



NINO MIER  
GALLERY

# JANSSON STEGNER

*THE GOOD LAND*

APRIL 2 - MAY 7, 2022



NINO MIER GALLERY  
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**JANSSON STEGNER**  
**THE GOOD LAND**  
**APRIL 2 - MAY 7, 2022**

Nino Mier Gallery is proud to present *The Good Land*, an exhibition of paintings by California-based artist Jansson Stegner. The exhibition, on view from April 2 – May 7, 2022 in Los Angeles, will feature a suite of new portraits produced over the course of the past year. The gallery will publish a catalogue to accompany *The Good Land* featuring essays by writer Arty Nelson and curator Ali Subotnick.

The Good Land distills various moments from what many would identify as “the good life.” He bathes his subjects in dramatic, theatrical light as they pick oranges in a bucolic field, lounge on a rock in shallow waters, and stand in the shade of a bush lily plant. And yet something is awry in each work. Stegner’s oil paintings, categorized by the artist as “Weird Figuration,” reinvigorate the late Renaissance project of Mannerism, which imbued a sense of unreality into otherwise naturalistic portraiture. Mannerist paintings are characterized by their subjects’ serpentine poses, elongated anatomies, and saturated color palettes that prefigured the dramatic chiaroscuro light of Baroque art. In Stegner’s portraiture, the figure again is freed from the constrictions of realism. His subjects are creatures whose body parts are out of joint, who have elongated, slender torsos that connect to exaggeratedly muscular limbs and support heads the size of their elbows. The more hyperbolic expressions of musculature and power are saved for his female subjects, while his men tend to be slighter and more pensive.

Stegner’s paintings reimagine the customs of gender expression in early modern portraiture not just through his representations of body parts, but also through their immersion in scenes. *The Birdwatchers*, for instance, depicts two broad-shouldered yet slender men sitting in a clearing under an aqua blue sky. The color palette and composition of the painting draw strong connections to Raphael’s *Alba Madonna*, which depicts Mary lounging with a young Jesus and St. John the Baptist. While the religious references do not carry into Stegner’s painting, the feminine mise-en-scene does. Alternatively, *Lifeguard* centers a woman lounging on a large, pointed rock beneath a forebodingly dark sky. The composition trains our eyes on her supremely muscular legs, imbuing her character with a sense of power over nature, a struggle usually fought (and lost) by men in Romantic painting.

One of the most pronouncedly contemporary features of Stegner’s portraiture is his subjects’ clothing, which produce a productive tension with his style. Works such as *Along El Sueño Road* bring to mind the conventions of contemporary fashion photography. The subject’s short, lacy dress and her coy yet commanding expression seem fit for an editorial yet are masterfully rendered here with rich oil paints. The most common functions of quasi-naturalistic portraiture have shifted in recent decades. What was once a genre deployed either to connote an historic individual’s prowess or to explore grander themes of nature and religion, now is most often viewed for its commercial potential. Stegner’s paintings collapse the visual markers of this gap, immersing viewers in a beautifully strange “good land” that feels out of step with the march of history.

One of the main questions posed by *The Good Land* is what place such a distorting formal repertoire has in contemporary figurative painting. Historians have come to understand the Mannerist pictorial language as reacting to cracks in the religious, social, and cosmological order of 16th century Europe. The popular artistic emphasis on equilibrium and rationality best expressed by Da Vinci's *Vesuvian Man* began to disintegrate, melting into a slew of long, misshapen limbs under the Copernican sun. Stegner's paintings in *The Good Land*, too, register some of the many instabilities of today's world—the stability of the gendered body, the truth-value of photographs, the place Art History has in contemporary art. They are arresting precisely because they are destabilizing, their beauty and magic shining through Stegner's uncanny creations.

