

Good Weather is pleased to present *Walking the Cow*, an exhibition of works by Mike Cloud, Annabeth Marks, and Ezra Tessler that considers the sculptural potential of painting. Hosted by The Green Gallery, the exhibition is sited in a former painting studio in Milwaukee's River West neighborhood (3849 N. Palmer St.), the most recent location of Green Gallery West. *Walking the Cow* opens November 8, 2019 from 8–10 pm, and is on view until December 10, 2019 by appointment (desk@goodweathergallery.com).

**GOOD WEATHER**  
**WALKING THE COW**  
**NOVEMBER 8-**  
**DECEMBER 10, 2019**  
**MIKE CLOUD**  
**ANNABETH MARKS**  
**EZRA TESSLER**  
**GREEN GALLERY WEST**  
**3849 N. PALMER ST.**  
**MILWAUKEE, WI 53212**

Imagine walking a cow: strolling next to the animal in silence and communion. You continue on your way together, side-by-side, idle but present in each other's company. A kind of meditative process with focus and contemplation. Cows are ruminant animals with a specialized stomach to extract nutrients before digestion even takes place. An exhibition is a place to ruminate. Painting is a form of rumination. Chewing the cud—Cloud, Marks, and Tessler, all partake in this daily practice of painting.

Cloud reconstitutes the history, formal components, and basic materials of painting into visceral, symbol-laden shapes. This deconstruction of the constituent elements of a painting (canvas, stretcher bars, paint) produces a self-referentiality that the artist muddles with language. The affect is mysterious and the result, as he explains, is a “space to contemplate the other, their suffering, and their reconciliation to their world.”

Marks' paintings use color, collage, and the form of garments to explore what she calls “the visual language of framing, patterning, and abstract notions of landscape.” The matrix and membranes of the paintings cast the body as both in and of its surroundings. In traversing this boundless, illusory space, an emotional graph of deep feeling is created through idleness and activity.

Tessler's works, meanwhile, undulate inwards and outwards toward the viewer, pushing the horizons of painting in idiosyncratic ways. In these small-scale works, rough-hewn forms cross the paintings' bright surfaces, offering condensed panoramas of unfamiliar places. They are the artist's attempt to provide, as he describes, “an analogy for addressing each other and the world in more dynamic and open-ended ways.”

In an era where *painting is beside itself*<sup>1</sup> and no longer contained, it folds in on a space of connection and introspection. What is a painting saying when it tells you that it is not just an image of the world but also an object in the world? Perhaps it proposes a way of living, fundamentally alone but also connected to others. Is it possible then to speak of what painting does, while avoiding any translation?

1. David Joselit, "Painting Beside Itself," October 130 (Fall 2009): 125–134.