

UN)CERTAINTY

A reconsideration
of our beliefs through art

Opening
July 18, 17:00-20:00

Ties Ten Bosch
Bram Braam
Wolfgang Ganter
David Dimichele
Daan den Houter
Marilou van Lierop
Pieter Jan Martyn
Gerben Mulder
Manfred Peckl
Hester Scheurwater
Stephen Shanabrook
Bas van Wieringen
Aeneas Wilder
Midas Zwaan

Curated by:
Kseniia Komarova and
Matteo Manfrin.

**Frank
taal**

/

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'*Suspension of judgment*' is a state of the intellect in which we find ourselves in the ambiance of uncertainty, neither affirming nor denying anything in our being. The withdrawal of what was considered normalcy prevails and makes us question everything. Our customary role in the world is altered. This phenomenon is known as Epoché (Gr. 'Εποχή), born from ancient greek hellenistic philosophy. With the destruction of the certainties, artists found themselves confined to the four walls of their studios, confronted with the potential impact of their practice. However, challenges present themselves as opportunities. These artists had the chance to reevaluate their beliefs to establish new ones from scratch, enabling reflection through their work. On the other hand, being pressured to continue what they consider their passion might as well have stirred a feeling of denial or withdrawal within them.

This period did not only affect the art world but also all of us. Finding ourselves in doubt and uncertainty made us realize what matters and what we take for granted. The time and space involuntarily provided us to confront the necessary recognition of the values that are cardinal to us.

By means of (UN)CERTAINTY, we would like to display how this period of suspension evoked the reexamination process and reflected on the artistic practice of:

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18.07.2020 – 22.08.2020
Frank Taal Galerie

(UN)CERTAINTY

Een heroverweging van onze overtuigingen door kunst te ervaren

'*Uitstel van oordelen*' is een staat van zijn waarin we ons in een sfeer van onzekerheid bevinden, zonder iets in ons wezen te bevestigen of te ontkennen. Het loslaten van wat als normaal werd beschouwd, heeft de overhand en doet ons alles in twijfel trekken. Onze gebruikelijke kijk op de wereld is veranderd. Dit fenomeen staat bekend als Epoché (Gr. 'Εποχή), onttrokken uit de oud-Griekse Hellenistische filosofie. Dit oud filosofisch principe biedt een goed raamwerk om te kijken naar hoe wij de pandemie van 2020 en de noodgedwongen opgelegde sociaal en fysieke afzondering hebben ervaren. Veel van onze zekerheden, de dingen die we gewend waren, en in zekere mate onze waarden en normen zijn we in twijfel gaan trekken en hun belang in waarde opnieuw gaan afwegen. Een herwaardering van wat daadwerkelijk belangrijk is en hoe we samen verder willen.

Met deze '*vernietiging van onze zekerheden*' vonden ook kunstenaars zich geconfronteerd. Deze confrontatie had en heeft direct verband met onzekerheden van wat deze nieuwe situatie betekent voor hun kunstpraktijk nu en in de toekomst, en strekt zich tegelijk veel verder uit dan dat. Opgesloten tussen de vier muren van huis en studio in Rio, een berggebied boven Tokyo, New York, L.A. of Berlijn, en in België en Nederland bevroegen de kunstenaars uit (UN)CERTAINTY ieder op hun eigen manier de impact van de wereldwijde pandemie op de werkelijkheid zoals wij die voor als vanzelfsprekend aannamen.

Echter, elke uitdaging kan ook worden opgevat als een kans. Dit bood hen de gelegenheid om hun bestaande overtuigingen tegen het licht te houden, opnieuw te evalueren en hieruit ook nieuwe waarden en uitgangspunten te vormen. Vanuit hun passie en in weerwil van wat het effect van deze tijd van opgelegde afzondering ook op hen had kunnen hebben, zijn zij hier elk op eigen wijze mee omgegaan.

