

EVERYBODY ANNOUNCES

... AND NO ONE ELSE WANTED TO PLAY

Alex Bag, Dinos Chapman, Bjorn Copeland, Twig Harper, Skylar Haskard, Tony Hope, Jesse Pearson, Ellen Schafer, Jason Yates

Organized by Jason Yates

October 18th - November 29th, 2025

Opening Reception:

Saturday, October 18th | 7-9pm with performance by Dimitri Manos

Artists...fuck you! Who gave you this designation? Was it your mother? Or did you take upon yourself this mantle during some formative phase of your elementary education? Isn't that a little bit like calling yourself a professional *genius*, or a *visionary for hire*? And the heaps of praise and pity that get piled upon you...like you're something that must be nurtured, protected, lifted higher to the cultural firmament which is, as auntie promised, your birthright. And how your *labor* is something that deserves equal protection and recognition...that you deserve benefits like your former classmates who settled ingloriously into middle management, ensconced in all their nationally endowed rights as rapacious, morally and ethically impoverished kulaks. As if your labor has something in common with the farmworker picking cantaloupes or sorghum!

The way I see it, your classmates had the *humility* to serve more dependable patrons, to be ensconced in their loving corporate providence. You, professional artist, lack that humility: you needed it all—to own your own means of production, mouth to asshole. The idea that on top of this rapacious attitude, you'd shame the rest of us for *neglecting* you, for *undernourishing* you and your homespun commodities and studios chock full of added-value. If you think about it, you're the most hideous capitalist in the mix! Idling in your studio, luxuriating, spoiling food and drink so that you may lay one golden egg after the other. What societal mishap wrought such moral mutation?

Having had the misfortune of being financially entangled with this lot, the perceived common denominator is some form of social ostracism. What else could espouse such a twisted sense of entitlement than the disapproval of one's community at an important moment of development? The curator of this group show—which will take place on the hallowed grounds of a gallery on Grant Road in Tucson—related his origin story to me, which was simultaneously cloying and ordinary—of being laughed at on the basketball court of his high school—punishment for his mother ratting out his friends upon the discovery of porno and caffeine pills in his bedroom. While this was, apparently, the moment he discovered he was an artist, it's not difficult to imagine Pol Pot or Ceaușescu in a similar reputational rub before they exacted their respective

vengeance: in Pot's case, killing fields; in Yates' case, sculptures of Raggedy Andy dolls slumped in some corner of an old house turned into an art gallery.

The other artworks in this show—in which Yates took the liberty of including himself—represent various other forms of woefully misshapen notions of achievement, success, and ethics. The artists on view here are all desperately seeking closure for similar childhood slights: instead of sublimating them into great creation, their reserves of creative ammunition seem to have been compromised at some point, likely during years of neglect, abuse, and bad choices.

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Alex Bag (b. 1969, New York, NY) is an artist working primarily in photography and video. Bag has shown work at venues such as The Museum of Modern Art, MoMA PS1, New Museum, Tate Gallery, The Getty Research Institute, Philadelphia Museum of Art, Andy Warhol Museum, Yale University, Centre Georges Pompidou, and the Institute of Contemporary Art in Philadelphia, and galleries including 303 Gallery, Artpace, Elizabeth Dee Gallery, Gagosian Gallery, Deitch Projects, and Metro Pictures. Bag received a B.F.A. from Cooper Union in New York City in 1991. She has lectured at Yale University, California Institute of the Arts, The Getty Research Institute, Parsons School of Design, Philadelphia Museum of Art, and Electronic Arts Intermix. Alex Bag is represented by von ammon co in Washington, DC.

Dinos Chapman (b. 1962, London, UK) currently lives and works in Los Angeles. He studied at the Royal College of Art in London from 1988 to 1990. Dinos Chapman's recent solo exhibitions include "Believe." at Taka Ishi Gallery (2023), Maebashi, Japan, "Just the End of the World Again" at Ratio 3, San Francisco (2022), and "Blood Shit + Fluff" at One Trick Pony (2021), Los Angeles, USA. The Chapman Brothers' work has been exhibited internationally in major and prominent institutions and galleries. Their work belongs to several prestigious collections, including the Museum of Fine Arts, Houston, Texas, USA; Museum Kunst Palast, Düsseldorf, Germany; Museum of Modern Art, New York, NY, USA; Palazzo Grassi, Venice, Italy; Tate Gallery, London, UK. Dinos Chapman is represented by von ammon co in Washington, DC.

