

## PAUL WEINER

### "FEAR RENT STRIKE SURVEILLANCE DATA UNREST PROTEST SICK CONTROL PRIVATE EQUITY TEAR GAS MONOPOLY STAY HOME RIOT"



**OPENING > SATURDAY, JUNE 27 from 11-18:00**

> show through August 29. 2020

**Vernissage: pls. bring your mask ☺**

**Info: [www.kuk.gallery](http://www.kuk.gallery)**

**[exhibition@kuk.gallery](mailto:exhibition@kuk.gallery) & 01784115906**

In his second solo exhibition at Krupic Kersting Gallery, Paul Weiner oscillates between bluntly populist text and nuanced, formalist abstraction. With his process interrupted by the pandemic, Weiner's exhibition provokes timely conversations about corporate control, worker power, civil rights, technology, hegemonic power, and escapism.

Weiner presents raw statements about class power and solidarity that respond to the state of the economic and biological crisis as well as the political unrest in the United States. The new "text"-works co-opt Weiner's long-standing charcoal aesthetic and obsession with violent mark making, responding in real time to a changing society and wondering out loud how society will look when the crisis ends. One excerpt of these works reads 'FEAR RENT STRIKE SURVEILLANCE DATA UNREST PROTEST SICK CONTROL PRIVATE EQUITY TEAR GAS MONOPOLY STAY HOME RIOT'.

Weiner's Void paintings, primarily made before the coronavirus became ubiquitous, consist of impasto black oil paint and graphite on canvas. The works are coyly titled after escapist activities as in VOID (COUNTRY CLUB 🏌️🏡🎾🏊🏠) and VOID (EQUESTRIAN 🐎🏇). Deftly painted alla-prima, the shimmering works appear as mature formalism even as they evince a purposeful vapidness cutting to the core of the art world's commercial obsession with trading card minimalism and wealth signifiers. Weiner's blacked out American flag paintings loom over the exhibition, suggesting a declining empire failing spectacularly to respond to 21st century challenges. Alongside these flags, Weiner presents prints of recent US government and internal corporate documents detailing technological geopolitics, US/China tensions, surveillance, and artificial intelligence races. This exhibition continues Weiner's conceptual history of corporate skepticism following recent exhibitions addressing mass violence and military industrial complex profiteering in exhibitions at Athens Institute for Contemporary Art and Nancy Littlejohn Fine Art.

**Paul Weiner was born in Aurora, Colorado in 1993.** He received a BFA in Painting from Syracuse University in 2015. His primary focus is a form of abstract painting that is imbued with political and social meaning, simultaneously riffing on neo-expressionism and post-conceptual painting. Many of his recent paintings and sculptures grapple with America's contemporary identity and history, generating abstract, obscured, and distressed representations of a culture in flux. He is also known for his site-specific social media paintings, which can be found on Instagram. Weiner's paintings contain a library of symbols that refer to the American flag, art history, cultural hybridity sports, folk history, the legal system, and the military industrial complex.

Weiner's works have been included in solo and group exhibitions at Nancy Littlejohn Fine Art, Houston, TX; Krupic Kersting Galerie, Cologne, Germany; Athens Institute for Contemporary Art, Athens, Georgia; TWFINEART, Brisbane, Australia; Mana Contemporary, Chicago, IL; Pablo's Birthday, New York, New York; Durden and Ray Gallery, Los Angeles, CA; Re:Art, Brooklyn, NY; HF Johnson Gallery of Art, Carthage College, Wisconsin; SABOT/MIMI/FASTER, Berlin, Germany; Long Road Projects, Jacksonville, Florida; se! rum, Aarhus, Denmark; Alto Gallery, Denver, Colorado; Arvada Center for Arts and Humanities, Arvada, CO; Neuer Aachener Kunstverein, Aachen, Germany; Chabah Yelmani Gallery, Brussels, Belgium; YIA Art Fair, Brussels, Belgium; ARTBandini Fair, Los Angeles, California; Miscellaneous Press, Los Angeles, California; Leeds College of Art, Leeds, UK; York St. John University, York, UK; and CTRL+SHFT, Oakland, CA among others. He has participated in residencies such as Blackrock Senegal (invited by Kehinde Wiley (+ Commissions) and visiting artist engagements at Carthage College, Kenosha, Wisconsin; Syracuse University, Syracuse, New York; Long Road Projects, Jacksonville, Florida; Miscellaneous Press, Los Angeles, California; and Front Range Community College, Fort Collins, Colorado. At Syracuse University, Weiner received the Augusta Hazard and Roswell Hill awards while studying under Kevin Larmon, Sharon Gold, Jerome Witkin and Andrew Havenhand.

