

W E N T R U P

**THE
ARMORY
SHOW**

September 6-8, 2024

Booth 211

Javits Center

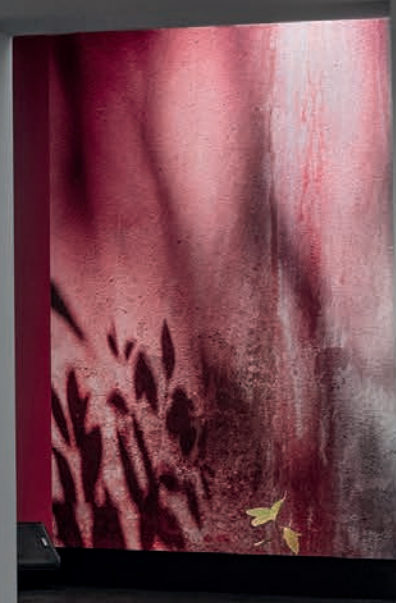
THE ARMORY SHOW

SEPTEMBER 6 - 8, 2024

WENTRUP is pleased to showcase a duo presentation of photographs by Anastasia Samoylova and sculptures by Olaf Metzel.

In their works, both Samoylova and Metzel, negotiate current political issues and provoke reflection on socio-cultural questions.





Exhibition view *Anastasia Samoylova - Floridas*, C/O Berlin, DE, 2023





Exhibition view *Olaf Metzel - Deutsche Kiste*, Kunstmuseum Nuremberg, DE, 2015



Exhibition view *Olaf Metzel - Deutschstunde*, Castle and Park Belvedere, Weimar, DE, 2024



Exhibition view *Olaf Metzel - Deutschstunde*, Castle and Park Belvedere, Weimar, DE, 2024

ANASTASIA SAMOYLOVA



Anastasia Samoylova is an American artist who moves between observational photography and studio practice. Her work explores notions of environmentalism, consumerism, and the picturesque. Her photographic observations of everyday life are reminiscent of the legendary works of American photographers such as Berenice Abbott, Robert Frank, and Walker Evans, who also visually explored the USA during road trips in their days. As a photo artist of the present, she breathes new life into the typically American genre of road trip photography and imposes a female perspective on the genres predominantly male view of America.

In October, the **Metropolitan Museum** is presenting the exhibition *Floridas: Anastasia Samoylova & Walker Evans*.

For the **Armory Show** Wentrup presents a selection of works from the artist's well-known series *FloodZone* and *Floridas* in combination with her newest series *Atlantic Coast*, which will be shown to the public for the first time.

In 1954, American photographer Berenice Abbott set out to document the historic Route 1, already anticipating seismic changes to small towns and major cities brought by the rapidly expanding Interstate Highway system. Most of Abbott's predictions have become a reality, as the increased reliance on private transportation along the Atlantic Coast reshaped entire ecosystems, both rural and urban, displaced thousands of people, and led many wildlife species to the brink of extinction. Stretching across all 13 original colonies—from Fort Kent, Maine to Key West, Florida—the connecting sections of the Atlantic Coast Highway known as United States Route No. 1 have formed over the course of 300 years. Linking most major East Coast cities, including New York and Miami, it served as a vital north-south artery for decades. However, in the past few decades, U.S. Route 1 has become almost completely superseded by Interstate 95, a colossal highway extending up to eight lanes wide.

Unfortunately, Abbott struggled to secure a publisher in her time, perhaps due to the vast scope of the subject or because it was overshadowed by another significant road trip series, Robert Frank's *The Americans*. Inspired by Abbott's acute and poetic observations on life along Route 1 and on the 70th anniversary of her project, Florida-based photographer Anastasia Samoylova undertook her own journey to revisit those communities forever transformed by the Interstate System. Working in color, black and white, and documentary photography, Samoylova provides a closer look at the American landscape forever altered by the unrelenting expansion of industry and commerce, myopic vision of real estate developers, and the resulting displacement of people and wildlife. In the past seven years, her published projects have included a visual study on the environmental issues impacting the coastal areas of the Eastern United States, a thorough exploration of Florida as a sociopolitical phenomenon from past to present, and a dichotomy between glossy public images and more fragile, dark truths endemic to the major American cities along the Eastern seaboard.

