

**ART DÜSSELDORF 2023**  
**Booth I03**

Silke Albrecht

Nic Hess

Jonas Maas

Yelena Popova

Florian Schmidt

Rebecca Ann Tess

# SILKE ALBRECHT

Silke Albrecht (\*1986 in Soest, lives and works in Düsseldorf) studied at the Kunstakademie Münster with Prof. Michael van Ofen and graduated in 2015 as a master student of Prof. Andreas Gursky at the Kunstakademie Düsseldorf. In 2011 she received a scholarship from Best-Gruppe-Düsseldorf, in 2013 one from Apotheker und Ärztebank, and in 2017 she was selected by the Bronner Residency and Art Foundation to be their artist in residence in Tel Aviv.

Fundamental to Silke Albrecht's work is – on the one hand – a preoccupation with painterly processes and diverse techniques, with pictorial, representational and signifying functions within the framework of painting – be it figurative or abstract. In doing so, she departs from simple paths; her works are multifocal and thus can be read on different levels. On the other hand, Albrecht's œuvre is guided on the level of content by an examination of the loss of a unified worldview in the context of contemporary geological, ecological, and geopolitical problems. Thus, the paintings can be understood as manifestos of a critical – in the double sense of criticizing and analyzing – approach towards anthropocentric views of the world. This standpoint is also reflected in the titles of her paintings or those of her series of paintings (like, for example, shattered earth).

The abstract works are showing forms and colors not only painted with a brush on canvas. Rather, Albrecht also works with means of collage, assemblage, and sewing and embroidery, among others. She pours, she wipes, she draws on the canvas. But what is decisive here is that it is about painterly-aesthetically highly effective, impressive and convincing images on canvas, which sometimes even transcend the two-dimensionality of the canvas (like a relief) and about the joy of creating these works. To the content described above this is related in that Albrecht does not represent or depict objects, but rather creates in a very concrete way. She brings herself in as an actor, a performer. Creation as the actual act, that brings forth the image (the pictorial world).

While Albrecht integrates figurative representations into her abstract canvases, which refer to the contents that played a role for her at the particular moment when the works were created (we can think of the series stay private) there are photorealistically painted pictures of plants, which directly show the nature addressed by Albrecht.





Silke Albrecht  
*Gläser (12)*, 2023  
Oil on cotton  
60 x 50 cm  
EUR 4.400 (excl. VAT)





Silke Albrecht  
*Gläser (8)*, 2023  
Oil on cotton  
100 x 80 cm  
EUR 7.200 (excl. VAT)





Silke Albrecht  
*Gläser (7)*, 2023  
Oil on cotton  
100 x 80 cm  
EUR 7.200 (excl. VAT)



Silke Albrecht  
*Gläser (5)*, 2022  
Oil on cotton  
90 x 70 cm  
EUR 6.400 (excl. VAT)





Silke Albrecht  
*magic cave (detail) (5)*, 2022  
Oil on linen  
65 x 50 cm  
EUR 4.900 (excl. VAT)





Silke Albrecht  
*Der Leib fließt (1)*, 2022  
Lacquer, shellac ink, yarn, plexiglass and copper nails on linen  
170 x 130 cm  
EUR 13.500 (incl. VAT)





Silke Albrecht  
*Der Leib fließt (2)*, 2022  
Lacquer, shellac ink, yarn, plexiglass and copper nails on linen and cotton  
150 x 100 cm  
EUR 11.500 (incl. VAT)



# NIC HESS

Nic Hess (\*1968, lives in Zurich) studied in Amsterdam at the Gerrit Rietveld Academy and later in Berlin at the Hochschule (now: Universität) der Künste. His installations have been shown in numerous solo and group exhibitions in Europe, the United States, and Mexico, including the Armand Hammer Museum in Los Angeles, Casa del Lago, Mexico City, Haus der Kunst in Munich, Kunsthalle Münster, Kunstmuseum Winterthur, Städtische Galerie in Wolfsburg, and Museo de Zapopan in Zapopan, Mexico.

