

WINTERMUTE

ADRIANO AMARAL / ALEX DORDOY / ALICJA KWADE
NICOLAS PROVOST / LUCY SKAER / THEIS WENDT

October 10 – November 14, 2015

Opening: Friday, October 09, 2015
from 5 pm till 8 pm at GRIMM

"Wintermute was hive mind, decision maker, effecting change in the world outside."

The title *Wintermute* is taken from William Gibson's 1984 novel *Neuromancer*. Gibson's artificial intelligence Wintermute is struggling to free itself from the digital world into the analogue. Wintermute's understanding of this world might be artificial, but its longing for this understanding is purely existential.

Wintermute connects the work of six international, multi-media artists. Their work stands out in this fast-paced digital world, due to a mixture of sentiment and ambiguity in both subject matter and materiality.

Adriano Amaral's (1982, Ribeirão Preto, BR) delicate installations are grounded in the interpolation of layers, elements and moments of both experience and representation. Matter, gesture and image are rendered as intimate categories to be purposed in personal ways, and distinct procedures of 'making' are shuffled together, in order to prompt different courses for association.

Adriano Amaral is represented by Múrias Centeno, Portugal.

Alex Dordoy (1985, Newcastle, UK) is fascinated by 'the disconnect' between the physical and the virtual, the real and the what-could-have-been. Dordoy edits and manipulates existing objects, photographs, images and patterns using photoshop after which he develops them into paintings or sculptures in plaster, silicone or jesmonite. He explores how objects can invoke associations at different times and in different contexts, thereby acquiring a new meaning. Alex is presenting an installation with four small paintings of hummingbirds. The birds are depicted upside down, as if they are falling. Each bird is the same size and shape, though their colors and the design of the background change. In the words of Dordoy 'the birds are little ciphers for humans: each one different, all the same, beautiful, hopeful, lost'. Alex Dordoy is represented by The Modern Institute, Glasgow and GRIMM, Amsterdam.



Theis Wendt, *On-Tilted* | detail

Alicja Kwade's (1979, Katowice, PL) varied practice tries to unveil mental perceptions and physical experiences of how the body inhabits space and time. Captivated by scientific problems and visual experiments, she manipulates objects, processes and concepts translating them into artistic values. Her work embraces and questions physics, engages the viewer and plays with the outcome of this rich encounter, while also questioning deep-seated social conventions.

In a display case, *Fahhrad (Bicycle)*, labeled glass jars with pulverized contents are presented. Kwade had a bicycle separated into component parts and then professionally pulverized in a lengthy process. The ground components with a particle size of 0.5 mm, the size of a grain of sand, were poured into the various glass jars. Precise specifications of the weight and contents of the itemized materials trace the industrial product back to its original materiality. With this installation, Kwade presents an image of a 'decomposing material world.' Alicja Kwade is represented by König, Berlin and 303 Gallery, New York.

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Nicolas Provost, *Moving Stories* | movie still

Nicolas Provost's (1969, Ronse, BE) is a visual artist and filmmaker. He uses the language of film to maneuver and influence the interpretation of images and stories. Tapping into our collective memory, he plays with time, codes and form, twisting and shaping new narratives that tightly bind visual art and cinematography. Blurring the boundaries between fiction and reality, his work provokes both recognition and alienation and succeeds in catching our expectations into a suspenseful game of mystery and abstraction. The film *Moving Stories* strings together scenes of flying airplanes. In this short study of dramatic and narrative power of image and sound, Provost manipulates cinematic language. With a limited number of images, an absorbing soundtrack and a suggestive story line, the viewer's imagination is stimulated to a maximum. Nicolas Provost is represented by Tim van Laere, Antwerp, Haunch of Venison, London and C-Space Gallery, Beijing.

Lucy Skaer (1975, Cambridge, UK) works a personal alchemy from source material familiar to most –even if we are unaware of it when confronted by the results of her diverse practice. The images, symbols and shapes that she selects and manipulates are often politically charged, socially poignant, and always in a state of flux. *Faces and Margins* is about the display of material. The 'faces' are ab-

stracted lozenges, which take their form from an emerald gem cut. This shape is primarily about displaying the qualities of a stone in line with its molecular structure. Skaer is using it here to be a neutral form to display the wood. The margin is the rest of the slice of the tree that tells more about the history of the material; this plank of mahogany lay undiscovered in the mud on a riverbed in Belize for over 100 years. The margin has been repaired very carefully and aesthetically to emphasize its importance rather than its status as scrap.

Lucy Skaer is represented by Murray Guy, New York and Peter Freeman Inc., New York

Concerned with the way our relation to the digital image is affecting our perception of physical materiality and presence, **Theis Wendt** (1981, Copenhagen, DK) investigates our contemporary society of hyper-digitalized culture, and asks how we identify, navigate and communicate with images in today's day and age. The work *ON-Tilted* is an expansive installation that unfolds a romantic potential of the virtual. The installation can be seen as an aesthetic extract from a changing world where the clear distinction between authenticity and artificiality has collapsed. Theis Wendt is represented by CINNNA-MON, Rotterdam and Andersen's, Copenhagen.

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