

Four floating patches, secondary shoots

Saskia Noor van Imhoff

Van Baerlestraat 80, Amsterdam
Sep 04 – Oct 10, 2020

GRIMM is pleased to present *Four floating patches, secondary shoots*, a solo exhibition with new works by Saskia Noor van Imhoff. This will be the artist's first solo exhibition in the gallery's Van Baerlestraat location.

Saskia Noor van Imhoff's installations are driven by the conceptual and historical significance of objects and places, and reveal the interconnections that contribute to our understanding of them. In this presentation, van Imhoff continues to work with ideas of material and time, however the artist makes a significant departure from her previous methodology, centering a plot of land as the focus of this body of work. The new conceptual arena explored in this exhibition follows the process of restoring and reshaping this tract, which had remained long-neglected prior to being purchased by van Imhoff.

Examining the growth of plant life and the evidence of past activity embedded in the soil, the earth tells a story of human and nonhuman interactions. Van Imhoff interprets and compliments this story with archival materials such as maps and historical documents which she has used to inform her understanding of the terrain and contribute to a layered, visual conception of the property. The way in which van Imhoff advances alternate systems of referencing the bounded area that belongs to her, brings into question how property and ownership is signified. Does the division of land by lines, or borders, produce a sense of ownership? Or, in the



case of neglected or undeveloped land, why is it attributed with a sense of emptiness, subject to a different set of values from that which is “owned”?

Grafting, the act of transplanting one part of a plant or tree onto another holds deep interest for van Imhoff as a metaphor for the progress of culture. She sees the manipulation of the landscape as a kind of grafting, deepening the relationship between people and place, a relationship through which the concept of nature is borne. As one moves through the gallery space, each artwork creates a new focal point to include representations of the land and its flora, found objects extracted from the environment, and replicas of organic material. These discrete concentrations of information take on an incredible character as hybrid forms.

not for publication

For more information, interview and royalty free image requests, please contact the gallery manager Jorien de Vries: press@grimmgallery.com +31 (0)20 6752465

Van Baerlestraat 80
1071BB Amsterdam
The Netherlands

Keizersgracht 241
1016EA Amsterdam
GRIMM Fine Art BV

202 Bowery
New York 10012
United States

Tel +31 (0) 20 6752465
info@grimmgallery.com
www.grimmgallery.com

GRIMM

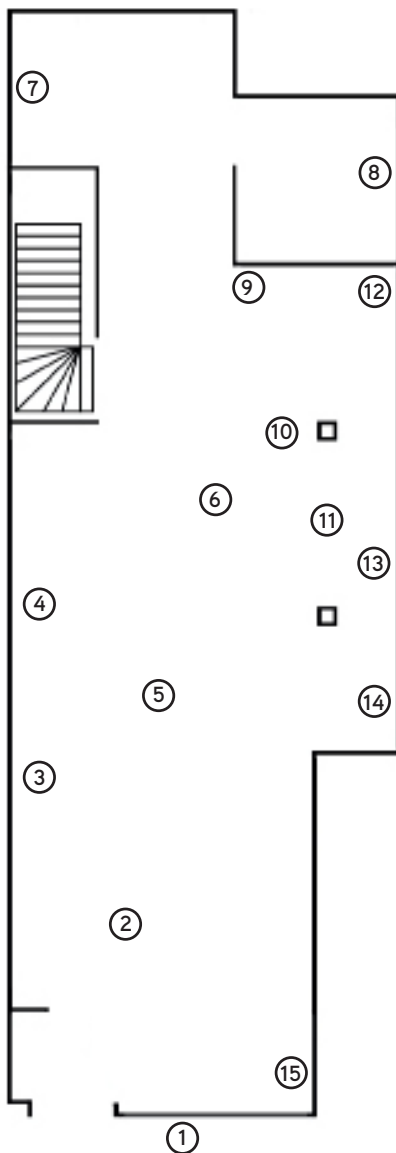
About the artist

Saskia Noor van Imhoff (b. 1982, Mission, CA) lives and works in Amsterdam (NL). She received her BA in Fine Art from the Gerrit Rietveld Academie in Amsterdam (NL) in 2008. She was a resident at De Ateliers, Amsterdam (NL) in 2012, and Künstlerlerhaus Bethanien, Berlin (DE) in 2014.

Van Imhoff was awarded the ABN Amro Art Prize (NL) in 2017, the same year she was nominated for the 2017 Prix de Rome (NL). In 2012, she received the Walter Tielmann Prize for Book Design (DE) and the Gerrit Rietveld Academie Prize (NL) in 2008. She has had exhibitions at the following notable venues;

the Arnulf Rainer Museum, Baden (AT); the 11th Gwangju Biennial (KR); Centre Pompidou, Paris (FR); Frans Hals Museum / De Hallen, Haarlem (NL); Stedelijk Museum, Amsterdam (NL); De Appel, Amsterdam (NL) and the Moscow Biennial (RU).

Van Imhoff's works are included in the collections of the Stedelijk Museum, Amsterdam (NL); Museum Voorlinden, Wassenaar (NL); Verbeke Foundation, Kemzeke (BE); De Nederlandsche Bank, Amsterdam (NL); AKZO Nobel Art Foundation, Amsterdam (NL) and ABN Amro Collection, Amsterdam (NL) among many other public and private collections.



1. *1:9, 818 SAFFRON*, 2020
Laser cut vinyl
Variable dimensions (site-specific)

2. *thin coat of varnish*, 2020
Laser engraved plexiglass, asphalt
chunks
135 x 141.3 x 40 cm

3. *quick sampling part 01*, 2020
Blackberry root, salvaged iron, neon,
silicon cable, transformer
46 x 55 x 28 cm

4. *quick sampling part 02*, 2020
Salvaged iron, neon, silicon cable,
transformer 48 x 30 x 52.3 cm

5. *cross section (natural)*, 2020
Laser engraved plexiglass, stone,
moss 82 x 71.8 x 33.6 cm

6. *overlapping*, 2020
Laser engraved plexiglass, asphalt
chunk, bamboo, wax
55 x 107.5 x 39.6 cm

7. *brought back an armful of metal*,
2020
Salvaged iron, neon, silicon cable,
transformer
36 x 30 x 25 cm

8. *switch for heated handles
(555FXT)*, 2020
Blackberry root, neon, silicon cable,
transformer
50 x 20 x 25 cm

9. *untitled*, 2020
Enhanced matte paper on MDF in
plexiglass box, tinder fungus
35.7 x 25.5 x 19.5 cm

10. *untitled*, 2020
Salvaged iron, neon, silicon cable,
transformer
29 x 5 x 50 cm

11. *capsule*, 2020
Stretch foil, root, electrical wire,
neon, silicon cable, transformer
Dimensions variable

12. *Green eyes holding hands*, 2020
Neon and selaginella lepidophylla
23 x 22 x 8 cm

13. *untitled (Malus d. 'Bellefleur')*,
2020
Enhanced matte paper on MDF in
plexiglass box, tinder fungus
35.7 x 25.5 x 15 cm

14. *flat when moist, curling inward
when dry (ball-like)*, 2020
Salvaged iron, neon, silicon cable,
transformer
4 x 3 x 85.7 cm

15. *untitled (they grow on weak, old
or dead trees)*, 2020
Enhanced matte paper on MDF in
plexiglass box, tinder fungus
35.7 x 25.5 x 19.5 cm

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