

Fallen Monuments

July 18 - September 4, 2020

Iván Argote

York Chang

Allana Clarke

Gala Porras-Kim

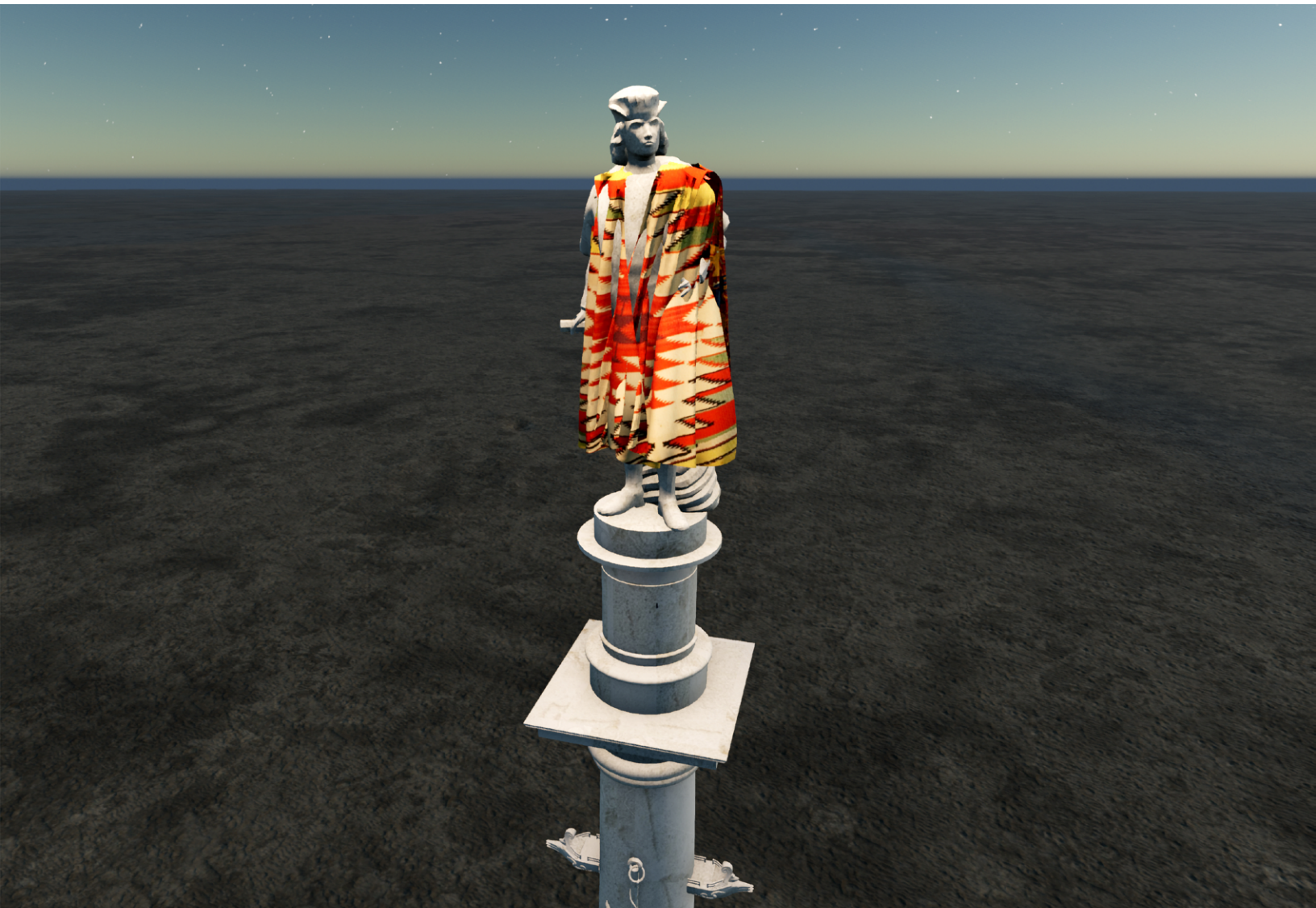
Ricardo Rivera

Marton Robinson

Conrad Ruiz

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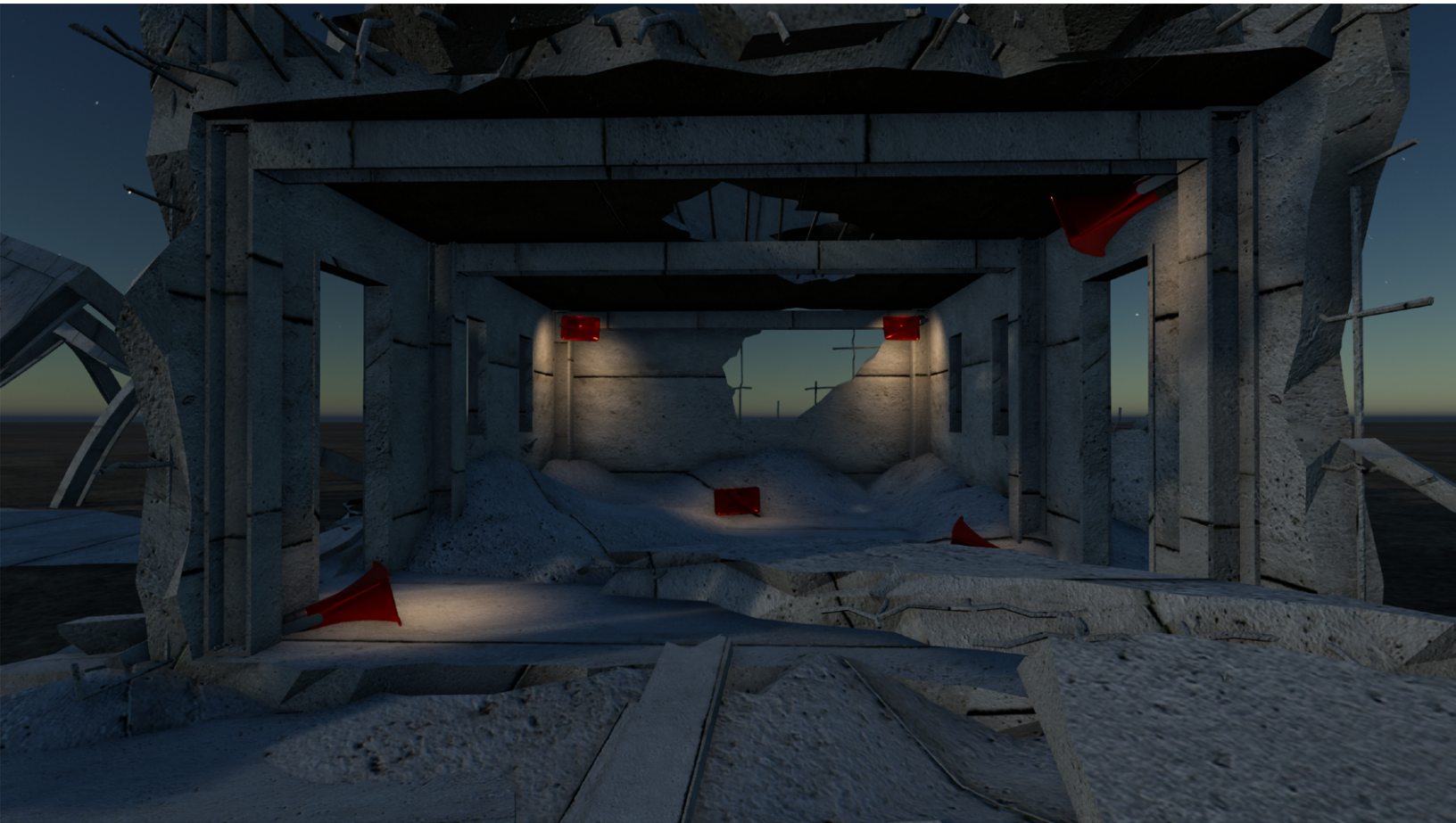
Iván Argote

Turista: Christopher Columbus, Columbus Circle, New York, 2020

3D Virtual Sculpture

Ed 1/5 + 2AP

For this show, **Iván Argote** specially recreated an intervention he has made of different statues of Spanish conquerors, donning them with indigenous pre-Columbian ponchos in a defying and iconoclastic gesture. Argote has modeled the intervention in 3D, using the Columbus monument that is in the south west corner of Central Park in New York, (in a place called the Columbus Circle). Argote outfits this statue with a poncho displaying patterns originating from Mohawk culture.



