

**Art Rotterdam 2018**  
**Van Nelle Fabriek**  
**8-11 february 2018**  
**Booth M33**

**GRIMM is pleased to return to Art Rotterdam with a curated booth in which a selection of works by our gallery artists is presented.**

Since 2004, **Charles Avery** (UK, 1973) has dedicated himself to the invention of an imaginary island, new corners of which he continues to chart through drawings, sculptures, texts, ephemera and (more rarely) 16mm animations and live incursions into our own world. Known only as 'the Island', Avery's wave-lapped realm is not only a vividly realised fiction, teeming with sights both strange and strangely familiar, it also operates as a petri dish in which the artist tests ideas from the fields of epistemology, aesthetics, mathematics, economics, anthropology, architecture, and beyond. For example in the large painting *Untitled (It Means It Means; Beuys, Square Gasket)*, he depicted Joseph Beuys giving a lecture about his 1964 'action' *Das Schweigen von Marcel Duchamp wird überbewertet*.

**Matthias Weischer's** (DE, 1973) investigation into the depiction of three-dimensional space is of great importance in his work. He ignores the laws of classical perspective and rather dictates his own. Weischer applies collage-like painted elements and builds on imagery that is as diverse as wallpaper motives, mosaic floors, windows sills, pieces of furniture, loose bricks or part walls, and the occasional reference to a figure or element in settings that range from desolate rooms to lush fields in the countryside. In doing so, Weischer's special painting technique plays a distinctive part. Like a mason, he constructs his pictures with paint, layer over layer, literally building the image on the canvas.

In his sculptures, paintings, installations, prints and video works, **Matthew Day Jackson** (US, 1974) investigates the fatal attraction of the frontier. His images of physical and mental stress stem from the edges of human experience in the age of technology. Addressing the myth of the American Dream, the artist explores the forces of creation, growth, transcendence and death in dramatic visions of a failed utopia. His art obsesses over specific objects and moments made totemic by their part in (American) history -whether military, Utopian, counter-cultural, scientific, artistic or automotive- and translates those same objects and moments into exquisitely crafted sculptures and wall-based works that play their own role in a private and tangled narrative.

With *Approaching American Abstraction* from the series *Gunshot Plywood Bronze Works* he explores our ongoing capacity for destruction. The artist explains:

"At the very core of American Identity is the subject of value founded in the idea of property ownership and the ability to defend oneself and said property. The single-family home and the firearm are two great metrics to determine the value of the individual in American culture. It might also be noted that violence is a language, and one that is deeply imbedded in western culture, in its technology, in its diplomacy, in its civil law, in its institutions, in its history. The reminder of this is founded in the seemingly constant barrage of mass shootings and of police killing unarmed black men. [...] Plywood is structural and functions as a facial layer and is the surface upon which our reality is affixed. It supports our ideas of ourselves, and in the case of these sculptures it is a framing device lying at the intersection of ownership and violence, two primary lenses through which America sees the world and itself. Bronze is the material of the memorial, or the statue. I think of these as American Statues, memorials to hopefully being understood in the future as the way we were."

*Earth from Space* depicts the first picture of the earth, taken on December 7, 1972, as the Apollo 17 crew left Earth's orbit for the moon. It is silkscreened on Cor-Ten steel, which makes the work balance between painting and sculpture.

**Alex Dordoy** (UK, 1985) explores a central characteristic of 21st-century visual culture: the restlessness of the image, and the instability of the surfaces on which it manifests. The painting *Paris* is based on a travel poster for Air France, by Guy Georget, late 50. The image has been edited and simplified, with all signs of human habitation removed. Figuration breaks down into abstraction. Flat areas and fades jostle with fluid painterly marks. The past and the present exist in the same space. Romantic yet cold, the mechanically handled acrylic disintegrates into block colour on closer viewing. It is an image of eternally deferred satisfaction.

Over the past years **Desiree Dolron** (NL, 1963) has been working on a soon to be published series called 'Raven', documenting her daughter from birth to the teenager she currently is. On view at Art Rotterdam is the first photograph from this series, showing an intimate moment between mother and child. Dolron will continue to work on this project while her girl is gradually becoming a woman.

**William Monk's** (UK, 1977) scenographic works tap into the rich tradition of painting. Monk paints enigmatic and vibrant works, using starkly divisional compositions. He investigates the application of various techniques on one canvas, showing brushstrokes that remind of Les Nabis, pointillism and symbolism. Monk often works in extensive series that gradually evolve over time. The canvases carry irregular intensities of detail, line, foreground and background. They are large abstracted colour fields with only hints of figuration left on the surface.

There's a thin line between writing a screenplay and painting. **Alex van Warmerdam** (NL, 1952) visualises his thoughts in many ways. This portrait of a *Man met een smalle stropdas* (a man with a small tie) depicts a Rotterdam harbour baron from the early 20th century – although for the artist himself the identity of his models don't really matter. It is their character that he wants to express. Van Warmerdam found the image on the internet. This portrait is a study.

