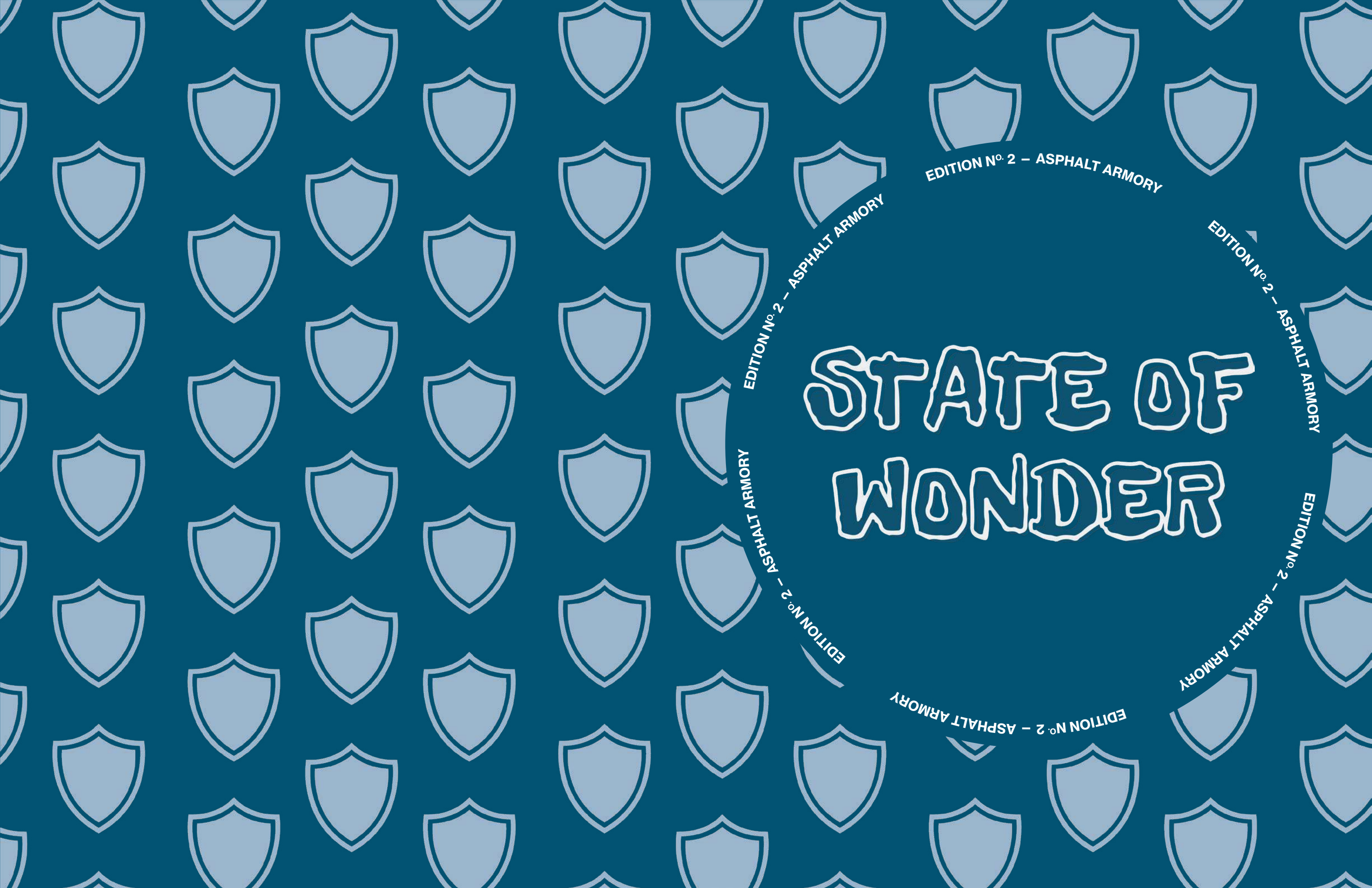


STATE OF WONDER
ASPHALT ARMORY



EDITION N° 2



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quite like New York City, the backdrop for our show – and who best to tell this story than those who have always called the five boroughs their home?

The title of the series is in reference to the constant state of wonder that plagues every young person's mind, a nagging feeling of uncertainty for what comes next driven by the unknown. This uncertainty seems to be ever so relevant for many these days, but is perhaps most frightening to those just beginning their lives or are in the early stages of their artistic practice. The title might also refer to New York as an incredibly diverse, famed geographical place which has its fair share of lore and fascinating history. For others, it might instantly recall Billy Joel's "*New York State of Mind*." State of Wonder is a testament to the curiosity of youth and the resilience of the modern urbanite.

The curatorial presentation for each show is intentionally traditional, despite the format for each event being loose and amorphous. Artists and viewers will be treated to evening pop-ups featuring live music, vendors, an open bar, and of course, coveted wall space. This exhibition series is a celebration of art in the city that encourages the public to pop-in for a viewing and stay for the event, partaking in the ephemeral assemblage of the evening.

At a time when so many people around the world find themselves wondering, "*What's next?*", this exhibition mulls on the ideas of uncertainty and curiosity in a series of events which reject tradition. The curators hope viewers will find solace in these confrontations with the present moment through the fresh eyes of the new generation. Contrast is what keeps cities like New York fascinating to those around the world – the themes in this exhibition are well-explored, but are presented here by a young crowd of next-generation artists in a punchy pop-up series.

State of Wonder proudly presents a multitude of artists working across a wide range of media, artists representing a new avant-garde attempting to answer long-standing questions with twenty-first century ideas.

A State of Wonder

This exhibition is proudly presented by the State of Wonder team in collaboration with Galerie Anty Warhol.

State of Wonder is a rotating, free-form group show split up into ten editions which encourage the viewer to gradually consider modern life from a variety of perspectives. Beginning with this inaugural show in August, the exhibition will continue with three shows a season until next Spring. The decision to split the show up into multiple editions gives artists the chance to really explore the theme of life in the big city.

