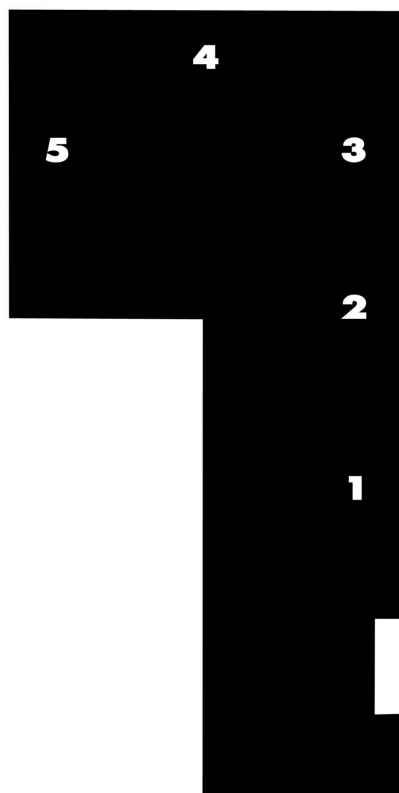


Semuel Lala

The Psycho-Social & Indexical Relation in Archaic Form and Economies of Various Alteration In-between Collider Post-Anthropomorphic Diasporic Colonial Scales (Forces) Truths Theory Or And Image, Not-Image, Text as Not-Not-Image which Increasingly and Sur-Punk Alarm Privately Desire Palingenetic Damage Identity

The work of Semuel Lala has transplantation at its crux. Concept and materials are integrated and bounced. Objects, images and sounds are deeply interested in actions and understandings of displacement and agglomeration: how culture is built through collective learning and the pathways new interactions offer as ideas circulate within a work and within the world. This is a practice of cultivated ambiguities where the final output exists totally along a Western timeline of art and, yet, completely beyond traditional taste mechanisms. It speaks, physically and internally, to layering and transformation and in its references to artistic peers and icons: towards a suggestion of lived communities within the abstract. Throughout are attacks that become equalizers: the Delphic painting compelled to cede compositional power to its supports. The drippings of process and the rawness of virginity disarm symbolic coherence. If the works are conceptually conceived from different backgrounds, media-wise and geographically, this unity is informed by the communal way in which Lala devises and dreams. At each stage his collaborators impart their own learning and conceptions of craft and art: father, grandmother, local contractor, companions to which ideas and knowledge are shared with and ricocheted against. Reflexive mirrors on those who surround and support. In their fabrication of others, displaced and replaced, shadowed and ripped Lala's work conveys as much a portal of place and places (on maps, in time) as to an inclusion of equals that truly are.



1. *Linen (Untitled #1)*, 2021
oil on linen on linen, whitewood
128 x 87 cm
2. *Linen (Untitled #2)*, 2021
oil on linen on linen, whitewood
128 x 87 cm
3. *Night Sea*, 2021
beeswax and pigment on paper on board
149 x 147 cm
4. *Untitled (Frames 1, Tirana)*, 2021
found images, printed in situ, framed
five pieces, 23 x 29 cm each
5. *Linen [Blue Idiot (After Steven Parrino)]*, 2021
oil on linen on linen, whitewood
128 x 87 cm