In her series **Floridas**, Samoylova takes us on a photographic road trip and shows the Sunshine State of Florida as a shimmering fantasy and subtropical dystopia, marked as much by its deep political divisions as by the effects of the climate crisis. She explores the sociocultural identity of the famous swing state and shows how Florida is a symbol of the polarized politics of the United States and its complex past. Her images show urban centers with their deceptive advertising and luxurious real estate as well as deserted areas and wild nature. She portrays the people she meets along the way, all of whom, despite their differences, call Florida home.

Samoylova's works tell of colorful emptiness, bombastic materialism, and cultural artificiality, revealing incompatibility, existential threats, and dreariness. Her pictures track down numerous contradictions and challenge the many identities of Florida.

The **FloodZone** series is Anastasia Samoylova's photographic account of life on the climatic knife-edge of the southern United States. Sea levels are rising, and hurricanes threaten, but this is not a visualization of disaster or catastrophe. These beautifully subtle and often unsettling images capture the mood of waiting, of knowing the climate is changing, of living with it. The color palette is tropical: lush greens, azure blues, and pastel pinks. But the mood is pensive and melancholy. As new luxury high-rises soar, their foundations are in the water. Crumbling walls carry images of tourist paradise. In the heat and humidity nature threatens to return the place to tangled wilderness. Manatees appear in odd places, sensitive to environmental change. Liquid permeates Samoylova's urban scenes and unexpected views: waves, ripples, puddles, pools, splashes, and spray. Water is everywhere and water is the problem. Mixing lyric documentary, gently staged photos, and epic aerial vistas, *FloodZone* crosses boundaries to express the deep contradictions of the place.

Anastasia Samoylova (*1984) lives and works in Miami.

Recent **solo exhibitions** include Centro Oscar Niemeyer, Aviles, ES | Amerika Haus, Munich, DE | PHAKT Centre Culturel Colombier, Rennes, FR | C/O Berlin, DE | Fundación Mapfre, Barcelona and Madrid, ES | Eastman Museum, Rochester, US | Chrysler Museum of Art, Norfolk, US | The Photographer's Gallery, London, UK | Kunst Haus Wien, AT.

In 2022, Samoylova was shortlisted for the Deutsche Börse Photography Foundation Prize.

Her works are held in the following **collections**: The Art Collection Deutsche Börse, Frankfurt, DE | Eastman Museum, Rochester, US | Fundació Mapfre, ES | JPMorgan Chase Art Collection | Perez Art Museum, Miami, US | Metropolitan Museum of Art, New York, US | Multimedia Art Museum, Moscow, RU | Musée des Beaux-Arts, Le Locle, CH | Museum of Contemporary Photography, Chicago, US | The High Museum of Art, Atlanta, US | USF Contemporary Art Museum, Tampa, US.



Anastasia Samoylova
Covered Car, Waycross, Georgia (from the Atlantic Coast series), 2024
101.6 x 81.3 cm | 40 x 32 in
Archival pigment print, mounted, framed
Edition 1/5 + 2 AP

USD 11,000*



Anastasia Samoylova
Woman in Red Dress, Miami Beach, Florida (from the Atlantic Coast series), 2024
50.8 x 40.6 cm | 20 x 16 in
Archival pigment print, mounted, framed
Edition 1/5 + 2 AP

USD 5,500*



Anastasia Samoylova

Drying Jeans, Fort Lauderdale, Florida (from the Atlantic Coast series), 2024

101.6 x 127 cm | 40 x 50 in

Archival pigment print, mounted, framed

Edition 1/5 + 2 AP

USD 16,000*



Anastasia Samoylova
Blue House after Flood, Fort Lauderdale, Florida (from the Atlantic Coast series), 2024
101.6 x 81.3 cm | 40 x 32 in
Archival pigment print, mounted, framed
Edition 1/5 + 2 AP

USD 11,000*



Anastasia Samoylova
Alligator, Anastasia Island, Florida (from the Atlantic Coast series), 2024
101.6 x 81.3 cm | 40 x 32 in
Archival pigment print, mounted, framed
Edition 1/5 + 2 AP

