

BROADWAY 1602

PAUL P.



BROADWAY 1602

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Front Cover:
PAUL P.

Hamish St. Clair Erskine, 2014
Mahogany screen and stool, and pedestal
Screen: 181 x 63 cm (71 ¼ x 24 ¾ inches)
Stool: 42 x 36 x 33 cm (16 ½ x 14 x 12 ½ inches)

BROADWAY 1602

EVELYNE AXELL

EXPERIMENTS IN ART AND

TECHNOLOGY (E.A.T.) ARCHIVE

SYLVIA PALACIOS WHITMAN

MARK ALEXANDER

BABETTE MANGOLTE

PAUL P.

PENNY SLINGER

ROSEMARIE CASTORO

MARGARETE JAKSCHIK

ANNA MOLSKA

XANTI SCHAWINSKY

LENORA DE BARROS

GINA PANE

LYDIA OKUMURA

BARBRO ÖSTLIHN

LAURA COTTINGHAM

ZVI GOLDSTEIN

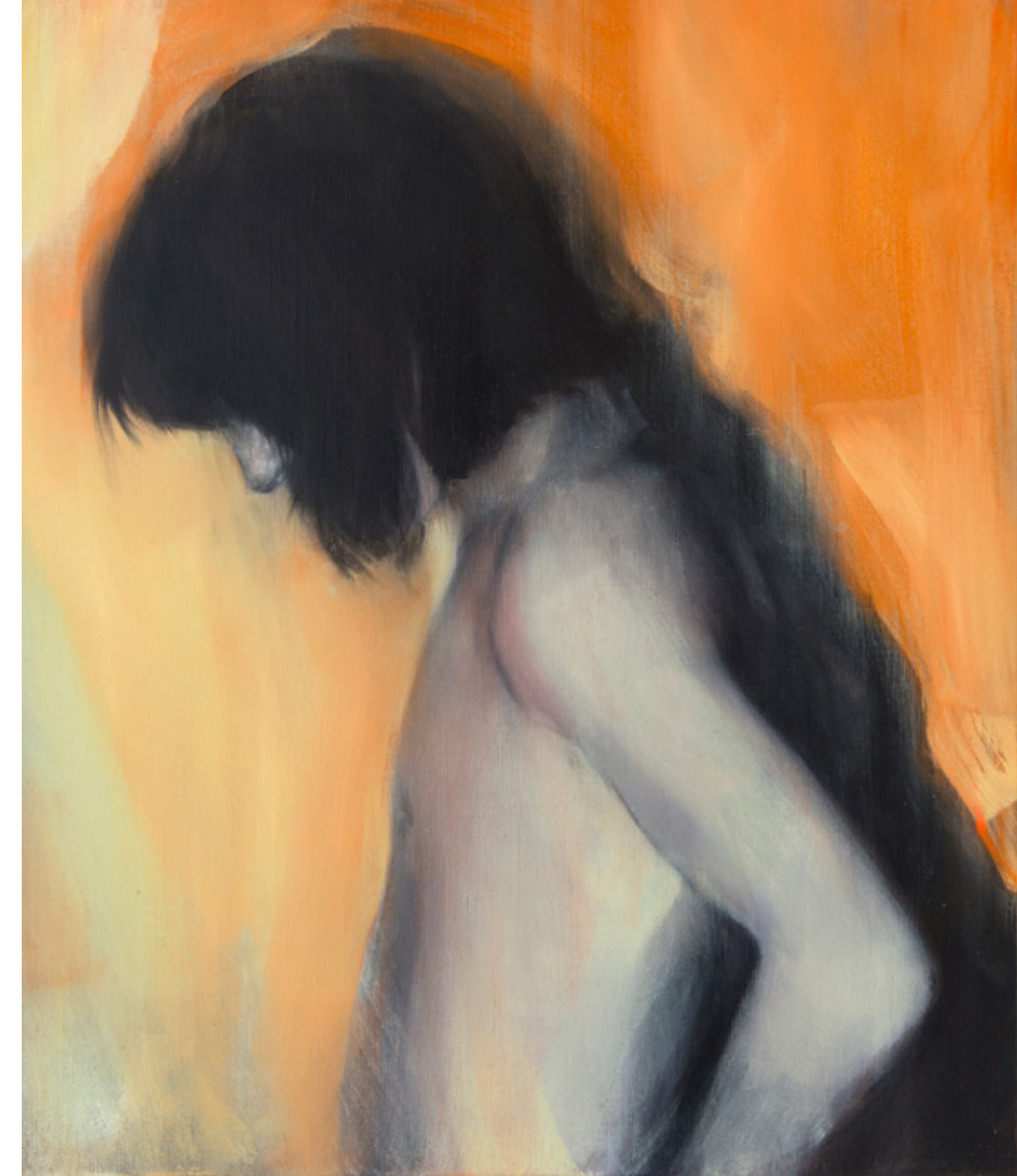
PAUL P.