York Chang

I Am Sitting in a Feedback Loop, 2019

Interactive sound piece

TRT: on infinite loop, in perpetuity

In this sound work, **York Chang** performs a repeating text that explores the psychological effects of algorithmic propaganda and visual information overload on our belief in truth and factuality. He recites and records the text between multiple analog tape recorders, building up multiple sonic layers of the resonant frequencies of the analog tape systems themselves and accumulating the auditory artifacts of background noises, frequencies, and recordings of voices until the text is rendered unintelligible. The work takes as its starting point a seminal 1969 sound work, *I Am Sitting in a Room*, by Alvin Lucier, in which the artist performs a text, and re-records it repeatedly with increasingly degraded fidelity, until the text is completely washed out by the sound of pure feedback. Viewers can perform their own remix of the sound piece by activating the different speakers of an abandoned public address system.

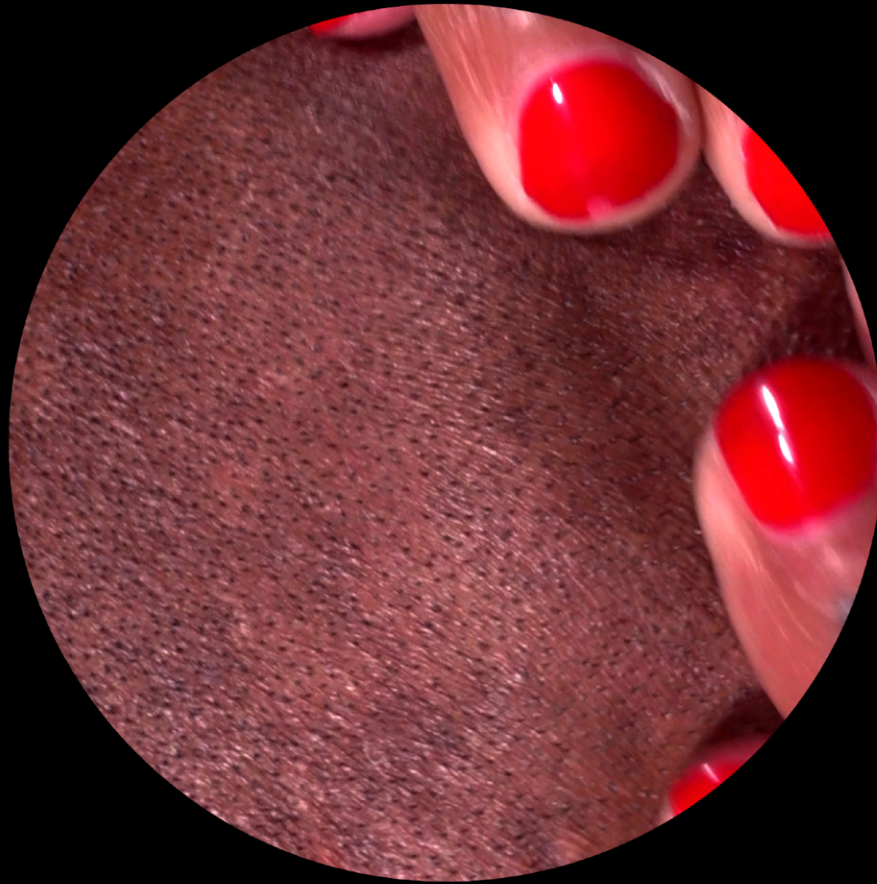


York Chang

Antagonistics (Legacy Portrait 1), 2013

Collage in artist frame

15 x 12 inches

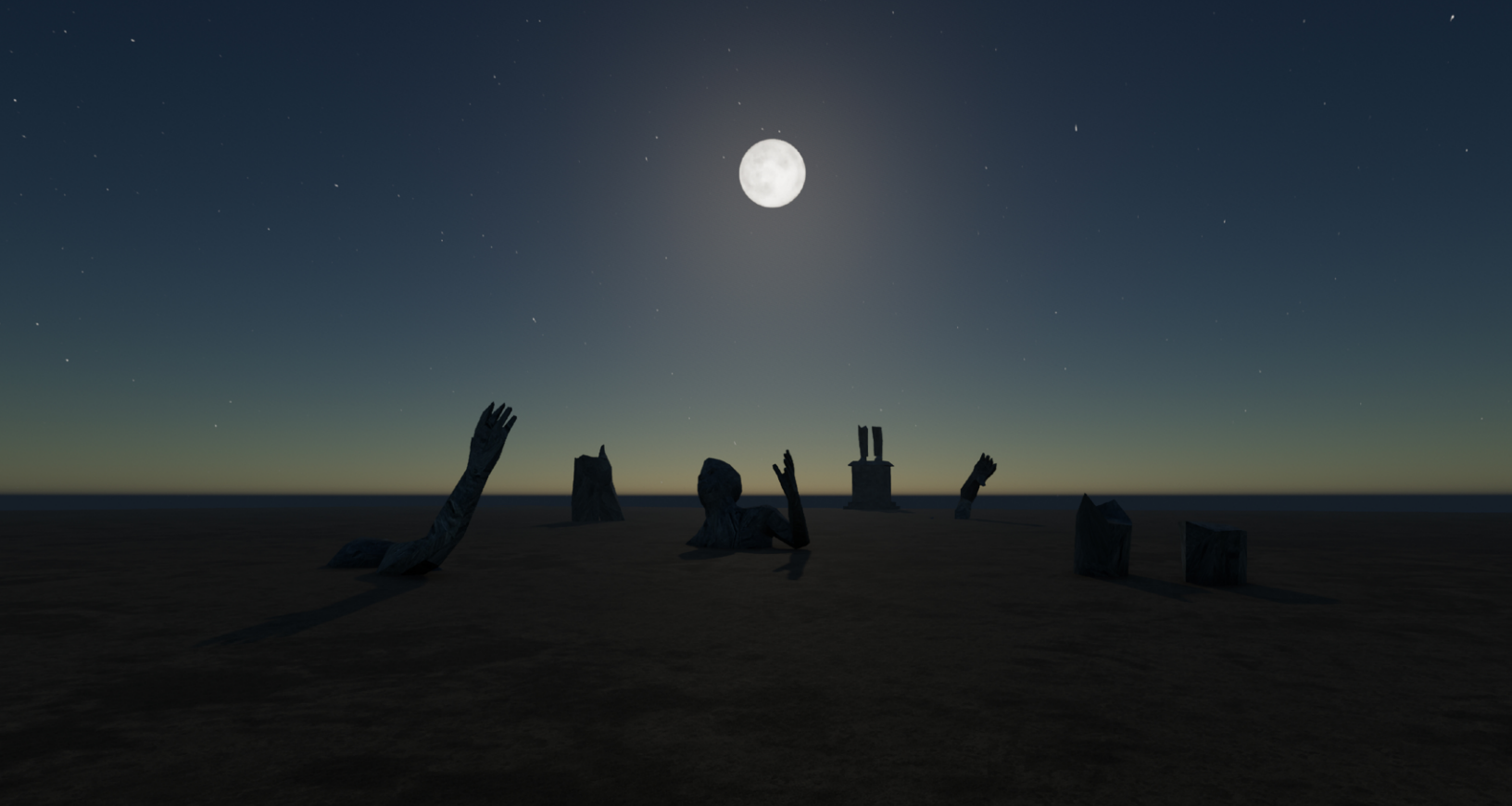


Allana Clarke

You Belong to Nothing & Nothing Belongs to You, 2017

HD Video; TRT: 7min 30sec

Through her visual practice **Allana Clarke** explores the binding nature of bodily signification; asking of the possibility to un-align sign from signifier. In this video work *You Belong to Nothing & Nothing Belongs to You*, we see an initially unidentifiable spherical landscape. As the video slowly reviews the truth of our view we recognize the image to be a microscopic view for the back of the artists head, hair shaved down to the scalp, defamiliarized but moving in and out of figuration as blood red nails scan the surface of the skin.



Gala Porras-Kim

Fallen Monuments after Ozymandias, 2020
(in progress)

A repository of monuments currently taken down around the world. As they stop existing in the world, the installation continues to grow.