USD 11,000*



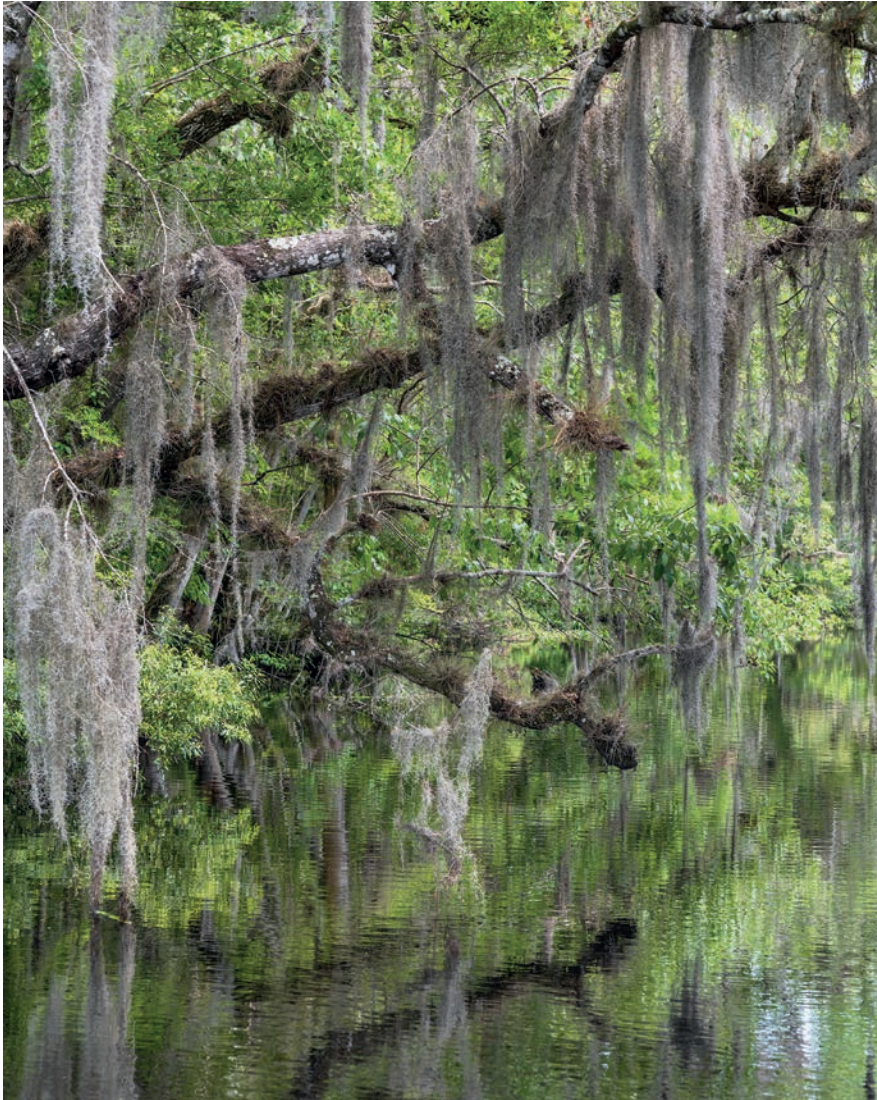
Anastasia Samoylova
Gun Ring, Brooklyn, New York (from the Atlantic Coast series), 2024
40.6 x 50.8 cm | 16 x 20 in
Archival pigment print, mounted, framed
Edition 1/5 + 2 AP

USD 5,500*



Anastasia Samoylova
Biker Vest, Mims, Florida (from the Atlantic Coast series), 2024
50.8 x 40.6 cm | 20 x 16 in
Archival pigment print, mounted, framed
Edition 1/5 + 2 AP

