



MITCHELL ANDERSON

*Partial Gift*

14 November 2020 / 2 January 2021

GALERIE MARIA BERNHEIM

Galerie Maria Bernheim is pleased to present "Partial Gift", our second solo-exhibition of Zurich-based American artist Mitchell Anderson. The exhibition consists of three newly developed bodies of work continuing Anderson's interests in collective coding, the narrative possibilities of existing objects and social forms and investigations into the paradoxes of societal generosity and cooperation. "Partial Gift" refers to a type of philanthropic endeavor and tax benefit where property ownership is donated to an organization in part while possession and enjoyment is maintained.

Anderson debuts a new series of intensely physical paintings, executed in encaustic, the ancient medium that uses heat, beeswax and natural resin, in layered hues of varying reds. A color of extremes, red collectively represents a variety of supposed opposites: love, revolution, anger, caution, valor, luck... It's this openness and rejection of static meaning within a current society that tends to focus on issues in only black and white that attracted Anderson to rethink the meaning and use of the monochrome in the 21st century. Each painting depicts the design of a stained glass window with a hand holding a single rose, an image cribbed from the introduction to Walt Disney's 1991 hallmark animated film, Beauty and the Beast. Anderson views this motif as a paradoxical image of generosity, capital and societal teamwork. Undeniably, the viewer is confronted with a rephrasing of Jasper Johns' iconic "an image the mind already knows", whose sexually charged targets Anderson's works relate to in both image and medium.

The exhibition also includes a set of four works in varying shades of red neon, all presenting the word 'join'. Each is presented in a different font, continuing Anderson's ongoing interest in the sagas and content civilization embeds in even the seemingly smallest visual cues. Grabbed from posters ranging from a 1754 call for state unity

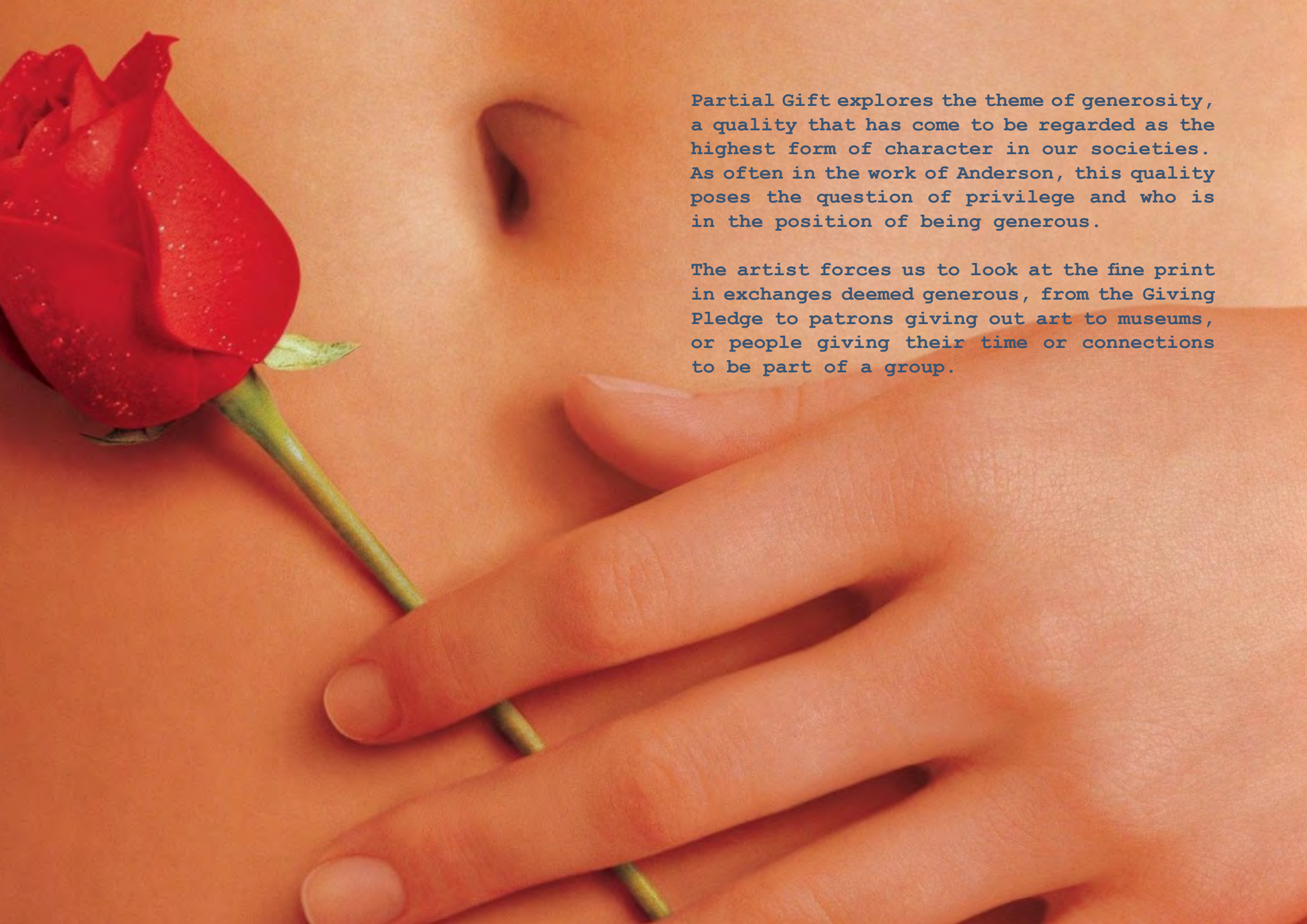
designed by Benjamin Franklin to a 1990 stack piece by Felix Gonzalez-Torres, the neon works become beacons for an open recruitment and teamwork temporarily freed from politics and history.

