



Crystal Cortez & Asa Nakagawa / Santino Gonzales / Suzanne Kite  
/ mario lemafa / Bogosi Sekhukhuni / Wendi Yan

Curated by Ninth Planet  
(DB Amarin / Whit Forrester / Trisha Lagaso Goldberg)

May 3 - August 23, 2025



**mario lemafa**  
*fairy 'food', 2022*  
Pastel on cracker  
Dimensions variable



**mario lemafa**  
*rings, 2022*  
Glitter nail polish  
Dimensions variable



**Crystal Cortez & Asa Nakagawa**  
*Mysticete FM*, 2024  
 Multi-channel sound installation  
 6 min



**Santino Gonzales**  
*Psychokinetic Earthenware*  
 (series), 2024  
 Fired clay  
 Dimensions variable



**Bogosi Sekhukhuni**  
 (front)  
*Sefate sa Bophelo (PP CHAIN)*, 2022  
 Digital print on e-panel  
 36 x 24 in

(back)  
*CNO Cycle*, 2022  
 Digital print on e-panel  
 36 x 24 in



**Bogosi Sekhukhuni**

*Pearl of San Francisco, 2024*

Vacuum sealer bags,

*Rhodopseudomonas palustris*

76 x 8 inches



**Whit Forrester**

*The Electric Universe Theory,*

2022

Custom HDPE, compound gold leaf,

23K gold leaf, tens unit,

adhesive pads

10 ft diameter

A mammoth technology is a trickster of linear time.  
It takes on forms and materials that are familiar, yet arises out of an alien spirit.  
Its existence presumes and proves the existence of other technology philosophies.  
It grows in dark and damp places, in crevices and caves.  
It does not beg for attention. Only those with an open ontology may discover its existence.

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Mammoth technologies are everywhere in the world. They went extinct a long time ago. They are being revived. They exist in pieces underneath the soil all around the globe. Every civilization arose out of a world of mammoth technologies.

They are not concerned with being real: whether they existed in the past, are practiced in the present, or will be realized in the future. They show images that defy the linear idea of progress.

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Mammoth Technology is a theory and practice of esoteric progress.

Through MT, practitioners emancipate the modern people from the existing paradigms around the perspective of progress, which is also always about a view of history, which always influences the actions and decision-makings of today.

MT is not merely magical thinking, but beyond analytical methods.

MT is not merely the unknown, but the unknowable.

MT is a state of intentional fixation, intentional chaos, intentional dreaming, of ways of knowing.

MT is the black spot in the white (xvri) of the Taiji diagram, the diagram of supreme polarity. It is the shadow in the bright light of progress, but it also loves and cares about progress.

MT is practicing science as historicity. It is performing scientific surgery on the formation of history.

Mammoth Technology is probably modernity staring back at itself.

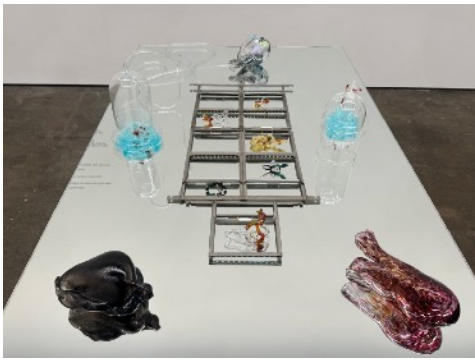
**Wendi Yan**

*Mammoth Technology Manifesto,*

2023

Text, vinyl

51 1/2 x 34 1/2 in

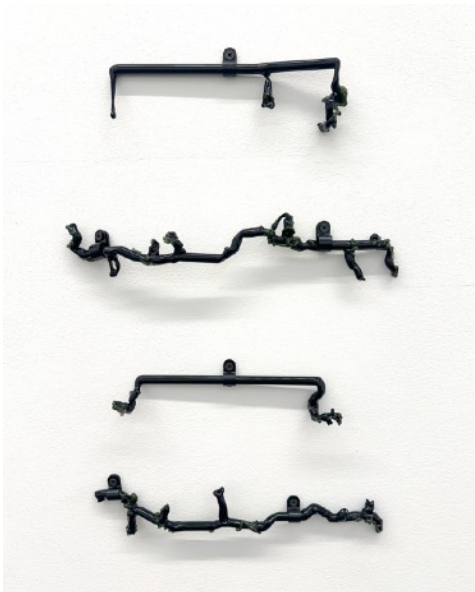


Wendi Yan

*Synthesist's Table*, 2023

Glass, mirror, coal, tubing,  
ultrasonic gel, gum rubber, film  
reel, vellum

32 x 27 x 5 in



Wendi Yan

*Frozen Ink*, 2023

Borosilicate glass

13 x 3 in each; 4 total



Wendi Yan

Scenes from *The Inner Carbon  
Classic*, 2024

Animation sequence

Variable length, 5 minutes



Archives of the Impossible,  
selections from the Richard  
Haines Collection  
Enlarged reproductions, archival  
prints, installation materials



Archives of the Impossible,  
selections from the Whitley  
Strieber Collection  
Enlarged reproductions, archival  
prints, installation materials



Suzanne Kite with New Red Order  
*The Last of the Lemurians*, 2021  
Latex, crystal  
Dimensions variable





**Suzanne Kite**

*What's on the Earth is in the Stars, and  
What's in the Stars is on the Earth,*  
2022