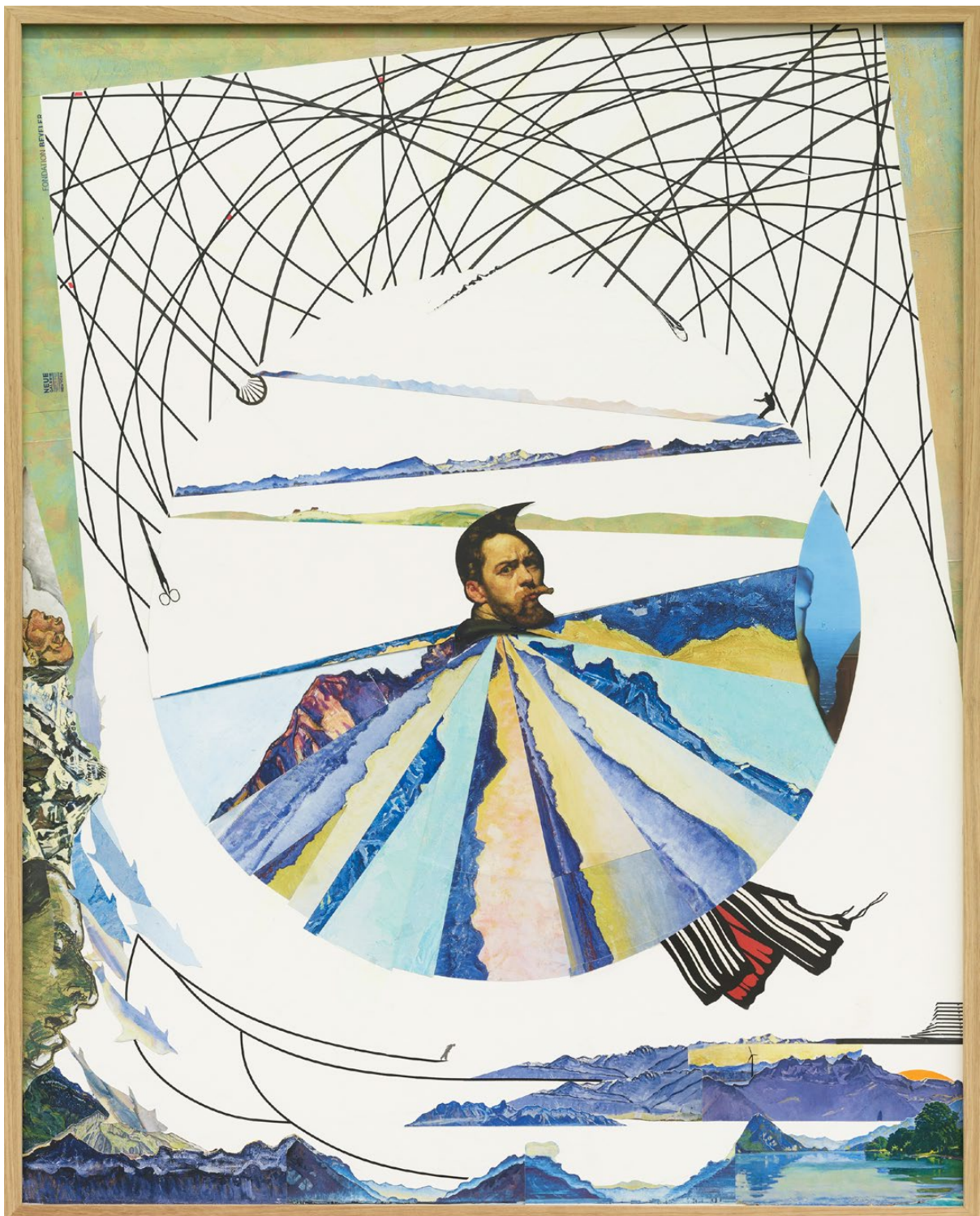
Hess became known since the late 1990s for installations for which he used industrial paint, collaged images and colored tapes, light projections and neon to take mental and factual possession not only of the walls and ceilings, but of the entire rooms. These spatial collages are based on an archive of hundreds of transparencies with a wide variety of commercial logos, pictograms, images of masterpieces of art history, and political as well as economic icons. Hess plays music from a global, pictorial score. His notation is archived images that he has collected over the past 25 years. Images which appear arbitrary and meaningful at the same time. Images we don't know and yet know because we all live with an inner archive of once-seen icons, symbols, logos, emblems, and emoticons in a world where linguistic communication is supplanted by a visual language. Hess stages this universal archive of images into a rhythm of emptiness and compression. The works are the moments in the course of the melody in which the simple, black line – the beginning of every drawing – condenses in the aggregation of pictorial information and takes on meanings that are beyond the familiar reading of the signs. Such installations have also taken the form of neon light boxes since 2006.

