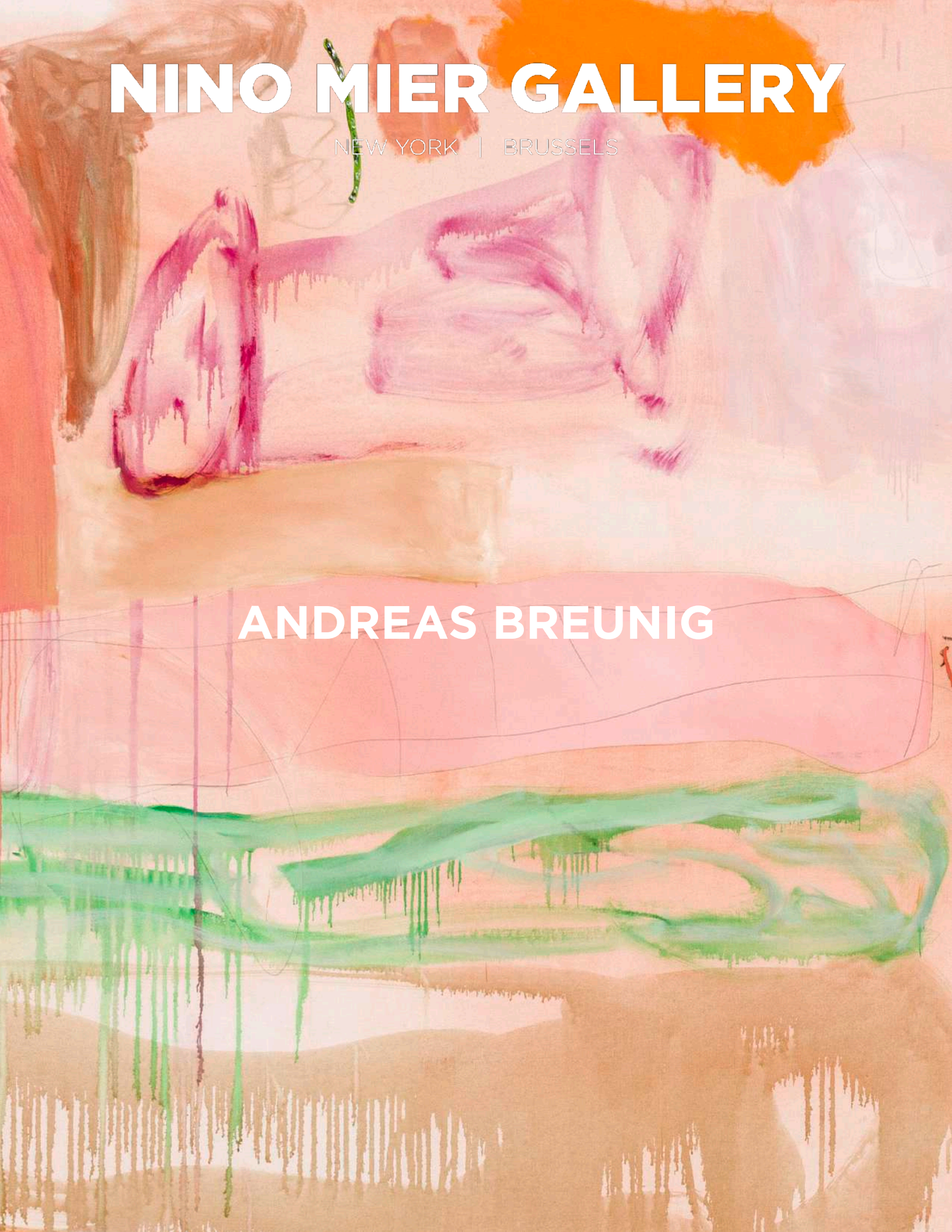
NINO MIER GALLERY

NEW YORK | BRUSSELS



ANDREAS BREUNIG

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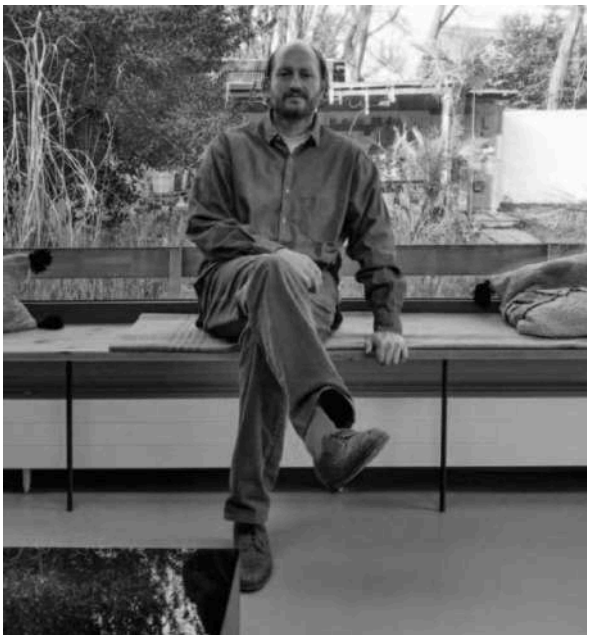
CURRICULUM VITAE 68



BIOGRAPHY

ANDREAS BREUNIG

b. 1983, Eberbach, Odenwald, DE
Lives and works in Düsseldorf, DE



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.

Andreas Breunig (b. 1983, Eberbach, Odenwald, DE; lives and works in Düsseldorf, DE) 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 Aïshti Foundation, Lebanon.



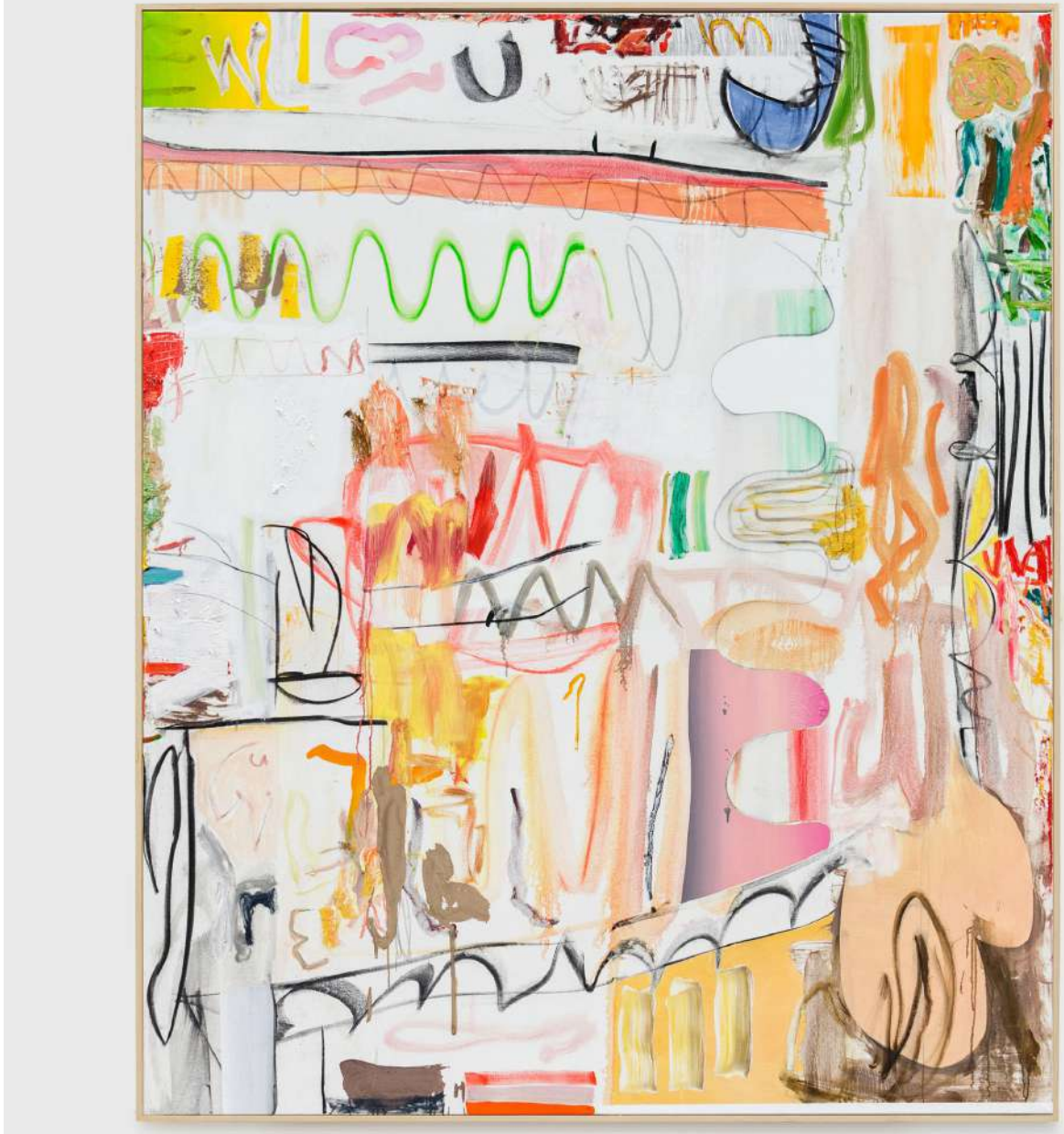
SAMPLE WORKS

*sample selection does not reflect current availability



Body Possibility No11, 2019
Oil, graphite, and charcoal on canvas
59 1/8 x 51 1/8 in
150 x 130 cm
(ABR19.034)





Body Possibility 18, 2020
Oil, graphite, and charcoal on canvas in wooden frame
90 1/2 x 74 3/4 in (framed)
230 x 190 cm (framed)
(ABR20.001)

We Have No Probs No.4, 2020
Oil, graphite, and charcoal on canvas
47 1/4 x 90 1/2 in
120 x 230 cm
(ABR20.012)





We Have No Probs No.4, 2020
Oil, graphite, and charcoal on canvas
47 1/4 x 90 1/2 in
120 x 230 cm
(ABR20.012)



Protest Paintings/Miller-Urey Paintings No. 13, 2023
Acrylic, oil, charcoal and graphite on canvas
70 7/8 x 59 in
180 x 150 cm
(ABR23.043)



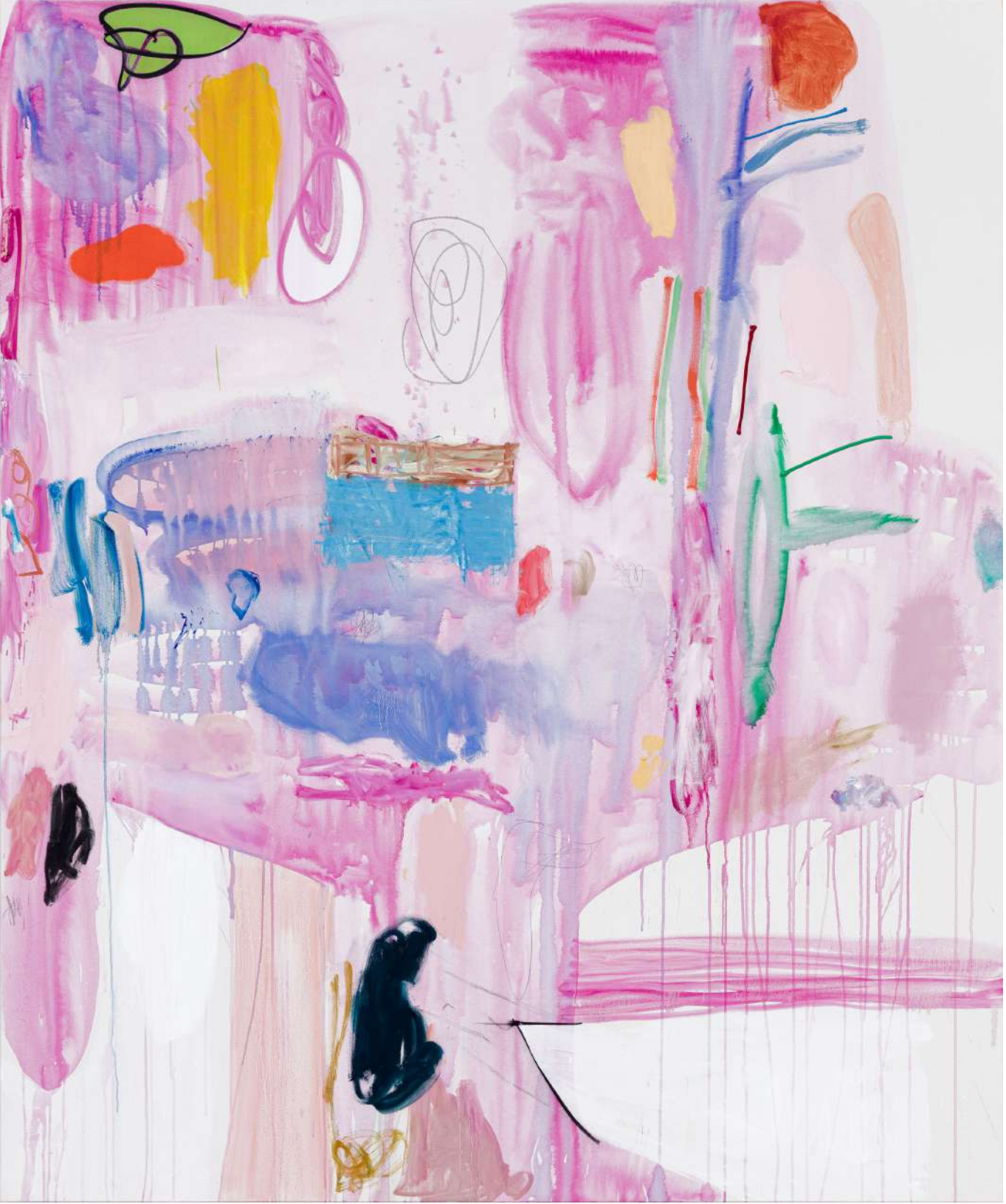


Protest Paintings/Miller-Urey Paintings No. 14, 2023
Acrylic, oil, charcoal and graphite on canvas
70 7/8 x 59 in
180 x 150 cm
(ABR23.042)

