

Albert Oehlen

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ALBERT OEHLEN - unverständliche braune Bilder at Galerie Max Hetzler, Berlin (Bleibtreustraße 15/16)
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ALBERT OEHLEN - unverständliche braune Bilder at Galerie Max Hetzler, Berlin (Goethestraße 2/3)
ALBERT OEHLEN: New Paintings at Gagosian Beverly Hills

Georg Baselitz, Albert Oehlen, Martin Kippenberger, on the UPPER EAST SIDE:"Albert Oehlen: Home and Garden," Contemporary Painting Symposium—Panel 2: Digital Abstraction
ALBERT OEHLEN | JULIAN SCHNABEL at Galerie Max Hetzler, Berlin 2018
ALBERT OEHLEN AT GAGOSIAN BEVERLY HILLS
Albert Oehlen
Albert Oehlen | Contemporary Art | 27 April 2021
Visiting Mega Art Galleries in Los Angeles
Georg Baselitz: What If... | Gagosian Quarterly
Ben Pritzhard: Ecstatic Visions of the Day at EQUITY GALLERY
Julian Schnabel I only want to talk about paintings
Joe Bradley *8 Americans*
Howard Hodgkin at the Gagosian Gallery in Paris
Georg Baselitz—Der Film—Trailer (Evelyn Sehels)
Christopher Wool - Crosstown Crosstown, artist talk at DCA
Ilv Julian Schnabel: a day at Villa F
Sterling Ruby: Frieze London 2019 Online Viewing Room "Albert Oehlen: Man in the Mirror,"
Keynote Lecture by Mark Godfrey
Albert Oehlen
ex—Serpentine Gallery—London—November 2019
Albert Oehlen | Frieze LA 2020 Online Viewing Room "Albert Oehlen: Home and Garden,"
Contemporary Painting Symposium—Panel I: Contemporary Abstraction
Albert Oehlen: Elevator Paintings: Trees at Gagosian West 21st Street, New York
Albert Oehlen: SEXE, RELIGION, POLITIQUE at Gagosian Paris
theartVIEW—ALBERT OEHLEN at mumok
Albert Oehlen \u0026 Martin Kippenberger: The Bad Boys of the German Art World
Albert Oehlen
Albert Oehlen, alongside artists like Martin Kippenberger, came to prominence as part of Hamburg's prodigious art and music scene in the 1980s. In the late '80s, he began to challenge the expectations ...

Albert Oehlen
"For decades, Albert Oehlen and Carroll Dunham have subjected painting to a constant stress test, breaking it down into its components: colour, materiality, and brushwork, line, structure, layering, ...

CARROLL DUNHAM | ALBERT OEHLEN
The Italian pavilion is a right show. It just may be in the wrong place. As Glenn O'Brien keenly observed about German painter Albert Oehlen, who would have added juice to this show, "There's only one ...

THE ALCHEMY OF CURATING
The technique, which intriguingly fills all negative space, evokes the work of German artists Markus Lüpertz and Albert Oehlen, as well as the oeuvre of certain artists of the New Leipzig School.

Anthropos as artistic expression
The crude mystification of Albert Oehlen also comes to mind. As in a "squeegee" abstraction by Gerhard Richter, the original source images are rendered unrecognizable by Mehretu's interventions. This ...

Exhibition note
Junge Malerei in Deutschland (travelling exhibition)
2018 TRANCE : A show curated by Albert Oehlen, Aïshti Foundation, Beirut, Lebanon
2017 Quintessenz - Tamina Amadyar, Sabrina Fritsch, Ina Gerken, ...

Spontacts GO st – 2017
In the gallery entrance sits a vending machine selling Cofftea/Kafftee, a coffee-tea hybrid by Albert Oehlen that apparently 'won't let you sleep ever again'. That might sound like a bold claim ...

Albert Oehlen review
Albert Oehlen is an abstract painter – except when he isn't. Maximalist and unruly, each of the German artist's paintings works to their own set of rules and parameters. The tree will ...

Albert Oehlen
During a new show at Galerie Max Hetzler, the American artist discusses the archetypal nudes in his canvases and his "uptight and conservative" attachment to painting
Subscribe to The Art ...

Albert Oehlen
This publication comprises a commissioned essay by art historian, curator and academic, Dawn Adès, whose writing provides an exciting and fresh perspective on Oehlen's work, an insightful letter as artwork by artist André Butzer, as well as a new conversation between Oehlen and Artistic Director of the Serpentine Galleries, Hans Ulrich Obrist.

Der Katalog erscheint anlässlich der Ausstellung "Albert Oehlen" in der Secession, Wien (26.11.2004 - 30.1.2005), mit einem Textbeitrag von Albert Oehlen.

Surveying the past thirty years of his career and demonstrating his immeasurable influence on contemporary painting,Albert Oehlen: Home and Garden comprises paintings, drawings, and prints from the artist's most important bodies of work. From the beginning of his career, Oehlen set himself the task of exploring the language, structures, and experiences of painting. He has managed to reinvigorate the genres of portraiture, collage, and gestural abstraction in work that deploys a staggering range of imagery and techniques. Oehlen's canvases capture haunting interiors, mutating self-portraits, archaic and digital landscapes, and cryptic fragments of language. As a younger generation of artists turns again to painting as a critical medium, Oehlen's work has only become more influential and prescient.

