

158 | PRESS RELEASE

MINNE KERSTEN *Day for Night*

06.09 – 25.10.2025

Opening: 05.09.2025, 5 – 8 PM



Annet Gelink Gallery is pleased to present *Day for Night*, Minne Kersten's second solo exhibition with the gallery, following her 2022 presentation in The Bakery. At the heart of the exhibition is the new film installation *Where I'm Calling From* (2025), shown here for the first time alongside new sculptures and paintings.

The title *Day for Night* refers to the cinematic technique used to simulate night during daytime shooting—a gesture of artifice that reflects Kersten's interest in how perception is constructed, and how illusions can carry emotional truth. Working across video, sculpture, and painting, Kersten's practice orbits around the residue of a narrative: what remains after an event, psychologically and physically.

Where I'm Calling From is set in a meticulously constructed attic set, presented as an independent installation at the CAPC Bordeaux and David Dale Gallery, Glasgow, in 2024. During filming, the attic was briefly inhabited by moths—nocturnal creatures whose erratic flight introduces an unstable, spectral presence. Moths, in mythology and folklore, often signal transformation, death, or obsession. Here, they function as both protagonists and metaphors, pointing to Kersten's interest in how constructed binaries—light and dark, life and death—are far less stable than they appear.

The wallpaper that lined the attic walls, designed and hand-printed by the artist, carries motifs of moths hidden in its pattern. It draws on Charlotte Perkins Gilman's seminal feminist novella *The Yellow Wallpaper* (1892), in which domestic confinement gives way to hallucination and dissolution of self. In Gilman's story, the wallpaper becomes both prison and portal: a surface where the mind's projections take shape.

Literature is a crucial anchor in Kersten's work: not only as reference, but as a tool to give form to what resists visibility. Her practice is further informed by 19th-century spirit photography and the spectral tropes of cinema, where suspense is often built through silence, off-screen space, and what remains concealed. In her work, ghosts and moths are not just apparitions, but models for thinking about history, repression, and the unseen: they surface only at the edge of perception, suggesting that absence may in fact be another kind of presence.

Resisting linear narratives, *Day for Night* invites viewers to enter this shifting terrain, where the boundaries between reality and fiction, memory and imagination, day and night, begin to dissolve.

Minne Kersten (1993, NL) is an artist based in Paris and Amsterdam. Her work has been exhibited internationally, including at CAPC Musée Bordeaux, FR (2024), Glasgow International, UK (2024), Bonnefanten Museum, NL (2023), 16th Lyon Biennale, FR (2022), Stedelijk Museum Schiedam, NL (2022), the Living Art Museum, IS (2022), Hotel Maria Kapel, NL (2021), HISK Brussel, BE (2021), Haus Wien, AT (2021), De Ateliers, NL (2020), among others. In 2022 she was awarded the Volkskrant Visual Arts Audience Award and was nominated for the Royal Award of Modern Painting. She participated in residencies at De Ateliers, Amsterdam, NL, Triangle-Astérides, Marseille, FR and Cité Internationale des Arts, Paris, FR.

Upcoming exhibitions in the Netherlands include *Missen als een ronde vorm*, at Stedelijk Museum Schiedam (27 September 2025 – 1 March 2026, group); *There's Always Another Twist* at Oude Kerk, Amsterdam (21 November 2025 – 6 April 2026, solo); and a solo exhibition at Kasteel Wijlre estate, (spring 2026).