Deze periode heeft niet alleen gevolgen voor de kunstwereld, maar voor ons allemaal. Door onszelf in twijfel te trekken en in onzekerheid te bevinden, realiseren we ons wat belangrijk is en wat we als vanzelfsprekend beschouwen. Zo'n lange tijd op jezelf teruggeworpen zijn en in opgelegde afzondering leven, bracht velen van ons ertoe de confrontatie aan te gaan met de noodzakelijke erkenning van wat de cruciale waarden daadwerkelijk zijn.

(UN)CERTAINTY biedt ons een gelegenheid tot reflectie in beeld en tekst op deze waarden door de ogen van de kunstenaars en hoe zij dit alles beleefden.

Frank Taal Galerie proudly presents:

(UN)CERTAINTY

Ties Ten Bosch

“A good work of art makes you look, and keep on looking. Until you have found an answer to its enigma, one must persist in looking. That is its primary function.

My praxis is characterized by a provocative surrealistic approach of actual everyday traces that we leave behind. I integrate these banal tracks with social, political, and current issues as a paradox and thereby alienate them from their everyday life. This often leads to works that result in an unceasing questioning of viewing habits and of sculpture itself. With these works I create an alternative storyline of reality itself. It makes the viewer question everything that is part of our own presence.

The COVID-19 virus resulted in a sudden stop within society. This gave me the opportunity to find the rest and focus in my studio to work on a completely new series of work, based on a phenomenon I started to notice in the streets of Berlin. It was as if the ‘skin’ of the city started to get older and worn out. Due to the clubs, concert halls, theaters, and other venues being closed, no new events were being organized. Therefore, no new posters were produced and glued on the many poster spots in the city. The existing posters started to decay, they become wrinkled, started to fade, and partly came off the wall due to the weather. I collected many of those posters and used them as my starting point for new works, in which I focused on the new abstract forms and colors that were present. By combining the found material with a monochrome painting I give new life to the existing object. I try to steer the eye of the viewer and influence the way of observing something that normally would be unnoticed and unvalued.

My work often can be read in the form of ‘what-if’ questions: What if we make new paper out of found coffee cups (In coffee we trust), what if you can turn a paint can into a confetti cannon (squeezing out a party), what if you witness a scene that tells an unknown story (some other memory). I tend to tell stories with an open end and invite the viewer to fill in the rest. Therefore, invitation and collaboration are a core part of my practice. The art creates an ongoing conversation between me, my work, and the viewer.” – Ties Ten Bosch



Silent Green

2020

Found poster, oil on canvas

100x70 cm

€3,400



27.03

2020

Found poster, oil on canvas

120x100 cm

€4,000

Bram Braam

Visual artist Bram Braam (NL, 1980) deals with architecture and the constant evolution of our surroundings. In his work the schematic clarity of the Dutch landscape meets with the raw, urban chaos of Braam's place of residence Berlin.

Braam usually uses materials that he finds in the city, surfaces with traces, old paint, graffiti. For this series, the whole cycle of materials Braam used, came directly out of his studio. The failure molds that he made for previous works were used now as the main source to work with.

Still partly accidental traces, but not from the city but from his own studio practice. So, the cycle is round in that way.



Quarantine 1

2020

Wood, spray paint, steel, concrete

60x43x3 cm

€2,800



Quarantine 4

2020

Wood, spray paint, steel, concrete

60x43x3 cm

€2,800

Wolfgang Ganter

The Micropaintings series involves chemical reactions on a glass carrier with a maximum size of 5 x 5 centimeters which are instantaneously digitally documented under a microscope during the reaction process. Self-organization processes are a major factor in the creation of the image. Self-organization (Chaos theory), also called spontaneous order (in the social sciences), is a process where some form of overall structural order arises from local interactions between parts of an initially disordered system without a controlling external element.

Hence some part of the artistic work is taken from the artist and executed by the medium itself, passing beyond the realm of human creation. The manifold naturally occurring orderly structures, sometimes symmetrical, are mostly perceived as aesthetically pleasing. Stitching techniques are used to be able to show the rich information contained in these images.

