

FOR IMMEDIATE RELEASE

Anna Weyant
Splinter

Blum & Poe, Tokyo
January 29–March 12, 2022

Tokyo, Japan, January 19, 2022—Blum & Poe is pleased to present *Splinter*, the gallery's second solo exhibition with New York-based artist Anna Weyant.

This new body of work sees Weyant delving deeper into pop history—borrowing from the visual dialectic of Lifetime movies and '90s celebrity culture. Struck by the way that made-for-television movies seem to simultaneously vilify, sexualize, and stereotype women, the artist emulates these films by deploying the genre's tendency to reveal the secrets of a hyperbolic version of American suburbia. This presentation of five works on paper and four paintings tells the story of a lavish party gone awry. In this darkly fantastical universe, golden ribbons tumble in from outside the bounds of each vignette to control or taunt the subject within, and delicate flower arrangements are wilted or maimed—all while *Girl Crying at a Party* (2021) looks on.

Monster (2021) and *Drawing for Monster* (2021) take their names from a line in Eminem's 2002 hit song "Without Me" wherein the artist says, "I've created a monster, 'cause nobody wants to see Marshall no more, They want Shady, I'm chopped liver." The painting and its study depict bulbous, flesh-like balloons and stuffed sausage casings hanging from glinting ribbons. One wonders if these suspended bits of meat are a reference to the "chopped liver" from the song—thus a self-portrait or painterly indulgence—or if they are the "monster" itself, a public-facing and self-aware version of the artist's work. While this question is left unanswered, what is made certain is that *Splinter's* eerie party decorations evoke the bizarre violence of the Lifetime original movies it was inspired by.

Weyant's flowers are flawed, beautiful objects; they are drooping and incomplete. In *Lily* (2021) and *Drawing for Lily* (2021), the white flowers, traditionally a symbol of purity and fertility, have their stamens cut off so as not to stain the petals. In *Glory Days* (2021) and *Drawing for Glory Days* (2021) four roses wilt in their vase while one is held up by the same golden ribbon that dangled the sausage links in *Monster*. These ribbons allow Weyant to manipulate her subjects—exposing the contradictions within her fictitious universe and the surreal suburbia on which it is based.

Inspired by a widely circulated image of American model Anna Nicole Smith, *Girl Crying at a Party* exemplifies what *Splinter* conveys to the viewer—Weyant's particular method of pursuing the uncanny. To present the trope of a public figure crying—especially a woman who was assumed to uphold a very specific set of Western beauty standards—is to put forth a contradiction that reveals the weight of expectation and the repercussions that result when reality breaks with (or splinters off from) what has been planned. Weyant recognizes and explores the public's fixation with the uncanny nature of actuality in opposition to expectation, playing with this juxtaposition throughout the exhibition.

BLUM & POE

Los Angeles, New York, Tokyo

Anna Weyant (b. 1995, Calgary, Canada) lives and works in New York, NY. She received her BFA from Rhode Island School of Design, Providence, RI. Weyant's work was the subject of the solo exhibitions *Loose Screw* at Blum & Poe, Los Angeles, CA (2021), *Anna Weyant: Drawings* at Winter Street Gallery, Edgartown, MA (2021), and *Welcome to the Dollhouse* at 56 Henry, New York, NY (2019).

About Blum & Poe

Blum & Poe was founded by Tim Blum and Jeff Poe in Santa Monica in September of 1994 as a space to show local and international contemporary art in all media. Blum's extensive experience in the Japanese art world combined with Poe's keen knowledge of emerging artists in Los Angeles resulted in an international program of influential artists. Throughout a twenty-seven-year history, Blum & Poe has shaped the trajectory of contemporary art by championing artists at all stages of their careers—cultivating the lineages that run between emerging and established practices and working with artist estates to generate new discourse surrounding historical work. Currently, Blum & Poe represents fifty artists and nine estates from sixteen countries worldwide.

In 2003 the gallery moved to a larger space in Culver City, and in 2009 Blum & Poe purchased and renovated its current 22,000 square foot complex on La Cienega Boulevard. In this location the gallery has since staged museum-caliber surveys, examining the historical work of such movements as the Japanese Mono-ha school (2012); the Korean Dansaekhwa monochrome painters (2014); the European postwar movement CoBrA (2015); Japanese art of 1980s and '90s (2019); a rereading of Brazilian Modernism (2019); and a revisionist take on the 1959 MoMA exhibition, *New Images of Man* (2020). To produce these exhibitions, Blum & Poe has worked with celebrated curators such as Alison M. Gingeras, Sofia Gotti, Joan Kee, and Mika Yoshitake.

In 2014, Blum & Poe opened galleries in New York and Tokyo to focus on intimately scaled projects in new contexts. These expansions tie into the gallery's wide-reaching program that includes exhibitions, lectures, performance series, screenings, and an annual art book fair at its base in Los Angeles. Blum & Poe's publishing division democratically circulates its program through original scholarship and accessible media ranging from academic monographs, audio series, magazines, to artists' books. In 2020, the gallery launched Blum & Poe Broadcasts, an online platform showcasing artists' projects in conjunction with physical installations or as standalone digital endeavors.

Across the three global locations, Blum & Poe prioritizes environmental and community stewardship in all operations. In 2015, Blum & Poe was certified as an Arts:Earth Partnership (AEP) green art gallery in Los Angeles and consequently became one of the first green certified galleries in the United States. The gallery is also a member of the Gallery Climate Coalition, which works to facilitate a more sustainable commercial art world and reduce the industry's collective carbon footprint. Blum & Poe is committed to fostering inclusive and equitable communities both in their physical and online spaces and believes that everybody should have equal access to creating and engaging with contemporary art.

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