Continuing Anderson's decade long involvement in the possibilities and limits of readymade sculpture the exhibition also debuts works from a recent series of objects collected from the streets near his studio. All are situations left outside apartments with signs declaring themselves as free to take: "gratis" or "zum mitnehmen". Similar to his series of street vending sculptures, purchased in touristic cities and exhibited over the past decade, Anderson searches for strong sculptural forms that reflect on wider social mores: here the dichotomy of littering and gifting in public space and how generosity is outwardly portrayed in society.

In all of the works, Anderson is interested in exposing and exploring full ranges of dualities and meanings that exist within a wider social context. Each of his media transformations: built up, found and produced belies a multiplicity of layered connotations and facts of a communal universe (political, sexual and emotional) in constant, yet optimistic, flux.

Mitchell Anderson was born in Chicago, USA in 1985 and currently lives in Switzerland. Recent institutional exhibitions include Fondazione Converso, Milan (2019) and Fri-Art Kunsthalle Fribourg (2017). Recent and upcoming institutional group exhibitions include Kunsthalle Zurich (2020), Kunsthalle Bern (2021), Kunsthalle Basel (2020) and MAMCO, Geneva (2019). He is a nominee for the 2020 Prix Mobilière, is a frequent contributor of criticism to a variety of international arts publications and has operated the project space Plymouth Rock, in Zurich, since 2014.





Partial Gift explores the theme of generosity, a quality that has come to be regarded as the highest form of character in our societies. As often in the work of Anderson, this quality poses the question of privilege and who is in the position of being generous.

The artist forces us to look at the fine print in exchanges deemed generous, from the Giving Pledge to patrons giving out art to museums, or people giving their time or connections to be part of a group.



join JOIN join JOIN

GALERIE MARIA BERNHEIM



## JOIN

Each neon is unique, using always a different type of red palette and a font taken from multifarious reference images - from army posters to free Felix Gonzalez-Torres posters. Displayed in a row as these found image, they take on a very pop, out of context imagery, closer to the idea of a light store or a gay bar.

Our societies have been based on ideas of communities, clubs and fraternities/sororities,

this feeling of belonging often has a cost, human, monetary or based on a more abstract idea of what this individual could bring to the group in exchange for this affiliation.

As often in Anderson's work, the theme of privilege

underlies the general thought and context, and in this particular case, he uses the concept of joining which often requires the individual to concede to the group as an image for the privilege of being thought worthy of belonging.

