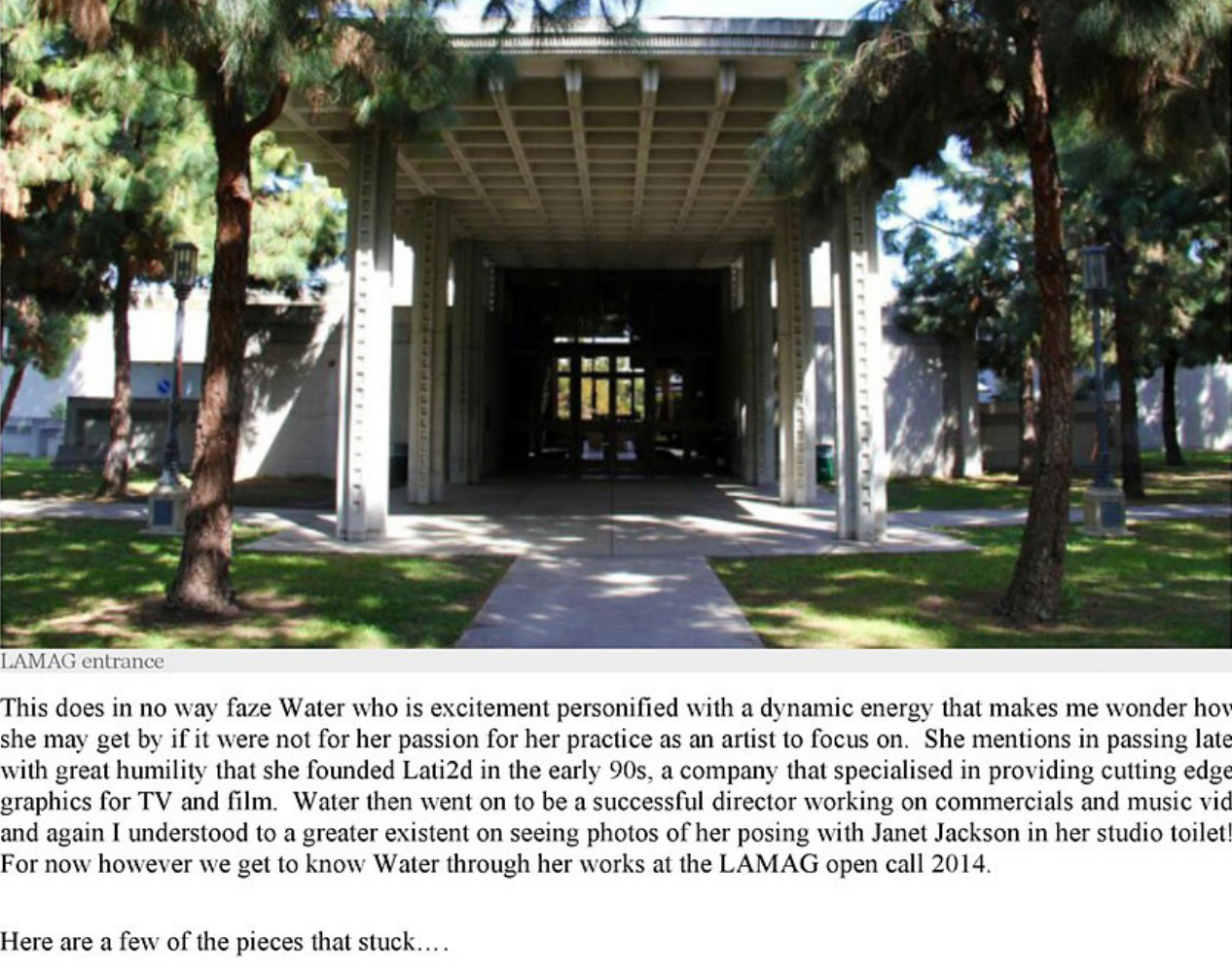




Sweet 'Art on the road part 2: Santa Fe to LA – by Corrina Eastwood

Los Angeles Municipal Art Gallery (LAMAG) is a facility of the City of Los Angeles Department of Cultural Affairs and showcases art from residents of LA at all levels of their careers as well as artists from other parts of the world whose work is of relevance to the people of the City of LA (www.lamag.org). It's an amazing and dramatic industrial space of 10,000 square foot and has breathtaking views of the Hollywood hills from the grounds complete with a great view of the Hollywood sign, which gets us embarrassingly excited!

