



LONGTERMHANDSTAND



Erin M Riley
Reflections 2
116.8 x 121.9 cm
Wool and cotton
2019



Mónika Kárándi
Troubled Times
165 x 140 cm
Oil on canvas
2024



Erin M Riley
Big Bird
111.8 x 120.7 cm
Wool and cotton
2023



Mónica Kárándi
Got Lost In This Paradise (Aegina)
160 x 145 cm
Oil on canvas
2024



Erin M Riley
It's Time (II)
93.3 x 102.9 cm
Wool and cotton
2022



Mónica Kárándi
Have You Left Space For Me
196 x 145 cm
Oil on canvas
2024



Erin M Riley
After Sex Selfie
128 x 122 cm
Wool and cotton
2019

Judit Reszegi Collection

ARTFORUM

Erin M. Riley

Natilee Harren, Fri 13 Nov 2020

Jonathan Hopson



Erin M Riley, *Those Girls*, 2018, wool and cotton tapestry, 38 x 48 inches

While the Brooklyn-based artist Erin M. Riley is best known for hand-woven tapestries that depict sexy selfies of her own tatted-up body, her solo exhibition here offers a condensed meditation on more delicate and melancholic dimensions of her oeuvre. Seven works handloomed by the artist, often utilizing salvaged and hand-dyed yarn, are hung across two intimate spaces. The first presents forensic still lifes that suggest an ambivalent nostalgia for girlhood and the rites of adolescence. In *Those Girls* and *Them*, both 2018, the attributes of a sex-positive feminist—a totemic-looking dildo, baby-pink flowers, a beautifying charcoal mask, a vape pen, and a “Scorpio” signature necklace—are arranged for inspection and/or commemoration. In *Lady Slippers*, 2019, the titular plant sprouts jubilantly from a rocky forest floor, its testicular blossoms dangling over an array of sordid debris, including drug packets, syringes, and a cast-off condom. The most recent work, *11 Stitches Standing Up*, 2020, seems to detail a period of childhood convalescence narrated through an assortment of props such as lip balm, a Lisa Frank-style notebook, a copy of the 1985 YA novel *Six Months to Live* by Lurlene McDaniel, and a creepy, patchworked lovey.

In the second room, things get even darker. We find *Scared*, 2019, a roughly eight-foot-long and five-foot-high tapestry that presents a still from the drug-addiction reality show *Intervention* at monumental scale. The work depicts two padlocks hanging behind the grid of a chain-link fence. Below this scene, a closed-caption text reads, “I am scared to death.” Nearby is *The End*, 2018, a car-crash image translated into the horizontally striated texture characteristic of Riley’s woolen medium, thereby achieving a grotesque yet fascinating Warholian uncanniness. In these pieces, weave patterns evoke the fractured and fucked-up aesthetic of televisual white noise, or a distressed laser-printed image. The thematics of both rooms chillingly converge in the frisson of misapprehended textures and functions. Riley’s works—part comfort blanket, part burial shroud—combine craft materials and techniques with the horrors and vicissitudes of real life to marvelous (and marvelously macabre) effect.

HYPERALLERGIC

With Astonishing Tapestries, Erin M. Riley Claims Space for Healing

Marisa Crawford, June 8, 2021

Riley's work positions front and center everyday images of women's lived experiences, unapologetically centering traumas often swept out of sight.



Erin M. Riley, "Depression" (2021), wool, cotton, 35 x 48 inches (all images courtesy PPOW Gallery)

When I was fourteen I went into the bathroom with a powder blue Swiss Army knife and I pressed it against my arm. I was shocked by the bright red color of the specks of blood that began to appear against my pale skin. Self-harm brings everything into sharp focus, yet it also feels fuzzy, like your body is floating. I thought about these dichotomies — sharpness and softness, and their relationships to trauma, as I walked through *The Consensual Reality of Healing Fantasies*, fiber artist Erin M. Riley's solo show, now on view at PPOW Gallery. In Riley's grandly scaled, astonishingly detailed tapestries, the bright, shocking colors of violence and trauma break through muted grays and whites — the yellow caution tape surrounding freezer trucks outside a New York hospital during the pandemic; a bright yellow walkman in a pile of photographs, CDs, and dirty laundry; the red blood of a bruised hand — flashing like the vibrant feathers underneath the dark wings of a bird you might learn about in a science textbook. Each strikingly realistic image disguises the handwoven process behind it. The artist sources wool from shuttered textile mills around the United States and washes, strips, and hand-dyes her yarn before weaving on a Macomber loom.

