

## PIETER SCHOOLWERTH

Pieter Schoolwerth explores and experiments with the effects of generalized abstraction on representations of the human form in painting. This undertaking began with his *Z-axis Cycle* (2009) and was continued with his series *Portraits of Paintings* (2009-12), *After Troy* (2012), *Shadows Past* (2013), through to his current project, *Model as Painting*.

Grounded in European paintings from the 16<sup>th</sup> to the 19<sup>th</sup> centuries, his works are complex compositions combining photographed, drawn, 3D-modelled, printed, digitally processed and, finally, painted pictorial elements. Through his unique process, Schoolwerth traces and overlaps the contours of figures from premodern narrative tableaux (derived from scanned illustrations or digital printouts) to create permutations of a single hybridized time. His method reflects the destabilized process of identity construction in an age characterized by increasingly abstract social relations. Schoolwerth literalizes the formation, superimposition, and alienation of the contemporary body through the manipulation of multiple media and layers of material content. The chimeric byproduct is an emptied-out, fragmented, subjectless figure in formation—a memorial of sorts to the flesh-and-blood body in flux.

Schoolwerth continued this study in his *Shadows Past* series by examining abstraction's extension beyond the boundaries of the frame into the gallery space. By projecting the viewing subject into the composition, he invokes the fragile dialectic of painting and spectator—the space of “thought” that creates meaning in a thinking body faced with negotiating forces of abstraction in the world.

In each of the multiple iterations of his *Your Vacuum Sucks* (2014-5), which includes paintings, drawings, and a single channel video produced in collaboration with Alexandra Lerman, Schoolwerth further develops this exploration of the contemporary subject, setting up a situation in which a figure enters the vacuum of the painting, and is altered by their relationship with a utilitarian object. The paintings combine photography, digital processing and printing, drawing, and oil painting to produce contemporary portraits that compress and sometimes elongate human spatio-temporal coordinates through these various technologies of the image. Channeling and depicting forces of abstraction in the world and how they affect the representation of the body, both the shadow (the dematerialized digital body lacking corporeality) and the vacuum cleaner become allegories of this process of sucking and taking substance out, while material regimes of the image contribute to destabilize our self-image.

The current *Model as Painting* project is a further attempt to conflate the shallowness of digital space with the shallowness of modernist pictorial space or relief sculpture, simultaneously turning the dialectic of Yve-Alain Bois's *Painting as Model* (1990) on its head. Schoolwerth's theoretical model insists instead that the predominant capitalist mirage of “dematerialized” digital space is anchored in a materialist, analogue referent. The fact that behind every digital network is an analog foundation is then represented by a hand made multi-layered sculptural relief model, a newly added element that is photographed and imported into an image processing software, where it, along with images of photographed sitters and other props, is stretched and warped into the shapes their shadows cast.

In *Model as Painting*, Pieter Schoolwerth attempts to reverse the techno-cultural split between the substance of things and their virtual double by producing a series of ‘in the last instance’ paintings. These paintings capture invisible flows of abstraction that structure contemporary experience. The recurring use of compression and superimposition in his imagery turns these elusive flows into motifs for an elaborate, new kind of figurative painting focusing on group portraiture. In his work, the materiality of paint itself appears at the end of a process of layering a wide range of media, supplementing an already constituted image. In other words, one can safely claim that painting *without* paint has transformed into painting *with* painting in the last instance – with paint having been liberated from its traditional depictive and expressive functions for the first time, and therefore having become truly equal to itself, that is existing as pure excess, or ornament.

