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Foreword

Patrick Heide

“Kunst gibt nicht das Sichtbare wieder, sondern Kunst macht sichtbar.”
(Art does not reproduce the visible; rather, it makes it visible) Paul Klee

What you are holding in your hands is quite a brick, potentially one of those that hangs around on shelves or on coffee tables without any fingerprints inside. But there is something about books and paper, its sensuality and its visual quality, in drawings as well as in printed form, that I personally and the gallery and its artists have always embraced.

Though the gallery is small, we have stuck to paper invitations in the digital age, and in particular to our four-page roll fold version, which has become a collectable for some. I think and hope the gallery has developed a strong identity through its printed matter and publications. Designing them together with the team of Thomas Manss is a part of the job I have always particularly enjoyed – hence the brick, our most ambitious publication to date. And it is for a good reason: ten years!

Ten years is in many ways a long time. Not necessarily in gallery terms though. A gallery program, an artist’s career, both take much longer to properly flourish to be able to evaluate them over time. You would need a few more decades to be able to tell the impact and the vision. But then so much has happened in those ten years that it is worth taking account, looking back, remembering and hopefully looking forward.

One aspect of looking back, and it is the one I am probably most proud of, is that the gallery was built completely from scratch. No investors, no artistic tradition in the family except a thorough middle-class exposure to culture through my mother and grandmother, and some inherited art works. No entrepreneurial experience, no deeper knowledge of contemporary art in general – essentially when I started, I had no clue. Just a little bit of money, a good amount of passion and an amalgam of naïve youthful idealism, mixed with an undefined faith in the transformative power and beauty of art.

I remember a time in my student days in Munich, where I actually studied law, mainly thanks to a lack of alternatives or obvious talents. I gave my then girlfriend a bouquet of flowers for her birthday, which I had assembled at the shop, apologising that the combination might be a bit odd as I had wished to pick the arrangement myself. “But you have a good feeling for colour and composition, Patrick, they are quite beautiful”, was the reply. This was probably the first moment it dawned upon me that I might have a good eye, even for art. A glimpse of a talent was on the horizon apart from the promise of paragraphs. After studying law I went straight to London for a postgraduate diploma at Christie’s, happy to leave Germany. In London my eyes

for art and its fascinating market were opened. After work experience at the Guggenheim in Venice, a museum and city I still love, I realised the academic world was not for me. Opportunities came at Sotheby’s and a London West End galley, which both made me quite disillusioned about the art market as such. It was mainly about money and not about art – what a surprise! At least this triggered my desire to start my own projects and show and sell art that was not so much about money. An impossible task, as I now know. I have not solved this everlasting contradiction until today, and the parameters between the commercial and ideological aspect shift with every decision I still make. Fortunately I am free to make those decisions in my own time and realm, which, as most self-employed people know, is the most gratifying gift.

The other driving force to start my own projects came down to one pretty simple self-analysis: I was and still am always curious about people and what they do and how they think. Coupled with a somewhat diplomatic nature, maybe because I am a middle child (or because my parents always said I should have become a diplomat), I realised that the position as a mediator between two worlds might suit my character.

So the gallery idea was born.

The first exhibition experiments were in private homes, empty office buildings, rented pop up spaces – pretty much what is coming back into fashion, now that the costs for young galleries have spiralled out of control. A good eye obviously needs to be trained, so those early projects were vital. As a student I already co-organised private exhibitions for Francesco Pessina across Germany, all in private homes. The feedback, conversations and somehow surprising sales were encouraging, and led to a longer phase of exhibition projects in Germany and London that nurtured the desire and courage for something more substantial.

After looking for gallery spaces in then funky East and South of London, I ended up with a beautiful Georgian house on Church Street, two hundred meters from our home, neither a trendy area nor a white cube – but that is where we still are.

