



CURATED BY  
Ide André &  
Lieven Hendriks

# ANYWAY!

May 2022,  
by Ide André

*"What makes painting interesting for me is that I consider it as a very conceptual medium. You can hide very few things in painting, you can hide more things when you are talking. Because on a canvas it usually shows what you have done. So there is something inherent to painting which I would understand as a philosophy of action. A practical philosophy which you can always read, the outcome and the ethos on the canvas. So for me the question has always been: What does it mean to act in painting, true painting? What kind of forms of action do paintings suggest?"*

[...]

*"What makes painting relevant as an act, and enjoyable and truthful?"* Jan Verwoert, Afterall, Opening-Day Talk: Painting in the Present Tense, 2 February 2013, Walker Art centre, Minneapolis

☞ Oh man... I don't know... I don't know...

Big questions... big questions...

Especially on a sunny Saturday afternoon like today...

So really!? Now? Do these questions really matter?

‡ Well I think so. Now and then at least.

Because due to the fact that I am a painter myself, these questions are stuck in my head from the moment I heard them. And I like to think about them. Now and then. At semi random moments like this. Because I do believe that these are important questions. They ask us about the legitimacy in the act of doing. What is it that I do and why do I do what I do? And so on... and so on...

☞ Oef.. man.. I don't know man.. Sounds like you will never find the answer to those conundrums...

‡ Oh I do... Sometimes... Temporarily. And then I think for example about how a painting can be the outcome of a transitive act. How expressing an action moves over to an object. Or how a painting can operate as a stage where things are being performed, and we just have to deal with the leftover traces of an act. Or the

painting as a cellophane curtain between the artist's studio and the outside world. And how we can see a glimpse of the artist working in his or her studio while we look at him or her through the painting, but how the artist also tries to catch a glimpse of the outside world while he or she is working on the painting. Or how the painting always operates in a bigger network, and therefore is always adjacent to all kinds of other things. Next to music, Next to friends, Next to politics, Next to food... And so on... And so on...

☞ pfff... really man?! Really?

‡ Yeah man...

☞ I don't know man... I don't even know if I want to know the answer to such questions...

‡ I know man... Neither do I...

At least now and then...

And then, then I think: Cut all the crap for now! I like that painting ANYWAY!

I like the colors. I like the shapes.

I like the size. And I like how it is made.

☞ Sure is man...

‡ You know... Beside the Baker that Bakes and the Swimmer who Swims it is the Painter who Paints..

After all we are all Doers who do...

Anyway

☞ Okay man... do you want another beer?

‡ Yeah, thanks.

☞ No problem.

# SOWIESO (Anyhow)

## WITH PARTICIPATING ARTISTS:

Morgan Betz (NL/USA), Sibylle Czichon (DE), Wendy White (USA), Max Frintrop (DE), Hadassah Emmerich (NL/BE), Moritz Neuhoff (DE), Koen Delaere (NL), Colin Penno (DE), Machteld Rullens (NL), Nils Bleibtreu (DE), Esther Tielemans (NL), Joel Roters (DE), Anouk van Zwieten (NL), Daniel Schubert (DE)

## CURATED BY

Ide André (NL)  
Lieven Hendriks (NL)

SOWIESO (Anyhow) is the group exhibition organized by Omstand. It is an international exchange program of contemporary painting, by artists mainly from the regions of Arnhem, Düsseldorf and the Ruhr Area, from Artists who originate from and/or work in the Netherlands and Germany.

It is of course curious that both in the Netherlands as well as in Germany, we seem to be so focused on our 'own' art and art scene, especially considering we are one another's neighbours. Omstand wants to contribute to bridging this distance. For this exhibition, the two curators have taken their own interest in painting as a starting point. In the exhibition we show contemporary, vital painting. The works are selected on the basis of the suspicion that, in the right context, an exciting interaction between the works will arise. These are painters we like to see together, a celebration of painting. For this programme, André and Hendriks are working together with Nils Bleibtreu and Joel Roters, both operating from Germany. It concerns two different parts of the same programme. SOWIESO (Anyhow) presented in the Netherlands at Omstand Arnhem is the first part. Next year in Kunsthaus Essen in Germany we will present the second part.

