



ARCO MADRID

FEBRUARY 26-MARCH 1, 2020

BOOTH 9E14

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LOUISE BONNET

Louise Bonnet explores melancholy, nostalgia and displacement in her exaggerated, surrealist portraits. Bonnet draws inspiration from her roots in illustration, and she continually explores her interest in the way comics exaggerate life and are at the service of a narrative by similarly telling isolated stories. She creates a surrealistic atmosphere and palpable tension in her paintings that transforms what may seem mundane and everyday, thus changing or amplifying its meaning or the viewer's feelings about it. The flipping of a light switch or the physicality of an intimate poke, become something bigger than it may deserve. Her technique aims to disappear the artist's hand in favor of the character, emphasizing a duality that emerges out of what the painting depicts versus how it was created.

Louise Bonnet (b. 1970, Geneva, Switzerland; lives and works in Los Angeles) has been included in numerous solo and group exhibitions, most recently at Gagosian Gallery, New York; Half Gallery, New York; Almine Rech Gallery, New York; Max Hetzler Gallery, Berlin and König Galerie, Berlin. Her work is represented in the permanent collections of the Hammer Museum, Los Angeles and the Los Angeles County Museum of Art.



Louise Bonnet
Untitled, 2019
Ink on paper
8.5 x 11 in, 20.32 x 29.21 cm
(LB19.022)



Louise Bonnet
Untitled, 2019
Ink on paper
8.5 x 11 in, 20.32 x 29.21 cm
(LB19.022)

WIZO MIER Y
N GALLERY



Louise Bonnet
Untitled, 2019
Ink on paper
8.5 x 11 in, 20.32 x 29.21 cm
(LB19.021)



Louise Bonnet
Installation shot of three works
Ink on paper
8.5 x 11 in, 20.32 x 29.21 cm
(LB19.021) (LB19.022) (LB19.023)



Louise Bonnet
Untitled, 2019
Ink on paper
8.5 x 11 in, 20.32 x 29.21 cm
(LB19.023)



Louise Bonnet
Untitled, 2019
Ink on paper
8.5 x 11 in, 20.32 x 29.21 cm
(LB19.023)

ANDREAS BREUNIG

With unremitting energy radiating throughout the compositions and violent clashes of lines, Düsseldorf-based artist Andreas Breunig's practice is dedicated entirely to abstract painting. His paintings give an impression of visual chaos, with unruly linear configurations clamoring for attention. Multicolored sensual lines intertwine, jostling against white backgrounds that leave the viewer pondering where each line finds its beginning and end. In each individual composition, layers are built upon one another to form an erratic and charged composition. Impulse seems to be at the core of Breunig's oeuvre, though on closer inspection the chaos has been carefully and aesthetically arranged. Breunig's engagement of painting as a means for communication and interrogation of the notion of creation.

Born in Eberbach, Odenwald, in 1983, Breunig attended the Kunstakademie Dusseldorf where he studied under Albert Oehlen. Breunig was recently included in Jetzt an exhibition celebrating the new generation of German painters that was shown at Museum Wiesbaden, Kunstmuseum Bonn and Kunstsammlungen Chemnitz, DE. Recent solo exhibitions include VOTE! at Kunstverein Heppenheim and Ein tun ohne Bild at Kunstverein Reutlingen. His work is included in important collections such as the Kunstmuseum Bonn and the Aishti Foundation, Lebanon.



Andreas Breunig
Body Positivity 1, 2020
Oil, graphite, charcoal on canvas
90 1/2 x 74 3/4 in, 230 x 190 cm
(ABR20.001)



GALINOMIER
GALLERY

Andrea Breunig
Body Positivity 1, 2020
Oil, graphite, charcoal on canvas
90 1/2 x 74 3/4 in, 230 x 190 cm
(ABR20001)



Andreas Breunig
Body Positivity 2, 2020
Oil, graphite, charcoal on canvas
82 5/8 x 66 7/8 in, 210 x 170 cm
(ABR20.002)



Andreas Breunig
Body Positivity 2, 2020
Oil, graphite, charcoal on canvas
82 5/8 x 66 7/8 in, 210 x 170 cm
(ABR20.002)

ANNOMIERI
GALLERY



Andreas Breunig
Body Positivity 3, 2020
Oil, graphite, charcoal on canvas
82 5/8 x 66 7/8 in, 210 x 170 cm
(ABR20.003)



MINO MIER
GALLERY

Andreas Breunig
Body Positivity 3, 2020
Oil, graphite, charcoal on canvas
82 5/8 x 66 7/8 in, 210 x 170 cm
(ABR20.003)



Andreas Breunig
Hi_LoRes_72, 2019
Oil, graphite, charcoal on canvas
82 5/8 x 55 1/8 in, 210 x 140 cm
(ABR19.017)



Andreas Breunig
Hi_LoRes_72, 2019
Oil, graphite, charcoal on canvas
82 5/8 x 55 1/8 in, 210 x 140 cm
(ABR19.017)



Andreas Breunig
Hi_LoRes_71, 2019
Oil, graphite, charcoal on canvas
82 5/8 x 55 1/8 in, 210 x 140 cm
(ABR19.019)

G N I N O M I E R
G A L L E R Y



Andreas Breunig
Hi_LoRes_71, 2019
Oil, graphite, charcoal on canvas
82 5/8 x 55 1/8 in, 210 x 140 cm
(ABR19.019)



