

Phantom Limb

October 24, 2020 - January 8, 2021

Mohamed Bourouissa

Eli Cortiñas

Cayetano Ferrer

Malisa Humphrey

Kang Seung Lee

Patrick Martinez

Shizu Saldamando

Clarissa Tossin

Mario Ybarra, Jr

E P O C H

info@epoch.gallery www.epoch.gallery



Mohamed Bourouissa

Pour une poignée de dollars, 2019

3D Sculpture

Dimensions variable

In the extension of his project *Horse Day*, **Mohamed Bourouissa** realizes a monumental portrait of a young rider of the African American equestrian community of Philadelphia (USA), met during an artist residency in the neighborhood of Strawberry Mansion in 2013. This three-dimensional portrait appears as a culmination of the sculptural process of the artist. This gesture marks an evolution of his technical and artistic method through the transfiguration of his sculptural paintings, which have now become three-dimensional. After his previous body of works made by silver print on car body parts, Mohamed Bourouissa resumes here these iconographic elements to compose the mount of this urban rider. This assemblage is an opportunity for the artist to explore plastic more deeply, as this material is for him at the same time profoundly contemporary and controversial. This places, once again, at the center of his work a recurring ambiguity.



Eli Cortiñas

Not Gone With The Wind, 2020

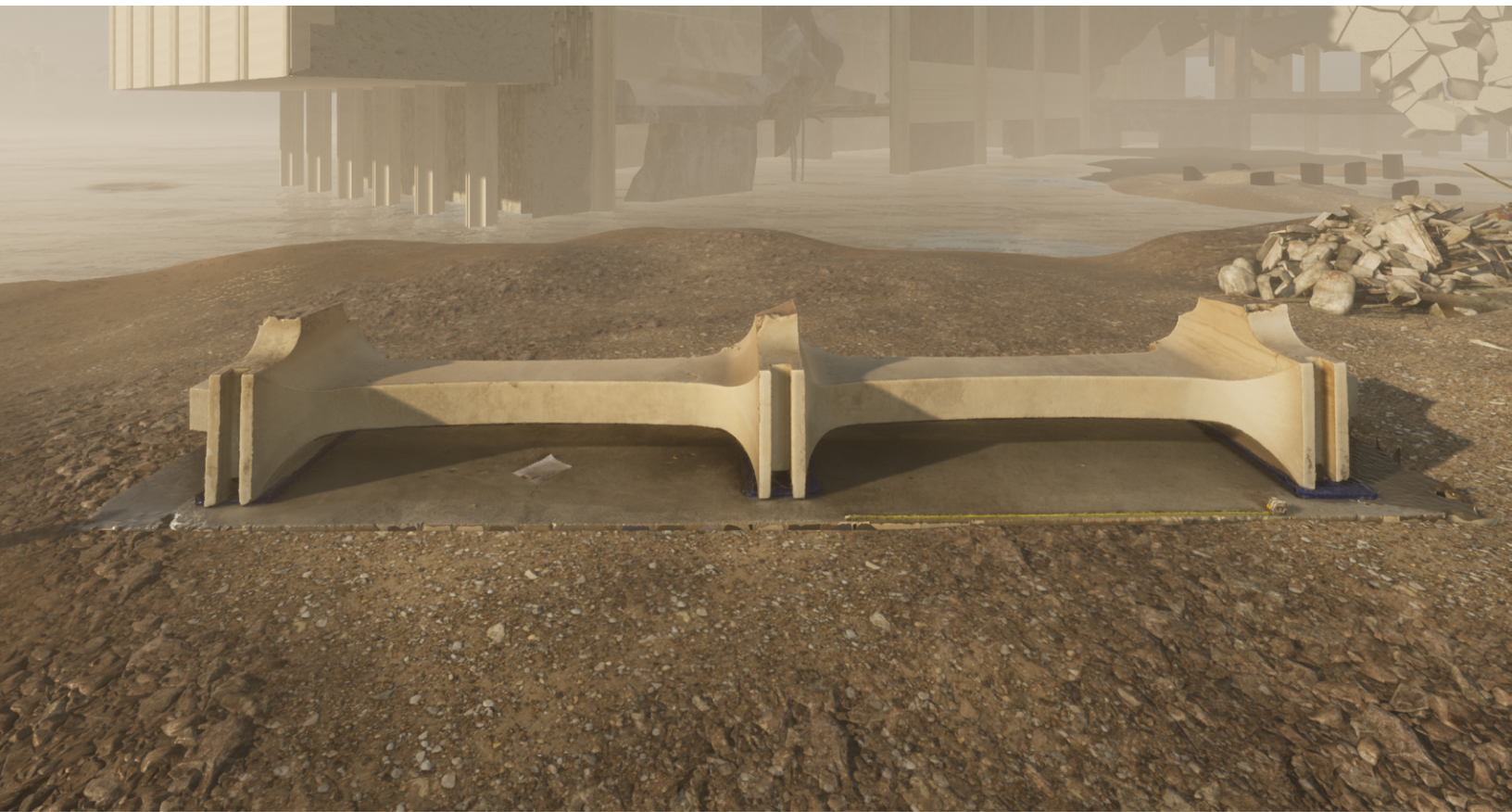
Single channel video and wallpaper environment

