

Substrata

EPOCH + LAMOA

January 9 - March 5, 2021

Patricia Fernández

Nikita Gale

Won Ju Lim

Gina Osterloh

Paul Pescador

Kristin Posehn

Gabie Strong

Sterling Wells

Haena Yoo

E P O C H

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SUBSTRATA is in collaboration with the Los Angeles Museum of Art (LAMO A)

The pavilion was built by Alice Könitz (LAMO A).

The context created by Peter Wu+ (EPOCH).



Alice Könitz

LAMOA Display System #8, 2021

3D model, digital rendering

Virtual dimensions: 117 x 120 x 90 feet

The **Los Angeles Museum of Art (LAMOA)** was founded in 2012 by **Alice Könitz** as a “platform for an organic institution that lives through participation”. It is an artist-run space established to showcase the works of other artists while being an ever changing artwork in itself. After its initial conception as a small building next to the artist’s studio, the project has been expanding to accommodate different kinds of work. The first iteration was a combined bookstore and project space in a single cabinet on casters, followed by display systems 1 through 8, which allow LAMOA to present exhibitions within specific settings in various institutions.

LAMOA DS #8 is the first collaboration of LAMOA with another artist-run institution: **EPOCH** is, like LAMOA, both an artwork and a platform for exhibitions. *DS #8* is also the first version of a LAMOA display system that exists entirely as a virtual space.

LAMOA DS #8 is comprised of a number of individual pavilion modules assembled to create larger structures. Each unit is constructed as a realistic model for a wooden construction. Set in a remote forest mountainscape, it is built to exist above and below the ground. The subterranean section was constructed to exist within and create a view of the geological strata. The place we stand on, but hardly every get to see.

The exhibition was co-curated by **Peter Wu+** and **Alice Könitz** with a focus on artists whose work engages in specific relationships with their ecological, built and socially constructed environments.



Patricia Fernández

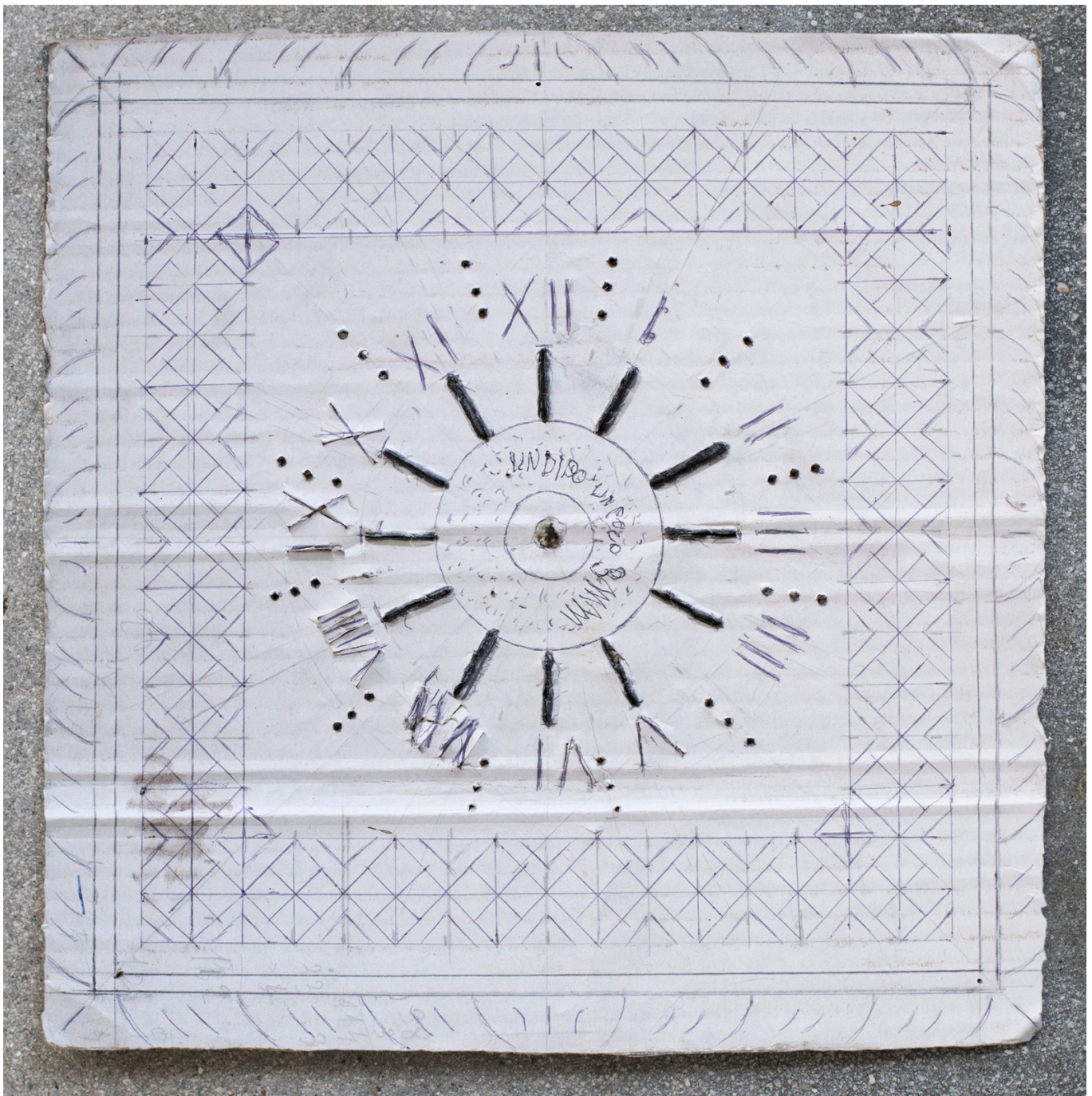
Untitled (from In many valleys, the sun, was the eye of god), 2018

