

Seven x Seven

Seven Artists, Seven Weekends, Seven Exhibitions
January 17 - February 29

Serious art calls for serious time. Time to look. To really see the work and allow it to move you. Starting Friday January 17, Albada Jelgersma Gallery invites you to Seven x Seven. Seven weekends, seven Dutch artists: Rob Johannesma, Bettie van Haaster, Arjan van Helmond, Rens Horn, Misha de Ridder, Marjolein Rothman and Marenne Welten.

Two days for each artist. Just you and one or two works. Take a seat. Have something to drink. Jot down responses and reflections in a notebook. Just let art do its work.

The exhibitions will be on view Fridays from 11am-7pm and Saturdays from 11am-6pm. If you come on Fridays between 6 and 7 pm, the chance is that you meet the artist as well.

Programme:

17 January - 18 January
Misha de Ridder

24 January - 25 January
Rob Johannesma

31 January - 1 February
Marenne Welten

7 February - 8 February
Rens Horn

14 February - 15 February
Marjolein Rothman

21 February - 22 February
Bettie van Haaster

28 February - 29 February
Arjan van Helmond

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Session One | Misha de Ridder Premiere of *The City in the Sea (Ault V)*

Friday January 17, 11am-7pm
Saturday January 18, 11am-6pm

For our first Session, we are excited to invite you to the premiere of Misha de Ridder's video *The City in the Sea (Ault V)*, 2017.

In one take of twenty-nine minutes, De Ridder has captured the horizon of the ocean on a winter morning in Northern France. The almost abstract colour palette invites you to let go of preconceived notions and to question what it is you are looking at. As you get immersed in the work, you start to see slight changes in the density of the light and minimal shifts in the hue of the colour spectrum are revealed. The rhythm of the waves, the distant sound of the ocean, sometimes interrupted by a passing seagull, invoke the sensation of an intermediate state of 'pure perception', bringing you closer to the mystery of reality of the world before interpretation.

The video *The City in the Sea (Ault V)* is part of Misha de Ridder's project *Falaise*, it is also a photo book published by Roma Publications in 2016. The work will be projected on a special 4K projector on a 2 by 3 meters screen generously supplied by BeamSystems allowing for unprecedented colour and image resolution.



