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Björn Meyer-Ebrecht at Owen James Gallery, installation view

Contributed by Sharon Butler / Contemplating Gerrit Rietveld's furniture, especially the pieces he made from crates, [Björn Meyer-Ebrecht](#) realized that utilitarian furniture can be sculpture, and that sculpture in turn can serve as a utilitarian object. He explores this idea in a thoughtful and lively new show at Owen James Gallery in Soho. A series of multitasking table-like objects that function as reductive sculptures, as painting supports, and also as tables and platforms are placed throughout the gallery. Oddly-shaped, large-scale ink renderings of life-sized architectural photographs adorn the walls, hovering above the table-objects. Seen another way, the drawings look like portals into other worlds. During the opening reception, excited kids bounded and jumped from one platform to another while their parents chatted unperturbed, because, no worries – the artist said anything goes. Meyer-Ebrecht likes work that fosters interaction.



Björn Meyer-Ebrecht, Untitled (Platform 1), 2018, Wood, plywood, acrylic paint, acrylic polyurethane and screws, 18 x 26 ¼ x 21 ¼ inches



Björn Meyer-Ebrecht, Untitled (Platform 6), 2019, Wood, plywood, acrylic paint, acrylic polyurethane and screws 16 x 58 ½ x 34 ½ inches

Born in Hamburg, Germany, and long a Bushwick resident, he has always regarded Modernism – in particular, the architecture of [Mies van der Rohe](#) – as a failed utopian ideal. Like Piet Mondrian and other painters exploring reductive materiality, Meyer-Ebrecht has customarily used color to define shape and space rather than as an expressive medium. In this exhibition, however, he embraces a more casual, hand-drawn approach, which at first conveys an innocent abandon. Saturated color is off the leash, spattered and smeared geometric shapes adorn the surfaces. The drawings, more stern in their monochromatic intensity, combine photographic exactitude and dripping, pooling ink. Expressionist exuberance thus meets rigid architectural form and rendering in both the drawings and the objects. The combo is thought provoking and unexpectedly harmonious.



Björn Meyer-Ebrecht, Untitled (Ceiling), 2019, Ink and archival tape on 2 sheets of shaped paper, 77 ½ x 81 ¼ inches



Björn Meyer-Ebrecht, Untitled (Ceiling), detail, 2019, Ink and archival tape on 2 sheets of shaped paper, 77 ½ x 81 ¼ in



Björn Meyer-Ebrecht, Untitled (Platform 3), 2018, Wood, plywood, acrylic paint, acrylic polyurethane and screws, 24 x 48 ½ x 34 inches

Where precision and restraint have marked Meyer-Ebrecht's furniture-architecture-sculptures in the past, spontaneity, both in making and interacting with the objects, is a new objective. As in his earlier work, art meets life, but in a much more playful, inviting way. Is the artist, once content to have viewers experience architectural form with a passive walk-through urging us to rise up, as if on a soapbox, and hold forth, just as activists did before they were afforded the silent and indirect amplification of social media? Come to think of it, the promise of social media is also a failed utopian idea.

"[Björn Meyer-Ebrecht: Uprising](#)," Owen James Gallery, Soho, 59 Wooster Street, 2nd floor, New York, NY Through June 1, 2019.

Related posts:

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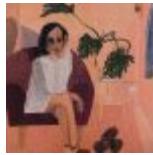
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In his definition of heterotopia (of which utopia and dystopia are types) Michel Foucault writes about the mirror as an agent of transformative realization of self ...



Meet the 2019 Sharpe-Walentas St Program recipients

Contributed by Sharon Butler / This

year the 17 artists who get free studio space in DUMBO were selected by jurors Ellen Altfest, Phong Bui, Deborah Kass, Philip Pearlstein, and Daniel Turner from (gasp) ...



Images: Beth Dary's studio

Contributed by Sharon Butler /

Brooklyn artist Beth Dary thinks about the individual bubbles in which we all live. She was settled in a new house in New Orleans when Hurricane Katrina hit, and ...



Interview: Victoria Roth at Brennan

Contributed by Sangram Mujumdar

/ A couple weeks ago, on a rainy spring evening, Victoria Roth and I met up in her studio to continue a discussion that we had ...



