



...the experience of entering the room around these closed systems rather than their appearance. Over the years, I've found useful relations to diagrams, charts, anatomical structures, scientific models and digital media because they

Beautiful work exploring memory, history and transformation.

the most powerful spaces are the ones we cannot fully understand.

The original. The devaluation of the artwork is a perfect example. Its origins are impossible to locate because it is integral to the very time in which practice, critical theory, curating, and broader social transformations.

...such as being hilarious, highly reliable, or incredibly useful.

deeply tactile experiences, we believed that any object (crafted in any medium) could be considered sculpture. Refusing to separate art

to frame, direct and shift perception resembling thresholds or portals within the space.

new technologies indicates a spiritual need to manage 'existential uncertainty'.

creativity where physical experience and identity and culture are commodified. Using

between the human body, nature, animals, spirituality and mythologies, combining craftsmanship and contemporary creation in a deeply poetic and symbolic approach.

materials, histories, cultural objects, narratives, practices, and myths, the exhibition invites viewers to consider how history is carried, transformed, and remembered.

...with memory, history, and the traces of previous use, forming the familiar language of the home.

apologetic, and pristine, emphasizing instead that paintings are objects that circulate in systems of commodities, personal experiences, and language.

who explored space, memory, and identity through architecture that somehow feels both permanent and fleeting... detailed and structural, but

belong to, in or on any particular surface - instead it is a temporary ecology in which artist, site and viewer converge.

deterioration," describing the loss of contextual knowledge surrounding cultural objects. Through acts of repair,

globalization of American culture as well as sexuality and consumerism. In

memory holds them, raw, vulnerable, imperfect, and completely alive. His portraits were never about beauty in the traditional sense. They were about presence, observation, and the strange

at times were statements over young artists through cuts, folds, shifts in scale, and material interventions. The result is a

