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Capital Knowledge in Art

Artist:Â Bri WilliamsVenue:Â Murmurs, Los AngelesExhibition Title:Â The Ghost in MeDate: November 14, 2020 â€“ January 16, 2021Click here to view slideshowFull gallery of images and link available after the jump.Images:Images courtesy of Murmurs, Los AngelesLink: Bri Williams at MurmursArtist:Â ART CLUB2000Venue:Â Artists Space, New YorkExhibition Title:Â ART CLUB2000: Selected Works 1992-1999Date: October 21, 2020 â€“ January 9, 2021Click here to view slideshowFull gallery of images, press release and link available after the jump.Images:Images courtesy of Artists Space, New York. Photos by Filip Wolak.Press Release:Artists Space presents the first comprehensive retrospective of the work ofÂ ART CLUB2000. Spanning the group’s entire career, from 1992 until their planned dissolution in 2000, the exhibition includes restagings ofÂ ART CLUB2000‘s complex and theatrical multimedia installations and site-specific mise en scÃ¨ne, as well as the presentation of extensive ephemera and research material, much of which has never been on public view.Formed in 1992, the fabled collectiveÂ ART CLUB2000Â provocatively articulated eminent crises in youth and artistic identities within the neoliberal post-recession economy that epitomized 1990s New York. Under the guidance of the mercurial art dealer Colin de Land, who hosted the group’s debut exhibition in 1993 at American Fine Arts, Co., the members, all Cooper Union students, conceived of their collaboration as an opportunity to parody and critique the dispassionate Generation X attitudes that were celebrated in commercial culture and advertising of the time. Overtly employing their own youth, they began at a time when the New York art world was eager for the voices and images of emerging-artist-personae. After receiving press coverage for their first exhibition,Â ART CLUB2000Â became the groupâ€™s official name and simultaneously set the terms of its own demise with the promise to disband at the turn of the millennium. The group would produce an exhibition for each of the next seven summers at American Fine Arts, Co., as well as participating in solo and group exhibitions at institutions across the US and abroad.Taking the groupâ€™s seven New York City exhibitions as its central focus,Â Selected Works 1992â€“1999Â elucidates the artistsâ€™ radical and expansive exhibition-making techniques, weaving together discrete exhibitions and their multifaceted elementsâ€”wall paintings, sculptures, texts, interviews, photographs, videosâ€”into a comprehensive overview of the groupâ€™s working trajectory. Over the past three years, Artists Space has undertaken the preservation ofÂ ART CLUB2000‘s extensive archive, which serves as the foundation for reconstructing many of these installations for the first time since their original display.ART CLUB2000:Â Selected Works 1992â€“1999Â has been realized in partnership with Kunsthalle ZÃ¼rich, where it will be on view from September 4 â€“ November 7, 2021.Link: ART CLUB2000 at Artists SpaceArtist:Â Tyler VlahovichVenue:Â Marc Selwyn, Beverly HillsExhibition Title:Â Project Room: Tyler VlahovichDate: November 14, 2020 â€“ January 9,

