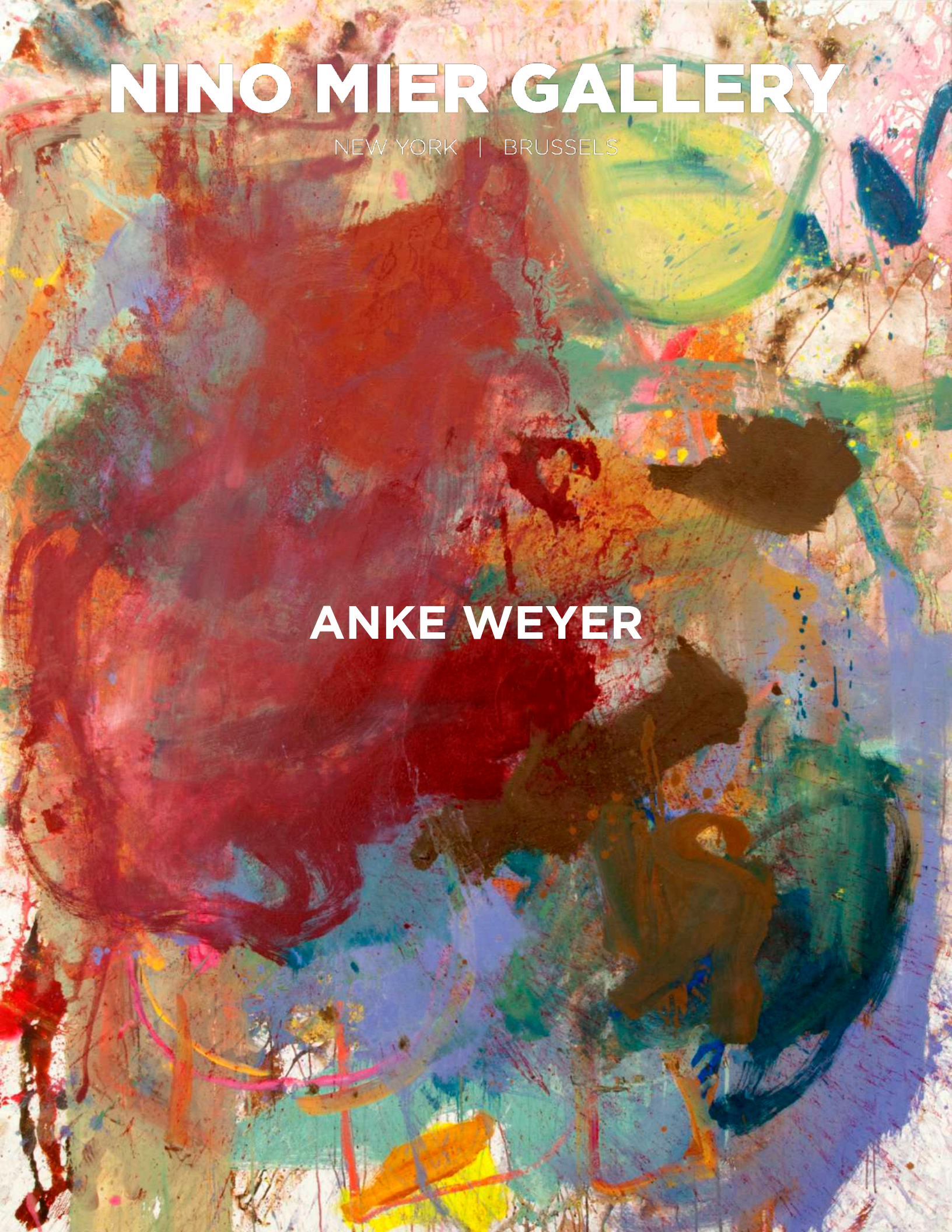

NINO MIER GALLERY
NEW YORK | BRUSSELS
ANKE WEYER

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BIOGRAPHY

ANKE WEYER

b.1974, Karlsruhe, DE
Lives and works in New York, NY, US



Anke Weyer's abstract paintings act like mirrors reflecting the physical act of painting, with expressive, colorful gestures suggesting the artist's scale and body. Weyer's canvas works take on the challenge of monumental scale, and are best exemplified by the meandering, looping, heavy line dominating her surfaces. Such heavy lies—alongside the paint splatters and smudges applied by brushes, hands, blades, and rags that dominate her surfaces—index the placements of Weyer's gesticulating arm. The works thereby function as a kind of portal to a punkish prelingual energy, contained like footprints or fossils on the works' surfaces.

Working en plein air on a platform in her backyard, Weyer favors the uncontrollable context in which she paints. Weyer's relationship to the natural world presents a unique set of trials and advantages, from weather's consequences on the body and its effect on her materials, to her liberating ability to cast her paints freely about, the ever-shifting quality of natural light, and a more expansive sense of scale. Operating outside the carefully managed ecosystem of an indoor studio, Weyer therefore embraces chance and accident in her works, which express an unrestrained, fulsome approach to nonfigural painting.

Anke Weyer (b.1974, Karlsruhe, DE; lives and works in New York, NY, US) 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 CANADA, New York (2021), Nino Mier Gallery, Los Angeles (2019), Tim Van Laere Gallery, Antwerp (2017), CANADA, New York (2016), Nino Mier Gallery, Los Angeles (2016), Harper's, East Hampton (2015) and Office Baroque, Brussels (2015).



SAMPLE WORKS

*sample selection does not reflect current availability

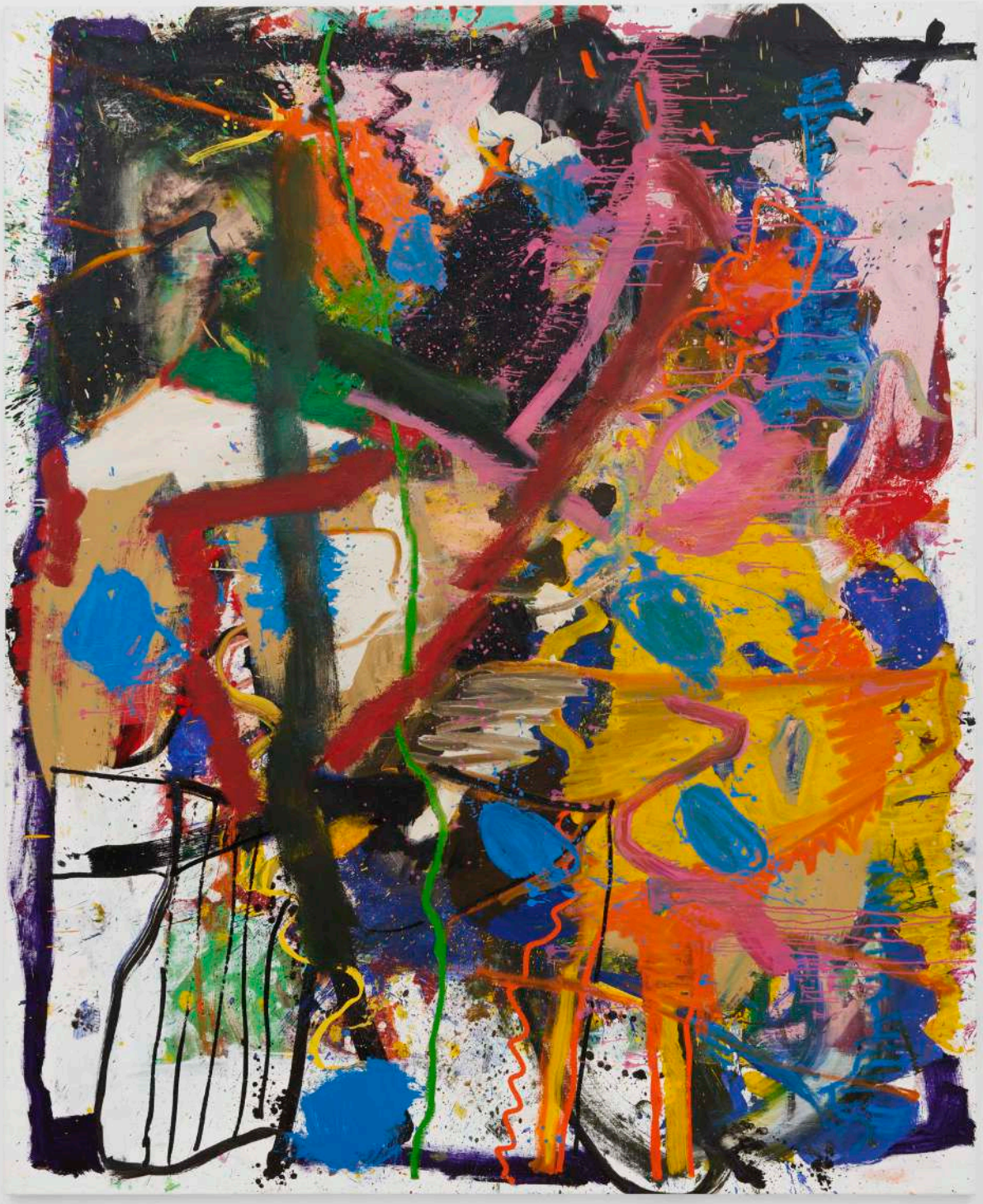


Eye Beep, 2019
Oil and acrylic on canvas
78 x 99 in
198.1 x 251.5 cm
(AW19.008)

