

Kateřina Dobroslava Drahořov & Patrick Ostrowsky: *homie*

12 May to 16 June 2024

Exhibition level [EG]

The term 'homies' is commonly used to describe mates from the neighborhood, like-minded people from the same area who get on well together. Kateřina Dobroslava Drahořov was born in 1988 in the Bohemian Forest, just across the border from Bavaria, where she grew up in the years before and after the turn of the millennium; a few years later, Patrick Ostrowsky was born and raised on the Bavarian side of the border, in Schwandorf in the Upper Palatinate, to be precise. Both decided to pursue art: Kateřina studied art in Ostrava in the Czech Republic, and during this time she focused on concepts of nomadic life. Also Patrick was interested in the experiences and influences of different places during his studies: After spending a year in Berlin studying art history and architecture at the Freie Universitt, he moved to Munich to study art at the Akademie der Bildenden Knste. Before graduating there in 2020, he also spent several semesters abroad at the Accademia di Belle Arti in Rome and the Angewandte in Vienna. Patrick then decided to do also his postgraduate studies abroad, at the Institute for Art, Gender, and Nature at the FHNW in Basel. He currently lives in Munich and Basel.

The understanding of what "home" is or can be has shifted in the 21st century due to increased mobility and digitalization. In the past, the journeyman's years were not only an essential part of training in crafts but also in the field of art, as they were associated with one's personal development. Today's different models of living and working together, alternating between an analog life and the digital cosmos, sometimes lead to situations in which one specific, single place is no longer perceived as home. Regular travel is essential for artists who are constantly exhibiting their work. With his main residences in Basel, Switzerland, and Munich, Bavaria, where his studio is located, and the many journeys that such a lifestyle entails, Patrick Ostrowsky once said: "My home is really the train".

Kateřina Dobroslava Drahořov already began to put her theoretical preoccupation with nomadic life into practice during her studies: She traveled to Belgium and Finland with her boyfriend and her dog in a converted van, which she used as a living space, studio, and sometimes as a mobile art gallery. On site, she focussed in particular on biodynamic farming. Her recent pastel and charcoal drawings, which she presents at the Kebbel Villa in dialogue with Patrick Ostrowsky's sculptural works, follow a universalist approach: She is not interested in an individual exploration of what a home is, based on personal needs and preferences; rather, she wants to sensitize people to a lasting understanding of the current state of our planet, the "home for all", as the artist puts it. Her drawings, which at first glance appear abstract and without references, reveal on closer inspection plants, flowers, and sometimes even parts of the body. The works are created by constantly alternating addition and subtraction, by adding lines and areas and then deleting them with an eraser. Occasionally, houses or huts can be identified in the works; a few strokes result in architecture of the simplest form, which resonates with the idea of home. The motif of the shoe – protection of the body, means of transport, and sometimes an indication of social status – which appears in several works, is also particularly striking.



Patrick Ostrowsky's works are characterized by a certain ambiguity. They sometimes connote designer pieces of furniture and architectural models but are unmistakably rooted in the field of sculpture. Within the tension between sharp edges and amorphous formations, smaller works of art or handicrafts, such as watercolor paintings and glazed ceramics, are integrated into larger contexts. Sometimes, individual sections radiate from within due to additional lighting. In other places, books appear to have been carelessly discarded, while elsewhere readymades such as necklaces or "Lucky Cat" pendants dangle down. The artist uses minimalist metal constructions, within which he develops his own aesthetic worlds from different surface textures, traces of color, sculptures, and everyday objects. The Paravan "a home" with its built-in wall made of pigmented epoxy resin, is room divider, painting, and sculptural work all in one.

In the focal image axis, opposite the entrance door, Patrick Ostrowsky has installed a small-format work entitled "a window (night vision)". The wall, on which the work is displayed, was added years ago to provide a little more hanging space in an exhibition room that mainly consisted of windows. By referring to the art-historically significant motif of the window, the artist makes, to some extent, the hidden window visible again. However, his „window“ does not offer a view, either real or imagined. But with its bluish color, it is connected to the blue pastel works of Kateřina Dobroslava Drahošová, which can be seen in several places of the joint exhibition.

Kateřina Dobroslava Drahošová (*1988 in Šumava, CZ, lives and works in České Budějovice, CZ) graduated from the Faculty of Fine Arts in Ostrava, CZ, in 2015. Between 2010 and 2013 she explored nomadic life, traveling to Belgium and Finland, among other places. She completed several artist residencies, including the Atelierhaus Salzamt in Linz, AT (2019), the Egon Schiele Residency in Krumau, CZ (2015), and the Mustarinda Art Residency in Finland (2013). Her work has been shown internationally in numerous solo and group exhibitions, including Kunstfabrik Groß Siegharts, AT (solo exhibition 2020), české spořitelny Gallery in Prague, CZ (2019), and Periscope Gallery in Salzburg, AT (2016).

Patrick Ostrowsky (*1991 in Schwandorf, lives and works in Munich and Basel, CH) completed his studies in 2020 as a Meisterschüler (master student) of Florian Pumhösl at the Academy of Fine Arts Munich. He also studied at the FHNW in Basel, CH, the Angewandte in Vienna, AT, at the Ludwig-Maximilians-Universität Munich, the Accademia di Belle Arti in Rome, IT, and at the Freie Universität Berlin. He has received numerous prizes and grants, including the USA Scholarship of the Free State of Bavaria (2024), the Debutant Prize of the City of Nuremberg and the Kunsthaus Nürnberg (2021), and a project grant from the Erwin and Gisela von Steiner Foundation (2020). He has presented solo exhibitions at Galerie Britta Rettberg in Munich, Rathaus für Kultur, Lichtensteig, CH (2019), and the Skulptureninstitut, Vienna, AT (2019), among others. Furthermore, he has participated in numerous group exhibitions such as "ZUHÖREN" at Schafhof, Europäisches Kunstforum Oberbayern in Freising (2024), "Junge Kunst" at Städtische Galerie Eichenmüllerhaus, Lemgo (2020), and "Boxenstop I" at Pinakothek der Moderne, Munich (2017).

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