

curated by guadalajara90210
VCU sculpture + extended media
recent alums

curado por guadalajara90210
alumnxs de escultura + medios
extendidos de VCU

Geografía Relativa

geografiarelativa.space

Francheska Alcántara
Ian Gerson
agustine zegers
Nicole Levaque
Jordan Loeppky-Kolesnik
Kathryn Lien
C. Klockner
Wyley Duffey
McKeever Donovan
Evan Galbicka
Sandy Williams IV
Raul De Lara

geografiarelativa.space

febrero 7-12, 2020
inauguración: 7 de febrero,
18:00-20:00
abierto: feb 8-12, 12:00-18:00
edison 137, planta baja
col. san rafael
cdmx, méxico

february 7-12, 2020
reception: february 7,
6-8 PM
hours: feb. 8-12, 12-6 PM
edison 137, ground floor
col. san rafael
mexico city, mexico

SCULPTURE + EXTENDED MEDIA

vcuarts

Relativa

Artists list

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Information

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san rafael, CDMX (MX)

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Project

A collaboration of [guadalajara90210](mailto:guadalajara90210@gmail.com) with VCU sculpture + extended media recent alums. An exhibition that deals with the territory in a formal and poetic way, geopolitical boundaries and links between different artistic scenes. Promoting the movement of artists from one country to another and an *in situ* production, the project takes the exhibition space as starting point, dealing with the absurdity of the concept of borders and the internal boundaries of the body.

The exhibition shows investigations deeply rooted in the objects and materials that each artist uses. These are different types of knowledges that traverse the body, such as migration and racialization, gender identity, the complex interdependent relationships that exist between our corporeity and the bacteria and fungi that inhabit us, the manipulation of modeling matter or the proposal of dissident ways of existing and interacting in society.

Both the rooting with the inhabited territory and the belonging and creation of community play an important role in the work of this group of artists. This exhibition mobilises the dynamics of a collective where different perspectives and sensitivities intersect, navigating the consciences and subjective positions that different artists occupy. In this way, “Geografía relativa” presents a constellation of everyday experiences located within a current geopolitical context while activating dynamics where the notion of the foreigner is questioned.

Relativa

Francheska Alcántara



An Already Dreamed State / Already Dreaming State / Already... 2018

b. Santo Domingo (DOM)

An Afro-Caribbean-Latinx-queer-woman raised by their grandmother and hailing from The Bronx, Francheska explores slippages in-between memories, fragmentations and longing. They graduated with a MFA in Sculpture + Extended Media from Virginia Commonwealth University, a BFA in Painting from Hunter College, and a BA in Art History from Old Dominion University. Alcántara has shared their work at the Brooklyn Museum, the Bronx Museum of the Arts, the Queens Museum, La Mama Theater, Grace Exhibition Space, and BronxArtSpace.

Relativa

Ian Gerson



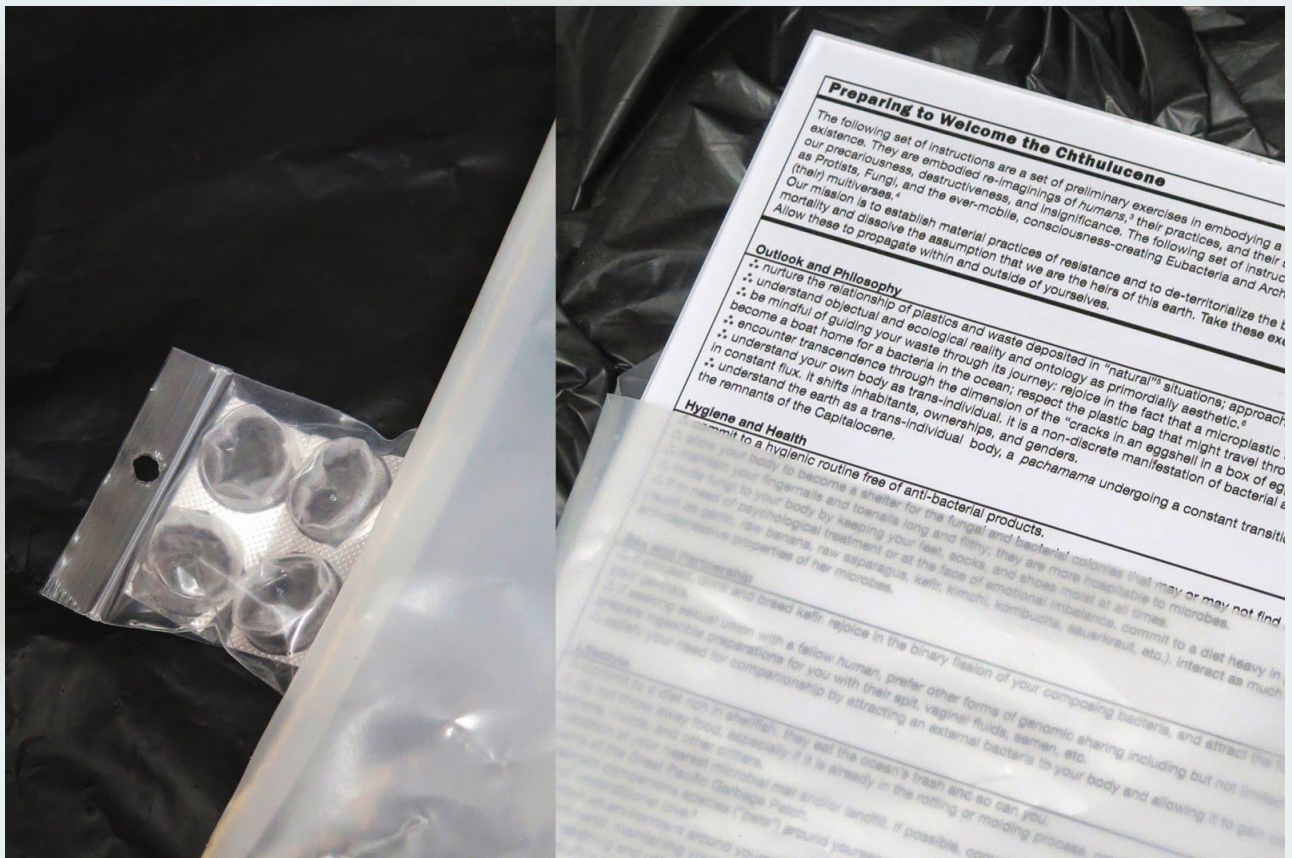
b. Houston, TX (USA)