At TEFAF this year an artist and old friend made me realise what sometimes gets obscured in the year-long process of developing a vision and a business. She reminded me that over ten years ago we were sitting in my flat with a few friends, trying to sell her sculptures for a couple of hundred pounds, and now we are sitting together on my booth in Maastricht – what a journey.

Quite a journey indeed, with ups and downs, a rough patch, like many, in 2008/2009. But it was always the looking back, the progress that had been made, which spurred me on to continue. And whatever will come, and I hope it will be at least another ten years and another brick – it is one of the most gratifying jobs you can do. You work with the most wonderful people of all ages, characters and cultures and you work with art – every day!

In the last ten years a lot has happened in the gallery, the catalogue hopefully speaks for itself. But those ten years have also witnessed substantial changes in the art world. I am not sure if the classic mediator role is still fully viable in times where branding and marketing have gained such an influence. Many artists market themselves better than any gallery can.

Too many small to mid-size galleries with highly respected programs have closed in the past two years, struggling with an overcapitalisation of the art market. Art fairs have become vital in an event driven society, but are financially risky for smaller galleries and those with a content driven program. The classic gallery space with an exhibition program and opening times might become obsolete as the trade moves online, and visitors to social media marketed events.

If someone would have told me even eight years ago, that we will make a quarter of our sales from images only, I would have called that person insane. Parts of the art market have become an entertainment seeking fun fair, others a money making and probably money laundering machine. All embedded in an ever faster and over-consumerist society addicted to fashions and brands. And yet, there is more wonderful art and exhibitions out there than ever. More artists get shown, from parts of the world that our eyes and minds were oblivious to not long ago. A lot of it, at least in my view, is shown for the wrong reasons or with a lack of understanding. But that's of course subjective, and my path has always been a more careful and conservative one. One where I rather believe in the roots and timeless message of a piece of art than in its contemporary currency. One where a metaphysical meaning, a connection to something mystical or spiritual inspires me more than a contemporary narrative.

And this might be exactly the role of our gallery for the next decade. To seek out these positions, to develop and foster those we have already found, and let the fun fair be the fun fair.

Even keep sending paper invitations in the hope they will not be subsumed in the information tsunami currently

in motion. As long as the gallery can still bring across a message or touch someone with an artwork, and even sell it, that's already pretty good. That youthful pinch of naïve idealism, and formerly undefined faith in the transformative power and beauty of art has somehow prevailed over the past ten years. And we can hopefully define it more clearly in the next ten years, and set us further apart from what Francesco Pessina, calmly observing us from his Aeolian island, calls the luna park of the contemporary art world.

Just a few weeks ago I read a quote from Gino de Dominicis, the enigmatic Italian Post-War artist and pioneer: "Drawing, painting and sculpture are not traditional, but original forms of expression, thus also belonging to the future." I can see some truth in this proposition. New forms of expression will naturally also belong to the future. But this quote can also be read metaphorically. One can 'paint' with a camera, 'draw' with words or 'sculpt' with digital data.

The trajectory of art is an eternal one, the desire to create and communicate as well. This thought brings me back to Paul Klee and the sentence that has been sitting above the front window and entrance of our gallery as a kind of secret guide and lucky charm: Klee states that it is the role of art to

look and search deeper than for the obviously visible, and to make the non-visible visible. For this search any medium is allowed. Any vision. You just have to go for what you believe in.

Artists

33 artists are assembled in this catalogue, which represent what I suppose can be called a coherent gallery program.

The way the grouping of artists came together has of course been a much longer process. A process that even precedes the opening of the gallery as the initial list of artists stemmed mostly from the period when I was organising art projects and pop-up exhibitions in Germany, London and Italy. Many of those artists form the basis of what is now the 'Representing' section of the website, though in the first years there were no sections. With the development of the program, new positions were added, insights as to how, when and why are given in this catalogue on the individual artist pages.

