

PEDRO
BOESE

Portfolio 2024

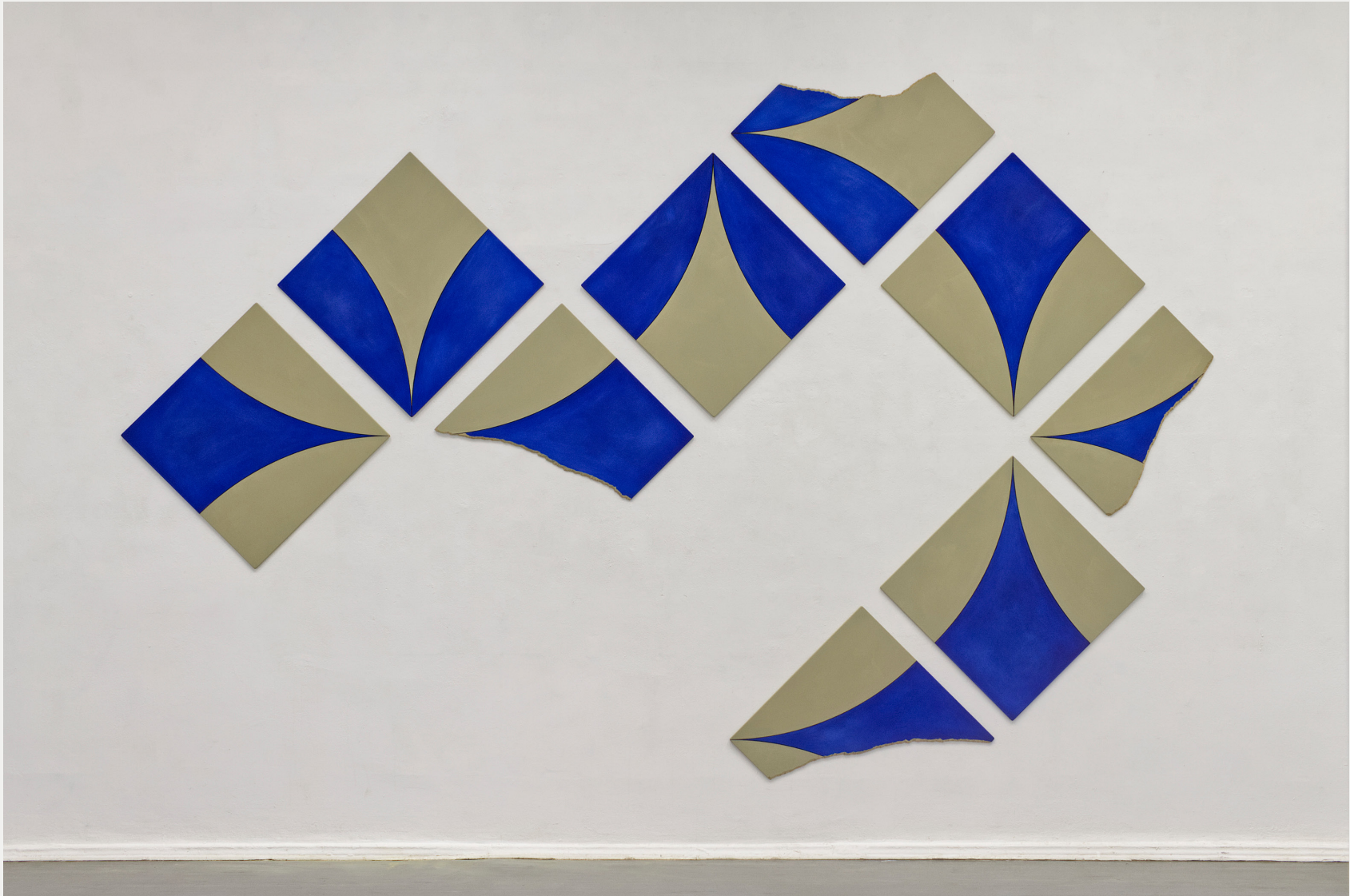
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set of 8 modules - Version I - lacquer on mdf, 200 x 300 cm, 2024
Blickfeld - inevitability of the self - GalerieETAGE, Museum Reinickendorf, Berlin 2024



