

---

HESSE FLATOW

---

Kirsten Deirup  
*EX VOTO IN SILICO*  
October 26– December 2, 2023



# Kirsten Deirup: *EX VOTO IN SILICO*

October 26- December 2, 2023

HESSE FLATOW is pleased to present *EX VOTO IN SILICO*, an exhibition of paintings and works on paper by Kirsten Deirup, marking her second solo exhibition with the gallery.

Derived from the Latin term “voto” for votive or offering, and the pseudo Latin “in silico” for when an object has been run through a computer, the exhibition’s title references the clashing of items created by the human hand and its parallel simulacrum produced by Artificial Intelligence.

Deirup’s compositions centralize gem-encrusted flowers improbably sprouting from the ground or vessels and spray bottles materializing in unlikely locations. Proxying as totems, items are deliberately placed despite appearing nonsensical. There is an encroaching sense of the uncanny within Deirup’s futuristic dreamscapes. Peculiar arrangements of objects beyond the scope of their typical domain suggest a human presence despite the absence of the figure. A gloved hand masks the robot underneath, while the plastic materiality of spray bottles has been anthropomorphized.

Placing herself in the mind of a sentient robot, Deirup attempts to understand where thinking and communication are lost in translation. The interchange between the real and digital reveal possible “glitches” highlighted in Deirup’s works. In *Year Zero*, she imagines AI reinventing the story of Genesis, misunderstanding a tennis ball as a stand-in for a fruit on the Tree of Life. While this equivalence may be viewed as an intentional act of symbolism, entrenched in a distinctly human impulse to organize and create meaning, AI’s mandate to replicate similar thought processes comes across as a critical error, ironically resulting in the humanizing of the machine.

Kirsten Deirup (b. 1980, Berkeley, CA) graduated from The Cooper Union in 2003. She has had solo exhibitions at HESSE FLATOW, New York, NY; de boer gallery, Los Angeles, CA, Nicelle Beauchene Gallery, New York, NY; Guild and Greyschul, New York, NY; and Rare, New York, NY. Group exhibitions include: Morgan Lehman Gallery, New York, NY; Jeff Bailey Gallery, New York, NY; Marc Wolf Contemporary Art, San Francisco, CA; Geoffrey Young Gallery, Great Barrington, MA; and Roberts and Tilton, Los Angeles, CA. She has completed residencies at the Palazzo Monti in Brescia, Italy, the Farpath Foundation in Dijon, France, and Idlewild, CA. Her work is held in the permanent collection of MoMA, New York. She currently lives and works in Hudson Valley, New York.



Kirsten Deirup, *Ex Voto In Silico*, 2023, oil on linen, 62 x 70 in (157.5 x 177.8 cm), KD044



Installation View, *EX VOTO IN SILICO*, HESSE FLATOW, New York

Kirsten Deirup  
*Best Wishes*, 2023  
Oil on linen  
26 x 22 in  
66 x 55.9 cm  
KD054





Installation View, *EX VOTO IN SILICO*, HESSE FLATOW, New York



Kirsten Deirup, *Terra Incognita*, 2023, oil on linen, 18 x 24 in (45.7 x 61 cm), KD044



Installation View, *EX VOTO IN SILICO*, HESSE FLATOW, New York





**Kirsten Deirup**

*Arrangement on Stump II, 2023*

Gouache on Fabriano paper

12 1/4 x 10 1/8 in

31.1 x 25.7 cm

Framed: 14 1/2 x 12 1/4 in (36.8 x 31.1 cm)

KD052



Installation View, *EX VOTO IN SILICO*, HESSE FLATOW, New York

# HESSE FLATOW

## KIRSTEN DEIRUP

Born 1980, Oakland, CA

Lives and works in Upstate New York

## EDUCATION

2002 The Cooper Union, New York, NY

## SOLO EXHIBITIONS

- 2023 *EX VOTO IN SILICO*, HESSE FLATOW, New York, NY
- 2022 *Understory*, de boer Gallery, Los Angeles, CA
- 2021 *Hyper Pastoral*, HESSE FLATOW, New York, NY
- 2020 *Remote View*, de boer Gallery, Los Angeles, CA
- 2009 *Dogsbody*, Nichelle Beauchene Gallery, New York, NY
- 2005 *Stop Making Sense*, Guild and Greyschul, New York, NY  
*Once a Day, Everyday, All Day Long*, Rare, New York, NY

