

PUBLIC



Jessica Wilson, *Smile Driver*, 2019 (video still)

To supplement the fragment

Nils Alix-Tabeling, Dotty Attie, Peter Brock, Greg Carideo, Emma cc Cook,
Adam Farah-Saad, Elliott Hundley, Xin Liu, John Miller, Meitao Qu, Tiffany Wellington,
Jessica Wilson, Evian Wenyi Zhang

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“Allegorical imagery is appropriated imagery; the allegorist does not invent images but confiscates them...He does not restore an original meaning that may have been lost or obscured; allegory is not hermeneutics... Rather, he adds another meaning to the image. If he adds, however, he does so only to replace: the allegorical meaning supplants an antecedent one; it is a supplement. This is why allegory is condemned, but it is also the source of its theoretical significance.”

– Craig Owens, *The Allegorical Impulse: Toward a Theory of Postmodernism* (1980)

Public Gallery is pleased to present *To supplement the fragment*, an exhibition dedicated to the writing and research of the late American art critic Craig Owens (1950 — 1990), curated by Nicole Estilo Kaiser. Presenting thirteen international artists working across nearly seven decades of contemporary art, this exhibition will consider the allegorical impulse and its present-day applications, positing its continued relevance in dialogue with the vestiges of the postmodern debate.

The postmodern debate emerged from a crisis of cultural authority and was staged at the problem of representation. For Owens, allegory became a model of coherence responding to the pluralism that postmodernism offered. Such pluralism is perhaps best represented in *The Anti-aesthetic: Essays on Postmodern Culture*, a collection of late twentieth century cultural criticism to which Owens’ contributed. In September 2023, its editor Hal Foster reflected on the merits of *The Anti-aesthetic* today. Its fortieth anniversary encourages the intergenerational dialogues of this exhibition. At forty, *The Anti-Aesthetic* bears witness to what some consider the end of art criticism, a default on our commitment to criticality.

To supplement the fragment asks how we might define our contemporary moment in relation to the postmodern question. It aims for a recuperation of the aesthetic, a revision of our relationship to modernity, while simultaneously upholding the critical drives postmodernism celebrated: “appropriation, site specificity, impermanence, accumulation, discursivity, hybridization.” This exhibition considers additive practices that offer a surplus of meaning from the ruins of a prior image or concept. Together, these artists engage questions similar to those of the Pictures Generation, albeit under different conditions and with different terms, prompting us to revise the problem of representation and adapt to the acceleration of visual media.

Craig Owens (1950-1990) was a critic who wrote and lectured extensively on contemporary art, with a particular interest in the issues of photography, postmodernism, feminism, and Marxist thought. A former associate editor for *October* and senior editor for *Art in America*, as well as professor of art history at Yale University and Barnard College, his writings were collected in *Beyond Recognition: Representation, Power, and Culture* (1994). Owens died of an AIDS-related illness in 1990.

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Artist Biographies

Nils Alix-Tabeling (b. 1991, Paris, France) lives and works in Montargis, France. Alix-Tabeling's multimedia practice reconfigures traditional narratives of religious worship in favour of alternative histories that foreground queer bodies, pagan ritual, séance and the occult. He received his MA from the Royal College of Art, London in 2016 and BA from the École nationale supérieure des arts visuels La Cambre, Brussels in 2014. Recent solo exhibitions include *But Who Is Ulrike Mandrake?*, Curated by Rebekka Seubert, Dortmunder Kunstverein, Dortmund (2023); *FLEUR DE PEAU, TERRE À VIF*, Centre d'art contemporain du Parvis, Parvis (2023); *Split #2*, Piktogram, Warsaw (2022); and *Maison Catabase*, Public Gallery, London (2022). His work has been exhibited in group exhibitions at galleries and institutions including Palais de Tokyo, Paris; Mecenes du Sud, Montpellier; MOCO la Panacée, Montpellier; La Maison Populaire, Montreuil; Centre for contemporary art (CAC), Brétigny; and Kraupa Tuskany Zeidler, Berlin. His solo projects at Art-o-rama in 2023 and Liste 2021 were awarded the PÉBÉO prize and by the Friends of Liste Board respectively.

