

if you surrender

curated by molly davy and daniel johnson
January 7 – February 11, 2023



ASTEROID TIGER STRIKES

A circular logo consisting of the words "ASTEROID", "TIGER", and "STRIKES" arranged in a circle. The text is in a bold, sans-serif font and is white against a light gray background.

List of Works

1. Sophie Chalk, *Ghost of a Plant*
2. Edith Dai, *10,000 Things*
3. Dominique Duroseau, *piecing da forgotten | chartin possibilities | can it be both*
4. Dominique Duroseau, *Took dis long to get here, and i still had to whisper*
5. Sandra Erbacher, *An Index of the Strategic and Structrural Obfuscation of Discipline*
6. Sandra Erbacher, *Punkt, Punkt, Koma, Strich*
7. Jasmin Risk, *Inhabiting the In-Between*
8. Jasmin Risk, *After Strike*
9. Lisa Kill, *Velvet Night Book*
10. Anne Clare Rogers, *Marble Potato*
11. Anne Clare Rogers, *Weathervane*

if you surrender is a group show curated by Molly Davy and Daniel Johnson at Tiger Strikes Asteroid New York (January 7–February 11, 2023).

The works on view address the concept of *Translation*. This booklet is published in collaboration with participating artists, comprised of interviews and drawings made by Molly Davy during the week of install. Both the renderings and the dialogues function as translation device — offering perspective to the show and informing the relationships between image & concept, curator & artist.

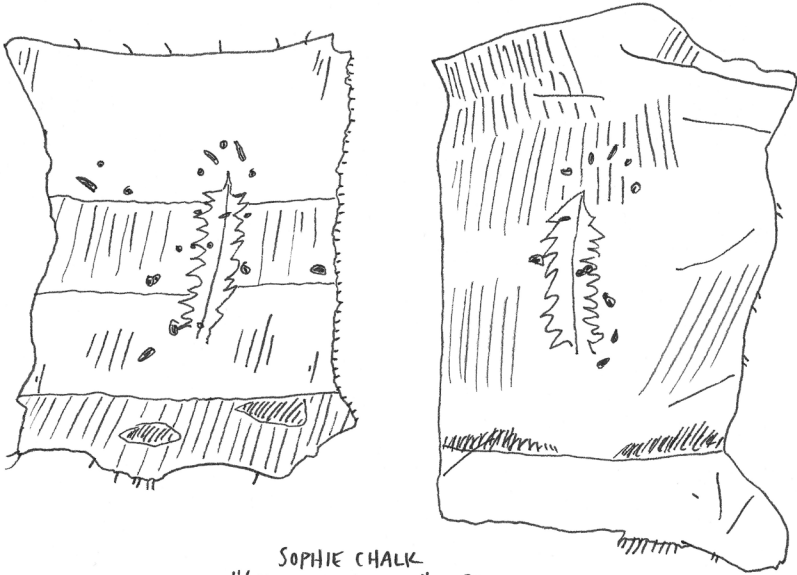
Sophie Chalk

MD: You created a new work for this show as part of your *Ghost of a Plant* series responding to the Australian brush fires of 2019. What was the process like of revisiting a work in an alternate location (New York City)? Have you gained new perspective in the practice and outcome of the work? In the distance of location and time?

SC: I was anxious to bring these works to the USA. I wasn't sure whether the sublime qualities of the Australian landscape would translate to an audience that may never have experienced it. While the fires were the generative basis for the works, *Ghost of a Plant* developed over the year that followed. It was during a medically induced period of quiet still awareness, deep listening or 'dadirri' as defined by Dr. Miriam-Rose Ungunmarr-Baumann in 2020 that the idea of listening, of witnessing became the foundation of how I approach the photographic.

In taking this project from Australia then physically to Spain and now North America I am beginning to recognize a consistency in the visual language of the process. I think including elemental components of photography into this process has produced a sort of flattening effect. Photography is a medium mostly ubiquitous to humanity now. It makes sense to me that its elements would make such an isolated experience with a foreign landscape something close to accessible.

