

An abstract painting featuring a complex composition of colors and textures. The top section is dominated by horizontal bands of green, blue, and red, with a prominent red brushstroke that resembles a flower or a stylized face. Below this, a large, textured orange and yellow area is interspersed with vertical streaks of blue and pink. The bottom portion of the painting is characterized by dense, layered brushwork in shades of green, brown, and red, with a pair of black tweezers visible on the right side. The overall style is gestural and expressive, with visible drips and varied brush techniques.

NINO MIER  
GALLERY

# ANDREAS BREUNIG

*ADAPTABILITY (CONTRA)*

January 22 - February 26, 2022

NINO MIER GALLERY  
RUE ERNEST ALLARD 25, 1000 BRUSSEL



## **ANDREAS BREUNIG**

*Adaptability (CONTRA)*

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Nino Mier Gallery is pleased to present *Adaptability (CONTRA)*, our first solo show with German artist Andreas Breunig in Brussels.

Breunig analytically dissects his material. His painting consists of pre-, post- and reproductions of modernist image strategies. Residual painting. In distinct settings, he constantly puts calculated gestures, textures, velocities and varying degrees of dissolved representationalism to the test.

The pictorial spaces emerge from such experimental setups and are continually updated in the overall context. In doing so, Breunig follows a kind of call-and-response principle. In constant permutations, the painterly ›codings‹ and relations of the specific elements shift visibly.

Within larger series, smaller groups of works of about 4 to 8 paintings are singled out—then come evaluation and decision making. But nothing is »finally treated to the end,« the respective series and individual pictorial stances remain fragmented and are kept open. Fundamental questions instead of interpretative answers.

The pictorial elements are inconsistent and discontinuous but still equally placed or layered. This results in »compositions without composition,« in which categories such as »figuration« or »abstraction« no longer apply and are thus no longer appropriate.

Breunig moves between flat pictorial spaces and installative »spatial images.« Nonetheless, his painting always includes a focussed examination of the immaterial digitality. In face of post-natural, artificial light (displays, filters etc.), his chromatic scale ranges between a brisk and overdriven palette as well as a manifold and differentiated choice of color. Working with oil, acrylic, graphite and charcoal, instead of reduction, it's all about the maximization of expressive possibilities.

Breunig employs the residual or anti-forms of modernist painting. Due to the simultaneity of such surface phenomena, the boundaries of painting / photography / print become just as blurred as the attributions of original / copy / reproduction. An explicit inquiry into the remaining conditions of pictoriality.

To accompany Andreas Breunig's concurrent solo exhibitions in Los Angeles and Brussels, Nino Mier is happy to edit a lavishly designed and artist's book-like publication—including rare archival material as well as an in-depth conversation between curator Hannah Eckstein, scholar Clemens Rathe and writer Marlene Alice Schenk.

*Andreas Breunig was born in Eberbach, Odenwald in 1983, and lives in Düsseldorf, Germany. He attended the Kunstakademie Düsseldorf where he studied under Albert Oehlen. His recent institutional exhibitions, celebrating a new generation of German painters, included Kunsthaus NRW Aachen, Kunstmuseum Bonn, Kunstsammlungen Chemnitz, Kunstverein Heppenheim, Kunstverein Reutlingen and the Museum Wiesbaden. His work is included in important collections such as the Aïshti Foundation, Lebanon, and the Friedrichs Foundation, Germany.*



Installation View of Andreas Breunig, *Adaptability (CONTRA)*, January 22 - February 26, 2022  
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Andreas Breunig | *Underpressed paintings (frag\_21)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
82 5/8 x 129 7/8 in, 210 x 330 cm | (ABR22.010)





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Andreas Breunig | *Underpressed paintings (frag\_25)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
66 7/8 x 165 3/8 in, 170 x 420 cm | (ABR22.014)





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Andreas Breunig | *Underpressed paintings (frag\_29)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
129 7/8 x 82 5/8 in, 330 x 210 cm | (ABR22.015)





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Andreas Breunig | *Underpressed paintings (frag\_10)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
30 3/4 x 30 3/4 in, 78 x 78 cm | (ABR22.016)





Andreas Breunig | *Underpressed paintings (frag\_12)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
30 3/4 x 25 1/4 in, 78 x 64 cm | (ABR22.013)





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Andreas Breunig | *Underpressed paintings (frag\_09)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
30 3/4 x 25 1/4 in, 78 x 64 cm | (ABR22.004)







