

# JULE KORNEFFEL

selected paintings and installation views

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*All things i regret*, 2019, gesso, vinyl on canvas, 54 x 40 inch./ 137 x 101.6 cm



*First Date*, 2019, acrylic, vinyl, gesso on canvas, 96 x 88 inch./ 244 x 223cm



*Clouds in April..*, 2019, gesso, vinyl on canvas, 54 x 40 inch./ 137 x 101.6 cm



*Little Sunset*, 2019, acrylic, vinyl, gesso on canvas, 9 x 7 inch./ 22.9 x 17.8 cm

“I think of painting as an internal landscape in which I explore and filter emotional states. The conceived picture plane is a lived experience that evolves through layers of paint.

Following an abstract style of inscriptive mark making, I operate with a very limited set of tools and a repetitive process of adding and over-layering marks. I mainly create panels, sometimes I paint directly on the wall. I focus on the application of color, and within the last years I have developed my own technique. The multiple layering and matt surfaces derive from my Academia European Upbringing and are particularly inspired by early Italian Renaissance painters, such as Fra Angelico, while the intuitive and open-layered approach relates to American Art, in particular to artists whose works/paintings draw from internal dialogue: Mary Heilmann, Agnes Martin and Cy Twombly.

I maintain a minimalist sensibility. Each mark is imbued with personal experience. My work is a process of filtering, which arrives at a precision of forms and color. Despite the reductive process the structure and transparency of layers offer an open-ended sensual experience: underpainting stay visible, brushstrokes come forward, and the marks migrate. At best, the artwork becomes a floating form inhabitable experientially as a living space.

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My paintings are complex organisms that come with poetic simplicity. Following a highly personal concept, I conjure the image from many different kind of sources, that enter in one composition (alike a formula.) My paintings crossover European tradition and American Art; as well as math, universal theories, autobiographical memories and my every day — to me, painting is a seismographic motion through all facets of life, it is a vehicle and navigator.

I like art to be a free, liberated space. I seek for a quite joy, an ambient character of my paintings, that offers a place to self-connection (which may lead further into discoveries of human wisdom). To me, painting is a surrogate for living to myself and others.”

Jule Korneffel, New York, September ‘19

*Mini Me Mary*

in dialogue with Mary Heilmann  
Albada Jelgersma, Amsterdam

May/June 2019

<http://albada-jelgersma.com/artist/jule-korneffel/>



## Mini Me Mary

The opening is on May 11 from 5 to 7 pm. The exhibition will last till June 22.

Albada Jelgersma Gallery is enthused to announce the exhibition of small and mid-sized paintings by the young German/American artist Jule Korneffel, together with the work “Idriss” by the well-known and established artist Mary Heilmann. The show intends to inspire a dialogue about these two generations of (female) abstract painting.

The work of Jule Korneffel shows enthusiasm for life, spontaneity, and a sense of freedom. Her move from Cologne, Germany to NY was driven by her interest in American art and culture.

Since her graduation in spring 2018 with an M.F.A. from Hunter College, Korneffel has gained attention in the US for her emotional but utmost reductive paintings. Her recent shows include “Phase Patterns” at Ild los angeles and her NYC solo debut at Spencer Brownstone. “Mini Me Mary” is her first presentation in the Netherlands.

Korneffel mostly paints on canvas, sometimes onto the wall. While her practice follows an abstract style of inscriptive mark making she follows a minimalist sensibility. By allowing underpainting to be visible the paintings reveal a process of reduction. This demonstrates that the picture plane is a lived experience in which she is able to arrive at a precision of forms and colors by floating through its creation.