My installations use aesthetics found in nightclubs and queer party spaces referencing and furthering the potential of these spaces to build alternative communities and foster radical re-envisionings of culture. Each of these installation-based projects double as hosting sites for social gatherings; a concert, a party, a series of conversations and intimate exchanges, each developing their own distinct ephemeral communities.

Ian Gerson holds an MFA in Sculpture + Extended Media from Virginia Commonwealth University and a BFA from the University of Texas at Austin. They have participated in several residencies including Skowhegan School of Painting and Sculpture, The MacDowell Colony, Millay Colony, Bronx Museum's AIM Program, Lower Manhattan Cultural Council's Swing Space, and Socrates Sculpture Park. Ian is a founding member of community-based arts and culture collective Junte, working primarily in Adjuntas, Puerto Rico.

Relativa

agustine zegers



b. Santiago (CHL)

agustine zegers is an artist/writer and bacterial community. agustine uses texts, performatic readings, and molecular exercises in their practice as tools of understanding the current state of the ecology and its material flows. They have exhibited in Galería Metropolitana, IQECO, and Sharjah Art Foundation. They have published with Genderfail, Ediciones Popolet y Laboratory for Aesthetics and Ecology. They graduated from VCU's Sculpture + Extended Media MFA in 2019 and are currently living in the US.

Relativa

Nicole Levaque



b. 1991, Hamilton, Ontario (CAN)

I use ceramics and installation to address hierarchies of consumption. I feel defined by the scavenge and the horde, the look and the collect. I am trying to find beauty by faking it, through the balance of imposter syndrome versus amateurism, through the handmade versus the mass produced. I find beauty in sand blasted plastics on beaches, waste from suburban renovations, pop up ads, and my own repulsion for what all this represents. I came to ceramics for both its familiarity and materiality. Each vessel is hand built, functional yet uncanny, precarious in the interpretation of usefulness and function. My tableaus are physical spaces to explore my complicated views of domesticity, its link to expectation, and the (attempted) dodging of violence.

Levaque received an MFA in Sculpture + Extended Media at Virginia Commonwealth University and a BFA in Painting and Drawing from Concordia University in Montreal Quebec. She has been an artist in residence at Mildred's Lane (Narrowsburg Ny) The Banff Center (Banff, Alberta), SIM (Reykjavik, Iceland) and Von (Cuernavaca, Mexico). She is a founding member of the studio collective Casino, based out of Hamilton, Ontario. Recent exhibitions include, On Pause, York University, Toronto, Canada; A Show of Hand Holding, Egret Egress, Toronto, Canada; and Generic of, the Anderson Gallery, Richmond Va. Levaque is the current recipient of a year long residency at the Visual Arts Center in Richmond, Virginia.

