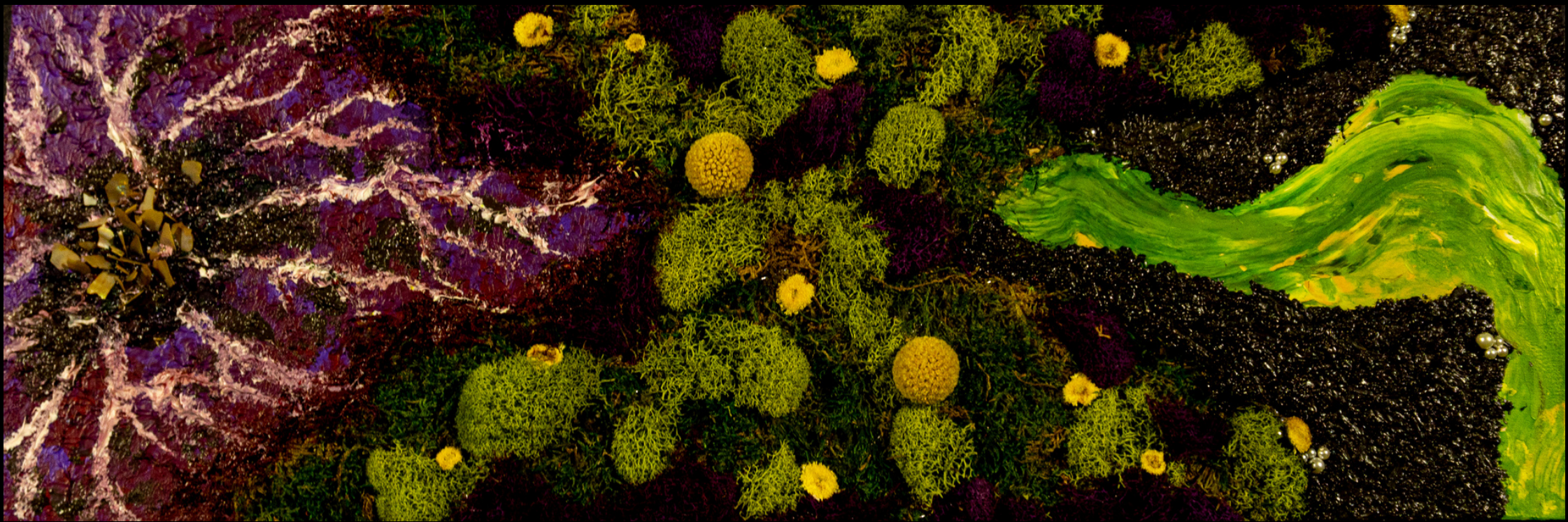
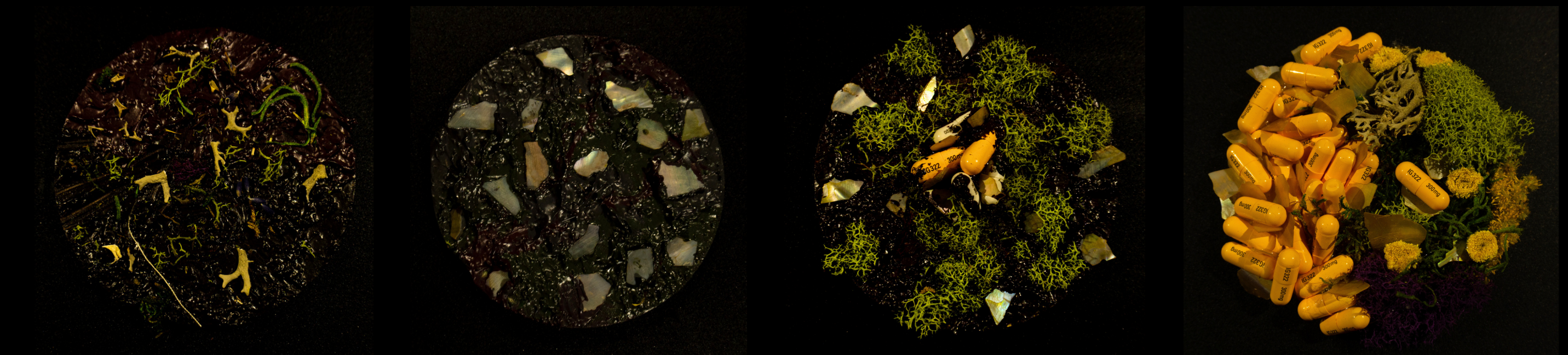


