

# LIVIE FINE ART

**PRESS TEXT | JUNE 2022**

**PASTEL HOUSE**

**ANYA KIELAR | JOHANNES VANDERBEEK**

**JUNE 10 – SEPTEMBER 3, 2022**

**OPENING | THURSDAY, JUNE 9, 6-8PM**

**ZURICH ART WEEKEND | FRIDAY, JUNE 10 TO SUNDAY, JUNE 12**

**ARTIST TALK | SATURDAY, JUNE 11, 6.30PM**

We are delighted to present the exhibition “Pastel House” by the New York based artists Anya Kielar (\*1978, New York, NY) and Johannes VanDerBeek (\*1982, Baltimore, MD) on the occasion of Zurich Art Weekend 2022. In both artists’ work the figure plays a prominent role. It is approached as a recognizable symbol that is open to a vast range of reinterpretations. For Kielar and VanDerBeek, parts of the body are seen as angles and curves that can be stretched and manipulated into something foreign and familiar. At a quick glance the show is a series of portraits that encompass the male and the female genders. Kielar presents two large wall mounted sculptures that portray the upper torso of a woman posed within the frame of a shadowbox. In response VanDerBeek created cast resin panels that depict enlarged faces of men. Both artists play with certain expectations placed upon the frameworks of gender. But it’s also the array of marks, patterns, and textures moving across each work that expose visual logics aimed at creating something that is mysterious and in flux.

Kielar has been pursuing different modes of representing women in her work for over two decades. Through a variety of mediums, she has explored how the female form can be captured in a manner that reflect its ever-changing role. In her most recent series, she’s drawn to the potential of shallow relief to create a subtle play between flatness and dimensionality. The figures she creates are immersed in a field of pattern which causes them to both disappear and emerge. Their power lies in their elusive presence and somehow, they feel simultaneously hard and soft; clear and obscure. They’re made in series of labor-intensive steps including carving, sanding, painting, wrapping, and positioning. When all the stages are complete the object that sits on the wall is one that merges the spatial flow of two-dimensional gestures with three-dimensional posture.

In VanDerBeek’s work there is a sense that something is growing within the field of the face of each piece. In this new series of works, VanDerBeek utilizes a casting method to make flat panels of colored resin where etched lines and ghostly marks stream through the picture plane. The imagery of men crying, and emoting is a direct response to the recent flood of pictures coming out of war and conflict. In each composition, flowers emerge from around the eyes or mouth, as though the subject is in the process of transformation. If interpreted through a poetic lens, the tears can be seen as watering the garden of the visage. Bringing new forms and life into the self-image.

This exhibition also brings into focus a close exchange between two artists who share a life together. Anya Kielar and Johannes VanDerBeek have been a couple for over twenty years. During that time, they have supported each other in all the ways that are necessary to keep making artwork. They have shared studio spaces, consulted about materials, and always acted as the extra set of hands in the room. Like any couple, their days are full of ordinary tasks like shopping for kid’s shoes and cleaning their house. But intermixed are also conversations about which direction the eye in a sculpture should be gazing, or whether a picture of a face looks enough like a face. Out of this steady stream of discussion they have formed a trust in each other’s feedback and by extension their work has developed some common ground. At the same time, the show highlights how they each approach mark making and figuration in their own manner and reveal the way gender can have a sway on the act of representation.

Both artists are interested in revealing the strength and fragility of their subjects. And each finds their own ways to bring their inner world into a physical form. The pairing of their works is meant to show how an intimate conversation can unfold through colors and contours as well as through speaking. In this visual context, their back and forth involves the movements of lines and the placements of tones within the house of pastels.

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**Anya Kielar** (b. 1978, New York, NY) earned a BFA from The Cooper Union School of Art, New York and an MFA from Columbia University, New York. Kielar has presented solo exhibitions at venues such as Rachel Uffner Gallery, New York; Locust Projects, Miami; Casey Kaplan, New York; and Daniel Reich Gallery, New York. She has also been included in group exhibitions at the Rubell Family Collection, Miami; the Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville; the FLAG Art Foundation, New York; White Columns, New York; and the Zabłudowicz Collection, London, among others. In fall of 2022, Kielar will present a solo exhibition at Pioneer Works, Brooklyn, curated by Gabriel Florenz. Her work can be found in the permanent collections of the Dikeou Collection, Denver; the Christian Dior Art Collection, Paris; the Henry Art Gallery, Seattle; the New Century Art Foundation, Singapore; the Rubell Family Collection, Miami; the Tang Teaching Museum and Art Gallery, Saratoga Springs; and the Zabłudowicz Collection, London. Kielar lives and works in Brooklyn, NY.

**Johannes VanDerBeek** (born 1982, Baltimore MD) earned a BFA from The Cooper Union School of Art and Science, New York, NY. He was the subject of solo exhibitions at Marinaro, New York, Zach Feuer Gallery, New York, Halsey McKay Gallery, New York and Brand New Gallery, Milan. VanDerBeek participated in numerous group shows at the Oakland University Art Gallery, Rochester, MI, CAPC Musée d'art Contemporain, Bordeaux, France, Rachel Uffner Gallery, New York, Tang Museum at Skidmore College, Saratoga Springs, NY, among many others. His works are included in the permanent collections of Brooklyn Museum, Brooklyn, NY, CAPC Musée d'art Contemporain, Bordeaux, France, The Museum of Fine Arts, Boston, MA and Nerman Museum of Contemporary Art, Overland Park, KS. VanDerBeek lives and works in Brooklyn, NY.

Opening Hours: Tuesday – Friday | 11am – 6pm, Saturday | 12 – 5pm, and by appointment

For more information and high-resolution images, please contact us:  
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