

DENNY DIMIN GALLERY

JESSIE EDELMAN CURRICULUM VITAE

Lives and works in Brooklyn, NY
Born 1986 in Milwaukee, WI

EDUCATION

2013 Masters of Fine Arts, Yale University, New Haven, CT
2008 Bachelor of Arts, Skidmore College, Saratoga Springs, NY

SOLO AND TWO-PERSON EXHIBITIONS

2020 *Golden Hour*, Andrew Rafacz Gallery, Chicago, IL
2018 *Muse*, Denny Dimin Gallery, New York, NY
2016 *Stills from "The End of Summer,"* Denny Gallery, New York, NY
Jessie Edelman and David Humphrey, The Suburban, Milwaukee, WI
Los Enigmas, Andrew Rafacz, Chicago, IL
2015 *Day Gazers*, Robert Blumenthal Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

2019 0.0 Gallery, Los Angeles, CA
UNTITLED Art Fair, with Denny Dimin Gallery, San Francisco, CA
2017 UNTITLED Art Fair, with Denny Gallery, Miami Beach, FL
As Worlds Colliding, Dirimart, Istanbul, Turkey
Summer in the City: The Brooklyn Show, curated by David Turchin, Paula Estey Gallery, Newburyport, MA
Group show, curated by Kai Matsumiya and Ludovica Capobianco, Surf Lodge, Montauk, NY
Whitney Houston Biennial, chashama at XOCO 325, New York, NY
2016 *Avoir Une Peur Bleue*, Bahamas Biennale, Detroit, MI
2015 UNTITLED Art Fair, with Andrew Rafacz, Miami Beach, FL
The Landscape Changes 30 Times, Anahita Art Gallery, Tehran, IR
PRTY PPL, Circuit 12 Contemporary, Dallas, TX
2013 *Splendor in the Grass*, Green Hall Gallery, Yale School of Art, New Haven, CT
Painting Thesis, Green Hall Gallery, Yale School of Art, New Haven, CT
2011 *First Year Show*, Green Hall Gallery, Yale School of Art, New Haven, CT

AWARDS

2012 New American Painting, Northeast #98, juror Dina Deitsch
2011 Ox-Bow School of Art, James Brandess Scholarship, Saugatuck, MI
2008 Benez Van DeWater Memorial Award in Painting, Skidmore College
2007 Sara Bennett Memorial Prize, Skidmore College

PRESS AND PUBLICATIONS

- 2018 "Muse," Catalog Essay by Michelle Grabner, Published by Denny Dimin Gallery, New York, NY, October
"5 gallery shows we love at lower east side art week," by Nicole DeMarcox, *i-D, Vice*, Oct 18
"Lower East Side Art Week Celebrates Female Artists," by Arianna Ashby, *UNTITLED Magazine*, Oct 19
"Inaugural Lower East Side Art Week Kicks Off Today," *Artforum.com*, Oct 17
"Galleries on New York's Lower East Side band together to boost foot traffic," Gabriella Angeleti, *The Art Newspaper*, October 16
"Five Must-See Shows at the Inaugural Lower East Side Art Week," *Elephant*, Oct 2018
"Inaugural Lower East Side (L.E.S.) Art Week 2018; Over 20 galleries will present female artists." *ArtDaily*, 5 September.
- 2017 "Jessie Edelman, California dream, 2017 with Denny Gallery" *Elephant*, December 5
"Art Basel Miami Gazette: Diddy at the Fair, Gmurzynska's Hot-Ticket Dinner" *Artnet News*, December 1
- 2016 Kaya Genc. "Celebration of color and form at Dirimart Nisantasi," *Daily Sabah*, October 20
Miller, Rachel. "Scene Stealer: Jessie Edelman," *Brooklyn Magazine*, October Issue
Neuendorf, Henri. "Jessie Edelman on Being a Painter in the Digital Media Age," *Artnet News*, September 8
Miller, Rachel. "This Weekend: The Best Art Openings," *Brooklyn Magazine*, September 6.
Kazanjan, Dodie, "Fall Art Guide: 13 Shows to See This Season", *Vogue*, August 30
Schumacher, Mary Louise. "Grabner, Killam open second Suburban in Walker's Point," *The Milwaukee Journal Sentinel*, March 23
- 2015 Mondae, Lara. "Check Out Art By Wild Belle's Elliot Bergman: Praxis," 93XRT, February 3
"Jessie Edelman's first solo show with Robert Blumenthal Gallery opens in New York", *artdaily*
"Jessie Edelman's DAY GAZER Paintings on View 5/15-6/16 at Robert Blumenthal Gallery", *Broadway World*, May 5
- 2013 Grabner, Michelle, 'Jessie Edelman "Day Gazer"'
Shufro, Cathy, "First person: Grads—and parents—speak out on their big day", *Yale Alumni Magazine*, Jul/Aug

A Young Global Art Market, Differentiated From a Framed Art Fair

San Francisco Untitled Art



UNTITLED ART. As the name suggests, the fair has emerged to reject a typical art fair and offer a new alternative to the art market. Is there not only a few successful galleries and star artists in the global market? Untitled Art is motivated by the opportunity to provide equal opportunities to artworks that resist them. Providing priority participation opportunities to nonprofit art institutions and galleries operated by artists. Thanks to that, you can see works like pearls in the soil suggested by new galleries.

Among them, if you take a pair of feet, you have the characteristic to touch the skin first. It is a lively atmosphere with galleries and audiences participating in the fair. Any pair of fairy tales, like a gallery curator dressed like a red carpet, will be burdened with the burden of having to look around, but this pair is different. Once the place is different. The organizers take a lot of efforts to leave the art fair in frame and select unique buildings as the stage. Last year, for instance, San Francisco Untitled Art was held at the classic Palace of Fine Arts building in the Beaux-Arts style, and this year it was set at Pier 35, a giant warehouse-like cruise terminal in San Francisco bay. The audience responds to the unique atmosphere of the place and becomes more intimate with that consensus.

Before introducing this year's event, it is necessary to briefly review the background of this fair. Untitled Art began in Miami Beach in 2012 and expanded its reach to San Francisco in 2017. Twice a year, in January San Francisco, and in December in Miami Beach. There were a lot of galleries that came out with artists' works in San Francisco Untitled Art from January 18 to 20 this year. Is it because human interaction was actively active? This time the work is also a work, but I was curious about the stories of the galleries that brought it out. These are also people who have come here with a passion for art. I hope to be able to convey the vigor of the venue and introduce the galleries and artists I met there.

Talk with New York Denny Dimin Gallery



Q I would like to introduce you to the Denny Dimin Gallery. What if there is a writer who is especially focused?

We are a contemporary art gallery in New York. Focus on the early career artists and guide them to the next level. The next step in the career here is the stage in which their work is collected and displayed on the art institution. Our gallery prefers artists' works based on their understanding of art history as well as contemporary issues and technology.

Q Is it your first engagement in Untitled Art? What do you personally like about this fair?

This is our third time participating in Untitled San Francisco. The audience has an open mind to learn about intellectual and contemporary art, so we participate happily every time.

Q Who is Jessie Edelman?

