

Paints Inspiring Artists Worldwide

Winsor & Newton Launches Artist-in-Residence Grant at Künstlerhaus Bethanien in Berlin – Announcing the First Grantees



Aneta Kajzer, Ohne Titel, 2017, (oil, acrylics and coloured pencils on canvas), 280 x 200 cm / 110.24 x 78.74 inches, © the artist; Manuel Stehli, ohne Titel, 2015, 170x220cm, Öl auf Leinwand, © the artist.

Press Release, Berlin, 15 May 2017

Fine art materials brand Winsor & Newton announces for the first time a call for two artist-in-residence grants in Germany. Following the on-going success of the **academic programme *The Fine Art Collective*** in London, selected painting professors in Germany were asked to recommend artistic positions from their classes for two spots at Künstlerhaus Bethanien in Berlin. A jury chaired by Sachin Kaeley (artist, Berlin) selected **Aneta Kajzer and Manuel Stehli as the first grantees**. For a six-month period beginning on 15 May and 15 November respectively, both artists will receive a studio, a monthly stipend for living expenses, curatorial guidance and technical support on paints, including the supply of all paint used during the residency, followed by a joint exhibition at Künstlerhaus Bethanien in spring 2018. The work of *The Fine Art Collective* is dedicated to promoting professional exchange and dialogue with artists.

Modest Invention with Revolutionary Impact

American painter John G. Rand was only looking to keep his paints from drying out when he created the first tube made out of lead. The London-based company Winsor & Newton, already then the premier address for fine art materials, began offering the tubes shortly after being invented in 1841. William Winsor recognized the advantages of the new packaging and patented the first screw cap for tubes the same year. What happened then is nothing less than a small revolution in painting history: painting *en plein air* became possible – and turned Winsor & Newton into a specialist for the end product ‘colour’. Today, the

company is no longer simply a paint manufacturer, holding a royal warrant, but also views providing technical information on paint and its handling a primary responsibility.

Aneta Kajzer and Manuel Stehli Selected as First Grantees

The jury consisting of Sachin Kaeley (artist, Berlin), Christoph Tannert (Künstlerhaus Bethanien, Berlin), Valeria Schulte-Fischedick (Künstlerhaus Bethanien, Berlin), Rebecca Pelly-Fry (curator, London) and Mirjam Martinovic (The Fine Art Collective, Frankfurt) nominated the work of artist Aneta Kajzer for the first Winsor & Newton artist residency from 15 May to 15 November 2017.

Aneta Kajzer completed her studies in the class of Prof. Anne Berning at the Kunsthochschule Mainz and was recommended by Prof. Shannon Bool for the fellowship at Künstlerhaus Bethanien. The jury was won over by the bold, intuitive execution and resolute compositions of her large-scale works. For Aneta Kajzer, implementing choices concerning surface, materiality and colouration require enormous physical effort. Her works often exceed her own physical size yet consistently reference the human body. In order to create the at times grotesque exaggerations of physical body-related aspects, she makes use of over-sized technical resources. She employs not only brushes and her own hand as direct implements but also brooms and other devices.

Artist **Manuel Stehli** was selected as a second grantee from recommendations and applications submitted for the residency from November 2017 to April 2018. Stehli studied in the class of Prof. Annette Schröter at the Hochschule für Grafik und Buchkunst in Leipzig and at Camberwell College Of Arts in London with Daniel Sturgis. The jury based its selection on the self-assured and resolute handling of questions concerning the context of time-based, digital media with the medium of painting. Stehli makes use of the aesthetic repertoire of 3D-computer games in developing his works: volumes and bodies appear flat; despite the virtuosic play with light and shadows they still ostensibly stand for themselves. Manuel Stehli's dedicated commitment to the material of oil paint and its accompanying technical possibilities allows him to repeatedly make changes, alterations to his work and paint over his canvasses. The process, however, remains intentionally visible, as evidence of time preserved in the image, as a palimpsest of preceding meanings.

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