

Nancy Brooks Brody

The measures and limits of time, light, and the body are central to Nancy Brooks Brody's work that spans painting, drawing, and sculpture. Embarked since Chapter One is a room-size work, **Midwest Room (2018)**. Polychromatic lead pieces are embedded into the walls to form lines and circles that appear to float and penetrate through the physical structure of the gallery space. This site-specific work takes on the measures of the body and architecture, supported yet unmoored. Brody has approached the room as a folded space, a perceptual site in which the viewers can enter and activate. Each line or circle is independent but also forms a collective work.

The physiological and perceptual experience set in motion is deeply connected to Brody's interest in the figure and its abstracted form in space, oscillating between body and memory, between body memory and memory body. Since Chapter Three, Brody has mobilized these spatial relations in time and their inevitable change. The 16-foot diagonal lines that once took their length from the height of the gallery walls, yet appear deceptively shorter in perspective, are now absent. The 16-ft **North/South 10° Line** on the East wall has been removed, leaving its trace of the past at the entry of the room. **South/North, 5° Line** disappears completely.

Obscured in Chapter Three, **48" Circle** on the South Wall reappears. The 20-ft **West/South, 90° Line** remains, with its horizontal line wrapping around the Northeast corner that optically bends and unbends the space, shifting with one's position. **4" Circle**, previously carved out since Chapter One and was embedded with a black circle in Chapter Three, returns to its status as a void. However, the appearance of **Circles (black grey red) (2019)**, energetically forming in a corner in another room, speaks to Brody's investigation in movement in and of time, as they re-orientate the focus of the site and scale of the room. It is as if the **4" Circle** had punctured the wall to land on the other side.

Sex Ad – Butter Rum (2001) is a from a series of drawings made on advertisement that appeared in the back pages of the defunct New York Downtown newsweekly The Village Voice. The transaction of bodies is overlaid with a depiction of Life Savers candies, spilling out to expose its center voids. Dated November 2001, it was made not long after **NY Times Obituary (from a series 1998-2001)** in October of that year, and which was installed in Chapter Three. Together, these ripped pages of human record glean a complex meaning of impermanence and of desire.

Brody recuperates, mends, and transforms objects that go unnoticed or willfully ignored. Seizing ephemerality in sculptural forms is a pair of black leather heels, **Cement Shoes (2018, from a series beginning in 2003)**, filled to the brim with concrete, recall a similar pair from Chapter Two. These sensible shoes are embodied objects. Their material weight imparts our corporeal and social limitations. Worn on occasions, perhaps for a funeral, they are shoes rarely worn that mark time that makes up a life. Repossessed, they give loss the space to be present.

Double Lines #2 (2018) recall two drawings, both **Torn and Sewn (2005)**, from Chapter Three, in which torn sheets of paper are stitched back together. Here, two columns of thread move in downward motion, with the beginning and the end a set in predetermined measures, so that they, like the breadth of Brody's work, operate as infinite energy fields.

Joy Episalla

Over the past two decades, Joy Episalla has formed a personal archaeology that pushes photography and moving image into the territory of sculpture, bearing witness to time and history through natural phenomena and through the de/constructions of things in the world. A 35-foot long work, ***foldtogram (35'2.5" x 44 – August 2018) (2018)***, consists of an entire roll of photographic paper that has been manipulated through manual handling, light and heat activation, and what Episalla terms “a wrong order” of darkroom protocols in forging new temporality and dimensionality. This photogram, as in her works that move between analog and digital processes, breaks the inherent logic of materiality and technologies to dispel the flatness of the photographic image to uncover its unconscious. This work had been installed differently in the same room: as a horizontal band on the wall in Chapters One and Two, and as a diagonal divide on the floor in Chapter Three. Now, it has exited the room to occupy the threshold that connects three rooms in the gallery. Folded, it exposes the paper’s back and announces its material fact to purport a sense of refusal and acceptance, sculpting with time’s malleability.