Forbes

The Damage You Can Do As A Mother Is Laid Bare In Erin Riley's Tapestries

Brienne Walsh, June 8, 2021



Erin M. Riley, *An Accident*, 2020, wool, cotton, 82 x 100 ins. IMAGE © JSP ART PHOTOGRAPHY

This spring, my daughter began picking scratches and bug bites on her face until they became open wounds. It is not uncommon to look over at her, and discover that her face is smeared with blood. She's four now, my daughter, and like so many other kids, she had a rough year. In 2020, my husband lost his job and our family's healthcare; we moved from New York to Savannah; we tried to handle the stress, but we failed. My husband and I fought frequently, and openly.

In Savannah, I think we have a fresh start. Then I look over at my daughter, and her face is covered in open wounds, and she says pre-emptively, "I'm sorry, Mommy."

In "The Consensual Reality of Healing Fantasies," an exhibition of tapestries by the fiber artist Erin M. Riley current open at PPOW Gallery in New York through June 12, the scars of childhood trauma are laid bare. The tapestries, which are woven from bulk yarn Riley purchased from shuttered textile mills, are rich with symbolism that will read as familiar to any woman who has grown up in the United States, where female bodies are only sometimes human. The exhibition, Riley told me, began with *An Accident* (2020), an 80 x 100-inch tapestry that depicts a single hand with bloodied knuckles and a bruise blooming across the back and wrist. The damage to it so clearly self-inflicted, the result of punching a wall or another person — an accident only in the re-telling. It was the beginning of the pandemic, and Riley was thinking a lot about the rise of domestic violence during lockdown, as women were stuck at home with their abusers. "The ability to leave your house as a coping mechanism as a way to survive wasn't even possible," Riley says.

Art | Basel

On the rise: Erin M. Riley

Chloë Ashby, April 27, 2022



Erin M. Riley, *The Hidden Crisis*, 2022. Courtesy the artist and P.P.O.W., New York.

Erin M. Riley found tapestry in college. She was excited by the prospect of learning a tangible skill such as weaving and finding a place for imagery in a space that wasn't the painting department. 'It was an epiphany that has held my attention for almost 20 years, and it appeals to me because it's endlessly challenging, sometimes rewarding, and drastically slow,' says the artist, who lives and works in Brooklyn. 'The exciting parts are a thrill that no one will ever see or experience and, once complete, the work holds the energy of the days and weeks spent making it.'

Riley's medium may be traditional, but her content is contemporary. Her tapestries, which are raw and rich with meaning, range from still lifes of tampons and pill strips (like *Internal Defense*, 2021) to intimate portraits of tattooed women in various states of undress and sprawling, collage-like scenes such as *The Hidden Crisis* (2022). Often, she gives the viewer a close-up: a small piece of a larger narrative told through text and images. 'I want to make work from the perspective of the child inside of me,' she says, 'so I'm using images of me from my childhood, as well as reflecting upon the body I inhabit now and the words impacting me.'

At the center of *questions & answers* (2022), the vast work Riley is showing at the **Meridians** sector at Art Basel Miami Beach, is a reproduction of one of the houses she grew up in. 'I wanted this version of a "house" to be included almost as a portal,' she tells me. There's also a bottle of alcohol and a nest ('memorials of loss and grieving') and a forest ('a busied area of memories and language'). By stitching words such as 'domestic violence' into the fabric, she chooses to own rather than shy away from them. It's about pain, yes, but also validation. 'With work this big, I hope that the physical journey will allow for some unravelling of the elements,' says the artist. 'Like a magic-eye illusion, you'll catch things up close, but you might see more from far away if you squint just right.'

Erin M. Riley is represented by P.P.O.W (New York).

Chloë Ashby is an author and arts journalist based in London. Her first novel, *Wet Paint*, was published in April 2022.

The New York Times

3 Art Gallery Shows to See Right Now

Roberta Smith, June 2, 2021

Joan Semmel's unabashed self-portraits; Erin M. Riley's handwoven tapestries; and Kathleen Ryan's 'Bad Fruit' series.



Erin M. Riley's "An Accident," from 2020, at PPOW. Credit...Erin M. Riley and P·P·O·W

Erin M. Riley

Through June 12. PPOW Gallery. 392 Broadway, Manhattan, (212) 647-1044, ppowgallery.com.

