

More Love Hours Than Can Ever Be Repaid

February 28th – April 19th, 2009

Vernissage on February 28 from 18 – 21:00

Celia Baker, Cristiano Mangione, Christian Capurro, Daniel Baker,
Dorothy Iannone, Goekhan Erdogan, Jorge Peris, Sarah Pucci,
Sheree Rose, Bob Flanagan and Mike Kelley

FEINKOST is pleased to present the group exhibition "More Love Hours Than Can Ever Be Repaid". Taking its title from a seminal work by Mike Kelley, "Love Hours" brings together practices based on process, persistence and personal states of perfection: each in a quest for a possibly unobtainable ideal. According to Kelley, "love hours" quantify the time/effort/love one invests in making something that will never proportionally reflect the everything that went into making it.

A heart-swelling love letter from Dorothy Iannone's 'Opera Box' of 1980 introduces the exhibition on a note of passionate desire to be completed by an other. Musing the possibility of a perfect union, the tableau captures the artist's style of lyrical romanticism through hedonic liberty and insatiable love. A different range of affections cause love and pain to interchange in a collaborative work about masochism and corporal punishment by Mike Kelley, Bob Flanagan and Sheree Rose entitled '100 Reasons' from 1991. Meanwhile, a zealous repetition of daily practice has produced the bejeweled objects of the late Sarah Pucci, mother of Iannone. These intense, compacted works, made throughout the second half of the 20th century, scintillate an aura of idealistic beauty on steroids that grows into a delicate grotesque.

Weaving a quilt of Penelopean proportions Celia Baker's piece is borne out of therapeutic pastime creating impractically large pastel blanket. Across the gallery her son, Daniel Baker, continues his study of reflective othering with a sculptural surveillance blanket made by replicating low-tech security measures employing mirrored stripes. The reflection is picked up again in the work of Goekhan Erdogan, combining with the artist's self-portrait to take on mise-en-abymical dimensions in a tablet of his own visage.

Frenzied scribbblings of Cristiano Mangione bring the surface support of the canvas to an ethereal extreme, rendering abstract and primal forms through a necessity for their existence. In contrast, the white monochromes of Christian Capurro are elusive in their making and refusal to disclose either their methodical technique or their previous existence. Similarly, the seen and unseen experiments of artist Jorge Peris conjure organics and entropy in a manner as shamanistic as it is scientific, offering alchemical wabi-sabi totems and a possible conclusion to the exhibition.

From O.C.D. abstraction and a therapy of labor moving onward towards the desire to balance the world on a pinhead, alternative economies and new forms of value emerge. Each project in "Love Hours" tries to imagine art possessing worth that goes beyond price and one that is electrified by the energy of its maker. By touching on various trajectories of praxis and vision the overall focus of the exhibition is on the journey towards an aesthetics of the sublime.

FEINKOST would like to thank Sheree Rose for her collaboration (www.shereerose.com). For any questions, images or further information please contact Aaron Moulton at info@galeriefeinkost.com.