Relativa

Jordan Loepky-Kolesnik



The Pond, 2018

b. Summerside (CAN)

Jordan's work in sculpture, creative writing, video, and installation explores intersections of queerness and the body with architecture, social dynamics, nature, and place. How is knowledge carried in our bodies and our environments? Narrativity and affect form the basis for works about intimacy, personal connection to place, environmental concerns, and the hauntings of architecture.

Jordan Loepky-Kolesnik is a visual artist from Montreal currently based in Los Angeles. They completed an MFA in Sculpture + Extended Media at Virginia Commonwealth University in 2018, and a BFA in Intermedia from Concordia University in 2012. Recent exhibitions of their work have taken place at SoftCells (Los Angeles), Modern Fuel (Kingston), VALET (Richmond, USA), Article (Montreal), 8-11 (Toronto), and ISCP (Brooklyn). In 2017 they received the Sauderson Prize for Emerging Artists from The Hnatyshyn Foundation and a Masters Research Scholarship from the Government of Quebec, and in 2018 The Dedalus Foundation MFA Fellowship in Painting and Sculpture and a Canada Council for the Arts Research/Creation grant.

Relativa

Kathryn Lien



of the crickets, 2018

b. 1990 in Chester Springs, PA (USA)

Kathryn Lien lives and works in Philadelphia, PA. She is a sculptor intent on using crafted and found materials for intimate placemaking. In the studio, she digests a material's history, malleability, and sustainable potential in order to build slivers of narrative spaces – one block of wood, handful of clay, or cube of gelatin at a time.

Kathryn received an MFA in Sculpture + Extended Media from Virginia Commonwealth University and a BFA from the University of Washington. She has exhibited recently at the Visual Arts Center at the University of Texas at Austin and at artist-run spaces including Office Space 2 in New Brunswick, NJ and Southern Exposure Project Space in St. Augustine, FL. Kathryn has been a Pollock/Krasner fellow at the Vermont Studio Center and is currently a collaborative partner in the Rillette on Toast supper club in Philadelphia, PA.

Relativa

C. Klockner



Silence of the Lambs (1991) as Audience, 2019

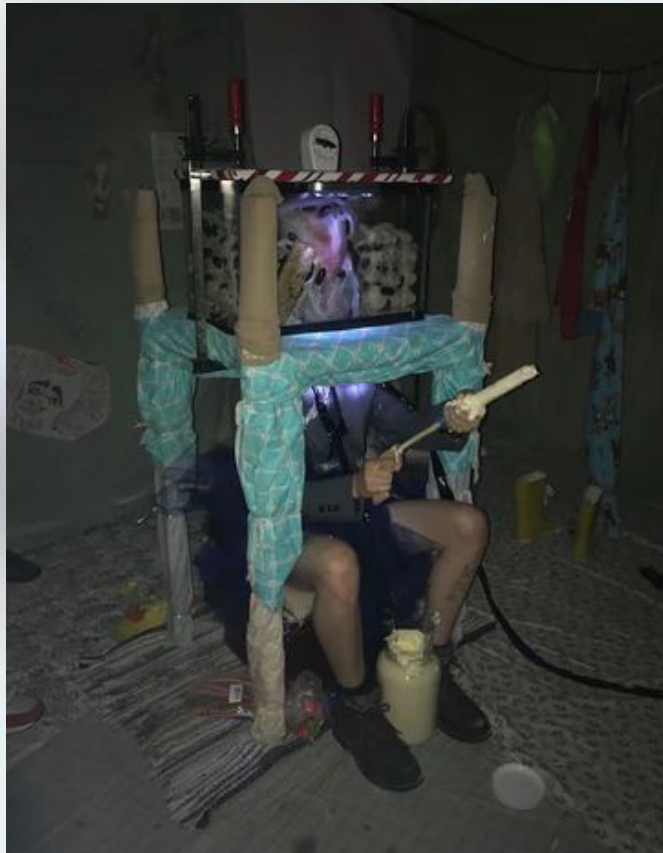
b. 1991, Cleveland, OH (USA)

C. Klockner is an artist and writer currently working in New York City. Their work spans sculpture, video, and installation and addresses dissemination of ideology through media and questions of performativity. They founded the artist-run critical platform Post-Office Arts Journal, co-directed Bb project space (Baltimore, MD), and direct the online project GHOST (ghostfeaturefilm.com). Klockner received an MFA in Sculpture + Extended Media at Virginia Commonwealth University.

Recent exhibitions include 891 n. main, Providence, RI; The Luminary, St. Louis, MO; Interstate Projects, Brooklyn, NY; and Towson University Gallery, Towson, MD.