USD 5,500*



Anastasia Samoylova

Spanish Moss, St. Augustine, Florida (from the Atlantic Coast series), 2024

101.6 x 81.3 cm | 40 x 32 in

Archival pigment print, mounted, framed

Realized as a wallpaper at The Armory Show

Edition 1/5 + 2 AP

USD 11,000*



Anastasia Samoylova

Snowy Egret, St Augustine, Florida (from the Atlantic Coast series), 2024

101.6 x 81.3 cm | 40 x 32 in

Archival pigment print, mounted, framed

Edition 1/5 + 2 AP

USD 11,000*



Anastasia Samoylova

Fort George Island, Florida (from the Atlantic Coast series), 2024

101.6 x 127 cm | 40 x 50 in

Archival pigment print, mounted, framed

Realized as a wallpaper at The Armory Show

Edition 1/5 + 2 AP

USD 16,000*



Anastasia Samoylova
Crabbing, Georgia (from the FloodZone series), 2018
101.6 x 81.3 cm | 40 x 32 in
Archival pigment print, mounted, framed
Edition 3/5 + 2 AP

USD 11,000*



Anastasia Samoylova
Miami River (from the FloodZone series), 2018
101.6 x 81.3 cm | 40 x 32 in
Archival pigment print, mounted, framed
Edition 4/5 + 2 AP

USD 12,500*



Anastasia Samoylova
Except Sunday, Panama City Beach (from the Floridas series), 2021
101.6 x 127 cm | 40 x 50 in
Archival pigment print, mounted, framed
Edition 2/5 + 2 AP

USD 16,000*



Anastasia Samoylova
Florida Furniture, Miami (from the Floridas series), 2019
101.6 x 81.3 cm | 40 x 32 in
Archival pigment print, mounted, framed
Edition 3/5 + 2 AP

USD 11,000*

OLAF METZEL



Olaf Metzel's oeuvre deals with the public we all share. In his work the sculptor transforms the entire spectrum of social issues ranging from politics to the arts, economy and sports, philosophy and pop-culture into artistic terms. The artist portrays our era, lending it a shape, highlighting current topics, and prompting us to think about virulent socio-cultural questions. For a sculptor however, the main objective lies in creating three-dimensional images of our society. Metzel's pieces are both portraits of our time and powerful material constructs. In terms of their formal aesthetics and in the elaboration of their details, his large spatial installations truly are sculptures. He draws inspiration from the pool of objects we surrounded ourselves with, as well as from the world of images connected to everyday political themes in the press. This gives rise to various allusions to everyday events, while at the same time placing his work in an arthistorical context.

In addition to monumental public works, Metzel has created a diverse sculptural oeuvre, including

folding, crumpling, compressing, and bending aluminum plates imprinted with words and images. The deformation and destruction are both an artistic tool and aesthetic provocation.

With his freestanding sculpture *Respect (Aretha Franklin)*, Metzel explores one of the most important voices of Black people in the USA and the women's movement: Aretha Franklin. The work shows various articles from the German press about Franklin, various album covers, and part of the lyrics of her most famous song. As such, it forms a collage of her life. From her time growing up in the home of a prominent African-American preacher to the end of her life, Franklin was immersed and involved in the struggle for civil rights and woman's rights. Her songs "Respect" and "(You Make Me Feel Like) A Natural Woman" became anthems of these movements for social change. The word respect crops up again and again at work, is visible from different perspectives and reminds us how we should treat each other within our society and is still relevant today.

Olaf Metzel (1952 in Berlin) lives and works in Munich, Berlin, and Marche, Italy. From 1990 to 2019, he was a Professor of Sculpture at the Academy of Fine Arts in Munich.

Currently, the city of Weimar in Germany honors the artist with two major solo exhibition located in the Castel and Park Belvedere and Lizst-Haus.

He had numerous **solo exhibitions** in Germany and abroad: Kunstforum Rottweil, DE | Edition Block, Berlin, DE | Städtisches Kunstmuseum Spendhaus Reutlingen, DE | Museum of Art Ein Harod, Kibbutz Ein Harod, IS | Neue Pinakothek, Munich, DE | Neues Museum Nürnberg, Nuremberg, DE | Kunsthall 44 Møen, Askeby, DK | Kunstraum Innsbruck, AT | Museum Küppersmühle für Moderne Kunst, Duisburg, DE | Lehmbruck Museum, Duisburg, DE | Schinkel-Pavillion, Berlin, DE | Von der Heydt-Museum, Wuppertal, DE | Staatsgalerie Stuttgart, DE | Hamburger Kunsthalle, DE | Haus am Waldsee, Berlin, DE | Städtische Galerie im Lenbachhaus, Munich, DE | Westfälisches Landesmuseum, Münster, DE.

