

On view from 24 June until 27 August 2017

KUNSTVERENIGING DIEPENHEIM

The principle of least effort

Feiko Beckers / Chen Yi-Fei / Charlott Markus / Milena Naef / Diana Scherer / Mickey Yang

'The principle of least effort' is a concept which assumes people, like machines, choose the line of least resistance. A logic also found in both human behaviour and the functions of machines or design processes. The group exhibition explores how artistic strategies react to this law. There are, for instance, sculptures using apparent mechanical mechanisms to imitate human behaviour. Also, efficient production technologies are used to create new materials and objects. But what seems to be the line of least resistance is, in artistic practice, a quest for friction (Charlott Markus, Milena Naef), unruly processes (Diana Scherer, Mickey Yang) and absurd results (Feiko Beckers, Chen Yi-Fei). Artists turn out to seek effort and to challenge this logic. In 'The principle of least effort' the works toy with our idea of 'solutions' and 'functionality'. They provide new answers to the question 'What is the line of least resistance?' Ranging from coping with our human body to controlling nature. The 'The principle of least effort' exhibition shows an entirely different outcome from the least effort.

Curator: Alexandra Landré

Presentation Artists-in-Residence

Kim Habers / Sanja Medic / Wouter Sibum / Alex Winters

In 2016 and 2017 the artists Kim Habers, Sanja Medic, Wouter Sibum and Alex Winters were artists-in-residence at Werkplaats Diepenheim, realised in cooperation with the Mondriaan Fund. During their two months' stay they were given the opportunity to experiment and make new work. The result is shown in the upper space of Kunstvereniging Diepenheim.

Curators: Alexandra Landré and Nanette Kraaikamp

DRAWING CENTRE DIEPENHEIM

'Je suis toi – tu es moi'

Aline Thomassen

This summer Drawing Centre Diepenheim presents a solo exhibition of Aline Thomassen (1964, Maastricht). Thomassen has been fostering a great fascination for Moroccan culture for years, especially for the subculture of Arabic women. In huge watercolours she lets you feel her subject while she is drawing. Powerful female figures, often naked and concealing nothing, rise from the colourful paints in which the physical and the emotional literally and figuratively merge together. Due to her frequent stays in Morocco over more than 20 years, she gets under the skin of her subject and penetrates in the deep psychological layers of society.

A number of new works Aline Thomassen has made especially for Drawing Centre Diepenheim invite the viewer to a physical and mental encounter with 'the other', in which you can recognise and experience existential dimensions of being human, like suffering, hope, love, pain and ecstasy in all their roughness and beauty.

Curator: Nanette Kraaikamp