

CLAIREGASTAUD

ERIK SCHMIDT

REVISITING



5 mars - 16 avril 2022

Double exhibition, Paris - Clermont-Ferrand

CLAIREGASTAUD | PARIS - Opening Thursday, March 3, 2022 from 6 to 9 pm

In the presence of the artist

CLAIREGASTAUD | CLERMONT-FERRAND - Opening Thursday, March 10, 2022 from 6 to 9

In the presence of the artist

CLAIRE GASTAUD

ERIK SCHMIDT

« REVISITING »

From March 5, 2022 to April 16, 2022

Double exhibition Claire Gastaud Paris - Clermont-Ferrand

Exhibition text by **Domenico de Chirico**

Claire Gastaud Paris

From March 5 to April 16, 2022 - Opening Thursday, March 3, 2022 from 2pm to 7pm

37 rue Chapon, 75003, Paris

Claire Gastaud Clermont-Ferrand

From March 11 to April 16, 2022 - Opening Thursday, March 10, 2022 from 6 to 9 pm

5 et 7 rue du Terrail, 63000 Clermont-Ferrand

For the first time in 15 years, Erik SCHMIDT returns to Paris for a double exhibition in Paris and Clermont-Ferrand, Revisiting. For this first collaboration with the Claire Gastaud gallery, some twenty paintings will be exhibited in our two venues until April 16. Two videos will also be presented («The Bottom Line» in Paris and «Cut / Uncut» in Clermont-Ferrand as part of the digital art event Vidéoformes).

Frequented the „Freie Klasse“ UDK/HDK, Berlin and the HAW / Hochschule für Angewandte Wissenschaften Hamburg, Erik Schmidt is a key artist on the Berlin scene, painting figures and large views of the city. Observation has an important place in his practice. These shots, captured with his camera become digital prints on canvas. Views of Tokyo from his residency in 2015 where he photographs the streets in a tangle of electrical wires and tall buildings. Erik contemplates the city. From the street or from the top of buildings.

Other works are animated by passersby or perspectives. Erik Schmidt works on large canvases where the paint is deposited in thick, pastel-colored strokes. There will also be videos in which Erik Schmidt stages himself in Japan and in a Berlin stroll.

Erik Schmidt was born in 1968 in Germany and lives and works in Berlin. He has participated in solo and group exhibitions in institutions such as Kunsthalle Hamburg, Hamburger Bahnhof, Berlin; MARTa Herford, Herford, Museum Morsbroich, Leverkusen; KW Institute for Contemporary Art, Germany; Matsumoto City Museum of Art, Matsumoto, Japan; and Museum der Moderne, Salzburg, Austria, Artists Space, New York.

His works are in numerous public collections:

MARTA Herford, Herford, Germany, Leopold-Hoesch-Museum Düren, Düren, Germany, N.B.K., Videosammlung Neuer Berliner Kunstverein, Sammlung der Bundesrepublik Deutschland, Berlin, Deutsche Bank Collection, Berlinische Galerie, Videosammlung, Berlin, Ifa, Institut für Auslandsbeziehungen in Germany. CGAC, Santiago de Compostela, Fundació la CAIXA, Barcelona, Reina Sofia Museum, Madrid, Spain. Belvedere, Vienna, Austria, Taguchi Art Collection, Tokyo, Japan and Bolder University, Texas, USA

Information and HD visuals on request
galerie@claire-gastaud.com

See [The Bottom Line](#)

See [Cut / Uncut](#)

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Membre du Comité Professionnel des Galeries d'Art

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Domenico de Chirico

The view of my apartment was invented by romanticism

Text by Domenico de Chirico for the occasion of the exhibition «Revisiting»

Domenico de Chirico is an Italian independent curator. Born in Bari, Italy, in 1983, he lives and works in Milan. He collaborates with a number of international artists, galleries, institutions, art fairs, art awards and magazines.

