

CONDITION HUMAINE

October 29 - December 4, 2021

54 White Street, New York, NY (US)

GRIMM is pleased to announce *Condition Humaine*, a group presentation with Dirk Braeckman, Matthias Franz, Kati Heck, Chantal Joffe, Dana Lixenberg, Daniel Richter, Norbert Schwontkowski, Caroline Walker, and Guido van der Werve. The exhibition borrows its name from André Malraux's 1933 novel of the same title.

The exhibition *Condition Humaine* showcases a group of artists that investigate the existential psychology of the lived experience through works which transcend modes of representation. In a world commonly thought to be absurd, the participating artists attempt to reconcile one's sense of disorientation and perplexity through various approaches to portraiture, offering still innovations to a centuries-old lexicon in art history.

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Detail | Daniel Richter, *Yesterday's News*, 2021



KATI HECK

b. 1979, Düsseldorf (DE)
Lives and works in Pulle (BE)

Kati Heck mines art history, literature and folklore to form a practice that is deeply rich with allegory to explore the human psyche. In the exhibition the artist shows two new paintings: a portrait titled *Bone Music (Knochenmusik)* and the large-scale work *Late Meeting (Verspätete Sitzung)*. Heck's realist depiction of the human figure is masterful, but the artist upends her precision with open-ended scenes that recall German Expressionism and Surrealism.

Selected collections: Centre Georges Pompidou, Paris (FR); City of Antwerp, Antwerp (BE); Hall Art Foundation, Reading, VT (US); La Maison Rouge, Paris (FR); Middelheimmuseum, Antwerp (BE); M HKA Museum for Contemporary Art Antwerp, Antwerp (BE); Museum De Domijnen, Sittard (NL); Mu.ZEE, Ostend (BE); S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent (BE); Walker Art Center, Minneapolis, MN (US).



Knochenmusik, 2021

Oil and pencil on canvas, artist frame
90 x 80 cm | 35 3/8 x 31 1/2 in



Verspätete Sitzung, 2021

Oil on canvas, artist frame with wooden sculptures
200 x 160 cm | 78 3/4 x 63 in



Recent exhibitions: *Hauruck d'Orange*, KM21, The Hague (NL) in 2020, *All my friends are wild*, Tim Van Laere Gallery, Antwerp (BE) in 2019, and *Kati Heck*, Sadie Coles HQ, London (UK) in 2017.



NORBERT SCHWONTKOWSKI

1949 - 2013, Bremen (DE)

Norbert Schwontkowski's paintings suggest a deep melancholy with their pale, muted tones that reflect the artist's existential disquiet. A 2008 painting, *Pendel* shows a boxer's punching bag in a dark studio illuminated by moonlight, accompanied by a mere sitting stool. No figure is present; only a still, quiet suspension of action which could be likened to the voids, creative or otherwise, felt by the artist. The work *Broken Glass*, perhaps a self-portrait, portrays its subject with a despondent expression fractured by a broken mirror or window. The artist's sense of whimsy is evident in the painting *Who owns the Reflection in the Mirror* (*Wem gehört das Bild im Spiegel*); a question central to the theme of the exhibition.

He attended Hochschule für Gestaltung in Bremen (DE), and later became a professor of painting at the Hochschule für Bildende Kunst in Hamburg (DE). Recent shows include: *Café Real*, Galerie Jahn and Jahn, Munich (DE) in 2021, *Everyone Wants to Go Home*, Kunstmuseum, The Hague (NL) in 2020, *Some of my Secrets*, Kunsthalle, Bremen (DE) in 2019.

Selected collections: the Solomon R. Guggenheim Museum, New York, NY (US); Museum of Fine Arts, Boston, MA (US); Weserburg Museum of Modern Art, Bremen (DE); and Neues Museum, Nuremberg (DE).

Wem gehört das Bild im Spiegel?, 2003

Pigment and linseed oil on canvas

120 x 100 cm | 47 1/4 x 39 3/8 in



Pendel, 2008
Oil on canvas, framed
110 x 90.5 cm | 43 1/4 x 35 5/8 in



DANIEL RICHTER

b. 1962, Eutin (DE)
Lives and works in Berlin (DE)

Daniel Richter's large-scale canvas *Yesterday's News* evokes kinetic energy with its figure racing off the picture plane. In this new painting, the anthropomorphic figure is represented through lines and fields of colour in an unresolved place that eludes actual spatial orientation. While Richter's paintings defy absolute interpretation, undercurrents of isolation, awkwardness and oppression abound, while absurdity, surrealism, confusion and aestheticized formal elements lend the works a ludic quality.