The selection of artists for this series is entirely young artists, some of whom have backgrounds in

classical beaux-arts training and others who have relatively no training at all. Additionally, each artist is from New York City, the world's most famous metropolitan area. By focusing on the younger generation, these exhibitions will attempt to lean into modern life by presenting art through the lens of artists raised by the Internet. Globalization is a domineering factor in these young artist's lives, with those in their early twenties representing the most educated generation. Modernity and multiculturalism shape no other city in the world

About the Exhibition

The immediate follow-up to the opening of the series is a exposé on fashion. An unavoidable part of modern life, fashion is one's first defense against the big, bad world. How does city life play a role in the way we express ourselves day-to-day? From the Wall Street suits, to the outer-borough morning commuters, to the trend-chasing downtown crowd, and everyone in-between, New York boasts every fashion sense imaginable, with everyone choosing a fit for different reasons. For this edition, we've asked our artists to explore their relationship with personal and communal style in any way they see fit.

Fashion, *with a capital F*, is a core part of our modern society. Whether one pays close attention to the runways of NYFW is irrelevant to the fact that *Fashion* has a lasting impact on all of our lives, whether it makes the affordable garments "uncool" for the average person, forces you to buy a new coat because your old one is already out of season, or produces the large fashion houses that pollute the planet uncontrollably. The clothes

we wear tend to define ourselves to the humming crowds and passersby out and about, communicating more than our sense of style, but possibly: our mood, occupation, status, dreams, taste, morals, desires, ideas, or social circles. In a city like modern New York, that sense of self-expression that fashion provides can become a driving force for artistic expression as well. The clothes we wear everyday become our armor as we venture out into the world, projecting our personal style onto the street and protecting us from that which may come from it.

Venture below 14th street in Manhattan and you're immediately bound to find at least a dozen Gen Z-ers roaming around in intricately constructed fits. That's not to say Gen Z is the first to get so "creative" (as some may scathingly remark) with their fashion choices, either; NYC is known for producing several generations of *Fashion* icons at both ends of the spectrum, from the kings and queens of the Garment District to the DIY club kids of downtown's Meatpacking. In this sense, each outfit we wear can be like a personal response to the

world around us – communicating not only our aesthetic sensibilities, but our artistic abilities as well.

If you're looking for somewhere where the divides in fashion are ever so apparent, look no further than New York City: where unbridled exposure to the arts and a population with a penchant for fashion create generations of independent designers and artists working amidst this framework. The artists gathered for this show represent just some of the brilliant young minds that are fresh on the scene, turning out looks and documenting the NY style scene.

Works such as Ro's *Jester* or Vic's *Arrival* transport the viewer to another world, playing off fantasy and medieval aesthetics in armor-like assemblages. Andreas Marinos's *Trust Print Shirt* or Colutions's 002 serve as testaments to the resilience and creativity of today's youth in playful collisions of art and fashion. Other works like Chato's *KIKI BASIL* and Nathaniel Jerome's *THIS IS WHERE I POST FROM ROBDU* are vibrant, exciting explorations of one's personal style that

manipulate the traditional form and context of the body.

Running from October 15th to the 17th, this second edition welcomed viewers to C&K Gallery in Brooklyn's Boerum Hill to see the work of fourteen young artists from across the five boroughs. The thirty-one works in this show are made of a variety of media, ranging from traditional tableaux to custom-made textiles and wearable pieces. The gallery is also pleased to continue the presentation of Zander's work, who we currently represent.

Asphalt Armory is an exploration of New York's fashion scene from the eyes of today's youth, featuring those immersed in the DIY scene, to those starting their own fashion brands, and those who capture all the looks this city has to offer.



Gallery Chat: Ro

IN CONVERSATION WITH ANTONIO GABRIÉL MARTINEZ, CURATOR

ANTONIO: Thank you so much for joining me! I'm happy to have you here to discuss your thoughts on fashion for Asphalt Armory. To start off our discussion, I want to ask what fashion means to you – I know it's very broad of a question and sounds a bit basic, but I think it'll give us a good baseline and picture for your relationship to the medium.

RO: Thank you for having me, I'm happy to be here! I like to think of fashion as a shape or form, a manner or mode and a way of doing or being. It can refer to the way somebody hold their wrists when gesturing, the outward expression of their values and feelings, and their way of life.

A: I like that – everything around us is fashion; we are fashion, in this moment as we enact this discussion and gesture around while we sit here.

R: Exactly! Have you ever recognized a friend from afar because of the way they walk? That's their fashion.

A: That's Zander! Once you figure out his sense of style and mannerisms, he's very easy to spot... he has a certain way of being and a presence that reminds me of that.

And what about clothes? Do you have any thoughts about garments in a very literal sense, as pieces of fabric that we drape around ourselves so we can go about the world?

R: The way, or whether or not, someone chooses to cover their genitals – that is, their clothing – can be, but isn't always self determined. It can be, but isn't always symbolic of one's community, values or lifestyle. Clothing influences one's fashion through the interaction between the external and internal and more often than not, influences the way one feels about themselves. It can be gender protective/affirming, community empowering, or even create confidence – but it can also be restrictive, inaccessible, and controlling. The closeness of the body to clothing is what makes it an intimate art form. The famous bias cut embrace, silhouettes of walking, breathing sculptures, the slip of silk and kiss of linen – it's

the play between the living body/mind and what they carry that makes fashion, at least to me.

A: I think that's a really good way to put it. You hit a few notes there for me, and I really understand what you mean when you describe fashion as a sort of double-edged sword. We've talked a bit about this in the past, but as someone who growing up has consistently faced that sort of inaccessibility and restrictiveness that fashion can harbor, the sort of horrific beauty of an art form which is essential but also wasteful in certain contexts has always fascinated me. I know too well the struggle that the necessity of clothes can bring in any capacity, and I vividly remember the day when thrift stores started to lean towards being unaffordable because the rich decided to make looking "poor" cool.