Andreas Breunig | *Underpressed paintings (frag\_07)* | 2021 | Acrylic | oil | charcoal and graphite on canvas on canvas  
22 1/8 x 17 3/4 in, 56 x 45 cm | (ABR22.003)





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Andreas Breunig | *Underpressed paintings (frag\_19)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
66 7/8 x 165 3/8 in, 170 x 420 cm | (ABR22.008)





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Andreas Breunig | *Underpressed paintings (frag\_20)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
82 5/8 x 129 7/8 in, 210 x 330 cm | (ABR22.009)







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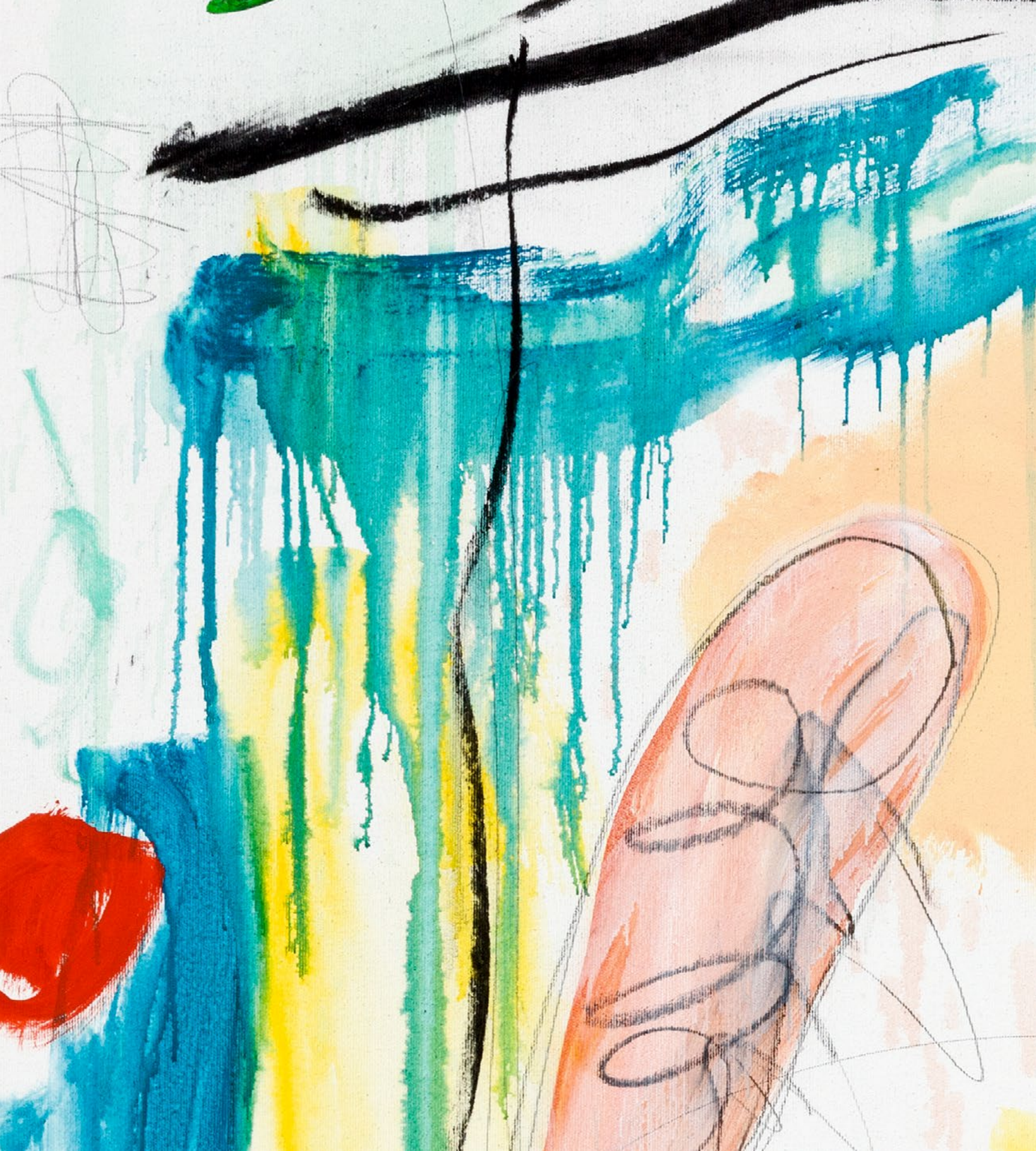


