

a skeleton, just like the rest of us

GALERIE CHRISTINE MAYER

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Liebigstraße 39
80538 München

**ANDERS DICKSON, BERENICE GÜTTLER, ANDY HOPE 1930, YEIN LEE,
JUSTIN LIEBERMAN, NADIA PERLOV, KRISTINA SCHMIDT, FRANK STÜRMER**

a skeleton, just like the rest of us

curated by Franziska Linhardt

24.10 - 28.11.2020

Opening: 23.10.2020, 4 - 9 p.m.

The exhibition *a skeleton, just like the rest of us** harbours affection for a world that does not necessarily have to be “our” world, and draws attention to the connectivities between humans, animals, plants, aliens—entities, connectivities that are subtle and call into question hierarchies. As an alien, Darth Vader is always already defined by his “otherness”.** He is only allowed to come to “our” world if he can demonstrate productive qualities that justify his temporary stay.*** (Science-)Fiction then, just like collective and personal nightmares, dreams or anecdotes, is not an escape to another world, but rather can be used as a tool to probe past, present or future scenarios.****

On this planet, the only one that is—still—habitable, we are all housemates with a shared bathroom. Perhaps the dog had more fun taking a walk with the drone while its supposed companion species***** was stuck in lock-down. But even if we must disengage and bury ourselves under many layers, our shells can only ever be as hard and protective as technologies always seem autonomous and detached from history. Such skeletons and special abilities may be of cloned nature, revealing them as just one among many.

* Pagan on Star: “You know what Darth Vader looks like beneath that mask? He’s a skeleton. Just like the rest of us.”
Andrea Arnold: *American Honey* [Film], 2016, 163 min.

** Vivian Sobchack: *Postfuturism*, in: *The Gendered Cyborg: A Reader*, 1987/2000, p. 136–147; Rosi Braidotti: *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, 2011.

*** “Alien of extraordinary ability” is a classification applied by the United States Citizenship and Immigration Services, in order to grant non-US citizens with extraordinary talents either temporary or permanent residence status in the US.

**** Ursula K. Le Guin: *The Left Hand of Darkness*, 1967.

***** Donna Haraway, *When Species Meet*, 2007.

Text: Franziska Linhardt
translated by Jennifer Leetsch

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ANDERS DICKSON

*1988 Wisconsin, USA; lives and works between Holland and France

Anders Dickson's works create its own hallucinatory and extraordinarily diverse world, which has been determined by elements of US-American culture (from Herman Melville's "Moby Dick", to the Native American figure of the "Trickster"), mythology, philosophy or urban, public and domestic spaces. Dickson's visceral motifs interweave with each other creating deeply intricate compositions. His drawings and paintings roil with intense colors, abstract figures, dense landscapes. His sculptural works (objects, installations) seem a surreal extension of them but also a representation of artist's highly concerted imagination.

Selected exhibitions: *The unclean cult of the sunflower*, Izacaia, Vienna (2020); *Perhaps a window?*, Stadium, Berlin (2020); *Songs of rain and hobo chili*, Wschod Gallery, Warsaw (2019); *Bone Orchard*, Annet Gelink Gallery, Amsterdam (2019); *Whoohw Haah Huuhuuuh*, Lovaas Projects, Munich (2019); *waterbound with smoky allies*, The Oracle, Berlin (2018); *Paranoid House*, Vleeshal, Middelburg (2018); *Beyond the Treshold and Back Again: An Introduction to the Hero's Journey*, Gisela Capitain Gallery, Cologne (2018); *St. Elmo's Fire*, The Beach Office, Berlin (2017); *Monday is a day between Sunday and Tuesday*, Tanya Leighton Gallery, Berlin (2017).

BERENICE GÜTTLER

*1984 Hannover; lives and works in Berlin

Berenice Güttler's treatment of textiles is permeated by the lines of her drawings. The line threads flow and creep from the drawing into the fabric and back again, forming new rhizomes. They change from straight lines to waves, zigzagging to profiles. Hybrid creatures, which in turn make contact with each other and touch, relate to each other or multiply completely within each other.

Selected exhibitions: *HotMess*, Prince Charles, Berlin (2020); *La Primavera*, Kommunale Galerie Adlershof, Berlin (2019); *Aggregatzustände*, Sprengel Museum, Hannover (2020); *30under30*, Städtische Galerie Braunschweig, Braunschweig (2020); *fitting*, Kunstverein Göttingen and Städtische Galerie, Nordhorn (2017).

