

# FORM CONSTRICTION

PEDRO BOESE  
MARTIM BRION  
THORBEN EGGERS  
DIETER HAMMER  
VERA HILGER  
TOM SAUNDERS  
ISABEL KERKERMEIER  
MICHAEL BAUSE

Curated by Martim Brion

Date: 08.04.2022 – 14.05.2022

Group Exhibition

Title: Form Constriction

Artists: Martim Brion, Pedro Boese, Tom Saunders, Thorben Eggers, Dieter Hammer, Vera Hilger, Isabel Kerkermeier and Michael Bause.

## Differences in similarity

Humans are adaptable, arguably very adaptable, that's one of the reasons we have colonized the whole planet and now sit on top of the food chain. This adaptability is very evident in the artistic field, it is what most artists do in order to create and also to survive in a difficult field. In an exhibition the space is a restriction, the media used another, one's work capability, the budget available, many factors are restrictors, the main one being one's own imagination, this is the one which will decide how far one is capable of going. All these factors are also ever present and cannot be discarded, one needs to adapt, there is no creating with total freedom, or better said, there is in one's mind if one discounts our capabilities as not being a restriction (the imagination again), but in order to arrive at a final object, artwork, etc., there will be more hurdles to pass, more concessions to make and the final product is never exactly what was intended. It is as with life a fine balance, a tight rope balancing act, between being over constrained by one's circumstances and being able to deal with them and prosper within them.

Here we add another one, a more artificial constraint, not a theme, but a physical constraint. As constraints, barriers, hurdles however one would want to call them are also catalysts, they promote one's capabilities of creation and imagination. Makes us work and better ourselves, at a medium level of application. The intention is not to make anyone's artistic approach better or instil some level of self-help, the idea is to add an artificial constraint as mentioned, as an equalizer of form and observe how different people deal with this barrier, how the problem is solved in a way and how this impacts the composition of the whole exhibition, the dialogue between the works and the public and how differences in similarity are created.

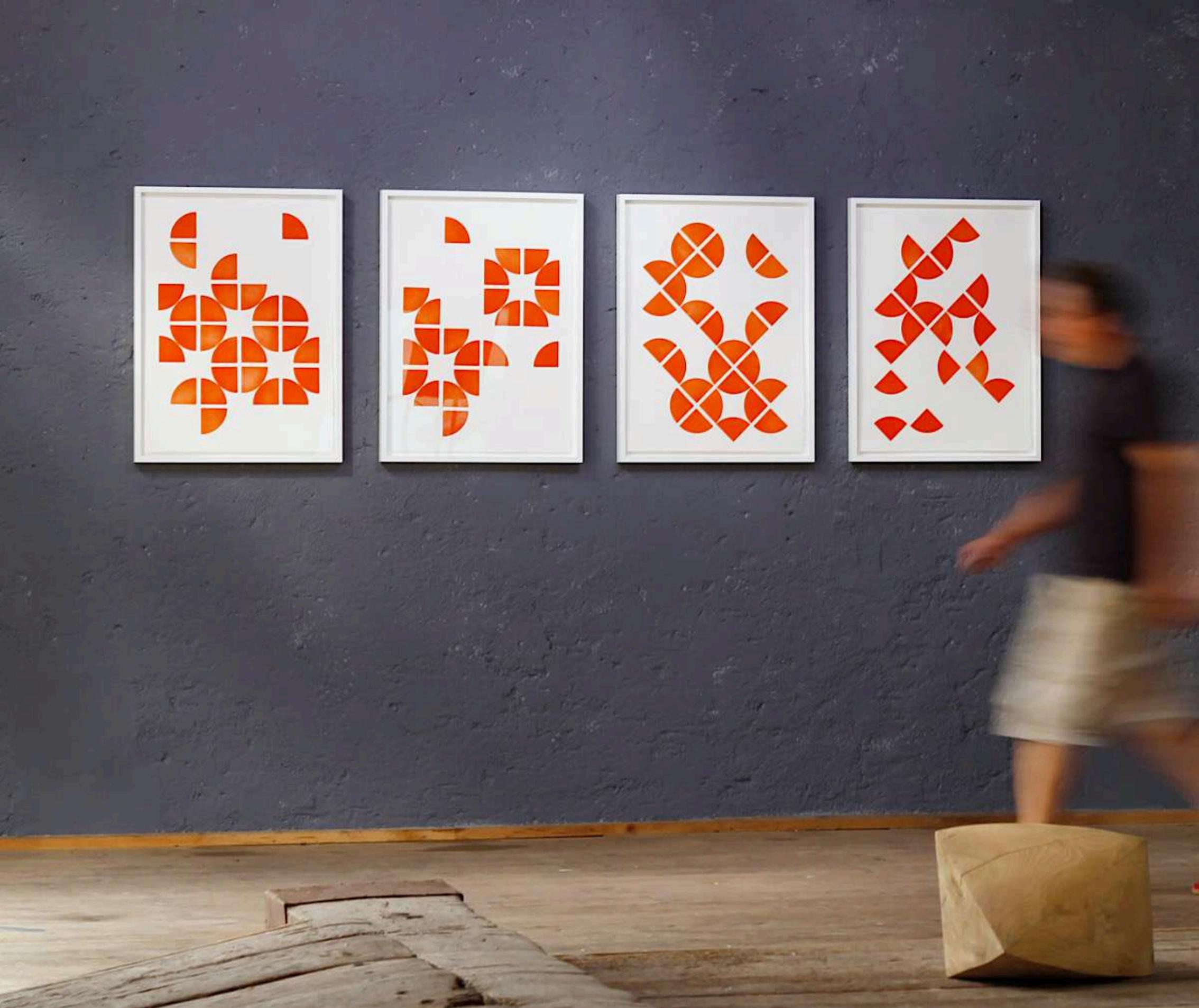
In practical terms, each artist would provide 2 wall works, of 80x60cm, within that "frame" each artist can develop what they see fit.

Pedro Boese (Beira, 1972)

[www.pedroboese.de](http://www.pedroboese.de)



Pedro Boese was born in 1972 in Beira, Mozambique, descending from a Portuguese mother and a German father. From 1975 to 1986 Pedro Boese lived in Lisbon and attended the German High School before emigrating with his family to Germany. From 1993 to 1997 he studies painting and intaglio at the Academie Beeldende Kunsten Maastricht, Netherlands. From 1998 to 2001 he does a postgraduation at the Institut für Kunst im Kontext of the Berlin Fine Arts University. Pedro Boese has participated in several group exhibitions internationally and his last solo exhibition took place in Lisbon in 2020. Besides coordinating artistic projects, organising exhibitions and disseminating non-figurative editions by colleagues, Pedro Boese was for a year in charge as a technician of a printmaking workshop for visual artists and since 2019 he is an instructor for intaglio printing at the art Academy Kunsthochschule Weissensee, Berlin. Pedro Boese's work is part of various private and institutional collections. He lives and works in Berlin, Germany.