TRT: 9min loop

Courtesy the Artist and Soy Capitan, Berlin

"**Eli Cortiñas** most recent video is about the politics of images and their social and political impact. Titled *Not Gone With The Wind*, the video adopts the form of a collage made of found sequences taken from Hollywood cinema, television series, advertising, TED Talks and YouTube videos, alongside self-made animations. The work owes its name to the almost eponymous 1939 civil war epic film, *Gone with the Wind*, which recently sparked a controversy after HBO Max temporarily pulled the film from its streaming service, for its racist depiction of black people. A simple, poetic addition, the "Not" appended to the original title appears as a denunciation of the long Hollywood tradition which consists in representing toxic stereotypes, and getting away with it. As a result, the persistence in misrepresentation in mainstream cinema has contributed and still contributes to reinforce misleading historical narratives. In her video, the artist rightly asks "who owns the narrative"? In the era of fake news, Covid-fuelled conspiracy theories and global political uprisings, Cortiñas suggests that to save the future, one might have to re-assess the past. With a very precise succession of moving image sequences and quotes referring to the current regime of idea, the video reveals how fear and mass media's complicity reinforces hegemonic policies."

- Elise Lammer for SCREEN Art Viewer, September 2020



Cayetano Ferrer

Institution Material Study 3, 2020

3D scanned architectural fragment

Section of cornice made of steel reinforced concrete, painted in white which has discolored into a mild tan. Cement mixed with a stone aggregate with a diverse composition and a sample certified as asbestos-free by LA Testing Laboratory. Fragment was extracted in July 2020 from the east face of the Ahmanson Building at LACMA.



Cayetano Ferrer

Institution Material Study 4, 2020

3D scanned architectural fragment

Granite fragment, possibly from plaza floor. Exact composition and original quarry yet to be determined. Slab is 2 inches thick and retains a partial layer of .75 cement attached to the bottom side. Total volume is 5664 cubic cm.



Cayetano Ferrer

Institution Material Study 9, 2020

3D scanned architectural fragment

Glazed terracotta with cement filled interior, originally part of a corner section of a column added in 1986 renovation (Hardy Holzman Pfeiffer Associates). A single crack runs through the cement portion lateral to original orientation, but is held in place by friction of terracotta walls. Total volume is 1120 cubic cm.

