

BORDERLINE

CURATED BY
MAHSA FARHADIKIA
MANDY PALASIK
BRANDI SJOSTROM
NAOMI STEWART

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Angels Gate Cultural Center
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BORDERLINE

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Borderline

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Angels Gate Cultural Center (AGCC) emerged from a group of San Pedro artists in the 1970's that created art studios and exhibition space within the 1940's era Army barracks of Angels Gate Park. Today, AGCC hosts over 50 artist studios in addition to a variety of programs for the diverse communities of the Los Angeles Harbor region, including arts education in local schools, community classes, cultural events, and exhibitions of contemporary art. More information about AGCC is available at angelsgateart.org.

WORKS BY

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ARIEL MOLDONADO
• MANDY PALASIK
• ALLISON PECK •
GAZELLE SAMIZAY
• WENG SAN SIT •
JOSHUA THOMEN**

CURATORIAL STATEMENT

We live in a world that is rapidly moving toward uncertainty. Against a backdrop of increasing instability, society's current state of unpredictability is epitomized by both the pandemic outbreak and the socio-political movements for racial equality that obligate us to consider which side of history we shall choose to reside - "right" or "wrong." This uncertainty strongly correlates to the concept of a borderline. However, the overall implications of an uncertain condition go beyond recent events. Our formerly binary understanding of the world has been challenged since the emergence of Einstein's revolutionary theory of relativity and the achievements of Postmodern thinkers, undermining the foundations of "truth" as a solid and certain entity. As such, the discourse of contemporary art has been grounded in eclecticism, where uncertainty and ambivalence have evolved as critical characteristics, continuing to infringe upon the traditional borderlines of art classifications.

A borderline breaks the uncertainty by defining a division between two distinct (often extreme) conditions, while simultaneously undermining the certainty of territories by occupying an in-between space. The concept of a borderline alludes to a vague situation. It signifies a gray zone, a limbo, where things are neither black or white. Similarly, the obscurity of the boundary informs the uncertainty of our world's realities and vice versa. How are the borders that define our uncertainties being broken down or redrawn as we continue to examine them?

Borderline explores the notion of the border both as a metaphor for our lived experience and as a tool to define territorial boundaries. The works in this exhibition investigate such ideas by exploring the blurriness of these boundaries, the defiant trespass into adjacent space, the breakdown of conventional barriers, and the exploration of new territories.

This exhibition facilitates parallel dialogues of stigmatized identity, designated space, and medium specificity. These distinct themes simultaneously exist within and move beyond their respective predefined borders. While some artists address the fluidity of identity in race, gender, sexuality, and health, others question the construct of space, both physical and abstract, as defined by borders of time, location, ownership, and migration. Additional artists examine the concept of a borderline not only through representation of the subject matter, but also through the equivocal choice of aesthetic tools such as style, visual language, and medium. These explorations challenge conceptual associations by delicately and ambiguously transcending established borders.

As a society, we continue to evolve from these transitional waves of uncertainty as part of the human experience. Borderline encourages the transgression of conventional boundaries and celebrates the liberated ideologies that result from these defiant explorations. As the cracks in the façade of certainty continue to deepen more than ever, challenging the boundaries of knowledge and examining the theoretical foundations that shape these philosophies will help us to better understand the times we live. Thus, exploring the nature of a borderline will provide a novel perspective in navigating this era of uncertainty.

Mahsa Farhadikia, Mandy Palasik, Brandi Sjostrom, Naomi Stewart

MAHSA FARHADIKIA

Mahsa Farhadikia is an independent art critic, curator and scholar, who is a member of the *International Association of Art Critics (AICA-USA)*. She received her MA in Art Research from Tehran University of Art. Between 2008 and 2015, she worked as an art critic and researcher with Tehran based prominent art magazines. She also worked as a contemporary art lecturer in Soureh University of Art. During this period, she published over one hundred critical reviews and monographs on contemporary art, including the translation of James Elkins' seminal book *What Happened to Art Criticism?* published by Herfeh-Nevisandeh publications in Tehran.

Since moving to Los Angeles in 2015, she has been working on independent research and curatorial projects. In 2019 she co-curated a group exhibition titled: *What if not Exotic? Critical Perspectives in Contemporary Iranian Art*, at Building Bridges Art Exchange in Santa Monica. This exhibition was critically acclaimed and was reviewed by *Woman Art Journal*. In 2020 she curated "gereft-o-Gir" virtual exhibition for Didar Art Group based in Chicago. She has also been published internationally in journals such as *Woman Art Journal* in New York. She has given presentations art conferences such as CAA. Her curatorial interests include emerging and marginalized artists, contemporary art's dilemmas, gender studies, post-colonial subjects and contemporary curatorial approaches.

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MANDY PALASIK

Mandy Palasik is a practicing architect, artist, and writer whose multidisciplinary work manifests in various scales and formations through her studio, M/PAL. Mandy's background in social design has influenced her interest in creating accessible and interactive spaces rooted in phenomenological exploration. Recent public art installations include a storefront video installation at the Helms Bakery District in Culver City and a large-scale sculpture on the Atlanta BeltLine. Her contributions as an architect have been recognized with several national design awards including the AIA Maryland Excellence in Design Merit Award for the New Carrollton Library and Jury Choice for the La Joya Mixed-Income Housing Project at the 2019 Detroit Design 139 exhibition. As a board member of the non-profit Los Angeles Open Architecture Collaborative, she works to provide pro-bono design and architectural services to marginalized communities. Her writing has been published internationally, including a piece on rioting and architecture in *LOBBY*, and she is an ongoing contributor to the *Artblog.org*.

Brandi Sjostrom is an independent curator and art historian working and living in Los Angeles. She received her Master's Degree in Modern and Contemporary Art History, Theory and Criticism from the School of the Art Institute of Chicago in 2018. In 2012, she graduated with a Bachelor's Degree in Art History from the University of California, Los Angeles. Her curatorial interests lie with artist run projects, emerging artists, virtual realms, and engaging curatorial methodologies. Partnering with artists, she curated multiple exhibitions across Chicago, including her work with Young Chicago Authors.

BRANDI SJOSTROM

Naomi Stewart is an independent curator and poet, based in Los Angeles, CA. She received her Bachelor of Arts in Anthropology with minors in Art History and Spanish at Hawai'i Pacific University, Honolulu, HI in 2018. Her mission, first and foremost, is to give voice to people's stories and to help cultivate their passions in meaningful and culture-defining ways. She has done so in her own ethnographic research of Honolulu's Chinatown, exhuming questions surrounding justice, human persistence, and the impact of the arts across socioeconomic and sociopolitical backgrounds. These questions take presence in her practice as she currently manages an Instagram account called @doxa_exhibit, where she creates online exhibits ("Creatives in Pandemic" and "#blackjoy" among others; and provides her poetic interpretations. She served as a curatorial resident in the 10-month FORUM program at the Torrance Art Museum. Her most recent co-curated multimedia exhibit is "The Emergent" with Super Collider Gallery and was featured in Maiden LA 2020. She currently serves as Co-Curator for the Inbreak Residency with Dea Studios. In her practice, she is interested in giving platforms to emerging artists, engaging in community activism, while addressing themes surrounding holistic healing, identity, and human persistence.

NAOMI STEWART

AGAINST CATEGORIZATION

Mahsa Farhadikia

Borderline is a metaphor for a tool human beings have long used for categorization and classification, not only to understand their surrounding world, but also to distinguish a “member” from a “nonmember” and an “insider” from an “outsider.” Thus, the notion of a borderline is strongly tied to the sense of belonging and safety on one hand, and to exclusion and alienation on the other hand. A borderline also stresses similarity as the main criteria to demarcate members from non-members. As a matter of fact, evolutionary theoreticians introduce categorization as a human strategy in the battle of survival, and social psychologists see taxonomy as a means for people to identify themselves with similar people and to identify people who are different.

