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Artist: A Walter Price Venue: A The Modern Institute, Airds Lane A Bricks Space, Glasgow Exhibition Title: A Pearl Lines Date: November 13, 2020

press release and link available after the jump. 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 Airds Lane gallery alongside new drawings positioned in the adjacent Bricks Space. Walter Price's paintings offer visions that straddle abstraction and representation, combining suggestions of personal memories, collective history and cultural capital within his constructions. Extraordinarily apt at placing the viewer setting but from an unusual and disoriented view, as if a wall were removed to allow quiet observation from a specific perspective. Objects are thus placed to accommodate this direction, or appear in motion as though they are in a space surrounded by a chest of drawers, sofa, table, all the usual hallmarks of a domestic interior. However, there is an idiosyncrasy in them, as these sparse interiors act as vehicles for the non-linear narratives they hold rather than mirroring a reality. The rich mercantile colours wash in Price's paintings denote both atmosphere and the fractured spaces within the setting. Associations are created throughout the paintings between the bold and at times contrasting tones and the references that enrich these images. In the work 'Fasttime' (2019), hues of pink dominate the scene as the glow of the television set in the bottom corner bathes its surroundings. 'World' (Mar 2019) is consumed by shades of orange, its once-behaving figurative elements gravitates towards throughout his work. Within the exhibition itself, Price forgoes the ubiquitous white-cube gallery format, instead setting a deep black inventive environments that inhabit his paintings. Hung in the gallery's Bricks Space, a new body of works on paper are Price's grounds for abstraction, striking a harmonious balance between contradictions. Employing mediums such as collage, colour pencil, marker, pastel amongst precursors to his paintings. Walter Price's innate approach to form and line pushes unpredictable and bold colour beyond and out, finding correlations his intuitive visual narrative. Walter Price (b. Macon, Georgia in 1989) lives and works in New York. Selected exhibitions include: Pearl Lines, Greene

Center, New York (2020); The Whitney Biennial 2019, White (solo, 2018); Pearl Lines, KATInischer Kunstverein, Cologne 89Plus: Americans A LUMAA Foundation, Zurich (2017); Karma, New York (solo, 2016); The Modern Institute, Glasgow Macon, Georgia (2013). Link: Walter Price at The Modern Institute slideshow Full gallery of images, press release and link available after the jump. 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 Airds Lane gallery alongside new drawings positioned in the adjacent Bricks Space. Walter Price's paintings offer visions that straddle abstraction and representation, combining suggestions of personal memories, collective history and cultural capital within his constructions. Extraordinarily apt at placing the viewer setting but from an unusual and disoriented view, as if a wall were removed to allow quiet observation from a specific perspective. Objects are thus placed to accommodate this direction, or appear in motion as though they are in a space surrounded by a chest of drawers, sofa, table, all the usual hallmarks of a domestic interior. However, there is an idiosyncrasy in them, as these sparse interiors act as vehicles for the non-linear narratives they hold rather than mirroring a reality. The rich mercantile colours wash in Price's paintings denote both atmosphere and the fractured spaces within the setting. Associations are created throughout the paintings between the bold and at times contrasting tones and the references that enrich these images. In the work 'Fasttime' (2019), hues of pink dominate the scene as the glow of the television set in the bottom corner bathes its surroundings. 'World' (Mar 2019) is consumed by shades of orange, its once-behaving figurative elements gravitates towards throughout his work. Within the exhibition itself, Price forgoes the ubiquitous white-cube gallery format, instead setting a deep black inventive environments that inhabit his paintings. Hung in the gallery's Bricks Space, a new body of works on paper are Price's grounds for abstraction, striking a harmonious balance between contradictions. Employing mediums such as collage, colour pencil, marker, pastel amongst precursors to his paintings. Walter Price's innate approach to form and line pushes unpredictable and bold colour beyond and out, finding correlations his intuitive visual narrative. Walter Price (b. Macon, Georgia in 1989) lives and works in New York. Selected exhibitions include: Pearl Lines, Greene