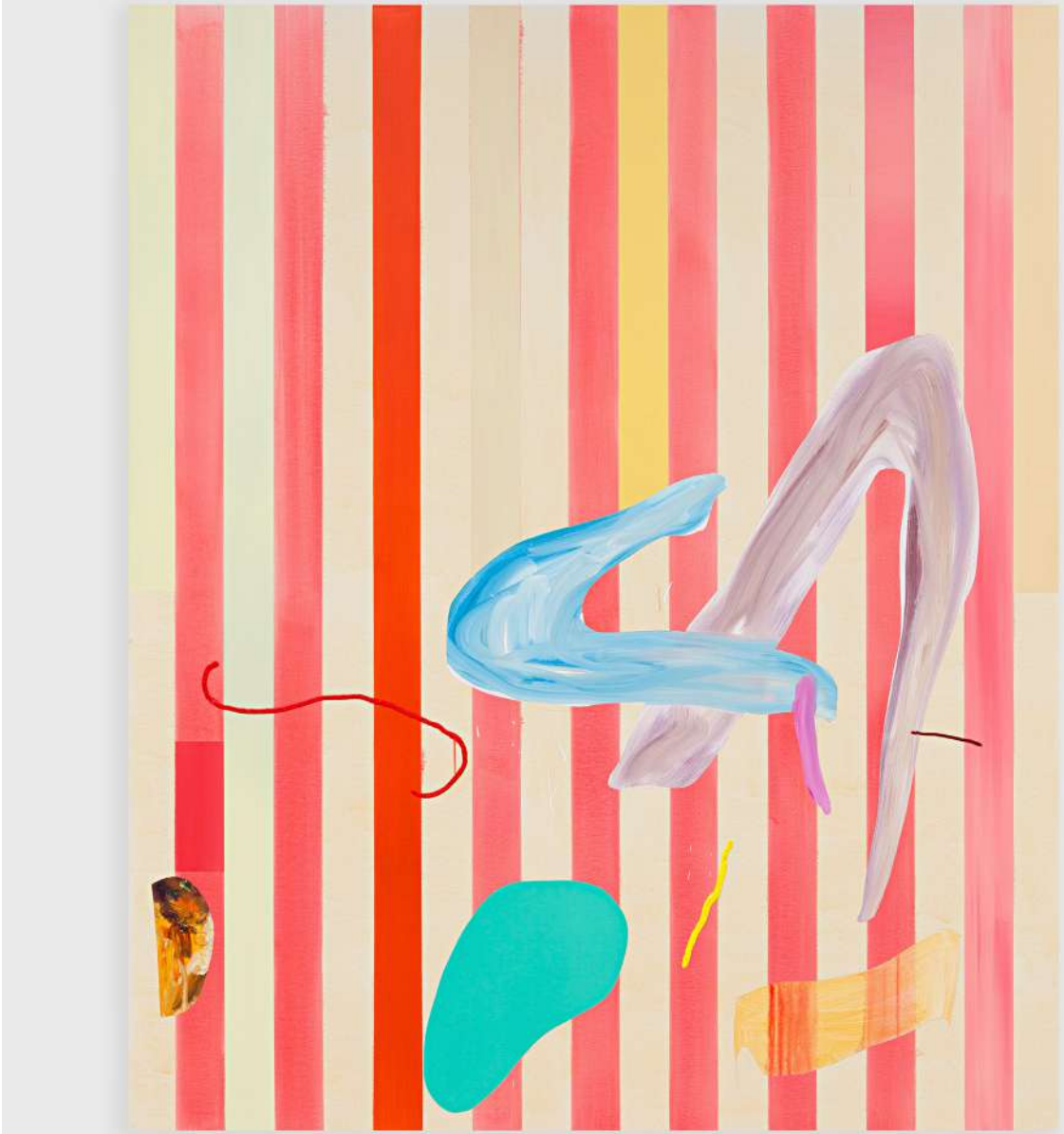


EXTANT (extended) No. 41, 2022
Acrylic, oil, charcoal and graphite on canvas
90 1/2 x 74 3/4 in
230 x 190 cm
(ABR23.052)





EXTANT (extended) No. 40, 2022
Acrylic, oil, charcoal and graphite on canvas
90 1/2 x 74 3/4 in
230 x 190 cm
(ABR23.053)



E.C.P. No. 12, 2021
Acrylic and oil on canvas
90 1/2 x 74 3/4 in
230 x 190 cm
(ABR22.019)





E_C_P_No08, 2021
Acrylic, oil, graphite, and charcoal on canvas
90 1/2 x 47 1/4 in
230 x 120 cm
(ABR21.025)





E_C_P_No08, 2021
Acrylic, oil, graphite, and charcoal on canvas
90 1/2 x 47 1/4 in
230 x 120 cm
(ABR21.025)



E_C_P_No11, 2021
Acrylic, oil, graphite, and charcoal on canvas
90 1/2 x 47 1/4 in
230 x 120 cm
(ABR21.023)



Underpressed paintings (frag_25), 2021
Acrylic, oil, charcoal, and graphite on canvas
68 7/8 x 169 1/4 x 2 in (framed)
175 x 430 x 5 cm (framed)
(ABR22.014)

Underpressed paintings (frag_19), 2021
Acrylic, oil, charcoal, and graphite on canvas
66 7/8 x 165 3/8 in
170 x 420 cm
(ABR22.008)







Underpressed paintings (frag_24), 2021
Acrylic, oil, charcoal, and graphite on canvas
66 7/8 x 43 1/4 in
170 x 110 cm
(ABR22.017)





SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

RELOCATION TO PRIVATE VIEW
2026
JAHN UND JAHN
LISBON, PT

TRANSFER -MODELING INFORMATION (PROGRESS)-
2024
NINO MIER GALLERY
NEW YORK, NY, US

L'INFORMAZIONE E I SUOI APPARATI
2023
ALFONSO ARTIACO
NAPLES, IT

COMPLETELY INCOMPLETE EXTANT
2022
GALERIE BÄRBEL GRÄSSLIN
FRANKFURT, DE

WHAT TIME IS IT?
2022
SKARSTEDT
LONDON, UK

ADAPTABILITY (PRO)
2022
NINO MIER GALLERY
LOS ANGELES, CA, US

ADAPTABILITY (CONTRA)
2022
NINO MIER GALLERY
BRUSSELS, BE

THE WINDOWING SYSTEM-AS A (HYPERSTATIC) PROBLEM
2019
NINO MIER GALLERY
LOS ANGELES, CA



RELOCATION TO PRIVATE VIEW (MUDANÇA DE MÓVEIS)

2026
JAHN UND JAHN
LISBON, PT

Close to Jardim da Estrela, the gallery spaces are located in a traditional townhouse of simple elegance. This is where the recent works by Andreas Breunig have settled in. Particular wall compartments have been covered with cardboard. A peculiar atmosphere of removal and relocation sets in, as if the actual protection of the floorboards had been moved 90 degrees to the walls. At the same time, the cardboard brown creates the foundation for several new paintings of the Consequential Damage series, which morph into the walls like camouflage. It is about blurring and outlines, which enable the large formats to expand into architecture as well as hold themselves in place. By means of opaque orange streaks, applied lines, oval-shaped spots and the translucent structure of the canvases, brownish beige layerings evoke a gesturally purified in-between that cannot be resolved in any chronological painterly continuum. Everything has its place but nothing can be integrated into a dominant harmony. Employed with evident pleasure, these disruptive moments undermine any possibility of comprehending the artistic operations as a decorative ingredient of the representational appearance of the interior. This also applies to those Consequential Damage paintings that, with greater contrast, simply protrude from the white walls: here, a multifaceted gray operates, which spreads over and about the canvas' orthogonal directions and arranges or displays pictorial elements in orange, blue, green and red.

Beyond that, there are some peculiar artifacts towering two-and-a-half-meter high, which Andreas Breunig has placed throughout the exhibition in such a way that you come across them at least three times and each time from a different perspective. They get in your way. Andreas Breunig built the so-called Relocation Lamps from studio furniture, pallets and movable dollies or gliders. They consist of interchangeable, non-specific utility items such as small shelves, boxes or racks, each with a tubular lamp curved like a shower head and including a pronounced light switch. Through this installative intervention, Andreas Breunig visualizes the context of his studio as a spatial condition of the artistic process of creation within the exhibition. Not only do these mobile Relocation Lamps configure their own artistic semblance but, fundamentally, raise the question of what implications the relocation of one's own artistic work to a foreign land and making it accessible there entail. How does the individual artistic context relate to the context of the exhibition locale? The white cube as an egalitarian place, where globally universal, neutral conditions for the contemplation of artistic works prevail, does not exist—most certainly not in the historic rooms of a classicist townhouse in the middle of Lisbon.





Each Relocation Lamp features a photograph depicting Bauhaus style Modern Private Residences. The buildings, however, are considerably more recent. They were all built between 2008 and 2012, in the immediate aftermath of the global financial crisis. It was during this period that Lisbon and its urban population experienced drastic social upheaval. Successive administrations responded to the enormous national debt resulting from the financial crisis with rigid austerity measures imposed by the EU, which in turn caused unemployment to rise to record levels. Concurrently, the Portuguese government sought to attract foreign capital by granting European residence permits and favorable tax rates to third-country nationals purchasing real estate. Wealthy real estate investors are the beneficiaries of this development. Marketing the city as an economic asset led to a swift economic upswing sooner than expected—at the expense of the local population, that is, who were forced to relocate to the outskirts due to rapidly rising rents.

This unresolved ambivalence of Lisbon's recent past resonates explicitly throughout the exhibition, not only in the precarious and quite humorous demeanor of the mobile studio artifacts accommodating the photographs of modernist townhouses but also in the temporary occupation or reclamation of the locale that Andreas Breunig undertakes with his exhibition.

