

**Jutta Koether**

“New York Window”  
November 7 – December 20 2008  
Private view November 7, 7pm – 9pm

NEW YORK WINDOWS

PAINTING TO PRODUCE PLEASURE AND STRANGENESS

NOTHING BELONGS TO US EVERYTHING IS ON LOAN TO US

THE CIRCLE IS OPEN BUT NEVER BROKEN HAPPILY MET HAPPILY PARTED TO A HAPPY REUNION

A PIECE OF COLOR ABANDONED TO MOVEMENT IN A FALLING CLOTH

THE NECESSITY OF MULTIPLE INCONSISTENT FANTASIES

# 13, 16, 17, 19, 2008

4 triangles, each 30 x 30 x 30 cm plus variable expansions in liquid glass, part of an open edition begun in 2005  
Accessories for exhibitions. Symbol. Witchcraft. Parrino, Palermo. To create a confusing economy out of paradoxes

EVERYTHING WAS ITSELF AND AT THE SAME TIME SOMETHING ELSE

CINÉTRACT: NEW YORK WINDOWS

Or THE SOUL BETWEEN HEAVEN AND HELL 3, 2008

(No. 1 is the drawing for the invitation card, no. 2 is the picture of Callas)

Black series, composition after “Geometry of Color”, photograph from the KSTA, counterpart of NEW YORK WORKINGS (not exhibited)

EXTREME MOOD PAINTING or DEATH PASTORAL

Resistant outer surface taken literally in the material sense: reversed rivets, points aimed at the eyes of the viewer. TOUCH AND RESIST. DIVERSITY AND DIFFERENCE.

Ascetic thinning and incipient allegorical overgrowth.

The showpiece in the first window

Black acrylic with rivets and liquid glass

200 x 160 cm

INCARNATION FESTIVAL OF VENUS, 2008

Picture after a version of “The Festival of Venus” by Rubens, which in turn was a free copy of a painting by Titian. Rubens appropriated this motif repeatedly. The model here is version of “The Festival of Venus” in the Kunsthistorisches Museum in Vienna. New red version (a large black version and a small red sketch version already exist, and were exhibited last year in Antwerp). To demonstrate the convention of appropriation and call it into question.

100 x 120 cm

INCARNATION FOUND IDENTIFIED EXECUTED, 2008

Second series of “Bruised Cezannes”, here a landscape subject instead of a still life, on prepared customary canvas. A series of 10 such canvases in all is in progress and subject to research and adaptation after the idea of Pink Noise, (related to the sound of White Noise).

Emotion flashing contradictory signals; they are bruised and hurting at their core but exultantly propulsive and catchy like punk and pop but spiked with fearsome cacophony

EMPHATIC UN-IDEALISM

55 x 45 cm

RISING, 2008

Every gesture and every layer expresses an intention, an emotional response. The scale ranges from desperation to joy. Bright Death Pastoral. Motifs after Ed Ruscha. Kim Gordon. Kenneth Anger.

The word Rising but also the obsession with red on red. Seeking connection. “Inflamed Landscapes”. Another version of this picture is part of the SY exhibition that comes to the Düsseldorf Kunsthalle in January as a reference to their album “Bad Moon Rising”, the beginning of an era.

60 x 70 cm

THE SOUL BETWEEN HEAVEN AND HELL 2, 2008

Picture after an image of Maria Callas on stage

From an issue of the Magazine "Wolkenkratzer" (*Skyscraper*)

Baptism by total immersion, unhappy love and the frontiers of painting

Desire for radical transformation

Canvas in which the structural and material conditions of painting do not sublimate or replace desire but produce it in defiance of the willfully distorted bodies on display

PAINTING AS AN EXCEPTIONAL PSYCHOEROTIC STATE

Incarnation in painting (based on white and red)

INCARNATION AS ABOLITION AS ABOLITION OF THE FIGURAL PROBLEM OF A NON COVERING SURFACE

Flowing and rigid garments

Painting in itself: Dialectical Disturbance

BECOME ACHRONISTIC!

200 x 160 cm

INCARNATION GARMENT, 2008

A piece of movement in falling drapery, after a Grünewald drawing, simultaneously as the invitation card for the Zurich exhibition: THE FACT THAT YOU PLACE YOUR BET ON RED DOES NOT MEAN THAT THE BLACK IS NOT STILL THERE

80 x 70 cm

SOUVERAINE, 2008

Picture after an image of Kylie Minogue on stage, from the KSTA

One of a series of new pictures of women, which was begun with the series ALLEIN ALLEIN (*ALONE ALONE*) in 2004. Female anti-heroines. Self determination. At the same time complete dissolution. (Post-deconstruction method, as in the case of Callas), the concept of the allegorization of the entire picture space

One is intended to see HOW it is done and IN WHAT WAY the effect is created

Mark intervene disfigure

IN EVERY SINGULAR OR INDIVIDUAL IDIOSYNCRACY, WHAT IS COMMON TO RADICAL DIFFERENCE

BECOMES CLEAR

MAKE THE BASIS OF THE ENTIRE PROJECT CLEAR AGAIN IN EVERY WORK

200 x 150cm

SENECA WICCA HUBERMAN ZIZEK ANGER DIEDERICHSEN BLUNT BRUHN GORDON NY TIMES RODARTE  
D'SOUZA BANVILLE