

galerie lange + pult



toby paterson
built colour

exhibition from
29 august – 17 october 2009

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Toby Paterson / Built Colour excerpt from a conversation with Sabine Schaschl

SSCH: You have been travelling through the eastern part of Europe lately and have visited former communist countries. When one looks closely at your latest wall installation at the Toby Webster Gallery, you can see a certain influence of eastern architecture. How have these trips influenced your work?

TP: These trips were a big influence on my work, both aesthetically speaking and in relation to my process. They really consolidated for me the enjoyable but, I suppose, somewhat quixotic practice of going out into an unfamiliar landscape and hunting for forms and situations of interest. The basic approach is always one of being open (-minded), of looking and responding. In that sense it's inevitable that what I encountered during my wanderings in Central and Eastern Europe found its way into the work in terms of form and colour.

SSCH: When seeing the installation images of your latest show I had the impression that your work is becoming more painterly in a way. The walls are grey and you can clearly see a cloudy shade within the brush strokes. Is this a new development?

TP: I think I'm finally giving in to being a painter! The experiences that led to the making of this newer work were powerful enough for me to want to register some kind of palpable shift. From my point of view the brush strokes are less about my hand being visible in the work (something with which I have never been very concerned) and more a way of hinting at dissolution and unfamiliarity. In recent years I've felt the need to actively introduce visible doubt and a sort of lightly controlled chaos within my work as opposed to implying entropy through impossibly perfect images. The short answer would be that the clarity that characterised certain bodies of older work was often read only as an aspiration to perfection with less engagement being made with inevitable corresponding shadows of such idealised aspirations.

SSCH: I also noticed the use of photographs within the group of works in the installation. Is this the first time you have used photographs as an equal element in the installed group of works?

TP: I have used photographs tactically in installations before, but I felt the influence of the research photographs on the development of much of the work had to be clearly acknowledged. There are some key images through which all the ideas involved in the show flowed and a very direct presentation of them as matter-of-fact documents rather than finely wrought pieces of photography (I'm certainly not a photographer) felt like the way to go. They were presented as a raw link to the source, as it were. This notion was extended with the production of a small artist's book that contained an edited selection of the 5000 images I had accumulated on my travels.

SSCH: Are the works in an installation also seen as individual works that can be bought separately?

TP: Yes, almost all individual works can be shown or bought separately. It is just the case that when a comprehensive body of work is made, I often like to extend the thoughts behind it into the way it is installed.

SSCH: What are your plans for the show in Zurich?

TP: The work for the show 'Built Colour' will reinforce the use of some of the formal elements of colour and visual texture that have surfaced in my recent work in response to some photographic secondary source material. This is quite an unusual approach for me, but it has resulted in reliefs, collages and a wall painting that have a certain independence from my experiences of the 'outside world'. The show might almost seem as if it's a rarefied collection of autonomous paintings!

Toby Paterson

Born 1974 in Glasgow, Scotland
Lives and works in Glasgow

1991-95 BA, Glasgow School of Art, Glasgow, Scotland
1993 School of the Art Institute of Chicago, Chicago, USA

solo shows

2010 Fruitmarket Gallery, Edinburgh, Scotland
2009 «Built Colour», Galerie Lange + Pult, Zurich, Switzerland
The Modern Institute, Glasgow, Scotland
«Toby Paterson», Void, Derry, North Ireland
2008 «Powder Blue Orthogonal Pavilion», Potters Fields Park, Southwark, London, England
2007 «Poised Array», BBC Scotland Headquarters, Pacific Quay, Glasgow, Scotland
«Vague Space», Sutton Lane, London, England
«Generosity», Stroom, Den Haag, Holland
Stour Centre, Ashford Borough Council, Kent, England
2006 Tramway, Glasgow, Scotland
«Broken Arabesque», de Vleeshal & de Kabinetten van de Vleeshal, Middelburg, Holland
2005 Saltire Centre, Glasgow Caledonian University, Glasgow, Scotland
«Toby Paterson», Centre d'art Contemporain, La Synagogue de Delme, France
«Toby Paterson & Tobias Putrih», Kunstverein, Graz, Austria
«Blue/Black Plan In Situ», Galerie Fabienne le Clerc, Paris, France
Home Office Commission, London, England
2004 «Exploded Plan», Sutton Lane, London, England
«An Isometric Plan», Tate St. Ives, England
«Black Elegy», Gallery of Modern Art, Glasgow, Scotland
«New Festival», Glassbox, Paris, France
2003 «New Fassade», CCA, Glasgow, Scotland
«Emergency Exit», 88B, London, England
«New Plan», Glasgow, Scotland
Hallfield School, Project (in association with Serpentine Gallery), Paddington, London, England
«Patterns», Aberdeen University, Aberdeen, Scotland
2002 Franco Noero, Turin, Italy
«Toby Paterson & Martin Boyce», Foksal Gallery, Poland
2001 «New Newquayism» (with Alex Pollard), Glasgow Project Room, Glasgow, Scotland
1999 «Halcyon Approach», The Modern Institute, Glasgow, Scotland