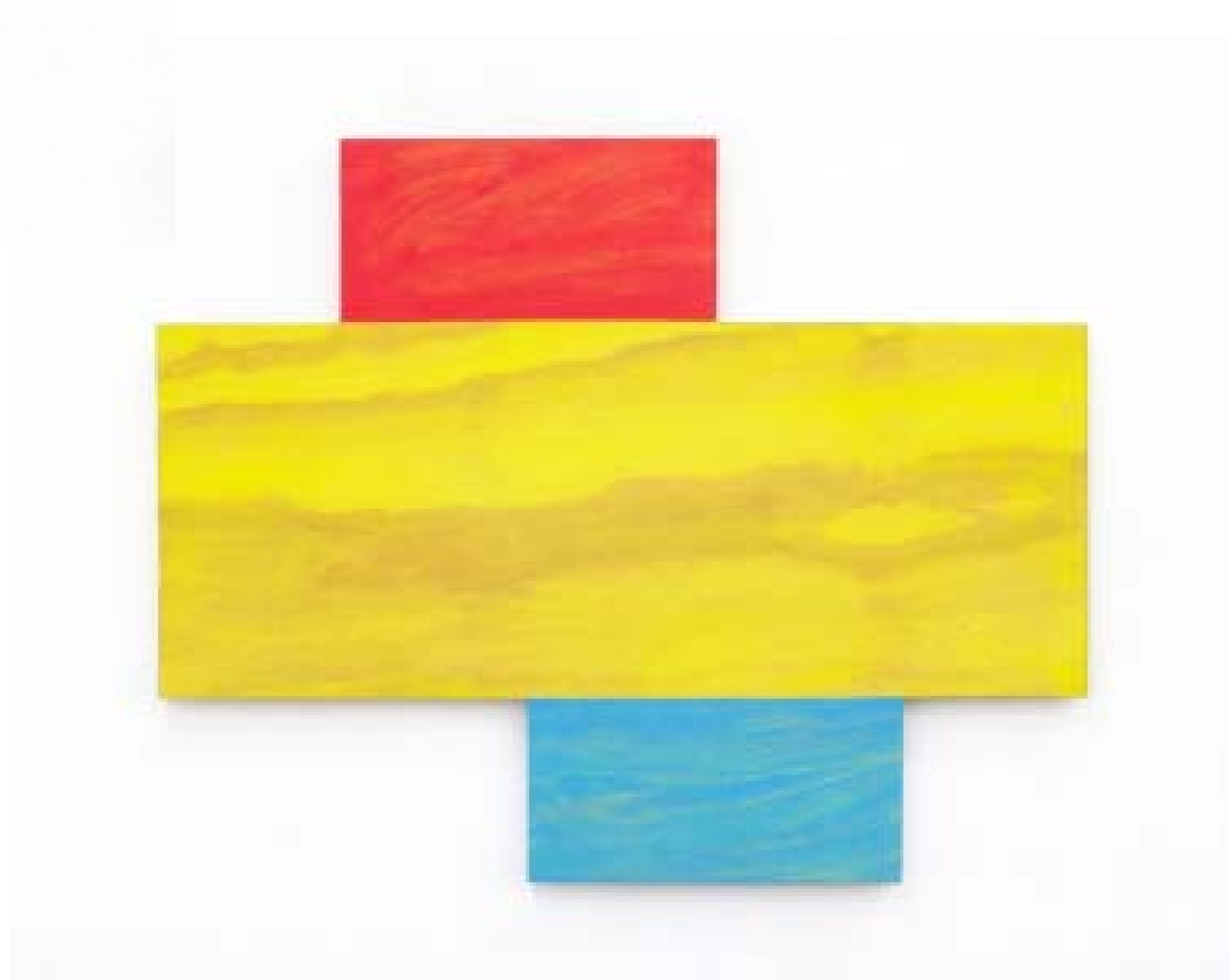
In her painterly practice Jule Korneffel explicitly relates to Mary Heilmann, a representative for Geometric Abstraction since the 1970s, who is known for challenging the rigorous codes of Minimalism by adding personal references to her geometric and simple painterly compositions.

Both Korneffel and Heilmann imbue personal experience into abstract language. Jule Korneffel identifies with what she calls “Heilmann’s real life quality,” meaning to embody a sensational quality of space and time in painting. Even though reduced to an extreme both their compositions provide an open-endedness. It is the maker and/or viewer who completes them through their individual experience. —Painting becomes a living space.





