



NINO MIER
GALLERY

CORNELIA BALTES

LAZYBONES

APRIL 2 - MAY 7, 2022

NINO MIER GALLERY
GALLERY TWO
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DIAGONAL LOOKING: ON THE WORK OF CORNELIA BALTES

Cornelia Baltes trades in the diagonal look. This sideways glance betrays an omnivorous curiosity, absorbing the world at slant. The curve of a lapel, knobby knees, the profile of a dusty vase, a new trainer's sole, flexed muscle: Baltes' eye is restlessly precise. It scans the environment, translating the incidental into something monumental. Baltes produces images like we consume them, her references are panoramic. Attending to the everyday; she sees and undoes the world by harnessing the peripheral look.

Diagonal looking is messy. Much of what we see in the corner of our eyesight is made up in the mind. Our eyes tend to be much less sensitive in indirect vision and our brains have to piece together information from memory and social conditioning to make sense of what we see. These paintings disrupt cognition, messing with the ocular and neurological. The eye and mind start to talk over each other producing productive mistranslations.

Baltes' paintings refract, simplify, expand, edit, remix, and amplify the world. Drawing remains central to this transformation, marking out and mutating, mapping and un-mapping. Hints of Ellsworth Kelly and Patrick Caulfield merge with the visual wit of Disney, the elegance of Japanese ink drawing and the slapstick comedy of Buster Keaton. This influence soup is refracted through the chromatic vocabulary of graphic design and commercial imagery.

In linguistics, a homonym is a word that has multiple meanings and these images trade in a similar multivalency: they are painterly homonyms. The painter Frank Auerbach once said: "a great painting is like ice on a stove. It is a shape riding on its own melting into matter and space; it never stops moving backwards and forwards," and his words resonate here. Putting Auerbach and Baltes into the same text feel incongruous; like comparing chocolate gateau with lemon sorbet. Yet, the quote characterizes the painterly animation that Baltes' engages with. This iconographic slipperiness — is it a blade of grass or an arm? — mirrors this mobility of the indistinct look. These paintings are invitations to flex the occipital lobe — the part of the brain where sight is processed — and make it sweat.

Of course, Baltes' work looks simple. But it isn't. The surfaces, which are as smooth as vinyl, are produced through laborious repainting. The title of the exhibition — Lazybones — coupled with the iconography of the show which riffs on gym imagery, and the less-than-obvious labour seems self-depreciative. As a non-native English speaker, one wonders how Baltes is translating the idiom: does she see a slouching skeleton or a pile of knackered bones? Lazybones is a fairly abstract phrase and is often used interchangeably with bone idle and lazy boots. When taken out of their native context, idioms are ripe for misreading. Unlike math, written and visual language is not an efficient form of communication.

Images that slip in and out of recognition, paintings that look breezy but aren't, titles that that don't quite add up. It's in the space of formal and metaphorical in-betweenness that Baltes' practice is situated. The title is outlier; don't believe it: Lazybones is an invitation to accompany the artist in her diagonal looking (and thinking). Start exercising, put that brain to task and make it sweat.

-George Vasey, Curator and Writer



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Nem, 2022 | Acrylic on canvas | 70 7/8 x 51 1/8 x 1 5/8 in, 180 x 130 x 4 cm | (CBA22.005)







