

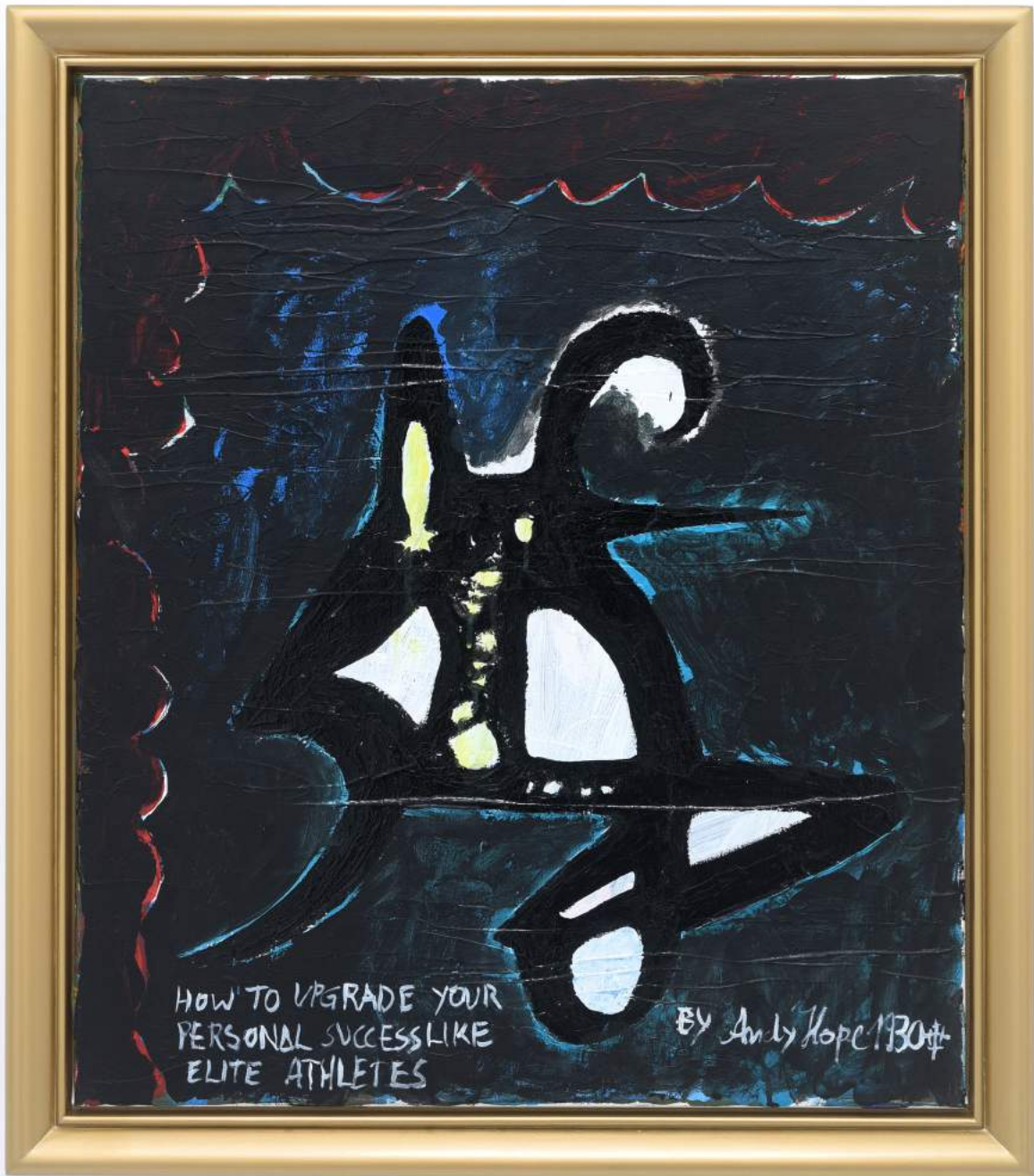
ANDY HOPE 1930

A SPACE PHILOSOPHY: PLOZLOZ AND BEYOND

GALERIE CHRISTINE MAYER



Installation view: Andy Hope 1930, A Space Philosophy: Plozloz and Beyond, Galerie Christine Mayer, 2018