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2021Co-organized By:Â Chris SharpClick here to view slide tesy of Marc Selwyn, Beverly HillsPress Release:Tyler Vlahovich
paints seemingly casual, but richly sophisticated rapid me ’ then at the very least the painterly contours of thinking
plastically and multifariously. It is for these reasons that his here into a single identifiable style. This is also why his work has
such a strange and unpredictable relationship with beau nevertheless beautiful. The vivid, variously offbeat, playful and
breathtaking pictorial events they contain surprise, perplex ique, have a way of seducing the body as much as the eye. They
are part and parcel of an idiosyncratic kind of painting that orld, when so much art is obliged to make perfect sense, none of
what Vlahovich makes does, if it ever did. And this is precis a painter who lives and works in Los Angeles. A regular exhibitor
at Feature Inc., New York from 2003 until its closure in 2 on, Berlin (2018); Window Project, Richard Telles Fine Art, Los
Angeles (2017); Twig Gallery, Brussels (2011); John Tevis n with Lulu, Mexico City, where Vlahovich will also have a show
running from November 21st, 2020 through January 30th, xhibition Title:Â The Cares of a Family ManDate: November 21,
2020 â€“ January 30, 2021Click here to view slideshowF of Lulu, Mexico CityPress Release:The subject matter of Tyler
Vlahovichâ€™s work could very well be nothing. After all g (which he usually, inevitably fails at). While such an ambition
mightÂ seem aptly Beckettian, it is a â€˜nothingâ€™ more ble representation. OrÂ maybe itâ€™s something along the lines
of the two-dimensional equivalent of Kafkaâ€™sÂ Odrad gory of art, viz., Kafkaâ€™s description of Odradek as being
â€œextraordinarily nimble and (…) never [able to] be nbitions lay elsewhere. One gets theÂ feeling that heâ€™s trying
to publicly formulate a very private question to which his pa self, and painting in general. Or finally, just riddles in reverse.His
imagery ostensibly dabbles with the origins of European abs lon Redon or abstract expressionism is superficial or incidental. It
is not about that.Vlahovichâ€™s work is blessedly devoid o y embody its zeitgeist. What with his non-noble penchant to paint
on anything from used cardboard to pieces and panels of wood, as well as canvas, it is also far from heroic; if anything, it is much more of the order of the herd, thanks to his all but solipsistic devotion to painting. His work is definitely not warped by any belief in the genius of the artistic gestureâ€“ which in Vlahovichâ€™s repertoire is more of a poke, daub or a stab.Tyler Vlahovich paints seemingly casual, but richly sophisticated rapid meditationsÂ on form, composition, mark-making, and color, which seek to portray if not â€˜noth ing,’ then at the [illegible] his global practice, although obviously animated by a singular sensibility, does not immediately cohere into a single identifiable style. This is also why his work has such a strange and unpredictable relationship with beauty (so much green and yellow!). Much more a byproduct of other concerns than a primary motivation, his paintings are nevertheless beautiful. The vivid, variously offbeat, playful and breathtaking pictorial events they contain surprise, perplex and delight, while their subtly textured surfaces, which are often due to a kind of encaustic technique, have a way of seducing the body as much as the eye. They are part and parcel of an idiosyncratic kind of painting that is increasingly hard to account for, and may even be inadmissible. Indeed, in todayâ€™s art world, when so much art is obliged to make perfect sense, none of what Vlahovich makes does, if it ever did. And this is precisely what it refreshes, absolutely.Tyler Vlahovich (b. 1967 Tacoma, WA) is a painter who lives and works [illegible] 2014, Vlahovich has also had [illegible] recently, at Feuilleton, Los Angeles (2020); Farbvision, Berlin (2018); [illegible] Brussels (201[illegible] Gallery, Paris (2006); Mary Goldman gallery (2003).Link: Tyler Vlahovich at LuluArtist:Â Liu YeVenue:Â Fondaz[illegible] to view slideshowFull gallery of images, press release and link available after the jump.Images:Images courtesy of the artist and Fondazione Prada, Milan. Photos by Roberto Marossi.Press [illegible] 2019 â€“ Fondazione Prada presents Storytelling, a solo show by Chinese painter Liu Ye curated by Udo Kittelmann. On view from 30 January to 10 January 2021 (press preview on 29 January), it will take place [illegible] gallery at Fondazione Pradaâ€™s Milan venue. Following the first iteration held in 2018 at Prada Rong Zhai in Shanghai, the exhibition travels to Milan for a new presentation, featuring a selection of 35 paintings realized from 1992 onwards.In Shanghai Liu Ye’s works related harmoniously with the 1918 historical residenceâ€™s original furnishings, decorations and colours, creating a symbiotic relationship with the intimate spaces and small rooms of Prada Rong Zhai. In Milan the paintings will generate a chromatic and material contrast with the concrete walls and the industrial environment of Fondazione Pradaâ€™s venue, in order to activate a new narrative sequence and an enigmatic contrast with these large exhibition spaces. The geographical dislocation will contribute to focus on the ability of Liu Ye to create a personal pictorial universe, which does not align with any particular artistic movement.Liu Ye expresses an intimate and sensual imagination, that feeds on heterogeneous sources related to literature, history of art and popular culture from the Western and Eastern world, giving rise to atmospheres which evoke introspection, purity and suspension. In the artistâ€™s body of works the stylistic features of fairy-tales coexist with a sense of humor and a parodic vein. Referring to his own artistic production, Liu Ye underlined that â€œevery work is my selfportraitâ€•.Combining different elements and sources, his paintings are generated by a plurality of creative forces: memory, observation, imagination and artistic education. All his works are pervaded by a certain ambiguity as they seem suspended between two worlds: reality and invention. During his career he created a personal domain, at the same time accessible and impenetrable to others, which can be described as a subjective reality. One of the most distinctive feature of Liu Yeâ€™s initial approach was the collision of anachronisms, typical of an individual immersed in a foreign culture: modern art motives combined with old mastersâ€™ quotations, western cultural references associated to Chinese cultural icons. The autobiographical nature of his work assumed another connotation after his return to his homeland from Europe in the late nineties. He employed his art as a mean of self-exploration and discovery, in a context in which artistic creation and daily life mutually influenced each other. As he specified, â€œEven though I have never become an abstract artist, I am nonetheless interested in stripping down narrative and simplifying.â€• His visual narratives donâ€™t progress linearly or logically; they are based on contrast as a collage of different forms and languages. As Udo Kittelmann highlights, â€œI experienced his paintings as sensitive pictorial messages relayed between two worlds that are often viewed as contradictory: Western cultures versus Asian cultures. Even back then, Liu Yeâ€™s paintings struck me as manifesting a dialectical constellation, for his work is not only interwoven in many ways with Chinaâ€™s manifold cultural developments; it also bears witness to a profound knowledge of the history of European culture and painting. His pictures are grounded equally in traditional Eastern and Western intel

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