

OnArte
At the same place by coincidence
10.12.2016–21.01.2017
● IT ● DE

Pascal Murer e Nino Doborjginidze



Entrance-video:
SWING
1996, video loop, 7:21 min, Super8 su VHS,
digitalizzato nel 2016

● Nino Doborjginidze (*1972, Georgia). Laureata all'Accademia delle belle arti di Tbilisi (1989–1994) e all'Accademia delle belle arti di Vienna (1994–2001) con i maestri Michelangelo Pistoletto e Franz Graf. Soggiorno a New York. Nel 2001 fonda con Pascal Murer l'atelier «vedo arte» a Locarno. È attiva negli ambiti della pittura, l'arte oggettuale, la videoarte e la fotografia.

Pascal Murer (*1966, Svizzera). Laureato all'Accademia delle belle arti di Vienna con i maestri Michelangelo Pistoletto e Joannis Avramidis, lavora molti anni come tecnico e assistente presso la Wiener Secession. Soggiorni a Tbilisi e New York. Nel 2001 fonda con Nino Doborjginidze l'atelier «vedo arte» a Locarno. È attivo negli ambiti del disegno e della scultura. Nel 2012 è nominato Artista dell'anno dalla Fondazione Bally. Nel 2015 trascorre una residenza artistica a Berlino.

SWING forma parte un'opera video realizzata a Vienna negli anni Novanta dal duo artistico Pascal Murer e Nino Doborjginidze. Caratterizzata da uno scenario minimalista, l'opera rappresenta, con attitudine laconica e giocosa, gli attributi della femminilità e dell'identità. Attraverso sequenze di immagini basate sulla reiterazione e l'omissione, essa riesce ad annullare il tempo inteso come durata, risvegliando i ricordi dell'esperienza individuale, delle nostre sorelle, madri, amiche e amanti, e la scrittura dei ruoli femminili in generale. SWING è stato presentato per la prima volta nel 1996 nella galleria Trabant e del Museo d'arte moderna di Vienna.

● SWING gehört zu einem Oeuvre an Videoarbeiten die in den 90er Jahren von dem Künstlerpaar Pascal Murer und Nino Doborjginidze in Wien realisiert wurden. Eigentümlich an diesen Videoarbeiten ist ihre minimalistische Szenerie, in der lakonischen wie spielerisch Attribute der Weiblichkeit und Identität vorgeführt werden. Die Zeit als Dauer wird auf einmal gegenstandslos beim Betrachten dieser auf Repetition und Weglassung basierenden Bildfolgen. Erinnerungen werden wach an eigene Geschichten, an unsere Schwestern, Mütter, Freundinnen und Geliebten und die Schreibung von Frauenrollen gemeinhin. SWING wurde 1996 das erste mal in der Galerie Trabant sowie im Museum moderner Kunst Wien gezeigt.

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Patrícia Pinheiro de Sousa



THE THIRD LANDSCAPE I
2016, installation

● Patrícia Pinheiro de Sousa (*1981 PT) works with sound, performance, installation, text and artists' books. Her work reflects an interest on the fragmentation of memory and collective experiences. This interest is often materialized in works that explore the way this subjectivity is mediated according to different political, historical and economical moments. Her approach is subtle, deviant and poetic, using fiction and subversion to create new ways of sharing collective memory. She presented her work in different exhibition and events, such as: Fundación Marcelino Botín, (Santander), Culturgest (Lisbon), Plataforma Revólver (Lisbon), Temporary Art Souvenirs DAI/Manifesta 8, (Murcia e Cartagena), CASCO Office for Art Design and Theory (Utrecht) e TENT Rotterdam (with the collective Oblique International).

This project departs from an image – a photograph made by Agnés Varda in Póvoa do Varzim, a town in the North of Portugal, in 1956. Departing from fragments of the photograph, I wrote a text piece, which appears somehow as an attempt to re-construct a story. As the text unfolds it becomes clear that it is more than an attempt to reconstruct the moment when this photo was taken; in which day of the week it was made, who was the woman on the photo, and so on and so forth. After a while, it is clear that it is not about the photograph, or neither its fragments in time

and space, but about a broken narrative and the way to deal with it. The southern landscape appears in this image as a broken historical narrative, both visually and conceptually, never losing the image as the central element. The installation presents itself as a collection of fragments that suggests its realignment or a possibility for a new order.

www.patriciapinheirodesousa.net

Laura De Bernardi



LITTLE BUSY BEE

- Oggetto, installazione, 2016
- Oggetto appeso, riferito a semi e un diario di ricerca botanica sul polline, organi riproduttivi e sul processo artistico visibili nella teca.
- Cartine di sigaretta Rizla colorate, filo da cucito, ca. 180 × 210 × 45 cm

● Laura De Bernardi è nata nel 1970 a Minusio, Svizzera. Dopo aver frequentato lo CSIA di Lugano, con il sostegno di una borsa di studio della Fondazione Carlo ed Enrichetta Salvioni, ha seguito i corsi presso l'Accademia di Brera a Milano con Luciano Fabro, diplomandosi con la tesi «L'incastro».