## SELECTED GROUP EXHIBITIONS

- 2023 *Briefly Gorgeous*, Philips x Songwon Art Space, Seoul, South Korea  
*Wild Things*, Hexum Gallery, Montpelier, VT
- 2021 *Fairyland*, Mindy Solomon Gallery, Miami, FL
- 2019 *Up Next*, Kleiner/James Center for the Arts, Woodstock, NY  
*Vernacular Environments*, Edward Cella Gallery, Los Angeles, CA  
*Twenty by Sixteen*, Morgan Lehman, New York, NY  
*Surreality*, Crush Curatorial, New York, NY  
*Univeses 2*, The Garage, Amsterdam, Netherlands
- 2018 *In the Rabbit Hole*, Mother Gallery, Beacon, NY  
*Idols and Icons*, Geoffrey Young Gallery, Great Barrington, MA  
*Gungywamp*, 42 Social Club, Lyme, CT  
*The Cruellest Month*, Mother Gallery, Beacon, NY  
*Ecophilia*, Berkshire Botanical Garden, Stockbridge, MA  
*Be still Life*, Geoffrey Young Gallery, Great Barrington, MA
- 2017 *Gerry Snyder and Kirsten Deirup*, Salon St. Denis, New York, NY  
*Digging for Diamond in the Disco*, Club Rhubarb, New York, NY
- 2016 Spring Break Art Show New York, NY  
*Reality is Wrong, Dreams are Real*, David & Scheitzer Contemporary, Brooklyn, NY

# HESSE FLATOW

- 2015 *Kirsten Deirup, Jonathan Herder, and Johan Nobell*, Pierogi Gallery, Brooklyn, NY
- 2014 *Idiom*, Pierogi Gallery, Brooklyn, NY  
*Pierogi XX*, Pierogi Gallery, Brooklyn, NY  
*Casheesh 14*, Geoffrey Young Gallery, Great Barrington, MA
- 2013 *Unhinged*, Pierogi Gallery, Brooklyn, NY
- 2012 *Masterpiece Theatre*, Morgan Lehman, New York, NY  
*Grey Full*, Jeff Bailey Gallery, New York, NY
- 2011 *Attraction*, Geoffrey Young Gallery, Great Barrington, MA  
*Notable Henchmen*, Janet Kurnatowski Gallery, Brooklyn, NY  
*Sight Unseen*, Marc Wolf Contemporary Art, San Francisco, CA  
*Don't Wake Up*, North Henry Annex, Brooklyn, NY
- 2010 *Singles*, Geoffrey Young Gallery, Great Barrington, MA  
*Casheesh 3*, Geoffrey Young Gallery, Great Barrington, MA
- 2009 *Palms*, Geoffrey Young Gallery, Great Barrington, MA  
*Garish*, Geoffrey Young Gallery, Great Barrington, MA
- 2008 *It's Gouache & Gouache Only*, Jeff Bailey Gallery, New York, NY  
*Newfangled Licks*, Geoffrey Young Gallery, Great Barrington, MA  
*Narcissus*, Geoffrey Young Gallery, Great Barrington, MA
- 2006 *I Can Only Give You Everything Road Agent*, Dallas, TX  
*Met Life*, Morgan Lehman, New York, NY  
*Jack*, Roberts and Tilton, Los Angeles, CA  
*Eye Con Tact*, Geoffrey Young Gallery, Great Barrington, MA
- 2005 *Ultimate Concern*, Geoffrey Young Gallery, Great Barrington, MA  
*Let the Players Play*, Geoffrey Young Gallery, Great Barrington, MA  
*Pencil Me In*, Geoffrey Young Gallery, Great Barrington, MA  
*Nighteenenighty*, ABC No Rio, New York, NY

## RESIDENCIES

- 2023 Palazzo Monti, Brescia, Italy
- 2007 Farpath Residency, Dijon, France
- 2003 Idlewild, Idlewild, CA

## PUBLIC COLLECTIONS

Museum of Modern Art, New York

## HESSE FLATOW

“Must See.” *ARTFORUM*. Online. October 24, 2023.

