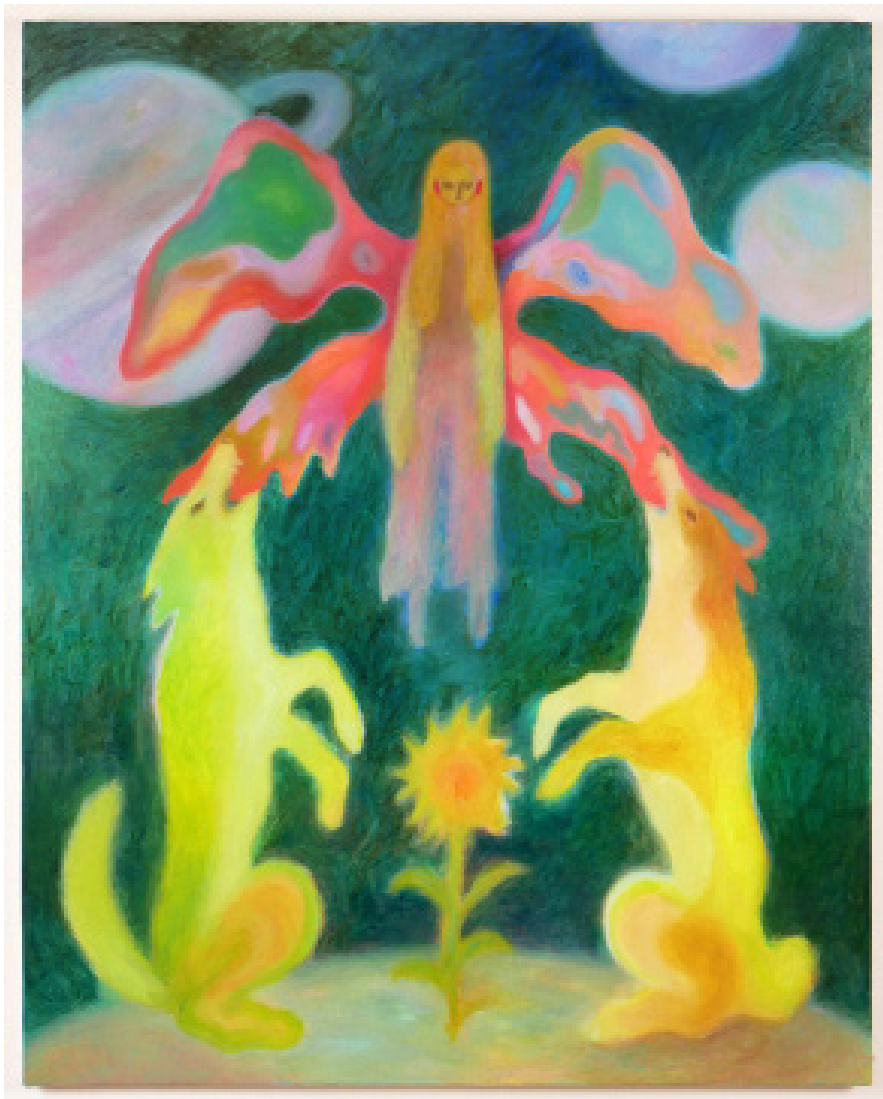
Sang Woo Kim
Glances 002, 2023
Mixed-media pigment transfer hand print on canvas, two pieces
8 x 12 inches, each



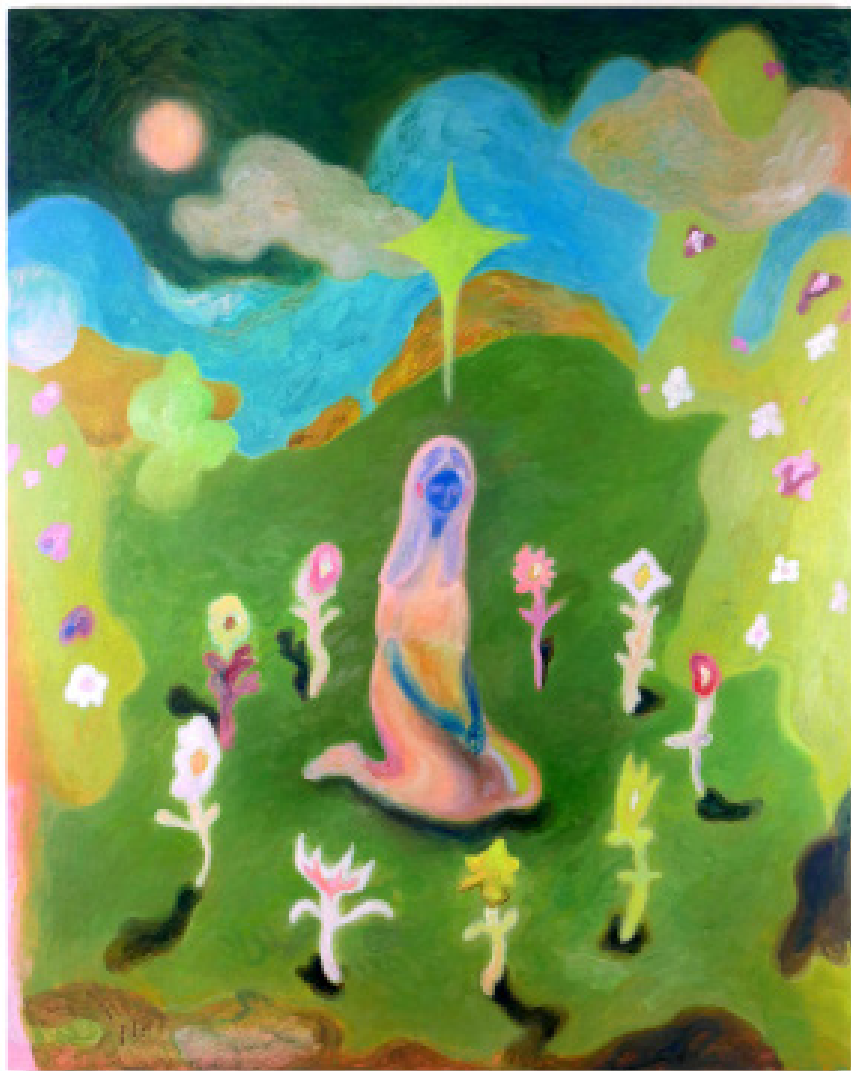
Sang Woo Kim
Glance, 2023
Mixed-media pigment transfer hand print on canvas
12 x 8 inches



