



The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

Nanna Vonessamieh

Bona fide

May 17 - June 28, 2007



Commentary by Julie Oakes

Nanna Vonessamieh

Bona fide

May 17 - June 28, 2007

Artist Catalog, 'Nanna Vonessamieh - Headbones Gallery, The Drawers '
Copyright © 2007, Headbones Gallery

Commentary by Julie Oakes
Copyright © 2007, Julie Oakes

Images Copyright © 2007, Nanna Vonessamieh

Rich Fog Micro Publishing, printed in Toronto, 2007
Layout and Design, Rich Fog Micro Publishing

All rights reserved. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage or retrieval system, except as may be expressly permitted by the 1976 copyright act or in writing from Headbones Gallery. Requests for permission to use these images should be addressed in writing to Nanna Vonessamieh, c/o Headbones Gallery, 260 Carlaw Avenue, Unit 102, Toronto, Ontario M4M 3L1 Canada
Telephone/Facsimile: 416-465-7352 Email: info@headbonesgallery.com
Director: Richard Fogarty
www.headbonesgallery.com

Nanna Max Vonessamieh

Julie Oakes

Nanna Max Vonessamieh crosses disciplines between visual artist and literary critic with panache and witticism. The psychological portraits reveal as much about the discipline of the sitter as they do the expressive, and hence telling, hand of Vonessamieh. She accomplishes the revelation of her sometimes scathing opinion within a concentrated small portrait, often emphasizing an aspect of the personality, as in Harold Pinter's red nose. A closer examination of the rendering reveals a subversive imagery, almost as if the nose were another more intimate part of the anatomy. Much the same association is brought about by Colette's red tie. Famous for her stories of libertine adventures, the dainty Colette is given a foot into the masculine arena with her bright tie, and yet there is also a cheeky assertion of sexuality with the rude red phallic embellishment waving like a flag of liberation. The cuffs and cigarette top off the forceful presentation. Virginia Woolf, very much a woman of her time, when the parlour was the dominant domain for women, has a wiser aspect, more accepting of her gender's limitations. There is also a Vonessamieh portrait of Woolf with a cigarette, the social renegade beginning to surface. Bukowski looks boozy but elegant, confident and almost challenging with his informal lounging. Tales of his misogynistic lifestyle and alcoholic demonstrations of frustration are exhumed with the smudgy pencil work.

There is evidence of a searching examination of the inner spirit of each of Vonessamieh's sitters. And yet they haven't all sat for her. In many, she has not known the way that they would influence and inhabit her space other than through faded photographs that document their existence. A true historical researcher, like the revitalization of objects by their exhibition in museums, she breathes life back into their departed physical presence and they become known not only for their work, their art, but for the way that their genius showed through in their physical presence. Nanna Max Vonessamieh reveals more of them than was hitherto understood (even when they are still living and simply 'no longer sitting there' as with Martin Amis). She assists their genius as it shines through the graphite to illuminate their work.



Bukowski
pencil on paper, 42 x 29 cm
2007



Amélie Nothomb
pencil on paper, 29 x 20 cm
2006



Harold Pinter
pencil & ink on paper, 32 x 24 cm
2005



Colette
pencil & ink on paper, 32 x 24 cm
2005



Martin Amis
pencil on paper, 42 x 30 cm
2007



Virginia Woolf
pencil on paper, 32 x 24 cm
2006



August Strindberg
pencil on paper, 24 x 16 cm
2005



Alma Mahler-Werfel
pencil on paper, 32 x 24 cm
2006



Emile Zola
pencil on paper, 29 x 20 cm
2006



Tania Blixen
mixed media on paper, 32 x 24 cm
2006

Nanna Max Vonessamieh

Born 1970 in Lübeck / North Germany

Education

1991-1997 Study at the Fachhochschule Hamburg, Fachbereich Gestaltung / Centre of gravity was drawing and illustration / Study successfully ended with dissertation

Solo Exhibitions

- 1998 Galerie BBB, Kurfürstenstr. Berlin
- 2000 "Überflieger" (Kulturpavillon), Bad Nauheim
- 2001 "Überflieger" (Kulturpavillon), Bad Nauheim
- 2001 Kunstantiquariat & Galerie Lang, Wiesbaden
- 2002 Kunstantiquariat & Galerie Lang, Wiesbaden
- 2003 Hessisches Literaturforum Mousonturm, Frankfurt am Main
- 2004 Hessisches Literaturforum Mousonturm, Frankfurt am Main
- 2005 Kunstantiquariat & Galerie Lang, Wiesbaden
- 2005 Hessisches Literaturforum Mousonturm, Frankfurt am Main
- 2006 Hessisches Literaturforum Mousonturm, Frankfurt am Main
- 2006 Galerie Büchergilde, Hamburg
- 2007 Büchnerhaus (the birthplace of Georg Büchner -important German author of the beginning 19th century), Riedstadt-Goddelau

Group Exhibitions

- 1992 Music Station, Hamburg
- 1992 Pentiment, Hamburg
- 1993 Kampnagel, Hamburg
- 1994 Landdrostei, Pinneberg
- 1994 Salon du livre de jeunesse, Paris
- 1994 Galerie werdermann art, Hamburg
- 1994 Elysee, Hamburg
- 1995 Ernst Deutsch Theater, Hamburg

Group Exhibitions, cont'd

- 1995 Stadtbibliothek, Lübeck
- 1995 Projekt Akustik, Lübeck
- 1996 Haus des Buches, Leipzig
- 1996 Realwerk G. Lachenmaier, Reutlingen
- 1999 Galerie BBB, Kurfürstenstr. Berlin
- 1999 Buchmesse Leipzig, Internationale Buchkunstausstellung
- 1999 Kunstgalerie Büchergilde, Frankfurt am Main
- 2001 A. Paul Weber Museum, Ratzeburg
- 2002 Kunstgalerie Büchergilde, Frankfurt am Main
- 2002 Ausstellungspavillon des Auktionshauses "Jeschke, Greve & Hauff", Berlin
- 2002 Kunstgalerie Büchergilde, Frankfurt am Main
- 2003 A. Paul Weber Museum, Ratzeburg
- 2003 Lutherstadt / Wittenberg, Ausstellung anlässlich des Lucas-Cranach-Preises
- 2003 Ludwigshafen, Ausstellung anlässlich des Otto-Ditscher-Preises
- 2005 Schloß Reinbek, Künstler sehen Thomas Mann
- 2005 Druckkunst-Museum, Buchillustration und Literarische Zeichnung, Leipzig
- 2006 Kunstgalerie Büchergilde, Frankfurt am Main
- 2006 Schloß Reinbek, Kunstwerk Werkkunst, Reinbek

Publications

- 1998 "Menschen" with 48 drawings and a commentary and critical text quotations by Juergen Seuss, BrennGlas Verlag Assenheim
- 2003 Tania Blixen »Babettes Fest«, (20 illustrations), Büchergilde Gutenberg 2005 "Der Literaturbote", 8 portraits of authors

Honours

- 1994 Elysee-prizewinner, Hamburg
- 2001 A. Paul Weber Prize for critical graphic

RICH FOG



Micro Publishing
Toronto Canada