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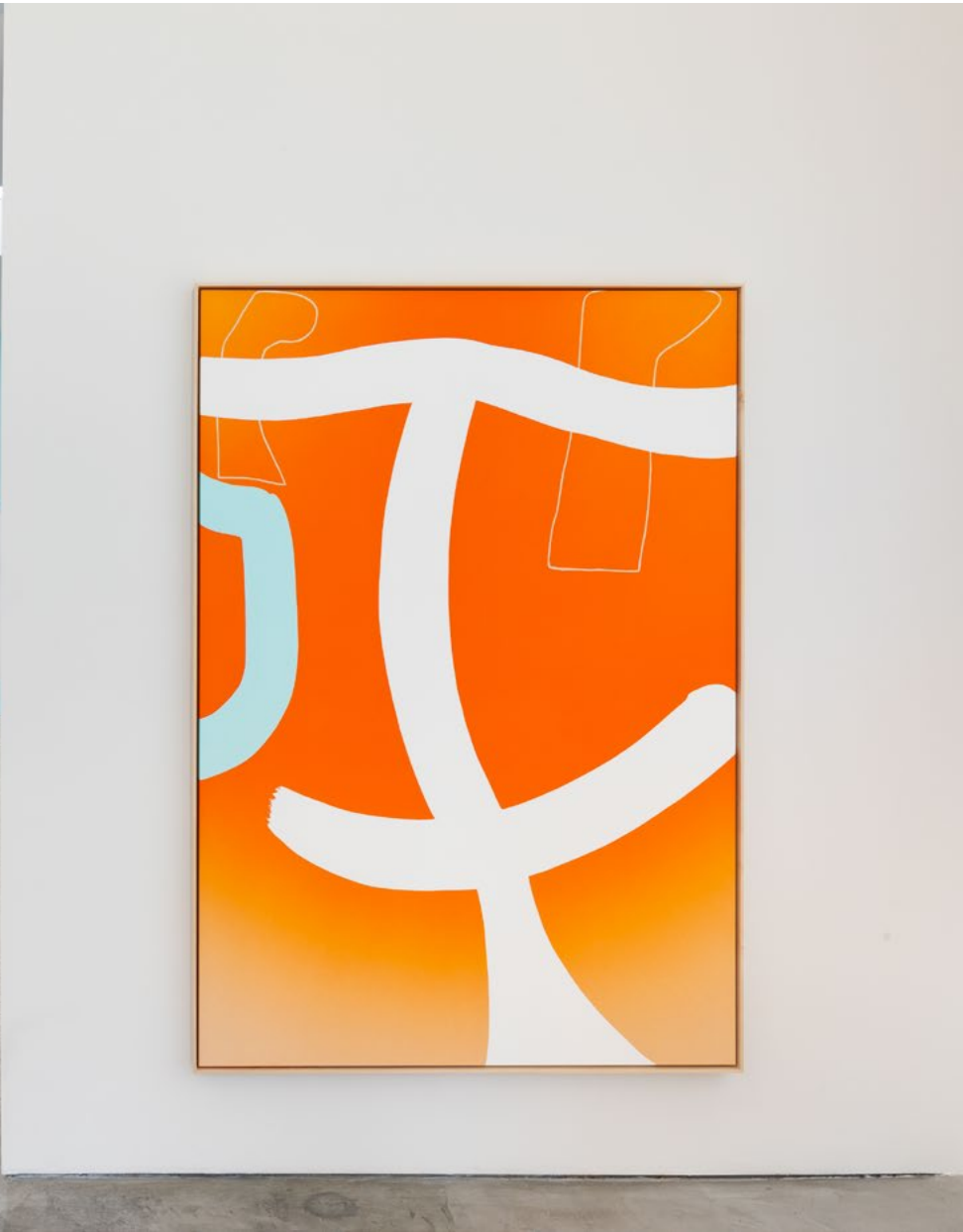


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Boo, 2022 | Acrylic on canvas | 74 3/4 x 55 1/8 x 1 5/8 in, 190 x 140 x 4 cm | (CBA22.007)





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Odi, 2022 | Acrylic on canvas | 74 3/4 x 55 1/8 x 1 5/8 in, 190 x 140 x 4 cm | (CBA22.002)





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Unn, 2022 | Acrylic on canvas | 74 3/4 x 55 1/8 x 1 5/8 in, 190 x 140 x 4 cm | (CBA22.003)





Olm, 2022 | Acrylic on canvas | Framed 87 3/8 x 63 3/4 x 1 5/8 in 222 x 162 x 4 cm | (CBA22.013)