Andreas Breunig
Hi_LoRes_61, 2019
Oil, graphite, charcoal on canvas
82 5/8 x 66 7/8 in, 210 x 170 cm
(ABR19.020)

GNINOMIER
GALLERY

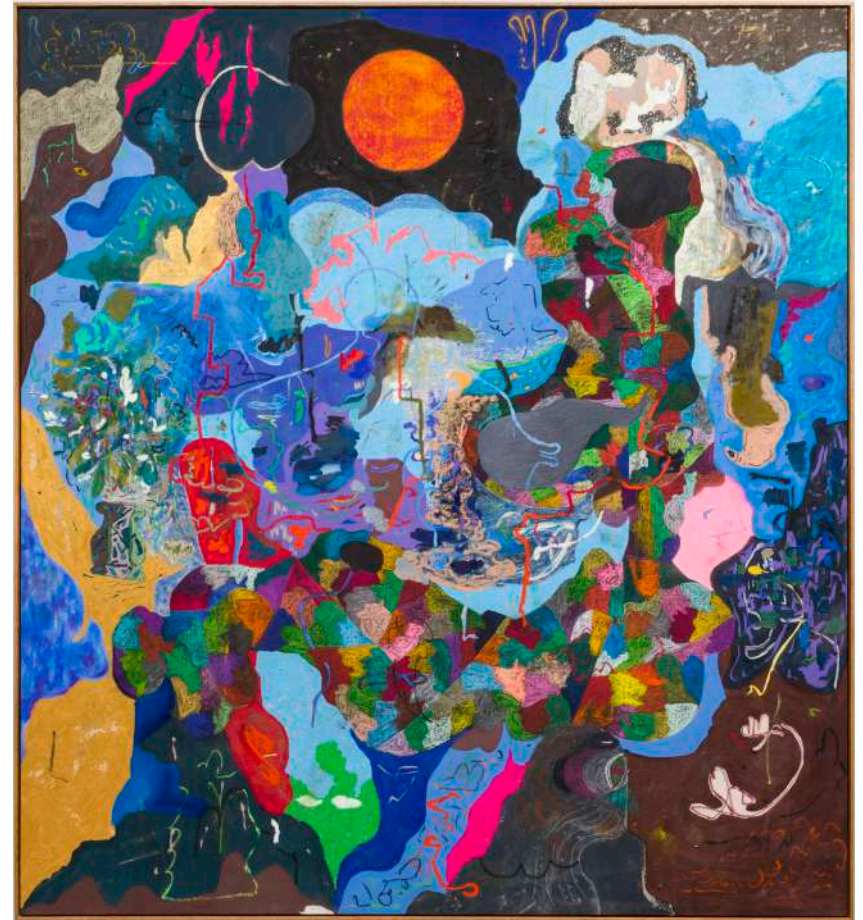


Andreas Breunig
Hi_LoFes_61, 2019
Oil, graphite, charcoal on canvas
82 5/8 x 66 7/8 in, 210 x 170 cm
(ABR19.020)

MICHAEL BAUER

DESCRIPTION

Michael Bauer (b. 1973, Erkelenz, Germany) studied at the Hochschule für Bildende Kunst in Braunschweig. Notable exhibitions include Men in Pain (Pool Party) at Norma Mangione (2016); Michael Bauer: Butter Bebob (Transatlantic Creme Dreams), Alison Jacques Gallery, London (2015); Creme Wars - Snoopie, Lisa Cooley Gallery, New York (2014); Slow Future - H.S.O.P. - Opus, Alison Jacques Gallery, London (2013); K-Hole (Frogs), Villa Merkel, Esslingen am Neckar (2011); Marquis Dance Hall, Istanbul (2010); Anthem, Kunsthaus Baselland, Basel (2009); and Kunstverein Bonn, Bonn (2007). Bauer is the subject of a substantial JRP Ringier monograph published in 2008, entitled Borwasser, and with a lead essay by Jennifer Higgie and an interview with Stefanie Popp. Bauer's work is part of the Saatchi Collection, London and the Zabłudowicz Collection, London. The artist lives and works in New York.



Michael Bauer
Blue Cave, Red Moon and Aunts, 2019
Oil, crayon, pastel and acrylic on canvas
76 x 70 in, 193 x 178 cm
(MB19.017)



Michael Bauer
Blue Cave, Red Moon and Aunts, 2019
Oil, crayon, pastel and acrylic on canvas
76 x 70 in, 193 x 178 cm
(MB19.017)



Michael Bauer
Red Library, Green Moon, 2019
Oil, crayon, pastel and acrylic on canvas
72 x 60 in, 182.9 x 152.4 cm
(MB19.018)

