

# SUMMER SEX II

*the unbearable lightness of being*



**SUMMER  
SEX**



# *the unbearable lightness of being*

August 8 - August 30, 2017

Catalog Essay by Jonathan Goodman  
Catalog Design by Amal Husein



*Lichtundfire*  
175 Rivington Street  
New York, NY 10002  
[www.lichtundfire.com](http://www.lichtundfire.com)

**FEATURING**

Greg Brown  
Jane Fire  
Augustus Goertz  
Allen Hansen  
Don Keene  
Naomie Kremer  
Robson Lemos  
Robert Mango  
Alan Neider  
Mary Ann Moy  
Nudie  
Bob Stanley  
Lothar Troeller

Catalog Essay by:  
Jonathan Goodman

## Summer Sex II - *the unbearable lightness of being*

Already the summer is beginning to end—students are talking about going back to school, and there is a tiny difference in the humidity and heat in New York. But, at the same time, this is only the middle of August. Although galleries used to close for the entirety of August, the art season now runs year round. Lichtundfire has currently put up its second installment of its “Summer Sex” show. Conceived by the space’s director Priska Juschka, the exhibition, like its predecessor, Summer Sex I (July 12 - August 4), Summer Sex II offers a stylish anthology of images driven by desire and enjoyment. Eroticism continues to hold primary interest; there is a photo of a naked woman in mid air on a trampoline (Lothar Troeller), a couple of ink and pencil drawings depicting intercourse (Naomie Kremer), and a perverted bunny—a man outfitted in a bunny suit displays his dildo phallus for the audience (Mary Ann Moy). These images are among the more straight forward, we see in the show, but the general outlook once again looks to desire and its free expression. We are living in a culture that alternatively worships and vilifies sexual feeling, but artists tend to embrace sensuality. Juschka proves this is true by including images that play off relations between the sexes. Her inclusion of lesser-known artists does not in any way weaken the show, which is consistently of high quality.

Candace (2008) is a color print of a naked woman jumping from a trampoline. Beautiful, with her arms extended and reddish-brown hair flying, she exhibits both, her body and an exuberance, we don’t encounter often. This image by Troeller communicates both athleticism and passion—revered as an American combination! Jane Fire’s Dancing with the Stars (2012-17), an image realized with archival ink on canvas, consists of light and dark horses rearing upward, their heads raised toward the sky, as in raw sexual arousal. Compositionally layered beneath them, is a realistic partial portrait of Einstein. A text accompanies the work, which refers in part to humans overcoming raw mating instincts to find common ground and even love. The meaning of the work can be slightly obscure, but the dancing of the horses surely is a prelude to procreation. Robert Mango’s Girl in the Mirror (2016) depicts, in linear fashion, a blue girl dressed in stocking and little else, whose reflection is evidenced in the blue oval mirror facing you. In the background are wrinkled patches of yellow-green and purple—an abstract foil to the sharply outlined sensuality of the naked girl. In all three images, desire is taken for granted, somehow a virtue in its own right, this despite the puritanical nature of much of America.

The work Ruins in Love II (2011) by Naomie Kremer, an image made with ink and pencil on rag paper, is a mottled drawing of two torsos, heads and arms and legs are absent, in black and white. Alluded to by the title, the action of the two torsos, reminiscent of antique ruins, is clear: the female torso on top receives the erect phallus of the male torso beneath her. The frankness of the image is softened a bit by the soft lines of the drawing. But once recognized, the love-making is entirely clear. Alan Neider’s Ad & Jewelry 3 (2012), a mixed-media work, combining images of diamond bracelets, a large ring with a diamond, and an equally large light green gem, is heightened by the head of a man lying directly beneath the jewelry, above who stands a woman wearing a short black dress and boots. The eroticism is linked to bling, a transparent comment on contemporary life. Allen Hansen works with spray paint on vellum; his image of a narrow fissure surrounded by a black background, can only be likened a vagina. This untitled work from 2017 indicates that the specificity needed to render the figure and its erotic particulars can also communicate with a certain amount of abstraction. Images of the human body can be pushed to a nonobjective level in ways that enhance the eroticism of the image.

