

MIGNONI

ALICE ATTIE: TAKE CARE OF YOURSELF
MIGNONI | NEW YORK CITY
SEPTEMBER 14 – NOVEMBER 6, 2021

NEW YORK, NY – Mignoni is pleased to present the gallery's first exhibition with New York artist Alice Attie, titled *Take Care of Yourself*, on view from September 14 through November 6, 2021. This will be Attie's first solo exhibition in New York since 2014, for which she has made brand new, never-before-seen work. The show will contain over twenty pieces, including paintings, and works on paper, from three series.



STONES
Gouache on Arches paper
30 x 22 inches
2020

STONES

"We cull them from the beaches. We build them into towers along the seawall. We bring them to the window's ledge." – Alice Attie

Attie's *Stones* paintings, made of gouache on paper, were completed in 2020. The six works evoke the shapes of rounded stones, inspired by her own collection gathered from beaches around the world, over decades. To Attie, the stones suggest endurance, having weathered, over long periods of time, the powerful forces of nature. The magnificence of stones, how their forms change through and because of turbulence, is poignant and inspiring to Attie.



C19
Gouache on Arches paper
12.25 x 12.35 inches
2020

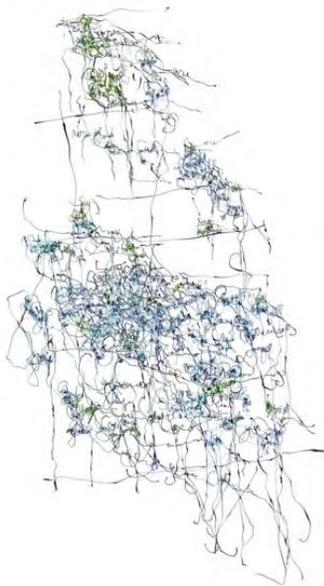
C19

"Our collective experience of the world's pandemic has been one wherein we have shared a sense of time suspended. These paintings, made during this unusual experience of time and the ever-present presentiment of loss, embody the tension between the two." – Alice Attie

Attie's *C19* series was completed over many months during the Covid lockdown in New York. These works are both elegiac and celebratory, marking both absence and presence. Attie, reflecting on these pieces, imagines every mark being in honor of, every mark *in the name of*.

Each of these paintings, four on canvas, and three gouache works on paper, are comprised of repeated marks which meet the page, over and over, in incremental shifts.

"The repetitive, as a philosophical and aesthetic practice, always invokes the transformative, the fact that every movement and every moment is one of change and transformation." – Alice Attie



Take Care of Yourself
Ink on Arches paper
30 x 22 inches
2018

TAKE CARE OF YOURSELF

Attie's *Take Care of Yourself* ink-on-paper drawings, made between 2015 and 2021, are inspired by the late lectures of Michel Foucault. In the last years of his life, Michel Foucault gave a series of lectures on the history of the care of the self. Foucault began his studies by reflecting on the many meanings that the ancient Greeks gave to the notion of care: care of the self, care of the other, care of the community, and perhaps most poignantly, care of speech, care of the courage to speak truthfully and honestly.

We learn that just before Socrates drank the hemlock that was to kill him (a sentence given to him as a consequence of his dissent against the government), he was asked by his student Crito what words to pass on to his, Socrates's children. Socrates responded with the simple phrase: *Take Care of Yourself*.

Foucault explores the notion of care as an ethical imperative, stressing the transformative nature of the act of caring. He reminds us that *care*, the capacity to speak and act through the practices and disciplines of care, is foundational to the aesthetic of existence. The courage of truth is what allows us to comprehend one another, to engage with reciprocity, to re-value, transfigure and translate being into possibility.

The drawings that comprise this body of work are each composed of the single phrase: *Take Care of Yourself*. The phrase is repeated over and over in such a way that it is transfigured, creating a kind of rhythm of declaration and dissolution.

The tenuous divide between writing and drawing, between meaning and the suspension of meaning, is the aesthetic tension that Attie extols. The space of the page is always a contemplative one where we turn and return, again and again, to the possibilities inherent in abstraction, the exigencies of the transgressive, the rupture of signification as we know it.

