PATRICK HEIDE CONTEMPORARY

ART DÜSSELDORF

HIGHLIGHTS PREVIEW

Booth B05.6
16-19 April 2026

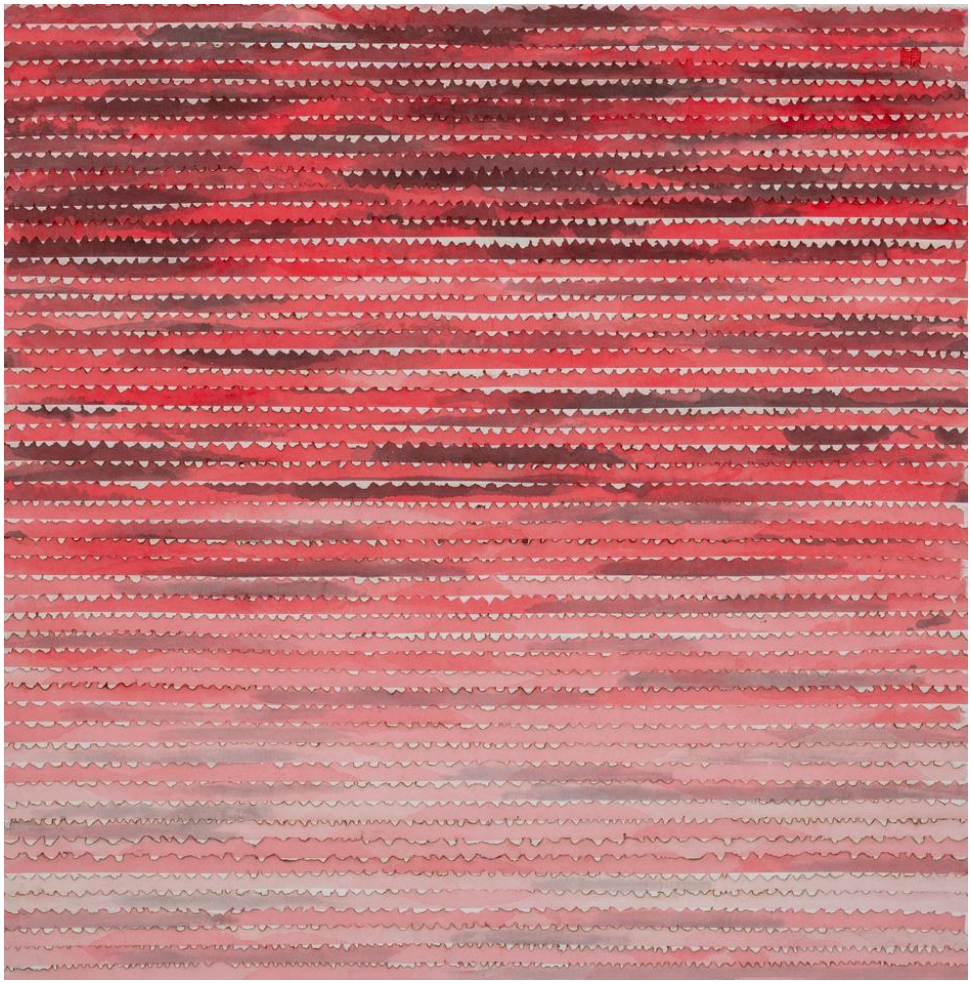
MINJUNG KIM
b. 1962, Republic of Korea

Achieving equilibrium has been the all-compassing force in Minjung Kim's oeuvre, always mediating between Eastern tradition and Western modernity, blending the mystical spirituality of Taoism with the conceptual approach of Western art.

Kim's collages are made of delicately layered sheets of thin, finely textured Korean Mulberry Hanji paper that is burnt at the edges, essentially drawing the lines with fire. Minjung Kim works with finely textured Korean Mulberry Hanji paper that is burnt at the edges, essentially drawing the lines with fire.

