

# **a time to tear, a time to mend**

A SUPERCOLLIDER Exhibition @ Wonzimer  
Los Angeles, CA

October 7th - November 18th, 2022 ————— Exhibition Guide



*"A time to mourn and a time to dance  
A time to tear and a time to mend  
A time to be silent and a time to speak"*

*-excerpt from Ecclesiastes 3*



# Curator Bios

## Naomi Stewart

Naomi Stewart is an independent curator and writer based in Los Angeles. She obtained her Bachelor of Arts in Anthropology with Art History and Spanish emphasis at Hawai'i Pacific University in 2018. In recent years, she has curated online exhibitions on her Instagram, @doxa\_exhibit. She also curated multimedia group exhibitions, *The Emergent* in 2020 at SuperCollider, *Borderline* in 2021 at AGCC, and *Into the Deep, Unto the New* in 2021 for Inbreak Residency hosted by Dea Studios. She currently serves as a Sci-Art Ambassador at SUPERCOLLIDER Gallery in the 2022 cohort. She has published pieces in the Inbreak Residency Journal and her blog, the Wandress.

Her curatorial interests center on the cultivation of brave spaces for personal and collective healing and education.

## Isabel Beavers

Isabel Beavers is a transdisciplinary artist and creative producer based in Los Angeles. Her work explores ecologies, examines environmental histories and postulates about climate futures through multimedia installation + new media.

Beavers' work has been presented, exhibited, and screened at Museum of Design Atlanta (2021), San Luis Obispo Museum of Art (2021), New York Hall of Science (2020), CultureHub LA (2020), SUPERCOLLIDER Gallery (2020), MIT Museum (2019), Icebox Project Space (2019), Framingham State University (2018), Humbolt-Universität zu Berlin Thaer-Institut (2018), Mountain Time Arts (2017), Emerson Media Arts Center (2017) among others. She has held workshops at the Hammer Museum (2020) and the Institute of Contemporary Art/Boston (2019). She holds an MFA from the SMFA at Tufts University and a BS from the University of Vermont. She is currently the 2021 AICAD/NOAA Fisheries Art + Science Fellow and Artistic Research Manager with SUPERCOLLIDER Gallery.



# Curatorial Statement

In an age of hyper-information, digitization, endless scrolls, and the twenty-four-hour news cycle, knowledge is at our fingertips. While this access to knowledge is useful, it also desensitizes those immersed in it to bodily and ancestral forms of knowledge. There is no longer an excuse for ignorance in the First World. Instead, there is an urgency for "correctness", immediate response, and a new, performative morality validated in social media infographics and Black squares. Algorithms tailoring information to this perceived moral compass may deprive society of foundational wisdom or even breed hostility towards it.

***a time to tear, time to mend*** explores the advent of wisdom collection through ecological, historical, somatic, and technological artifacts. This exhibition asks: How can one assess, metabolize, and grieve traumatic events flashing across their timeline? How can one individually and communally navigate information in a way that is healing and beneficial? How can non-human ecologies inform our understanding of time and listening? What purpose do virtual and augmented realities serve in crafting our compass towards wisdom? Artists within the Sci-Art Ambassador cohort utilize digital, video, sculpture, painting, and performance to explore these questions.

Laure Michelon and Jody Zellen explore the inescapability of external biases and information overload that are imposed on an individual through media and algorithmic technology. Interweaving with unavoidable forces like media outlets and algorithms that shape the content we see, their works examine the connectedness we may feel to events and people while simultaneously being utterly disconnected from them.

In Cara Levine's work she wrestles with grieving amid life at a break-neck pace and highlights the fragility of this world and the futility of the structures we create for it. She asks, "How do we reconcile all the pain all the time? What do our bodies know that allows us to weather trying times?"





## Curatorial Statement cont.

In Resmaa Menakem's 2022 book, "The Quaking of America: An Embodied Guide to Navigating Our Nation's Upheaval and Racial Reckoning", he mentions body and logic, noting that "We are bodies. The mini-me [we] imagine inside [our] head[s] is not the dictator of [our] body but one of its thousands of interacting energy flows." In their works, Erin Cooney, Ibuki Kuramochi, and Mich Miller explore somatic and historical wisdom through the energetic relationship between our bodies, our identity, and the external world, digital and non-digital.

