



Kate Levant

Motile Resolutions

February 7 – April 10

Collicaligreggi Gallery in Catania, Italy

We asked some questions to the artist.

ATP: I'd like to start from the title of the exhibition. From where does it come?

Kate Levant: Biologically speaking, motility is the ability to move spontaneously, actively consuming energy in the process... yet in psychology, motility refers to a person whose prevailing mental imagery arises from sensations of bodily movement and position, rather than from overt visual or auditory sensations.

Resolution is the procedure of reducing things into simpler forms, a method of breaking something down into elementary parts... Often related to the 'effect of an optical instrument' in the process of making distinguishable the individual yet closely adjacent images or aspects of an object/ [or here, of an *issue*?]

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Combined together, begins coherence of my exhibition at Collicaligneggi ..Motile Resolutions.. a title/function which may serve to structure a fluctuating quality to the work's overall comprehension, bodily and mentally.

ATP: The press release for "Motile Resolution" is a kind of mental diary regarding the preparation for this exhibition in Catania. How does this text relate to the artworks?

KL: The visual information within the works on view is derived from multiple sites//or events on this planet, recent and distant. I issue some explicit points of contact within the press release, however all positions mentioned are pronounced along an elastic measure of spatiotemporal proportionality. The text was written as an attempt to concentrate the *possibility* of the exhibition, rather than confirm the end outcome. This attitude is actively reflected in the occurrence of the exhibition as well, by the rendering of distinct divisions of activity -elsewhere [the code of an insect infestation in Agoura, Los Angeles appears here, now..] How does such translate? and why so?

ATP: Referring back to the previous question, what is the role of language in your practice?

KL: Language does play an intense role in my practice. It is this issue of translation which I am compelled by.. the translation of actuals through abstraction and back again, encrypted in some way.. recoded. To me, writing is a form of Sculpture. The meanings of things [and words] are always alterable. Consequently, reading must be an extremely proactive engagement.

ATP: Your artworks are inspired by everyday life, often by places and by traces of what inhabits or used to inhabit them. Does Catania influenced the concept and the realization of the exhibition?

KL: Inhabitation has been a real course of interest in my work. While these were never overtly social concerns to begin with, the particular ways in which people use things has always been fascinating to me.. and how the things-used develop the particular character of the way in which they have functioned in life. Recently, the scales of my attention have begun to shift into more -micro spectrums of activity though. Inhabitation> infestation> infection.. This shift is present in the current exhibition, but questioned against the blunt power of graphics which peruse comprehensive layouts of such activity's information. While I do believe my experience of Catania is inscribing a distinct order into my mental framework, I do not yet understand its result. I can admit that the current work is completed by its appearance here, now.. but as all things in life, alternate proofs could have been.

Interview by Matteo Mottin

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