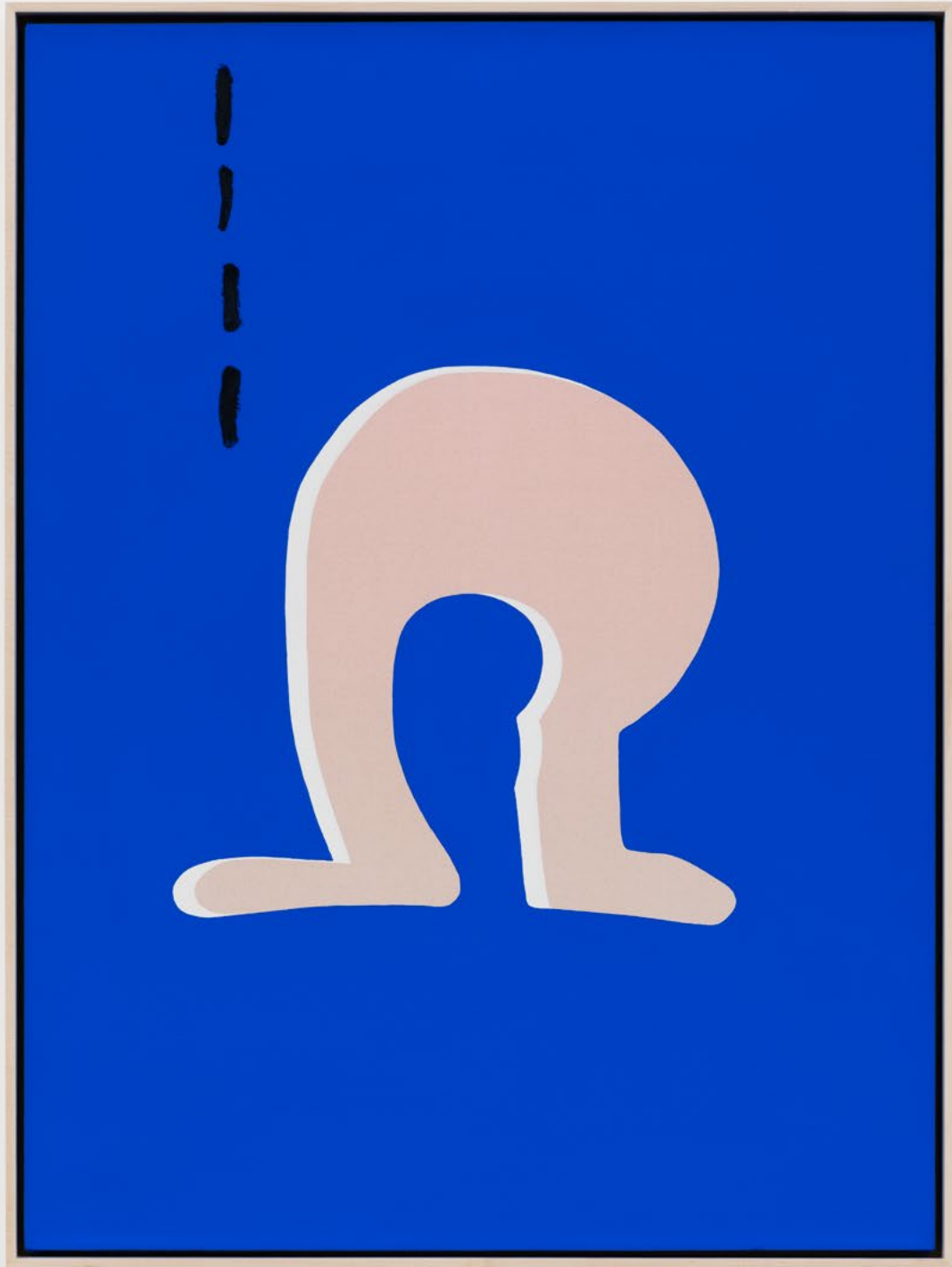




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Len, 2022 | Acrylic on canvas | 37 3/8 x 27 1/2 x 1 1/8 in, 95 x 70 x 3 cm | (CBA22.010)





