

hospitality

galerie valeria cetraro

invite

super dutchess (NY)



du 18 au 25 octobre 2020

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October 18th to 25th 2020

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galerievaleriacetraro.com

photo : Super Dutchess, 53 Orchard Street, New York 10002

Hospitality

Sous le nom d'*Hospitality*, une quarantaine de galeries parisiennes invitent des confrères étrangers à exposer au sein de leurs espaces. A cette occasion la Galerie Valeria Cetraro est heureuse d'inviter la Super Dutchess Gallery de New York. Une œuvre de l'artiste Andrew Paul Woolbright sera visible dans le back-office de la galerie.

Under the name of Hospitality, some Parisian galleries invite foreign galleries to exhibit in their spaces. On this occasion the Valeria Cetraro Gallery is pleased to invite the Super Dutchess Gallery from New York. A work by artist Andrew Paul Woolbright will be visible in the gallery's back office.

Super Dutchess

Super Dutchess est une galerie d'art située au 53 Orchard Street de New York. Les artistes curateurs de Super Dutchess partagent alternativement leurs choix afin de proposer des expositions ciblées et étudiées, à chaque fois différentes. Cela suivant un modèle fondé sur la pluralité des voix et des choix et sur une organisation économique coopérative, permettant de préserver une autonomie face aux considérations traditionnelles liées au marché de l'art. Les curateurs de la galerie Super Dutchess croient dans la subversion des hiérarchies conventionnelles qui structurent les galeries d'art et engagent leur responsabilité au sein de la collectivité afin de rendre accessible un travail artistique exigeant, sept jours par semaine. À la recherche de nouveaux contextes pouvant accueillir à la fois le travail d'artistes émergents et établis, Super Dutchess s'engage à créer un modèle de galerie nouveau et collaboratif, promouvant les artistes en établissant des liens avec une collectivité plus vaste.

Super Dutchess is a commercial gallery space located at 53 Orchard Street. The artist curators of Super Dutchess trade off responsibilities for each show, allowing each exhibit to be unique, researched, and focused. This pluralistic curatorial model allows flexibility- and the communal financial structure allows for shows that are not dependent on traditional market considerations. The curators of Super Dutchess gallery believe in disrupting traditional gallery hierarchies and feel it is their responsibility within the community to make challenging work accessible, 7 days a week. Striving for new contexts that include the work of both emerging and established artists, Super Dutchess is committed to creating a fresh and collaborative gallery model that champions artists, connecting them to a larger community.

<https://www.superdutchess.com/>

Andrew Paul Woolbright

Andrew Paul Woolbright (américain, 1986) fonde Super Dutchess en mars 2017. Il est diplômé de la Rhode Island School of Design en peinture. Woolbright a fréquenté l'école de l'Art Institute de Chicago où il a été influencé par le travail de la figuration alternative de Ivan Albright et Mary Lou Zelazny avant de suivre l'enseignement de Angela Dufresne à la Rhode Island School of Design. Woolbright a exposé avec la Ada Gallery, Nancy Margolis, Zurcher Gallery New York et Coherent Brussels. Son travail a été publié dans TimeOut New York, ArtViewer, Two Coats of Paint, le Boston Globe, le Chicago Reader, le Providence Journal et fait actuellement partie de la collection du RISD Museum. En 2020, il réalisera le commissariat d'une exposition consacrée à Kathy Goodell au Musée Dorsky. En 2020, il participera également à des expositions à la Yossi Milo Gallery de New York et à Vacancy Shanghai sur la base d'un essai qu'il a écrit pour le magazine Whitehot intitulé *Phantom Body : Weightless Bodies, Avatars, and the End of Skin*. Il a enseigné à la Rhode Island School of Design et enseigne actuellement à SUNY New Paltz.

Andrew Paul Woolbright (American, b. 1986) Founded Super Dutchess in March 2017. He is an MFA graduate from the Rhode Island School of Design in painting. Woolbright attended the School of the Art Institute Chicago where he was greatly influenced by the work of the alternative figuration of Ivan Albright and Mary Lou Zelazny before being taught by Angela Dufresne at the Rhode Island School of Design. Woolbright has exhibited with the Ada Gallery, Nancy Margolis, Zurcher Gallery New York, and Coherent Brussels. His work has been reviewed in TimeOut New York, ArtViewer, Two Coats of Paint, the Boston Globe, the Chicago Reader, and the Providence Journal and is currently in the collection of the RISD Museum. In 2020, he will be curating a survey show of Kathy Goodell's work at the Dorsky Museum. In 2020, he will also be participating in shows at Yossi Milo Gallery New York and Vacancy Shanghai based on an essay he wrote for Whitehot Magazine called the Phantom Body: Weightless Bodies, Avatars, and the End of Skin." He has taught at the Rhode Island School of Design and currently teaches at SUNY New Paltz.

