

Memory Room Catalog

Curated by Andrew Ross
Outpost Gallery
June 10-24, 2016



KYLA CHEVRIER
PAMELA COUNCIL
VICTORIA CAMPBELL

MILO CARNEY
DEVIN KENNY
MICAELA CAROLAN

ALA DEHGHAN
SLINKO
DON EDLER

KAYODE OJO
KATIE LOSELLE
BRANDON NDIFE

JUNE 8TH THROUGH 24TH
OPENING RECEPTION JUNE 10TH 6-9PM
1665 NORMAN ST RIDGEWOOD, NY 11385

OUTPOST
ARTISTS RESOURCES

Memory Room

June 10-24, 2016

Outpost Gallery

1665 Norman Street

Ridgewood, Queens

Memory Room on view June 10-24, Wednesday through Sunday, 1-6pm, or by appointment. Tel: 718. 599.2385 or email outpostedit@gmail.com.

Opening reception Friday, June 10, 6-9pm.

Curated by Andrew Ross

Produced by Outpost Artists Resources

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Artists

Victoria Campbell

Milo Carney

Micaela Carolan

Kyla Chevrier

Pamela Council

Ala Dehghan

Don Edler

Devin Kenny

Katie Loselle

Brandon Ndife

Kayode Ojo

Slinko

Summary

Outpost presents the Spring installment of its SeeThru exhibition series, Memory Room, a group exhibition curated by artist Andrew Ross, in which the gallery becomes territory populated by both obstructions and seductions. As you progress through the space, objects are obscured, revealed and then obscured again by the structure of the exhibit. Navigation yields unfamiliar relationships among commonplace objects. Redolent with memories, the familiar components of each work are altered by misuse creating strange, humorous, or in your face scenarios and the whole becomes more than the sum of its parts.

Memory Room

Narratives are often a way for personal history to supersede the historical. Utilizing cultural signifiers associated with our own personal and imagined histories, artists establish blurred contexts. If we were to think of contexts as physical settings these works would be on the border with one foot in each country. And we experience these with a similarly hybrid point of view; not just as art objects, but as interventions on everyday life. This of course requires some sense of familiarity with the cultural signifiers used, creating divisions between spectators and those who identify with the work, or those that have experienced similar narratives.

I've assembled a group of artists to contribute work to an experiment in exhibition design. A maze-like structure will contain the works in this show, reducing sight-lines and enhancing the sensations associated with approaching each individual work. In the Memory Room one backtracks to get a second look at a work, as opposed to the white cube model wherein they might simply be able to turn around. The work is remembered always in relation to our own position as might be the case when stumbling upon an interesting piece of trash on the street or confronted by a fight on the subway. Or in cinema, when we know the action is in the basement or in the alleyway, and the monster is under the bed. In the Memory Room the traces of contexts outside of the gallery are embellished with an extra dose of fictitious realism.

Andrew Ross, Curator
May 2016

Andrew Ross is a sculptor, image-maker and occasional performer, with a vested interest in the intersection of aesthetics, politics and storytelling. He believes that ideals are best expressed obliquely, through things rather than through language; attributing much of his work to an exploration of conflicted motives and intentions communicated by an inventive and idiosyncratic production process.

Ross holds a BFA from the Cooper Union and has been a resident of Skowhegan School of Painting and Sculpture, LMCC's Swing Space, Atelier Mondial, and Open Sessions at The Drawing Center. His work has exhibited at institutions including The Drawing Center, Artists Space Books and Talks, The James Gallery at CUNY Center for the Humanities, BHQFU, SIGNAL, and The Studio Museum in Harlem.



Micaela Carolan

This one's for you

Elmer's glue, cornstarch, baby oil, white vinegar, fiberglass, paper, pigment

Micaela Carolan is part performance engineer part cultural capitalist.

Carolan holds a BFA from The Cooper Union. Her work has been exhibited in institutions including La Mama Galleria, Red Bull Studios, The Invisible Dog Center, Knockdown Center, Grace Space, The Cage, and BHQFU. Documentation of her performance "High Expectations" is published in the 2012 edition of Emergency Index. She was awarded Miss High Times 2010.