## **Detailed CV**

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**Born** 1993 Aurora, Colorado, USA

### **Education:**

2015 BFA, Painting, Syracuse University, magna cum laude

### **Solo and Two Person Exhibitions:**

2020 FORTHCOMING June 12, Krupic Kersting Gallery, Cologne, Germany  
2020 FORTHCOMING, TW Fineart, Brisbane, Australia  
2020 FORTHCOMING, NoGallery, Los Angeles, CA  
2019/2020 Market Forces, Nanc Littlejohn Finearts, Houston, TX  
2018 American Amnesia, Krupic Kersting Gallery, Cologne, Germany  
2018 Paul Weiner, Alto Gallery, Denver, Colorado  
2018 Clear and Present, HF Johnson Gallery of Art, Carthage College, Kenosha, Wisconsin with Kristin Bauer curated by Ryan Peter Miller  
2018 Old Glory, Long Road Projects, Jacksonville, Florida curated by Aaron Levi Garvey  
2017 In the Balance, TWFINEART, Brisbane, Australia with Kimberly Rowe  
2017 New American Contemporary, 44309 Gallery, Dortmund, Germany with Chad Hasegawa  
2016 Aftermath: Violent Crises in Context, Miscellaneous Press, Los Angeles, CA  
2015 amicus curiae, Michael Sickler Gallery, Syracuse University, Syracuse, NY

### **Group Exhibitions:**

2019 Losing Control: Guns, Government, and Group-Think, Athens Institute for Contemporary Art, Athens, Georgia with Victor Ali, Natalie Baxter, Jessica Caldas, Deja Echols, Hector Rene Membreno-Canales, Mark Menjivar, Jason Reed, Ricder Ricardo, Corrina Sephora, and Darryl DeAngelo Terrell curated by Arlette Hernandez  
2019 HERE+NOW, Pablo's Birthday, New York, New York with Joshua Citarella, Stine Deja, Jenny Brosinski, Jonathan Todryk, Carla Gannis, Liz Naiden, Hannah Sophie Dunkelberg, Tristan Schulze, Johan Deckmann, Hiroyuki Hamada, Sooyoung Chung, Ant Hamlyn, Irati Inoriza, Lisette van Hoogenhuyze, Tahnee Lonsdale, Tara Wray, and Anna Ehrenstein in curatorial collaboration with Hiato Projects, Office Impart, AXSART, ISTHISIT?, Daily Collector, ART PIQ, Freud Monk Gallery, and THIS AIN'T ART SCHOOL

2019 Colorado Abstract +10: A History and A Survey, Arvada Center for Arts and Humanities, Arvada, Colorado curated by Collin Parson in partnership with Michael Paglia, Mary Voelz Chandler, and the Kirkland Museum of Fine Art

2019 Divergent Motion, Delphian Gallery, London, United Kingdom with Lou Ros, Jesse Draxler, Francisco Mendes Moreira, Cannon Dill, Tess Williams, Florence Hutchings, Jerry Kowalski, Rusudan Khizanishvili, Cathy Tabbakh, Benjamin Murphy, Mike Ballard, Nick JS Thompson, Jake Grewal, Beth Rodway, Claire Johnson, Klaus is Koming, and Galina Munroe

2019 Once in a Blue Moon, se! rum, Aarhus, Denmark with Lars Hempler, Henning Schultz, Maria Lundström, Signe Ralkov, Mathias Malling Mortensen, Anne Torpe, and Alessio Guano

2019 Benefiz Auktion 2019, Neuer Aachener Kunstverein, Aachen, Germany with Florian Auer, Petra Herzog, Dennis Loesch, Michael Kunze, Markus Baum, Thomas Weidenhaupt, Max Frintrop, Jan-Ole Schiemann, Walter Dahn, Emma Talbot, Vera Sous, Thomas Wachholz, Julia Scher, Magdalena Kita, and others

2018 Conversations, Krupic Kersting Gallery, Cologne, Germany with Ulu Braun, France Bizot, Maud Janecke, Linn Meyers, Samuel Adam Swope, Baptiste Debombourg, Eden&Lernout, Andy Holtin, Robert Kunec, Irma Markulin, Damir Radovic, Jon Shelton, Tracey Snelling, and Tobias Sternberg

