

## RAT HOLE GALLERY

FOR IMMEDIATE RELEASE:

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# Andy Hope 1930

## *Where did it come from!*

March 22 – May 20, 2018

Gallery hours: Tuesday – Sunday 12:00 - 20:00

Rat Hole Gallery is pleased to present a solo exhibition of work by Andy Hope 1930 on view from March 22 until May 20, 2018. Featuring a suite of new paintings and two 3-D sculptures, the exhibition marks the first time for the artist's work to be shown in Japan.

Andy Hope 1930 (German, b. 1963, lives and works in Berlin), formerly known as Andreas Hofer, adopted his name in 2010, though his work was signed this way from the beginning of his career. The artist associates the year 1930 with a historic caesura, a turning point in the development of the historical avant-garde that faced onto a series of social, political and artistic crises in European modernity.

1930 is a portal that allows Hope to assume the role of a time-traveler, pursuing and projecting an alien modernity. Working across multiple media, including painting, drawing, sculpture and film, which he often arranges in innovative installations, the artist blazes a new trail through received styles, periodizations and categories. What results is a unique and complex iconography that draws on high and popular cultures, literary and aesthetic tropes, and self- and social constructions. Hope's fictional universe moves between the debris of history, fantastic utopian ideas and new morphological projections, creating what he refers to as "a mazy infinity."

For the exhibition at Rat Hole Gallery, Hope's new works will expand on the representation of the future that the artist started with *Vertical Horizon* (La Biennale di Venezia 2017) and *#believe* (Lomex Gallery, New York, 2017). Enlisting motifs from constructivism, Art Nouveau, cosmic phenomena, communication technologies and the financial market, he explores the collective delusions and existential defaults of contemporary society.

In Hope's new series of abstract paintings, the profane and the metaphysical, the virtuoso and the seemingly primitive, go hand in hand as in *#believe II* (2018), a painting driven by the forces of gravity that looks into the universe through an

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ordinary garbage can. *We need the old magic* (2018) tries to challenge the concept of the “zero point of painting” with a somewhat naive and clumsy depiction of an “electric sheep” in a distorted black square, that also brings to mind Philip K. Dicks iconic sci-fic novel *Do Androids Dream of Electric Sheep?*

*Subprime VI* (2017) and *Subprime VII* (2018) are part of Hope’s CDO-series, named for so-called Collateralized Debt Obligations, portfolios of assets that may include various complexly articulated combinations of bonds, loans, and derivatives. Appropriating the format of diagrams and charts and crossing them with the painterly vocabulary of historical abstraction and the language of subprime ratings, the CDO’s deal with the act of speculation as a promise for the future. The painting entitled *Arrival* (2018) transforms the ubiquitous signs of everyday communication technology into manifestations of the sublime, claiming a solemnly moment of beginning (or even alien arrival) that echoes a sci-fi-narrative, whereas *Sanctuary* (2018), a painting that quotes electrical diagrams (circuit boards) as well as organic forms, openly plays with spiritual and religious connotations.

The “transhumanistic spirit” that wanders like a ghost in the paintings is also characteristic of the two sculptures. Combining features of the human body with prosthetic imagery and the pioneering modernism of the sculptor Constantin Brancusi, the “extraterrestrial artifacts” were literally designed as futuristic artworks. Hope has appropriated them from a rather bizarre story (in the comic series *Strange Adventures* from 1950) whose plot can be described as a kind of sci-fi-artist’s biopic that mixes the unshakable notions of an artist’s career – success, failure and artistic inspiration – with the generic standards of a 1950’s comic tale like time travel, alien threats, and superpowers. The hero of the story is an unsuccessful and uninspired artist who witnesses the sudden appearance of fantastic sculptures in his studio, evolving out of a mysterious flashing light. After becoming the new star of the art world, it soon turns out that the wonderful objects are in fact super weapons coming from the future that accidentally “landed” in the past. As the future world faces an alien invasion, the artist has to make a difficult decision – to keep his sculptures and stick to his “fake” career or use them to save the planet.

Like the objects in the comic strip, Andy Hope 1930 undermines the signs of quality, quotes the new and the old, integrates both avant-garde and outdated ideas, and invests in bold “tricks” and profound knowledge. His means to build up a painting are never easy, obvious, or simple, and the same is true for its meaning. Turning the bewildered question of “Where did it come from!” from the artist in the story upside down, it becomes evident that Andy’s Hope 1930’s true intentions will remain hidden from us.

