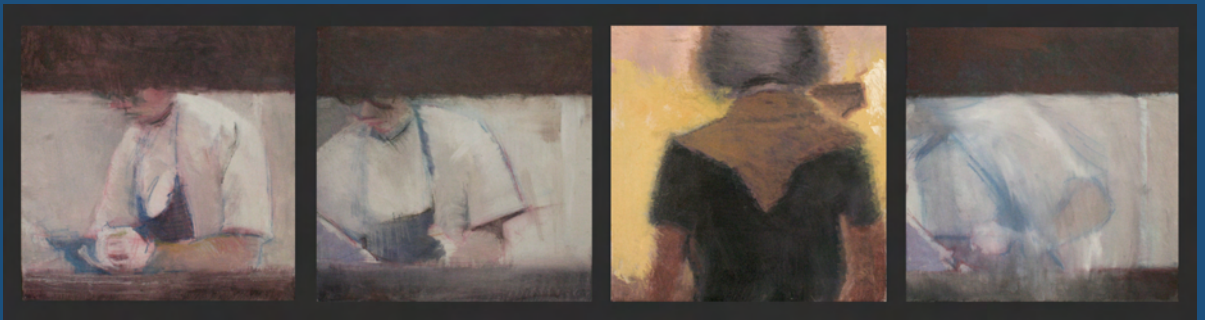


STOP MOTION

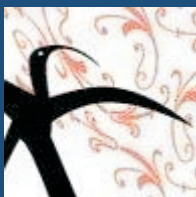
The Illusion of Movement



MIKE WIESMEIER

2011

Artegiro Contemporary Art



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STOP MOTION

The Illusion of Movement

MIKE WIESMEIER

Catalogue of Works
2011

Artegiro Contemporary Art Gallery
Montefiascone, Italy

Stop Motion | The Illusion of Movement: “Seeing” is not “Believing”.

For Rancière, a contemporary French thinker no curator should ignore, *policing* is not so much the „disciplining“ of bodies as a rule governing their *appearing* - it is "a configuration of occupations and the properties of the spaces where these occupations are distributed" (Jacques Rancière, *Disagreement*, 1998, p.29).

A curator who really *cares* (the word comes from the notion of art experts *taking care* of specific collections) has the option and the privilege to find out what may be not as evident about the aesthetics of the artist and this is important, perhaps more important than seeing the artwork produced by the artist himself.

There is a sentence by Rancière that has particularly struck me as well as challenged me: “I think there is something very authoritarian in the curatorial function! It’s a way of wanting your ideas to be materialised in the space and to have the

control of that space. For me, that’s not the way of emancipation!” (Jacques Rancière Review, Issue 40, April 2010).

As Artegiro wishes to do the opposite of the curating Rancière rightly criticises, we have opened the doors to Wiesmeier so that he could do what he wanted.

If there is an artist not concerned with *prescribing and disciplining* at all this is Wiesmeier and knowing that he does not propose art as truth nor a belief, knowing that there is no *policing* in his aesthetics where space is offered not allocated, we embarked together in this journey of discovery as it were, to say something new, to let the viewer decide when to stop and when to move on. This is how this version of Stop Motion has come about.

Seeing is not believing.

Renata Summo-O’Connell
Artegiro Contemporary Art Director

Stop Motion | The Illusion of Movement: "Vedere" non è "Credere".

Per Rancière, un filosofo contemporaneo che nessun curatore dovrebbe ignorare, il *policing* (inteso come *ordine repressivo* non è tanto nella disciplina dei corpi in quanto norma regolante la loro *apparenza* - è una configurazione delle ^{loro} occupazioni e delle proprietà degli spazi laddove queste occupazioni vengono distribuite (Jacques Rancière, *Disagreement*, 1998, p.29).

Un curatore che veramente *cura* (il termine proviene dalla pratica di esperti d'arte che si prendevano cura di particolari collezioni) gode dell'opzione e del privilegio di venire a scoprire dell'estetica dell'artista ciò che forse non è così evidente e questo è importante, forse più importante del vedere l'opera prodotta dall'artista.

