

GAA GALLERY

WILDER ALISON

MIRROR AIR ERROR HUNGER

September 1 - November 5

Gaa Projects Cologne

Gaa Gallery is pleased to present *mirror air error hunger*, a solo exhibition of new paintings by Wilder Alison. This will be Alison's second solo exhibition with the gallery and first time showing in Cologne.

Some associations seem to capture our gaze upon our first glance at an object—how they oscillate and embed themselves within our thoughts. Sometimes perception deceives us, leading us to see things that are otherwise invisible. Seeing allows us to discover things that are strangely sublime, hidden from view, or unable to be put into words, allowing us to observe the double that is often obscured within the One. Subjective perception thus plays with us and ruptures the fabric of collective imagination, which is logically trained to see an image as a unified whole. It preserves in the object a puzzling openness, which turns out not to be a deliberate blank, but an enigma particular to the seer and the seen.

It's these visual interruptions that form the subject of painter Wilder Alison's new work on view. Alison interrogates painting as a twisted, riddled, and mixed endeavor that complicates the ways in which we perceive not only abstraction, but also the construction of a formal composition as something whole. In Alison's work, that whole is no longer stable, nor is it bound to the dichotomies of viewer and canvas, single panel and expression, or aura and perception. Challenging the multiple ways the human gaze operates, the exhibited paintings evoke a different and queer way of seeing that celebrates iterations which flip the idea of a "single" piece into a debatable subject. What we seem to see in Alison's work are inaccurate replications of gridded patterns that have been fragmented. Shifts, crossing lines and geometrical forms are set up and reduced to absurdity, while being doubled, cut, or mirrored in a way that seems to demand their repetition.

Presented in diptychs and triptychs that extend the notion of the medium into several panels, Alison's works question the idea of what a painting should consist of. Moving through the show, the work begins to resemble a labyrinth that teaches us to see cohesive composition as something inextricably tied to curation and the space between art objects. As such, beyond the fabric level, Alison's work takes up the aesthetics of quilting at the level of space, emphasizing joints, seams, and the varying degrees of absence living between works. What appear to be partial canvases are combined with fragments of colored grids and sewn together with precision, creating rectangles, squares, triangles, and diamond shapes that suddenly are interrupted, or contrasted with centers of wild abstraction. The effects of Alison's dyeing process are clearly felt here: blotchy edges fade into uncontrolled shades and frayed outlines; concentrated areas of dye leave behind saturated swaths of color on the canvas. Contours of light brown fade into thick straight shades of violet and mauve at the same time as a hyacinth or indigo blue combine opposite a lime green. Across the seam, an intense concentration of red and pink creates a warm, almost wavy bundle of colors contrasted partly by a greyish blue that seems to lead through the painting like a guiding line disappearing somewhere in the realm of the raw (wool) canvas. An intense yellow discreetly reveals but a fleck of itself in one work only to reappear in another with the full intensity of its own possibilities.

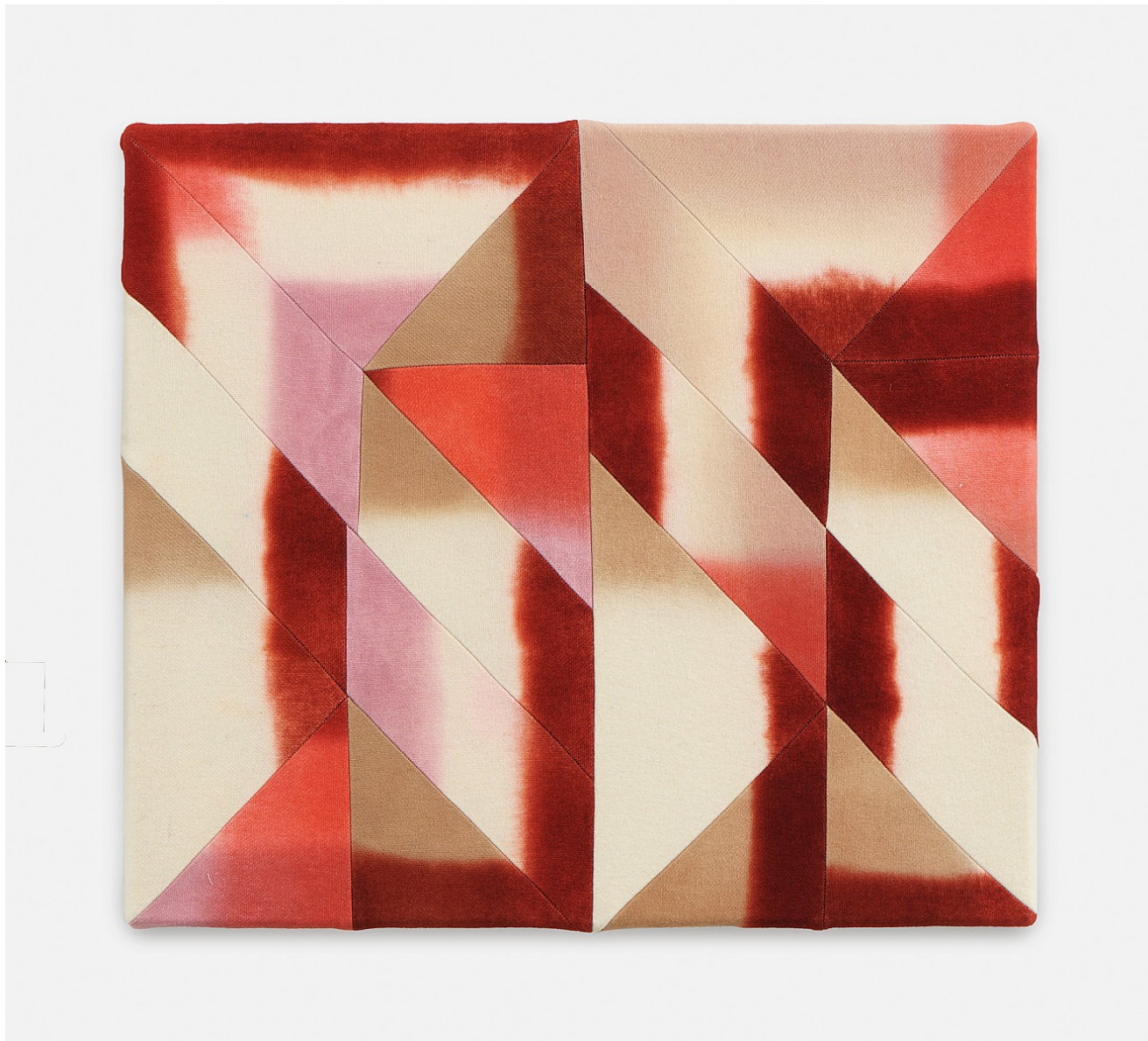
What we see in Alison's work are thus extensions of experiments in alternative painting processes initiated in the 1920s and 1960s—investigations in which Modernism and its descendants sought to transgress the limits of the medium as well as the very notions of "painting" and "color." Alison's use of dye neither restricts nor affirms any definitive notion of color or its application, but instead offers a deconstruction of color, presenting a free and playful assembly of hues that are distinct yet without individual definition. This enigmatic quality of how Alison's work processes the fundamentals of painting is what sets this work apart from the strict postulations regarding the medium posed by former historic movements and theorists in Europe and the US. "Color" in Alison's work is both "not important and everything" all at once. It interacts with the canvas - and with the beholder, encouraging the viewer to step back enough to appreciate both a rigorously complex composition of forms and lines and also the fact that what we are taking in both is and is not painting, strictly speaking.