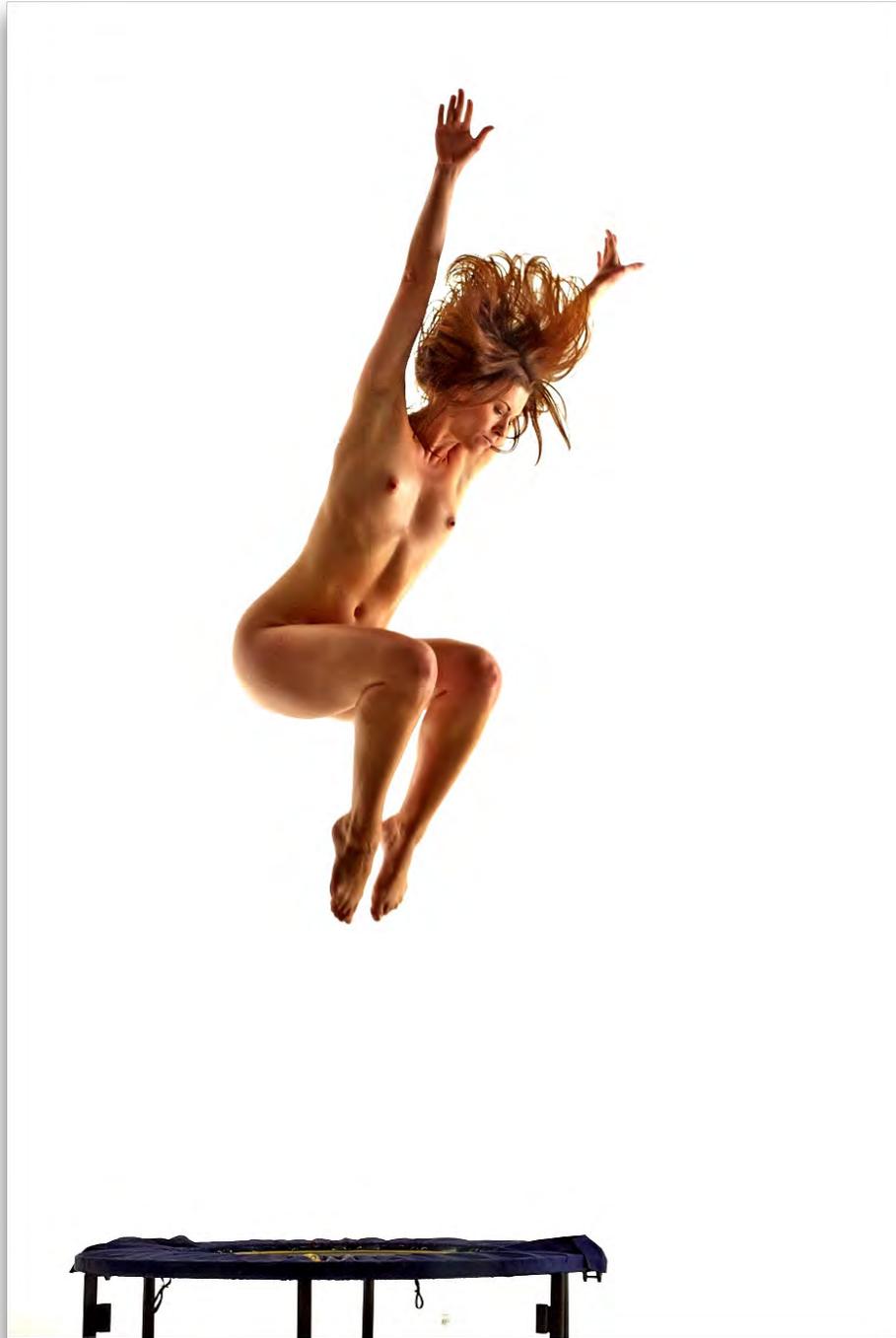
Greg Brown's *Elle and I* (2017) is a mixed media work made with acrylic paint on shaved fur, and decorated with broken tiles and gold leaf. It describes two loops topped with the tile shards, which add considerable interest. The loops occupy the center of the painting, with a greenish-blue background on the upper two thirds of the image and a bright purple beneath the loops, whose open ellipses are also filled with purple. This is a very abstract work, but it is clear that the two loops suggest two people, an interpretation strengthened by the title. Augustus Goertz's *Love II* (2011) offers the image of a dark photo of a reclining nude woman raising her head with her hand. Looking very much like a negative, the body crosses the center of the compositional field on a diagonal, contrasting sharply with the white bed beneath her. Bob Stanley's 1971 lithograph, titled *Erotic III*, presents a short-haired blond, her mouth open in transparent lust, being orally pleased, blurring the lines between pornography and art; but then great artists such as Schiele and Picasso made art that is so overtly sexual as to erase the difference between abandon and beauty. Perhaps this is the hidden moral of "Summer Sex II"—that in contemporary art there is no reticence in making evident the urge to shag and its representation.