MD: Notably, the Australian brush fire was one of the most catastrophic global events in the months leading up to the COVID-19 pandemic. Much of the work in this show addresses issues of cataclysm and regeneration. In thinking of your self-identification as a "queer alchemist" — powerful as a critique, a suggestion, and an act of rebellion — what is your philosophy behind the "mis-use" of scientific method?



SOPHIE CHALK
"GHOST OF A PLANT", 2022,
unique contact botanical print
diptych, 7" x 7"

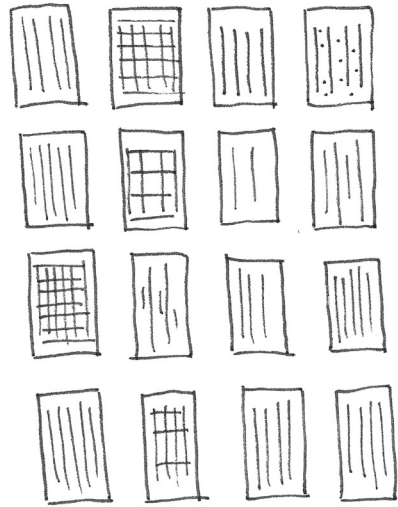
SC: My philosophy of misusing photographic materials has to do with the very idea of 'queer alchemy'. Through the alignment (turned allegiance) defined above, I came to believe that through a "queering" of photographic methodology in the context of botanical printing—a medium with a rich photographic history—I might be able to access photography's power in allowing us to re-see and witness the world around us.

Edi Dai

MD: Your work for the show includes a selection from *10,000 Things*, a series of paintings that include a grid of hand-woven natural undyed cotton canvases stretched over canvas bars. The genres of painting and weaving (i.e. “craft”) have both had a reckoning over the years with art historians and critics suggesting that their time has passed (i.e. “painting is dead”) or that Craft is not Fine Art.

You describe your work as “investigations” that “take form as an experience where the goal is to destabilize known truths or expectations.” What position does this series take in destabilizing our thinking around transdiscipline, genre, method, speed?

ED: *10,000 Things* investigates the historical constructs within the milieu of painting through the substrate. The substrate is often the aspect of painting that gets overlooked despite it being the foundation in which many paintings are created upon. I focus on the most common painting substrate used today, cotton canvas. By centering the textile – which has deep roots in women’s work – I bring to the foreground histories that have been silenced and excluded, honoring the lives that have contributed to weaving traditions. I work with undyed naturally colorful varieties of cotton, which can come in shades of pink, brown, green grey, and mauve. Through growing, tending, spinning, plying, winding, threading, brushing, tying, pulling, beating, weaving, washing, drying, and stretching, I explore the materiality



EDI DAI

"10,000 THINGS", 2019

hand-woven natural undyed cotton
canvases stretched over
12" x 14" each

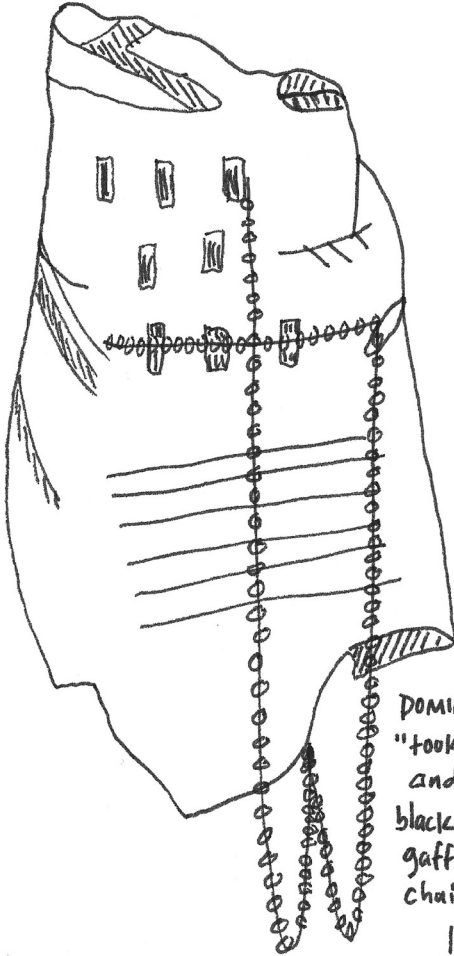
of cotton, which has slowed down the process of making. In the United States, these heirloom varieties of cotton have been historically marginalized in favor of the white variety commonly found today. By subtly shifting the variety of cotton, I recognize the bias values inherent within the 18th and 19th century cotton industry and how these biases affect us today.

