

SCHWARZ CONTEMPORARY

Press Release

EMILY GERNILD - *Moveable Feast*

November 30 - December 29, 2018

We are very pleased to announce Emily Gernild's first solo show at SCHWARZ CONTEMPORARY. In her first solo exhibition in Germany, the Copenhagen-based artist presents eight canvases fresh out of the studio.

The exhibition title *Moveable Feast* refers to Hemingway's 1946 collection of short stories with the same name. In this book, Hemingway describes Paris as a "moveable feast," something that "wherever you go for the rest of life . . . stays with you."

Movement can be seen as a central element of the exhibition on several layers of meaning, naturally not just due to the fact that Gernild's works were all brought physically from Copenhagen to Berlin. If we recall Gernild's works from recent years, it is instantly clear that the artist has taken a step away from figuration. An immediately palpable movement is evident in the images themselves: although Emily Gernild takes the still life as her point of departure, increasingly her canvases show flowing shapes and transitions as well as motifs that are by no means static, but seem easy, pliable, playful, movable. Gernild's works are an explosive festival of color and as a series at this exhibition present a great banquet for our viewing pleasure.

Fish and Beantable is the only painting with a horizontal format in the exhibition and hangs on the green wall in the rear gallery space. Here we see powerful red, yellow, and gray sharp points that seem like a painted fence about to skewer the green-black fish at the center of the painting. But then the perspective shifts radically, the fish is clearly lying on the edge of a kidney-shaped coffee table that refers with other furniture to a room that opens toward the back of the painting. A bowl, flower vase, and ripe, dark fruits also seem to populate the table but can no longer be clearly made out. These motifs preferred by Emily Gernild are everyday

objects that she charges with poetic energy and life power and in this way removes them from their triviality.

Due to their bird's eye perspective, two works stand out from the other works hanging in the exhibition. Does the vertical painting *Bell Jar* show a banquet presented on tiles? Where is the actual bell jar, is there one at all? Or is the artist referring to Sylvia Plath's 1963 novel? *Table Cloth with Napkins* also seems to take a bird's-eye perspective. In this work, the napkin-shaped color surfaces are more fluid; they have clearly taken on a life of their own and are still searching for their final place at the table. In both works, Gernild creates dense, thick visual spaces with great room for interpretation.

Complementary contrasts, shapes that jut out in different directions and are just about to break out into chaos: *Orangerie*, the smallest work in the exhibition, exudes energy. Gernild here cites recognizable objects that she also abstracts into her visual world, as a painter moving further towards a fascinating degree of abstraction.

Emily Gernild (* 1985) attended Funen Art Academy in Odense, Denmark from 2010 to 2016. She spent 2013/14 studying with Prof. Tal R at Kunstakademie Düsseldorf. She lives and works in Copenhagen.

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The opening will be held on Thursday, November 29, 2018 from 6-8 pm

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If you require information, visual material, or have any questions, please contact the gallery: mail@schwarz-contemporary.com