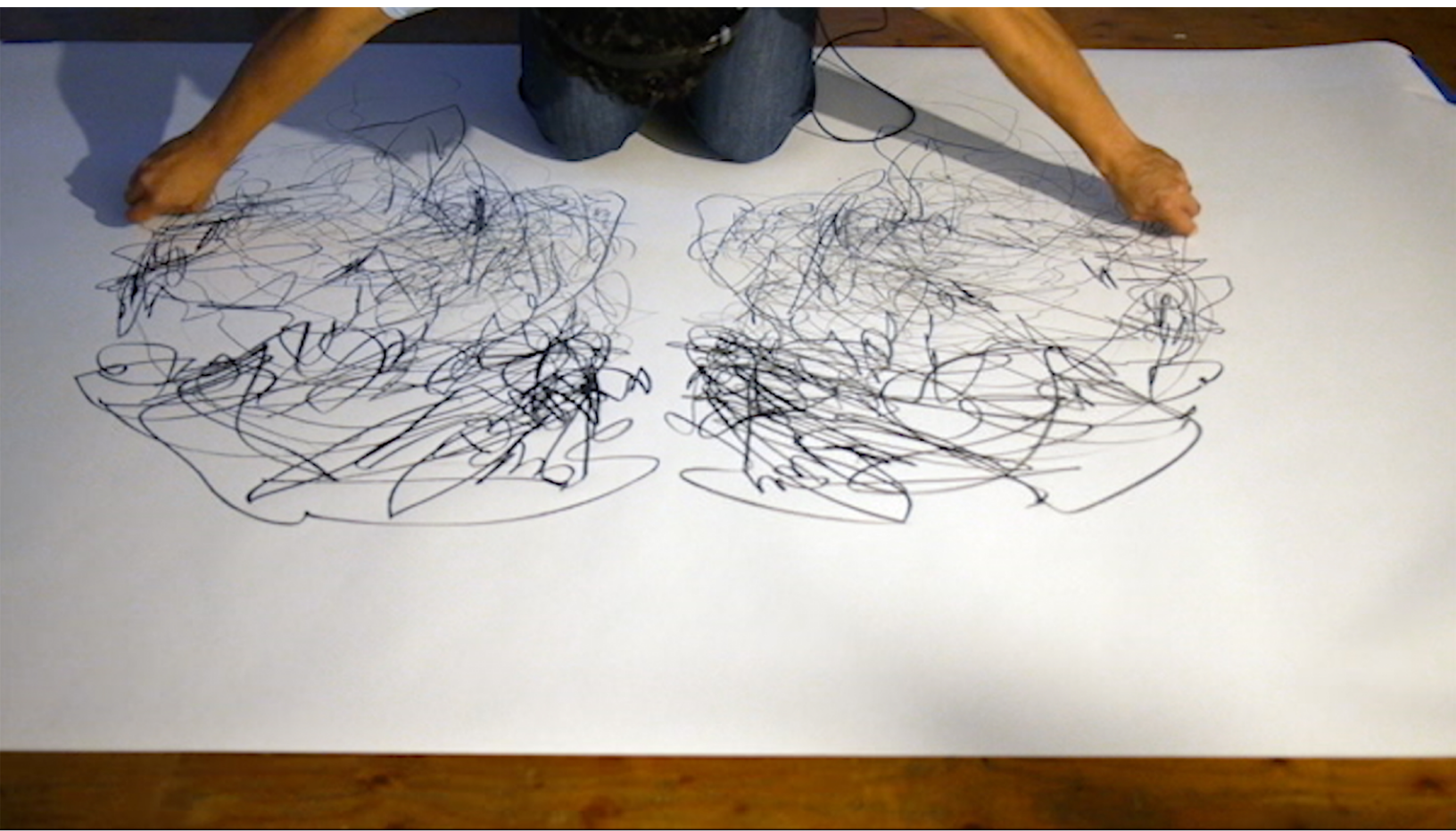
Percy Shelley's Ozymandias

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

Horace Smith's Ozymandias

In Egypt's sandy silence, all alone,
Stands a gigantic Leg, which far off throws
The only shadow that the Desert knows:-
"I am great OZYMANDIAS," saith the stone,
"The King of Kings; this mighty City shows
The wonders of my hand."- The City's gone,-
Naught but the Leg remaining to disclose
The site of this forgotten Babylon.

We wonder,-and some Hunter may express
Wonder like ours, when thro' the wilderness
Where London stood, holding the Wolf in chace,
He meets some fragment huge, and stops to guess
What powerful but unrecorded race
Once dwelt in that annihilated place.



Ricardo Rivera

Drawing Translations, 2018

Single channel video

TRT: 5min 2sec

On August 23, 1977 the National Aeronautics Space Administration (NASA) sent the Voyager probe on it's way to travel toward a few planets and then onward beyond the limits of interstellar space. On this satellite, NASA affixed a "Golden Record; The Sounds of Earth." The record was created with the assistance of Carl Sagan. The presupposition was that the Golden Record was a means of communication with the Universe -- with aliens.

