

# MARISA NEWMAN PROJECTS

Charlotta Westergren

*DOMICILE*

November 11, 2021 – January 26, 2022



Marisa Newman Projects is pleased to present new paintings and sculpture by New York based artist Charlotta Westergren. The show's title *Domicile* refers to a legal notion of residence and the current situation of statelessness. The interiors in the large-scale paintings come, sometimes from memories of the artist's family homes, sometimes from iconic architecture, and sometimes both. All the works are emptied out – the absence of human presence is haunting and the feeling of loss palpable.

*Those Who Toil In This Place*, combines classical Swedish architecture with French heroic realism, both recalling places in which the artist spent time as a child. At the center of the painting is an open door – an invitation to enter. Yet, the next room has a firmly shut door – giving the viewer mixed messages. The title also mysterious – referencing both a biblical phrase and the Jean-François Millet painting “The Gleaners”- asking the viewer to consider if in “toiling” we still end up as dust and ashes.

*Carolyn Glasoe Bailey June 25, 1969 – November 16, 2018* a work that memorialized Westergren's dear friend who died young and quite suddenly. Again the painting offers us an open door, but we are lead into a bedroom with a single bed – appearing like a casket with its white shroud.

# MARISA NEWMAN PROJECTS

*Farnsworth House*, another interior, but enclosed in the glass and steel of Mies van der Rohe's architecture, it seems to appear that we are in a landscape full of trees and foliage. The house in this painting, still without people, feels more alive with its proximity to nature. Yet, the irony is that this home was indeed uninhabitable due to the outdoor elements invading the space through the wondrous windows.

Because of their large scale and dedication to the detail – these hyper-realistic paintings almost erase the boundaries of the physical space where the viewers become the main subjects and interpreters. These paintings are richly nuanced with cultural and historical references and pose open-ended questions about the historical narratives and mythologies around the past.

Literally and figuratively illuminating the spaces is, *Gardening 4*, an exuberant and joyous sculptural chandelier, comprised of colorful glass flowers, petals, insects and fruits. It pays homage to the artist's love for the Flemish art and -as in its best tradition- acts as an affirmation of the beauty and the magic of the materiality of the everyday.

Charlotta Westergren was born in Stockholm, Sweden, and lives and works in Brooklyn, NY. She studied architecture and worked in the field in San Francisco and NYC. Her first exhibition was in 2002 at the Dee Glasoe Gallery in New York. Since then, she's shown at Mary Goldman Gallery, Bellwether Gallery, Arin Contemporary, and Patrick Painter. She has been in museum shows at the Knoxville Museum of Art, Santa Barbara Contemporary Art Forum, and the Fort Worth Modern. Her work has been reviewed and featured in *The New York Times*, *The New Yorker*, *The Los Angeles Times*, *Dagens Nyheter*, *Art in America*, *The Paris Review*, *Harper's Bazaar*, *Modern painters*, *ART PAPERS* among many others. She directs her own art school in New York City, *Downtown Painting*.

Gallery hours are Monday through Wednesday, 1 – 6 pm, and by appointment.

A catalogue with an essay by Felix Salmon accompanies the exhibition.