

Hans Kotter
Light Flow

Annett Zinsmeister

In the Deep Rapture of Light and Colour

‘Art is nothing but the light of nature’
J. W. von Goethe

Hans Kotter is an expert when it comes to colours and light. His main interest during his study of painting lay with colour compositions, handling plane areas and structure, and colour and form. At the end of the nineties he began to concentrate more and more on the medium of photography. Devising his own experimental set-ups, he devoted himself to study light and its segmentation into colour spectra. The visualisation and aesthetic staging of light refraction, and colour compositions of great virtuosity have been part of Kotter’s basic repertoire of works since then:

‘There is no other element with such a lasting impact on life on our planet as light. Light fascinates me in a huge variety of ways and I have investigated the medium of light, with its composition, physical contexts, colours, perception and cultural history for many years. The experiences and insights resulting from this investigation are later implemented in my works.’

It is the playful treatment of a wide range of materials such as oil, water, acrylic glass, stainless steel, chrome etc. and their effects

in relation to light and colour which fascinate Hans Kotter and inspire him to try out new forms of expression continually. This diversity in the handling of materials is revealed in his works’ great power of expression and variety.

The abstraction of colour and light creates diffuse landscapes, the illusion of distance, mysterious waves, the impression of water, shimmering heat or the finest of fabrics, which seem to glide across the picture surface in undulating folds. The apparent materiality of these unmanipulated photographs of the immaterial – of light and colour – points to their origins in painting, yet at the same time they document physical processes. The incredible degree of beauty, opulence, brilliance and simultaneous mystery with which natural scientific insights can be manifest in art is quite remarkable.

The artist’s treatment of colour plays a key role in all of this. Hans Kotter employs his profound knowledge of colours and their very different effects in relation to light conditions and proximity to other colours, to relate colours to each other systematically yet intuitively, creating harmonies as well as extremely exciting contrasts.

The series of works Colour Code is evidence of this approach: The ‘Colour Codes’ are light objects, the vertical

coloured structure of which illuminates ever fresh combinations of colours with endless variety. At first glance, these photographic collages, which are reminiscent of barcodes, create an effect using minimal aesthetics, unfolding a diverse play of colour on the basis of LED lighting technology. A large number of optical and aesthetic impulses are created by changes in coloration; the codes appear to be moving slowly due to the changing colour spectra. Even the surrounding wall space and the room itself cannot remain unaffected by this choreography of light and colour.

Indeed, the room always plays an important part in Hans Kotter’s installation works. Light is brought into play in a subtle way, for example, as a blue line: the cubature of the room disappears into the darkness, reduced to its contour lines. This abstraction of three-dimensional space certainly causes many details to disappear, but other elementary space information becomes manifested more clearly as a direct consequence. Three-dimensional compositions with fluorescent tubing and illuminated objects immerse different rooms into changing currents of light, and the viewer experiences a roller-coaster ride of sensory impressions and emotions.

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In his latest works, the so-called ‘Tunnels’, Hans Kotter is concerned with an illusion of space: in newly developed light objects consisting of filigree, reflecting glass volumes that generate a special aura of their own due to their superior material quality and precision, the approaching viewer is compelled by a mysterious and forceful attraction, which gradually develops into a deep rapture. As if by magic, the reflecting surfaces of the light object are transformed – when the source of light at the object’s centre is switched on – into an enchanting tunnel of colours, the end of which is unforeseeable, and which – as in Alice in Wonderland – offers us apparently infinite freedom to develop our fantasies and imagination.

The tunnel pointing into infinity, whether curving or straight, is a phenomenon that appears so realistic one would like to extend one’s hand into it; one is overcome by an irresistible attraction. But it is a game with illusion, with the apparently endless, constantly surprising and astonishing ways to stage light and colour artistically. This extremely aesthetic and simultaneously mysterious interplay of reflecting surfaces and endless colour compositions propels the viewer into a rapture of colour and depth from which he has no desire to recover quickly – thanks to the artist Hans Kotter!

Kai-Uwe Hemken

Diffusion, Concentration, Reflection.

Intuitive insight in the work of Hans Kotter

‘Art that impresses the eye’ is a heading that suits the latest works by Hans Kotter: cheerfully colourful three-dimensional and wall-mounted objects, and forms combining mirrors and light in wall-boxes all define the overall spatial context with their sensitively selected placement. At first glance, the compact exhibits with their bright colours and visual illusions suggest cheerfulness and innocence, making the dismal concrete surroundings of many an office building appear in a different light. But a second look reveals a deeper, meaningful dimension, which promises a profane ‘illumination’ full of insight.

Points of light arranged in a ring within a reflecting wall-box shine with absolute technical perfection, as can be seen in the work ‘Down Under’ (2011). Submerged in bluish or reddish light, the configurations of lights and mirrors develop a more intense atmospheric aura. The eye wanders rather disquieted through the objects’ suggested depth, constantly attempting to find some visual hold. With a wry smile, Kotter highlights the inadequacy of the human perceptual apparatus, our eyes happily joining in his receptive game of lively ‘conversation’. The tunnel formation of these points of light, however, causes the viewer’s attention to wander away

from the factual to the metaphorical dimension: in Kotter’s works the well-known concept of tunnel vision, used to criticise a narrowing of perception and one’s limited interpretation of key contexts, is extended into the infinity of three dimensions. Closure and opening thus become vital metaphors, not only in this single work from the artist’s most recent creative phase.

From this perspective Kotter goes a stage further than the aesthetically related innovations of the previous generation, particularly associated with the name Victor Vasarely and with Op Art. Vasarely’s interest lay in illusionist effects, which he attempted to achieve by means of colours, forms and lines; he aimed, therefore, at irritations of vision, at immediacy in the contemplation of art, and ultimately at aesthetics that required no prior knowledge. But Kotter, who claims to see himself within a line of tradition from Vasarely, extends the field of visual irritation. While Vasarely, still entirely in the spirit of Minimal Art, had wished to ban meaning from art and employed his formal aesthetics as a pointer to the limitations of human perception. In Kotter’s work the semantic and therefore the narrative return – which is characteristic, among other things, of the post-modern generation.

The several-part photographic works entitled ‘Cliffs’ or ‘Chromatic Plants’ (2009-2011) convey a disturbing impression. Their powerful colours form strange configurations, which appear indeterminate: are they artificial or natural phenomena? However, they are not materialisations, by any means, but refracted prismatic rays of light, images that Kotter took using a traditional photographic camera. Here, the viewer is confronted by his own conditioning: in the digital age he expects a computer-based formal language, but ultimately this process emerges as consistently analogue, or manual. Such a media-critical conception – quite literally – that sets the analogue against the digital is also revealed in the meanwhile long-sustained conflict between painting and photography. For despite all their technical perfection, some artefacts give the impression that Kotter is referring to painting with his use of sweeping forms. Thus the artist reopens a long-smouldering dispute regarding ascendancy among the artistic genres: in an almost exemplary fashion, the conflict between photography and painting raises the issue of which medium best meets the claim to truth: painting with its great affinity to philosophy, endorsed for centuries, or photography, which provides documentation of reality

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via a physical-chemical and thus incorruptible process. Kotter leaves it to the viewer to answer this indirectly posed question. His own pictorial works point simultaneously to photography, the new media, and to painting, so that the viewer begins to brood upon the questionability of his own perception, making the credibility and evaluation of each medium the theme of the works.

Another difficult factor is that Kotter works with and through light: in these, as in other works from the series ‘Replaced’ (2009-2011), light is used as a means of expression. Looking at the history of light-art in the broadest sense, painted light has been understood both as a purely physical and as a philosophical dimension. This basic assumption, which allows the appearance of both profane and sacred light, is still retained today, although slide and video projection, the technology of the new media, photography and film are now represented alongside painting. Sometimes light is employed as a simple dramatic aid in images and installations, and sometimes it is a carrier of meaning; its themes including technological utopias, anthropologies, media-oriented epistemology, culture-critical and social scientific perspectives associated with names like Robert Delaunay, László Moholy-

Hendrik Lakeberg

Light Flow

Nagy, Dan Flavin, Bruce Nauman, James Turrell or Mischa Kuball. This brief historical sketch is reflected not only in Kotter's media-critical colour photographs, but also in his light installations: Kotter arranges a row of light boxes of the same and differing formats as if on a rehearsal stage, usually located in a monochrome context in the corner of a room. They are found objects, which – thrown away from industrial sites or offices – are given a new meaning. Like a palimpsest, on the one hand the light objects refer to their original usages, for example when their forms are reminiscent of lighting in manufacturing halls and can be seen, therefore, as a warning reminder of industrial production's alienating work atmosphere; on the other hand, they indicate something new, providing messages – new or long-concealed – in the field of art. Deputising, almost, for what is hoped for but never achieved in social and cultural fields, it seems that these objects succeed in liberating us from the constraints of social responsibility. Kotter offers the viewer such a dimension in his works – i.e. critical, self-reflective and oriented on insight, and in the same breath he re-conjures the elementary utopias of modernism.

Driving a car through big cities at night, the colours of neon advertising on the facades of old buildings and the roofs of high-rise blocks begin to blur. We may still notice it but we no longer attempt to decipher words. The omnipresence of the writing on the neon advertisements means that it is separated from any relevant meaning; something like a film set emerges, creating the atmosphere of the big city.

Hans Kotter uses his light works, in which groups of circles and lines or shimmering colour spectrums often turn the gallery space into an alchemist laboratory illuminated in many colours, to transform the big-city atmosphere into abstract landscapes of light. What is left is nothing more than the magic of light, its atmospheric and manipulative power. This is adopted indirectly from the basic experience of modernity: the perception and experience of the big city, which is – as sociologist Georg Simmel wrote – “the intensification of nervous life, which proceeds from the rapid and uninterrupted fluctuation of external and internal impressions.”

By contrast to the early 20th century, the perception of the metropolis and the overstimulation of the senses that is concomitant with it have become a normality of life in the 21st century. Today, the way that things appear, the way in which they are

presented is usually more important than their reality and function. In other words: in the context of the big city, the spectacle of light and colours in the worlds of advertising and consumerism often outshines the actual product or event. The spectacle becomes a purpose in itself; the light becomes abstract. Kotter makes this enchantment of light into the subject of a key part of his work.

In the clear, geometrical formal language of Kotter's objects and installations, it is possible to find an obvious reference to modernist art. The work “Edge”, for example, suggests that he has transposed a graphic artwork by El Lissitzky or a painting by Piet Mondrian into three dimensions. But by contrast to the artists of modernism, in his art Hans Kotter does not call for an aesthetic reinvention of the world. Advertising and design took over that task long ago. At first glance Kotter's sculptures and objects, his light-boxes, give the impression that they have been created in order to beautify space – but Kotter's art is about more than that.

The philosopher Gernot Böhme defines space as “the affectively charged constriction and breadth into which one enters, the aura one encounters.” In Kotter's works this aura creates aesthetic experiences that exert a familiar yet simultaneously alien effect on the viewer, especially if he comes from a big city. They

lie outside everyday experience while being deeply rooted in it. They demonstrate the way in which light can create atmosphere, the way its sensual intensity manipulates and captivates the viewer.

Even as a child, Hans Kotter was interested in futurist painting, especially that of Umberto Boccioni, but also in Victor Vasarely's Op Art. To the present day, Kotter's art oscillates between these same two poles: reference to modernism and a play with the senses. Besides his light objects and installations, Kotter has been working mainly on a series of close-ups showing the refraction of light for some years now. The outcome are photos that resemble abstract graphic works generated using a computer at first glance – in fact, however, they show the physics of the work, or perhaps a better description would be the metaphysics of light. Whether Kotter solemnly stages endless hypnotic spirals in a glass cube as if we were approaching a doorway into a different dimension or transforms the lights of the big city into abstract spatial landscapes; his works are reflections on the process of perception, studies in the production of atmosphere. The affective aura they pour into space radiates beauty and insight. It allows us to experience the sensual state of the present and simultaneously charges it with magic. Kotter's works make seeing into an act of alchemy.

Hendrik Lakeberg lives in Berlin, where he works as a cultural journalist.