Between cosmopolitanism and anthropocentrism, with an oedipal matrix - from the Greek *odoiporikós* (ὀδοιπορικός) - accentuated by an obvious intimate flow, the artistic research of the German Erik Schmidt, born in 1968, is refined by all these exquisitely narrative stories and collections relating to the experience of travel.

The immediacy and the impulse to document events in *media res* are strongly rooted in his activity and support the main objective of wanting to illustrate people, events and all that Schmidt sees and breathes by being in a foreign country or a so-called unusual place, visiting new territories and meeting new cultures.

Erik Schmidt creates works that interact with all these symbolic processes that slip into the different social subsystems. This desire to immerse oneself in foreign territories plays a role in all his diverse works, including films, videos, photos and drawings. His work is nourished by a perfect balance between immersion and abstraction. Schmidt is able to develop and consequently refine a different vision of typical group dynamics and clichés, as well as stereotypes, behavioral codes, rituals, norms, models and conventions that are linked, tacitly accepted and consolidated in different countries.

It is according to these principles that Schmidt's work never stops questioning what identity is marked by a profoundly anthropological interest, it corresponds to exhibition experiences that are always new and surprising, with a heterogeneous artistic depth, aesthetically recognizable and syntactically cohesive.

The result is a lively, lush, sometimes disturbing chromatic proposal that animates oil painting. This painting is superimposed, diluted and sprinkled on photographic bases - usually large dimensions - with virtuosity and skill until the moment when technique and material merge in a state of ideal balance and lively harmony.

All of this is accompanied by a cunning and subtle irony, symptomatic of a certain cultural-historical optimism that with skepticism, confronts the contradictory spirit of the vile capitalist development and its consequences.

In addition, to further reinforce this induced feeling of change of scenery, between luminous brushstrokes in shades of cotton candy pink, sky blue and pistachio green, but also purple, red, brick red, ochre, yellow and green, powder pink, white, etc., some of the photographic works in which this chromatic jubilation is expressed are sometimes designed and shown upside down.

The previously mentioned nonchalant attitude towards painting is established between Tokyo and Berlin, where Erik Schmidt lives, works and is continually inspired. In this general state that continually produces a deafening noise, the relationship between the artist and painting is constantly stimulated by an uncertainty as to what art can concretely bring to the world. In this way, Schmidt's painting settles as a window constantly open to the world, aiming to capture all the architectural and social transformations of the human macrocosm. With the help of brushes and cameras, descriptions and salient information, it verbalizes the social and historical-cultural aspects of the places he visits and the people he meets. All this will not be lacking in/ All of this will be complemented by intimate considerations and insightful observations from the artist that can go as far as aspects of an anthropological nature and from which, often, new intrigues and new developments of a distinctly fictitious flavor are perpetually born, always ready to allegorically counteract the so-called frigid curiosities.

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Erik Schmidt
Block Chain, 2021
Oil on Fine Art paper on canvas
92 x 138 cm

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Erik Schmidt
City Center, 2019
Oil on Fine Art paper on canvas
72 x 108 cm

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View of the exhibition *Revisiting*, Paris, 2022

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Erik Schmidt

The View From my Apartment was Invented by Romanticism

By Adriano Sack

The artist Erik Schmidt up in Westphalia, studied art and nightlife in Hamburg and has lived in Berlin for over twenty years. The city was the subject of his large body of work, presented at Carlier Gebauer gallery in Berlin, and is still a recurring subject today. His most recent cycle of works consists of aerial views of Tokyo and Berlin which are first printed onto canvas and then overpainted. Close-up photographs of young people in Berlin, whose face she partially covers with impasto gestures, accompany these works. Here, Erik Schmidt talks about the history of these works.

Adriano Sack

You flew to Tokyo without a plan?

Erik Schmidt

I had shown my overpainted Berlin and Krinzinger in Vienna, oil on printed canvas. And in the past couple of years to Tokyo. And the last time, I took all these photographs of the city, often from typical tourist spots and observation points.

