

Lucas Hirsch

Fairs

Art Cologne
Simon Mielke
7 November - 11 November, 2024

Hall 11.2
Booth N008



Simon Mielke's paintings are like a register machine that records the bleakness of "worker-student-artist life" in the Rhineland. They are documents from his life that are there to be relived. To show what happened, to remember, to share. It is at the bottom of a whole mantra of anti-ambition, anti-effort that generates its own autonomy. Dress like everyone else and ultimately adopt a style that is aware of our dark ends. Why paint something else if you don't have to? Mielke's paintings become like pop-ups that crackle every now and then, capturing seconds that then make you want more seconds because they are like thought bubbles that you can smash endlessly. In this way his works are self-contained and remind us that the mind can influence our eyes. This mechanism makes a separate opening that Mielke camouflages.

Gianna Surangkanjanajai

Simon Mielke, born 1990 in Essen, lives and works in Cologne. His recent exhibitions include House of Mataré, Museum Kurhaus Kleve; It Rains, It Snows, It Paints, Clementin Seedorf, Cologne (2024); Von der Unmöglichkeit einer schönen Küche, Kunstverein Harburger Bahnhof, Hamburg (Solo exhibition by Frieder Haller in collaboration with Alison Yip and Simon Mielke) (2023); Joggen, Lucas Hirsch, Düsseldorf (2022); TIERE, Catherine Zeta, Cologne (2022); Daily Business, Kunstverein Siegen (2022); Love Insurance, Löwengasse, Cologne (with Tomomi Yamakawa) (2021); from the basement to a hill, Peach, Rotterdam (2021); Neue Charakter, Lucas Hirsch, Düsseldorf (2021); should we get lunch, i want to burn this place down, Kunstverein Harburger Bahnhof, Hamburg (conceived by Phung-Tien Phan) (2020); A tip's felt dance, The Rat, Rotterdam (2020) All this sweetie will one day be yours (curated by Moritz Scheper and Mélange), Werthalle, Cologne (2019).



Untitled, 2024
Acrylic on canvas
120 x 91 cm



Untitled, 2024
Acrylic on canvas
130 x 91 cm



Untitled, 2024
Acrylic on canvas
140 x 105 cm



Untitled, 2024
Acrylic on canvas
140 x 105 cm

Currently on view

House of Mataré
Museum Kurhaus Kleve
27.10.2024–09.03.2025

Simon Mielke developed two new paintings for the exhibition, based on cell phone photos he took on his way to his studio in the Mataré House. The images show a fountain located right at the Meerbusch-Büderich stop.

In his recent paintings, Mielke increasingly focuses on motifs from public spaces, which can be seen as a continuation of his previous still-life-like paintings. Influenced by film theories and an interest in portraying realism, he centers on scenes that, in a way, form a kind of “non-image” — an unconstructed scene with minimal intentionality that gradually emerges as a recurring theme in his works. In the seemingly repeated depiction of the same fountain, new elements that appear by chance in the surroundings constantly integrate into the image, transforming it into something both familiar and new.

This immediacy, central to Mielke’s image-making, also manifests in the unexpected fact that the depicted fountain was designed by Ewald Mataré — a detail that shifts the work’s context without altering it. In Mielke’s process, painting follows the collection and selection of photographs as a final yet reflective act. Consequently, much of his work involves engaging with photographic images, whose characteristics remain evident in the paintings.

Franca Zitta







Untitled, 2024
Acrylic on canvas
140 x 105 cm



Untitled, 2024
Acrylic on canvas
140 x 105 cm



