

Labyrinth

September 5 - October 23, 2020

Dorit Cypis

Danielle Dean

Jibade-Khalil Huffman

Lito Kattou

Amir Nikravan

Christian Ramirez

Paul Rosero Contreras

E P O C H

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Amir Nikravan

Course (Expanded), 2020

3D Virtual Sculpture

Dimensions variable

Course (Expanded), takes its name from a small work that **Amir Nikravan** made in 2020 using his sculptural vernacular of Middle Eastern forms that were culturally appropriated by Western design and architecture.

In this work, Nikravan drew upon an architectural glyph from 6th century B.C. Persia that can be traced to constructed pediments and breeze block facades of iconic Modernist buildings. *Course (Expanded)* reasserts Nikravan's amalgamation of forms back into the space and scale of the architecture from which they were derived. Acting as a pavilion of curved passageways and chambers the work reimagines a bygone architecture of cultural significance as a site for a contemporary experience to encounter art.



Dorit Cypis

Friendly Fire - Epoch Virtual, 2020

3D Virtual Installation

3D Coliseums - Audio tracks 2:30 minutes - 2 Coliseum photos/collar sections 36 x24 x9 inches each

Coliseum Construction: Matt Warren

1st Coliseum Collar: Dorit Cypis

2nd Coliseum Collar: Rook Campbell

Friendly Fire - Epoch Virtual explores how our *internal* landscapes may reveal traumas of social histories - trapping us into reactive behavior. Histories are embodied and refracted by us even as we may hold elevated social principals and values. How may we be wearing the ancient warrior coliseum as a collar around our necks? In the age of Covid-19 everything has shifted under and around us. It's a new world order yet held by broken old world structures. How will we assess conditions with new eyes, ears, minds and bodies to weave our ways towards developing generative models for who we want to be to one another?



