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Artist: Lena Henke Venue: Layr, Vienna Exhibition Title: Babysteps into Masochism Date: December 9, 2020 at January 30, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Video: i » ; Lena Henke at Layr, Babysteps into Masochism, installation video produced by treat agency, 2020 Images courtesy of the artist and Layr, Vienna Press Release: Just some flesh caught in this big broken machine. A Nine Inch Nail Getting closer to what is far away: King Ludwig II of Bavaria, who will always look like Visconti's Hamut Berger in Ludwig (1973), was through a huge open hole into a gargantu- an cabin in which half-naked soldiers are sprawled around a tree, sleeping and unscathed. The king, full of pent-up desire, is invisible to them. Outside it's freezing cold; inside, huge fires are blazing. Everything is dripping with sweat. Waiting beyond the frame, also invisible, is Leopold von Sacher-Masoch. Otherwise he works in Vienna and takes a female name, calling himself Zé (à l'ère animal) or (à l'ère) von Bodoibach. He is waiting for the mysterious Anatolâ also a pseudonym, said to be that of the king, who â€œdevoursâ€ the books of the celebrated author. He, too, must not see the king. When absolute power enters the sphere of his subjects on tiptoes, leaving footprints that the snow swallows optically and acoustically, the invisibility of this powerâ€ which is otherwise based on visibilityâ€ expresses more than the transgression of the border between ruler and ruled. There is also a desire for an unfulfillable yearningâ€ here, of course, entirely among menâ€ to be a subject, an object, and submit to the will of another. A desire to give up absolute control, whether as monarch or within patriarchal society, for the sake of this submission. The swan glows in the fire or the bare feet of the soldiers cast flickering shadows onto the relationships of those present. In this late Romantic, masculine narrative that still operates in terms of inside and outside, private and public, masters and servants,â€ and in doing so dreams above all of the simple reversal of the arrangement as itself homoeroticâ€ the protagonists of this equestrian culture can hope for invisibility, stealth, and discretion they can hope for a secret. Meanwhile, actual industrial capitalism in the cold beyond has long since decreed the death of horse and rider. A wet pond swallows up the Swan Knight. The complex entanglements of lust and cruelty in the constellation of Babysteps into Masochismâ€ make it seem as if one were looking through the keyhole of a glass door. Productive misunderstandings. Lena Henkeâ€™s exhibition is not about coming to terms with nostalgic or ornamental splinters of repressed sexual urges in some secret side of life. What dominates at LAYR is maximum visibility. The imagery in the works on view formulates a shift away from clandestine, masculine, heteronormative deviance to an overt, society-level engine in which fetishization not only brings about objectification but also creates opportunities for greater freedom and equality. The exhibition also, however, critically interrogates the (sexual) drives that are capable of inflaming the neoliberal capacity for individual suffering as a desire for self-inflicted makes possible a controlled, libidinous surrender to a com forcefully restructure oneâ€™s own situation, the circumstances of different practices and desires is presented here Zoo, and Terrorâ€ concepts related to violence and contr determines not only the form, slices signifying proportions j recourse to statistical and also typically economic framewor â€œtotem animalâ€ the horse, serves as a starting point reciprocally interlinked. Two arches, like enlarged stirrups, e The two ends over which each arch rises are isolated and c chair like an Oâ€™Keefe prop. It seems, without eyes, t arrangement. Their covering of horse(!) leather makes clea tanned pelt, resonates in a macabre and ironic way in the t knocked through the hoops by an imaginary, and equally h self, however, has shifted away from the inordinately large position of the voyeur, going further in the reversal of subje photographic series Organic Architecture, re-conceptualiz enormous: Henke has scaled them up to the size of her o male fantasies that ultimately oscillate somewhere between vore and unbirthing. This is accomplished through an inversion of the gaze, imagining her own supersized body, ideally paired, beneath these feet, ready to be crushed. In spite of the strong sense of being able to feel all the folds, the sweat, and the smell of this oversized â€œarchitectureâ€, the feet are stuck in the latex, suffocating slowly under a wet, strangely clinical gloss. The interconnections between the body, sexuality, and architecture that allow Henkeâ€™s works to become prosthesis fetishes are, alongside the millennia-old practice of analogy, also what pulls the space of signification and representation into a brutal