

FRIDMAN GALLERY

For immediate release



Image: Public Assembly, *Polyphonic Social*

All at Once

Curated by Regine Basha

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Exclusively online at
www.fridmangallery.com

If there might not be another idea of human order other than repression, another notion of human virtue than self control, another kind of human self than one based on dissociation of inside and outside. Or indeed another human essence than self.

–Anne Carson

Fridman Gallery is honored to welcome Regine Basha's curatorial exploration *All at Once*, an exhibition featuring images, sound, video, and performance from artists such as Julie Mehretu, McArthur Binion, Milford Graves, Cauleen Smith, Nate Lewis, Aura Satz, Heather Dewey-Hagborg and Public Assembly. The gallery's first online-only exhibition comes on the unusual occasion of new social distancing practices amidst a global pandemic.

What has become most evident given the current Covid-19 crisis, is that we, as a human race, are undeniably all connected. Of course, the advent of the internet first excited this awareness of connectivity and we have been enjoying all kinds of points of contact, through shared interests and desires, as well as through consumer-driven synergy (albeit the connectivity still remains class- and race-based to some extent). More recently, greater awareness of the climate crisis has triggered another wave of global awakening about our species' shared responsibility to the planet's well-being.

But most effective, so far, is this new level of climate emergency – this very 'visceral' connection we are experiencing through invisible 'respiratory droplets' that float between us, person-to-person, throughout the planet. People are now aware, more than ever, that touching one person means touching billions. This phenomena is a blunt reminder that there is such a thing as collective sickness and collective fear, but also, as we have seen, collective hope and collective resilience.

Is collective psychic healing likely to follow?

If bodies can be connected so instantly, could our consciousness be connected as well?

A plethora of philosophers, artists, scientists, psychoanalysts, astrophysicists, shamans, writers, poets and mystics have been, over the past several decades, proposing and debating the recognition of 'consciousness'. Guru-like pop figures have emerged in recent years in the West, like Eckhart Tolle, David Lynch, Russell Brand, Oprah Winfrey and Deepak Chopra, who speak of 'Consciousness' as a vast singular source we are all able to tap into. In Carl Jung's 'collective unconscious' we are connected through a shared taxonomy of archetypes. Could we, as they suggest, be facing the very beginning of our final stage of evolution?

Consider the works selected below as a curated 'image bank' bringing images, video and sound relating to this meandering rumination about consciousness, collective consciousness, shared psychic trauma and speculative healing.

Artist List

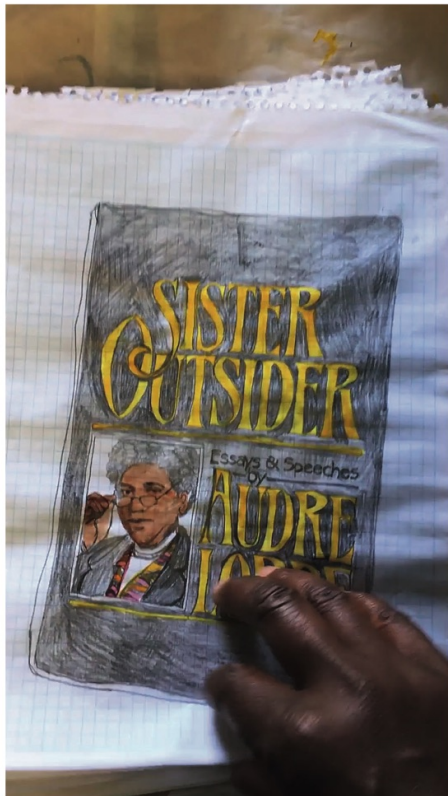
McArthur Binion
Yen Yen Chou
Julian Day
Heather Dewey-Hagborg
Tamar Ettun
Phylicia Ghee
Milford Graves
Ekene Ijeoma and Poetic Justice
Jacob Kirkegaard + Katinka Fogh Vindelev
Nate Lewis
Julie Mehretu
Ana Prvacki
Public Assembly
Birgit Rathsmann
Aura Satz
Eric Schnell
Cauleen Smith

With weekly LiveStream programming featuring Heather Dewey-Hagborg, Nate Lewis, Jake Meginsky, Milford Graves, the Met's reenactment of Lygia Pape's *Divisor*, and others.

Regine Basha is an independent curator, educator and media producer living and working in Brooklyn. Her projects can be found on Bashaprojects.com and Tuningbaghdad.com. She is this year's curatorial advisor to Fridman Gallery and sits on the board of Art Matters and the SETI (Search for Extraterrestrial Intelligence) artist residency.

On Site

Exhibitions, installations, etc



Cauleen Smith, *Human Reading List* (2018)

All At Once

Fridman Gallery, New York, US/online

My recent emails seem to have alighted, wryly, on referring to the pandemic as the "current situation". The experience is collective, but perhaps we are growing weary of constantly referring to the sickness, of being still ill. Regine Basha's curatorial project, All At Once, showing online at New York's Fridman Gallery, considers collective consciousness and shared experience.

A few of the works in All At Once foreground crowds, and the now exotic and elusive practice of breathing in the presence of other people. In Julian Day's video work *Super Critical Mass – Together We Breathe*, crowds and a brass band gather in the Birmingham Library in the West Midlands in the UK, the building humming and swelling with collective breath and anticipation. The work is fundamentally changed by its context; no longer documentation of a sonic art event, transforming the experience of existing in an everyday space, it now carries an extra layer of meaning whereby that everyday space itself, that crowd gathering in a library, is also rendered poignant. This shared practice and connectedness is also echoed in Public Assembly's photograph *Drawing Breath*.

Ana Prvacki's video *At The Tips Of Your Fingertips (Towards A Clean Money Culture)* (2007) dates from 2007; its sardonic mock-advertorial about sanitising dirty bank notes may at the time have been only allegorical, as the early 21st century financial system was then on the brink of collapsing in a heap of dirty money. Now as the pandemic has restricted our movements, our gaze has become smaller, more local, less global and probably more literal too. If the events of the last 13 years have shown Prvacki was already onto something, her satire now seems amusingly

prophetic as we realise that cash is, indeed, gross and needs sanitising.

Aura Satz's *Preemptive Listening (Part 1: The Fork In The Road)* pairs a siren sound with the intermittent flash of accompanying lights, as the words of an activist describe the sounds of sirens as experienced in the 2011 Arab Spring. Words, image and sound combine to describe this collective event: "It wasn't a sound to call you in," the narrator recalls, "it was a sound to push you away." Collective experience isn't always a gathering together; sometimes it's a rupture or an expulsion. Meanwhile, in Milford Graves's extraordinary *Wind Music: Duet With Myself*, heart sonifications and breath are turned outwards, becoming instrumentation themselves, the secret processes of the body turned into something that can be shared.

Cauleen Smith's *Human Reading List* assembles painstakingly hand drawn book covers (Angela Davis, Audre Lorde, Octavia E Butler) on schoolbook graph paper, flicked through by human hands. Sometimes the drawings feature hands themselves, sometimes not, causing us to pause and consider the person who assembles a reading list – their race, their gender, their age, their position. The neatness of the sketches strives for realistic perfection but achieves something greater still: tenderness and humanity.

All At Once is an expansive selection of works; elsewhere different forms of collectivism are recalled, be they crafts or pieces addressing cosmic and theological concerns. Together, this body of work recognises that collectivism is not synonymous with sameness, and our different experiences and responses to a crisis are shaped by our own positions in the world.

Tessa Norton



Ana Prvacki, *At The Tips Of Your Fingertips (Towards A Clean Money Culture)* (2007)