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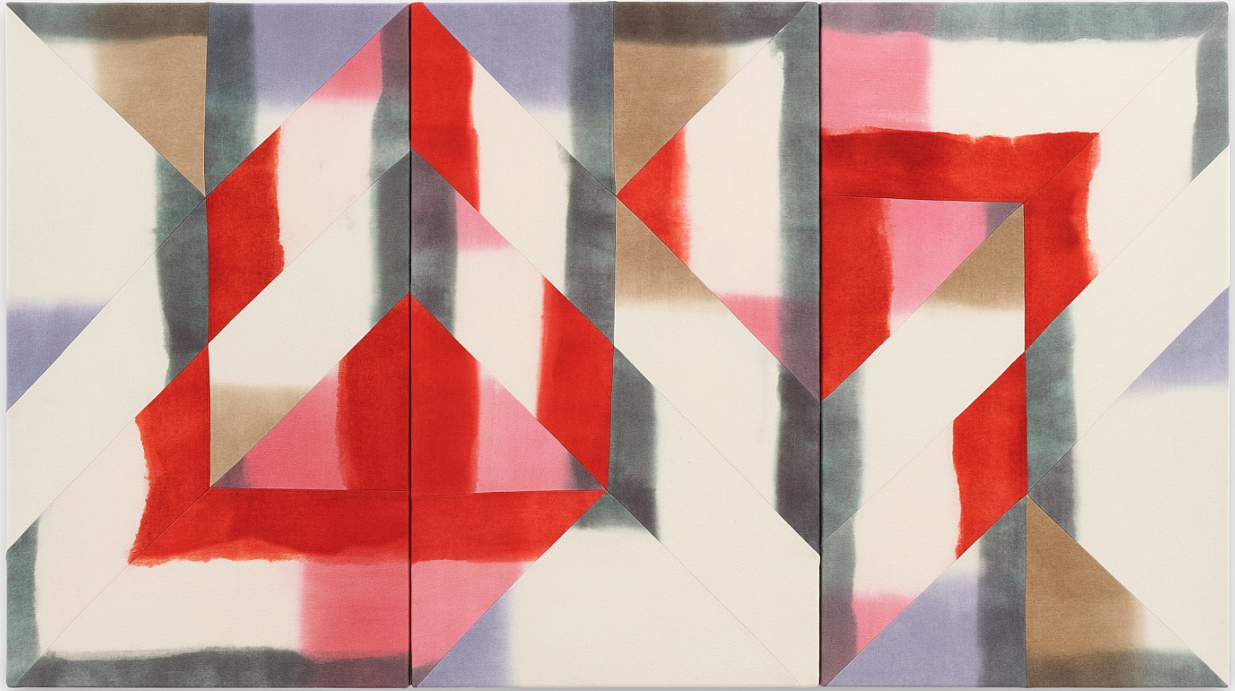
A juxtaposition of looseness and precision thus highlights, contrasts and transgresses the framework of the painting much like the plays with words that go on in literature and psychoanalysis—both disciplines of essential influence for the artist. Across Alison's works, we have a sensory alphabet of the artist's invention, one that holds tension and signifies in each panel yet which in dialogue with other panels and works in the room, produces a syntax pieced together by space and concrete form. As such, the show is a book of sorts—or a form of psychoanalytic inquiry into language—in which feelings and thoughts evoked by the interplay of color-signifiers extend our perceptions beyond the barriers of rules and logic. Like in psychoanalysis, the judgement of an over defined, or limited compositional framework is withheld to enable us to get as far as possible with our visual investigation of the paintings without shutting down productive thought. This is the key to enter Alison's mysterious play of revealing and concealing: Of seeing the presented paintings as abstract fields freed from the conceptions of any pre-conceived imagery; and of understanding the weaving of colors as the initiator of a rich and vivid abstraction that emerges out of an aleatory process that can't be controlled. A true chance encounter that operationalizes dye as a complex and rich medium capable of producing a dense net of associations and unforeseen forms.

