

STÉPHANIE RUTH

Curatorial Portfolio

ABOUT

There is a secret relationship between space and objects, and perceptible and imperceptible movements. (...) It is the composition and balance of those elements that give rise to the essence of drama and—why not?—the essence of life itself.

—Isamu Noguchi

For over two decades, I have worked as a curator, writer, and designer in New York, London and Berlin.

In 2022, I founded Parlour, an exhibition space and salon in a residential North London home. My curatorial approach emphasises the sensorial experience of the exhibition and places importance on spatial narrative.

Alongside my work at Parlour, I curate exhibitions and programming for international galleries. Additionally, I am in the process of developing a project named "Cult of the Object", an online platform that highlights international objects and the stories behind them.

Previous roles include serving as Director of Moeller Fine Art, establishing the Gallery of Everything for collector James Brett, and curating and developing international private art collections.

In 2016, I earned a master's degree from The Courtauld Institute of Art, University of London under Dr Robin Schuldenfrei. My dissertation, *Performing Utopias: The Spatialisation of Man and the Activation of Space in Oskar Schlemmer's Theatre*, received a distinction. The research investigated how form and movement activate and sculpt environments and mediate human experience.

—Stéphanie Ruth, 2024

IN THE PINK

PARLOUR
London
8 March - 12 May 2023

The exhibition 'In the Pink' explored the arc of representation of the colour pink, from the virginal to the hyper-sexualised— and, all that is in between and beyond. Parlour presented 31 paintings, watercolours, sculpture, photography, jewellery and functional objects by sixteen contemporary artists and designers living across the UK, France and Germany.

Pink is replete with metaphor, its spectrum of hues carry vast and divisive meaning. Equally revered and abhorred, the colour straddles dichotomous qualities: artificial and natural, pure and vulgar, fragile and punchy, soft and hard.

Since the mid-twentieth century, pink has been frequently employed in the West to symbolise 'femininity'. Yet, even within the allocation of the colour to a gendered embodiment, there are further double meanings, each shade possessing its own cultural connotations. Pink is a charged colour. The artworks and objects in this exhibition sought to play on the complexity of the colour to collapse binaries and reclaim agency of its story.

In its hardness and its softness, pink is frothy, piquant and delicious, and we are delinquent hearts when we remain unconscious of pink's complexity and dynamism.

—Joanna Frueh, 'The Performance of Pink', 2003

Participating artists:

Hawazin Alotaibi, Charlotte Colbert. Darcey Fleming, Susie Green, Sarah Illenberger, Alexander James, Sandra Lane, Hannah Lim, Roy Mordechay, Mitchell Moreno, Candida Powell-Williams, Alicia Radage, Anna Skladmann, Harley Weir, Zoe Williams

IN THE PINK

Charlotte Colbert
 Darcey Fleming
 Susie Green
 Mitchell Moreno
 Anna Skladmann
 Roy Mordechay
 Harley Weir
 Zoe Williams
 Alicia Radage
 Candida Powell-Williams
 Hannah Lim
 Alexander James
 Sandra Lane
 Sarah Illenberger
 Alina Abegg
 Hawazin Alotaibi

12 MAY 2023

18 MARCH

Exhibition flyer



L to R: painting by Roy Mordechay & pink flocked ceramic by Charlotte Colbert; in the garden, a woven chair by Darcey Fleming



L to R: 3-metre sculpture by Candida Powell-Williams, photograph by Harley Weir, & installation of ceramics by Sarah Illenberger



L to R: corner painting by Roy Mordechay & photograph by Anna Skladmann; in the background is a sculpture by Candida Powell-Williams

If these walls could talk

PARLOUR
London
12 May – 2 July 2022

The exhibition “If these walls could talk” began as an invitation to peer beyond proverbial closed doors and delve into the dynamics of the domestic.

Featuring over 30 works on 4 floors, including a sound installation in the guest loo, paintings, tablecloths, candelabras, ceiling pendants, ceramic wigs dangling from the ceiling, and more.

As the inaugural exhibition of PARLOUR, “If these walls could talk” celebrated the concept of the home through works by 14 artists depicting the human condition, the passing of time, rituals and rhythms of domestic life.

The immersion into the familiar moods of the domestic space aims to re-sensualise the experience of viewing art as an alternative to the growing mundanity of the white cube. The home acts as a container for experience, memories and dreams, becoming an extension of its inhabitants.

