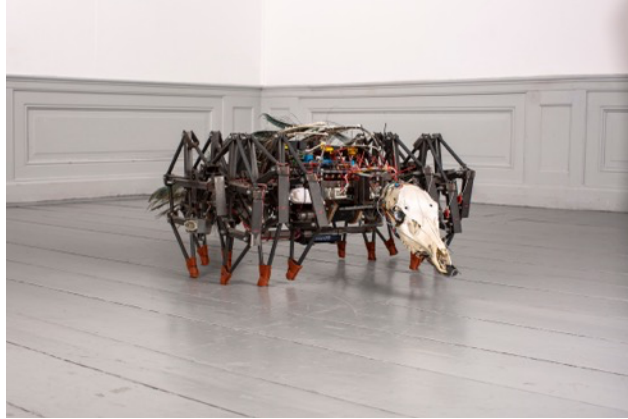


ALBADA JELGERSMA Gallery



Jelle Korevaar *Reuring / Commotion*

December 4, 2021- January 22, 2022

Albada Jelgersma Gallery is pleased to announce **Jelle Korevaar's** solo exhibition *Reuring (Commotion)*. The exhibition will open Saturday, December 4, from 1-5 pm in presence of the artist. The exhibition runs through January 22. On view will be 5 kinetic installations. This is Korevaar's first solo exhibition with the gallery.

Jelle Korevaar creates complex, moving machines that reflect his worldview. They deal with human emotions, faith and the constructs of society. Each of his works is a unique, time intensive installation where every element has meaning. From the components he uses, how they move, the sounds they make to their energy source.

The works don't conceal anything: the viewer can see all the moving parts and how they are constructed. From tie wraps to cogs to circuit boards, it's all on display. One would think this transparency makes the works even more obviously machinelike, but with Korevaar's installations the opposite is true. These characterless objects are imbued with personality and perhaps even a soul. They are no longer machines, but creatures you can connect with.

Korevaar's work raises interesting, timely questions about digitalization and the rise of artificial intelligence, offering a unique view on technology and what it means to be human.

Jelle Korevaar (b. 1989) lives and works in Sliedrecht, the Netherlands. Korevaar received his diploma at Artez, Arnhem. Recent exhibitions include *Kunst in de Heilige Driehoek*, Oosterhout, curated by Hendrik Driessen and Rebecca Nelemans (2021), *Kunst en welzijn*, Leger Des Heils, Rotterdam (2021), *Stad in beeld, beeld in park*, Park Merwestein, Dordrecht, curated by Roel Teeuwen and Henk van Bennekum (2021), *Art Blaak House*, Blaak House, Rotterdam, curated by Astrid Moors and Theo Huijgens (2020), *Natuurlijk*, Pictura, Dordrecht, curated by Ad Koomans and Evertine van Alphen (2019), *Populisme*, Museum Gouda, Gouda, curated by Marc de Beyer (2019).

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