Untitled, 2013
Oil on canvas
33 x 24 cm (12 ½ x 9 ½ inches)

The figures in my work – anonymous and interchangeable – are caught in the moment of change, when they are successfully removed from their context, freed from degradation. Sometimes there is a need for continuation. I am searching for analogies and the touching of hands between the past and present.

Paul P.



Untitled, 2013
Oil on canvas
55 x 46 cm (22 x 18 inches)

Paul P. has been known since the early 2000s to local and international audiences for his intimate paintings depicting young men with a contemporary and pop cultural air, yet painted in an opaque palette of glazed oil coloration "in a manner compatible with late nineteenth century aesthetic work of J. McN. Whistler, J.S. Sargent and Proust." These portraits - inspired by a milieu of gay subculture of the near past and by sites and places - are charged with cultural and social longing central to the history of innuendo. Taken from gay subcultural magazines dating back to the particularly transient period of the 1970s after the liberating aftermath of the Stonewall riots and up to the dawn of the AIDS crisis.



Left:
Untitled, 2009
Watercolor on paper
26.5 x 23.5 cm (10 x 9 ¼ inches)

Below:
Untitled, 2009
Lithograph
16 x 10 cm (6 ¼ x 3 inches)



Paul P. grew into adolescence when the AIDS crisis had reached its most devastating point. For his generation awakening sexuality was inevitably associated with death. With the rise of his artistic practice Paul P. became interested in archiving faces, portraying things on the cusp of change, in particular the young men from vintage erotic magazines of the pre-AIDS time "when all the traps were set."

At times the male figures in Paul P.'s work – giving their near transcendent appearances throughout his highly accomplished paintings, drawings, drypoint etchings, lithographs and pastels – share the look of saints or martyrs. Asked about his interest in the English literary world between the wars - the milieu of writers such as W.H. Auden, Christopher Isherwood and Nancy Mitford, as well as the 'Bright Young People' - Paul P. cites this group of heretical young artists as poised on an epochal cusp of cultural change similar to the wave which overtook the subjects from his erotic sources.

In a similar way one could say that Paul P. – a gifted writer in his own right – finds refuge in the worlds of "past lives lived", while it is his conviction that bringing past moments into the present can be a radical impulse.



Clockwise from the top left:
Untitled, 2013
Paper and photo collage with ink
15.2 x 10.1 cm (6 x 4 inches)

Untitled, 2013
Paper and photo collage with ink
15.2 x 10.1 cm (6 x 4 inches)

Untitled, 2013
Paper and photo collage
15.2 x 10.1 cm (6 x 4 inches)





Left:
Untitled, 2009
Oil on canvas.
60.9 x 45.7 cm (24 x 18 inches)

Recently Paul P. has introduced a significant extension to his work with life drawings in ink made from 19th century sculptures in the Musée D'Orsay and the Metropolitan Museum – a bust of a bacchante or a satyr, the feet of a martyr or a sleeping boy – or made en plein air in Venice and its contemporary pendant Venice Beach.



Untitled, 2012
Ink on paper
29.5 x 21.5 cm (11 x 8 ½ inches)



I developed an archive of the city, as rigorous and careful as my archive of faces and bodies drawn. I see the desire that typified my earlier work as being transferred to these landscapes, or architectural details. I see sex and clandestine exchanges being intrinsic to Venice and all of its shapes, and perhaps to all of my work. The quality of travel, of movement, leads to the ink drawings.

Paul P.



