

# ALFONSOARTIACO

## **A boat is a floating piece of space, toward the Horizon**

Fia Backström, Lucy Dodd, Bethan Huws, Rochelle Goldberg, Aislinn McNamara, Karin Schneider, Silke Otto-Knapp, Studio for Propositional Cinema

**June 8, 2017 – July 28, 2017**

### **Curated by Piper Marshall**

The Alfonso Artiaco Gallery is pleased to announce the opening of the group show with Fia Backström, Lucy Dodd, Bethan Huws, Rochelle Goldberg, Aislinn McNamara, Karin Schneider, Silke Otto-Knapp, Studio for Propositional Cinema, on Thursday, June 8th, 2017 at 7 pm

The June exhibition at Alfonso Artiaco will be A BOAT IS A FLOATING PIECE OF SPACE, TOWARD THE HORIZON, a group show curated by Piper Marshall. This exhibition showcases artistic positions from eight international artists, all of whom meditate upon the topographic coordinates of Naples, Italy as a model for thinking with contemporary art. The artworks in this exhibition offer a flowing itinerary, a route which reveals borders traditionally thought of as static to bend, shift, and power fluid process onward. Taken together this exhibition demonstrates a real-time liquid network with which we can think, travel, and flow.

Along the coast of Naples, small bodies of water interrupt and mark the terrain. Lago di Patria, Lake Fusaro, Lake Avernus are just a few of these basins. These bodies of water offer a curious case study. For, at first view, the ocean seems separate from the mainland itself, the storied Tyrrhenian Sea lapping up against the shore. However, taken from another vantage point, this water finds fluency within the bedrock and joins the internal land mass via the small lakes at its border. The outside, once thought to be separate, is let in and eventually twists any static boundary with the inside, obliquely bending their opposition through an undulating plane. While there is no bank without a bottom, and no ebb without a flow, the water in and around this port demonstrates the importance of a medium, which flows both ways. In this line of thought, that which separates the traditional boundaries, inside from outside, liquid from solid alters and instead connects through a watery interface.

The water-way as a theoretical and real-time model offers case study of a space for shifting spatial relations from macro to micro, a topological itinerary, a real-time liquid network. Topology here is a scientific term, one that is concerned with those properties of geometric figures that are under continuous transformation. Two figures, such as the ocean and the lake, are said to be topologically equivalent if one can be deformed into the other by bending, stretching, twisting and the like, but not by tearing or cutting. The city becomes tethered topologically to other ports of call, other bodies of water and of land, via this watery passageway. Just think of the many caverns that exist below the surface of the city as we see it. Here one can find aqueducts built to redirect the fluency of water from Rome toward Naples. The liquid source connects the cities, bubbling up and spilling out from the mouths of their respectively celebrated fountains. The basins of these spouts collect falling water along with coins. The economic exchange here follows a form of social interaction, where the money deposited permits a rationalization, an equivalent wish or promise to be fulfilled. Along with this flow of desire so too messages and images circulate, with each message, a wish is cast and translates into an observable operation, thereby making flows of desire "read." When these flows dry up, so too do dreams.

In this topological space, no fixed boundary, and no central position of focus are available, rather we as observers are in-formed by a field of sensory relations, the experience of a tidal, fluid process. In the topological model, the horizon bends, transgressing fixed space to offer a new, rounded direction. What happens when we look to water rather than toward solidity; how do different "waters" interact, pool, and disperse from another? The respective artists in this exhibition offer a repositioning of the landscape, collapsing the boundaries traditionally perceived as static. The artistic responses to the motif of water offer an alternative set of coordinates for the liquid network to travel, lubricate, and power onward.

Piper Marshall