With the increasing number of artists we started to work with, bearing in mind the limitations we have as a small gallery, we decided to add a new section to the website called 'Collaborating'. The intrinsic difference to 'Representing' mainly being the relevance of the artist for the gallery, content-wise, historically or commercially, and how regularly they have shown and how often they feature at art fairs. However, there have been many shifts in that relevance over the years, the ten-year threshold might be a point to reconsider, align and bring the program into the future.

With the intention to feature younger talents and recent graduates more prominently in the program, we introduced another section to the website called 'Breeder', wishing to literally breed and foster those artists. Ironically, three of the artists we chose had children the following year, so we were wondering if the name had some unintended side effects! The section was a success, embraced by our clients, and might soon be superfluous as most of them have made a significant career. Recently, we have concentrated more on evolving the program we have, 30-plus artists already feels like quite a lot for a gallery of our size. We will though of course continue to discover wonderful new artists and talents and show their works. Amongst many others, it is one of the most important missions of a gallery, and the most gratifying when it is done substantially and successfully.

The way the program developed has been mostly organic as can be seen and read in this catalogue, in particular through the personal comments in Italics that I have added to every artist's description. The decision to add certain artists to the existing roster was at no point strategic as it is often the case with newly founded galleries. There was no evaluation of the art market, no clear curatorial outlook even, no superstars or hot young talents. As mentioned earlier, the first group of artists was carried over from the exhibition projects I had

organised for several years before I opened the gallery. From there it naturally grew, mainly out of intuition, personal in its selection, but always open to advice from artists, collectors or curators, and partly even by chance. I suppose the human aspect, the relationship and exchange with the artist were always vital, and so was the artist's vision and sincere approach.

Collectors, friends and artists often tell me that they see a red thread running through the gallery program, and there probably is. There is an embedding in art history in most of the positions, with an emphasis on the vision of Modernism, I suppose. There is definitely an affinity to drawing and to formulating a line. There is an aesthetic of sensual textures and assured compositions often combined with technical skill. While editing the artist's texts for the catalogue, terms like transformation, abstraction and spiritual or metaphysical energy continuously arose, and those notions also play an important role. Yet, to condense what the gallery program represents into a few lines I have tried over the years and never got lucky. It is an amalgam of the ideas mentioned above, and more, that brings those diverse positions together. And isn't art to a good extent exactly that – a reaction that you attempt to explain and more often than not you don't manage? Art works move you and you don't know exactly why.

Our fascination with art mirrors our inner search and desires.

One aspect has condensed in my perception over the past years, and this aspect is as vague as it gets. Formal questions, aesthetics, conceptual approaches, social and political topics, they all have their significance in art, historically and today, current issues naturally more in contemporary art. What I have found personally compelling, and as a common feature in all art forms across history, is a desire to communicate something in a different way, on another level. A desire for things to make sense, or even not make sense, but to give them a detached meaning, a detached space. This other level, this detached space, is something that art manages to touch and to reach. It may be as concrete as a personal message one draws from an art work, it may trigger our imagination, it may evoke a feeling. But it touches another world, a realm apart from our reality. One may call it psychological or emotional, one may call it spiritual or even divine, metaphysical, mystical or whatever one likes. The desire to reach that space is probably the main motivation for artists to create and the main reason for us to look at art.

It is not the only motivation, but deep down, and I suppose that accounts for our program as well, the ultimate driving force.

(Patrick Heide)

Isabel Albrecht
 Maria Isabel Arango
 Sophie Bouvier Ausländer
 Sarah Bridgland
 Eric Butcher
 David Connearn
 Pius Fox
 Ina Geissler
 Alex Hamilton
 Andy Harper
 Károly Keserü
 Thomas Kilpper
 Minjung Kim
 Hans Kotter
 Yuliya Lanina
 Sharon Louden
 Dan Maciuca
 Peter Matthews
 Thomas Müller
 Katherine Murphy
 Reinoud Oudshoorn
 Francesco Pessina
 Danica Phelps
 Saad Qureshi
 Susan Schwalb
 Varvara Shavrova
 Diana Sirianni
 Dillwyn Smith
 Susan Stockwell
 Ann Sutton
 Kate Terry
 Christos Venetis
 Johannes von Stumm