Video (performance documentation; sound)  
47:51 min



**Santino Gonzales**

*Faded Discs,* 2024

FM radio

13 1/2 x 7 1/2 x 2 1/2 in



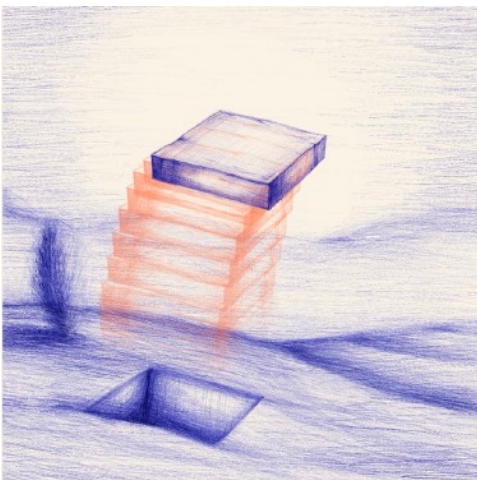
**Santino Gonzales**

*Variations on a beam,* 2023

Digital offset on spiral-bound  
recycled paper

8 1/2 x 10 in

Published by Deep Time Press



**Santino Gonzales**

*Floating Brick,* 2025

Digital animation, CRT TV, media  
player, banker box

6 1/2 x 6 1/2 x 9 in

(Shelves)



1. Wendi Yan, *Synthesist's Table*, 2023, glass, mirror
2. Santino Gonzales, *Psychokinetic Earthenware (Volcanico)*, 2024, fired clay, 6 x 2 x 2 in
3. Archives of the Impossible, selections from the Whitley Strieber Collection, enlarged reproductions, archival prints, installation material
4. Santino Gonzales, *Faded Discs*, 2024, FM radio, 13 1/2 x 7 1/2 x 2 1/2 in
5. Selection of research materials curated by Ninth Planet. Feel free to browse and read at your leisure.
6. Santino Gonzales, *Variations on a beam*, 2023, Digital offset on spiralbound, recycled paper, 8 1/2 x 10 in, Published by Deep Time Press
7. Wendi Yan, *Synthesist's Table*, 2023, glass, mirror, coal, tubing
8. Wendi Yan, *Synthesist's Table*, 2023, glass, mirror
9. Suzanne Kite, *The Last of the Lemurians*, 2021, latex, crystal



10. Wendi Yan, *Synthesist's Table*, 2023, glass, mirror, coal
11. Selection of research materials curated by Ninth Planet. Feel free to browse and read at your leisure.
12. Santino Gonzales, *Psychokinetic Earthenware (A Winged Vessel for Seeds), (Bus Seat), (Speaker Cone)*, 2024, fired clay, various dimensions
13. Wendi Yan, *Synthesist's Table*, 2023, glass, mirror
14. Santino Gonzales, *Psychokinetic Earthenware (Looper #2)*, 2024, fired clay, 2 1/4 x 4 x 1 in
15. Suzanne Kite, *What's on the Earth is in the Stars, and What's in the Stars is on the Earth*, 2022, digital video, 47:51 min



**Santino Gonzales**

*Faded Discs*, 2020

Radio and archival broadcasts

*Variations on a Beam*, 2023

Digital offset on spiral-bound recycled paper

*Faded Discs* is a collection of radio broadcasts about the UFO phenomenon. Spanning more than 40 years and 200 hours of recordings, this show is a tribute to the work of independent researcher Wendy Connors, who originally shared these recordings on CD-ROMs from her homemade website. "Faded Discs" aired on Wave Farm's WGXC from August 2021 through February 2023.

In *Variations on a Beam*, Gonzales assembles fragments from his personal *UFO Magazine* collection, creating a tactile homage to pre-internet ufology. Through curated images and texts, the work captures an era when beliefs around extraterrestrial phenomena formed through analog media and grassroots communities.

This piece honors Earth-bound expressions of curiosity and the cultural artifacts that have historically shaped our understanding of the unsanctioned.

**Santino Gonzales**

*Floating Brick*, 2025

Digital animation, CRT TV, media player

Gonzales renders the desert landscape as simultaneously familiar and uncanny. A perfect earth cut-out rises and falls above its extraction site, creating visual dialogue between absence and presence. The monochromatic blue rendering transforms the scene into something both illustrated and dreamlike.

Unlike governmental frameworks that characterize unexplained phenomena as threats requiring containment, Gonzales intimates that the landscape itself harbors secrets resisting categorization. The work suggests extraordinary elements exist within ordinary settings, inviting viewers to consider how perspective shifts might reveal new understandings of place and phenomena eluding official explanation.

**Suzanne Kite with New Red Order**

*The Last of the Lemurians*, 2021

Latex, crystals

In *The Last of the Lemurians*, Kite, as part of the New Red Order collective, reimagines mythical Lemurians—beings of ancient wisdom from the lost continent of Lemuria—as commentary on settler colonial desires. This sculptural piece presents a Lemurian sex object, blending humor with critique of Indigenous narrative appropriation.

Lemuria, originating in 19th-century pseudo-scientific theories and later adopted by occult traditions, has been romanticized as a utopian civilization. Kite and New Red Order subvert this narrative, highlighting how such myths have served colonial fantasies and obscured Indigenous histories. By creating a Lemurian sex toy, the work satirizes the fetishization of the 'exotic' and challenges viewers to examine how colonialism continues shaping perceptions of the 'Other.'

The work offers a crucial reminder of Indigenous perspectives' importance, prompting questions about the origins of consumed myths and the ethical implications of their perpetuation.