Tae Lee
Untitled, 2023
Acrylic on canvas
48 x 48 inches



Tae Lee
An Unending Delight for Ceaseless Desires, 2022
Acrylic on canvas
40 x 32 inches



Tae Lee
Flower of the Moon, of the Dream, My Captor, My Cuddler, 2022
Acrylic on canvas
40 x 32 inches



Tae Lee

As a phorophorescent effigy realising all of myself soft flames ripple out through the ether in rhythmic waves, 2023

Acrylic on canvas

40 x 32 inches



Athena Lemanska
Laurette, I'm Looking at You, 2023
Oil on linen
35 x 72 inches



Kennedy Morgan
The Bleeding Heart, 2023
Oil on linen
36 x 24 inches



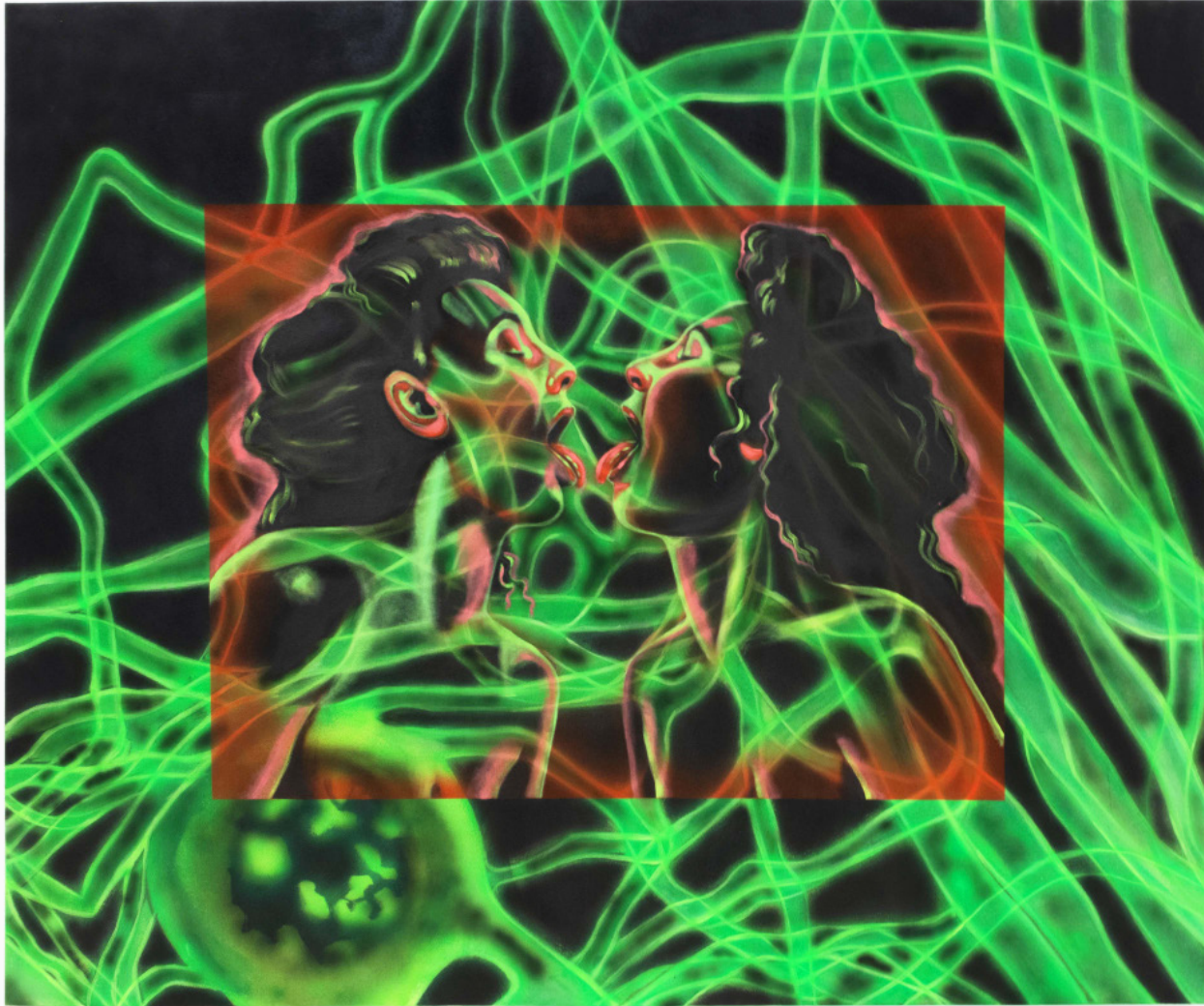
Ben Noam
Bouldering Flow, 2022
Oil on canvas
60 x 40 inches



