

For her exhibition at Piper Keys Allison Katz will show a selection of portraits from an ongoing series produced since 2011.

For each work, her friend Adele poses and Katz paints from life. Katz compares the process to keeping a notebook: she looks to record Adele coincidentally, her presence in each instance, rather than by any single likeness. The motivation is to look again, and not to rely on a sense of her friend's continuity, in either mood or body. Here their shared experience has been an end in itself. Can a sense of Adele's life be gained from Katz's project of multiplicity?

The resulting images are recorded indelibly on leather hide: portraits on leather—as-skin. Katz finds off-cuts (various shades of natural tan, occasionally dyed and printed) with irregular edges, and leaves them as found. The paintings, although stylistically varied, share the same earthy colours and ghostly marks, in part the effect of working on an unstretched, unprimed and absorbent ground. Strokes are made once, irrevocably dashed in; or an opaque mask is built up in layers.

Adele's portraits are offered as recollections, and projections. While they are made in reaction to the presence of another, they may also suggest a different place or time. Katz sees the predisposition of a profile to connote a certain era. The free selection of her visual references is a testament to the informality of the time spent between them. To the art historical subject of the figure, Katz makes her own notes on human-being.

Allison Katz, originally from Montreal, Canada, is currently based in London. Recent exhibitions include *Perra Perdida* at Lulu in Mexico City; and *Regardless* at Laura Bartlett, London. Reviews of those shows have been published in *Metropolis M* and *Flash Art*, respectively. She has just completed an edition for the Song Cave press.

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