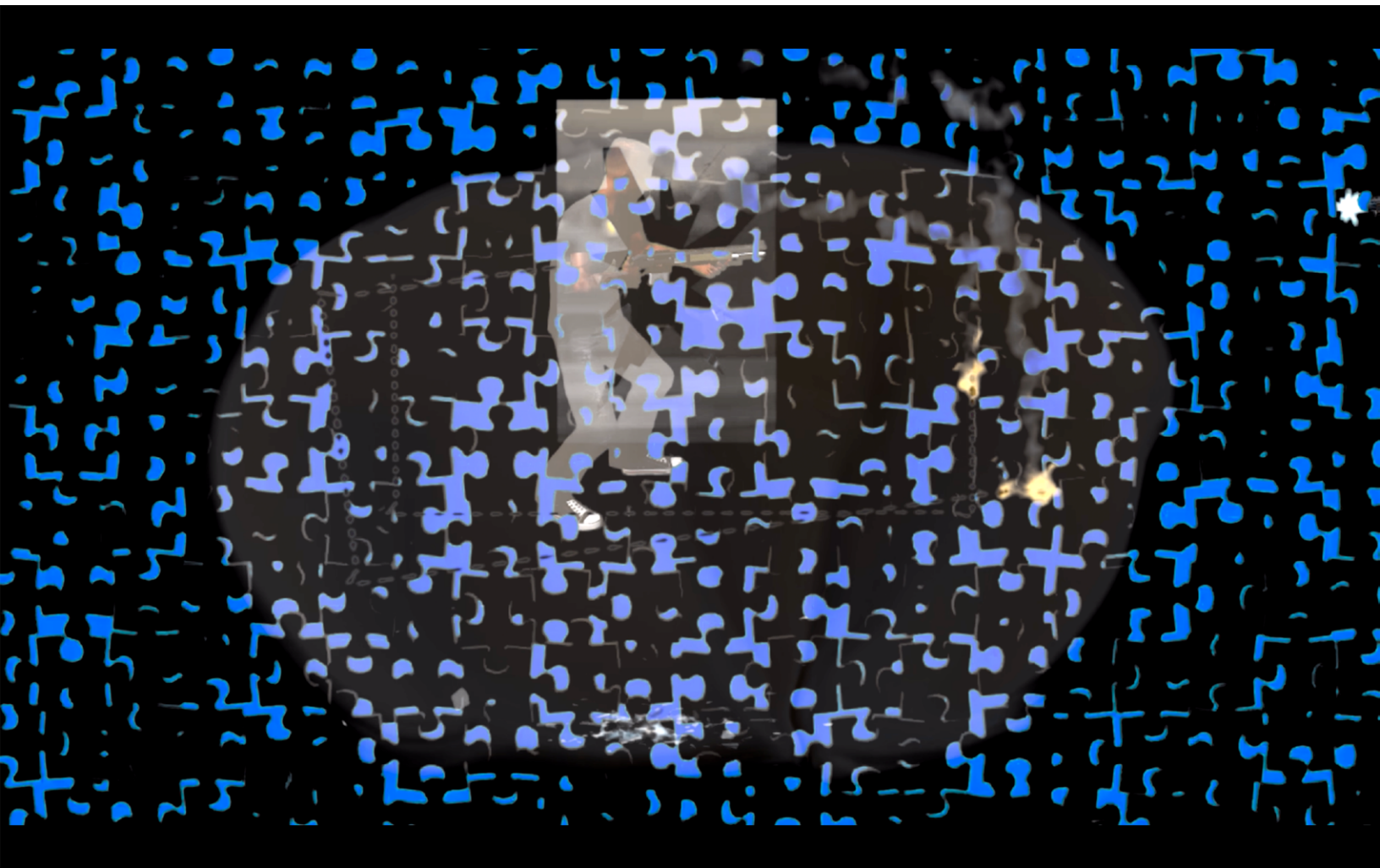
Danielle Dean

Their Bed, 2020

3D Virtual Installation, sound

Dimensions variable

Danielle Dean presents a digital recreation of the real workspace (bed) of a present-day Amazon Mechanical Turk worker. In the pandemic, our workspaces have become our beds. But for some, this has long been a standard work condition, such as for Amazon Mechanical Turk workers—a digital crowdsourcing "clickwork" platform. This piece is part of an ongoing project that retells historical accounts of worker actions at Fordlândia (Henry Ford's failed industrial town in the Brazilian Amazon in the 1920s) combined with digital labor's current post-Fordist conditions. The piece reflects on the continuities and discontinuities – of labor resistance, technological subversions, and ecological devastation – between these two contexts. The bugs that swarm the bed are inspired by the bugs that ate the rubber tree crops in Fordlândia, marking its ultimate downfall. The piece reminds us of Tracey Emin's bed, which famously exposed the psychological state of the artist through voyeuristic display. Here, another kind of disclosure is at work: personal space has stopped being personal and become the ideal space of capitalist production.



Jibade-Khalil Huffman

Third Person Plural, 2018

Single channel video, sound

TRT: 7min

Jibade-Khalil Huffman's *Third Person Plural* was originally commissioned by Ballroom Marfa as part of the exhibition, *The Way You Make Me Feel*, as a kind of sequel to *First Person Shooter* (2016). Combining found, stock animation with shot footage of a series of performers awakening, startled by nightmares made up of the aforementioned shifting collages of animation, the video continues Huffman's exploration of the first person lyric voice in poetry and poetics surrounding anxiety, race, violence, and overstimulation of our internet age.



Courtesy of the Artist and T293 Rome

Lito Kattou

Desert Walker, 2019

Aluminium, permanent ink

80 x 51.75 inches (198 x 131.5 cm)

Part of an emergent continuum of production, **Lito Kattou's** works are inspired by humanity's longing for spirituality in a landscape informed by post-humanism and ecological crisis. The works negotiate understandings of materiality and subjectivity through a composition of practices, spanning from digital fabrication to thermochemical elaborations producing objects that exist as weapons, skins, cosmic elements, mythical creatures and animalistic beings. The works question the holistic transverberation that is lived through a connection between inorganic matter and human or animal existence. Kattou incorporates many references from literature, feminist theory, myths, speculative fiction and the history of science in her body of work, to arrive at an imagery that appears both archaeological, contemporary and futuristic. *Double Mooner*, *Desert Walker*, and *Arachne Bad* engage with the sculptural potentiality of flatness and talks about what comes before and after the body, its relation with the environment, the possibility of its presence and absence, its representation and its abstraction.



Courtesy of the Artist and T293 Rome

Lito Kattou

Double Mooner, 2019

Aluminium, permanent ink, electroformed copper and nickel

80.75 x 44.25 inches (205 x 120 cm)



Courtesy of the Artist and T293 Rome

Lito Kattou

Arachne Bad, 2019

Aluminium, permanent ink

82.5 x 65.5 inches (210 x 166 cm)



Christian Ramirez

Bounty, 2019

Oil on canvas

36 x 36 inches

Christian Ramirez's recent work mines the dystopian landscape as a metaphorical plane akin to the Surrealist's desert of the mind, a fictional space to explore personal and societal anxieties, trauma and conflict in our highly polarized time. As a first generation Mexican American, Ramirez is deeply invested in America's history of racism and colonization, especially as it relates to slavery, the genocide of Native Americans, and southwestern expansionism. Our history is one predicated on the violence inflicted on the personal, social, environmental and cultural body, and oil paint is inextricably linked to the corporeal. The golem-like figures in his works are a reflection of the best and worst of that which makes us human and our penchant for self-destruction. In a way, these self-replicating mud figures become avatars for himself, exploring pluralistic visions of our historic, present and future selves.



Christian Ramirez

Toe Head, 2019

Oil on canvas

28 x 22 inches



Christian Ramirez

Moon Gazing, 2018

Oil on canvas

36 x 36 inches



Paul Rosero Contreras

The Night is Alive, 2020

3D Virtual Sculpture (obsidian crow and living sun coral), sound

Dimensions variable

For this show, **Paul Rosero Contreras** presents a mythological entity shaped after ideas of time, interspecies symbiosis and interconnectedness. Following his interests on interspecies communication and animal behavior, Rosero's piece weaves a narrative between iconographic animals in popular culture and a dose of fantasy within the context of a dreamed maze. An aeolian and marine presence at the same time, in this project recalls notions of consilience between multiple species and cooperation for survival.

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