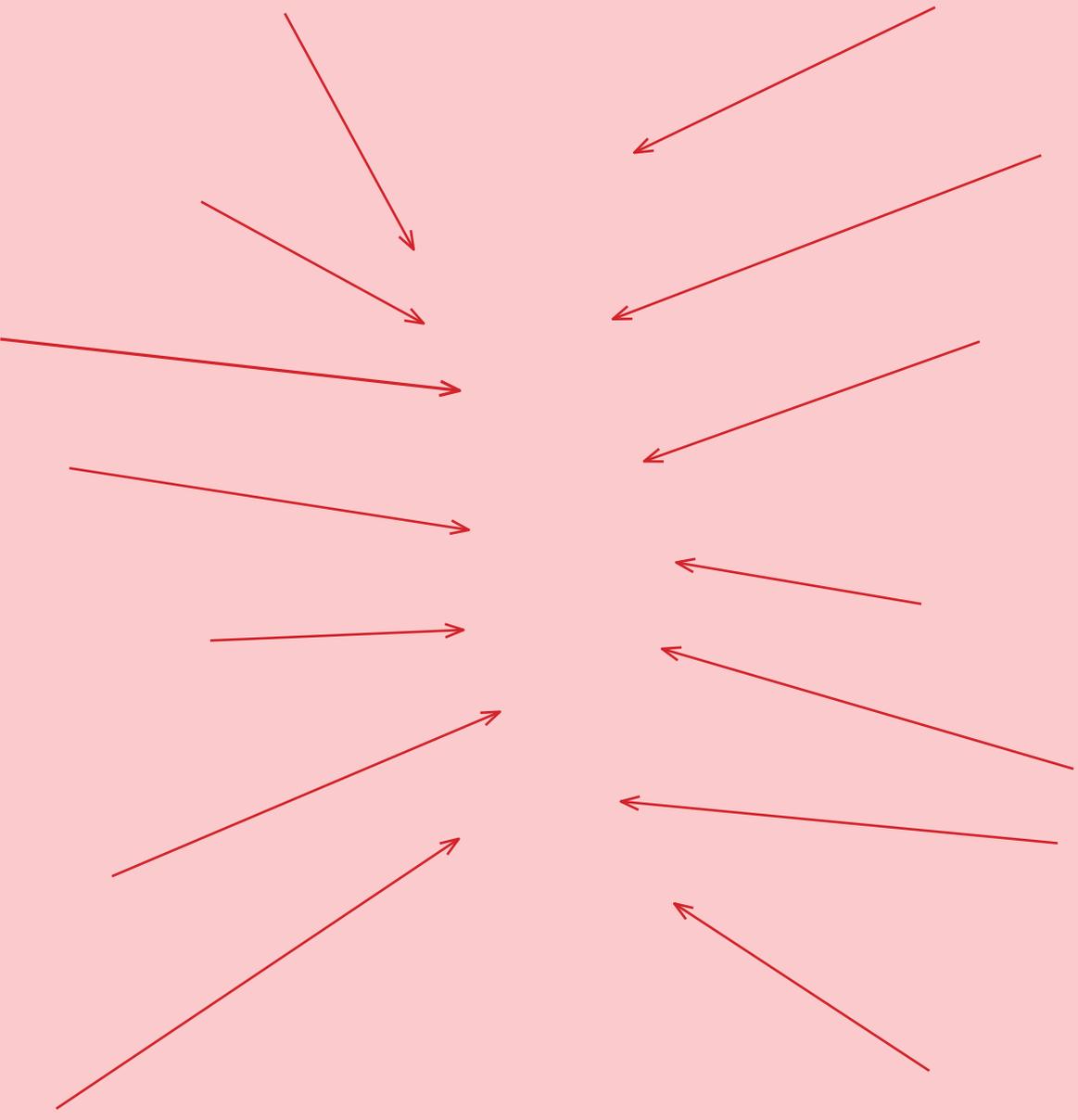


READ MY LIPS



KNOCKDOWN CENTER

**READ MY LIPS
LOREN BRITTON AND
KERRY DOWNEY
CURATED BY
ASHTON COOPER**

**OCTOBER 28 –
DECEMBER 18, 2016**

**READ MY LIPS
ABSTRACTION,
QUEER EMBODIMENT,
AND FINDING INTIMACY
WITHIN INDETERMINACY**

ASHTON COOPER

Before it was an art space, Knockdown Center was a door factory, so named for the type of door frame (the Knock-Down) invented there in 1956.ⁱ It's a fitting circumstance that for decades this space manufactured objects that serve as liminal spaces, because exceeding a binary of in and out — physically, socially, psychologically, aesthetically — is exactly what's at the heart of this show.

