

# Allison Katz

## AKA

Inaugurazione giovedì 11 febbraio 2016 dalle 19 alle 21

Dal 12 febbraio al 19 marzo 2016

martedì - sabato, 11 - 19

Opening Thursday, February 11th 2016, from 7 to 9 pm

From February 12th till March 19th

From Tuesday to Saturday, 11-19

Wanted Dead and Alive

You said you were struggling with a title... All Is On is a hard act to follow, Allison

AKA however makes perfect sense as a postscript

Rider, tailpiece, coda. The Also in AKA, something more to say, multiplicity, in excess of, urgently

While select imagery and techniques are repeated, the artist is never repetitive

(Repeating is fate & proves the subject is unstable. It demands of me as I demand of it)

(Also known as) preceding nicknames and pseudonyms, proposes a continuum of alternative identities as addendum. A stand-in for an originator. Alias as real extensions

The paintings themselves occupy the space of a moniker (What do you mean?)

Architecture is the abstraction, the paintings are the figures

I love how it works as an abbreviation which insinuates this back and forth that, am I right in recalling, you're going to design the exhibition as a two-way route that will be read both forward and backward? So AKA as a palindrome...

Whereas the artist separated her forename into syllables to create the title 'All Is On' - the very pronunciation of which reverberates as an affirmation - here the act of naming is advanced upon by Katz's apt recognition of the rotation of her own initials in AKA

Permutation and Allusion

Unfinished business

Keep CPR in your pocket for another time

Right-angled outcrops run the course of the gallery so that from one direction some are made visible while concealing others, which from the other end of the space are then made apparent. The paintings cannot face each other

Primordial crinoid

Jagged architecture: seen and unseen simultaneously  
Walls as screens. There have been in the past actual folding screens and other examples of freestanding walls, used each time as a way to get at the work from a different angle, literally  
And Ms. Katz, the whole Schrödinger's Cat link is a beautiful metaphorical conundrum for the alive/dead cycle of painting too – existing in limbo. At worst it returns zombified. At best, it is resurrected, brimming with life. In your poster a dog watches a cat split into a quantum koan of simultaneity. Who can have eyes everywhere at once? Anyone with the wish  
Acronyms as hymns. IRL  
Mobile and pure repose. Not only my POV but equal to my body

Saim Demircan and Allison Katz

Allison Katz (n. Montreal, Canada, 1980) vive e lavora a Londra.  
Tra le più recenti mostre personali: "All Is On", Kunstverein Freiburg, Friburgo (2015); "Rumours, Echoes", Boatos, San Paolo (2014); "Regardless", Laura Bartlett Gallery, Londra (2013).  
Tra le più recenti mostre collettive: "Off Cardinal Points, DAS INSTITUT with Allison Katz", Kraupa-Tuskany Zeidler, Berlino (2015); "The Violet Crab", David Roberts Art Foundation, Londra (2015); "Yes, We're Open", Gió Marconi, Milano (2015) "Call and Response", Gavin Brown's Enterprise, New York (2015); "Puddle, Pothole, Portal", Sculpture Centre, New York (2014); Gaylen Gerber, John Henderson and DAS INSTITUT with Allison Katz, Family Business, New York (2012).

Allison Katz (b. Montreal, Canada, 1980), lives and works in London.  
Most recent solo exhibitions: "All Is On", Kunstverein Freiburg, Freiburg (2015); "Rumours, Echoes", Boatos, Sao Paulo (2014); "Regardless", Laura Bartlett Gallery, London (2013).  
Most recent group exhibitions: "Off Cardinal Points, DAS INSTITUT with Allison Katz", Kraupa-Tuskany Zeidler, Berlin (2015); "The Violet Crab", David Roberts Art Foundation, London (2015); "Yes, We're Open", Gió Marconi, Milan (2015) "Call and Response", Gavin Brown's Enterprise, New York (2015); "Puddle, Pothole, Portal", Sculpture Centre, New York (2014); Gaylen Gerber, John Henderson and DAS INSTITUT with Allison Katz, Family Business, New York (2012).