CounterPointe: Artists and choreographers collaborate

Contributed by Sharon Butler / For

the past seven years, Norte Maar, an enterprising and energizing interdisciplinary arts group based in the Cypress Hills neighborhood of Brooklyn and led by Jason Andrew ...

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Contributed by Katie Hector / Emilia



Olsen's paintings, on view in "There is Another Sky" at Arts + Leisure through May 12, spark curiosity. Channeling vulnerability through evocative subject matter, the ...



New Roads: Mark Sheinkman at Le Weinberg, Inc.

Contributed by Brian Dupont / I have long been engaged with Mark Sheinkman's art. I was in grad school when I first came across an image of one of his ...



Pregame Painting Report: 2019 Whitney Biennial

The 2019 edition of the Whitney Biennial, on view May 17 through September 22, was curated by Whitney Museum Associate Curator Jane Panetta and Assistant Curator Rujeko Hockley. Each has experience curating painting into ...



Mira Schor casts a spell

Contributed by Heike Moras / A strand of melancholic stillness runs through each of Mira Schor's early Californian paintings, on view at Lyles & King through May 19. Done roughly around the ...



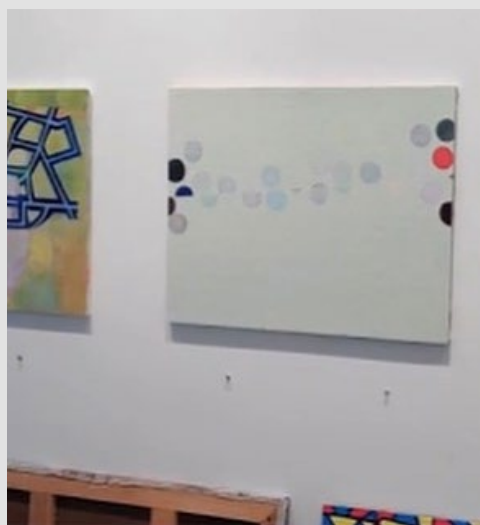
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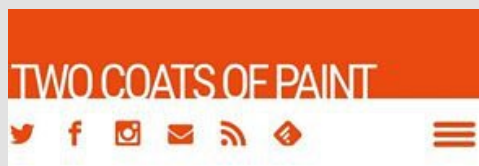
#ThomasNozkowski studio
#workinprogress, 2012 (From an
interview with @zacharykeeting and
@chris_joy1 on #gorkysgranddaughter)

♥ 224 💬 2



The back (verso) of a
#ThomasNozkowski painting from 1983.
#oldschool (via @bravinlee)

♥ 622 💬 15



May 7, 2019

Meet the 2019 Sharpe-Walentas Studio Program recipients

4:32 pm by Sharon Butler



Link in profile! Links, images.
Congratulations @mira_schor
@donvoisine @tom_mcglynn
@glennandgoldberg and more! 1683
applications denied. Jurors include Ellen
Altfest, Daniel Turner, Deb Kass, phong

♥ 125 💬 2



From email: @lisabeck58 at The
Suburban in Milwaukee Image: Through
Clouds, 2019 - acrylic paint on wood, 14
parts, each 12 x 9 in. 87 x 108 in total

👤 👤 👤 👤

♥ 116 💬 5





@marksheinkman @lennonweinberg



♥ 485 💬 6







From email: @levygorvy is representing #JuttaKoether in the US. "Since the early 1980s, Koether has forged a painting practice that reckons with the medium's history, contradictions, and pleasures."

♥ 97 💬 1







in "1959: Spirit of the Void," --> Old friend from the Williamsburg days @dion_kliner

FOOT     / co-curated by
@sharon_butler and fabulous
@theodoreartbk. April 27 & 28, 1-6pm //
Featuring #MarkusBaen ...

♥ 115 💬 0



"1959: Spirit of the Void," --> Thanks
everyone for stopping by yesterday for
the reception     !! We'll be serving
cake leftovers today 1-6 / big thanks to
#Circopastryshop for making the perfect
ca ...

♥ 166 💬 9



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