

Cheremoya

IT TAKES TWO WRONGS TO MAKE IT RIGHT

ZOE ALAMEDA

DECEMBER 12, 2025 - JANUARY 31, 2026

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One.

Entering the space: a transparent barrier splits the room. Its crooked spine braces a clear vertical surface, scratched in with a drawing that only reveals itself in passing light. Collaged paintings straddle both sides, revealing new images as you circle the divide. The materials feel familiar. You catch flashes of them scraping across the city. Wood. Little Trees. Paper. Fingers. Plexiglas. Pigeon. Car part. Egg yolk. Concrete. Bart Simpson. Separate Homer's skin from his bones. Fry the skin fast, boil the bones slow. Plate together and serve.

A perfect image is destined to fail. An object transcribed by an image is subject to my movement. From far away, the image appears clear. I see two hands, one Toyota. I step closer. Desire accelerates without hope for the future. The image morphs into compression lines encasing blue and green shadows, the paint underneath glowing faintly pink. Restless objects flirt with collision. Cut it out. CUT TO: an eyelash caught in the white of a blinking eye. Hair on the ground, do you miss my scalp? I went to the pet shop and the owner said he had a talking centipede for sale. It gets dark so early now. I took the centipede home. We're getting close. Close enough.

What is accuracy?

An image of skin doesn't feel like skin. Bare skin is intimate. Seductive. Its low-resolution image refuses to seduce. Digital artifacts flaunt their lack - lack of information. They deterritorialize. Anonymize. The image provides proximity to intimacy without embodiment. Like sitting in your parked car watching a couple on the street, headlights on and music blaring. Ordinary moments drift towards unprocessed thought. Images stand as thresholds. They provide a liminal portal. Meanwhile, the printer processes new information by repeating the same motion over and over and over.

Two.

Hitachi Magic Wand Original - review by Allison

After the first round of trying this out I'm terrified to do it again. Focusing on finding a release, I did not pay much attention to the heat that was building up, thinking it was just getting a little warm. That is, until I finished and realized how hot the thing had actually gotten. The next day here and I'm feeling just how hot it was against an area of the body that does not take heat like that well. Now I'm realizing that I just dropped \$60 on something I'll likely never use again.

- Jane Shin @strangejane_

Artist Bio

Zoe Alameda (b. 2000) lives and works in Los Angeles. The artist received her BFA at the University of Southern California in 2023 and attended the Yale Norfolk School of Art residency in 2022. Solo exhibitions include: "It Takes Two Wrongs to Make it Right," Cheremoya, Los Angeles (2025); "Five Toes Down, with Ashlynn Trane," Lonestar Projects, Los Angeles (2025); "Ode to an Honest Mirror," with Sebastian Loo, curated by Jaustin Tan, Monte Vista Projects, Los Angeles (2024); and "Rest My Head on a Pile of Tacks, USC Gayle and Ed Roski Gallery, Los Angeles (2022). Selected group exhibitions: "Chair Show," AUTOBODY autobody, Los Angeles (2025); "Re|Dacted Lincoln Heights DTLA," Gallery ThirtySix, Los Angeles (2025); "Goodbye Horses," Ethan Cohen Gallery, New York (2025); "Manual Override," Good Mother, Los Angeles (2025); "Cave Dwellers," Stone/Age, Los Angeles (2024); "Beyond the Veil...," Mystery Projects, Los Angeles (2024); "Rules of Engagement," LVL3, Chicago, IL (2024); "Horny Island," Curved Wall Gallery, Los Angeles (2024); "Provócame," curated by Ever Velasquez, Charlie James Gallery, Los Angeles (2024); "SADECADE," SADE Gallery, Los Angeles (2024); "The Weatherproof Anniversarial," Weatherproof, Chicago (2024); "The Sum of Our Parts," Swivel Gallery, Brooklyn (2024); "NADA New York," Swivel Gallery, Brooklyn (2024); "WIP!," Known Studio, Los Angeles (2024); "Adult Contemporary," curated by @problemchild.advisory, Guerrero Gallery, Los Angeles (2024); "Material," Wilder, Nashville, TN (2024); "POWER," Transport Gallery, Los Angeles (2023); "SENSES," Mile 44, Los Angeles (2022); "I like what my phone looks like 4 feet away from me," Solo Show (online) (2022); "Nü Moon," New Image Art, Los Angeles (2022); and "blessed curse ii," Solo Show (online) (2022). Curatorial projects include: "Spirit Halloween," organized by Zoe Alameda, Alex Carmen, and Alex Emmons, Lonestar Projects, Los Angeles (2024); "Me and You and Me and," organized by Zoe Alameda, Alex Carmen, Roma Edwards, Ashlynn Smith, Kayli Temple, and Gabriel Tolson, SADE Gallery, Los Angeles (2023); "Three Point Turn," organized by Alex Carmen and Zoe Alameda, Lonestar Projects, Los Angeles (2023); "Five Leaf Clover," New Image Art Gallery, Los Angeles (2022); "Other," USC Gayle and Ed Roski Gallery, Los Angeles (2022); and "Cut My Ankle Open, Just a Little Bit," organized by Zoe Alameda and Alex Carmen, Los Angeles (2021).