



David Ostrowski, 'I'm OK.' Moments later, he was shot, Installation view at Peres Projects, Berlin
(2013)
Courtesy of Peres Projects, Berlin

In the late '70s Marcia Tucker infamously devoted an entire exhibition to “Bad” Painting at the New Museum of Contemporary Art . Tucker declared that the works shown weren’t actually “bad” and instead displayed an intentional disregard for current styles, which offered an enticing alternative for what painting could be. With painting’s newfound return to popularity, it’s not surprising that artists are once again investigating an outsider’s approach to the medium today. The latest inquiry into this art form’s potential is showcased at Peres Projects in Berlin. Appropriately debuting their new space on Karl-Marx Allee with an artist fresh to the gallery’s roster, the exhibition presents bold new works by German painter David Ostrowski. By attempting to break down the medium to its most basic elements, Ostrowski exhibits pieces in which he deliberately attempts to “unlearn” what makes a good painting. While some are displayed traditionally along the gallery walls, others are suspended from the ceiling by wire. Each surface presents a series of actions: a line of spray paint, a cloudy mess of primer, or scratches from graphite—these gestures are all recordings of Ostrowski attempting to use his right hand “as if it were his left.” A student of Albert Oehlen, the artist cleverly adds humor to his seemingly mundane paintings by quoting George Costanza’s idiom “Everybody’s doing something, we’ll do nothing.” (James Shaeffer)

David Ostrowski’s solo show ‘I’m OK.’ Moments later, he was shot will run until April 13.