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This week's featured exhibitions: Sarah Kärtner at Max Max, Hans-Jürgen Mayer at Galerie Nagel Draxler, Philipp Guston at Hauser & Wirth, Liu Ye at Fondazione Prada, Tyler Vlahovich at Lulu, Tyler Vlahovich at Marc Selwyn ART CLUB 2000 at Artists Space, Bill Williams at Marmors, Bradley Davies at Clages, Gladys Nilsson at Parker Gallery, Eleonore Koch at Modern Art, Mariana Castillo Deball at Modern Art Oxford. Have an excellent week. Artist: Mariana Castillo Deball Venue: Modern Art Oxford, Oxford Exhibition Title: Mariana Castillo Deball: Between making and knowing something Date: October 2, 2020 - January 13, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of Modern Art Oxford, Oxford. Photos by Ben Woodley. Press Release: This major new commission by Mariana Castillo Deball (b. 1975 in Mexico City, lives and works in Berlin) fundamentally questions methods of knowledge formation in Western museum collections. Featuring an expansive aerial installation, archival photographs and repurposed museum display cases, the exhibition uncovers hidden stories and individuals, with a particular focus on artefacts and archives held in the Pitt Rivers Museum in Oxford and the Smithsonian Museum of National Antiquities in Washington, D.C. For the exhibition Deball has created a dynamic suspended installation of ceramics and textiles. These hand-made objects are a demonstration of the artist's observations of the early stages of ethnographic work when, as Deball states, "there was no difference between making and knowing something". The ceramic pieces are made out of red stoneware and painted using techniques and designs common to the Zuni, a Native American Pueblo people native to the Zuni River valley. The vessels are perforated with a "kill hole", a gesture that was used by different cultures to eliminate the utilitarian value of an object. The artist uses these "kill holes" perforations to connect the ceramics with ropes looping across the large gallery. These share the space with swathes of handmade textiles reaching eight meters in length. The fabric was produced in the state of Michoacan in Mexico by the collective Ukata, and are woven with a backstrap loom, and dyed with an ikat pattern. Through the exhibition Deball traces the lives of three researchers and makers: Zuni Ihamana Weáwha (1849-1896), her anthropological collaborator Matilda Coxe Stevenson (1849 -1915), and Elsie Colsell McDougall (1879-1961). Weáwha had a particular position in society as an Ihamana: male-bodied people who take on the social and ceremonial roles usually performed by women in their culture. Weáwha had exceptional skills in weaving and pottery, and in 1886 she was part of the Zuni delegation to Washington D.C. hosted by Matilda Coxe Stevenson. Weáwha produced objects on site, the process of fabrication of which was documented photographically by Stevenson. Occupying the ambiguous threshold of being both original artefacts and reproductions, these objects are part of the Smithsonian collection. Matilda Coxe Stevenson travelled to the U.S. Southwest in the 1880s. She was interested in rituals and ceremonies, but also in the activities of a controversial figure among the Zuni people because the Hamilton Cushing, who also blurred the lines between smaller galleries at Modern Art Oxford feature reproduced Mexico, and Makereti (1873-1930), who was a highly successful interpreter for Maori culture in the late Victorian period. The piece, Deball reflects on the responsibilities and challenge research is essential to creating new ideas for an exhibit. Collaborations and the exchange of knowledge as a transfer of understanding and read the object in a different way. Deball and makers whose histories have remained too long obscured. Modern Art Oxford Artist: Eleonore Koch Venue: Mendes Wood DM, London press release and link available after the jump. Images: Images in exhibitions devoted to German-Brazilian painter Eleonore Koch. Her work did not fit easily into any of the dominant artistic currents of her time. Her training, most importantly, with Volpi shaped the artist's work. Koch's work, a mixture of ego and idealism, was not well received in the early 1950s, having spent great part of this period away from the Brazilian context, did not provide a clear path to her success. Koch, possibly well-intended but regrettably limited epithet as Volpi's "only disciple" whenever commenting on her work. Apart from the differences in background and trajectory, it must be noted that Koch also studied under many other artists, including Yolanda Mohalyi (1909-1978) and Elisabeth Nobile (1902-1975). It is only roughly over the past ten years that Koch's work has started to gain the overdue recognition it deserves. This is not to say that she has been completely under the radar of the art world. In fact, she had the support of a few but important allies, such as collectors Theon Spanudis (1915-1986) and