Maya Livio and Paige Emery invite viewers to consider ecological wisdom to inform our understanding of the passage of time, process, and nature as counselor.

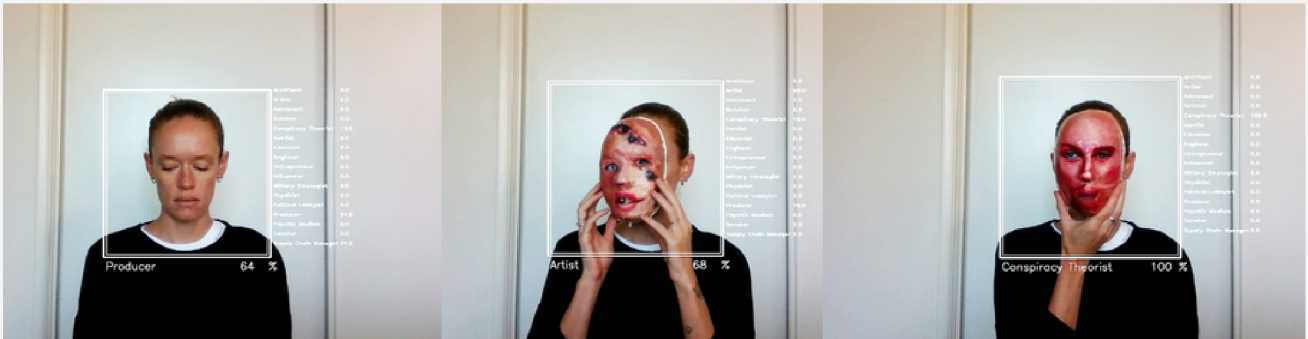
In a "post-pandemic" world, there is pressure to restore the status quo pre-2020. a time to tear, a time to mend invites visitors to consider alternatives to the status quo by fostering deeper connections to our bodies, other peoples, technology, and nature--to slow down and notice. These works offer space to metabolize and grieve trauma and loss, to rebuild and reimagine new ways of engaging with the world, to deepen our discernment in forming our opinions and disillusion us to paradigms that no longer serve us.

*Written and edited by Naomi Stewart and Isabel Beavers*



# Laure Michelon

Los Angeles, CA



*Machinic Reflection*, 2022, Image Classification Convolutional Neural Network, screen, mixed media

**BIO** / Laure Michelon is a creative and architectural technologist in Los Angeles, CA. Laure's research and practice focus on digital simulation and algorithmic mutations with focused interests in infrastructure systems and fashion. She has an M.S. in Architectural Technologies from SCI-Arc and a B.S. in Civil Engineering from Columbia University SEAS.

**STATEMENT** / *machinic* - adj - Of or relating to machines. *reflection* - noun - The throwing back by a body or surface of light, heat, or sound without absorbing it. According to *Machinic Reflection*, do you look like an artist? An educator? A conspiracy theorist? Do you embody these classifications reflected back at you?

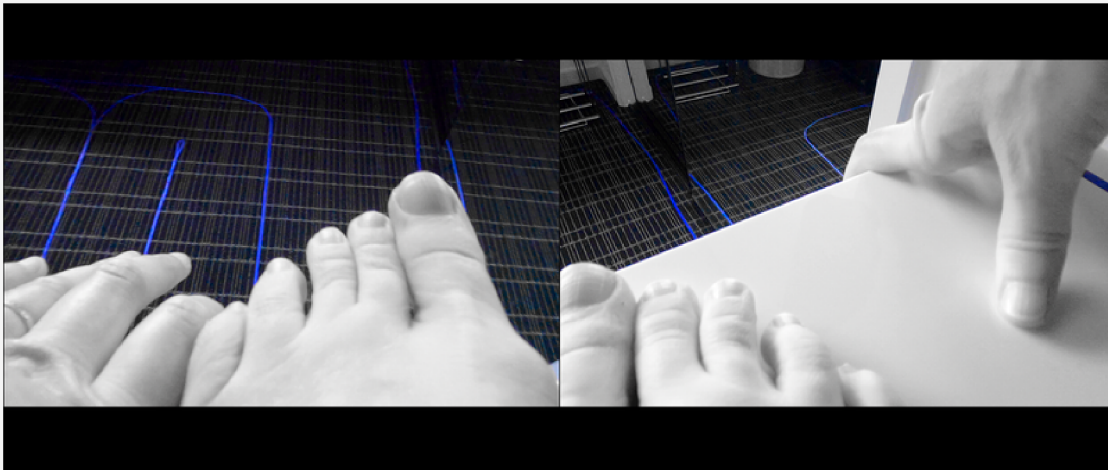
This *Machinic Reflection* is both a version of reality and a simulacrum. Seeing ourselves through the "eyes" of this reflection lives in the uncanny valley. The classification reflects an unknown representation of us back, one that is too quick to be non-negotiable and is based on a logic that we do not see.

