



Nathan Peter Portfolio

PSM

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OPEN Tue – Sat 12 – 6 pm





Nathan Peter
re/growth, 2023
 bitumen lacquer, oil, linen, foil and wood
 140 x 65 cm / 55 1/8 x 25 5/8 in



Nathan Peter
balance offering, 2023
 bitumen lacquer, oil, linen, foil and wood
 140 x 65 cm / 55 1/8 x 25 5/8 in



Nathan Peter
floor with mushrooms, 2023
 bitumen lacquer and oil on canvas
 100 x 80 cm / 39 3/8 x 31 1/2 in



Nathan Peter
Buschwindröschen, 2023
 Bitumen lacquer and oil on canvas
 100 x 80 cm / 39 3/8 x 31 1/2 in



Nathan Peter
floral floor, 2023
 enamel and oil on canvas
 150 x 130 cm / 59 x 51 1/4 in



Nathan Peter
Hibiskus, 2022
 oil, enamel and bitumen on linen
 150 x 130 cm / 59 x 51 1/4 in



Nathan Peter
exotic fold, 2022
 enamel, bitumen lacquer, foil on canvas
 195 x 170 cm



Nathan Peter
object frequency, 2022
 enamel, foil on linen 190 x
 190 cm



Nathan Peter
Blue (after Ruysch), 2022
 bitumen varnish, enamel on canvas
 80 x 70 x 4 cm



Nathan Peter
lifelike (green/violet/orange), 2022
 bitumen varnish, enamel on canvas
 60 x 50 cm



Nathan Peter
structural fold, 2021
 bitumen varnish, enamel on canvas, 4 parts
 500 x 500 x 500 cm



Nathan Peter
buried / light / deep down, 2021
 bitumen varnish, enamel on canvas
 320-400 x 190 cm



Nathan Peter
move/go #8, 2021
 bitumen varnish, enamel aluminum tape,
 polyester thread, cotton on linen
 40 x 30 cm



Nathan Peter
move/go #4, 2021
 bitumen varnish, enamel aluminum tape,
 polyester thread, cotton on linen
 40 x 30 cm



Nathan Peter
ferns, 2019
 bitumen lacquer and oil on canvas
 180 x 150 cm / 70 3/4 x 59 in



Nathan Peter
hibiskus, 2019
 oil and bitumen on linen
 180 x 150 cm / 70 3/4 x 59 in



Nathan Peter
roundup II (after Gentileschi), 2018
 Bitumen lacquer, oil and polyester thread on canvas
 Ø 110 cm / Ø 43 1/3 in



Nathan Peter
exploded floral, 2018
 Bitumen lacquer, oil and metallic thread on linen
 100 x 80 cm / 39 1/3 x 31 1/2 in



fold/un/fold(white), 2019
foli, bitumen lacquer, enamel and linen
150 x 110 cm



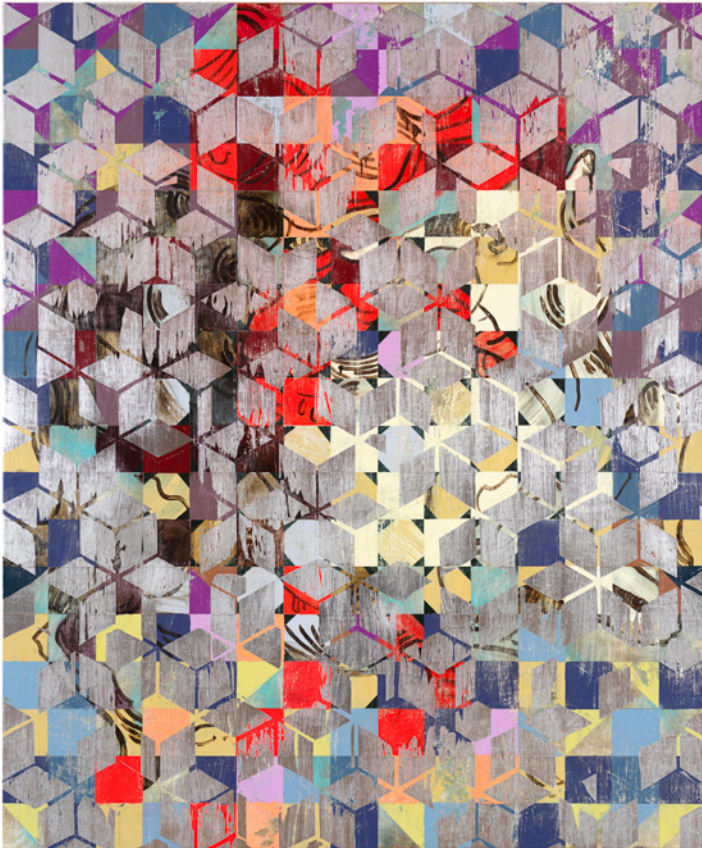
fold/un/fold(black), 2019
foli, bitumen lacquer, enamel and linen
150 x 110 cm



