

Marres Currents #2

Rumour Has It

This winter, Marres presents the second edition of Marres Currents, in which young curators are invited to curate an exhibition of recently graduated artists from art academies in the Southern Netherlands, Belgium, and Germany. In doing so, Marres provides a platform for young artists and curators, and contributes to an international infrastructure for talent development.

11.12.2014—13.2.2015

by Hélène Webers and Mels Evers, curators of Marres Currents #2

Rumour Has It presents a selection of contemporary art practices, featuring the work of inspired, young artists from the regions around Maastricht. It is an impressive selection, with works by nineteen emerging artists, who, after their time at the academy, are now exhibiting their work to a wider public. These are statements, each with its own execution and themes, which challenge the audience to view the work not as an irrefutable end product, but as a layered means of expression. In relation to current tendencies in contemporary art, the selected artists' work is both surprising and convincing. They've taken flight from the art academies, with their sights firmly set on crossing borders. Now their work is seeing the light of day, it represents a contemporary current within the visual arts.

Much of the work is notable for its use of narrative. Sometimes visible and sometimes not, an array of stories are tucked away within the works. Timo van Grinsven's sculptures function like characters in a larger story, and Tom Hallet's personal thoughts on his love life are the starting point for his installation. A cultural background or personal experience evokes memories, histories, and dreams, which ask to be unravelled by the visitor. Since the boundaries between truth and fantasy are blurred, nothing appears as it seems.

Rumour Has It conveys immense diversity in the choice of forms and material. Griet Moors and Vincent Vreeke question art historical traditions through the classical medium of painting, while Moritz Wegwerth pushes photography to its limits. Multimedia installations surprise through their combination of colour, shape, and texture: alternating between individual grains of sand, retro-TVs, and a collection of sheets of toilet paper and

dirty socks. These are all experiments in form and colour in which paintings, new media, and sculptures are juxtaposed to create a new context and a new story.

In numerous ways, the setting and the use of space plays an important role in *Rumour Has It*. Inside the exhibition spaces, attention is focused on unseen borders, in-between spaces, and the building's characteristics. In Hanne Haesevoets' site-specific work, an easily overlooked space is made evident in plaster sculptures, while the data and structures inherent to the building's architecture inform the work of Evelyn Mattheij. The spectator's presence is also addressed: how does one relate to their surroundings? In a perilous fashion, Oliver Blumek's primed installation alerts the visitor to their environment with startling effect.

Finally, elements of performance play an equally important role. Some works portray an action or document past activities, such as Carolin Eidner's burnt ceramic plates or the worn sandpaper objects of Laura van Biervliet, both of which explore the theme of transience. Tessa van der Meeren's works are live events, whereby the audience unwittingly becomes part of the performance; they might not even know that they ever were.

Rumour Has It is about searching and finding, both for the artists and the visitors. Amidst environments brimming with stories, shapes, colours, and performances, both can meet somewhere in the middle.