Image Reference - Central: - all you need is a

heart and a dollar, Anonymous, c. 1917;

Down left: "Untitled (Join)", Felix Gonzalez-Torres/ Michael Jenkins, 1990;

Down right: Warren Keith, 1919



**Image Reference: Benjamin Franklin, 1754**



join

JOIN

J O I N

JOIN

Join (Untitled (Join) (Felix Gonzalez-  
Torres/ Michael Jenkins, 1990)), 2020

*Neon, glass*  
45 x 130 cm  
17 3/4 x 51 1/8 in

SOLD





Join (, or die (Benjamin Franklin,  
1754)), 2020

*Neon, glass*  
35 x 130 cm  
13 3/4 x 51 1/8 in

SOLD



JOIN





JOIN

JOIN

JOIN

JOIN



Join (Give 'er the gun (Warren Keith,  
1919)), 2020

*Neon, glass*  
46 x 130 cm  
18 1/8 x 51 1/8 in

SOLD





Join (all you need is a heart and a  
dollar (Anonymous, c. 1917)), 2020

*Neon, glass*  
162.6 x 147.3 cm  
64 x 58 in

CHF 9,500.00 (excl.VAT)



Join





## GRATIS / ZUM MITNEHMEN SITUATIONS

Anderson has been working on this new series of sculptures for the past two years, collecting from the streets objects that had been left to be taken, always with the mention "Gratis" or "Zum Mitnehmen". Here the idea of generosity is explored through objects that are discarded, left out to find a new home and a new purpose or usage.

The objects are displayed in the very same way as they have been found, often drawing on the language of minimal, but of course also of the objet trouvé being decontextualized. This series continues a conversation started by the Street Vending Situations, also observing on our current economies and ways of exchanging wealth.

"these situations are of interest because they hold a dichotomous nature and are revealing of daily hypocrisies or ambiguities, ones that can not be easily harmonized: paradoxical objects. Placing items on the street outside of specific days or areas for disposal is an illegal act referred to as fly-tipping. At its base it is considered socially as selfish and lazy, placing the private action of disposal into the public realm and responsibility. Alongside this selfish act sits a generosity and reinterpretation of consumption often deemed dead in contemporary life."

Mitchell Anderson





**Gratis box piece, 2020**

*Fly-tip situation, Gerhardstrasse, Zurich*  
24 x 41 x 24 cm / 9 1/2 x 16 1/8 x 9 1/2 in

CHF 3,600.00 (excl.VAT)



ZUM MITNEHMEN  
😊

DIE FRAUEN,  
DIE ER KANNTE

**H & FELD**

DIE TOTEN,  
DIE NIEMAND  
DIE NIEMISST  
VERMISST

**H & FELD**

BERGMAN, KRIM





**Thriller zum Mitnehmen piece, 2020**

*Fly-tip situation, Birmensdorferstrasse, Zurich*  
29 x 14 x 39 cm / 11 3/8 x 5 1/2 x 15 3/8 in

CHF 3,600.00 (excl.VAT)



**Gratis bench piece, 2020**

*Fly-tip situation, Rudigerstrasse, Zurich*  
43 x 100 x 40 cm / 16 7/8 x 39 3/8 x 15 3/4 in

CHF 3,600.00 (excl.VAT)





## ROSEBUD

This new body of work explores the motif of the rose through an ancient technique of encaustic - a paint made from pigment mixed with melted



Faiyum mummy, portrait of a young man, II. AD

beeswax and resin and after application fixed by heat. Thought of as a monochrome but also as a sculpture, each of the paintings reflects on the possibilities of the technique and displays the motif in more or less abstract ways. Through careful looking the viewer also deciphers a target painting, another motif recurring in art history. The exact image is borrowed from a scene of the Disney movie "Beauty and the Beast", When the Beast was a human prince, an old beggar woman came to his castle requesting shelter from the bitter cold and offered to him this very rose. The prince sneered at the beautiful gift and turned the old woman away because of her haggard appearance. She warned him not to judge her based on appearance for true beauty was found within. When he dismissed her again, she shed her false form, revealing herself to be an astonishingly beautiful enchantress who was testing his heart. The motif of the rose, and in particular of the dying flower has been recurring in art history especially in vanitas paintings, but it has also taken on many symbols beyond love, such as the

Socialist French party using it as its logo. Exploring the idea of generosity through the basic concept of gift giving, the artist forces us to reconsider the quality itself, and often what it entails and what is expected in return.