Katrin Dillkofer

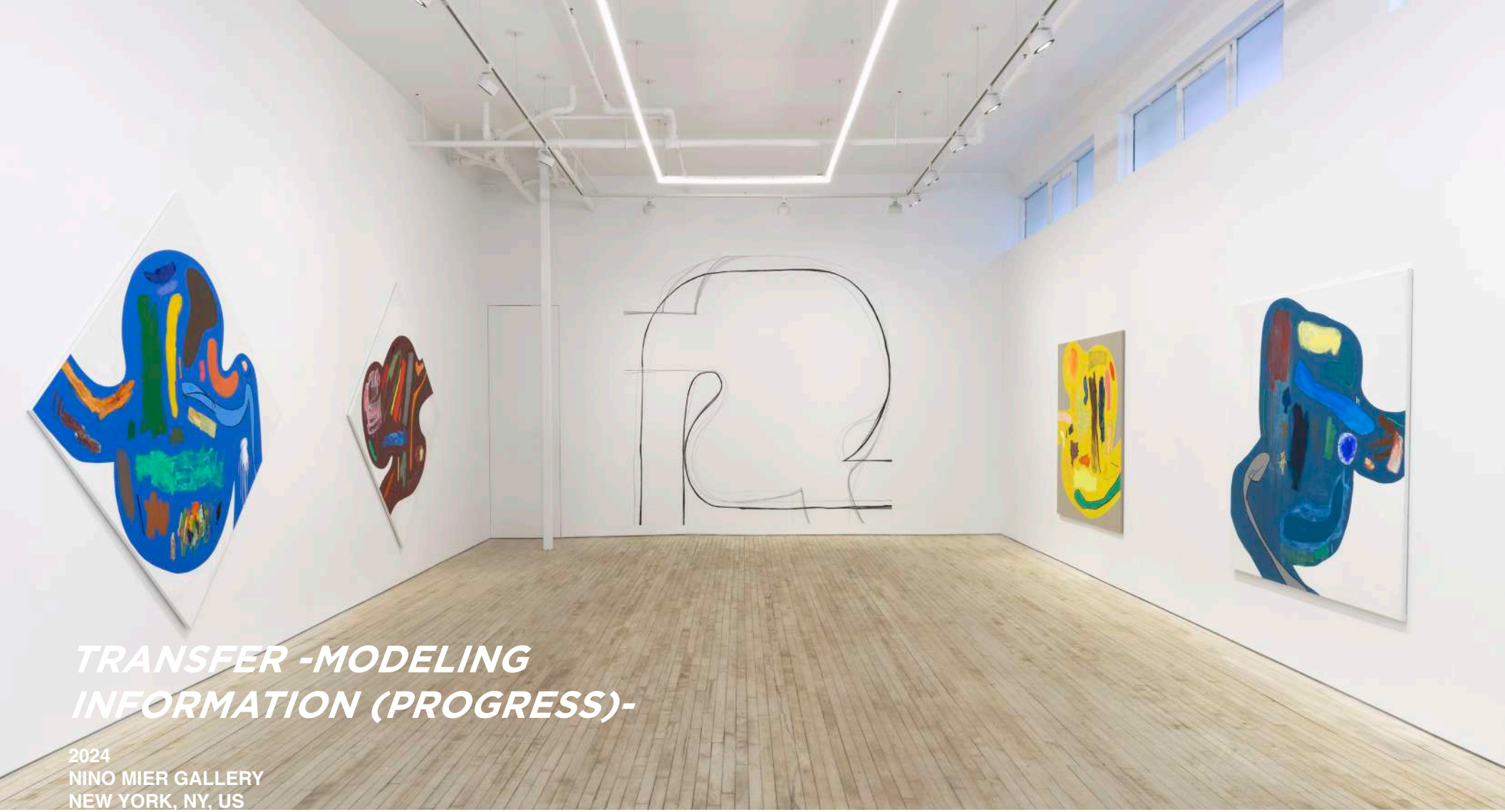












TRANSFER -MODELING INFORMATION (PROGRESS)-

2024
NINO MIER GALLERY
NEW YORK, NY, US

Nino Mier Gallery is thrilled to announce TRANSFER –MODELING INFORMATION (PROGRESS)–, an exhibition of new paintings by German artist Andreas Breunig. His third with the gallery, the exhibition will be on view in Tribeca from March 15 – April 20, 2024.

In TRANSFER -MODELING INFORMATION (PROGRESS)-, Breunig introduces new structures to his characteristically propulsive abstractions. Each work, titled a numbered version of Protest Paintings / Miller-Urey paintings, is square format, with some tilted to form a diamond shape. Monochromatic, curving forms—like liquid spilled on a surface, gas filling a space, or floating amoeba—blossom within each composition, their exterior margins remaining unpainted. Within these forms, isolated stylistic quotations of abstraction appear, including outlined, organic distortions, tangles of translucent scribbles, and multicolored, irregular shapes.

Breunig's paintings have long been grounded in control and possibility, resulting in compositions that are both bodily and searching. To direct this painterly mode, he introduces new rules into his process with each series, many of which dissect painting's materials and representational paradigms. These localized bursts of expression are made with acrylic, oil, charcoal, and graphite, imparting a multiplicity of texture, saturation, and surface qualities to the works.

In TRANSFER –MODELING INFORMATION (PROGRESS)–, Breunig asks how information is generated, shaped, and developed, particularly in the context of scientific knowledge and its impacts on society. How do we respond to information—sociological developments, scientific clarities—that may be difficult to represent or comprehend? Here, Breunig's fundamentally epistemological inquiry concerns both the 1953 Miller-Urey experiment and protest movements.

The Miller-Urey experiment recreated early Earth conditions like gas and simulated lightning to understand the origin of life. The experiment produced amino acids, the building blocks of proteins, suggesting that the basic components of life could form spontaneously. Breunig draws on this experiment as a way to address his questions about knowledge and its evolution because of its simplicity and broad impact. Like the experiment's findings, Breunig's paintings are characterized by extemporaneous combustions of energy. The unremitting and often violent clashes of form, gesture, and color in his paintings suggest order in chaos.

"The strength of this series lies in making present an absence," writes Maria Chiara Valacchi in The Divided Self: The Explanatory and the Primitive Power of Painting. This manifestation relates to the mechanics of life discovered in the Miller-Urey experiment, as well as to Breunig's ability to capture on canvas what is ultimately unrepresentable. "Still," Valacchi concludes, "the 'protest' Breunig employs is not only of a formal matrix; his affinity to abstraction brings us to uncover yet another profound truth related to something more individual: the relationship each of us has to knowledge."

Andreas Breunig (b. 1983, Eberbach, Odenwald, DE; lives and works in Düsseldorf, DE) attended the Kunstakademie Dusseldorf where he studied under Albert Oehlen. Breunig has recently held solo exhibitions with Alfonso Artiaco Gallery, Naples IT; Galerie Bärbel Grässlin, Frankfurt, DE; Skarstedt Gallery, London, UK; and Kunstverein Heppenheim, Hesse, DE.





All images courtesy of Alfonso Artiaco Napoli. Photography by Grafiluce.



L'INFORMAZIONE E I SUOI APPARATI

2023
ALFONSO ARTIACO
NAPLES, IT

Alfonso Artiaco is pleased to announce the representation of the German artist Andreas Breunig presenting his first solo show at the gallery and in Italy titled *L'informazione e i suoi apparati*.

Andreas Breunig presents two series of works on canvas which study the role of the information in the nowadays society. His works at first sight may seem pure pictorial gesture, but it is precisely that same gesture that in reality underlies a serial and objective research. Information is inevitably a victim of interpretation. Its origin could be science or just common belief. So notions are able to produce different outlets, especially in the current generation, which is based on picture. The artist tries to find a new way of transmission without losing meaning but trying to describe what is happening.

The first corpus of works, entitled *EXTANT (extended)*, stands out for its bold search for meaning within the surfaces and levels of the canvas: making its background visible, revealing the difference between the canvas and its base. The layering of the works and the overlapping of several layers bring Breunig's painting closer to digital processing techniques. As artificial intelligence also his painting goes through modular and repetitive phases made of self-imposed rules. The colour backgrounds and two-dimensional shapes delete the illusion of a three-dimensional space and cause a split between close-ups and backgrounds emphasizing space. This innovative approach to painting creates a visual experience in which the viewer is invited to explore the art in depth, to look for the point where the surface becomes visible. Of the canvas you can thus notice the individual pictorial elements, the one-dimensional contours, the strokes and the subtle shades of colour, which assume the role of variable objects arranged on the plane.

Information becomes a medium, a different value increase system. In the second series *Protest Paintings/Miller-Urey Paintings* it reveals itself as an approach to the formation of protests. Knowing allows us to develop that critical sense which underlies any type of opposition to a system. So these shapes, with defined contours in the background, almost reminiscent of the life forms seen under the microscope, are pervaded by colours and forms that sometimes lead to more sinuous and articulate figures, other times pure splashes of colour without apparent references. It is the notions that allow to analyze a work, as well as an

entire social, political or cultural context. It is information that shapes individuals and makes them what they are. Here comes the reference to the experiment of the chemist Stanley Miller and his professor, the Nobel Prize winner Harold Urey. The experiment in the mid-1950s demonstrated that inorganic molecules under the right environmental conditions could produce organic molecules, the creation of life. Life, as well as knowledge, is born even in the most unexpected places, becoming a generating force of ideas.

In his paintings the artist recreates that particular condition, the brushstrokes become original elements that, if placed in the right context, in the shape of the birth, discover the possibility of starting to be.











completely incomplete EXTANT

2022
GALERIE BÄRBEL GRÄSSLIN
FRANKFURT, DE

Images within images — Images with images

How to create from surfaces and layers an artifact that wasn't an art of platitudes and superficialities?
How to expose the canvas and make visible the foundation?
How to make the span, the difference between the disclosed canvas and the made-visible basis comprehensible, palpable?
How to gain any sense from this space with its high ground full of shallows, from this space between canvas and source in a tangible way?
How to give sentiment to such space between two surfaces that's without depth but not flat either?

Louis Marin
Pictorial textures
Zurich: Diaphanes, 2006
p. 75

How to—so as to resume Louis Marin's questions—mark the medial and operational modes of painting?
How to show the artistic and manipulative effects, usually concealed within representation itself?
And—far more crucial—how not to lose the swing in the whole ordeal?

Andreas Breunig succeeds in this by means of the radical restriction of his paintings to the plane, upon which he identifies those effects taking place on the surface and only mediating themselves through it. Individual pictorial elements are used as planar entities that seem to be cut out of the two-dimensional space or to float above it.

In this kind of layering of the picture plane, that is, the stratification of multiple levels, his painting converges with digital processing techniques

Thereby, he visualizes individual pictorial elements as variable objects arranged across the plane, seemingly detached from their ground. These can be one-dimensional outlines such as strokes or thin gradients of color, which generate the figure / ground relation and initiate surface movement, at the same time.

On the other hand, two-dimensional forms and color fields, which in their opaque flatness, eliminate any illusion of three-dimensional spatiality.
Such accumulations and layerings of one- and two-dimensional elements cause shifting rifts of differently positioned foregrounds and backgrounds, emphasizing the pictorial space in all its »superficiality«. Despite their layering and the manifold alternation of the in-front and beneath, the cut-out objects and lines ultimately remain bound to the uppermost level, the »work surface.« This supposedly accidental effect is only enabled by a long series of settings. In the repetitive process of self-imposed rules and idiocies, Breunig permanently strives to disrupt his own working methods to the max.

The limitation of possibilities serves Breunig to trick himself and to move as far away as possible from the obvious. Each element, each placement gives a direction and equally expands the field of possibilities, as each characterization of one or the other feature instantly involves yet another aspect. The limiting properties of the rule thus create referential width and indicate the directions into which an image could turn. With each new change of parameters and each new decision, something else is set in motion.

In the repeated modulation of this process, Breunig's painting passes through different stages of creation. Each decision is made in response to the previous step. A poor, but maybe not fully absurd comparison: Generally, his working method resembles the computational processes of artificial intelligence [sic!], in which a chain of highly complex operations is carried out and processed in sequence.

Similarly, Breunig's paintings are characterized by differing procedural stages that coexist, alternate or contradict each other. They reveal processes of creative manipulation and representation, in which the imponderable possibilities of representation as well as of the represented itself become vivid. According to their formation, Breunig's paintings are mainly determined by fragments—abandoned beginnings and remnants, leftovers and other sediments of image processing.

What's made visible thus appears only in allusions, which, like the indented traces upon a magic tablet, hint at past figures or, conversely, act as contours of an apparition still in the making. In the encounter of such fragments, superimpositions occur that constantly generate new images within the image. And even if the individual pictorial elements are discontinuous and heterogeneous, they nonetheless partake in the overall field of tension, which gets severely disturbed as soon as one detaches an element and attempts to ponder it by itself. They do not form a unity and still, they'd be incomplete without their respective contextual surroundings.

While beholding these differently situated yet equivalent elements, there often is a noticeable rupture within the temporal order of seeing.The wandering gaze slows or falters. Our eyes zigzag across the pictorial field, tracing a reference that diverts our interest and all of a sudden, guides us elsewhere, in turn are now crossed by a whole array of other references. We sense time passing but the gaze seemingly comes to no end.

This mode of procrastinating seeing is once again reinforced by the transfer of painterly questions from a single painting to entire series of images. Thus, many thematic and artistic confrontations can be found among the works of a series, which mutually influence each other and couple back on the individual paintings. These communicate with each other and expand as in each case, the paintings seen last remain present as after-images influencing our perception.

The contemplation of any painting is thus positively disturbed by the perception of the preceding ones. Accordingly, the paintings in the Frankfurt exhibition also turn into installative pictorial spaces. They transcend the immanent boundaries of their pictoriality and transform into something organic, rather resembling growth or sprawl of their surfaces. Fragments and references seem to interact with and among each other, seemingly allowing for not only the production of produce images within images but of images with images as well.

Clemens Rathe

Translation: Alexander Serner

All images courtesy of Galerie Bärbel Grässlin.







