



FLATLAND GALLERY

hunting

the world of intense concentration

**FLATLAND GALLERY
AMSTERDAM**

25 oktober 2014 tot 18 december 2014

**VERNISSAGE zaterdag 25 oktober van 17.00 tot 19.00 uur
opening door karel greven
locatie: lijnbaansgracht 312-314, AMSTERDAM**

HUNTING deals with the haunted eyes. It reflects the other world we are no longer part of.

An encounter with a wild animal (live or dead) is nowadays a rarity in people's lives.

In the world of art we are constantly observing (and deriving meaning).

Trying to establish order. Yet we are never part of the natural world.

Animals never really look at us. They live separately from our world.

They cannot cheat or be cheated either.

The gallery shows us the world of intense concentration.

HUNTING brengt verschillende werken bijeen die een spanning en concentratie oproepen zoals die te vinden is in de jacht. Een wereld die ons vreemd is. Een ontmoeting met een wild dier is zeldzaam. In de kunst trachten we voortdurend betekenissen te maken of betekenissen te ontdekken. We proberen steeds orde aan te brengen. Werkelijk maken we geen deel meer uit van deze buitenwereld. Wij zijn toeschouwers van deze natuurlijke wereld van schoonheid. Dieren niet. Zij kunnen niet bedriegen of bedrogen worden. De tentoonstelling HUNTING toont de wereld van de opperste concentratie en stemt tot nadenken over wat we achterlaten.

14 artists/kunstenaars:

Ruth van Beek, Kim Boske, Harmen Brethouwer, Gioia de Bruijn, Katharine Cooper, Anouk Griffioen, Maartje Korstanje, Jocelyn Lee, Martin Parr, Misha de Ridder, Jaap Scheeren, Josephine Sloet, Cornelia Tollens en Paolo Ventura.

De tentoonstelling wordt geopend door jhr. Karel Greven, jager

For this show the gallery wishes to thank Ruth van Beek represented by The Ravestijn Gallery, Amsterdam; Kim Boske represented by Aando Fine Art, Berlin; Harmen Brethouwer represented by Hidde van Seggelen Gallery, London; Anouk Griffioen represented by Kers Gallery, Amsterdam; Maartje Korstanje represented by Upstream Gallery, Amsterdam; Martin Parr represented by Magnum Gallery, Paris and Misha de Ridder represented by Galerie Juliette Jongma, Amsterdam.

ruth van beek (1977, zaandam, the netherlands)
gerrit rietveld academie amsterdam
represented by ravestijn gallery, amsterdam

ruth van beek collects snapshots, slides and cuts out pictures from newspapers and old books based upon subject material, appearance, story or even coincidence. she rearranges them by connecting similar elements in different pictures. her folding techniques, different types of paper, play with scale and colour are important elements that give the work its fragile real character. the resulting collage often being a credible picture of something that never existed. an important theme in her collages is the simultaneousness of that what is close, such as the intimate family life and that what happens far away such as plane crashes, disasters, paradise landscapes, ancient civilizations, archaeology, weird objects, hunters or explosions. her collages selected for hunting are like silent witnesses of a by gone era of wild animals and literature-men like hemingway while also addressing issues of domestication, making the subject smaller and less pretentious. this year at paris photo her book 'the arrangement', (2013), published by rvb books is shortlisted for the photobook of the year award.

ruth van beek, untitled (man op rots), 2007, collage, unique piece, image size: 17 x 23 cm
ruth van beek, untitled (neushoorn), 2007, collage, unique piece, image size: 10 x 9 cm
ruth van beek, untitled (buffel), 2007, collage, unique piece, image size: 13 x 10 cm
ruth van beek, untitled (zebra), 2007, collage, unique piece, image size: 23 x 17 cm

kim boske (1978, hilversum, the netherlands)
royal academy of art in the hague, the netherlands
represented by aando fine art gallery, berlin, germany

artist photographer kim boske experiments with images that are often composed by several layers of the same subject, along with changing light and angles. by focusing on the mutability of things she researches how time, perspectives and space are run together; a quality that is lost in a simple, frozen image. in this way she investigates how our own movement through time and space influences our perspective on the world. in her images nature plays a major role. since nature has a special relation with chaos and order: in nature patterns are never completely the same and they never seem to repeat themselves in an identical same way. for 'hunting', flatland selected a work from her series 'decay can be very slow', dioramas that show stuffed animals in their 'natural' habitat. one doesn't see this directly and thinks she has taken a photograph from a flock of wild geese wary of danger or about to migrate. with this work she shows that the artificial flight is here to stay unlike the real flight of nature that is disappearing.

