

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. In Chapter Three, Brody mobilizes these spatial relations in time and their inevitable change. The 16-foot diagonal lines take their length from the height of the gallery walls, yet appear deceptively shorter in perspective. 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. The **48" Circle** on the South Wall is now obscured by Carrie Yamaoka's **Three (2011)**. 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. On the West wall are 16-ft **South/North, 5° Line** and **4" Circle**. The circle was previously carved out and remained empty in Chapters One and Two. Now embedded with a black circle, it re-orientates the focus of the site and scale of the room, as well as operates as a punctuation in time.

Brody recuperates, mends, and transforms objects that go unnoticed or willfully ignored. Found broken polinices duplicatus, **Shells (2002-2018)** scatter. Their interiors had been meticulously painted in enamel. Breaking the Fibonacci's golden spiral, these seductive surfaces are heightened inversions. These broken shelters are rarely saved, and onto these the viewer might now confront their unconscious attachment to perfection. No two shells are alike; no two broken shells are alike. This sense of double negative is further carried out in **Platform Shoes (2000)**, the stilted equilibrium of a pair of abandoned heels. Transit is sublimated. Street-rescued, the rebuilding of a steady ground acknowledges precarity, to layers of what lies beneath — carpeting, joist, sidewalk, dirt, earth — connecting the body's energy to the physical world. **SoapStacks 4, 6, 7 (2008-2018)** are accumulated de-accumulation, residual body of time compressed.

The corpus of Frankenstein's monster floats within the space of a drawing, **Frankenstein (ca. 1996)**, echoing the viewer's body navigating around **Midwest Room**. The stitches that hold the body together recall two drawings, **Torn and Sewn (2005)**, sheets of paper stitched back together what had been torn apart, unlike **NY Times Obituary (from a series 1998-2001)**, a ripped page that gleams the meaning of impermanence.

Joy Episalla

Joy Episalla forms a personal archaeology that pushes photography and the 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. Installed horizontally on the wall in previous chapters, its placement on the gallery floor in Chapter Three forms a diagonal divide that creates an alternate pathway towards other works, such as her **Dreams & Ghosts. Freud's Bookcase. London. (2011)**. In this photograph, the library shelves of Sigmund Freud, the founder of psychoanalysis, buckle under the weight of the books, and by extension, quantifiable knowledge.

The evisceration of a family sofa spawns multiple works and are installed across Chapters Two and Three, thus linking the temporal movement of the gallery season. In Chapter Two, **skins 1-5 (2001-2018)** were splayed on the gallery floor. 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. In Chapter Three, this skinned sofa, **Removed (5 parts) (2001-2002)**, which the artist refers to as a “carcass”, has been sliced into five parts, revealing its interior architecture of support and layers. With a sense of moored mobility, it is as if these objects of evidence could be rearranged in infinite configurations.

Removed (3 channel) (2001-2002) shows the artist on two screens dismantling the sofa with the assistance of Carrie Yamaoka and friend and artist David Nelson. Sped up and slowed down, with its sound of machinery and chatter, they induce a fever dream that works against and with time. The central screen depicts a conversation between Episalla and her mother. An intimacy 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. In the location of the video **shadow vine (2001-2018)** in Chapter Two is **Skin 7 (2001-2008)**, a stretched panel from the skin of the sofa. Altogether, these works in various modes of transformation, across video, sculpture, and painting, and displayed across multiple chapters, attest to the double bind in the physical and mental acts of dismantling and making one's history through objects.

A new series of photograms **foldtograms (2017-2018)** are stacked vertically in a column, lining the wall with their matte and glossy, crumpled and creased surfaces that evoke the instability and the contradiction of figure and ground, and in fact, of ground *and* ground. The works of Episalla thus open up a productive and meditative 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 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. In Chapter One, the series ***Sun Photographs (beginning in 2010)***, cloistered in one room, resists the basic rule of photography by pointing the camera at the sun. Each image situates itself as a moment in time and as part of a whole. These photographs envelope the space around them, with a vibrational force that blurs the boundaries between center and periphery, between here and there. Seeing becomes an embodied and temporal experience, in guiding the viewer from one image to another, 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 scatter, map and move in divergent pathways. Acting as a pivot, these images look 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.