It's Ten O'Clock—What's for Supper (2008-09), an oil on canvas by the skillful painter Don Keene, shows two naked women, one with her back to us, revealing a plump behind; and the other, painted in darker colors, resting on a bed with her legs raised. Perhaps the title is meant ironically, supper being something other than food to eat. Whatever the implications of the image and title, the atmosphere suggests that something is about to happen. The artist duo *Nudie* (a collaboration between multi media artist/painter Naomie Kremer and photographer Judy Dater) is offering *Nike* (2015), an archival pigment print. *Nudie's* work *Nike* riffs on the Greek goddess of victory whose wings have been displaced by flying charcoal marks. It conjoins Dater's photograph, a straightforward depiction of a nude female figure, with prominent breasts and pubic hair, with Kremer's painting of black expressionist strokes all around the figure, and to a small extent covering her, conceptualizing the mythological reference. We remember, at this point, that according to Greek mythology, the gods would make love for days at a time! Mary Ann Moy's *Perverted Bunny I*, a color print from 2013, presents a man in a light tan costume and rabbit's head gesturing with arms extended and the left leg raised. We know the hidden person is supposed to be male because his dildo penis is prominently displayed. Trespassing the boundaries of good taste, the image is twisted but funny. This goes to show that sexual art is not always in the service of the supposed norm—a point made notably decades ago by the gay and transgender community.

Robson Lemos completes this survey, his *Love*, an acrylic painting from 2007, shows male and female creatures whose bodies are highly decorated with abstract designs—coils that cover their trunks and their arms (no legs exist). In the center of both, we find something that looks like a backbone and stomach. Their wide-open eyes and expressions show little passion. The background consists of a mosaic of small blue tile-like shapes. The painting feels very much like an outsider work of art, as if the artist were committed to portraying a reality best understood as a primitive alien dream. This image, like many others in the show, indicates that desire comes in many different shapes and forms, making it necessary for artists to respond eclectically. Art being what it is, we can (only) hope for emotional honesty and genuine enjoyment, given the subject the show covers. "Summer Show II" captures a season when love is less constrained, more forthright than usual. Although (most of) the artists in the exhibition are of different generations, as well as many (of) the visitors who have come to see the work, they know that desire doesn't die, no matter what age we are.

