

An abstract painting featuring a complex composition of overlapping, translucent shapes and lines. The color palette is rich and varied, including deep reds, oranges, yellows, greens, blues, and purples. The lines are both straight and curved, creating a sense of movement and depth. The overall effect is one of dynamic energy and visual complexity.

CANDID HOUSE PROJECTS

PROUDLY PRESENTS

I PAINT OUTSIDE THE LINES

AN EXHIBITION CURATED BY

THOM OOSTERHOF

October 9th - 14th

183 - 185 Bermondsey Street - London, SE1 3UW

Artists

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I PAINT OUTSIDE THE LINES

PRESENTED BY
CANDID HOUSE PROJECTS

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Introduction

In 1907, when Picasso, Braque and Herbin presented their first cubist paintings in Paris, they opened a door that has never been shut since. Art could take on another form than the purely figurative one it historically had. As artists pushed the boundaries of this new idea, paintings became fully abstract, at times completely monochrome, at times completely bare, burned or slashed. Some called it the death of painting. Flash forward a century later, painting is still alive, perhaps more now than ever. Movements have arguably been lost, giving way to pure artistic freedom. No need to follow your peers, join a school of theory or write manifestos. Yet, two terms have remained and emerged as the main labels for the art world to divide its artists: abstract vs figurative. This extreme division has existed since abstraction became the mainstream form of painting after the second world war.

As neither one dominates the art world, it is our belief that in the last decade a new wave of artists has emerged, artists that have decided to exist in neither category, outside the lines. These painters are inspired by the tangible, by everyday life and experiences. They thrive on what's real and concrete. However, they choose to represent it in a less figurative way. They blur the image, or, like the cubists, some simplify its representation, and others make the interpretation more complex. Some are driven by pure emotion, others by intense research. Each process is different, but they are linked together, connected by their independence, by their freedom and ability to remain unlabelled. The abstract and the figurative both live in harmony, dialogue or conflict within their works, but they are both present and absent from their paintings at the same time. A chosen limbo, full of exploration, courage, and deprived of boundaries. Borderless.

This exhibition is for them.



GIOELE AMARO

Gioele Amaro (Italian, b. 1986) lives and works in Paris and Milan.

Gioele Amaro defines himself as a digital painter who works with pixels instead of a paintbrush. His digital compositions printed on canvas push the boundaries of what is traditionally conceived as a 'painting'. Amaro then meticulously reworks each canvas, applying several layers of varnish. By bringing his own touch to this original technique, Amaro shifts figurative representation into the abstract and captures the essence of the subject from real life. His art emanates from the virtual world, entering reality as a physical object that challenges the very notion of what a painting is supposed to be.

Amaro's digital paintings straddle a domain between the real and virtual worlds, a borderland where time and space are in constant flux. Beyond this intermingling of the real and the virtual, the interesting thing about his art is its citational complexity, featuring forms and allusions that connect his oeuvre with the continuum of art history.

Gioele Amaro is an Italian artist who studied architecture at the University of Reggio Calabria in Italy, and then obtained his master at the National School of Architecture in Paris La Villette. Having originally been trained as an architect, Amaro has retained from his formal education a fascination for materials and surfaces. Amaro took part in group exhibitions at Almine Rech in Brussels and at the High Art Gallery in Paris. A solo presentation of his paintings was held at Galerie Balice Hertling in 2018. Amaro has had numerous solo and group exhibitions in Europe and China.



GIOELE AMARO, *Choral Coral*, 2023, ink and varnish on canvas, 100 x 81 cm (39.3 x 31.8 in.) £ 13,050 GBP (excludes shipping and vat)



HUGO CAPRON

Hugo Capron (French, b. 1989) lives and works in Dijon, France.

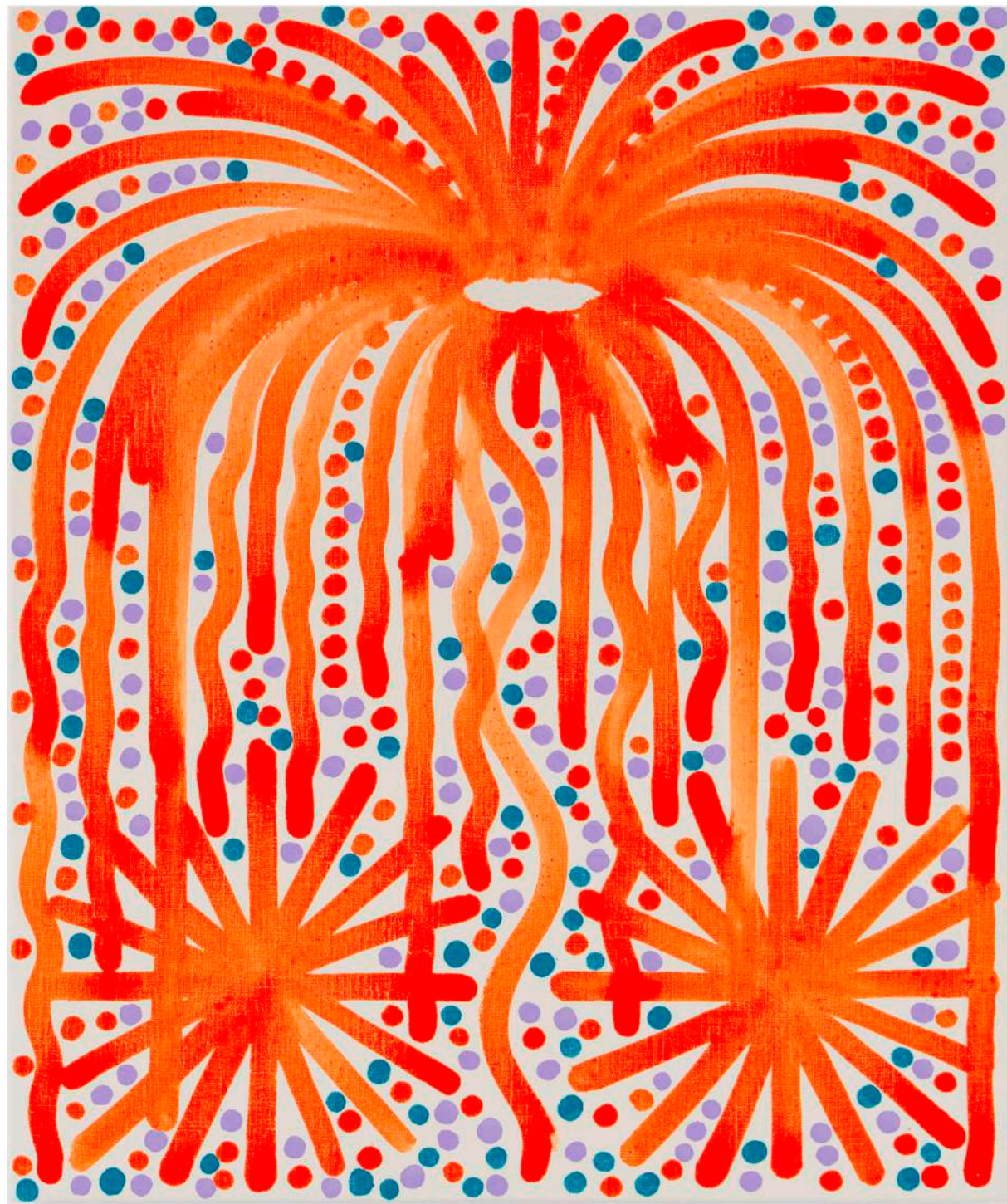
With a background in printing, Hugo Capron's paintings are based on the pleasure of reproducing the same image in long series that seek to exhaust all the possibilities of variation. His paintings are generally produced in one go and without repentance but are nevertheless based on precise technical equations. Long interested in the correspondences between a volume of paint and a surface of canvas to be covered, his return from the Kujoyama Villa in 2019 led to a breaking point. His works began to represent subjects that were often classical and anonymous, borrowed from the history of etching or the history of painting.

Hugo Capron's palettes are the result of fine investigations among suppliers from all over the world in search of the most accurate shades. On the canvas, they reveal themselves in a whole range of materials and luminous extra thickness which emphasise the speed of execution. The gesture is almost calligraphic, it is a mixture of commas and loops.