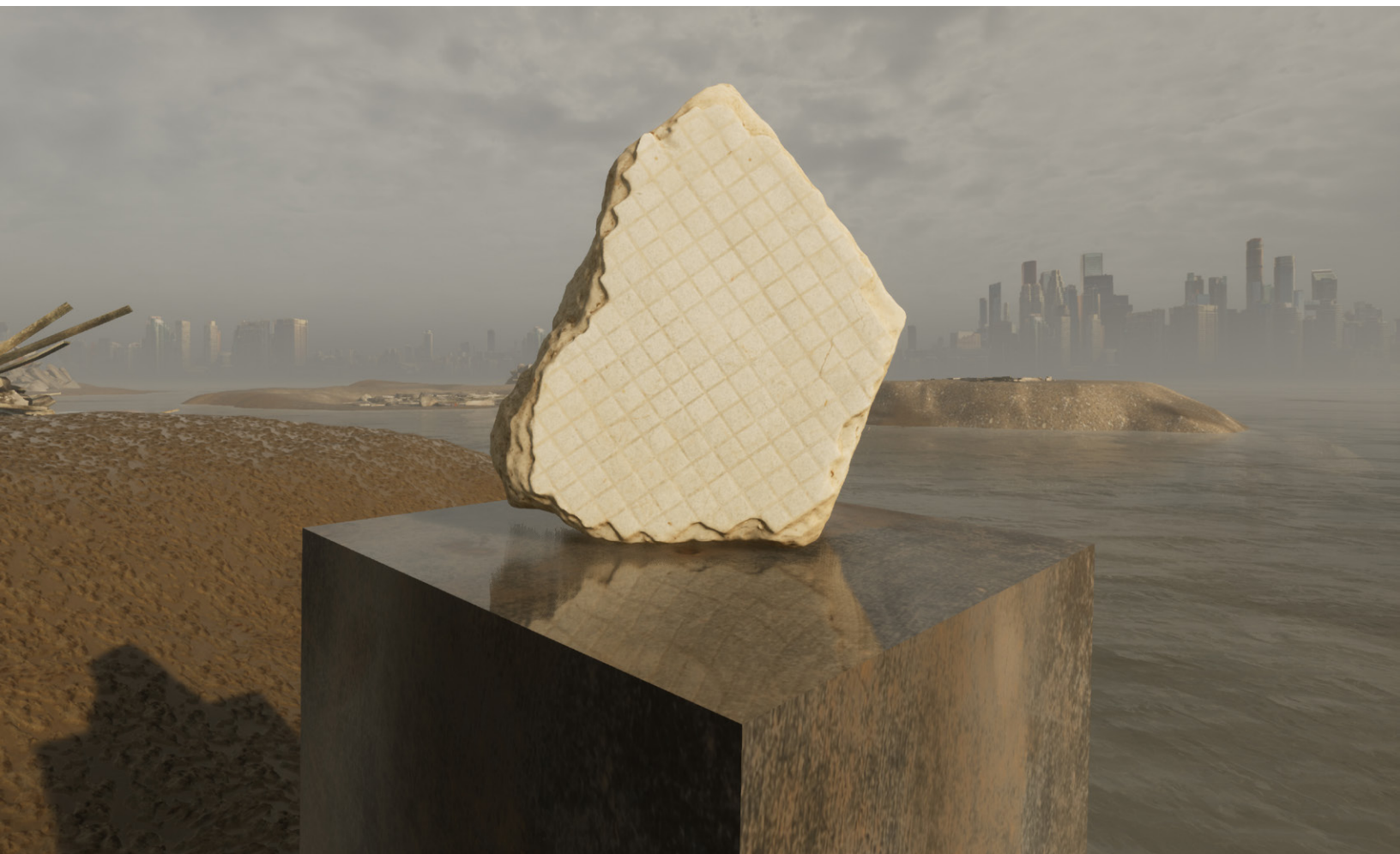


Cayetano Ferrer

Institution Material Study 12, 2020

3D scanned architectural fragment

Glazed terracotta with cement filled interior, originally part of a central curved section of a 1986 column (Hardy Holzman Pfeiffer Associates). A single crack runs through the cement portion lateral to original orientation, but is held in place by friction of terracotta walls. Total volume is 6840 cubic cm.



Cayetano Ferrer

Institution Material Study 14, 2020

3D scanned architectural fragment

Grid of 1 inch ceramic tile and grout material attached to a cement substructure, possibly from a public restroom or kitchen area.
Total volume is 11000 cubic cm.



