

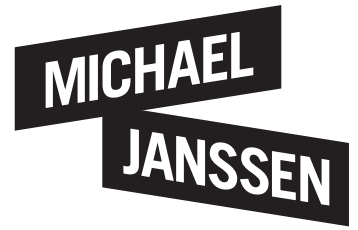
**MICHAEL  
JANSSEN**

**MONIQUE VAN GENDEREN**



**Monique van Genderen** is based in Los Angeles and La Jolla. She received an MFA from the California Institute of the Arts in 1991. Working in the expanded field of painting van Genderen's work traverses material and conceptual experimentations. van Genderen has had solo exhibitions at the UCLA Hammer Museum, Los Angeles, CA; Kunstverein Heilbronn, Heilbronn, Germany; Wexner Center for the Arts, Columbus, OH; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; Chinati Foundation, Marfa, TX; Miles McEnery, New York, NY; D'Amelio Gallery, New York, NY; and Vielmetter, LA. Her work has also been included in group exhibitions with the Kunstverien Rosa Luxembourg Platz, Berlin, Museum of Contemporary Art San Diego, San Diego, CA; Los Angeles Nomadic Division (LAND), Los Angeles, CA; Kunstmuseum St. Gallen, Switzerland; Japanese American National Museum, Los Angeles, CA; and the 48th Corcoran Biennial in Washington, D.C. Permanent collections of her work include Le Consortium Dijon, France, Los Angeles Museum of Contemporary Art, the Albertina Museum, Vienna, Museum of Contemporary art in San Diego and forthcoming GSA arts in Architecture project. for the new Federal Courthouse in Harrisberg PA. Her work is currently on view as part of the Murals of La Jolla in San Diego County, CA.

# MONIQUE VAN GENDEREN



23 April – 25 June 2022

Opening: Friday 22 April, 6–9 pm

“Working through replication and repetition, shapes confirm each other into existence.” In her third solo-show at Michael Janssen Berlin, California-based artist Monique van Genderen continues exploring the spectacle, the cinematic, and the humanistic in their relationship to abstract art by shifting formats and scales. This time she utilizes the specificity of the architecture to develop her theories through installation painting.

The title alludes to the artist’s exhibition *Afterimages* shown in 2021 at Susanne Vielmetter Gallery. Her afterimages are produced through the repetition of artistic references: by copying representational elements from her previous paintings, van Genderen challenges the stability of identity with her recent works. Replicated images remain in the viewer’s periphery, becoming memory shapes.

In *After Images* van Genderen reevaluates the disciplinary concept of panopticism, employing the spatial significance of the architecture. A symbolic adjustment in the exhibition title —from *Afterimages* to *After Images* — indicates a compositional change. Retrofitting the painting to the new space of the Michael Janssen Berlin, the artist cut her large scale painting *A Side*, folding the ideas of panopticism and the afterimage into a singular experience. The perspective of the top and bottom floor, observed simultaneously, produces the sensation of a panopticon, where the viewer is in control of their vision, adding the pieces together in their mind’s eye. In this manner, the oppressive structure introduced by English philosopher Jeremy Bentham —a central observation tower placed within a circle of prison cells —is transformed into a space of self-reflection. Without a controlling master, the viewer disengages from dictatorial discipline techniques and gets an opportunity to establish a fluid dialogue with the work. By putting the observer in this malleable position, the architecture turns the painting into a subject, humanizing it.

A search for the human in abstraction is one of the crucial lines in the artistic exploration of Monique van Genderen. She experiments with the potential and limits of her art through scale, format and materials. The interplay of biomorphic forms, luminous colors and quirky geometry of whimsical shapes creates a vibrant landscape, which combines the spontaneity of abstract expressionism with modern painting sensibilities. The access to details helps to establish an intimate connection between a work and an observer, redefining the notion of the spectacle and reaffirming the objecthood of painting. The historical references in her large scale piece: such as the pink and red vertical element allude to the large strips of bacon depicted in Rosenquist’s painting “Star Thief”. This abstract play between bacon the food and Bacon the painter establishes this humanistic approach and process in her visual language.

Experimenting with the potential of painting’s relation to spatial contexts, Monique van Genderen creates physical experiences in dimensionality and illusion. Her “inverted” panopticon empowers both the viewer and the work, turning the oppressive construction described by Michel Foucault as “a state of conscious and permanent visibility that assures the automatic functioning of power” into a space for contemplation and self reflexivity.