*Pieter Schoolwerth was born in St. Louis, Missouri, in 1970. He lives and works in New York. Since receiving his BFA from the California Institute of the Arts in 1994, he has exhibited internationally with notable solo shows at Thread Waxing Space, Greene Naftali, American Fine Arts Co., Elizabeth Dee Gallery, and Miguel Abreu Gallery, New York. His work has been included in group exhibitions at The Museum of Modern Art, New York, The Whitney Museum of American Art, New York, Centre Pompidou, Paris, The Aldrich Museum of Contemporary Art, Ridgefield, CT, the Institute of Contemporary Art, Boston, Anthony Reynolds Gallery, London, 303 Gallery, Gavin Brown's enterprise, and Friedrich Petzel, New York, and is in the permanent collections of MOCA Los Angeles, the San Francisco Museum of Modern Art, the Denver Art Museum, Galerie für Zeitgenössische Kunst, and the Phoenix Art Museum. His fourth one-person exhibition at the gallery, After Troy, was followed by Shadows Past at Galerie Nathalie Obadia, Brussels in 2013. In 2014, Schoolwerth had solo shows at What Pipeline, Detroit; Gallery SKE, New Delhi, India; and a two-person exhibition with Jonathan Lasker at Galeria Marta Cervera, Madrid. In 2017, he had solo exhibitions at Captain Petzel in Berlin, and Miguel Abreu Gallery, both entitled Model as Painting. In 2018, Schoolwerth was included in a two-part, three-painter collaborative exhibition with Alexander Calder and Avery Singer at Kraupa-Tuskany Zeidler, Berlin, and Miguel Abreu Gallery, entitled Call Out Tools and Bubble Revision, respectively. These shows were followed by the release of a major monograph, Model as Painting, published by Sequence Press, New York in Spring, 2019, along with his first solo exhibition at Kraupa-Tuskany Zeidler, Virtual Relief.*

*From 2003 to 2013, Schoolwerth ran Wierd Records and the Wierd Party at Home Sweet Home on the LES of NYC. Wierd released music by 42 bands working in the genres of minimal electronics, coldwave and noise, and produced over 500 live music, DJ, and performance art events internationally ([www.wierdrecords.com](http://www.wierdrecords.com)).*

# MIGUEL ABREU GALLERY

## PIETER SCHOOLWERTH

Born in St. Louis, Missouri, 1970  
Lives and works in New York

### EDUCATION

**1994**

BFA California Institute for the Arts, Valencia, CA

**1991**

Occidental College, Los Angeles, CA

### SOLO EXHIBITIONS

**2019**

*Virtual Relief*, Kraupa-Tuskany Zeidler, Berlin, Germany

**2017**

*FIAC 2017 Solo Presentation*, Grand Palais, Paris

*Model as Painting*, Miguel Abreu Gallery, New York

*Model as Painting*, Capitain Petzel, Berlin, Germany

**2015**

*Your Vacuum Sucks* (film screening), 356 Mission, Los Angeles

*A Space Between (No Body Gets a Head) (1991/2015)*, 1st GATE, Brooklyn, New York

*Your Vacuum Blows, which Sucks*, Miguel Abreu Gallery, New York

**2014**

*My Vacuum Sucks*, Gallery SKE, New Delhi, India

*Your Vacuum Sucks*, What Pipeline, Detroit, MI

**2013**

*Shadows Past*, Galerie Nathalie Obadia, Brussels, Belgium

**2012**

*After Troy*, Miguel Abreu Gallery, New York

**2010**

*Portraits of Paintings*, Miguel Abreu Gallery, New York

*Portraits of Paintings*, Galerie Nathalie Obadia, Paris, France

**2009**

Art | Basel | Miami Beach - Art Positions, Miguel Abreu Gallery, Miami, FL

*The Z-axis Cycle*, Miguel Abreu Gallery, New York

**2008**

Miguel Abreu Gallery, New York

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post@miguelabreugallery.com • www.miguelabreugallery.com

**2005**

Elizabeth Dee Gallery, New York

**2003**

Elizabeth Dee Gallery, New York

**2002**

MC Magma, Milan, Italy

**2001**

American Fine Arts, New York

MC Magma, Milan, Italy

**2000**

American Fine Arts, New York

**1996**

*Thee 83 Altered States ov Americka*, Greene Naftali Gallery, New York

**1994**

*Astrid's Secret Banana*, Thread Waxing Space, New York

## **SELECTED GROUP & TWO-PERSON EXHIBITIONS**

**2019**

*Social Photography VII*, carriage trade, New York

*The Foundation of the Museum: MOCA's Collection*, The Museum of Contemporary Art, Los Angeles