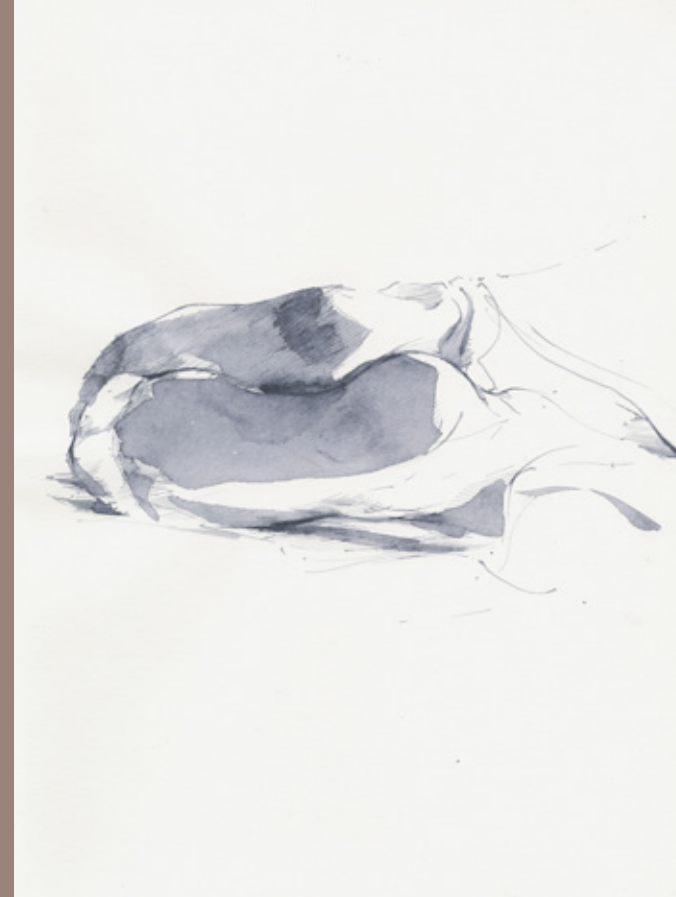
Opposite:
Untitled, 2010
Oil on canvas
24 x 19 cm (9 ½ x 7 ½ inches)

Above:
Untitled, 2011
Lithograph
28 x 15 cm (11 x 5 inches)

Left:
Untitled, 2010
Lithograph
23 x 13.5 cm (9 x 5 inches)



Untitled, 2013
Ink on paper
30 x 22 cm (11.75 x 8 inches)