After his parents passed away, Nic Hess has also created a growing group of collages. For these, he has broken up his parents' library on art and architectural history and created new works from the images in the illustrated books. With this creative processing he sets a monument to the parents and at the same time also to the artists particularly appreciated by the parents (above all Max Bill, Edward Hopper, Le Corbusier, Roy Liechtenstein and René Magritte), whose reproductions of works are transformed into new art.





Nic Hess  
*Blumen*, 2022  
Tape, printed paper, colored paper  
104 x 83,5 cm  
EUR 10.000 (incl. VAT)



Nic Hess  
*Ferdinand*, 2022  
Printed paper, tape, printed foil, colored paper  
104 x 83,5 cm  
EUR 10.000 (incl. VAT)



# JONAS MAAS

Jonas Maas (\*1985 in Trier, lives in Düsseldorf) studied at the Kunsthochschule Mainz in the class of Winfried Virnich from 2006 to 2010. In 2010 he moved to the Kunstakademie Düsseldorf and graduated there in 2014 as a student of Tomma Abts. In 2009 he was a fellow of the Studienstiftung des deutschen Volkes, in 2016 a fellow of the Lepsien Art Foundation, Düsseldorf, and in 2018 he lived at Schloss Ringenberg in Hamminkeln on a NRW residency grant.

While the traditional idea of painting is defined by the manual application of liquid paint on a mostly rectangular surface, Jonas Maas radically expands the spectrum of possibilities of what can be subsumed under the term “painting.” He deconstructs the traditional relationship between image carrier and image, between flat painting ground and color material, by allowing carrier, color, and forms to act as equal elements of an idea of painting – as systemic fragmentation and fragmentary systematization at the same time.

In this operative analysis, holes and hole-like openings, for example, penetrate the support and reveal the wall as an integral pictorial element. Or grid-like constructions take over the part of the frame and, as part of the picture, become a coincident indicator of spatiality and flatness. In other works panels bent out of the flat surface counterpoint the spatial illusionist effect of the color-framed format provided with grids.

Maas relies on unconventional techniques in his works: for example, he works on wood and aluminum, not on canvas. On his painting surfaces, which are often primed with gesturally applied chalk ground (thus suggesting traditional painting movements), he often prints compositions, using the UV printing process, which were created in image processing programs on the computer; otherwise, apart from the classic brush, he applies the paint with a roller or palette knife.

It can be summarized that Maas uses the means of schematization and disruption, of visual overload and minimalist reduction, specific relationships and diffuse interstices or voids to investigate the conditions and possibilities of specifically colored structures in space.





Jonas Maas  
*o.T.*, 2023  
Acrylic paint, chipboard  
8 pieces, each 29,7 x 21 cm  
EUR 10.000 (incl. VAT)





Jonas Maas  
*o.T.*, 2023  
Acrylic paint, chipboard  
29,7 x 21 cm  
EUR 2.000 (incl. VAT)





Jonas Maas  
*o.T.*, 2023  
Acrylic paint, ink, wood, MDF  
196 x 138,5 x 4,4 cm  
EUR 12.000 (incl. VAT)



Jonas Maas  
*„ohne Titel“*, 2022  
Lacquer, acrylic, MDF, wood  
59,8 x 42,3 x 18,2 cm  
EUR 3.500 (incl. VAT)





Jonas Maas  
*„ohne Titel“*, 2022  
Laquer, acrylic, MDF, wood  
59,8 x 42,3 x 4,2 cm  
EUR 3.500 (incl. VAT)



Jonas Maas  
*o.T.*, 2021  
Lacquer, acrylic paint, chipboard  
40 x 28,9 cm  
EUR 2.500 (incl. VAT)