Relativa

Wyley Duffey

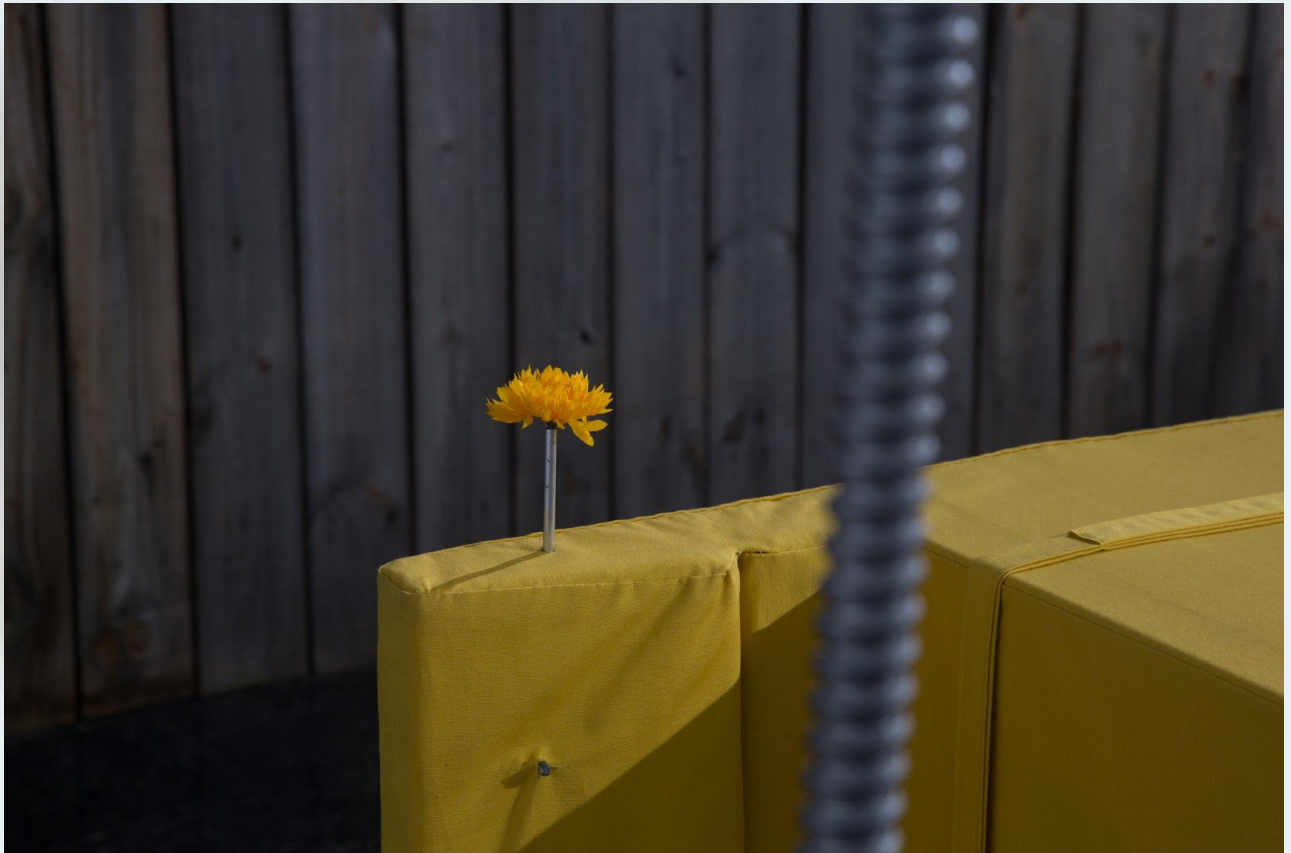


Wyley Snyder works predominantly with found objects to create installations, sculptures, and performances that play out the anxieties of living under feuding layers of consciousness and social conditioning. Their work explores gender expression, sexuality manifested in consumer culture, and bodily pleasure in the grotesque.

Snyder received their MFA in Sculpture + Extended Media at Virginia Commonwealth University in 2018 and their BA at Georgia College and State University in 2014. They have participated and performed at Mildred's Lane in Pennsylvania and with La Pocha Nostra in San Francisco. Currently, they are stage managing drag and burlesque shows at the local queer bar in Bloomington, IN.

Relativa

McKeever Donovan



b. 1987 in Saint Paul, MN (USA)

McKeever Donovan (b. 1987 in Saint Paul, MN) currently lives and works in Brooklyn, NY. Donovan often works with facets of theater design, rudimentary toys and motors to create objects and installations that disrupt playful or bucolic notions of childhood and early learning. His work draws upon sculpture, photography, kinetics and sound.