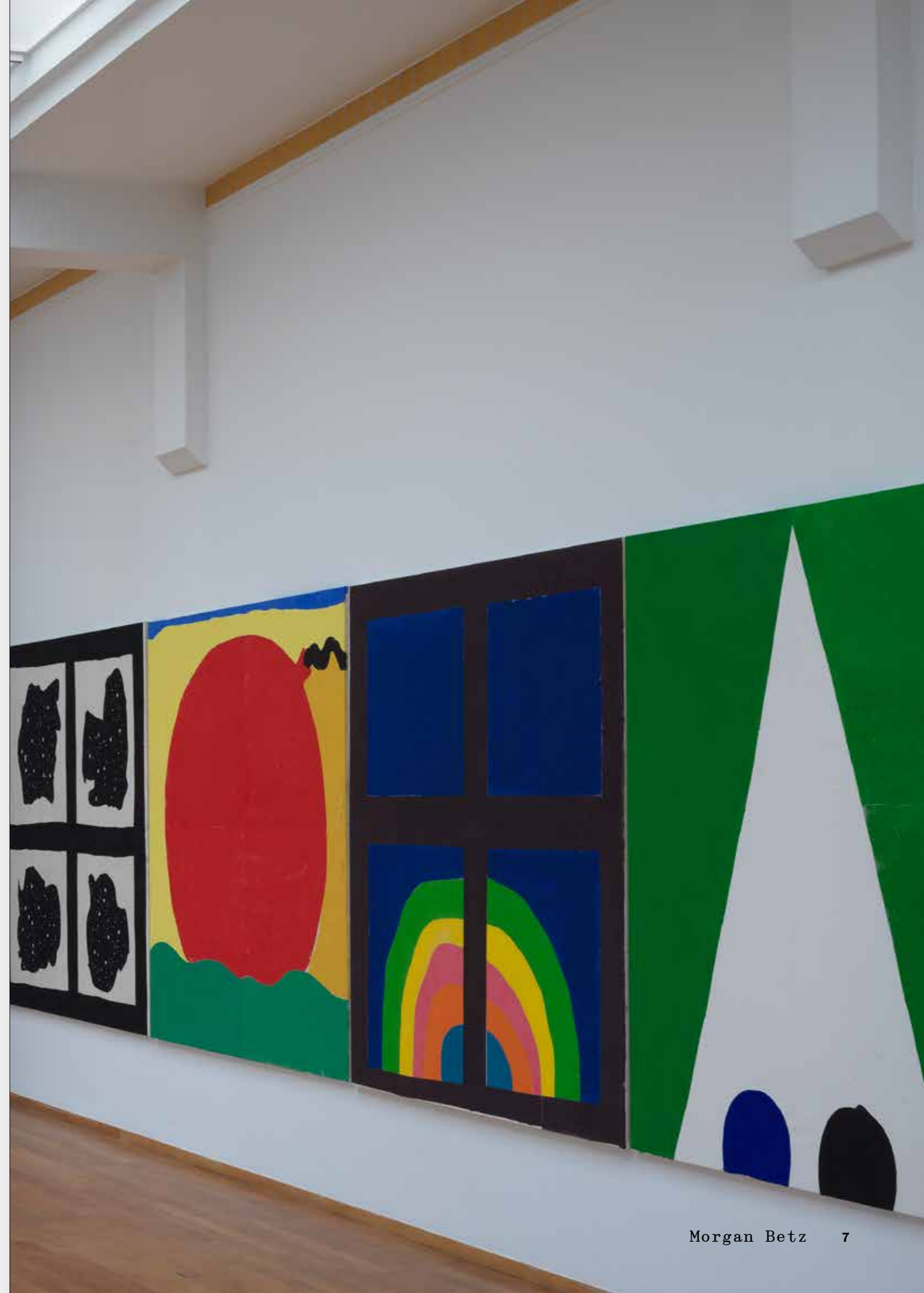
Omstand, space for contemporary art, Arnhem (NL) organizes exhibitions. A magazine is published with each exhibition. This edition will accompany the exhibition SOWIESO (Anyhow) at Omstand from 4 June until 24 July 2022.