Laura De Bernardi ha iniziato la propria attività espositiva nel 1993 partecipando a «Salon 93» presso la Galleria Cavellini, Milano. Seguono numerose mostre personali e collettive alternate a frequenti soggiorni all'estero (Spazio Visarte a Parigi, Brasile, Addis Abeba). Tra le esposizioni si ricorda la sua partecipazione a «Anteprima. XIV Esposizione Quadriennale d'Arte di Roma 2003–2005»; Collages, Villa Dutoit, Ginevra 2004; Artificialia I, Hotel de Rothschild, Parigi 2003; Artificialia II, Musée Barrois, Bar-le-Duc (Francia) 2005; Che c'è di nuovo? La scena artistica emergente in Ticino, MCA, Lugano (Svizzera) 2003; Cose Cosmiche #3, Galleria Artra, Milano 2012; Espace St. Saveur, Parigi 2015.

Esiste un segno che fondi e non descriva, che comprenda e non si arenì sulla pelle delle sembianze? Questo si chiede, con scavo duro, inflessibile, acuminato, Laura De Bernardi. Ogni sua serie di lavori (sono serie, beninteso, non curricolari, di edizione sistematica d'una idea maturata. Sono figlie del premere convulse di idee multiple, contigue, intersecate) tenta di toccare la chiave di quello che Céline chiamava il «secret du monde» attraverso l'interrogazione ostinata e rabbiosa del segreto dell'immagine. Laura convoca a sé, con rivendicata libertà sovrana e insieme nutrimento costante di dubbio, echi e umori diversi, dalla scoperta stupefatta dell'uomo dei Balzi Rossi all'erotica antropologia di Bataille, dal catalogare fitto le cose dell'umano di Vostell e Costa a una sorta di elencazione radiante delle scoperte del mondo in un 'journal' che regista insieme la fluenza dei suoi sguardi verso il dentro delle cose e verso il dentro del proprio animo elaborante.

Sempre la ragione prima, la spinta sorgiva, è quella dell'identità corporea, d'un antropomorfismo che non si racconti per modelli e paradigmi, che non si spieghi, ma si viva attraverso l'esperienza fondamentale dell'organico. Come nel caso di questi lavori, in cui Laura coagula una sorta di 'doublure' del proprio corpo, meglio, del proprio avvertimento di corpo, in virtù d'una stratificazione fitta, ossessiva sino alla deliberata soglia della deidentificazione, di conflagrazione in cui le forme del naturale perdonano, appunto, l'identità formale e la differenza che ne fa degli individui, e si ritrovano frammenti, ma insieme nuovamente cellule, di una corporeità possibile, di una idea infine non metafisica del corpo primigenio.

Non possono non affiorare alla mente gli echi del ragionare di Arp, del suo inseguire la Venere di Laussel non «sur nature», ma «dedans».

'Non vogliamo riprodurre, vogliamo produrre. Vogliamo produrre come una pianta che produce un frutto e non riprodurre. Vogliamo produrre direttamente e non transitivamente ... In natura un rametto spezzato vale in bellezza e importanza le stelle, e sono gli uomini che decretano la bellezza o la bruttezza. Chi ha mostrato la bellezza degli steli e dei ramoscelli, delle schegge, dei frammenti, dei resti della terra?'

Laura ci prova.

Flaminio Gualdoni, critico, Milano

Il lavoro che presento allo spazio «On Arte» a Minusio è parte integrante e dunque tassello di un progetto che è composto da 28 pagine. Ogni pagina è una composizione che si presenta allo spettatore contenuta in un rettangolo di cm 124 × 32 che può essere fisico (elementi montati su telaio in legno) o percettivo (elementi appesi direttamente al muro o proiezioni).

Per questo tassello, che in vista della mostra abbiamo chiamato «Little Busy Bee», ho raccolto nel mio giardino, su libri e al microscopio immagini di organi riproduttivi vegetali e animali e delle loro dinamiche: minuscole cellule che si sdoppiano all'infinito, si contaminano e danno vita a molteplici forme diverse (vedi taccuino).

Minuscoli tasselli tagliati e ritagliati e poi cuciti seguendo un ritmo interminabile, ipnotico.

Laura De Bernardi



LITTLE BUSY BEE

– Objekt-Installation, 2016
– (Hängeobjekte die zu botanischem Zubehör und zum Notizbuch in der Vitrine referieren, in dem Recherchen aufgezeichnet sind zu Blütenpollen und Befruchtungsorganen und zum Verlauf der Kunstproduktion).
– Eingefärbtes Rizla-Zigarettenpapier, Textilfäden, ca 180 × 210 × 45 cm

● Laura De Bernardi (*1970 Minusio CH) hat nach der Ausbildung im Centro scolastico per le industrie artistiche (CSIA) in Lugano mit einem Stipendium der Stiftung Carlo und Enrichetta Salvioni in der Accademia di Brera in Mailand bei Luciano Fabro studiert und schloss dort mit der Diplomarbeit «L'Incastro» ab. Ihre Ausstellungstätigkeit begann 1993 mit einem Beitrag zu «Salon 93» in der Galleria Cavellini in Mailand. Es folgten zahlreiche Einzelausstellungen und Ausstellungsbeteiligungen sowie mehrere Auslandsaufenthalte (Spazio Visarte in Paris, Brasilien, Addis Abeba). Sie hat unter anderem an der Anteprima, XIV Esposizione Quadriennale d'Arte di Roma, 2003–2005 teilgenommen; Collages, Villa Dutoit, Ginevra, 2004: Artificialia II, Musee Barrois, Bar-du-lac (Franca), 2005; Che ce di nuovo? La scena artistica emergente in Ticino, MCA, Lugano, 2003; Cosa cosmiche, «3, galleria Aerta Milano 2012 Espace St, Saveur Parigi, 2015

