

*Damage Control*

Qiu Xiaofei  
Maria Taniguchi  
Jean-Michel Basquiat  
Glenn Brown  
Jānis Avotiņš  
Christopher Wool  
Yayoi Kusama  
Christoph Weber  
Robert Longo  
Lee Ufan  
Andy Warhol  
Chun Kwang Young

January 28 – April 1, 2017

The phrase 'damage control' is traditionally used to manage the damage of a breached hull of a sinking ship. It is also a "measure taken to offset or minimize damage to reputation, credibility, or public image caused by a controversial act, remark, or revelation." In 1988, the term was used by Marvel Comics as the name for a fictional construction company specializing in repairing property damages caused by conflicts between superheroes and supervillains.

The artworks featured in *Damage Control* were brought together to collectively reflect on the human experience, as communicated through figurative works by way of the protagonists featured, and through abstract works by way of gesture, emotion, and suggestion. Furthermore, the exhibition assesses different narratives of power, from the sublime to the absurd. Within the contexts of film, media, and public performances, *Damage Control* looks at potential effects that the thoughts, impulses, and actions of those in influential positions, such as community leaders and media stars, can have on the everyday experience of people going about their daily lives. This is exemplified in Stanley Kubrick's innovative political satire *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964). Shot entirely in black and white, the problematic political components explored in this film influenced each work selected for *Damage Control*, both in the selection of the works for their mute, monochromatic aesthetic and for their potential to manipulate meaning.

One particular work, a simple black ink drawing on white paper by Jean-Michel Basquiat dated 1978, poignantly captures this notion. It depicts a cartoon character impersonating an FBI agent who envisions the killing of a phantom-like figure by an unidentified muscular man. Here, Basquiat comments on the police corruption and brutality prevalent at the time, questioning whether contemporary experiences can be described as Ballardian—"dystopian modernity, bleak man-made landscapes" struggling with "the psychological effects of technological, social or environmental developments." In *Damage Control*, the situation or dilemma is considered Sellers-esque in nature, in referencing actor Peter Sellers' multiple performances in *Dr. Strangelove*, that range from the hero Captain Lionel Mandrake to the villain himself. In our current media circus climate, where narratives of fiction, science fiction, and concepts of reality are literally indistinguishable, the identity and true intentions of our leaders, heroes, and antiheroes are inherently unknowable. Their actions are unpredictable, disguised, and costumed into guises of 'twilight identities,' that are deliberately performed to operate beyond comprehension and thus, accountability.

The exhibition *Damage Control* will incorporate works by artists across generations and nationalities, featuring

**Ibid Gallery** Los Angeles  
670 S Anderson Street  
Los Angeles, CA 90023  
la@ibidgallery.com  
+1 (323) 395-8914

[www.ibidgallery.com](http://www.ibidgallery.com)

works by Christoph Weber, Glenn Brown, Jānis Avotiņš, Andy Warhol, Christopher Wool, Jean-Michel Basquiat, Robert Longo, Chun Kwang Young, Lee Ufan, Maria Taniguchi, Qiu Xiaofei, and Yayoi Kusama.

For *Damage Control*, artist, poet, and curator Paolo Colombo has been commissioned to write an original text that will be displayed in the gallery and published online.

For press information, please contact Mormor / Becky Elmquist at [becky@mormorstudio.com](mailto:becky@mormorstudio.com) or +1 (917) 971-9401.

**Ibid Gallery** Los Angeles  
670 S Anderson Street  
Los Angeles, CA 90023  
[la@ibidgallery.com](mailto:la@ibidgallery.com)  
+1 (323) 395-8914

[www.ibidgallery.com](http://www.ibidgallery.com)