

Kunsthaus Glarus

Bri Williams

Angel Abra

September 5–November 28, 2021

The exhibition by Puppies Puppies (Jade Kuriki Olivo) is now followed by two solo exhibitions by Bri Williams and Elliot Reed. Puppies Puppies (Jade Kuriki Olivo) was given carte blanche from the institution in inviting both artists. The works of Bri Williams and Elliot Reed are being presented in Switzerland for the first time.

Bri Williams (*1993, lives and works in Los Angeles) creates sculptures and installations from found objects, often with a personal connection to specific things and their history. These are reworked in a process using soap as material until they appear encased within it. This shift blurs the contours of the objects, giving them a strange, even eerie aura. The soap is used allegorically, to contain and examine past traumas, but also functions as a spiritual cleansing. Williams's work goes beyond familial connections to address collective physical and psychological memories and identity structures. Many of the works in *Angel Abra* were created on site in Glarus.

"Angel Abra. A metal ornament that is mechanized by the heat of a candle. After the candles are lit under the bells, the metal heats up and starts to chime, eventually causing the angels to dance around in a circle at the top of the ornament.

Heat can be a metaphor for passion, anger, amongst other emotions that anticipate some kind of aggressive movement. At times it feels natural to externalize the heat we receive, to simmer, to combust, to cry, to scream, to sing. Static movement can become a source of resistance. Body becomes vehicle. Walking and talking, working all while towing around an invisible weight.

Bumping cars, sometimes causing friction to relieve internal tension.

The energy induces a dance. We dance until what ails us withers away into dust."

Bri Williams

Ground floor

1 *Jezebel*, 2020

Soap, taxidermy sparrow, wax
 Courtesy the artist and Queer Thoughts,
 New York

2 *Pest Control*, 2020

Resin, soap, wax, sharpie, frame
 Courtesy the artist and Queer Thoughts,
 New York

3 *Rapture*, 2021

Soap, raven wings, book case, key, belt
 Courtesy the artist

4 *The floorboards shake and knees give out*, 2021

Soap, rust dyed quilt, earring parts, wood,
 nails
 Courtesy the artist

5 *Torso*, 2018

Soap, necklace, resin
 Courtesy the artist and Queer Thoughts,
 New York

6 *Reflex II*, 2021

Rusted metal, rubber, pleather, earring parts
 Courtesy the artist

7 *bended bitten apple knees*, 2021

Pointe shoes, soap
 Courtesy the artist

8 *The Roses That Grew From Concrete*, 2021

Soap, resin, roses
 Courtesy the artist and Queer Thoughts,
 New York

9 *Evidence*, 2021

Soap, raven wings, pendant, necklace chain,
 metal part, hoop earring
 Courtesy the artist

10 *I shew you a mystery; we shall not all sleep...*, 2021

Burnt carousel horses
 Courtesy the artist

11 *staring daggers*, 2021

Carousel horse stand
 Courtesy the artist

12 *Rejection*, 2021

Lace table cloth, soap, mirror
 Courtesy the artist

13 *Rapunzel*, 2021

Night gown, soap, chewing gum, key, metal
 window guard, wooden crate
 Courtesy the artist

14 *restraint system*, 2021

Rubber, bed frame cover, crickets, earring
 Courtesy the artist

15 *Mimic*, 2021

Soap, crickets, mirror
 Courtesy the artist

16 *Alter*, 2021

Dress, soap, ship part, hanging plank
 Courtesy the artist



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Elliot Reed

Rhythm

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Elliot Reed (*1992, lives and works in New York) is a dancer, performer, and filmmaker. His works examine the relationship between physicality, time, and systems in conflict. Reed: "Time is my material and my embodied self is the medium." The artist draws on techniques of improvisation and non-linear, symbolic narrative structures to create new perceptions of reality. His videos, installations, and performances lead to intense, at times unnerving propositions for unleashing alternative potentials that challenge and question the proportionalities of normative micro-networks in social systems. Collective unease is often used as a motivating factor in alluding to the possibility of breaking free of these systems. Reed will perform on-site; video documentation of this performance will be presented in the exhibition.

"I picked *Rhythm* for the show title because it speaks to my sense of fate. In the Oxford dictionary rhythm is

- 1) A strong regular repeated pattern of sounds and movements or
- 2) a regular pattern of changes and events.

Both the upstairs and downstairs galleries exist in a type of suspended animation. Upstairs, the two videos and a performative installation present the viewer with a ghost. At room-scale my body becomes an apparition, projected on the white screen, showing the residue of my labor. The large work is a metaphor – a piercing, a preparation, and an encounter with an unsolvable problem. Being able to see the large scale of a barrier and performing the work of engaging with it. The jump rope video is a private toil. Sweat and meditation, straining the heart to strengthen it, increasing the capacity to feel and improving stamina. The work with my face is an acknowledgment. Reminding myself of what's there by touch, while also stretching/reconfiguring/pulling the flesh.

The basement gallery starts with a sonic "wash" with bright green walls and light, pointing towards streetlights, plants, and restoration. The left-right pan of the audio is inviting. This is followed by the second room, motorcycles all parked in a diagonal line. In progressive tones of red and orange, playing back the sound of inhaling breath. A reminder of the intake required before expending more energy."

Elliot Reed

Upper floor

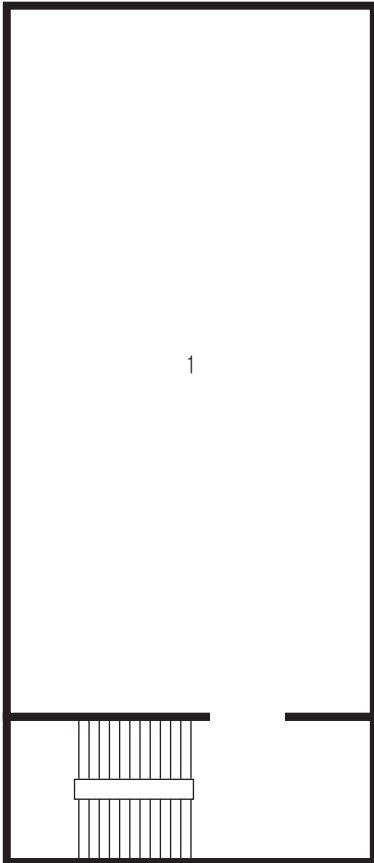
1 *An Occasion*, 2021

HD video on flatscreen (color, no sound, loop), 2:16 min

video on CRT television (color, sound, loop), 10:44 min

100 knives, plasterboard wall

Courtesy the artist



Basement

2 *Rhythm*, 2021

Green wall paint, 2 green neon lights, 4 Yamaha motorbikes,

4 players, 4 PA speakers, 4 spotlights (red, orange, yellow,

white), red cable, blue light bulb, sound (loop)

Courtesy the artist

