

Anna Tsouhlarakis

EDGES OF HER



***Edges of Her* reflects on Native interpretations of eclipses and relationships found in the sky. Some tribes believe eclipses are a sign of renewal while others see them as a time of restraint. Certain protocol comes into play but as times have changed, Native ideas and traditions have also evolved. What has stayed constant is the belief that eclipses hold power and significance. Spatial constructions of reality and legend are created and converge at moments of pause where text and object illustrate a selection of Indigenous metaphysical insight. The materials suggest a hindered return to the natural while the palette subtly evokes the industrial.**

Numerous Native Americans from various areas and families were informally surveyed about their beliefs and their thoughts related to eclipses, the sun, the moon and the stars. After “collecting data”, the findings were merged into a large sculptural installation. This installation exemplifies a unique look at Native identity by combining a quasi-scientific survey with the very real and historic role of oral traditions. In addition to exploring Native identity, the intersection of oral and written histories and the transition of narratives into text on an ephemeral object are considered.

The sculpture itself is comprised of two major components: reclaimed wood and aluminum signage. Almost all of the wood is from my family’s land on the Navajo reservation. It is all discarded wood from rundown houses, fences and corrals. There are some pieces that are nearly a hundred years old and were hand cut and formed by my great-grandfather and other family members. The wood represents an older way of thinking, a traditional way of life and a time before modern technology. In contrast, the signage is manufactured, hard and multi-colored. It is the present, an object with limited history.

The layout of the wooden structure is an archetypal form—a spiral. At the center of the spiral is an area with an obstructed view. The scraps of wood and other found materials suggest that this is not a space the viewer can access. Is this structure a form of shelter from the sky or a viewing platform?

All of the responses from the survey were reordered according to their level of positive, negative or neutral responses. Some offer fact and some offer feelings. Passages from the responses were taken and assigned to corresponding signs placed along the spiral to create a near narrative of musings about eclipses and the sky.

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Eduardo Navarro

WE WHO SPIN AROUND YOU



Matthew Day Jackson
866 WY-ECLIPSE

Eduardo Navarro inserts himself in legal, spiritual, scientific, medical, archaeological environments and draws on a series of discussions and exchanges within these groups and in their context. For *Observatories*, Navarro has allowed the work to be reconsidered within the context of the solar eclipse on August 21st, 2017.

***We Who Spin Around You* was a work originally realized for the High Line at the Rail Yards in New York City.** Navarro invited participants to don custom-made bronze masks designed to help them safely view the sun, transforming it into a tiny dark green sphere while listening to a brief lecture on solar history. For *Observatories* here at the Center for the Arts, Navarro has allowed the work to be used to view the solar eclipse on August 21st to watch our tiny dark green sphere disappear behind the moon. For *Observatories*, Navarro has invited Matthew Day Jackson to collaborate, which has taken the form of the display of a singular mask installed within a phone booth. The masks are a sort of attempt to make eye contact with the sun, a sort of communication. Within the booth, the viewer is invited to wear a mask and to call 866 WY-ECLIPSE. The recording is of Jackson's grandfather Fred Day reading poet Sara Teasdale's 1921 poem *There Will Come Soft Rains*.

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Sarah Braman

HELLO



Sarah Braman was born in 1970 in Tonawanda, New York. She currently lives and works between New York and Amherst, Massachusetts. Braman received a BFA from Maryland Institute College of Art in Baltimore and an MFA from Tyler School of Art in Philadelphia. Solo exhibitions include *You Are Everything*, Mitchell-Innes & Nash, NY (2016); *Sarah Braman: Alive*, Museum of Fine Arts, Boston, MA (2013-14); and *Lay Me Down*, MACRO, Rome, Italy (2011). Ms. Braman is also a founding partner of CANADA LLC an artist run gallery that opened in NYC in 2000. She is married to Phil Grauer (also a founder of CANADA) and has three children.

“I make failed monuments to love, death, sex, nature, injustice, driving. Making sculpture can be a series of wrong turns and still be right. I like to black-out in objects, get undone. After the trip, I can look at the sculpture and laugh at how it turned out and how we are lucky to live in the unknown.” -Sarah Braman

Ati Maier

THE SPACE RIDER FLAG



Reigning from Brooklyn, NY, Ati Maier presents the character of the “Space Rider”, an orb-helmeted humanoid mounted on a similarly adorned horse: her star ship. Along with painting, drawing and film, “Space Rider” has since become a permanent component in Maier’s work: a kind of second self, who travels between the worlds of her private and artistic existences.

