

PIERRE KNOP



Pierre Knop's (b. 1982; Nancy, France) paintings convey a childlike fantasia, depicting idyllic mountainous landscapes, boxing gyms, classic pubs, and calm seascapes with rich, swirling colors and a deliberate flattening of perspective. Approaching the canvas as both a sketchbook and a painting, the artist combines multiple mediums to render enchanted scenes that are inspired by his natural surroundings and personal memories. This loose and playful creative process, complicated by decidedly Expressionist and Post-Impressionist influences, opens interpretation of each painting to multiple storylines and moods.

In Knop's landscape works, trees, mountains, sky and sea loom large, powerfully upstaging the small human and animal figures quietly hiking, resting or performing mundane tasks among them. Viewers, too, are invited to enter Knop's kaleidoscopic, timeless worlds

through multiple access points, led in by a trail of distant vacationers, gentle ocean currents, or quaint, winding paths. His interior scenes, often set in a dimly lit pub or lushly furnished room, center human figures with exaggerated forms, enveloped by richly textured wooden floors and low ceilings. Using a multitude of mediums such as crayon, oil stick, oil pastel, acrylic, and ink, on the same canvas, Knop alternates between finely drawn lines and thick, heavy brush strokes to sensuously render familiar forms such as natural landscapes and human figures, as well as more abstract passages of color and delicate form. With an open mind and unbridled imagination, the artist allows his intuition, or what Philip Guston once called "the third hand" to guide his painting process, creating works that toggle between the intentional and unintentional, the descriptive and the ambiguous. Knop presents fluid scenes in continuous states of flux and tension, teasing his viewers with glimpses of comfort and holiday leisure, yet allowing something inscrutable and mischievous to rise to the surface.

Pierre Knop has presented solo exhibitions across the globe, including at Gether Contemporary, Copenhagen, Denmark; Choi&Lager Gallery, Seoul, Korea and Cologne, Germany; and Lyles and King, New York, NY. Work by the artist has been included in group exhibition at Barbara Seiler Gallery, Zürich, Switzerland; Spazio Amanita, New York, NY; Ruttkowski68 Gallery, Cologne, Germany, and Anat Ebgi Gallery, Los Angeles, CA, among others. Pierre Knop currently lives and works in Cologne, Germany.

Must-See Art Guide: Cologne and Düsseldorf

Katie White, September 6, 2019

Keep your friends close—and your rivaling cultural capitals closer.

The German cities of Cologne and Düsseldorf are typically pitted as competitors when it comes to everything from beer to sports. But for one magical art-filled weekend a year, the two cities unite for Düsseldorf Cologne Open Galleries, a collective opening weekend that kicks off the fall art season each September.

This year, the festive weekend brings together 46 galleries split between the two cities. Shuttles will ferry collectors, art professionals, and anyone else who is interested from one city to the other (they're approximately 45 minutes apart).

If you happen to be in either city (or ideally both) we've picked 10 exhibitions that you won't want to miss.



Pierre Knop, *Too fool for school* (2019). Courtesy of Choi & Lager Gallery

Exhibition: “Pierre Knop: Feast of Fools”

When: September 6–November 3, 2019

Where: Choi & Lager Gallery, Wormserstrasse 23, Cologne

Worshipping Sticks and Stones at Anat Ebgı

December 5, 2018

Text by Michael Wright

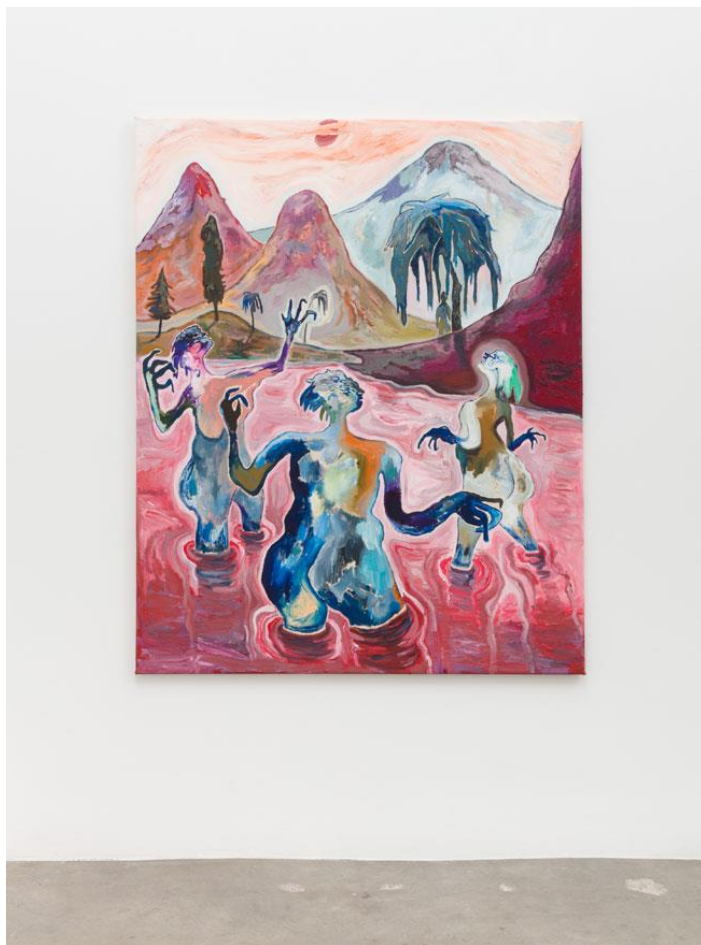
After the sardonic humor of Anat Ebgı's *Worshipping Sticks and Stones* registers, the show's deeper interests begin to emerge: violence toward the body and the rituals that negotiate it. The artists of this group show approach these themes with various levels of seriousness and diverse subject matter, a fact that complicates the exhibition as a whole.