Dotty Attie (b. 1938, Pennsauken, NJ, USA) lives and works in New York, NY, USA. For nearly six decades, Attie has rigorously engaged the grid as a formal and conceptual tool, masterfully rendering her small-scale drawings and canvases to create cadenced arrangements that disrupt the accepted art historical canon. Attie is a co-founder of A.I.R. Gallery, an artist-run non-profit arts organization and exhibition space founded in 1972. She received a BFA from the Philadelphia College of Art, Philadelphia, PA, in 1959; a Beckmann Fellowship at the Brooklyn Museum of Art School, New York, NY in 1960; and attended the Art Students League, New York, NY in 1967. Attie was awarded a Creative Artists Public Service grant in 1976 from the New York State Council and grants from National Endowment for the Arts in 1976 and 1983. In 2013, Attie was inducted into the National Academy of Design. Her work is in the collections of the Yale University Art Gallery, New Haven, CT; Walker Art Center, Minneapolis, MN; the Wadsworth Athenaeum, Hartford, CT; the Museum of Modern Art, New York, NY; the Whitney Museum, New York, NY; and the Brooklyn Museum, New York, NY; among others. Attie's work has been the subject of solo exhibitions at P·P·O·W, New York, NY; Cantor Arts Center at Stanford University, Stanford, CA; Pittsburgh Center for the Arts, Pittsburgh, PA; the New Museum, New York, NY; Wadsworth Atheneum Museum of Art, Hartford, CT; Contemporary Arts Museum, Houston, TX; and A.I.R. Gallery, New York, NY, among others. In 2008, Attie was included in *Burning Down the House: Building a Feminist Art Collection*, curated by Mauro Reily and Nicole Caruth, at the Brooklyn Museum of Art, NY. In 2012, Attie was featured in *This Will Have Been: Art, Love & Politics in the 1980s*, curated by Helen Molesworth, at the Museum of Contemporary Art, Chicago, IL; the Institute of Contemporary Art, Boston, MA and The Walker Art Center, Minneapolis, MN.

Peter Brock (b.1986) lives and works in New York, NY, USA. Brock's paintings form geometric abstractions, interweaving various traditions of modern painting to reckon with the intersections and contradictions of the romantic and technological sublimines. He has an MFA in painting from the Milton Avery School of Art at Bard College, and studied in Monika Baer's class at the Städelschule in Frankfurt, Germany. His work has been exhibited at Someday Gallery, New York; Diez Gallery, Amsterdam; International Objects, Brooklyn; Nino Mier, Los Angeles; Spencer Brownstone Gallery, New York; Goeben, Berlin; Root Canal, Amsterdam; Calle Cedro 328, Mexico City; Peana Projects, Monterrey; 83 Pitt Street, New York; _2B, Madrid; 321 Gallery, Brooklyn; and Federico Vavasorri, Milan, among others. He received the IAAC award for art criticism in 2021 and regularly publishes reviews and essays with Frieze Magazine, Art-Agenda, Texte Zur Kunst, Flash Art, The Brooklyn Rail, and Artillery Magazine.

Greg Carideo (b. 1986, Minneapolis, MN, USA) lives and works in New York, NY, USA. Referencing the architectural language of building facades, awnings, and doorway thresholds, Carideo crafts armatures of silver-brazed steel. Adorning his sculptural enclosures with items lost and left behind, Carideo elevates found objects and materials to items of uncommon beauty. He received a BFA from Minneapolis College of Art & Design, Minneapolis in 2008 and an MFA from New York University in 2015. Selected solo exhibitions include *Nave*, In Lieu, Los Angeles (2024); *Dog Eared Reverie*, Foreign & Domestic, New York (2023); *Storefront*, FR MoCA, Fall River, MA (2022); and *Framework*, GRIMM, New York (2021). His work has been featured in recent group exhibitions at Helena Anrather, New York (2024); International Objects, New York (2023); Andrea Festa Fine Art, Rome (2022); Foreign & Domestic, New York (2022); and The Catskills, New York (2021).

