

CD SM KSS

Constance DeJong, Sarah McMenimen & Kate Spencer Stewart

July 22 - August 26

“The inhumanity of contemporary architecture and cities can be understood as the consequence of the negligence of the body and the senses, and an imbalance in our sensory system. The growing experiences of alienation, detachment and solitude in the technological world today, for instance, may be related with a certain pathology of the sense.

It is thought-provoking that this sense of estrangement and detachment is often evoked by the technologically most advanced settings, such as hospitals and airports. The dominance of the eye and suppression of the other senses tends to push us into detachment, isolation and exteriority.”

-Juhani Pallasmaa in *The Eyes of the Skin*

CD SM KSS is an exhibition organized around ideas of the experiential.

Constance DeJong is a writer and performer, who for thirty years has worked within the overlap of avant-garde music and contemporary art. DeJong's contribution *Red Emerson* is a modified radio, originally manufactured in 1916/17, which has been retrofitted with a unique track-list of densely narrative texts spoken in the artist's own voice. The work tells an insomniac's tale of being visited by the three female astronomers Caroline Herschel, Annie Jump Cannon and Henrietta Swan Leavitt.

Considering themes such as indigenous plants and interspecies communication, **Sarah McMenimen's** sculptures are unique ecosystems of formal movements and gestures that reference sound and time. While these sculptures present as instruments, many of the resonant components are 'stuck' in motion, restrained by metal or string. McMenimen graduated from Skowhegan School of Painting & Sculpture in 2010 and received her MFA from UCLA in 2014.

The scale of **Kate Spencer Stewart's** *Decorative Triptych* overwhelms its audience. While each piece in the twenty one foot long work performs separately, together they become a set or backdrop inviting performance. It is a painting that is impossible to understand without both a long view and closer inspection. It is a painting that takes time. Within *Decorative Triptych*, paint is spread as liquid dispersion with few visible brush strokes, allowing the movement of the pigment to be reliant on the complicated underpainting as it resists and distorts the fluid paint. Stewart received her MFA from UCLA in 2017.