Moving forward I want to talk more about the significance behind "Asphalt Armory," the title for our second edition. In preparations for this show I remember you suggested this phrasing to Zander, and Julian and I instantly fell in love with it as well. What was your motivation behind choosing this?

R: I'm obsessed with the idea of clothing as protection (physical or emotional), and the uniquely appropriate ratio of beauty and utility when gearing up for your day. We don our personal armor, gather our tools and fight in our own ways. You could've skinned your knees on the asphalt, but you've got jeans.

A: I love that. I think there's a really interesting dynamic there between "Asphalt" and "Armory." You know, you have the alliteration... it just really rolls off the tongue and sounds right. For me the title immediately conjured up this sort of image of a bedroom or someone's studio/workshop acting as their modern-day "armory." And of course asphalt is so representative of the streets, of this urban image, that I think was really powerful when the two are combined, it made me picture this sort of from-studio-to-street framework that a lot of our young designers and artists are working in.

Staying on armories for a second, I noticed there seems to be a sort of medieval narrative, or rather, a thread of





fantasy influence that can be traced throughout your body of work. Can you speak a bit to where this influence comes from and how it affects your work?

R: I think I'm more influenced by fantasy than medieval history, but many of the world-builds in fairy stories for kids had a (European) medieval flavor. The first thing I ever made was a flimsy bow and arrow made of a hard rose vine and toy guitar string when I was seven after reading the *Song of the Lioness* series by Tamora Pierce. My sister and I would fashion pillow swords and pillow armor and pillow battle. That kind of stuff is still a huge comfort to me, but now imagination's a little harder, so I make my own visual aids I guess.

A: I think it's a really interesting influence. Medieval fashion is so particular and so specific, and it's very iconic in a lot of ways – in across many cultures at the time. Of course my preoccupation here lies within contemporary art, but my day job is working at the Cloisters, so the reference here is particularly relevant for me. I've definitely found myself thinking way more about medieval culture these days than I thought I would. Moving on to the present day, so to speak, I wanted to asking you the sort of key “fashion” question. There's a lot of talk these days about sustainability in fashion, backlash against mass produced fashion, a resurgence in interest in secondhand shopping... and I want to get your opinion on if fashion and sustainability can coexist, and if so, how might they exist? I know it's a big question, but I think you have a very distinct point of view coming from this DIY scene and fine-arts background.

R: That's like trying to achieve world peace.

I don't really think it can at the rate clothes are produced, worn and tossed. Consumer philosophy is a huge money-making point for fast fashion brands. I think worldwide regulations on the amount of stuff fast fashion brands are allowed to make would be smart (like at hotpot places they'll charge you extra for wasting food). There are already such regulations on high fashion houses, and smaller designers are now using recycled fabrics and “trash” to make these crazy garments.

Maybe once people start respecting nature more than money – and we need to keep spreading the word – fewer people than I thought know about how evil clothing production can be.

I remember a neighbor who's kids outgrew their clothes gave them to my mom for us to use, which we eventually outgrew. My mom gave the ones that were still cute to my little cousin, and kept the rest as cleaning rags. My first “designs” were made from those leftover clothes.

Also, fuck Shein.

A: Fair point. I love that story about the hand me downs, I've always admired your creativity ever since I met you –

I'm always excited to see what you have on. Is there a particular mode you get into when you're working on a new look? What's the sort of thought process in putting that together, or even day to day? How do you put together a fit in the morning when you're looking in the mirror and choosing, say, who you want to be that day?

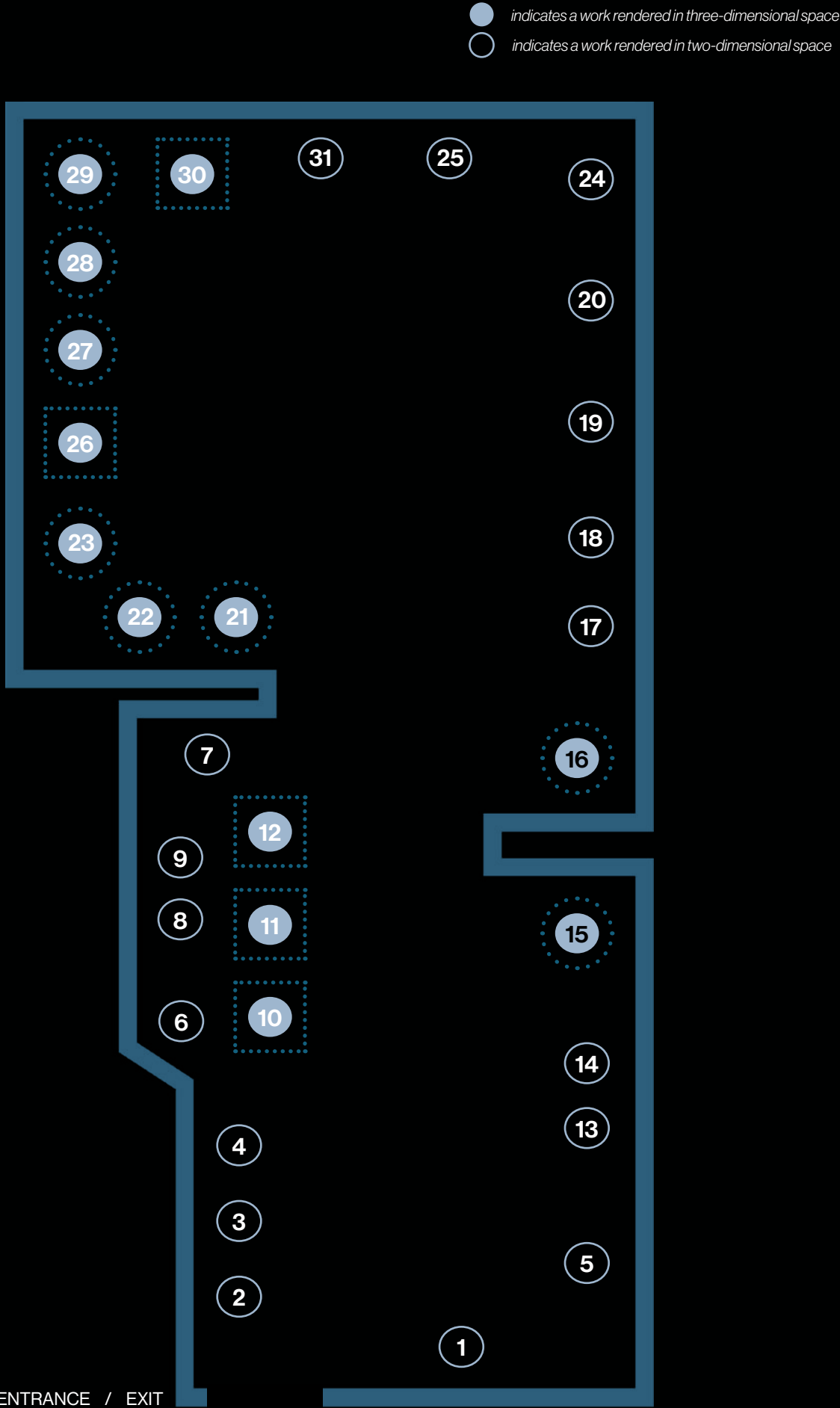
R: It's different for both! I like to dress to borrow an essence sometimes. Lately, I just wear whatever's comfortable and useful for the day ahead.

