

An abstract painting featuring thick, expressive brushstrokes. The dominant color is a vibrant blue, which is layered and mixed with black, white, and light blue. A prominent feature is a large, dark, swirling shape in the upper left. In the center, there's a dark, elongated shape with a bright orange-red section. The overall composition is dynamic and textured, with visible brushwork throughout.

COMMUNE

NEVER THE RIGHT TIME

03.11.23- 15.12.23

EXHIBITION TEXT

NEVER THE RIGHT TIME

*“Between the desire and the spasm
Between the potency and the existence
Between the essence and the descent
Falls the Shadow”*
T.S. Eliot

French structuralist Claude Levi-Strauss argued the establishment of cultural repetition and the reinvention of cultural constructs in the manifestation of myths, in which stories are layered within kernels of identical meanings that are redefined within different narratives. This structuralist explanation of cultural repetition turns on the question of the ambivalence that characterizes the phenomenon of visual abstraction. The myth itself is a response to a cultural contradiction that cannot be resolved but only returned to over and over. This analogy with the myth’s compulsion to repeat itself permits two aspects of painterly abstraction to come into focus at once.

Firstly, it sheds light on the form of the abstract paradigm as a vehicle of serialization in which the artist repeats the same sujet in a strain of marginally adjusted replications. Secondly, it pronounces the fact that the underlying simplified form will create an internal contradiction between the subject being abstracted and the method of abstraction as a derivation from the subject. However, these paradigms are inherently out of time since abstract art is constantly haunted by its own temporality. All forms of narrative deriving from its domain are being established by a clear simultaneity. Abstract art’s involvement with time consists of a historical dimension that supports abstraction as a specific project, marking every painting as a development rather than an independent object. In conjunction with this, a progressive series of production is being established which derives through a historical conception that each painting defines a total break from anything that could have come before it and therefore referencing not a linear development, rather a field of developments independently identifying themselves over time. In this context, abstraction doesn’t repeat but rather develop from a continuous paradigm based on formal principles.

In the context of Stanley Whitney’s work, which gives a primacy to a direct experience of colour through its gridded structures, all presented painters developed an independent and distinct visual language within the formal paradigms of abstraction. However, these stylistic choices trying to formulate a system to describe intangibility did neither start nor end at a specific point in time and are to be seen as constant individual confrontation by each artist based on the principle of simultaneity of abstract art. Therefore, it becomes intriguing to look at current developments in abstract painting from a historic perspective rather than isolating them within their given context to experience the significance of how the endless continuity of abstraction repeats, destructs and redefines itself over time.



KATARINA CASERMAN
Zwatónemkriunostym, 2023
oil on canvas
70 x 60 cm



JULIAN FARADE

Cures for doubt, 2022

Oil stick, ink, oil, acrylic and coffee on canvas

180 x 150 cm



EMMA STONE-JOHNSON
Lit from somewhere else entirely, 2023
Pigment, ink, charcoal & acrylic on canvas
180 x 180cm



NINA KINTSURASHVILI
Laghami, 2023
oil and pigment sticks on canvas
160 x 160 cm



NINA KINTSURASHVILI
Four Rivers, 2023
oil and pigment sticks on canvas
80 x 100 cm



ZOE MCQUIRE

Northern, 2023

Oil on canvas

127 x 152.5 cm



KAIFAN WANG
Tumbleweed VI, 2023
oil, oil stick, acrylic on canvas
160 x 120 cm



STANLEY WHITNEY

Untitled, 2018

Oil on linen

30.5 x 30.5 x 2 cm



STANLEY WHITNEY

Untitled, 2016

Gouache on paper

55.9 x 76.8 cm

ARTIST'S BIOGRAPHIES

KATARINA CASERMAN

Katarina Caserman (b. 1996) is a London-based artist originally from Slovenia. She obtained her MA in Painting at the Royal College of Art in 2022 and her BA in Painting at the Academy of Fine Arts and Design in Ljubljana.

The challenge of representing nonmaterial matter is central to Caserman's artistic inquiry. The artist sees that for each existing object, it requires a particular type of material to facilitate its growth, and within this process, the artist seeks to give form to the intangible. She recognises that thoughts, memories, and time exist beyond the bounds of our perceptible reality, yet they remain integral components of our lives. Her work aims to materialise these abstract concepts by imbuing them with tangible characteristics such as colour, shape, and movement.