Nathan Peter
no. 2, 2019
 enamel, linen, bitumen lacquer and paper
 48 x 35 cm / 19 x 13 3/4 in



Nathan Peter
no. 3, 2019
 enamel, linen, bitumen lacquer and paper
 48 x 35 cm / 19 x 13 3/4 in



tauroctony, 2018
enamel, acrylic and foil on linen
each 180 x 150 cm

UNDER PRESSURE (installation view), 2018
Spacedout. Gut Kerkow, Ängermünde



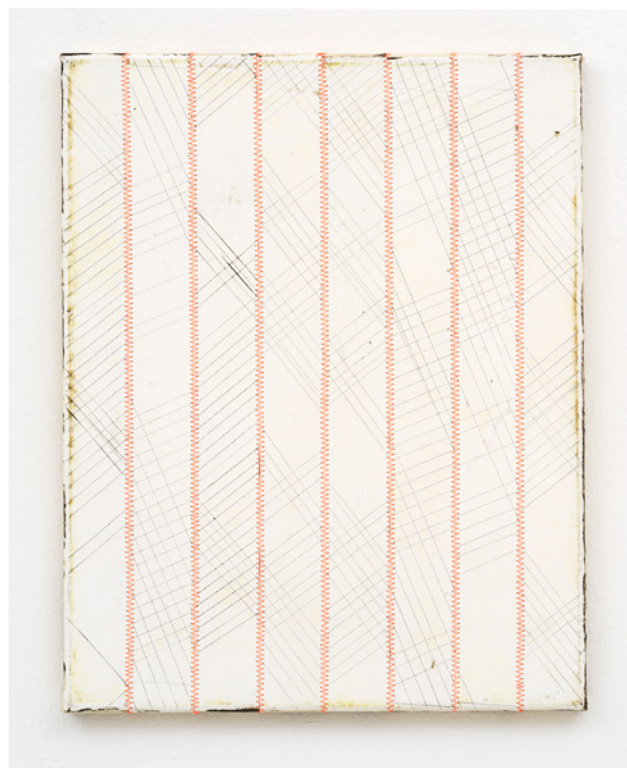
UNDER PRESSURE expands the physical tension exerted in the structure of painting into the environment of the exhibition space. The crosses of the stretcher bar supports are echoed in the beams and joists of the architecture. Within this double framework the paintings themselves are free floating, suspended by vibrant tension straps. As the exhibition space is located on a working farm the paintings evoke the complex form of american quilting associated with both rural and intimate means of imagery.



Nathan Peter
above/below, 2018
Enamel and bitumen on canvas, polyester thread and metal rings
300 x 280 cm / 118 x 110 1/4 in



stitched(white), 2018
bitumen lacquer, gesso, and
cotton thread on canvas
48 x 38 cm.



stitched(orange), 2018
bitumen lacquer, gesso, and polyester
thread on canvas
48 x 38 cm.



stitched II(white), 2018
bitumen lacquer, gesso, and cotton
thread on canvas
48 x 38 cm.



scenario V 2017
bitumen lacquer, enamel and foil on linen
160 x 190 cm.



lifelike, 2016
bitumen lacquer on linen
100 x 70 cm.



checkered blue, 2016
bitumen lacquer and enamel on linen
100 x 70 cm.



