

intermission museum of art

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INTERMISSION MUSEUM OF ART PRESENTS:
MIRA DAYAL AND MARINA KASSIANIDOU
A TREMBLING LINE
01 – 31 MARCH 2021

Intermission Museum of Art (IMA) is proud to launch *a trembling line*, a new collaboration by Mira Dayal and Marina Kassianidou, featured through March 2021 as part of IMA's inaugural Volume I Series. *a trembling line* takes the form of a series of linked pages of visual materials that ask for a viewer's heightened attention to the margin, the liminal, and the off-screen in order to progress through the ensuing pages. Somewhere between an adventure and an examination, the project invites the computer user into formal and conceptual play with what it means to perceive, read, and access.

Dayal's and Kassianidou's practices converge in a trembling line – a quiver, a hair, a crack, a speck of dust, a friction ridge – whose movement is barely perceptible. Slight as it may be, this line has might: it recalibrates our vision. Squint, get closer, wipe the screen. What kind of labor does subtlety engender? When is nuance valuable in, and valued by, society?

To be able to discern subtlety may be nothing less than to prove one's humanity. This statement is neither existential nor optimistic: Consider the reCAPTCHA test, in which one was formerly required to transcribe words indiscernible to machines in order to distinguish oneself from software, malware, or the unaccompanied computer (and to assist Google Books in digitizing publications). Machines have vastly improved their reading abilities, so the latest versions of reCAPTCHA tests instead rely on contextual information about a user's behavior – now, the program discerns nuance in the user rather than the user discerning nuance for the machine.

The ability to discern nuance, arguably an important political skill, is also a fraught metric of humanity, relying on a set of assumptions about

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hello@IntermissionMuseum.org

the user's vision, tongue, and abilities. To recalibrate is to reset and rectify a tool, to "measure against a standard" anew. Take that *against*: We could measure in comparison with a standard, or we could measure in a way that opposes a standard.

The line quivers and shakes, refuses to flatten out. It is one, but it is made up of many. Zoom in, look longer, enlarge the imperfections, and unfurl a map of alternate, forking and circuitous paths.

MIRA DAYAL is an artist, editor, writer, and curator based in New York. She is a co-organizer of the residency program rehearsal, co-curator of the collaborative artist publication prompt:, founding editor of the Journal of Art Criticism, and a regular contributor at Artforum. Her studio work often involves laborious play with language, material, and site, and has been shown at STNDRD, Gymnasium, Lubov, NURTUREart, NARS Foundation, Abrons Art Center, and other spaces. Current and upcoming exhibitions will be held at Spencer Brownstone Gallery and Kunstverein Dresden. She has participated in residencies and intensives at the Ox-Bow School of Art, Art in General, and A.I.R. Gallery, and has curated programs and exhibitions at Artists Alliance Inc., CUE Art Foundation, SOHO20, Helena Anrather, Barnard College, and other spaces. She teaches at the International Center of Photography.
miradayal.com

MARINA KASSIANIDOU lives and works between Limassol, Cyprus, and Boulder, Colorado, USA. She has a B.A. in Studio Art from Stanford University, an M.A. in Fine Art from Central Saint Martins College of Art and Design, London, UK, and a Ph.D. in Fine Art from Chelsea College of Arts, London, UK. She has exhibited her work internationally. Group exhibitions include Mediterranea 16 Young Artists Biennial (Mole Vanvitelliana, Ancona, Italy), Tradition Today (House of Cyprus, Athens, Greece), Ar(t)chaeology (NiMAC, Nicosia, Cyprus), WADS (Ars Electronica 2020), and The Immigrant Artist Biennial 2020 (New York, USA). She has had solo exhibitions at Gloria Gallery and Thkio Ppalies in Nicosia, Cyprus, The Center for Drawing, Tenderpixel Gallery, and Chelsea College of Arts in London, UK, North Branch Projects in Chicago, Illinois, Yes Ma'am Projects in Denver, Colorado, and the Moreau Center for the Arts in Notre Dame, Indiana. She has been awarded fellowships at the Virginia Center for Creative Arts, Hambidge Center for Creative Arts and Sciences, Ragdale Foundation, and Residencia Internacional de Arte Can Serrat, among others.

She is a recipient of the 2016 Joan Mitchell Foundation Painters and Sculptors Grant. She is Assistant Professor in Art Practices at the University of Colorado Boulder.
marinakassianidou.com

Intermission Museum of Art (IMA) was founded in 2020 by Rose Van Mierlo and John Ros, in response to the cultural, social, environmental, economic and political fissures that make themselves evermore present during times of crisis and put stress on accepted systems of operation. IMA provides a space for critical thinkers to respond to these moments of friction by investigating them as meaningful sites of production, instigating dialogues which will culminate in a public archive. responses will be organized around themes. They exist on their own (as editions) and co-exist in larger ideas (as volumes). A physical manifestation will take shape at the end of each completed volume which will present other forms of collaboration with spaces creating co-agency within hospitable forms of engagement.

CONTACT Rose van Mierlo / Founding Director and Curator
rose@intermissionmuseum.org

WEB / intermissionmuseum.org
IG / @intermission_museum #intermissionmuseum #ima
@marinakassianidou @miradayal
#atremblingline

Images available on request.