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↑ Untitled, Acrylic on canvas, 155×189,5cm, 2021

→ Fragment of the exhibition: Flies on Milk, Green Eggs & Ham, Morgan Betz, 2018, Kunstmuseum The Hague. photo: G.J. van Rooij







← MUR BRUT, change of shifts, third painting session, Car Park at Kunsthalle Düsseldorf, 2021. photo: Katja Illner

↑ Schatten, acrylics on polyester, 190x160cm, 2022. credits: Jana Buch





Installation view: "Racetrack Playa", Solo show at Shulamit Nazarian, Los Angeles 2019  
Detail in the back: Posi Track, Acrylic and inkjet on three canvases, dibond, 213x320cm, 2019. Photo credit: Shulamit Nazarian, LA USA





↑ Untitled (Endurance), Ink acrylic pigments lacquer on canvas, 220×180cm, 2022. Photo: Ben Hermani



→ Installation view: Solo exhibition: Ich bin ein Bild, at Berthold Pott Cologne, Germany, 2021-2022. Courtesy Berthold Pott, Cologne



## Morgan Betz (NL/USA)

Drawing from a diverse reservoir of images and references as well as from daily life, Morgan Betz creates his own unique visual idiom in which art history in the form of 'High Art' colludes with 'Low Art'.

Betz is a daydreamer who draws and paints what he sees. But he does not regard everything he encounters as a potential painting. The decision to turn it into art is the culmination of a long process of deliberation, searching and looking at images with potential, and images he simply finds interesting. As he does this, he visualizes memories, associations and feelings. And so for example fences, windows and doors become gateways to the imagination. Windows have for example been a recurring theme in his work since 2010. Originally they referred to the nighttime window in an apartment in New York where he stayed with his father as a child, but now they are a motif or tool that affords a view of unknown worlds.



What characterizes Betz's art is that it is not an illustration of an idea, but a process, where making work is an exercise in finding the right balance, in which the image reaches a state of rest: the moment when it no longer needs anything outside of itself to convince.

Morgan Betz (1974, Amsterdam) is a Dutch artist, partly of American origin, working from Amsterdam, Berlin and Japan. He was educated at the Gerrit Rietveld Academy and De Ateliers in Amsterdam, and makes paintings, sculptures and installations. His work is shown all over the world. In the spring of 2018, Betz was invited by the Gemeentemuseum Den Haag to present an exhibition of his work titled *Flies on Milk, Green Eggs and Ham*, which harked back to his childhood. For that exhibition he also designed a bright pink sculpture made of steel tubes that was placed in the pond near the museum. In 2019, the sculpture was on display during ArtZuid, which described it as provoking and gave it a prominent place in the pond on Museumplein. That provocation was not picked up by the Instagram generation, who frequently featured the sculpture on selfies, according to the puzzled artist in an interview for Amsterdam FM in May 2019.

Mets, Acrylic on canvas, 130,5x196cm, 2021. photo G.J. van Rooij

## Sibylle Czichon (DE)

Sibylle Czichon's work deals with the symbolic nature of painting, placing her physical presence in the painted image. In her paintings she is concerned with textures and patterns that arise from rhythmic sequences of movement, numbers and symbols. Various tools and basic printing methods such as adhesive tape, sponges, squeegees or small-format canvases, which are stamped on the images, are used for the production of images. These are the building blocks of the paintings that are swapped, multiplied and replaced as the work progresses.

It is important for Czichon to show a wide variety of painterly information and to merge this into the pictorial fabric. It opens up a play of infinite alterations that can always be recombined. It can tolerate different states and yet be perceived as a whole. Fascinated by the flexibility that painting can have, Czichon tries out new areas such as murals and on-site installations.



Sibylle Czichon (1989, lives and works in Düsseldorf and Cologne) studied Fine Art at the Kunstakademie Düsseldorf where she became Meisterschüler in the class of Prof. Katharina Grosse and Prof. Andreas Schulze. She has had a number of solo exhibitions in Cologne, Düsseldorf, Essen and Milan. In 2021 she had the opportunity to work on the 'MUR BRUT project' in the car park of Kunsthalle Düsseldorf, where she painted live, in public.

Untitled, Acrylics-on-polyester, 190x150cm, 2022

## Wendy White (USA)

Wendy White's work encompasses painting, sculpture and installation, defying the boxed-in limitations of the traditional canvas. The work of Wendy White is permeated by iconographic characters, large writing and sport brands, metabolized and used by the artist as archetypes of a personal pictorial code. Her works deal with historical periods in American culture, urban environment and questions of boundaries within society, both physical and philosophical. The fluorescent color animated by paintbrush and spray gun, together with the solid elements like beams or other 3D forms, articulates itself in the overlap of layers in order to escape the classic dynamic of two-dimensional. The works are ripe with contamination and street elements, combining themes of consumerism and gender with references to social subcultures, all in the process of creating a positioning and relevant visual approach without wagging of the finger.