The artist graduated from the Hochschule für bildenden Künste, Hamburg (DE) in 1995, where he studied under Werner Büttner. Richter's work has been the subject of numerous solo exhibitions at venues including: Thaddaeus Ropac, Paris (FR); Hamburger Kunsthalle, Hamburg (DE); Kunstmuseum, The Hague (NL); Denver Art Museum, Denver, CO (US); National Gallery of Canada, Ottawa (CA); Schirn Kunsthalle, Frankfurt am Main (DE); Louisiana Museum of Modern Art, Humlebæk (DK); Contemporary Fine Arts, Berlin (DE); Regen Projects, Los Angeles, CA (US) and GRIMM, Amsterdam (NL) and New York, NY (US).

Selected collections: Museum of Modern Art, New York, NY (US); Centre Georges Pompidou, Paris (FR); Collection of the Federal Republic of Germany, Berlin (DE); Städel Museum, Frankfurt am Main (DE); National Gallery of Canada, Ottawa (CA); Hamburger Bahnhof, Berlin (DE); Denver Art Museum, Denver, CO (US); Kunstmuseum, The Hague (NL); Louisiana Museum of Modern Art, Humlebæk (DK); Musée d'Art Moderne et Contemporain, Strasbourg (FR); and Sammlung Essl, Klosterneuburg (AT).

Yesterday's News, 2021

Oil on canvas

234 x 174 cm | 92 1/8 x 68 1/2 in





MATTHIAS FRANZ

b. 1984, Ilmenau (DE)
Lives and works in Vienna (AT)

In Matthias Franz's paintings, muted earth tones are contrasted with shadowy outlines and full primary hues that comprise invented architectural spaces or uncanny perspectives. The pulling and pushing tension within his brushstrokes captures the sensation of heavy, enlarged forms giving way to more delicate arrangements, infused with the imbalanced weight and proportions one would find in a dream. Franz is careful to distance the viewer's perspective from the interior of his paintings. He describes this process as "*clinging to the inherent depth and secret of things.*" Buried within his images the viewer searches for the face of a figure or the contours of the skyline. Amongst the seemingly unconnected locations pictured throughout his oeuvre he depicts the environment of the academy, onstage performances, and beds full of dreaming bodies. Throughout these scenes, the motif of collective longing is projected into a broader social context, as are suggestions of detachment, inaction, and rebelliousness.

He graduated from the Academy of Fine Arts Vienna in 2019, where he was a student of Daniel Richter. The artist's first solo exhibition with GRIMM will take place at the gallery's New York location in May 2022.

Selected Collections: The Rachofsky Collection, Dallas, TX (US); The Roberts Institute of Art (RIA), London (UK); Kunstmuseum, The Hague (NL); De Heus-Zomer Collection, Barneveld (NL); THE EKARD COLLECTION; The Franks-Suss Collection, London (UK); and Green Family Art Foundation, Dallas, TX (US).

Invisible Man 2, 2021

Oil on canvas

170 x 150 cm | 66 7/8 x 59 1/8 in



Gang of four plus one, 2021
Oil on canvas, framed
170.2 x 140.5 cm | 67 1/8 x 55 1/4 in



Detail | Matthias Franz | *Gang of four plus one*, 2021



Snailwisdom 3, 2021
Oil on canvas, framed
150.3 x 180.3 cm | 59 1/8 x 71 in



CHANTAL JOFFE

b. 1969, Saint Albans, VT (US)
Lives and works in London (UK)

Known for painting figures with exceptional psychological and emotional weight, Chantal Joffe contributes a new work that depicts the artist's reflection as she looks over her shoulder while painting herself in a mirror. It is a self-portrait with an unusual perspective: a viewpoint seldom seen by oneself that offers an intimate and angst-ridden, if even skewed, perspective.

The artist took a foundation course at Camberwell College of Art in London (UK) in 1988 before receiving her BFA from Glasgow School of Art in Glasgow (UK) 1991 and her MA at the Royal College of Art in London (UK) in 1994. She was awarded a Delfina Studio Trust Award and the Abbey Scholarship. She has exhibited at venues including Royal Academy of Arts, London (UK); Whitechapel Gallery, London (UK); Jewish Museum, New York, NY (US); Scottish National Gallery of Modern Art, Edinburgh (UK); and Neuberger Museum of Art, New York, NY (US).