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Title: Chromatic Plants | Edition: 3+1 AP | Year: 2009 | Size: Each 100×40 cm

Material: Laserchrome on Aluminium-Dibond with Diasec Face

Location: Patrick Heide Contemporary Art, London 2009



Title: Cliffs (gray+orange) | Title: Chromatic Plants

Material: Laserchrome on Aluminium-Dibond with Diasac Face

Location: Studio d'Arte Contemporanea Pino Casagrande, Rome 2011



Title: Cliffs (gray) | Year: 2010 | Edition: 3+1AP | Size: 120×90 cm
Material: Laserchrome on Aluminium-Dibond with Diasac Face



Title: Cliffs (orange) | Year: 2010 | Edition: 3+1AP | Size: 120×90 cm
Material: Laserchrome on Aluminium-Dibond with Diasac Face



Title: Cliffs (blue) | Year: 2010 | Edition: 3+1AP | Size: 120×90 cm
Material: Laserchrome on Aluminium-Dibond with Diasac Face



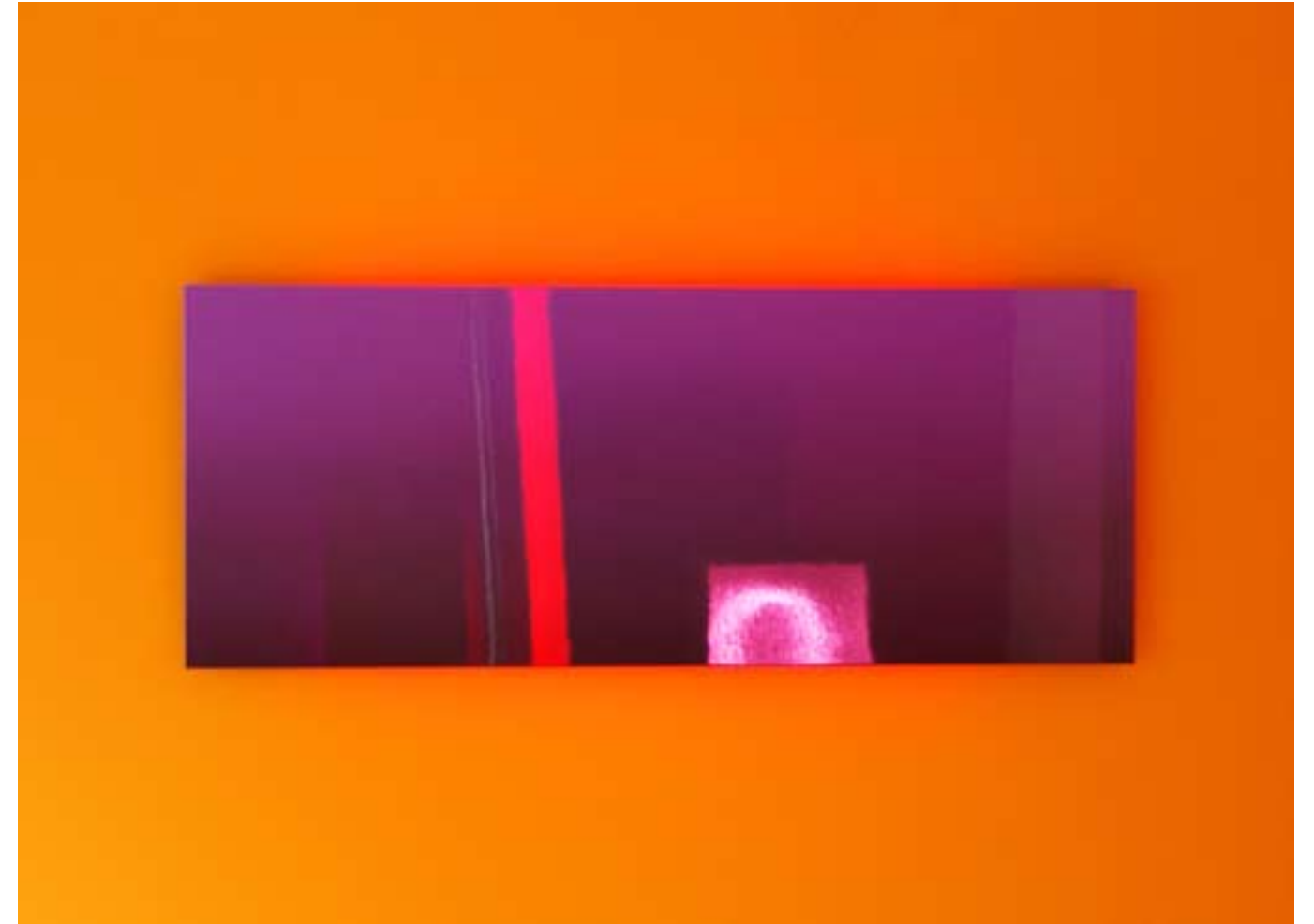
Title: Cliffs (gray) | Year: 2010 | Edition: 3+1 AP | Size: Each 120×40 cm
Material: Laserchrome on Aluminium-Dibond with Diasac Face



Title: Cliffs (orange) | Year: 2010 | Edition: 3+1 AP | Size: Each 120×40 cm
Material: Laserchrome on Aluminium-Dibond with Diasac Face



*Title: Cliffs (gray) | Year: 2010 | Edition: Each 3+1AP | Size: Each 120×90 cm
Material: Laserchrome on Aluminium-Dibond with Diasac Face*



Title: Colour Gradient (orange-purple) | Year: 2009 | Size: variable | Material: Aluminum plate, wall paint, neon tubes | Location: Patrick Heide Contemporary Art, London 2009



Title: Colour Gradient (magenta-purple) | Year: 2009 | Size: variable | Material: Aluminum plate, wall paint, neon tubes | Location: Gallery Michaela Stock, Vienna 2009

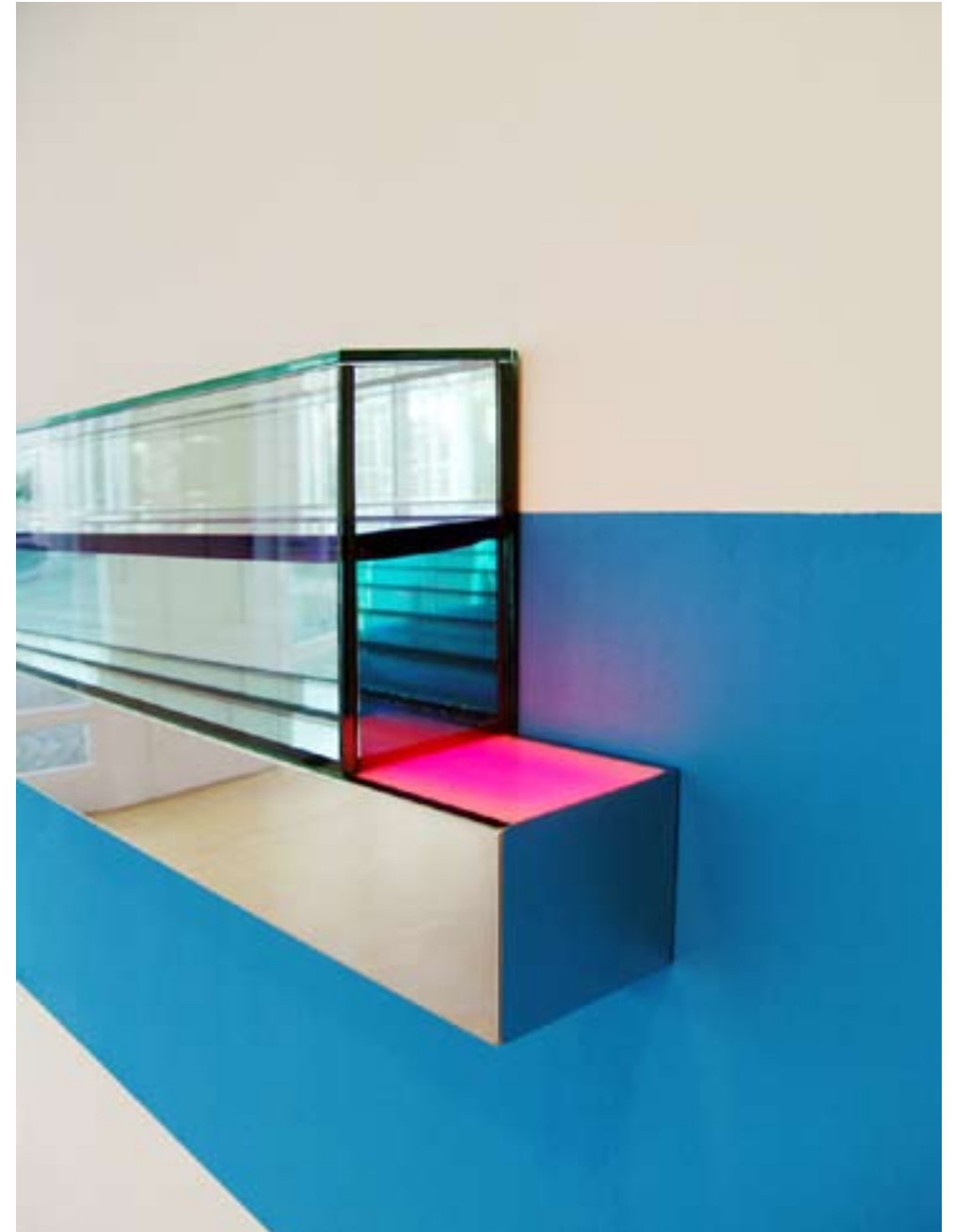


*Title: Edge | Year: 2009 | Size: variable | Material: wall paint, LED lights,
polished stainless steel light box (colour change)*





Title: Edge | Year: 2009 | Size: variable | Material: wall paint, LED lights, polished stainless steel light box (colour change), water, blue silicon oil, neon, mirror | Location: Gallery Klaus Benden, Cologne 2009

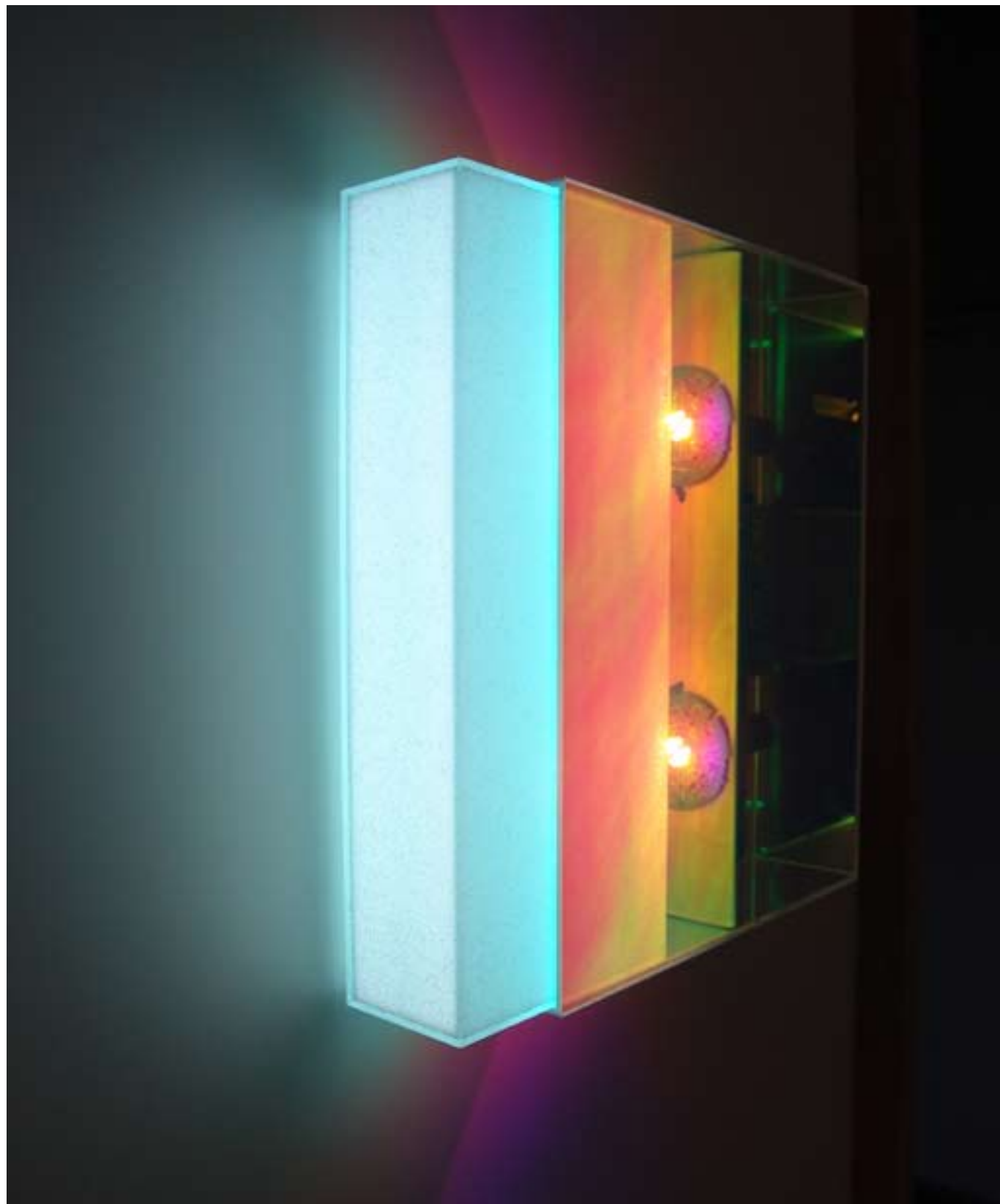


*Title: Chromatic Light Block | Year: 2010 | Size: 60×60×15cm | Material: Slide in Plexiglas,
LED lights, light box (colour change) | Location: Priveekollektie, Netherlands 2010*