Kayode Ojo

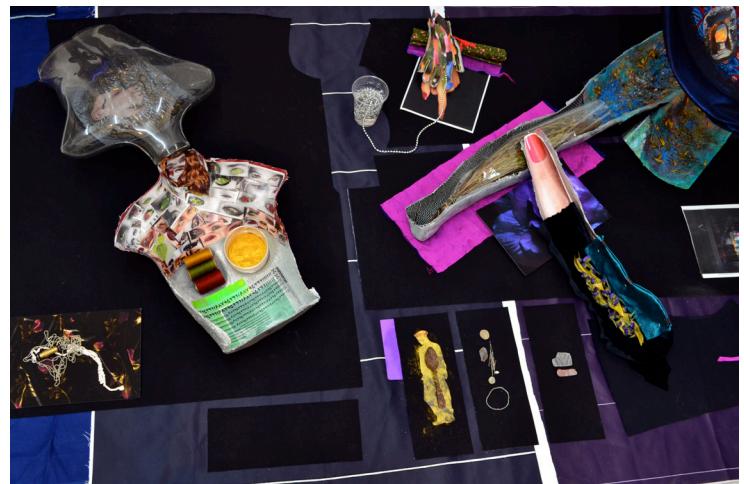
Vixen

2016

Lavish Alice waistcoat tailored jumpsuit, Ikea Tobias chair, Trojan Magnum Bareskin condom, Virginia Black whiskey, Amac boxes, body chain, mirror
approx 44 x 19 x 19 inches

Ojo works in media ranging from painting to sculptural installations, making reference to seductive moments in our consumerist culture and thereby questioning the notions of social reputation and current status symbols.

Kayode Ojo (born in 1990, Tennessee) lives in New York. He studied photography and graduated from the School of Visual Arts, New York, in 2012. Ojo has had exhibitions at 55 Gansevoort, FOUR A.M., New York; and Institut für Alles Mögliche, Berlin.



Ala Dehghan

Brief Habits of Flesh/Neither Gold, Nor Oil

Montage, collage and assemblage

Dimension variable

2016

I'm sorry for what I wore when I was cold(war) IV.

Collage

Dimension variable

2016

...to play with the idea of perception in relation to the body, how new subjectivities arise as you orient and re-orient your body in relation to the works, surfaces and screens in the space.

My work is a complex process of collage, assemblage, and montage. There are external conditions; within these I collect and archive a constellation of images and information. Making collage is a strategy. Each work grows during the process of subtraction, removal, lamination, separation and displacement. They are fragmented and de-individualized. They are combined of the found and the built, the organic matters and the synthetic mass produced materials, the natural and the artificial, the transparent and the opaque. They change from one state, mood and gesture to another and more. They are layered, filtered, piled and stacked together to create a new lens to perceive the psychological, political, social and cultural undercurrents and forms. It is about connecting things that were previously isolated. I believe every individual is the product of power, what we need now is to de-individualize by means of multiplication and displacement. Each work accrues meaning only in regard to its interrelation with others in the space. I also apply the same strategies to the logic of the work's presentation. I like

Ala Dehghan has exhibited solo projects at Otto Zoo Gallery, Milano; Kalfayan Galleries, Athens; and Thomas Erben Gallery, New York. Her work has been reviewed in Frieze Magazine, Art F City, The Drawing Center and ATP Diary among others. She currently lives and works between Tehran and Brooklyn.

Ala Dehghan was born in Tehran in 1982. Recent solo exhibitions include "Jump-Cut to Eyeline-Match: Forgetting the sound of her voice." at Otto Zoo Gallery in Milan, "The Upside-down Scenery" at Kalfayan Galleries in Athens, and "I can explain everything" at Thomas Erben Gallery in New York. Her work has been reviewed in Frieze Magazine, Time Out New York Critics' Picks, Art F City, The Drawing Center, ATP Diary, Artribune and The American Reader among others. She received her MFA in Painting from Yale University in 2013 and BFA in Persian Miniature Painting from Alzahra University in Tehran.