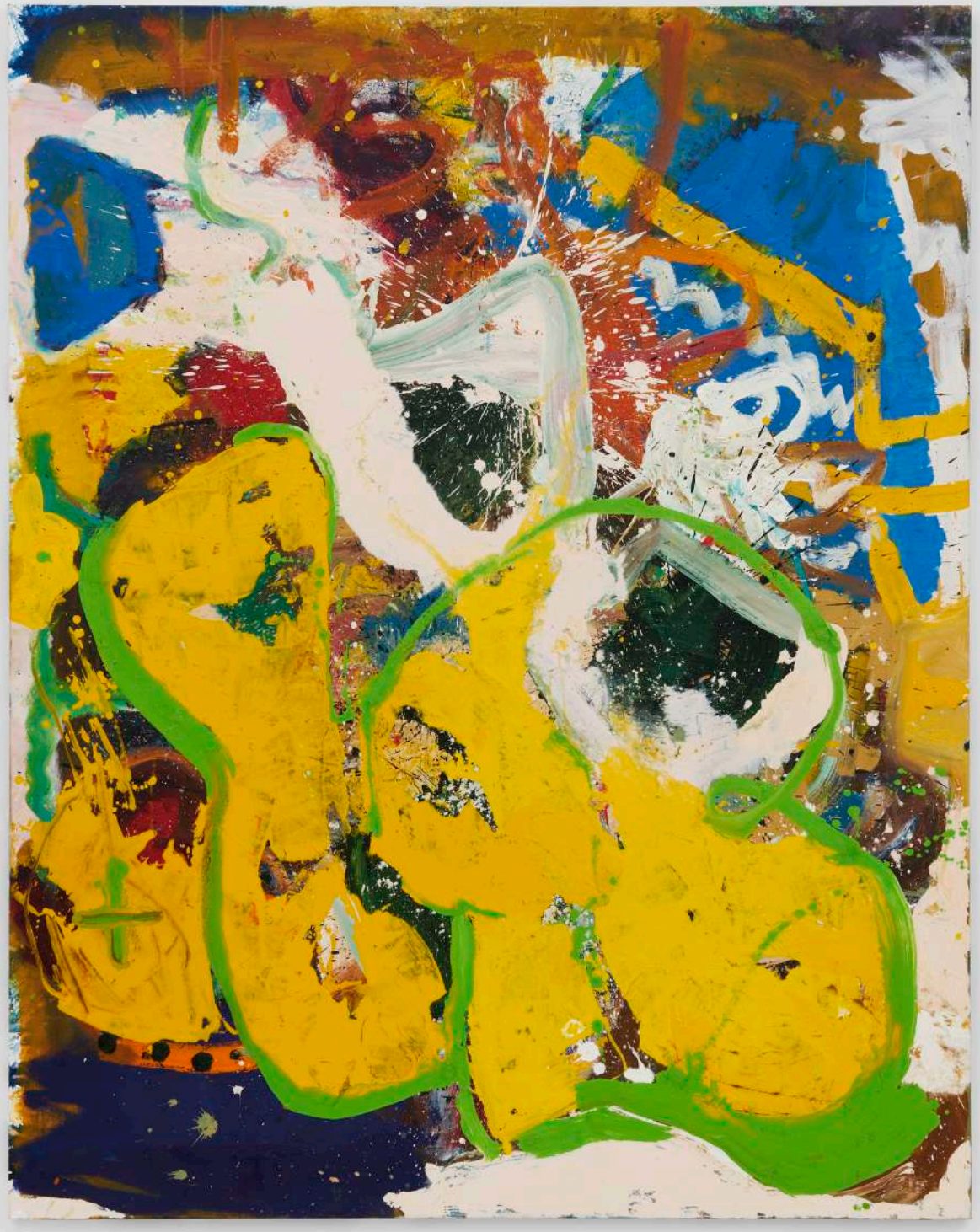


Zurück zur Angst, 2018
Oil and acrylic on canvas
82 x 98 in
208.3 x 248.9 cm
(AW19.003)



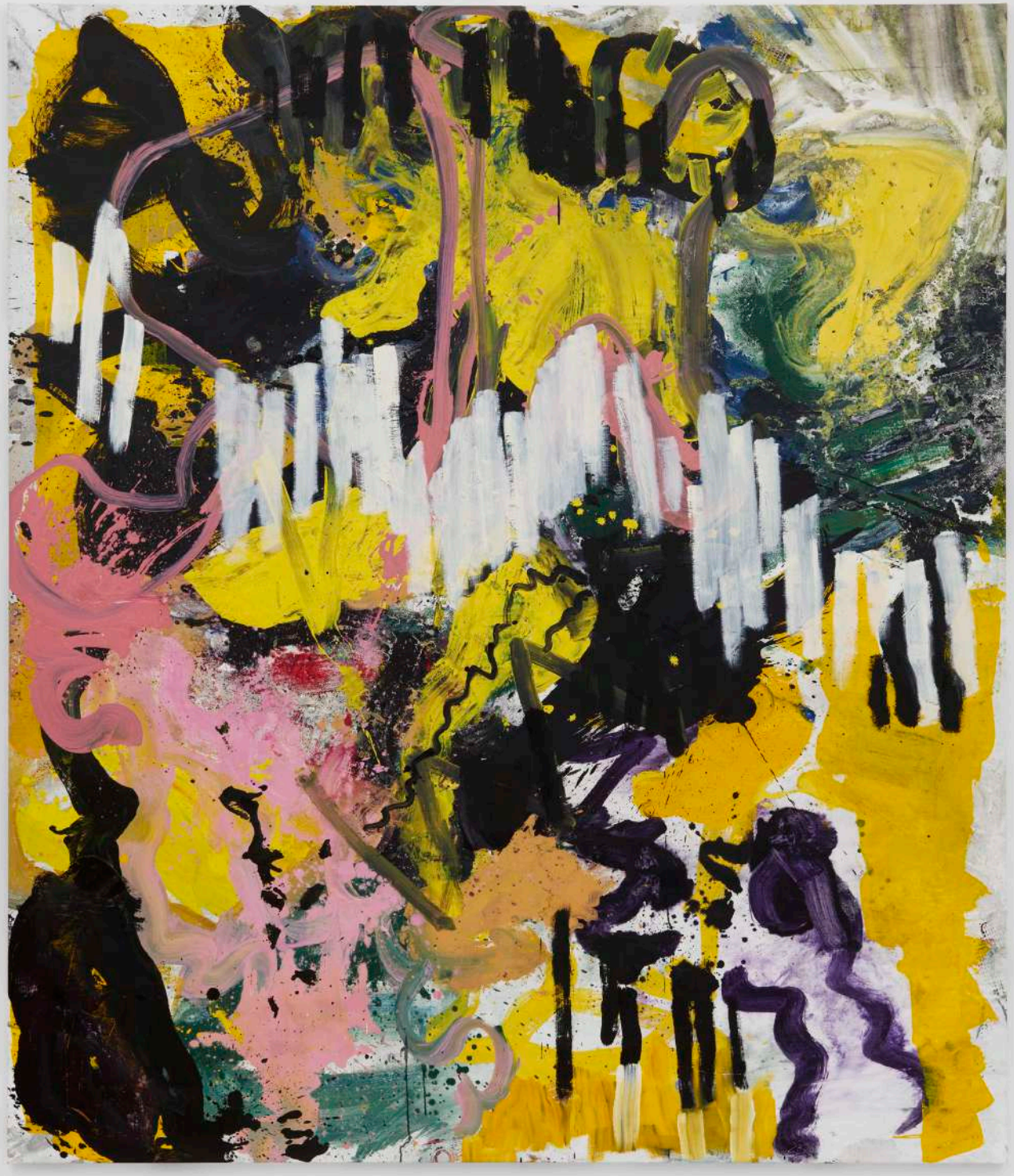


Hysterical tightening of the Bolts, 2021
Oil and acrylic on canvas
88 1/2 x 72 in
224.8 x 182.9 cm
(AWE22.017)



Slob, 2022
Oil and acrylic on canvas
74 1/2 x 59 in
189.2 x 149.9 cm
(AWE22.003)





Bangs, 2022
Oil and acrylic on canvas
80 x 69 in
203.2 x 175.3 cm
(AWE22.014)



Strong Feelings, 2022
Oil and acrylic on canvas
72 x 55 in
182.9 x 139.7 cm
(AWE22.013)



Just Drive, 2022
Oil and acrylic on canvas
67 x 82 in
170.2 x 208.3 cm
(AWE22.012)





Good Look, 2022
Oil and acrylic on canvas
78 x 54 in
198.1 x 137.2 cm
(AWE22.002)



Vaquera, 2021
Oil and acrylic on canvas
64 x 78 in
162.6 x 198.1 cm
(AWE21.013)





Just Drive, 2022
Oil and acrylic on canvas
67 x 82 in
170.2 x 208.3 cm
(AWE22.012)



On and on and so on, 2020
Oil and acrylic on canvas
43 x 52 in
109.2 x 132.1 cm
(AWE20.012)



SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

BEAUTIFUL REJECTS
2026
CANADA
NEW YORK, NY

NOCTURNES
2024
CANADA
NEW YORK, NY

SLOB
2022
NINO MIER GALLERY
BRUSSELS, BE

HEART, HEART
2021
CANADA
NEW YORK, NY

PAINTINGS
2019
NINO MIER GALLERY
LOS ANGELES, CA

GRAVITY IDIOT
2016
NINO MIER GALLERY
LOS ANGELES, CA



Courtesy the artist and CANADA, New York.

BEAUTIFUL REJECTS

2026
CANADA
NEW YORK, NY

CANADA is pleased to announce Beautiful Rejects, Anke Weyer's seventh one-person exhibition with the gallery. The title refers to Weyer's discovery of a trove of unfinished canvasses in her studio last spring. Squirrelled away for ten years or more, the canvasses weren't ready to be discarded, but they were never finished either. Weyer unrolled them and created totally new paintings on top of her previous efforts. The long gap between periods of active painting gave Weyer insight into her gradual progress as she noticed forms and colors that were reminiscent of earlier phases of her work. Beautiful Rejects is a painted tribute to her own practice, an opportunity to expand and rediscover her trajectory with results that are both weighty and full of pleasure.

Weyer's work draws on a wide range of influences, from weather-beaten urban graffiti to the nature that surrounds her upstate studio, as well as the complex legacy of postwar abstraction. Her paintings resist direct reference, instead cultivating a language of marks and color that are playful, unruly, and psychologically charged. Working with a remarkable freedom, she thins and pours the paint, whipping it up with water to create mayonnaise-like emulsions, or mixing it with thick oil to produce smears that pucker and wrinkle as they cure in the sun. Whatever the material exploration she chooses, Weyer's paintings always display her trademark fearlessness, generating a sense of order hovering on the edge of chaos.

Layers of marks collide and recombine across the surfaces. The works oscillate between abstraction and suggestion: fragments of language, cartoonish forms, and symbolic shapes surface before dissolving back into fields of energetic marks and smoky atmosphere. The paintings feel as though they were painted by the weather, maybe a sudden gust of wind or a ray of sunlight breaking through the clouds. The paintings carry both a weightless sensation and a solidity, confounding simple readings.

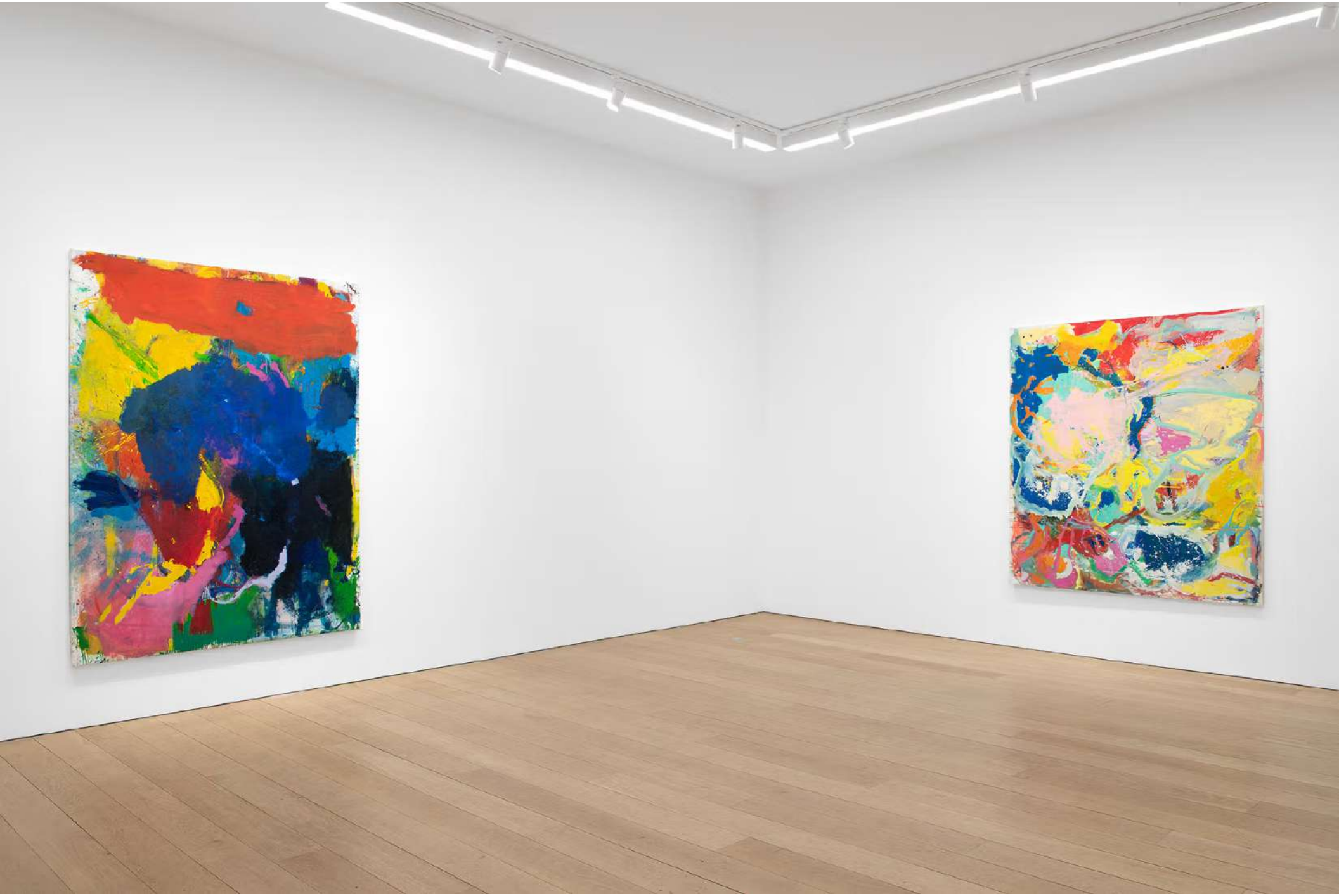














Courtesy the artist and CANADA, New York.

