

Koen Taselaar > 2 3

Koen Taselaar is best known for his hyperactive drawings; large sheets of paper or even whole walls are covered by a characteristic density of patterns. In 2015 Taselaar used his energetic approach on a new medium: ceramics. When he was working at the Europees Keramisch Werkcentrum (EKWC), he translated his strategies into the many applications of clay. This has resulted in several series of works, three of which are on display at the Kunstvereniging. In this way, Taselaar creates a form of 'direct sculpture'. At first, they seem spontaneous and playful, but on closer inspection they show their vulnerable side. In the 'Heads' series the material seems to flow away and to give way to gravity slowly. 'Mountains with snow and nose' show completely new properties in their damp habitat, like a coral reef under water.

Following this graduation from the Willem de Kooning Academy, Koen Taselaar (Rotterdam, 1988) participated in several induction periods, including the Amsterdams Grafisch Atelier and the Europees Keramisch Werkcentrum. Taselaars work is on display regularly, e.g. Museum Boijmans van Beuningen, Stedelijk Museum Schiedam and Nest.

Teun Welten > 7

Ambivalence seems a recurring theme in Teun Welten's work. He combines various materials to create a maximum contrast, e.g. wool combined with stone or an industrial pallet with wax. In his work 'Knieval voor het idealisme' ('Falling for idealism') he translates this ambiguity into a formal composition of his sculpture. Part of a construction beam rests on an object resembling a golden egg. A delicate balancing act resulting only from a combination of two elements. Thus Welten transforms two separate, autonomous entities into a symbiotic entity – possibly a visual metaphor for the impossible relations between tension and harmony.

Teun Welten's work consists of sculptures, interventions and installations. In his practice he explores how autonomy and value systems connected with it, works.

In 2015 Welten graduated from AKV St. Joost, Breda, department of Visual Arts and his work was on view in Galerie Ron Mandos, Galerie Phoebus / Rotterdam and De Fabriek / Eindhoven.



KUNSTVERENIGING
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'Wishful Thinking'

Curator: Alexandra Landré

Making decisions is a daily activity, whether it is what to eat for lunch or how to organise your life in general. We take decisions at any time of the day. However, the process is influenced continuously by our surroundings, consisting of advertising, spatial design and social conventions. These factors do not appeal to our free will as such, but to another powerful motive – desire. Desire as the driving force behind our everyday behaviour, that is the theme of the group exhibition *Wishful Thinking*.

Wishes, needs, dreams and desires – they are all expressions of human longing. On the one hand, our imagination enables us to excel and to make the impossible possible, on the other hand, deep down there is a feeling of failing or missing. It fuels a wish for 'something' and nourishes the vain hope to be fulfilled sometime in the future.

The exhibition shows a wide range of works which relate to this contradiction. Whether it is an impossible balancing act, the fascination for voyeurism or the need to attribute human characteristics to objects, *Wishful Thinking* offers nourishment for the imagination.

Karin Arink > 9

The work 'Party animal' is a monumental textile sculpture which seems to recline on the floor. Its organic forms and soft red material brings associations of a living thing to mind. However, it cannot be placed in an existing category. 'Party animal' is part of a series of 'creatures', as Arink herself calls them. This creature seems to unite human and animal elements in a material way. The corporality of the object appeals to our senses and to our ability to empathise. The resting 'party animal' reminds us of our own bodily needs, like comforts, rest and possibly a little tenderness.

The works of Karin Arink (Delft, 1967) concentrate on questions regarding concepts like personality and identity. In her artistic work this artist explores these subjects using various media – from sculpture to collages and drawings. Arink studied at the Willem de Kooning Academy and the Rijksakademie. Her work has been frequently exhibited and is included in many collections, e.g. the Stedelijk Museum Schiedam, the Van Abbemuseum and Museum Boijmans van Beuningen.

Annegret Kellner > 5 8 11

Visual artist Annegret Kellner seems to operate like a practically-oriented scientist. She studies her subject carefully by poking, dissecting and pressing it to uncover its secrets and understand its essence.

During *Wishful Thinking* she focusses on plants. Inspired by the phenomenon of a herbarium, she uses equally violent methods. A plant is pressed to the wall (*Herbarium Euphemismus*) or a tulip sewn and fixed on her background. It is an attempt to hold onto the evanescence of living beings and possibly even their beauty, like 'Your Everlasting Odour'. Capturing time seems futile, as the installations will fade slowly.

