

**Press release
November 2012**

**Alex Hubbard, BENT PAINTINGS (WHY HORSES PAINT)
November 2, 2012 through January 19, 2013
Opening on Thursday, November 1, 6-8 pm
Löwenbräu-Areal, Limmatstr. 270, 8005 Zurich**

Galerie Eva Presenhuber is very pleased to be opening its exhibition space in the Löwenbräu Complex with BENT PAINTINGS (WHY HORSES PAINT), an exhibition of new work by American artist Alex Hubbard.

In his first solo show at the gallery, the New York based artist presents his "Bent Paintings" and a video work. The sculptural character of the nine "Bent Paintings" breaks with conventions of classical painting, the geometrical two-dimensionality of traditional picture formats giving way to bent structures, some of them free-standing sculptures totally emancipated from the wall. As a continuation of his "Trash Paintings," to which plastic objects are attached in the style of a material assemblage, both the support and the applied plastic objects are subsequently cast in urethane. While this collage of different trashy objects resembles a staged presentation of the flotsam and jetsam of civilization, they also seem to be dancing, arranged in a secret choreography, the movement of its individual items frozen. All "Bent Paintings" are based on the same painting, which is nine times molded and cast. The process of making the "Bent Paintings", on the other hand, is characterized by a dynamism that recalls the table-top performances in Hubbard's videos, where everyday objects are playfully staged and then gleefully demolished in unexpected ways in the spirit of an aesthetic of the performative – videos whose specific quality might be described as "moving painting".

With reference to a quotation from Michael Snow, Hubbard adopts a cross-media strategy in his praxis, making films as a painter and paintings as a sculptor. Using similar strategies in his videos and his painting, he always explores the construction and reception of pictures in unexpected ways. Comparable with his videos in conceptual terms, Hubbard's painting also calls for an improvisational approach. Working with such quick-drying, volatile materials as resin, latex, and fiberglass means working fast as well as being able to deal with the unforeseen. Besides the move into the third dimension, a top priority in Hubbard's engagement with the painting format (in the classical sense of a two-dimensional pictorial space) is the principle of "anything goes, as long as it works" His pictures bring together all manner of things: objects attached to the surface, or large blobs of paint that cling on and hold things together. The construction of the pictorial space and the history of its making are always visible and understandable, reflecting Hubbard's concept of constant motion and change.

Asked about his artistic practice in a recent interview with John Pestoni in *Mousse* (issue 35, October/November 2012, p. 172), Hubbard gave the following answer, which also explains the second half of the exhibition's title (WHY HORSES PAINT):

Man:

How would you like to introduce your practice?

Horse:

I think in the infinitive, that is without introductions, or more specifically with its introduction self-evident to its production, its induction. Much like the word painting itself, an infinitive verb and a sedimented product, a being inherited by a potent excrescence of infinity, its beings. Blah blah blah, like I totally become a painter in surplus of my horse-being when my trainer puts a brush in my mouth. It's great being able to layer one's skin like that, to double it up, yield and harness its derivatives, and that painting is a medium that is sensitive, like a photographic plate, to skin's becoming – onion only sweetens the deal – or at least keep my owners from putting ping-pong balls up my nose. While my marks are abstract, my artistry holds greater affinity with the creativity of something like a surveillance camera; a being affected by its ever-possible documentation, a sort of techno-occasionalism. By prosthetic grace of this sensitized material surface, paint becomes me for the eternity that I will be glue.

For further information, please contact Florian Keller (f.keller@presenhuber.com) at the gallery.

Opening hours: Tuesday through Friday, 11am–6pm
Saturday, 11am–5pm
or by appointment

Parallel show: Matias Faldbakken, SHALL I WRITE IT
November 2 through December 22, 2012
Opening on Thursday, November 1, 6-8 pm
Maag Areal, Zahnradstr. 21, 8005 Zurich

Upcoming show: Josh Smith
January 18 to March 9, 2013
Opening on Thursday, January 17, 6-8 pm
Maag Areal, Zahnradstr. 21, 8005 Zurich

Alex Hubbard

1975 Born in Toledo, Oregon, USA
2002-2003 Whitney Museum's Independent Study Program, New York/NY, USA
1997-1999 B.F.A. Pacific Northwest College of Art, Portland/OR, USA
1994-1996 Lewis and Clark College, Portland/OR, USA