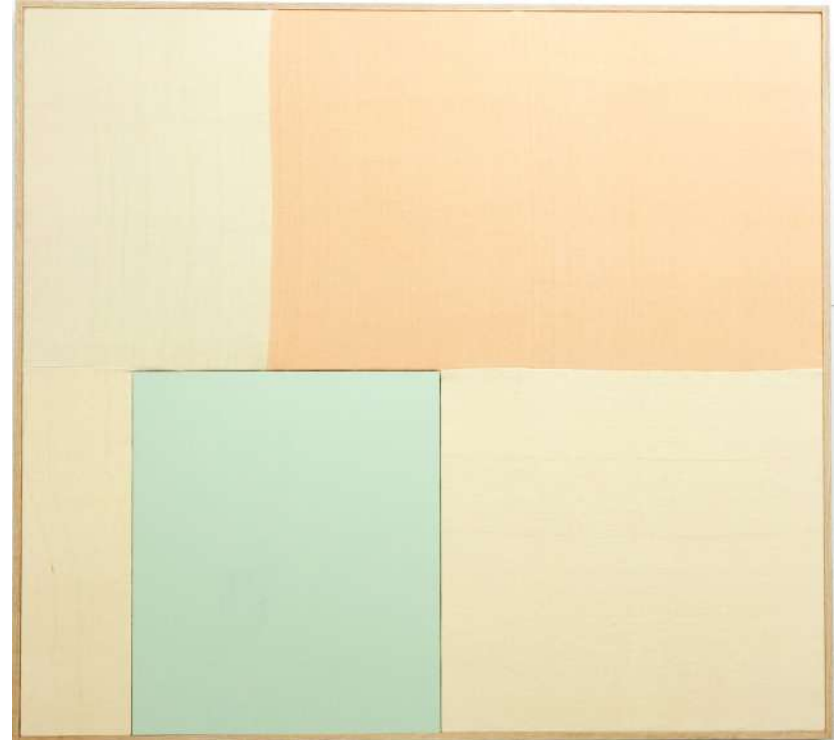


Michael Bauer
Red Library, Green Moon, 2019
Oil, crayon, pastel and acrylic on canvas
72 x 60 in, 182.9 x 152.4 cm
(MB19.018)

ETHAN COOK

Ethan Cook creates hand woven “paintings.” Sourcing commercially available dyed cotton, Cook weaves lengths of fabric using a large-scale loom. He then stretches each sewn swatch taut over a wood support, in the manner of a canvas being prepared for painting. At first glance, his works evoke a certain rigidity and perfection often associated with Minimalist painting, however upon closer inspection, slight pulls in the weave and deviations in stitching become apparent. Canvas-itself becomes the entirety of Cook’s composition, which he sees as his way of grappling with abstraction, scale, color and logic.

Ethan Cook (b. 1983, Texas; lives and works in New York, NY) has been the subject of solo exhibitions worldwide at institutions such as Andersen’s Contemporary, Copenhagen; Noire Chapel, San Sebastiano; T293, Rome; Galerie Philipp Zollinger, Zurich; Gana Art, Seoul; Anat Ebgı Gallery, Los Angeles; Sunday-S Gallery, Los Angeles; Bill Brady KC, Kansas City; Galerie Jeanroch Dard, Paris and Rod Barton, London.



Ethan Cook

To restore silence is the role of objects, 2020

Hand woven cotton and acrylic on aluminum, in two parts, framed

48 1/2 x 53 1/2 in (framed), 123.2 x 135.9 cm

(ECO20.001)

NINO MIER
GALLERY

Ethan Cook

To restore silence is the role of objects, 2020

Hand woven cotton and acrylic on aluminum, in two parts, framed

48 1/2 x 53 1/2 in (framed), 123.2 x 135.9 cm

(ECO20.001)



Ethan Cook
Untitled (Tennessee Flat Top Box), 2019
Hand woven cotton and linen, acrylic on aluminum, in two parts, framed
61 1/2 x 69 1/2 in (framed), 156.2 x 176.5 cm
(ECO19.011)



Ethan Cook
Untitled (Tennessee Flat Top Box), 2019
Hand woven cotton and linen, acylic on aluminum, in two parts, framed
61 1/2 x 69 1/2 in (framed), 156.2 x 176.5 cm
(ECO19.011)

ANNA FASSHAUERR

Sculptor and colorist, Anna Fasshauer engages with aluminum and industrial paint in direct opposition to the male minimalists and maximalists of the late 20th century. Fasshauer uses only her body and a rivet gun to form her sculptures – no assistants, no bending machinery, no fabricators. By making the physicality of her working method limited and governed by her own strength, height and weight, Fasshauer's works are ultimately a direct reflection to her own body. She takes the cold, stiff, industrial material and renders it fluid, malleable and human by sheer muscle. In doing so, Fasshauer retains her sense of celebratory whimsy and humor, often assigning anthropological attributes and titles to her vibrantly colored forms.

Anna Fasshauer (b. 1975, Cologne, Germany; lives and works in Berlin) graduated with an MFA from Chelsea School of Art and Design, London in 2001. She has been included in numerous solo and group exhibitions at institutions worldwide, including Kunstverein Offenburg; Jardin des Tuileries, Paris; Orient-Institut Beirut, Lebanon; Kunstverein Arnsberg; London Barbican Center; Kunsthalle Baden and Goethe-Institut Beirut, Lebanon.



Anna Fasshauer
Eojangles Blues, 2019
Lacquer on aluminum (not suitable for outdoors)
78 x 99 in, 198.1 x 251.5 cm



Anna Fasshauer
Foxy Taxi, 2019
Aluminum and car lacquer
72 x 32 x 19 in, 183 x 81 x 48 cm
(AF19.009)



Anna Fasshauer
Foxy Taxi, 2019
Aluminum and car lacquer
72 x 32 x 19 in, 183 x 81 x 48 cm
(AF19.009)

BENDIX HARMS

German painter Bendix Harms is elusive. Drawn to his immediate surroundings, which is currently a farm in a remote part of northern Denmark, motifs of birds, trees, a cat named Rufus and the artist's likeness abound. Rendered in exuberant gestures and applied using mostly a palette knife rather than a brush, Harms' paintings are immediate, tactile and sometimes grotesque. Culling from mysterious autobiographical references, his paintings are often humorous and suggestively narrative, and ultimately compelling in their apparent disregard for and liberation from precedence and concept.