In its broader sense, the borderline is one of the first and main tools of “Western logic” in putting the world as the subject of knowledge “in order.” In other words, drawing borders between the subjects is grounded in the classical objective approach of the Western philosophers such as Aristotle, who put species in clearly defined categories based on their shared features.

This objective approach to categorization has been shifted toward more subjective perspectives in contemporary thinking. Therefore, the traditionally predefined borderlines that used to maintain the purity, certainty, and the very existence of each conceptual and physical category, have been enormously disrupted by great scientific paradigm shifts such as the theory of relativity brought into prominence by Albert Einstein.

In view of such a major scientific revolution, other areas of knowledge, including philosophy and art, have undergone fundamental discursive shifts as well. For example, postmodern art is marked by characteristics such as eclecticism, uncertainty, and multidisciplinaryism. Moreover, Postmodernism in its philosophical sense is defined as a “set of critical, strategic and rhetorical practices, employ(ing) concepts such as difference, repetition, the trace, the simulacrum, and hyperreality to destabilize other concepts such as presence, identity, historical progress, epistemic certainty, and the univocity of meaning.”¹

Accordingly, we live in an era that has emerged from the ruins of certainty and absolute beliefs. Postmodern mistrust in the metanarratives of modernity such as rationality and progress, along with more traditional grand narratives, is born out of the ideas of relativity and uncertainty. As a result, the legitimacy of putting concepts, people, and objects into discrete categories is being fiercely questioned by the naturally existing chaos and disorder of the universe and its philosophical implications brought to the fore by contemporary discourses.

The idea of an exhibition titled *Borderline* is shaped out of this philosophical and socio-political necessity to explore the subjective nature of predefined categories by raising questions about the nature of a borderline as a determinative element in creating spheres of meaning. However, choosing such a theme might raise questions such as: why do we need to bring attention to the importance of the blurriness of borderlines, the overlapping of territories, and the eclectic nature of realities, if they already exist on various levels? The answer is that despite the paradigmatic shifts, it seems that at least on the societal level (if not on a philosophical one), we are still prescribing a skepticism toward certainty rather than describing it as our existing reality or portraying it as our lived experience. In fact, the borderlines outlining different social categories based on criteria such as gender, age, and race, are surprisingly still among the most problematic realities of our time. Sorting people according to what are their “common features,” has resulted not only in extreme superficiality but also in the creation of the hierarchization of relations between the groups.

Consequently, drawing borders seems to be one of the most fundamental stages in the process of othering. Accordingly, what seems to be the harmless and even “rational” act of categorization on the societal level, has led to extreme demonization, xenophobia, homophobia, and other types of phobia. In this respect, a borderline is a metaphor for the expanses of the similar, familiar, and native which is inevitably associated with being trustworthy and likable, while on the other hand it attributes to the stranger or alien a fear of the unknown. In such a context, a borderline takes the role of a catalyst in normalizing the othering process of those who do not fit into the subjective criteria of similarity which we have constructed throughout history while believing it as facts.

The *Borderline* exhibition, as implied by its title, plays with the connotations of a borderline as explained above as well as with its references to the mental disorder of the same name. In fact, *borderline* in its definition as a “mental disorder,” metaphorically represents the mechanism of normalization/abnormalization. Ironically, the very act of naming a mental-behavioral condition as *Borderline*, in and of itself, is reminiscent of the history of psychology in its obsession with putting people in categories. “The term *borderline* originally came into use when clinicians thought of the person as being on the border between having neuroses and psychosis, as people with a diagnosis of BPD experience elements of both.”² According to this definition, *borderline* occupies an in-between space in the spectrum of mental diseases. This indeterminate, unsettled space seems to be a great metaphor not only for our lives during an uncertain time of a pandemic, but also for

our worldviews as the inhabitants of an era marked by uncertainty and relativity.

Moreover, borderlines are also responsible for creating hierarchical systems originated in “othering” narratives. We simply other those who live outside of the categories we identify ourselves with and the territories to which we feel we belong, by associating certain characteristics to them as well as to ourselves. We invent the rules to sort things out and just forget their constructed nature as we make our associations based on them. The idea of constructing a wall between countries is an exemplar of such a mindset popular among those who benefit from rejecting the complexities of the notion of identity. Such a purist attitude is grounded in drawing certain borders not only in the physical world, but worse than that, in intellectual spheres. Thus, nationalistic emotions that are rooted in othering narratives and hierarchical approaches towards the mythical “others” have become a powerful tool for gaining control over people’s emotions. Similarly, the current egalitarian movements for racial equality demonstrate the necessity of establishing a relative worldview in rejection of the political mechanisms that amplify the simplifying, categorization-based attitudes toward people based on their race.

Intertextuality: Against the Borders

Each borderline entails its own system of values. For example, categorizing art into high art versus low art, is based on certain sets of art historical criteria and values, while the very act of dividing art into such categories perpetuates and reinforces those very values that led to creation of such categories in the first place. However, there are also some generic values shared among different sorts of borderlines. For example, originality and purity are among the most fundamental concepts, implied by the presence of almost any kind of borderline. Accordingly, whatever fits within the predefined territory of a given border is considered to be the original while the elements that fall outside of this spectrum are labeled as the other. As a result, the concepts such as relativity, interconnectedness, and interdependence of notions, adjectives, situations, modes, techniques, and identities are ignored to the benefit of what is considered to be original and therefore impenetrable.

One of the groundbreaking literary theories that questions the notions of originality, pureness, and independence of conceptual territories, is intertextuality; a theory which has also been widely appropriated and adopted by other disciplines such as art. Julia Kristeva, who in the late 1960s coined the term “intertextuality” by combining ideas from Bakhtin and Saussure, defines intertextuality as: “a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double.”³ While intertextuality has been mainly used for discussing the notions of influence and inspiration in art and literature and consequently to address issues of authorship and plagiarism in these fields, Borderline takes concepts such as influence to address a whole different issue.

As mentioned above, intertextuality, at its very core, deals with the terms of influence and inspiration as two defining elements. It delves into the structural relationships between texts and shows how each text is inherently made up of other texts, or in other words, how each text opens to “infinite play of relationships with other texts or semiosis.”²⁴ In this sense, intertextuality as a philosophical paradigm shift from Structuralism to Post-Structuralism, undermines the borders between texts and exposes their eclectic, polyphonic nature. Thus, there is a close relationship between intertextuality as a literal theory and Postmodernism. Hence, the Borderline exhibition particularly aims to scrutinize the postmodern aspects of intertextuality such as: relationality, eclecticism, and interconnectedness of texts, not in the context of literature, but as they apply to arts formally, aesthetically, materially, and conceptually.