Sharon Louden

Born 1964 (American)
Lives and works in New York, USA

Sharon Louden can't easily be pinned down to one medium. She works with painting, drawing, animation, sculpture and installation. However, there is one element that forms the basis of her practice and unites all her works, which is the line, or linear abstractions and their implied or actual movement. From lines that merge to rectangles in her colourful drawing series entitled *Windows*, executed in oil, watercolour and acrylic, to sculptures made out of television antenna wires, string and pins, on to her large-scale installations of reflective and coloured aluminum strips.

Despite using so many various means of expression, Louden's works have a succinctly recognisable language. Her abstracted shapes also appear as blue LED neon flex on brick walls in public art installations, or as choreographed and animated colour projections in what she likes to describe as her drawings in space. Louden seeks the dialogue between art and architecture. As many of her

public installations are commissioned works, such as *Merge* at the Weisman Museum in 2011, Louden generally responds to the particularities of the different spaces and arranges her interventions site-specifically.

The materials Louden applies demand a response and active participation on the part of the viewer: reflective and shiny silvery elements overgrowing the space, or colourful light interventions, which create a positive atmosphere and connect to the energy and rhythm of the bodies moving through space. Louden's drawings and paintings are balanced and sensual. And despite referencing an abstract visual vocabulary by using simple lines and gestures, the drawings have no geometrical rigour. On the contrary, they express human-like characteristics that evoke both imagination and conversation in their simplest form by giving priority to intuition and experience.

Louden's work is held in major public and private collections throughout the United States, Asia and Europe including the National Gallery in Washington D.C., Neuberger Museum of Art, Whitney Museum of American Art, Arkansas Arts Center and the Museum of Fine Arts, Houston.

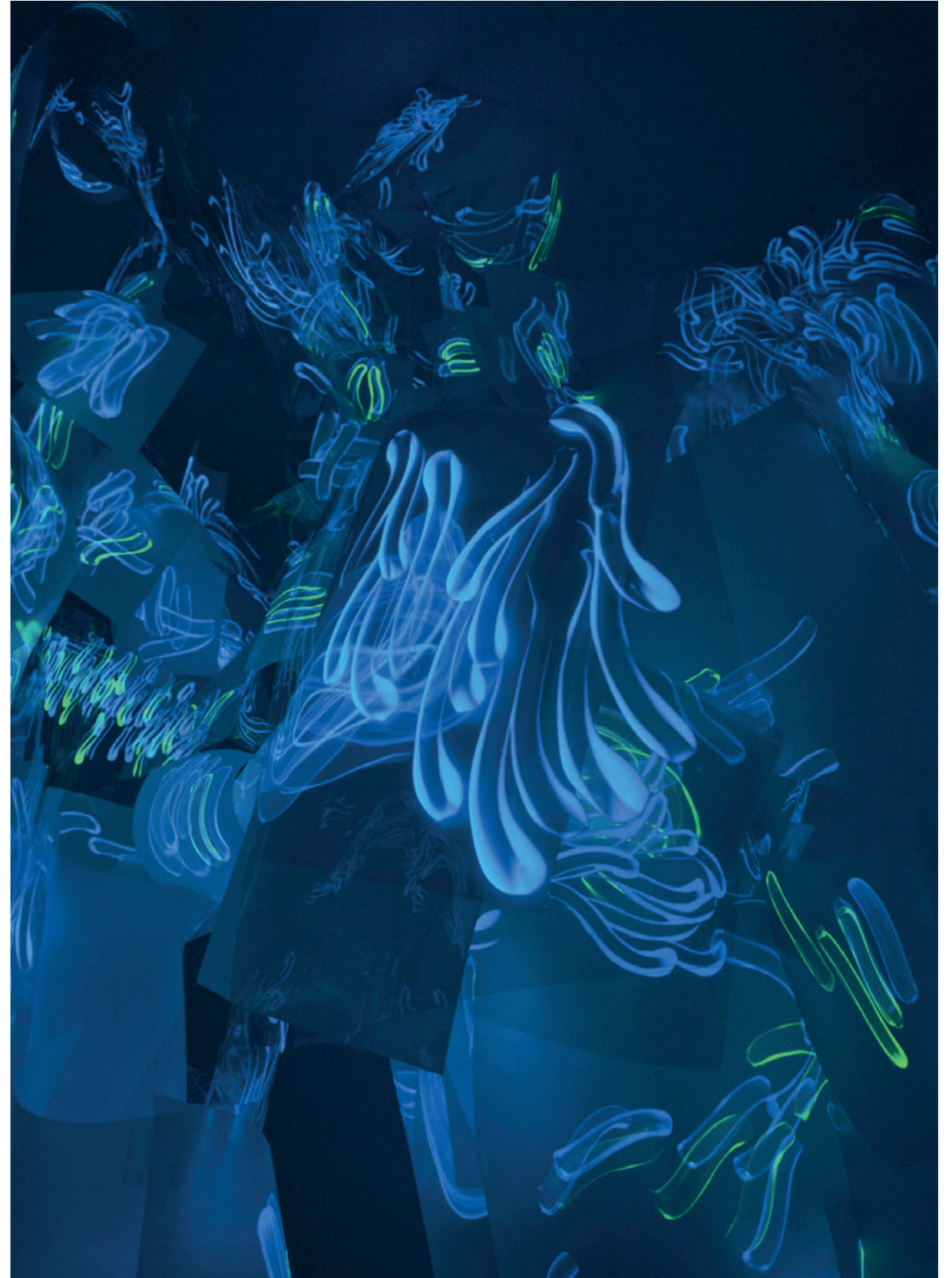
Exhibitions at the gallery:
accumulative something, 2012 (two-person show with Kate Terry). *Summer Group Show*, 2011 (group show). *Paper Trail*, 2008 (two-person show with Susan Stockwell).

