

Emily Weiner: Elastic Concept

24 January - 01 March 2025



Continuum, 2024

Huxley-Parlour are delighted to announce *Elastic Concept*, a solo exhibition of new works by American artist, Emily Weiner, opening at our Swallow Street gallery in January 2025. The exhibition will present a suite of eight paintings including new small-scale works made on warped panels that playfully renegotiate the limitations of the medium.

Informed by the history of painting, Weiner incorporates references from classical traditions through to the twentieth century in her work. Yet, she seeks to unpick the teleological model of art history, allowing multiple references to coalesce. *Origins* recalls Ancient Greek mythologies, depicting an amphora that recounts the origins of the Milky Way, while other works in the exhibition allude to the colour field paintings of Barnett Newman and Clyfford Still in their emphasis of flat planes of colour and the monochromatic. Weiner probes the dichotomies of the painting surface, both the constraints of its dimensionality and defined borders but also its ability to convey depth. *Glass Ceilings* draws the viewer into a vaulted architectural interior that extends into the picture plane, following the logics of orthogonal lines and classical perspective, while *Providence (Apparition)* and *Binary* use gradations of tone to convey space and depth.

The formal experimentations of Weiner's paintings echo the artist's conceptual considerations. The exhibition takes its title from a quote by the psychologist Carl Jung; 'love is an elastic concept that stretches from heaven to hell'. Utilising the notion of polarities as the thematic framework for this new body of work, Weiner examines notions of universalism and individualism, the divine and the real, while revealing the simultaneous contradictions that exist within them. Influenced by the rationalising impulses of science and mathematics, Weiner engages with language, storytelling, and

the ways we apply understanding and arrange information. For Weiner, the potentialities of painting lie in its ability to penetrate the imaginary, to articulate something more profound than that which can be perceived in the visual world of the quotidian. Borrowing from the theatrical device of *Mundus Inversus* (Upside Down World), the artist seeks to present familiar motifs in original and alternative perspectives; sunrises happen in reverse; moons are bisected horizontally; and hands untethered from limbs float in ambiguous space. Interrogating archetypal symbols: theatrical curtains, celestial bodies, faces and vases - often layered onto a single canvas such as in *Meridian* and *Providence (Annuet Coepta)* - Weiner proposes a multiplicity of meaning and potentialities. The artist challenges prescribed conclusions and offers a dismantling of the providential. In so doing, she allows for the coexistence of the paradoxical, and a hopefulness in nuance to counter the effects of, and impulse to, polarisation.

Weiner received a BA from Barnard College, Columbia University before graduating with an MFA from the School of Visual Arts, New York. She has completed residencies at The Cooper Union, New York, as well as The Banff Center, Canada. In 2022 Weiner was the recipient of The Hopper Prize, as well as the Current Art Fund from the Andy Warhol Foundation for Visual Arts & Tri-Star Arts (2021). Her work has been exhibited in the United States, Italy, Norway, China, and Canada, and is held in the permanent collections of the Pennsylvania Academy of Fine Arts, Philadelphia and Kunsthall Grenland, Porsgrunn, Norway. Weiner lives and works in Nashville.

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Private view 23 January, 6–8 pm

HUXLEY-PARLOUR

3–5 Swallow Street, London W1B 4DE

Opening Hours Monday to Friday, 10:00am - 5:30pm

Saturdays, 1:30pm - 5:30pm

Entry is free

More information can be found online at www.huxleyparlour.com