Title: Light Block | Year: 2010 | Size: 50×50×12 cm | Material: Slide in Plexiglas, LED lights, light box (colour change) and remote control, radiant acrylic | Location: Priveekollektie, Netherlands 2010





Previous page (left and right)

Title: Chromatic Light Block | Year: 2010 | Size: 50×50×12 cm | Material: LED lights, light box (colour change) and remote control, radiant acrylic, frosted Plexiglas

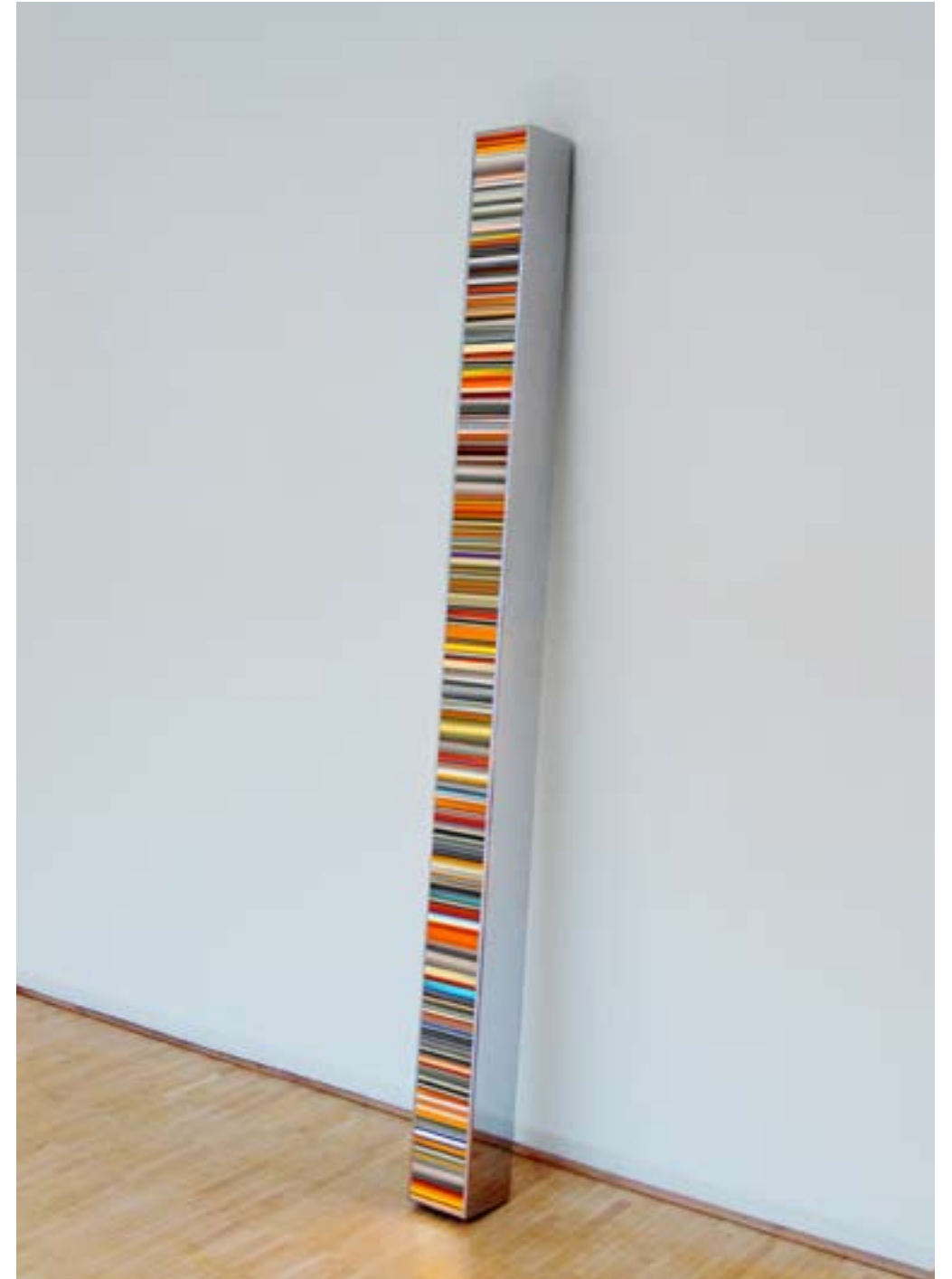
Location: Priveekollektie, Netherlands 2011



Title: Lines | Year: 2009 | Size: Each 54×54×8 cm | Material: Metal, slide, LED lights, light box (colour change) | Location: Patrick Heide Contemporary Art, London 2009



Title: Cliffs (gray+orange) / Title: Colour Code (Plexiglas) / Title: Tunnel View
Location: Gallery Grazia Blumberg, Germany 2010



*Title: Colour Code | Year: 2011 | Size: 200×13×13 cm | Material: Slide on Plexiglas,
LED lights, polished stainless steel light box (colour change) and remote control*



*Title: Colour Code | Year: 2010 | Size: 200×13×13 cm | Material: Slide in Plexiglas light box,
LED lights (colour change) and remote control*



Title: Twin | Year: 2008 | Size: Each 200×30×8 cm | Material: Slide on Plexiglas, chrome box, LED lights (colour change) and remote control



Title: Twin | Year: 2010 | Size: Each 200×30×8 cm | Material: Slide on Plexiglas, chrome box, LED lights (colour change) and remote control

Title: Twin | Year: 2011 | Size: Each 200×30×8 cm | Material: Slide on Plexiglas, chrome box, LED lights (colour change) and remote control | Location: Studio d'Arte Contemporanea Pino Casagrande, Rome 2011

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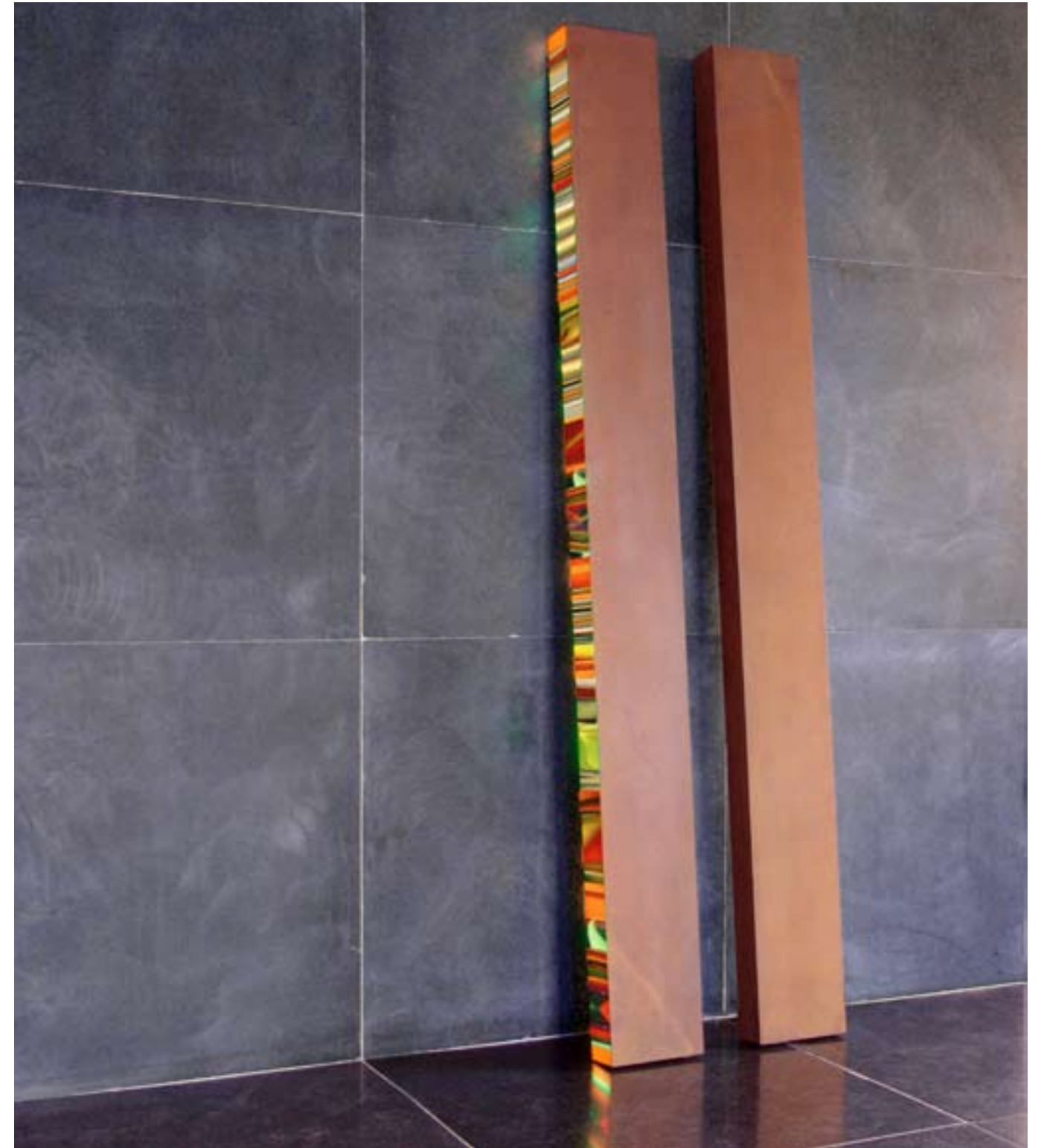
Title: Tunnel View 'Down Under' left curved | Edition: 3+2AP

Title: Twin (chrome)

Location: Studio d'Arte Contemporanea Pino Casagrande, Rome 2011







Title: Twin | Year: 2010 | Size: Each 200×20×8 cm | Material: Slide on Plexiglas, corten steel box, LED lights (colour change) and remote control | Location: Priveekollektie, Netherlands 2010



Title: Tunnel View / Title: Twin (corten steel)