MD: There is a slowness and attention to sustainability, supply and process in your work. Growing, spinning, and weaving your own cotton is integral to the process. What have you learned from the experience of following the material from the ground to the grid?

ED: Rarely do people in the U.S. experience the entire production process of cotton goods from seed to textile. A majority of the textiles consumed in the U.S. are produced by people who live in the Global South (particularly Asian countries including China, India, Bangladesh, and Vietnam). This is largely due to manufacturing infrastructure, cheap or forced labor, as well as minimal health and safety protections.

My practice of growing, spinning, and weaving cotton textiles invites an alternative approach where we can reconsider the impact of production practices on those who are often ignored or left invisible. Growing and handweaving short fiber textiles have also taught me a new appreciation for the energy and ingenuity it takes to produce small-scale textiles.

Dominique Duroseau

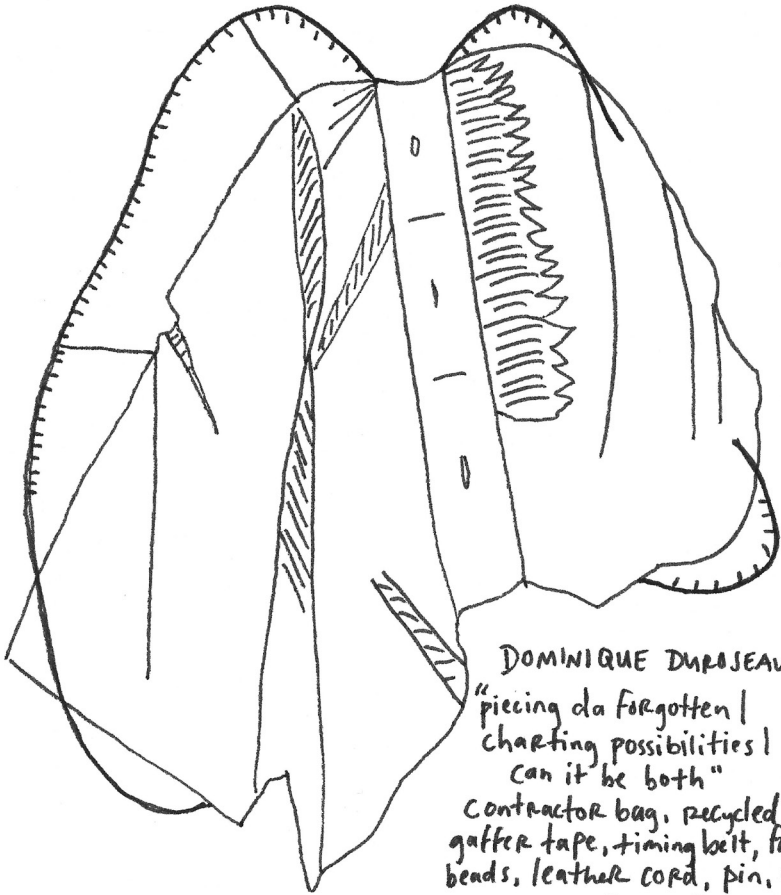


DOMINIQUE DUROSEAU

"took dis long to get here |
and I still had to whisper"

black duck cloth, contractor bag,
gaffer tape, laser etched text on
chain, gem, pins
leather

14" X 22"



