



INDEPENDENT 2023
HAMISH PEARCH

Table of contents

Introduction	3 - 4
Examples of solo booth propositions by Hamish Pearch	5 - 7
Portfolio of the artist	7 - 66
Press	67 - 92
Presentation of the gallery	93

For Independent New York 2023, Sans titre proposes a solo presentation by British artist Hamish Pearch (b.1993). Following his recent experimentations with bronze, the artist will produce a new body of works inspired by elements of the domestic context, transposed in the Anthropocene era. He will also present a new series of works on paper, a relatively unknown aspect of his practice. These will be the subject of a small publication, to be released during the fair.

Hamish Pearch reflects on the complex structures humanity occupies, exploring the materials, objects and spaces that make up our worlds. Through sculpture, installation, drawing and sound, his practice gives form to human experiences and systems that are mundane and magical in equal measure.

Pearch's sculptures mix, merge and remake forms to create objects of instability. Found objects, natural forms and commonplace materials are used alongside cast and modelled sculptures made from jesmonite and resin. In other cases, objects seem frozen on the brink of metamorphosis

In playing with scale, Pearch interrogates the border between real and imagined states. Architectural structures – storage units, cooling towers, mid-century modern homes – appear attached to other forms or barnacled by natural objects. Large mushrooms, sprouting from countryside barns, gesture at our fragile agricultural systems and the degradation of an English pastoral. Pearch articulates the wobbliness of history and natural order through the volatility of sculptural scale.

If Pearch's works are often between two states, his installations are liminal spaces in which these objects find their home. Storage units – works laid out on tables and in shelving racks – reveal the artist's fascination with collecting, junk and detritus. Reflecting on how time, geographies and histories are accumulated with human progress, Pearch's installations reveal what is forgotten – left to gather dust, rot and decay. The installations are eerie, too. The absence of human actors is made tangible, and the assembled scenes feel abandoned. If the systems in which humans reside – be they ecological, economic or political – are the subject of Pearch's work, they are approached personally. As we occupy the storage space of the artist's psyche, the mythical and the banal meet in an unconscious reckoning with our place in the world.

Hamish Pearch (b. 1993, London, UK) earned his BFA from Camberwell College of Arts (UAL) in 2015 and received a Postgraduate Diploma from the Royal Academy Schools, London in 2019.

Selected solo exhibitions include: 'If things were different', Galeria Mascota, Mexico City (2022); 'Happy Birthday, Dear Speed', Quench, Margate (2022); 'Amygdala lost and found', Sans titre, Paris, (2021); 'Thames Mud' curated by Tom Engels, Front, Brussels, (2021); 'Head Above Water', Belsunce Projects/ Manifesta 13, Marseille (2020); 'Nights', Soft Opening, London (2019) and 'On a day like this', Sans titre, Paris (2018).

Curated and selected group exhibitions include: 'The Art of Mushrooms', Park Serralves Foundation, Porto (2022); 'All season sanctuary', Mendes Wood DM at Retranchement (2022); 'Civil Twilight', Ginny on Frederick, London (2022); 'La Psychologie des Serrures', CAN - Centre d'Art de Neuchâtel, Switzerland (2021); 5th Edition, Contemporary Sculpture Fulmer, London (2021); 'Mushrooms', Somerset House, London (2020); 'Schools Show', Royal Academy of Art, London (2019); Ana Prata and Hamish Pearch curated by Kiki Mazzucchelli at Kupfer, London (2018); 'Go', Soft Opening, London (2018); 'New Relics', Thames-side Studios, London, (2018); 'Premiums', Royal Academy of Arts, London, (2018); 'Addams Outtakes', Roaming Projects, London, (2017); 'Does Your Chewing Gum Lose Its Flavour' (co-curated and exhibited in with William Rees) at J Hammond Projects, London (2017); 'Le Laboratoire', Sans titre (2016), Marseille, (2017); Bloomberg New Contemporaries at Primary, Nottingham and ICA, London (2015).

Pearch's exhibition at Belsunce Projects won a grant from Fluxus Art Projects and the artist was a finalist for the XL Caitlin Prize in 2016. He took part in the Launch Pad LaB residency program (La Boissière, 2020).

examples of solo booth propositions by Hamish Pearch



exhibition view, Liste 2022 with Sans titre (2016), Basel



exhibition view, Liste 2022 with Sans titre (2016), Basel



exhibition view, Art-o-rama 2019 with Sans titre, Marseille



exhibition view, If things were different 2022, Galería Mascota, Mexico



exhibition view, If things were different 2022, Galería Mascota, Mexico



exhibition view, If things were different 2022, Galería Mascota, Mexico



exhibition view, If things were different 2022, Galería Mascota, Mexico



exhibition view, If things were different 2022, Galería Mascota, Mexico



exhibition view, All season sanctuary, 2022, Mendes Wood DM, Retranchement



exhibition view, All season sanctuary, 2022, Mendes Wood DM, Retranchement



exhibition view, Happy Birthday, Dear Speed, 2022, Quench Gallery, Margate



exhibition view, Happy Birthday, Dear Speed, 2022, Quench Gallery, Margate



exhibition view, The Art of Mushrooms, 2022, Park Serralves Foundation, Porto



exhibition view, The Art of Mushrooms, 2022, Park Serralves Foundation, Porto



exhibition view, Liste 2022 with Sans titre (2016), Basel



Transference, 2022
aluminum, epoxy resin, epoxy putty, paint
18 x 8 x 15 cm, unique



Myoclonic twitch in the municipal water, 2022
aluminum, resin, epoxy putty, oil paint
40 x 40 x 50 cm, unique



exhibition view, Liste 2022 with Sans titre (2016), Basel



Lost Stressball, 2020
pencil on paper, aluminum frame
61 x 76 x 3.5 cm, unique

15:42 (brains), 2022
aluminum, epoxy resin, paint
10 x 7 x 5 cm, unique





exhibition view, Phantasmata, 2022, Public Gallery, London



exhibition view, Amygdala lost and found, 2021, Sans titre (2016), Paris



exhibition view, Amygdala lost and found, 2021, Sans titre (2016), Paris

Grow bag, 2021
Jesmonite, epoxy putty, oil paint
35 x 25 x 20 cm, unique





15:11, 2021
plaster, resin, paint
10 x 10 x 25 cm, unique





Auditory Nerve Archive, 2021
steel, polymerised gypsum, oil paint
42 x 32 x 26 cm, unique

Fruits, 2021
esin, fiberglass, Jesmonite, ply, oil paint, graphite
60 x 60 x 115 cm, unique





