

# OVERDUIN & CO.

Nikolas Gambaroff

"The truce hurts"

November 15<sup>th</sup> – December 19<sup>th</sup>, 2015

next  
few  
painting  
style.  
and  
my work, and  
I found a buyer in  
expatriate colonies I  
"In 1953 I returned to  
was there, shortly after  
second exhibition at a  
gallery in the passage  
Caire, that my fame  
began. Esberi, the  
sian critic, published a  
contemporary art called  
to me, but it was the most  
are simple, subtle and  
In these small, poignant  
removed from life, but is its master.  
but reinvests the whole visible world with contours of mythopoetic beauty. Their  
becomes intimate, and the interval between man and man a cosmic tragedy.  
them, the universe enters a new unsuspected season. What is one to say of the  
never seen anything like it, and I am forced to conclude that Hapi's genius is chemical as well as painterly. Be that as it may, the  
blue – sometimes only a dot, sometimes extending over half the painting – seems always to function as  
beginning and end, and it runs through the corpus of the work like a mystical, personal  
leitmotif. But it is more than personal. Indeed Hapi's blue should end all discussion about the  
realism of abstract painting. With a precision Van Eyck would have envied, it denotes unfailingly  
that everlasting focus of our nostalgia for a golden age of classical purity – the serene, exalted  
azur of the Lesbian sky."

"I remember the passage exactly because it changed my life. It was true that the blue in my  
paintings was their 'point'; once this had been demonstrated, their charm became  
apparent to anyone who took the trouble to look at them. My success was complete. My  
next show sold out before it opened. I was given liberal contracts by galleries in New  
York, Paris and Maastricht, and my financial boom had its critical counterpart. By the end of another  
year my paintings were in such demand that they vanished into the selling circuit. Dealers outbid the richest  
collectors in the certainty of reselling at a still higher price, and my works traveled from gallery to gallery, rarely  
stopping long enough even to be shown.

"Critics, collectors, dealers, all agreed that the outstanding characteristics of my work was  
unhappy I was to have my art reduced to a single device, to have the work of years swept away in  
this blue. You can imagine how  
a flood of misguided praise.  
What most infuriated me was that my admirers believed the effect of my blue to be inherent, when it  
depended on the  
interplay of all the colors used; the blue itself varied slightly from painting to painting.

"I tried to make  
this clear to those who could have understood me and who should have  
been readier to do so. It was a useless effort. People admire luck, not labor, and  
I was confined to the role of prodigy.  
"There was only one course open to me. In solitude and an-  
guish (for I loved my blue world) I worked out a new  
composition, which I revealed at a well publicized  
show in New York.  
"I not only expected failure, I counted on it to  
free me from the stereotype of my  
success. But my failure was of another  
kind.  
"Reaction summed up at the exhibition was  
anonymous in furs who the opening by an  
declared, me, 'Darling, embracing  
genius! No you are a  
paintings, blue in the  
one is aware and yet  
nothing else. It of  
sublime.' is  
"Shortly after  
this I turned  
actively to  
left-wing politics,  
and so came to  
Jacksongrad.  
Believe me, it was  
a change for the  
better."

from Harry  
Mathews, Tlooth

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## PRESS RELEASE

Nikolas Gambaroff  
"The truce hurts"  
November 15<sup>th</sup> – December 19<sup>th</sup>, 2015  
reception: Sunday, November 15<sup>th</sup>, 6-8pm

Overduin and Co. is pleased to present *The truce hurts*, a solo exhibition by Nikolas Gambaroff. This exhibition features a new body of work consisting of a group of paintings and sculptures, alongside bronze masks and video.

The point of departure for each of the new paintings is a found image taken from a selection of recent photographs from *The New York Times*. Each photographic image undergoes a series of material conversions. The results take on the same material properties of the newsprint pages that Gambaroff used in previous works, while also recording painting in an in-between state, frozen in a moment of permanent flux.

The works are mounted on panels and interspersed throughout the main gallery. The panels range from flats, shaped wedges, and a Judd-like box, to forms that enter the realm of the applied arts: shelves, a bench, and a room screen.

The installation is punctuated by a number of bronze masks that allude to a language of expressionism and evoke historical artifacts. The motif of the mask has been the subject of an ongoing series of sculptural work over the past few years and has become the catalyst for an investigation into figurative motifs and quasi-expressive gestures within Gambaroff's work.

In this exhibition, the mask is also the subject of 2 videos. The masks are turned into digital 3D models that record the movement of actors' faces via motion capture. Gambaroff transfers the masks into a virtual space and has these digital actors engage in different speech acts and moments that sometimes appear like speech lessons. Here, language, which mostly appeared in deconstructed or ruptured form in Gambaroff's work in recent years, returns as speech and unpacks latent expressive potential within the procedural constraints of mechanical and digital image production.

Nikolas Gambaroff was born in Germany in 1979, and currently lives and works in New York and Los Angeles. He studied at the University of the Arts in Berlin, and received an MFA from Bard College in New York in 2007. Recent solo exhibitions include: Meyer Kainer in Vienna, Gio Marconi in Milan, The Power Station in Dallas, White Cube in London, and Balice Hertling in Paris. Gambaroff's work has been included in exhibitions at the Museum of Modern Art in New York, the Whitney Museum of American Art in New York, the Institute of Contemporary Art in London, the Museum of Contemporary Art in Chicago, the New Museum in New York, Kunsthalle Zurich, Bergen Kunsthalle, Fondazione Sandretto Re Rebaudengo in Turin, and Künstlerhaus Halle für Kunst in Graz among others. A monograph was published this month to accompany the Power Station exhibition and includes an essay by Alex Kitnick.

For more information and images, please contact the gallery at [office@overduinandco.com](mailto:office@overduinandco.com).

Gallery hours are Tuesday through Saturday 10am to 5pm and by appointment.