

PRESS RELEASE

ONE 'O' HANGING BETWEEN TWO I'S

JOSSE PYL

30 May – 13 July

Annet Gelink Gallery proudly announces *One 'O' hanging between two I's*, the third solo exhibition of Josse Pyl at the gallery.

Pyl uses language as his primary source material. For him, language embraces more than mere communication and can rather be understood as a living presence that shapes our understanding of the world. Using techniques such as frottage, printing, and reliefs, he reflects on the way language shapes our bodies and is shaped by them.



For this exhibition, Pyl transforms the gallery into a spatial poem, revealing traces of a lost language as a ruin. Teeth and tongues, recurring symbols in his work, refer to the body as a gateway through which the unspoken finds its way out, leaving an imprint on the world. Conversely, language leaves its traces on the body, as it moves through our lungs and scrapes along our teeth. The visitor moves through the space in what seems like a tourist or archaeological experience, passing by a series of engraved artifacts. Everywhere, traces of language are visible: signs crumble and split, letters and numbers get lost between different layers of plaster and stone, pictorial and alphabetical scripts are combined, while signs are overwritten and distorted.

Individually, the works consist of letters and words, basic geometric shapes, and comic figures. They can be deciphered like a game of phonetic gymnastics, twisting your tongue while inventing a new type of reading that is close to a form of play. The two arches, mimicking the contours of a jaw imprint, form both a portal and an engraving. Just like the exhibition title, whose meaning shifts when spoken or visualised, Pyl uncovers how language can imitate and imagine the world around us.

With works that seem to hesitate between object and text, between looking and reading, and between language and the world, Pyl creates a world where sight and language overlap, and knowledge through imagination predominates.

On the occasion of Amsterdam Art Week, Josse Pyl will give a frottage workshop for children aged 4 to 14. The workshop will take place at the gallery on Sunday, June 3, at 3:00 PM.

Josse Pyl studied at the Werkplaats Typografie (NL), before completing his residency at the Rijksakademie van Beeldende Kunsten (NL). Recent solo exhibitions have included Culture Station Seoul, KR (2023), Annet Gelink Gallery (2022), De Brakke Grond, Amsterdam, NL (2019), Annet Gelink Gallery, Amsterdam, NL (2019) and O19, Ghent, BE (2018). He was nominated for the Volkskrant Visual Arts Prize 2024.

PRESS RELEASE

PER SEMPRE

MARIJKE VAN WARMERDAM

30 May – 13 July



On the occasion of Amsterdam Art Week, Annet Gelink Gallery dedicates its project space to Marijke van Warmerdam.

On view is *Per sempre* (2021), the film that was previously part of the successful exhibition *Then, now, and then*, at ZKM | Karlsruhe and Centraal Museum Utrecht, location Landhuis Oud Amelisweerd.

Per sempre (2021) was developed during Van Warmerdam's stay in Rome in 2017, where she captured the city in her characteristic manner, by filming to observe and analyse. Van Warmerdam's films create space for looking and invite profound reflection on perception and reality.

Per sempre is the counterpart to Van Warmerdam's work *Ti amo* (2021). Both films feature a tracking shot over the balustrade of the same bridge in Rome, but *Per sempre* focuses on the calm side of the river. The bridge serves as a powerful metaphor for connection and the timeless nature of love. The film ends with a lost duckling paddling through the water, a subtle reference to Van Warmerdam's film *Lichte Stelle* from 2000 and a scene that connects loneliness and love.

'I love you' (*Ti amo*) is passionate, 'forever' (*Per sempre*), by contrast, calm. With stunning simplicity Marijke van Warmerdam knows how to create meaning in an everyday observation of the two banks of the river. Like a sculptor, she fashions these concrete elements into poetry. The stone sculpture is softened by the soundtrack's shouts and footsteps – they make the observations more humdrum and less monumental. Indeed, the silence in many of van Warmerdam's early works would have made these films about love too sentimental.

-Bart Rutten, artistic director Centraal Museum

In addition to the Venice Biennial, **Marijke van Warmerdam** has participated in numerous international exhibitions, including the Sydney, Berlin and Gwangju Biennials, and Documenta X. She has had major solo exhibitions at the Van Abbemuseum in Eindhoven, the ICA in Boston, MAC in Marseille, Centraal Museum Utrecht and ZKM Karlsruhe. A retrospective of her work has been shown at Museum Boijmans Van Beuningen in Rotterdam, Serralves Museum of Contemporary Art in Porto

The film was realized thanks to the generous support of the Mondriaan Fonds

