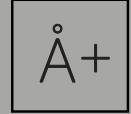


Patric Sandri
Filter 

Patric Sandri's paintings are content and medium at the same time. The Zurich based artist deals with perception and the aspect of looking. Using the mistakes of perceptual apprehension has become more and more important in the way he generates ideas and works. The function of a three-dimensional object and its carrier is explored, often deconstructed and put into a new order. Light completes the paintings and is thematized by the different architectural parts of the works which are painted. The colours reflect and radiate on the background which is dipped in colored light. The front and the backsides of the works are equally important. The works have a sculptural character - but always remain committed to painting.

Painting has its visual parameters, but couldn't these be implemented in an alternative way through an intensified questioning of the role and perception of the artist as observer and vice versa? Patric Sandri proposes a detachment from the rigor and age-long practice of painting in the form of panel painting that has been executed for centuries. Shouldn't the architecture of painting be questioned once more and revised in terms of implementing its media content more precisely?

Traditionally the viewer is confronted with a plane, mainly one surface, suggesting a pictorial space which is attached to an object. The perception of this pictorial space results through detachment from actuality similar to a view out of the window. In this sense a painting presents itself in the exhibition room like an island in the ocean. Maybe the painting is able to create references within this space, but simultaneously it is trapped in an ongoing conflict between plane, object and space.

To lend honesty to the pictorial space and open the painterly window to the viewer, Sandri proposes a transformation of the pictorial tools as the actual space and environment. What is important is the perception of the site-specific image that should be viewed as a painting and not only as a collection of objects within the three-dimensional area. Rather, the scene in the actual room should be perceived as an image with depth and volume. The image shall be experienced through a heightened intensity by the participant, movement within the space becomes a tool for painting whereby the image and perspective constantly change. Similar to a stage, the space or environment now serves as an image-carrier, the composition as the plane, the matter as bodies, the light as a source. The pictorial space as actual space can visualize the paintings components by giving immediacy and authenticity without losing its materiality and visual message. With the participant involved, the perception within the painting becomes essential, connected directly with the reality of human experience.

Bei dem in Zürich lebenden Künstler Patric Sandri ist Malerei, Medium und Inhalt zugleich. Er arbeitet mit der Wahrnehmung an sich, insbesondere dem Aspekt des Sehens. Fehler und Widersprüche in der Wahrnehmungsauffassung sind zentrale Momente, die Sandris Bildideen und Kompositionen beeinflussen. Wie schon Farbe und Bildträger wird auch das Licht aus den vermeintlichen Verbindlichkeiten der Malerei gelöst und selbst thematisiert. Vorder- und Rückseite werden gleichermaßen zum Bildinhalt. Das Bild nimmt einen skulpturalen Charakter an – und bleibt dabei dennoch stets der Malerei verpflichtet.

Malerei hat ihre visuellen Parameter, doch können diese nicht anders umgesetzt werden? Auch durch eine Aufforderung an die Künstler den Betrachter im Gemälde zu involvieren? Sollte die Architektur der Malerei nicht doch noch einmal auf ihre Möglichkeiten und Konditionen überprüft und einer Revision auf eine präzisierte Umsetzung ihres medialen Inhalts unterzogen werden? Normalerweise präsentiert sich das klassische Gemälde als Insel im Ausstellungsraum. Es schafft darin zwar Bezugspunkte, ist aber in einem fortwährenden Konflikt zwischen Fläche, Objekt und Raum. So wird der Betrachter einer Fläche, welche einen Bildraum suggeriert gegenüber gestellt, gleich eines Blickes aus dem Fenster. Mit der Verlagerung des Gemäldes in den Raum wird der Umraum ein Teil der perspektivischen Komposition. In Kombination mit der gegebenen Architektur und den Lichtverhältnissen ergibt sich daraus ein spezifisches Bild. Vielmehr soll das Bild als Tatsächliches in seiner Flächigkeit als auch Tiefe im Raum erlebt werden und die Räumlichkeit in seinem Volumen. Die Arbeit wird in einer gesteigerten Intensität vom Betrachter erfahren, welcher durch seine eigene Bewegung im Raum das Bild vervollständigt: Bildausschnitt und Perspektive werden durch seine subjektivierte Wahrnehmung gesteuert, das Zentrum wechselnd positioniert. Gleich einer Bühne dient der Raum und das Umfeld nun als Bildträger, die Komposition als Fläche, die Masse als Körper, das Licht als Quelle, die Farbe als Licht. Der Bildraum als realer Raum vermag die Bestandteile der Malerei einer Direktheit und Echtheit einzufangen, mit einer Inklusion des Betrachters ohne dabei ihre Materialität und visuelle Botschaft abzulegen. Das Bild und dessen Wahrnehmung wird essentiell und mit der Realität des menschlichen Erlebens verknüpft.

While we look not at the things which are seen, but at the things which are not seen: for the things which are seen are temporal; but the things which are not seen are eternal.

The Second Letter of St. Paul to the Corinthians - Chapter 4

On this sunny Sunday this sentence from an epistle of St. Paul haunted my mind. On the one hand it could be because I randomly get roped in a children's choir concert and on the other hand, because I had to think about Patric Sandri's paintings. And not without good reason, because Patric's paintings are not easy to grasp. We are not able to classify these easily in familiar art systems.

His color palette is the three basic colors red, yellow and blue. But don't panic, it is not about the monumental absoluteness of monochrome primary colors. In white wall objects at Å+, he organizes the colors that way that these can only be perceived indirectly as intangible, colored light. Like in pointillist paintings, the pure colors created separately mingle with each other. So Sandri is able to play with the entire color spectrum of light as a material. Both Isaac Newton and Johann Wolfgang von Goethe would have enjoyed this work since it plays virtuously with the physical properties of colors and with the physical and psychic perceptual systems. But this is all accessories. Sandri's work is not about the display of optical phenomena, but about the creation of poetic spaces in which colored light brings the white installation and thus the entire room to vibrate. An accessible painting.

Uns, die wir nicht auf das Sichtbare starren, sondern nach dem Unsichtbaren ausblicken; denn das Sichtbare ist vergänglich, das Unsichtbare ist ewig.

Paulus 2. Brief an die Korinther - Kapitel 4

Dass mir an diesem sonnigen Sonntag dieser Satz aus einer Epistel vom Paulus im Kopf herumspukt, kann (natürlich) zum einen an dem Kinderchorkonzert mit Gottesdienst liegen, in den ich wie zufällig hineingeraten bin, und zum anderen daran, dass ich die ganze Zeit an die Malerei von Patric Sandri denken musste. Und es kommt nicht von ungefähr, denn Patrics Malerei ist nicht einfach zu fassen, sie kann man nicht einfach wegsortieren in wohlvertraute Ordnungssysteme.