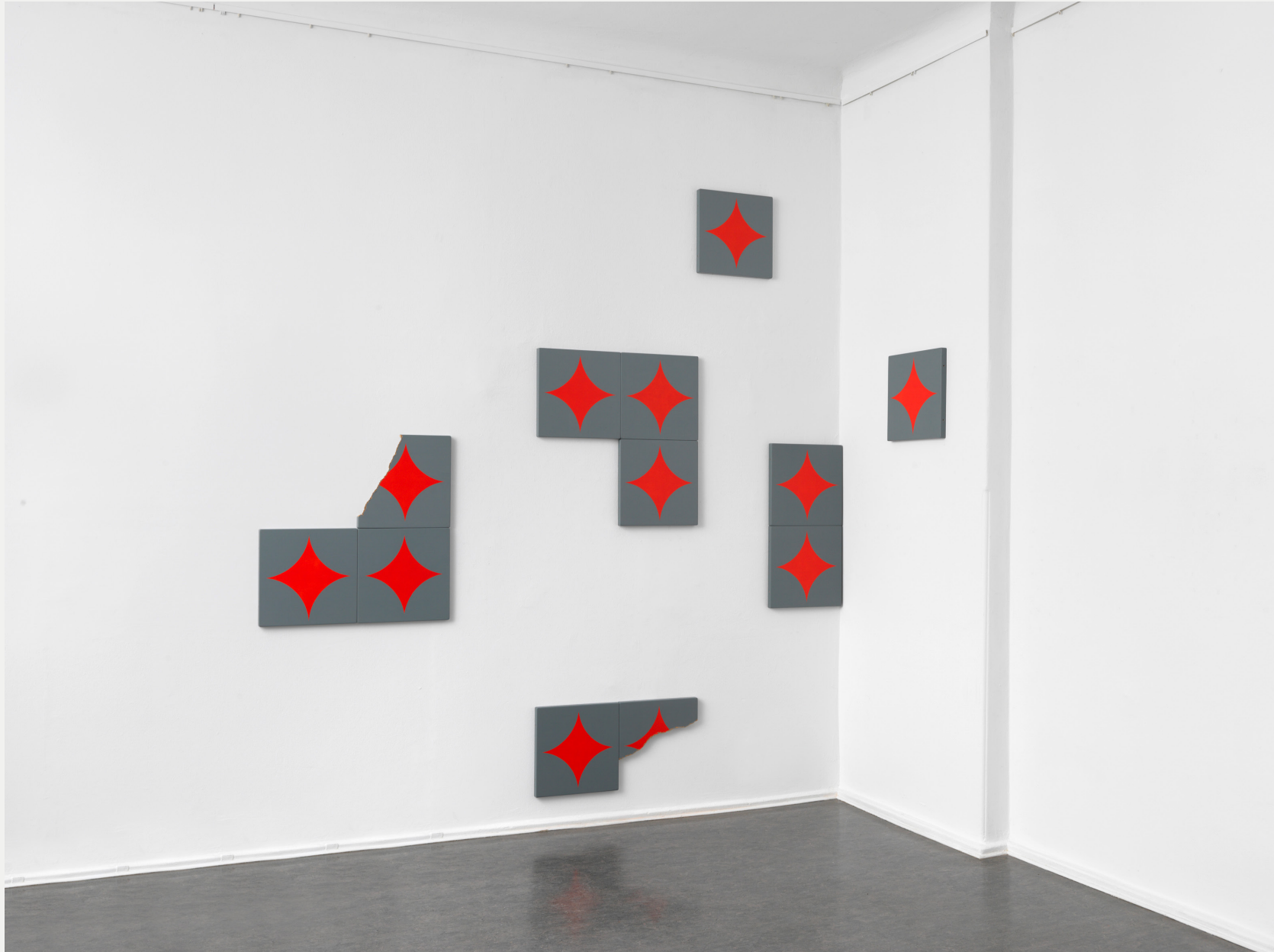
set of 9 modules - Version I - acrylic and lacquer on mdf, 200 x 300 cm, 2024
gridlines - Projektraum im Kunstquartier Bethanien, Berlin, 2024



untitled - acrylic on mdf, 200 x 300 cm, 2024
Área de diálogo - Galeria Banco de Portugal, Leiria, PT, 2020



bildobjektsechs - Version III - lacquer on mdf, 200 x 350 cm, 2020
incremental abstractions - Kunstverein Tiergarten, Berlin 2020



Joe - Version III - lacquer on wood, 300 x 400 cm, 2024
Blickfeld - the inevitability of the self - Galerie ETAGE, Reinickendorf, Berlin 2024

Area of dialogue

(...)

