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Painting & Drawing

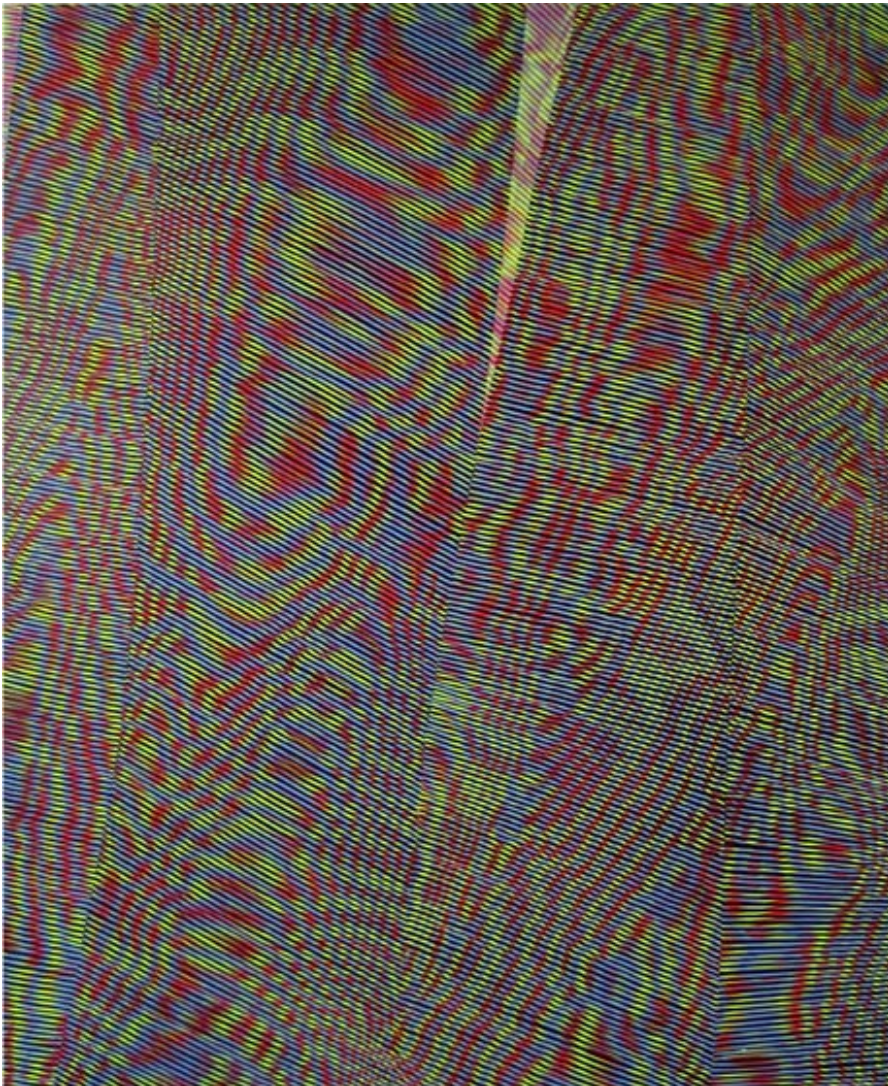
27 September 2012

International Contemporary Art

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GALERIE STEFAN RÖPKE, Cologne
GALERÍA ESPACIO MÍNIMO, Madrid
PRAZ-DELAVALLADE, Paris
MEYER RIEGGER, Karlsruhe
ANTHONY REYNOLDS GALLERY, London

GALERIE STEFAN RÖPKE, Cologne



Julie Oppermann
"B1221", 2012
acrylic on canvas

67 x 55 inches
Courtesy of Galerie Stefan Röpke, Cologne

JULIE OPPERMANN

7 September - 12 October 2012

Galerie Stefan Röpke is pleased to present its first solo exhibition of works by **Julie Oppermann**, on view September 7 to October 12, 2012.

Julie Oppermann's recent series of paintings explore the contemporary idea of interference in relation to how information is disseminated, transmitted, and ultimately perceived, using painted moiré patterns created by overlapping multiple layers of nearly identical line patterns. Drawing from her background in Neuroscience, interest in perception and cognition, and study in Color Theory, her brightly colored, scintillating paintings recall the psychedelic, while maintaining a strong conceptual rigor. Oppermann's systematic and rule-based process is matched by her impulsive and intuitive approach, resulting in uncanny, often unsettling decisions that set up compelling tensions within the work. The exhibition will present works ranging from very large paintings on canvas to medium sized works on aluminum and monoprints on paper highlighting Oppermann's investigation of materials within her particular process.

