

Fallout

**Works by Sofia Cordova and Charlie Leese
Organized by Katya Min and Marcella Faustini
November 5 – December 12, 2015**

The McLoughlin Gallery presents ***Fallout***, a two artist exhibition with Sofia Córdova and Charlie Leese.

Fallout brings together two separate bodies of work that intersect through the lens of aftermath and reordering. Both artists' deploy their personal interpretations and reactions to the systematic nature of existing power dynamics and their attendant struggles. These observations are used to put forth visual propositions for what is within, what can be rendered apparent and what is left behind as the result from the tensions created by these systems.

In artist Sofia Córdova's ongoing project *The Kingdom Is Me*, the world as we know it has passed and the survivors have amassed images of that which no longer exists, to be shared amongst each other as both divination and representation of the time before and of the last "civilization" to straddle a dying planet. Córdova's series of images are almost entirely redacted by the black paint in the form of current world governments' erasures in publicly released documents. What remains in the images are fragments representing moments and figures out of time, revealing a narrative which can only be inferred from the aggregate of the altered works. The installation is conceived as a vessel for envisioning "the future as a platform for rebuilding" -- above a mire of the brackish water that, after rising, has swallowed people, cities and landmasses and left survivors on the margins, alive and wholly different from us. For this iteration, the project will exist as a site specific piece with the addition of oversized pigment prints to the installation

They Held Dances on the Graves of Those Who Died in The Terror is a video composition created from 8mm films re-recorded digitally and accompanied by a composition that reworks Mariah Carey and Tom Tom Club's Fantasy and Genius of Love. The films are a meditation inspired by the unstoppable decline of Earth's flora and fauna, and the audio composition describes, in Spanish, a world where dances are held on concrete slabs under a dying sun and human survivors are in constant peril from each other and the hostile conditions they face. The installation changes with each performance as the audio and video alter their relationships on every new loop. In this way, Cordova addresses the futility and transience of our connection to the natural world, even as we attempt to maintain it at hand.

Charlie Leese's artistic practice embodies caustic remainders of a world where solutions of an alternate type of elegance are arrived at from brutish gestures. Interiors of left-behind structures are rendered as exteriors, offering new formal possibilities and ever recombinant content.

His sculptures make apparent the in-between and hidden parts from layers and levels of man-made structures. They are made out of minacious materials, carrying connotations of isolation, containment, social mobility and the tenuousness of western power systems. The pieces are resolved in evocative ways that imply ideas such as energy

transformation, the irascibility of time, ambition run amok. These works bring to mind gestures actualized from the thoughts of an impending curmudgeon and his reluctant reaction to a draconian world. In CHEESE GROTTTO an all consuming pit of ugliness and carnivorous mess is modeled in the likeness of dentures. or a cave, or a bear trap, or a jewelry box. Cheese is a food, the big cheese is the boss, cheesing is smiling, cheese is money. The visual cheese in CHEESE GROTTTO are chains which, like cheese, retain a variety of symbolic meanings. Through employing an industrial process common in hot rod parts and costume jewelry, the blinged-out, nickel plated finish adds a dazzling skin that melds together all the textures and materiality of the work. COMPLEX COMPLEX is a four part series of pigmented plaster and steel sculptures. These abstract works reference power struggle through their inside-out structure systems. These oppressive structures reference architecture and militaristic forms as reflections on macro and micro socio-political dynamics. TOTEM CALL is a small floor installation typifying the intersection of two worlds manifested as a recalcitrant metal cactus that perpetually sticks out its patina tongue.

Artists' bios:

Born in 1985 in Carolina, Puerto Rico, Sofía Córdova received her BFA from St. John's University in Queens, NY in 2006, and her MFA from the California College of the Arts in San Francisco in 2010. She also completed the one year certificate program at the International Center for Photography in New York in 2006.

Though Sofía Córdova began her career as a photographer, her work has expanded to include performance, video, and installation. As part of the project Baby, Remember My Name, Córdova created a series of music videos to accompany a concept album made under the pseudonym ChuCha Santamaría . These works draw from the conventions and pictorial language of mainstream music videos, while creating a narrative surrounding specific issues of the Caribbean diaspora and identity politics. Most recently, Córdova has expanded the work into a project which finds ChuCha Santamaria going now as La Propheta, in a future 1000 years from now. Taking a much less central role in this piece, the live and video performance, Echoes of a Tumbling Throne (Odas Al Fin De Los Tiempos), Córdova's La Propehta is joined by various other performers who together paint the cosmology of our new reality. She has collected and redacted the relics of our past (gleaned from our current future) in the form of an installation which incorporates songs, videos, photography and painting titled ¡Auxilio! ¡Socorro!

Continuing her work in photography, which most recently resulted in the creation of Infinite Encyclopedia/Enciclopedia Infinita, a project which aims for the categorically impossible: to be an encyclopedic catalogue of 'everything.' Through this process, Córdova will attempt, while fully aware of its impossibility, to organize the limited number of images she can generate in her lifetime into discrete categories ranging from the observational to the personal. This body of work is the subject of an artists book and Córdova's first monograph.

She has performed at SFMOMA, SomArts and Galeria De La Raza among others. Her work has been exhibited at the Sonoma Valley Museum of Art, AMOA/Art House, Southern Exposure, Queen's Nails, The International Center of Photography as well as other venues internationally. She was awarded the 2014-2015 Kala Fellowship and her

work is part of Pier 24's permanent collection. <http://www.sofiacordova.com/>

Charlie Leese was born in the Mid-80's in Lincoln Nebraska but has never been there as a cognizant being. His earliest memories are from a small neighborhood outside of Detroit, MI. His early years were spent in Louisville, KY with the fondest memories from the Kentucky Derby holiday when all the parents partied and the neighborhood children were left to roam in large packs with little supervision and ample fireworks. During middle school and high school his family moved to Northern California to pursue the wine business which was much more thrilling and avant-garde than the Kentucky scene.

Faced with the opportunity to study Sculpture at the Rhode Island School of Design Charlie turned his back on the blistering western sun and cut off his UV blitzed hair, full of dried salt and sand from Bolinas to Salt Creak, and headed to Rhode Island. After RISD he relocated to Brooklyn and worked at Pace (Wildenstein), and for his Singer/Songwriter Uncle Andrew Hunt who paid his bills as an art fabricator.

In 2012 Charlie co-founded Hunt Projects (private artist studios with shared wood/metal shops) in San Francisco. Despite the Bay Area's rapidly changing economic landscape, Hunt Projects has grown into a thriving artist and designer based community devoted to the serious pursuit of superb art and design.

Charlie maintains a vigorous studio practice at Hunt Projects in Bayview SF. <http://www.charlieleese.com/index.html>