Text Philipp Fernandes do Brito
Edits Monroe Street Schostal

WILDER ALISON - *MIRROR AIR ERROR HUNGER*



Wilder Alison
claret gr/ps a run-on corner, 2022
Dyed wool and thread
46 x 53 cm / 18 x 20 3/4 in



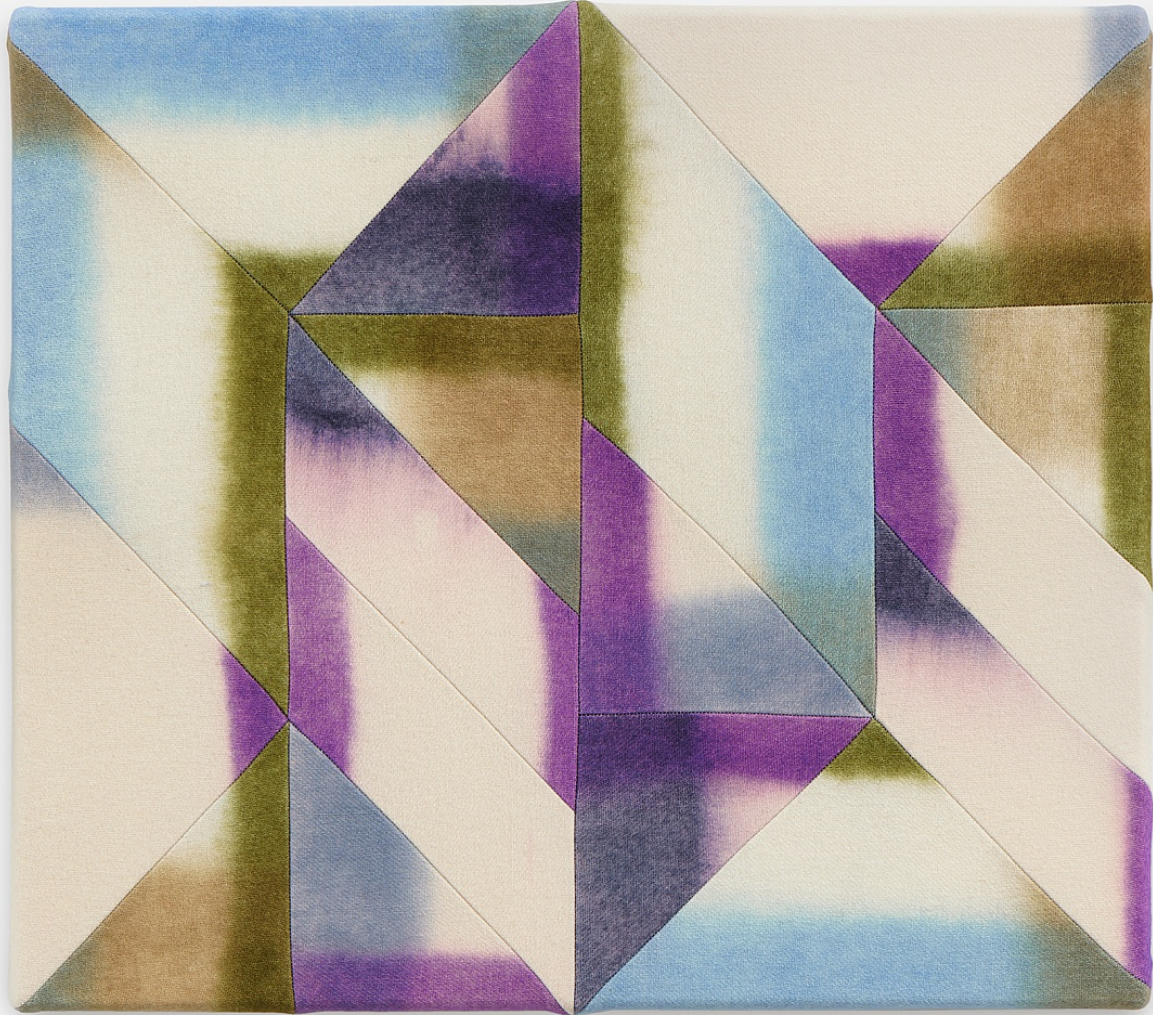