Image References - Left: Jasper Johns, "Target with Plaster Casts", 1955, encaustic and collage; Up Right: Jasper Johns, "Three Flags", 1958, encaustic on canvas; Down Right: Jasper Johns, "White Flag", 1955, encaustic, oil, newsprint, and charcoal on canvas.





"The rose she had offered was truly an enchanted rose, which would bloom until his twenty-first year. If he could learn to love another, and earn her love in return by the time the last petal fell, then the spell would be broken. If not, he would be doomed to remain a beast for all time."

-Narrator

On the right: frame from the Walt Disney's movie 'Beauty and the Beast', 1991



**Rosebud (Fructidor), 2020**

*Encaustic on cradled panel*

160 x 120 x 8 cm

63 x 47 1/4 x 3 1/8 in

SOLD





**Rosebud (Messidor), 2020**

*Encaustic on cradled panel*

160 x 120 x 8 cm

63 x 47 1/4 x 3 1/8 in

SOLD





**Rosebud (Floréal), 2020**

*Encaustic on cradled panel*

*160 x 120 x 8 cm*

*63 x 47 1/4 x 3 1/8 in*

SOLD







**Rosebud (Germinal), 2020**

*Encaustic on cradled panel*

160 x 120 x 8 cm

63 x 47 1/4 x 3 1/8 in

CHF 9,500.00 (excl.VAT)