group shows

2010 «Docklands Light Railway», Stratford International Extension, London, England
2009 «Retromorphosis – Dresden's New Town», University of Herfordshire Galleries, Hatfield, England
«Powder Blue Orthogonal Pavilion», Warwick University, Warwick, Canada
«All in One», Galerie Lange + Pult, Zurich, Switzerland
«Supernova», Glynn Vivian Art Gallery, Swansea, Wales
2008 «100 Year, 100 Artists, 100 Works, dates?», Platform for Art, London, England
«Retromorphosis», Centre for the Urban Built Environment, Manchester, England
«The Local», SWG3, Glasgow, Scotland
«How much would a woodchuck chuck if a woodchuck could chuck wood», Kunstverein, Glasgow, Scotland
«In Pieces», Christopher Landoni, London, England

- 2007 «Retromorphosis – Dresden’s New Town», MAC, Birmingham, England
 «Language of Vision», MIMA, Middlesbrough, Scotland
 «Retromorphosis – Dresden’s New Town», Fermynwoods Contemporary Art, Kettering, USA
 «Build it and they will come», Travelling Gallery, Scotland
 «Breaking Step», Museum of Contemporary Art, Belgrade, Hungary
 «Echo Room», Alcalá 31, Madrid, Spain
- 2006 «How to build a universe that doesn’t fall apart two days after», CCA, San Francisco, USA
 Ocular Lab, Melbourne, Australia
 «Concrete Thoughts», The Whitworth Art Gallery, Manchester, England
 «Units moved», The Architecture Foundation, London, England
 «New Editions/Scotland», The Print Center, New York, USA
- 2005 «After the Rain» (wall painting), British Art Show, Baltic Centre for Contemporary Art, Gateshead, England
 «Supernova», ESPOO, Finland
 «Space Invaders», Kunsthau Baselland, Basel, Switzerland
 «Sutton Lane in Paris», Galerie Ghislaine Hussenot, Paris, France
- 2004 «Interior view», De Zonnehof, Amersfoort, Holland
 «Britannia works», Ileana Tounta Contemporary Art Centre, Athens, Greece
- 2003 «Contemporary Abstraction», Glasgow Print Studio, Glasgow, Scotland
 «The square show», Bloomberg, London, England
 «Pretty little things», The Ship, London, England
 «Precise Modern Order», Rubicon Gallery, Dublin, Ireland
 «Civilia», Bluecoat Gallery, Liverpool, England
 «This was tomorrow», The new Art Centre, Salisbury, England
 «There’s no land but the land up», Meyer Riegger Galerie, Karlsruhe, Germany
 «Common Place», The Lighthouse, Glasgow, Scotland
 «A Surface in between», Art House, London, England
 «Fresh», Edinburgh Printmakers, Edinburgh, Scotland
- 2002 «Model Forms», The Sculpture Study Galleries, Glasgow, Scotland
 «Baltic Babel», Rooseum, Malmö, Sweden
 «Greyscale/CMYK», Tramway, Glasgow, Scotland
 «Roma Roma Roma», Rome, Italy
 «Happy Outsiders», Zacheta Gallery, Warsaw, Poland
 «Beck’s Futures 3», ICA, London, England
 «Half the world away», Hallwalls CAC, Buffalo, USA
- 2001 «October», St. Vincent Street, Glasgow, Scotland
 «Here and Now», Aberdeen Art Gallery, Aberdeen, Scotland
 «NY/G3», Casey Kaplan, New York, USA
 «Circles, 4 One for One», ZKM, Karlsruhe, Germany
 «Beyond», DCA, Dundee, Scotland
- 2000 RSA, Edinburgh, Scotland
 «Gemini Sculpture Park», Henry Moore Institute, Scotland
 «Pavillon», Mark Muller, Zurich, Switzerland
 «Film Club», Roselea Drive, Glasgow, Scotland
 «Tonight», The Modern Institute, Glasgow, Scotland
 «Can 303’s Heal?», Kiasma Museum of Contemporary Art, Helsinki, Finland
- 1998 «Wallpaper Video», High St. Project, Christchurch, New Zealand
 «How to build a universe that doesn’t fall apart two days later», Fly, Glasgow, Scotland
 «Host», Tramway, Glasgow, Scotland
- 1997 «Superstore», Norwich Gallery, Norwich, England
 «Tutor with an idea» 3 Month Gallery, Liverpool, England
 «European Couples and Others», Transmission, Glasgow, Scotland
- 1996 «Leave the Capitol», Edinburgh College of Art, Edinburgh, Scotland
 «World of Ponce», Southpark, Glasgow, Scotland
 «Independent Studios Exhibitions», 18 King Street, Glasgow, Scotland
 «Sick Building», Compartments project, Copenhagen, Denmark
 «Art for People», Transmission, Glasgow, Scotland
 «Insanestupidphatfuctpervert», Cubitt Street, London, England
 «Insanestupidphatfuctpervert», Concrete Skates, Glasgow, Scotland
 «With Love Filthy Swan», Transmission, Glasgow, Scotland