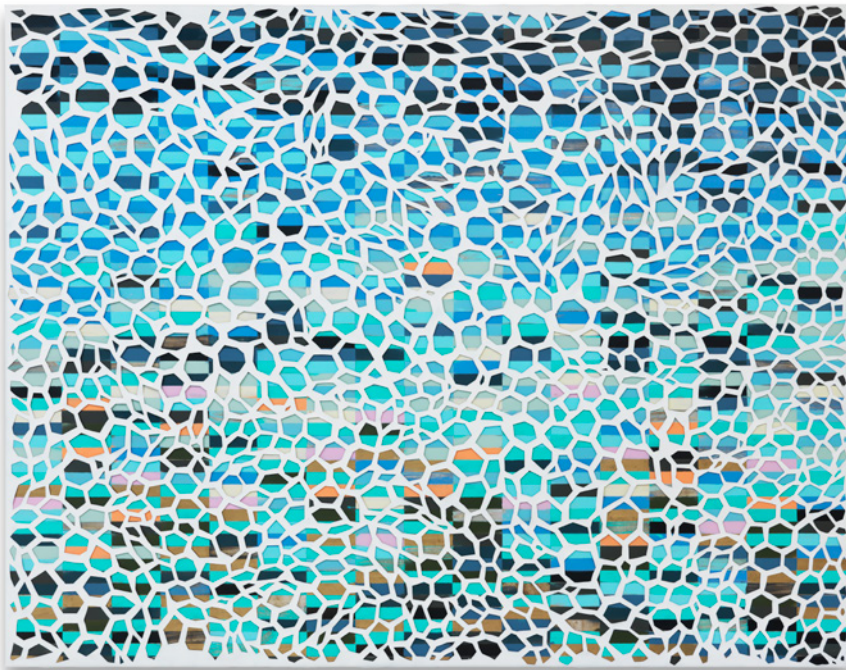
hanging fruit, 2016
bitumen lacquer and enamel on linen
100 x 70 cm.

CENTER is about balance, both the balance of each individual piece and also of the exhibition as a whole with several works that interact. The idea of balance revolves round the idea of finding a center. Sometimes it's necessary to fall out of balance in order to find the center. Like in the field of dance for example, where balance is continuously questioned through movements. This is the relationship between stability and movement that Peter explores.



CENTER, 2015
installation view PSM, Berlin

Peter often begins the process with a very simple and strict set of rules and then systematically attempt to break them and embrace them. The grid relates to mapping out the center and it allows a thoughtful even tedious entrance into the work. In the end the grid is still there but becomes corrupted. The insistence of linen and wood is also a constraint and everything from the surface preparation to the wood carving to the cutting is all done by hand. The rules of preparation that I adhere to in the beginning of the process become less constraining and more residual as I approach the finish, allowing more room for surprises to occur.



landscape, 2015
bitumen laquer, enamel and acrylic on linen.
270 x 345 cm.



clockwise from left: **cutwork(floral)**, **balance(toppled)**, **balance(extended)**
installation view PSM, Berlin



Tiffany, 2014
installation view Travesia Cuatro,
Madrid

The works in Tiffany undertake an exploration of the possibilities of the conventional materials of painting. The actual physical tension exerted by the canvas in order to create a flat painterly surface, for example, is one of many material properties of painting in this investigation. If this factor is altered the flatness vanishes and it becomes a three-dimensional object more akin to sculpture than painting. Peter experiments with tension by means of a physical engagement with the material, lending manual work a critical importance that gives his pieces a tactile quality.