2018 This is Not Here, Re:art, Brooklyn, New York curated by Efrem Zelony-Mindell

2018 BImA and FRIENDS, Sabot Mimi Fester, Berlin, Germany with Julie Legouez, Godai Sahara, Matti Schulz, Nils Leimkühler, Stella Foerster, Nartur Kunst Gruppe, and Markus Butkerei

2018 Alter Salon, Zuni 49, Denver, Colorado curated by Shorts with Mark Sink, Molly Bounds, Tom Bond, Anthony Garcia, Mario Zoots, Wes Magyar, Julio Alejandro, Ramon Bonilla, Andrew Huffman, Kaitlyn Tucek, Amber Cobb, Raymundo Munoz, Travis Hetman, Elissa Eaton, Jeromie Dorrance, Jason Thielke, Scot Lefavor, Dan Hampe, Johnny Defeo, and others

2018 The White Sheet Project, Cross Gallery, Bundaberg, Australia with Louise Gresswell, Jo Katsiaris, Susan Carr, Nicole Jakins, Meaghan Shelton

2017 Antipodal, Durden & Ray Gallery, Los Angeles, California with Jonni Cheatwood, Elizabeth Gilfilen, Abby Goldstein, Carlson Hatton, Max Manning, Fran O'Neill, Max Presneill, Bryan Ricci, Kimberly Rowe, Tom Savage, and Emily Silver curated by Chris Trueman

2016 Correspondence/Correspondencia, CTRL+SHIFT, Oakland, CA curated by Á.R. Vázquez-Concepción

2016 PDF-OBJECTS, Mana Contemporary, Chicago, IL curated by Jason Lazarus and Sean Ward with Alberto Aguilar, Basma Alsharif, Robert Burnier, Alex Chitty, Katy Cowan, Assaf Evron, Danny Giles, Gordon Hall, Sofia Leiby, Kevin Larmon, Jose Lerma, Shana Lutker, Matt Morris, Gina Osterloh, Sabina Ott, Claire Pentecost, Tim Portlock, Josh Reames, Amanda Ross-Ho, Sanaz Sohrabi, Stephanie Syjuco, Tony Tasset, Jan Tichy, Lori Waxman, and others

2016 YIA Art Fair, Chabah Yelmani Gallery, Brussels, Belgium with Jon DeCola and William James Thurman

2016 ARTBandini Fair, Miscellaneous Press, Los Angeles, CA with John Knuth and Jay Stuckey

2016 Opening Night Part 2, Chabah Yelmani Gallery, Brussels, BE with Emilie Benoist, Caspar Berger, Yumi Chung, Riikka Hyvönen, Athar Jaber, Yuki Kobayashi, Nikolay Konstantinov, Sarah Lederman, Noemi Niederhauser, Stefan Papco, William James Thurman, and Bogdan Vladuta

2015 Critical Mass, 914Works, Syracuse University, Syracuse, NY

2014 Vein 8: Stone Canoe Artists, ArtRage: The Norton Putter Gallery, Syracuse, NY

2013 Common Language, Leeds College of Art Gallery, Traveling Show, Leeds, UK

2013 Common Language, York St. John University, Traveling Show, York, UK

2013 New York to London, HOUSE Gallery curated by Berik Kulmamirov. London, UK

## **Residencies, Commissions, and Lectures:**

2019 Six paintings commissioned by Kehinde Wiley as a guest at Black Rock Senegal, Dakar, Senegal  
2018 Artist in residence at A. Farm Saigon via MoT + Museum, Sàn Art, and Nguyen Art Foundation, Ho Chi Minh City, Vietnam  
2018 Visiting artist lecture and instruction at Front Range Community College  
2018 Visiting artist lecture at Syracuse University - Los Angeles campus  
2018 Visiting artist lecture and Drawing 1 instruction at Front Range Community College  
2018 Visiting artist lecture and studio visits at Carthage College  
2017 Artist in residence at Long Road Projects, Jacksonville, Florida  
2016 Artist in residence at Miscellaneous Press, Los Angeles  
2015 Visiting artist lecture at Syracuse University graduate symposium, "Art on the Internet"  
2010 Young Artist Residency at Art Institute of Boston

