



Jutta Koether: *Fortune*
May 9 - June 6, 2015

Bortolami
New York, NY

Brief

BORTOLAMI

FORTUNE¹

7. Brooklyn Boogie

Grids: A steady reappearance of ribbons, garland implicit, a psycho-magical tableaux for players. An out-of-control chess game. Archaism and metrics. "I understand of how to paint a Red" (Cezanne)

The painter as transporter; threading thought into gestures, touches. It is as if the Figure is engaged in a broader movement originating the material structure around it. From what Deleuze termed "the Field."

Organizer of visual experience like apples, metallic marks, use of color red.

In relation to this you will find pennies on the ground. Picking up money is a micro-contemplation.

(35 "Bruised Grid" paintings, each 12x 12 inches, 14 oil on canvas, 21 acrylic on canvas)

8. Man Medallion Botticelli Stettheimer

As the color red, as the bruised grid, as the "new crust" things that are getting quite clumsy here.... opaque, not easily connectable inherent resistances/failures. The fateful wheel as a zodiac wheel and the Four Seasons all rolling in one, and bringing me back to Poussin's *Helios and Phaeton*. Fate of women, Madam Cezanne called drastically "La Boule", but nevertheless proudly presenting her red dress multiple times. So Cezanne had to say it: "I do know how to paint a Red" there it came about, his fate tightly connected, by painting her throughout many years, painting as endless variations and explorations of the tough touch.

¹ Having devoted the "sacraments" to the general theme of the life of virtue and wisdom which might shield mankind from the wayward workings of Fortune, the artist observed that he would now like to devise another series of works treating the general theme of the tricks that Fortune may play upon unsuspecting humanity, and especially upon those men who had chosen to lead an active life, subject to the whims of both nature and society. Although this desire never resulted in a series of closely related pictures comparable to the sacraments the broad theme outlined in Poussin's letter forms the subject of many of his landscapes of 1648-51 (in R. Verdi on Poussin and the Tricks of Fortune).

"The outlines of the seductive smile of the sphinx. Intensity, excitation, tonality: such is thought, independent of what it expresses or could express; and its applications in turn arouses other intensities, other excitations, other tonalities. From then on, Nietzsche wanted to exercise his thought from the viewpoint of the emotional capacity and no longer the conceptual capacity; at the limit where knowledge offers itself as a resource for acting, no longer for the peace of the understanding but at the mercy of the alluring forces of chaos. What overcame these centrifugal forces in order to communicate them, were themselves communicated one day at Sils-Maria, in form of a movement around something whose approach remained forever forbidden, as in accordance with a secret accord or liaison.

First, the ring, then the wheel of Fortune and finally the *Circulus Vitiosus Deus*, so many figures what in themselves presupposes a center, a focus, a void, perhaps even a God which inspires the circular movement, and is expressed in it, yet which is kept at a distance. The centrifugal forces never flee the center forever, but approach it a new only in order to retreat from it again.

Such are the vehement oscillations that overwhelm an individual as long as she seeks only her own center and cannot see the circle of which she is a part. For if these oscillations overwhelm her it is because each corresponds to an individuality other than the one she believes herself to be, from the point of view of the unfindable center. As a result an identity is essentially fortuitous.

(Excerpted/ altered from Pierre Klossowski on Nietzsche)