The exhibition contains three different and at the same time overlapping sub-themes, namely: identity, medium, and space. While we do not claim absolute comprehensiveness with these sub-themes, we believe these are among the most critical areas, on both artistic and societal levels, in which the function of borderlines has resulted in exclusivity, othering, and hierarchization. Works have been selected for this exhibition with an aim to raise questions about the “either/or,” black and white, and in one-word dichotomic approaches. The installation of the exhibition itself is a metaphorical representation of the fragility, temporariness, constructedness, and arbitrariness of the borders between the very categories it defines. Therefore, instead of installing the pieces in a traditional curatorial order -placing each piece in the space allocated to its respective sub-theme- the pieces literally break into adjacent spaces and this irony encourages viewers to question the certainty of thematic borderlines. Such a layout, creates a visual equivalent to the interconnectedness of territories and uncertainty of the borderlines that define them. Moreover, by “breaking” the homogeneity of the categories that we have already defined for the viewers and undermining their independent existence, we address the inherent uncertain and eclectic nature of each category. In fact, the presence of a piece within the thematic section to which it did not originally “belong” is the visual allegory to the situation that Gerard Genet defines as “the actual presence of one text within another.” Similarly, this essay is intentionally disloyal to the thematic frameworks of the exhibition in its interpretation of individual pieces as follows.

Immigration means living in an eclectic world of signs, languages, and cultures. Immigration in and of itself is one of the most significant allegories to an uncertain and ambiguous condition that Borderline delves into. Gazelle Samizay and Michael Chang examine the notion of displacement in two different contexts.

In her video art piece titled *My Shadow is a Word Writing Itself Across Time* (Fig.4), Gazelle Samizay investigates the land (in this case Manzanar located in California) not as a politically neutral, “natural” sight, but as an intersection of national and racial identities, memory, and oppressive policies. She represents scenes from Manzanar as one of the concentration camps for what is known as the “internment of Japanese Americans”

during the Second World War: a forceful displacement marked by xenophobia that is truly relevant in the context of the Trump administration's immigration policies and Islamophobic executive orders.

Her video, which is exhibited alongside an artist book, stands between documentary-style recordings of the remnants of concentration camps and a poetic interpretation of the history of oppression, reflected in the reading of a poem as well as in the camera movement. Samizay takes Manzanar both as a particular place with the history of exclusion and exploitation and as an epitome of suppression and incarceration in general as it occurs in different geographical contexts. For example, by representing Manzanar she evokes Afghanistan, her birthplace and a beautiful country, with landscapes similar to that of Manzanar, which has been long affected by America's warmongering policies in the region.

In his multimedia project titled *A Floating World* (Fig.15), Michael Chang explores the notion of home as a liminal state between a physical place and its memory as it becomes visible through the objects that are reminiscent of that place. The transitory and temporary nature of his installation, which evokes moving boxes, is inspired by his personal and familial history that defines home for him as a fluid space instead of a solid one: an eclectic mental space between Irvine, Los Angeles, and Taipei. His work occupies a conceptual space between these places while going back and forth in time. The means of this time travel is nothing but objects; obsession with objects that make emotional, cultural, and geographic references to home. Thus, family photography, postcards, paychecks, flyers, and leases are what creates this "floating world" of signs through which one lives simultaneously in both past and present and here and there.

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While in the works mentioned above the complicated notion of identity is intertwined with the concept of space and particularly implied through addressing geographical spaces, Joshua Thomen explores the notion of identity through the lens of gender. His plush sculpture (Fig.7) represents a door, while its surface reminds one of the textures of a shiny disco ball. This piece references the complicated, liminal situation of queer gender expression; the door plays a metaphoric role both as a blockade and as a portal on the path to gender expression. On one hand it addresses the privacy of one's bedroom (in the queer context an allegory to a closet) where queerness takes refuge and hides itself inside the private space where it is safe from judgment, and on the other hand, the disco-ball like surface of it signifies the queer nightlife as the space of joy and free expression of gender identity. The liminal characteristics of the piece propounds the paradoxical situation of queer identity within a hetero-normative society.

Mandy Palasik approaches the construct of gender identity by exploring the intersection of urban architecture, patriarchal systems, and colonialism. In her installation piece titled *Erosion (noun, feminine)*, (Fig.2), she explores one of the most well-known "dual oppositions": nature and culture as they are considered to be associated to male and female gender

identity. While she chooses her elements through the symbolic interpretation of garden pavers as “dominant,” “masculine” items that have been imposed on “feminine” nature, she uses this metaphor to go beyond such a duality and address the complex nature of gender identity as it appears in the ambiguous, androgynous space between the pavers.

Similarly, Richelle Gribble scrutinizes the nature/culture relationship by making an analogy between the spider web and urban design developed by humans. (Fig.11,12) By showing the interconnectedness of a natural phenomenon with a cultural one, Gribble undermines the assumed distinction between what is man-made and what is “natural.” The presence of nature in culture, or in Genet’s words the presence of a text within another text, brings up the discussion of the unity of microcosm and macrocosm and how each reflects one another on various levels. Thus, the series causes one to rethink the traditional worldviews based on certain borderlines that make phenomena and objects look isolated and irrelevant to each other.

While Palasik uses a dichotomic symbolism to address the non-dichotomic nature of gender construct, Allison Peck explores the transitory and uncertain nature of phenomena through exploring the spectrum between transmutative metaphoric elements such as full moon and half-moon (Fig.22,23). Her ritual performances, which take place in natural landscapes and are documented through photography, are finally presented in the form of plexiglass boxes with multi-dimensional images of her performance. Additionally, she uses her own body as a metaphor for humans in general as the most complicated intersection of energies, times, and existences which are in a constant state of “becoming” due to the nature of life. Moreover, she symbolizes the transitory, cyclical nature of life by putting herself in theatrical, performative movements. She positions her body as a portal through which earth and sky and future and past meet each other against an apocalyptic desert background. Through such symbolism, her body breaks the customary borderlines between natural elements and reveals the unity between nature and humans. While her work seems to be exploring a metaphysical realm, the conceptual usage of words on her garment adds layers of significance to the piece. By adding politically charged acronyms that address gender and racial equality, among other subjects, she rewrites what society has embedded on certain bodies as well as on the land in a rather futuristic and subversive manner. Comparably, in her digital video, *Call Me by My True Names*,(Fig.6), Weng San Sit explores the human relation to the surrounding world by interrogating meditation not simply as a ritual that connects people to the cosmos, but as a discovery procedure that reveals how we are already connected to the universe as well as to other creatures.

Other artists explore liminality in other conceptual and material areas. In the painting titled *Three Way Match*, (Fig.18), Julian Lombardi explores the borderlines between visual arts and data science by creating visual equivalents of machine learning repetition through abstract painting executed at high speeds and with repetitive brushstrokes. Similarly, Gottfried Haider’s pieces are focused on the relations between art, science, economy, and social justice (Fig.13,14). While Christin Franzen overlaps images and employs

various media to reference liminal spaces between memory and dream (Fig.16,17), Evelyn Contreras undermines the border between reality and illusion by creating an installation with multiple media that includes unexpected juxtaposition of elements and forms (Fig.10). In a similar manner but executed in a different medium, Jana Avner also plays with the idea of perception, the subjectivity of reality, and the vague borders between art media by playing with visual elements that ambiguously reflect the characteristics of both traditional oil painting and digital aesthetics (Fig.8,9). Ariel Maldonado on the other hand plays with the idea of fake versus real as it pertains to the concept of nature by making household plants out of cardboard to address the fluid perception of reality and the ways it changes under different circumstances, in this case inspired by the quarantine situation and the burst of public enthusiasm for mimicking natural environments within the private space (Fig.19).

Borderline is an effort to raise questions about the “obvious.” It aims to encourage doubt toward what has been presented to us as natural and certain by systems of power. It is an invitation for independent thinking through doubting the certainty of categorizations and the prejudice that could follow it. By addressing these issues through works of art, we hope to create a thought space that is free from preexisting assumptions and is opened to de-naturalize the “natural” and change the status quo.