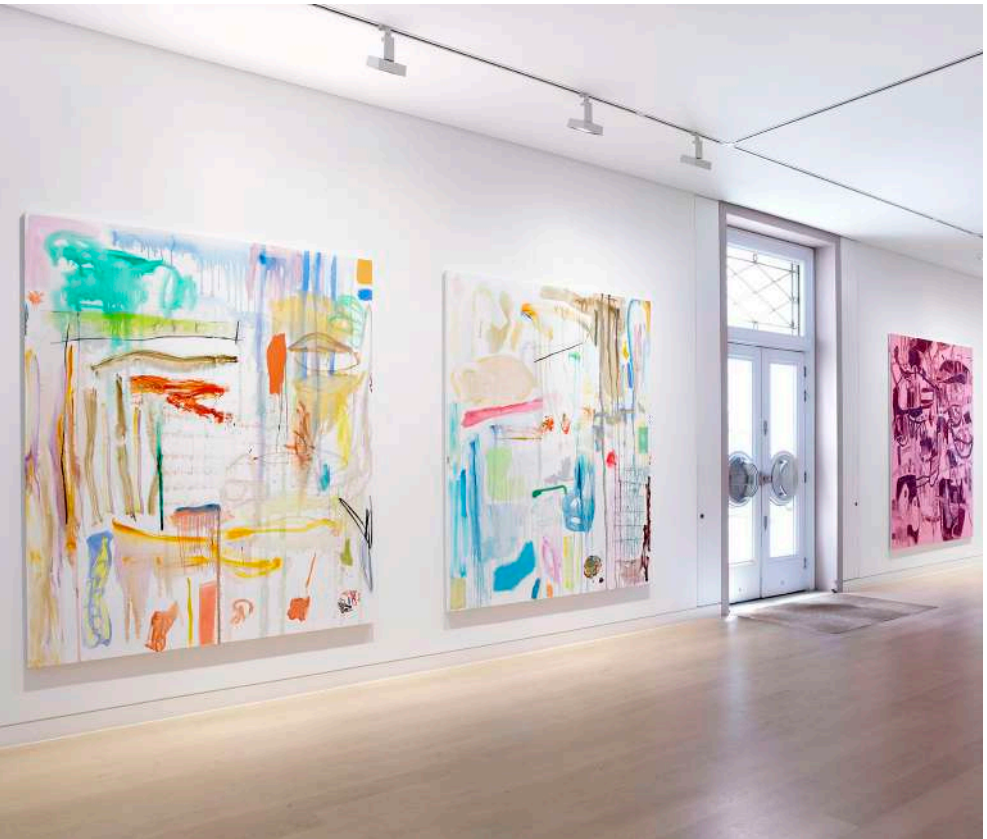












WHAT TIME IS IT?

PEPPI BOTTROP, ANDREAS BREUNIG, JANA SCHRÖDER

2022
SKARTSTEDT
LONDON, UK

Skarstedt is pleased to announce *What time is it?*, the exhibition of works by three artists presenting the new generation of abstract painters in Germany - Peppi Bottrop, Andreas Breunig and Jana Schröder. Portraying complex networks of lines and colour fields, each body of work appears to follow its own internal logic, fusing the analytical approach to abstraction with the unpredictability of a single meandering line. Employing inside jokes, personal memories or self-imposed rules in their compositions, the artists avoid overt messaging whilst alerting the viewer to the aesthetic and social context of the present moment.

What time is it? is a question which mimics the evasive intelligence permeating the works of Bottrop, Breunig and Schröder. One of the first sentences one commonly absorbs in an English language class, it is an essential and universal unit of a routine conversation, which simultaneously speaks to some of the most complex issues of human existence. From the notion of historical progress to the nature of time per se, the question in the title also evokes the artist's distinct methods of renewing the painting from within and evaluating its place in contemporary culture. Straddling the mundane and profound, the phrase invites both an immediate response and extended deliberation, cohering with the visual experience of the works on view

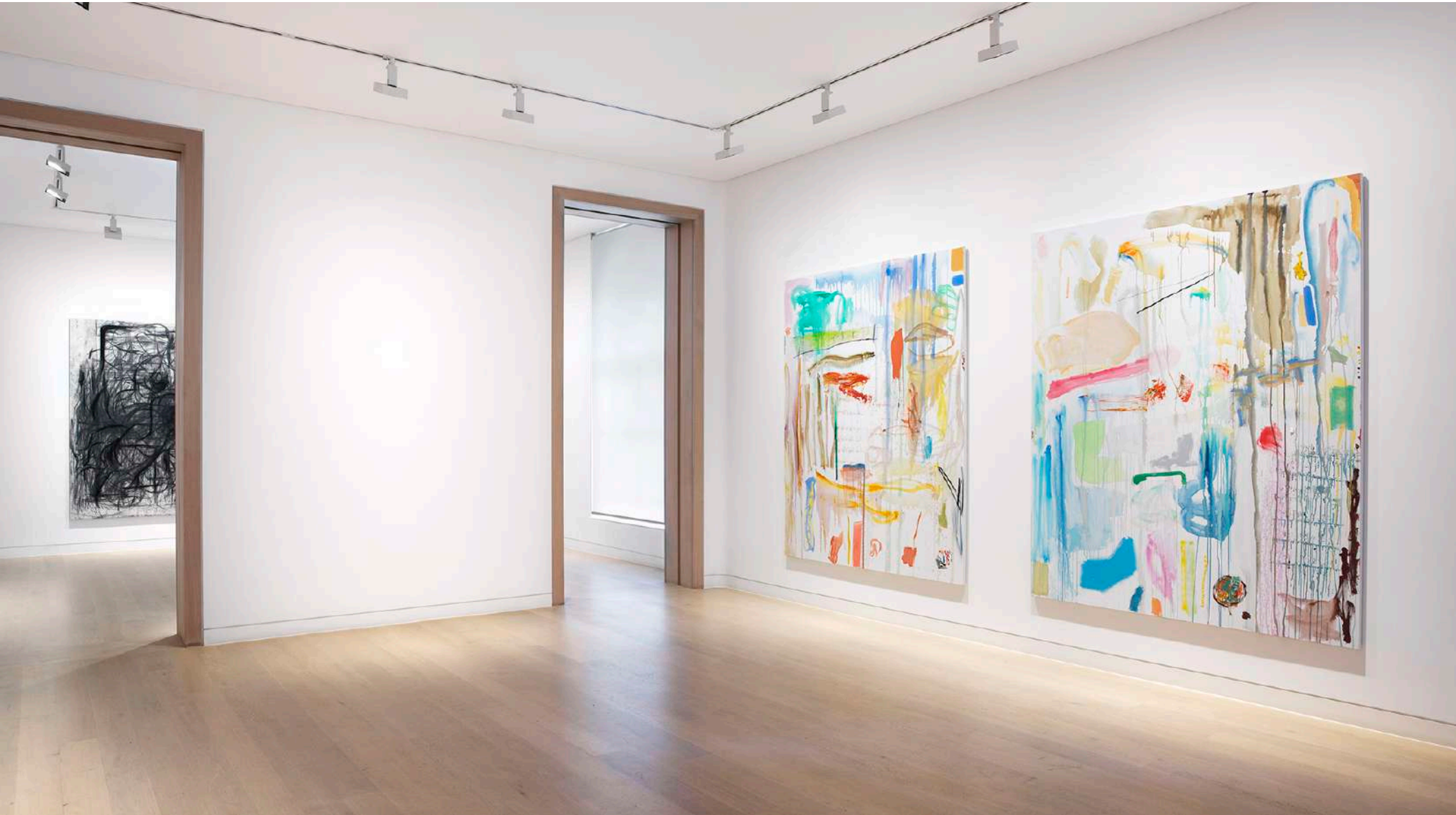
In Peppi Bottrop's paintings, strokes in charcoal and graphite configure into networks without centre or periphery, which continually lead the eye along their multitudinous pathways. Defined in layers, the lines of varying thickness and velocity seem to follow a rhizome-like growth, registering change over time. Born in Ruhr, once Europe's largest coal-mining region, Bottrop witnessed the radical transformations of the industrial landscape and the gradual closure of the mines – the memories which he now references in his map-like compositions. *In Sorh [Soil of reddish hue] 13 - Devil's Plaything* (2021), organic shapes intertwine with metallic grid patterns, evoking a vision of fenced-in fields or strata of the earth. Rejecting the linear concept of time, Bottrop accumulates the traces of systems in motion, constructing ever-evolving topographies situated between personal memories and physical landscapes.

Superimposing energetic gestures in oil with marks in charcoal and drips in acrylic, Andreas Breunig creates vibrant abstraction underpinned by a resolute analytical method. Defying immediate legibility in a seemingly erratic arrangement of strokes, the artist in fact consciously places all compositional elements, eliminating any spontaneity from the process. Working in series, Breunig coordinates available types of abstract strokes, locating meaning in the relationships between them, rather than in individual components. In 'Sort Cuts', bright hues of purple, green and yellow which the artist

All images courtesy of Skarstedt Gallery. Photography by A.C. Cooper.

selected beforehand, stage visual connections between multiple works in the series. Referencing the idea of a ‘shortcut’ as a set of commands to secure a specific outcome, Breunig modifies the word, perhaps as an enquiry into a pattern of gestures equivalent to an enthralling abstract image. As the artist explained, “it makes sense if you push the right buttons, but it doesn’t make sense at all, if you leave something out. So it’s all about the exchange of the marks – each mark doesn’t stand for something, just the marks together are within a system.”

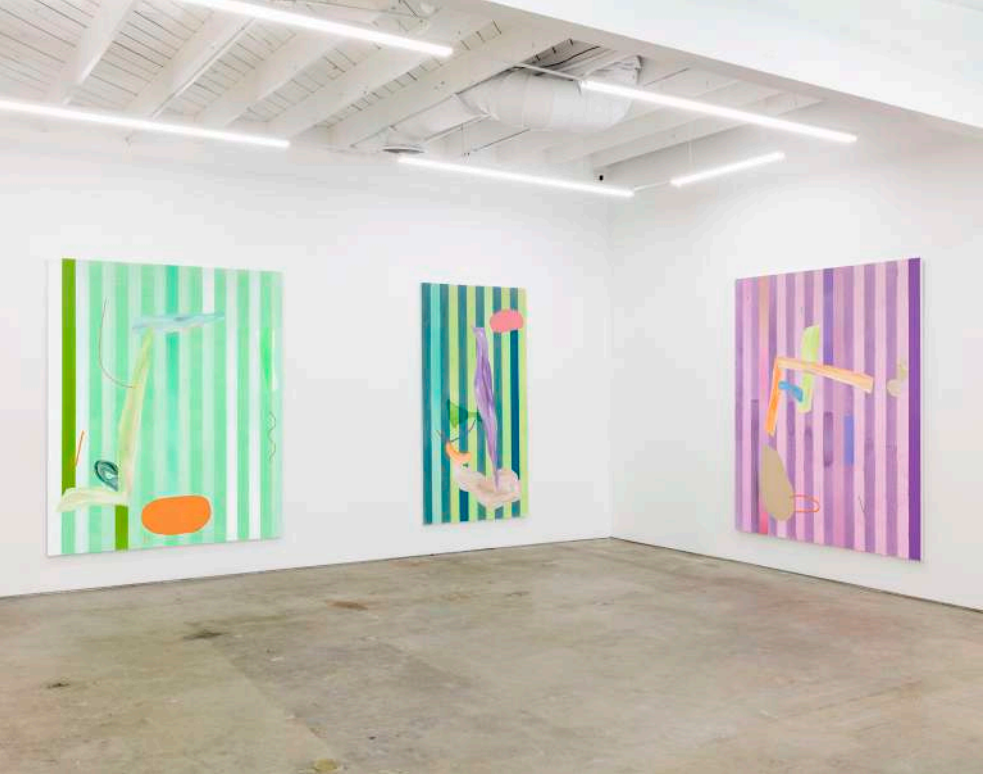
In the ‘NEUROSOX’ series by Jana Schröder, layered twisting shapes oscillate between spontaneity and planning, structure and impulse. Executed in a pre-defined range of colours, each painting reflects Schröder’s distinct practice founded on specific parameters that she establishes for each series. Formulating a kind of algorithm or question before starting each work, she continuously negotiates her own rules during the painting process, leaving space for intuition and chance. Rapidly priming the canvas in a monochrome hue, the artist subsequently changes the pace to the measured development of individual shapes. Executed in impasto or opaque colours, the lines are precisely painted evoking the aesthetic of early computer programmes. Presenting spatial constructs of seemingly flat lines, the works in the ‘NEUROSOX’ series anticipate reproduction, negotiating the new mode of painting in the context of digital age.

