Gerhardt Braun Gallery

GERHARDT BRAUN GALLERY MADRID
Calle Claudio Coello 72, 28001 Madrid

GERHARDT BRAUN GALLERY ART PALACE
Calle Sant Feliu 10, 07012 Palma de Mallorca

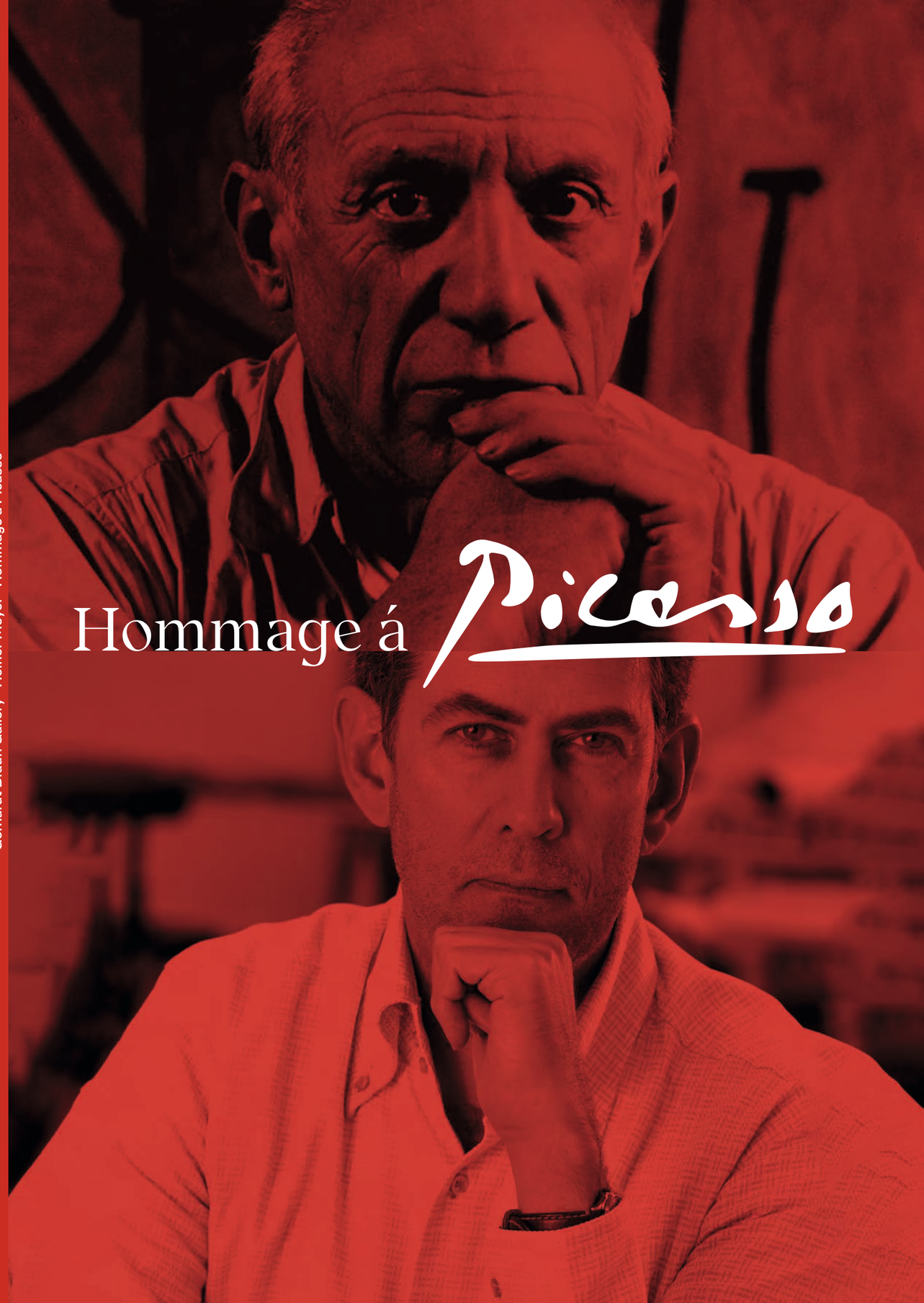
GERHARDT BRAUN GALLERY ART HALL
Calle Sant Feliu 12, 07012 Palma de Mallorca

GERHARDT BRAUN GALLERY ART LAB
Calle Can Salas 10, 07012 Palma de Mallorca

GERHARDT BRAUN GALLERY PLAÇA CHOPIN
Plaça Frederic Chopin 2

GERHARDT BRAUN GALLERY ART WINDOW
CALLE SANT FELIU 11

Gerhardt Braun Gallery · Heiner Meyer · Hommage á Picasso



Hommage á Picasso

Gerhardt Braun Gallery
Palma, Madrid



Hommage an Picasso VIII
2023, Oil on canvas
15,7 × 11,8 inch · 40 × 30 cm

Hommage á Picasso

by Katharina Schween

German artist Heiner Meyer (*1953 in Bielefeld) is internationally renowned for his unique and provocative pop art style. The painter, sculptor and graphic artist completed his studies of fine art as a master student at the HBK Braunschweig with Prof. Karl Schulz and Prof. Malte Sartorius and devoted himself to figurative painting. Following his studies, Meyer broke away from traditional painting and began to continuously question classical themes and forms of representation, thereby later finding his way into (Post) Pop Art.
Awards such as the Rudolf Wilke Prize of the City of Braunschweig and scholarships such as the one of the Goethe Institute Kansai, Osaka, Japan, were followed by more than 250 group and solo exhibitions across Europe and the United States. Approximately 20 galleries around the world exhibit his work and he is a familiar face at major international fairs. Today Heiner Meyer lives and works in Bielefeld and his artworks are represented in numerous public as well as private collections (among others Tommy Hilfiger, Nicolas Zoulas, Museum Würth, VW/Piech).

Meyer's vibrant and bold artworks, many of which include well-known symbols like Mickey Mouse, Marilyn Monroe and other iconic personalities, satisfy our taste for opulence, beautiful women and luxury objects. Meyer quotes Andy Warhol or Robert Rauschenberg, weaving together known associations with comics or consumer goods into stories he finds intriguing to tell. His colorful works, polished to a high sheen, invite us on a journey to discover more and more references, more and more details. It is hugely enjoyable look at the paintings and sculptures and „read their stories." Heiner Meyer is able to convey in his uniquely characteristic way, that this work can only be „a Heiner Meyer".

"Taking a stroll" through Meyers works, we often recognise familiar fragments or whole artworks, that remind us of someone else's work. While we may meet a Roy Lichtenstein or a Jean-Auguste-Dominique Ingres, we definitely cannot get past one of the most cited and well-known artists of the 20th century: Pablo Picasso. Idol, Muse, Inspiration – Picasso has accompanied Meyer throughout his artistic career and has influenced so many of his works, that one can literally fill a museum with them.

