

MISAKO & ROSEN

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Landslide to be lived off and/or tongues to be deadpan

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PRESS RELEASE

Landslide penetrates between nominal and material sculpturization. The power of words lies in their very activationality as pretexts for pieces of plastic art, whether the attributed personality is a dissolved fusion of disparate or not. A work fixed up is not a state of mind translated without any deviation or robust visceral performativity, because preliminary simulation is disfunctional -- it's sort of paranoiac. Conceptuality could just be a departure point for physical complexity beyond the bilateral system. Material language becomes victorious even when all metaphysicals are super impressive. Here Landslide is not rebuilt, but overwritten. Yes, disguisive literature is apt to be a catalyst for an irrational metamorphosis. Literal solidifications often connote various narratologies. One's mindset persists even in the false identity of such a circumventive signature, only to accept the consequentially-formed illogical surface. A banal wooden table functions as a feasible physical means that calls up one of its own instrumental legs for Mondrian. Premonitions are summoned and demonstrated by the glazed ceramic work. Another work constantly shows a man drifting and reversing through a membrane, playing out self-blending. There is a cool belly opened up by a weirdo. A simple statement, on the other hand, boosts metalinguistic hairs, and somehow results in being enigmatic or sensual. Words for fragmental profiles are, after all, devised by physical tongues. Transferences are often inverted so that the "subject" takes the place of the "work." A makes A' is never A is A', but rather A' is X. The misconstrued nominalism over materialism has it that A' is A – that is wrong. The scope of matter in the work changes one's vis-a-vis reading of the world. L-shapes then become environmental by means of permutations of vertical and horizontal beings. The world outside of the mind is a set of "deadpan matters." The crania for etherealness relates to the non-breakdown of the rational belief in surreality. Being entwined between words and the world incubates a synergy between vigor and mortals, perhaps that is why "portrait" is thought to be transcendent of objecthood. The Geist of its deadpanness, however unreadable, is awe-striking.

Lei Yamabe

1. C Brushhammer Do Androids Dream of Frank Stella? #5 2018 oil on canvas 65 x 53 cm
Courtesy: XYZ Collective, Tokyo
2. John Grover Untitled 1969 (2021) redwood timbers 10.16 x 10.16 x 155.75 cm each
Source: Landslide, Los Angeles (reconstructed by MISAKO & ROSEN)
3. Luciana Janaqui no'i-1-4.5.1987 2021 glazed ceramic 12 x 15 x 4.8 cm
Mentor: Soshiro Matsubara (at Fern, Brussels)
4. Oksana Pasaiko Black Square on Postcard 2005–2006 (2021) wooden table, postcard, dimensions variable
Courtesy: Roma Publications, Amsterdam (constructed by MISAKO & ROSEN)
5. Oksana Pasaiko Short Sad Text (based on the borders of 14 countries)
2004–2005 postcards 10 x 14.8 cm each (PLEASE TAKE ONE)
Courtesy: Roma Publications, Amsterdam (adapted by Kanako Aita; translated by Yuki Okumura)
6. Ian Rosen KK
Courtesy: Kristina Kite Gallery, Los Angeles
7. Hubert van Es Experiments for Autocommunication 1975 video 9' 20"
Collection: Ludwig Forum für Internationale Kunst, Aachen (equipment supported by The 5th Floor, Tokyo)
8. Linda Warmoes Kunst 1997 paperback published by amerika, Antwerp 17.3 x 10.4 x 1.4 cm
Collection: Yuki Okumura (acquired from Koen Brams, Liège)