

T Y G E R  T Y G E R  
G A L L E R Y

*Tyger Tyger Gallery* (Asheville, NC) is pleased to present:

# *Reckoning: Adornment as Narrative*

The first Asheville-based exhibition curated by artist and curator Erika Diamond.

Featuring works by:

Shae Bishop  
David Harper Clemons  
Kashif Dennis  
Annie Evelyn  
Margaret Jacobs  
Julia Kwon  
Katrina Majkut  
Heather MacKenzie  
Luis A. Sahagun

Exhibition dates: Nov 3 - Dec 17, 2023

Opening Reception: Friday, Nov 3 from 5 - 8 pm

Hours: Tuesday-Saturday from 10-5 pm, Sunday 11-4 pm



Annie Evelyn  
*The Audrey*  
White oak, vintage jewelry findings, 2022

## About the Exhibition

Contemporary cultural icon RuPaul famously professed that “you’re born naked and the rest is drag.” Our identities are shaped as we come to terms with how the world portrays us, who we actually are, and how we want to be seen. We make daily choices to adorn ourselves in ways that reflect who we are and help us find community.

Julia Kwon  
*A Map of US Wildfires in July 2021*  
Korean silk, bojagi, 2021



*Reckoning: Adornment as Narrative* is an exhibition of diverse practices, anchored at three points: methods of reckoning; the function of adornment; and the fusing of personal and cultural narrative. It features acts of glitz, embellishment, and homage by Shae Bishop, David Harper Clemons, Kashif Dennis, Annie Evelyn, Margaret Jacobs, Julia Kwon, Katrina Majkut, Heather MacKenzie, and Luis Sahagun. Through material language, each artist tells the story of their identity. Inherent to these stories are contradictions—between labor and value, feminine and masculine, natural and fabricated.

Dennis and Sahagun combine portraiture and collaged elements of adornment, working at the intersection of celebration, labor, spirituality, and healing. Bishop, Evelyn, and Majkut challenge gender constructs related to sports, furniture, domestic arts, and the kitchen. Textile artists Kwon and MacKenzie use materials meant for gift-giving to craft intricate and meaningful patterns driven by data. Clemons and Jacobs blend the natural with the manufactured in their skillful metalcraft, referencing life cycles and tales of cultural and personal resilience.

Through the vernacular of adornment, their works help us to reckon with difficult histories and to imagine the dazzling possibilities of a future that celebrates multiple and complex identities. The body sits at the heart of this conversation, a site for discourse around value, power, beauty, and truth.

David Harper Clemons  
*Red Sails at Night*, 2023



## About the Artists

Shae Bishop lives and works in North Carolina and Virginia. He creates wearable portraits, building stories around the body. Many of Bishop's garments are made by lacing together ceramic tiles with fibers, making the rigid flexible as tile becomes textile. By merging these materials, he disrupts assumptions about function and draws attention to the role of dress in communication and identity. Carefully fitted to the body, the garments are an architecture of self; they enclose and protect while also speaking about what lies within.



Shae Bishop  
*Bandana, 2023*

David Harper Clemons lives and works in Penland, North Carolina. His work embraces the craft of metalsmithing and its collected history of techniques and objects. The resulting pieces, rendered in metal and mixed-media, are vehicles to communicate ideas surrounding identity and social commentary, or forays into material and process-based work.

Kashif Dennis is currently pursuing his PhD in Women's, Gender, and Sexualities studies at the Ohio State University. Kashif's work gestures towards imagined futures which center queer subjectivity at the intersection of race, gender and Caribbean culture. He aligns himself with the queer of color critique and its approach to Queer theory and posits culture as the site where identity is understood and constructed through the negotiation of class, gender, history and religion. Through his image-based practice, Kashif works to destabilize hegemonic systems through a re-imagination of self expression, desire, sexuality and representation.



