

**David L. Johnson's** practice is inspired by his frequent walks throughout New York City, where he observes and documents moments of slippage between public and private space, along with the politics and histories that produce the urban built environment. *Loiter (Steve)*, 2024 and *Loiter (Brain M.)*, 2024 belong to an ongoing series of works that reflect on hostile architecture and how this often invisible presence choreographs our access to space. The sculptures are spiked structures custom-made for building owners to prevent the use of standpipes and fire connections as surfaces for loitering. Removed by the artist from their original location, the works exist both in their sculptural presence in the gallery and their absence from public space, opening these sites to new possible forms of use.

The objects and images that **Ethan Assouline** collects and assembles together testify to the obsolescence of the promises and illusions of our capitalist society and to a certain absurdity of everyday life. Integrated into the works in a way that frees them from their state of mass products, these objects become elements for composing spaces – domestic compartments, reduced worlds and miniature cities – where games of domination and power are replayed on a small scale. If the precariousness of their materials and the fragility of the assembly testify of the context which surrounds us and a reflection on the means of production, the attention and the care which are given to these composition reveal their potential as mental spaces of retreat and refuge. Through his sculptures, drawings and writing, the artist takes a critical approach to architecture and neoliberal strategies and their relationship to time, money, human relationships and bodies. These policies promote a positivity perceived by Assouline as a performative joy, seeking to conceal the social and political problems inherent to today's city.

Informed by popular culture, literature, and current events, **Angharad Williams** explores the unstable nature of humankind and its intrinsic wildness, and the sensuality and violence embedded in the most banal, seemingly unspectacular situations. Nature is a recurring theme in the artist's work and writings, in which other forms of consciousness embody an alternative form of social organization that is free from the authority and the morality of liberal progress. The works *Orchestrations*, 2024 and *Of carbon*, 2023 belong to an ongoing series of paintings whose subject is the trout. *The Trout* constitutes a chapter from the artist's book *Eraser*, 2002-23, where a sensual interaction between the protagonist and the animal dissolves the categorical distinction between the two.

**Gina Folly's** work focuses on everyday life and on the interaction between the intimate and the social realm. The artist takes an ironic and subtly critical look at the objects, messages and situations that surround us, appropriating them as a way to reveal the poetic potential and episte-

mological impact they have on our daily life. *Quasitutto XXVIII - XXXIX (Monica & Stephanie accompanying children)*, 2023 belongs to a series of analog photographic works around the themes of 'being needed' and 'being in use.' In this body of works, Folly portrayed the members of the association Quasitutto, a self-described "small service provider mostly run by retired women and men", in their daily activities. By giving central stage to a demographic that is usually marginalized by our society as it eludes the productive system, the works investigate possible forms of shared agency and engagement that defy established hierarchies.

Using different media and recurring motifs, **Michael Van den Abeele** questions how we are determined by the environment in which we live. The work *double bed*, 2021 belongs to an ongoing series of sculptures that appear as scaled reproductions of beds, a subject that becomes for the artist a device to investigate the structural negotiation between the body and its environment, and a society whose rules of productivity determine our standards and organize our desires.

**Hardy Hill** is interested in how living forms are precipitated and combined into tableaux. In his practice language, translation and the interstices between them play a central role. Moving from the particularity of language to the particularity of the image, and eschewing the use of visual references to assist in this process, each work is an attempt to articulate an internal relationship between his subjects, whose conveyance from the different methods and techniques combined in the process results in unexpected compositions that introduce new possibilities of meaning and identity.

*Cyclic Indirections*, 2022 is a film by **Luzie Meyer** that addresses questions of orientation as a form of societal interpellation – a theme literally "propelled forward" through the metaphor of a lighthouse as "an orientation device." The film is conceived as a tale of ascension, shot from dusk to dawn, in which the artist interlaces paradigmatic references to Marcel Duchamp's *Nude Descending a Staircase*, Chantal Akerman's *Hotel Monterey*, the poems of Emily Dickinson, René Descartes's *Meditations*, Homer's *Odyssey*, and Sarah Ahmed's *Queer Phenomenology*. Meyer uses various poetic devices, a musique concrète-inspired soundtrack, and mistranslations of a voiceover spoken by herself in English and Stefanie Kleefeld (the Director of the Kunsthalle Bremerhaven) in German. When typically, the Simon Loschen Lighthouse (1853–55) in Bremerhaven is meant to offer "orientation" for those in its vicinity, *Cyclic Indirections*, 2022 subverts this aspect using a series of phenomenological interventions that destabilize the very meaning of the subject at hand, proposing disorientation as a way to materialize other forms of existence and of inhabiting the world.

# FANTA

*I like a view but I like to sit with my back turned to it*

Ethan Assouline, Gina Folly, Hardy Hill, David L. Johnson, Luzie Meyer, Michael Van den Abeele, Angharad Williams

Opening: February 10th, 2024

Until March 23rd 2024

1.  
David L. Johnson  
*Loiter (Steve)*, 2024  
Removed standpipe spike  
13 x 25.5 x 19.5 cm
2.  
Ethan Assouline  
*réalité*, 2023-2024  
Plexiglass, paper, foam cardboard, plastic, scotch, color filter, paint,  
photographic print, pin, thread  
23 x 10 x 15 cm
3.  
David L. Johnson  
*Loiter (Brain M.)*, 2024  
Removed standpipe spike  
63.5 x 30.5 x 38 cm
4.  
Angharad Williams  
*Orchestrations*, 2024  
Oil on canvas  
120 x 120 cm
5.  
Gina Folly  
*Quasitutto XXVIII - XXXIX (Monica & Stephanie accompanying children)*, 2023  
C-Prints, framed  
12 elements, each 26 x 37 cm
6.  
Angharad Williams  
*Of carbon*, 2023  
Oil on canvas  
120 x 95 cm
7.  
Ethan Assouline  
*tout va bien (tutto va bene)*, 2024  
Wood, paper, pin, clock  
136.5 x 43.5 x 4 cm
8.  
Michael Van den Abeele  
*double bed*, 2021  
Metal  
103 x 90 x 30 cm
9.  
Hardy Hill  
*Figures in Yard*, 2022  
Contact print from handmade negative  
50.8 x 61 cm
10.  
Luzie Meyer  
*Cyclic Indirections*, 2022  
HD Video  
12'21"