**Jonathan Goodman** - August, 2017





Lothar Troeller  
*Candace, 2008*



Robert Mango  
*Girl in the Mirror, 2016*



Jane Fire  
*Dancing With The Stars, 2012-2017*



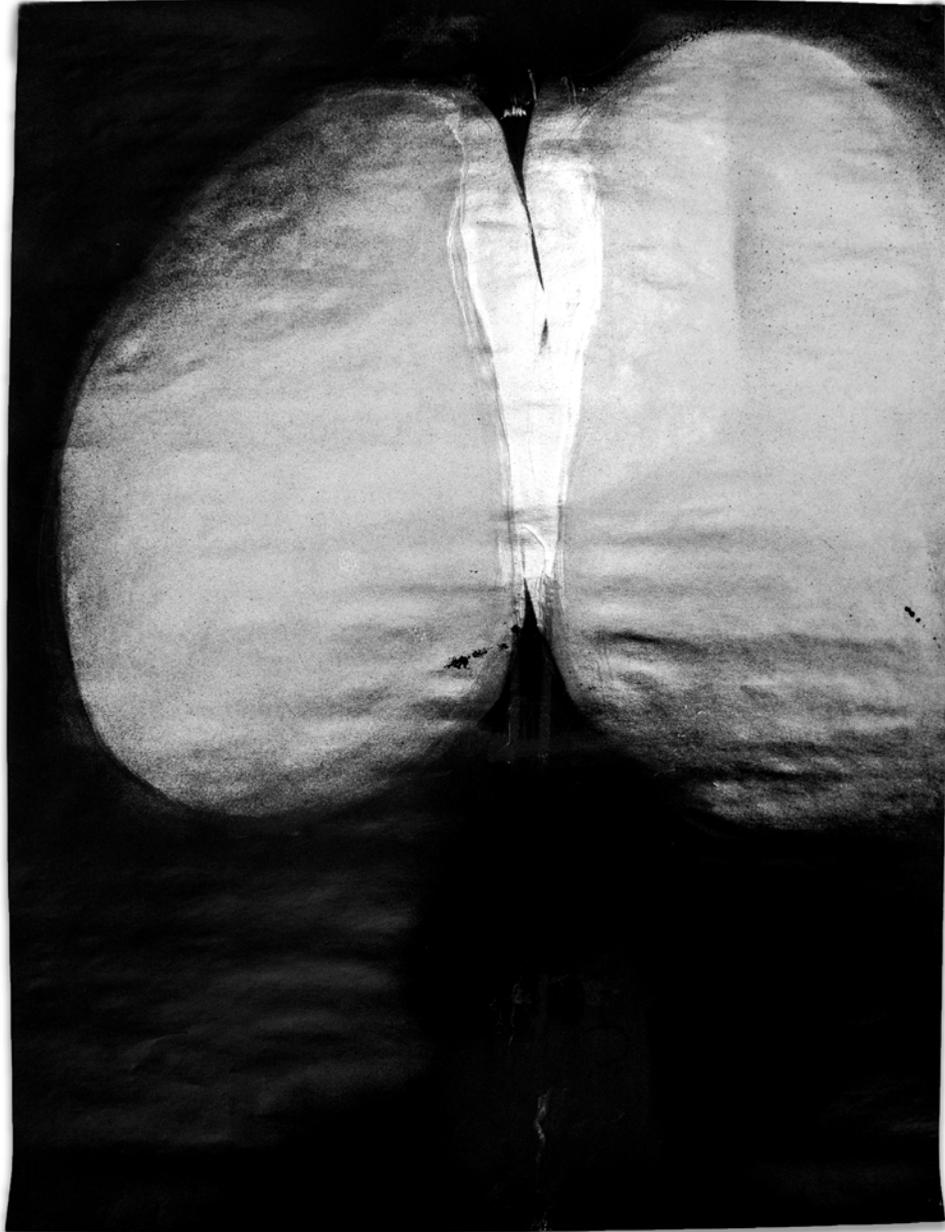
Naomie Kremer  
*Ruins In Love I*, 2011



Naomie Kremer  
*Ruins In Love II*, 2011







Allen Hansen  
*Untitled, 2017*



Allen Hansen  
*Untitled, 2017*



Augustus Goertz  
Love II, 2011



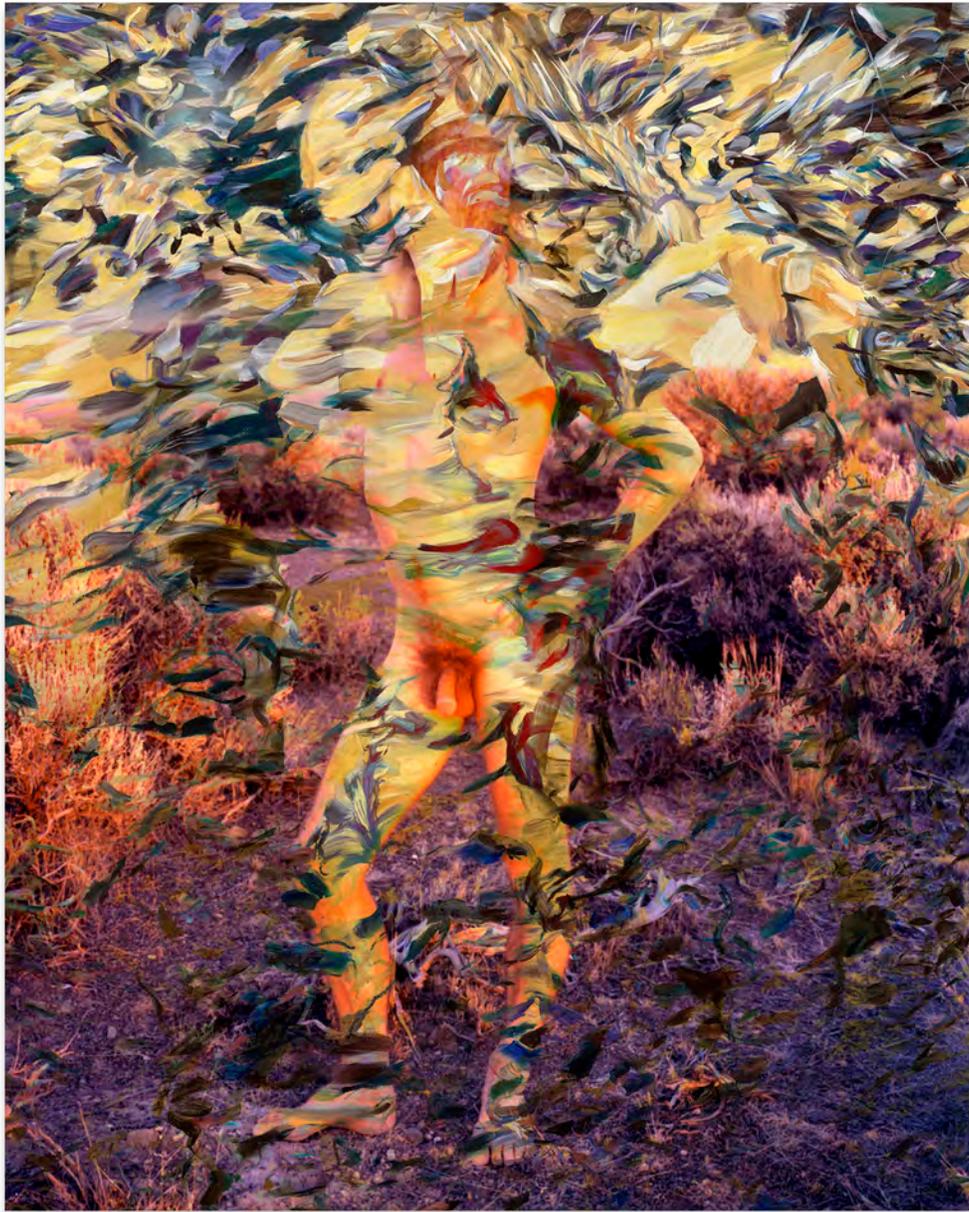
Augustus Goertz  
*Love I (top), Love III (bottom), 2011*