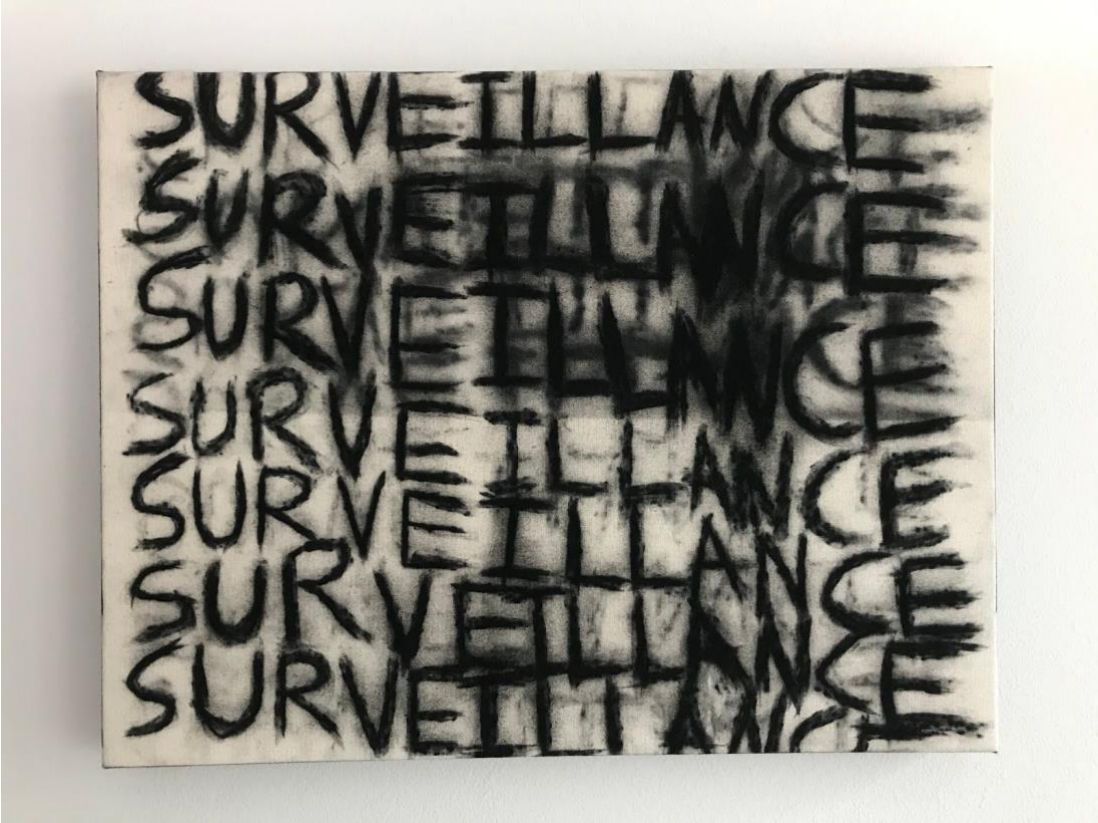
## **Bibliography:**

Daily Collector, 20 Painters Who Are Shaping the Next Decade, 2020  
Wach, Alexandra, print and online article, "Highlights der DC OPEN," MONOPOL – Magazin für Kunst und Leben, Berlin, Germany, 2018  
Gracia de Pedro, Maria, online feature, "Paul Owen Weiner at Krupic Kersting / Cologne, Germany," Daily Lazy, 2018  
Wach, Alexandra, newspaper article, "Rheinischer Spieltrieb," Die Welt, Berlin, Germany, 2018  
Stadtzauber Cultural Magazine, print article, "Paul Owen Weiner - American Amnesia," Cologne, Germany, 2018  
Froyd, Susan, online article, "Five Things for Art Lovers to Do and See This Weekend in Denver," Denver Westword, Denver, Colorado, 2018  
Cuderman, Peter, book interview, "30&Under: Short Life Advice from Outliers Under 30," 2018  
Morh, Loreen, review, "Clear and Present' on exhibit at Carthage College," The Journal Times, January 2018  
Kordic, Angie, review, "New American Contemporary Art Presented at 44309 Gallery," Widewalls, October 2017  
Wagner, Madeleine Peck, magazine interview, "Paul Owen Weiner holds a black mirror to America," Folio Weekly, August 2017  
Brown, Phil, review, "TRACE ELEMENTS," Brisbane News, January 2017  
Ward, Sarah, review, "PAUL WEINER AND KIMBERLY ROWE: IN THE BALANCE; How do you respond to tragedy?" Concrete Playground, January 2017  
McCarthy, Clary, review, "In the Balance – Kimberly Rowe and Paul Owen Weiner at TW Fine Art," Cultural Flanerie, February 2017

## **Awards:**

2015 Augusta Hazard Award, Syracuse University  
2014 Roswell Hill Award, Syracuse University

**PAUL WEINER 2020**



SURVEILLANCE, 20"x26" (50x66cm), charcoal on raw canvas, 2020