"Read My Lips" brings together recent painting and sculpture made by Loren Britton and video and prints by Kerry Downey. Downey's textured monotypes, many of which are embossed or use chine-collé, hang alongside Britton's anthropomorphic plush sculpture and large four-by-five foot paintings, which sit on plush blocks. Downey's projected video piece is paired with several more of Britton's sculptures — these made to be used — which lie on the floor.

Although working in different media, these artists both tangle with representing marginalized bodies, problems of language, and the complexity of subject formation in a binary world. They also explore a politic of non-visibility or play with refusing visibility through languages of abstraction. The formal qualities of the work plunge us into indeterminacy, make us step outside of prevailing modes of understanding selfhood and language.

While both bodies of work are grounded in a consideration of embodiment, this text will take the mouth specifically as a site from which we can examine some of the central issues of this show: It is a source of language, an entrance to the interior, and a site of desire.

While "Read My Lips" refers to the aforementioned elements of this show, it also references activist art collective Gran Fury's well known late 1980s posters of gay couples kissing at the height of the AIDS crisis. In putting together a show about complicating visibility, it is necessary

to acknowledge that there have been times when queer visibility was life or death. It also must be acknowledged that without violence against queer people — whether physical or the violence of mandating identity — it wouldn't be necessary to have a conversation around visibility or the need for invisibility. The presence of violence is why we have to have these conversations and why this kind of work is urgent and necessary. Using "Read My Lips" for a show of queer abstractionists evinces that queer visibilities necessarily remain limber as a means of survival or claiming an active position. (Knowing our history is another subtle line that runs through the show and I must acknowledge the great wealth of texts and ideas that the artists shared with me throughout the process of putting this exhibition together, many of which made their way into this essay.)

Refusing visibility is an important tenet of the constellation of art practices that have been termed Queer Abstraction, a moniker not without its own limitations. While many queer and feminist artists — Harmony Hammond, Louise Fishman, Joan Snyder, to name just a few — have worked in abstraction since the 1970s, a new generation of queer, genderqueer, and transgender artists are taking up the style to deal with issues of gender, and in this case, to talk about the body without explicitly signifying it. In his recent research, art historian David J. Getsy has asked, "What happens when the body is invoked but not imaged?"ⁱⁱ In such a mode of image-making, abstract art exceeds binary constraint; the body is posited as a catalog of sensory experiences and a place of flux. Julia Bryan-Wilson has called queer abstraction "a resource for all those in the margins who want to resist the demands to transparently represent themselves in their work."ⁱⁱⁱ In Britton and Downey's hands, abstraction becomes a space of infinite possibility where multiplicity is the principal feature. There is no finality, no fixed meaning, no stability.

Speaking

Returning to the mouth as the locus of our inquiry, we must first recognize its function as the dominant site from which language is spoken. As Susan Stryker has elucidated, language can be a tool of domination. Gendered subject positions are forcibly assigned and announced via language at our birth, i.e. "It's a girl." Stryker writes, "Phallogocentric language ... is the scalpel that defines our flesh."^{iv} Moreover,

language fails; language is an imperfect medium for reaching other people. “Read My Lips” refers to problems of language; it confuses an act of hearing and an act of sight.

Downey’s recent videos employ a particular strategy in which the artist uses water, pigment, and other materials to create and manipulate abstract forms on the glass plate of an overhead projector. In filming the image cast on the wall, they create a moving picture in real time. This use of projection-as-medium also has metaphoric resonance in terms of thinking through the expectations and assumptions we make about others.

The moving image is accompanied by a poetic voiceover narration spoken by the artist. They start by saying, “There is something impossible about opening my mouth.” Yet, they keep speaking. Downey is not forsaking language, but is needling it. They are speaking a language we know but in a different cadence, with different rules. Simultaneously, the spoken text and the images expand and contract, taking us

from “pores” to “landscape, vastness.” Confusion is key; language is used to unseat us.

Yet even while it muddles, the spoken text stretches toward connection. Seven and a half minutes in, the narrator introduces themselves as the subject of a series of sentences (“Kerry opened the gate and let them enter. ... Kerry likes to give and take equally.”) then speaks a list of prepositions: above, on, in, between, through, to. Grammatically speaking, a preposition is a word that expresses a relation to another word. Downey struggles to reach for connection amongst dislocation. Visually, too, this move toward intimacy is present near the end of the video when yellow and black speckled transparencies move away and against each other like quivering tectonic plates, somehow monumental and tiny; creating and destroying through their shaky touch. While it might feel impossible to open their mouth, Downey is still trying.