Notes

1. <https://plato.stanford.edu/entries/postmodernism/>
2. <https://www.medicalnewstoday.com/articles/9670>
3. Kristeva, Julia. “Word, Dialogue and Novel,” in *Sēmeiōtikē: recherches pour une sémanalyse*. (Paris: Du Seuil press, 1969), 35–61.
4. Morgan, Thais E. “Is There an Intertext in this Text? Literary and Interdisciplinary Approaches to Intertextuality,” *American Journal of Semiotics*. 3,no.4 (1985): 1-40.

IDENTITY

UNDERSTANDING THE UNCERTAIN AND FLUID NATURE OF IDENTITY IS UNDENIABLY ONE OF THE MOST VALUABLE ACCOMPLISHMENTS OF CONTEMPORARY THINKING. THE FLUIDITY OF IDENTITY IN RACE, GENDER, SEXUALITY, AND MENTAL/PHYSICAL WELLNESS ARE EXPLORED IN THIS EXHIBITION THROUGH PERSONAL NARRATIVE AND POETRY IN VIDEO, SOFT SCULPTURE, AND ARCHITECTURAL INSTALLATION. SELECT WORKS IN THIS CATEGORY ENGAGE IN A DYNAMIC DIALOGUE THAT QUESTIONS PRE-EXISTING DISTINCTIONS IN IDENTITY BY CHALLENGING THE STRUCTURES THAT PERPETUATE THESE DISTINCTIONS.

MICHAEL CHANG

Michael Chang is a Taiwanese American conceptual artist. He was born in 1995 and raised in Irvine, California. He received his BFA in fine art and graphic design from the University of Southern California in 2016. He recently installed a collaborative installation, *From Here to There: A Time Machine* at the Irvine Fine Arts Center in January 2020. He's also had solo presentations at Real Art Ways in Hartford CT and at LA Artcore Brewery Annex in Los Angeles. Notable group shows include a recent group exhibition at LA Artcore in Los Angeles, FRESH 2019 at SoLA in Los Angeles, Home at Collarworks in Troy, NY. In conjunction with the work shown in *No Longer Negotiable*, an exhibition focusing on holding space for artists of color, Chang and a group of collaborators put together a fashion show as a public program for the exhibition. Chang's work has also been published in an independent anthology of Asian American artists called *Bow*, featuring writers, poets, musicians, and visual artists. He currently lives and works in Southern California.



Fig.1
Dead Dreams Quilt
 2020
 Artist's Clothing from 2017-2018
 75" x 85"

In *Dead Dreams Quilt*, artist Michael Chang uses clothing fabric which accrued the wear and tear from the dogged pursuit of his 'dreams' (art world class ascension). By revisiting this time through sewing and arranging the clothes he wore, Chang reflects on being an entry-level arts worker trying to wriggle his way into the good graces of gatekeepers and authority figures. Inflected in this journey is a growing ambivalence over the universalist aspirations of the art world that never quite matches the reality of its particularistic labor and employment practices. He reconsiders how the formation of his identity up to that moment duped him into accepting the conditions as rites of passage into an unfamiliar and apotheosized social ecosystem. The quilt is a reminder that sometimes it's good for dreams to die, and perhaps it is time to wake up.



MANDY PALASIK

Mandy Palasik is a practicing architect, artist, and writer whose multidisciplinary work manifests in various scales and formations through her studio, M/PAL. Mandy's background in social design has influenced her interest in creating accessible and interactive spaces rooted in phenomenological exploration. Recent public art installations include a storefront video installation at the Helms Bakery District in Culver City and a large-scale sculpture on the Atlanta BeltLine. Her contributions as an architect have been recognized with several national design awards including the AIA Maryland Excellence in Design Merit Award for the New Carrollton Library and Jury Choice for the La Joya Mixed-Income Housing Project at the 2019 Detroit Design 139 exhibition. As a board member of the non-profit Los Angeles Open Architecture Collaborative, she works to provide pro-bono design and architectural services to marginalized communities. Her writing has been published internationally, including a piece on rioting and architecture in LOBBY, and she is an ongoing contributor to theArtblog.org.



Fig.2

Erosión (noun, feminine)

2020

Concrete, earth, moss

44" x 60" x 60"

Erosion explores the construct of gender binaries, in form and function, as inferred by the concept of garden pavers. The act of paving, the manipulation of land to conform to an engineered form and utilitarian function, is historically associated with colonial masculinity. The canonical affiliation of nature assuming a feminine identity links to stigmas of fragility and fertility, symbolically represented through organic formations. The work introduces gender stereotypes inspired by the act of erosion, the powerful force of "Mother Nature" to appropriate land formations, softening the rigid concrete forms to create an integral and plush landscape that restores the tensioned relationship with the earth.



GAZELLE SAMIZAY

Born in Kabul, Afghanistan and raised in rural Washington state, Gazelle Samizay's work often reflects the complexities and contradictions of culture, nationality, and gender through the lens of her bicultural identity. Her work in photography, video and mixed media has been exhibited across the US and internationally, including at Whitechapel Gallery, London; Los Angeles Municipal Art Gallery; the California Museum of Photography, Riverside; the South Dakota Museum of Art, and the Slamdance Film Festival, Park City, UT. Her pieces are part of the permanent collections of the Los Angeles County Museum of Art; the Center for Photography at Woodstock, NY; and En Foco, NY. In addition to her studio practice, her writing has been published in *One Story, Thirty Stories: An Anthology of Contemporary Afghan American Literature* and she is a project leader in the Afghan American Artists' and Writers' Association. Samizay has received numerous awards and residencies, including from the Princess Grace Foundation, NY; Craft Contemporary, Los Angeles; the Arizona Community Foundation, Phoenix; Level Ground, Los Angeles and the Torrance Art Museum. She received her MFA in photography at the University of Arizona and currently resides in San Francisco.



Fig.3

A guest in a ghost's home

2020

Artist Book (archival pigment prints, handmade paper, thread)

11.25" x 6.25" x .75"

In light of the long surveilling of Muslim Americans and the threats of creating a Muslim registry, Gazelle Samizay, visited Manzanar, CA, one of ten Japanese American concentration camps. The landscape is ghosted by a history of oppressive tactics, from the extraction of the Paiute Indians, diversion of water to urban Los Angeles, and the incarceration of Japanese Americans. It also evokes--from the mountains to the white stones--Samizay's birthplace of Afghanistan. Tracing her shadow with the searching words of Afghan American poet, Sahar Muradi, she explores this landscape of forgetting.



Fig.4

My shadow is a word writing itself across time

2017

Digital video projection

6:05

Whether it is the incarceration of Japanese Americans or the US war in Afghanistan, the filmmaker retraces shadows of injustices through this poetic navigation of place and history.



*We creep past the stones
marked white for mines.
We kneel and spread out our picnic.
An ant, a shoe, a rocket—
all of it suddenly level.*

Robert Lowell

*Exiled again
The way the wind harks
Scattering my footprints
I have been here before
Will again
Accumulate the shadows
One upon the other*

Robert Lowell



Weng San Sit has led many lives that included a decade of cleaning and rust prevention work in shipyards and other industries. Currently, she is a visual artist, an educator, and a newbie gardener. She was born in Singapore, received her BA in Economics and her MFA at the California Institute of the Arts. Weng San's work investigates the systems and power structures that create the dissonance between inattentive, homogeneous representations of marginalized bodies versus the reality of complex and multifaceted identities, often the foundation of deeply entrenched inequalities. Mostly, she focuses on ways in which bodies that are colonized, colored, fat, differently abled, aging, economically disenfranchised and/or gendered exist with complexities that defy definition, and have always been sites of resistance and resilience.

