

Words Like Parrots Marie Kirkegaard, Copenhagen
April 10 - May 16, 2015

I often wonder whether subjectivity is a form of contagious infection and whether comprehension is a state of inflammation, a neurotic mimicry that emerges to soften the anxieties caused by the various faces of difference.

The works in this exhibition come from several ongoing series made simultaneously.

The parrot paintings are produced through applications of painterly frottage, first as a depiction then as several gestures of repetitive transference. There are numerous parrot paintings in a single set; if one is titled 'Hans' or 'Larry', the others are also titled 'Hans' or 'Larry'.

The spell paintings are the physical ruins of explicated and forgotten desires. The literal text of a whim is painted on a blank canvas with perfume, one letter upon the next, a palimpsest, then lit on fire. The alcohol in the perfume ignites and burns the areas of the canvas where nothing had been written. I make small wooden frames, paint them and then nail them to the sides of each small canvas.

I think of these works and their modular relationships to one another as a construction of aisles. Ideally, these aisles become a kind of an image that is more of a situation than it is a picture. This image is the location where I wish for something like a social ego to gather and accrue.

In these aisles the social contracts may have potential for various permissions and reconstitution.

Ideally, in these aisles the social contracts of language and proffered communicative utterance might have potential for various permissions and reconstitutions. But I often worry that subjectivity might merely be some contagion of influence, an influenza. Communication would be an effect, a symptom of some enchanted, collaborative narcissism where we would only need to nod when passing by a mirror.

James Krone, 2015