"Even on a bad day, Picasso was still better than us, even though he always just stole from others"
–
(from Heiner Meyer's memories of his Professor on a study trip to the Sprengel Museum, Hanover, Germany)

With the exhibition *Hommage á Picasso*, on the occasion of the 50th anniversary of the death of Picasso, the German Pop artist Heiner Meyer not only pays tribute to one of the greatest artists of the 20th century. This exhibition is a declaration of love to Picasso - to his work, his methods and his creative mind - who inspired so many artists and is a central thread woven into the oeuvre of Heiner Meyer.
Ever since his studies in the 1970s Heiner Meyer has been working with references to Picasso. Despite their differences in style, the two artists share a central view: "Good artists copy, great artists steal" (Pablo Picasso). The genius "steals" from the work of others and avails oneself of it. Both artists have always helped themselves from the treasure chest of art history and embedded more or less subtle references into their works. Picasso himself borrowed from artists like Jean-Auguste-Dominique Ingres or colleagues like Georges Braque. Inspired by Ingres' Madame Moitessier (1865), Picasso painted his Woman With a Book (1932) who assumes the madame's posture and, just like her role model, projects her likeness into a mirror in the background. While this canvas may well be regarded as a fine tribute, there have also been less subtle borrowings by Picasso. Having seen the early cubist arrangements of his close friend Braque's collages, Picasso found ways to improve the arrangements and literally stole the show. While no doubt being a genius artist Picasso was also a very skilled analytic with the ability to immediately recognise flaws in others' ideas and eradicate them when letting these ideas flow into his own work.
Imitation in arts does have a historical significance and permeated contemporary culture as well as the arts. Art recreates reality in order to create the actuality anew. Apprentices trained to sketch or paint by copying their masters during the Renaissance and Baroque eras and doing so was encouraged as an aesthetic challenge. Likewise, there have been whole groups of painters that were traceably influenced by other painters such as Italian Renaissance artists like Bellini and his fellows whose landscapes were inspired by Flemish painters traveling to Italy. However, using specific references to parts or imitating entire works by other artists has developed into an art form in itself. And just like Picasso was inspired by others, he became the inspiration for generations of artists to follow. With the vast oeuvre Picasso created during his lifetime he offered a broad spectrum of works for artists to employ: And so did artists like Richard Hamilton, David Hockney, to only name a few, and of course, Heiner Meyer.

Beginnings
This exhibition showcases a curated selection of Heiner Meyer's works that were inspired by Picasso. The arrangement reveals the artist's slow convergence to the great master and thereby his humble but nevertheless confident approach to referencing Picasso. Walking through the works on display we encounter dragons on very early canvases, where the artist began to explore cubist shapes, just like Picasso himself. We encounter these shapes later on as slightly reduced dragon-like versions from various angles, as well as in the background of paintings with other protagonists. Like Picasso and Braque, who developed Cubism by simultaneously representing the same object from different angles using geometric shapes, Heiner Meyer repeatedly encounters and executes these forms and shapes throughout his artistic career.

Random objects and alienation
Not only do Picasso and Meyer share their love for quoting other artists, they also share Meyer's key means of working: Transforming random objects into art. Just like Meyer, who often works with found objects in order to embed them into one of his stories, Picasso also used mundane objects that he encountered by chance. Meyer once shared one of his favourite anecdotes of Picasso, who had asked his caster to take everything in the studio before going to lunch. Having forgotten about a glass of absinthe that was left on the table, the caster took the glass along with everything else. Picasso himself decided to work with this hilarious coincidence and even set the work in oil paint, with a fantastic outcome: a very delicate bronze that even contains the spoon. Today it is part of the collection of the Berlin Museum Berggruen. Paying tribute to this wonderful little story, which highlights Meyer's own belief that one must get fully absorbed by and involved with ideas, Meyer decided to draw a deliberate comparison with his series Sperrmuell. Standing in front of these small convolutes we marvel about what these delicate objects may be. As if we were standing in a doll kitchen, we are surrounded by a sink and other pieces of furniture that have been carefully arranged, cast in bronze, set in colour and patinated to consolidate the little convolute. We

find ourselves in an adult world for children, one that the artist found on the street and built for us to enjoy.
Heiner Meyer charms us with yet another playful but masterfully realised work inspired by the shared passion of taking things from the world of consumption to alienate them almost beyond recognition. Formular 1(2020) perfectly mimics car tires that have been carefully arranged on top of one another to strike a perfect balance. As if they were a ballerina dancing, the patinated bronze tires together form an impressive sculptural work, that has been meticulously planned and executed with attention to every single detail. It may be hard to believe that Heiner Meyer references a bronze monkey by Picasso with this work. However, the artist here thought of Picasso taking his son Claude's toy cars in order to incorporate it into a monkey sculpture whose head only faintly hints at its former existence as a toy. The ingenuity of both sculptures, Baboon and Young (1951) and Formular 1, is rooted in the realistic origin that led to alienation.
Another commodity that has been transformed into a unique artwork by referencing Picasso is part of the Louis Vuitton Trunkmania series. Here, Meyer applied a technique specifically developed for the canvas material in order to embellish the collectible trunk with a customised Picasso.

The treasure chest of art history
Interestingly, one of Picasso's art historical sources of inspiration also served as such for Heiner Meyer. While Picasso very directly quoted Ingres' Madame Moitessier (1856) in his Woman with a Book (1932), the neoclassical painter's delicate portrait of Mademoiselle Caroline Rivière (1806) is here being juxtaposed with Meyer's Rihanna, Hommage an Ingres (2016). The famous singer gracefully slipped into a similar pose as well as the exact same dress and gracious glove, while mesmerizing the spectator with the identical, somewhat lost, glance. The protagonists could not be more alike and different at the same time. While Ingres' Mademoiselle allures with a youthful femininity and hesitant openness, the powerful singer radiates with the charm of a strong and independent woman, which is underlined by the strikingly colourful background. Ultimately, these portraits again serve to highlight Meyers proximity to Picasso, who drew inspiration from the same role model.

The more Heiner Meyer engaged with Picasso, the more he realised just how often Picasso has been quoted by other artists. With a certain twinkle, the artist chose to portray exactly that: We see a woman looking at a work by Roy Liechtenstein, which references a vase by Picasso. Similarly, we find ourselves looking over the shoulder of a woman contemplating world-famous paintings by Jackson Pollock, Picasso's Guernica or a cut Picasso accompanied by a luxurious Porsche. While we are used to being enchanted by Meyer's beautiful women facing us, this time, the perfectly sculpted hair, porcelain-skinned backs and luxury dresses serve to capture and guide our gaze at Picasso's or other artists' works, which were influenced by Picasso. It is this virtuous versatility and nesting of quotations that makes the works on display here so recognisable, complex and yet so clear in their meaning.