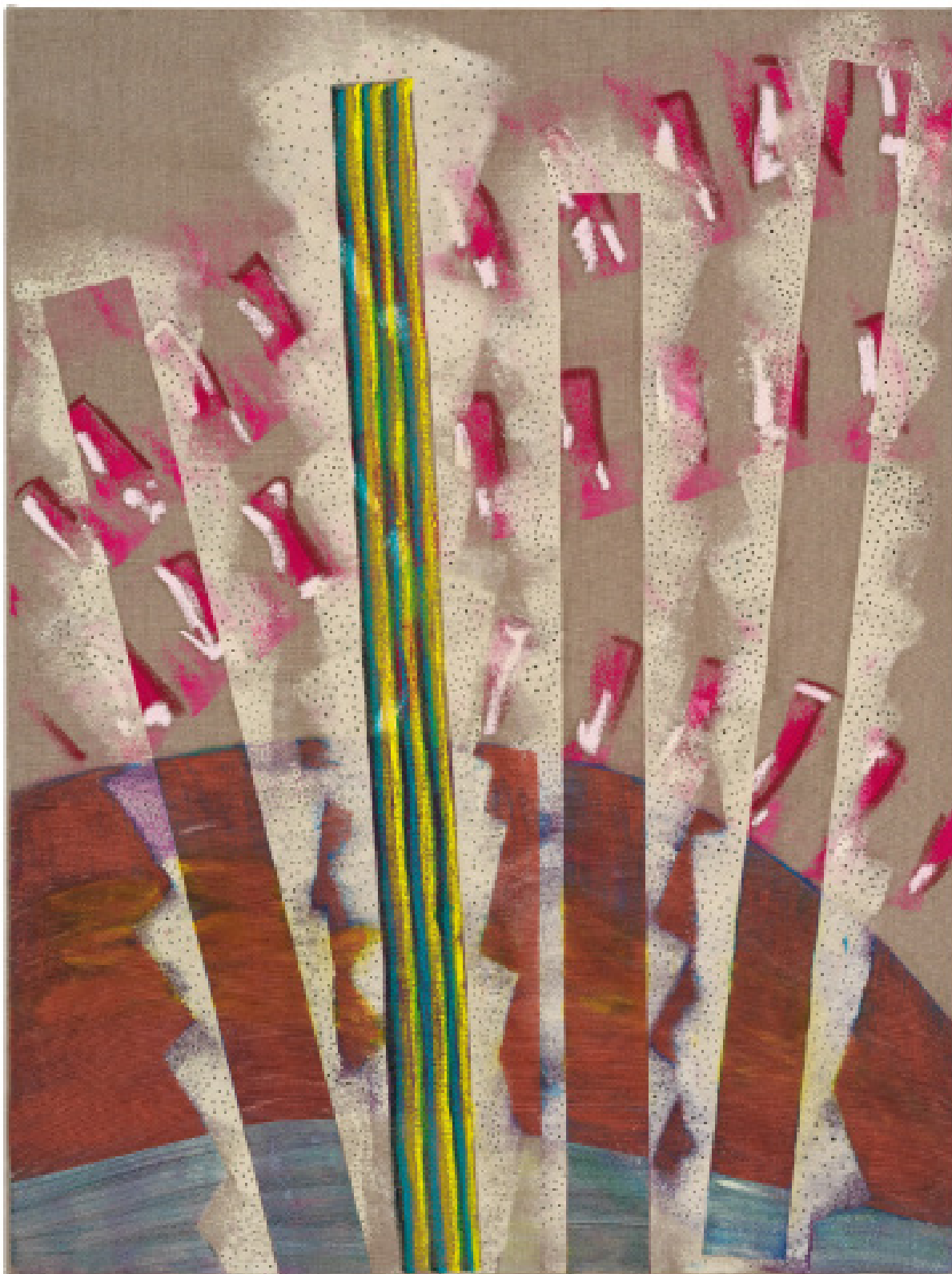
Text: Karina Abdusalamova



Monique van Genderen, *Untitled*, 2022, oil on linen, 122 x 92 cm (48 x 36 in)



Monique van Genderen, *Untitled*, 2022, oil on linen, 122 x 92 cm (48 x 36 in)



Monique van Genderen, *Untitled*, 2022, oil on linen, 122 x 92 cm (48 x 36 in)





Monique van Genderen, *Untitled*, 2022, oil on linen, 165 x 300 cm (65 x 118.1 in)



Monique van Genderen, *Untitled*, 2022, oil on linen, 165 x 300 cm (65 x 118.1 in)



Monique van Genderen, *Untitled*, 2022, oil on linen, 122 x 92 cm (48 x 36 in)

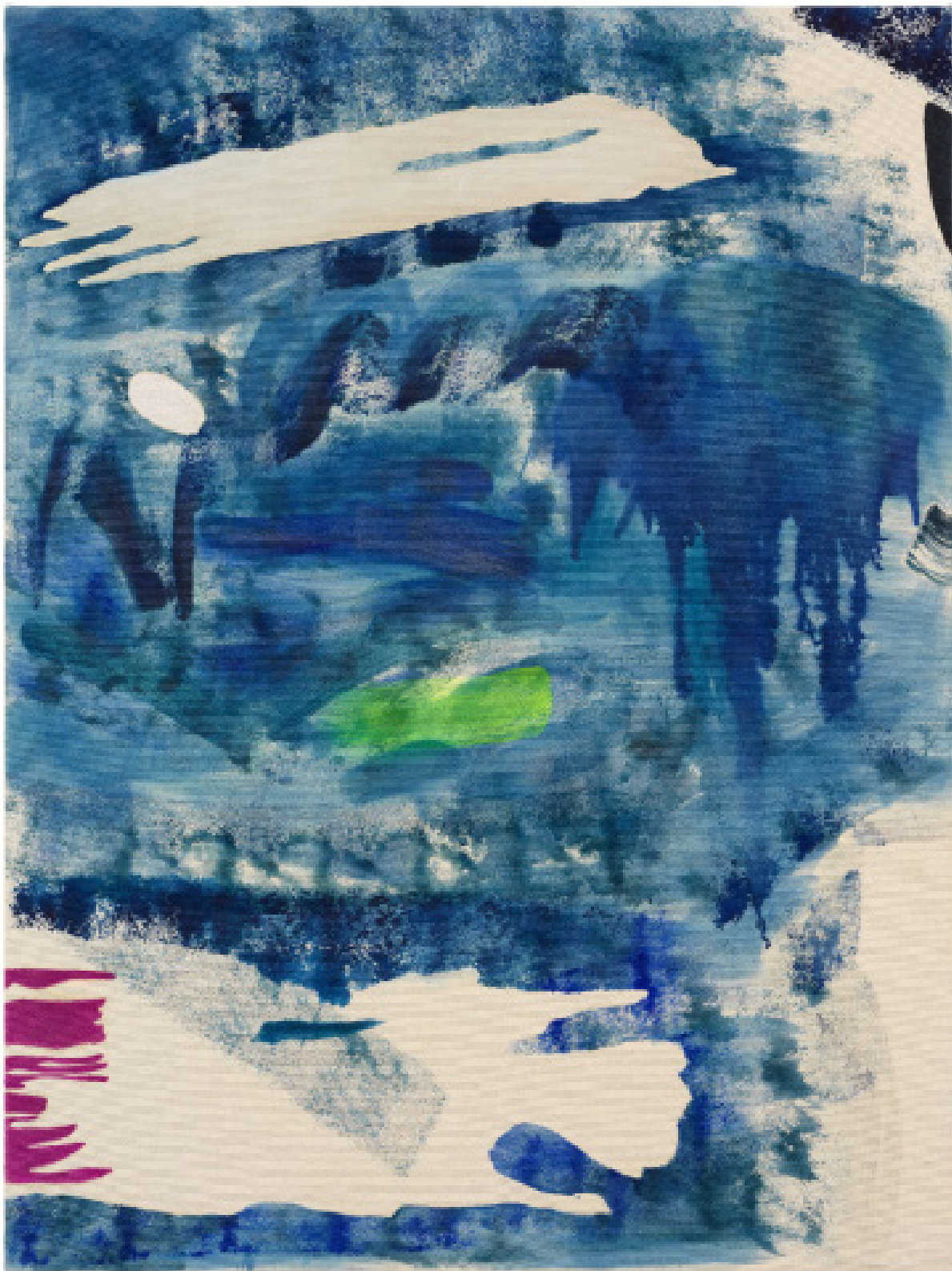




Monique van Genderen, *Untitled*, 2022, oil on linen, 165 x 250 cm (65 x 98.4 in)



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Monique van Genderen, *After Images*, Installation view at Michael Janssen Berlin, 2022