For quite some time Peter has a particular admiration for the Haarlem still life painting of the 17th century. A master of this in their range of limited pictures was Pieter Claesz who joined exceptionally reduced motifs in strict compositions with picturesque brilliant surface representations. He was admired for his virtuosic material effects and excelled in the preparation of glasses, metal objects and exotic fruits, such as for Nathan Peters second solo exhibition at the Galerie Schmidt & Handrup titled lemon. All Peters titles read like brief descriptions of Pieter Claesz. The question is, what does it mean that their lattice structures woven from cut images, which all deal with the work of the Dutchman?

LEMON, 2014
installation view SCHMIDT & HANDRUP, Köln

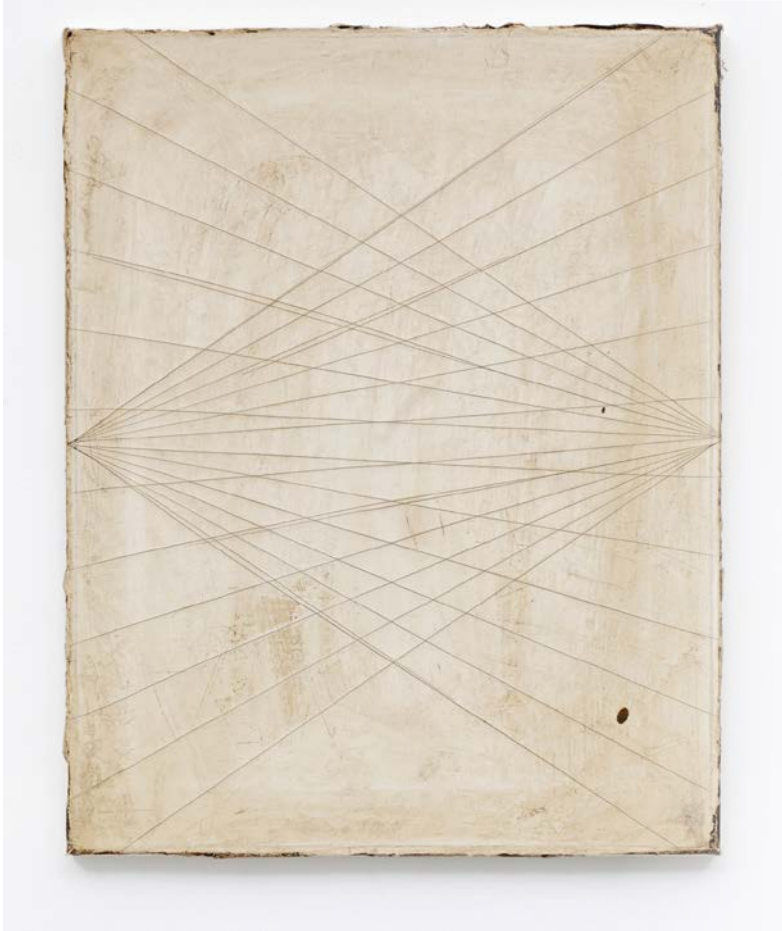




lemon with drapery and checkers, 2014
oil, bitumen laquer, foil, and enamel on canvas
150 x 110 cm



black table with peel and mirror, 2014
oil, bitumen laquer, foil, and enamel on canvas
150 x 110 cm



rays, 2013
bitumen laquer and enamel on linen
48 x 38 cm.



rays, 2013
bitumen laquer and enamel on linen
each 48 x 60 cm.



The installation envisioned for art Basel Miami consists of several peeled and unraveled canvases. The outside frames of these canvases have been cut around three sides of the fabric and painted in yellow. The 'inside left over material' this time will not be removed, but carefully unraveled, visualizing a slow process of surface destruction and transparency. The successive hanging and unravelled canvas' then become a resonating three dimensional loom in which to weave the whimsical and spiraling form of the "peel" The yellow color stands out against the earth-toned canvases forming an abstract painting in the third dimension. The elements of these individual deconstructed canvas' then combine to create one singular installation that fills out the space of the booth with its floating forms and creates a new possibility and a basis of a physical painting into the third dimension.