Gibt es ein Zeichen, das gründet und nicht beschreibt, das versteht und nicht auf der Haut der Äußerlichkeiten festsetzt? Das fragt sich, mit harter, unbeugsamer, scharfer Grabung, Laura de Bernardi. Jede ihrer Werkreihen (es sind, versteht sich, nicht lebenslaufartige Reihen, sondern systematische Auflagen einer gereiften Idee. Es sind Töchter des hektischen Drückens von mehrfachen, angrenzenden, sich kreuzenden Ideen) versucht durch die nachdrückliche und wütige Hinterfragung des Geheimnisses des Bildes den Schlüssel von dem zu finden, was Céline «le secret du monde» nannte. Laura ruft – mit beanspruchten souveräner Freiheit und gleichzeitig konstanter Nahrung von Zweifeln – verschiedene Echos und Stimmungen zu sich, von der erstaunten Entdeckung des Mannes von Balzi Rossi bis zur erotischen Anthropologie von Bataille, vom dichten Katalogisieren des Menschen von Vostell und Costa bis zu einer Art strahlender Auflistung der Entdeckungen der Welt in einem «journal», in dem der Fluss der Blicke sowohl ins Innere der Dinge, als auch ins Innere des eigenen verarbeitenden Geistes registriert wird.

Immer ist der oberste Anlass, der grundlegende Anreiz, die körperliche Identität, ein Anthropomorphismus, was sich nicht durch Modelle und Paradigmen erzählen lässt, was sich nicht erklären lässt, sondern was man durch die fundamentale Erfahrung des Organischen erlebt. Das ist bei diesen Werken der Fall, in denen Laura eine Art «doublure» ihres Körpers gerinnen lässt, oder besser, ihres Körpergefühls, in Anbetracht einer dichten, obsessiven Schichtung bis zur Grenze des Identifizierungsverlustes, bis zum Aufprall, bei dem die Formen des Natürlichen ihre formelle Identität und die Differenzierung des Individuums verlieren. So finden sich Fragmente, aber gleichzeitig auch Zellen einer möglichen Körperlichkeit wieder, einer schlussendlich nicht metaphysischen Idee des ursprünglichen Körpers.

Was einem dabei unwiderruflich in den Sinn kommt, ist das Echo des Gedanken von Arp, seinem Nachgehen der Venus von Laussel, und zwar nicht «sur nature», sondern «dedans». «Wir wollen nicht reproduzieren, wir wollen produzieren. Wir wollen produzieren, wie eine Pflanze eine Frucht produziert, nicht reproduzieren, Wir wollen direkt produzieren, nicht transitiv... In der Natur ist ein gebrochenes Ästchen genauso schön und wichtig wie die Sterne, und es sind die Menschen, die die Schönheit und Hässlichkeit bestimmen. Wer hat die Schönheit der Stiele und Zweige, der Splitter, der Fragmente, der Erdenreste gezeigt?»

Laura versucht es.

Flaminio Gualdoni, Kritiker, Mailand
Übersetzung: Martina Knecht

LITTLE BUSY BEE ist ein Teil eines aus 28 Seiten bestehenden Projekts. Jede Seite ist eine Komposition im rechteckigen Format von 124 × 32 cm und kann entweder physisch (auf Holzrahmen montierte Elemente) oder wahrnehmbar (direkt an die Wand gehängte Elemente oder Projektionen) sein. Für LITTLE BUSY BEE hat die Künstlerin Reproduktionsorgane und -prozesse gesammelt: winzige Zellen, die sich unendlich spalten, kontaminiieren und verschiedenste Formen erzeugen (siehe Notizbuch). Winzige, geschnittene, ausgeschnittene und vernähte Elemente in einem unendlichen, hypnotischen Rhythmus aneinander gefügt.

Gian Mario Togni



POLO
2016 legno e acrilico, ca. 120 × 5 cm
CASSAFORTE
2014–2016, legno e acrilico, ca. 30 × 30 × 120 cm
SOUVENIR
2016, assemblaggio, ca. 12 × 12 × 30 cm
VIAGGIO
1991–2016, bagaglio da alluminio verniciato

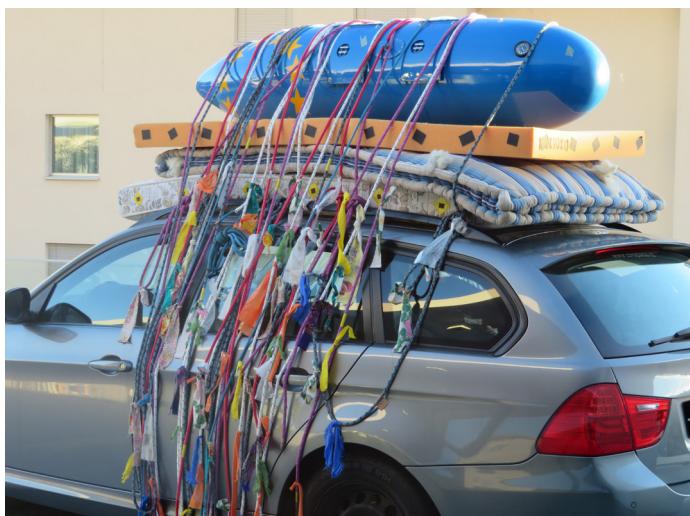
● Gian Mario Togni (*1961 CH) ha prima seguito degli studi tecnici alla scuola d'arti e mestieri di Bellinzona. Di seguito ha studiato all'accademia a Firenze e a Milano, nel 1990 si è diplomato come scultore all'accademia di Milano-Brera. Dal 1995 è membro di Visarte-Ticino ed è regolarmente presente in mostre.