Julie Oppermann lives and works in New York. Just this year, she completed two residency programs; Residência Artística, FAAP, São Paulo Brasil and the Spring Semester Exchange Scholarship, Universität der Künste, Berlin, Germany and receives her M.F.A. in Painting from Hunter College, New York.

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GALERÍA ESPACIO MÍNIMO, Madrid



Antonio Montalvo
Diorama, 2012
 Óleo sobre lienzo
 160 x 220 cms
 Courtesy of Galería Espacio Mínimo, Madrid

ANTONIO MONTALVO

Cizaña crecida

September 15th to November 8th, 2012

Cizaña crecida (*high damel*), expression used by Isaak Bábel in his work *Red Cavalry*, is the title that **ANTONIO MONTALVO** has chosen for his second solo exhibition at **Espacio Mínimo gallery**. Not just rich and resonant, the title is always for him a formal part of the work.

About the paintings in the exhibition and his general work ANTONIO MONTALVO explains the following: *An exhibition of my work is no more than a painting reunion, I never work around series. That is why there is no subject for this show, it can't be one.*

A painter is subject to unpredictable and confusing messages that, in lack of something better, could be called intuitions. There is no point to search for meaning where it can't be: I don't know why I paint a canvas. However, instead of painting to erase any doubts, I do it to get into them. Art general task, and painting in particular, is to find a form of expression for what cannot be verbalized. Painting is the receptacle of the ineffable. And there is nothing else; that is why, regarding the works exhibited, it could be said that they are in the same place that Judith is of Bartók, in the castle of Bluebeard, when she asks to open the last one of the seven doors. They point at the melancholic sadness that originates the memory of a lost joy. I consider pictorial thought strictly inseparable of deep and indestructible melancholy. I miss a previous condition, real or imaginary, and the vital path of these works wants to "signify" the experience of this melancholy and the vital capacity to overcome it. This chejovian impossibility of happiness points irremediable to what I expect to be the Gordian knot of my work: the subtle beauty, almost imperceptible, of human sorrow that only music seems to achieve, and the anguish of a human creature desiring for redemption. At this point, I can't find another aspiration, another subject of my painting. And there is no more than this, a gentle resignation, a reciprocal and saddened piety.

ANTONIO MONTALVO (Granada, 1982), is BA in Fine Arts by the University of Granada. He has participated in group exhibitions such as Certamen Andaluz de Artes Plásticas 2006, Premios Injuve para la Creación Joven 2007, Circulo de Bellas Artes de Madrid, Generación 2008. Premios y Becas de Arte Caja Madri, and in international art fairs such as ARCOMadrid, ZonaMACO in Mexico, ART.Bo in Bogota or Ch.ACO in Santiago de Chile. His work is present in the Spanish public collections Fundación Rodríguez-Acosta, Fundación CajaSur, Fundación Coca-Cola, Colección Caja Madrid, Colección Entrecanales, Instituto Andaluz de la Juventud, Museo Gustavo de Maeztu and Facultad de Bellas Artes of Granada.

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PRAZ-DELAVALLADE, Paris



John Miller
Project #2, 2012
Acrylic on wood
122 x 152,4 x 9 cm
Courtesy the artist and Galerie Praz-Delavallade, Paris

JOHN MILLER THE PETRIFIED FOREST

8 September - 11 October 2012

Praz-Delavallade is pleased to present «The Petrified Forest», a new exhibition by **John Miller**.

John Miller has produced a varied oeuvre that includes painting, sculpture, photography and video. With empathy, humour, and insightful observation, Miller plunges into the maelstrom of everyday life to distill the commonplace and the « normal ». While a lot of Miller's previous works had to do with the interrogation of value in a capitalist society and the disparities between the price and the meaning of something, his more recent projects offer at once critical and poetic representations of emotional affect, its relationship to bio-power and its impact on individuals.

For Miller, television remains primary source of mass cultural representation. Just as the paintings from the series «Everything is Said», the new series of wooden reliefs presented in this exhibition show people crying on reality television. Their muted pallet of greys and browns removes the images from the tacky glimmer of the mass media and renders them as handpainted artifacts. A few years ago, while executing a series of paintings depicting game shows (1998-2000), John Miller focused on the colorfully designed sets contrasting with the seemingly interchangeable participants. Clearly demarkating itself from this type of programming, reality television claims to focus on individuals and real life, but Miller chose to represent the moment when it all collapses. Crying indeed has become a performative asset. The capacity to emote in front of camera now seems as much a prerogative to participate in such shows, as is beauty or charisma. And while the belief in the transparency of what is shown to us has never been stronger, Miller reminds us that any framing of reality necessarily grows out of a fabricated point of view.

