

In Course

Alida Kuzemczak-Sayer & Isobel Wohl

103 Murray Grove
London N1 7QP

Private View: Friday 12 July 2019, 6-8:30 pm

Exhibition open Saturday 13 July, 10 am to 6 pm, and Sunday 14 July, 10 am to 4 pm

Since 2014, artists Alida Kuzemczak-Sayer and Isobel Wohl have been engaged in an ongoing creative dialogue, which has taken the form of writing, live events, and works of visual art. Taking liquidity and absorption as its material starting points, the project considers the relationship between what is fluid and what is unable to move; it asks how these tendencies can allow communication across forms, places, and moments. In this latest iteration—an exhibition in a converted shopfront in Hoxton—perceived structures form and unform in painting, drawing, sculpture, and photographic processes.

In their discrete practices, Kuzemczak-Sayer and Wohl both foreground lags and disjunctures between the symbolic and the formless. Cohesive visual grammars and articulated representations meet indexical marks and floods of colour. Any apparent binary here is disrupted; a flood can be a grammar, and colour an articulation. For Wohl and Kuzemczak-Sayer, these concerns show an ongoing interest in the dynamics between gesture and language, where insurmountable fracture meets shared embeddedness.

Wohl and Kuzemczak-Sayer have developed this show from a joint residency earlier this year in Cley-next-the-Sea, in coastal East Anglia, where shoreline gives way to salt marsh. Paths lead visitors through reedbeds to the beach, where remnants of brick walls, now rounded like sea glass, show the area's fast erosion. Not far off, the landscape changes again, and puddles punctuate flat plains of dry cracked mud. From their time here, Kuzemczak-Sayer and Wohl have drawn new responses to their shared interest in saturation, efflorescence, and delineated articulation, both as a material experiment and as an interrogation into the function of signs and inscriptions in visual culture.

The works in *In Course* manifest in transparent folds and superpositions, the results of soaking, binding, inscription, and exposure. Salt print and paper skeins tangle with drawing and painting. In knit fusible interfacing, weight makes folds in swathes of absorbed charcoal and blue pigment. Nearby, black lava salt gathers on the torn edges of paper sheets. A newspaper publication splices images from the residency into new configurations, creating blips of site and time bound in scroll form by latex strips. Past splashes of water remain visible; it is almost as if they were writing.

www.isobelwohl.com

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