



Andreas Breunig

*The Big XI ... in person August 29th – September 5th*

With delight, Nino Mier Gallery presents *The Big XI ... in person August 29th – September 5th*, a solo exhibition by Düsseldorf-based artist Andreas Breunig.

For the exhibition, Breunig selected eleven paintings from his recent series *Body Possibility and Hi>°<LoRes*. The setting is that of a classical painting show. Only the parameters have been switched as the current exhibition has been exclusively conceived and optimized for online viewing.

Reversing the setting of his previous show at the gallery in which the exhibition space was used as real space catalyst transferring digital image processing into physical appearance, now the singularity of the individual work is at stake. In his continuous interrogation of abstraction, Breunig negotiates seriality and the autonomy of image, challenging the notion of the single image as a possible solution for his broader artistic problems and concerns.

“A painting is built up bit by bit. Therefore, the encodings and relations between the individual elements constantly shift. These shifts need to be visible. Mostly to subvert an all too clear reading. Hopefully, whenever you look there’s a new image. However, it’s more likely delirium than memory”, says Breunig when asked about his practice.

Systems of classifying are important to the understanding of Breunig’s painterly approach. Throughout his oeuvre, there is an obvious insistence on the classification of the theoretical problems of painting, particularly in a post-digital environment. Breunig’s *Hi>°<LoRes* series focused on the differences of a painting and its reproduced digital image in regards to surface and texture, in his own words, it addressed “the depth of the field of the reproducibility of content”.

In contrast, the more recent *Body Possibilities* deal with the potential corporeality of gestures and signs. The paintings liquefy the traditional schism between the abstract and the figurative. What we might consider to be blowing drapes or a marquee theatre entrance quickly disintegrates into abstract lines and color. The body informs the stroke, the painted line forms a body; in itself it becomes the thing itself.

In this regard, even the series’ titles refer to such classifications. As subordinations of the greater theory the artist is currently working on, they establish and provide us viewers with the necessary context. Much needed as, ultimately, Breunig seeks to disrupt and alter our accustomed ways of seeing.

Anyhow, there’ll still be some time for contemplation ... a tiny slot of 7 Days.