

# Danielle Riede : Between abstraction and alchemy

Danielle Riede's vibrant, abstract paintings defy easy categorization. Colorful and restive, her pictorial surfaces provide little respite for the viewer's captivated eye as it works its way around her energetic abstract canvases. Translating the rhythms of her body in motion into abstract swirls of paint, the artist draws upon her years of training as a dancer to produce decidedly non-figurative compositions that paradoxically never quite abandon reference to the figure.

Consider such works by Riede as *Sirin* (2017) or *jedes universe* (2020). In them, shimmering swirls of pale blues and greens have an almost alchemical allure, echoing the expansive and luminous chromatic effects of Color Field painting, while the concentric ripples of paint feel grounded in the real, evoking the growth rings of an old tree. Hovering at the threshold of abstraction, Riede's imagery feels familiar and yet plunges the viewer headlong into a vertiginous space without scale or boundary. By deftly operating at the intersection of abstraction and representation, that is, by producing paintings that at once reference the body and yet propose its absence, Riede generates an energy and a tension that is the very crux of her art. Let me explain.

At first glance, Riede's colorful, abstract canvases seem to reside securely within the long lineage of art history emerging from the New York School of painting that emerged in the late 1940s and early 1950s. Like much of the non-figurative painting that came after it, the work of the New York School was often described then and even now in terms of purity: purity of individual artistic expression, purity from the everyday, and purity from other genres of art. As the story goes, abstraction came undone in the decades following World War II by artists who empathically challenged these notions of purity. Jasper Johns, Robert Rauschenberg and Andy Warhol, for example, corrupted the heroic and deeply personal spaces of painting by pursuing more detached analytical and commercial concerns and reintroducing recognizable everyday subjects. The timeless and pure space of modernist art was further broken apart by the emergence of new artistic gestures and impulses expressed through Happenings, performance art and dance.

For an art historian such as me, the thrill derived from Riede's canvases resides in how they resolve the cleavage between two primary and divergent lineages in art history, marked on the one hand by the pure and even utopian expressions of abstract painting that hit its zenith in the middle of the twentieth century and, on the other hand by a figurative impulse that embraced everyday life. With great economy, Riede contains within the compact space of her painting both the inherited legacy of mid-twentieth century modernism (which all painters must confront at one point or the other) and the performative ethos of the new art forms that challenged it.



*GOT YOUR GOOSE* 2003 huile sur toile 92,2cm x 86 cm collection du Mrac Occitanie, Sérignan  
crédits photos Jean Paul Planchon

Riede's approach to her complex surfaces has obvious precedents in Abstract Expressionism and yet, unlike her Ab-Ex forebears, for whom the painterly mark pointed towards some timeless and universal utopian possibility, Riede's self-expression—colorful, abstract vortices of paint pulsing with energy and vitality—never strays far from the here and now. Indeed, Riede's paintings gesture to both the long and complicated history of abstraction and the individual artistic body in the present tense. And it is this improbable “both/and” aspect of her work, her painting’s palpable reminder of the long shadow of history on the one hand and the individual artistic gesture on the other, that makes looking at these visceral, energetic canvases so rewarding.

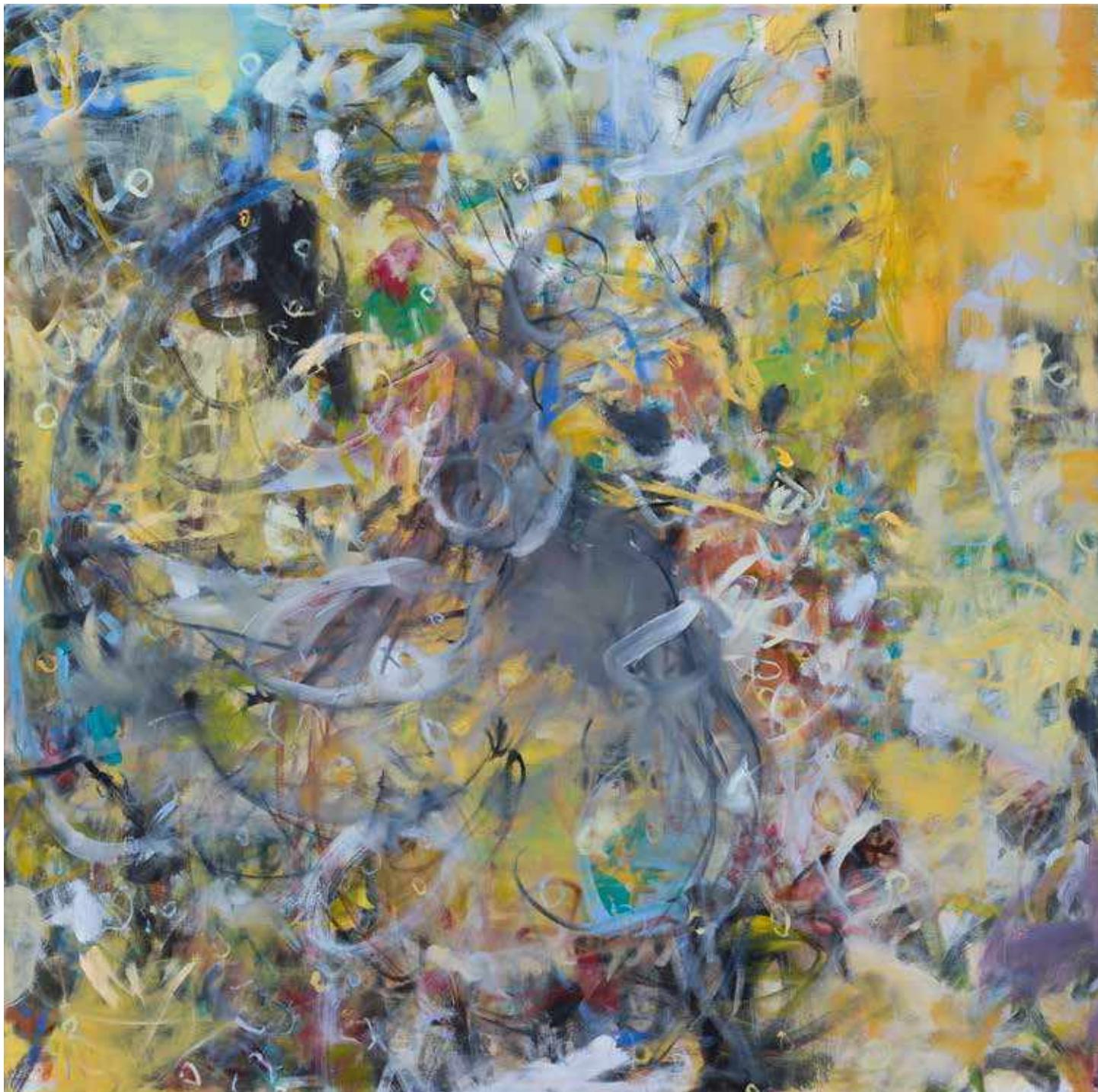
Max Weintraub, PhD  
Senior Curator  
Aspen Art Museum.



*PIOGGIA* 2003 Huile sur toile 94 cm x 155 cm collection privée Montaud  
crédits photos Jean Paul Planchon