4 *Donuts*, 2019, acrylic, vinyl, gesso on canvas, 12 x 13 inch./ 30.5 x 33 cm



Mary Heilmann: *Idriss*, 24 x 30 inch./ 61 x 76cm [Photo: Courtesy the artist and Hauser & Wirth, Zürich and 303 Gallery.]





*My Love*, 2018, vinyl, gesso on canvas, 21 x 20 inch./ 53.3 x 50.8 cm



*Party extended*, 2018, acrylic, vinyl, gesso on canvas, each 8 x 10 inch./ 20 x 25.5 cm



Studio Mary Heilmann, May 2019



FRI, JUN 21 AT 5:30 PM - 6:30 PM

## Conversation | Paula van den Bosch and Arjo Klammer

ALBADA JELGERSMA · Amsterdam, Netherlands

press release

On the occasion of the exhibition Mini Me Mary, Jule Korneffel in dialogue with Mary Heilmann we would like to invite you to the conversation with Paula van den Bosch (senior curator at the Bonnefantenmuseum) and Arjo Klammer (cultural economist).

Paula van den Bosch will talk with Arjo Klammer about the position of female contemporary painters from the 70s, such as Mary Heilmann, and how they inspired the younger generation of painters including Laura Owens, Monika Baer, Rebecca Morris and Jule Korneffel. They will touch upon the exhibition Paula van den Bosch curated with Mary Heilmann at the Bonnefantenmuseum in 2012 and the current exhibition in the gallery."

*here comes trouble*

Solo Show  
Spencer Brownstone Gallery, NYC

March/April 2019

<https://spencerbrownstonegallery.com/artists/jule-korneffel>

press

Hyperallergic: *Color is the Career of Emotions* by John Yau

<https://hyperallergic.com/491181/jule-korneffel-here-comes-trouble-spencer-brownstone-gallery/>

Artefuse: *Jule Korneffel's 'here comes trouble' at Spencer Brownstone* by Kate Menard

<https://artefuse.com/2019/04/10/jule-korneffels-here-comes-trouble-at-spencer-brownstone/>





left: *One Love or Another*, 2018, gesso, vinyl on canvas, 88 x 78 inch./ 223 x 198cm

right: *Happy Nein*, 2018, vinyl, gesso on canvas, 21 x 20 inch., 50.8 x 53.3 cm



painting on window: *Nacht*, 2018, gesso, vinyl on canvas, 72 x 60 inch., 183 x 152.5 cm



left: part of site-specific mural

painting on window: *Nacht*, 2018, gesso, vinyl on canvas, 72 x 60 inch./ 183 x 152.5 cm

painting in the back: *Sunset*, gesso, acrylic on canvas, 96 x 68 inch./ 245 x 172cm

“Uh Oh.”

Highly personal concept. Bright, vivid, colors. Amorphous, primal formation of shapes. And a resistance to canon or categorization.

Korneffel's *Sunset* is a large, acrylic on canvas with a light blue background and three round blots of paint in navy blue, pink, and purple. Despite its perceived simplicity, her work is about the color of air, Grand Unification Theory, childhood memories and future visions, a mathematician father, the frescoes of Fra Angelico, infinity, and apples. A closer look at the painting reveals two or three additional blots and a strata of color along the edge. Working towards a final picture, she freely conjures images and just as freely washes over them to create layers space. Waves of meaning ebb and flow through this process and new ideas emerge in their intersections.