kim boske, decay can be very slow, 2008, lambda-print, plexiglass, alu-dibond, 96 x 120 cm

harmen brethouwer (1960, aalten, the netherlands)
academy of visual arts arnhem, the netherlands
represented by hidde van seggelen gallery, london, england

when you say now, the moment you have said it, is already history. conceptual artist harmen brethouwer talks about his work as the antiques of the future. any style period or form of artistic expression, any material is theoretically his to work with. yet of all shapes brethouwer chooses to work with only two surfaces: a square panel and a conical object symbolizing the simplified shapes of the canvas and of the sculpture. these he can create infinitely, in all variations possible, different each time, but essentially the same. seeing the variety in material (such as tortoiseshell, malachite, ray skin or mother-of-pearl) it is not surprising that brethouwer works with craftsmen from all around the world. materials, techniques and ornaments form different 'stories'. it is a way of order. of creating a coherence of everything. not a coherence between all elements, but between varying alliances of elements. one needs to be free. hunting, it seems, is in every aspect becoming the antiques of the future. the work for the exhibition, the urushi-monochromes, is a black square panel made from an ancient technique that is dangerous to work with and nearly extinct.

harmen brethouwer, antecedent black (urushi-monochromes) 2012, urushi lacquer on tricoya, stainless steel pin, 70 x 70 cm, production: studio lacquer decor

anouk griffioen (1979 enschede, the netherlands)
willem de kooning academy, rotterdam, the netherlands
art history, university of leiden, the netherlands
represented by kers gallery, amsterdam

nearly possessed, wild and imprecise, griffioen's mural-scale charcoal drawings are haunting. a world that recalls saga in which humanity, animals and nature merge. the life-sized and monumental formats underscore the forcefulness of her work. her own family relationships as well as her personal mythology form her inspiration. a creature of griffioen is her version of a reversed centaur; the body being of a man and the head of a tiger. a oneness of 'man' and 'animal' that brings brute force (alter ego perhaps?) and subtlety together. it is like she is finding in her work a solution for all conflict. in her work for the 'hunting' exhibition the humble pose of a pride '*sagittarius serpentarius*' is her subject. these 'secretary birds' kick to incapacitate and kill their prey with the bird's sharp claws piercing the victim's body. they swallow their prey in one piece. their extremely long legs are incredibly powerful. griffioen worked away on the eyes. she drew them large and gave it long and sombre eyelashes. the kill is its survival.

anouk griffioen, sagittarius serpentarius, 2012, charcoal on paper, 250 x 152cm

gioia de bruijn (1986, dutch caribbean)
university of the arts london, england

though highly skilled in experimental forms beyond lens based practice (as seen in her solo show **“It is what it is”**, camberwell college of art, london), gioia de bruijn’s conviction is that the aesthetic element in fine art should not be killed by an ‘arty’ concept. as a somewhat controversial photographer gioia is fond for the wildness already present in nature and man. In her 'weekend warriors' series she shows the beauty of her friends during an afterparty that lasted until 'tuesday afternoon'. often her subject is defined by the wild landscape, open areas, with or without people and looking for natural behaviour. with great ease she makes intimate reportages leaving out the voyeurism. people look at her as if there is no camera around. in her raw images of naked friends or even in her family snapshots man comes to life. seeing her work is being amongst friends, experiencing the silence of nature or smelling the rot of a carcass. in the hunting exhibition a telex caramate 4000 is installed with 80 slides of her hand. a slideshow of fucked-up photos interspersed with beautiful images.

gioia de bruijn, untitled (intense concentration), 2014, 80 slides in a telex caramate 4000, unique piece

katharine cooper (1978, grahamstown, south africa)
ecole nationale supérieure de la photographie d'arles, france
represented by flatland gallery, amsterdam

katharine cooper grew up in south africa and zimbabwe and came to europe at the age of 20. in her series 'les blancs africains' she deliberately ignores the anti-apartheid sentiments, following her own intuition, presenting with a mix of dignity and complexity, the lives of those she could have shared. yet this identification does not withhold her from revealing a solidarity with south africa’s complicated society that suffers from the high costs of apartheid such as disintegration and alienation. being white african she has always known what it was like to be in the minority. in this light her self-consciousness or perhaps even sub-consciousness in identifying with the photographs by diane arbus or sally mann is no accident. like arbus, cooper is drawn to the slightly strange side of humans — the things that make people stand out from others, but in the most subtle and often very shyest of fashions. and like mann, cooper is interested in getting close; in breaking down the boundaries between her subjects and herself, as though she was part of their immediate family. in the exhibition hunting a work is included from her series 'les blancs africains'. we see the stafford family in their jeep near lake chivero in zimbabwe. in the back of the car the son holds a falcon. falconry is getting more popular. the falcon dives from a high level and hits the prey suddenly giving it a surprise.