Film still of The City in the Sea (Ault V), 2017

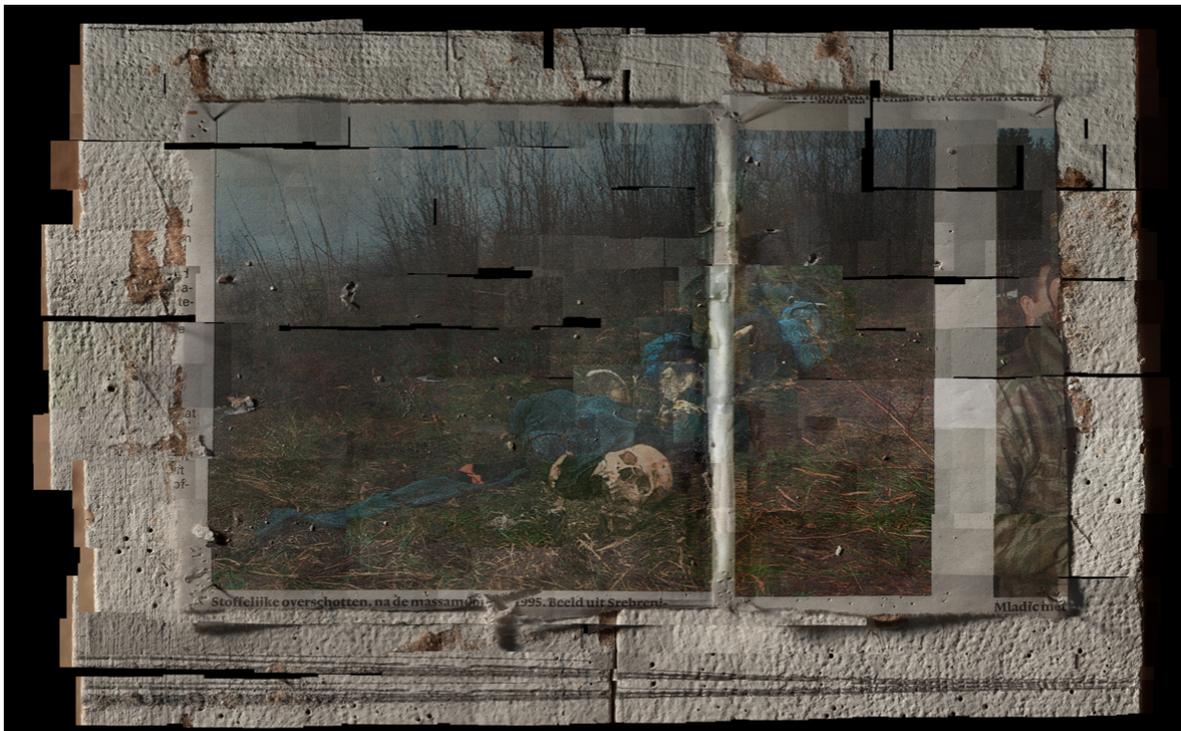
Misha de Ridder (1971, Alkmaar) is a visual artist working mainly with photography and video, based in Amsterdam. His work has been widely exhibited, amongst others at Coda Museum, FoMu Photo Museum Antwerp, Museum of the City of New York, Stedelijk Museum Amsterdam and Foam, Amsterdam. De Ridder published several monographs: *Sightseeing* (2000), *Wilderness* (2003), *Abendsonne* (2011), *Dune* (2011), *Solstice* (2012) *Falaise* (2016) and *High up close by* (2019).

Session Two | Rob Johannesma

Friday January 24, 11am-7pm
Saturday January 25, 11am-6pm

In Session 2 of Seven x Seven Rob Johannesma will show four works; two video works dating back to the late nineties and two more recent works. Initially he only worked with photo and video recordings of landscapes. Over the past two decades, city streets, interiors from design magazines, iconographic images from history books and world news have entered his work. This small presentation allows the viewer to witness first hand the gradual shift in the artist's gaze.

Rob Johannesma is interested in the symbolic potential of images. Collecting images from books, newspapers and magazines, photo and video recordings of landscapes, he uses a variety of different mediums to place them in a new context. From filming over slides to digitally reconstructing and blowing up images or overpainting a found image from a book. This way he puts the original image under pressure, provoking the viewer to a re-reading of what those images are and what meaning(s) they evoke. The image is raised above its direct reality, which intensifies its meaning to the viewer.



World Wielding, 2011, 180 x 290 cm, C print

Two videoworks from the late nineties focus on the subject of landscapes. The videos are played on U-matic players from the seventies. In the 9 minute video *Untitled*, 1998, the camera zooms in on a branch of a pine tree that slowly shifts to the right and gradually an Arcadian landscape appears. The gaze of the spectator can wander further and further towards the horizon. At the end the

camera zooms in on a part of the foreground and the wide perspective disappears. The images in the video remind us of the landscape painting *Danube near Regensburg* (1528-1530) by Albrecht Altdorfer.

The other video from 1997 scans a slide of a volcanic landscape in Arizona. The 12 minute video is recorded in one take and behaves as a chain of landscape images. The perspective in the video changes dramatically over time due to the scanning of the camera over the slide projection. The images bring to mind the landscape paintings of *La Montagne Sainte-Victoire au grand pin* (1887) by Paul Cézanne.