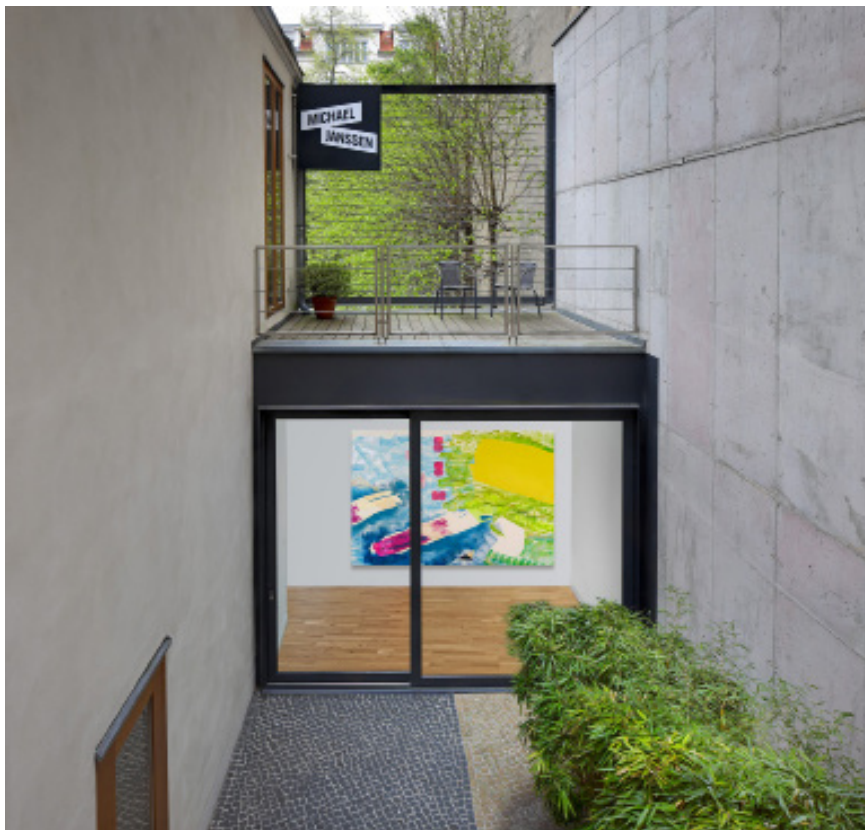


Monique van Genderen, *After Images*, Installation view at Michael Janssen Berlin, 2022





Monique van Genderen, *After Images*, Installation view at Michael Janssen Berlin, 2022



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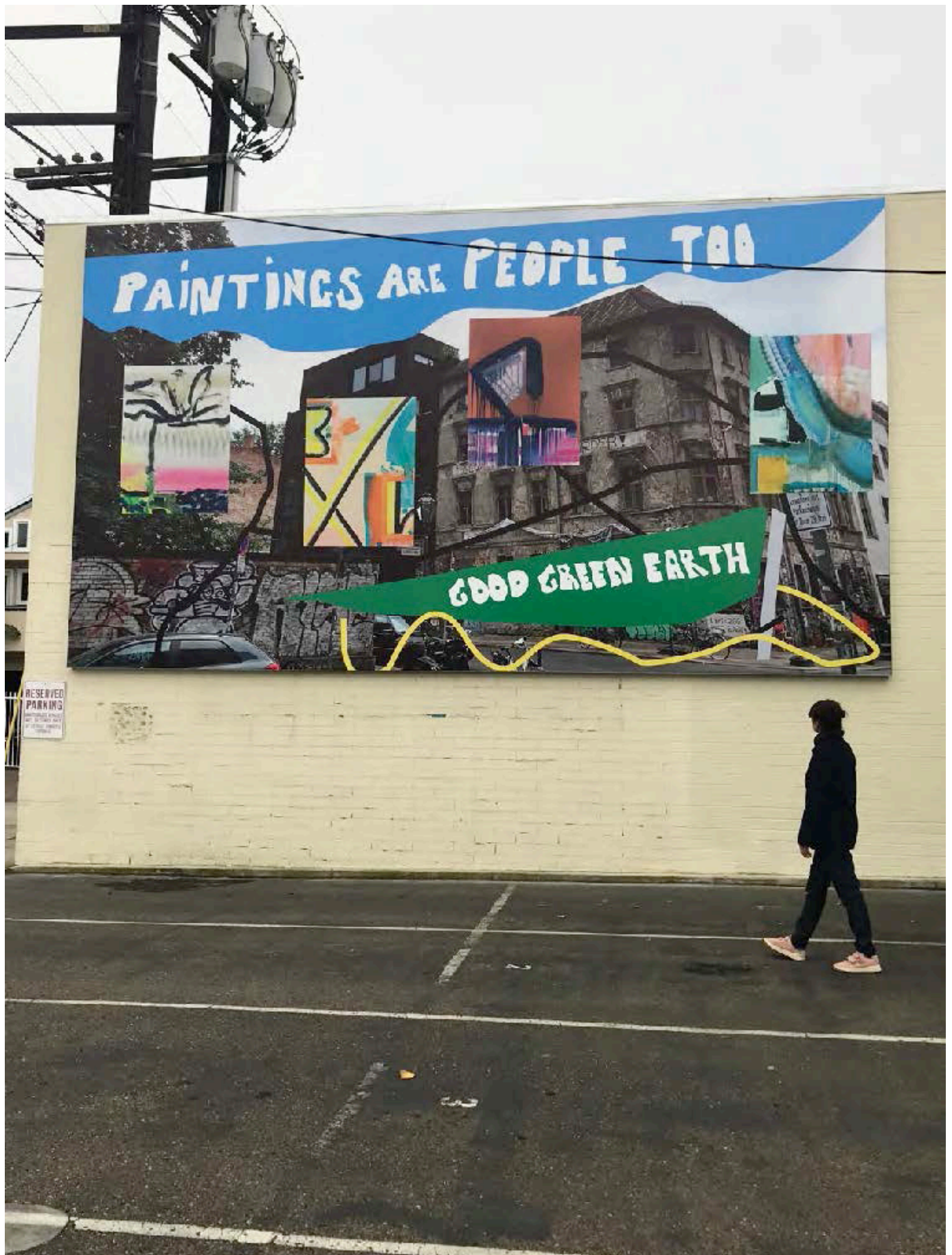


Monique van Genderen, *Afterimages*, Installation view, 2021, Vielmetter Los Angeles





Monique van Genderen, *Paintings are People Too*, 2020,  
Installationview at RB Stevenson Gallery, La Jolla, California

