

MAUREEN PALEY



press release

ERIK VAN LIESHOUT

René Daniëls

14 January – 27 February 2022

Maureen Paley is pleased to present the second exhibition by Erik van Lieshout at the gallery. The exhibition will focus on the artist's latest film *René Daniëls* (2021), which will be presented together with works on paper and paintings. The film and related works will also be shown at the De Pont Museum of Contemporary Art in The Netherlands from 4 December 2021 to 13 February 2022.

Erik van Lieshout (b. Deurne, 1968) produces provocative videos and drawings in which he investigates art, socio-political topics and himself. René Daniëls (b. Eindhoven, 1950) is one of the most renowned Dutch painters of the late twentieth century. In 1987 his career was abruptly interrupted by a stroke, from which he has never entirely recovered, and he did not begin to paint again for twenty years. When Daniëls was granted the Culture Prize from the Prins Bernhard Cultuurfonds for North Brabant in 2019, Van Lieshout came up with the idea of portraying Daniëls in a film and has created an intimate, upbeat yet subdued portrait of the artist. This is a film about what it is to be an artist, but also about the search for a dialogue with someone with whom no spoken words can be exchanged, and where facial expressions and yes/no answers assume intense meaning.

For this portrait Van Lieshout followed Daniëls for more than a year. He visited him at home in Eindhoven, also on his seventieth birthday, and they went on outings to places like Nuenen and paid a visit to De Pont Museum, where work by Daniëls can be seen in the collection. The significance of the artist's early work and his position as an internationally renowned artist, who breathed life into the medium of painting is highlighted within the film. However, the emphasis of the film remains in the present, focused on Daniëls current life and art practice, and Van Lieshout's attempts to create a dialogue with him on the meaning of art and painting. During his time at art school Van Lieshout was of the opinion that Daniëls's work was too far removed from socio-political reality and in an attempt to understand it better, he has made copies of Daniëls's best-known works throughout the filming process. These works are rugged and comprised of coloured vinyl and drawn lines. They are of course true to van Lieshout's process and aesthetic, but they also allow him to arrive at an understanding of the essence of painting which had become foreign to his artistic pursuits.

Erik van Lieshout was born in Deurne, The Netherlands in 1968, and lives and works in Rotterdam. Previous solo exhibitions include *Three Social Works*, South London Gallery, London, 2017; *Sündenbock (Scapegoat)*, Kunstverein Hannover, Hannover, 2017; *Erik van Lieshout: The Show Must Ego On*, WIELS Contemporary Art Centre, Brussels, 2016; *Commission*, MMK Museum für Moderne Kunst, Frankfurt, 2012; *Erik makes Happy*, BAWAG Contemporary, Vienna, 2011; *How Can I Help You*, Hayward Gallery, London, 2011; *Im Netz*, Ludwig Museum, Cologne, 2009; *Homeland Security*, Projekt am Museumsplatz, Städtische Galerie im Lenbachhaus, Munich, 2007 and *Guantánamo Baywatch*, Hammer Projects, Hammer Museum, Los Angeles, 2007. Recent group exhibitions include *Ammodo Tiger Short Competition*, International Film Festival Rotterdam, Netherlands, Stedelijk Base, video works from the collection with Michael Smith, Grayson Perry, Liza May Post, Erik van Lieshout and General Idea, Stedelijk Museum, Amsterdam, 2020; *Because I Live Here*, Museum für Moderne Kunst, Frankfurt, 2018; *Unfinished Conversations*, MoMA, New York 2017; *Forming in the pupil of an eye*, Kochi-Muziris Biennale, Kochi, Kerala 2016, *Manifesta 10*, The European Biennial of Contemporary Art, curated by Kasper König, St. Petersburg, 2014 and *The Encyclopedic Palace*, 55th International Art Exhibition, La Biennale di Venezia, Venice, 2013.

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