Malisa Humphrey

A Gaze as Blank and Pitiless as the Sun, 2020

Single channel video; TRT: 2min 3sec loop; Music by Geneva Skeen

Sculpture: Screen printed watercolor crayon and ink on paper; 60 x 60 x 60 inches

Watching the methodical cycle of the seasons pass over landscapes recalls the banality of an office screensaver. The lush overgrowth of summer recedes to expose the crumbling remains of the 1907 French Colonial Exposition in Paris, which hosted living ethnographic exhibitions, often called "human zoos." Photographing these structures when they are camouflaged during summer and revealed during winter examines the visibility of this legacy, its potential obsolescence and the cyclical nature of these political ideologies. Following World War I, several plaques were added throughout the site, commemorating colonized soldiers who died during the war, repurposing the ruins of the exposition as a war memorial. This gesture anticipates the turn from colonialism to neocolonialism. The camera focuses on a plaque that reads "AUX CAMBODGIENS ET LAOTIENS MORTS POUR LA FRANCE" and a psychedelic transformation begins, ultimately threatening the viewer. The present moment, too, is another point on this trajectory of endless expansion.



Kang Seung Lee

Untitled (Latasha Harlins), 2017

Graphite on paper

8 x 5 inches

Kang Seung Lee's work in the exhibition revisits his 2017 project, *untitled (la revolución es la solución)*, which was originally made in commemoration of the 25th anniversary of the Los Angeles Uprising (1992). First three graphite drawings depict a historically traumatic event, the killing of Latasha Harlins, a fifteen-year-old African-American girl who was shot in the head by Soon Ja Du, a Korean-American store owner at Du's store Empire Liquor in South Los Angeles on March 16, 1991. *Untitled (Aftermath)* co-opts the work of photojournalists taken during the uprising and employs digital removal/blurring of the human body from the original photo prior to re-render figureless drawing in graphite.

Lee's work instills solemnity for the lives lost and communities destroyed and concurrently questions the popular images that continue to create radicalized figures and perpetuate the stereotypes through graphic depictions of violence via the media. Also, his portrait of Harlins reveals the history of charged moments in our collective memory and suggests a movement towards healing.



Kang Seung Lee

Untitled (Latasha Harlins and Soon Ja Du 1), 2017

Graphite on paper

4 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches



Kang Seung Lee

Untitled (Latasha Harlins and Soon Ja Du 2), 2017

Graphite on paper

4 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches



Kang Seung Lee

Untitled (Latasha Harlins and Soon Ja Du 3), 2017

Graphite on paper

4 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches



Kang Seung Lee

Untitled (Aftermath), 2017

Digital archival print

32 ¾ x 66 ¾ inches



Patrick Martinez

Hope Lives in the Darkness, 2020

Neon

30 x 36 inches

Patrick Martinez is inspired by community materials and aesthetics that are found in various pockets of the greater Los Angeles area. He borrows from small business neon signs that advertise services like “income tax,” “checks cashed,” “laundry,” and “ATM”. Martinez then remixes the messaging inside the rectangular format, creating warning signs, reminders, or words of affirmation. This particular neon is inspired by Rebecca Solnit’s book “Hope in the Dark” (2004).



Shizu Saldamando

Grace and Ira, Golden Hour at and Despite Steele Indian School Park, 2018

Oil paint, collage, mixed media, spray paint on wood panel

48 x 72 inches

Shizu Saldamando is an LA based mixed media artist with an emphasis on portraiture. Her practice employs tattooing, video, painting, collage and drawing on wood, cloth and other found materials. The work functions as homage, as well as documentation, of friends and peers within artistic and musical subcultures around the Los Angeles metropolitan area.