Fig.5 ►

Unfulfilled Installation of Routines as Repertoire

(portrait of Vivian with her husband Turner after her swim)

2020

Paper and Ink, Tabloid Sized Paper

"These images are part of the multi-media installation that I envisioned to be part of the show. I am grateful for the opportunity given to me by the curators and Angel Gate Cultural Center to show this work here. I am, however, unable to present this as envisioned as the gallery space is on the second floor, and is not accessible to many of my collaborators and those who I hope the work can reach. To my knowledge, AGCC has been trying to make this pre-war building wheelchair-accessible. At the moment, the cost is too high for the non-profit. Hopefully in the near future, their good work with the community and artists can also be shared with those who are unable to enter today. In the meantime, you can learn more about *Routines as Repertoire* on www.RoutinesAsRepertoire.com"
Weng San Sit

When Vivian Stancil was 50 years old, her doctor told her that she needed to immediately improve her health or she may not live to 60. Despite being afraid of the water—she's legally blind and had never been in a pool before—she was determined to learn how to swim for exercise. Now at 73 years old, she is an award-winning senior Olympic swimmer who has started a foundation that provides free swim lessons to kids and adults.

Fig.6 ►

Call me by my true names, 2017, Digital video projection

Call me by my true names explores meditation across different world views and communities, investigating the fluid space of care, healing, resilience and resistance. It features practitioners involved in social justice and healing work both on the cushion and beyond, examining ways in which meditation allows us to investigate with attentiveness to the circumstances of our own minds and also prepares us for the discomfort of confronting the obscurations of the society we are individual expressions of. (Reverend Angel Kyodo Williams)



JOSHUA THOMEN

Joshua Thomen (b. 1996 in Pasadena, CA) is a queer Colombian- and Japanese-American artist based in Long Beach, California. Thomen received his BFA in Sculpture/4D from California State University, Long Beach in 2019 and will begin working towards his MFA in Art at UC Irvine in 2021. His work has been shown at Human Resources LA, Los Angeles, CA; Kleefeld Contemporary, Long Beach, CA; and Angels Gate Cultural Center, San Pedro, CA.

Joshua Thomen reflects on his brownness, queerness, and familial histories and how they interact with cultural politics of power. Within sculpture, video, and writing, he uses the physicality of plushness and personal glimpses of vulnerability to center narratives of comfort and care. His memories, like those of queer dance spaces, evoke a radical resistance in the face of trauma and grief. In these intimate expressions of personhood, Thomen reveals a utopian desire to reimagine the present.



Fig.7

another world is possible (it's just a sweet, sweet fantasy, baby)

2020

Fabric, embroidery thread, quilt batting

79" x 28" x 9"

At the intersection between resting and dancing, there is a space to imagine liberation. This plush disco replica of Thomen's Long Beach apartment bedroom door is imbued with glimpses of a queer futurity free of oppressions. The solace of the bedroom becomes a personal utopia where becoming can be slow and soft. Within queer nightlife, Thomen gains a similar kind of agency, like a moth to a flame, flocking to the glowing freedom of the dance floor and doing so while Mariah Carey is playing.

"But it's just a sweet, sweet fantasy, baby."



MEDIUM

THE ARTWORKS EXPLORE THE CONCEPT OF BORDERLINE NOT ONLY THROUGH THE REPRESENTATION OF THE SUBJECT MATTER, BUT ALSO THROUGH AMBIGUOUS CHOICE OF AESTHETICAL TOOLS SUCH AS STYLE, VISUAL LANGUAGE AND MEDIUM. THESE EXPLORATIONS LIBERATE CONCEPTUAL ASSOCIATIONS OF MATERIAL, FORM, AND AESTHETIC IN WORKS THAT MOVE DELICATELY AND AMBIGUOUSLY THROUGH THE FIELDS OF SCIENCE, ARCHITECTURE, MATHEMATICS, AND ENGINEERING, AMONG OTHERS. APPROPRIATING UNCONVENTIONAL MEDIA SUCH AS FOUND OBJECTS, DIGITAL RENDERINGS, ELECTRONICS, AND EVEN SPIDER WEBS, THESE WORKS EMBRACE THE TRANSITIONING DYNAMIC OF CONTEMPORARY ART AS A BORDERLINE THAT RESONATES ON A UNIVERSAL SCALE.

JANNA AVNER

Janna Avner creates oil paintings that respond to new technologies and current events. She co-founded the digital media platform FEMMEBIT and her curations and paintings embrace inclusive, grass roots, and cross-disciplinary approaches to the philosophy behind art. Janna believes artists can help shape emerging technologies through cultural analyses beyond older academic pedagogies.

Janna creates oil paintings that address personal observations about digital media art, XR, and cyberspace while attempting to decipher how this media is perceived. Using interference paint and refraction gradients, Janna constructs paintings that play with the viewer's perception of depth, by layering vibrant colors, earth tones and reflective materials on canvas, which imitate the glow of computer screens.

As a creator of art works often curated within the VR/AR space, Janna was quoted in the Los Angeles Times, the New York Times, and the Paris Review. Her writings on Artificial Intelligence were selected for "What Future: The Year's Best Ideas to Reclaim, Reanimate, and Reinvent Our Future," a 2017 best-of-anthology (by Unnamed Press) considered by Smithsonian Magazine as one of the best science books of the year. Janna is Editor-in-chief of SUPERCOLLIDER, science-art gallery, and graduated from Yale University in 2012.



Fig.8
Enter a Virtual Reality Study
(Re: Pixellation, Blurriness) I
2019

Holographic pigment, oil paint, spray paint, resin on canvas (diptych)
48" x 96"



Fig.9
Enter a Virtual Reality Study
(Re: Pixellation, Blurriness) II
2019

Holographic pigment, oil paint, spray paint, resin on canvas, silver frame
9" x 12"

Enter a Virtual Reality Study, Re: Pixilation and Blurriness (I,II) employ reflective materials such as interference paint and refraction gradients to imitate the glow of computer screens with layered, vibrant earth tones to play with the viewer's perception of depth. Utilizing painting techniques (such as glazing, scumbling, and sfumata) as well as expressionist brushwork, artist Janna Avner seeks to progress the tradition of oil painting to reflect technological and cultural change.



EVELYN CONTRERAS

Evelyn Contreras is a Southern California Native. She received a BFA in printmaking at California State University, Long Beach, and her MFA from the University of Texas at Austin. Through printmaking and fabrication techniques, she creates an optical experience that makes the viewer look at space and materials differently, creating a cinematic experience through color, light, and form. She incorporates Chicano cultural lexicons and references highbrow and lowbrow art movements. Her work has been exhibited nationally and internationally. Her work is in collections like Mexic- Arte Museum, Bernard A. Zuckerman Museum of Art, El Minia University, and Santa Barbara City College. She has been invited to lecture and perform workshops in New York, Texas, and California. She has been a recipient of grants from the Los Angeles Print Society and Material Library.



Fig.10

Suspension

2020

Wood, Laser Cutter, Mirror Acrylic, Ipad, Housepaint, GIF, Spraypaint, LED
56" x 48" x 24"

Through the incorporation of a multitude of media, Evelyn Contreras plays with materials and illusion. Based on her research of found imagery of the coast of Texas, Conteras fragments and animates the image, which is further refracted by the mirrors. The shape of old illusionistic victorian toys, such as Zoetrope, to inform the form of the object. Through the materials, form, and creation of an abstracted GIF, Contreras constructs an expansive work that nods to architecture and sci-fi cinema. This notion is pushed further by the constructed botanical and organic elements that emerge from the object.