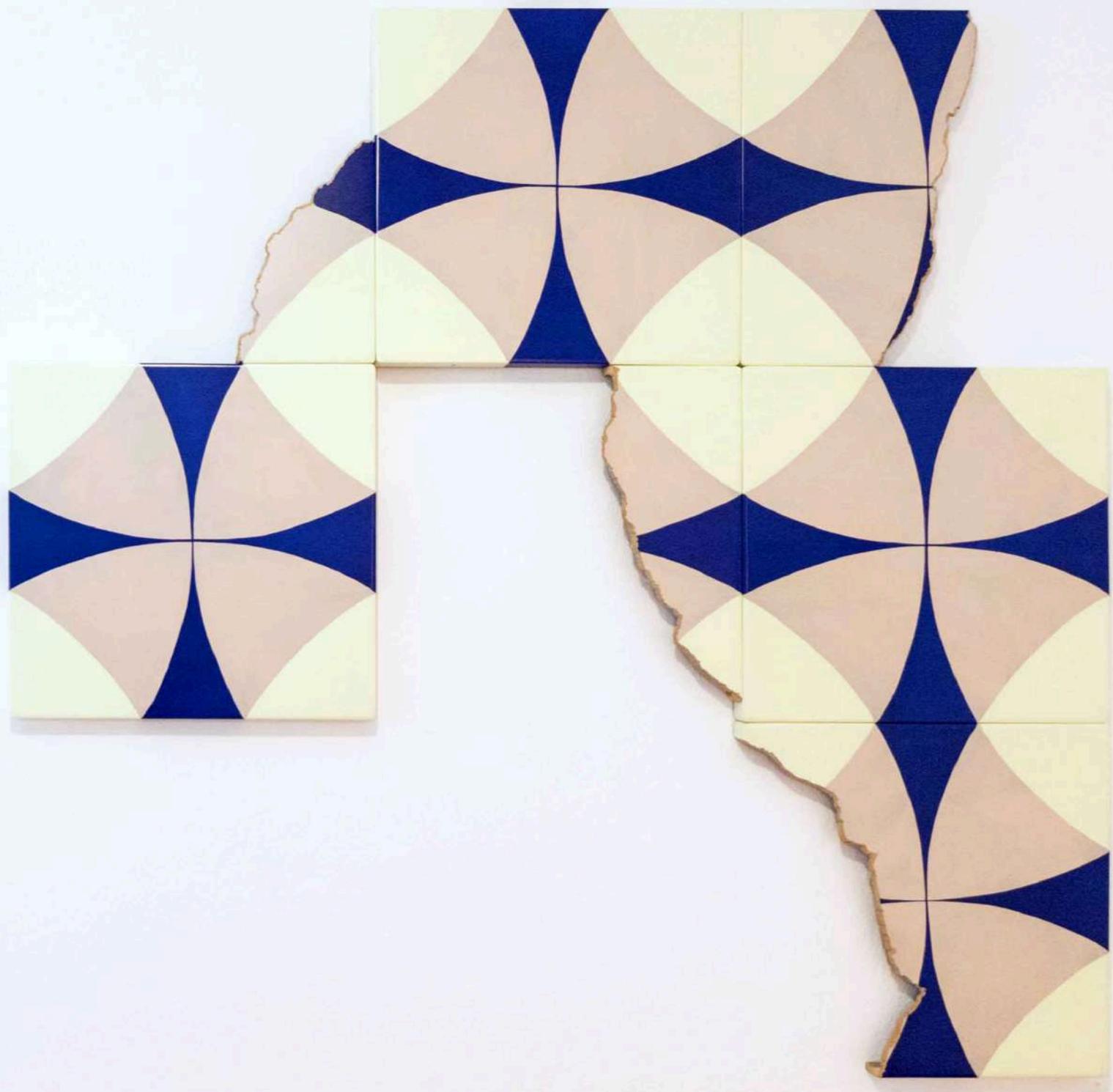
Zwei Paare - Aquatint on BFK Rives, 76 x 56 cm each, Ex. 6 + 1 ap, 2013/14  
exhibition View: Emmanuel Walderdorff Gallery



*Parallel VI* - Aquatint and linocut on BFK Rives, 45 x 38 cm, Ex. 6 + 1 ap, 2021



Untitled - Aquatint and softground on Zerkall, 50,5 x 30,5 cm, Ex. 4 + 1 ap, 2018



Amy (Version II) - lacquer on MDF, 210 x 210 cm  
exhibition view: novokolorit, Berlin, 2018

Martim Brion (Lisbon, 1986)