# ARTFORUM

**HESSE FLATOW**  
EX VOTO IN SILICO



### **HESSE FLATOW**

[508 West 26th Street Suite 5G, hesseflatow.com](https://www.hesseflatow.com)  
Tue - Sat 11am to 6pm

### **MUST SEE**

#### **Kirsten Deirup**

EX VOTO IN SILICO

October 26 - December 2, 2023

Reception: Thursday, October 26th, 6:00 pm - 8:00 pm

HESSE FLATOW is pleased to present EX VOTO IN SILICO, an exhibition of paintings and works on paper by Kirsten Deirup, marking her second solo exhibition with the gallery.

- *+myguide*
- *[press release](#)*
- *share*

# HESSE FLATOW

Dambrot, Shana. "Myth & Making: Arts Calendar August 25-31." *LA Weekly*. Online. August 24, 2022.

## LA WEEKLY



Kirsten Deirup, *Prelude*, 2022, oil on linen (Courtesy of de Boer Gallery)

## MYTH & MAKING: ARTS CALENDAR AUGUST 25-31



SHANA NYS DAMBROT \* AUGUST 24, 2022

Artists approaching the role of myth and ancestry, environmentally conscious making practices, dance-based architectural haunting, rediscovering a degraded paradise, patterns of collective dreaming, the inner hero's journey, the radness of Watts, the lovely couple next door that stole priceless art, dance-based deconstruction of political symbols, an open-air art festival in Long Beach, a fashion micro-symposium, an enlightening group show from Lagos, an artful look at the iconic LVMH travel trunk.

# HESSE FLATOW

Dambrot, Shana. "Myth & Making: Arts Calendar August 25-31." *LA Weekly*. Online. August 24, 2022.



*Kirsten Deirup: Aftermath, 2022, oil on linen (Courtesy of de Boer Gallery)*

**Kirsten Deirup: *Understory* at De Boer Gallery.** Defining a territory where theater, nature and devastation appeal to our subconscious by depicting a reality that is beyond explanation, the paintings in *Understory* take as their starting point masterfully rendered landscapes inspired by the Hudson River School. Pulling connections between the stories of Genesis, Paradise Lost, and Frankenstein, creation and reanimation are prominent themes. In today's (and tomorrow's) world which is wrought by perpetual environmental struggle, Deirup's pictures offer a colorful refuge, full of orange extension cords, necklaces, coins, toothbrushes, milk cartons, tin cans that appear again and again, referencing human kind's hand in the landscape. 3311 E. Pico Blvd., Boyle Heights; Opening reception: Saturday, August 27, 4-8pm; On view through October 15; free; [deboergallery.com](http://deboergallery.com).

# HESSE FLATOW

Gallant, Leah. "5 Artists on Our Radar in October 2021." *Artsy*, Oct. 1, 2021.



Art Market

## 5 Artists on Our Radar in October 2021

Artsy Curatorial and Artsy Editorial

Oct 1, 2021 1:33PM

t

“Artists on Our Radar” is a monthly series produced by the Artsy team. Utilizing our art expertise and access to Artsy data, each month, we highlight five artists who have our attention. To make our selections, we’ve determined which artists made an impact this past month through new gallery representation, exhibitions, auctions, art fairs, or fresh works on Artsy



# HESSE FLATOW

Gallant, Leah. "5 Artists on Our Radar in October 2021." *Artsy*, Oct. 1, 2021.

## Kirsten Deirup

B. 1980, Berkeley, California. Lives and works in New York.



Kirsten Deirup  
*Lost Cause*, 2021  
HESSE FLATOW

Picking up where Surrealists like René Magritte left off, Kirsten Deirup pairs unexpected objects with haunting landscapes in her dark, delightful paintings. In *Star* (2019), a Giuseppe Arcimboldo-inspired face composed of fruit, a crushed can, and a lone Ritz cracker, has all the stillness of solemn Renaissance portraiture. Meanwhile, in *Lost Cause* (2021), a banana peel inches gingerly over a bone in a field of carefully rendered daisies. "I'm trying to reconcile that romantic, idealistic view of natural beauty with what we, as humans, are actually

# HESSE FLATOW

Gallant, Leah. "5 Artists on Our Radar in October 2021." *Artsy*, Oct. 1, 2021.

doing to the environment. I don't mean them to be environmentalist in a pedantic way, but it is something I'm always ruminating on," she has said.



