

For Immediate Release

May 27, 2005

Memorability

A fine art exhibition presented by Echo Long Beach

Curated by Jonathan Anderson, MFA

Located at Koo's Art Center

Exhibit opens concurrent with Long Beach East Village "Tour Des Artistes."

June 11, 2005. Noon-10pm with Artists Reception 7pm-10pm

Curator Jonathan Anderson, has teamed with local arts non-profit Echo Long Beach, to present a fine art exhibition entitled **Memorability**. This exhibition includes eight local artists, each pursuing a rich investigation into memory. The work strives to raise questions about how we understand memory and how memory is positioned within contemporary culture.

Throughout this exhibition artists struggle to recover what has been lost. They suggest that memory is stored not only mentally, but also environmentally: a persistent embedding of personal and societal histories into the objects that surround us every day. Utilizing processes of collection, accumulation, documentation, storage, mark-making, imprinting, and convergence, these artists explore traces of memories as sites for asserting our intricate connectedness to the past, to each other, and to a world that is everywhere full of meaning.

Participating in this exhibition are 8 artists from the greater Long Beach area: Natalie Anderson, C. Charles Bowden, Domenic Cretara, Jenine Haard, Amanda Hamilton, Barry Krammes, Kwanyoung Lee, and Samantha Minear.

Koo's Art Center is located at 530 E Broadway in downtown Long Beach. The exhibition will be on display, June 11th through July 3rd. Gallery admission is free. Gallery is only open weekends and by special appointment; regular hours are THURSDAY THROUGH SATURDAY 12noon - 6pm. Echo Long Beach is a Long Beach-based non-profit currently sponsoring exhibitions and community arts programs in the Long Beach Area. For more information, or to schedule a viewing contact Echo Long Beach at 888. 316. 9947 or info@echolb.org.

Sponsor Contact



Echo Long Beach
www.echolb.org
888. 316. 9947

Gallery Contact

Koo's Art Center
www.koos.org
562. 491. 7584



Curator's Statement:

Memorability

The late philosopher Jacques Derrida once stated that, “[The postmodern strategy of] Deconstruction is a way of remembering what our culture is made of, a way of reanalyzing, for instance, what philosophy is.” While Derrida maintained that his work was essentially a reaffirmation and revitalization of our cultural memory, in retrospect it seems that the twentieth-century deconstructive project has had quite the opposite effect. Because deconstruction questions, and inevitably undermines, our ability to confidently form representations of our world, our ideas, or ourselves, then the very substances of cultural memory – traditions, histories, texts, and even the notion that ideas accurately correspond to external truths – have all been deemed arbitrary and irretrievably unreliable. Thus, unable to confidently ground ourselves in any representation of the past, we find our very concept of memory – personal, societal, or cultural – unraveling in our hands.

And so, we find ourselves in the midst of a remarkable crisis of memory-making, a crisis that has been poignantly articulated in a surge of recent films addressing the issue: *Memento*, *Eternal Sunshine of the Spotless Mind*, *The Forgotten*, *Being John Malkovich*, *Fight Club*, *The Matrix*, and *Big Fish* are just a few that come to mind. But this contemporary condition is troubling, considering memory's centrality to the development of personal, societal, and cultural identity. What we do, who we are, and what we value is entirely bound up with the histories that we hold within ourselves (consciously or otherwise). Memory not only allows us to locate ourselves within a coherent experience of space-time, but it also provides the basis for any notion of morality or personal responsibility. The confounding of memory has effectively uprooted our sense that we are part of something larger and ultimately more important than ourselves. This has left us increasingly (and perhaps ironically) turned inward on ourselves, establishing personal preference, or “personal truth,” as the only remaining guiding principle.

This exhibition presents eight local artists who are struggling to recover what has been lost. Throughout the exhibition emerges the suggestion that memory is stored not only mentally, but environmentally: a persistent embedding of personal and societal histories into the objects that surround us every day. Utilizing processes of collection, accumulation, documentation, storage, mark-making, imprinting, and convergence, these artists explore traces of memories as sites for asserting our intricate connectedness to the past, to each other, and to a world that is everywhere full of meaning.

Jonathan Anderson, Curator