McKeever Donovan received his MFA in Sculpture + Extended Media from Virginia Commonwealth University in 2018 and his BFA from the School of the Art Institute of Chicago in 2010. Donovan has been the recipient of artist residencies at Ox-Bow, Yale Norfolk and Franconia Sculpture Park. Recent and upcoming exhibitions include *Underground Flower* (Perth, Australia), *Baba Yaga*, (Hudson, New York), *Wolphaerstraat 74B* (Rotterdam), *Kodemo* (New York), *Squash Editions* (Mexico City), *US Blues* (New York), *Lana's* (New York) and *The Green Gallery* (Milwaukee, WI). Donovan is the cofounder and curator of *The Sunroom*, a gallery and publishing platform based between Richmond, VA and New York, NY.

Relativa

Evan Galbicka



Path, 2018

b. 1986, Lakeland, FL (USA)

Evan Galbicka channels the intersection of art and ecology into sculpture, installation and video that explores the generative possibilities of interdependent relationships between matter, information, and organisms.

Galbicka earned an MFA in Sculpture + Extended Media from Virginia Commonwealth University, and a BFA in Sculpture from The University of Florida. He has recently exhibited work at FORM: Arcosanti, Arcosanti, AZ, Ed Varie Gallery, NYC, and Metro Tacubaya, Mexico City. He has been an artist in residence at SOMA (Mexico City, MX), Mildred's Lane (Narrowsburg, NY), Arrowmont (Gatlinburg, TN), and the Visual Artists Network (Miami, FL). Evan is currently working on a long-term ecological artwork for Pulp Arts in North Central Florida.

Relativa

Sandy Williams IV



b. 1992 (USA)

My conceptually based practice focuses on record keeping and time, and the ways in which these concepts find plurality within our culture. More pointedly, my work questions the importance we attach to “time” and “the record”, as they relate to our legacies, cultures, and canons; our histories, the ahistorical, the prehistorical, fantasies, the things that never happened but could’ve, imagined futures, and parallel universes.

Williams graduated with an MFA in Sculpture + Extended Media from Virginia Commonwealth University, a BA in Studio Art from the University of Virginia. Sandy has shown work and been included in publications internationally, and has been an artist in residence at SOMA (Mexico City, MX) ACRE (Chicago, IL), Mildred’s Lane (Narrowsburg, NY), The University of Cumbria (Carlisle, UK), The University of Virginia (Charlottesville, VA), and Mountain Lake Biology Station (Mountain Lake, VA).

Relativa

Raul De Lara



Lotion in your lungs, 2019

b. 1991, Culiacán, Sinaloa (MEX)

Raul De Lara works with wood, sand and other organic matter to explore body language, plant behavior, immigrant household drama, and furniture history. Blending the fields of Sculpture and Design, he makes objects that follow a rigorous phase of historical research, performed rituals, and multicultural hand carving techniques. De Lara immigrated from Mexico to the United States at the age of 12, and has been a DACA recipient since 2012.

De Lara received his MFA in Sculpture + Extended Media from Virginia Commonwealth University, and his BFA from The University of Texas at Austin. He has been awarded the Ox-Bow School of Art Fellowship, Chicago Artists Coalition HATCH Residency, The International Sculpture Center Outstanding Student Achievement in Contemporary Sculpture Award, and currently, he is a fellow at The Fine Arts Work Center in Provincetown. Recent exhibitions of his work include the International Sculpture Center (Jersey City), Pfizer Building (New York), Burning Man (Nevada), Reynolds Gallery (Richmond), Ground Level Platform (Chicago), Wynwood District (Miami), and Greasewood Gallery (Marfa).

ROOM 1

Ian Gerson

These pieces are inspired by science fiction and queer nightlife, especially as modes to imagine and enact alternate ways of being and finding a sense of self. I have been thinking about how being trans is like science fiction; shape shifting physically and mentally, becoming a thing of dreams, pushing the boundaries of the body I was born into with each weekly hormone injection. I see science fiction as a powerful tool for envisioning nonlinear futures, collectively building microcosms of other power structures, and creating spaces of validation for already alternate realities of the everyday.



Ian Gerson
*100 mg/mL .25 mL / 200 mg/
mL 25 mg 50 mg, 2020* ,
glow in the dark plastic cast
syringes and testosterone
bottles



Ian Gerson
Space Pod, 2020
Wood, paint, clay, mylar,
hand dyed mesh fabric
140 x 145 x 110 cm

McKeever Donovan

The images in these works are sourced from an archive of my grandfather's military radio communication and electrical wiring research photos from World War II. The selection and manipulation of the photographs and their corresponding frames explores the obfuscation of clandestine communication systems. Additionally, these works elude to the strange bodily systems structures and gestural figuration mimicked in these technologies.



