

**Richard Phillips**

*New Paintings / Neue Bilder*

29.04. - 11.06.2016

Mathew is more than pleased to announce New Paintings / Neue Bilder, a presentation of an entirely new series of paintings by Richard Phillips (b. 1962 in Marblehead, MA) and the artist's second solo exhibition with the gallery, which also marks Mathew Gallery's first participation in this years edition of GALLERY WEEKEND, Berlin.

Following "Conversations", an exhibition by Richard Phillips at Mathew NYC in 2015 in which the abstractions of Christopher Wool and Albert Oehlen were overlaid on commercially derived imagery, Phillips' new paintings take the conversation back to Germany and one of its most sacred painters: Gerhard Richter.

Using the pastiche of process-based abstraction and its antonym, hyper realism, Phillips' new works attempt to revive the impact of both and return these canonized styles to a place where the mechanisms of their immanent value systems can be examined under the laboratory conditions of the gallery.

For further information or inquiries please contact the gallery at [info@mathew-gal.de](mailto:info@mathew-gal.de)

Extended opening hours during GALLERY WEEKEND 30 April - 1 May, 11am-7pm

Mathew

Schaperstrasse 12

10719 Berlin, Germany

0049 / 30 / 21021921

[www.mathew-gal.de](http://www.mathew-gal.de)

[info@mathew-gal.de](mailto:info@mathew-gal.de)

Hours: Thu - Sat / 13 - 18 & by Appointment



**Richard Phillips**  
*Fictive Models I*, 2016  
Oil and wax emulsion on linen  
108 x 75 inches (274.32 x 190.50 cm)





**Richard Phillips**

*Fictive Models II*, 2016

Oil and wax emulsion on linen

102 x 76.5 inches (259.08 x 194.31 cm)





**Richard Phillips**  
*Fiktive Models III*, 2016  
Oil and wax emulsion on linen  
102 x 75 inches (259.08 x 190.50 cm)





**Richard Phillips**  
*Fiktive Models IV*, 2016  
Oil and wax emulsion on linen  
108 x 72 inches (274.32 x 182.88 cm)



**Richard Phillips**  
*New Paintings / Neue Bilder, 2016*  
Installationview at Mathew Gallery, Berlin



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**Richard Phillips**  
*New Paintings / Neue Bilder, 2016*



**Richard Phillips**  
*New Paintings / Neue Bilder, 2016*  
Installationview at Mathew Gallery, Berlin



# Super Weekend

Früher stand der 1. Mai in Berlin für Randalie, jetzt ist er das Event der Kunstszene. Was man beim **Gallery Weekend** keinesfalls verpassen sollte – Insidertipps für ein großartiges Wochenende.

TEXT: KITO NEDO

**T**adelsfridgärde (deutsch: Tadelhof) ist ein kleines Bauernschloss. Inmitten des besten Ziegels aus Göttingen, der großformatigste der besten aus dem südlichen Niedersachsen, liegt das kleine, weißes Haus. Die Wände sind aus Tadelsteinen, die Decken aus Holz. Die Fenster sind aus Eichenholz, die Türen aus Eichenholz. Die Möbel sind aus Eichenholz. Die Wände sind aus Tadelsteinen, die Decken aus Holz. Die Fenster sind aus Eichenholz, die Türen aus Eichenholz. Die Möbel sind aus Eichenholz.

[illegible]

**WIKEND-INFO**  
Offiziell kauft das  
Cherry Weekend  
vom 9. April bis  
11. Mai verschiedene  
Ausstellungen zu  
sehen. Im Rahmen  
des Cherry Programms  
findet sich auf www.  
cherryweekend.com  
eine Liste der Ausstellungen.  
Das Cherry Weekend  
findet vom 9. April bis  
11. Mai statt.

The collage consists of nine photographs arranged in a grid-like fashion. The top-left photo shows people walking past a large digital display. The top-right photo shows a street scene with a large digital display and a car. The middle-left photo shows a close-up of a digital display with abstract blue and yellow patterns. The middle-center photo shows two people standing in front of a large digital display. The middle-right photo shows a large digital display with a cityscape. The bottom-left photo shows three people standing in front of a large digital display. The bottom-center photo shows a group of people standing in front of a large digital display. The bottom-right photo shows a group of people standing in front of a large digital display.