This book documents two new bodies of work; a series of large four-part aluminum panel paintings incorporating Oehlen's recurring motif of trees and a series titled Finger Paintings, in which color-blocked advertisements are an extension of the canvas, providing fragmented, ready-made surfaces for Oehlen's visceral markings, made with his hands as well as with brushes, rags, and spray cans. Both series were exhibited at Gagosian Gallery, Los Angeles, in summer 2014.

A book devoted to one of the most influential contemporary painters, divided into three parts where Albert Oehlen plays simultaneously the role of the artist, the curator and the collector.One of the most respected painters today, Albert Oehlen has explored the possibilities of painting since the 1980's, constantly questioning its methods and means through an ever-evolving style and technique. The book ranges from early figurative works from the 1980's till his 2018 series on a bright yellow background. Many of the works are monumental in scale.At the core of his practice are the limitations he imposes on himself as a point of departure, in order to have 'something to push against' and thereby expand and redefine our understanding of painting.Oehlen's practice began with figurative paintings, which were defying the context of the 1980's were minimal and conceptual art prevailed. His provocative position, subjects and manner have been linked to the notion of Bad Painting throughout the early 1980's alongside artists such as Werner Büttner and Martin Kippenberger. Oehlen has moved towards abstract painting in the late 1980's, continuously redefining his own vocabulary. His first abstract paintings were notably followed by black and white computer-based paintings, collaged canvases with fragments of advertising posters and paint applied on top, Fingermalerei (Finger Paintings) in the 2000's and paintings fully covered with poster cutouts.

Albert Oehlen (*1954 in Krefeld, Germany), a student of Sigmar Polke and close friend of Martin Kippenberger, is known to be a provocateur for challenging the boundaries of painting and embracing a remarkably wide range of styles. The publication Grau is an intimate examination of his series of grey paintings created between 1997 and 2008. Oscillating between figuration and abstraction, the paintings defy conventional categorization. Amid muddy nebulas and amorphic brushstrokes, mysterious depictions of figures, objects, environments, and landscapes emerge. In opposition to other series where Oehlen also used digital tools, the grisailles are strictly made by hand without the distraction of color --an unmistakable nod to fellow German artist Gerhard Richter. The richly illustrated publication also contains an original text by writer and poet Raphael Rubinstein and an interview with artist Albert Oehlen himself.

Albert Oehlen
This publication comprises a commissioned essay by art historian, curator and academic, Dawn Adès, whose writing provides an exciting and fresh perspective on Oehlen's work, an insightful letter as artwork by artist André Butzer, as well as a new conversation between Oehlen and Artistic Director of the Serpentine Galleries, Hans Ulrich Obrist.

Since the 1980s, from both sides of the Atlantic, the artists Albert Oehlen and Julian Schnabel have continually questioned and reinvented painting with the help of conceptual strategies, an open approach to style, and a surprising use of found materials. They have been friends for three decades, and now, at a 2018 exhibition at Galerie Max Hetzler Berlin, they interconnect their current artistic positions and their shared past. Beside large-format canvases and smaller works on paper, the two present portraits they made of each other: Albert Oehlen in an oversized, ecclesiastical-looking frock in a positively baroque painting from 1997, and Julian Schnabel in strictly gray hues lounging on a couch, painted specifically for the occasion. In his new paintings shown here, Oehlen reworks the forms and colors he first used in his early abstract work of the mid-1980s with an evolved easiness of invention. Schnabel at that time started painting on used tarpaulins, and here again he collects found fabric, painting on the covers for market stands in Mexico. These bring their own specific marks and stories, over which the artist adds large gestural forms that evoke landscapes, flowers, or figures. An essay by art historian Christian Malycha elucidates this special meeting of minds, while painter Glenn Brown delivers a veritable declaration of love for the work of his two colleagues.

A prolifically creative artistic polymath, American artist Amy Sillman (b. 1955) works in drawing, zines, iPhone videos, installation, collaboration, teaching, and curating, but painting has remained always at the very heart of her practice. This comprehensive monograph covers two decades of production, from the late-1990s to the present. Valerie Smith's text reveals Sillman's uniquely time-based approach to painting, influenced and inflected as much by filmmakers and musicians and the processes of her other chosen disciplines as by strictly art-historical forebears. Sillman's works perform an intensive cognitive and gestural interrogation of her chosen materials: discovering, undoing, and reforming trains of painterly thought, often over long periods of time and across large numbers of linked works. Sillman's painting emerges as a radically expressive force: a pointedly self-reflexive practice that reformulates contemporary painting as an ever-evolving continuum and never simply a finished work.

Meet the full range of Albert Oehlen's artistic approaches from his early work to the present day. Whether paintings with mirrors, in primary colors or only in gray, heavily pixelated computer paintings or garish poster ads on canvases: more than 400 featured works attest to the audacious and innovative strategies that have secured Oehlen's...

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