

VALENTINA LIERNUR

*SUMISIÓN*

MAY 1 – JUNE 5, 2016

Reena Spaulings presents *Sumisión*, an exhibition of new paintings by Valentina Liernur. Shifting content from fashion and advertising media into a somber palette of sepia and Sharpie-black, Liernur's canvases seem to land their images on a desiccated Leon Golub-like planet. Working with rollers and permanent ink markers, Liernur is often drawing within the painting. Easy paint roller action covers and fills while cross hatching pen strokes blacken the ovals of sunglass lenses or get caught up in their own webs of activity. Not much is happening with brushes. And are these Kardashians? Familiarity has a strange way of preceding recognition or consciousness, even, in a world where connection happens with or without us. On the terrace, at the club or the funeral, sunglasses streamline a face, make it more logo-like and easier to channel. This is painting without eye contact.

Made during the Brazilian summer and imported into our New York springtime, these figurative works seem to doubt their own contemporaneity. It's not at all certain that an artist consuming mainstream culture in Sao Paulo is liking the same Saint Laurent campaign as us. Following artist friends on Instagram confirms that it's rare to inhabit the same present, even in the same city. Figures and faces form potential gangs on the wall, organizing an Armani-clad network of gazes. Everything feels very expensive or very cheap. On one canvas, a proliferation of red hearts could be love likes or hate likes.

Meanwhile, a retro image taken from an Italian graphic novel recalls Liernur's previous show here (*Corruzione*, 2014). Revisiting that material, she adds actual zippers to the canvas, dividing the picture plane into evenly spaced vertical sections. This unrippable painting evokes eurotrash looks and off-the-rack erotic adventures.

Valentina Liernur has relocated from Buenos Aires to Sao Paulo. Recent exhibitions include: *MEGA POR NO*, Colmegna Spa, Buenos Aires; "*ahhhhhh*", Campoli Presti, Paris; "*ahh...ah*", Campoli Presti, London; *United States of Latin America*, Museum of Contemporary Art Detroit; *Ciclo Bellos Jueves*, Museo Nacional de Bellas Artes, Buenos Aires.