**2018**

*Burn It Clean*, 1301PE, Los Angeles, CA

*Alexander Carver, Pieter Schoolwerth, Avery Singer: Bubble Revision*, Miguel Abreu Gallery, New York

*Alexander Carver, Pieter Schoolwerth, Avery Singer: Call Out Tools*, Kraupa-Tuskany Zeidler, Berlin, Germany

*FRONT International: Cleveland Triennial for Contemporary Art*, Cleveland, OH

*The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co. (1983-2004)*, Hessel Museum of Art, Annandale-on-Hudson, NY

*New York by Night*, curated by Spencer Sweeney, HdM Gallery, Beijing, China

*At Large*, Reyes Projects, Birmingham, MI

68-18, Shin Gallery, New York

**2017**

*The Happy Fainting of Painting #2*, curated by Hans Jürgen Hafner & Gunter Reski, Galerie Kroboth, Vienna, Austria

*The Curator's Eggs*, selected by Adrian Dannatt, Paul Kasmin Gallery, New York

*Hope and Hazard: A Comedy of Eros*, curated by Eric Fischl, Hall Art Foundation, Reading, VT

**2016**

Independent Film Festival, Brussels, Belgium

*Dreamlands*, Whitney Museum of American Art, New York

Two-person presentation with Monika Sosnowska, Art Berlin Contemporary, Captain Petzel, Berlin,

Germany

*Fine Young Cannibals*, Petzel Gallery, New York

*Sequence 6*, Miguel Abreu Gallery, New York

*A Summer Painting Show*, curated by Cleopatra's NYC and Aaron Bogart, PSM, Berlin, Germany

*Off Screen*, Microscope Gallery, Brooklyn, New York

*Can You Hear Me? Music Labels by Visual Artists*, Printed Matter, New York

*Everybody Is Crazy, But Me*, Maison Particulière, Brussels, Belgium

## **2015**

*June: A Painting Show*, Sadie Coles HQ, London, UK

*Can You Hear Me? Music Labels by Visual Artists*, Onomatopée, Eindhoven, Netherlands

*Call and Response*, Gavin Brown's Enterprise, New York

## **2014**

*Jonathan Lasker & Pieter Schoolwerth*, Galería Marta Cervera, Madrid

*Frameshift*, curated by useful pictures, Denny Gallery, New York

## **2012**

*accrochage*, Miguel Abreu Gallery, New York

## **2011**

*New York to London and Back: The Medium of Contingency*, Thomas Dane Gallery, London, UK

## **2009**

*Adaptation: Pedro Costa, Danièle Huillet/Jean-Marie Straub: Où gît votre sourire enfoui?* (film)

Pieter Schoolwerth, *Portrait of 'The Concert' with Still Life* (after Van Honthorst)

*Leave No Trace*, organized by Margaret Liu Clinton, ISCP, New York

*Practice vs. Object*, organized by Margaret Liu Clinton, Miguel Abreu Gallery, New York

## **2008**

*Des Jeunes Gens Mōdernes*, Galerie du jour agnès b., Paris, France

## **2006**

*Hands up/Hands down*, Miguel Abreu Gallery, New York

*Tomorrow Land: CalArts in Moving Picture*, curated by Josh Siegel, Museum of Modern Art, New York

*Palm Beach Collects: The John Morrissey Collection*, curated by Sarah Gavlak, Armory Art Center, West Palm Beach, FL

## **2005**

*Manhattan!*, curated by Carol Lee, 100 Lafayette, New York

*Idols of Perversity*, Bellwether, New York

*Group Show*, Elizabeth Dee Gallery, New York

## **2004**

*Ciao! Manhattan: Recent Painting from New York*, curated by Joseph R. Wolin, Perugi Artecontemporanea, Padua, Italy

*Drawing Out of the Void*, Vestry Arts, Inc., New York

**2003**

*Catholic*, Guild and Greyskul, New York  
*Wild Nights: Remembering Colin DeLand*, CBGB's Gallery, New York  
*Supereal*, curated by Lauri Firstenberg, Marella Arte Contemporanea, Milan, Italy  
*Today's Man*, John Connelly Presents, New York  
*K48 "Teenage Rebel"*, John Connelly Presents, New York

