

ALYSSA DAVIS GALLERY
2 Cornelia St. New York, NY 10014

Brooks AdaLioryn, Shireen Ahmed, Aran Atsuo, Salim Bayri, Ánima Correa, Kevin Evans, Simona Hiromi Gomez, Gogo Graham, Alice Sparkly Kat, Narayan Forest Lockett, Militza Monteverde, Betty Roytburd, Eileen Isagon Skyers, Emilia Wang, and Eliane Yeung

Dead Angle

Curated by Giovanna Olmos
07.12.2019–08.18.2019

According to ancient Daoist teaching, in Feng Shui, the flow of Qi is affected by six main things:

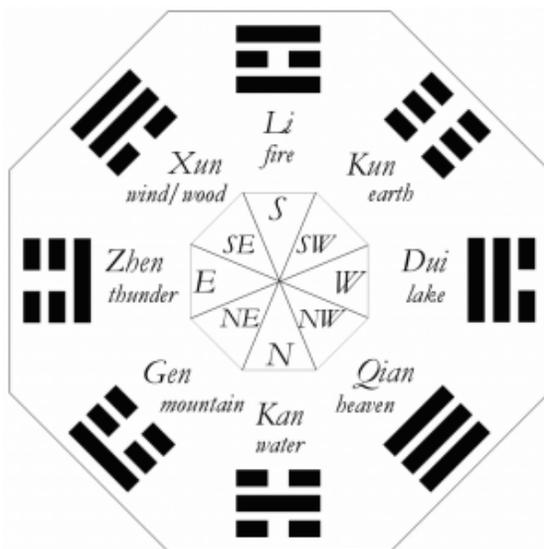
- The Direction of the Energy
- Its Energetic Alignment
- The Pattern and Movement of Water
- The Earth's Magnetic Field
- The Energetic Influence of the Five Elements
- And Timing

In order to change and positively alter the environmental Qi, the curator must first determine where the energetic imbalance is located.

Next, they must determine what course of action needs to be taken. One of the easiest methods used to undergo such a task is to overview the environment according to the various theories used for defining the energetic transformational properties of the Five Elements.

By themselves, the Five Elements are described as Wood, Fire, Earth, Metal, and Water.

The ancient Daoist correspondences used within the Five Element Feng Shui Theory have been placed into the octants that are defined by the cardinal and intercardinal directions as follows. In the descriptions of each octant, the grey words correspond to the I Ching trigram texts that were created by Alice Sparkly Kat in it's work titled *I Ching Compass*. The I Ching forms the basis of the Bagua map, the main feng shui tool, created thousands of years ago.



1 North, Water, Career, Promotion, Income, Water Fountain, Aquarium, Dragon, Tortoise, Kidneys, Purple-Dark Blue-Black, Middle son, Black-Blue, Winter

KAN: here, the color of moon falls
until its appearance yellows

8 North-East, Mountain, Earth, Knowledge, Education, Crystal Globe, Yellow-Brown, Youngest son, Early Spring

GEN, looks the way it feels, a height that signifies yearning

3 East, Thunder, Wood, Family, Health, Bamboo, Dragon, Green-Blue, Elder son, Spring

ZHEN, that once big mouth yawns perpetually anxious...

4 South-East, Wind-Air, Wood, Wealth, Water feature, Wealth ship, Pot of gold, Eldest daughter, Early Summer

XUN hides in the winds & pelts cheeks with crisscrossed pebbles

9 South, Fire, Fame, Heart, Horse, Phoenix, Birds, Red-pink, Middle daughter, Summer

LI, where the seasons reverse
& scorpions lay tucked in shoes

2 South-West, Earth, Relationships, Love, Mandarin Ducks, Hearts, Amethyst tree, Double Happiness symbol, Mother, Late Summer

KUN is princess peach gone wild with grief

7 West, Mist-Rain, Metal, Creativity, Children, Laughing Buddha with kids, Pomegranate, Elephant, Silver-White, Lungs, Younger daughter, White-Silver-Gold, Autumn