RICHHELLE GRIBBLE

Richelle Gribble is a mixed media artist and Founding Director of SUPERCOLLIDER, a science + art gallery and inter(national) exhibition platform based in Los Angeles. She is represented by JONATHAN FERRARA GALLERY exhibiting worldwide. She has had solo shows in Los Angeles, New York, Japan, and international orbit around Earth etched on satellites and aboard rockets. Her work explores connectivity in a world where human impact, technology, and the environment collide. Work presented in TEDx talk “What is our role within a Networked Society?” and ongoing art residency project “The Nomadic Artist,” where she travels the world to reflect social and environmental changes across the globe. Gribble’s art is featured in VICE, The Atlantic, The Creator’s Project, Artillery Magazine and illuminated on a giant screen in Times Square.

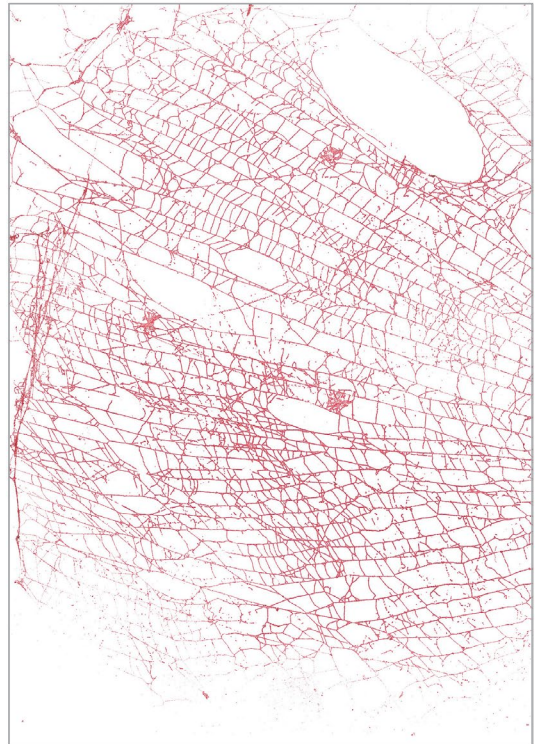
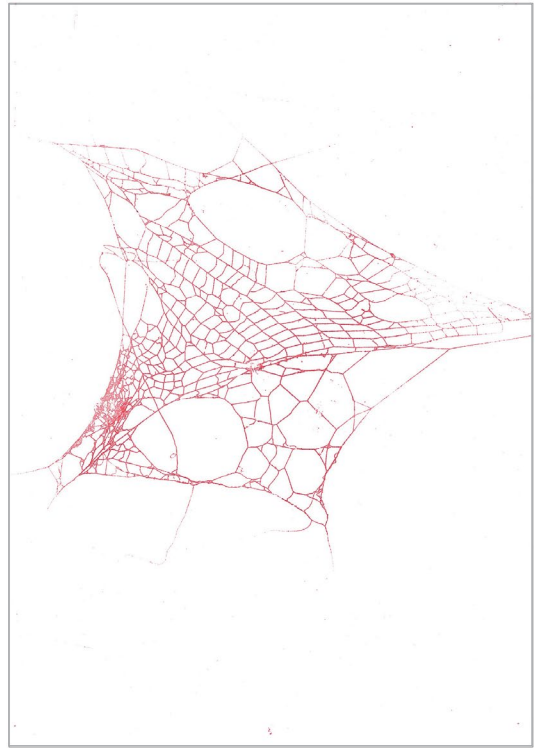
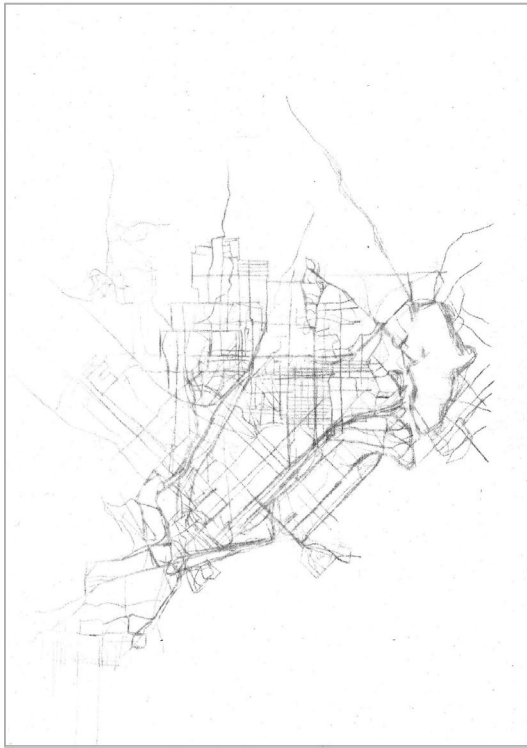


Fig.11
Paths: Dallas, TX
2018
charcoal, ink, cobweb on bamboo washi
15” x 19”



Fig.12
Paths: Boise, ID
2018
charcoal, ink, cobweb on bamboo washi
15” x 19”

Nature’s nascent relationship with humanity is then revealed in the intricate series of urban maps and complex spider webs in the Paths: City series. These works show how humans exist in nature and mimic design inspired by nature, where the path of the spider has similar structural properties that emerge much like pedestrian trails in cities. Thus, humans are part of a large web of life that not only includes us, but also inspires how we shape the world around us.



GOTTFRIED HAIDER

Gottfried Haider is an artist, educator, and software tool builder. He received an MFA from the University of Applied Arts, Vienna in 2009, as well as from the Design Media Arts program at UCLA in 2013. He has participated in numerous exhibitions and festivals internationally. He was awarded a Fulbright Scholarship in 2010, and his work won an Award of Distinction at Prix Ars Electronica in 2004 (amongst others). His art practice combines the writing of software with electronics and physical fabrication to build objects, installations, and systems, which engage the audience visually as well as discursively. His work explores the hidden fabric of the technologically mediated everyday - the lines on the circuit boards in our devices, the texts that make our computers run, and so on. In engaging with technology on the material level, through making and DIY practices, he wants to imagine a softer technology, the design of which is more equally distributed and democratic. (This contrasts with much of today's culture, where design and craft seem to be largely confined to invisible groups of specialists in the employ of large corporations.)



Fig.13

Study for a Camera on a Plot of Land in the Desert, 2020

Object, display, remote (networked) installation

display: 46.2" x 27.7" x 3.2" // Module: 6" x 8" x 12"