C'è un'affermazione di Rancière che mi ha particolarmente colpita ed anche sfidata:
"Penso che vi sia qualcosa di autoritario nella funzione curatoriale! E' un modo di voler materializzare le tue idee in un determinato spazio e di avere controllo di quello spazio.

Perché questa non è una strada verso l'emancipazione! (Jacques Rancière, *Art Review*, Issue 40, April 2010).

Dato che Artegiro desidera fare il contrario delle pratiche curatoriali che Rancière giustamente critica, noi abbiamo aperto le porte a Wiesmeier perché facesse ciò che voleva.

Se c'è un artista per niente preoccupato di *prescrivere e disciplinare* questo è Wiesmeier e sapendo che egli non propone l'arte come verità o credo, sapendo che non c'è un *ordinare* nella sua estetica, dove lo spazio è offerto non assegnato, ci siamo imbarcati in questa sorta di viaggio per dire qualcosa di nuovo, per lasciare allo spettatore la libertà di decidere quando fermarsi e quando muoversi. Questo è come questa versione di Stop Motion si è realizzata.

Vedere non è credere.

Renata Summo-O'Connell,
Artegiro Contemporary Art Director

Artist Statement

Animation is endlessly fascinating for me, and possibly also for others, precisely because it conveys the illusion of the passage of time. Painting affords me the opportunity to express what I feel and think about the world around me, both in the choice of subject and in the execution.

The scenes that I have painted through multiple images are a bit like big 'flip books' with which the viewer can control the speed and direction of the movement with their gaze.

What I would like my art to produce at a public and a personal level is the same thing that I would like to produce through my teaching, which is to encourage people to take a moment to slow down and really take a look at, observe, and appreciate the wonders around them.

L'animazione esercita un fascino senza fine su di me e forse anche sugli altri, esattamente perchè conferisce l'illusione del passaggio del tempo. La pittura mi dà la possibilità di esprimere quello che sento e penso del mondo attorno a me nella scelta del soggetto e nell'esecuzione. Le scene che ho dipinto in immagini multiple sono un po' come dei 'flip books' con i quali lo spettatore può controllare la velocità e direzione del movimento con il loro sguardo. Quello che vorrei la mia arte producesse a livello personale e pubblico è la stessa cosa che vorrei realizzare attraverso il mio insegnamento : incoraggiare le persone a prendersi un momento per rallentare e veramente guardarsi attorno, osservare e apprezzare le meraviglie che li circondano.

Mike Wiesmeier
Florence, February 2011

Mike Wiesmeier's Paintings.

Mike Wiesmeier's paintings, while being of Europe have a certain "Americaness" to them. The landscapes and architectural images in particular bring a quiet, wide-open hopefulness with them and present themselves as meditations between states. These landscapes are not simply mere recordings of an external phenomenon, they are also very much interior runinations. The fact that they are un-peopled, for the most part, suggests that they concern themselves with interior states; with the questions of both the heart and the eye; they show us a world that is well-ordered, harmonious and coherent, without being accessible to us; as if we are in it, but not of it:

Having seen these from distance of California, they do have a certain light to them that is at once familiar and yet exotic, much like the identity of the expatriate. These paintings speak most eloquently as a document of this experience. Baudelaire said, "Beauty is always strange". The works in this exhibition, especially the landscapes, are particularly beautiful and have that perfect remove of strangeness to them.

For one thing, their visual elements are arranged in an orderly, formal way that suggests both limited space and perfect balance. The color is muted and sometimes even somber. The light and dark schemes are closely controlled, with occasional gradients that move our eye in a parallel journey across the strata of the compositions, yet we are required to push ourselves forward into the illusionistic space, the perspective of the surface. The painter will not help us with this. This is not because he is ignorant of the conventions of traditional illusionistic space, but because he challenges us to work toward the core, the marrow of his meaning.

