

Freedman Fitzpatrick is pleased to present *After Curfew*, an exhibition featuring new works by twelve artists. Using materials and scenes that harken us back to childhood, these artists offer us open-ended narratives that vivisection the soft power relayed by Rated G stories.

Once upon a time is a phrase that conjures a no-time and no-place in which all is right, and an unspoken natural order prevails. The pervasiveness of this humanist trope is old, and enduring enough to be re-mastered, re-packaged, and re-marketed back to our adult selves in approachable formats like romcoms and sneakers we wore in middle school. It is tastefully re-iterated in classrooms, and in institutions with walls thick enough to hold up masterpieces.

In *Cinderella*, a young woman displaced from nobility is saved from the toil of anonymous hard labor by accidentally losing her magically spun shoe in her haste to save herself from the humiliation of overstaying her curfew. Yet eerily, in the gentle hands of a handsome placeholder for the nation, the trace of her presence does not evaporate like the rest of her fantastical trimmings. In this version only a carrier of institutional blood has the power to transcend a curfew unscathed.

In *After Curfew*, the artists on view revise the nostalgic template of happily ever after in multifarious ways by disassociating aesthetics tied to childhood and intimacy from a layered, yet fantastical wellspring of authority.

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