Many detailed photos combined provide an insight into new worlds, impossible to perceive with the unaided eye. Thus, large pigment prints can be created and a transfer from microcosm to macrocosm happens. The prints are mounted on a fiberglass body and cut out following the outline of the chemicals formed on the glass carrier. Finally, the mounted photo is sealed with poured clear resin. Often the analogies between these images and pictures from the Hubble Space Telescope, Google Earth, and all kinds of highly magnified microscopic worlds are quite remarkable.

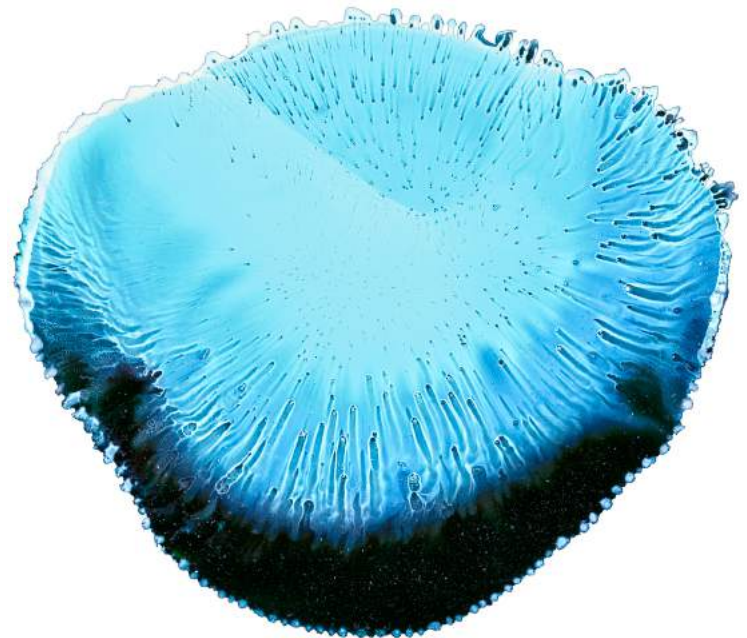
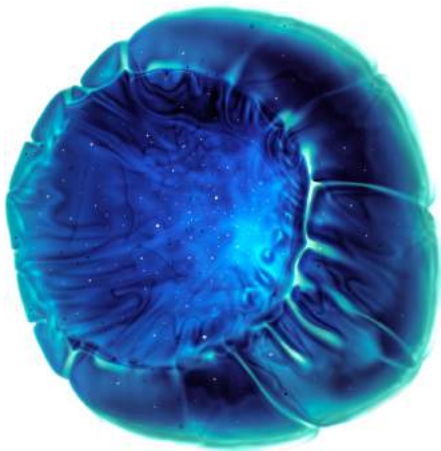
Untitled (Particle Drift)

2020

Resin on pigment, print on wood

162x183 cm

€6,800 Edition of 6



Untitled (Gravity Attraction)

2020

Resin on pigment, print on wood

100x100 cm

€3,400 Edition of 3

David DiMichele



David Dimichele (1954) is a California native. His Pseudodocumentation series of large-scale photographs combines aspects of drawing, painting, sculpture, installation and photography into a unique art form that brings post-studio concepts full circle.



“During quarantine I have been working on a series of "drawings" which are actually photographs taken along Angeles Crest Highway in the national forest just north of Los Angeles. They are photographs of tire marks where drivers have spun their cars around on turnouts, leaving marks that resemble drawing gestures.” – David DiMichele

Tire Track Abstraction

2020

Archival pigment print and charcoal on cold press fine art paper

111x185 cm

€4,000

Daan den Houter

The last 3 years den Houter is working on ice-paintings. During Corona times he further developed these paintings. These paintings are made of frozen paint, when shown, they slowly melt, ending in a pool of paint on the floor leaving a trace on the wall. The paintings transform during their existence in shape and color. They drip and thus make sound. The composition of the painting is made using different techniques. Different colors on top of each other, transparency of layers and the viscosity of the paint all add to the final image and transformation of the melting painting. With a series of small paintings together a bigger painting is created where each individual painting influences the other ones.