Further blurring the lines between photography and sculpture is ***garage 13 (1989/2015)***, from a photographic series of residential garage doors taken in the suburban blandness of Sun City, Arizona. Episalla has stripped the color of garage door, which she likens its function as a camera’s shutter, a membrane that separates public and private to question our desire towards individual identification, uncovering what lies beneath, with her constant state of tactile inversions.

The evisceration of a family sofa spawns multiple works and are installed across Chapters Two, Three and Four, thus linking the temporal movement of the gallery season. ***skins 1-5 (2001-2018)*** were previously shown in Chapter Two in a tight configuration rather than dispersed. Velvet that has been cinched, stitched, tufted and conformed into a piece of family furniture, has been taken apart to reveal its anatomical and material origin. Out of flatness, the sofa’s ridges and crevices map a landscape that fluctuates between sheen and dullness, depending on the position of the viewer from the direction of fabric’s nap.

The re-encountering of these works and objects over time, after ***Removed (3 channel) (2001-2001)*** in Chapter Three, extends Episalla’s inquiry into where and when does an artwork reside. On two screens, Episalla is shown skinning and dismantling the sofa, revealing the interior architecture of the “carcass.” They flank a central screen, in which the intimacy of a conversation between Episalla and her mother unravels between disbelief and total belief in the fate of the family sofa, turning the process of psychoanalysis on its head, while processing the alchemy of what can become art. Now, one of the five parts of the sofa remains. ***Removed (1 of 5 parts) (2001-2002)*** sits beneath ***Skin 7 (2001-2008)***, a stretched panel from the skin of the sofa, in a light portal leading towards ***Les Psychanalystes et le Marché (2010-2015)***. A 78 minute-long video depicts the changing configurations in the setting up and taking down of a street market in Paris, shot from an aerial view off the terrace of an apartment that belongs to a psychoanalyst couple. Each screen tracks a different time of the day, as the artist narrates the interior comings and goings, commenting on the psychological space she occupies. As in all her work, Episalla inhabits the entangled space between what lurks ahead and what lies behind, occupying the realms of the physical and the temporal.

Zoe Leonard

Five series of Zoe Leonard's photographic works, from the late 1980s to the present, unfold through four chapters to form a matrix of the politics of seeing. Together, they map the sensorial, physical, and political capacity, limits, and contradiction embedded in perception, how that process materializes and dissipates, and what documenting the inhabited world means.

A single photograph returns from the series ***Sun Photographs (beginning in 2010)***. Cloistered in one room in Chapter One, ***February 27, frame 30 (2012)*** circles back to the present and outwardly into another room. Made by resisting the basic rule of photography by pointing the camera at the sun, a vibrational force blurs the boundaries between center and periphery, between here and there. Seeing becomes an embodied and temporal experience, as it affects one's proprioception, the body's ability to sense its orientation.

The porosity of Leonard's work is not restricted to the visual or conceptual, as it has the ability to map its resonance to the conditions of daily lives. In Chapter Two, photographs from Leonard's Aerials series scattered and moved in divergent pathways. Acting as a pivot, these images looked down from above, at various sites of human mobility, zooming into rows of train tracks that transport people and goods, into urban planning, and conscious and unconscious roadmaking. As with the earliest photographic technology of aerial photography, the survey of land from this vantage point is rife with the politics of control. The flight paths guided by Leonard's images generate a heightened awareness to the fact of the world as a construct of power relations, but one that could perhaps evaporate in the granular structure of an image.

Leonard's interest in the social, political, and subjective positionings of the act of surveying extends to her recent large body of work, ***In The Wake (2016)***. Post-WWII family photographs tracks the artist's family's statelessness for over a decade. Her mother's family from Warsaw was active participants in the Polish Resistance Movement. She, along with Leonard's grandmother, escaped to reunite with her great aunt in the Displaced Persons camp in Italy and eventual immigration to the United States. A rare series depicting human figures, Leonard's methods challenge the tenets of archiving, by disrupting, interrupting, and fragmenting the reading of her family photographic archive, through repetition, glare, paper curl, and fracture, to push towards a sense of statelessness as a political and mental condition. These photographs of photographs are shot with multiple generations of cameras, towards an insistent disavowal of unity, and also point towards the instability of seeing across time.