Image classifiers, object detection, and facial recognition are used in local police departments, security companies, the military, and tech companies. These algorithms exist and are being implemented in a variety of classification models today. Do you attempt to change, distort, or manipulate the classification? Do you instead hide from it? Or embrace it?

The proximate items on the vanity, [Mask.01.A] and [Mask.02.A] are AI-generated representations of the artist's face. The masks serve as a type of tool or prosthetic through which the user could disrupt their classification originally deemed by *Machinic Reflection*.

# Erin Cooney

Los Angeles, CA



*Now a Room, Now a Landscape*, 2020, 2-channel video with audio, 4k (both channels), 23 minute loop

**BIO** / Erin Cooney is a visual artist and educator based in Los Angeles. Her video, installation, and performance work investigates point of view and its role in determining the kind of worlds we experience and build. Erin is a Lecturer in UCLA's Design Media Arts Department and is an affiliated faculty member of UCLA's Counterforce Lab, a creative studio which engages with ecological crisis and its ties to environmental injustice. Erin received a BA in Philosophy from the University of Notre Dame, studied Graphic Design at Art Center College of Design, and received an MFA from UCLA in Design Media Arts.

**STATEMENT** / *Now a Room, Now a Landscape* was made during Los Angeles's March 2020 "Safer at Home" orders, which were imposed in response to the outbreak of COVID-19. The work is about walking, embodiment, point of view, and landscape. The space in which I walked, a temporary living situation that was prolonged due to COVID-19, was not my home. The furniture and objects in it did not belong to me, and yet, like others who were fortunate enough to be quarantining safely at home during this time, my experience of the physical world had been largely reduced to my domestic space. As a result, I developed a peculiar intimacy with the rooms depicted, as they became my near total landscape. In them, I used tape to create a single pathway that covered every scalable surface, including furniture, in a wall-to-wall labyrinth in which floor became ground, and couch, tables, and countertops became mountains to climb. The labyrinth is a means of taking a journey through a confined space, while simultaneously defamiliarizing an otherwise known environment. Creating and then walking a labyrinth within my personal domestic space was my way to engage with ground, path-making, infrastructure, and how the built environment determines experience.

The act of walking plays a significant role in the history of art. In this walking work, I situated cameras on my body (on my feet), as opposed to having my walking body recorded by a third party or “objective” point of view. I am obsessed with the circular relationship between subject and object, and for this piece I attempted to collapse the relationship by having my feet serve as both simultaneously. In her 2002 article, “The Persistence of Vision,” Donna Haraway argues that what she terms a feminist, embodied objectivity must be grounded in situated knowledge. “Objectivity” she says, “turns out to be about particular and specific embodiment, and definitely not about the false vision promising transcendence of all limits and responsibility. The moral is simple: only partial perspective promises objective vision.”

I chose the points of view from my feet because, as an embodied exploration of moving through a landscape, I wanted to bring a deep sense of attention to the body’s points of connection with the ground into which they intermingle and extend. In his 2010 article, “Footprints through the weather-world: walking, breathing, knowing,” anthropologist Tim Ingold argues that our bodies extend into the ground and air, and that the ground and air extend back into us. In *Silent Spring*, Rachel Carson’s description of the ground as vibrant soil reminds us that the ground is literally a living substance, as opposed to something inert and agentless. The walking performed in this piece takes place in a built structure, which was itself built into the ground below it. My feet interact with the manufactured products of the American building trade, including engineered wood, stone, textiles, and plastics. I am interested in how landscape determines experience, especially the landscape of built environments. Jedediah Purdy, in his 2015 book *After Nature: A Politics for the Anthropocene*, says, “[w]e are creatures of our built environment, an infrastructure species. By changing it, we change ourselves.”