DUI is steal and then some.
there is no history here

6 North-West, Heaven, Metal, Helpful People, Rod, Metal, Windchime, Father, White-Silver-Gold, Late Autumn

QIAN is where the pretend men in suits go
here: they become cybernetic

5 Center, Health, Spleen, Earth

Dead Angle

Curated by Giovanna Sundqvist Olmos

July 12–August 18, 2019

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1. Brooks AdaLioryn
Lava Tarantula, 2018
 2. Shireen Ahmed
Untitled, 2019
 3. Aran Atsuo
rahu_goldenslaughterer.nongrata, 2019
cloth by Mattie Barringer
 4. Aran Atsuo & Eliane Yeung
Portrait of an Undead Sweet, 2019 &
LoringHoven-ESports, 2019
 5. Aran Atsuo & Eliane Yeung
Portrait of a Lively Onion, 2019
 6. Salim Bayri
Guest, 2019
 7. Salim Bayri
Monolith on my retina, 2019
 8. Ánima Correa
Wrecking Ball, 2018
 9. Kevin Evans
Torso of Gossamer, 2017
 10. Simona Hiromi Gomez
Too Precious not to Possess, 2018
 11. Simona Hiromi Gomez
Self Love, 2019
 12. Simona Hiromi Gomez
Chamber Made, 2015
 13. Gogo Graham
Untitled (for Yves), 2019
 14. Alice Sparkly Kat
Scavenger Hunt, 2019
 15. Narayan Forest Lockett
Hell, 2018
Damn, 2018
No Exit, 2018
B.E.C. (stable), 2017
Drug Abuse Resistance Education, 2017
 16. Militza Monteverde
The Bachelor, 2019
 17. Militza Monteverde
Drivel!, 2019
 18. Militza Monteverde
Off With Their Heads!, 2019
 19. Betty Roytburd
Meeting Place Cannot be Changed, 2019
 20. Eileen Isagon Skyers
Untitled, 2019
 21. Emilia Wang
Untitled, 2019
 22. Emilia Wang
Untitled, 2019
 23. Emilia Wang
Key Clusters #3 (Gio's sight), 2019

Checklist

All descriptions of included works written by Giovanna Olmos.



Brooks AdaLioryn
Lava Tarantula, 2018
Manganese clay

AdaLioryn is a pottery artist and makes vases, candle holders, ceramic sculptures. These usable objects serve a function, they are involved in daily life. Eating off a plate, the plate is immediately involved as a holder of energy much like bodies. An eating holding surface. The vessels are like a railing for our intestines. Mantras like the rants of transformation with which we reach for another bite. The vessels are vases though, not plates, so they stand a bit distant. Their time is not limited to meals but spans the day and night. Like decoration, monuments, or alters demanding a certain, still domestic, tone. The vase is like a lunch box publicized as prayer. In an age were individuals are tied to personal devices by strong strings, the vase looks like a collective care box. Some type of stupid projected feast. AdaLioryn's pottery represents manifestations of communal dreams and personal intentions just like in ancient cultures. Their Instagram bio includes the slogan "Designing Ritual Objects That We Deserve."

Lava Tarantula serves clay containing manganese and a high level of iron. The way that the mostly matte material absorbs and reflects light makes it feel like it is still in movement, responding to the pressures that made it. It's like a tarantula. The vase, like a spider web, is a dream catcher or filter too: it leaves certain things out.



Shireen Ahmed
Untitled, 2019
Single channel video
03m:12s
Edition of 3

Ahmed draws attention to incorporated digital, virtual, rendered or animated objects that are so abundant in terms of prints and plastic things especially as translations of digital code/data into physical form. How does the body and mind cope with these often mass-produced products? Our blood seems to flow with them. Our faces match the screens and tongues circle around the fonts. We rest in the bus seat and our organs shift as we inhale and look to the left. The glitch is a error and likewise a message, notification, words from a friend.* What does this look like? By working with digital material she reflects on the icons and everything else data. She is aware of the movement between virtual and material and how physical it is.

For *Dead Angle* Ahmed made a video piece projected onto the ceiling of the bathroom. She mentioned during my studio visit that she has been wanting to get back to making videos; she likes the speed at which she created them.

*I remember Ahmed's three part video accompanied a multi-person, audience-featuring, play/poem based on chats.



Aran Atsuo

rahu_goldenslaughterer.nongrata, 2019

cloth by Mattie Barringer

Glass, soil, digital print on silk cloth, dried grapefruit peel, painted lotus root, widow's-thrill, fossilized mandarin, plant remains, succulent plant, mesh, digital watch, nipple clamp



Aran Atsuo has been learning about plants and planting. He is also a DJ. He considers his art works as “sacrificial altars and protective alters.” From the moment of entering the apartment gallery and while installing, he played j-core and video game original soundtrack songs. He was thankful to find Eliane Yeung’s sprouting sweet potato and shriveling onion, *Portrait of an Undead Sweet* and *Portrait of a Lively Onion* and incorporated both pieces into his altars. The vegetable pieces were remnants of Eliane’s original art work for the show (image above) which had rot.