In *World-Wielding*, 2011, previously exhibited at Museo Marino Marini, Florence and AR-GE Kunst in Bolzano, Johannesma digitally rephotographed the original image of a newspaper clipping many times. In the computer Johannesma recreated the original image into a grand mosaic, sized 180 x 290 cm. (see image above). The photo camera scanned the image from side to side, occasionally making a mistake, appearing as black holes or black marks. These marks are so black as to suggest holes punched or cut out in the image. The gaps make the mosaic image look like razor thin material and at the same time it suggests that the background is made from clay and hay. The skull and the remains of the clothes are not only a dramatic historic image, but also remind us of vanitas paintings. Lastly, a small work on paper from 2019 of a skull will be on view. The original image is from Albrecht Dürer. By overpainting the original image Johannesma places the image in a context of the history of painting. Soft tone colors isolate the skull and transform the original in an anonymous image.

Rob Johannesma (Geleen, Netherlands, 1970) studied at the de Gerrit Rietveld Academie, Amsterdam (1993-1997), the Cooper Union, New York (1996-1997) and De Ateliers, Amsterdam (1997-1999). He exhibited among others at Stedelijk Museum Bureau Amsterdam (2000), Venice Biennial(2001), Stedelijk Museum, Amsterdam (2001), De Hallen, Frans Hals Museum, Haarlem (2002, 2006), Kunstpalast Düsseldorf, Germany (2005), de Busan Biennale, Korea (2008), ar/ge kunst Galerie Museum, Bolzano (2012), Galleria Lia Rumma (2012), 13de Istanbul Biennale (2013) Wiels, Brussel (2014), Galerie Ron Mandos, Amsterdam (2014).

Session Three | Marenne Welten

Friday January 31, 11am-7pm
Saturday February 1, 11am-6pm



In Session 3 of Seven x Seven the gallery presents two paintings of Marenne Welten. A very recent work from the series *Idea of a Kitchen* and an earlier work from 2013 from the series *It is not all right* which was included in her solo exhibition in De Pont in Tilburg in 2014.

Marenne Welten is known for her emotionally charged scenes. In this case, the interior of the house that Welten grew up in. The works are made five years apart and the viewer can see a development in her work: the brush strokes are thicker, the paint more prominent, seemingly moving the later work from the figurative more towards the abstract. The paintings are hung at a seating height, allowing you to take your time and fully experience the tensions that Welten's work creates.

Marenne Welten (1959) lives and works in Middelburg, Netherlands. In 1983 she graduated from the St Joost Academie in Breda, Netherlands. Solo exhibitions over the past include at De Pont, Tilburg, Netherlands; Museum Kurhaus, Kleve, Germany; De Vleeshal, Middelburg, Netherlands; Kunsthalle Lingen, Germany; Spacebureau, Antwerp, Belgium. In 2016 she was part of the group exhibition *On Empathy* at Bridget Donahue in New York.

Session Four | Rens Horn

Friday February 7, 11am-7pm
Saturday February 8, 11am-6pm



Session 4 of *Seven x Seven* features photographs by Rens Horn. Horn is renowned for his intriguing, poetic and intimate images, taken during his many travels abroad and road trips with his motorcycle. A selection of these works will be shown in the gallery, alongside the artist's very own Harley Davidson built up with various parts from different years such as the front end from 1948 and his handmade seat from a horse saddle. A personal work of art in its own right, because of the amount of time and effort the artist has put into keeping it in shape. This intimate connection adds a new layer to how you experience Horn's photographs.

Rens Horn stands out with the imaginative language that he develops with his work. He prefers to work in the dark room in his studio with analogue techniques. That is what creates more depth according to him. To him the analogue technique is magical. By manipulating the negatives and chemical processes, he experiments with the limits of the analogue technology. He works with various kinds of photographic paper, very rare paper sometimes, and edits the photos in the dark room to achieve remarkable results. Every photo is a work on its own. This making process also shows in the frames that he often makes with found wood. After developing the photograph, he adds texts, newspaper clippings or stamps. These texts are by well-known writers and scholars and emphasize the poetry of the image; they create a space to think and add a variety of meanings to the image. But, he emphasizes, in the end "looking yourself is the most important thing."