[illegible]

82

**art** **LANDLUST** + **artCard** MAL 2010

**NIEMAND MUSS  
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# Neue Nachbarn

Berlin zieht nicht nur Künstler an, sondern auch **Privatsammlungen**. In diesem Jahr eröffnen viele neue Showrooms

TEXT: NIYO MEDO

[illegible]

**NEUE KUNSTTRÄUME**  
Die Premieren von Karin und Christian Borek, Barbara und Axel Haselböck, Ulrike Hoffmann, oder Thomas Oberricht sind schon länger Fixpunkte auf Berlins Kunstlandkarte. Jetzt eröffnen vier weitere Künstler neue Räume an die Spree.

**The Fossile Collection**  
Kallenberg Ufer 7, 30. April bis 5. Mai 2010, Mo-So, 4. und 5. bis 18. September Berlin-Stonema, ab Oktober regelt die Kunststiftung [www.thefossilcollection.org](http://www.thefossilcollection.org)

**The Smulder Collection Studio**  
Hauptstraße 21, jeden ersten

nist sehr fest und unelastisch. Ich finde, dass es ein bedauerlicherweise tragendes Gegensatz zu Nishikawa ist, weil er sich als Londoner Autor nicht um die japanischen Traditionen der Lyrik kümmert. Ich finde, dass er die Lyrik in Japan anders als in Deutschland sieht. Er ist sehr offen für die Lyrik, aber er ist nicht so offen für die Lyrik, wie Nishikawa ist. Er ist sehr offen für die Lyrik, aber er ist nicht so offen für die Lyrik, wie Nishikawa ist. Er ist sehr offen für die Lyrik, aber er ist nicht so offen für die Lyrik, wie Nishikawa ist.

glanzvollen Übersichten Sammelstein Julia Steinhilber hat zusammengefasst. Für die Dauer von nur einem Tag wird es nicht möglich sein, die in der ersten deutschen Kulturhistorie in der Leipziger Straße eine Auswahl ihrer hochkarätigen, vokalunterstützten Präsentation zu genießen. Gut möglich, dass Steinhilber, die sich auch schon länger um die Rolle der KUNSTWISSEN in der Neugestaltung engagiert, bald auch Leipzigs Hauptstadtpolitik einschleichen. Das hätte sie mit Hans Georg Nider gemeinsam, einem ebenfalls hiesigen Universitätsprofessor, der zum 4. Oktober die 100-jährige Jubiläums-Resonanz von Preußenberg begrüßt. Gegenüberfinden dort fast alle großen Konzeptions- und Umsetzungen nach einem Masterplan von David Chipperfield statt.

**Richard Phillips**  
*Super Weekend by Kito Nedo*  
Art, April 2016

**SPIKE**  
|||

## 5 SHOWS ON OUR RADAR

Gallery Weekend Berlin



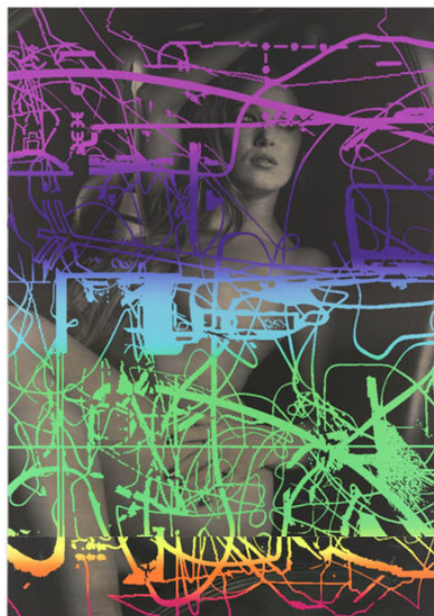
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25. 4. 2016

5 SHOWS ON OUR  
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**SPIKE**  
|||



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Richard  
Phillips, *Conversation I*,  
2015  
Oil and wax emulsion on  
linen

**SPIK**  
|||

### RICHARD PHILLIPS, "New Paintings"

29.04 — 11.06  
Mathew Gallery

"New Paintings" builds on an exhibition from earlier this year at Mathew Gallery's outpost in New York. The work includes combines strategies of process-based abstraction and hyper-realism, reinvigorating the efficacy of the two canonized artistic gestures by putting them in tension with one another. —

Openings for all of the above exhibitions will take place Friday April 29, 6 - 9pm

For more information [visit](#).