Picasso as an accessory
Picasso, who is usually the star of every show, can also slip into the role of a coveted accessory in Heiner Meyer's world. Of course the idea of art being perceived as decoration is not new, but for a famous painting to be an ornamental guest within a painting, allows the artist to layer meaning: a giant cake literally jumps at us while also being contemplated by one of Meyer's perfectly coiffed ladies. Barely recognisable, Picasso lurks in the background and merely attends the depicted situation. Notwithstanding the smallness of the pictorial space, Meyer here references the unmistakability of a Picasso, since the smallest and most truncated images will always be recognised as "a Picasso". Just like a perfectly staged work that brims with ideals of beauty, objects of desire that are often met by bizarre, humorous and thoughtful compositional elements like Mickey Mouse or Greek gods and abduct us into a world of glamour, can only be "a Heiner Meyer".

On our walk through the exhibition we also come across the possibility to relax at a stunning Poolside (2023), where Picasso is hanging out with David Hockney. With this work Heiner Meyer surpasses himself by virtuously provoking the encounter of the two famous artists with his brush. United on one picture plane, Hockney and Picasso form the stage for one of Meyer's flawlessly beautified women in Chanel swimwear, who boldly performs on this art historical catwalk, nonchalantly carrying her Chanel bag. With Hockney, Meyer quotes one more artist who paid tribute to Picasso in his own work and thus enlarges the circle of Picasso lovers yet again.
In Balcony with Ocean view (2017) a little girl smiles shyly at us. Not quite so shy, however, is her statement: "I can do that as well!" Heiner Meyer recalls a situation in a gallery exhibiting Picasso graphics, when a mother walked in with her daughter and immediately said "oh, you can do that too!" whereupon the gallerist exclaims "oh I've been waiting for this day all my life – a genius like Picasso visiting my gallery!". By retelling this little story with his brush Heiner Meyer ironically reflects on the credulity of some art lovers. Within the spaces of so many museums there will always be one person who claims that he or she could easily paint a blue square like Ives Klein or scribble a few lines like Jackson Pollock. While most art experts would be annoyed by this self-glorifying contempt of the artist genius, both the gallerist and Meyer chose to respond in a rather humorous manner. The girl here obviously was involved with the painting, the paint stains being visible on her pretty dress and shoes. Upon knowing the story, one may even discern a tiny hint of confidence in victory in her smile. By placing the girl in front of Picasso's painting, Meyer lends a humorous nod to those who are all too quick to judge art, exposing their own ignorance in the process.

Picassos cubist shapes and figures keep reoccurring within the exhibition, next to Porsches, Mickey Mouse, or even Goofy in Picasso Mania (2023). Left for us to discover are several variations of *Hommage an Picasso* (2023), where Meyer returns to exploring cubist shapes but blends them with his very own characteristic reoccurring themes like brand logos, such as Louis Vuitton's, and even revives Liechtenstein's dot pattern. In other words, the artist does what he does best: he works with things that one seemingly recognises. Here, Meyer again virtuously plays on our judgement when it comes to art. In some of the works, one very clearly recognises Picasso's handwriting, "ticks this box" and goes on to the next. According to Heiner Meyer this is a general phenomenon in museums where visitors, instead of letting the art take effect, must quickly look at the caption next to a painting in order to be able to put a label on it. Only when spending some time and looking repeatedly, we discern the little things like Liechtensteins dots or other alienations and the artist encourages us to engage with art as experience instead of simply ticking boxes. With this series, Meyer complements a show that is so rich of both complex associations and eye candy, and yet so clearly a love letter to Picasso's artistic work and legacy.

Hommage á Picasso's virtuous potpourri of Heiner Meyer leaves no facet of Picasso's oeuvre undiscovered. Through the impressive confrontation of his own and others' referencing Picasso the artist has created a profound presentation of his thoughts and painterly conversations with Picasso. As if Picasso was present, this exhibition almost feels like an ongoing discussion between the two men, with deep conversations, light jokes and a shared love for finding inspiration elsewhere.
You don't meet many artistic personalities of this international stature who are as approachable and accessible as Heiner Meyer. Perhaps this is also due to the way he understands himself and his art. This human aspect may well represent the widest gap between the two artists, but it in no way diminishes the powerful way in which Heiner Meyer's work reflects the various ways in which he was influenced by Picasso. The artistic conversation between the two in this show has been so successfully curated that their words practically resonate within the halls of the museum.