“The helmeted space rider mounted on a horse walks languidly across two uninhabited planets in outer space, tracking a series of lights, that mimic the path of the first-ever-for-a-human walk on the Moon in 1969. This line is seen mirrored in the night sky, it is the star constellation of the first moonwalk. Within this star constellation a comet soars, which functions as my navigator. I am on a mission. On the first planet I find the flag is already planted in the ground, on the second planet I dismount the horse and plant the flag myself. You clearly see an image of the footprint of my very first step on that planet. I am playing with the idea of relativity of time and space.” - Ati Maier

Paul McCarthy + Damon McCarthy

STAGECOACH



For over 40 years, Los Angeles artist Paul McCarthy has been one of the most innovative and uncompromising forces in Contemporary Art. McCarthy's work investigates the role of patriarchy in American culture finding its genesis in subjects such as contemporary politics, Disney or the archetypical Western film. Damon McCarthy has been making film for the last 20 years and is a frequent collaborator.

Close your eyes, think of any western film you have ever seen and now open your eyes...this thing is a Stagecoach, but it is also something else. Part historical object, part military vehicle, part sculpture, part set piece and part scholar's rock, it was found and made, changed and left the same. It was used for something entirely useless while at the same time in direct relationship to its historical use and usefulness; before there were recreational vehicles, the Stagecoach traversed the territories carrying mail and supplies and people, but here this vehicle's only responsibility is within the realm of meaning, as a point from which to consider the whole of the American West.

In removing its utility as a vehicle, this object takes on inflections of architecture harkening its use as a framing device in the western film genre. The stagecoach in western film is a representation of the "civilized" eastern United States implying the presence of its laws and customs. The western film relies on a false sense of justice placating the audience's investment in the illusion of the American west scrubbed by the film industry of the actual history of blood and injustice.

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Arturo Bandini

APOCALYPTO



Arturo Bandini is a project/gallery by Michael Dopp and Isaac Resnikoff. It follows other collaborative projects organized by Dopp and Resnikoff, including most recently TICKLES, a piano bar at 356 Mission. The gallery occupies a remarkable small building designed by Joakim Dahlqvist in a parking lot in Cypress Park, Los Angeles. The fluid nature of the building (in which spaces interior and exterior transpose themselves freely) mirrors Bandini's promiscuous curatorial sensibility.

An exact copy of this building has been constructed on the Center for the Arts lawn, by which triplication (There was an earlier copy at Ballroom Marfa in Far West Texas, now repurposed as a hot dog stand) the gallery is freed from the physical world of matter and enters the world of ideas.

For *Observatories* Arturo Bandini is transformed into a doomsday clock, measuring the movement of bodies — both celestial and corporeal -- on their inexorable paths.

APOCALYPTO

Jennifer Boysen

Andy Giannakakis

Nevine Mahmoud

Thomas McDonell

Ragen Moss

Uri Nir

Mungo Thomson

Eugene Wasserman

Suzanna Zak

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Liz Magic Laser

THE THOUGHT LEADER



WITH ACTOR ALEX AMMERMAN

For *The Thought Leader*, Laser used the format of the increasingly popular TED Talk. She directed 10-year-old actor, Alex Ammerman, to deliver a monologue she adapted from Fyodor Dostoevsky's *Notes from the Underground* (1864). TED (Technology, Entertainment, Design) is a global series of motivational speeches with the mission to promote "the power of ideas to change attitudes, lives and ultimately, the world." TED Talks, primarily viewed as online videos, have promoted a forceful and inspirational presentation style across a wide spectrum of professions. Speakers typically propose idealistic solutions to contemporary issues but have often been criticized for failing to offer tangible steps for achieving their utopian visions. Laser insinuates the *Underground Man's* views into the TED Talk format, applying Dostoevsky's attack on the socialist ideal of enlightened self-interest to its contemporary capitalist incarnation.

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Shana Moulton

SELF TRANSFORMING MACHINE VAN



If you're on the minivan, and you get left behind, then you'll find it again.

