



Amy Sillman

**ROCK
PAPER
SCISSORS**

Capitain Petzel Gallery
Saturday 30 OCT
to Thurs 23 DEC
Karl-Marx-Allee 45
10178 BERLIN

Amy Sillman

Rock Paper Scissors

Capitain Petzel

October 30 - December 23, 2021

October 30, 11 - 7 pm: Opening

October 31, 1 pm: Artist Talk with Kerstin Stakemeier

It's all fun and games. It's elbows out. This and that. Take no prisoners. Us versus them. The good, the bad and the ugly. You win some, you lose some. Rock, paper, scissors.

Amy Sillman's artwork is a manifestation of struggle—she enacts and investigates the friction between materials and forms. So it's pattern versus gesture, beautiful versus ugly, drawing versus painting, round versus straight, chromatic versus organic, figure versus ground, legible versus illegible, adding versus removing, breaking versus restoring. And all of it with feeling. A sense of the strange pleasure in persistence is palpable. A string of (somewhat trite) one-liners seems apt to begin to write about Amy Sillman's practice, and the paintings and drawings she's exhibiting in *Rock Paper Scissors* at Capitain Petzel, in part because the prospect of filtering these works into words feels perilously reductive, and the truism is at least emphatically so. On the other hand, perhaps they might introduce the sense of ineluctable truth—a kind of essential insight—that imbues Sillman's painting. Encountering her work, I'm often confronted with the overwhelming realization, this is what it's like to be a body in the world! This is what it's like to be a person! Because it's basically a jostle that's awkward and frustrating and difficult and brimming with unexpected delight and fragile joy.

Sillman's fragmented compositions get at all this in their shifts between stability and instability: a continuous interplay that is their primary structuring principle. The paintings in this exhibition emerged from an operating procedure—a series of steps that Sillman delineated as an experiment in clarifying the tensions that constitute her work in a set sequence. The rules are as follows: two layers of finding a body or a shape, two layers focused on color, two layers of completely ruining it and two layers of pattern. Steps nine and ten: wild cards; in total: ten layers and no more, save a bit of tinkering. Despite (or perhaps because of this system), the paintings are strikingly diverse. They also build upon ideas of the decorative and the domestic that have been focal points in Sillman's recent work, developing from an ongoing series of flower paintings started in New York's first pandemic lockdown last year. While Sillman's work remains a campy, resistant, ardent response to gestural abstraction—take the painting *South Street, 2021*, for instance—this recent body of work reveals an increasing preoccupation with pattern and the possibilities that lie in interrupting it. Erupting it, even. Wrestling forms (the figure to the pattern's ground) into it or from it.

Sussing out how to situate Sillman's painting and drawings in language—asking, what do words have to do with it?—also broaches the linguistic logic that undergirds her oeuvre. She doesn't consider her work painting, but rather drawing that aspires to the conditions of film or poetry. An astute writer and maker of zines, Sillman conceived of this exhibition as a syntactic space: imagine the walls as sentences, paintings punctuated by drawings mounted on board, as the tussling between these visual languages becomes a kind of grammar. How might a painting be informed by the sensation of turning a page? Or draw upon the motion of montage? This is, of course, no riddle that spells out what Sillman's works are doing, as they remain, above all, unresolved. And it's invigorating—and somehow urgent—to hold on to a space for painting that is unknown. Sillman culls the medium's long history for a quality of drift and tosses her hat wholeheartedly in abstraction's ring. A stance against the overly determined and clarified is a posture vis a vis painting (the last decade's barrage of tightly-wound figuration comes to mind), but it's also a subtler stance in favor of upheaval. A mode, perhaps, of imagining seismic shifts. And a willingness, as well as an invitation, to pay attention to what it's like to be unmoored in the meantime.

— Camila McHugh





Amy Sillman
South Street, 2021 / Oil and acrylic on canvas / 182.9 x 152.4 cm / 72 x 60 inches



Photo: Calla Kessler

Amy Sillman was 1955 in Detroit, MI, and lives and works in New York. The artist has had solo exhibitions at many major institutions, most recently at the Arts Club of Chicago (2019); The Camden Arts Center, London (2018); Kunsthaus Bregenz (2015), as well as group shows at the Lenbachhaus, Munich (2018); Whitney Museum of American Art, New York (2016); Tate Modern, London (2015) and MoMA, New York (2015). Her work was included in the 2014 Whitney Biennial and can be found in the permanent collections of the Museum of Fine Arts in Boston, the Art Institute of Chicago, MoMA, the Whitney Museum of American Art and the Brooklyn Museum among others. She has won numerous prizes and been awarded fellowships, including the Guggenheim Fellowship in 2004 and a First Award from the Brooklyn Museum's Elizabeth A. Sackler Center for Feminist Art. Sillman teaches the MFA Program at Bard College. In addition, she curated an Artist's Choice show at the MoMA entitled *The Shape of Shape* which opened in 2019.

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