Tessa van der Meeren





II

Arnold Wittenberg



III

Carolin Eidner



IV

Vincent Vreeke

V





Griet Moors

Simon Weins



VII

VIII

Thorben Eggers





IX

Hanne
Haesevoets

Tom Hallet



X



Moritz Wegwerth

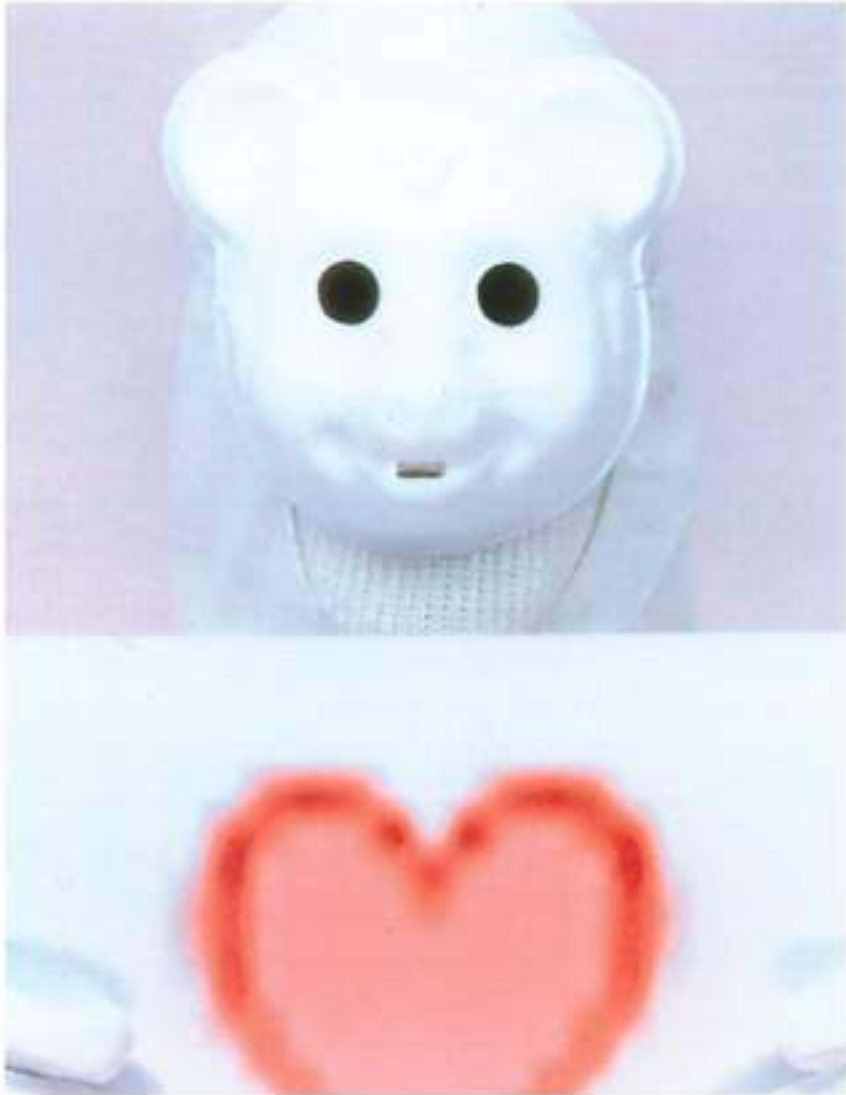


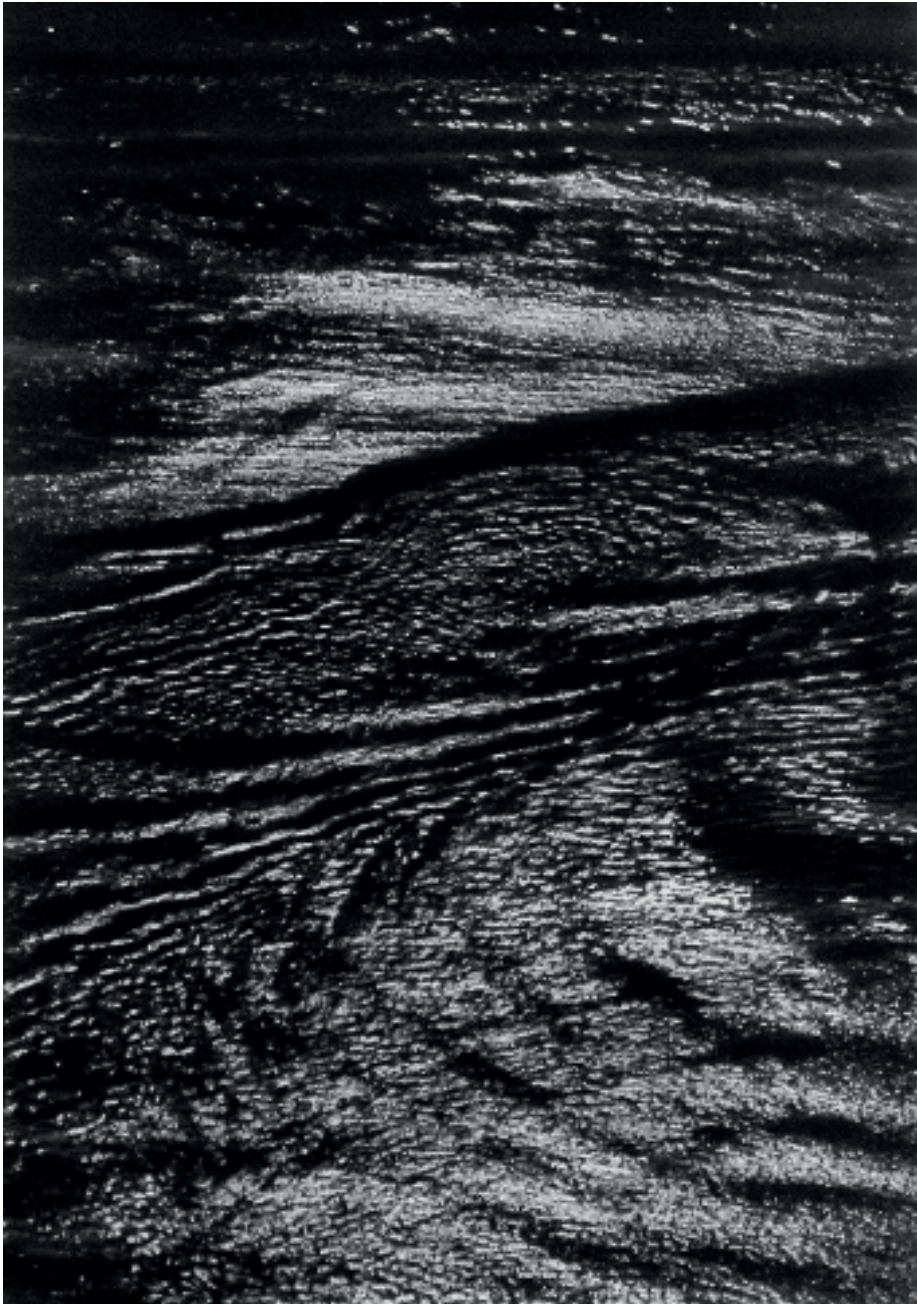
Evelien Mattheij



XIII

Jerome Daly





XIV

Polien Boons



XV

Mike Moonen

XVI

Lydia Debeer





XVII

Oliver Blumek

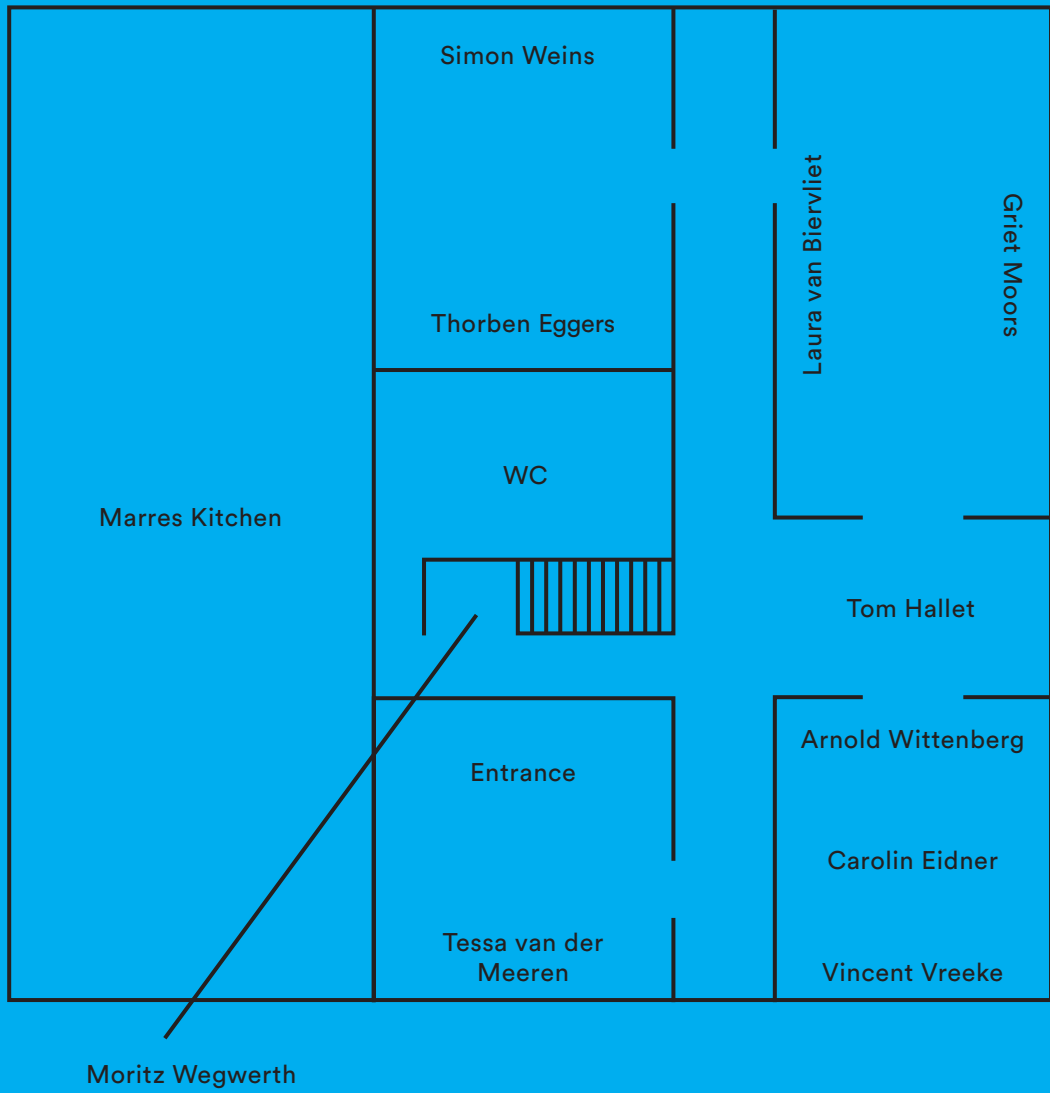


XVIII

R'm Aharoni

Begane grond

Hanne Haesevoets



I Tessa van der Meeren
NL 1990 — AKV|St.Joost Breda

Untitled, 2014
performance