Lives and works in Brooklyn, New York/NY, USA

Selected solo exhibitions

2012

Simon Lee Gallery, London, UK
Hammer Projects: Alex Hubbard, Hammer Museum, Los Angeles/CA, USA

2011

Your Cake is Baked, Gaga Arte Contemporaneo, Col Roma, Mexico
Just Like Pants, Standard (Oslo), Oslo, Norway

2010

Part 1: The Offset, Aside, but Alex Hubbard Heads in the Dark, Kunsthalle Berlin, Berlin, Germany
Alex Hubbard, Mercer Union – Centre for Contemporary Visual Art, Toronto/ON, Canada
Somebody had to do it, Maccarone Gallery, New York/NY, USA
Death Never Sleeps, The Kitchen, New York/NY, USA

2009

Bingo, wait a minute..., Midway Contemporary Art, Minneapolis/MN, USA
Spaced Yourself, Standard (Oslo), Oslo, Norway

2008

Alex Hubbard: Last Best Offer, Tony Wight Gallery (former Bodybuilder & Sportsman Gallery), Chicago/IL, USA
Si, es necesario, House of Gaga / Gaga Arte Contemporaneo, Mexico City, Mexico
Alex Hubbard and Oscar Tuazon, St Louis Museum of Contemporary Art, St Louis/MO, USA
Alex Hubbard, Nicole Klagsbrun Gallery, New York/NY, USA

2007

Collapse of the Expanded Field, Castillo/Corrales, Paris, France

2004

Alex Hubbard on Speed, Reena Spaulings Fine Art, New York/NY, USA

Selected group exhibitions

2012

Pour une grammaire du hasard, Fri Art, Fribourg, Switzerland
Painting Now, Galerie Eva Presenhuber, Zurich, Switzerland

2011

Under Destruction, Curated by Chris Sharp and Gianni Jetzer, Swiss Institute, New York/NY, USA
The Art of Narration Changes with Time, Sprüth Magers, Berlin, Germany
After Images, Musée Juif de Belgique, Bruxelles, Belgium
Deep Comedy, Curated by Dan Graham, Le Consortium, Dijon, France
Incidentes de viaje espejo en Yucatan y otros lugares, Museo Tamayo, Mexico City, Mexico
21^e édition Le printemps de septembre, Musée les Abbatoirs, Toulouse, France
Not About Paint, Steven Zevitas Gallery, Boston/MA, USA

2010

Betwixt & Between, Artspace, New Haven/CT, USA
Under Destruction, Curated by Chris Sharp and Gianni Jetzer, Museum Tinguely, Basel, Switzerland
When do you see yourself in ten years? Standard (OSLO), Oslo, Norway
About Us, Johann König, Berlin, Germany
Barbaric Freedom, Simon Lee Gallery, London, UK
The Purser, Green Naftali Gallery, New York/NY, USA
Le Faux Miroir, Galerie Rodolphe Janssen, Brussels, Belgium
Greater New York, MoMA PS1, New York/NY, USA
Knight's Move, Sculpture Center, New York/NY, USA
The Nice Thing about Castillo/Corrales, Castillo/Corrales, Paris, France
He'e nalu, Galerie Frank Elbaz, Paris, France
Alex Hubbard and Jon Pestoni, Shane Campbell Gallery, Chicago/IL, USA
Conversazione, Galerie Pianissimo, Milan, Italy
The Inhabitants, Vilma Gold, London, UK
Whitney Biennial 2010, Whitney Museum, New York/NY, USA
MA, Taxter & Spengemann, New York/NY, USA
What Were, Sutton Lane, London, UK
Dark: A show to winter, Fourteen30 Contemporary, Portland/OR, USA
CUE: Artists' Videos, Vancouver Art Gallery, Vancouver/BC, Canada
Video Art: Replay, Part 2. Everyday Imaginare, ICA - Institute of Contemporary Art, Philadelphia/PA, USA