katharine cooper, stafford family with their hunting falcons, lake chivero, zimbabwe, 2013, black & white ilford film; printed by atelier choi on Ilford fibre based silver gelatin paper

maartje korstanje (1982, 's heer- hendrikskinderen, the netherlands)
st. joost academy breda, the netherlands
sandberg Institute amsterdam, the netherlands
represented by upstream gallery, amsterdam

korstanje creates sculptures that are often based on crises and beauty in nature, and the influence of man on this subject. they are strange, mummy-like objects, often made of unorthodox material such as cardboard and glue. their structures are similar to the organic structures of natural things. Korstanje’s work is never too literal or figurative. this provides layered images that appeal to the imagination and provoke multiple interpretations. these amorphous structures encourage us in a subtle manner to think about fundamental issues of life and death, decay and vulnerability and the magical border between organism and object. in hunting flatland gallery presents a ceramic sculpture from a new material and technique that she learned at the european ceramic work centre in den bosch (ecwc) in 2013. the work is reminiscent of carcasses as they hung in the past in the butcher’s window. the way meat is presented today in the supermarket has no connection anymore with the animal. korstanje brings back to us the aesthetic of the unvarnished.

maartje korstanje, untitled, 2013, ceramics, 163 cm x 75 cm x 20 cm, courtesy upstream gallery, amsterdam

jocelyn lee (1962, naples, italy)
yale university, new haven, ct, usa
city university of new york, hunter college, ny, usa
represented by flatland gallery, amsterdam and pace/macgill gallery, new york

american photographer jocelyn lee has explored full length portraits of seemingly unposed, even indifferent subjects. manoeuvring back and forth between levels of intimacy and unease, lee purposely looks for spaces that are not too distracting, to encourage the viewer to focus on the individual and psychological exchange. when she makes the picture, lee prefers to wait for the moment when her subjects 'breathe their own life into the room' and are no longer aware of the camera. lee looks for backdrops with natural light, maybe a few formal elements, and evidence of humanity: pathos or grandeur, or a frank combination of the two. alone, her landscapes and interiors have a portrait-like quality. when a human being enters the picture, the effect is hyper-realistic. consistent in her work is a focus on the visual and tactile qualities of the material world, emphasizing the chromatic and textural richness of flesh, fabrics, and foliage. the closeness of nature in her work fades out the dichotomy between the artificial and the real.

jocelyn lee, 'fiona and jack', 2004, pigment print on harman by hahnemuhle gloss baryta paper, 50 x 60 cm

martin parr (1952, epsom, england)
manchester polytechnic, manchester, england
represented by magnum, paris, france

in 1975, fresh out of art school in manchester martin parr moved to hebden bridge, a mill town in west yorkshire. with his paternal grandparents, george and florrie, coming from calverley, parr was drawn towards the moors since here he spent his childhood holidays. for five years he documented the town and the surrounding calder valley, showing aspects of traditional life that were beginning to decline, the non-conformist protestant chapels and the communities he encountered. susie parr, whom he had met in manchester, joined him. in words and pictures, the parrs documented things that seemed to be deeply traditional, or in decline, or both: cobbled streets, flat-capped mill workers, hardy gamekeepers, henpecked husbands, and jovial shop owners. wandering around, they found out that the independent spirit they felt during the services at the non-conformist churches, was emblematic of the fading attitude of the whole area. seeing the gamekeepers on lord savile's estate lying in the snow trying to shoot grouse is an example of a story from the harsh moors that is ending. for parr shooting this work in black-and-white has more to do with a celebration as opposed to his later colour work that has become more of a critique of society. not surprisingly in this earliest work from the mid-1970s, parr is more subtle and less sarcastic than in his later saturated color work; it seems above all, affectionate.