NOCTURNES

2024
CANADA
NEW YORK, NY

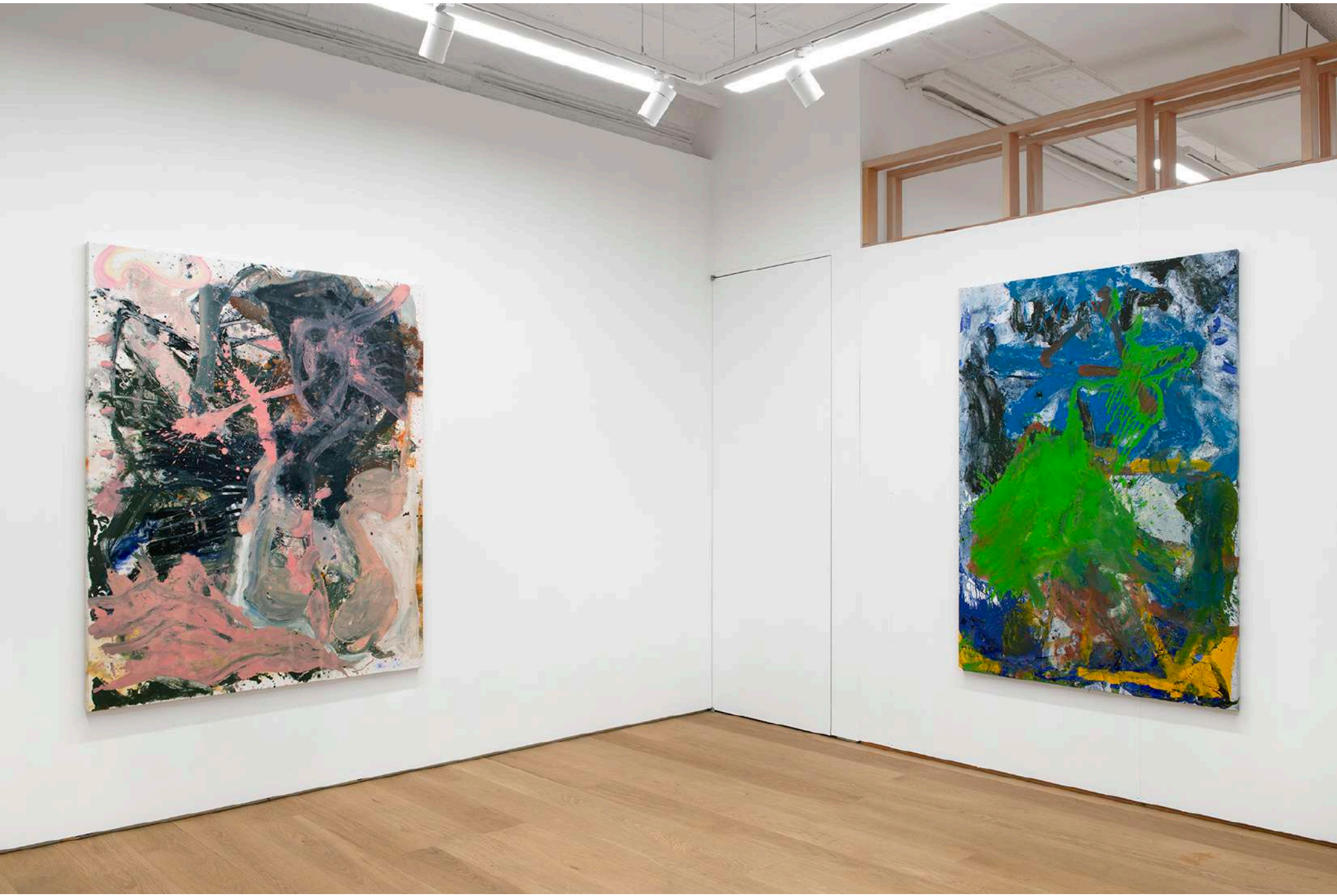
Canada is pleased to announce Nocturnes, a solo exhibition with Brooklyn-based painter Anke Weyer. In a new group of rhythmic, gestural works, Weyer continues to index a highly physicalized painting practice that results in vividly colored compositions full of overlapping squiggles, daubs, washes, and drips. In her bustling canvases, Weyer embraces improvisation, adding and scraping away pigment in a spontaneous and instinctive process.

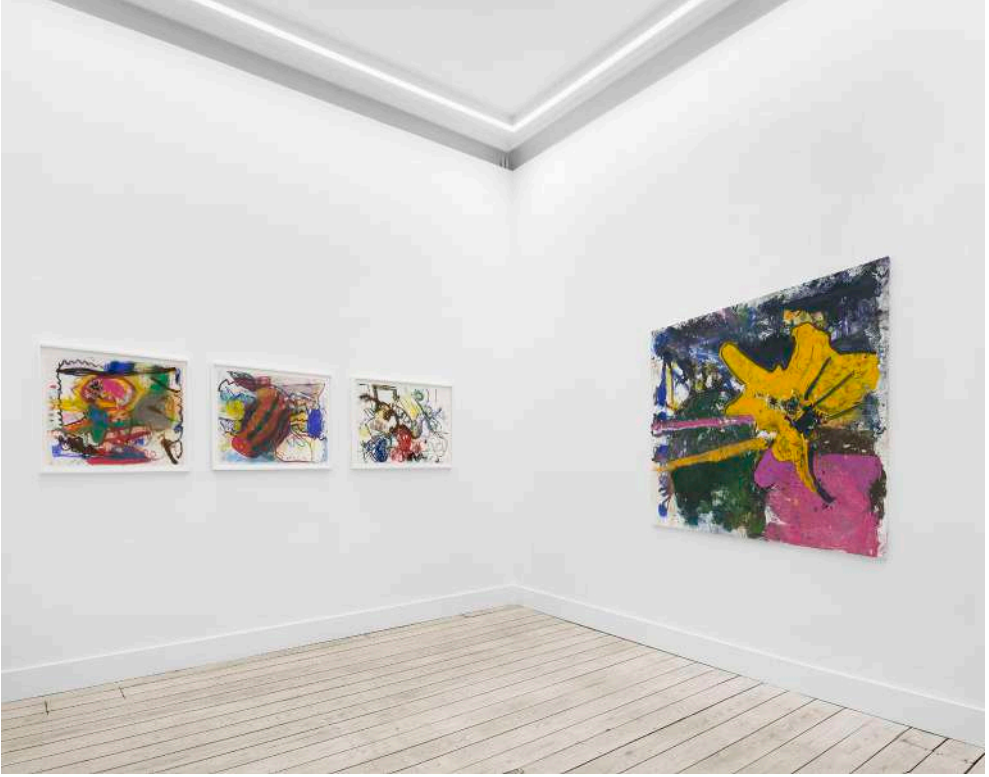
In this recent series, Weyer works at a slightly smaller scale, allowing her to explore new forms and compositions. With these nocturnes, Weyer also investigates a darker tone and palette. In Engel, hues of salmon pink, black, and white intermingle in a cacophony of swirling forms. Criss-crossing splatters of undiluted pink hover near the painting's middle. Below it, horizontal slashes of black butt up against a wide section of sloping organic lines of mixed hues. With her unorthodox technique of putting the paint on and then washing it off, Weyer purposefully muddies her medium. Black acrylic runs over other colors, creating a kind of dirtiness that produces a greater amount of movement and emotion on the canvas. Working with these sullied and more oblique tones, the timbre of this body of work is elusive, private, and intimate.

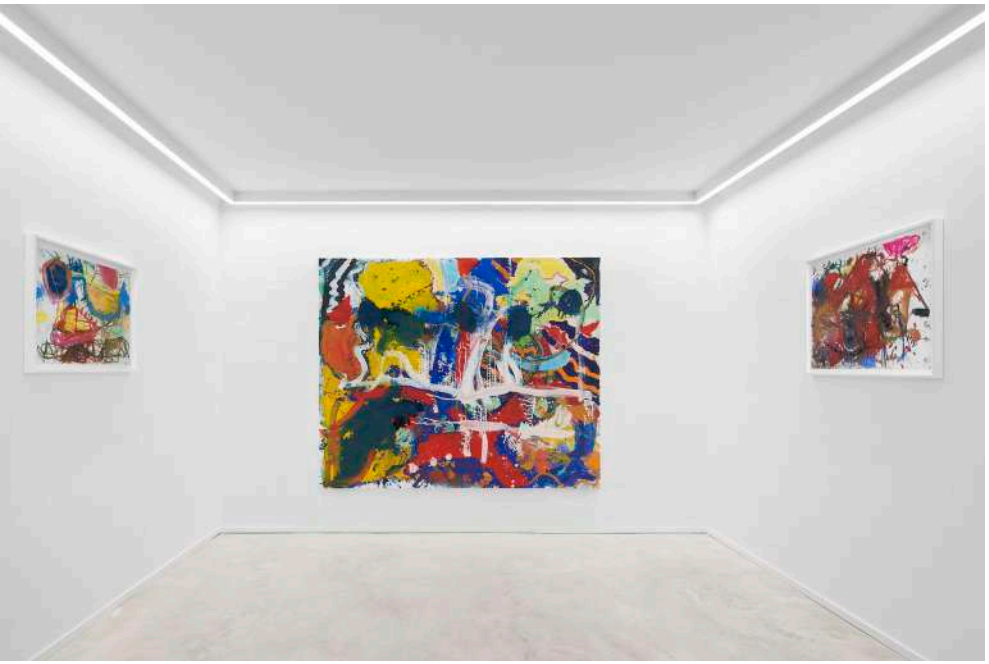
Frequently, outsized painterly passages anchor the works, attended by a backdrop of built-up layers of color and gesture. In Lucky, a scrawl of giant, bright yellow strokes backed by a halo of white splotches dominates the painted field. Around it, Weyer has added murky fields of deep black, marigold, mahogany, and forest green–a discordant effect achieved through a series of athletic and methodical movements. Crazy, features jumbo pours of vibrant baby blue paint that are outlined in black, reinforcing their primacy. Behind them is a forest of green stains and blotches, wooshes of orangey-pink, and a cascade of lemon yellow.

