

Two Tower city overview

Based in the year 2050 and later, the Two-tower city is a utopian urban injection into Manhattan Island. The project is based on connecting the extended greens on the banks of the River Hudson on the two ends of Manhattan, namely the east and the west. It also includes the creation of a contrasting effect on the urban scene by taking a tower to the sky while grounding the other deep into the soil of the earth. The connection between the towers is done by filling the voids on the ground level using folies with various activities.

The power of ambiguity is in its present-focus. In every moment we must re-evaluate. In every moment we comprehend a meaning or a purpose, and in the next we comprehend anew. With the work in this exhibition, ambiguity occurs in a formal sense; the work exists in between two, or sometimes three, different mediums. Photographs appear to be paintings, paintings resemble sculptures, videos allude to paintings, and so on. It is in this formal ambiguity that the ambiguous nature of the uncertainty of traditional mediums is revealed. Herein lies the strength of *The Ambiguous Object*: ambiguous objects are shape-shifters. Ambiguous objects insist on constant re-consideration.

Poetic language might do the objects in this exhibition the most justice, because poetry creates layers and allows slippages in a manner difficult to reproduce in a traditional curatorial text. When we conjecture that ambiguity is a defining characteristic of contemporary art, the very proposition feels like an insult to the work being produced. The statement attempts to pin down a moment and a meaning, whereas ambiguity evades solidification or stabilization.

Obviously, there are multiple layers to ambiguity, including the cultural, the social, and the political. Historically, the word ambiguous has often been used to describe such diverse things as poetic language, law, shapes (such as those in geological formations), facial expressions, and belief systems. Here, we have grouped works that push the boundaries of the medium or shape they inhabit or point toward abstraction in an oblique way, challenging the traditional conversations surrounding modernist abstraction. If modernists imagined an object and post-modernists imagined its construction, we are imagining its ambiguity—a constant shifting between these two poles, objective and constructed. Or perhaps triangulation is a more appropriate metaphor: an object, a construction, an ambiguity.

For this reason, the strength of *The Ambiguous Object* is also its weakness. A state of ambiguity is rarely sustainable. We prefer to know. We move forward, in most cases, by knowing. In the not-too-distant future, more likely than not, artists, curators and critics will

pin down this “moment of ambiguity.” It will be symptomatic, it will mean something or it will attempt something.

Or perhaps, as the artists in *The Ambiguous Object* are doing, we will imagine ambiguity into a productive force. Productive of conviction without certainty, productive of passion without fanaticism, productive of direction without permanence, productive of vision without a singular point of view.