Crossing the Equator (2016) is a set of five prints that first only appear as black and white images from a distance. ***New York Harbor I (2016)*** is a set of duo images that seem to be cradled by the surface where the photographs lay. A slight pressure of the background suggests an active, receptive, and unstable ground. ***Untitled (2016)*** is a singular image. Through reflection and glare, it questions our desire and ability to see fully. The surface where the photo rests seems to form a current – neither fabric, paper, nor water. Perhaps an image from the past is always in the process of making, forming a kind of blur that seizes movement in time.

Carrie Yamaoka

In the late 1980s and early 1990s, language and the act of speech inflected the works of Carrie Yamaoka, with her interest in how words land, sustain, and embed on surfaces, textures, in our minds and in our social structure, and how we hold and shift our focus and attention to sift through their myriad meanings. ***Steal this Book #2 (1991/1993)*** is a framed photograph from a series of banned books the artist has altered with chemicals, here leaving most visible the words “slaughter” and “history.” The 1971 book by Abbie Hoffman, the anti-war social activist, is a countercultural “handbook for survival” in demonstrations, shoplifting, underground press, communes, hitchhiking, legal advice, living free, and more. Its radical title and content was suppressed by bookstores and radio stations, and later became a cultural phenomenon. Nancy Brooks Brody’s ***North/South, 10° Line Removed (2018)*** hovers over these emphatic words Yamaoka has chosen – embodying a double-read — as declaration of how histories and lives have been erased through power, and a prescription, to not let history repeat itself. This work of Yamaoka is placed on the other side of the wall that once held her work ***imaimiami (1991)*** in Chapter Three. A framed mirror sandblasted with one of the palindromes that the artist compiled, the fluctuation between the self, its severing and conjoining, is a meditation on the gentrification and branding of Miami and the harsh reality of the AIDS epidemic that ripped through the queer community in the 1990s.

Yamaoka’s recto/verso stratagem opens up a consciousness that extends to her work since the mid-1990s, when the artist began to vacate language towards an investigation into the capacity of paintings to foreground the instability of subjectivity and perception. Reflective mylar film and resin, and the poured and marred surfaces formed by their alchemy, absorb, reflect, conform to, but also repel and distort their surroundings. All of Yamaoka’s paintings are titled according to their dimensions. ***68 by 32 (lift-off) (2017)***, which returns from Chapters One and Two, exemplifies the rule-breaking strategies she employs that embrace accident and dislodge binaries: improvisation and intention, methodology and intuition, surface and depth. Here the verso is lifted off onto the recto. It is in proximity to ***14.125 by 11.875 (black and white #1) (2014)***, from a series of work in flexible urethane resin on reflective mylar, in which powdered pigment reacts energetically to the conditions under which it is produced. The flexibility of material corroborates with our capacity to become flexible beings.

In the room where Joy Episalla’s ***Les Psychanalystes et le Marché (2010-2015)*** plays, Yamaoka’s ***crawl/stretch (2018)*** makes another appearance, apparent only after the viewer turns away from the projection and begins to exit the viewing space. Resin beads up in resistance on the surface of the black vinyl. Its coagulated forms pool and crawl in varying densities, like sweat, in a state of transpiring or becoming, pulling the viewer into their present moment. Working out the notion of the self in public, Yamaoka’s work is conditional and welcomes what is in proximity and at a distance into its fold. ***36 by 36 (clear #2) (2010)*** reflects the viewer approaching it as well as the white wall around it; its reflection of “nothing” tempts disappearance. The defect of irregular sharp vertical creases, invisible at first sight, on the reflective mylar surface, abruptly presents the viewer with a double self that spurs an unexpected fleeting moment of emotional release. The painting is in constant flux as one moves through the gallery, re-activating the glare in Zoe Leonard’s ***Untitled (2016)***, the skin in Nancy Brooks Brody’s ***Sex Ad – Butter Rum (2001)*** and the sheen in Joy Episalla’s ***skins 1-5 (2001-2018)***.