





Jessie Edelman
Muse

October 17th - November 25th



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GALLERY

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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 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 By remaking and reembracing a classic motif, Edelman has become Schor's maverick.



Jessie Edelman, *Muse Pantheon*, 2018, Oil on canvas, 80 x 130 in/203.2 x 330.2 cm

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.

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.

⁴ Schor, *Wet*, p. xiii.



Installation views, "Muse", by Jessie Edelman, Denny Dimin Gallery, October 17th - November 25th, 2018





Installation views, "Muse", by Jessie Edelman, Denny Dimin Gallery, October 17th - November 25th, 2018



Muse Pantheon, 2018
Oil on canvas
80 x 130 in/203.2 x 330.2 cm



Comedy and Tragedy, 2018
Oil on canvas
49 1/2 x 80 in/125.73 x 203.2 cm

Agriculture, 2018
Oil on canvas
49 1/2 x 80 in/125.73 x 203.2 cm



Playful Muses, 2018
Oil on canvas
49 1/2 x 80 in/125.73 x 203.2 cm





History, 2018
Oil on canvas
80 x 49 1/2 in/203.2 x 125.73 cm



Music, 2018
Oil on canvas
80 x 49 1/2 in/203.2 x 125.73 cm

Dance, 2018
Oil on canvas
80 x 49 1/2 in/203.2 x 125.73 cm

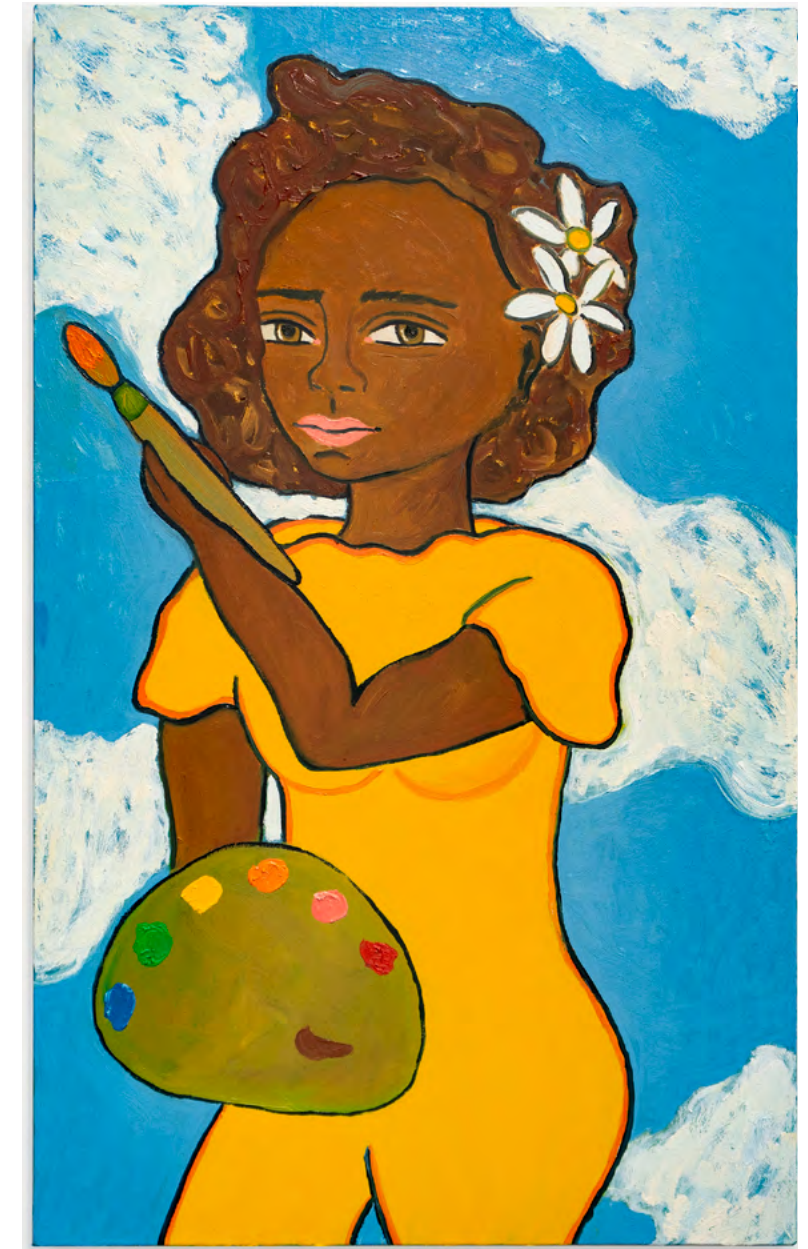




Guitar Player and Singer, 2018
Oil on canvas
40 x 65 in/101.6 x 165.1 cm



Sculpture, 2018
Oil on canvas
49 1/2 x 30 1/2 in/125.73 x 77.47 cm



Painting, 2018
Oil on canvas
49 1/2 x 30 1/2 in/125.73 x 77.47 cm



Muse with Two Flowers, 2018
Oil on canvas
30 x 19 in/76.2 x 48.26 cm



Astronomy, 2018
Oil on canvas
30 x 19 in/76.2 x 48.26 cm



Muse with Flower in Her Hair, 2018
Oil on canvas
30 x 19 in/76.2 x 48.26 cm



Agriculture with Orange, 2018
Oil on canvas
30 x 19 in/76.2 x 48.26 cm

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

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

GROUP EXHIBITIONS

2017 UNTITLED Art Fair, with Denny Gallary, 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

HONORS AND AWARDS

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

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"5 gallery shows we love at lower east side art week," by Nicole DeMarco, *i-D. Vice*, Oct 18
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"Inaugural Lower East Side Art Week Kicks Off Today," *Artforum.com*, Oct 17
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2017 Kaya Genc. "Celebration of color and form at Dirimart Nisantasi," *Daily Sabah*, October 20
2016 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.
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Schumacher, Mary Louise. "Grabner, Killam open second Suburban in Walker's Point," *The Milwaukee Journal Sentinel*, March 23
Mondae, Lara. "Check Out Art By Wild Belle's Elliot Bergman: Praxis," *93XRT*, February 3

2015 "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
Grabner, Michelle, "Jessie Edelman "Day Gazer""
2013 Shufro, Cathy, "First person: Grads—and parents—speak out on their big day", *Yale Alumni Magazine*, Jul/Aug



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