Ben Noam
Cow's Head Hollow, 2022
Oil on canvas
60 x 40 inches



Leila Rahimi
Neptune's Garden, 2022
Oil on velvet
40 x 30 inches



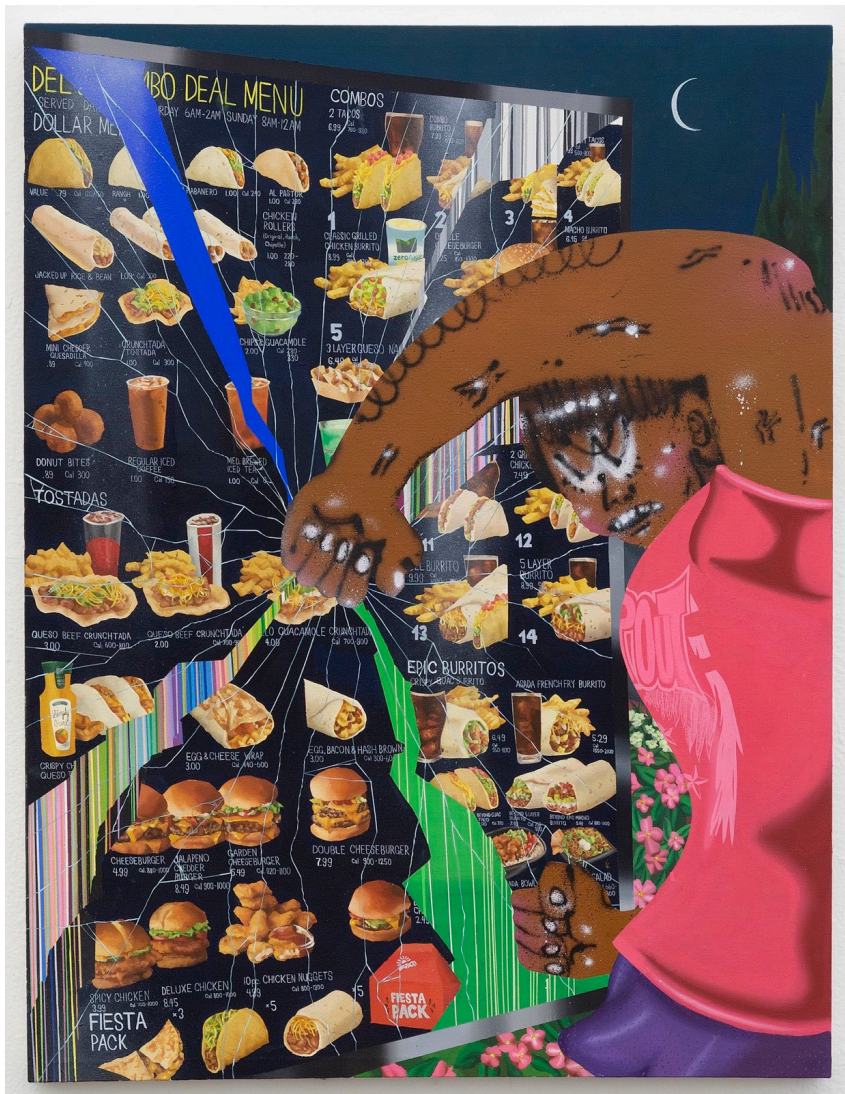
Anja Salonen
Mycelial Kiss, 2022
Oil, acrylic, and fabric dye on canvas
60 x 72 inches



Anja Salonen
Vesica, 2021
Oil on linen
30 x 24 inches



Albert Samreth
Grassy Knoll, 2023
Flashe and oil on linen
76 x 59 inches



Sickid
The Monolith, 2021
Acrylic and aerosol on canvas.
41 x 31 inches



Thomas Sternglass
Program, 2022
Oil on canvas
65 x 54 inches



Thomas Sternglass
Altar, 2022
Oil on canvas
48 x 60 inches



Yung Jake

Untitled Self-Portrait 14' (hamburger helper, louse katz, and sumo), 2020

Oil on found metal, powder-coated steel support

36 x 24 inches