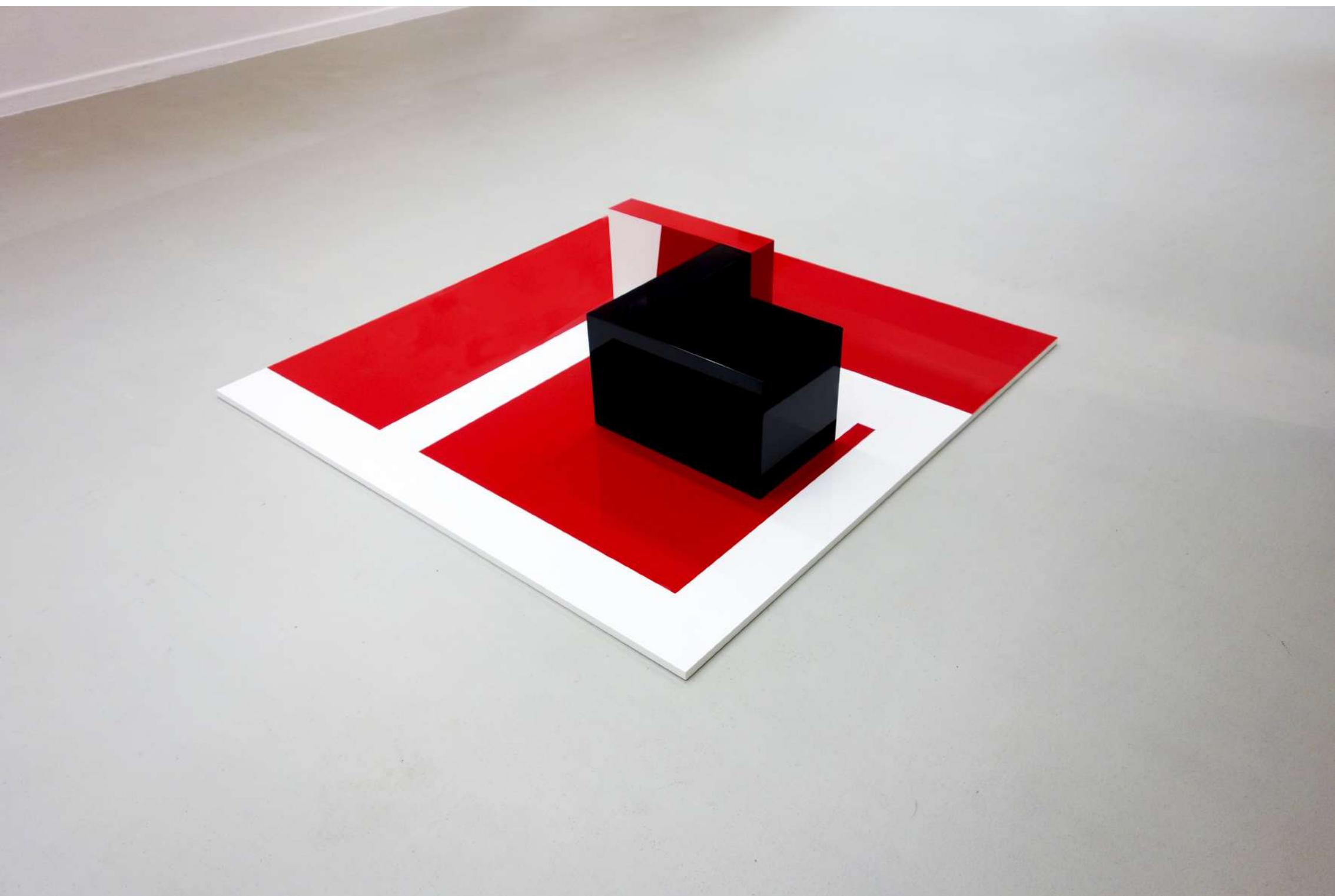
[www.martimbrion.com](http://www.martimbrion.com)



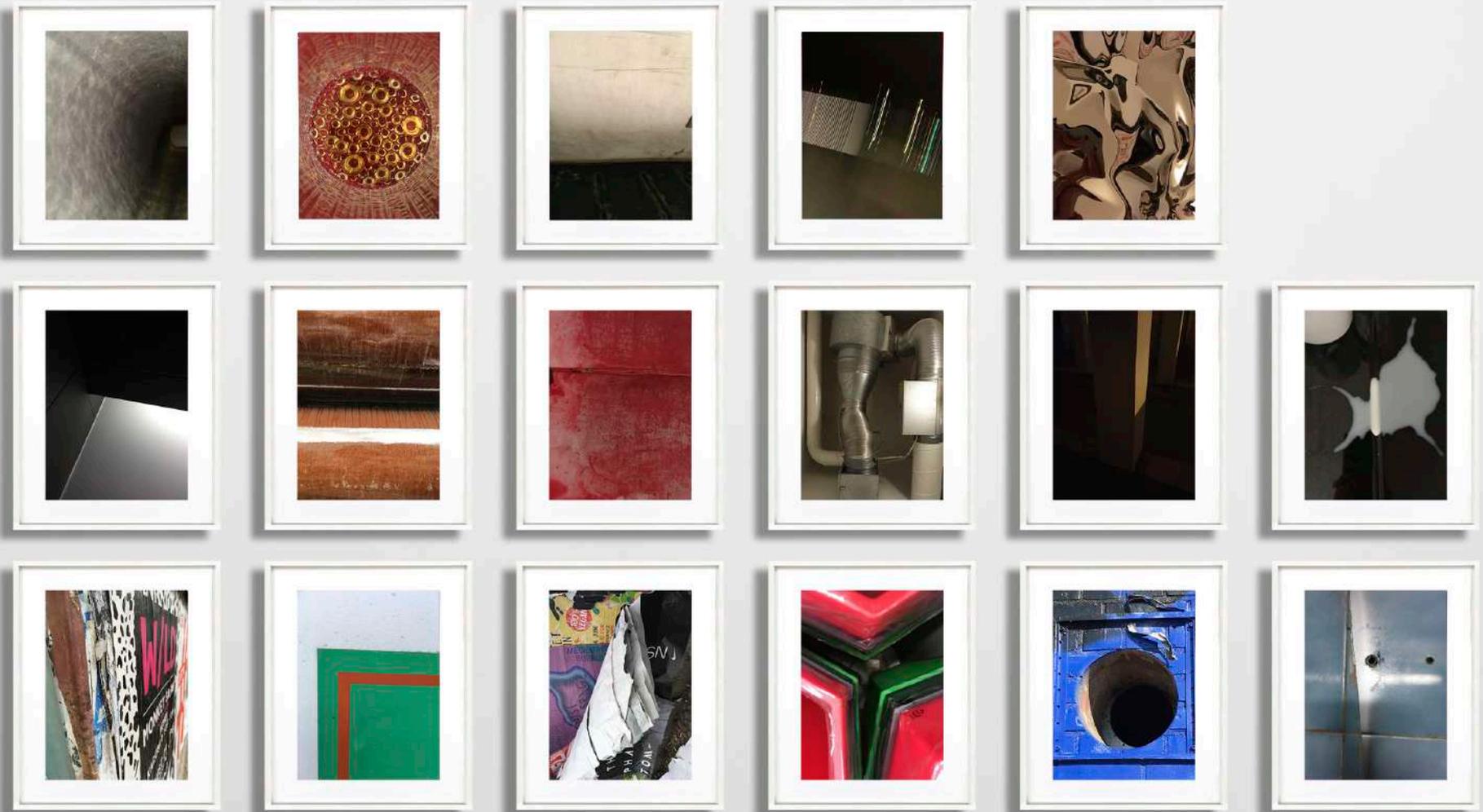
First solo exhibition in Politécnica space, run by Artistas Unidos in 2014. Wins the Ibero-American prize by the Itaú Bank and the Brazilian Embassy in London in 2015. Exhibits in 2016 at Rua Madalena Project in Lisbon. In 2017, makes the site-specific work, Rubicon, for the Museu de História Natural e da Ciência in Lisbon and studies at the Royal College of Arts in London. In 2018 does his first exhibition in Berlin, Kontrapunkt, at the Kunstraum Botschaft. In 2019 curates and participates in the exhibition "Areal<sup>3</sup> – Uma exposição de António, Sofia e Martim Areal" in Mercado do Peixe from Carlos Reis Museum in Torres Novas. Also in 2019 exhibits in Travessa da Ermida in Belém and also curates and participates in the group exhibition "Espaço de Diálogo" in Leiria's Municipal Gallery. In 2020 Brion participates in a group exhibition at Kunstverein Tiergarten in Berlin and has a solo exhibition in MUDAS Contemporary Art Museum in Madeira and has a solo show in Galeria Sá da Costa in Lisbon and organizes a group exhibition in Lagos Cultural Centre. Lives and works in Munich.