Rens Horn (1970) lives and works in Rotterdam. In 1995 he graduated at the St Joost Academy in Breda. Recent (group) exhibitions include the Ketelfactory, Schiedam (2019); Albada Jelgersma Gallery, Amsterdam (2018); Galerie Untitled, Rotterdam (2013, 2018); WTC Art Gallery, Rotterdam (2013); Route du Nord, Rotterdam (2013); Kunsthal, Rotterdam (1999); Booijmans van Beuningen, Rotterdam (with Jeff Wall) (1996). For the Nederlands Photo Museum in Rotterdam he prints works by Ed van der Elsken, Cas Oorthuys and Lucebert.

Session Five | Marjolein Rothman

Friday February 14, 11am-7pm
Saturday February 15, 11am-6pm

Session 5 of Seven x Seven features two recent works by Marjolein Rothman. In her work she looks for the essence of a subject, resulting in a delicate play between light and shadow, figuration and abstraction. The two works on view are part of her ongoing flower series, inspired by old Kodachrome slides she found in a suitcase on the street. Over the last few years these have evolved into a night setting. In her paintings of an agave and a daffodil, she uses single brushstrokes, leaving the resulting drips of paint visible. Shadows blend into the dark background, making light radiate from the works; the light that is emphasized through the aluminum ground that she uses to paint on and that is constantly changing depending on the position of the viewer. In sweeping gestures, the flowers are reduced to their pure essence, always in a state of becoming.



Marjolein Rothman's work presents an on-going research into the act of looking or gazing. By her way of painting she is deconstructing specific cultural symbols. She works in series. In the past her series have dealt with power structures, historical figures and religious artifacts. Flowers are the subject of her current series. She draws inspiration from old Kodachrome slides of flowers that she found on the street. She was struck by the saturated, almost exaggerated colors. Her works evoke the genre of memento mori, a recurring theme in the Dutch Golden age. The works have an ephemeral character; her paintings often seem to appear and disappear from their ground. They appear to be incomplete or deleted in parts. In this manner she looks for an essence, never hiding her mark making from the viewer: the brushstrokes, the drips of paint on the canvas or aluminum surface, they are all visible. In such a way her works invite to reflect on the way we perceive things.

Marjolein Rothman (1974) lives and works in Amsterdam. She received her education at the A.K.I. in Enschede (1994-1999) and was an artist-in-residence at the Rijksakademie van Beeldende Kunsten, Amsterdam in 2003 and 2004. She has been awarded the Dutch Royal Prize for Painting in 2004. She has exhibited in the Netherlands at: Nieuw Dakota Amsterdam, De Kunsthal, Rotterdam, De Vleeshal, Middelburg, Stadsgalerij Heerlen, De Vishal Haarlem, De Nederlandsche Bank and Motive Gallery Amsterdam. Abroad, she has shown at Wetterling Gallery, Stockholm (2009, 2012, 2016, 2019) and NK Gallery, Antwerp (2013, 2017). Since 2011 Marjolein Rothman lectures Fine Art at ArtEZ Enschede.

Session Six | Bettie van Haaster

Friday February 21, 11am-7pm
Saturday February 22, 11am-6pm

Albada Jelgersma Gallery is excited to present Session 6 of Seven x Seven with Bettie van Haaster: one painting, fourteen drawings, and a poem by Joseph Brodsky, *Butterfly* from 1972.



Bettie van Haaster about her choice for this presentation:

Een tekening maak ik NA dat een schilderij af is of onderweg. Die maak ik om te begrijpen wat ik geschilderd heb. Op hun beurt geven ze me grond onder de voeten in de zoektocht naar vorm en betekenis. Hink stap sprong. Die zoektocht is associatief en begint bij de vormen die ontstaan tijdens het schilderen. Pas dan ga ik van alles in mijn omgeving zien wat in die geschilderde wereld kan voorkomen. Het gedicht Vlinder van Joseph Brodsky kwam ik maanden later tegen maar ik vind er veel in terug van mijn bedoeling met het schilderij.