Erin M. Riley's show of handwoven tapestries — largely photo-based — announce her as a major pictorial artist. This exhibition gives full expression to the combination of scorching honesty and seductive openness that distinguishes her work and also to the way she uses the beauty of weaving to both draw us near and soften the blows that her compositions, aided by nearly perfect titles, deliver. Her richly variegated colors and complex, arresting scenes take full advantage of tapestry's stitch-by-stitch autonomy.

The overall effect is both documentary and diaristic. Some tapestries quietly revisit Riley's traumatic childhood. Others reveal her attempts at self-care (which sometimes involves webcam sex) as implied by the show's title — "The Consensual Reality of Healing Fantasies." Many of the works are incredibly intimate yet restrained: We see Riley's nude body, lavishly clothed in tattoos, but never her face. We're in the past with four tapestries that reproduce the stained covers of 1970s pamphlets about domestic abuse, which affected her mother.

A tapestry titled "An Accident" conjures such abuse with a monumental close-up of an injured hand while its title echoes the excuse that battered victims, and batterers alike, typically use to deflect scrutiny. Riley's teenage composition notebooks appear in "The Rose" and "Beauty Lives Here," signaling her artistic instincts with their elaborately collaged and decorated covers. One of the most riveting pieces here is "Anxiety," which depicts the artist's naked breasts and the scars and scabs of self-mutilation. Beneath them is an opulent tattoo, the word "Treasure" in implicitly "girlish" cursive. Functioning as both a noun and a verb, it admonishes either way: Our life is a gift, value it.

LUSTER

Mónika Kárándi: the beauty of prehistoric plants resembles human resilience

Rubén Carrillo July 24, 2024



Mónika Kárándi: the beauty of prehistoric plants resembles human resilience / Photo via courtesy

Mónika Kárándi is a renowned Hungarian illustrator known for her ability to capture the essence of nature and everyday life through her art.

Born in Budapest, her work is characterized by delicate strokes and the emotional depth it conveys. She uses various techniques ranging from watercolor to digital drawing, always with a meticulous focus on details.

Her unique style has been internationally recognized, participating in exhibitions both in Hungary and other European countries.

The themes of her work range from bucolic landscapes to intimate portraits, where each piece seems to tell its own story. Her ability to capture light and the nuances of each scene distinguishes her as an artist with exceptional sensitivity.

In addition to her work as an illustrator, Mónika Kárándi has also collaborated on educational and editorial projects, contributing her talent not only in the artistic field but also in the teaching and dissemination of art.

Her influence extends through workshops and conferences where she shares her experience and technique with a new generation of artists.

Mónika Kárándi stands out not only for her technical skill and ability to capture the beauty of life in her illustrations but also for her commitment to art as a form of universal expression and communication. Her work continues to inspire and resonate with people of different cultures and generations, consolidating her as an important figure in the contemporary art scene.

HYPEBEAST

Mónika Kárándi Captures the Beauty of Prehistoric Plants

Keith Estiler, July 22, 2024



Courtesy of the artist and Ojiri Gallery

In 'Just a Matter of Time,' Mónica Kárándi dives deep into human endurance and the ancient resilience of the *Welwitschia Mirabilis*. These prehistoric plants, dating back to the dinosaur era and capable of surviving for millennia, embody fortitude and the relentless march of time. Kárándi's paintings interweave human figures with this ancient flora, exploring varied facets of endurance and survival.

The *Welwitschia*, with its seemingly numerous leaves formed from frayed and torn edges, stands as a poignant metaphor in her art. These weathered fragments symbolize time's passage and the enduring struggle between love and hate, past and present. Kárándi's art is bold, with vivid colors, dynamic compositions, and intricate details. She melds realism with abstract expressionism, crafting a unique visual language that resonates on multiple levels. The *Welwitschia* becomes a powerful symbol, representing the eternal tug-of-war between love and hate, present and future, endurance and survival.

"This exhibition reflects my thoughts on how we perceive our surroundings and the realities we create. By imbuing my figures with the living time of the *Welwitschia*, I aim to illustrate that our decisions, good or bad, are often shaped by the time we have," Kárándi explains.

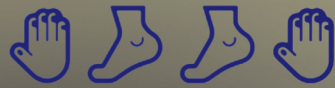
ANAT EBGI

Los Angeles, 2023



Mónika Kárándi Remember where we started out, 2023, Anat Ebgi, Installation view

We are happy to assist you at any time.



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