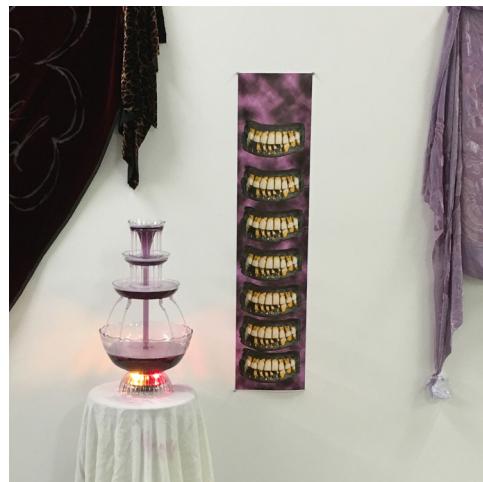
Katie Loselle

Untitled

Oil and paper on canvas
44 x 48"

Katie Loselle makes paintings that attempt to accurately emit psychic states, with specificity unlinked to semiotic images. The forms in her paintings, layered and shadow-like, shift in their presence and legibility as they are viewed.

Katie Loselle (born 1988, New York) lives and works in Queens, NY. She received a BFA from the Rhode Island School of Design in 2010, and attended the Skowhegan School of Painting and Sculpture in 2011. She has participated in exhibitions at SIGNAL, Good Work Gallery, and Federico Varassori.



Pamela Council

wtf is juice/gw smile

2016

sugar, water, purple, Listerine, George Washington's raggedy ass slaves' teeth dentures, gold party foil, Grapeade cans, lights, fountain, silk velvet with surface devoured by the artist

dimensions: 66 x 24 x 60 inches

I make sculptures, drawings, prints, and performances that transform materials. I'm interested in how we construct our identities, ensure selfefficacy, and overcome adversity using the enduring values of humor, style, and grace.

I manipulate and repurpose objects and symbols that evoke memories, and use them to reference the enhanced or absent body. I have a background in sneaker production, which informs my interest in physical beauty, performance enhancing drugs, prosperity gospel, Ca\$h Money, selfsoothing, tackyluxe objects, and Americana.

I manufacture my own materials such as velvet, church fans, incense, and clay, and combine them with massproduced products like acrylic fingernails, sneaker rubber, promotional products, backscratchers, party fountains, and crackpipes. I freestyle with these; telling stories, making dedications, and leaving evidence.

I make white velvet Colored. I acid burn designs into it like Richard Pryor in flames, beat it up a little, then leave it to do a fragile dance with the wall, using crackpipes as curtain brackets. I make acrylic fingernails fly. I go through the springtraininglike motions of handpainting 2000 replica nails of Flo Jo's nails from the '88 Olympics. I make them leap off of a 1:100 scale racetrack. I make a totem of a suburban mom's feel-goods as a tribute: velvet with burned out Prozac pills, Mary Kay mirrors, surfacelevel buddhist symbolism, and New Age meditation amulets. I replace myself with a lump of china logos, one for each day I worked for the brand.

Pamela Council was born in Southampton, New York and lives in South Bronx, New York. She makes sculptures, prints, performances, jokes, and more. Recent works are abstract sensual experiences that freestyle on notions of Americana, self care, estate management, personal style, and the preciousness of tacky-luxe products. A combination of artist-made and acquired materials is used in the work, which has been featured at the Studio Museum in Harlem, Williams College Museum of Art, Rebuild Foundation, and the Wassaic Project. Pamela has created a commission for Schomburg Center for Research in Black Culture. She received a B.A. from Williams College and an M.F.A. from Columbia University. Pamela is currently an artist-in-residence at MANA Contemporary Art.



Slinko

Economy of Means

2016

Video / HD

Slinko's work takes on different approaches ranging from anthropological fieldwork to improv performance. Mining discarded ideas, failed dreams, and abandoned hopes, Slinko is preoccupied with giving graspable forms to ambiguities of human experience. Whether the projects take place at a market square in Marrakech, across Eastern Ukraine, or in a small town of Maine, Slinko lets real-life situations guide the work. Often inspired by specific cultural and political contexts, Slinko merges storytelling, sculpture, and moving images to pay tribute to everyday resilience, solidarity, and humor.

Slinko is a multi-disciplinary artist born in Ukraine, and now working and living in New Jersey. Slinko studied painting at Kharkiv Institute of Industrial Art, graphic design at Fashion Institute of Technology, and has an MFA in Sculpture from Virginia Commonwealth University. Slinko has been awarded Jacob K. Javits Fellowship, and had residencies at Skowhegan School of Painting and Sculpture, Sculpture Space, Henry Street Settlement, and Dar al-Ma'mun in Morocco, and Bemis Center for Contemporary Arts. Slinko has exhibited at Socrates Sculpture Park, Vox Populi, Soap Factory, and published in Possible Press, Rattle Journal, and +rosebud magazine.



