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Helwaser Gallery presents *Anton Ginzburg: VIEWS*

Opening Reception: **Thursday, March 28, 2019 from 6 to 8pm**

Artist-in-Conversation with Meghan Forbes: **Saturday, 13 April 2019 from 2 to 4pm**

Helwaser Gallery is pleased to present **VIEWS**, the first solo exhibition of works with artist **Anton Ginzburg**. The exhibition introduces the newest body of works by the artist, which includes the *VIEW* painting series, a site-specific mural, and ceramic sculptures. **VIEWS** presents Ginzburg's engagement with the development of modernist-formal vocabulary in Eastern Europe, which addresses theories of viewing. Marking the inaugural exhibition at **Helwaser Gallery's** new location (833 Madison Avenue, Third Floor), the show will be on view **March 28–May 23, 2019**, with an opening reception to be held **Thursday, March 28, 2019**. The core of the exhibition is the *VIEW* painting series. Executed on wooden panels of two distinct sizes, each work references diagrammatic representations of the binocular field of human vision. Based on the shape and geometry of the panels, abstract compositions are developed through color, plane, and line.

In smaller-scale works, different planes of color overlap and intersect with each other, demonstrating the figure and ground perception within each work. In larger works, Ginzburg draws on the effects of the movement of color through space. Collectively, the *VIEW* series analyzes the act of viewing and demonstrates the process through the material practice of painting.

Also on show are *Polychrome Columns* (2018), a pair of multi-colored porcelain sculptures measuring 10 feet in height. Segmented into different colored modules, which are stacked on top of each other, the columns introduce a spatial dimension to the exhibition. Accompanying these columns is a site-specific mural, comprising bands of colored lines with mirrored, glass pieces superimposed over it. Placed in dialogue with the space of the gallery, these works create a dynamic viewing process, allowing visitors to immerse themselves within the works. Also presented in the exhibition, the artist's earlier video work *Color and Line* (2013) echoes this notion of space. A playful interpretation of Suprematist paintings and cinematic structure, the work was filmed in a laundry room, in between "cuts" of darkness (achieved by switching on and off the lights), creating a continuous sequence of color compositions that vary in placement.

Ginzburg's practice explores the direct relationship between the viewer and the process of observing. Through referencing theories of viewing proposed by two artists of historical avantgarde, Mikhail Matyushin and Władysław Strzemiński, Ginzburg applies his own methodology to painting, sculpture, and video.

This inquiry began three years ago during Ginzburg's residency in Canada in 2016, where the artist engaged in visual exercises used in the curriculum of the VkhUTEMAS (a modern art and technical school established by the Soviet Union in 1920). These exercises included color and spatial studies, photography, and graphic explorations, which strived to re-animate the avant-garde methodology of the 20th into the present-day context.

About the artist

Anton Ginzburg (b. 1974, St. Petersburg, Russia) is a New York-based artist, known for his films, paintings, sculptures, and text-based printed work investigating historical narratives and poetic studies of place, representation, and post-Soviet identity. He earned a B.F.A. from Parsons School of Design, The New School and M.F.A. degree from Bard College, Milton Avery Graduate School of Arts, Annandale-on-Hudson, New York. His work has been shown at the 54th Venice Biennale; the Blaffer Art Museum at the University of Houston; Southern Alberta Art Gallery, Canada; Palais de Tokyo, Paris; the San Francisco Museum of Modern Art; White Columns, New York; Lille 3000, Euralille, France; and the first and second Moscow Biennales. His films have been screened at the Whitechapel Gallery, London; Rotterdam International Film Festival (IFFR); Dallas Symphony Orchestra; Nasher Sculpture Center, Dallas; Les Rencontres Internationales, Paris; Haus der Kulturen der Welt, Berlin; and New York Film Festival/Projections among others.

www.antonginzburg.com

About the speaker

Meghan Forbes is currently the C-MAP Fellow for Central and Eastern Europe at The Museum of Modern Art, New York and a Visiting Scholar at the Institute for Public Knowledge at New York University. She holds a Ph.D. from the Department of Slavic Languages and Literatures at the University of Michigan, Ann Arbor. Meghan recently co-curated the exhibition *BAUHAUS↔VKhUTEMAS: Intersecting Parallels* (2018) in the MoMA Library. She is the sole editor of *International Perspectives on Publishing Platforms: Image, Object, Text* (Routledge, 2019). Besides her academic publications, Meghan publishes regularly in venues of wider readership such as *Hyperallergic*, *Literary Hub*, *The Los Angeles Review of Books*, *Words Without Borders*, and the *Michigan Quarterly Review*.

About the gallery

Based on Madison Avenue in New York City, Helwaser Gallery specializes in post-war and contemporary art, featuring seminal artists such as Alexander Calder, Helen Frankenthaler, Adolph Gottlieb, and Yayoi Kusama. In 1986, the gallery was founded in Paris and initiated significant exhibitions, including a retrospective on Jean Dubuffet (1996), and others on French cubist masters, notably George Braque, Jean Metzinger, and Pablo Picasso. In 2008, Helwaser Gallery marked its inaugural relocation to New York with the group exhibition *Red*, exhibiting Hans Hofmann, Andy Warhol, and Jean-Michel Basquiat amongst others. Helwaser Gallery reopened its new space in 2019 with a public exhibition program, presenting contemporary artists Anton Ginzburg, Christina Kruse, Boedi Widjaja, and Lin Yan.

Helwaser
Gallery

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