exhibition view, Amygdala lost and found, 2021, Sans titre (2016), Paris



exhibition view, 5th Edition - 2021 - Contemporary Sculpture Fulmer, UK



exhibition view, Thames Mud, 2021, front, Brussels



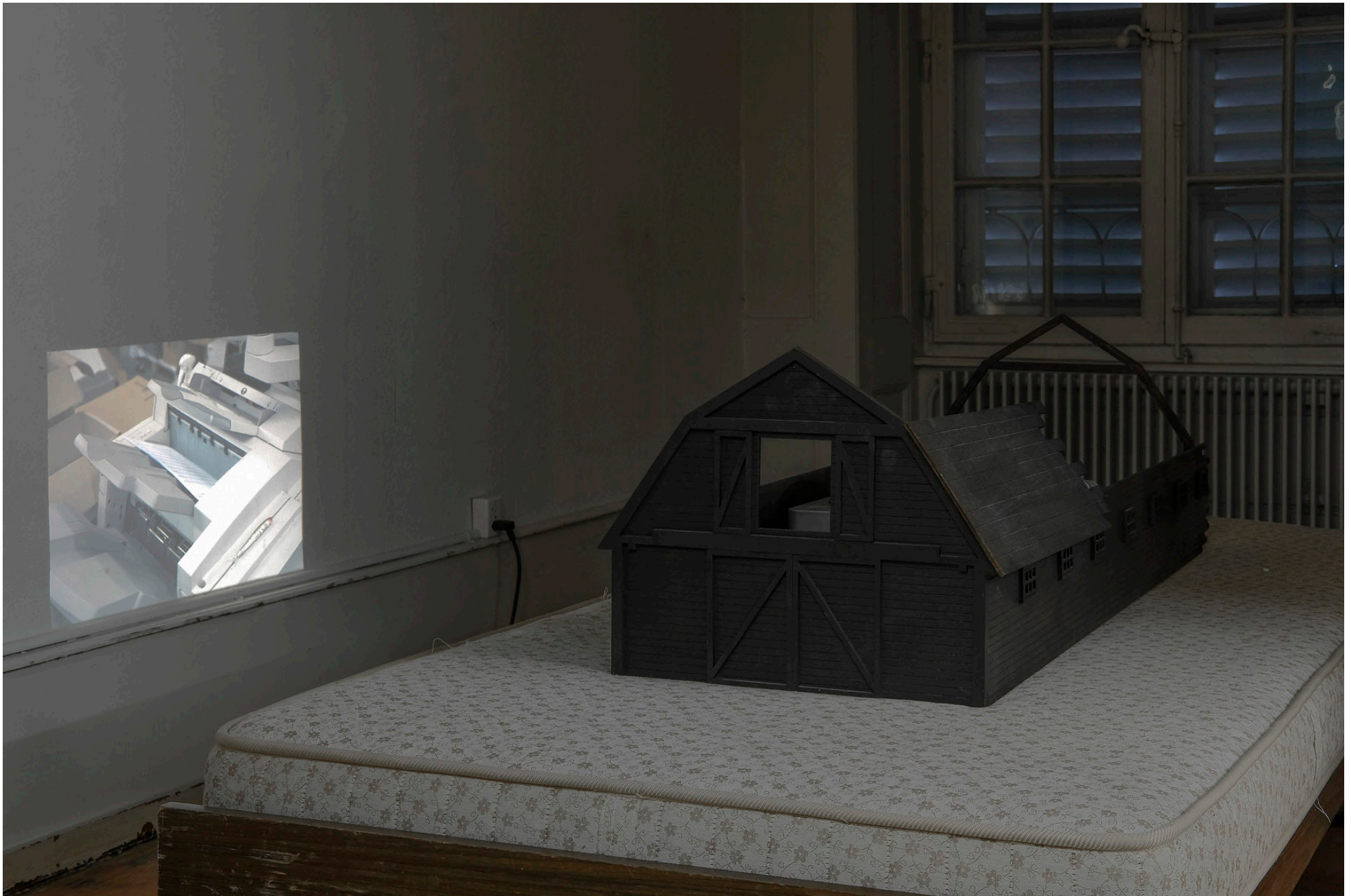
exhibition view, *The Garden of Unearthly Delights*, 2021, Elizabeth Xi Bauer, London



exhibition view, The Garden of Unearthly Delights, 2021, Elizabeth Xi Bauer, London



exhibition view, La Psychologie des Serrures, 2020
CAN – Centre d'Art de Neuchâtel



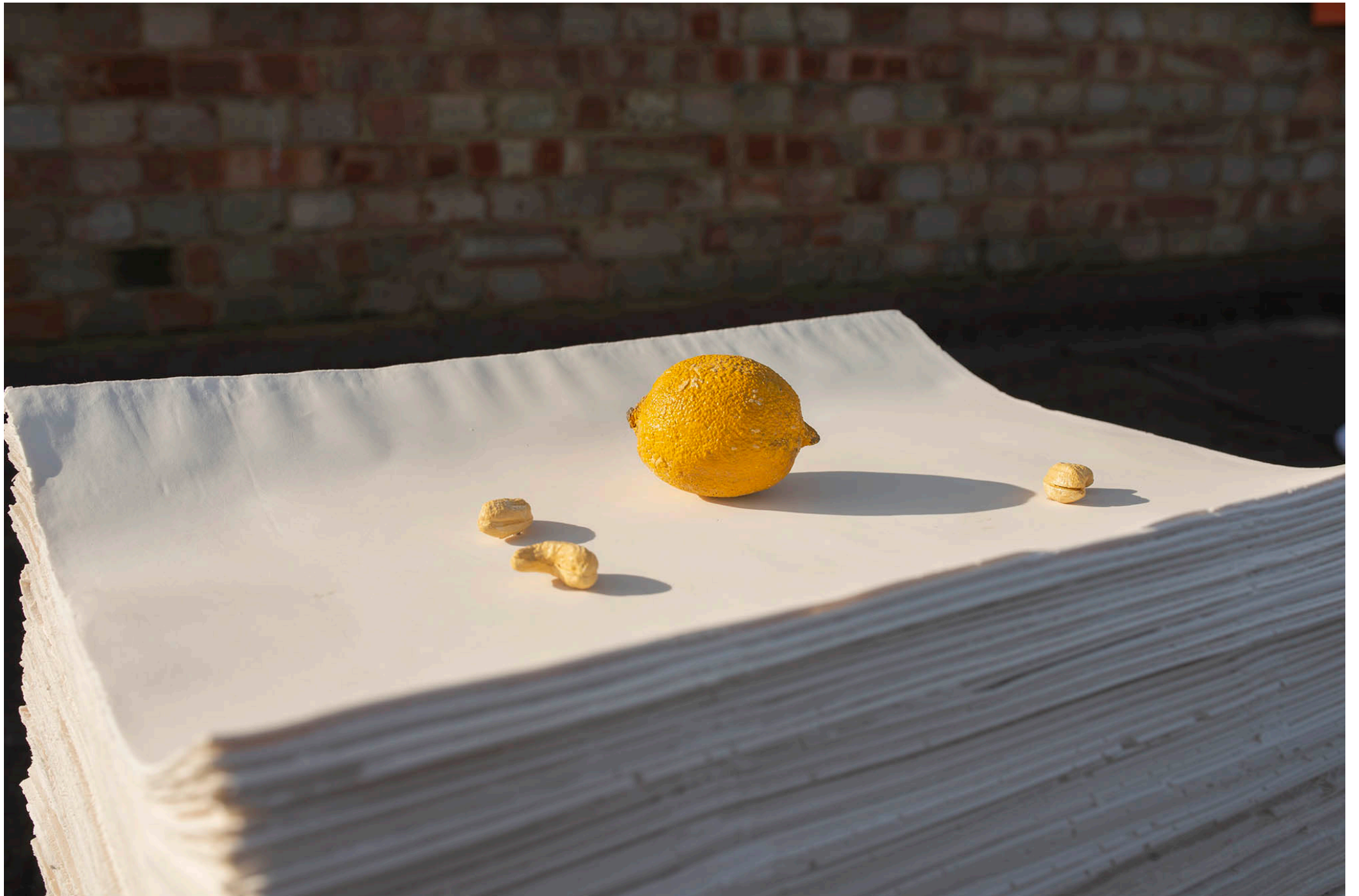
Electricityscape, 2020
wood, charcoal, paint, slides (images artist's own)
various dimensions, unique



Electricityscape, 2020
wood, charcoal, paint, slides (images artist's own)
various dimensions, unique



exhibition view, The Stable Object in Precarious Times, 2021, Castor, London



exhibition view, The Stable Object in Precarious Times, 2021, Castor, London



Paris Internationale 2020
exhibition view, SuperSalon, Paris



exhibition view, Head Above Water, 2020
Manifesta 13, Belsunce Projects, Marseille



