
The Night is Not Still

Amorelle Jacox, Lauren Cline, Kiyomi Quinn Taylor, and Stephano Espinoza Galarza

December 09, 2022 - January 15, 2023

Opening reception:
Friday, December 09, 6-8pm



New Collectors is pleased to present *The Night is Not Still*, a group exhibition that brings together four artists who investigate the relationship between unconscious thoughts or feelings and waking, everyday life. Featuring work by **Amorelle Jacox**, **Kiyomi Quinn Taylor**, **Lauren Cline**, and **Stephano Espinoza Galarza**, the exhibition opens on December 9 from 6–8 PM, and will be on view through January 15, 2023.

Each artist featured uses their work to confront how their experience of reality—the passing of time, movement in space—is influenced by their inner world, memories, and dreams. This space is not limited to logic, physics, or even our memories. Instead, it is the generative, illogical, and unruly part of our mind that colors our reality with our desires, fears, and repressed feelings. The works in *The Night is Not Still* investigate conscious actions or lack thereof, and how they are ultimately subject to the influence of one's own personal dreamscape.

In *Feat of rest, to dispel bitterness* (2022) by **Kiyomi Quinn Taylor** and *Kitty* (2021) by **Lauren Cline**, the figure contrasts their environment, resting and contemplative despite a sense of external unease. Where Taylor uses allegory and metaphor to question toxic adaptability—slowly handling discomfort until it's too much to bear—Cline searches for meaning in mundane, domestic life as something that mirrors her internal thoughts and desires. Both artists bring themselves into their work, examining how their unconscious mind creeps into their environment and how they perceive reality around them.

In *To be faithful is to fall* (2021) by **Stephano Espinoza Galarza** and *Forever is a finite fold* (2022) by **Amorelle Jacox**, both artists use space and time to question the bounds of the figure. Galarza captures the space between consciousness and unconsciousness with a figure shown both resting and resisting. A tension caught in an instant. Jacox instead examines a capacity for change and how material shape-shifts and morphs independently of where they exist. The figure and the space they hold have no causal relationship.

Collectively, *The Night is Not Still* brings together artists whose work can be seen as an exercise akin to lucid dreaming—intentionally making choices while at the same time being guided by internal forces. Through their work we can learn to see how we create our reality unconsciously, how our waking lives mirror an inner world within.

-Polly Adams

Visit:
New Collectors
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Hours:
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Amorelle Jacox is an American artist, born in Oklahoma, raised in Ohio, and currently based in Brooklyn, New York. She recently received her MFA from Hunter College. Jacox has shown her work in Ohio, New York, Los Angeles, Texas, Georgia, and Switzerland. She was a finalist for the Hopper Prize in 2022 and her works and writing have been published in *Assemblage Journal*, *Penmarks Literary Journal* and Yale School of Divinity's *LETTERS* journal.

Lauren Cline (b.1992) is an American figurative painter whose work explores the realm of the home, the bedroom, and other domestic spaces. She is interested in interiors because of the way they reflect the interiority of the subjects that inhabit them, as well as because domestic spaces have long been the domain of women, and their depictions the domain of women artists. Lauren uses a process-based approach to create her compositions that is derived from Jungian psychoanalysis. She lives and works in New York City, where she is currently pursuing an MFA at Hunter College.

Kiyomi Quinn Taylor (b.1995) is a multimedia artist born and raised in South Orange, New Jersey. Taylor received her BFA from New York University in 2017 and her MFA from Columbia University in 2020. She makes work that examines iconographies of her mixed-race heritage (Black and Japanese) as well as her family's narrative history. Taylor uses collage and mixed media (including painting, drawing, sewing, stop-motion animation, and printmaking) to examine ancestral memory and her own inner, emotional life. Taylor received a fellowship from the New Jersey State Council of the Arts in 2022. She has shown her work internationally. She currently lives and works in Brooklyn, New York.

Stephano Espinoza Galarza (b. 1992, Guayaquil, Ecuador) is a visual artist who lives and works in New Haven, Connecticut. They earned their BA in Social and Cultural Analysis with concentrations in Latino and Metropolitan Studies from New York University in 2015. He's expected to receive his MFA in Painting and Printmaking from Yale University in 2023.

In *Supper sky, stomach plate* (2021), Amorelle Jacox uses the table as a frame; taking up the width of the painting, it gives the viewer perspective and orients them in front of something they would normally use to eat, work, paint. However, the table in *Supper sky, stomach plate* has a hole in it, and a red interior meant to reference the interior, or stomach, of the artist. This red circle repeatedly appears in her work, often seen as a cross-section of her figures around the stomach. The artist paints this hole/stomach as a way to investigate "two individual forms with unlimited potential to morph from object into space, from plate into stomach into hole into orb into clock and back into just plain paint on canvas."

In *Forever is a finite fold* (2022), Jacox incorporates the figure to represent herself; "morphing as the questions that I have turn over and elongate." In this particular piece the figure mirrors the numbers on a clock; endlessly spinning around while simultaneously defining finite moments.

Lauren Cline painted *Kitty* (2021) during the covid lockdown. While in isolation, the artist watched *The Seventh Seal*, a 1957 Swedish historical fantasy about a Knight and his chess match with Death, taking place during the Black Death. Both the Knight and the figure in Cline's work—a self-portrait—are disillusioned by the state of society. The Knight returned to his hometown after fighting in the crusades to find it ravaged by the plague. Cline, like so many of us, had to isolate at home and come to terms with a new world—a world inconceivable to our past selves. The emotional battle of isolation and the fear of sickness and death is now understood universally, the surreal nature of which the director of *The Seventh Seal* and Cline communicate in their work.

Kiyomi Quinn Taylor's painting, *Feat of rest, to dispel bitterness* (2022), is a warning of toxic adaptability. In the work, Taylor depicts herself as the nude figure resting on the frog. She chose the frog to draw parallels to the boiling frog myth; a frog placed in tepid water that heats slowly won't jump out. The frog adapts to the warmer water until it boils. In her painting, Taylor shows a physical representation of a toxic environment: meteors shooting down from the sky. The complacent figure rests in the water while the land behind her goes up in flames, destroying a possibility to return home. Will she stay in the water with the frog? Is it too late to put out the flames?

Most of Stephano Espinoza Galarza's work can be traced back to Ecuador, the country where he was born and spent most of his life. *To be faithful is to fall* (2021) was painted when he moved from Ecuador to New Haven, Connecticut. In this painting, the viewer has an aerial view of the room, making it feel like we're a ghostly presence peering into the scene. The struggle between the two figures portrays the internal battle Galarza had being in a new environment when so much of what he had been creating was about the people and places he knew in Ecuador. Reflecting the transitional phase of his life, the figure transitions from person to spirit or from sleeping to waking, perhaps being woken by a nightmare.

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