Weyer understands her canvas as a hypersensitive surface that mirrors everything in the environment around it, including light, air, and the affect of its maker. These fitful and turbulent compositions are instilled with the metaphorics of a sleepless night wherein a restless body acutely feels every sensation.









SLOB

2022
NINO MIER GALLERY
BRUSSELS, BE

Nino Mier Gallery is pleased to present *Slob*, our third solo show with German-born and New York-based artist Anke Weyer. In addition to large-scale oil and acrylic on canvas paintings, the exhibition will debut a series of pastel on paper works, offering viewers a more comprehensive understanding of Weyer's multifaceted practice. *Slob* will run from September 3 – October 1, 2022 in Brussels, Belgium.

Working en plein air on a platform in her backyard, Weyer favors the uncontrollable context in which she paints. Weyer's relationship to the natural world presents a unique set of trials and advantages, from weather's consequences on the body and its effect on her materials, to her liberating ability to cast her paints freely about, the ever-shifting quality of natural light, and a more expansive sense of scale. Operating outside the carefully managed ecosystem of an indoor studio, Weyer therefore embraces chance and accident in her works, which express an unrestrained, fulsome approach to nonfigural painting. As the exhibition's title suggests, the works in *Slob* take pleasure in a kind of impropriety and spirited disobedience, which find an almost musical rhythm in visual disorder.

Anke Weyer's canvases are composed of traces of her own actions held together by a keen attunement to color, acting like mirrors that reflect the physical act of painting and echo the artist's scale and body. The heavy lines, paint splatters, and smudges applied by brushes, hands, blades, and rags that dominate her surfaces index the placements of Weyer's gesticulating arm. The works thereby function as a kind of portal to a punkish prelingual energy, contained like footprints or fossils on the works' surfaces.

Anke Weyer updates the tradition of Abstract Expressionism, constructing colorful, abstract works notable for their unrestrained energy of color and form. The pastels in Slob are a direct exploration of visual structure and freedom. The relationship between Weyer's body and the paper is intimate, for her hand holds the pastels directly, rather than being mediated by a tool like a brush. The variegated surfaces of her canvas works, on the other hand, are more audacious. They contain paint splatters, smudges and scrapes; large masses of color and more restrained detailing; erratic, recursive, or looping lines; and shapes, patterns, and letters used as formal objects. The full range of chromatic possibility is not sacrificed in the paintings and pastels, which favor boldness and brightness, even in more monochromatic works.















Courtesy the artist and CANADA, New York.

HEART, HEART

2021
CANADA
NEW YORK, NY, US

Canada is pleased to present *Heart, Heart*, new paintings by Anke Weyer, an artist who has been showing with the gallery since 2000.

The heart is conjured in these works not as a turn to sentimentality, but rather for the organ's kinetic rhythm, its variance of speed and ability to endure, which Weyer channels through the physicality of her large-scale, gestural abstractions. The heart as a symbol might appear as one among a heap of boldly drawn limbs or letterforms rendered atop layers of paint. Weyer pays attention to drawing, especially preparatory sketches, yet will often let original imagery fall away. One gets the sense of weather with Weyer, re-painting or wiping away the pictorial as though it's a fleeting and imprecise natural event.

Through a series of repeated gestures and material experiments, Weyer works with a clear-headed intention to let shit hit the fan. She might begin a painting with sketched out shapes or sweeping lines covering the canvas, as though trying to pin down a wobbly horizon or flesh out atmosphere in the middle distance. Color is layered with wide brushes in deliberate up and down motions that conjure a task like fence painting or wall plastering. Work is evidenced and appears of equal importance as any more heroic gesture. She makes decisions to scrape things off—removing passages of paint and putting them on elsewhere. Weyer treats the paint as something sacred yet completely subject to destruction. She uses a range of local color thrown together inclusively, with a seeming desire to balance hues without favoring one over another.

Several years ago, oil paint became a problem for the artist. While its luminous pigments and flexibility allowed Weyer an inimitable freedom to experiment with color and mark-making, the toxicity of the stuff caused her an allergic reaction when unleashed in her Brooklyn studio. Rather than adopt new materials, Weyer pushed the paintings outdoors to her backyard in a remote corner of upstate New York. Here, she works plein-air: tacking unstretched canvas to a makeshift wooden platform and acquiescing to the variables of weather and hours of daylight. She paints this way for much of the year, allowing landscape, its psychology, material traces, and shifting sunlight to creep into her process. Later the paintings get cropped and composed onto stretcher bars, creating an irregular halo of white canvas punctuated by a flurry of active marks.

Bringing the paintings outside started as an act of necessity, yet giving them air, light, and proximity to nature infused the practice with a different animating force. Weyer's insistence, to rearrange both environment and self, illuminates a stubborn devotion to her medium and points to the pathological pursuit of giving form to feeling. The result is a new body of work that is very much in line with her past explorations but also expanded in ways that feel both natural and infinite.