There is a soft, melancholy in many of these works that is at once lovely and distant. This resulting state, one of "feeling/meaning" delivers us profoundly satisfying, beautiful work.

Mike Tracy, San Juan Capistrano

March 2011

Painter Former Layout artist at

Walt Disney Feature Animation in Los Angeles

www.miketray.net

STOP MOTION

To enter the world of Mike Wiesmeier's paintings you need to keep two things in mind: photographer Eadweard Muybridge's sequence of image frames, and the vibrant, luminescent paintings of the Macchiaioli group of painters. Combining these two models gives us M.W.'s paintings, in which we find both the will to put down a still image which analyzes the passage of time, as well as the desire to freely record his impressions of the nature around him.

All of this happens without ever losing sight of the main goal: the study of movement, without worrying too much about what that might be. We pass from nature's movements, whose colors change little by little, to the changing of light and shadow; from the movement of a figure emerging from the darkness to claim his existence, to the noting of a gesture that is repeated daily in a kitchen, up to the constant movement of passersby on the street.

In an animation it is important to achieve the final result but the process is equally necessary, the gradual breakdown of the subject analyzed in the passage of time.

This continual search for motion is also shown in the way in which the painter works, passing frequently from working on one painting to another, as in a dance where all of the paintings are linked together as protagonists, leaving him to be overcome by the pleasure of creation without any preoccupation about the result.

And we who look can only be grateful for his vision that shows us that which we can no longer see because we are too busy, too hurried in our lives, perhaps too much in movement.

And so Stop Motion is really about all of us! With gratitude we become part of the artist's world and of his gift: to be able to put time in 'stand-by' in order to give it back to us in representations filled with emotion.

We rediscover the power that images can still have, as they were believed to have in ancient times, miraculous, leaving us fascinated by them, and we stop, in order to know the name of he who has seen "well" these moments of life.

Silvia Cosi, Florence, Italy

April 2011

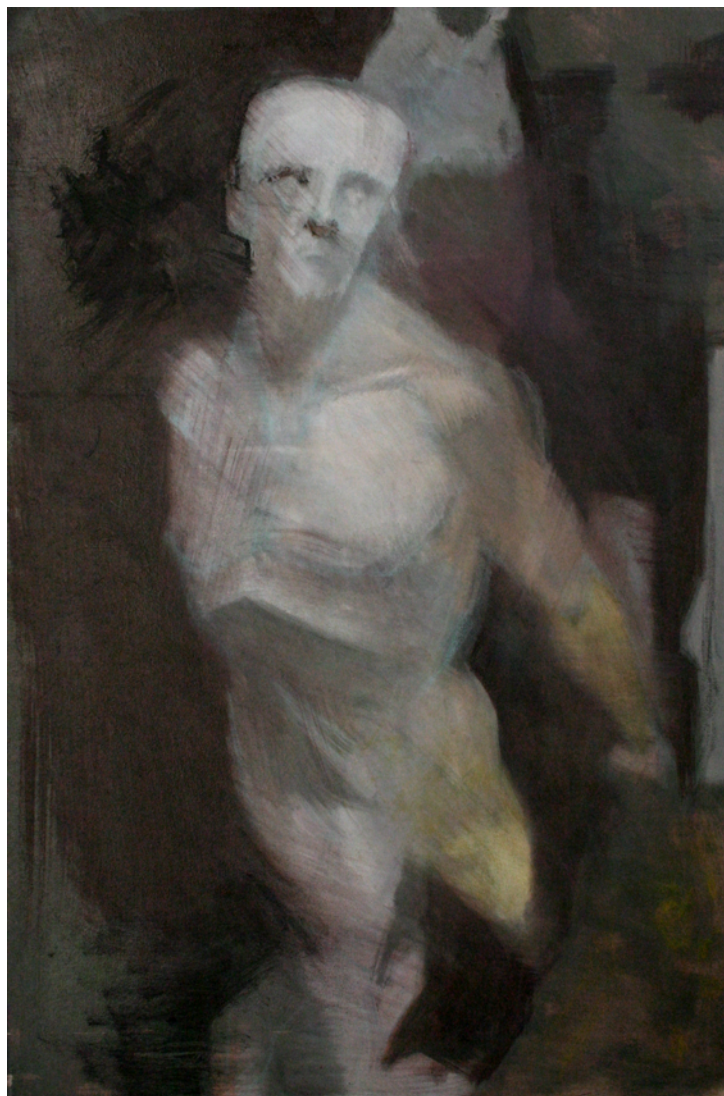
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stop motion