If I'm putting together a look, I like to imagine I'm dressing a creature that's almost human, but not. I'll always have this 4 hour playlist that I'll redo every three months to listen to that's music that feels otherworldly to me, music that makes me think in numbers and hard hitters that keep the energy up. I'll do something and undo it and redo it a million times until what I'm looking at matches the feeling that I'm having, slap the seams together and repeat.

A: That's awesome! Do you have any advice for other young designers like your peers, or perhaps those just looking to start?

R: I'm in no place to be giving advice to anybody. Probably the most important thing I've learned so far is to never be afraid of cutting (fabric), and don't give up on the cut if it looks rough. You might end up with something really sick, or you might have to start over, but may as well see it through past its zygote stage. Time isn't as tight as it feels, and growth takes time.

Plan



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|----|---|----|---|
| 1 | Brandon Hartley, <i>Louis Vuitton Briefcase</i> , 2019. Acrylic on canvas, 12 x 15 x 5 inches. | 17 | Spencer Brown, <i>Topaz Jones Post Show</i> , 2022. Analog photography, 11 x 18 inches. |
| 2 | Vilma Clausen, <i>Untitled</i> , 2022. Ink and watercolor drawings scanned and printed on Hahnemühle Photo Rag paper, 17 x 13 inches. | 18 | Spencer Brown, <i>Natalee & Her Radio</i> , 2019. Analog photography, 18 x 11 inches. |
| 3 | Vilma Clausen, <i>Stargazing</i> , 2022. Ink and watercolor drawings scanned and printed on Hahnemühle Photo Rag paper, 17 x 13 inches. | 19 | Zander, <i>10.1.22</i> , 2022. Acrylic and doll outfit on canvas panel, 10 x 8 inches. |
| 4 | Vilma Clausen, <i>A Girl and Her Green Balloon</i> , 2022. Ink and watercolor drawings scanned and printed on Hahnemühle Photo Rag paper, 17 x 13 inches. | 20 | Zander, <i>9.19.22</i> , 2022. Acrylic on canvas, 20 x 16 inches. |
| 5 | Andreas Marinos, <i>Trust Print Shirt</i> , 2020. Print on button up shirt. | 21 | Devin Horwich, <i>Patch</i> , 2022. Hand sewn embroidery on denim canvas, 4 x 4 inches. |
| 6 | Collette O'Brien, <i>Untitled</i> , 2021. Gelatin silver print, 8 x 10 inches. | 22 | Devin Horwich, <i>Bag</i> , 2021. Hand sewn embroidery on repurposed work pants, 16 x 16 inches. |
| 7 | Rocco Candela-Michelus, <i>Hunter</i> , 2022. Oil on canvas, 16 x 20 inches. | 23 | Devin Horwich, <i>Untitled</i> , 2020. Hand sewn embroidery on denim, 32 x 18 inches. |
| 8 | Chato, <i>KIKI BASIL</i> , 2022. Digital inkjet print, 16 x 11 inches. | 24 | Zander, <i>6.6.21</i> , 2021. Acrylic on canvas panel, 24 x 16 inches. |
| 9 | Chato, <i>In My Mind</i> , 2022. Digital inkjet print, 16 x 11 inches. | 25 | Zander, <i>10.8.22</i> , 2022. Oil on canvas, 20 x 16 inches. |
| 10 | Vic, <i>Arrival</i> , 2022. Reworked chain, beads, and metal rings, 14 x 6 inches. | 26 | Ro, <i>Toupee for sensitive scalp</i> , 2022. Steel, silver, shell, silk, and pearl beads, 10 x 7 inches. |
| 11 | Vic, <i>Intermission</i> , 2022. Wire, chain, and beads, 5 x 4 inches. | 27 | Ro, <i>Jester</i> , 2022. Recycled crinoline, bondage hardware and cotton embroidery; portrait: watercolor, 67 x 30 inches; 14 x 11 inches. |
| 12 | Vic, <i>Burial</i> , 2022. Fabric, gauze, glass seed beads, and chain, 8 x 7 inches. | 28 | Ro, <i>Traveler</i> , 2022. Cotton blend, repurposed denim, repurposed silk, zipties, rubber and cotton embroidery; portrait: watercolor, 67 x 30 inches; 14 x 11 inches. |
| 13 | Nathaniel Jerome, <i>THIS IS WHERE I POST FROM ROBDU</i> , 2022. Digital inkjet print, 24 x 35 inches (framed). | 29 | Ro, <i>Harpist</i> , 2022. Thrift store silk, bass guitar string and cotton embroidery; portrait: watercolor, 67 x 20 inches; 14 x 11 inches. |
| 14 | Nathaniel Jerome, <i>THIS IS WHERE I POST FROM VIVI</i> , 2021. Digital inkjet print, 24 x 35 inches (framed). | 30 | Ro, <i>Yavanna</i> , 2022. Clay, acrylic, cheesecloth, wire mail, human hair extensions, and scrap metal, 12 x 12 x 11 inches. |
| 15 | Colutions, "002", "012", "013", "005", 2021. Dimensions variable. | 31 | Andreas Marinos, <i>focus</i> , 2019. Publication. |
| 16 | Lyric Taylor, <i>Psychopathic Closet</i> , 2022. Handpicked vintage, XXL. | | |

