

Jutta Koether/Philadelphia

Future: Detoured

1637 Rodman Street, Philadelphia, PA

Bortolami is pleased to announce the opening of *Future: Detoured*, the third and final phase of *Trinity*, Jutta Koether's Artist/City project inaugurated in January 2018. The exhibition takes place in a trinity house, a type of small, three-story home that once housed the working class of the city's more affluent areas, and an architectural typology specific to the city of Philadelphia.

Detour is an invitation to re-assess the act of encountering painting as a shared experience. Koether will present a single work: an installation of paintings composed of 28 canvas boards. Distributed throughout the three stories on the east walls of the house, the canvases spell out the artist's initials, "JK." Impossible to see all at once, the installation essentially forces viewers into a single, shared perspective, encountering the same "peephole" into the work (evoking the experience of Duchamp's *Étants données*) all at once. With each floor offering a different "peephole," or framing device, *Detour* proposes an open, dynamic figuration.

Made in the spirit of the black *Data Corrupter* paintings shown in the previous phase of *Trinity*, Koether covered the *Future: Detoured* canvases in an irregular, impasto-like "crust" with thick acrylic paste, atop which she overlaid color and imagery. The transparent and reflective surfaces of the panels defy photographic reproduction, and change radically when viewed from different angles. The experience can even be emphatically existential in any direction, according to the artist. She consciously conceived of these 28 as one piece; as series and carriers of code; as deposits of all kinds of painting histories, leftovers of data corruption—what Koether deems, "processes when you do not know anymore what is fake or what is real (a person, an artist, a painting)." Captured in the dialectical tension of painted code and substance, *Future: Detoured* proposes exuding a "noise-ful" yet shimmering visual sound, a harsh holistic.

Koether's work is both produced from and creates a social gestalt, challenging the notion of the hermetic painter toiling in solitude and the concept of unilateral authorship, simultaneously. The initial inspiration for placing the canvases in the formation of her initials came from a recent collaboration with book designer Joseph Logan on the catalogue for her major retrospective, *Tour de Madame* at the Museum Brandhorst, in which a collection of small panels (from 1992/3) were placed in the "JK" formation on a two-page spread as well as on the museum walls. Koether has consistently used her initials throughout her career not only as a way of announcing herself in her work, but also to reference other artists with the same initials in her milieu (Jeff Koons, John Knight, John Kelsey, etc.).

This mode of production is perfectly characterized by *Inside Job*, a 1992 NYC project, where over the course of seven weeks, Koether worked on a painting of the same title, and met with people one-on-one—other artists and cultural producers at that moment—to talk "either about the painting or painting in general or Germany or the studio..." Through these discussions, she came into contact with the legacies of many artists and met many of the key figures of the New York art scene having arrived recently from Cologne. She recorded intricate notes of the effects of these encounters, which in turn affected the artist and the resulting painting, *Inside Job*; a palimpsestic document in its own right. The 28 new canvases presented in *Detour* have a similar *modus operandi* in their physical and metaphorical accumulation of paste, paint, history, and data.

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Described by Koether as "more painted than painted," *Future: Detoured* presents at once an entirely self-sufficient work, "effecting" itself from the inside, yet being entirely dependent on light, viewer, situation, Detoured into the Now.

Jutta Koether (b. 1958, Cologne) is an artist and musician based between New York and Berlin. Koether is Professor of Drawing and Painting at the Hochschule für bildende Künste Hamburg. She has shown at institutions such as the New Museum, the Whitney Museum, The Kitchen, and the Sculpture Center in the United States and The Arnolfini, Bristol, United Kingdom; Dundee Contemporary Arts, Dundee, United Kingdom; Moderna Museet, Stockholm, Sweden; Kunsthalle Bern, Bern, Switzerland; Kölnischer Kunstverein, Cologne, Germany in Europe. Her work is included in several institutional collections including the Whitney Museum of American Art, New York, NY; Museum of Modern Art, New York, NY; Kunsthalle Bern, Bern, Switzerland; Museum of Contemporary Art, Los Angeles, CA; Nationalgalerie Berlin, Berlin, Germany; Musée d'Art Moderne de la Ville de Paris, Paris, France; Art Institute of Chicago, Chicago, IL. Koether's work is currently featured in *Jump Into The Future – Art From the 90's and 2000's* at Stedelijk Museum, Amsterdam. Her work will also be heavily featured in the upcoming exhibition *The Conditions of Being Art: Pat Hearn Gallery and American Fine Arts, Co. (1983 - 2004)* at the Hessel Museum, Bard College, Annandale-on-Hudson, NY in June 2018. Koether's solo exhibition at the Museum Brandhorst, Munich will travel to Mudam Luxembourg in November.

Artist/City is an experimental programming initiative that pairs an artist with an American city for one year. Taking place in unconventional settings for longer durations than the standard gallery exhibition, these site-responsive projects grant artists freedom to present their work according to their own creative vision. Previous projects include *Daniel Buren/Miami*, *Eric Wesley/St. Louis*, *Tom Burr/New Haven* (alternatively titled *BODY / BUILDING*). Other current projects include *Ann Veronica Janssens/Baltimore*, and *Barbara Kasten/Chicago*.

For more information, please contact Emma Fernberger, emma@bortolamigallery.com or 212-727-2050. The exhibition is open Saturdays from noon-6pm through December 2018.