linen (installation view art basel/miami), 2012
Enamel and linen.
approx 350 x 400 x 400 cm.



stop saying pink start saying orange, 2012
 bitumen laquer and enamel on linen
 250 x 150 cm



re-adjustment, 2012
 bitumen laquer and enamel on linen
 250 x 150 cm



MANIFOLD, 2012
installation view PSM, Berlin

A successive adjustment of the medium is what distinguishes the work of Nathan Peter. For his first exhibition at PSM, Peter investigates the self-conception as a painter and critically analyses his own manifold influences in relation to their contemporary status and historical references. Contrary to classical paintings, Peter works with the process of reduction: By repeated application and abrasion of various colors and materials, he creates painterly surfaces and coloration while often bringing the canvas to the point of actual destruction.

tarred and feathered(above), 2012
bitumen lacquer and oil on canvas 48
x 38 cm



MANIFOLD, 2012
installation view PSM, Berlin



more than a line less than a surface II, 2012
bitumen laquer and foil on canvas
250 x 172 cm.



peel, 2012
bitumen laquer, enamel, linen, foil, and mdf
dimensions variable

The strikingly blue surface of draping canvases, hanging from long thin poles and perforated in their entirety by complex geometric patterns, traverse the gallery space. The poles are not structuring the canvases but oddly suspending them, letting the heavy fabric fall freely, like exceedingly long flags. Around these sprawling and twisting forms hang dark and viscous paintings traditionally on the wall. SURENESS OF TOUCH is the natural and enigmatic encounter between poised lattices of canvas and dark delicate still lifes of flowers and game. A dialogue between American glamour and European intellectualism



SURENESS OF TOUCH 2011
installation view SCHMIDT & HANDRUP, Köln

Sureness of touch is a phrase traditionally used to express how self-confident a painter can be with his brush strokes. In this exhibition, sureness of touch takes a less psychological meaning for an almost physical significance. It is about firmly possessing one's work –via the cutting, sanding, and dismantling the traditional canvas and application. In order to “make” the flags one needs to peel the canvas off the wall, to dismantle the stretchers bars which reappear as disproportioned poles. Breaking away from the brush strokes and freeing one's definition of painting. The exhibition is the physical result of this questioning, which the visitor is also physically confronted with, forced to navigate and move around a painting that suddenly takes a three dimensional form.



popular commotion, 2011
installation view **SURENESS OF TOUCH**
SCHMIDT & HANDRUP, Köln

Vertigo of the Edge
Notes on A Few Works by Nathan Peter
by Lorenzo Benedetti

A key work in Peter's recent production is Peel (2012), a piece of canvas painted yellow and spread out above a white rhomboid. The reference is to a theme found in exquisite artistic works from the first half of the seventeenth century in the Low Countries and, in particular, to the still lifes of Pieter Claesz (1596-1660), a Flemish artist who worked in Haarlem. His paintings are characterised by their study of precious glasses and exotic fruits and vegetables. Peter picks out and disengages an element that frequently appears in still lifes of the time: a peeled lemon, which reveals one of the highest and most complicated forms of research into the capacity for mimesis in painting. Claesz was famous for his ability to portray elaborate reflections on glasses and silverware, and he became one of the key figures in virtuoso painting in the age of the Baroque. In his extensive, intricate studies, he restricts his palette to a minimal range of colours.

Peel clearly illustrates the dialogue that the artist brings about by combining two elements: the canvas and the rhomboid – two references to different ages. While the yellow canvas is a reference to Claesz's painting, the rhomboid refers to the minimalist culture of the 1960s. Pairing a work by Pieter Claesz with that of Carl Andre might at first sight appear almost a contradiction, but there are numerous elements that form close ties even so many centuries apart. There is the degree of purity that both artists clearly had as one of their prime objectives and both of them create a dimension in which an abstract relationship of time immortalises elements towards an aspect of infinity and eternity. The lemon, which has just been peeled, has been immortalised on that canvas for centuries and this sensation of an eternal present is dominant in minimalist sculpture. The concept of the still life, which is to say the transfiguration of reality in an infinite time, appears in the work of both artists and it is this point of conjunction that is a crucial part of Peter's work.

