

Franz Kaka

KATIE LYLE
BACK TO LORRAINE

PRESS RELEASE:

Nowadays,

We are those with a view.
We have several feet, several faces, several backsides, several skins.

We contain certain unstable impressions,
Call it memories,
Call it the patina of time.

We understand that there's something more underneath,
This available image.
And do we care? Yes, not really.

We appreciate our incapacity to undo what has been undone.
We cannot protect the artist's hand from the artist's other hand.

Within lapped fields of inconsistent colour,
The surface cuts casually across terms like,
Abstract and Representational,
Failure and Recovery.

We imagine losses, lacunae—
A papering-over that pulls the face of progress.
It remains unclear.

For example,
We heard there was a layer of horse.
We heard there were further references.
We heard there was a body without organs.
We heard there were other women.

We ask, who can reestablish that which may never have existed?
We ask, *Why is the measure of love loss?*

We could argue,
We can't see anything at all.

Maybe, we're losing our bearings.
Maybe, we're on vacation.

So, we reach for familiar analogies—
The folded reflective panes of a café's window.
The mother/daughter relationship in the 1983 movie *Terms of Endearment* starring,
Shirley McLean and Debra Winger.
The felt absence of a cat.
Those lines she wrote about lying on the floor flat until,
We become both figure and ground,
Neither intimate nor remote.

Camille Claudel caught in stone,
Infinite—*non-finito*.

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We are those who futurize and historicize.
We used to wear hats.

- Ella Dawn McGeough, 2021

Katie Lyle (b. 1982 Victoria, Canada) is an artist working across painting, drawing and performance. Selected presentations include; NADA House, Governors Island, New York presented by Franz Kaka; The School of Art Gallery at the University of Manitoba; La Datcha, Berlin; Susan Hobbs Gallery, Toronto; Erin Stump Projects, Toronto; Daniel Faria Gallery, Toronto; Projet Pangee, Montreal; The MacIntosh Gallery, London, ON; 67 Steps, Los Angeles; Oakville Galleries; the Nanaimo Art Gallery. Lyle has worked collaboratively with Toronto based dancer Shelby Wright since 2014. Selected presentations of their co-authored work include: the Toronto Biennale, SummerWorks Festival, and the Canadian Art Foundation. Lyle is based in Toronto.

The exhibition title is borrowed with love from a 2011 performance by Shelby Wright.

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