Aran Atsuo & Eliane Yeung

Portrait of an Undead Sweet, 2019 &

LoringHoven-ESports, 2019

Breakfast in bed tray, bamboo, dried lavender, sprouted sweet potato, cast glass, ink powder, assorted dried plants, spiderwort



Aran Atsuo & Eliane Yeung

Portrait of a Lively Onion, 2019

Minton china bouillon bowl, dried roses, onion peel, pearls

“The onion piece comes with a dry orange and a sweet potato with growing branches, all things I buy and forget. Since they are organic rather than a material thing, they transform into something else. When they become like that I can no longer consume or forget them because they now seem to have roots and a personality. If I buy clothes or a book they will probably be forgotten in a few years or months...but the things I eat to have energy, they are never forgotten.” - Eliane Yeung



Salim Bayri
Guest, 2019
Glazed ceramics, film



Salim Bayri
Monolith on my retina, 2019
Gouache, ink, pencil, framed

I feel that the relationship between ideas and their manifestation becomes more complicated when these ideas are extracted from somewhere and injected in another place, thus making their embodiment more fragile. When you know the ideas, but don't see them reflected in how the fruit seller weights your cherries. Timeless and infinite theories that float around with not enough body to hold them. This is what I feel is happening to some children of immigrant North Africans. Born in Europe, they have a small window to examples of how the ideas they grew up in are applied, in their family environment and maybe friends. The ideas are big, but their embodiment is small, or not concrete enough. This unidimensional vision might feel frustrating, rigid or not sufficient and what it mostly lacks is, what I call, discrepancy literacy (something that I think should be added to the 21st century skills, next to digital literacy).

Discrepancy literacy is the knowledge earned after you observe cases where ideas and their embodiment do not match perfectly. It's the learning process of witnessing how a same total idea can have different outlets and imperfect applications of it. It is realizing that the embodiment you make of an idea might not be the only way. There is no perfect embodiment of an idea. It is about recalling how every rule we might obey is a man-mediated convention and consensus. It is acknowledging that rigid habits change and have a history. None of them fell straight from the sky directly. None of them are decreed to your eyes like a first Google result.

An essential aspect of a diversity of embodiments is that it makes everything relative, comparable; and in comparison there is dialectic, debate and humor. Comparing someone doing the same thing in a different way. Humor in realizing you were doing it in an awkward way. Humor in realizing how wrong and insignificant you might be.

Text by Salim Bayri.

Extract from "Weak Body, Strong Rhythm"

Published on <https://salimbayri.com/thesis/#/side-menu21/page2>



Ánima Correa
Wrecking Ball, 2018

Oil and acrylic on canvas

Wrecking Ball was finished in 2018 in Maspeth, Queens, before Correa moved back to her hometown of Los Angeles via Chicago after ten years in New York City. Correa's work situates itself within the visual vernacular of both the United States and the Peruvian and Chilean regions of South America to comment on the omnipresent yet obscured monolith of extractivism, both physical and spiritual. *Wrecking Ball* reflects an aspect of her investigation into the checks and balances of the earth body on human activity.

This work depicts a large bird claw colliding with the facade of a modern office or condominium building. As the collision occurs, the windows liquefy rather than smash as the melting point is reached. The claw is an interpretation of an actual wrecking ball, which is an extractive hand or device used in the development of modern infrastructure, and simultaneously bears the wrinkly dry texture of a condor claw. Condors, a species of vulture found in the Andean region, have historically been considered transmutative agents, as well as the undertakers of the sky. The windows of the building are an ambiguous greenish yellow, which fractures a linear perception of time; it could be morning or it could be afternoon in this city when the wrecking ball hits.



Kevin Evans

Torso of Gossamer, 2017

Plywood, sawdust, paint, glue

<https://www.youtube.com/watch?v=nc0w1KTaQB8>

Kevin Evans is attentive to how things work. His pieces seem to carry an intention. The objects he makes tell a story. The story, the work, is a means to an end. Not necessarily an end, a story is a more appropriate word here. They are actions that work like portals to intercept a space. Each piece leaves a residue and the viewers feel content. With his works it feels like something has happened and there is always a sense of there being more, like off shoots elsewhere.

