

Bibliography

We had the idea of doing this show together while sitting around Kate's studio. The three of us have known each other for over a decade and in that time have had some hand in the production of each other's works. We thought that this could be as good as any premise for a show—friends who occasionally help each other out and, by nature of proximity, have overlapping interests.

"It's about being turned into an image, an image that itself becomes transformed into a commodity, to be consumed by millions, when maybe all you want these days is some kind of a life."

Leslie Dick on Bedros Yeretzian

"And yet, here we are, like moths to a bulb in the twilight of our go, amid a scene that holds an audience and a stage, a spotlight and the darkness that surrounds it."

Nicole-Antonia Spagnola on Kate Mosher Hall

"... [the] objects Connor chooses to replicate are shaped not by natural processes but by communities of people and their needs, their changes accumulating over time into a kind of unscripted social history."

Michael Ned Holte on Fiona Connor

"... this is about translation, a series of transitions from a living body (belonging to Amy Winehouse, before her death in 2011) to spontaneous, unposed photographs in public spaces (the language of paparazzi photography) that are subsequently put through an automatic ASCII image-generator (an online resource) using a specific font (sourced from dafont.com) that was adjusted to make the font fixed-width (otherwise ASCII won't work) that itself derives from and simulates the International Code of Signals."

Leslie Dick on Bedros Yeretzian

"It was all about depth perspective, you peered in and the landscape stretched, bigger than it should be, un-flattening what everyone knew was flat. I mean, this was the 15th century. It's hard to imagine a memory where this must have been magic, but it must have been. Centuries later, the peep hole became a way of controlling the display of illicit material, fucks folded up like napkins in a drawer, and a way of monetising what might be free: getting a good look."

Audrey Wollen on Kate Mosher Hall

"[It's part Hollywood, part concrete, part fiction, part as real as it gets] a hybrid formation that puts forward a series of propositions about artworks and how we make use of them."

Leslie Dick on Fiona Connor

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Bedros Yeretzian (with Morag Keil and Nicole-Antonia Spagnola:) *Life Live*, Reena Spaulings, Los Angeles, January 2023. <http://www.reenaspaulings.com/shows/23BYNSMK/PR.pdf>

Kate Mosher Hall, *Los Angeles, July 2021*, Flash Art, October 2021. <https://flash---art.com/article/kate-mosher-hall-letter-from-the-city/>

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