

🔍 ανωνυμία

*The Ecology of Visibility*  
Curated by K.O. Nnamdie

**Lutz Bacher**  
**Frank Benson**  
**Mary Manning**  
**Puppies Puppies (Jade Kuriki Olivo)**  
**Frances Stark**

Feb. 02, 2021 - Mar. 01, 2021



**Lutz Bacher**  
*Untitled*, 2010  
Video  
1 hr 03 minutes





**Frank Benson**

*Castaway*, 2018

Bronze, acrylic polyurethane

40 x 33 x 30 1/4 inches

(100 x 84 x 77 cm)

Edition of 4 + 1 AP



**Frank Benson**

*Human Statue Series (Sky Room)*, 2005–18

Dye sublimation print on aluminum

24 × 30 inches (unframed)

25 × 31 × 1 1/2 inches (framed)

Signed and numbered on verso

Edition of 20

Published by Lisa Ivorian-Jones  
for the New Museum





**Mary Manning**

*Prospect Park, 2020*

C-prints on matboard

20 × 16 inches (50.80 × 40.64 cm)

20 ½ × 16 ½ × 1 ¼ inches

(52.07 × 41.91 × 3.18 cm) (framed)



**Mary Manning**

*Nativity, 2020*

C-prints on matboard

20 × 16 inches (50.80 × 40.64 cm)

20 ½ × 16 ½ × 1 ¼ inches

(52.07 × 41.91 × 3.18 cm) (framed)

**WOMAN WITH A PENIS**

**WOMAN WITH A PENIS**

**Puppies Puppies**

**(Jade Kuriki Olivo)**

*Woman With A Penis, 2021*

Vinyl application

13 x 96 inches

(33.02 x 243.84 cm)

Edition of 4 + 1 AP

Home Depot  
311-057

6" terra-cotta, saucer

10314

U2087763



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**Frances Stark**

*From therealstarkiller #0431, 2014*

Archival inkjet print

7 × 7 inches

(17.8 × 17.8 cm)



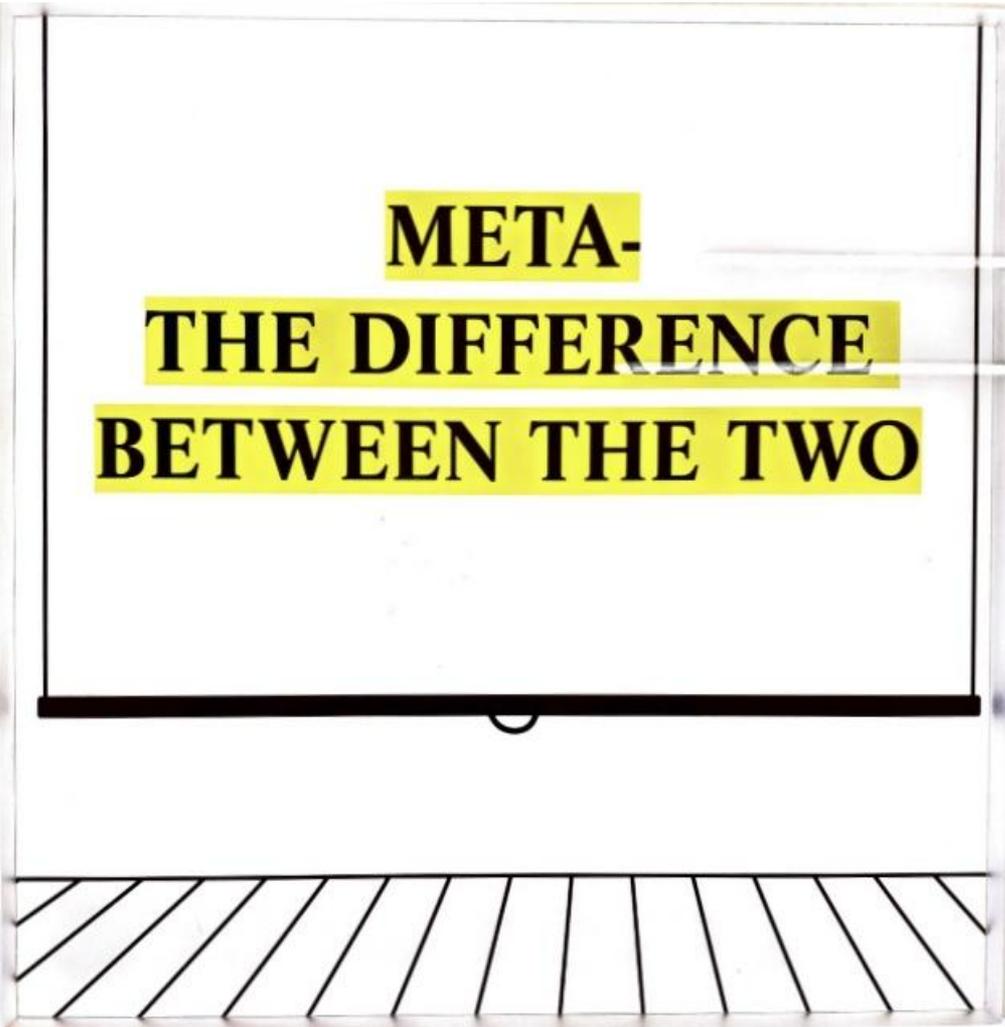
**Frances Stark**

*From therealstarkiller #1026, 2015*

Archival inkjet print

7 × 7 inches

(17.8 × 17.8 cm)