Nice
2007, Mixed Media on canvas
47,2 × 39,4 inch · 120 × 100 cm



Hommage an Picasso
1975, Oil on canvas
31,4 × 23,6 inch · 80 × 60 cm



Drache I
1988, Oil on canvas
23,6 × 27,6 inch · 60 × 70 cm

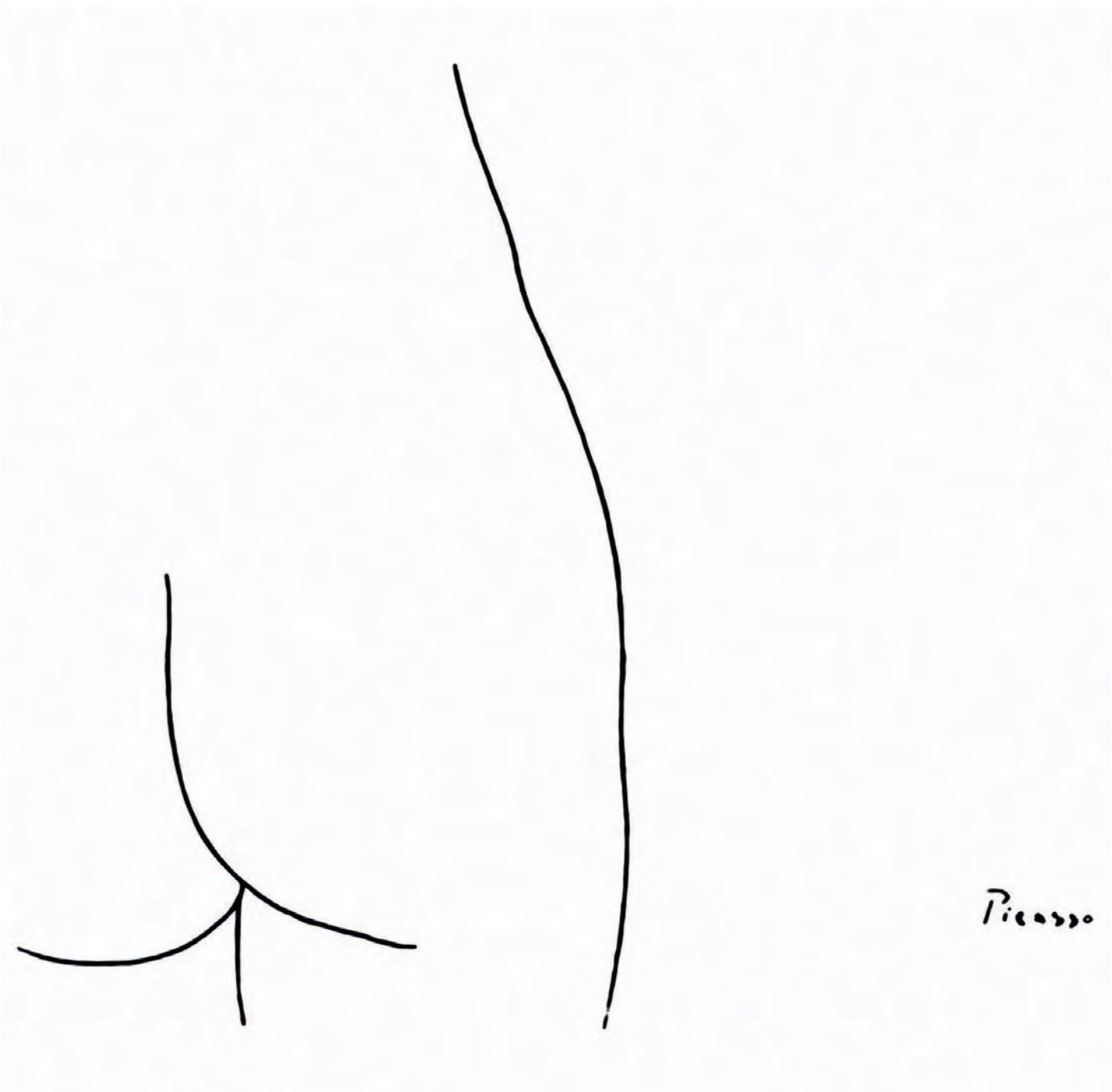
10



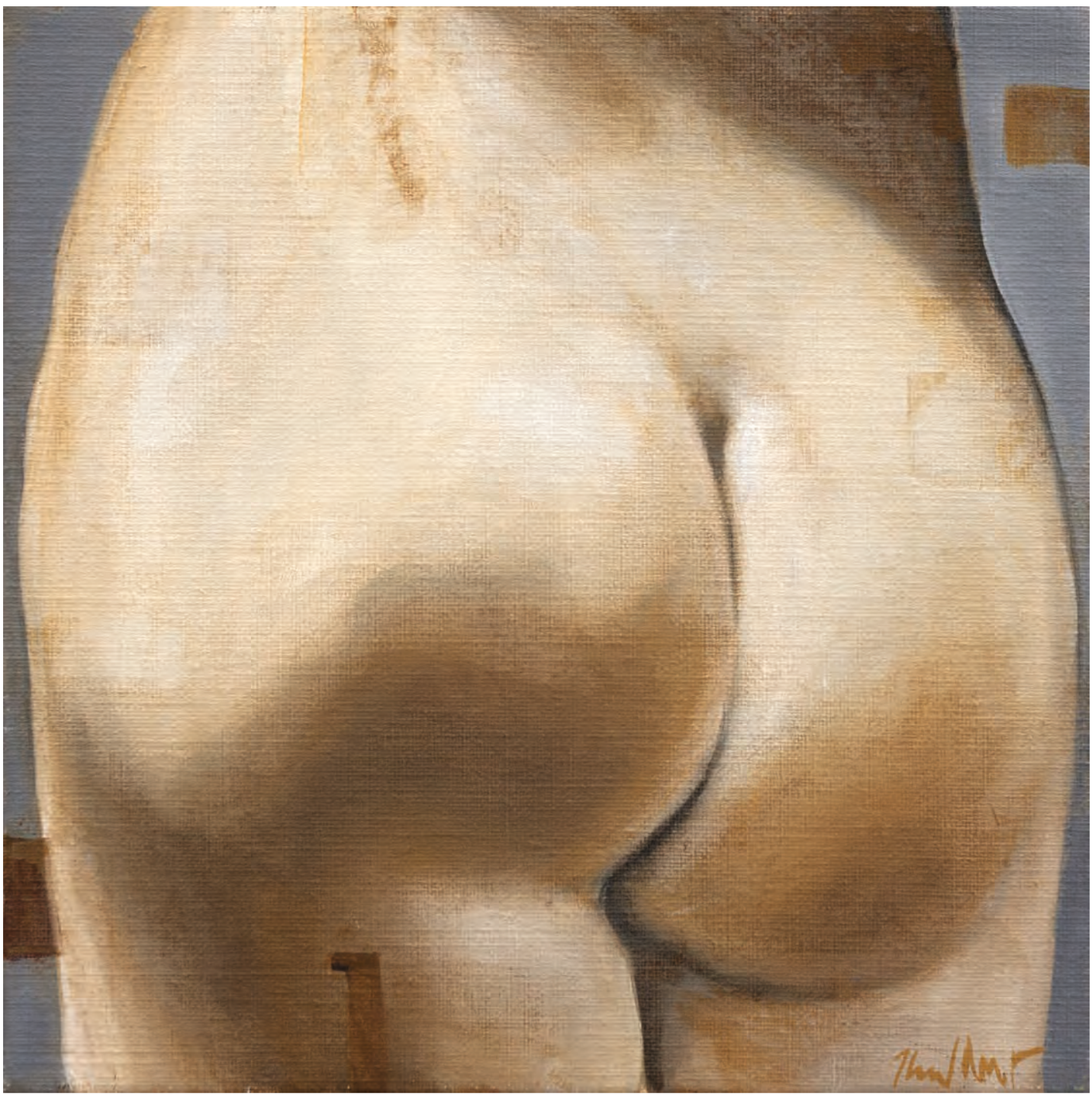
Drache II
1988, Oil on canvas
23,6 × 27,6 inch · 60 × 70 cm