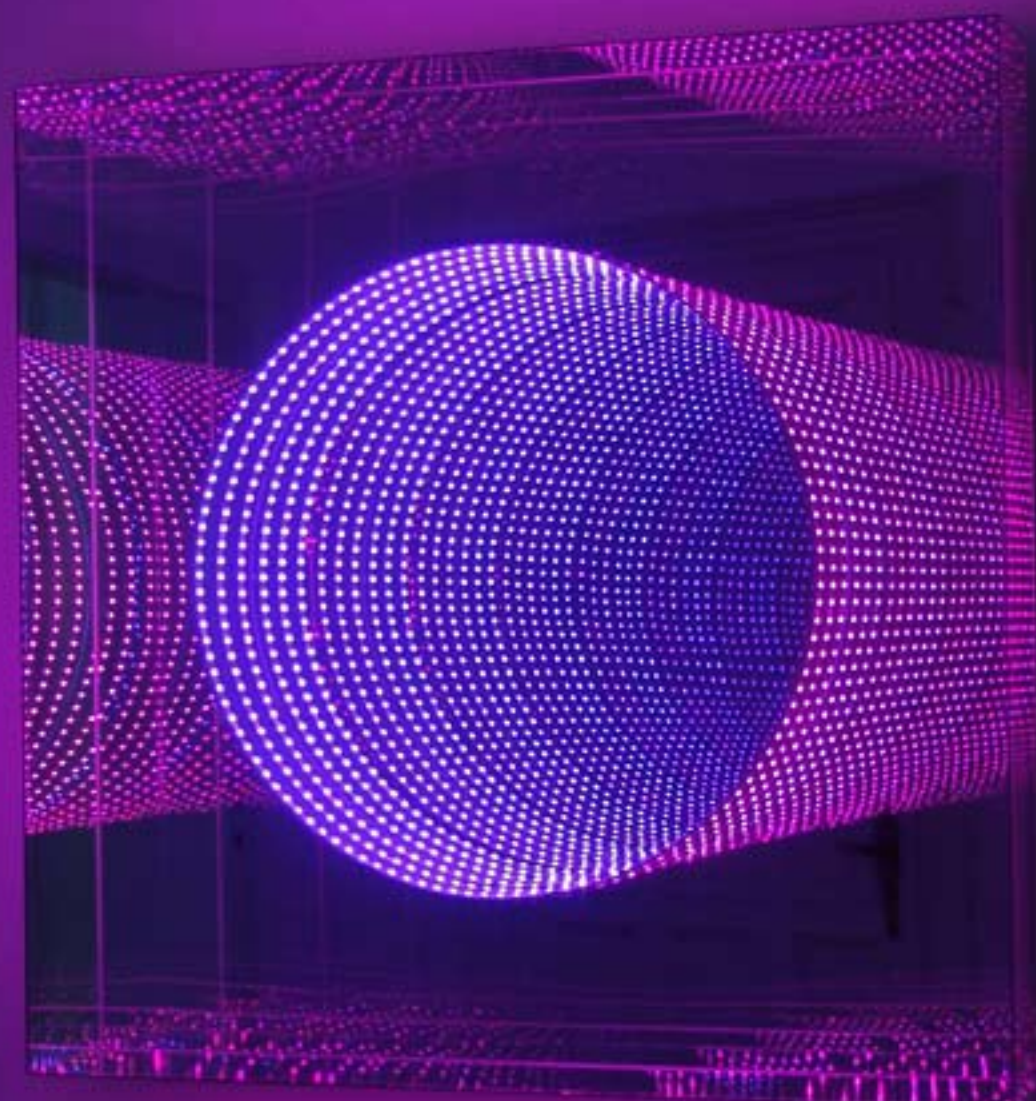
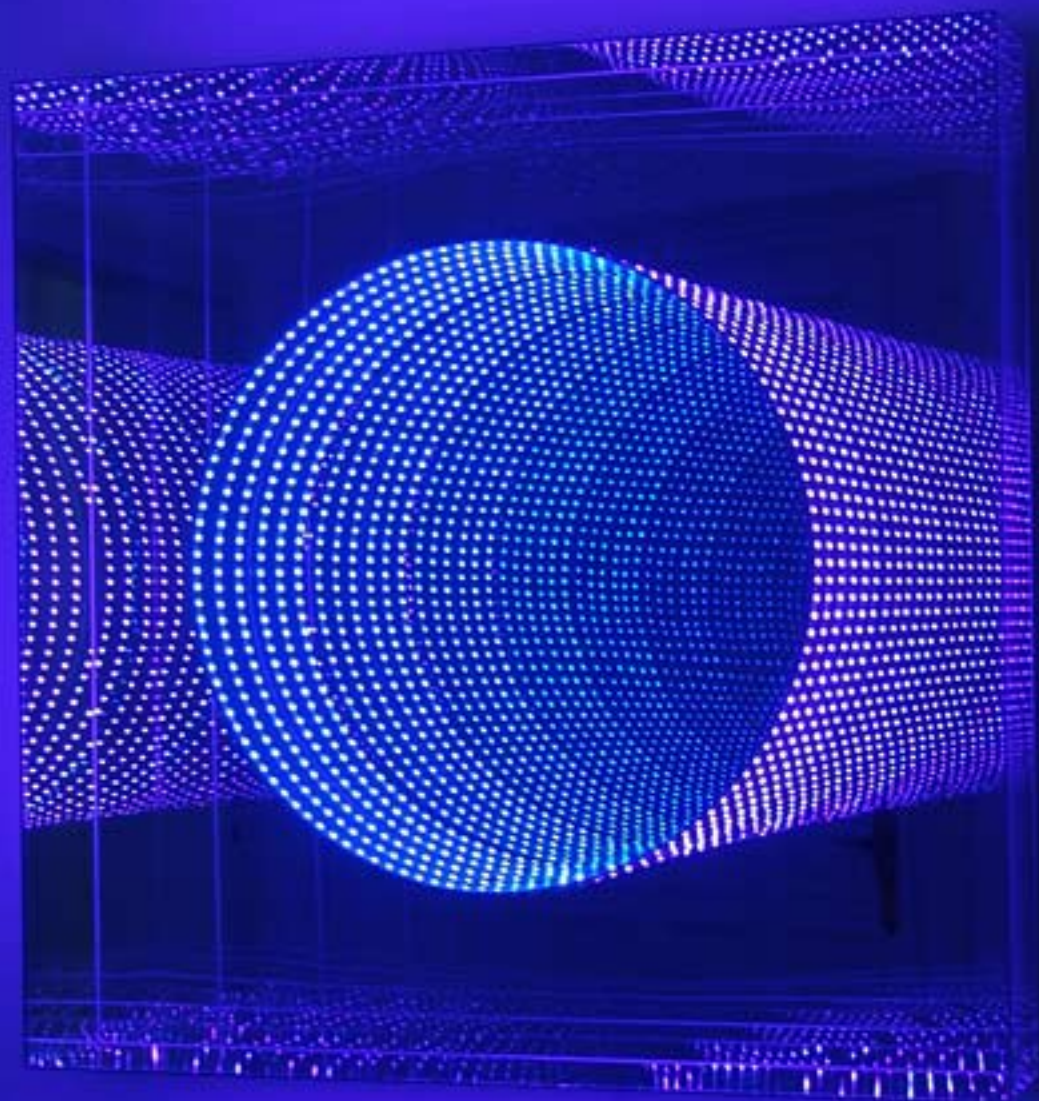
Location: Gallery Grazia Blumberg, Germany 2010

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Title: Tunnel View / Year: 2010 / Edition: 1 + 1 AP / Size: 100×100×17cm

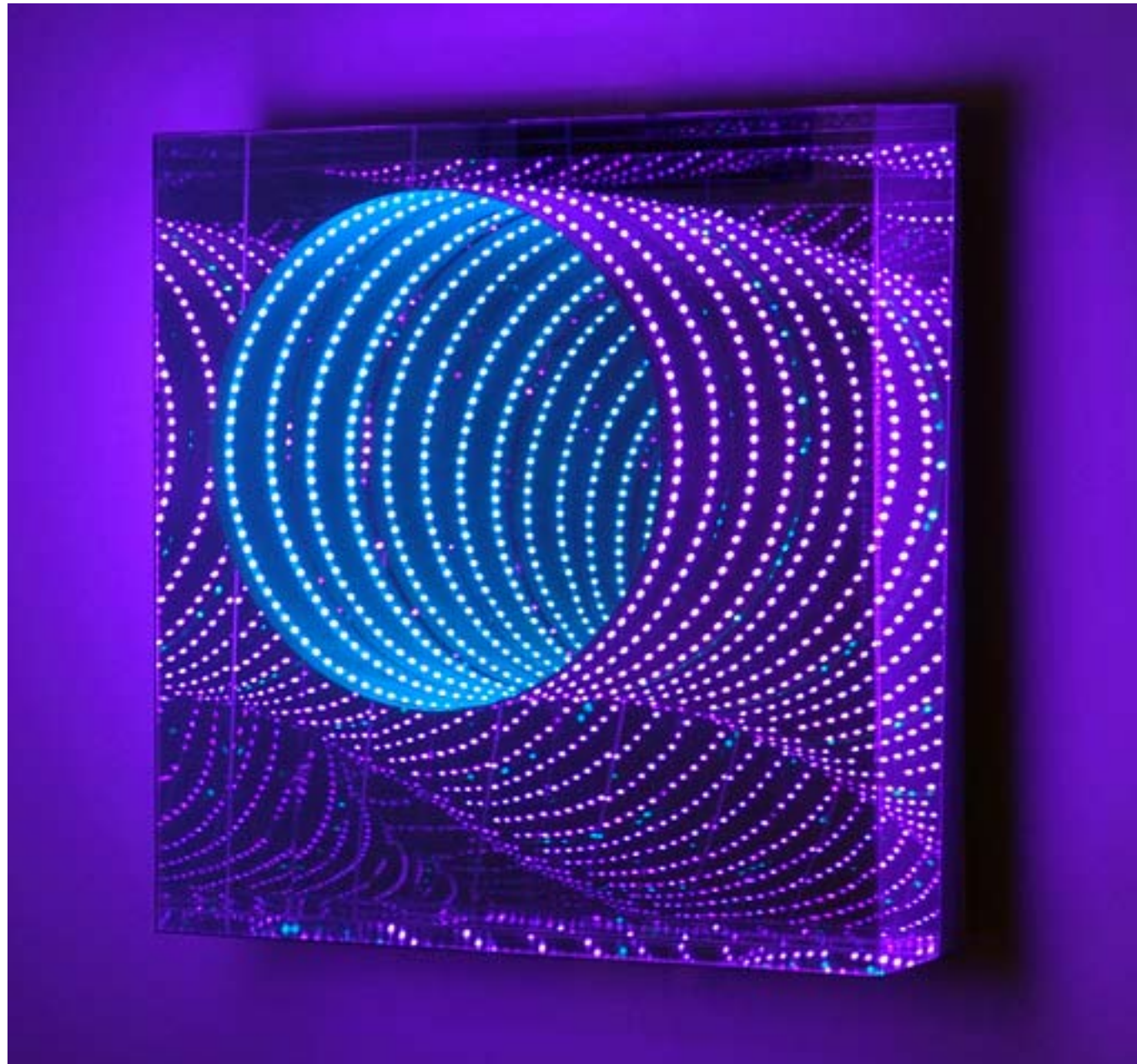
Material: Metal, Plexiglas, mirror, LED lights (colour change) and remote control

