

*Press Release:*

For her second exhibition at Reena Spaulings Fine Art, Michaela Eichwald presents new paintings, a series of small sculptures cast in resin, and a thirty-seven foot long collage.

These paintings are not the planned-out, designer abstractions we might expect from a contemporary artist. Surfaces are attacked at close range, using not always appetizing combinations of oil and acrylic, fabric dyes, ink, graphite, varnish, resin, dirt and debris. Still not knowing what it wants to be, a canvas is left out in the winter weather for some weeks. Then Eichwald returns from a distance to revise the situation. When painting prefers not to be managed and mastered by a painter, abstraction becomes a tactile, moment-by-moment means of blinding or eluding the artist, who must keep finding her way back to these strange, sometimes ruined surfaces.

Small sculptures were produced by casting found objects and everyday detritus (false eyelashes, fish hooks, rice noodles, sunglasses, pills, etc) in translucent resin, using molds such as kitchen gloves, plastic bottles and cups. These works stand up like accident-prone trophies, displaying their chaotic insides.

Pofalla (*willst Du mir jetzt komplett den Garaus machen?*), 2010, named after Ronald Pofalla, the head of the Federal Chancellery of Germany, is a mural-sized collage on paper. Produced on the occasion of an exhibition at After the Butcher gallery in Berlin, Pofalla also travelled to Pro Choice gallery in Vienna before appearing here for its third showing. Judith Raum has written on this work: "As a finished product, it continues to make the visitor feel included in the process of 'handling material'... Beyond reflecting the special syntax of painting, the frieze works like an index for the connectivity between sensual and intellectual activity in general and advocates subjective practice." Texts by Eichwald and other authors are combined with misprinted exhibition posters, photographs of artist friends and their works, magazine clippings, original and scanned drawings, personal notes, documentation of Pofalla as it was being made, paper from an ice cream store, etc. Paint and glossy varnish are applied on and around this collection, activating its heterogeneous contents within a wandering gestural matrix. Spanning the length of the gallery, Pofalla is a sort of panoramic blog or painted data cloud.

Recent Michaela Eichwald exhibitions include *Morror* (with Michael Krebber) at International Project Space, Birmingham (2010), *Pofalla in Wien* at Pro Choice, Vienna (2010), *THE CLASSICAL* at Vilma Gold, London (2009), and *Total Awareness of All Dimensions (Dimensions Variable)* at the Neuer Achener Kunstverein (2009).