AS

What was the highest spot?

ES

The TV-Tower; which is so high that you can no longer make out individual structures.

AS

What advantage do you find in observing a city from above?

ES

I wanted a change of perspective. In my earlier works, the direction of the gaze always from a lower point up. Historically, the view from below and the view from above are romantic viewpoints, because they do not conform to the experience of everyday life. And Berlin does not have so many skyscrapers, so the view (from above) is not a common one. In Tokyo, there is a large-scale uniformity except for the Imperial Park in the center, which forms a void. It is difficult to make out the city; it is neutral, and endless. There is no horizon. On the street, I observe people for extended periods, and try to get close to them; sometimes too close. Then, I get to the top of a tower again. For me, this makes sense.

AS

You got so close to this group of kids, where a boy wearing this fantastic, suck my dick* t-shirt.

ES

That portrait is still solitary. Back then, I was taking portraits of youth on Alexanderplatz in Berlin and overpainted them. This group portrait was taken at the Mercedes-Benz-Arena; the kids were waiting for the ticket booth to open. The area around the stadium is of these new sites that as a Berliner, you don't visit. The neighborhood on the river Spree is brand new and many young people work there, and a lot is going on. I thought the kids were sweet; and crazy; there were all wearing these « suck my dick » t-shirts. I am always looking for a moof. I always photograph in a good light. In New-York, for instance, I prefer October-The light rendered everything absolutely clear. A light like that not exist in Berlin. Such clarity, you only get close to the sea.

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AS

Do the kids know that they are art?

ES

No.

AS

Why are you interested in clusters of people? You also made paintings of « Occupy » protests...

ES

It's about community, and agreement. In these clusters, there is no sense of inequality. Whether they demonstrate or visiting a concept they are feeling connected. That freedom becomes more difficult as we get older.

AS

Your series Berlin from Above makes reference to your earlier Berlin paintings from 2000?

ES

Yes. Back then, I was interested in Eastern section of the city and the prefabricated concrete high-rise buildings. I have wanted to return to the city as a subject for a while, but my travels always interfered. Now I wanted to show the city again, and the view from above blows me some orientation. Berlin is still changing so much the Potsdamer Platz is being made smaller again, but the Alexanderplatz is crowded and works. Planned urbanism has failed, while the provisional is accepted.

AS

What is the source of your renewed interest in Berlin?

ES

Because I live here. There is so much being produced about Berlin. Artists from all over the world still move here. They sense that fascination of the new. They simply venture out. And I wanted to gain back that same feeling, to take pleasure in the city again. The response to the exhibition was quite emotional.

AS

How did your view of the city change?

ES

I looked at Berlin as if it was a city I had traveled to, not one I inhabit, and as if I knew no one. And that still works. I could go and sit at Kottbusser Tor and make work about the people there. The energy in Berlin is different from the energy on Wall Street in New York, but there is an energy.

AS

Twenty-two years in Berlin have an effect on you, your friends, your surroundings. Back then, we'd line up to copain with the DJ in the toilet, and today, we sit at home and make pottery and sew mask.

ES

I don't do that (laughs). But the urbanity of Berlin still fascinated me. The house in the country as a symptom of fatigue is not my solution. I bicycle through the Mauerpark and enjoy the spectacle.

AS

Entering foreign milieus was always an aspect of your work . If I understand you correctly, you are saying that the same technique can be applied to one's own city?

ES

Exactly

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AS

So are these « Heimatbilder » (Pictures of home)?

ES

No. My enthusiasm for Berlin has remained precisely because I never made Berlin into my « home ». I do not feel safe in Berlin. But that is something positive. You have to remain vigilant.

AS

You don't live in a very cozy area of Berlin. Everyone dreams of traffic-regulated neighborhoods with quaint cafés. You live on a traffic circle surrounded by East German « Plattenbau » (Concret high rise buildings).

