

Meredith Rosen Gallery

Meredith Rosen Gallery is pleased to present *Center*, a solo exhibition by Lydia Ericsson Wörn. *Center* is the artist's debut in the United States and her first show with Meredith Rosen Gallery. The exhibition opens April 27th at 11 East 78th Street and will remain on view through May 25th.

In *Center*, singular figures or partial bodies are revealed and concealed through Ericsson Wörn's intuitive process. The group of new paintings' use construction akin to throwing a clay vessel on a spinning wheel—pushing and pulling the slip until the mass has the capacity to hold. In gestural fields of paint which at times engulf each body, and signal a kind of burial or emergence.

Access to the figure is repeatedly denied, a hand is raised or back is turned, keeping the viewer at a distance. Figures are often partially clothed—in effect, emphasizing their nakedness. In *Ruffle*, we see a woman's profile, her gray blouse disintegrating into the ashen field surrounding. Her hand is raised, concealing her face and any identifiable recognition. A gray swatch of paint veils her head further. In each subsequent layer of secrecy, the body dissolves into abstraction, reminding us of its painted materiality. *Temperature* takes the supine format of Hans Holbein the Younger's *The Dead Christ in the Tomb*, 1521-1522—a woman lies on her back, her soot colored body contiguous with the cold ground beneath her. Shrouded in blue, her confinement is broken by the foot of another body, entering the picture plane on the right hand edge. Expanding on Holbein's exploration of death as a sublime realm, the body remains the only constant, even as portions become submerged in paint. The embodied experience of change ends momentarily in death until it initiates a new chain reaction of transformations, be it biological or spiritual.

Ericsson Wörn often uses herself as model to make her paintings which actively work against portrayal. Using the artist's body but not as self portrait gives free reign in revealing, distorting or accurately resembling the human figure. The paintings are made alongside each other over time—a collective resurrection which challenges the formation of an individual identity and instead tests the body's ability to refuse recognition.

Lydia Ericsson Wörn (b. 1994) lives and works in Stockholm, Sweden. Ericsson Wörn is a recent graduate of Städelschule, Frankfurt am Main, where she studied under Amy Sillman and Monika Baer. *Center* is the artist's first exhibition in the United States and debut with Meredith Rosen Gallery.