



## PRESS RELEASE

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### GALERIE ISABELLE LESMEISTER at CONTEXT ART MIAMI 2018

Regensburg, Germany. GALERIE ISABELLE LESMEISTER is excited to be attending its second art fair in the United States - Context Art Miami 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 of the gallery is to promote young non-established artists, who were born after 1970 and have graduated from 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 second time in the US, the gallery organizes approximately five to six temporary exhibitions each year, with works in 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 witty use of old-established, traditional techniques for creating contemporary artworks result in the unique creations of the artists represented by GALERIE ISABELLE LESMEISTER.

The following artists will be featured in Miami:

Maria Agureeva (\*1985) RUS

Giulia Dall'Olio (\* 1983) ITA

Camille Hannah (\*1977) AUS

Jeremy Holmes (\* 1984) USA

The works of **Maria Agureeva** cover a wide range of media - from installations, performance and object art to videos and photographs - however they are all united by the overarching theme of the predominantly female human body and its cultural and social perception. The young artist focuses on the phenomenon of mainstream culture, in particular on the

disharmony between what is considered normal and subjective in relation to the human body and the way in which we form our own body image to survive in a world of clichéd attractiveness. She concentrates her attention on the specific point, at which the human body loses its individuality through the exaggerated self-presentation and becomes an object itself. In this context, of course, the subjective concept of 'beauty' plays a key role. The tense juxtaposition of natural, endogenous characteristics of our appearance and imposed, artificial standards inevitably affects her work. At this juncture, **Agureeva** does not limit herself to one distinctive material, she rather uses it only as long as she can derive new impulses for her conceptions. Although her motif is the organic body, she usually utilizes synthetic materials to reflect contemporary self-expression through physical change in her oeuvre.

**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 depravation 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 manner of painting that **Camille Hannah** occupies developed within the scope of technology, a conceptual synthesis of digital and screen technologies and the gestural abstraction of the twenty-first century. As these paintings are operating as an analogous presentation of display screens, they intend to include several spectral preconditions also applying to the ideal screen, for instance concepts of movement and fluidity, that the paintings retain and keep hold within their frame, and a certain perception adapted from the intermittent kind of vision. It is mentionable, that **Hannah** is painting on the back side of Perspex, therefore she is working in reverse. In the words of lecturer Dr. Cameron Bishop: "As **Hannah** paints in reverse, it can be said that the work on Perspex is the result of a 'blind' faith. Although highly aware of the effect of each mark she makes, and the contingency of each additional stroke, what we see is also what can only be fully revealed to the artist once she has finished her layering, kneading and excavating of paint, on the back of the Perspex surface. It is illusory, editorial, and affective. They are not strictly paintings, but *atmospheres* that relate us to thresholds and undulations."

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 1 000 feet. 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 like paper streamers.

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

Pictures attached: © GALERIE ISABELLE LESMEISTER

Maria Agureeva,  
Giulia Dall’Olio,  
Camille Hannah,  
Jeremy Holmes,

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