

## The Brooklyn Rail

23 October 2021

### Convergent Evolutions: The Conscious Body of Work

By Charlotte Kent

<https://brooklynrail.org/2021/10/artseen/Convergent-Evolutions-The-Conscious-Body-of-Work>



At stake in the new Pace group exhibition *Convergent Evolutions* are the questions of who gets to be seen, when, and how. The exhibition of 17 artists who range across 60 years, multiple media, and assorted styles brings together poignant contemporary concerns about representation. The reason for a show around the way that artists use “various instruments within their practices to grant or deny viewers the agency of viewership while also surveying the body’s response to the visual plane” is partly due to an insistent surveillance culture that has made us keenly aware of who gets seen, how, why, and in what context. Rarely in history have we been so cognizant of issues around representation, socially or artistically. This is not a show about surveillance, but rather the way that artistic concerns about representation are expressed through various practices of abstraction, figuration, materiality, and emergent digital forms.

[...]

The spindly legs of the stool covered in scrap textiles by Sonia Gomes would seem to suggest a similar invitation to repose, except its fragile legs and the yarn winding around it are cautionary. *Untitled* (2004) is unsettling, a sudden disturbance in a quiet corner of the gallery. An interest in materiality is apparent in the works by RJ Messineo and Anthony Olubunmi Akinbola as well. Akinbola’s two works are both placed across from works by Richard Pousette-Dart, whose presence as the force behind the acclaimed New York School establishes the importance of abstraction for the show. Sam Gilliam is another major figure present with *More Than Water (Assissi) Subtle Jungle* (1997) whose work is a clear influence on Rachel Eulena Williams.