

***Diaries: Era of Good Feelings***

Antoine Catala  
Julien Creuzet  
Tishan Hsu  
Heesoo Kwon  
Christopher Meerdo  
Philipp Timischl

curated by Mark Pieteron  
with an essay by Rizvana Bradley

On view online at [47canal.us](http://47canal.us)  
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This special online presentation brings together various works by six artists that extend the affective possibilities for empathy, care, and connection through the haptic. Also featured is a newly commissioned essay “The Vicissitudes of Touch: Annotations on the Haptic” by Rizvana Bradley. Video works from this program will be streaming simultaneously on DIS.ART.

**Curatorial statement by Mark Pieteron:**

“If the corporate-speak of the finance-capital matrix becomes the official text of the city then perhaps it is the alleys, unmarked paths and towpaths that harbour our unformed thoughts, half-remembered dreams and repressed memories. These are the spaces of potential where the channelling of other voices is possible. If we re-tread these overgrown paths we might reactivate these currents, imbue them with flashes of hallucinogenic colour. These are places where we might encounter older dreams, reconnect with the galvanising energies of long forgotten experiences.”

—L.G. Ford, “We move amongst ghosts”

Underneath this all is a thought: Where are we going? Have we been here before?

It feels like something familiar, yet blurred by a field of curiosities. As we hurtle toward a new landscape, shades of missives dance among us. Bouncing from body to body, weaving abstracted maps with words spoken by our loved ones, and experiences within. We yearn to reach them through haptic resonances, feelings adding to the entropic conditions of being. Mutual understandings formed by tied breaths within the ship.

Here we find an UNDERCOMMONS: A rhythmic procession defined by the calculus and logistical procession of surplus, in all valences of the word.

The artists in “Diaries: Era of Good Feelings,” propose new ways of viewing surplus, channeling the logic of the shipped into unique affective spaces that redefine the terms and conditions of communities within. Each work brings to focus the multiple ledgers of social locations in contingent spheres of influence. What we are left with are not concrete, marketable solutions to tumult, but rather arsenals for triangulating kinetic and potential energies into emotive aqueducts, for better or worse.

**Excerpt from Rizvana Bradley, “The Vicissitudes of Touch: Annotations on the Haptic”:**

In her landmark essay, “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” Hortense Spillers theorizes one of the central cleavages of the modern world, wrought and sundered in the cataclysmic passages of racial slavery: that of body and flesh, which Spillers takes as the foremost distinction

“between captive and liberated subjects-positions”: “before the “body” there is the “flesh,” that zero degree of social conceptualization that does not escape concealment under the brush of discourse or the reflexes of iconography.” Flesh is before the body in a dual sense.

To linger with the political, ethical, and analytic questions that emerge from the entanglements of hapticality, aesthetics, and violence, questions that are unavoidable for those given to blackness, is to confront “[t]he hold’s terrible gift,” as Fred Moten and Stefano Harney maintain, “to gather dispossessed feelings in common, to create a new feel in the undercommons.”

The curator would like to extend a thank you to Fred Moten and Stefano Harney.

Visit [47canal.us](http://47canal.us) to view the full presentation. For more information about this presentation or individual works, please write [office@47canal.us](mailto:office@47canal.us).

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**Mark Pieterston** is an artist, designer, and writer based in Los Angeles, California. Pieterston’s writing has been published by Art in America, Numero Berlin, Sleek Magazine, and others. Pieterston is also the founder of the conversation series tête-à-tête, providing critical and engaging conversations with art practitioners, activists, and thinkers.

**Rizvana Bradley** is incoming Assistant Professor of Film and Media at UC Berkeley. She holds a BA from Williams College and a PhD from Duke University. Before coming to UC Berkeley, Bradley was an Assistant Professor in the History of Art and African American Studies at Yale, an Assistant Professor of Women's, Gender and Sexuality at Emory University, and a Visiting Research Fellow in the Department of the History of Art at the University College London. Bradley is a recipient of a Creative Capital | Andy Warhol Foundation Arts Writers Grant. She was a Helena Rubinstein Critical Studies Fellow at the Whitney Museum of American Art in New York. Bradley has curated a number of academic arts symposia, including events at the British Film Institute, London, the Serpentine Gallery, London, and most recently, the Stedelijk Museum of Art, Amsterdam.

**Antoine Catala** lives and works in New York City. Solo shows include Jardin Synthétique à l’isolement at Musée D’Art Contemporain, Lyon; and Distant Feel at the Carnegie Museum of Art, Pittsburgh. In 2019 his work was included in the 58th Venice Biennial. Catala’s works have also been exhibited at the Hirshhorn Museum and Sculpture Garden, Washington D.C.; MOCA Cleveland; Whitechapel Gallery, London; the High Line, New York; the Fridericianum, Kassel; and at MoMA PS1, New York, among other galleries and institutions. His works are included in several public collections including the Carnegie Museum of Art, Pittsburgh; Centre Pompidou, Paris; FRAC Champagne-Ardenne, Reims France; Musée d’Art Contemporain de Lyon, France; and the Whitney Museum of Art, New York.