Wilder Alison

s/eve s/lent scarlet (W w extant arm), 2022

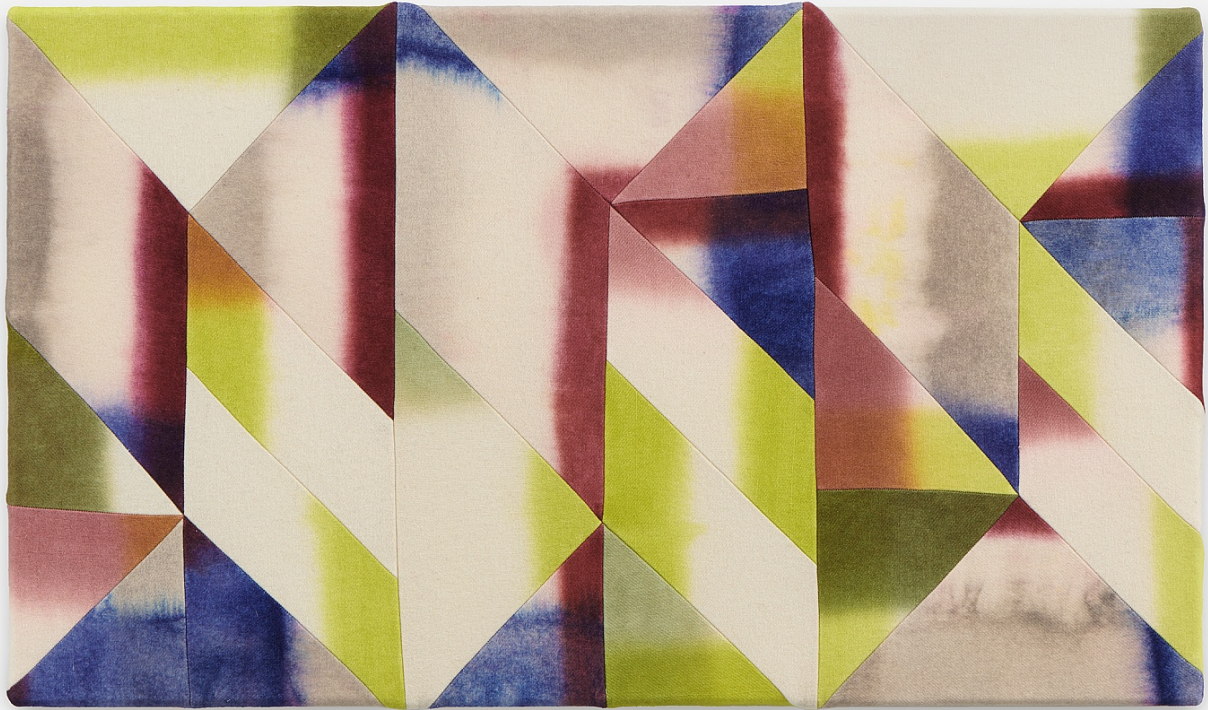
Dyed wool and thread

Three parts, each 122 x 72 cm / 48 x 28 1/4 in

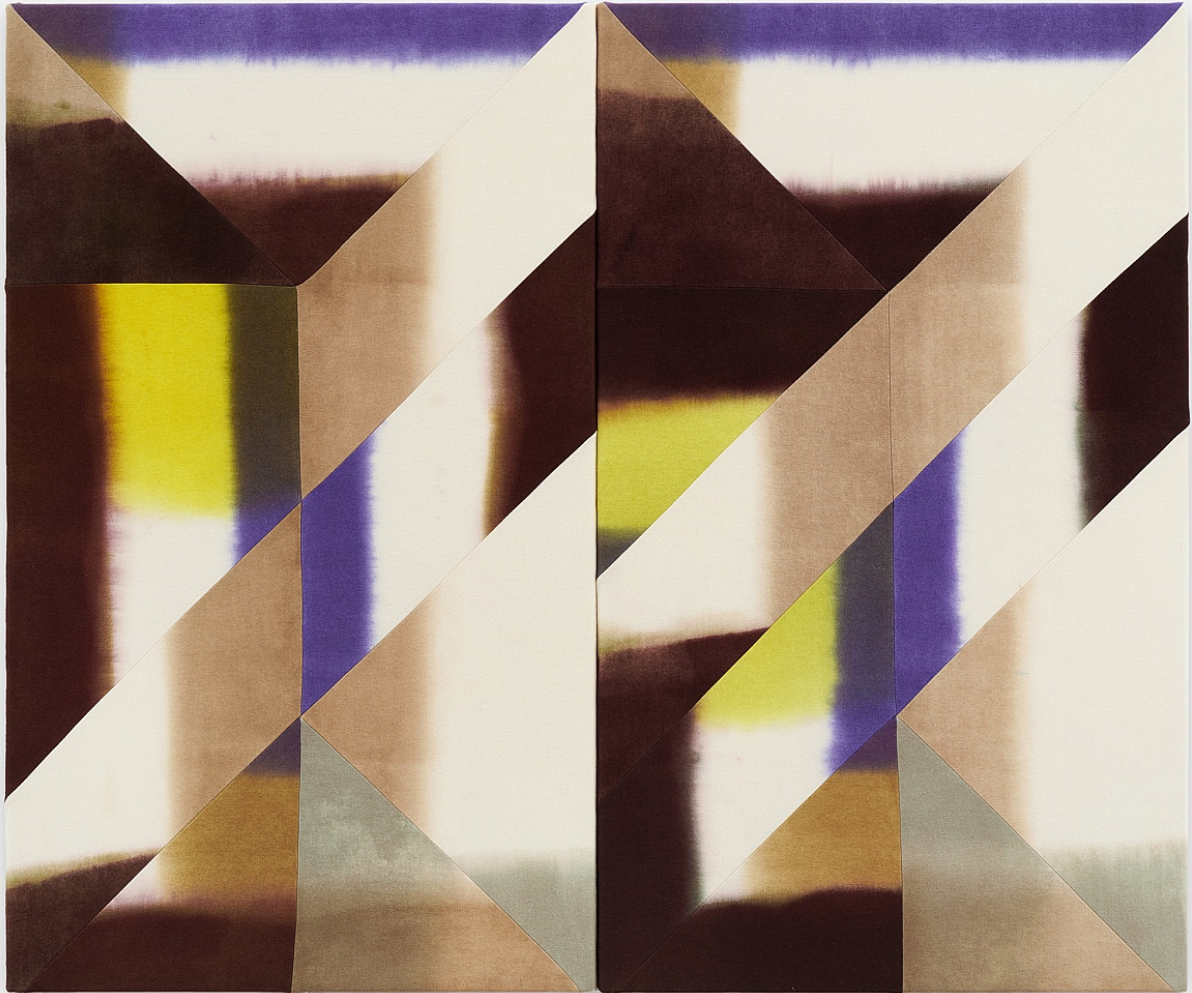
Overall dimension: 122 x 216 cm / 48 x 85 in



