

SCHLOSS is proud to present Jill Mulleady's first exhibition in Norway. The Los Angeles-based artist shows seven new paintings made on windshields from a disassembled Porsche. SCHLOSS occupies a former repair shop for Porsches.

To live and work in a city like Los Angeles, speed is a ritual and an existential glue. Driving to the studio and home again, the freeway is also a way, at least twice a day, of being neither here nor there – just gone/out. “Void of course” is an astrological term for the moon’s passage between one sign of the zodiac and the next - when it is not aspecting any other planet, a transitional moment of drifting autonomy.

Extracted from the fast body of its car, the windshield is made visible as a thing in itself. Painted, the aerodynamic, oblong forms of Porsche windows become strangely talismanic here, like masks or shields. Images taken from art history, television drama series (Vikings), nature photography, virtual environments for online gamers etc, are transported to a hard, slick ground that almost wants to repel the paint. A still life is somewhere between painting and vitrine – shop window, stained glass and screen.

Painting picks up speed on glass. Working from the backside (recto) of the painting, the artist foregoes revision, her very first marks always remaining immediate and closest to the visible surface-as if checking a phone screen, checking painting or any other image. *Void of Course* references a sequence of images that prefers to drift without a dominant theme.

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