

ALMINE RECH

OVR - Selections

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Selections

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May 11 - 22, 2020

Almine Rech is pleased to share with you a selection of new artworks by eleven artists the gallery represents. Entitled “Selections”, the presentation takes place in our newly built ‘viewing room.’ It all began with the idea of expanding the experience of seeing art to a digital space where distance, simulation, and digitally constructed environments prevail, temporarily. These works in which body, figure and the identities’ essence are evident in the casting should have been presented for the first time this spring at Art Monaco, Art Brussels, and TEFAF New York, events which have either been postponed or canceled. Thus fostering proximity with an assembly of talents from the gallery, the ‘viewing room’ offers the possibility to encounter each work in a digital environment.

Text by Alexis Vaillant

Independent Curator and Art Critic

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For any request, please contact: inquiries@alminerech.com

With works by:

Nathaniel Mary Quinn

Ewa Juszkiewicz

Tom Wesselmann

Vaughn Spann

Brent Wadden

Günther Förg

Tursic & Mille

Johan Creten

Chloe Wise

Markus Lüpertz

John McAllister

Nathaniel Mary Quinn

Strikingly combining hyperrealistic effects to strategically devastating brush strokes, this fractured portrait of a black male by Nathaniel Mary Quinn from 2019 spectacularly catches one's eye by implementing a brutal yet fascinating 'painting surgery' of a face on canvas.



After All These Years, 2019
Oil paint, paint stick, oil pastel, soft pastel, gouache on canvas
40 x 29 x 3.5 cm
15 3/4 x 11 3/8 x 1 3/8 inches

Courtesy of the Artist and Almine Rech

Ewa Juszkiewicz

Do stereotypes interact with the uncanny? That's what Ewa Juszkiewicz tackles through her classical yet subversive *Portrait of a lady (after Christoffer Wilhelm Eckersberg)* from 2020. Spiky, witty, and oddly natural, the bouquet that hides her head turns the social apparatus of the picture into still life.



Portrait of a lady (after Christoffer Wilhelm Eckersberg), 2020

Oil on canvas

100 x 80 cm

39 3/8 x 31 1/2 inches

Courtesy of the Artist and Almine Rech

Tom Wesselmann

Tom Wesselmann's depiction of nudes has the fluid grace of an afternoon landscape in summer: they shine by its sensuous forms and intense colors. Intimately sized, but with larger-than-life presence, these two "Studies for Nude" from 2002 and 2004 are powerful.



Study for Sunset Nude with Picasso Vase, 2004
Signed by Tom Wesselmann lower right
Ink and colored pencil on 100% rag tracing paper
21 x 22 x 4 cm
8 1/4 x 8 5/8 x 1 5/8 inches



Study for Sunset Nude with Picasso Vase, 2004
Signed by Tom Wesselmann lower right
Ink and colored pencil on 100% rag tracing paper
21 x 22 x 4 cm
8 1/4 x 8 5/8 x 1 5/8 inches

Courtesy of The Estate of Tom Wesselmann and Almine Rech © 2020 The Estate of Tom Wesselmann / Artists Rights Society (ARS), New York

Vaughn Spann

Abstraction and figuration in Vaughn Spann's striking works radiate energy. They negotiate an obliqueness mingled with certitude at the intersection where abstract folds and crevices, and otherworldly double-headed characters provide enigmatic panoramas for the viewer's eye.



Mars on Earth, 2020
Polymer paint, mixed media on wood panels,
with wooden frame
184.2 x 96.5 cm
72 1/2 x 38 inches
223.5 x 109.2 cm (framed)
88 x 43 inches (framed)