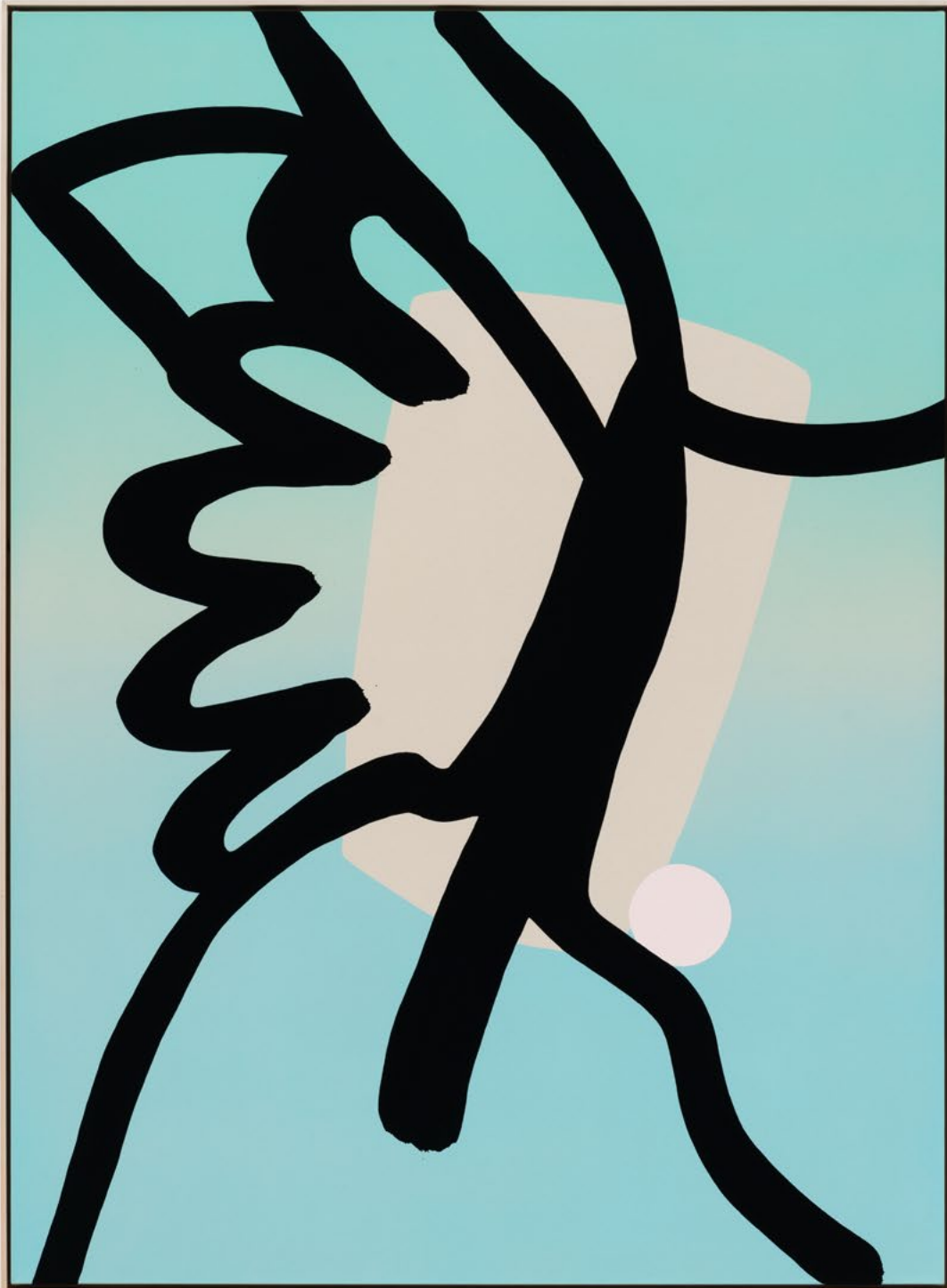
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Eld, 2022 | Acrylic on canvas | 74 3/4 x 55 1/8 x 1 5/8 in, 190 x 140 x 4 cm | (CBA22.008)