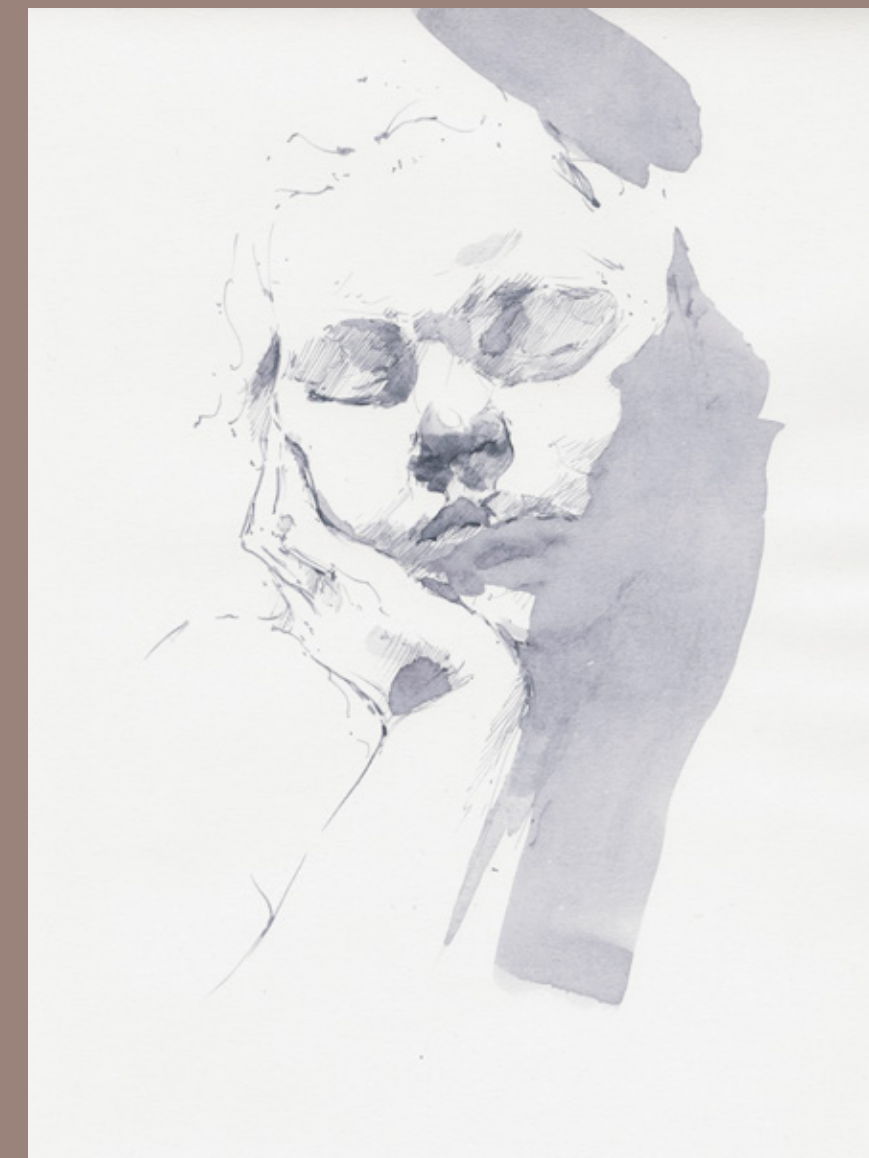


Left:
Untitled, 2013
Ink on paper
30 x 22 cm (11 ¾ x 8 inches)

Above:
Untitled, 2013
Ink on paper
30 x 22 cm (11 ¾ x 8 inches)

Right:
Untitled, 2013
Ink on paper
30 x 22 cm (11 ¾ x 8 inches)

In the 2014 Whitney Biennial, Paul P. presented a new suite of ink on paper works drawn from life after 19th century sculptures at the Metropolitan Museum, some of which are later accentuated in the artist's studio by dramatic washes of ink creating an animating play of shadow or radically obscuring the original pristine muteness of the museum's object with dark undertones.





In past years, Paul P. has introduced new genres and practices to his work, – delicate furniture pieces, rugs with the appeal of abstract paintings, monochromatic décor paintings, abstracted collages - forming an all-encompassing aesthetic interior.

A new agent in Paul P.'s practice are his furniture pieces inspired by pioneering British 19th century designer and architect E.W. Godwin. Paul P.'s ultra delicate mahogany tables and desks are functional to a certain extent while belonging to the realm of minimally mannerist sculpture.



Above:
Installation view of 2014 *Whitney Biennial*, New York, NY, March 7 – May 25, 2014
Photo courtesy of the Whitney Museum of American Art, NY, Photo by Bill Orcutt.

Left:
Writing Table for Nancy Mitford (Blitz Era), 2013
Mahogany
74.9 x 90.2 x 41.3 cm (29 ½ x 35 ½ x 16 ¼ inches)



"[Escritoire Nancy] was designed to be occupied by Nancy Mitford, one of the famous Mitford sisters, who, through the sharp polarity of their good and evil ways, seem to have touched everything that came to define the last century."

Paul P.

Above:
Escritoire Nancy, 2013
Mahogany
73 x 98 x 40 cm (28 ¾ x 38 x 15 ¾ inches)

Left:
Preliminary sketch for *Escritoire Nancy*



In the exhibition *The Homosexual Lovers Throughout the Ages Party* (2014) at BROADWAY 1602, the artist presented a high slim table and an ensemble of three low tables positioned on a pedestal structure of gently ascending steps accentuating the space like an almost 'natural' extension of the architecture. In between and next to these aesthetic ensembles two rug pieces occupy the floor.



The small table is the "idea" of a table, an island that awaits alighting upon; for a letter or a vase placed by an imagined hand. The configuration of the tables has a temporal spaciality, the slender lines and their interstices are mechanisms against which to take measure of an activated attenuated environment (the cast shadow, the daylight or lamp light, the viewer's approach).

Paul P.