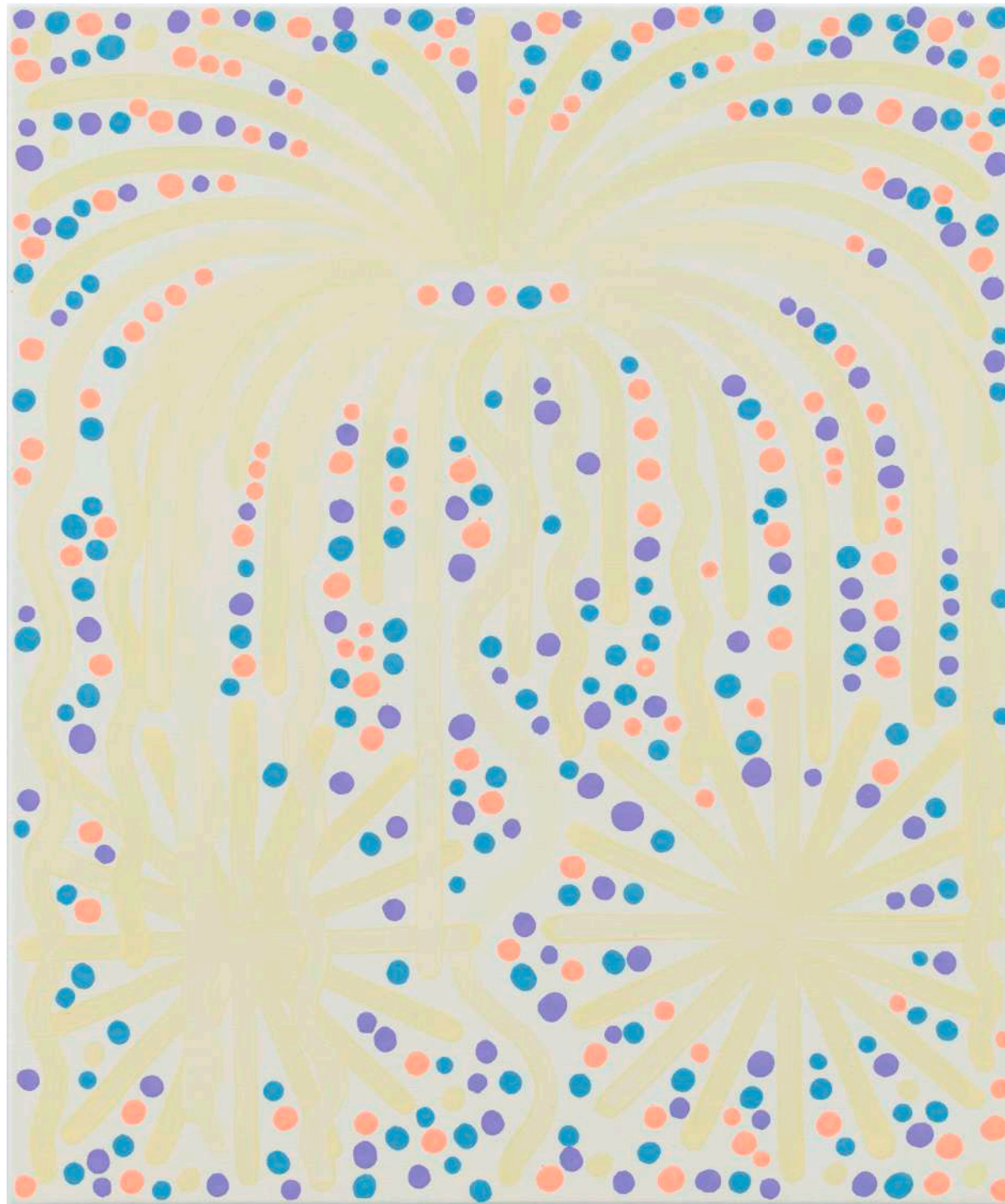
Hugo Capron graduated from the Ecole Nationale Supérieure d'Art et de Design in Dijon, France. In 2021, Capron was the winner of the 8th edition of the Emerige Revelation Grant. His work has been exhibited in numerous individual and collective shows at the Hôtel des Arts, Toulon, France, the Centre Régional d'Art Contemporain de Montbéliard, France, the Collection Yvon Lambert, Avignon, France, the Frac Bourgogne, Dijon, France and at Consortium, Dijon, France. His work features in a large number of French and international, public and private collections.

Photo © Renaud Monfourny

Artwork Photos © A. Mole. | Courtesy Semiose, Paris.



HUGO CAPRON, *Feu d'Artifice (Confettis)*, 2022, oil on canvas, 60 × 50 cm (23.6 × 19.6 In.), £ 3,000 GBP (excludes shipping and vat)



HUGO CAPRON, *Feu d'Artifice (Arc-en-ciel)*, 2022, oil on canvas, 60 x 50 cm (23.6 x 19.6 in.), £ 3,000 GBP (excludes shipping and vat)



HUGO CAPRON, *Feu d'Artifice (Nuit Pastel)*, 2023, oil on canvas, 120 × 130 cm (47.2 × 51.1 in.), £ 6,500 GBP (excludes shipping and vat)



Detail of *Feu d'Artifice (Nuit Pastel)*



MICHELE FLETCHER

Michele Fletcher (Canadian, b.1963) lives and works in London, UK.

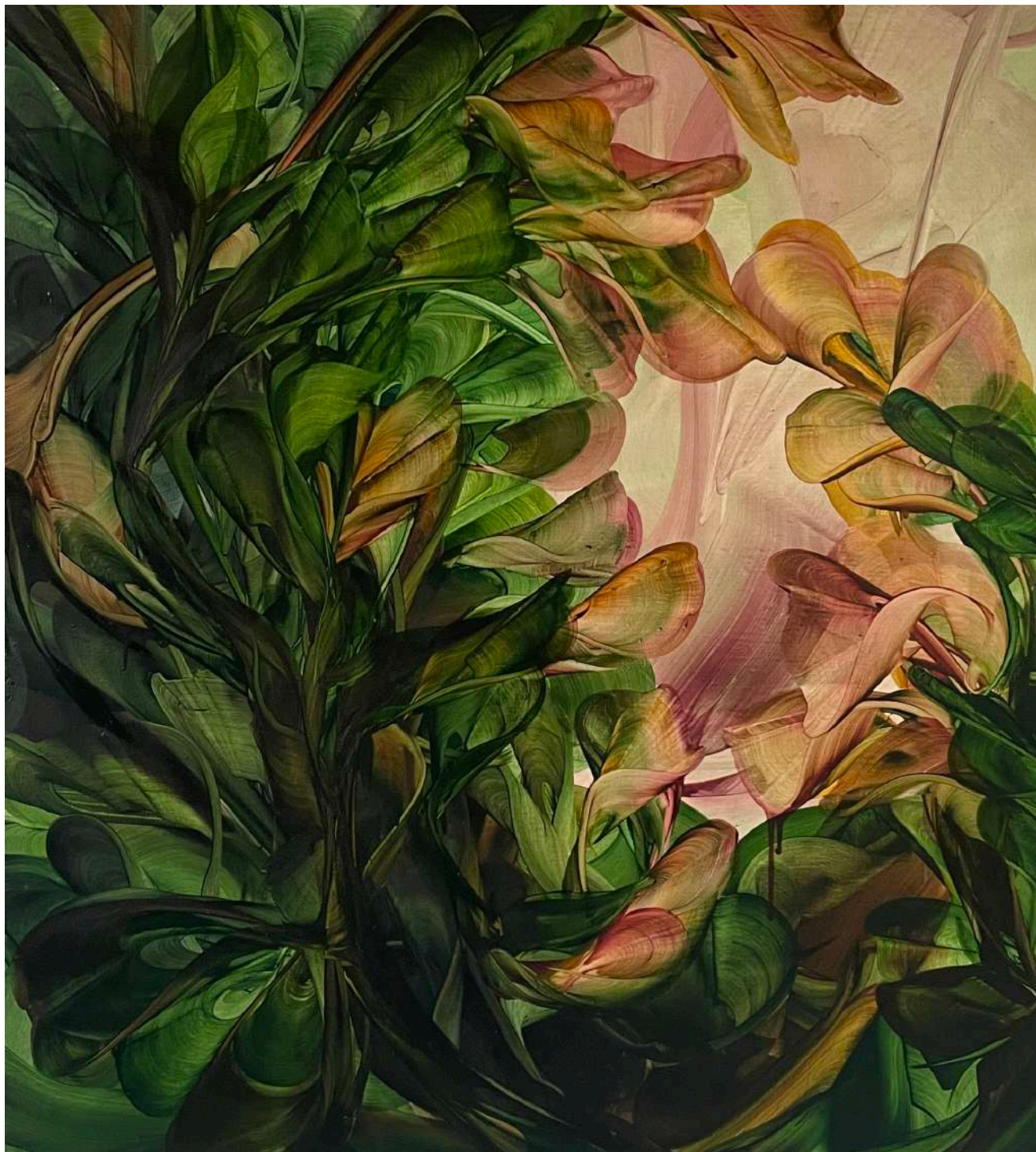
Michele Fletcher's paintings are informed by the natural world. Relying on visual memory, they are more sensation than place: a process-led abstracted rumination on light, colour and form in a garden. Her paintings are a rhythmic, gestural and intuitive response to her immediate surroundings. The making of a garden, like a painting involves an intervention with material - pulling, pushing, manipulating and composing. A reimagining of our relationship with the natural world, the work is rooted in both the tradition of landscape painting and the language of abstraction.

Originally from Canada, Fletcher studied at Goldsmiths College (BA honours Fine Art and Critical Theory) and Chelsea, graduating with a MA in 2007. The recipient of The Neville Burston Award for Painting (Goldsmiths College) and the Marmite Prize for Painting, she was also a Royal Overseas League Scholar at Hospitalfields, via the Patrick Alan Fraser Trust, Scotland. Fletcher's painting *Compost* was a prize winner in the 2020 John Moores Painting Prize. Her work has been selected for the Royal Academy Summer Exhibition 2009, 2018, 2021 and 2022.

