

*Virga* is a collaborative curatorial project that explores methods of deviation and desire. Possibility manifests in the sky, as a Virga cloud with streaks of precipitation seen, but not felt on the ground. These clouds occur when falling rain passes over a warm or dry patch of air and the liquid evaporates before it reaches the ground. The rain is forced to divert paths and change into new forms. What starts out as a single path becomes many paths, where people deviate from the paths they are supposed to follow and towards futurity and new ways of being.

Judith Leinen investigates places, humans and the complex entanglement of both. Leinen's work, *Thanks For Using Priority*, reshapes packing and building materials into self-containing yet infinitely expansive sculptures blurring the line between packing materials and the work itself. Her sculpture, *Paridontanz*, is a visual representation of tension and fragility and her works resist categorization.

The projected video work, *Light Tombs* by interdisciplinary artist Larí García takes us on a journey to a beach that is glowing in the evening twilight. As lightning flashes and reflects on the ocean's surface, we see the artist dig into the sandy shore. Garcia shovels sand to create holes that become filled with flickering candlelight. Garcia describes their process saying, "my work highlights a visual and interactive cyclical narrative that motivates one to deviate from perceived norms by triggering delusions or illusions."

In their sculpture, *Skin Trimmer*, a sliced and splayed silicone skin García crafts a synthetic bodily object that acts as a mechanism for a broader understanding and representation of fragility, disorder, and displacement. They describe the work by saying, "On a hot July day, you would find Skin Trimmer in a decaying decrypt shed. Its split, splayed flower-like body lying in the center of the floor, sweating from vaseline and lawn debris. The object is an aftermath of a machine birth to the conscious lawn equipment chasing animals from Stephen King's short story, *The Lawnmower Man*. Skin Trimmer

romanticizes an actor-outer of the event. Its sunken alien body meditates on form, texture, and the inorganic of organic maintenance.”

Paintings from the artist Noa Fodrie conjure bodily associations. Swaths of bright and muted skin tone colors depict her practice of embodiment but Fodrie’s strategic use of distortion and abstraction makes it so the viewer cannot distinguish between body, shadow, object, and space— instead, the viewer revels in the flat experience of color and shape. Fodrie’s work uses abstraction to deny the viewer the opportunity to categorize her own body depicted in the painting.

Abstract shapes, like the ones from Fodrie’s paintings, become dimensional in the enchantingly ghostly ceramic objects made by Martha Russo. Using ceramic materials in a thrillingly unconventional way Russo’s objects expand and sprawl across the wall. In her work *Lightness of Being* embodies potentiality as a kind of regeneration. Her porcelain objects are made from objects dipped in a kind of liquid clay or slip. When fired, the porcelain creates a new form where the original object burns away or melts into the clay. Russo’s *burble* merges ceramic and metal as a kind of hybrid material that maintains some properties from each material source.

Deya Guy-Vasson is a sculptor, poet, and curator that utilizes the poetic potential of metal in their piece, *Yam*, to weave a relationship between care, memory, and possibility. In a new work by Guy-Vasson is a sculpture is made of woven speaker wire and salvaged speaker cones. The tonalities from this sculpture merge with the seductive visuals in their video *Speak of Love* where Guy-Vasson explains “I have spent a lot of time in my practice explaining why all of my kin and I deserve lush visions of life” and shares with us their vision.

These works are transdisciplinary, resist categorization, and expand to create space for imagining new futures and alternate ways of existing outside of and within current systems. These works are ten visions that tie memory, change, shape, and color to potentiality. Just as the Virga clouds hold rain of the future, these works embody multiplicity. José Estaban Muñoz describes potentiality as located in the sky. He writes “we can feel it as the warm illumination of a horizon imbued with potential.” In this way the works of *Virga* exist on the horizon as an in-between space, where movements happening here and now are also looking towards the future. Within current moments of pandemic, displacement, and climate change these works displayed in *Virga* exemplify creative changes that are vital for hope for a future.