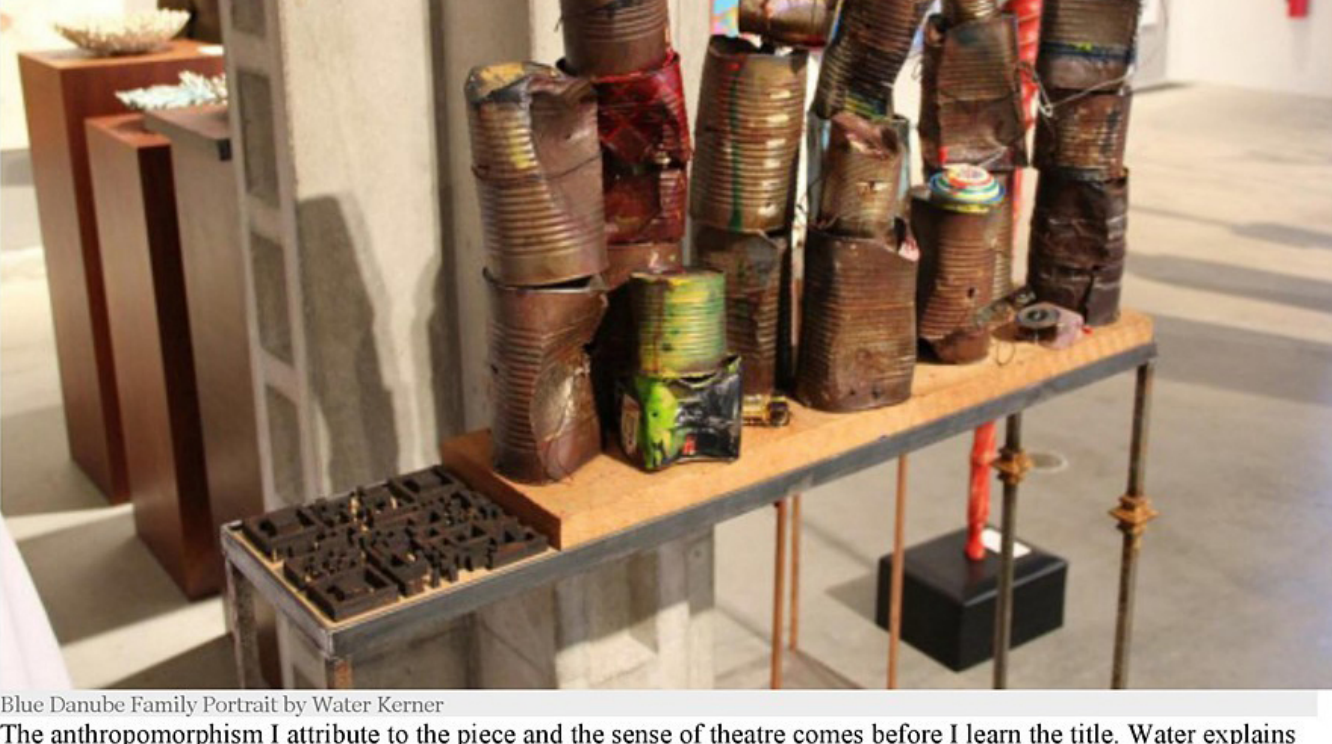


LAMAG entrance

This does in no way faze Water who is excitement personified with a dynamic energy that makes me wonder how she may get by if it were not for her passion for her practice as an artist to focus on. She mentions in passing later with great humility that she founded Lati2d in the early 90s, a company that specialised in providing cutting edge graphics for TV and film. Water then went on to be a successful director working on commercials and music videos and again I understood to a greater extent on seeing photos of her posing with Janet Jackson in her studio toilet! For now however we get to know Water through her works at the LAMAG open call 2014.

