

Koenig & Clinton is pleased to announce the opening of *In the Air*, a group exhibition organized around works that invoke a pause, dwell in a state purposeful indeterminacy, or invite us to second guess contrived narratives and other fait accompli. In a post-fact climate, can we salvage context from content?

Initially, inky figures in Albert Herter's drawing might seem lost within the frenzy of their surroundings, yet upon second glance that same frenzy might be recast as a web of relationships. A similar preoccupation with the apparatus of perspective appears in Todd Forsgren's photographic montage and Miljohn Ruperto's animated film.

Katherine Hubbard's photographic images of an empty but lit stage raise an equally important question about the scaffolding of the sensible. Meanwhile, in a parallel act of removal, Eileen Quinlan cleverly forces the scanner to record itself, thereby revealing the commonly unquestioned status of an omniscient lens.

Through meticulous isolation, Steven Baldi parcels out the typographic components of branding. Also grappling with the smoothness of surface, Ryan McLaughlin paints an overtly cheerful 'sign' in tints and shades to poke fun at hyperbole.

Intimate in scale and tender in composition, Adriana Farmiga's watercolors restore a quiet dignity to that which has been cast aside.

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