Emma cc Cook (b. 1989, Minneapolis, MN, USA) lives and works in Los Angeles, CA, USA. Cook's paintings function like a visual archaeology of place; the lines and grids of her work belong not only to abstraction and agriculture, but also to the order of the archive. She graduated with a BFA in painting from University of Minnesota and studied classical realism at the Angel Academy in Florence, Italy. Recent solo exhibitions include *Manners*, Hayseed, 1226, Dallas (2024); *Dibbler stick*, Adams & Ollman, Portland (2023); *Pilgrim*, Public Gallery, London (2022); *Flags*, Moskowitz Bayse, Los Angeles (2022); *Peeping Tom*, Et Al, San Francisco (2022); and *Milkman Pigeon*, Half Gallery, New York (2021). Recent group exhibitions include *A Sofa Under My Painting*, Pio Pico, Los Angeles (2023), *Stress tested* (co-curated by the artist), Public Gallery, London (2021); and *Resting Point of Accommodation*, Almine Rech, Brussels (2021). Select residencies include New York School of the Arts at Vytacil and Campos de Gutierrez in Medellin, Colombia. Emma received the MSAB grant, the Carter Prize in Painting and the Gay M. Grossman Memorial Scholarship.

Adam Farah-Saad (b. 1991, London, UK) lives and works in London. Farah-Saad's multimedia installations explore vulnerability and masculinity, and the nonlinear ways in which moments of longing and mourning dwell in his episodic memories from childhood and adolescence. Farah-Saad graduated from Camberwell College of Arts, London, in 2014. Solo exhibitions include presentations at Public Gallery, London (2023); Camden Arts Centre, London (2021); and South London Gallery, London (2018). His work has been featured in group exhibitions at Metroland Cultures, London; Capc Musée d'art contemporain, Bordeaux; Arcadia Missa, London; No.9 Cork Street, London; Galerie Sultana, Paris; and Academy of Fine Arts Vienna. In 2022 he was on the Curatorial Committee of the Brent Biennale. He is the recipient of the Focus Stand Prize 2023 at Frieze London, the 2021 LOEWE FOUNDATION / Studio Voltaire Award, and the South London Gallery Postgraduate Residency Award (2017). His work is part of the permanent collections of Tate, UK and the Arts Council, UK. Forthcoming projects include a public commission as part of Bold Tendencies 2024, London.

Elliott Hundley (b. 1975, Greensboro, NC, USA) lives and works in Los Angeles, CA, USA. Hundley expands the traditional notions of collage in a multidisciplinary practice of painting, drawing, sculpture and photography that synthesizes ancient epics, futuristic narratives, and contemporary realities. He received a BFA from the Rhode Island School of Design in 1997 and an MFA from the University of California, Los Angeles in 2005. Hundley has been featured in numerous museum exhibitions in the US and abroad. He has been the subject of solo exhibitions including *Elliott Hundley: The Bacchae*, Wexner Center for the Arts, Columbus (2011), which traveled to Nasher Sculpture Center, Dallas (2012); and *Hammer Projects: Elliott Hundley*, Hammer Museum, Los Angeles (2006). Group exhibitions include Nasher Sculpture Center, Dallas (2021); The Broad, Los Angeles (2018–2019); San Francisco Museum of Modern Art (2017–2018; 2016; 2011–2012; 2010–2011); 7th Moscow International Biennale of Contemporary Art (2017–2018); Museum of Contemporary Art, Los Angeles (2015–2016; 2013; 2010–2011; 2009–2010; 2007); Istanbul Museum of Modern Art (2015–2016); MOCA Pacific Design Center, Los Angeles (2011); Los Angeles County Museum of Art (2011); Hammer Museum, Los Angeles (2010–2011; 2007); and Guggenheim Museum, New York (2010; 2007). His work is included in significant international public collections including The Broad, Los Angeles; DESTE Foundation for Contemporary Art, Athens; Hammer Museum, Los Angeles, Los Angeles County Museum of Art; Louisiana Museum of Modern Art, Humlebæk; Museum of Modern Art, New York; Walker Art Center, Minneapolis, and the Whitney Museum of American Art, New York; among others. He received a John Simon Guggenheim Memorial Foundation Guggenheim Fellowship in 2019.