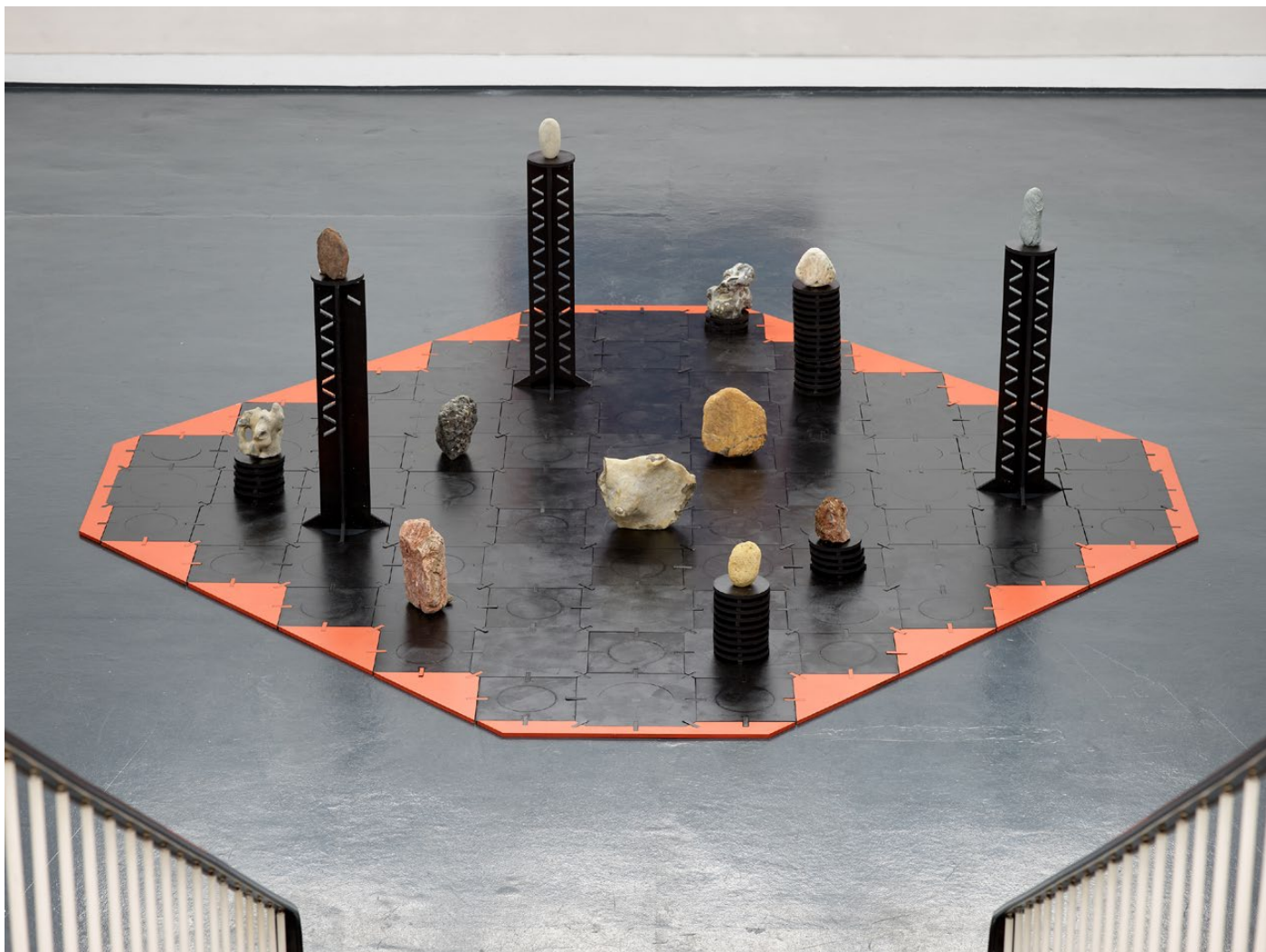
# YELENA POPOVA

Yelena Popova (\*1978 in Ozersk, USSR, lives and works in Nottingham) is a graduate of the Moscow Art Theater School (2000), Central Saint Martins College of Art and Design (2007) and the Royal College of Art in London (2011), where she completed a master's degree in painting. She benefited from numerous scholarships and awards. Among them, The Outset Prize, London (2011), The Arts Council Grant (2014) and the Fellowship of the Girton College (2016-2017). Numerous important collections hold works by Popova. Most notably, the Westphalian State Museum of Art and Culture in Münster and the Zabłudowicz and Saat-chi Collections in London.

Yelena Popova's work is always concerned with socio-political content, which she casts into artistic form after extensive research into the historical background and contexts. Accordingly, she works with very different media. While some topics are dealt with in video films, she also creates computer performances, sculptures, installations, drawings or – since a few years – tapestries for other contents. For all groups of works, she also does paintings, which have their own particular connection to the overarching themes, although – as it seems at first glance – they are abstract works formally related to Russian Modernism and Constructivism (one can think of Lubov Popova or Natalia Goncharova when seeing these canvases).