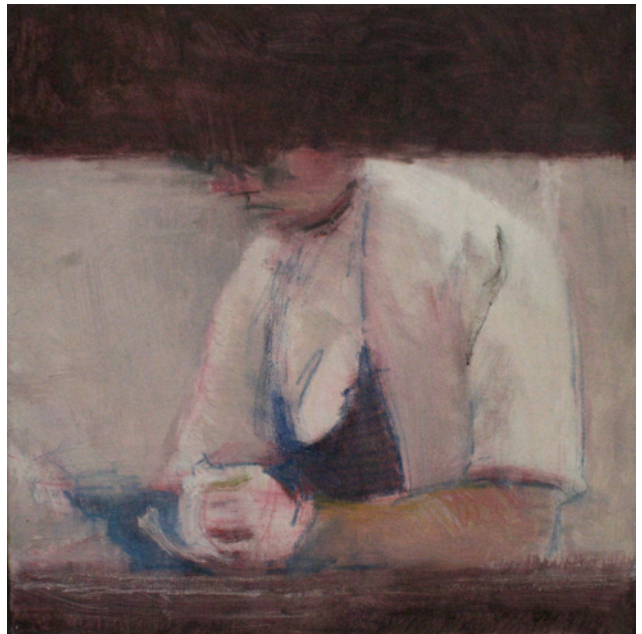
the illusion of movement

mike wiesmeier

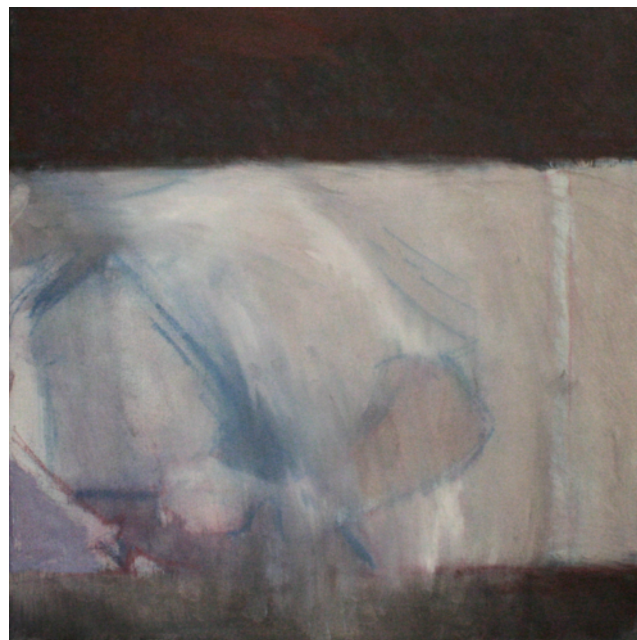
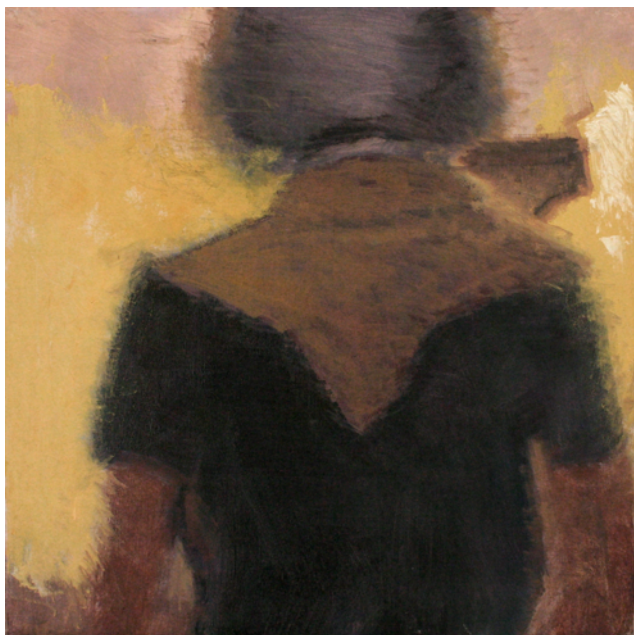
images of works