Two wallpaper murals contrast with the reliefs. These images are digital prints taken from the artist's ongoing archive of «Middle of the Day» photographs shot between 12 and 2 pm. At this time not only is the sun at its highest, but it is also the time traditionally assigned to the lunch break. This undefined period between, but not really outside, the socially coded cycles of work and leisure. These decor-like pictures become stand-ins for a quotidian social reality and appear in direct opposition to the artifice of television depicted on the reliefs.

This is John Miller's 4th solo show with Praz-Delavallade. His work is also currently on view in group exhibitions at the Rubell Family Collection, Miami and the Palais de Tokyo, Paris. Miller is the recipient of the 2011 Wolfgang Hahn Prize, which coincided with an exhibition at Museum Ludwig, Cologne. In 2009, the Kunsthalle Zurich held a retrospective exhibition of his work that was accompanied by a catalogue published by JRP-Ringier. Miller has had solo shows at Musée d'art moderne et contemporain, Geneva (2004) ; Magasin, Grenoble (1999) ; and Kunstverein Hamburg. He has participated in major group exhibitions at CAPC, Bordeaux (2010/11) ; Museo Nacional Centro de Arte Reina Sofia, Madrid (2010) ; and MoMA PS1, New York (2006). His work was included in the 1991 Whitney Biennale in New York and the 2010 Gwanju Biennale in South Korea. A new anthology of his writing and art criticism will be published in September 2012 («The Ruin of Exchange», JRP-Ringier).

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MEYER RIEGGER, Karlsruhe



Julia Schmidt
Untitled (corner com), 2012
oil on MDF
160 x 113 cm
Courtesy of Meyer Riegger, berlin | Karlsruhe

JULIA SCHMIDT **rio 234**

22 September to 2 November 2012

Julia Schmidt operates a painting practice grounded in the contemporary and its circulating networks, insisting on re-directing shards of the systems out there to the picture plane and the exhibition space. Snatched from around (interweb, mag, phonecam etc), images are scoured, filtered, rendered. Oil on Mdf. Digital speeds. The slowness of drying pigment.

Schmidt produces and presents paintings in specific cycles or groupings. In *rio 234* the exhibited pictures materialise a snared network of surfaces, motif and genre, demonstrating her preference for shifting thematic inter-relations. We encounter a constellation of economies, designations, repurposed quotations and interwoven contexts. Implicit, explicit. The fall collection.

A set of portraits, though here from the back. One with fashion-hair extensively styled to represent an extreme naturalness is multi-layered in a cool and lurid femish scheme. The second, extracted from an East Block photo shoot of self-made garments and natural dyeing techniques, is done in spartan greyscale on an excessive green ground. Simulation. Improvisation. Locations and conditions, methods of production and forms of labor.

A scenario like an abrasive still life and a painting combining lush areas of color with a stripped down figuration. A display of watch straps, everyday retail somewhere, and low cost products emblematic of a confounding concept and exploited principle -tick tick, from equinox to nano second and wages per hour, month or year. Price range. Color range.

A stark black and white painting features staccato composition and depicts a crafted detail both structural and ornamental. A ruined column from Nero's "Domus Aurea", a house then unrivalled in grandeur, technology and decadence -"the main banqueting hall was circular and constantly revolved day and night, like the heavens."

Vivid and densely layered, *Untitled (corner com)* resonates an unsettling aestheticism through the distillation of a garment pattern reformulated as an "abstract" painting. Textiles, brushstrokes, craft and commerce. Provenance and perception. Silk and the phantoms of gender in painting.

Schmidt avoids the pitfalls of the signature motif strategy. She utilizes an "appropriational" impulse mediated through both hi-end and slummy brush action and a selected pallet purposely deployed like color-as-attitude. In *rio 234* we receive a network of images and a lexicon of painting which re-circulate artifacts of the present, exhibits brought to us from the ideological landscape enveloping out there and in here.