STATE OF BEING GALLERY



An acrylic painting with green and purple moss and scattered fluffy yellow flowers in the middle. the moss stretches towards all four corners of the painting, cinching in the center. on the left side of the painting is a densely concentrated paint mound with brushstrokes outward to a point. shards of pearly shell are wedged into the malleable granular paint. Branching out from the mound are white tendrils stretching in all directions. The paint on the left side of the painting seeps on to the moss coating the edges like a shore line with deep red and purple hues. On the right side of the painting is a smooth sickly greenish yellow river stretching from the right vertical edge of the painting into the mossy center. The edges of the river are met with thick black paint that fills the negative space with sweeping brush strokes and interspersed clusters of pearls.

Left side - Casey Hall-Landers, Right side - Elicia Neo



Four disks the size of coasters are arranged from left to right. All of them are painted deep purple and red in a waxy acrylic paint akin to bloody bile. On the leftmost shards of jagged holographic shells are scattered across its surface. On the disk directly to its right, a sparse lawn of green and yellow moss grows out of the acrylic bile. On the next disk to the right, green moss grows in small patches, with interspersed holographic shards. In the center of this disk two bright yellow pill capsules peek out of the new growth. The rightmost disk's left side is covered in bright-yellow pills and on its right side purple yellow and green moss is mixed in with small yellow flowers. Shell shards are hidden amongst the pills and plant growth throughout the disk.

Left 2 - Elicia Neo, Right 2 - Casey Hall-Landers



A pair of black ink sketches depicting the bones of a spine (all vertebrae, sacrum, and coccyx) shown on the left in a profile perspective and the bones of a bent arm (humerus, radius, and ulna) is shown in the piece on the right. The spine has small fractures throughout the vertebrae and the humerus of the arm is snapped in to three pieces with the bottom piece coming to a sharp point angled outwards as if slicing through flesh. The spine has three spaced out stacked blobs of crusted deep reddish purple paint resembling large scabs in the thoracic, lumbar, and sacral regions. streaks of water color paint drip parallel to each other from the scabs. In the arm on the right the scab like globs are located at the joints and along the radius with a small cluster around the place where the humerus has broken. The globs drip from the scabs toward the bottom of the painting. Both works are framed with a layer of soft yellow/green moss.

- Casey Hall-Landers





Two images of the same artwork, one an overhead shot of a long rectangular panel . Torn out, uneven pieces of sponge are laid out across the panel from top down down, slightly curved and winding not unlike the shape of a spine.