If these walls could talk
they would tell how I never did
If these walls could talk
they would have been more than where I hid

If these walls could talk
They would have spoken when I couldn't
They would have spoken in my ear,
Has the cat caught your tongue?
They would have closed in around me
til I did what was to be done

They would have spoken of those nights
that I spun alone in darkness
Weaving the morning's gray and dark
A tapestry of starkness

Upon them I would hang my works
giving them a voice of imagery
I would stare at them
Conversing, internally and explicitly

These walls I feel are mine,
at least, that's what they've become
I look at them, decorate them,
I live within them, we are one.

When I step out from my walls,
and leave them behind,
I know they will be there waiting for me,
our love is unconfined.

—Xenia Vitos, 2022
(commissioned poem and sound
installation heard in the guest loo)

If these walls could talk

Freya Bramble-Carter
Sophie Calle
Will Cruickshank
Susie Green

Eva Kořátková
Sandra Lane
Marisol
Anousha Payne

Daniel Silver
Anna Skladmann
Kate Street
Xenia Vitos

Sophie Wahlquist
Maddalena Zadra

curated by STÉPHANIE RUTH — 13 MAY — 2 JULY 2022 — LONDON NW5
private residence — by appointment — hello@stephanieruth.uk — www.stephanieruth.uk

Exhibition flyer



L to R: painting by Maddalena Zadra, globe by Douglas Copeland, mask by Kentaro Kobuke, lamp by Isamu Noguchi, & vessel in garden by Freya Bramble-Carter



Ceramics by Sophie Wahlquist, painted table-cloth by Maddalena Zadra, & serigraph collages by Panamarenko in the dining room



Ceramics by Sophie Wahlquist & table cloth by Maddalena Zadra



Installation of ceramics by Sandra Lane in the staircase



3-metre paper collage by Susie Green in the staircase



L to R: painting by Anousha Payne, sculptures & painting by Daniel Silver, & crayon on paper by Marisol Escobar in the living room

PLAY

May our play become work and our work become festivity and our festivity become play – this seems to me the perfection of human activity.

–Johannes Itten, 1919

THE ARCADE PROJECT

London

17 November – 15 December 2018

The exhibition PLAY featured 13 commissioned interactive games and toys by 14 artists and creators that engaged both adults and children in the spirit of play. The result was an immersive exhibition playground.

Among the featured games was Flavie Audi's video game—a 3D environment inviting exploration of synthetic geologies. With no winners or losers, the experience unfolded as an infinite loop of playfulness and exploration. Cody Ledvina offered his own version of the Plinko Game, injecting an element of chance as players eagerly watched with suspense their chip zigzag and ricochet against pucks. Przemek Pyszczyk's artwork, more puzzle than game, presented a labyrinthian painting where participants guided a chained object through convoluted passages, embracing trial and error to find the correct path to the exit.

Various card games were also part of the exhibition. Sophie Wahlquist redefined the traditional deck of bridge cards, replacing the standard court cards and dismantling hierarchy and value. Magnus Bischofberger introduced a card game

where players matched images to a chosen person's energy. Lily Lewis offered one-to-one personalised tarot readings with the painted ceramic Major Arcana Tarot, leaving it up to the participants to interpret it as a game or a lesson.

Carlotta Cramer-Klett provided a platform for introspection with her take on a colouring book—a meter-long colour-in drawing accompanied by a sound recording promoting inspiration, relaxation and focus. India Harvey's site-specific tactile installation, featuring goo, encouraged visitors to literally get their hands dirty and immerse themselves in a sensory experience.

Brunhilde Bordeaux Groult and Robert Elfgen created a large, abstracted playground sculpture from wood and brass, inviting visitors to climb and hang. Anna Perach orchestrated a performance with her tufted 'living (wearable) sculptures' intervening in the shopping centre and engaging viewers. Visitors had to weave through Kerim Seiler's large, suspended, colourful, mobile canvases, transforming the space with their structure and colour.