ES

The interesting thing about « Plattenbau » is the structural continuity. My building was completed in the 1970s, and most residents have lived there from the beginning-and are slowly dying away. The area is not hip, investors have not taken over, and gentrification hasn't happened. In Mitte, the entire population has been replaced-here, not at all.

AS

You live on the 11th floor- so you already have a panoramic view?

ES

Yes, the view from my apartment was invented by romanticism. On the traffic circle, there might be an accident or a demonstration—neither threatens me. It's all theater.

AS

How did you get attached to Tokyo?

ES

In 2015, I had a residency in Tokyo. That's when I started my first series of paintings of guilty posts, seen from below. That also marks the beginning of the transition to overpainted photographs. The city was difficult in the beginning. I still don't know any people there. I have no desire to travel the world. Rather, I like to return to a few places. The first impressions is almost always touristic; it only opens up through knowledge.

AS

Is Tokyo completely different from Berlin, or unexpectedly similar?

ES

It sounds strange, but people are rather similar. And urban spaces are well organized and share similarities in that regard. I like that. Futurologists have predicted urban flight, because life during lockdown allows for so little. But I experienced it differently. You can always wander and look. And urban voids, used for Urban Gardening or whatever, are not a desirable thing for me. I don't want a village. And I don't believe that that is the future of cities. You could see that during the lockdown: the urban youth did not lose its dynamism. Maybe it was suppressed for a few weeks, and then they found other spaces, in parks, and apartment, here they could find amusement again. I find this logical and it would be horrible if everyone would just sit quietly at home.

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AS

About the utility poles: your series of men in suits seem so much more obvious to me than clusters of jumbled cable, which do not conform to our idea of Tokyo as well-oiled machine.

ES

Well, this is Tokyo, not Mumbai. Even cable is clean and has a function. There are no dead lines. And in the hypermodern areas, there are no utility poles. As a Westerner, I find this fascinating. In Japan, construction is so fast: first, they build a shell, and behind it, they build an entire house in three months. In Germany, if you have to rerun a single cable, the road is blocked for a year. In Japan, functionality is linked with impermanence.

AS

How do the photographs relate to the paintings?

ES

For years, photographs have been the source of my paintings. I always take pictures with my SLR camera, never with my phone; The moment of contemplation, the laboriousness of placing the camera, are very important to me. Phone pictures are too casual, the view through the camera is more considered. And I rarely crop. When I take picture, the image has been composed.

AS

Some authors speak of their characters that once, they are imagined, they live their own life, which guides the writer through the story. Do you feel that same about your overpainted photographs? Does the image guide you? Is the painting spontaneous, or do you have a plan?

ES

Painting takes time. Nothing about it is spontaneous. It is controlled and considered. I always paint several paintings at once. I wait a day before the next color is placed. You make marks and create rhythm. But in the end, the motif is the guide. I am often asked if I apply my paints with a palette knife or directly from the tube. But I mix them on a palette and apply a bit esoteric, I need to create an internal vibration and transfer it onto the canvas.

AS

You have painting and drawn over other images early on. After your first trip to New York, you worked on advertisement and pornography. What interests you in this process? Do you want to destroy the image?

ES

My generation is still fascinated by photography. My overpainting still allows you to recognize the underlying source. But the sense of destruction and disruption certainly plays a role.

AS

The view from above is at its most distant. Your overpainting masks the city. Every house represents a big dream, and you just paint over it.

ES

We talked a lot about process, but in the end, it is about painting. The behavior of paint on a surface, even if the pictorial reality still shines through. There are still any people in there, somewhere. The distance is not just spatial, it is also temporal. I collect the images, and until begin to paint them, weeks and months go by.

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AS

You paint the shadows in your head?

ES

Yes

AS

In your portraits, you enter a new terrain. The close-ups with thick impasto feel completely different.