DOMINIQUE DUROSEAU

"piecing da forgotten |
charting possibilities |
can it be both"

Contractor bag, recycled banner,
gaffer tape, timing belt, faux fur,
beads, leather cord, pin, gems

38" x 42"

Sandra Erbacher

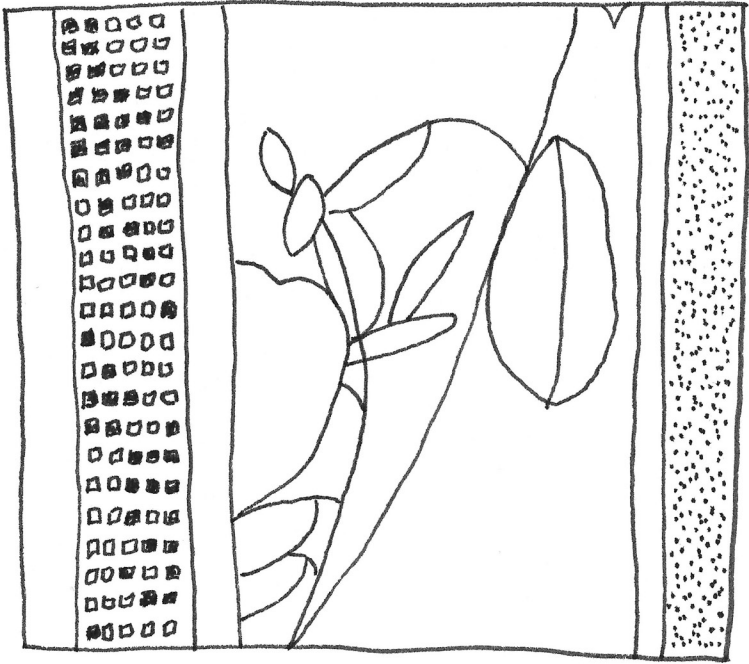
MD: This show centers around themes of decay and repair. Can you share more about your use of the archive in your works and its potential to recontextualize and regenerate the images it contains?

SE: My interdisciplinary practice considers the archive's role as an institutional system of representation, its part in the creation and regulation of specific historical narratives and how such narratives shape our relationship to the past, present and future.

Let's take the museum collection as an archive, for instance. Many museums have legacies deeply rooted in colonialism. While in the 18th and 19th Centuries museums would more openly celebrate their collections as trophies of the empire/ colonialism, in more recent history, museums have taken an approach that disguises acts of violence and war as the origins of their exploits and reframes them under the guise of an educational mission that comprises the recording and distribution of anthropological or ethnographic knowledge to the masses.

This, of course, reinforces a one-sided, Western hegemonic writing of history, that effectively hid as well as justified colonial legacies of exploitation, oppression and violence particularly against indigenous peoples. Against this backdrop, I deliberately appropriated images of flint tools from different museum (and private) collections for *Punkt, Punkt, Komma, Strich* and put them into direct contrast with images of weapons used in contemporary warfare to emphasize that museum collections are far from neutral, but that their acquisition was often a direct result of acts of colonial violence and trauma.

So in answer to your question, I am interested in working with archival images for their potential to mount an ideological critique and to re-write, or "repair" histories to include a multiplicity of voices that have previously been silenced or excluded.



SANDRA ERBACHER

"AN INDEX OF THE STRATEGIC AND STRUCTURAL
OBFUSCATION OF DISCIPLINE", 2020

mosaic and print mounted in frame, carpet
52" x 38"

