

Josephine Meckseper

22.09.2017 – 28.10.2017

PROYECTOSMONCLOVA is pleased to present Josephine Meckseper's first solo exhibition in Mexico City.

Meckseper's practice is premised in a consideration of the visual and material cultures of consumerism, art history, counter-culture, and 20th century modes of display through installations, assemblages, and film.

Using methods of retail display such as glass vitrines, shelves, shop windows, combined with a methodical and confrontational use of mirrors and reflection, her work establishes a non-linear narrative that highlights capitalism's infinite tendency to appropriate, replicate, and corrupt.

In her show at PROYECTOSMONCLOVA, Meckseper juxtaposes paradoxical elements such as a film still of Sharon Stone, references to Brancusi's endless column, a mannequin hand, and a painting that reads *AUSSTELLUNG* [exhibition]. A series of paintings of casual brushy strokes made with toilet wands eludes to mid-century master works, but here the painter's canvas has been substituted by blue denim, replacing the traditional bourgeois canvas for a working class and revolutionary signifier.

Her film *DDYANLALSATSY* is a supercut of footage from the 1980's American culture touchstone television shows *Dynasty* and *Dallas*. Featuring scenes of exploding oil rigs, diamond necklaces, cowboys on horses, ejaculating

champagne bottles, and protesters brandishing signs behind a chain-link fence that say "Americans GO HOME!", these soft-focus media fantasies of dissent and affluence resonate now as self-fulfilling prophecies. Set to a Detroit acid house dance track and reflected in a mirror floor sculpture, the vintage TV footage hauntingly forecasts the current explosive political climate of the United States.

Meckseper's work has been exhibited at institutions worldwide, including solo exhibitions at: Neuer Aachener Kunstverein, Aachen, Germany (2014); The Parrish Art Museum, New York, USA (2013); Migros Museum für Gegenwartskunst, Zurich, Switzerland (2009); Museum of Modern Art, New York, USA (2008), and featured in various international biennials. Her film work is currently included in exhibitions at the Whitney Museum of American Art. Meckseper's work is in the permanent collections of the Metropolitan Museum of Art, New York, USA; Museum of Modern Art, New York, USA; National Gallery of Victoria, Melbourne, Australia; Solomon R. Guggenheim Museum, New York, USA; and Whitney Museum of American Art, New York, USA. Meckseper lives and works in New York City.

– Kim Córdova

1 Theory of Progress, 2013

Acrylic on wood, acrylic on Plexiglass, and pigment print on anodized aluminum in stainless steel and glass vitrine
247.7 × 121.9 × 121.9 cm

2 The Lily of the Field, 2012

Mixed media on MDF slatwall with aluminum edging
245.1 × 245.1 × 30.5 cm

3 Untitled, 2013

Acrylic on wood
36.5 × 16.5 × 16.5 cm

4 Untitled, 2017

Jeans and denim on stretcher
139.7 × 182.9 × 8 cm

5 Matisse Window II, 2013

Acrylic on denim
182.9 × 139.7 × 3.8 cm

6 Untitled, 2014

Mixed media and acrylic on denim
182.9 × 139.7 × 4 cm

7 Dirty Hands, 2016

Acrylic on canvas, cast aluminum, stainless steel stand, wood, jewelry, and Chemental laminated to ultralight-MDF shelf with steel bracket
79.7 × 152.4 × 35.6 cm

8 FILMTRACT NO. 2, 2015

Acrylic sheeting, acrylic paint, aluminum can, wood, blackened, patinated, aluminum frame
122.9 × 122.9 × 6.4 cm

9 Untitled, 2013

Acrylic on wood
56.5 × 21.6 × 21.6 cm

10 DDYANLALSATSY [Version 2], 2010

Video, color, sound, transferred to DVD (looped, 2'5")
Variable dimensions

11 TK - Floor Installation, 2017

Acrylic sheeting on wood substrate
4 × 250.5 × 250.5 cm

12 Thomas Becket No. 3, 2016

Aluminum, glass, acrylic paint
141.3 × 81.3 × 5.1 cm

13 Thomas Becket No. 4, 2015

Aluminum, glass, LED light
141.3 × 81.3 × 5.1 cm

14 Thomas Becket No. 1, 2015

Aluminum, glass, acrylic paint
141.3 × 81.3 × 5.1 cm

15 Thomas Becket No. 2, 2015

Aluminum, glass, acrylic paint, LED light
141.3 × 81.3 × 5.1 cm

UPSTAIRS