reality. Physical pain, normativity, and the proverbial desire for humiliation, diminution, while present in other works, too, here develop their effects in a way that is deeply unsettling. Organic Architecture is set against the fragile architecture of the body: from Vitruvius to Leviathan to King Kong. The galleryâ€™s itself the shape of an even bigger footprint, once pushed into the mortar of the building by some greater powerâ€ tilts on its longitudinal axis through the action of an as yet unknown force. It seems as if the images of feet bound in latex are stepping on the visitors, crushing them, in an act of pleasure, between themselves and the water lilies on the floor that was once a wall. Robert MÅller Link: Lena Henke at Layr Artist: Alice Tippit Venue: Nicelle Beauchene, New York Exhibition Title: Unspelt Date: December 9, 2020 at January 16, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: Images courtesy of Nicelle Beauchene, New York Press Release: &nbsp;If we survive the teeth, we succumb to the waves. Virginia Woolf, Orlando Nicelle Beauchene Gallery is thrilled to announce Unspelt, Alice Tippitâ€™s third solo show with the gallery and the inaugural exhibition at our new home, 7 Franklin Place. Unspelt will open on December 9th with a daylong reception from 10-6 PM. For Unspelt, Alice Tippit continues to tangle meaning and evade certainty through her clean, hard-edged oil on canvas paintings. Working towards what she identifies as â€œa mistaking,â€ Tippit magics color and form into compositions that suggest many things. Pursed pink lips form a hole for peeping or other acts in Drop (all works 2020), while in Tribe seeds become bite marks that become fangs. Alliances among perceived objects, figures, sensations, or sounds are formed and disbanded within a single look. The menace lurking behind Tippitâ€™s paintings is language itself: a tether the artist unknots to drift in and out of view through her spare titling. We come to these small works given single words like Vex and Verge, Bade and Bald, each a vessel of meaning that then splinters on assignment with its associated painting. Tippit welcomes this linguistic uncoupling as a poetic gesture for expanding meaning well beyond the definitions words so desperately cling to. Several works on paper accompany the paintings on view. Rendered with water-soluble pencils on paper, these even further stripped-down images engage directly with letters as individual units of leaky association. Describing the works joined together in Unspelt, Tippit offers the following image: The flood imbues everything. In its wake the ties of meaning are loosened, and in this unbinding there is opportunity. The best one can do in this scenario is try to float; or better: surf. Alice Tippit (b. 1975) graduated from the Art Institute of Chicago and lives and works in Chicago, Illinois. Tippit has had 300 exhibitions at Paxton Gallery, Chicago (2020); Criss Beach, Los Angeles (2020); Kimmerich Gallery, Berlin (2019, 2017); Paris London Hong Kong, Chicago (2017); and KRETS, MÅlmo, Sweden (2017), among others. Recent group exhibitions include Nathaniel Kahn Gallery, New York (2020); Corbett vs. Dempsey, Chicago (2019); CHART, New York (2019); Shane Campbell Gallery, Chicago (2018); Anton Kern Gallery, New York (2018); Pearl Project; Monterrey, NY (2018); Adams and Ollman, Portland (2017); and 47 Canal, New York (2015), among others. Tippit was a Finalist for the 2019 Artadia Award, Chicago Link: Alice Tippit at Nicelle Beauchene Artist: Walter Price Venue: The Modern Institute, Glasgow Exhibition Title: Pearl Lines Date: November 13, 2020 at January 16, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images: images courtesy The Modern Institute, Glasgow, 2020. Photos by Patrick Jameson Press Release: Pearl Lines marks the third solo exhibition of New York-based artist Walter Price at The Modern Institute. Price presents a series of paintings spanning the last three years in the Airdâ€™s Lane gallery, alongside new drawings positioned in the adjacent Bricks Space. Walter Priceâ€™s paintings offer visions that straddle abstraction and representation, combining suggestions of personal memories, collective history and cultural ciphers within his constructions. Extraordinarily apt at placing the viewer, Priceâ€™s compositions invoke the feeling of peering into lucid dreams of our lives as objects, bringing forth an awareness of looking at a familiar setting but from an unusual and disjointed view, as if a wall were removed to allow quiet observation from a specific perspective. Objects are thus placed to do so in this direction, or appear in motion as though the viewer stumbles upon seemingly private scenes: figures appear to be in repose as they lounge within the space surrounded by a chest of drawers, sofa, table, at the usual hallmarks of a domestic interior. However, there is an idiosyncrasy in themâ€ these sparse interior

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