Selected collections: the Institute of Contemporary Art, Boston, MA (US); Museum of Fine Arts in Boston, MA (US); Detroit Institute of Arts, Detroit, MI (US); National Portrait Gallery, London (UK); the Royal College of Art in London (UK); the Scottish National Gallery of Modern Art in Edinburgh (UK); and The Metropolitan Museum of Art, New York, NY (US).

Self-Portrait Looking Over My Shoulder, 2021

Oil on board

215 x 152 cm | 84 5/8 x 59 7/8 in

© Chantal Joffe

Courtesy the artist and Victoria Miro



Detail | Chantal Joffe | *Self-Portrait Looking Over My Shoulder*, 2021



DANA LIXENBERG

b. 1964, Amsterdam (NL)
Lives and works in Amsterdam (NL)

Photographs from various series by Dana Lixenberg will be exhibited for the first time at the gallery. Lixenberg is revered for her emotionally layered portraits that challenge expectations. The artist treads lightly, respectfully, with her subjects and avoids obvious signifiers of the broader social constructs that are being explored. Using a large-format field camera, the artist creates detailed, enigmatic portraits that uncover the vulnerability of the strong, the resilience of the disenfranchised, the beauty of the disappearing. Complex, unexpected, and often melancholic, Lixenberg's work offers glimpses into the profoundly deep human experience.

She studied photography at the London College of Printing, London (UK) from 1984 to 1986, and at the Gerrit Rietveld Academie in Amsterdam (NL) from 1987 until 1989. Her work is collected widely and has been exhibited at institutions such as Aperture Foundation, New York (US); Rijksmuseum, Amsterdam (NL); Centre Photographique, Rouen (FR); MMK, Frankfurt am Main (DE); The Photographers' Gallery, London (UK); Busan Biennale (KR); Huis Marseille, Amsterdam (NL); LACP, Los Angeles, CA (US); and Stedelijk Museum, Amsterdam (NL).

Selected collections: Deutsche Börse Photography Foundation, Frankfurt am Main (DE); FNAC, Paris (FR); Kunstmuseum, The Hague (NL); Lisser Art Museum, Lisse (NL); De Nederlandsche Bank, Amsterdam (NL); Nederlands Fotomuseum, Rotterdam (NL); Rijksmuseum, Amsterdam (NL); Stedelijk Museum, Amsterdam (NL); Museum Voorlinden, Wassenaar (NL); and Museum Folkwang, Essen (DE).

Patricia Miller, 1998

From the series *Jeffersonville, Indiana* (2005)

Archival pigment print, mounted on dibond, maple frame, museum glass

100 x 78 cm | 39 1/3 x 30 3/4 in

Edition of 5 plus 1 artist's proof (#1/5)

In this portrait of Evel Knievel from 1997 we see the iconic motorcycle stunt performer without his usual theatricality; vulnerably laying in bed, scars and all, lost in thought. The power of the work arises from its intimacy, compositional rigor and, importantly, the absence of social stereotyping.



Robert Craig Knievel (Evel Knievel), 1997

From the series *American Images* (2018)

Archival pigment print mounted on dibond, maple frame, museum glass

122 x 157 cm | 48 x 61 4/5 in

Edition of 3 plus 1 artist's proof (#1/3)



Darlie Routier, Gatesville, TX, 1996

From the series *united states* (2001)

Archival pigment print mounted on dibond, maple frame, museum glass
100 x 78 cm | 39 1/3 x 30 3/4 in

Edition of 10 plus 2 artist's proofs (#1/10)



Cal Malarchuk, Las Vegas, NV, 1998

From the series *united states* (2001)

Archival pigment print mounted on dibond, maple frame, museum glass
100 x 78 cm | 39 1/3 x 30 3/4 in

Edition of 10 plus 2 artist's proofs (#3/10)



Chukchi Sea, March 2007 (1)

From the series *The Last Days of Shishmaref* (2008)

Archival pigment print mounted on dibond, maple frame, museum glass

122 x 157 cm | 48 x 61 4/5 in

Edition of 3 plus 1 artist's proof (#1/3)



GUIDO VAN DER WERVE

b. 1977, Papendrecht (NL)
Lives and works in Berlin (DE)

Guido van der Werve's two-channel video work *Nummer zeventien, killing time attempt 1, from the deepest ocean to the highest mountain* depicts the artist's emulation of two major feats of achievement: the climbing of Mount Everest (8848 meters) and the descent into the deepest ocean abyss (11040 meters). In the film, the extreme sporting aspects have been removed and the artist's pursuits towards both actions ironically occur in interior, domestic settings. Here the artist examines the metaphors that such grandiose achievements suggest. Though physical preparation is of little or no importance, mental endurance remains crucial. Without its more spectacular traits, van der Werve's 'climbing of Mount Everest' exhibits the fortitude required in everyday living.