Pedro Boese's work appears to originate from the concern with process, sequence and repetition that characterised late modernist abstraction as it developed into minimalism. There is an awareness of the potential of painting-as-object: one such piece, Amy, is a modular painting, which can be installed, in various spatial compositions. This points towards the sense of openness that is an integral part of most modernist abstraction. One talks more about 'a Mondrian' rather than any particular Mondrian: the style is what comes to mind, with each individual work being a somewhat differentiated version of the central concept. A modular painting is a logical development of this tendency, because although it is one work, it can have many forms. This suggests the idea that an artwork no longer needs to be a fixed, final object, but something that is in a constant process of revision and adjustment.

((..))

Tom Saunders,
Lisbon 2019

Essay published in the exhibition catalogue of Galeria de Arte Banco de Portugal, Leiria, Portugal, 2019

Área de diálogo

(...)

O trabalho de Pedro Boese parece ter origem na preocupação com o processo, a sequência e a repetição que caracterizaram a abstracção modernista tardia à medida que se foi transformando no minimalismo. Existe a noção do potencial da pintura-corno-objecto: uma das peças, Amy, é uma pintura modular que pode ser instalada de diversas maneiras no espaço, remetendo para a abertura de amplas possibilidades de interpretação que é uma parte integral da maioria do modernismo abstracto. Fala-se mais de "um Mondrian" do que um Mondrian em particular: o estilo é o que se destaca sendo cada trabalho individual uma variante do conceito central. Uma pintura modular é um desenvolvimento lógico desta tendência, pois apesar de ser uma peça, pode assumir várias formas. Isto sugere a ideia de que uma obra de arte já não precisa de ser um objecto definido e final, mas algo que está num constante processo de revisão e ajustamento.

((..))

Tom Saunders,
Lisboa 2019

Ensaio publicado no catálogo da Galeria de Arte Banco de Portugal, Leiria, Portugal, 2019



parallel XXIII, XIV - each aquatint and woodcut on BFK Rives, 100 x 80 cm, 2024



series parallel - each aquatint and linocut on BFK Rives, 80 x 60 cm, 2021-22
über das was es ist - Raum für Gäste, Aachen 2023



series parallel - each aquatint and linocut on BFK Rives, different formats, 2021-22
über das was es ist - Raum für Gäste, Aachen 2023

Complete Fragments

Circles of different colours are arranged in rectangular fields. The circles, already incomplete in themselves, are not placed entirely within the fields but are cut through by them. Either segments are missing, as when one circular shape is partially superimposed over another, or they appear torn or broken. However, when there is an overlay, the borderless, overlaying elements are transparent, covering other forms, thereby creating further colours and producing darker framing lines at the edges.

The irregular, broken contours are one of the subtle elements that Pedro Boese introduces into a system initially based on geometric order and regularity. The basic underlying pattern, a parallel, serial arrangement, is still understandable for us as viewers but is constantly undermined by what we see.

Nevertheless, all the variations of the fragmented forms give the impression of compositional completeness, of inner coherence. Seeing fragments as imagined wholes has a long tradition, especially when dealing with damaged artefacts from antiquity. Although a torso, an arm or a leg may be missing, a unity of form is still perceived, and the violent destruction is repressed. Modernist geometric abstraction often suppresses the fact that abstraction is always abstraction from something: “real abstraction”, in the words of the Marxist theorist Alfred Sohn-Rethel.

But in another direction in Modernism, fragmentation is presented as real damage that also affects the human body, as can be seen in Expressionism, for example, in Otto Dix’s depictions of war invalids on the streets of Berlin in the 1920s. For art historian Linda Nochlin, best known for her research on Courbet and Realism, dismemberment and fragmentation are the central characteristics of Modernism¹.

Those who think of shards of antique patterned tiles when looking at Pedro Boese’s fragmented circles follow this reading, in which the fragmentation is seen directly as the result of actual destruction or its representation. This reading stands equally alongside a “classical” one, which abstracts from real actions and consequences and sets the constellation of forms in an idealised universe with its own laws.

In this way, Pedro Boese manages to proverbially square the circle by reconciling realism and idealism. The silhouettes and surface effects with which he works seem to make his art

absolutely “instagrammable”. Simultaneously, the differentiated haptic quality and colour of the print and the transparent overlays are almost a celebration of the analogue - and hardly comprehensible in a minimised digital image.

The series parallel is an example of what cannot be digitalised, even today. Were an AI able to calculate all the variations of the circular forms and devise new ones, would it also be able to represent the material qualities that can be experienced in the original prints and calculate the inner coherence that makes the fragments appear complete to us?