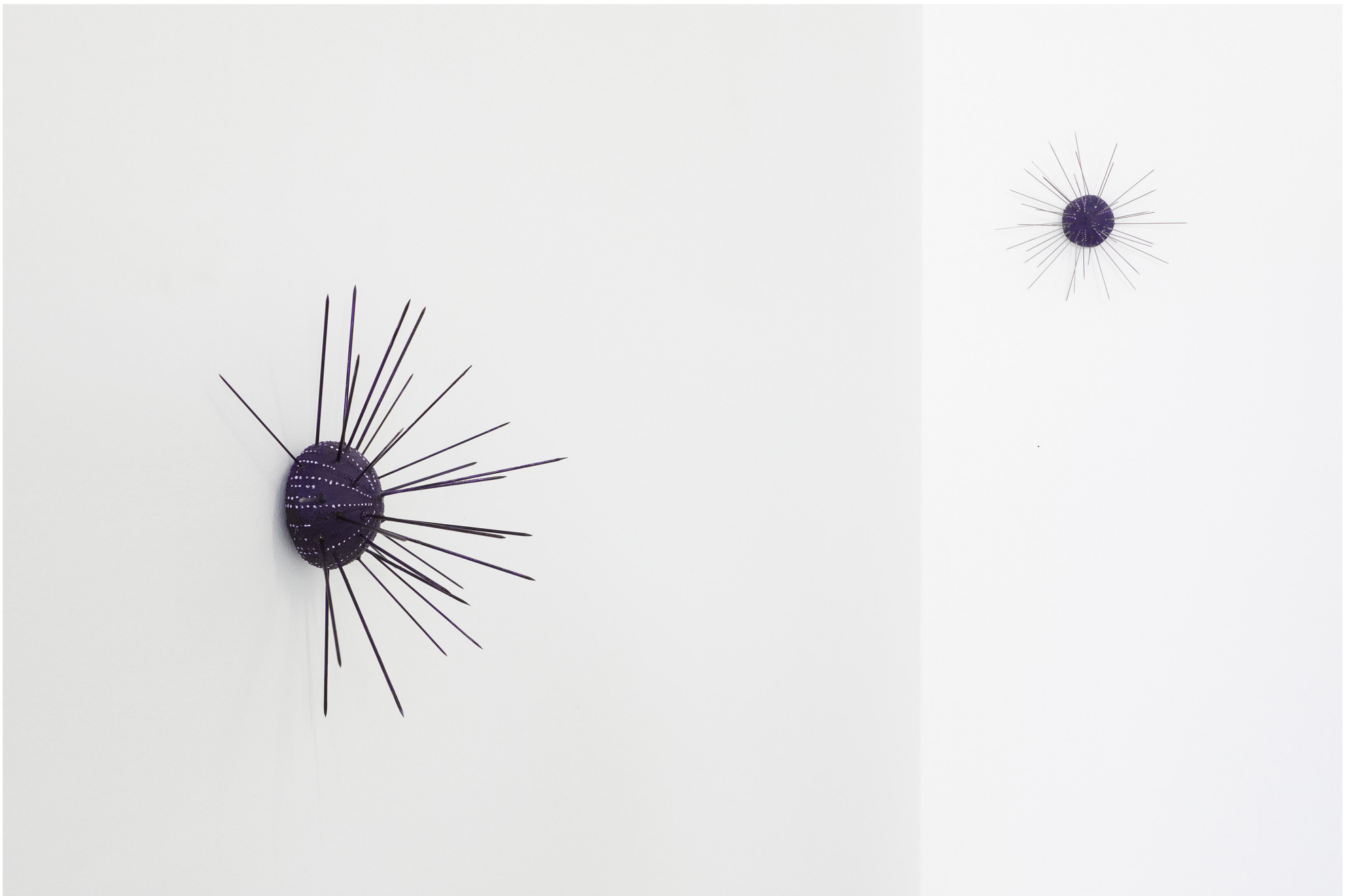
Soup, 2020
MDF, polymerised gypsum, paint, commingled French and British sand
150 x 182 x 72 cm, unique



exhibition view, Head Above Water, 2020
Manifesta 13, Belsunce Projects, Marseille



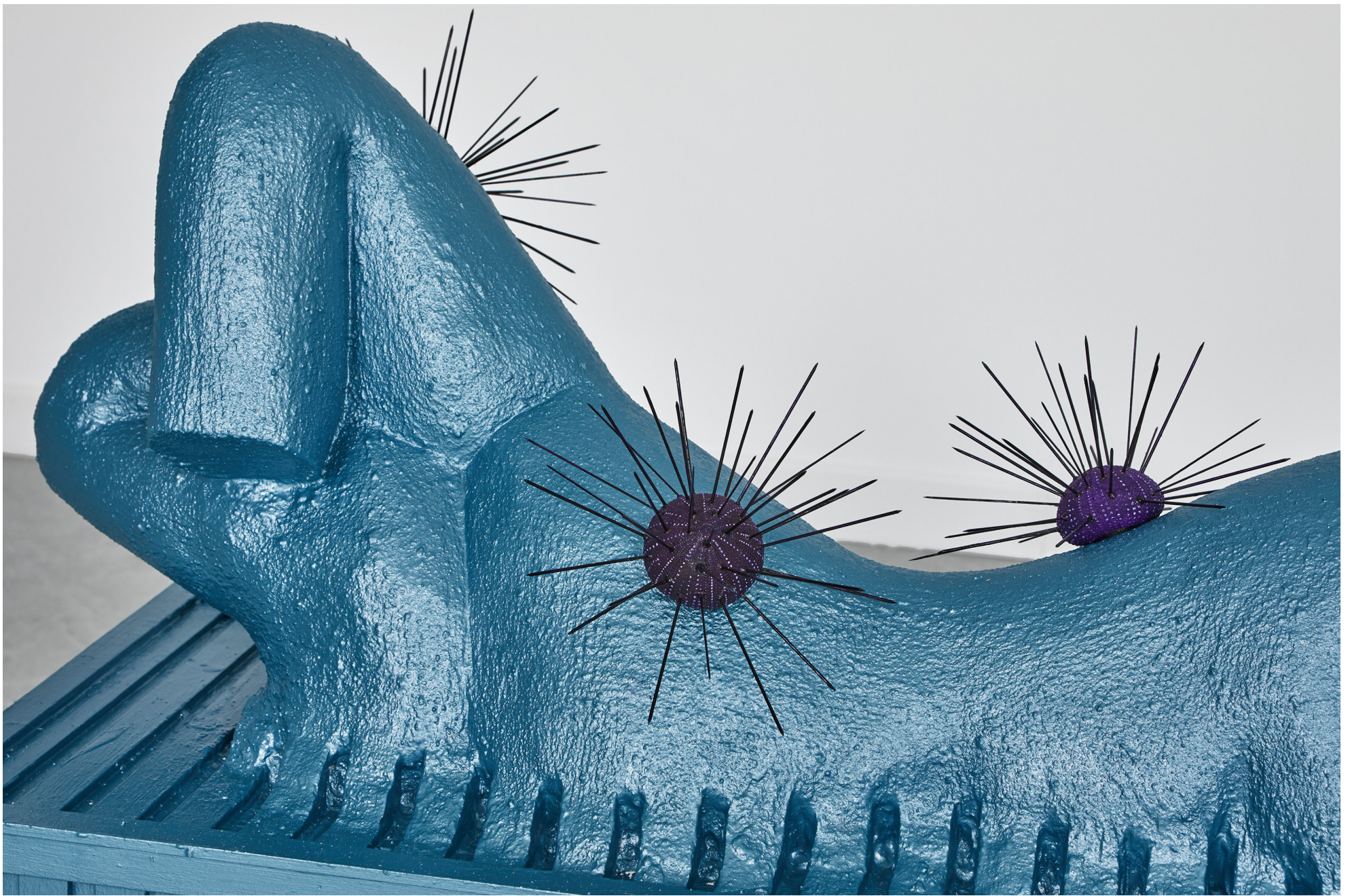
exhibition view, Head Above Water, 2020
Manifesta 13, Belsunce Projects, Marseille