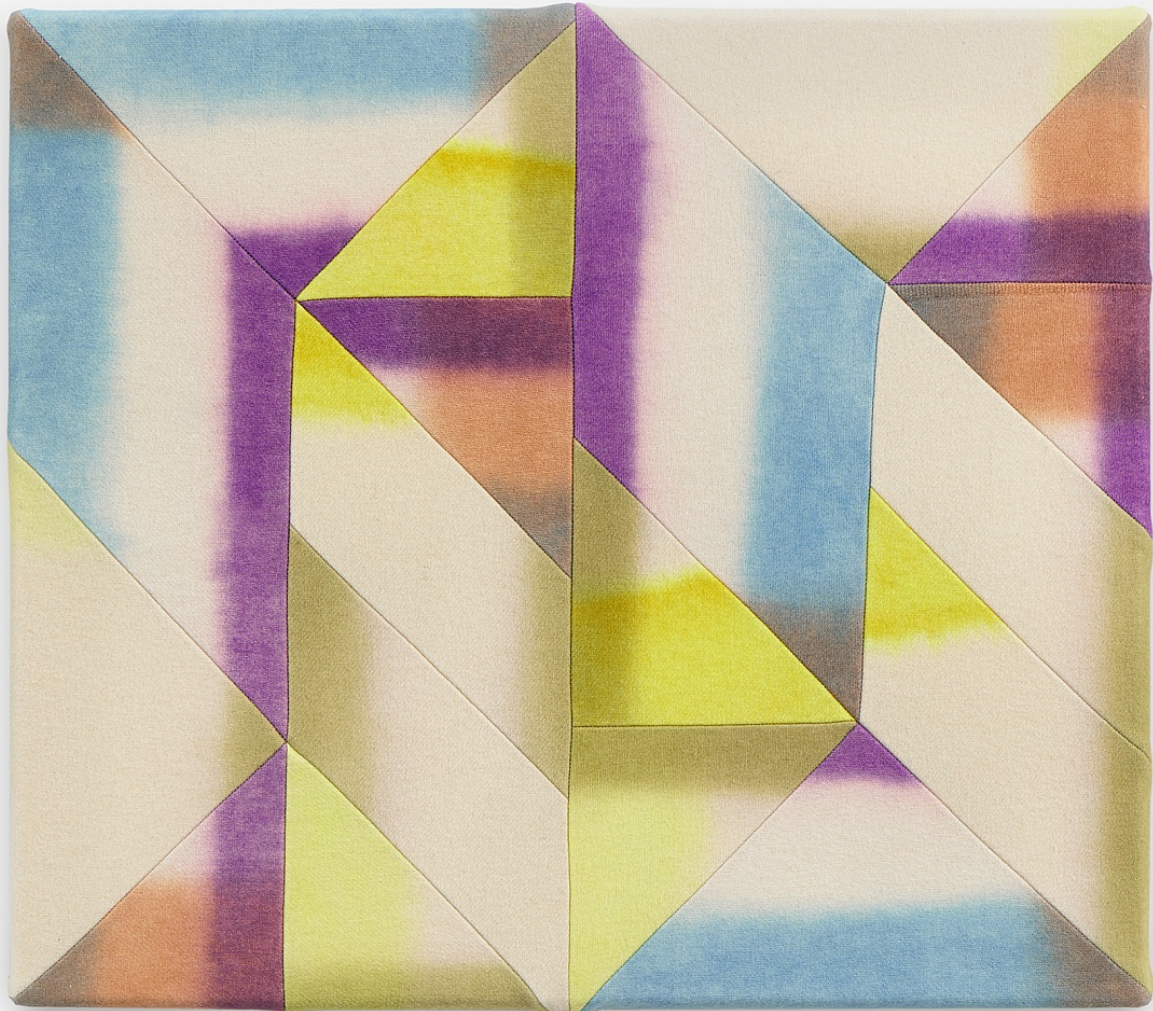
Wilder Alison
lapped. taste a sheer gape, 2022
Dyed wool and thread
46 x 53 cm / 18 x 20 3/4 in



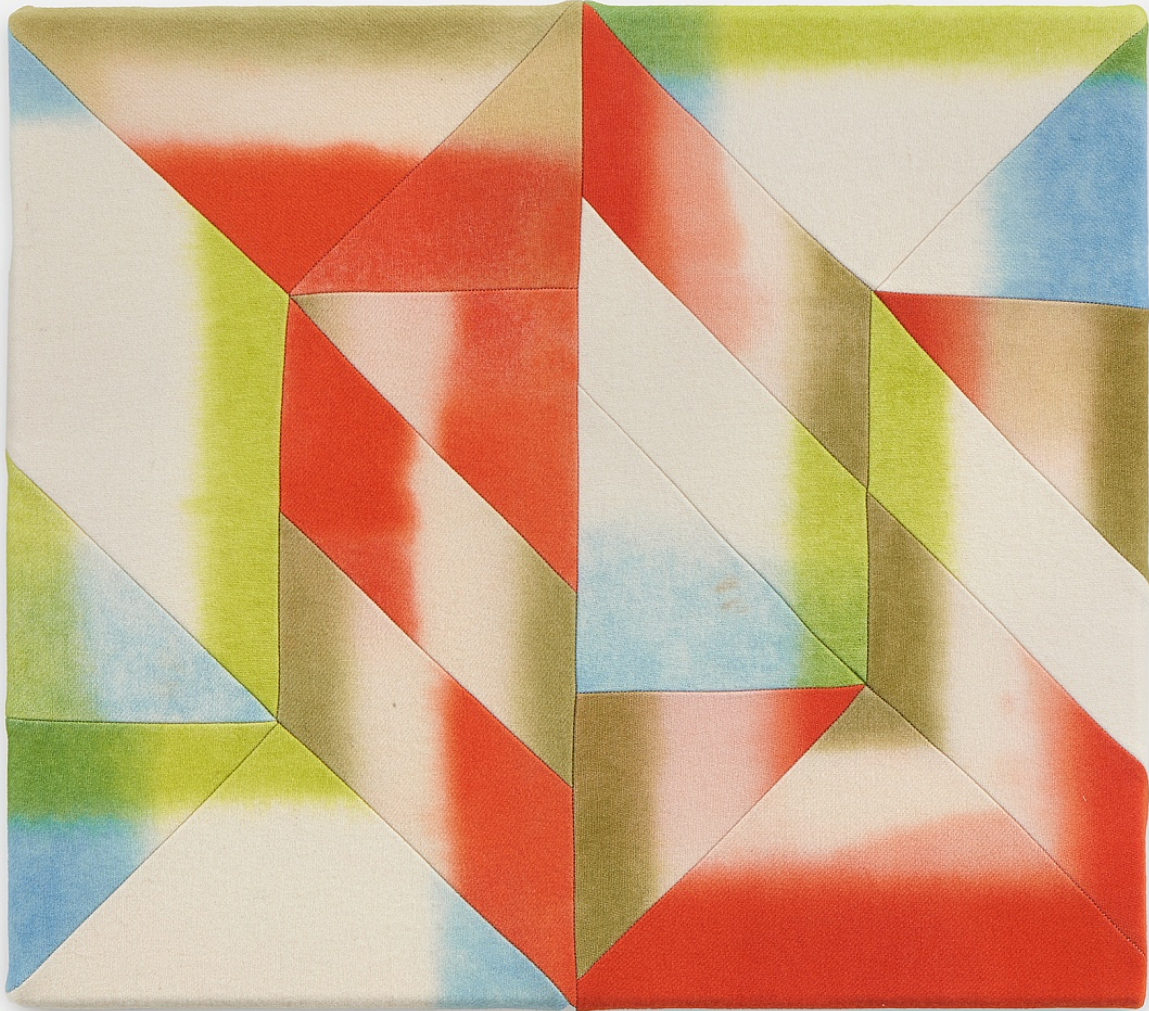
Wilder Alison
accord the chord—strangles. and l/fts, 2022
Dyed wool and thread
46 x 80 cm / 18 x 31 1/2 in



