

TAKE A WALK ON THE WILD SIDE
BRION GYSIN, PETER HUJAR, JESSE HULTBERG, GREER LANKTON, PAUL MONROE,
MARION SCEMAMA, ANDREAS STERZING, DAVID WOJNAROWICZ

Take A Walk On The Wild Side is an exhibition of imprints. Throughout the seven artists, we will see many photographs: imprints, therefore, in the sense of the numerous exegeses that like to qualify the medium. Two videos also, punctuating the space, that one could without too much trickery make depend on the same terminology. But it is about something else here. In this precise case, the imprint is to be understood in the calorific sense. It names the remanence of the bodies, the inhabited spaces and the traced constellations. Their perception is less visible than sensitive, because there is nothing fixed there: we are still at the threshold of the works. Here, the creation is maintained to its possible; it is open and it is in progress. The radiant heart is still that of the words and glances exchanged, of the alliances and relationships forged.

By bringing together Bryon Gysin, Peter Hujar, Greer Lankton, Paul Monroe, Marion Scemama, Andreas Sterzing and David Wojnarowicz, the New Galerie gives a stage to a collective organism. Each of the protagonists who compose it will be individualized thereafter, erected to the rank of author, and it is thus that they reached us, for us contemporary spectators, who contemplated the scene from afar, perched too high in the nacelle of the History. But this organism is not metaphorical. These signatures have done much more than know each other, greet each other or cross each other, they have especially surveyed together the wild edges and have not found themselves so bad there.

It could start with a piece of sidewalk. For example, one evening at an art opening. There, we look at each other and we see each other; we rub each other and we make a crowd. Perhaps then this story of warmth begins to become more incarnate. There would be, a little in the background, two quidams in the vagueness: Peter Hujar and David Wojnarowicz, barely fixed by the film which granulates of Andreas Sterzing. We are in front of the Civilian Warfare Gallery in 1984, but it could just as well be the New Galerie, in Paris in 2022. Or, because it is already daylight, it is the day after 1983, the gallery owner Gracie Mansion is amused by the facetiousness of the artist Sur Rodney (Sur), in New York, and the same eye captures the scene.

For the adventure is of places, before being of scenes. There is the East Village, and its galleries which were meeting places, as there was before that the Pier 34, next to the Hudson River. When Marion Scemama arrived in New York in 1983, the young photojournalist stopped in front of the open-air gallery she discovered there. Other imprints, painted as for them. Its organizer, she learns later, answers to the name of David Wojnarowicz. Photographs, films teach us: they will bind themselves of a "particular history" (1). We unroll the skein again: filiform contrapposto and milky blondness, and it is Greer Lankton who appears, to immediately disappear devoured, incorporated, by the round of dolls that she models in the image of her peers - Candy Darling, Diana Vreeland or Mae Alexander.

Because they appear through each other, they devour each other to multiply their desire to be, something appears like the reversible co-constitution of presences that, rather than competing with the headlights that heteronormativity points at them, have cultivated a network, as we speak of a venous network, still palpitating, still persistent. *Take A Walk On The Wild Side* also opens to another reading than the exogenous one of the "wounded attachments" that Wendy Brown will castigate (2): here, the creation takes the precedence over the resentment, it is flaming self-definition. And besides, the energetic charge of the collective adventure is still palpitating, the imprints still warm. It is an invitation to prolong it; to come, in our time, to warm them up.

Ingrid Luquet-Gad

(1) Title of Marion Scemama's first monograph, to be published in 2022.

(2) Brown, Wendy. "Wounded Attachments." *Political Theory* 21, no. 3 (1993): 390–410