Island IV, 2020
plaster polymer, steel, oil paint
ø 20 cm, unique



exhibition view, Head Above Water, 2020
Manifesta 13, Belsunce Projects, Marseille



Deep Blue Day (detail), 2020
MDF, polymerised gypsum, steel, paint, sand
70 x 85 x 30 cm, unique



exhibition view, Head Above Water, 2020
Manifesta 13, Belsunce Projects, Marseille



exhibition view, Disgressions, 2019
Somerset House, London



exhibition view, Nights, 2019
Soft Opening, London



exhibition view, Nights, 2019
Soft Opening, London



exhibition view, Nights, 2019
Soft Opening, London



exhibition view, *On a day like this*, 2018
Sans titre (2016), Paris



Cat factory and Cochlea (1), 2018
jesmonite, pigments and plaster



Last orders, 2018
wood, cardboard, charcoal, chalk, paint



exhibition view, *On a day like this*, 2018
Sans titre (2016), Paris



Last orders, 2018
wood, cardboard, charcoal, chalk, paint



Cochlea (2), 2018
plaster



I am an igneous chamber I got a fire in my belly, 2018
cardboard, graphite, coloured pencil, glue, plaster, pipe



Come together, 2018



exhibition view, degree show, 2018
Royal College of Art, London



exhibition view, degree show, 2018
Royal College of Art, London



exhibition view, degree show, 2018
Royal College of Art, London



exhibition view, degree show, 2018
Royal College of Art, London



Hamish Pearch
Born in 1993 in London (UK)
Lives and works in London (UK)

EDUCATION

2016-2019
Postgraduate Diploma, Royal Academy Schools, London (UK)

2012-2015
Camberwell College of Arts (UAL), London (UK)

SOLO EXHIBITIONS

2022
If things were different, Galeria Mascota, Mexico City (MX)
Happy Birthday, Dear Speed, Quench, Margate (UK)
Liste with Sans titre (2016), Basel (CH)

2021
Amygdala lost and found, Sans titre (2016), Paris (FR)
Thames Mud, curated by Tom Engels, front, Brussels (BE)

2020
Head Above Water, Belsunce Projects, Manifesta, Marseille (FR)

2019
Nights, Soft Opening, London (UK)
Degree show, Royal Academy, London (UK)

2018
On a day like this, Sans titre (2016), Paris (FR)
Ana Prata & Hamish Pearch, Kupfer, London (UK)

SELECTED GROUP EXHIBITIONS

2022
Civil Twilight, Ginny on Frederick, London (UK)
Mon palais, choir, Sans titre, Paris (FR)
All season sanctuary, Mendes Wood DM at Retranchement (NL)
Glitch: The City as Palimpsest, Cooke Latham, London (UK)
The Art of Mushrooms, The Park of Serralves Foundation, Porto (PT)
Phantasmata, Public Gallery, London (UK)

2021
Peach Fuzz, curated by Haze Projects, The Factory Project, London (UK)
Make yourself at home, Sans titre (2016), Paris (online)
The Garden of Unearthly Delights, Elizabeth Xi Bauer, London (UK)
The Stable Object in Precarious Times, Castor, London (UK)
Contemporary Sculpture Fulmer, Brooke Bennington, Fulmer (UK)
La Psychologie des Serrures, CAN - Centre d'Art Contemporain de Neuchatel, Neuchatel (CH)

2020
Super Salon, Paris Internationale, Sans titre (2016), Paris (FR)
Mushrooms: The art, design and future of fungi, Somerset House, London (UK)

2018
New Relics, Thames-side Studios, London (UK)

Premiums, Royal Academy of Arts, London (UK)
Night Realms, Kristian Day, Edinburgh (UK)
Go, Soft Opening, London (UK)

2017

Ultra Baroque Terrace Music (performance), Royal Academy of Arts, London (UK)
Le Laboratoire, Sans titre (2016), Marseille (FR)
The Belly and The Members, Cob, London (UK)
Addams Outtakes, Roaming Projects, London (UK)
Does Your Chewing Gum Lose Its Flavour (On The Bedpost Over Night)?, co-
curated with Will Rees, J HAMMOND PROJECTS, London (UK)

2016

Curiosités, Sans titre (2016), Paris (FR)
XL Catlin Art Prize, London-Newcastle Project Space, London (UK)

2015

Chimp Cracks Nut With Rock, Kennington Residency, London (UK)
Bloomberg New Contemporaries 2015, Primary, Nottingham & ICA, London (UK)

2014

Reely and Truly Film Club, Crunch Studios, London (UK)

RESIDENCIES & AWARDS

Fluxus Art Projects, 2020
LAUNCH PAP LAB, 2020
XL Caitlin art guide, 2016
L.E.M Graduate, 2015



Las 10 exposiciones de arte de octubre que debes ver en CDMX

¿Qué ver en CDMX? Te recomendamos estas 10 exposiciones de arte que no debes perderte en la ciudad en octubre.

AUTOR: CHERYL SANTOS | FECHA 2 OCTUBRE, 2022

¿Qué ver en la CDMX? En octubre la ciudad le da la bienvenida a nuevos espacios de arte, mientras que algunas de las exposiciones se extienden hasta enero 2023. Te recomendamos estas 10 muestras que no debes perderte antes que termine el mes.



'If things were different' de Hamish Pearch en Galería Mascota

*Valladolid 33, Roma Nte
Hasta noviembre 2022*

Cambiando de locación, Galería Mascota muestra las piezas escultóricas del artista basado en Londres Hamish Pearch. [@galeriamascota](https://www.instagram.com/galeriamascota)

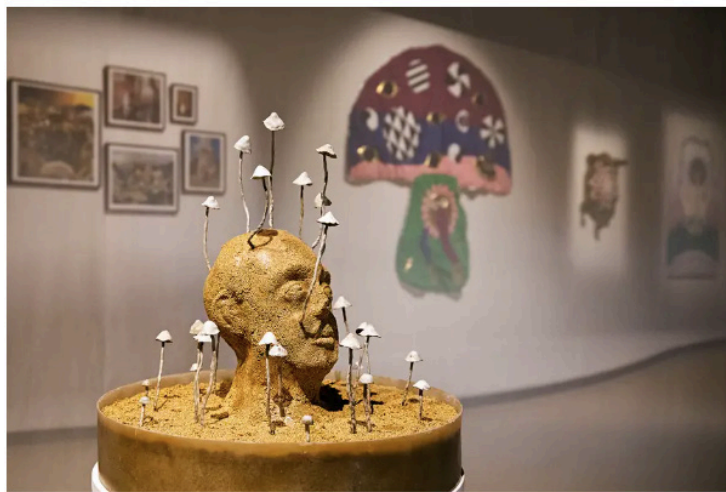
Expresso, 2022

Expresso

Exclusivo

EXPOSIÇÕES

Sem cogumelos, o mundo “seria completamente diferente” - e “podem salvar o planeta”



“Thames Mud before Dawn”, uma das duas peças escultóricas do artista Hamish Pearch, que explora o corpo e a ressonância psicológica dos cogumelos