Obsidian, copper, ceramic, water, leaves, oil on tin, and carved walnut

Dimensions variable

A selection of objects that resulted from the mapping of arborglyphs in California's High Sierra. Here, obsidian stone represents the geologic history of the mountains as well as the geography of unrooted bodies. Never-ending lists of years, lamentations of loneliness and drawings of figures are engraved into the surface of the ceramic vessel, containing water melted from the snow of the mountains. A copper *Hand of Basajuan* records an arborglyph found on an aspen tree, a trace of a figure that in Basque mythology is said to be the man of the forest. A lunar diagram painted on a piece of tin excavated on Glass Mountain is surrounded by the distinct yellow of the aspen trees, whose bark bears the mark of immigrant Basque shepherders dating back to the 1920s.

All objects are 2018, from a larger body of work, *In many valleys, the sun, was the eye of god* and from the exhibition with Ian James at Holiday Forever in Jackson, WY.



Patricia Fernández with José Luis Carcedo

Clock maquette, 2009

Ball point pen on cardboard

10.5 x 10.5 inches

A cardboard maquette made by the grandfather's artist, sent to her via post from Spain to California. Since he can no longer carve due to deteriorating eyesight, his many cardboard maquettes become proposals for future works. The sketches he sends keep an archive of his hand-writing as it slips and vanishes over time.

An inscribed "x" motif on what is to be a carved wooden clock is an inherited mark from Fernández's grandfather, which marks a through-line between their shared practices. At age 14 he learned only this single "x" form, originally a Mudejar abstraction, and in its variation, he created new patterns and systems with this labor-intensive action that was his idea of time keeping. This piece was created in 2009 when Fernández's grandfather was 86, as noted on the back.

