



View of "Content is a Glimpse," 2018.

BERLIN

“Content is a Glimpse”

EFREMIDIS GALLERY
 Ernst-Reuter-Platz 2
 November 24–February 9

The title of this exhibition refers to those moments of intuitive recognition that can strike when one contemplates painting; as Willem de Kooning said in 1960: “Content is a glimpse of something, an encounter like a

flash.” Per de Kooning, curator [Jurriaan Benschop](#) is especially interested in the ways figuration can be found in gesture, color, and abstraction, and he notes a similar approach in the five painterly positions here.

The gray and black, minimalist nuances of [David Schutter’s](#) *AIC G 219*, 2014, and *GSMB W 21*, 2015, make the two small paintings seem introverted, as if they intend to obscure their subjects. For his process, Schutter studies, makes sketches of, and takes notes about old-master canvases in museums then develops images of the works in his studio from memory. In these pieces, he makes reference to Watteau and Géricault, though he’s concerned less with the question of motif and more with an investigation into painting’s compositional aspects, brushwork, and handwriting. Astonishingly, Schutter’s grays are never the result of simply mixing black with white—only after a months-long painting process in which colors blend do the valences of gray emerge.

The figurative is made notably more explicit in the works of [Anna Tuori](#)—torsos, hands, legs, and other elements conduct a life of their own. Here, the figure is fragmented into an abstract store of forms, which the gaze then assembles anew. And alongside works by [Jorge Queiroz](#) and [Mark Lammert](#) are the bright pastels of [Fiona Rae’s](#) *Faerie gives delight and hurts not*, 2017, and the blacks and whites of *Figure 11*, 2014, from her “Greyscale” series. Both of Rae’s paintings model the figure in an indirect yet fascinatingly opulent way. Her dynamic stream of painterly gestures allows for an intuitive impression of form—a “glimpse”—to appear out of baroque abundance.

Translated from German by Diana Reese.

— [Jens Asthoff](#)

“I got the mask to the left at the estate sale for the historian and journalist Lerone Bennett Jr. My team acquired maybe 3,000 objects. That’s a diagraph in the center—it’s basically a stencil maker. They were probably used between the 1910s and 1960s. I have a collection of about 20. I love it because it’s this beautiful object, but it also produces this piece of language.

“Kerry James Marshall did the drawing in the back. I was really impressed with his show at the Met Breuer a couple of years ago, so when I later found myself in London I visited his gallery and asked if there were works available for purchase. Artists sometimes trade, but in this case I didn’t want to trade. I wanted to honor our friendship by purchasing the work. It’s a study for one of his paintings, and it feels like every backyard I know.

“My friend David Schutter painted the large work on the left, an abstraction of a French landscape. The work is both super humble and super ambitious. I ask both Kerry and David hard questions about their practice, when I’m really just fishing for answers to questions I have about my own. They’re my partners in crime. In some way, they keep me going.”

Gates is the 2018 recipient of the Nasher Prize for Sculpture.

—As told to Thomas Gebremedhin