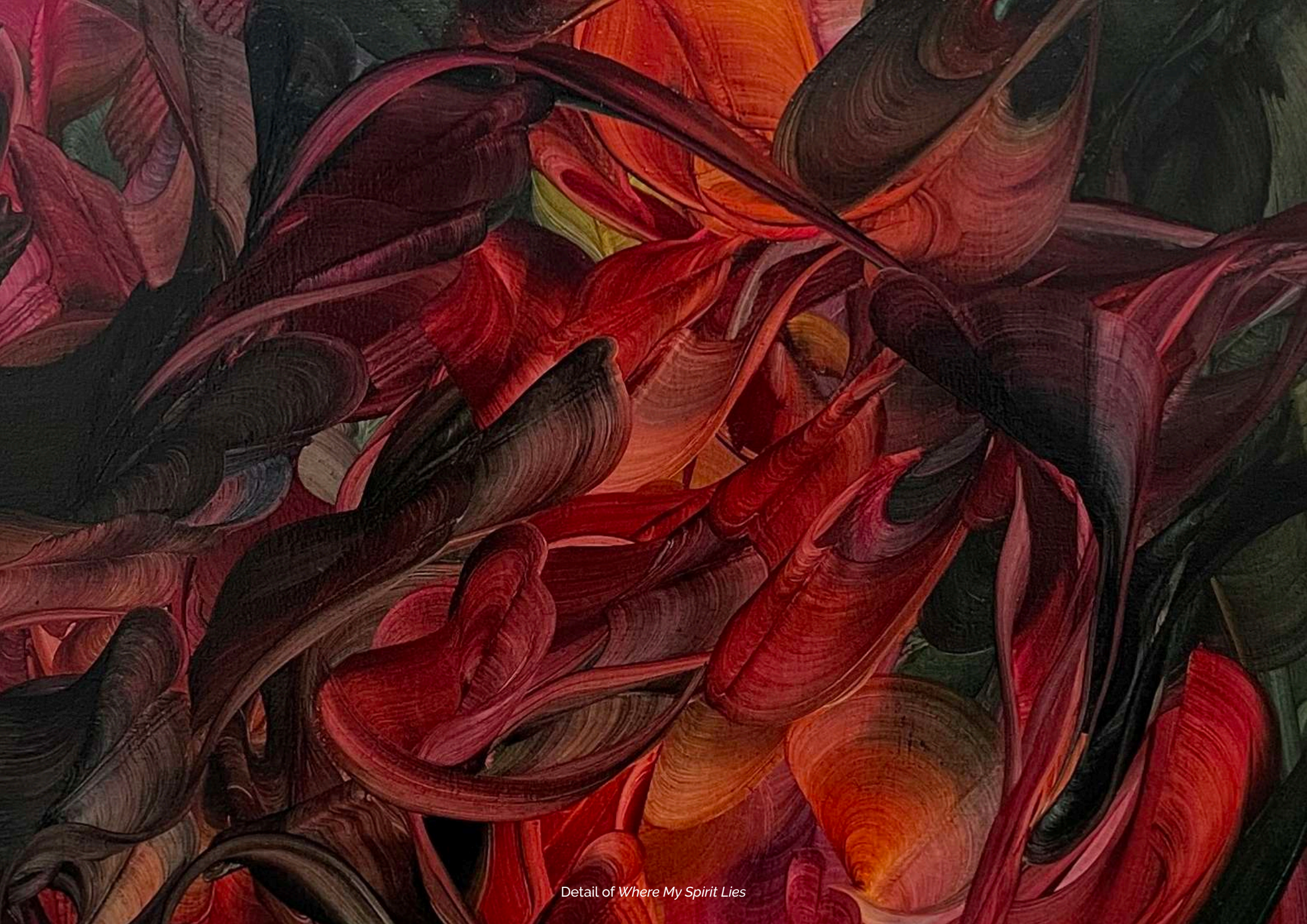
Michele Fletcher has paintings in numerous collections including The House of Koko, Soho House, The Groucho Club, University of the Arts, The Isaac Newton Institute, University of Cambridge and Ernst and Young. Fletcher's work has been featured in over ten shows since in 2023 and she will have a two-person presentation at NADA Miami with Patricia Fleming Gallery in December 2023.



MICHELE FLETCHER, *Where My Spirit Lies*, 2023, oil on canvas, 100 x 90 cm (39.37 x 35.43 in.), £ 8,000 GBP (excludes shipping and vat)



MICHELE FLETCHER, *Renewal*, 2023, oil on canvas, 100 x 90 cm (39.37 x 35.43 in.), £ 8,000 GBP (excludes shipping and vat)



Detail of *Where My Spirit Lies*



KOLJA KÄRTNER SAINZ

Kolja Kärtner Sainz (German, b.1998) lives and works in Leipzig, Germany.

Kolja Kärtner Sainz seeks an ideal intermediate state where representation and abstraction can coexist. Deeply exploring this intersection, he tries to freely interpret states of nature and the artificial and not to capture rigid moments, but rather blurs, movements and changes in perception. Working with oil and ink in many layers, Sainz's paintings appear to render the conflicting forces of abstraction and figuration intertwined in states of never-ending change.

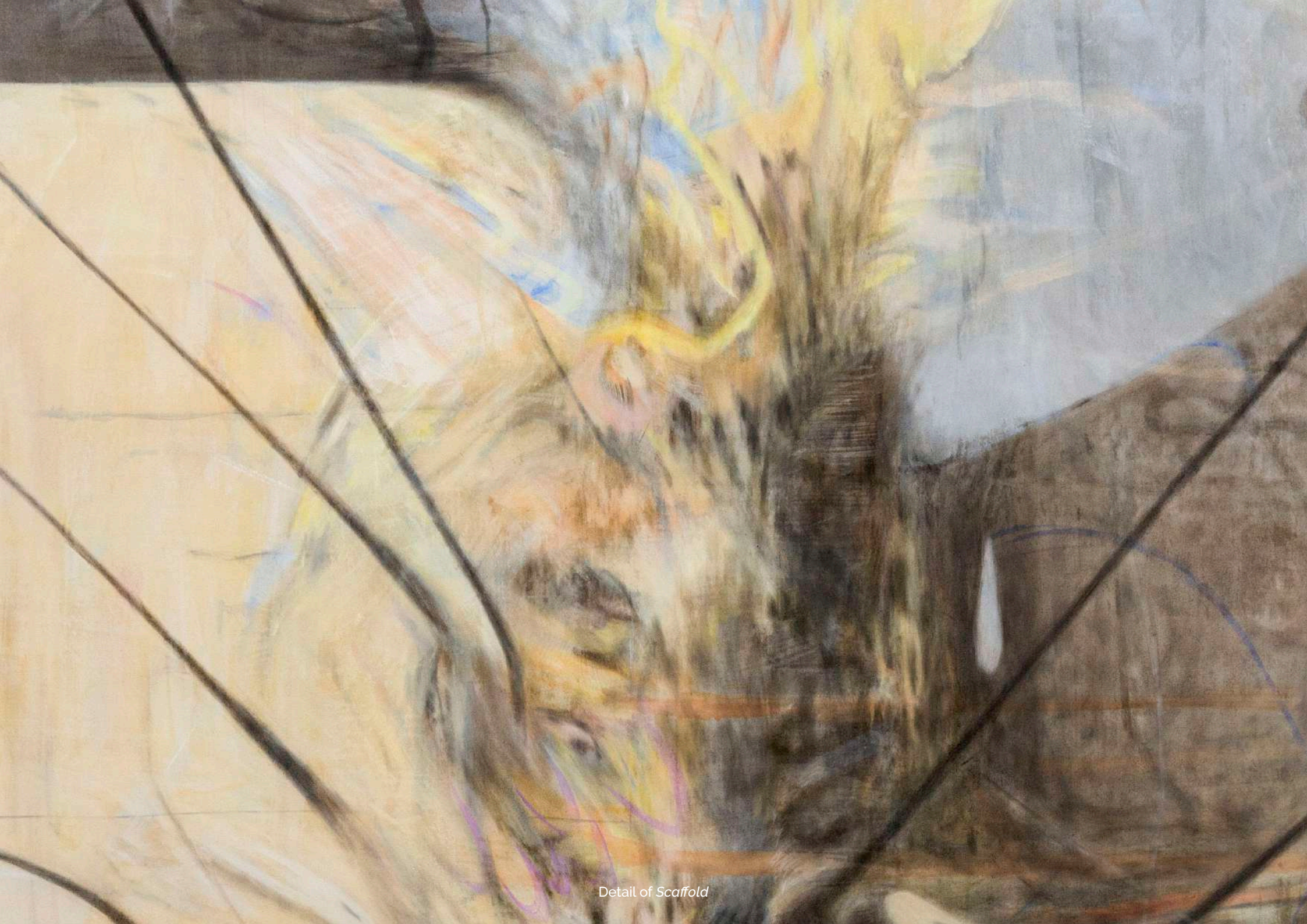
Most recently Sainz has exhibited in group shows with Spencer Brownstone Gallery (New York), Tabula Rasa Gallery (Beijing) and Reuter Bausch Gallery (Luxembourg). In November Sainz will present a Solo Show of his work with DS Galerie in Paris.