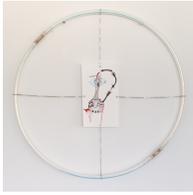
The exhibited piece is the *Torso of Gossamer*. It looks like it has come out of the water. Sawdust exists in clumps and collections sprinkled, sowed, lost and accumulated. Along with an earthy red paint there are a few newspaper clippings pasted to the wooden cuboid.

It kind of looks like a networked mind memorial. It is red like a head desired and reborn in the future. Reminds me of writing, making selections about what to keep and saving things, copying. Inserting. There's something there about the selections of memory. The selecting itself is a quality, a quantity. The torso removed from the rest of the body (exhibited together as one piece in 2017) likens a tomb in size. And the top, double rounded shapes supported by a small rectangular piece leaning against its back at an angle, looks like the head as well as picture frames. I don't know a lot about Gossamer the character but another meaning of the word is "a fine, filmy substance consisting of cobwebs spun by small spiders, seen especially in autumn." The piece appears as a material act of filming placed in the future. During my curatorial process Kevin Evans wrote to me that he thinks of grave-stones as monuments. I think this association describes *Torso of Gossamer*.



Simona Hiromi Gomez

Too Precious not to Possess, 2018
Oil pastel on canvas



Simona Hiromi Gomez
Self Love, 2019
Pen, pencil, and colored pencil on paper, hu-
lahoop, steel chain



Simona Hiromi Gomez
Chamber Made, 2015
Digital print

Simona Hiromi Gomez's drawings and paintings are so cute. I just love them. They are sad and funny at the same time. They make me think of death but still make me feel happy to be alive. "How can you joke about that? I am so happy that you did!" I hear myself saying to myself. Hiromi Gomez also tells stories. We had two studio visits. One in a park and one at the gallery when she talked about all of her drawings and the lived experience or fantasy behind them. The artist grew up in the the Bronx, New York, and this is where she makes most of her work. More than depicting her hometown, she considers art a way of creating her own world. I also like her work because of the religious iconography of devils and angels. I am not religious but the symbols are very impactful.



Gogo Graham
Untitled (for Yves), 2016
Silk, thread, wire



Gogo Graham
Orestine, 2019
Ink on paper



Gogo Graham
Trual in Calamity, 2019
Ink on paper



Gogo Graham
Psycha, 2019
Ink on paper



Alice Sparkly Kat
Scavenger Hunt, 2019
Digital prints, digital iPhone application

<http://alicelanyang.com/compass/compass.html>
(only compatible on a mobile device)

I Ching Compass

K'AN: here, the color of moon falls
until its appearance yellows

QIAN is where the pretend men in suits go
here: they become cybernetic

DUI is steal and then some.
there is no history here

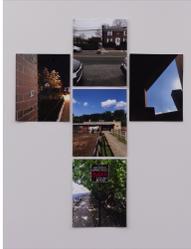
KUN is princess peach gone wild with grief

LI, where the seasons reverse
& scorpions lay tucked in shoes

XUN hides in the winds & pelts cheeks with
crisscrossed pebbles.

ZHEN, that once big mouth yawns perpetually
anxious...

GEN, looks the way it feels, a height that signifies yearning



Narayan Forest Lockett
Hell, 2018
Damn, 2018
No Exit, 2018
B.E.C. (stable), 2017
Drug Abuse Resistance Education, 2017
Digital prints

Narayan Forest Lockett lives and works in his native New York. Lockett's documentary photography intersects masculine, feminist and environmental narratives to represent casual, occult, and queer subculture unification. The hardcore artist practices emotive, abstract composition, translating photographs to the straight edge experience, spiritual devotion, mental clarity & physical fitness. His use of light, proportion and allegory imitate a masculine gaze from the ecofeminist or postfeminism perspective.

The photos chosen for the show come from a larger series titled *Not Required to be Distinguishable from State Trademarks*. *Hell*, 2018 and *Damn*, 2018 come from the sub-group titled *Beauty, Health & Intelligence*. *No Exit*, 2018 and *Drug Abuse Resistance Education*, 2017 come from *L.M.N. Opie (Liberate Mauritania Narayan Opie)*. *B.E.C. (stable)*, 2017 comes from *Dog Off the Leash: Exciting, Free & Stable*.