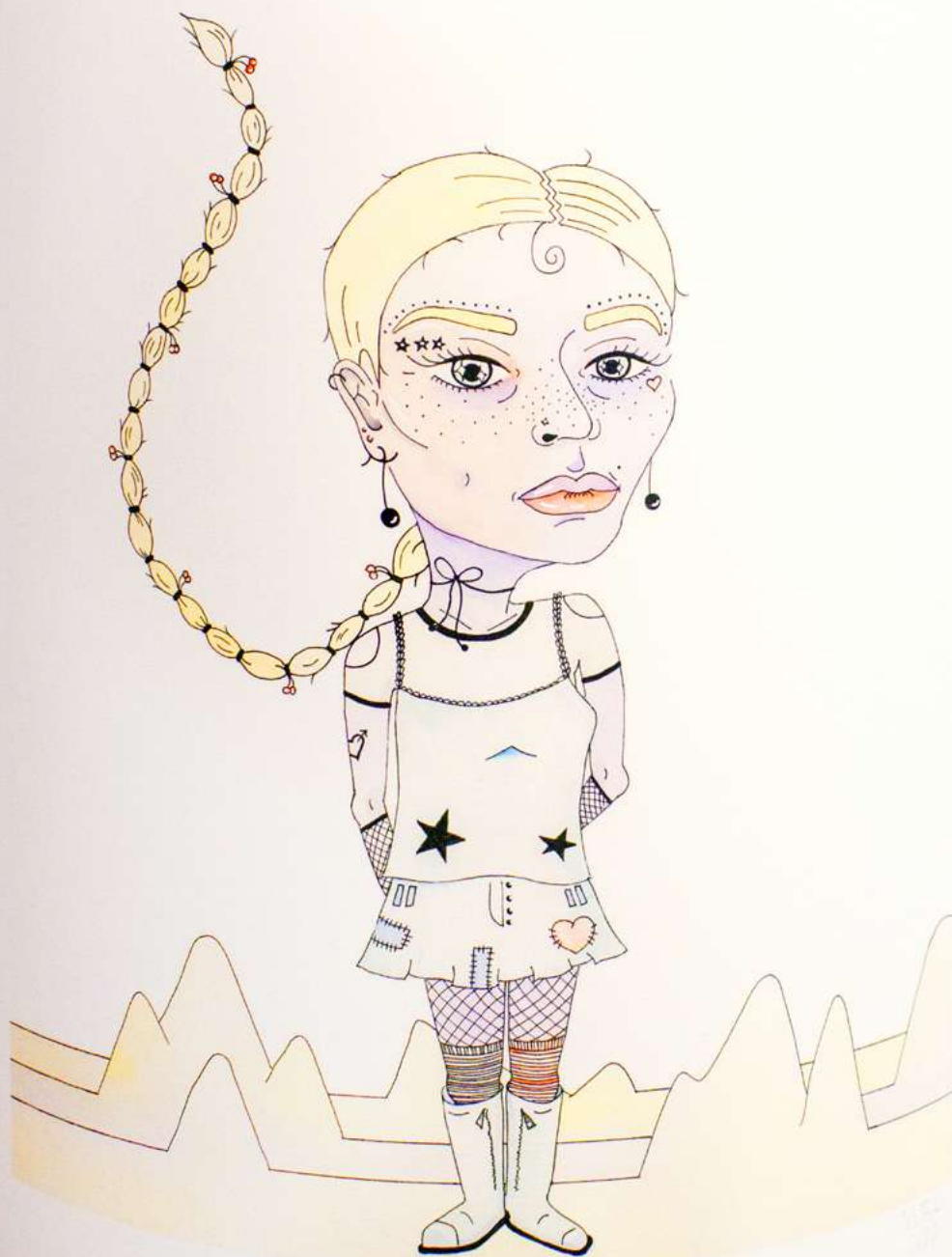
ON VIEW





BRANDON HARTLEY
Louis Vuitton Briefcase, 2019

Acrylic on canvas, 12 x 15 x 5 inches.



VILMA CLAUSEN

Untitled, 2022

Stargazing, 2022

A Girl and Her Green Balloon, 2022



Ink and watercolor drawings scanned and printed on Hahnemühle Photo Rag paper, 17 x 13 inches.



ANDREAS MARINOS
Trust Print Shirt, 2020

Print on button up shirt.



COLLETTE O'BRIEN
Untitled, 2021

Gelatin silver print, 8 x 10 inches.