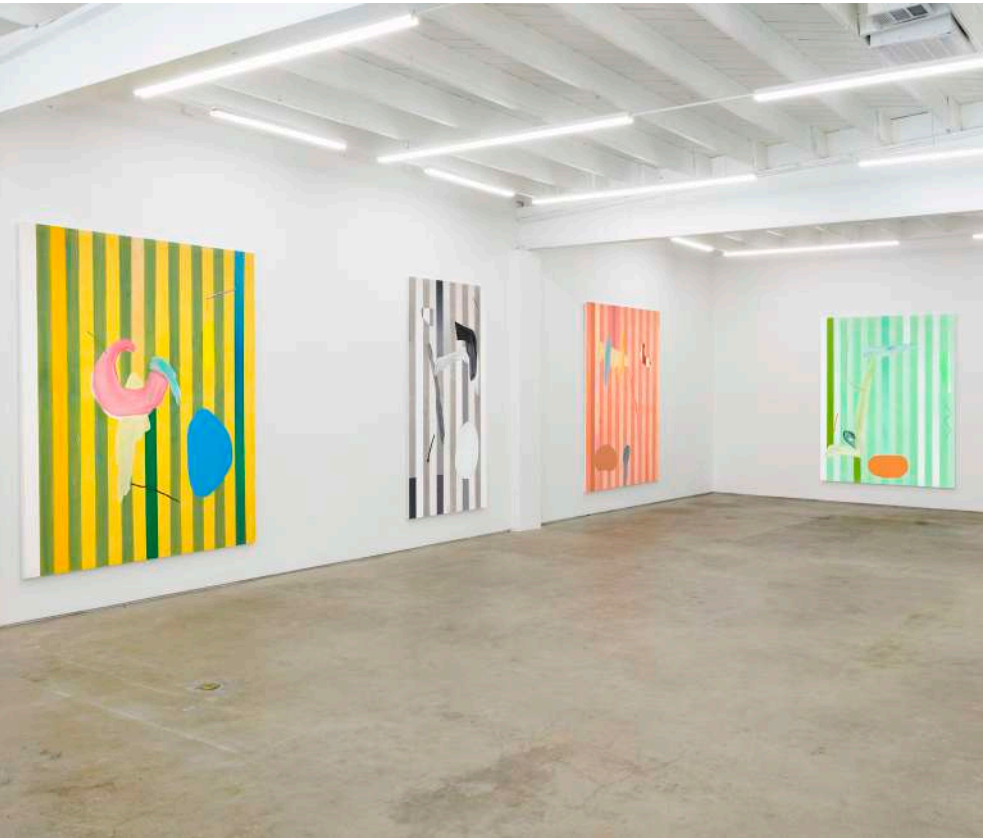












ADAPTABILITY (PRO)

2022
NINO MIER GALLERY
LOS ANGELES, CA, US

Nino Mier Gallery is pleased to present Adaptability (PRO), our third solo show with German artist Andreas Breunig in Los Angeles.

Breunig analytically dissects his material. His painting consists of pre-, post- and reproductions of modernist image strategies. Residual painting. In distinct settings, he constantly puts calculated gestures, textures, velocities and varying degrees of dissolved representationalism to the test.

The pictorial spaces emerge from such experimental setups and are continually updated in the overall context. In doing so, Breunig follows a kind of call-and-response principle. In constant permutations, the painterly 'codings' and relations of the specific elements shift visibly.

Within larger series, smaller groups of works of about 4 to 8 paintings are singled out—then come evaluation and decision making. But nothing is "finally treated to the end," the respective series and individual pictorial stances remain fragmented and are kept open. Fundamental questions instead of interpretative answers.

The pictorial elements are inconsistent and discontinuous but still equally placed or layered. This results in "compositions without composition," in which categories such as "figuration" or "abstraction" no longer apply and are thus no longer appropriate.

Breunig moves between flat pictorial spaces and installative "spatial images." Nonetheless, his painting always includes a focussed examination of the immaterial digitality. In face of post-natural, artificial light (displays, filters etc.), his chromatic scale ranges between a brisk and overdriven palette as well as a manifold and differentiated choice of color. Working with oil, acrylic, graphite and charcoal, instead of reduction, it's all about the maximization of expressive possibilities.

Breunig employs the residual or anti-forms of modernist painting. Due to the simultaneity of such surface phenomena, the boundaries of painting / photography / print become just as blurred as the attributions of original / copy / reproduction. An explicit inquiry into the remaining conditions of pictoriality.

To accompany Andreas Breunig's concurrent exhibitions in Los Angeles in Brussels, Nino Mier Gallery is happy to publish a lavishly designed and artist's book-like publication—including rare archival material as well as an in-depth conversation between curator Hannah Eckstein, scholar Clemens Rathe and writer Marlene Alice Schenk.










EXIT

ADAPTABILITY (CONTRA)

2022
NINO MIER GALLERY
BRUSSELS, BE

Nino Mier Gallery is pleased to present Adaptability (CONTRA), our first solo show with German artist Andreas Breunig in Brussels.

Breunig analytically dissects his material. His painting consists of pre-, post- and reproductions of modernist image strategies. Residual painting. In distinct settings, he constantly puts calculated gestures, textures, velocities and varying degrees of dissolved representationalism to the test.

The pictorial spaces emerge from such experimental setups and are continually updated in the overall context. In doing so, Breunig follows a kind of call-and-response principle. In constant permutations, the painterly ›codings‹ and relations of the specific elements shift visibly.

Within larger series, smaller groups of works of about 4 to 8 paintings are singled out—then come evaluation and decision making. But nothing is »finally treated to the end,« the respective series and individual pictorial stances remain fragmented and are kept open. Fundamental questions instead of interpretative answers.

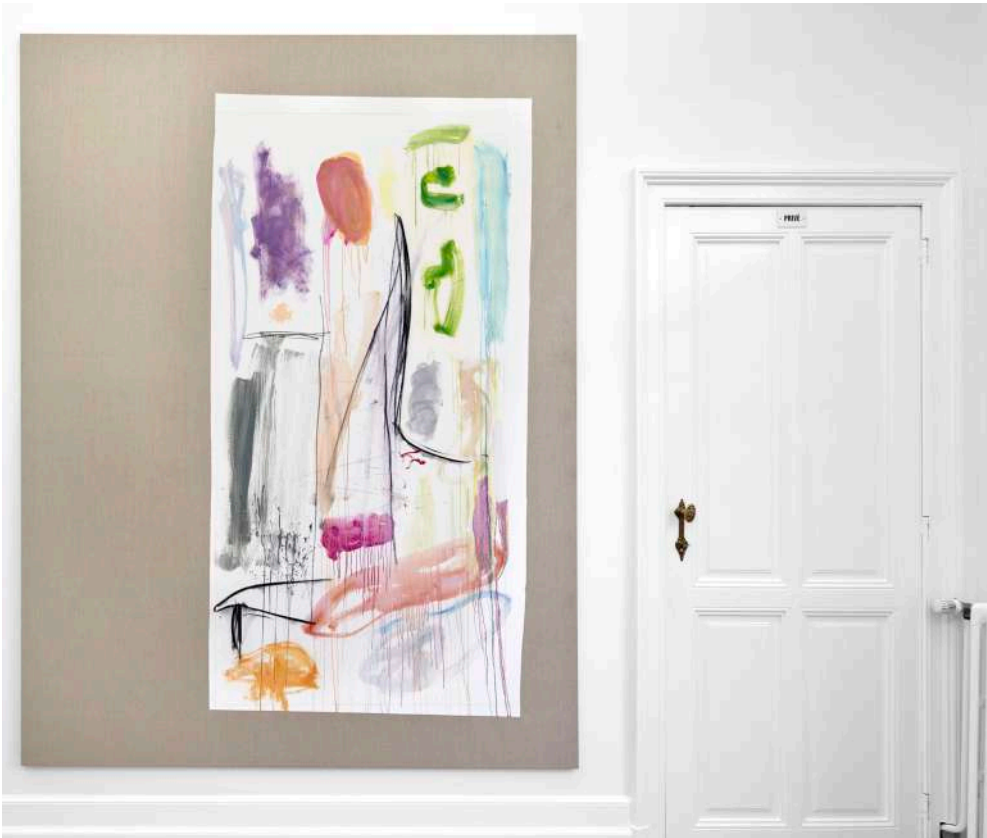
The pictorial elements are inconsistent and discontinuous but still equally placed or layered. This results in »compositions without composition,« in which categories such as »figuration« or »abstraction« no longer apply and are thus no longer appropriate.

Breunig moves between flat pictorial spaces and installative »spatial images.« Nonetheless, his painting always includes a focussed examination of the immaterial digitality. In face of post-natural, artificial light (displays, filters etc.), his chromatic scale ranges between a brisk and overdriven palette as well as a manifold and differentiated choice of color. Working with oil, acrylic, graphite and charcoal, instead of reduction, it's all about the maximization of expressive possibilities.

Breunig employs the residual or anti-forms of modernist painting. Due to the simultaneity of such surface phenomena, the boundaries of painting / photography / print become just as blurred as the attributions of original / copy / reproduction. An explicit inquiry into the remaining conditions of pictoriality.

To accompany Andreas Breunig's concurrent solo exhibitions in Los Angeles and Brussels, Nino Mier is happy to edit a lavishly designed and artist's book-like publication—including rare archival material as well as an in-depth conversation between curator Hannah Eckstein, scholar Clemens Rathe and writer Marlene Alice Schenk.



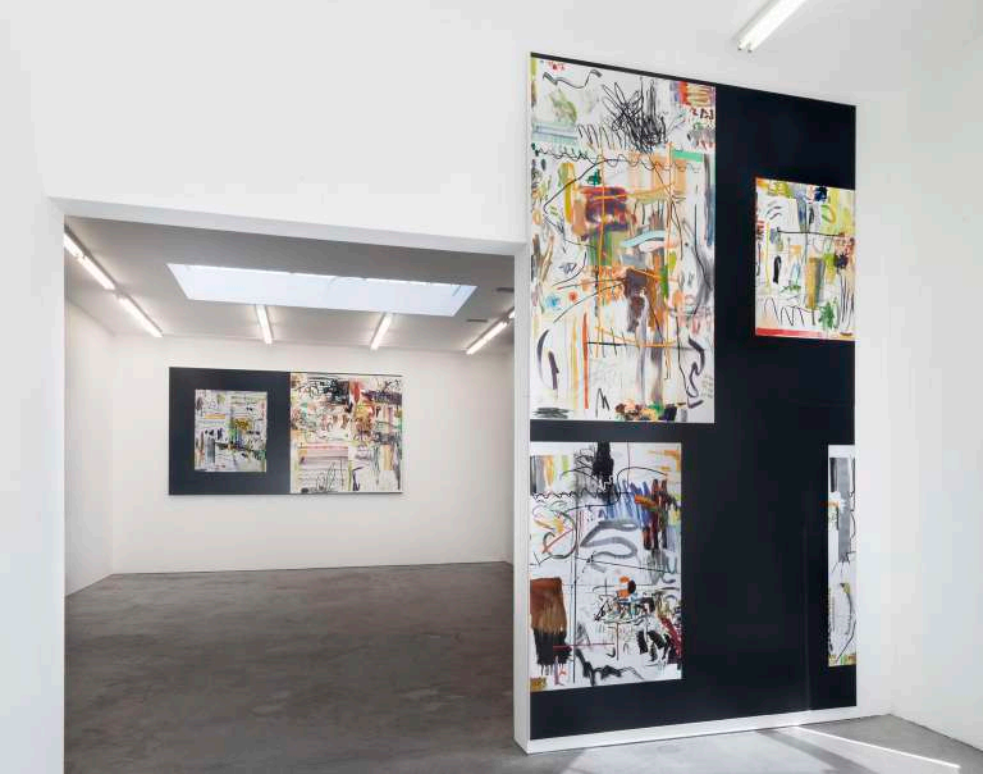














THE WINDOWING SYSTEM – AS A (HYPERSTATIC) PROBLEM

2019
NINO MIER GALLERY
LOS ANGELES, CA, US

Nino Mier Gallery is pleased to present, The Windowing System – as a (hyperstatic) problem – an exhibition of new works by Düsseldorf-based artist Andreas Breunig. The artist's new body of work is rich with his characteristic engagement of painting as a means for communication and interrogation of the notion of creation.

With unremitting energy radiating throughout the compositions and violent clashes of lines, Breunig's 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.

For the present exhibition, Breunig has mounted his paintings in monochromatic interlocking panels which hang throughout the gallery. Plastered on the panels are digital reproductions of the artist's paintings. By reproducing an image of the painting and placing it on the same pictorial plane as the canvas, Breunig forces a dialogue between the two. This way of seeing replicates a computer screen and interrogates the difference between the real image and the reproduced and begs the question, does one mode of production have more value than the other? Breunig seeks to challenge the viewer and present new and rare forms of creation, and by doing so bridges the boundaries between the representational and the abstract, questioning notions of perception.

Breunig explains, "Through digital reproduction of the object (here:painting), which (in the process) transforms to an image, subjectivity becomes a main criteria for quality. Try to think of a painting as an image - a symbol for something or someone, and therefore a subjective category. It generates positive or negative associations, influenced by information from or perceptions of others and/or institutions. What you think of it could be right or wrong from an objective perspective, but it can't be coherent with the reception of the original. By physically constructing the windowing system as a possibility of presentation, I try to abolish given hierarchies, simulate exchangeability, generate and degenerate depth, and question materiality as a precondition. The challenge in a Static sense is to get different surfaces working together as one system while creating a stable object which is variable and has multiple options, or none."








PRESS

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KVHP
JUNE 2020
BY CHRISTIAN MALYCHA

KUNSTFORUM INTERNATIONAL
JUNE 2020
BY LARISSA KIKOL

CONTEMPORARY LYNX
FEBRUARY 2020
BY CONTEMPORARY LYNX STAFF

KVHP
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JUNE 2020

Encodings, Skirtings, Headaches

In Conversation with Christian Malycha

By Christian Malycha



Christian Malycha: Who plays whom? And what problems?

Andreas Breunig: Well, I'm the challenger. It's an invitation to work me. And problems, I suppose, we don't have any ...

The fact that your paintings are abstract and bluntly expose the individual ges- tures and strokes, colors and surface textures still makes the whole thing a bit more complicated.