Location: Gallery Grazia Blumberg, Germany 2010

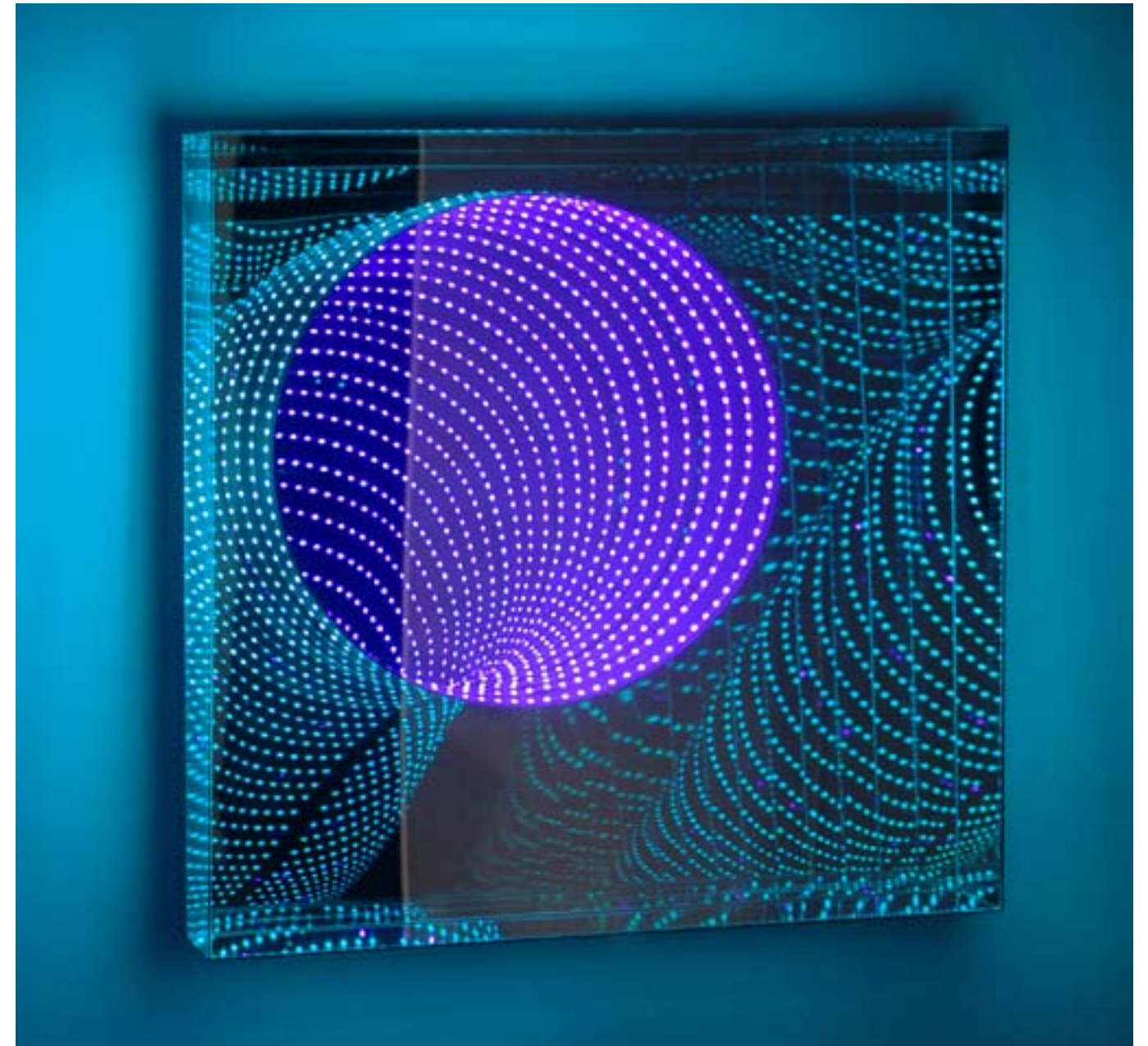




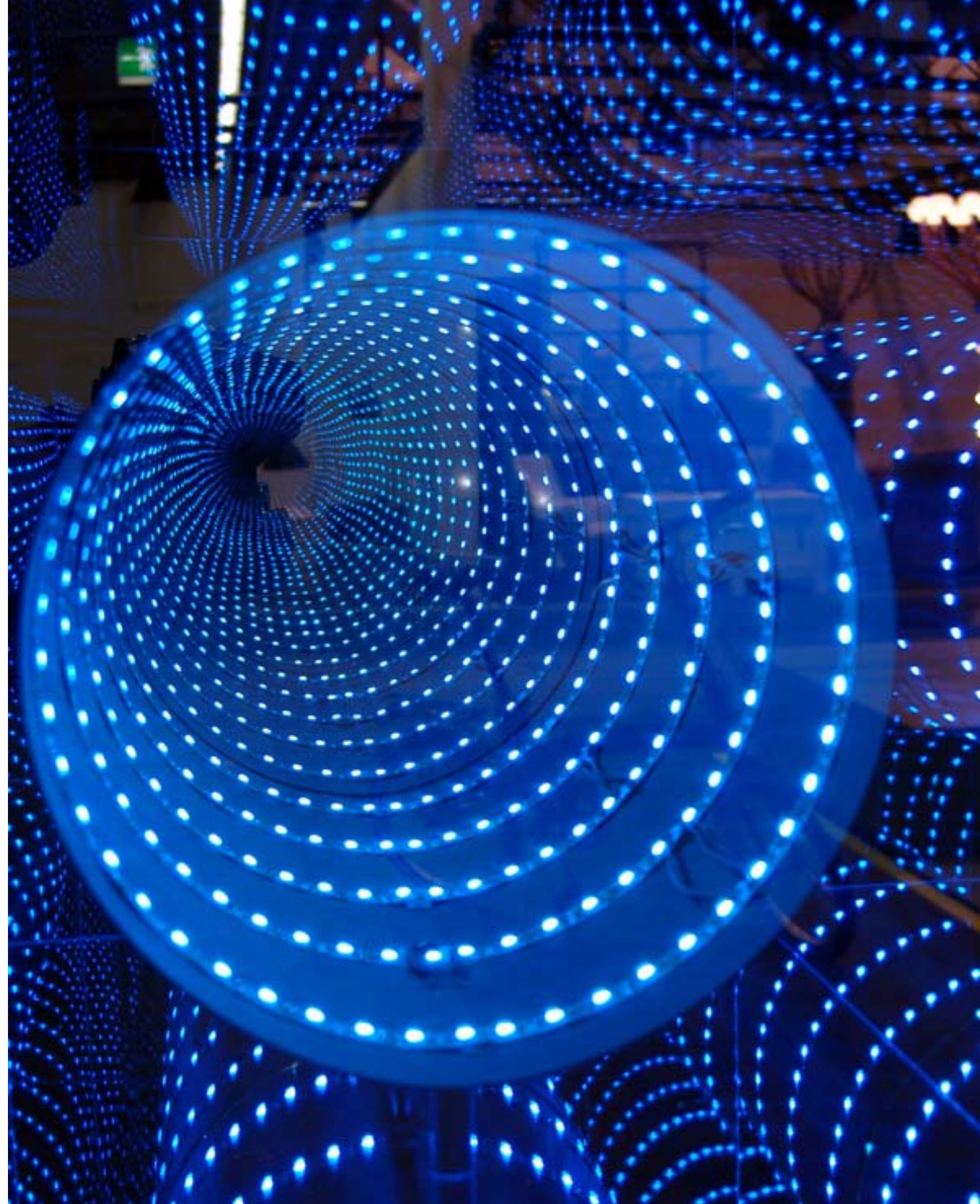
Title: Tunnel View 'Square' | Year: 2010/11 | Edition: 8+2 AP | Size: 60×60×17cm | Material: Metal, Plexiglas, mirror, LED lights, light box (colour change) and remote control | Location: Priveekollektie, Netherlands 2011

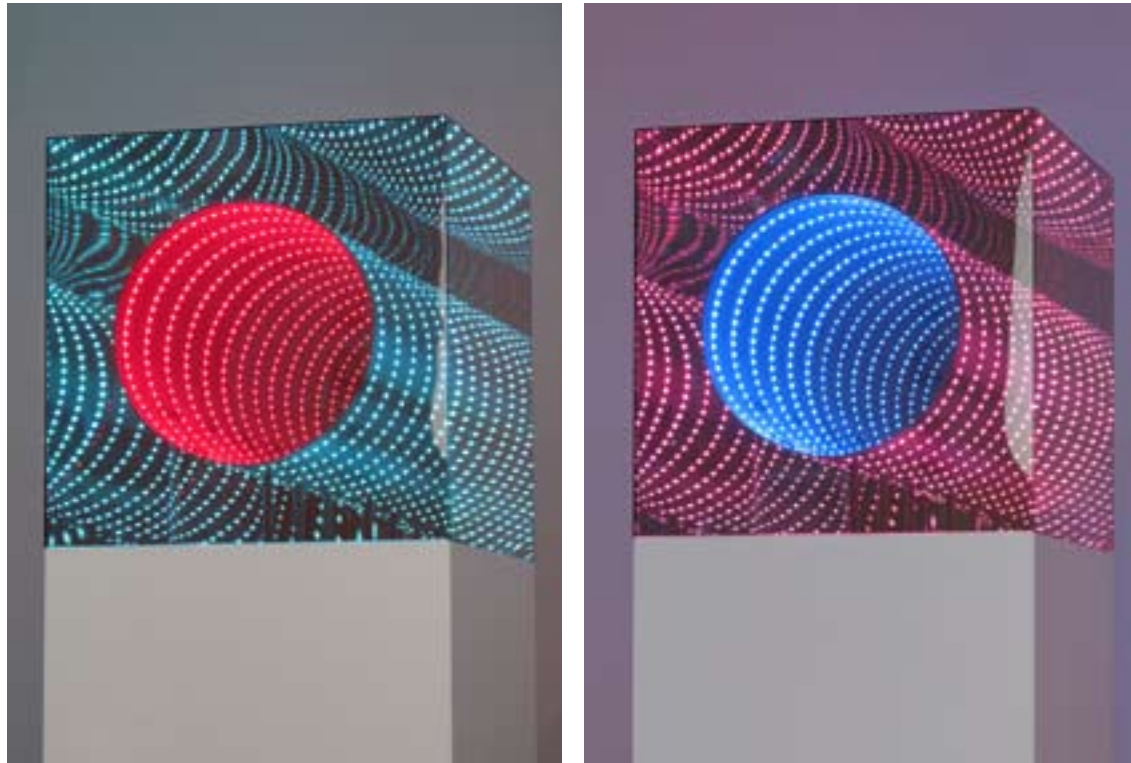


Title: Tunnel View 'Down Under' left curved | Year: 2011 | Edition: 3+2 AP
Size: 80×80×17 cm | Material: Metal, Plexiglas, mirror, LED lights, light box
(colour change) and remote control | Location: Patrick Heide Contemporary Art,
Kinetica Art Fair, London 2011



Title: Tube | Year: 2011 | Edition: 3+2 AP | Size: 160×60×60 cm | Material: Wood, metal, Plexiglas, mirror, LED lights, light box (colour change) and remote control
Location: Gallery Klaus Benden, Art Cologne 2011





Title: Tube | Year: 2011 | Edition: 3+2 AP | Size: 160×60×60 cm | Material: Wood, metal, Plexiglas, mirror, LED lights, light box (colour change) and remote control
Location: Gallery Klaus Benden, Art Cologne 2011





Title: Replaced | Year: 2009 | Size: variable | Material: Aluminum light boxes, wooden boxes, contact breaker, Plexiglas | Location: Gallery Michaela Stock, Vienna 2009



Title: Colour Gradient (magenta-purple) | Year: 2009 | Size: variable | Material: Aluminum plate, wall paint, neon tubes | Location: Gallery Michaela Stock, Vienna 2009

Title: Replaced | Year: 2009 | Size: variable | Material: Aluminum light boxes, wooden boxes, contact breaker, Plexiglas | Location: Gallery Michaela Stock, Vienna 2009

Title: Replaced | Year: 2009 | Size: variable | Material: Aluminum light boxes, wooden boxes, contact breaker, Plexiglas | Location: Gallery Michaela Stock, Vienna 2009





Title: Replaced | Title: Tunnel View 'Down Under' left curved | Title: Twin (chrome)

Location: Studio d'Arte Contemporanea Pino Casagrande, Rome 2011



Title: Replaced | Year: 2009 | Size: variable | Material: Aluminum light boxes, contact breaker, Plexiglas, polished stainless steel light box, aluminum plate, wall paint, neon tubes, perforated metal, stainless steel bar | Location: Patrick Heide Contemporary Art, London 2009



Title: Replaced | Year: 2009 | Size: variable | Material: Wall paint, 3 aluminum light boxes, contact breaker, Plexiglas | Location: Gallery Klaus Benden, Art Cologne 2009



Title: Replaced | Year: 2009 | Size: variable | Material: Aluminum light boxes, contact breaker, Plexiglas, polished stainless steel light box, aluminum plate, wall paint, neon tubes, perforated metal, stainless steel bar | Location: Studio d'Arte Contemporanea Pino Casagrande, Rome 2011

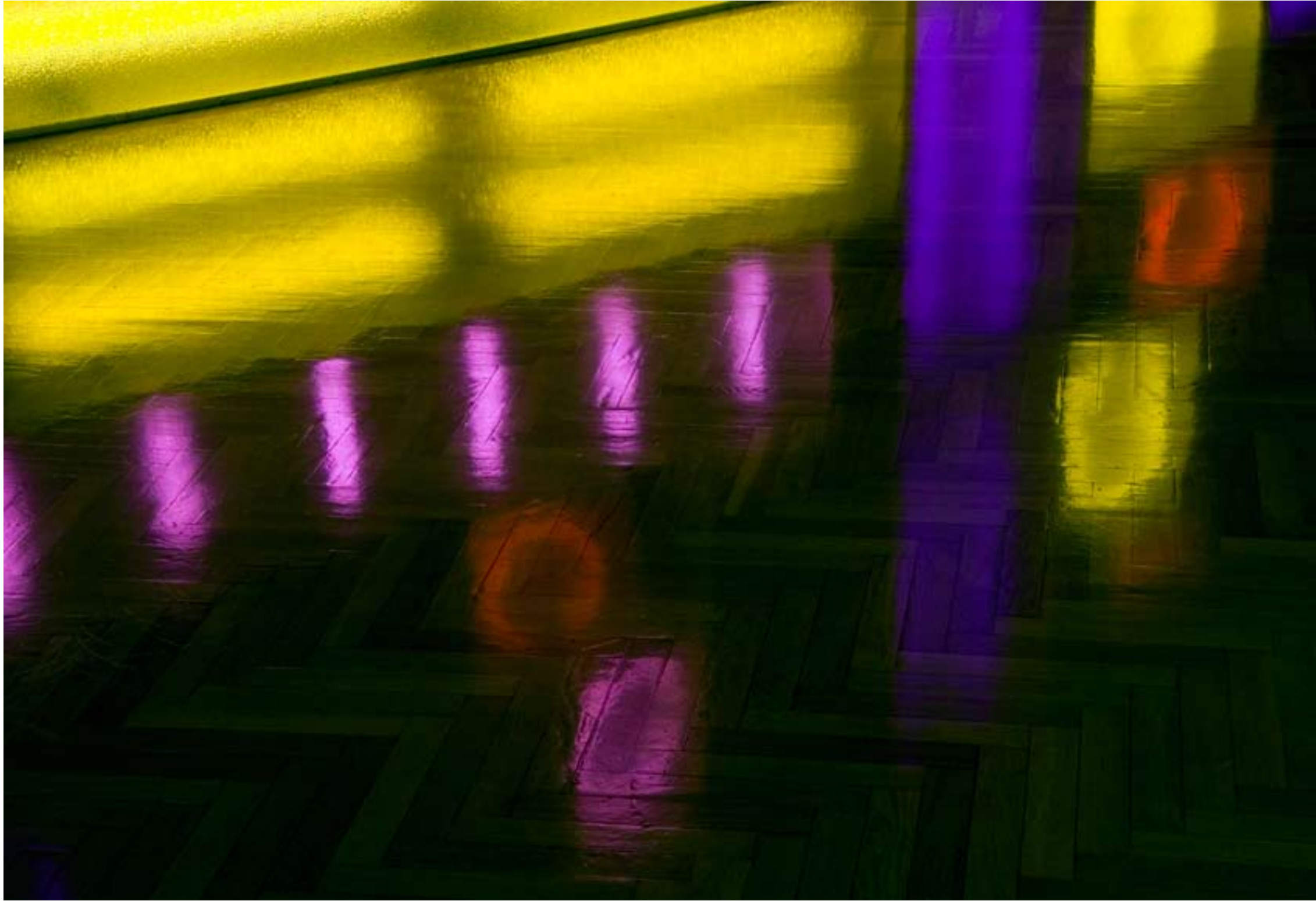


*Title: Replaced | Year: 2011 | Size: variable | Material: polished stainless steel light box,
wall paint, 4 aluminum light boxes, aluminum plate, contact breaker, Plexiglas
Location: Museum of Contemporary Art, Zagreb 2011*