As a performance artist, Tessa van der Meeren's role is predominantly that of a director. Under her direction, trained actors perform at unannounced times, leaving the viewer unaware as to where, when, and what the artwork is. Van der Meeren's performances toy

with the audience's confusion, invisibility, and discomfort.

II Arnold Wittenberg
BE 1991 — Media Arts Design Faculty (MAD)

ARKI, 2014
offset lithograph, 107 x 76 cm

Guided and inspired by his surroundings, Arnold Wittenberg's

practice assembles anthropological studies of everyday phenomena in nature. In his works lurks a depth that is initially concealed. His 'white on white' lithographs depict white birch in a white void. In an aesthetic and poetic form, Wittenberg makes visible a world of everyday and universal forms which were previously invisible.

III Carolin Eidner

DE 1984 — Düsseldorf Art Academy

Untitled (Party Delay 2), 2013-14
ceramics, paint, foam, metal,
burning wood, vegetables,
110 × 250 × 320 cm

Untitled (Party Delay 2) shows the traces of a performance. Dark floral patterns on attractive, brightly coloured, shiny ceramic plates are the result of smouldering fires. Vegetables are roasted over small campfires. *Untitled (Party Delay 2)* is part of the larger performance-installation *Party Delay* which took place at Maschinenhaus in Essen in 2013.

