

AER

SOLO EXHIBITION OF ARTIST
VINCENT VERHOEF

JULY 9 – AUGUST 29 2014

CURATED BY AISCHA BERG

AER is the first solo exhibition outside Europe of Dutch artist Vincent Verhoef (1982). Greek and Latin for air, the title alludes to classical artistic materials and the fact that air can both form materials and corrupt them irrevocably.

Captivated by the power of the physical object and its abyss of mysteries Vincent Verhoef works in the realm of sculpture, painting and installation. The materials he uses, such as wood, metal, marble, chemicals and oil paint, have in common that they are, for him, all possessed by a certain heaviness, they are somehow both tainted and blessed by history.

In that sense the works function within this specifically defined art historical context. The pictorial, the decorative, the representational or the abstract should originate from something hidden and unknown, from the wall that is frozen, from the sculpture that is dead, a suspended death, from limbo. It will appear from the subconscious, concealed in the wall, from underneath a shiny surface and from within the grains of the wood.

ARTIST STATEMENT

Maurice Blanchot (1907–2003) writes in *The gaze of Orpheus* (1981): ‘The depth does not surrender itself face to face; it only reveals itself by concealing itself in the work. A fundamental, inexorable answer’. This idea slowly became more important for me as I was trying to deal with concealed aspects of both materiality and thought. For example the careful erosion of marble and oxidization of brass and copper, but also conceptually in terms of the basic historical notion that the aesthetics of an artwork somehow escape its own materiality. One crucial element is the notion of a fragile history specifically relating to a sign/signifier problem. This started with a personal fascination for Homer describing the sea as being purple. Somehow you need to break through the automations of the everyday in order to become consciously aware of something. Can we conceive of a sea being purple? Did we lose this ability or is it simply a change of meaning or was a different vocabulary used? It seems that the normal linguistic processes are somehow broken.

For me personally it is one of arts exceptional capacities to suggest a certain narrative without getting trapped in a reference that becomes too specific or too exact. In future works I will further examine the arbitrariness of the object by letting (art) objects reappear as a sort of prop or as part of a set. The fragile character of historical meanings will be investigated through both the (sculptural) objects themselves and in a sort of photography in which the inner logic or the inner dialectics of the object will be mystified yet again.



TOP
DELIVERER II, 40X24X130CM, MARBLE, LIQUIDS, GLASS, STEEL
2014

RIGHT
PARAVENT, 189X54X153CM, WOOD AND BRASS
2013





OFFICE, 60X40X7CM, PRINT ON ACRYLIC GLASS, BRASS
2012

ARTIST BIO

Vincent Verhoef (1982) lives and works in Amsterdam. After graduating in History of Art at the University of Amsterdam he studied at the Gerrit Rietveld Academy. In 2013 he was a resident artist at the Jan van Eyck Academy in Maastricht.

Workshop Gallery is a 14.3 sq.m.
contemporary art exhibition
space located in the suburbs of
Beirut, a platform for Lebanese
and international artists.

EXHIBITION COORDINATOR
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TECHNICAL SUPERVISION
Walid Nasralla

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Nisrine Sarkis
WonderEight

PRINTED BY
Graphtec

**WORK
SHOP**
GALLERY

Gallery Opening hours
Monday - Friday, 9 AM - 6 PM
Saturdays on appointment - 03 777 235

WONDEREIGHT bldg
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www.workshop-gallery.com