

GalerieFrancescaPia

Press Release

August 2008

Jutta Koether

THE FACT THAT YOU PLACE YOUR BET ON RED DOES NOT MEAN THAT THE BLACK IS NOT STILL THERE
August 23 – October 4, 2008

August 22, 2008, 6 – 8 p.m.: pre-opening with a performance by Jutta Koether

August 29, 2008, starting at 6 p.m.: kicking off the new season with a summer party in the courtyard of the Löwenbräu Areal

In summarizing Jutta Koether's pictorial program it is, perhaps, best described in terms of expansion. Personally, she avoids the classical role image of the (woman) artist; instead she actually expands it by consistently working from multiple positions and perspectives. Since the 1990s she has been moving in an expanded field of experiment and improvisation, literature, music and theory within the New York scene. Collaborations are an integral part of her work. Koether's a member of the artist-collective Reena Spaulings and regularly collaborates with musicians such as Tom Verlaine or Kim Gordon of Sonic Youth.

Jutta Koether's painting corresponds to this self-conception. Rather than seeking to delineate a new position within contemporary painting or to secure a fixed place for herself in art history, she attempts to expose possible connections to the Other and to court the impossible. Thus, painting in her works has become "a flyer, a theatrical prop, the site of theoretical garbage, music / a pictorial score, a door, an emotional intensifier, the site of a pun ... or simply a vehicle for thoughts and feelings and body mass."

Painted exclusively in reds, the canvases included in the show at Galerie Francesca Pia take up this direct link to the body as well. While eschewing all representation in one group of works – the abstract "grid paintings" – another series of pictures has the artist appropriating Cézanne's still lives. Placed in the context of this installation, the works take up the issue of abstraction and representation, relating to one another for the very reason that these categorizations are time and again undercut. In all its straightforwardness the rigid grid structure will thus appear unstable, while the drapery in Matthias Grünewald's study will appear highly abstract.

For her still lives Jutta Koether uses store-bought pre-drawn canvases. On these, she copies Cézanne's famous painting "Apples and Oranges," albeit in such a way that the pre-drawn design is rejected time and again. Rather than the Cézanne itself, it is thus the stereotypical pattern that takes on the quality of an original. The appropriation of art-historical subjects and positions points to an underlying belief that painting defies reinvention. Koether instead takes painting as a mode of critical analysis, of dealing critically with painting-related issues, a position, which allows her to create disruptions within the medium itself.

Selected exhibitions:

2008 Galerie Daniel Buchholz, Cologne, Germany

Gallery Sutton Lane Paris, *JXXXA LEIBHAFTIGE MALEREI*, Paris

2007 Kunsthalle Bern, *Änderungen aller Art*, Berne

2006 Akademie der Bildenden Künste, *love in a void (with Silke Otto-Knapp)*, Vienna

Kölnischer Kunstverein, *Fantasia Colonia*, Cologne

2005 Kim Gordon and Jutta Koether, *Her Noise*, Talk and Performance at Tate Modern, London

2002 Swiss Institute, *Black Bonds*, Jutta Koether and Steven Parrino, New York

Galerie Francesca Pia, Limmatstrasse 275, 8005 Zurich, www.francescapia.com

Philippe Decrauzat, opening October 10, 2008, 6 – 8 p.m.

Frieze Art Fair 2008, London, October 16 – 19, 2008