ANDY HOPE 1930

*1963 Munich; lives and works in Berlin

1930 is a portal that allows Andy Hope to assume the role of a time-traveler, pursuing and projecting an uncanny modernity. Working in multiple media, including painting, drawing, collage and sculpture, which he often arranges in innovative installations, the artist blazes a new trail through received styles, periodizations and categories. What results is a unique and complex iconography that draws on high and popular cultures, literary and aesthetic tropes and self- and social constructions. (John C. Welchman: Andy Hope 1930: Impressions D'Amerique, in: Frieze Magazine No. 13, March-April 2014)

Selected exhibitions: *Where did it come from!*, Rat Hole Gallery, Tokyo (2018); *Market Is Done*, ODD ARK, Los Angeles (2017); *Medley Tour by Andy Hope 1930*, Kestnergesellschaft, Hannover (2012); *Andy Hope 1930 at the Freud*, Freud Museum, London (2010); *Andy Hope 1930*, Sammlung Goetz, Munich (2009); *The Long Tomorrow*, MARTa Herford, Herford (2007); *This Island Earth*, Hauser & Wirth, London (2006); *Welt ohne Ende*, Städtische Galerie im Lenbachhaus, Munich (2005); *Hinter den Hügeln*, Galerie Christine Mayer, Munich (2002); *c/o Puschmann*, Ausstellungsraum Balanstraße, Munich (1996).

YEIN LEE

*1988 Seoul, South Korea; lives and works in Vienna, Austria

The bodily matter of Yein Lee's practice is shaped by sculptural assemblage, painterly language that interweaves in artificial and organic system, and pushing the boundary of the bodies. Her works address the body as a field of autonomous agency with an element of post-apocalyptic horror, haunting binary opposition. Growing from industrial materials into living monstrous organisms, the fragments of bodies get connected and together speak up as metamorphic others.

Selected exhibitions: *Le Box*, Toulouse (upcoming); *Final Hot Desert*, Salt Lake City (upcoming); *Stormy Weather*, Centre culturel suisse, Paris (upcoming); *Stormy Weather*, Kunstraum Niederösterreich, Vienna (2020); *Everything's going to hell in handbag*, Haus Wien, Vienna (2020); *Cruel Summer Camp*, Exile, Vienna (2020); *Mit Bergen den Blick reparieren*, Kunstverein Kärnten, Klagenfurt (2020); *The Swamp of Lerna*, Warehouse9, Copenhagen (2019); *Das Jub Jub*, Gallery 5020, Salzburg (2018); *Hyper Again*, MMIII Kunstverein, Mönchengladbach (2018).

JUSTIN LIEBERMAN

*1977 Gainesville (Florida), USA; lives and works in Munich

Justin Lieberman's art includes collage, woodworking, assemblage, ceramics, painting, and the moving image, with the goal of deepening and working through contradictions between processes and motifs. His series of turtle sculptures propose the shell as an empty signifier, inhabited only by ghosts, or an armor, insulating a moment of arrested change.

Selected exhibitions: *ADÄPOST* (with Frank Stürmer), Galerie am Polylog, Kunstraum Wörgl (2019); *installation view*, Galerie Christine Mayer, Munich (2016); *125 Things*, Kunstraum, Munich (2015); *Je t'Empire*, Le Confort Moderne, Poitiers (2015); *Justin Lieberman*, Rowhouse Project, Baltimore (2014); *Squeezed Reliefs/ Poor Working Conditions*, Martos Gallery, New York (2014); *Sentimental Journey*, Rodolphe Janssen, Brussels (2011); *The Corrector in the High Castle*, Zach Feuer Gallery, New York (2009); *A Place for Everything and Everything in its Place*, Kantor/Feuer Gallery, Los Angeles (2007).

NADIA PERLOV

*1990 Tel Aviv, Israel; lives and works in Frankfurt am Main

Nadia Perlov is an interdisciplinary artist invested in cultural history and languages as well in its production, with a focus on the flow of migratory cultures, exploring their narratives and complex identities in relationship to politics, architecture and territory. Perlov draws lines between Jewish history and identity, and the cultural-political discourse of decolonization in Israel Palestine. In her work she uses video, narration, animation, collage, costume making, dance and music to look through broad historical movements.

