

*But looking back, ah never!*

Eyrie Alzate, Vijay Masharani, Alli Melanson

Opening 23 February, 6 pm

24 February – 13 April 2024

Through the movement of images by removing and adding, the processes of layering, the appearing of sound..., images are becoming blurry – and then: sharp again.

This dance of randomness, or rather the delicate negotiation of it, serves as an exploration into the nuanced nature of media and its relation to time. Oscillating between moving images and stills, seamlessly transitioning from digital to analog and vice versa, spontaneously captured mobile footage and found images play a pivotal role, emerging in a partly narrative, partly direct approach.

An unpredictability of a mirrored image, visible only for a moment or two. Something not appearing, but existing in multiple locations simultaneously – seemingly out of the blue.

When the edges of paper matter, a repositioning of a bodily engagement with the subject is needed.

Insights punctuate the tension of representation, marking the passage of time. As one encounters depictions of the human form, movement unfolds in a sequence, like frames from a film, yet rendered unrecognizable through layers of paint and process. *After* one another evolving into *next* to one another,<sup>1</sup> where meaning and material blend seamlessly.

Its form is existing through the absence of planning, an out of balance composition, anticipating a potential need to revisit these ideas somewhere and sometime; capturing movement in still form.

“But looking back, ah never!”<sup>2</sup>

Eyrie Alzate was born in Medellín, Colombia and lives in New York. She recently presented her exhibition *Forces* at Kayemes, Brooklyn (2023).

Vijay Masharani is an artist and writer. Recent solo and two-person exhibitions include: Frieze, London (2023); hatred 2, Brooklyn (2023); Clima, Milan (2021); Museum Gallery, Brooklyn (2019). Recent group exhibitions include: Helena Anrather, New York (2024); Sara’s, New York (2023); Ghebaly Gallery, Los Angeles (2023); JUF Project, Madrid (2023); Halle für Kunst, Lüneburg (2022), and others. His critical writing has appeared in Artforum, BOMB, Momus, X—TRA Magazine, and elsewhere.

Alli Melanson lives and works in Montréal, Canada. She holds an MFA from Concordia University and a BFA from OCAD University. In 2023, she presented solo projects at Chris Andrews; Joe Project, and 100 Bell Towers (all Montréal), and was included in group shows at Franz Kaka, Toronto and Leonard & Bina Ellen Gallery, Montréal.

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<sup>1</sup> Otto Freundlich, 1919.

<sup>2</sup> Christina Rossetti: *A Life’s Parallels*, 1881.