Bendix Harms (b. 1967 in Munster, Germany; lives and works in Allerup, Denmark) received his MFA from the Hochschule für Bildende Künste in Hamburg, Germany. He has been included in numerous exhibitions at important institutions such as the Hall Art Foundation, Redding; Hudson Valley Center of Contemporary Art, Peekskill; Nationalmuseum, Berlin and the National Academy Museum & School, New York. His work is represented in the permanent collections of the Metropolitan Museum of Art, New York; the Museum of Contemporary Art, Los Angeles and the San Francisco Museum of Modern Art.



Bendix Harms
Die Hasengeburt, 2014
Oil on canvas
25 5/8 x 33 1/2 in, 65 x 85 cm
(BHA19.002)



Bendix Harms
Die Hasengeburt, 2014
Oil on canvas
25 5/8 x 33 1/2 in, 65 x 85 cm
(BHA19.002)



Bendix Harms
Frau Grenadier, 2019
Oil on canvas
74 3/4 x 59 1/8 in, 190 x 150 cm
(BHA19.001)



Bendix Harms
Frau Grenadier, 2019
Oil on canvas
74 3/4 x 59 1/8 in, 190 x 150 cm
(BHA19.001)

ANDREA JOYCE HEIMER

Andrea Joyce Heimer's paintings evoke narrative friezes and tapestries where landscapes and interiors are organized into distinct rows, each portraying a different stage in the lives of her characters. Throughout her work, Heimer demonstrates an interest in origins—of the universe, of narrative art—that seems to be a response to the obscurity surrounding her own inception. Her work contains complex, imaginative and original use of symbolic figures and iconography. The narratives in her work reference the Garden of Eden and Greek mythology, while also creating and recording her own history and personal mythologies.

Andrea Joyce Heimer (b. 1981, Great Falls, MT; lives and works in Ferndale, Washington) received her MFA from the New Hampshire Institute of Art in Manchester, New Hampshire. Her work has been exhibited at Nicelle Beauchene Gallery, New York; Colombo Gallery, Milan; CG2 Gallery, Nashville; Linda Hodges Gallery, Seattle; Pennsylvania Academy of Fine Art, Philadelphia; Andrew Edlin Gallery, New York and Franklin Parrasch Gallery, New York.



Andrea Joyce Heimer
*Most Days At The Great Falls Race TRack We Were The Only Kids In The Stands
And The Winner's Circle Glowed Like Heaven On The High Plains And Eveyrthing
Smelled Like Dirt And Horse Sweat, 2020*
Acrylic on Panel
60 x 80 in, 152.4 x 203.2 cm
(AJO20.004)



Andrea Joyce Heimer
*Most Days At The Great Falls Race TRack We Were The Only Kids In The
Stands And The Winner's Circle Glowed Like Heaven On The High Plains
And Everything Smelled Like Dirt And Horse Sweat, 2020*

Acrylic on Panel
60 x 80 in, 152.4 x 203.2 cm
(AJO20.004)



Andrea Joyce Heimer
Unbuild, 2018
Acrylic and pencil on Panel
36 x 48 in, 91.4 x 121.9 cm
(AJO18.011)



Andrea Joyce Heimer
Unbuild, 2018
Acrylic and pencil on Panel
36 x 48 in, 91.4 x 121.9 cm
(AJO18.011)

OTIS JONES

Devoid of pictorial motifs, narratives and at times even color, the work of Texas-based artist Otis Jones (b. 1946) is muted yet intensely physical. Shunning the grandiose, Jones' interests lie in the relationship of form, composition and color, and the subtle nuances that define his paintings. "I'm interested in objects, patina, wear, and age. Each piece takes on its own geology. I don't hide anything. It's a very real object", Jones once said. Thus the desire to celebrate the history of his process is central to each work. Roughly-cut canvases are tacked on irregularly shaped hand-made wood frames where both the layered plywood edges, usually four inches thick, and staples are deliberately exposed as compositional elements. Then, guided by intuition and experience, Jones continuously applies and sands away paint. This empirical ritual is repeated until an abraded texture of intense visual depth is achieved. Cratered like the moon, the surface is a palimpsest of the maker's hand – one can sense its genealogy, the inscribed time, and sincerity. Jones' palette seems to be monochromatic but a closer look reveals a complex tension of colors, manipulated and overpainted in numerous layers. Jones employs an economy of formal elements: lines, dots and squares. These geometric shapes of contrasting colors are either excavated from previous layers or important enough for Jones to spare from erasure.

Born in Galveston, Texas in 1946, Jones received his B.F.A from Kansas State University in 1969, continued graduate studies at Montana State University and earned his M.F.A. in 1972 from the University of Oklahoma. He was the 1982 recipient of a Visual Artists Fellowship Grant from the National Endowment for the Arts and has taught at Texas Christian University, the University of Texas at Austin and has served as an Associate Professor and Visiting Professor at University of Texas at Arlington. Jones' work can be found in many private and public collections such as the Dallas Museum of Art and American Airlines.