*Window*, 2019  
Polyurethane paint on MDF and Iron  
200x254x16cm  
Ref: O15



*Flat Cube 2, 2020*  
Polyurethane paint on MDF  
160x30x160cm  
Ref: O28



*Form Macabre Series, 2021*  
Photographic paper  
40x30cm each



*Wavelength, 2016*  
Polyurethane paint on iron  
113x180x7,5cm  
Ref: O6

Thorben Eggers (Hamburg, 1988)

[www.thorbenegggers.com](http://www.thorbenegggers.com)



Thorben Eggers combines traditional oil painting with digital image processing by alienating photos with the help of artificial intelligence. In the process of image editing, he is interested in errors that dissolve the image or transform it into abstract forms. Simulated gestures or displaced pictorial objects are created from the digital template, which are painted with oil on specially made picture supports. In this respect, Eggers' work questions the position of the painted image in the digital age.

Eggers (+1988) completed his master class with Eberhard Havekost at the Kunstakademie Düsseldorf in 2015, after attending the master class for abstract painting at the Akademie der Bildenden Künste in Vienna and studying philosophy at the University of Duisburg-Essen.

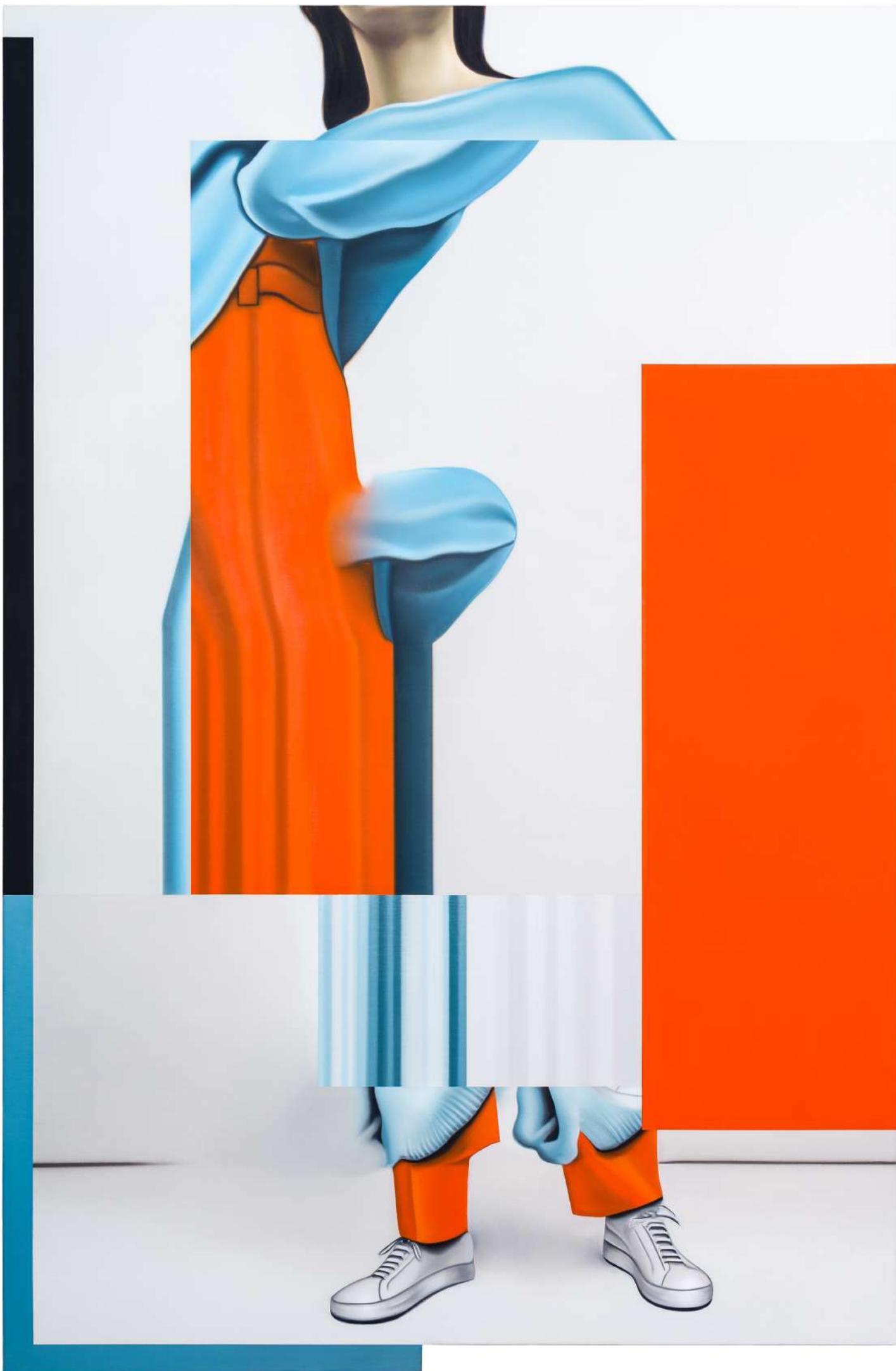
His works are in the Julia Stoschek Collection in Berlin and the Henkel Collection in Düsseldorf. In addition to institutional exhibitions at Kunstverein Mönchengladbach, Krefeld, Speyer and Kunstverein Flensburg, he has shown his work in Hamburg, Berlin, Düsseldorf and Frankfurt. In 2020 he had his first international exhibitions in New York and Ghent and is nominated for the Hans Purrmann Prize in 2021.