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### ***About the artists***

**Charles Avery** (1973 Oban, UK) lives and works in London and Mull (UK). Selected solo exhibitions include: *Study #15: Charles Avery*, David Roberts Art Foundation, London (UK), 2017; *What's the matter with Idealism?*, Gemeentemuseum, The Hague (NL), 2015; *fig-2 2/50 Charles Avery*, ICA Studio, London (UK), 2015; *Vitrines: Charles Avery*, L'Antenne, Le Plateau, FRAC Ile de France, Paris (FR), 2013; *Onomatopoeia, Part 1*, EX3 Centro per l'Arte Contemporanea, Florence (IT); travelling to Kunst-verein, Hanover (DE) and FRAC Ile-de-France, Paris (FR), 2010; *The Islanders: An Introduction*, Parasol Unit, London (UK), travelling to Museum Boijmans van Beuningen, Rotterdam (NL) and the Scottish National Gallery of Modern Art, Edinburgh (UK), 2008.

**Desirée Dolron's** (1963 Haarlem, NL) oeuvre ranges from documentary photography and still lives to portraiture and film. Throughout her career, Dolron has been investigating themes such as the passing of time, the relation between finite and transcendent and the complexity and impermanence of the human condition. Dolron was awarded the 1996 Laureate Prix de Rome (Amsterdam, NL), and her work is part of major international collections such as the Solomon R. Guggenheim Museum in New York (US), the Museo Nacional Centro de Arte Reina Sofía in Madrid (SP), the Stedelijk Museum in Amsterdam (NL), and the Victoria and Albert Museum, London (UK).

**Alex Dordoy** (1985 Newcastle, UK) received his BA (hons) in Painting/Printmaking at the Glasgow School of Art in 2007 and his MFA at De Ateliers in Amsterdam in 2011. Recent solo exhibitions were on view at Blain | Sutherland, London (UK); The Modern Institute, Glasgow (UK);

Gemeentemuseum, Den Haag (NL); Inverleith House, Edinburgh (UK); ReMap4, Athens (GR); GRIMM, Amsterdam (NL) and Christian Andersen, Copenhagen (DK).

**Matthew Day Jackson** (1974 Panorama City, CA, UA) received his BFA at the University of Washington, Seattle (WA) in 1997, and his MFA at the Mason Gross School of the Arts, Rutgers University, New Brunswick (NJ) in 2001. Jackson's recent solo exhibitions include *Still Life and the Reclining Nude* at Hauser & Wirth, London (UK); *Gunshot Plywood Bronze Works* at GRIMM, Amsterdam (NL); *New American Art* at Studio des Acacias, Paris (FR); *Core and Strip* at GRIMM, Amsterdam (NL); *There Will Come Soft Rains* at Savannah College of Art and Design, Atlanta (US); *Total Accomplishment* at ZKM Museum, Karlsruhe (DE); *In Search of..* at GEM, Museum of Contemporary Art, The Hague (NL); MAMbo Museo d'Arte Moderna di Bologna (IT); Kunstmuseum Luzern, Lucerne (CH); *The Immeasurable Distance* at MIT List Visual Art Center, Cambridge (US) and at the Contemporary Art Museum, Houston (US) and many others.

**William Monk** (1977 Kingston upon Thames, UK) received his BA at Kingston University, London in 2000 and completed his studies at De Ateliers in Amsterdam in 2006. Monk was awarded the Koninklijke Prijs voor Vrije Schilderkunst (Royal Award for Painting) in 2005 and the Jerwood Contemporary Painters award in 2009. He recently moved to Brooklyn, NY where he currently lives and works. Monk's work has been exhibited at Fries Museum, Leeuwarden (NL); Gemeentemuseum, The Hague (NL); Van Gogh Museum, Amsterdam (NL); GRIMM, Amsterdam (NL); James Cohan Gallery, New York (US); Kohn Gallery, Los Angeles (US); Norwich University, Norwich (UK); PSL, Leeds and Summerfield Gallery, Cheltenham, London (UK).

**Alex van Warmerdam** (1952 Haarlem, NL) studied at the Amsterdam Grafische School and the Rietveld Academy. He was cofounder of the theatre group Hauser Orkater and of the theatre group De Mexicaanse Hond (The Mexican Dog), together with his brother Marc van Warmerdam. This is the name under which all his plays since 1989 have been released. His 2013 film *Borgman* was nominated for the Palme d'Or at the 2013 Cannes Film Festival. In 2010 the Stedelijk Museum Schiedam (NL) organised Van Warmerdam's first major soloexhibition, presenting his films, paintings, drawings, writings and posters.

From 1995 to 2000 **Matthias Weischer** (1973 Elte, DE) studied at the Leipzig Academy where he received his Master with honor in 2003. Weischer was the protégé of the British artist David Hockney through the Rolex Mentor & Protégé Arts Initiative. His work is part of institutional and private collections, such as The Museum of Contemporary Art, Los Angeles (US); Gemeentemuseum The Hague (NL); Museum Voorlinden, Wassenaar (NL); Arken Museum of Modern Art (DK); Museum der Bildende Künste, Leipzig (DE).