

**ESTHER BELIN
YORK CHANG
MERCEDES DORAME
NERY GABRIEL LEMUS
GARY GARAY
SALOMÓN HUERTA
LORENZO
HURTADO SEGOVIA
KHALID HUSSEIN
ANNAPURNA KUMAR
TRANG T. LÊ
ANTHONY LEPORE**

**EXHIBIT
11/1/14-**

145 N RAYMOND AVE
PASADENA CA

BIG CITY FORUM PRESENTS

ATTUNEMENT

OPENS 11/1 6-8PM

**DAN TAULAPAPA
MCMULLIN
FIAMMA MONTEZEMOLO
AMITIS MOTEVALLI
ELLIE PARKER
GALA PORRAS-KIM
MIKO REVEREZA
SHIZU SALDAMANDO
FROHAWK
TWO FEATHERS
PERRY VASQUEZ
SAMIRA YAMIN
BRENNNA YOUNGBLOOD**

12/14/14

ARMORY

ARMORY CENTER FOR THE ARTS
ARMORYARTS . ORG

LIST OF WORKS**SMALL WALL 1**

1. Salomón Huerta
Untitled (flowers), 2014
Oil on canvas
21 x 17 x 1 inches
Courtesy of the artist and
Christopher Grimes
Gallery

2. Brenna Youngblood
Untitled, 2012
Mixed media
52 x 37 inches
Courtesy of the artist and
Honor Fraser Gallery

LARGE WALL 1

3. York Chang
In Constitución
(Macrofiche Series),
2014
Inkjet on film, framer's
tape, gesso, and acrylic
26 x 32 inches
Courtesy of the artist

MONITOR 1

4. Annapurna Kumar
Pcoat-Division, 2013
Quicktime movie
03:18 minutes
Courtesy of the artist

5. Miko Reverezza
SEMYA-Hawkwind,
2013
Quicktime movie
03:41 minutes
Courtesy of the artist

6. Ellie Parker
Herradura, 2014
Video shot on super
8mm film
05:23 minutes
Courtesy of the artist

7. Mercedes Dorame
Facing Storms, 2014
Archival pigment print
24 x 24 inches framed
Courtesy of the artist

8. Mercedes Dorame
Dark Pools, 2014
Archival pigment print
24 x 24 inches framed
Courtesy of the artist

9. Anthony Lepore
Sit and Stretch, 2014
Sewing table,
chair, thread spools,
and archival
pigment print
68 x 20 x 15 ³/₄ inches
Courtesy of the artist
and Francois Ghebaly
Gallery

10. Gary Garay
Duty Free, 2013
Found wood, acrylic
23 ³/₄ x 36 x ¹/₄ inches
Courtesy of the artist

11. Lorenzo
Hurtado Segovia
Papel tejido 45
(Providencia
reconfigurado), 2013
Acrylic on paper
24 x 24 inches
Courtesy of the artist

DIVIDING WALL 1

12. Dan Tualapapa
McMullin
You Found It, 2014
Colored pencil and ink
on paper
14 x 10 ¹/₂ inches
Courtesy of the artist

13. Dan Tualapapa
McMullin
Fake Hula for Alien Tiki,
2014
Collage and ink on
paper
14 x 10 ¹/₂ inches
Courtesy of the artist

DIVIDING WALL 2

14. Dan Tualapapa
McMullin
"Fa'a Fafine Poem
Number Four", 2013
Laser print
19 ³/₄ x 27 ¹/₂ inches

DIVIDING WALL 3

15. Esther Belin
"Directional Memory",
1999
Laser print
27 ¹/₂ x 19 ³/₄ inches

16. Esther Belin
"Night Travel", 1999
Laser print
27 ¹/₂ x 19 ³/₄ inches

DIVIDING WALL 4

17. Gala Porras-Kim
Yaguila Monument 1,
transfer slab, 2013
Limestone, graphite
on newsprint
39 x 22 x 2 inches
Courtesy of the artist
and Commonwealth
and Council

LARGE WALL 2

18. Amitis Motevalli
The Last Centerfold,
A Sand Ninja
Project, 2009
Photograph
42 ¹/₂ x 62 inches framed
Courtesy of the artist

19. Trang T. Lê
Growth Wraps
Around Tigris River
and Desert, 2009
Oil on linen
36 x 36 inches
Courtesy of the artist

20. Khalid Hussein
The Threshold of
Revulsion in Cultural
Time, 2014
Acrylic and oil on canvas
50 x 40 inches
Courtesy of the artist