● Gian Mario Togni perseguitò zuerst eine technische Berufsrichtung an der Scuola d'Art e mestieri di Bellinzona. Anschließend folgten akademische Studienjahre in Florenz und Milano, und 1990 machte er seinen Abschluss als Bildhauer an der Accademia di Milano-Brera. Seit 1995 ist er Mitglied von Visarte-Ticino und regelmäßig in Ausstellungen präsent.

● Non riesco a sostenere una discussione riguardo politica, società, economia; ma certi temi mi toccano così tanto che a volte ho il bisogno di immobilizzarli in qualche modo così da poterli poi rilanciare e condividere con altri. Le mie elaborazioni attorno a tematiche sociali erano più frequenti attorno agli anni '90, definivo un po' scherzosamente il lavoro di quegli anni «oggettivismo neo-pop», mi divertivo molto a ripensare e modificare oggetti trovati. In questa mostra ripropongo, rivisitata, un'opera emblematica di quel periodo. L'oggetto ricompare anche in tempi più recenti, si scomponete e ricompongono arricchendosi di significati.

● Ich bin nicht in der Lage, eine Diskussion über politische, gesellschaftliche oder wirtschaftliche Fragen zu führen. Gewisse Themen berühren mich aber so tief, dass ich das Bedürfnis verspüre, diese irgendwie festzuhalten, um sie dann wieder loszulassen und mit anderen zu teilen. In den neunziger Jahren sind die meisten meiner Werke entstanden, die sich mit sozialen Thematiken befassten. Ich definierte meine Arbeit in diesen Jahren etwas scherhaft als «Neo-Pop-Objektivismus»; ich hatte großen Spaß dabei, gefundene Objekte zu modifizieren und neu zu erfinden. In der Ausstellung zeige ich – in einer neuen Auflage – ein emblematisches Werk aus dieser Zeit. Das Objekt kommt auch in jüngeren Zeiten wieder vor, es teilt sich auf und vereint sich wieder und bereichert sich in diesem Prozess mit Bedeutungen.

www.bracciante.blogspot.ch



OnArte
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● EN

Dagmar Baumann



PREPARATION (VORBEREITUNG), 2016, oil, tempera and half-chalk primer on canvas, 35 x 40 cm

HERE AND THERE AND EVERYWHERE
2014/15, mixed media (watercolour, tempera, pencil, acrylic paint marker, oil, leaves and printout on paper) (selection from an ongoing series), A5 mounted on A4

● Born 1960 in Essen (DE). Studied Design at University of Applied Sciences, Aachen and Multimedia at Jan van Eyck Academie, Maastricht. Lives and works in Rotterdam and Maastricht, NL.

As painter I am focused on the gesture as subject of the image. It is the fascination of my own handwriting that provides the source for my painterly idiom, yes. It is the trace of an irreversible action, highlighting a moment in time that is interesting to me in the process of painting. These marks add up to a layered and highly concentrated balance, while the painting as a whole evokes the impression of continuing into the surrounding space. While painting I am looking for a spatial experience of the image that attracts subjective associations more than covering an idea or narrative. I want the image remaining clear, transparent and readable down to the priming surface.

www.dagmarbaumann.nl



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Sjoerd Westbroek



THE DRAWING IS PRESENT

2016, 10 audio tracks (in total 15:17) and pencil on paper,
65 × 50 cm

● Sjoerd Westbroek (NL, 1979) is an artist living and working in Rotterdam, with a practice which involves drawing, making installations, teaching, studying and collaborating. He holds a BA in Art Education from Artez Arnhem, a BA in Philosophy from Erasmus University Rotterdam and a MA in Fine Arts from Piet Zwart Institute Rotterdam. In 2013/2014 he was granted a research position at the Jan van Eyck Academy, a post-academic residency programme based in Maastricht. Recent exhibitions include As the lake said to the boat, as part of Sfaer Fan Ynset, Kunsthuis Syb, Beetsterzwaag, 2015 (with Edward Thomson and Frans-Willem Korsten), Shift and Drift, Tent Rotterdam, 2015, The Building a Pedantry of Lines, Jan van Eyck Academie Maastricht, 2013, and If Mind Were All There Was, Kunstverein Göttingen (D), 2013 (with artist initiative ADA). Westbroek teaches at Willem de Kooning Academy and the Master Education in Arts programme at Piet Zwart Institute, Rotterdam and is a founding member of artist initiative ADA.