Jessie Edelman (b. 1986) graduated from Yale with a master's degree in painting and is currently working in New York. Though her work draws on art historical issues and compositions--as well as the color palettes of expressionist and post-impressionist painters--her paintings subvert the field of vision, positioning the viewer as a voyeur into deliberately nostalgic and archetypical scenes.



Q Do you have any favorite episode to share so far at the fair?

Jessie Edelman gave an artist talk about her work on the opening night and so many people were there to listen that our large booth was full and spilling out into the aisle. Plus she was brilliant!

...



THE ART NEWSPAPER

Art fairs
News

Dealers cash in on San Francisco's wealth of museums at Untitled Art and FOG fairs

Tess Thackara

21 January 2019

The Bay Area collector base may be known for its tech-mined millions but institutions fuelled sales at the growing West Coast fairs



The third edition of Untitled Art in San Francisco saw it moved to Pier 35 on the city's waterfront Embarcadero.
Untitled Art

Art dealers are still plumbing the depths of the West Coast's murky art market waters, but California's Bay Area is home to an increasingly strong collector base driven by powerful local art advisors and buoyed by institutional efforts to cultivate the art scene across commercial and nonprofit sectors. That was more or less the consensus from new and returning dealers alike at the FOG Art + Design and Untitled Art fairs in San Francisco this past weekend (17-20 January), many of which were hoping to reel in some of the area's enormous capital by casting a museum-focused net with their offerings.

The sixth edition of FOG had changed considerably since its more design-focused beginnings, attracting an increasing number of gallery giants from New York and Los Angeles. This year's first-timers included Hauser & Wirth, Perrotin, Paula Cooper, and Sprueth Magers. At the more curated and accessibly priced Untitled, now in its third year and settled comfortably into a new venue on San Francisco's Embarcadero, Seattle's Mariane Ibrahim Gallery, Madrid's Galeria Espacio Minimo, and local dealer Wendi Norris were among those making first appearances at the fair.

The increase in the number of galleries willing to take a gamble on the Bay Area is a testament to the market's growth and potential for further expansion. According to Amanda Schmitt, Untitled's director of programming and development, that has less to do with the elusive twenty-something tech-millionaire-turned-collector-donor that dealers and institutions have long sought to attract. Instead, it more so with the various industries that have flourished as a result of Silicon Valley capital, including the real estate, biotech, hospitality, interior design, and winery industries. (Needless to say, the local artist community itself has suffered from rising rents.) Middle-aged tech collectors with wealth accrued from the first dotcom boom are in larger supply, Schmitt says.

Across the two venues, dealers tried to find a local angle with their presentations. The San Francisco fairs come with the appeal of relative proximity to Asia and a large expatriate Chinese community—a connection that Untitled is trying to nurture in part via a partnership with San Francisco’s Chinese Cultural Center (CCC), which has tapped into its network and that of the Asian Art Museum, one of America’s preeminent collections of Asian art. On the fair’s opening night, one of Hong Chun Zhang’s richly textured drawings of hair in the form of Hokusai waves being sold by CCC had sold to a trustee of the Asian Art Museum.



Philip-Lorca diCorcia, André Smith, 28 years old, Baton Rouge, Louisiana, \$30, 1990-1992
© Philip-Lorcadicorcia. Courtesy the artist and David Zwirner

There was a particularly strong showing of photography at Untitled, with dealers trying to leverage the area’s association with the medium. San Francisco is home to the largest institutional space dedicated to photography in the country at San Francisco Museum of Modern Art (SFMOMA), as well as Pier 24, a sprawling photography space housed in a pier on the bay. Greg Lulay of David Zwirner gallery, which also had a booth at FOG, says the gallery was thinking of the region’s “rich tradition of photography” with their mini-retrospective of Philip-Lorca diCorcia’s staged photographs. By the end of opening night, the gallery had sold “several” of the works, ranging from \$4,000 to \$60,000.

Mariane Ibrahim showed Ayana V. Jackson’s staged portraits of black women in period dress while Edwynn Houk offered work by established and historical photographers Sally Mann, Herb Ritts, Abelardo Morell, and Brassai, who has a current retrospective on view at SFMOMA. At Marc Strauss’s booth, Timothy Hawkinson also said his booth had a slight leaning toward photography given local institutional interest in the medium, with their presentation of large-scale images by Thomas Bangsted on sale for between \$8,000 and \$55,000, with several either sold or on reserve by end of opening night. Over at FOG, Spruth Magers had sold two photographs by Fischli & Weiss on opening night to Bay Area collections for €65,000 each.

Other galleries at FOG also had nearby institutions in mind, bringing work that related to current exhibitions in the Bay Area, or putting a local spin on their showcases. LA-based gallery Edward Cella showed a series of documentary photographs, drawings, and other works relating to the utopian community in northern California known as Sea Ranch, founded in the 1960s, the architecture and design legacy of which is explored in a current exhibition at SFMOMA. The museum itself, courtesy of their dedicated architecture and design fund, placed a reserve on three works in his booth, including ones by Lebbeus Woods and Buckminster Fuller.

Also on view at SFMOMA is a newly acquired work by Venezuelan artist GEGO, which prompted Levy

Gorvy to put together a duo presentation of works by she and Carol Rama. At James Cohan gallery, the dealer said he had brought the booth's two brilliantly wobbly and idiosyncratic pieces by ceramic artist Kathy Butterfly with a San Francisco audience in mind; Butterfly trained under local ceramic legend Robert Arneson.



Denny Dimin's booth at Untitled Art.

Several galleries at Untitled sought to win collectors over by giving them a deeper look at individual artists. New York's Denny Dimin gallery returned to Untitled San Francisco for the third time with a solo showcase of works by painter Jessie Edelman whose bright compositions show languorous figures alongside swimming pools and lush vegetation, invoking a fusion of Matisse and Hockney. The gallery's co-owner Elizabeth Denny says the fair has been "challenging, but in a good way", and that in the Bay Area they "bring the whole context" of the artist they're showing.

"New York buyers have more at their fingertips," Denny says, and are more ready to buy when they come to Miami. In San Francisco, however, collectors are looking for the whole story. By the end of opening night, the gallery had sold two of the compositions to San Francisco collectors and one to a remote buyer, retailing at a total of \$26,000.

Galeria Espacio Minimo traveled from Madrid hoping to find buyers for their West Coast artist Steven Arnold, a relatively overlooked pioneer of queer art who spent time with Dali in Spain in the 1970s. Wendi Norris had a selection of works from Chitra Ganesh's graphic series based on Bengali author Begum Rokeya Sakhawat Hossain's feminist, futurist 1905 work of fiction *Sultana's Dream* that went on view at New York's The Kitchen last year. She said a museum curator had expressed interest in buying the whole lot, though for \$1500 each, they could just as easily go to new buyers.

Across the fairs, the influence of institutional buyers could be felt in high quality, careful presentations, underlining one of the lessons from art fairs that have run afoul in the Bay Area—as Schmitt put it, "Don't pander to a technology-based crowd, but rather, bring your best work."

