



Letha Wilson | *Hanging Skies* | 2019

GRIMM presents a group exhibition with a strong focus on our newly represented artists.

At **PROJECTIONS** a stop-motion animation, *L'histoire kaputt* by Alex van Warmerdam (NL, 1952), will be presented for the first time since its presentation at the EYE Filmmuseum.

NOW/FOREVER, a section curated by the AkzoNobel Art Foundation, will present work by Alex Dordoy (UK, 1985).

Selected artists exhibiting new work at the booth include:

Guido van der Werve, Letha Wilson, Michael Riedel, Rosalind Nashashibi, Alex Dordoy, Elias Sime, Saskia Noor van Imhoff, Michael Raedecker, Charles Avery, Lucy Skaer and Caroline Walker.

Guido van der Werve (NL, 1977) is best known for his documented performances in which he pushes his body to its physical limits; testing his endurance and perseverance. Van der Werve started out as a performance artist, but unwilling to perform live and more than once, he began to document his performances. Derived from his video *Nummer negen: The day I didn't turn with the world* (2007), the grid of photographs presented at the fair consists of 25 images documenting the artist standing on the North Pole for 24 hours. While the globe rotated around its axis to complete another day, Van der Werve slowly turned in the other direction and each image represents one hour of this sublime performance.

Saskia Noor van Imhoff (NL, 1982) creates her work using a range of original and found objects, as well as texts, diagrams and images. Found both online and documented from previous exhibitions, these works subsequently form new 'constellations' in a system of itself. Two large new sculptures will be exhibited at the fair, consisting of antique plaster sculpture casts and neon. The casts are still complete with the wax models inside, originally meant to turn into sculpture. Neon lines in primary colors follow the contours of these abstracted shapes - illustrating originality versus duplication and the essential/primary versus the derived/secondary, underscored by the use of neon.

Michael Riedel's (DE, 1972) practice revolves around referential post-production. He uses materials created by others, as well as events and happenings which he translates into new iterations that challenge notions of authorship. The work presented at the fair has been created using texts found on the websites of various art supply stores which Riedel refers to as 'undefined art material.' The raw HTML source code, which configures the way the original texts appear, is appropriated by silk-screening fragments of code onto canvas. This use of source code serves as a form of abstraction, resulting in a transfer that constitutes new content in its own right.

Rosalind Nashashibi (UK, 1973) is a London-based filmmaker and artist whose practice incorporates painting, printmaking, and photography. Recently her work was the subject of a major exhibition at Rotterdam's Witte de With Center for Contemporary

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Art. Nashashibi was nominated for the Turner Prize in 2017 and will have an upcoming solo exhibition at our gallery in New York, opening March 8, 2019.

Elias Sime (ET, 1968) creates reliefs featuring repurposed materials including thread, electrical wires, organic materials, and computer detritus. The work presented at Art Rotterdam derives from the artist's Tightrope series. The title refers to the precarious balance between the advancements that technology has made possible and their detrimental impact on the environment. Sime incorporates the refuse from consumer electronics, repurposing salvaged components such as circuits and keyboards to create abstract compositions.

Lucy Skaer (UK, 1975) presents a new sculpture which was commissioned by the Talbot Rice Gallery in Edinburgh (UK) for her recent solo museum exhibition *The Green Man*. Skaer will have an upcoming solo exhibition with the gallery this May in Amsterdam's Frans Halsstraat location where additional works from this series will be shown.

Letha Wilson (US, 1976) presents three new *Hanging Sky* works as seen in the image accompanying this press release. Wilson has expanded the boundaries between photography and sculpture by questioning how a photograph can be physically engaged. Wilson trades the traditional confines of a photographic image by merging them with monumental materials that complicate the duality between the natural landscape and our industrial, synthetic society. Color and form are explored in works that are folded, bent, torn and cut, alluding to Wilson's control of material and space; their final textures referring back to natural terrains. Through these gestures, Wilson creates abstract works that speak to our complex relationship with the natural world. Letha Wilson will present new sculptures in an upcoming solo exhibition at GRIMM Keizersgracht this May.

Michael Raedecker (NL, 1963) presents smaller paintings which he refers to as 'demo's', preliminary sketches for larger works. Raedecker will have a large-scale solo exhibition at our New York gallery which opens during Frieze Art Fair in May, his first solo exhibition in the city since 2013.

Caroline Walker (UK, 1982) is a London-based painter, celebrated for her striking paintings of contemporary women in diverse environments and architectural spaces. Walker explores a myriad of cultural, socioeconomic, racial and political factors in her practice that effect women's lives today. The works presented at Art Rotterdam are a continuation of Walker's series *service* from 2018, presenting glimpses of women at work in the first or last light of the day, when the glowing lights of interior spaces animate the activity within.

Alex van Warmerdam (NL, 1952) presents three new *Tronie* paintings, titled after the 17th-century description of a 'head'. These

portraits, based on anonymous individual identities, the artist finds on the internet and in old magazines. In addition, Van Warmerdam's *L'histoire kaputt* is exhibited at **PROJECTIONS**. This stop motion animated 'painting' is constantly changing: alternating brush strokes build up a new painting, replacing the previous. No image is definite, the work is never finished.

Alex Dordoy (UK, 1985) uses old posters and advertising material from the 1920s and 1930s as source material. The romanticism of the images chosen is contrasted by the vibrant colors he uses to alter his subject matter. An aura of romanticism and nostalgia delicately persists, underpinned by the painter's precise, graphic rendering. AkzoNobel Art Foundation director Hester Alberdink Thijm selected Dordoy's painting *Autumns Ego* for the curated Now/Forever section at the fair. In October 2019, Dordoy will have a solo exhibition at GRIMM New York.