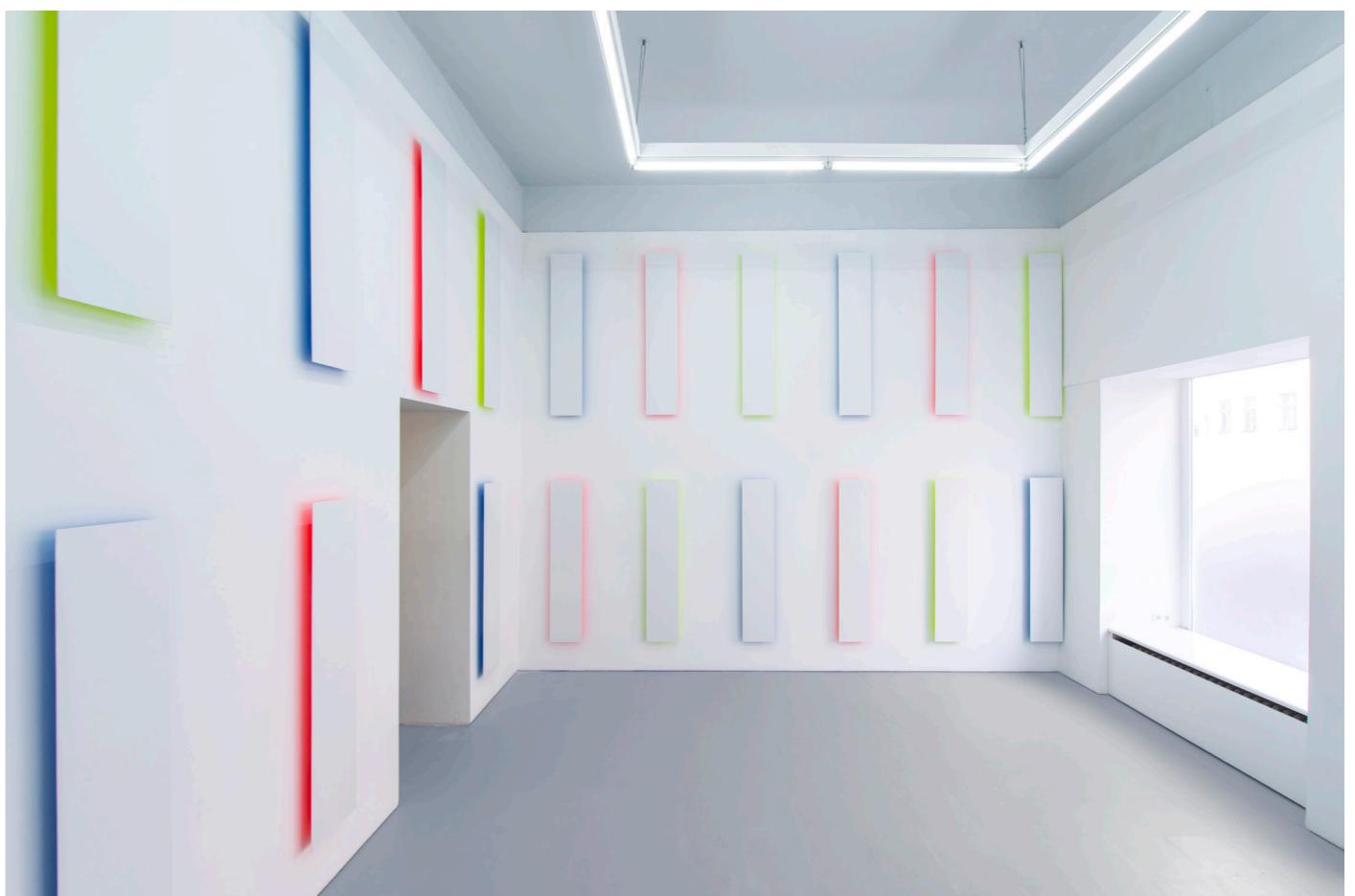
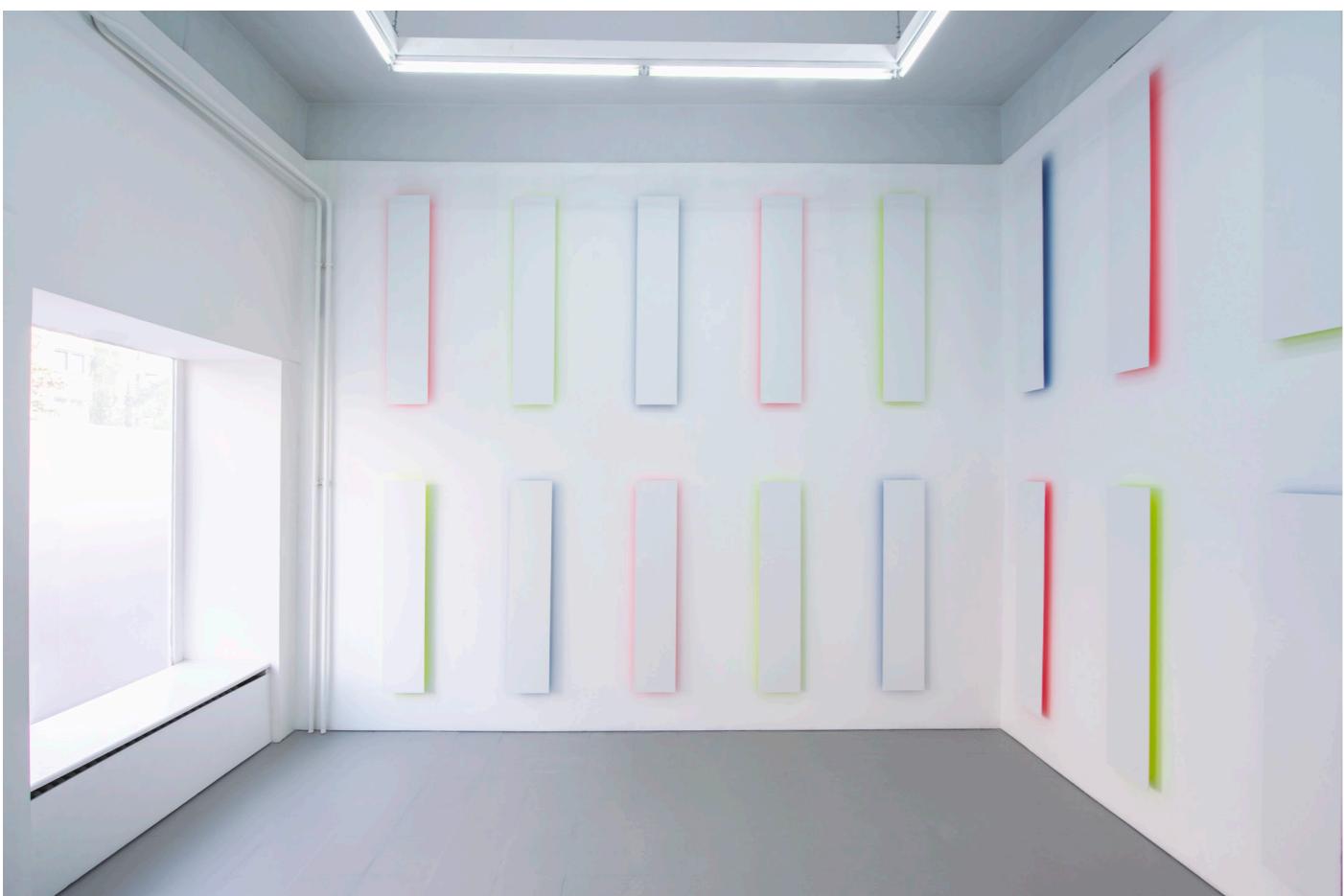
Seine Farbpalette sind die drei Grundfarben Rot, Gelb und Blau. Doch keine Angst, es geht ihm nicht um die monumentale Ab-so-lut-heit monochromer Primärfarben. In weißen Wandobjekten bei Å+ organisiert er die Farben so elegant, dass sie nur indirekt wahrnehmbar werden und so als immaterielles, farbiges Licht ihr Spiel treiben können. Wie in einem pointillistischen Bild mischen sich die hier separat angelegten reinen Farben miteinander. Simultanfarben vervielfältigen das Farbangebot zusätzlich, so steht ihm das ganze Farbspektrum des Lichts als Material zur Verfügung. Sowohl Isaac Newton als auch Johann Wolfgang von Goethe hätten an dieser Arbeit Freude gehabt, spielt sie doch virtuos sowohl mit der physikalischen Eigenschaften der Farben als auch mit den physischen und psychischen Wahrnehmungsapparaten des Menschen. Aber das ist alles nur Beiwerk, geht es hier ja nicht um Zurschaustellung optischer Phänomene, sondern um die Erschaffung poetischer Räume, in denen farbiges Licht die weiße Installation und damit den ganzen Raum zum Schwingen bringt. Raumgreifende begehbarer Malerei.