IV Vincent Vreeke

NL 1987 — Sint Lukas Brussel

Margin 1, 2014
oil on canvas, 190 × 120 cm

In the traditional medium of painting, Vincent Vreeke examines the framework of the canvas in a literal manner. The frame is an essential element for a painting, and Vreeke accentuates this component using rectangles, lines, and colours. In *Margin 1*, a yellow gesture and red lines overlap a painted blue rectangle, which is diminutive to the painted surface. Applying the formal language of abstraction, Vreeke asks the viewer: when is the canvas's moment of signification? Does a painting only refer to itself, or is meaning only implied through the viewer's presence?

V Laura van Biervliet

BE 1991 — Sint Lucas Gent

Still Life 1, 2014
mixed media

Still Life 2, 2014
mixed media

Still Life 4, 2014
mixed media

Made of sandpaper, Laura Biervliet's 'still life' works are not static objects; they are garments with a clearly worn and used character. They are worn as part of a complete outfit, leaving visible traces as they are repeatedly abraded against a wall. The result is a fragile sculpture that carries with it a veneer of transience.

VI Griet Moors

BE 1980 — Media Arts Design Faculty (MAD)

Laid Bare Yesterday, 2014
acrylic on canvas, mural, wooden
frame, MDF panels,
750 × 235 × 350 cm

The monumental work of Griet Moors marks a point at which painting and sculpture convene. Based on a picture that is unknown to the visitor, this triptych dissects, in three steps, into different pictorial elements. In the three-dimensional, abstract structure – in which the colours, materials, and composition are unravelled – only the title remains a silent reference to the work's starting point. The work's physical presence is overwhelming and absorbs the viewer into it.

VII Simon Weins

DE 1991 — Academy of Fine Arts Maastricht (ABKM)

Monoliths (Working Title), 2014
mixed media

Every day during the three months of the exhibition, Simon Weins devotes a day to a grain of sand. The grain is placed under a spotlight and honoured with an especially composed song. Sourced from the Maastricht region, the grains epitomize the residue of a place and a particular history. In this work, Weins not only bestows an identity onto something as trivial as a grain of sand, he also designates a place in space and time.

VIII Thorben Eggers

DE 1988 — Düsseldorf Art Academy

Stealth, 2014
oil on canvas, 50 × 55 cm

Helm, 2014
oil on canvas, 70 × 55 cm

Schwarzer Tornister, 2014
oil on canvas, 70 × 45 cm

Derived from a large image archive, Thorben Eggers composes installations in which different elements of unprocessed media imagery are used to construct new stories. Taking black frames from different media as its starting point, the installation includes a combination of documentary and artistic images. How do the black bars in war photography relate to a futuristic helmet design?

IX Hanne Haesevoets

BE 1982 — Media Arts Design Faculty (MAD)

Parenthesis, 2013
2 plaster objects, 150 × 60 × 30 cm

Haesevoets' sculptures are tangible impressions of spatial archeology. How do we experience the spaces into which we enter? What is the space that exists between us? These are questions Hanne Haesevoets poses in her site specific work *Parenthesis*. She conjures up the space between two gravestones by casting it in plaster, encouraging us to think about our relationship to a space and the objects it accommodates.

X Tom Hallet

BE 1990 — Sint Lukas Brussel

SomePlace #1, 2014
mixed media

In nine chapters, Tom Hallet escorts the reader into the intimate world of his love life. His text is the starting point for the installation, in which a stone and a water-filled coffin serve to suggestively enhance the writing. Hallet opts for a narrative art form in which reality and fantasy can meet. The objects he employs take on an emotional and symbolic value when the viewer, while reading, becomes part of his dark world.

