

Ryan Mrozowski, *Interleaf*

New York-based Ryan Mrozowski presents his second exhibition in the Stockholm gallery with a group of new paintings, punctuated with small-scale black and white photographs.

In bookmaking, the term "Interleaf" refers to the blank pages that are inserted between the book's cover and the pages that contain text. This anticipant empty space is found both in Mrozowski's *Split Paintings*, where parts of the nature motifs (fruits, flowers, and leaves) have been removed; and in the photographic series, where the different angles of projected objects are tied together into one image, as if in a cubist perspective.

The new series of *Split Paintings*, like his earlier *Pair* paintings, separate elements from a single picture plane over two panels. That which is present in the one is "blank" (monochrome) in the other. Overlaid they would make a complete image. In the *Split Paintings* the panels of the diptych touch and are arranged so the motif's left and right edges meet in register to form a coalesced image. The result is a dislocated motif which nevertheless meets in a cohesive totality; a brainteaser which also exists on its own ambiguous terms in a tradition of abstract painting.

In Mrozowski's practice that which sometimes the eye deduces without too much effort eludes simple description in writing, and other times vice versa. This is a key to Mrozowski's approach. His works challenge translation between vision and cognition. What am I seeing here?

This is nowhere as un/clear as in the new suite of exquisite silver gelatin prints. Titled *Untitled (Interleaf)*, each of these delicate images captures a projected image cast upon a physical still life, causing the flat projection of a book to break apart across the topography of an actual book. The layered, initially confounding image disentangles itself under scrutiny.

In works that are brazenly painterly and flourish in their formal qualities of colour and form, Mrozowski simultaneously explores the interrelationships of vision, pattern, interpretation, and logic. In a matrix of touchpoints that extend beyond art history, his work evokes the cognitive dissonance of René Magritte, but also the literary constraints and experimental play of Georges Perec and the Oulipo group, the pioneering pattern recognition puzzles of Mikhail Bongard, reCaptcha, and by implication the machine learning of Alan Turing and AI.

Ryan Mrozowski, born in Indiana, PA in 1981, currently lives and works between Hudson and Brooklyn, NY. He received his MFA from the Pratt Institute, NY in 2005, and his BFA from the Indiana University of Pennsylvania in 2003. Mrozowski has had numerous solo exhibitions in galleries internationally, recently at i8 Gallery, Reykjavik (2022), Ratio 3, San Francisco (2021), Chapter New York (2019), Simon Lee Gallery, London (2018), Hannah Hoffman Gallery, Los Angeles, CA (2018) and Arcade, London, UK (2016) and Pierogi, Brooklyn, NY (2012 and 2010). His work was on view in group exhibitions at Museo Tamayo Arte Contemporáneo, México-City (2020), the Pratt Institute, New York (2017), Art in General, Vilnius (2014), Practice Gallery, Philadelphia, PA (2013), Kansas University Art & Design Gallery, Lawrence, KS (2012) and The Kitchen, New York (2011). This is the artists fifth solo exhibition at Galerie Nordenhake.

Opening: Thursday, February 22, 17.00 – 20.00

Exhibition period: February 23 – April 6, 2024

Opening hours: Tuesday – Friday 11.00 – 18.00, Saturday 12.00 – 16.00

Upcoming exhibition: **Alina Chaidarov**, April 11 – May 11, 2024