Shizu Saldamando

Maria Maea, 2019

Oil paint, gold leaf, washi paper on wood panel

48 x 36 inches



Shizu Saldamando

Ramiro, 2018

Oil paint, spray paint on wood panel

48 x 36 inches



Shizu Saldamando

Ouroboros, Revolutionary Cycles, Ceremony or Dancing in a Circle, 2014

Single channel video

TRT: 4min loop



Clarissa Tossin

Disorientation Towards Collapse (Heavy), 2020

Amazon.com delivery boxes and wood

47 x 61 x 1.5 inches

For the past few years, **Clarissa Tossin** has repurposed Amazon delivery boxes in elaborate weavings inspired by Native Amazonian traditions. She taught herself how to weave, by looking at patterns and translating them into her chosen materials: cardboard and strips of photo paper. The slow, laborious process of flattening boxes, cutting them into strips, and weaving them together stands in counterpoint to the wasteful cycles of mass resource extraction, production, and consumption on which our lives are currently built. The Amazon (rainforest) has itself been a recurring subject of Tossin's work, offering a rich study in the impacts of global commodity chains and colonialism upon the region's environment and people. The Amazon boxes ubiquitous materiality—cardboard, with affixed address labels/carriage stickers and Amazon's arrow logo—provides conspicuous indices of circulation. A disposable container made into something to be contemplated signals a broader invitation to stop, look, and reflect.



Mario Ybarra Jr.

99 Years Of Tears & Fears: The Oldest Graffiti In My Hood (Ammunition Bunker, c. 1760s), 2020

3D scanned architecture

216 x 180 x 144 inches

"A few years back in order to keep up with my doctor's orders to start a normal exercise regiment I took up walking. Traveling by foot up and down the alphabetized streets of my home town of Wilmington Located in the Harbor Area of Los Angeles. Walking alone without any objective was a boring task so I began a quest to find the oldest graffiti scratched into the concrete on the sidewalk as made my way up and down the streets.

The first few days I began to walk I found families names and hand prints embedded into the cement of drive ways etc. About a week into my walking and searching I found a small concrete slab at a cross walk on Anaheim Blvd a few blocks west of Avalon Blvd that stopped me I my tracks. On the ground written in the concrete in big bold childlike print was the name and date "SHIRLEY 11/2/44" along with names of several other neighborhood kids marked with the same date.

This discovery was exciting knowing that this graffiti dated to World War II. I knew that there had to be some older graffiti in the neighborhood because Wilmington was founded in 1868 about the same time as the U.S. Civil War. I also knew that Phineas Banning the man who founded my town after the Tongva Peoples was an honorary general in the Union Army and held troops and a fort here during the civil war. I began to search for remnants of that fort. When I found the abandoned remains of an ammunition bunker that is on private property I spotted what I was looking for. Carved into the side of this little ammunition bunker were the initials "W.S.B 1874" making it the oldest graffiti tag I could find in the hood. This is the oldest graffiti I found scrawled onto the outside wall of this small ammunition's bunker that dates to the U.S. Civil War. I imagine it was carved into the soft stone wall by a union soldier that was stationed there during the Post U.S. Civil War Era. The entire Union Army base was called the Drum Barracks.

This graffiti tag dated exactly 99 years before my mother, father and aunts and uncles had all scratched their Placasos (Barrio Tags) onto a freshly poured slab of concrete directly in front of my Abuelas house in 1973. This was also the year I was born."

- Mario Ybarra Jr.



Mario Ybarra Jr.

99 Years Of Tears & Fears: The Oldest Graffiti In My Hood (Sidewalk Slab, 1944), 2020

Concrete

36 x 48 inches

"This is the oldest slab of side walk concrete with scribed graffiti on it I have found in my Barrio. I loved seeing that all the kids on this street made their marks in November of 1944 during the World War 2 period."

- Mario Ybarra Jr.



Mario Ybarra Jr.

99 Years Of Tears & Fears: The Oldest Graffiti In My Hood (Sidewalk Slab, 1973), 2020

Concrete

36 x 48 inches

"This slab of sidewalk concrete is in front of my paternal grandparent's home. My parents both Lorie and Mario along with all of my father's siblings carved their names into the wet slab when it was poured in 1973. I was born in October of that same year."

- Mario Ybarra Jr.

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