Don Keene  
*It's Ten O'Clock - What's For Supper, 2008 - 2009*



Bob Stanley  
*Erotic III, 1971*



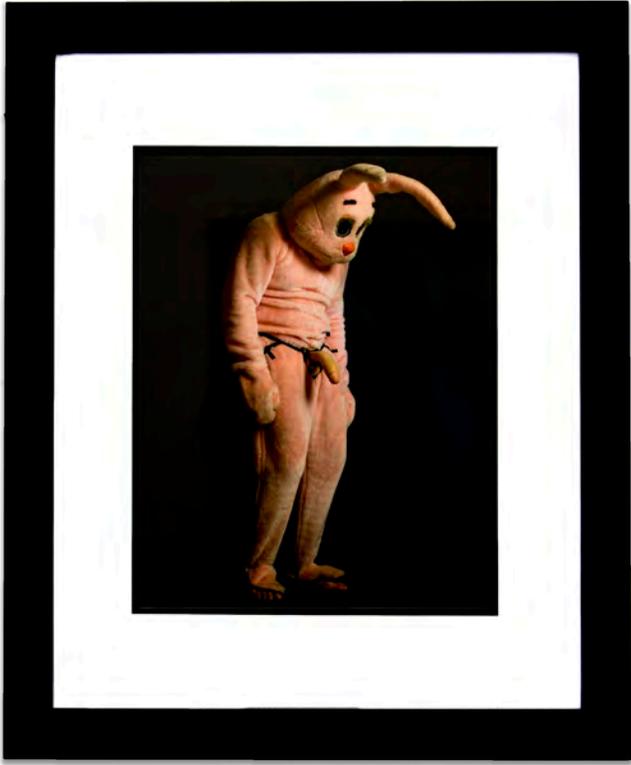
Nudie (Naomie Kremer & Judy Dater)  
*The Minotaur*, 2015