Annegret Kellner (Karl-Marx-Stadt, Germany, 1979) studied at the Minerva Art Academy and the Hochschule für Bildende Künste in Dresden. In 2005 she obtained her Master cum laude at the Frank Mohr Institute. Her work was shown at Galerie Fons Welters, De Nederlandsche Bank and Nieuwe Vide Haarlem.

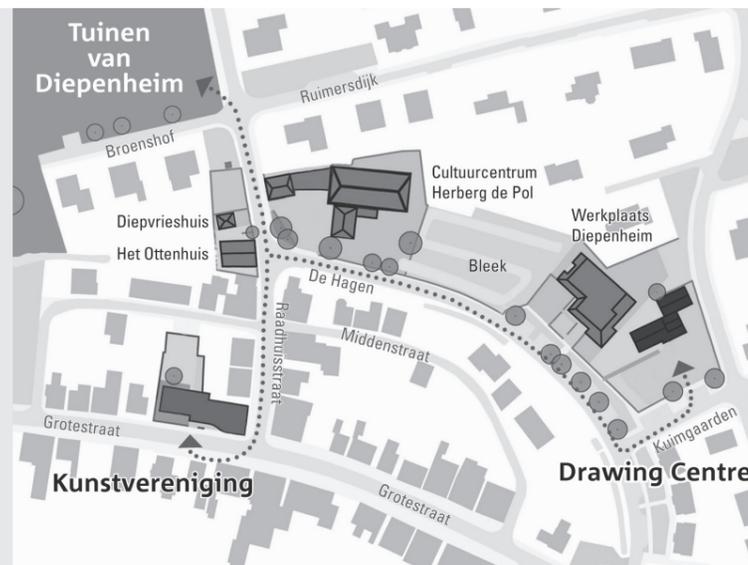
Hilde Onis > 4

Hilde Onis uses miscellaneous artistic techniques like performances and constructions. Her starting-point for creating new work comes from on-site research and personal stories. To create the work 'I watch you from a dark room', the artist observed her immediate surroundings during a trip abroad, without being seen

Now in Drawing Centre Diepenheim:

Jérôme Zonder

'La Jeune Fille et la Mort'



herself. Onis investigates her surroundings like an anthropologist. By using various methods, she tries to come closer to 'others'. This is reflected in her works in which tactile materials – textiles, yarns, clay – are combined with technical constructions, ready-mades and spatial compositions. Her art resonates with our way of understanding the world; thinking rationally and analytically or even empathising with others. It is as if in her work Onis asks whether the twain shall ever meet.

Hilde Onis (Winterswijk, 1994) graduated from AKI/ArtEZ in 2015. After graduation, she did the postgraduate program 'B Academy'. Hilde Onis's works were on display in 'Best Graduates', Kers Gallery and Art Athina.

Joep Struyk > 1

White marble has a special attraction for visual artist Joep Struyk. Entitled 'Lacrima', he created a cluster of works inspired by myths surrounding the material. According to an Italian tale the continuing human misery moved God to tears. These tears were eventually transformed into marble. The 'Lacrima' series – the Italian word for tear – is a tribute to this embodiment and is reflected in about twenty different sculptures. Installation 'Lacrima #14' is a work of impossibilities: branches enclose a bronze tear which seems to rest on a suspended piece of marble. The weight of the material and gravity seem to be cancelled out by this tender and intimate gesture.

Joep Struyk (1971) is a stonemason and sculptor.

In 1991 he completed the Steenhouwers Vakschool Utrecht.

For many years, he worked as stonemason and restorer.

During this work his need to go beyond craftsmanship and explore the artistic arose. Consequently, he studied sculpture at the Academy of Fine Arts Antwerp. Since 2001 he has been working as an independent artist. In his free work he developed his own visual language from art and craftsmanship. Using natural stone still holds a prominent place.

Thomas Swinkels > 6 10

You might see Thomas Swinkels's materials almost every day. A manhole cover in the street, a coat or a fridge. They are daily objects regularly merging into a material noise in the surroundings in which we move. Swinkels singles these objects out, like a dustbin in public space, for example.

