Downstairs Gallery

Karen Zou
Iridescence, 2021
plexiglass rod and radiant iridescent acrylic sheet
23 × 88 in.

Iridescence, 2021
plexiglass rod and radiant iridescent acrylic sheet
8 × 88 in.

Li Zeng
Dry Season, 2021
Steel, epoxy resin, fiberglass, turntable, laundry detergent powder, and mixed media
Dimensions variable

Cameron Harvey
Figure 6: Testiculis (Aeonium Arborem Zwantkop), 2021
Acrylic and rubber on canvas
112 in x 24 in (120 in x 20 in x 8 in as installed)

Alissa Massey
A million ways out, 2021
Flashe and acrylic on wood panel,
120 x 60 in.
Logan Criley
*Abstract Picture*, 2021
Oil on linen
42 x 48 in.

Emma McIntyre
*Impious pink*, 2021
oil and ink on linen,
11 x 12 in.

Cameron Harvey
*Figure 5: Labia (Tradescantia Virginiana)*, 2021
Acrylic on canvas
112 x 124 in. (112 x 114 x 8 in. installed)

Laura Larraz
*Reclining Nude*, 2020
Acrylic and oil on canvas
80 x 96 in.

Logan Criley
*Chimp*, 2021
Oil on linen
26 x 24 in.
Tita Cicognani
*Untitled*, 2021
Single channel video with sound

Laura Larraz
*Anima Dannata*, 2021
Flashe, oil stick and paper on canvas
80 x 68 in.

Emma McIntyre
*The fountain*, 2021
Oil, oil stick and pastel on linen
18 x 20 in.
2021

**Upstairs Gallery**

Alissa Massey
*Seeing in the dark*, 2021
Flashe and acrylic on panel
60 x 60 in.

Li Zeng
*By Then*, 2021
Papier-mâché, acrylic, epoxy resin, and found objects
14 x 11 x 7 in.
Jean Chen
Homemade Snacks, 2021
Single-channel video

Mark Hannah
Monuments of Civilization = Monuments of Barbarism, 2021
Reclaimed pine wood flooring and Feline remains, Aluminum, plywood, Electric fence charger, electrical wire
Dimensions variable

Taylor Griffith
(33.7909215, -118.4082607), 2021
Cyanotype emulsion on canvas, hog nose rings, sea water
Dimensions variable

Emma McIntire
Like watered silk, 2021
oil and oil stick on linen
78 x 66 in.
David Daigle
SITE, 2021
Mounted photo with found objects
36 x 36 in.

David Daigle
DOOR, 2021
Mounted photo with found objects
72 x 72 in.

Taylor Griffith
Structural Collapse, 2021
Found ghost traps, fluorescent paint
Dimensions variable

Cameron Harvey
Figure 1: Cor (Rhus Integrifolia), 2021
Acrylic and water based urethane on canvas
120 x 54 in. (90 x 56 x 36 in installed)
In her tome *SPQR: A History of Ancient Rome*, scholar and classicist Mary Beard mused, “In some ways, to explore ancient Rome from the twenty-first century is rather like walking on a tightrope, a very careful balancing act. If you look down one side, everything seems reassuringly familiar…. On the other side, it seems completely alien territory.” The same might be said of these strange days of 2021, a period that simultaneously strives towards a “normal” we understand while remaining perpetually alien, obfuscated by a mutating pandemic, a global climate crisis, and political, economic, and philosophical upheaval of every stripe. And like ancient Rome, this epic moment has global reach and cultural significance. It is already history, even as we live through it.

*MMXXI* is a marking of time, with all its gravity and consequence. The year 2021 marks a new understanding of reality as a push-and-pull between the ordinary and the uncertain. The works in this exhibition reflect this mood: they are meditative and manic, familiar and uncanny, minimal and maximal. Some model the colliding of human and animal systems, or strange, open-ended subjectivities. Others reveal bold formal moves in color, motion, composition, or the properties of paint, light, and perception. These works picture the cautious optimism of looking forward and the weight of where we’ve been, the here and now balanced with what lies on the other side.

— Catherine Taft, Los Angeles, August 2021