Patrick Huber





+A



Filter 2018
acrylic on Forex, wood
site specific (150 x 30 cm each)



Yes, I am not 2018
acrylic on wood construction behind transparent cotton
160 x 100 cm



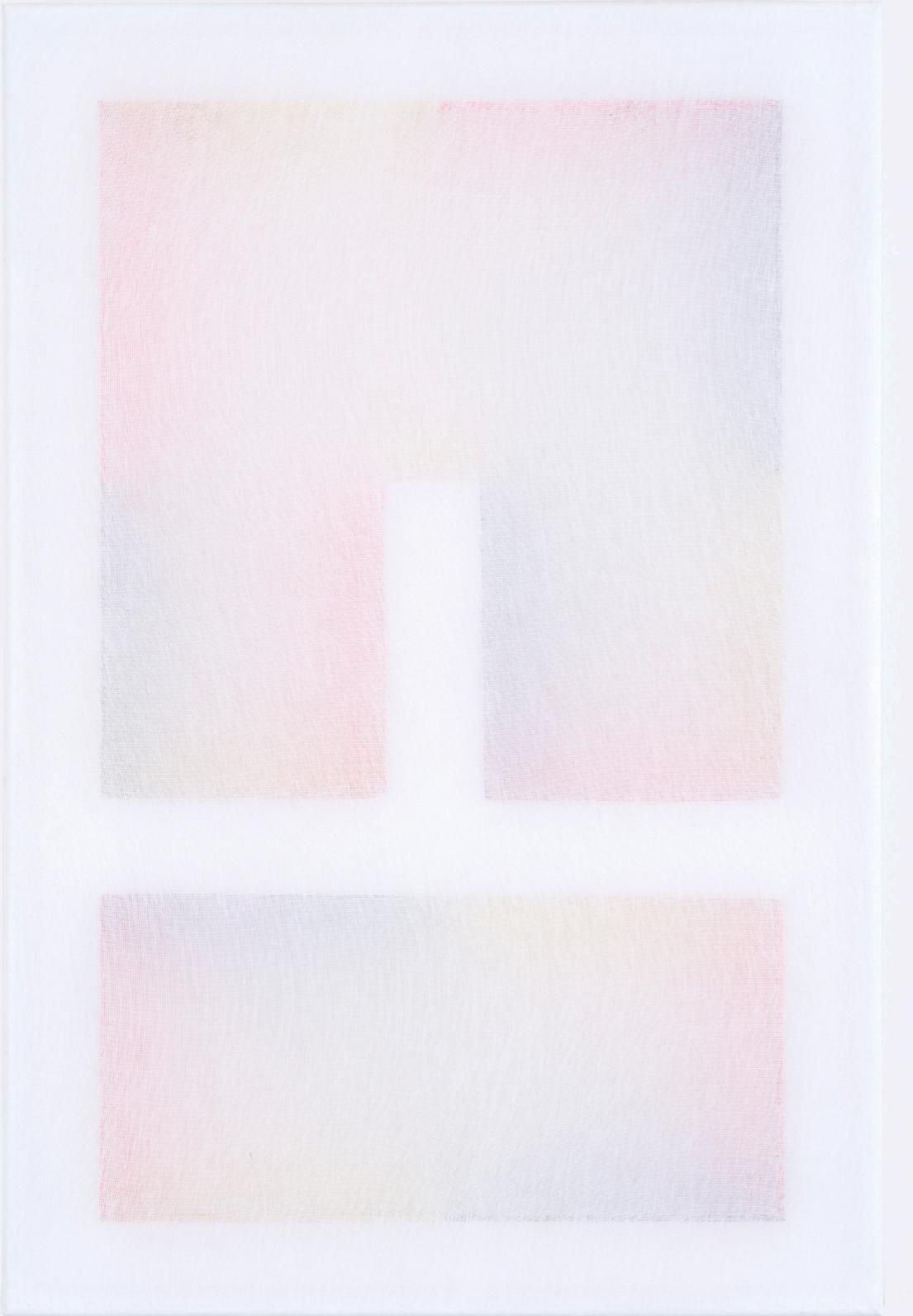
No, I am 2018
acrylic on wood construction behind transparent cotton
160 x 100 cm