The paintings are confronting the audience with something elusive. As a sunset in the sky, always changing beautiful but impossible to catch. It's distorting and comforting at the same time. Almost unsellable, but it is as a very exclusive experience; an artwork only to be witnessed by the buyer. Shared or consumed individually.



A painting which directly transforms into a memory.

“The last decade Daan den Houter has invariably managed to put his growing group of admirers on the wrong track. He has an unerring sense of aesthetics, which ensures the first draft of attention and keeps it there. But primarily den Houter is a conceptual artist. The layers of his art functions like a slight slope - while the spectator at first finds himself staggering, subsequently he regains his balance.” - Frank Taal, curator and owner of Galerie Frank Taal

Icepainting Nr 14

2020

Frozen paint, unique work
upon request

80x90 cm

€2,400

Stripes_132018

2018

Epoxy on wood panel

47x58 cm

€1,750



Marilou van Lierop

“In the context of the Corona outbreak, we thought about how we can share art with a public. This is how we came up with "Behind the glass". Inspired by Lewis Carroll's "Through the Looking-Glass", and what Alice found there we wanted to make a window exhibition. Alice is stuck at home. She's bored and starts fantasizing about a world on the other side of the glass.

„Let's pretend the glass has got all soft like gauze, so that we can get through. Why, it's turning into a sort of mist now, I declare! It'll be easy enough to get through — ' She was on the chimney-piece while she said this, though she hardly knew how she had got there. And certainly, the glass was beginning to melt away, just like a bright silvery mist. In another moment Alice was through the glass' - Lewis Carroll (1871)

The exhibition plays with the glass wall and allows the viewer to enter the space. The window pulls you into the world of the artwork.

During our long walks through the deserted Antwerp, during the lockdown, all you saw were the abandoned streets and the life through the windows. All the life in the dead city, was behind the windows; behind the glass. No participating; only observing.” – Marilou van Lierop

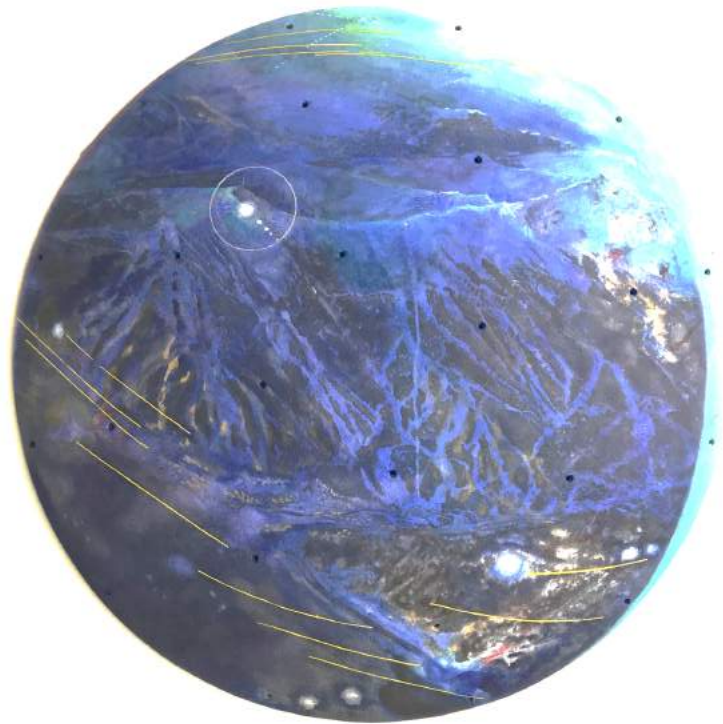
0° 46' 38.1324" S and 91° 8' 33.2808" W.

2020

Acryl, oil paint, and pencil on polyester

120 cm Ø

€6,500



Pieter Jan Martyn

“During the Covid-19, especially the lockdown, we were stuck at home and my atelier with lots of time and no deadlines or planning. This was an exceptional situation for an artist to reassess older work, think about further developments, experiment with other materials and, above all, be able to do what paint really wanted. The three works I made are mainly based on this solitude in my micro-cosmos: my studio.