Otis Jones
Ivory with Brown and White Circles, 2019
Acrylic on linen on wood
17 1/2 x 27 1/2 x 3 3/4 in, 45.7 x 81.3 x 9.5 cm
(OJO19.002)



Otis Jones
Ivory with Brown and White Circles, 2019
Acrylic on linen on wood
17 1/2 x 27 1/2 x 3 3/4 in, 45.7 x 81.3 x 9.5 cm
(OJO19.002)



Otis Jones
Green with Black and Grey-Green Circles, 2019
Acrylic on linen on wood
18 x 32 x 3 3/4 in, 45.7 x 81.3 x 9.5 cm
(OJO19.001)



Otis Jones
Ivory with Brown and White Circles, 2019
Acrylic on linen on wood
17 1/2 x 27 1/2 x 3 3/4 in, 45.7 x 81.3 x 9.5 cm
(OJO19.002)

NIKKI MALOOF

Painter Nikki Maloof takes the domestic and the quotidian as her subject matter. Inspired by Vanitas painting, Maloof's still lifes are pushed to an almost absurdist and theatrical extreme—death and impermanence play out as a dark comedy. In her most recent body of work, domesticated animals take on a symbolic presence. Maloof became attracted to the idea that domesticated creatures are both at home but also trapped within this space, embedded in the walls and motifs of everyday life. Working mostly from her own memory rather than source imagery, Maloof's interiors are exaggerated, perspective is compressed, and color is saturated. Her use of patterning and color as a means to weave together a domestic narrative recalls the luscious interiors of Édouard Vuillard and the rich brushwork of Henri Matisse.

Nikki Maloof (b. 1985, Peoria, IL; lives and works in South Hadley, MA) received her MFA from Yale University in 2011. She has been the subject of solo exhibitions at Jack Hanley Gallery, New York; Shane Campbell Gallery, Chicago and The Pit, Los Angeles. The artist has received several awards, most recently the Helen W. Winternitz Award in Painting and Printmaking and the Gloucester Landscape Prize.



Nikki Maloof
After Hours, 2019
Oil on canvas
52 x 68 in, 132.1 x 172.7 cm
(NMA20.002)

G N I N O M I E R Y
G A L L E R Y

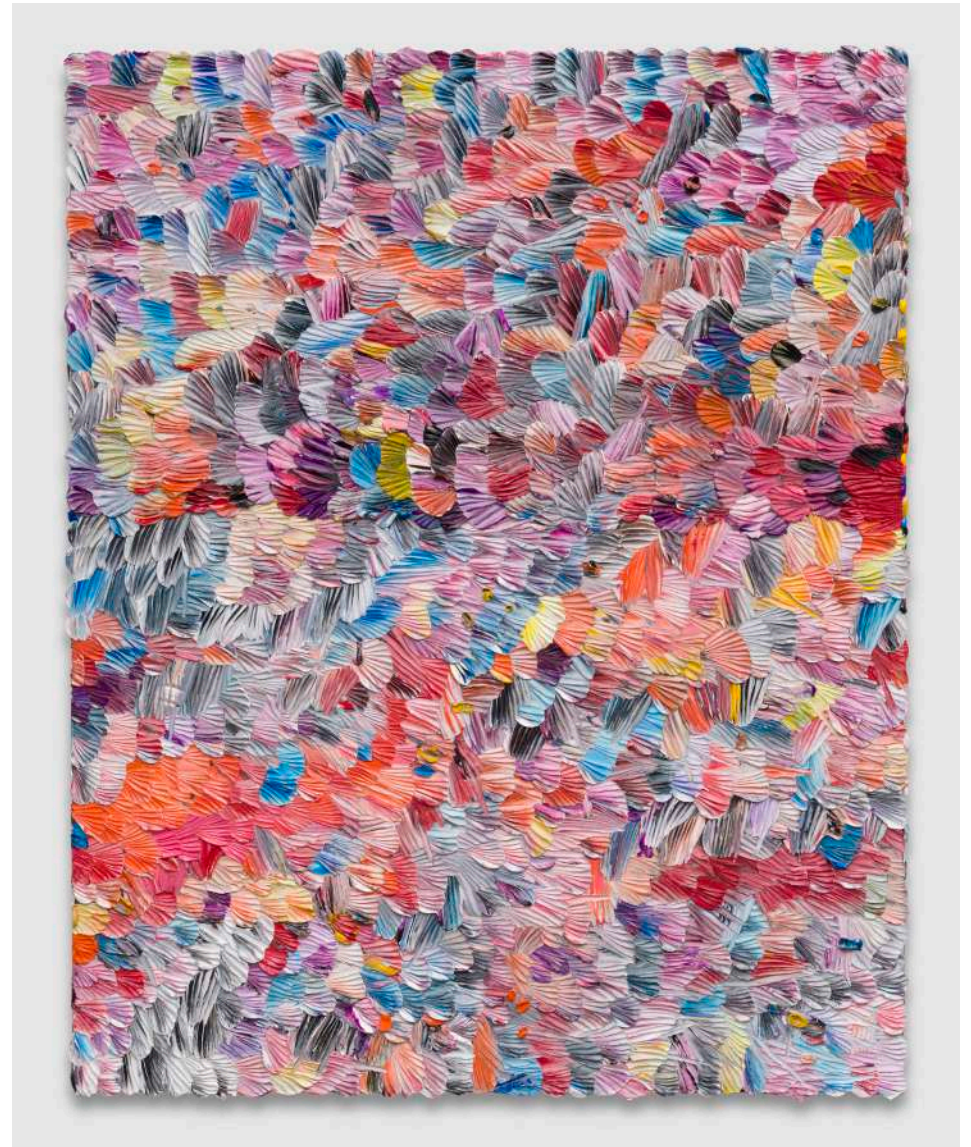


Nikki Maloof
After Hours, 2019
Oil on canvas
52 x 68 in, 132.1 x 172.7 cm
(NMA20.002)

