

OMSTAND — space for contemporary art, presents:

SUNSET SHIMMER

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SUNSET SHIMMER, by Fenne Saedt, March 10, 2023  
About the three participating artists,

## MARIE

Marie Reintjes collects photographs of different situations and captures them in paint. On her cell phone, she archives an endless list of potential paintings that may be created from photographs shot with her phone. They're always non-staged scenes, sometimes of violent nature. Moments where you know that the weather may be changing rapidly and, within seconds, you could find yourself in a blizzard. Like the fragments from her trip to Iceland where gigantic mountains rise out of the fog. But equally it could be an everyday image, a still life of turnips in a wooden crate from a market stall, for instance. These are situations that deal with light and color combinations. Reintjes already sees these moments of painterly quality that catches her eye in reality; lines, shapes, the transparency of glass, reflections or shine.

Her works arouse questions such as; how big is what I'm looking at? Is it an afterimage of a mountain, or perhaps a moment in motion? Also, the works she creates affect each other. They share similar colors and sometimes arise together in the search for the right touch on the canvas in which Reintjes wants to achieve figuration, on a way that leaves enough space for the viewer to capture their own story.

Reintjes is all about the possibilities within the process of painting, made with acrylic, markers, oil pastels, charcoal or spray paint. In this she is not stylistically fixed or faithful to the subject, resulting in sometimes a more graphic, other times a more cartoon-like paintings. Because: if things are not fixed, there is always room to figure out how to approach the canvas. For her, painting is a way to come to grips with subjects that sometimes can be heavily charged, so she can distance herself from it. The subjects she paints specifically, are not so much of a concern to her, but rather the perception of the elements. That can be a military tank for example, but also a lamppost that with just three or four touches often presents itself onto the canvas. There is a bit of minimalism in this attitude. A canvas by Marie never has one touch too many. She achieves this by instinctively listening carefully to what the work is asking for. Because through all of her experience with painting she instinctively recognizes what the canvas is asking for, like a kind of muscle memory: not in the head but in the body.

Marie Reintjes (Leeuwarden, 1990) lives and works in Arnhem

Washed ashore (gannet), 60x50 cm, acrylic paint, acrylic markers and charcoal on cotton, photo by Peter Lipton (2022)



## REINTJES

This publication is issued to accompany the exhibition SUNSET SHIMMER, on view at Omstand from April 1 - 23, 2023 with participating artists: Marie Reintjes, Marloes Roeper and Lisanne de Witt. Three painters show their work in this exhibition, each through a mini-solo in one of Omstand's smaller exhibition rooms and a joint presentation in the main exhibition room. There is undeniable overlap in the way these 3 painters work. At the same time, the works are distinctive from each other.

EXHIBITION  
April 1 to April 23, 2023

WHERE  
OMSTAND - space for contemporary art, Van Oldenbarneveldtstraat 92 A, Arnhem

OPEN  
Fri, Sat, and Sunday  
from 12.00 to 17.00  
and by appointment (groups only)  
mailto: info@omstand.nl

## MARLOES

When Marloes Roeper jumps on her bike on her way to the supermarket, or takes a walk to her studio, she views her surroundings through a painter's eye. Every sky, natural phenomenon or industrial area is unraveled by her into layers and colors. Re-imagined into paint, to capture them on canvas, between the walls of her studio.

These are moments of stillness: snow swirling from the sky, a sunset or a heavy shower. Skies that would be completely different in color if you captured the image a few moments later. But also the reflection of a lighted swimming pool in the sky when the sun is set. Or a shadow of a tree on the blind wall of a building front: an afterimage that would have left a totally different shape ten minutes later. Clouds shooting by or a flock of birds flying off. She is concerned with the urgency of a specific moment that actually always seems to take place outside, because these are scenes that you can't actually capture.



Marloes Roeper (Texel, 1998) lives and works in Utrecht

Portrait of two trees, 225x300 cm, oil on linen, photo by Django v. Ardenne (2022)

## ROEPER

They are impermanent and fast changing. Roeper wants to paint those moments as efficiently as possible, and that is the reason they are often on the canvas in one single session. Her main focus doing so, is translating paint onto canvas. The image doesn't need to be exciting, because you don't really need that much to experience what you're looking at, Roeper states. On her canvases, she plays with depth by painting something that is very far away nearby or on the contrary. And when she is painting light and shadow, she is focusing on the contrasts within them. With a wide view and sense of space, she paints very general images that feel very personal. Looking at her work, it seems as if there is a narrative underlying the image that could also be yours or mine. It's like watching a film still, a cutout story. All while looking at a few lines or brush strokes. It is the paint that makes the image come alive.

COLOPHON  
This publication was made by OMSTAND - space for contemporary art, Arnhem, and issued to accompany the exhibition SUNSET SHIMMER, that took place at OMSTAND from April 1 to April 23, 2023.

PARTICIPATING ARTISTS  
Marie Reintjes, Marloes Roeper and Lisanne de Witt

UNDER THE INITIATIVE OF THE CURATORIAL TEAM OF OMSTAND  
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## LISANNE

With a minimal use of gesture and without details, Lisanne de Witt paints very recognizable things which are made magically unrecognizable by her. To do so, she draws inspiration from subjects around her, everyday scenes and objects: a sailor pulling a rope, swimming attributes, animals or hunters with their rifles.

Within her painting practice, she jumps from one subject to another. Often her canvases relate to a personal memory that she makes impersonal on the canvas. For instance, a painting of sailors on a boat, recognizable by their red uniforms, refers to her father's profession. Or the abstracted landscape of the island of Terschelling, the place she grew up. But it could also be inspired by film-stills from one of the films she creates with the artist collective Dogmilk,

of which she is a member from. These are straight forward images of knight's helmets or pirates that she cuts from a larger frame.

The fragments she paints are not from photographs but from the enormous database of her own drawings. It enables her to get more detached from the original image and helps her to deconstruct the very complicated images, in order to put them on canvas in colors and surfaces with only a few simple gestures. Her paintings always have something tough and hard, no nonsense, they are "what you see is what you get". Provided, however, that things she captures on canvas must be just a little weird: if the image becomes too clear, she will alienate it. One of the methods doing so is by zooming in on a knight's helmet, a horse rider or a pair of jeans.

## DE

And then finding the right cutout that makes you experience colorful surfaces like in a landscape, as a puzzle lying against each other. Within this process, De Witt constantly asks herself: am I trying to render a clear image with as few brushstrokes as possible? Or am I creating an interpretation of an image with little paint?

Lisanne sometimes can make as many as twelve canvases in one day, creating different images, on different formats, jumping on and off from style to style, from material to technique. Convinced that you can also make a lot clear with only two colors. These are paintings you want to be right on top of, because: They consist scratches, they shine through, they shimmer.

## WITT

Lisanne de Witt (Amersfoort, 1997) lives and works in Nijmegen

To Hunt II, 195x140 cm, Oil on canvas (2021)