The three works show small fragments, snapshots of my atelier, which I interpreted as still-life's, 'nature mortes'. I always use beamers to enlarge my sketches or preparations to the final canvas, but for these works I specifically chose not to use any kind of technology. These works were painted (mainly drawn) on the spot according to analog lenses and mirrors.

The idea to work this way was based on the research of Tim Jenison, who claimed that Johannes Vermeer used some kind of huge camera obscura with similar lenses to create his famous paintings (mainly interior setting built in his atelier or outdoor views seen from the inside).

I didn't use a whole camera obscura to make these works but I used a more rudimental technique based on the research and book called 'secret knowledge' by David Hockney. I think that it is about 20 years ago that Hockney published this investigation, it is a similar study in which he tries to elucidate the extremely fast optical evolution in painting among the Flemish primitives through the use of lenses.” – Pieter Jan Martyn

J03 nature morte #1

2020

Acrylic, crayon and wax
on wood panel

24x30 cm + wooden frame

€1,080

J03 nature morte #2

2020

Acrylic, crayon and wax
on wood panel

24x30 cm + wooden frame

€1,080

J03 nature morte #3

2020

Acrylic, crayon and wax
on wood panel

24x30 cm + wooden frame

€1,080



Gerben Mulder

Gerben Jan Mulder (1972, Amsterdam), is a Dutch artist who is living in New York City and Rio de Janeiro.

“I spend 5 months inside, worrying if I still have an apartment when I eventually get back to NY, whether I have to give up my studio in Brooklyn with 25 years of belongings. Dealing with collection agencies in the US from abroad. Mourning 3 neighbors in my building that passed away caused by Covid. Seeing close friends lose their life-works evaporate in a matter of weeks. By having to close their businesses, restaurants, bars and so on. And in both my places of residence two governments so criminally incapable of leadership leading hundreds of thousands of people into unnecessary deaths.

I think many around the world including the Netherlands share the same tales of sadness, even though some places are hit harder than others. I’ve been blessed on many fronts, I have a roof over my head and a magically beautiful view from my window overlooking Rio’s bay. But amidst this I hear gunshots go off daily and see hunger and misery, poverty and hopelessness rampantly passing by my windows too. You can say through all of this; my salvation has been the ability to continue to paint even though on a small scale as by now you have witnessed.

Has The work been influenced by Covid-19? I think this is soon to tell (maybe the Hopelessly Reclining Insomniac does reflect some related stress factor). I might call some of them quarantined or Covid series but merely as a distraction at this stage I think, or to give some weight to the situation purely for archival sake, realizing the importance of this global disaster. But who knows? We are still at the early stages of it all and since I work from the heart I almost can’t believe it won’t have some influence on my work going forward. I think this counts for everyone in my position. Covid or not, time is change.

What I do know is that painting did allow me to maintain a certain degree of sanity holding on to a reality of a better past!”



Hopelessly Reclining Insomniac
2020
Oil on canvas
30x60 cm
€3,000



Quarantined Flowers No12

2020

Oil on canvas

30x20 cm

€1,500



Quarantined Flowers No13

2020

Oil on canvas

30x20 cm

€1,500

Manfred Peckl

“Luckily, I was busy with some sculptures in the time of separation, so I didn't really feel a difference to normality except to even have less time because of homeschooling. I enjoyed the empty streets, the new silence, but I missed playing with my band and meeting friends.