DENNY DIMIN GALLERY

Jessie Edelman's *Muse*: A Maverick Position

By Michelle Grabner

Just over twenty years ago, painter and critic Mira Schor's *Wet: On Painting, Feminism, and Art Culture* occupied a notable position within contemporary painting discourse. Albeit mostly in academic circles, this text emerged at a time when painting's authority was still based in its histories and political potentials. It was a time when the monetization of the language was not its propellant nor the justification for its innovations. Schor's *Wet* was also a feminist treatise that foregrounds gender representation in artworks and in critical theory.

In *Wet*, Schor assuredly states that "My own charge to myself is to bring a feminist analysis of my own body experience, of political events, and of art history, to painting, using visual language not just to illustrate temporal political battles but also to offer an empowered, expanded example of what a feminist gaze would produce... I want to engage with the language of painting, with the metaphorically expressive possibilities of the materiality of painting, trusting in the complexity of the visual language in painting, in order to reinvest painting with the energy of a different politics, a politics of difference, and a different eroticism than that of the monocular penis."¹

Jessie Edelman epitomizes a new generation of young woman painters who occupy the wake of Mira Schor's critical and political advocacy. Edelman is also advancing a genre of painting forwarded by Karen Kilimnik, Jenny Watson, Pam Butler and others who relish in the freedom of fantasy, myth, and the archetypal. "It is significant that the avant-garde continues to focus on representations of youth by young woman artists, if anything privileging a regression to 'teenage girl art' in terms of its sources, content and style," Schor claimed over two decades ago.² Also underscoring the political necessity for creative independence, the critic Griselda Pollock undercuts what she calls "passive identification" traditions by arguing for a richer field of "dis-identification practices."³

"Dis-identification" is exactly what Edelman is taking on with her new series of spry and wide-eyed paintings. This collection of boldly graphic figures contoured organically in ebbing black outlines float, lean, and lay in guileless blue-skied landscapes. Each figure is a goddess and a muse. They sport identifiable attributions that evidence their cultural gifts: a musician, an artist, a historian, an astronomer, a dancer, an author. Yet Edelman's muses are *all* woman. Their hair, clothes, and varied skin color are generic and thus universal. This is the disruption of specificity and an embrace of ecumenical power. And it is a risky position in a contemporary culture that

¹ Mira Schor, *Wet: On Painting, Feminism, and Art Culture* (Durham and London: Duke University Press, 1997), p. 169.

² Ibid. p. 75.

³ Griselda Pollock, *Vision & Difference: Femininity, Feminism and the Histories of Art*, (New York: Routledge, 1988), p. 84.

261 BROOME STREET NEW YORK, NY 10002

PHONE: 212-226-6537

WWW.DENNYDIMINGALLERY.COM

EMAIL@DENNYDIMINGALLERY.COM

DENNY DIMIN

GALLERY

often disavows the generalist position, the whole, and the global. For example, the specific and namable figures that populate the canvases of Aliza Nisenbaum, Amy Sherald, Njideka Akunyili Crosby, and Jordan Casteel underscore a cultural need for literal and namable representation in portraiture. Yet equally important I would argue is reworking of the symbolic, the iconic, and the allegorical.

In Edelman's "Muse Pantheon" (2018), nine female figures gather under the canopy of two fruiting orange trees. In a nearly symmetrical composition the muses are distributed across the picture plane as an animated force, a wealth of acumen, acuity and intuition that together signify undeniable beauty and power. Indeed, we are witnessing a cultural moment where depicting heterogeneity is a political necessity, yet Edelman's paintings remind us that disrupting and repositioning the cultural narratives that promote inequality is also an artistic obligation. With her new series, Edelman cleverly twists the creative myth of the muse into new gender realignment, but also creates a feminist coming of age story. In her introduction to *Wet*, Schor writes "A maverick position is sometimes harder to commodify than a dogmatic party line, but it can be inclusive and usefully speculative."⁴ Xiii. By remaking and reembracing a classic motif, Edelman has become Schor's maverick.

Michelle Grabner is an American painter, conceptual artist, curator, and professor. Grabner holds an MA in Art History and a BFA in Painting and Drawing from the University of Wisconsin–Milwaukee, and an MFA in Art Theory and Practice from Northwestern University. She joined the faculty of the School of the Art Institute of Chicago in 1996, and became Chair of its prestigious Painting and Drawing department in the fall of 2009. She is also a senior critic at Yale University in the Department of Painting and Printmaking. Her writing has been published in *Artforum*, *Modern Painters*, *Frieze*, *Art Press*, and *Art-Agenda*, among others. Grabner also runs The Suburban and The Poor Farm with her husband, artist Brad Killam. She co-curated the 2014 Whitney Biennial at the Whitney Museum of American Art along with Anthony Elms and Stuart Comer. Grabner was the artistic director of FRONT, a triennial exhibition in Cleveland, OH and the vicinity in 2018.

Catalog Essay for Jessie Edelman: *Muse*, a solo exhibition at Denny Dimin Gallery, October 17 – November 25, 2018.

⁴ Schor, *Wet*, p. xiii.



LOWER EAST SIDE ART WEEK CELEBRATES FEMALE ARTISTS

OCTOBER 19, 2018 by ARIANNA ASHBY

On October 17th, in the bustling and windy streets of the Lower East Side in Manhattan, about 20 galleries officially kicked off the start of the first inaugural Lower East Side Art Week. In the hopes of boosting gallery attendance and creating more programming, such as artist talks, tours, performances, and panel discussions, Lesley Heller and Bart Keijsers Koning, both gallery administrators themselves, organized the week, which spans from October 17th to 21st.

Each gallery participating is within walking distance. Throughout the week, there will be different dedicated events at each gallery in the hopes to create a better understanding of each gallery and the artist's voices they hold. To make the week special, each gallery decided to exhibit a female artist or group of female artists including both emerging and established artists. From feminist displays to intellectual inquiries on limitations of the human body, these exhibits amplify the voice of female artists and attempt to balance the gender gap in the art world.

Liz Collins's exhibition *Conduction* resides on the first floor of the LMAKgallery, while protest signs from the Women's March titled *Still they Persist* is located on the second floor. Collins's work is sculptural and uses texture, material, and stimulating color to evoke the flow, fields, and vibrations of the movement of energy. Each piece is meant to have its own identity and represents a duality, such as chaos/order or tension/release. Meanwhile, the second floor's signs, posters, and other apparel from the Women's March represent the current feelings of oppression and frustration women have been feeling towards the social, cultural, and political environment. These two exhibitions could not be more different, yet each belongs to the LES Art Week's exhibitions and rest easily within the theme.

Portraiture also found a home at the Lower East Side's Art Week. Two artists, represented in two different galleries, have unique takes on the subject. Jessie Edelman's *Muse* exhibition at the Denny Dimin Gallery seeks a disidentification of the figures she paints. In this, she wants her floating graphic figures with organic contoured outlines to disrupt specificity and embrace ecumenical power. Each figure is a muse, meant to rework symbolic, iconic and allegorical meanings: an ambitious task in a society that craves literal representation in portraiture.