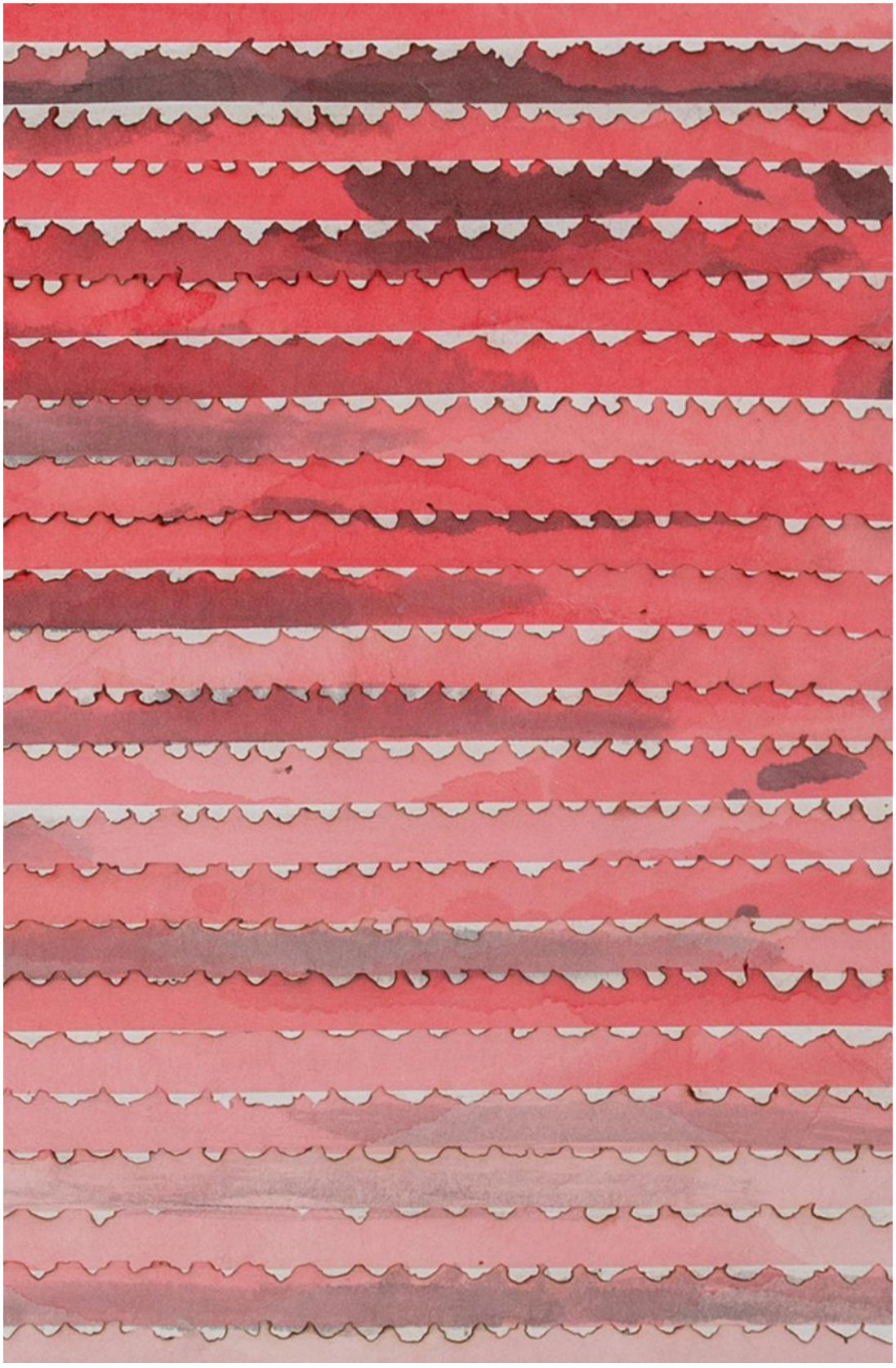
The artist always executes her pictorial work on the floor, in keeping with Asian tradition, as the floor is, both literally and metaphorically, the basic support and source of all creation. Not the artist's personality, a celebrity in the Western world, is essential but the creative energy she expresses.

Minjung Kim was part of the previous duo exhibition at the gallery (with Rebecca Salter PRA), entitled *Dusk to Dawn,* and is featured in the 2025 Taipei Biennale, Taiwan's premier platform for contemporary art. Her works are held in major museum collections worldwide, including the British Museum and Tate Modern in London, The Metropolitan Museum of Art in New York, the Leeum Samsung Museum in Seoul and the Princeton University Art Museum in New Jersey, among others.

