

*I know that you got your reasons
These things that re pleasin' you
Can hurt you somehow
Eagles, Desperado*

*I like blue
I like red
I do like pink
Blonde Redhead, Girl Boy*

No, not that one, the other one.

What happens when something is misidentified? A slew of chain-reactions will tend to accompany when something is conflated with a thing it is not. Values, purposes, desires all become messily entangled when one person indicates one thing just out of reach and another misconstrues the direction, name, place with something seemingly equivalent or proximate. Misidentifications are like a sieve, it captures something distinct, but the visible results are the extraneous portions seeping out. It's this fringe that helps to return us to the root of the thing that remains hidden, but desired all the same. By knowing what a thing is not, we may not know its precise identity, but we know its differences, and with differences come options and with options come possibilities. When you're blinded by light, it's not like being in a room where you can distinguish things from one another, but rather the light casts things into such painful, fumbling indistinction you can only differentiate them from the aether that fills the space between them.

It's the micro and macroscopic at the same time, this coming together of proximates, of discretions. When Spinoza said *Deus sive natura* (God or Nature), the *or* stands out as the most illuminating. Like a kid that chooses to bashfully hide behind their parent's leg, the child and caregiver are at once inseparable and completely different. *Or* allows someone to make the choice, it sets up an negation that doesn't cancel something out, but rather cuts it clear of the interminable ground that precedes all choices.

Desire entails a degree of grotesquery, because if you really like or want it you find yourself brushing against the desired object or relating to it in a way that the difference between yourself and what you want becomes the most clear in the kernal of repulsion between two things. When you love someone, it's often not for who they are, but for who they aren't, and in this case you love them for the fact that they aren't you.

Libby Rothfeld (b. 1990, New Brunswick, New Jersey; lives and works in Queens, New York) received her BFA from New York University. Solo and two-person exhibitions include Rampage, Inge, Plainview, New York, 2023; Junker, Bureau, New York, 2021; Everybody Knows, SpazioA, Pistoia, Italy, 2020; Confidence in Motion, Downstairs Projects, New York, 2018; Noon and Afternoon, Bureau, New York, 2017; 1999, Antoine Renard & Libby Rothfeld, curated by Siliqoon, Marsèlleria, Milan, 2017; A Dumb Sound, A Sweet Bell, Anne Libby & Libby Rothfeld, 315 Gallery, Brooklyn, 2017; AAa:Quien, Erica Baum & Libby Rothfeld, Bureau, New York, 2017; Libby Rothfeld, First Continent, Baltimore, 2015; and Good To Think With, Good To Think Against, Kimberly-Klark, New York, 2015. Recent group exhibitions include Bisto, Chris Andrews Gallery, Montreal, 2023; Drawings by Sculptors, Helena Anrather Gallery, New York, 2022; Introverse: Allegory Today, curated by Howie Chen and Alex Ito, 80WSE, New York, 2022; This Dialogue which happened to be present in all previous dialogues, Alyssa Davis Gallery, New York, 2021; Beauty Can Be the Opposite of a Number, Bureau, New York, 2020.

John Knight (b. 1986) is a conceptual artist and independent curator. Knight's work is often site-specific. He recently presented a solo project at BSMNT Gallery in Leipzig, Germany, and has upcoming exhibitions at: Final Hot Desert in London, England; and Monaco in St. Louis, Missouri. Knight has exhibited solo and two-person projects at: The Northcutt Steele Gallery at MSU-Billings in Billings, Montana; The Montana Artist Refuge Gallery (with Stephen Hunt) in Basin; GCADD in Granite City (with Nicolo Gentile); Window Mine and the Holland Project in Reno, Nevada; Final Hot Desert in Salt Lake City, Utah; Private Places and Muscle Beach in Portland, Oregon; the American Institute of Thoughts and Feelings in Tucson, Arizona; and Julius Caesar in Chicago (with Matt Morris). Knight has initiated various artist-run spaces and curatorial projects including: Williamson and Knight Gallery (with Iris Williamson), Cherry and Lucic (with Eleanor Ford and Kyle Raquipiso), and H. Klum Fine Art (with Lydia Rosenberg) in Portland; and THE PINK HOUSE [Jan. 19 1995] (with Andreas Waris) at Bad Reputation in Los Angeles In 2021, he was the Curator-in-Residence with the Open AIR program in Western Montana.