How to Upgrade Your Personal Success Like Elite Athletes, 2017
Acrylic and lacquer on canvas
70 x 60 cm



A Space Philosophy IV, 2018
Acrylic, lacquer and glitter on canvas
180 x 150 cm



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Hazy, 2018
Acrylic and lacquer on canvas
102 x 80 cm



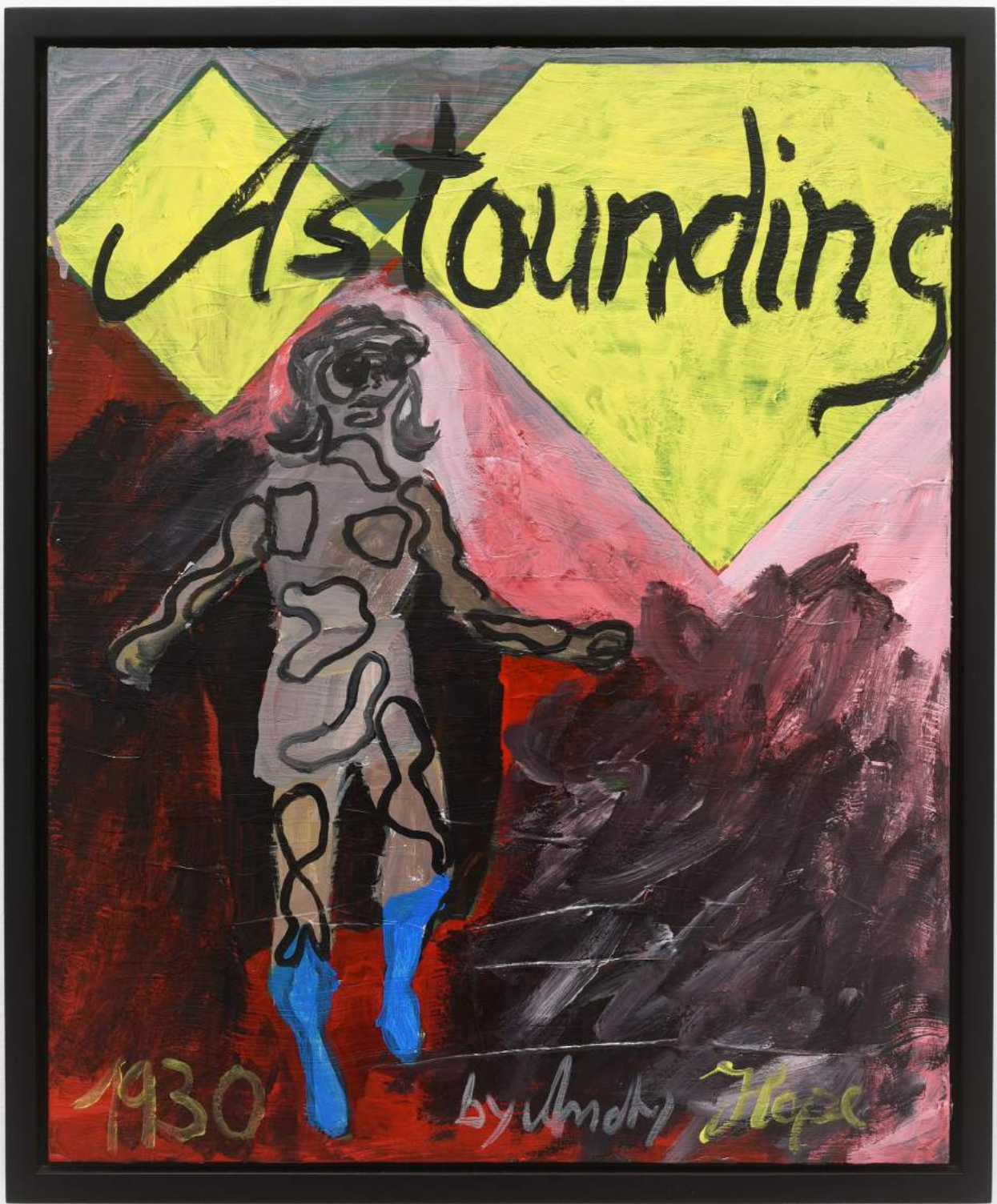
Blob, 2018
Acrylic and lacquer on canvas
80 x 70 cm