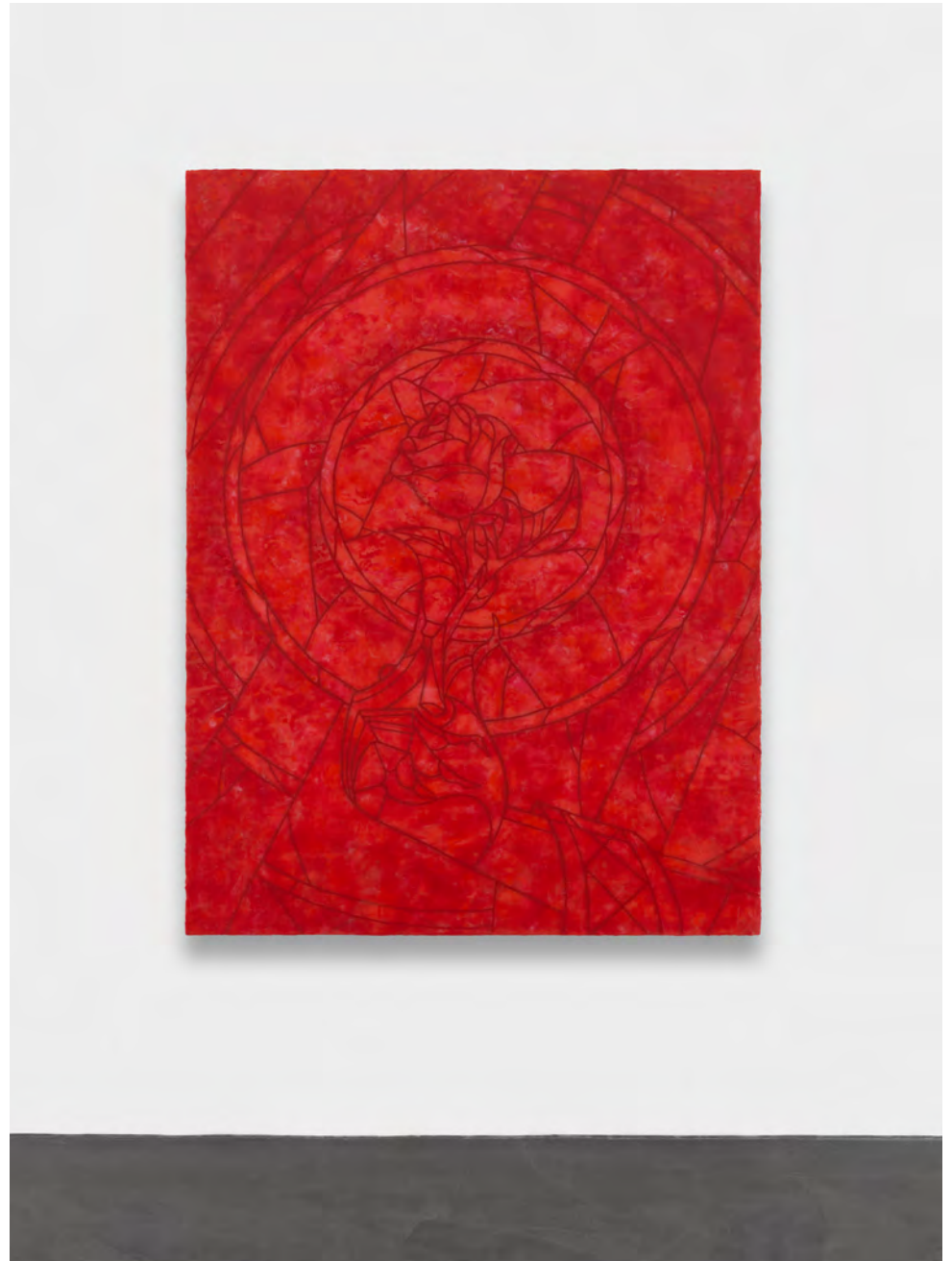
**Rosebud (Fervidor), 2020**

*Encaustic on cradled panel*

160 x 120 x 8 cm

63 x 47 1/4 x 3 1/8 in

SOLD





**Rosebud (Brumaire), 2020**

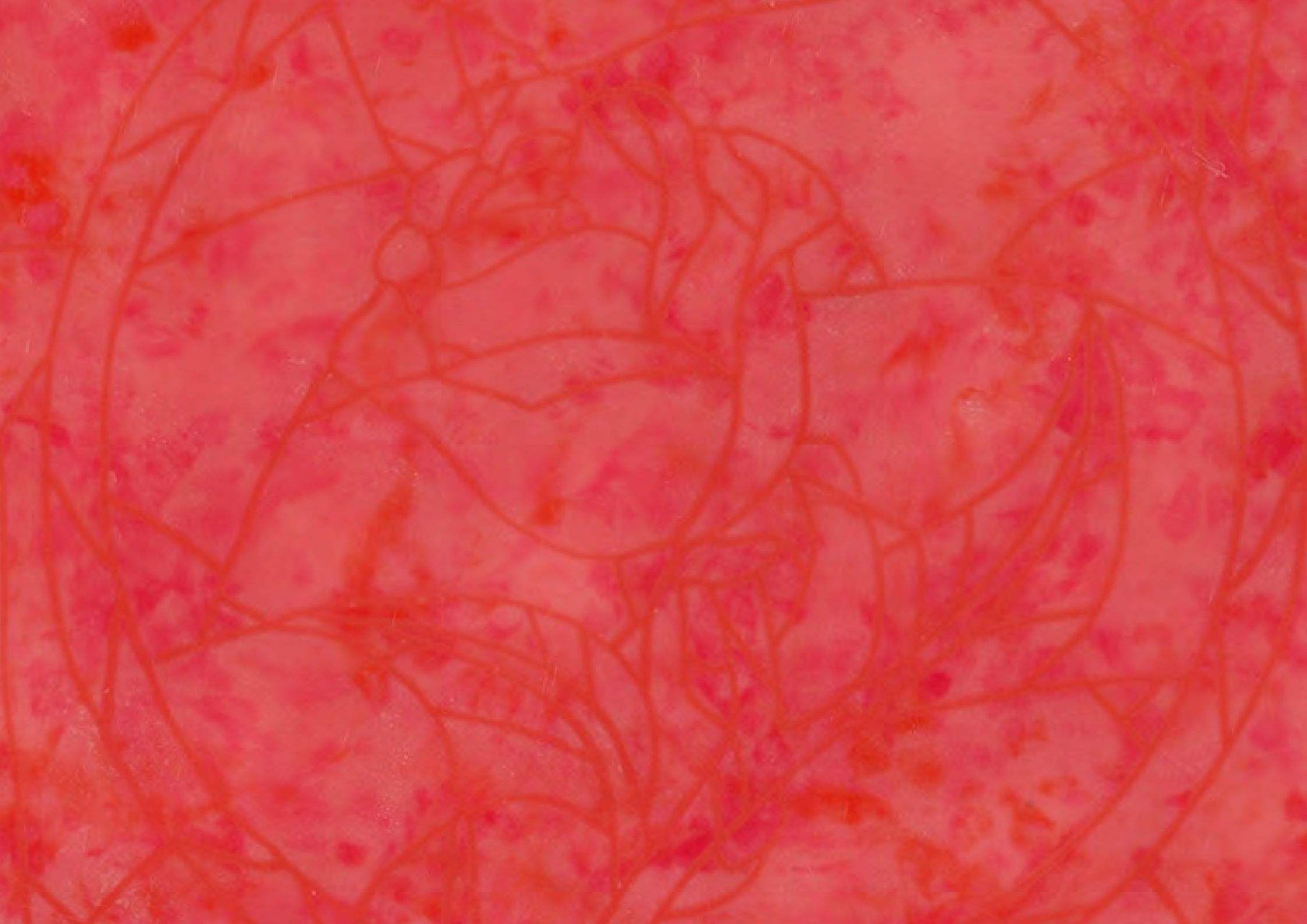
*Encaustic on cradled panel*

160 x 120 x 8 cm

63 x 47 1/4 x 3 1/8 in

SOLD





Born 1985, Chicago, USA  
Lives and works in Walchwil and Zurich, Switzerland  
and Marfa, TX, USA

Sundogs, Paris, France

## **2017**

As mountain winds, Kunsthalle Fribourg,  
Fribourg, Switzerland

## **2015**

An honest living, Zürcher Hochschule der  
Künste Reto Project Room, Zurich, Switzerland

## **2014**

No Clock to Kill, START, Wake Forest  
University, WinstonSalem, USA  
All-American Boy on Trial, Taylor Macklin,  
Zurich, Switzerland

## SELECTED SOLO EXHIBITIONS

### **2020**

Partial Gift, Galerie Maria Bernheim, Zurich,  
Switzerland

### **2019**

Neon Sign, Saint Luke, Zurich  
Moon piece, The Apostle and related works, Converso,  
Milan

### **2018**

Recurrence Galerie Maria Bernheim, Zurich, Switzerland

## SELECTED GROUP EXHIBITIONS

### **2020**

Regionale 21, Situation 1 und andere,  
Kunsthalle Basel, Basel, Switzerland  