Don Edler

I make things for people to look at.

Don Edler makes site-specific works of commercial construction materials, cast materials, and organic matter, inspired by metaphysics and cosmology.

Victoria Campbell

Model for an interior element

2015

Fly trap, glass, chain. Dimensions vary.

Desire has an object, but objects also have a desire. Like Kafka's cage looking for its bird, things conspire with space and time in order to trap their own significance. The way a form inhabits entropy is, like the body's inhibition of its own drives, either hilarious or pathetic. The aesthetic tendency of the grotesque seems to occur in periods of great abundance during which history really lets itself go. Death, like present day modern design, is positively baroque. I'm interested in objects that outfit their own obsolescence with the integrity of an aging celebrity who piles on the full regalia of youth in order to completely transcend it.

Victoria Campbell attends to the desires encoded within things. Her interdisciplinary practices is deeply invested in the poetics and politics of language.

Campbell has exhibited at the Knockdown Center (Queens), Brucennial 2014 (NY), Red Bull Studios (NY), the Spencer Museum of Art (KS) and via various platforms, including KALEIDOSCOPE magazine, Emergency Index 2014 and Kunstverein NY. Campbell is 1/2 of Sx-Ed, an experimental think tank formulated at the BHQFU, and 1/2 of the artists duo Campbell Carolan. She claims no institutional allegiance.



Devin Kenny

Stop following me/follow me on
2016
mixed media assemblage and analog projection

Devin Kenny is an interdisciplinary artist, writer, musician, and independent curator from the South Side of Chicago.



Brandon Ndife

Untitled

2016

Concrete, aluminum, bicycle hooks

Brandon Ndife uses ruin or urban artifact, a record of absence just marred by the slightest inflection of man-made marks and recognizable commercial forms.



Milo Carney

My art questions the effort of one's own involvement in a cause. It speaks to the difficulty of ascertaining what is worth investing oneself in. Fueled by the frustration of inescapable excess in material culture, my art considers what is convenient and functional versus what is completely gratuitous. I focus on the 'b-sides' of consumer products –the Swiss-Army-Knifing of anything and everything—and re-appropriating these functions into a context that challenges their ingenuity and purpose. Primarily focusing on the direct relationship between user and product, I blend the user's opinion of the product with the creator's original intention. The outcome of this mixture is a judgment of the creator's efforts and the legitimacy of their claim of improving the user's existence.

The work is rooted in the ethos of a theoretical maker's approach to material reconstitution. It is made from the viewpoint of a designer who is fully invested in expanding the capabilities of materials used. The work is built on a vocabulary of domestic leftovers that are ever-present in daily lives of many in order to create a comprehensible language. A key focus lies in repurposing a lesser material into something salvageable whereupon its new usage can inject life into what would otherwise be discarded.

Using structural strengths already present in the substrate- when compounded with something else- both materials are elevated to a higher valence than they were initially assumed to possess.

What does one gain by trying to make something out of what could be left behind? It pushes deeper into a mental extension of resource to be less accepting of an obstacle. Everything lives 100 lives in a natural state of existence, in a constant cycle of material rejection: decomposition, re-excavation and thereafter, a forced repurposing.

Milo Carney is a multimedia artist from Brooklyn, NY. He graduated from The Cooper Union School of Art in 2010. With a focus on the relationship between material culture and human intent, his work speaks to humanity's adaptation in its interaction with the inanimate. Objects lying between human effect and industrial artifice wander between assuredness and bewilderment. After 2 years in residence at BHQFU, he has recently begun working in residence at the studios of Mana Contemporary in Jersey City.



Kyla Chevrier

(Untitled) notes

2015

Chalk pastel on paper, 9"x9"

Kyla Chevrier (b. Ottawa, Canada 1985) lives and works in New York City. She received her BFA in 2008 from Concordia University in Montreal QC, before graduating from Yale University's MFA Sculpture program in 2010 where she was awarded the Toby Devon Lewis Foundation Grant. She has exhibited her work both in Canada and the U.S., as well as attended several residencies including The MacDowell Colony and The Skowhegan School of Painting and Sculpture.