### About the artist :

Born 1963 Germany, lives and works in Berlin

<Selected Solo Exhibitions>

- |      |                                                                                                                               |
|------|-------------------------------------------------------------------------------------------------------------------------------|
| 2017 | Lomex Gallery, ‘#believe’, New York NY                                                                                        |
| 2016 | Gabriele Senn Galerie, ‘Enjoy Thank You’, Vienna, Austria<br>Galerie Guido W. Baudach, ‘Black Fat Fury Road’, Berlin, Germany |

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- 2015 Autocenter, 'Andy Hope', Berlin, Germany  
Hauser & Wirth Zürich, 'UNappropriated Activities', Zurich, Switzerland  
Wiener Art Foundation, 'Prequel – Equal', Vienna, Austria
- 2014 Galerie Christine Mayer, 'Echoes from an Unlimited Company', Munich, Germany  
Metro Pictures, 'Impressions d'Amérique', New York NY
- 2013 Gabriele Senn Galerie, 'WHY PAINT (with David Batchelor)', Vienna, Austria  
Galerie Guido W. Baudach, 'Andy Hope 1930 presents Earth 1 belongs to Earth 2', Berlin, Germany

### <Selected Group Exhibitions>

- 2018 The Museum of Religious Art, 'Becoming Animal', Lemvig, Denmark  
Den Frie Udstillingsbygning, 'Becoming Animal', Copenhagen, Denmark  
M. LeBlanc Gallery, 'Skip Tracer', Chicago, IL
- 2017 Galerie Christine Mayer, 'δ ι α φ ω τ ι σ μ ό ς', Munich, Germany  
Galerie Christiane Mayer, 'Sea, Sex and Sun', Munich, Germany  
La Biennale di Venezia, 57th International Art Exhibition, 'Viva Arte Viva', Venice, Italy  
IKOB, 'A SECRET RANCOUR – Notions of Resentment', Eupen, Belgium
- 2016 Charles Riva Collection, 'The Power and the Glory', Brussels, Belgium  
Galerie Christiane Mayer, 'Tender is the Night', Munich, Germany  
McNay Art Museum, 'Made In Germany: Contemporary Art From The Rubell Family Collection', San Antonio TX  
Inverleith House, 'I Still Believe In Miracles: 30 Years Of Inverleith House', Glasgow, Scotland  
Múzeum Ludwig, 'Szenvedély. Rajongás és művészet', Budapest, Hungary  
Lenbachhaus München, 'So Ein Ding Muss Ich Auch Haben. Gegenwartskunst Aus Dem Lenbachhaus Und Der Kico Stiftung', Munich, Germany  
Galerie Sprüth Magers, 'Dreaming Mirrors – Dreaming Screens', Berlin, Germany  
Stadtgalerie Kiel, 'Passion. Fanverhalten und Kunst/Fan Behaviour And Art', Kiel, Germany  
8. Salon, 'Die Kunst, die Kunst – ich Pfeife auf die Kunst', Hamburg, Germany  
Múzeum Ludwig, 'Passion. Fanverhalten und Kunst/Fan Behaviour And Art', Budapest, Hungary  
Haus der Kunst, 'Random Sampling', Munich, Germany  
Lenbachhaus, 'Such a Thing Must Have Me Too', Munich, Germany
- 2015 Hauser & Wirth Zürich, 'Salon d'Hiver', Zürich, Switzerland  
Kunsthau im KunstKulturQuartier, 'Passion. Fanverhalten und Kunst/Fan Behaviour And Art', Nuremberg, Germany  
Villa Struck, 'Geh' und Spiel mit dem Risen! Kindheit. Kritik und Emanzipation', Munich, Germany  
The Goodroom, 'Good for nothing (cracks in the mirror)', Munich, Germany  
Kunstraum Düsseldorf, Düsseldorf, Germany  
easy!upstream, 'Idle Upgrade Illusion', Munich, Germany  
Haus der Kunst, 'Random Sampling – Painting from the Goetz Collection', Munich, Germany  
Lenbachhaus München, 'I got to have one of those', Munich, Germany  
James Fuentes, 'These Are Not My Horses', New York NY  
Künstlerhaus Bethanien, 'Fan Behaviour and Art', Berlin, Germany  
Buchheim Museum, 'Artist as Children – Children as Artist' Bernried, Germany  
Kunsthalle Düsseldorf, 'Avatar and atavism. Outside the avant-garde', Düsseldorf, Germany  
Neue Galerie Gladbeck, 'Escapement', Gladbeck, Germany  
la maison rouge, 'MAD#1', Paris, France  
Wiener Art Foundation, Vienna, Austria  
Sammlung Falckenberg/ Deichtorhallen Hamburg, 'Self-Inflicted Justice By Bad Shopping – New Acquisitions of the Falckenberg Collection 2011-2014', Hamburg, Germany  
me Collectors Room Berlin, 'A man walks into a bar – Jokes and Postcards', Berlin, Germany  
Salon Dahlmann, 'Die 1. Berlin Edition von BERLIN-KLONDYKE', Berlin, Germany  
Essl Museum, 'German Art Since 1960: Selected Works from the Essl Collection', Klosterneuburg, Austria  
Museum Villa Struck, 'Geh und spiel mit dem Riesen!', Munich, Germany  
Galerie Christine Mayer, 'Hot Town, Summer In The City', Munich, Germany

\*For further information and images, please contact the gallery.