

# ABATTOIR

**Cameron Granger and Dominic Palarchio**

**July 9 – August 13, 2022**

**Abattoir Gallery** presents new work by two artists working in the Midwest—Dominic Palarchio and Cameron Granger. Palarchio, who hails from Detroit, is a sculptor who works primarily with byproducts of the automotive industry- specifically, his work is informed by the materials of his family’s autobody shop. Granger, a video artist from Cleveland, now working in Columbus, draws on biographical imagery and histories of urban planning in his pieces, which range from straight video to sculptural installations. Palarchio works through abstraction, in contrast to Granger’s immersive storytelling. Together, the two artists deliver a holistic vision of hope and possibility through the language of the landscape of America’s heartland.

## **Cameron Granger**

*“If I tell you that the city toward which my journey tends is discontinuous in space and time, now scattered, now more condensed, you must not believe the search for it can stop.”*

*Kublai Khan to Marco Polo in Italo Calvino’s **Invisible City** (1972).*

Cameron Granger is a gifted storyteller, video and installation artist. In his first Cleveland gallery presentation, Granger shows two videos and elements of his recent installation, *Heavy as Heaven*, created for No Place Gallery, Columbus. A 2017 graduate of the Columbus College of Art and Design (CCAD), Granger has built a repertoire of video work that weaves an ironclad fabric from biography, poetry, and community actions together with arresting images of family and the cities he knows best—Cleveland and Columbus. *This Must Be the Place* (2019) meditates on Granger’s response to the horror of the 2015 massacre by the white supremacist Dylann Roof at the Emmanuel AME Church in Charleston, South Carolina, during which nine worshippers died. Barack Obama’s eulogy of State Senator Clementa C. Pinckney from that pulpit laid the groundwork for this meditation on the state of grace. His *How to Disappear* is a short piece screened on a monitor that recounts a worried conversation between Black friends via computer messaging during the peak of racial violence in the media, following the murder of George Floyd. Lastly, scrimms with recent still imagery infuse the gallery project space with visual poetry and musicality that runs through all his work.

## **Dominic Palarchio**

Palarchio will be featured concurrently in the FRONT triennial's Akron Art Museum installation and at Abattoir this July. In his sculptural practice, he uses both found and decommissioned materials from the autobody shop workplace as well as discarded elements from the urban landscape of industrial Detroit. His work focuses on labor, at large and small scale, using both recognizable objects—keys, protective goggles, grease-soaked cleaning rags, an electric meter—as well as toxic byproducts and materials of industrial production. He completed an MFA at Cranbrook in 2020 with his style already well formed. In the gallery project space, *Car Piece* will be suspended from the ceiling, a neon-lit framework with resin coated icicles hanging down. Fusing admiration for street car culture with signifiers of working-class life in American cities, this piece also nods to the art historical precedent of *arte povera*. Palarchio wants viewers to experience the love of labor and making as a valued aspect of contemporary culture.