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Artist: Shannon Cartier Lucy Venue: Hussenot, Paris Exhibition Title: Fooled Again Date: December 4, 2020 - February 27, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of Hussenot, Paris Press Release: Despite her career's upward momentum at the time, the artist fled New York a few years later in 1971, leaving behind her a nagging heroin habit among other things. With New York City out of the picture, Lucy got clean, pursued a masters degree and became a psychotherapist. The artist had grown up with a schizophrenic father, piquing her interest in psychotherapy and imparting its influence on her painting practice which may explain the well-wrought sense of unease the artist brings to her troubled human subjects and their uncanny settings. In The Invitation, a card is subtly removed from a bouquet that might seem to be the atmosphere is fresh with expectations, the character is dressed virginally in white with a baptismal cross around the neck. Peaches and roses are signs of a new season of youth, hope, innocence and beauty are here. On another wall we find Woman with Bow, where here, all heads are good. The space and sexual trauma is visually indicated, but the space of claustrophobia Lucy creates is one of deep loneliness. In another painting a simple floral bouquet is the center of the work, maybe because the bouquet are loquacious despite seeming unassuming. In the room where the walls are moving, reconfiguring themselves, we are knee-deep in a lucid dream. Our subconscious is at work in this parallel universe. Shannon Cartier Lucy has a Master of Science degree from the University of Tennessee. She has exhibited at Cullen Gallery, New York, NY; Team Gallery, New York, NY; Edward Cella Gallery, Los Angeles, CA; and Cynthia Broan Gallery, New York, NY. In 2020 She had solo exhibitions at LUMA Foundation, Los Angeles, CA; and Nina Johnson, Miami, FL. Link: Shannon Cartier Lucy at Hussenot

Artist: Victoria Colmegna Venue: LA MAISON DE RENDEZ-VOUS, Brussels Exhibition Title: The New Year Date: November 18, 2020 - January 16, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of LA MAISON DE RENDEZ-VOUS (b. 1986), organized at our shared Brussels gallery and it will continue until Saturday, January 16, 2021. Her newest work, Etiquette class at college, relates to Colmegna's relationship with the illustrator of the same name, who is passionately devoted to the books, which she displays as proofs and archival photographs of the 19th century French painting, bringing to light historical details. Victoria Colmegna (Argentinian, born in 1986) lives and works in Buenos Aires. Her art Contemporary - la synagogue de Debra, Truth & Consequences, Geneva; and Galería de Arte Contemporáneo, the collections of the LUMA Foundation, Zürich; and Hans Mayer, Hans-Jürgen Mayer at Galerie Nagel Draxler Philip C. Murmurs, Bradley Davies at Clages Gladys Nilsson at Parke Place, Oxford, Oxford Exhibition Title: Mariana Castillo Deball Venue: Modern Art Oxford, Oxford Exhibition Title: Mariana Castillo Deball: The Material Culture Date: November 18, 2020 - January 16, 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 (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 National Collections in Washington D.C. For the exhibition Deball has created a dynamic suspended installation of ceramic and textiles. These hand-made objects are a demonstration of the artist's observations on 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 hole" 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 daily life such as manufacturing adobe bricks, playing games, and collecting water. She documents these actions with her camera assembling series. She is a controversial figure among the Zuni people because the documentation of their rituals is forbidden. Stevenson's early publications on the Zuni people were later eclipsed by contemporary anthropologist Frank Hamilton Cushing, who also blurred the lines between knowing and making, as he made replicas of Zuni artifacts, which he described as re-enactments of indigenous technology or experimental reproductions. The smaller galleries at Modern Art Oxford feature reproduced photographs documenting the fieldwork of explorer Elsie Colsell McDougall (1879-1961), who spent her life studying Mayan textile culture in Guatemala and Mexico, and Makereti (1873-1930), who was a highly successful tourist guide in New Zealand, escorting visitors through the geyser valley of Whakarewarewa near Rotorua. She became a widely known ambassador and interpreter for Maori culture in the late Victorian period. These materials are displayed in 19th century museum cases loaned from the Natural History Museum in Oxford. One of the cases is empty and, through an audio piece, Deball reflects on the responsibilities and challenges of a material culture as a contemporary artist. Between making and knowing something is Deball's first UK solo exhibition since 2013. For her, extensive research is essential to creating new ideas for an exhibition as her practice mediates between science, archaeology, and the visual arts, exploring the way these disciplines describe the world. Her work highlights collaboration and the exchange of knowledge as a transformative process for everyone involved, which she realises by experimenting with modes of reproduction. As she explains "recreating an object makes one understand and read the object in a different way". Deball's exhibition at Modern Art Oxford acknowledges how stories are performed and retained in museums, and makes visible lesser-known practitioners and makers, whose histories have remained too long obscured. The exhibition is supported by the Mexican Embassy and Mexican Agency for International Development Cooperation. Link: Mariana Castillo Deball at Modern Art Oxford Artist: Eleonore Koch Venue: Mendes Wood DM, New York Exhibition Title: The Essential Painter Date: November 24, 2020 - January 16, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of Mendes Wood DM, New York Press Release: Mendes Wood DM, New York and Modern Art London are proud to present two concurrent exhibitions devoted to German-Brazilian painter Eleonore Koch (1926-2018). The exhibitions bring together a group of works produced from the year of Koch's London period in the late 1960s to paintings executed after her return to São Paulo, in the 1990s. Eleonore Koch is one of the most singular figures to have emerged in Brazilian art in the second half of the 20th century. She stands out as someone whose work doesn't easily fit into any of the dominant aesthetic currents of her time and place, having stubbornly pursued her own pictorial language with remarkable discipline and coherence over more than four decades. During her lifetime, and beyond, her name has been persistently associated with Alfredo Volpi (1896-1988), a painter celebrated as one of the greatest modern masters in Brazil with whom she studied for a period of three years in the early 1950s. According to her own accounts, the "lessons" consisted more in observing the way he worked

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