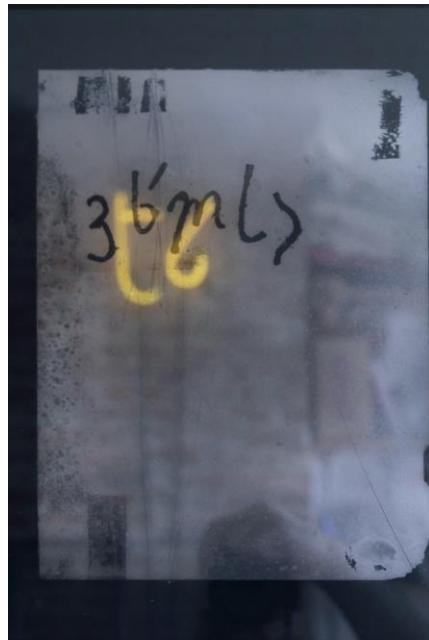


For Immediate Release

July 1st, 2019



## *Now is Always Someone Else*

by Levan Mindiashvili  
Curated by Vanessa Kowalski

July 12 - 31, 2019

**Opening Reception: Friday, July 12, 6-8 pm**

NARS is pleased to present *Now is Always Someone Else*: an experiment in curatorial and artistic collaboration, an exercise in decision making, a deconstructed instruction piece, another way of embracing the limitations imposed by distances, whether metaphorical, physical or those rooted in language. The presented work, newly configured by curator Vanessa Kowalski, employs the same material elements of a piece by Levan Mindiashvili previously arranged in an alternative format, originally commissioned for the 2019 BRIC Biennial with support from Erti Gallery, then titled *Here is Always Someone Else*. Formally, the elements of the piece, presented in four different embodiments, are based on the word “here” in Georgian. Beside the installation hangs a single hyperlink, or a correlating tangent of the work, in which Kowalski’s handwritten rendition of the word ‘Now,’ written from memory in Georgian lettering, has been defined in liquid mirror.

This collaboration is an attempt not to transcend or subvert, but rather, more simply, to update the hierarchical expectations inherent within the boundaries of the roles of artist and curator towards more transitional, fluid, and overlapping spaces of responsibility, creation, and interpretation. This temporary configuration is but one of infinite possibilities that serves as a diving board for the imagination, upon which a viewer is at once poised to leap into an unbounded abyss of ‘what if?’, splashing about in uncertainties, leaving glimmering pools of unknowable truths along the container’s edge to evaporate, condense, and one day fall again from storm heavy clouds. A viewer is thus left dancing around such pools or otherwise dodging raindrops, the sizes and shapes of which are determined by their relationship to a physical body, a self, or perhaps, a someone else. Here and now, until there becomes then, one is left to ponder the contents not of the deluge but of one’s own reflection within it.

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Reflection is however, active, and like Mindiashvili's work lies at the intersection of intersection itself, wherein the language and visual imagery of a multitude of media, whether sculpture, drawing, painting, or installation, coalesce and thus create a work that is simultaneously malleable and finite, sharp and delicate, and singularly plural. The arrangement and rearrangement of elements like neon beams, fragmented phrases, hydrocal casts, and steel is not unlike our contemporary desire to reposition, rewrite, and rethink socially accepted truths as they relate to place, identity, gender, and history. These truths like materials too have weight, dimension, and form but like stars gazed upon from a distance, they can deceive us with their materiality, their conviction, their quality of brightness, and they are understood, or least attempt to be, through an activation by a body, most often our own, in a particular time and space. There is resonance, an echo; what happens then when we try to hear, or to see as someone else? Might new forms, new materials, new truths, and new 'what if's?' begin to emerge and set into motion once more a cycle that seems altogether strange and yet somehow familiar?

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