Above:
Untitled (Broadway), 2013
Mahogany
72 x 36 x 33 cm (28 x 14 x 12 ½ inches)

Right:
Preliminary sketches for *Untitled (Broadway)*

Left:
Untitled (New York), 2013
Set of 3 Tables, Mahogany
Table : 35.5 x 42.5 x 33 cm (13 ½ x 16 ¾ x 12 ½ inches)
Table : 35.5 x 42.5 x 33 cm (13 ½ x 16 ¾ x 12 ½ inches)
Table : 41.5 x 48 x 33 cm (16 x 18 x 12 ½ inches)





Left:
Installation view of *Homosexual
Lovers Throughout the Ages Party*,
BROADWAY 1602, New York (2014)

Below:
Untitled, 2013
Ink and gouache on collaged paper
23.5 x 16.1 cm (9 ¼ x 6 inches)



The rug designs are based on collages created from fibrous paper overlaid with gouache and ink. Organically ruptured color field compositions in these collages are built up by layers of torn paper lending a strangely painterly quality.

The rugs are elegantly enlarged interpretations of these intimate abstractions, adding the altogether distinct material quality of functional domestic design. And yet - like Paul P.'s new furniture pieces - the rugs are independent sculptural agents. They can appear as abstract 'paintings' in the form of tapestry, as much as they can inhabit a given floor space as carpets with patterns based on the artist's unique creations.

Above works all *Untitled*, 2013
Ink and gouache on collaged paper
Various sizes



Above and Opposite:
Installation view from *Homosexual Lovers Throughout the Ages Party*, BROADWAY 1602, New York (2014)

Below:
Untitled, 2014
Ink on collaged paper
22 x 16.5 cm (8 x 6 ½ inches)



...To take it in faith that these works have their origins in sensuality is a part of the enterprise, that they are oblique confers onto them a dandy's historical mix of the coded and the aesthetic and underlines a separation from function which marks these objects. In this sense the exhibition is a climate, and in essence refers to that which is next to, not away from. A subtle proximity that within my painting practice has motivated a movement in representation from portraits towards figures in interiors, to landscapes and their abstractions, now encompassing the spaces of the gallery rooms.

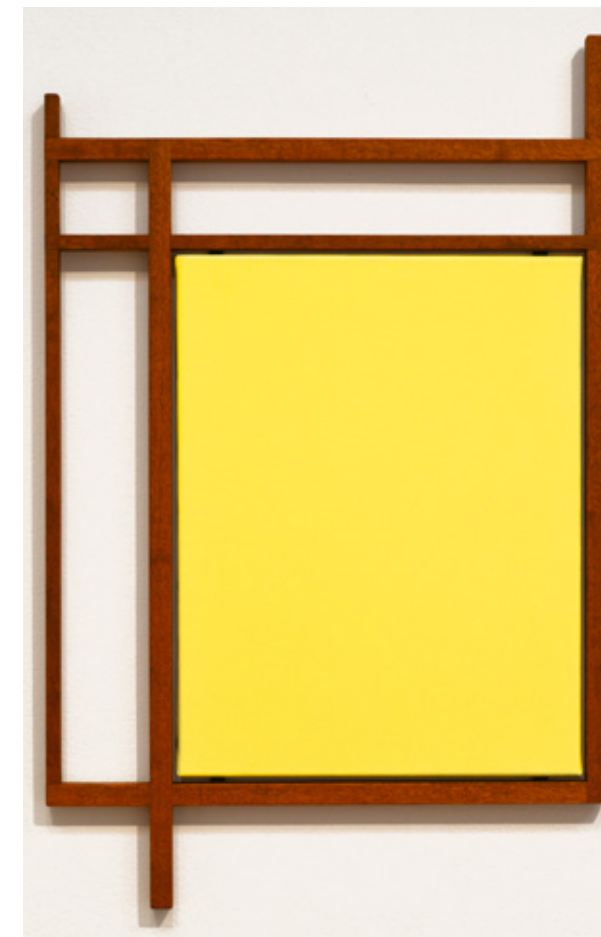
Paul P.



Below:
Untitled, 2013
Oil on canvas with mahogany artists frame
59 x 38 x 2 cm (23 ¼ x 14 ½ x ¾ inches)