DASHIELL MANLEY

The work of Los Angeles-based artist Dashiell Manley (b.1983) is characterized by focused, repetitive and labor-intensive techniques and processes. Manley began a sort of Buddhist meditation when started making his elegiac paintings as an artistic reprieve in his studio. By establishing a set of problems on the canvas, he would attempt to solve them with a series of undulating marks in heavy impasto that resemble a zen rock garden, wind marks across desert sands, or impressions of foliage and seashells. With this approach, he established a singular technique—sculpting the oil paint with a palette knife—that resulted in colorful, highly-textured, abstract canvases, that at once inspires a sense of awe and meditative quietude.

Dashiell Manley was born in 1983 in Fontana, CA, received his MFA from the University of California, Los Angeles and his BFA from the California Institute of the Arts. He has shown internationally at a numerous galleries and has exhibited works in notable exhibitions at the The FLAG Art Foundation, The Hammer Musuem (Made in LA, 2012), LACMA and The Whitney Biennial (2014). Manley has works in the public collections of The Hammer Museum and Los Angeles County Musuem of Art.



Dashiell Manley
Untitled, 2019
Oil on canvas
48 x 60 in, 121.9 x 152.4 cm
(DM20.001)

NINOMIER
GALLERY



Dashiell Manley
Untitled, 2019
Oil on canvas
48 x 60 in, 121.9 x 152.4 cm
(DM20.001)

REBECCA NESS

Rebecca Ness creates richly layered and colorful paintings that capture mundane moments of contemplation or nuanced movements frozen in time. Ness is known for her atypical viewpoints and bodies rarely shown in full, but rather figures fragmented or obscured by books, newspapers or clothing. Elements of everyday life fill each canvas in their entirety, creating a tapestry of experience, memory, imagination, pattern and body language. While many of her paintings are imagined scenes, Ness admits that her work is usually triggered by something in reality, especially as it relates to her gender or politics.

Rebecca Ness (b. 1992, Salem, MA; lives and works in New York, NY) received her MFA in painting and printmaking from Yale University in New Haven, CT. She has been included in numerous group and solo exhibitions at 1669 Gallery, New York; Monya Rowe Gallery, New York; Richard Heller Gallery, Los Angeles; Danese/Corey Gallery, New York; Tiger Strikes Asteroid, Philadelphia and Copeland Gallery, London, among others.



Rebecca Ness
Drawing Party, 2020
Oil on linen
50 x 60 in, 127 x 152.4 cm
(RN19.004.)