Sculpture Café Roma
60x90 cm
Oil and oil pastel on cotton canvas

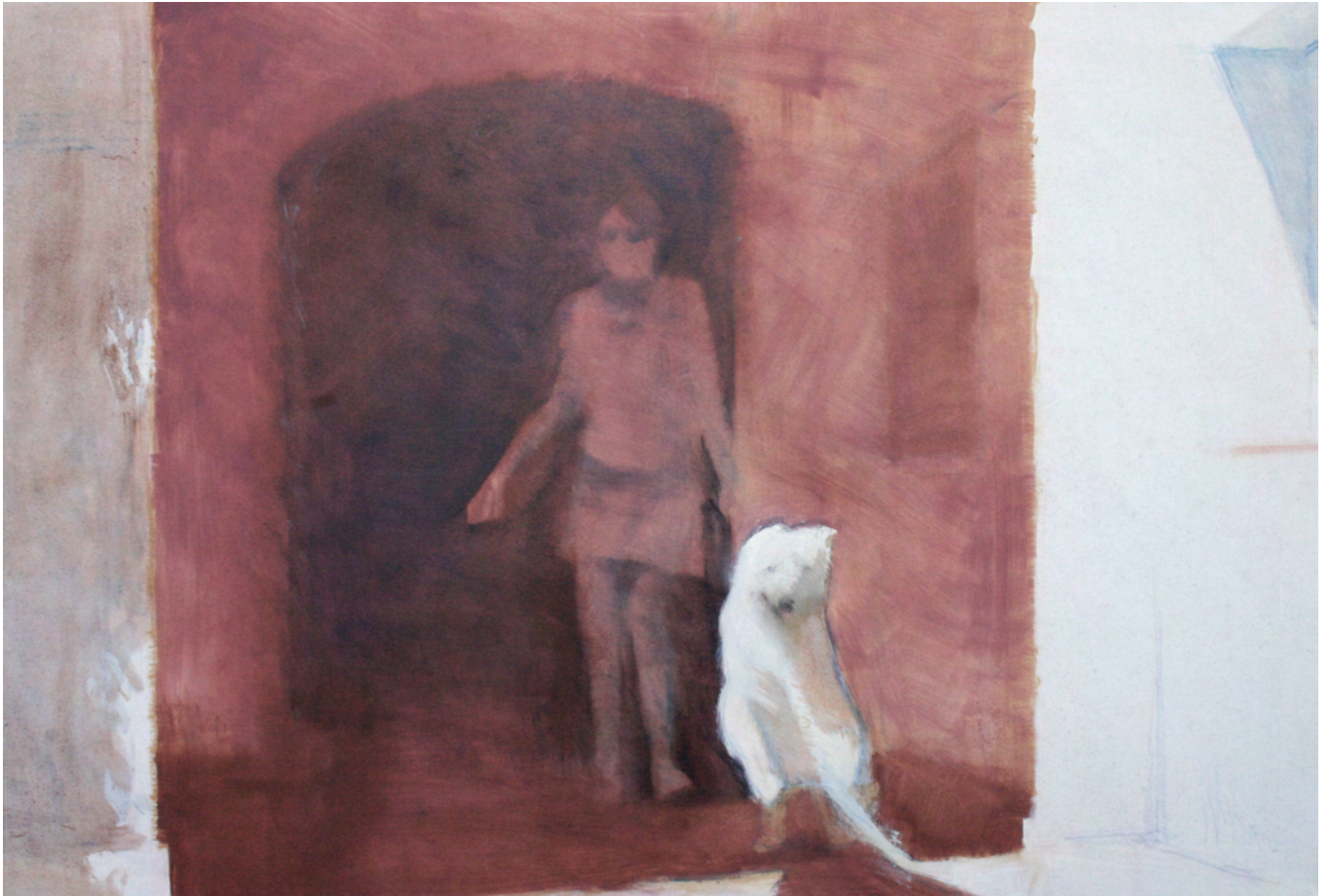


Paris Kitchen Series
50x50 cm
Oil and oil pastel on cotton canvas





Paris Street