Wendy White (1971, Deep River CT, USA, lives and works in New York City), has a BFA from the Savannah College of Art and Design and a MFA from Mason Gross School of the Arts at Rutgers University. Her work is shown all over the world, from Beijing to Gifu, Japan; from L.A. to New York and in Europe in Paris, Madrid and Berlin. She is being represented by Van Horn, Düsseldorf. Permanent collections include the Detroit Institute of the Arts; The High Museum, Atlanta; RISD Art Museum; Museum Goch; Saks Fifth Avenue; Taguchi Art Collection; UK Art Museum; Mercedes-Benz Stadium; Savannah College of Art & Design and many more.

Superbird, Inkjet and acrylic on three canvases, dibond, 183x152cm, 2019

## Max Frintrop (DE)

*'A picture is - logically - more than an idea. A painting is a balancing act between doing and thinking, between the act of painting and the act of seeing, and between painting something or letting it be.'*

What characterizes Max Frintrop, as well as his painting is this:

- Max Frintrop's work is determined by the act of painting itself, as well as by his many years of thinking about and refining what one can paint (and actually wants to paint). It's about trusting his intuition when it comes to the search for what he "cares" about and what he views as relevant. To work on and investigate this consistently, making headway through the act of painting itself -

In principle, it seems reasonable that you should paint what you cannot say, otherwise it would make more sense to just say it. To paint what you think would be the next step. The pinnacle, finally, is the ability to paint what you cannot even think.

The true goal of good painting is this: The discovery of a hitherto unpainted picture; a coherent, iconic, memorable, ambiguous, indescribable picture; a picture, to which no text can do any justice; a picture that ineluctably catches your eye. A picture that asserts itself all on its own and stands out from the masses; a picture that has its own inherent dimensions and radiates a sense of its own autonomy. All this may sound Herculean - but that doesn't matter, since it happens with Max Frintrop. (Text by Alexander Klar)



Max Frintrop (1982 Oberhausen, lives and works in Düsseldorf, Germany) studied at the Kunstakademie Düsseldorf in the class of Albert Oehlen, where he became Meisterschüler and Master of Fine Arts. He had solo exhibitions in Germany, Belgium, Hungary, Italy, the US and Denmark and several groups shows all over.

Untitled (plays), Ink acrylic pigments lacquer on canvas, 180x260cm, 2021, Courtesy Gallery Claus Andersen. Photo Ben Hermani





Installation view: Beating Around the Bush #7:  
Vals Plat, solo at Bonnefantenmuseum, Maastricht,  
2021-2022. photo: Peter Cox





← Installation view: Now! Painting in Germany Today, Kunstmuseum Bonn, Detail: Splatter1, Brushstrokes(gray), 2019, Acrylic on canvas, each 280×250cm, Courtesy: Hengesbach Gallery. Photo David Ertl

↑ Brushstrokes (multilayer, color loop), Acrylic on canvas, 200×200cm, 2021. Courtesy: Hengesbach Gallery





\* Collapse in Reverse, acrylic medium, oil-paint medium, pigments on linen, 250x175cm, 2019, private collection, photo credit & courtesy VAN HORN Dusseldorf

† 'Body Head', solo show at VAN HORN Dusseldorf, 2019, photo credit & courtesy VAN HORN Dusseldorf





↑ ELAGO, Spray paint on epoxy, Fibreglass mesh on plywood panel, ca. 172×191cm, 2020



→ Installation view: Solo presentation at DAMA, Palazzo Saluzzo Paesana, Turin, Italy (2017)



## Haddasah Emmerich (NL/BE)

Body and identity, the sensory and the sensual, the commodification of the erotic and the exotic: these are frequently recurring themes in Haddasah Emmerich's work. The sensuality of her painting resides not only on the surface of the (erotic) image but also in her refined use of color and technical execution. Since 2016, Emmerich has worked with a new painting technique, using stencils cut from vinyl flooring, which she covers with ink and then impresses onto canvas, paper or a wall. Referring to the visual language of advertising and Pop art, she creates images that both aestheticize and problematize the female body. She depicts the paradox of simultaneous attraction and repulsion, intimacy and cool detachment, seduction and critique. In this way, Emmerich succeeds in making the act of looking truly provocative. (Text by Nina Folkersma)

Haddasah Emmerich (1974 Heerlen NL, lives and works in Brussels BE). After studying at the Academy of Fine Art in Maastricht, Haddasah Emmerich attended the Higher Institute for Fine Arts, Antwerp and got her M.A. in Fine Art at Goldsmiths College, London. Her work is mainly shown in the Netherlands and Belgium but also in the rest of Europe, the US and Indonesia.