**META-  
THE DIFFERENCE  
BETWEEN THE TWO**

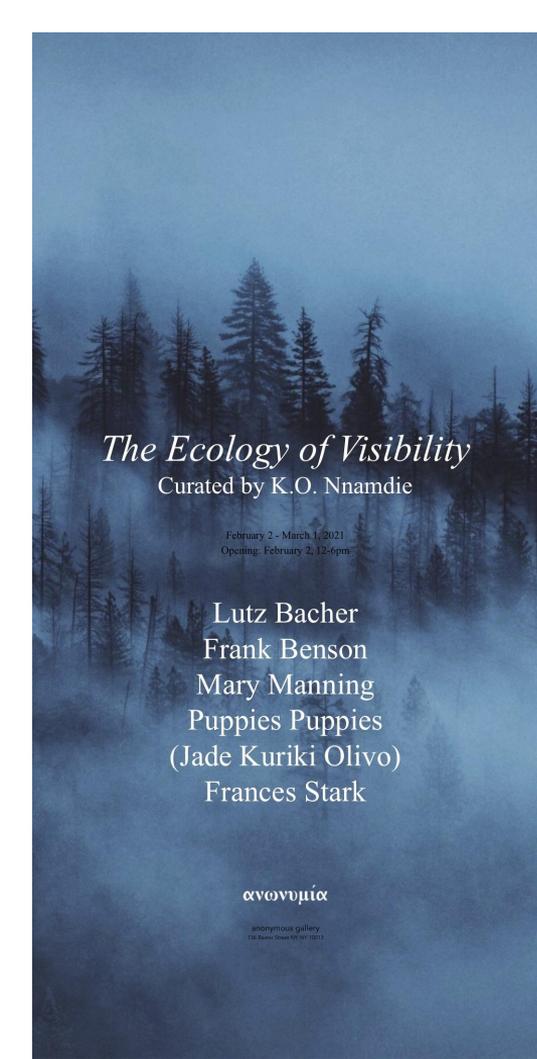
**Frances Stark**

*From therealstarkiller #557, 2014*

Archival inkjet print

7 × 7 inches

17.8 × 17.8 cm



## *The Ecology of Visibility*

Curated by K.O. Nnamdie

February 2 - March 1, 2021  
Opening: February 2, 12-6pm

Lutz Bacher  
Frank Benson  
Mary Manning  
Puppies Puppies  
(Jade Kuriki Olivo)  
Frances Stark

αὐθιγμία

emerge gallery  
125 West 10th St. #101

The Ecology of Visibility is an exhibition inspired by the ecstatic act of refusing predetermined identity, space and time. Lutz, Frank, Mary, Jade, and Frances experiment with what is prescribed as the provisional self, then venture far beyond internal standards and external feedback.

The exhibition implicitly questions the values associated with modes of representation. Through different media, each artist examines personal conformity as a social fiction that is imposed and that one only need abandon with a certain amount of willpower. Each artist challenges society's insistence on the empirical and negotiates the complicated classifications which the western world has bequeathed. Refusing such associations denies and then reclaims both individual and collective meaning as it relates to equality.

Frank Benson's *Castaway*, is a sculptural depiction of a modern lone figure at human scale, displaced and isolated in the present. As an enduring attempt to understand, Benson's figure crouches down to meet you where you are; "bending and blurring space in ways that challenge the binary distinctions between the virtual and the real". Lutz Bacher's *Untitled* offers up a powerfully stark reimagining of the artist and art dealer relationship and hierarchy. For the entirety of the one hour film, the camera focuses on her former gallerist's legs and crotch while he uncomfortably answers Lutz questions. The questions, like the artist herself, remain elusive and escape single summary. Mary Manning's casual photography collages a meditation on their life. With the ability to make the familiar world look anew, the work is radically optimistic and fearless in its humanism. Frances Stark's works from *TheRealStarKiller* series transforms inkjet prints of the mundane into stream-of-consciousness poetry; improvised through a constellation of language, figuration and very little personal boundary. Jade Kuriki Olivo's work makes visible what may be hidden in plain sight, by representing a demographic not always visible, using language as both content and raw material.

In the rejection of the continuum, determining representations become irrelevant to the human ability to contribute to, or participate in society. Deliberation and disassociation from these characterizing distinctions serves as a promenade to the possible - to visibility.

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