

Mathew Grand Opening Pt. II

11.01.12 - 01.02.12

After a grand opening with a carefully curated group exhibition in December 2011, the second chapter of Mathew now follows, in which the new space proves itself again to be a long overdue addition to established Berlin galleries. While one could certainly complain that Mathew takes the problems of an insider-based art world to new extremes by relying programmatically on recommendations it is however important to note that Mathew is rather transparent in its approach and doesn't claim to make isolated discoveries. Another point of criticism - that the percentage of female artists in Mathew's first exhibition was too low - is taken up and corrected in the current exhibition, as it is dominated by women. For instance, the Brussels-based Jana Euler (born 1982) produced an image loosely relating to the aesthetic of Neue Sachlichkeit, which asserts the (anonymous) body as the central agent in the "power game" of life. Whoever wishes to keep their head above water, must evidently struggle enormously, and will nevertheless nearly drown. Taslima Ahmed's work (born 1983, lives in Berlin) can be read as a commentary on the return of the human figure in contemporary sculpture. Here utility knives form a body, whose head is figured by a mask. The mask doesn't only point to the figurative potential of the readymade; it moreover reminds us that the desire for something as familiar as the human figure is particularly strong in times regarded as precarious and unstable. Carissa Rodriguez (born 1970, lives in New York) presents the bible of the Occupy movement, David Graeber's Debt, as a fetish. The imprints of pearl earrings placed on it remind us of the fact that "Occupy" when situated in the art world encompasses a moment of "radical chic" while it can't be reduced to it. There's more to say, but for reasons of time and space, I will end here.

-Isabelle Graw

Mathew

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Hours: Thu - Sat / 13 - 18 & by Appointment