Selected collections: Museum of Modern Art, New York, NY (US); Sammlung Goetz, Munich (DE); The Hirshhorn Museum and Sculpture Garden, Washington, DC (US); Stedelijk Museum, Amsterdam (NL); Museum Boijmans van Beuningen, Rotterdam (NL); Museum Voorlinden, Wassenaar (NL); Dallas Museum of Art, Dallas, TX (US); Zabludowicz Collection, London (UK); and Galleria d'Arte Moderna e Contemporanea, Turin (IT).



He studied at the Gerrit Rietveld Academie in Amsterdam (NL) in 2003 and was a resident at the Rijksakademie van Beeldende Kunsten in Amsterdam (NL). He took part in the International Studio and Curatorial Program in New York (US) in 2007 and 2008. Van der Werve was a resident at the Künstlerhaus Bethanien, Berlin (DE) in 2011. The artist has an upcoming solo exhibition, *Palpable Futility*, at Eye Film Museum, Amsterdam (NL) in 2022.

Link: <https://vimeo.com/151877733>
password: H9ft45

Nummer zeventien, killing time attempt 1 from the deepest ocean to the highest mountain, 2015
2 channel 2k video installation
9:41:00 hrs

CAROLINE WALKER

b. 1982, Dunfermline (UK)
Lives and works in London (UK)

Caroline Walker debuts the first painting in a new series set in an anonymous British holiday resort. A lone figure passively glares past the viewer, lost in a gambling hall's blaze of neon lights. Walker has received wide acclaim for her portrayals of women as works of social commentary. Walker depicts small movements of daily existence and encapsulates the corners of life which are often overlooked. The complexities of her subjects' lives rise to the surface and coalesce in images that both fill the senses and speak to poignant moments of human experience.

Walker completed her MA at the Royal College of Art in London (UK) in 2009. Recent and current exhibitions include: [Windows, KM21](#), Kunstmuseum, The Hague (NL); *Women's work*, Midlands Arts Centre, Birmingham (UK); *JANET*, Ingleby Gallery, Edinburgh (UK); *A Woman Sewing*, GRIMM, Amsterdam (NL); *Nearby*, GRIMM, New York, NY (US); and *Actions, Part 2: Home*, Kettle's Yard, Cambridge (UK).

Selected collections: Kunstmuseum, The Hague (NL); National Museum Wales, Cardiff (UK); The UK Government Art Collection, London (UK); Kistefos Museum, Jevnaker (NO); Akzo Nobel Art Foundation, Amsterdam (NL); ING Art Collection, Amsterdam (NL); and Shetland Islands Council, Lerwick (UK).



Wheel of Fortune, 2021
Oil on linen
220 x 175 cm | 86 5/8 x 68 7/8 in



DIRK BRAECKMAN

b. 1958, Eeklo (BE)
Lives and works in Ghent (BE)

Dirk Braeckman's work aims to push the boundaries of photography, challenging the notion that photographic images serve as physical and practical evidence. In Braeckman's new works, the artist employs images of human figures and anonymous interiors that are manipulated and double exposed, offering a multitude of possible interpretations that interrogate representation. Braeckman's images raise question but offer no answers.

Braeckman studied photography and film at the Royal Academy of Fine Arts in Ghent (BE) from 1977 to 1981. Braeckman has taken part in numerous exhibitions including The Modern Art Museum of Fort Worth, Fort Worth, TX (US); S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent (BE); Fotohof, Salzburg (AT); Hamburger Bahnhof, Berlin (DE); Museu de Arte Moderna, Rio de Janeiro (BR); Whitechapel Gallery, London (UK); WIELS, Brussels (BE) and Museum M, Leuven (BE). In 2017, Braeckman represented Belgium at the 57th Venice Biennale (IT). The artist has an upcoming solo exhibition at GRIMM New York in January 2022.