21. Perry Vasquez
X-Ray Vision Prime,
2014
Oil on canvas
24 x 36 inches
Courtesy of the artist

MONITOR 2

22. Fiamma Montezemolo
Traces, 2012
Video
20:00 minutes
Courtesy of the artist

23. Amitis Motevalli
Love Letters to Jeremy/
Let Them Eat Yellowcake,
2010
Video
11:46 minutes
Courtesy of the artist

24. Samira Yamin
Scotoma (excerpt), 2014
Video
(silent, black and white)
38:14 minutes
Courtesy of the artist

25. Samira Yamin
Scotoma, 2014
Hand cut photograph
11 x 11 inches
Courtesy of the artist

26. Nery Gabriel Lemus
El Spicy, 2014
Decals on a tinted
1974 Volkswagen Beetle
rear window
36 x 18 inches
Courtesy of the artist and
Charlie James Gallery

SMALL WALL 2

27. Shizu Saldamando
Backyard Hardcore,
2013
Colored pencil
25 x 32 inches
Courtesy of the artist

28. Frohawk Two Feathers
The Cabinda Bop,
It's a Brand New Dance
(Major Tom's Tom Club
celebrating after the
end of the FrenGLISH
liberation of Angola from
the Portuguese.
18th century), 2014
Acrylic on canvas
16 x 12 ¹/₄ x 2 ¹/₂ inches
Courtesy of the artist

29. Frohawk Two Feathers
Benny, Part 2 of the
"Heads Ain't Ready" series,
2013
Acrylic on deer hide
10 x 10 x 2 ¹/₄ inches

30. Frohawk Two Feathers
Chava, Part 1 of the
"Heads Ain't Ready" series,
2013
Acrylic on deer hide
10 x 10 x 2 ¹/₄ inches

THESE WORDS ARE FAILING US. As you read this sentence, we are separated by the black curvature of the individual letters, which have no natural relation to the beings and things they represent. Dragging or pushing your attention across the “y” and then the “o” and then the “u,” you do not pause to associate neither the individual letters nor their combination to anything you know of yourself. Yet, we agree that putting these letters and spaces in a certain order might help us imagine a mutual engagement. But writing does not provide our encountering each other.

These sentences are failing us. Our written attempts to communicate regularly involve the organizational tools of nouns, verbs, objects, and other divisions of the world. The grammatical categories we use to construct meaning end up erecting structures between us, literally ordering our possible realities; but often not clearing a middle ground for presence. And whether we write or talk, we struggle toward knowledge of selves and others, to be understood, to express, to share, to declare, to demand, to be heard, and to make meaning.

Our languages fail us. Communicating with each other, we have the possibility of being mutually committed to an existence where and when we not just live but thrive. But for all the centuries of talking, we translate and interpret over and

through the other standing in front of us. We come again and again to the power of incomprehensibility: these failures become opportunities to express without and between our words.

Always already waiting, understanding and change are possible. A form catches your attention and brings you to full presence, opening up the entirety of your being. A turn of a phrase slides a veil from between your situatedness and the timeless everywhere of the universal.

A mise-en-scène reminds you that you are neither a mind nor body, but a unified

singularity of stardust, cells, atoms, and spark. Writing about the unwriteable leads to these sentences turning in on themselves and trailing off into sequences of prepositions pointing toward the ephemeral. Thank the heavens we have arting.

Art provides meaning without relying solely on the limited written form. Art, as the residue of an encounter between a human and form, provides the opportunity for further encounters. As Martin Buber theorized, “Tested for its objectivity, the form is not ‘there’ at all; but what can equal its presence? And it is an actual relation; it acts on me as I act on it The created work is a thing among things and can be experienced and described as an aggregate of qualities. But the receptive beholder may be bodily confronted now and again.”

“My work inspires us to travel to a neutral space to help us look at things in a bigger picture that is free from prejudice.”

—Trang T. Lê

“Although the works are very process driven and laborious, they are also quite improvisational. I set up a system that allows for subjective editing and maneuvering.”

—Lorenzo Hurtado Segovia

And isn't this what makes the artistic practice so difficult to talk about? You cannot communicate something that exists between you and a form, because what you shared is not a thing at all. We put forth a single hope: attunement. We had will and intention; and we availed ourselves to grace. We encountered these works here, where you can hear the echoes and see the residue of the arting. We knew the power of words, expressed in poetic form, to accentuate through-lines from family heritage connected to this city, linked to stereotypes and the feelings associated with being displaced. And in this curatorial process, we saw the intricate ways that certain artists were transmitting on shared frequencies and vibrating harmoniously.