“here comes trouble”

-can be heraldic and idiomatic. Like all idioms, it has meaning that is not deducible by the words provided alone. It also signals the arrival of trouble, whether or not we perceive the comer to actually be trouble.



painting on window: *Nacht*, 2018, gesso, vinyl on canvas, 72 x 60 inch./ 183 x 152.5 cm



*Rainbow*, 2018, acrylic, vinyl, gesso on canvas, 60 x 30 inch./ 152.5 x 76 cm





*Fly*, gesso, acrylic on canvas, 96 x 68 inch./ 245 x 172cm



*Sunset*, gesso, acrylic on canvas, 96 x 68 inch./ 245 x 172cm



*4 Apples*, gesso, acrylic on canvas, 21 x 20 inch./ 50.8 x 53.3 cm



*Happy Nein [nine]*, 2018, vinyl, gesso on canvas, 21 x 20 inch./ 50.8 x 53.3 cm



*One Love or Another*, 2018, gesso, vinyl on canvas, 88 x 78 inch./ 223 x 198cm



*Fly*, 2018, acrylic, gesso, vinyl on canvas, 96 x 68 inch./ 245 x 172cm



*Sunset*, gesso, acrylic on canvas, 96 x 68 inch./ 245 x 172cm



*Nacht*, 2018, acrylic, gesso, vinyl on canvas, 72 x 60 inch./ 183 x 152.5 cm



4 Apples, 2018, vinyl, gesso on canvas, 21 x 20 inch./ 50.8 x 53.3 cm



*Afraid Eight*, 2018, vinyl, gesso on canvas, 13 x 12 inch./ 33 x 30.5 cm



*Kaktüsse Küsse*, 2018, acrylic, vinyl, gesso on canvas, 48 x 36 inch./ 122 x 91cm

*Phase Patterns*

ltd los angeles

January/February 2019

objects: Jason Meadows

[http://ltdlosangeles.com/past\\_exhibitions\\_PhasePatterns.html](http://ltdlosangeles.com/past_exhibitions_PhasePatterns.html)

related press

Artefuse: *Interview with artist Jule Korneffel* by Jamie Martinez  
<https://artefuse.com/2019/02/09/interview-with-artist-jule-korneffel/>



right: *10 damn Melons* 2018, acrylic, vinyl, gesso on canvas, 96 x 88 inch./ 244 x 223cm



*Cloud in my Coffee*, 2018, gesso, vinyl on canvas, 72 x 60 inch./ 183 x 152,5 cm

above on wall: *Double*, 2018, vinyl, gesso on canvas, 16 x 20 inch./ 40.6 x 50.8 cm

From press release:

“The field of possibility is a place. Philosopher Maurice Merleau-Ponty called it the realm of “I can.”

The boundaries fluctuate with the physical abilities of bodies, their knowledge and memories, their emotions. Looking out over this field, imagining what allows for transportation beyond the hills that mark its borders, it seems as though simple, sustained action can go on forever. The walk could just go and go and go and go, feet marking an endless pattern: “Left right left right...” But they don’t.

Itd los angeles is pleased to present Phase Patterns, an exhibition of new paintings and sculptures by Jason Meadows and Jule Korneffel. Korneffel’s paintings inquire into the intersecting gestures of image making and meaning making, using the fundamental as means. They interface with Meadows’ folded aluminum sculptures, investigations embracing difference between painting and sculpture, hung below floating site-specific sculptures, storm clouds brandishing thunderous geometry.

Their current practices share a rigorous formalism loosed through playful subversion of the systems from which they emerge. Art history, mathematics, mythology, the very numerals and characters that allow for their communication – these are the source materials from which their work begins. Trampolines more than stepping-stones.

An eight turned sideways becomes infinity. Numbers never lie, yet one lies before our eyes, a numeral in a medium blue sea resting on its side. A work of art just stops. Why? Counting the circles on a surface, finding the triangles forming triangles, how many more shapes would make you happy?

Does adding one give or take? Folding aluminum generates picture planes while remaining singular; a wall made of little walls, many planes making one plane. Roaming at the outskirts of intersections, each artist fractures fractals, finding fissures for fun, fomenting formalism, frothed flavors flowing from fingers. Geometric segments of color are topped with confectionary brushstrokes, a delicious highlight of the invisible patchwork of everything. Looking back at the daily trudge of work you see a pattern, patterns hidden in patterns if you look hard enough.