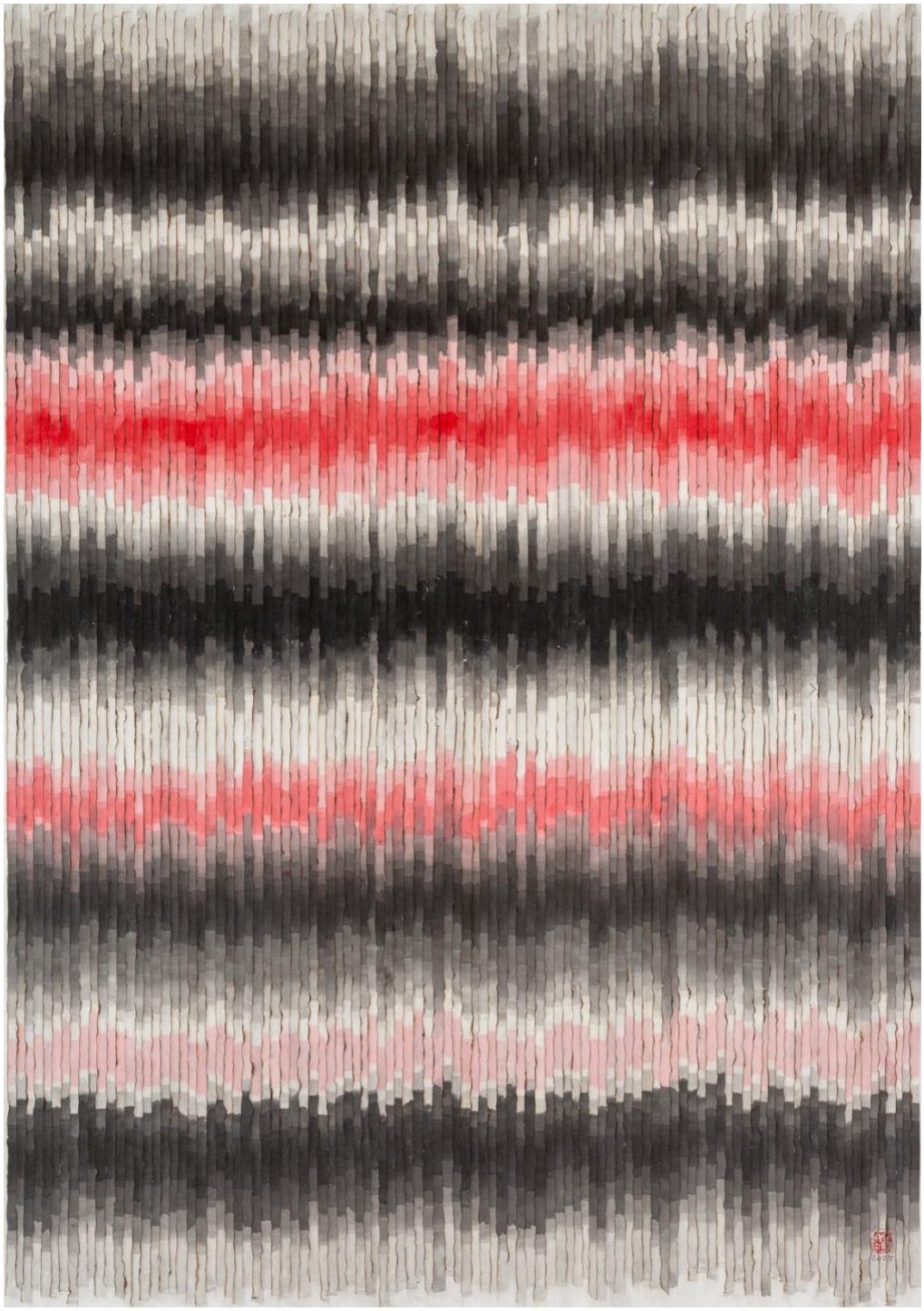


Nuit de la mer, (25-094S)
Mixed media on mulberry Hanji paper
69 x 69 cm
2025
€ 73,000.00 incl. VAT & frame

Nuit de la Mer (25-094S) – Installation view at Patrick Heide Contemporary Art



Nuit de la Mer (25-094S) – detail



Vertical Timeless (25-097S)
Mixed media on mulberry Hanji paper
143 x 99 cm
2025
€ 125,000.00 incl. VAT & frame

DAVID CONNEARN
(b. 1952, United Kingdom)

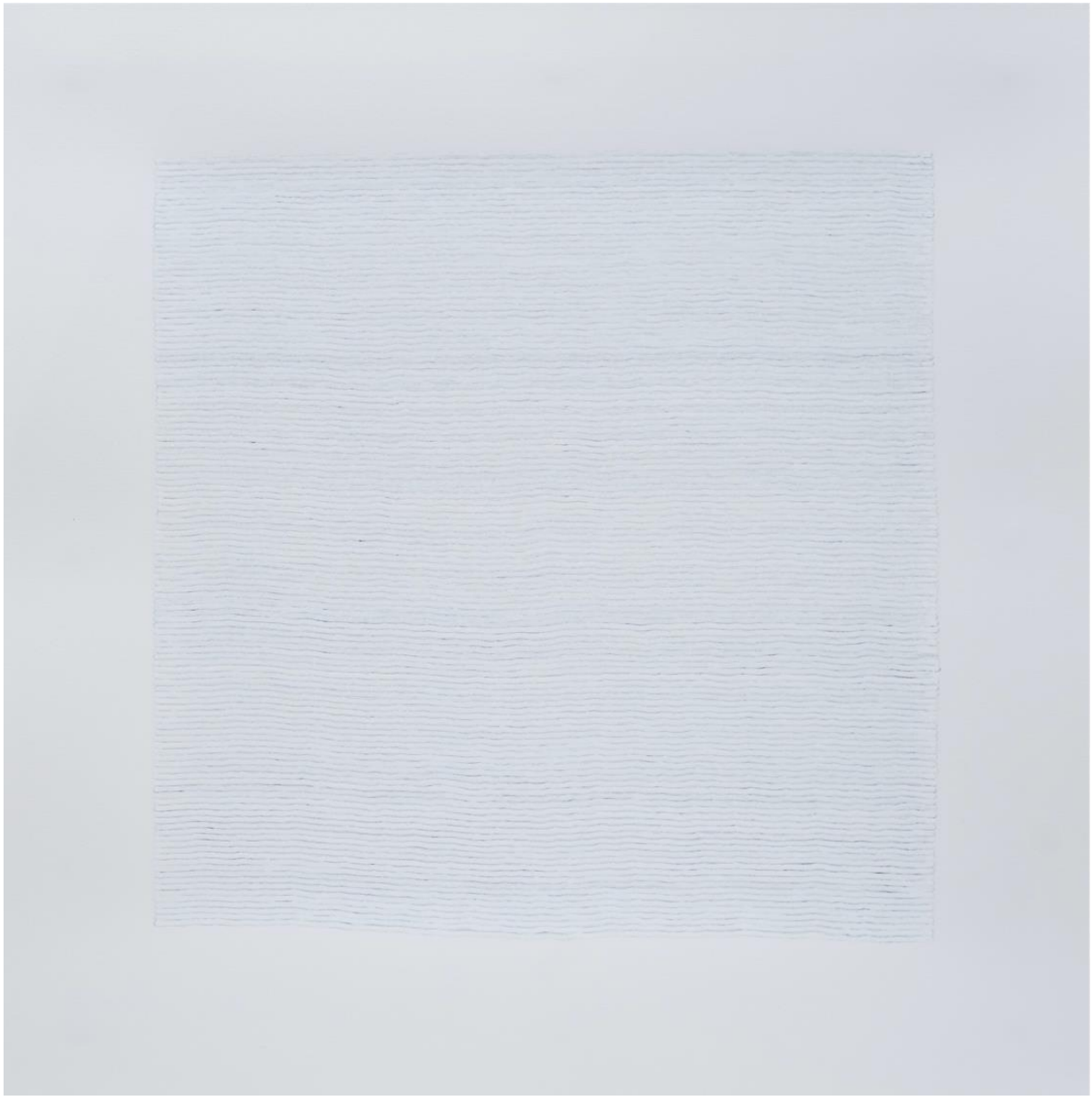
David Connearn's work speaks to those interested in the physical and philosophical dimensions of artistic process. It challenges viewers to contemplate the implications of repetition, endurance, and simplicity, transforming drawing into a place of both physical act and metaphysical exploration. While its disciplined minimalism may not resonate with all audiences, it remains a significant contribution to contemporary drawing, pushing the boundaries of subject matter and temporal process.