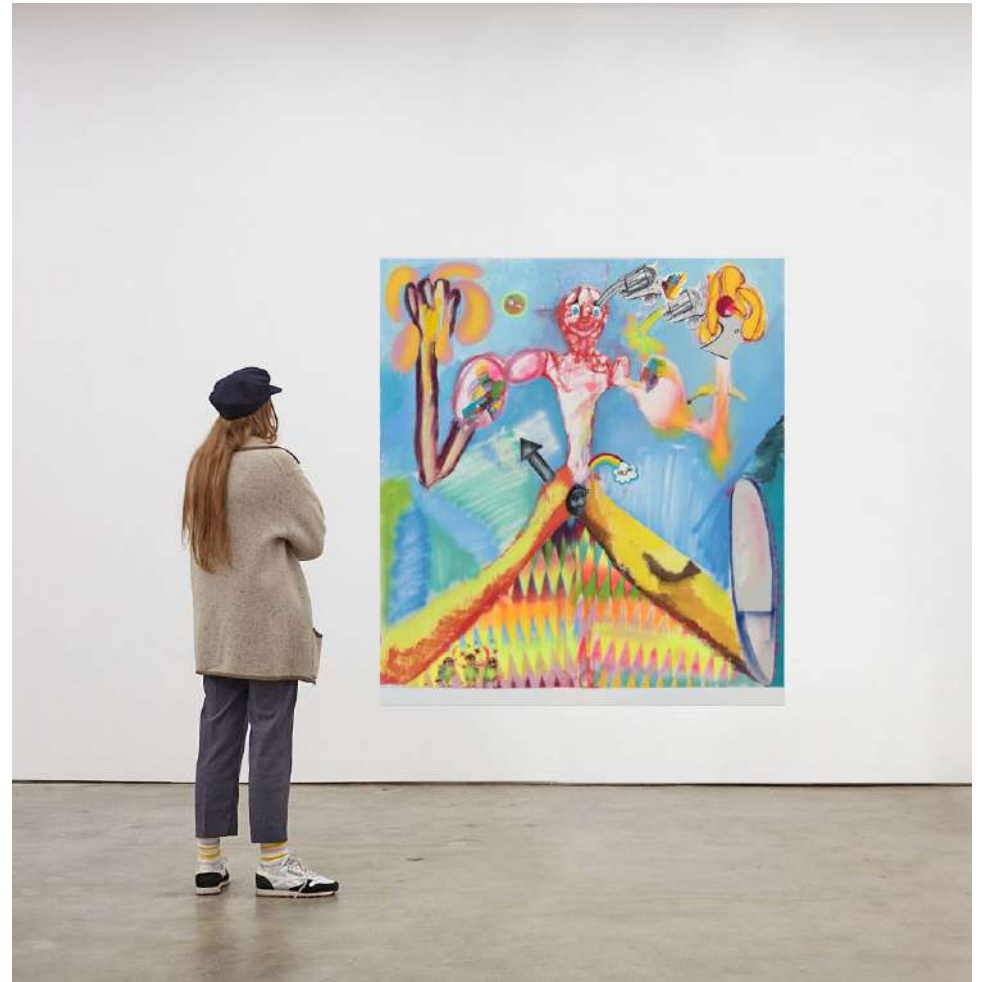


Rebecca Ness
Drawing Party, 2020
Oil on linen
50 x 60 in, 127 x 152.4 cm
(RNE20.002)

ALESSANDRO PESSOLI

Alessandro Pessoli is best-known for his surreal landscapes often inhabited by fragmented human forms. Utilizing a plethora of media, from brushwork and stencils to terracotta, Pessoli imbues his canvases and sculptures with a wealth of imagery, all connected by an emotional intensity conjured through a process of layering and erasure. Pessoli's work is rich in art historical and biblical references, but also allusions to contemporary culture. Furthermore, Pessoli fuses the classical with a contemporary impulse, the familiar with the strange. With a newfound freedom, virtuosity with materials and respect for the past, Pessoli masterfully combines the etherealness of Henri Matisse and the Fauves with the rich moodiness of Francisco Goya.

Alessandro Pessoli (b. 1963, Cervia, Italy; lives and works in Los Angeles) studied at the Academy of Fine Arts in Bologna. Pessoli has been exhibited at institutions worldwide, including the San Francisco Museum of Modern Art, Museo d'Arte Contemporanea, Rome, The Drawing Center, New York, Museum of Contemporary Art, Chicago, Museum of Contemporary Art, Los Angeles and at the Hammer Museum, Los Angeles. His work was also included in the 53rd Biennale di Venezia at the Palazzo Grassi, Venice.



Alessandro Pessoli

Keep on Trucking, 2019

Oil, oil pastel, tempera spray paint, soft pastels and collage on canvas

63 x 57 in, 160 x 145 cm

(AP19.012)

RESERVED



Alessandro Pessoli

Keep on Trucking, 2019

Oil, oil pastel, tempera spray paint, soft pastels and collage on
canvas

63 x 57 in, 160 x 145 cm

(AP19.012)

RESERVED

JANA SCHRÖDER

Jana Schröder's art-making practice seeks to question the validity of traditional painting gestures. Her work is a meditation on process and repetition, refusing the need to derive or represent intellectual meaning solely for the sake of being meaningful. She achieves this by creating an interaction of overlapping colors and layers of paint that create meaning not only on the basis of the gestures that created them, but also through their references to everyday acts of handwriting and scribbling. She uses oil paints to slowly transition initials, signatures and abbreviations onto a large-scale canvas, and by doing so, she manages to isolate and highlight their sheer form. In other paintings, the indelible pencil, with its absurd chemical nature (it irrevocably fades when exposed to sunlight), serves as the perfect platform for expressing gestures freely and as a finalizing act.

Jana Schröder (b. 1983, Brilon, Germany; lives and works in Düsseldorf) studied at the Kunstakademie Düsseldorf under Professor Albert Oehlen. She has been included in numerous solo and group exhibitions at wellknown institutions, such as the Kunstmuseum Bonn, Germany; Kunstverein Heppenheim, Germany; T293, Rome; Natalia Hug, Cologne; Pinakothek der Moderne, Munich and the Yves Klein Archives, Paris.



Jana Schröder
Specshift L1, 2020
Acrylic and oil on canvas
94 1/2 x 78 3/4 in, 240 x 200 cm
(JSR20.001)



Jana Schröder
Specshift L1, 2020
Acrylic and oil on canvas
94 1/2 x 78 3/4 in, 240 x 200 cm
(JSR20.001)

ANKE WEYER

Anke Weyer's abstract works act like mirrors reflecting the physical act of painting, echoing the suggestion of the artist's scale and body: expressive traces of her own actions, held by congregations of multifaceted color. Weyer's latest work takes on the specific challenge of monumentally scaled canvases - best exemplified by the meandering, looping, heavy line dominating the surface of the canvas. The changing direction and extemporaneous reversals of moments immediately invoke the sense of Weyer's gesticulating arm. The challenge of working larger while retaining the same sense of one's own process, one's earned confidence and one's capability for spontaneity, brings forth an innovative energy in her work, specifically a deeper sense of motion and a generosity with paint. Weyer often works outside atop a platform in her backyard, presenting a new set of trials - and advantages - of working in the elements, from the weather's ravages on the body and its effect on her materials, to the stimulus steered by changing light and the liberating ability to cast her paints freely about.

