

Close to

Fiona Mackay

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"...they are 'situations with painting'; sounds weird, but Fiona seems to be on the trail of an underlying idea, an **original order** in her exhibits; less in the sense of the project itself, but with the **'result'** of the final viewing experience in the back of her head"

"...also the color spectrum. So many skin tones and gradients, almost tone on tone. In the disc-paintings then the **overkill** with paint and immediacy...large formats, but painted lightly. **'Soft Monuments'** maybe..."

"Curtain!

The view through the keyhole: antique columns, bases, arches – **theater** somehow – and the 'irises' of the discs as eternal observers...."

"The paintings are related to one another, sometimes almost comment on and quote from each other, can stand on their own – although they are one and all **family members.**"

"Without hesitation it hits me directly in the eye with full **force**. I am in the middle of it immediately. But, other than expected, the sight does not overpower me, does not pummel me. Quite the opposite: I feel safe and secure. At first sight, **in love**. Therefore, when I look again it hits me all the harder. Lets me doubt. Leaves me behind, lost.... **Too fast, too much, too physical...**"

"Outside in front of the gallery. **Smoking**. And looking through the big window at the paintings. We're **silent** to one another, but I still want to talk about the works with her. About the feelings one gets. **I'm a little embarrassed** about what I am saying and trying to express. We hardly know each other..."

"...a **filter** has surely had an effect: personal stories, or some sort of **code language**, associative terms...the pictures always look abstract at first, but probably for **Fiona** they are all figurative works in the end."

"Count-in. **Density**. Empitn ess. Repeat. **Rhythm** and language are also appropriate associations: **jazzy** and free, but with a determination and a goal..."

"Together we are looking for a word. **A word** that says everything, but of course we don't find one. We play ping pong with words, semantic sheaths: masculine and feminine, formal and gestural, figure and abstract... What for, anyway? I am annoyed; with defining and limiting, with vocabulary, and reflect back on the thing that it is. **An image. And an image is an image is an image.** Resign myself to this. And still, I am happy because I realize: **I was, I am, very close."**

Silvia, Anna & Sebastian

Fiona Mackay (1984, Aberdeen, Scotland) lives and works in Brussels. She graduated from the Glasgow School of Arts in 2006. Recent solo exhibitions include "Sisters" at Albert Baronian, Brussels and "TOURIST" at Galerie Martin Van Zomeren, Amsterdam, "Syntax" at OUTPOST, Norwich, England and "Ghosts" at S.I.C., Brussels. Her work was a.o. presented in group exhibitions such as "Vensters' Kunsthal Amersfoort, Netherlands, "Why Painting Now?" at galerie Emanuel Layr, Vienna, "Wanton Mobility" at Klemm's, Berlin, "Paradise" at Gallery Conrads, Düsseldorf, "The Ventriloquist, Timothy Taylor, London (UK) and 'Where Language Stops', Wilkinson Gallery, London.

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