



FOR IMMEDIATE RELEASE

Time, Time, Form

Ian Pines
Aili Schmeltz

Curated by Manual History Machines

Opening reception:
Friday, February 27th, 7-10 pm
On view until March 27th
Gallery hours Saturday and Sunday 1-5 pm

Eastside International is pleased to present *Time, Time, Form*, a two-person exhibition featuring recent paintings by Ian Pines and sculptural work by Aili Schmeltz, curated by Manual History Machines.

Time, Time, Form initially presents a stark contrast between the two artists with regards to material choice and process. Pine's paintings are wrought with thick piles of muddled oil paint applied in an organic display of impasto. Schmeltz' work pierces through with sharp lines in an organized study of materials. The polarity between the two methods points to the binary relationships implicit within each artists' own practice. Most fundamentally, both Pines and Schmeltz utilize the binary relationship between a constituting structure (physical or conceptual) and an organic layering of material (both seen and unseen).

The canvas is a landmass, a substrate, for Pines, upon which oil paint is scooted, shoved, layered and

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collaged. He is simultaneously excavating and constructing the painting as he treats it like a geological site for investigation. The colors revealed by such process connote those of natural ore deposits; from metallic golds and silvers to rich neutrals, fleshy pinks, and brilliant greens. Each “deposit” he manufactures from his excavation creates the motive for the next maneuver. With each movement of paint, Pines considers the logic behind his own impulse to either build up to a refined aesthetic composition or deviate from it. The push and pull of these impulses is yet another binary within his process.

The architecture of the gallery forms a structure for Aili Schmeltz’ sculptural works which situate on the floor as well as from the ceiling. Within the pieces themselves, Schmeltz has created a structure or logic in which her process rests. Her pieces appear as if to be relics from the past, but were somehow preserved and adapted for more modern times. The repurposed materials she chooses such as old wooden lath strips or macramé often contain a history or past function that relate to the reconfiguration of a new form. While she is not preoccupied with “loaded meanings” behind the materials, she is considerate of their origination and is interested in “how they came to be” as opposed to “what they became.” The binary nature of her process includes how her materials physically operate in comparison to the contextual layering of their past meaning. The physicality is the hardware, while the software is composed of hidden themes and historical layers which are malleable, time-based and often subjective.

Ian Pines received his BA in art from the University of California at Santa Cruz in 2007 and his MFA in painting from UCLA in 2010. He has exhibited his work throughout Los Angeles and the Southwest including Coagula Curatorial, California State University Long Beach, the Manhattan Beach Creative Arts Center, Creative ABQ, and the Santa Fe Art Institute.
www.ianpines.com

Aili Schmeltz is a Los Angeles based artist who earned her MFA from the University of Arizona, holds a BFA from the Kansas City Art Institute and has exhibited internationally in cities such as Berlin, London, Zurich, New York, Los Angeles, Chicago, and Miami. Recent career highlights include a California Community Foundation Fellowship, a solo exhibition at the Museum of Contemporary Art, in Tucson, Arizona, and a Pollock Krasner Foundation Grant. Other recent awards include The Creative Capacity Fund Grant, The Durfee Foundation Grant and Foundation for Contemporary Arts Grant. Schmeltz has been an artist in residence at the Bemis Center for Contemporary Arts, Sculpture Space, Babayan Culture House (Cappadocia, Turkey) and Takt Kunstprojektraum (Berlin, Germany). She is cofounder of Los Angeles Art Resource and founder of the recently inaugurated, Outpost Projects.
www.ailischmeltz.com
www.losangelesartresource.com
www.outpstprojects.org

Time, Time, Form was organized by **Manual History Machines** – a Los Angeles based curatorial collective in connection with Eastside International. Manual History Machines was a recipient of the Curators Lab Exhibition Award by Fellows of Contemporary Art, Los Angeles in 2013. Their latest project *Something Within* featured the diverse practices of adult artists living with disabilities from the ECF Art Center in dialogue with invited Los Angeles artists at the DAC Gallery in Los Angeles. Other exhibitions include *Are Friends Electric?* at Fellows of Contemporary Art, Los Angeles, and Claremont Graduate University (2014), and *The Familiar Unfamiliar* in Wonder Valley, California (2013).

For more information visit: <http://manualhistorymachines.tumblr.com/>
Email: manualhistorymachines@gmail.com
Facebook: Manual History Machines

Open Studios and Closing event is scheduled during the exhibition – date to be announced.

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