

Moving through time and space, all things, all matter; earth, navigating with forward momentum into the future. Moving through history, humanity and nature intertwined; the dawn continues to rise, highlighting paradigm shifts that pulse and glide us forward. Zooming down onto the planet from the Cosmos, witnessing; fundamental shifts of light. 'Radical Dawn', is a place, a liminal space of transition, a threshold illuminating the path forward. In this sacred space of transformation, literal movement from light to dark, what are the objects that can materialize, what new truths can be told, what alternate worlds can be generated?

These last two years of the pandemic have felt like we have been slowly plowing through darkness; political shifts, racial violence, & daily turmoil saturating our environment. The breaking dawn represents a tonality of light, an opening for rebirth/s of a new era, of new rituals, surroundings, moods. 'Radical Dawn' celebrates the work of 10 mixed media artists: Anais Franco, Ginger Q, Jaklin Romine, Jessica Taylor Bellamy, Kayla Tange, Linnéa Spransy, Molly Jo Shea, Sarah Stefana Smith, Se Young Au, & Silvi Naçi. Each taking us on a journey, uniquely navigating the temporal energy of now, attempting to find the light, if any, within this ever-shifting time.

Just as the sun rises and sets every day, Linnéa Spransy's work channels the spirit of earthly and scientific processes. Constructing paintings within a limited set of systems and rules, she allows the determined to become ultimately, a surprise. In the work 'Ars Moriendi Painting / Patience' Spransy introduces medieval imagery tied directly to the plague, famine, and war. Her choice to call in the past to speak to the present, mixed with her signature regiments creates a new space of opening. This burst of energy feels internal and external, pulsing and brimming with an essence of frantic anxiety; yet a moment of hope and possibility.

Another artist working within a specific framework is Sarah Stefana Smith. Like Linnéa, Sarah relies on a contained system; using barrier materials, Smith weaves within a flag form to create, 'Flag to the Abyss No. 3'. Heavily influenced by the Caribbeanist writer and philosopher Edouard Glissant, Smith looks to his ideas about the abyss. In this expansive place, nothing is transparent, there are no lines of demarcation; boundless, a space for the marginalized. This deconstructed banner, denotes no location emphasizing an unreachable and undefinable place. This work marks the territory of bold modes of existence.

The installation 'Efflorescence-Grip-Con-Luz' made by Ginger Q and Jaklin Romine sets the stage of a new scene; one of dynamic collaboration. This work confronts our reality; reclaiming and redirecting industrial materials, to support Jaklin Romine's fabric-scapes, "...space that floats between installation, sculpture, and photography..." creating a physical realm that, "...pushes photography into the third dimension." (J. Romine) Ginger Q's neon lights illuminate and lure us into their radical territory of recalibration and consideration of unconventional narratives.

Se Young Au's 'Inexhaustible Abundance' invites us into her world of digital landscapes through the employment of scent. Fully invested in actualizing a new reality, Au uses scent to establish place. Constructing a space to contextualize the uncertainty of the world, a space for exploring grief, the industrial adoption complex, US imperialism, and globalization. This liminal space of mourning becomes a beacon, a lighthouse of forms; world building for survival.

While Se Young Au's work establishes a sense of an outer world, Kayla Tange's work moves us inward into the body. '*Vessels of memory. Emotional bodies. Moments of loss transcend. (Haunted scream bowls)*' focuses on the effects of the outer world. These 'Cosmic Scream Bowls' (The original piece incorporated into the installation), ask us what can be remembered, while shining a light on what needs to be released of the shame that we may hold. That inner or even outer scream coming from within is the dawn moment, shifting moods, jump starting paradigms.

Silvi Naçi's functional sculptural works, '*tabaka (ass up)*' (serving tray) and '*Untitled (pussy)*' (wallhanging) scream out as well, subtle yet fearless. Each, objects of domestic spaces, celebrated within traditional Albanian homes. These works reclaim the historic assigned meanings, composing new narratives that weave in queer imagery. Naçi's objects mark a moment of profound modification in culture, highlighting the marginalized voices and the parallels of unappreciated traditional elder weavers and the queer community; reinventing the domestic space, as a radical act.

Also working within the realm of domestic objects, is Anais Franco. Drawing from the ceramic traditions of her Japanese and Mexican roots, Franco seamlessly merges the two in 'The 7 C's of Resilience'. Working through historical and personal traumas, this functional work, becomes a new foundation for infinite and overlapping histories; a table infused with inheritance and new traditions.

Jessica Taylor Bellamy's mixed media installation also considers inheritance. Deconstructing the idealist narratives of living in the "precarious paradise" of Los Angeles, Bellamy merges the natural world with human debris. This work captures the artist, through video, in a moment of endurance, attempting to hold up the sun at Dawn. "Conceptually, the focus of the installation is on light, tracking it like data, playing with it, celebrating it, and trying to control it with material (*semi-transparent resin casts of palms*) and with..." video. Bellamy goes on to say, "The echo of the installation is to present a fantasy that imagines a playful feminine counterculture to the masculine motorcycle club culture of Los Angeles." As the light shines through the gallery, Bellamy's work becomes activated, a radical dawn moment, shining light on a new take on the world.

Last but not least Molly Jo Shea's hand beaded, green screen sculpture 'Excited over nothing', gives it to us straight. Known for using humor and performance to pervert the familiar, this figure becomes

performative, calling out the optimism, grappling with the emotions tied to "...never ending limbo and new traumas daily, this piece dances between depression and elation." Shea goes on to say, "...camouflaging emotional turmoil...It is reflecting everything, saying nothing and existing as pure motion."

*Radical Dawn* as a time capsule, a lingering, a place where light is shining onto the new routes shifting the future; "...redirection of grief held in the body takes form as saturated beauty held in suspension, in itself an act of radical defiance, to hold and uplift hope." (Se Young Au)