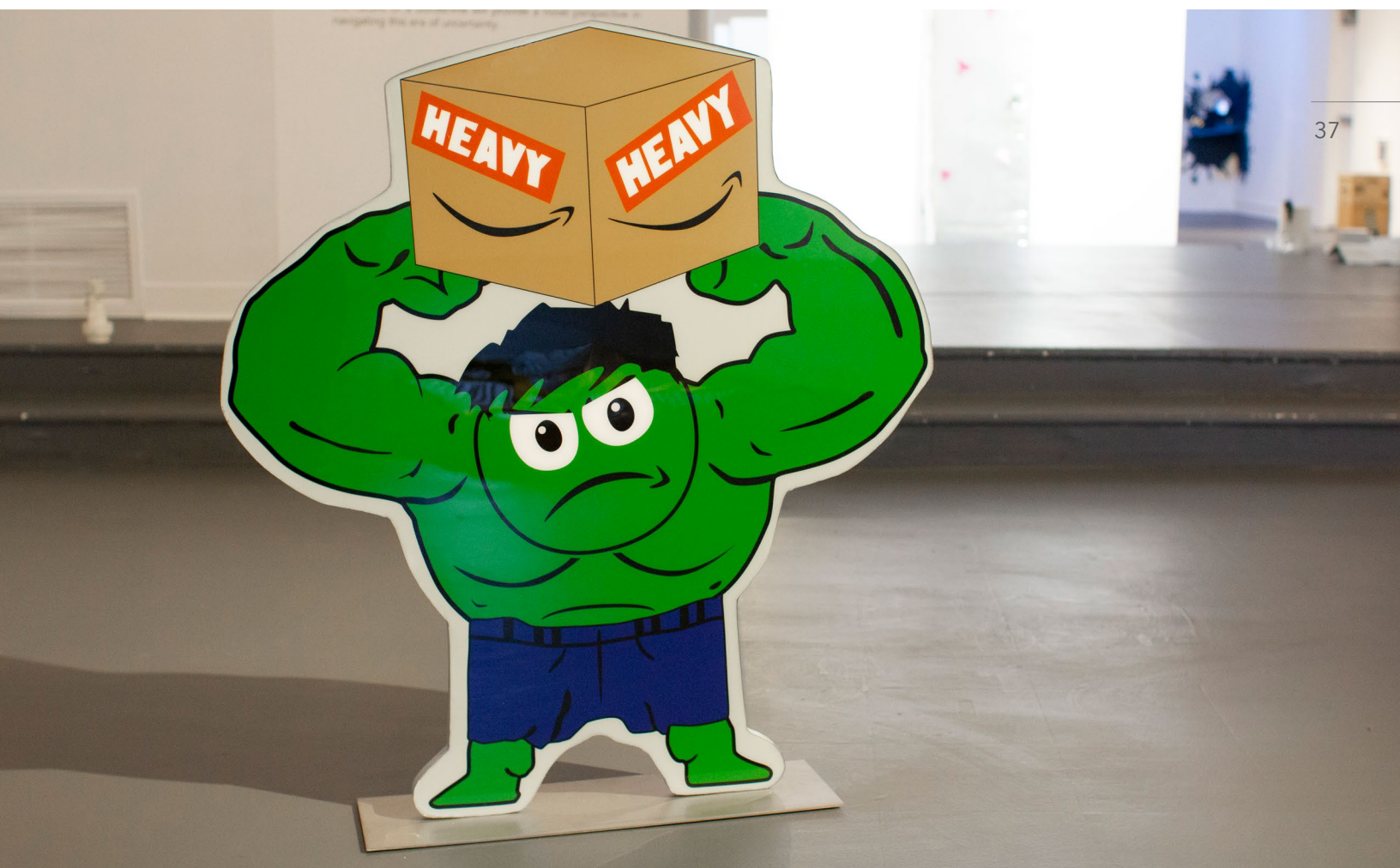
An autonomously-functioning, electronic outpost was permanently installed on a site in the California High Desert, around Joshua Tree, on September 9, 2020. The probe periodically sends data about its surroundings over radio waves, whenever it has gathered enough energy from the sun to do so. Gottfried Haider's ambition with this probe is to explore the mode in which humans can perceive and imagine remote spaces that only reveal themselves through layers of data and code. What does the desert look like, compressed into 7 bytes of data?



Fig.14

Big Year, Big Pin, 2020, 4C print on wood, resin, silicone, 34" x 31"

Artist Gottfried Haider explores the imaginary of the "reward" system Amazon implemented for its warehouse workers through their creation of Peccy pins (Peccy is Amazon's Mascot). The pins are a memento given to workers for prime day, for working on holidays, and for reaching achievements. This work is part of a larger body of work and research around Amazon and their practices, unpacking the inner workings of the system. Haider transforms the scale and context of the pin, and the figure confronts the viewer with an Amazon arrow frown. The title refers to the essential role Amazon's warehouse workers undoubtedly fulfilled during the COVID-19 Pandemic, with the related closing of many brick-and-mortar stores. In this time frame (from March 12-October 13, 2020) Jeff Bezos net worth increased by 80% to 203 billion dollars.



SPACE

SPACE, BOTH PHYSICAL AND ABSTRACT, IS A CONCEPT DEFINED BY THE BOUNDARIES IMPLIED BY A BORDER. WHERE DOES ONE SPACE END AND ANOTHER BEGIN? DO WE CONSTRUCT BORDERLINES THROUGH OUR PERCEPTIONS OR DO THEY IMPOSE THEMSELVES WITHIN THE SPACES WE LIVE? ARE THE BOUNDARIES BETWEEN SPACE PRE-DETERMINED OR ARE THEY INFORMED THROUGH OUR PERCEPTION OF THE BORDERLINE? A CONCURRENT GROUP OF WORK EXAMINES THE UNCERTAINTY OF THE NOTION OF "SPACE" IN THE CONTEXT OF TIME, LOCATION, OWNERSHIP, AND MIGRATION. THIS LINE OF WORK EMPHASIZES THE AMBIGUITY OF SPACE AND ITS ABILITY TO BOTH LINGER AND TRANSCEND BETWEEN VARYING REALMS.

MICHAEL CHANG

Michael Chang is a conceptual artist that collects and uses found objects and personal belongings to reflect on ever-shifting family histories, personal memories, and domestic and city environments. Objects such as old clothes, heirlooms, appliances, memorabilia, furniture, and books come from or refer to the artist's childhood home and memories of domestic spaces. Inanimate objects are memory containers which quietly accumulate events in its vicinity and record the memories of its owner(s). Chang refracts these material and object-associated memories through the prism of his broader cultural inquiries such as urban planning and imagined homelands, racial melancholia and racialization, immigration and intergenerational transference, heritage, time traveling, family structure, and history. Guided by the process of collecting, remembering, and reassessing, he intervenes and alters the collected objects and possessions. These interventions probe at how one's values and memories are imbued into objects. Pinning sewing needles all over an old pair of dress shoes, molding laundry into a cube using a hamper, decorating furniture with stickers, stacking objects, and matting childhood photos with carpet samples are examples of these kinds of interventions. Other times, Chang presents unchanged objects as readymades to decontextualize it from its functional or assumed context. He detaches the objects from a singular, often functional definition, instead focusing on the potential cultural and temporal connotations that objects carry.

Using these altered objects, Chang builds installations from the collection of objects that weave and layer his broader inquiries into the same space. *Suburban Dreaming* is a site specific installation at Chang's childhood home which probes how he grew up in Irvine, a master planned suburb in Orange County. Artworks are embedded within the framework of his parents' interior decoration choices. *Space-time Displacement* explores the relationship between immigration and time travel as synonymous movements of aspiration, unpacking Chang's relationship with his parents and the pressures of growing up in the United States while feeling beholden to his heritage. *From Here to There: A Time Machine* examines the fallibility of family histories, the pressures produced by inheritance, and the imaginary homeland of second generation children.

Fig.15

A Floating World

2020

Cardboard boxes, artist's possessions, framed ephemera

16" x 24" x 10" box stacks

A Floating World is artist Micahel Chang's reflection on his destabilized sense of home. Cardboard storage boxes filled with the artist's possessions are stored in the gallery space in small arrangements called Moving Shrines, using the status of art objects to better preserve itself for the duration of the exhibition. The contents within these boxes reference the various places that he considers home: Los Angeles, Taipei, and Irvine. These boxes have accumulated the wear & tear of multiple moves across the country and back and will continue doing so as it moves from exhibition to exhibition.



CHRISTIAN FRANZEN

Christian Franzen is an artist from Southern California. He grew up in a small beach town on the periphery of Los Angeles county and attended California State University Long Beach, earning his BFA Drawing and Painting in 2018. His practice explores archetypal imagery and perceptions of various California subcultures. Franzen is currently living and working in Los Angeles California, which provides him with a limitless amount of inspiration and imagery to pull from.