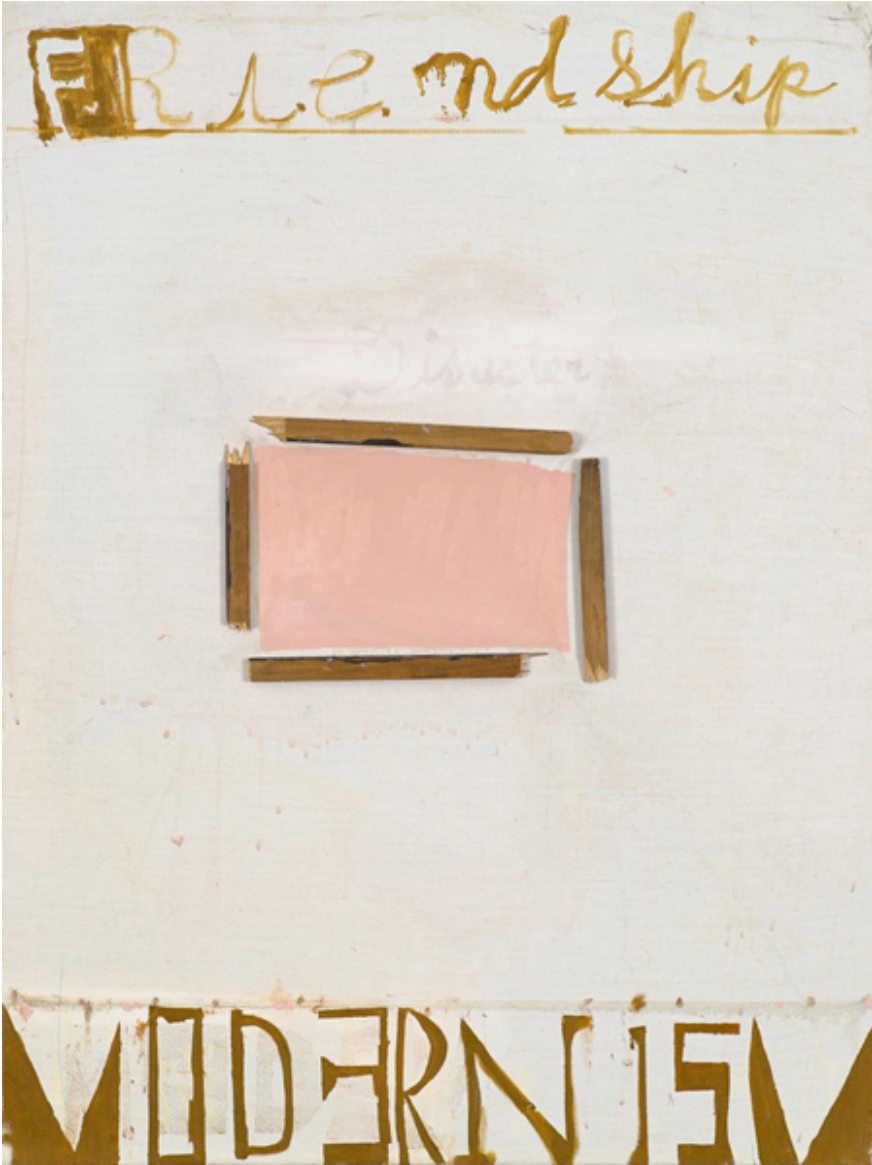
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ANTHONY REYNOLDS GALLERY, London



Peter Gallo
Friendship & Modernism, 2011
Oil and wood on canvas
Courtesy of Anthony Reynolds Gallery, London

PETER GALLO

20 September - 27 October 2012

Anthony Reynolds Gallery is proud and excited to present the first solo exhibition outside the USA of the work of Vermont based artist **Peter Gallo**.

"A melancholic world-view akin to that of Joy Division" (Matthew Higgs, Frieze, February 2006).

These are works that appeal direct to the emotions but uncomfortably stir the mind. Gallo has the ability to wire up extraordinary material sensitivity with a telling philosophical perception. Disarming musings of mind and matter that linger like incendiary embers.

"...intensely referential work that embraces Freud, Roland Barthes, Dusty , gay pornography and ornithology. Mr. Gallo's work has an insider-outsider look that can, in other hands, turn precious and

generic, but he makes it work." – Cotter, The New York Times, December 2007

A construction of painterly abstraction is assembled into the Apollo spacecraft, an image landing on its scarred timber surface as gently as Apollo touches down on the surface of the moon. A god created by man. Human enterprise embracing a dream of humanity.

Two little canvas stars, stapled and awkward, hang from twisty wires. In their pastel blue paint, one bears the word ANGUISH, the other UTOPIA. A succinct articulation of the social and political conditions defining modern life.

Stultifera Navis; the ship of fools; fools with dreams and lost souls, flying Dutchmen and Ancient Mariners. A recurring motif in Gallo's work, the three-masted schooner moving slowly through the waves, picking up thinkers, a vessel for their reflections.

These works have an intensity and intelligence that belies their apparent basic rawness. Gallo has the ability to turn the discarded into the indispensable; the trivial and the fleeting into the profound and the lasting.

With thanks to the Horton Gallery, New York

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