*Front Room*  
Tatjana Pieters Gallery  
Gent  
2020



Zusammenkunft 5  
Oil on canvas  
135x100cm  
2021



*Transformation 1*  
Oil on canvas  
210x140cm  
2020



NYC APP G1  
Oil on canvas  
210x160cm  
2021

Dieter Hammer (Munich, 1969)

[www.beyondwhitenoise.de](http://www.beyondwhitenoise.de)



Dieter Hammer's research and practice are targeted at deconstructing reductionist concepts of photography and art in order to come up with answers to what photography and art practices could be like in a holistic sense. In recent research and works he deals with the history of landscape in art and its meaning. His main areas of interest are: Chinese Southern Sung dynasty, 18th c. England, the aesthetics of the Japanese Mingei movement and Pictorialism as photographic approach. "Maybe something good from the past got lost, which it might be worthwhile to rediscover, analyse, and re-contextualize in order to inform contemporary practices."

Studied Philosophy and Magister Artium at the College of the Jesuit Order in Munich. Main fields of study: Social ethics, communication studies, psychological anthropology, epistemology. Postgraduate studies at Sotheby's Institute of Art in London.



*Möven, 2021*  
Colour Print mounted under Perspex  
60x80cm



*Amper Moos Freising, 2021*  
Colour Print mounted under Perspex  
60x80cm



*Amper Zolling Thambar, 2021*  
Colour Print mounted under Perspex  
60x80cm



*Amper Moos Freising, 2021*  
Colour Print mounted under Perspex  
60x80cm

Vera Hilger (Schleiden, 1971)

[www.verahilger.de](http://www.verahilger.de)



The landscape in which she was born had, specially at the beginning, a strong influence on her paintings. From 1993 to 1997 she studied painting at the Academie Beeldende Kunsten Maastricht, the Netherlands. After completing her studies in the Netherlands she moved to Belgium where she lived for several years.

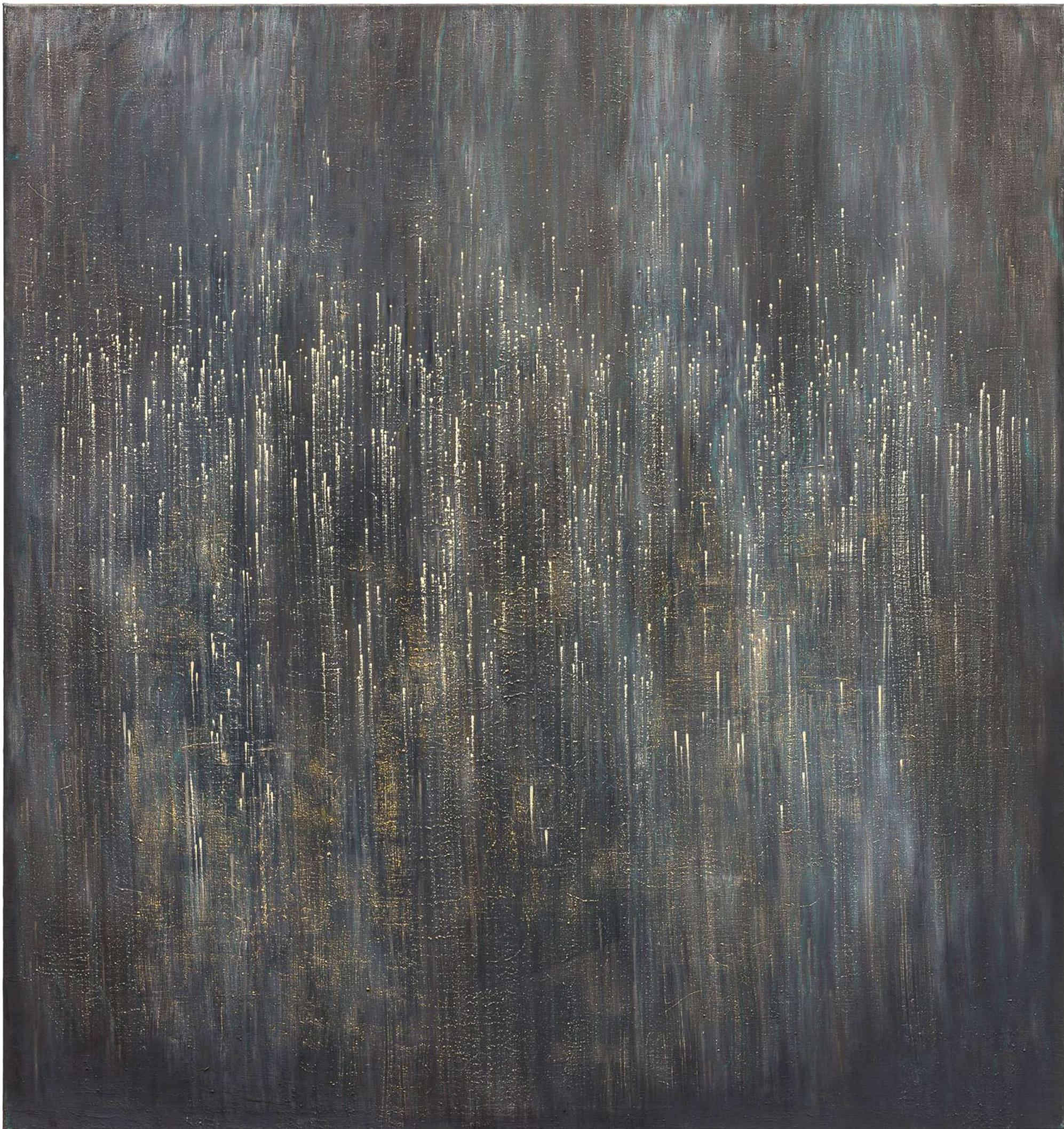
Her earlier paintings were mostly focused on the typical east Belgian landscape. The works did not reflect a realistic image, but they were deeply involved with the atmosphere of the landscapes. From 2009, her paintings changed more and more by combining rhythmic elements and patterns with the depth in the picture plane, which opened the way towards abstract painting.

She has started an exhibition space „Raum für Gäste“ with her colleague Michael Krupp in Aachen, where she organizes and exhibits works of other artists.

Her last solo exhibition took place in the Kunstverein Neustadt in 2021. Since finishing her studies she has exhibited in various spaces, for example the IKOB Museum in Belgium, in the Artothek of Cologne or in the Museum van Bommel van Dam in Venlo, the Netherlands.

Hilger's work is represented in various collections, such as the Artothek Cologne, the IKOB Museum, the Parish of Würselen, among others.