ROCCO CANDELA-MICHELUS
Hunter, 2022

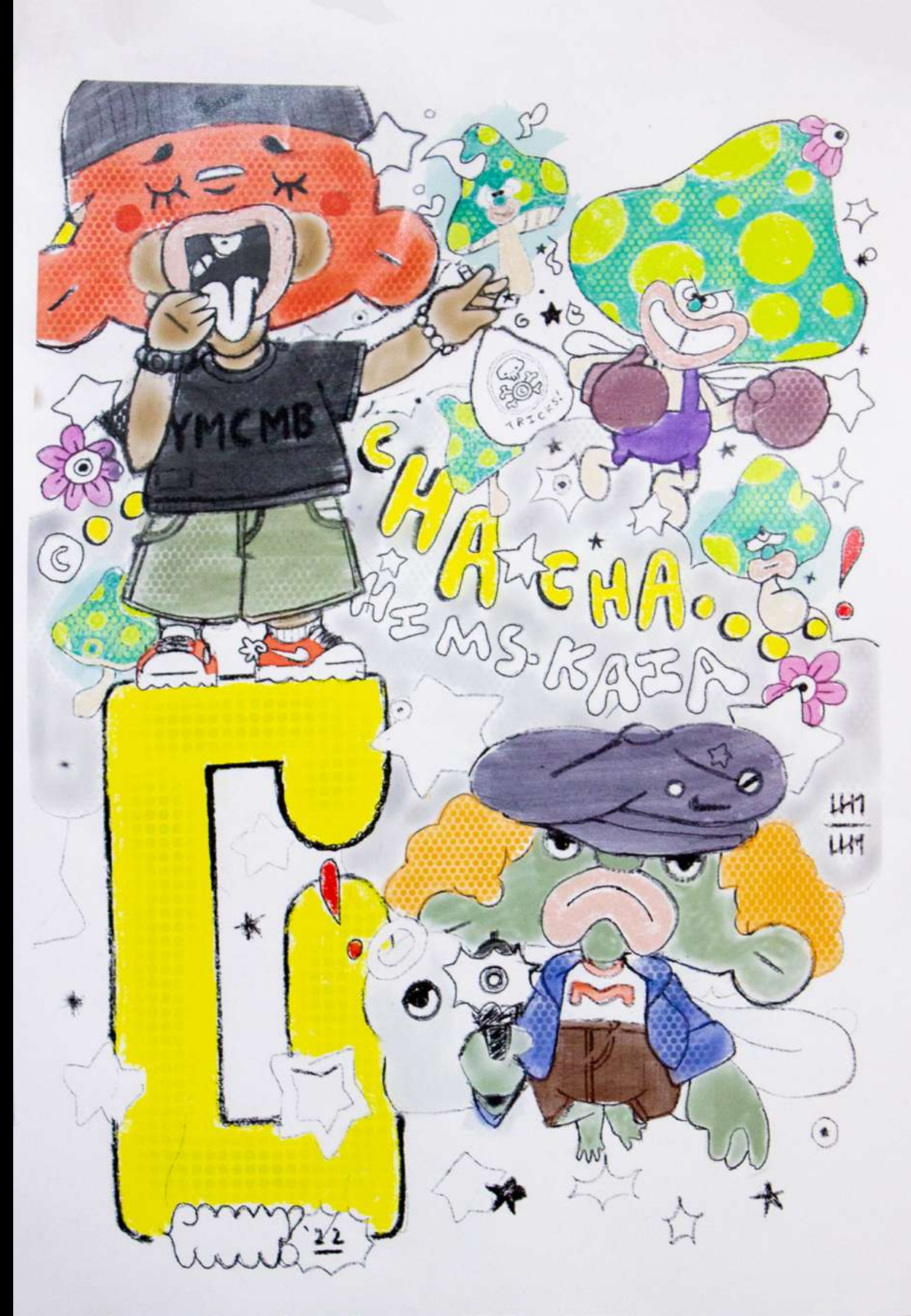
Oil on canvas, 16 x 20 inches.



CHATO
KIKI BASIL, 2022

In My Mind, 2022

Digital inkjet print, 16 x 11 inches.



VIC
Arrival, 2022

Reworked chain, beads, and metal rings, 14 x 6 inches.





VIC
Intermission, 2022

Wire, chain, and beads, 5 x 4 inches.

VIC
Burial, 2022

Fabric, gauze, glass seed beads, and chain, 8 x 7 inches.



