

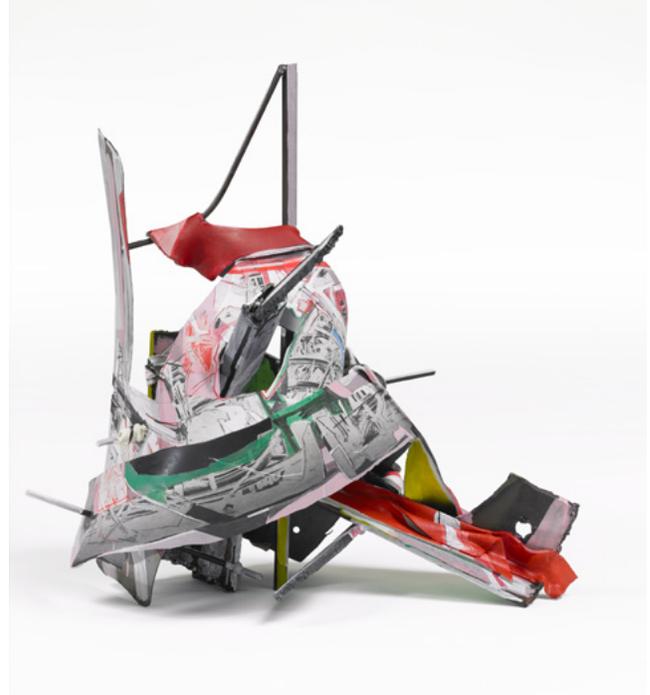
IVA GUEORGUIEVA

23 April - 23 May 2015

NEW YORK, NEW YORK - AMERINGER | McENERY | YOHE

is pleased to announce an exhibition of new paintings and sculptures by Iva Gueorguieva. The exhibition will open on 23 April 2015 and remain on view through 23 May 2015. A public reception for the artist will be held on 23 April from 6:00 to 8:00 p.m.

The sculptures were produced through a series of residencies at Graphicstudio in Tampa, FL. Gueorguieva worked with found metal, epoxy clay and various printmaking techniques. The sculptures are titled "Cosm" 1-5, as in "microcosm" or "macrocosm." The titles point to encounters with variable-dimension worlds. Each piece traverses a terrain that is both physically present and illusionistic, a smeared dichotomous zone, which Gueorguieva has explored extensively in her collaged paintings and works on paper. The sculptural works are a natural step in a practice deeply involved with the productive tension between the materiality of paint and support, and the possibility of illusory or "only-perceived" space.



Gueorguieva first started experimenting with cutting and collaging the surfaces of her paintings in order to explore the shallow yet real space produced by the cut and the glued edge. Subsequently, in a number of works on paper, she began by removing most of the material, revealing a lattice or a system of tendon-like elements. These works hovered on the wall, producing real shadows as part of the composition. Shadows are problematic in the history of painting. For example, in the Middle Ages there was a prohibition against painting them because of their association with the demonic. In contrast, the Impressionists immersed themselves in not only painting shadows but also exploring the fullness of their color and vitality as a way to access actual experience. In Gueorguieva's work, the real shadow insisted on pulling away from two-dimensional space into three-dimensional space, and she proceeded to create armatures that could support the fragments of painted and printed images. She chased the images, away from the wall, into the room. Or she made the skin of the paintings new and weirder bodies, to allow them stranger expressions.

The "bodies" for the "Cosm" sculptures are made of metal scraps with different origins, but all carrying the scars of time and the erosive power of the Tampa climate. Each sculptural body suggested a very specific mood, scale and space and therefore called for color and image unique to its conditions. Gueorguieva created etching and litho plates for each body in order to generate appropriate collage material to be worked over the metal and the thin layers of epoxy clay. The surfaces were further complicated by meticulous painting on top of the collage material, blurring the line between the real or sculptural space and the perceived spaces produced by the painted mark.

The “Cosm” sculptures are surrounded by a series of small paintings whose vertical format echoes the figurative character of the sculptures, placing the two distinct types of object in dialogue. Upon close inspection one can observe that a number of fragments from the etchings and litho prints have migrated to the flatter space of the paintings.

This migration posits a certain question as to the nature of the image. Perhaps all images seek surfaces in order to fully come into being. And if that is so, perhaps the wider the range of structural apparatus, the wider the species of images that might be snared, or the wider the world in which they can fly and circulate.

IVA GUEORGUIEVA was born in Bulgaria in 1974. She received an MFA from the Tyler School of Art at Temple University in Philadelphia in 2000.

Recent solo exhibitions include Samsøñ, Boston, MA; “Spill/Frame,” ACME., Los Angeles, CA; Galerie Stefan Roepke, Cologne, Germany; “Recoiling Earth,” Susanne Vielmetter Los Angeles Projects, Culver City, CA; “Cut,” BravinLee Programs, New York, NY; “Prefiguration,” Heriard-Cimino Gallery, New Orleans, LA; “Drawing & Sound Installation,” Stichting OutLine, Amsterdam, Netherlands; and “Project Series: 34 ‘New Paintings’,” Pomona College Museum of Art, Los Angeles, CA.

Recent group exhibitions include “Making Sense: Rochelle Feinstein, Iva Gueorguieva, Dona Nelson,” USF Contemporary Art Museum, Tampa, FL; “Variations: Conversations in and Around Abstract Painting,” Los Angeles County Museum of Art, Los Angeles, CA; “It’s New/It’s Now: Recent Gifts of Prints and Drawings,” Minneapolis Institute of Arts, Minneapolis, MN; and “To Live and Paint in LA,” The Torrance Art Museum, Torrance, CA.

Her work is included in many public and private collections including the Los Angeles County Museum of Art, Los Angeles, CA; the Minneapolis Institute of Art, Minneapolis, MN; and the Museum of Contemporary Art, Los Angeles, CA. She is the recipient of the Orange County Contemporary Collectors Fellowship Award in 2012, the California Community Foundation Mid-Career Fellowship in 2010, and the Pollock-Krasner Grant in 2006.

Gueorguieva lives and works in Los Angeles, CA.

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Press Contact: Emily Torrey at emily@amy-nyc.com

Image: Cosm 3, 2015, Soapground, softground, hardground, drypoint, spitbite aquatint, waterbite aquatint, open bite on fabric with hand painting on smooth and textured epoxy clay and welded steel, 22 x 23 x 15 inches (55.9 x 58.4 x 38.1 cm)