Selected exhibitions: *Building Blocks*, Parallel Gallery, Toronto (2020); *BELVEDERE 21*, Museum of Contemporary Art with Gärtnergasse, Vienna (2019); *First Exhibition*, Studio Bank Art Center, Tel Aviv (2019); *Bag Shap Houses*, Johanne Exhibition Space, Frankfurt am Main; *A Love Addict Suitcase of Must Have Excessories*, Basis, Frankfurt am Main (2019); *Coop Pavilion*, Bangkok Biennale, Bangkok (2018).

KRISTINA SCHMIDT

*1982; lives and works in Munich and New York City, USA

Kristina Schmidt negotiates concepts like the artist's (especially the painter's) questionable subjectivity, the artwork's autonomy, the art market's mechanisms. Schmidt's practice ranges from paintings over sculptures, sound and video to performative and collaborative forms—traditional fine art materials and techniques attune with cheap or accessible commodities or technical solutions. Watercolors transform a series of nightmares into a translucent and fragile imagery while the rendered 3D simulation printed on the Pyjama forces the dark shadows back into their origin: the world of the unconscious.

Selected exhibitions: *SCHMIDTI CITY*, Galerie Christine Mayer, Munich (2020); *BLACK RADIATION*, Galerie Christine Mayer, Munich (2019); *Kollegin?*, Artist's Commentary/Folding Map for Forever Young, Museum Brandhorst, Munich (2019); *Hi Spirits*, GALLERY as part of NEA at Spring Break, New York (2019); *Electrolytes are lost when we sweat*, Bushwick Sculpture Garden, New York (2018); *Aufbruch - Master Scholars of Gregor Hildebrandt*, Wurlitzer Collection, Berlin (2018); *Why publish? (as XPatch Collective)*, May Day Rooms, London (2015); *Marschienen*, Performance (w/ Johanna Klingler and Francois Huber), 48h Neukölln, Berlin (2014).

FRANK STÜRMER

*1972 Bucharest, Romania; lives and works in Munich

In Frank Stürmer's photographic works, long conceived compositions turn out to be intuitive but subtle snapshots of often overlooked intermediate areas and entities. Whether in single shots or in photographic series, plants, animals, houses, and people are portrayed as equal counterparts. The images of plants in particular counter the taxonomic categorization and its anthropocentric view of "nature" with a radically individual documentation, which is expanded by Stürmer's play with the size and presentation of the photographs.

Selected exhibitions: *ADĂPOST* (with Justin Lieberman), Galerie am Polylog, Kunstraum Wörgl (2019); *LIBERTATEA*, Galerie Christine Mayer, Munich (2018); *No Place Like Home*, Haus der Kunst, Munich (2016); *PARADISUL*, Prince of Wales, Munich (2016); *We Are All Cats*, 3A Gallery, New York (2014); *Masculin/Masculin, L'Homme nu dans l'art de 1800 à nos jours*, Musée d'Orsay, Paris (2013); *Berlin-Klondyke 2011*, Art Center Los Angeles, Los Angeles (2011); *fast forward 2. The Power of Motion Media Art Sammlung Goetz*, ZKM, Karlsruhe (2010).



Installation view



Installation view



Installation view



Installation view



Kristina Schmidt
*Er hat keinen Platz im Rucksack,
aber wenn ich ihn auf dem Bett vergesse kann ich ihn auf der Arbeit nicht essen*, 2020
Watercolour on paper
55 x 76 cm



Frank Stürmer
Untitled, 2020
Pigment print
Edition 3 + 2 AP
173,8 x 116 cm



Installation view



Yein Lee
My stomach feels funny II, 2019
Transparent PVC sheet, epoxy resin, broken cellphones,
broken tablet, trapped two ants, a tillandsia, broken cables
97 x 63 x 30 cm



Yein Lee
My stomach feels funny I, 2019
Transparent PVC sheet, epoxy resin, broken cellphones,
trapped two ants, a tillandsia, broken cables, three found insects
51 x 29 x 17 cm