Drache III
1988, Oil on canvas
23,6 × 27,6 inch · 60 × 70 cm



Fragment de Corps de Femme
Lithografie auf Papier
Pablo Picasso



Ohne Titel
2000, Oil on canvas
11,8 × 11,8 inch · 30 × 30 cm



Reduktion I
1988, Oil on canvas
43,3 × 35,4 inch · 110 × 90 cm



Reduktion II
1988, Oil on canvas
43,3 × 29,5 inch · 110 × 75 cm



Kubisumus
2011, Oil on canvas
55,1 × 78,7 inch · 140 × 200 cm

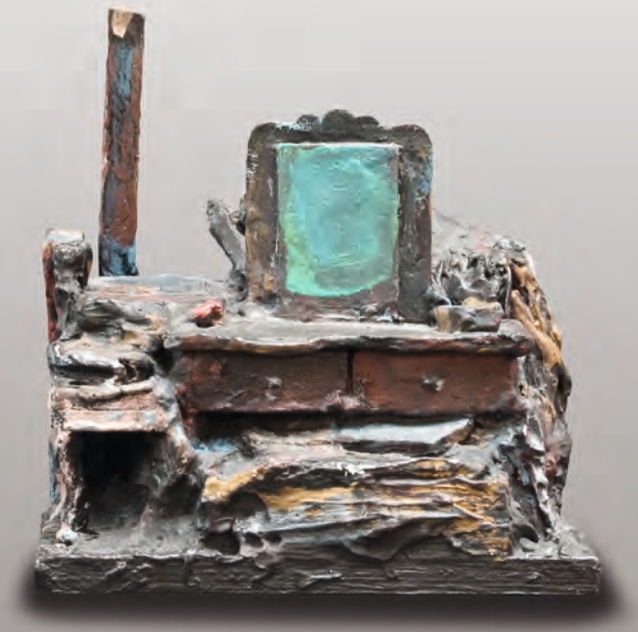






Sperrmuell III
2005, bronze coloured
12 × 9,4 × 5,5 inch · 30,5 × 24 × 14 cm
Edition 15







Sperrmuell I
2005, bronze coloured
4,5 × 5,1 × 4,7 inch · 11,5 × 13 × 12 cm
Edition 15







Sperrmuell II
2005, bronze coloured
7,7 × 4,3 × 5,3 inch · 19,5 × 11 × 13,5 cm
Edition 15







FORMULAR I
2020, bronze patineted
78,7 × 29,5 × 29,5 inch · 200 × 75 × 75 cm
Edition: 3 + 2 E.A.



Trunkmania IX
2018, Mixed Media on Louis Vuitton
18,5 × 27,6 × 16,7 inch · 47 × 70 × 17 cm


LOUIS
VUITTON



Comic Script
2015, Mixed Media on Ceramic
23,2×11 inch · 59 × 28 cm


C.



Beneath the Surface
2015, Oil on canvas
39,4 × 39,4 inch · 100 × 100 cm



Chouette aux plumes
1951, Terre de faïence vase, glazed and painted
11,8 inch · 30 cm
Pablo Picasso



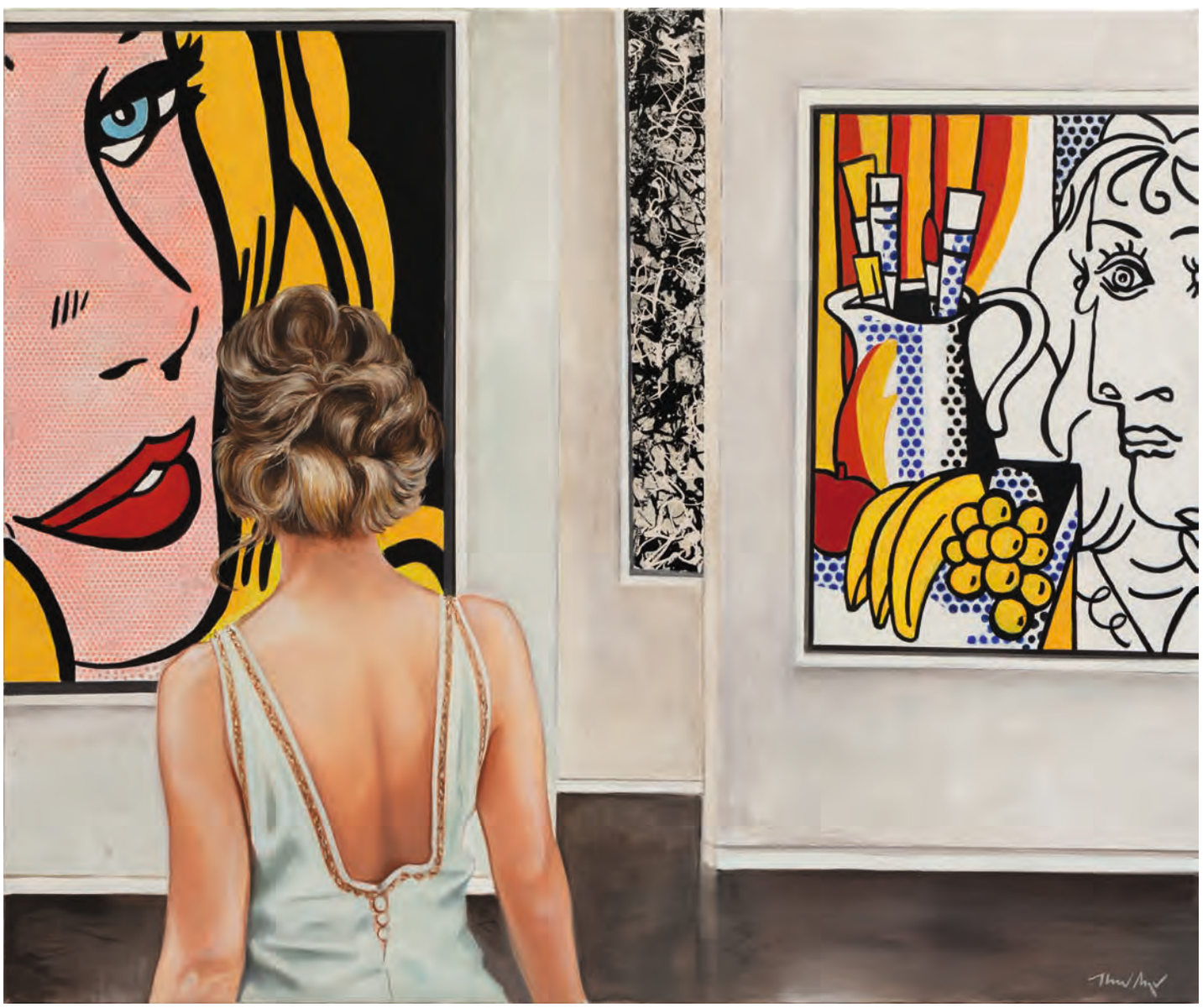
Mademoiselle Caroline Rivière
1806, Oil on canvas
39,4 × 27,6 inch · 100 × 70 cm
Jean Auguste Dominique Ingres; Louvre, Paris