Mass, 2018
Acrylic and lacquer on canvas
102 x 80 cm



Raw, 2018
Acrylic and lacquer on canvas
80 x 70 cm



Astounding, 2010
Acrylic on board
52 x 43 cm



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A Space Philosophy: Plozloz and Beyond I, 2018
Watercolour, ink, pencil and collage on paper
29,5 x 21 cm



A Space Philosophy: Plozloz and Beyond II, 2018
Watercolour, ink and pencil on paper
29,5 x 21 cm



The Youth of the Sun, 2010
Acrylic on cardboard
40 x 27,1 cm

GALERIE CHRISTINE MAYER

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ANDY HOPE 1930

A SPACE PHILOSOPHY: PLOZLOZ AND BEYOND
15.9. - 20.10.2018

The two groups of paintings in the exhibition A Space Philosophy: Plolzoz And Beyond by Andy Hope 1930 approach painting as probings into the molecular and the cosmological from a futurist perspective.

The central and largest work in the show, A Space Philosophy IV (2018), is part of a recent series of “garbage can paintings” (shown in previous exhibitions at Rat Hole Gallery, Tokyo and Lomex, New York) in which we see cosmological units and symbols contained within the outline of a garbage can. Here, the elliptical clusters of galaxies are stuffed into the container like bin bags, each in itself ballooning out from their ever expanding, star-filled voids inside. Besides the clear connotation of a “trashy” artwork – doubled up by the use of silver glitter paint, the cheap version of makeup – it also refers to the medium of painting itself; namely to the question of how to distribute “space”, how to partition the surface plane.

One of humanity's most aspirational challenges (or escape routes) today is the “colonization” of space, the drawing of lines of ownership through to whatever frontier is within our technology's perimeters – a highly questionable endeavor that does not just continue a colonialist mythology in language, but might also cause actual exploitation and displacement on earth, for example through shifting funds from welfare (on earth) to warfare (in space). The watercolor collage of the invitation card could also allude to this future scenario – the cow on another planet carrying an oxygen bottle, the earth's continents on its body like a colorful memory of home, as an essential part of setting up a sustainable agricultural settlement in hyper space.

The second series of paintings so far consists of four variations on an amorphous form called Raw, Hazy, Mass and Blob (all 2018) differing in color, shape and style. Stretching over nearly the whole surface of the canvas – on two paintings even going beyond it – these forms or not-yet-forms seem to be in a state of metamorphosis, as bodies approximating abstraction.

Throughout time, the idea of a form without meaning seems to have deeply unsettled people as it is perceived as having no soul, no reason, nothing to argue with. Neoplatonists believed that form is governed by an idea, so as long as matter is capable of form it is neutral, but if form and idea are indiscernible it is evil. In the science-fiction classic *The Blob* (1958) a growing shapeshifting blob of jelly “keeps getting bigger and bigger” (Steve McQueen) as it eats people.

However, taking a bio-historical trip back to our ur-ancestors in the Precambrian – for instance the globs of slime in a warming moor that Gottfried Benn called for, stricken by a yearning for reverse evolution – the blobs are at the beginning of all life. And they remain the most adaptable, just like a blobfish living thousands of feet underwater, its gestalt squashed and constantly reconfiguring under the weight of the water. Product design of the future will be similarly adaptable, it will go way beyond curved edges and instead produce shapeshifting, enveloping, pliable forms.

In Andy Hope 1930's painting series, it seems these blobs were thrown at the picture, sticking to the surface, devouring the canvas, negating it with their non-form, whilst still evoking associations from Hokusai's *Great Wave of Kanagawa* to a speech bubble in a Lichtenstein comic strip to a speckle of dirt.

As you can look into a bin to view history, this history inevitably decomposes into blobs of molecular matter which are the beginning and end of everything.