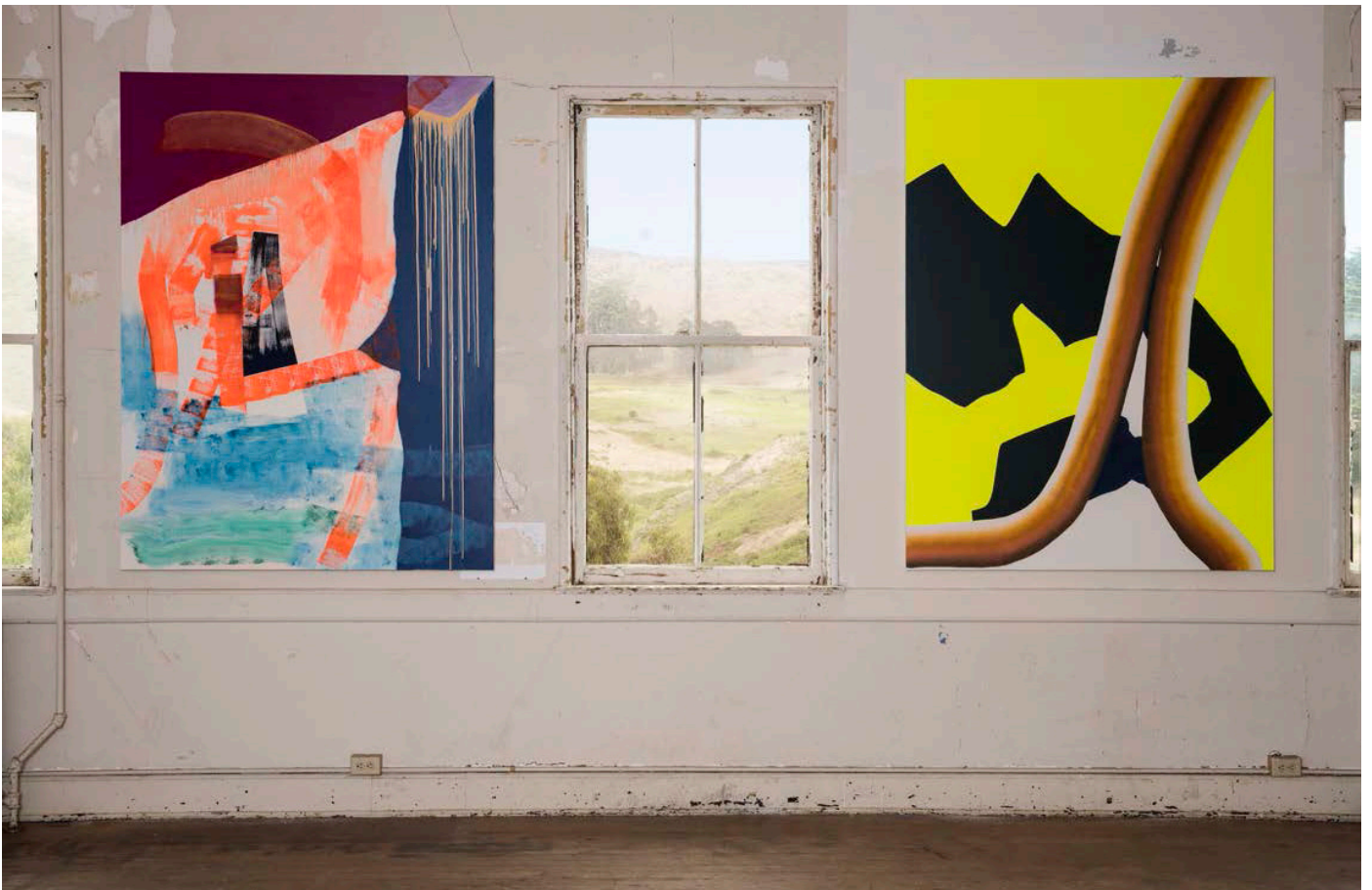
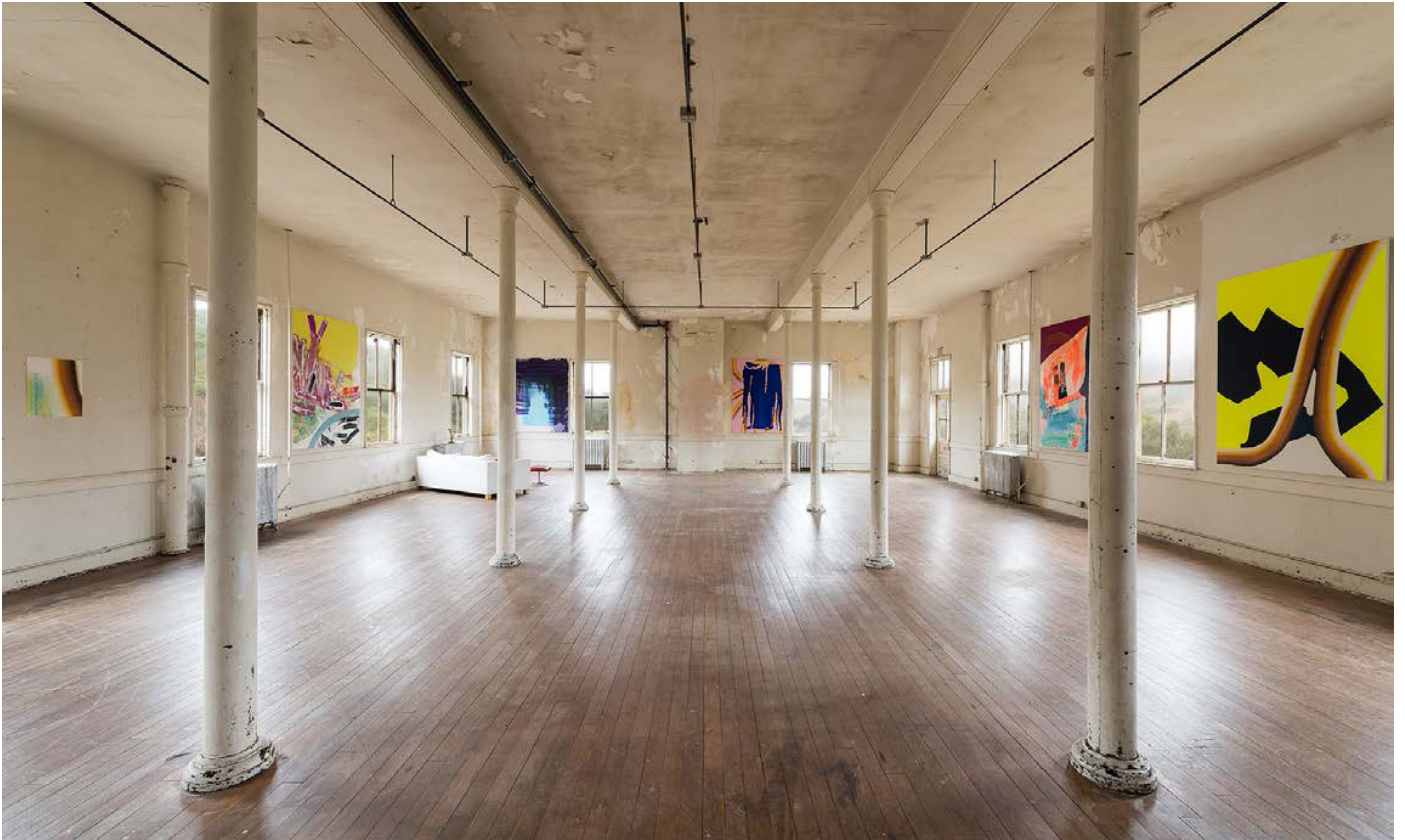


Monique van Genderen *Paintings Are People Too, Murals of La Jolla*, 2020  
7661 Girard Avenue La Jolla, California





Monique van Genderen *Paintings Are People Too, Murals of La Jolla, 2020*  
Four paintings are attached to the mural, made of reflective vinyl, these images “light up”  
from car headlights or flash photography.



