

<u>Chapter One</u>	10/02/18 - 11/04/18
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Chapter Four	02/13/19 - 03/17/19

Nancy Brooks Brody

The measures of time, light, and the body is central to Nancy Brooks Brody's work that spans painting, drawing, and sculpture. A large-scale room-size work, ***Midwest Room (2018)***, expands on Brody's recent project, *This Corner* (2017), in *Trigger: Gender as a Tool and a Weapon*, at the New Museum of Contemporary Art, New York. Polychromatic lead pieces are embedded into the walls to form lines and circles that appear to float and penetrate through the physical structure of the gallery space. This site-specific work takes on the measures of the architecture, supported yet unmoored. Brody has approached the room as a folded space of an enlarged drawing, a perceptual site in which the viewers can enter and activate. Each line or circle, named after its dimension and cardinal coordinate, is independent but also forms a collective work.

On the South wall, **48" Circle**. On the West wall, 16-ft **South/North, 5° Line** and **4" Circle**. On the Northeast corner, 20-ft **West/South, 90° Line**. On the East wall, 16-ft **North/South, 10° Line**. The two 16-foot diagonal lines take their length from the height of the gallery walls, yet appear deceptively shorter in perspective. The horizontal line wrapping around the Northeast corner optically bends and unbends the space, shifting with one's position. The 48in-diameter white circle hovers. Its ability to both appear and disappear forms a tension with the 4in-diameter circle in the farthest corner that has been carved out but not filled. With both, the physicality of positive/negative space has been turned inside out.

The physiological and perceptual experience activated by ***Midwest Room*** is thus deeply connected to Brody's long interest in the figure and its abstracted form in space, as body memory and the memory body oscillate between her works. Installed in subsequent chapters, *Merce Drawings* (beginning in 2011) outline the dynamic contours of the avant-garde modern choreographer and dancer Merce Cunningham and his troupe. Printed on newsprint, the featherweight of the non-archival paper bears a swift counterpoint to the dancers' body strength.

Joy Episalla

Over the past two decades, Joy Episalla has been pushing photography into the territory of sculpture with her experimentation in photographic practices. Her largest work to-date, made for Beeler Gallery, is a 35-foot long work, ***foldtogram (35'2.5" x 44 – August 2018) (2018)***. It consists of an entire roll of photographic paper that has been manipulated through manual handling, light and heat activation, and what Episalla terms “a wrong order” of darkroom protocols in forging new temporality and dimensionality. ***curtain 1 (1997)***, part of an ongoing photographic series, emerges out of ***untitled (curtain 1993/2018)***, taken when visiting a friend in the hospital during the early years of the AIDS crisis. Printed 25 years later, it will be installed in a later chapter to abide by the elastic notion of time embedded in the artist’s work. A perception- and life-altering moment spawns a commitment in the power of the undulating form that continues to poignantly levitate.

The instability and the contradiction of figure and ground, and in fact, of ground *and* ground is further explored in ***handbag 10 (2018)***. This tactile and tactical trompe l’oeil depicts the interior of a handbag, abstracted, as a kind of everted embrace that seizes, eroticizes, and ungrounds the gallery floor and its spatial beyond. The digitally-printed image, covered with a thick sheet of plexiglass, is transformed into an image-object and an aerial view. Whether using analog or digital processes, Episalla breaks the inherent logic of materiality and technologies to dispel the flatness of the photographic image to uncover its unconscious.

Interlaced among these works are three images from the original five in ***Helen and Miss Smith (1997)***, which is based on a trove of found photographs of two women. By drawing the viewer in to traverse the traces left by photographing/re-photographing the original found photos, and zooming in/out to capture the moment of touch, the figures appear and recede, as invitation and confrontation of a relationship that can only be intimated.

Zoe Leonard

Four series of Zoe Leonard's photographic works unfold through the chapters to form a matrix of the politics of seeing. Together, they map the sensorial, physical, and political capacity, limits, and contradiction embedded in perception, how that process materializes and dissipates, and what documenting the inhabited world means. For Chapter One, the series of ***Sun Photographs (beginning in 2010)*** resists the basic rule of photography by pointing the camera at the sun. Titled with the date each image was taken and the negative frame of the film roll: ***January 27, frame 8 (2012); January 23, frame 8 (2011); February 27, frame 30 (2012); August 4, frame 9 (2011/2012); April 4, frame 2 (2011)***, they situate themselves as moments in time and as part of a whole. The interplay between the varying sizes of the paper, the intensities of the sun, and its size within each frame, creates a triangulation in an infinitely-generating series.

Installed together, these photographs in turn envelope the space around them, perceived through the diminishing and expanding of the orbs, with a vibrational force that blurs the boundaries between center and periphery, between here and there. Seeing becomes an embodied and temporal experience, in guiding the viewer from one image to another, and the way it affects proprioception, the body's ability to sense its orientation. The porosity of this work is not restricted to the visual or conceptual, as it has the ability to map its resonance to the conditions of daily lives. These images are empathic. They are a kind of salve.

In a later chapter, in the series ***In the Wake***, Leonard re-photographed post-war era snapshots of her family, who remained stateless for over a decade before their arrival to the United States, having escaped from Poland under Soviet occupation. Repetition, glare, and reflection question how boundaries, citizenship, and belonging are negotiated. As in all Leonard's works, the slightest shift in dimension, distance and proximity, luminosity and weight, image and abstraction, form an infinite mirror zone of our subjectivity.

Carrie Yamaoka

Carrie Yamaoka's ***Archipelagoes (1991 – 94)*** is a set of 18 chemically altered gelatin silver prints that maps a landscape of detention, quarantine, incarceration, and internment in the systematic brutal policies of recent human history. Operating as both image and text, the *abécédaire* moves from Angel Island to Ellis Island, from Heart Mountain to Sing Sing, punctuated by interruptions and voids. These dulcet names are cautionary tales. Exhibited only twice, their display accelerates the process of deterioration, thereby acting as invocation and confrontation of the current political moment. An updated digitally-produced edition will appear in future chapters.

Since the mid-1990s, Yamaoka has vacated language towards an investigation of the capacity of paintings to foreground the instability of subjectivity and perception. Silver mylar film and resin, and the poured and marred surfaces formed by their alchemy, absorb, reflect, conform to, but also repel and distort their surroundings. All of Yamaoka's paintings are titled according to their dimensions. Five paintings, three from the ***striated*** series, which uses defective mylar as a base, ***14 x 11 (2015)***; ***45 x 45 (2011)***; ***52 x 52 (2011)***, are accompanied by ***72 by 45 (black) (2018)*** and ***68 by 32 (lift off) (2017)***. Together, the rule-breaking strategies she employs embrace accident and dislodge binaries: improvisation and intention, methodology and intuition, surface and depth.

With an emphasis on tactility and materiality, time's traction and expansiveness pervade. Yamaoka has recorded the surface of the gallery's floor and walls, taking rubbings which serve to question their ostensible blankness, to generate artworks for future chapters. ***Smell the flowers while you can (2018)***, titled after a line in the late artist David Wojnarowicz's *Close to the Knives: A Memoir of Disintegration* (1991), is a work conceived on-site. A fresh sheet of mylar on the floor exposes the girding of the drywall and reflects the lighting above, projecting rays onto the wall and the corner. Like a feedback loop, it reveals the reveal, and continues to stake out a terrain that renders visible the invisible, harkening back to the quiet resistance running through Yamaoka's work.