60x90 cm
Pencil and oil on cotton canvas



Welcome Home!
120x80 cm
Oil and oil pastel on cotton canvas



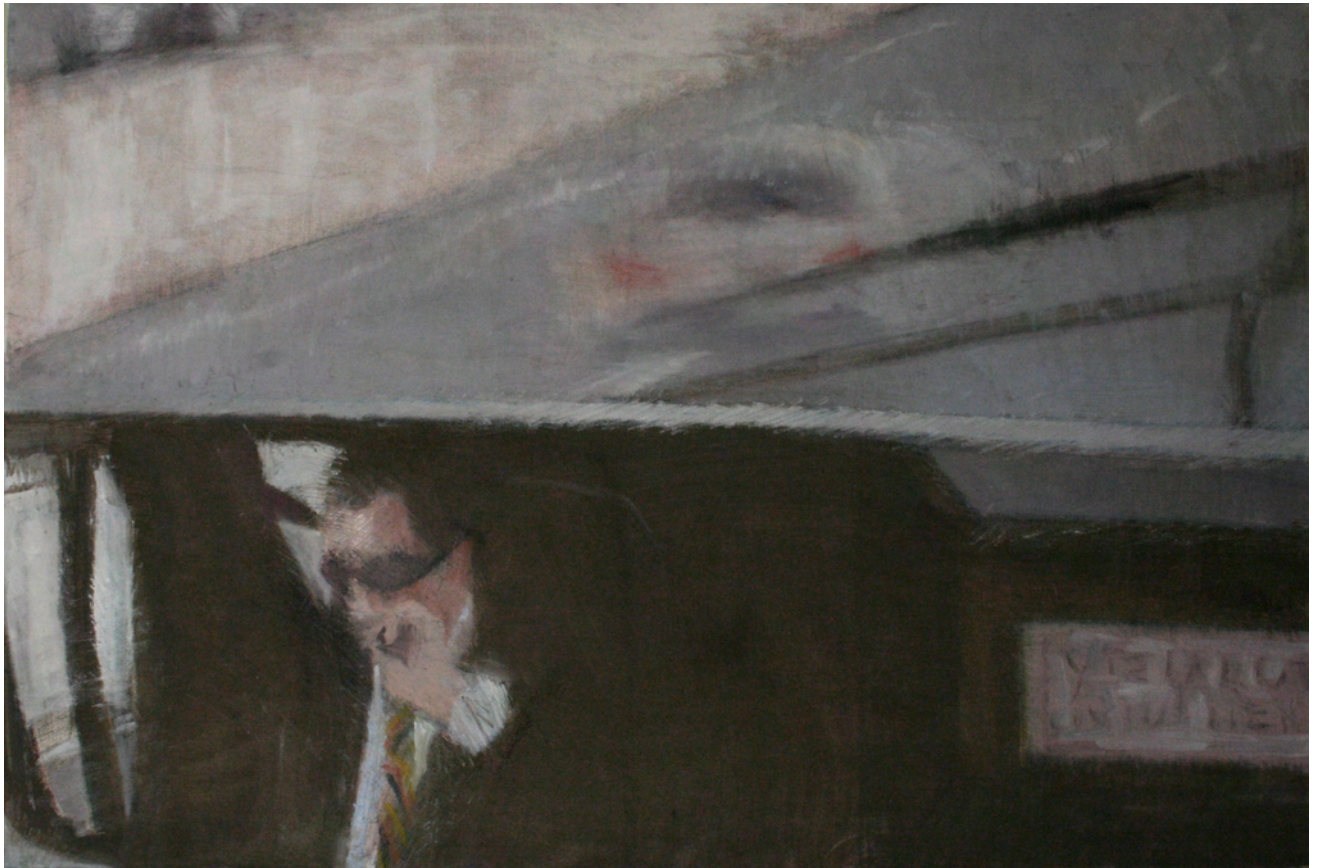
Colle Val d'Elsa
50x80 cm
Oil on cotton canvas