Nikita Gale

Cave Study (Theater/Shelter), 2021

Two independently looping stereo audio channels

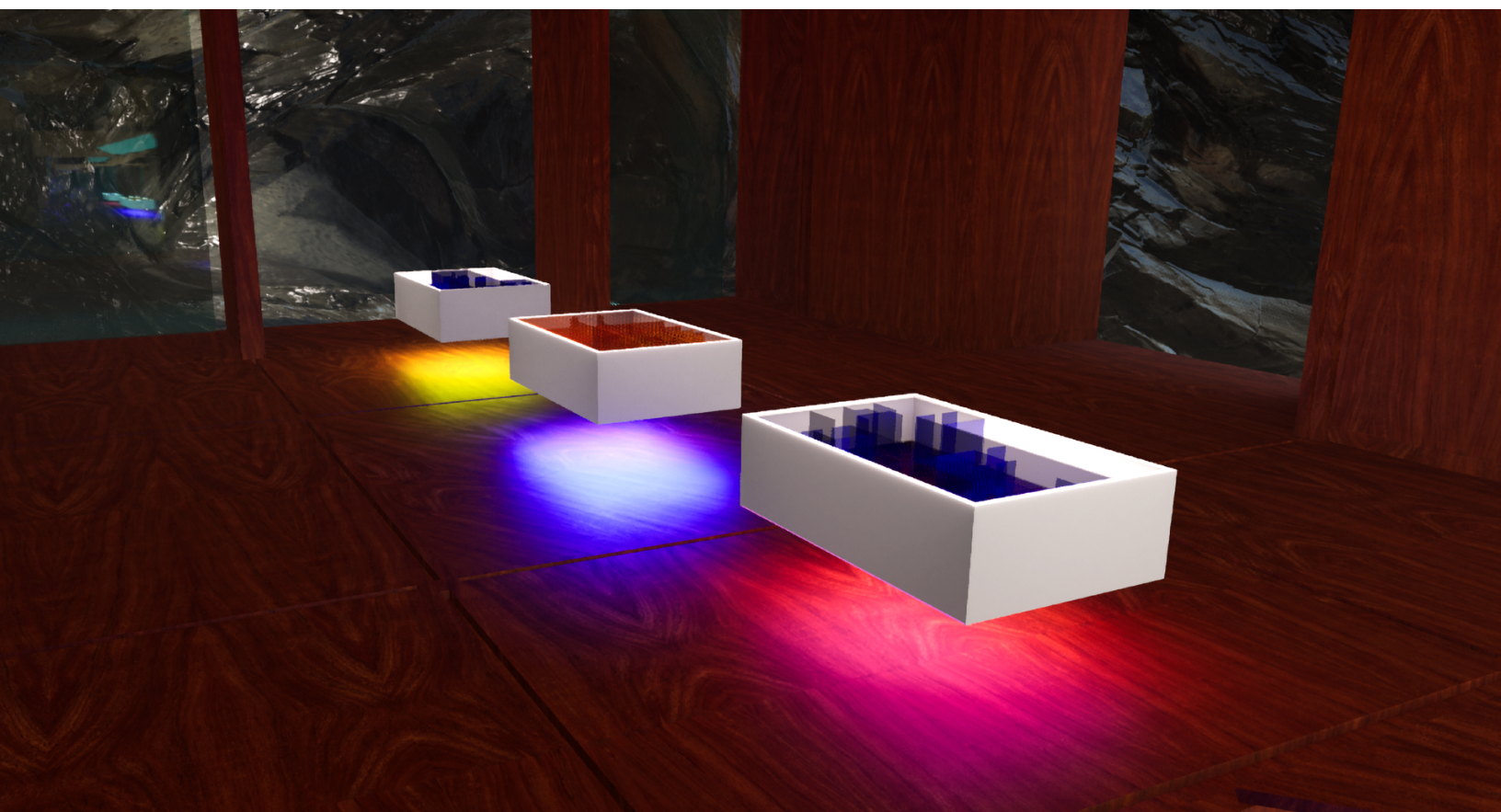
4 min. 3 sec., 3 min. 29 sec

The cave is the original theater and shelter.

Bodies disappear as their shadows and echoes - consequences of presence - eclipse the scale of their source.

Points of origin and distinctions between interior and exterior are confused and ambiguous.

The horror and pleasure of being simultaneously *yourself and others* is in here.



