



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-enscene 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.



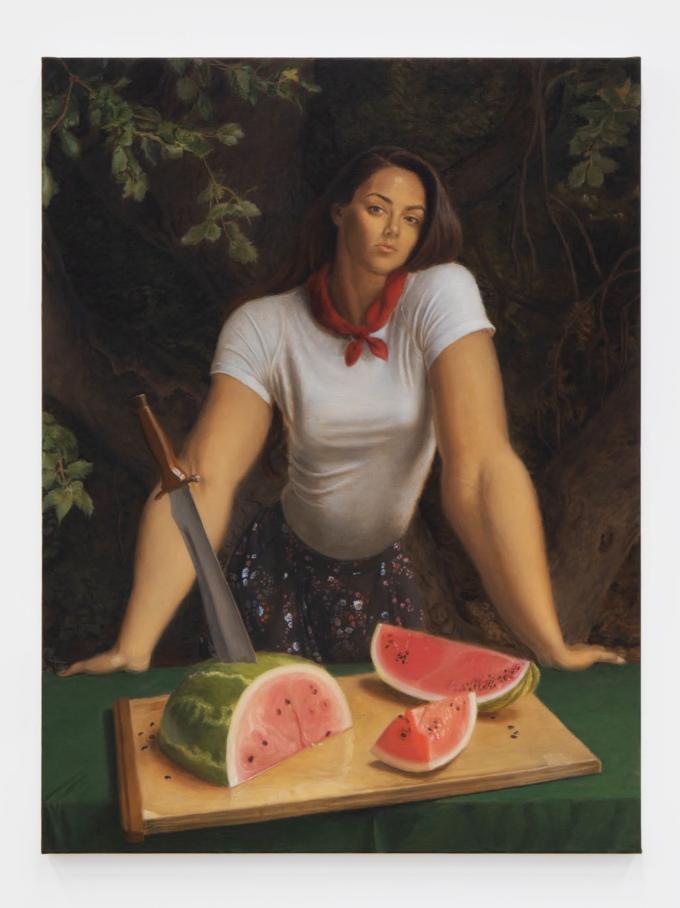












Watermelon, 2021 | Oil on linen | 48 x 36 in, 121.9 x 91.4 cm | (JAS21.004)

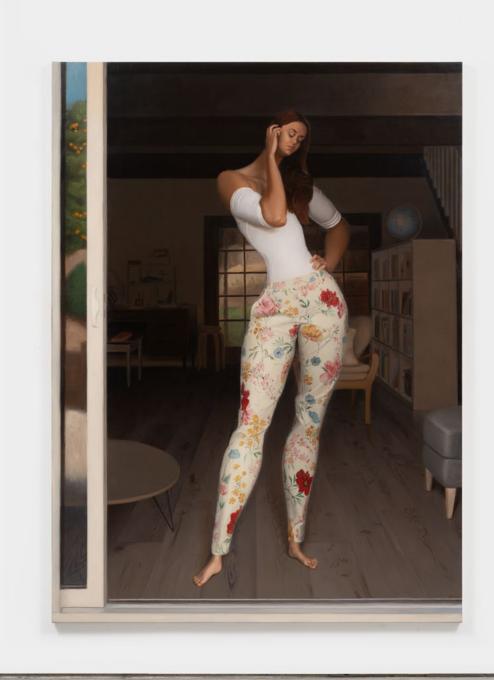












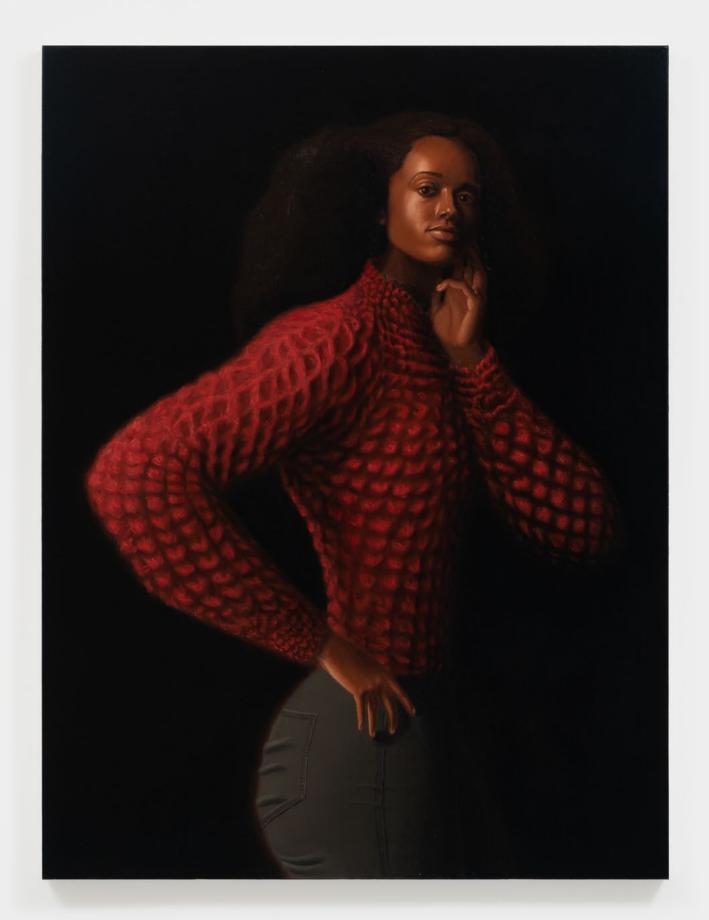






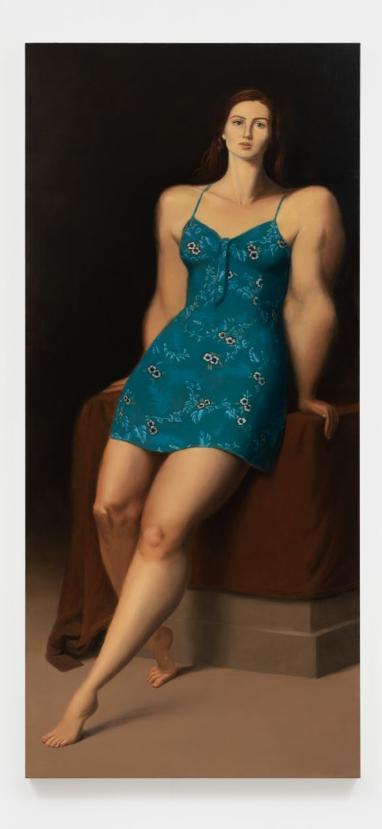






Emaani in the Red Sweater, 2022 | Oil on canvas | 48 x 36 in, 121.9 x 91.4 cm | (JAS22.001)













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	<i>New Paintings</i> , 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				
DUD!	CATIONS				
PUBLI	CATIONS				
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				
HONO	PRS 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				
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BIBLIC	DGRAPHY				
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 Jansson Stegner, booooooom.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'echo, April 20, 2009 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

2000 Mohawk-Hudson Regional Offers Thoughtful Artworks, Karen Bjornland, The 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

Review, Sarah Valdez, Art In America, November 2005

Idols of Perversity, Sophie Fels, Time Out New York, July 2005

Daily Gazette, July 26, 2000