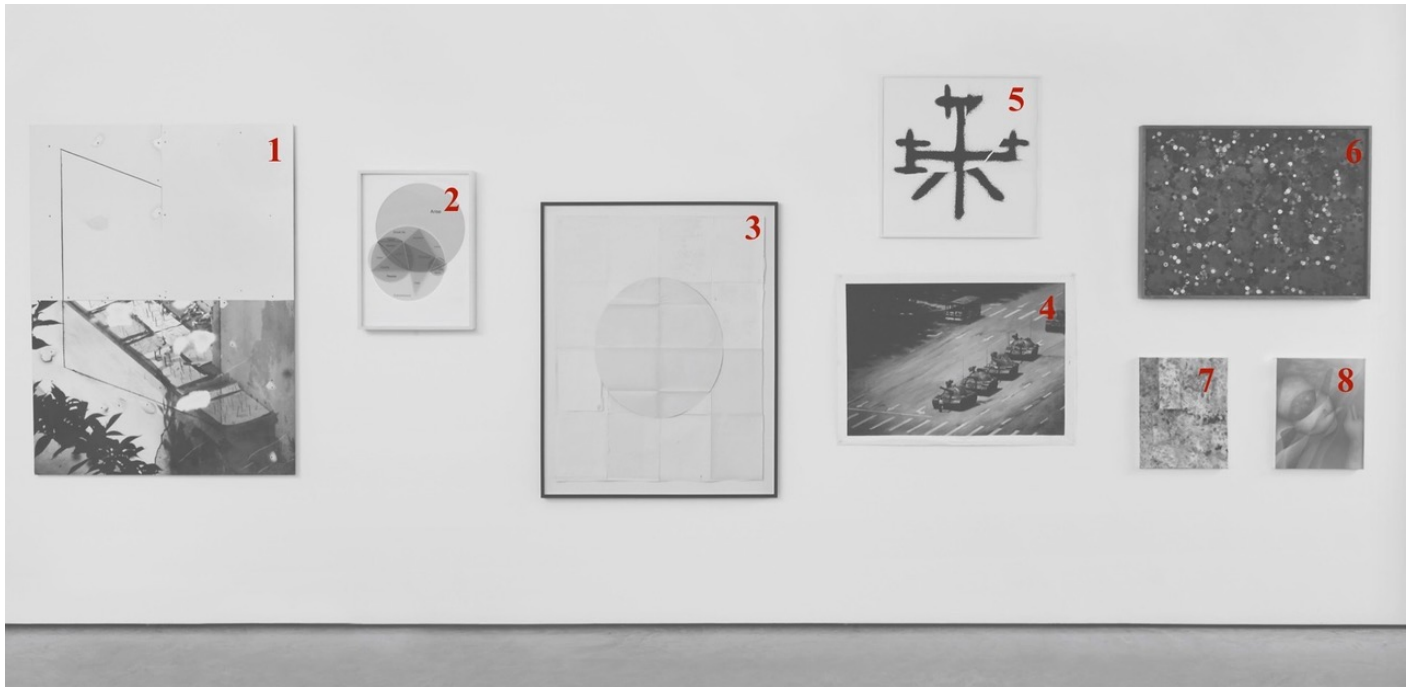


WILD WALLS #1



Intro

Art has also ended up in isolation: trapped between four walls and reduced to a media experience. With our 'Wild Walls' section on the website we want to give our loyal visitors and other interested people the opportunity - even if not in a physical, but in a digital form - to enjoy carefully composed presentations of works by artists that we represent.

Every two weeks we will present a new "Wild Wall" on our website. We believe in the power of art and want to continue to provide a platform for the work of our artists even in times of crisis. Art can inspire, comfort, incite reflection and above all it can set our imagination in motion.

"Wild Walls" is a term used for the indoor climbing walls where sports enthusiasts can go crazy. *Wild Walls* was also the title of an exhibition at the Stedelijk Museum in 1995. The artists who were brought together in *Wild Walls* had a 'personal' and 'natural' relationship with media culture, according to the curators of the exhibition Leontine Coelewijn and Martijn van Nieuwenhuyzen. Those artists grew up in a time and an environment in which audiovisual resources were already within everyone's reach. Their work was not about the power of the media, but about possibilities.

For today's artists, the online world is a natural presence, as well as the possibilities that the digital world has to offer. Fortunately. Despite missing the physical experience, we can play with our Wild Walls and we hope they invite you to an exciting "climb" in the imagination. Looking at art is the art!

Text

The works in *Wild Walls #1* have a conceptual starting point in the shared interest of the artists in the 'traces of human behavior' mirroring the condition humaine.