Os fungos têm um reino à parte. São organismos com uma imensa história planetária de 360 milhões de anos. Temos um ancestral comum com os fungos e são da maior preponderância para o ciclo da vida”, começa por enaltecer Helena Freitas, diretora do Parque de Serralves, onde até ao final do ano estará patente, no Celeiro e no Lagar, a exposição “A Arte dos Cogumelos”, composta por 46 obras de 21 artistas dos quatro cantos do mundo

Point Contemporain, 2021

Point
contemporain

HAMISH PEARCH, AMYGDALA LOST AND FOUND



Hamish Pearch, *Amygdala lost and found*, 2021, exhibition view, Sans titre (2016), Paris

EN DIRECT / EXPOSITION « AMYGDALA LOST AND FOUND, » LA TROISIÈME EXPOSITION PERSONNELLE D'HAMISH PEARCH** JUSQU'AU 27 NOVEMBRE 2021, GALERIE SANS TITRE (2016). PARIS.**

Nichées profondément dans les méninges et entourées par des murs et des tunnels de tissu cérébral, deux amygdales, en toute sécurité, couvent dans l'obscurité. Le nom de ces amas de neurones regroupés vient du grec *amygdale*, qui signifie *amande*, et révèle ainsi leur forme. Ces deux petites amandes jouent un rôle central dans la vie psychique – elles sont généralement associées au côté le plus sombre de la vie émotionnelle et jouent un rôle important dans la production de l'anxiété, de la tristesse et de l'agressivité. Pourtant, elles sont également enclines à produire du bonheur et un sentiment de récompense. Fantastiques dans leur fonction, elles permettent la construction du désir et aident à prendre des décisions. Elles participent au développement de la mémoire et à l'apprentissage émotionnel et enflent dans les cas de syndrome de stress post-traumatique. On dit que notre orientation politique est également façonnée par nos amandes. Mais surtout, elles permettent de se souvenir de soi-même. Elles veillent à ce que l'on se souvienne que les pensées d'hier étaient réellement les nôtres, que le je est un je, ce qui fait un Moi.

Une chaise ergonomique, un bureau retourné, une pile de papiers et une boîte d'archives sont quelques-unes des représentations qui constituent le paysage indiscipliné de Pearch peuplé de travailleurs pétrifiés, de labeur, de rangement et de corvées. Ce sont les ruines sur lesquelles les choses poussent – de vieux symboles modernistes qui forment l'humus de la croissance non humaine. Les cactus et les champignons poussent obstinément, tandis que les citrons se reposent. Ils forment le lieu où les amandes sont perdues puis retrouvées – où l'on entre et sort de la maîtrise et du contrôle de la vie psychique, où la scénographie de la psychopolitique devient une scène archéologique d'abandon et de décadence qui nourrit une vie renouvelée, mais toujours bancal... Où le Moi devient un autre, né de la boue de la Tamise. Là où des conteneurs vides flottent sur un monochrome bleu océan – le coquillage qui représente le transport maritime et le commerce, vide et perdu en mer, la maîtrise de la vie elle-même, partie. Où au beau milieu de cette soupe entropique un pigeon se regarde dans le miroir, et une souris fait le mort. D'où, d'une amande le Moi germe.

– Tom Engels

(traduit par Marion Ferret)

Hamish Pearch (né en 1993, Royaume-Uni) vit et travaille à Londres. Il a participé au programme Post-Graduate de la Royal Academy London entre 2016 et 2019, après avoir obtenu son Bachelor avec mention au Camberwell College. Son travail a été montré dans le cadre d'expositions personnelles à front (Bruxelles, 2021) ; dans le cadre de Manifesta 13 à Belsunce Projects (Marseille, 2020) ; à Soft Opening (Londres, 2019) ; à la Royal Academy (Londres, 2019) ; à Kupfer Projects (Londres, 2018) et à Sans titre (2016) (Paris, 2018). L'exposition d'Hamish Pearch à Belsunce Projects a remporté une bourse de Fluxus Art Projects et l'artiste a été finaliste du XL Caitlin Prize en 2016. Il a participé au programme de résidence Launch Pad LaB (La Boissière, 2020). L'artiste a participé à des expositions collectives telles que la 5ème édition de l'exposition dans les jardins de Sculpture Contemporaine Fulmer (Fulmer, 2021) ; 'La psychologie des serrures' au CAN – Centre d'Art de Neuchâtel (Neuchâtel, 2020) ; 'Mushrooms : the art, design and future or funghi' à Somerset House (Londres, 2020) ; 'New Relics' aux Thames-Side Studios (Londres, 2018) ; 'Premiums' à la Royal Academy of Arts (Londres, 2018) ; 'Addams Outtakes' à Roaming Projects (Londres, 2017) ; 'Does Your Chewing Gum Lose Its Flavour' (exposition co-organisée avec William Rees) à J Hammond Projects (Londres, 2018) ou 'Bloomberg New Contemporaries' à ICA (Londres, 2015).

<https://hamishpearch.com>

Tom Engels travaille comme curator, éditeur, écrivain, professeur et dramaturge à l'intersection de la performance et des arts visuels. Il est l'initiateur de front à Bruxelles et est directeur artistique du Grazer Kunstverein depuis octobre 2021. Actuellement, il est curator associé de 'trust & confusion' au Tai Kwun Contemporary, Hong Kong.

Die Kerne der emotionalen Existenz
Hamish Pearch in der Galerie Sans Titre (2016)

REVIEW

10. November 2021 • Text von Teresa Hantke

Sie sprießen und gedeihen, wachsen gar unkontrolliert aus sowohl lebenden Organismen als auch totem Material. Wie befallen von einer Ödnis gedeihen Pilzgeflechte mit ihren filigranen Stielen aus in den Räumen der Galerie Sans Titre (2016) angeordneten Skulpturen. Mit “Amygdala lost and found” widmet die Galerie dem Londoner Künstler Hamish Pearch seine dritte Einzelausstellung und präsentiert neben den für Pearch typisch filigranen Skulpturen zum ersten Mal auch seine Zeichnungen.



Hamish Pearch, *Amygdala lost and found*, 2021, exhibition view, *Sans titre* (2016), Paris, Photo: Aurélien Mole / all images copyright and courtesy of the artist and *Sans titre* (2016), Paris.

Lässt man den Lärm der Rue du Faubourg Saint-Martin im 10. Arrondissement von Paris hinter sich und steigt durch die Pforte in den ruhigen Innenhof, in dem sich die Galerie *Sans Titre* (2016) befindet, in die Ausstellungsräume, eröffnet sich eine sehr gelungene kuratierte Präsentation diverser Objekte von Hamish Pearch. Es sind Objekte aus welchen Pilze und Kakteen wachsen, Objekte, deren angedeuteter, aus dem Inneren evozierter Verfall nicht mehr aufzuhalten scheint. Es ist eine eigene Welt, die sich in den Galerieräumen momentan auftut – die Gedankenwelt des englischen Künstlers Hamish Pearch, in die man durch die an Tentakel erinnernde Auswüchse an seinen Skulpturen regelrecht eingesogen wird. Es ist eine Reise in das menschliche Unterbewusstsein und geradezu eine Konfrontation mit der eigenen Psyche.



Hamish Pearch, Amygdala lost and found, 2021, exhibition view, Sans titre (2016), Paris, Photo: Aurélien Mole copyright and courtesy of the artist and Sans titre (2016), Paris.

Bevor man zu den im Hauptraum angeordneten Skulpturen gelangt, eröffnen sich an der linken Wand hinter dem Eingang großformatige Buntstiftzeichnungen auf dunkelblauem Grund. Es ist das erste Mal, das Pearch, der an der Royal Academy of Arts in London studierte, neben seinen Skulpturen auch Zeichnungen als neues Format in seine Ausstellung integriert. “Lost Goods”, “Lost House Mouse” oder “Lost Coolbox” – diese Titel der Werke verweisen bereits auf die Orte, die der Künstler ansprechen will; die vergessenen, leeren Plätze, an welchen die Gesellschaft ihren Abfall, ihren Mist ablädt. Im Meer versinkende, mit Gut geladene Container, eine detailgetreue skizzierte tote Hausmaus oder eine leere Kühlbox, es sind Szenarien der Verwahrlosung, Stillleben, in denen im wahrsten Sinne nichts mehr lebendig ist.