Kirsten Deirup  
*Long Shot*, 2021  
HESSE FLATOW

Deirup graduated from The Cooper Union in 2002 and has since had her work shown widely, including at Pierogi Gallery, Amsterdam's The Garage, and at a solo show at Nicelle Beauchene Gallery. In "Hyper Pastoral," her current show at Hesse Flatow, Deirup debuts a new body of paintings that probes the uncanny boundaries between the natural and human-made in an era marked by capitalist overproduction and impending climate disaster.

—Leah Gallant

HESSE FLATOW

Cheng, Scarlet. "SoCal Museum News, Pantone Color of the Year, and more." *artillery*. Online. January 5, 2021.

# artillery

## SHOPTALK

SoCal Museum News, Pantone Color of the Year, and more.

by Scarlet Cheng | Jan 5, 2021



Alison Saar, "Imbue," 2020, at entrance to Benton Museum of Art.

### *SoCal's Museums*

Museums have been shut down (again), which doesn't effect the city of Los Angeles too much as museums weren't reopened except for a very short week or so. Neither LACMA nor the Hammer ever reopened after mid-March shutdowns and, alas, the Hammer-Huntington's joint exhibition "Made in L.A. 2020" (reviewed in this issue) is languishing in their galleries.

## HESSE FLATOW

Cheng, Scarlet. "SoCal Museum News, Pantone Color of the Year, and more." *artillery*. Online. January 5, 2021.

Pomona College's Benton Museum of Art, in a brand new \$44 million building, was supposed to open this fall, but COVID postponed that plan. The three opening exhibitions are installed, however, and after months of planning and re-planning, I finally made it in for a visit. It's a simple, contemporary building organized around a courtyard that opens on one side to the street. In one corner of the courtyard is a commissioned bronze sculpture by one of LA's most celebrated artists, Alison Saar. The 12-foot-tall *Imbue* (2020) depicts Yemoja, West African deity of the waters and mother of all living things, a protector of women and children. She stands with a series of buckets and water containers on her head, while pouring out a stream of water from a pail. As typical of Saar's oeuvre, the figure is strong and bold, a force to be reckoned with.

Inside, the exhibition space is twice the size of the old building's, and the flow from gallery to gallery feels a lot more comfortable. Two galleries display "Of Aether and Earthe," an exhibition of Saar's sculpture and installation, as well as drawing and painting. The show is thematically woven around the elements of water and earth, says senior curator Rebecca McGrew. (A parallel exhibition will open at the Armory Center for the Arts in Pasadena in 2021.) It is arguably the best installation of Saar's work I've ever seen, with the 3D work very beautifully laid out and lit, thanks to exhibition designer Gary Murphy. One sculpture that's especially memorable is *Breach* (2016) which shows an African American woman poling through imagined waters—on her head is balanced her worldly possessions, a stack of trunks, a chair, a barrel, and several pails. There's something about trying to balance all those things atop a human frame that feels both daunting and also very heroic. *Breach* was inspired by the Great Mississippi Flood of 1927, with its echo in Hurricane Katrina and its disastrous aftermath.

Other inaugural shows at the Benton are a selection of Alia Ali's work and a look at what Pomona College holds in its own collection – quite surprising, ranging from Renaissance painting to contemporary ceramics. Ali's photomontage work is in the reception area and corridor and her video installation in a special gallery. McGrew says they will continue to show contemporary and historical exhibitions as before, although "We hope to showcase our collection more, it's been an underutilized resource." For more information and projected opening date, check out their website:

<https://www.pomona.edu/museum>.

# HESSE FLATOW

Cheng, Scarlet. "SoCal Museum News, Pantone Color of the Year, and more." *artillery*. Online. January 5, 2021.

## *New Year; New Color*



Somber reflection and bright optimism are the watchwords as we look to the New Year. There will no New Year's Eve bashes, no Rose Bowl Parade, no January 1 potlucks, but maybe we will raise a toast in small RL gatherings or on Zoom, as some of us mourn the untimely passing of friends and family. Those two sentiments, somber reflection and bright optimism, are signaled in the very choice(s) of 2021's "Color of the Year" by the Pantone Color Institute.

Probably better known to designers than artists, the organization helps set a theme color for each year, although this year they've chosen two—PANTONE 17-5104 Ultimate Gray and PANTONE 13-0647 Illuminating. Ultimate Gray is a medium-dark, warm gray, neutral but serious, and Illuminating is a lemony yellow. "The selection of two independent colors highlight how different elements come together to express a message of strength and hopefulness that is both enduring and uplifting," said Leatrice Eiseman, executive director of the Pantone Color Institute, in a press release, "conveying the idea that it's not about one color or one person, it's about more than one."