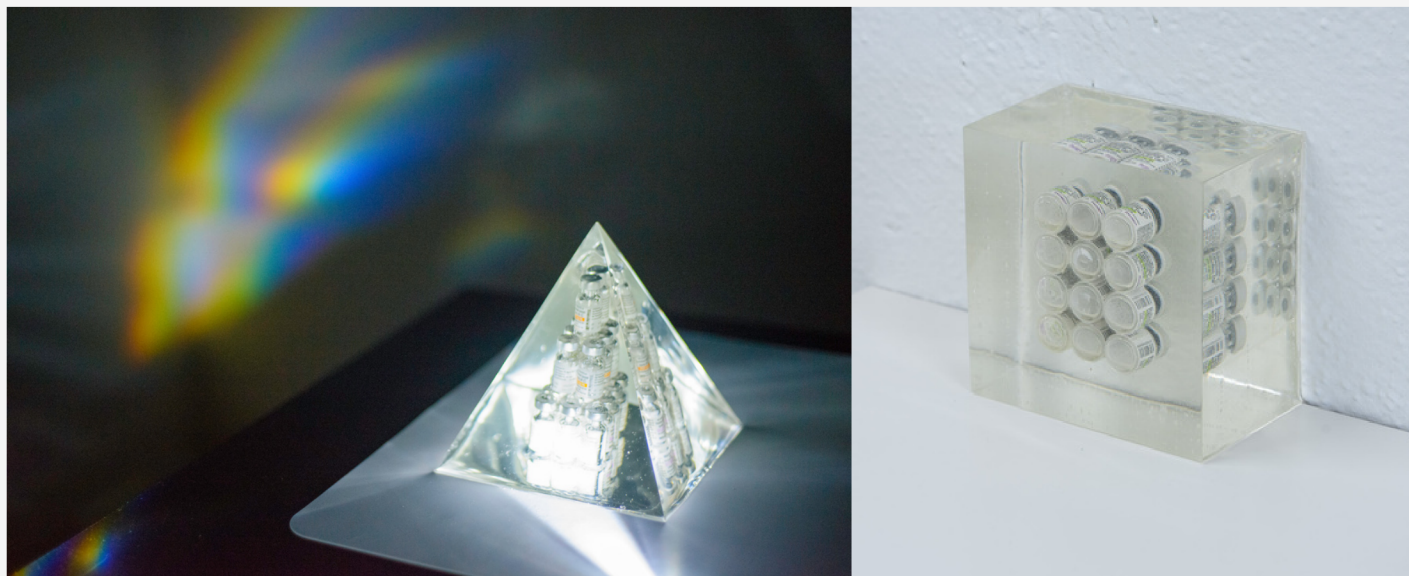
Another method for transformation is the pilgrimage. Rebecca Solnit describes pilgrimage as a journey in physical space that maps onto an internal journey of transformation. In conducting my research for this project, I learned about the histories of the ground I walk on as an Angeleno. For instance, I learned that many major Los Angeles roads were built on ancient pathways cut into the land by the people who lived (and live) here before me or my ancestors arrived. In learning this, it has helped me more deeply learn that one’s positionality is never neutral. For that reason, this piece is very personally relevant. It signifies both an embodied and internal journey in which I attempt to get my own “feet on the ground” of the land, culture, and time in which I live.





# Mich Miller

Los Angeles, CA



*husbands (Jacksonville, FL), 2022, Resin, Empty Testosterone Vials, Dimensions variable*

**BIO /** Mich Miller (they/them b. New York) is a Los Angeles based painter, printmaker, muralist and installation artist. Their work utilizes processes of printmaking, painting and graphic design; informed by queer theory and art history. Mich earned a BFA from School of the Art Institute of Chicago in 2015 and a MFA in Painting/Printmaking from Yale University in 2021. They are a current Sci-Art fellow with Supercollider and teacher at the Armory Arts Center in Pasadena, CA.