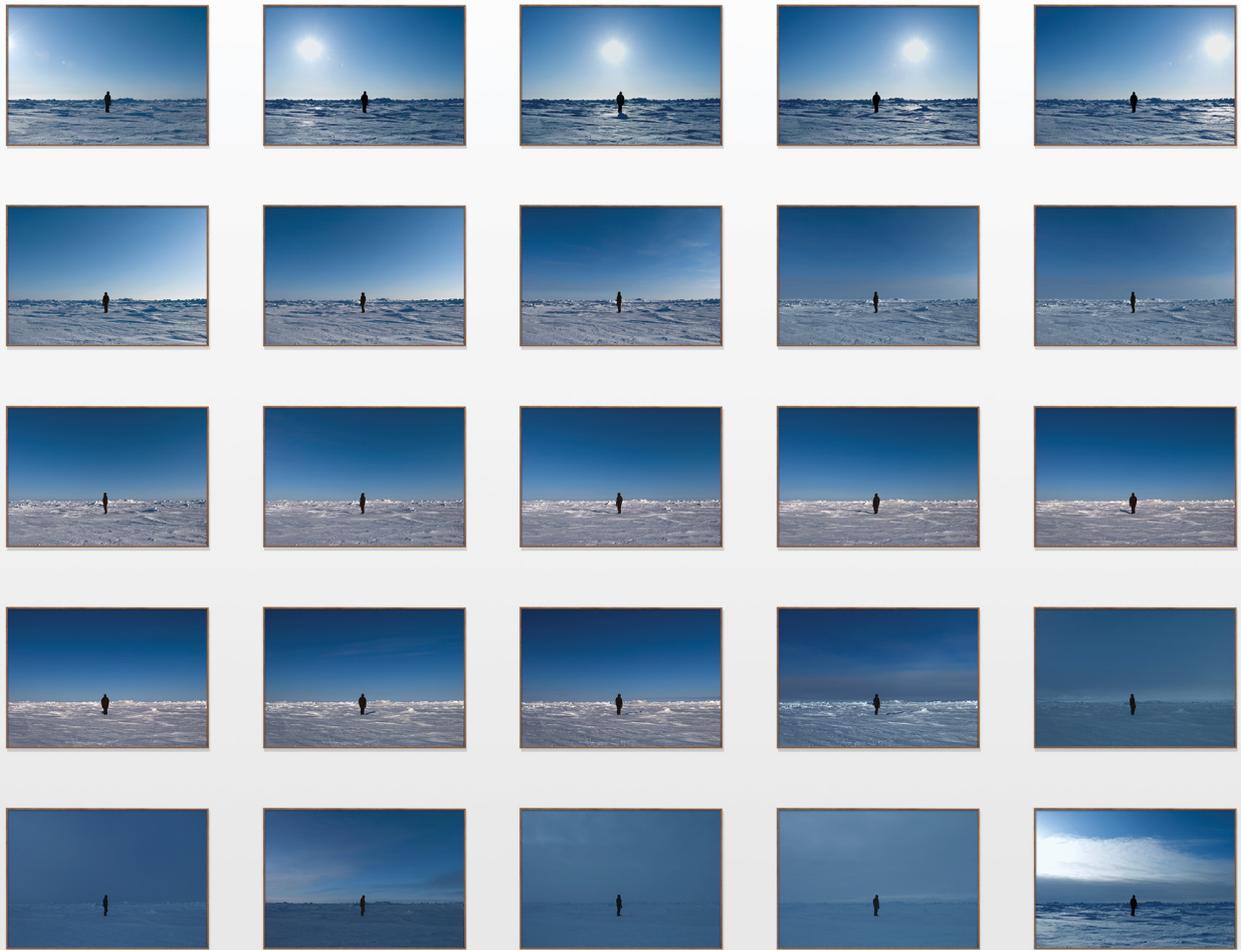
Throughout his career, which spanned over five decades, **Ger van Elk** (NL, 1941-2014) explored the limits of image-making and its relationship to reality. Van Elk reconfigured ordinary scenes and brought them into the realm of the absurd with simple and efficient gestures, as quotidian as the scenes themselves. His style has been in constant flux, embracing new techniques and innovative media, whilst maintaining a dialogue with the history of art. A major solo exhibition of Ger van Elk's work is now on view at our New York gallery space, the first US solo presentation in 31 years. His work *Lam Gods I / The Lamb of God I* (1987) will have a central position at the booth.

The island is a carefully considered fictional world described by **Charles Avery** (UK, 1973) in a multitude of different media, nourished by philosophical reflection. His new drawing *Untitled (Design for a pavilion)* depicts the temple of a branch of Trism (the belief that the universe is essentially three things). This particular branch of Trism holds that the universe is a single inseparable entity but has three characteristics. Sometimes this is imagined as a three-sided coin. The form is based on a Trefoil Knot, which is a continuous loop with three bends. Avery has forthcoming exhibitions scheduled at the Scottish National Gallery of Modern Art, Edinburgh (UK) and the Istanbul Biennale (TR), curated by Nicholas Bourriaud. In October, he will present a new solo exhibition at GRIMM Frans Halsstraat.

About the gallery

GRIMM is a contemporary art gallery representing over thirty international artists. Since its establishment in 2005, it has been the gallery's mission to represent and support the work of emerging and mid-career artists working in all media. The 300 square meter main gallery space is located near the Amsterdam Museum Square. In 2016, GRIMM opened a second location in the heart of Amsterdam, offering both artists and visitors a new exhibition space in a classical canal house. In the spring of 2017 GRIMM opened a third venue in the Lower East Side of Manhattan, New York City.

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Guido van der Werve | *Nummer negen, the day I didn't turn with the world* | 2007-2019 | C-print on baryta paper, walnut frame, museum glass, 25 parts

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

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