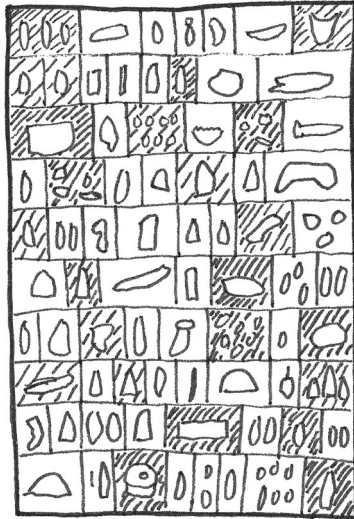
MD: In your piece *Punkt, Punkt, Komma, Strich* I'm reminded of *Pareidolia*, a human tendency to identify visual meaning where there is none. *Pareidolia* most often results in the perception of a face. The tendency for a viewer to search for familiarity and likeness (to insert the self) is primordial and underscores the work's references to colonialism, archaeology and warfare. You write that the title translates to a German rhyme helping children remember how to draw a face. Can you speak more to the arrangement of the photos themselves, how you selected the images, and the importance of their relative proximity to each other?

SE: As you mentioned, the piece attempts to draw parallels between archaeology and warfare. On the one hand, there is the more direct link that colonialism is perpetrated through acts of warfare—i.e., the conquest of territory, the subjection and enslavement of peoples, the repossession of land, the appropriation and/or destruction of cultural heritage and customs. Within this context, archaeology was and still is a tool in the execution and legitimization of colonialism, in the sense that culturally valuable objects were plundered and traded by the West and used as status symbols by museums under the cloak of preservation.

But there are also smaller, everyday acts of colonialism, such as the collecting and trading of pieces of flint by hobby archaeologists, a popular American pastime. Flint is a type of rock that was widely used from the paleolithic era onwards to make sharp edged tools and weapons. Evidence can be found in the form of arrowheads, scraping tools, or grounds, knife heads that have been fervently collected and traded by major museums, and hobby archaeologists alike. I believe that this everyday, accepted form of looting artifacts from sacred burial mounds or hunting is a pervasive example of not only the legacy of the historical colonization of Native American land, but also the ways in which colonial violence and trauma are still enacted in the present.

I wanted to hint at, and make visible these everyday acts of violence by putting pieces of flint into direct visual relationship with some contemporary tools of warfare: landmines, grenades or bullets. The final selection and specific arrangement however, was guided more by intuition rather than any concrete historical, or causal relationship. I'm interested in the idea of the collection, and particularly the museum collection and display, so I wanted to visually allude to that in some way.

Formally, I was also drawn to the repetition and difference suggested by the vast image collection of flint stones; they appear to me almost like hieroglyphs, signs, or fragments of letters that are part of a sentence. I was looking for formal echoes and relations between individual elements, and quite literally moving things around on a big table when my eye got caught by a face emerging from the mass of objects. I was struck by this seemingly innocent, anthropomorphic impulse of projecting a human face onto inanimate objects considering the nature of the objects within the historical context of warfare and colonialism, so I decided to replicate this deliberately within the composition of the piece to draw out those deeper connections.



SANDRA ERBACHER

"PUNKT, PUNKT, KOMMA, STRICH", 2022

photo transfer on paper

30" x 44"

