

## Press Release

### **NOT ENOUGH TO SEE**

Louise Lawler

November 1–December 31, 2022

Sprüth Magers, NY

**Sprüth Magers**

Monika Sprüth and Philomene Magers are pleased to announce a solo exhibition of new works by Louise Lawler at the gallery's space in New York. This latest series of dye sublimation prints focuses on images of Jasper Johns' iconic painting *Three Flags* (1958), taken earlier this year during the de-installation of the exhibition *Jasper Johns: Mind/Mirror* at the Whitney Museum of American Art in New York. Although the iconic American flag almost vanishes in Lawler's works, it is instantly recognizable and highlights the art historical relevance while also bringing up questions on (national) identity.

Using long exposures, swift camera movements and cropping, Lawler creates abstract images of this well-known motif, which seems to vanish before the viewer's eyes like a blurry memory – transcendent images that perpetually move and shift. By adding a 'swiped' effect to each photo, Lawler has taken her long standing investigation into the making of pictures yet further. The verb 'to swipe' refers to the omnipresent gesture of our time which nods to the ephemeral nature of an image as well as to the way we consume visual information today. Additionally, the works are cropped specifically to a 16:9 aspect ratio, the same as contemporary television broadcasts, putting the images in a familiar fast-paced format. These analog manipulations comment on both the distorted perception of reality and the fast-paced flood of images that marks everyday life in the digital era.

Photographs of artwork created by other artists have been the subject matter of Lawler's oeuvre since the late 1970s. The artist's process involves complex photographic investigations depicting often overlooked, occasionally behind-the-scenes and tacitly aesthetic arrangements of art in museums, private collections, auction houses, or storage depots. Lawler's work analyzes the very conditions of exhibiting and highlights the role context plays in the fate of objects. With a sharp eye and clear conviction, Lawler carefully presents the 'life' of the photographed artworks, always aware of how her framing and presentation can influence the artworks that are in view. While Lawler's political implications and critiques of market influence are often apparent, she is also careful to withhold final judgement in her work, leaving enough space for the viewer to make their own assessment.

Coinciding with this exhibition, Sprüth Magers is pleased to announce a solo

presentation by Louise Lawler at ADAA in New York in November 2022.

Louise Lawler (\*1947, Bronxville, New York) lives and works in Brooklyn, New York. Her work is currently part of *The Milk of Dreams*, the 59th International Art Exhibition - La Biennale di Venezia (2022), curated by Cecilia Alemani. Selected solo exhibitions include *Andy in Chicago*, Art Institute of Chicago, Chicago (2019), *She's Here*, Sammlung Verbund, Vienna (2018), *WHY PICTURES NOW*, MoMA, New York (2017), *Adjusted*, Museum Ludwig, Cologne (2013), *(Selected). Louise Lawler*, Albertinum, Dresden (2012), *Twice Untitled and Other Pictures (looking back)*, Wexner Center for the Arts, Columbus, Ohio (2006), *Louise Lawler and Andy Warhol: In and Out of Place*, Dia:Beacon, New York (2005), and *Louise Lawler and Others*, Museum for Gegenwartskunst, Basel (2004). Selected group exhibitions include Fondazione Prada, Venice; Metropolitan Museum of Art, New York; Museum Brandhorst, Munich; Walker Art Center, Minneapolis; Institute of Contemporary Art, Boston; MoMA, New York; MoMA PS1, New York; MUMOK, Vienna; Hammer Museum, Los Angeles; and the Whitney Museum, New York, which additionally featured the artist in its 1991, 2000, and 2008 biennials.

**Sprüth Magers**