

Maggie Crowley
Relic

The Albertine Workout contains fifty-nine paragraphs, with appendices, summarizing Anne Carson's research on Albertine, the principal love interest of Marcel Proust in *À la recherche du temps perdu*. Below are 40 appendices on Maggie Crowley's studio practice and the work she will present at Cellar Door Provisions.

1. A car covered in fabric, cinched around the body like a bed sheet to protect from the wrath of the elements. As an object it neglects aesthetic; as an object it is just a bundle of fabric.
2. Bataille says, a dictionary begins when it no longer gives the meaning of words, but their tasks.
3. *Formless* is not only an adjective having a given meaning, but a term that serves to bring things down in the world, generally requiring that each thing has its form.
4. Taussig writes, "What it designates has no right in any sense..."¹ and I believe him.
5. An object, formless by way of refusal to fulfill or name its function: a jacket that no longer fits; a sink without any running water; milk turned sour; a punctured basketball.
6. Given this refusal, does a formless object have an innate or ascribed meaning?
7. In the opening paragraph of Byung-Chul Han's *The Disappearance of Rituals*, he defines rituals as symbolic acts that pass on shared values upon which a community is based.
8. Shared experience; shared fruit; shared dinner; shared labor.
9. "Symbols that connect a community without communication; today however, communication without community prevails. Rituals are constituted by symbolic perception."²
10. The breaking of bread and consumption of the eucharist; bread, the symbol of the Body of Christ.

¹ Michael Taussig, *My Cocaine Museum*. The University of Chicago Press (2004)

² Byung-Chul Han, *The Disappearance of Rituals*. Poly Press (2020)

11. The retirement of a number in the NBA is accompanied by the ceremonial rite of hoisting one's jersey up to the rafters above their home court. Regulations mandate that once the jersey is positioned over the arena, the number may never be worn by any player on that team in perpetuity. A number's immortality is established by way of a ceremony.

12. Maggie Crowley's favorite basketball player is Dennis Rodman. Dennis Rodman wore numbers 10, 91, 73, 70.

13. Maggie Crowley wore number 22.

14. Rodman #10 Detroit Pistons/ power forward 1986-1992. Rodman #10 San Antonio Spurs/ power forward 1993-1995. Rodman #91 Chicago Bulls/ power forward 1995-1998. Rodman # 73 Los Angeles Lakers/ power forward 1998-1999. Rodman # 70 Dallas Mavericks/ power forward 1999-2000.

15. Dennis Rodman once said, "If I want to wear a dress, I'll wear a dress."

16. Material, without intervention, is just material.

Silk worn,
silk taut,
silk draped,
silk ruched,
silked painted,
silk washed,
silk sewn,
is silk in motion.

17. If movement gives meaning, then the performance of placing a chair cover or applying pigment to silk is divine.

18. Holy Relics are often organic material such as hair, teeth, cotton, or silk—a symbol of something ephemeral.

19. Joseph of Arimathea removed Christ from the cross, washed his bloody body with a cloth, and wrapped him in a shroud; he kept a blood stained portion of the cloth.

20. A cloth made holy by shared belief in its legitimacy.
21. You can visit this relic at the Basilica of the Holy Blood in Bruges, Belgium. Maggie visited it last summer.
22. The Shroud of Turin is a linen cloth that bears the face of a crucified man—man believed to be Jesus of Nazareth.
23. The mark of Christ in fabric again.
24. The shared belief in a cloth's material ability to capture the imprint of Jesus.
25. The human urge to personify.
26. Crowley's paintings recall relics.
27. A draped moment: the veil, the shroud, the finished painting—contained, protecting, fearful, and suspending disbelief.
28. Composed of organic material—living, labored over, symbolic, formless—these paintings refuse to take form as a seat cover, a chef's coat, or a cape from the hair salon.
29. Still life, drapery and formalism, disguised by the washing of fabric, the singing of edges, the inverting and layering of recognizable forms.
30. What can be discerned becomes an awkward impostor of the physical thing.
31. A misbehaving orange peel or pomegranate seed.
32. Maggie spent the last ten-years reading Heidegger's *The Origin of the Work of Art*.
33. Heidegger remarks on Van Gough's *Shoes*, 1886. The painting depicts unlaced slouched work boots.
34. "Ceci n'est pas des bottes."
35. Heidegger explores the concept of embodiment. Paintings, textiles, and garments represent the body indirectly, especially the body in motion.

36. Embodiment is also the distinction between different kinds of intelligence—vocation versus intellectualism— the way physical aptitude manifests compared to mental aptitude, sports, ceremony and rituals.

37. The athleticism of service: cutting an onion or plating a meal; judgment and measurement. “Developing control is everything, in an expert hair stylist you sense a dexterous blending of hand and tool.” An excerpt from Mike Rose’s *The Mind at Work*.