Yet, literal representation in portraiture is not forgotten or rare, as proven by Amy Hill's Back to Nature series featured at the Front Room Gallery. Hill's paintings address the culture, fashion, and political climate of the 1960s. Using comparisons, Hill has paralleled 19th-century American folk art painting to the culture of the 1960s and anxiety of the Vietnam War. The works also echo today's movements towards sustainability and current society's own way of returning back to the land. Hill's images directly reflect the anticonsumerist environment that was an essential time in forming her own attitudes towards life.

In the Catinca Tabacaru Gallery, Rachel Monosov's The Blind Leader show comments on both large and small social implications that have been addressed through an autobiographical context. Her piece titled The Waiting Room is a metal fencing enclosure, which provides either a physical or mental closure for space within. The cultural context that viewers place on the fence makes them obedient to its entrapment, even though the fence could be surpassed. This piece becomes both a commentary on the social conditions people subject themselves to and the sense of "waiting" as an existential state of existence. Similarly, each of her models creates a scenario that comments on social construction.

By Nicole DeMarco | Oct 18 2018, 12:47pm

5 gallery shows we love at lower east side art week

The New York neighborhood's inaugural event, from October 17 to 21, spotlights emerging female artists in vibrant color.

The Lower East Side has always been at the center of New York's prolific art scene. After all, rebellious punks and storied artists have called the neighborhood home over the years from Andy Warhol and Jean-Michel Basquiat to Dash Snow and Ryan McGinley. While chances of finding a cheap rental on the lower east side are slimmer than ever, making it a less likely place for creatives pressed for cash to settle and commune, a number of galleries have since made it their home.

Luckily for us, gallery owners have banded together to organize Lower East Side Art Week, encouraging casual gallery goers and art connoisseurs alike to explore the impressive collection of work they've amassed. The inaugural event is extra special in that the 24 participating galleries, all in walking distance from one another, are solely featuring the work of emerging female artists. Looks like your weekend plans are sorted. Here are i-D's favorite shows at Lower East Side Art Week.

Freight + Volume (97 Allen St.)

Spanish-born artist Bel Fullana's UN MOHITO, DOS MOHITOS consists of primarily bubbly, pastel paintings done in oils and spray paint. The irresistible childlike naiveté and sweetness in her renderings often clash with some of the dark, perverse themes under the surface. "Marlboro Pink" gives an everyday pack of cigarettes a girly makeover and "Mamading in the Swimming Pool" depicts a scene of sexual depravity with flowing rainbows and a smiling sun.



"Comedy and Tragedy" by Jessie Edelman. Photo courtesy of Denny Dimin Gallery.

Denny Dimin Gallery (261 Broome St.)

This enchanting solo exhibition, *Muse*, by Jessie Edelman presents large scale, brightly colored paintings, all done in accordance with the golden ratio. Edelman asks us, who is the muse? In her presentation of nine lush goddesses, Edelman turns the idea of the passive muse on its head — reimagining the muse as the ultimate artist — and reinventing her in the 21st century.

LMAK Gallery (298 Grand St.)

The FemFour is a group of Ohio-based artists and arts advocates, including Cal Cullen, Maria Seda-Reeder, Jaime Thompson, and Sara Vance Waddell, who've together collected over 270 protest signs from the Women's March. Still They Persist presents a collection of these signs as prolific art and documentation, in the hopes of continuing the conversation and political change they incite.

Perrotin (130 Orchard St.)

Perrotin gallery spotlights two Brooklyn-based artists, painter Emily Mae Smith and sculptor Genesis Belanger, in their new exhibition. Smith's photorealistic works, though surreal in content are placed *mise en scène* with Belanger's sculptures. In one of her works, a sculpted vase full of flowers takes on human features — sprouting a mouth agape, tongue, and fingers. The two mediums respond to one another perfectly and work in conversation, one bouncing off the other.

James Cohan Gallery (291 Grand St.)

Grace Weaver's vibrant paintings are "emotional self portraits" that exist "halfway between reality and fable," she says. The James Cohan Gallery brings us BEST LIFE, a collection of new paintings and drawings, featuring her signature Mannerist inspired, larger than life figures done in psychedelic hues. Each brings to life an element of the everyday in modern America.

Lower East Side Art Week runs from Thursday the 17th to Sunday the 21st of October. For a full schedule of events, check out their website .



ELEPHANT

Five Must-See Shows at the Inaugural Lower East Side Art Week

15 Oct 2018

The LES Art Week debut spans twenty-four galleries around Manhattan's increasingly trendy and gallery-filled Lower East Side—and takes female artists as its “theme”. From sinister rainbows to potent femininity, Emily Gosling selects five of the highlights.

In 2016, Artsy described New York's Lower East Side as the city's “most important art district”. The past decade or so, since the opening of the New Museum on the Bowery in 2007, has seen a huge increase in galleries springing up in the vibrant, charmingly scruffy (yet inevitably gentrified) pocket of Manhattan. This month sees the opening of the inaugural LES Art Week.

Lesley Heller of Lesley Heller Gallery (54 Orchard Street) and Bart Keijsers Koning of LMAK Gallery (298 Grand Street) are behind the event, conceiving of it as a way to emphasize “both brick and mortar galleries and the vibrant neighbourhoods in which they are located”.

For 2018 the “theme” is contemporary and established female artists. It does jar a little to align gender and thematics, something which can feel trend-driven or tokenistic, but LES Art Week is far from alone in turning its gaze towards the female of late (and of course it comes from a desire to recalibrate the historical gender imbalance): the past couple of years have seen numerous galleries large and small making a point of hosting lady-centric exhibitions.

“LES Art Week emphasizes the unique richness of the Lower East Side's art scene, as both a neighbourhood of fine art and nonconformism,” say the organizers. “By asking each gallery to present within the same parameters, LES Art Week highlights the diversity of artistic vision each gallery represents.”

The art week boasts some great shows from some very interesting artists, who work across a range of media. Here are five exhibitions not to miss...

Jessie Edelman, *Muse* at Denny Dimin Gallery

Wisconsin-born, Brooklyn-based artist Jessie Edelman has created a new series of paintings that form a “pantheon” of nine muses based on goddesses from ancient Greek mythology. Edelman's images aim to subvert the ongoing understanding of a muse as an object of beauty and passivity, and instead imagine the muse as artist. These nine characters feature throughout the paintings as dynamic, creative narrators of their own stories, rather than inspirations for others—“reclaiming” the muse and celebrating potent femininity.



Jessie Edelman, *Muse Pantheon*, 2018

DAILY SABAH

ARTS

Celebration of color and form at Dirimart Nişantaşı

KAYA GENÇ, ISTANBUL.



Edelman's explorations of nature and the mundane are impressionistic. Her pieces put viewers into a contemplative and reflective mood.

'As Worlds Colliding,' a new exhibition, brings together works by Jessie Edelman, Raha Raissnia and Summer Wheat

Not long ago I received a press release for an exhibition by Adnan Çoker, and I was happy to learn the great master of Turkish painting was alive and well. Istanbul's art scene is ruthless; painters of a more classical artistic bent are too often overlooked by critics and newspaper editors. In the past decade, the city became synonymous with contemporary art, and artists working with traditional forms have, at times, been ignored. Çoker, a leading figure of Turkish abstract expressionism, turned 90 this year, and Turkey's arts scene should celebrate his body of work.