Connearn draws lines. For hours, days and weeks starting with a single line that he draws freehand and as straight as possible across the top of the page. He then retraces a second line just underneath that first one following its wandering path with all its imperfections. In doing so, each line errs and veers off, setting a new track for the next to continue to do so until the work is finished.

David Connearn has exhibited widely in the UK and abroad. His works entered important private and public collections such as the British Museum, the Victoria and Albert Museum and the British Council.

Three homages to Euler number 2 - The Euler-Gompertz constant delta (δ) , to 391 places
1 drawing, 9 pens, erased pencil & black ink on 300 gsm Heritage Rag paper
297 x 297 mm
2025
€ 3.300 incl. frame & VAT

Five White Drawings S2
Black & white rotring inks on 300 gsm Fabriano Artistico Satinata HP paper
42 x 42 cm
2021
€ 24.000 incl. VAT & frame (for the set of 5)



Five White Drawings S2 – Drawing 5
A 2mm line of black ink overdrawn five times with white ink
Black & white rotring inks on 300 gsm Fabriano Artistico Satinata HP paper
42 x 42 cm
2021
€ 24.000 incl. VAT & frame (for the set of 5)

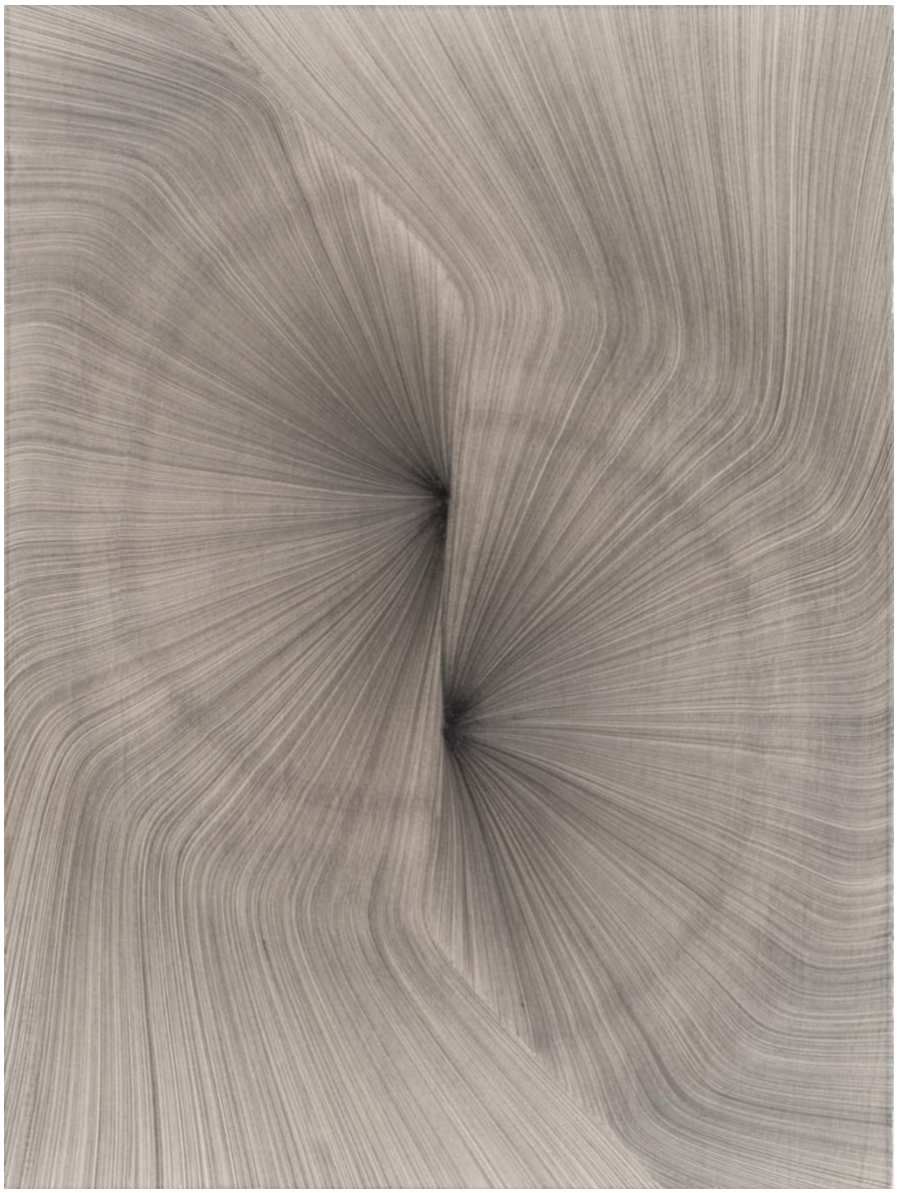
THOMAS MÜLLER
b. 1959, Germany

Thomas Müller’s drawings source the subconscious in an attempt to capture the essence of drawing as such.