Hamish Pearch, *Amygdala lost and found*, 2021, exhibition view, *Sans titre* (2016), Paris, Photo: Aurélien Mole copyright and courtesy of the artist and *Sans titre* (2016), Paris.

Nach wirklich lebendigen Organismen sucht man auch im Hauptraum der Galerie vergebens. Die angeordneten Plastiken, ein in Miniaturform angefertigter Bürostuhl aus Harz und Glasfaserkörnern, ein umgekippter Miniatur-Schreibtisch sowie ein Stapel altes Papier bilden den Nährboden für Kakteen und Pilze. Erstere Pflanzen stehen sinnbildlich für Lebensräume, in denen es für Menschen meist nicht möglich ist zu überleben, Letztere symbolhaft für ein aus dem Gleichgewicht geratenden Organismus. Wie der nicht mehr funktionierende Organismus steht auch die aus dem Gleichgewicht geratene Psyche des Menschen im Fokus.



Hamish Pearch, *Amygdala lost and found*, 2021, exhibition view, *Sans titre* (2016), Paris, Photo: Aurélien Mole copyright and courtesy of the artist and *Sans titre* (2016), Paris.

Auch aus den im Galerieraum verteilten drei menschlichen Köpfen, die in ihrer markanten Mimik an die Keramik-Köpfe von Thomas Schütte denken lassen, sprießen die dünnen Pilzstiele auf denen die rosa- oder gelb-farbenen Hüte sitzen. Wie wabernde, um sich greifende Rezeptoren wirken diese Auswüchse, die mit dem für das Auge nicht sichtbare Innere, den Tiefen der menschlichen Psyche verbunden sind. Darauf mag auch der Titel der Ausstellung verweisen, "Amygdala lost and found", in dem Pearch auf das innerste unserer Existenz verweist. Als Amygdala bezeichnet man ein paariges Kerngebiet des Gehirns, abgeleitet ist die Bezeichnung aus dem Altgriechischen und bedeutet "Mandel(kern)". Letztere zwei Kerne steuern gemeinsam mit dem Hippocampus unsere emotionalen Äußerungen und spielen eine essentielle Rolle in der Einschätzung und Wiedererkennung von Gefahren. Depression, emotionale Störungen, sowie Emotionen wie Angst und Aggressionen lassen auf Fehlfunktionen der Amygdala hinweisen. Genauso speichern sie alle



« Paris Internationale : 5 jeunes pousses à suivre sans attendre »
Beaux Arts Magazine, 2020

MENU

BeauxArts



REPÉRAGE

Paris Internationale : 5 jeunes pousses à suivre sans attendre

Par [Maïlys Celeux-Lanval](#) • le 21 octobre 2020

Dans une ancienne supérette située au 12 rue Montyon, dans le 9^e arrondissement, la foire Paris Internationale accueille 26 galeries et trois espaces d'art émergent. Dépourvus de stands, tous ont simplement choisi quelques œuvres de jeunes artistes. L'espace décloisonné, pensé par Claire Le Restif (directrice du Crédac), fait la part belle aux rencontres et aux découvertes. Repérage.

2. Cueillette aux champignons avec Hamish Pearch

Actuellement exposé au Belsunce Projects de Marseille dans le cadre de Manifesta, le Britannique (né en 1993) a étudié au Camberwell College of Arts et est sorti diplômé en 2019 de la Royal Academy. Cette jeune pousse de l'art, représentée par la galerie Sans titre (2016) venue du 10^e arrondissement, pose sur le sol de l'ancienne supérette un (faux) tas de papier envahi de champignons, fait de plâtre et de mastic. Une drôle de rencontre entre un matériau transformé et une forme de vie organique, qui nous donne un brin d'espoir : et si de nos archives infinies, des milliers de feuilles qui encombrent nos armoires, la vie pouvait jaillir, incongrue et sublime ?

Expos - « L'art sous le signe de la résistance à Paris »
Libération, 2020

Expos

L'art sous le signe de la résistance à Paris

Galleries et petites foires s'organisent pour faire vivre la capitale au rythme d'une semaine de l'art sans la Fiac. Des propositions riches, vivantes... et surtout bienfaitantes, confirmant l'attractivité de Paris à l'international malgré la pandémie.

Paris Internationale tient un SuperSalon



Aaaaahhhh la nomade Paris Internationale a quitté la rue Alfred de Vigny pour migrer sur le web. Mais pour les aficionados de cette foire migrante, il est possible d'aller faire ses emplettes dans une supérette du IX^e arrondissement, rue de Montyon. 26 galeries en provenance de 14 pays et 3 espaces non-profit participent cette année. Pensé en format resserré, l'accrochage est orchestré par Claire Le Restif, directrice du Centre d'art contemporain d'Ivry-le Crédac, qui s'est autoproclamée «Tapissière de l'exposition» puisqu'elle travaille avec des œuvres imposées par les galeries. Entre le carrelage brut et les faux plafonds de cet ancien petit supermarché, les œuvres se déclinent en vidéos, installations, tableaux ou photos.

Impossible de ne pas tomber nez à nez avec les adorables installations d'Hamish Pearch, artiste mycophile : chez le Britannique, la pourriture est magnifique puisqu'il fait pousser des champignons colorés sur des biscottes cramées. La beauté peut-elle naître en terre brûlée dans une époque de merde ? Près des toilettes de la supérette, les japonais COBRA + Ken Kagami font les pitres, ensevelis sous une montagne de papier hygiénique, dans de drôles de photographies. Quand le merdique devient humoristique, l'art thaumaturge nous sort vraiment la tête de l'eau.



Comment Paris Internationale réinvente la foire d'art à l'heure de la pandémie

paraboles en acier d'Amitai Romm, diffuseurs peut-être bien déchus d'ondes invisibles. En s'approchant, on découvre à leur surface de petits trilobites (arthropodes marins préhistoriques) aimantés – la nature reprendrait-elle ses droits ? –, tandis que trois amphores blanches façonnées dans le polyuréthane par Raphaela Vogel esquissent le devenir fragmentaire d'objets archaïques. De part et d'autre de la salle, de petites lépiotes en résine émergent du carrelage écrit à côté de nos pieds. **Exposé par la galerie Sans titre (2016)**, l'artiste Hamish Pearch semble nous dire que, telles des champignons, les oeuvres vivent et prospèrent dans cet espace. Si bien que l'on croirait presque y sentir leurs propres pulsations.

« Que faire à Paris pour la semaine de l'art contemporain ? »
Connaissance des Arts, 2020

Ces foires off qui tiennent le choc

Si le suspense aura longtemps duré pour la tenue de la Fiac, qui n'a annoncé que très tardivement le report de sa 47e édition au mois d'octobre 2021, au Grand Palais éphémère du Champ-de-Mars, certaines foires « off » ont été plus claires sur leur programmation dès la fin de l'été. Ainsi Stéphane Corréard, défendant pour **Galeristes** une scène locale, observe avec plaisir que les collectionneurs qu'il côtoie se sentent engagés envers les artistes et sont bien décidés à soutenir les vingt-cinq galeries du salon.