"Sharon, and everybody who has met her will probably agree, is quite a character. Bursting with positive energy and compassion when we met through common friends in New York, it was the person I liked before I got to love the art. Her works though, as is often the case, can be minimal and quiet. Her drawings are concentrated gestures, confident and affirmative. Sharon is in her true element though when she is challenged by greater projects like her recent book publications or her larger installations, which are usually sculptural and museum scale, executed with a team over weeks. The results are mind boggling, in innovation, size, creative and poetic impact."

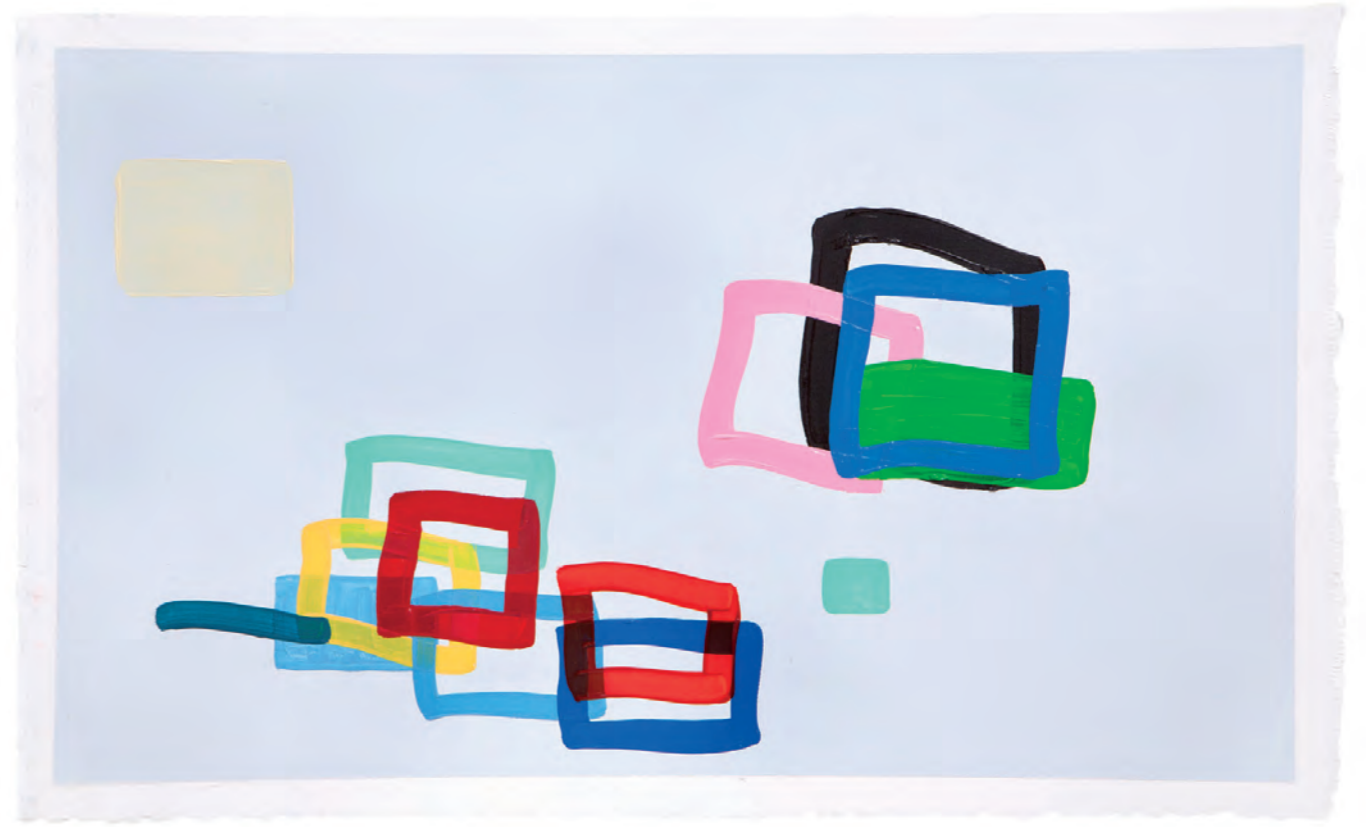




Blue Willow | Installation view | 2006



Blue Willow | Installation view | 2006



Acknowledgements

Recently I saw an impressive show at London's Roundhouse mixing circus, performance and dance, which was based on human collaboration and team work. All acrobats relied solely on their bodies, without the help of any equipment, and were doomed to fail the moment someone made a mistake, to then be safeguarded by another group effort.

Their final credo was: 'Alone we go forward, together we advance'. Looking back the past ten years, I can only agree.

My first and foremost thank you goes to the artists, they are the reason for the job we do in the gallery, they are the flesh, the foundation, the heart-beat. Without them and their wonderful art there would be literally nothing. This book is dedicated to you: 33 are featured in more depth. And the others that we have exhibited in the gallery, that have contributed or collaborated in other ways – I owe you all my deepest gratitude.

My most admirable gratitude goes to the collectors and clients of the gallery. They are the other reason why we do the job we do. Without their enthusiasm, interest and support for the program the gallery would not have

survived one year. Their role is crucial, the desire to take up the challenge of contemporary art and eventually take it home, provides the bone to the above mentioned artistic flesh and to the heart-beat the blood.

My next big thank you goes to our teams running the show. I know I am the boss, but essentially you are, as otherwise we would not manage.

My particular gratitude goes to the four gallery directors, that have all had their imprint on the gallery and all took charge in their own style.

To start with, there was the student generation, who joined as interns straight after their studies and got thrown into different stages of an organised mess, and managed impressively to put it in order.

Martina Fortuni – who stayed 7 years and experienced the very beginnings when our database was a word document and a box of business cards. Martina or Partymarty, a classic North-South Italian mix, with the notoriously coolest way to answer the phone and the most winning smile, if you were lucky enough to receive one.