After having made a self-portrait for an online show called „me, myself and I“ for a Vienna based gallery, I started these series of drawings of friends. Nobody is what s/he is without friends. What came out is a psyched-up freestyle version of what remains as a central memory of somebody you know well but can't meet, so that nothing can distract from the essence. To work with kinetic elements gives the opportunity to somehow interact with the person.” Manfred Peckl

Looking for love

2020

Colored pencil on paper

180x40 cm

€1,600



Looking for trouble

2020

Colored pencil on paper

180x40x30 cm

€1,600



Why think

2020

Colored pencil on paper

170x80 cm

€1,600



Hester Scheurwater

The tension between what is happening inside my head and how I act on the outside is what my work is about, this border between private and public. In trying to reach this frontier I make use of my own body and present fantasy self-images. Indoctrinated, obsessed and fascinated by this view of the 'sensual seductive' woman as sex object, I try, almost obsessively, to comply with this image through self-portraiture. These fantasy images are reminiscent of desires, fears, temptation, seduction, violence and sex – self-images as sex objects, devoid of any commercial frills; knowing full well that I can never compete or live up to the image. The mirrored self-images are my way of reacting to the imitated and fake media images that constantly call upon our imagination without ever intending to be taken too seriously. By switching the 'subject-object' relationship, I try to deconstruct this call's effect without being victimized by it.

“These photographs are part of the project 'Sincerely not yours' in which I try to deconstruct the image of the female prudishness and ask woman to take part in in this project to reframe mainstream imagery.”

Noemi

2020

Photoprint on Baryte

40x60 cm

€2,200



Annabel

2020

Photoprint on Baryte

40x60 cm

€2,200



Stephen j. Shanabrook

As the son of an obstetrician and the town coroner, Stephen j. Shanabrook spent his childhood working at a chocolate factory and building robots in the basement of his house in rural Ohio. Now living between New York and Moscow after years in The Netherlands, Shanabrook funnels his life's influences into a unique vision of surreal beauty formed on the threshold of entropy and disaster.

“Fixing my in-laws toilet, trying to find a doctor who will see me (with crappy insurance) because I lost my voice 3 weeks ago and it is making no amends to get better. My studio is in shambles from long work, sleep, and a 3-month long bender that has literally taken away my breath and voice. Just to write down a smidge of it all, for the rest why I am doing what I am doing, well I am not in a state to blather on about at the moment. I would rather continue on automatic and take it all in as the world and this empire pays its dues for past endless stupidity” – Stephen j. Shanabrook

Breath Push

2020

ABS on expanded then pressed PVC
Foam (Sintra) drawing used spirit
duplicator method

29x23 cm

€800

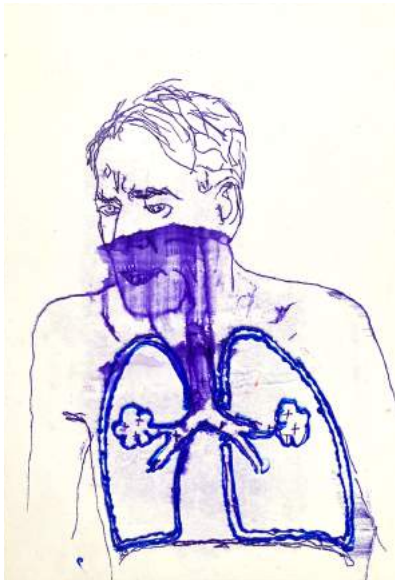


Stuck Breath

ABS on expanded then pressed PVC
Foam (Sintra) drawing Used spirit
duplicator method

29x23 cm

€650



Chest Thumping

ABS on expanded then pressed PVC
Foam (Sintra)

29x23 cm

€950



Bas van Wieringen

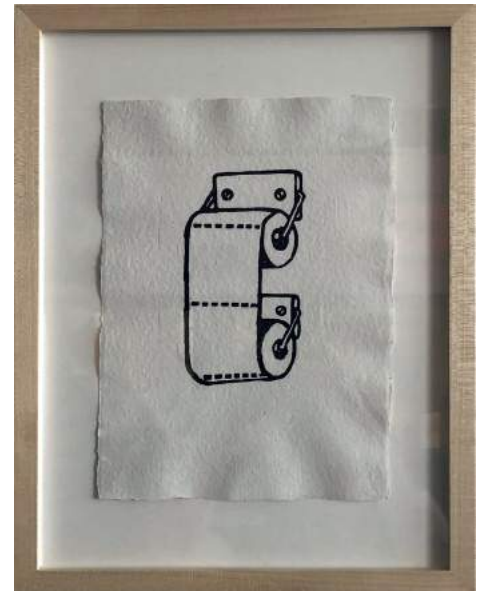
“Art and society are inseparable, making artists products of their times. But in recent years, disasters have become part of everyday life, with the threat of climate change, fear of terrorism and now the coronavirus pandemic. In her 2003 essay on photography, “Regarding the Pain of Others,” Susan Sontag stated that art’s claim to moral purpose relates to our proximity to the event, but also our own capacity for action or inaction. “Compassion,” she wrote, “is an unstable emotion. It needs to be translated into action, or it withers ... If one feels that there is nothing ‘we’ can do ... then one starts to get bored, cynical, apathetic.”