**2002**

*The 195 Hudson Street, Apartment 2A Biennial*, curated by Adrian Dannatt, New York  
*Festival Polyphonix*, Centre Georges Pompidou, Paris, France

**1999**

*Free Coke*, Greene Naftali Gallery, New York  
*Dope: an XXX-Mas Show*, American Fine Arts, Co., New York

**1998**

*Pop Surrealism*, The Aldrich Museum of Contemporary Art, Ridgefield, CT  
*Tune In*, Lawing Gallery, Houston, TX  
*Freedom, Liberation & Change: Revisiting 1968*, Longwood Arts Gallery, Bronx, New York  
*Super Freaks: post Pop*, Greene Naftali Gallery, New York

**1997**

*Gothic*, curated by Christoph Grunenberg, ICA, Boston, MA  
*Summer Love*, Fotohui Cramer, New York  
*Thriller*, 303 Gallery, New York  
*100 Photographs*, American Fine Arts, New York

**1996**

*Departure Lounge*, Clocktower Gallery, New York  
*Offerings*, Thread Waxing Space, New York  
*Scratch Off*, Thread Waxing Space, New York

**1995**

Anthony Reynolds Gallery, London, UK

**TALKS, LECTURES, & PERFORMANCES****2017**

*Depicting the World "Once Removed": A Talk by Artist Pieter Schoolwerth*, School of Visual Arts, New York

**1996**

The Knitting Factory, New York

**1992**

Beyond Baroque, Venice, CA

## BIBLIOGRAPHY

### 2019

- Oreto, Elda. "Pieter Schoolwerth and the relief of the soul," *XIBT Magazine*, July  
Čejková, Monika. "Ten Painters' Shows to Visit After Gallery Weekend Berlin," *Arts Territory*, May 5  
Pofalla, Boris. "Der beißt nicht, der isst vegan," *Die Welt*, April 27

### 2018

- Cohen, Josh. "Dual gaze," *The Times Literary Supplement*, June 1 (illustration)

### 2017

- Miller, James H. "Expert Eye: Dan Cameron," *The Art Newspaper*, December 9  
Wetzler, Rachel. "Pieter Schoolwerth 'Model as Painting'," *ArtReview*, September  
Halle, Howard. "Review: Pieter Schoolwerth, 'Model as Painting'," *Time Out New York*, June 13  
Reski, Gunter. "Reverse Cubism Als Betrachtungsirrtum," *Texte zur Kunst*, No. 106, June  
Quin, John, "Pieter Schoolwerth," *Frieze.com*, March 1  
Warnock, Molly and Pieter Schoolwerth, "1000 Words: Pieter Schoolwerth," *Artforum*, January  
Rahman, Zara. "Close Calls," *Real Life*, January 26 (illustration)

### 2016

- LA Review of Books Quarterly Journal*, No. 9, Winter (Illustrations)  
Ukueberuwa, Mene, "Week in review," *The New Criterion*, October 14  
Noor, Tausif, "Seeing Signs of Brexit at Frieze London," *Hyperallergic*, October 11

### 2015

- Gibson, Jeff, "Pieter Schoolwerth," *Artforum*, September  
Smith, P.C., "Pieter Schoolwerth," *Art in America*, June/July  
Swan, Ethan, "Pieter Schoolwerth interviewed about 'Your Vacuum Sucks'," *356 S. Mission Rd. Blog*, June  
Ebony, David, "David Ebony's Top 10 New York Gallery Shows for April," *Artnet News*, April 22  
Gallant, Elise, "Pieter Schoolwerth, 'Your Vacuum Blows, which Sucks' at Miguel Abreu Gallery, New York," *Purple*, April 22  
Cotter, Holland, "10 Galleries to Visit on the Lower East Side," *The New York Times*, April 16  
"Pieter Schoolwerth, 'Your Vacuum Blows, which Sucks'" *Time Out New York*, March 17