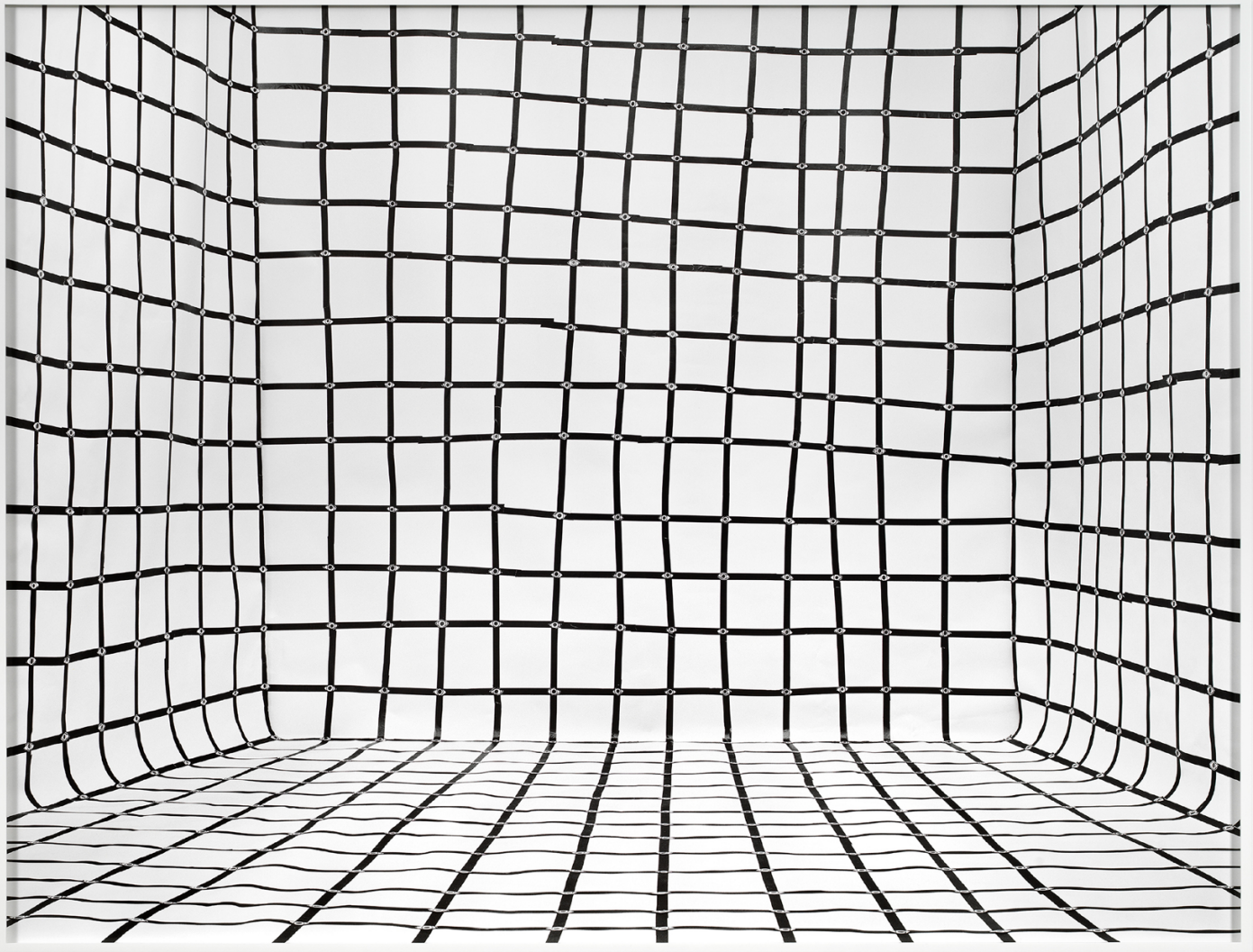
Won Ju Lim

Kiss T4, 2020

Plexiglas, lamp, shadow (virtual)

Triptych: 7 x 96 x 16 inches overall; 7 x 24 x 16 inches each

Won Ju Lim's practice revolves around the interactions of real and imaginary spaces in the construction of memory, longing and fantasy. Her multimedia work addresses the subject of interior and exterior relationship as both an empirical and imaginary construct. In her *Kiss* series, the artist makes a nod to Minimalism, specifically to Donald Judd's *Stacks*. The sculptural components within *Kiss T4* are Plexiglas architectural models based on plans of the Case Study Houses, examples of midcentury modernism designed between 1945 and 1962. The sculpture is both a thing in space and a model that references an idealized elsewhere.



