

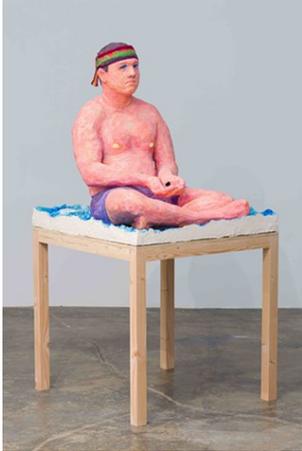
## FOR IMMEDIATE RELEASE:

**Hannah Greely / Calvin Marcus**

Nov. 2 through Dec. 22, 2018. opening reception: Nov 2, 5 to 8pm.

/ 687 Minna Street, San Francisco CA. 94103. Open Wednesday through Sunday, 11am - 6pm.

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"Echo reconciles." This is how Paul Chan, quoting Adorno's *Aesthetic Theory* opens *Odysseus as Artist*, published last year in the *Los Angeles Review of Books*. In the essay, Chan argues for the concept of *polutropos*, which he translates as "cunning" as central to the "aesthetic imperative within reason itself, insofar as aesthetics can generally be understood as a way of comprehending and making something persuasive and compelling enough that others find it agreeable." What he finds in Adorno's shortest sentence, as it "shows up on the page like a life raft drifting in a sea of words", is an argument for "the indeterminate nature of concepts within an artwork."

It is reasonable to situate this form of lackadaisical craftiness as luddite, a minor efficiency made material fact, adrift in a culture subsumed by coded language. For certainly, if we are now strapped into the ride of our lives, it is code that is steering the ship, and facts that are under attack. Here, art can be a tool, a cunning form that structures, through conceptual indeterminacy, a metastability that builds an alternative life above and beyond mere life-style imagery. And it is here that the works of Hannah Greely and Calvin Marcus, refracted through asymmetrical views of spirit and sprite, provide some illumination.

The sprite lives in the work of Calvin Marcus. The devil in the details that haunt his series of architecturally en-framed sinking ships, called *American Monument*, the mask-likeness in the support-side verso of his miniature walls, and the dark humor of his stylish bamboo lamp supported by a tripod of ceramic whole trout. The spirit finds its place in Hannah Greely's work. Here we find *Origins of the Universe*, and *A Leg to Stand On*. A place where *Remainder*, a sculpture of a casually dressed crucifixion pose promises the possibility of live birds and *Beholder*, wearing his tourism on his forehead, may hold his visions in his hands. Aligning sculpture and watercolors by two of California's most arresting young artists, this exhibition presents and examines the reconciling echo of an eternal homesick Odyssean dream of return.

Born in Dickson, TN Hannah Greely now lives and works in Los Angeles. Her work was included in the 2003 Venice Biennale, the 2006 and 2010 Whitney Biennials, and 2008 California Biennial. She was the recipient of the Louis Comfort Tiffany Foundation Award in 2005. Born in San Francisco, Calvin Marcus also now lives and works in Los Angeles. His paintings and sculptures have exhibited widely at galleries and institutions including The Power Station in Dallas, Peep-Hole in Milan, and Public Fiction in Los Angeles. Both artists' works are in public collections including The Whitney Museum of American Art, Museum of Contemporary Art Los Angeles, Museum of Modern Art, New York, and The MCA Chicago.

Hannah Greely / Calvin Marcus is the first in a year-long series of two-person exhibitions, to be curated in the space by Los Angeles based artist and film-maker Drew Heitzler. A limited edition zine-style catalog with a new essay by Jan Tumlir will be published for the occasion.

/ is a nonprofit visual art space founded in 2018 to advance and promote the expanding field of contemporary art in the city of San Francisco through exhibitions, publications, and public programming.



Top image: Hannah Greely, *Beholder*, 2016, gypsum cement, aqua resin, wood, cardboard, tempera, bandana, marbles, 48 x 12 x 34 in courtesy of the artists and Parker Gallery LA

Bottom image: Calvin Marcus, *American Monument*, 2018, glass, wood, batteries, LED lights, cardboard, watercolor, cel vinyl, 22 x 12 x 12 in courtesy of the artist and David Kordansky Gallery