Exercising hesitation

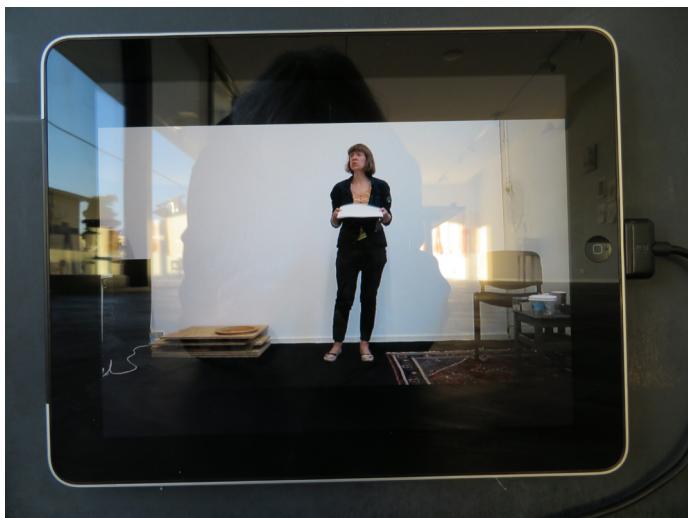
As an artist I spend my days drawing, writing, studying, teaching and collaborating – a rather loose category of activities, driven not so much by one overarching thematic approach, but more by a constant process of repositioning myself in relation to a set of potentially meaningful objects of study. In general terms, my aim is to think through how this shifting between roles takes place, what exactly these spaces

are which one can occupy as an artist and how these relate to each other. I am interested in finding moments of hesitation, in which interaction with a work or thing is somehow suspended, before the desire to see something meaningful has been fulfilled. For instance, if one thinks of drawing as a gestural activity, taking place in space, what role could it play in mapping a space of suspension and hesitation? How would this mental space function within the physical space of the academy, or institutional structures in general? Could suspension and hesitation be didactic strategies, challenging a notion of knowledge as something instantly accessible, ready to be put to use? Occupying different spaces of suspension is not a gesture of withdrawal or even a refusal to interact. Rather, I see moments of hesitation as opening up a realm of questions and potential actions which allow for a more thorough exploration of how meaning as something relational comes into being.

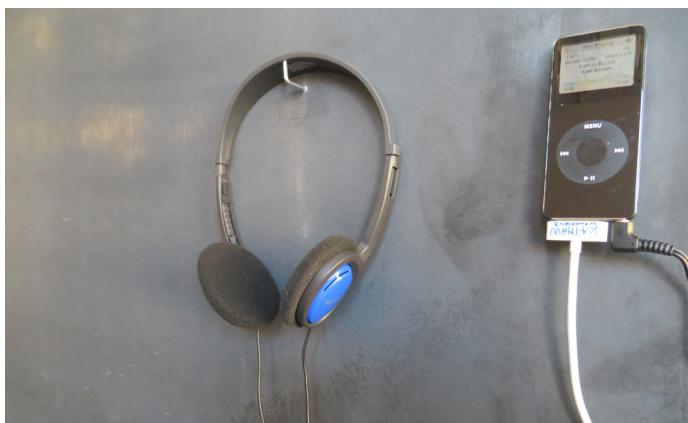
www.sjoerdwestbroek.nl

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Kathrin Wolkowicz



READING FROM DOUBLE NEGATIVE
2014, HD video, 4:13 min



TI LI TI
2016, audio installation, 3:04 min

● Kathrin Wolkowicz (*1981 DE) studied at Kunstakademie Münster, University of Art Braunschweig and received an MA Fine Art degree from Piet Zwart Institute Rotterdam in 2009. She programmed the Suburban Video Lounge Rotterdam in cooperation with the artist Toine Horvers and was a co-founder and -organizer of the nomadic exhibition project Sils. Her works have been shown internationally in exhibitions, screenings and events, such as Poetry International Festival Rotterdam, Kunsthalle Baden-Baden, Musée d'Art Moderne de Saint-Étienne, San Serifo Amsterdam, Mass MoCA Massachusetts, De Player Rotterdam, If I Can't Dance I Don't Wanna Be Part Of Your Revolution Antwerpen. Kathrin lives and works in Rotterdam, The Netherlands.

The video READING FROM DOUBLE NEGATIVE shows a performance by Wolkowicz that derived from her book DOUBLE NEGATIVE. Instead of a book reading, the artist combines her texts with a song by Kurt Weill, making up words and gestures tongue in cheek, reflecting on the overlapping content of both book and song, estrangement and inability, offer and opportunity.

TI LI TI is a cover of a Russian folksong which the artist recorded without knowing the language. What is the sounding of a word? What happens to words when they lose connection with the things they signify, and when they change their dress from written to spoken language?

Kathrin Wolkowicz is a Rotterdam based artist and filmmaker working with text and image in the field of video, film, book and installation. Usually, the text that she writes forms the base for her works that circle around memory, identity and desire. In her recent works, Kathrin Wolkowicz investigates the perception of time and space within the media film and book. Using text to tickle the memory of the spectator, the artist is primarily interested in the haptic experience with text and film. In her book- and installative works, Wolkowicz explores how one reads and how one spends time with text. She is particularly intrigued how the bodily relation between spectator and artwork contributes to reading.

www.kathrinwolkowicz.net

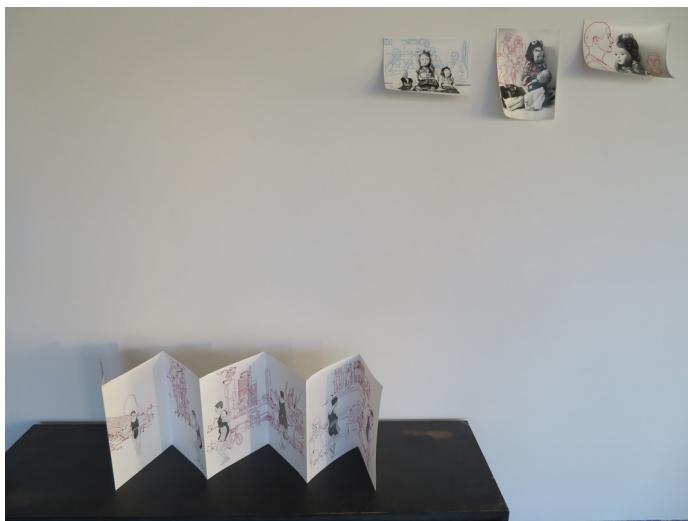
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Wilma Kun



FAMILY

2009, photographs and embroidery

● Born in Sao Paulo (Brazil) 1967. Lives and works in Rotterdam (NL).
1989 studied sculpture at the Faculty of Art Santa Marcelina, Sao Pau
2001 studied painting at Fine Arts Academy Brera in Milan.

