

Dredgers on the Rail

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Curated by Tyler Murphy

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An encrusted pillar. A standing, lodged and vertical oak. Pierced through the body from above by a concrete column, entwined, locked and locking worlds together.

Provoking the limits of a form, contort or melt to move through. A patch of undead chia, a feigned arability, retreating from or pushing into life. Distant landscapes point at conflicting realities.

A coral swamp pulses in a violent thrust. Disorientation in a synthetic maze born from a path, trapped in place and presenting solace as if it were some kind of raft leading ahead in an effervescent flow.

Between the bait and the mouth. Iridescent jaws pierce water, leaping outwards and crashing to disperse a mist. Eyes sink to water level, a duplicitous vantage point. The flesh of mud on toes, slowly letting go into a tread, a submergence into a drifting dive.

A cocoon, one or many bodies nesting, a feverish molt. A chrysalis waiting to hatch and swarm. A reason for caution, care of the fragile panoply's latent hatchling. A sign of a new inhabitant.

Sirens and tricksters, a languid social flesh of aggregate forms adorned at the end of a morass. A palace complex becomes an alcoved cell, a prison and a dwelling, forever dislocated in the depths. The light is a bait beckoning, to dive into a darkness, provoked by an angler.

Constrained and afloat, a body conflicted, twisted and spit out, dizzied in the rip. The net of an Other pulls and drags, caught and entwined, a moment of buoyancy in a departure. A hidden world of copycats reflecting an image of yourself. A piercing agent, the gradation of diminishing light. Vacating a bounded rationality to swim and build in an entropic swirl, and then coming home.

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Midway through the exhibition the work "Scattered A, Scattered K" (2012-2015), a collaborative work by Das Institut and Allison Katz, will be removed from the gallery and brought to an off-site burial ground, left to decompose, and replaced by a video documenting the final passage of this work's material life, which was first exhibited at Family Business in 2012 and then in Gaylen Gerber's 2013 exhibition at MCA Chicago.