Her recent exhibitions include 'Tabula Rasa: Unveiled', **No.9 Cork Street** (London, 2023); 'Pandora (Sivi.)', **Long Story Short**, New York, 2023; 'Conscious Unconscious', **Pippy Houldsworth Gallery**, London, 2023; NADA Miami 2022, presented by **Tabula Rasa Gallery** (Miami, 2022); 'It is Better to be Cats than be Loved', **Tabula Rasa Gallery**, London, 2022; 'Made in Heaven', duo solo, **Des Bains**, London, 2022; 's02e02', **International Centre of Graphic Arts**, Ljubljana, 2019, and 'Fin-de-Siècle #III', **Layer House Gallery**, Kranj, 2019. She was awarded a Ministry of Culture of Slovenia's Scholarship for Promising Young Artists (2020) and her works can be found in Deji Art Museum and many other private collections.

JULIAN FARADE

Julian Farade (b. 1986, France) lives and works in Paris. Farade explores human emotions through dense, colorful compositions where figures seem to emerge from one another. Oscillating between abstraction and figuration, he wishes to extract himself from this dichotomy to develop the possibilities offered by this zone of uncertainty and instability, the place where a figure is still a sign, a drawing a grapheme, a color a pure emotion. He thus composes a vocabulary of recurring figures - a house, a crocodile, a ladder ... - that he arranges in all his paintings and that disappear at first glance to let us read a very expressionist overall composition.

His recent exhibitions include: "Salon d'été", Maison Louis Carré, Bazoches-sur-Guyonne, 2023; "L'homme qui a perdu son squelette", **Galerie Derouillon**, Paris, 2023; "Ora d'oro, Under Grounds", invited by Igor Cardellini, **Istituto Svizzero**, Rome, 2023; "Beautés", **FRAC Auvergne**, Clermont-Ferrand, 2023; "Sur le fil: broderie et tissage", **le19m**, Dakar, 2023; "Non-fiction" (solo), **Giovanni's Room**, Los Angeles, 2022; "Where Do Birds Go at Night?" (solo), **Galerie Derouillon**, Paris, 2022; "Cache-cache", **Galerie Myriam Chair**, Paris, 2022; "The Sowers", **Fondation Thalie**, Brussels, 2021; "La Forme del Colore", **Galerie T&L**, Tricase, 2021; "La Charogne La Charade", **Double Séjour**, Clichy, 2021; "Attention au Taureau", **Galerie Mathilde M.Le Coz**, Paris, 2021; "Une plage est une Plage", **Galerie Podgorny Robinson**, Saint-Paul de Vence, 2021; "Vanités", **Galerie Laure Roynette**, Paris, 2020.

EMMA STONE-JOHNSON

Emma Stone-Johnson (b.1982) currently lives and works in Brighton, UK. She graduated with a BA in Textile Design from Chelsea College of Art and completed her MA in Painting at The Royal College of Art, London in 2022. Stone-Johnson's work raises the question: "what would it be like to walk through a museum of melted paintings?" Her work explores contemporary abstraction using a soft, rich, liquid palette of diffuse colour patterns. Her lyrical handling and delicacy of controlled strokes result in intricate channels of dynamically expressive markings. Stone-Johnson's studio practice is chancy, it includes an investigation into pigments, the qualities of colour, as well as constructing new brushes, tools, and techniques. Through these mechanisms the fluidity and dynamics of her work try to expand the perception of the viewer through the works within the exhibition space.

Her previous exhibitions include : 'On the Voyage', Art Asia Centre, Beijing, 2023; 'About Art', **Makasini Gallery**, Finland, 2023; 'Abstract London', **Taymour Grahne Projects**, 2023; 'Away', **Vin Vin**, Vienna, 2023; 'Residency Presentation', **The Fores Project**, London, 2023; 'Buffer', **Guts Gallery**, London, 2022; 'Royal College of Art Degree Show' London, 2022; Solo, **Pontone Gallery**, London, 2021.

NINA KINTSURASHVILI

Nina Kintsurashvili (b. 1992) is a Tbilisi-based multidisciplinary artist working in a wide range of mediums. However, she often turns to the traditional painterly surface as her basal realm of artistic contemplation. Although abstract in its representation, her research-based process allows Kintsurashvili's paintings to reference key Georgian visual codes resurfacing in the cultural vortex and explore heritage as a political commodity, with its self-imposed or involuntary negligence. Artist carefully studies collected visual material that arrives at her uncluttered studio in a lab-like manner. These are gathered from field visits to archaeological sites and searching through pre-archived Soviet archeological data from Russian-occupied territories. Kintsurashvili, in staging such an environment, creates an opportunity for mental contamination, just slightly so that she still stands liberated in front of the canvas, allowing the abstracted vision to surpass.