Residences and exhibitions in Rotterdam and The Hague
2009–2016: Kaus Australis; Kunst & Complex; Stichting Bad;
Open studios Borgerstraat; «Secret Art Space» – De Witte Slagerij; «Hoogtij#32» – Arte sin; Limites gallery «Werklicht Exposé»; Galleria Skin in Brescia, Italy

FAMILY is based on the concept of memory. In this series my own dolls are the subject. I got the dolls from my Hungarian grandfather when I was a child. The dolls are also from Hungary; they represent a symbolic object. All children give names to the dolls: they give each of them an individual identity and create a world for them, the differences between reality and fantasy are almost vanished. Using this ambivalence I made this artwork. Reality is represented with a photo of the dolls and with an embroidery-image deriving from fantasy. I used the image of my family, giving it an immaterial context by embroidering.
FAMILY talks about the memories, identity and its psychological projection.

www.wilmakun.com

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Hieke Pars



ZAANSE KLEDEN (ZAANS CLOTHES)
2003, video, 3:40 min

● Hieke Pars (*1952 NL) lives and works in Rotterdam. She studied Social Pedagogy at Middeloo Amersfoort 1970–1974, then fine arts, mixed media at Academie voor Beeldende Kunsten, Rotterdam 1989–1994. 1991–2015 working periods in Belgium, Poland, Spain, Switzerland, Czechoslovakia. 1994–2010 lots of publications and exhibitions and art-prizes

Saturday morning

Hieke Pars is a visual artist. Creating images will always remain her first motif no matter how engaging her work, how urbanised her orientation and how striking the soundtrack, i.e. the sound of public space which is an intrinsic part of her work, might seem. Her images have a strong cinematographical impact due to the way she staged and directed her interventions in public space. Their unaffected and authentic representation generates a very likely reality which however will never be despite the fact that they are simple events based on quotidian familiarities.

Consequently, on a lovely Saturday morning in Zaandam she had a group of women all beating their rugs from their balconies at the same time. However normal this might have appeared, this spectacle would never have happened in everyday reality. Collectively beating rugs occasionally used to be an old ritual, which was meant to keep to a minimum the inconvenience of dust. In this way the neighbourhood would only suffer from clouds of dust sporadically. In our individualised community the beating of rugs collectively has not only grown into an anomaly, it has been eradicated altogether from the urban scenery. Regulations require that we beat rugs at the back of our houses on the walkways. Would beating rugs collectively be a form of protest? Does it signify the physical presence of a specific group in the public domain?

Siebe Thissen

(Siebe Thissen is the public art director at the Centre of Arts of the city of Rotterdam. He writes about the arts, public space and popular culture.)

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Niels Smith van Burgst



SWIMMINGPOOL

2016–10–30, oil on linen, 100 × 170 cm

PORTRAIT OF A PROFILEPIC 2

012–12–11, oil on wood, 12 × 15 cm

MARKUS

2012–03–20, oil on wood, 12 × 15 cm

TRONIE

2012–03–20, oil on wood, 12 × 15 cm

PROFILEPIC

2012–11–08, oil on wood, 12 × 15 cm

● Niels Smits van Burgst (*1970 NL) graduated at the Royal Academy in the Hague in 1993. Since then his paintings have been exhibited in New York, Berlin, Amsterdam, Brussels and many other cities across Europe.

In 2013 Museum 'de Buitplaats' honoured his work with a retrospective. He won the 'van Ommeren de Voogd'-prize-2007 and the Aku-2011. His paintings are in many collections all over the world.

The paintings by Niels Smits van Burgst articulate our attempt to connect to one another, the frustration and inadequacy of our efforts to engage others which results often in isolated, voluptuous tedium. The figures in his work, acquaintances perhaps, flaunt their sexuality and hedonistic irreverence; the act of painting mirrors their desire and slyly romanticises the tawdry, lived-in reality of the image. Sometimes the image is benignly erotic, modestly painted in virginal pastel colours; at other times it is pornographic, executed with thick, stigmatising strokes that echo the image's violence. Commonplace scenes, a kitchen or a bedroom, emerge from a painterly atmosphere, entwined intimately with the flesh of the figures who inhabit these spaces. In their abiding openness the paintings beg the question of whether intimacy between the viewer and the subject is possible. Displaying themselves in a frozen, isolated moment, the subject projects an identity to be validated by the viewer. The painting is a conflict between this projected identity and the painter's own sentiments; is connection possible then, or is every image we create inherently deceiving? Boredom, pranks and aggressive sexuality all become a show, a heightened reality that lies in contrast to the quiet, imperturbable surroundings that ground these displays firmly in the everyday, simply existing.