KOLJA KÄRTNER SAINZ, *Rising*, 2023, oil and ink on canvas, 37 x 37 cm (14.57 x 14.57 in.), £ 1.290 GBP (excludes shipping and vat)



KOLJA KÄRTNER SAINZ, *Scaffold*, 2023, oil and ink on canvas, 140 x 175 cm (55.1 x 68.9 in.), £ 4,250 GBP (excludes shipping and vat)



Detail of Scaffold

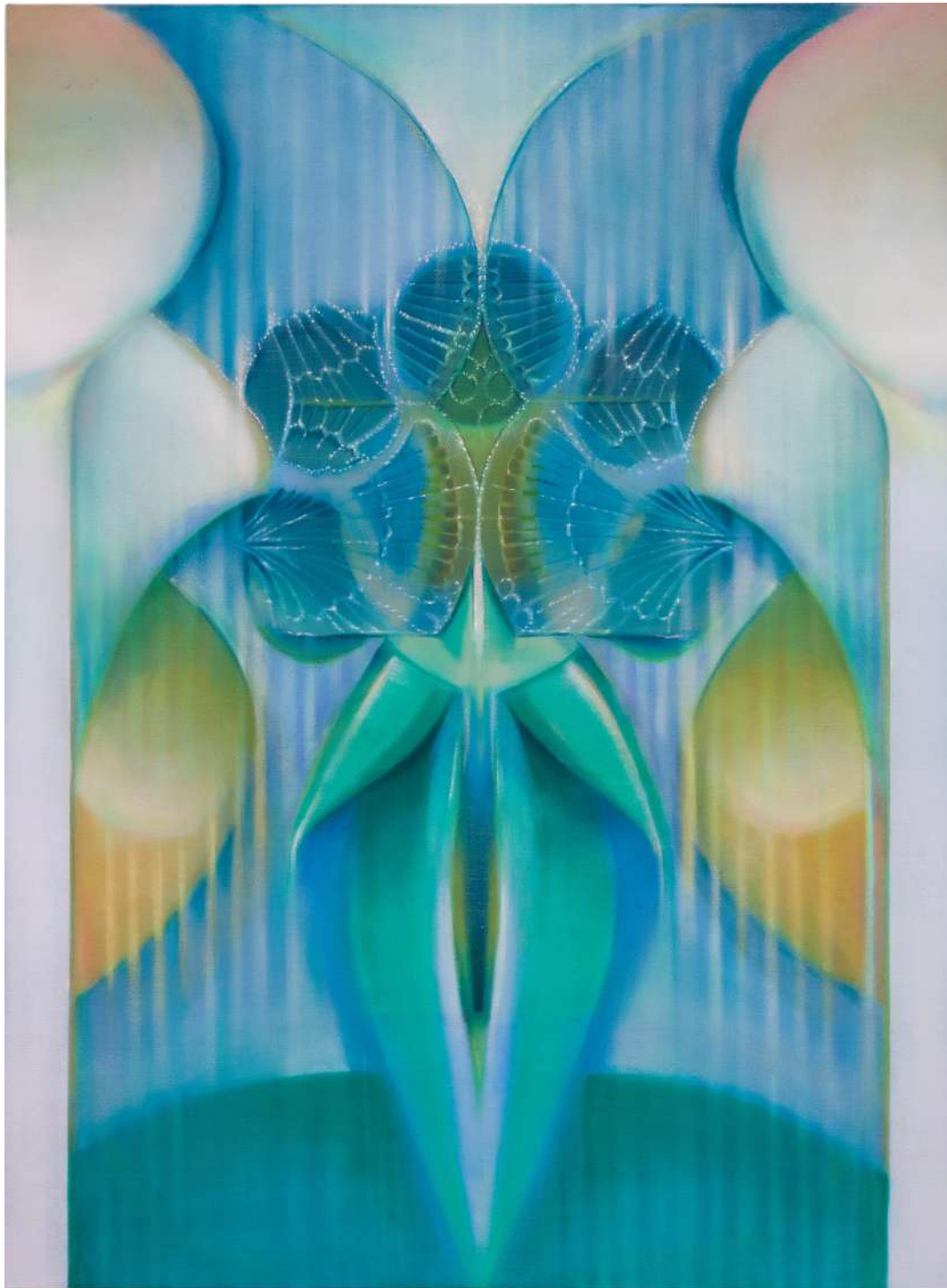


ÉLISE LAFONTAINE

Élise Lafontaine (Canadian, b. 1984) lives and works in Montréal, Canada.

Élise Lafontaine holds a masters degree in visual and media arts from the Université du Québec à Montréal (2020) and a BFA from Concordia University (2015). She has participated in artist residencies at the Fondation Christoph Merian / CALQ and Malévoz Quartier culturel (Switzerland), at the Vermont Studio Center (United States), and at Leipzig International Art Programme (Germany). Her work has been presented in solo exhibitions at Centre CLARK, Montreal, Sothu, Zurich, Pangée, Montreal, and Galerie Nicolas Robert, Montreal. In 2023, the Centre CLARK published her first artist's book *Archives*, and she participated in two group shows, one at Daniel Faria gallery, Toronto and the second at Livart, Montreal as part of the Pictura event. Lafontaine is represented by Pangée.

Lafontaine's pictorial approach is rooted in extensive immersive research where she has infiltrated the prehistoric caves of the Aegean Pyrenees (France), prison and psychiatric environments (Switzerland), the Carmelite monastery in Montreal (Canada) and more recently, the Goetheanum which houses Rudolf Steiner's anthroposophical society (Switzerland). From these photographic documentations she moves on to painting, where each series is created according to the particularities of the host site: light, volume, iconography, body sensation and lived experience inform the paintings.



ÉLISE LAFONTAINE, *Walking Straight in Circles*, 2023, oil on linen, 172 × 127 cm (67.7 × 50 in.), £ 10,100 GBP (excludes shipping and vat)



Detail of *Walking Straight in Circles*



GIULIA MESSINA

Giulia Messina (Italian, b. 1998) lives and works in Brussels, Belgium.

Giulia Messina is the first and only artist making paintings using water-based markers globally. Specialised in table sets, Messina is currently the number one artist dealing with table sets *post event* which are called "performative parties". By *performative*, it is not intended to mean a performance per se, rather an activation of the table by the guests.

Indeed, each art-piece is preceded by a participatory situation in which Messina embodies the role of a caring host: she prepares a homemade feast, a banquet installation, with interactive food and objects, which are offerings to her guests, willing participants, to play with and add to.

During the event, Messina documents the interactions between the guests and the table and transposes her observations in her art. By consciously observing the left-over mess and the traces of human consumption, her practice explores how these behaviours hide thoughts of emotional journeys, and lead to a reflection on the psychological aspects of relationships.

You can recognise Messina's art by how she manipulates reality through deformed still-lives composition and super saturated colours, revealing its psychedelic dimension, a result of the broad research on the phenomena of absurdity.

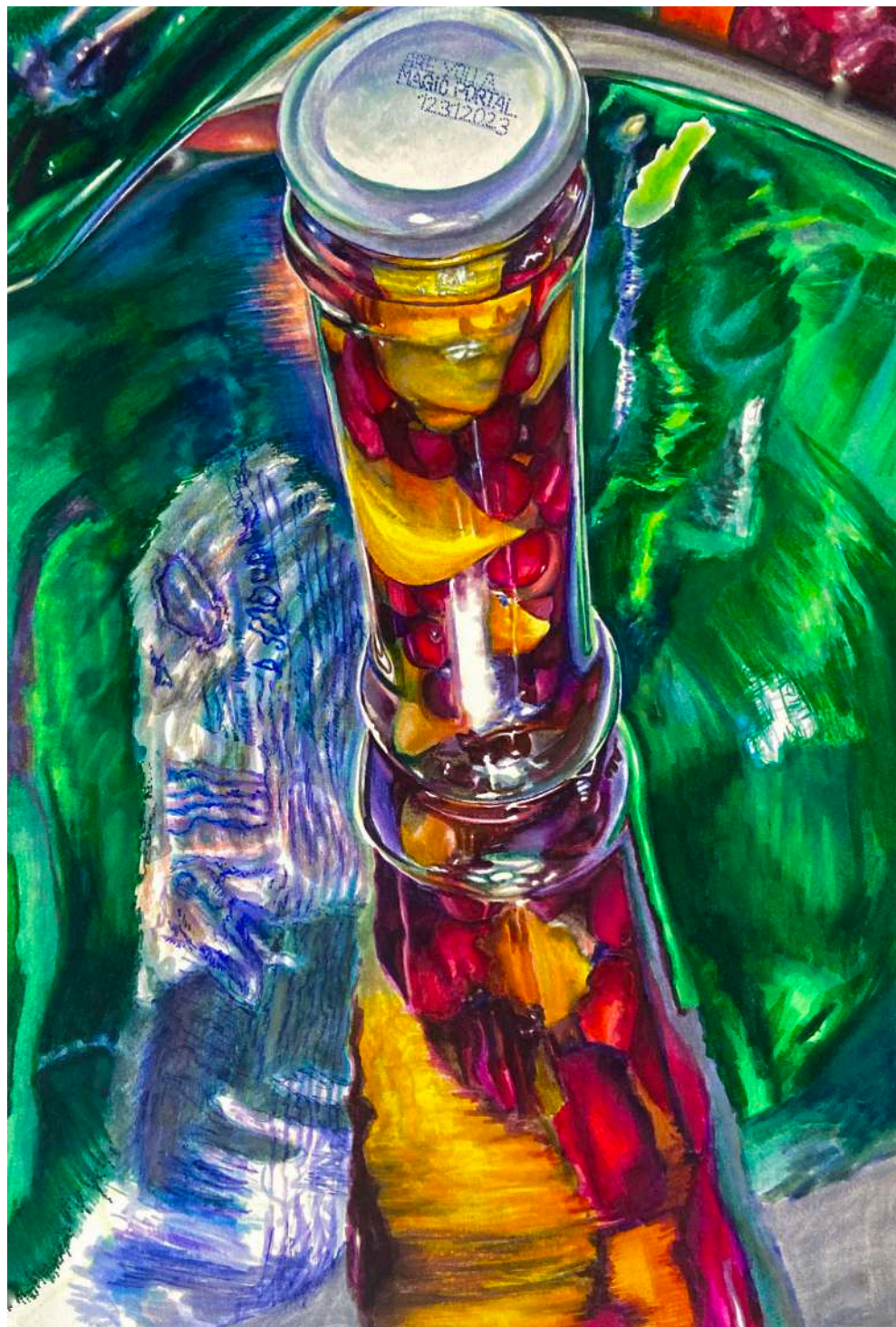
As described by Natalia Barczynska, Art Curator at Krupa Gallery:

"Layered with memories, proofs of temporary interpersonal relations, exhibits of social dynamics, and still lives, are later transferred to the nostalgic diary of personal doubts and struggles.