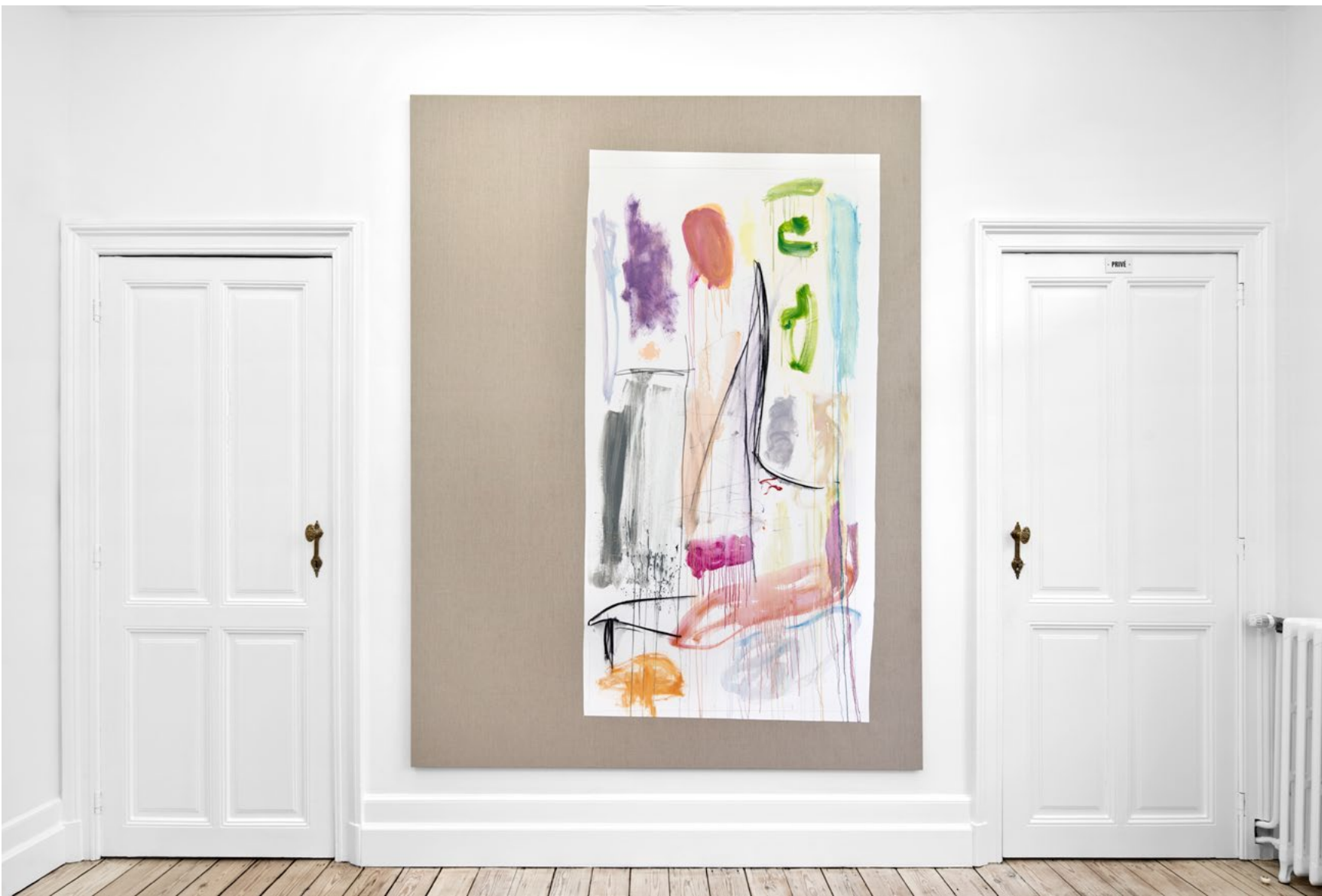
Andreas Breunig | *Underpressed paintings (frag\_24)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas, 66 7/8 x 43 1/4 in, 170 x 110 cm | (ABR22.017)