McKeever Donovan
Dancer Dancer, 2020
Inkjet print in unique steel,
artist frame
51 x 35.5 cm

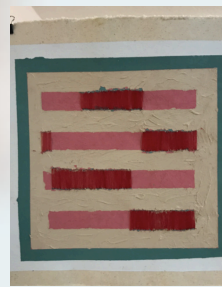
ROOM 1

Sandy Williams IV

These objects exist within a series of “timed paintings”. In this series: I paint a grid or template, and then spend a specific amount of time sewing in or around the spaces I’ve created. The result is an object that formally presents the time (effort) that went into its making; an aesthetic record of activity. In the six-hours it took me to make this painting, I could have driven to my grandmother’s home at 26 Oakland Street.



Sandy Williams IV
Watching the Clock IX, 2020
Oil on canvas, thread,
3 hours
15.5 x 15.5 cm



Sandy Williams IV
Watching the Clock IV, 2020
Oil on canvas, thread,
8 hours
33 x 35 cm

Francheska Alcántara

The works presented in this exhibition are an accumulation of processes and experiences: moments of wandering around and encountering that started several years ago in The Bronx, Richmond, Puerto Rico, Vermont, and that have arrived in Mexico City. Continuously evolving and generating intra-connections touching on personal history and making up new relations.



Francheska Alcántara
Entre las montañas de mármol, 2020
Marble rocks, brown paper bags, acrylic, sugar, petals, plastic lizard
Varied dimensions



Francheska Alcántara
Trio Trucho, 2020
Brown paper bags, felt, white and blue corn cob on sand
Varied dimensions



Francheska Alcántara
Aureolas, 2020
Soil, corn
Varied dimensions

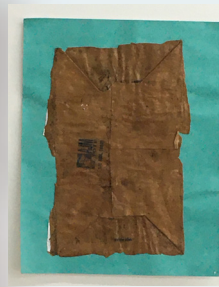


Francheska Alcántara
Color bone relativo, 2020
Brown paper bags, acrylic, coffee, mud, sugar, berries, leaf on paper and domino cuaba soap
Varied dimensions

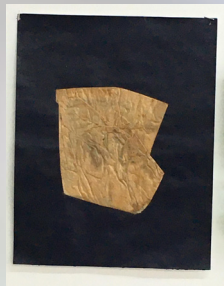
ROOM 1



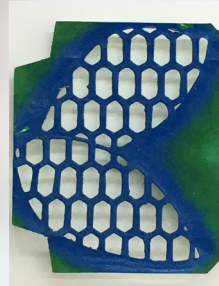
Francheska Alcántara
Color bone relativo, 2020
Brown paper bags, acrylic,
coffee, mud, sugar, berries,
leaf on paper and domino
cuaba soap
Varied dimensions



Francheska Alcántara
Color bone relativo, 2020
Brown paper bags, acrylic,
coffee, mud, sugar, berries,
leaf on paper and domino
cuaba soap
Varied dimensions



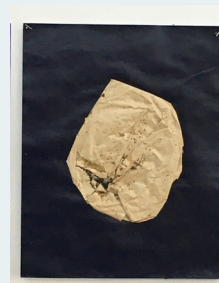
Francheska Alcántara
Color bone relativo, 2020
Brown paper bags, acrylic,
coffee, mud, sugar, berries,
leaf on paper and domino
cuaba soap
Varied dimensions



Francheska Alcántara
Color bone relativo, 2020
Brown paper bags, acrylic,
coffee, mud, sugar, berries,
leaf on paper and domino
cuaba soap
Varied dimensions



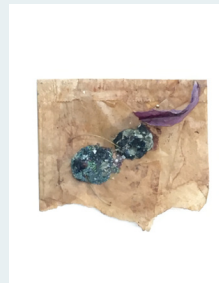
Francheska Alcántara
Color bone relativo, 2020
Brown paper bags, acrylic,
coffee, mud, sugar, berries,
leaf on paper and domino
cuaba soap
Varied dimensions



Francheska Alcántara
Color bone relativo, 2020
Brown paper bags, acrylic,
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Color bone relativo, 2020
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coffee, mud, sugar, berries,
leaf on paper and domino
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Varied dimensions

ROOM 1



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leaf on paper and domino
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Varied dimensions



Francheska Alcántara
Color bone relativo, 2020
Brown paper bags, acrylic,
coffee, mud, sugar, berries,
leaf on paper and domino
cuaba soap
Varied dimensions



Francheska Alcántara
Color bone relativo, 2020
Brown paper bags, acrylic,
coffee, mud, sugar, berries,
leaf on paper and domino
cuaba soap
Varied dimensions

Raul De Lara

28 Years Later (2020) is a self-portrait of my life in the USA. It was made during my fellowship at the Fine Arts Work Center in Provincetown. I carved into the paddles symbols of memories in the USA since arriving in 2005. The piece is inspired by nopales in the deserts just south of the US, where border-crossers have carved messages in cacti to loved ones and others crossing the border by foot. My wisdom tooth is inlayed in the mask. The piece first exhibited in January 2020 at my solo show at the Fine Arts Work Center.



