

Chapter One	10/02/18 - 11/16/18
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Chapter Four	02/20/19 - 03/17/19

## **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 in 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 of an enlarged drawing, a perceptual site in which the viewers can enter and activate. Each line or circle is independent but also forms a collective work.

On the South wall, ***48" Circle***. On the West wall, 16-ft ***South/North, 5° Line*** and ***4" Circle***. On the Northeast corner, 20-ft ***West/South, 90° Line***. On the East wall, 16-ft ***North/South, 10° Line***. The 16-foot diagonal lines take their length from the height of the gallery walls, yet appear deceptively shorter in perspective. The horizontal line wrapping around the Northeast corner optically bends and unbends the space, shifting with one's position. The 48in-diameter white circle hovers. The 4in-diameter circle in the farthest corner has been carved out but not filled. 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 Two, this oscillation is joined by the works of Zoe Leonard and Carrie Yamaoka; they contain unstable interior spaces, echoing the way Brody mobilizes spatial relations in time.

A trio of ***Merce Drawings (from a series beginning in 2011)*** outline in ink the dynamic contours of the late, avant-garde modern choreographer and dancer Merce Cunningham. The images of his body in flight, which Brody first encountered in the New York Times, are sourced from the internet and printed on fragile newsprint. She charts Cunningham's mid-air leaps to recall the Vitruvian Man, with its bodily coordinates of arms and legs in space. Yet gestures and movements in dance can never be performed the same way twice, and these drawings hint at how perfection and precision might fall short.

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. 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.

## 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.

The instability and the contradiction of figure and ground, and in fact, of ground and ground is conversely negotiated in the sculptural stillness of moving image. Episalla opens up a productive and meditative space, inhabiting between what *lurks* ahead and what *lies* behind, occupying the realms of the physical and the temporal. Projected in the room previously occupied in Chapter One by a series of Zoe Leonard's ***Sun Photographs*** is Episalla's 13-minute video ***shadow vine (2001-2018)***. The vibrational surface of the side of a clapboard farmhouse is where shadows of vine swaying in the wind fall. Capturing the ebb and flow of light and shadows, the video operates, in effect, as a double-projection in action. Visitations of insects, birds, and the artist herself, flit across the projected shadow play in the real. Acting as both horizontal and vertical planes, the time-worn and painted farmhouse siding morphs in shimmering screen time.

***skins 1-5 (2001-2018)*** is an evisceration of a family sofa that once held a collective body warmth. Velvet that has been cinched, stitched, tufted and conformed into a piece of family furniture, is taken apart to reveal its anatomical and material origin. Out of flatness, the sofa's ridges and crevices map a landscape that echoes that in ***shadow vine***. In turn, these tangled shadows could be read as a negative imprint of the photographic emulsion fissuring in ***foldtogram (35'2.5" x 44 – August 2018)***, thus activating a triangulation that fluctuates between tactile states of inversions in the works of Episalla.

## Zoe Leonard

Five series of Zoe Leonard's photographic works unfold through the season 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)*** 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, and in the way it affects 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. These images are empathic. They are a kind of salve. If the ***Sun Photographs*** were cloistered in isolation, in Chapter Two, photographs from Leonard's ***Aerials*** series scatter, map and move in divergent pathways into the other rooms in the gallery. 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 in ***Untitled Aerial (1986/2007)***, and into urban planning, and conscious and unconscious roadmaking. These images are at once knowable and unknowable, as they map an infinite orientation of subjectivity.

***Untitled Aerial (1986)*** depicts a diagonal path turning itself into a knot, or a line attempting to become a circle and back again. ***Washington D.C (1989)*** hovers over the site of "power", and here, it inhabits the same room as Carrie Yamaoka's ***Archipelagoes***. The city plan of Washington D.C, was conceived by French engineer Major L'Enfant, who served in the Continental Army during the American Revolutionary War. A grid with diagonal avenues that form circles and rectangular plazas named after what an "official history" might deem honorable.

As with the earliest photographic technology of aerial photography, the survey of land from this vantage point is rife with the politics of control. In the flight paths guided by Leonard's images, the photographic grains seem to put these images under pressure. They 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.

## Carrie Yamaoka

Carrie Yamaoka's ***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. Exhibited only twice, their display accelerates the process of deterioration, thereby acting as invocation and confrontation of the current political moment. An updated digitally-produced edition will appear in future chapters. In Chapter One, the prints formed a long line across a single wall. In Chapter Two, some of these prints have been flipped onto a wall diagonally opposite, forming a helix. As the beginning and the end no longer occupy the same space, the viewer must trespass this widened void to traverse the distance between these sites of disappearance.

Since the mid-1990s, Yamaoka has vacated 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)*** exemplifies the rule-breaking strategies she employs that embrace accident and dislodge binaries: improvisation and intention, methodology and intuition, surface and depth.

In ***crawl/stretch (2018)***, resin beads up in resistance on the surface of the black vinyl. Coagulated forms pool and crawl in varying densities, like sweat, in a state of becoming. Yamaoka's work is conditional and welcomes what is in proximity and at a distance into its fold. Here, it commingles in the intimate glare of Joy Episalla's video ***shadow vine (2001-2018)***. With an emphasis on tactility and materiality, time's traction and expansiveness pervade.

In Chapter One, Yamaoka exposed the girding of the wall in a work titled ***Smell the flowers while you can (2018)***. A sheet of fresh mylar left on the gallery floor performed a trompe-l'oeil incision into the ground, and reflected the lighting, projecting rays onto the wall and the corner. This heightened sense of presence and absence, rendering the invisible visible, is taken up in Chapter Two by ***Stripped #1-4 (2011)***, dispersed among three rooms. The erasure of the mylar film reveal the textured surfaces on the ostensible blankness of the walls. In their absorbing reflection, they map, perhaps, what had been there all along, hiding in plain sight.