Installation view



Installation view



Andy Hope 1930
UNKNOWN (13), 2019
Acrylic on canvas board
65 x 65 cm



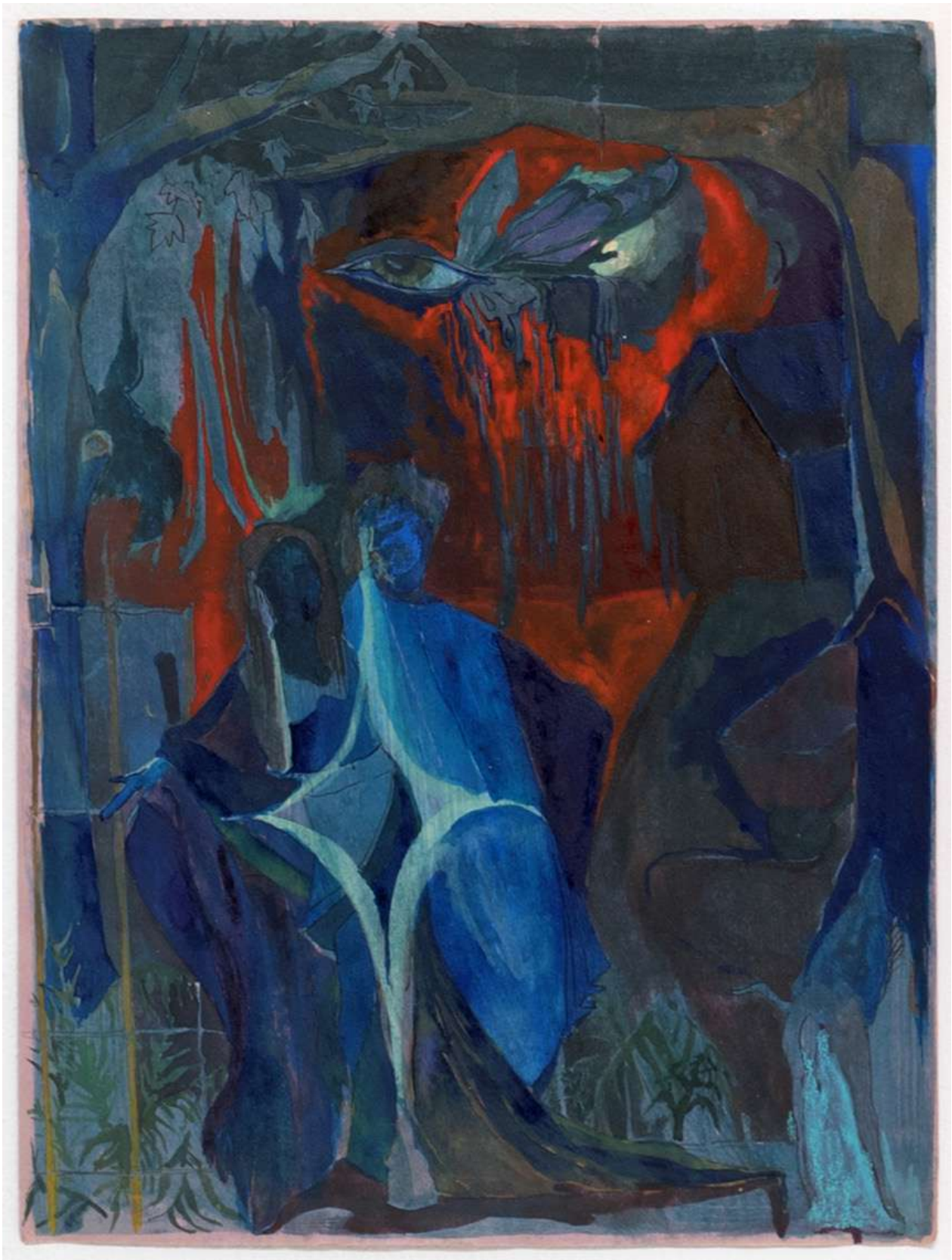
Installation view



Anders Dickson
Death at Fall, Dandelion Blade, 2020
Watercolour and pen on paper
30,5 x 22,5 cm



Anders Dickson
School Bus Driver, 2020
Watercolour and pen on paper
30,5 x 45,2 cm



Anders Dickson
Not yet titled, 2020
Watercolour and pen on paper
30,3 x 22,6 cm



Installation view



Installation view



Justin Lieberman
Revocable Bond, 2020
Ceramic, glass and pedestal with sand
44 x 25 x 14 cm



Justin Lieberman
Obscure Readability, 2020
Ceramic, glass and pedestal with sand
41 x 22 x 12 cm



Installation view



Nadia Perlov
THE EGG AND THE SHELL, 2018
HD Video
30'
Edition 3 + 2 AP



Installation view



Berenice Güttler
milkyway spiralarms, 2019
Linen, cotton, silk, aluminum
126 x 52 cm



