

SEANKELLY

Can Yerebakan, Osman. "At Chelsea Galleries, Three Artists Subvert Aesthetics."
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In an art season packed with heavy-lifters, Janaina Tschäpe, Nina Beier, and Mandy El-Sayegh stand out by re-imagining the familiar.



HumidGray and ShadowLake at Sean Kelly, New York. Photography by Jason Wyche, New York. Courtesy Sean Kelly, New York.

Perched a few blocks north of the compact gallery radius is Sean Kelly, where Brooklyn-based German-Brazilian painter Janaina Tschäpe blankets the gallery's soaring walls with her lush abstract paintings, absorbing the viewer into potpourris of color and form with her first show at the gallery. Doing justice to the exhibition's playful title *HumidGray and ShadowLake*, the paintings defy adjectives and definitions, merging faint depictions of nature with hallucinatory eruptions of watercolor. The painter's misty palette and oozing color marks bear dream-like renditions of uncharted territories, where birds or trees appear near abstraction, tracing Tschäpe's loose hand gestures and fluidity of the painting agent. The artist attributed this freedom to her hand over paper the first time she saw a naked male model during a drawing class at the age of 14.

"I detached myself from the figure as I got more secure with the brushes and the pencils. That training was the base for me to be able to let go of the figure and dive into a more loose and abstract calligraphy," she remembers. Those who pay attention to her acumen to render fluidity over large canvases with spontaneity will immerse in Tschäpe's otherworldly universe of nocturnal lakes and ruby forests.