



Duane Linklater, *UMFA2003.10.19*, 2015, Natural ABS 3D print from Rio Grande Pueblo Pot, Utah Museum of Fine Arts Collection 3 ¼ x 3 ¼ diam. Courtesy of the artist and Catriona Jeffries Gallery. Photo courtesy of Utah Museum of Fine Arts.

FOR IMMEDIATE RELEASE

ACCOMPANIMENT

November 6 - December 19, 2015

At **EFA Project Space**, 323 West 39th Street, 2nd Floor

Opening reception Friday, Nov 6, 6 - 8 pm: Performances by Tanya Lukin Linklater and Laura Ortman, and Rebecca Wilcox.

Saturday, Nov 7, 6 - 9 pm: Performances continue with an opera, a film, and a radio play by Alex Waterman, Shannon Ebner, and David Morris and Pedro Cid Proença.

Artists: Shannon Ebner, Dylan Gauthier, Kara Hamilton and Angie Keefer, Will Holder, Dominika Ksel, Duane Linklater, Tanya Lukin Linklater with Laura Ortman, Babette Mangolte, Rodrigo Ortiz Monasterio and Mario Garcia Torres on Conlon Nancarrow, David Morris and Pedro Cid Proença with Stefan and Franciszka Themerson, David Reinfurt, Sarah Rose, Rosalie Schweiker and Rudy Loewe, Alex Waterman, and Rebecca Wilcox.

Curators: Kari Cwynar and Kendra Sullivan

Accompaniment is a curatorial project exploring “accompaniment” as an evolving theory of practice, developed in response to our cultural and political milieu. The project asks: might an artistic practice characterized by distributed authorship be a catalyst for a shift in the ways we produce, exhibit, and write about art? This exhibition enacts accompaniment such that the physical, historical, and social supports within individual practices are made manifest, but also so that each participant and contribution inevitably accompanies and is

accompanied in the present grouping. This model subverts the order of the soloist, laying bare a deeply stratified ground in which everything created is inscribed and contingent.

The exhibition acts as staging ground upon which accompaniment emerges as a usable model of practice. Support, understood in its widest brushstroke as the “second position,” is tested, fatigued, and reified; we try to broaden forms of abstract support that sustain the practice of the artist and the body of the artist, as well as wider culture economies. *Accompaniment* produces work in multiple disciplines, some audible, some legible, some visible, some holding the show together. Participating artists accompany each other, light, archives, unknown artists, texts, architecture, objects, gossip, and songs.

The project began with an invitation:

In Emily Dickinson's lexicon, A is: "a mere opening of the mouth without constraint." A is also the first letter of most alphabets. The first sound most infants make. It marks our entry into the human chorus. A is an invitation.

But it's hard to stop singing after an isolated grapheme, so let's move on to Emily's entry for: AC-COM'PA-NI-MENT [See Accompany]: Something that attends as a circumstance, or which is added by way of ornament to the principal thing, or for the sake of symmetry. And finally, AC-COM'PA-NY: To go with or attend as a companion or associate on a journey, walk, &c.

Accompaniment leads us to imagine a landscape in which the "second position" is the primary social principle. It is a landscape where stable hierarchies capsize and are recast in a continually evolving system of braided fulcrums that defy the privileged site of the soloist.

"A" belongs to "companion" and combines to form "accompaniment." A sound made in company is a song.

The epistolary format of the invitation implied a tacit agreement: in this imagined landscape, we agreed to provide support without expecting it in exchange. Of course, this is impossible.

The invitation then issued other invitations:

Will Holder asked **David Reinfurt** to use a stencil, or “constructivist tool,” to write a text on the wall of the exhibition space. **Alex Waterman** asked **David Reinfurt** who asked **Shannon Ebner** to produce a second iteration of a project Shannon Ebner asked David Reinfurt who asked Alex Waterman to be part of last spring.

Rosalie Schweiker asked **Rudy Loewe** to sell her t-shirts, Venn diagramming cultural inequities, in Schweiker's third in a series of “shops” responding to increasingly commercialized art contexts. The other shops include a sex shop and a bra shop.

Tanya Lukin Linklater asked **Laura Ortman** to score a musical composition for five traditional objects, including a bowl by artist Doug Inga and a set of unattributed dancing fans, fringed in caribou beard from Bethel, Alaska. The objects, from Lukin Linklater's personal collection, abbreviate the architecture of an absent home space: the artist's home, from which they were removed to be on display, and an ancestral home, the absence of which bespeaks colonialist violence.

We asked **Pedro Cid Proença** to design our print material related to the exhibition. We asked **Dylan Gauthier** to produce five Enzo Mari tables. We asked **Dominika Ksel** to document the exhibition and to treat this documentation as a work of art.

Along with these products of direct invitation, are manifestations of more nuanced exchanges, collaborations, and contingencies:

Kara Hamilton and **Angie Keefer** offer a light fixture and wallpaper, developed through the back-and-forth between the artists over months in which each work, in turn, anticipates the other. The wallpaper depicts the light play of a standing lamp, recreated through herkimer diamonds collected from an untapped mine in upstate New York. The actual lamp, present in the gallery, casts shadows on the wallpaper depicting a prior iteration of its light-fall, preserved in time.