*Jansson Stegner (b. 1972, Denver; lives and works in California) received his MFA from the University of Albany, New York. Stegner has been the subject of numerous solo exhibitions with Sorry We're Closed, Brussels; Bellwether Gallery, New York; Mike Weiss Gallery, New York; and most recently, Almine Rech Gallery, New York. Stegner was the recipient of the 2010 Art Brussels: Collectors' Choice Award and was the 2015 Deutsche Bank NYFA Fellow. Stegner is represented by Nino Mier Gallery, Los Angeles and Sorry We're Closed, Brussels.*



Jansson Stegner | *The Backyard*, 2021 | Oil on linen | 60 x 38 in, 152.4 x 96.5 cm | (JAS21.005)





*Good Times*, 2021 | Oil on linen | 38 x 72 in, 96.5 x 182.9 cm | (JAS21.006)





*Famous Ancestor*, 2021 | Oil on linen | 78 x 60 in, 198.1 x 152.4 cm | (JAS21.007)







*Watermelon*, 2021 | Oil on linen | 48 x 36 in, 121.9 x 91.4 cm | (JAS21.004)





*The Birdwatchers*, 2021 | Oil on canvas | 70 1/4 x 52 1/4 in, 178.4 x 132.7 cm | (JAS21.023)





*Lucia at the Patio Door*, 2021 | Oil on canvas | 78 1/4 x 57 in, 198.8 x 144.8 cm | (JAS21.024)









*Along El Sueño Road*, 2021 | Oil on canvas | 60 1/4 x 36 1/4 in, 153 x 92.1 cm | (JAS21.025)





Orange Picker, 2022 | Oil on canvas | 48 x 36 in, 121.9 x 91.4 cm | (JAS22.004)





*Emaani in the Red Sweater*, 2022 | Oil on canvas | 48 x 36 in, 121.9 x 91.4 cm | (JAS22.001)





*Woman in a Blue Dress*, 2022 | Oil on canvas | 84 x 38 in, 213.4 x 96.5 cm | (JAS22.003)







*Lifeguard*, 2022 | Oil on canvas | 51 x 70 in, 129.5 x 177.8 cm | (JAS22.002)





## **JANSSON STEGNER**

Born 1972 in Denver, CO  
Lives and works in Santa Barbara, CA

### **EDUCATION**

2001 The University at Albany, Albany, NY  
1995 University of Wisconsin, Milwaukee, WI

### **SELECTED SOLO SHOWS**

- 2022 *The Good Land*, Nino Mier Gallery, Los Angeles, CA, US,  
2021 *New Paintings*, Nino Mier Gallery, Los Angeles, CA, US,  
2020 *New Paintings*, Nino Mier Gallery, Los Angeles, CA, US  
Jansson Stegner, Almine Rech, New York, NY, US  
2018 *Paintings*, Nino Mier Gallery, Los Angeles, CA, US  
2015 *Commission Portraits*, Sorry We're Closed, Brussels, BE  
2008 Sorry We're Closed, Brussels, BE  
2007 Bellwether Gallery, New York, NY, US  
2005 *Dig Me No Grave*, Mike Weiss Gallery, New York, NY, US

### **SELECTED GROUP SHOWS**

- 2021 *Salon de Peinture*, Almine Rech, New York, NY, US  
2020 *To Paint Is To Love Again*, Nino Mier Gallery, Los Angeles, CA, US  
2018 *Extra*, The Hole, New York, NY, US  
2017 *Engender*, Kohn Gallery, Los Angeles, CA, US  
2016 *Hot Dry Men, Cold Wet Women*, Mark Miller Gallery, New York, NY, US  
*Winter Invitational*, Jonathan LeVine Gallery, New York, NY, US  
2015 *60 Americans*, Elga Wimmer Gallery, New York, NY, US  
2014 *Unrealism*, Fredericks and Freiser Gallery, New York, NY, US  
2013 *Body Language*, Saatchi Gallery, London, UK

- The Male Nude*, Sorry We're Closed at Art Brussels, BE  
*En Plein Air*, Stux Gallery, New York, NY, US
- 2012 *Breed, Greenberg* Van Doren Gallery, New York, NY, US  
*Bending the Mirror*, Columbus College of Art and Design, Columbus, OH, US
- 2008 *The Triumph of Painting: Unreal*, Saatchi Gallery, London, UK  
*Special Opening*, Sorry We're Closed, Brussels, BE
- 2007 Galerie Rodolphe Janssen, Brussels, BE
- 2006 *Escape from New York, Curators without Borders*, Berlin, DE
- 2005 *Idols of Perversity*, Bellwether Gallery, New York, NY, US  
*New Figuration Show*, Galerie Christina Wilson, Copenhagen, DK  
*The Parable Show*, Grimm Rosenfeld Gallery, Munich, DE  
*Entourage*, Mike Weiss Gallery, New York, NY, US
- 2004 *Tango*, Mike Weiss Gallery, New York, NY, US
- 2003 *Second Seed*, One in the Other, London, UK
- 2002 *Oil*, Mark Pasek Gallery, New York, NY, US