Life, Love, Justice, Kunsthaus Baselland,  
MuttENZ, Switzerland  
Sommer des Zögerns, Kunsthalle Zurich,  
Switzerland  
Stillscape, Studio K3, Zurich, Switzerland  
Hope Springs Eternal, L23, Zurich, Switzerland  
Amerika, Tobias Mueller Modern Art, Zurich,



Switzerland  
You've got Mail, Beletage, Zurich, Switzerland

## 2019

Tiny Miracles, NEST, Zurich  
The Replacements, Museum in Ballpark, Kriens, Switzerland  
Edges of Writing, Non Objectif Sud, Tulette, France  
Artbel Lounge, curated by Paolo Baggi, Basel, Switzerland

## 2018

Hypnology, Milieu, Bern, Switzerland  
GRAND OPENING (Summer Rhapsody), Kura, Milan, Italy  
Hidden Bar, Art Basel, Basel, Switzerland  
Swiss Art Awards, Basel, Switzerland  
Nouvelles Images, MAMCO, Geneva, Switzerland

## 2017

Crib II, Galerie 95, Biel, Switzerland  
Beauty and Room, PALP, Sion, Switzerland  
Interiors, Galerie Maria Bernheim, Zurich, Switzerland

## 2016

THE ARDENT V, Up State, Zurich, Switzerland  
Posthumous Lives: Mitchell Anderson – Jon Rafman, Galerie Maria Bernheim, Zurich, Switzerland  
Swiss Art Awards, Basel, Switzerland  
Noir dedans, Le Manoir de la Ville de Martigny,