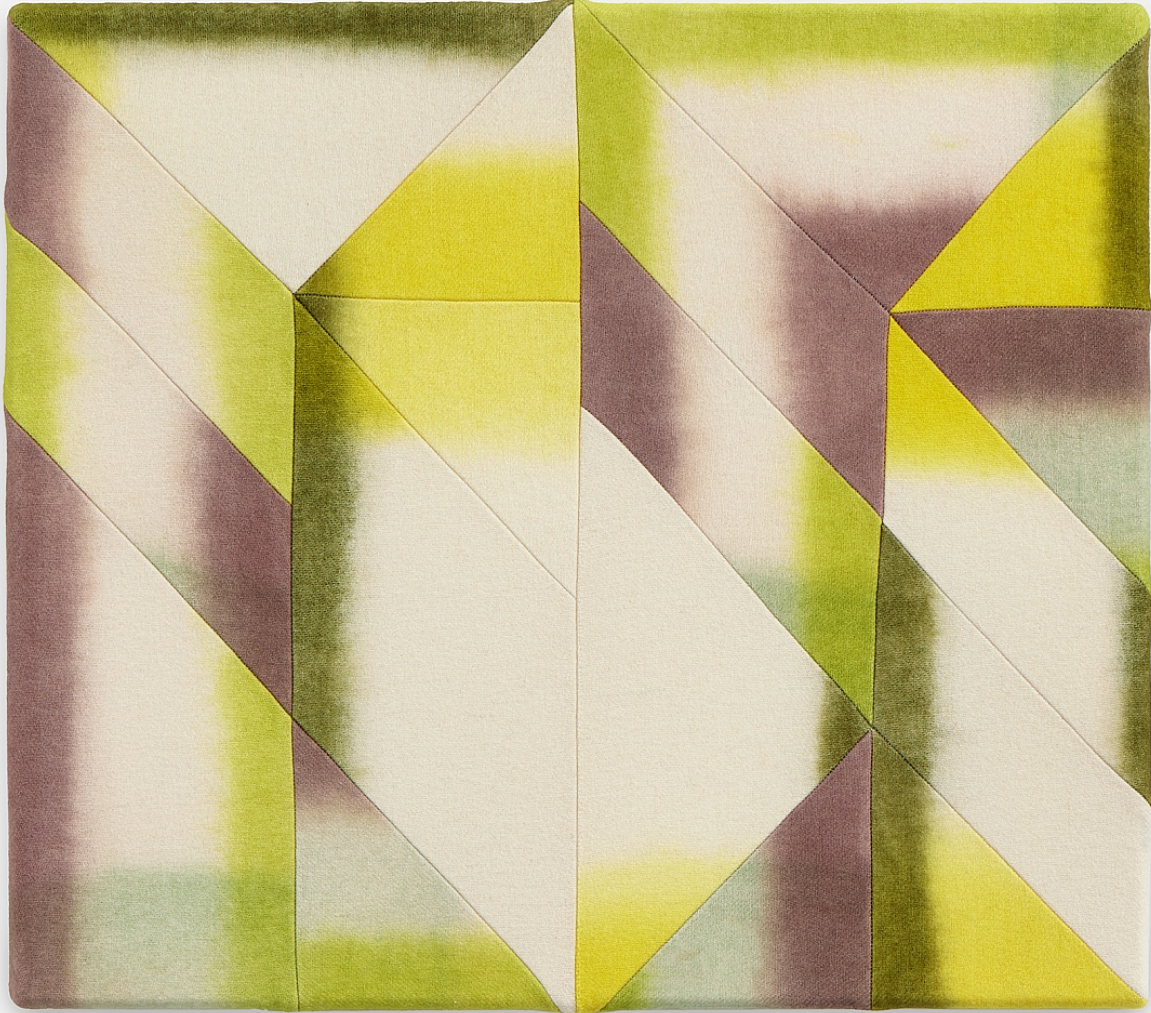
Wilder Alison
breaks or loosens the yolk, greening, slant—fed, 2022
Dyed wool and thread
2 parts, each 122 x 72 cm / 48 x 28 1/3 in
Total: 122 x 144 cm / 48 x 56 3/4 in