Here are a few of the pieces that stuck....

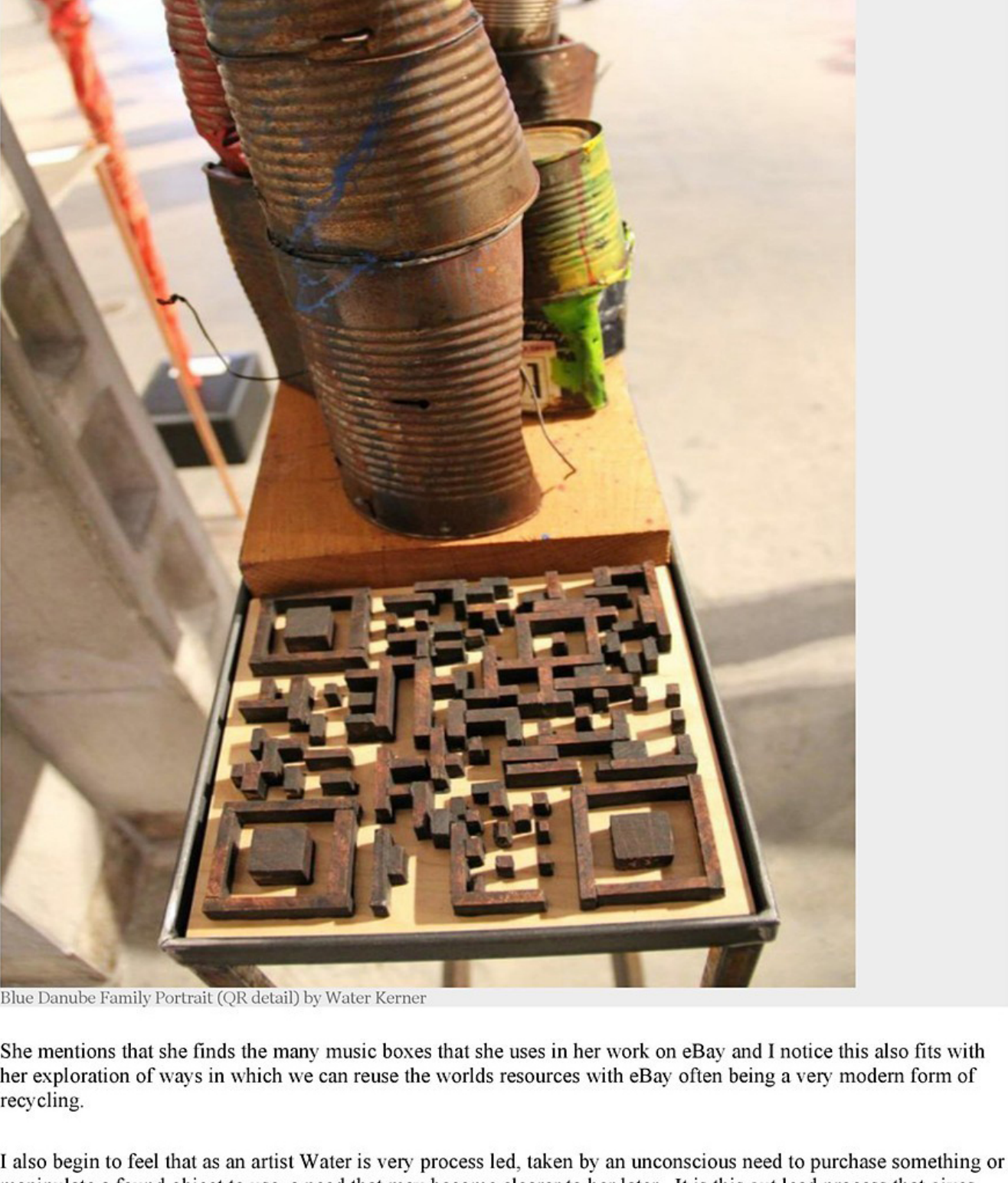
As I have mentioned I love work that incorporates found objects and the first piece of Water's that we spot stands out amongst the other sculptural pieces. 'Blue Danube Family Portrait' combines found objects and the juxtaposition of the chosen objects strikes me as important and interests me as I imagine the cans as actors, taking centre stage for a bow.