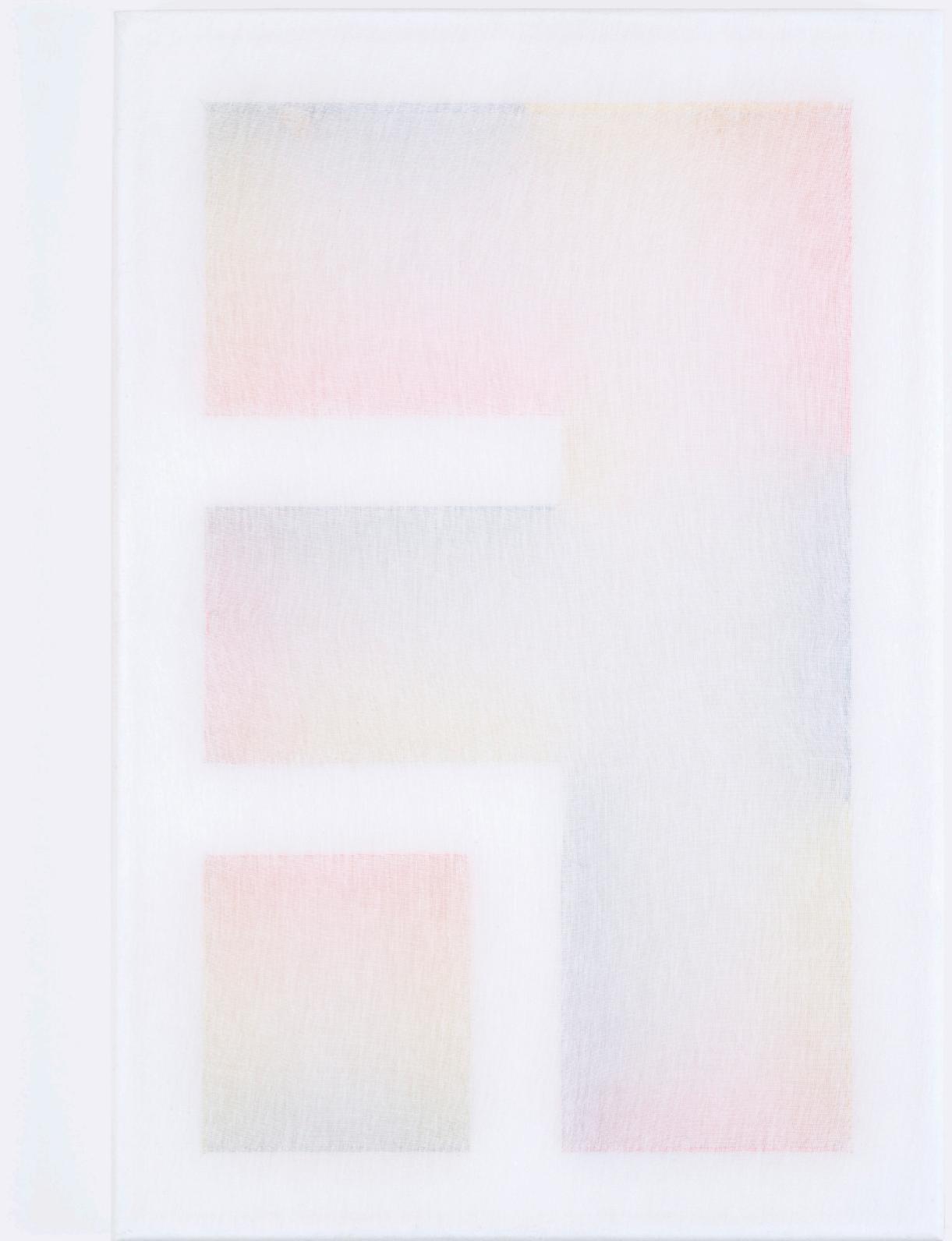
Untitled (Composition with Frame, 3 Wood Slats and 3 Colours, 3/35) 2017
Paint on wood construction behind transparent cotton
60 x 40 cm



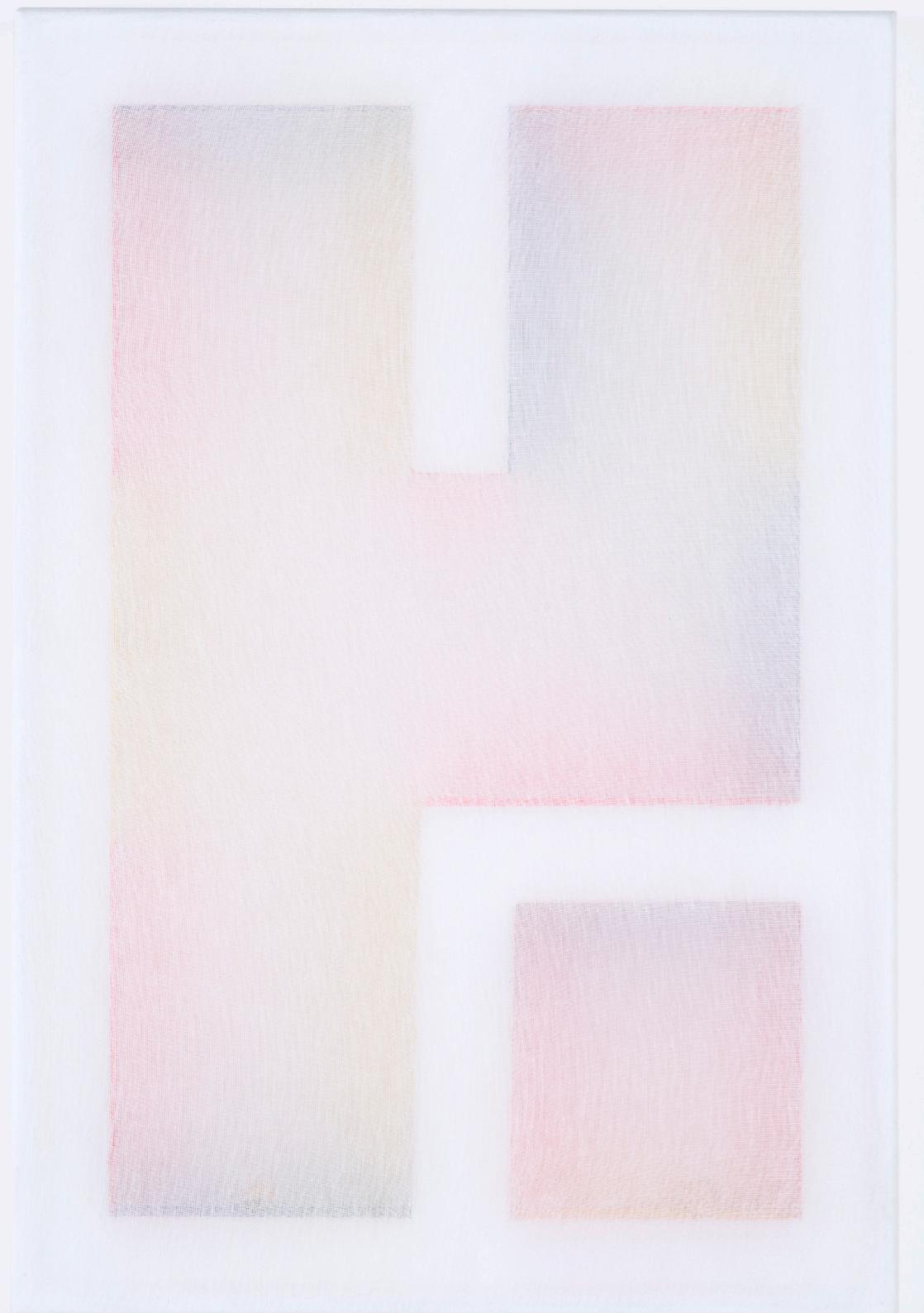
Untitled (Composition with Frame, 3 Wood Slats and 3 Colours, 4/35) 2017
Paint on wood construction behind transparent cotton
60 x 40 cm



Untitled (Composition with Frame, 3 Wood Slats and 3 Colours, 5/35) 2017
Paint on wood construction behind transparent cotton
60 x 40 cm