**Julien Creuzet** is a French-Caribbean artist and poet who lives and works in Paris. Creuzet has recently had solo exhibitions at MMK Frankfurt (2020), CAN Centre d'art de Neuchatel, Switzerland (2019), Palais De Tokyo, Paris (2019), Fondation d'Entreprise Ricard (2018), Bétonsalon, Paris (2018), Sketch Gallery in Bogotá (2017), Fonds Régional d'Art Contemporain Basse Normandie in Caen (2015), the Juvisy-sur-Orge Contemporary Art Centre, Galerie Doyang Lee in Paris (2013), and the Sandretto Re Rebaudengo Foundation in Turin (2012). Recently, he participated in the 12th Gwangju Biennale (2018), the 6th Rennes Biennale (2018), the 11th Biennale Africaine de la Photographie (2017), the 14th Lyon Biennale of Contemporary Art (2017), the Festival Hors Piste at the Centre Pompidou (2017), the Frac Pays de la Loire (2016), the 12th Biennale de l'Art Contemporain Africain de Dakar, Sénégal (2016) and the 2nd Kampala Art Biennale (2016), Uganda. He is represented by DOCUMENT Gallery.

**Tishan Hsu** was born in Boston, Massachusetts (1951) and currently resides in New York. Hsu's formative years were in Zurich (Switzerland), Ohio, Wisconsin, Virginia and New York. He studied architecture at the Massachusetts Institute of Technology where he received his B.S.A.D. in 1973 and M.Arch. in 1975. While at MIT, he studied film at the Carpenter Center, Harvard University. Hsu first showed in New York at the Pat Hearn Gallery. Since 1985, Hsu has shown extensively in the US, Europe and Mexico with works in many public and private collections. Selected public collections include Metropolitan Museum, New York, Centre Pompidou, Paris, Museum fur Moderne Kunst, Frankfurt am Main, High Museum, Atlanta, Terra Museum, Mexico City, Los Angeles Museum of Contemporary Art, Los Angeles, Museum of Contemporary Art, North Miami, and the Weisman Museum, Minneapolis. Hsu has served as a Member of the Board of White Columns and a Governor of the Skowhegan School of Painting and Sculpture. Until recently, Hsu has been a Professor of Visual Arts at Sarah Lawrence College, and a visiting professor at Pratt Institute and Harvard University. Tishan Hsu: Liquid Circuit, his first survey exhibition in the United States, was on view at the Hammer Museum, Los Angeles (January 26 – April 19, 2020), and is currently on view at SculptureCenter, New York (September 24, 2020 – January 25, 2021).

**Heesoo Kwon** is a visual artist and anthropologist from South Korea and is currently based in the Bay Area, California. Kwon received her Masters of Fine Art from UC Berkeley in 2019. Her work has been the subject of a solo exhibition at Et Al and Studio 2W, San Francisco, Phoebe A. Hearst Museum of Anthropology, Berkeley and CICA Museum and Visual Space Gunmulsai, South Korea. She has participated in group exhibitions at the CICA Museum; BAMPFA, Berkeley; Root Division, San Francisco; SOMArts, San Francisco; Embark Gallery, San Francisco; and Slash Gallery, San Francisco, among others. In 2012 Kwon received the Female Inventor of the Year Award from the Korean Intellectual Property Office. Her other accolades include the Young Korean Artist Award from the CICA Museum, the finalist of the 20th Seoul International ALT Cinema & Media Festival, and the Roselyn Schneider Eisner Prize for Photos and Art Practice from UC Berkeley.

**Christopher Meerdo** is an artist who grew up in the Upper Peninsula of Michigan and Šiauliai, Lithuania. Meerdo received his MFA in Photography from the University of Illinois at Chicago and taught at The School of the Art Institute of Chicago from 2012-2019. Recent exhibitions include Exgirlfriend Gallery, Berlin; Museum of Contemporary Photography, Chicago, The National Gallery of Kosovo, and The Mattress Factory Museum of Contemporary Art, Pittsburgh. He was an artist in residence at SIM Reykjavik and Skowhegan School of Painting and Sculpture. Meerdo was most recently a fellow at the Jan van Eyck Academie, Netherlands. He

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is represented by DOCUMENT Gallery and is based in Denton, TX where he is an Assistant Professor at the University of North Texas.

**Philipp Timischl** is an artist born in 1989 in Graz. Coming from the rural countryside of Austria he is now living and working in Paris, France. His practice spans various media such as video, sculpture, painting and photography, often combined with text and culminating in site-specific installations. Since studying in Frankfurt, Städelschule and graduating from the Academy of fine Arts in Vienna, he recently had solo exhibitions at Secession, Vienna; Halle für Kunst, Lüneburg; Emanuel Layr, Vienna; Vilma Gold, London; Neue Alte Brücke, Frankfurt; Künstlerhaus Graz. His work was shown in group exhibitions at Kunsthalle Bern; Kunstwerke Berlin; Luma Foundation, Zürich; Fondazione Sandretto re Rabaudengo, Turin; Kunsthalle Vienna and Serpentine Gallery, London.