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artillery

GALLERY ROUNDS: Emil Alzamora

Lowell Ryan Projects

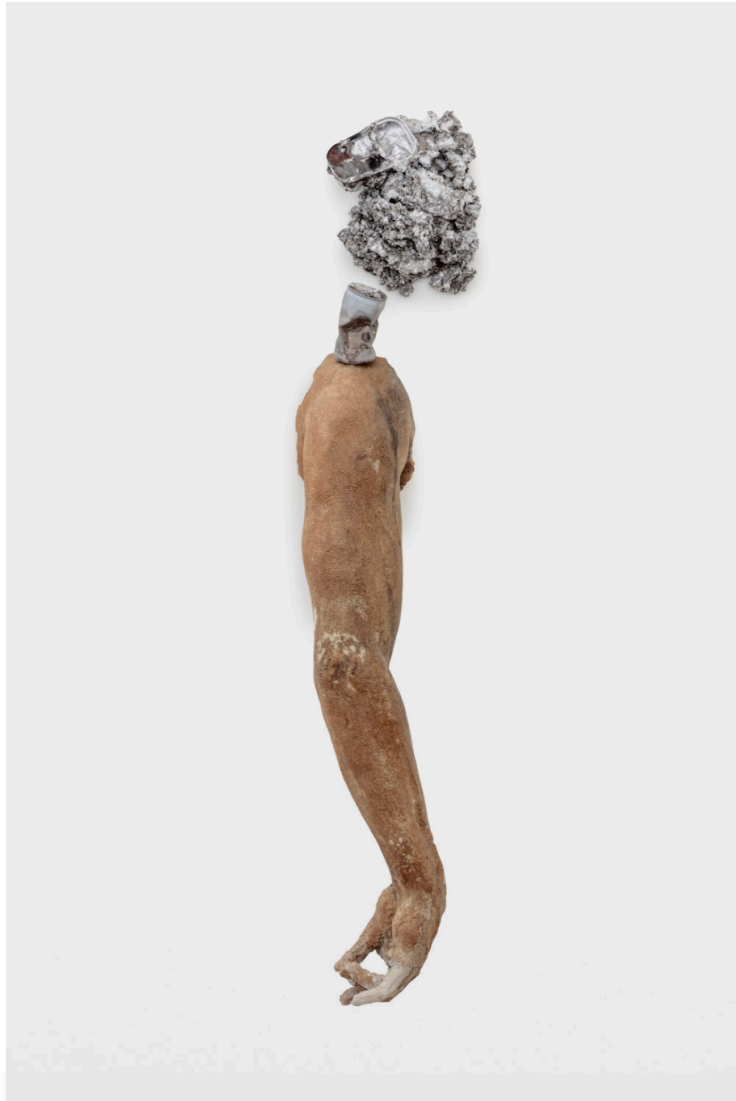
by Sydney Walters | Jun 3, 2021

Emil Alzamora's "Waymaker" is like journeying through a series of time warps. Cement, steel and wood figures loom in various states of decay like Greco-Roman relics in a museum. Yet a modern sensibility invites the sculptures into a surrealist dream conjuring a restrained body, mangled by metal. His sculptural figures are caught in a violent tempest of industrial materials that weave in and out of linear time.



Installation view of Emil Alzamora, "Waymaker" at
Lowell Ryan Projects, 2021

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Emil Alzamora, *Wormhole at Cladh Hallan*, 2021

Wormhole at Cladh Hallan (2021) gives us a clue as to how Alzamora considers the body's narrative history. Cladh Hallan is reportedly the only place in Great Britain where prehistoric mummies have been excavated. By alluding to a wormhole, Alzamora plays with the limits of time. He casts a dramatic resurrection by reconstructing forms out of rubble. His inventions are kin to Mesopotamian *lamassu*, a divine hybrid of human and animal. In Alzamora's case, he unites the materials most commonly used in construction to introduce the human/industrial hybrid. He leans into the construction process through additive and subtractive techniques to highlight the procedure of the build.

Surrealist psyche unshackled, Alzamora's sculptures stand among the fluid and powerfully charged sculptures of Umberto Boccioni. In fact, his provocative and alluring forms far outweigh

any conceptual fodder. A practicing sculptor since the late '90s, Alzamora is a master craftsman when it comes to design. From the aquiline arms of the figure in *Star Suit* (2018), to the pocketed seams along *Hone Redux's* (2018) ribs, Alzamora captures the ambition and drama of Henry Moore's work while maintaining sensitivity to subtle expression. The arched back and exaggerated neck of *Waymaker* (2021) imitates Persipine's desperate clamor for freedom in the Baroque marble sculpture *The Rape of Proserpina*. Likewise, *Hone Redux* bears striking resemblance to the ancient *Crouching Aphrodite* and *Crouching Venus* sculptures. No doubt Alzamora was stuck with inspiration from the ancient world and his industrial time warps tunnel us into a futuristic dystopia studded with impeccable design.

Emil Alzamora "Waymaker"

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All photographs courtesy of the artist and Lowell Ryan Projects.

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Emil Alzamora, *Hone Redux*, 2018