The decision for or against a particular technique depends on the respective content. Popova began with a duo of two art-documentary video works that revolved around her original hometown of Ozersk, in the former USSR, and its status as a secret nuclear energy research site. In other video works, she dealt with the themes of “coal mining” or “time.” The theme of “money” and its circuits and functions were mirrored in an elaborate computer performance and tapestry, and atomic energy in a second group of works on this theme, with a large installation and again tapestries. A guiding principle of these investigations and their products is that it is not so much a documentary approach that Popova takes as one in which she seeks aesthetically compelling forms to confront us with the subjects and stimulate reflection.





Yelena Popova  
*The Scholar Stones Display*, 2020  
Wood, scholar stones, miniature monolith puzzle  
101 x 344 x 344 cm  
EUR 16.000 (incl. VAT)





Yelena Popova  
*The Scholar Stones Display (Details), 2020*





Yelena Popova  
*Sizewell, Suffolk, 2020*  
Soil distemper on canvas  
137 x 106,5 cm  
EUR 8.500 (incl. VAT)





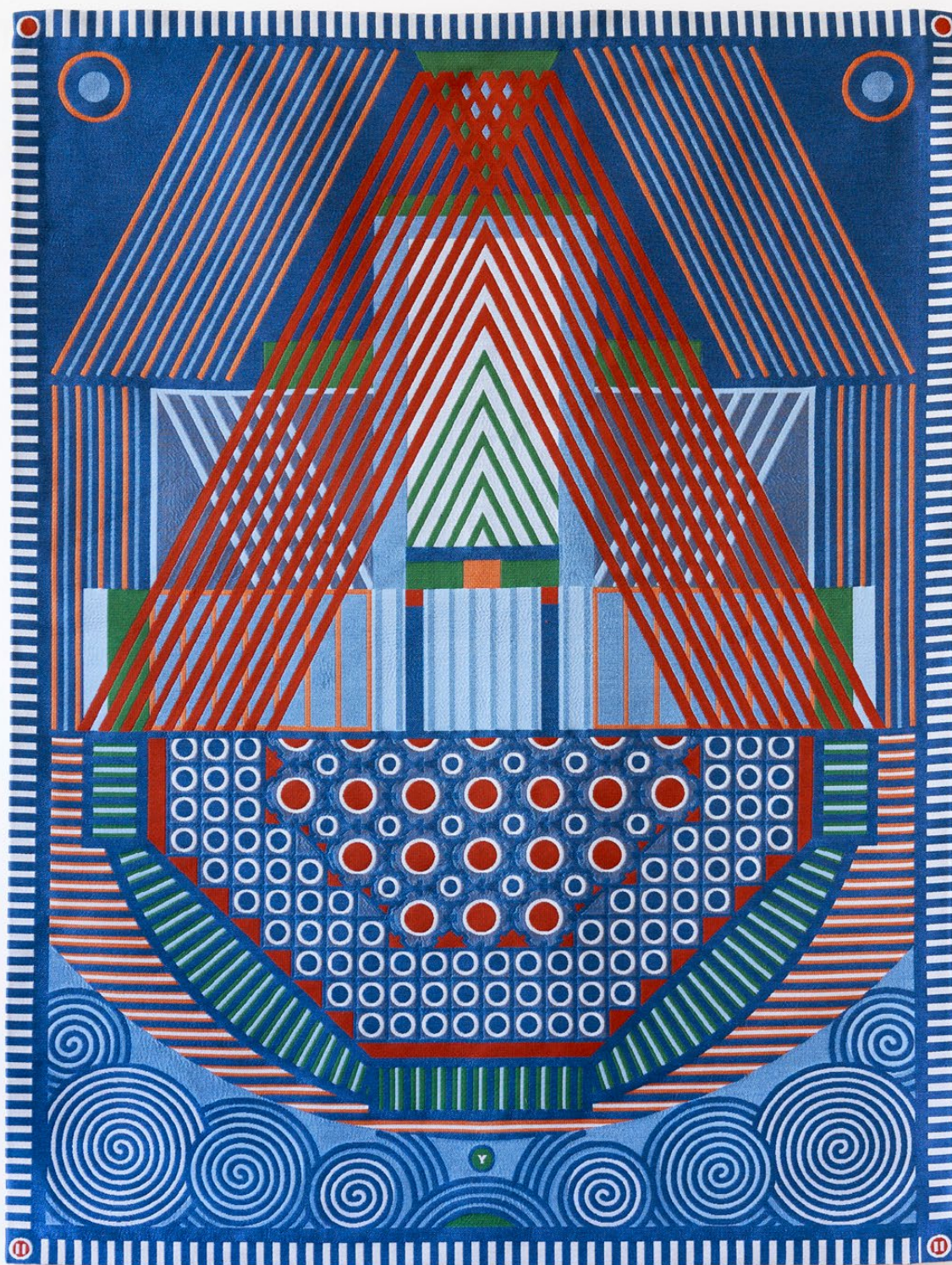
Yelena Popova  
*Trawsfynydd, Snowdonia, 2020*  
Soil distemper on canvas  
137 x 106,5 cm  
EUR 8.500 (incl. VAT)