Works in collections can be found at Bonnefantenmuseum Maastricht, Gemeentemuseum Den Haag, Fries Museum Leeuwarden, Museum Voorlinden Wassenaar, Museum Arnhem, and more.



Caramellatex, Oil on canvas, 135×95cm, 2020.  
photo: HV studio

## Moritz Neuhoff (DE)

Moritz Neuhoff explores a broad spectrum of abstract painting in his mostly large-format pictures. As in an experimental laboratory, he implements a variety of different approaches to colored materials and interconnects them in curious constellations. This happens in a masterful, detached manner. In their urge for movement, the impulse of a body, the impetuosity of an emotional character and the brilliance of a painterly hand seem to build up the pictorial world. But at the same time a worldly-wise intellect is at work, which constructs a mysterious control system, so that viewers will ask themselves whether the lively painterly existence has not been generated by a complex machine, instead of being formed by human hands.



What seems from a distance to be a massive outburst of colored material, at close range can be seen as being shallow, barely more than a delicate coloring of the canvas. It transpires that all haptic elements are an illusion of complex patterns and in this back and forth of optical illusions, the viewer becomes uncertain of their own powers of sight. The painting is transformed into a virtual event which refers back to media experiences of the last decade. Not only the color values and hues of the paints, but also the light and the space become intangible. The painterly movement with their multi-layered overlapping and changing levels, their iridescent roaming light and the indefinable flickering colors create a pictorial event. It seems like the appearance of cosmos, of which we don't know in what dimensions it extends. (Text by Rolf Hengesbach)

Moritz Neuhoff (1987, Osnabrück, lives and works in Berlin) studied Fine Art at Academy Münster, is being represented by Hengesbach Gallery, Wuppertal and has shown his work all over Germany.

Chromatic, Acrylic on canvas, 200×230cm, 2022.  
Courtesy Hengesbach Gallery

## Koen Delaere (NL)

For Koen Delaere, the paint has to do the work. He is known for his highly structured and rhythmic paintings. The physical act of painting, as well as the physical presence of the painting that almost becomes a sculpture through its materiality, are an obvious trait of his work.

Lorenzo Benedetti wrote about his work: "The works of Koen Delaere are abstract, highly structured mixed-media paintings on canvas that are the result of a physical and energetic interaction with the material and color matter. His approach to painting comes within the reach of the performative moment of music. As in musical productions, it is in his works that one perceives a live performance - a spontaneity that is reflected throughout a concert. There is a randomness, an improvisation and a controlled chaos. We find traces of these elements in his paintings, that live on an extension of the present."

Koen Delaere (1970, Brugges, Belgium, lives and works in Tilburg, The Netherlands)

Solo/Duo exhibitions in: Amsterdam, Cologne, Dusseldorf, Tilburg, New York, Zurich, LA, Brussels, Milano, and more. His work is included in many leading private and public collections around the world, including the Centraal Museum (Netherlands), the Dordrechts Museum (Netherlands), CCA Andratx (Spain) and the Instituto Buena Vista (Curacao).



Autonomy Becomes The Sexdrive, Acrylic medium, oilpaintmedium, pigments on linen, 250×175cm, 2019. Private collection. Photo credit & courtesy VAN HORN Dusseldorf

## Colin Penno (DE)

Colin Penno explores the plane of the painting as a sculptural quality in space, almost as an anti-painting. His imaginary forms seem to come about randomly but are carefully prepared and composed on the computer and through drawings, by which means he develops a strong dynamic between his separate works. Printed fabrics serve as a basis for the many layers that are saved visibly and survive in invisible layers. Penno applies the paint to the works while they are lying on the ground; they often lie horizontally for a long time at first, as footprints and other traces indicate. There are also grid marks visible that are reminiscent of screen printing processes, but which Penno applies manually. Despite all the preparations, Penno evaluates the coincidence in the production process as variable, and it is precisely this that gives rise to its existence.



Colin Penno (1980, Mühlheim a.d. Ruhr, lives and works in Essen, Germany), studied graphic design and photography at the Folkwang University of Arts in Essen (2010), and fine art at the Kunstakademie Düsseldorf in the class of Georg Herold and Martin Gostner (2015). His work is now appreciated nationally as well as internationally with solo exhibitions in Düsseldorf and Cologne as well as in Brussels, Moscow, Los Angeles and New York.