Kerry Downey, “Nothing but net,”
2016, Still from single channel video



In addition to a spoken language, Downey employs their own invented lexicon of shapes and symbols that are proxies for the body and are perpetually changing and dissolving. These unstable signs jump from the video to the prints (some of the plexiglas from the print process was placed on the overhead projector to make animations). Landscapes morph into pock marks. A lotus root becomes an organ. One signature shape contains both cavities and protuberances. They are an indefinable medley of shapes that refuse any single signification; their meaning is in the eye of the beholder. In a gesture of self-portraiture, Downey inserts their own body in front of the projection; in an almost slapstick manner, matching their arm up with the shapes, sizing themselves up in relation to this symbology. At one point, the author gets tangled in their own shapes — even a language of one’s own invention isn’t perfect. Forming your own subjectivity and body means losing your bearings even while trying to create your own map, your own landscape, your own language.

In thinking about “the sign” as it relates to language, we must acknowledge gender as the ultimate sign. Stryker writes, “Authority seizes upon specific material qualities of

the flesh, particularly the genitals, as outward indication of future reproductive potential, constructs this flesh as a sign, and reads it to enculturate the body. Gender attribution is compulsory; it codes and deploys our bodies in ways that materially affect us, yet we choose neither our marks nor the meanings they carry. ... A gendering violence is the founding condition of human subjectivity; having a gender is the tribal tattoo that makes one’s personhood cognizable.”^v

This gendering violence is refused in Britton’s work by alluding to organic forms or parts of the body while allowing them to resist a single signification. A small painting on muslin depicts a central patch of yellow surrounded by soft pink space. Titled “Splitting Legs,” this work meets anatomy with abstraction and rejects the naming, the signification of what might be found between two legs. Britton is forming a visual vocabulary with which to represent something while not fixing it.

Britton’s works have a kinship with Kathy Acker’s “Against Ordinary Language: The Language of the Body,” her attempt at explaining the experience of bodybuilding. Acker writes: “bodybuilding (a language of the body) rejects ordinary language and yet itself constitutes a language, a



Loren Britton, “Large A-Morph 1,”
2015, Canvas, spandex, and polyfil,
Dimensions variable



Loren Britton, "Splitting Legs," 2016,
Acrylic on muslin, 25 x 30 inches

method for understanding." While for Acker, bodybuilding is a language with which to "meet that which cannot be finally controlled and known," Britton meets the body's unknowability through artmaking.^{vi}

"Splitting Legs" employs a similar composition to a later work "One Mouth, Two Fingers." In this painting, as well as in "Three Mouths, Four Fingers," large hyacinthine forms shuttle between registering as fingers or registering as legs, something Britton calls misregistration. Just as Acker describes above, Britton disallows an attempt at control; they embrace the unknowable. The unfixed embodiment depicted in the paintings is unstable, it refuses the usual signs of the body — giving the viewer an access point but then scrambling it. A uvula is a tongue is an ass. A throat is an anus is a cavity. Fleshly forms do and undo one another. The misregistration is further emphasized by the cartoonish use of color (magenta, lavender, puce), which pushes anatomy further into the realm of metaphor or multifariousness. The saccharine colors in both Britton and Downey's work also function on the level of camp. In Amy Sillman's "AbEx and Disco Balls" she discusses appreciating AbEx's overblown machismo gesture for its vulgarity, its campiness à la Sontag.^{vii} In a similar vein, the colors, the use of spill, and the implication of wetness in the works in this exhibition fetishize a certain kind of lesbian or feminist camp.

Another language of the body, sign language, is also present in the work although not as overtly as in more recent works made by Britton. They use their own hands as models for the hands in the paintings. Britton is working through a language that can be born from the body, that can be "a method for understanding" outside of the dominant regime. The inclusion of self-representational imagery, which is also present in Downey, also disallows abstraction from becoming a reified term. They are abstractionists who use elements of representation.

Opening

In addition to being a site of language, the mouth is also an entrance to the interior. "Read My Lips" here references "looking in," both in the sense of looking into a body cavity and observing oneself. In Adrienne Harris's "Psychic Envelopes and Sonorous Baths," the author makes an argument for the formation of an ego in opposition to the Enlightenment formulation of mind-body separation.

A relational body is formed out of its social environment: the body forms the mind; the mind forms the body. "The body is a contested surface in which inner and outer demands get inextricably tangled," she writes.^{viii}

Downey mirrors this entanglement in the form of their video: moving image is overlaid with spoken text. It is hard to pinpoint where one starts and the other stops; it is hard to listen and watch at the same time. The narrator says what we're thinking: "Certain simultaneities are hard." The viewer is placed in a position of not being able to see or know fully.

At times, watching Downey's wet, changing images is like looking through a microscope. A petri dish as we know it is an instrument of science, where visual observations are categorized as claims of knowledge. Yet here the visual field is unfixed; it is a stream of transformation, one thing morphs into the next and meanings are multivalent. Amoebas become mountains. There is no steady ground.