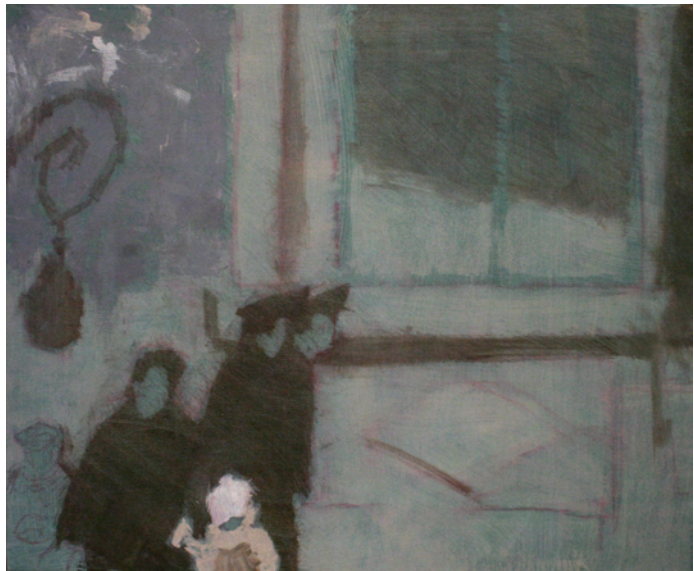
Santa Margherita Al Montici
50x50 cm
Oil and oil pastel on cotton canvas



Passage
25x50 cm
Oil on cotton canvas



Bus to Rome
60x90 cm
Oil and oil pastel on cotton canvas



Florence Street Ages of Man
50x60 cm
Oil and oil pastel on cotton canvas





Città dell'Altra Economia
170x70 cm
Oil on cotton canvas

Biographical Notes

Mike Wiesmeier has been drawing and painting since he was eight years old. He is a former Walt Disney animator who trained at The Brandes Art Institute in Los Angeles. More recently he has studied classical drawing and painting at The Los Angeles Academy of Figurative Art and The Florence Academy of Art.

Since leaving the Disney Studios Mike has worked in animation and taught drawing and painting internationally, including at world-class museums such as The Getty Center in Los Angeles. He now lives permanently in Florence where he paints, and teaches drawing, painting, and animation at New York University, Syracuse University, Harding University, Accademia Nemo, and Palazzo Strozzi, and offers private art instruction in Florence and Tuscany.

Note Biografic

Mike Wiesmeier disegnava e dipingeva da quando aveva otto anni. Diventa poi un ex animatore dello studio di Walt Disney, formandosi presso L'Istituto di Arte Brandes di Los Angeles. Più recentemente ha studiato disegno e pittura classica presso L'Accademia d'Arte Figurativa di Los Angeles e L'Accademia d'Arte di Firenze.

Da quando ha lasciato la Disney Studios, Mike ha lavorato nel campo dell'animazione e insegnato disegno e pittura a livello internazionale, compresi alcuni musei di fama mondiale come il Getty Center di Los Angeles. Ora vive stabilmente a Firenze dove dipinge e insegna disegno, pittura, e animazione presso la New York University, Syracuse University, Harding University, Accademia Nemo, e Palazzo Strozzi, e offre lezioni private di arte a Firenze e in Toscana.



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