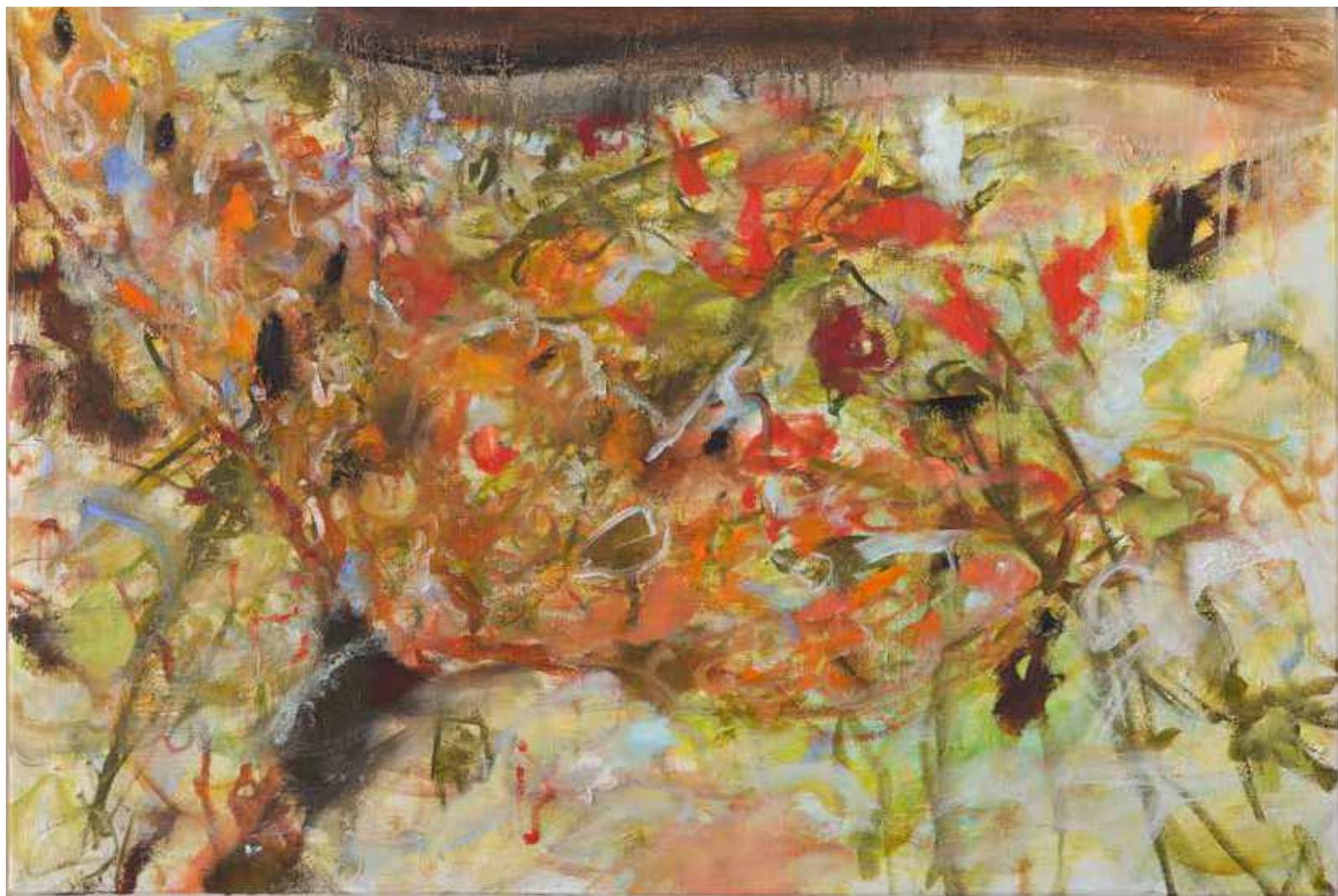


*BLUE 'S THE WAY* 2009 Huile sur toile 86 cm x 97 cm collection privée Bagnac sur Célé France  
crédits photos Jean Paul Planchon



*AROUND* 2005 115 cm x 125 cm collection privée Sérignan France

crédits photos Jean Paul Planchon



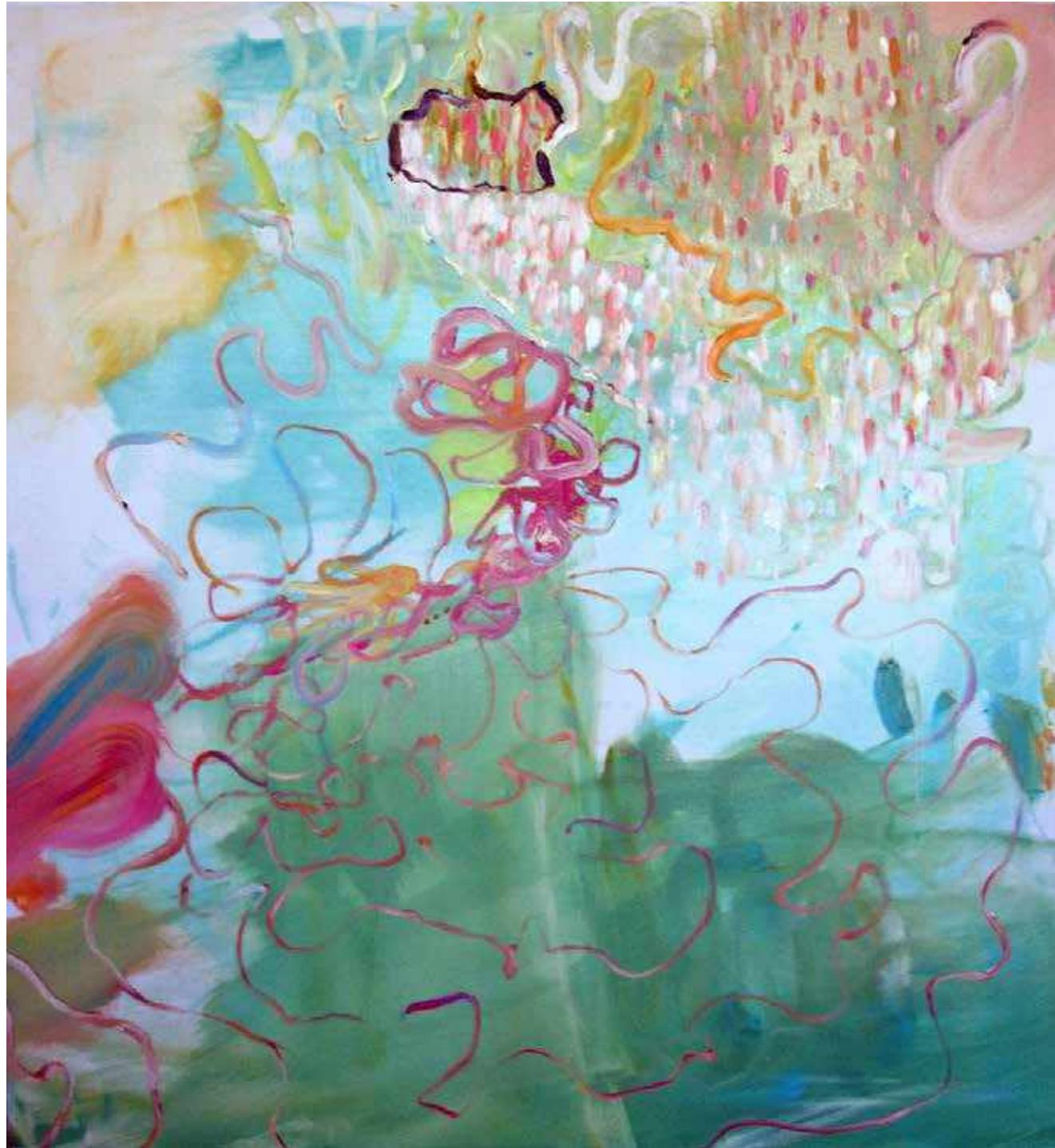
*UMBRELLA* 2003 Huile sur toile 61 cm x 91 cm collection privée Bagnac sur Célé France