Manuel Gnam

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ANDY HOPE 1930

Lives and works in Berlin

SOLO EXHIBITIONS

- 2018 A Space Philosophy: Plozploz and Beyond, Galerie Christine Mayer, Munich
Basement Job, Beach Office Berlin, Berlin
Débutants de Cologne, with Hans-Jörg Mayer, Galerie Nagel/Draxler, Cologne
Where did it come from!, Rat Hole Gallery, Tokyo
- 2017 # Believe, Lomex Gallery, New York
MarketIs Done, ODD ARK, Los Angeles
- 2016 Enjoy Thank You, Galerie Gabi Senn, Wien
Black Fat Fury Road, Galerie Guido W. Baudach, Berlin
- 2015 Friday is too late, Autocenter, Berlin
UNappropriated Activities, Hauser & Wirth, Zurich
Prequel – Equal, Wiener Art Foundation, Vienna
- 2014 Echoes from an Unlimited Company, Galerie Christine Mayer, Munich
Metro Pictures, New York
- 2013 Andy Hope 1930 & Paul McCarthy: down show show down, 8. Salon, Hamburg
WHY PAINT (with David Batchelor), Gabriele Senn Galerie, Vienna
Andy Hope 1930 presents Earth 1 belongs to Earth 2, Galerie Guido W. Baudach, Berlin
- 2012 When Dinosaurs Become Modernists, Inverleith House, Edinburgh
Medley Tour London by Andy Hope 1930, Hauser & Wirth, London
Medley Tour by Andy Hope 1930, Kestnergesellschaft, Hannover
- 2011 Silent Running, Galerie Christine Mayer, Munich

0,10 and a half by Andy Hope 1930, Galerie Guido Baudach, Berlin
Robin Dostoyevsky by Andy Hope 1930, Centro de Arte Contemporáneo, Malaga, Spain
Detour-Landscape in Progress II, Kunsthistorisches Museum and CAC Contemporary Art Club im
Theseustempel, Vienna

2010 Andy Hope 1930 at the Freud, Freud Museum, London
Charles Riva collection, Brussels
Ghost Ships & Ornamental Skies (with Robert Hawkins), Galerie Christine Mayer, Munich
ON TIME, Metro Pictures, New York

2009 Andy Hope 1930, Sammlung Goetz, Munich
Air tsu dni sélavý, Hauser & Wirth, London
White Space Black, Oldenburger Kunstverein, Oldenburg
GOTHAM BOOK, Buchhandlung Walther König, Berlin

2008 City of Sokrates, Galerie Guido Baudach, Berlin
Phantom Gallery, Hauser & Wirth, Zurich
Valleys of Neptune, Galerie Christine Mayer, Munich

2007 The Long Tomorrow, MARTa Herford, Herford
Only Gods Could Survive, Metro Pictures, New York
Sweet Troubled Souls, Hauser & Wirth/Silverbridge, Paris

2006 This Island Earth, Hauser & Wirth, London
Trans Time, Galerie Guido Baudach, Berlin

2005 Welt ohne Ende, Städtische Galerie im Lenbachhaus, Munich
Time Banners, Galerie Nomadenoase, Paris
Galassia che vai, Galerie Bleich-Rossi, Graz
Neverworld Technik (mit André Butzer), Kunstverein Ulm, Ulm
Two Bad, Galerie Bernd Kugler, Innsbruck