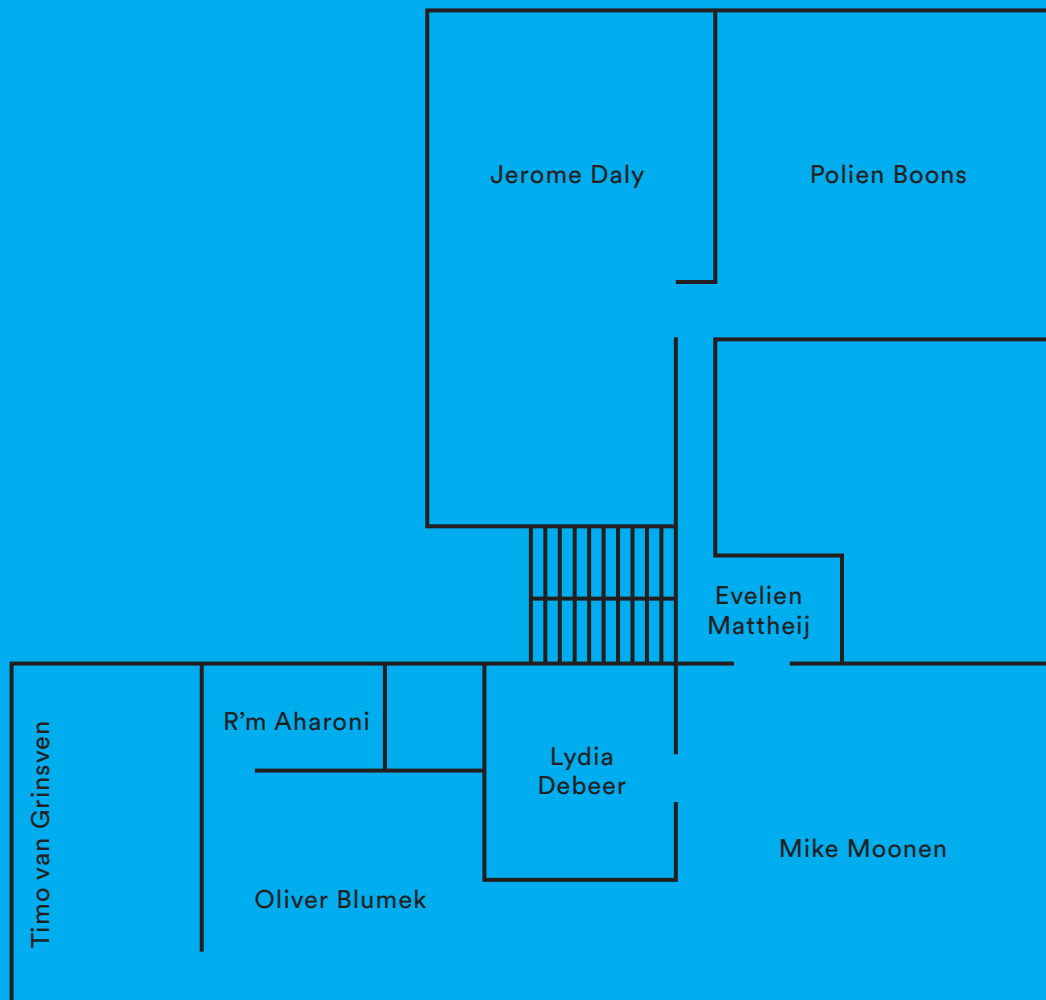
XI Moritz Wegwerth

DE 1981 — Düsseldorf Art Academy

Column, 2014
photo, 152 × 85 cm

Moritz Wegwerth is a photographer who, in his choice of subject and frame, questions and flouts the conventions of photography. *Column* leaves the viewer unaware as to what they see. Although not immediately apparent, the slender trunk of the palm tree, seemingly with no beginning and no end, appears to stand alone as an absurd anomaly of reality.

Bovenverdieping



XII Evelien Mattheij

NL 1990 — AKV|St.Joost Breda

Untitled, 2014
site-specific work

Untitled, 2014
nail

Untitled, 2014
related to time

Evelien Mattheij creates subtle rejoinders to a building's characteristics. They are modest interventions in the architecture, such as a revolving nail or a re-positioned ornament. 'Every space I find myself in is different, calls for new things, and raises new questions'. In three site-specific works for Marres, structures and conditions are displayed and queried. For both the viewer and the artist, they afford the possibility to pause and reflect on one's place and position in the world.

