

GLORY

Maverick Mura, Seung-Jun Lee, and Shreyas Sanikommu

June 28, 2025 - July 12, 2025

Opening Reception: Saturday, June 28, 2025, 7-9 PM

Living Skin

'GLORY' is a gun show.

An American sport, a product of our news, our game consoles, a seize of psychic residue from a country in love with the idea of the thing.

The gun range is dull, tense, gendered. But here? It floats. It flickers. This is a dream of such a range—one that never had to be real.

Breathe in.

Breathe out.

—In the setting of a gun range, or rather, what a band of young men have romanticized it to be, Maverick Mura, Seung-Jun Lee, and Shreyas Sanikommu each interrogate the aesthetic codes, material detritus, and American spirit that comes from pedestrianizing previously explicit militarized rituals. GLORY deconstructs the gun range as an architectural typology and mild poster example of a political detest. It makes no comment on the purpose of range or senseless violence after a pull of a trigger. Instead it examines inwards towards internalized creeds, liturgies, and routines that rationalize the temples for firearm discharge.

Seung-Jun Lee's artworks infuse the range with a surreal opacity, questioning the actual permanence of the range. His body wanders as a carnie, catching rides during the little breaks he has. His ellipsoid geometry mind is in constant dissonance by sharp orthogonal angles in the shadowy and creamy environments. Bullets bend and curve in the haze.

Maverick Mura re-contextualizes violence across video games, television, and cultural memory, highlighting the dissonance between normalized portrayals of violence in everyday media and its reception within the space of the art gallery. His work oscillates between shifting thresholds of sensitivity, deliberately engaging with controversy and the spectacle of harm. Mura probes the abstract fetishization of violence embedded in American consciousness, where for many, violence is safely separated and ignorantly consumed.

Shreyas Sanikommu tends to gestural stillness. Stillness is bare, an extension of the mundane. When materials retreat to themselves they take on a quality of artificiality, a sense of constructed fairness. What is real, and what is fabricated? Despite an object existing only momentarily before being shattered in a range such as this, its existence does hold purpose.