For keeps **PLAY** Fast and Loose

Group Show Curated by
Stephane Modler *By Ear*

Ball

The Goat *Hooky* *Handball*
Hide and Seek

Fair

For/laughs *The Foot*

The Field

Devil's Advocate *Second Fiddle*

The Way *Your ends right*

Safe

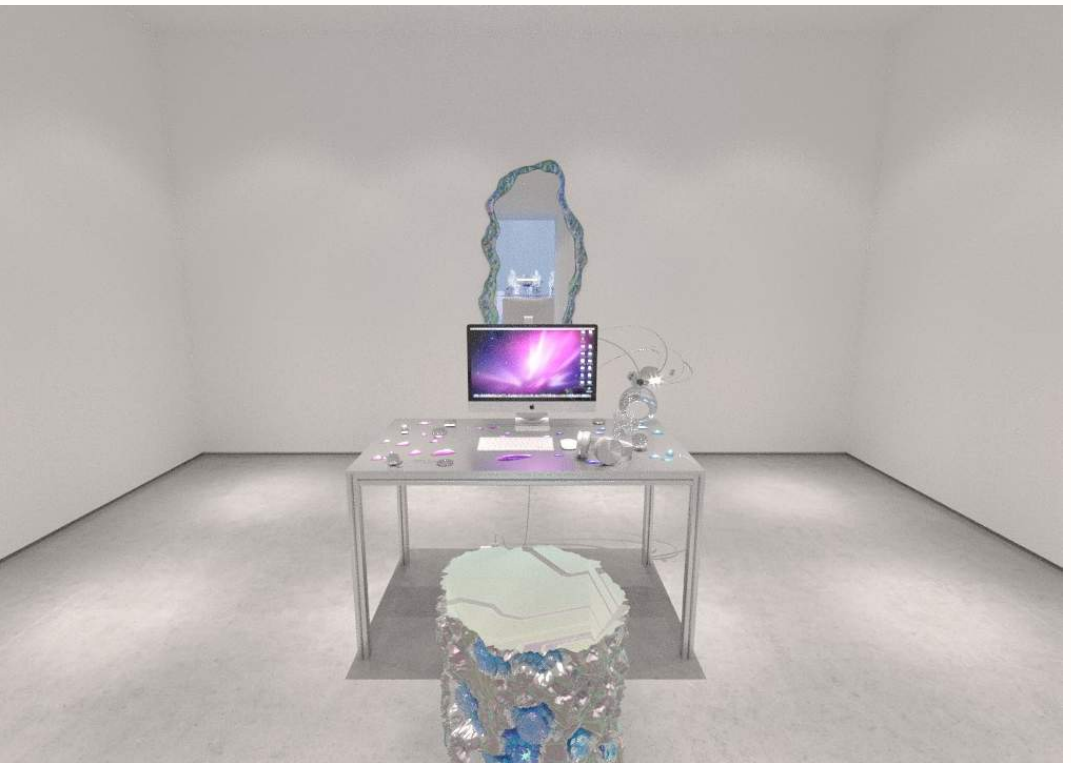
The Arcade Project, 17th November – 19th December
3rd Floor, Whiteley, Queensway, London, W2 4YF

By appointment | Baywater @ and Royal Oak @
arcadeproject.co.uk | info@arcadeproject.co.uk

THE ARCADE PROJECT

Cats and Mice

Exhibition flyer



Video game & installation by Flavie Audi



Wearable sculpture by Anna Perach



Playing cards by Sophie Wahlquist



Colour-in drawing by Carlotta Cramer-Klett

R B KITAJ

MOELLER FINE ART

Berlin

2 November 2012 - 15 February 2013

"R.B. Kitaj" at Moeller Fine Art in Berlin presented 15 important paintings created during the 1980s, 1990s, and 2000s, running concurrently with the retrospective "R.B. Kitaj: Obsessions" at the Jewish Museum Berlin.

R. B. (Ronald Brooks) Kitaj (1932-2007), was a prominent painter of the "The London School," a term Kitaj coined in a catalog essay for his 1976 retrospective at the Arts Council of Great Britain, London. Kitaj viewed art as a medium for intellectual exploration, delving into references from history, art, literature, pop culture, and his own life. These intricate compositions, featuring disorienting landscapes and complex three dimensional constructions, were constructed through a montage of images, a technique he referred to as 'agitational usage'.

This juxtaposition extended beyond space to encompass time; for instance, *The Room (Rue St. Denis)*, 1982-83, exhibited at the Tate retrospective in 1994 and included in the gallery's exhibition, reflects Kitaj's connection to Picasso and his own life: "the year that I lived in Paris, I painted this room which is in the mile-long street which I have haunted since I was eighteen, a street Picasso also loved but I don't know if he ever painted it or its small rooms."

Kitaj, a voracious reader, sought to communicate through both image and text. Many of his works were accompanied by explanatory "prefaces", and he identified with the "painter-scribbler".