Bjorn Copeland (b. 1975, Malone, NY) received his BFA in 1998 with a focus in sculpture from the Rhode Island School of Design, and in 2001 attended the Skowhegan School of Painting and Sculpture. He is also one of the founding members of the seminal electronic rock band Black Dice. His artistic practice involves reclaiming the discarded waste of contemporary consumer culture to produce collages, sculptures and drawings that evince the influence of arte povera, psychedelia, and Pop art. Recent exhibitions include COOPER COLE, Toronto, Canada; Michael Benevento, China Art Objects, Various Small Fires, Night Gallery, Los Angeles; Green Gallery, Milwaukee; Europa, Jack Hanley Gallery, CANADA, Museum of Modern Art, New York; MOCAD, Detroit, USA; David Risley Gallery, Copenhagen, Denmark; Kunst(Zeug)Haus, Rapperswil, Switzerland. Copeland currently lives and works in Los Angeles, USA.

Twig Harper (b. 1976, Erie, PA) is a sound artist and performer whose work emerged from the Midwest noise underground in the '90s with projects like Nautical Almanac.

Co-founder/operator of Baltimore's legendary Tarantula Hill collective for 2 decades and currently lives in Los Angeles. Harper spends his time pushing the limits of analog electronics, broken circuits, tape manipulation, and psychoacoustic trickery.

Skylar Haskard (b. 1977, Los Angeles, CA) is an artist living and working in Los Angeles, CA. His work challenges conventional boundaries of sculpture by using everyday materials to interrogate social structures and human experience. His practice combines found objects, and temporary constructions to explore themes of marginalization, labor, and the lived experience of those outside mainstream society. Recent exhibitions have focused on the aesthetics of economy and transient cultures, and his work continues to question how bodies and objects function within societal power frameworks.

Tony Hope (b. 1989, Redford, MI) is a multi-disciplinary artist living and working in Detroit, Michigan. Raised in a city emblematic of quicksilver economics in post-industrial America, Hope's practice bridges video, sculpture, painting, installation, and collage. Often playing off iconic 90's franchises, media, and consumer goods, Hope turns nostalgia into phantasmagoric dreamscapes. The artist's works simultaneously elevate and expose exurban rituals: the county fair, the technicolor strip mall, the seasonal streetside Halloween inflatable or nativity scene. Hope creates a new poetics of the Rust Belt: fearful and mystic, pliable and carnivalesque. The artist's work is informed by his formal and professional training, running the gamut from a 2015 Yale MFA to his time as a set designer for the horror-core hip-hop duo Insane Clown Posse. Hope's work has been exhibited across the country and internationally since 2012, with notable exhibitions at von ammon co (Washington, DC), Ashes/Ashes (New York, NY), Marlborough Gallery (New York, NY), and Jessica Silverman Gallery (San Francisco, CA). Tony Hope is represented by von ammon co in Washington, DC.

Jesse Pearson (b. 1975, Bristol, PA) is a writer and editor based in Los Angeles. He is the founder of *Apology* (the podcast) and *Apology* (the magazine).

Ellen Schafer (b. 1985, New York, NY) is a Los Angeles based artist. She received her BA from the Glasgow School in 2012, began her MFA at the Roski School of Art in 2014, and completed her masters at UC Irvine in 2020. Recent solo, duo and trio exhibitions include *Youths*, Escolar, Santa Rose; *Ha-Ha Place*, Leroy's, Los Angeles; *Stuff*, Wonnert DeJaco, Vienna; *Plaza*, Timeshare, Los Angeles; *Plastic, plastic, plastic*, Mak Center for Art and Architecture, Los Angeles; *Nickelodeon Universe*, Galerie Wonnert DeJaco, Vienna; Artissima Art Fair, Turin; and *Simplicity*, an exhibition in two parts staged between New Low and The Fulcrum Press.

Jason Yates (b. 1972, Detroit, MI) is a contemporary artist who lives and works in Los Angeles, California. He received his BFA from the University of Michigan and his MFA from Art Center College of Design, Pasadena, CA. With recent shows in Paris, New York, and Washington D.C., Yates continues his 20 plus year journey of distilling the areas of art, music, fashion, and design into a singular art practice that is expressed through his dynamic and influential collaborative projects and a notorious lifestyle known for his distinctive bridging of art and daily life. Yates

participated in the 2014 Whitney Biennial with a project in collaboration with the independent publishing group Semiotext(e). Jason Yates is represented by von ammon co in Washington, DC.

Everybody is a gallery in Tucson, AZ that primarily works with emerging and perpetually-emerging artists. Its beginnings in Tucson started as a warehouse project space from 2016-2018, followed by an iteration in Chicago, IL from 2019-2020. Everybody's activity has been featured in ARTnews, Arizona Public Media, Contemporary Art Daily, Vulture, and more. Everybody is a member of the New Art Dealers Alliance.