Yelena Popova  
*Keepsafe I*, 2019  
Jaquard-woven tapestry  
185 x 141,5 cm  
Edition of 2 + 1 AP  
EUR 20.000 (incl. VAT)





Yelena Popova  
*Keepsafe II*, 2019  
Jaquard-woven tapestry  
186 x 142,5 cm  
Edition of 2 + 1 AP  
EUR 20.000 (incl. VAT)





Yelena Popova

*Untitled*, 2018

Wood ash, seaweed ash, soil, distemper on canvas

71 x 56 cm

EUR 4.500 (incl. VAT)



# FLORIAN SCHMIDT

Florian Schmidt (\*1980 in Raabs, Austria, lives and works in Berlin and Weimar) studied at the HfBK in Hamburg and subsequently at the Academy of Arts in Vienna. In Weimar, Schmidt is an artistic associate at the Bauhaus-University. He has had international solo and group exhibitions at Kunsthalle Krems, Hudson Valley Center for Contemporary Art, Peekskill, New York, Princeton University Art Museum, MUMOK, Vienna, Overbeck-Gesellschaft, Lübeck, and the 5th Beijing International Art Biennale at the National Art Museum of China, among others.

Florian Schmidt creates objects with which he explores the relationship between space, material and color. The results of this research are two-, sometimes three-dimensional wall works and free-standing sculptures. The structure of his works is often related to the empty frame within which individual wooden laths form supporting structures on which flat elements can be mounted. Schmidt uses these individual elements on an equal par and without deriving a hierarchy from their original function. In fact, Schmidt goes even further. He not only uses the various materials without considering their original function, but also tries to derive the design of the works from the materials themselves, by letting himself be guided in the composition of his works by the forms of the materials and colors already present. Thus, Schmidt's working method reveals itself as a process of cyclical deepening of thoughts; as a cycle in which existing works enter into renewed connection with the dynamics of the working process, for which the factor of repetition turns out to be decisive.



Florian Schmidt  
*Untitled (Device) 03, 2022*  
Lacquer, vinyl, cardboard, wood  
122 x 92 x 3 cm  
EUR 10.000 (incl. VAT)





Florian Schmidt  
*Untitled (Device) 07, 2022*  
Lacquer, vinyl, cardboard, wood  
122 x 92 x 3 cm  
EUR 10.000 (incl. VAT)

An aerial photograph of a modern city, likely Dubai, showing a complex network of multi-level highways and several prominent skyscrapers. The buildings have a mix of glass facades and solid-colored facades. The roads are wide and feature multiple lanes. The overall scene is one of a densely developed urban environment.

# REBECCA ANN TESS

Rebecca Ann Tess (\* 1980 in Annweiler am Trifels, lives in Berlin) studied at the Universität der Künste in Berlin and completed her studies – in the classes of Judith Hopf and Willem de Roij – in 2009 at the Städelschule, Frankfurt a.M.. Between 2006 and 2008 she was a fellow of the Studienstiftung des Deutschen Volkes, and in 2011 she received the Villa Romana Residency in Florence and the Balmoral Fellowship Residency in New York. In 2012 she participated in the Artist in Residence program of the City of Frankfurt in Seoul, Korea, between 2015 and 2017 she taught as Assistant Professor at Chung-Ang University in Seoul, in 2019 she lived as Artist-in-Residence in Valparaíso, Chile and in 2020 she was a fellow of Künstlerhaus Schloss Balmoral. Notable solo and group exhibitions have included the Neue Aachener Kunstverein, Aachen; the Berlinische Galerie, Berlin, and the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn; the Videonale in Bonn; the Kunstverein in Frankfurt and the Heidelberger Kunstverein; Kunsthalle Mainz; the National Museum of Contemporary Art, Seoul; the Museum of Contemporary Art (MOCA), Taipei; and the Nassauischer Kunstverein, Wiesbaden.