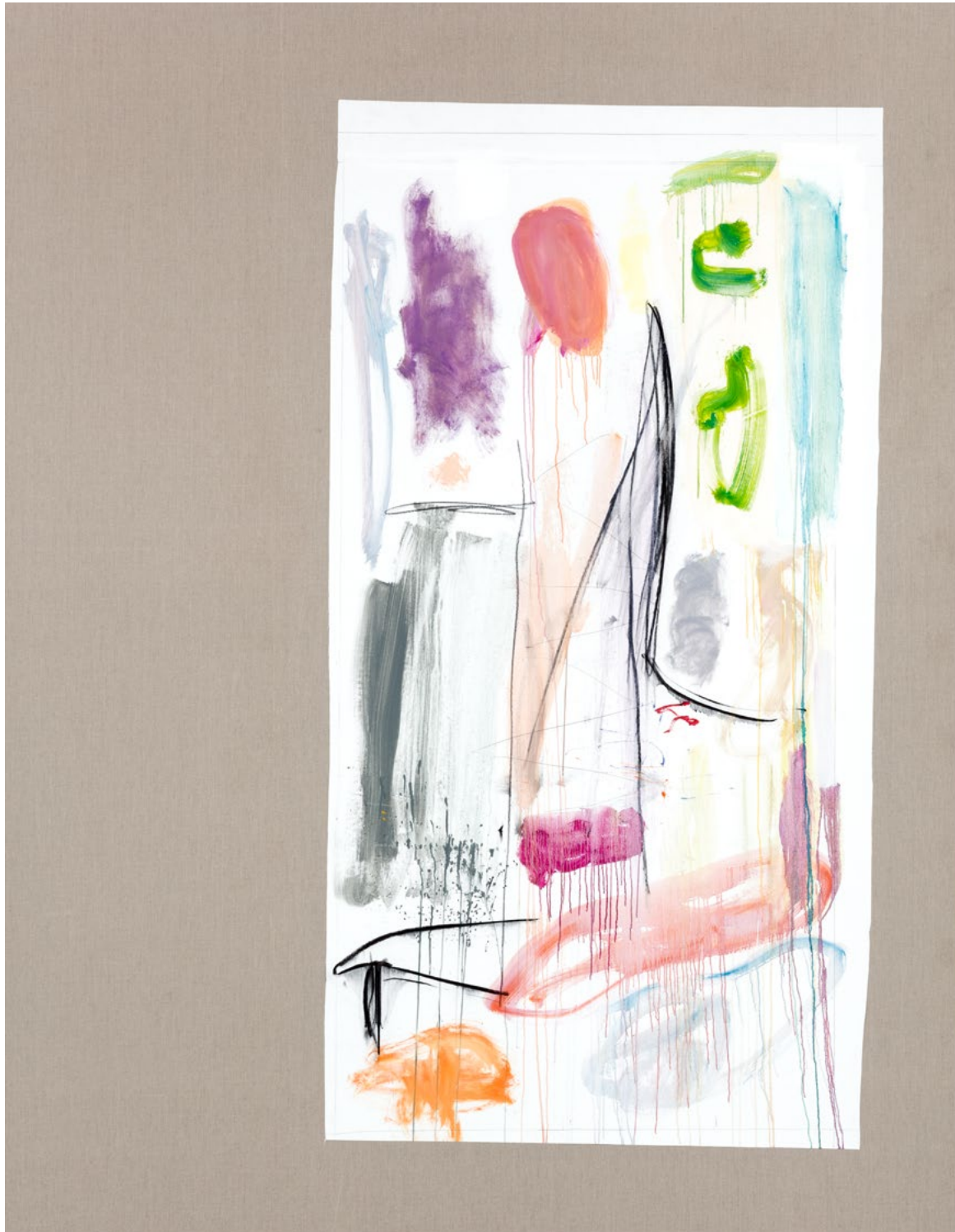


Andreas Breunig | *Underpressed paintings (frag\_23)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
66 7/8 x 43 1/4 in, 170 x 110 cm | (ABR22.012)





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Andreas Breunig | *Underpressed paintings (frag\_18)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
98 3/8 x 74 3/4 in, 250 x 190 cm | (ABR22.007)







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Andreas Breunig | *Underpressed paintings (frag\_15)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
30 3/4 x 25 1/4 in, 78 x 64 cm | (ABR22.005)





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Andreas Breunig | *Underpressed paintings (frag\_22)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
66 7/8 x 43 1/4 in, 170 x 110 cm | (ABR22.011)





Andreas Breunig | *Underpressed paintings (frag\_02)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
30 3/4 x 25 1/4 in, 78 x 64 cm | (ABR22.001)







Andreas Breunig | *Underpressed paintings (frag\_05)* | 2021 | Acrylic, oil, charcoal and graphite on canvas on canvas  
22 1/8 x 17 3/4 in, 56 x 45 cm | (ABR22.002)





Andreas Breunig | *Underpressed paintings (frag\_17)* | 2021, Acrylic, oil, charcoal and graphite on canvas on canvas  
30 3/4 x 25 1/4 in, 78 x 64 cm | (ABR22.006)