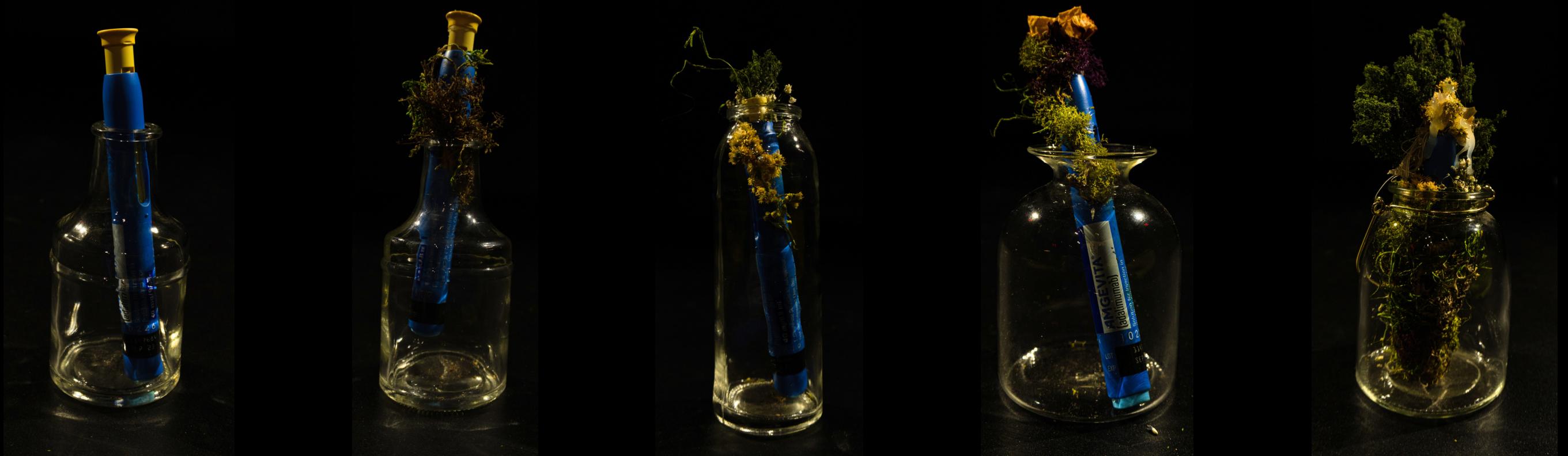
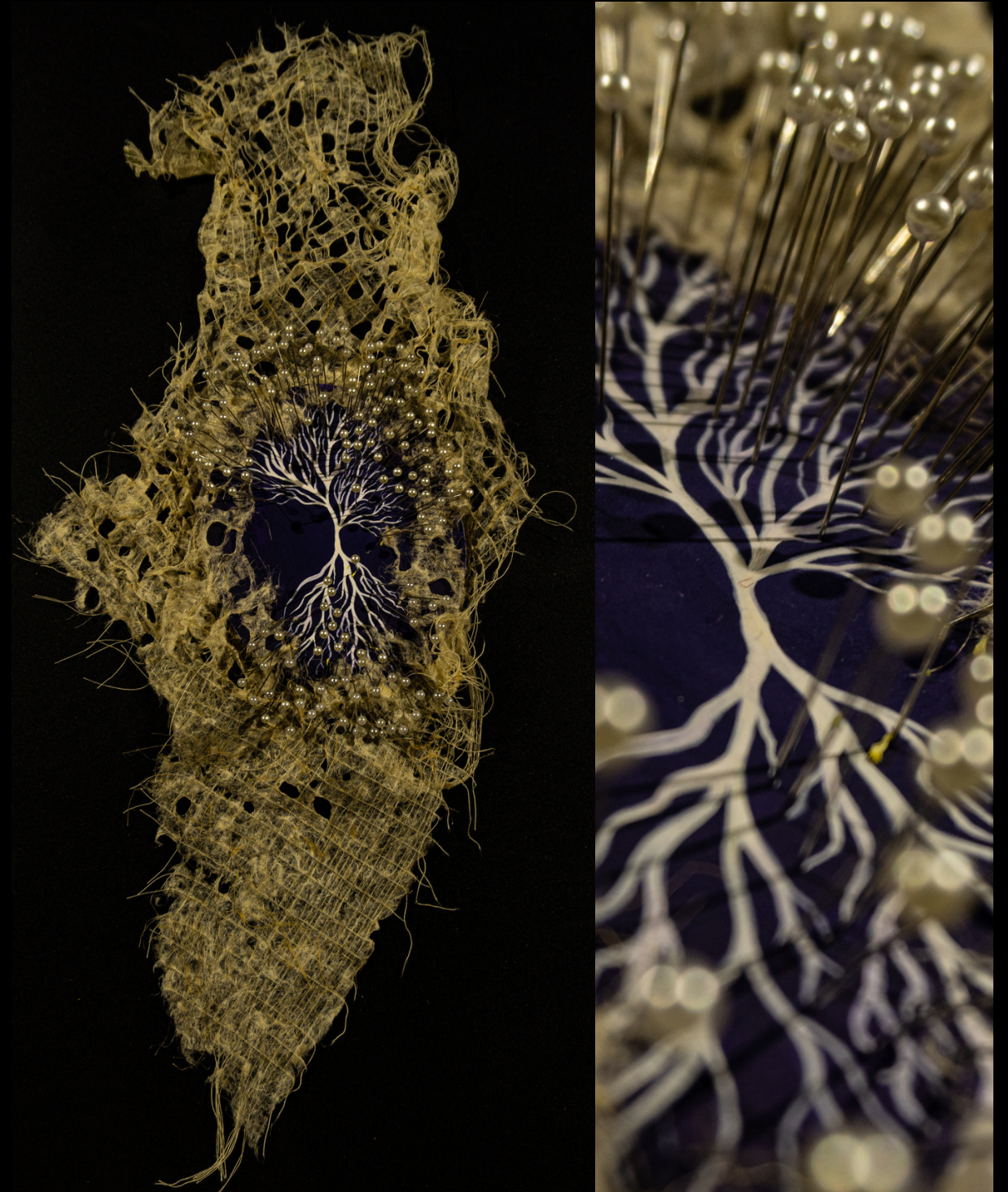
The second image features a close up of the work. The holes in the sponges are irregularly filled with bits of hardened translucent glue, with thin strings connecting to other holes and crevices along the structure. The panel of wood is painted in shades of reddish muddy brown and dark teal colors , congealing around the edges of the sponges. Holographic shards and bits of moss concentrate at different curves alongside the path of the sponges.