In the current Chapter Three, two series from 1990 are represented. In a series of fashion photographs, Leonard reverts the gendered gaze in the spectacle of the runway, by exposing the protocols and ethics of the genre photography, while positioning queer desire at the center. These are glamor shots put under the harsh glare of inquiry, such as ***View from Below, Geoffrey Beene (1990)***. In ***Frontal View, Geoffrey Beene Fashion Show (1990)***, the interior scene of a hoop skirt by the American designer reveals a complex structure of layered garments. Its proximity to Joy Episalla's ***Removed (5 parts) (2001-2002)*** point to the artists' use of dissection as interrogation, implicating the viewers to reconstitute its parts. ***Beheaded Model, Carlyne Roehm Fashion (1990)*** lays bare the mechanism of desire and power relations in ascribing anonymity to its subjects. By cropping the head of the model out of the frame, Leonard turns the focus to the tactility of the flowing garment by the American designer. The photographers, appeared miniaturized, however, have already moved on to the forthcoming model who is yet to come into view.

Mirror no. 1 (Metropolitan Museum) (1990), from a series of mirrors, is placed centrally on a wall, flanked by Joy Episalla's ***Dreams & Ghosts. Freud's Bookcase. London. (2011)*** and Carrie Yamaoka's ***Archipelagoes Panel #14 (1991-94)***. Askew, the mirror reflects nothing in particular, or perhaps in its seeming void, open to everything "else" in the world beyond what is in proximity. The diagonal angle of the mirror lends to Chapter Three a navigational structure. The openness stemming from its instability is an ardent call for an activated sense of belonging and community.

Carrie Yamaoka

In the late 1980s and early 1990s, language and act of speech inflect the works of Carrie Yamaoka, with her interests in how words land, sustain, and embeds 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. ***imaimiami (1991)*** is a framed mirror sandblasted with one of the palindromes that the artist compiled. In the fluctuation between the self, and its severing and conjoining, the work becomes a meditation on the contradiction of Miami's ascendant image of hedonism and the harsh reality of the AIDS epidemic that ripped through the queer community. To take in this work, the viewer must remain still in reflection, while mentally absenting themselves in order to concentrate on the surface of the mirrored text.

Since the mid-1990s, Carrie Yamaoka has vacated language towards an investigation into the capacity of paintings to foreground the instability of subjectivity and perception. Her work is conditional and welcomes what is in proximity and at a distance into its fold, by employing rule-breaking strategies that embrace accident and dislodge binaries: improvisation and intention, methodology and intuition, surface and depth. 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, as in ***40 by 40 (green bubble) (2011)***. Employing mylar's flexible quality, Yamaoka first removes their reflective surfaces through the rubbing of bubble wrap, leaving a trace of circular forms that engages as apertures with the recto/verso sides of the material. ***deep blue down (2011)*** is a sheet of mylar suspended off the surface of the wall to emanate an electric blue. ***Three (2011)*** comprises three diaphanous layers that now hover over and obscure Nancy Brooks Brody's ***48" Circle***. The sense of stratification is put into focus, placed near Joy Episalla's ***Removed (5 parts) (2001-2002)*** and Zoe Leonard's ***Frontal View, Geoffrey Beene Fashion Show (1990)***. The width of each strip of bubble wrap had left traces that echo the newspaper text columns in Brody's ***NY Times Obituary (from a series 1988-2011)***.

Archipelagoes (1991 – 94) is a set of 18 chemically altered gelatin silver prints that map a landscape of detention, quarantine, incarceration, and internment in the systematic brutal policies of recent human history. Operating as both image and text, the *abécédaire* moves from Angel Island to Ellis Island, from Heart Mountain to Sing Sing, punctuated by interruptions and voids. These dulcet names are cautionary tales. Unstable, the display of these prints accelerates the process of deterioration, thereby acting as invocation and confrontation of the current political moment. In Chapter One, the prints formed a long line across a single wall. In Chapter Two, half of these prints have been flipped onto a wall diagonally opposite, forming a helix. In Chapter Three, a lone image persists, tempting disappearance. Its coloration recalls Joy Episalla's ***Skin 7 (2001-2008)***, a stretched panel from the skin of the sofa. What will be of Chapter Four remains to be seen.