Xin Liu (b. 1991, Xinjiang, China) lives and works between New York, NY, USA and London, UK. An artist and engineer, Liu works in a variety of media and contexts, fusing art and science in sculptures, installations, videos, and virtual-reality experiences, amongst other media. Through her work, the artist considers the personal implications of our technological advancements, constructing narratives that provide space to imagine ourselves in a world of rapidly expanding possibilities. Liu graduated from MIT Media Lab with a master's in Media Arts and Sciences after her M.F.A from Rhode Island School of Design and a B.E from Tsinghua University in Beijing (Measurement, Control Technology, and Instrument). Her recent institutional solo exhibitions include *Seedings and Offspring*, Pioneer Works, New York (2023); and *At the End of Everything*, ARTPACE, San Antonio (2023). She is the Arts Curator in the Space Exploration Initiative at MIT Media Lab; an advisor for LACMA Art+Tech Lab; and a researcher at Antikythera, Berggren Institute. Her work has been shown at Shanghai Biennale, Thailand Biennale, M+ Museum, Yuz Museum, MoMA PS1, MAXXI Rome, Sundance Film Festival, Ars Electronica, and Onassis Foundation, Sapporo International Art Festival among others. Earlier this year Liu participated in Rhizome's flagship program, 7x7, and joined the Chao Center for Asian Studies at Rice University as the first artist in residence related to the Houston Asian American Archive. Most recently Liu was awarded the inaugural K11 Artist Prize (2024).

John Miller (b.1954, Cleveland, Ohio) is an artist, writer, curator, and musician based in New York and Berlin. With his eclectic approach and his sceptic as well as ironic artistic strategy, Miller explores the autonomy of the work of art while examining the myth of artistic genius. The result is an intelligent and humorous commentary on identity, economy, culture and socio-political issues constantly questioning established values. He received a BFA from the Rhode Island School of Design, attended the Whitney Museum of American Art Independent Study Program, and received an MFA from California Institute of the Arts in 1979. Miller has had solo institutional exhibitions at Kunsthalle Bielefeld; Schinkel Pavillon, Berlin; Museum im Bellpark, Kriens; Institute of Contemporary Art, Miami; Neuer Berliner Kunstverein; Museum Ludwig, Cologne; Kunsthalle Zürich; Musée d'Art Moderne et Contemporain, Geneva; Le Magasin, Centre National d'Art Contemporain, Grenoble; and the Kunstverein Hamburg. He participated in the 1985 and 1991 Whitney Museum of American Art Biennials and the 2010 Gwangju Biennale. He has taken part in group exhibitions at the New Museum, New York; CAPC Musée D'Art Contemporain, Bordeaux; Museo Reina Sofia, Madrid; and MoMA PS1, New York. His works are in the permanent collections of The Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Art Institute of Chicago; Museum of Contemporary Art, Los Angeles; Institute of Contemporary Art, Miami; Walker Art Center, Minneapolis; Rubell Family Collection; Musée d'art moderne et contemporain, Geneva; Stedelijk Museum, Amsterdam; Museum Ludwig and more. Miller's criticism has appeared in Artforum, October, and Texte zur Kunst. JRP and Les Presses du Réel have published compilations of his writing as *The Price Club: Selected Writings, 1977-1996* and *The Ruin of Exchange*. Miller is currently Professor of Professional Practice in Art History at Barnard College and Columbia University.

Meitao Qu (b. 1996, Shenzhen, China) lives and works in London, UK. Working across sculpture, installation and extended reality, Qu's practice is concerned with how objects carry a visual economy that mobilizes ideological narratives and nationalist agendas. From toys and games to urban landscapes, lifestyle centers, and theme parks, Qu takes all forms of cultural entertainment as coded with ideas and values continually reproduced under the guise of fantasy and play, operating as 'props' to stimulate cultural imaginations. She holds an MFA from the Ruskin School of Art, University of Oxford (2021), funded by the Oxford-Kaifeng Graduate Scholarship; an MA in Art History from the Courtauld Institute of Art in London (2020); and BA in Fine Art and Art History, Goldsmiths College, University of London (2019). Solo exhibitions include Public Gallery, London, UK (forthcoming 2024); Quench Gallery, Margate, UK (forthcoming 2024); *Happy Valley*, Harlesden High Street, London (2023); *Paper Castles*, Naebono Art Studio, Sapporo, Japan (2022); and *Adventures in Fact*, The Residence Gallery, London (2022). Her work has been featured in recent group exhibitions at Fukuoka Asian Art Museum, Japan (2024); Public Gallery, London, UK (2023); and Ferens Art Gallery, Hull; South London Gallery, UK as part of Bloomberg New Contemporaries (2022-2023). She was the Sapporo Artist-in-Residence as part of the S-AIR Award in 2022 and most recently the Artist-in-Residence at the Fukuoka Asian Art Museum, Japan in 2024.