So it seems. The aesthetization of painting and its detachment from context and content are not unimportant phenomena of the contemporary discourse. Totally post-digital, new romanticism ... Just beautiful. I am trying to face these problems and counter them with both attitude and humor.

You work in concentrated series. Nonetheless, the single image remains individual and has its own problems. How do you deal with the opposites of seriality and autonomy?

The series are directed toward superordinate problems. Yet, the solution, if there ever was one, does not adhere to a strict approach. Technically speaking, among the greater context of a series, several smaller groups of four to eight images emerge. Then it's time to re-evaluate and to decide if they are to be ticked off or not. Mistakes are also fine. I care little about singular masterpieces.

The paintings appear to be spontaneous and gestural but their creation is quite the contrary, isn't it?

Their making is rather uneasy, true. I am more likely pacing 'round the studio than standing still in front of the canvas. Sometimes, I even dare to sit around. But in the end, it's always about the discrepancy between spontaneous expressions and conscious decisions.

The painterly gestures are pure and, at the same time, badly contorted. In such a manner that we beholders struggle as well to retain our composure, asking ourselves how all of it is to be taken seriously.
That's just fine, you don't want an answer to that ...

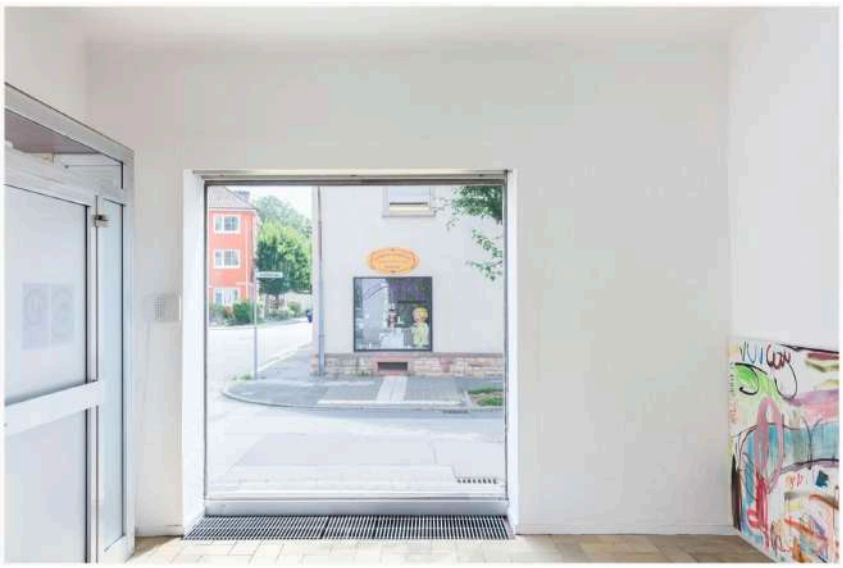
In the new paintings, the color rests almost transparently on the canvas. Astoundingly tender, light, and unfamiliar.

Previously, the 'S-Works: spezialised' and the 'Hi>°<LoRes' mostly dealt with the question of depiction or reproducibility, surface phenomena. That's why a hard and keyed up palette was the appropriate means. As of late, with the »Body Possibilities« and the recent »problem paintings«, how you called them, my color choices have become a little more sophisticated.

»Body Possibility« accommodates a possible corporeality. The Heppenheim paintings indulge in the friendly aesthetics of advertising as they are meant to be welcoming. Still, despite their relaxed application they only appear so easy-going. In fact, they slyly come around from behind. Anyhow, now that the paintings are so exposed, everyone gets to me. No more dodging for me ...

What about your titles?

They come about along the way. Based on my superordinate questions, the titles are either an intensifying or a bewildering addition. 'Hi>°<LoRes,' for example, describes the concurrence of different resolutions within the digital context. Translated into painting, I'd say, it addresses the depth of field of the reproducibility of content ... Thus, the titles categorize. There's something categorizing about them, similar to file extensions. 'Body Possibility' is mostly self-explanatory. The brand-new 'We Have No Probs' paintings definitely have the extension 'advertising.'



Your new paintings are on the verge of recognizability and disintegration. Something is implied, starts to materialize, and vanishes again in the very same moment. It might be something scenic or at least vegetal, blowing drapes or even marquees, fragments of architecture or organic forms. Do you want to show anything?
Surely, I want to show something, just not in the 'The yellow spot over there could be a giraffe'-way. Our ways of seeing and the present image production have undergone massive changes. One-dimensional models like figuration and abstraction are no longer valid and, thus, no longer applicable. That's the core of 'Body Possibility'. creating corporeality without recognizable bodies. Not to be confound, please, with cubism, though ... Probably, it's really similar to a digital data set or file, which consist of abstract code. Yet, as soon as you open them, both show something representational.

What do you represent?

The present 'code', if you will, would be 'competition' respectively 'order'. In this regard, the paintings even have a function, as the starting point for the Heppenheim exhibition was 'gym plus background advertising'.

The large double format reveals the reference to the surrounding architecture quite obviously, whereas the sleek smaller paintings reference advertising and American-style billboards. A pretty frieze just above the skirting. The paintings take you in and simultaneously kick in your teeth and knees.

By and by, the colors, the linear and painterly gestures take effect with each other and their surroundings. They fully unfold themselves over time, just like the memory of a feeling or something past slowly forms a picture. So, what's your material? Pure color or is there something beneath the surface?

My soft core ... Nah, in any case, I'm happy if that's noticeable. It's due to my working process. A painting is built up bit by bit. Therefore, the encodings and relations between the individual elements constantly shift. These shifts need to be visible. Mostly, to subvert an all too clear reading. Hopefully, whenever you look there's a new image. However, it's more likely delirium than memory.

Resonance between world and image. To what extent is your own experience part of your painting?

The mechanics I am confronted with in daily life, I have to come to terms with in my paintings, too. Admittedly, in my practice, the approach is analytical. This requires or strives for objectivity in the first place. Yet, the themes in question are mundane. Art for its own sake is redundant, before it ever succeeded. I strongly object to that.

What kind of themes do you mean? And can you be objective, at all? How do you balance an absolutely subjective painting and a reasonably universal expression?

That's twofold. Painting as such has to function according to universal criteria and you should have better figured out in advance what you are doing and where you stand. That's referentiality. Thus, any painting cannot just be subjective. You do not choose your own crooked handwriting and, of course, everyone wants to have a place among the whole thing you're dealing with. An artistic stance evolves from the connection of these two poles.

For me and my generation the formative meta-theme was digitalization. We are the last ones having grown up without the internet and smartphones. We only reluctantly took part in the transformation of the analogue world into digital virtuality. Boring, I know ... Yet, it's puzzling how much the pace has change in the past 30 years, it seemingly increased tenfold. And all of a sudden, you notice it and say to yourself: 'What's happening here?!' To be sure, this is not just an aesthetic question but always a social one. That's the context from which specific and substantial problems can be formulated. It's always about the whole, isn't it?

Absolutely. And maybe that's the reason your paintings do have such a great presence. even in withdrawn passages they come forth. They are confrontive. even your arrangements correspond to this, in them the actual space we also share becomes part of the pictorial space. Where does that come from?

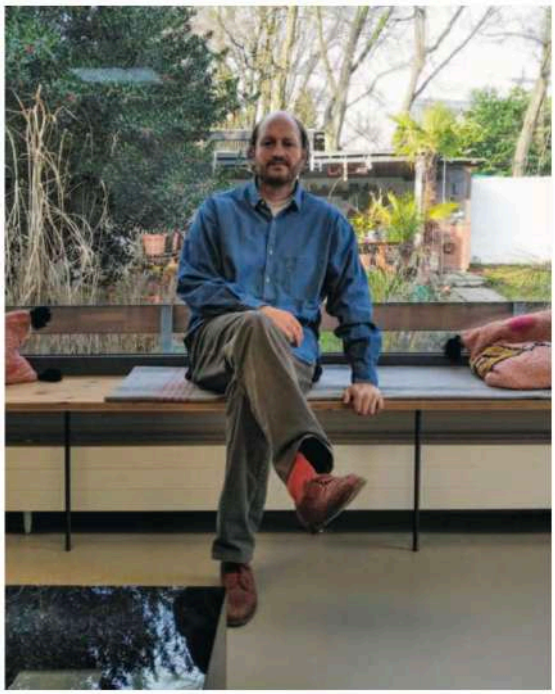
I simply dislike decoration, even if I consider my exhibitions to be stagings of sorts. The question is: Where, apart from a rollercoaster, can I still experience something physical? Why should the performance people have all the fun?! If it doesn't hurt a little, in a both positive and negative way, nothing exists at all. Speaking of 'hurt', I remember an exhibition in which I barred half the gallery space with a glass panel. Straight through. In front of the glass there was text on the walls. clemens Rathe had written it. One painting was mounted upon the glass, the others behind it on the walls, as if nothing had happened. Obviously, the glass had been cleaned well and, with full force, a collector without noticing anything bumped right into it. That's the total physical experience. You only get that by means of a direct confrontation.
everyone can come up with cleverly contrived ways to place images in a given space. Altering the ways of seeing at the specific site, that's my thing. But do not let it turn into an amusement park.

KUNSTFORUM International

JUNE 2020

EIN EXPERIMENTELLES INTERVIEW MIT ANDREAS BREUNIG

By Larissa Kikol



Sie sind chaotisch, aber zeigen an manchen Stellen den Versuch einer Ordnung, die im nächsten Moment sofort wieder gebrochen wird. Die Malereien von Andreas Breunig treten für eine radikale Abstraktion ein, aber auch für eine schwebende Leichtigkeit der Zeichen. Breunig studierte an der Kunstakademie Düsseldorf bei Albert Oehlen und war Teil der Ausstellungsreihe "Jetzt! Junge Malerei in Deutschland" (2019 / 2020). Er wird von der Nino Mier Galerie Los Angeles | Köln vertreten. Für das Interview wurde ein Raster über eines seiner Bilder gelegt und die Teilflächen F1 bis F6 bestimmt (s. nächste Doppelseite). Im Gespräch mit Larissa Kikol gehen beide die einzelnen Zeichen, Flächen und Farben sprachlich ab um das Abstrakte als Abstraktes zu belassen, seinem Wesen aber trotzdem Näher zu kommen.
Larissa Kikol: Einige Elemente, die zur Hauptkomposition beitragen, sind in F2 die dichte Farbwolke und dieses längliche, grün blaue Element, was von F3 unten durch F5 in F6 geht. Beide Partien scheinen dicht und schwer.

Andreas Breunig: Das längliche Element wird von der Zick-Zack-Linie noch einmal gebrochen.

Dieser Zick-Zack wird unten in F5 noch mal in der Kohlezeichnung wiederholt. So wie Berge. Die werden von einer Linie darüber abgeschnitten.

Genau. Das ist eher eine Flächigkeit, die ich hier angelegt habe. Das kommt noch von der Serie davor herüber, wo ich mich mehr um Flächentektonik und Oberfläche bemüht habe. Daher kommen hier diese dichten Elemente, die immer noch diese Gestenhaftigkeit haben. Das kann man eher so als eine Geste sehen.

Was meinst du konkret mit Fläche?

Jedes Element, das du bisher angesprochen hast, funktioniert für mich als Fläche, nicht als Zeichen. Diese flächigen Elemente geben der Leinwand Struktur.

Auch unten die Kohlezeichnung?

Ja.

Die Bögen werden nach oben hin immer größer und gehen weiter auseinander. Die Linien schneiden sie diagonal. Links sind dunklere Pinselstriche, die das an der Seite noch mal beschweren.

Die untere Hälfte von F5 ist für mich ein Element. Das ist ein Teil, der auch für sich steht. Deswegen spreche ich da von Fläche. Es gibt andere Elemente, also Linien, wie auf F4 zum Beispiel. Da ist unten ein ziemlich prägnanter gelber Schwung, der da drinhängt. Das ist für mich ein Zeichen, weil das eine Singularität in der Arbeit hat. Das ist ein einzelnes Element, das sich ausbreitet. Wohingegen die hellblaue Fläche unten in F5 mit den Kohlestrichen, eine geschlossene Fläche ist. Da herrscht auch eine große Abgrenzung zum rechten Bildteil, also zu F6.

Nur weil die hellblaue Farbe dahinter liegt?

Nein, weil das als Fläche angelegt ist. Bei F6 siehst du genau zwischen "F" und "6" eine harte Kante, die senkrecht runtergeht. Der linke Teil, der ab der Kante kommt, ist ein Malprozess. Also der ganze Teil der auch noch in F5 geht. Das verstehe ich alles als eine Fläche.

Und rechts von der Kante in F6 sind dann wieder einzelne Zeichen.

Genau. Für mich sind da überall Bezüge auf digitale Arbeitsweisen drin. Wie bei Photoshop, wenn man mehrere Bilder hintereinanderlegt. Mich interessiert, wie ich digitale Muster in ein analoges Medium umsetzen kann. Oberhalb von F1 ist auch eine Querkante. Da stoßen sich einzelne Flächen.

In F2 ist eine gelbe Linie, mit einer grünen und roten Kontur. Oder sind das drei Linien?