**STATEMENT /** In this durational project, the artist makes ongoing purchases of empty testosterone bottles from trans men & nonbinary individuals and encases them in geometric resin forms. Each piece holds testosterone vials sourced from one individual, each encapsulates a certain stretch of time. One ten milliliter bottle held one month's worth of injections. The pieces in the space contain twelve bottles; the physical remnants of one year's transition. These objects are a site for imagining and visualizing the incremental changes and euphoric moments contained within any transition. They also evoke barriers to medical transition, the empty bottles are visible but unreachable symbols of potential. As this project continues in perpetuity it will be constantly informed by the changing political and social landscape. Anti-trans legislation, medical advancements and blockades, increased gender acceptance and a disproportionate number of trans targeted hate crimes. The clear empty vessels Mich Miller presents become a site to hold all of these changes and contradictions as they evolve. In this installation, the castings resemble bricks in a half dome shape, surrounding the viewer. The bottles in this installation were collected from two married trans men in the state of Florida.



*For God & Gays*, 2021, 50x50 inch acrylic, spraypaint, airbrush & pumice on wood panel





# Paige Emery

Los Angeles, CA



Left to right: *Methods for Descrying: the water shapes the plants and the plants shape the water* 2022, Oil paint handmade from flowers and algae, copal resin, glass, metal, flowers, sand; *Viriditas*, Assorted plants, moss, plexiglass. 24" diameter (3 pieces)

**BIO /** Paige Emery is an artist exploring the ecological body and the ritual interactions that weave worlds. Her work bridges poetics and praxis, mysticism and theory, healing rituals and environmental science. This takes shape through a variety of works: art installations for intercommunication between humans and nonhumans, sound pieces for deep listening between the psychic and physical realms, and healing gardens for nonlinear time and regenerative metabolism. Her work often inhabits site-specific natural spaces such as the closed ecological system Biosphere 2 in Arizona, guerilla gardens on sites of political unrest, and an upcoming show at Mt. Wilson Observatory in Los Angeles, where it was discovered that the universe is expanding.

**STATEMENT /** Water scrying is a method of divination by which one gazes into water in a meditative state, employing intuition to pull out images that arise in sensory communion as guidance for the unknown. The word "scrying" comes from "descry", which means seeing something unclear by looking carefully, or to catch sight of. Unlike other forms of divination that provide counsel for the future in the form of tangible prescriptions, scrying is more of an opening - a practice of how one senses their environment. Scrying is a practice of listening to spaces outside of our conventional thoughtscape. Rational epistemology suspends in comatose in order to make space for the watery, sensory openness that invites in guidance. The reflective surface dances into shapeforms that resonate to stillness in the mind. When technologies sense for us, forecast for us, we must cultivate our resonating senses to better understand how a future is brought into being. Divination by scrying does not so much look outwards toward the future, but inwards to better understand one's relationship with the future.



## Meditation on Methods for Descrying

*Preliminary conditions include: to be still, still to be open, open to be able to sense...*

Softly gaze into a body of earth's body water and still your thoughts, pause the itching desire for rational explanation. Inhale and look face to face with your heart and ask what is really, truly needed. Exhale and unfocus the sharpness of the eyes, give attention to the dancing shapeforms. Inhale and ask for guidance. Exhale and listen until it comes. This is a cultivation of listening that can open up other forms of listening. Forms to cope, to heal, to endure, to find resonance as we shimmer between worlds.

*Written by Paige Emery*

*We, geological force, moving in footprints longer than  
our own consciousness.*

*Through a time-ache, asked:*

*what does more-than-human time feel like?*

*To feel differently about time; time-beyond our  
episteme-shaped human subjectivities*

*inside subtlety of deep listening outside of ourselves.*

*The plants tell a story within their roots*

*and through their being*

*of healing through "Viriditas":*

*regeneration shaped through recursion*

*a continuing birthed from world-cinders as*

*here, in this l o n g m o m e n t, we are in threads of a new world*

*The color of this morning quickly fading.*

*To see the color of the plants, look through the water*

*Water of the mind -*

*the precognitive cthonic substrate,*

*the nonthinking to thought's recalibration*

*the rhythmic veins, the venous rhythms of Earth*

*the water of the mind*

*is resonance.*

*Swelling with sense beyond 5 senses,*

*stretching presence to memory*

*a remembrance of how to make sense.*



*Recent scientific headlines read:  
“the water is losing its memory!”*

*By this the scientists mean:  
the way we read water with technological instruments  
to forecast the future  
is becoming nebulous due to the impending repercussions  
of anthropogenic climate change  
(senses blocked).*