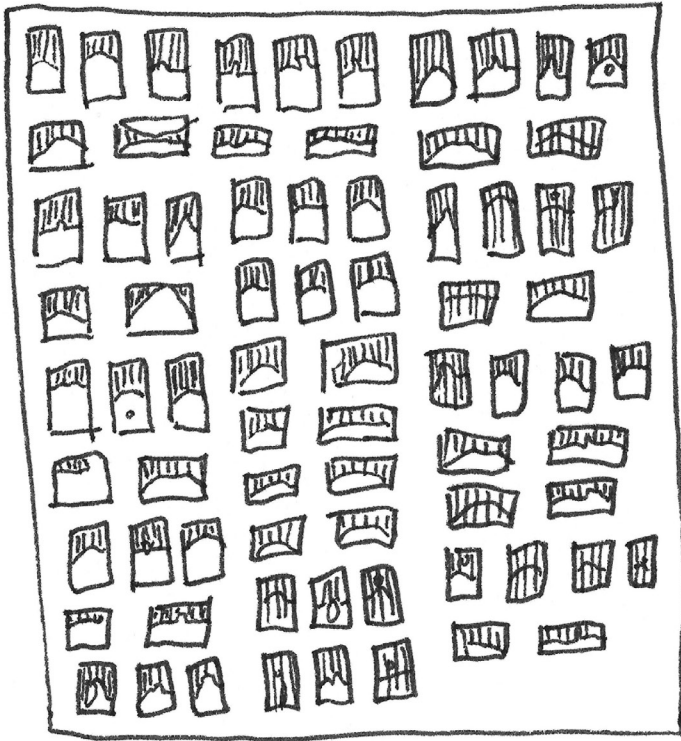
Lisa Kill

MD: The components in your piece *Velvet Night Book* are hauntingly beautiful. Can you share more about your influence and process in creating this work both as individual pieces and then in arranging them as a collective installation? Do you see them as “speaking” in proximity and arrangement to each other, or separated in their own cells?

LK: The main influences for *Velvet Night Book* come from the natural world. I live by the Mississippi river and making these water and moon-on-water drawings has been a part of my practice for the last few years. I was also looking at the photographs from the Apollo space missions, and process-based artists like Pat Steir and Lynda Benglis.

The process for making these drawings is very similar to marbling paper and involves creating an image on the surface of the water with ink and catching the instance on paper.

As far as the arrangement goes, I kept coming back to arranging them in a tight grid, contact sheet style. I think it both reinforces the photographic nature of the individual drawings while creating this kind of world as you jump from cell to cell. I titled the larger body of 100 drawings as a *Velvet Night Book* but consider each drawing as a chapter. I'm attracted to the idea that each chapter has its own start and end but makes up a larger collective story.



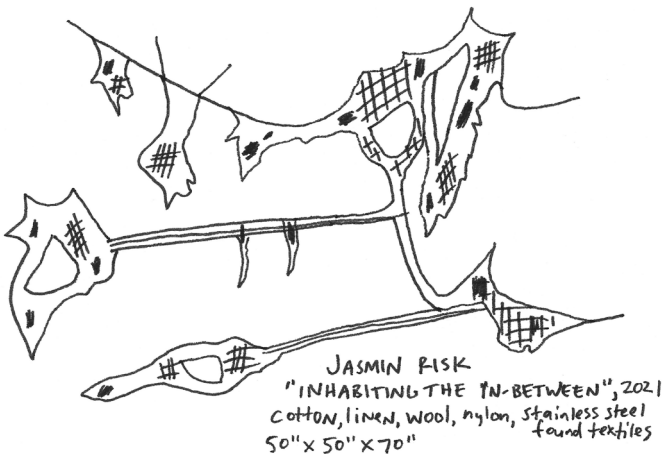
LISA KILL
"VELVET NIGHT BOOK", 2022
ink on watercolor paper
2.5" x 3.75" each

Jasmin Risk

MD: *Inhabiting the In Between* tells a story. *After Strike* denotes a moment in time, post-event. Can you share more about the process of repurposing clothing in your practice and clothing's relationship to memory?

JR: In *Inhabiting the In-Between*, a sweater with a hole is a symbolic stand-in for a destroyed sweater from my memory. I investigate how the effects of trauma mirror the process of destruction and mending. With *After Strike*, pre-consumer sweater pieces are felted together with other scraps. The scraps have been ripped and torn, and they are held together by a process of needle and wet felting. In both pieces, textiles are held in a state of disrepair and repair simultaneously. I'm interested in that dialectic.

Working with textiles, I'm often clothing-adjacent, and clothing holds so much memory. By suspending "imperfect" ripped, and partially mended garments, I am also suspending the memories they hold – the way a museum might mount a ripped up textile. The museum, however, usually expects its audience to ignore the rips, and view the destroyed textile as an imagined whole. I would like the destruction to be a part of the whole, which ensures that the memory preserved is complex instead of just rosy.



