

Cursives

Jennifer Paige Cohen

Jane Corrigan

Anya Kielar

Jesse Mockrin

Mira Schor

June 27 – August 2, 2019

Opening Reception: Thursday, June 27, 2019

Technification is making gestures in the meantime precise and rough - and thereby human beings. They drive all hesitation out of gestures, all consideration, all propriety ...Thus one no longer learns to close a door softly, discreetly, and yet firmly.

-Theodor W. Adorno

Minima Moralia: Reflections from the Damaged Life (1951)

Was there ever really a time when gesture was under threat? It seems so unlikely that just a few years after Balzac a mechanizing force would appear that, however strong and new it was, could erase the social coding that underwrote the collectivity of Mme. Vauquer's boarders. Can hands in the know ever lose their knowledge? Certainly that frustration would warrant the slam of a door, or otherwise impede its closing, but bodies communicate whether their privacy is ajar or not.

A wink, a toss, a flick, a knot. Contingent expressions that evade semiotic regimes. Still, there is a space in every exchange where intuition is put at risk, where its severance from thought feels like a necessary efficiency. In ink or in flesh, the curse of cursive is that it says too much, giving more away than its author hoped or knew. But this remainder is the interval through which spontaneous looks and compassionate characters draw their power. A flicker between images, where bodily abstractions organize themselves into exuberant lines of flight. Performed on a stage, a tableau stretched until the limbs tremble. Silently on display.

Aryen Hoekstra

Jennifer Paige Cohen (b. Brooklyn, NY) lives in Brooklyn. Her work has been shown in solo and two-person exhibitions at Nicelle Beauchene, New York; Salon 94, New York; Rachel Uffner Gallery, New York; and White Columns, New York. Cohen has been included in group exhibitions at 56 HENRY, New York; Aldrich Contemporary Art Museum, Ridgefield CT; Regina Rex, New York; September Gallery, Hudson, New York; Brennan & Griffin Gallery, New York; Yancey Richardson Gallery, New York; The Elizabeth Foundation, New York; Kate MacGarry, London, England, among others. She has received fellowships from The MacDowell Colony, The Corporation of Yaddo, The Marie Walsh Sharpe/Walentas Space Program, Civitella Ranieri and was an artist-in-residence at the Chinati Foundation in 2015. She was a recipient of a 2017 Pollock-Krasner Foundation grant. Cohen is represented by Nicelle Beauchene, New York.

Jane Corrigan (b. 1980, Quebec, Canada) lives in Brooklyn. Her work has been shown in solo exhibitions at White Columns, New York; Kerry Schuss, New York; Retrospective, Hudson, NY; Feuer/Mesler, New York; Erin Stump Projects, Toronto; and at Marinaro, New York. Group shows include those at Rental Gallery, East Hampton, NY; Invisible Exports, New York; Insect Gallery, Los Angeles; Galerie Antoine Ertaskiran, Montreal; Carbon 12, Dubai; Franklin Parrasch Gallery, New York; Sikkema Jenkins, New York; Wilkinson Gallery, London; Karma, New York; Feuer/Mesler, New York; Oakville Galleries, Canada; among others. She was a recipient of a Louis Comfort Tiffany Award in 2013, has been granted residencies at the Fine Arts Work Center in Provincetown and at the Marie Walsh Sharpe Space Program in Brooklyn, New York. Corrigan is represented by Marinaro, New York and Galerie Antoine Ertaskiran, Montreal.

Anya Kielar (b. 1978, New York, NY) lives in New York. She has held solo exhibitions at Rachel Uffner, New York; Locust Projects, Miami; Casey Kaplan, New York; and Daniel Reich Gallery, New York. Group exhibitions include Halsey McKay, East Hampton, New York; Rubell Family Collection, Miami, FL; The Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville, PA; the FLAG Art Foundation, New York, NY; Nicelle Beauchene, NY; White Columns, New York, NY; and the Zabłudowicz Collection, London, England, among many others. Kielar received the Martin Birbaum Scholarship in 2004, a Columbia University General Scholarship in 2003, and the Leslie-Lohman Award for Visual Arts in 2002. Her work is included in the Rubell Family Collection in Miami, FL. Kielar is represented by Rachel Uffner Gallery, New York.

Jesse Mockrin (b. 1981, Silver Spring, MD) lives in Los Angeles. Mockrin has had solo exhibitions at Night Gallery, Los Angeles; Nathalie Karg Gallery, New York, and Galerie Perrotin, Seoul, South Korea. Her work has appeared in group exhibitions at Franklin Parrasch Gallery, New York; Kohn Gallery, Los Angeles; Sargent's Daughters, New York; Night Gallery as well as major presentation at the Rubell Family Collection in Miami in 2016. Mockrin's work is in the collections of the Los Angeles County Museum of Art (LACMA), the Dallas Museum of Art, and the Hans-Joachim and Gisa Sander Foundation, among others. Mockrin is represented by Night Gallery, Los Angeles and Nathalie Karg Gallery, New York.

Mira Schor (b. 1950, New York, NY) lives in New York. Her work has been included in exhibitions at the Hammer Museum, P.S.1, The Neuberger Museum, The Jewish Museum, and The Aldrich Museum, among many others. Solo exhibitions include those at Lyles & King, New York; CB1 Gallery, Los Angeles; artSTRAND Gallery, Provincetown; Marvelli Gallery, New York; Momenta Art, Brooklyn. Schor's work is in the permanent collections of Carnegie Museum of Art, Pittsburgh, US; Norton Simon Museum, Pasadena, US; Pennsylvania Academy of the Fine Arts, Philadelphia, US; Portland Art Museum, Portland, US; University of Kentucky Art Museum, Lexington, US. She is the recipient of awards in painting from the Guggenheim Foundation, Rockefeller Foundation, Marie Walsh Sharpe, and Pollock-Krasner Foundations, the ColArt Association's Frank Jewett Mather Award in Art Criticism and is a recipient of the 2019 Women's Caucus for Art Lifetime Achievement Award for her work as a feminist painter, art historian and critic. Schor is represented by Lyles & King, New York.