ES

I have always painted people, but now, it is much more intimate. You have to respond to the individual person and work with that. And paint is never rude; rather, it flirts and bewitches.

AS

Your work has often a violent streak a man struggles in a swimming pool, you cut up a kimono, you are hunted through the fields. Now you seem to have discovered a new tenderness.

ES

Yes, I guess these are « portrait » portraits. They are less about the paradigm of « the man in a suit » or « youth gangs » and more about the individual person. This is a new chapter for me, and I don't know where it will lead me.

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Erik Schmidt
Feminist Result, 2019
Oil on Fine Art paper on canvas
72 x 108 cm

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View of the exhibition *Revisiting*, Paris, 2022

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Solo shows (selection)

2022

Solo show, Galerie Claire Gastaud, Paris & Clermont-Ferrand, France

2019

Fast Undurchsichtig – Bilder von Erik Schmidt in der Sammlung Glampe, Sammlung Glampe, Berlin

The Only Way Is Up, Galerie carlier|gebauer, Berlin, Germany

Folge den Markierungen, HDZ NRW und Marta Herford

2018

Further Up & Further In, Galerie Krinzinger, Vienna, Austria

Skyscanner, Galerie Jochen Hempel, Leipzig

2016

Rays Around You, carlier | gebauer, Berlin, Germany

CUT/UNCUT, Galerie Krinzinger, Vienna, Austria

2014

Blank, carlier | gebauer, Berlin, Germany

2013

Downtown, Leopold-Hoesch-Museum, Düren, Germany

2012

Downtown, Haus am Waldsee, Berlin, Germany

2011

Films & Paintings, Galerie der Stadt Backnang, Germany

2010

Many-faceted thing, Hoet Bekaert Gallery, Gent, Belgium

Sechs Tage bleibt er noch, Kunststation St. Peter, Cologne, Germany (cat.)

Bogged Down, Galerie Krinzinger, Vienna, Austria

Perusing the Scenery, Praz-Delavallade, Paris, France

2009

Right to Roam, Galeria Soledad Lorenzo, Madrid, Spain (cat.)

2008

As above so below, Elizabeth Dee, New York, USA

Working the landscape, Galerie carlier|gebauer, Berlin, Germany (cat.)

2007

Hunting Grounds, Museum Marta Herford, Herford, Germany

2006

Der schönste Jäger von Deutschland, Galerie carlier|gebauer, Berlin, Germany

Nach der Jagd ist vor der Jagd, Galerie Praz-Delavallade, Paris, France

2005

Der schönste Jäger von Deutschland, carlier | gebauer, Berlin, Germany

2004

Jagdfieber ohne Nachsichtgerät, Brandenburgischer Kunstverein, Potsdam, Germany (cat.)

2003

Suitwatcher's Anonymous, carlier | gebauer, Berlin, Germany

2001

Models Parking Cars, carlier | gebauer, Berlin, Germany

1999

Einzel Gruppe Berlin, Künstlerhaus Bethanien, project in collaboration with Corinna Weidner, Berlin, Germany

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Group shows (selection)

2021

Art Basel Miami, Galerie Krinzinger, Miami, USA
Berliner Symmetrie, Torino, Italy
Fugen, Die Möglichkeit einer Insel, Berlin, Germany
Ongoing schmidt pick, Galerie carlier|gebauer, Berlin, Germany

2020

Retour, Provinzeditionen, Showroom Bochum
Sehnsucht & Fall, Sammlung Wemhöner, Kunstsaale Berlin

2019

Globe as a Palette – Contemporary Art from The Taguchi Art Collection: Hokkaido Obihiro Museum of Art; Kushiro Art Museum; Hakodate Museum of Art; Sapporo Art Museum; Hokkaido, Japan
Passion – Bilder von der Jagd, Bündner Kunstmuseum Chur, Chur, Switzerland