The process includes intervention (altered details i.e., added texts and changed labels of food and drinks) and interpretation of the found material, resulting in symbolically infused paintings, retaining the air of a hedonistic and nonchalant lifestyle."



GIULIA MESSINA, *The Witch's Eye*, 2023, markers on paper, 42 x 29 cm (16.5 x 11.4 in.), Framed, £ 2,900 GBP (excludes shipping and vat)



GIULIA MESSINA, *Are You A Magic Portal*, 2023, markers on paper, 42 x 29 cm (16.5 x 11.4 in.), Framed, £ 2,900 GBP (excludes shipping and vat)



GIULIA MESSINA, *Pen Pal Fantasies*, 2023, markers on paper, 59 x 81 cm (23.2 x 31.9 in.), Framed, £ 6,240 GBP (excludes shipping and vat)



Detail of *The Witch's Eye*



JEMIMA MURPHY

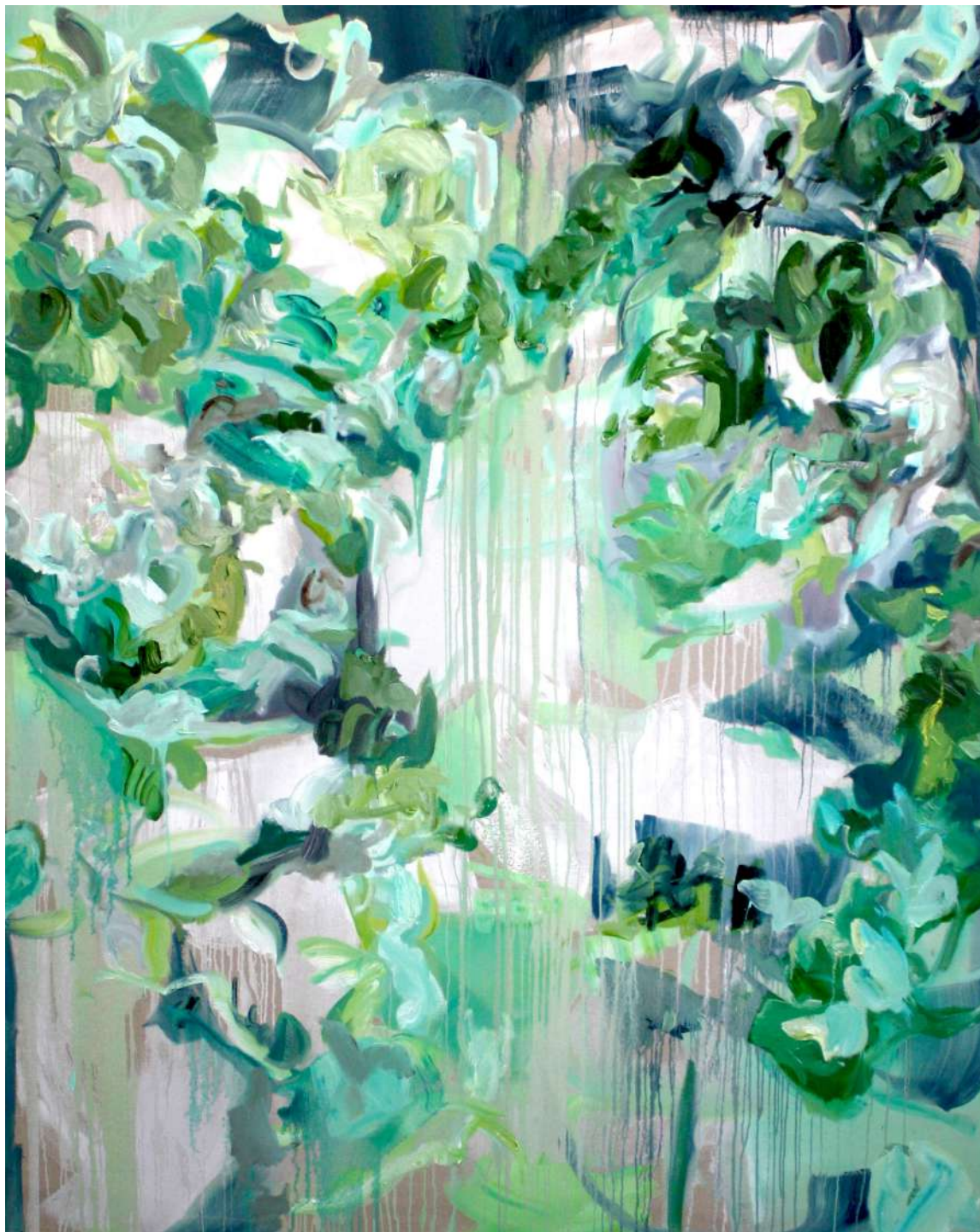
Jemima Murphy (British, b. 1992) lives and works in London, UK.

Jemima Murphy comes from a large artistic family and grew up between London and New Forest. After achieving a BA in Russian language at the University of Bristol, Murphy spent a year training to be an actor in New York. Throughout these changes in path, painting remained a constant. Murphy decided to take on painting full time and recently graduated with an MFA at City and Guild's of London Art School.

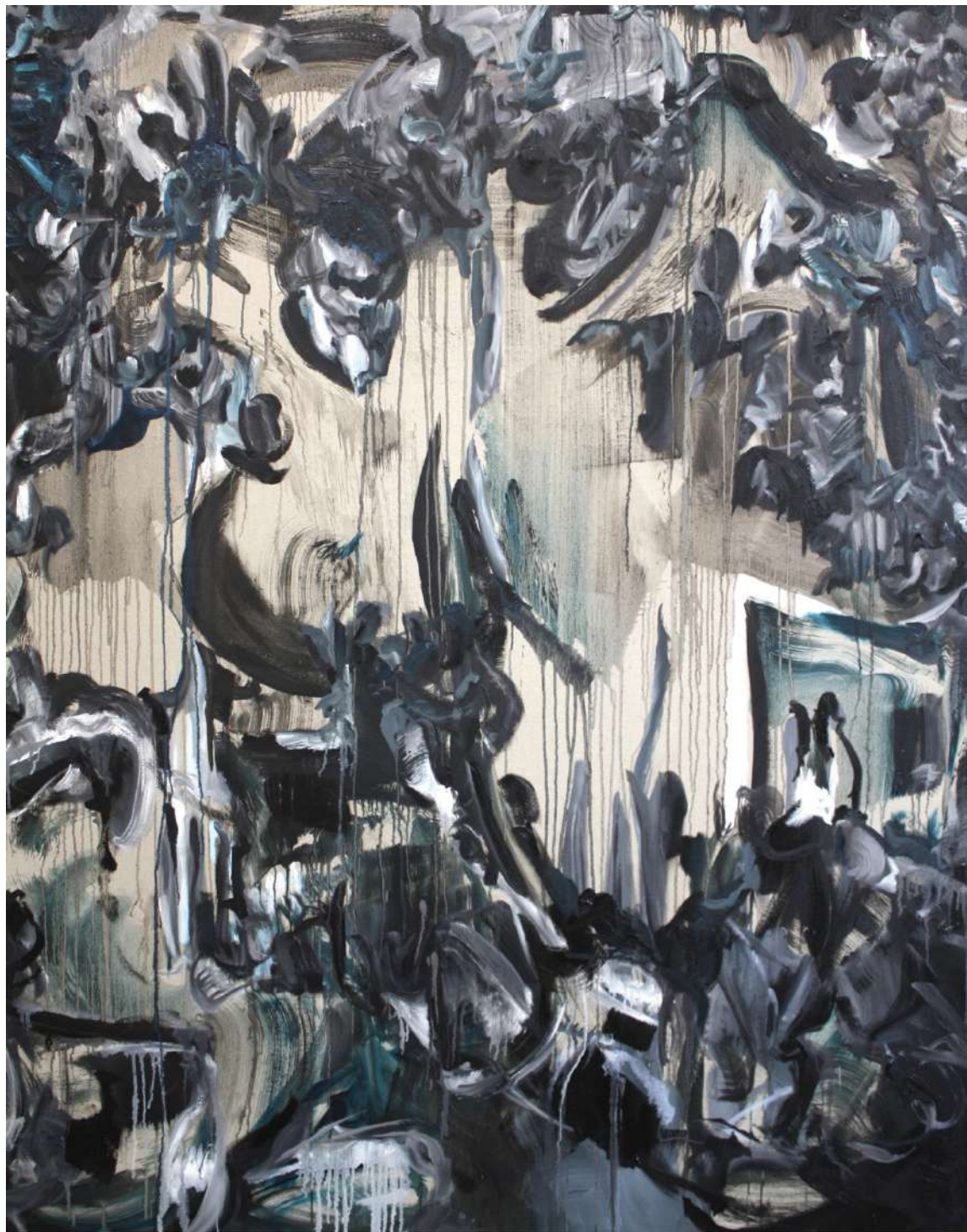
Selected exhibitions and art fairs include a recent solo show with Gillian Jason Gallery in London, Eye of the Collector Art Fair in London, Artsy with Janet Rady, Liliya Art Gallery, Hamptons Fine Art Fair in New York, Candid House Projects in London and Home House London with A Space for Art. Furthermore, Murphy exhibited at The British Art Fair with Cynthia Corbett Gallery and was selected to be part of the Young Master's Art Prize in October 2022.

Currently Murphy's work is included in important collections such as the Scalpel Building's personal collection in London, The Nixon Collection in London, Midas Collection in Los Angeles and Not Another Art Club's collection, London.

