



Jason Gringler  
*Steel/Glass 39*  
2017

Cut inlaid acrylic glass, smashed glass, mirror, paint, spray enamel, reflective sign vinyl, u.v. epoxy resin, paper, collage, glue, silicone, window screen, steel and detritus  
122 x 91.5 cm

Jason  
Gringler

Manor  
Grunewald



Manor Grunewald  
*E.H.D*  
2017

Wood board, uv print, plastic, acrylics, metal on canvas  
100 x 120 cm

# in favour of three dimensions

Holly Hendry  
*Dormiveglia*  
2017

Plaster, marble, aluminium, jesmonite, talcum powder  
70 x 52 x 10 cm

Holly  
Hendry

James  
Tailor

James Tailor  
*The Small Things*  
2017

Acrylic, acrylic medium, wooden crate, furniture legs  
Variable Dimensions



Using welded frames to contain layers of steel, plexiglass, epoxy and glass, Jason Gringler challenges our relationship with paintings, as the reflective quality of the pieces inevitably implicate the viewer and the surrounding architectural space in the refracted mirrored planes. Textures are created by cracks and ripples, the result of unmannered gestures made while integrating new materials and destroying unsuccessful elements of past works. These new lines attest to the acceptance

of failure as well as the desire to create new form of mark making through the re-appropriation of past forms. He has recently developed a series of monochromes, purifying his past process to create minimal structures.

**Jason Gringler** (1978, Toronto, Canada) lives and works in Berlin. His exhibitions include: *Jason Gringler*, Oktogon, Wuppertal, Germany (Upcoming), *Construction, Destruction, Reconstruction*, König Gallery, Berlin, Germany (2017); *Screens*, Solivagant, New York, USA (2016); *New Destruction*, LVL3, Chicago, USA (2015) and *Labor*, Steve Turner, Los Angeles, USA (2014)

**F**or the exhibition **In Favour of Three Dimensions**, MLF | Marie-Laure Fleisch has invited four artists whose art can be characterized by an innovative approach to the materials and techniques they use to create their work:

Jason Gringler,  
Manor Grunewald,  
Holly Hendry and James Tailor:

It is becoming increasingly evident that contemporary artists are not comfortable with the traditional vernacular linked to the act of "painting".

In order to continue to overcome the charged history of wall-hung artworks, there is a desire to push the medium into new realms by rethinking the materials previously considered as essential to the physical composition of paintings: the canvas, the stretcher and paint itself.

Looking towards the future of painting rather than repeating past strategies of creation, artists are stretching the physical properties of these elements so far that they become unrecognizable, or even eliminating them entirely.

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Exposing the ambiguity between digital technologies and analog techniques, Manor Grunewald is also occupied with the representation of the hand of the artist and the procedures which bring an artwork into being. Interested in the transitory states of artworks and the various forms they take during transport, storage or as archival material, Grunewald creates a vocabulary that incorporates shelving, construction materials and screen-like objects which obscure the original

**Manor Grunewald** (1985, Ghent, Belgium) lives and works in Ghent. His exhibitions include: *Nothingcomparestoyou*, De Garage, Mechelen, Belgium (2017); *Print On Demand*, RIOT, Ghent, Belgium (2017); *Groupshow*, Aujourd'hui, Lisbon, Portugal (2016); *What's the trick Rennie?*, Frans Masereel Centrum, Kasterlee, Belgium (2015); *Glances Closer To Blindness*, RH Contemporary, New York, USA (2015); *(Idéale) Géographie*, CAC Niort, Niort, France (2015); *The Man That Bends Rivers*, Heimat projectspace, Antwerp, Belgium (2014); *Jong Vlaamse Meesters*, Hermitage Museum Amsterdam, The Netherlands (2011) and *Prix de la Jeune Peinture Belge*, BOZAR, Brussels, Belgium (2011)

work or become the support for printed images. Evoking the hand of the artist without any apparent brushstrokes, Grunewald makes the viewer aware of the various physical processes engendered by the artist during the elaboration of the work through photocopied images.

Holly Hendry, a sculptor, superposes strata of plaster, marble, jesmonite wood, and various objects to create works evoking geological processes but also the human body and the internal processes of conversion. While the colour palette is often light-hearted and fresh, the forms and embedded teeth or bones remind us that we are all mortal

**Holly Hendry** (1990, UK) lives and works in London. Her exhibitions include: *Wrot*, BALTIC Centre for Contemporary Art, Gateshead, UK (2017); *EXTRACT VI*, GL Strand, Copenhagen, Denmark (2017); *Bodikon*, Belmacz Mayfair, London, UK (2017); *Polyspace*, Newbridge Projects, Newcastle Upon Tyne, UK (2016); *Until then, I'll meet you in the Gold Room*, Collar Manchester, Manchester Contemporary, Manchester, UK (2016); *The March Project*, Sharjah Art Foundation, Sharjah, United Arab Emirates (2014); and *Hollow Bodies*, Gallery North, Newcastle, UK (2014)

beings made of flesh and bone. While she typically works with large three-dimensional forms, her wall mounted works offer another alternative to painting as objects, or, in this case, objects as paintings. Recently elaborated wall sculptures reveal each autonomous piece, which cannot exist without the physical support of the wall which allows them to exist as a singular organism.

Using a sculptural approach to painting, James Tailor has developed a technique of mixing acrylic medium with paint, creating sheet-like forms that can be used to envelope, drape, conceal, or expand existing objects. Commenting on the many artworks that are holed up in storage, James Tailor has created his own bubble wrap and tape, which he then uses to encase blank canvases. Taking found objects and re-appropriating their history to form new narratives, or creating new forms from blank canvases destined for traditional paintings, Tailor comments on complexities of human nature, such as identity, hopes, flaws and corruption.

**James Tailor** (1979, UK) lives and works in London. His exhibitions include: *James Tailor*, Groucho Club, London, UK (Upcoming); *Degree Show*, Central Saint Martins, London, UK (2017); *Complex Topography: the Garden*, Tokyo University of the Arts, Takamatsu, Japan (2015)