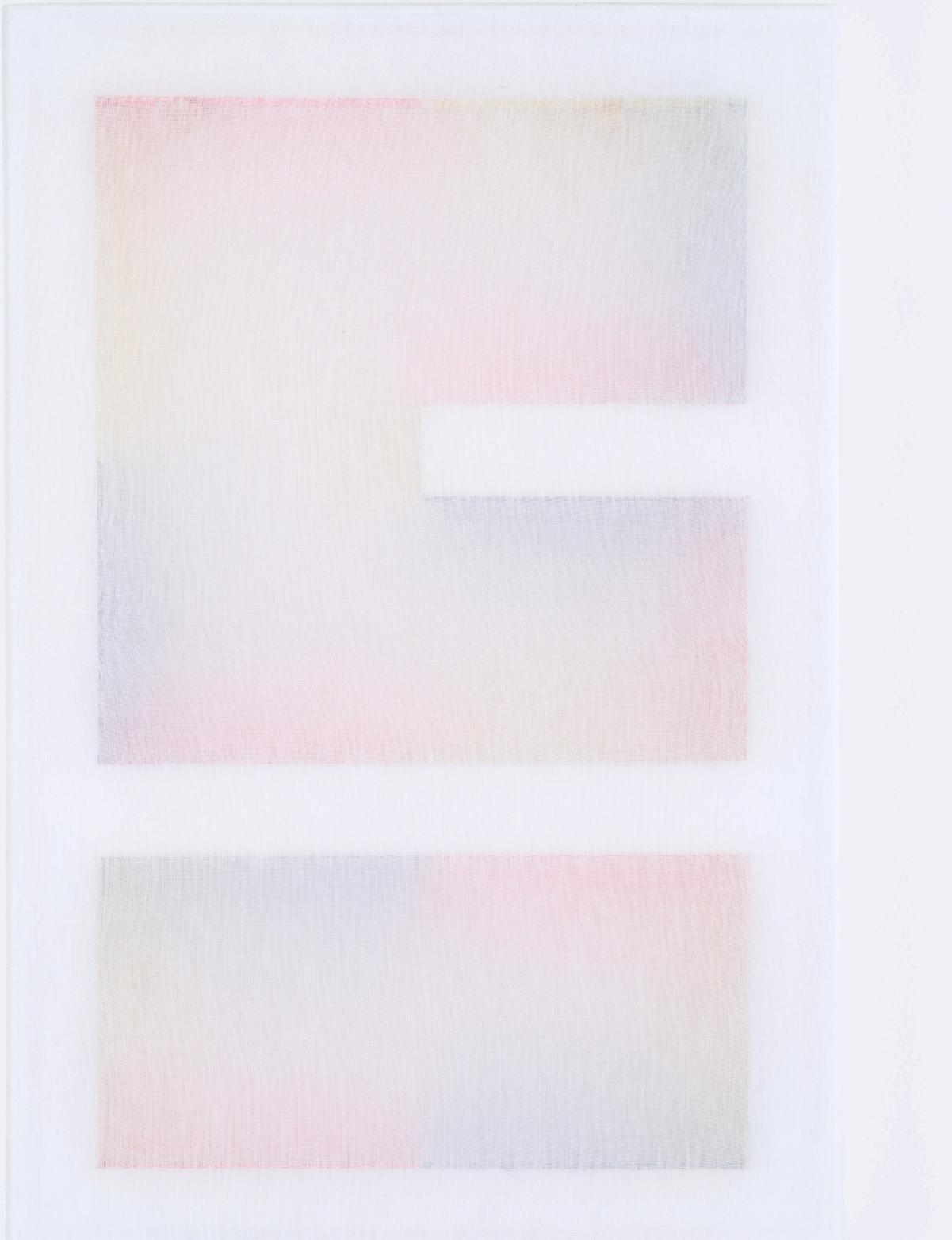
Untitled (Composition with Frame, 3 Wood Slats and 3 Colours, 6/35) 2017
Paint on wood construction behind transparent cotton
60 x 40 cm



Untitled (Composition with Frame, 3 Wood Slats and 3 Colours, 7/35) 2017
Paint on wood construction behind transparent cotton
60 x 40 cm



Untitled (Composition with Frame, 3 Wood Slats and 3 Colours, 8/35) 2017
Paint on wood construction behind transparent cotton
60 x 40 cm



Untitled (Composition with Frame, 3 Wood Slats and 3 Colours, 9/35) 2017
Paint on wood construction behind transparent cotton
60 x 40 cm



Untitled (Composition with Frame, 3 Wood Slats and 3 Colours, 10/35) 2017
Paint on wood construction behind transparent cotton
60 x 40 cm

selected works and installations 2014–2018

As a whirling episode of the confused road at will quieted down, attention quested for challenge no more, but settled content on an unusual flamboyant red patch on the whipping hilltops of the steep ridge in west. Now even superior to these burning dunes my presence was soon to be vividly debated, upon which a swift series of cold summers ensued.

(...)

Muted the shine, only faint spasms of lightning saving the endless horizons from the pale oceans beneath them. Yet a silent storm of red fire found therein an excuse to branch out in a sun dried mind its heavy strings of myth, exhausted by situations unknown. But this is and will not be a part of me, this is you and you alone from now. I left you alone for this, and the weight of no cross will burden my back.

I told you that islands stretch to break the veil, and that blue will give in to its curling slides. When the time is right you'll name it the hill where the doctors tarragon fields grow too, as you might know your outfit of predictions fits snug.

So a road or a journal might nimbly maneuver on, but the salvation of their picture is from whom to expect? Virtuosity filter or the cage of a bony skull, amber casts shimmered despite their heritage then as now, I am only here to reflect.

Rasmus Kjelsrud

¹Untangled those years might be from ties to our now, but that's questions to which I'd rather not subscribe. We shall now go back from mid-August to a certain afternoon some other year.

