

Jasmine Gregory

Trouble at Casa Amor

Jasmine Gregory

1987 Born in Washington, D.C.
Lives and works in Zürich, CH

Education

2020 Züricher Hochschule der Künste, MFA Fine Art, Zürich, CH
2009 School of Visual Arts, BFA Fine Art, New York City, USA

Solo Exhibitions

2020 *Trouble at Casa Amor*, Karma International, Zürich, CH

Group Exhibitions

2020 Paris Internationale, online exhibition with Cherish
Sommer des Zögerns, Kunsthalle Zürich, curated by Matt Hanson and Daniel Baumann, Zürich, CH
Not Cancelled Salon, online exhibition curated by Elise Lammer and Karim Crippa

2019 *Cinders, Sinuous, and Supple*, Les Urbaines, curated by Deborah Joyce Holman, Lausanne, CH
Tesla of Justice, The Next Exhibition space, curated by Gabriele Garavaglia and Raphael Gygas, Zürich, CH

2018 *Louvre Liquidation (-90%)*, curated by RETA, Zürich, CH

2015 *Bushwick Open Studios*, 1717 Troutman Studiospace, Brooklyn, NY

2010 *Baxter Street of CCNY Staff Show*, Baxter Street Gallery, New York, NY
Baxter Street of CCNY Annual Silent Auction, Baxter Street Gallery, New York, NY

2009 *The Mentor Show*, mentor: Lorna Simpson, Visual Arts West Side Gallery, New York City, NY

Stipendium

2020 Atelierstipendium Second Nature Projects - Limmatstrasse Residency

Press Release

Jasmine Gregory - *Trouble at Casa Amor*
16 November - 12 December 2020
Opening Saturday 14 November 2020

Karma International is pleased to present *Trouble at Casa Amor*, an exhibition of new paintings by Jasmine Gregory. The works on show depict figurative scenes of entropic escapism saturated with historic and pop culture referencing.

Casa Amor, house of love, is taken from the reality TV show *Love Island*, where men and women compete to find "love" and win money. *Casa Amor* functions as a shit show of sorts, a second "other" space used to test love and create tumult. Gregory works satirically with absurd and abstracted notions of love and commodity, creating space for otherness within figuration.

Facts (HBIC) (2020), HBIC an acronym that stands for Head Bitch In Charge popularised by reality star Tiffany Pollard, is a portrait of a female figure, sat with conviction, in direct eye contact with the viewer, delivering a list with no facts. Neon green acrylics lay to rest an empty truth. Above the right shoulder, a window and second frame within the painting has an ass pressed up against the glass, mooning and further trolling the viewer.

Gregory's work orbits femininities, their mannerisms, abstractions and sensations. Subjectivities are thrown askew with the use of multiple brush techniques, the strokes form visual traces of emotions that have developed into a unique visual language: soothing cloudscapes; scrappy voids; baroque still life sheen and girly doodles build to create a sugar coated chaos.

In the painting *Hot Gas* (2020), a warped figure with elongated legs, perky breasts and infant arms, suggestively reclines in a cloud released from an elliptical derriere. In contrast to the swaying smooth strokes of the body, clumpy rough paint textures the face, masking the emotion of the figure, mirroring the face of Dawn Davenport marred by acid in the film *Female Trouble* by John Waters. Here the grotesque portrays a surreal high camp with a sense of the subject feeling her fantasy.

Gregory's characters are often caught in states of physical, emotional or psychological transformation. The painting *Lifeline from the Outside* (2020) is a composed emotive staging, a distinct atmospheric pause mirroring the reality tv moment when contestants see their loved ones after a prolonged time gap. The dog, a dappy hero, painted SOS red like *Clifford the big red dog*, is hugged by two ghosts while squashing his plushy. Comforting others while comforting himself, soundboarding fragile validity.

Vulnerability and humiliation play out in the fantasy of choosing what story to tell, as a contestant, as an artist. Emotions are strategized, the lens filtered, reality falls into disarray. The act of masking one's reality echoes in the act of figuration. Both fabricate and therefore manipulate a reality for the subject. Gregory draws from a complex spectrum of reference points. For example: the neurotic busy aesthetic of Lisa Frank (a sticker and toy company known for their use of rainbows, neon and stylized depictions of animals); subjects of myth and fantasy in the oeuvre of Dorothea Tanning and historic genres such as the Dutch Golden Age and Hieronymus Bosch. The works are loaded yet transparent. They portray fictional perspectives of now mirroring contemporary society, invoking introspection and a need to escape.