Drawn in an ever-expanding variety of media, sometimes minimalistic in composition or free in their mark-making, at times purely intuitive or built up in a more structured manner, Müller’s drawings develop different trajectories and allow the eye to wander, extend and contract.

Always gestural and abstract, never geometric or planned, Müller lets drawing develop in any direction, his motifs looping in and out of dialogue. Endless manipulations next to recurring themes and media, like his ballpoint pen or pencil drawings, aim to grasp and encompass the natural changes that shape our world.

Müller's drawings are part of many important institutional collections, amongst others the Centre Pompidou in Paris, and the works on paper collections of the Hamburger Kunsthalle, Kunstmuseum Bonn, state museums of Berlin and Munich, and Kunstmuseum Stuttgart. He was recently awarded one of the most prestigious drawing prizes in Germany, the “Kubus Sparda-Kunstpreis” in Stuttgart.



Untitled (PH 659)
Pencil on Saunders Waterford paper
76.5 x 57.5 cm
2025
€ 9.800 incl. frame & VAT

Untitled (PH 660)
Silver coloured pencil & ink on paper
29.7 x 21 cm
2026
€ 2.200 incl. frame & VAT

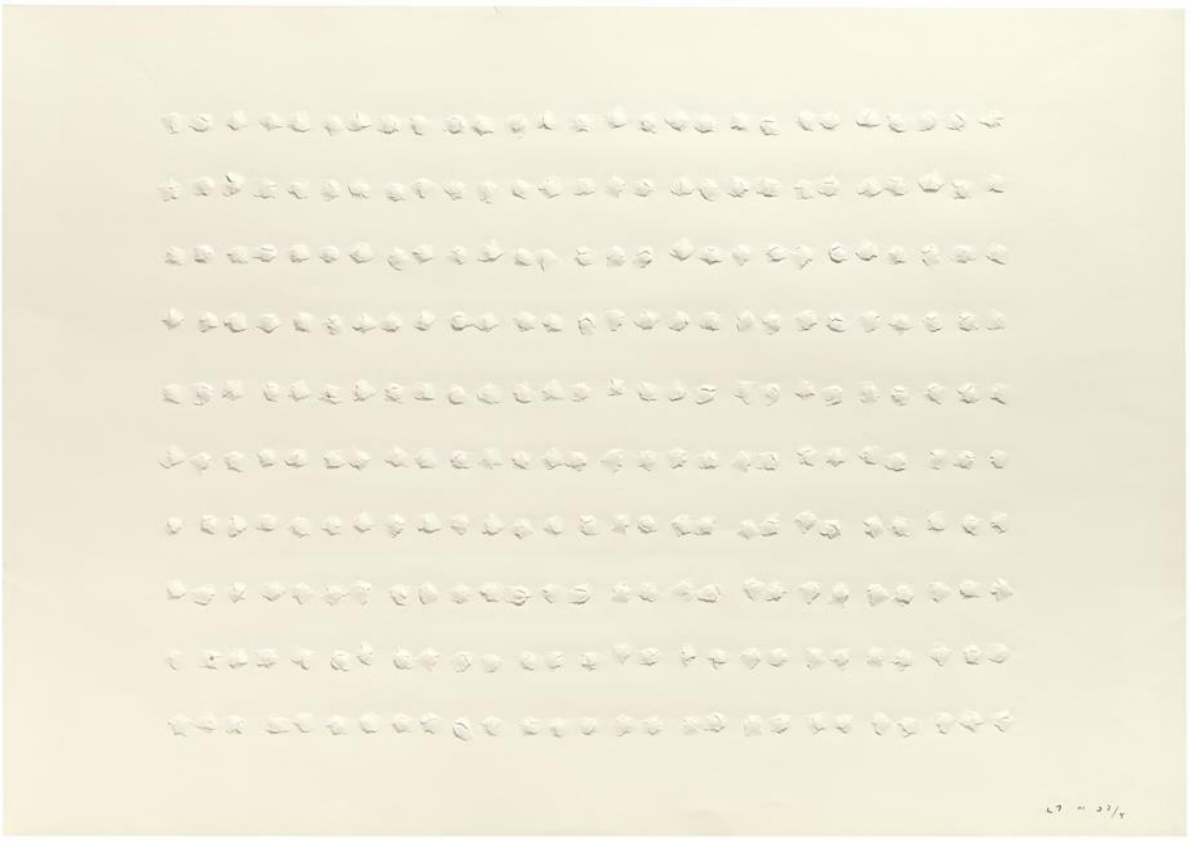
Untitled (PH 661)
Coloured pencil & ink on paper
29.7 x 21 cm
2026
€ 2.200 incl. frame & VAT

OSKAR HOLWECK
(1924 - 2007, Germany)