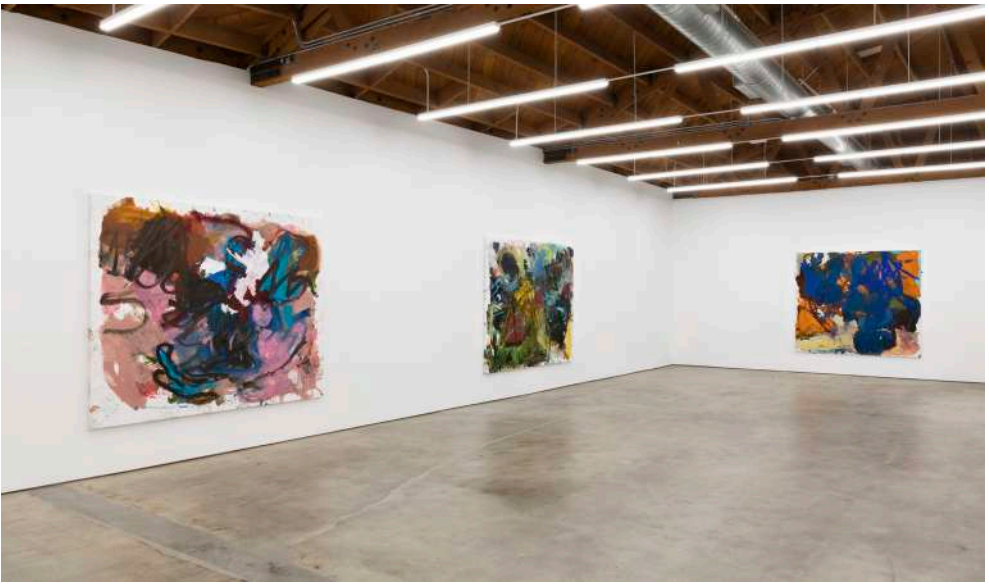


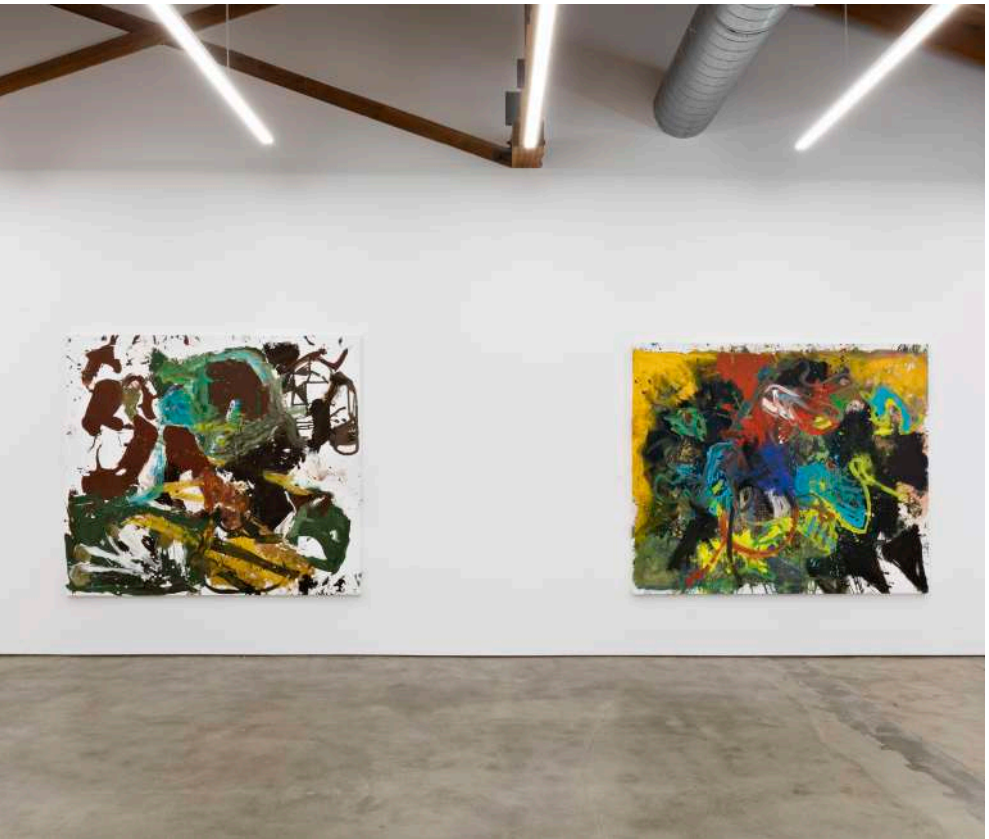












PAINTINGS

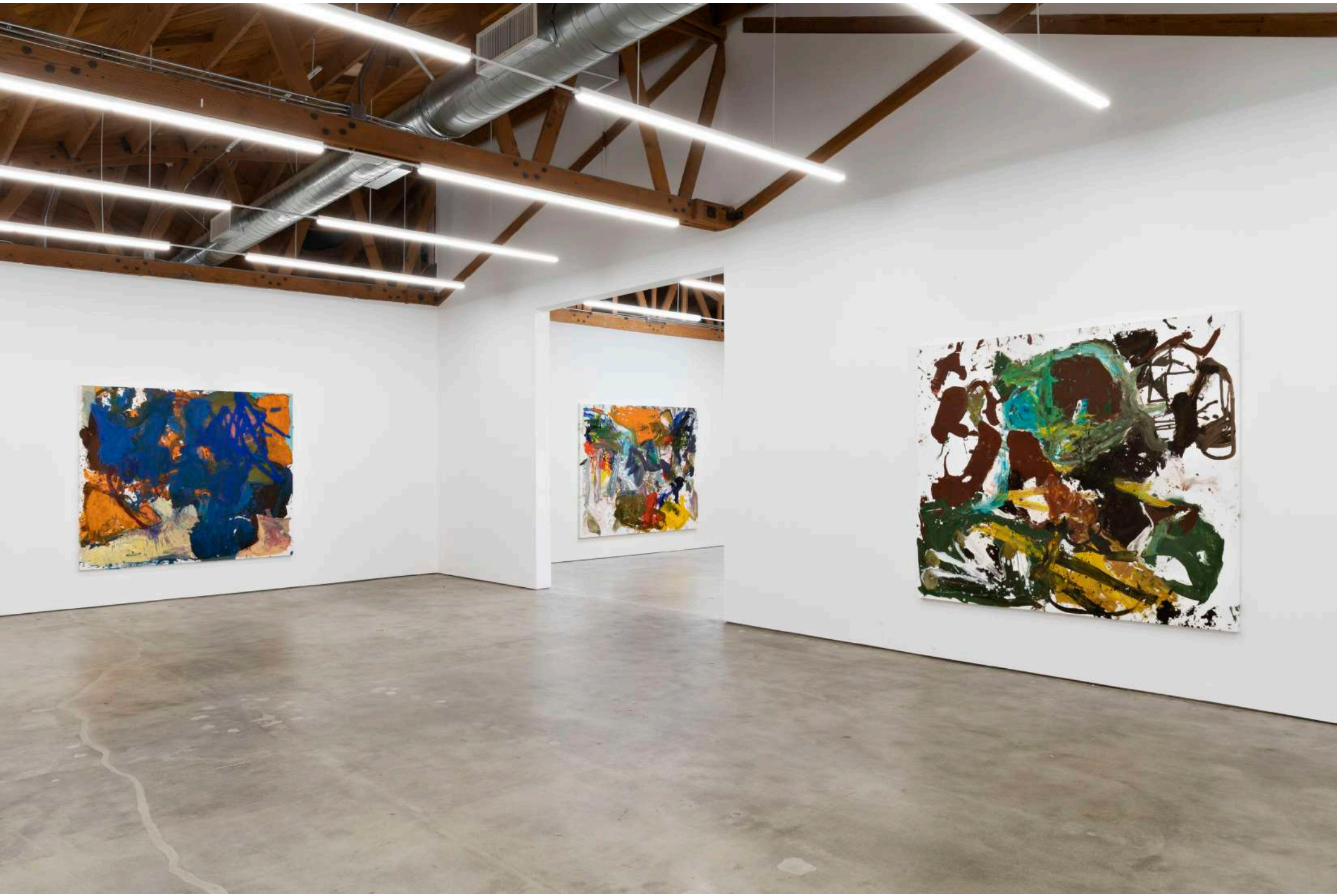
2019
NINO MIER GALLERY
LOS ANGELES, CA, US

Nino Mier Gallery is pleased to exhibit a new body of work by Anke Weyer, simply titled Paintings. Brooklyn-based, German artist 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.

The largest paintings she has ever surmounted, 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 one canvas called *Eye Beep*. The changing direction and extemporaneous reversals of that moment 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 new work, specifically a deeper sense of motion and a generosity with paint. In another work, *Dancing*, the ruling Klein blue hovering above a golden, sunlit orange traces the artist's rhythmic steps, replete with a barrage of effervescent spattering: an indexical record of her rapid ballet. 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.

Weyer's paintings act as records of momentary spurts of energy and gesture: hints of humanity rather than a depiction of a specific objective abstraction. Color exists in its most essential state, detached from familiar forms and constantly in flux. One work entitled, *A Foot in Each Corner*, tempts the viewer to scan the composition for suggestions of familiar footprints. Could the chocolate outline of an ovular shape on the upper right be a man's shoe print? Do two taupe dots on the lower left form a ball and heel? Within this lies the suggestive imagery of 1950's dance diagrams littered with black and white shoe prints and looping dotted lines. Like Weyer's effusive works, these pop-culture illustrations are not made with the intention of depicting feet, in fact, neither are concerned with direct images at all, but rather, they are both maps of movement and proposals of a truly human expression.

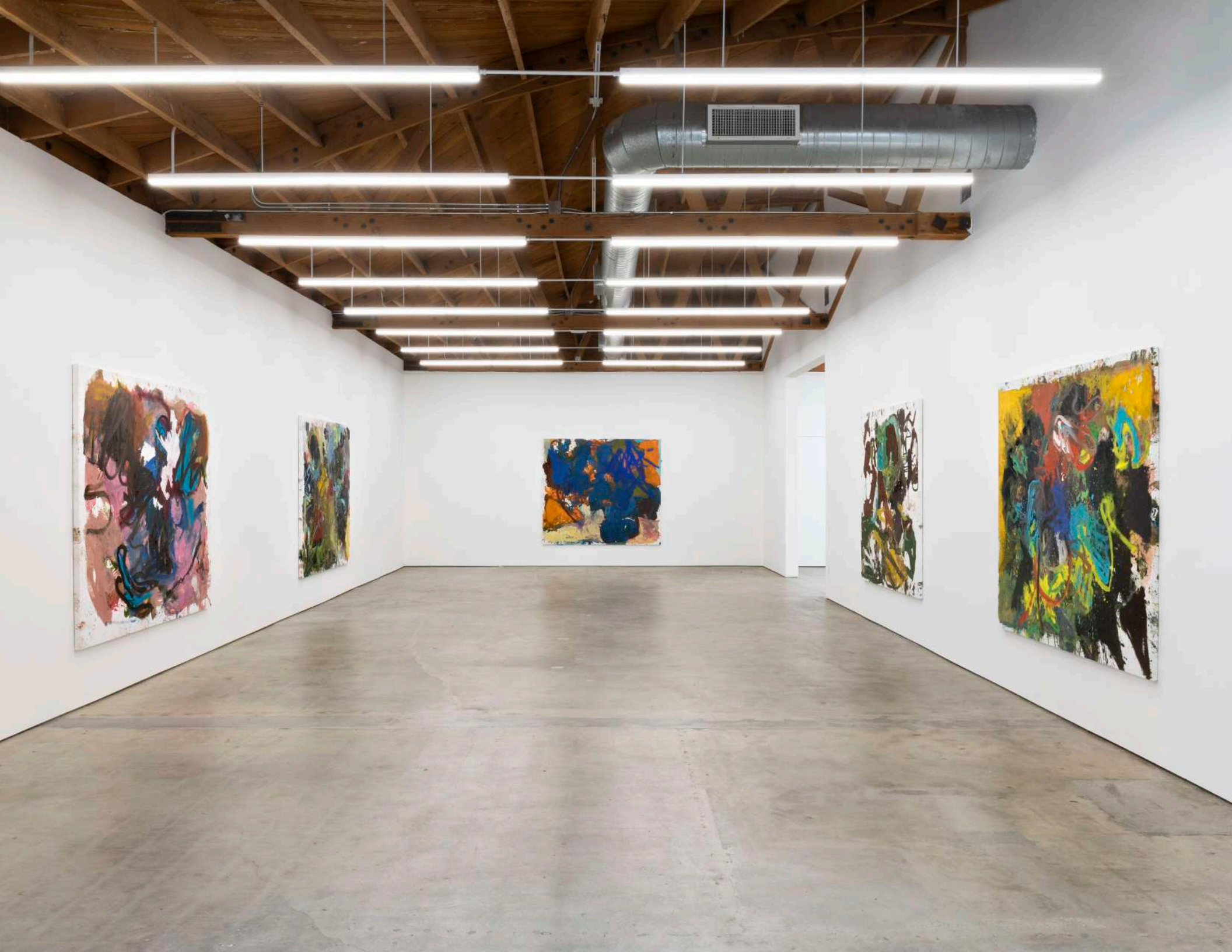
Weyer's thick, lavish burgundies, elegant deep blues, watery greens, joyous pinks and buoyant yellows are passionately urgent – her palpable energy reminds us that time moves quickly, yet these brief moments can make a lasting impact. Gravity often reinforces itself through unforgiving accidents, as elements do not always fall into place with direct intention. Speed, and therefore conviction, is a major factor, almost a medium of its own. Her paintings become a quick conglomeration of fragments, spontaneity, mutations and mistakes. Weyer confirms, "There is a temptation to challenge every decision… Form, color, speed and gesture are the tools to express with decisiveness this dilemma, and the final painting is its documentation."















GRAVITY IDIOT

2016
NINO MIER GALLERY
LOS ANGELES, CA, US

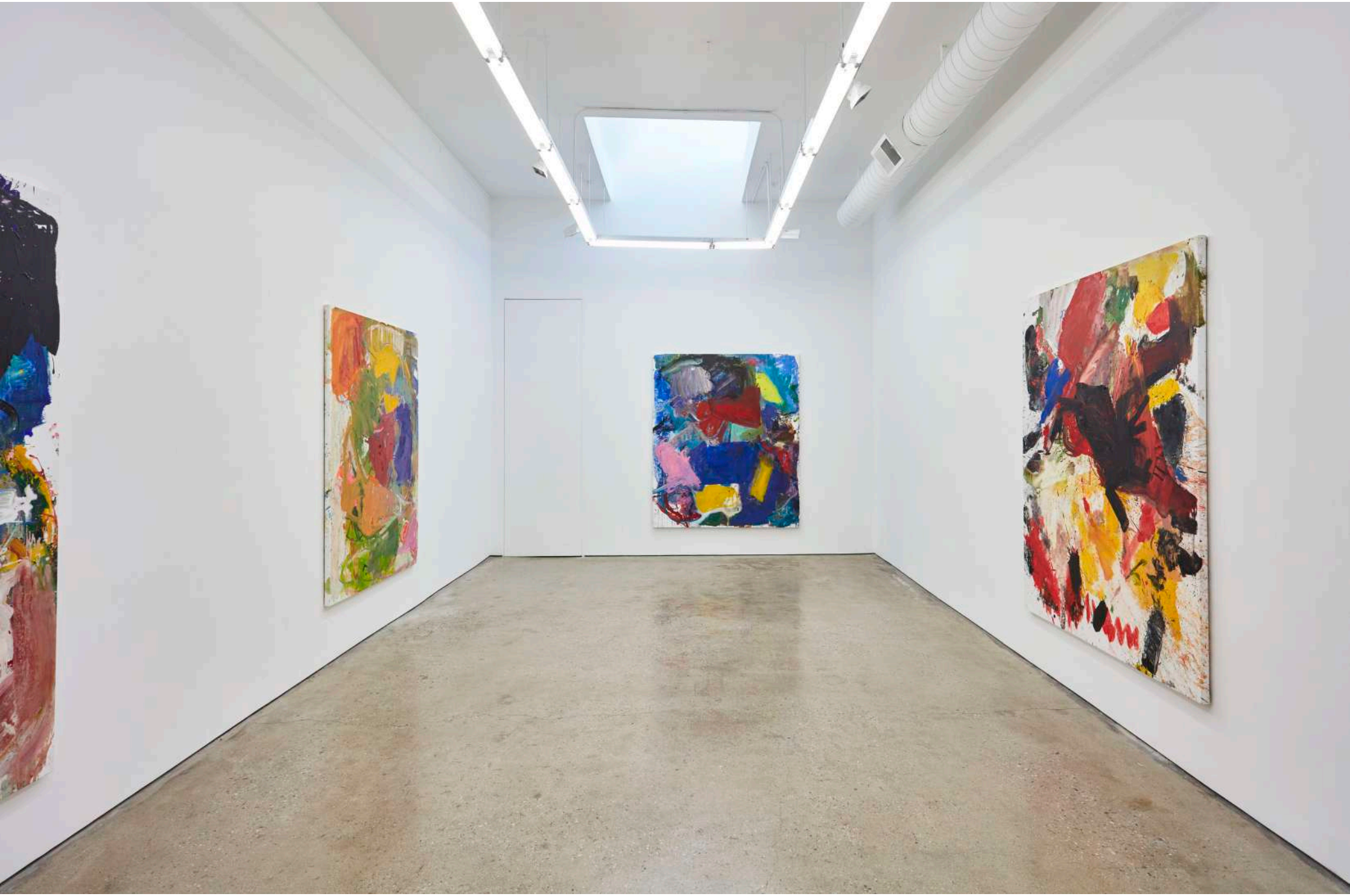
MIER GALLERY is pleased to announce *Gravity Idiot*, the first solo exhibition at the gallery by Brooklyn-based German artist Anke Weyer. The exhibition will open Saturday, March 5, 2016 at 1107 Greenacre Avenue in West Hollywood, and will be on view through April 16, 2016. An opening reception will be held on Saturday, March 5, 2016 from 6:00pm – 8:00pm.