English translation: *A drawing is made after or whilst the painting comes into shape, it's a way of trying to understand what exactly is being painted. In their turn they give me some ground to work from and continue my search for shape and meaning. Hop step jump. This search is intuitive and always starts with shapes which derive from the act of painting. The poem *Butterfly* I encountered months after completing the series, but there I found so much of what I was trying to say.*

Excerpt from *Butterfly* by Joseph Brodsky, translated in Dutch and English

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En zonder angst te voelen,
of te beleven-
zo blijf je lichtjes zweven
boven een bed van bloemen,
ver buiten ruimtes afgesloten.
alwaar verleden
en toekomst lijden
aan ademnood
nu krijgt. wanneer jouw vlucht
naar weiden voert,
Ineens zelfs kleur en vorm
de lege lucht

X

You haven't sensed it yet,
you have no fear, you just
beat, lighter than the dust,
above the flowerbed,
beyond what looks like prison
and has that stifling presence,
beyond both past and present,
and for this very reason,
as you make your escape
to open meadows,
the air around you settles
and takes on shape.

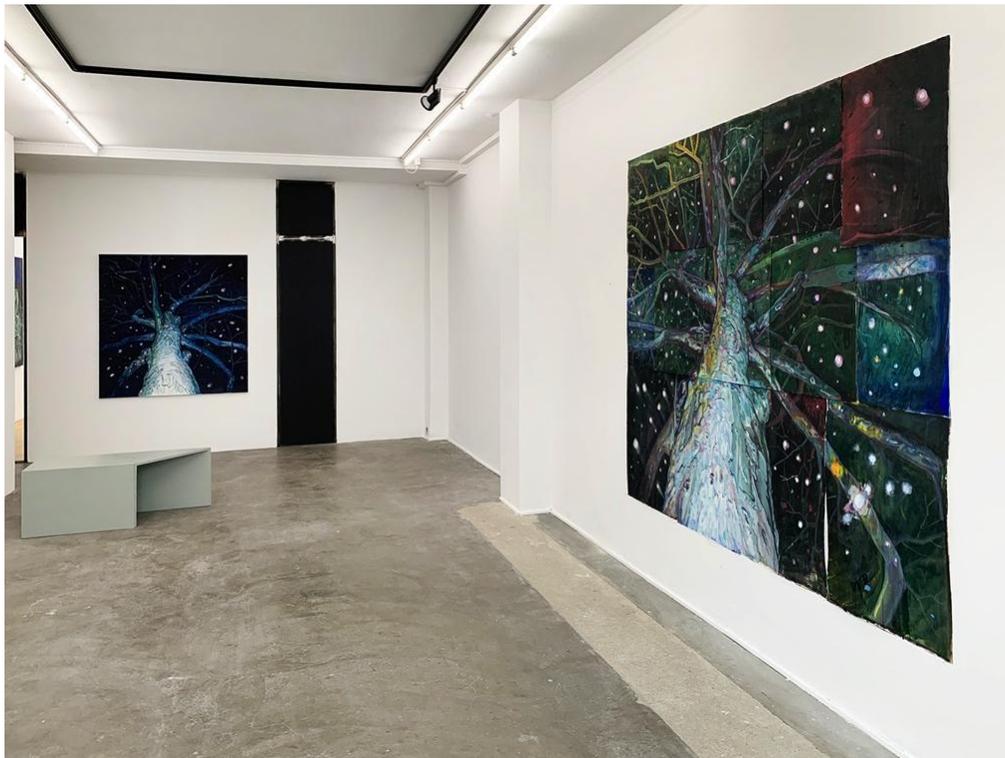
Bettie van Haaster works on a small scale. She uses multiple layers of thick oil paint that she applies wet-on-wet. In a limited palette she creates a painting with multiple structured layers and a tactile rhythmic surface. She investigates the image that evolves on the canvas, playing with reality and the imaginary, creating a world for the viewer to interpret, the titles merely giving suggestions. Over long periods of time she uses the same palette, creating a timeline of paintings that go from one to the next, like a story that evolves. During this process each discovery is taken into the next work. The works most resemble landscapes, fields, perhaps seen from above. Though small in size, the works take over the space and viewer in a mental and physical way.