The work's title, "Nothing but net," references a passage from British psychoanalyst W.R. Bion's "Brazilian Lectures":

...Suppose we are watching a game of tennis, looking at it with increasing darkness. We dim the intellectual illumination and light, forgetting imagination or phantasy or any once-conscious activities; first we lose sight of the players, and then we gradually increase the darkness until only the net itself is visible. If we can do this, it is possible to see that the only important thing visible to us is a lot of holes which are collected together in a net. Similarly, we might look at a pair of socks and be able to see a mass of holes which have been knitted together.^{ix}

Downey begins and ends the film with a pulsing dark circle, an invitation to dim the lights. Their slippery images are moving toward that mass of holes: Landscapes are full of pockmarks, a square is full of pits, shapes come into focus through the removal of pigment. Samuel Beckett, who happens to have been Bion's analysand, said he was trying "to bore one hole after another in it [language], until what lurks behind it — be it something or nothing — begins to seep through."^x Downey does this with images. They push us, the viewers, into an indeterminate space. Make us take a closer look, see if we can apprehend the holes.



Kerry Downey, "I describe porosity,"
2016, Monotype with chine-collé,
13.5 x 19 inches, Printed with Marina
Ancona at 10 Grand Press



Loren Britton, "Bud," 2015, Canvas, velvet, and polyfil, Dimensions variable

Licking

At the same time that it is an entrance to the interior, the mouth is also the locus of the sense of taste, a site of pleasure. It is also a metonym that points to other orifices. Harris writes, "A *relational body* may be a rather different creature from the body of classical theory, more inevitably interpersonal and fluid, less reified and static, but no less sexual."^{xi}

The bright palette of Britton's paintings is sweet like candy — linking the visual sensation of color with the mouth as a site of desire. There is an implication of wetness, of orifices. Fingers and tongues take on their sexual utility. Body parts multiply, Hydra-like, from "One Mouth, Two Fingers" in the title of one painting to "Three Mouths, Four Fingers" in the title of another. This swirl of body parts positions sex as slippage, loss of boundary. The poet Ari Banias writes:

*...But then
arms get in the way,
remind us we're separate. Lying side by side
and looking into another pair of eyes as if
there's a way to see into the dark
pupil's pit, some place "beyond."
Other times whose hands are whose,
our mouths together the permeable
entrance to the bright underworld chamber,
and a rush of remembering
all eyes are lit from behind, the wiring rigged back to the same
source, like putting together so many
small things you have a better, bigger thing.^{xii}*

Britton's works are also about finding intimacy within indeterminacy. An emphasis on touch is especially relevant in the plush sculptures which are here exhibited as both traditional art objects not meant to be touched and objects specifically made for visitors to sit on, lay with, or snuggle while watching Downey's video. These works reference Donald Winnicott's theories about transitional objects — items used for psychological comfort during a time of change.^{xiii} They invoke both bodily longing and pleasure.

The plush works have formal resonances with the paintings in their undulating organic forms and lively palette. The appendages of the sculpture "Bud" mimic "Splitting Legs" or two fingers or tongues. The reflective fabric in the sculptures mirrors the glitter used in the paintings. A plush

aspect is incorporated into the paintings as well: rather than hang the paintings on the wall, Britton gingerly places them on plush blocks so that they lean in a state of repose, further anthropomorphizing the art object. Even while unmooring us from stable representations of the body, these objects exist as comfort objects. This art is about working through vulnerability, finding ways to deal with the reality that "there is something impossible about opening my mouth."

While the artists are refusing to be legible, they are not accepting invisibility. Abstraction is a way of choosing a different kind of representation. This work pushes us, the viewers, into an indeterminate space; prompts us to find new languages; urges us to upend the ways we mandate subjectivity and gender. In watching, looking, touching, listening to this work, the viewer is invited to step outside of the hegemonic order and, in doing so, embrace what Gayatri Chakravorty Spivak has called a "radical acceptance of vulnerability."^{xiv} We must function with no order, no system, no language. But even in this space of chaos, the works are also about reaching for intimacy, creating ways to communicate outside of that which has been circumscribed for us.

ⁱ "Knockdown Center: About," accessed September 1, 2016, <http://knockdown.center/about/>

ⁱⁱ David Getsy, "Abstraction and Its Capacities," Lecture, National Gallery of Art, Washington, DC, October 25, 2015.

ⁱⁱⁱ Julia Bryan-Wilson, Harmony Hammond, Tirza Latimer, "Queer Abstraction," Panel Discussion, California College of the Arts, San Francisco, October 31, 2014.

