

MINDSCAPE

Gudrun Mertes-Frady

Opening, 11. December, 7pm

Exhibition: 12.12. - 19.01.2010

Mertes-Frady has been following the tradition of abstraction for many years, reinventing her approach to her painting and reinvigorating the dialogue around this genre. And indeed it is a dialogue: Mertes-Frady embarks on each canvas with an intention that often ultimately bends to the will of the painting itself. Through the process of creation, the painting assumes an identity that insists on a particular avenue of exploration and Mertes-Frady is intuitive enough and adept enough to follow.

The geometric grids of New York City provided the philosophical and visual platform for her work which incorporates angular, hard-edged lines over a soft, layered background. In the short period of time since, the lines have become syncopated rhythms that confer a more celestial or tidal momentum; the underpainting has become even more diffuse, deep and tonal. Breaking from the rigors of a grid template, we see a painter who is at play in a field of new marks, with extraordinary results. We always know where we are in the seductively defined realms of each painting, even though we may not know how to define it. Their seductive quality due in part to her painstaking, elaborate layering catches the light and softly reflects it back, with the implicit invitation to suspend definition and enter in. In a recent essay, Mario Naves wrote: "Keenly attuned to a profoundly personal methodology, she uncovers unexpected facets, quirks, and complications within it. The paintings encapsulate an ongoing evolution that, like life itself, is fraught with uncertainty and defined by possibility. Mertes-Frady captures that process without relinquishing its drive points not only to painterly virtuosity but an art of deep-seated pleasure.

In Gudrun Mertes-Frady's newest body of work, the artist furthers her geometric visual language by offering canvases with tremendous depth and a rich use of light. She again incorporates metallic pigments and mica particles, imbuing her paintings with a reflective, kinetic quality. Depending on the viewer's vantage point, the paintings change color as the mica particles reflect the light to reveal the underlying color. It is a magical and unusual process, with unexpected, almost holographic, results. While the metallic geometric lines still occupy the foreground, the paintings now offer viewers access into the works through the recession of space created by nesting geometric planes of color.

Mertes-Frady has exhibited in the United States and in Europe. Originally from Germany, the artist lives and works now in, Brooklyn, New York. In New York, she is represented by CYNTHIA-REEVES, where her last exhibition was in April 2009. Her work has been widely reviewed with critical acclaim and is included in the collection of The Rockefeller University, New York, NY; The Busch Reisinger Museum, Harvard University, Cambridge, MA, among other international and national institutions and collections.