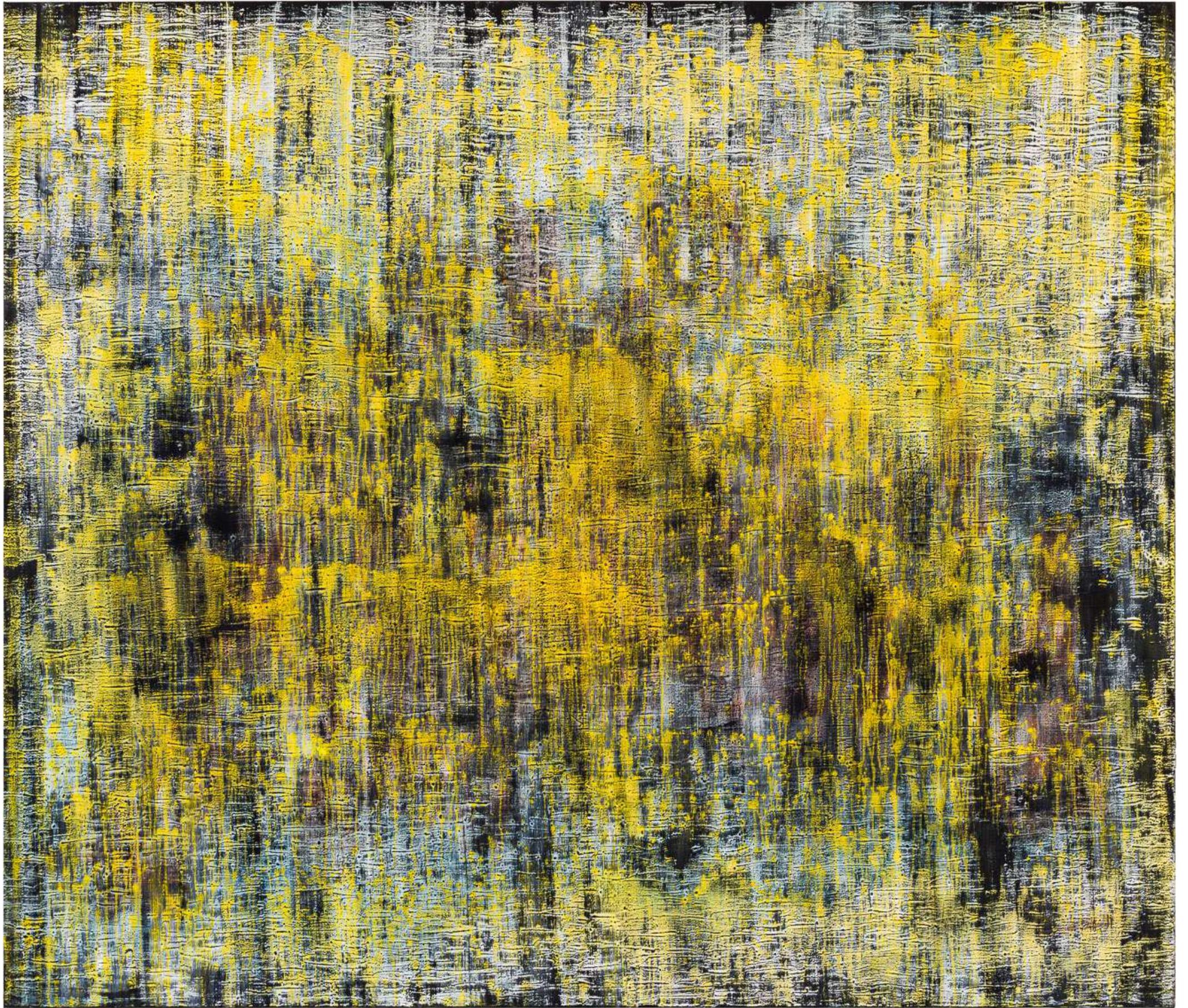




*Untitled, 2020-21, oil and tempera on canvas, 190x180cm*



*Untitled, 2017, oil and tempera on canvas, 190x180cm*



*Untitled, 2016, oil and tempera on canvas, 180x210cm*

Tom Saunders (London, 1986)

[www.tomsaunders.eu](http://www.tomsaunders.eu)



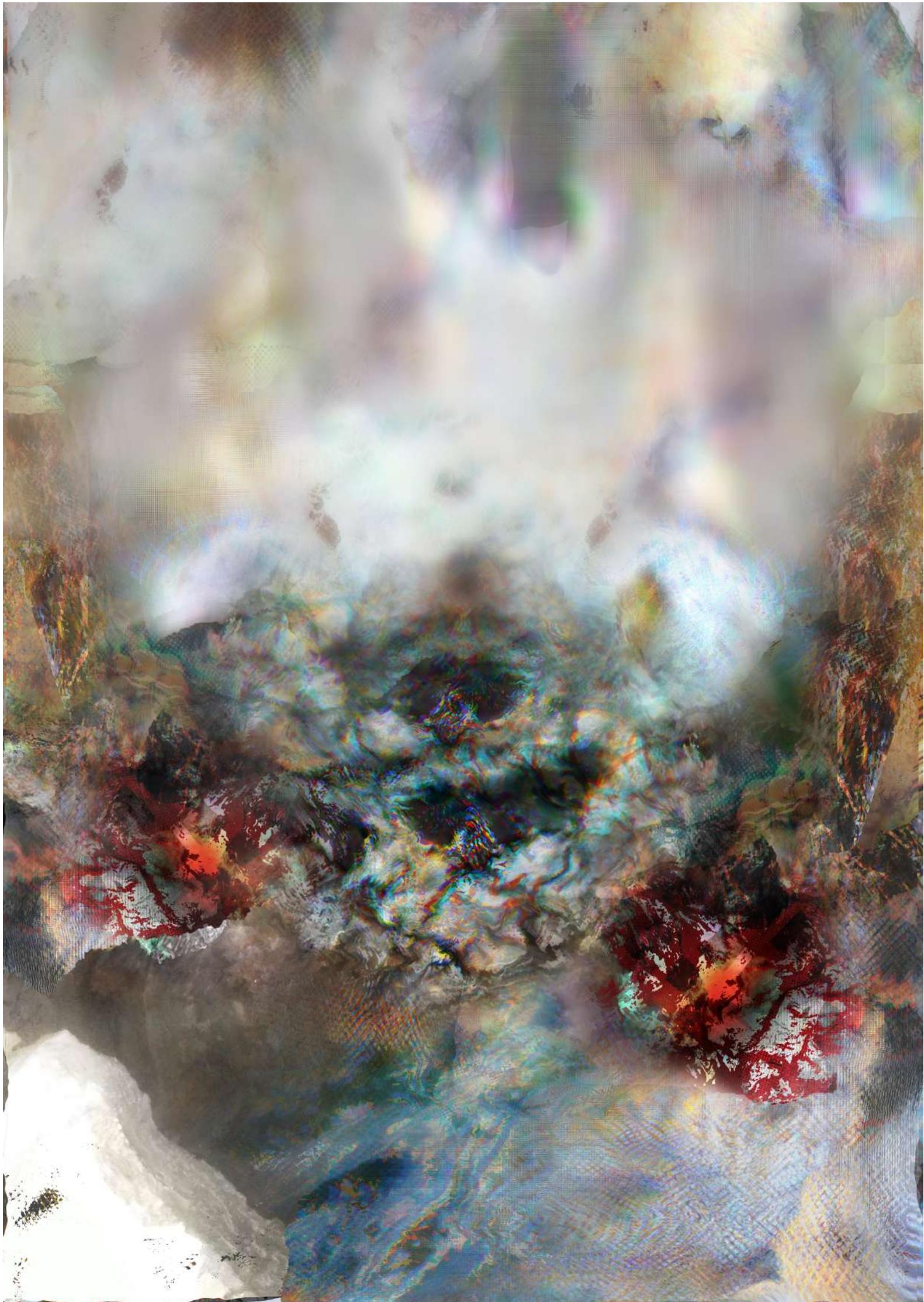
Tom Saunders, (lives and works in Lisbon) is an artist working across photography, painting and drawing. The starting point of his work is an investigation of the variety of ways that singular approaches to art making seen in early 20th century art history are transformed in their manifestation within the complex technological and architectural networks of 21st century art.