Murphy will have her first post-graduation solo show in October 2023 with Edji Gallery in Brussels.



JEMIMA MURPHY, *Yield in Green*, 2023, oil on linen, 200 x 160 cm (78.74 x 62.99 in.), £ 9,750 GBP (excludes shipping and vat)



JEMIMA MURPHY, *Black May*, 2023, oil on linen, 200 x 160 cm (78.74 x 62.99 in.), £ 9,750 GBP (excludes shipping and vat)



Detail of *Black May*



WENHAI NING

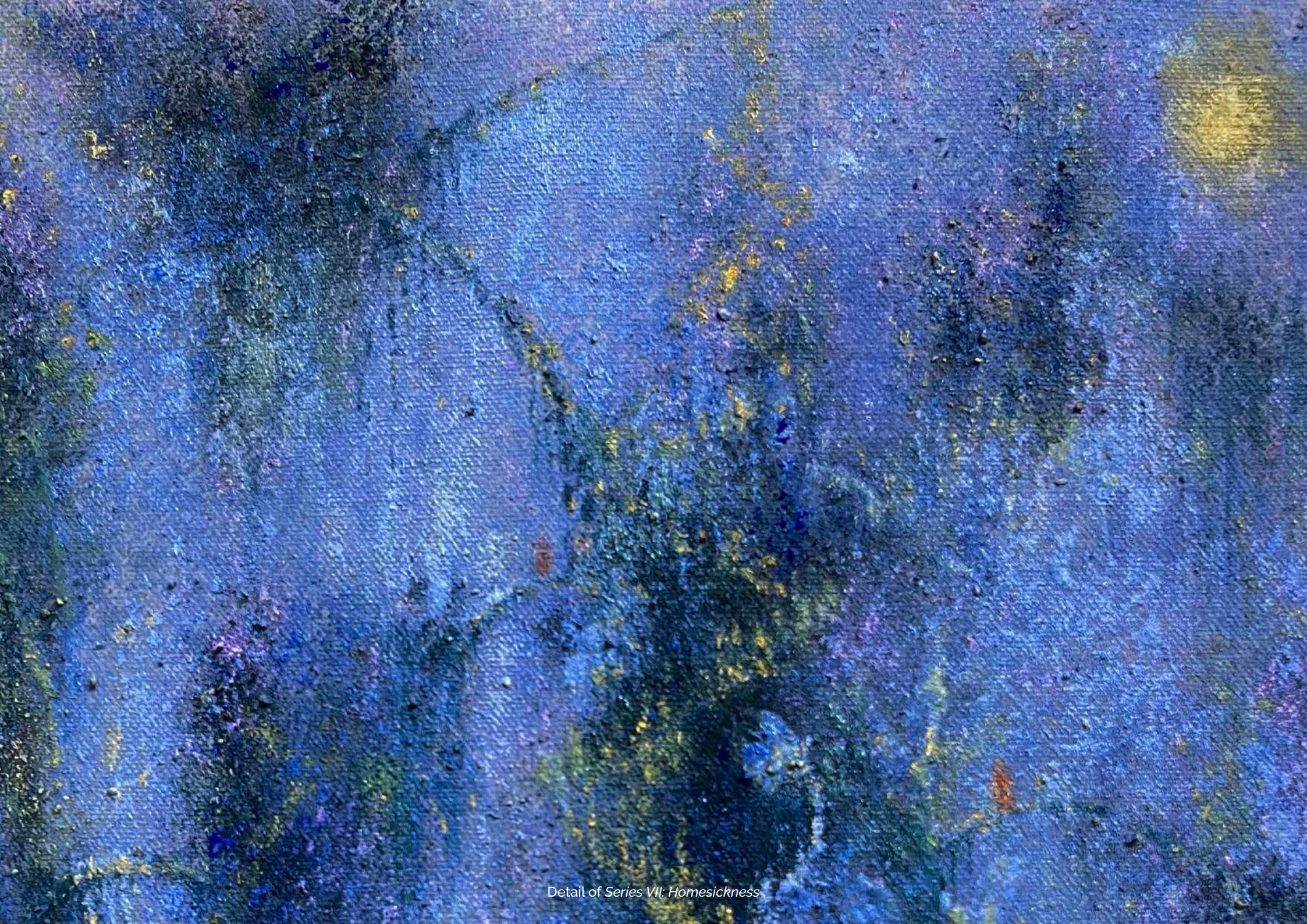
Wenhai Ning (Chinese, b. 1999) lives and works in London, UK.

Wenhai Ning works revolve around the five elements of China, the interaction between the natural environment and humans, reflecting on the moral and symbolic significance of the five elements in Chinese culture. Ning uses a variety of materials to restore the real texture of natural objects, forming a new language symbol, and echoing the viewer's personal life experience across time dimensions, inspiring his own spirituality and inner balance in nature.

In Chinese culture, the 'five elements' are considered to be fundamental to the existence and circulation of all things. Gold, wood, water, fire and earth not only represent the five basic elements of nature, but also use metaphors to cross time and space to understand the fusion of Eastern and Western cultures in different dimensions. The unknown primordial morality of nature is explored through the elements interspersed in the picture, uncovering the mysterious spiritual power of living beings. At the same time, the soil hidden underneath the pigment is like a fertiliser that constantly creates multiple textures of undulations and superimpositions, nourishing the cultural regeneration of human beings. The fusion of one's own bodily movements reassembles to form a symbolic new language, allowing each person to find their own words, transcending specific known situations in a boundless space, communicating with oneself across the dimensions of time, and inspiring one's own spirituality and inner balance in nature.



WENHAI NING, *Series VII: Homesickness*, 2023, oil on canvas, with soil and leaves, 35 x 30 cm (13.7 x 11.8 in.), £ 1,860 GBP (excludes shipping and vat)



Detail of *Series VII: Homesickness*



MATT PHILLIPS

Matt Phillips (American, b. 1979) lives and works in Brooklyn, NY.

Matt Phillips works often employ fundamental elements of painting: simple shapes, modulated values and colour relationships. These rather rudimentary components are combined and remixed to produce unexpected outcomes. Colour, shape, mark and form engage one another in both strange and familiar ways, becoming tense, humorous, quirky and ultimately meaningful.

Phillips has had solo exhibitions at NBB Gallery, Berlin, Mindy Solomon Gallery, Miami, The Landing Gallery, Los Angeles, Reynolds Gallery, Richmond, Direktorenhaus Museum, Berlin, Studio d'Arte Raffaelli, Trento, Devening Projects, Chicago, Zillman Art Museum, Bangor Maine, and Steven Harvey, New York. He has participated in group exhibitions at The Pit, Los Angeles, Nino Mier Gallery, Los Angeles, Hollis Taggart, New York, Jeff Bailey Gallery, Hudson, and Ampersand Gallery, Portland. Phillips has been an artist-in-residence at The Fores Project, Yaddo, and the MacDowell Colony. He is represented by The Landing Gallery and Mindy Solomon Gallery.



MATT PHILLIPS, *Untitled*, 2023, pigment and silica on canvas, 75 x 60 cm (29.5 x 23.6 in.), £ 5,600 GBP (excludes shipping and vat)



MATT PHILLIPS, *Untitled (loop)*, 2023, pigment and silica on canvas, 75 x 60 cm (29.5 x 23.6 in.), £ 5,600 GBP (excludes shipping and vat)



Detail of Untitled (loop)



NEVENA PRIJIC

Nevena Prijic (Serbian, b. 1985) lives and works in Los Angeles, California.

Nevena Prijic earned her BFA and MFA in Painting from The University of Novi Sad, Academy of Fine Arts, Serbia, and then immigrated to the United States in 2017. For several years, Prijic has depicted the universal body and its merger with machines, plants, and insects. Through the lens of biomorphism, she employs intense hues with various painterly techniques to manifest radiant and translucent new forms. They are thus futuristic in nature yet inspired by artifacts of the Neolithic Vincha culture of present-day Serbia, operating in the swirl of ancient art history and science-fiction.

In her new body of work, Prijic continues to emphasize the evolution of the body and its fusion with technology and natural organisms. Her process starts with broad strokes, sprays, and planes of color over which she progressively layers more detailed and granular elements. By virtue of each one remaining translucent like a jellyfish or plastic sheathing, Prijic renders visible her painting's progressive states of becoming; this conceptually mirrors the expansiveness of her forms, for they appear to evolve from the past to the future, to death and back again. In this porous time continuum, they are at once insectoid, botanical, humanoid, and cyborg; they reflect an interconnectedness of all things, a universal living body.

Through painting, Prijic represents what the universal body could be, and what it is becoming. Incorporating appearances of the natural and synthetic, their demarcated boundaries become increasingly blurred as we ponder how humans are forging new relationships between nature and technology. Whilst probing the elastic possibilities of painting itself, Prijic constructs universal bodies in continuity and adaptation, nesting biomorphic formal language into images of propulsive evolution.

Nevena Prijic's work has most recently been exhibited at Mrs. (New York), M+B gallery (Los Angeles), Hesse Flatow (New York City), Bozomag (Los Angeles) and The Hole (Los Angeles and New York City).



NEVENA PRIJIC, *Lucent Bursts*, 2023, acrylic and flashe on canvas, 91.4 x 106.9 cm (36 x 42 in.), £ 8,200 GBP (excludes shipping and vat)



Detail of Lucent Bursts



KATHERINE QIYU SU

Katherine Qiyu Su (Chinese, b. 1999) lives and works in London, UK.