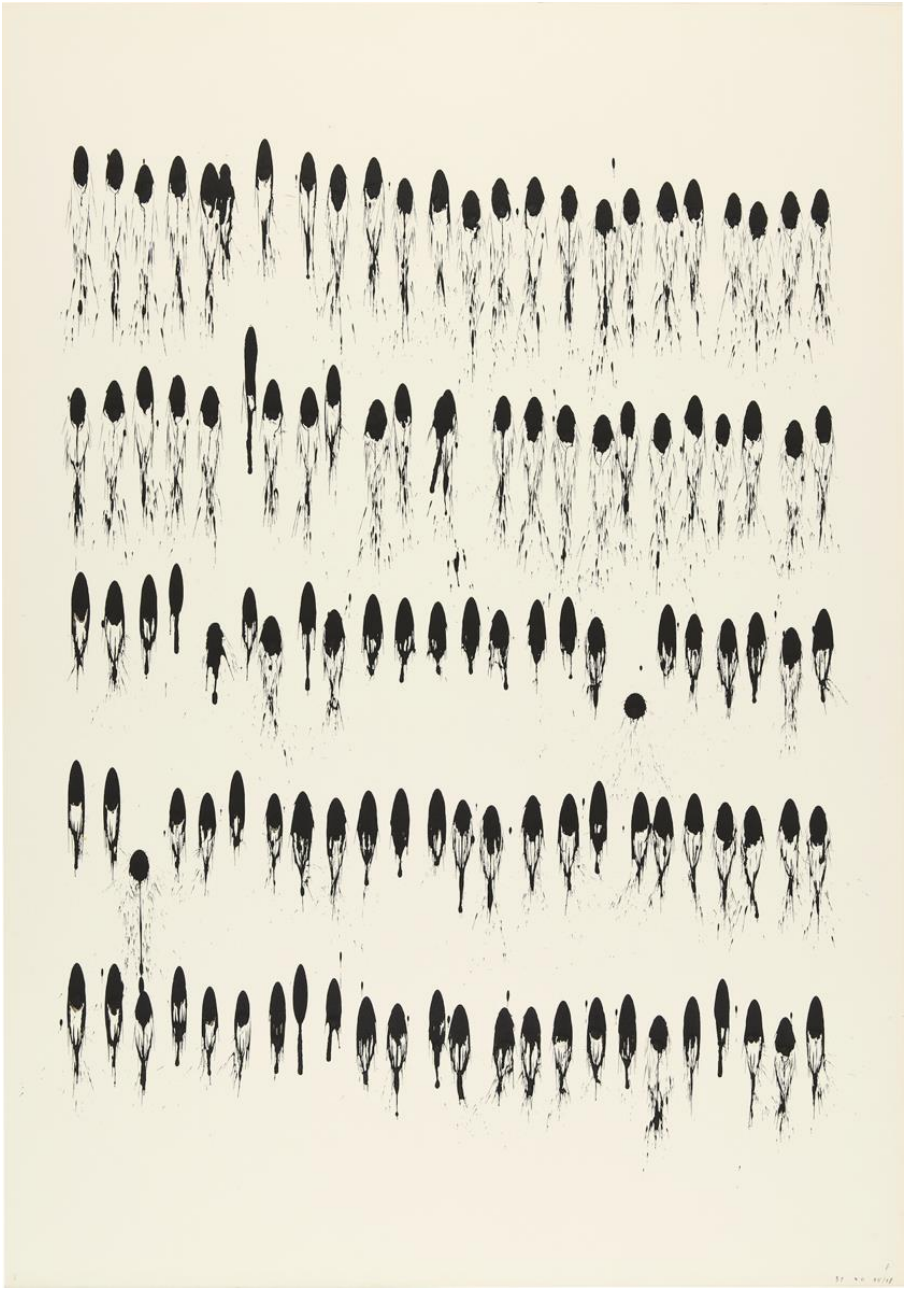
In the spirit of group Zero and other post-war art movements such as Arte Povera and Spatialism, Oskar Holweck's oeuvre is deeply innovative, constantly pushing the boundaries of the artistic process - particularly through the use of one medium: paper. Folding, cutting, compressing, crumpling, removing, scaring and drilling – he hardly omitted any experiment with and around this material. Holweck is considered one of the key pioneers of paper art in Europe.

The presentation highlights two key aspects of Holweck's practice: his early abstract-gestural ink drawings from the late 1950s and his groundbreaking experiments with monochrome surfaces, which emerged around the same time and continued into the 1980s. The gestural quality of his graphic work served as the foundation for his later explorations, where painterly mark-making shifts to a physical act and engagement with paper.

Oskar Holweck had a solo exhibition at the gallery entitled *One Zero Zero*, marking the centenary of his birth (November 2024 – January 2025). Developed in close collaboration with the artist's estate, the exhibition reaffirmed his relevance and enduring influence on contemporary approaches to the medium. A highly anticipated catalogue raisonné of Holweck's works was published last year following his big retrospective at the Modern Gallery of Saarlandmuseum (October 2024 – January 2025).



