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**NATHAN PETER**
**MANIFOLD**

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| OPENING | SATURDAY, JUNE 2nd, 2012, 6-10pm |
| OPENING TIMES | TUE – SAT 12 – 6pm |
| DURATION OF THE EXHIBITION | JUNE 5 – JULY 21, 2012 |

*„The essence of Modernism lies, as I see it, in the use of characteristic methods of a discipline to criticize the discipline itself, not in order to subvert it but in order to entrench it more firmly in its area of competence."*

*- Clement Greenberg*

A successive adjustment of the medium is what distinguishes the work of Nathan Peter. For his first exhibition at PSM, Peter investigates the self-conception as a painter and critically analyses his own manifold influences in relation to their contemporary status and historical references.

Contrary to classical paintings, Peter works with the process of reduction: By repeated application and abrasion of various colors and materials, he creates painterly surfaces and coloration while often bringing the canvas to the point of actual destruction.

His concentration on surface and the genuine quality of painting seems to comply with Greenberg's demand but at the same time leads to the dissolution of the medium: In a continuation of a critical questioning of painting by artists such as Manzoni, Clifford Still, and Steven Parrino the canvas is no longer understood as a mere supporting medium, but is elevated to a three-dimensional object and rears up from its two-dimensionality to the point of sculptural unrecognizability.

The attempt to affirm the relevance of painting paradoxically leads Peter to a recollection of painting's long history: the patterns cut out of the canvas refer to architectural elements of the Renaissance and to baroque lace fabrics. The use of gold and silver evokes associations with the precious panel paintings of the Middle Ages, and the coloring in rich browns are reminiscent of traditional still life paintings.

The eclectic combination of these disparate styles –traditional as well as modern-locates the works in a radical-romantic contemporaneity. Peter's works fulfill the postmodern dictum of „simultaneity of the non simultaneous" and at the same time illustrate a subjective search for a „personal heraldry in painting".