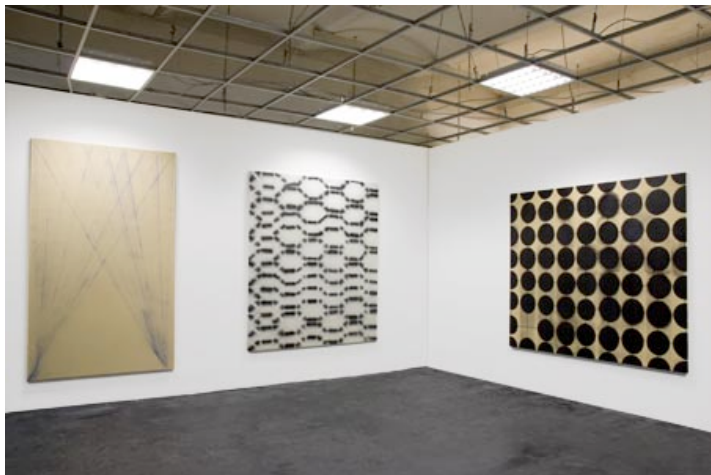


Lives and Works in Berlin | Berlin Gallery Roundup

August 2nd, 2012 by Ali Fitzgerald

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Kazuko Miyamoto. "Live End Dream No," 2012. Image courtesy Exile Gallery.

[Kassel](#) may be this continent's art world sweetheart until September, but Berlin, in a petty rage directed towards its pretty, provincial cousin, has mounted a slew of really ambitious (and quite bawdy) summer shows, upending the notion of the seasonal afterthought. Here are a few:

[Isa Melsheimer's](#) show at [Esther Schipper](#) is a delicate sendup of the "urban island," with steely structures, mirrored columns and small, scratchy, wolf-packed gouaches. She titles the show *A Green Archipelago*, in direct reference to Otto Matthias Ungers' and Rem Koolhaas' 1977 study *Berlin as a Green Archipelago*, and constructs a tapestry with Berlin structures colliding with a series of threaded islands. The display is lovely, and reminds me of [Carol Bove](#), although the nature vs. industry icons seem a little heavy-handed.

The show *Live End Dream No* at [Exile Gallery](#) is a collection of paintings and collages from the criminally underrated artist [Kazuko Miyamoto](#). Miyamoto, a founding member of [AIR](#) in New York and a frequent [Sol Lewitt](#) collaborator, is better known for her string installations, but her paintings executed in the 70's (which gallerist [Christian Siekmeier](#) found hidden away in her barn/studio) exude a fresh and brushy minimalism that seems very "of the moment" (ew, sorry). Her paintings remind me in a fairly superficial way of *New York Close Up* artist [Keltie Ferris](#) in their spray-painted patterned whimsy. Miyamoto's treatment of the surface is confident and unconcerned, and the works are brutally monochromatic, providing an interesting peek into the mind of a female auteur during a time of unquestionably male-dominated minimalism. I think she should be in the running for Art21's next series of artist profiles (just throwing that out there).