

Selected Press

artnet news

See Works by Eric Fischl, Carrie Mae Weems, and More in a Knockout Show on the Surprising Links Between Art and Boxing

“Cochran highlighted that among the focal points of The Church show is the parallel that runs between the boxer and the artistic struggle—and the question of what is worth fighting for. It may come as a surprise to some viewers, she noted, as to how many women artists are featured in the show because they have tackled the matter of boxing in their work.

‘We discovered women artists using boxing as a shorthand for victimization or an idea of empowerment. The fact that the boxer was like a Schrodinger’s Cat... both a winner and a loser,’ is a through line of the show, said Cochran.



<https://news.artnet.com/art-world/in-pictures-artists-on-boxing-show-flag-art-2347981>

Fondazione Imago Mundi

Where Things Happen #9: Amy Bravo

“Her work often starts from a graphic sketch of its main narrative structure, she then proceeds by intuitively adding, repurposing and assembling elements to build a scene that expands beyond the container; her figures tend to take over the wall with their movements accompanied by a set of ephemeral architectural elements, all expressing a need for a “resurrection” in a story that doesn’t yet exist, but is rather a figment of the imagination mixed within Bravo’s own realities.”



ARTSY

10 MFA Grads on the Rise in 2022

“It’s like a mythology creation, a world building,” Bravo said of her creations. “I need them to feel super expansive and big and like something you could step into or like things could step out of them. I want them to try and climb out into our world.”



<https://www.artsy.net/article/artsy-editorial-10-mfa-grads-rise-2022>

A Conversation Between Amy Bravo and Phillip-Edward Spradley

“I’ve become interested in the form of a curio cabinet as an alternative to the archive. The curio cabinet doesn’t attempt to function as a comprehensive record-keeping of familial history, but it is a carrier of objects and ephemera that act as devotions, symbols, stories, and characters. In a way, my entire studio is a curio cabinet, and I’m a figure within it as well, moving things around and building a world through objects just like I did as a kid, playing pretend with the carousel horse figurines, making the ornaments on the Christmas tree talk to each other, turning a pillow tassel into a woman with long hair.”



HYPERALLERGIC

Cruising the Horizon: New York Imagines New, Queer(er) Potentials

“The intergenerational exhibition features fourteen artists imagining new, queer(er) timelines and potentials through a range of media, including sculpture, painting, and video. The virtual exhibition is laid out as a bird’s eye view of a gallery installation (map included) — a fitting act of imagination itself. Works like Xandra Ibarra’s “Ya Estuvo” and Marco Da Silva’s “Neither here, nor there A-E” invoke Muñoz’s futurities with their very titles. The digital (re)presentation of large-scale sculptures (such as Beatriz Cortez and rafa esparza’s sprawling “Nomad 13” (2017)) and material textures (like Moises Salazar’s portraits made of glitter, satin, canvas, and yarn) remains a kind of translation but, in this virtual space, ray ferreira’s oceanic glitch GIFs “freshwetdrencht” and “postfleshscreensurface” (both 2021) become portals from and reminders of the glowing webpage mediation.