What an illusion, this infinity, this spiral of fractals tunneling endlessly. —”



*Double*, 2018, vinyl, gesso on canvas, 16 x 20 inch./ 40.6 x 50.8 cm



middle/left: *Despite*, 2018, gesso, vinyl on canvas, 78 x 88 inch./ 198 x 223cm

right: *Tomato Potato*, 2018, gesso, vinyl on canvas, 48 x 36 inch./ 122 x 91cm



*Tomato Potato [Potato Tomato]* 2018, acrylic, vinyl, gesso on canvas, 48 x 36 inch./ 122 x 91cm



*10 damn Melons* 2018, acrylic, vinyl, gesso on canvas, 96 x 88 inch./ 244 x 223cm



*Cloud in my Coffee*, 2018, gesso, vinyl on canvas, 72 x 60 inch./ 183 x 152.5 cm



*Despite*, 2018, gesso, vinyl on canvas, 78 x 88 inch./ 198 x 223cm

*Thesis*

M.F.A. Hunter College

Spring 2018

press

Hyperallergic; <https://hyperallergic.com/444514/hunter-college-2018-mfa-thesis-exhibition/>



Installation View, Thesis Show, Hunter College Gallery, 2018



God,-, 2018, gesso, vinyl on canvas, 78 x 88 inch./ 198 x 223 cm



*Happy Mismatch*, 2018, gesso, vinyl on canvas, 54 x 40 inch./ 137 x 101.6 cm



*No. 1*, 2018, vinyl, gesso on canvas, 13 x 12 inch./ 33 x 30,5 cm



*Pampelmusen*, 2018, gesso, vinyl on canvas, 36 x 24 inch./ 91,5 x 61 cm



Page, 2018, acrylic, gesso, vinyl on canvas, 96 x 68 inch./ 245 x 172cm



*It stopped*, 2018, vinyl, gesso on canvas, 20 x 16 inch./ 50,8 x 40,6 cm

*2017-2012*

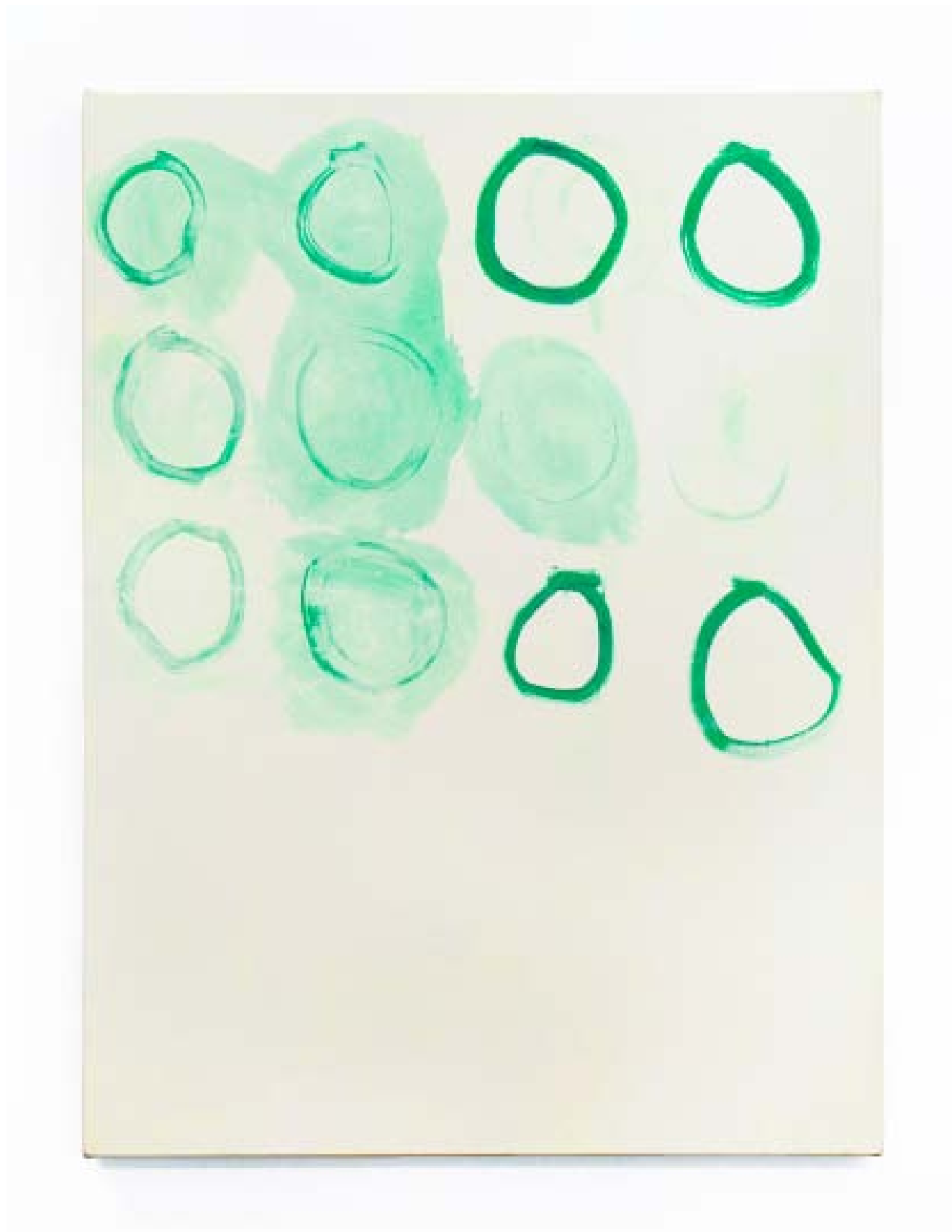
Selected works

press

<http://100days100women.wordpress.com>



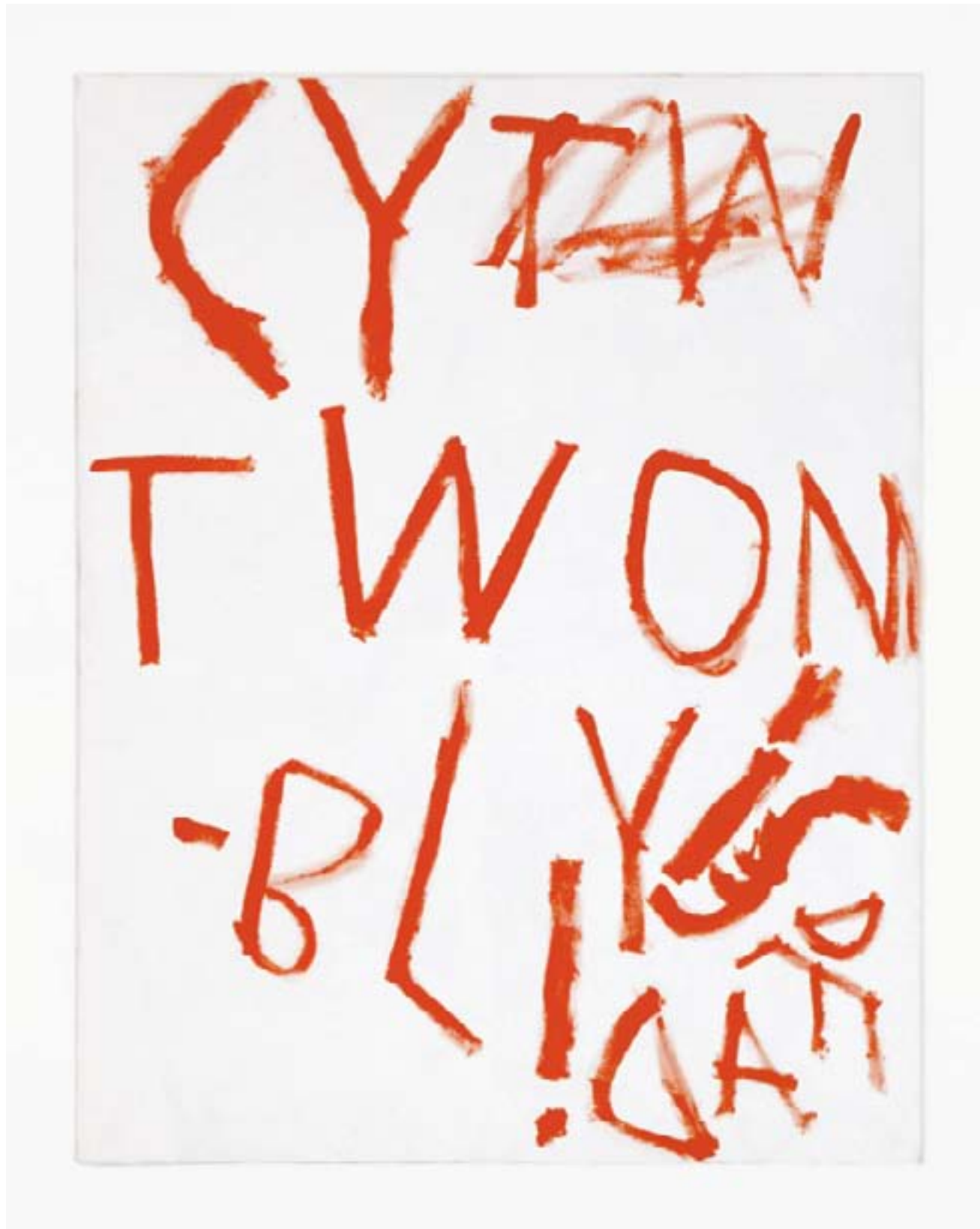
*Days and Nights*, 2017, gesso, vinyl on canvas, 64 x 88 inch./ 167 x 223cm



