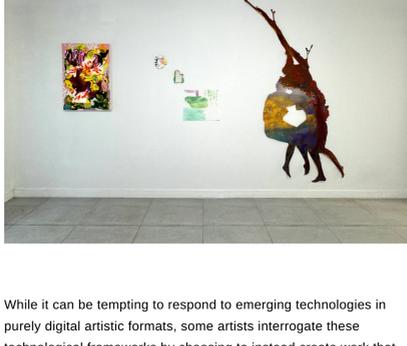


# Dive Into ‘FEMM HOLY WAVES’ on view at MIJAWORKSNY through November 13th



While it can be tempting to respond to emerging technologies in purely digital artistic formats, some artists interrogate these technological frameworks by choosing to instead create work that embraces processes that transform materials into works that inhabit physical, rather than digital, space. This more measured framework takes back the immediacy implicit in the digital realm, stifling the ever-present insistence of new information by asserting an artwork's presence and complexity in real time.



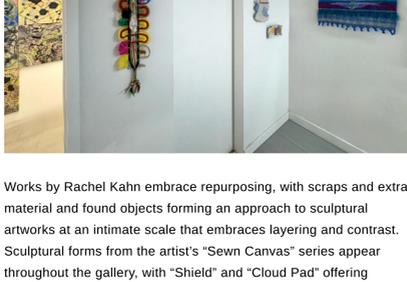
Meet *FEMM HOLY WAVES*: an exhibition of work by artists Mija Jung, Elisabeth Condon, Vandana Jain, Rachel Kahn and Emily Wisniewski that mounts a response to artificial intelligence and its ongoing tendency toward gender biases and censoring femme voices and identities. In addition to two-dimensional and three-dimensional artworks present in the space, an electronic performance by Electric Djinn also activated the exhibition. On view at MIJAWORKSNY (29 Montrose Ave) in Brooklyn through until November 13th, open Tues-Thurs from 12-6 PM, the exhibit offers multi-dimensional contemplations on asserting voices that are queer, femme and non-binary against rapidly accelerating technology that has yet to transcend bias and harassment.



Emily Wisniewski applies their painting practice to a destabilized format of art-making, with sweeping figurative compositions that seem to be compiled of abstracted landscapes. Works such as “Growing Together” demonstrate evocative brushwork across a surface depicting cut-out figures. The composition speaks to a sense of nostalgia and mystery in equal measure, as the figures’ movements are cloaked by their anonymity, freed from any easily definable dynamic. Breaking free from a rectilinear picture plane, the artist asserts the agencies of bodies against the all-knowing algorithm.

Works by Mija Jung, including “Book of Biomes: A Million Roses” transfer biometric imagery to paintings on canvas, translating biological gestures to brushstrokes that define the surface of these installation works. By recreating these microscopic images to a larger scale without the intervention of technological equipment, Jung is able to capture the essence of what makes us human while taking the agency of building the composition with her own individual brushstrokes, avoiding the traps of low resolution scans and AI slop.

Elisabeth Condon, meanwhile, adopts a process-oriented approach to the imagery in her paintings that collapses any discernible subject into cascades of color, found objects and pattern. Fearlessly adept at “remixing” the textures, tones and materiality forming her compositions, Condon’s works such as “Mudpie” 1&2 offer abstract yet visceral images that seem to transcend data capture.



Works by Rachel Kahn embrace repurposing, with scraps and extra material and found objects forming an approach to sculptural artworks at an intimate scale that embraces layering and contrast. Sculptural forms from the artist’s “Sewn Canvas” series appear throughout the gallery, with “Shield” and “Cloud Pad” offering intricate textural melds, merges and folds. These works form a defined aesthetic counterpoint to the slick, hidden constructions defining advanced technologies prevalent in search algorithms and surveillance.

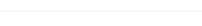
Meanwhile, Vandana Jain weaves together playful combinations of materials to form composites that speak to texture, myth-making and memory in equal measure. Tactile objects built of woven fiber and fabric feel free from the constraints of time, with “Aporia” and “Mythos” seeming to build up to otherworldly, undulating patterns emerging freely, unconstrained by any digital or machine intervention.

In the spirit of escaping the traps of the omnipotent algorithm, the opening reception for the exhibition on October 25th featured the opportunity for artists to gather together — in physical space and in real time— to share recent work for critical feedback from their peers while enjoying the electronic resonance of Electric Djinn, who performed for the packed crowd.

*FEMM HOLY WAVES* remains on view at 29 Montrose Avenue in Brooklyn until November 13th; gallery hours are Tuesdays, Wednesdays and Thursdays from 12-6 PM with additional visiting hours available upon request. Additional requests can be submitted via this contact form to MIJAWORKSNY.

All above exhibition install images courtesy of Mija Jung.

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