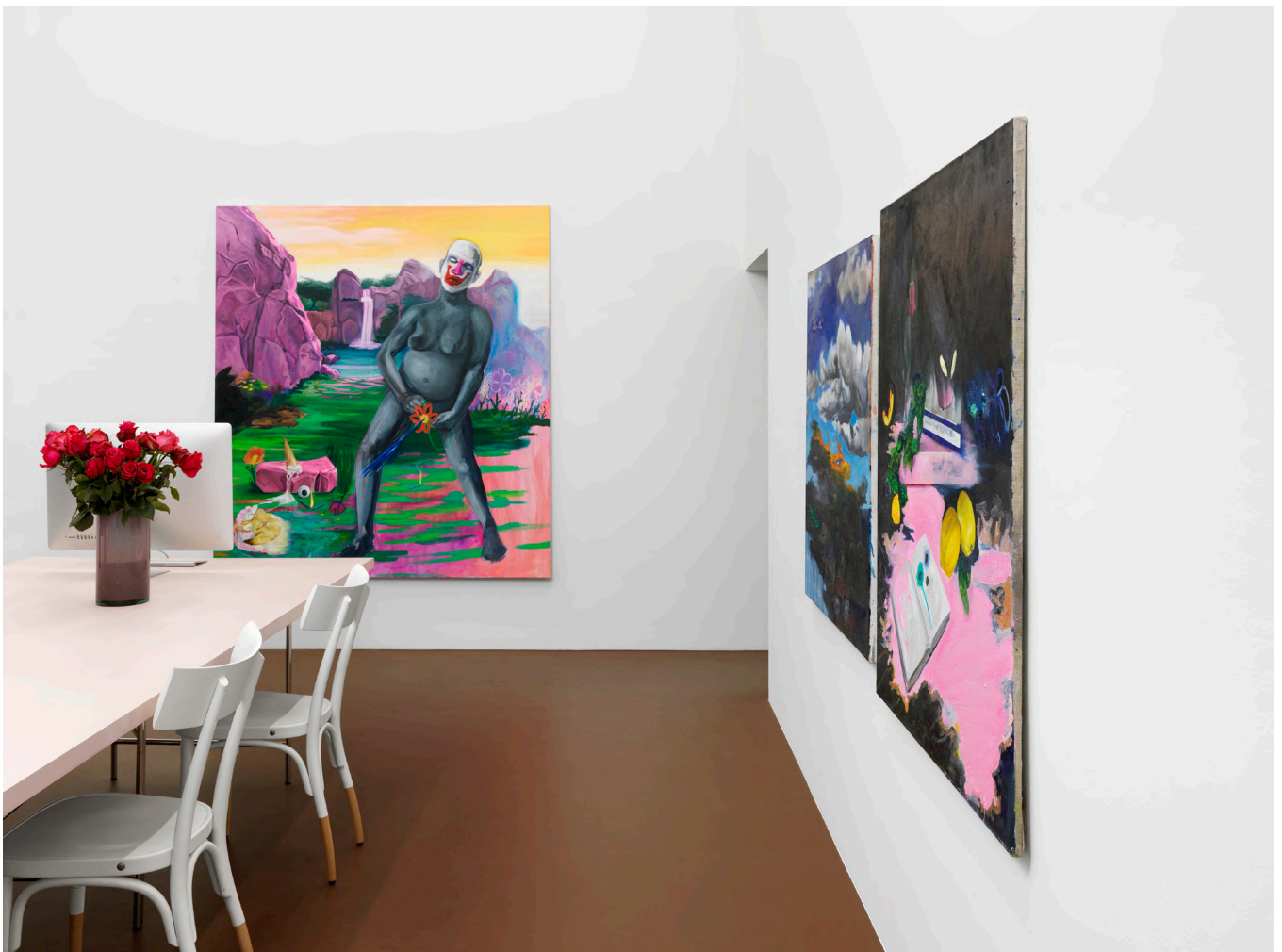
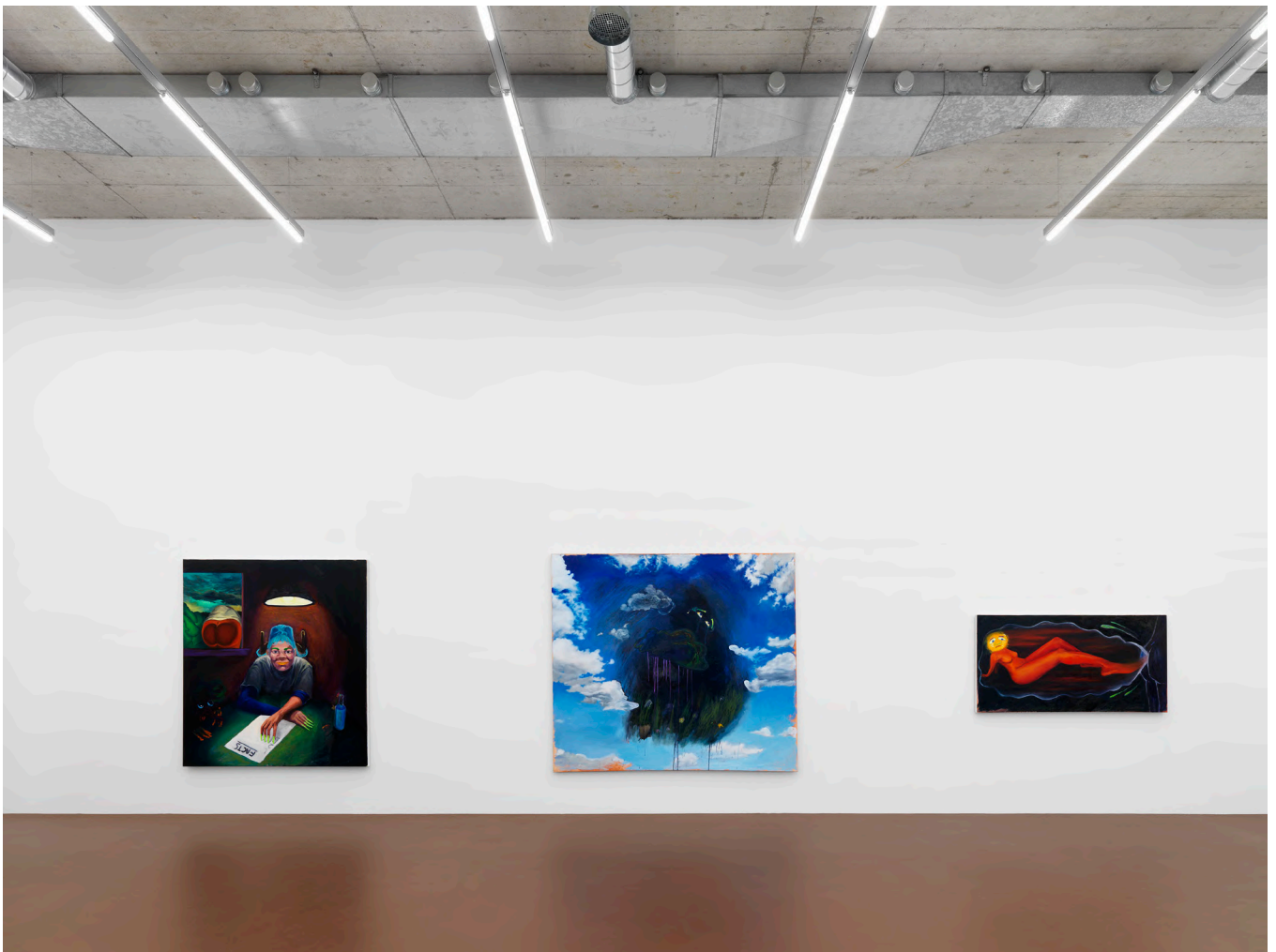
Ian Wooldridge