Ludwig Seyfarth
Berlin/Düsseldorf, 2023

Essay published in the monograph *pedro boese drucke + module* by Emmanuel Walderdorff Galerie, 2023

¹ Linda Nochlin, *The Body in Pieces. The Fragment as a Metaphor of Modernity*, New York 2001.



in a row I - each aquatint on Zerkall mould made paper, 40 x 40 cm, 2019



in a row I, in a row II- each aquatint on Zerkall mould made paper, 40 x 40 cm, 2019
Galerie Belo-Galsterer, Lisbon 2020

Symmetric Blue

“Blue is the only color, I feel comfortable with.”
Franz Marc

Looking at the two new aquatint series in a row I and in a row II that are part of Pedro Boese's most recent solo presentation at Galeria Belo-Galsterer, the above mentioned quote by Franz Marc, memorable representative of German Expressionism, seems to have been made to measure when regarding Boese's series.

The associations this colour triggers are of multiple and varied nature: celestial colour, used by Giotto (di Bondone 1266–1337) for the first time to substitute the golden background in the religious icons of the Byzantine tradition, humanizing painting and turning it more realistic: an act that made Giotto become one of the great innovators of the pre-renaissance world. Johann Wolfgang von Goethe (1749–1832) wrote about the colour blue that it „makes a strange and almost inexpressible effect on the eye. As a colour it is an energy (...)”, having a constant presence in the world, blue creates almost a fatal visual attraction. Besides these considerations, blue – or the blue tones used by Pedro Boese in the new series in a row I and in a row II – are the starting point for a colour game of complementary contrasts created by the artist in his aquatint etchings. The two base colours, different in each series, appear in geometrical forms and unfold in new tones through superposition inside the square; constantly falling out of line and repeating, assuming an imperfect symmetry that builds up a new space of contemplation by the reiteration of the same geometric form, interrupted by spontaneous cut ups, interferences and spaces left open ...

The line drawn on the wall by the works installed creates a bigger image that lives from the presence and absence of a pattern, now existent here, now absent there. The complementary colour game – recurrent and a constant element in Boese's work, dislocated lines, repetition of patterns, or their absence, produce the displacement of a unique viewpoint. Central aspects of this project become thus the relation of the etching's visual space and the space where the series is presented, as well as the relation between the complementary colour tones in each work per se and as a whole, creating a dialogue of subtle and tender beauty, form with colour, colour with line.

Alda Galsterer

Essay published in the exhibition brochure of Galeria Belo - Galsterer, Lisbon, 2020

Azul Simétrico

“Azul é a única cor que me transmite conforto.”
Franz Marc

Olhando para as duas séries de gravura in a row I e in a row II que compõem a mais recente apresentação de Pedro Boese, na Galeria Belo-Galsterer, a frase proferida por Franz Marc, criador imortal do Expressionismo alemão, parece feito à medida deste artista português.

As associações que esta cor despoleta são múltiplas e de variada natureza: cor celestial; usada por Giotto (di Bondone / 1266-1337) pela primeira vez para substituir o fundo dourado das pinturas religiosas, os ícones de tradição bizantina, tornando as cenas mais realistas, humanas – acto que torno Giotto um dos grandes inovadores do mundo pré-renascentista; Johann Wolfgang von Goethe (1749–1832) escreveu que o azul tinha “um efeito estranho e quase indescritível no olho humano, devido à energia que ela {a cor} emana”, sendo uma cor presente no mundo, criando quase que uma atração visual fatal.² Além destas considerações, o azul – ou os tons azulados usados por Pedro Boese nas séries in a row I e in a row II – são o ponto de partida para o jogo de contrastes complementares que o artista cria nas gravuras de aquatinta. As duas cores base, diferentes em cada série, concretizam-se em formas geométricas e desmultiplicam-se em novas tonalidades através de sobreposições no papel quadrado, constantemente (des-)alinhando e repetindo-se, numa imperfeição simétrica, que constrói um novo espaço de contemplação mediante a reiteração da mesma forma geométrica interrompida por cortes, interferências e espaços deixados em aberto...

