

### ***Drawing Ground, a study***

Alice Bidault Boone and Andy Davis

Liliana Bloch Gallery

August 23 - September 3

I would like to start this statement by mentioning the tenacity with which both artists in this exhibition approach their individual practices. It takes courage to explore the intrinsic realities that constitute our times. Both Alice Bidault Boone and Andy Davis call into question how capitalism leaves a mark, not only in the phenomenal world but also in the collective mind.

Bidault Boone approaches art as a tool to redefine contemporary archaeology. She visualizes the current landscape to diligently foreground the task of observation and investigation. In her work, she identifies symbols and patterns that bring forward our collective consciousness; Native American patterns that don't act as reminders, but are in fact prints of our contemporary traces. Her practice allows us to visualize the existing territories that are being erased in front of our eyes, and by default they act as violent erasures of our possibilities.

As for Davis he also collides and fragments the grounds he actively participates in - physical, mental, and performative. In his paintings and drawings, there is an imaginative ecology where he represents himself as the point of change, the actor, the foot taking the step towards a new aesthetic representation in this left-to-die ecology. Andy gives us hope and teases us to reimagine new landscapes. He invokes a fantasy with which we have no hope to interact, too entangled with productivity, time and economic participation. His work invites us to be part of a new ecology that is not only for activists and environmentalists, but for all of us, who comprise part of this ecology, the one that our authoritative systems have so long and with great force tried to separate us from.

What I see in their work is a study of our daily collective subjectivities. As artists they act as the social mediators, bringing forward a language that is aesthetically visible at every moment but we are still not courageous enough to confront it in an anamorphic way, because we are too comfortable with the sedative discourse of "green" capitalism.

When artistic practices question these aesthetics they also create a time and place for bifurcation. Can we say that the humanities and social sciences fail to explain the time that we are living? Has our vision and sensibility been seduced by the upset of global capitalism? I refuse to imagine the end of the world, and it seems that most people *can* imagine this, but what I find astonishing today, and rather dangerous, is that we can't imagine the end of capitalism. For that matter, the representations in this exhibition serve a greater and larger purpose.

Sofia Bastidas

Curator