crédits photos Jean Paul Planchon

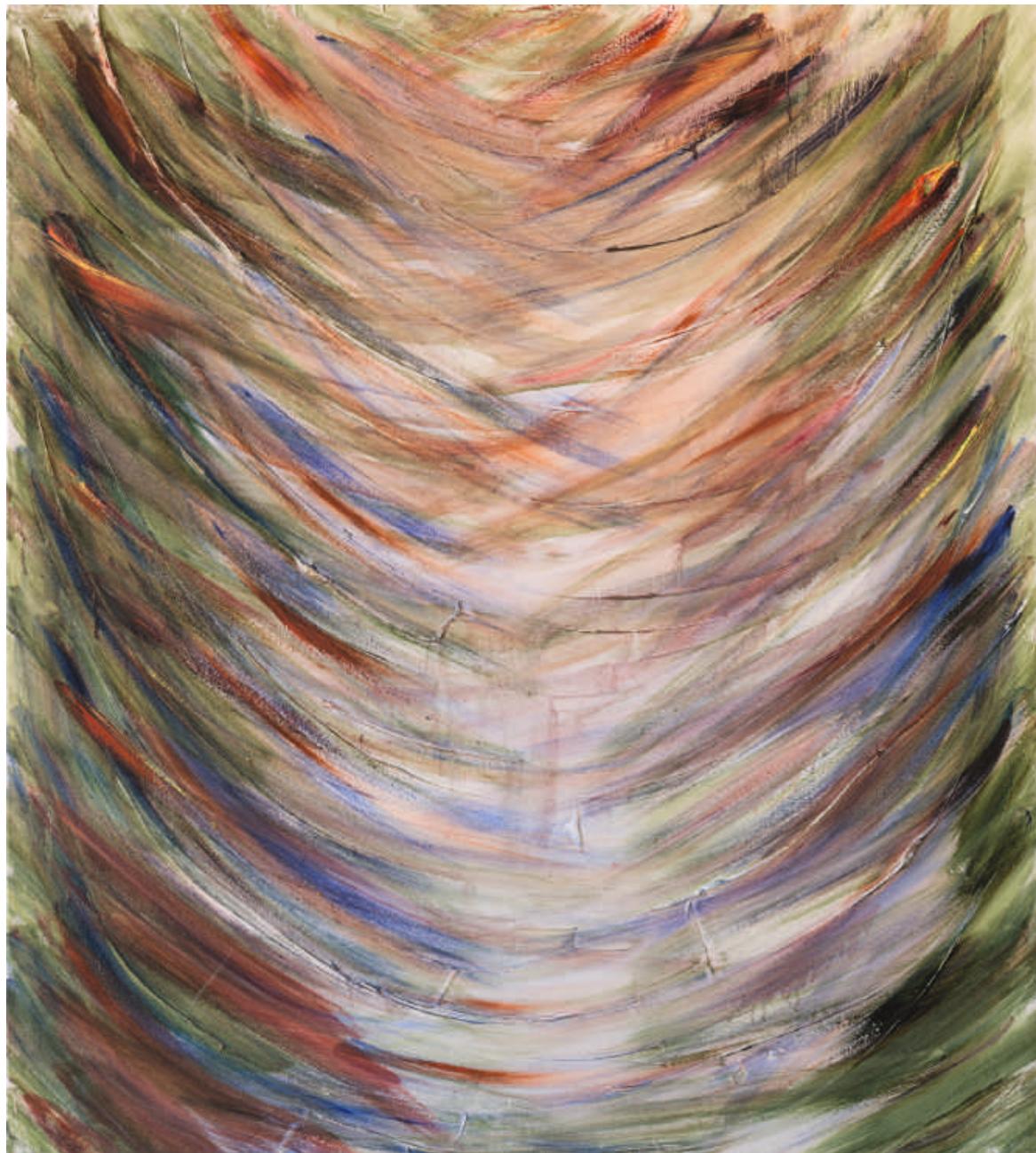


*GOLDIE* 2003 Huile sur toile 61 x 91 cm collection privée Montaud France

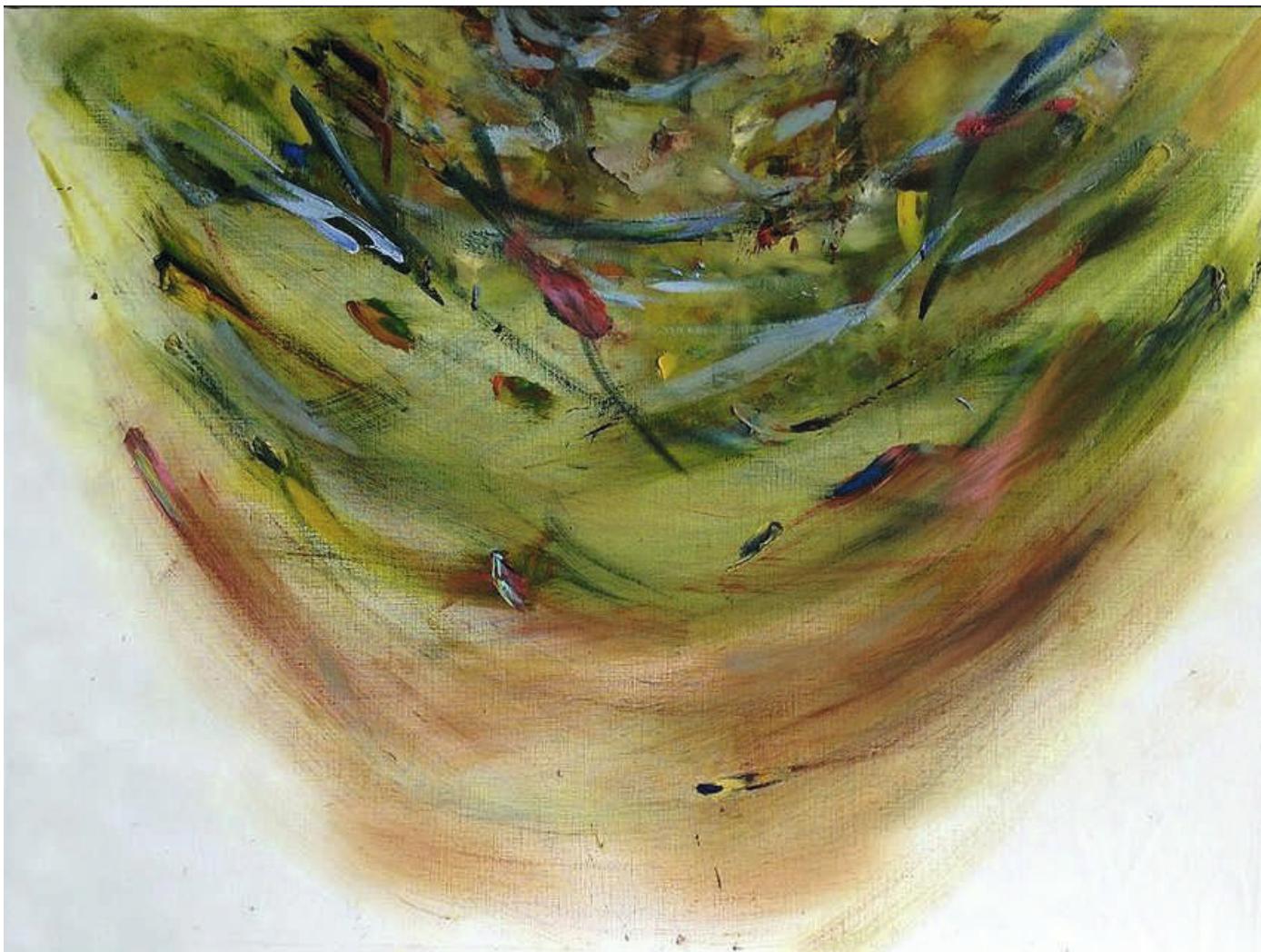
crédits photos Jean Paul Planchon



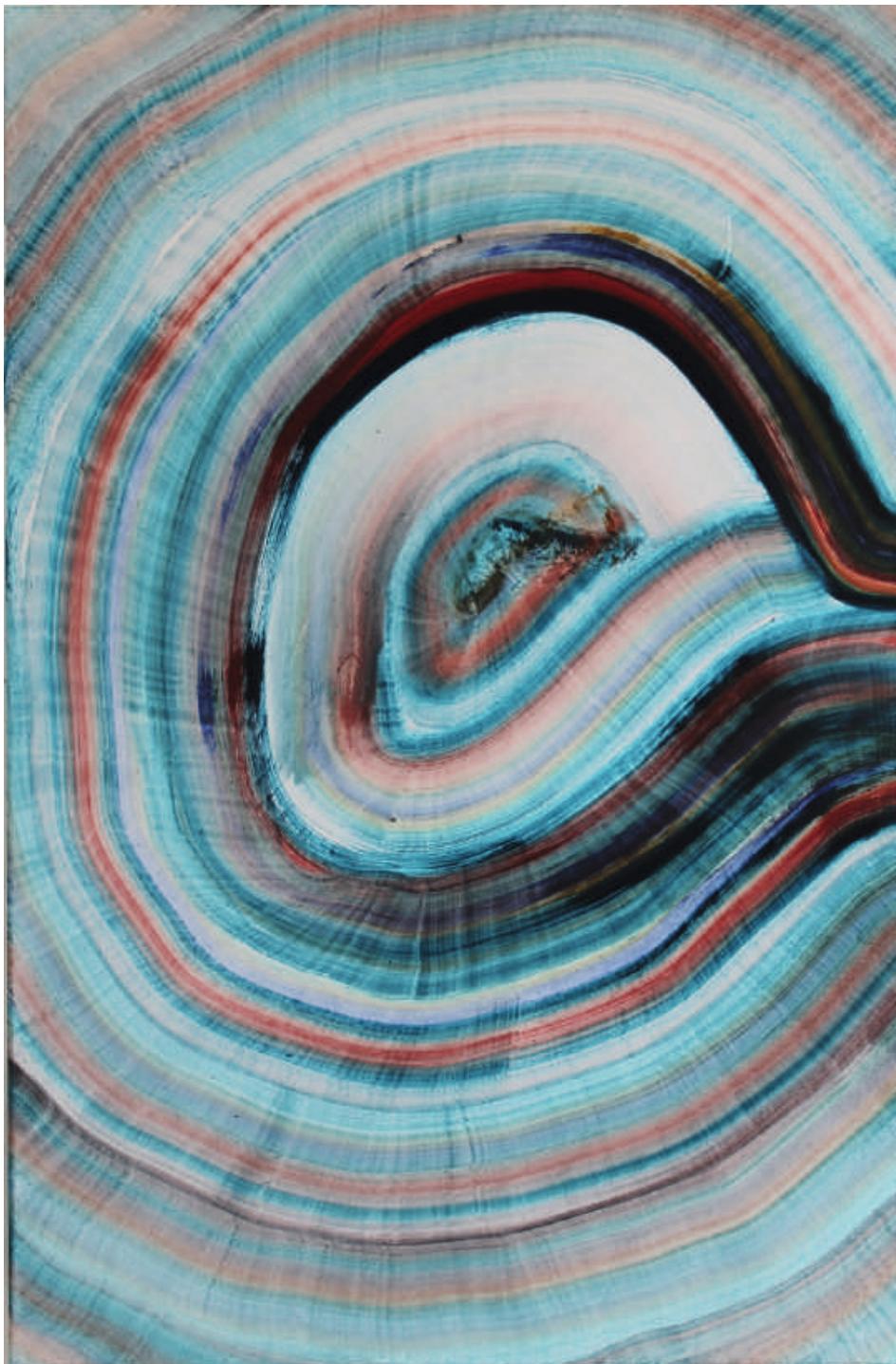
RIBONNED 2008 Huile sur toile 114cm x124cm collection privée France



*Orange Sweep* 2015 112 cm x 99 cm collection privée Montaud, France



*GREEN SWEEP* 2013 Huile sur toile 100cmx135cm collection privée Perpignan, France



ABYSS 2016 Huile sur toile 61 cm x 91 cm collection privée Cap d'Agde France



*SWOON* 2013 Huile sur toile contreplaqué sur panneau bois 112 cm x 121 cm collection privée Sérignan France



Markett 2009 112cm x 121 cm collection privée Sérignan, France



*GOS 2016 huile sur toile 76cm x 51 cm collection privée Sérignan France*  
*crédits photos Jean Paul Planchon*



*ORKNEY* 2017 Huile sur toile 102 cm x 76 cm collection privée Montaud France  
crédits photos Jean Paul Planchon