HOWARD WISE GALLERY: EXPLORING THE NEW

MOELLER FINE ART
Berlin
26 April – 12 July 2012

"Howard Wise Gallery: Exploring the New", was a tribute exhibition to the American gallerist Howard Wise (1903–1989), who opened the Howard Wise Gallery of Present Day Painting and Sculpture in Cleveland, Ohio in 1957. In 1960 he moved his gallery to New York City, and inaugurated his new premises by exhibiting European and American New Tendency artists. Wise was the pioneering art dealer and champion of kinetic sculpture and video art in the US; he foresaw the future of art to be an alliance between artistic and technological concerns, in which the machine was paramount. He was the first gallerist in Europe or America to embrace artists from both continents working in new media.

The Howard Wise Gallery presented landmark exhibitions important to the history of art, such as "On the Move" (1964), the first US exhibition of kinetic art consisting of seventeen American and European artists; "Lights in Orbit" (1967), a major US survey of art using moving light by 39 American and European artists; and

"TV as a Creative Medium" (1969), the first-ever gallery exhibition devoted to video as an art form.

In 1971, at the height of its success, Wise closed his gallery and established the foundation Electronic Arts Intermix to assist artists and organisations working within the emerging video art movement.

Moeller Fine Art exhibited a selection of works that were at the Howard Wise Gallery, including Otto Piene's Light Ballet (1969); Heinz Mack's Veil of Light (1964), a large sheet of aluminium hex cells that reflect light; Billy Apple's Unidentified Fluorescent Object [UFO] (1967), a neon light sculpture; Aldo Tambellini's Black Spiral (1969), a video of a flowing spiral in a TV; and Peter Sedgley's Blue-green Trace (1966), a geometric abstract painting of interconnecting lines.



Otto Piene's Light Ballet (Light Drum & Light Satellite), 1969



L to R: painting by Piero Dorazio; New York, New York, & Veil of Light, by Heinz Mack; Streak II, by Dorazio; & assemblages by Julio Le



UFO (Unidentified Fluorescent Object), 1967, by Billy Apple



L to R: Time to Go Multiples, 1969, by Takis; and work on paper, Grand Continuum, 1966, & Continuel Mobile, 1968, by Julio Le Parc

BURKE + NORFOLK: PHOTOGRAPHS FROM THE WAR IN AFGHANISTAN

MOELLER FINE ART

Berlin

9 September - 25 November 2011

"Burke + Norfolk: Photographs from the War in Afghanistan," was the culmination of an artistic collaboration spanning 130 years between John Burke and Simon Norfolk. The exhibition, previously on display at the Tate Modern, was presented in its entirety by Moeller Fine Art Berlin, including 30 unpublished colour giclee prints by John Burke alongside 30 colour giclee prints of Simon Norfolk's new pictures from Kabul and Helmand.

The exhibition was organised into three sections: city and landscapes; military bases, and portraiture. Visitors could trace the journeys of both artists through the presentation, with two planes representing their two respective travels. This arrangement allowed viewers to follow all of Burke's travels on the bottom plane, while Norfolk's journey, literally in Burke's footsteps, were on the top plane. Selected photographs by Norfolk were printed in a large format to provide the sensation of stepping inside the photograph.

BURKE+NORFOLK
PHOTOGRAPHS FROM THE WAR IN AFGHANISTAN



GEORGE GROSZ, ESQ.: DRAWINGS FOR ESQUIRE MAGAZINE

MOELLER FINE ART
Berlin
19 April – 6 August 2010

Between September 1936 and January 1939, “Esquire: The Magazine for Men” commissioned George Grosz (1893–1959) to create drawings illustrating articles and short stories. Moeller Fine Art Berlin exhibited 50 of these rare never-before-seen drawings alongside the accompanying stories, highlighting a vital yet little-known aspect of the artist's oeuvre. In his autobiography (1946), Grosz wrote:

I would have given anything to become an American illustrator, one of the chosen ones who do the pictures for short stories in popular magazines. When I was a beginner, and later in my crazy Dada or cubist days, I would sneak a look at those illustrations that stayed close to nature. They were truly something for the masses. Everybody could understand them; no explanations from grandiloquent art historians were needed. It was folk art in modern clothing, with wide distribution.

The artist got his wish. In January 1933, only two weeks before Adolf Hitler came to power, Grosz arrived in America, a land of promise and adventure far from the looming peril he had left behind in Berlin.

He first received contracts from the magazine Vanity Fair, followed by a full-time contract from Esquire three years later. Esquire indeed provided a colourful, large-format magazine targeting style-conscious, leisure-loving, middle-class men. The monthly included pieces on fashion, exotic travel, and gourmet cuisine, as well as literary and political essays by notable authors such as F. Scott Fitzgerald and Morley Callaghan. Grosz's first commission came in the fall of 1936 and was published in the magazine with an essay by John Dos Passos. The illustrations are biting satires on American life, exhibiting a mastery of the expressive line, cruel wit, and penetrating intelligence. The drawings were never exhibited, and appear here in public for the very first time.