*So we must change the way we read water’s memory  
for pulling at the future.*

*When our sensing is handed over to digital technologies  
/extended-selves  
how are our senses  
/extended-selves*

*compromised? Saturating the forecasting  
Divination is a method of being so present  
with your environmental mesh  
that you can better understand  
how a future is brought into being*

*To unpredict the future  
(our cosmologies are co-written with our practices).*

*If we sense with the water in our minds  
can we sense the mind of the water?*

*Kisses of osmosis  
lingering between translation and lost in translation*

*Water shapes the plants  
shapes the way we hear the plants  
plants shape the way we listen, way we heal  
Can you hear them crying out to be heard?*

*not with your ears*

*We, too, crying out for healing at all times and places*

*The water offered nonthinking as point of departure  
...the space between here and there is one of dreaming*



# Cara Levine

Los Angeles, CA



Left to right: *Cried Listening to The News Again*, 2020, foil balloons, string, fan, Dimensions variable, *Fear Is A Liar: Penske Truck, commuting on South Rossmore Ave, Los Angeles, CA*, 2020, linen and mixed media, 4' x 5', *Stairs*, 2022, aluminum foil, approx 9' x 12'

**BIO** / Cara Levine is an artist based in Los Angeles, CA. She earned a BFA from the University of Michigan in Ann Arbor, MI (2007) and an MFA from California College of the Arts in San Francisco, CA (2012). She is the founder of This Is Not A Gun, a multidisciplinary project aiming to create awareness and activism through collective creative action. Her work has been presented in one-person, group exhibitions, and participatory events in venues around the world such as the MOCA Geffen Warehouse, Los Angeles, CA (2020); Creative Time, New York, NY (2019); The Anchorage Museum, Anchorage, AK, (2019); Center for Contemporary Art, Tel Aviv, Israel; Kyoto Seika University, Kyoto, Japan (2006) and more..

**STATEMENT** / In Cara Levine's *Cried Listening to the News Again*, she wrestles with grieving amid life at a break-neck pace. The floating foil balloons highlight a disconnect between the impact of our collective traumas and our inability to grieve for them. They blow in the wind, dispersing like alphabet soup, and land again in sequence, describing a daily pain. The string of letters spelling out 'cried listening to the news again' is an attempt at grieving made physical: an SOS, a message in search of a receiver. Her work, *Stairs*, presents the ghost of stability and structure. A staircase disappearing into the ground into the foil tapestry highlights the fragility of this world and the futility of the structures we create for it. In *Fear Is A Liar*, Levine grapples with a phrase she saw nonchalantly on the back of a truck while commuting to work in Los Angeles. While watching the truck, she listened to the news of child separations at the border, an impeachment proceeding, and a soon-to-be-supreme court justice on trial for rape. She thought, is fear a liar tho? How do we reconcile all the pain all the time? What do our bodies know that allows us to weather trying times?





# Jody Zellen

Los Angeles, CA



*Photo News, January 1, 2019 - September 15th, 2022, Net Art + Video, 2022, Variable*

**BIO** / Jody Zellen aims to create visually engaging projects that draw from and reference both the media and a physical environment, while simultaneously presenting them anew. She makes interactive installations, mobile apps, net art, animations, drawings, paintings, photographs, public art, and artists' books. What motivates her as an artist is to learn how to use and then integrate technology into artworks that enliven and activate both public and private spaces. Her works take advantage of chance juxtapositions to inspire thinking about relationships between what is seen and what is imagined. She easily flows back and forth between analogue and digital processes.

**STATEMENT** / *Photo News* (<https://www.instagram.com/photonews5/>) is a daily posting of a news image created each morning from the digital version of the New York Times (I also sometimes use images from the Los Angeles Times). The project began in 2019. The result is an ambiguous montage that poetically references the original photograph, albeit reducing it to its most graphic and stylized form.