bibliography (selected)

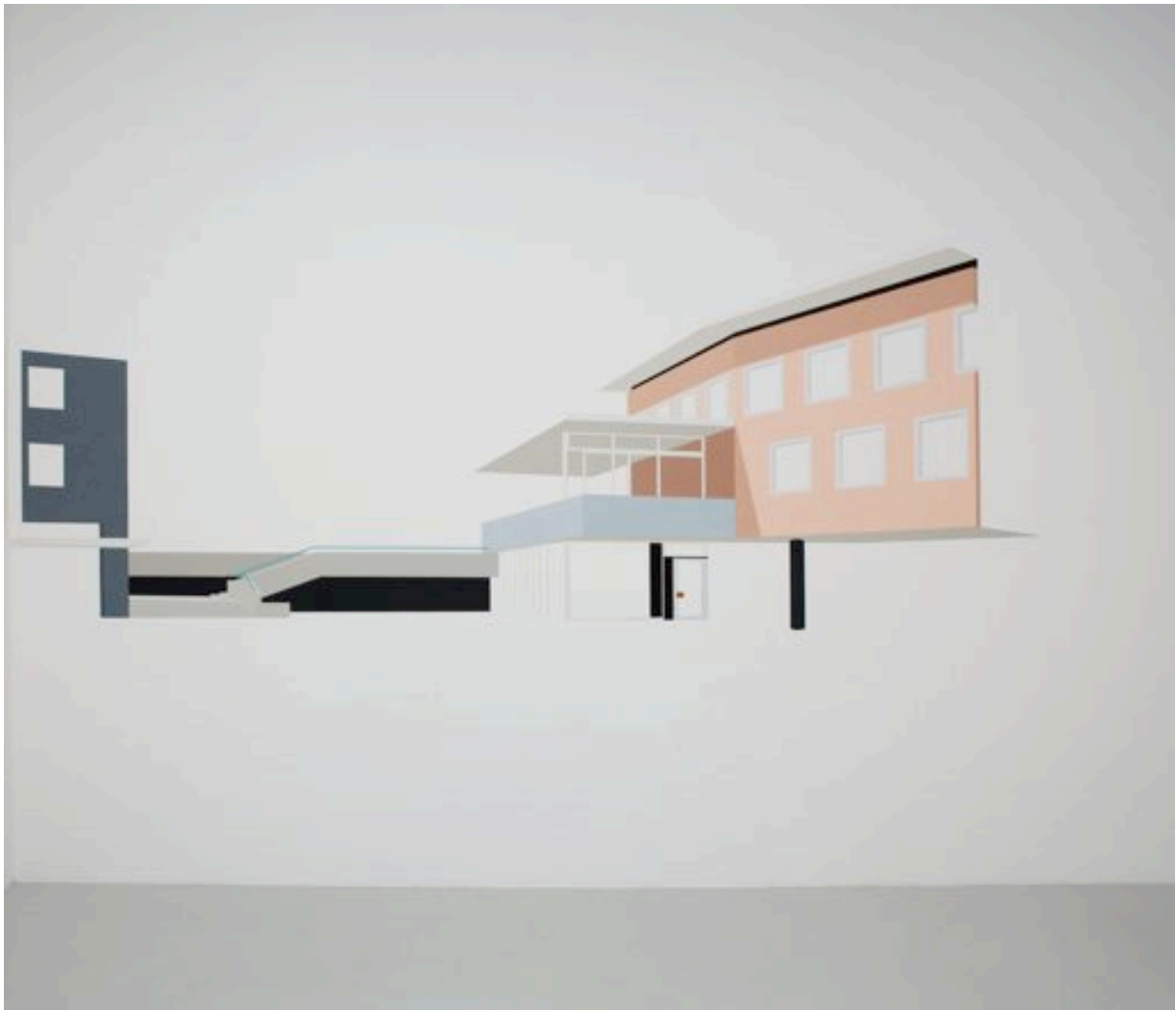
- 2007 Emily Butler: «Echo Room», Cat. Consejería de Cultura y Deportes Comunidad de Madrid, British Council, 2007.
Branislav Dimitrijevic/Sinisa Mitrovic (eds.): «Breaking Step», Cat. Museum of Contemporary Art, Belgrade 2007.
- 2006 Sam Gathercole: «Reality and representation», in: Concrete Thoughts, Cat. The Whitworth Art Gallery, 2006.
Luke Watson: «Balance of Space», in: MAP 6/2006.
- 2005 Dave Ball: «Toby Paterson», in: Concrete Thoughts, Cat. Withworth Art Gallery, University of Manchester, 2006.
Susan Daniel-McEloy/Sara Hughes (eds.): «Toby Paterson, An Isometric Plan», Cat. Tate, St. Ives 2005.
Caroline Douglas: «Supernova», in: Supernova, Cat. British Council, London 2005.
Nick Hackworth: «Elegant vision of the urban», in: Evening Standart 15.02.2005.
Sabine Schaschl-Cooper/Eva Scharrer: «Space Invaders», Cat. Kunsthaus Baselland, Basel 2005.
- 2004 Iain Gale: «Darkness in the City of Light», in: The Scotsman, 13.10.2004.
Katerina Gregos/Jason Kaldis (eds.): «Brittania Works», Cat. The British Council, London 2004.
Maira Jeffrey: «Striking a true Paris match», in: The Herald, 22.10.2004.
Sarah Lowndes: «Toby Paterson» in: Frieze, 85/2004.
Felicity Lunn: «Shaping the Imagination», in: Interior View, Cat. De Zonnehof in Amersfoort, 2004.
Jan Verwoert: «World in Motion», in: Frieze 84/2004.
- 2003 Iain Gale: «Toby Paterson», in: Scotland on Sunday 9.11.2003.
Iain Gale: «Toby Paterson», in: The Scotsman 16.11.2003.
Maira Jeffrey: «The art that's a real steal», in: The Herald 7.11.2003.
Henry McKeown: «Wake-up call», in: The architects journal 22.05.2003.
Rebecca Gordon Nesbitt: «Toby Paterson», in: Matters 17/2003.
Sarah Tripp: «Toby Paterson», in: Art Monthly 267/2003.
Caroline Woodley/Steven Gartsido/Lars Bang Larsen: «Toby Paterson», Cat. CCA, Glasgow 2003.