21 III 77 / 5 Torn Relief (981_0429)
Punched offset paper
70 x 100 cm
1977
€ 17.500 incl. VAT & frame



31 XII 75 / 18 (776_0328)
Indian ink on offset paper
100 x 70 cm
1975
€ 17.500 incl. VAT & frame

REBECCA SALTER
b. 1955. UK

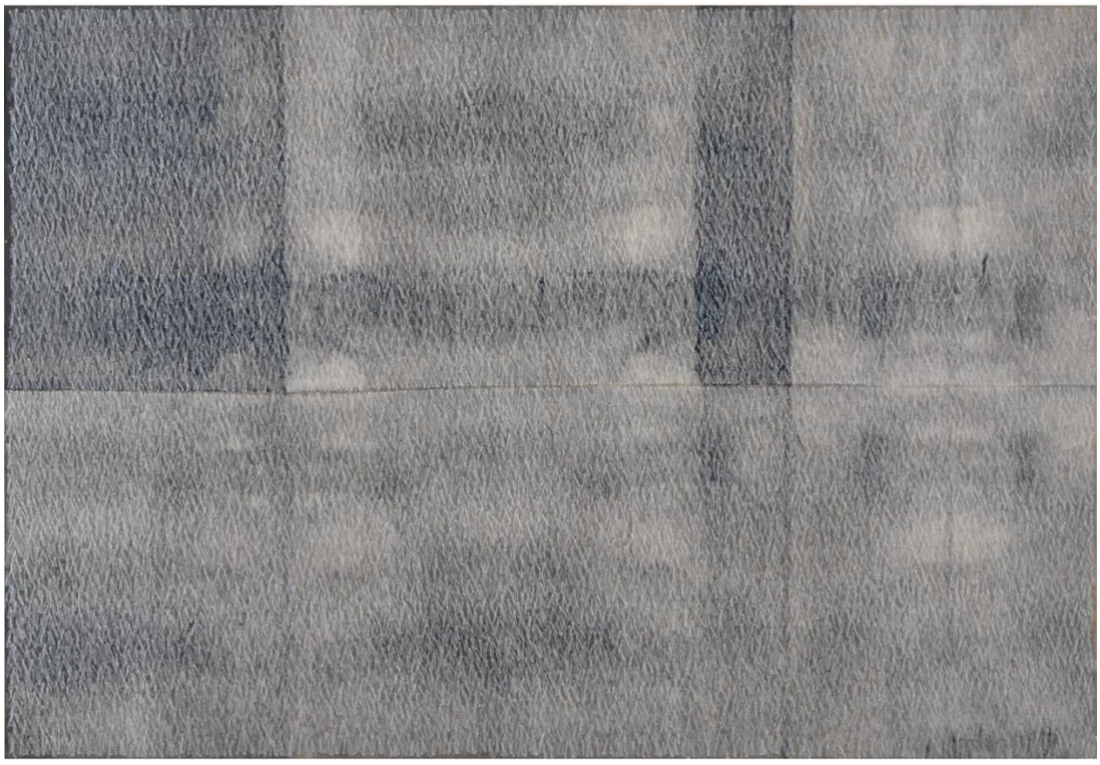
Rebeca Salter's practice springs from process-based experimentation linked to a profoundly researched appreciation of craftsmanship, with a special admiration for traditional Japanese woodblock printing, a subject that she has published two books on.

Salter's use of soft muted tones and interest in textural visual effects echoes the ever-present Japanese aesthetics she cherishes. Especially important to Salter is the Japanese concept of *shibui* (literally "astringent"), which refers to an aesthetic of unobtrusive beauty that balances simplicity with complexity.

The layering of neutral tones suffuses the work with an ethereal quality where a particular emphasis is given to the interplay between marked and unmarked areas. In her *Rasa* series, comprised of 21 watercolours on Japanese calligraphy paper created in Lisbon, Portugal, Salter explores the concept of emptiness (tabula rasa) within a confined space.

Since 2019, Rebecca Salter PRA has been the 27th and first female president of the Royal Academy in London. Her recent institutional exhibition was at Gainsborough House in Sudbury (UK) in 2023. Salter was featured alongside Minjung Kim in *Dusk to Dawn* at Patrick Heide Contemporary Art, which was on view through January 2026

2022-16
Mixed media on Japanese paper
62 x 47 cm
2022
€ 5.800 incl. VAT & frame



2012-25
Mixed media on Japanese paper
65 x 94 cm
2012
€ 9.000 incl. import duty & frame

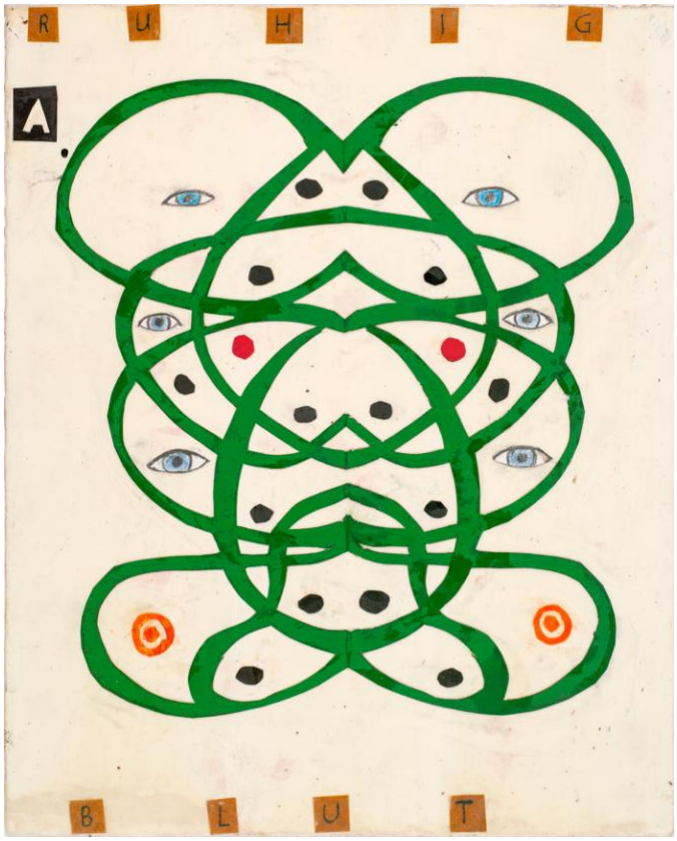
MARTIN ASSIG
b. 1959, Germany

Martin Assig's artistic cosmos circles invariably around the human being, asking essential questions about our existence and its transcendental manifestations. The artist enquires about the dichotomy between life and death, about loving and longing, suffering and loss, all basic human fates and emotions. As art historian Ullrich writes in the exhibition catalogue of Assig's extensive retrospective at Museum Kuppersmühle in Duisburg: 'The pictorial works offer themselves as counterparts and companions for inner monologues, as instigators for internal conversations'.

