

# DANIEL RICHTER

## *punser die zukunft*

GRIMM 202 Bowery, New York

Nov 12 - Jan 04

Opening: Tuesday Nov 12, 2019, 6-8pm

GRIMM is proud to announce *punser die zukunft*, Daniel Richter's first solo exhibition with the gallery in New York and his fourth with the gallery.

Daniel Richter (DE, 1962) is a Berlin-based painter who has an extensive history exhibiting in both Europe and the United States; in the last decade, he has had five international, solo museum exhibitions. His upcoming exhibition will feature a selection of new paintings which embody the artist's propulsive approach to figuration. The interplay of strongly defined silhouettes and the subtle gradations of each background creates a balance between abstraction and figuration. Undercurrents of violence, isolation and awkwardness are indicated through a painterly language that deals in both absurdity and surrealism. The tension played out in Richter's large-scale compositions is elevated by the colors and forms he uses and lends the works a ludic quality.

The new works combine outlined silhouettes in oil stick with unbound areas of pigment and dictate figurative shapes moving alongside one another upon spectrums of color, and color fields. They are a continuation of Daniel Richter's radical 2015 departure from his earlier style. "I wanted to get away from a certain kind of narration and from the theatre stage and from the burden of already knowing what I'm about to do", Richter says of the series. "When I started in the 90's, I was mainly interested in the idea of how chaotic or crammed a painting can be: to the point that it collapses. And then I also had an interest in doing something that I would call image related. Image in relation to ideology and the production of ideology and clichés."

Richter maintains that the dichotomy between abstract and figurative painting is a constructed fiction, since the formal problems of color and composition remain constant. This framework for thinking about painting continues to inform the development of Richter's approach and is explored in the



Daniel Richter | *Entre nous* | 2019 | Oil on canvas

new works on display. Rather than pushing the limits of what the paintings can contain narratively, Richter transfers this sense of turmoil to the bodies of his subjects. Their limbs splay out across the canvas and grip onto each other in states of ecstasy or agony. These contortions of the body, and seemingly of the soul, reflect a kind of grasping among the chaos in a setting unimposed by the conventional order of our everyday lives.

For the occasion of the opening, the band Die Goldenen Zitronen will be headlining a concert at the Mercury Lounge in New York's Lower East Side, on November 12th. Die Goldenen Zitronen has been one of the most influential bands in the German independent music scene for the past three decades. This show will mark a return to the US, after their 2002 tour with the late American musician Wesley Willis.

### About the artist:

Daniel Richter (b. 1962, Eutin, DE) is one of the foremost German artists of his generation. He was trained at the Hochschule der Bildenden Künste, Hamburg (DE) and is now based in Berlin (DE). From 2004 to 2006 he was Professor of Painting at Universität der Künste in Berlin (DE). Since 2006,

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For more information, interview and royalty free image requests please contact the gallery in New York. [press@grimmgallery.com](mailto:press@grimmgallery.com)  
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Richter has held a professorship at Akademie der bildenden Künste in Vienna (AT).

Since his formative years in Berlin as an assistant to Albert Oehlen (1954), Richter's paintings have synthesized art history, mass media, politics, sex and contemporary culture into ever-changing pictorial worlds. Richter first garnered worldwide recognition with his vast, nightmarish paintings of congregations and episodes from inner city life, as drawn from current events.

Richter's work has been the subject of numerous solo exhibitions at major venues including: Kunsthalle Kiel, and Kunstsammlung Nordrhein-Westfalen, Düsseldorf (DE) in 2001 and 2002; National Gallery of Canada, Ottawa (CA) in 2005; Hamburger Kunsthalle, Hamburg (DE) and Gemeentemuseum, The Hague (NL) in 2007; CAC, Málaga (ES) and Denver Art Museum, Denver (US) in 2008; Contemporary Fine Arts Berlin, Berlin (DE) in 2011; Galerie im Taxispalais, Innsbruck (AT) in 2014; Schirn Kunsthalle, Frankfurt (DE) from 2015-2016; Louisiana Museum of Modern Art, Humlebæk (DK) [traveled to 21er Haus, Vienna (AT) and Camden Arts Centre, London (UK)] in 2017; Galerie Thaddaeus Ropac, London (UK) in 2018; and Regen Projects, Los Angeles (US) in 2019.

His work has been included in group shows at the following venues: Irish Museum of Modern Art, Dublin (IE), Hamburger Bahnhof, Berlin (DE), Hamburger Kunsthalle, Hamburg (DE), Helsinki City Art Museum, Helsinki (FI), Mori Museum of Art, Tokyo (JP), Essl Museum, Klosterneuburg, Vienna (AT), S.M.A.K., Ghent (BE), The Saatchi Gallery, London (UK), Galleria d'Arte Moderna, Bologna (IT), and Kunsthalle Basel, Basel (CH).

His work is included in many private and public collections such as the Museum of Modern Art, New York (US), Centre Georges Pompidou, Paris (FR), Collection of the Federal Republic of Germany, Berlin (DE), Städel Museum, Frankfurt (DE), National Gallery of Canada, Ottawa (CA), Hamburger Bahnhof, Berlin (DE), Denver Art Museum, Denver (US), Gemeentemuseum, The Hague (NL), Louisiana Museum of Modern Art, Humlebæk (BE), Musée d'Art Moderne et Contemporain de Strasbourg, Strasbourg, (FR), Sammlung Essl, Klosterneuburg (AT), among others.



Photography by Hanna Putz

#### About the gallery:

GRIMM represents thirty international artists. Since its establishment in 2005, it has been the gallery's mission to represent and support the work of emerging and mid-career artists. The 300 square meter main gallery space is located near Amsterdam's museum square. In 2016, GRIMM opened a second gallery space on the Keizersgracht in Amsterdam, offering both artists and visitors a new exhibition space in a classical canal house. In 2017 the gallery opened a third venue, a large exhibition space across two floors in the Lower East Side of Manhattan, New York City.

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