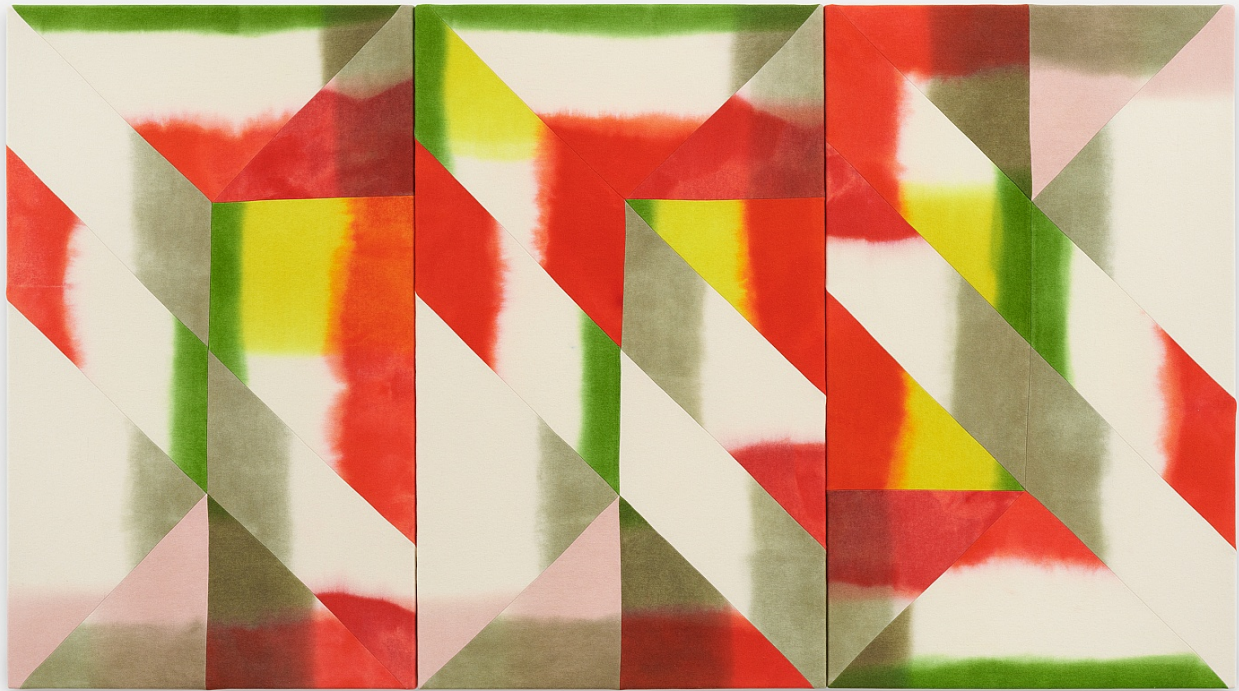
Wilder Alison
lapped. taste a sheer gape, 2022
Dyed wool and thread
46 x 53 cm / 18 x 20 3/4 in



Wilder Alison
coral arcs an apexed pane, 2022
Dyed wool and thread
46 x 53 cm / 18 x 20 3/4 in



Wilder Alison
v/sage— a vo/d, 2022
Dyed wool and thread
46 x 53 cm / 18 x 20 3/4 in



Wilder Alison

yolk-led ve/ns torque, fe/nt, 2022

Dyed wool and thread

Three parts, each 122 x 72 cm / 48 x 28 1/4 in

Overall dimension: 122 x 216 cm / 48 x 85 in



Wilder Alison
afface & f/Im a l/ve ch/ll, 2022
Dyed wool and thread
2 parts, each 144 x 79 cm / 56 3/4 x 31 in
Total: 144 x 158 cm / 56 3/4 x 62 in



Wilder Alison
flowers pace fl/nt—faced, 2022
Dyed wool and thread
2 parts, each 144 x 79 cm / 56 3/4 x 31 in
Total: 144 x 158 cm / 56 3/4 x 62 in

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WILDER ALISON

BORN

1986, Burlington, VT, USA

SOLO + TWO PERSON EXHIBITIONS

- 2022 *vertigina*, with Xio Martin, MOPS, Philadelphia, PA, USA (forthcoming)
mirror air error hunger, Gaa Projects, Cologne, Germany
EXPO Chicago, with Erin Woodbrey, Gaa Gallery, Chicago, IL, USA
- 2021 *the faucethe drain breach\ a new /ife*, Gaa Gallery, Provincetown, MA, USA
seven\fold/crevice, FIERMAN, New York, NY, USA
NADA Miami, with Anina Major, Gaa Gallery, Miami, FL, USA
- 2019 *Slit Subjects*, White Columns, New York, NY, USA
new wool drawings, Escolar, Forestville, CA, USA
new wools, Hudson D. Walker Gallery, Provincetown, MA, USA
- 2018 *\$PLIT \$UBJECT*, Snyder Center, Marlboro College, Marlboro, VT, USA
- 2017 *SOCK SALE SAVE!*, Hudson D. Walker Gallery, Provincetown, MA, USA
- 2016 *CHAT*, A Public Space, Fisher's Island, NY, USA
Battle & Bell: Clues & Clippings, with David Roesing Metropolitan Structures, New York, NY, USA
- 2015 *Battle & Bell: Watermark* with David Roesing, Culture Room, Brooklyn, NY, USA
- 2013 *IT A BOY*, SHED Projects, Oakland, CA, USA
- 2011 *Friendship is Irresistible Work*, Primetime, Brooklyn, NY, USA

SELECTED GROUP EXHIBITIONS

- 2022 *Density's Glitch*, Hudson D. Walker Gallery (FAWC), Co-curated by Angela Dufresne, Cash (Melissa) Ragona, and Andrew Woolbright, Provincetown, MA, USA
Platform (online), FIERMAN
- 2021 *Seven Forevers*, Thierry Goldberg Gallery, New York, NY, USA
- 2020 *A Page from my Intimate Journal (Part II)*, Gordon Robichaux at Parker Gallery, Los Angeles, CA, USA
(im)materiality, Gaa Gallery, Provincetown, MA, USA
- 2019 *Queer Galaxies*, SUBLIMATION Projects, New York, NY, USA
Circus of Books, FIERMAN, New York, NY, USA
Daddy's Books, Marlboro College, Marlboro, VT, USA
FAWC Fellows Exhibition, Provincetown Art Association & Museum, Provincetown, MA, USA
- 2018 *Original Language*, curated by Natasha Llorens, CUE Art Foundation, New York, NY, USA
Daddy's Books, Life Lessons, Far Rockaway, NY, USA
In Congruence, Alyssa Davis Gallery, New York, NY, USA
- 2017 *Conversations in Print*, Practice, New York, NY, USA
STEADY MESS, BGSQD, New York, NY, USA
FAWC Fellows Exhibition, Provincetown Art Association & Museum, Provincetown, MA, USA
- 2016 *Syntagma*, The New School, New York, NY, USA
Salon 57, 247365, New York, NY, USA
- 2015 *Chat Room*, 247365, New York, NY, USA
HQTBD + TABLE|TABLE, Hudson, NY, USA
MFA Thesis Show, Bard College, Red Hook, NY, USA
Old Truths & New Lies, Rachel Uffner, New York, NY, USA
Please Excuse Our Appearance, 247365, New York, NY, USA
- 2014 *I Have Never Been to Heaven*, Kremer, New York, NY, USA
- 2012 *Masculinisms*, Garden Party Arts, Brooklyn, NY, USA
- 2011 *Festival of Lights*, Know More Games, Brooklyn, NY, USA
- 2010 *Fabric Workshop & Museum Banner Show*, Philadelphia, PA, USA
Why neutral, Invisible Dog Gallery, Brooklyn, NY, USA
- 2009 *Beg, Borrow or Steal*, Lamontagne Gallery, Boston, MA, USA
- 2008 *Art Raduga*, Raduga, St. Petersburg, Russia
Superior Floor System, ! Gallery, Philadelphia, PA, USA
Dark Entrance, Bobrinsky Gallery, St. Petersburg, Russia
The Tract House, Contemporary Museum, Baltimore, MD, USA