Yes, the decision was made with COVID and politics under consideration. "We know we're living in an unusual time," said the Institute's Vice President Laurie Pressman in a *TIME* magazine interview: "Whether it's about the pandemic or the uprisings around the world, we're trying to imagine the future as we move into this very different time." Since that announcement, our first COVID vaccine has been approved by the FDA, and the Electoral College has declared Joe Biden the next president of the United States, both very good news.

## HESSE FLATOW

Cheng, Scarlet. "SoCal Museum News, Pantone Color of the Year, and more." *artillery*. Online. January 5, 2021.

### *Gallery Glimpses*



Kirsten Deirup, *Oracle*, 2020, oil on canvas, 24 x 30 in, photo by Jacob Vasa.

Here are a couple shows I thought especially good on my recent (limited) rounds. One was "Kirsten Dierup: Remote View" (through Jan. 2) at De Boer Gallery, south of downtown LA. Deirup's paintings of various women's shoes in Surrealistic landscapes are kinky and imaginative. A lime green stiletto poses in the midst of a gnarled forest clearing in *Oracle*, a platform shoe sits in the soupy stew of *Swamp Pump*. The gallery is small but choice—be sure to ring and arrange your visit before going.

One of the best shows of the year has to be Mark Steven Greenfield's, "Black Madonna" which just closed at William Turner Gallery. His small paintings are jewels of artistic insurrection, with a format appropriated from Renaissance devotional paintings featuring Mary cradling the baby Jesus. Except now both mother and Jesus are African American figures, with updated backgrounds of Confederate statues being pulled down in public spaces or a hooded Ku Klux Klansman being burned at the stake. These works are exquisitely painted and reinterpreted. They suggest that, yes, we can remake history by reimagining it.

So here's to remaking history in 2021—first we imagined the change, now we will live it. Happy 2021, in all its solemnity and hope!

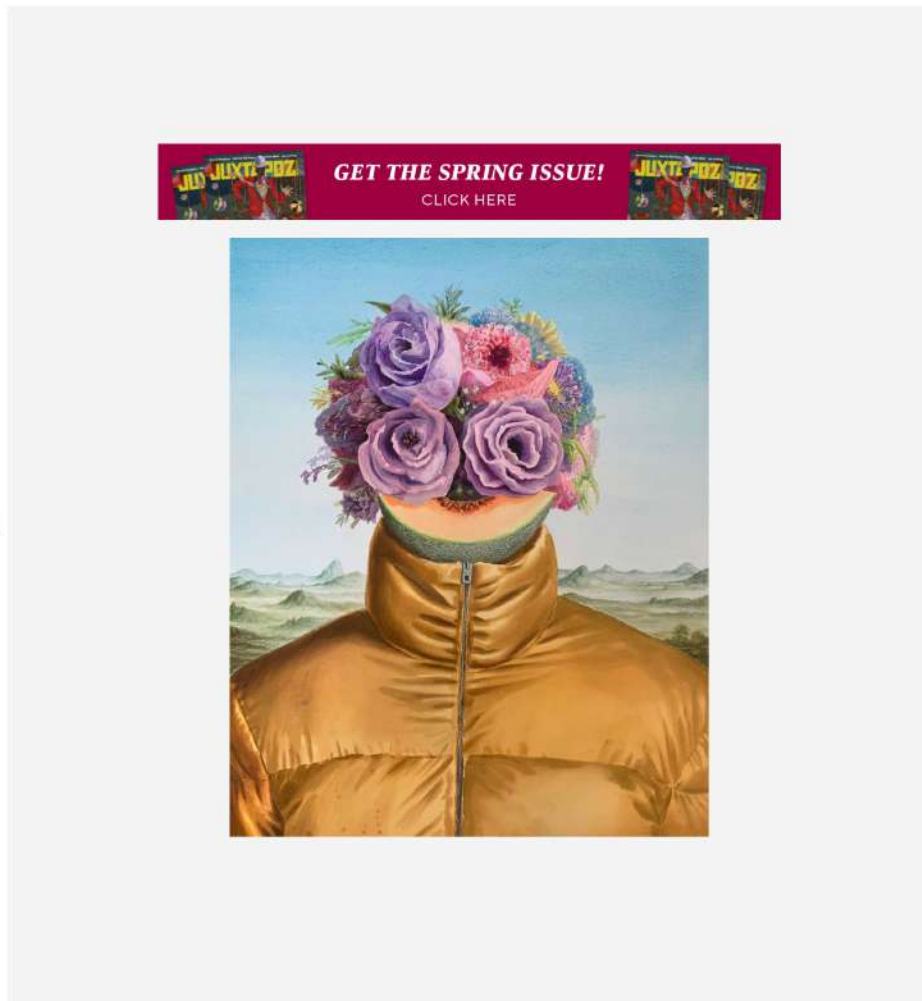
Bogojev, Sasha. "Self Discovery: A Conversation with Kirsten Deirup." *Juxtapoz*. Online. December 18, 2019.