Spigen, ink, dirt, epoxy, on plywood panel, ca.172×120cm, 2020





← Container, Installation at Martin van Zomeren, patinated bronze, bucket, wildlife feeder, flower seeds, machine goes off every hour, cardboard works (resin, pigments, oil paint), 2021. Photo by Lonneke van der Palen

↑ Silver Bullet (Box), Cardboard, pigments, oil paint, foil, resin, 200×25×10cm, 2021. Courtesy Galerie Martin van Zomeren. Photo: Lonneke van der Palen

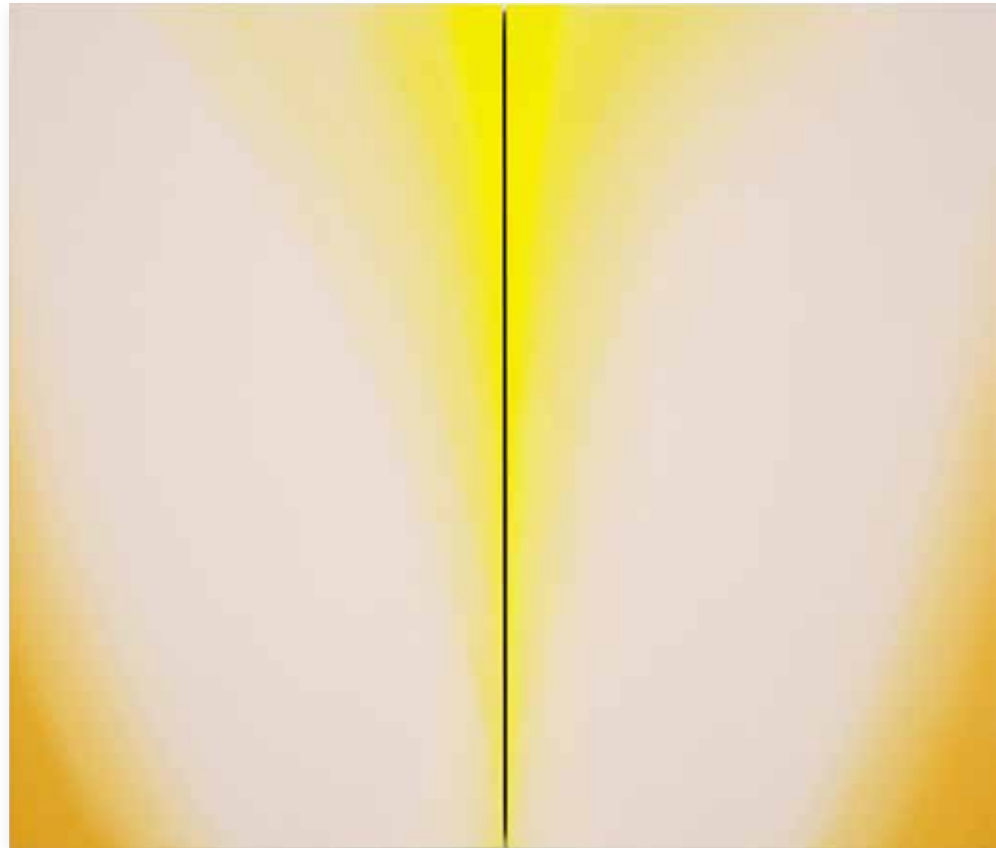




← Installation view from the duo show (IM)  
MATERIALITY at Achenbach Hagemeyer, 2019-2020.  
Detail: Ursus, thinking of a place, Carpaint,  
acrylics, polyester screwed on aluminum profiles,  
200×136,5cm, 2019

↑ Hirn, Oil, acrylic, ink on linen (artist frame),  
82×55,5cm, 2022





↑ Mirrored light composition 7, acrylic on plywood, 94×110cm, 2018–2020, Courtesy the artist. Photo: Thomas Bennen  
→ The in between 1, both: acrylic and epoxy on plywood, 255×56×56cm, 2018. Photo: Noortje Knulst







← Prizewinner exhibition as part of the DEW21 Art Award 2020 at Dortmunder U, Dortmund.  
↑ 3xH, Plasterboard on mdf, 40×30cm, 2022.  
Photo Jürgen Spiler