Gina Osterloh

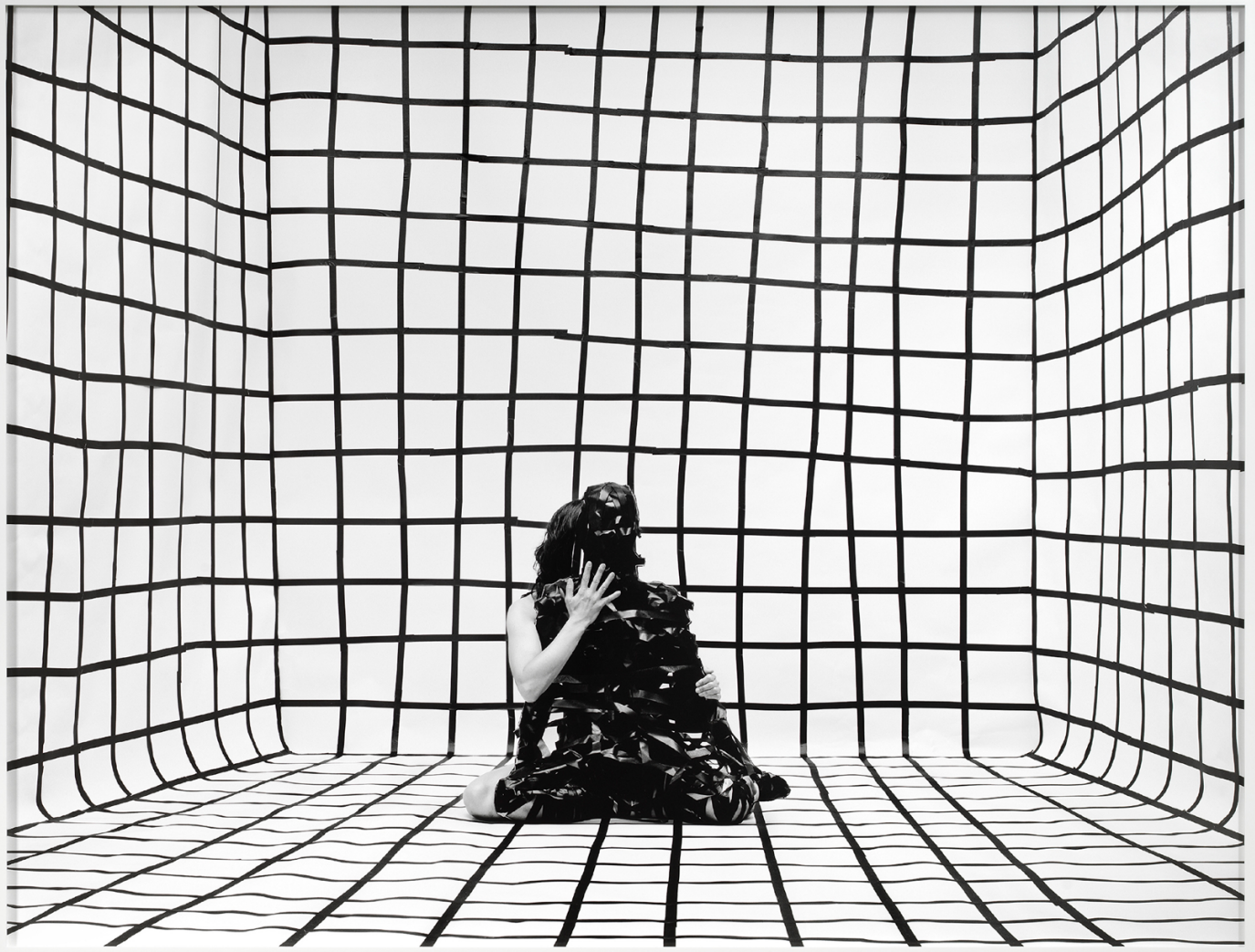
Grid Eyes, 2020

Archival pigment print

43 x 53.5 inches

Gina Osterloh's photographs activate a multiplicity of visual strategies that interrupt the inherent process of identification embedded in the act of looking. From simply turning her head away from the camera, to wrapping her entire body in tape, the artist consistently resists preconceived notions of race and gender, while embracing emotive textures and surfaces, as well as spatial relations of volume and flatness.

Representation, reproduction, presence, absence, and erasure are wrapped and bound in the photographs *Holding Zero* (2020). In *Holding Zero* black tape winds around the artist's entire body, which is then presented as a replica with the artist's freed arms and legs holding her anonymous mummified form. As with Gina Osterloh's early photo tableaux, a symbiotic relationship between figure and space is formed by a shared material- in this instance the tape which binds and conceals her body, provides structure to the surrounding space, extends across walls and floor through an organic grid pattern. In *Grid Eyes* (2020) the figure is absent yet hundreds of eyes at the crosshairs of each vertical and horizontal line, peer back at the viewer.

