

GALERIE FONSWELTERS

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Press Release

Galerie Fons Welters

29 November 2013 – 11 January 2014

Opening: Friday 29 November: 5 – 8 pm

Opening hours: Tu – Sa: 1 – 6 pm

Saskia Noor van Imhoff

#+14.00¹

¹ A. A violent order is disorder; and

B. A great disorder is an order. These two things are one. (Pages of illustrations.)

(Wallace Stevens, "Connoisseur of Chaos" in *Collected Poems*. Faber & Faber.)

Zooming in and out, resizing, translating and unfolding. It's only a short list of the formal and associative system, which Saskia Noor van Imhoff (1982) applies to existing artworks and artifacts, allocating them a new place in her landscapes of sculptures and photographs. Central to Van Imhoff's artistic practice are the elements one usually associates with the 'hidden side' of the museum: conservation, reconstruction, replicas, the depot, the design of an exhibition, the architecture and the museum lay out. What happens to the meaning and reading of the original work in these constantly changing situations? And how do these different contexts relate to a new space? Van Imhoff breaks with the existing or anticipated hierarchy, plays out the individual elements and provides them with a renewed meaning and value.

For *#+14.00¹* – her first solo exhibition at Galerie Fons Welters – Van Imhoff builds upon her previous exhibition *# +12.00* in Burg Bentheim. She examines the formal properties of a painting by Ruisdael (following an installation of Willem de Rooij), dissects dimensions, materials, colors, and unfolds the original in a new installation. For her exhibition in the gallery, she questions amongst others the documentation of *# +12.00*, now overlain by a geometrical pattern of primary colors, which themselves refer back to the buildup of a color photo. Direct architectural elements, metal frames, are scattered through the space, invoking their previous context they are now both a drawing in - and of space.

This spatial drawing returns in another map laid out on the gallery's floor, formed by tightly carved marble slabs. The sometimes calm, sometimes wild drawing on the marble itself becomes cartographic, while it simultaneously defines a space based on an existing floor plan (of Berlin's archeology museum, the Pergamon).

Although the numerical title of this exhibition *# +14.00¹*, at first instance gives little information, it plays directly with the systematic approach that through time, Van

Imhoff has made her own, and the seriality that it carries within. The footnote incorporates this system by a direct reference to the stratification, but also the referentiality within her installations. In # +14.00¹ Saskia Noor van Imhoff connects these various elements according to its very own golden section.

[Laurie Cluitmans]

Saskia Noor van Imhoff lives and works in Amsterdam and Berlin. She studied at Rietveld Academie (2004-2008) and was resident artist at De Ateliers (2010-2012). In 2008 she won the GRA Prize (Gerrit Rietveld Academie Prize); this year she nominated for the Volkskrant Beeldende Kunstprijs 2013, for which she exhibited at the Stedelijk Museum Schiedam. Recent exhibitions include: Ruisdael Stipendium i.c.w. Willem de Rooij, Bad Bentheim, (2013), 'Language Leaps', Plan B, Berlijn; 'Less is More, More or Less', TENT, Rotterdam; Jeanine Hofland Gallery, Amsterdam; R&D Department of Black Mountain College show, W139, Amsterdam (2012). Upcoming solo exhibition: De Appel Art Centre Amsterdam (2014).

This installation # +14.00¹ was produced during a residency period in unsterhaus Bethanien, Berlin which is supported by the Mondriaan Fund. With special thanks to Gert Jan van Rooij and Contronics.

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