*When I gave up* , 2017, gesso, vinyl on canvas, 48 x 36 inch./ 122 x 91cm



*Close up*, 2016, gesso, vinyl on canvas, 31 x 26.5 inch./ 79 x 67cm



*Cy Twombly is dead*, 2012, gesso, vinyl on canvas, 54 x 40 inch./ 130 x 100cm



*Noa on a clear day*, 2017, vinyl, gesso on canvas, 10x 8 inch./ 25.5 x 20 cm



Installation view: *Against Interpretation*, Matjõ BBK/ Federal Association of Visual Artists Cologne, Germany, 2017





Installation view, Hunter College, NYC, 2016



*Walk*, 2015, colored branches on floor

## **Education**

2018-2015 M.F.A. Hunter College, New York, NY

2008-2003 Diploma Kunstakademie Düsseldorf, Germany, Class Prof. Tal R

Hochschule für Bildende Künste Dresden, Germany, Class Prof. Ralf Kerbach

## **Shows**

### **Solo/Duo**

2019 Mini Me Mary in Dialogue with Mary Heilmann, Albada Jelgersma, Amsterdam, NL

2019 Here comes trouble Spencer Brownstone Gallery, New York, NY

2019 Phase Patterns ltd los angeles (w. Jason Meadows), Los Angeles, CA

2017 But What About Me Maldonado Projects (w. Manuel Angeja), Brooklyn, NY

2017 Against Interpretation BBK/ Federal Association of Visual Artists Cologne (w. B. Meyer-Ebrecht),  
Cologne, Germany

2015 Cats And Dogs University of Paderborn (w. Alfons Knogl), Paderborn, Germany

2012 Two Shot Boutique/Gallery for Temporary Art (w. Katinka Theis), Cologne, Germany

2011 5 Minutes de la Meta Art Historical Institute Bonn, Germany

2011 Play/Pause, Runde Ecke/ Riesa Efau, Dresden, Germany

2010 Zeit3 Gallery Niels Dietrich, Cologne, Germany

### **Selected Group**

2018 If I go there, I won't stay, ltd los angeles, Los Angeles, CA

2018 Interstitial Hunter College Art Gallery, New York, NY

2018 Super Model Nein Unisex Salon, Brooklyn, NY

2017 Sound Performance (w. Jess W. Wheaton) Hercules Art Studio Program, New York, NY

2017 Textures New Woman Space, Brooklyn, NY

2016 Common Room Lesley Heller Gallery, New York, NY

2015 Singing Material Tyson Gallery, Cologne, Germany

2015 Shift Leverage Move Curb Gallery, New York, NY

2013 Opening Show Zusi Graham, Cologne, Germany

2013 Merkxs and Gwynne present: King Arthur Green Room NADA, New York, NY

2013 Workshop Presentation, Autocenter, Berlin, Germany

2013 Porcher Helpers Gallery, Brooklyn, New York

2013 The Object Layer Glasmoog, Cologne, Germany

2011 The Istanbul Issue SUSI, Istanbul, Turkey

2011 Über den Geist in der Materie Glasmoog, Cologne, Germany

2011 Trenddesign - wie bringe ich meine Arbeit in Einklang zu meinem Style? Glasmoog, Cologne, Germany

