

AVERY SINGER



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FIRST MONOGRAPH

The technically and iconographically striking paintings of Avery Singer (born in 1987, lives and works in New York) thwart our visual expectations. At first glance they resist clear classification as either painting or printing processes. Hence her work raises the obvious and artistically pressing question of how the digital information that surrounds us can materialize itself—as a flat image on paper or more recently in 3-D in plastic, or on and in every other possible material surface. Allusions to the motifs and styles of classic modernism and to postmodernist debates can be identified in her works. The insignias of the “fine arts” collide with avant-garde tropes, and parodic-autobiographical motifs constantly allude to clichés of the art world. Adopting a humorous tone, Avery Singer demonstrates rituals and social patterns, and presents stereotypes of the artist, curator, collector, and writer.

This first monograph on the artist includes a metaphoric exegesis of Singer’s work by Sven Loven and an insightful text by Aram Moshayedi focusing on the artist’s oeuvre and its contextualization. The contributions by Matthew Brannon—a short story centering around art school students—and illustrations by Ebecho Muslimova extend the theme of living as an artist today. In addition, the artist has compiled an image essay, offering a subjective approach to assembling images that become innocuous in their overabundance, and yet stay subversive at the same time.

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