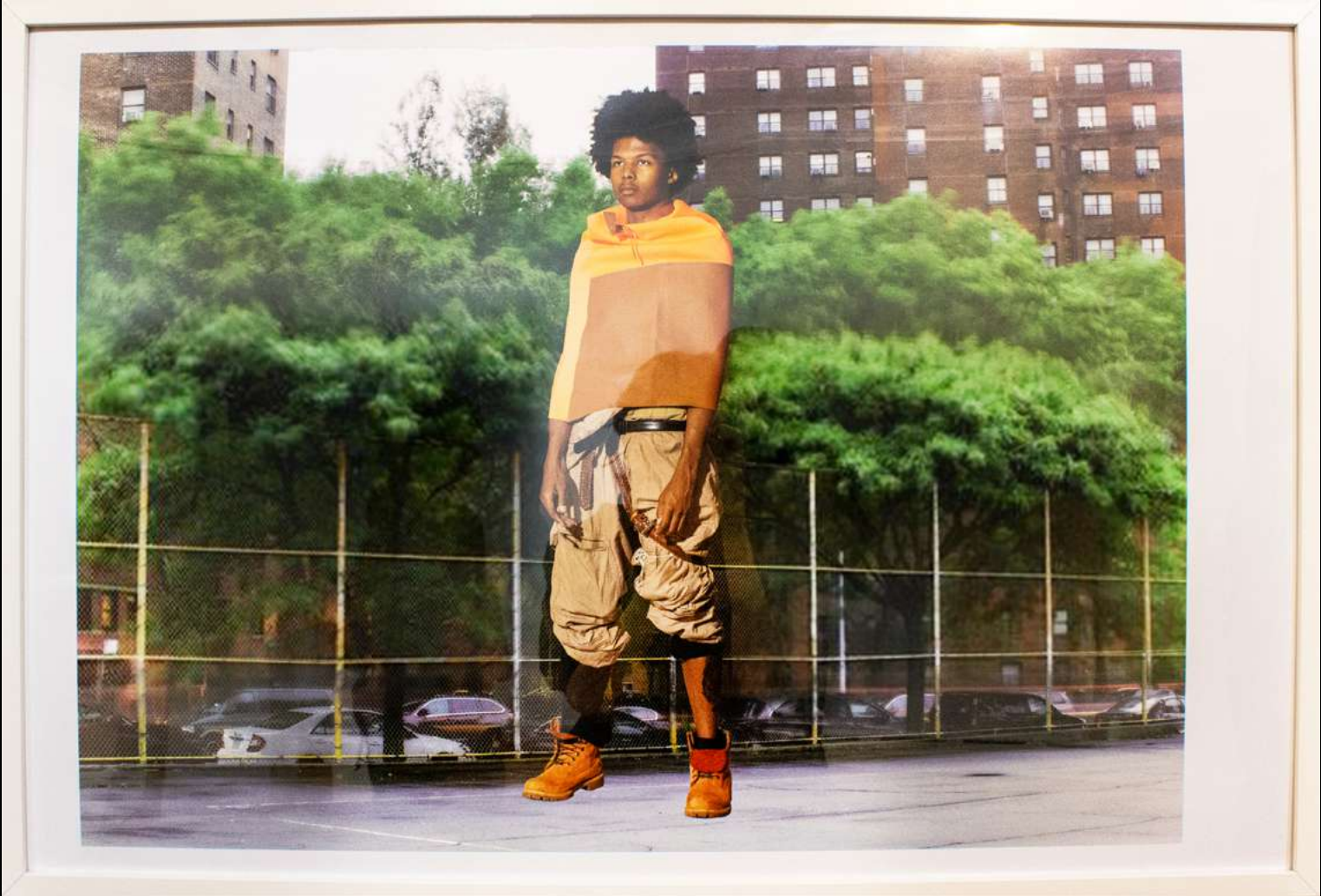


NATHANIEL JEROME
THIS IS WHERE I POST FROM ROBDU, 2022

Digital inkjet print, 24 x 35 inches (framed).

NATHANIEL JEROME
THIS IS WHERE I POST FROM VIVI, 2021

Digital inkjet print, 24 x 35 inches (framed).





COLUTIONS
"002", "012", "013", "005", 2021

Dimensions variable.



LYRIC TAYLOR
Psychopathic Closet, 2022

Handpicked vintage, XXL.



SPENCER BROWN
Topaz Jones Post Show, 2022

Analog photography, 11 x 18 inches.



SPENCER BROWN
Natalee & Her Radio, 2019

Analog photography, 18 x 11 inches.



ZANDER
10.1.22, 2022

Acrylic and doll outfit on canvas panel, 10 x 8 inches.



ZANDER
9.19.22, 2022

Acrylic on canvas, 20 x 16 inches.



DEVIN HORWICH
Patch, 2022

Hand sewn embroidery on denim canvas, 4 x 4 inches.



DEVIN HORWICH
Bag, 2021

Hand sewn embroidery on repurposed work pants, 16 x 16 inches.



DEVIN HORWICH
Untitled, 2020

Hand sewn embroidery on denim, 32 x 18 inches.



ZANDER
6.6.21, 2021

Acrylic on canvas panel, 24 x 16 inches.



ZANDER
10.8.22, 2022

Oil on canvas, 20 x 16 inches.



RO
Toupee for sensitive scalp, 2022

Steel, silver, shell, silk, and pearl beads, 10 x 7 inches.



RO
Jester, 2022

Recycled crinoline, bondage hardware and cotton embroidery; portrait: watercolor, 67 x 30 inches; 14 x 11 inches.





RO
Traveler, 2022

Cotton blend, repurposed denim, repurposed silk, zipties, rubber and cotton embroidery; portrait: watercolor, 67 x 30 inches; 14 x 11 inches.





RO
Harpist, 2022

Thrift store silk, bass guitar string and cotton embroidery; portrait: watercolor,
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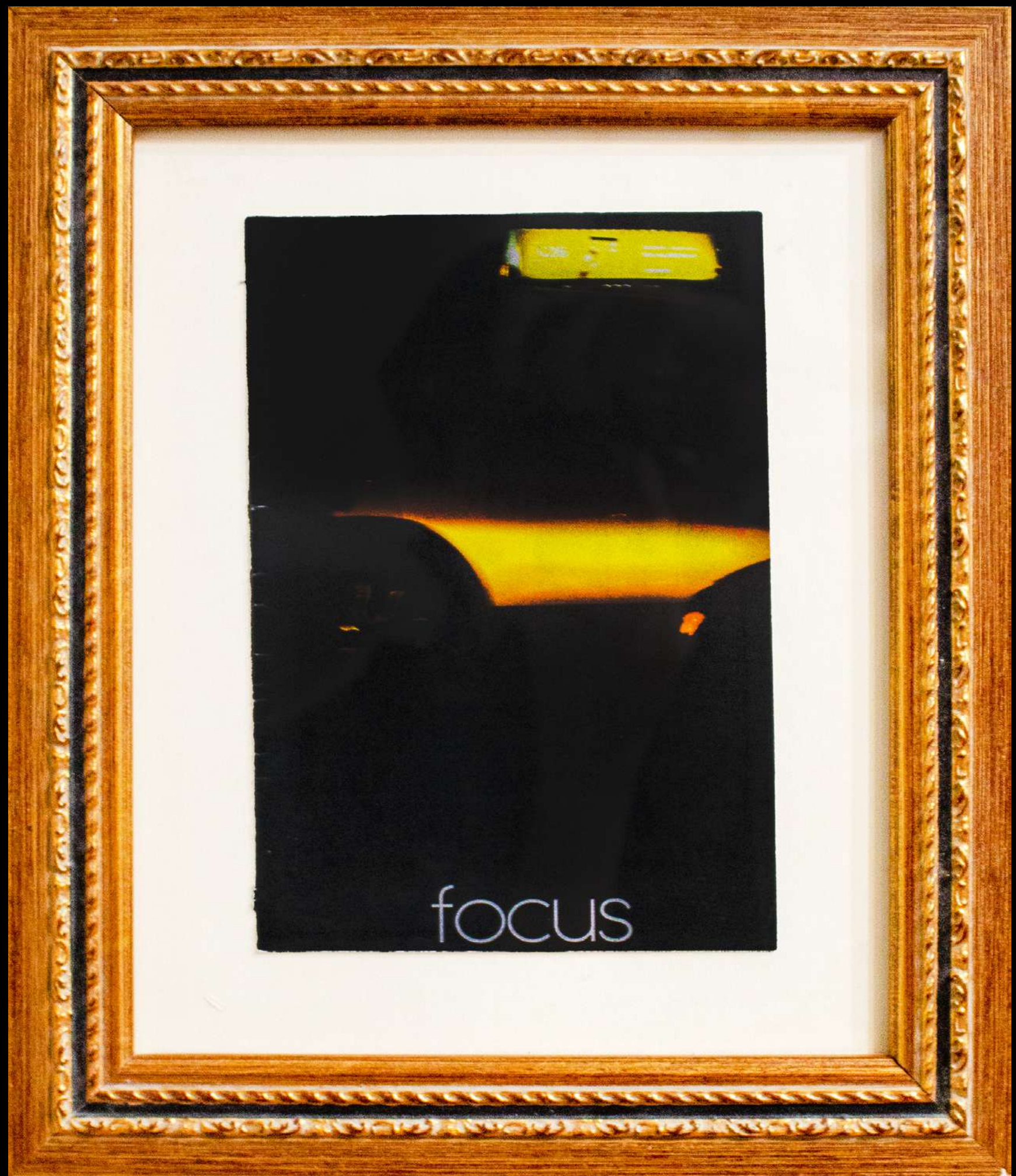
RO
Yavanna, 2022

