

Press Release

MATTHIAS MEYER | EXPANDING NARRATIVES

Opening: May 24, 2023

Duration of the exhibition: May 25 – July 29, 2023

With *Expanding Narratives* Galerie Andreas Binder presents already the 10th solo exhibition of the artist Matthias Meyer. On the occasion of this anniversary, the artist provides insights into the whole diversity of his artistic work and into a "behind". Expanded ways of seeing and telling are not only evident in the pictorial and motivic complexity of the new works, but also unfold between the supposedly different subjects.

Since the beginning of his artistic work, river and lake sceneries, flowers, but also cityscapes have been among the central motifs of his paintings. Meyer explores nature in its richness and perfect aesthetics, its structures, patterns and regularities, thus reflecting the manifestations of men, culture and architecture. By doing this, he directs our view through his special painting technique to similarities that are only revealed at second glance. Meyer consciously approaches both the Water Lily works and the Umbrellas series in the same way of painting. The abstract background of the painting undergoes a transformation through the placement of color accents, which elevates the once abstract work into the sphere of figuration.

In this sense, Meyer's works cannot be interpreted on the surface of their subjects. They rather reflect the daring to devote themselves - unaffected by postmodern art discourses - to the essence of painting and composition, and thus to the ability of creation. In the process, he repeatedly expands his technical repertoire, integrates new colors, adopts new perspectives. The canvas thus becomes a playground and projection surface for the artistic exploration of the analogies of the materiality of the appearance world and painting.

In his river and lake paintings, for example, the artist pictorially reproduces the mutability and adaptability of water by combining translucent layers of paint with a linear composition. The same happens when umbrellas capture - not by making the rain visible, but very much through blurring color gradients - the dynamics of downtown Hong Kong. In this instance, the liquid element is made figurative in a moment of standstill, allowing us a glimpse into the nature of a world filled with similarities and parallels.

This content-related component is ultimately evident in the artist's concrete approach: based on photographs, Meyer first composes the pictorial surface geometrically, and then completes the work in an improvisational creative process. Meyer follows the opinion that painting - analogous to life - finds itself in a perpetual flow, in which the image "develops a life of its own, while retaining something almost natural". The work with highly diluted oil paint and solvents, the random color gradients, blurrings and overlays make this clear.

In this way, the turn to conception and pictorial nature in Meyer's practice leads to a principle of formlessness, in which color is used autonomously as a medium that composes the pictorial space. Thanks to this technical-conceptual approach, Matthias Meyer seems to succeed in overcoming the antagonism between figuration and abstraction and thus the boundaries of artistic ways of seeing. (Text: Leni Senger)

*Matthias Meyer (\*1969) lives and works in Muelheim an der Ruhr, Germany. He finished his studies at the art academy Düsseldorf as a master student under the supervision of Professor Gerhard Richter. In 1994, he was student at the Chelsea College of Art, London, and won the SBC European Art Competition of the Swiss Bankverein in 1995. In 2015 he received the work stipend of the Konrad Adenauer Foundation EHF 2010.*

*National and international exhibitions (selection): 2018 „Tiefe Wasser“, Rosenhang Museum, Weilburg, Germany; 2017 „Glaesemer Tag“, Kunstmuseum Muelheim, Germany; „Bild und Bildnis“, Kunstverein Duisburg; 2015 „Drawings“, CASO, Osaka, Japan; 2014 Kunstverein Leverkusen, Schloss Morsbroich, Germany; „Das fluessige Element“, SØR Rusche Sammlung Oelde/Berlin; Museum Ahrenshoop, Netherlands; „2x2“, EKFF Eileen Kaminsky Family Foundation, NYC; „Vom tatsächlich Sichtbaren“, Kunstverein Duisburg, Germany; „Unlaengst im Wald“, Zentrale der Bayerischen Staatsforsten, Regensburg, Germany; Inter Cool 3.0., Hartware Medienkultverein + Künstlerhaus Wien, Dortmund; Inner Space/Outer Limits: The Vern Collective, Walker's Point Center for the Arts, Milwaukee WI; „Landschaft entdecken“, Kunstsammlung Gera, Germany; „Maha Kumbh Mela“, Junge Kunst e.V., Wolfsburg, Germany.*