Sebastian Haquin, 2016

www.svanb.nl



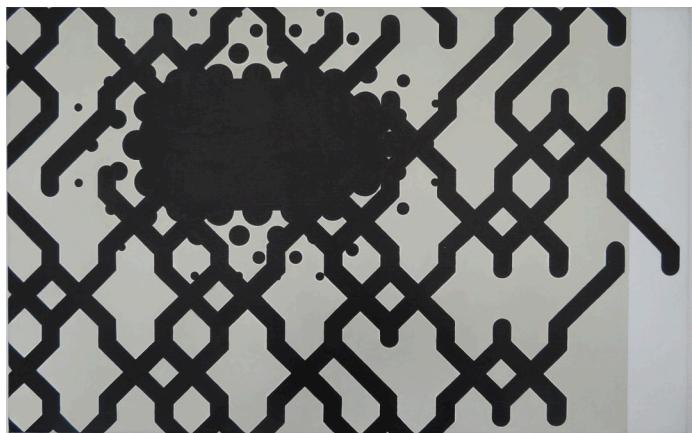
OnArte

At the same place by coincidence

10.12.2016–21.01.2017

● EN

Ralph van Meijgaard



VIRAL (ESCALATOR), 2016
oil on canvas, 120 × 80 cm

MOLECULAR

2016, oil on canvas, 24 × 30 cm

HORIZON

2016, oil on canvas, 24x30 cm

ESCALATOR AGAINST LIGHT

2016, oil on canvas, 24 × 30 cm

DOUBLE SUNSET

2016, oil on canvas, 24 × 30 cm

HYBRID

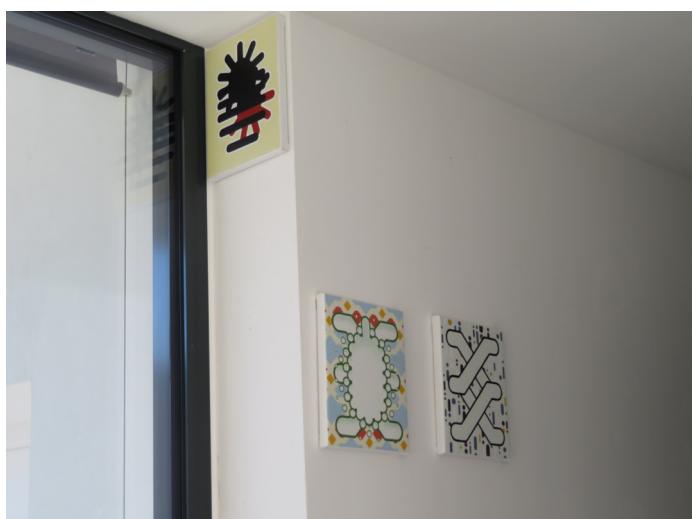
2016, oil on canvas, 24 × 30 cm

ESCALATOR

2016, oil on canvas, 24 × 30 cm

● Born 1957 in Voorburg. Studied at Academie Beeldende Kunsten, Rotterdam. Various exhibitions in galleries, a.o. Nouvelle Images, Galerie van Kranendonk, Xx multiple, Galerie Livingstone, Duende, Bonnefanten Museum Maastricht, Kunsthall Rotterdam, GEM Den Haag, Villa Mondriaan Winterswijk. Alongside: 1990–2010 tutor at Willem de Kooning Academie, guest lecturer Academie Arnhem (1987) and Den Bosch (2000), initiator «Artropa» exchange Rotterdam-Paramaribo (CBK Rotterdam). Currently: Coordinator Rotterdam Vakmanstad

The image of daily life phenomena is key in van Meijgaard's paintings. In his paintings he often uses symbols and pictogram-like shapes distilled from simple every day objects or phenomena, charging them with a potential for evoking meaning and interpretation. These painted items appear to be minimal signs which ask for identification. The paintings are worked out in a very precise manner and appear to be focused on the visual distinction that points to the human skill of observation, thinking and mind forming.



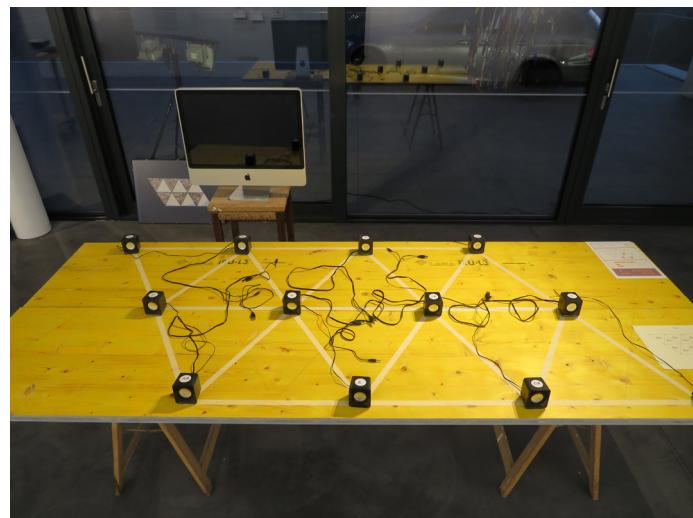
OnArte

At the same place by coincidence

10.12.2016–21.01.2017

● EN

Gert Rietveld



KHL4

12-channel sound installation (wooden table, speakers, computers, software), 210 × 80 × 70 cm)