Come take a trip with us in the Self Transforming Machine Van!:

“There’s a whole bunch of entities waiting on the other side, saying “How wonderful that you’re here! You come so rarely! We’re so delighted to see you!” They’re like jewelled self-dribbling basketballs and there are many of them and they come pounding toward you and they will stop in front of you and vibrate, but then they do a very disconcerting thing, which is they jump into your body and then they jump back out again and the whole thing is going on in a high-speed mode where you’re being presented with thousands of details per second and you can’t get ahold on [them ...] and these things are saying “Don’t give in to astonishment”, which is exactly what you want to do. What they’re doing is making objects with their voices, singing structures into existence. and they are saying “Do what we are doing” and they are very insistent, and they say “Do it! Do it! Do it!” and you feel like a bubble inside your body beginning to move up toward your mouth, and when it comes out it isn’t sound, it’s vision. You discover that you can pump “stuff” out of your mouth by singing, and they’re urging you to do this. They say “That’s it! That’s it! Keep doing it!” -Terrence McKenna

About the Artist

As an INFJ (Introverted Intuitive Feeling Judging) (Myers-Briggs), Cynthia lives in a world of hidden meanings and is more interested in what is possible than what is actual. She prefers having a vivid imagination over having a strong hold on reality and her supernormal intuition can take the form of visions or uncanny communications with certain individuals at a distance. Her ARTIST (Dominant Introvert Abstract Feeler)(Spark) aspect allows her to have a rich inner life that often turns the real world into a prison of foolishness and embarrassment. The Abstract-Random (Gregoric) side of Cynthia is not inhibited by logic and gives her a colorful, flighty, media-oriented perspective on things. Finally, as a Type 4:Artist (Riso-Hudson) she enjoys probing issues like femininity and pop culture with open-ended playfulness, fantasizing and exploring the potential of non-linguistic communication.

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Glenn Kaino

HOLLOW EARTH



Los Angeles artist Glenn Kaino's conceptual practice is based in illusion and mystical gesture, the optics of which yield a depth inhabitable by possibility and visceral confusion. His practice has evolved to include the production of magical theater with magician and performer Derek Delgaudio, further building upon the power and immediacy of these constructions.

Two weathered sheds are positioned here as vestiges of a time of usefulness; these dilapidated structures hold something illusory now.

Prospecting a real estate venture gold mine trading tunnel to supply and house history in the subconscious.

...she gathered cowhide, antler chandeliers, saddle blankets, lodge pole chairs, wagon wheels, Navajo rugs, iron light fixtures, wildlife scene fireplace screens, wooden snowshoes, leather throw pillows, horseshoes, Charles Russell prints and plaid curtains, shipping them all to China...

...I like the rough looking ones way more than the Home Depot ones...and the experience was also in reference to the hidden tunnels in Egypt to Palestine...all in dilapidated sheds...

...I think it's beautiful. It looks like the coin is falling upward. It's more like juggling. It's more a move you'd make in a larger sleight-of-hand-performance...

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James Luna

BAD MEDICINE



Performance and installation artist James Luna (Puyukitchum / Ipai / Mexican American Indian) resides on the La Jolla Indian Reservation in North County San Diego, California. Through more than 40 years of exhibitions and performances Luna has given voice to Native American cultural issues, pursued innovative and versatile media within his disciplines, and charted waters for other artists to follow. His powerful works transform gallery spaces into battlefields, where the audience is confronted with the nature of cultural identity, the tensions generated by cultural isolation, and the dangers of cultural misinterpretations, all from an Indigenous perspective.

Since 1975, he has exhibited and performed at venues that include the Museum of Modern Art, Whitney Museum of American Art, New Museum of Art, San Francisco Museum of Art, Museum of Contemporary Art San Diego, Los Angeles County Museum of Art, the National Gallery of Canada, and Museum of Contemporary Native Art, Santa Fe, NM.

In 2005, he was selected as the first Sponsored Artist of the Smithsonian's National Museum of the American Indian presented at the 2005 Venice Biennale's 51st International Art Exhibition in Venice, Italy.

In the spring of 2016 Native Americans and other supporters began gathering at the Standing Rock Reservation to protest the path of the Dakota Access Pipeline. This significant gesture continued to garner support throughout that year becoming the largest gathering of Native Tribes in the past 100 years.

Continuing in the tradition of that and other actions of environmental defense, Luna has created a “Bad Medicine” wheel. Allowing polluting agents and dead flora to stand in for traditional materials, the artist has created a haunting premonition of a possible future of continued environmental disregard.

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