Inspired by his work ‘Endless’ (2018), Bas van Wieringen created a limited edition lino print. The image shows two toilet paper rolls hanging underneath each other on a wall. Both ends of the rolls are connected thus creating an endless loop. With the work Van Wieringen constructed a conceptual Gesamtkunstwerk; a call to action from the artist, like Sontag is referring to in her essay. Executed on handmade toilet paper each work takes the artist a day to produce, thus enabling him to stay working — on one condition: that they keep selling. Therefore, he deliberately sets the price low; at fifty EUR per print. The title therefore does not only refer to the image but also to the act of making the work itself.

“For me a work works when it makes sense in nonsense. When we can laugh about the absurdity, but take it seriously at the same time. I want the viewer to reconsider the situation by creating minimalistic interventions that are often humorous or/and poetic.” – Bas van Wieringen.



Audience, please, every
minute matters
2020
Hahnemuhle German
Etching on aluminum
dibond 5
100x75 cm
€2,875 (Edition 1/5, 2 AP)



Endless
2020
Lino on handmade paper made of toilet paper
A4 (210x297 mm), wooden frame 30x40 cm
€350 framed (Edition 80/100)

Aeneas Wilder

“All I want is to breathe” is the project title for a series of works exploring enclosed spaces. The process involves the construction of temporary physical structures supplemented with stop motion sequences sound and video documentation to help expand the concept of the works.

“All I want is to breathe, won’t you breathe with me?” is a line from the song ‘Born under punches’ from the Talking Heads album Remain in Light.

In the context of the Covid-19 pandemic, being confined or restrained while assessing future options and priorities under the shadow of mortality makes this line from the song an appropriate title for this research.

“The global pandemic was initially a slightly removed experience for me. I had no direct comprehension of the physical, emotional, economic or psychological effects, as I am now living in rural Japan – although this in itself is a form of social distancing. However, after working in Tokyo during an imposed state of emergency in early April, I had a clear personal understanding of the issues that people in Europe have had to face. “All I want is to breathe” is a distillation of these thoughts and experiences.

*All I want is to breathe
Won't you breathe with me*

*Find a little space
So, we move in between
And keep one step ahead of yourself*

“The choice of soundtrack for “Cool Britannia” does have a direct bearing on the less than admiral performance of the ruling political party in the UK. Quite frankly, a shower of bastards.” – Aeneas Wilder

All I want is to breath
HD Video



Cool Britannia
HD Video



Midas Zwaan

Midas Zwaan (1983, Amsterdam) work fades the boundaries between assembly, sculpture and installation. Midas Zwaan roams about various thrift stores across the country looking for so-called 'found objects' which are selected based on form, material and meaning.

From there Midas Zwaan constructs baroque, surrealistic, carnivalesque, unorthodox assemblages, sculptures and installations which are adjacent to the notion border on the concept of 'readymade' objects.

"Waiting till death will come..." initiated as Zwaan was strolling around different thrift stores in search of new ideas, when he stumbled across human bones presented in an old glass dome at one of the antique markets. The Sgabello chairs were for sale just around the corner, presented in a similar way. This is when the idea originated from when Zwaan thought to himself "one plus one makes 11, right?"

Midas Zwaan
Recycling dead stuff

Waiting till death will come...

2019

Sculpture, Sgabello chairs, human bones

€8,000

