

M LeBlanc is proud to present James Krone's second solo exhibition with the gallery, *A Promise of Happiness*.

In his most recent paintings, *Matisse Dissociatives*, Krone has sought to discover what might emerge from the act of painting when its subject is taken to be non-transferable. The works are predicated on a conviction that Matisse's paintings hinged on the necessity of a dissociative gaze. In the case of Matisse, the modern departure from functional representation owed not only to the disposing of cosmetic mimesis but, also, the philosophical realization that the subject was unavailable for the artist to offer in the form of a painting. Painting became a record of the artist's distance from the subject.

Whereas a Matisse painting is a document of his observation of a model or a still life and the occasion of that experience, for Krone the Matisse painting is the primary subject. Detached from an empirical link that would have been the source of their forms, these paintings develop their own terms, inform one another, conform to one another, as if independent of, perhaps at the expense of, the artist's subjectivity and the illusion of its coherence. If signs of artistic subjectivity were once received as modernist trophies, they are now more often perceived as a dubious, surfeit debris, a self-indulgent deposit with questionable gains; or, more fatalistically, as a way of locking oneself into a narrative by tracing the extent of one's limitations.

The *Matisse Dissociatives* are exhibited in relation to a series of photographs of pigeons, taken over the past few years. The pigeons are framed from a perspective that makes the Rorschach-like patterning of their back feathers most visible to the viewer. This position requires a complete diversion of the pigeon's gaze.