

BLINDENZIMMER

Yael Bartana, David Claerbout, Roger Hiorns, Meiro Koizumi, Rezi van Lankveld, Erik van Lieshout, Sarah van Sonsbeeck, Wilfredo Prieto, Johannes Schwartz, Dick Verdult, Marijke van Warmerdam.

15 January – 12 February 2022

Annet Gelink Gallery is pleased to present the group show *Blindenzimmer*, with work by Yael Bartana, David Claerbout, Roger Hiorns, Meiro Koizumi, Rezi van Lankveld, Erik van Lieshout, Sarah van Sonsbeeck, Wilfredo Prieto, Johannes Schwartz, Dick Verdult and Marijke van Warmerdam.

Blindenzimmer explores the metaphorical circus of our current societal and political state, whose reality highlights both the sublime and the absurd of the human condition. Titled after **Johannes Schwartz'** series of the same name, which documents the interiors of blind people's homes, the show delves into the inwardness of this surreal moment

Looking at visitors under a mask of bright makeup, **Dick Verdult's** *Very Very Said* welcomes them in the gallery space. With subtle irony, Verdult investigates the state of current events through the figure of the clown. Aware of -and exploiting- his power in awakening Pathos within his audience, he stands as the embodiment of the eternal condition of lunacy.

A big, red theatre curtain runs over the main gallery wall, informing the surrounding space. *Houses without people, people without houses* by **Wilfredo Prieto** aims to execute the contradictions of our contemporary time. Increasingly absorbed in our virtual and social media lives, an overturn of reality occurs and, as in theatre, our existence appears to be staged.

Yael Bartana's *Undertaker* collects a display of prints illustrating masked figures — the undertakers. Rendered in a large format, the figures hold up their masks and operate as an observing choir, witnessing and silently commenting on the state of events.

The peculiarity of *Gold Dripping #2.03* by **Sarah van Sonsbeeck** resides in its visual as well as material intricacy. By playing with non-straightforward visuals, van Sonsbeeck invites the viewer to reflect on the intimate moments created by chance that due to the buzz of our contemporary reality may pass unnoticed.

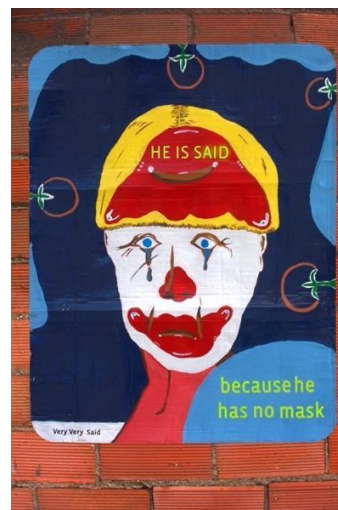
In the work by **Roger Hiorns**, spirit-like figures appear to be floating into a dark background. Here, Hiorns proposes a reflection on the ambiguity and fluidity characterizing our contemporary conception of sexuality. Seeking inner exploration of our perception of the bodily the work paves a path towards a more fluid and free experience.

Whether through the memoirs of Japanese film director Yasujiro Ozu or the personification of a kamikaze pilot, **Meiro Koizumi** renders a portrait of modern Japanese society. Both in the charcoal drawing *Fog #5* and *Kamikaze Dog # 1*, Koizumi translates emotionally charged experiences through strong characterisation and personification. Latent emotions are symbolically and visually concealed by the concept of the mask. By placing his characters in front of confrontational issues, Koizumi explores the discrepancy between what is shown and what is felt.

Rezi van Lankveld harnesses the essential character of paint to create intuitive, complex pictures. Van Lankveld allows paint to flow onto the canvas, making way for unpredicted images. 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 which is constructed.

The work of **Erik van Lieshout** reflects on the hectic life and critical conscience of the artist as he over-shares and shreds common codes of privacy, inhaling everything in sight. By typically not adapting to the general behaviour of his surroundings he becomes an active player in the action which causes many humorous situations but also provokes strong reactions from others.

As under a circus tent, all works co-exist in their diversity: the palpable enters a dialogue with the contemplative. With the works paraded out in front of us, a way forward becomes visible. Annet Gelink Gallery invites the viewer into this space, in which perceptions merge to form a strange yet familiar reality.



Dick Verdult, *Very Very Said*, 2021

annet gelink gallery

PRESS RELEASE

CONSTANT COMPANION

MINNE KERSTEN

15 January – 12 February 2022

In the Bakery, Annet Gelink Gallery is proud to present *Constant Companion*, Minne Kersten's first show at the gallery.

Originally conceived as part of an installation, the video *Constant Companion* brings forth the mythological figure of the Raven as its main protagonist. The bird is used as a leitmotif to speculate about concepts like the Stone Tape theory and place memory. Both these concepts hold the idea that some buildings are receptive to the energy produced by traumatic or emotional events, which they record and store.



Minne Kersten, *Constant Companion*, 2021

The Raven is a bird with strong symbolic connotations; they are often interpreted as an omen, connected with tragedy and darkness – or seen as spirits from the supernatural world. In *Constant Companion*, several interpretations are allowed to exist next to each other and create friction between symbolism and reality. By repurposing a domestic scenery as the backdrop for a twisted fable, attention is drawn to how the domestic is intended to satisfy our need for protection, comfort, and affirmation, but that this space is often multidimensional and can hold a multiplicity of stories and emotions.

Once used as the set for the video, the installation of *Constant Companion* now houses the feeling of (human) absence - leaving visible traces of an action behind. Haunting happens when a place is stained by time, or when a particular place becomes the site for an encounter with broken time. Such residues are explored in this work, as they cling to and animate spaces and things.

A shelter is commonly understood as a place we go to for affirmation and comfort, a site that promises safety. But in these unprecedented times we also experience shelters shifting, as access, distance and norms are constantly (re)negotiated.

Throughout her practice Kersten has returned to the idea of domestic spaces as a psychological construct, one that we believe to be a shelter but which is in fact often porous and unstable. There is a general investigation in her work of how spaces function as expansions of consciousness and how architecture contains memories of embodied experience. Through video and sculpture Kersten seeks to visualise these intangible concepts. This installation in specific explores spaces of shelter as narrators of their past events.

Minne Kersten (1993, NL) lives and works in Amsterdam and Brussels. Kersten works with installations, videos, sculptures and painting which form the backdrop of a fictional world. In this world, which has its own often absurd logic that blurs the boundaries of reality and the imagined, people, objects and architectural elements find new relationships to each other. In her work she has a literary approach: telling visual stories and constructing sculptural environments that support stories or add to their reading and interpretation.