"As Worlds Colliding," at Nişantaşı's Dirimart gallery, offers some consolation to connoisseurs of painting. The exhibition features works by three artists, Jessie Edelman, Raha Raissnia and Summer Wheat. Their compositions, whether placed on canvas, wood, paper or aluminum, please the eye.

"Each artist presents a window-space, conceptually, and figuratively, through which the nature of making art is studied and analyzed by looking at traditional forms, media and technique," Ceren Erdem, the show's curator explains in the exhibition program.

Edelman's work captivated me. Born in 1986 in Milwaukee, the artist studied at Yale and showed her work at Chicago and New York galleries. "Room," "Green Field," "Red Field" and "Green and Lavender," works produced in the last two years, are evocative and eloquent. Her explorations of nature and the mundane are impressionistic. I spent almost an hour in their presence.

The images ask us to slow down and take our time as we view them. Edelman's works put viewers into a contemplative and reflective mood.

"She turns the viewer's orientation to the mise-en-scene, such as a rocky ocean outcrop or a meadow and explores the position of the figure within it," according to Erdem. "The work spans a high-low range of image viewing, from film stills to travel photos to Impressionist paintings. The images she creates

in her paintings emerge amid textured and gestural brushstrokes combined with highly developed and rich color palettes.”

Raissnia’s works often lack color, but they are as evocative as Edelman’s paintings. “Nadir,” “Untitled,” “Breach” and “Concord” seem to come out of Chris Marker films: dystopian, self-reflexive and unsettling; those black and white paintings are taken from films made by the artist.

“The artist learned to paint from filmmakers and musicians rather than painters. Her films, drawings, and paintings are closely imbricated: paintings are contrapuntal compositions catalyzed by film stills, transferred faintly onto the surface of the panel and elaborated upon with oil and gesso,” Erdem explains.

“Her films echo this archaeological process, constructed from fragments of earlier work and structured as overlapping pairs of 35mm slide and 16mm film projections.”

It is difficult to locate the settings of these collages and drawings, and they depict unsettling architectural styles. “My paintings brought abstraction to the vision I captured from the world on film and now the films are bringing elements of reality into my paintings,” the artist says.

Raissnia is Iranian. Born in Tehran in 1968, she holds an MFA from Pratt Institute. Last year, she had a solo presentation at The Museum of Modern Art in New York; Raissnia’s works were exhibited at Venice Biennale in 2015. Okwui Enwezor picked her films for All the World’s Future, the international exhibition of the Biennale.

In her acrylic works, Wheat explores Egyptian pictography. Her works constitute the most curious part of the exhibition. A man pours water, another travels in a cart, and a third one cuts fish. Those depictions of the mundane unsettle gender roles, for Wheat superimposes figures of women on these hegemonic figures. “Inside the Beehive,” and her “Aplary” series challenge us. The painting techniques themselves complicate our relationship with the works.

Born in Oklahoma City in 1977, Wheat holds an MFA from Savannah College of Art. She showed her work at the ICA Collection, Boston’s Institute of Contemporary Art and Torrance Art Museum.

“Summer Wheat’s paintings are characterized by expressive structure and color that challenge the limits of material and process,” Erdem explains. “She centers her subject matter upon the figure and narrative, and utilizes her painting technique, pushing acrylic paint through wire mesh, to create rich, fiber-like surfaces... The large-scale tapestries in the exhibition are windows zooming in a beehive where masculine roles are taken over by women.”

“As Worlds Colliding” continues until Oct. 28, and a visit to Dirimart followed by Olcayart gallery in Caddebostan, would make an excellent weekend plan.

WORK IN PROGRESS

January 2017
Issue 1

Introduction

This first issue of Work in Progress focuses on the medium of paint, presenting interviews with five artists who represent a range of approaches and styles within contemporary painting today. It's long been clear that despite Paul Delaroche's claim in 1839 that painting is dead, the reality is actually quite the opposite.

The artists showcased in this issue are all critically engaged with challenging and evolving painting's history both as a material and in terms of subject matter and representation. As a result, this issue allows for an exploration into a sampling of questions, issues, and ideas currently circulating among these artists working today.

Calli Moore's sculptural, 3D panels of woven layers of piped-out paint question paint's physicality and density as a form and object, while **Sean Downey's** nonlinear figurative paintings are involved with disorienting the viewer's narrative understanding of his pieces, experimenting with painting surfaces through creating ceramic panels and painting with underglaze. **Matthew F Fisher's** graphic landscape paintings are interested in examining personal and collective experiences of memory, challenging viewers to reexamine what they are perceiving as 'real'. This interest in 'real space' is dealt with also in **Jessie Edelman's** textured and gestural figurative paintings. Questioning what it means to make contemporary painting in the age of digital media, and layering perspectival windows within her works, Edelman's pieces engage the viewer as a mirror to the work itself, confusing space in subtle ways. Finally, **Paige Turner-Uribe's** vividly narrative works explore captured moments of 'inbetweenness'. Uribe's works play with a variety of captured images and source materials, thinking about found or random moments that are able to be transformed into evocative and personal scenes. This first issue was incredibly exciting and rewarding to put together, and marks the beginning of a long-term project in engaging readers with contemporary visual artists' work and practice. Thank you to all the artists included in this issue

for their time, energy, and support, and special thanks to Val Ocampo for partnering with me on the design and execution of this platform.

- Sholeh Hajmiragha

Jessie Edelman

Jessie Edelman's recent body of work plays with the relationship between the viewer and the figures within the paintings themselves. Painting perspectival layers and windows that confuse perceptions of real space, Edelman creates paintings within her paintings. Voyeurism is a heavy theme as both the figures and the viewer mirror one another in acts of contemplation, while remaining invisible to their viewing subjects. Edelman uses textured and gestural brushstrokes combined with highly developed and rich color palettes within her works. She is engaged with and references paintings and art throughout history, bringing them into the present contemporary moment, engaging critically with the medium of painting within this age of digital media and new technologies.



Windows, 2016. oil on canvas. 54 x 45 inches.

Based in Brooklyn, NY, Edelman received her BA from Skidmore College and her MFA from Yale University. Her work has been shown in solo and group exhibitions internationally, most recently in her solo show Stills From “The End of Summer” at Denny Gallery in Fall 2016. I met with Edelman at her studio in Bushwick to discuss painting, her recent work and upcoming projects, and her studio practice.

How did you first become interested in making art and creating work?

I’ve been interested in painting since I was a little girl; I grew up in a very creative household where there was always a love for art, music, and poetry. I was always drawing, making ceramics, and working on creative projects with my dad around the house. My mom is from Mexico so there was always a Latin influence too. I grew up in Chicago until I was ten, so going to the Art Institute of Chicago had a huge influence on me. They have such an impressive collection of impressionist and post-impressionist art, particularly their Van Gogh and Monet paintings. I started oil painting in middle school, so I’ve been at it for a long time.

How did you start oil painting at such a young age?

