

BRAND NEW GALLERY

presents

FATAL DAD

BRIAN KOKOSKA & ZACK DAVIS

MARCH 19 | APRIL 24, 2015

OPENING MARCH 19, 2015 FROM 7-9 PM



Brand New Gallery is pleased to present *Fatal Dad*, a two-person exhibition featuring a new installation of works by Brian Kokoska with sculptures by Zack Davis.

For this presentation, Kokoska has altered the gallery in shades of baby purple and incorporated Davis' sensitive, achromic sculptures that are both bodily and diagrammatic in their exploration of space and form. Davis' works press into the carpeted floor surrounded by purple, a non-spectral color that demands psychophysical efforts in the human brain to differentiate from violet.

Kokoska's new paintings and installation are also based in purple, violet and black. The works explore sensibilities of the post-human image and uncanny valley, often demonstrating a language of their own through reoccurring ritualistic text, numbers and symbols. Simplified iconography such as stars, flowers, teardrops and spiderwebs perpetuate the allusive and gestural faces found in Kokoska's painting and sculpture. Spiderwebs also appear in Davis' work, in this case literally captured by the artist.

Fatal Dad marks both artists' first exhibition with the gallery and in Italy.

→ Brian Kokoska

(b. 1988, Vancouver, Canada) is an artist based in New York. He graduated with a BFA from Emily Carr University of Art and Design in 2010. Recent solo exhibitions include American Medium (Brooklyn), Ohmydays (Singapore), East Hampton Shed (East Hampton), LVL3 (Chicago) and Preteen Gallery (Mexico). Upcoming exhibitions include Smart Objects (Los Angeles), Nichelle Beauchene (New York), Chez Valentin (Paris), LOYAL (Stockholm), Johannes Vogt (New York), and David Castillo (Miami). His works are part of various private collections internationally, and have been exhibited throughout the United States, Canada, and abroad. His work has been featured in Art Papers, artUS, V Magazine, The New York Times, Canadian Art, The Philadelphia Inquirer, Artforum, Vogue and Art in America.

→ Zack Davis

(b. 1985) is an artist and curator living in New York City. Using a diverse range of materials and techniques, his work explores the formal, material, and affective qualities of thought in its interplay with the nonhuman world. He has recently shown at Important Projects and American Medium, and in September of 2014 was an artist in residence at Real Time and Space in Oakland, California. He is one of the founders of Appendix Project Space, an exhibition space that operated in Portland, Oregon from 2008-2013.

BRAND NEW GALLERY

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from Tuesday to Saturday

11.00am-1.00pm | 2.30-7.00pm

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TAKE A MINUTE TO FEEL LIKE SHIT

Text by Gerardo Contreras

I.

Hypomanic speech-act discharge, compulsive transcriptions of electronic voice phenomena, meta-hysterical enactments of the primordial cry and obsessive representations triggered by total body dysmorphia are far from being any kind of liberation from auto-generative, multiplicative vital streams of Oedipal radiation: the overflow of calculations decanting to a hypothetical exterior results in a twofold procedure: on one side, a rather critical proportion of Oedipal implosions are counteracted by a divine occurrence: the Tina, a pay for the gay, a gay for the lay, for the schism, for the rapture (when they concern the trifling revolution of language) of thought; on the other side, this procedure irretrievably diffuses Oedipal radiation as fog, as light, as stage fright.

II.

Pataphysical interruptions encrypted in automatist unconsciousness as chemically induced melancholic derealization and radical personality alteration are narrowly interjected by total allergy syndrome and severe identity fatigue: unrepressed presence, Transness. But the interrogation of what psychosexual actionism on these phenomena consists in persists. Within the given scheme, psychosexual acts become degenerative in divergence to those acts flowing through the confessional, logical or transprostitutive mental undercurrent, just as, inversely, gestural emergency and aural eventuality actualize in psychosexual Transness when Transness is taken as the jolting momentum of an eternal foreclosed absence. Transness is not a destination¹.

III.

The primal orgonic current follows on a feedback-bursting magnetic tape loop. Art makes me ill². We could discover something resembling an ontology of psychosexual jouissance in orthodox Ebonics but then, we'd be obliged to cast out numerous canons, -however cherished they could become to our clitoral sensibilities - such as Thelema, admitting their arresting coding of somatic Transness, refusing it all as still on the margins of oral [regression, whatever] abortive erotocomatose rationality that might imply in terms of psychosexual actionism.

IV.

That there is some kind of destabilizing doubt to the above-mentioned rigorous psychosexual ordinances is unquestionable, but this does not all the same substantiate the special privilege afforded to constructs such as human-breeding sexual rapport on one end, and semen retention on the other. All the hungers and the cravings appear to be correspondingly adept here of generating ghostly spaces of eternal cosmic emergency. If knowledge unretracts an all-inclusive, exhaustive determination to the mourning of intellect, it is because a throughout amplification of intent remains to surface, and it is not by mishap that psychosexual actionism here becomes necessary to retrace man's path back to the womb.

¹ Hari Nef, Bullet Magazine, Feb 2015

² Twitter direct message performance piece by artist Paul Rodriguez, 2015