

Alchemy

ARTIST BIOGRAPHIES:

Nicole Awai is a Brooklyn-based artist who was born in Trinidad. She works with an expansive definition to painting, blending traditional and non-conventional materials including melted vinyl, nail polish, nylon mesh, synthetic paper, glitter, and found objects into her compositions. Through these materials, she focuses on issues of gender, the negotiation of multiracial identities and the interconnectedness of material and place. In her work created for Alchemy, Awai uses tar to reference the Black body. Integrating femininity outside of the bounds of a bodily form, Awai comments on the capacity of common objects to maintain social and political agendas.

Nicole Awai had solo exhibitions at the Lesley Heller Workspace and The Vilcek Foundation, both in NY; and at Five Myles in Brooklyn. Her work has been included in such major group exhibitions as Greater New York: New Art in New York Now, P.S. 1/MoMA, Long Island City, NY; Infinite Island: Contemporary Caribbean Art, the Brooklyn Museum; the Busan Biennale, Korea. She has also exhibited at the Whitney Museum of American Art, NY; the Kemper Museum of Contemporary Art, Kansas City, MO; and the Biennale of the Caribbean, Aruba, among others. Awai received the Joan Mitchell Foundation Painters and Sculptors Grant and an Art Matters Grant. Awai received her Master's degree from the University of South Florida.

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**Serra Victoria Bothwell Fels** was born in Knoxville, TN, and is based in Brooklyn. She works as both a creator and disruptor, building habitable structures and large sculptures, while also producing site-specific installations in unexpected spaces that appear to be the result of natural physical deterioration. For her sculptural installations, she uses discarded housing materials to create complex structures featuring triangular patterns that recall the natural arrangement and mystical qualities of crystal structures. By mimicking the wooden materials of constructed space. In the accompanying set of drawings, she aims to expose the miraculous and complex underlying structures that exist in the natural world.

Bothwell Fels has shown her work at Pioneer Works and Balash Artist Space, both in Brooklyn; the SPRING/BREAK Art Show and Catinca Tabacaru Gallery in NY; Sun Valley Center for the Arts, Ketchum, ID; and Pump Projects in Austin, TX. She has completed residencies at Black Mountain School, Black Mountain, NC; Vermont Studio Center, Johnson, VT; Mildred's Lane, Beach Lake, PA; AZ West, Joshua Tree, CA; and Anderson Ranch, Snowmass Village, CO.. Bothwell Fels holds a BA in Social Psychology from Stanford University and an MFA from Columbia University.

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Borinquen Gallo is an artist and educator born in Rome, Italy, who lives and works in New York. Her large-scale, often site-specific wall sculptures are the result of a painstaking process. She weaves into a framework of debris netting such quotidian materials as caution tape, plastic shopping and garbage bags, to produce lush, thickly textured surfaces. At BRIC, Gallo's installation merges the interior and exterior space of the gallery by featuring planters suspended along the building's outdoor walkway. Inspired by the idea of radical transformation and focusing on common materials, including society's detritus, she creates objects of vibrant beauty – a form of recycling that also acts as a poetic call for environmental preservation. The careful weaving of her yellow and black materials, typically produced collectively, also plays with the idea of a beehive, aggrandizing craftsmanship and community harmony.

Gallo's group exhibitions include those at the Nancy Ross Project Space, Pratt Institute, Brooklyn, NY; Longwood Art Gallery, Bronx, NY; the Queens Museum of Art, NY; Wave Hill, the Bronx; National Academy Museum, NY; the Third AIM Biennial, Bronx Museum of the Arts, NY; Warsaw International art Expo, Warsaw, Poland. She has taken part in residencies at The Vermont Studio Center, Johnson, VT; the Cooper Union for the Advancement of Science and Art, NY; and at the Instituto di Arte Sacra Beato Angelico, Rome, Italy. Gallo earned a BFA from the Cooper Union for The Advancement of Science and Art and an MFA in Painting from Hunter College. She is Assistant Professor at the Pratt Institute, Brooklyn, and Sculpture Instructor at the National Academy School and Museum, NY.