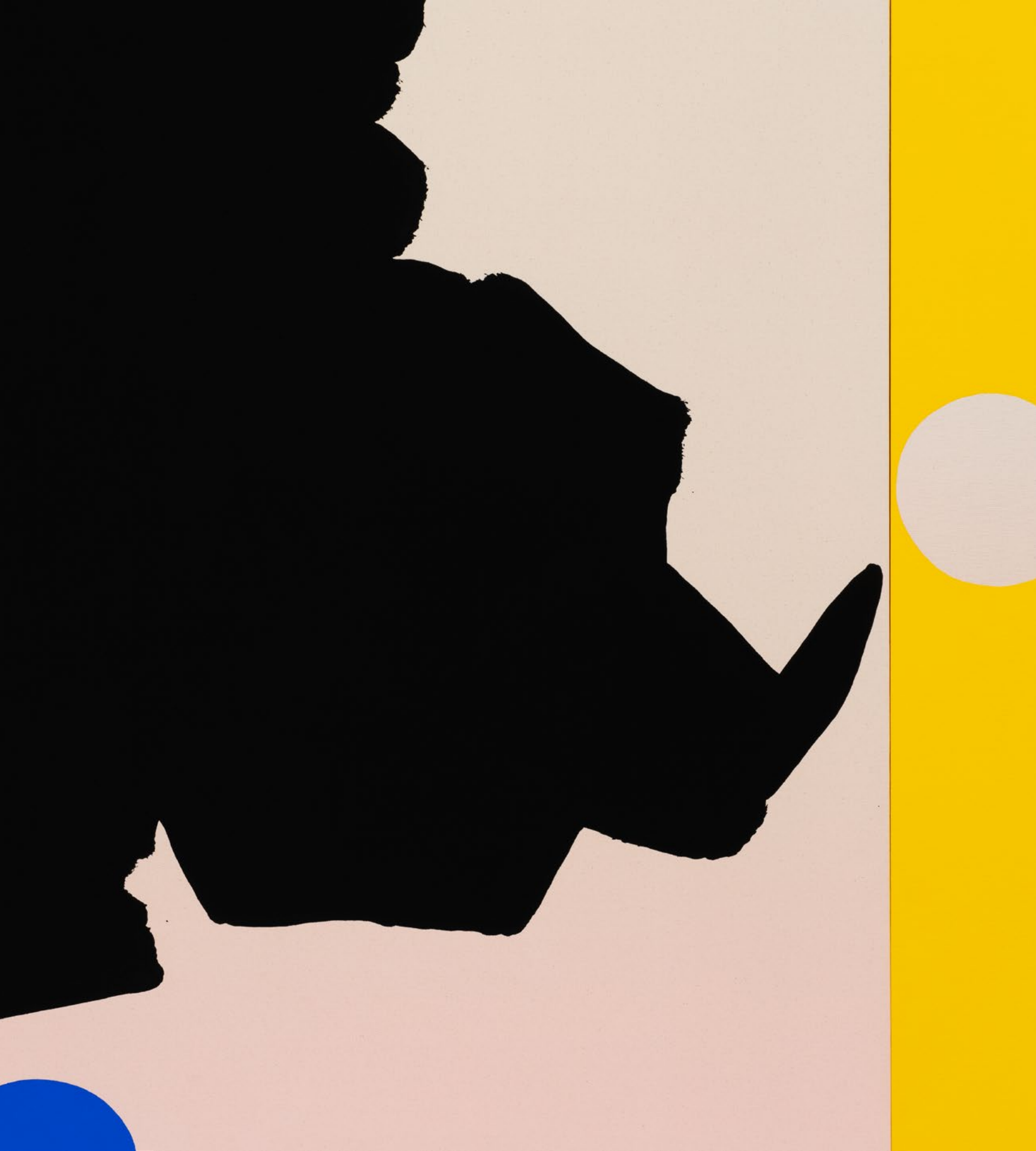


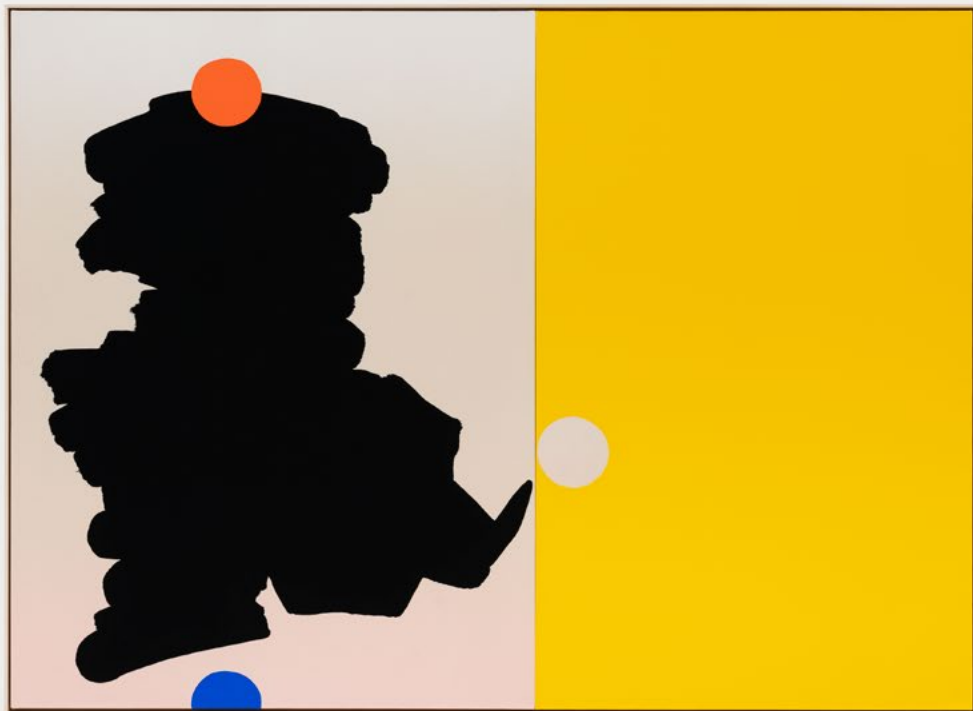


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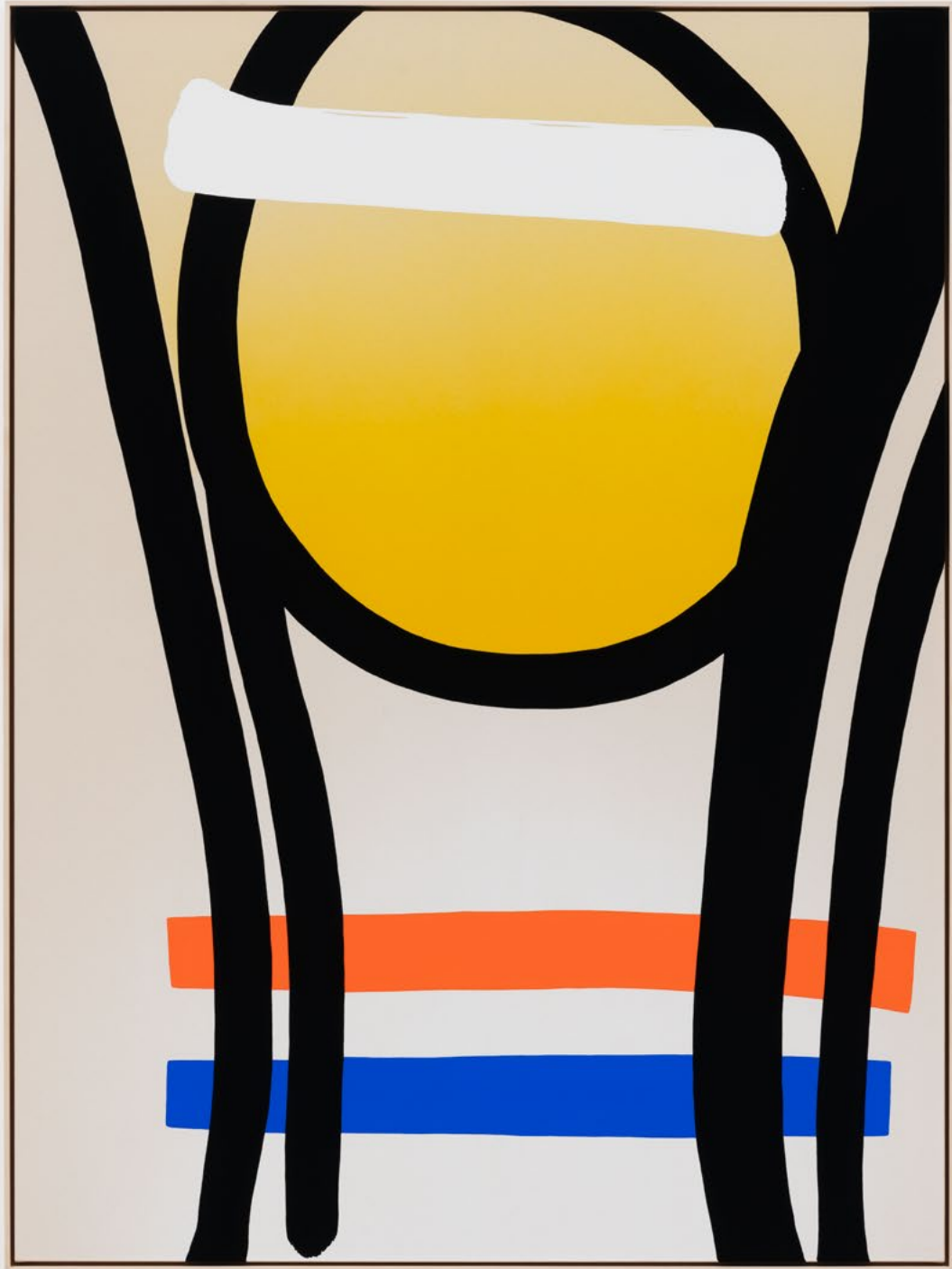
Sko, 2022 | Acrylic on canvas | Panel (A) 63 x 47 1/4 x 11/8 in; 160 x 120 x 3 cm Panel (B) 63 x 39 3/8 x 11/8 in; 160 x 100 x 3 cm (CBA22.011)











Rik, 2022 | Acrylic on canvas | 74 3/4 x 55 1/8 x 1 5/8 in, 190 x 140 x 4 cm | (CBA22.004)





CORNELIA BALTES

Born 1978, Mönchengladbach, Germany
Lives and works in Berlin, Germany

EDUCATION

2011 Slade School of Fine Art London, UK
2006 Folkwang University of the Arts, Essen, DE
2003 Bergische Universität Wuppertal, DE

SELECTED SOLO EXHIBITIONS

2022 Lazybones, Nino Mier Gallery, Los Angeles, CA, US

2021 Eigenbrötler, EIGEN + ART Lab, Berlin, DE

2020 Tit For Tat, Galleri Nicolai Wallner, Copenhagen, DK

2018 Mingle Mime, BolteLang, Zurich, CH
Teamwork, Frutta Gallery, Glasgow, UK
Lightbox, Chapter Arts Center, Cardiff, UK

2017 CAPRI, Galleri Nicolai Wallner, Copenhagen, DK

2016 Eclipse, @ung5 (curated by kubaParis), Cologne, DE
Gone Fishing (with Jean-Philippe Dordolo) Centrum, Berlin, DE
Drunk Octopus wants to fight, Limencello, London, UK
Liste, Basel (solo presentation with Limencello), CH
Come Together Projects, 5,26 m³, Cologne, DE

2015 Turner, Northern Gallery for Contemporary Art, Sunderland, UK
Dancer, Kunstverein, Ulm, DE

2013 Theres a light and a whistle for attracting attention, DREI, Cologne, DE
Schnick Schnack Schnuck!, Limencello, London, UK