Kashif Dennis  
*Sugar Dhaddy 1, 2023*

Annie Evelyn lives and works in North Carolina and Virginia. Joy, laughter, and the unexpected are at the heart of her work. She seeks to elicit elemental feelings—surprise, power, bewilderment, or bliss. The intrinsic behavior of furniture, especially chairs and their ability to draw people in, provides the perfect platform for engagement. As a chairmaker, her work involves interaction with the human body. And yet, though she considers comfort in her furniture, she often designs for the absence of the body. In her current work, she flips that by making objects that adorn the user—treating the chair as fashion or jewelry and focusing on the spaces around the body.

Margaret Jacobs, Akwesasne Mohawk, is an artist, educator, and independent curator based in New York. Her work explores natural and man-made materials while embracing and intermingling technology processes with

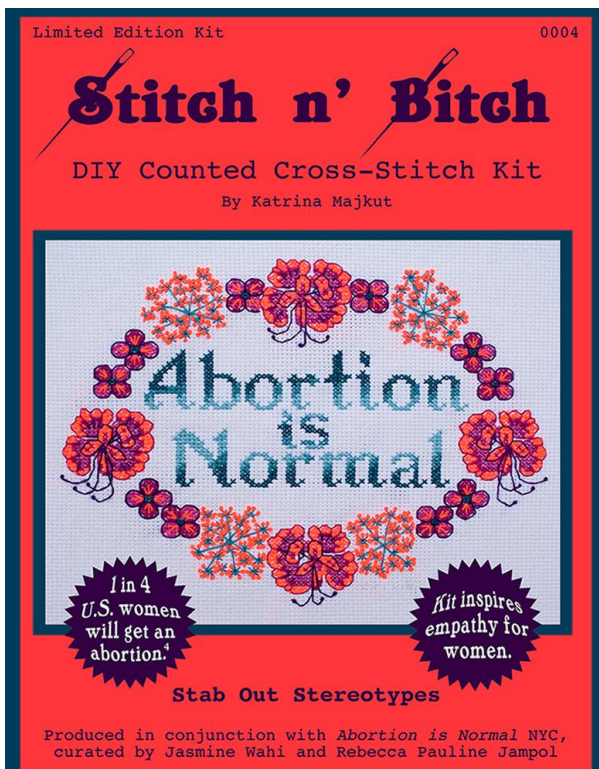


materials more frequently associated with Indigenous work such as antler, shell, and horn. She believes that the materials and objects chosen for the artmaking process have their own narrative, and it is important to use a material in a manner that remains true to that narrative—to see how and what it can lend to the work and add to her story.



Margaret Jacobs  
*Indigenous Plant Knowledge Pin Series:  
Sweetgrass, 2022*

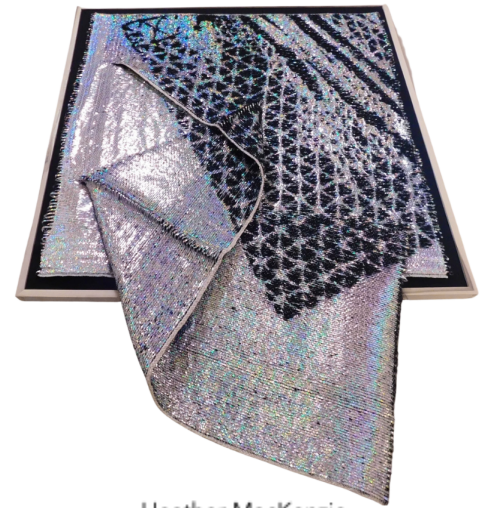
Julia Kwon lives and works in Washington, D.C. She sews patchwork textiles in the format of interpretative bojagi—Korean object-wrapping cloths historically created by Korean women who had limited contact with the outside world during the Joseon Dynasty (1392–1910)—to consider ideas such as tradition, craft, and feminized labor and to challenge received notions on Asiatic femininity. Kwon integrates patterns from contemporary socio-political events into the textile design to question preconceptions on cultural purity, authenticity, and otherness.