Tiffany Wellington (b.1996, Kingston, Jamaica) lives and works in London, UK. Through photography, performance, sound, and sculpture, Wellington's multimedia works consider storytelling and translation, interweaving personal experience into the retelling of cultural histories. They received their BA from KASK Conservatorium, Belgium and Falmouth University, UK (2018 and 2019 respectively); and MFA from Goldsmiths University, UK (2022). Recent solo exhibitions include *Grey Area*, Studio Chapple, London, UK (2023); and *Duppy Water*, Public Gallery, London, UK (2023). Their work has been featured in recent group exhibitions at San Mei Gallery, London UK (2023); Royal Academy of Arts, London (2023); Austrian Cultural Forum, London (2023); Cubitt Gallery, London (2023); SET, London (2023); Des Bains Gallery, London (2022); and Xxijra Hii Gallery, London (2021). Wellington was awarded the Lisson Gallery Scholarship in 2022.

Jessica Wilson (b. 1991, USA) lives and works in New York, NY, USA. Wilson creates computer-generated animations, installations, and 3D-rendered flat works that explore the entangled relationships between physical and virtual realms. Mining the vast library of anonymous motion data that exists on the internet, Wilson brings her static objects 'to life.' Their meticulously detailed textures and embodied actions appear uncannily habitual, almost automatic. Yet, underneath their encoded surfaces emerges a composite portrait of human behavior and desire—collective sets of subtle, yet contagious, gesture and emotion. Recent solo and group exhibitions include *Tallinn Photomonth 23*, Tallinn Estonia (2023); *Perfectly Clear*, with Kai Matsumiya, Basel, Switzerland (2023); *The Painters New Tools*, Nahmad Contemporary, New York (2022); *Under the Hood*, Riga Technoculture Research Unit, Riga, Latvia (2022); *Screen Series: Jessica Wilson*, New Museum, New York (2020); *Not Normally at Rest*, Page (NYC), New York (2020); and *Faulty Bulb*, Crush Curatorial, New York (2019). Her works have been included in screenings and film festivals including at Callie's, Berlin (2023), International Film Festival, Rotterdam (2020); Global Anesthetics, Athens, Greece (2019); Art Metropole at the Museum of Contemporary Art, Toronto, Canada (2019); and Pioneer Works, New York (2018). Wilson is currently an artist-in-residence at the Rijksakademie, Amsterdam (2023-2024).

Evian Wenyi Zhang (b. 2000, Shanghai, China) lives and works in Berlin, Germany. Zhang's tabulated paintings cultivate an aesthetic sensibility, a visual stutter of data accumulation. Each miniature canvas represents a transient visual fixation point, disentangling what she identifies as "areas of interest" within the visual surface. Elemental repetition and the grid reference both the modernist canvas and the digital screen; the composite result is made up of constituent cells that read both organic and architectural, advancing a distinctive pictorial idealism that simultaneously aestheticizes the cognitive work performed between the eye and the mind. Zhang received her BA in Art History at New York University in 2023. Solo exhibitions include Chris Sharp Gallery, Los Angeles (forthcoming, 2024); and *Flight Girls, skeleton and vampire bug*, Lulu by X Museum, Mexico City (2022). Her work has been featured in recent group exhibitions at Travesía Cuatro, Madrid (2023); Public Gallery, London (2023); Tara Downs, New York, USA (2023); Beijing Biennial, China (2022); and MadelIn Art Center, Shanghai, China (2022). Her work is part of permanent institutional collections including the How Art Museum, Shanghai, China; M Woods Collection, Beijing, China; and X Museum, Beijing, China.