Deconstructions, reflection, and mirroring concern Nina Kintsurashvili's abstract paintings, where imagery of the collective subconscious and streams of auto-generated thoughts metamorphose into pneumatic forms floating in the abyss, disregarding perspective. Only the perforations in what seems like a new-age tissue expose the traces of ancient environments priorly observed by the artist. Quasi-figurative shapes are caught up in a constant stir of erasing and regeneration. Although entirely virtual in its nature, this fractionality has physical reference points: the vandalized, overpainted, and flaked murals in Georgian monasteries, some of which are architecturally excavated in rocks, only allowing a pierced tunnel vision. As an imperial act of Russian colonialization, in 19th-century Georgia, medieval frescoes were whitewashed and painted over by contemporary Russian artists in an attempt to excavate and replace the culture or completely erase it. Since gaining independence in the 90s, efforts were put in by Georgian restorers to uncover original frescoes, where Nina Kintsurashvili witnessed two images from different periods lay bare next to one another, clashing and fighting for the wall space. Poetic yet political was that memory for her, and the same could be said about her paintings.

Kintsurashvili graduated from the BFA Painting, Tbilisi State Academy of Arts, Tbilisi, Georgia in 2014 and holds an MFA in Intermedia Arts from the University of Iowa, School of Art and Art History (2020). Her previous exhibitions include; 'Painting After Wall Painting', **E.A. Shared Space**, Tbilisi, Georgia, 2023; 'Tsinamdzgvrishvili 49 / Mazniashvili 10', **LC Queisser**, Tbilisi, Georgia, 2023; 'An Ocean Standing', **LC Queisser**, Tbilisi, Georgia, 2022; 'FIVEROOMFLAT' at **Studio gyps and concrete**, Tbilisi, Georgia, 2022; 'Supta Khelebi: Ten Collections of Works on Paper by Georgian artists', curated by Nino Sakandelidze, **Stamba**, Tbilisi, Georgia, 2022; 'Maudi Booster', **Tbc concept**, Tbilisi, Georgia, 2022; **EveryWoman Biennial**, London, 2021; 'LIMEN', **Svaneti Museum of History and Ethnography**, Svaneti, Georgia, 2021; 'Mazes, Microcosms, Mitosis', **The Ekru Project**, KC, USA, 2021; 'Mirror Eye', **Ortega Y Gasset Projects**, New York, 2020; 'Unattended Act' (solo), **Public Space One**, Iowa City, 2020; 'Relic.Again' (solo), **Levitt Gallery**, Iowa City, 2020; 'Fenced by the Red Thread' (solo), **Levitt Gallery**, Iowa City, 2019; 'Divulgence', Two Person Live Performance with Melissa Airy, **Drewelowe Gallery**, Iowa City, 2017.

ZOE MCGUIRE

Zoe McGuire (b. 1996, Albany, NY) is a Brooklyn-based artist whose work is comprised of vibrant oil paintings and charcoal and pastel drawings. She examines and builds visual connections to phenomena that are difficult to see. In her paintings, McGuire explores the intertwined lives of plants, animals, and fungi with ecosystems, highlighting the symbiosis, care, and social aspects of each forest entity. With a background in art history, McGuire explores the transdisciplinary approach to painting, bringing together a myriad of influences. She relies on her intuition and creates landscapes of a suspended and non-specific time. The scientific and spiritual, historical and contemporary, find themselves in dialogue. The past is present, and the present moves and flows between tenses. Using oil paint on canvas and pastel on paper, McGuire fuses the visual patterning of Art Nouveau's sinuous forms, the sublime wonder and peril of Hudson River School painting, and the spiritually oriented abstraction of the Transcendental Painting Group.

McGuire received her Bachelor of Arts in 2018 from Skidmore College, where she studied art history, and Master of Fine Arts from Cranbrook Academy of Fine Art in 2023. Recent solo exhibitions include: 'Earthshine' (solo), **Library Street Collective**, Detroit, MI, 2023; 'Cambium' (solo), **Gaa Gallery**, New York, 2023; 'Nocturn' (solo), **Taymour Grahne Projects**, London, 2023; 'Sacred Ecologies', **Another Gallery**, New York, 2022. McGuire's work has been featured in numerous group exhibitions, including **Pippy Houldsworth Gallery** and **Moosey Art** in London, UK; **Kutlesa Gallery**, Goldau, Switzerland; **WOAW Gallery**, Hong Kong; **Marinero, Monica King Contemporary, Deanna Evans**, and **Vanderplas Gallery**, in New York; among others. McGuire was a finalist for the New American Painting's Emerging Artist Grant and was featured in their 2022 MFA print issue.