I was always drawing when I was a child. For a long time, my dad was a single parent and he would be at work all day. I would call him and ask him what I should draw, and then I would spend all day making these drawings for him. I had a lot of freedom as a little kid. When my dad got remarried, my step-mom saw how interested I was in art and she suggested that I go to Interlochen Center for the Arts for summer camp, which is where I learned how to oil paint. That experience of going to Interlochen was really life changing, and I still know artists that I went to camp with when I was a kid who are here in New York making art. That had a huge influence on me.



Horses I, 2016. oil on canvas 54 x 45 inches.

How have the subjects of your works developed from your earlier paintings until now?

When I was about twelve I made a painting of two girls jumping into a landscape. It looks Van Gogh influenced, but I still see ideas from those early paintings in my work today. The figures are turned away from the viewer, which is something I’m still clearly doing today. But I’ve gone through different moments. In college I made abstract paintings and then in graduate school I returned to the figure because it felt much more relevant to deal with the human form but there is still an abstract influence on my work. I’m always thinking of Rothko and Joseph Albers, where space recedes because of a color relationship rather than something perspectival.

There have been different motifs that I’ve worked through and have then come back to. I made window paintings I was painting them over and over again. I made paintings of fields in order to explore with the idea of a color field in a very literal way. I was also making paintings of young women for a long time. The ideas have re-circulated back together after I graduated from Yale. But I am always thinking about the possibilities of what a paintings can to and trying to push that.

There’s an interest in the figure, specifically the female figure, in your work. Can you talk about how this has developed?

I like thinking about the figure because I’m interested in a new humanism or a new sincerity and a way of showing feeling and expression in painting. I think by having the figures in my work, I’m able to do that.

I’m also interested in the concept of the viewer looking at a painting or into another space. I like the idea that the figure is doing what the viewer is doing when they’re looking at the painting. There is a doubling and also a filtered effect that

occurs, where the figure can see more than what the viewer can see. The figures are voyeurs looking at some other virtual space. I want there to be an illusion of what they're looking at, and then I feel that becomes a question of what is real. Are they in a more real space than the framed space that they're looking at? I'm exploring ideas of virtual space as a way of addressing the age of digital media that we live in.



Los Enigmas IV, 2015. oil on canvas. 72 x 60 inches

Your figures are often shown from behind; they have no faces and are unidentifiable. Can you talk about this choice?

When I was at Yale, Rob Storr was giving a talk about Cezanne's figure in *The Bather* – how that figure was stepping out of the picture frame and that it was the first modern painting. I was interested in that, and I was thinking about a desire to step into a painting. I think that led me to this turned-around figure. As these paintings have been out in the world people have asked me if they're self-portraits, which I think is so funny because I actually think of the figure as the viewer - the figure is a portrait of you. I definitely see the figure as a viewer, as somebody looking in, and I think I've always been attracted to a figure in a state of contemplation and thought. They also have this sort of non-identity and they definitely tackle this idea of paintings of the figure. There are paintings throughout history of turned around figures, but not a lot, so I'm interested in engaging with that. In modern painting there's this idea of breaking the fourth wall, where the image is looking at you. I think that this is also a way of reversing playing around with that construct. I also love Vermeer's paintings of a figure looking at a window, and I think I'm also playing with this idea of the painting as a window within the framed space and the figure as voyeur.

Landscapes are also prevalent in your works. Do you think of landscape as a subject, or is it a backdrop for the figure?

The landscape plays into the ideas humanism and sincerity that I am interested in. I like this sense of romanticism, and I feel like the figures are in a contemplative state or are, for me, in their own heads. I think having the landscape there amplifies that. A person looking at nature has been a construct throughout art history; there are certain archetypes of a figure looking at a landscape that I am engaged with and am playing with from Casper David Friedrich's paintings to Andrew Wyeth's *Christina's World* (1948), or the flaneur of Baudelaire's poetry, which often describe a lone figure wandering the streets feeling disconnected from all the people in the city. I'm trying to explore what that means for me and why I'm attracted to that.

I have noticed water in particular is a common motif in your work. Can you talk about your interest in that as a subject?

With my last show I wanted to work in a series. I was working here in my studio in Brooklyn, and I was imagining where I wanted to be traveling. I am interested in the concept of desire and that painting is an object of desire and was trying to follow my own. I was looking at my friends' Instagram photos and seeing people in the Mediterranean, and I imagine the Mediterranean to be this idealized subject matter that's been repeated throughout history. I went back and reread *The Odyssey* this summer, which holds so much weight with its imagery. I'm really attracted to the Mediterranean and I wanted to explore it. It's a place that I've been to and it's very romantic to me and a place of desire. I was looking at Godard films, particularly *Contempt* and this other Italian film *L'Avventura* that I was drawn to, and then I was also looking at Cezanne and Matisse paintings. I just wanted to delve into it. I think it's also interesting for an artist to deal with something that has already been grappled with so often. How do you make it your own and how do you do it again? I love that challenge, and that's kind of the inherent challenge of painting. How do you make a relevant painting with oil paint on canvas today?

Where do you get your images from - do you source them from external sources, do you take your own photos, are you making drawings?

It's a mix. Some of them come from my own images or my own drawings while traveling. I'm also looking at certain films that have influenced me, art historical paintings, magazine images, people on the street and I'm always collecting books with interesting images. I try to pull things together. Sometimes images or ideas seem to just appear in my mind.

What's your process for creating a work start to finish?

It depends. For some paintings that feel more complicated I'll do sketches first, and then others I'll just jump right into. But I'll often do a traditional under-painting with yellow ochre and then I'll make adjustments and build up the paint over time.

What is your biggest challenge of painting?

I am a die-hard paint lover, so I find it really fun to paint. I also find it really challenging that there are so many great paintings and such a long history of painting, but it's exciting to be a part of that conversation and to do something engaging and relevant. I feel like one of the big questions today is, how do you make painting in the age of digital media? I like to think about Cezanne trying to understand what it meant to make painting in the age of the camera. Today I think it's digital media, and thinking about still engaging with the medium of oil paint and seeing what you can do with it - what does it do differently, what can it mimic? I think all those questions are interesting. Ultimately, I am trying to stretch what a painting can do.



Still, 2016. oil on canvas. 72 x 60 inches

How do you tackle making painting in the age of digital media?

People have become used to living in a world of reproduced images and digital devices. I am interested in addressing this new way of seeing in my work and is why I use the framing devices in my paintings. There is always some sort of filter in my paintings and element of longing for another virtual space. Through social media people have become voyeurs and flaneurs looking in on the lives of others.

I also feel a general move where a lot of painting has become less engaged with how it looks in real space and more concerned with how the image of the painting recirculates in the world. I think both are really interesting and captivating, but personally as an artist, I never want to lose sight of what it means to stand in front of a painting and see how a painting really looks. At the same time, reproduced images are so powerful and reach so many people, and I think it is an important format for spreading visual imagery. Now more people than ever are photographers. Everybody is a photographer, which is so cool. I think technology is important and can do great things, but I think that people need to maintain their critical

thinking skills because sometimes media can do dangerous things. It's up to human beings to moderate what is happening in the world.

What are you working on at the moment?

