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Peter Zimmermann "D.R.O.P." / 18 September - 10 November 2012

Galerie Perrotin, Hong Kong is pleased to present the exhibition "D.R.O.P." by Peter Zimmermann, from 18th September to 10th November 2012.

The artist borrows the knowledge of old masters like Cranach and Dürer in superimposing layers of paint to provide a subtly transparent effect. Oil painting is replaced here by epoxy resin in which acrylic pigments are randomly inserted. Peter Zimmermann also reinvents Action Painting and Color Field Painting, giving them a post-modern twist. The abstract motifs that have been present in his works since the end of the 1990s spring paradoxically from figurative representations.

Thanks to computer tools and dithering, the artist deforms visuals, texts and signs coming from his own inventory of sundry images that recall the atlases of Gerhard Richter and Warburg. The digital files obtained in this way, which are the matrices of his future paintings, are subsequently transfigured. Peter Zimmermann's 'tactile' paintings possess a luminosity and unique internal sensuality issuing from a complex technique.

From 1987 to 1997, Peter Zimmermann has subjected the art world, as well as society in general, to a critical semiological reading through the paintings of blown-up covers of art or philosophy books and fictional advertising and design.

By enlarging the books' covers way beyond their original easy to handle sizes, he emphasised that their contents were visually included in the typography and the design of their cover; proposing that text can be read as an image and an image can be read as a text, questioning the notions of language and representation. He chose books which were typical reference books such as dictionaries, travel guides, art titles, publications on visual theory, monographs on abstract painters etc. ; books that are commonly accepted as being objective point of reference in their respective fields, and assumed as authoritative source of knowledge for understanding and interpreting contemporary culture, its visual mapping and its intellectual identity. By extracting the covers, and morphing them into paintings, thus using them as a personal subject matter for his art making, Zimmermann's proposition comes to the realisation that art is to be always read within a context. Zimmermann's strategy engaged with the questioning of popular concepts and critical issues, and the re-evaluation of the perception of the position of the artist, and the position of artistic institutions within art history.

Departing from his visual research and painterly practice of the book covers, Zimmermann established the bases of reading text as image and image as meaning.

His works have been exhibited in numerous international exhibitions, including the Foundation Bruxelles in Belgium, Kunsthalle Nürnberg in Nuremberg in Germany, the 2007 Moscow Biennale, the 1999 Liverpool Biennale in England, and 1993 Venice Biennial in Italy, among others. They belong to the most important Public Collections : Fondation Cartier Pour l'Art Contemporain, Paris, France ; Musée d'Art moderne de la Ville de Paris, France ; Centre Georges Pompidou (Amis du musée national d'Art moderne), Paris, France ; Bibliothèque Nationale, Paris, France ; Museum Moderner Kunst, Frankfurt/Main, Germany ; Staatsgalerie Stuttgart, Stuttgart, Germany ; Museion, Bolzano, Italy ; Museum of Fine Arts, Boston, USA ; New Orleans Museum of Modern Art, New Orleans, USA ; Museum of Modern Art, New York ; USA, New York Public Library, New York, USA ; Columbus Museum of Art, Ohio, USA etc.

www.peterzimmermann.com



Peter Zimmermann "Untitled" 2012, Epoxy resin on canvas

150 x 110 cm / 59 x 43 1/4 inches Courtesy Galerie Perrotin, Hong Kong & Paris

Editor's notes

The artist will be in Hong Kong for the opening and a special media preview will take place on Tuesday 18th September at 4.30 pm at the gallery space followed by the official opening from 6 pm to 9 pm. Please confirm your attendance with Cohn & Wolfe-impactasia.

Images

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