## Self Discovery: A Conversation with Kirsten Deirup

December 18, 2019 | in Painting

[Like 89](#) [Share](#) [Tweet](#)



We continue to marvel at the work of [Kirsten Deirup](#), whose creations smoothly blend the familiar and factual with the incredible and uncanny.

## HESSE FLATOW

Bogojev, Sasha. "Self Discovery: A Conversation with Kirsten Deirup." *Juxtapoz*. Online. December 18, 2019.

Whether composing still life portraits or building idyllic landscapes filled with the surreal and conceptual, her realistic rendering of such visuals pique interest when viewing the imagery. Skillfully depicting depth and light, her pictures regularly surprise with perspective and expectations as she switches from representational figuration to surrealism, rendered through traditional techniques and formats.

We're especially attracted to the portraits that successfully utilize the artist's themes and visual language to construct a body of classical bust portraits. Using familiar format as a universally recognized structure, she then builds her pieces by concocting a variety of items and objects to create a 'person'. From bulks of threads or seaweed, to a variety of fruits, vegetables, shellfish, and other food ingredients, to used cans and packaging material, Deirup's painterly technique adds texture that makes her portraits look almost real. To some extent, continuing Arcimboldo's groundbreaking concept, her cast of characters inhabit contemporary society, while referencing favorite artistic movements and styles. From fashion items to hairstyles or elements used to build them, these creatures are as much Renaissance icons as they are mythical creatures living in places captured by **Hudson River School** painters, and are equally unsettling, funny and just plain curious.

Intrigued about these fanciful creations and the thought process that creates them, we reached out to the NY-based artist with a B.F.A. from **Cooper Union School of Art** to talk about her influences and creative inspiration, as well as plans for these supernatural types.



## HESSE FLATOW

Bogojev, Sasha. "Self Discovery: A Conversation with Kirsten Deirup." *Juxtapoz*. Online. December 18, 2019.



***Sasha Bogojev:* In what type of art or art movement are you most interested in and see yourself working in?**

*Kirsten Deirup:* The two artists I talk to most about art are my best friend **Delphine Hennelly** and my partner, **Brock Enright**. Their work looks nothing like mine, and yet we always seem to be thinking along parallel lines and interested in the same topics. I definitely feel part of a wide network and community of artists, but to my mind, it doesn't seem to be linked to a particular movement. And the artists whose work I'm most interested in are really varied.

**I see your work as figurative surrealism, with occasional forays into abstraction. Would you agree with any of it?**

I try not to think about what category I fit into. I understand it's a useful paradigm for understanding how artists fit into a larger context. I learned that from my time curating and writing about art. But I don't need it to make my own work, and I worry it could be a distraction.

## HESSE FLATOW

Bogojev, Sasha. "Self Discovery: A Conversation with Kirsten Deirup." *Juxtapoz*. Online. December 18, 2019.

One of the great things about making art right now is that anything goes. Any technique or subject is acceptable if you can make it work, which is a kind of surreal place to be. I've heard a lot of people talking about Surrealism lately, and I think that might be why. The internet is surreal. Politics, right now, are surreal, so it's natural for that to currently be reflected in art.



**Is it more about the fun images, the painterly challenge, or is there specific meaning behind using foods or quirky objects?**

I'm always looking for a painting challenge; otherwise, I would get bored. But the technical aspects are a means to an end. Since moving to upstate New York, I have been looking and thinking a lot about the Hudson River School painters. As I drive around the Hudson Valley, I can see how these views inspired them to paint. I'm trying to reconcile that romantic, idealistic view of natural beauty with what we, as humans, are actually

## HESSE FLATOW

Bogojev, Sasha. "Self Discovery: A Conversation with Kirsten Deirup." *Juxtapoz*. Online. December 18, 2019.

doing to the environment. I don't mean them to be environmentalist in a pedantic way, but it is something I'm always ruminating on.