Monique van Genderen, 2019, Studio view at Chiaro Award Residency at Headlands Center for the Arts, Sausalito, California





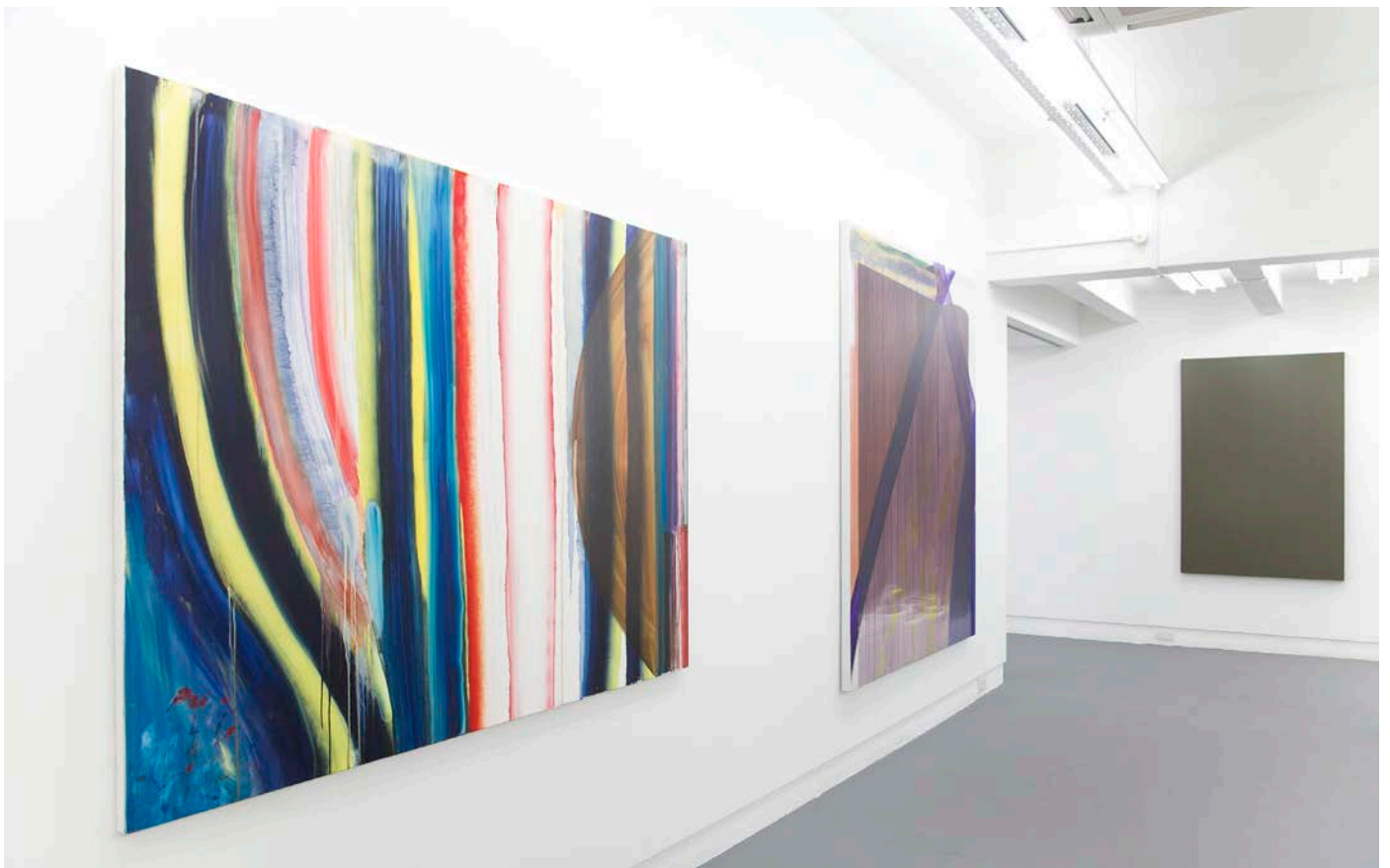
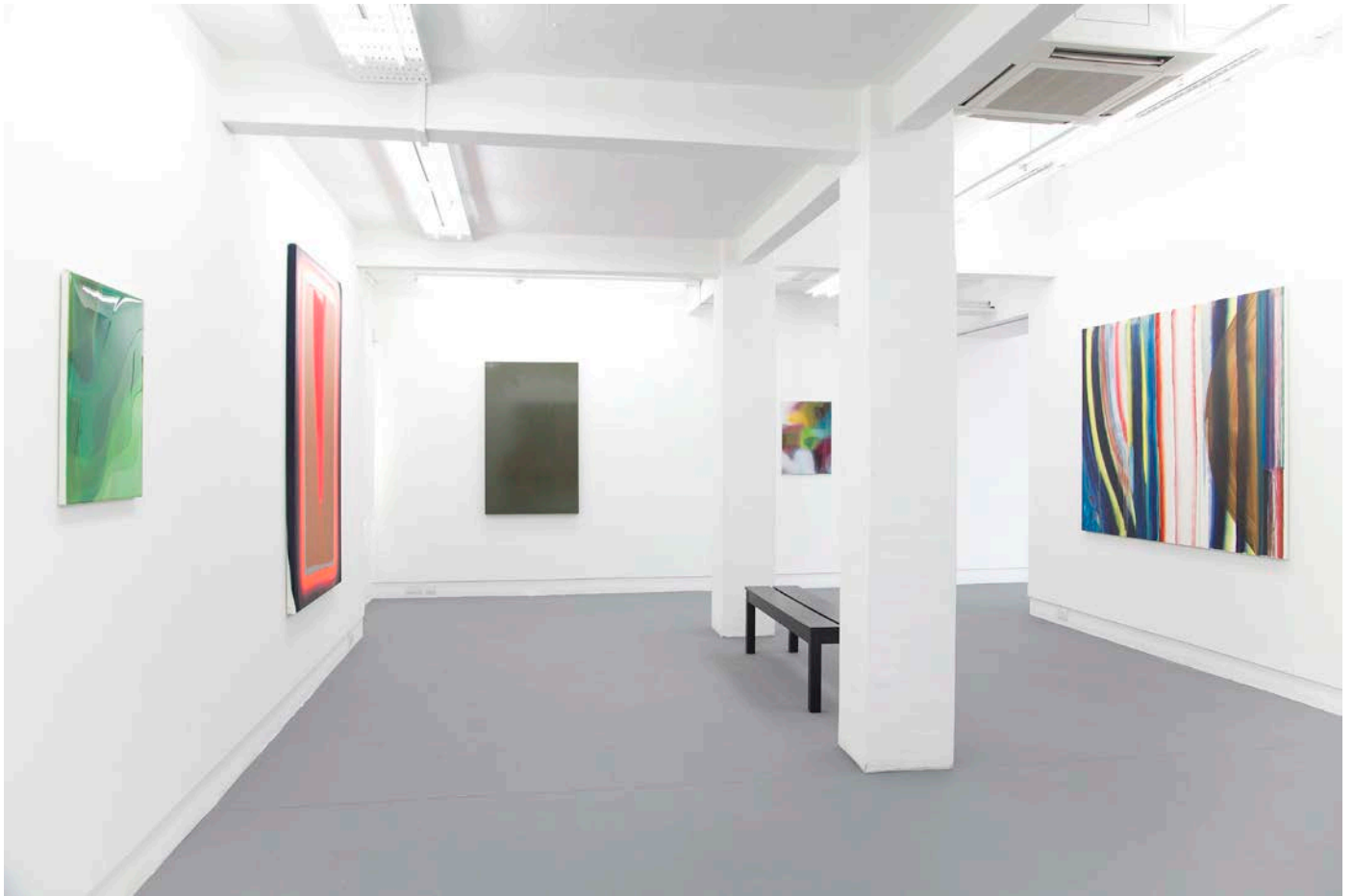
Monique van Genderen, 2019, Studio view at Chiaro Award Residency at Headlands Center for the Arts, Sausalito, California