More often than not, the images come from the International or World News section of the newspapers. I think about who is depicted and the subject of the picture—is it an image of war? A natural disaster? A sacred place? A gathering of businessmen. The final image is a reduction, like a visual caption of the story. I want the images to be mysterious and evocative and to reference, but not to be, a news photograph. Throughout the series, the combination of images and phrases transforms the components from found objects into collages that attempt to locate something beautiful in an increasingly toxic world. As Dale Hudson has remarked, "These objects no longer signify specific horrors of our time, but instead become abstract signifiers of systems that humans have invented and enabled including ecological and humanitarian crises."



**Jody Zellen cont.**

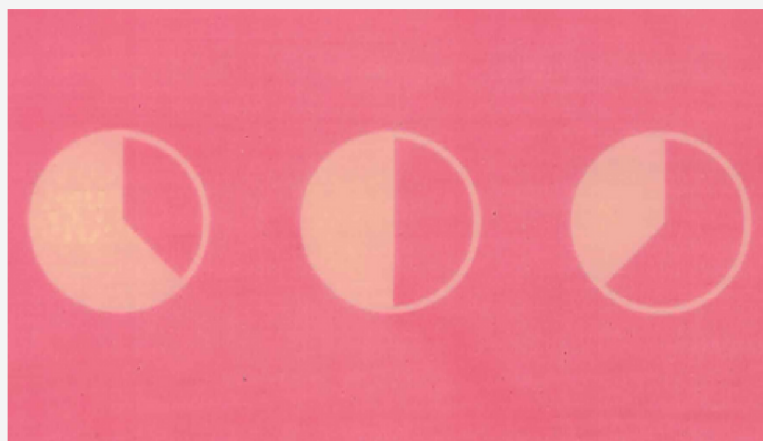






# Maya Livio

Los Angeles, CA



*RE: Generative Images*, 2022, Late September, Hardiness zone 7a, 3.5 hours of late September sunlight, photographic paper (wood pulp, plastics), American Pokeweed (*Phytolacca americana*) harvested from 13 plants (leaving plenty for birds), fermented grains, unknown number of data centers in unknown locations, unknown number of internet servers in unknown locations, unknown server thermoregulation strategies, machine learning model trained on unknown datasets, miscellaneous display items.

**BIO** / Maya Livio is a researcher, media-maker, writer, and curator living in the California Coastal Sage & Chaparral and Chesapeake Rolling Coastal Plain ecoregions (Los Angeles/DC). Her justice-oriented, interdisciplinary work probes at the contact zones between ecosystems and technological systems, investigating multispecies living and dying on a networked planet.