2012 Sunday Art Fair, Limencello, London, UK
Hoolooovoo, Aspex Galleri Portsmouth, UK

2010 The Great Loop Forward, Tank Gallery, London, UK

SELECTED GROUP EXHIBITIONS

2022 Trio Feminin, Christine Köning Galerie, Vienna, AT

2021 Jahresgaben Ausstellung, Kunstverein Reutlingen, Reutlingen, DE
Schau...7, Kunsthaus Kollitsch, Klagenfurt, AT

- 2020 Cadmium Limón, Galería Pelaires, Palma, Mallorca, ES
 You Can Do Better – Bad Painting, Elektrohalle Rhomberg, Salzburg, AT
 Jetzt! Young Painting in Germany, Deichtorhallen, Hamburg, DE
 Girl Meets Girl, Vestfossen Kunstlaboratorium, Vestfossen, NO
- 2019 Jetzt! Young Painting in Germany, Kunstmuseum Bonn, Museum Wiesbaden,
 Kunstsammlung Chemnitz, AT
 I Would Love Just One Flower, I Don't Need the Whole Bouquet, Galleri Nicolai
 Wallner, Copenhagen, DK
- 2018 Group Show, Frutta Gallery, Rome, IT
 The Everyday and Extraordinary, Birmingham Museum and Art Gallery,
 Birmingham, UK
 Towner Art Gallery, Eastbourne, UK
- 2017 31 Women, BREESE LITTLE, London, UK
 Jump Ball, Dio Horia, Mykonos, GR
 An eyeful of wry, Government Art Collection, Hull, UK
 Cinque Monstre, American Academy in Rome, Rome, IT
 Schau 4, Kunsthaus Kollitsch, AT
 Home is not a Place, Contemporary Art from Berlin and London, London, UK
 Every Line Tells Its Own Story, Galerie Nathalie Halgand, Vienna, AT
 JUMP, Galleri Nicolai Wallner, Copenhagen, DK
 Jokes on Painting, Schau Fenster, Berlin, DE
 You see me like a UFO, Marcelle Joseph Projects, London, UK
- 2016 Catherine Biocca Cornelia Baltus Rosalie Schweiker, Mission Gallery, Swansea, UK
 Double Acts, At Home Salon, curated by Marcelle Joseph, London, UK
 Alice in Crisis, Dio Horia, Mykonos, GR
 New Adventures in vexillology 2, curated by Valeska hageney, Kunstverein
 Amrum, AT
 Life Eraser, curated by Dominco de Chirico, Brand New Galleri, Milan, IT
 Your Swath, My Jab, DREI, Cologne, DE
 True Love Over Physics, Coma Galleri, Sydney, AU
 Gestalt and Werden, Feldbusch Wiesner Rudolph, Berlin, DE
- 2015 Womens Art Society II, MOSTYN, Wales, UK
 Oh, of course, you were berry picking, DREI, Cologne, DE
 Feel the discourse (curated by Christina Ramos, Guest Projects, London, UK
- 2014 100 Painters of tomorrow, Book Launch, Christies/Beers Contemporary,
 London, UK
 Off the wall, Kunsthalle Nuremberg, Nuremberg, DE
 Apples and Pears, DREI, Cologne, DE
- 2013 Curiosity and Method, Less is More Projects, London, UK
 Carousel, Aspex Gallery, Portsmouth, UK
 Nur was nicht ist ist möglich – Malerei im Raum, Museum Folkwang, Essen, DE
 Zero Gravity, Less is more projects, Paris, FR
- 2012 Chimera Q.T.E., Cell Project Space, London, UK
 P/N/7 The summary show, Project Number, London, UK
 Summer Exhibition, Royal Academy London, London, UK
 Curatorial Spotlight, FordProject, New York, US
 Young British Art II, Dienstgebäude, Zurich, CH

- 2011 Crash Open Salon Show, Charlie Dutton Gallery, London, UK
- 2010 John Moores Painting Prize, Jealous Gallery, London, UK
 Istanbul was Constantinople, Hush Gallery, Istanbul, TR
 Slade Interim Show, Woburn Research Center, London, UK
 Art in Focus: Black and white Flower painting St. Marys Hospice, London, UK
 Threads Tank Gallery, London, UK
 Exhibitionism, Eastwing 9, The Courtauld Institute of Art, Sommerset House, London, UK
 Pastiche - When a tree falls in the Forest..., Solyst Castle Park, Jyderup, DK
- 2008 3 in 1, Kunsthaus Essen, Essen, DE
 Grosse Kunstausstellung NRW, Museum Kunst Palast Duesseldorf, DE
- 2007 Love Stories, GAM-Galerie am Museum, Essen, DE
 Ches Nouz, Kunsthaus Essen, DE
- 2006 Enface, diploma exhibition, Forum for Art and Architecture, Essen, DE
 Pentiment, Show, Summer Academy, Hamburg, DE
 Ruhrplus Music and Art Festival, Bochum, DE
 Herrengedeck, Gallery Brave Lotte, Duisburg, DE
- 2005 Schon wieder Winter, Solaris e. V. Dusseldorf, DE
 Sichtwerk, University Duisburg - Essen, DE
 Aussenstelle No. 2, Forum for Art and Architecture, Essen, DE

