

OVERDUIN & CO.

PRESS RELEASE

Patricia Treib
“Sleeve Variations”
May 9th – June 13th, 2021

Overduin & Co. is pleased to present the gallery’s first exhibition with New York based artist Patricia Treib, titled “Sleeve Variations.”

In an essay discussing Treib’s work, art historian Joanna Fiduccia writes,

Treib’s paintings are populated by unnameable and idiosyncratic shapes. They take as their point of departure both still lifes arranged in her studio and two-dimensional images... Her source repertoire is restrained, with the same compositions recurring across multiple paintings, but also sundry. It includes a glass clock once belonging to her father; a detail from Piero della Francesca’s *The Legend of the True Cross*, a fresco cycle in the Basilica di San Francesco in Arezzo, Italy; a portion of a religious icon; a vintage dress pattern; and three cameras arranged on a surface. The cameras make for particularly canny subjects, not least because of the camera’s punitive “this-will-kill-that” agon with painting. In fact, it is less photography’s threat to painting that Treib scrutinizes than its modernist model: the notion that the picture is a view held fast by an eye and projected onto a surface. The camera does not need to name its subjects; it simply registers them in one exact moment. Yet if photography promises to return us to that moment – a promise multiplied by the glut of digital pictures today into a fantasy of omnipresence and total recall – Treib’s gambit is to offer a different means of reseeing. She does this by insisting on ways in which we simply don’t operate like cameras. Her paintings are deliberate where the snapshot is casual, bodily where it is cyclopic, and temporal where it is instantaneous.

Joanna Fiduccia, “Three Items,” [Patricia Treib](#), 2020

Treib’s visual language is inextricably linked to the performative act of making her paintings, which involves many rehearsals before the final work is made in one session. Each large painting has a corresponding small work on paper that acts as a visual referent, a type of script or score. Treib will make many small works on paper that all begin as direct meditations on a particular visual source. While engaging her sources from multiple viewpoints, she shifts the focus of attention from the objects themselves to shapes formed by the in-between spaces their positioning delineates. Selecting one of the small works on paper as a direct reference for a large-scale oil painting on canvas, she leaves the original source material behind.

Using oil paints thinned in large trays with wide hake brushes, traditionally used for Japanese ink painting, Treib paints while standing over the canvas, which is laid flat on the floor. Her brush movements suggest a type of choreography—the range of widths, combined with a certain speed or flow of movement, lends a calligraphic character to the forms. Throughout the process of making the painting, Treib is constantly removing, rubbing out, and attempting each gesture again. While the final paintings are made in the span of a single day, there is a slower development over time through an accumulation of rehearsals. Treib often attempts the painting a number of times, over the course of several months until arriving at the final work. The resulting large paintings on canvas are immersive and physical, while still retaining the intimate feel of her works on paper.

Patricia Treib (b. 1979 in Saginaw, Michigan) lives and works in Brooklyn, New York. Treib received an MFA from Columbia University and a BFA from The School of the Art Institute of Chicago. Recent solo exhibitions have been presented by Bureau in New York, Kate MacGarry in London, Galerie Nordenhake in Stockholm, and Galería Marta Cervera in Madrid. Recent group exhibitions include *Le realtà ordinarie*, curated by Davide Ferri at the Palazzo de Toschi in Bologna and *City Prince/sses* at Palais de Tokyo in Paris. Treib has participated in residencies at the American Academy in Rome, the Dora Maar House, MacDowell, and was a recipient of the Artadia Award and a 2020 Guggenheim Fellowship. A monograph on Treib’s work was published in 2020, including color plates of paintings from the past seven years, an interview by poet and novelist Ben Lerner, and an essay by art historian Joanna Fiduccia.

The gallery is currently open by appointment, Tuesday–Saturday, 10am–5pm. For further information, or to make an appointment, please contact the gallery at office@overduinandco.com.