Bettie van Haaster (1957) lives and works in Amsterdam. She finished her residency at the De Ateliers in 1981. In 2018 she received the Jeanne Oosting Prize and in 1984 she won the Royal Painting Prize. Solo exhibitions include at Van Gogh Huis, Zundert (2018); Albada Jelgersma Gallery, Amsterdam (2018); Museum Belvedere, Heerenveen (2012); Rijksmuseum Twente (2004); Museum de Pont, Tilburg (1999). Her work is included in collections such as De Pont, Tilburg; Centraal Museum, Utrecht; Museum Belvedere, Oranjewoud; Akzo Nobel, Amsterdam; ABN Amro; Heden, Den Haag; and DSM, Heerlen.

Session Seven | Arjan van Helmond

Friday February 28, 11am-7pm
Saturday February 29, 11am-6pm

For the final session of Seven x Seven, Arjan van Helmond shows two recent works, both from the 'Tree' series. A work on paper and a work on canvas. Both works originate from the same image. They form a natural progression from his solo exhibition *Fragments of Garden* he had at the gallery in 2019, which featured plants and objects from the garden of van Helmond's family house in Lebanon. The viewer looks up the tree, almost as if you're leaning against it. The trunk consists almost solely of blank canvas or paper. Paint is used for the background, the sky and the places between branches. This makes the trunk light up, as if shot by a camera with flash. As you look up, snow falls down. Light and perspective give the image an undeniable tension, triggering the viewer to ponder about how the nature of an object changes, depending on the point of view. Looking at the work becomes an emotional act on its own.



Arjan van Helmond lives and works in Amsterdam. He graduated from the Rijksakademie in Amsterdam in 2004. In October 2019 he created a public artwork in the NS Station of Leeuwarden, named *Golfbrekers*. In 2018 he received the Jeanne Oosting Prize. Solo exhibitions include: *Kranenburgh Bergen* (2018); *De Nederlandsche Bank, Amsterdam* (2017); *Lucebert Huis, Bergen* (2017); *LUMC, Leiden* (2010). Group exhibition include *Arti et Amicitiae, Amsterdam* (2014); *Dordrechts Museum, Dordrecht* (2011); *White Box, NY* (2001). His work is part of the following collections: *The Saatchi Gallery, Museum Het Domein, De Nederlandsche Bank, Chadha Art Collection, Akzo Nobel Art Foundation, Heden, Schunck, The Schorr Family Collection, Rabo Art Collection.*

Artist statement:

What happens if nothing happens? How should we describe, question, take into account what happens every day (or not), but returns every day: the banal, the everyday, the obvious, the ordinary, the background noise? More and more often we find ourselves in a virtual relationship with reality, via our telephones and computers. But where is our life? Where is our body? Where is our space?

In my work I try to trace a path between history, culture, cliché and daily habits; I research the trivial spaces and objects, which we encounter and move in daily without a second glance or thought. I try to appropriate them by painting them with great attention and concentration. I often use photographic material, taken from my own archive or from the internet, but the act of painting must always exceed the photographic level. Painting is by definition an interpretation of reality, captured by a photograph. The paintings of empty spaces and objects, and more recently also of landscape elements, invite you to make an inner movement: a specific idea comes to the surface, with fragments of memories, followed by emotions and sensations, that belong to them. In my work I'm looking for the psychological potential of the image. At first instance, this process is an exploration of personal experiences associated with places and objects. The everyday things, which you do not give a second glance at first, now suddenly become special and valuable. They're able to tell us something about ourselves.