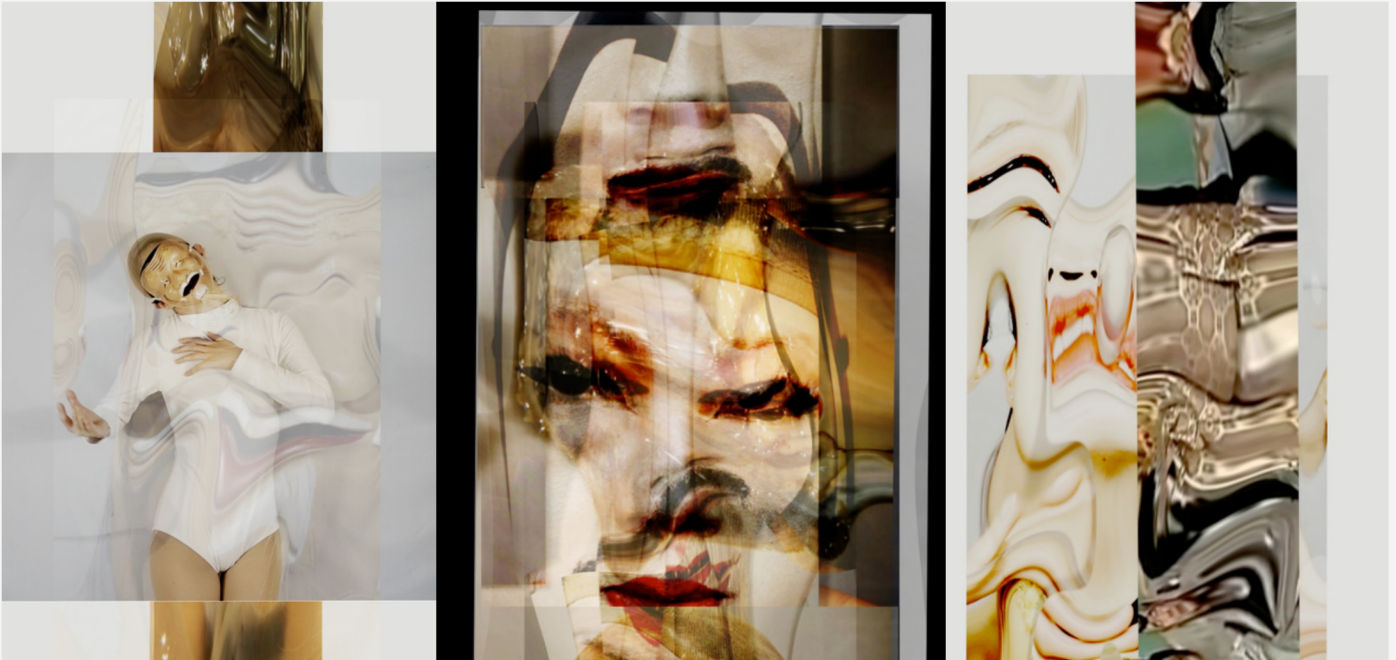
Livio's work has been featured in and supported by venues such as the Andy Warhol Foundation for the Arts, RedLine Contemporary Art Center, The Washington Post, Institute of Network Cultures, NPR, Femmebit, Complex Magazine, VICE, The Baltimore Sun, The Denver Post, Labocine by Imagine Science Films, and Vanity Fair. She has commissioned and programmed media arts as Curator of MediaLive, an annual international festival at Boulder Museum of Contemporary Art (BMoCA), and as Curator of the Media Archaeology Lab, a collecting institution for historical technologies. In 2022, Livio is an ArtScience Ambassador at the LA-based SUPERCOLLIDER. In 2023, she will be a Caltech-Huntington Art + Research Resident. She holds a PhD from the University of Colorado and MA from the University of Amsterdam and is currently Assistant Professor of Climate, Environmental Justice, Media, and Communication at American University.

**STATEMENT** / *RE: Generative Images* is a research-driven work-in-process on the material ethics of generative digital image-making. The project is an experiment in rejecting technological progress narratives and embracing environmentally-informed methods as generative guardrails rather than limitations. This installation documents material research and writing from the last few years, both on process and on the relationship of plants to images. It particularly centers American Pokeweed (*Phytolacca americana*), an herbaceous plant native to much of North America who is considered a pest by gardeners and farmers but is beloved by many birds.



# Ibuki Kuramochi

Los Angeles, CA



*HUMAN PERFORMER*, 2022, Video, TV screen, Silicone, Chain, Metal stand

**BIO** / Ibuki Kuramochi is a Japanese-born interdisciplinary artist. Her work has been exhibited in galleries and museums in New York, Los Angeles, Tokyo, Paris, Sydney, Taipei, and Rome. Recent exhibitions include work at the Torrance Art Museum, New York Hall of Science, Spring Break Art Show LA, and Taipei Taichung City Sea port Art Center, and artist lectures at the Art University of Tokyo and the NY Film Academy. She is currently living and working in Los Angeles.

**STATEMENT** / "HUMAN PERFORMER" re-examines questions of Asian (Japanese) female physicality, patriarchy and tradition, and essentialism in the context of post-human feminism. Butoh dance, also known as dance of darkness, was created by Tatsumi Hijikata and Kazuo Ohno after World War II as a means of re-establishing Japanese cultural identity.

This work features "Noh," an ancient traditional Japanese performing art. Noh and other traditional Japanese cultures have long been off-limits to women. All performances on the Noh play are performed by men, including the female roles. Performers wear Noh masks, and the story unfolds in a spiritual world of humans, spirits, demons, and other characters. In this piece, I mixed the face of my elderly self masculinized by AI, the face of a traditional elderly man, and the face of a traditional Japanese woman to explore the question of tradition and essentialism, the matrix, what are the privileged values necessarily possessed by gender and age, what does it mean to be a MAN = human being? Where does the significance of physicality, with its boundaries and otherness, converge?



*Skin II*, 2020, Digital media, Printed on acrylic 40" × 30" (Left)  
*Subconscious*, 2020, Digital media, Printed on acrylic 40" × 30" (Right)