

Each Place Its Own Mind

17 January - 15 March 2025

Private View | Thursday 16 January, 6-8 pm



Bronwyn Katz, // xū // nana (seeds of the sweet-thorn), 2024 ©Bronwyn Katz, Courtesy the artist and Edel Assanti. Photography: Mario Todeschini.

**Mirtha Dermisache | Noémie Goudal | Sky Hopinka | Anna Hulačová |
Bronwyn Katz | Kat Lyons | Yukultji Napangati | Emmanuel Van der Auwera**

Each place its own mind, its own psyche.

Oak, madrone, Douglas fir, red-tailed hawk, serpentine in the sandstone, a certain scale to the topography, drenching rains in the winter, fog off-shore in the summer, salmon surging in the streams—all these together make up a particular state of mind, a place-specific intelligence shared by all the humans that dwell therein, but also by the coyotes yapping in those valleys, by the bobcats and the ferns and the spiders, by all beings who live and make their way in that zone. Each place its own psyche. Each sky its own blue.

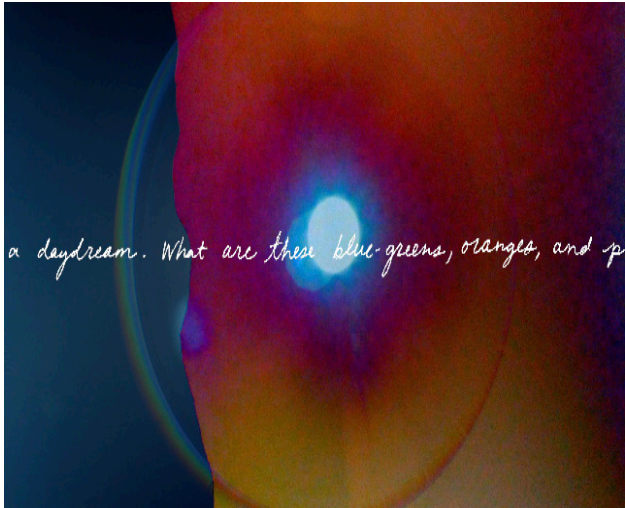
David Abram, *The Spell of the Sensuous*, 1996

Edel Assanti is pleased to present *Each Place Its Own Mind*, an exhibition that participates in an ongoing collective reimagining of our relationship with the living world, rooted in revelations from indigenous knowledge, ecological research, literature, science, and artistic experimentation. Bringing together eight interdisciplinary artists, the exhibition comprises historical works alongside new commissions, spanning drawing, painting, sculpture, photography, installation and film.

The idea of human exceptionalism that distinguishes culture from nature is the intellectual foundation of the Enlightenment and present-day western civilisation. It is by this point well understood that the cost of severing our profound bond to the living world – a process that may have progressively unfolded over hundreds if not thousands of years – was that the more-than-human world, together with its social representations, lost its meaning. In theorists Theodor W. Adorno and Max Horkheimer's words: "Enlightenment's program was the disenchantment of the world. It wanted to dispel myths, to overthrow phantasy with knowledge... The disenchantment of the world means the extirpation of animism."

Each Place Its Own Mind borrows its title from ecologist David Abram's 1996 book *The Spell of the Sensuous*, which traces the ways the human mind came to renounce its "sensory bearings" in the natural world, visualising a myriad of "lost" faculties that link the "inner, psychological world and the perceptual terrain that surrounds us."

Across four adjacent rooms, the exhibition offers windows onto distinct experiential perspectives, cultivating the notion



Sky Hopinka, *Fainting Spells* (still), 2018, single channel HD video, stereo, colour 10:45min ©Sky Hopinka, Courtesy of Edel Assanti and Broadway, New York.



Kat Lyons, *Exclusion Zone*, 2024, oil on canvas, 198.1 x 223.5cm ©Kat Lyons, Courtesy of the artist and Pilar Corrias London.



Anna Hulačová, *Dialog: Bugonia V*, 2024, concrete, bee honeycomb, 32 x 25 x 20cm ©Anna Hulačová, Courtesy of Edel Assanti and Hunt Kastner.



Yukultji Napangati, *Untitled* (detail), 2019, acrylic on linen, 120.7 x 90.2cm ©Yukultji Napangati, Courtesy of Salon 94 and Edel Assanti.



Noémie Goudal, *White Pulse I-VI*, 2023, installation view, *Arpenter, photographier la Nouvelle-Aquitaine*, Frac Nouvelle-Aquitaine MÉCA, Bordeaux, 2024 ©Noémie Goudal, Courtesy of Frac Nouvelle-Aquitaine MÉCA and Noémie Goudal. Photo: Jean-Christophe Garcia.



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