Monique van Genderen, 2019, Studio view at Chiaro Award Residency at Headlands Center for the Arts, Sausalito, California





Monique van Genderen, Jeremy Sharma, Peter Zimmermann, Installation view, 2014,  
Michael Janssen Singapore



Monique van Genderen, J. Ariadhitya Pramuhendra, 2013  
Installation view, Galerie Michael Janssen, Berlin



Monique van Genderen, *The Gentle Art of Making Enemies*, Installation view, 2011, Michael Janssen Berlin





Monique van Genderen 2006, Installation view, Mural, Hammer Museum, Los Angeles



# MONIQUE VAN GENDEREN

Born in 1965 in Vancouver, British Columbia, Canada  
Lives and works in Los Angeles

## EDUCATION

- 1991 California Institute of the Arts, Valencia, CA, M.F.A.  
1987 University of California at San Diego, CA, B.F.A.

## SOLO EXHIBITIONS

- 2022 **Solo Exhibition**, Miles McEnery Gallery, New York, NY (forthcoming)  
**Solo Exhibition**, Bernier Eliades, Brussels, Belgium (forthcoming)  
**After Images**, Michael Janssen, Berlin, Germany
- 2021 **Afterimages**, Vielmetter Los Angeles, Los Angeles, CA  
**Each of these Paintings Can Be Named After a Famous Painter**, Gallery Platform Los Angeles, online
- 2020 **Paintings are People Too**, R.B. Stevenson Gallery, La Jolla, CA
- 2018 **Festsaal**, Hochschule für Grafik und Buchkunst Leipzig, Leipzig, Germany  
**Belief in Giants**, Miles McEnery Gallery, New York, US  
**Monique van Genderen**, Ameringer, McEnery, Yohe, New York, US
- 2017 Susanne Vielmetter Los Angeles Projects, Culver City, CA
- 2016 Ameringer | McEnery | Yohe, New York, NY
- 2015 **Monique Van Genderen**, Susanne Vielmetter Los Angeles Projects, Culver City, CA
- 2014 **Monique Van Genderen**, Ameringer | McEnery | Yohe, New York City, NY  
**Monique van Genderen**, Galleri Brandstrup, Oslo  
**Monique van Genderen**, Eight Modern Gallery, Santa Fe, NM
- 2013 Susanne Vielmetter Los Angeles Projects, Culver City, CA
- 2012 D'Amelio Gallery, New York, NY  
Effearte, Milan, Italy
- 2011 Susanne Vielmetter Los Angeles Projects, Culver City, CA  
**Monique van Genderen**, Kunstverein Heilbronn, Heilbronn, Germany  
**The Gentle Art of Making Enemies**, Galerie Michael Janssen, Berlin Germany
- 2009 **The Library: Start This Story Over**, Pacific Design Center, West Hollywood, CA  
**Personal Exhibition**, The Happy Lion, Los Angeles CA
- 2008 EffeArte, Milan  
**Dirty Water**, Galerie Michael Janssen, Berlin
- 2007 **New Works**, The Happy Lion, Los Angeles CA  
Voges and Partner, Frankfurt  
Ruzicska, Salzburg (with Kate Costello)
- 2006 **The Sensory Foundations of Mental Life**, Savannah College of Art and Design, Atlanta GA  
Galerie Catherine Bastide, Brüssel  
Hammer Projects. UCLA Hammer Museum, Los Angeles CA  
Bernier/Eliades Gallery, Athens
- 2005 **Within the same breath....**, Wexner Center for the Arts, Columbus OH  
The Happy Lion, Los Angeles CA  
Howard House, Seattle WA  
Le Consortium, (with Kirsten Everberg), Dijon

- 2004 **Locker Plant**, Chinati Foundation, Marfa TX  
The Happy Lion, Los Angeles CA
- 2003 Pennsylvania Academy of the Fine Arts, Philadelphia PA
- 2002 Sandroni Rey Gallery, Venice CA
- 2001 Venetia Kapernikas Gallery, New York NY

## GROUP EXHIBITIONS

- 2020 **20 Years**,“ Vielmetter Los Angeles, Los Angeles, CA
- 2019 **The light touch**, Vielmetter Los Angeles, Los Angeles, CA  
**To Start A Painting**, Kunstmuseum Rosa Luxembourg Platz, Berlin, Germany
- 2018 **If I go there, I won't stay there**, ltd los angeles, Los Angeles, CA  
**Being Here With You/ Estando aquí contigo: 42 Artists from San Diego and Tijuana**, Museum of Contemporary Art San Diego, San Diego, CA  
**Belief in Giants**, Miles McEnery Gallery, New York, NY
- 2015 **L'oiseau Présente - Be Abstract**, Galerie am Markt, Schwäbisch Hall  
Group Exhibition, Galerie Catherine Bastide, Brussels
- 2014 **Capture the Rapture**, CB1 Gallery, Los Angeles, CA
- 2013 **High Low**, Irvine Fine Arts Center, Irvine, CA  
ANDERS KJELLESVIK / MONIQUE VAN GENDEREN / J. ARIADHITYA PRAMUHENDRA.  
Galerie Michael Janssen, Berlin  
**Garden Party**, Fellows of Contemporary Art, Los Angeles, CA
- 2013 **Painting in Place**, (Presented by LAND - Los Angeles Nomadic Division), Farmers and Merchants Bank, Los Angeles, CA
- 2012 **Burning Colours**, HOPSTREET, Brussels, Belgium  
The Venice Beach Biennial. Venice, CA  
**The Planter Show**. forYourArt, Los Angeles, CA  
**Paper does not blush**, Galerie Michael Janssen, Berlin
- 2011 Los Angeles Museum of Ceramics. (curated with Roger Herman) ACME Gallery, Los Angeles, CA  
Dorothea, Ancient & Modern, London, UK  
**Works of Paper**, ACME Gallery, Los Angeles, CA
- 2010 Branstrup Gallery, Oslo, Norway  
**Ambigu** – Contemporary Painting Between Abstraction and Narration. (curated by Konrad Bitterli)  
Kunstmuseum St.Gallen, CH  
**Höhenkoller**, Pacific Design Center, LA, CA  
**Abstractive Measures**, Arena Gallery Santa Monica, CA
- 2008 **Living Flowers Ikebana and Contemporary Art**, (curated by Karen Higa), Japanese American National Museum, Los Angeles CA  
**Punto Linea Superficie (Dot Line Surface)**, EffeArte, Milan, Italy
- 2007 **Back to Nature**, Ruzicska, Salzburg  
Twentieth Century Fox Studios, (organized by The UCLA/Hammer Museum), Los Angeles CA  
**Fleeing the Scene**, The Happy Lion Gallery, Los Angeles CA  
**Small but Beautiful**, Gasser & Grunert, Inc., New York NY  
**Sparkle Then Fade**, Tacoma Art Museum, Tacoma WA  
**Modern Lovers**, Glendale College Art Gallery, Glendale CA  
Group Show, Bernier/Eliades Gallery, Athens
- 2006 **Art Unlimited**, (curated by Samuel Keller), Art Basel 37, Basel  
III Edició del Certamen Internacional de Pintura de Castelló, Museu de Belles Arts de Castelló, Castelló de la Plana  
**Masters & Johnson**, Galeria Charro Negro, Guadalajara  
**Off the Shelf: New Forms in Contemporary Artists' Books**, The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie NY  
Los Angeles Art Now. Galleri SE, Bergen