Being bi-lingual, the golden record and it's contents have fascinated me since I read about it in the Weekly Reader in 1978 in Ms. McElwee's second grade class. *Drawing Translations* rejects the pseudo-intellectual camp in Art and moves the interpretive act of translation to the muscles, the nervous system, and the cardiovascular system; to the body.

Labor is the language of my people. *Drawing Translations* interprets "Earthly" data via my senses as my body dances with the soundwaves

- Ricardo Rivera

DPS Notification

October 2, 2016 at 8:00 PM

DN

[dps-l] Timely Warning

To: 'dps-l@usc.edu' (dps-l@usc.edu) <dps-l@usc.edu>

TIMELY WARNING ROBBERY

ALERT #: TW2016-004

REPORTED OFFENSE:

During the below hours, a group of males in their early to mid-twenties physically assaulted and robbed two students, attempted to rob another, and physical assaulted a fourth. No weapons were seen.

In the first incident, a student was walking alone near Figueroa Street when he was approached by the suspects and was intimidated into voluntarily surrendered his property. A short time later, a student was confronted by what appears to have been the same group who attempted to rob him. The student was able to alert a nearby private security officer and no property was taken. In the third incident, a student walking along 28th Street was physically assaulted by the same suspects and his property taken. In the last incident, the suspects approached a student, physically assaulted him, and then fled in a grey SUV Porsche. No robbery occurred but the suspects matched the description of those involved in the other incidents

DATE & TIME OF OCCURRENCE: Oct. 2, 2016 between approx. 1:20 AM and 2:35 AM

SUSPECT DESCRIPTION *(provided by reporting party):*

Suspect 1: Male, Black, early 20's, 5-8, 160, black hooded sweater, black pants

Suspect 2: Male, Black, early 20's, 5-10, 190, black sweatshirt

Suspect 3: Male, Black, 28, 5-8, 190, black shirt, blue jeans

Suspect 4: Male, Black, 23, 5-8, 170, dark cap, red top, grey or green army style pants

Additional suspect description *(provided by additional witnesses and victim):*

Suspect 1: Male, Black, 24-26, 5-10, 200, dreadlocks, turquoise top, black jeans

Suspect 2: Male, Black, 20-25, 5-5, black shirt, white "bucket" hat

If you are in immediate danger, call the LAPD at 9-1-1 or DPS at (213) 740-4321.

If you have information relevant to the crime(s) call the Department of Public Safety (DPS) at (213) 740-6000 or the LAPD Southwest Division at (213) 485-6571.

The Department of Public Safety (DPS) issues warnings to the university community when a criminal incident occurs and represents a serious or continuing threat to students and employees. The purpose of this warning is to aid in the prevention of similar crimes by alerting the community about the incident so they may make informed decisions about their personal safety.

Marton Robinson

Tecnologías Deculoniales: Slot Machine, 2020

Interactive video

TRT: 1min 28sec



Marton Robinson conceptualize the first version of *Tecnologías Deculoniales: Slot Machine* while at USC Roski School of Art and Design in 2018 in response to the Department of Public Safety email reports. The concept relates to the focus on identification and surveillance technologies by police organizations (racial profiling, policing of black bodies) and ideas associated with the performative aspect of black bodies.

Robinson seeks to break the prevailing discourse of the other as a strange entity/identity concerning notions of profiling, mask/masking, and shaming.



Conrad Ruiz

Man on Fire (uprising) II, 2019

Watercolor on paper

12 x 14 inches

When **Conrad Ruiz** began the *Fire* series, he was initially interested in the idea of communicating a climactic moment. The idea of pain and ecstasy was something he thought went hand in hand with fire and water because of their superficial, subliminal beauty and destructive powers. When viewing *The Ecstasy of Saint Teresa*, the masterwork sculpture by Gian Lorenzo Bernini, he was reminded of the ideas of the transformative powers of an ecstatic experience whether it is religious, sexual, or painful. This bliss became something Ruiz meditated on while rendering the flames and individuals on fire. He thought about the events that lead them to be in that situation because it's almost never an accident. More often they are political acts of self immolation or results of war and conflict.



Conrad Ruiz

Man on Fire X, 2020
Watercolor on paper
12 x 9 inches



Conrad Ruiz

Man on Fire XI, 2020

Watercolor on paper

12 x 9 inches

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