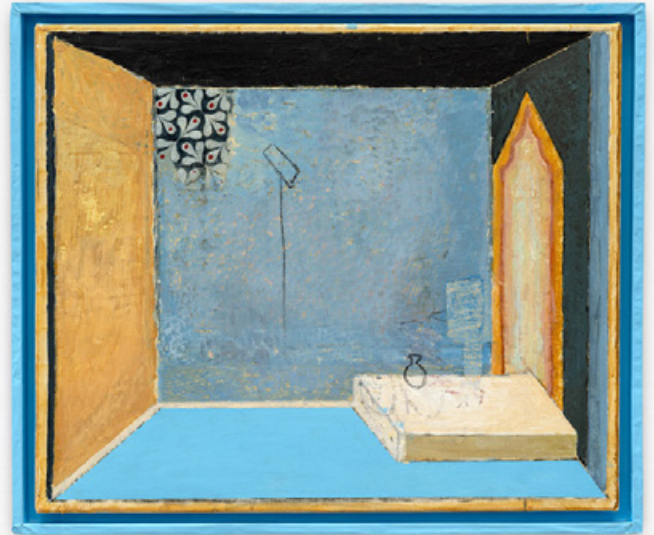


Matthias Weischer

November 20, 2025 – January 17, 2026
43a Duke Street, St James's, London (UK)



Matthias Weischer | *Untitled, 2023-2025*

GRIMM is pleased to present a solo exhibition of new works by Matthias Weischer at the London gallery, on view from November 20, 2025 to January 17, 2026. This will be Weischer's first solo show in London in over 20 years, and the inaugural exhibition at GRIMM's new gallery at 43a Duke Street, St James's.

Matthias Weischer's paintings depict interior scenes that challenge the viewer's perception of space. One of the foremost painters of his generation, Weischer has refined his technique by repeatedly crafting and restaging compositions, often drawing from his own studio as a point of departure.

In these new works, Weischer's enigmatic interiors suggest a fleeting human presence. Each room captures a moment suspended in time; the sparse furniture and signs of disrepair evoke a sense of vacuity and abandonment.

A keen interest in the interior depictions of both the Italian Renaissance and the Dutch masters of the 17th century informs these environments. In one painting, a male figure perches on the edge of a low stool, seen to be writing or studying from a book in her lap. Encroaching from behind, from the edge of the canvas, are the meandering variegated leaves of a tall plant, and on the wall hang other pictures, objects that reoccur variously in his work. Sometimes they are snatches of geometric patterns or illustrations, other times reproductions of Renaissance or Byzantine scenes.

Weischer is known for his use of many layers of oil paint, built up over time to create a thick, rich surface texture. More recently he has begun to also use egg tempera, its flatness and lightness offering a resemblance to the plaster surface of fresco, coupled with a palette of warm, pastel tones, again evocative of the history of Italian painting. His surfaces bear witness to his laboured process of working and reworking the canvas, both in oil and tempera. Often, there are areas that have been sanded back or scraped with a blade before being repainted, suggesting a form of entropy that has taken place upon the canvas. This gives rise to a similar sense of time passing, present too, within the environments depicted.

Perspective is then manipulated with different objects within a scene, subject to divergent horizon lines and vanishing points. This adds to a sense of the uncanny, heightened by the aforementioned recurring presence of paintings within the depicted spaces, resulting in a disorienting layering of dimensions.

As part of his process, the artist often stages environments within his studio, which he then works from, carefully composing each element in both real life and then across the painterly surface. These appear like abandoned stages, where the final act of a play has taken place before everyone has left the stage. Objects within these stages function simultaneously as props, signifiers and characters; they take possession of the space while also creating tension within the composition. Indeed, while these objects circulate his compositions with a theatricality to their presence, the core of his practice lends itself to the delicate balance between emptiness and detail.

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For more information, interview and royalty free image requests please contact our London press office:
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About the artist

Matthias Weischer (b. 1973 in Elte, DE) lives and works in Leipzig (DE). He studied at the Leipzig Academy, where he received his Bachelor's degree in 2000 and his Master's degree in 2003. In 2004, Weischer was chosen as the protégé of the British artist David Hockney through the Rolex Mentor & Protégé Arts Initiative. In 2005 Weischer participated in the Prague Biennial 2 (CZ) and the 51st Venice Biennial (IT).

Recent exhibitions include *How To Look At...*, HALLE 14, Leipzig (DE); *10 Years G2 Kunsthalle*, G2 Kunsthalle, Leipzig (DE); *OUR HOUSE*, Museum Giersch of the Goethe-University, Frankfurt am Main (DE); *Matthias Weischer*, with Wolfram Ebersbach, Marburger Kunstverein, Marburg (DE); *Arcadia*, Kewenig Gallery, Berlin (DE); *Licked by the Waves / New Bathers in Art*, Museum MORE, Gorssel (NL); *True Colors*, AkzoNobel Art Foundation, Kunstmuseum, The Hague (NL); *Sequence*, GRIMM, New York, NY (US); *STANZE*, Fondazione Coppola, Vicenza (IT); and *Wo Man Sich Trifft / Where We Meet*, curated by Juriaan Benschop, Emsdettener Kunstverein (DE).

Selected collections include AkzoNobel Art Foundation, Amsterdam (NL); AmC Collezione Coppola, Vicenza (IT); Arken Museum of Modern Art, Arken (DK); Drents Museum, Assen (NL); Essl Museum – Kunst der Gegenwart, Klosterneuburg (AT); Fundació Sorigué, Lleida (ES); G2 Kunsthalle, Leipzig (DE); Kunstmuseum, The Hague (NL); MdbK | Museum der bildenden Künste, Leipzig (DE); Museum of Contemporary Art, Los Angeles, CA (US); Museum für Moderne Kunst (MMK), Frankfurt am Main (DE); Pinault Collection, Paris (FR) and Venice (IT); Rubell Museum, Miami, FL and Washington, DC (US); Sammlung Goetz, München (DE); Scharpff Collection, Bonn (DE); SØR Rusche Sammlung Oelde/Berlin, Oelde-Stromberg (DE); Telegraph Foundation, Olomouc (CZ); Museum Voorlinden, Wassenaar (NL); Weserburg | Museum für moderne Kunst, Bremen (DE) and Zabłudowicz Collection, London (UK)



Matthias Weischer, 2025 by Iona Dutz

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