

Nicholas Cheveldave
Kembra Pfahler
Augustas Serapinas
PARIS INTERNATIONALE
→ 3rd Floor
16 Rue Alfred de Vigny,
75008 Paris, France
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At Paris Internationale 2019, Emalin is pleased to present new works by Nicholas Cheveldave (b.1984, Victoria, CA); Kembra Pfahler (b.1961, Hermosa Beach, CA, USA); and Augustas Serapinas (b.1990, Vilnius, LT).

NICHOLAS CHEVELDAVE

Nicholas Cheveldave's work brings together a range of processes including photography, painting, 3D rendering and sculpture that culminate in densely layered collages and assemblages. His practice critically engages the ways in which Western consumer culture generates and controls the communication of contemporary identity. Images gleaned from accessible sources - including internet search engine finds and cutouts from daily commuter papers - are layered onto the artist's personal photographs. The resultant image manipulations explore the readymade subject formations that result when individuals are driven to craft, perform and disseminate their own imaged identity to be consumed by others.

KEMBRA PFAHLER

Kembra Pfahler is a visual and performance artist, musician and filmmaker. Formative in the LA punk scene in the 1970s, Pfahler is widely known for her leading role in downtown New York's performance scene in the 1980s and '90s, in particular as the lead singer of the theatrical and horror-inspired glam, punk-shock-rock band The Voluptuous Horror of Karen Black. Throughout her career, Pfahler's collaborations with artists including Matthew Barney, Bruce LaBruce, Anohni and Vaginal Creme Davis as well as fashion designers including Rick Owens, Calvin Klein and Thierry Mugler, continue to shape the way underground art of the 1980s and 1990s is framed today.

AUGUSTAS SERAPINAS

Serapinas' practice operates outside of the artist studio and often takes the form of site-specific installations, architectural interventions and performative actions. At stake is the reimagining and restructuring of socially engaged spaces in order to highlight and complicate the assumptions that precede them. "I am Interested in the creation of alternative points of view" - Serapinas explains - "they make for more diversity, which is often lacking in institutions and the art world in general... I am always looking for these kinds of glitches." Serapinas' sculptural series, Chairs for the Invigilator, are comprised of elevated seats reminiscent of lifeguard chairs. Often of improvised design, they represent the kind of structures that, for Serapinas, epitomise creative solutions that serve pragmatic ends. Serapinas' chairs are intended for use by the exhibition's mediators: normally invisible in the crowd, they appear as if enthroned, bestowed with a theatrical status whilst also able to survey the audience below.