<https://andrewwoolbright.com/>

Shrinebeasts
by
Andrew Paul Woolbright

If Chagall and William Blake had a baby, I'd want to be that baby. Or at least I'd want to build a time machine with her. I'm a Romantic, and believe paintings are machines of love and affect. These particular machines attempt to express the depressed, not out of a solipsistic impulse towards self-care, but out of a need to find utopic comrades. Here's a question: can sadness become so textural that it breaks, and then becomes euphoric action? (*Memento mori* redux).

The figures in my paintings are *Shrinebeasts*, an aspirational and speculative evolutionary condition of humans based on love and kinship. They share a physical body with everyone they've ever fucked and been fucked by and loved. Love is a real furshlugginer. It's like the gag where two people try to be inside of the same sweatshirt together. Shrinebeasts are the manifested absurd and beautiful co-dependent uncertainty of the bodies and identities of lovers-complete with all of their inconveniences (hence the meteors). They are borderless and ridiculous and their empathy is a practical concern born out of necessity rather than choice-the community has to figure out how to move its legs all at the same time.

The new being is neither myself or a fiction, but instead the apotheosis of Worry. Can it worry enough for everyone? Can it go full Super Saiyan in its concern and form a spirit bomb out of collective worry to throw at.....something? Ennui?

The Worry forms weakness like a super power, as a gesture towards rhizomatic entanglement or, to put it a different way, all my losses are lessons. The *Worried Shrinebeast* is looking for non-human kin to learn from and partner with. Because how do you define the edges of what is interstitial? Blake had trouble telling the difference between himself and a lamb.

As to the guns, the *Shrinebeasts* carry them because I'm an American painter and I'm obligated to paint America. The loaded gun is the fetish object of America, and I feel it is a language and material for which I must find poetic use. I want to paint them like they are super glued to the Shrinebeasts' hands; shoehorned, because I'd much rather be painting something different.

Shrinebeasts are made dumb by love and they worry, they are paranoid and aspirational. They vomit pearls and grow flowers in weird places while wandering through a morass of eternal embarrassment, infinite bathos, all while getting dunked on by ironic nihilists.

These paintings are a non-playable video game, a game I never intend on actually making. They are paintings as a kind of image still for a non-existent experience, a game of my own experiences and life as a playable mythology. Specifically, they are processing the fire that burned down my studio and ten years worth of work, introducing the Shrinebeasts into an iridescent limbo, one of euphoric worry and the smell of smoke.

Andrew Paul Woolbright



Andrew Woolbright. *Keep On Keepin' On*, 2020
Oil and acrylic on canvas
106.7 x 157.5 cm. Unique



Andrew Woolbright, *The enigmatic Shrinebeast, the shrinezone waifu, guards the zerotime portal with her hurdy gurdy*, 2020
Oil and acrylic on canvas.
106, 7 x 157, 5 cm. Unique

La Galerie Valeria Cetraro représente des artistes dont la pratique se situe au croisement entre plusieurs médiums et disciplines. Les axes de recherche définis par la galerie guident les choix d'une programmation ayant comme objectif de fédérer autour de thématiques précises les différents acteurs de l'actualité artistique et du marché de l'art. Toujours dans cette même visée la galerie organise des conférences et réalise des publications explorant les problématiques culturelles, théoriques et linguistiques de notre époque. Les expositions individuelles et collectives sont fondées sur une recherche curatoriale et certaines se déploient sur plusieurs années. La galerie participe à des foires en France et à l'étranger, parmi lesquelles, Material Art Fair (Mexico City), Drawing Now (Paris) et Art Brussels (Bruxelles). Fondée en 2014, c'est en 2019 que la Galerie Valeria Cetraro prend le nom de sa fondatrice et s'installe dans de nouveaux locaux rue Cafarelli (Paris 3e). La Galerie Valeria Cetraro est membre du CPGA (Comité Professionnel des Galeries d'art) et de PGMAP (Paris Gallery Map).

The Valeria Cetraro Gallery is representing artists whose practices are at a crossroads of various media. The research lines that the gallery has developed drive the choices of a program that aims to bring together all different players of the art world, artists as well as art critics and collectors, on selected topics chosen to be developed in the long term. Thus, since its start the gallery organises talks and workshops in parallel to its exhibitions. The gallery offers solo exhibitions as well as at least two group exhibitions a year, some of them are developed as a long-lasting project, spanning several years. The gallery is participating to art fairs in France and worldwide, such as Material Art Fair (Mexico City), Drawing Now (Paris), Art Brussels (Brussels).

Founded in 2014, the Valeria Cetraro Gallery took the name of its founder in 2019 and moved to a new exhibition space on Rue Cafarelli (Paris, 3rd).

The gallery is part of the CPGA (Art Gallery Professional Comity) and PGMAP (Paris Gallery MAP).

Artistes

David Casini
Pierre Clement
Laura Gozlan
Hendrik Hegray
Anouk Kruithof
Michael Jones McKean

Pétrel I Roumagnac (duo)
Pia Rondé & Fabien Saleil
Andrés Ramirez
Ludovic Sauvage
David de Tscharner
Pierre Weiss
Diego Wery