

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° 2

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 recast of her 2013 triptych previously exhibited under the title "The Double Session," drawing on Derrida's eponymous 1969 lecture. On the upper floor of PRAXES, the triptych's three works – entitled *Viktoria*, *Luise*, and *Isabelle* – are presented successively, allowing for their different qualities to become the impetus of a speculative dossier, reaching into Koether's vast practice.

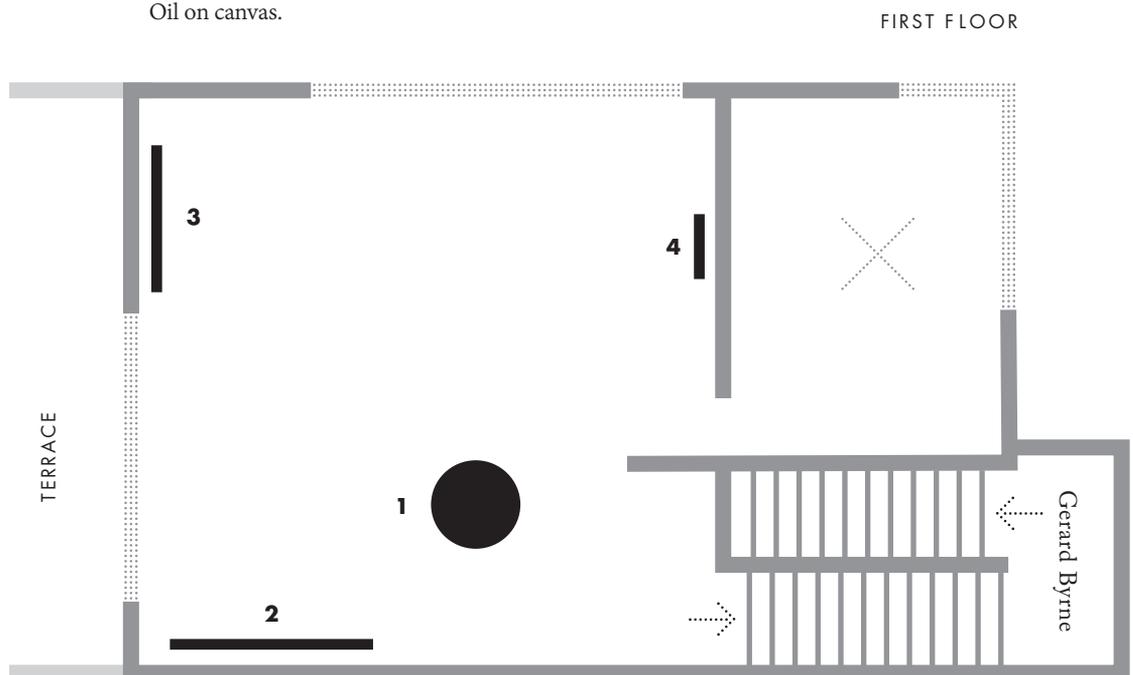
In the second component of Koether's exhibition at PRAXES, *Luise* commands the stage, occasionally drawing an audience of paintings on the surrounding walls' low shelving. Like the previously shown *Viktoria*, *Luise* is framed by mirrors and consists of a transparent PVC body embellished with various objects – metal hinges, colorful scoubidou, and glitter. But in this tableau the objects are compressed in a centered composition dominated by a large reflective shell, a faux gold bar, and a knocked-over wine glass (the latter a reference to *The Lamentation of Christ* (ca. 1530) by Maerten van Heemskerck, itself a unique not-so-still still life). Balancing on its pedestal, this condensation suggests a suspension of a live scenario – a nature morte motif also brought forward in the Gauguin inspired painting *Änderungen aller Art I (Garten Köln-Müngersdorf)* (2006) that periodically enters the scene.

Illuminated by spotlight and emanating its own pulsating light, *Luise* is also joined by another – in comparison gigantic – interlocutor: *Souveraine Nr. 5 (after Peaches)* (2009). This rough red portrait of Berlin's possibly most prominent pop performer of recent age, Peaches, singer and songwriter of titles such as "Fuck the Pain Away," depicts a female figure kneeling while a supreme force beams back at audiences from a circular form in her crotch.

The third conversation partner episodically commenting on *Luise* is the older and literally radiating yellow *Coronal Holes & The Sunny Ages of Women* (1999). By aligning the changes of the female figure over time to the sun's magnetic plasma (i.e., the coronal holes), this painting builds around a rounded demonic motif – the hole or the powerful sphere reoccurring throughout Koether's practice – laughing lightly back at us.

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** *Luise*, 2013.
Polyethylene, clear resin,
mixed materials.
- 2** *Coronal Holes & The Sunny
Ages of Women*, 1999.
Oil on canvas.
- 3** *Souveraine Nr. 5
(after Peaches)*, 2009.
Acrylic on canvas.
- 4** *Änderungen aller Art I
(Garten Köln-Müngersdorf)*, 2006.
Oil on canvas.



CYCLE 1: JUTTA KOETHER

31 August – 6 October: Viktoria

12 October – 3 November: Luise

7 November – 14 December: Isabelle