

PRESS RELEASE

## **DANCING WITH OCTOPUSES**

Leo Arnold, Anders Dickson, Rezi van Lankveld, Erik van Lieshout, Lara Schnitger

March 12 – May 1, 2021

Annet Gelink Gallery proudly presents the group show *Dancing with Octopuses*, with new paintings by artists Leo Arnold, Anders Dickson, Rezi van Lankveld, Erik van Lieshout and Lara Schnitger.

*Dancing with Octopuses* borrows its title from Pam Emmerik's text on renowned Dutch artist René Daniëls<sup>1</sup>: Emmerik refers to Daniëls' mind being like an octopus that touches something before suddenly withdrawing again. In the text, Emmerik emphasizes the importance of capturing an immediate reaction over merely trying to reproduce reality.



Erik Van Lieshout, Untitled, 2020

A seminal figure, Daniëls is the focal point of a new film by Erik van Lieshout (1968, Deurne, NL), currently still in production. In the process of making the film, Van Lieshout has found himself influenced by Daniëls in unexpected ways. Freed from the constraints of his previous approach to painting, Van Lieshout has produced a range of works on canvas that directly reference Daniëls' work. Where the works raise questions on copying, authorship and authenticity, they also fall back on tropes like the homage and the reinterpretation of themes as well as the visual conversations that takes place between artists.

Through the selection of artists and works on view in *Dancing with octopuses*, the show highlights these traditions through the – at times coincidental - connections between artists. Glancing from canvas to canvas, a wider conversation takes place. Each in their own language, the artists find common ground through an intuitive approach to the medium that is marked by strong yet intimate, figurative and alluding images.

Leo Arnold (1993, London, UK) works are the result of equal parts precise and romantic observation of his immediate surroundings. He approaches and reapproaches his surroundings, often creating multiple works on one theme, to reflect on his mental space. In his capacity as advisor at De Ateliers, it was Van Lieshout who especially brought Arnold's work to our attention.

Rezi van Lankveld (1973 Almelo, NL) harnesses the essential character of paint to create intuitive, personal images. Van Lankveld allows paint to flow onto the canvas, taking on shapes and forms of its own choosing. She takes advantage of something sufficiently evocative, a line or a shape, to contribute to the process of building an image; turning that which is perceived into that what is constructed.

It is also Van Lankveld who introduced us to the work of Anders Dickson (1988, Wisconsin, US), another former resident of De Ateliers, where Van Lankveld acts as advisor. Through the use of colour and figuration Dickson emphasises the atmospheric experience of reality creating intuitive, personal works.

By pairing techniques like dying, quilting, weaving, and sewing with tough and rebellious postures and messaging, Lara Schnitger (1969, Haarlem, NL) pushes the expressive power of traditional crafts. The works on view present the familiar theme of women represented on canvas. Where the tactility of the works is soft and inviting, the works' graphic aesthetics lend a jarringly bold impact.

Through the works on show, *Dancing with Octopuses* engages with heritage and retrieves contact with the physical presence of the artists' gesture: the inexhaustible potential of painted images, their unpredictability, and the play between perception and reality. A play ever more relevant at this historical moment characterized by restriction and the domain of the digital.

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<sup>1</sup> *René Daniëls. Onvermijdelijke Aantekeningen, Papierplezier, De Dichter bij de waarheid.* Published in 2006, © Paul Andreisse Galerie and Stichting René Daniëls

PRESS RELEASE

## FAKE NEWS

Wilfredo Prieto

March 12 – May 1, 2021

In The Bakery, Annet Gelink Gallery is pleased to present *Fake News*, Wilfredo Prieto's [Sancti-Spiritus, Cuba, 1978] fourth solo show at the gallery.

*Fake News* presents a range of paintings created during Prieto's exhibition at Galeria Habana that ran from March 21 to April 30, 2020. As a daily exercise, Prieto read the news from the national and international press, and interpreted this information (or misinformation) through painting, proposing a periodic reflection on fake news and post-truths. Through this act, Prieto transmuted the news we see and read daily on digital devices to that most traditional of media, painting.



Wilfredo Prieto, *Suma 655 muertas mas en un día*, 2020

Initially conceptualized as an exhibition that would open daily with the day's headlines transcribed into twelve fresh work, the first global lockdown in response to COVID-19 made the repeated openings logistically impossible. As such, the exhibition and the daily works were presented online and through social media.

More than a comment on the state of our online reading habits, Prieto also inverts the traditional reverence associated with painting, by creating almost instant artworks that are named after the clickbait headlines upon which the paintings are based.

In the way the news stories manipulate and create new realities, Prieto transposes the online world onto canvas in ways that further shape and reshape our day-to-day. The works reverberate between the online mutability of truth and reality and the physical constant and traditional appreciation of the created paintings. Through the sheer number of works produced, however, Prieto pulls apart this manufactured stability – much as the proliferation of stories repeated through different online media pulls at the seams of what is real.

That the works were initially presented online last year, to be presented in the physical space of the gallery a year after the first lockdown, adds further coincidental layers to the works. As the works bounce from our screens to the walls and back again, *Fake News* confronts us with life imitating art.

Wilfredo Prieto studied at the Escuela Profesional de Artes Plásticas in Trinidad, Cuba, from 1992 to 1996; afterwards he attended the Instituto Superior de Arte in Havana from 1998 to 2002. He currently lives and works in Havana, Cuba. His latest solo exhibitions were held at Fondazione Mora Greco, Naples (2019), Museo de Arte Contemporaneo del Zulia, Maracaibo (2015), Annet Gelink Gallery, Amsterdam (2015), Museo Nacional de Bellas Artes de La Habana, Havana (2015), S.M.A.K., Gent (2014), NMAC Foundation, Cadiz (2013), Sala de Arte Publico Siqueiros, Mexico (2012), 11th Havana Biennial, J and Calzada, Havana (2012), Praxis, ARTIUM, Vitoria (2011), Kunsthalle Lissabon, Lisbon (2011), Dia Art Foundation, New York (2007).

Wilfredo Prieto's work has been included in numerous group exhibitions, including the 12th Havana Biennial (2015), Lentos Kunstmuseum Linz, Linz (2014), Centre d'Art la Panera, Lleida (2014), Museum of Fine Arts, Boston (2014), Stedelijk Museum Bureau, Amsterdam (2013), Collateral Event of the 55th Venice Biennial, Venice (2013), Centro de Arte 2 de Mayo (CA2M), Móstoles, Madrid (2011), 29th Sao Paulo Biennial, Sao Paulo (2010), De Appel Arts Centre, Amsterdam (2010), 12th Venice Architecture Biennale (curated by Stefano Rabolli), Venice (2010), CCA Wattis Institute for Contemporary Arts, San Francisco (2009) and MoMA, New York (2008). Wilfredo Prieto received The Cartier Award (Frieze, London, 2008) and the 2000 UNESCO Prize for the Promotion of the Arts (7th Havana Biennial, DUPP, Havana, 2000).