RUNNING AWAY FROM CAMERA

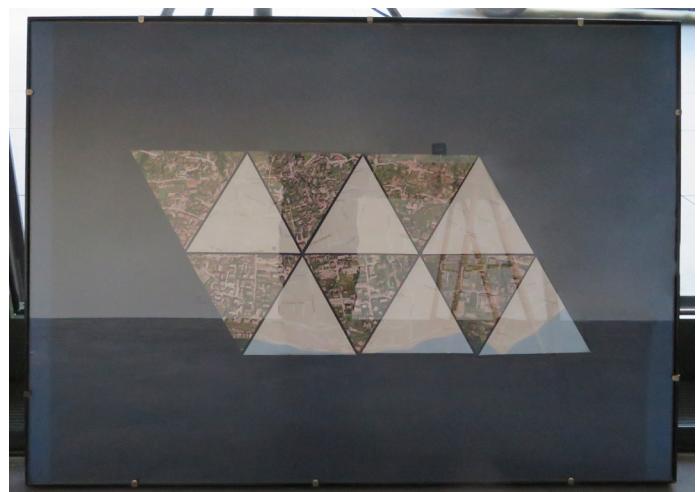
installation (9 photo prints 15 × 25 cm, signed, unlimited edition // digital photo frame with 161 photos, signed, unlimited edition)

● (*1960 NL). 1981–1987 studied painting and sculpture at Academy for the Visual Arts (now Willem de Kooning Academy), Rotterdam. Exhibitions in The Netherlands, Belgium, Hungary and Japan.

Since the spring of 2006 I have been working on RUNNING AWAY FROM CAMERA, an ongoing photographic project. I take photos where I put the self-timer on 2 seconds, push the button and try to get as far from the camera as I can. As of now there are 161 photos. The project can be followed on <http://runningfromcamera.blogspot.com> Photos from the project have been published in newspapers and magazines in amongst others the Netherlands, England, the USA, Canada, China, Japan and Australia. Places where the photographs were taken: (Spar-tapark-West, Rotterdam; Duende, Rotterdam; Doklaan, Rotterdam; Markt, Middelburg; CabFab, Den Haag; Domtoren, Utrecht; Museumplein, Amsterdam; Het Park, Rotterdam; Museumpark, Rotterdam)

Over the years, I have produced and shown drawings, photographs, semi-architectural interventions, video, site-specific and non-site-specific installations, interactive multimedia work, language based work and installations that include an element of performance. I don't have a program other than following my own fascinations, but looking back I do see some constants. Much of the work could be categorized as exploration of space, in all possible senses: three dimensional space, imaginary space, represented and metaphorical space, linguistic space etc. I am interested in how we use our experiences in physical space in organizing and navigating these other domains, and -who knows- vice versa. My work usually deals with space: the physical space in which we find ourselves, and the space of imagination that is within us.

www.gertrietveld.com



OnArte
At the same place by coincidence
10.12.2016–21.01.2017
● EN ● DE

Heyer Thurnheer



19 SCETCHES ON THE INDIVIDUAL AND SOCIETAL ETHIC SELF-DESIGN (19 Skizzen zur individual- und gesellschafts-ethischen Selbstausrichtung)
2010–2030, foldable objects, cardboard, tape, acrylic paint,
ca. 25 × 20 × 50 cm

● Thurnheer (*1953 CH) studied Technical Environments and Graphic Design at Metall./MS Winterthur, Multimedia Artbases at G. Rietveld Academie, Amsterdam, Anthroposophy and Bewusstseinsgeschichte at Gesamtlebenskunstwerk Schlossli Ins, Anthropology, Social Science and «learning by acting» at the Atelier Berzona (Werkstatt für Kunst und Alltagsfragen) Locarno.
He is founder, director and co-organiser of several art-spaces, art initiatives and –institutions in the Locarno region and in Rotterdam.

Thurnheer's work consists mainly of drawings, text-materials, object-installations and films that are based on a reflective process of self-forming. He considers this societal self-forming process as global-societal engineering, which finds its drive in individually carried out ethical self-management work, and interprets it as realisation of self-determined societal horizons of consciousness.

He comprehends self-legislation- and self-care-competences as logical consequence of freedom and democracy and pursues a «pragmatic reflectionism», which intends the realisation of «another 21st century modernism», as outlined by Foucault in his «aesthetic existence», by Steiner in his «ethical individualism» and by Wilhelm Schmid in his «phronetic pragmatism» in «Philosophy of the Art of Living, a Foundation».

● Thurnheer's Werk besteht vorwiegend aus Zeichnungen, Textmaterialien, Objektinstallationen und Filmen, die auf einem reflektiven Prozess der Selbstformung gründen. Er denkt diesen gesellschaftlichen Selbstformungsprozess als globalgesellschaftliches Engineering, das seinen Antrieb in der individuell zu leistenden ethischen Selbstführungsarbeit erfährt, und deutet es als Realisierung selbstbestimmungsgesellschaftlicher Bewusstseinshorizonte.

Er denkt Selbstgesetzgebungs- und Selbstsorgekompetenzen als logische Konsequenz von Freiheit und Demokratie und verfolgt einen «pragmatischen Reflektionismus», der die Realisierung einer «anderen 21stes Jahrhundert-Moderne» intendiert, so wie sie von Foucault in seiner «ästhetischen Existenz» skizziert wird, von Steiner in seinem «ethischen Individualismus» und von Wilhelm Schmid in seinem «phronetischen Pragmatismus» in «Philosophie der Lebenskunst, eine Grundlegung».

www.heyer.thurnheer.com

