

OSMOS

50 E 1st St
New York, NY, 10003
osmos.address@gmail.com
917 362 5415

Mind the Gaps

Michele Araujo, Larry Greenberg, Adam Simon, William Stone, Jude Tallichet

curated by Cay Sophie Rabinowitz

opening reception March 6, 2022
6 to 8 pm

on view through April 30, 2022

OSMOS Address, 50 E 1st Street, New York, NY 10003

The title of this exhibition, which sounds like a warning, such as those found in construction sites or train stations, is more probably a reference to how the show evolved. A collection of unrelated artworks, which were imagined together in a space, gradually came to represent a continuum, albeit one with gaps: missing components, lacunae. One could imagine connecting works that have gone missing and which, were they still there, would provide thematic coherence.

So, if we juxtapose Larry Greenberg's architectonic painting with Jude Tallichet's bronze sculpture of discarded clothing, or Michele Araujo's seemingly chaotic collage painting, the connecting thread would have brought out the emotional resonance behind Greenberg's formalism and conversely, the formal rigor in both Tallichet's sculpture and Araujo's collage. Similarly, it would have suggested a line of social critique in Stone's Grandfather clock and hilarity in Simon's faux advertisement.

Group shows tend to be organized either thematically or according to some idea of visual similarity. Either approach circumscribes or delimits the reception of the work. Alternatively, when the viewer is left to puzzle out their own version of coherence, leapfrogging from work to work, a more expansive field of reference opens.

Perhaps the presence of a grandfather clock, discarded clothing, architectonic spaces, wallpaper, and a logo from a company that sells items for the home, all seem to indicate a theme of domesticity. This theme might provide an anchor of sorts, but it tells us nothing about the various works or their relation to each other. It merely gives the semblance of coherence, like squinting at a Seurat.

If we must have a theme, so that the objects in the exhibition cohere into a kind of ‘aboutness’ that they share, let this theme be displacement, or dissimulation, or masquerade, because everything in this exhibition resembles something that it is not: not utilitarian objects, not genres of painting from more optimistic times, not corporate branding.

For more information, see our website: osmos.online

Or contact Cay Sophie Rabinowitz at osmos.address@gmail.com | 917 362 5415