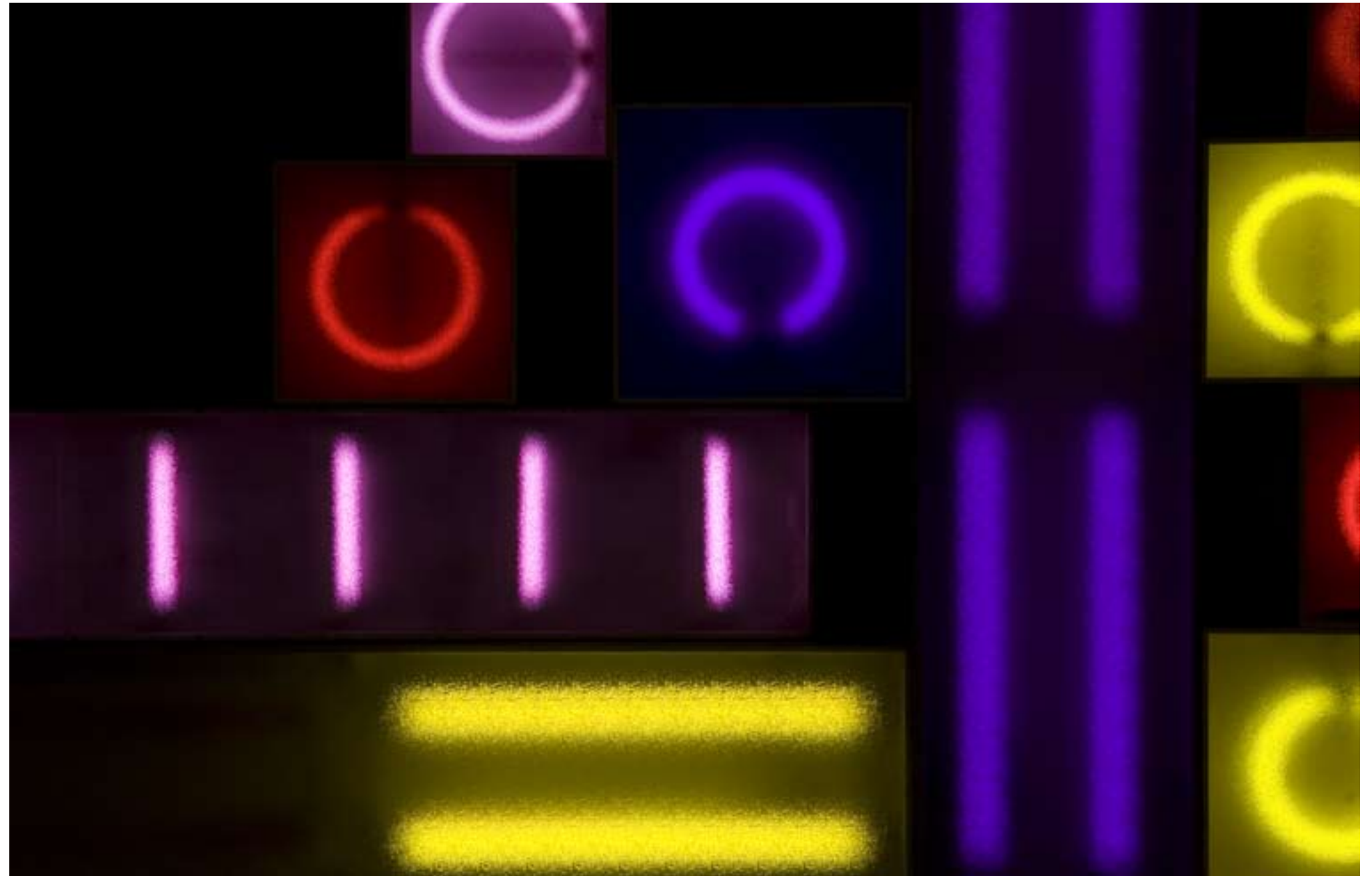
*Title: Replaced | Year: 2009 | Size: variable | Material: 4 grid lamps,
16 fluorescent lamps, wall paint and contact breaker*





Title: Replaced | Year: 2008 | Size: variable | Material: 12 aluminum light boxes, wall paint, contact breaker, Plexiglas | Location: Stadtgalerie Klagenfurt, Austria 2008

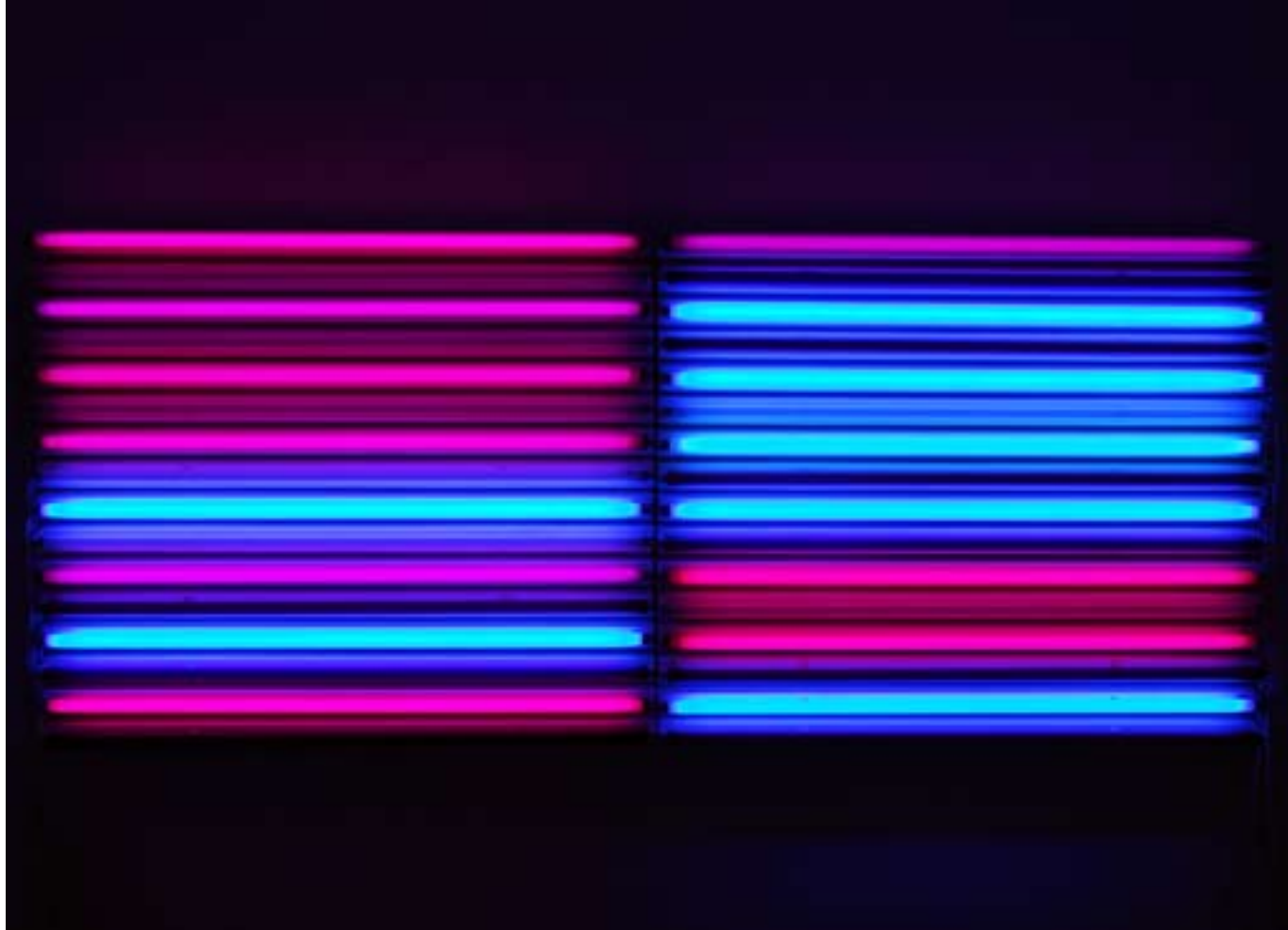






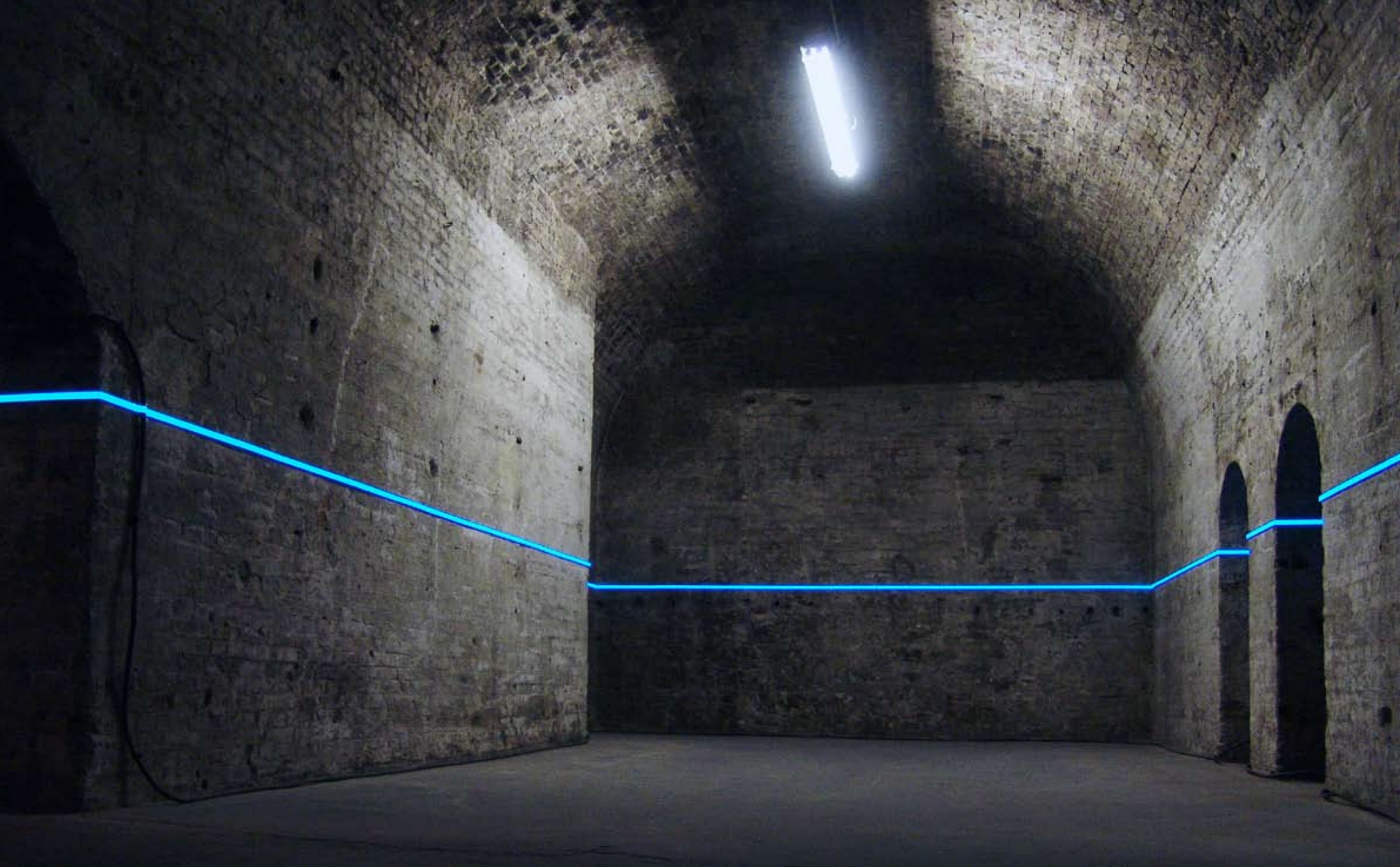
*Title: Replaced | Year: 2009 | Size: variable | Material: Fluorescent lamps, contact breaker
and wall paint | Location: Gallery Michaela Stock, Vienna 2009*