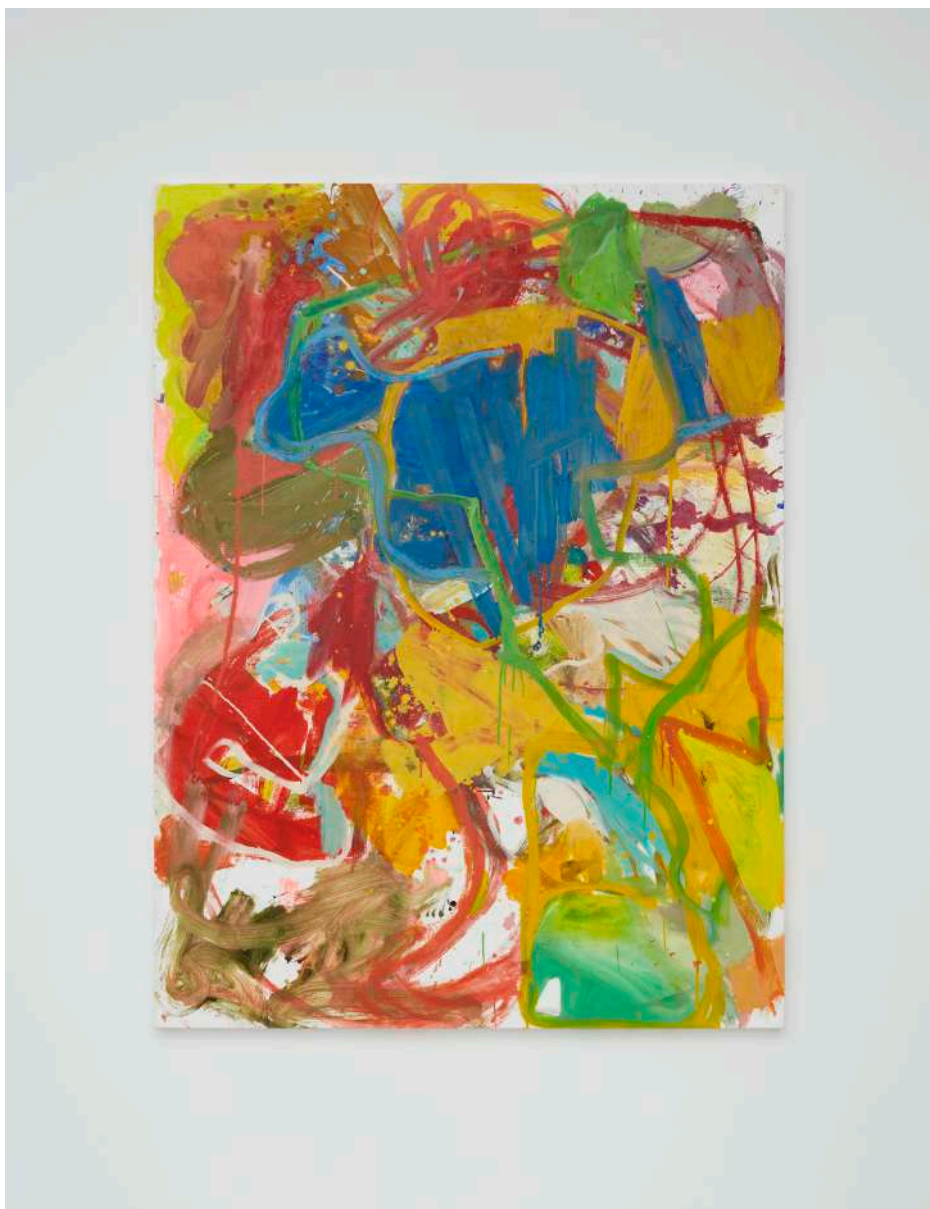
Anke Weyer was born in Karlsruhe, Germany (1974). Weyer attended the Staatliche Hochschule für bildende Künste Städelschule, Frankfurt am Main (1995 - 2000) and undertook an exchange semester at the Cooper Union, New York. Anke Weyer has had recent solo shows at Tim Van Laere Gallery, Antwerp (2017), CANADA, New York (2016), Nino Mier Gallery, Los Angeles (2016), Harper's Books, East Hampton (2015) and Office Baroque, Brussels (2015). Group exhibitions include "The Last Waltz (For Leon)", Tim Van Laere, Antwerp (2019), "A Show Yet to be Titled," Lucie Fontaine, Milan (2017), "The Ties That Bind," David Achenbach Projects, Wuppertal (2016), "Make Painting Great Again," CANADA, New York (2016), and "Confronting the Canvas: Women of Abstraction," MOCA Jacksonville, Jacksonville (2016). Anke Weyer will be included in an upcoming group exhibition at Kunsthalle Lingen, Lingen (2019). Weyer lives and works in Brooklyn, NY.



Anke Weyer
Big Fun, 2019
Oil and acrylic on canvas
80 x 100 in, 203.2 x 254 cm
(AW19.001)



Anke Weyer
Big Fun, 2019
Oil and acrylic on canvas
80 x 100 in, 203.2 x 254 cm
(AW19.001)



Anke Weyer
Movie Candy, 2017
Oil and acrylic on canvas
70 x 52 in, 177.8 x 132.1 cm
(AW17.004)



Anke Weyer
Movie Candy, 2017
Oil and acrylic on canvas
70 x 52 in, 177.8 x 132.1 cm
(AW17.004)