2018

Sammlungspräsentation Leopold-Hoesch-Museum & Papiermuseum Düren, Germany
Nachts allein im Atelier V, Galerie Evelyn Drewes, Hamburg, Germany
Erotica, Rosa-Luxemburg-Straße 23, Berlin, Germany

2017

Icon, Galerie Krinzinger, Vienna, Austria
Creator Exhibition, Tokyo Wonder Site, Shibuya, Tokio, Japan
SMALL – an exploration of miniature, Sexhauer Gallery, Berlin, Deutschland
Dr. ∞ und die suche nach der Quadratur des Kreises, Bernhard Knaus Fine Art, Frankfurt, Deutschland
Picha/Bilder - Zwischen Nairobi & Berlin, me Collectors Room, Stiftung Olbricht, Berlin, Deutschland

2016

Come-in. Interieur als Medium der zeitgenössischen Kunst in Deutschland, National Gallery of Modern Art, Mumbai, India
In Formation, Sexauer Gallery, Berlin, Germany

2015

Enter the Void, Pop Up Bülowstrasse, Berlin, Germany
Paarweise, Neue Werke in der Sammlung Marta, MARTa Herford, Herford, Germany
Jäger & Sammler in der zeitgenössischen Kunst, Villa Merkel, Esslingen am Neckar, Germany
IN SITU, Jason Mccoy Gallery, New York City, NY, USA

2014

Jäger & Sammler in der zeitgenössischen Kunst, Villa Merkel, Esslingen am Neckar, Germany
TAG-TEN Taguchi Art Collection Matsumoto City Museum of Art, Nagano
Come-in. Interieur als Medium der zeitgenössischen Kunst in Deutschland, Fábrica de Santo Thyrsó, Santo Tirso, Portugal
Rohkunstbau – Revolution, Schloss Roskow, Potsdam-Mittelmark, Germany
modules and mysteries, galerie ruth leuchter, Düsseldorf, Germany
EINBLICKE – IN DIE SAMMLUNG WEMHÖNER, Sammlung Wemhöner, Berlin, Germany
Fragen wagen - Zusammenstöße mit der Sammlung Marta, Marta Herford, Herford, Germany
100plus, Zürich, Switzerland

2013

Into the woods, ART TAIPEI, Taipeh, China
WHY PAINTING NOW?, Krinzinger Projekte, Vienna, Austria
PAINTING FOREVER! KEILRAHMEN, KW Institute for Contemporary Art, Berlin,

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Germany

ABC - Art Berlin Contemporary

Station Berlin, Germany

Come-in, Interieur als Medium in der zeitgenössischen Kunst, KUMU Kunstmuseum

Tallin, Estland/Galerie Stredočekého kraje Gask / Galerie der Mittelböhmisches Region GSK

Kutná Hora, Tschechische Republik

2012

The future lasts forever – Contemporary paintings from Europe, Seoul, Korea

Salon der Gegenwart, ElbHof, Hamburg

Hinterland , Arch 402 Gallery, London

Diana, Goddess of Nature, Galerie Margareta Friesen, Dresden

The Poster Show, carlier | gebauer, Berlin, Germany

2011

Videonale, National Museum of Fine Art, Taichung, Taiwan

Video of the month, Arbeiten aus der Videosammlung, n.b.k, Berlin

Rollenbilder – Rollenspiele, Museum der Moderne, Salzburg, Austria

Come-in, Interior Design as a Contemporary Art Medium in Germany, Museo de las Artes, Guadalajara, Mexico

Northern Light, Jason McCoy Inc., New York, USA

2010

Light Camera Action, ABC Art Berlin Contemporary, Berlin, Germany

I remain silent, Galerie Krinzinger, Vienna, Austria

2009

Hellwach Gegenwärtig – Ausblicke auf die Sammlung Marta, Museum Marta Herford, Germany

Cocker Spaniel and other tools for international understanding - Kunsthalle zu Kiel der Christian-Albrechts-Universität, Kiel

STILL/MOVING/STILL - Cultuurcentrum Knokke-Heist, Knokke-Heist, Belgium

Kunst und Öffentlichkeit – 40 Jahre Neuer Berliner Kunstverein, N.B.K, Berlin, Germany

2008

Just Different, Cobra Museum, Amstelveen, Netherlands (cat.)