Fiamma Montezemolo visualizes the U.S.-Mexico border as one might a lover, an ex-lover, an enemy, or a patient needing radiography to diagnose a terminal disorder. Perry Vasquez uses X-ray vision glasses to expose Southern California's genetic codes in the human remains, or a cadaver of the Wild West, Indians, a cartoon mouse, and psychedelics. We are literally grounded by Mercedes Dorame's photographs of indigenous Tongva spaces made into places by the unseen but not invisible people connecting with other-than-humans all around us. Khalid Hussein uses multiple perspectives in his sensuous play between arabesque design

and the stereotypes of Arab culture. Amitis Motevalli shows us the sexualized Orientalizing of Persian women and the violence implicit in common misrepresentations of the Middle East. York Chang resists popular media imagery while questioning authentic claims to truth; and Shizu Saldamando contests voyeurism through portrayal of insider moments, individuals in repose. The multidimensionality of Dorame and Hussein meets the seemingly coincidence of humans encountering the wind, water, plant life, and song in Ellie Parker's "Herradura," 2014.

The self-representations in these works reject outsiders' generalizations; or they use borrowed forms to reassert organic content. Frohawk Two Feathers situates the black figures as both the embodied dancers and the colonial

accompaniments, suggesting an indigenous continuity through political shifts. Dan Taulapapa McMullin uses both poetry and material arts to bring together haole (Anglo) hula dancers, space aliens, and actors in and out of character, relocated Samoan perspectives and the landscapes of the South Pacific Islands. His vision seems double, blurred, and extra-terrestrial. Similarly, Esther Belin's poetry narrates this double consciousness of the relocated Indian, always home and always not. Just as our two eyes receive two separate visual feeds that our retinas must

"I strive to create work that operates in the space between the sublime (as the experience of limits to understanding, of the unrepresentable) and the archival and forensic (the experience of organizing, inferring, structuring and defining events)."

—York Chang

"Everything the senses can see, touch, hear, taste or smell blends into a fabric of mutuality. When the euphoria finally melts away more than a memory is left behind. Sensibility is formed and the creative process will expand by several dimensions."

—Perry Vasquez

flip and then convert to electrical impulses, these artists vibrate beyond binaries, showing us how newness enters the world.

Neither Buber's "It" or "You," arting provides the third space of intersubjectivity. Miko Revereza interrupts the simple binary of "now" vs. "not now" to accentuate the very second of happening, of occurrence, the continuous "nows" of living. Watching material reality come in and out of focus helps Samira Yamin understand her own medical condition of "scotoma," which diminishes our ability to focus too long on a complete image. I use "our" because we all have scotoma. Each of us has impaired vision. Yamin uses the recovered photographs of her Iranian grandparents to exemplify how our vision of ourselves and families come in and out of focus not visually, but mentally and emotionally.

We are left grasping for, or letting go of, the materiality of life. Lorenzo Hurtado Segovia hides religious signs through crafting textiles. Anthony Lepore ruminates on production and the specters of labor within familial spaces: all workers have and are family in his images. Nery Gabriel Lemus filters light through a tinted car window that harkens to countries of origin, the power of consumerism, and national pride. The contestation of objects' values, but also their cost to humanity is showcased brilliantly and

simply in Gary Garay's "Duty Free." This materiality leaves its mark on us like the tracing of artifacts in Gala Porras-Kim's "Yaguila Monument 1," which asks us to make sense of how Mesoamerican iconic writing literally "matters" to us in the here and now.

In so many of these pieces we come to meet forms that, in Buber's words, become more than their particulars. What do we experience of them and their "art"? Buber says "nothing at all. For one does not experience it." What do we know of them? He replies "only everything. For one no longer knows particulars."

In a split second, Salomón Huerta's flowers are no longer the long extended strokes of gray petals, but the swipe of an artist's paintbrush appendage, the promise of stamens, flowers as grace, nature's

hold on us, and our belonging to a constantly reproducing universe. Brenna Youngblood offers us an ethereal galaxy inside a conceivable star. Annapurna Kumar digitally fractures reality, achieving a new worldview just on the other side of our permanent technological revolution. And our whole beings depend, seemingly, on the connections that are made between the frequencies emitted and received, the waves and particles colliding, and the space we inhabit between solid and air, all wonderfully embodied in Trang T. Lê's commitment of oil on linen.

"...this is something I've been thinking about, how culture expresses in vibrations and frequencies, and that cultures meet in the way these vibrations and frequencies alter."

—Dan
Taulapapa
McMullin

Hush now. No more words. Let's stop making sense. Be present. Adjust your frequency. Emit and receive. Attune yourself to all around you.

—David Shorter

This publication accompanies the exhibition Attunement, organized by Leonardo Bravo and River Jukes-Hudson of Big City Forum and David Shorter for Armory Center for the Arts. On view in the Armory's Mezzanine Galleries from November 1 through December 14, 2014.

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ART WORKS.