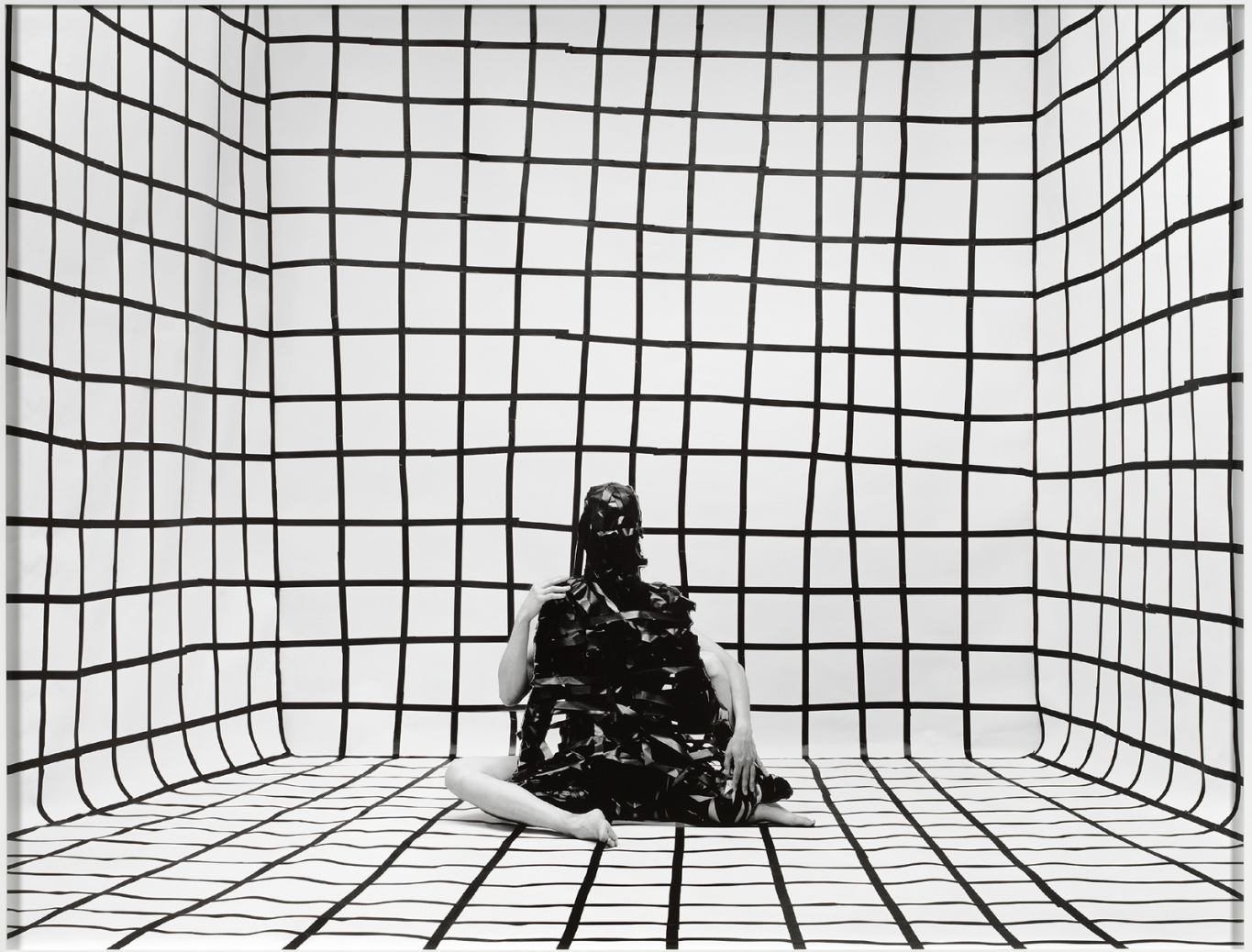


Gina Osterloh

Holding Zero, 2020

Archival pigment print

43 x 53.5 inches



Gina Osterloh

Holding Zero #2, 2020

Archival pigment print

43 x 53.5 inches



Gina Osterloh

Shutter Vision, 2020

Archival pigment print

31 x 22 inches

Gina Osterloh's photographs activate a multiplicity of visual strategies that interrupt the inherent process of identification embedded in the act of looking. From simply turning her head away from the camera, to wrapping her entire body in tape, the artist consistently resists preconceived notions of race and gender, while embracing emotive textures and surfaces, as well as spatial relations of volume and flatness.

In portraits such as *Shutter Vision*, *Mirror Woman*, and *Obliterate* (2019-2020) the juxtaposition of presenting a body that "denies legibility" is further distilled. Of all genres of photography, portraiture most directly sets up expectations to identify and place a person into a paradigm of social constructs. In *Shutter Vision*, Osterloh further plays with the operations of photography by holding the shutter release cable in her mouth, closing her jaw, and biting down to create the image. Throughout all of Gina Osterloh's photographs- we are reminded that looking does not reveal knowledge - but rather an uneasy and unstable field in which pleasure, pain, identity, and ideologies are thrown into question.



Gina Osterloh

Mirror Woman, 2020

Archival pigment print

31 x 22 inches



Gina Osterloh

Obliterate, 2019

Archival pigment print

31 x 22 inches



Paul Pescador

How to buy a coat during the coldest winter at the (near?) end of an apocalypse, 2020

Single channel video with sound

TRT: 11 min 33 sec

In *How to buy a coat ...*, trans-nonbinary artist and filmmaker **Paul Pescador** sets forth on a search to find a feminine winter coat as a way to alleviate their gender dysphoria for the 2020 winter. Told through found footage, hand-drawn animation and live-action is a light playful video about gender exploration in the midst of the COVID-19 pandemic.