Das sind drei Linien. Da geht es wieder um die Zeichenhaftigkeit.

Alle Elemente interagieren ja miteinander. Die scheinen sich alle durch das Bild zu schieben.

Ja, mich interessiert, was das eine Zeichen mit der Fläche nebenan macht, egal ob das Zeichen kleiner oder größer ist.

Oben in F2 sind dichtere Farben, so ein Knäul aus dickeren Pinselstrichen, aber auch aus einer Art Schraffuren. Dadurch entsteht für mich eine Tiefe im Knäul, also Vorund Hintergründe.

Das ist eine Gleichzeitigkeit von verschiedenen Möglichkeiten. Größere Pinselstriche vorne, kleine hintendran. Da geht es auch um das Reinzoomen und gleichzeitige Raustreten. Da sind verschiedene Informationsebenen drin.

Steht das Reingezoomte für den dickeren Pinselstrich?

Nicht zwangsläufig. Schau mal auf F4, da sind grüne geschwungene Linien. Die sind nicht automatisch reingezoomt, nur weil sie groß sind. Das ist eine flächige Geschichte mit einem großen Pinsel. Relativ frei. Innerhalb der grünen Linien ist eigentlich noch ein Element, was aber weiß übermalt wurde.

Meinst du den Bogen über "F4"?

Nein, darunter. Das geht so u-förmig von unten in den grünen Bogen rein, da wurde etwas weiß übermalt. Rechts und Links neben dem Stern. Diese Übermalung ist dann für mich wie reingezoomt.

Bleiben wir in F4. Unten rechts, neben den grünen Bögen, ist ein gelber. Den hattest du ja schon angesprochen als Zeichen. Der bringt diese ganze Partie ja auch noch einmal ins Gleichgewicht. Oberhalb der Buchstaben

“F4“ wirkt es eher schwerer. Die gelbe Line unten gleicht den Druck dann wieder aus und bringt das (Teil-)Bild wieder hoch.

Genau. Die schiebt das Ganze auch wieder nach rechts. Mich interessiert es nicht eine Collage aus einzelnen Elementen zu machen. Daher muss ich immer schauen, dass sich alles gegenseitig hält und trägt. Aber immer nur so weit, dass es auch noch etwas Knatsch untereinander geben kann. Also wenn ein Bild zu eindeutig oder zu schön ist, dann ist es mit der Spannung relativ schnell vorbei. Daher versuche ich meine Bilder so anzulegen, dass sie fast funktionieren, aber irgendwie auch nicht.

Wo ist auf diesem Bild das, was nicht schön ist?

Wo soll ich anfangen? Da gibt es viel. Also wenn du einzelne Elemente für sich nimmst, dann finde ich die wahnsinnig hässlich. Tatsächlich. Das fängt zum Beispiel in F4 an. Dieser kleine grün weiße Bogen direkt über den Buchstaben “F4“. Wenn ich mir das anschaue, dann denke ich: Oh, was hast du da denn verbrochen? Lacht. Aber der Bogen muss da sein. Oder der Hintergrund von “F1“: Da ist diese Rotverschiebung, der Verlauf, der ist einfach viel zu schön.

Wenn der Bogen über “F4“ nicht da wäre, dann würde quasi die dichte Fläche in F2, das Knäul, einfach nach unten verlaufen. Aber der Bogen hält das noch einmal auf, wie ein Damm. Das bringt an der Stelle noch einmal Spannung rein.

Und die großen, grünen Schwünge würden sonst auch echt mies aussehen. Also ohne den Bogen. Das kommt noch dazu. Generell lege ich meine Arbeiten immer so an, dass man einzelne Elemente herausnehmen kann, die in sich geschlossen sind und die auch eigenständig als Bild funktionieren. Aber dem großen Bild würde dann natürlich etwas fehlen. Damit dieses funktioniert braucht es alle Elemente, sonst kann es schnell ins Desaster kippen.

Was ist denn mit der grünen Linie, die so senkrecht von F3 nach F5 runter geht? Hast du die am Ende gemalt?

Nein, relativ früh. Die grünen Linien sind dickere Farbwürste. Ich versuche wirklich in Sachen gestischer Malerei alles abzubilden, was mit der Geste möglich ist. Und da gehört eben auch eine Wurstlinie dazu. Aber ich will natürlich nicht alles nebeneinander aufzählen, wie in einem Baukasten. Daher breche ich eben alles überall wieder. Über die grüne Linie habe ich auch andere Linien drübergezogen. Das überlagert sich.

Das Bild sieht schnell gemalt aus.

Selbst der Strich, der ziemlich spontan daherkommt, ist eigentlich nie spontan. Für mich haben meine Arbeiten keine Spontaneität. Es gibt immer eine relativ genaue Planung, wie was wohin muss. Das Setzen ist dann aber etwas anderes. Klar, wenn eine Linie spontan aussehen soll, dann muss man die auch spontan setzen. Aber wo und wie die Linie da hinkommt, ist eigentlich schon immer vorher entschieden. Ich raste da vor der Leinwand nicht aus.

Es gibt viele Bewegungslinien: Senkrechte Linien und horizontale Kohlelinien in F3. In F5 liegen Kohlelinien, die diagonal hoch verlaufen. Es gibt auch gebogene Linien in F4.

Ich versuche alles auszuschöpfen. Es gibt dabei keine eindeutige Richtung. Die Bilder sind einerseits in sich geschlossen, andererseits fleddern die auch nach Außen hin weg. Dann gibt es auch noch Kanten, wie in F4. Das ist auch ein Bildrand. Da entsteht eine Bewegung zur Bildmitte und gleichzeitig auch nach Außen. Jede Bewegung ist irgendwie da, aber keine wird zwingend entschieden. Das verstehe ich unter Uneindeutigkeit. Das ist mir wichtig ist. Man kann jeder Blickrichtung folgen. Du kannst überall anfangen in das Bild einzusteigen und es durchzulaufen. Es gibt keinen konkreten Eingangsoder Endpunkt.

Du durchbrichst damit eine narrative Leseweise.

Du kannst dir auch ein Feld aussuchen, wie hier in dem Raster. In diesem Teilfeld passiert dann alles, was auch im großen Bild passiert.
Tragen da auch die Kanten zu bei? Zum Beispiel die Kante in F4.

Die Kante ist ein Element, was scheinbar in der Mitte sitzt. Aber da zieht auch ein Bildteil weg, der durch

die Kante blockiert wird. Das schaut ja so aus, als wäre da ein Bildrand mitten im Bild. Aber dadurch bekomme ich in der Fläche eine Bewegung nach Außen, also zum rechten Leinwandrand.

Gegen die Kante hast du braune Farbe gesetzt. Aber nicht mit einem breiten Pinsel, es sieht eher schraffiert aus.

Ja, das ist so Wischiwaschi.

Lacht.

Pinselausstreichen.

Das "zweite" Bild in F4, also rechts von der Kante, wird somit eröffnet.

Es wirkt so, als ob zwei Leinwände im Atelier halb übereinanderstehen. Das kommt dabei heraus, wenn man sich nicht entscheiden möchte, welches man zuerst anguckt.

In welchem Moment hast du in F3 die vielen Kohlestriche gesetzt?

Ziemlich am Anfang. Aber das ist nicht so entscheidend, weil ich da oft auch wieder drüber gehe. Bei jeder Serie stelle ich mir am Anfang andere Regeln auf. Manchmal fange ich mit dem Wischiwaschi an.

Was ist Wischiwaschi?

Den Pinsel auf der Leinwand ausstreichen. Damit irgendetwas da ist zum Arbeiten. Und dann kommen Elemente wie die Linien als eine Ebene hinzu. Dann wird gespielt. Mit Kanten und Flächen. Danach, wenn alles drin ist an Informationen, kann man sich auch locker machen.

Wo hast du dich auf diesem Bild locker gemacht?

Zum Beispiel bei dieser Wurst, über die wir am Anfang gesprochen hatten. Die von F3 unten durch F5 und F6 oben geht. Das ist zum Beispiel "Locker machen". Da kann man sich gehen lassen. Und dann schaut man hinterher, ob man wieder alles wegmachen muss.

Das ist riskant.

Ja, aber es ist ein geplantes Locker-Machen. So richtig locker mache ich mich eigentlich nie.

Die Farben aus dieser Wurst sind unten in F5 am linken Bildrand auch noch mal einzeln hingestrichen.

Wie eine Farbkarte. Die tauchen oben im Bild nicht wirklich auf. Ich hab hier mehrere Farbverschiebungen drin. Oben ist mehr die Rotverschiebung, rechts mittig ist mehr die Grünverschiebung und Unten links ist die Blauverschiebung.

Gelb ist überall dabei.

Aber reduziert. Ich setze gewisse Schwerpunkte. Von Gelb brauchst du nicht viel.

Welche Farben findest du schön und welche nicht?

Ich mag rote Farbverschiebungen. Das mache ich in meiner neuen Serie relativ viel. Alles was mit Grün und Blau zutun hat ist per se immer wahnsinnig hässlich. Finde ich zumindest. Vielleicht kann ich auch einfach nicht mit diesen Farben umgehen, das kann auch sein. Mit Rot ist es einfacher.

Vielleicht ist es auch gerade gut, wenn du mit Blau und Grün nicht warm bist. So kommen dann diese störenden Elemente ins Bild.
Klar, das mache ich ja auch bewusst. Auf der Palette liegt dann Zeug, mit dem du eigentlich nicht wirklich umgehen willst. Zum Beispiel die Farbe ‚Grüne Erde böhmisch'. Damit versaue ich mir erst- mal das Bild, aber die Farbe brauche ich auch. Als Farbe ist das eine tolle Farbe, aber nicht für mich. Schau mal oben

in F2, diese gelbe breitere Linie mit dem Grün und Rot daneben. Die ist ja eigentlich nicht schön. Farblich ist das ein Desaster. Und von der Linienführung ist das ein Krampf.

Die sind nicht so locker, wie andere Linien. Eigentlich sind diese überhaupt nicht locker.

Ja, überhaupt nicht. Fürchterlich. Aber die müs- sen halt da sein. Das ist auch im Entstehungsprozess des Bildes die größte Qual, also die stehen zu lassen. Ich hatte da direkt den Impuls die wegzumachen, weil ich die gar nicht anschauen wollte. Aber ich habe dann gemerkt, dass ich die für die Reibung und die Gesamtkomposition brauche.

Es sieht so aus, als hätte die gelbe Linie eine zweifar- bige Kontur. Es wirkt wie ein Fremdkörper. Wenn so Elemente auf dem ganzen Bild vorkommen würden, dann wäre es ein schlechtes Bild.

Dann wäre es ein Scheißbild.

Aber da sie nur da oben einmal vorkommt, ist es wieder gut. Weil dieses Element stört und man kurz denkt: Was hat der Andreas da angefangen?

Vielleicht sollte ich das mal auf einem Bild zu Ende bringen. Aber die Zeit für Bad Paintings ist auch vorbei.

Was hat dein Professor Albert Oehlen zu deiner Malerei gesagt?

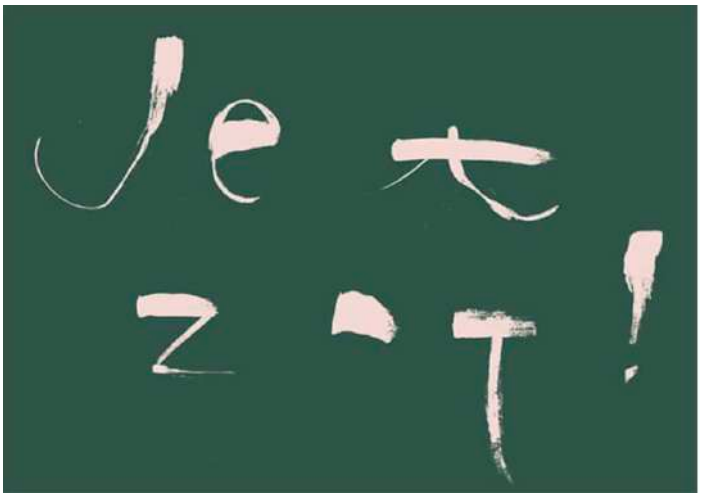
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By Contemporary Lynx Staff



NOW! PAINTING IN GERMANY TODAY!

Artists: Paul Czerlitzki, Mona Ardeleanu, Israel Aten, Paula Baader, Lydia Balke, Cornelia Baltes, Jagoda Bednarsky, Viola Bittl, Peppi Bottrop, Andreas Breunig, Benjamin Dittrich, Jens Einhorn, Jenny Forster, Pius Fox, Max Frintrop, Sabrina Fritsch, Ina Gerken, Fabian Ginsberg, Gregor Gleiwitz, Lukas Glinkowski, Sebastian Gögel, Henriette Grahnert, Dana Greiner, Vivian Greven, Toulu Hassani, Sabrina Haunsperg, Franziska Holstein, Aneta Kajzer, Sumi Kim, Maximilian Kirmse, Li-Wen Kuo, David Lehmann, Benedikt Leonhardt, Florian Meisenberg, Monika Michalko, Hannes Michanek, Simon Modersohn, Bastian Muhr, Anna Nero, Moritz Neuhoff, Vera Palme, Alexander Pröpster, Franziska Reinbothe, Daniel Rossi, Markus Saile, Moritz Schleime, Jana Schröder, Daniel Schubert, Kristina Schuldt, Alicia Viebrock, Stefan Vogel, Jonas Weichsel, Tristan Wilczek.