Selected collections: Centraal Museum, Utrecht (NL); Fondation nationale d'art contemporain, Paris (FR); Kunstmuseum, The Hague (NL); Maison Européenne de la Photographie, Paris (FR); Museum De Pont, Tilburg (NL); Royal Palace, Brussels (BE); Royal Museum of Fine Arts, Brussels (BE); Sammlung Goetz, Munich (DE); Ministère de la Communauté française, Brussels (BE); Royal Palace, Brussels (BE); and Royal Museum of Fine Arts, Brussels (BE).

C.O.-H.O.-20, 2020

Ultrachrome inkjet print mounted on aluminium
in stainless steel frame
90 x 60 cm | 35 3/8 x 23 5/8 in
Edition of 5 (#1/5)



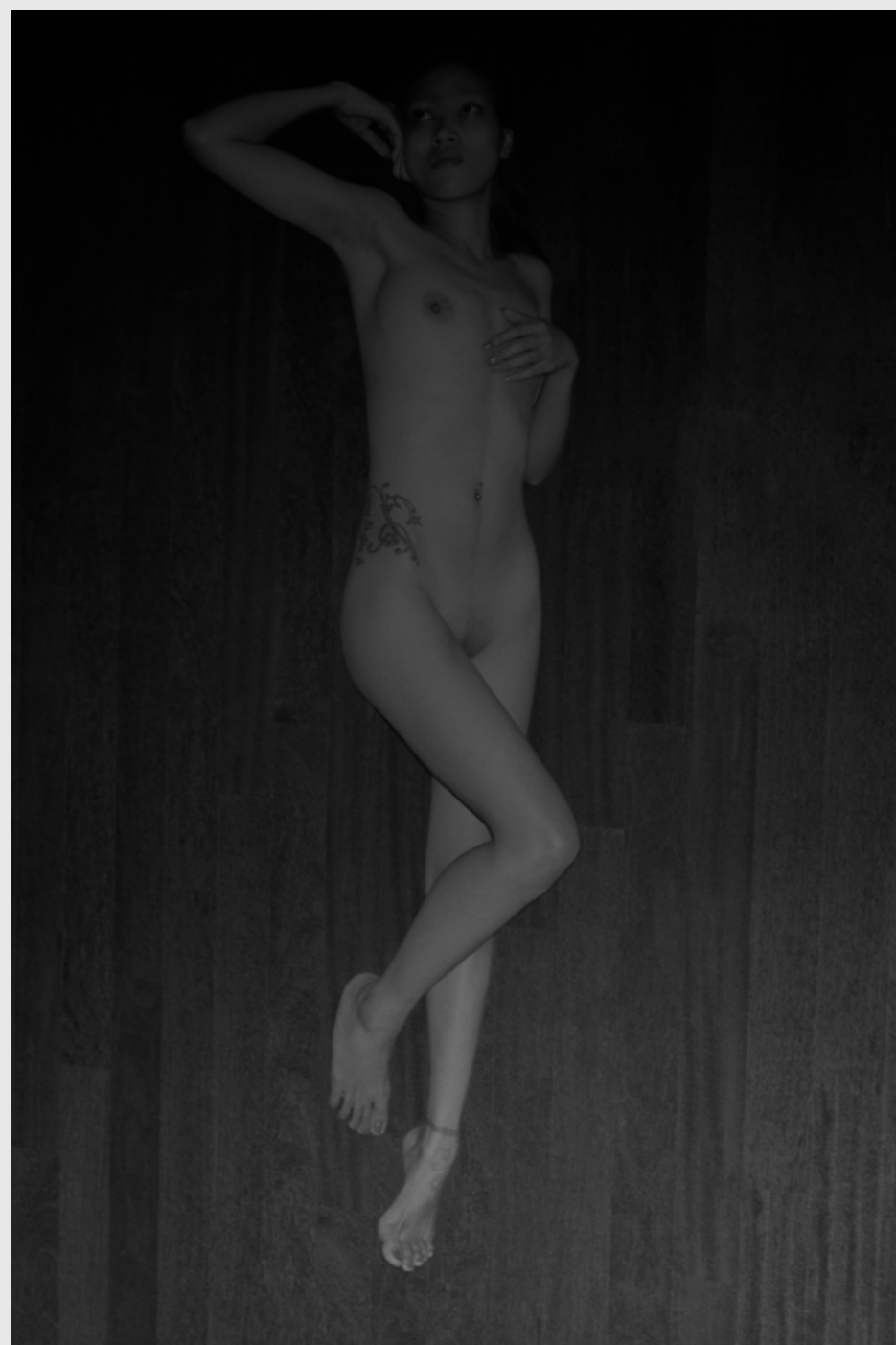


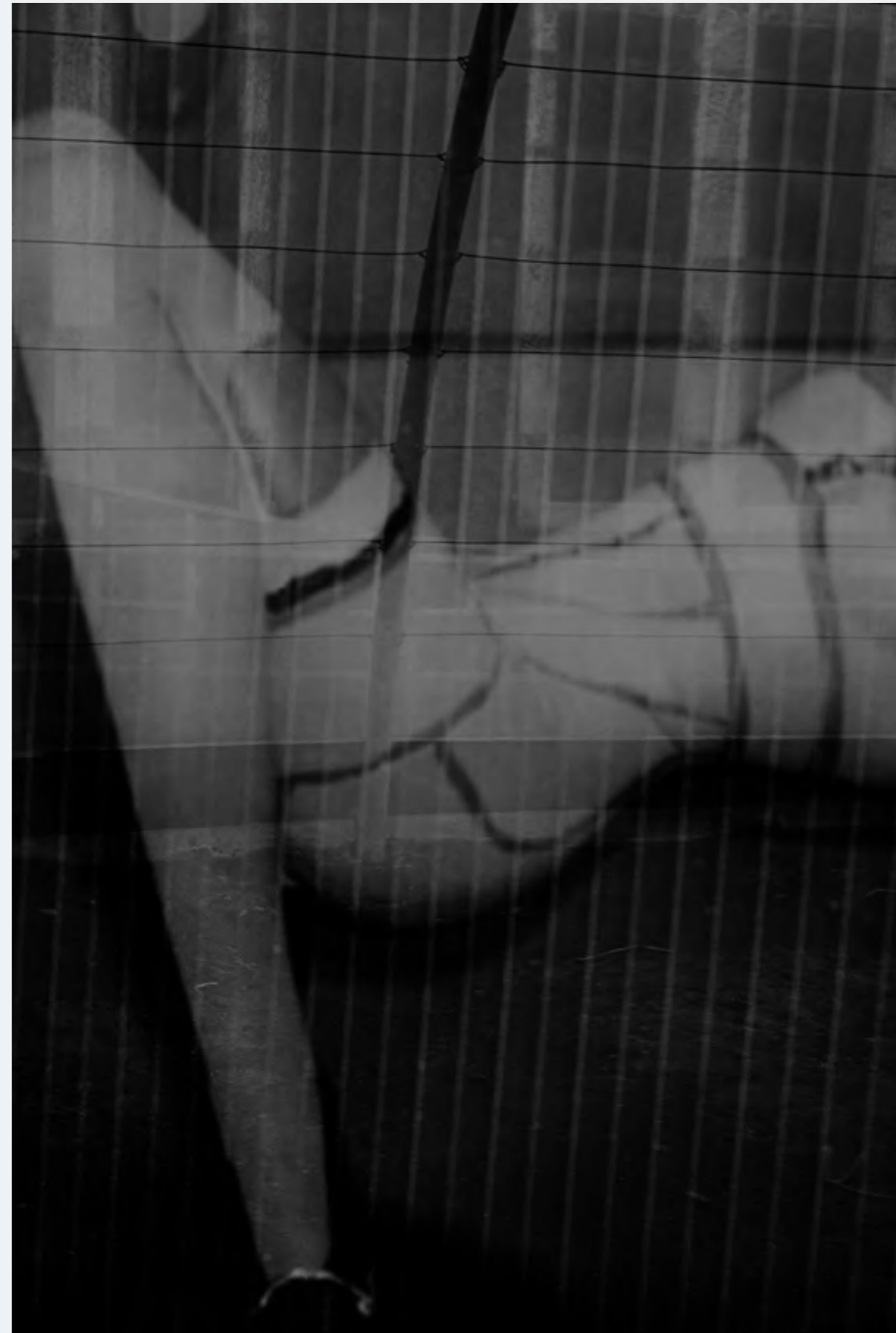
E.M.-C.B.-15, 2021

Ultrachrome inkjet print mounted on aluminium
in stainless steel frame

180 x 120 cm | 70 7/8 x 47 1/4 in

Edition of 3 (#1/3)