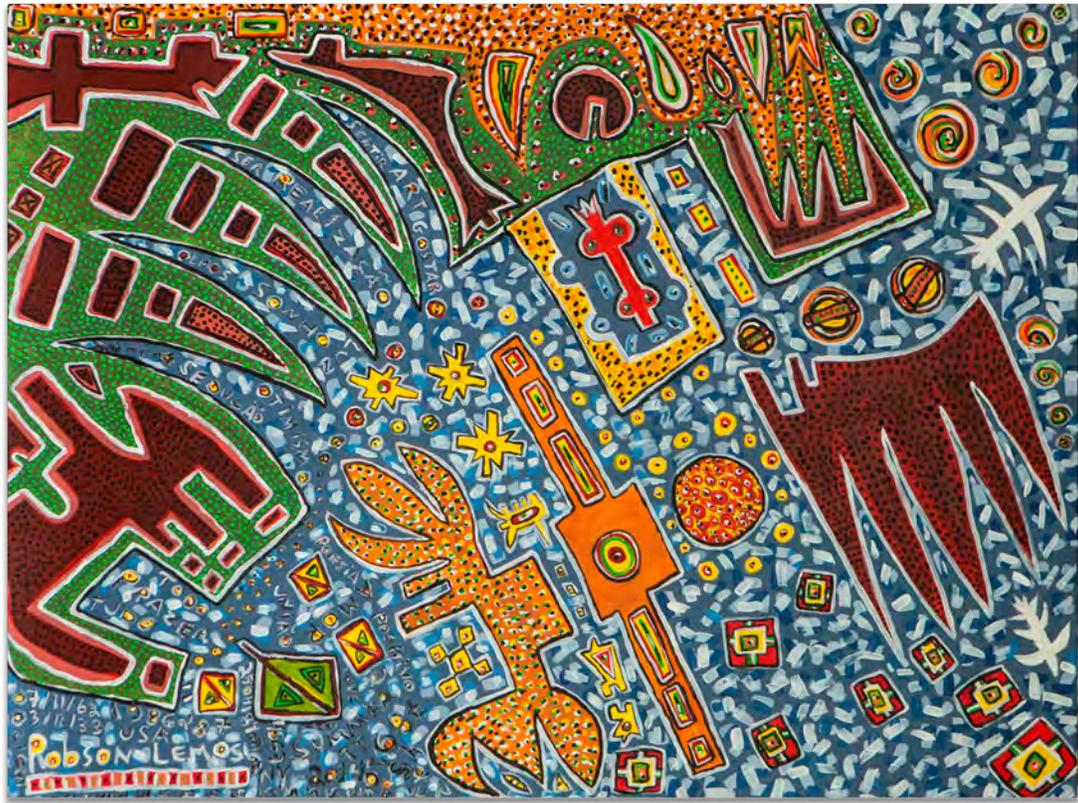
Nudie (Naomie Kremer & Judy Dater)  
*Nike*, 2015



Greg Brown  
*Elle and I*, 2017







# SUMMER SEX

Naomie Kremer  
Ruins In Love II  
2011  
Ink and Pencil on Rag Paper  
17 x 17 in

Alan Neider  
AD & Jewelry 5  
2012  
Mixed on Paper  
48 x 30 in

Lothar Troeller  
Candace  
2008  
Colour Print  
36 ½ x 27 in

Alan Neider  
AD & Jewelry 3  
2012  
Mixed on Paper  
48 x 30 in

Robert Mango  
Girl in the Mirror  
2016  
Oil on Canvas  
50 x 40 in

Allen Hansen  
Untitled  
2017  
Spray Paint on Velum  
24 x 18 in

Jane Fire  
Dancing With The Stars  
2012 - 2017  
Archival Ink on Canvas  
48 x 34 in  
Edition 1 of 3

Allen Hansen  
Untitled  
2017  
Spray Paint on Velum  
24 x 18 in

Naomie Kremer  
Ruins In Love I  
2011  
Ink and Pencil on Rag Paper  
17 x 17 in

Augustus Goertz  
Love II  
2011  
Liquid Light on Canvas  
16 x 20 in

Augustus Goertz  
Love I  
2011  
Liquid Light on Canvas  
20 x 16 in

Greg Brown  
Elle and I  
2017  
Acrylic, Broken Tile with Gold Leaf on  
Shaved Fake Fur on Board  
42 x 54 in

Augustus Goertz  
Love III  
2011  
Liquid Light on Canvas  
20 x 16 in

Mary Ann Moy  
Perverted Bunny 1, 2, 3  
2013  
Color Print on Photo Paper  
13 ½ x 10 in  
Edition 1 of 25

Don Keene  
It's Ten O'Clock - What's For Supper  
2008 - 2009  
Oil on Canvas  
60 x 51 in

Robson Lemos  
The Universe  
2014  
Acrylic on Canvas  
30 x 40 in

Bob Stanley  
Erotic III  
1971  
Lithograph  
22 ½ x 16 ¾ in  
Edition 11 of 77

Robson Lemos  
Love  
2013  
Acrylic on Canvas  
60 x 40 in

Nudie (Naomie Kremer & Judy Dater)  
Minotaur  
2015  
Archival Pigment Print  
22 x 18 in  
Edition 1 of 5

Nudie (Naomie Kremer & Judy Dater)  
Nike  
2015  
Archival Pigment Print  
22 x 18 in  
Edition 1 of 5





© Lichtundfire 2017



**LICHTUNDFIRE**

175 Rivington Street - New York, NY 10002

[www.lichtundfire.com](http://www.lichtundfire.com)