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DAVID RHODES

Schwarzwälde

Ten new acrylic
paintings and a
statement by
the artist

DAVID

RHODES

Schwarzwälde

Hionas Gallery
New York, NY
September 8 –
October 13, 2013

Untitled, 2013
acrylic on raw canvas
42 x 30 in.



Untitled, 2013
acrylic on raw canvas
76 x 54 in.



For S.M., 2013
acrylic on raw canvas
40 x 20 in.



Untitled, 2013
acrylic on raw canvas
63 x 45 in.



Untitled, 2013
acrylic on raw canvas
50 x 45 in.



Untitled, 2013
acrylic on raw canvas
42 x 30 in.



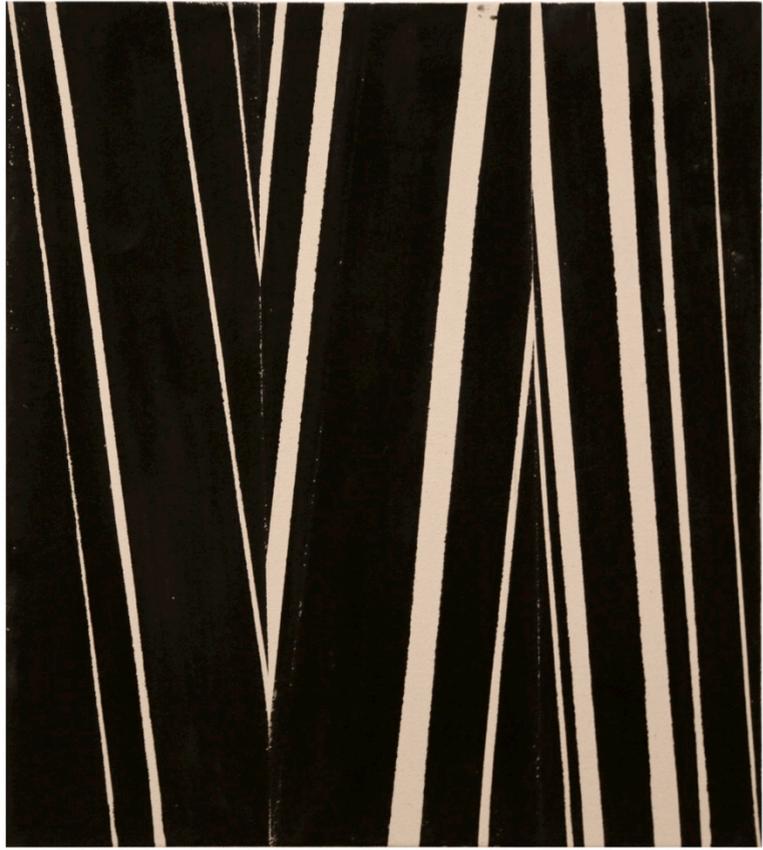
Schwarzwälde, 2013
acrylic on raw canvas
76 x 54 in.



Untitled, 2013
acrylic on raw canvas
63 x 45 in.



Untitled, 2013
acrylic on raw canvas
20 x 19 in.



Untitled, 2013
acrylic on raw canvas
50 x 45 in.







Notes on recent paintings

This recent group of paintings use carbon black acrylic paint on unprimed raw canvas, before this the same black was over painted onto different colors. Directness and transparency of means focused rather than reduced complexity. Repeated off vertical lines are made with masking tape and removed after painting to reveal canvas as the most obvious physical element as the paint soaks into the surface creating an indeterminate space. Each chevron formed by the lines varies spatial compression or expansion depending on their proximity to each other, this occurs again as the surface is viewed from different positions, connecting an experience of fictive illusionistic space with real everyday space. The attention to surface and edge, and the movement necessary in relation to viewing makes size, proportion, positioning and the play of scale all contrary to the idea of a painting as a passive image. Repeating the same elements from one painting to the next is a way of accepting and finding difference, it is never clear what the outcome will be, how it will read or feel, formally, emotionally or psychologically.

Within the limits of this structure, intuitive a-rational variations occur as the painting is made, it is not unlike the use of automatism. Some time is necessary to see each new variation as although apprehending the paintings as a drawn image is fast, the inflections, surface rhythms and fluctuations of pictorial space take much longer. Differences between paintings is far greater than might be expected from the process. The two sides of each chevron incompletely mirror each other like a reflection in a mirror, unfolding in a series of exchanges. The contradictions, uncertainty and instability of off-beat linear rhythms and complex spatial counterpoint ensure the balance achieved is contingent and visually active, rather than static and fixed. Different parts of the painting reconfigure depending on the point at which looking

is concentrated, alternating between pushing outward and reversing.

Relationships such as these exist in Piero della Francesca's *Flagellation of Christ* (1455), or Matisse's *Bathers by River* (1917). The interchange of simple repeated elements occurs in the works of Brazilian artists such as Lygia Pape, Lygia Clark and Hélio Oiticica. Negative drawing, the reversed line, white on black, is seen in Matisse's *Portrait of Madame Landsberg* (1914) and his chine collé prints, De Kooning's *Painting* (1949), Barnett Newman's *Untitled* drawings from 1946, or the 1948 multiplex wood-cuts of Josef Albers. The real space of architecture can contain similar dynamics as in the divided open areas of Mies van der Rohe's Barcelona Pavilion and Neue Nationalgalerie in Berlin, or Le Corbusier's Unité d'Habitation in Marseille. Psychologically the divisions and space between and connecting people are often repeated in the films of Godard and Antonioni. The experience of prolonged looking at things that are in themselves not remarkable is present in work as different as the early films of Chantal Ackerman and the hatch paintings of Jasper Johns. Most streets are marked with coarse white lines on black surfaces, worn by passing traffic.

- David Rhodes

DAVID RHODES is originally from Manchester, UK. He has exhibited extensively throughout Europe and the U.S., with solo exhibitions at Some Walls, Oakland, CA; Galerie Katharina Krohn, Basel; Centrum Berlin, Berlin; Josetti Hof, Berlin; Palacete Viscondes, Oporto, Portugal, and Habitat, Kings Road, London, among others; as well as dozens of group exhibitions worldwide, most notably with Lion and Lamb, London; JIM Contemporani, Barcelona; Kunsthaus, Tosterglope, Germany; ParisCONCRET, Paris; Mass MOCA, North Adams, MA; Janet Kurnatowsky Gallery, New York; and Pierogi, Brooklyn, to name just a few. Rhodes is also a prolific writer and art critic, having written reviews for such publications as *Artforum*, *The Brooklyn Rail*, and *ArtCritical*, as well catalog texts about the work of Ernst Wilhelm Nay for Michael Werner Gallery and Mary Boone Gallery, New York; Nathan Peter for PSM Galerie, Berlin; Henri Matisse for Museum Ludwig, Cologne; and Mary Heilmann for Museum Ludwig, Cologne. *Schwarzwälde* is David Rhodes' first solo exhibition in New York City. He lives and works in Berlin and New York City.

David Rhodes
Schwarzwälde
September 8 – October 13, 2013
Ten new acrylic paintings, 2013

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