### 2014

- Sacheti, Priyanka, "New Delhi: Avinash Veeraraghavan and Pieter Schoolwerth's Fragmented Selves," *ArtSlant*, December 8  
Puri, Nikita, "Spaces Within and Without," *The Indian Express*, October 26  
Sitanshi Talati-Parikh, "Open Minds," *VerveMagazine.in*, October 20, 2014  
Knoblauch, Loring. "Frameshift at Denny Gallery," *CollectorDaily.com*, June 27  
Minyard, Ashley. "Frameshift at Denny Gallery," *Musée Magazine.com*, June 24

### 2013

- "Le New York de Frédéric Malle," *Elle Decoration France*, June, p. 138  
Kuborn, Nathalie, "Pieter Schoolwerth, Shadows Past," *L'Eventail*, May  
"American artist Pieter Schoolwerth has first show in Brussels," *Cassone-art.com*, May  
"Shadows Past' à la Galerie Nathalie Obadia," *Trends Tendances*, May 9  
M. DC., "Alphabet sculpté et découpé d'histoire," *L'Echo*, May 3

Pieter Schoolwerth à la Galerie Nathalie Obadia," *L'événement*, May, p. 71  
Martin, Elisabeth. "Pieter Schoolwerth Toiles Sur Toile," *Arteneews*, May, pp. 31-34  
"Shadows Past," *ArtActu.com*, April 19  
Verlinden, Michel. "Shadows Past," *Focus Vif*, April 19  
Schug, Sara, "10 things to do during Art Brussels," *TheWordMagazine.com*, April 18  
"Pieter Schoolwerth, Shadow Past» at the Galerie Obadia, Brussels," *PlumVoyage.fr*, April  
"La Galerie Obadia accueille l'exposition « Shadows Past » de Pieter Schoolwerth," *Luxe Daily*, March 20  
"Painting 2.0: 'After Troy' by Pieter Schoolwerth," *Lancia Trend Visions*, February 10  
"La subversión del arte barroco," *Experiensense Italy*, February 5  
Campbell-Dollaghan, Kelsey, "Abstracting A 400-Year-Old Baroque Masterpiece," *CoDesign Blog*, February 5

## 2012

Asfour, Nana, "After Troy," *Time Out NY*, Dec. 5  
Yau, John, "After the Fall of Troy: The Paintings of Pieter Schoolwerth," *Hyperallergic.com*, Dec. 2  
Martinez-White, Xiomara. "Pieter Schoolwerth: After Troy," *ArteryNYC.com*, Nov. 30  
Heinrich, Will, "Painting Out of a Corner," *GalleristNY.com*, Nov. 13  
Cappetta, Andrew, Interview, *BOMBlog*, May

## 2011

Anton, Saul, "Pieter Schoolwerth," *Frieze Magazine*, March

## 2010

Smith, Roberta, "Art in Review: Pieter Schoolwerth, Portraits of Painting," *New York Times*, December  
Sutton, Benjamin, "New Portraits of Old Art," *LMagazine*, November  
Swan, Ethan, "Wierd Records," *ANP Quarterly*, Vol. 2 No. 5  
Kharas, Kev, "Shiver Into Existence: Cold Waves And Minimal Electronics," *The Quietus*, June 29  
Langbein, Julia, "Pieter Schoolwerth," Critics' Picks, Paris, *Artforum.com*, April  
Heimendinger, Nicolas, "Pieter Schoolwerth, 'Portraits of Paintings,'" *Paris-Art.com*, April  
Riff, Joël, "Peinture dans le Marais," *Artnet.com*, March 18

## 2009

Douglas, Sarah, "Miami Postmortem: A Basel Top 10," *Artinfo.com*, December 11

## 2008

Dannatt, Adrian, "Pieter Schoolwerth," *Art in America*, September

## 2005

Robinson, Walter, "Weekend Update," *Artnet.com*, Dec. 5  
Cotter, Holland, "Fanciful to Figurative to Wryly Inscrutable," *The New York Times*, July 8  
Cohen, David, "Idols of Perversity: Bellwether" *The New York Sun*, July 7

## 2004

Johnson, Ken, "Drawing Out of the Void," *The New York Times*, April 30  
Reed, John, "The Past Illuminates a Promising Present," *Gay City News* 3, no. 312, March 18–24  
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Peterson, Thane, "The Art Market is Strikingly Robust-and Likely to Stay that Way," *BusinessWeek*, Dec.29–Jan. 5, pp. 120-121