Practicing painting constantly changes the painting itself by creating a “heat,” an urgency, a double density – HERE AND NOW – which puts it on the side of inevitability. On one hand, Weyer’s painting practice tries to simplify itself. On the other hand, her practice plunges into the unknown and the secret. This ‘secret’ element reveals itself not by being explicitly articulated, but on the contrary, by inviting instability, fragmentation, and doubt of the medium and action of painting itself.

Weyer’s raw simplicity presents something that is categorically real. The canvases act like mirrors centered on the physical act of painting, echoing the suggestion of the artist and viewer in scale. Her paintings act as descriptions touching on something human rather than a depiction of a specific situation. Color is detached from familiar forms and is constantly in flux. The thick, emulsive reds and blues and greens and yellows are urgent as Weyer’s palpable energy reminds one that time and one’s attention span is short. Speed is a factor, almost a medium of its own, whereas composition, in her eyes, should be disrespected.

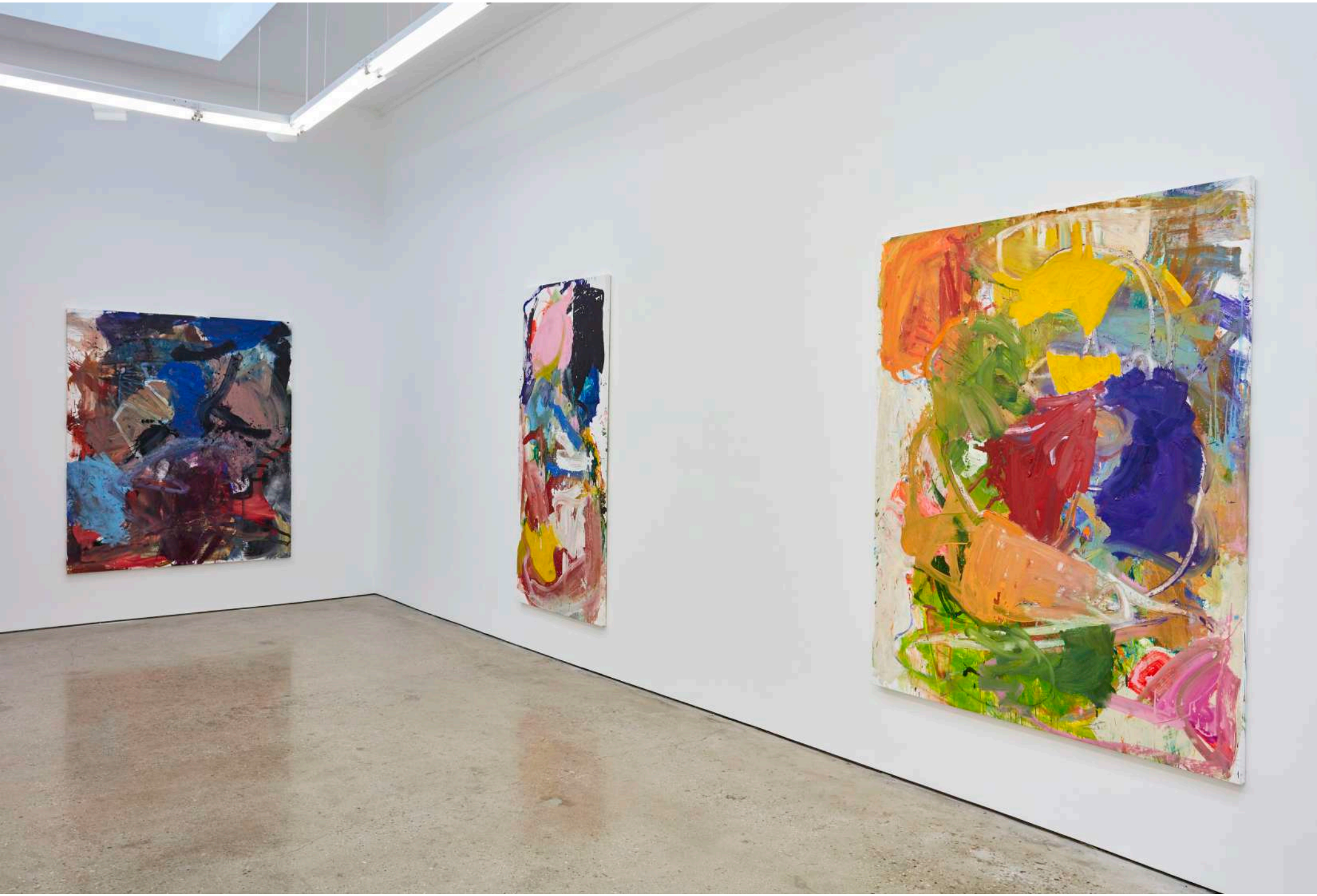
Gravity reinforces itself through unforgiving accidents, hinting that elements do not fall into place intentionally, but that Weyer’s paintings are more a conglomeration of fragments, mutations, and mistakes. The paintings individually, and as a whole, carry a demanding presence that question the very nature of “good” painting.

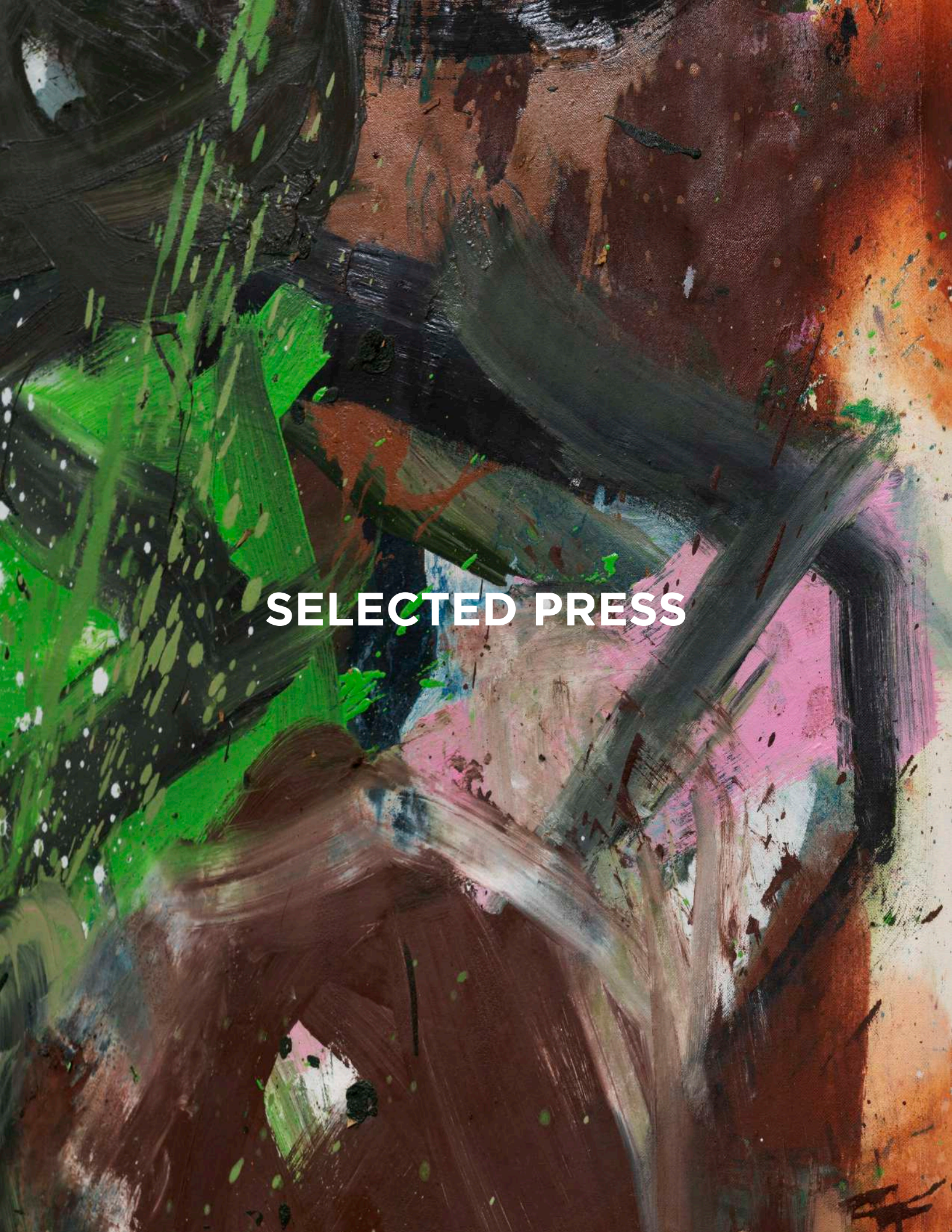












SELECTED PRESS

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DETROIT ART REVIEW
MAY 2021
BY K.A. LETTS

OCULA
FEBRUARY 2021
BY RORY MITCHELL

JUXTAPOZ
NOVEMBER 2019
BY SASHA BOGOJEV

VICE
JUNE 2016
BY ANDREW NUNES

ARTDAILY
JUNE 2016
BY FIRST LAST

CONCEPTUAL FINE ARTS
SEPTEMBER 2015
BY CFA STAFF

NEW YORK TIMES
JANUARY 2014
BY MARTHA SCHWENDENER

Detroit Art Review

MAY 2021

Carrie Moyer and Anke Weyer @ David Klein Gallery

By K.A. Letts



We live in an age of attention deficit disorder. Recent studies have shown the average amount of time that the art museum visitor looks at an artwork ranges from 15 to thirty seconds, long enough for a selfie to document that we are in the same room, if not in the same headspace. And by perverse incentive, much of what is produced and shown in contemporary art galleries seems calculated to fit within that narrow band of time and attention.

The two contemporary abstract painters, Carrie Moyer and Anke Weyer, now showing their work at David Klein Gallery until June 26, defy our ever-shortening attention span. Their smart, dense, idiosyncratic paintings ask–or require–that we pay attention.

ANKE WEYER

Although Anke Weyer makes use of some of the same art historical antecedents and improvisational techniques as Carrie Moyer, her paintings project a distinctly different mood–energetic, inventive, a little angsty. The New York-based, German painter has describedpainting as a form of "constant crisis management." In a recent interview she adds "I can't stand it when a painting looks as if it's just a pastime. It is serious work and comes loaded with so much history and responsibility, which is what makes it so interesting."

She considers her paintings to be a record of the creative process within the artwork: an intuitive series of marks and shapes that describe the visual and emotional content of her conversation with the painting. Each artwork is the record of a dialog that the painter engages with on the canvas. It is an inherently hermetic process. "Of course I cannot explain all my choices; most of them are made while painting, and there is no explanation for them other than the painting itself."