Metzel has participated in many **biennales**, including the Istanbul Biennial (2015 and 1995) | Brussels Biennial (2008) | Sao Paulo Biennale (2001) | Skulptur-Projekte Münster (1997 and 1987) | Sydney Biennial (1990 and 1984) | documenta 8 (1987).

Olaf Metzel has received numerous **prizes and awards**, for example, the Arnold-Bode Preis, Kassel (1994) | the Wilhelm-Loth-Preis, Darmstadt (1997) | the Lichtwark-Preis, Hamburg (2010) | the Jerg-Ratgeb-Preis (2018).

Olaf Metzel's sculptures in public spaces are to be found in Germany, other European countries, and Asia.

Works by Olaf Metzel are part of numerous public and private **collections**, including Museum Ludwig, Cologne, DE | Kunstsammlung NRW, Düsseldorf, DE | Hamburger Kunsthalle | Pinakothek der Moderne, Munich, DE | Lenbachhaus, Munich, DE | Neues Museum Nuremberg, DE | Kunsthalle Bremen, DE | Staatliche Museen zu Berlin – Preußischer Kulturbesitz (Kupferstichkabinett), DE | Staatsgalerie Stuttgart, DE | Sammlung Deutsche Bank, Frankfurt, DE | Munich Re Art Collection, Munich, DE | ZKM, Karlsruhe, DE | Sammlung Falckenberg, Hamburg, DE | Sammlung René Block, Berlin, DE | Böckmann Collection, Berlin, DE | Sammlung Hollweg, Bremen, DE | Collezione Sandretto Re Rebaudengo, Turin, IT | Vehbi Koç-Foundation, Istanbul, TR and The Margulies Collection, Miami, US.



Olaf Metzel
Respect (Aretha Franklin), 2022
186 x 95 x 70 cm | 73 3/16 x 37 6/16 x 27 8/16 in
Aluminum, stainless steel, digital print, marble plinth
Unique

EUR 52.000*
USD 58,000*





Olaf Metzel

Beastie Boys, 2024

100 x 50 x 30 cm | 39 1/4 x 19 3/4 x 11 3/4 in

Aluminum, stainless steel, digital print

Unique

EUR 29,000*

USD 33,000*



Olaf Metzel

Sold / Available, 2024

87 x 70 x 15 cm | 34 1/4 x 27 1/2 x 6 in

Aluminum, stainless steel, digital print

Unique

EUR 29,000*

USD 33,000*



Exhibition view *Olaf Metzel*, Museum of Art Ein Harod, Israel, 2018



Exhibition view *Anastasia Samoylova & Olaf Metzel*, Wentrup am Feenteich, Hamburg, DE, 2023

'I WANTED MY PHOTOS TO REFLECT MY DISORIENTATION': RISING STAR ANASTASIA SAMOYLOVA ON HOW FLORIDA'S HYPERREAL STREETS INSPIRED HER WORK

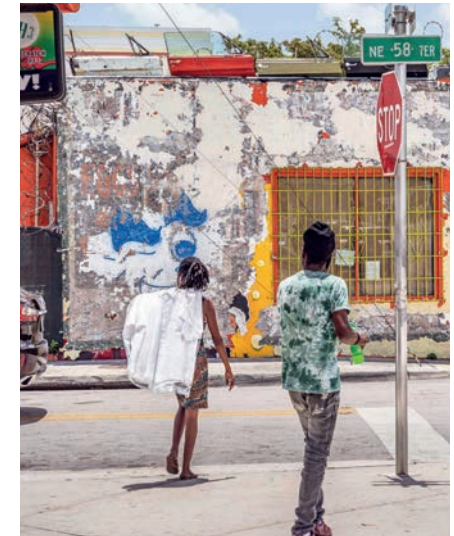
INTERVIEW BY SEAN O'HAGA
THE GUARDIAN
AUGUST 18, 2024



Anastasia Samoylova
Pink pool, Palmdale (from the Floridas series), 2020



Anastasia Samoylova
Pink sidewalk (from the FloodZone series), 2017



Anastasia Samoylova
Street crossing in Little Haiti (from the FloodZone series), 2018

It's a big moment for the Russian-born photographer known for her dreamlike images of Miami after the 2017 hurricane. Here she talks about upcoming shows in London and New York, plus a new book surveying her career to date

"The first rule of hurricane coverage," the Florida-based crime novelist Carl Hiaasen once quipped, "is that every broadcast must begin with palm trees bending in the wind."