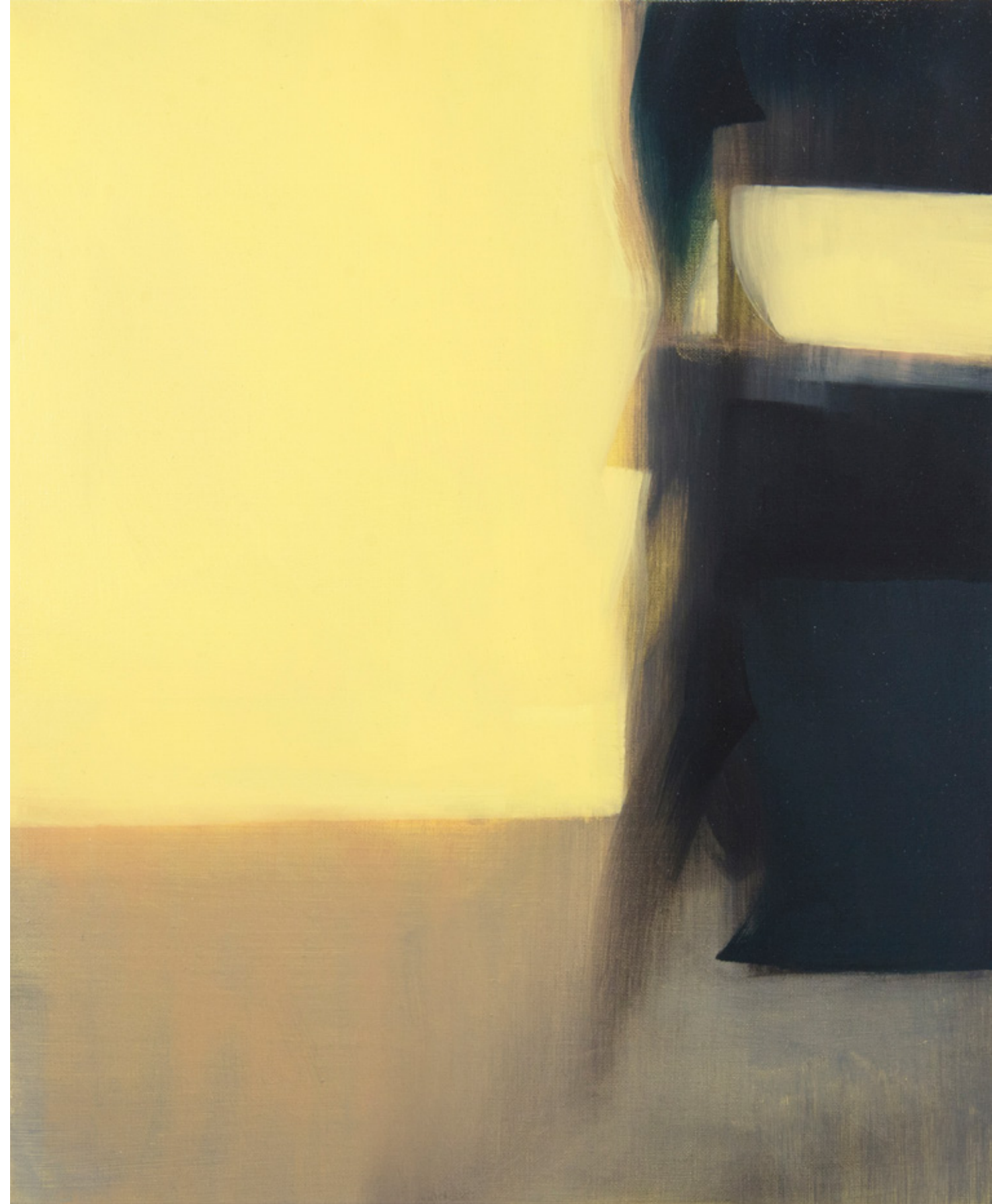
Another group of new work featured in the exhibition were a series of monochrome yellow canvases, each of which is individually framed by a wooden construction reminiscent in style to the mahogany furniture pieces. This set of airy works look like a contemporary take on the 1860s fashion for Japonaiserie, their artistic reference unquestionably shifting between painting and interior.

A series of yellow monochromes within their particular mahogany frames refer variously to windows (a lit window seen from without, or else through a window opening onto the light seen from a darker within). (...) The images woven into the two rugs laid on the gallery floor are abstracted from these effects, creating an exuberant, libidinal design.
Paul P.





