

GABRIELLE WAMBAUGH

UNWILLINGNESS

From March 10th to April 7th, 2018 / Opening: Saturday, March 10th

Eric Dupont Gallery is pleased to present Gabrielle Wambaugh's seventh solo exhibition, *UNWILLINGNESS*, from March 10th to April 24th, 2018.

"Sculpture does not exist. What does exist is a connection between points, and what is important is getting these points to interact, to converge without dissolving them or homogenizing them out of existence. A series of gestures that involve arranging and incorporating things that don't come together naturally, creating areas of rapprochement between these individual points, foregrounding and interlinking them, conjoining them so that they take on a new form, one that fills them out without pinning them down. Then something can come into being and stand revealed, not as a result of control but through the adjunction of immiscible, non-ductile materials. [...]

We never see fully, we cannot see everything. Sculpting means insisting on seeing, in order to see, and make seen. Organizing visibilities, setting up a field of visibilities. A distribution of light and shadow, of what comes to light and what resists coming to light – fatigued, frozen, its stringency lost. Before sculpting, the material that we work with is light. Revealing everything we are capable of seeing. Looking underneath, in order to see. Thus a corpus of mechanical gestures that enables us to see something we would not be able to see without them or outside of them. Visibility is inseparable from a sort of gestural process, once we have accepted that seeing is not simply the empirical exercise of the eye, but is a creation of visibilities. It is bringing layers of stratification to the light.

We approach Mary Magdalene in order to engage the translation of a sculptural presence, of a whole comprised of opposing elements, brought together but imagined, perceived as confronting each other on the dividing line of a difference, and which we seek to bring into dialogue. A dialogue concerning that which represents the reverse side of uniqueness, the other hidden side of a world, prostrate in the shadows, unbefitting and hence ambivalent. That region of the world where inclinations are contradictory and conflicting. Mary Magdalene: a multifaceted woman, a sculpture of multiple meanings put to the test of exposure. Now she can be seen from all sides; all we have to do is walk around her. She has been accorded her share of animality, her animal posture, her way of not just seeing or hearing, her stance as wild beast that could save her from human infamy.

And it truly is like a kind of dance. The movement that we see is already finished when we begin to hear it. Dance precedes: we recognize a form that we already know, that we recognize the moment it is shaped. We assemble it so as to be able to recognize it. And this emerges from different kinds of overlays: overlays of sculptures one upon another, overlays of images, overlays in drawings as little lines spread out and intertwined with other little lines, overlays of glazes flowing like a snowy froth and obscuring any suggestion of figuration, overlays on big black walls with unfixed drawings of hairs, and chalk lines trickling down to the ground. And so this shaping can be seen as a combination of three sensory entities: a doubting/desiring of the thing perceived + an action-intervention + a tempo or rhythm. Finally, a presence may be achieved."¹

Frank Smith, 2017

¹ Fragment from *Explosante – Fixe*, text by Frank Smith from dialogues with Gabrielle Wambaugh for the catalog of the exhibition *Ambivalente*, Vitry-sur-Seine, Galerie municipale Jean Collet, January 21st – March 4th 2018.