## **PUBLICATIONS**

- 2022 Jansson Stegner, Nino Mier Gallery, Los Angeles, CA, US (forthcoming)
- 2013 Body Language, Saatchi Gallery, London, UK
- 2005 Jansson Stegner, Mike Weiss Gallery, New York, NY, US

## **HONORS AND AWARDS**

- 2015 New York Foundation for the Arts Painting Fellowship  
Deutsche Bank NYFA Fellow
- 2010 Art Brussels: Collectors' Choice Award
- 2006 New York Foundation for the Arts Painting Fellowship

## **BIBLIOGRAPHY**

- 2022 Jansson Stegner
- 2021 Jansson Stegner: Injecting, Laura Delmage, Metal Magazine, January 2021
- 2020 The Psychological Resonance of Jansson Stegner at Almine Rech, Noah Becker  
Whitehot Magazine, March 17, 2020  
Jansson Stegner's hyperreal paintings of strong women invert gender roles and challenge identity and power,  
Katy Cowan, Creative Boom, March 2020



Must-See Art Guide: New York City, ArtNet News, March 5, 2020  
In Conversation with Jansson Stegner, Sasha Bogojev, Juxtapoz, March 2020

- 2018 “Who’s Afraid of the Female Nude? Paintings of naked women, usually by clothed men, are suddenly sitting very uncomfortably on gallery walls”, Michael Slenske and Molly Langmuir, The Cut, April 2018
- 2017 Show & Tell: The Artists of ‘Engender’ Are Reimagining How Painters Depict Gender, Henri Neuendorf, Artnet News, November 9, 2017  
Take A Peek Inside the Impressive Collection of Stéphanie Busuttil & Sébastien Janssen, Architectural Digest, December 2017
- 2016 Studio Visit with Jansson Stegner, Whitehot Magazine, Spring 2016
- 2015 Jansson Stegner- Portfolio, Extra Extra Magazine, No. 5, 2015
- 2014 Jansson Stegner Paintings, Candy, Winter 2014
- 2013 Interview: Jansson Stegner, sayitagainsayitagain, December,  
Body Language: An Exhibition Featuring 19 Emerging International Artists  
Opens at the Saatchi Gallery, artdaily.org, November 20, 2013  
Body Language at the Saatchi Gallery: A Mixed Body of Work, The Independent, November 24, 2013  
Body Language, Time Out London, November 27, 2013  
Interview/Jansson Stegner, schonmagazine.com, November 29, 2013
- 2012 Artist’s Spotlight, advocate.com, Aug. 18, 2012
- 2011 Jansson Stegner, boooooooooom.com, March 4, 2011  
Jansson Stegner’s Long Stretch, Russ Crest, Beautiful Decay, January 17, 2011
- 2010 Art à tous les étages, Le Vie, April 29, 2010
- 2009 Jeune mais cher, Le Point, April 23, 2009  
Art Brussels, 24th édition: le calme, non la tempete, L’écho, April 20, 2009
- 2007 Jansson Stegner, The New Yorker, December 17, 2007  
Medium Cool, Tova Carlin, Time Out New York, November 22-28, 2007  
Artist Jansson Stegner Paints Guns and Roses, Rachel Wolff, Nymag.Com, December 2007  
Watching the Detectives, Ana Finel Honigman, Style.Com, November 15
- 2005 Don’t Miss Idols of Perversity, Time Out New York, July 2005  
Review, Sarah Valdez, Art In America, November 2005  
Idols of Perversity, Sophie Fels, Time Out New York, July 2005
- 2000 Mohawk-Hudson Regional Offers Thoughtful Artworks, Karen Bjornland, The Daily Gazette, July 26, 2000  
Gotta Believe, Stacy Lauren, Metroland, June 22, 2000  
A Regional Well Done but not Rare, William Jaeger, Albany Times Union, July  
Brush with Intensity, William Jaeger, Albany Times Union, June 25, 2000