### 2003

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Gatti, Chiara, "Sexy e pulp ecco I nuovi iperrealisti," *La Repubblica* (Milan), Nov. 11, p. 10

Battiston, Eleonora, "Supereal," *Segno*, Nov/Dec, pp. 44–45

Firstenberg, Lauri, *Supereal, Milan: Marella Arte Contemporanea*

Bollen, Christopher, "Today's Man," *Time Out New York* 415, Sept. 11–14, p. 88

Schoolwerth, Pieter, "Makeup Artist Pieter Schoolwerth Paints His Own Face," *VMagazine*, #24, Jul/Aug

### 2002

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Gute, Charles ed., "Focus Painting Part One: Contemporary Painting Today," *Flash Art*, October, pp. 78-85

Robecchi, Michele (Review) *Flash Art Italia*, Aug/Sept., p. 104

Ferrario, Rachele (Review) *La Stampa*, May 10, pp. 10-11

*K48*, #2, New York, pp. 114-115 & p. 192

*The Independent On Sunday* (Review), March 3, London, p. 8

Riva, Alessandro "Pieter Schoolwerth," *Arte*, February, pp. 60-66

### 2001

Myoda, Paul, "Pieter Schoolwerth: Postcards From an Abstract World," *Flash Art*, Nov-Dec, pp. 78-80

Worth, Alexi (Review) *New Yorker*, Nov. 12, 1, p. 28

Beatrice, Luca (Review) *Flash Art Italia*, April-May, p. 127

Frigerio, Laura (Review) *Corriere della Sera*, March 3, p. 59

Wheland, Jocko, ed. "Premonitions," *Open City*, #12, Spring

### 2000

Henry, Max. "Pieter Schoolwerth at American Fine Arts," *Art in America*, November

Myoda, Paul (Review) *Flash Art*, October

Ayerza, Josephine, ed. "Cover Aesthetics," *Lacanian Ink*, #17, Fall

Johnson, Ken (Review) *The New York Times*, May 5

Dannatt, Adrian "Pieter Schoolwerth," *The Art Newspaper*, May

Levin, Kim "Masters of the Universe," *The Village Voice*, May 23

### 1998

Fahl, David (Review) "Tune In," *Artlies*, Summer

Madoff, Steven Henry (Review) "Pop Surrealism," *Artforum*, October

Kimmelman, Michael "In Connecticut, Where Caravaggio First Landed," *The New York Times*, July 17

### 1997

Grunenberg, Christoph, "Unsolved Mysteries," Gothic, ICA-Boston, exhibition catalogue, Spring

Millis, Christopher "Gothic Lite," *The Boston Herald*, April 25

Sherman, Mary "ICA Show Slakes Thirst for Horror," *The Boston Phoenix*, May 2

Myoda, Paul (Review), *Art in America*, April

Zwick, Fred "The Occult Map in America: O:J:, Melrose and the Space Between," *Cups*, March

Green, David A., "NY: Pieter Schoolwerth, David Shaw, William Wegman," *Art Issues*, Jan/Feb

**1995**

Morin, Althea "Crash Worship," *Seconds* #30, February

McEvilley, Thomas "Openings: Pieter Schoolwerth," *Artforum*, January

## **TEACHING**

**2018**

Critical Theory and the Arts (MA Program), School of Visual Arts, New York

**2011**

"Visiting Artist Lecture Series," Columbia University, School of the Arts, New York

Visiting artist, Princeton University, School of Visual Art, New Jersey

**2006**

Visiting artist, Rutgers University, School of the Arts, New Jersey

**2005**

Visiting artist, Bard MFA, Milton Avery School of the Arts, New York

Adjunct Professor of Painting, Senior Painting Seminar, Cooper Union, School of Art, New York

## **PUBLIC COLLECTIONS**

Denver Art Museum, Denver, CO

Galerie für Zeitgenössische Kunst, Leipzig, Germany

MOCA, Los Angeles, CA

Orange County Museum of Art, CA

Phoenix Art Museum, Phoenix, AZ

San Francisco Museum of Modern Art, CA