Alexandra Fain, fondatrice d'**Asia Now**, a cette fois-ci octroyé une place plus importante aux marchands de Taipei (Taïwan ayant été moins touché par la pandémie que le reste de l'Asie) et avait déjà porté son regard vers l'Inde avant le confinement. Mais d'autres foires ont joué la carte de la prudence, à l'exemple de **Paris Internationale** qui a opté pour une exposition collective et des viewing rooms de chaque participant sur son site. Une solution également choisie par l'**Outsider Art Fair**, avec un group show à l'Hôtel Drouot, sous le commissariat d'Alison M. Gingeras, accompagné de propositions de galeries en ligne.



Hamish Pearch, *Globe Trotter (BOBBY)*, 2020, gypse polymérisé, résine, peinture à l'huile, 50 x 70 x 40 cm ©Jean-Christophe Lett. Courtesy Hamish Pearch & Sans titre (2016)

« Marseille prolonge la belle saison en accueillant le Printemps de l'Art Contemporain »
Trax Magazine, 2020

TRAX |



Marseille prolonge la belle saison en accueillant le Printemps de l'Art Contemporain

■ Écrit par [Trax Magazine](#)

Le 08.09.2020, à 11h32

04
MIN

©DR

Head Above Water – Hamish Pearch

La galerie Belsunce Projects présente le travail de l'anglais Hamish Pearch qui s'est rendu en résidence au sud-est de l'Angleterre, dans l'immense complexe de serres où sont cultivés, indifféremment des saisons, une bonne partie des légumes du pays. L'artiste nous parle de lieux de stockage, d'accumulation et de containers qui voyagent. En bref, du mal de notre époque, mais avec beaucoup de poésie.

« Very sporish! Why are so many artists mad about mushrooms? »
The Guardian, 2020



Art

Very sporish! Why are so many artists mad about mushrooms?



Tim Jonze

🐦 @timjonze

Sun 2 Feb 2020 06.00 GMT

Jae Rhim Lee is describing what she would like to happen to her body after she dies. No simple coffin or cremation for her. Instead, the South Korean artist is keen to be devoured - which is why she has designed a burial suit that, in her own words, looks like “ninja pyjamas”. Covering every part of her body, the outfit is black with white, branch-like patterns forking down it. The lining, she goes on to explain in an [intriguing video](#) posted online in 2011, will be filled with mushroom spores that have been “trained” to recognise her as food, thanks to having being fed bits of Lee’s shed skin, hair and nails. After she dies, she will be placed in the suit and these cultivated mushrooms will - hopefully - eat her. As she says: “For some of you, this might be really, really out there.”

Well, yes. But no more out there than a lot of the strange things on display at [Mushrooms: The Art, Design and Future of Fungi](#), a new exhibition at Somerset House, London, that aims to show how, over the last few decades, mushrooms have

become muses for artists, as well as useful tools for them to work with. “Mushrooms are playful,” says Francesca Gavin, who curated the show and runs the Instagram page [@theartofmushrooms](#). “They’re colourful. They remind us of childhood. They’re also delightfully phallic, which is always a pleasure.”

“They are neither plants nor animals,” says Anne Ratti, a London-based artist who turned her studio into a laboratory to grow magic mushrooms. “They belong to a strange kingdom of their own. They have their own way to grow and to reproduce in - and in between - everything. Mushrooms have no borders!”

The show certainly serves up mushrooms in an impressive variety of ways. British designer Tom Dixon is making a prototype chair out of mycelium, the mass of thin threads that make up the body of a fungus. German conceptual artist [Carsten Höller](#) has come up with a solar-powered mushroom suitcase. And there will be plenty of trippy, psilocybin-inspired visions from the likes of Jeremy Shaw, though Gavin stresses that psychedelia is just one small part of what the mushroom kingdom can offer the art world. Even the typeface used on the gallery walls was “grown” using an algorithm that mimics fungal growth.

You might think that finding so many mushroom-influenced artists would take quite a bit of foraging, but Gavin says it couldn’t have been easier. In fact, this is her second mushroom-themed exhibition, a smaller one having already been a success in Paris. She says she could have made this show much bigger had she wished: “Type in the name of any artist of the last five years with the word ‘mushroom’ and you’ll find plenty of work.”

One of those artists is David Fenster, who likes mushrooms so much he sometimes dresses as one. His friend, the costume designer EB Brooks, made him an outfit based on the fly amanita (the red toadstool with white speckles that’s always cropping up in children’s stories such as Alice in Wonderland) using a bicycle helmet and insulating wrap.

“I wear the costume as often as possible,” says Fenster. “Like mushrooms themselves, it seems to attract or repel depending on the individual. It definitely gets people’s attention - and I think mushrooms deserve our attention. They’re overlooked, especially in fungiphobic cultures like ours, which is probably why artists are so interested in them.”

Fenster is a film-maker and the costume features in one of his pieces, Fly Amanita, in which the mushroom reflects on the way it’s been treated by human beings over

the years. “People used to mix my ancestors in a bowl with milk and put the mixture out to kill flies,” it says at one point, before bemoaning the way pop culture has warped its public image. “People don’t realise that this thing they see in a Mario Bros game is a representation of a real mushroom that actually exists!” As Fenster puts it: “I thought it would be funny to make a film about an anthropomorphised mushroom complaining about how humans have anthropomorphised nature.”



▲ Growth industry ... Cochlea Brick Tuft by Hamish Pearch, which features in the show. Photograph: Hamish Pearch

Mushrooms have long fascinated artists. There are all sorts of examples, from 17th-century Flemish and German baroque art to Victorian fairy paintings, on the [North American Mycological Association website](#). But fungi have perhaps never been seen as a key muse. A new book, [Feast & Fast: The Art of Food in Europe 1500-1800](#), doesn’t even give them a mention in its index.

Over the last half a century, however, they’ve provided much nourishment for artistic minds. Cy Twombly painted them; Andy Warhol filmed painter Robert Indiana chomping on one in his 1963 film *Eat*; John Cage even co-wrote a book about them, *Mushroom Book* (1972), which now resides in MoMA’s collection. Cage was particularly obsessed - writing mushroom poems, creating [mushroom ketchup recipes for Vogue magazine](#) and, in 1962, even founding the most recent incarnation of the New York Mycological Society. “I have come to the conclusion that much can be learned about music by devoting oneself to the mushroom,” Cage explained in the *Music Lovers’ Field Companion* (1954).

« Hamish Pearch: Nights review »
Time Out, 2020

Hamish Pearch: Nights review

Art, Contemporary art

FREE



Recommended



Time Out says ★★★★★

Imagine one of those time-lapse videos from a nature show: clouds swirling past at Mach speed, tides ebbing, fruit rotting. And keep it in your imagination, because that's where young English artist Hamish Pearch's art happens – behind closed eyes, in the unconscious, in the dark night-time spaces we've all seen but can't grasp.

Stacks of charred, blackened toast dot the floor of the gallery, drooping daisies growing out of them. Huge pale mushrooms lie on stacks of paper or grow in the dark recesses of the room. Look up and you see the wall is corrugated iron. You're in some anonymous storage unit, lit only by security-guard torches. Mini industrial units sit on the ground. There's a tiny barn in one, a projection of images of fireworks in another. A sculpture of a sleeping receptionist faces it all. She's dreaming of a gas station which has coalesced into a model of itself, spurting out of her head. It's like walking in on a scene mid-time-lapse, with all this secret, festering stuff frozen in the moment.

It's eerie, stark, surreal, and brutally suburban, like Giorgio de Chirico in Slough. Pearch's world is one where our ideas, memories and knowledge are stored away in boxes in lock-ups, left to decay on industrial estates that no one visits. All this humanity is left to grow slowly mouldy.

Exploring all the dark, forgotten, empty places where we dump our crap, Pearch's art is a psychological trip through the English subconscious, the mundanity of everyday life and the things we hide from the world. It's unsettling because he makes you so aware of just how deep the rot has gone.

