

CARLOS/ISHIKAWA

Rose Salane

Basins of Attraction

16 March – 22 April 2023

Private View: Wednesday 15 March, 6–8pm

Sixty-three surveillance cameras dismantled from a New York City Department of Citywide Administrative Services facility sit together on a low plinth, facing upwards. They were purchased as a unit from a public auction with no indication of where the cameras were formerly used. Each camera is labelled with sequential numbers indicating they were from one site. Their tinted dome protectors have been removed. Seen from above, each of the cameras appear paused mid-action. Minute variations in their degrees of angle indicate former positions perceived as interesting by a device tasked with recording and safeguarding a site. In this exhibition, the cameras exist as one example of a site-user condition. In their object form as constant and lens angle as variable, their tracing of a site through repetition and multiplicity begins to capture the phenomena of recollection.

Ten photographs taken in the storage archives at the Archaeological Park of Pompeii are displayed alongside the cameras. Each image documents a mailed letter of apology accompanied by a fragment of the archaeological park. Each of these letters arrived by mail over the years at the archaeological site, sent by its past visitors. Such mail correspondence still comes to the archaeological park today. The letters ask for the 'artifacts' to be placed back in their respective locations. However, these removed parts are just small rocks, pieces of an unidentifiable mosaic, or ashes from the volcanic debris. They have no obvious home. In their multiplicity of sentiment and action, the returned fragments-turned-artifacts and testimonies from different beholders demonstrates a cycle that in itself makes a new site for an object displaced. They enter the archive as both imposters to antiquity and witnesses of the strange dynamics that the contemporary traces when it moves across the ruins of the past.

The objects displayed here are selective but particular. They exist in a loop of emotion and transaction. Through removal from their designated place in time and isolation from their source, they are fractals that pose new ways of defining their source. This exhibition focuses on iterations of place through site specific descriptions which are seen through both physical objects and personal testimonies.

–Rose Salane, March 2023

Rose Salane (b. 1992, New York, USA) is an artist using collections of everyday objects as her entry point. Salane excavates the systems of evaluation, exchange, and organization that shape urban life. Her investigations demonstrate the ways in which larger bureaucratic forces order human activity, and the perseverance of humanity in the face of those automated and alienating structures. Extensively researching, analyzing, and categorizing objects and information, the artist forms often poignant connections between the personal and the institutional, as well as the mundane and the globally impactful. Solo presentations of Salane's work have been held at: Hessel Museum of Art, Annandale-on-Hudson, New York (2021); MIT List Visual Arts Center, Cambridge, Massachusetts (2019); and Carlos/Ishikawa, London (2018). In 2021, her work was featured in the New Museum Triennial, *Soft Water Hard Stone*, New Museum, New York, and in 2022, at the Whitney Biennial, *Quiet as It's Kept*, Whitney Museum of American Art, New York. In 2022, she was a recipient of the Pollock-Krasner Foundation Grant. Salane completed her MA in Urban Planning at Bernard &

Anne Spitzer School of Architecture, CUNY, and her BFA at The Cooper Union for the Advancement of Science and Art.