

annet gelink gallery

PRESS RELEASE

CARLA KLEIN

3 June - 16 July 2022

Annet Gelink Gallery is proud to present Carla Klein's seventh solo exhibition at the gallery.

In her latest body of work, Klein created a new series of paintings that depict desolate urban sights during the Corona lockdown. Whereas her former work usually departed from a photograph, these paintings were made based on numerous and easily reproducible prints. Klein paints the world in the way these prints present it to her - her work is not painted *from*, but *as* print. What fascinates Klein is the way in which, in the present culture, prints and pictures shape our image of the reality.



Carla Klein, *Untitled*, 2021

The paintings in the exhibition that have the exact same size refer to the identically sized and therefore easily reproducible paper of prints. Klein not only transposes the image onto the canvas, but also the materiality of the print itself, such as the thin and easily wrinkled paper or traces of a printer out of ink, leaving scratches and lines on the surface. Every painting is made with a different shade of blue, allowing the characteristic shine of the ink to be transmitted onto the canvas.

Because of their shiny surface and their lack of depth, the images on the prints become tinny and flat. Similar to the consequences of the Corona measures, such as the curfew, lockdown and the closing of borders, the prints depict a world that is closed-off and unreachable.

Although her work reflects on the current times, Klein's paintings are never limited to one idea. Other than serving an opinion, the paintings' stories are woven into the material and ask for a specific, slower kind of attention. Using oil paint as her medium, her works form a kind of interaction between image, paint, depth and abstraction in which materiality and illusion constantly alternate.

Carla Klein (1970, Zwolle, The Netherlands) studied at the Koninklijke Akademie voor Kunsten, The Hague and the Rijksakademie, Amsterdam. Recent solo and group exhibitions include Annet Gelink Gallery, Amsterdam (2018), Dordrechts Museum, Dordrecht (2018), Annet Gelink Gallery, Amsterdam (2015) Contemporary Art Museum St. Louis, St. Louis (2014), The Granary, Sharon (2013), TENT, Rotterdam (2012), Kunsthal, Rotterdam (2011), Fifth Anniversary Lift Ticket, commissioned by The Aspen Art Museum and The Aspen Skiing Company, Aspen (2009), Expositorium, Vrije Universiteit, Amsterdam (2009), World Class Boxing, Miami (2008), Stedelijk Museum Schiedam, Schiedam (2008), Tulane University, New Orleans (2006). Several monographs were published on occasion of her solo exhibitions among which by 'World Class Boxing' Florida (2008), Newcomb Art Gallery, New Orleans (2006) and Jarla Partilager, Stockholm (2007).

annet gelink gallery

PRESS RELEASE

CA NTS EE MY TO NGU E

JOSSE PYL

3 June - 16 July 2022

Annet Gelink Gallery is proud to present *CA NTS EE MY TO NGU E*, Josse Pyl's second exhibition in The Bakery.

Josse Pyl explores the production of language and how it substantiates and influences our experience and knowledge of the world around us. How words and texts pass through bodies, how language and speech are formed and disintegrate. Pyl tries to understand this intertwined system without hierarchy

and through the making of drawings, sculptures, videos and environments where language and stories are formed, where they move and are lost. A grammar of works attentively articulates our relationship with language and how it functions as a cultural artifact that contains (un)pronounced—therefore, sometimes involuted and intuitive—ideas.



Pyl's drawings and objects can be considered as characters or symbols that re-create a separated linguistic world; one that exists and is permeated with its own internal logic, in which the forms of communication are made tangible and plausible yet alienated. Signs are turned into material characters and objects transform into symbols. This results in a spacial lexicon that appears to hesitate between image and text.

For his latest exhibition, Pyl created an installation consisting of broken walls that are engraved with signs and symbols, forming a sentence of reliefs. The reliefs reflect Pyl's fascination for documenting and arranging reality. Like his drawings that are made using the technique of frottage, the engravings in this installation appear from the objects they represent. On the one hand, they document the images on the stone surface, yet they also become objects themselves. Just like signs and symbols, the molded images do not depict but represent something. The message of these images is at once transcribed and distorted, a familiar technique within Pyl's practice. By converting a shape into its negative, Pyl frames and makes tangible memories in the way in which spoken language engraves and leaves its traces on teeth.

Josse Pyl (1991, St-Niklaas, Belgium) studied at Werkplaats Typografie (NL), before completing his residency at the Rijksakademie van Beeldende Kunsten (NL). Recent solo exhibitions include shows at the Brakke Grond, Amsterdam, NL (2019), Annet Gelink Gallery, Amsterdam, NL (2019) and O19, Ghent, BE (2018).