installation view: TART, Zürich, Switzerland, 2017





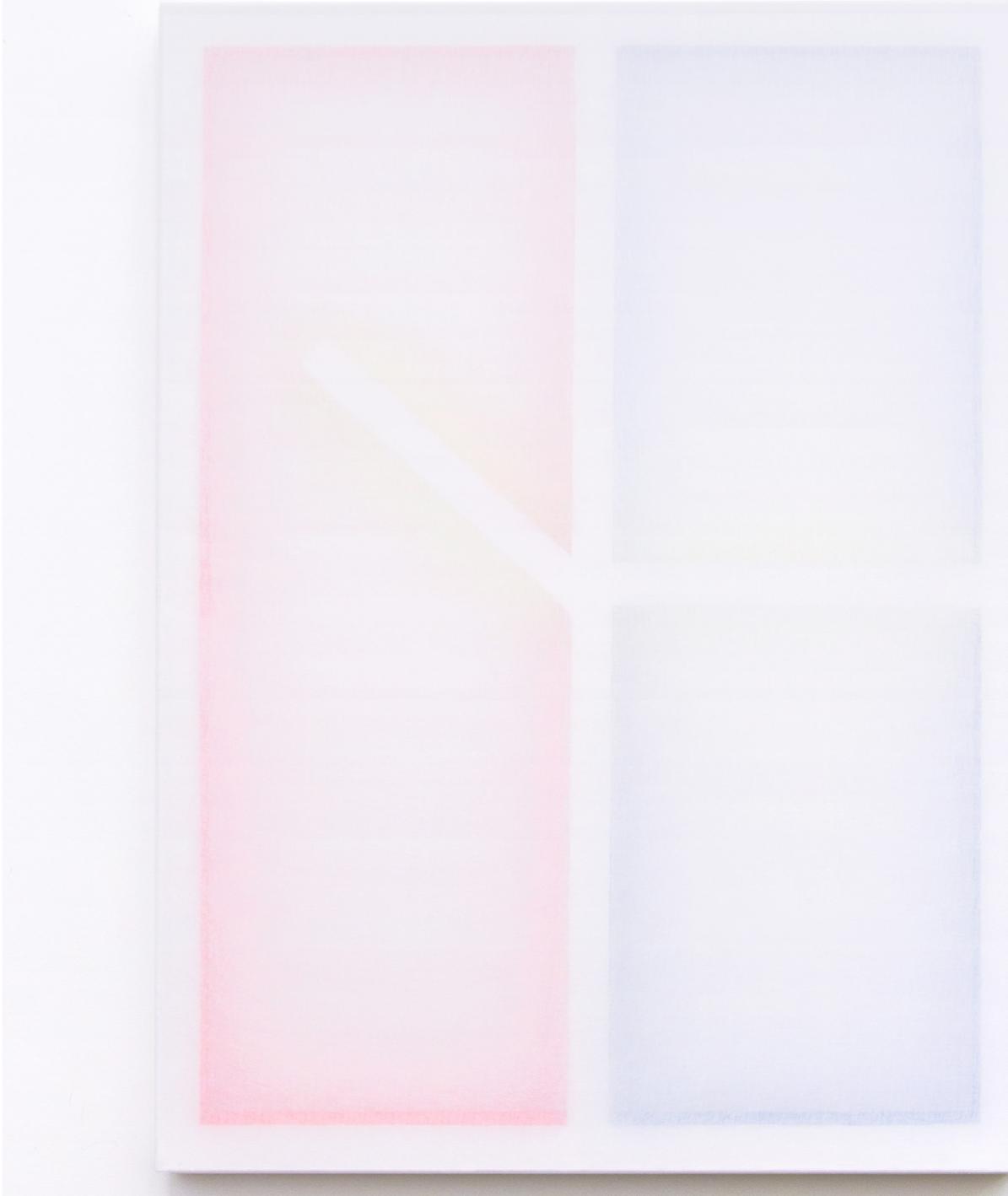
Untitled 2016
acrylic on wood construction behind transparent cotton
120 x 90 cm



Untitled 2016
acrylic on wood construction behind transparent cotton
120 x 90 cm



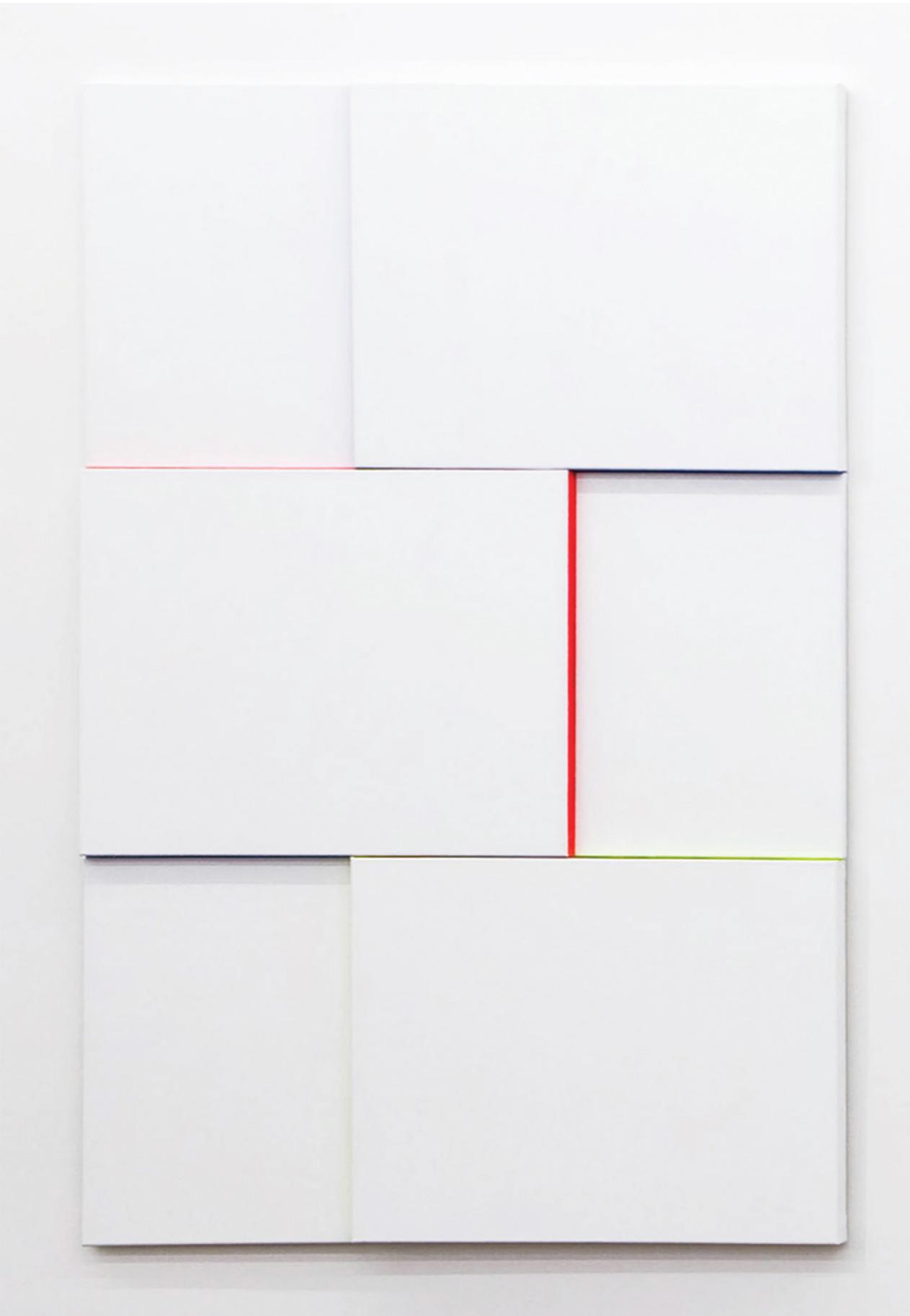
Untitled 2016
acrylic on wood construction behind transparent cotton
120 x 90 cm