Blue Danube Family Portrait by Water Kerner.

The anthropomorphism I attribute to the piece and the sense of theatre comes before I learn the title. Water explains that Blue Danube is the piece of music that can be heard when turning the handle to the music box amongst the cans, her desire being for visitors to interact with the piece. Later she describes her inspiration for the piece and a recurrent theme in her work, which appears to be a desire to draw the attention of the viewer to that which is fragile and ephemeral and to Water, precious. Particularly with reference to the environment and our need to protect our planet. Water remembers the film 'Soylent Green' saying it had a great impact on her and segues a little into her passion for film and it's power in conveying important messages. "Sound, light, music, motion!" she exclaimed commenting on what influences her work. I haven't seen the film 'Soylent Green' and Water refuses to give away the ending but for her it began a concern for the environment and our careless attitude towards conserving our planet.

This feels to be an incredibly important issue to her and I get the sense that when something is important to Water it needs to be worked through and extensively explored. She described the piece a little further, her ideas relating to consumerism with the cans having once been a part of this preoccupation and explains the wooden built QR code for viewers to discover and be taken to her website.



Blue Danube Family Portrait (QR detail) by Water Kerner

She mentions that she finds the many music boxes that she uses in her work on eBay and I notice this also fits with her exploration of ways in which we can reuse the world's resources with eBay often being a very modern form of recycling.

I also begin to feel that as an artist Water is very process led, taken by an unconscious need to purchase something or manipulate a found object to use, a need that may become clearer to her later. It is this gut lead process that gives the work its edge. She describes the process of rusting the cans for around a year, spraying them and carefully observing the decay. She then wonders aloud if her interest in rust and the ageing process relates to more personal feelings. Water is keen to discuss feminist ideas relating to women in the work place and views about women in general in society.

For me Water's work feels incredibly personal, it is this sense that touches me and draws me further in. It is a possibility in her work that I ask if she has considered and this leads us to her second piece at the LAMAG show.



Illuminated Triptych by Water Kerner



Illuminated Triptych by Water Kerner

'Illuminated Triptych' is what appears to be a collection of personal artifacts and found objects brought together in a way that feels to me to serve as evidence. A testimony to something deeply personal and important, gathered and considered, pieced together like a puzzle, making real something internal and intangible. The complete picture of the puzzle is of course unclear and open for interpretation as I imagine is the intention, yet I am intrigued by the illuminated aspect of the work and the x-ray effect achieved by the use of light, an x-ray being something that searches to reveal the internal, as an aid to healing. There is also an actual x-ray scan included in the piece yet I wonder more about the symbolic than the literal.

Later I ask Water about the piece and she comments that she would not know where to start in describing it. That for her it in some way relates to spirituality, that it holds personal meaning yet with this piece she struggles to share.

What moves me about the piece, that I feel is captured with such dignity, is the representation of the beautiful in that which is flawed. Found objects of little monetary value, discarded and no longer of use given reverence and with good reason. I notice the reference to Water's name within the piece, the sterile water containers, hidden behind layers of meaning, the tap on top of the piece that feels a little tongue in cheek and I gain a sense of what may need to be revealed or hidden about these personal elements, this very much represented in the overall aesthetic. For me the piece holds a moving sense of the questioning of what is to be valued or discarded. What is beautiful, valuable or important? For me the answer is found far more often than not in the most surprising, flawed places. An idea of the existence of beauty because of flaws, not in spite of them, is communicated, maybe a tricky mantra to maintain in a town like LA!



An exciting visit to Water's amazing studio

Water shows us the installation she's currently working on.



Water Kerner in her LA studio

Inspiring to see the beautiful space and all works in process!

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ONE THOUGHT ON "SWEET 'ART ON THE ROAD PART 2: SANTA FE TO LA – BY CORRINA EASTWOOD"