Her painting Still I'm Blue, illustrates some of the hallmarks of her art practice. The substance of the paint applied to the canvas leaves little room for illusionistic space. Exuberant strokes and shapes in vibrant colors circle the canvas in a vortex of chromatic energy. Weyer acts upon the painting as if it is a body upon which she adds layer upon layer of mark and gesture. In Invocation, the painter's brush moves restlessly around the perimeter of the canvas leaving dark blue dots; an ominous, snaky red line slithers up the right side of the painting and

the anxious yellow center is punctuated by restless white streaks. Each of Weyer's paintings documents her perilous creative travels. She is a painterly Icarus occupying the risky space between falling and flying.

While Weyer does not claim to be continuing the tradition of Abstract Expressionism, she is cognizant of the historical underpinnings of her work. She describes her art-making practice as one of constant, highly instinctive editing, a slow process requiring time and contemplation. Like personal notes, all thoughts or traces of thoughts are allowed to play out on the canvas.

What is fascinating about both these painters, and what gives them a kind of constantly regenerative liveliness is the reflective mental consideration they require from the viewer. We must parse, meditate–marvel–at the infinite number of decisions they continuously make on the road to a finished work. We want, and get, from these painters a kind of freshness built upon the foundations of modern art history, but speaking specifically and genuinely to our moment.

OCULA

FEBRUARY 2021

Anke Weyer at Canada

By Rory Mitchell



Anke Weyer's exhibition Heart, Heart is currently showing at Canada in New York alongside an OVR until 27 February.

Weyer's large-scale abstract paintings explode with energy and luscious colour. Her thickly applied, loose brushstrokes trace the gestural movements of her body, immediately connecting the viewer to the performance of painting.

Heart, Heart is in reference to the organs' kinetic motion which is channelled through Weyer's rhythmic process. This is the sixth solo exhibition at the gallery for the Brooklyn- based German artist, having been represented by Canada since 2000.

JUNE 2016

CANADA Is Making Painting Great Again

By Andrew Nunes

After being passed down from Ronald Reagan to Donald Trump, the groan-inducing “Make America Great Again” slogan has found its way into the art world. But in this case, sarcasm, instead of xenophobic ignorance, oozes delightfully out of its use. Lower East Side gallery CANADA wants to Make Painting Great Again, as the title of its current exhibition suggests.

Sarcasm aside, it is somewhat humorous that the exhibition will be up through Independence Day and that, amongst the grand total of 17 painters included in the show, 15 of them were born in the US. All but one is represented by CANADA.

Perhaps these are also playful nods to the jingoistic and non-inclusive rhetoric of Trump— or, maybe it’s just pure coincidence. But in any case, the works on display here joyfully diverge from the overly academic, zombie formalism-style painting that has plagued the medium’s upper echelons in the past few years. Maybe painting is on its way to becoming great again, no joke.

There is a fair amount of playfulness on display here, a refreshing departure from the medium’s tendency to be serious and calculated. Katherine Bernhardt’s enormous spray- painted canvas is a tropical 90’s throwback, mixing graffiti-esque renderings of Lisa Simpson with neon pink-outlined cigarettes, palm tree leaves, and basketballs.

Tomorrow’s Party, by Sadie Laska, is a painterly take on a full tuxedo, with spray paint applied onto PVA and aluminum cut to the rough shape of a tuxedo outfit, at approximately twice the normal size. Michael Williams’ Bet it All on Number Twelve is a surreal and geometric potpourri of figures that sometimes resemble real objects, like a toothpaste tube labeled “STUFF WE CAN USE,” but more often than not only come halfway between recognizable and unknown forms.

Dugan Nash, the only artist in the show not represented by CANADA, has painted a world map onto a mounted bowling ball that has land masses resembling Earth’s own, but seemingly inverted and slightly distorted. Xylor Jane has continued her longstanding practice of painting number sequences; in this case, what appears to be dates of the past and of the future, ranging from 1992 to 2357. As with all of her number works, the assortment of numbers is seemingly random, but in fact bear calculated significance to Jane that is never deliberately disclosed.

These works, alongside the 14 others in the show, bring a stimulating energy to the historically turbulent artistic medium. They are not heralding changes as radical (or as retrogressive) as Trump, but unlike the Republican presidential candidate, they seek to explore new territory, rather than return to an archaic climate.

Make Painting Great Again can be seen at CANADA until July 15th, with the aforementioned paintings on display alongside works by Katherine Bradford, Joe Bradley, Sarah Braman, Matt Connors, Gerald Ferguson, Jason Fox, Daniel Hesidence, Lily Ludlow, Elena Pankova, Tyson Reeder, Anke Weyer, and Wallace Whitney.

artdaily.org

JUNE 2016

Confronting the Canvas: Women of Abstraction

By Staff

Abstract Expressionism has historically been defined by male artists who rose to fame in post-World War II America. While women were practicing unique modes of painting alongside their male counterparts, they were given little emphasis or attention within the canon of art history both then and now.

“Confronting the Canvas: Women of Abstraction,” on display June 4 through September 4 at the Museum of Contemporary Art Jacksonville, a cultural institute of the University of North Florida, does not attempt to rewrite history, but instead it identifies and gives prominence to emerging and mid-career women working in the field of gestural abstraction today.

Consisting of six contemporary painters and approximately thirty works, this exhibition explores the manner in which these women appropriate both the physical, dramatic processes and the expressive freedom of direct gesture at the core of action painting, redeploying the now-historic style to boldly advance the abstract painting of our time. “Confronting the Canvas” is not necessarily a revisionist perspective of the New York School but a report from the front line about the current state of abstraction by women painters living and working in New York today. Curated by Assistant Curator of Exhibitions Jaime DeSimone, “Confronting the Canvas” is one of the first museum exhibitions to focus solely on contemporary female painters.

ANKE WEYER:

German-émigré Anke Weyer extends the practice of gestural abstraction by attacking a blank canvas with pure gusto. One sees how her instinctive approach surfaces in spontaneous, bold, and expressive brushstrokes that document the process of painting. In the large vertical compositions, Weyer’s bold, expressive brushstrokes and intense colors vibrate off the canvas.

SEPTEMBER 2015

Interview: Anke Weyer about that "constant crisis management" called painting

By CFA Staff

Along with the contemporary art fair taking place in April, the Brussels gallery weekend in September is with no doubt the most important yearly celebration of the city's art world branch. Started off with only a number of the galleries opening the season at the same time, Brussels Art Days (this being the name of the event) has grown in size – now including conferences, curated programs and non-for-profit art spaces.

It is for this occasion that we reached Anke Weyer, an emerging artist based in New York whose paintings will be on show through November 7th at Office Baroque, one of the leading galleries in town. Moved by our fascination for her abstract compositions of oil and acrylic paint, for the way they seem to embody both self-conscious traces (or expressionism) and the disappearance of those very marks, we asked her a few question just before the opening of her show.

This is your first solo show in Europe, do you have any expectation on how the public will react to your art here compared to the response you normally get in the US?

I do not anticipate any particular emotion or response. On the contrary, I hope the works leave room for any possible interpretation. Showing a painting is rather like throwing my contribution into a dialogue than stating an aphorism.

The title of the exhibition (Two Islands Are Better Than One) has this very romantic and sentimental overtone while some of the paintings are called with more mundane expressions like "ASAP already". Can you tell us how you come up with your titles?

When I give titles I sometimes use fragments of expressions that have an already established meaning like abbreviations or proverbs and take them out of their original context to give them a new meaning, which should remain ambiguous and rather accompany what is visible on the painting than describing it.

In a previous interview you said it was hard to just enjoy painting while you were studying in Frankfurt and that that struggle ultimately went into the canvas. Do you still find yourself in bad terms with painting sometimes? If so, does this artistic conflict take form in forms other than the canvas?

I think painting is a constant crisis management, I can't stand it when a painting looks as if its just a past time. It is serious work and comes loaded with so much history and responsibility, which is what makes it so interesting.

Do you ever picture your paintings outside the white cube? Perhaps next to the work of another contemporary artist or old master you really appreciate?

I have to admit that I do enjoy seeing the work taken out of my personal space and on a white wall. Whatever the environment is, it always effects the perception of a viewer even or maybe especially in a white cube. Something interesting happens there because you get confronted with how you feel when you stand alone in front of a painting. But also, with painting in particular, there are not so many options of how to present it, the material is simply too fragile to show anywhere else than a room that is designated to this purpose.

From modernism and abstract expressionism to post-modernism, some generic art historical terms can be mentioned to describe your practice. We'd rather ask if you feel any sense of belonging to a contemporary

artistic current? Or perhaps a specific scene in New York City, the city where you live?
It would be pretentious of me to say that I am part of a scene.

What are your plans after the exhibition at Office Baroque?

Holiday!

The New York Times

JANUARY 2014

Anke Weyer: ‘Du’

By Martha Schwendener

If the earliest painters making abstract gestural compositions had the shock of the new on their side, Anke Weyer has the shock of the old. Working in an institutionalized genre often popularly associated with men who liked to drink and debate their own merits, she’s among a cadre of painters, many of them women, whose greatest feat is reframing and revitalizing a historical form.

German-born and living in Brooklyn, Ms. Weyer, 39, has the benefit of multiple art histories to draw from, as well as her generation’s irreverence for discrete postwar vocabularies. In her canvases, the brush strokes are bold and strong, like the New York School’s, and there are plenty of drips and pours.

The colors are electric, like those of Cobra, the group formed by northern Europeans in the early ‘50s; stains and washes suggest Tachisme or Post-Painterly Abstraction. But the mark-making feels wonderfully subversive, reminding you that Ms. Weyer also grew up looking at the vernacular cultures of graffiti and punk.

The human-scaled vertical format of the paintings suggests the presence of both artist and viewer. This is reinforced by the show’s title, “Du” (“you,” in German). Directness and athleticism are in Ms. Weyer’s work, but also vulnerability.

As we know from decades of art historical testimony, it takes a lot of trial, effort and failure to make painting look this immediate and spontaneous. In the old days, the exertion was called “heroic,” but that seems hackneyed, applied to Ms. Weyer or to this moment.

Art in America

JANUARY 2014

Interview with Anke Weyer

By Noah Dillon

German painter Anke Weyer's new abstract canvases and drawings, now on view in New York, mark a departure. While her earlier, expressionistic abstractions alluded to landscape, her recent paintings reference the body, both in scale and in their mostly vertical compositions, as well as occasional hints at imagery. In "Du," her fifth solo outing at Canada gallery (through Jan. 26), the canvas Blue Lighter (2013), for example, features the suggestion of the head of a skeleton that extends what might be a bloody fist toward the canvas.

The paintings are vivid and gestural, using energetic brushmarks, drips, wipes and scrubbing to develop allusive forms and lines. Weyer layers acrylic and oil paints freely, creating surfaces that gleam and sometimes crumble. Along with the eight paintings, the Canada show includes five overtly figurative ink drawings, invented without the aid of reference materials or live models.

Born in Karlsruhe, the 39-year-old artist attended Frankfurt's Städelschule, where she studied under Per Kirkeby, and then spent half a year at New York's Cooper Union as an exchange student. She has stayed in New York ever since, and now lives and works in Brooklyn. While her works are still priced modestly, in the $10,000 range, they are gaining attention; Susan and Michael Hort told A.i.A. that they snatched up a large canvas at last month's NADA art fair in Miami.

On a cold Christmas Day, Weyer spoke with A.i.A. at Brooklyn's Owl Farm Bar, near her Gowanus studio, about her approaches to painting and drawing, her studio process and the experience of coming from Germany to the United States.