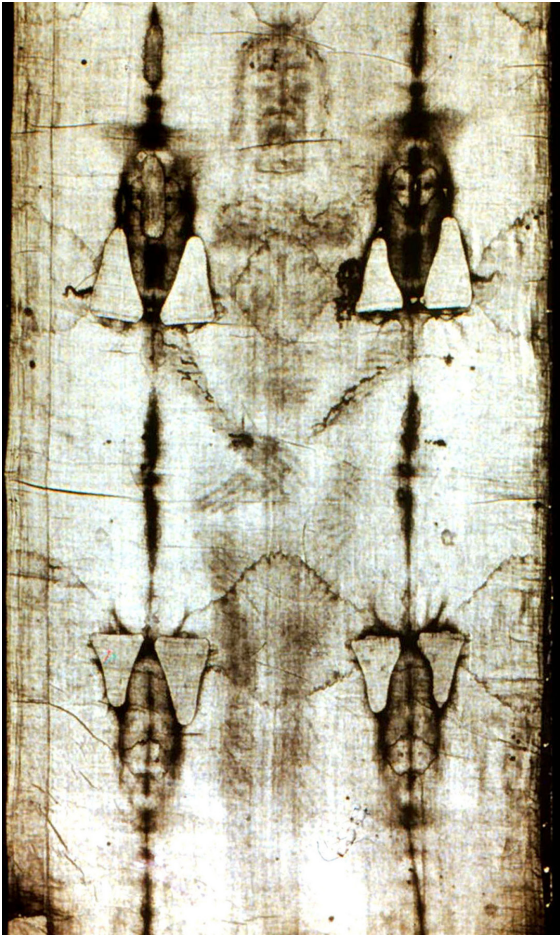
38. What is a hand towel after it has been used for many shifts and services? What remains? What is the mark and what is the form?

39. As a server moves throughout a restaurant there is never a moment where they are not multitasking. Rose asserts, "This calls for a certain combination of motor skill and vigilance. This vigilance—from a stationary point or while in motion—is not only a matter of perceptual acuity but also involves working memory and knowledge of the restaurant, food preparation and typical routines."³

40. The institution of service (in this instance, the restaurant) as reliquary. The kitchen as a protective veil

Text by Megan Foy

³ Mike Rose, *The Mind at Work*. Penguin Books (2005)





Checklist

Untitled (Manet pillowcase), 2023

gouache on silk

50 x 272 in

Shroud 1, 2023

gouache on silk

approx. 32 x 18 x 2 in

Vessel 1 (Redken), 2023

plaster

dims variable

Vessel 2 (Redken), 2023

plaster

dims variable

Vessel 3 (Pantene), 2023

plaster

dims variable

Vessel 4 (Pantene), 2023

plaster

dims variable

Vessel 5 (Pantene), 2023

plaster

dims variable

Vessel 6 (Suave), 2023

plaster

dims variable

Untitled (Chef's coat), 2023

gouache on muslin and silk

dims variable

Untitled (dish towel), 2023

gouache and graphite on silk with hair salon foils

20 x 30 in

Apparatus Projects is a 501(c)3 exhibition space, publisher, and artistic collaborative dedicated to furthering advanced research around contemporary art and life practices.

Apparatus looks to think with contemporary art through durational and intimate stewardship of emerging artists' practices to foster meaningful public engagements with art.

It is by an unwavering faith in artists and their ideas that Apparatus makes exhibitions and sustains the intellectual and artistic relationships necessary in developing a rigorous artist-centered program.

This exhibition was organized by Megan Foy

Maggie Crowley (b. 1987, Ottawa, Illinois) received her M.F.A. from the University of Chicago in 2013, her M.A. from Eastern Illinois University in 2011 and her B.S. in Education from Illinois State University in 2009.

Crowley has exhibited in numerous venues including the Devening Projects, Reva and David Logan Center for the Arts, the Hyde Park Art Center, Area: Lugar de Projectos in Caguas, Puerto Rico, and the Cue Foundation in New York City.

In 2020 and 2022 Crowley was awarded individual artist grants from the Illinois Arts Council. In 2021 Crowley was awarded a fully funded residency at the Ox-Bow School of Art and Artists in Saugatuck, Michigan. In 2022 she was a recipient of the Jarislowsky Foundation's Emerging Artists award with a fully funded residency at The Banff Centre for Arts and Creativity in Banff, Canada. Since 2016, Crowley has co-directed Produce Model Gallery in the Pilsen neighborhood of Chicago. Most recently, Crowley was named one of Chicago's Breakout Artists of 2023 by Newcity Magazine.

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