

Systemic Glitch

Evan Tyler

October 9 to November 18 2023

Art Produce Gallery



About the Exhibit:

This exhibition is first and foremost about color derived from nature and how they interact with each other.

This series of works started with my desire to weave a “black” square in response to the black squares that infamously flooded Instagram accounts on June 2, 2020. The day became known as Blackout Tuesday and was a public response to the murders of multiple black Americans committed by police amidst the global coronavirus outbreak. These weavings are a meditation, a reaction to, and commentary on performative activism. Seeing millions of people post black squares left me internally asking:

Why were people posting this black square? Did people really believe this black square would bring about foundational change, stop police brutality, and end systemic racism? Does the activism stop there? What's next?

These pieces were very therapeutic to create, they became a way for me to process and work through melancholy thoughts. This exhibition also draws inspiration from the rapidly changing digital world we exist in today where artists and creatives are losing their jobs and slowly being replaced by artificial intelligence. I playfully think of these as physical NFTs and really enjoy the juxtaposition of taking an ancient craft and attempting to make it look digital and erred.

About the Artist:

Evan Tyler is an interdisciplinary artist born in Los Angeles, California, currently based in San Diego. His work is inspired by ancient things, mythology, architectures of the old world, and enduring traditional crafts, all of which allow him to harken back to another time and discover the practices of his ancestors.

Mini-Glitch Series : These small weavings were actually woven while I was at work. At this scale I can easily play with color combinations and sample different techniques before executing them at a larger scale. These are woven with naturally dyed wool sewed and stretched on raw silk.



**Mini-Glitch Red
(Madder)**
2022

\$275



**Mini-Glitch Purple
(Cochineal)**
2023

\$275



**Mini-Glitch Blue
(Indigo)**
2023

\$275



**Mini-Glitch Yellow
(Onion skins +
Marigold)**
2023

\$275



**Mini-Glitch Green
#1 (Onion skins)**
2022

\$275



**Mini-Glitch Green
#2 (Onion skins)**
2023

\$275



Systemic Glitch 1 & 2, 2022

This piece started as a sampler of different Navajo weaving techniques. It ended up becoming my first attempt at weaving a black square. They were two separate pieces that I sewed together.



Residency Glitch, 2022-2023

This piece was woven throughout my residency at Art Produce. This is my largest piece to date. This is a sort of stream of consciousness manifested in physical form. The patterns and colors are chosen at random. In this piece I finally wove my perfect black square, sort of completing my quest and meditation on the infamous black squares of Instagram.



Glitch 18, 2023

\$600



Journey, 2022 : Completing this piece was as the title says, a journey. I was exploring the use of continuous supplemental weft inclusions that guide the viewers through the maze-like weaving, subtly changing colors as the yarn travels throughout the piece. Each color can be viewed as a different phase of life no matter how significant, like moving from one mood to another, getting older, or switching professions. In a broader aspect it represents the human journey through life, continuously changing, ebbing and flowing, always evolving. The piece also draws inspiration from ancient architectures and mythologies from across the globe, such as ziggurats, pyramids, and labyrinths. It was also based on a scarf I wove for my mom.



Homage à mes ancêtres (Homage to my ancestors)

Artist: Sarah M. Winston

Fiber: linen flax, tussah silk

Dye: Indigo dip-dyed

Technique: plain weave, tapestry weave, Monk's belt block weave.

This is an homage to the creative skills of my Igbo ancestors but also the acknowledgment of the impoverishment of our manual skills, of human cultural language and the collective unconscious.

I used "wild" silk because there's an old tradition in Nigeria of collecting the silk from cocoons of the wild *Anaphe* moths (also called African silkworms). The extracted fibers are degummed, spun and woven into a cloth called *sányán*. Narrow strip weaving is unique to West Africa and dates as far back as the 11th century. Plain undyed strips of cloth were used as currency. I chose indigo as it represents the most important dye in Nigeria and most of West Africa. It is extracted from the leaves of the local shrub *Lonchocarpus cyanescens* commonly named *anunu* in Igbo, *elu* in Yoruba, and *talaki* in Hausa.



Frame Loom, 2019 : This is where it all began. My teacher/mentor and friend, Sarah M. Winston, made and gave me this loom after we taught a 2-day natural dye and weaving workshop in 2019. Little did I know that this loom would kind of change my life and lead me here. It kept my hands and my mind busy during quarantine and allowed me to hold fast to my sanity. It hangs next to a piece woven by Sarah herself.



Varpapuu Loom w/ Unfinished Glitch, 2023-present : This piece was supposed to be finished and on display in this show but life took a few wayward turns. Now, it sits here as a display of how each weaving gets built layer by layer.