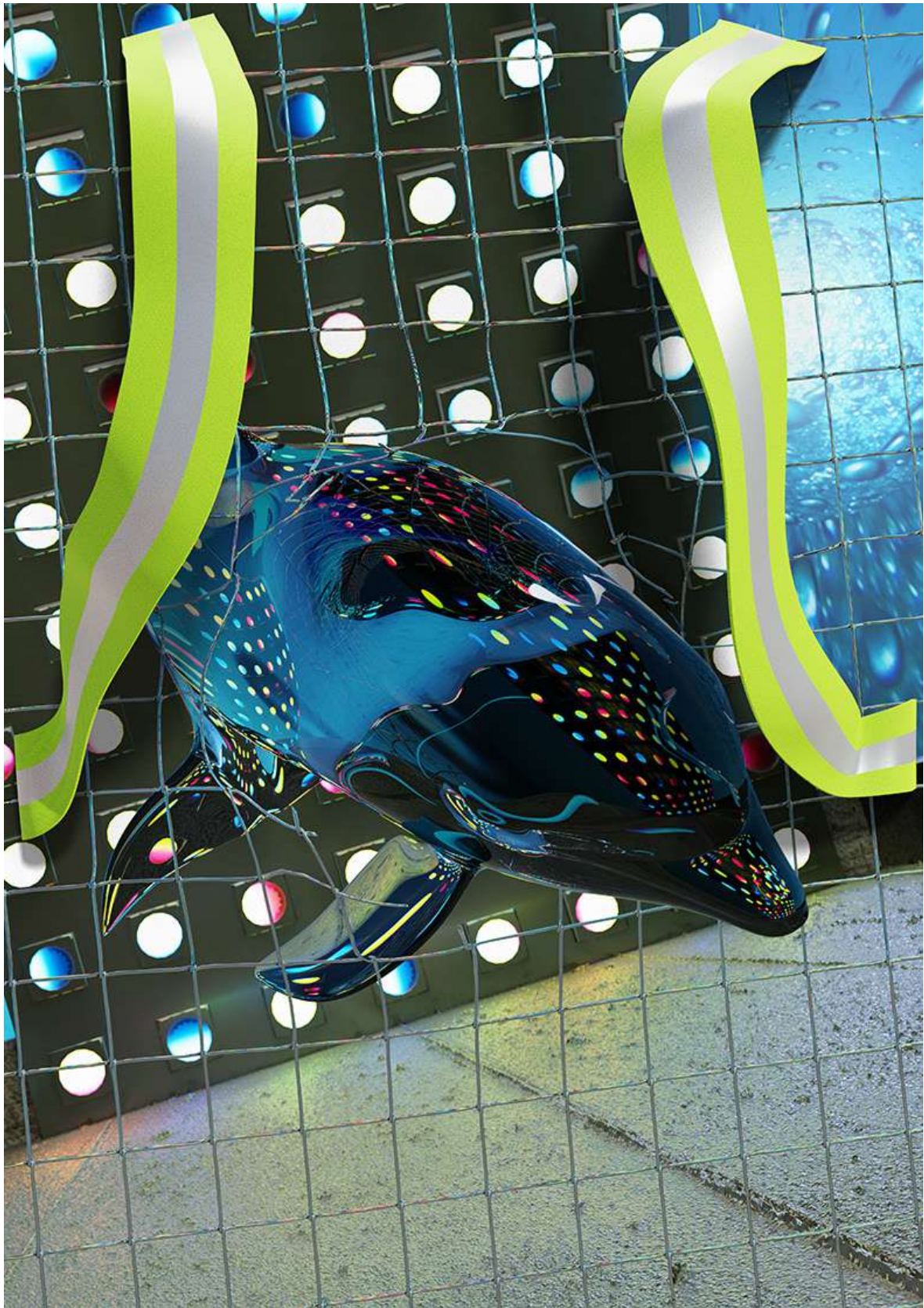
Installation view



Berenice Güttler
honeymoon phantom, 2019
Watercolour on paper
29 x 29 cm



Kristina Schmidt
Pyjama Wake Up, 2020
Pyjama: Size S, M, L, Poster: 42 x 59,4 cm
Unlimited Edition



Kristina Schmidt
Pyjama Wake Up, 2020
Pyjama: Size S, M, L & Poster: 42 x 59,4 cm
Unlimited Edition

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