Raul De Lara, *28 years later*, 2020,
Pine, water, rio grande dirt, oak, acrylic,
wisdom tooth, tzi-te beans, red string,
wood glue, provincetown sand, walnut
dust, terra-cotta pigment, lacquer
213 x 38 x 43 cm

ROOM 2

Raul De Lara

For Being Left Handed (2020), a self-portrait of my childhood in Mexico, made during my fellowship at the Fine Arts Work Center in Provincetown. Left-Handed cactus school desk with over 2,000 hand carved needles and Chiclets gum stuck under the fake hardwood desk. First exhibited in January 2020 at my solo show at the Fine Arts Work Center.



Raul De Lara

For Being Left Handed, 2020

Pine, Brass, chiclets gum, PVC plastic, particle board, galvanized steel, stainless steel, acrylic, wood glue, poplar

69 x 30 x 33 cm

Evan Galbicka

Following butterflies through the air, fleeting lines of flight carve continents that disappear. Records of their trace become a body of loofa for chia to sprout. Select a sprout to chew and taste the path continue its route.



Evan Galbicka

Pollinator Pathway No. 5 (Zebra Longwing in Kanapaha Florida), 2020, Wood, aluminum, loofa, chia, porcelain, vinyl print

219 x 152 x 104 cm

Sandy Williams IV



Sandy Williams IV

Watching the Clock VII, 2020

Oil on canvas, thread,
4 hours

15.5 x 15.5 cm



Sandy Williams IV

Watching the Clock VIII, 2020

Oil on canvas, thread,
4 hours

15.5 x 15.5 cm

ROOM 2

Nicole Levaque

Coil built ceramic vessels sit upon tezontle, gravel made out of the hardened crust of lava. A porous surface locally used in construction and gardening supports dipped soy candles and an amethyst leash. The pinch pull roll of coil building repeats and repeats, allowing the process of making to become a meditative act. One gesture building upon itself to make the whole. Amethyst is both the birth stone of my mother and the stone to support sobriety. A leash of amethyst chips tethers two vessels, linking my matriarchal histories through material stand-ins. You are invited to walk the path and ask if objects can be sentient or if they only hold sentimentality.



Nicole Levaque
Four sentences in failing, a place to overwinter, 2020
Amethyst, brass, felt, fishing lures, glazed stoneware, press on nails, resin, soy wax, tezontle, Varied dimensions



Nicole Levaque
Four sentences in failing, a place to overwinter, 2020
Glazed stoneware, felt, Varied dimensions

McKeever Donovan

The images in these works are sourced from an archive of my grandfather's military radio communication and electrical wiring research photos from World War II. The selection and manipulation of the photographs and their corresponding frames explores the obfuscation of clandestine communication systems. Additionally, these works elude to the strange bodily systems structures and gestural figuration mimicked in these technologies.



McKeever Donovan
Bug Hotel, 2020
Inkjet print in unique steel, artist frame, 42 x 32 cm



McKeever Donovan
Thermal Braid, 2020
Inkjet print in unique steel, artist frame, 42 x 32 cm

ROOM 3

agustine zegers

An ecosexual ode to plant assimilation, communication, and vegetal azotes.
Three leaves of lettuce open a portal to plant communication.



agustine zegers
fitomancia, 2019
Poem printed on denim
100 x 100 cm



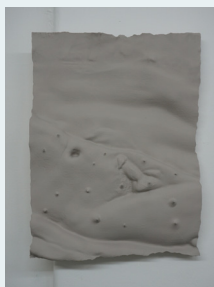
agustine zegers
lechugita, 2019
Silicone
12 x 15 cm

C. Klockner

Klockner's two sculptural works address the body and its adornment as a series of layers. The low-relief sculpture *Dysphoria* (2019) takes its name from the language that emerges from divergent sex/gender identities and depicts a reclining nude figure whose skin has grown thorns. Adjacent, the work *Good News* (2020) references a system of gendered body adornment. An archetypal pleated skirt is deconstructed and placed in conversation with a scale of time most closely associated with the geological. In this work, the body, its depiction, and its adornment all function as tangibly ideological objects.