2004 Batman Gallery, Galerie Christine Mayer, Munich
Circus City 4419, Remise, Bludenz

2003 Tomorrow People, Galerie Guido Baudach, Berlin

2002 Hinter den Hügeln, Galerie Christine Mayer, Munich
Down the Hollywood Line, Galerie Guido Baudach, Berlin

1996 c/o Puschmann, Ausstellungsraum Balanstraße, Munich

GROUP EXHIBITIONS

- 2018 (confusion caused by) noisy and noticeable activity or very colorful appearance, intended to attract attention, 8. Salon, Hamburg
Manifestations, Galerie Guido W. Baudach, Berlin
On Display III, Sammlung Philara, Düsseldorf
Busan Biennale, Busan, Korea
ISLAND OF LOST SOULS, Galerie Christine Mayer, Munich, Germany
ADRIAN BUSCHMANN RICHARD HOECK ANDY HOPE 1930 HANS-JÖRG MAYER OSWALD
OBERHUBER MICHAEL RIEDEL HANS WEIGAND, Galerie Senn, Vienna
Mountain Energie, Gallery HAR-EL, Jaffa, Israel
SOCIAL FACADES. A DIALOGUE BETWEEN THE MMK AND DEKABANK COLLECTIONS, MMK 1, Frankfurt, Germany
THE CULTURE COLLIDER. POST-EXOTIC ART, Manggha Museum of Japanese Art and Technology, Krakow, Poland
Kunstraum Descartes, Düsseldorf, Germany
NGORONGORO II, Berlin
Berlin Collage and beyond, Oscar Niemeyer Museum, Curitiba, Brazil
Becoming Animal, Den Frie Centre of Contemporary Art, Copenhagen
Becoming Animal, The Religious Museum, Lemvig, Denmark
Skip Tracer, M. LeBlanc, Chicago, USA
- 2017 ιαφωτισμός, Galerie Christine Mayer, Munich
SEA, SEX AND SUN, Galerie Christine Mayer, Munich
Viva Arte Viva, 57. Biennale di Venezia, Giardini Arsenale, Venice
Karin Sander: ZEIGEN. Eine Audiotour durch die Sammlung der GfZK Leipzig, GfZK, Leipzig
Portable art, Hauser & Wirth, New York
Ressentiment – Kulturen des Dissens, ikob, Eupen
Berlin-Klondyke, UGM Studio, Maribor
VERTICAL HORIZON, Hauser & Wirth, Los Angeles (screening)
12 Künstlertafeln, 8.Salon, Hamburg
- 2016 Tender is the Night, Galerie Christine Mayer, Munich
Dreaming Mirrors – Dreaming Screens, Galerie Sprüth Magers, Berlin
Passion. Fanverhalten und Kunst/Fan Behaviour And Art, Stadtgalerie, Kiel
Die Kunst, die Kunst – ich Pfeife auf die Kunst, 8. Salon, Hamburg
Passion. Fanverhalten und Kunst/Fan Behaviour And Art, Ludwig Museum, Budapest
Random Sampling, Haus der Kunst, Munich
So ein Ding muss ich auch haben, Lenbachhaus, Munich

- 2015
- Passion. Fanverhalten und Kunst/Fan Behaviour and Art, KunstKulturQuartier, Nürnberg
 - 1. Berlin Edition, Berlin-Klondyke, Salon Dahlmann, Berlin
 - Salon d'Hiver, Hauser & Wirth Zürich
 - All is forgiven, Hauser & Wirth London
 - „Die Kunst, die Kunst – ich pfeife auf die Kunst“ – Arthur Cravan im Ring mit 13 Künstlern unserer Zeit, 8. Salon, Hamburg
 - Turn of a Century, Galerie Guido W. Baudach, Berlin
 - Good for Nothing (Cracks in the Mirror), Goodroom, Munich
 - Geh' und Spiel mit dem Riesen! Kindheit, Kritik und Emanzipation, Villa Stuck, Munich
 - ESCAPEMENT, Neue Galerie Gladbeck, Gladbeck
 - Avatar und Atavismus – Outside der Avantgarde, Kunsthalle, Düsseldorf
 - Paperworlds, Buchheimmuseum, Bernried
 - HOT TOWN, SUMMER IN THE CITY, Galerie Christine Mayer, Munich
 - Passion. Fanverhalten und Kunst/Fan Behaviour and Art, Künstlerhaus, Bethanien
 - Random Sampling, Haus der Kunst, Munich
 - Deutsche Kunst nach 1960, Essl Museum, Klosterneuburg near Vienna
 - These are not my horses, James Fuentes Gallery, New York
 - So ein Ding muss ich auch haben, Lenbachhaus, Munich
 - Wiener Art Foundation, Vienna
 - Artist as Children – Children as Artist, Buchheim Museum, Bernried
 - Self-Inflicted Justice By Bad Shopping, Sammlung Falckenberg/ Deichtorhallen, Hamburg
- 2014
- Paperworlds, Collectors Room Stiftung Olbricht, Berlin
 - Psycho Killer, Galerie Börgmann, Mönchengladbach
 - Andy Hope 1930, Jirí David and Florian Meisenberg, Galerie Václava Špály, Prague
 - Without You I'm Nothing, Held Art, Berlin
 - BACK TO BERLIN, Herzliya Museum of Contemporary Art, Herzliya
 - Fruits of passion: collection from the Musée nationale d'art moderne, Centre Pompidou, Paris, Hyogo Prefectural Museum of Art, Kobe
 - Instrument Erinnerung. Der Mnemosyne-Bilderatlas von Aby Warburg, Kunstraum München, Munich
 - Unendlicher Spass, Schirn Kunsthalle, Frankfurt
 - Somos Libres II (Works from the Mario Testino Collection), Pinacoteca Gianni e Marella Agnelli, Turin
- 2013
- Andy Hope 1930 & Paul McCarthy: down show show down, 8. Salon, Hamburg
 - Wide as an Illusion.. Expansion dissolves, Setareh Gallery, Düsseldorf
 - Maps & Orientation Part 2, Held Art, Berlin
 - Private/ Corporate VII, Daimler Contemporary, Berlin
 - HMV, Foxy Production, New York, NY
 - Kaboom! Comic in der Kunst, Weserburg /Museum für moderne Kunst, Bremen