Hommage an Ingres
2016, Oil on canvas
47,2 × 39,4 inch · 120 × 100 cm



Enjoy the Exhibition
2022, Oil on canvas
43,3 × 35,4 inch · 110 × 90 cm



Exhibition of Lichtenstein
2023, Oil on canvas
39,4 × 47,2 inch · 100 × 120 cm



Brush Stroke
2022, Oil on canvas
43,3 × 35,4 inch · 110 × 90 cm
Sammlung Kunstmuseum Walter, Augsburg



Remember Picasso
2020, Oil on canvas
47,2 × 63 inch · 120 × 160 cm
Sammlung Porsche, Salzburg



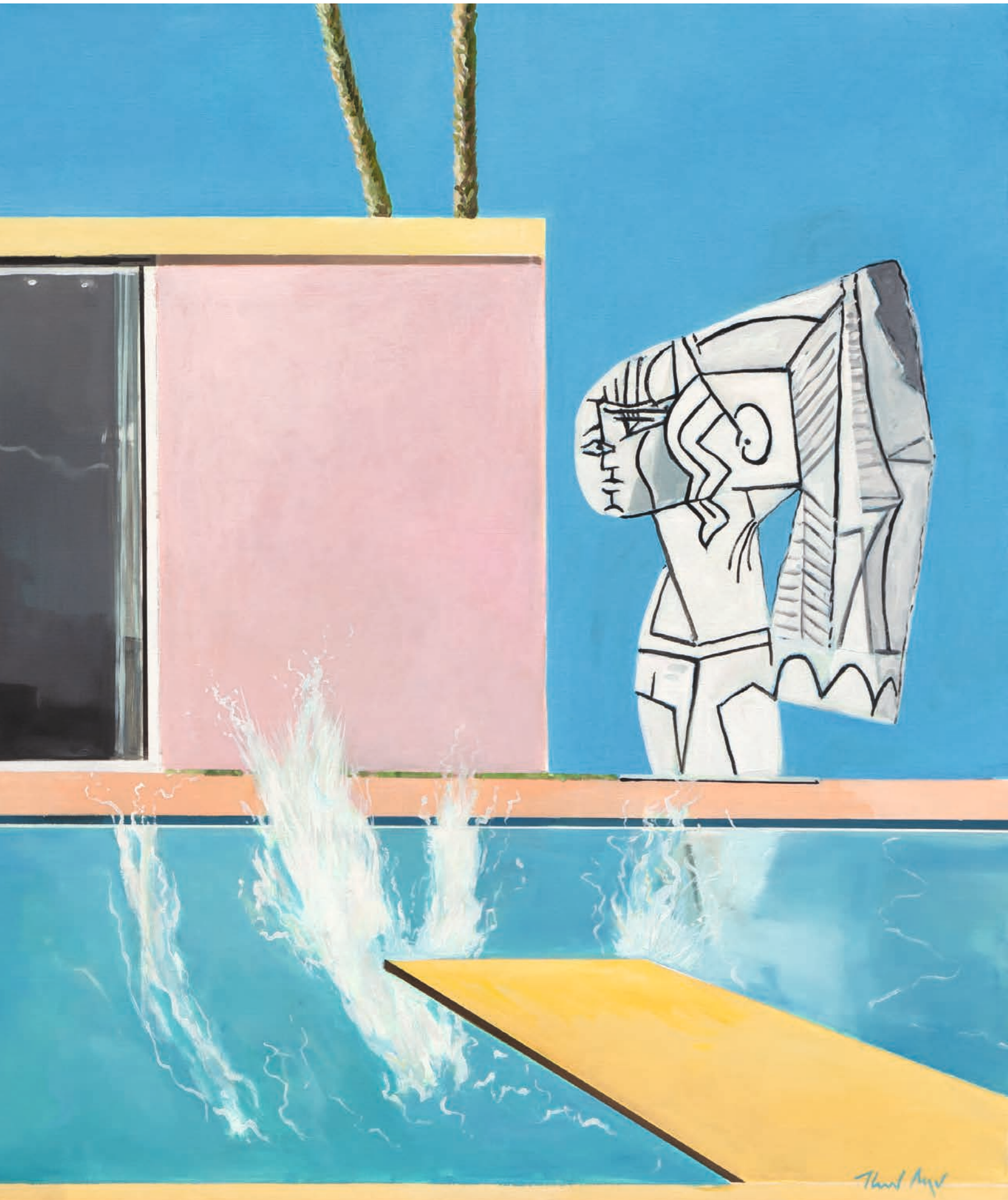
Great Cake
2023, Oil on canvas
39,4 × 47,2 inch · 100 × 120 cm