### **Is there a narrative or a message your work conveys, or do you mainly focus on the visual aspect of it?**

In terms of a literal narrative, I do usually have a story going in my head as I'm working on them. It's kind of how I imagine an author developing a character in order to get a better sense of them. For example, the painting from [Universes 2 show](#), *Star*, I imagine being a woman who used to live in New York and work in a gallery, but now lives in LA and works in Hollywood. She's someone who is smart but a little disillusioned and a little superior.



### **Where do those assemblage portraits come from?**

A big inspiration has been Italian Renaissance portraiture. I'm interested in the rigidity and heavy symbolism. You look at a [Piero Della Francesca](#) portrait that is hundreds of years old, and you get a sense of a real person. I like the idea of creating a made-up person who has a real presence.

## HESSE FLATOW

Bogojev, Sasha. "Self Discovery: A Conversation with Kirsten Deirup." *Juxtapoz*. Online. December 18, 2019.

**Are they, to any extent, connected to [Giuseppe Arcimboldo's](#) portrait busts made of fruit, vegetables, flowers, fish, and books?**

I'm a fan of Arcimboldo. Those paintings make sense to me. But I think we are replacing human features with inanimate objects for different reasons. I'm thinking about how people incorporate products or brands into their identity, and how people become a kind of accumulation of their own stuff and preferences.

**I feel like yours are a contemporary, pop, if you wish, version of those concepts. How does that sound?**

When I think of "pop," I think fast-paced, flat, bright, impersonal, mechanical reproduction. I think I am responding to those sentiments without necessarily embracing them. Part of what I love about painting is how long it takes to make, how you can see time through the painter's hand. That's what separates it from something digitally produced. It's tactile and human. I'm drawn to the stillness of portraiture and landscape painting, and I use compositions that are intentionally classic and static, in an effort to slow down my ideas so I can see them.



## HESSE FLATOW

Bogojev, Sasha. "Self Discovery: A Conversation with Kirsten Deirup." *Juxtapoz*. Online. December 18, 2019.

### **How do you compose those images?**

As far as composing them, it's a bit like a puzzle. I get an image in my head and I spend some time looking for an image, online or in catalogs, to fit the picture in my head. Sometimes I find what I'm looking for, but more often, it winds up being a kind of conglomerate. My last painting had a steak in it, where a guy's hat would be. I spent so long looking for an image of steak with the right shape and lighting that I really learned what a steak looks like. Then I put all the images away and painted it from my head.

### **What technique are you using for those and why?**

I'm using **Holbein** gouache and sometimes adding a little egg yolk for an extra binder. Ultimately I think of myself as an oil painter, but in the past few years, I've had a lot of time constraints (I partnered in opening a gallery and had a second child), so I learned how to use gouache in a way that I felt lived up to the feeling I get from oil painting.

### **Are they based on any particular people?**

Sometimes I do have people in mind, yes. One of the first ones I made was a self-portrait. A few have been friends or various people. But in the end, they're all more like combinations who make up archetypes rather than individual people.



## HESSE FLATOW

Bogojev, Sasha. "Self Discovery: A Conversation with Kirsten Deirup." *Juxtapoz*. Online. December 18, 2019.

### **What other types of work are you currently working on besides the portraits?**

I've always got side projects going on. For the past few years, I've been painting on rocks, although I've never exhibited them. For the past several months, I've been working on a side project using Sumi ink and old folders. I've only shown a handful of people because I'm still not sure what it is, but it's actually what I'm most excited about!

### **Do you have plans or ideas to further explore this concept in some way?**

That's the goal. I've been doing a lot of group shows, which are fun, but that disperses them all over, and I don't get to see a whole group of them together. This year I'm focusing on getting a body of work together and we'll see what happens. I recently stepped back from the gallery I co-founded, and that has allowed me more time to focus on my work. For the first time in several years, I'm able to make painting a priority and it feels great!

## HESSE FLATOW

Di Venuta, Lisa. "On the Cover: Kirsten Dierup | December 2019." *Chronogram*. Online. December 14, 2019.

# Chronogram

ARTS.CULTURE.SPIRIT.

