

Press release

**Aaron Garber-Maikovska, Luis Gordillo, Julie Mehretu, Edi Rama, Jessica Rankin
Amy Sillman, Erik Schmidt and Janaina Tschäpe | *From Hand to Mind***

16.11.2019 – 15.02.2020

Opening: Friday, 15 November 2019, 1–3 pm

carlier | gebauer, Madrid, is pleased to announce a group exhibition, opening Friday, 15 November from 1–3 pm. *From Hand To Mind* will include works by Aaron Garber-Maikovska, Luis Gordillo, Julie Mehretu, Edi Rama, Jessica Rankin, Amy Sillman, Erik Schmidt, and Janaina Tschäpe. The exhibition marks the gallery's first collaboration with the Spanish artist Luis Gordillo.

Drawing possesses a fleeting quality. At times tentative and provisional, it has the ability to make an idea or a mood tangible and visible—therefore traversing the boundaries between visible and invisible worlds. A liminal and unfixed space, drawings are always on the verge of becoming and disappearing, as art historian Michael Newman notes, “drawing, with each stroke, re-enacts desire and loss. Its peculiar mode of being lies between the withdrawal of the trace in the mark and the presence of the idea it prefigures.” *From Hand To Mind* explores the various ways that mark-making and line function as an intimate form of language, serving as a conduit to an artist's consciousness.

The drawings on view by Spanish artist **Luis Gordillo** demand and direct our attention. Using a bold visual language of thick lines, circles, and experiments with different textures they evince a keen interest in the interaction of conscious or unconscious elements of the mind. **Aaron Garber-Maikovska's** vibrant, high-key abstractions possess an animated, notational quality fueled by a highly personal and idiosyncratic lexicon of gestures. In *Janus Suite IV*, a work from a collaborative series of drawings made by artists **Jessica Rankin** and **Julie Mehretu**, Rankin creates a series of celestial and textual ruptures among Mehretu's fluid, dynamic mark-making. Created in an environment of state power, **Edi Rama's** brightly colored marker drawings function as a form of psychic release and can be read as an abstract diary of sorts—a dynamic record of political life. These markings form an alternative system of communication, capturing a kind of excess or charge of the everyday life of an artist-politician. Rifling on the power dynamics of seated dinners in the art world, **Amy Sillman's** *Seating Chart* offers scathingly honest off-the-cuff remarks about her dining partners with stream of conscious descriptions of their personalities or professional affiliations. Thick globs of brightly colored paint rhythmically punctuate **Erik Schmidt's** aerial views of discount travel groups in anonymous cityscapes, revealing an insouciant attitude towards the boundaries between painting, photography, and drawing. The interplay between vivacious scrawls and languid drips in **Janaina Tschäpe's** *Desert* convey the plasticity of subjectivity and an artist in thrall to the mysteries of the natural world, which she activates as a site of morphological transformation.