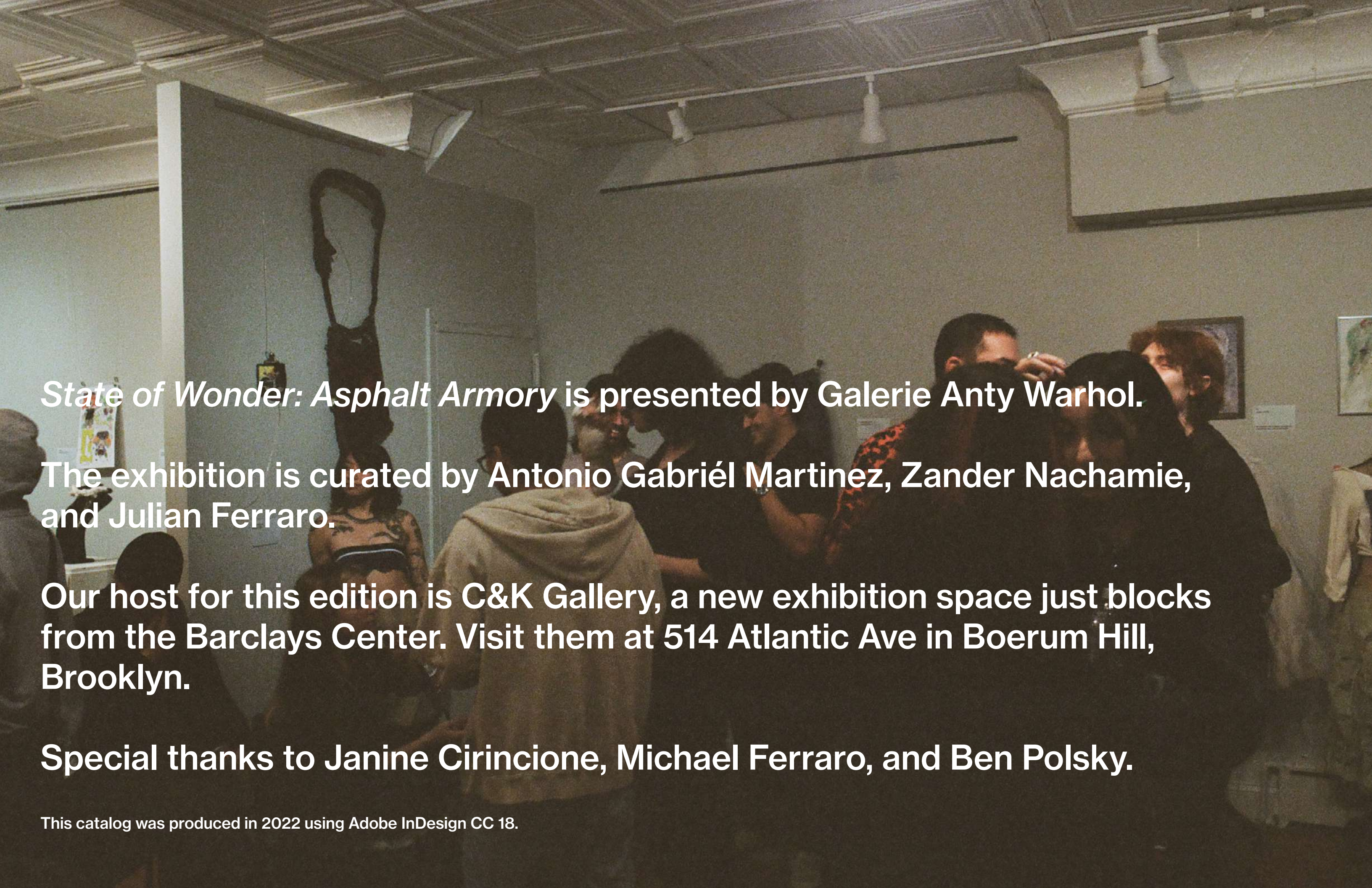
**Clay, acrylic, cheesecloth, wire mail, human hair extensions, and scrap metal,
12 x 12 x 11 inches.**



ANDREAS MARINOS
focus, 2019

Publication.





State of Wonder: Asphalt Armory is presented by Galerie Anty Warhol.

The exhibition is curated by Antonio Gabriél Martinez, Zander Nachamie, and Julian Ferraro.

Our host for this edition is C&K Gallery, a new exhibition space just blocks from the Barclays Center. Visit them at 514 Atlantic Ave in Boerum Hill, Brooklyn.

Special thanks to Janine Cirincione, Michael Ferraro, and Ben Polsky.

STATE OF WONDER

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ASPHALT ARMORY



2022 | G A L E R I E A N T Y W A R H O L