



Alice Attie, Take Care of Yourself - Series Foucault, 2014

## ALICE ATTIE

We are delighted to present a selection of Alice Attie's series of drawings at the Kabinett of our booth at Art Basel Miami Beach 2017.

Alice Attie's ink drawings involve the minuscule. They often explore the territory between writing and drawing, where the two overlap. Her drawings are meditations in ink that allow tiny marks to accumulate over long sustained periods of time. Engaging repetition, rhythm and gradual change, she allows these minuscule words, figures, numbers and marks to accrue and grow on the paper. When presenting a landscape of numbers or letters or of a language that is not real, she is inspired to push and suspend meaning, allowing it to slip into visual abstraction.

In the last lectures that Michel Foucault gave at the College de France, from 1982 to 1984, he addressed the practices and disciplines surrounding the care of the self.

In these lectures, given while Foucault himself was dying of AIDS, he pondered Socrates' last utterance to his disciple Crito: **Take Care of Yourself**. From that statement, Foucault embarked on a study of the idea of care: care of the body, care of the other, care of the spirit and specifically, care of the freedom to speak freely, from a place of truth.

The drawings in this series are comprised of repetitions of the phrase *Take Care of Yourself*. They become contemplative sites of linguistic ambiguity and transgression. For Attie, language can be thought of as a large opening through which we advance, a space where meaning may unravel, be dissembled or itself dissolve.

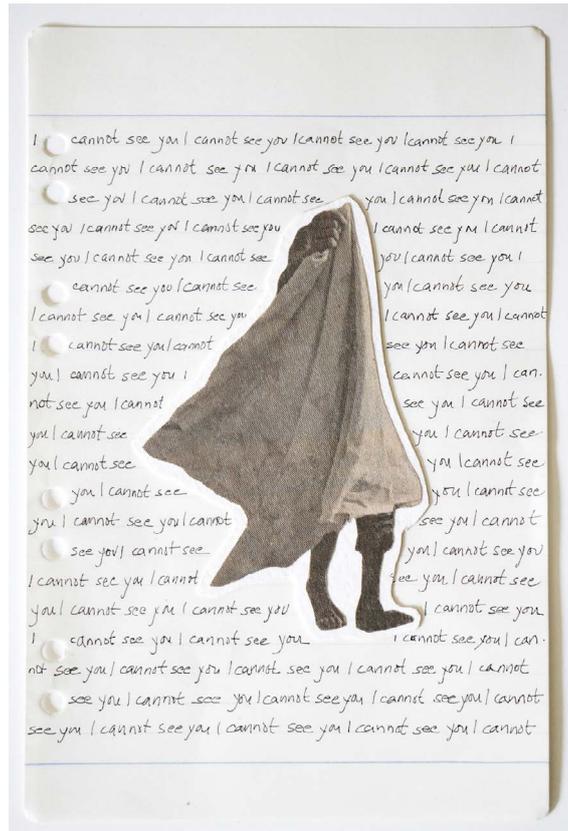
Whether presenting a landscape of numbers or composing an imagined language that comprises all possibility, Attie is inspired to trespass horizons of legibility, to urge the tenuous distinction between writing and drawing into abstraction.

In the series entitled **Class Notes**, Attie takes notes while attending philosophy and physics lectures at Columbia University. She re-inscribes and re-imagines the lectures in the form of drawings. These too are visual analogues to the intellectual adventures that Attie finds herself drawn to.

In the ink series **Red Weather** or **Green Weather**, minuscule marks of color accrue, growing into forms that are variously hued, forms that seem to tremble in a kind of geometric quiescence.

Attie's series **Wandering: Drawings and Collages** continues her **Requiem** series, part of which was acquired by The Museum of Modern Art, New York. For this series, Attie works on unused pages from her father's 1930-40's notebooks. The images are culled from many places including newspaper images, her own photos, found vernacular photos from her collection (originating in flea-markets).

Attie refers to the series in her writing on the subject:



Alice Attie, *Where Are You? - Series Requiem*, 2015

*We wander the earth  
We rise with waves in darkness  
We fall with stones in daylight  
Between arrivals and departures*

*We are bound and unbound  
We ridge the borders  
We appear and disappear  
Between field and swell*

*We whisper and are silenced  
We open and close our mouths  
We name a place that is no place  
Between being and not being*

*We wander. We wander in the mind. We wander in the heart. We wander the known.  
We wander the unknown. In curiosity. In fear. In war. In isolation. We keep going.  
We dream of returning. We dream of finding. A lover. A son. A daughter. A father. A mother.  
We wander. Drifting. Treading. Crawling. We keep going. We are migrants. We are refugees.  
We cross over. We are thinkers. We are lovers. Longing. It is what we do. We keep moving.*

ALICE ATTIE was born in 1950, in New York City, where she continues to live and work. She holds a PhD in Comparative Literature and an M.F.A. in Poetry and has taught literature throughout the New York area before turning her attention to her artwork. Her photographs and works on paper are in the collections of The Whitney Museum of American Art, The Museum of Modern Art, The Studio Museum in Harlem, The Jewish Museum, all in New York, The Getty Museum, Los Angeles, The Museum of Fine Arts, Houston. Her work is also in many major collections including: The Margulies Collection, The JoAnn Hickey Collection, The Werner Kramasky Collection.

Attie's first book of poems: *These Figures Lining the Hills* was published in 2015 with Seagull Books/University of Chicago. A second book of poetry, entitled *Under the Aleppo Sun*, will appear in the Spring of 2018, also with Seagull Books/University of Chicago. Her book of photographs, documenting the changing face of Harlem, *Harlem on The Verge*, was published in 2001 with Quantluck Lane/W.W.Norton Press.