

BEERS

L O N D O N

1 Baldwin Street
London
EC1V 9NU
info@beerslondon.com
+44(0)2075029078

PRESS RELEASE

CONTEMPORARY VISIONS 2019:

Andreea Anghel
Tintin Cooper
Anthony Keith Giannini
Julius Hofmann
Vojtech Kovarik
Nico Krijno
Vicente Matte
Kim Nuijen
Padma Rajendran
Ruohong Wu

2 MARCH - 30 MARCH

PRIVATE VIEW:

1 MARCH: 6-8PM

The annual Contemporary Visions open exhibition has become something of an institution in the East London art calendar - opening each year with a presentation of artists, selected by a changing jury of industry professionals, which intends to identify new trends, names, and talents in art. This year, the ethos changed ever slightly, and put a focus on work that truly challenged and questioned the definition of 'contemporary art' in the current artistic and social climate. This year, the jury has prioritized artists from different cultural, and geographical perspectives, and allowed (the ever prevalent discipline of) 'painting' to comfortably assume something of a lesser role, and included textile, sculpture, video, mixed-media, and other art forms and practices that challenge our expectation of what art - and this exhibition in particular - is willing to present.

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FOR FURTHER INFORMATION AND
IMAGERY PLEASE CONTACT:

REBECCA SMITH
BEERS LONDON
rebecca@beerslondon.com
+44(0)2075029078

****This year, the jury consisted of:**
Kurt Beers, gallery Director and author of 100 Painters of Tomorrow (UK);
Claus Busch Risvig, Collector, Sikeborg (Denmark);
Katy Hessel, Curator & Founder of @thegreatwomenartists London (UK);
Kate Mothes, Curator and Art Blogger of Young Space, Wisconsin (USA);
Nicolas Sassoon, 2018 CV exhibitor, Vancouver (Canada);
John Wolf, Art Advisor and Curator, Los Angeles (USA).

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Andreea Anghel creates both installation and two-dimensional works. The latter contain collaged elements—plasticine, clay, rope, wire—built upon large, digitally printed surfaces, resulting in a body of work that treads the line between the digital and the tangible.

Tin Tin Cooper's works are lighthearted appropriations of images from popular culture. Cooper builds upon her cartoonish illustrations with mixed media (such as neon lights, shutter blinds, and ceramic tiles) in order to deconstruct both their visual structure and their meaning.

Anthony Giannini's densely layered screen-prints evoke, perhaps, the large-scale prints of Sigmar Polke. Shapes, often containing stark imagery, slot into one another like pieces of a puzzle: each element building up to create orchestrated compositions on the themes of religion, politics, and identity.

Serene yet menacing, **Julius Hofmann's** paintings merge almost lifelike qualities with something more akin to the digital; as if a photographic file has become corrupted, or a scene has somehow become stuck mid-transition between the real world and that of a computer game.

Vojtěch Kovařík creates paintings on a medley of topics: mythology, pets, boxing, and wild animals (each captured mid-movement) have all surfaced on his large-scale canvasses. His use of striking acrylic colours works harmoniously with the dramatic compositions—each painting's subject fills the majority of the canvas, almost reducing the work to an arrangement of simple shapes.

Deliberately non-sequitur in style, form, and aesthetic, **Nico Krijno** weaves between photography, sculpture, painting and performance: exploring not only these methods of creation, but the spaces inbetween.

Working with distemper paint on canvas, the works of **Vicente Matte** are deceptively simplistic compositions of bright shapes. Often depicting playful (yet also somehow ominous) characters in a variety of scenarios, this aesthetic further extends to his small concrete sculptures.

Kim Nuijen's work concentrate on human behaviour in relation to digital mass media. With a background in advertising, her pieces are often photographic, and could broadly be said to tackle issues surrounding human identity in relation to images. Having lived in a number of countries from a young age,

Padma Rajendran has often seen cultures and their artefacts from the view of an outsider. Through painting, stitching, dyeing and drawing, she tackles issues surrounding femininity, domesticity, and 'the home'.

Ruohong Wu is largely known for her sculptural works that reference the cultural gap between bespoke craftsmanship and Chinese mass-production. Her two-dimensional offerings are still somewhat object-based: they are wall hangings, stitched from the silk and cotton discarded at the end of a mass-production cycle—explorations into how value can be reclaimed from the 'valueless'.