- Rundumschlag**, Ruzicska, Salzburg
- Hotel California**, Glendale College Art Gallery, Glendale CA
- 2005 **Wall Paintings**, (curated by Francis Colpitt), University of San Antonio, TX (Catalogue)
- Strictly Painting III. The Right Side of Painting**, Voges and Partner Galerie, Frankfurt
- Sight Lines**, Galerie Michael Janssen, Köln
- Closer to Home**, The 48th Corcoran Biennial, The Corcoran Gallery of Art, Washington D.C. (Catalogue)
- 2004 **Full House** (curated by David Pagel), Clairmont Graduate University Art Gallery, Clairmont CA
- The sixth annual altoids curiously strong collection**, The New Museum, New York NY
- Consolidated Works**, Seattle, WA; Arthouse, Austin, TX; The Pennsylvania Academy of Fine Art, Philadelphia PA
- So few opportunities, so many mistakes**, (curated by Josh Smith), Champion Fine Art, Brooklyn NY
- Wake-up and apologize**, Hayworth Gallery, Los Angeles CA
- 2003 **Small Works**, Margo Victor Presents, Hollywood CA
- The greatest album covers that never were made**, Track 16 Gallery, Santa Monica CA
- The Art of Pain**, Gallery C, Hermosa Beach CA
- Fragments**, PSprojectspace, Amsterdam
- 2002 **Art of Paper APER**, Weatherspoon Museum of Art, Greensboro NC (<Catalogue)
- Raid Projects, Los Angeles CA
- Fake Paintings**, Kbond, Los Angeles CA
- 2001 **Lineformcolor**, Howard House, Seattle WA
- Big Plastic**, Armory Center for the Arts, Pasadena CA
- Cross-Cuts: Seven Los Angeles Artists**, Ben Maltz Gallery at Otis College, Los Angeles CA
- Snapshot: New Art from Los Angeles**, Armand Hammer Museum, Los Angeles CA; Museum of Contemporary Art, Miami FL (Catalogue)
- De Beaufort**, Exposito, van Genderen, Rosamund Felsen Gallery, Santa Monica CA
- Painting beyond Painting**, Christine Rose Gallery, New York NY
- 1997 **Trimmings and Scraps**, Gavlak Projects, Silverlake CA
- Trans Inter Post: Hybrid Spaces**, (curated by Pamela Bailey), UC Irvine, Irvine CA
- Loves Labor's Lost**, (curated by Sue Spaid), (collaboration with John Souza)
- 1993 **Private and public pleasures**, (curated by Lauren Lesko), (Catalogue)
- School of Beauty**, Los Angeles CA (Catalogue)

## SELECTED BIBLIOGRAPHY

- 2020 Frausto, Elisabeth. „New mural goes up on Girard Avenue in La Jolla: Can you spot the Berlin connection?“, La Jolla Light, January 22
- 2018 „If I go there, I won't stay there“ at ltd los angeles,“ Blouin Art Info, October 1
- 2017 Pagel, David, „Review: Monique van Genderen at Susanne Vielmetter: Liquid energy, on a grand scale,“ Los Angeles Times, September 30
- 2015 Wagley, Catherine. „5 Free Art Shows You Should See in L.A. This Week,“ LA Weekly, March 4
- „Ameringer McEnergy Yohe: Monique van Genderen,“ Art + Auction, January
- Melrod, George, „Monique van Genderen and Brad Ebberhard at Susanne Vielmetter LA Projects,“ art ltd., May/June
- Schad, Ed, „Monique van Genderen,“ Art Review, May
- 2014 Abatemarco, Michael, „Bright star: Monique van Genderen's abstract paintings,“ Santa Fe New Mexican, August 8
- 2013 Knight, Christopher, „Review: Conceptual Spree, LAND's ,Painting in Place,“ Los Angeles Times, June 18
- Shaw, Michael and Jody Zellen. „ArtScene: Olga Koumoundourous and Monique Van Genderen at Susanne Vielmetter Los Angeles Projects,“ April
- Frederick, Jeff. „Exhibition Reviews: Monique Van Genderen“, Art In America, January
- 2012 Cohen, Edie. „What a Hunk“, Interior Design, August 1
- 2011 Pagel, David. „Panache and purpose collide“, The Los Angeles Times, August 25
- „Kristin Calabrese, Monique vanGenderen and Mindy Shapero“, The Huffington Post, August 23
- Pagel, David. „Los Angeles Museum of Ceramic Art at ACME“, Los Angeles Times, January 13
- Kilston, Lyra. „Los Angeles Museum of Ceramic Art“, Artforum, January 20