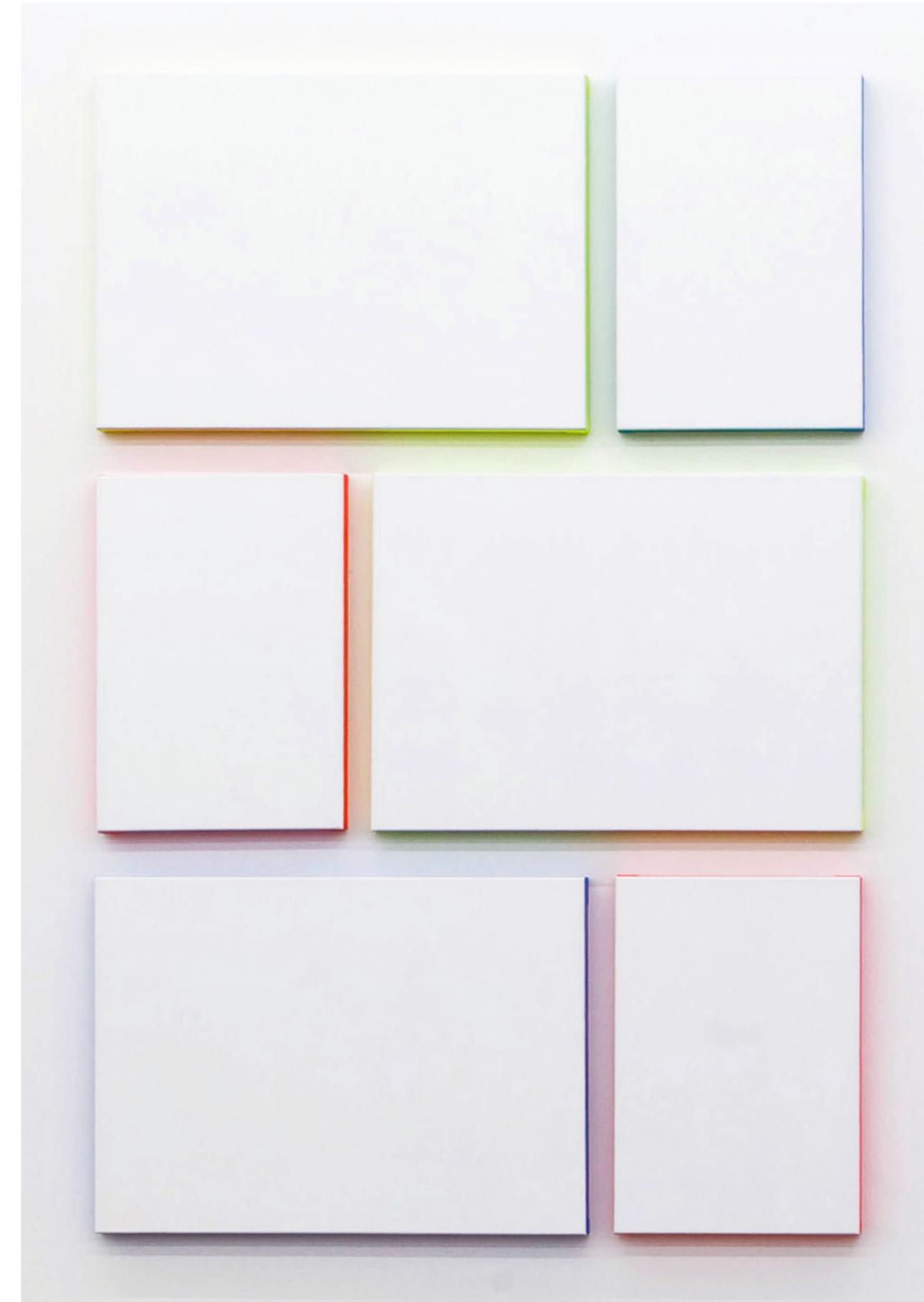
Untitled 2016
acrylic on wood construction behind transparent cotton
120 x 90 cm



installation view: BALTSpsects, Zürich, Switzerland, 2016



Untitled (Composition with 6 Canvas and 3 Colours) 2015
gesso and alkyd enamel on canvas
195 x 125 cm



Untitled (Composition with 6 Canvas and 3 Colours) 2015
gesso and alkyd enamel on canvas
195 x 125 cm



Untitled 2014
alkyd enamel on stretchers and on the backside of the transparent polyester
40 x 30 cm



Untitled (Fig. #4) 2015
alkyld enamel on wood mounted on stretchers behind layers of transparent polyester
40 x 30 cm

Patric Sandri

*1979, Uster, Switzerland
lives and works in Zurich

Education

2012 MA, Royal College of Art, London
2007 Diploma, Lucerne, University of Applied Sciences and Arts

Exhibitions and Art Fairs (selected)

- 2018
Gestures of Light, Museum der bildenden Künste Leipzig, Leipzig (DE) (solo)
XYZ, FAQ Gallery, Basel (CH) (solo)
Filter, Å+, Berlin (DE) (solo)
Couples and Relationships, Combustión Espontánea, Madrid, (ES) (solo)
Exposition XL, R57, Zürich, Switzerland (group)
artgenève with multipleart, Geneva (CH)
- 2017
Frank Piasta & Patric Sandri, multipleart, Zurich (CH) (with Frank Piasta)
ArtVerona with Annarumma Gallery, Verona (IT) (solo presentation)
Angra do Heroismo Museum (Azores Islands) (group)
Sotheby's Benefit Auction, Novomatic Forum, Vienna (AT) (group)
Summershow, Galerie Bernd A. Lausberg, Düsseldorf (DE) (group)
Work and Residency Grants of the City of Zurich, Helmhaus Zurich, Zurich (CH)(group)
Bender Schwinn Projekt Zwei, Galerie Renate Bender, Munich (DE) (group)
Paint(h)ings, Galerie Lisa Kandlhofer, Vienna, Projectroom (AT) (solo)
50/50, Ultrastudio, Pescara (IT) (solo)
Scheinraeume, Tart Gallery, Zurich (CH) (with Barbezat&Villetard)
Song No1, No.Stereo Contemporary, Cascais (PT) (group)
Micro Salon#7, galerie l'inlassable, Paris (FR) (group)
Iconic, Federico Rui, Milano (IT) art geneve, (with multipleart group)
- 2016
Between Numbers and Poems, Annarumma Gallery, Naples (IT) (solo)
Catch of the Year 2016, Dienstgebäude, Zurich (CH) (group)
peintin, Sihlquai55, Zurich (CH) (with Muriel Kuoppala)
Softening the Margin, Project175, Zurich (CH) (group)
Eight Canvas – One Painting, BALTSprojects, Zurich (CH) (solo)
If Walls are Trembling, Galerie Lisa Kandlhofer, Vienna (AT) (group)
Summer never ends, Laurent Marthaler Contemporary, Montreux (CH) (group)
Colors, Laurent Marthaler Contemporary, Montreux (CH) (group)
Dallas Art Fair with Galerie Lisa Kandlhofer, Dallas (USA) (group)
Another Spray, Häusler Contemporary Zurich, Zurich (CH) (group)
Unfixed Positions, BALTSprojects, Zurich (CH) (group)
Untitled (to), Galerie Lisa Kandlhofer, Vienna (AT) (solo)
Through Painting, Lokal Int., Bienn (CH) (with Simone Holliger)
Interspaces, Kiosk Tabak, Zurich (CH) (solo)
- 2015
MM Editions, Muster-Meier – Contemporary, Bern (CH) (with Marcel Rickli)
Walks, Lokal 14, Zurich (CH) (solo)
Retortenbaby, Künstlerhaus Wien, Vienna (AT) (group)
SOS – Self Organized Systems, 2nd Tbilisi Triennial, Tiflis (GEO) (group)
A Sculpture of Marmalade is a Sculpture. But it isn't Marmalade,
Kunstplattform akku Emmenbrücke / Lucerne (CH) (with Kyra Tabea Balderer)
!Champagne!, BeatTricks, Milano (IT) (group)
!td. Exposition, Kiosk Tabak, Zurich (CH) (group)

