

PRESS RELEASE

January 25/2018

GALERIE ISABELLE LESMEISTER at ART WYNWOOD

Regensburg, Germany. GALERIE ISABELLE LESMEISTER is excited to be attending its first art fair in the United States - Art Wynwood 2018.

The gallery was founded in late 2010 as a gallery for contemporary art by the art historian Dr. Isabelle Lesmeister in Regensburg, Germany. The intention is to promote young non established artists, who were born after 1970 and have graduated an art academy. In the context of traditional gallery work, GALERIE ISABELLE LESMEISTER supports the artists to become successively established in the national and international art market. The fact that the gallery owner likes travelling and getting to know new people and cultures proves the gallery's international character through selected art fairs and collaboration with artists from all over the world, with partner galleries and a variety of institutions. Besides presenting artists at several art fairs throughout Europe, Canada and now for the first time in Miami, the gallery organizes each year approximately five to six temporary exhibitions with works of the fields of painting, graphic, object, sculpture and photography giving a special emphasis on innovative imagery and extraordinary technique.

A deliberate relation to the various art historic genres and motives, and the witting use of old-established, traditional techniques for creating contemporary artworks result in the unique creations of the artists represented by GALERIE ISABELLE LESMEISTER.

Following artists will be featured in Miami:

Giulia Dall'Olio (* 1983) ITA

Jeremy Holmes (* 1984) USA

Juan Eugenio Ochoa (* 1983) COL

Karlos Pérez (*1990) CUB

Giulia Dall'Olio's paintings take us on a journey through visionary, mystic landscapes in places, where nature still asserts itself against the destructive and outrageous deprivation of modern man. Nature is truly magnified in her works, revealing its very essence and the concrete rules

by which it abides. Uncultivated lands, dominated by the lush foliage of shrubs and ancient trees; limitless tracts traversed gushing rivers; landscapes dominated by clear skies and bathed in eternal silence. This tranquil state, however, is only apparent. The panel is scored, encaged and fragmented by the radical gestures with which **Giulia Dall'Olio** snaps the classicism of her paintings. The nature she depicts suffers. Everything is still, almost motionless in these works. A system in perfect balance, supported by a creative will that has chosen hyper-realistic reproduction, evidence of the technical mastery that Giulia possesses when painting, encourages us to dwell on these places in prolonged, ecstatic contemplation.

(Leonardo Regano)

The abstract wooden sculptures of **Jeremy Holmes** epitomize three dimensional line drawings in space to establish a connection between the beholder, the room and his works. He is using traditional woodworking techniques to generate a unique way of twisting, filling and creating space, he soaks the thin wooden panels in water before utilizing a free form bending method to mould the sprawled boards into abstract shapes. After the wood has dried, he paints the segments and compounds them into various configurations, thereby fabricating sculptures ranging from small and handy to a space-consuming length over 12 000 inches. The installations, which can be freestanding, wall or ceiling mounted, cooperate with the architecture surrounding them to construct a novel and unexpected space, while emphasizing their materiality. **Holmes** deals with the perception of space and its transformation through his work by filling interiorly voids that otherwise stay note less and call the viewers attention to the volume of a room as they are observing his sculptures twisting and twirling through the air space.

Even though **Juan Eugenio Ochoa** has chosen the renaissance genre of portrait painting, his approach on the subject is far from being ancient. His oil paintings are contemporarily updated by the use of a mode of operation derived from photography, by appearing to be overexposed. The bright colour gradient impedes beholding his works straightaway, as the eye of the beholder has to adjust itself to the light they emanate. The phenomenon of light is the key issues of **Ochoas** paintings, which is accompanied by darkness as always. His utilization of the duality of brightness and shade excites the optical stimulus of the beholder, just as the oscillation between figurative and abstract dimensions. During their observation, these portraits tilt from light to darkness, from figural appearance to indistinct geometrical abstraction and still, they unify those opposites into a harmonic synthesis

By blurring his paintings, **Karlos Pérez** has managed to do the same to the arrangement of the traditional discourse of art and is forming his own space in recent contemporary Cuban painting. The young artist posses a background knowledge of photography, video and installation. His painting series compromise of drawn photographs of the Cuban public, which

were blurred and dyed in a sepia tone, turning the pictured reality into abstract expressionism. Though his work depicts people, they aren't traditional portraits. They are rather representatives and gain an existential character through their experience. His unremitting search, not only for more motives and inspiration, but also for new formal and conceptual modes of expressions, is only one of the many qualities, that define **Karlos Pérez** as an experienced craftsman.

We are looking forward to see you at our Booth at Art Wynwood and we would be happy to provide you more material on the artists if necessary.

Pictures attached: © GALERIE ISABELLE LESMEISTER

Giulia Dall'Olio, g8/32d, Oil on canvas, 300x200 cm, 118"x79", 2017

Juan Eugenio Ochoa, Claroscuro (series), 120x80 cm, 47"x31.5", 2016

Jeremy Holmes, Untitled, Painted white ash, 165x155x30 cm, 65"x62"x12", 2017

Karlos Pérez, Lost Memories (series), oil on canvas, 150x220cm, 59"x87", 2017

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