XIII Jerome Daly

DE 1982 — Academy of Fine Arts Maastricht (ABKM)

Untitled (Postmodern Times), 2014
software performance

In his multimedia installations, the artist Jerome Daly interferes with reality using digital media technologies. In *Untitled (Postmodern Times)*, the artist acts as a virtual robot in his own work. The image changes with each

new colour that echoes throughout the exhibition space. However, Daly knows how to circumvent the data affecting the given algorithms. In doing so, he undermines human-devised digital systems and exposes human failings.

XIV Polien Boons

BE 1991 — Sint Lucas Brussel

Untitled, 2014
mixed media

A golden brilliance hypnotizes the viewer, transporting them into a dreamlike splendour. Polien Boons's installation is a candid look at the world and stems from her childhood memories. Exposed to every feeling and every thought, the industrial and artificial materials of iron and foil produce an unnatural heat.

XV Mike Moonen

NL 1990 — Academy of Fine Arts Maastricht (ABKM)

doubledouble, 2014
mixed media

Moonen collects everyday objects, items one would normally ignore such as sheets of toilet paper from a café or dirty socks on the floor. In his installation *doubledouble*, Moonen presents such objects in duplicate. In each case, the meaning defers to ensure a constant ambiguity: fragments appear in pairs, objects have a double meaning, or adjacent works modify one another.

XVI Lydia Debeer

BE 1992 — Sint Lucas Gent

Undertaker, 2014
video, 9:55 minutes

In Lydia Debeer's atmospheric work, sound and image play an important role in shaping the story. Here, a man is followed during his daily work routine. The meaning behind his rudimentary work rituals are revealed when it becomes clear that he is in a crematorium, and his actions are the rituals preceding a ceremony. The acts he performs refer to death and its irrevocable conclusion.

XVII Oliver Blumek

DE 1988 — Kunstakademie Düsseldorf

Border Station, 2014
mixed media

Border Station compels the visitor to make a choice: does one pass in front of or behind a loaded crossbow? The space is inevitably divided in two, and poses a constant threat that evokes a physical tension within the viewer. Through a simple intervention, the artist Oliver Blumek asks who is the perpetrator and who is the victim, and in the process traverses the thin line between life and death.

XVIII R'm Aharoni

IL 1983 — Koninklijke Academie voor Schone Kunsten (KASK) Gent

All You Need – an address to Queen Victoria, 2014
video, 12:57 minutes

Trappings of the Past, 2014
photographic series

All You Need portrays the complex history of a Yemenite couple – the artist's parents. The film captures them between their two wedding ceremonies: a Western 'white wedding' and a traditional Yemenite ceremony. The footage is accompanied by text that weaves together the different narratives: general histories mixed with the couple's personal history. The series of photographs *Trappings of the Past*, accompanied by the personal writing of the artist, forms an appendix to the film and portrays the couple in the midst of the Yemenite ceremony with all its paraphernalia and costumes.

XIX Timo van Grinsven

NL 1985 — Sint Lucas Antwerpen

Science of Signs,
Signs of Science, 2014
mixed media

The installation *Science of Signs*, *Signs of Science* by Timo van Grinsven can be read as a quest for meaning. The objects it contains are distinct, attractive, finished sculptures, and collectively they perform as characters. Placed in sequence, they fashion a narrative in which relationships appear to exist between them. Using a sheet of drawn instructions as a reference, one can decipher each object. Grinsven's intention is for the viewer to uncover their underlying logic.

Marres is a House for Contemporary Culture located in the heart of the old town of Maastricht. Marres develops with artists, musicians, designers, chefs, and perfumers, a new vocabulary for the senses. In addition to bringing a lively program of exhibitions, presentations and performances, Marres also features a beautiful garden and a charming restaurant.

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