

Avery Singer, *Happening*, 2014



**"I want to make work that explores something that I haven't seen in painting before. I guess it's really a question of being generational – making art that belongs to your generation in some way."**

THE ARTIST CITED IN TAYLOR DAFOE, "AT 31, THE PAINTER AVERY SINGER IS A BONA FIDE ART STAR. SHE'S TRYING VERY HARD NOT TO LET THAT GET IN HER WAY," 20 MAY 2019, ARTNET (ONLINE)

A beguiling scene of four artistic figures in the simplified geometry of nascent computer graphics, Avery Singer's *Happening* is an exemplary testament to the contemporary artist's avant-garde practice, evincing her inimitable airbrush technique and humorous explorations of absurd virtuality. Executed in 2014, the present work belongs to a seminal series of greyscale paintings that introduced Singer's radically inventive visual vernacular, prominently featuring in *Avery Singer: Pictures Punish Words*, the artist's 2014-2015 solo exhibition held at Kunsthalle Zürich. A virtuoso of the airbrush, Singer combines computer technologies with her painterly hand to painstakingly render a monochromatic composition of half-cyborg, half-human artists. Following her debut exhibition *Reality Ender* at Hauser & Wirth in 2021. *Reality Ender*, where she is the youngest represented artist, Singer is celebrated today a creative visionary who expands the boundaries of painting through her innovative explorations of Internet-based imaging processes. *Happening* articulates Avery Singer's highly original visual mode – a zeitgeist-defining contemporary sensibility that blurs the boundaries between painting and technology; digital and analog; reality and perception.



• **AVERY SINGER: SCENES AT THE STEDELIJK MUSEUM, AMSTERDAM IN 2016. PHOTO © COURTESY OF STEDELIJK MUSEUM, AMSTERDAM. ART © 2022 AVERY SINGER**

Seamlessly synthesizing automated technologies and traditional painting techniques with a solemn grisaille palette, Singer has invented a unique avant-garde visual vernacular that defies visual expectations

and redefines contemporary painting. First drafting images using Google SketchUp, a 3D rendering architectural software that Singer began using while still an undergraduate New York's Cooper Union, the artist then projects preliminary underdrawings onto her canvas before painting them with geometric precision using masking tape and airbrush. Singer's airbrush technique extremifies the flat planarity of the painted surface, contrasting the illusionistic spatial perspective that she constructs within the image. Through this dimensional tension, paintings such as *Happening* open fictional realms that exist at the surreal interstice between the digital and material worlds, offering both an uncanny escape from contemporary quotidian reality and a humorous parody of it.

## Provenance

Kraupa-Tuskany Ziedler, Berlin

Acquired from the above in 2014 by the present owner

## Literature

Drew Sawyer, "Avery Singer's Computer World," *Document Journal*, November 2014, illustrated in color (online)

Isabelle Graw, "Openings; Avery Singer," *Artforum*, November 2014 (online)

## Exhibited

Kunsthalle Zürich and Turin, Fondazione Sandretto Re

Rebaudengo, *Avery Singer: Pictures Punish Words*, 2014-2015, p. 25, illustrated in color, pp. 54, 55, 59, 86, 87, 89 (text)

Amsterdam, Stedelijk Museum, *Avery Singer: Scenes*, 2016, no. 5