This pictorial fusion fascinates the artist, who has combined his studies at the academy of fine arts with those of the history of art. This emphasis leads his artistic production towards an environmental analysis of painting, which attempts to examine the spatial elements that transform the painting into an installational condition. The aspect that he takes from Claesz's painting is the analysis of painting matter. As part of a study-oriented process, this analysis goes into great depth (cutting the lemon) in its division and dissection.

From the still-life studies of the Golden Age of Dutch and Flemish art to that of the new still lifes of modernism, via the study of flags, which was developed in the 1950s and formed a link between Pop and Minimalism. From heraldry to chromatic geometries, the fascinating world of flags is taken up by Peter through their complexity in history and in their intricate, informed dialogue with art.

Peter takes them out into the realm of research, examining the space and three-dimensional nature of the painting-object. In the summer exhibition at PSM Gallery, the artist presented a series that creates a direct relationship with French art of the late Renaissance. In Manifold, the fold, the intarsia and the embellishment of the materials gather historic reminiscences translated into a dystopian aesthetic.

The support of the painting is dismembered and lacerated by a methodical unravelling of the horizontal threads, which lose their unitary structure and fall, intertwining and creating a new structure – a new form through the transformation of the support into object. In this process, the artists attempts to find analogies with some Baroque forces which appear to seek these formal twists and turns.

In Linen (2012), Peter broadens out his research in the realm of art, history and space into a more complex environmental dimension. This is the largest work the artist has made to date and it illustrates aspects of his studies in all their great complexity. Five large canvases intersect in an amorphous manner, giving rise to a three-dimensional structure, with an interweaving of elements and perspectives that the viewer can almost pass through. As in *Manifold* and *Unravelled Black and Silver*, here too we find a metamorphosis in which heraldic remains and cartouches slide through space, creating an interaction between the tension of the support and the expansion of the sculpture. This division of the support takes us towards minimal units. A disintegration of form and matter leads to a spatial invasion of the traditional elements of painting. The formal analysis carried out by the Swiss art historian Heinrich Wölfflin in the early twentieth century is still of huge interest when studying the reflections in Peter's work. In his *Principles of Art History* of 1915, Wölfflin divides the stylistic developments in the history of art into pairs of contrary precepts. These five elements are extremely interesting for Linen:

linear	painterly
plane	recession
closed form	open form
multiplicity	unity
absolute clarity	relative clarity

The Swiss art historian mainly attempts to examine the transition between Renaissance and Baroque and the extremely different spatial conception that constituted the revolutionary change. He studies it through its perspectives in an attempt to find the two-way interaction between tectonic and a-tectonic. In a certain way, Peter's work transforms this transition through a formal and conceptual fusion with, on the one hand, the flat two-dimensionality of the colour and, on the other, the depth of the space that is extracted by abolishing the texture – in other words, the support – which involves three aspects: icon, form and matter.

Peter examines the frontier spaces between the various stylistic ages and those intersections where relationships have remained active over the centuries and can be given relevance again today. In this sense, Peter's work constitutes a key aspect of our age, which aims to give new relevance to the historic dimension. His constant recourse to art-history circumstances of the past takes us back to the theories of Warburg and, in particular, to the concept of the *Nachleben* of culture. The artists, styles and movements of the past quoted in Peter's work are imprisoned by him in an independence of their own, in which everything acquires new form and meaning. This ranges from the clash between a late-Renaissance and Baroque cartouche, passing through the period of Anti-Form and arriving at the formulation of a new perspective:



NATHAN PETER

Born 1978 in Minneapolis, US. Lives and works in Berlin, DE.