-Elicia Neo

Attached to beige skin tone organic mesh is an oval painting of a bright white branching root structure stemming from the center of the oval, reaching toward each pole. The brightness of the white branching structure contrasts the paintings deep purple background. At the tips of each branch, pins with spherical pearly smooth ends are stuck into the painting and mesh.

The first image shows the full piece with mesh fascial material hanging down. The second is a close up of the center of the painting in which you can clearly see how each pin joins to the tip of each branch of the structure.

- Casey Hall-Landers



5 Adalimumab injection pens are placed inside differently sized rounded glass jars, one bigger than the other and laid out in a row. These are the same medical injection pens used by Elicia to manage her Ankylosing Spondylitis. From left to right showcases the exponential growth of nature 'overtaking' the pens; the first jar is simply the injection pen by itself (with a safety preventive cover at the top), inside the next jar, a bit of brown dirt and moss starts growing around the the handle of the pen, and so on, until the pen is enveloped with moss and flowers of different colours, moss and leaves overgrowing the top of the injection site.

-Elicia Neo



A wooden mannequin is posed in a hunch atop a small field of vibrant moss and flowers. One side of the mannequin is strained, covered in deep red and purple colored thick paint, the brush strokes of which come to a point and have a granular texture intermixed. This side is also skewered with nails along its arms and back which have been wedged into the joints. The other side of the mannequin is bright, verdant, and growing. Soft moss coats the arm and small flowers cover most of the head leaving only a small patch of crusted paint creeping in.

- Casey Hall-Landers

Wooden sculpture of hand, tinted a sickly yellow. . At the base is covered by sickly green moss, which crawls its way into a cavity craved below the wrist. Coming out of this cavity is a mixture of greens, flowers, and strings (made from violin bow hair). The tips of the hairs are painted a muddy burnt red. Similar smaller cavities are found in the middle of the palm.



- Elicia Neo



During the exhibition of the State of Being Gallery audience members were invited to interact with and touch tactile art pieces, such as the ones listed above, displayed on walls and tabletops. Three images above depict people in KN95 masks reaching out to touch tactile artworks pinned on red carpeted walls and on a black table top. Light shines through the crowd and up at peoples faces as they interact with the artwork.