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AWARDS, GRANTS, AND FELLOWSHIPS

- 2022 Akademie Schloss Solitude, Fellowship, Stuttgart, Germany
Cite Internationale des Arts, Paris, France
Joya Artist Residency, Velez Blanco, Spain
- 2021 Clay Break, The University of Arkansas, Ceramics Department, Fayetteville, AR, USA
- 2020 Triangle France, Residency, Marseille, France
- 2019 Real Time & Space, Residency, Oakland, CA, USA
- 2018 Second Year Visual Arts Fellowship, Fine Arts Work Center, Provincetown, MA, USA
- 2017 Ox-Bow School of Art, Fall Residency Scholarship, Saugatuck, MI, USA
- 2016 Visual Arts Fellowship, Fine Arts Work Center, Margaret Murphy Visual Arts Fellowship, Provincetown, MA, USA
Fire Island Artist Residency, Fire Island, NY, USA
Lower East Side Printshop, Keyholder Residency, New York, NY, USA
- 2015 Lighthouse Works Fellowship, Fisher's Island, NY, USA
- 2014 MFA Teaching Fellowship, Bard College, Annandale-on-Hudson, NY, USA
- 2012 Real Time & Space, Residency, Oakland, CA, USA
- 2011 Ox-Bow School of Art, Fall Residency Scholarship, supported by Joan Mitchell Foundation, Saugatuck, MI, USA
Seven Below Arts Initiative, Residency, Burlington City Arts, Westford, VT, USA
Vermont Studio Center, Full Fellowship Award, supported by the Pollock-Krasner Foundation, Johnson, VT, USA
- 2010 Fabric Workshop & Museum Apprenticeship, Philadelphia, PA, USA
- 2008 Ellen Battell Stoeckel Fellowship, Yale Summer School of Art, Norfolk, CT, USA

EDUCATION

- 2016 MFA Painting, Bard College, Annandale-on-Hudson, NY, USA
- 2009 BA, Bard College, Annandale-on-Hudson, NY, USA
- 2008 Yale Norfolk Summer School of Art, Norfolk, CT, USA
- 2006 Smith College, Northampton, MA, USA

PUBLICATIONS & MEDIA

- 2022 DUNES edition, t-shirt
ArtMaze Magazine Issue 27
- 2021 Hyperallergic, "The Queer Feminist Agenda of Wilder Alison's Abstract Wool Paintings," Ksenia M. Soboleva
Pilot Press, "Now I Know, Daylight" Responses to Untitled No 1 (1981) by Agnes Martin
This Long Century, online index
- 2019 New Yorker, "Wilder Alison & Esteban Jefferson," Johanna Fateman
THWACK! White Columns Online solo show
- 2018 Artefuse, "Original Language at CUE Art Foundation"
- 2017 Provincetown Banner, "Alison makes art by subverting brands,"
CALL BACK, artist book
- 2016 HOT LIMBS, artist book, printed at the Lower East Side Printshop
Contacts & Contracts, artist book with David Roesing
i-d VICE magazine, "The queer artists of Fire Island"
Induction Burners podcast, "Supports/Surfaces," with Eric Mack
- 2015 Modern Painters, "Artists to Watch 2016"
Art in America, "Old Truths & New Lies"
Makhzin Issue #2: Feminisms, ed. by Mirene Arsanios
Art News, "Preview the 2015 Dallas Art Fair"
FD Mag, "A trio of must-see galleries at the Dallas Art Fair"
Architectural Digest, "Preview the Dallas Art Fair"
- 2014 Monsters & Dust, Pink/Punk
- 2011 Alone to be Together, ed. by Liza Corsillo
- 2008-9 The Bard Papers, Bard College
- 2007 Learning to Love You More, Harrell Fletcher and Miranda July

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PERFORMANCES & LECTURES

- 2019 NO STONES, Honey's, Brooklyn, NY, USA
Performer, Lazzis and Two Acts, a play by Amanda Friedman/Viviane Theatre Video, All Saints, New York, NY, USA
- USA
NO STONES, Troost, Brooklyn, NY, USA
NO STONES, Gloom Garden, Winooski, VT, USA
NO STONES, SUBLIMATION Projects/Stellar Projects, New York, NY, USA
NO STONES, H0L0 NYC, Ridgewood, NY, USA
NO STONES, Hudson D. Walker Gallery, Provincetown, MA, USA
NO STONES, The Windjammer, Ridgewood, NY, USA
- 2018 Visiting Artist Lecture, Marlboro College, Marlboro, VT, USA
NO STONES, Fine Arts Work Center, Provincetown, MA, USA
NO STONES, A performative burial enacted by the word, CUE Art Foundation, New York, NY, USA
NO STONES, ZEBRA, La KAJE, Brooklyn, NY, USA
- 2016 Performer, Keychain's Stream Dream, a play by Amanda Friedman, Essex Flowers, New York, NY, USA
- 2013 Performer, Beatnik Meteors, di Rosa Museum, Napa, CA, USA