Ricardo van Eyk made *Coupe* for his solo exhibition at P///// AKT, Amsterdam in 2019. He shot the photo of a chipped wall with foliage and a windowsill with upright iron tips and piles of cigarette butts in front, in the Czech Republic. Van Eyk directly adopts the aspect of decay in his way of working. As if the process of degeneration continues. 'The image tilts due to the line of the saw cut in *Coupe*. The cloudy white spots, suggest that we don't look at a detail but at a wide landscape. (1)

The series *True Truths* by Cristina Lucas can be interpreted as 'exercises' with geometric forms, based on mathematical axioms, in which the interpretation of the image is influenced by ideas that refer to emotions and attitudes as described in theories from the field of psychology. Essentially, in these stratified works Lucas is showing us the revised codes that can be applied in order to 'unscramble' aesthetic elements in the world that surrounds us. The spectrum of our reality is brought to the surface, as it were, by way of colorful digital brushstrokes. These have their origins in our reality, and they guide us to the true meaning of color and form, in the same manner in which we link that to a modern-day subject. (2)

This collage by Dieuwke Spaans is made up of what she calls 'everyday images'. Those everyday images are existing images: pages from books, empty pages - in every possible gradation of white -, fragments that she snatches away from their original contexts in order to use them as building blocks for a new reality. In a casual manner she consequently associates her work with the contemporary discourse in which the current relevance of tradition is sought. Spaans brings various visual elements and materials together, then leaves it up to the viewer to amalgamate them in such a way that they form a 'spectacle' which is greater than the sum of its parts. In doing this she fluctuates between the two poles that characterized her earlier works, namely (at one end of the spectrum) the narrative aspect and (at the other) pure abstraction. (3)

On the morning of 5 June 1989, the day after Chinese military forces violently suppressed protests on Tiananmen Square in Beijing, an anonymous man stood, holding his coat and a bag in each hand, right in front of a column of oncoming tanks with the intention of forcing them to a halt. The photograph of the student ended up in newspapers everywhere, and the image became an international symbol of the revolt against political repression. Fernando Sánchez Castillo, by commissioning a painting of the student who disappeared in anonymity in China, made a statement both on a conceptual and a political level. His work expresses a particular concern for politics, for the force of revolution, and definitely for historical processes and the social aspects of those processes. Collective memories go beyond national borders and find their way into the present. Just as with the iconic image of Tankman Sánchez Castillo takes symbols of political power *and* of culture, and charges them with new meaning in our own time. (4)

Chaim van Luit walks a lot in the forests around Maastricht, and in the Eiffel in Germany. Around Maastricht is a whole system of (marl) caves, most places where nobody comes. Van Luit found a large number of drawings in those caves that were made with soot on ceilings and walls. They were mostly abstract signs with a cross shape. The oldest signs are at the front of the cave, because people have of course penetrated deeper and deeper

in those caves that were made with soot on ceilings and walls. They were mostly abstract signs with a cross shape. The oldest signs are at the front of the cave, because people have of course penetrated deeper and deeper into the caves over time. The cross shape is often a marking, a "starting point": people began to see blocks from the caves and to indicate where they started, they drew a cross on the wall with the soot of their lamp / torch. But more and more people went to see blocks (marl) of stone from the caves and to distinguish, everyone put their own cross. Hence the variation. However, at some point the caves were also used as a hidden church and then crosses with a religious connotation were drawn. The title *Gods and Demons* therefore refers to the layering in the context of the original signs, and also of the eventual monotypes that Van Luit himself has made of it. This creates a connection in time, a timeline, as it were

Van Luit has made photos of those drawings in the caves. From those photos he selected a number of them (24) and he made 9 screen prints of them in an edition of 5. He then started to tear those prints apart and then put the parts together again in a cross shape. The final monotype is therefore in fact a collage of pieces of screen prints. The screen prints are monotypes because no cross is the same. The screen printing is done with sand on a screen in the cross shape as he had selected it, with the aid of a glass plate that was treated with a special emulsion. That plate was exposed and the sand grains were not exposed on the parts where emulsion was present. That is why you have those flared edges. This is again reminiscent of the structure of the soot of the original images in the cave. Because the crosses all have the same structure and, as it were, start from a center, Van Luit was able to make the variations. The work is therefore also about reproducibility and the fact that you can create unique, autonomous works from a series in a limited edition. Incidentally, the tear-off edges were intentionally made: the artist thought it was nice that you could see those edges, and the variation in them, again. Almost like a handwriting. (5)

The work of Chaim van Luit constitutes one vast ode to amazement. It is based on observations. Most of the ideas for his work take shape outside the studio, during the artist's walks in nature or in cities. His observations of day-to-day reality offer points of departure for artistic interventions, usually via the materials that he finds as a beachcomber. This photograph was made in Vilnius. It shows a dry wishing well with coins that have been trapped into the cracks in the bottom of the well. On the one hand, the work refers to ideals, symbolized in the coins that were thrown down the well accompanied by wishes, but also to a grabbing over-the-top capitalism. The web-like structure of the coins, built on coincidence, carries the suggestion of an expanding abstract pattern. (6)

In a new series of works Anna Ostoya focuses on the human body. She painted and transformed the outlines of her own and her model's body into abstract formations reminiscent of corals, cloths, celestial objects or internal organs. Most body parts become unrecognizable. On some canvases, hands, still recognizable, seem to touch and to penetrate the painted forms and the surface of the canvas itself. The vivid colors and the soft handling of paint add to an atmosphere of mystery.

The paintings are an attempt to paint a human body, a body that feels, and is felt, as if in a state of wonder about, and oneness with, itself and the world. Such a state would allow freedom from definition and categorization for sex, race, or age. Desire for exploration beyond the horizon of what is already known has been an ongoing subject of the artist work, manifested in various series. (7,8)

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