

NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK

David Moses

Can't stop, won't stop

Brussels | Allard 25

June 21 – July 20, 2024

Nino Mier Gallery is thrilled to announce an upcoming exhibition by David Moses, *Can't stop, won't stop*. In Moses' works, familiar cartoon features like eyes, mouths, and hands are juxtaposed with abstract color fields. This dynamic approach invites viewers to question their recognition of familiar shapes amidst abstract forms, combining familiar elements with mysterious ones to encourage exploration and interpretation. The exhibition, our first with the artist, will open on June 21 at our Brussels location and will be on view through July 20, 2024.

Can't stop, won't stop explores the patterns of recognition and emotional bonds we form with cartoon characters, focusing on their theatricality rather than their narratives. His varicolored compositions feature imagery from 20th-century animations, where characters like Elmer Elephant, The Big Bad Wolf, Little Red Riding Hood and the Three Little Pigs emerge amidst abstract whirlwinds of soft pastels and acrylics. Their faces and bodies appear almost formed, like a memory or a thought in progress. The exhibition's title, *Can't stop, won't stop*, reflects this dynamic energy.

To create each work, Moses watches films such as *Woodland Café* (1937), *The Big Bad Wolf* (1934), *Springtime* (1929), *The Skeleton Dance* (1929) and *Elmer Elephant* (1936), paying close attention to camera narration. Earlier films from the early 20th century are more theatrical, presenting their characters from a straight-on perspective. As animation techniques matured towards the mid-1900s, the visual language of these films became more complex, occupying various perspectives and distances from their subjects. This attention to perspective, and how it shapes our impressions of the represented characters, is a main point of inquiry for Moses. He compresses this plurality of perspectives into a single plane, offering a new lens on the thematic concerns of these tales.

Moses plans his compositions on the computer, using film stills to prepare ratios and elements, moving away from strict aspect ratios and experimenting with vertical works. This shift allows him more creative freedom, transforming his approach from strict replication to a collage-like creation with its own life. Moses also welcomes chance and spontaneity in his work, having found a balance between allowing for errors or material impulses and controlling the composition. This creates a kind of conversation between the artist and the work, where improvisation is key. Moses knows a work is finished if he has a sense that something could still be added—a kind of openness in the work. If the work feels too finished, he starts over.

Moses' meticulous process involves defining color fields with a spatula to avoid brush stroke distractions. His canvases, often placed on the floor and sometimes dried with a hairdryer, allow for controlled, watery painting without drips. Using carefully selected film stills, he transfers images onto the canvas through an archeologic process, resulting in complex compositions where figurative fragments and abstract color fields coexist. Quick gestural strokes, expressive hatching, and layering techniques translate the rapid shifts of animation into his static art. The resulting work focuses on color,

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lines, and shapes to evoke emotions independently of the films' original stories, creating a dynamic visual journey.

*David Moses (b.1983, Bonn, DE. Lives and works in Berlin, DE)
After studying archaeology at the University of Tübingen, Moses began studying art at the University of the Arts Berlin (UdK) in the classes of Valérie Favre. In 2013, he was awarded the Helmut-Thomas Stiftung Prize for Printmaking. He has participated several times in group exhibitions at Galerie C, Galerie Kussi Klenner and has exhibited in museums and institutions such as the Miettinen Collection and the Jewish Museum in Berlin.*