Malaga 1
2023, Oil on canvas
39,4 × 39,4 inch · 100 × 100 cm

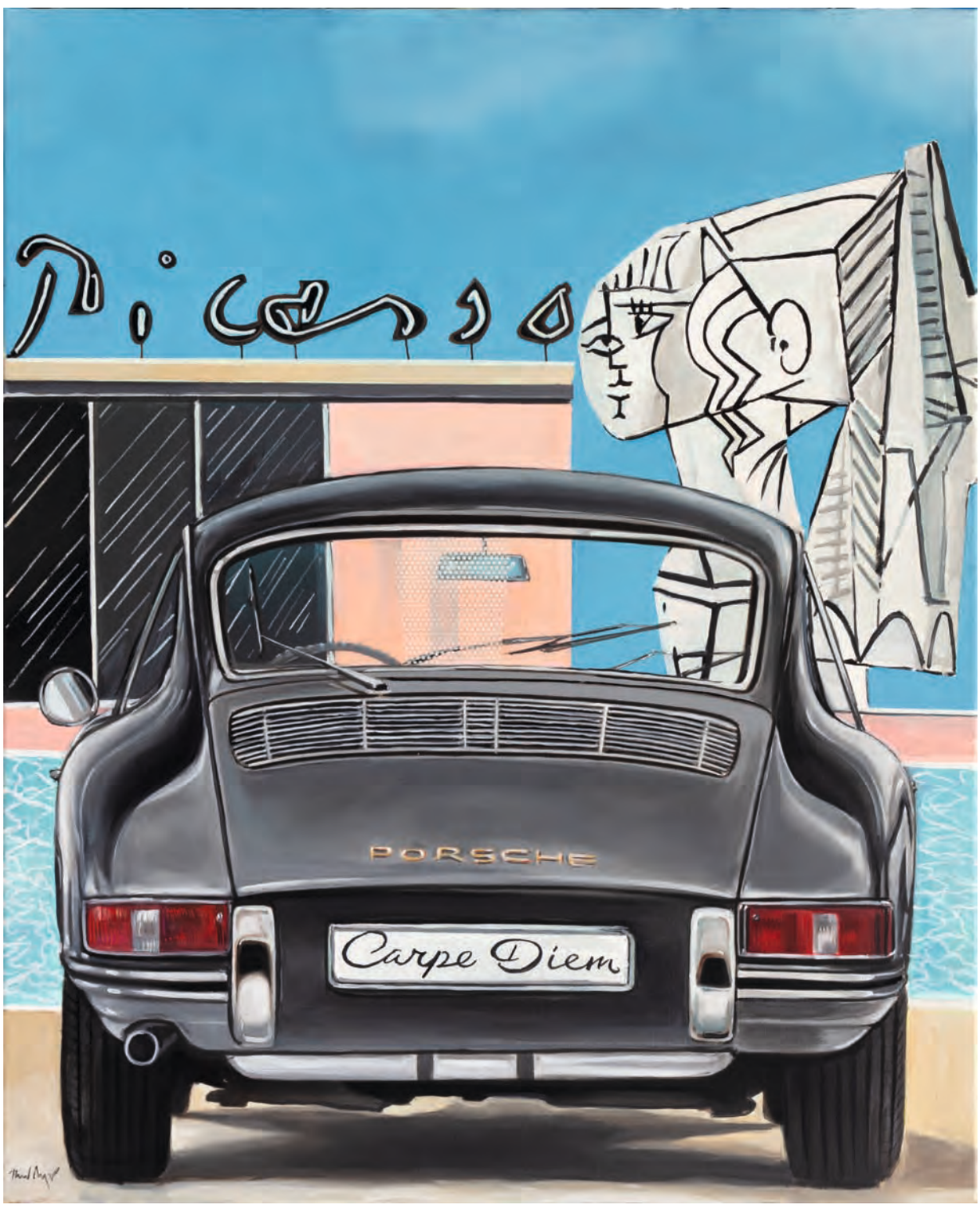


Picasso Poolside
2023, Oil on canvas
39,4 × 65 inch · 100 × 165 cm





Grey Sweater
2023, Oil on canvas
31,5 × 39,4 inch · 80 × 100 cm



Carpe Diem III
2023, Oil on canvas
43,3 × 35,4 inch · 110 × 90 cm





Balcony with Ocean view
2017, Oil on canvas
47,2 × 63 inch · 120 × 160 cm



Hommage an Picasso VI
2023, Oil on canvas
15,7 × 11,8 inch · 40 × 30 cm



Hommage an Picasso VII
2023, Oil on canvas
15,7 × 11,8 inch · 40 × 30 cm



Magic
2008, Oil on canvas
47,2 × 39,4 inch · 120 × 100 cm



In front of Picasso
2023, Oil on canvas
47,2 × 39,4 inch · 120 × 100 cm



Picasso Mania
2023, Oil on canvas
35,4 × 57,1 inch · 90 × 145 cm

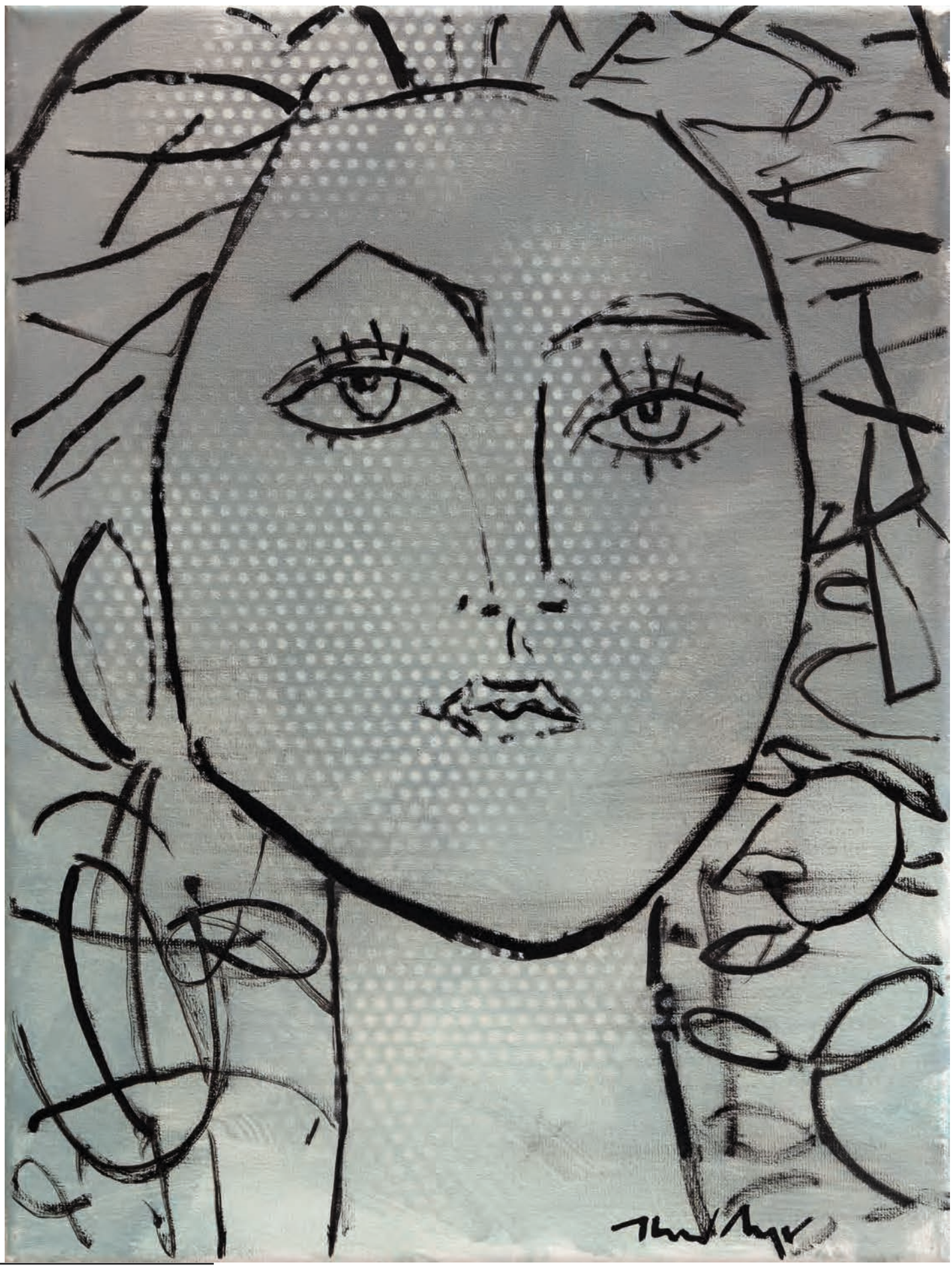

#A99



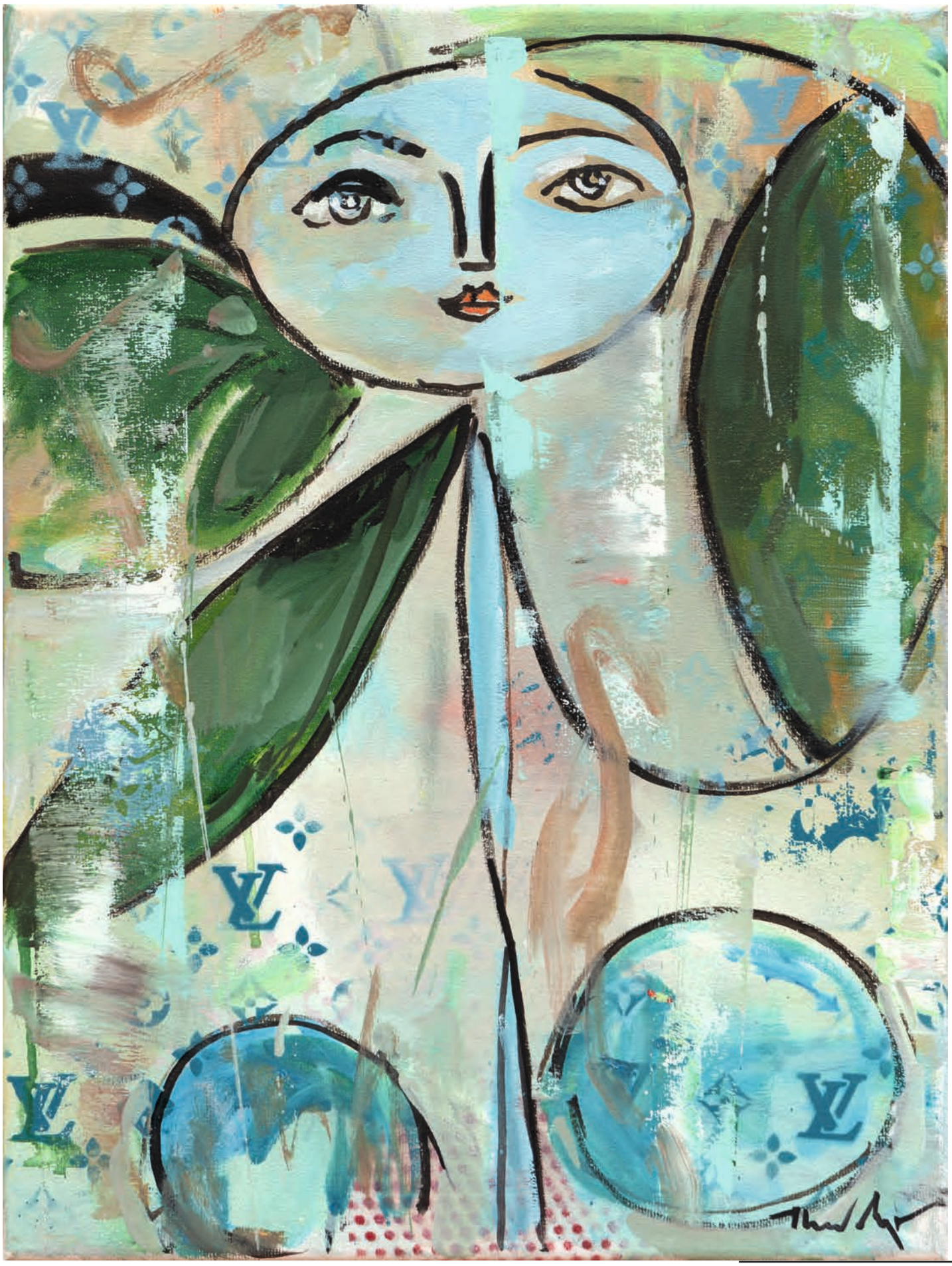
Hommage an Picasso III
2023, Oil on canvas
11,8 × 11,8 inch · 30 × 30 cm



Hommage an Picasso IV
2023, Oil on canvas
11,8 × 11,8 inch · 30 × 30 cm



Hommage an Picasso
2023, Oil on canvas
15,7 × 11,8 inch · 40 × 30 cm



Hommage an Picasso V
2023, Oil on canvas
15,7 × 11,8 inch · 40 × 30 cm



Mirrored Mickey
2023, Oil on canvas
15,7 × 11,8 inch · 40 × 30 cm

Biografie

1953	Geboren in Bielefeld, Nordrhein-Westfalen
1973–74	Aufenthalt in London und Cadaquès
1973	Arbeit als Assistent bei Salvador Dalí
1977	Beginn des Studiums der Freien Kunst an der Hochschule der Bildenden Künste Braunschweig, zunächst bei den Professoren H. Albert, L. v. Monkiewitsch, später bei Prof. K. Schulz und Prof. M. Sartorius