THINGS WE LIKE ED FORNIELES ARRATIA BEER MARIA EICHHORN

GALLERY BARBARA WEISS RACHEL HARRISON KRAUPA-TUSKANY ZEIDLER

OSCAR MURILLO GALERIE ISABELLA BORTOLOZZI MATHEW GALLERY

RICHARD PHILLIPS

THINGS WE LIKE  
25. 4. 2016

5 SHOWS ON OUR  
RADAR

Richard  
Phillips, *Conversation I*,  
2015  
Oil and wax emulsion on  
linen

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**Richard Phillips**  
*5 Shows on our Radar, Spike Online 2016*



**Richard Phillips**

Conversations

20.11. - 27.12.2015

Opening reception: 19.11.2015 6-9 PM

Mathew NYC is pleased to announce the opening of *Conversations*, a new exhibition by Richard Phillips.

Departing from the hyperrealist paintings for which he is best known, Phillips opts for a process of reconstitution, drawing patterns from works by Albert Oehlen and Christopher Wool into a staging of apparently conflicting visual registers.

In *Conversation I* and *II* (both 2015), Phillips overlays photographs produced in collaboration with *Playboy* magazine, with patterns lifted from Albert Oehlen's *Computer Paintings* series (1990-2008). The patterns, that originally appeared in black and white, are infused here with a vibrant color palette, enabling the pixel strokes from Oehlen's work to obscure the de-saturated images of model Leanna Decker - seated in Phillips' 2014 artist edition *Playboy Charger*.

In *Canyons* and *Canyons II* (both 2015), Christopher Wool's *Untitled* (1988) pattern painting is inverted, its negative laid overtop a print of a serape blanket, the recognizable Mexican garment often produced and sold as a tourist good in Marfa, TX. The *Playboy* magazine logo, placed in the bottom left corner, provides a third layer to the paintings' surface.

The patterns from Oehlen and Wool are thickly layered over the base images, emphasizing the distance between the elements. These patterns - both highly conscious formal experiments from the canon of contemporary painting - are rendered scrics through which the souvenir kitsch of the serape blanket and the glossy commercialism of the erotic photography are visible.

As juxtapositions free of value judgment, the works reconstitute the results of varying trajectories in the production of the visual, displaying - through their elements' non-translatability - a strategic engagement with the connoisseurship of contemporary painting.

Phillips has exhibited widely in the United States and Europe. He is represented in public and private collections such as the Albright-Knox Art Gallery, Buffalo, New York; the Denver Museum, Colorado; the Modern Art Museum of Fort Worth, Texas; the Museum of Modern Art, New York; the Museum of Contemporary Art, Miami; UBS Paine Webber Art Collection, New York; San Francisco Museum of Modern Art; Tate Modern, London; Van Abbemuseum, Eindhoven, The Netherlands; and the Whitney Museum of American Art, New York.

For further information or inquiries, please contact the gallery at [dl@mathew-nyc.com](mailto:dl@mathew-nyc.com)

Mathew NYC  
47 Canal Street  
New York, NY 10002  
+1 (929) 229-9156  
[www.mathew-nyc.com](http://www.mathew-nyc.com)  
[info@mathew-nyc.com](mailto:info@mathew-nyc.com)

Hours: Fri - Sun / 12-6 PM & by appointment

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**Richard Phillips**  
*Conversation I*, 2015  
Oil and wax emulsion on linen  
102 x 68 inches (259.08 x 172.72 cm)





**Richard Phillips**  
*Conversation II*, 2015  
Oil and wax emulsion on linen  
102 x 68 inches (259.08 x 172.72 cm)



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**Richard Phillips**  
*Canyons I*, 2015  
Oil and wax emulsion on linen  
68.5 x 50 inches (173.99 x 127.00 cm)





**Richard Phillips**  
*Canyons II*, 2015  
Oil and wax emulsion on linen  
68.5 x 50 inches (173.99 x 127.00 cm)

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By Marianne Feltz-Daneshy | 3 days ago

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[TICKETS](#)

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# HOW SHOULD WE APPROACH ARTIST RICHARD PHILLIPS'S SUBSTANTIVE 'CONVERSATIONS'?