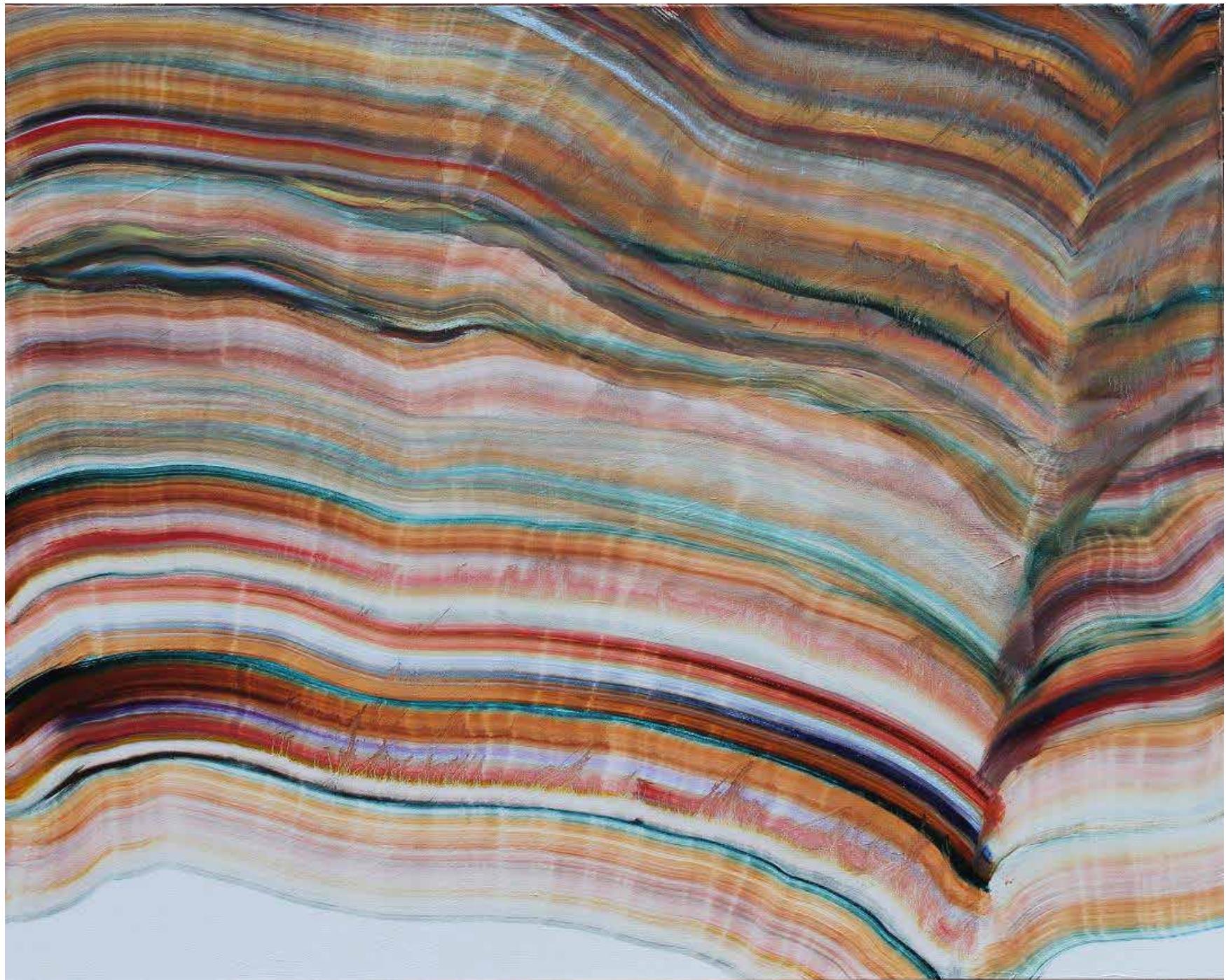
*GULFOSS* 2017 Huile sur toile 102 cm x 76 cm collection privée Toulouse France



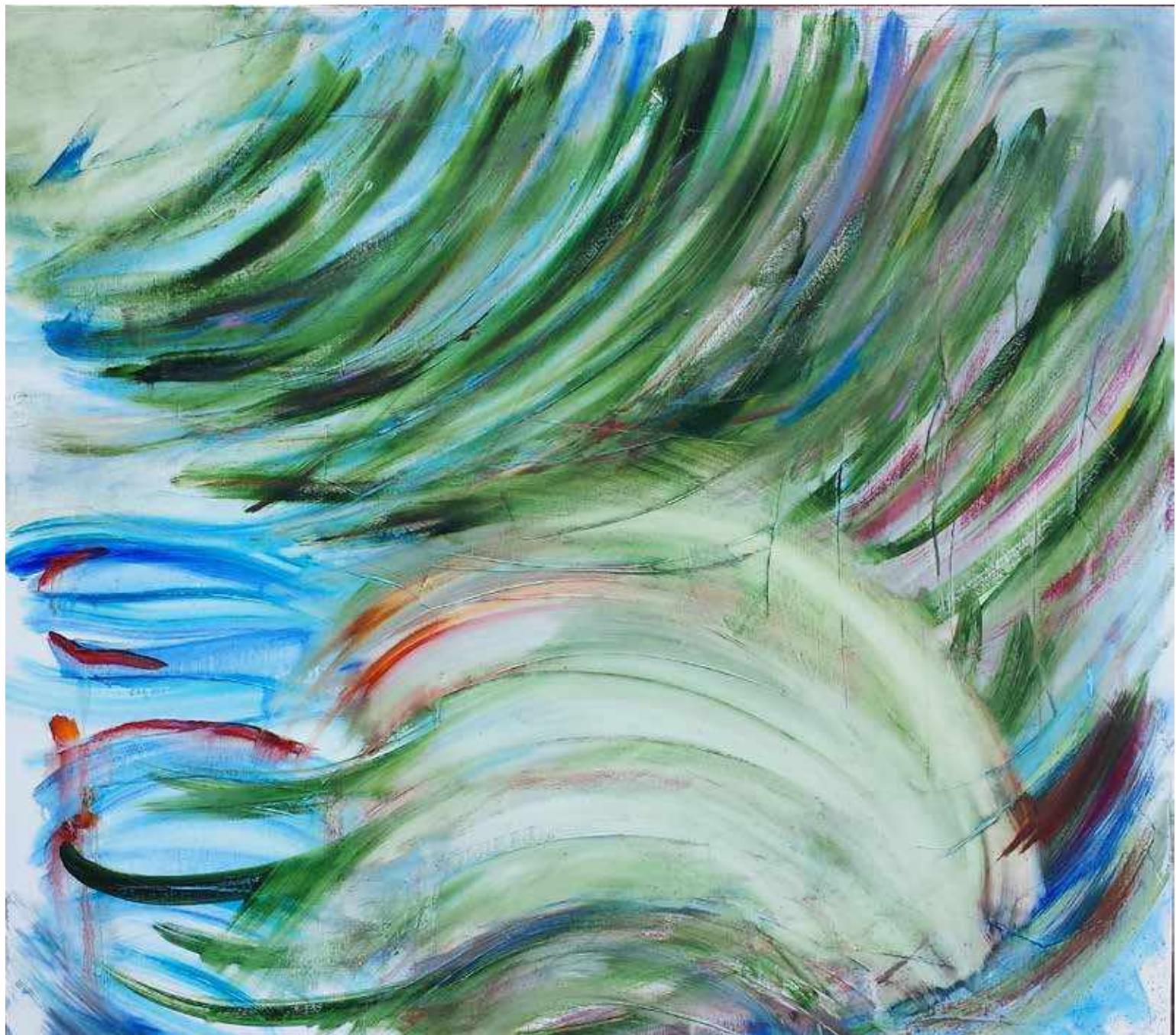
BOTICELLI BABY 2017 Huile sur toile 127 cm x 147 cm collection privée France



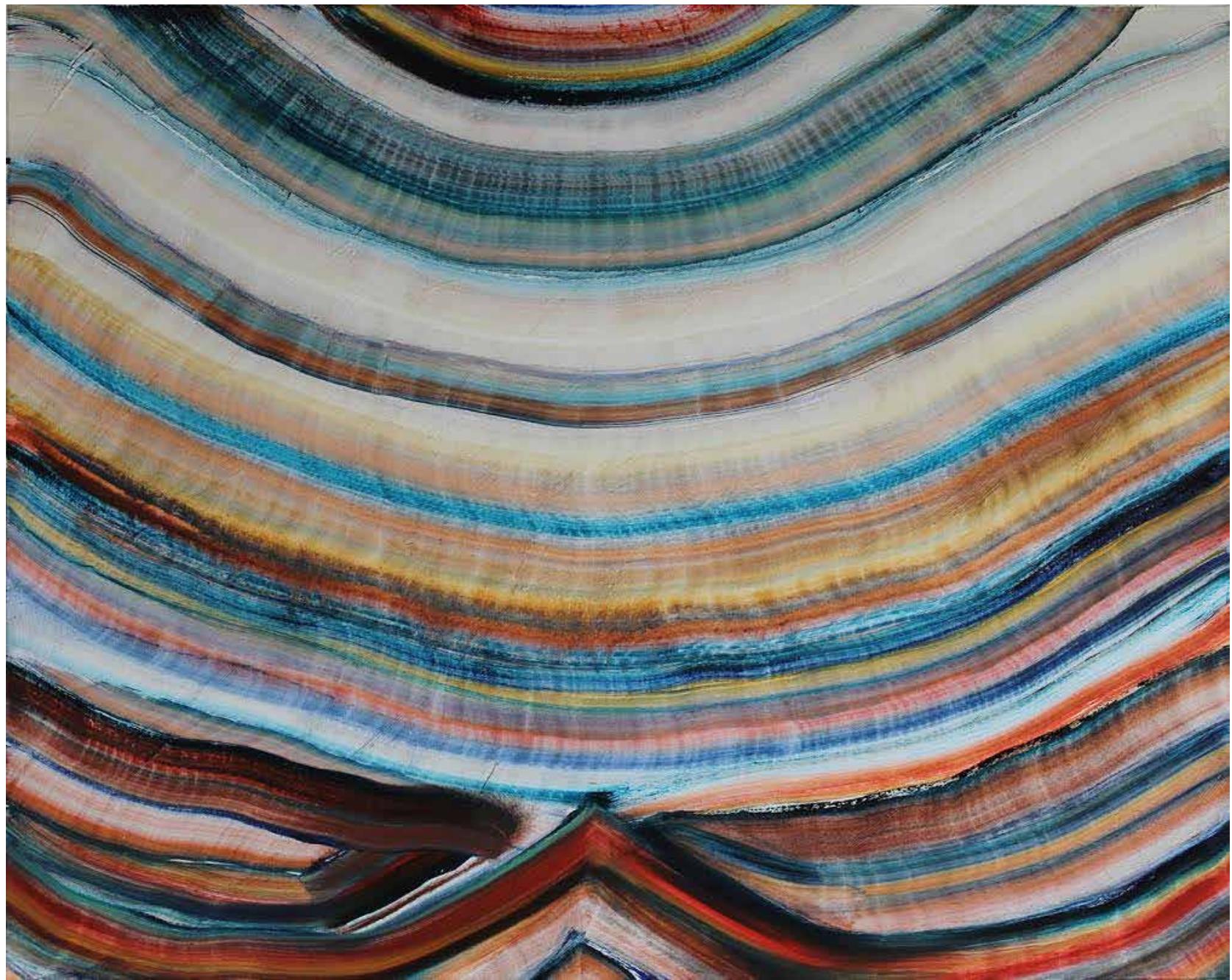
*HENRY* 2015 huile sur toile 92 cm x 61 cm collection privée Béziers France  
crédits photos Jean Paul Planchon



