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the luggage store

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Press Release

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Visual Exhibition:

Title: ***overmydeadbody***
Photography, video, sculpture and painting.

Featuring:
Artists: Yerrie Choo
Brooke DiDonato
Christopher Thompson
Jeffrey Meris

Curated by: Tavares Strachan and Laurie Lazer

Presented by: Luggage Store Gallery and Isolated Labs (NY)

Dates of
Exhibition: February 14 – March 14, 2020

Artist talk: February 14, 2020
Time: 5pm – 6pm
Moderated by: Tavares Strachan

Reception: February 14, 2020
Time: 6-8pm

Images: 300 dpi images upon request.

(Feb 1, 202, San Francisco, CA), The Luggage Store is honored to work with Tavares Strachan of Isolated Labs to co-present ***overmydeadbody***, an exhibition of the work of four artists who explore ways in which the body is both the instrument and site of an existential battle for relevance in a world mediated by built tools and technology.

The exhibition attempts to address several concepts such as “the body as battle ground”, a text and image based work made by artist and pioneer Barbra Kruger that investigates the active female body. This work

steeped in the language of advertising, forces us to confront the moment in time when the artist seeking to reclaim ownership of the body is a symbol of the “battle” that some of us must endure.

As we reflect on the social, cultural and political landscape, the conditions bodies exist in and bodies themselves -- including how we understand , them have changed.

Why are we looking at the body and a place? We look and work with the body because the practice of maintaining a nonjudgmental state of heightened or complete awareness of one's thoughts, emotions, or experiences on a moment-to-moment basis, and being aware of and controlling your experience happens by directly working with the body... . In Buddhism, the first foundation of mindfulness is “mindfulness of the body.” The work in this exhibition is informed by the first foundation of mindfulness.

Why work with the body?

We are threatened that machines will replace us.

Human beings have been obsessed with being evaded by an extraterrestrial other which now has merged with fear of artificial intelligence. So what do we do, as science and fiction blend? What is the value of a body when bots will be able execute a day's work.

De-colonizing gender And limitation of the pro-noun

The language surrounding gender is expanding . understanding language shifts form spoken and written signifiers to a more visual language is paramount.

Climate change has shifted natural resources and as a result is shifting borders and movement of people across them. Bodies have form sometime been indicators of place so what happens when the environment forces a nomadic existence. What does this mean for language both spoke and visual.

Play

Our state of play as a species is one of the best ways for us to understand each other's realities and find compassion. Playing by using the body as a conduit is a tunnel by which we transition form one phase of maturation to another,

What does it mean when the playground is replaced with a video game or the internet. What does it mean to physically remove the body from the transitional period of adolescent to adulthood for example?

Several of the works in the show can be viewed as visual and performative

Christophe Thompson has coined the word “Enpastarius,” which means “ to see and be simultaneously.” The works are excerpts of a multi layered, private/public narrative about time perception and experience using the body and hair as metaphor. Christophe's research-based practice investigates the idea of narratives, the lines that connect histories, both fictitious and non fiction, and the supposed arcane archeology of humans. Thompson has two metallic inkjet self portraits on dbond , a video where he is cutting his dreads with his sculpted glass sword and placing his dreads in a box. Both the sword and dreadlocks are exhibited in handcrafted boxes.. The work feels deeply personal yet universal.. Thompson lives and works in New York and The Bahamas He lives and works in New York and The Bahamas .

DiDonato and Choo explore both their own and other bodies in landscape and interiors.

Brooke DeDinato's photographs are from a collection that attempts to subvert every day environments and objects. Each image acts as a beach between our sensory world and the subconscious.. DiDonato is based in New York City. DiDonato's works are filled with suspense, mystery, and tension and feel very intention.

Choo uses her body as a somatic marker for work-related depletion, daily fatigue, and landscape curiosity, and as a reaction to social over stimulation as seen in "Watering a Plastic Plant" where her body is collapsed on an office floor, or it is hung over the door of an automobile "In My Accord, 2019.". She creates and "performs" her identity in response to interiors, semi-interiors, and landscapes . Choo is based in the Bay Area.

As a counterbalance to DiDonato's work, Choo's work feels spontaneous , though can be construed as dark humor.

As subjects, they ask, what of me, who am I?

Jeffrey Merris.' Sculptural work considers the impacts of naturalization, (dis)placement and racial interpellation while seeking spaces of transcendence. Through a lens that is both personal and collective, Meris' work positions the immigrant in a space of identity flux.

In Weight, 2019, a white sculpted head (of the artist) is kinetically shaved down. This is disturbing.

Meris lives and works in New York and is from the Bahamas.

Image Attached;



Jeffrey Meris, *Weight*. 2019. Perforated Sheet Metal, Mild Steel, Hydrocal Cast, AC Motor, Sponge, Scale, Roofing Paper, 48 x 38 x 20 inches.

Brooke DiDonato
See below for an image:

<http://www.brookedidonato.com/09kdfad3xj25vj3cumt41b59bzj3lc>