C. Klockner
Good News, 2020
Rock, fabric
61 x 91 x 5 cm



C. Klockner
Dysphoria, 2019
Acrylic latex on HDU foam
30 x 38 x 5 cm

ROOM 3

Jordan Loepky-Kolesnik

A cast aluminum relief depicts an arm cradling a vessel spilling forth water (*Medallion*, 2020). In a small impression a handmade incense made of eucalyptus leaves is burning, gesturing toward the role of eucalyptus trees in igniting and intensifying wildfires, yet their strange ability to survive them. Found footage of road flares and wildfires in Southern California are interspersed with point-of-view shots exploring the virtual hillsides outside Los Angeles in the online video game *Grand Theft Auto* (*Excessive Heat*, 2020).



Jordan Loepky-Kolesnik
Medallion, 2020
Aluminum, handmade incense
(eucalyptus leaf, makko)
27 x 27 x 4 cm



Jordan Loepky-Kolesnik
Excessive Heat, 2020
HD Video, 4:04

PATIO

Jordan Loepky-Kolesnik

In a A nylon flag depicts a tree frog looking longingly at the viewer (*Hail Amphibians!!!*, 2020), the expression "XOX" above it inviting a kiss, a nod to the tale of the frog prince. The work references the border-crossing water-to-land nature of amphibians as a metaphor for transitions, transformations, and ecological survivalism.



Jordan Loepky-Kolesnik
Hail Amphibians!!!, 2020
Nylon, flagpole
90 x 137 cm

ROOM 4

Sandy Williams IV

These objects exist within a series of “timed paintings”. In this series: I paint a grid or template, and then spend a specific amount of time sewing in or around the spaces I’ve created. The result is an object that formally presents the time (effort) that went into its making; an aesthetic record of activity. In the six-hours it took me to make this painting, I could have driven to my grandmother’s home at 26 Oakland Street.



Sandy Williams IV
Watching the Clock V, 2020
Oil on canvas, thread,
9 hours
33 x 35 cm



Sandy Williams IV
Watching the Clock VI, 2020
Oil on canvas, thread,
4 hours
33 x 35 cm

My work as an artist is concerned with persistence. Of memory. Of the body. Of location. The work that I am showing for Geografia Relativa is interested in the persistence of time, as both a material and a location. I have been thinking about the energy that is stored or trapped inside objects as they move through and pause inside of spaces; or as they are worked, activated and used. The timers on this backpack have the potential to count up from 0 to 100 days. Equipped with a motion sensor, the clocks reset whenever the suitcase is moved or unplugged; essentially allowing this object to keep track of its exact time, untouched, in this exact place.



Sandy Williams IV
Unattended Baggage III, 2020, Electronics,
LED Timer, Vinyl Backpack, Portable Battery,
Motion Sensor Accelerometer
46 x 30 x 15 cm

ROOM 4

Kathryn Lien

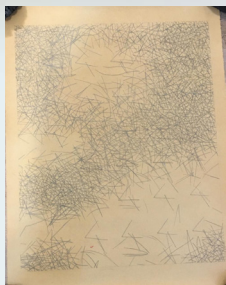
These drawings depict bunches of pine needles: fallen, piled, kicked, and shuffled on the ground. Each composition is built of accumulation and organization, marked by an object repeating both in and out of sequence.



Kathryn Lien
Pine Barrens I, 2020
Graphite on paper
Varied dimensions



Kathryn Lien
Pine Barrens II, 2020
Graphite on paper
Varied dimensions



Kathryn Lien
Pine Barrens III, 2020
Graphite on paper
Varied dimensions

Wyley Duffey

Here are *Mama's* pajamas, my twin brother's childhood bed sheets, an oversized teddy bear gutted in the street, a celebration I didn't stay long enough for, the pink face of many miscommunications, soft bodies modeled from my growing pains, and the soothing endlessness of sewing power into costumes and dolls. Here, I explore how my body filters and transforms past into present through these psychick re-minders. Dreams and ritual unravel years of social masking and neuroses. Here, I play out soft solutions to hard-wired fear.



Wyley Duffey
For Playin' Out Loud, 2020
Installation, mixed media
380 x 270 x 250 cm



Wyley Duffey
All of My Memories Are Dreams, 2020, fabric, cardboard, 70 x 70 x 50 cm

ROOM 4



Wyley Duffey
Gut Vest, 2020
Denim shirt, beads, fabric
60 x 40 cm



Wyley Duffey
Untitled Mask, 2020
Fabric, tassels, found objects,
faux fur
20 x 70 x 7 cm



Wyley Duffey
Bearly a Bear Robe, 2020
Robe, found objects
120 x 60 cm



Wyley Duffey
Board of Baby, 2020
Wood, doll wig, noise-mak-
ers, fabric, ribbon
30 x 50 x 6 cm



Wyley Duffey
Growing Pains, 2020
Faux fur cap, latex,
fabric, paint
95 x 40 cm