

CHATEAUSHATTO

Frieze Los Angeles

ARIA DEAN, VAN HANOS, PARKER ITO

February 15 - 17, 2019

Preview February 14 & 15, 2019

For the first iteration of *Frieze Los Angeles*, Château Shatto will present a booth composed of new works by Aria Dean, Van Hanos and Parker Ito.

ARIA DEAN

Bracing Aria Dean's practice is her enduring question of what constitutes an ontology of blackness. Through her sculpture, video, and writing, Dean acknowledges – then attempts to redistribute – the symbolic cargo that burdens certain materials.

A suite of new stand-alone sculptures take the most basic flat form suggestive of a human figure, cut from 'security mirror' and grounded with a wooden base. Security mirror is translucent from one side and reflective from the other. Using the material's inherent attributes, Dean offers a sketch of an individual with a consciousness that is doubled and an object that speaks differently to its audience, depending on their position. These works are playful yet deliberate, making use of the material's specific qualities while preserving their potential for more spontaneous interplay.

VAN HANOS

At first glance, Van Hanos' diverse output may strike one as disparate, if almost schizophrenic as he skillfully vacillates between diverging modes of painting. To date, these have encompassed 19th century academic styles (formal portraiture and still life) as well as plein air, abstraction, copies of masterworks and collage-like juxtapositions based on found images and the artist's own photographs. At times, certain works are restaged ritualistically, such as *Candle Maker's Lamp*, which is repainted every four years (2008, 2012, 2016). Through these varied gestures, Hanos advances a methodical engagement with the medium as both alive and contingent. For him, the performance of a prescriptive 'style' mines its social and political undercurrents, while opening up spaces for new meanings.

For *Frieze Los Angeles*, Hanos has prepared a suite of new observational paintings. These works are studies of 'failed' sculptures that the artist made over a decade ago and recently discovered in dormant storage. Here, Hanos attempts to recuperate what he initially perceived as unsuccessful outcomes of a practice and allows the different durational quality of painting to transform the source objects.

PARKER ITO

www.parkerito.com