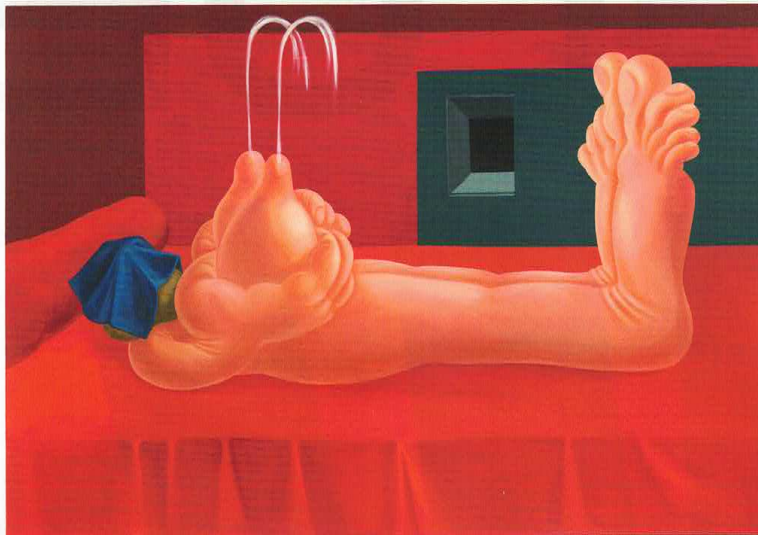




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describe the Swiss painter's work, as well.

Bonnet's paintings show the profound weirdness of the human body, along with the great lengths we often go to in softening its primal and even dangerous effects. This particularly applies to women, whose bodies, Bonnet rightly points out, "do such strange, magical stuff all on their own." In her 2018 painting *The Witch's Room (after l'Histoire de Merlin)*, by contrast, the female body is in revolt. With a blue cloth tossed over what might be a head, the

like I am on the verge of the greatest work I've ever done, and it's pretty much all downhill from there until the last couple of hours where it finally, finally comes together. It's pretty draining, but I feel we make peace at the very end." Nonetheless, recent years have been productive. This summer she will feature in *Some Trees*, a group show at Nino Mier Gallery in LA, curated by the German art historian Christian Malycha. Following this, she will have her first solo exhibition at Max Hetzler's London gallery in January 2020. Other things are in the works, too, but Bonnet is tight-lipped. It's "all very exciting" she says, intriguingly.

One aspect she admires about her home country, however, is its serious consideration of comic strips, and she lists the work of Crumb, Charles Burns, Chris Ware, George Herriman and Frederick Bean 'Tex' Avery as decisive influences on her work. Elsewhere, Bonnet also cites as inspiration the deadly glamour of Hitchcock, Medieval devotional paintings, the fury of Nirvana's music, as well as the work of artists Louise Bourgeois, John Currin, Carroll Dunham, Cindy Sherman and Kara Walker. The artist finds the presence of "perfectly executed rage" especially seductive, too. Uniting all of these reference points, she says, is "something dangerous underneath ... dealt with in a deflecting, even funny way" – words that could certainly

truncated body is now just gargantuan feet running into knotty, oversized nipples, spurting milk like a two-pronged ornamental fountain. Exaggerated and scrambled up, Bonnet's bodies show us the powerful absurdity that is always there, even when covered up or obscured. As she says, "Cary Grant is encased in a perfectly cut three-piece Prince de Galles suit, but you have to remember that there are hairy testicles in there swaying on their own."

Untitled, 2018, coloured pencil on paper, 60.8 x 48.2 cm  
Courtesy of the artist and Galerie Max Hetzler  
Photo: def image, Berlin

