

# PRAXES

PRAXES presents cycles of exhibitions and activities revolving around two distinct artistic practices. This cycle runs August — December 2013

CYCLE 1

HAND OUT N ° 1

## Jutta Koether

Jutta Koether's unique approach to painting can best be described as multipurpose. Through her more than twenty-years investigation of the language, history, and relevance of this medium, Koether has continuously crossed into other fields of expertise to challenge, layer, extend, and revisit gestures on canvas.

“The Double Session, Reloaded” is a homecoming recast of her 2013 triptych previously exhibited under the title “The Double Session,” drawing on Derrida's notion of doubling from his eponymous 1969 lecture. At PRAXES, the three works – entitled *Viktoria*, *Luise*, and *Isabelle* – are presented successively, splaying each of the singular works and allowing for their different qualities to become the impetus of a speculative dossier, reaching into Koether's vast practice.

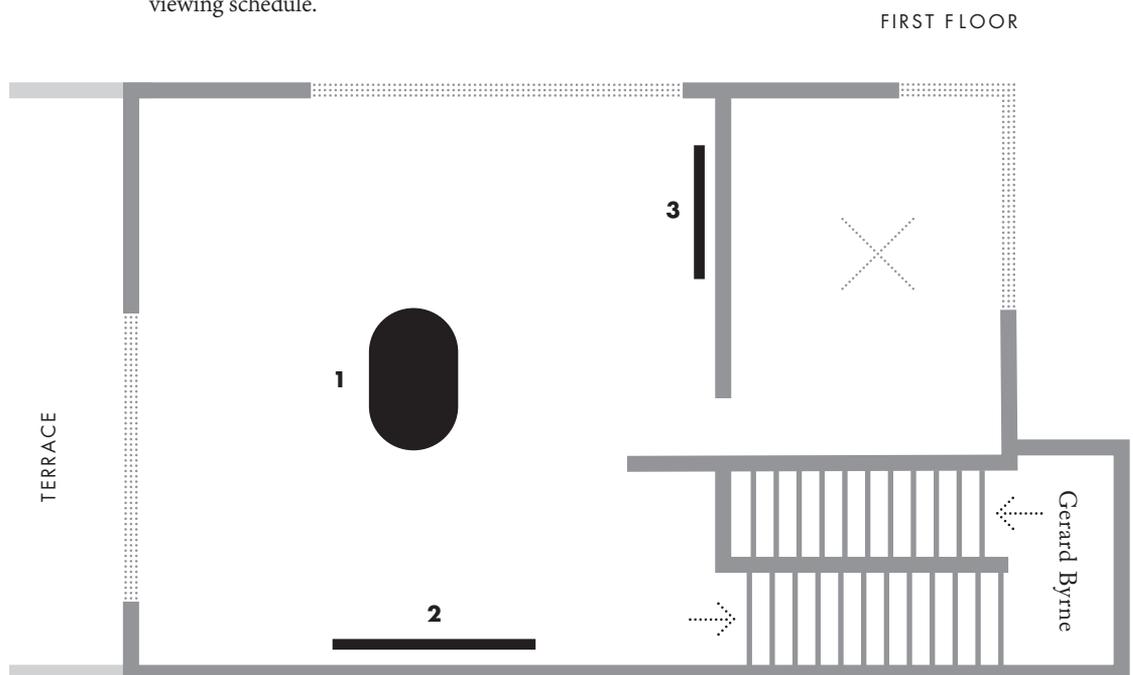
First up, *Viktoria*, a PVC vessel scattered with assorted objects, metal hinges, and souvenirs encircling a canvas spine, floats just above the floor, surrounded by reflections and bathed in bright light. Suggesting relocation, a transitory state, a dark offering, an uncontainable container, *Viktoria* is occasionally joined and connoted by *Alostrael* (2009), a many-doubled portrait of Leah Hirsig, the occultist Aleister Crowley's so-called Scarlet Woman (that he himself painted continuously). Originally displayed among a series on powerful female figures, this painting of the dark initiatrix and literal vaginal medium glows both sovereignty and sacrifice.

Similarly offering itself as an intermittent commentary (and company) to *Viktoria*, the black painting *Mad Garland Berlin (#1: WTF)* (2011) was made immediately upon Koether's return to Germany. Partially painted with floating oil and liquid glass on the horizontal canvas, it was commissioned for an art fair and intended as a signpost of the often glossy and accelerated functions of paintings in such a context. Depicting a figure's cloth-covered earthly remnants being carried out of Athens, *Mad Garland Berlin (#1: WTF)* revisits Nicolas Poussin's 1648 painting *The Funeral of Phocion* – a motif and an artist, Koether has since returned to repeatedly. As with the body of Phocion, this painting – neither a human body nor just a “function” or prop in a rite of passage – marks the beginning of an ongoing series of paintings on painting.

**Jutta Koether** Koether has exhibited extensively, including venues such as Tate Modern, London, the Whitney and São Paulo Biennials, Moderna Museet, Stockholm, and latest a touring show at Dundee Contemporary Arts and Arnolfini, Bristol, 2013. Koether lives in Berlin and New York and works as a professor at the Hochschule für bildende Künste (HfbK) in Hamburg.

- 1** *Viktoria*, 2013.  
Polyethylene, clear resin,  
mixed materials.
- 2** *Mad Garland Berlin (1#: WTF)*, 2011.<sup>x</sup>  
Cold glaze, silver metal brackets,  
black gesso, and various metallic  
paints on prepared linen.
- 3** *Alostrael*, 2009.<sup>x</sup>  
Acrylic on canvas.

<sup>x</sup> Works occasionally on display.  
Please ask for upcoming  
viewing schedule.



CYCLE 1: JUTTA KOETHER

31 August – 6 October: Viktoria

12 October – 3 November: Luise

7 November – 14 December: Isabelle