With the exhibition project *Now! Painting In Germany Today* the Kunstmuseum Bonn, the Museum Wiesbaden, the Kunstsammlungen Chemnitz – Museum Gunzenhauser, have been engaged in an endeavor to determine the current status of the medium painting. The goal has been to present a valid cross section of the painting produced in Germany by young artists, while considering all the forms in which it appears. The Deichtorhallen Hamburg are very pleased, to present ¬ as the fourth venue ¬ a selection of 150 works from this ambitious exhibition project in the north of Germany.

Even before the dawn of Romanticism in the 1800s, painting has been seen as the foremost art form in Germany. A nation of celebrated painters at the close of the 19th century, Germany continues to be a driving force in the art of painting around the world to this day. This museum collaboration shares an ardent commitment to the art of painting presents the next generation of important painters in Germany. The three exhibitions shown simultaneously in the fall/winter of 2019 in Bonn, Chemnitz and Wiesbaden included about 500 works by 53 artists, belonging to the “40-something” generation.

Selected artists are those who are currently advancing painting in the classical sense, as panel painting, or picture on the wall. A list of nearly 200 artists reflecting the diversity and quality of artistic production in Germany was created in a selection process that lasted over a year and took curators into the studios of

painters throughout the Republic. The search took place in the classical academy locations, including Leipzig, Dresden, Munich, Stuttgart, Karlsruhe, Frankfurt, Düsseldorf, Hamburg and Berlin, where outstanding young painters have made their mark.

The first of its kind since German reunification, this exhibition endeavors to provide as comprehensive an overview as possible of contemporary painting in Germany – without content restrictions, but with a focus on classical pictorial traditions and their interrogation. It examines the relevance of this genre in hope of confirming it.

The show will be accompanied by a substantial catalogue available from Hirmer. The publication will include introductory essays well as short texts on each artist and a list of selected works shown at the museums.

KVHP

SEPTEMBER 2018

VOTE

By Maya Oehlen



VOTE bitch!

Die Ausstellung VOTE im Kunstverein Heppenheim zeigt die beiden Künstler*innen Andreas Breunig und Jana Schröder. Das von den beiden gewählte Konzept sieht einen Wettstreit vor, in dem die beiden gegeneinander antreten.

Warum sollte man die beiden eigentlich miteinander vergleichen? Da ist zunächst einmal der Fakt, dass die beiden verheiratet sind. Wer kennt nicht die Gedanken beim Anblick von Paaren: Wer sieht besser aus? Wer ist sympathischer? Was findet der/die an dem/der? Es ist nun mal so: der Mensch will vergleichen. Abgesehen davon sind die beiden aus derselben Generation, beide haben an der Kunstakademie in Düsseldorf studiert, machen abstrakte Malerei und haben seit Neuem auch einen Hund. Beppo ist ein Lagotto Romagnolo, eine der trendigsten Hunderassen momentan. Trotz all der Gemeinsamkeiten kann man ihre Kunst doch gut unterscheiden. Jana malt monochrome Abstraktionen in dünnem Blau, dickem Blau und auch Gelb, während Andreas' Umgang mit Farben uns vermuten lässt, dass er sie einfach von der Palette weg haben will. Da sie nicht in Kollaboration arbeiten, bietet es sich leicht an, ihre Kunst direkt zu vergleichen.

Durch so eine Gegenüberstellung folgt natürlich die Frage, welches das bessere Bild oder wer denn der/die bessere Künstler*in ist. Das kann eine relevante Frage sein.Im Sport zum Beispiel kann dies ja auch objektiv beantwortet werden. (Serena und Venus Williams, die Herren Klitschko oder natürlich David und Victoria Beckham.) In der Kunst lenkt diese Frage jedoch oft vom Wesentlichen ab. Schließlich ist das

bei zwei so easygeilen Künstlern Geschmackssache. Mit der Ausstellung VOTE kommen Jana und Andi genau diesem Aspekt zuvor. Wenn es eine*n eindeutige*n Gewinner*in gibt, kann man sich wieder voll auf die Arbeit konzentrieren. Life goes on, einfach mal Brokkoli roh essen.

Die Entscheidung ist den Ausstellungsbesuchern überlassen, die ihre Meinung auf dem Voting Slip hinterlassen können. Dieses Konzept wurde schon vor acht Jahren in der GSK - der Gesellschaft für streitorientierte Kulturforschung ausgeführt, wo je zwei Künstler ihre Werke ausstellten und jede Woche das Werk des Verlierers mit einem neuen ausgetauscht wurde, bis es am Ende des Jahres einen Sieger gab. Eine Stimme konnte man mit dem Kauf eines Bieres hinterlassen. Andi hat da gegen Dominik Halmer verloren, weil Simon die Wahl gefälscht hat. Bei dieser Ausstellung ist es wichtig, dass Parteilichkeit vermieden wird und auf die wesentlichen Eigenschaften der Werke geachtet werde, wie Technik, Botschaft und Größe.

Da es ja ein richtiger Wahlkampf ist, ist die Stadt mit Wahlpostern zugeballert. Dadurch ist diese Aktion nicht auf den Ausstellungsraum begrenzt, sondern findet in der ganzen Stadt und den Herzen und Köpfen der Menschen, die diese bewohnen, statt. Niemand ist mehr unbeteiligt. Besucher können nicht mehr bloß Kunstfreunde sein, sondern halten plötzlich die Zukunft der beiden Künstler in ihrer Hand. Ganz zu schweigen von der Freundschaft mit den Beiden.



CURRICULUM VITAE

ANDREAS BREUNIG

b. 1983 in Eberbach, Odenwald
Lives and works in Düsseldorf, Germany

EDUCATION

2002 – 2008, Kunstakademie Düsseldorf, DE, Prof. Albert Oehlen

SOLO EXHIBITIONS

2026 Friedrichs Foundation, Weidigen, DE
Relocation to Private View (Mudança de Móveis), Jahn und Jahn, Lisbon, PT

2025 Kolben Pilze Politics, Galerie Bärbel Grässlin, Frankfurt, DE

2024 PREDICTION / ANALYSIS(background), Jahn und Jahn, Munich, DE
TRANSFER -MODELING INFORMATION (PROGRESS)-, Nino Mier Gallery, New York, NY, US

2023 L'informazione e i suoi apparati, Alfonso Artiaco Gallery, Naples, IT

2022 *Completely incomplete EXTANT,* Galerie Bärbel Grässlin, Frankfurt, DE
What time is it?, Skarstedt Gallery, London, UK
Adaptability (CONTRA), Nino Mier Gallery, Brussels, BE

2021 *inscrutable glade & cleaning projects (Full Circle)*, Galerie Bärbel Grässlin, Frankfurt, DE

2020 *The Big XI*, Nino Mier Gallery, Los Angeles, CA, US
PLAY ME HAVE NO PROBS, Kunstverein Heppenheim, Hesse, DE

2019 *Body Possibility,* Knust Kunz Gallery, Munich, DE
Copy & Waste, Sauvage, Bonn, DE
The Windowing System – as a (hyperstatic) problem, Nino Mier Gallery, Los Angeles, CA, US

2018 *VOTE* (with Jana Schröder), Kunstverein Heppenheim, Heppenheim, DE

2017 *Hi>°<LoRes (with Clemens Rathe)*, Warhus Rittershaus, Cologne, DE

2016 *happy wife – happy life* (with Seb Koberstädt), Warhus Rittershaus, Cologne, DE
…aus Liebe zur Natur (with Matthias Schaufler), Jagla Ausstellungsraum, Cologne, DE

2015 *Shut down*, Warhus Rittershaus, Cologne, DE

2014 *Ihr doch auch.,* Gagarin, Düsseldorf, DE
He Got Frame, Kunst Schaefer Wiesbaden, Weisbaden, DE

2013 *P.o.W. presents Breunigga – The Windowing System*, Prince of Wales, Munich, DE
BAERTIG, BOCKIG & BESCHEIDEN, SIGHTFENSTER, Cologne, DE
Soon, avantrash, Munich, DE
2012 *The Head-On Collision*, ANDREAS BREUNIG & RM Collected, Resy Muijsers Contemporary Art, Tillburg, NL

2011 *A-stage [simulated]*, Warhus Rittershaus, Cologne, DE

2009 *Brainfreezer*, Warhus Rittershaus, Cologne, DE

2008 *Der vereinende Ast*, Villa de Bank, Enschede, NL

2007 *Martin Weidemann – Andreas Breunig* (with Martin Weidemann), Kunstraum acapulco, Düsseldorf, DE

GROUP EXHIBITIONS

2026 Johannes Bendzulla & Andreas Breunig: Bendzulla x Breunig: Bilder, Petra Rinck Galerie, Düsseldorf, DE
JUBGTSGS # 3, JUBG, Berlin, DE
Gib mir das Sommerloch: Skulpturen aus den 80ern, Galerie Bärbel Grässlin, Frankfurt am Main, DE

2025 Un Altro Sguardo – Opere dalla Collezione Gemma Testa, works from the Gemma De Angelis Testa collection, Villa e Collezione Panza, Varese, IT
aligned, Nino Mier Gallery, New York, NY, US

2023 Galerie Sabine Knust, München , DE
Jahn und Jahn Galerie, München,, DE
JUBGWGGS #1, JUBG, Cologne, DE

2022 *Die Nacktheit der Zeichnung, H2* –Zentrum für Gegenwartskunst im Glaspalast Augsburg, Augsburg, DE
What time is it?, Skarstedt Gallery, London, UK

2021 *21/21. neue malerei in der Sammlung,* Kunsthaus NRW, Aachen Kornelimünster, DE
Inaugural Exhibition, Nino Mier Gallery, Brussels, BE

2020 *Echo Chambers* (curated by Christian Malycha), Galerie Bärbel Grässlin, Frankfurt, DE
Jetzt!, Deichtorhallen Hamburg, DE

2019 *Jetzt!*, Museum Wiesbaden, Kunstmuseum Bonn, Kunstsammlungen Chemnitz Museum Gunzenhauer, DE
Image Vision, PPC Philipp Pflug Contemporary, Frankfurt, DE

2018 *TRANCE:* A show by Albert Oehlen, Aishti Foundation, Beirut, TR
Ein Tun ohne Bild, Kunstverein Reutlingen, Reutlingen, DE

2016 *Fasi Lunari* (curated by Albert Oehlen & Francesco Stocchi), Fondazione Carriero, Milano, IT

2014 *17 ABSTRACT PAINTINGS* (selected by A. Warhus & L. Rittershaus), WERTHEIM, Cologne, DE
Hausreste (curated by Albert Oehlen), Haus der Kunst, St. Josef Solothurn, DE

2012 *Raum Zeit Fläche*, JaLiMa Collection, Düsseldorf, DE
new talents biennale cologne, Rautenstrauch-Joest-Museum, Cologne, DE
Brussels Cologne (curated by Vanessa Joan Müller and Agata Jastrzabek), Carlswerk, Cologne, DE
Neue Wände, Galerie Knust x Kunz +, Munich, DE

2011 *fine line?*, Kunst im Tunnel, Düsseldorf, DE
Single im September, Single Club, Düsseldorf, DE
andere Waffen (with Benedikt Gahl, Veit Kowald and Max Schulze), Avantrash, München, DE

2010 *BERLIN*, Warhus Rittershaus temporarily in Berlin, DE
Addition and Substraction, 304 days, Vancouver, CA

2009 *PAINTING ON THE MÖVE,* curated by Albert Oehlen, Wiensowski & Harbord, Berlin, DE
Dolce Standards, Maverick, Cologne, DE

2008 *Sootboring* (with Kerstin Brätsch, Allison Katz), Kunsthaus Sootbörn, Hamburg, DE

2007 *Royal Bunker*, Institut für zeitgenössische Beobachtung, Vienna, AT

PUBLICATIONS

2022 *Andreas Breunig,* Nino Mier Gallery, Los Angeles, CA & Brussels, BE

2021 *Inscrutable Glade & Cleaning Projects,* Galerie Bärbel Grässlin, Frankfurt, DE

2020 *Play Me Have No Probs,* Kunstererein Heppenheim, Hesse, DE

2018 *VOTE,* Kunstverein Heppenheim, Harpune Verlag, Heppenheim, DE

2014 *Kegeln auf Pappe,* Museum Wiesbaden, Verlag Kettler, Weisbaden, DE

2013 *AGE-RESTRICTED,* P.O.W., Sebstverlag, DE

2012 *Über Information*, VistVunkVerlag, Munich, DE

SELECTED PRIVATE & PUBLIC COLLECTIONS

Aïshti Foundation, Beirut, Lebanon



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