2010 A Busy Day SOX, Berlin, Germany

2009 Die Liebe Bleibt [doppel:de] Junge Kunst aus Dresden, Dresden, Germany

2008 La Chance de la Table Kunstakademie Düsseldorf, Düsseldorf, Germany

**Lectures/Talks**

2019 Walkthrough w. Terry R., Myers, Phase Patterns ltd los angeles, Los Angeles, CA

2017 Textures New Woman Space, Brooklyn, NY

2017 Against Interpretation BBK/ Federal Association of Visual Artists Cologne w. B. Meyer-Ebrecht and Dirk Hildebrandt (Art Historian Institute, Frankfurt/M), BBK Cologne, Germany

2011 Sometimes I Think, Sometimes I Don't w. Dirk Hildebrandt, (Eikones Basel), Art Historian Institute Bonn, Germany

**Press/ Publishing**

forthcoming: Book Release Form Your Character - women artists interviews, Hammann von Mier Publishing, Munich, Germany

2019 <https://hyperallergic.com/491181/jule-korneffel-here-comes-trouble-spencer-brownstone-gallery/>

2019 <https://artefuse.com/2019/04/10/jule-korneffels-here-comes-trouble-at-spencer-brownstone/>

2019 <https://artefuse.com/2019/02/09/interview-with-artist-jule-korneffel/>

2018 Hyperallergic; <https://hyperallergic.com/444514/hunter-college-2018-mfa-thesis-exhibition/>

2017 Studio Art Magazine Vol.40

2017 100days100women Blog; <http://100days100women.wordpress.com>

2017 John Harten. Public Folder Revolver Publishing, Berlin, Germany

2017 Huffington Post; <https://www.huffingtonpost.com/entry/58ff971ae4b0938fb73e95ee>, May 09

2015 <http://blog.staedelmuseum.de/gegenwartskunst/wenn-kleider-kunst-machen-aufruf-zur-blogparade>

2013 Frankfurter Allgemeine Zeitung, <http://www.faz.net/aktuell/feuilleton/kunstmarkt/galerien/galerieeroeffnung-in-koeln-alles-bleibt-anders-12535206.html?GEPC=s5>, Aug 18

2011 Trenddesign. Volume 1 & 2, Publishing House of Kunsthochschule für Medien Köln, Germany

2011 Teardrops etc. Strzelecki Books, Cologne, Germany

**Awards**

2015 Kossak Travel Grant Hunter College, New York, NY

2010-2015 Studio Scholarship Cultural Department of Cologne, Germany

2008 Masterstudent of Prof. Tal R, Academy of Fine Arts Düsseldorf, Germany

**Teaching**

2015-16 Minimal Mode (Seminar), B.F.A program of Textile and Art/ University of Paderborn, Germany

**Projects in Art**

2018 Everyone Come, BOS/ studio space, Brooklyn, NYC

2014 Domain of a Partial Function Helpers (w. Sam Stewart) Brooklyn, NYC

2009-15 SUSI/ Zusi Graham, Curatorial Art Project (w. Alfons Knogl) funded by the Cultural Department of the City of Cologne, Germany