

PRESS RELEASE

GRIMM participates for the first time at Dallas Art Fair
April 6th 2017- April 9th, 2017

GRIMM is pleased to participate for the first time at Dallas Art Fair. We will present a curated group exhibition highlighting a selection of artists from our program.

Well-known German artist **Matthias Weischer's** (DE, 1973) paintings predominantly oscillate between the real and the imagined. Weischer is particularly renowned for his extraordinary painting technique. *Speaker II* (2016) depicts a lonely figure on a stage, although the scene seems isolated from the world and the audience remains invisible to the viewer. *Pin Casso* (2014) is an art-historical allegory of references ranging from Roy Lichtenstein to Pablo Picasso, both in painting style and in imagery.

Scottish painter **Caroline Walker** (UK, 1982) presents three oil on paper scenes from London beauty salons that are a continuation of a series of work that has recently been on view in Walker's solo exhibition 'Painted Ladies' at Space K in Gwacheon, South Korea. Caroline Walker often explores a specific theme through multiple works.

Nick van Woert (US, 1979) questions society and its construction and explores the meaning of 'nature' and 'art' today. Modern society is artificial, yet it also suits us perfectly, almost like second nature. Van Woert plays with this and juxtaposes the artificial and the natural. At the fair we will exhibit *It's a trap* and *It's a trap (I told you twice)* (2016).

Jonathan Marshall (US, 1981) blurs the lines between disciplines and material approaches to making art, as a way of understanding his position in time, space, and culture. For Dallas, Marshall is presenting three new mind map drawings, that are a continuation of his ideas about the history of mankind as well as the chains of consumption and production. In the artist's own words: "making things is a process by which to explore a universe out of reach, from within the limitations of our finite form." Jonathan Marshall's work is included in the Blanton Museum of Art, Austin, TX collection and has recently been exhibited in Museum Beelden aan Zee, Scheveningen (NL) and Drents Museum, Assen (NL).

Letha Wilson (US, 1976) presents *Painted Hills Concrete Bend (Red White Blue)* (2017), a new work combining photography with materials like concrete and steel. Wilson cuts, tears and shapes her photographs, pushing and pulling the prints into place and then encases portions of the composition in cement. She explores the magnetic pull of the American West, alluding to landscape's intrinsic role in our own myths of reinvention, endless possibility, and inevitable promise. *Painted Hills Concrete Bend (Red White Blue)* was exhibited at Wilson's solo exhibition at Center for Contemporary Art and Culture at PNCA, Portland, earlier this year.

Volker Hüller's (DE, 1976) *American Psycho* (2017) depicts a reclining female figure in the foreground with two male figures observing from the background. The painting is loosely based on *American Psycho*, a movie adaptation of the famous novel by Bret Easton Ellis. As with most of Hüller's work, the shapes and meaning are fragmented and interconnected. Hüller articulates a strange tension between the figures, whose bodies are blending in with one-another and capturing the idiosyncrasies of movement.

Based on a Life magazine cover, *Final Barnstorming* (2013) by **Matthew Day Jackson** (US, 1974) perfectly encapsulates the artist's interest in the continued influence of America's past on its current political and social landscape. Throughout the 1940s to 1960s, Life Magazine became the pictorial witness of US "progress," chronicling both the postwar nuclear era and the Space Race in its weekly magazine. With *Final Barnstorming*, Jackson engenders an elegiac contemplation of technological opportunity and loss in the atomic age and the Space Race, with promised utopias squandered and perverted. Another version of this work, entitled *June 6, 1969* (2010), is part of the collection of the High Museum of Art in Atlanta (GA) and is currently on view there.

William Monk's (UK, 1977) intricate *Smoke Ring Mountain (deep yellow)* (2017) is loosely reflecting imagery from the surroundings of Pompeii, Italy. The landscape in *Smoke Ring Mountain (deep yellow)* has been boldly transformed through a psychedelic lens.

Eric White (US, 1968) presents *Down In Front: The Company She Keeps* (2014-2017). White's paintings reference 20th century film, music and pop culture backed by consummate draftsmanship and painterly finesse to subvert and recode the dominant narratives of contemporary society. White's paintings are constructed from elements of our collective consciousness, overflowing with an entropic visual overload.

Furthermore, we will exhibit three works by **Dave McDermott** (US, 1974) at Dallas Art Fair. McDermott's paintings are unsettling balances of textures, pitting graphic simplicity against painterliness, flatness against depth, humor against pathos, using all equally but never tipping far enough in any one direction to allow for easy categorisation.

GRIMM is an Amsterdam based contemporary art gallery representing over twenty-five international artists and estates. Since its establishment in 2005, it has been the gallery's mission to represent and support the work of emerging and mid-career artists of all media.

For more information, interview and royalty free image requests please contact Sophie Verhoeff, sophie@grimmgallery, +31(0) 20 6752465