Untitled, 2013
Oil on canvas
35 x 27 cm (13 ¾ x 10 inches)



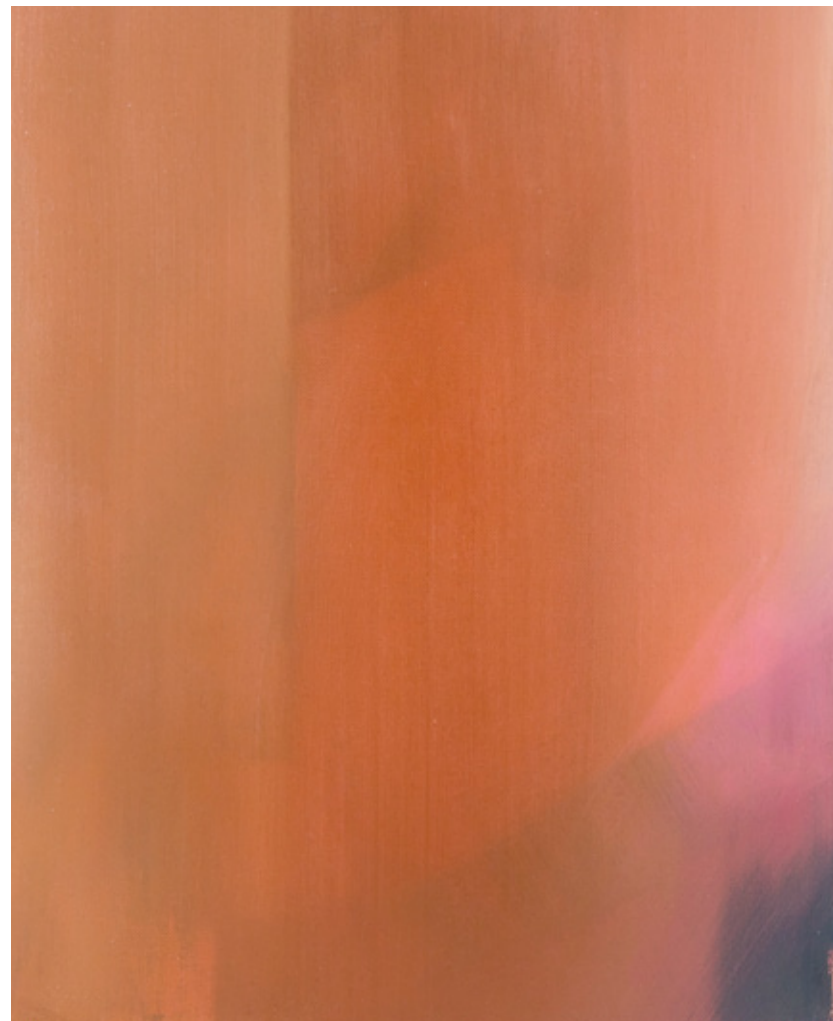
Untitled, 2013
Oil on canvas
46 x 38 cm (18 x 14 ½ inches)



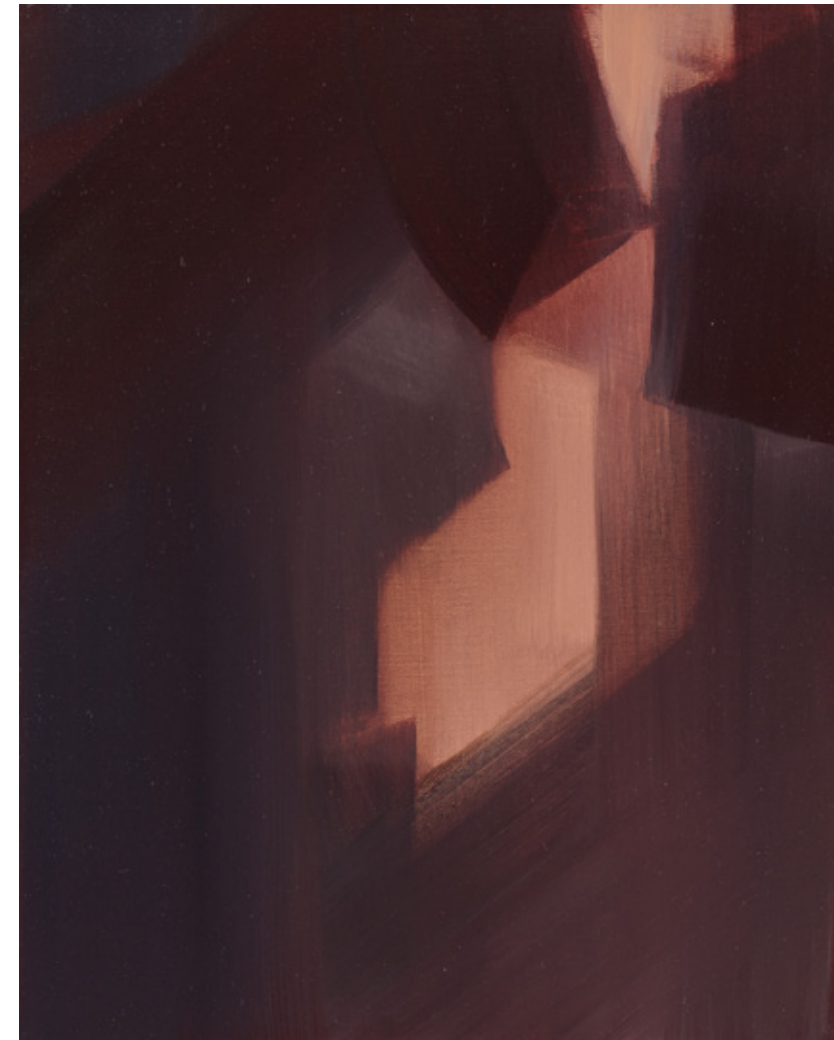
Top:
Installation view of *The Homosexual Lovers Throughout the Ages Party*,
BROADWAY 1602, New York (2014)