Before relocating to Lisbon from London in 2017, he was involved in a variety of solo and group exhibitions and film screenings, including *The Fractured Self* (2017), Mare Street Studios; *Cross ed Lines* (2017), The Albion; *Studio Hours* (2016), 93 Kingsland Road; *On the Edge: Artists Cinema* (2014), Arts Co.

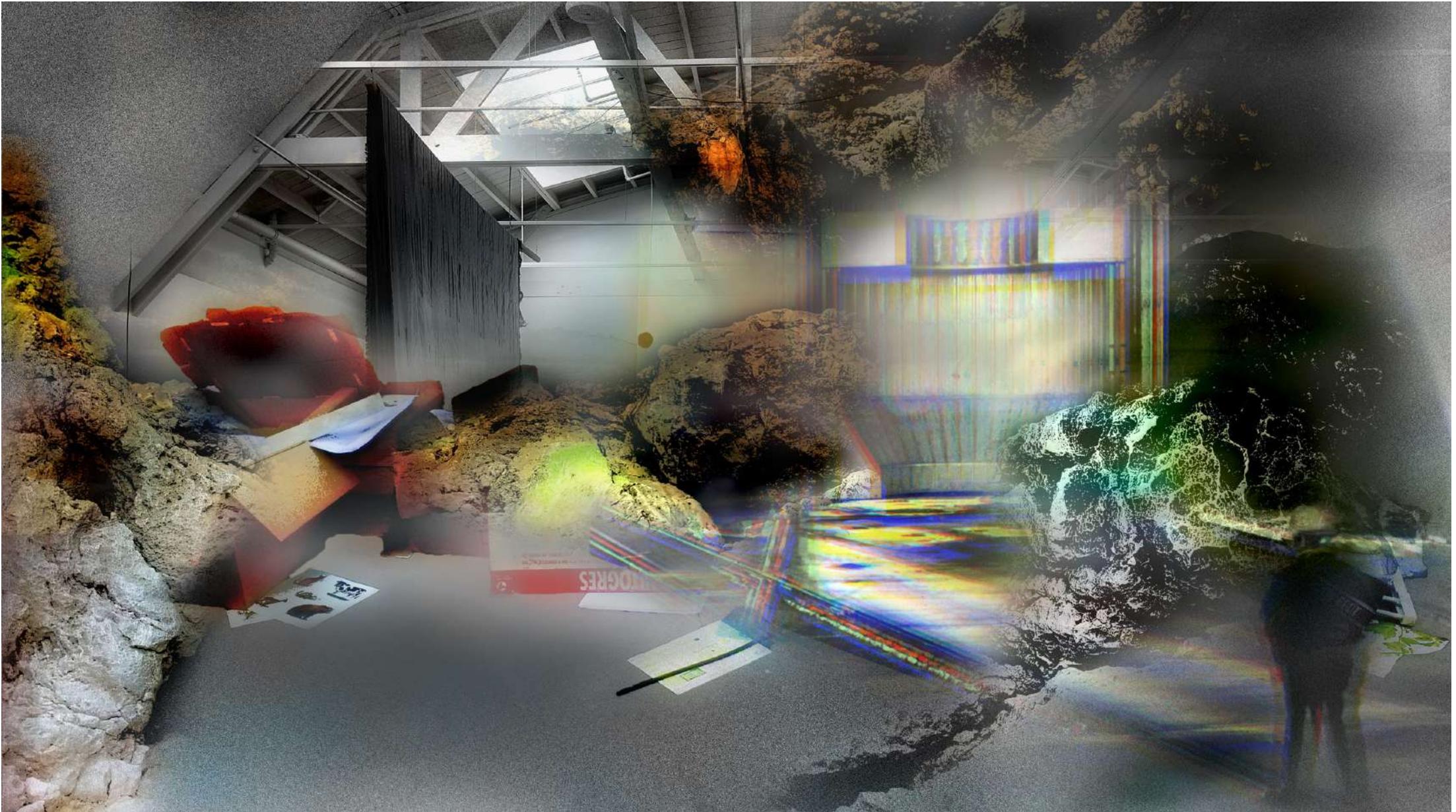
An early work after graduating, *The Emerging Artist Derivative Contract* (2010), which brought the worlds of law and finance into the gallery in the form of an artwork that was also a functioning contract, promising delivery of an artwork to the collector 10 years after the date of purchase, was featured in various newspapers around Europe, including *The Times* (UK), *Frankfurt er Allgemeine* (Germany) and *Il Sole 24 Ore* (Italy).



