

MORÁN MORÁN

A Form of Magic

Curated by Benjamin Godsill

Peter Bradley

Julian Lethbridge

Francesca DiMattio

Mindy Shapero

Sam Gilliam

Trevor Shimizu

Joanne Greenbaum

June 1 - July 2, 2022

"Painting isn't an aesthetic operation; it's a form of magic designed as a mediator between this strange hostile world and us, a way of seizing the power by giving form to our terrors as well as our desires."- Pablo Picasso

From time-to-time we all need some form of talismanic protection. As individuals, sure, but even as a collective, as a community, as a world aflame we need something greater than ourselves to protect us; perhaps from ourselves. We yearn for a connection to something beyond the work-a-day concerns of how much, when, who, and how. We yearn for a form of magic; a thrilling connection to the universe that supersedes our needs and substitutes them for genuine desires; something to hold and protect us in the deep dark night of contemporary life.

Art might be all affect and no effect, but maybe that isn't, and shouldn't be, what art is for – what it *is* for is no less important. Art can mediate and spiritually protect us from the hostile world, and that is what the varied practices in this exhibition do. Using different vernaculars of abstraction, these artists create moments of magic, a space outside the logic of ourselves and our world, to posit ephemeral forms of knowing and being. The images, objects, and forms collected in this exhibition are not meant to be mediative. Many are rowdy and verging on violent. They do, however, require and allow the viewer to focus and to *look*. They invite participation and link us to a world larger and more interconnected than merely material.

A Form of Magic is what art can be, and what, collectively, the artists in this exhibition construct in various forms. Working across materials and idioms, but with a strong through-line of abstraction, the various practices assembled here show a steadfast commitment to new ways of being. For each of these intergenerational and widely exhibited practitioners, who range in age from 40 to 89, this will be their first time being publicly exhibited in Mexico.

– Benjamin Godsill, May 2022

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Artist Bios

Peter Bradley (b. 1940, Connellsville, PA) is a painter and sculptor whose work is associated with the Color Field movement and considered an important influence on the New New Painters of the 1970s. He is further recognized for cutting the first racially integrated art show in the United States, The De Luxe Show, in 1971, which became a landmark moment in civil rights history. His work is widely collected by international institutions including the Museum of Modern Art (New York), the Metropolitan Museum of Art (New York), The Menil Collection (Houston) and the Dallas Museum of Art (Dallas).

Francesca DiMattio (b. 1981, New York, NY) makes paintings and sculptures that resolve and make barely legible traditional forms and objects of desire. She has been included in numerous exhibitions in the United States and Europe and is included in the collections of the Perez Art Museum (Miami); the San Francisco Museum of Modern Art; the Zabłudowicz Collection (London); and the Rose Art Museum at Brandeis University (Waltham), among others.

Sam Gilliam (b. 1933, Tupelo, MS) is one of the great innovators in postwar American painting. He emerged from the Washington, D.C. scene in the mid 1960s with works that elaborated upon and disrupted the ethos of Color School painting. In addition to a traveling retrospective organized by the Corcoran Gallery of Art, Washington, D.C., in 2005, Sam Gilliam's work was the subject of solo exhibitions at the Museum of Modern Art, New York; The Studio Museum in Harlem, New York; Whitney Museum of American Art, New York; J.B. Speed Memorial Museum (Louisville, Kentucky); Phillips Collection, Washington, D.C.; and Kunstmuseum Basel, Switzerland (2018), among many other institutions. A semi-permanent installation of Gilliam's paintings opened at Dia:Beacon in August 2019. His work is included in over fifty public collections, including those of the Musée d'Art Moderne de la Ville de Paris; Tate Modern, London; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; and the Art Institute of Chicago.

Joanne Greenbaum (b. 1953, New York, NY) makes vibrantly colored, intuitively composed paintings, works on paper, and ceramics. Over the past twenty years she has exhibited widely at international venues including a 2008 mid-career survey at the Haus Konstruktiv in Zurich, and in 2018 at Tufts University, Boston, she mounted a comprehensive solo exhibition that subsequently traveled to the Otis College of Art and Design in Los Angeles. Her work resides in the permanent collection of many institutions, including the Hammer Museum (Los Angeles); the Museum of Fine Arts (Boston); and the Haus Konstruktiv Museum (Zurich).

Julian Lethbridge (b. 1947, Colombo, Sri Lanka) creates precise work of cerebral abstractions based on mathematical or natural principles. His work has been widely exhibited in the United States and Europe and can be found in the collections of The Metropolitan Museum of Art (New York); The Whitney Museum of American Art (New York); The Tate Gallery (London); The Art Institute of Chicago (Chicago); and The National Gallery of Art (Washington, D.C.).

Mindy Shapero (b. 1974, Louisville, KY) makes ribald paintings and sculptures of meticulous composition. She has shown widely in the United States and Europe in both gallery and institutional settings including at the Aspen Art Museum and the Hammer Museum (Los Angeles). Her work is included in the UBS Global Art Collection (New York); the Rubell Family Collection (Miami); the Orange County Museum of Art (Newport Beach); and the Hirshhorn Museum (Washington, D.C.), among others.

Trevor Shimizu (b. 1978, Santa Rosa, CA) is known for his beguiling paintings that vacillate between abstraction and representation, never resting. His works are witty and heartbreaking all at once. He has exhibited widely in the United States, Europe, and Asia. His work is included in the collections of the Whitney Museum of American Art (New York); the Aishti Foundation (Beirut); the Detroit Institute of Arts (Detroit); K11 Art Foundation (Hong Kong); and the High Museum of Art (Atlanta).