In Anastasia Samoylova's photographic series *FloodZone*, made in the immediate wake of the 2017 hurricane that wreaked havoc on Miami, palm trees are a less graceful symbol of the acute climate anxiety that lies beneath the city's American dreamscape. Against the art deco facades of Miami Beach they often look abject: uprooted, upended and, in one unforgettable image, balancing precariously against a pale white building above a sickly pink pavement.

Samoylova, who was born in Russia in 1984, moved to Miami in 2016. Initially, she felt

overwhelmed by the city's "whirlwind of pastel, art deco and tropical imagery" and while roaming the city with her camera often found herself thinking: "How can this place even exist?"

Samoylov's images often require the viewer to stop, ponder and slowly decode their disorienting subversion of scale and perspective: buildings and billboards tower over people; flooded hallways resemble swimming pools; an iguana climbs a shop window in which the photographer's silhouette, surreally draped in foliage, is reflected. Throughout, there is the sense that voracious nature, in the form of creeping vines and curling roots, is reclaiming the city just as the late JG Ballard imagined it would in his ever more prescient 1962 novel *The Drowned World*.

In their dreamlike strangeness, Samoylova's *FloodZone* images are neither documentary nor art photography but possess elements of both, while evoking the unsettling atmosphere of a world where life attempts to continue as normal in the face of impending existential catastrophe.

If *FloodZone* is her most celebrated work – it was shortlisted for the Deutsche Börse prize in 2022 and has been exhibited widely in the US and Europe – a new book, *Adaptation*, is a chronological survey of her career to date. It tracks her creative continuum from Landscape Sublime, an early series of urban photographic collages made from copyright-free imagery she found on Flickr, to the ambitious Image Cities, in which she explores how globalisation has transformed the architecture and character of London, New York, Tokyo and beyond.

The publication of *Adaptation* marks a pivotal moment for Samoylova, who has just turned 40. In October, the Metropolitan Museum of Art in New York will host an intriguing show called *Floridas*, contrasting her images of Florida with those made by the great Walker Evans between the 1930s and 70s. The following month, the Saatchi Gallery in London will host *Adaptation*,

a survey show of her work (the new book is essentially a catalogue of the show). “It’s all so surreal,” she says, “especially the Met show – I’ll believe it when it’s up on the wall.”

“Miami was perfect because it’s a life-scale collage in itself. I also wanted to reflect my own sense of disorientation”

Born in rural southern Russia, Samoylova trained in environmental design and architecture in Moscow, using a “faulty Zenith analogue camera” to photograph “grey blocks of Khrushchev architecture” in the city. She recalls how her mother saved enough money to buy the teenage Samoylova a digital Sony Cyber-shot F707, which for a time made her “the coolest kid on the block” as well as enabling her to make an early living as a photographer for hire. “I did events, but also actors’ portfolios and even advertising for brands like Harley-Davidson.”



Anastasia Samoylova
Biscayne Bay (from the FloodZone series), 2018



Anastasia Samoylova
South Beach reflection (from the FloodZone series), 2017



Anastasia Samoylova
Except Sunday, Panama City Beach (from the Floridas series), 2021

Having obtained an MA at the Russian State University for the Humanities in 2007, she won a scholarship to study interdisciplinary art at Bradley University in Peoria, Illinois, whose agricultural landscape she describes as “acres of corn and soy fields with maybe a single barn and a grain processor”. After college, Samoylova taught there for several years until her husband landed a job in Florida in 2016. During an artist residency in Miami, she began making the work that became *FloodZone*.