He uses artistic strategies with minimal resources, by polishing the bin or combining it with just one other element. Concentrated interventions, gestures, transform things into sculptures. Swinkels seems to try to find out what the thing really is, what makes it an object and, eventually, to give it a new identity.

Thomas Swinkels (1988) was born in Tilburg. His work consists of sculpture, photography and installations.

In his work he seeks the potential of objects and rooms in the cultural periphery. In 2015 he obtained his Bachelor Fine Arts at the Akademie voor Kunst en Vormgeving St. Joost. Works were shown at Unfair Amsterdam and The la Brea Studio, Los Angeles.

1
Joep Struyk
Lacrima #14
Il sole al tramonto
marble, bronze, wood.
ca. 200 x 300 cm

2
Koen Taselaar
A Mountain with snow and nose # 01
2015
ceramics, glass, water
ca. 55 x 50 cm

A Mountain with snow and nose # 02
2015
ceramics, glass, water
ca. 55 x 50 cm

3
Koen Taselaar
Head 2, 3, 4, 5, 6
2015
ceramics
32 x 26 cm, elk

Ceramic, I, II, III,
2015
ceramics
ca. 60 x 30 cm

4
Hilde Onis
I watch you secretly
2015
neon, mattresses, textiles
Different sizes

5
Annegret Kellner
Your Everlasting Odour – [dphm]
2016
concrete, bouquet
ca. 150 x 100 x 100 cm

6
Thomas Swinkels
Untitled (Give it to me)
2016
garbage can, garbage bags, polyester putty
71 x 44 x 34,5 cm

7
Teun Welten
Knieval voor idealisme
2015
bronze, AcrylicOne, gold leaf
75 x 40 x 17,5 cm

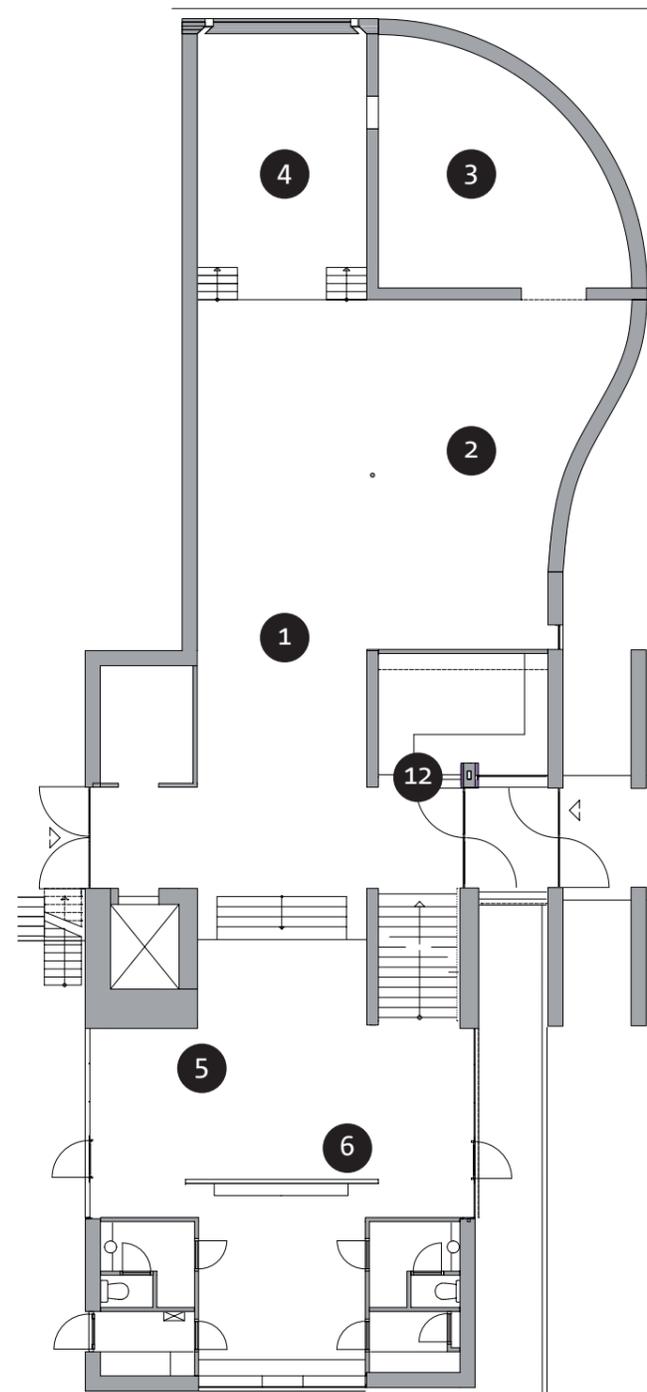
8
Annegret Kellner
Herbarium Hechting 001
2006
digital c-type on aluminium
80 x 50 cm
Courtesy Akzo Nobel