EDUCATION

- 2001** Rhode Island School of Design. BFA Painting Dept. Providence, RI. US
- 2000** European Honors Program, Rome, IT
- 1997** Minneapolis College of Art and Design, Minneapolis, US
- 1996** University of Minnesota, Minneapolis, US

SELECTED SOLO EXHIBITIONS

- 2023** *Surface Memory*, PSM, Berlin, DE
- 2020** *Garden*, PSM, Berlin, DE (with monography by Hatje Cantz)
- 2018** *Under Pressure*, Spacedout, Angermünde, DE
- 2015** *CENTER*, PSM, Berlin, DE
- 2014** *Tiffany*, Travesia Cuatro, Madrid, ES
- Selected Works*, Kloster Metten, Metten, DE
- Lemon*, Schmidt & Handrup, Köln, DE
- Borderless*, solo section with PSM Gallery, SP-arte, Sao Paulo, BRA
- 2012** *Manifold*, PSM, Berlin, DE
- Linen*, Art Positions, Art|Basel Miami Beach, US
- 2011** *SURENESS OF TOUCH*, Schmidt & Handrup, Köln, DE
- Before Old Glory*, Soy Capitán, Berlin, DE

SELECTED GROUP EXHIBITIONS

- 2023** *K60 - Hallen #4*, Wilhelm Hallen, Berlin, DE
- Unmaking*, Galleria Mario Iannelli
- 2021** *K60*, Wilhelmhallen, Berlin
- 2020** *Studio Berlin*, Boros Foundation, Berghain, Berlin
- The Haptic Eye : The Eyes of the Skin*, curated by Marc Gisbourne, online



- 2019** *Le Hasard et la Nécessité*, CCA, Andratx, SP
- 2017** *Experimental Berlin*, Richard Taittinger Gallery, New York City, US
Tension and Relaxation, PSM / Galeria Isla Flotante, Buenos Aires ARG
- 2016** *WAHRHEITEN*, Sammlung SØR Rusche, Kunstverein Münsterland, Coesfeld, DE
ECCE HOMO? ECCE HOMMO, zu Gast in St. Canisius, Berlin, DE
- 2014** *WAHRHEITEN*, Sammlung SØR Rusche, Bayer Kulturhaus, Leverkusen, DE
Translation Movement, Travesia Cuatro, Guadalajara , MEX
Translation Movement, Travesia Cuatro, Madrid, ESP
Boundary Waters, Schmidt & Handrup, Köln, DE
And / and, Another Space Copenhagen , DK
- 2013** *Oh Come All Ye Faithful*, curated by Carson Chan, Florian Seedorf, Zürich , CH
Il Stile, Nomadic exhibition space by Paolo Chiasera
Material World, Denver Art Museum , US
- 2012** *Under The Sign of Cancer*, Galerie De Multiples, Paris , FR
Blind Hole, Thomas Brambilla Gallery, Bergamo , IT
- 2011** *836 km*, Scheublein Fine Art, Zürich, CH
Metrospective 1.0, Program, Berlin, DE
- 2010** *No Food, No Drinks, No Sticky Lollies*, Stadttbad Wedding, Berlin, DE
Chop Shop, Autocenter, Berlin, DE
nduction, Omoprojects, Berlin, DE
How About Now, Sabina Lee Gallery, Los Angeles, US
Thriller, curated by Xavier Mazzarol and Eric Stephany, Berlin, DE
The Kindness of Cronies, HOMEWORK, Berlin, DE
Celebration, Uqbar, Berlin, DE
Ins Blickfeld Gerückt, Institute Français, Berlin, DE
- 2009** *Hüttendong*, After The Butcher, Berlin, DE
Self Titled, Forgotten Bar, Berlin, DE
City of Love, Souterrain, Berlin
Less is More, Forgotten Bar, Berlin, DE
Cronies, HOMEWORK, Berlin, DE
- 2008** *Simple Exploding Man*, Artnews, Berlin
Eminent Domain, NewLife Berlin, DE



2007 *Lakes, Streams, Torrents...*, Program, Berlin, DE