Nights of Studies in Sub-History Light (curated by Andy Hope 1930), Galerie Sabine Knust, Munich
Painting Forever!, KW Institute for Contemporary Art, Berlin
Middle Gate Geel 13, De Halle in Geel, Geel
Forever Young, Jugend und Jugendkult in der Gegenwartskunst, Kunsthaus im KunstKultur Quartier,
Nürnberg
Maps and Orientation Part 2, Held Art, Berlin#

2012
Fruits of Passion, Centre Georges Pompidou, Paris
Roundtable: The 9th Gwangju Biennale, The Gwangju Biennale Foundation, Gwangju, Korea
Summer Show, Galerie Christine Mayer, Munich
Ash and Gold. A World Tour, MARTa Herford, Herford
Circus Wols, Weserburg Museum, Bremen

2011
Ars Apocalipsis – Kunst und Kollaps, Kunstverein Kreis Gütersloh e.V., Gütersloh
MMK 1991 – 2011. 20 Years of Presence, MMK Museum für Moderne Kunst, Frankfurt am Main
Mind the GapKai, 10 Arthena Foundation, Düsseldorf
All I Desire, Galerie Christine Mayer, Munich
Show 3. What a serious horror writing a play, Kienzle Art Foundation, Berlin
Der Traum vom Fliegen – The Art of Flying, Haus der Kulturen der Welt, Berlin
Show #4 – PORTRAITS & FACES
Held Art, Berlin
Eyes wide shut. Contemporary Drawings from Germany, Vogt Gallery, New York

2010
Von realer Gegenwart. Marcel Broodthaers heute, Kunsthalle Düsseldorf, Düsseldorf
Schwarz, Märkisches Museum Witten, Witten
Showroom Müllerstraße, Galerie Christine Mayer, Munich
Journey into unknown worlds, Held Art, Berlin
Schwarzgold, Schloß Beesenstedt, Beesenstedt
SUMMER SHOW, Galerie Christine Mayer, Munich
Rive Gauche/Rive Droite, Marc Jancou Contemporary, Paris
Permanent Trouble. Kunst aus der Sammlung Kopp München, Kunstforum Ostdeutsche Galerie,
Regensburg
Ulrich Hackel, Andy Hope 1930, Olaf Metzel, Kunstraum Innsbruck, Innsbruck

2009
MAN SON 1969 . Vom Schrecken der Situation, Hamburger Kunsthalle, Hamburg
amor fati, Galerie Guido Baudach, Berlin
Crota Presents, Lothringer 13/Laden, Munich
MAGIC JACKPOT, Galerie Christine Mayer, Munich
Until the End of the World, AMP, Athens
1999, China Art Objects Galleries, Cottage Home, Los Angeles
5 years for friends, Galerie Bernd Kugler, Innsbruck
amor fati, Galerie Guido Baudach, Berlin
Crota Presents, Lothringer 13/Laden, Munich