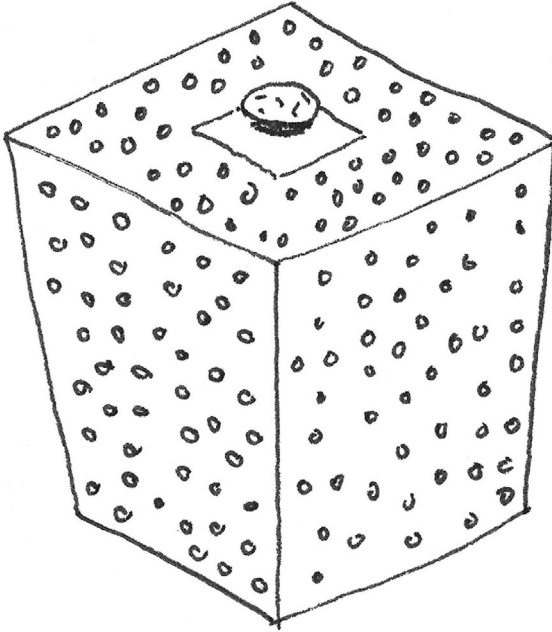


JASMIN RISK
"AFTER STRIKE", 2022
48" x 43" wool, cotton
polyester, nylon, found textile

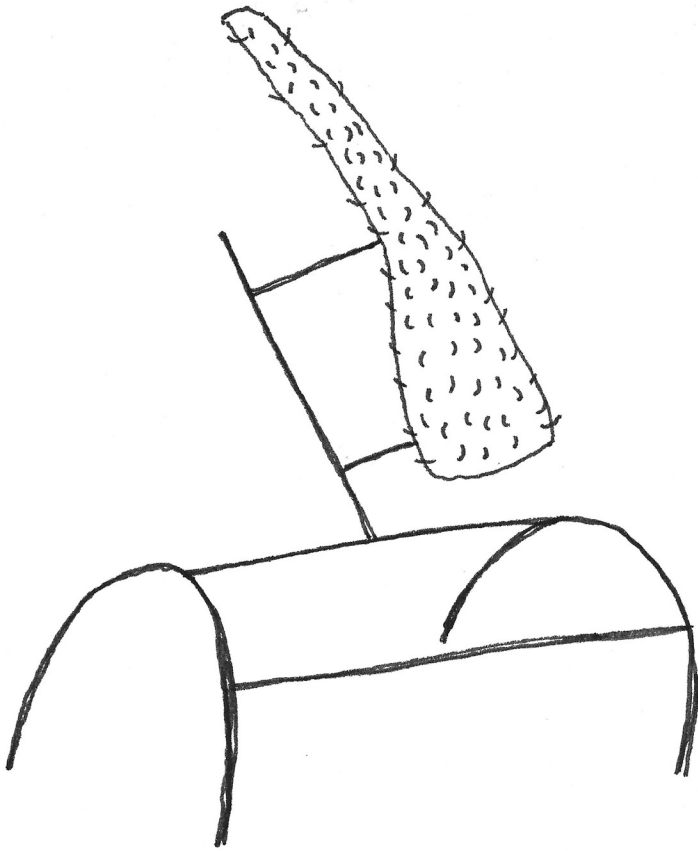
MD: Where do you find your fiber work and writing intersecting in concept and theme?

JR: They are always intersecting! The textile sometimes takes on what the text cannot, and the text sometimes expresses what the textile cannot. Documentation attempts to seep up what's left. The writing and fiber intersect most with fragments, scraps, ephemera, citations, collecting, archives, discard, holes, voids... I'm often reaching out to grasp something that's just out of reach, something that I cannot express through one mode of making. Working multiple ways helps me feel like my expression is rounded out in the ways I need it to be.

Anne Clare Rogers



ANNE CLARE ROGERS
"MARBLE POTATO", 2020
TUSCANY MARBLE, particle board, latex
24" x 24" x 30"



ANNE CLARE ROGERS
"WEATHERVANE", 2018
human hair, paper, glue, poplar
51" x 28" x 34"

Notes and Drawings

Interviews and drawings by Molly Davy, conducted during install week January 2-7, 2023, and referenced from original images supplied by artists.

Special thanks to Shelby Hipol for design help <3.