1981	Ernennung zum Meisterschüler bei ProMalte Sartorius + Zuerkennung des Rudolf-Wilke-Preises der Stadt Braunschweig
1982	Kunstpreis der Lottogesellschaft Niedersachsen + Preisträger
1983	Lehrauftrag an der HBK Braunschweig
1986 –90	Lehrauftrag an der FH Bielefeld am Fachbereich Visuelle Kommunikation
1987	Ebernburg Stipendium des Landes Rheinland-Pfalz
1993	Förderung durch das Kultusministerium des Landes Nordrhein-Westfalen + darauf folgende Jahren Realisierung zahlreicher museumsbezogener Projekte + drei Museen der Region Ostwestfalen präsentieren zeitgleich einen Überblick über das bisherige Werk
1996	Reisestipendium für Japan durch das Goethe Institut Kansai 2014 TUSH Magazin Chanel - CHANGE
2018	Projekt <New Horizon> BMW
2019	Trunkmania Kunstprojekt, Museum Huelsmann
2021	„Red Heels“ Skulptur für die Ludwiggalerie Schloss Oberhausen
2020/ 2021	„Schöner als Echt“ - Dokumentation (45 min Film) - Die Welt mit Heiner Meyers Augen
2023	„Pop Art Now“ in Bank Austria Kunstforum Wien

Über 350 Einzel- und Gruppenausstellungen Weltweit
Heute lebt und arbeitet Heiner Meyer in Bielefeld


Hotel
PICASSO
MONET
GAUGUIN



Hommage á Picasso

Copyright: Heiner Meyer · Museo Picasso Málaga
Text: Katharina Schween
Fotografien: Violeta Ilic · Johannes Nathow · Louvre Museum, Paris
Gestaltung: Violeta Ilic

Gerhardt Braun Gallery
www.gb-gallery.es

Herausgeber: Studio 66

Nicht alle Arbeiten werden in der Ausstellung zu sehen sein.

Pablo Picasso
2004
Süddeutsche Zeitung Magazin