^{iv} Susan Stryker, "My Words to Victor Frankenstein above the Village of Chamounix: Performing Transgender Rage," *KVINDER, KØN & FORSKNING* NR. 3-4 (2011): 93.

^v *Ibid.*, 92-93.

^{vi} Kathy Acker, "Against Ordinary Language: The Language of the Body," *The last sex: feminism and outlaw bodies*, edited by Arthur and Marilouise Kroker (Palgrave Macmillan, 1993), 25-26.

^{vii} Amy Sillman, "AbEx and Disco Balls: In Defense of Abstract Expressionism II," *Artforum*, Summer 2011, 321-325.

^{viii} Adrienne Harris, "Psychic Envelopes and Sonorous Baths: Sitting the Body in Relational Theory and Clinical Practice," in *Relational Perspectives on the Body*, ed. Lewis Aron and Frances Sommer Anderson (Hillsdale, NJ: Analytic Press, 1998), 44.

^{ix} W.R. Bion, *Brazilian Lectures: 1973, Sao Paulo; 1974, Rio de Janeiro/Sao Paulo*, (Karnac Books, 1990), 21.

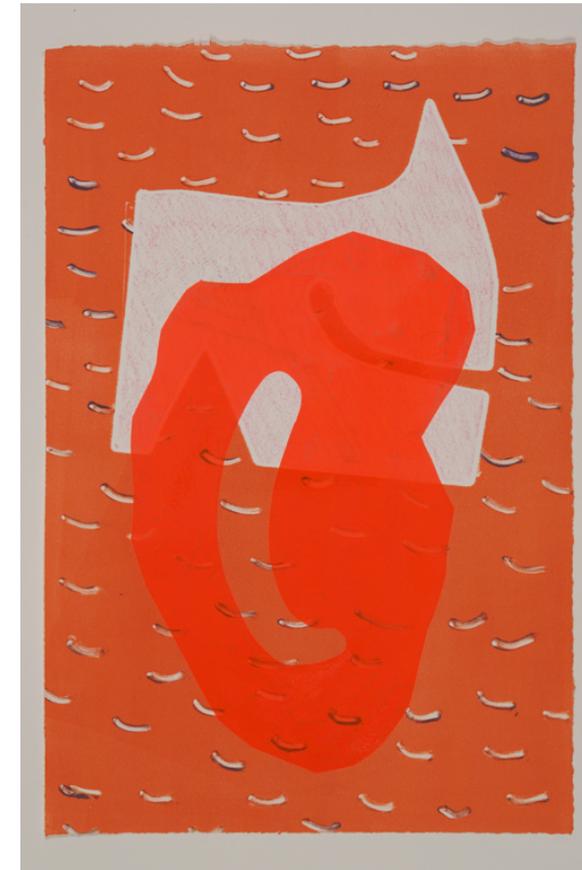
^x Samuel Beckett, "German Letter of 1937," *Disjecta: Miscellaneous Writings and a Dramatic Fragment*, edited by Ruby Cohn (New York: Grove Press, 1984), 171-172.

^{xi} Harris, 39-40.

^{xii} Ari Banias, "Being With You Makes Me Think About," *PEN America*, accessed September 1, 2016, <https://pen.org/poetry/ari-banias-two-poems>

^{xiii} Donald Winnicott, "Transitional Objects and Transitional Phenomena," in *Playing and Reality*, (Chatham: Tavistock, 1971), 1-25.

^{xiv} Gayatri Chakravorty Spivak, "The Post-modern Condition: The End of Politics?," in *The Post-Colonial Critic: Interviews, Strategies, Dialogues*, ed. Sarah Harasym (New York & London: Routledge, 1990), 18.



Kerry Downey, "Logistically, it is a kind of comma, this edge," 2016, Monotype with vinyl chine-collé, 13.5 x 19 inches, Printed with Marina Ancona at 10 Grand Press

MY HERENESS

JENNIFER COATES

You read my lips to understand the sounds I emit from my mouth – my mouth makes certain shapes when it says certain things and especially if you can't hear sound you watch the size and shape of my mouth alter as I speak. When I say read my lips I am telling you to pay attention. But who am I? Nietzsche suggested we look to etymology, the history of words and their shifting meanings to understand who is in power at any given time. "I" evolved from the Proto Indo-European word ego, a pronoun and verb in one that means I am here or my hereness. My hereness is active and not passive. My hereness indicates my presence. My presence is a pinpoint in a shifting, chaotic constellation of every other pinpoint that ever existed. It is relative to your hereness. In ancient Greek versions of the bible, the phrase "ego eimi" appears in relation to Jesus which is translated as "I am" and has divine connotations. The Freudian ego is the mediator between the wild impulses of the id and the cultural restrictions of the superego. However, the term ego was applied in the translation of Freud's original German where ego is "das ich" or "the I." When we say the word ego we think of an inflated sense of self as in egotistical, egomaniac, ego trip. The I in the age of the selfie has morphed and transformed, swelled, and mutated. Stuck in our bodies, our sense of self remains unmoored.