After my last show came down in October, I definitely felt that I had the opportunity to explore and to see what will happen. One of the ideas I had in my head was this image of an impressionistic field and playing with that as something that feels really blurry, so I'm starting to work on those. I want them to feel a little bit like a pixelated screen, but very impressionistic.

Do you generally work on pieces in series?

I like to. Right now it's hard because I feel like I can go so many different ways, so I'm trying to explore all of them. I feel like it's a good time to do that. I worked on a series of paintings that led up to my show at Denny Gallery and I played around with different devices in that show - some figures were looking out, some were looking back in, and it kind of all fit around one idea for me. Right now I feel like I can experiment and try out some things I haven't gotten a chance to do and see where I want to go next.

With the last series I was playing with patterns around the frames of some of the paintings. I'm going to play with the patterned-frames and see where that goes. I think that different image sources and different references are going to come into the paintings.

Are you thinking about how your work will develop in the future?

I want to feel free to do what I want to do and not feel limited or pressured to repeat something over and over. I want to feel open to doing whatever I'm doing.

Can you talk about your other work beyond painting and the other materials you engage with?

I'm interested in making sculptures. I've liked to work with clay since I was a kid, and when I have time to I do. I did get a pottery wheel. Painting is my number one passion, but I do like working in other mediums. I like to do sculpture and I wish I had more time to do it, but I've done some other fun projects. I actually made swimsuits. I may think of them as editioned prints. I'm really excited about those. I'm going to do something with them, but I don't know how to define it yet.

I also like to make monoprints, which are oil on paper. That's an easy way to make a quick sketch. I really like to sketch I started a novel a year ago...I can't say what it was about, it's a secret. But I like to write and read and, when I'm home, I try to draw. When I get stuck in painting, I start doing something else and then I'll start writing or making ceramics. Sometimes I'm just tired of painting. If painting starts to feel like a chore, like it's work, then I get frustrated and working with clay or writing or doing something else that feels like an outlet. It's the best when you're excited about whatever it is you're doing, so if I get really excited about something, then I'm just going to throw myself into it. And I'll get carried away with it and then I'll get excited about painting again.

BROOKLYN

BROOKLYN MAGAZINE | OCTOBER 2016 | #30

30
UNDER
30

THE ENVY INDEX



0 71486 01272 6





TALKING
WITH

SCENE STEALER: JESSIE EDELMAN

*A Brooklyn painter's cinematic
solo show at Denny Gallery*

BY / RACHEL MILLER
PHOTOS / ALEX PINES

“THE BEGINNING OF the article should be like a classic starlet interview,” Jessie Edelman told me. “The old way, where you’re waiting for me at the bar, and you describe the moment I arrive—my eyes, my hair, my outfit—” She caught herself. “Or maybe not? You write it.”

That same sweet, fiercely directorial framing tendency is a hallmark of Edelman’s paintings. Inside a careful, thin border, a starlet peers at another carefully painted frame, and inside that frame, a woman peers out again, but this time her gaze terminates on a bright blue ocean: it’s the Land O’ Lakes effect, perhaps better known as *mise en abyme*. Edelman harnesses that sense of long-looking—a sort of frozen stare—and turns it into a wistfully impressionistic world of repeated gazes.

Edelman imagines the work in Stills from “The End of Summer”, her solo show open through October 16 at Denny Gallery, as snapshots from a film she might direct. There’s an establishing shot of everyone swimming, a closeup of the star, and an aerial of two best friends floating in a cove. In nearly every frame, the master-viewer, a shadow of the painter, is as omnipresent as a voiceover.

Born in Milwaukee, Edelman attended Skidmore and Yale. She now lives in Fort Greene but keeps a studio in Bushwick. We met just after she finished installing the show, and her cheeks were flushed from early September heat; her curly hair tumbled over sparkling green eyes. “Hi,” she said. “Sorry I’m late.” We embraced.

Just kidding! She wasn’t late and we didn’t have a steamy embrace. That’s what happens in the movies, or in paintings. But the rest of this—a snapshot of our conversation—is true.

BK: It feels like none of your figures really exist in the same space—even in paintings where people appear together, no one is loudly together. Except maybe in the largest work.

JE: Yeah, I do feel like my figures end up looking like sculptures, and I want the figures to be in their own heads or own space. The most interactive is the group of figures talking together [the largest work], but I intended to do that—I felt like my figures were so isolated, and I wanted to have a group that was talking together.

I do feel like in some of the paintings, people have a certain tension—you feel as if something psychological might be happening. Or, for me it’s unclear if there’s some psychological tension between the figures. I wonder.

BK: Like the man watching the woman in that smaller painting, in the back room [The Object of My Affection].

JE: Yeah. When I thought about the female gaze in terms of this series, I decided I should also paint the male gaze. Why not?

With that painting, “The Object Of My Affection”, I wanted to paint a traditional male gaze, with him looking at her. And I feel like the scale makes sense for them to be in a real space. I wanted to play around with something that seemed traditional to me.

BK: He feels like he’s never gonna get it.

JE: She’s kind of like, whatever. But is it a real space? Is it not a real space? And I really wonder what’s going on with them—are they in a fight? Is he leering after her? Does she even know if he exists?

BK: Can you talk about the water in your paintings?

JE: I think about the water as a painting space. [In the largest work] I was imagining that the whole painting frame had tipped down, and became the pool, and it was a painting within a painting. And so the water for me is a very abstract space.

I like the idea of the figures reaching inside the pool, as if they’re physically reaching inside a painting or walking into the space of the painting.

When I was at Yale and Rob Storr was the Dean, he gave a lecture and he talked about Cezanne’s painting of the bather, and it’s a painting of a man who’s stepping forward, as if he’s stepping out of the picture frame. I remember Rob Storr talking about him as the first modern painter, or what could have been the first modern painter, because the frame, or plane, is broken. And when he said that, I thought, how could I step into a painting? How do I turn around and go inside the painting, as a painter? ♦



Jessie Edelman on Being a Painter in the Digital Media Age

She spoke about her work ahead of her show at New York's Denny Gallery.

Henri Neuendorf, September 8, 2016



Jessie Edelman in her Brooklyn studio. Photo: James Power, courtesy of the artist.

Stepping into Jessie Edelman's Brooklyn studio is like being transported to a different era. Her paintings hanging and leaning against the walls depict contemplative figures gazing into landscapes, reflecting an exciting contemporary interpretation of 19th and 20th century painting.

Edelman applies paint to the canvas in vivid, textured brushstrokes and evidence of her technical approach is everywhere—it's tough to find a patch of floor space or piece of furniture that hasn't succumbed to a splatter of acrylic paint.

Taking inspiration from Caspar David Friedrich's melancholic figuratism, the Impressionist's

painting-within-a-painting perspective, and Elizabeth Peyton's brushy, airy technique, Edelman seamlessly blends influences from across different periods in her work which is laden with art historical references to past and present.

Although the Milwaukee-born artist's work appears deeply nostalgic at first—her process is decidedly contemporary. For example Edelman admits to using Instagram and her friend's online photographs as one of her sources of inspiration, creating a fascinating tension between past and present, whilst adding a deeply intimate and personal facet to her paintings.

Ahead of her first New York solo exhibition at the Denny Gallery, artnet News visited Edelman in her Bushwick studio to speak about the show, her work, and being a painter in the digital media age.