Katherine Qiyu Su graduated with a Masters in Painting from London's Royal College of Art in 2023. Qiyu Su considers her paintings as letters without receipts. In each work, the instantaneous is constantly emphasized. Things that took place in the center of an unknown time and space without precondition. Qiyu Su's works are the spot lit stage for her emotions. Subject flows and looms in a central but marginalized existence.

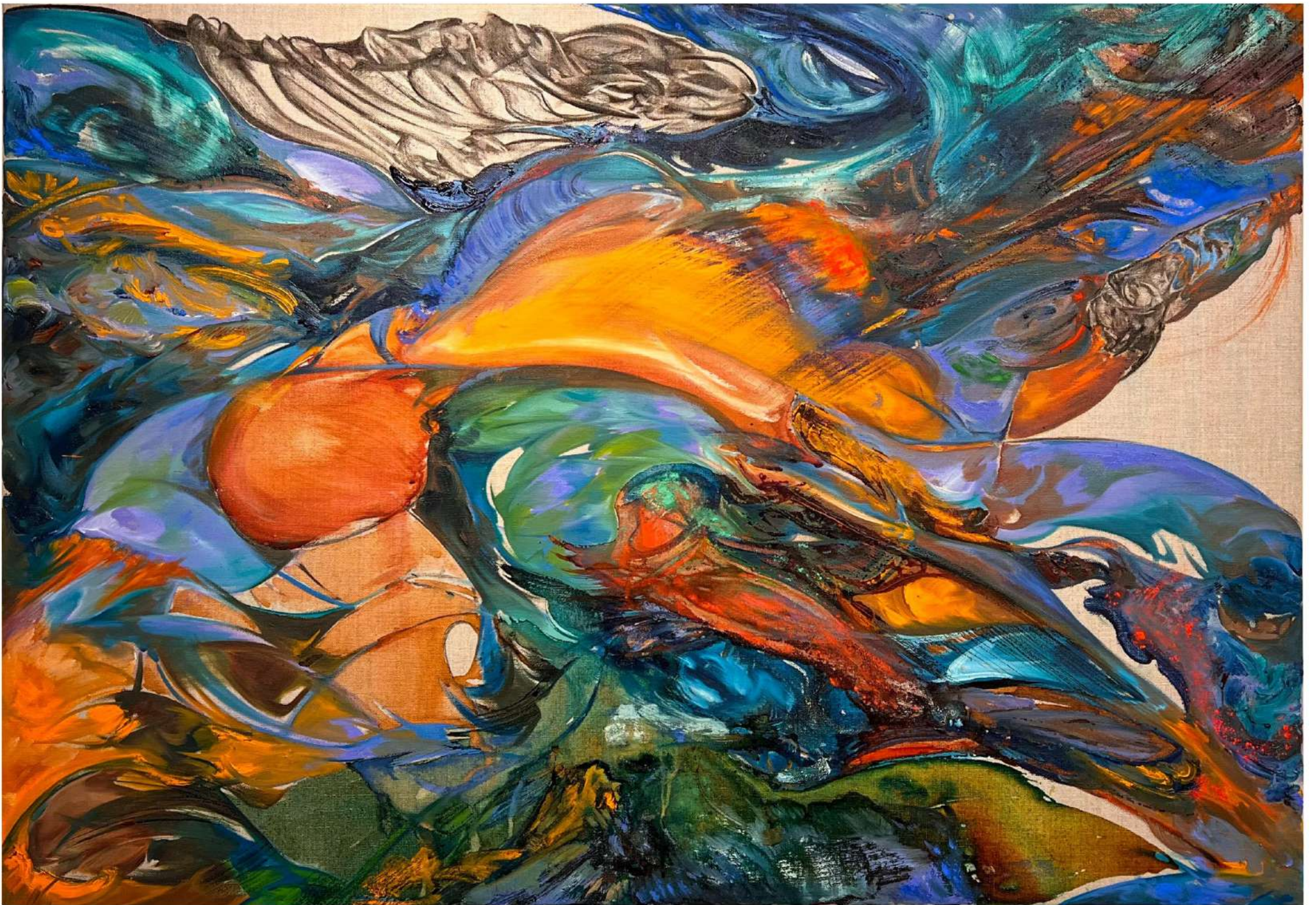
Through her work, Qiyu Su seeks the possibilities out of impossible situations. Directed by her particular emotions, bodies and movements are deconstructed to form new motifs. The linen she paints on becomes the stage for Qiyu Su's performance of transformation from figuration to abstraction.

With regard to the premise of her work, Qiyu Su writes: "...the theme revolves around relationships and addresses intimacy, vulnerability, dependency, and reflection. The characteristics of the media are destined to make them unable to merge, smoothing the fake harmony, the motive force is still growing inside the painting. Melted from the same brush mark but were bound to be separate. Representing the continuous closeness of the relationship between people comes into conflict with the sober, but constantly shaken self. The struggle game takes place between rationality and sensibility."

For Qiyu Su, revealing the charcoal underneath the paint is like peeling back the skin of the painting. With the skeleton revealed, figures are both bound and separated, hidden underneath a mixture of liquid fluidity. For Qiyu Su, her paintings represent her intertwined memories. Once a clue is found, the forms and figures within her paintings begin to appear. Yet, with a blink of the eye or shimmer of the light reflected, the figures then dissolve and break into separate shapes as the narratives melt into organic patterns.



KATHERINE QIYU SU, *The Tired influencer' Humming in the Background, but the Reply Never Arrives*, 2023, oil, charcoal, ink on linen, 100 x 73 cm (39.3 x 28.7 in.), SOLD



KATHERINE QIYU SU, *His Skin Melted Underneath Hydra's Sun*, 2023, oil, charcoal, ink on linen, 70 x 100 cm (27.5 x 39.3 in.) £ 4,260 GBP (excludes shipping and vat)



Detail of His Skin Melted Underneath Hydra's Sun



BRACH TILLER

Brach Tiller (American, b. 1991) lives and works in Detroit, Michigan.

Born in Toledo, Ohio, Brach Tiller received his BFA from Bowling Green State University and obtained his MFA from Cranbrook Academy of Art in 2021. Working in oil and acrylic, Tiller's paintings are perfectly rendered in a manner that blends the real and the fictitious. In his work, Tiller takes direct inspiration from the ubiquitous objects he encounters daily. The familiar objects are subsequently transformed and presented in an odd and unrealized world that mimics the real in a theatrical display on canvas. A fresh perspective is then offered up in a way that confuses the original understanding of these previously recognizable objects.

Tiller's work has been shown in solo and group exhibitions across the United States as well as numerous international group exhibitions, such as Half Gallery in New York and Martha's Contemporary in Dallas.



BRACH TILLER, *Breacher*, 2023, 60.9 x 60.9 cm (24 x 24 in.), £ 4,500 GBP (excludes shipping and vat)



Detail of *Breacher*



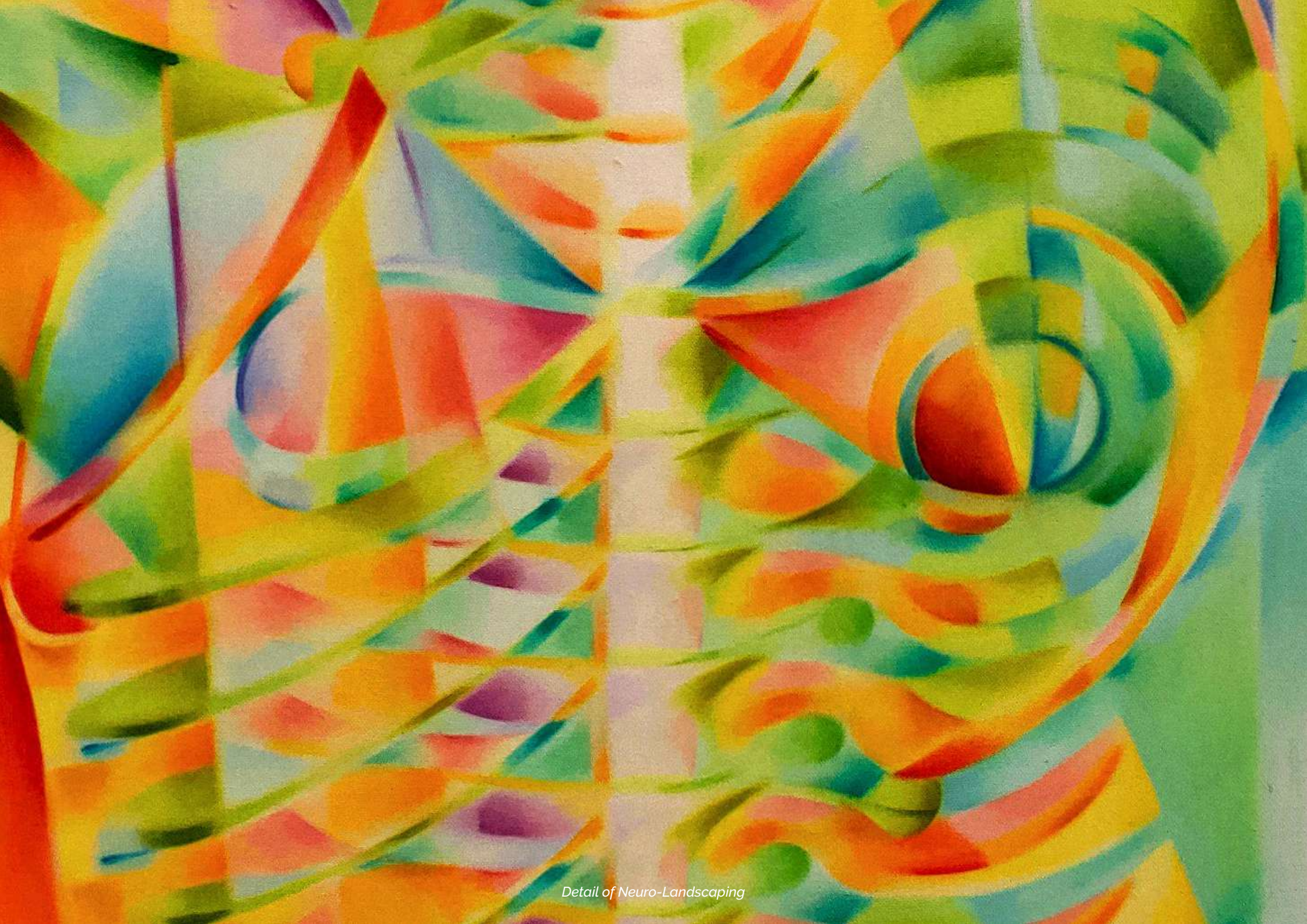
XIUCHING TSAY

Xiuching Tsay (Thai, b. 1993) lives and works in Thailand, and London, UK.