The exhibition was realised in cooperation with the estate of the artist. An illustrated catalogue, with an essay by Dr. Frank Whitford (Cambridge University), was published in conjunction with the exhibition.

GEORGE GROSZ, ESQ.
DRAWINGS FOR ESQUIRE MAGAZINE



SELECTED EXHIBITIONS

- “In the Pink”, Parlour, London, 2023
- “Between Dog and Wolf”, Parlour, London, 2022
- “If these walls could talk”, Parlour, London, 2022
- “Janet Sobel, The Gallery of Everything”, Frieze Masters, London, 2021 (assistant curator)
- “More 20th-Century Women”, The Gallery of Everything, London, 2021
- “PLAY”, The Arcade Project, Whiteley’s, London, 2018
- “Ernst Ludwig Kirchner”, Moeller Fine Art, New York, 2018
- “Jarvis Cocker’s Journey to the Outside”, The Gallery of Everything, London, 2016 (assistant curator)
- “Vibration in Zero”, Moeller Fine Art, New York, 2015
- “Mark Tobey: Between East and West”, Moeller Fine Art, Berlin 2014
- “Jeongmoon Choi: PULS”, Moeller Fine Art, Berlin 2014
- “The Futurists: Giacomo Balla & Gino Severini”, Moeller Fine Art, Berlin, 2013
- “RB KITAJ”, Moeller Fine Art, Berlin, 2013
- “Howard Wise Gallery: Exploring the New”, Moeller Fine Art, Berlin, 2012
- “The Bilboquet Room: Marcel Duchamp”, Moeller Fine Art, Berlin, 2012
- “Burke + Norfolk: Photographs from the War in Afghanistan”, Moeller Fine Art, Berlin, 2011
- “Paul Goesch: Phantastische Träumereien”, Moeller Fine Art, Berlin, 2011
- “George Grosz, Esq.: Drawings for Esquire Magazine”, Moeller Fine Art, Berlin, 2010
- “André Raffray & Clive Barker: Shadow of the Bottle Rack”, Moeller Fine Art, Berlin, 2010
- “Gunnar Örn”, Moeller Fine Art, Berlin, 2010
- “Piero Dorazio: 60s-80s”, Moeller Fine Art, Berlin, 2010
- “Manifest Destiny: Mildred Howard, Tom Molloy, Simon Norfolk”, Moeller Fine Art, Berlin, 2009
- “Eric Fonteneau”, Moeller Fine Art, Berlin, 2009
- “Your Uncle Feininger”, Moeller Fine Art, Berlin, 2009
- “Enoc Perez”, Sander Collection, Berlin, 2004
- “Rachel Whiteread”, Sander Collection, Berlin, 2003
- “Vanessa Beecroft: Photographs from VB34 & VB38”, Sander Collection, Berlin, 2003

SELECTED WRITING & EDITORIAL CONTRIBUTIONS

- Sarah Illenberger, [Artist Profile](#), 2023
- Moki Cherry, ‘MAKE AN OFFERING TO THE GODS OF DAYLY SURVIVAL’, Tender Books, 2023
- [A Creative Conversation with Anna Perach](#), online interview for *Decorating Dissidence*, 2020
- “Culture of Spectacle: Entertainment in the Weimar Republic” in *Splendour and Misery in the Weimar Republic*, ed. Ingrid Pfeiffer (Munich: Hirmer Verlag for [Schirn Kunsthalle](#), 2018)
- “Spectacle in Fritz Lang’s Metropolis”, Courtauld Institute of Art, *Experiencing Modernism*, Courtauld Institute of Art, London, 2016
- “Carl Andre: Sculpture as Place”, 2,500-word review, Public Statues and Sculptures Association, 2016
- “Rita Rolxxxx: Self-made Expert”, online article on performing as a drag queen, HeyWoman! Magazine, Berlin, 2012
- Editor/Publisher: Howard Wise: *Exploring the New*, Moeller Fine Art, 2012
- Editor/Publisher: Lyonel Feininger: *Drawings and Watercolours from the Julia Feininger Estate*, Moeller Fine Art, 2011
- Editor/Publisher: George Grosz, Esq.: *Drawings for Esquire Magazine*, Moeller Fine Art, 2010



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