

OVERDUIN & CO.

Nikolas Gambaroff

"The truce hurts"

November 15th – December 19th, 2015

next
few
painting
style.
and
my work, and
I found a buyer in
expatriate colonies I
"In 1953 I returned to
was there, shortly after
second exhibition at a
gallery in the passage
Caire, that my fame
began. Esberi, the
sian critic, published a
contemporary art called
to me, but it was the most
are simple, subtle and
In these small, poignant
removed from life, but is its master.
but reinvests the whole visible world with contours of mythopoetic beauty. Their
becomes intimate, and the interval between man and man a cosmic tragedy.
them, the universe enters a new unsuspected season. What is one to say of the
never seen anything like it, and I am forced to conclude that Hapi's genius is chemical as well as painterly. Be that as it may, the
blue – sometimes only a dot, sometimes extending over half the painting – seems always to function as
beginning and end, and it runs through the corpus of the work like a mystical, personal
leitmotif. But it is more than personal. Indeed Hapi's blue should end all discussion about the
realism of abstract painting. With a precision Van Eyck would have envied, it denotes unfailingly
that everlasting focus of our nostalgia for a golden age of classical purity – the serene, exalted
azur of the Lesbian sky."
"I remember the passage exactly because it changed my life. It was true that the blue in my
paintings was their 'point'; once this had been demonstrated, their charm became
apparent to anyone who took the trouble to look at them. My success was complete. My
next show sold out before it opened. I was given liberal contracts by galleries in New
York, Paris and Maastricht, and my financial boom had its critical counterpart. By the end of another
year my paintings were in such demand that they vanished into the selling circuit. Dealers outbid the richest
collectors in the certainty of reselling at a still higher price, and my works traveled from gallery to gallery, rarely
stopping long enough even to be shown.
"Critics, collectors, dealers, all agreed that the outstanding characteristics of my work was
unhappy I was to have my art reduced to a single device, to have the work of years swept away in
What most infuriated me was that my admirers believed the effect of my blue to be inherent, when it
interplay of all the colors used; the blue itself varied slightly from painting to painting.
"I tried to make this clear to those who could have understood me and who should have
been readier to do so. It was a useless effort. People admire luck, not labor, and
I was confined to the role of prodigy.
"There was only one course open to me. In solitude and an-
guish (for I loved my blue world) I worked out a new
composition, which I revealed at a well publicized
show in New York.
"I not only expected failure, I counted on it to
free me from the stereotype of my
success. But my failure was of another
kind.
"Reaction summed up at the exhibition was
anonymous declared, in furs who
me, 'Darling, embracing
genius! No you are a
paintings, blue in the
one is aware and yet
nothing else. It of
sublime.' is
"Shortly after
this I turned
actively to
left-wing politics,
and so came to
Jacksongrad.
Believe me, it was
a change for the
better."
from Harry
Mathews, Tlooth

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PRESS RELEASE

Nikolas Gambaroff
"The truce hurts"
November 15th – December 19th, 2015
reception: Sunday, November 15th, 6-8pm

Overduin and Co. is pleased to present *The truce hurts*, a solo exhibition by Nikolas Gambaroff. This exhibition features a new body of work consisting of a group of paintings and sculptures, alongside bronze masks and video.

The point of departure for each of the new paintings is a found image taken from a selection of recent photographs from *The New York Times*. Each photographic image undergoes a series of material conversions. The results take on the same material properties of the newsprint pages that Gambaroff used in previous works, while also recording painting in an in-between state, frozen in a moment of permanent flux.

The works are mounted on panels and interspersed throughout the main gallery. The panels range from flats, shaped wedges, and a Judd-like box, to forms that enter the realm of the applied arts: shelves, a bench, and a room screen.

The installation is punctuated by a number of bronze masks that allude to a language of expressionism and evoke historical artifacts. The motif of the mask has been the subject of an ongoing series of sculptural work over the past few years and has become the catalyst for an investigation into figurative motifs and quasi-expressive gestures within Gambaroff's work.

In this exhibition, the mask is also the subject of 2 videos. The masks are turned into digital 3D models that record the movement of actors' faces via motion capture. Gambaroff transfers the masks into a virtual space and has these digital actors engage in different speech acts and moments that sometimes appear like speech lessons. Here, language, which mostly appeared in deconstructed or ruptured form in Gambaroff's work in recent years, returns as speech and unpacks latent expressive potential within the procedural constraints of mechanical and digital image production.

Nikolas Gambaroff was born in Germany in 1979, and currently lives and works in New York and Los Angeles. He studied at the University of the Arts in Berlin, and received an MFA from Bard College in New York in 2007. Recent solo exhibitions include: Meyer Kainer in Vienna, Gio Marconi in Milan, The Power Station in Dallas, White Cube in London, and Balice Hertling in Paris. Gambaroff's work has been included in exhibitions at the Museum of Modern Art in New York, the Whitney Museum of American Art in New York, the Institute of Contemporary Art in London, the Museum of Contemporary Art in Chicago, the New Museum in New York, Kunsthalle Zurich, Bergen Kunsthalle, Fondazione Sandretto Re Rebaudengo in Turin, and Künstlerhaus Halle für Kunst in Graz among others. A monograph was published this month to accompany the Power Station exhibition and includes an essay by Alex Kitnick.

For more information and images, please contact the gallery at office@overduinandco.com.

Gallery hours are Tuesday through Saturday 10am to 5pm and by appointment.