Gender activism seeks to transform the restrictions of language and therefore culture through changes in pronouns. By coopting the meaning and use of "they, theirs, them" genderqueer people (and those that respect them by reflecting this change in language) are trying to establish new power structures within the patriarchy that currently dominates western culture. The desire for this kind of change is not new. An 1878 article published in the Atlantic magazine argued, "We need a new pronoun. The need of a personal pronoun of the singular number and common gender is so desperate, urgent, imperative, that according to the established theories it should long have grown in our speech, as the tails grew off monkeys."

Norse vikings invaded England between the 8th and 13th centuries and brought approximately 900 words with them. Some refer to the body: ankle, fang, freckle, leg, skin,

wing, die. Some refer to eating: egg, knife, steak. They also brought basic words such as both and they. Their word pei, became our they. Before that time, 'he' was used to generically refer to anyone, everyone, someone. In ancient Norse belief there was also a "free soul" that could leave the body during moments of unconsciousness, ecstasy, trance and sleep – perhaps one could also include creative states in that list, at least in our most ideal imaginings of what an artist is capable of. Both Loren Britton and Kerry Downey address the contemporary body in flux while attempting to leave it behind.

In three of Britton's paintings, mouths peer out between fingers that are able to poke and might be licked. The mouths are gaping holes. Undulating lips encase gap-filled teeth, stealth tongues support holy uvula that look like targets: concentric rings around yellow or circles of glitter. The all-seeing third eyes of the mouth. But the circles also look like sound - a proto-lingual yelling or grunting. The mouths are like raging deities depicted in hieratic abstraction. They may yell but no sound will ever come from a flat surface.

Their anthropomorphic soft sculptures sit in the corner or lie on the floor. "Bud" is a bit crumpled, he looks dental, like a pink tooth extracted from a giant. "Bud," I don't know, you seem lonely. "A-morph 2" is a like mutant bed or chair designed for someone who doesn't exist yet. "A-morph 3" has erupted a series of warm yellow tumors that are connected through a sausage link logic, culminating in a wrinkled yellow piece of cloth with a yellow circle painted on it. Sculpture performs a back-tracking devolution into two dimensions.

In Downey's prints, flat colors are inflected with scrawling marks that look like symbols. A zig zag motif appears in several pieces: when filled in white it looks like jagged teeth; when left more linear and gestural it resembles scrawls made into shells that represent humanity's earliest symbolic thinking. The oldest known example is from 430,000 years ago, made by homo erectus and found recently in what is now Indonesia. A zig zag was etched into a clam shell and archeologists have determined it to be intentional. Downey's zig zags become landscape features when organized into rows, like tiny mountain peaks that erupt like volcanos or emit stains and ooze. Their biomorphic forms are neatly organized but they are unruly and have



Kerry Downey, "How many minutes rhyme," 2016, Monotype with chine-collé, 22 x 30 inches, Printed with Marina Ancona at 10 Grand Press



Kerry Downey, "Vastness, run-on sentences," 2016, Monotype with embossment, 13.5 x 19 inches, Printed with Marina Ancona at 10 Grand Press

a tendency to leak. Recalling prehistoric pictographs and petroglyphs, the visual information is abstract but seems to have purposeful meaning.

In Downey's video "Nothing But Net," a black shape appears to be breathing. It quickly becomes a spill with finger like tendrils spreading outward. A voice begins reciting a text entitled "There is something impossible about opening my mouth." The black spill becomes wetter, then grainier, until it looks like dirt, just a stain and no longer a picture. The voice speaks of landscapes, intimacy and its failures, bodily organs, and language. The image changes from spill to silhouette shadow hands and back to abstract picture making until the artist himself appears in a baseball hat that reads "staff," enacting choreographed movements that seem to imply instruction. The video is at its most hypnotic when it revels in archaic, surreal, animated abstraction. "I want to feel the place where your teeth meets the word, where the sense suffers the word, the mark the shape the sound," recites the artist's voice near the end. It's a synesthetic evocation of the desire to understand the connection between image and sound, feeling and language, and most fundamentally, the desire to know another person.