Katrina Majkut lives and works in New York. She is a Ukrainian American visual artist, curator, and writer who's dedicated to understanding how social traditions impact social and civil rights. She uniquely pushes the boundaries of observational painting by using embroidery and craft materials as a painting medium and challenges its inherent social bias and history. Her heavy use of still lifes pioneer new intersectional, fourth-wave feminist strategies, which she calls "Boomerang Intersectionalism."

Katrina Majkut  
*Abortion is Normal DIY  
Cross-stitch Kit, 2023*

Heather MacKenzie is an electrician, artist, minor philosopher, and educator with an artistic practice founded in hand weaving. The scale of their work is as wide-ranging as the research that underlies it, from palm-sized weavings that explore mathematical models to a hand-woven bolt of cloth encoding a poetic French Enlightenment text. Often the work they make seeks to escape the bounds of the rectilinear frame. Recent interdisciplinary work has included queer heirlooms that recode contributed encrypted text into textile structures and objects; three-dimensional installations of hand-woven cloth that translate geologic and topographic spaces; and sculptural and installation works made using the TC2 loom that interpret measurement systems and standards. They are particularly interested in ways that woven cloth might behave queerly: the diagrammatic grid of the weaving draft yields to the slippery defiance of holographic curling ribbon and droop and fuzz of plied thread.



Heather MacKenzie  
*A new and more possible  
meeting (for Audre Lorde)*

Luis A. Sahagun was born Guadalajara, Jalisco, Mexico and is based in Asheville, North Carolina. He creates paintings, performances, and sculptures that confront the palpable inescapability of race, transforming them into acts of cultural reclamation. As the grandson of a Curandera and a practitioner of Curanderismo, Sahagun makes art that conjures Indigenous spiritualities to embody personal histories, cultural resistance, and colonial disruption. As a formerly undocumented immigrant and laborer, Sahagun reveals the aesthetics of relocation and transgenerational trauma by utilizing building materials such as silicone, lumber, drywall, concrete, and hardware—symbols representing working class immigrants—creating works that celebrate the craft of brown labor.



Luis Alvaro Sahagun  
*Tonalli Medicine no. 01, 2023*

## About the Curator

Erika Diamond is a textile-focused artist, curator, and educator based in Asheville, NC. Born in Germany to two ballet dancers, she grew up backstage and touring across Europe in her adolescence. This gave her early insight into the ephemeral nature of touch, the expressive qualities of the body, and the transformative capabilities of costume. In 2000, she earned a degree in Sculpture at RISD, experimenting with bronze, honey, performance, and chocolate. For the next 12 years she maintained a studio practice while working as a freelance artist assistant and art preparator in NYC, Los Angeles, and Charlotte. She was the sole proprietor of a specialty chocolate company from 2004-2010.

Diamond received her MFA in Fibers from the Craft/Material Studies department at VCU where she learned how to weave tapestry, commemorate her physical encounters through objects, and identified her preoccupation with mortality. Since then, she has lived nomadically, making her own work and teaching textile classes in Richmond, Milwaukee, Denver, NYC, and Penland. Several residencies and grants have facilitated her recent projects focusing on the politics of queer safety and visibility. Most recently, she has exhibited at Dinner Gallery, Form & Concept Gallery, Virginia Museum of Contemporary Art, and Contemporary Craft in Pittsburgh. She has been reviewed in Metalsmith Magazine, Glasstire, and Whitehot Magazine. In the summers, as Associate Director of Galleries at Chautauqua Institution, she curates and manages exhibitions that blur distinctions between the genres of art, design, and craft.

Diamond has been curating for Chautauqua Visual Arts Galleries since 2018. Her freelance curatorial projects include recent exhibitions for Austin Peay State University, Jamestown Community College, and two sessions of Project Space installations at Atlanta Contemporary. She is committed to creating exhibitions that represent a diversity of voices, historical backgrounds, and methods of making within the overlapping genres of art, craft, and design. With a particular focus on textiles, she is especially interested in blurring boundaries and finding unexpected connections between different artists and their work.

Tyger Tyger Gallery is open Tuesday through Saturday from 10 am - 5 pm and Sunday from 11 am - 4 pm.

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