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## VALERIE JAUDON

## Painting in Twelve Parts

September 10 – October 10, 2015

*Opening Reception:  
September 10, 6:00 – 8:00 PM*



*Cremona, 2014. Oil on canvas, 60 x 84 inches,*

Valerie Jaudon's current exhibition, *Painting in Twelve Parts*, includes (#) meticulously conceived oil paintings. Jaudon's compositions begin with sumptuous graphite drawings whose interlacing modules unfurl revealing graceful calligraphic lines. These jenga-like patterns are transposed onto either raw canvas or linen. Each interlocking pattern is then delineated by the artist's archetypal brushstrokes; one by one deliberately building the painting's strong, monochromatic, architecture..

In this her most recent series of paintings Jaudon recognizes the heavy impact of her musical background and training on her methodology and process. The show's title, *Painting in Twelve Parts*, acknowledges the similarities of Jaudon's working methods and formal compositions to the theories and repeated motifs of seminal minimalist composers such as Steve Reich, Philip Glass and John Cage. Indeed the title of Jaudon's exhibition derives from Cage's inspiring orchestral work, *String Quartet in Four Parts*. As Cage constructed his library of chords, or Reich his gradually changing phasing, so does Jaudon nimble visual vocabulary of labyrinths, serpentine, arabesques, half moons and zigzags, work as an open-ended system with limitless possibilities.

Historically associated with the Pattern & Decoration Movement, whose members include Miriam Schapiro, Richard Kalina, Joyce Kozloff, Kim MacConnel, Tony Robbin, Robert Kushner and Robert Zakavitch, Jaudon's theory driven painting practice clearly demonstrates her equally strong ties to both the Post-Minimalist and Minimalist Movements. Working within a structure of self-imposed restrictions Jaudon's paintings are potent reductions, which self-consciously bridge this gap in order to create a unique hybrid. By maintaining the political stance of the woman's movement while concurrently exerting a rigor with her deliberate mark making Jaudon expands the ever-evolving definition of painting. As Jaudon describes,

*"Why did I have to cede logic to masculinity? Why couldn't I claim both objectivity and femininity for myself? Logic and objectivity are without gender, but not so expression and reference. Since to merge these is essentially a philosophical problem, the proof would be in the painting. By combining them I hoped to expand the field of painting and work towards what I saw as a new future for painting."*<sup>1</sup>

During the course of Valerie Jaudon's distinguished forty-year career, she has been committed to redefining the parameters of abstraction.

Jaudon is the recipient of numerous awards and grants and her work has been collected by and exhibited in major museums. Among them are The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Hirshhorn Museum and Sculpture Garden, Washington DC; National Gallery, Washington DC; Art Institute of Chicago, Chicago; Museum of Fine Arts, Boston; McNay Art Museum, San Antonio; St. Louis Art Museum, St. Louis; Albright-Knox Art Gallery, Buffalo; Städel Museum, Frankfurt, Germany; Louisiana Museum of Modern Art, Humlebaeck, Denmark; Suermondt-Ludwig Museum, Aachen, Germany.

Concurrent to *Painting in Twelve Parts* is an overview of Valerie Jaudon's works on paper on view in the South Gallery.

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DC MOORE GALLERY specializes in contemporary and twentieth-century art. The Gallery is open from Tuesday through Saturday from 10 am to 6 pm in June. Summer hours are Monday through Friday from 10 am to 6 pm, July 13 - August 14. For more information, for photographs, or to arrange a viewing, please call 212-247-2111 or email Lily Zhou at lzhou@dcmooregallery.com.