For several years now, Tess's work has revolved around themes of architecture, urbanism, landscape, and how we as humans relate to each other and to nature, through photography and video installation. The question of who exercises what power over whom and how this is manifested in our cities and also in our nature goes hand in hand with this. This is only seemingly a departure from the themes that have interested Tess thus far: namely, the examination of film and television history from the particular perspective of interest in gender topoi. For these, too, have been investigations of relations of power and oppression.





Rebecca Ann Tess  
*Body Traces #1, 2020*  
*(Burj Khalifa, Downtown Dubai, 2013)*  
Pigment inkjet print, 75 x 51 cm (framed)  
Part of the series »Alpha++ Models«  
Edition of 5 + 1 AP  
EUR 4.000 (incl. VAT)



Rebecca Ann Tess  
*Life in the Model*, 2020  
(*Jin Mao Tower, Pudong, Shanghai, 2014*)  
Pigment inkjet print, 51 x 75 cm (framed)  
Part of the series »Alpha++ Models«  
Edition of 5 + 1 AP  
EUR 4.000 (incl. VAT)



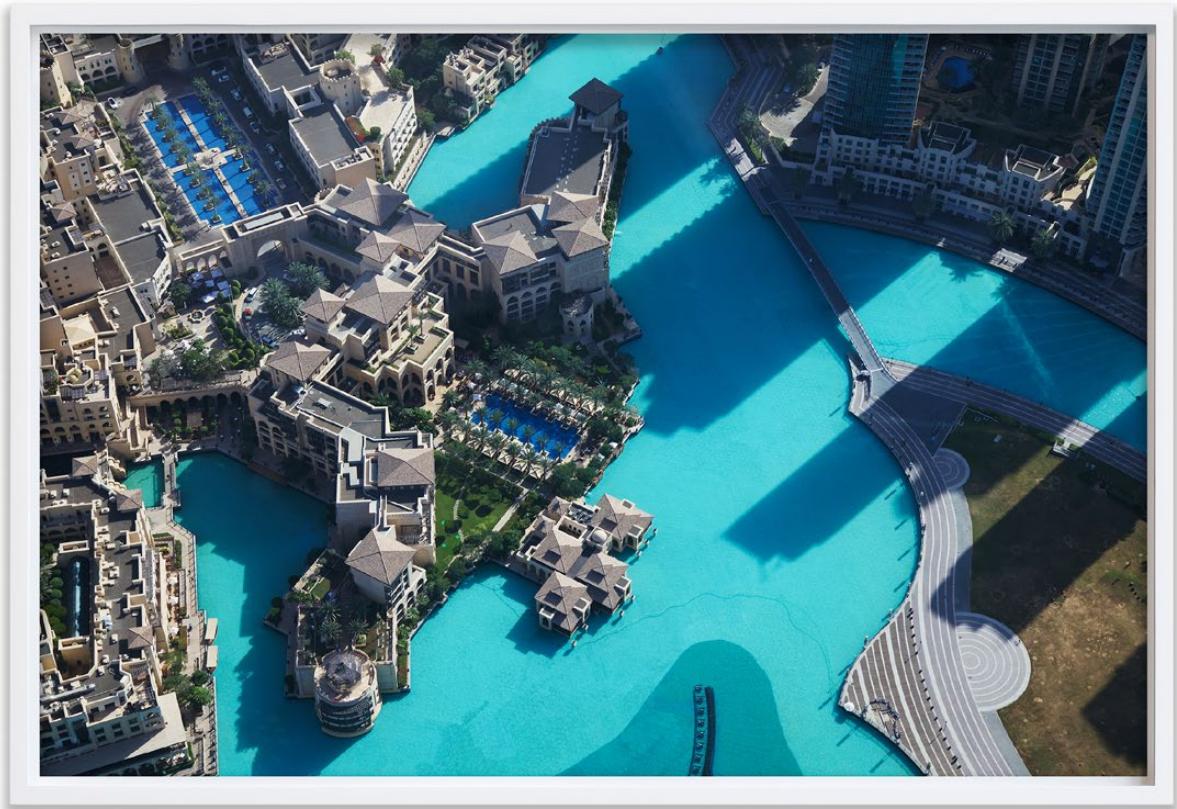


Rebecca Ann Tess  
*Gold - Lotte's Empire, 2019*  
(*Lotte World Mall, Seoul, 2015*)  
Pigment inkjet print, 41 x 60 cm (framed)  
Part of the series »Alpha++ Models«  
Edition of 5 + 1 AP  
EUR 3.200 (incl. VAT)