HORUES 2017 Huile sur toile 122 cm x 152 cm collection privée New York



*RUNNING* 2015 Huile sur toile 121 cm x 111 cm collection privée Sérignan Plage France



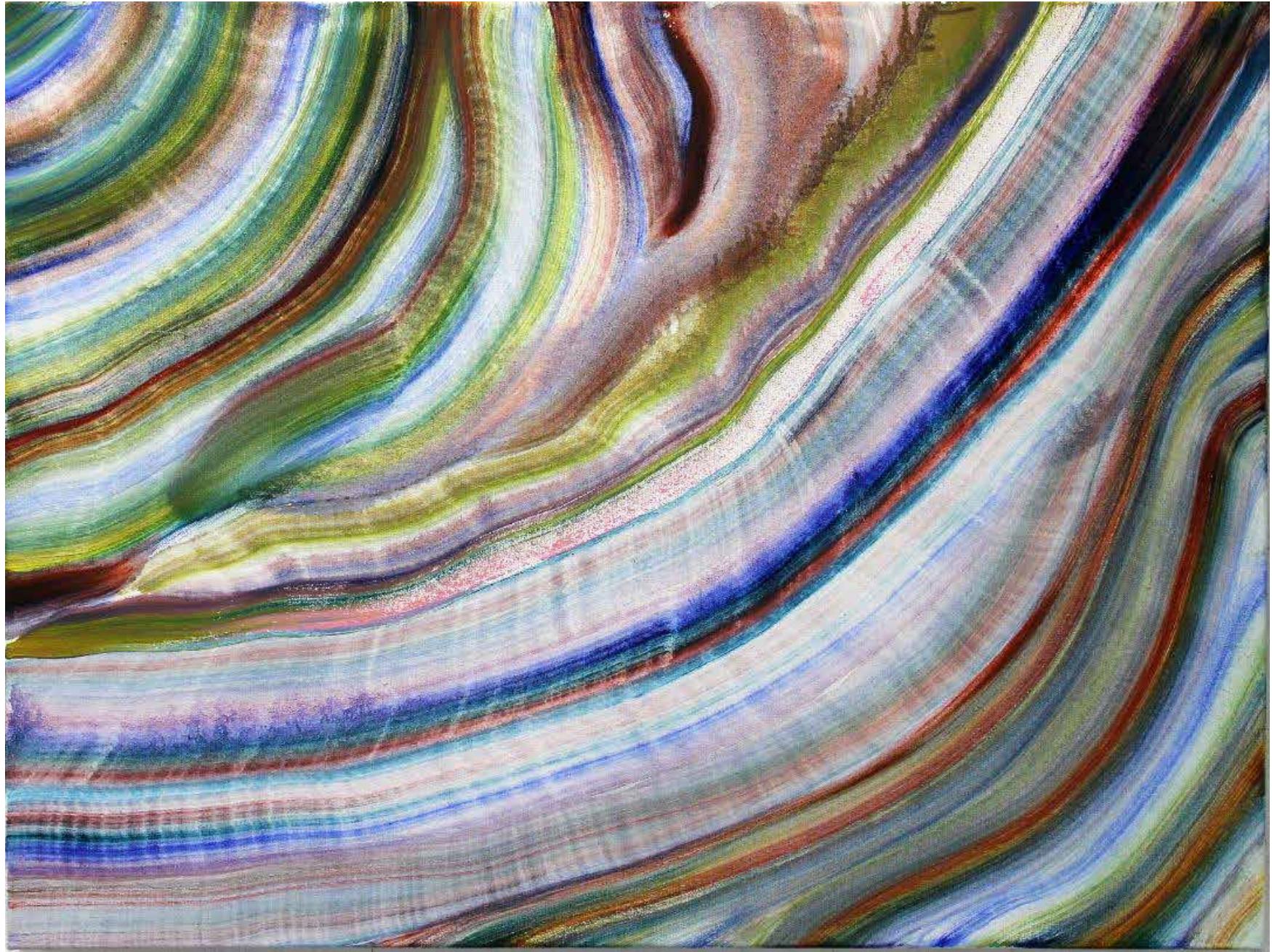
CARACARA 2017 Huile sur toile 96 cm x 121 cm collection privée France



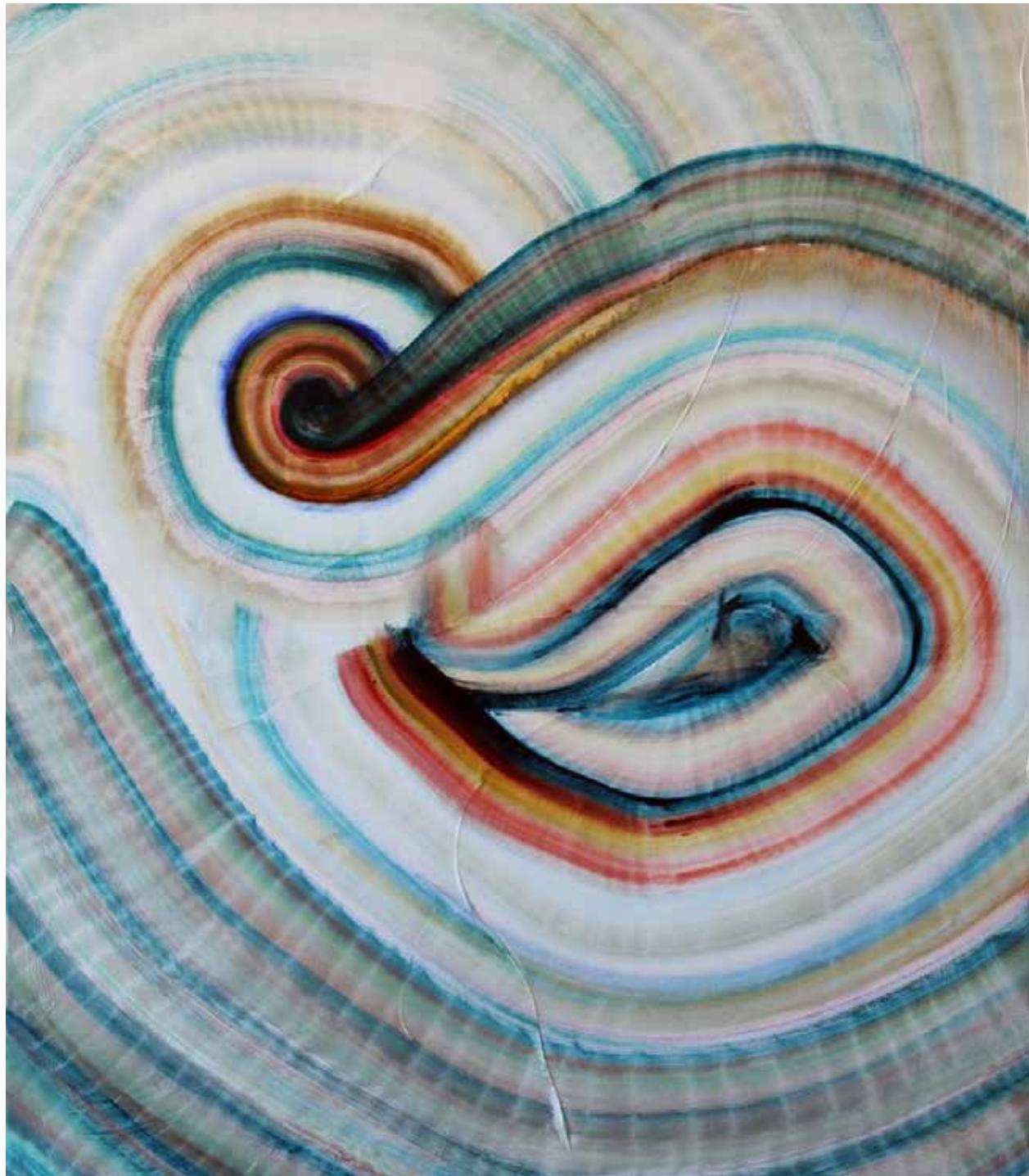
BREATHING 2015 Huile sur toile 92 cm x 61 cm collection privée France