Ladi Biezus, as well as curator and critic Lourival Gomes Machado (1917-1967) and although not as celebrated as some of her contemporaries, she seemed to have always been highly aware of the value and importance of her work. Born in Berlin in 1926, Koch moved with her family to Brazil in 1926; mother Adelheid, father Ernst and sister Esther; to São Paulo aged ten, in 1936. In 1949, she went to Paris to study art, returning in 1951. In 1960, she moved to Rio de Janeiro and over the decade she traveled to Greece, London and the US. During this period, she exhibited her work regularly in Brazil, although she also held a series of jobs; bookseller, set designer, secretary to influential physicist and occasional art critic Mario Schenberg, not yet being able to make a living from her art. In 1968 she moved to London, where she would remain until 1989, finally settling in São Paulo until her death in 2018. This was an unusual trajectory for a Brazilian artist at the time, as most artists who could afford to study abroad returned to the country to pursue their careers. And it was even more unusual for a woman. When Koch arrived in the London of the 1960s for what would become a twenty year period she was 42 years old, childless and single; in other words, free to move as she pleased. She was, up to that point, and would continue to be, completely devoted to her work. Furthermore, in 1968 the political situation in Brazil had taken a turn for the worse: the military dictatorship that took power in 1964 issued the AI-5 (Institution Act n. 5), a decree that suspended constitutional rights and resulted in the institutionalization of torture by the State. The move to a different country seems to have been a sensible option for an artist who felt she had exhausted her professional possibilities in Brazil at a time when political prospects in the homeland were bleak. During a trip to Greece in 1966, Koch made a stopover in London and actively searched for galleries that would exhibit her work, eventually being invited by Mercury Gallery to take part in their summer show. The gallery later informed her of collector Alistair McAlpine's (1942-2014) interest in sealing an exclusivity contract to acquire her work. Suddenly, there was a concrete opportunity for professional development. The agreement with McAlpine lasted from 1971 until 1977, after which Koch took up a job as a translator for the Scotland Yard. Brazilian art critic Paulo Venâncio Filho recalled her telling him about "the peculiar cases she witnessed as a translator for the Scotland Yard in the London courts, without realizing that even more peculiar was to be painter working for the British police" during the two decades spent in the UK. Koch's work was shown in exhibitions at the Portal Gallery (1970), Rutland Gallery (1972, 1976, 1982), Cornhill & Francis Fine Art (1974), and a Barbican Art Gallery (1983). The two concurrent exhibitions presented at Mendes Wood DM, in New York and Modern Art, London bring together a group of works produced from the start of Koch's London period in the late 1960s to paintings executed after her return to São Paulo, in the 1990s. More than signifying any major breakthrough, the London experience coincides with the refinement and in-depth development of pictorial aspects that were already central to Koch's work: the reduction of figures to the bare minimum, the rigorously demarcated areas of color and the vast empty spaces that acquire a special vibrancy and luminosity through the treatment of the pictorial surface. She was, after all, already a mature artist with more than twenty years of practice behind her. The distance from the Brazilian art circuit combined with the fact that she was now a stranger in a foreign city provoked a shift in perception, sharpening her senses and heightening her attention in order to absorb a new world. Koch immediately began to work on a new series of paintings depicting views of Regent's Park where she focuses on the architectural features such as balustrades, urns and pediments found amid the gardens. This was the first time she used photography as a basis for preliminary studies in charcoal or tempera on paper, a method that helped her scrutinize some details that may have been lost in sketching. Some of the works from this series feature the garden to St John's Lodge, with the three steps leading to the park's Circular Garden flanked by two short columns occupying the center of the composition. Koch may have been drawn to the symmetrical structure of these elements, but the sense of symmetry is somewhat disturbed by the addition of solitary vertical details and by her typical treatment of the surface that brings all compositional elements to a single plane. In one of the versions of the painting, a flagpole is placed on the left side of the image, in another she includes the partial outline of a statue of Hylas and the Nymph just off-center. The

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