9
Karin Arink
Party Animal
2005/6
synthetic textile stuffing.
ca. 240 x 170 x 70 cm
(variable)
collection: Stedelijk Museum Schiedam

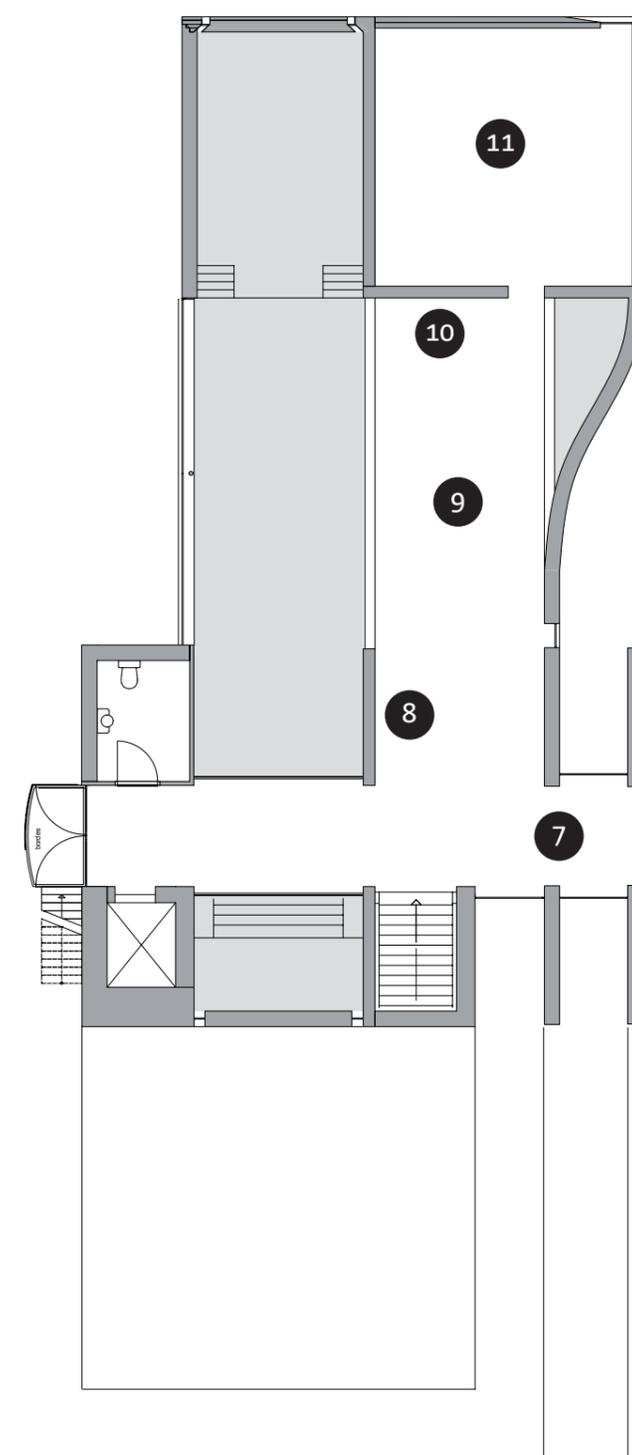
10
Thomas Swinkels
leave your shit outside
2015
garbage can, garbage bags, polyester putty, tape
72,5 x 72,5 x 39,5 cm

11
Annegret Kellner
Herbarium Euphemismus
2016
Alocasia Calidora, plexiglas, steel, wood, rubber
Different sizes
ca. 660 x 180 x 120 cm

12
Anne Marijn Voorhorst
'De terugreis'.
Written for the opening of 'Wishful Thinking'



Ground floor



Floor