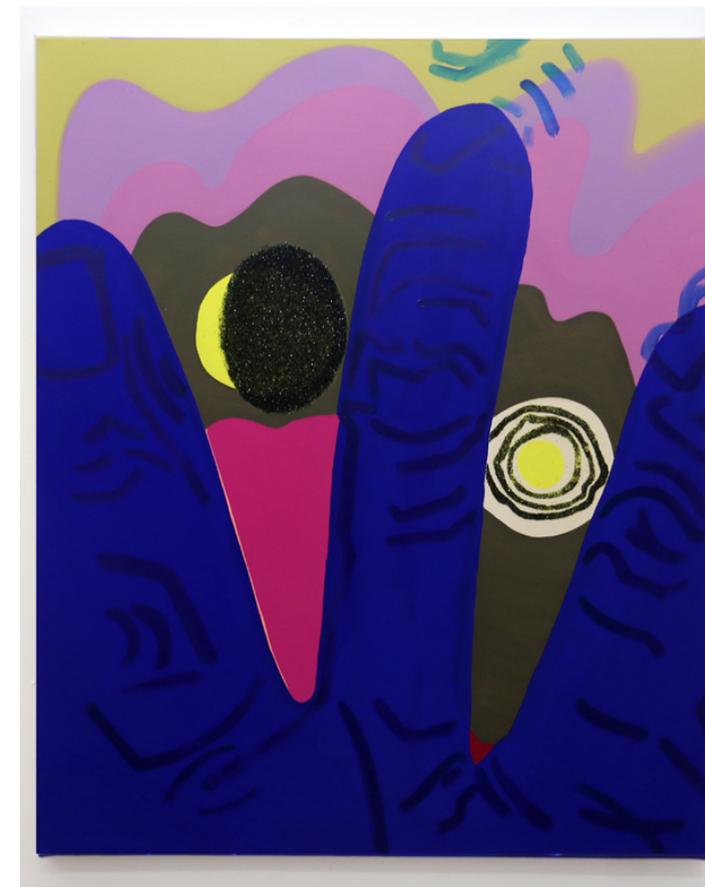
There is a productive tension between abstraction and embodiment, for Britton, in painting and sculpture; for Downey, in prints and video. What is the connection between the shifting nature of "I" and "they" and the indeterminate zone of abstraction? I think of Hakim Bey's proposal for Temporary Autonomous Zones or TAZs. In 1991 the anarchist wrote, "Are we who live in the present doomed never to experience autonomy, never to stand for one moment on a bit of land ruled only by freedom?" He wanted to create spaces outside of time, outside of restrictive power structures to escape. In fields of hot, flat color, the temporary autonomous zones of imagination, these artists are finding new ways to inflect abstraction with the social.



Loren Britton, "One Mouth, Two Fingers," 2016, Acrylic, flasche, and glitter on canvas, 48 x 60 inches



Loren Britton, "Three Mouths, Four Fingers," 2016, Acrylic, flasche, and glitter on canvas, 48 x 60 inches



Loren Britton, "Two Mouths, Three Fingers," 2016, Acrylic, flasche, and glitter on canvas, 48 x 60 inches

ABOUT

Loren Britton is an artist and curator based in New Haven, CT. Britton's work explores hybridity in image and form. They create things that exist between drawing, painting, and sculpture. Their work exists in relationship to the body and seeks to reimagine the possibilities of embodied language. Britton has exhibited nationally and internationally in solo and group exhibitions at Boston University, Boston, MA; Scott Charmin Gallery, Houston, TX; LTD Gallery, Los Angeles, CA; Vanity Projects, Miami, FL; Field Projects, New York, NY; Pelham Arts Center, Pelham, NY; Schwules Museum, Berlin, Germany; and Siena Arts Institute, Siena, Italy. Britton has participated in residency programs at Eastside International, Los Angeles, USA and Studio Kura, Fukuoka, Japan. Britton holds a BFA & BA from SUNY Purchase and they are currently an MFA candidate in Painting at the Yale School of Art.

Kerry Downey (born Fort Lauderdale, 1979) is an interdisciplinary artist and teacher based in New York City. Downey's work explores how we interact with each other physically, psychologically, and socio-politically. Encompassing video, printmaking, and performance, their work reimagines the possibilities and limitations of gender, intimacy, and relationships in late capitalist America. Recent exhibition venues include the Queens Museum, Flushing, NY; EFA Project Space, New York, NY; Los Angeles Contemporary Exhibitions, Los Angeles, CA; the Center for Curatorial Studies at Bard College, Annandale, NY; the Drawing Center, New York, NY; and Taylor Macklin, Zurich, Switzerland. In 2015, Downey was awarded the Joan Mitchell Foundation Emerging Artist Grant. Residencies and Fellowships include SHIFT at the EFA Project Space, the Drawing Center's Open Sessions, Real Time and Space in Oakland, CA, the Vermont Studio Center, and the Queer/Art/Mentorship Fellowship. Downey currently works in Education at the Museum of Modern Art. They hold a BA from Bard College and an MFA from Hunter College.