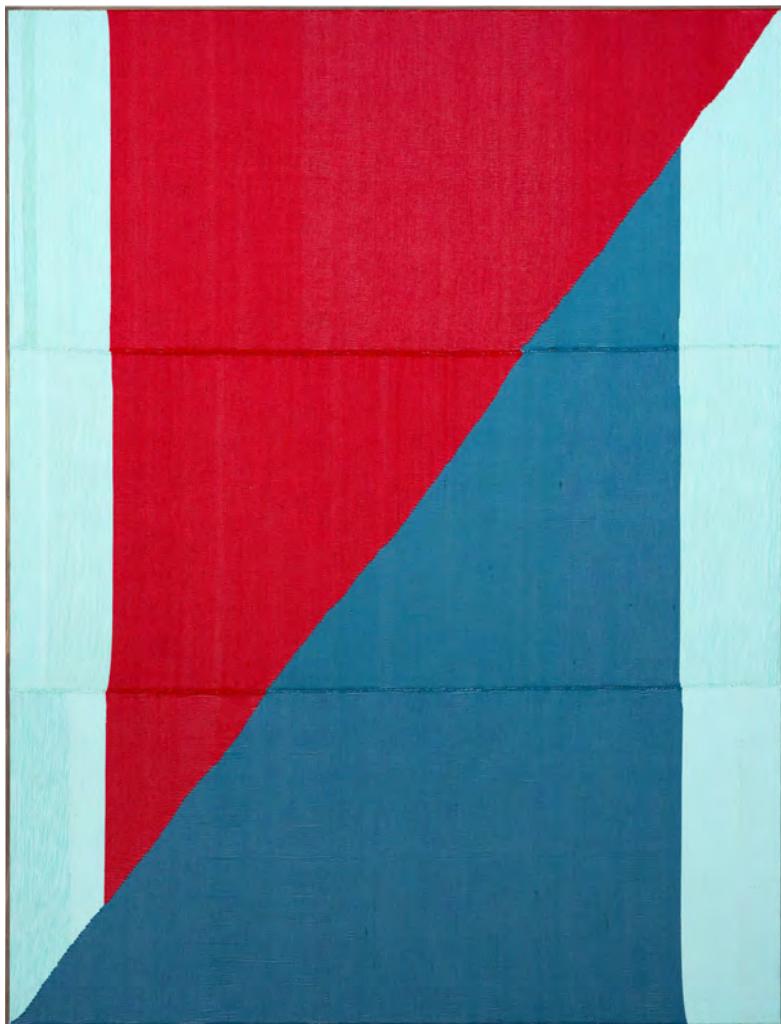
Untitled (withering), 2020
Polymer paint, mixed media on wood pan-
els, with wooden frame
184.2 x 96.5 cm
72 1/2 x 38 inches
223.5 x 109.2 cm (framed)
88 x 43 inches (framed)



Anywhere, everywhere and nowhere, 2020
Oil paint, canvas on stretcher bars with wooden
frame
121.9 x 91.4 cm (framed)

Brent Wadden

Textile is also an abstract art form. A former abstract painter, Brent Wadden makes painting through textile. His meticulously woven *Untitled* from 2018 combines the ascetic dimension of abstraction to the crafted and comfortable thickness of the tapestry whose imperfections reveal perfect instants of uncertainty.



Untitled, 2018
Hand woven fibers, wool, cotton and acrylic on canvas
278 x 212 x 4 cm
109 1/2 x 83 1/2 x 2 inches

Courtesy of the Artist and Almine Rech

Günther Förg

Masks have something we don't. They can simultaneously hide and reveal a face. Günther Förg's sculptural experimentation helped in forging the complex extent of his vocabulary. Förg's bronze *Untitled (Mask)* from 1990 captures the moment when a face is about to emerge from a mass of plasticine.



Untitled (Mask), 1990

Bronze

48 x 30 x 30 cm

18 7/8 x 11 3/4 x 11 3/4 inches

Courtesy of Almine Rech © 2020 Estate Günther Förg, Switzerland / VG Bild-Kunst Bonn

Tursic & Mille

Instinctive, subversive, and incontrovertibly sexy, Tursic & Mille's *Untitled* painting from 2020 hums with radioactive irreverence. This playful work muffles the space by dissembling it phenomenologically, offering snapshots of a hallucinatory drowned world made toxic with the flick of a brush.



To be titled, 2020
Silver silkscreen and oil on canvas
180 x 160 x 5 cm
70 7/8 x 63 x 2 inches

Courtesy of the Artists and Almine Rech

Johan Creten

Vulva Gold from 2019 is a wall sculpture sized slightly bigger than a head. It has the shape of an internal body part as if seen from the outside, which has the capacity to absorb light as much as it is magnifying it.



Vulva Gold, 2019
Glazed stoneware - Gold luster
35 x 30 x 15 cm
13 3/4 x 11 3/4 x 5 7/8 inches

Courtesy of the Artist and Almine

Chloe Wise

With an interest in the history of portraiture, Chloe Wise examines multiple channels that lead to questioning of the self. Wise's polysemic images depict groups of young adults in poses at once sobering and comical. A carefully-studied awkwardness prevails, creating scenes of chilled delight.



Untitled, 2020
Oil on canvas
91.4 x 121.9 cm
36 x 48 inches



Oliver after touching sheep, 2019
Mixed media on canvas
51 x 41 cm
20 1/8 x 16 1/8 inches

Courtesy of the Artist and Almine Rech

Markus Lüpertz

Nudes and antique-looking figures demonstrate Lüpertz's dialectical relationship between painting and sculpture. *Amor* and *Psyche* were a passionate couple in Greek Mythology. *Psyche* embodied beauty. *Amor* (Cupidon) was a cute little winged god. In 2013, Lüpertz took revenge on too much beauty.



Amor + Psyche, 2013

Oil on canvas in artist frame

51 x 40.8 x 6.7 cm

20 1/8 x 16 1/8 x 2 5/8 inches

Courtesy of the Artists and Almine Rech

John McAllister

In John McAllister's spectral landscape paintings, happiness and decadence converge. The shimmering light depicted in *Rays rought crepuscular* from 2020 hints an instant where ephemerality is as seductive as magnetic attraction.



Rays rought crepuscular, 2020

Oil on canvas

119.4 x 96.5 cm

47 x 38 inches

Courtesy of the Artist and Almine Rech