KAIFAN WANG

Kaifan Wang was born in 1996 in Hohhot, China. Wang's work is informed to a certain extent by his childhood memories of his home city, which has a long cultural history, also marked by urban development and the alienation from natural environment. Drawing from his memories and life experiences, Wang expresses in his work a kind of latent struggle, which might develop, also formally, into synthesis of ideas and forms. Acknowledging that Chinese and Western abstract paintings have originated from different intellectual traditions, Wang reflects in his work on various cultures and identities. From a young age, Wang studied traditional Chinese painting before moving to Beijing, where he encountered and researched contemporary art. The artist studied in Shanghai and Florence, before completing his Fine Arts education at the Universität der Künste in Berlin in 2022. Wang currently lives and works in Berlin.

Solo exhibitions of Wang include: 'Cross ventilation' (solo), curated by Junyao Chen, **Gene Gallery** x Shanghai Art Week, Shanghai, 2023; 'Is the spot on the neck bitten by mosquitoes?' (solo), **GNYP Gallery**, Antwerp, Belgium, 2023; 'Lunar Fountains' (solo), **Long Story Short LA**, Los Angeles, 2023; 'Whistling Dune' (solo), **GNYP Gallery**, Berlin, 2022; 'Mauerspechte' (solo), HVB Kunst CUBE B2, Berlin, 2022. Selected group exhibitions include: 'Border Crossing: Possibilities and Interactions', curated by Wu Hung, **Yuz Museum**, Shanghai, 2023; 'Briefly Gorgeous', curated by Joan Tucker, **Songwon Art Center**, Seoul, 2023; 'Inquiry to the Wall', **Seoul Art Center** x Tang Contemporary Art, Beijing, 2023; 'Hallen #3 – Temporary Chapter', **Wilhelm Hallen** x Berlin Art Week, Berlin, 2022; 'Poppy and Recollection', **Migrant Bird Space**, Berlin, 2022; 'A Light And A Heavy Body', Bonian Space x Caochangdi Art District, Beijing, 2022; 'Sleeping Promises, feldfünf Metropolenhaus, Berlin, 2022; "Caused By Hair" Performance Art Group Show, **Himalaya Museum**, Shanghai, 2019; **FLUXUS+ Museum**, Potsdam, Germany, 2019; Biennale of Overseas Chinese Artists, **Inner Mongolia Art Museum**, Hohhot, China, 2018.

STANLEY WHITNEY

Whitney was born in Philadelphia in 1946 and studied at the Kansas City Art Institute before moving to New York City in 1968. He graduated with an MFA from Yale School of Art in 1972, but found himself at odds with the politically and theoretically oriented contemporary scene of the 1970s and 1980s, confronting the expectation that an African American artist should contend directly with themes of

racial and cultural identity. Whitney was more interested in honing an abstract visual language, his early works incorporating patches of color surrounded by areas of empty space. At this stage in his career he was also focused on the power of gesture and immersed in the daily practice of drawing.

Although Whitney has been deeply invested in chromatic experimentation throughout his career, he consolidated his distinctive approach during a period spent living and working in Rome in the 1990s, shifting his compositions from untethered amorphous forms to the denser stacked arrangements that characterize his mature style. It was Roman art and architecture—including the imposing façades of the Colosseum and the Palazzo Farnese and the stacked shelves of funerary urns on display at the Museo Nazionale Etrusco—that informed his nuanced understanding of the relationship between color and geometry. Italy remains a central and enduring source of inspiration for Whitney, who spends his summers painting at his studio near Parma.

Yet while the dynamics and characteristics of Whitney's application make reference to basic architectural structures, his light, free, and rapid application subverts any implication of gravity. Reveling in the improvisational alchemy at play in his compositions, Whitney also skirts any claim to a personal theory of color: "I like to leave it as pure magic," he states. "People say the color does this, or the color does that. And I say the color does what it does."

Whitney lives and works in Bridgehampton, New York, and Parma, Italy, and is currently Professor Emeritus of Painting and Drawing at Tyler School of Art and Architecture, Temple University, Philadelphia. His work is included in public collections including those of the Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Philadelphia Museum of Art; High Museum of Art, Atlanta; and National Gallery of Canada, Ottawa. *Dance the Orange*, a retrospective of his work, opened at the Studio Museum in Harlem, New York, in 2015; he has also had solo exhibitions at institutions including the Modern Art Museum of Fort Worth, Texas (2017), and Palazzo Tiepolo Passi, Venice, Italy (2022). In 2017 he participated in Documenta 14 in Athens and Kassel, Germany.

All prices are excluding VAT

OPENING RECEPTION:

03.11.23
18:00-20:00

EXHIBITION DATES:

03.11.23- 15.12.23

OPENING HOURS:

Wed-Fri, 12:00-18:00



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