Militza Monteverde
The Bachelor, 2019
Aluminum



Militza Monteverde
Drivel!, 2019
Synthetic fur, printed cardboard coaster



Militza Monteverde
Off With Their Heads!, 2019
Authentic fur, printed cardboard coaster

In my interdisciplinary art practice that spans across media including sculpture, film and text, I combine the abstract sides of human existence, the transcendental, with a longing after a tactile presence in dead material. The work originates from a processing of an existential anxiety, but where the fear of the dystopia gets to work as a material index instead of a negative future vision. I want to embrace the uncanny through my works. I use the xenophobic gaze's projections, such as fear and fragility, to trace the similarities between dehumanization and xenophobia.

Anthroposophical processes, science fiction, artificial intelligence and natural science are sources that often emerge in my work, and a spiritual praxis is always present. Mechanisms of "besjälning" (putting soul into something, animating) are applied carelessly, whether it is in my video-based avatars or sculptural work and objects. Central is the preparation of a new body and an alternative nature, that always border to the unheimlich. The metamorphotic changes have been pushed to their peak, in a new world, where a struggle between entities and their limits for subjectivity are constantly in progress.

Text by Militza Monteverde. Translated into English from Swedish by Giovanna Sundqvist Olmos.

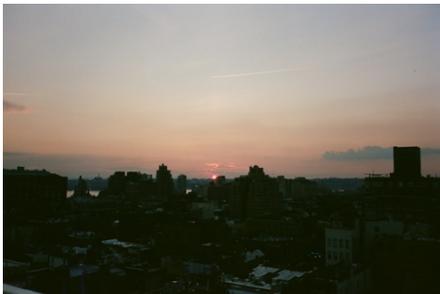


Betty Roytburd
Meeting Place Cannot be Changed, 2019
Styrofoam, clock mechanisms, watercolor, acrylic

The clocks are like small pets. They are rotten styrofoam pumpkins that are super delicate and function as clocks. They may be about how different species perceive time differently. For farmers the seasons of agriculture create a yearly schedule of time and land. A moldy harvest means lost money. Pumpkins also represent fantasy in the form of Cinderella's carriage and the spookyness of Halloween. *Meeting Place Cannot be Changed*, made July 2019, is about making time. It's a corporeal hour.



Eileen Isagon Skyers
Untitled, 2017
Digital print on silk



The rocks and landscape as a whole has the same colors as the skyline outside. The piece has me imagining different versions of virtuality and buildings. Photos taken by the artist during a dinner at the gallery on August 3, 2019.



Emilia Wang
Untitled, 2019
Cardboard, shoe sole, cloth, shoe-shine box,
bells, foam



Emilia Wang

Untitled, 2019

Plexiglass, color pencil on paper, color pencil and acrylic on paper, string, foam, gifted pillow, armband, wrapped book



Emilia Wang

Key Clusters #3 (Gio's sight), 2019

Key, key copy parts, lock cylinder

I understand Emilia's work through her chocolate box product box piece about cutting out a space for self (not pictured), or finding oneself physically and sensually in prepackaged or otherwise existing architectural space. On a plastic container, part of her key and key maker parts installation collection, there is a drawing of the shared (sonically and visually only) courtyard of the building she lives in. It is about how inhabitation creates the place and reveals space as technology (usable for purposes). Symbiosis, incorporation. It's like the courtyard is a live chat, phone. Same thing is done with product packaging like the chocolate box. Once taken by someone how does the box function, what games are played out on its field. Along what lines do things play out along the suggestive, socially-scripted design of a heart-shaped Valentine's Day box. Study of how things move. Elemental interrogation of symbols. Reinstuctured, restructuring of manuals. How every idea is materially-mutable based on living patterns and intentions. How are people ready for the readymades of life? Nonetheless, they are inhabited. For this show Wang made two doll houses. She considers her doll houses as emotional landscape building forces that question the building of cities and nations. More sprung versions of the boxes she made earlier. The wooden doll house is a market space while the plexiglass house is a modern penthouse, a glass house. The glass house includes a tissue-paper covered issue of the book *The Stories of the Sahara*.

Key Clusters #3 (Gio's sight), 2019 is as much of an installation as a work itself. Keys attached to key-maker parts are installed with magnets on two walls in the apartment gallery's hallway. They form a constellation of 7 key or key hole installations together with the preexisting door knobs and doors there. The key install talks about borders and access in terms of art industry (work) and living structures.

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Exhibition runs July 12, 2019–August 18, 2019