January 16, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images courtesy of Konrad Fischer, Berlin Press Release We are pleased to present LOGBUCH, the fourth solo exhibition of Tatjana Valsang at Konrad Fischer Galerie. The painter, who lives in Wuppertal, graduated in 1993 from the DA'Asseldorf Academy of Art under Dieter Krieg. Since 2011 she is part of our program. Many of Valsang's paintings appear prima and elemental, loosely biological or biomorphic in look, but each of them can be discerned either operating individually within a canvas or simultaneously, all working together in unison, layer upon layer, within a single work. In such works, we find waves of swirling, undulating, folding and unfolding forms coinciding with natural bleeds and contrasting with tight contours and consolidated outlines. Strong lines and colour coalesce, as do chance order and

(Extract from Tatjana Valsang's current catalog LOGBUCH, A Studio Conversation, Jon Wood, published by DISTANZ Verlag, Berlin, 2020) The exhibition includes an overview of her work from 2016 to current works from 2020. Link: Tatjana Valsang at Konrad Fischer Artist: A Harold Mendez Venue: A Institute of Contemporary Art, Los Angeles Exhibition Title: A Let us gather in a flourishing way Date: September 26, 2020

January 10, 2021 Curated By: Jamillah James Note: A didactic from the exhibition is available here. Click here to view slideshow Full gallery of images, press release and link available after the jump. Images courtesy of Institute of Contemporary Art, Los Angeles. Photos by Jeff McLane. Press Release: Let us gather in a flourishing way A is the first Los Angeles solo museum presentation of artist A Harold Mendez Herrera, the exhibition will include a selection of approximately 20 works by Mendez made over the past decade as well as newly produced works. The tension between fiction and truth, visibility and absence, with an interest in how constructions of history and geography shape our sense of self. A first considers the transnational experience, ritual, and cultural memory. Mendez's large format two-dimensional works transform found photographs using charcoal or graphite to build the surface, Mendez both traces and erases archival imagery with specific sociocultural or art historical references. Found objects, industrial goods, or symbolic organic matter—such as eucalyptus bark, bone, or cochineal pigment—are to examine identity and place; certain replenishment of water or flower petals. While experimenting with dramatic shifts in scale and unorthodox materials, Mendez's excavatory approach highlights the tenuous relationship between history and its representation. Link: Harold Mendez at Institute of Contemporary Art, Los Angeles Exhibition Title: A Tooth of a Giant Venue: November 24, 2020

January 16, 2021 Click here to view slideshow Full gallery of images, press release and link available after the jump. Images courtesy of PHILIP ZOLLINGER, Zurich. Press Release: PHILIP ZOLLINGER is proud to announce 'Tooth of a Giant', the second solo exhibition by Swiss- Brazilian artist Pedro Wirz. The exhibition title is drawn from a description given to an isolated mastodon molar transported from New York to London in the early 18th century. The label given exemplifies a moment of scientific inquiry when something unfamiliar was dubbed with a familiar concept, albeit a fantastical one later, at the end of the 18th Century, after a lengthy dispute debating if life possessed a history at all. At the time of the mastodon molar in London, it was considered a wonder nature as something that altered course or trajectory, but the emerging field of Paleontology warranted the capacity of this new knowledge. In 1914, Austrian paleontologist Othenio Abel suggested that the mastodon molar myth of the Cyclops might be tied to ancestral farmers unearthing dwarf skulls of another extinct proboscidean species, the large nasal opening being mistaken for a single eye socket. There is something tenable and formidable about how turning soil, a tale of examples of how we cannot think of our social, cultural or even linguistic domains lying outside of natural history, and this argument clearly reverberates with present day interpretations of that history referred to in the folklore of the griffin, reimagined with the head as a monolith, and the body and legs of a frog. Amphibians are today the fastest disappearing class of creatures and representative of what scientists have begun to designate as the sixth mass extinction, the Earth's long history. The f

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