OOPS. URBI ET ORBI - HUNTERS & DEVILS - Andreas Grimm - München, Munich Cinema Indeed, Institute

Itau Cultural, Sao Paulo, Brazil

2007

Cine y casi cine, Museo Reina Sofia, Madrid, Spain (cat.)

Malkunst II, Fondazione Mudima, Milan, Italy and Schloß Plüschow, Deutschland

Videonale 11, Kunstmuseum Bonn, Germany (cat.)

2006

New Trajectories I: RELOCATIONS, Ovitz Collection, Reed's Cooley Gallery, Portland, USA

2005

Sammlung Marta, Museum Marta Herford, Germany (cat.)

Bridge Freezes Before Road, Barbara Gladstone, New York, USA (cat.)

2004

Gegenwärtig: Selbst, Inszeniert, Hamburger Kunsthalle, Hamburg, Germany Based on a true story, Artist's Space, New York, USA (cat.)

Erik Schmidt – Recent Paintings, Gallery Henry Urbach Architecture, New York, USA

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2003

Saar Ferngas Förderpreis, Junge Kunst 2002, Kunstverein – Galerie Junge Kunst, Trier, Germany
Actionbutton, New Acquisitions of the Bundessammlung in Contemporary Art 2000 2003, Hamburger
Bahnhof, Museum für Gegenwart, Berlin, Germany (cat.)
Über Menschen, ACC Galerie, Weimar, Germany (cat.)

2002

Berlin getting real, Kunst Zürich 2002, Zürich, Switzerland
Openvideospace, Openspace, Milan, Italy
Saar Ferngas Förderpreis Junge Kunst 2002, Wilhelm-Hack-Museum, Ludwigshafen, Germany (cat.)

2001

Breathless, Lombard/Feid Fine Arts, New York, USA
Gallery Christopher Grimes, Santa Monica, USA
Contemporary Utopia – Musdienu Utopya, Kunstmuseum Arsenals, [curated by Frank Wagner], Riga, Latvia
(cat.)

2000

Youth Welcomes the III Millenium, Central House of Artists, Moscow, Russia (cat.)
The Biggest Games, Künstlerwerkstadt, München, Germany
Satellit / Plugin Video, Berlin Pavillion, Z 2000, [curated by Marina Sorbello and Antje Weitzel], Berlin,
Germany
Collector's Choice, Exit Art, New York, USA

1999

Come in and find out, Podewil, Berlin, Germany (cat.)
Work is Personal, Galerie Eigen + Art, Berlin, Germany
Art club berlin, Info Pavillon, Berlin / AU base, New York, USA
Ticker, Galerie Gebauer, Berlin, German

Collections

Belvedere, Vienna, Austria
Berlinische Galerie, Videosammlung, Berlin, Germany
Bolder University, Texas, USA
CGAC, Santiago de Compostela, Spain
Deutsche Bank Collection, Germany
Fundació la CAIXA, Barcelona, Spain
Ifa, Institut für Auslandsbeziehungen, Acquisition for the touring exhibition „come-in“
Leopold-Hoesch-Museum Düren, Düren, Germany
MARTa Herford, Herford, Germany
Museo Reina Sofía, Madrid, Spain
N.B.K., Videosammlung Neuer Berliner Kunstverein, Berlin, Germany
Sammlung der Bundesrepublik Deutschland, Berlin, Germany
Sammlung Glampe, Private Collection, Berlin, Germany
Sammlung Wemhöner, Private Collection, Berlin, Germany
Taguchi Art Collection, Tokyo, Japan
The Rubell Family Collection, Miami, FL, USA

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