Rodrigo Ortiz Monasterio and **Mario Garcia Torres** share research and recordings from the archive of Conlon Nancarrow, a Mexican composer known for his avant-garde studies for the player piano.

Babette Mangolte has spent decades asserting the artistic agency of the documenter.

Duane Linklater presents 3-D prints of indigenous objects from the collection of the Utah Museum of Fine Arts, including *Raven Mask*, *Tsimshian Mask*, and *Model of a Totem Pole*, querying ideas of authorship, ownership, sovereignty, provenance, and permission.

Sarah Rose displays sculptural works that correspond to existing structures in Glasgow: a wasted common, a derelict park, and an infamous zoo. Rose's sculptures are translations of descriptions of objects found in urban blind fields, gathered from others via gossip, rumors, and note-taking.

Alex Waterman and **Will Holder** will perform public auditions for the live production of "Yes, But Is It Edible," their recent publication that compiles -- and establishes a typology for scoring and performing with two or more voices -- the works of composer Robert Ashley. These scores had previously existed only between Ashley and his "band" of friends, bound within a sonic landscape of the stories they told one another again and again for more than forty years.

The show was originally titled *Which is Friendship*. From Michel Foucault: "They have to invent, from A to Z, a relationship that is still formless, which is friendship: that is to say, the sum of everything through which they can give each other pleasure."* The quote presents the coevolution of language and friendship. Is friendship formless? Of all our political relationships, it is perhaps the hardest to codify or commodify. It is not an instrument. You cannot play it. It does not look like a "network," though it is often conscripted in the service of one. In fact, friendship will not work in the service of anything, never mind an exhibition. Its refusal to do so is proof of its ingenuousness.

As we enacted friendship as a practice we called "accompaniment" in developing the exhibition, we learned that support is a concept fissured by: gender binaries; friendship economies, sharing, and communing;

structural exploitation; privilege and subjugation; debt and dependency. The work of support is loaded unevenly into the cart. The burden is light or heavy depending on your position.

*from an interview between R. de Ceccaty, J. Danet, J. Le Bitoux, and Michel Foucault, translated by John Johnston for the French magazine *Gai Pied*

Kari Cwynar is a curator, writer, and editor living in Toronto, where she is director of Kunstverein Toronto and assistant editor of *C Magazine*. Cwynar completed her MA in art history at Carleton University and later participated in the de Appel curatorial program in Amsterdam. She has held curatorial and research positions at The Banff Centre, the National Gallery of Canada, and the Art Gallery of Ontario. As a writer, Cwynar contributes to catalogues and periodicals on contemporary art, including *Frieze*, *C Magazine*, and *Metropolis M*.

Kendra Sullivan is a writer and artist living in Brooklyn. She leads the Mellon Seminar in Public Engagement and Collaborative Research and publishes *Lost & Found: The CUNY Poetics Archive Initiative* at the Center for the Humanities, CUNY Graduate Center. Her writing has appeared in *BOMB*, *F.R. DAVID*, and Martha Rosler's *Gar(b)age Sale Standard*. Her artwork has been exhibited at the Boston Center for the Arts, MassMoCA, and The Carpenter Center for Visual Arts. She has performed work at the Banff Centre, Dexter Sinister, and tenletters. Her curatorial project *Accompaniment* received an award from Graham Foundation for Advanced Studies in Fine Arts. She belongs to the eco-art collective *Mare Liberum* and co-founded the Sunview Luncheonette, a community space for art and politics in Brooklyn.

Accompaniment was made possible thanks to a grant from **Graham Foundation for Advanced Studies in the Fine Arts**.

With thanks to the **Ontario Arts Council** for their support of Duane Linklater's project.

Display structures produced with the material and conceptual support of **Tri-Lox**.

For press inquiries, contact Meghana Karnik, Program Manager at meghana@efanyc.org or 212-563-5855 x 244

EFA Project Space, launched in September 2008 as a program of The Elizabeth Foundation for the Arts, is a collaborative, cross-disciplinary arts venue founded on the belief that art is directly connected to the individuals who produce it, the communities that arise because of it, and to everyday life; and that by providing an arena for exploring these connections, we empower artists to forge new partnerships and encourage the expansion of ideas.

The Elizabeth Foundation for the Arts (EFA) is a 501 (c) (3) public charity. Through its three core programs, EFA Studios, EFA Project Space and the Robert Blackburn Printmaking Workshop, EFA is dedicated to providing artists across all disciplines with space, tools and a cooperative forum for the development of individual practice.
www.efanyc.org

EFA Project Space is supported in part by public funding from The National Endowment for the Arts and the New York City Department of Cultural Affairs in Partnership with the City Council.



efa project space

A Program of the Elizabeth Foundation for the Arts

323 West 39 Street 2nd Floor New York NY 10018
212.563.5855 x 244 Wed- Sat 12- 6
www.efanyc.org