- 2010 Bitterli, Konrad. "Ambigu - Contemporary Painting between Abstraction and Narration",  
Kunstmuseum St. Gallen (Exhibition catalogue)
- 2010 Bitterli, Konrad. Ambigu - Contemporary Painting between Abstraction and Narration, Kunstmuseum  
St. Gallen (Exhibition catalogue)  
Jet Set Saturdays: Keramik at the Pacific Design Center, online  
<http://www.artlurker.com/2010/05/jet-set-saturdays-keramik-at-the-pacific-design-center/>
- 2009 Knight, Christopher. "Transmitted and transmuted." Los Angeles Times, June 12: D20 (illustrated).  
Miles, Christopher. "Monique van Genderen at The Happy Lion", LA Weekly, May 27, 2009, pg. 38.  
Gibson, Allison. "Monique van Genderen at the happy Lion", Art Ltd. Magazine, September, 2009
- 2008 Marzocchi, Isella. "Protagoniste Monique van Genderen", Allure, December, pgs 38-41  
Hodge, Brooke. "Seeing Things|Flower Power," T Magazine/New York Times, June 26 (illustrated).  
<http://themoment.blogs.nytimes.com/2008/06/26/seeing-things-flower-power/>.
- 2007 Schütte, C. "Surfen Auf Malerei", Frankfurter Allgemeine Sonntagszeitung, Oktober, Nr. 40  
Cochran, R. "Monique van Genderen at ACA Gallery of SCAD", Art in America, April, Vol. 95, No. 4, p. 147  
Frank, P. "Sensuous Strokes: Norman Bluhm, Monique Van Genderen, Jeff Gambill." [www.laweekly.com](http://www.laweekly.com)  
Taft, C. „Catherine Taft’s Roundup of the Best Shows in LA in June“, [saatchi-gallery.co.uk](http://saatchi-gallery.co.uk)
- 2006 Devrin, B. Frog, No. 4, Automne-Hiver, pp. 68-70  
Defendini, F. Frog, No. 4, Automne-Hiver: pp. 70-71  
Schwabsky, B. „Monique van Genderen: The Happy Lion“, Artforum, Vol. 44, No. 5, Januar, pp. 228-229  
"Continuing and Recommended Exhibitions", [artscenecal.com](http://artscenecal.com)  
VAC: Colección Valencia Arte Contemporáneo, IVAM - Institut Valencià d'Art Modern. València  
Kandel, S. Making a Fashion Statement of Subtlety in 'Fancy Pants', Los Angeles Times, 07.11.  
Curtis, C. „Distinguishing Marks“, Los Angeles Times, O.C. edition, 22.10.  
"Critic's Choices." Los Angeles Reader, 05.03.

## SELECTED EXHIBITION CATALOGUES

- Kurzner, L. Monique van Genderen: The Sensory Foundations of Mental Life. ACA Gallery of the  
Savannah College of Art and Design Atlanta, Atlanta GA
- Lombino, M. K. ed. Off the Shelf. The Frances Lehman Loeb Art Center of Vassar College,  
Poughkeepsie NY
- McFadden, J. „Monique van Genderen“, [hammer.ucla.edu](http://hammer.ucla.edu), (Illustrated essay)
- Williams, T. „Monique Van Genderen Lectures, Presents Exhibition at SCAD-Atlanta“, [Scad.edu](http://Scad.edu),  
(Illustrated essay)
- Binstock, J. P. / Schmidt, S. The 48th Biennial: Closer to Home, The Corcoran Gallery of Art WA
- Colpitt, F. Wall Painting. University of Texas at San Antonio, TX
- Griffin, T. „Monique van Genderen“, Time Out New York, Februar, 2001
- Ferguson, Russell, and Claudine Ise. Snapshot: New Art From Los Angeles UCLA Hammer  
Museum, Los Angeles, CA,
- Lesko, Lauren. Public and Private Pleasures. Lauren Lasko and Nomadic Site, Los Angeles CA

## PUBLIC PROJECTS

- 2020 „Murals of La Jolla,“ La Jolla Community Foundation, La Jolla, CA Awards, Grants and Fellowships

## PERMANENT PUBLIC INSTALLATIONS

- 2022 House Harrisburg Pennsylvania
- 2017 City of West Hollywood, 1% For the Arts, Kings Road and Sana Monica Blvd, Los Angeles, CA GSA Court
- 2007 Ares Collection, Century City, CA
- 2004 Thomas Properties Group, Inc., ARCO Plaza Building, Los Angeles, C
- 2001 TrizecHahn Collection, Renaissance Hollywood Hotel, Los Angeles, CA

## SELECTED AWARDS

- 2019 Chiaro Foundation Painting Award, Headlands Center for the Arts, Sausalito, CA  
Senate Grant, UC San Diego, San Diego, CA
- 2018 Federal Courthouse Building Art Commission for the GSA, Arts and Architecture Program, Harrisburg PA
- 2016 Senate Grant, UC San Diego, San Diego, CA
- 2008 Artist Pension Trust, Los Angeles, CA
- 2006 Castellon County (Spain) III International Painting Prize, short list
- 2004 Chinati Foundation, Artist in Residence, Marfa, Texas  
Durfee Foundation ARC Grant
- 2002 Atlantic Center for the Arts, Residency, New Smyrna Beach, Florida

## SELECTED COLLECTIONS

AIG SunAmerica Inc., Los Angeles, CA  
Altoids Curiously Strong Collection, Peoris, IL  
Eileen Harris and Peter Norton Family Foundation, Santa Monica, CA  
Los Angeles County Museum of Art, Los Angeles, CA  
Museum of Contemporary Art San Diego, San Diego, CA  
Pennsylvania Academy of Fine Arts, Philadelphia, PA  
Rita and Herbert Batliner Collection, permanent loan to the Albertina Museum, Vienna, Austria  
U.S. Department of State, Washington, D.C.  
State Department Collection  
Le Consortium, Dijon, France  
Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania  
The Curiously Strong Collection by Altoids, Peoria, Illinois  
Montblanc Cutting Edge Art Collection, Hamburg, Germany  
KB Home, Los Angeles, CA  
Eileen Harris Foundation, Santa Monica, CA  
IVAM, Institut Valencia d'Art Modern, Valencia, Spain

# Los Angeles Times

## **Review: Monique Van Genderen at Susanne Vielmetter: Liquid energy, on a grand scale**

The size of Monique Van Genderen's paintings on linen and aluminum panel dwarf visitors to her exhibition at Susanne Vielmetter Los Angeles Projects in Culver City.

Four giant paintings run from one inch above the gallery floor to within one inch of the top of the 14-foot walls. Each of the untitled works is 6½ feet wide.

Ten paintings are hung side by side so that you can see the sweeping gestures Van Genderen has made with rags, rollers and mops. The suite measures more than 40 feet long and 8 feet tall. A large part of a wall had to be removed so that this freight train of a painting could hang on a single wall. The jagged edges of the removed section attest to the power of this abstract landscape, whose 10 panels, lined up like boxcars, seem go on forever.

But size isn't everything. Scale is more important. And Van Genderen handles it with aplomb, grace and honesty. The relationship between her works and your body leaves no room for experiences of subjugation or domination. Although her paintings are abstract, they are not expressive. None seeks to lay bare her inner life or to reveal the psychodynamics of her identity. She does not paint portraits, self- or otherwise.

The marks Van Genderen makes in her paintings, and the colors she chooses to do so, come off as if they just happened. The paintings play out like the weather: a complex of forces whose beauty — and power — is beyond human control and bigger than any of us.

Individually and as a group, they sweep you up in their movements, sometimes carrying you off in a torrent of liquid energy and at other times thrusting you skyward, as if caught in an updraft, or plummeting you downward, deep into the sea.

The soul expands to fill the expanses Van Genderen has laid out in her compositions and suggested beyond their edges. More feminine and more powerful than art that hews to individual egos, hers sets its sights on something bigger and better — and then throws us into it.

BY DAVID PAGEL  
SEPT. 30, 2017 7 AM PT