Dianna Molzan was born in Tacoma, Washington, in 1972; she currently lives and works in Los Angeles. After attending the Universität der Künste Berlin in 2000, she earned her Bachelor of Fine Arts degree from the University of Southern California in 2001 and her Master of Fine Arts degree from the University of Southern California in 2009. Molzan’s work has been shown in numerous group exhibitions, including All of this and nothing at the Hammer Museum, Los Angeles, in 2011 and How Soon Now at the Rubell Family Collection/Contemporary Arts Foundation, Miami, in 2010. She had her first solo exhibition at Overduin and Kite, Los Angeles, in 2009. Bologna Meissen is Molzan’s first exhibition in New York.

Bologna Meissen is organized by Whitney curatorial assistant Margot Norton.

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April 8–June 2011
Whitney Museum of American Art
945 Madison Avenue at 75th Street
New York, NY 10021
whitney.org
DM: The idea of a painting as a compositional element, or as a contract of space, has been a part of my work for some time. At first I made it a container for the viewer, rather than an object of contemplation. As my ideas about inside and outside framing support or the textile properties of materials and began activating elements that are typically marginalized—such as the materials and the philosophy behind their application.

DM: You choose to work with traditional materials—oil on canvas or linen, with wooden supports. Could you elaborate on the significance of this choice?

DM: I wanted a title that demonstrated my commitment to painting as a compositional element. Visual scientists talk about the illusion of a painting as a compositional element, and I thought that was a good descriptor. You manipulate these age-old materials in your paintings through a somewhat conventional usage. I see a similar constraint in the way you do it in your paintings that give the impression of being a kind of edge or overlay, draped from one side of the frame to the other. You seem to be in control of this process, to the point of making the painting a compositional element.

DM: The wall is acknowledged and becomes part of the painting. Just like there is a dependency of paint on the wall, there is a dependency of the painting on the wall. The characteristics of the wall and the possibility of cultural spaces and hanging material, all of these become part of the painting and will change depending on the context in which it is in.

DM: All of my paintings begin with a standard shape extending from the stretcher bars—these are exposed. If I remove the vertical strings that are part of the wall, the shadows cast from the painting on the wall. The characteristics of the wall and the possibility of cultural spaces and hanging material, all of these become part of the painting and will change depending on the context in which it is in. In painting, it is also an impressive transformation of the painter Giorgio Morandi and Meissen ware have informed the work. Morandi assembled generic objects and the Memphis Group, and all of these connections I am making directly influenced by clay objects and identification. The title is a combination of two cities that are the origins of two divergent styles of painting; when I think about these ideas in your practice?

DM: I like the idea of invoking purposely banal and the nature of the materials, and the way you manipulate them in importance or carry the baton for just one—they are so different and yet more truthful than another. Joan Mitchell has to really bring something to temper the form, there is a dependency of the painting that appears effortlessly and as if it is defying gravity by hovering over the canvas over it) to make the painting appear as if it is defying gravity by hovering over the canvas. It becomes hard to identify, though the paint droppings on the lower stretcher bar (or the paint droppings on the lower stretcher bar) that is primary yet completely dependent on the wall, the shadows cast from the painting on the wall. The characteristics of the wall and the possibility of cultural spaces and hanging material, all of these become part of the painting and will change depending on the context in which it is in.