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**Phoebe Grip** is a Brooklyn-based sculptural artist originally from Peterborough, NH. Through her video practice and her series of woven and wire sculptures of snare traps, Grip addresses themes of predation and gender, granting the female experience delicacy, primacy, and ephemerality. In *Alchemy*, she exhibits a series of subtle videos projected onto Plexiglas cubes. In each video, a fragile trap made of delicate materials, such as horsehair, fishing wire, and pearls, falls into the box; the emptied box then acts as the projection surface in the exhibition. Although the traps reference hunting and fishing, Grip's videos are not menacing; instead, by accentuating the sonic qualities of the action projected in the videos, Grip recalls the all-female pseudoscience trend of ASMR videos, intended to soothe and relax their viewers.

Phoebe Grip's work was included in the BRIC Biennial Volume II, as well as in the *Re: Art Show* housed in the former Pfizer Pharmaceutical building in Brooklyn. Grip has been awarded residences and fellowships at BRIC in Brooklyn; The Wassaic Project, Wassaic, NY; the Vermont Studio Center, Johnson, VT; and The Lehrman Trust at Soaring Gardens, Laceyville, PA.. Grip received her BA from Colorado College in Colorado Springs, CO.

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Born in Nashville, TN, to a Liberian mother and Kenyan father and based in Brooklyn, **Miatta Kawinzi**

works with sound, images, objects, and space to investigate the inner and outer landscapes of the body, the limitations of language, and culture as a site of reimagination and possibility. Kawinzi's video installation *Pouvoir* meditates on the notion of power as it relates to diaspora, ability, and language production. By granting visibility to the materiality of the unseen, Kawinzi's video shows a series of transformations: the different ways Blackness is constructed in the United States and in Paris (where she recently lived during an artist residency), the manipulation of voice and language as a means of spiritual abstraction, and the internal change that occurs in the self when acknowledging one's own power. The installation includes hanging lengths of deconstructed and then re-knotted yarn that are reminiscent of hair extensions and symbolic of various lines of thought.

Kawinzi has exhibited her work at Black Ball Projects and Kunstraum, both in Brooklyn; The Studio Museum, New York Immigration Coalition, and chashama, all in NY; Aljira Center for Contemporary Art, Newark, NJ; Hampshire College Art Gallery, Amherst, MA; and Sandtron Convention Centre and The Bag Factory, both in Johannesburg, South Africa. She has completed residencies at Beta-Local in San Juan, Puerto Rico; Bemis Center for Contemporary Arts, Omaha, NE; and Bag Factory Artists' Studios in Johannesburg, South Africa. She recently completed a residency in Paris under the auspices of the Lower Manhattan Cultural Council.

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**Anna Riley's** practice investigates the manufacturing processes of materials as a means of exposing the role that they play as active agents in daily life. For *Alchemy*, Riley presents a work in the form of a large manuscript, an emblem that carries alchemical theories of the past. Rather than reenact this form by inscribing her handmade paper with alchemical recipes, Riley exhibits the material of the pages as the manuscript's content. In place of a traditional spine, Riley includes a glass armature that is echoed in the standing glass pages on pedestals. These pages, consolidated with pages made of lime, point to the labor-intensive physical and chemical processes of papermaking as well as its architectural uses.

Riley has shown her work at the Agnes Varis Art Center, Urban Glass, Brooklyn; the American Museum of Glass, Millville, NJ; Art House Gallery, Jersey City, NJ; and the Noyes Museum of Stockton University, Atlantic City, NJ. Riley has participated in residencies at Urban Glass and Dieu Donn  Papermill Workspace, both in Brooklyn; the Museum of Arts and Design and the Cyborg Foundation in NY; and the Corning Museum in Corning, NY, among others.

