

ALYSSA DAVIS GALLERY  
2 Cornelia St. New York, NY 10014

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*In Congruence*

20.02.2018–10.03.2018

Curated by Angeli Sion

A home-run thing is already so many things at once. It is belonging, it is motion, it is living and wayward. It is dimensional, yet does not express space, or require a singular space. When something is a home-run thing, it comes from a close place, an enclosing, a sense of closeness to oneself and a folding in of the surround.

For weeks, I slept with most of the exhibition near the foot of my bed. I picked them up from studios, a cafe, upstate, exhibits, framers and rehearsal. They waited with me before the show. Shrouded in their wrapping, they breathed quietly, lightly, leaning on each other. I'd wake up; they were still there. I returned to the original etymology of the word curator, deriving from the Latin *curare*, "to take care of." In 1362, the word curator referred to those who looked after minors or lunatics. Katie came over and we drove them to Alyssa's. When Alyssa was out, I'd carry and leave the others with the doorman downstairs. It had intrigue.

I often think about how the proximity of where we make and where we live generates a porousness between our everyday and artistic processes, and what this porosity has to do with the physicality of a practice in space and what new space transports in-between. I'm interested in what grows and escapes at this fracture. How we can retrieve it, think there, create beyond.

What does it mean to show out of a home-run gallery?

As Erin Manning writes a making is always larger than what is made, the practice of exhibition making is more than what is shown. The exhibit is made up of those within Marianna's community, and came to include those within my own and Alyssa's. It came together at the intersection of various communities, whom all lived more co-extensively than previously known. Strangers were not strangers. For some, I'd encountered the work before them, or them before the work, before a placing of names. The exhibit is in benefit of Marianna Ellenberg's experimental play *Pawel & Ebola*. At a moment when exhibitions often occasion performances, here a performance occasions an exhibition, the ephemeral bringing about and around itself objects, representing a kind of inversion of the paracuratorial. In *Congruence* itself originates from and coincides with the performance, yet operates outside of it. As a performer within the play curating this exhibit, it created a curious positionality both within and outside.

The exhibit starts with a photo of fictive siblings Pawel and Ebola, in gesture to the play. Their heads rest on each other in mutual cooperation. Ebola's eyes are closed, her mouth agape in what could be a yawn or a scream.

Somewhere toward a beginning, I found that the works were engaging with and forming a dynamic relationship to congruence in layers, conceptually and at times formally. The name of the show came from this. I started writing artists about the exhibition title, and some artists selected or created new works with this in mind. So everyone involved began a thought to this.

What's outside the frame is also material to the work, is part of the work, informs the work.

Various works in the exhibit allude to an absent referent object or process, sometimes in repetition of text or form. They articulate the referent through implicating an unspoken yet expressed meaning or sense. *Congruence* also entangles modes of relations.

Others re-think what constitutes a two-dimensional work through the incorporation of several performative processes and materials, either digital or from the hand, or a combination of both. It is a reminder that paintings and prints can be technological while not necessarily appearing so.

Where artists source their imagery, from their immediate surroundings, a studio, for example, a city, to a digital archive, online or within a computer's memory, became telling of how the pieces can be perceived.

Within how this benefit exhibit for *Pawel & Ebola* developed, it organically involved work from artists with or without gallery representation together, and the works expand each other with new and fresh thinking in dialogue in the space. Artists determined the value of their own work. Many agreed to contribute their work below commercial market value, with proceeds toward *Pawel & Ebola* and the artists. The exhibit offered an alternative to the ensuing art fairs, with a few of the participating artists also showing in those contexts. This framework opened the works toward a vulnerability of becoming through a performance of the being singular plural.

André Lepecki writes of things that run, things that occupy a life of their own beyond our will, with their own volition, yet inhabiting our ways within this life and animating in it a condition of resonance.

What brings all these artists together for this exhibition differs in kind, moves diversely. I think of a text that a mentor Pascale had given me. In a roundtable discussion called *Love and Community*, philosopher Jean-Luc Nancy argues for, "Community as the living to share precisely an impossibility of being—in—common. I would say the community of love is a community living to share the absence of common being." While the exhibit emerged from the intersection of various communities, it is not what they had in common that holds them together. In *Congruence* is a proposition from a gesture. From a belonging that belongs to no one. It is a collective condition that holds. Nancy continues, "There is no common property, and that is what we have to share. That's the first extension of this idea of love." Home-run and impossibly possible.

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Exhibition runs February 20<sup>th</sup>, 2018–March 10<sup>th</sup>, 2018