2009

Reach of Realism, Museum of Contemporary Art (MOCA), Miami/FL, USA
Besides, With, Against, and Yet: Abstraction and the Ready-Made Gesture, The Kitchen, New York/NY, USA
Coming In From the Cold, Galerie DUVE Berlin, Berlin, Germany
Reflection: A Video Program, Gallery 400, Chicago/IL, USA
The Audio Show, Friedrich Petzel Gallery, New York/NY, USA
My Summer Show, Galerie Lelong, New York/NY, USA
20 YEARS: We gave a party for the gods and the Gods all came, Nicole Klagsbrun Gallery, New York/NY, USA
Skin Jobs, Marc Selwyn Fine Art, Los Angeles/CA, USA
Alex Hubbard, Charlemagne Palestine, Anthony Pearson, and Jon Pestoni, China Art Objects Galleries, Los Angeles/CA, USA
Practice, Practice, Practice, Lora Reynolds Gallery, Austin/TX, USA
008. Collection, nouvelles connexions, FRAC -Poitou-Charentes, Angoulême, France

2008

Organic Geometry, Nicole Klagsbrun Gallery, New York/NY, USA
We have never met before, but it's with great anticipation of your understanding that I'm writing you and I hope you will in good faith give a deep consideration to my proposal below, Standart (Oslo), Oslo, Norway
The Gentle Art of Collapsing the Expanded Field, Galerie Carlos Cardenas, Paris, France

Craswell Crags, Lisa Cooley Fine Art, New York/NY, USA
Payday, Greene Naftali Gallery, New York/NY, USA
Looking Back: The White Columns Annual, White Columns, New York, US
Single Channel: Recent Video Work, Galerie Thomas Schulte, Berlin, Germany
Zuordnungsprobleme, Johann König, Berlin, Germany
Cinema Zero, The Kitchen, New York/NY, USA
Distortions of an unendurable reality, Galleria Pianissimo, Milan, Italy
Meth Labs: A Lecture, The Ballroom, Marfa/TX, USA

2007

Sorry Genesis, Greene Naftali, New York/NY, USA
Blockbuster Summer, Taxter & Spengemann, New York/NY, USA
with teeth, Priska C. Juschka Fine Art, New York/NY, USA
Foam of the Daze, Smith-Stewart, New York/NY, USA
Fuck Portland, Roxbox, Portland/OR, USA
Cinema Zero Presents, Collective Unconscious, New York/NY, USA

2006

Compulsive Jalouse, AIP Art, Miami / Palais de Tokyo, Paris, France
Interstellar Low Ways, Hyde Park Art Center, Chicago/IL, USA
Carron, Swiss Institute, New York/NY, USA
Sound and Performance Night, EFA Gallery, New York/NY, USA
Take One, Glassell School, Houston/TX, USA
Meth Labs - A Lecture, Whitney Altria, New York/NY, USA
Everything Beautiful and Noble is the Result of Reason and Calculation, EFA, New York/NY, USA
Now More than Ever, Foxy Productions, New York/NY, USA
M*A*S*H New York, The Helena, New York, US

2005

Justin Lowe, Printed Matter, New York/NY, USA
Bathroom Sound Series, Monkey Town, New York/NY, USA
Greater Brooklyn, CRG Gallery, New York/NY, USA
The Donut Shop, Disjecta Art Space, Portland/OR, USA

2004

Hit and Run Video Series, Art in General, New York/NY, USA
Graphic Designs From the Oregon State Prison, Reena Spaulings Fine Art, New York/NY, USA
Winter Rising, with Emily Sundblad and Agathe Snow, Participant Gallery, New York/NY, USA
Terminal Five, Terminal Five J.F.K. Airport, New York/NY, USA

2003

Club in the Shadow, Kenny Schachter Contemporary, New York/NY, USA
Reality/Fiction: (Re) Constructing Representation, Jamaica Center for the Arts, Jamaica, Queens/NY, USA
Dolphinfest, Holocene, Portland/OR, USA
Comment Rester Zen, Centre Culturel Suisse, Paris, France
Plasma, Cosmic Gallery, Paris, France
Moph Art Space, Tokyo, Japan

2002

You're Just a Summer Love But I'll Remember You..., Priska C. Juschka, Brooklyn/NY, USA

2000

The Regional Arts & Culture Council Portland Building Installation Space, Portland/OR, USA