Top:
Untitled, 2013
Oil on canvas
33 x 22 cm (12 ½ x 8 inches)



Right:
Untitled, 2013
Oil on canvas
41 x 33 cm (16 x 12 ½ inches)



Low mahogany tables, woven woolen rugs, and paintings, are laid and oriented in an attitude of expectancy. Aspects of their forms and arrangements allude to a psychic inhabitation by other lives-lived. A visual cue for a room, an in-between space belonging not necessarily where it is or elsewhere, then or now, though through its innuendo approximates a few things...



Top:
Untitled, 2012
Oil on canvas
41 x 33 cm (16 x 12 ½ inches)

Right:
Installation view of *The Homosexual Lovers Throughout the Ages Party*, BROADWAY 1602, New York (2014)



Untitled, 2012
Oil on canvas
33 x 24 cm (12 ½ x 9 ½ inches)



Untitled, 2013
Oil on canvas
22 x 16 cm (8 x 6 ¼ inches)



Top:
Untitled, 2010
Lithograph print on paper
31 x 21 cm (12 ¼ x 8 ¼ inches)

Left:
Untitled, 2012
Oil on canvas
33 x 22 cm (12 ½ x 8 inches)

PAUL P.

Born 1977 in Canada

SELECTED EXHIBITIONS

SOLO

2014 Paul P, *The Homosexual Lovers Throughout the Ages Party*,
BROADWAY 1602, NY

2013 *Ecritoire Nancy*, Andrew Roth, NY

2012 *The 'X' Factor in Beholding*, Tempo Rubato, Tel Aviv

2011 *Dry Neptune*, Massimo Minini, Brescia

2010 *Sherbert in Demascus*, Daniel Reich Gallery, New York

2009 *Three Parts Glass*, Galerie Thaddaeus Ropac, Salzburg

2008 *When Ghost Meets Ghost*, Maureen Paley, London

2007 *Dusks, Lamplights*, The Power Plant, Toronto

2006 *The Yellow Room*, Marc Selwyn Fine Art, Los Angeles

2005 *A Grey Note*, Gallery Side 2, Tokyo

2003 *Last Flowers*, Daniel Reich Gallery, New York

GROUP

2014 *2014 Whitney Biennial*, The Whitney Museum of American Art,
New York

2011 *Les paris sont ouverts*, Freud Museum, London
Compass: drawings from the MoMA, NY / Martin-Gropius-Bau,
Berlin

2010 *Art on Paper 2010*, Weatherspoon Art Museum,
Greensboro

2008 *Male*, White Columns, New York / Presentation House,
Vancouver

PUBLIC COLLECTIONS

Museum of Modern Art, New York

Art Gallery of Ontario, Toronto

Glenbow Museum, Calgary, Alberta

Brooklyn Museum, Brooklyn

San Francisco Museum of Modern Art, San Francisco

Princeton University Art Museum, Princeton

Glenbow in Calgary for the RISD Museum, Providence

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Aniko Erdosi

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Lauren Pascarella

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Odyssea Rigau

Publication and Design
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