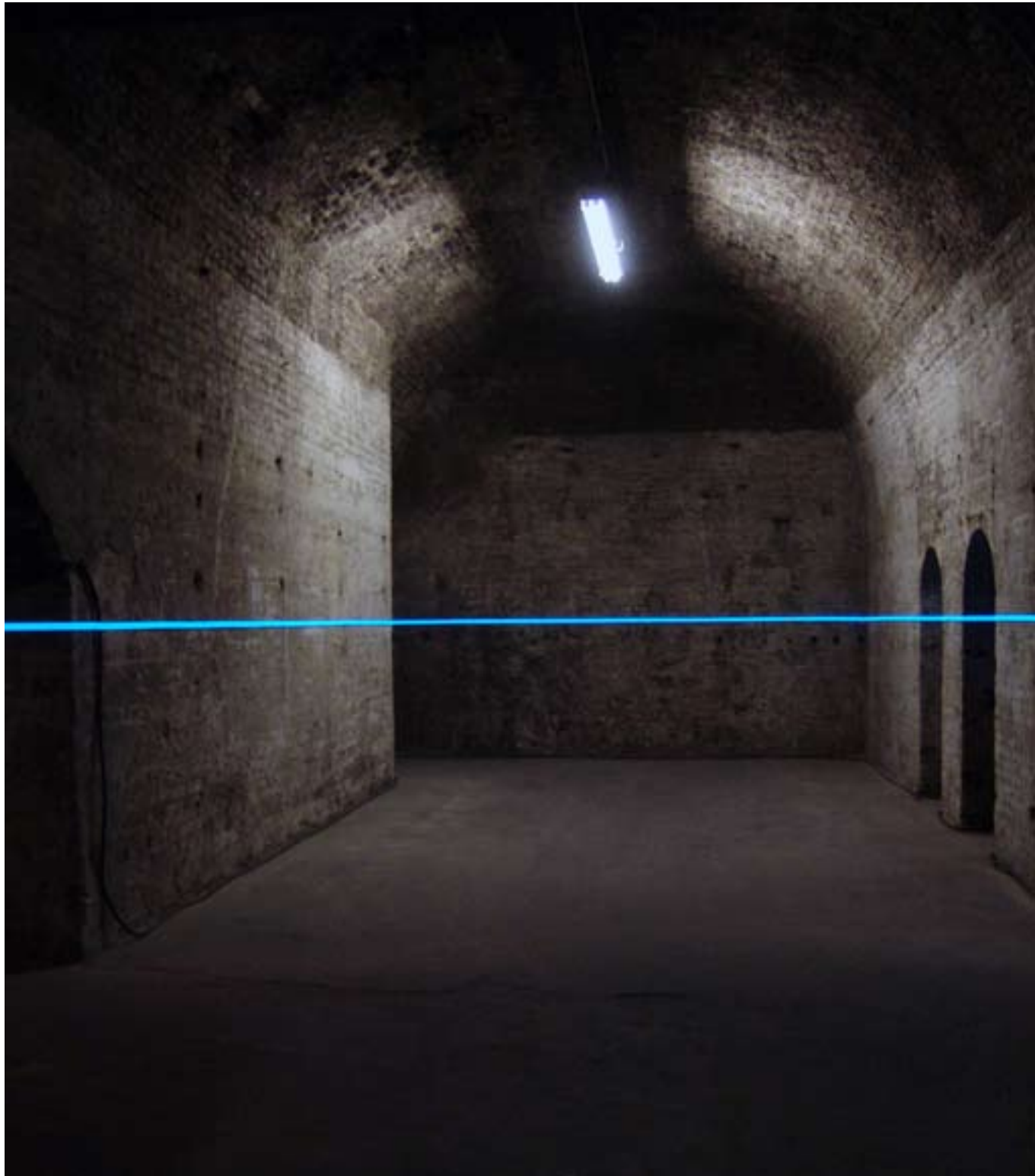




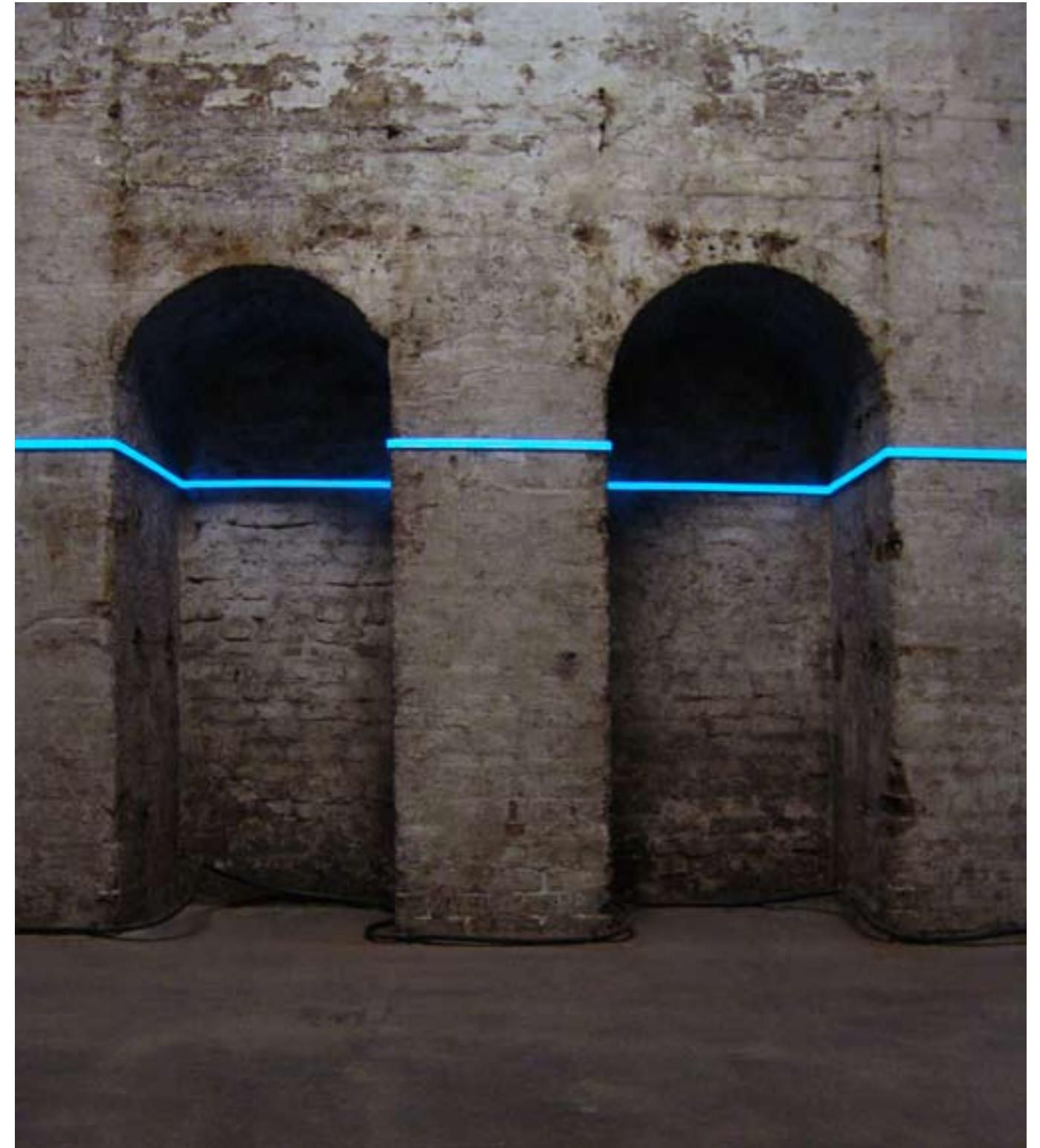


*Title: Replaced | Year: 2009 | Size: variable | Material: fluorescent lamps wall paint
and contact breaker | Location: Viltin Gallery, Budapest 2011*



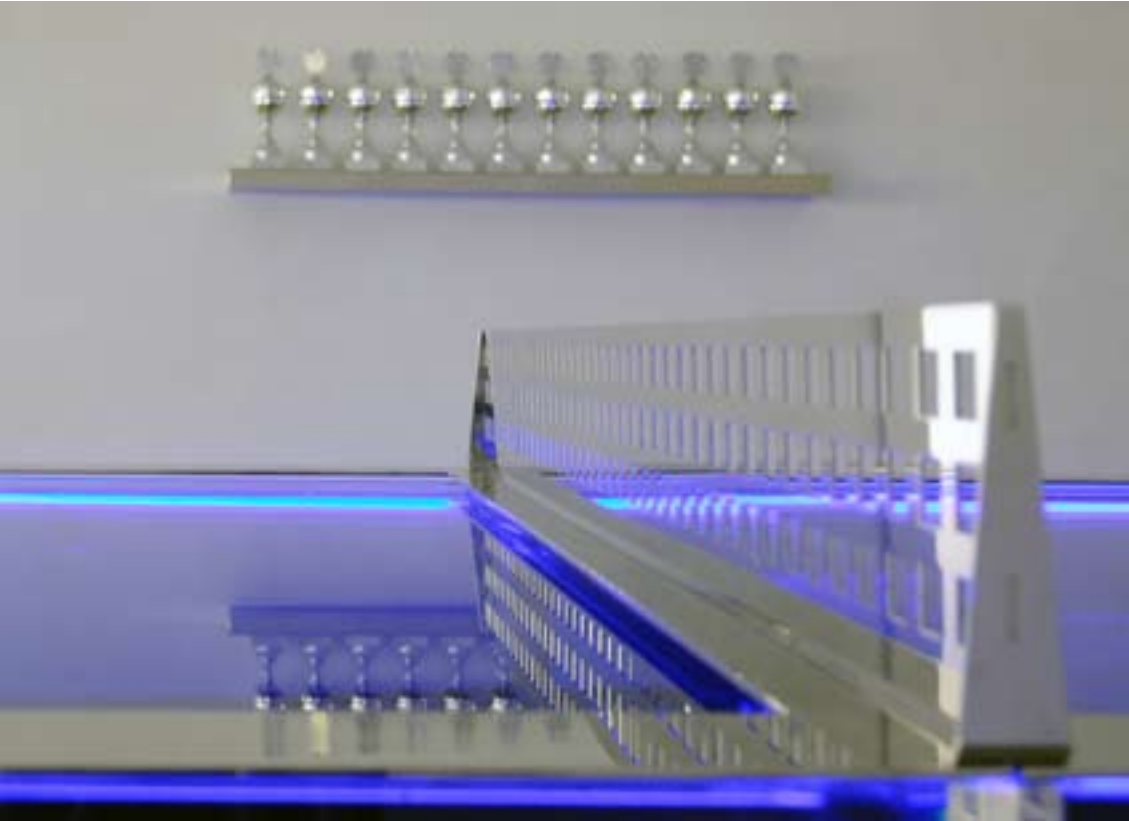
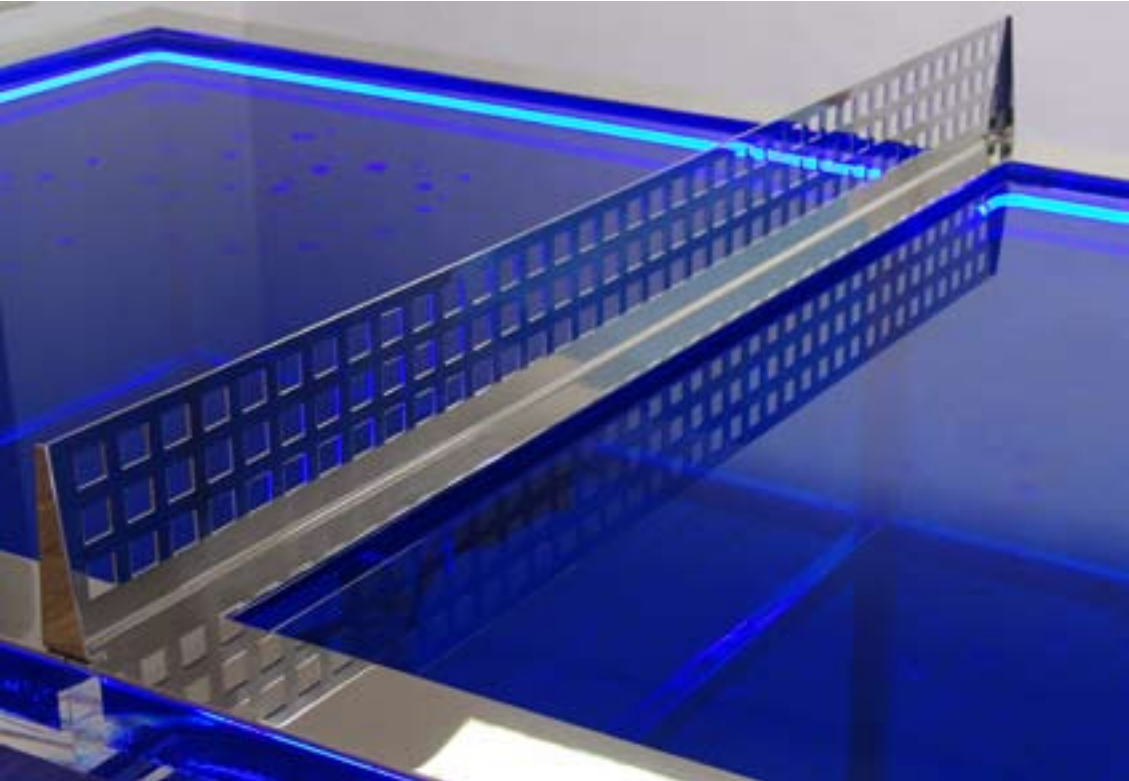


Title: Balance | Year: 2008 | Size: variable | Material: Electro foil and inverter
Location: Shunt – London Bridge with Kinetica Museum London 2008
(Permanent Collection)