SELECTED BIBLIOGRAPHY

- 2015 Cornelia Baltes. Qui!, Marianne-Defet-Malerei-Stipendium, 2014
 Womens Art Society II Ausstellungskatalog, Mostyn Publishing, S. 11-14
- 2014 100 Painters of Tomorrow, Thames & Hudson, 2014, p36-37
 Hrsg. Institut für moderne Kunst, mit einem Text von Harriet Zilch, 64
- 2013 Nur was nicht ist ist möglich - Malerei im Raum, Edition Folkwang/Steidl, 2013, p 92-101
- 2011 Bloomberg New Contemporaries In the Presence, 2011, p33-34
- 2010 John Moores 26 Contemporary Painting Prize 2010, Walker Art Gallery, p24
- 2008 Die große Kunstausstellung NRW 2008 - Ausstellungskatalog, 2008

SELECTED PRESS

- 2021 "Cornelia Baltes Shows Us How to Play Among Paintings," Martin Herbert, ArtReview, May 2021
- 2018 "Cornelia Baltes," Wall Street International Art Mag, June 2018
 "9 of the Most Exciting Artists to Follow from Miami Art Week," Danielle Walsh, Vanity Fair, December 2018
- 2017 "Cornelia Baltes makes simply complex works of art", Bobby Solomon, The Fox is Black, September 5, 2017
 "31 Women," Emily Steer, Elephant Mag, June 2017
 "Cornelia Baltes: CAPRI," ArtLead, August 2017
 "The All-Female Show Channeling Peggy Guggenheim's Legacy", Holly Black, AnOther Mag, June 2017

- 2016 "Cornelia Baltes, the creator of delicious fine art" Lucy Bourton, It's Nice That, October 18, 2016
 Review of Cornelia Baltes' "Drunk Octopus Wants to Fight", Louisa Elderton, Flash Art, March/April, 2016
 "Cornelia Baltes: Drunk Octopus Wants to Fight", Sophie Risner, This is Tomorrow, February 3, 2016
 "Critics' Picks", Nicolas John Jones, Art Forum Online, February 29, 2016
 "Cornelia Baltes: Young Artist to Watch," Ben Austin, Fad Mag, August
- 2015 "Cornelia Baltes: Turner", George Vasey, This is Tomorrow, July 15, 2015
 "Philip Guston, Cornelia Blates, Stan Douglas: this week's new exhibitions", Robert Clarke, Guardian Guide, June 6, 2015
 "16 Emerging Artists to Watch in 2016", Editorial, Artsy, December 16, 2015
- 2014 "London Art Fair 2014: 10 highlights" Lowenna Waters, The Telegraph Online, January 11, 2014
 "London Art Fair 2014", Liz Elton, PaintUnion Blog, January 17, 2014
 "London Art Fair 2014: A Metamorphosis of Maturity and Sophistication", Ben Austin, ArtLyst, January 16, 2014
- 2013 "Wenn alles aus den Fugen gerät - Cornelia Baltes", Kunst, Winter, p. 34-39
 "Starter - die neuen Künstler", ART Das Kunstmagazine, August, 2013
 "Cornelia Baltes", Denis Bury, Museum Folkwang Catalogue, May, 2013, p. 93
 Review of Cornelia Baltes' Schnick Schnack Schnuck, Theo Page, The Page, March, 2013
 Review of Cornelia Baltes' Schnick Schnack Schnuck, Francesca Brooks, Hackney Citizen, February, 2013
 Review of Chimera Q.T.E, Morgan Quaintance, Rhizome, January, 2013
- 2012 "24 Artists to watch", Modern Painters, December, 2012, p. 82
 "Eine Künstlerin zwischen zwei Welten", Die Welt, June 6, 2012, p.8
 "Chimera Q. T. E", Mette Kjaergaard Praest, This is Tomorrow, 2012, p.8
- 2011 "Sheffield New Wave", Sarah Cockburn, The Culture Vulture, September 27
- 2010 "Cornelia Baltes: The Great Loop Forward", ArtRabbit, October, 2010
 "Artist Set for John Moores Painting Prize", Julia Houston, BBC News, September 11, 2010

GRANTS

- 2016 Working Grant, Kunstfonds Bonn e.V.
- 2015 Project Grant, Kunststiftung NRW
- 2014 Marianne-Defet-Painting fellowship
 Commission, Royal London Hospital (VitalArts)
- 2012 Finalist, Beers Lamberts Award for Emerging Art
- 2011 Graduate Printmaking Prize Winner, Jealous Gallery, London
 Bloomberg New Contemporaries
 Scholarship, Hartmut und Lore Schuler-Stiftung
- 2008 Start-up Atelier, Kunsthaus Essen e.V.
- 2006 Scholarship, Pentiment Sommer Akademie Hamburg