A A BY JARRETT EARNEST

TUESDAY, DECEMBER 8, 2015 | 3 DAYS AGO

127

Albert Oehlen gets a Playmate: Richard Phillips' Conversation I (2005)

Courtesy Mathew NYC

"Repelled. I don't even want to get close enough to see if they are good paintings," a friend said when I asked him about Richard Phillips, and I know the feeling. I remember approaching his last show at Gagosian in 2012 — oversize, "ultra-real" oil paintings of Lindsay Lohan — thinking: I don't care about this celebrity garbage! So I took DiAnne Warwick's advice and walked on by.

I regret not checking to see if they were in fact good paintings, not because it was reticent of me (a right I continue to reserve), but because my reason for dismissing them was so conventional, representing the consensus attitude of New York's "serious people." And who wants to be one of them?

Now is an interesting time to reconsider Phillips, thanks to "Conversations," a show of experimental new paintings at Mathew NYC, an outpost of the Berlin gallery that has recently moved, like a graceful hermit crab, into the space formerly occupied by 47 Canal. This small exhibition is a kind of artistic midlife crisis for Phillips, which poses a novel question: If the usual material of your art — sports cars and starlets — already comprises mainstream stereotypes of a dude's rage against age, how does one set out? Phillips's answer is to return to the kind of angry abstraction he looked at during his first crisis of faith, when, while a graduate student at Yale in 1984, he commenced an eight-year hiatus from painting. Now Phillips "reconstitutes" (as he puts it) the most audacious anti-painting paintings he saw around that time: Christopher Wool's *Unruffled* (1988), made with a store-bought decorative roller; and Albert Oehlen's "computer paintings" series (1990–2008). Phillips has turned these sparse black-and-white images into vinyl stencils, masques for applying Technicolor paint to digitally printed pictures. In the case of *Conversation I* and *II* (both 2015) the Oehlen pixelation is laid down in a fluorescent off-rainbow gradient onto smoke-glazed photos of model Leanna Decker that the artist took for *Playboy*. In *Canyons I* and *II* (both 2015) the negative space of Wool's painting is smoothed onto prints of a serape.

All four paintings possess a terrific formal intelligence and an unusually high level of consideration; they would be interesting abstract paintings in their own right. From a distance they coalesce into buzzing, fully integrated images that separate on approach. The effects of color and light, matte and sheen, are themselves very satisfying. But Phillips doesn't let you off that easy. In *Canyons II*, for instance, as soon as you open yourself to the visual experience — savoring the lavender fondant-like paint carefully spread over the gradient of the woven blanket beneath it — you crash into a *Playboy* bunny logo at the lower left. The pleasure of looking is never allowed to become untethered from its highly contentious social context.

"Richard sees painting as a perfect vehicle to deliver just the right kind of cultural damage he wants to inflict," Matvey Levenstein, a painter who was Phillips's classmate back at Yale, told me. And indeed, in conversation Phillips comes across more as a cultural anthropologist than the cynical playboy many take him to be. Talking with him, I envisioned his art as a dye injected into the cultural bloodstream, making visible the systems it's passing through. From this vantage, television shows like *Gossip Girl*, MAC cosmetics ads, and art-theory-minded magazines like *Texte zur Kunst* are all equally valid places for his paintings to find themselves. And that they circulate with such ease from one body part to the next, from "serious art" to "pop culture" and back again, just shows how unified the contemporary media's corpus really is. We may not like this fact illustrated in this way, but liking or not liking is not the point. This is how Phillips perfectly aligns with the present generation of young post-internet artists, where trying to figure out what's celebratory or critical is somehow asking the wrong question. It also renders irrelevant — or, at the very least, not much fun — the debate about whether the paintings are ultimately good or bad. In their way, they don't let you get close enough to decide.