BY: EDDY FRANKEL

« Hamish Pearch: Nights review »
euronews.green, 2020

LIVING

What can magic mushrooms teach us about preserving nature?



Copyright Seana Gavin, 'Mindful Mushroom'

By Maeve Campbell • Updated: 31/01/2020

“Mushrooms are nature’s computers, communicating through their hyphae like our neural network.”

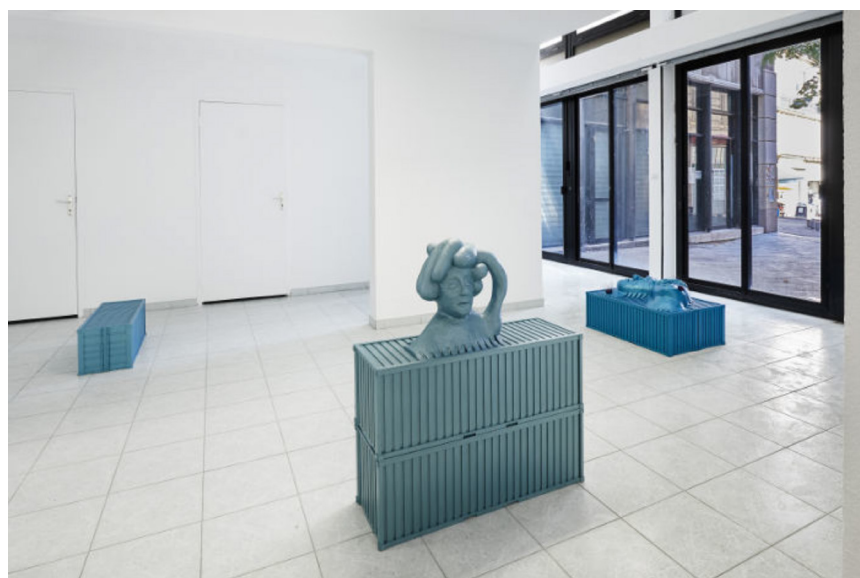
Spelt out in big letters and written across the wall, this quote is what greets you at London’s new psychedelic exhibition – a veritable celebration of the mushroom. *Mushrooms: The art, design and future of fungi* has just opened its doors to the public at Somerset House, and already, I notice the array of visitors is eclectic. A group of women in their early twenties amble in together, all with piercings and/or multi-coloured hair, donning curious looks at the art whilst leaning in to inspect the captions.

“90% of living plant species depend on fungi to access essential nutrients through their roots.”

In the world of art, we have clearly understood the role mushrooms play in preserving nature for generations. A selection of watercolour paintings by Beatrix Potter is on display; I learn that she produced over 300 paintings of mushrooms in the late 1800s, as a self-taught mycologist. It was this fungal fascination that led her to depict landscapes so vividly in her famous works of Peter Rabbit and Jemima Puddle Duck.



Amanda Cobbett, 'Fungi' and Hamish Pearch, 'Cochlea Brick Tuff' - Andrew Montgomery, Hamish Pearch



jusqu'au 7 novembre 2020
BELSUNCE PROJECT, Marseille

Le Belsunce Project, espace d'art indépendant créé par Won Jin Choi et Basile Ghosn, présente Head Above Water, une exposition personnelle de l'artiste britannique Hamish Pearch, organisée en collaboration avec Sans titre (2016). Elle fait partie du programme de Manifesta 2020 / Les Parallèles du Sud.

Pour cette exposition, l'artiste a créé un tout nouveau corpus d'œuvres, répondant au contexte de la ville de Marseille et aux questionnements soulevés par cette nouvelle édition de Manifesta: «Quelles formes de savoirs émergent des racines plurielles d'une ville et d'une région construites par plusieurs générations de flux migratoires ? Que transmettra cette nouvelle génération d'individus aux biographies multiples ? Comment stimuler de nouvelles formes de liens et révéler des résonances entre enjeux locaux et globaux ?»

ELEPHANT

4 Jul 2019

PICKS

The London MFA Shows: Art in a World on the Edge of Change?

Indeed, a reconsideration of Britain's past is brought to mind by the work of **Hamish Pearch** (RA Schools), as the call for American and European institutions to return items plundered by colonisers intensifies—led by groups such as Decolonise This Place and Museum Detox. Pearch's installation is set up like an archive half way through a clear-out, but instead of paintings and artefacts, shelves and tables are lined with miniatures that largely evoke a notion of Anglo-American rural life, for example Bird Shit Barn: a miniature of a wooden barn painted in black, supported by stacks of archive boxes and a table.

The head of a sphinx with a wooden chair, resting comically on top, points to a construction of British identity that is steeped in both exchange and colonial-era looting. More generally, the role of an archive itself is examined. A steel door and wall fan remind us of the preciousness of the room's cargo, but objects are strewn around the room, under tables and stacked in wholly impractical fashion. Archives can be invaluable, but also subject histories to all kinds of irrational and biased rearrangements and omissions.

« Hamish Pearch, one of the finalists for XL Catlin Art Prize 2016. »
Fad Magazine, 2016

HAMISH PEARCH, ONE OF THE FINALISTS FOR XL CATLIN ART PRIZE 2016.

By Mark Westall • 25 April 2016

Share – ■ ■ ■



Hamish Pearch in his studio

1 Can you tell us about your work and what are the main ideas you try and express?

I'm interested in how societal roles are constructed and defined, especially by popular culture and by the objects we surround ourselves with. I like looking at urban situations and social encounters, environments that are tribal and a battle of conflicting truths. My work attempts to include radical and awkward scale shifts, perhaps as a response to my experience of materiality in the twenty-first century. Deep down, I find that through object making I'm constantly reaffirmed how unstable everything is.

2 Where and what have you been studying and how do you feel it has benefited you?

I studied sculpture at Camberwell. I liked it a lot; I think there's a strangely unquantifiable alchemy that goes on in an open plan studio space. I enjoyed making things intensely and then annoying my friends, hanging out and doing nothing. I think that's super important. After leaving I was in my own cell-like studio for a few months but I left to join some friends in a shared studio. I'm now entertained listening to French radio and by watching Millwall football fans decked out in Stone Island roam up and down the street. Next year I'm looking forward to studying at the RA – fewer Reebok Classics, more tailored suits.

3 Can you tell us about the work that will be on show at XL Catlin Art Prize 2016?

I've been thinking about tangled traditions and stereotypes. For the new body of work I'm trying to imagine a pre-romantic moment. I want to evoke a trans-historical tale of soldiers, wrestlers, opium smokers and has-beens salvaged from an entropic bone yard – out of all this I hope a sort of dream logic will appear. I'm a collector of things; eBay purchases, car-boot finds and mud-larking expeditions are the basis on which I've tried to gather a cast. The process is a sort of auditioning – bringing forms, materials and subjects together.

Presentation of the gallery

Sans titre is a gallery based in Paris. It initially operated as a project space and after three years of a nomadic existence (2016 – 2019) and numerous atypical spaces occupied (private apartments, industrial spaces, parking lots, a shipyard, a few hotel rooms, restaurants, etc.), Sans titre moved into a permanent address and embraced the gallery model. It is now located 13, rue Michel Le Comte, a few steps from the Centre Pompidou, in a former Restoration-era bar, whose facade is registered as a Historic Monument.

Throughout, Sans titre works to promote international artists in the early stages of their careers. Alongside organizing exhibitions in a multidisciplinary approach, the gallery publishes fanzines, produces edition and creates events related to the represented artists.

Sans titre is a member of the Comité Professionnel des Galeries d'Art and of the International Galleries Alliance.