2014

- Echoes, Sihlhalle, Zurich (CH) (solo)
Projections, Toni-Areal, Zurich (CH) (solo)
Artefakte – Was bleibt, Museum Bärengasse, Zurich (CH) (group)
2013
81 Bodenplatten, Skulpturenhof WKV, Stuttgart (DE) (group)
The Day Remains_ii, Peltz Room Gallery, London (UK) (group)
The Industry is Cold, Kreuzberg Pavillon, Berlin (DE) (group)
Anonyme Zeichner, Galerie Nord, Berlin (DE) (group)
25th Anniversary Varley Memorial Awards, Royal College of Art, London (UK) (group)

2012

- Versus Vice Versa, Hockney Gallery, London (UK) (solo)
Show RCA, Royal College of Art, London (UK) (group)

2011

- Hung Drawn, Altered, London (UK) (group)
10 Gales Prize, 10 Gales Gallery, London (UK) (group)
Man Group Drawing Prize, Royal College Of Art, London (UK) (group)
Fail better, Hockney Gallery, Royal College Of Art, London (UK) (group)

Awards, Grants and Residencies

- 2017
Re.act 2017 Azores Islands: Residency at Azores Islands
- 2016
Project Grant, Dr. Georg und Josi Guggenheim-Stiftung (CH)
(Exhibition with Adam Thompson, AC Kupper Modern, Zurich, 2017)
Project Grant, Stadt Zurich Kultur (CH)
(Group exhibition 'peintin', Sihlquai55, Zurich, 2016)
Project Grant, Fachstelle Kultur Kanton Zurich (CH)
(Solo exhibition 'Eight Canvas – One Painting', BALTSprojetcs, Zurich, 2016)
Project Grant, Fachstelle Kultur Kanton Zurich (CH)
(Exhibition 'Through Painting', Lokal-int., Bienn, 2016)

2015

- Project Grant, Bundeskanzleramt Österreich (AT) (2nd Tbilisi Triennial)
Project Grant, Marti Clerici Stiftung (CH) (2nd Tbilisi Triennial)
Project Grant, City of Salzburg (AT) (2nd Tbilisi Triennial)
Art Tell Award (CH), shortlisted
Int. Strabag Art Award (AT), nominated

2014

- Int. Grant Program, Lepsien Art Foundation (DE), selected
Sasso Residency (CH)

2012

- Marti Clerici Stiftung (CH)
Minerva Art Foundation (CH)
Man Group Drawing Prize (UK), shortlisted

2011

- Varley Award, London (UK)
Atdta Foundation (CH)
Royal College of Art Bursary (UK)

2010

- Manuela Geiger Foundation (CH)
Royal College of Art Bursary (UK)

Press / Publications / Features and Texts

2017

Ultrastudio presents Patric Sandri (Video directed by E. Mambella)
Bender Sschwinn Projekt Zwei, Published in Munich (DE), Editor: Katharina Brauch
GalleriesNow: Patric Sandri, PAINT(H)INGS, Galerie Kandlhofer, Vienna (GalleriesNow)
A Raw Tip: 50/50, Patric Sandri, Guest #5, Ultrastudio, Pescara, Italy (V. della Corte)
Scandale Project: Ultrastudio Guest #5: Patric Sandri 50/50 (Scandale Project)
Widewalls: Galerie Lisa Kandlhofer presents the art of Patric Sandri and James E. Leary
Art Verge: Confronted with Patric Sandri's visual enigmas (Y. Kostarias)
Dontpostme Magazine: song no1 at no.stereo, 04 March - 15 April 2017, Lisbon (DP)
wearenapoleon: song no1, group show at no.stereo contemporary (wearenapoleon)
June Joon Jaxx: song no1, group show at no.stereo contemporary (Y. Hurtado)
Dontpostme Magazine: Iconic at Federico Rui, 9 Feb. - 31 March 2017, Milan (DP)

2016

Young Space.com: Patric Sandri (K. Mothes)
A Raw Tip: Between Numbers and Poems, Annarumma Gallery (V. della Corte)
Scandale Project: Patric Sandri - Between Numbers and Poems (Scandale Project)
Parnass Magazin (3/16): Kunst- und Kulturraum Zuerich: Patric Sandri (S. Aigner)
Works.io: Artist Patric Sandri talks about the analysis of painting (E. Zucker)
Daily Lazy: Patric Sandri at BALTS/Zurich (Daily Lazy)
A Raw Tip: Eight Canvas – One Painting, Patric Sandri, BALTSprojects (V. della Corte)
Scandale Project: Patric Sandri, Eight Canvas – One Painting (Scandale Project)
Widewalls: Purified ideas of Patric Sandri opening at LisaBird Contemporary (A. Kordic)
Hochparterre (4 / 16): Minimale Interventionen (L. Glanzmann)
A Raw Tip: Patric Sandri – Untitled (to), LisaBird Contemporary – Vienna (V. della Corte)
Art and Signature: Ausstellungen in Wien · Februar 2016 (F. Hauser)
Aujourd'hui Daily: Patric Sandri – Untitled (to), LisaBird Contemporary (M. Pastò)
Artfridge: Interview: Patric Sandri (J. Dehm)
A Raw Tip: Composition / Repetition / Perception. Patric Sandri in conversation with Vincenzo della Corte
(V. della Corte)
A Raw Tip: Patric Sandri, Interspaces, Kiosk Tabak – Zurich (V. della Corte)
Looking at Painting, Vol. 2, Published in Leeds (UK), ISBN: 978-0-9930638-1-7
Widewalls: Patric Sandri (J. Clyde)

2015

Artsy: MM-Editions & Book Launch (Artsy)
A Raw Tip: Patric Sandri – Walks, Lokal 14 – Zurich (V. della Corte)
Art Viewer: !Champagne! at BeatTricks (F. Acal, D. de Chirico)
Aujourd'hui Daily: !Champagne! at BeatTricks (M. Pastò)
Up & Coming: Quartalskuratorin Q1/2015: Felicity Lunn (F. Lunn)
Kunstbulletin: Kyra T. Balderer, Patric Sandri 5 / 2015 (Kunstbulletin)

2014

Works.io: Monthly Selection of Emerging Artists - November 2014 (R. Kopeczky)
In Bildern denken. Ein Experiment über die Wahrnehmung von Bildern. Editors: L. Kost, P. Thomé,
ISBN 978-3-03774-058-3, Applaus Verlag, Zurich

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