Xiuching Tsay's approach to creating her work involves the theme that she describes as 'The indefinite self-making images that are drawn via the diverse plays of flowing streams of the networking'. Tsay is inspired by the patterns of natural networks, animals and plants anatomical systems, and the evolution of human communication technology. Expressed within these networks is a mix of physics and the spiritual laws of attraction concept, coupled with the artist's existential narratives that she finds mysterious. In her work, Tsay explores the existential transformations that can be triggered by the evolution of communication in the mainstream, including the eccentrics (the aliens) behind this shared space - the habitat of all beings.



XIUCHING TSAY, *Neuro-Landscaping*, 2023, oil on canvas, 110 x 50 cm (43.3 x 19.7 in.) £ 6,600 GBP (excludes shipping and vat)



Detail of Neuro-Landscaping



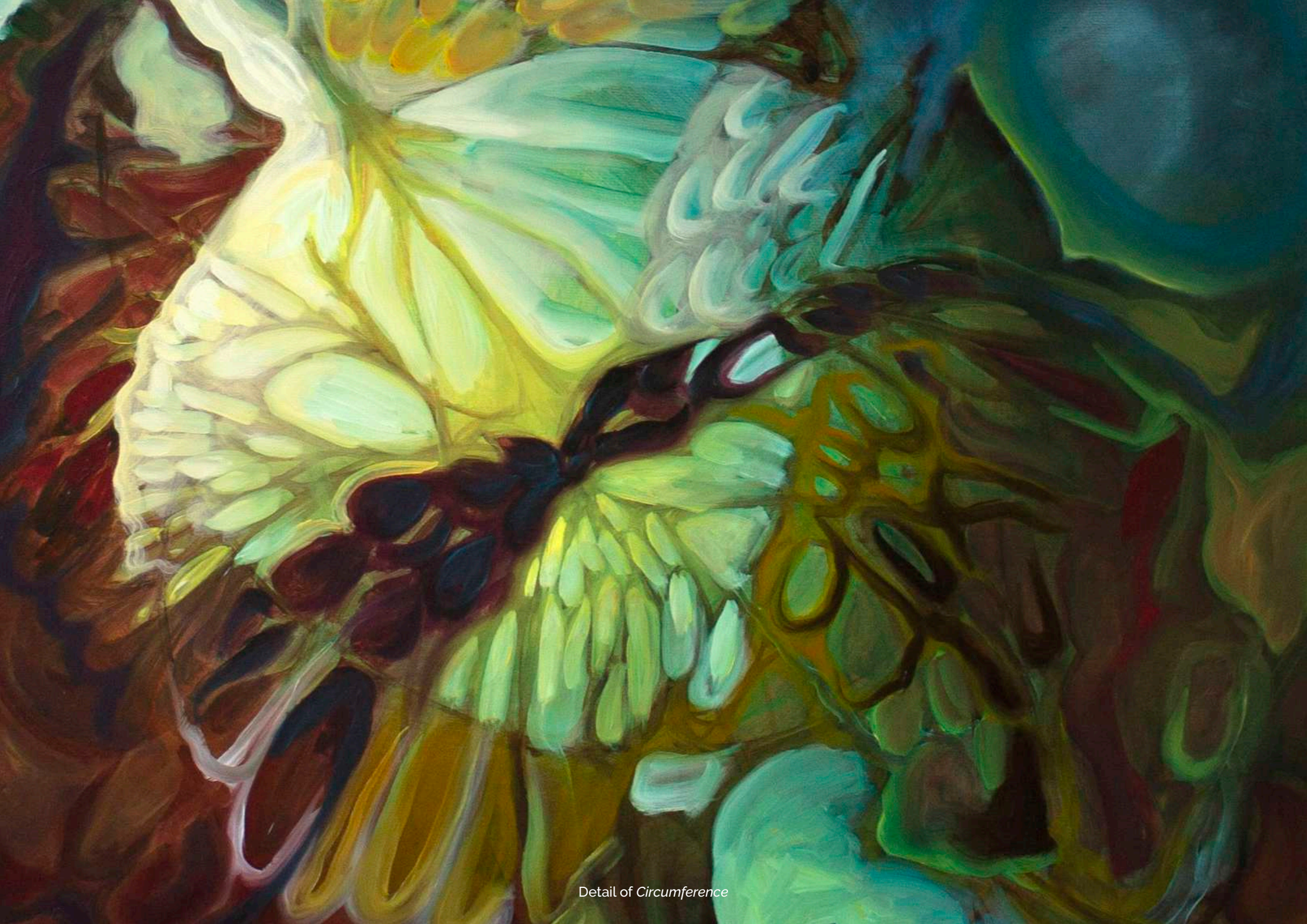
KYARA VAN MEEL

Kyara van Meel (Dutch, b.1999) currently lives and works in Rotterdam, Netherlands.

Kyara van Meel grew up in Rotterdam where she attended an Anthroposophical school. In The Hague she graduated at The Royal Academy with a BA in Fine Arts (2022). Van Meel is currently enrolled in a master's program in painting at The Frank Mohr Institute in Groningen, the Netherlands, and she is focussing her attention toward oil paintings on canvas. Van Meel tries to recognize her own body in landscapes, fruits and flowers while studying their transformation. In her paintings these studies turn into abstract compositions in which she uses the qualities of a landscape combined with her subject matter. Van Meel is participating in an upcoming show Cycle, Portal, Path: an exhibition focusing on the influences of Hilma af Klint in contemporary art. The exhibition will be held at Nest project space located in The Hague.



KYARA VAN MEEL, *Circumference*, 2023, oil on canvas, 120 x 120 cm (47.24 x 47.24) in., £ 1,650 GBP (excludes shipping and vat)



Detail of *Circumference*

Candid House Projects

Candid House Projects (CHP) is a London based gallery and art advisory. Established in 2020 by Nicole Huter and Raphael Tecucianu, CHP has curated a series of collaborative exhibitions with artists and galleries to showcase historical, established and emerging contemporary artists. Each exhibition is designed to draw the dialogue and artistic thread connecting post-war art to the emerging artists and contemporary artworks of today.

With experience working in both primary and secondary markets, the CHP team strives to make art collecting seamless and enjoyable. Whether you are buying your first artwork, developing your collection or considering selling a work you already own, CHP is dedicated to helping you achieve your goals and attain the best possible result for your collecting journey.

Although CHP's primary focus is on the collector's experience, we also believe that art is intrinsic to our universal cultural heritage and that it is a crucial element of our shared humanity. To exemplify this, we focus on collaborative exhibition projects with non-profit organizations striving to make our world a better place.



We'd love to hear from you

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You can also find us online

<https://candidhouse.art> 

@candid_house 

[artsy.net/partner/candid-house-projects](https://www.artsy.net/partner/candid-house-projects) 

Thom Oosterhof Projects

Thom Oosterhof is an independent curator based in Amsterdam.

With a focus on ultra contemporary painting and early / mid career artists, Thom's previous projects have explored ideas such as the power of familiarisation and recognition; bravery and fearlessness in the artistic practice; vulnerability and how it manifests in a painting; our relationship to time as a brittle anchor and many others.


Having exhibited extensively in Amsterdam and Barcelona, he has upcoming curatorial projects in London, Milan, Berlin and Paris.

Previous projects include 'A Moment', 'Have We Met?', 'In Motion', 'Firestarter', 'The Garden', 'Nothing To Hide' and 'Here, and Long Ago'.

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**THOM
OOSTERHOF
PROJECTS**

Before you go...

This exhibition was made possible by the incredible artists who first inspired, and then generously agreed to participate in this show. We are incredibly grateful and honoured to have the privilege of showcasing their exceptional talents, and for the opportunity to share them with you.

In addition to these amazing artists, there are a host of equally wonderful art world professionals who with their generosity and assistance helped us bring this exhibition to fruition. We would like to extend our gratitude to them and give a special shout out to Gwenvael Launay with **Almine Rech**, Andrea Festa with **Andrea Festa Fine Art**, Andrew Etherington, Andia Newton and Heidi Pearce with the **Bermondsey Project Space**, Benjamin Trigano, Tess Parker, Shannon Richardson and Reilly Thomson with **M+B**, Alexia Van Eyll with **Nino Mier**, Mary McGee and Julie Côté with **Pangée**, and Mathilde Halperin, and the team at **Semiose Gallery**.

A handwritten message in black ink that reads "Thank you". The word "Thank" is written in a large, elegant cursive script, and "you" is written below it in a smaller, more casual cursive script. The ink is dark and the background is light.