## **Andreas Breunig**

\*1983 in Eberbach, Odenwald  
Lives and works in Düsseldorf

### Education

2002 - 2008 Kunstakademie Düsseldorf, Prof. Albert Oehlen

## **Selected Exhibitions**

2022

Adaptability (PRO), Nino Mier Gallery, Los Angeles (S)

Adaptability (CONTRA), Nino Mier Gallery, Brüssel (S)

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inscrutable glade & cleaning projects (Full Circle), Galerie Bärbel Grässlin, Frankfurt (S)

2020

The Big XI, Nino Mier Gallery, Los Angeles (S)

Echo Chambers (curated by Christian Malycha), Galerie Bärbel Grässlin, Frankfurt (G)

PLAY ME HAVE NO PROBS, Kunstverein Heppenheim (S)

Jetzt!, Deichtorhallen Hamburg (G)

2019

Body Possibility, Knust Kunz Gallery, Munich (S)

Image Vision, PPC Philipp Pflug Contemporary, Frankfurt (G)

Jetzt!, Museum Wiesbaden, Kunstmuseum Bonn, Kunstsammlungen Chemnitz - Museum Gunzenhauer (G)

Copy & Waste, Sauvage, Bonn (S)

The Windowing System - as a (hyperstatic) problem, Nino Mier Gallery,  
Los Angeles (S)

2018

TRANCE: A show by Albert Oehlen, Aishti Foundation, Beirut (G)

Ein Tun ohne Bild, Kunstverein Reutlingen, Reutlingen (G)

VOTE, (+ Jana Schröder), Kunstverein Heppenheim, Heppenheim (S)

2017

Hi><LoRes (+ Clemens Rathe), Warhus Rittershaus, Cologne (S)



2016

Fasi Lunari (curated by Albert Oehlen & Francesco Stocchi), Fondazione Carriero, Milano (G)

happy wife – happy life (with Seb Koberstädt), Warhus Rittershaus, Cologne (S)

...aus Liebe zur Natur (with Matthias Schaufler), Jagla Ausstellungsraum, Cologne (S)

2015

Shut down, Warhus Rittershaus, Cologne (S)

2014

17 ABSTRACT PAINTINGS (selected by Warhus Rittershaus), WERTHEIM, Cologne (G)

Hausreste (curated by Albert Oehlen), Haus der Kunst St. Josef Solothurn (G)

Ihr doch auch., Gagarin, Düsseldorf (S)

He got Frame, Kunst Schaefer Wiesbaden, Wiesbaden (S)

2013

P.o.W. presents Breunigga – The Windowing System, Prince of Wales, Munich (S)

BAERTIG, BOCKIG & BESCHIEDEN, SIGHTFENSTER, Cologne (S)

Soon, avantrash, Munich (S)

2012

Raum Zeit Fläche, JaLiMa Collection, Düsseldorf (G)

new talents biennale cologne, Rautenstrauch-Joest-Museum, Cologne (G)

The Head-On Collision, ANDREAS BREUNIG & RM Collected, Resy Muijers Contemporary Art, Tilburg (S)

Brussels Cologne (curated by Vanessa Joan Müller and Agata Jastrzabek), Carlswerk, Cologne (G)

Neue Wände, Galerie Knust x Kunz +, Munich (G)

2011

fine line?, Kunst im Tunnel, Düsseldorf (G)

Single im September, Single Club, Düsseldorf (G)

andere Waffen (with Benedikt Gahl, Veit Kowald and Max Schulze), Avantrash, München (G)

A-stage [simulated], Warhus Rittershaus, Cologne (S)



2010

BERLIN, Warhus Rittershaus temporarily in Berlin (G)

Addition and Substraction, 304 days, Vancouver (G)

2009

Brainfreezer, Warhus Rittershaus, Cologne (S)

PAINTING ON THE MÖVE (curated by Albert Oehlen), Wiensowski & Harbord,  
Berlin (G)

Dolce Standards, Maverick, Cologne (G)

2008

Sootboring (with Kerstin Brätsch, Allison Katz), Kunsthaus Sootbörn,  
Hamburg (G)

Der vereinende Ast, Villa de Bank, Enschede (S)

2007

Martin Weidemann - Andreas Breunig (with Martin Weidemann), Kunstraum  
acapulco, Düsseldorf (S)

Royal Bunker, Institut für zeitgenössische Beobachtung, Vienna (G)

(G) Group Exhibition

(S) Solo Exhibition



