

3A Gallery

Frances Scholz

February 11 to March 11, 2018 – Opening: Sunday February 11, 2018, 6–8pm

Gallery Hours: Sunday 2–5pm and by appointment. Please email.



Frances Scholz, *uncombed*, 2017

The act of painting lies somewhere between the transformative Process of various materialities and its forthcoming contextual impact. The way we paint, as well as how we tend to understand, categorize and grade that exact painterly Procedure.

Frances Scholz's work addresses that kind of post-painting Problematic, bringing in the forefront a series of vibrant critical questions about the very fabric of Painting itself. A series of white canvases are covered with what seems to be manipulated brushstrokes of color, foil wall pieces adorned with magnified horse hair prints, as well as an intriguing video projection complete a cohesive, yet truly pluralistic, critical commentary on the histories, conventions and vocabularies of the medium. The "horse hair motive", carrying its' own long-lasting history is broken down, turned inside out and repurposed in order to unveil new contextualizations and meanings.

The key element of the show, or at least one of the most carefully constructed ones, plays with the way Scholz decides to articulate her refined and at the same time sharp language. The viewer finds herself/himself almost trapped in liquid spaces, between abstraction and figuration, material and immaterial, illusion and honesty. What seems to be obvious at first glance becomes something suspended and dubious; like a perfectly smoothed surface, which conceals much more it is willing to give away, or the persistent memories of the „Old Masters“, smirking around the corner, while Scholz defaces their iconographical pedigree. The space becomes in itself a crucial piece of the puzzle, interacting, contradicting and in many ways challenging each work, making the case for a witty white cube invasion.

Frances Scholz manages to orchestrate an almost ironic meta-narrative about our very own perceptions, as well as about our direct compliance, regarding the limits and framework of what it means to keep on painting in 2018.

Haris Giannouras