Rebecca Ann Tess  
*Global Golden Cut*, 2019  
*(Skyline, Dubai, 2013)*  
Pigment inkjet print, 51 x 75 cm (framed)  
Part of the series »Alpha++ Models«  
Edition of 5 + 1 AP  
EUR 4.000 (incl. VAT)



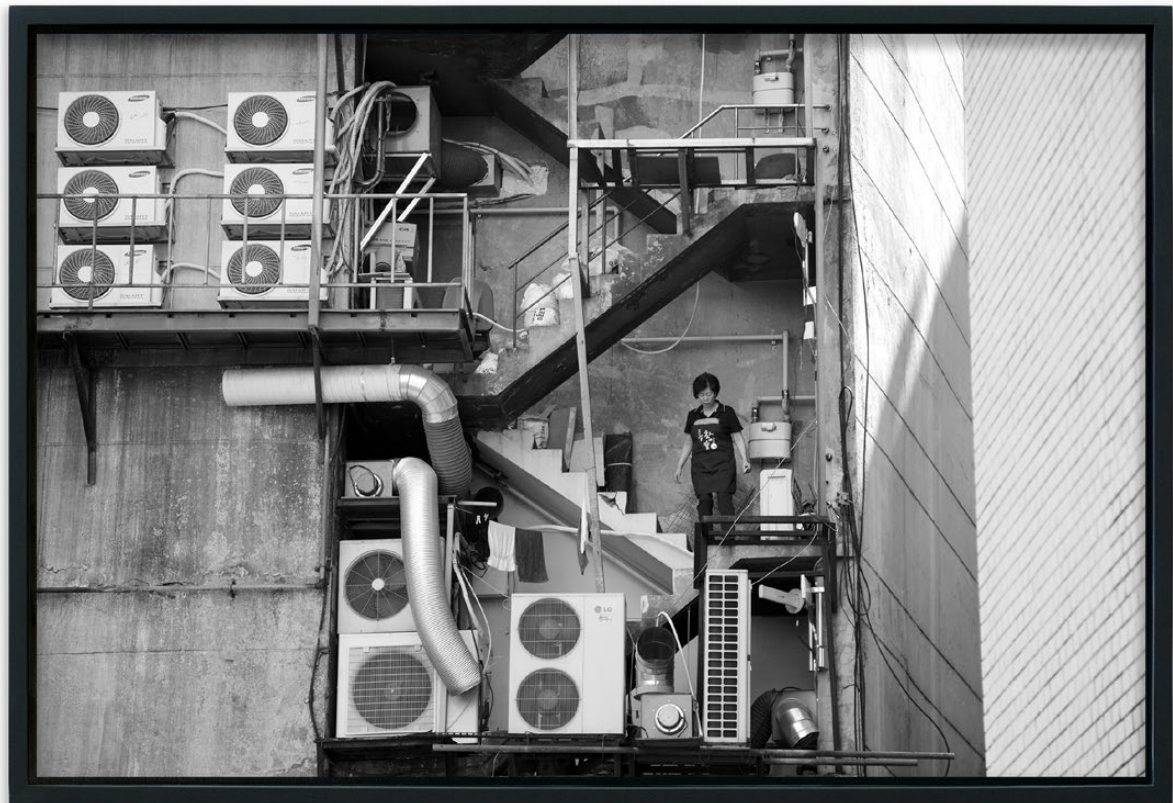


Rebecca Ann Tess  
*Pools in the Desert*, 2019  
(*Burj Khalifa Lake, Downtown Dubai*, 2013)  
Pigment inkjet print, 41 x 60 cm (framed)  
Part of the series »Alpha++ Models«  
Edition of 5 + 1 AP  
EUR 3.200 (incl. VAT)



Rebecca Ann Tess  
*Built on Sand*, 2019  
(*Downtown Dubai*, 2013)  
Pigment inkjet print, 41 x 60 cm (framed)  
Part of the series »Alpha++ Models«  
Edition of 5 + 1 AP  
EUR 3.200 (incl. VAT)





Rebecca Ann Tess

*Backdoor*, 2019

(*Seoul*, 2012)

Pigment inkjet print, 41 x 60 cm (framed)

Part of the series »Alpha++ Models«

Edition of 5 + 1 AP

EUR 3.200 (incl. VAT)

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