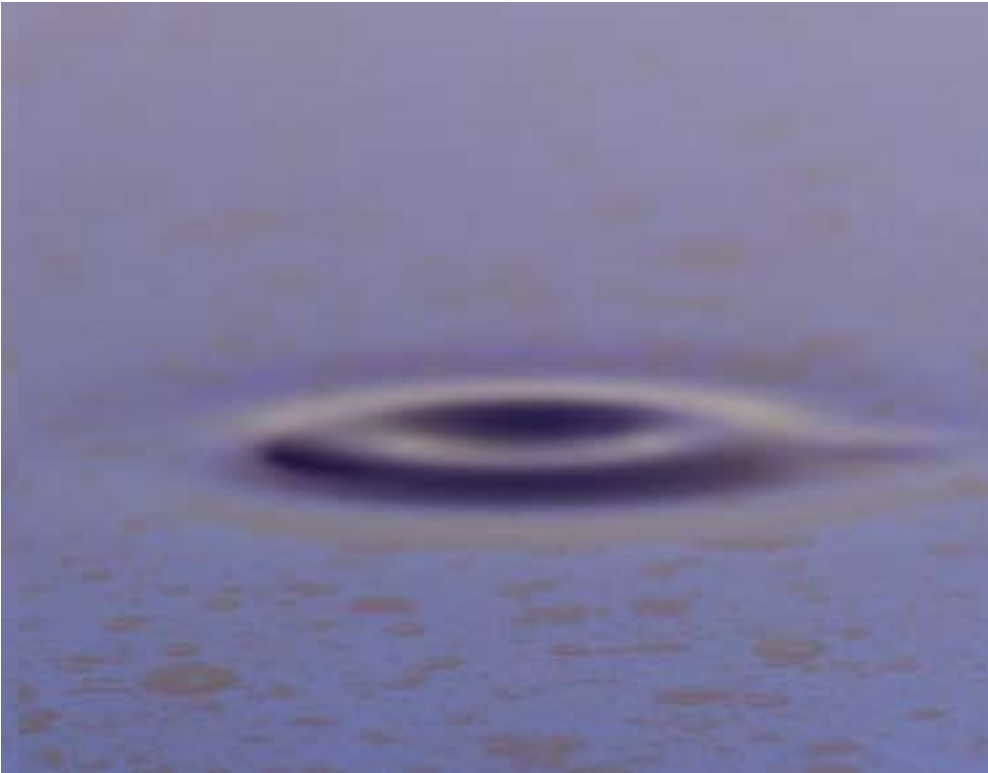
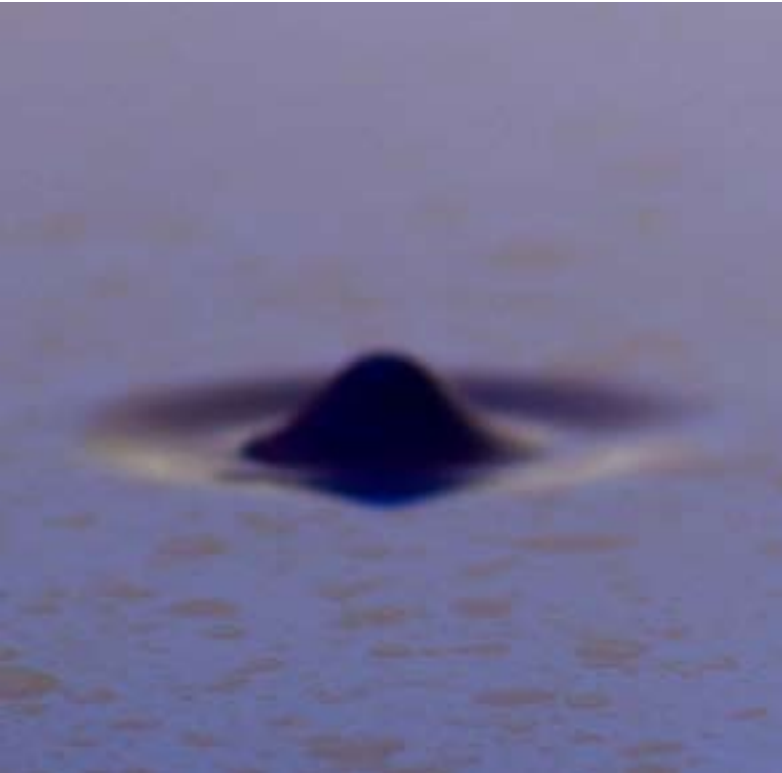


*Title: The very best... | Year: 2007 – 2008 | Size: Plexiglas top 280×160×9 cm, height
metall part 80 cm | Material: Plexiglas, blue silicon oil, water, high gloss polished stainless
steel, 2 infusion sets | Location: Exhibition play it, with Kunststiftung Baden-Württemberg,
Stuttgart 2008*









Biography

1966
Born in Mühldorf am Inn, Germany

1993 – 94
Art Students League (Membership), New York
Studied with Bruce Dorfman und William Scharf

2001 – 03
MediaDesign Akademie Munich, Germany

2004
Bavarian Culture Award (E-ON), Germany

2011
Artist in Residence, Art Radionica Lazareti, Dubrovnik, Croatia

Since 07
Lecturer at State Academy of Art and Design Stuttgart, Germany
Lives and works in Berlin

Solo Exhibitions

2011
De Buck Gallery, New York, Light Sensitive
Patrick Heide Contemporary Art, London, Light Flow
Priveekollektie, Heusden, Netherlands, Point of View
Gallery Viltin, Budapest, Hungary, Deflection (with Erdélyi Gábor)
Studio d'Arte Contemporanea Pino Casagrande, Rome, Deflection

2010
Gallery Grazia Blumberg, Recklinghausen, Germany, Dialog (with A. Zinsmeister)
Priveekollektie, Heusden, Netherlands, Transformation

2009
Gallery Michaela Stock, Vienna, Replaced
Patrick Heide Contemporary Art, London, Replaced

2008
Gallery Benden & Klimczak, Cologne, The very best...!
Shunt London, with Kinetica Museum
London, Balance
Gallery Bernd Lausberg, Toronto, Colour Rush

2007
Patrick Heide Contemporary Art, London, Colour Rush and Blue Line

2006
Luminale Frankfurt, with Patrick Heide

Contemporary Art, London
Gallery Bernd Lausberg, Düsseldorf, Germany, Light Colour Room

2005
Berlinische Galerie with Spectral, Chromatic Impulse, Berlin

2004
Raum für Kunst, Kunstverein Ravensburg, Germany, Balance
Aedes Berlin, Germany, Illuminations
patrick heide contemporary art, London, Macro Landscape
Scope Art Fair, London, TV Shot

2003
patrick heide art projects, Frankfurt, Germany, Lichtecht

2002
Bezirks Galerie, Bezirk Oberbayern, Munich, Germany, Light and Colour
Stadtmuseum Neuötting, Germany, Beauty in Plastic

2001
Pasinger Fabrik, Munich, Germany, Blue Line

2000
Gallery Hofmeisterhaus, Massing/Rottal, Germany, Landscape in Plastic

1999
Gallery Benden & Klimczak, Cologne, Germany, Stillleben

1998
Haus der Kultur, Waldkraiburg, Germany, Spurensicherung
Castle-Klebing, Germany, Death Cult in the Chapel

1997
Modern Theatre Munich, Germany, Diary with Sound-Collage
Gallery Notwehr, Munich, Germany

1996
ARTgerecht, Hamburg, Germany, Memory

1994
Radiocenter of Bratislava, Slovakia, Body Language

1993
Galerie & Atelier, Wien, Talk to me

1992
Stadtmuseum Waldkraiburg, Germany
Chuck Levitan Gallery, New York, Daydreams

Selected Group Exhibitions

2011
Gallery Michaela Stock, Vienna,
...reflection reflected
Gallery Michaela Stock, Vienna,
Story for Reflection
Bestregarts, Frankfurt, New Works
De Buck Gallery, New York
Patrick Heide Contemporary Art, London
Art Radionica Lazareti, Dubrovnik, Croatia
Lausberg Contemporary,
Toronto, Click Clique
Museum of Contemporary Art,
Zagreb, Croatia, Sensitive Extra
Lausberg Contemporary,
Düsseldorf, Konkrete Abstraktion
Lausberg Contemporary,
Toronto,Winter Thaw

2010
Lausberg Contemporary,
Toronto, Beyond Painting

2009
Lausberg Contemporary, Toronto,
Best of Lausberg Contemporary
ArtMbassy Berlin,
Trilogie: Berlin – London – Rom

2008
Stadtgalerie Klagenfurt, Best Before...
Priveekollektie, Holland, Infected
BKHF Gallery Miami,
German Photography Today
Kunst08+ Stuttgart, Play it, Curator
Werner Meyer (Kunsthalle Göppingen)
Targetti Light Art Collection,
Florence, Italy

2007
Gallery Benden & Klimczak,
Cologne Preview 2008
ArtMbassy, Berlin, Germany,
Obsession durch Technik
Istituto Italiano di Cultura,
Suitcase, Cologne, Germany
Kinetica Museum, London,
In the Flux (C)
Kunstverein Aschaffenburg,
Germany, Best Before...

2006
Kinetica Museum, London,
life forms
Rosenbaum Contemporary,
Boca Raton, Florida, Fire and Ice
Internationales Forum Berlin,
Magie des Lichtes

2005
Gallery Kashya Hildebrand, Geneva,
Switzerland, Reflections
Gallery Bernd Lausberg, Düsseldorf,
Germany, Rot als Farbe
Gallery Kashya Hildebrand,
New York, Spectrum
Berlinerkunst Project,
NY Arts Magazine, Berlin, Look!
Gallery Kashya Hildebrand,
Zurich, Solaris

2003
Backfabrik, Berlin, Germany,
Lichtung II
patrick heide art projects, London
BerlinerKunstprojekt Annex, Berlin,
Germany, Illuminationen

2001
Oberbayerische Kulturtage Altötting,
Germany, Kraft und Magie

2000
Kulturmodell Passau, Germany
Haus der Kunst, Munich, Germany,
Große Kunstaussstellung
Städtische Galerie im Park,
Viersen, Germany

1999
Kultur Forum Oberalteich,
Germany, I love you
Museum of Modern Art, New York,
Online exhibition: The museum
as muse – Artist reflect
Keio University, Tokyo, Japan, 01
taking pictures, Snapshots, Siemens AG,
Munich, Germany – Touring exhibition
Städtische Galerie Regensburg,
taking pictures, Snapshot, Germany
Monique Goldstrom Gallery,
New York

1998
Abraham Lubelski Gallery,
New York, Country without borders
Neue Galerie Oberhausmuseum,
Passau, Germany

1997
Old Tax Office, Rosenheim, Germany,
Keine Erinnerung – Touring exhibition,
The Power of Words and Signs
Casa Gallery, Tokyo, Japan
Index Gallery, Osaka, Japan
Sala Franco, Trieste, Italy

Abraham Lubelski Gallery,
New York
Kultur Modell Passau, Germany
Metamorphosia
Biennale New York,
NY Arts Magazine

1996
Haus der Kultur, Waldkraiburg,
Germany
450 Broadway Gallery,
New York, Sonic Identity

1995
Gallery Hofmeisterhaus,
Massing/Rottal, Germany

1994
Stadtmuseum Waldkraiburg,
Germany, Annual Art Exhibition
Dariusz Gubala Gallery,
New York, Cyber Culture
Castle-Schloßhof, Austria

1993
Dariusz Gubala Gallery,
New York, Vertigo Art
Madelyn Jordon Gallery, New York

Public Art

2010 Warburg Pincus, Frankfurt, Germany	2003 DEKA Immobilien Investment Frankfurt, Leomax, Munich, Germany Staatliches Hochbauamt Rosenheim, land surveying office, Germany
2009 Aareal Bank, Hamburg, Germany	
2007 Booz Allen Hamilton GmbH, Berlin, Germany Hotel Maximilian, Nürnberg, Germany School in Bavaria, Germany	1999 Passauer Neue Presse, media center, Passau, Germany
2005 Immobilien Investment Frankfurt, Skyper, Frankfurt, Germany Derag AG, Hotel Kanzler, Bonn, Germany	1998 Stadt Burghausen, community center, Burghausen, Germany Passauer Neue Presse, editorial office, Passau, Germany
2004 E-ON Bayern Regensburg, administration building, Regensburg, Germany Neuga Bauträge, object at Burghauser-Tor, Neuötting, Germany	1997 Wochenblatt Burghausen, editorial office, Burghausen, Germany

Art Fairs

Art Cologne, Art Vienna, Arco Madrid,
Arte Fiera Bologna, Design Miami,
Design Miami/Basel, Art Forum Berlin,
Collect London, Art Moscow, Art Toronto,
Art Amsterdam, Art Fair Köln, Art Miami,
Palm Beach, Kunst Zurich, Art Frankfurt,
Scope Art Fair London, MiArt Milan,
Kinetica Art Fair London, Kunst Köln,
Pulse NY, Pulse Miami, PAN Amsterdam,
Art Karlsruhe, Art Bodensee, Cutlog Paris,
P.A.D. London, P.A.D. NY, LA Art Show,
Object Rotterdam, Art Chicago et al

Collections

Targetti Light Art Collection, Italy
Collection of the German
Federal Parliament, Germany
Museum Ritter, Germany
Villa Datris, Fonds pour la Sculpture
Contemporaine, France
Borusan Art Collection, Turkey
Collection Fidelity Investment, UK & USA
Collection DEKA Bank, Germany
Collection Ron Dennis, UK
Kinetica Museum, UK
Collection Jean et Colette Cherqui, France
Collection Ichikowitz, South Africa
Collection Aareal Bank, Germany
Collection Jan des Bouvrie, Netherlands

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