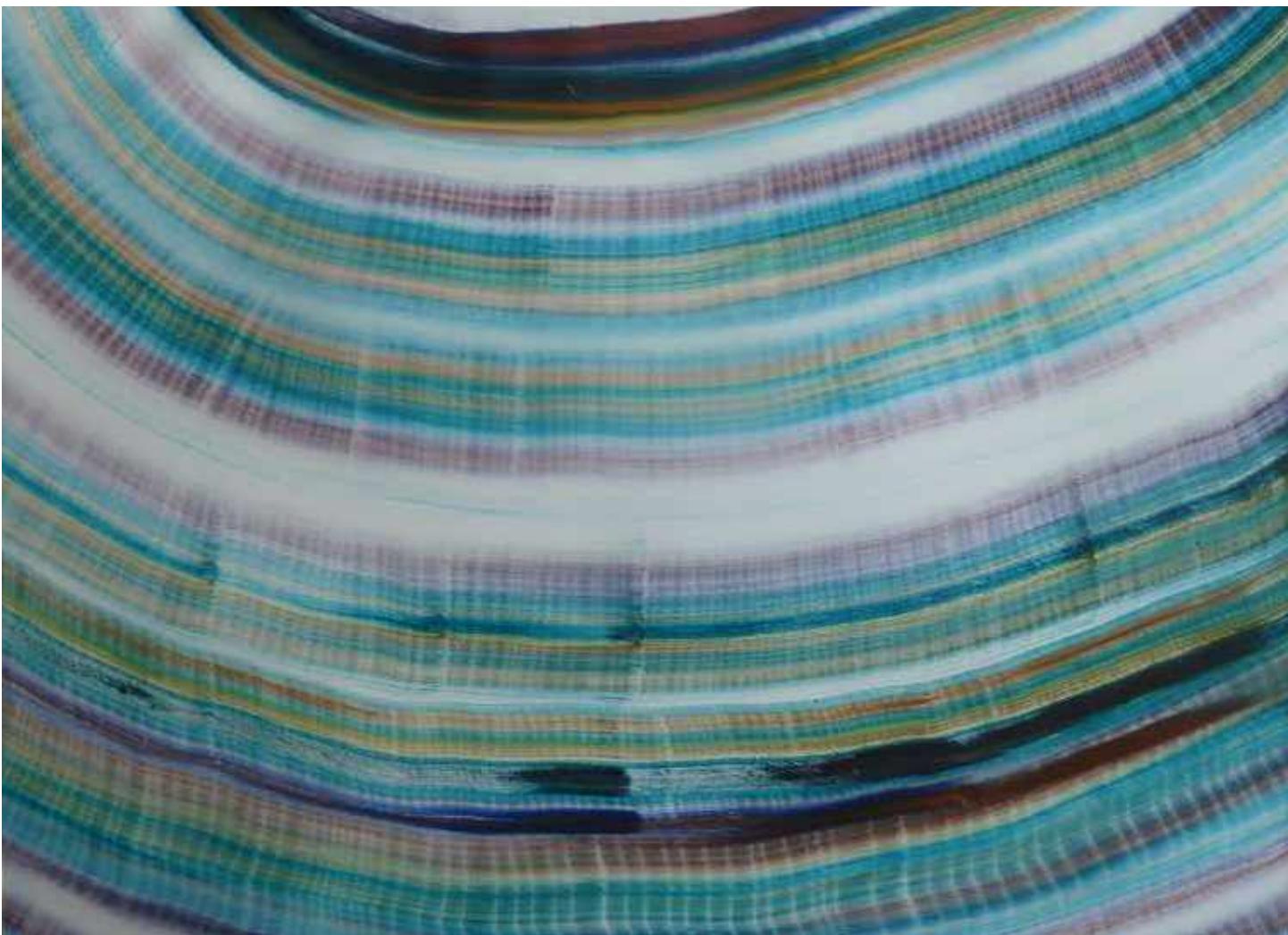
*ONE* 2016 Huile sur toile 76 cm x 51 cm collection privée France



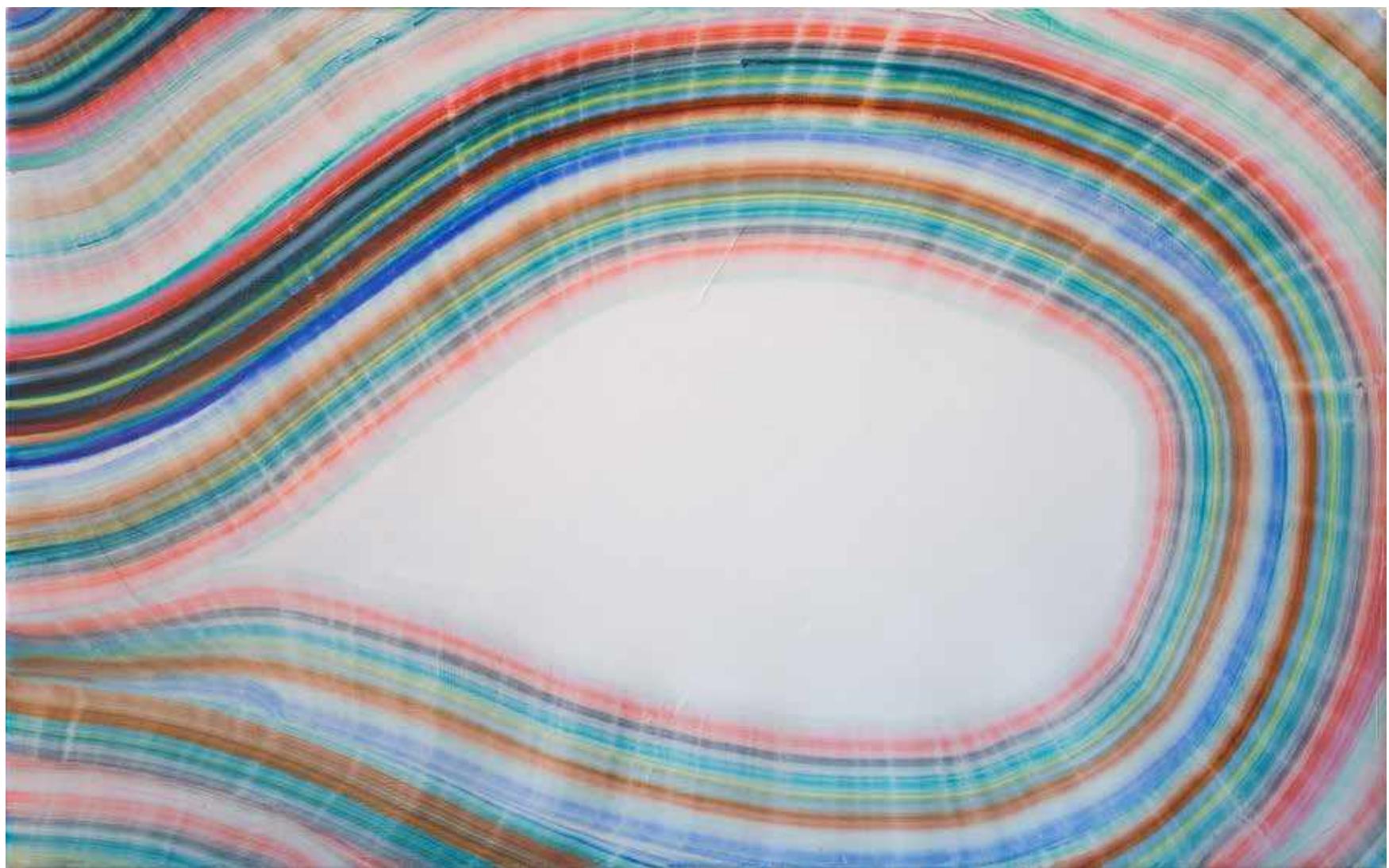
VIOLETTA 2019 huile sur toile 76 cm x 102 cm collection privée Béziers France



WINSGSPAN II 2016 Huile sur toile 114 cm x 76 cm collection privée Boston USA



*WINGSPAN 9* 2016 Huile sur toile 76 cm x 102 cm collection privée Montaud France  
crédits photos Jean Paul Planchon