In oil paintings and plush totems, Jay Stuckey's figures baptize and assault one another with the same gleeful faces, creating intentional dissonance between the cartoonish surface and serious archetypes of human behavior. The contorting bodies of Pierre Knop's *Suspicious Dance* (2018) and *Pyre* (2018) raise their hands while standing in a blood-red river or circling a ritual fire (what or *who* are they burning?).

Penny Slinger's collage works transfigure slick female bodies into goddesses, as in *Solstice* (1976-1977) where wrathful deities, astrology references, and animal masks are recontextualized to depict temple worship.

Frederik Næblerød paints and sculpts

shamanistic masks by hand; three sit aflame in on-canvas still lifes, and the stoneware masks—*The Four Seasons* (2018) and *Sea Urchin* (2017)—positioned on pedestals silently observe the gallery like exquisite corpses. Rendered in loose mirage-like brushstrokes, the intersex figure in Angela Dufresne's *Froth Dive* offers a double-vision: what seems like a placid smile above the surface becomes a glowing face below that seems to drift between lustful and threatening impulses.



To be clear, these works are less about ritual *qua* ritual and more about the latent powers of religion to incite social violence or visceral self-transformation. As Jeff Goldblum's character

in *The Fly* put it, “You’re afraid to be destroyed and recreated, aren’t you?” With the exception of Knop’s ritual scenes and Slinger, who’s celebration of the divine feminine might jolt the viewer with its earnestness, the artists exhibited approach these fearful questions indirectly through humor or ambiguity.

Combined with the gallery’s exhibition and wall texts—a hodgepodge of spiritual phrases like “the blood red ocean of ecstasy” and “the temple of yore”—it’s not always clear which works might actually function as ritual objects or within religious settings, which express serious religious motivations, or which appropriate the subject matter for other ends. It somehow both frustrates viewers looking for a more cohesive statement and evokes the complicated struggle of engaging religious issues in contemporary art.

“Worshipping Sticks and Stones” runs from November 3–December 8, 2018 at Anat Ebgi (2660 S. La Cienega Blvd Los Angeles, CA 90034).



YOSSI MILO GALLERY

PIERRE KNOP

b. 1982, Nancy, France, raised in Frankfurt am Main, Germany; lives and works in Cologne, Germany

EDUCATION

2013 Master of Fine Arts, graduate as 'Meisterschüler'
2008-13 Kunstakademie Düsseldorf, Germany

SELECTED SOLO EXHIBITIONS

2023 Idylle und Verderben, Yossi Milo, New York, NY
Choi and Choi, Seoul, Korea
Julien Cadet, Paris, France
2022 Dark Suns, Gether Contemporary, Copenhagen, DK
2021 Paysage Wonderlust, Yossi Milo Gallery, New York, NY
2020 Tetrachromatic Visions, Choi&Lager Gallery, Seoul, Korea
2019 Feast of Fools, Choi&Lager Gallery, Cologne, Germany
2018 Ei Gude, Annarumma Gallery, Naples, Italy
Bachsimpel, Lyles and King, projectspace, New York, NY
2016 Mayor Projects, Jacob Bjørn Gallery, Aarhus, Denmark
2015 The Third Hand (with Wolfgang Voegele), Kunstverein Koelnberg, Cologne, DE

SELECTED GROUP EXHIBITIONS

2023 Soulscapes, Meyer Riegger, Berlin, Germany
Immersed, Jack Seibert Projects, Los Angeles, CA
2022 Flower, Choi and Choi, Seoul, Korea
2021 The Loneliest Sport, Spazio Amanita, New York, NY
2020 Mixed Pickles 7, Ruttkowski68 Gallery, Cologne, Germany
2019 Mixed Pickles 6, Ruttkowski68 Gallery, Cologne, Germany
02, PM/AM, London, UK
2018 Finger Talkin', Barbara Seiler Gallery, Zürich, Switzerland
Worshipping Sticks and Stones, Anat Ebgi Gallery, Los Angeles, CA
01, PM/AM, London, UK
2017 Saskia, JAGLA, Cologne, Germany
Memories of an Elephant, Kunsthaus Essen, Essen, Germany

GRANTS & AWARDS

2016 Friedrich-Schneider Grant, Düsseldorf, Germany

RESIDENCIES

2023 CCA Andratx, Mallorca, Spain
2018 La Brea Residency, Los Angeles, CA

TEACHING EXPERIENCE

2019-20 State Academy of Fine Arts Karlsruhe, Germany, Professor

SELECTED BIBLIOGRAPHY

2021 The Drawer: Revue de dessin, Vol. 20 2021
2019 Westall, Mark. "PM/AM Present '02' a Group Exhibition that Explores the Connections Between Mysticism, Narrative, and Cosmological Vitality." FAD Magazine 5 June 2019
White, Katie. "Must-See Art Guide: Cologne and Düsseldorf." Artnet 6 September 2019
2018 Wright, Michael. "'Worshipping Sticks and Stones' at Anat Egbi." Contemporary Art Review LA 5 December 2018