

## *SACRUM*

Traditionally seen as the birthplace of life, the energy of the Sacrum is associated with the feelings of safety, warmth, creativity, and connection. An idea conceived in collaboration between Jenny Nagashima, Emily Zeek, and Jess Diaz, with curation by Jenny Nagashima, *Sacrum* explores the idea of the womb and its connection to the external world. With works by artists Ariella Asher, Emily Zeek, Jenna Annunziato, Jess Diaz, Kimberley Bianca, and Summer Jean King, *Sacrum* unravels the layers and barriers to these intimacies in pursuit of the sensations felt in the womb, the complications that develop in the relationship between comfort and protection, and how the process of neurulation formulates the template of these dynamics. These artists explore the nuance of this experience and how individual manifestations of the sacrum shape the way we engage with our communities and the harsh nature of the contemporary world. Which, in turn, can become the source of the conflict that arises in the space between the subtle variations of our individual, cultural, and societal expectations.

Emily Zeek's gate "please say please" delineates the entrance, acting as the protective barrier to the interior of the exhibition. As you enter the space, Jenna Annunziato's paintings, freed from the confines of traditional canvases, "explore the connection the object has to its viewer and the surrounding pieces." Ariella Asher addresses the complexity of home through her exploration of her family's history as refugees. She traces the stories from Baghdad, Iraq, to Israel/Palestine, and finally to the United States, utilizing blankets and quilts that "speak to isolationism as a form of comfort and security." Summer Jean King explores her surfaces with a child-like "wistfulness" that intuitively and honestly speak to the nature of home and the sweet nostalgia attributed to those memories. Jess Diaz looks at the concept of home from a wider lens, examining the connection between the womb and Mother Nature. She advocates for the delicate "synchronicities of the natural world" and mourns

the deterioration and decay of these precious ecosystems. Kimberley Bianca finds the seemingly “invisible technological and biological networks” that communicate like a nervous system. Each sound module exists in dialogue with other artworks in the show to “invoke relational, interactive, and embodied listenings for internal and bodily processes we do not normally hear” that tap into the connections between seemingly disparate objects.

Sacrum is a microcosm of artists with differing ideas, philosophies, and cultural influences, interwoven with a common thread that explores the nuance of home within a micro and macro lens. The interaction of the artworks and objects serves as a glimpse into the greater scope of community and how the externalization of these simple sensations felt in the sacrum can create a complex and enriched cultural identity.