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THE SPACE BETWEEN

Group Exhibition

July 3 – August 15, 2026

Opening Reception

Friday, July 3, 2026, 6–8 pm

janinebeangallery, Berlin



PRESS RELEASE

With The Space Between, janinebeangallery presents works by Maxwell Dunlop (USA), Marie Louise Elshout (Netherlands), Armando Mariño (Cuba/USA), MASCH (Germany), and James Johnston (United Kingdom). Despite their distinct visual languages, the five artists share a common interest in space, memory and the possibilities of pictorial construction.

Rather than following a narrative framework, the exhibition brings together different ideas of how images construct realities and transform historical, personal and cultural references into new constellations.

The paintings of American artist Maxwell Dunlop depict interiors that do not exist. Echoes of Old Master painting are detached from their original contexts and transferred into imagined spaces, resulting in works that appear at once familiar and strangely disquieting. Historical references and invention become inseparable.



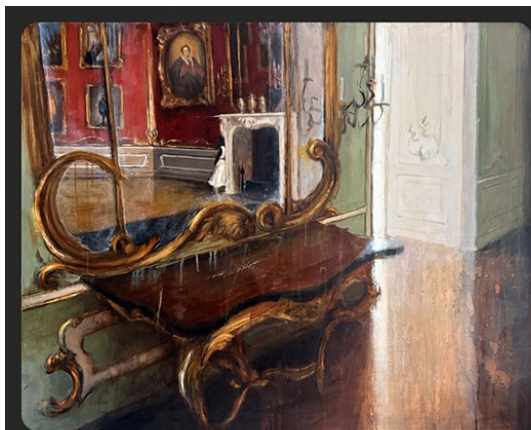
Dutch artist Marie Louise Elshout combines drawing and painting in multilayered compositions in which folklore, literature and art historical references overlap. Her hybrid beings and enigmatic figures resist fixed interpretations and move between personal symbolism and collective memory.

Born in Cuba and now based in the United States, Armando Mariño is represented by a large scale interior painting. Light and spatial staging become central pictorial elements. His work connects the tradition of interior painting with questions of origin, memory and cultural identity while simultaneously reflecting the experience of exile.

The exhibition features exclusively small scale works on paper by MASCH. Through precision and economy of means, the Berlin based artist develops compositions whose openness and lightness provide a deliberate counterpoint within the exhibition. Their immediacy and clarity evoke the particular atmosphere of summer.

British musician and artist James Johnston develops a figurative painting practice marked by the same directness that characterizes his musical work. His paintings emerge from an immediate engagement with the medium and combine personal experience with a distinctive visual language.

The title *The Space Between* refers to those intermediate zones in which memory, perception and imagination intersect. It is precisely from these transitions that the works derive their openness and ambiguity.



MAXWELL DUNLOP | JAMES JOHNSTON
MARIE LOUISE ELSHOUT | ARMANDO MARIÑO | MASCH

The Space Between

3. Juli - 15. August 2026
Vernissage: 3. Juli, 18-20 Uhr



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ARTIST BIOGRAPHIES

Maxwell Dunlop (1983–2023, USA)

Maxwell Dunlop studied painting at the Art Institute of Boston, receiving his Bachelor of Fine Arts degree. His work combined influences from European Old Master painting with a distinctive visual language characterized by imaginary interiors and a timeless quality.

In 2017, Dunlop received the Karl Heinz Heise Art Prize. In 2022, he was awarded a grant by Stiftung Kunstfonds Bonn as part of the NEUSTART KULTUR programme. His work has been exhibited in New York, Connecticut, Hamburg, Berlin and Tirana. Solo exhibitions were held at Slag Gallery, New York, White Gallery, Lakeville, and janinebeangallery, Berlin.

Marie Louise Elshout (*1967, Delft, Netherlands)

Marie Louise Elshout studied printmaking at the Willem de Kooning Academy in Rotterdam and completed a guest semester at the Maryland Institute College of Art in Baltimore. Following activities in photography, film and performance, she returned to drawing and painting, which now form the centre of her artistic practice.

Her works evolve through a layered process of delicate drawings and translucent colour fields. Folklore, literature and art historical references merge with a personal symbolic language to create complex pictorial worlds inhabited by humans, animals and hybrid beings.

James Johnston (*1966, United Kingdom)

James Johnston is a musician, painter and co founder of the band Gallon Drunk. Over many years he collaborated with artists including Nick Cave and the Bad Seeds and PJ Harvey. What began as small paintings produced during extensive touring developed into an independent and continuous studio practice.



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His figurative paintings are characterized by a free and immediate use of colour. Personal experience, literature and imagination merge with dark humour, everyday observation and mythological allusions. Nick Cave once described Johnston's paintings as "paintings full of mythic power."

Armando Mariño (*1968, Santiago de Cuba, Cuba; lives and works in the USA)

Armando Mariño studied at the Escuela Provincial de Artes Plásticas José Joaquín Tejada in Santiago de Cuba and at the Instituto Superior de Arte in Havana. In 2004 and 2005 he was Artist in Residence at the Rijksakademie van Beeldende Kunsten in Amsterdam.

Since the 1990s his work has been exhibited internationally. His paintings have been shown in Cuba, the United States, Great Britain, Belgium, the Netherlands and Spain, including exhibitions at Coates & Scarry in London and Faction Art Projects in New York.

Through references to art history, popular culture and personal experience, Mariño addresses questions of cultural identity, memory and belonging, establishing himself as a distinctive voice within the contemporary Cuban diaspora.

MASCH (*1950, Germany; lives and works in Berlin)

MASCH studied painting at the Hochschule der Künste Berlin under Karl Oppermann between 1970 and 1973 while simultaneously attending the German Film and Television Academy Berlin. His work is represented in collections across Europe, the United States and Taiwan.

Alongside his career as a painter, MASCH worked for many years as an art painter on international film productions. He contributed to Wes Anderson's *The Grand Budapest Hotel*, whose production design received the Academy Award in 2015. Further collaborations include projects with Werner Herzog, Rainer Werner Fassbinder, Wim Wenders, Wolfgang Petersen, as well as the Netflix series *Dark* and *John Wick: Chapter 4*.

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His paintings combine a reduced visual language with narrative lightness and subtle humour. Figures and geometric elements form precise compositions that evoke both archaic imagery and modern graphic systems.