

CHRIS HAMMERLEIN

CV + Ausstellungsübersicht

CV

Vita

Born 1962, Cincinnati, Ohio
Lives and works in Berlin

Education

MFA, University of Cincinnati
BA, The New School, New York, NY
Boston University
Atelier Italia, Ronciglione
Skowhegan School of Painting and Sculpture

Ausstellungsübersicht (Auswahl)

Solo exhibitions

2018 „Rast the traitors“ (Bratet die Verräter“, Schlachthaus, Berlin, Germany
2016 ‘God Is My Only Friend’, SWAC, Brussels, Belgium
2015 ‘It’s A Wonderful World’, SWAC, Brussels, Belgium
2014 ‘Hammerfest’, Cruise & Callas, Berlin, Germany
2012 Cruise & Callas, Berlin, Germany
2008 Derek Eller Gallery, NY
2007 Arena México, Arte Contemporáneo, Guadalajara, Jalisco, Mexico
2006 Derek Eller Gallery, New York, NY
2006 Kantor/Feuer Gallery, Los Angeles, CA
2000 “Hammer of the Gods”, Universidad De Guadalajara, Jalisco, Mexico
Derek Eller Gallery, New York, NY
1996 Dan Bernier Gallery, Los Angeles, CA
1995 “Skin and Bones”, Amanda Obering Contemporary Art, Los Angeles, CA

Selected Group Exhibitions

2018 “Monomania”, George Gallery Bushwick, NY
2018 “Touch Wood”, Brussels Art Fair, Brussels, Belgium
2017 “Von Runter Der Marmorkippen”, Kwadrat Galerie, Berlin, Germany
2017 “All My Heroes”, SWAC, Brussels Art Fair, Brussels, Belgium
2016 “Only Lovers”, Le Core, Paris
2016 ‘Green Doesn’t Sell’, SWAC, Brussels Art Fair, Brussels, Belgium
2015 “Ngoro Ngoro”, Berlin, Germany
2015 Brussels Art Fair, Cruise & Callas, SWAC, Brussels, Belgium
2008 “How To Cook A Wolf: Part One,” Dinter Fine Art, New York, NY
“Summer Group Exhibition,”
Derek Eller Gallery, New York, NY

2007

“Neointegrity”, curated by Keith Mayerson, Derek Eller Gallery, New York, NY

Tease”, Mireille Mosler Ltd., New York, NY

“Don’t Look”, The Davis Museum and Cultural Center, Wellesley College, Wellesley, MA

“Hard Times”, Jeff Bailey Gallery, New York, NY

2006

“Transformer”, curated by Jovi Schnell, Donna Beam Fine Art Gallery, University of Nevada, Las Vegas, NV (upcoming)

“Drawing III”, g-module, Paris, France

2005 “Looking at Words: The Formal Presence of Text in Modern and Contemporary Works on Paper”, Andrea Rosen Gallery, New York, NY

“Viviseccion. Dibujo contemporaneo”, Museo de Arte Carrillo Gil, Mexico

2004

“Termite Art Against White Elephant: Present Behaviour in Drawing”, Fundacion ICO, Madrid, Spain

2003

“Brooklyn Bounce & The Cootie Catcher”, The Beaker Gallery, Tampa, FL

“The Company We Keep”, Inman Gallery, Houston, TX

“Zounds”, Hyde Park Art Center, Chicago, IL

2002

“Pop Patriotism”, Momenta, Brooklyn, NY

“The Empire Strikes Back”, ATM Gallery, New York, NY

2001

“Three Project Rooms”, In Arco, Torino, Italy

2000

“Il Contratto del Disegnatore”, In Arco, Torino, Italy

“Greater New York”, P.S.1, New York, NY

Public Collections

Museum of Modern Art, NY

Walker Art Center, MN

Artist Statement

‘Roasting the Traitors’

The use of an elemental material of such as clay for figurative narrative purpose in Chris Hammerlein’s work is deliberate. Clay is earth mixed with water fire and air, the classical four elements composing the universe. Clay is a material with intrinsic contradictions; it is both a utilitarian and a decorative material, before it is fired it is malleable when wet, brittle when dry, after firing it is both fragile and the most resilient of materials. The sculptures on exhibition use the earth playfully with serious intent. The child plays with his feces surprising himself with his first sculpture.

In the course of human folly we forget that we are part of the world, that we are animals. We struggle with the animal elements in our character, separating ourselves from the natural order by

philosophical and religious constructs and conceptions, ignorant of real purpose, largely indifferent to our effect as we flail about in self-absorption and base appetites, thinking that we have risen to a man-made heaven, above the raw, chthonic laws of Nature with our Religion of Man, Man as Baby God.

Cute cannibalistic cupids devour the earth. They spill from the apple of original sin, tumbling like helpless worms from its gnawed core, babies innocent in their ignorance. These days, as the natural world crumbles, the cookie crumbles and we continue to eat it, we have to. We are hungry babies. Wah.

On this St Martins Day, we Roast the Traitors, we eat the “canaries in the coal mine”, the honking geese of environmental alarm are silenced, those annoying geese who betray us, will be served up with onions, carrots and potatoes. Informed by Hindu art as well as Greek and Baroque sculpture and painting along with a dose of Romantic nature worship through Henri Rousseau, William Blake and George Stubbs, Hammerlein’s Theater of Clay engages with uncomfortable scenarios turgid with emotion and humor.

Our goose is cooked! Let’s eat!