Like everyone who visits the city, she arrived with an idealised notion of it from films, TV shows and tourist advertising. “Miami has a vivid, absorbed imagery that precedes one’s firsthand experience,” she says, “and that American dream idea is foregrounded in all the billboards that are now an embedded part of the architecture. The reality is very different and it reveals itself slowly

only if you spend time there. That said, the reason I stayed outside so much making work was because my studio smelled so strongly of mould and stale cat piss.”

Samoylova’s initial idea was to create constructivist-style photographic collages, but she soon realised that her source material – the photographs she was taking on the streets – was a more intriguing expression of the city’s hyperreality. “In a way, Miami was perfect for me,” she says, “because it’s a life-scale collage in itself. I also wanted my photographs to reflect my own sense of disorientation.”

Landscape Sublime is an intriguing introduction to her way of working, one idea and medium giving way to another as she explores her subject matter more deeply. More intriguing still are the later paintings and collages made in Miami, which



Anastasia Samoylova
Strip Bar (example of painting and collage), 2023

move freely from the figurative to the almost abstract. All are based on Samoylova's photographs; some, like the self-explanatory Motel Room, 2024, are actually painted-over photographs. "That one was made during the Covid pandemic," she says, "when I woke up one morning in this eerie green light that I tried to photograph, but the end result just did not deliver."

In her paintings there are echoes of David Hockney, in the muted colours, and Peter Doig, whose work she loves, in the often semi-hallucinatory landscapes. At the Met, they will sit alongside Evans's paintings from Florida. "I love that he moved freely between photography and painting," she says. "For me, it's not that I

consider myself a great painter, it's more: why not? Plus, I found myself missing the sheer joy and sensuality of painting."

As *Adaptation* illustrates, Samoylova's creative imagination is restless and wide-ranging, her paintings and collages giving way to the more cerebral photographs in her most recent series, *Image Cities*. Here, she explores the ways in which the often strikingly monumental images of female models that feature on advertising billboards and electronic displays in our global cityscapes commodify contemporary ideals of femininity and glamour.

"There is an element of Cartier-Bresson's decisive moment in there," she says, telling me how she



Anastasia Samoylova
Red car, Beverly Hills, Los Angeles (from Image Cities), 2022

waited patiently to create a striking photograph of "two giant, AI-looking, hyperidealised women" who tower over an actual woman who has just popped out of the hairdresser's for a quick smoke.

For her next project, she will expand her *Florida* series, following Route 1 from Key West along the entire Atlantic coast, a marathon road trip that was made by one of her photographic heroines, Berenice Abbott, in 1954, for a book that was never published in her lifetime.

In all her work, Samoylova says, "there is always an underlying agenda that is political without being too obvious about it". When pushed, she describes herself as "an activist, but only in terms of active communication and engagement with the

viewer". To date, Samoylova's approach has been fearlessly ambitious in its formal range and its exploration of complex contemporary matters. "I want to defy expectations and pursue what the Russian artist Natalia Goncharova called 'everythingism'," she says, laughing, but deadly serious. Thus far, in pursuit of that impossible idea, Samoylova has nevertheless created a unified body of work that explores some of the defining issues of our time.

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 Scan to see the original article:





ABOUT THE GALLERY

WENTRUP was founded in 2004 in Berlin. Its portfolio comprises a diverse group of 22 cross-disciplinary and trans-generational artists with a global background.

Since 2019, the gallery spaces have been located in a listed brick building typical of the New Objectivity movement of the 1920s. A year later, WENTRUP II opened as a second gallery space in Charlottenburg.

From 2021 to 2023, WENTRUP AM FEENTEICH presented exhibitions and discursive events in an Art Nouveau villa in Hamburg, deliberately distinguishing itself from a conventional white cube context.

WENTRUP VENEZIA opened in Venice, Italy in spring of 2024. It's the gallery's first international branch, located in the Cannaregio district and is housed in a historic building previously used as the studio of Italian fashion designer Giuliana Camerino (1920–2010).

*All prices excl. VAT

WENTRUP VENEZIA

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VIP Preview (by invitation only)

Thursday, September 5, 2024

Public Days

Friday, September 6, 11am–7pm

Saturday, September 7, 11am–7pm

Sunday, September 8, 11am–6pm

W E N T R U P