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Jeannette Christensen, Gabrielle Jennings, and Anton Stankowski: Patterns of Intention

OSMOS, Berlin

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This exhibition, with works by an emerging Norwegian artist (Jeannette Christensen), a young Los Angeles artist (Gabrielle Jennings), and a veteran German conceptualist (Anton Stankowski), demonstrates that patterns are not merely a common element in art, especially painting, but that patterns can also represent a higher level of organization.

Jennings uses patterns to indicate the recollection of one piece within another, tying together various parts of a show by utilizing some highly abstracted form taken from an image or object in the show. Often the source of the pattern is not immediately recognizable due to its abstraction, and/or change in scale, color or medium. Jennings' work thematizes in an exaggerated manner the relation of plane and perspective as a critical factor for memorability. In her video work, two doll house chairs appear to stand comfortably in 11 different settings, which through the invasion of the artist's hand suddenly lose all sense of belonging and significance. In a juxtaposed painting, the pattern of the chair cushion is re-produced as a completely new variation, not a replication but another abstraction of the already abstracted scene.