NOAH DILLON I'm curious about the relationship between abstraction and representation in your new paintings. The imagery and size of your earlier work referred more to landscape and place. How do the body and representation fit into what you're thinking about in these paintings?

ANKE WEYER The comparison to earlier paintings is a good starting point because they're more like fields or landscapes—there's a lot of air in them. I looked at them as a picture. Now it's not so much about whether I paint a figure or a landscape; what matters is how the whole works as a body.

DILLON So what's that process like in the studio?

WEYER A lot of paintings get edited out. The warming up process is slow until I can let things happen from a different judgment. It's unplanned and suddenly it's actually beautiful. It feels as though I'm pushing, scratching through the painting. Painting comes burdened with all these problems, like scale, history and materials. I try to use problems and leave them as open as possible on the canvas. I often want to cover things up because they seem like mistakes when it's actually a matter of what you allow.

DILLON How do the figurative drawings function in that regard?

WEYER These drawings, in comparison to painting, are easy, uncomplicated. I use ink, which is immediately, permanently there. I make a lot of drawings, trying to work quickly without composing anything. And the shapes, brush strokes and proportions are formally similar to the paintings.

DILLON There's another explicit reference to being, to people, in the show's title, "Du," which means "you" in German. What kind of relationship does that refer to?

WEYER It's pretty ambiguous. I think paintings tend to act like a wall or a mirror, bouncing back at you. Du

speaks to that. In German, Du is one of two forms of address: the informal, personal version of talking to someone. You look at the painting and see yourself or I can see myself, or it's its own entity. I like that it's not talking about me, but is like serving or service to somebody.

DILLON There are places in these works where, as a viewer, apprehending the surface can be very rapid; in other places it takes a very long time to digest the image.

WEYER They're highly personal and revealing. They demand that people stand there for a while and deal with it. That's hard and makes me nervous, but I think it's important to be personal and honest and just lay it out there.

DILLON Can you talk a little bit about your education, how you came to New York and to painting?

WEYER The school in Frankfurt was good because it wasn't self-evident that painting was something you could just do. I tried a lot to get away from what painting involved and to physically destroy the painting. It took me forever to actually paint with a brush on a canvas. When I was in Frankfurt I had major crises about standing there, painting on a canvas like it's a totally natural thing. Doubt is important and I think that really helped me. Now that struggle happens within the paintings. They interest me most when I can deal with all that in the work without walking away from it. I feel like in the shift from German to English I now have a little of both, but neither properly. So that leaves me with painting as a language.



CURRICULUM VITAE

ANKE WEYER

Born 1974, in Karlsruhe, Germany
Lives and works in Brooklyn and Upstate, NY

EDUCATION

2000 Städelschule Academy of Fine Arts, Frankfurt, DE

SELECTED SOLO AND TWO-PERSON EXHIBTIONS

2026 *Beautiful Rejects*, CANADA, New York, NY, US

2024 *Nocturnes*, Canada New York, New York, NY, US

2023 *five or six paintings*, MEIERBACH, Düsseldorf, DE

2022 *Slob*, Nino Mier Gallery, Brussels, BE

2021 *Heart, Heart*, CANADA, New York, NY, US
Two Painters Painting: Anke Weyer & Carrie Moyer, David Klein, Detroit, MI, US

2019 *Paintings*, Nino Mier Gallery, Los Angeles, CA, US

2017 *Elbow Hood Trunk*, Tim Van Laere Gallery, Antwerp, BE

2016 *Frightful Falls*, CANADA, New York, NY, US
Gravity Idiot, Nino Mier Gallery, Los Angeles, CA, US

2015 *Two Islands Are Better Than One*, Office Baroque, Brussels, BE
Anke Weyer, Harper's Books, East Hampton, NY, US

2013 *Anke Weyer: DU*, CANADA, New York, NY, US

2010 *Mother the Cake is Burning*, with Elena Pankova, CANADA, New York, NY, US

2007 *Hogs and Dogs on Fire*, CANADA, New York, NY, US

2004 *New Work by Anke Weyer and Aaron Brewer*, CANADA, New York, NY, US

2002 *New Work by Anke Weyer and Phil Grauer*, CANADA, New York, NY, US

SELECTED GROUP EXHIBITIONS

2026 *Reflections: Performance*, Gallery Common, Tokyo, JP

2025 *aligned,* Nino Mier Gallery, New York, NY, US

2024 *Root Systems*, Nino Mier Gallery, Los Angeles, CA, US

2023 *The Holographic Principle,* Philip Martin Gallery, Los Angeles, CA, US

2022 *Painters Paint Paintings: LA Verson*, Nino Mier Gallery, Los Angeles, CA, US

2020 *Enjoy and Take Care!*, Tim Van Laere Gallery, Antwerp, BE
Five Year Anniversary Show, Nino Mier Gallery, Los Angeles, CA, US

2019 *Schluss mit Reden, spielen wir!*, Kunsthalle Lingen, Lingen, DE
The Last Waltz, Tim Van Laere Gallery, Antwerp, BE
Live Forever, Tim Van Laere Gallery, Antwerp, BE

2017 *A Show Yet to be Titled*, Lucie Fontaine, Milan, IT

2016 *The Ties That Bind*, David Achenbach Projects, Wuppertal, DE
Make Painting Great Again, CANADA, New York, NY, US
Confronting the Canvas: Women of Abstraction, Museum of Contemporary Art, Jacksonville, FL, US
PaintersNYC, Museo de los Pintores Oaxaqueño, Oaxaca, MX

2015 *PaintersNYC*, Paramo Galeria, Guadalajara, Jalisco, MX
Present Conditional, MIER Gallery, Los Angeles, CA, US
Feed The Meter, Galerie Ceysson & Benetiere, Windhof, LU

2014 *Paintings from Paris*, Makebish Gallery, New York, NY, US
Fortuna: Chiara Camoni, Melissa Hopson, Esther Klas, Anke Weyer, AUTOCENTER, Berlin, DE

2011 *Dirt Don't Hurt*, Joilie Laide, Philadelphia, PA, US

2009 *Blind Buzzard*, Leo Koenig Projekte, New York, NY, US
106 Green, After the Gold Rush, Brooklyn, NY, US

2008 *Faxination*, Galleri Loyal, Stockholm, SE
Part Two: Easy Times, Leo Koenig Gallery, New York, NY, US

2007 *Les Fleurs du Mal*, Mary Goldman Gallery, Los Angeles, CA, US

2006 *CANARICO*, Galeria Comercial, San Juan, Puerto Rico, PR
CANADA, Counter Gallery, London, UK

2005 *New York's Finest*, Curated by Brendan Cass and Wallace Whitney, CANADA, New York, NY, US

2004 *So few the opportunities, so many mistakes*, Curated by Josh Smith, Champion Fine Art, Brooklyn, NY, US

2000 *Rec Room*, Pekao Gallery, Toronto, ON, CA

1999 *Otto hat Besuch*, Galerie Otto, Copenhagen, DK

1998 *Daimlerstrasse*, Kirsten Pieroth and Anke Weyer Praesentationsraum,
Daimlerstrasse, Frankfurt, DE

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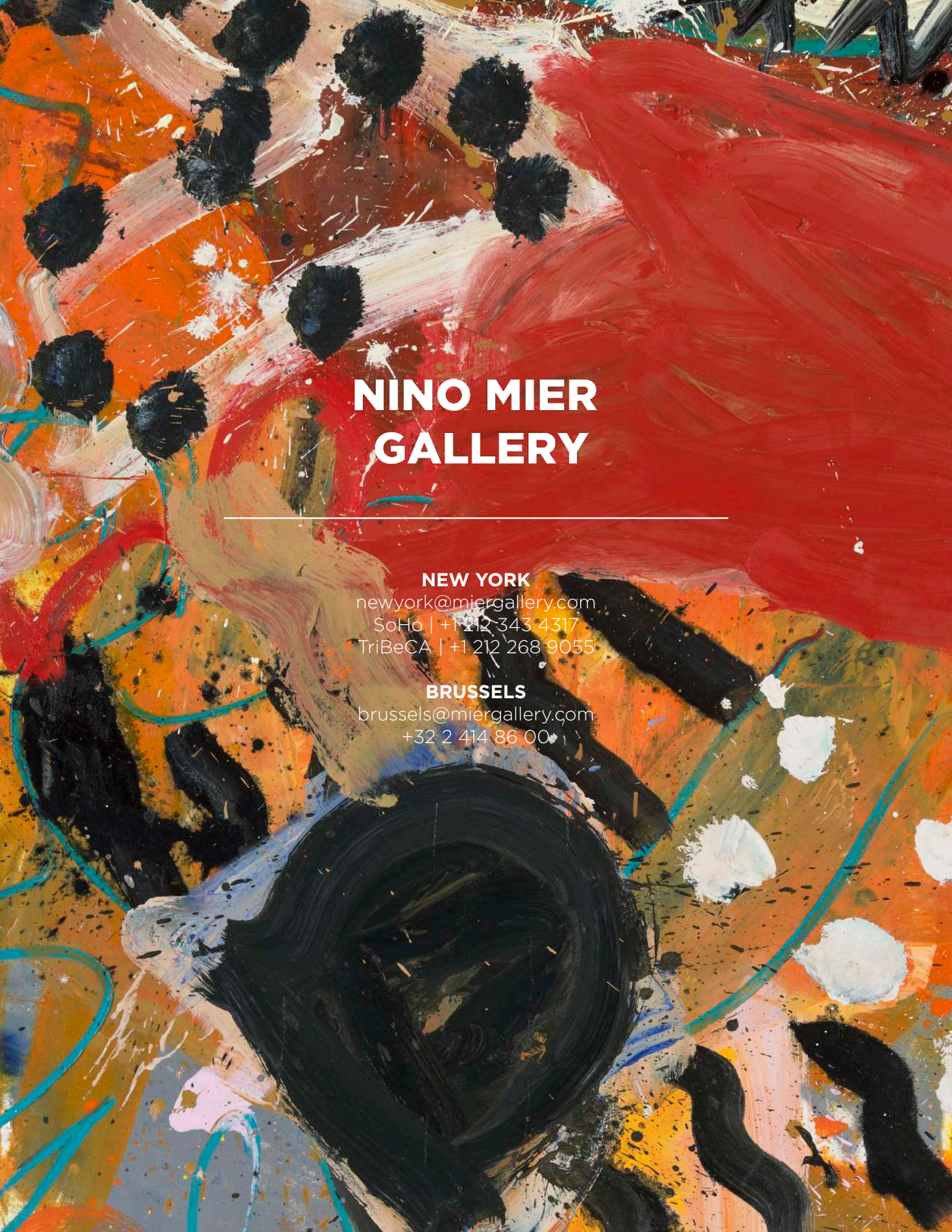
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2015 Jennifer Landes, "Anke Weyer's Touch of the Street at Harper's Books", The East Hampton Star, September 17, 2015

2014 Martha Schwendener, “Anke Weyer: ‘Du’”, New York Times, January 9, 2014
Noah Dillon, “Cold Days, Hot Paintings: A German in New York”, Art in America, January 2, 2014

2007 Peter Frank, “Le Fleurs du Mal & Paper Bombs”, LA Weekly, April 18, 2007

2002 Holland Cotter, “The Lower East Side: Where Witty Meets Gritty”, The New York Times, November 21, 2002



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