A linha desenhada pelos trabalhos na parede, constrói uma imagem integral que vive da presença e ausência de padrões, ora existentes aqui, ora ausentes ali. O jogo das cores – complementares – é recorrente e tem-se tornado um elemento constante na obra de Boese, o deslocamento de linhas, a repetição de padrões, ou o vazio dos mesmos, produz a deslocação de um único ponto de vista. Aspectos centrais deste projecto tornam-se, assim, a relação entre o espaço da própria obra e o lugar onde é apresentada, bem como a relação entre os tons de cor complementar em cada obra per se e como um todo, criando um diálogo de beleza ténue e subtil, forma com cor, cor com linha.

Alda Galsterer

Ensaio publicado na brochura da Galeria Belo - Galsterer, Lisboa, 2020

CV

1972 born in Beira, Mozambique
1993 - 1997 graduation in painting and etching at the Maastricht Academy of Fine Arts and Design, the Netherlands
1998 - 2001 postgraduate studies at the Institute Art in Context, UdK Berlin
2015 Artpaed - paedagogical formation for artists, Berlin
2017 - 2019 head of the printshop and freelancer at the intaglio workshop Kultur werk des bbk, Berlin
2018 - 2019 lecturer for intaglio printing at Kunsthochschule Weissensee, Berlin
Since 2019 instructor for intaglio printing at Kunsthochschule Weissensee, Berlin
lives in Berlin

Solo exhibitions (selection)

2023 Franz Josef Altenburg & Pedro Boese - Emmanuel Walderdorff Galerie, Molsberg, D
2020 in a row I+II - Galeria Belo-Galsterer, Lisbon
2019 Mondo Modul - Rahmen & Kunst, Berlin
2018 Privatformat II - Novokolorit, Berlin
2016 Joe II - Raum für Gäste, Aachen, D
2016 Amy - Manière Noire, Berlin
2015 Malerei und Fassade - Deutscher Künstlerbund, Berlin (with Silke Riechert)
2012 4 Blätter, quadratisch geordnet, Position variabel - Manière Noire, Berlin
2011 Monomodul - Raum für Kunst, Aachen, D
2010 Grids and Grooves - Galerie Johannes Geymüller, Essen, D
2008 Motive - Galerie MARS, Berlin (with A. Grob)
2007 269 Farben und Interferenzen - Scotty Enterprises, Berlin
2006 Keine Gewissheit für die Augen - Galerie Weisser Elefant, Berlin (with E. Sonneck)

Group exhibitions (selection)

2024 gridlines - Projektraum Kunstquartier Bethanien, Berlin
Blickfeld - the inevitability of the self - GalerieETAGE, Museum Reinickendorf, Berlin
2023 juxtapose - Emmanuel Walderdorff Galerie zu Gast im Salzkammergut, Neukirchen, AT
Über das was es ist - Raum für Gäste, Aachen

Neue Kunstwerke der Graphothek Berlin - Rathaus Reinickendorf, Berlin
Hier und Jetzt - Basement Berlin, curator: Oliver Möst
2022 These walls can talk - Galeria Belo Galsterer, Lisbon, PT
24 Multiples II - Raum für Gäste, Aachen, D
blind vision - temporary projectspace Wilhelminenhofstrasse 83, Berlin
alternances - Galerie Alexandre Mottier, Geneva, CH
Anonyme Zeichner - Galerie im Körnerpark, Berlin
form constriction - Galerie oqbo, Berlin
2021 Körperschaften - Stroux, Berlin
Druckgrafik - Emmanuel Walderdorff Galerie, Molsberg, D
2020 24 Künstler - 24 Multiples - Raum für Gäste, Aachen, D
incremental abstractions - Kunstverein Tiergarten Berlin
2019 #showroom2 - Emmanuel Walderdorff Galerie, Molsberg, D
Área de diálogo - Galeria Municipal Banco de Portugal, Leiria, PT
Expressions imprimée - Galerie Alexandre Mottier, Genève, CH
2018 Greetings from Molsberg - Galerie Britta von Rettberg, München
Curatorial Part Uno - Alte Münze, Berlin
Magic - Emmanuel Walderdorff Galerie, Molsberg, D
Focus on abstraction - Pavillon im Milchhof, Berlin
Boese, Brion, Tecedeiro - Centro Cultural, Ponte de Sor, PT
10 years IS-projects! - IS-projects, Leiden, NL
2017 Ende Neu - LAGE EGAL Raum für aktuelle Kunst, Berlin
Yours faithfully - Kunstverein Tiergarten, Berlin
Abstrakt - Emmanuel Walderdorff Galerie @ Sägewerk, Neukirchen, AT
Protest - Ortstermin, Berlin
Heimat - Deutscher Künstlerbund, Berlin
2016 Der Enkeltrick in der Abstraktion - Glue @ Projektraum Kreuzberg im Bethanien, Berlin
Kaleidoskop - L'oiseau présente, Ballhaus Ost, Berlin
Maand van de Grafiek - IS Projects, Leiden, NL
Norm wird Form - LAGE EGAL Raum für aktuelle Kunst, Berlin
2015 Der Moment - Gutshaus Thurow, Brüel, Mecklenburg-Vorpommern
#tabs - LAGE EGAL Raum für aktuelle Kunst, Berlin
2014 About Edith - l'oiseau présente, Berlin
UM-Festival 2014 - Uckermark, D
Papier - Emmanuel Walderdorff Galerie a
Edition Norm Issue #1 and Issue #2 - Koffer, Berlin
Lieber Künstler, zeichne mir! - Semjon Contemporary, Berlin

