

DEM PASSWORDS

ZANE REYNOLDS
"SAN FERNANDO VALLEY HEADY"
December 15, 2012 – January 17, 2013

OPENING RECEPTION
Saturday, December 15, 2012
from 7 to 10 PM



Dem Passwords is pleased to present, "San Fernando Valley Heady," by Zane Reynolds.

Zane Reynolds' paintings, illustrations and tasteful appointments accumulate into a grander work, like his samples and sequences assemble into the songs between which he mixes and pumps through a filter bank in the live music context as SFV Acid. Today the only trace of his years as a DJ and party promoter aside from the music he continues to produce, release and occasionally perform - the only "collaborating" he does with any part of the broader community are the exhibited paintings on wood made in cooperation with an older craftsman/drinking buddy. This gentleman burns the lines of Zane's drawings onto wood plaques and then paints them mostly as he sees fit. If it were his music, the gentleman could be a filter or even one of the songs between which Zane transitions when he performs. And the paintings, illustrations and installatory work collected here can be considered the transmogrified visual component to his audio world.

In this, his first solo showing of artworks, Reynolds defines in part, a "colonial contaminated mindstate" through "degenerate realizations" that introduce his characters to their boundaries like the game master of an RPG. His digital dysmorphia emerges out of his after hours legacy and the music contained therein and into his spiral bound dream journals plumbed for work arranged here mostly the way it exists in its natural environment - tacked to his bedroom walls.

In his Starbucks series of drawings, shown here as framed 24" x 33" ink-jet prints of the 8.5" x 11" originals, Reynolds launches his assault on the banality of the iPhone era with the acrid stench of roasting coffee beans at his back; a stench matched only by the stink of desperation in his subjects, dutifully observed and cataloged through his uniquely illustrative style of surrealist portraiture. His dynamic range in these drawings extends from flat, 2-D emptiness approaching the simplicity of a

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smiley face to pointillistic, almost Crumby elements. And the tonal range of the unfolding narrative extends from generally harmless and subtle sex obsession to full clowning, in both the metaphorical and literal senses.

Reynolds' spirit is pointed but the fetishizations contained in "San Fernando Valley Heady" seem more for the purpose of defining his own private universe than improving on ours. He's been emboldened to this state.

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