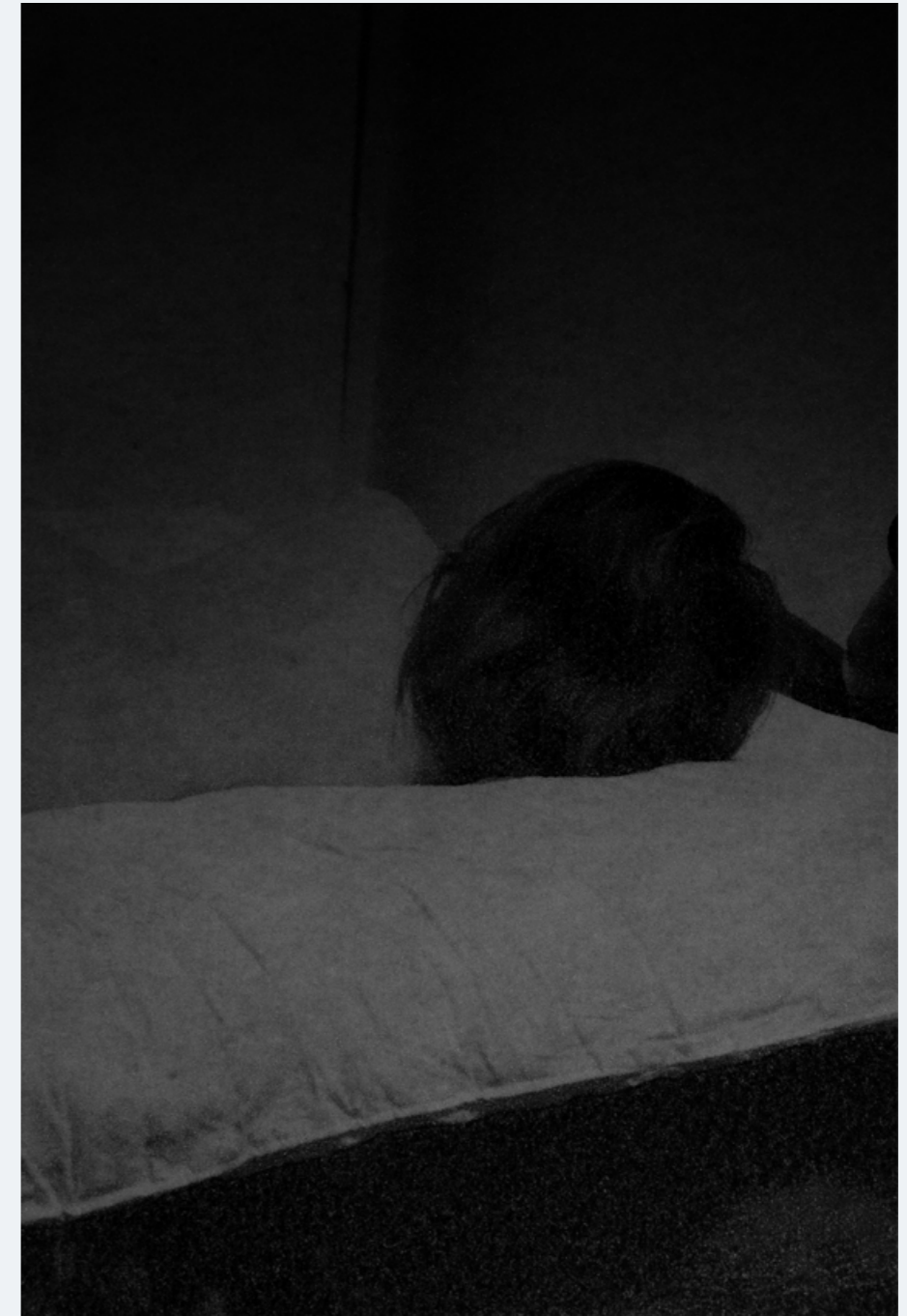


S.W.-R.P.-20, 2021

Ultrachrome inkjet print mounted on aluminium in stainless steel frame

90 x 60 cm | 35 3/8 x 23 5/8 in

Edition of 5 plus 1 AP (#1/5)



I.R.-A.M.-20, 2021

Ultrachrome inkjet print mounted on aluminium in stainless steel frame

90 x 60 cm | 35 3/8 x 23 5/8 in

Edition of 5 plus 1 AP (#1/5)