Fig.16

Heavy Glow

2020

Acrylic, Concrete, Enamel, Wood, and Playing Card

48" x 36" x 16"

As it is referenced in Christian Franzen's other piece, *Heavy Glow* addresses the intersection of two different worlds: artist's studio and the outside world and how those two alternate realities overlap and inform one another. This piece uses casts of decoy owls often found in older neighborhoods and industrial parks that he frequently spent time in. The owl represents the constant heavy gaze of everyday conflicts, temptations, and the battle against time while trying to maintain an artistic practice. The owls are seen resting heavy on the sawhorse which is representative of artistic labor. This piece works to magnify the intersection of those two worlds.



Fig.17

Heavy Behind the Eyes

2020

Acrylic and Glitter Glue on Linen

22" x 19" x 1.25"

In *Heavy Behind the Eyes*, Christian Franzen explores multiple spaces of memory, dream, and time. By evoking his childhood memories through overlapping images, he addresses a psychological space between past and present and dream and reality. To create such a delusional and ambiguous space, he employs atmospheric perspective in a disorienting way that reminds one of the emotive characteristics of 19th century romantic paintings.



JULIAN LOMBARDI

Julian Lombardi is a multidisciplinary artist based in Southern California. Rooted in his understanding of financial systems Julian explores questions around economics and new forms of economic empowerment. In 2020 Julian co-founded The Currency Project which uses trading cards, ebay, oil paint, and a general ledger to create his own economy empowering both artist and investor. Julian is also known for his large-scale abstract paintings referencing financial markets and the spaces that live in-between structure, chaos, and the systems that hold them together. Julian is a CPA and has a background in Finance and Accounting.



Fig.18

Three Way Match

2020

Acrylic, Oil, on Yupo Paper Mounted to Dibond

40"x 26"

Part of a *Machine Learning series*, *Three Way Match* explores the materialization of form, information, and space through repetition. Artist Julian Lombardi's work is informed by his role as a financial officer and his relationship with corporate culture where he seeks to investigate the mechanics of machines gathering and organizing information to make decisions through concepts of economics and financial literacy.



ARIEL MALDONADO

Ariel Maldonado is an emerging artist based in Los Angeles. Her work explores the relationship between art and viewer when the artwork imposes itself into the viewers personal space. Imposing and overwhelming, her work strives to make viewers unsure how to properly navigate the installation by not providing clear boundaries on what is “art space” and what is “viewer space.”



Fig.19

Quarantine Garden: Euphorias

2020

MDF, wire, cardboard, watercolor

44” x 24” x 20”

In *Quarantine Garden*, Ariel Maldonado questions the predefined borders between “real” and “fake” as inspired by the imposed limitations of Covid-19. As an activist for climate change, she re-purposes found objects and cardboard waste to create an installation reminiscent of a domestic garden trellis adorned with “fake” plants. As a result of the mandated Stay At Home Order, connection to nature has served as a critical asset. However, access to this amenity among the saturated real-estate market of greater Los Angeles is often limited by economic and spatial borders. The concept of “fake” domestic plants offers an accessible and sustainable alternative amid the current crisis.



MANDY PALASIK

As an artist with a background in architecture and writing, Mandy Palasik's multi-disciplinary work manifests through various mediums including installation, sculpture, video, design, and literature. Each work begins with a concept and evolves into a narrative through explorations of scale, form, and material. In particular, her installation work is a translation of her architectural practice where she is interested in creating heterotopia-like structures through manipulation of light, transparency, and depth. Inspired by the space that surrounds us, she investigates the preconceived notions, implied boundaries, and collective memories associated with physical constructs. The resulting scenarios evoke nostalgia while transcending into an alternate phenomenological realm - a brief escape from reality.



Fig.20,21
6,414 Miles
2020
Digital video
1:52

6,414 Miles is a montage of the American landscape filmed by artist Mandy Palasik during a recent cross-country trip. Reminiscent of an ethereal haze, the foreboding pressure of time is absorbed in aimless thoughts and time zones, while space is defined by the varied topographical landscapes. The sequencing of amorphic imagery is a manifestation of recollected memories in multi-planar perspectives, from both the driver and passenger seat, that represent the blurring of geographic and temporal boundaries. As an elusive and vast terrain, the shifting landscape is a space where natural and man-made marvels coexist. Despite evoking adventure, freedom, and unity through expansive networks of mobility, it is a volatile landscape where transposed physical and socio-economic borders have the inherent power of segregation.



ALLISON PECK

Allison Peck (b. Sacramento, CA) is an artist living and working in Los Angeles, CA. Recently, her work was shown in Like There’s No Tomorrow, as a group exhibition presented at Eastside International (ESXLA). Her work has also been shown at LAVC Gallery (Los Angeles, CA), the Portland ‘Pataphysical Society (Portland, OR), La Chapelle de Notre Dame (Auzon, FR), Elephant Art Space (Los Angeles, CA), ReDiscover Center (Los Angeles, CA), and the Institute of Jamais Vu (London, UK). She received a BA from Occidental College and an MFA from Otis College of Art and Design.

Allison Peck makes site-responsive installations that address the site as an individualistic, living entity. Instead of framing the work within a rectangle, she uses the space and larger context as the frame. The resulting installation is a material expression of language, with each piece acting as a phrase, sentence, or block of thought. Every visual moment is part of a fragmented whole, like a painting expanded into multi-dimensions, waiting for the viewer to fill the rest in. Peck considers space through the lens of both quantum physics and spirituality – in the way that most actions or interactions comprising our existence take place in subatomic spaces and on an energetic level that remain unseen and often unperceived. There is more to existence than what humans experience through our limited senses. This ‘something more’ could be called magic, energy, or a deeper understanding. Her practice is about finding and using this knowledge to articulate our interrelatedness and visually imagine a radical future.



Fig.22
Transmuting (The quiet will speak - Movement O)
 2021
 Video stills on plexiglass box with mirror
 10” x 10” x 6”



Fig.23
Transmuting (The quiet will speak - Movement X)
 2021
 Video stills on plexiglass box with mirror
 10” x 10” x 6”

Incorporating dance, video, and landscape, Allison Peck creates a series of two ritual performances using the archetypes of the new moon and full moon to explore human time and events. The Movements manifest through archetypes of the new moon and full moon to explore human time and events as cyclical and spherical rather than linear. New moon/full moon (alpha/omega) are not finite beginnings and endings but two portals feeding into each other in an infinite cycle/loop/spiral. In an abstract sense, the artist’s body/energy acts as both a borderline and a focal point between earth/astral and past/future planes. The collective is in a phase when historical truths and future possibilities are being compressed onto the present. The work investigates the collapse of borders and the transmutation of timelines through movement, presence, and energetic intention while exploring humans’ relation to time, space, and land, as seen through the lens of alternative histories, potent symbolism, and radical futurism.



BORDERLINE EXPLORES THE NOTION OF THE BORDER BOTH AS A METAPHOR FOR OUR LIVED EXPERIENCE AND AS A TOOL TO DEFINE TERRITORIAL BOUNDARIES. THE WORKS IN THIS EXHIBITION INVESTIGATE SUCH IDEAS BY EXPLORING THE BLURRING OF THESE BOUNDARIES, THE DEFIANT TRESPASS INTO ADJACENT SPACE, THE BREAKDOWN OF CONVENTIONAL BARRIERS, AND THE EXPLORATION OF NEW TERRITORIES.