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A painter-sculptor based in Brooklyn, **Kennedy Yanko** produces complex sculptures that fuse and juxtapose an array of materials, challenging our assumptions of the materials and accentuating their expressive qualities. In her site-specific installation for BRIC, Yanko allows her materials to express their underlying natural orders: paint becomes a sculptural element, and moss and dirt combine with water to produce a corporeal environment. In her major installation in *Alchemy*, Yanko suspends sculptures at varying intervals, creating a tactile environment in which the spectator's movement through space

offers an unfolding of sensory experience. Playing with triangular motifs representing masculine and feminine tensions, the installation also questions the interdependence of the sexes while highlighting the interaction of natural resources. About her work, she says, "I've always understood life through movement and my senses; I have to create something physically in order to truly understand it intellectually."

For four years, Yanko alternated between a residency at The Living Theater in New York — one of the most influential experimental theater troupes in the U.S. — while dedicating herself to her studio practice in St. Louis. Her recent exhibitions include *Hidden in Plain Sight*, curated by artist Derrick Adams for the Jenkins Johnson Project Space, NY; *The Aesthetics of Matter*, curated by Mickalene Thomas and Racquel Chevremont at the 2018 Volta Show, NY; and an exhibition at the Caroline A. Feuerman Sculpture Foundation, Mana Contemporary, Jersey City, NJ. In the fall, she will have a solo show at Leyendecker Galeria. She has had residencies at Fountain Head, Miami, FL; and at the Atlantic Center of the Arts, New Smyrna Beach, FL. Yanko studied art at the San Francisco Art Institute.

CHECKLIST OF WORKS IN EXHIBITION:

All works courtesy of the artist unless otherwise noted.

Nicole Awai

Persistence Resistance of Liquid Land, 2018

Asphalt, resin, synthetic paper, graphite, horticultural charcoal, silk, nail polish, acrylic paint, and construction foam

Variable dimensions

Serra Victoria Bothwell Fels

The Color of There Seen From Here, 2017

Lath, clapboard, and plywood

132 x 96 x 96 in.

Meteorologie No. 5B, 2017

Gouache and graphite on late 19th-century weather chart

12 ¼ x 9 ½ in.

Meteorologie No. 9, 2017

Gouache and graphite on late 19th-century weather chart

9 ½ x 12 ¼ in.

Meteorologie No. 3C (Between You And The Mountain), 2018
Gouache and graphite on late-19th century weather chart
17 ¼ x 11 in.

Meteorologie No. 4, 2012
Gouache and graphite on late 19th-century weather chart
17 ¼ x 11 ¼

Meteorologie No. 6 (Fantastical blueprint for the installation The Color of There Seen from Here),
2013
Gouache and graphite on late 19th-century weather chart
12 ¼ x 9 in.
Courtesy of the Aspen Collection

Efflorescent 9, 2018
Urethane foam
42 x 48 in.

Borinquen Gallo

Be(e) Sanctuary, 2017
Debris netting, yellow plastic bags, caution tape, and live plants
Variable dimensions

Phoebe Grip

Effluvia (towers), 2018
Video projected on Plexiglas lined with Japanese Gampi paper
60 x 24 x 25 in.

Effluvia (cubes), 2018
Video projected on Plexiglas lined with Japanese Gampi paper
60 x 24 x 25 in.

Effluvia (cicadas), 2018
Video projected on Plexiglas lined with Japanese Gampi paper
60 x 24 x 25 in.

Miatta Kawinzi

Pouvoir, 2018

HD color video and sound on loop; site-specific installation with yarn
11:11 min.

Pouvoir was developed as part of Miatta Kawinzi's participation in Lower Manhattan Cultural Council's Paris Residency program at the Cité Internationale Des Arts, sponsored by Mairie de Paris/Mayor's Office of the City of Paris.

Anna Riley

The Bones of the Earth as a Skin II, 2018

Limestone and linen fiber on metal armature
45 x 70 x 5 in.

Pages I, 2018

Limestone and linen fiber, ceramic crucible, glass, and metal
13 x 24 x 40 in.

Kennedy Yanko

Feel For, 2018

Moss, wood, tin, Plexiglas, acrylic, and metal
144 x 96 in. wall piece; 72 x 72 in. piece in the round