

*The Salvation Hunters*

Elijah Liedeker, Mae Noland, Mark Roeder, Zara Schuster

April 10 - May 30, 2026

Outlet is honored to present *The Salvation Hunters*, a group exhibition featuring works by Elijah Liedeker, Mae Noland, Mark Roeder, and Zara Schuster.

The exhibition borrows its title from *The Salvation Hunters*, a 1924 silent film directed by a then-unknown Josef von Sternberg. Set in a dump on the outskirts of Los Angeles, the film follows a group of scavengers who attempt to find a better life in the city. The salvation of the title refers to both the protagonist's trade as a salvager, and salvation in the sense of being saved - initially, from the abjection of life in the dump, and, as the film continues, the new humiliations of poverty in the city. The works in the exhibition equally operate within this dual sense of salvation. The artists repurpose found objects in their works. While these salvaged materials maintain their connection to the base reality in which they served their purpose, they are also incorporated into private symbolic languages and made to act as receivers and transmitters of strange new energies.

In Zara Schuster's *Encounters at the End of the World II*, 2025, footage shot around Los Angeles and edited according to an obscure logic is distorted again through its projection onto an "S" appropriated from a multinational financial institution. The forms in Schuster's sculptural arrangement remain recognizable, but their collision confuses their normal associations and incorporates them into the artist's personal iconography. Mark Roeder's *Coven* sculptures similarly confront problems of form; each work is an investigation by Roeder into the minimum degree of intervention necessary for a received object to become a sculptural form. Congregating together, the *Coven* works create a charged space of potential.

Elijah Liedeker's *Stones From Ikaria*, 2023, combines stones found on the island of Ikaria, the fabled burial site of Icarus, with nails and wood the artist collected in the course of his work as a contractor. In combining the symbolically charged with the quotidian, Liedeker confuses the distinction between the two. These works, then, are concerned with what can be felt, if not perceived. Mae Noland's *Seek*, 2025, reproduces a crowd shot from a Marianne Williamson lecture, providing an on-the-ground random sample of those dedicated enough to the author and former Presidential candidate to see her in person. Noland captures the crowd in various degrees of attentiveness, pointing to what we cannot see - the capacity, in each of these people, for belief.

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Clockwise from entrance:

Mae Noland

*Hide*, 2025

Graphite on paper in artist's frame

8.5 x 6.75 in.

Mark Roeder

*Coven 2*, 2026

Cardboard and tape

11.5 x 10.25 x 8 in.

Mark Roeder

*Coven 6*, 2026

Pegboard, screws, wood, and glue

18 x 5.375 x 5 in.

Mark Roeder

*Coven 5*, 2026

Acrylic on wood

11.25 x 4 x 4 in.

Mark Roeder

*Coven 1*, 2026

Acrylic and gesso over foam

12 x 6 x 4 in.

Mark Roeder

*Coven 3*, 2026

Glass bottle

9.25 x 3.375 x 3.375 in.

Zara Schuster

*Untitled (Deer)*, 2026

Sculpey, pearls, ceramic and plastic beads, watercolor

9 x 5.5 x 5 in.

Zara Schuster

*Encounters at the Edge of the World II*, 2025

Paper and gesso on Chase Bank 'S', video (color, sound, 2 min. 55 sec.)

30.5 x 27.5 x 1 in.

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Elijah Liedeker

*Automatic Painting*, 2021

Latex and acrylic on map

27 x 21.5 in.

Elijah Liedeker

*Stones From Ikaria*, 2023

Stone hoisted on recycled redwood from deck remodel

7 x 10 x 5.5 in.

Mae Noland

*Seek*, 2025

Graphite on paper in artist's frame

8.625 x 6.75 in.

Elijah Liedeker

*John Deer Vision*, 2024

Acrylic on map

18 x 21.5 in.