Martigny, Switzerland  
Turing Apple, Redling Fine Art, Los Angeles, USA

## 2015

Tunguska, Galerie Maria Bernheim, Zurich, Switzerland  
Body Bildung, Galerie Max Mayer, Dusseldorf, Germany  
Last Survivor of the Nostromo, Plymouth Rock, Zurich, Switzerland

## 2014

Courting Aporia, Gebert Stiftung fur Kultur, Rapperswil-Jona, Rapperswil, Switzerland  
How Do You Solve a Problem Like Maria?", Chez Rosenkranz, Zurich, Switzerland

## 2013

DOOM, Eichhalde 16, Zurich, Switzerland

## 2011

The Cosmetic is the New Cosmic, STUDIOLO, Zurich, Switzerland

## PROJECTS

### **2014 - present**

Plymouth Rock, Artist Run Space, Zurich,  
Switzerland

### **2013 - 2014**

MUDA MURA MURI, Artist Run Residency Program,  
Zurich, Switzerland with Lorenzo Bernet and Yannic  
Joray

## EDUCATION

**2003 - 2007** - Wake Forest University, North  
Carolina, USA

**2010 - 2011** - La Sorbonne, Paris, France

**2019 - 2020** - Institut Kunst FHNW, Basel,  
Switzerland

## SELECTED PRESS

### **2020**

Margaux Bang, "Artist to watch", L'Officiel Art

<https://www.lofficielusa.com/art/artists-to-watch-spring-2020-round-up>

### **2019**

Francesco Tenaglia, "La lune e l'apostolo,  
ovvero l'allunaggio secondo Mitchell  
Anderson", Esquire Italia, July 20, 2019

<https://www.esquire.com/it/cultura/arte-design/a28443900/mitchell-anderson-mostra-milano/>

"Thirteen artists not to miss at The Armory  
Show", The Art Newspaper, March 6, 2019

<https://www.theartnewspaper.com/gallery/profiles-artists-not-to-miss-armory-show-2019>

Christabel Stewart, "The Republic: Mitchell  
Anderson presents the value of houses owned  
by the families of his artistic peers", TANK  
issue 78, Spring 2019

Thibaut Wychowanok, "L'oeuvre du mois:  
Voyeurisme Artistique", Numero no. 59

### **2018**

Paul Carey-Kent, "Around the World in Five Art



Cities: Zurich", Elephant #35, Summer 2018

<https://issuu.com/elephantmag/docs/elephant35>

Aoife Rosenmeyer, "Critic's Guide: Zurich",  
Frieze, June 8, 2018

<https://frieze.com/event/mitchell-anderson>

Daniel Morgenthaler, "Regionales  
Kunstvermittlungszentrum", Brand-New-Life, January  
14, 2018

<https://brand-new-life.org/b-n-l/tag/exhibitions>

Jill Gasparina, "Le vide et le plein", Le Temps,  
January 12, 2018

## **2017**

Celine Graf, "Wenn das Leben in die Kunst dringt",  
Freiburger Nachrichten, November 11, 2017

Liam Gillick, "25 Questions for Mitchell  
Anderson", Cura No. 24, February 2017

<https://curamagazine.com/cura-24-25-questions-for-mitchell-anderson-by-liam-gillick/>

## **2016**

Travis Jeppesen, "Mitchell Anderson and Jon  
Rafman", ArtForum Critics Picks, June 27, 2016

<https://www.artforum.com/picks/mitchell-anderson-and-jon-rafman-61241>

Aoife Rosenmeyer, "Critic's Guide: Zurich",  
Frieze, June 9, 2016

Sylvain Menetrey, "Noir dedans - Paradis  
virtuels et epuisement des formes",  
Kunstbulletin, May 2016

Jean-Marc Theytaz, "Les obscurs secrets du  
Manoir", Les Nouvelliste, March 1, 2016

Daniel Horn, "Tunguska", Art Agenda, February  
11, 2016

<https://www.art-agenda.com/features/238343/tunguska>

## **2014**

Ewa Hess, "Fliegt Schmetterlinge!", Tages  
Anzeiger Online Private Views, September 9,  
2014

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