- 2008
- Berlin – Anfang und Ende, Kunstbunker, Nuremberg
 - Back to Black, Kestner Gesellschaft, Hannover
 - Always there, Galerie Max Hetzler, Berlin
 - Sculptures by..., Galerie Christine Mayer, Munich
 - That's the way it is, Galerie Guido Baudach, Berlin
 - Butzer, Hofer, Meese, Strode, Zipp, Sammlung Sperling, Mainburg
 - Kommando Timan Riemenschneider. Europa 2008, Hospitalhof Stuttgart, Stuttgart
 - Metro Pictures, New York
 - Vertrautes Terrain: Contemporary Art in & about Germany, ZKM, Karlsruhe
 - Kommando Tilman Riemenschneider: Europa 2008, Hospitalhof Stuttgart
- 2007
- Paul Thek – Werkschau im Kontext zeitgenössischer Kunst, ZKM, Karlsruhe
 - Kommando Friedrich Hölderlin Berlin, Galerie Max Hetzler / Galerie Guido Baudach, Berlin
 - Euro-Centric, Rubell Family Collection, Miami
 - Made in Germany, Kestner Gesellschaft, Hannover
 - There is never a stop and never a finish, Hamburger Bahnhof, Berlin
 - Hot Rock, Transmission Gallery, Glasgow
 - Works on Paper, Galerie Christine Mayer, Munich
 - La Bomba IV, Rowley Kennerk Gallery, Chicago
 - Perspektive 07, Städtische Galerie im Lenbachhaus, Munich
 - Kommando Calvin Cohn New York, Salon 94, New York
- 2006
- Optik Schröder, Kunstverein Braunschweig, Braunschweig
 - Artists of the Gallery, Galerie Christine Mayer, Munich
 - Deutschland – Heimat als Utopie, Hillside Terrace, Tokyo
- 2005
- Schwarz, Brot, Gold, Oldenburger Kunstverein, Oldenburg
 - Styles und Stile – Contemporary German Painting from the Scharpff Collection, Goetz meets Falckenberg, Phoenix Kulturstiftung, Hamburg
 - La nouvelle peinture Allemande, Carré d'art-Musée d'art contemporain de Nîmes, Nîmes
 - Les Grands Spectacles, Museum der Moderne Salzburg, Salzburg
- 2004
- Heimweh, Haunch of Venison, London
 - Kommando Pfannenkuchen, Daniel Hug Gallery, Los Angeles
- 2003
- Hands up, Baby, hands up, Oldenburger Kunstverein, Oldenburg
 - Vom Horror in der Kunst, Grazer Kunstverein, Graz
 - deutschemalereizweitausenddreißig, Frankfurter Kunstverein, Frankfurt am Main
 - Painting on the roof, Museum Abteiberg, Mönchengladbach

- Actionbutton, Hamburger Bahnhof, Berlin
- 2002 FRIEDE, FREIHEIT, FREUDE, Maschenmode, Berlin
Hossa, Central Cultural Andratx, Palma de Mallorca
Große Kunstausstellung Sommer 2002 im Pazifik, PAZIFIK, Berlin
- 2001 Viva November, Städtische Galerie, Wolfsburg
believe, Westfälischer Kunstverein, Münster
Im Wandel der Liebe zu uns selbst und des Gesichtssinns im allgemeinen (Deutsch Britische Freundschaft), Maschenmode, Berlin
- 2000 Real Places?, Westfälischer Kunstverein, Münster
Die Gefahr im Jazz (DBF), Strassburger Strasse 4, Berlin
- 1999 Zauber*Haft, Dresden, Germany
Credo, Galerie im Rathaus, Munich
Lattenfunktion Burgaufbau, Andersens Wohnung, Berlin
Landscape in Progress II, Künstlerwerkstatt Lothringer Straße, Munich
- 1998 REALITY INVESTMENT/Akademie Isotrop, Ulm
Public Opinion Is A Little Girl (DBF), Unit 6/7, London
KS 12 & OSR, Galerie via 113 (Daniel Schürer), Hildesheim
Anwander, Bazaar de Cologne, Cologne
Holiday, Ultraschall/Kunstpark Ost, Munich
Rainbow Bridge, Ultraschall/Kunstpark Ost, Munich
Landscape in Progress, Künstlerwerkstatt Lothringer Strasse, Munich
- 1997 Wandervögel, STUDIO, London
- 1996 Goldrand, Galerie Markt Bruckmühl, Bruckmühl

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