galerie lange + pult



Toby Paterson, Built Colour
Exhibition view, lange + pult

Toby Paterson



«Quotidian composition (Spirgarten)», 2009
Wall painting
150 x 390 cm

Toby Paterson



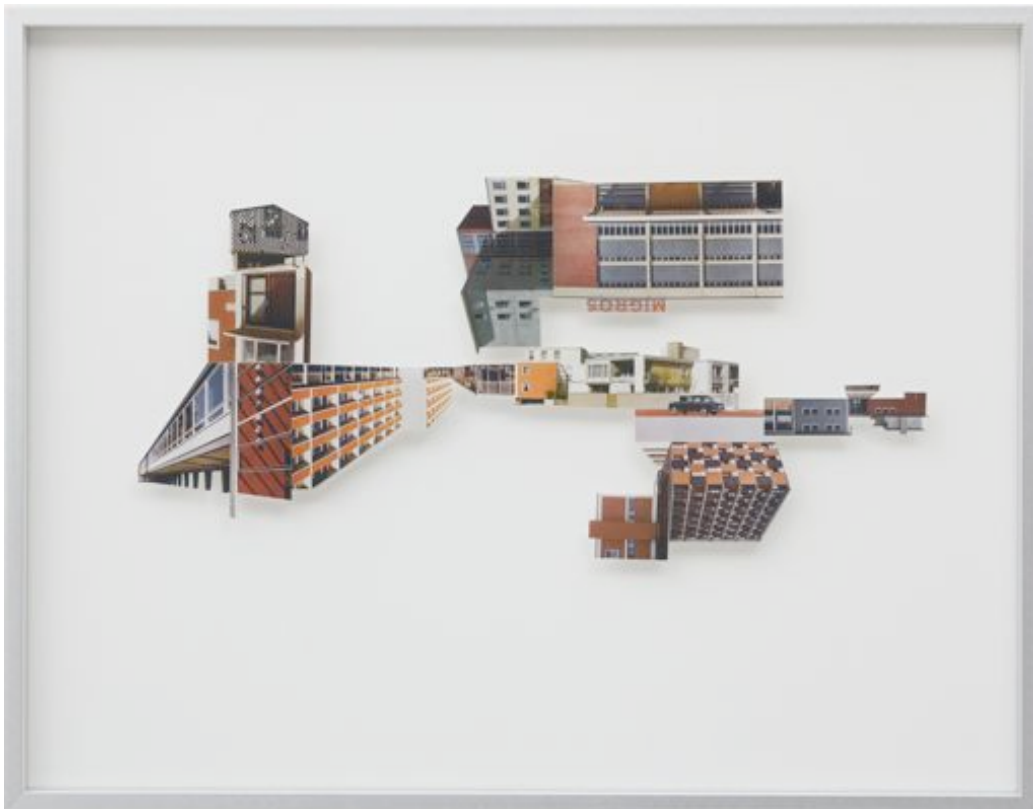
«Bison», 2009
acrylic painted MDF relief
102,5 x 86,5 x 8 cm

Toby Paterson



«Elementbau», 2009
acrylic painted MDF relief
128 x 98,5 x 9,5 cm

Toby Paterson



«Built Colour Bricolage 2», 2009
colour inkjet collage on perspex
80 x 80 x 3 cm

Toby Paterson



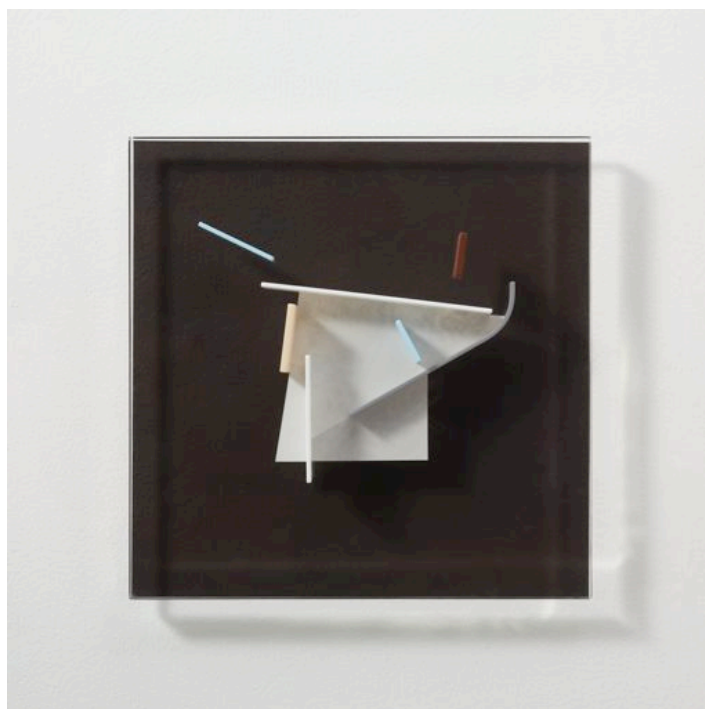
«Built Colour Bricolage 4», 2009
colour inkjet collage on perspex
90 x 70 x 3 cm

Toby Paterson



«Built Colour Bricolage 1», 2009
colour inkjet collage on perspex
80 x 80 x 3 cm

Toby Paterson



«Hypothetical Relief (Dresden)», 2009
perspex & acrylic relief
30 x 30 x 6 cm

Toby Paterson



«Hypothetical Relief (Tallin)», 2009
perspex & acrylic relief
30 x 30 x 5,5 cm