

GALERIE FONSWELTERS

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Press release

Playstation @ Galerie Fons Welters 7 September – 12 October 2013

Opening: Saturday 7 September, 5-7 pm
Opening hours: Tu– Sat, 1 – 6 pm

Indian Summer

Frederique Pisuise and Evita Vasiljeva

Playstation is proud to invite you to the exhibition 'Indian Summer' bringing together works by Frederique Pisuise and Evita Vasiljeva. The two silhouettes on the invitation image stare at each other while creating a negative space that is both open and enclosing. Like a visual metaphor, this image shows the character of the two artists as well as the nature of their collaboration. Both artists graduated this year from the Gerrit Rietveld Academy (Amsterdam), where their separate presentations stood out. However different in their forms of expression and medium, they share a state of mind.

Although Pisuise and Vasiljeva are not a duo, this is their third joint project. With each new partnership-exhibition, they depart from the specific spatial and contextual conditions, a sauna for example, an elevator or a tennis court. In Playstation they allude to the late summer days of September and October and shed both a 'cold' fluorescent light and a wintery candlelight on them, transforming the space into a recalcitrant total installation - a spatial collage. Their works, which 'go on holiday together', overlap and communicate: about 2- and 3D; in-between spaces; representation and abstraction. Human characters might turn into objects, and doesn't abstraction also have a very physical side?

'I use green screens and cut-outs to reveal a second layer.' Frederique Pisuise (Groningen, 1986) makes videos that open up spaces and meanings within themselves, and occupy the surrounding space as well. She projects on the wall; a construction; or on the surface of other objects. How is everything interconnected? Soughing and ringing bells pull us into the dreamy atmosphere of her two-channel video *The Rock*, where everything is more real than in reality. A woman, Pisuise herself wearing a wig and dressed in a big fur coat, is caught in an absurd logic. The landscape rushes by through a train window. An anonymous hand cuts into the picture. We can see and hear a heel pressing a hole in paper, charcoal being sharpened diligently. As if it were a chewing gum bubble, the woman blows an eye from her mouth.

'The material is a psychological and physical expansion of thoughts. That is not abstract at all', says Evita Vasiljeva (Riga, 1985) firmly. Her work arises from playing and fighting with material. 'Making gives the material a voice.' In 'Indian Summer' Vasiljeva shows several white plaster sculptures waving into the air, partly veiled with nets. Powerful bodies with fragile edges. It seems like these curves have enveloped something in the past. But what is inside and what is outside? Upon a closer look, it becomes clear that images also appear and disappear in Vasiljeva's sculptures; the red-coloured piano fingers printed on sheets of A4 paper, for instance, play onto the plaster they are covering.

[Rosa Juno Streekstra]