Untitled, 2021  
Photographic  
paper  
100x80cm



Untitled, 2021  
Photographic  
paper  
100x80cm



Untitled, 2021  
Photographic  
paper  
200x80cm



Untitled, 2021  
Photographic  
paper  
200x80cm

Isabel Kerkermeier (Heidelberg, 1963)

[www.kerkermeier.com](http://www.kerkermeier.com)



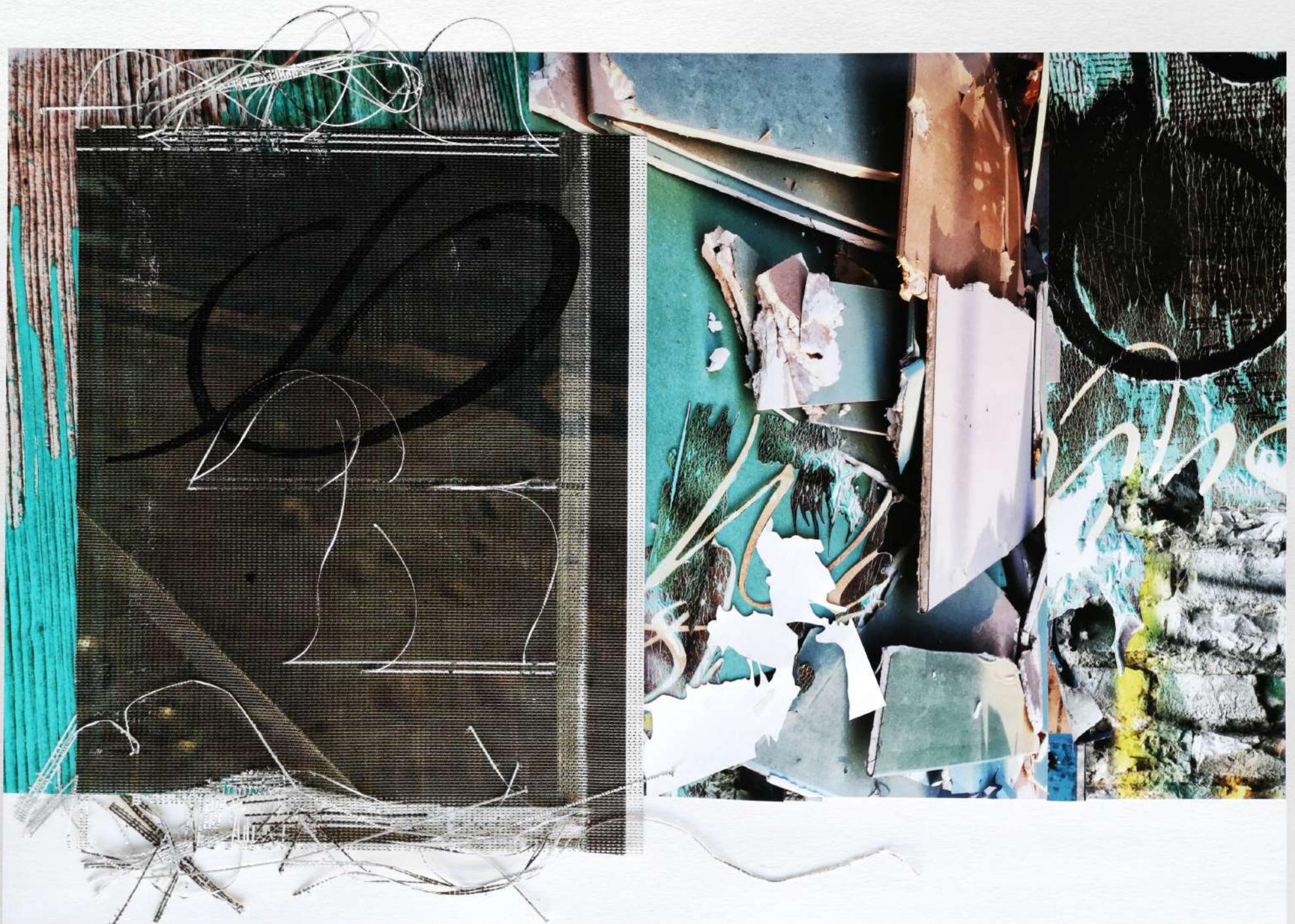
After studying Sculpture at Kunstakademie Stuttgart from 1983 to 1989 and postgraduation from 1989 to 1991 a number of grants led Isabel Kerkermeier to Milan (1991-92), New York (1993-95) and Paris (1998).

Her work investigates, and orbits along, the overlapping rims of room, object, photography and painting, whereby found objects mostly provide the material structure. She has participated in many group exhibitions internationally and her last solo shows include Orbit at Gallery Hammelehle and Ahrens Köln, GazeMaze at Gallery Grölle Pass: Projekts Wuppertal, Diaphane at Kunstverein Aichach im Sandepot (all 2019) and Transition at Hammelehle und Ahrens at Vickermann und Stoya, Baden-Baden (2021). In 2022 a large-scale sculpture is about to be realised for the new townhall Finsterwalde.

Isabel Kerkermeier lives and works in Berlin



Untitled, 2018  
Steel, acrylic and  
wood  
280 x 275 x 136 cm



Liquid / Echtstoffe, 2022  
Modified advertising tarpaulin  
and photo collage,  
60 x 80 cm



Colourcode, 2021  
Steel, acrylic, various  
plastics and copper  
c. 160 x 135 x 50cm



Zweierlei, 2017  
Modified advertising  
tarpaulin and metal eyelets  
320 x 256 cm

Michael Bause (Greven, 1954)



Technically, Michael Bause is a classical abstract painter - but not when it comes to his materials. In his works, he uses varnishes, acrylic paints and retouching colours from colour photography. Within a painting, he usually defines a certain colour spectrum. He then uses this as a kind of predefined colour box and only uses this spectrum for a picture. Once the colours used have been determined in this way, he concentrates entirely on the formal aspects and the use of colour in the painting process. Michael Bause uses canvases mounted on wide, thick wooden frames as supports, which gives the paintings depth and also something object-like.

The starting point of each painting is often a monochrome base. On this surface he places the various colours, which build up a multi-layered structure through their different consistencies in condensed areas of colour. Depending on the incidence of light and the viewer's angle, parts of the paintings can also appear matt, shiny or transparent, and one wonders more than once which layer is really on top. What is exciting here is the different nature of the colours used. The retouching colours in particular have a great influence on the finished image. Although they are usually at the bottom, they always come through to the surface during the drying process through the different layers.

In the studio, the canvases lie flat because the drying process takes a long time. A pictorial space is built up with different colours, always careful to keep the balance between the individual elements. The effect of colour tones and the interplay of individual colours is always central.



Untitled, 2020  
Acrylic and lacquer on cotton  
80 x 60 cm



Untitled, 2022  
Acrylic and lacquer on cotton  
140 x 0 cm



Untitled, 2021  
Acrylic and lacquer on cotton  
60 x 40 cm



Untitled, 2019  
Acrylic and lacquer on cotton  
80 x 70 cm