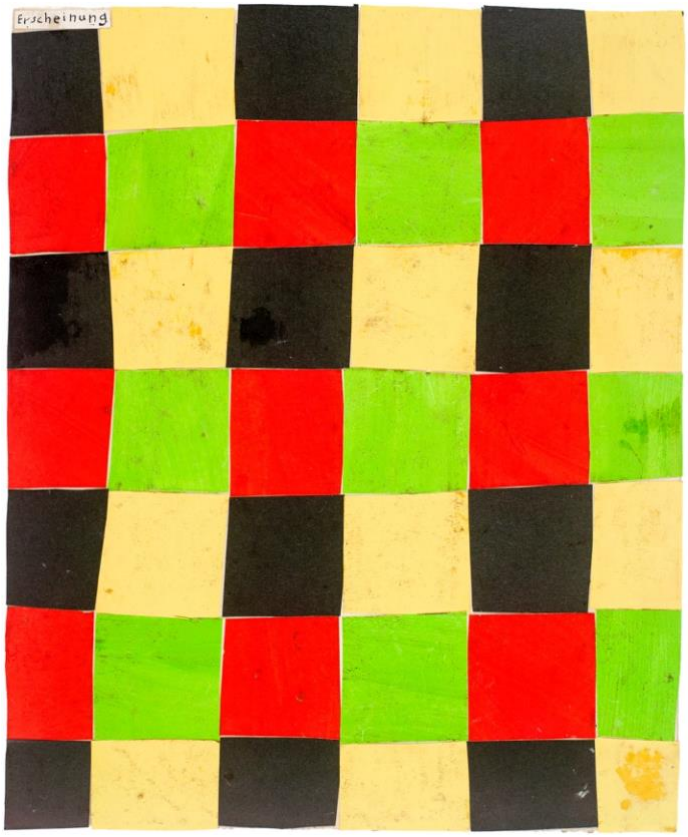
In his epic series *St Paul*, an homage to Paul Klee and his profane spirituality, Assig, like Klee, often uses text to communicate another level of understanding. The words can elevate the visual impact, yet also be enrichingly out of sync with the external and internal image depicted. *St Paul* was started in 2009, comprises more than 1000 drawings and was part of several institutional exhibitions over the past decade. The cycle chimes with Assig's personal life of illness and salvation, of existentialist questions and musings, of life and art-related thoughts and penchants.

Martin Assig's work was shown in major retrospectives: in St Mattahäus, Stiftung, Berlin, Germany (2024); Museum Küppersmühle, Foundation for Art and Culture in Bonn (2022), Germany and Museum Boijmans van Beuningen in Rotterdam, Netherlands (2016). Assig's work can be found in The Bundeskunstsammlung Federal Art Collection of Germany, The Weserburg Museum of Modern Art in Bremen, Germany and The Museum of Modern Art in New York, Kunstmuseum Basel, Basel, among others. The artist currently lives and works outside Berlin, Germany.

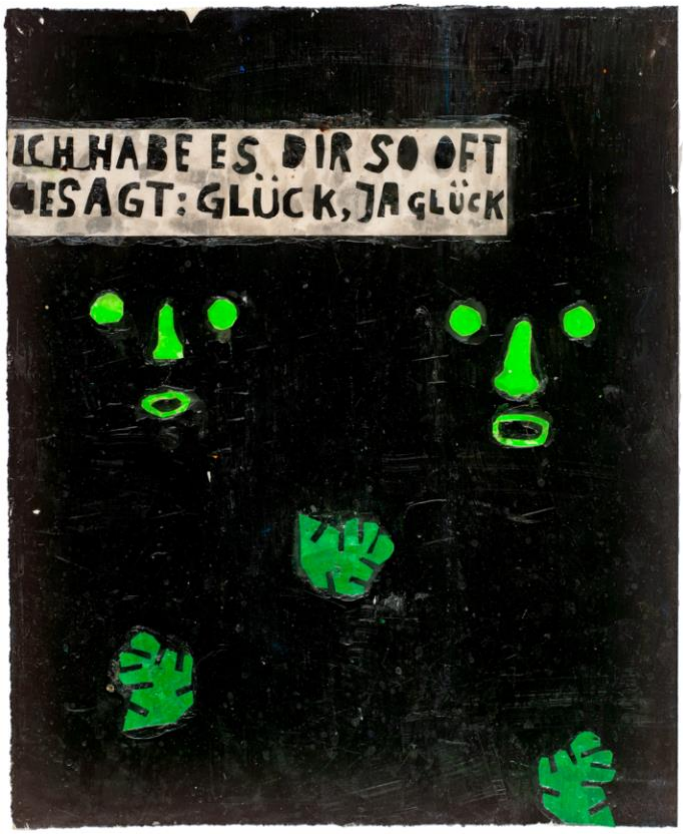
Seelen # 30 – Ist jemand da?
Gouache, wax & cut paper
30.5 x 25 cm
2020
€ 3.500 incl. VAT & frame



Seelen # 42 – Ruhig Blut
Gouache, wax & cut paper
30.5 x 25 cm
2020
€ 3.500 incl. VAT & frame



Seelen # 55 – Erscheinung
Gouache, wax & cut paper
30.5 x 25cm
2020
€ 3.500 incl. VAT & frame



Seelen # 68 – Ich habe es dir so oft gesagt: Glück. Ja Glück
Gouache, wax & cut paper
30.5 x 25 cm
2020
€ 3.500 incl. VAT & frame