Ashton Cooper is a Brooklyn-based independent writer and curator. This past summer, she curated "Mal Maison" at Maccarone in New York. Recent writing projects include an essay for a publication on artist Ellen Cantor to be released by Capricious in late 2016 as well as a catalog essay for Mira Dancy's exhibition at the Yuz Museum in Shanghai. Her writing has appeared in the Brooklyn Rail, Modern Painters, Hyperallergic, Artinfo.com, Cultured, Art + Auction, Pelican Bomb, ASAP Journal, and Jezebel. She contributed the essay "The Problem of the Overlooked Female Artist: An Argument for Enlivening a Stale Model of Discussion" to the exhibition catalog for "Lucid Gestures" at the McCagg Gallery at Barnard College. She is the director of Nicelle Beauchene Gallery in New York.

Jennifer Coates is an artist, writer, and musician living in New York City. She will be having a solo show at Freight and Volume Gallery in March 2017, she recently published an article entitled "The Goo of Paint" in Modern Painters, and a band she plays with, Heroes of Toolik, has just released their album "Like Night," on which she plays violin and sings.

Erik Freer is a graphic designer, artist and writer. He is currently an MFA candidate in graphic design at the Yale School of Art.

READ MY LIPS LOREN BRITTON AND KERRY DOWNEY CURATED BY ASHTON COOPER

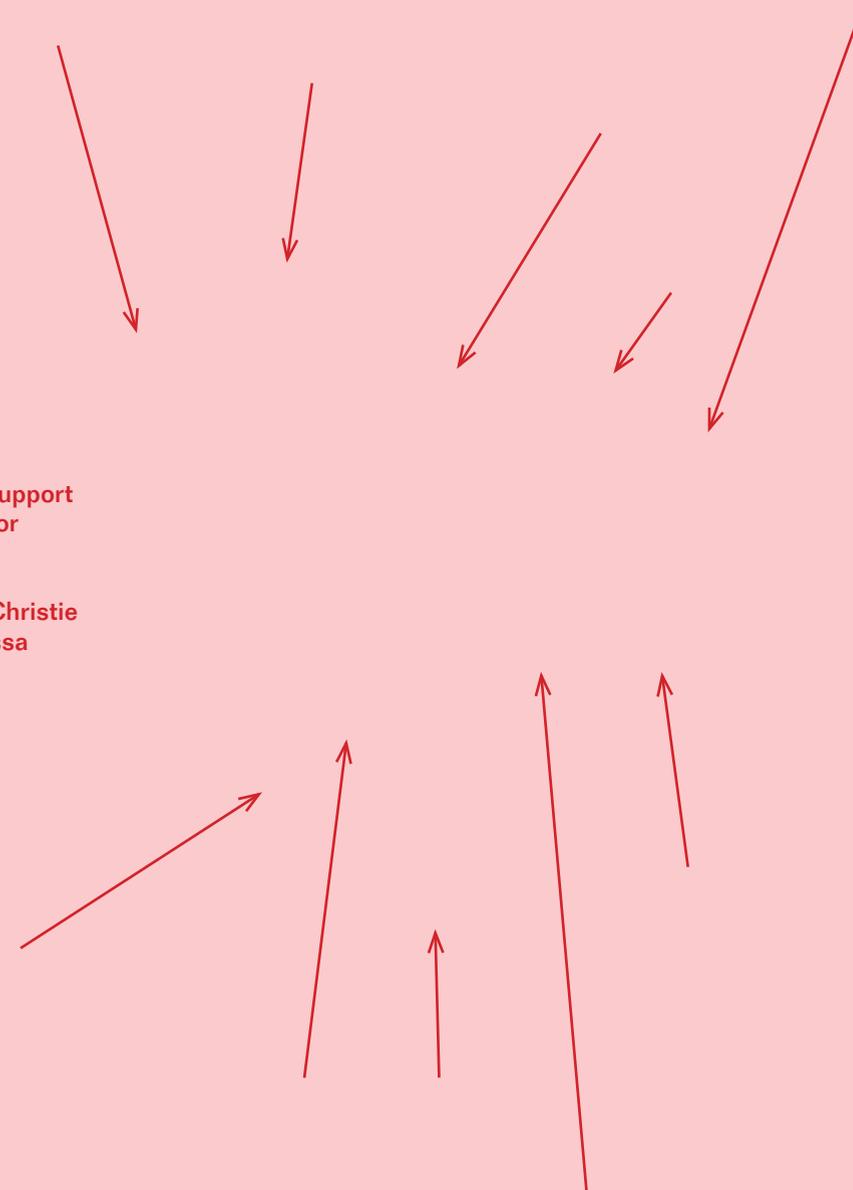
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Design by Erik Freer



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