Kristin Posehn

Cloud flipping, 2020

3D sculpture

Dimensions variable

Gothic architecture was a technology that for the first time enabled the construction of vast, interior spaces of light. In 2020, everyday forms of communication have accelerated into ever more virtual realms. Our messages, emails, swipes, taps, clicks, and Zoomed exchanges are streaming packets of light distributed in the cloud. 'Cloud flipping' reimagines a critical structural element of gothic technology, the flying buttress. The sculpture is a drawing in light that supports the walls of a subterranean, virtual interior mediated exclusively via screens.



Gabie Strong

Life Drone, 2020

3D sculpture, animated with sound

TRT: 3 min loop

Gabie Strong has placed a North American Quaking Aspen (*Populus tremuloides*) in the main pavilion, invoking the seasonal change of time. The alpine tree's foliage shifts in colors in time with an original drone score recorded by the artist. The work seeks to connect the viewer to the natural world through the simple act of mindfulness in a digital space.



Sterling Wells

Rhodonite Genuine (Flint Canyon, La Cañada Flintridge), 2021

Watercolor on paper

27 x 40 inches (unframed)

Sterling Wells' project for EPOCH LAMOA reflects an exchange between the artist and the creator of EPOCH, Peter Wu+, that evinces both the feedback loop by which physical reality and virtual reality co-create each other, as well as the ethos of collaboration which characterizes LAMOA. The project stems from Wells' recent practice of making plein-air watercolors in the urban waterways of Los Angeles. It consists of three parts: a plein air watercolor painting, a 3D modelled mise en scène of a plein air painting set-up, and a digital photograph that documents the making of the watercolor.

At the artist's request and with a brief prompt, Wu+ made a virtual subject for Wells to paint: crystals of Rhodochrosite jutting out of a cave pool and crawling with crabs. Wells created the scene in physical reality by printing a poster of this image and half-submerging it in a pool of flowing water surrounded by rocks in Flint Canyon, La Cañada Flintridge. He mimicked the light in the cave by working at night using battery powered LED lanterns, and sat on a stool in the frigid water to paint a watercolor. Wu+ then re-created this set-up in the virtual cave with 3-D models of physical objects that were purchased with money, adding yet another layer of mediation. To depict the printed Rhodochrosite, Wells used Rhodonite Genuine, a pigment made by grinding up an identically colored mineral to the one Wu+ used in the cave. This furthers the blending of virtual and physical worlds experienced in this project and in our daily lives.