Grants / Nominations

- 2024 Artist in Residence at Danish Art Workshop, Copenhagen, DK
- 2024 Artist in Residence at Hjørring Grafisk Værksted, DK
- 2022 grant Neustart Kultur, federal program for culture and media
- 2013 support for international cultural exchange from the Senate Chancellery Cultural Affairs Berlin
- 2012 nomination for the Christine-Perthen-Price for etching from the Berlinische Galerie, Berlin
- 2011 purchase by the German Lottery Foundation for Berlin's art collections
- 2010 studio visit from the Fine Arts Funding Commission from the Senate Chancellery Cultural Affairs Berlin
- 2009 award for young artists with a booth at the Contemporary Art Ruhr, Essen
- 2006 nomination for the Gasag Art Prize, Berlin

Work in public collections

Berlin State Museums, Museum of Prints and Drawings, Germany
Museum Folkwang Essen, Graphics Collection, Germany
Artmuseum Basel, Museum of Prints and Drawing, Switzerland
Graphothek Berlin, District Reinickendorf, State of Berlin
FIL Investment Management Limited, London
Art collection of the Bosch Rexroth AG, Lohr am Main, Germany
Collection of the Golden Tulip Hospitality Group, Berlin
Collection of the Danish Oil & Nature Gas, Copenhagen, Denmark
Centro das Artes e Cultura de Ponte de Sor, Portugal
Leiria Municipal Collection, Portugal

Curatorial projects (selection)

- 2024 Blickfeld - the inevitability of the self - GalerieETAGE, Museum Reinickendorf, Berlin, with Martim Brion
- 2020 incremental abstractions - curatorial project in cooperation with

Veronika Witte and Martim Brion

- 2012 - 2014 EDITION NORM - Verlag für essentielle Kunst, editorial project with Pierre Juillerat

Monographs

- 2023 pedro boese drucke + module - Essay by Ludwig Seyfarth, publisher Emmanuel Walderdorff Galerie
- 2011 Monomodul - Essay by Susanne Prinz, publisher Raum für Kunst, Aachen
- 2008 Grids and Grooves - Essay by Susanne Prinz, exhibition-folder, publisher Galerie MARS, Berlin
- 2005 One - Essay by Dr. Friedrike Hauffe, publisher Kunstverein Tiergarten, Berlin

Collective catalogues

- 2014 Lieber Künstler, zeichne mir! - Semjon Contemporary, Berlin
- 2013 umstellen - Kunstverein Tiergarten e.V., Berlin; Essay by Susanne Prinz
- 2013 17th Biennial of Cerveira - Fundacao Bienal de Cerveira, Portugal
- 2013 Kunst jetzt draußen! - Kunstverein Tiergarten e.V., Berlin
- 2012 Punkt.Systeme, vom Pointillismus zum Pixel - Wilhelm Hack Museum Ludwigshafen, Kehrer Verlag, Berlin/Heidelberg
- 2012 Prolog 9 - Heft für Zeichnung und Text, Berlin
Farbe konkret - Kunstverein Tiergarten e.V., Berlin 2009; Essay by Prof. Dr. Matthias Bleyl
Premi de Pintura International Guasch Coranty - Edition der Fundació Guasch Coranty, Barcelona 2008
Galerie Weisser Elefant 1987 bis 2007 - Galerie Weisser Elefant, Berlin 2007
The Art of Drive and Control - Kunstwettbewerb der Bosch Rexroth AG, Würzburg 2007
La intimidad y el distanciamiento - Museo de Arte de El Salvador, San Salvador 2007
Große Kunstausstellung Villa Kobe - Kunst Halle e.V., Halle, 2004