Clara Andrade Pereira – who took over a somewhat more established structure for 3 years and challenged

and improved it more than I had wished for. Clara or Clarita, coupled Spanish temperament with Galician efficiency, passion with organisation, and coined the legendary "Bumba!" once a task or deal was done.

Next is the mother generation, who I strongly admire for doing a sometimes quite stressful job with such dedication while starting or fostering a family. It might sometimes be the easier job than at home, but that makes the performance even more impressive.

Verena Platzgummer – who joined in 2015 and has since strongly shaped the content of the gallery program. Verena has since given birth to Tolga, the next child on the way, she brings Northern Italian grounding and independent spirit. Always up for a good giggle about the lunacies of the art world and always present with calm and frank advice.

Katya Somerville – who came back after the birth of her second child last year and is now holding the pieces together of a slowly growing team. Katya or Ekaterina, brings an unusual American-Russian combination to the team. Calm, professional, hands on and always up for a challenge, don't tempt

her too much with glam or vodka.

My thank you also goes to the current support team: Andrea Dürr, our Swiss emergency duty officer and language wonder, don't get her talking though; Mew Jirasirikul and Henry Tyrell. And the past ones: Franziska von Steglin, Elif Öztürk and Raquel de la Cruz Lopez – most of them women as attentive readers might have noticed. The two male interns we had, literally fled in the first month, we are not sure why, the gender message though was clear. Well done, Henry!

Thomas Manss and his team played a vital role in all our publications and the development of our identity. A great applause and thank you to them, in particular to Andrew Hinds for designing this wonderful catalogue, always calm and efficient, to Senwelo Foster for most designs in the past few years and to Vita Piccolomini for the early designs, logo and beyond.

A happy thank you goes to Adrian Sutton, Martin Kudlek, Virginie Puertolas-Syn and Arne Zimmermann for all the good advice and more importantly good times – all colleagues that became friends and form the notorious fair dinner gang. At some point you have to talk about other

things than art. And Stephane and Viviane Gruber Magitot, art lovers of the best kind and also part of the dinner gang that became close friends, a very special thank you goes to you.

Another thank you goes to our framers, in particular Simon Quinn and the Railings team with Eric Sander as the frontman, who try to make every deadline possible. Then to our shippers, as our gallery and fair booths would look pretty lonely otherwise, in particular to Laura Dieckmann and Peik Bauer, the friendliest transport team imaginable.

Last but not least, a big thank you to a wild mix of people for their support in many ways, which I will list without any particular order. They will hopefully know why:

Natalie de Pont, Martin Mertens, Ninon van der Sande, Daniela Schlingmann, Clarine Stenfert, Claudia and Giovanni Baldini, Julia and Max Biagosch, Michael Sturm, Emanuel von Baeyer, Max Ratjen, Bastienne and Jürgen Leuthe, JoAnn Hickey, Frank Williams, Cara Schulze, Hidde van Seggelen, Dirk and Isabelle Jandura, Angelika Watzl, Gill Hedley, Linda Agata Senya, Charlotte Tardy, the teams of Volta, Pulse, TEFAF and Drawing

Now, Nüsschen, Andycandy, Rocket, Sallypops and O – as well as all the others I unfortunately forgot to name, or cannot as the list would otherwise fill another book.

And, of course, a thank you goes to my family for being proud of what I do and letting me do what I want. The biggest thank you though goes to my wife Julia for always being at my side during these past ten years. I think she missed one opening – that is one less than myself!

Thank you! Dankeschön! Grazie! Gracias! Spasíbo!

Imprint

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Patrick Heide Contemporary Art

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Photographs by
Marcus Leith
Peter Abrahams (p. 41 and 42)
Miles Ro (p. 198/199)

Printing
Druckerei Conrad, Berlin

Design
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ISBN: 978-0-9933202-1-7