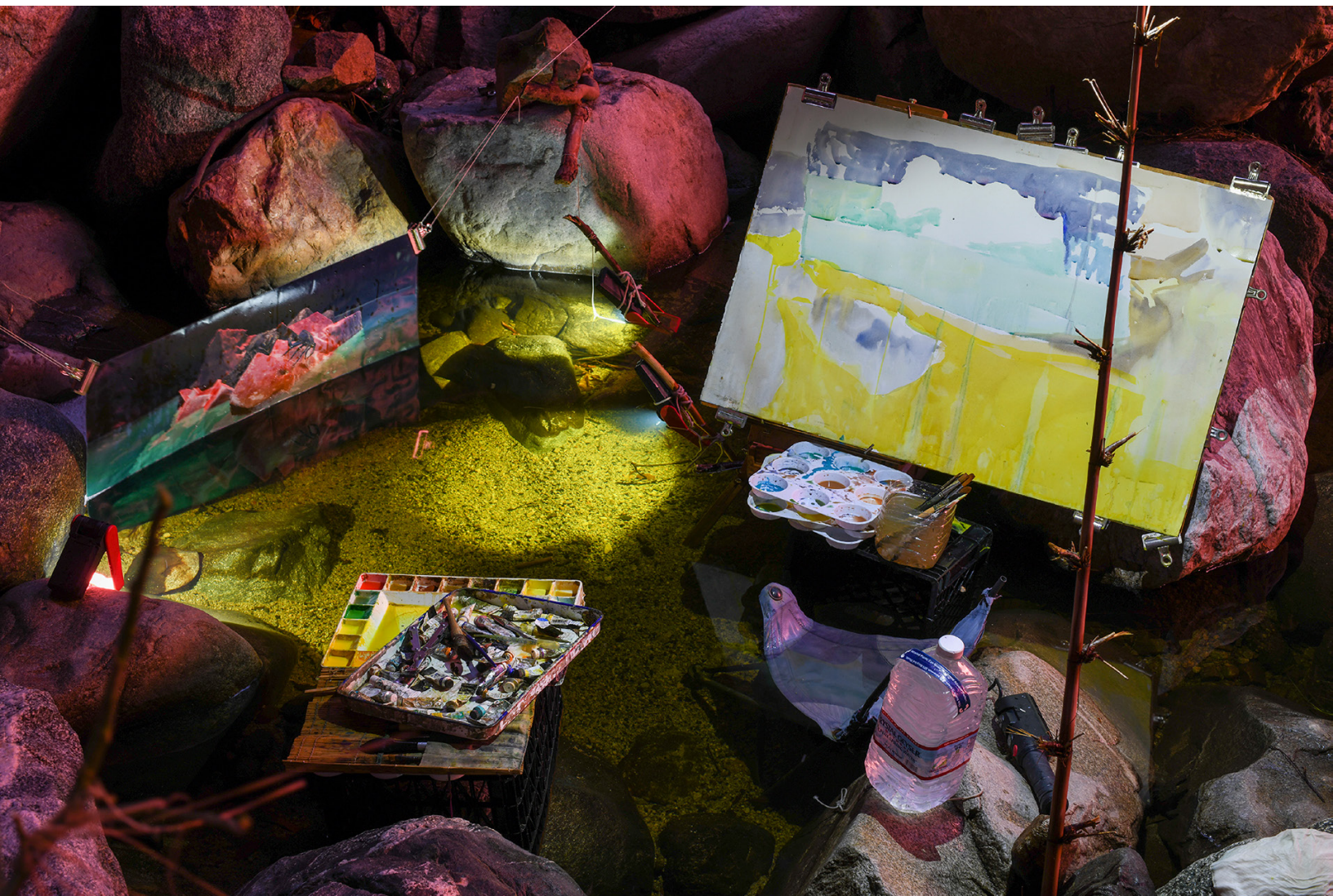


Sterling Wells

Plein Air Set-Up with Rhodochrosite and Crabs, 2021

3D model made in collaboration with Peter Wu+

Dimensions variable



Sterling Wells

Creating cave-like conditions (Flint Canyon, La Cañada Flintridge), 2021

Digital photograph

1320 x 1980 ppi



Haena Yoo

Monument of Reproduction 2020-1, 2020

3D sculpture

Dimensions variable

ESTEE LAUDER Cyber White Brilliant Cells

Full Spectrum Brightening Moisture Crème

Crème éclaircissante haute protection

Pfizer

Injection Only

OLEHENRIKGEN sheer transformation

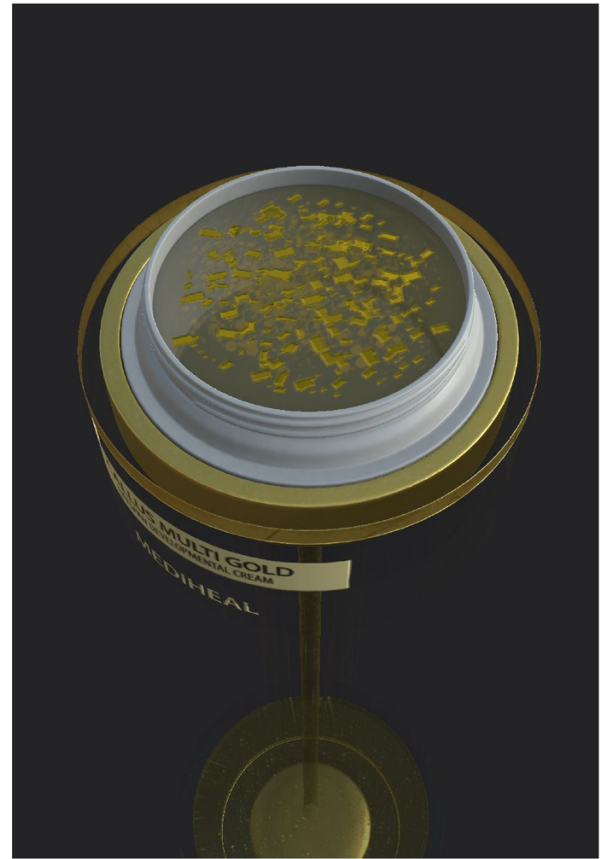
Truth Collection

VALMONT

The master of anti-age treatments since 1985

Clarifying Surge

Haena Yoo is interested in the urgency created by limiting materials to what is at hand, showing the archeological and socio-political status of the maker. In choosing 'tinkering' strategies of bricolage, as opposed to assemblage, Yoo collects materials borrowed from different minority cultures, which contrast the dominant culture of Westernization. Tinkering provides an element of savageness, Yoo takes on those cultural forms, to show the structure of how they create meaning within society.



Haena Yoo

Monument of Reproduction 2020-2, 2020

3D sculpture

Dimensions variable

Callus Multi Gold

Lifespan Developmental Cream

MEDIHEAL

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