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Press Release

CLAUDIA KEEP

Somehow, Somewhere, Someway

13 September - 12 October 2024

Galerie Marguo, 4 rue des Minimes, 75003 Paris



"To paint is a possessing rather than a picturing" - Philip Guston

Galerie Marguo is delighted to present *Somehow, Somewhere, Someway*, Brooklyn-based artist Claudia Keep's Paris debut, on view from 13 September to 12 October 2024.

Working from a catalog of photos taken throughout the artist's daily routines and perambulations, Claudia Keep paints fleeting moments excised from everyday life, rescuing their emotional charge from the stream of time. Keep's first solo exhibition with Galerie Marguo and in Paris features paintings of such quotidian scenes, highlighting the magnificence of these micro-experiences. Her practice probes what the French Oulipian writer, Georges Perec, termed the 'infra-ordinary': the myriad infinitesimal moments, versus the "the big event, the untoward, the extraordinary,"¹ that ultimately constitutes life and suffuses it with meaning. The artist likens her paintings to the cinematic experience of staring out the window of a moving car while listening to a poignant song, feeling oneself awash in the heightened drama of the hyperreal, the minor event—the soupy space where our most intimate and banal thoughts are projected like a voiceover onto the glowing blur of city lights whooshing by.

Keep titles her paintings by the date and timestamp of the pictures they are based on, followed by descriptive captions of their contents, melding her individual subjectivity into the larger standardization, or quantification, of time's passage. While reminiscent of On Kawara's conceptual Date Paintings, Keep is primarily concerned with the sensuous and somatic. Her inspiration is drawn from film and street photography, William Eggleston's Polaroids for example, that are deceptively nonchalant yet pulse with the truth and directness of life. Referencing Baudelaire, Keep's images seek to "extract the eternal from the ephemeral" by recovering in her compositions "the light and movement of life" that defines "the present."²

¹ Georges Perec, *Species of Spaces and Other Writings*, ed. John Strouck, 2008.

² Charles Baudelaire, *The Painter of Modern Life*, 1863.

Rendered in sumptuous strokes of oil on Masonite, her paintings experiment with ways of conveying what the act of looking *feels* like. Intimate in scale, they physically beckon the viewer closer, inviting them to infuse these familiar yet generic scenes with their own experience and memories. The tactility of Keep's tableaux, achieved by a rapid wet-on-wet application technique, further extends this line of inquiry. In works such as *July 30th 6:43 PM, Waves, 2023*—a glittering canopy of refracted sun rays on a lake's meniscus—the repetition of shapes and colors tip into meditative abstraction, transforming familiar figuration into a formalist exercise of colors and patterns.

The works on view can be parsed into distinct temporal categories: anticipation (the twinkling condensation of an untouched negroni against a glistening zinc bar), suspension (like the flare of sun rays breaking through the forest, a bolt of lightning mid-strike, insects caught in rare moments of repose), and trace, (the quiet avalanche of rumpled bed sheets, or a plate of orange rinds), wherein the main action, or event, is implied but not shown. This recalls the alchemy of the cinematic technique of montage: the juxtaposition of two inert frames that produce a third in the mind of the viewer, in which the action takes place.

Unfurling across the gallery space like a spool of 35mm film, *Somehow, Somewhere, Someway* evokes the diaristic quality of a scrapbook or home movie, albeit one in which the central through-line of the narrator is absent, making room for the viewer to play the protagonist of these paintings, to recognize the majesty of minor moments and possess them ourselves.

About the artist

Claudia Keep's paintings reveal the intimate complexity of everyday moments. Composed of soft lines and shapes, they convey impressions of the ordinary that are curiously lucid. Ranging from scenes passing by like the somber warmth of a bedroom light, crumpled sheets rippled in the form of an avalanche, or the mesmerizing glare of a butterfly's wings—Keep renders these moments sacred. This record of detail rescues the humblest of beauty from invisibility, by its nature an invitation to look more closely.

Claudia Keep was born in 1993 in Low Moor, Virginia and is currently based in Brooklyn, New York. She received her BFA from Bryn Mawr College, Pennsylvania.

Her upcoming and recent exhibitions include Chateau La Coste, FR (2024 upcoming, group); Galerie Marguo, Paris, FR (2024, solo); 1226 Gallery, Dallas, TX (2024, solo); Parker Gallery, Los Angeles, CA (2023, solo) and MARCH, New York, NY (2023, solo). Keep has also exhibited at Blum & Poe (Los Angeles, CA), Venus Over Manhattan (New York, NY), Fortnight Institute (New York, NY), and The Painting Center (New York, NY). Keep's work has been featured in *The Paris Review*, *Plant Magazine*, and *Harper's Magazine*, among others.

Press Inquiries

Maud Cartron
maud@marguo.com
+33 7 66 14 91 25

#ClaudiaKeep
#ClaudiaKeepParis
#SomehowSomewhereSomeway
@galeriemarguo
marguo.com

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September 7th, 10:06 AM, Red Admiral on the Sidewalk, 2023
Signed and dated on reverse
Oil on masonite panel
20.3 x 25.4 cm (8 x 10 in)
22.3 x 27.4 cm (8.8 x 10.8 in) framed