**Richard Phillips' "Conversations"**  
Mathew NYC  
47 Canal Street  
929-229-9156, [mathew-nyc.com](http://mathew-nyc.com)  
Through December 29

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## Richard Phillips

*"How Should We Approach Approach Rhichard Phillips's Substantive 'Conversations'?" by Jarrett Earnest, [www.villagevoice.com](http://www.villagevoice.com), December 8, 2015*



[illegible]

**Richard Phillips**  
*"Richard Phillips on His First-Ever Show on the Lower East Side, And Taking on the Fallout From Playboy Marfa"* by Nate Freeman, [www.artnews.com](http://www.artnews.com), November 23, 2015

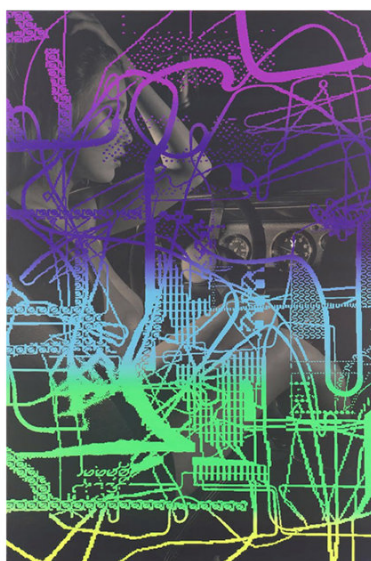
## 13 Things to Do in New York's Art World Before November 20

By [Paul Laster](#) • 11/16/15 3:24pm

### TRENDING NOW



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Wisdom of Carly Simon



Richard Phillips, *Conversation II*, 2015. (Photo: Courtesy the artist and Mathew New York)

#### Opening: "Richard Phillips: Conversations" at Mathew NYC

For his first solo show in New York since 2012, Gagosian Gallery superstar Richard Phillips departs from his signature hyper-realist paintings of actresses and models in this downtown show featuring four new canvases that deal with different issues of appropriation. In *Conversation I* and *Conversation II*, Mr. Phillips superimposes patterns from artist Albert Oehlen's series *Computer Paintings* and bands of color over photographs of nude women that he had photographed in racecars for a project in *Playboy* magazine. Meanwhile, in *Canyons and Canyons II*, the artist colorfully mixes patterns from a 1988 Christopher Wool painting and a Mexican serape blanket before ironically slapping on the famous Playboy logo.

Mathew NYC, 47 Canal Street, New York, 6-9 p.m.



### Richard Phillips

"13 Things to Do in New York's Art World Before November 20"  
by Paul Laster, [www.observer.com](http://www.observer.com), November 16, 2015



## MUSE

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## CONVERSATIONS BY RICHARD PHILLIPS

Mathew Gallery, New York  
 20 November – 27 December, 2015

FASHION  
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left: Richard Phillips 2015, Canyons  
 right: Richard Phillips 2015, Canyons II

Mathew NYC presents "Conversations", a new exhibition by Richard Phillips. The artist departs from the hyperrealist paintings for which he is famous, and opts for a process of reconstitution, drawing patterns from works realized by Albert Oehlen and Christopher Wool into a staging of apparently conflicting visual registers. In *Conversation I* and *II*, Phillips overlays photographs produced in collaboration with Playboy magazine, with patterns from Albert Oehlen's *Computer Paintings* series. The patterns, that originally appeared in black and white, are here infused with a vibrant color palette.

In *Canyons I* and *Canyons II*, Christopher Wool's *Untitled* pattern painting is inverted, its negative laid overtop a print of a serape blanket. The Playboy magazine logo is placed in the bottom left corner, providing a third layer to the paintings' surface.

As juxtapositions free of value judgment, the works represent the results of varying trajectories in the production of the visual, displaying – through their elements non-translatibility – a strategic engagement with the connoisseurship of contemporary painting.

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### Richard Phillips

"Conversations by Richard Phillips", [www.musemagazine.it](http://www.musemagazine.it),  
 2015