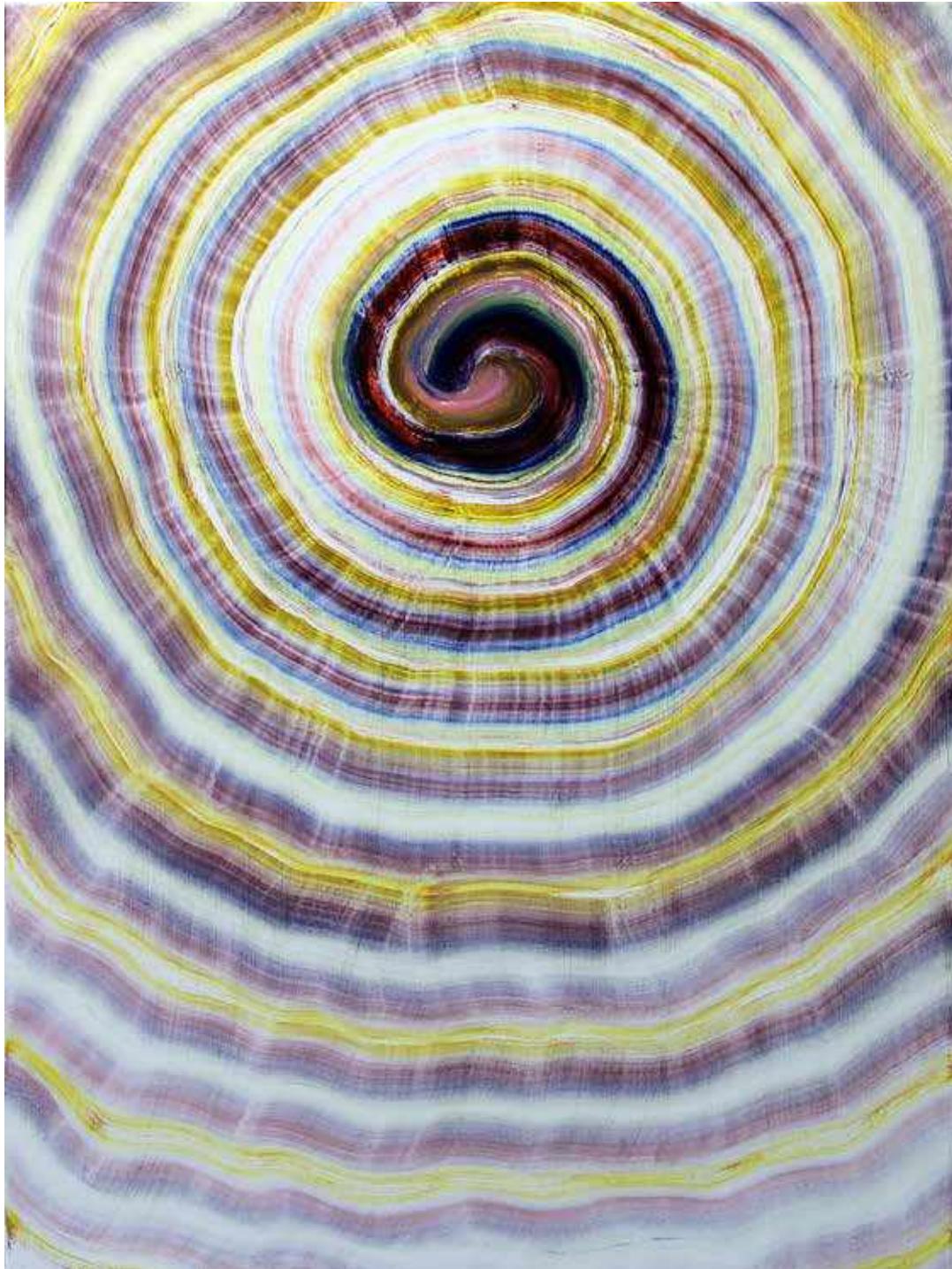


PASSERINE 2018 Huile sur toile 76 cm x122 cm collection privée Sérignan France

crédits photos Jean Paul Planchon



*WINGSPAN West* 2015 Huile sur toile 114 cm X 81 cm collection IM DESIGN New York USA



*SOL* 2020 Huile sur toile 76 cm x 102 cm collection privée Saint Ouen France



J 2019 Huile sur toile 76 cm x 102 cm collection privée Toulouse France

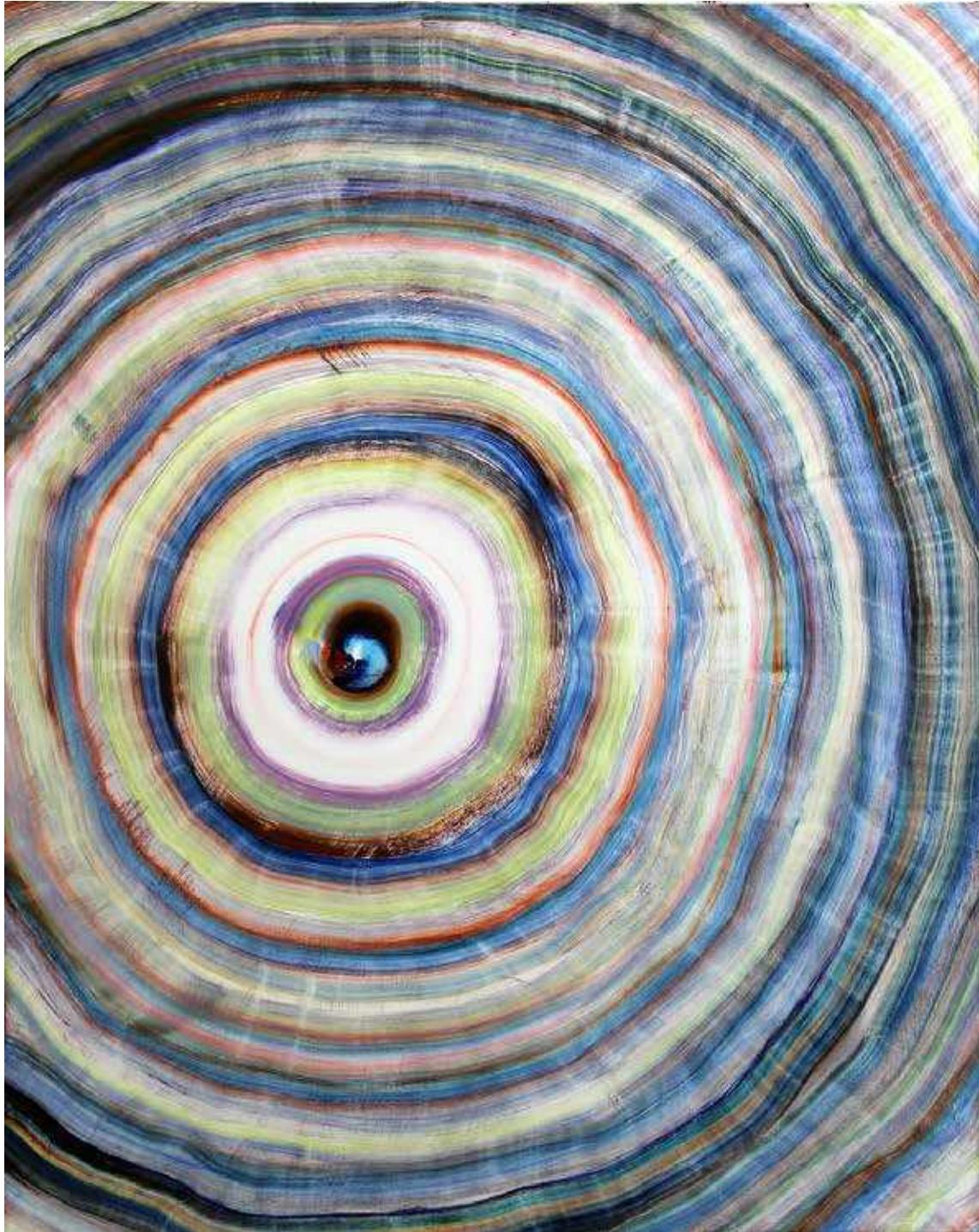


*Jedes Universe* 2020 huile sur toile 120 cm x151 cm collection privée Montaud France

