

Fruit Flies by Matt Siegle comprises both performance and sculpture, including several adeptly built, ten-foot tall tubular objects and a sole floor work. The former are leaning sculptures, each titled *Sun Bum* (2020), created during the artist's ten-month isolation in the Upper Connecticut Valley of New Hampshire and Vermont. Under the circumstances, Siegle directed his mind on the ultimate physical frontier of the North American continent: the Pacific Ocean, specifically, the provisional architecture and elements of San Diego's Black's Beach.^{1→} The work straddles both location and point in history, from the northeastern United States and the 19th-century transcendentalists to the southwest and the 1960s self-actualization and land art movements, and Siegle pins it solidly in the Anthropocene with a self-reflexive longing for the ethos of the West Coast. The materials of the *Sun Bum* series embody this idea: the bamboo and PVC pipe structures intermittently skinned by colorful snippets of environmentalist labels and achromic queer subculture ephemera yellowing with age, capped with recycled plastic waste that undoubtedly dots the sand of Black's Beach.

While these works retain the tenor of the artist's experience in this period, fixed in a holding pattern between a past future and an indefinite present, the floor work, titled *Fountain #2 - Point Dume* (2021), serves as a rejoinder to this time. The sculpture—a single cast salt water ice cube with an embedded *Syagrus romanzoffiana* nut, melting on a brown paper bag, replenished daily—is a concise statement on the consumption of the California lifestyle: any genuine experience of it is so thoroughly commodified that, like the residue of the dissipated ice cube, only the edges of its substance are discernible.

In *Fruit Flies*, the artist presents documentation of their first performance in over five years, produced in slide format and arranged in a horizon line on the gallery windows. Completed over the course of ten days following departure from New England and leading up to the recent election, *Dirt Piece* (2020) is a survey of the country beginning at the Atlantic shoreline of Ogunquit, Maine, and ending at the Pacific coast in Ocean Shores, Washington. Traveling this distance, Siegle stopped and kissed the ground every 100 miles. The performance consisted of thirty-seven stops and thirty-seven kisses, moving through the Massachusetts suburbs and Amish country, to the geographic center of the United States in Lebanon, Kansas, through an early-season snowstorm in the Rocky Mountains and the high desert of eastern Oregon, and encountering various COVID-19 protocols along the way. Each performance act was a form of temporary mark making: Siegle applied a different shade of Maybelline lipstick for each day of the project, dabbed his lips on a postcard, kissed the ground, mailed the post-card, and got back in the car. In totality, Siegle considers *Dirt Piece* an earthwork.

Fruit Flies by Matt Siegle is the Los Angeles-based artist's second solo exhibition with Good Weather and first at the gallery's Chicago location. The exhibition is accompanied with an essay by artist and composer Jules Gimbrone. *Fruit Flies* is on view until May 8, 2021, with gallery hours on Thursdays, Fridays, and Saturdays from noon–4 p.m. and by appointment.

^{1→} “There is an oasis at the very northern end with a thicket of bamboo tucked back against the towering cliffs; fifteen-foot stalks swaying in the ocean breeze. In the blistering sun of a California beach day, it doesn't really seem that out of place, except that the thicket is large, perhaps forty feet across, which is certainly substantial enough to house a grotto. You might notice a slightly higher density

of naked men on the beach wandering around this area. Beneath the ocean's roar, they are a second music that hums with a furtive and purposeful energy, which somehow also feels casual and floating. Occasionally one of the men will duck into the thicket, and they might not return for a while: preoccupied, they are held within and safely surrounded by the last gay sex club before Honolulu.”

Matt Siegle (b. 1980) is a Los Angeles-based artist. Exhibitions and performances include: Good Weather (North Little Rock/Chicago), The Luminary (St. Louis), YEARS (Copenhagen), Park View / Paul Soto (Los Angeles), NADA Miami Beach (Miami), SUNDAY (London), Artists Space (New York), Anthony Greaney (Boston), The Getty's Pacific Standard Time (Los Angeles), Pomona College Museum of Art (Los Angeles), Kunsthal 44 Moen (Denmark), Et al. (San Francisco), Holiday Forever (Jackson, Wyoming), Honor Fraser (Los Angeles), and PACT Zollverein (Essen). In 2021, he will participate in *Who We Are in Time and Space*, curated by Michael Ned Holte, at the Pasadena Armory Center for the Arts. Siegle's practice includes critical and creative writing, and from 2013–16 he co-ran metro pcs, an artist-project gallery in Chinatown, Los Angeles. He received his MFA from California Institute of the Arts (2009) and currently teaches sculpture at Dartmouth College.