What are some of your artistic influences?

My early influences came from going to the Art Institute of Chicago and seeing the Impressionists and Post-Impressionists painters there. So I really love [Pierre] Bonnard, [Claude] Monet, [Paul] Cézanne, [Vincent] van Gogh, [Henri] Matisse... Going to the museum and seeing those paintings, I really try to capture them in my mind and hold on to them, and so those early artistic influences are



Installation view, Jessie Edelman: Stills of Summer at Denny Gallery.

definitely still with me today. But I also like to think about some contemporary painters like Elizabeth Peyton, Ann Craven, and Nicole Eisenman are all influences on me. I like to see what other painters that are alive today are doing.

What is it about figuration that is so appealing to you?

I like thinking about the figure because I'm interested in a new humanism or a new sincerity and a way of showing feeling and expression in painting. I think by having the figures in my work, I'm able to do that. In my paintings, the figures are often looking, or thinking, or contemplating and mirroring what the person that's looking at my work is doing. So I'm thinking about a voyeur or someone who's having some experience of looking and thinking.

But when I think about painting, I kind of think about the possibilities of what a painting can do. So I'm thinking about the material of paint, and that's why my work is so painterly. I want it to have that human touch to it, and that texture of paint so it doesn't feel like it could've been made by a machine. I want it to look like it was made by an individual artist.

And then I'm also interested in the painting as an object, and its function in the space that it's existing; whether that's a gallery, a studio, a museum, or a home. And so that's where the framing device comes into play, so it always sort of feels like a painting of a painting, or a painting of another window space, or even a virtual space or screen space. And then I like to think about the painting as a fiction and a window. I'm trying to stretch what a painting can do.



Jessie Edelman, *Still* (2016).



Jessie Edelman, *Close Up* (2016).

The depiction of figures from the rear is a recurring perspective in your work. Why?

When I think about space I actually think in a more abstract way in terms of color relationships. I'm thinking more about Josef Albers or [Mark] Rothko and the flatness of space. And so space gets pushed back because of the color relationship versus a perspectival relationship. So my paintings end up being really flat. The paintings sometimes feel as if they could be tipping forward. I feel like the pool in that painting could be tipping forward or falling back at the same time.

To what extent is your work reflective of the transience and impermanence of contemporary image culture, as a result of the prevalence of social media and Instagram?

I feel like during the Impressionist period, painters were thinking about what does it mean to make a painting in the age of the camera? And I feel like today, a really important question is how do you make a painting in the age of digital media? And so I'm really interested in our experience of scrolling and cycling through images,

and swiping through images. Everybody is carrying around handheld devices so how do I make a painting to reflect that. I'm interested in having a screen and the figure in my painting function as a sort of flaneur, a voyeur.

Ultimately, I'm interested in the figure being present and engaging and not being checked out, because I feel like devices and phones really check people out of reality. But I think there's a type of oscillation in my paintings between staring, being bored, but also a sense of engagement. But for references for my work I'm definitely looking at photos on Instagram and other people's vacations.

It's an interesting contrast that you're influenced by movements from the past, but are sourcing ideas from a very contemporary medium.

As a prompt for this series of paintings for this show, I was thinking about where I wanted to be this summer and where I would like to go. But I'm here in my studio looking at other people's vacations and where they're going. Some of the images for these paintings came from other people's and my friend's photographs, which I think is interesting.

I was also kind of imagining that if I would make a movie these would all be stills from scenes from the movie in an imaginary, utopian place. In fact the Greek word "utopia" means nowhere, and I like that idea of imagining where I would want to be.

I like to think of painting as an object of desire, something that we want and covet. When I was a child going to the museum, I wanted these paintings but I couldn't take them with me. I could only capture the images in my mind and try to hold on to them. And so I'm trying to create in my paintings this world that I would want to be in, or this movie that I would want to be in.

And then there's this disconnect that we have, people who are active on social media are curating their own lives and their own experiences but they're imagining their fiction version of what their life actually is and there's the disconnect of other people looking at those curated images or stylized images.

Can you address the theme of melancholia in your work?

I feel like that feeling often comes out in my work. I'm interested in a figure who's in a state of solitude and contemplation and looking at the world around them. I feel like it's a certain archetype and I'm thinking of Caspar David Friedrich's paintings of a lone figure looking out at a landscape and that figure having a sublime experience.

I'm also interested in Andrew Wyeth's painting *Christina's World* (1948) of this woman looking back at this house. Or that idea of the flaneur of Baudelaire's poetry, which often shows this lone figure wandering the streets feeling disconnected from all the people in the city. And that's the type of feeling I'm trying to elicit in my work—that the figures are often separated from that action or the landscape in front of them.



Jessie Edelman, *Sunset* (2016).

Fall Art Guide: 13 Shows to See This Season

AUGUST 30, 2016 4:53 PM by DODIE KAZANJIAN

Labor Day is near, and another summer is fleeting. But the plethora of art shows to see this fall more than makes up for that. Here are a dozen of them I plan to see, along with some new artists I'm keeping an eye on:



Photo Courtesy of Sarah Sze

Sarah Sze's "Timekeeper," at the Rose Art Museum at Brandeis University. (September 11 to December 11)

Cecily Brown: "Rehearsal" at The Drawing Center. (October 7 to December 18)

Sally Gail: "Aerial" at Julie Saul Gallery. (September 8 to October 22)

Leiko Ikemura: "Poetics of Form" opened at the Nevada Museum of Art. (August 27 to January 15)

Mierle Laderman Ukeles's "Maintenance Art" at the Queens Museum. (September 18 to February 19)

Maria Lassnig's "Woman Power: Maria Lassnig in New York 1968-1980" at Petzel Gallery. (September 9 to October 29)

Maria Lassnig's "A Painting Survey, 1950–2007" at Hauser Wirth & Schimmel. (September 17 to December 31)

OsGemeos, "Silence of the Music" at Lehmann Maupin. (September 8 to October 22)

Matthew Barney's "Facility of DECLINE" at Gladstone Gallery. (September 9 to October 22)

Bruce Nauman's "Contrapposto Studies, i through vii" at Sperone Westwater. (September 10 to October 29)

Julie Mehretu's "Hoodnyx, Voodoo and Stelae" at Marian Goodman Gallery. (September 22 to October 29)

Sally Mann's "Remembered Light: Cy Twombly In Lexington" at Gagosian Gallery. (September 22 to October 29)

Pipilotti Rist's "Pixel Forest" at New Museum. (October 26 to January 15, 2017)

New Artists to Watch:

Jessie Edelman's "Stills from 'The End of Summer'" at Denny Gallery (September 10 to October 16)

Meleko Mokgosi's "Democratic Intuition, Lerato" and "Democratic Intuition, Comrades II" at Jack Shainman Gallery (September 8 to October 22)

Rachel Rose's "Lake Valley" at Pilar Corrias (September 2 to 30)

Nicole Wittenberg's "The Yellow Kiss" at Yours Mine & Ours (September 11 to October 16)

Paul Heyer's "Every Day is Halloween" at Chapter NY (September 10 to October 16)