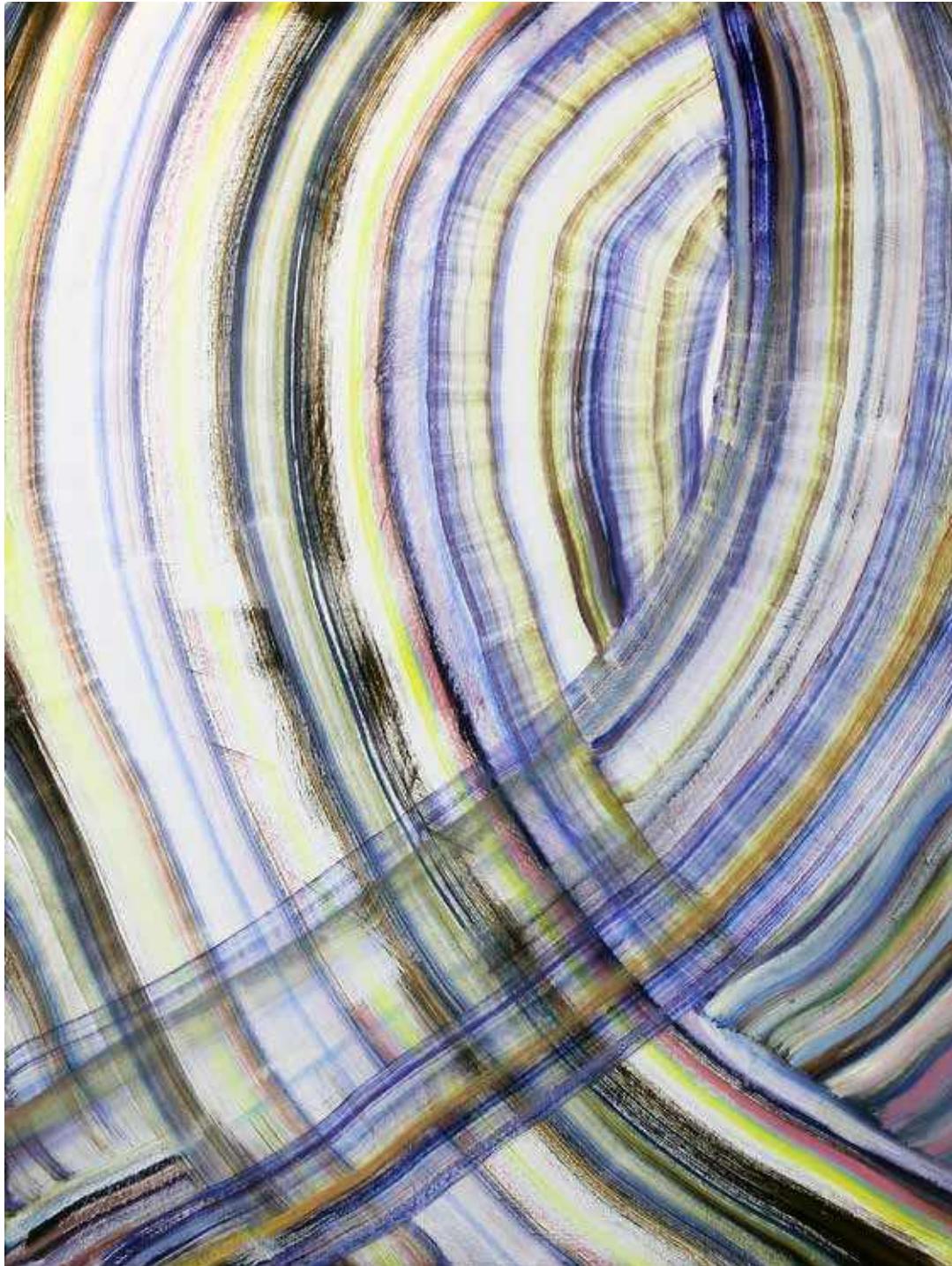
crédits photos Jean Paul Planchon



*EFFERVESCENCE HAWKING* 2020 huile sur toile 127cm x 147cm collection privée Sérignan, France



*Amazonia* 2019 152 cm x 122 cm collection de l'artiste



*ALIGHT II 2019 76 cm x 102 cm collection privée Nissan les Ensérune France*



Sérignan 2005 "à y regarder de près"

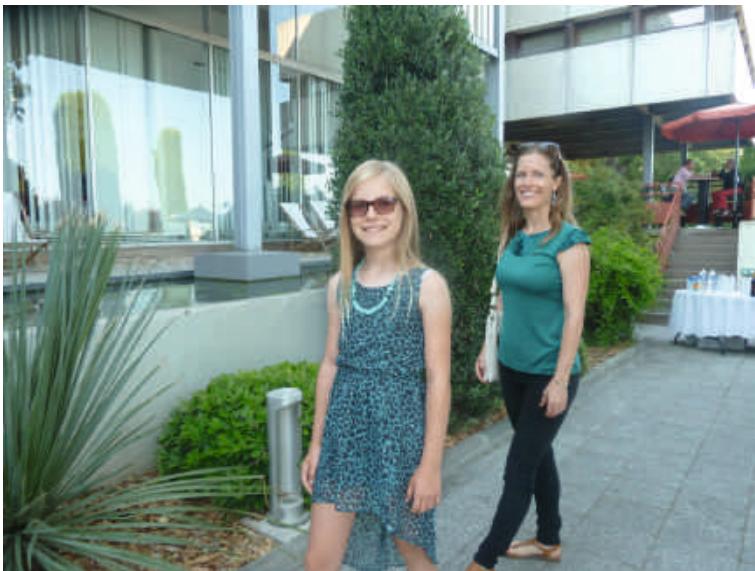
Mickael Just, Frédérique Mainka, Danielle Riede, André Gélis,  
Antonello Curcio, Athina Ioannou, Daniel Buren, Igor Antic, Nick Gee



COLLIOURÉ 2016 André Gélis Lucia RIEDE Danielle RIEDE et Serge Zaluski



SETE 2016 André Gélis, Lucia RIEDE, Danielle RIEDE



SETE 2016 Musée Paul Valéry Danielle RIEDE et sa fille Lucia



*Micheline Morel et Danielle RIEDE  
Chemin de hallage de BOUZIES à SAINT CIRQ LAPOPIE 2013*



*Danielle RIEDE devant l'oeuvre de KOSSUTH  
Place des écritures à Figeac 2013*



*Danielle RIEDE à Bagnac sur Célé  
chez André Gélis 2013*



*Danielle RIEDE devant le tableau SWOON à Bagnac sur Célé  
chez André Gélis 2013*

## solo exhibitions

- 2021    *Mining Light* – curated by Garvey | Simon – New York, NY
- 2020    *Painting with Air* – Centre d'Art Walter Benjamin – Perpignan, France  
*Holding the Sun* – Echo Arts – Bozeman, MT
- 2019    *The Electric Body* – Takt Gallery – Berlin, Germany
- 2017    *Wingspan* – Garvey | Simon – New York, NY
- 2016    *Hier und Jetz* – Takt Gallery – Berlin, Germany  
*Stories Untold* – Indianapolis Museum of Contemporary Art – Indianapolis, IN
- 2014    *Slow Television* – Higgs Field Contemporary – Budapest, Hungary  
*Tears and Rain* – Indianapolis Art Center – Indianapolis, IN
- 2011    *Talking to Tecumseh* – Bliss Gallery, Youngstown State University – Youngstown, OH
- 2009    *Traces* – Christopher West Presents – Indianapolis, IN
- 2008    *Peacemeal* – The Erstwhile Gallery – Indianapolis, IN  
*Washed* – The Basile Gallery, Herron Galleries – Indianapolis, IN  
*Her Royal Majesty* – Newcomb Hall Gallery, University of Virginia – Charlottesville, VA
- 2005    *Paint Chip Dream* – FAB Gallery, Virginia Commonwealth University – Richmond, VA
- 2004    *Lick* – Bilkerbahnof, Kulturamt Düsseldorf – Düsseldorf, Germany

## gallery representation

Garvey | Simon – New York

## g r o u p   e x h i b i t i o n s

- 2020 *Buildings & Bodies*: The Dwellings of Dance—Garvey | Simon—New York, NY  
*Playtime*. from Innocence to Debauchery —Garvey | Simon—New York, NY
- 2017 *Cultivate!* –Urban Institute of Contemporary Art—Grand Rapids, MI
- 2016 *Herron*—Garvey | Simon—New York, NY  
*A View from Within*—Mark Borghi Gallery—New York, NY  
*AB FAB 2*—ADA Gallery—Richmond, VA  
*Curious Devotion*, curated by Sandra Luckett, Baum Gallery, UCA—Conway, AK
- 2015 *Blickpunkt*/ Viewpoint, curated by Isolde Krams, Takt Gallery—Berlin, Germany  
*Secrets*—Big Tent, Indianapolis Museum of Art—Indianapolis, IN
- 2014 *The Mother Load*, Dallas Museum of Art—Dallas, TX
- 2013 *Object Object!*: Curated by good good things—Helmuth Projects—San Diego, CA  
*Alberto Baraya:Naturalism/Artificiality*(Collaborative work exhibited)—Miami, FL  
The Frost Museum —Florida International University  
*The Mother Load*, Prescott College Art Gallery—Prescott, AZ
- 2012 *Effetto Biennial*, Museo de la Ciudad—Merida, Mexico  
*Bowwow*, Emde Gallery —Cologne, Germany
- 2011 \**Expedition Bogotá*—Indianapolis(two-personwith Alberto Baraya), iMOCA—Indianapolis, IN  
*Brizzel Finale*—Institut für Skulpturale Peripherie—Düsseldorf, Germany  
*Facton*—The University of Dayton, curated by Jeffrey Courtland Jones—Dayton, OH
- 2010 *Das Seewerk 2010*(catalog) —Das Seewerk—Moers, Germany  
\**Brizzel*, Institut für Skulpturale Peripherie (two-personwith F. Mainka)—Düsseldorf, Germany  
*Proyecto Re-Cover*—LaUniversidad del Claustro de Sor Juana—Mexico City, Mexico  
*Informal Relations*, curated by Scott Grow, iMOCA—Indianapolis, IN
- 2009 *Shades*, curated by Anila Agha, O’Kane Gallery, University of Houston—Houston, TX
- 2007 *Material Presence*—Herron Galleries, curated by Scott Grow—Indianapolis, IN
- 2006 *Inaugural showfor the Sérignan Museum*, The Sérignan Museum—Sérignan, France  
*Plan 06*: Forum for Contemporary Architecture in Cologne—Cologne, Germany  
*Scope Miami*, ADA Gallery—Miami, FL
- 2005 *Double Chin*, Stux Gallery—New York, NY  
*Counterpoints*, The Benaki Museum (catalogue)—Athens, Greece  
*A Y Regarder de Pres*, L’Espace d’art contemporain Gustav Fayet —Sérignan, France  
*Curated by Daniel Buren (included in Contre Toute Logique)*  
*2nd MFA Biennial*, The Delaware Center for Contemporary Art —Wilmington, DE  
*Sweet Substitute*, California Institute of the Arts—Valencia, CA
- 2004 *Vor Ort*, Galeria Garash —Mexico City, Mexico

## Remerciements

André Gélis  
et Micheline Morel

la ville et les élus de Perpignan,  
Denis Saez,  
Lisabelle Pagniez,  
Sonia Sanchez  
du service culturel

Daniel Buren

Max Weintraub

Serge Zaluski

Liz Garvey - gallerie Garvey|Simon - New York

Antje Görner - gallerie Takt - Berlin

Sahra Beaupré & Greta Hagg - Gallery Echo Arts - Bozeman

Randolph H. Deer Endowment - Herron School of Art + Design - IUPUI

Georges Rodrigues graphisme