

MIER

“Present Conditional’ at MIER Gallery, Los Angeles”

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MIER GALLERY is pleased to announce “Present Conditional”, the first group exhibition of the gallery. With eight major contemporary female painting positions, “Present Conditional” will form a powerful, heterogeneous and intergenerational exhibition as a visual and contextual snapshot.

Rita Ackermann, Amy Bessone, Ida Ekblad, Sophie von Hellermann, Joyce Pensato, Jana Schröder, Odessa Straub, Anke Weyer

“Present Conditional” illustrates the exceeding presence of women in the field of painting by showing current large-format works on canvas. The focus of the exhibition lies in the consistently peculiar dynamics of each artist’s respective pictorial methods rather than in pointing out a specifically female tendency or in pursuing a feminist approach. The painters develop subjects out of the emblems of our environment; they decipher inner worlds or multi-referential constructs and present these in complex cross-genre ambivalence between figuration and abstraction. In this, the relationship between color, material, composition and pictorial content serves the artistic unification of the impulsive and the rational as the essential moment immanent in the works. At this interface between the dissolution and the superimposition, the planned and the intuitive act of painting, a self-confident painting style emerges in the works of these artists, which is aware of art historical traditions but does not need them to legitimize its result.

The exhibition title “Present Conditional” is loaned from a late work by Lee Krasner from 1976 and paradigmatically forms the conceptual superstructure of the exhibition. Krasner’s late work in particular is characterized by the independent—though methodically different—exploration of abstraction and figuration. This can be seen as a turning point in the history of painting: the gradual detachment from Abstract Expressionism. Krasner chose the title of the series to accompany her own method because of its post-structuralist reference. She created collages out of her own early and Pollock’s unsuccessful drawings by first cutting them up and then re-arranging them. Both the ‘alienated’ drawings and the newly found forms are now the transformed, actual pictorial content, representing both themselves and that from which they are made or were created.

Krasner’s late artistic method provides an equally vehement artistic assertion, as can be found in the work of the artists shown here: a pictorial expression which not only accidentally contains its own opposite, but—in a special way—manifests it.

Inci Yilmaz

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Image courtesy of the artists and MIER Gallery