Jasmine Gregory was born in Washington DC in 1987, and currently lives and works in Zurich, Switzerland. Her work was shown at Les Urbaines in Lausanne and at the Kunsthalle Zürich among others. She has also participated in "Reimagining the Museum: Open Letters and a Decolonial Framework" a roundtable discussion hosted by the Hammer Museum.

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JASMINE GREGORY, *Trouble at Casa Amor*, Installation view, Karma International, Zurich, 2020



JASMINE GREGORY, Trouble at Casa Amor, Installation view, Karma International, Zurich, 2020



JASMINE GREGORY
Lifetime from the Outside, 2020
Oil on linen
170 x 200 cm (66 7/8 x 78 3/4 in)
EUR 10.000 (excl. VAT)



JASMINE GREGORY
Sugar High, 2019
Oil on linen
170 x 200 cm (66 7/8 x 78 3/4 in)
EUR 10.000 (excl. VAT)



JASMINE GREGORY
One of the Boys, 2019
Oil on linen
200 x 190 cm (78 3/4 x 74 3/4 in)
EUR 10.000 (excl. VAT)



JASMINE GREGORY
What are y'all wearing to the civil war?, 2020
Oil on linen
175 x 200 cm (68 7/8 x 78 3/4 in)
EUR 10.000 (excl. VAT)



JASMINE GREGORY
Hot Gas, 2020
Oil on linen
80 x 155 cm (31 1/2 x 61 1/8 in)
EUR 5.000 (excl. VAT)



JASMINE GREGORY
Please destroy me, 2020
Oil on linen
110 x 100 cm (43 1/4 x 39 3/8 in)
EUR 5.000 (excl. VAT)



JASMINE GREGORY
Thinking of You, 2019
Oil on linen
80 x 50 cm (31 1/2 x 19 3/4 in)
EUR 3.000 (excl. VAT)



JASMINE GREGORY
Woman under the influence, 2020
Oil on linen
110 x 40 cm (43 1/4 x 15 3/4 in)
EUR 3.000 (excl. VAT)



JASMINE GREGORY

My cover letter is my love note: A performance review pt 1, 2020

Oil on linen

40 x 30 cm (15 3/4 x 11 3/4 in)

EUR 2.000 (excl. VAT)