martin parr, book: the non conformist, published by aperture. photographs by martin parr

misha de ridder (1971, alkmaar, the netherlands)
utrecht school of the arts, utrecht, the netherlands
represented by galerie juliëtte jongma, amsterdam

landscapes – the lay of the land, the weather, the changing of the seasons, the eerie tranquillity – have fascinated misha de ridder. on the hunt for new perspectives of the landscape photograph, the perfect geography and the right light and weather, his works show the sublime of nature or better put: the unfamiliarity of the natural aesthetics of reality. his landscape photos are a quest for entering into a confrontation with nature as a given larger than ourselves, a multi-sensory experience, both realistic yet inconceivable. the greatness lifts us beyond borders we are not always able to comprehend. it is not surprising that de ridder is hooked on the investigation of how to relate to wilderness, to the greatness of nature and in the end to the nature of our own existence. in this work for the hunting show 'fire river' misha de ridder shows a water untouched by human presence, asking us to look carefully at the specific shapes and surfaces. de ridder teaches us that nature has a priori no intrinsic meaning, the meaning is created at the moment you start focussing.

misha de ridder, fire river, 2008, kodak endura print, diasec, 130 x 100 cm

jaap scheeren (1979, nijmegen, the netherlands)
st. joost academie, breda, the netherlands
represented by flatland gallery, amsterdam

scheeren photographs reality as he wants it to be which does not mean that it cannot exist so. his carefree, calculated clumsy and humoristic approach to his work enhances the authentic and pure character of his series, without relinquishing the underlying seriousness or sincerity of his intentions. often an introspective dialogue is present between the artist and the surrounding nature; a need to look and think about the nature not as an alien background. there is also scheeren's wish to sit within its essence to the point of becoming part of nature. because of his light associations inherent within his sources of inspiration, scheeren is free to explore with his distinctively wandering, wayward and wonderful eye the nature of tales, the nature of photography, the nature of the artist, and importantly in the particular body of nature itself.

jaap scheeren, hyeres series, untitled (ufo clouds), france, 2007, analogue print, 120 x 150 cm

josephine sloet (1945, amsterdam, the netherlands)
rijksacademie, amsterdam, the netherlands
vrije academie, den haag, the netherlands

the familiar imagery of josephine sloet shows her abstract concepts of movement and time. sloet is interested in the transient nature of elements, in small and large matters of life and death. moving clouds or streaming waters show time passing. movement is the spatial expression of this succession of moments in time. her drawings and paintings reflect the visual aspects of constant change, its essence and the way we experience it, both visible and tangible. the changing interplay of organic forms, lines and colours are expressed in smaller and larger gestures; the floating, gliding, reflecting, and colliding of elements of life seem to be caught on her canvasses often in the amorphous colour forms. the elements of fire, earth, air and water refer to the opening of the hunting season. they are in fact hunting for time, for life itself. the temporary is not lasting.

josephine sloet, all is one, 2000, mixed media on paper pasted on linen, 160 x 120 cm

cornelie tollens (1964, heemskerk, the netherlands)
photography academy, haarlem, the netherlands
represented by flatland gallery, amsterdam

cornelie tollens' body of work is entirely engaged with the body – erotic, subversive, in thrall to thanatos, insatiable, the opulent performance of femininity enacted within the theatre of flesh. elaborating a meta-language - words caught in flesh - all meaning is distilled to the meat of being. tollens' renegotiates a strategic essentialism, affirming the body as a site of truth and/or experience, not merely anatomical fact. wholly female – lustful, encircling- the sexual woman capable of satisfying herself. her sumptuous images portray women ravenous with desire – desire for love and pleasure, a dark romance that is costumed in silks, feathers and lace. in making her photographic series 'hunters mourning' she recalls how the production team was excited and anxious going into the forest with the dead birds and the young girls. when everything was in place an intense silence, pure and beautiful was felt by everyone and 'hunters mourning' was born.

cornelie tollens, hunters mourning #3, pheasant, 2007, lambda print, dibond in epoxy, 27 x 40,5 cm
cornelie tollens, hunters mourning #4, goose, 2007, lambda print, dibond in epoxy, 27 x 40,5 cm

paolo ventura (1968, milan, italy)
accademia di belle arti di brera, milan, italy
represented by flatland gallery, amsterdam

in his new and on-going suite of photographs called “short stories”, paolo ventura has brought his love for theatre to the forefront, constructing life-sized sets into which he can physically insert himself as well as members of his family, casting his son primo, wife, and twin brother andrea, a graphic novelist, to star in dioramas that formerly existed exclusively in his mind. since any story needs the imagination and speculation of the listener and viewer, ventura unfolds his narratives over a series of images. occasionally surreal, his work lies at the intersection of fantasy and nostalgia. attracted to the dark side of things ventura keeps an unsettling disjuncture in his photographs as in the last shot of the sequence of four of 'the hunter', a work he finished in october 2014.

paolo ventura, the hunter (from 'Short Stories'), 2014, archival pigment print, 59,4 x 41,9 cm, framed