

Nancy Lupo

*Teller*

July 1 – August 8, 2020

The new sculptures are called *Tellers*. I began making them in the late spring of 2019. They are composed of different kinds of accumulated paper; receipts, readings, security envelopes, origami paper, newspaper, foil wrappers, bank statements, toilet paper and glue. Their form is based on a model of farmer's market tents I had the idea to install in Pershing Square, where the sun is intentionally punishing. Their association to the paper fortune tellers that children make is evident, but here, installed horizontally, the crests and troughs makes several other pictures and a desperate glamour possible.

*Open Mouth Digest* is a 68 min video in which Camille Clair and I talk through walking, crowds, costumes and several adjacent ideas and anxieties. Something else happened in the course of this conversation which makes it impossible for me to leave. I recognize a self-portrait emerging. It's always hard to deal with the sound of your own voice but there is something extra ambivalent here. Characters in real life are always like that, both likeable and not. I'm considering these emerging characters in relation to three roles played by Sandrine Bonnaire, from *À Nos Amours* to *Vagabond* to *La Ceremonie*. Sometimes she is just kind of bratty and other times she is undeniably evil.

The setting of these new works, some of which I have been calling paintings, are punctuated by the anti-homeless elements of Thom Mayne's defensive architecture for the Caltrans Headquarters at 100 South Main Street in downtown Los Angeles and the lingering stage hieroglyphic from the 5th and Hill Street entrance to Pershing Square.

Nancy Lupo (b. 1983, Flagstaff, AZ) lives and works in Los Angeles. Her recent projects include *Open Mouth*, a public commission for Pershing Square in downtown Los Angeles as part of CURRENT: FOOD, the 2019 Public Art Triennial; and *Scripts for the Pageant*, Lupo's first solo museum exhibition at the Museum of Contemporary Art in San Diego. Other exhibitions include *The Square at Noon*, Visual Arts Center, Austin (2019); *The Square at Noon Bis*, Jan Kaps, Cologne (2019); *No Country for Old Men*, Antenna Space, Shanghai (2018); *All Always Already*, Kristina Kite Gallery, Los Angeles (2017); and *Parent and Parroting*, Swiss Institute, New York (2016). Her work was also featured in *Made in L.A. 2018*, Hammer Museum, Los Angeles; *Los Angeles – A Fiction*, Mac, Lyon (2017) and Astrup Fearnley Museet, Oslo (2016); *The Poet, The Critic, and the Missing*, Museum of Contemporary Art, Los Angeles (2016); and *Taster's Choice*, MoMA PS1, New York (2014).

One-third of the proceeds from all sales will be donated to:

Seeding Sovereignty, an Indigenous womxn-led collective, that works on behalf of our global community to shift social and environmental paradigms by dismantling colonial institutions and replacing them with Indigenous practices created in synchronicity with the land.

Gender Justice LA (GJLA), a grassroots social justice organization led by and for gender non-conforming, two spirit, Black, Indigenous, trans people of color in LA. GJLA organizes, holds space, provides resources, and collaborates with others so that our communities can: resist oppression, develop community responses to violence, heal from present and historical trauma, and come together in ways that feel brave and affirming.

Black Women Birthing Justice, a collective of Black, African American, African, Caribbean and multiracial women who are committed to transforming birthing experiences for Black women and transfolks. Their vision is that that every pregnant person should have an empowering birthing experience, free of unnecessary medical interventions. Their goals are to educate, to document birth stories and to raise awareness about birthing alternatives. They aim to challenge medical violence, rebuild confidence in our ability to give birth and decrease disproportionate maternal and infant mortality.