

Mind The Gap

5 January – 25 February 2011

For Immediate Release

Each of the works in “Mind the Gap” operates between and within signs in order to discover, tease out, and make manifest meaning that is neither obvious nor orthodox. The artists presented here respond to our world with particular intelligence and sensitivity to these gaps. It is in their natures to be radical, and each questions and provokes in their own way.

**DENNIS ADAMS
JOSEPH BEUYS
FERNANDO BRYCE
HEIDE FASNACHT
CHARLES GAINES
HANS HAACKE
RICHARD HAMILTON
ALFREDO JAAR
MARK LOMBARDI
ANTONI MUNTADAS
WALID RAAD**

If Phaedra's repugnance frightens incestuous love, will desire overcome her? It is at the crime game that horror seems to correspond to desire. Am I the mechanism that will always desire crime? Would I imagine a classical instance of the criminal? But instead of horror it is desire; the attraction for enticement. I assume that horror would feel desirable. Freud can't withdraw from the prohibition on sexual cheating. If desire is sexual it is justified. It is often undeniable. An apparently dead fact increasing in paradoxical uncertainty, Freud's holding is hard to protect. Things I might overcome have a sacred nature. However, I present repulsion; I lacerated the alter of sacred boundaries where the resistance is more excessive. But to fear the horror is to be non-existent. Apparently we are fetid, repugnant, rotting, with death gorging desire's force. I imagine finding tragedy where decomposing passion calls. Indeed, the desirable Phaedra sighs. But decayed corpses join her miles away.

Charles Gaines, *String Theory: Rewriting Bataille* #9, 2011

The title and spirit of the exhibition take their cue from Lise Patt's description of W.G. Sebald:

If there is a Sebaldian method, in *Austerlitz* we are given its opening line: “mind the gap” between words, between and in images and text, but most significantly, mind the gaps *in* (not only *between*) signs. Look at the spaces between seeing and not seeing (where you'll catch a glimpse of “the phantom traces created by the sluggish eye”). Notice the gaps between cards being dealt or pages of a book flipping by. Don't turn away from the visual magma, after-images that “leak” out from their moving sides. Pay attention to the momentary arrest of language required by a period, a comma, an “aside.” Don't ignore the “whispered” secrets of the last spoken syllable hanging in the air, or the last written word of a paragraph stranded on its own line. Study those photographs created in slips of the shutter or captured in concert with bodily sighs. These are the gaps that open the way to the production of thought itself, to awaking, not anesthetizing, the creative mind.

Lise Patt, “What I Know for Sure,” in *Searching for Sebald: Photography after W.G. Sebald* (Los Angeles: Institute of Cultural Inquiry, 2007), pp. 81–82.

Gallery hours are Tuesdays through Saturdays, 10 to 6.
For more information, please contact Douglas Walla at info@kentfineart.net.