## On the Cover: Kirsten Dierup | December 2019

By Lisa Di Venuta

Last Updated: 12/04/2019 10:27 am

[click to enlarge](#)



Kirsten Dierup

Kirsten Dierup's vivid, multidimensional paintings evoke the feeling of a visceral dream, full of uncanny details you can't place in memory and yet are somehow familiar. Dierup achieves this phantasmagorical effect by mining her subconscious, with the help of periodic insomnia. If she can't fall asleep, she lays in the dark and focuses on summoning images, a practice that often results in a jolt of artistic inspiration. "I'm hyper-focused," says Dierup. "Once I get the image in my head, I can work for hours and hours."

## HESSE FLATOW

Di Venuta, Lisa. "On the Cover: Kirsten Dierup | December 2019." *Chronogram*. Online. December 14, 2019.

Deirup brainstorms during bouts of insomnia and takes naps with the intention of culling imagery from her daydreams. She's working on an intriguing portrait of a bright blue tarp draped over an unknown figure. Her vision is inspired by the Tower of Babel, incorporating the twisted silhouette into the fold of the tarp.



Deirup's work is influenced by a host of inventive artists and academics: David Lynch, Carl Jung, and the American landscape painters of the Hudson River School movement. Before painting, Deirup researches imagery and learns as much as possible about her subject, delving through art books and online articles. Her commitment to research stems from her time at Cooper Union. "It's a unique environment because it's free, but the discourse is challenging," she says.

Deirup credits the East Village institution with helping push past her creative limits. She recreates the art school's collaborative environment by regularly meeting with fellow artists for mutual critiques, and constantly experimenting with new ideas, methods, and media.

**RELATED** [7 Emerging Hudson Valley Artists to Watch](#)

Deirup is an emerging artist, albeit one with years of experience and success in the industry. In 2008, shortly after her first child was born, the stock market crashed. Both economic and personal changes motivated Deirup to re-evaluate how she worked as an



## HESSE FLATOW

Di Venuta, Lisa. "On the Cover: Kirsten Deirup | December 2019." *Chronogram*. Online. December 14, 2019.

artist. She began teaching art at NYU, selling her work to galleries, and, in 2013, moved from Brooklyn to the Hudson Valley. In 2018, she teamed up with fellow artist and mom Paola Oxo to open Mother Gallery in Beacon, a retort to the male-dominated art world that seems to have little place for women who nurture both a career and a family.



Now, Deirup has returned to painting with newfound vigor. She maximizes every second of her day to fulfill artistic and personal obligations. "I'm painting like my life depends on it," she says. In the next year, she aims to complete a unified body of work. Working primarily in gouache, she paints narratives, framing thoughts and conjuring images in each piece. Deirup navigates art as though she's adjusting a camera, bringing faces into focus along with the periphery. She paints archetypes of people; obscuring their identity while maintaining resonance with the collective social consciousness.

As a painter, she maintains a strict separation between work and self, which allows her to envision ideas outside the scope of what she's personally experienced. "I make a concerted effort to keep my identity out of my work," said Deirup. "It's not about me."

# HESSE FLATOW

Smith, Andy. "Kirsten Deirup's Works Plays with Perspective, Shadow." *Hi-Fructose*, Mar. 11, 2017.



## Kirsten Deirup's Works Play with Perspective, Shadow

by Andy Smith Posted on March 11, 2017

Kirsten Deirup, a New York-based artist, crafts surreal, sometimes unsettling paintings that toy with perspective and expectations. At times, the viewer may be unsure of what the creatures or objects at the center of her works are in truth. Yet, the engrossing quality to her works carries through.

The New York City-based Nicelle Beauchene Gallery once offered this on the artist's mysterious pieces: "Kirsten Deirup's paintings explore a territory where theater, religious reverie and dystopia comingle. Accentuating uneasy relationships between reality, the subconscious and artifice, Deirup renders disjointed stage sets as portraiture that remain void of direct figuration. Playing upon the ineluctable flatness of the surfaces, Deirup's irrational portraits invite confusion as she oscillates between the uses of two- and three-dimensional space."

Even as the artist's work has since evolved, she still seems to use both real and emulated material to construct beings and worlds that move beyond explanation

---

HESSE FLATOW

---

For more information, please contact Emily Sussman at [press@hesseflatow.com](mailto:press@hesseflatow.com)