ABOUT THE ARTIST



Alice Attie graduated from *Barnard College* with a degree in French Literature, concentrating in nineteenth century French Poetry. She received an MFA in Poetry at *The City College of New York*, under the tutelage of the late June Jordan.

In 1991, she completed a Ph.D. in Comparative Literature at the *Graduate Center of the City University of New York*. Her doctoral dissertation focused on the meeting place of language and the unspeakable, specifically on the modern elegy, studying how we struggle to accommodate, through language, what is inaccessible to it.

After completing her doctorate, Attie taught literature, at the college level, for many years. As a student of literature, she was, and continues to be, intrigued by writers who labor within language to lift themselves out of it. The ethical and aesthetic issues that arise from Attie's interest in these thresholds, liminal

spaces between presence and absence and their complex permutations, continue to inspire her works.

While Attie never formally studied art, her fascination with the tenuous distinction between writing and drawing spans decades. Often composing visual analogues and re-imaginings to the works she was reading, her ink drawings began as reconfigurations of texts. These re-imaginings grew to become complex abstractions which evoked the ambiguities of inscription and the expansive possibilities of interpretation. Her drawings often are spaces wherein the rhythms of thinking-drawing-gesturing are composed. Among the bodies of work that invoke this practice is one entitled *Class Notes*. The project, comprised of notes taken in the form of drawings, in the physics and philosophy seminars at *Columbia University*, is ongoing.

Attie's practice embraces the repetitive, both as a theoretical and as an aesthetic concept. She thinks of creative spaces as sites of *becoming*, spaces which are often composed of marks that over time and through gradual shifts, extolling the fragility and the resilience of repetition. Attie thinks of the relationship between the fragmentary and the whole as one of constant *trembling*, a term she borrows from Jean-Luc Nancy, who uses it to refer to categories that fail and themselves *tremble*.

Alice Attie has recently published two volumes of poetry with Seagull Books/University of Chicago Press. *These Figures Lining the Hills*, in 2015, and *Under the Aleppo Sun*, in 2018. (While she was born and raised in New York, her four grandparents were born in Syria. They were raised in Aleppo until and emigrated to the United States as young adults. In 2011, on the cusp of the outbreak of the war in Syria, Attie visited Aleppo for the first time. Her art work has often, directly or indirectly, concerned the unspeakable tragedy that has destroyed the nation of her ancestors).

Attie's works are represented in the collections of the Whitney Museum of American Art, MoMA, The Studio Museum of Harlem, The Getty Museum and The Museum of Fine Arts, Houston, TX.

ABOUT MIGNONI



Mignoni, based in New York, specializes in works by prominent European & American post war artists with a focus on minimalism.

The gallery advises institutions and private clients in acquiring works by a renowned group of artists, including Alexander Calder, Donald Judd, Rudolf Stingel, Ed Ruscha, John Chamberlain, Adolph Gottlieb, Lucio Fontana, and Eduardo Chillida, among others.

The gallery presents two to three high-quality exhibitions each year. Past exhibitions include solo presentations by Donald Judd, Sol LeWitt, and Frank Stella and group shows featuring the work of Dan Flavin, Donald Judd, On Kawara, Robert Mangold, Kenneth Noland, Joel Shapiro, and Christopher Wilmarth.

Fernando Mignoni founded the gallery in January 2017. Previously at Christie's London for nearly a decade, he left as Director of the Contemporary Art Department in 2007 to join his family's gallery, Galeria Elvira Gonzalez, Madrid. From 2007 to 2017, he ran the secondary market program both at the gallery and art fairs. He also organized shows by Donald Judd (2009), John Chamberlain (2010), Alexander Calder (2010), Dan Flavin/Donald Judd (2013), and Robert Mangold (2017). Mignoni is an expert in the work of Donald Judd, Agnes Martin, Alexander Calder, Robert Mangold, Lucio Fontana, and Eduardo Chillida.

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