## Machteld Rullens (NL)

Machteld Rullens gathers cardboard boxes, saving them from destruction and accumulating. She collects these functional objects for their role as casing, protector and messenger. Using resin, she saturates her cardboard boxes with strength and a sense of longevity. Often leaving weeks or months between layers of colour and resin, Rullens remembers each successive act of applying a new layer and the moments surrounding them, each layer demarcating time like the concentric rings of a tree stump. In 2019 Domeniek Ruyters, a Dutch art critic, wrote about her: 'Rullens shows that the pleasure of making something should not be forgotten in the midst of all the grind of contemporary exhibitions. Art itself as a last resort against an inner void. You could call it an experimental experiment with a touch of art historical accuracy.'



Machteld Rullens (1988, lives and works in The Hague, NL) studied at the Royal Academy of Art in The Hague, Sint Lucas in Ghent and at the Piet Zwart Institute Rotterdam. In 2019, Rullens received the Dutch Royal Award for Modern Painting. This year she will be a resident at Thread in Senegal and have her first solo show in the USA. Her work is represented by Martin van Zomeren, Amsterdam.

Big Red Mess (Box), Cardboard, pigments, oil paint, resin, 145x85x45cm, 2020, Courtesy galerie Martin van Zomeren. Photo by Roeltje van de Sande Bakhuyzen

## Nils Bleibtreu (DE)

A specific motif is not to be found in a painting by Nils Bleibtreu, rather the painting itself becomes the motif. Bleibtreu's abstract works leave the classic format of paint on canvas and take surprising paths that can even lead to sculptural manifestations. Picked out as a central theme in the works is the specific use of material. Bleibtreu arranges corrugated polyester and sprays it with bright colors. Their strongly luminous quality is brought up by the use of automotive paint, further enhanced by the fact that several layers of this corrugated polyester sheet are placed on top of each other, and the layers of paint thus begin to interpenetrate. Some paintings evoke object-like associations when canvases and panels of different formats are held together and framed by tension belts.

In his most recent works, Bleibtreu once again has turned to the classical format of painting. In the desire to experiment he was led back to the canvas. Occasionally, traces of the application of paint by a brush can still be seen, but for the most, what can be read on the canvas is more a trace than painterly gesture. Since the process of creation cannot be deduced from the works, the haptic quality of the traces of paint as well as the canvas takes on a special significance. The varied repertoire of traces, discolorations and paint residues, creates a compositional construction and leaves behind an impressive whole. (Text by Raphael Nocken)



Nils Bleibtreu (1987 Dortmund, lives and works in Düsseldorf) studied at the Kunstakademie Düsseldorf, where he graduated as Master with Prof. Tal R. He had solo exhibitions and duo shows in Düsseldorf, Copenhagen, Dortmund and group shows in Germany, the Netherlands, Denmark, Switzerland, Belgium, Brazil and the US.

De La Reine (Video Home System 2), Oil, acrylic, soil dirt, growth fleece, bone glue on cotton, 100x90cm, DSC00012-71 - frame 101,8x91,8x4cm

## Esther Tielemans (NL)

Tielemans' works are reminiscent of memories or dreams in which the boundary between reality and imagination seems to fade. Where does painting end and sculpture begin? How can reality be reduced to a two-dimensional plane? How abstract can a landscape be? Esther Tielemans investigates the foundations of painting by extrapolating contrasts: Between the flat and the three-dimensional, between abstraction and figuration and between reality and illusion. A glossy layer of epoxy on the flat canvas does not only reflect the environment but also creates a third dimension.



Esther Tielemans (1976 Helmond, lives and works in Amsterdam, NL), was a resident at the Rijksakademie Amsterdam, Künstlerhaus Bethaniën Berlin and at ISCP in New York. Her work has been shown in the Netherlands and abroad. Recent shows include venues such as: Kröller-Müller Otterlo, Museum Voorlinden Wassenaar, Museum Kranenburgh Bergen, Art Busan Korea, Side Gallery Barcelona, ARTZUID Amsterdam Sculptuur Biënnale, GEM The Hague and Van Abbemuseum Eindhoven. She was awarded the Theo Wolvecamp prize (in 2014), the Prix de Rome Basic Prize for Visual Arts (2005) and the national Royal Award for Painting (2002). Her work has been included in several collections such as Museum Voorlinden Wassenaar, Van Abbemuseum Eindhoven and Stedelijk Museum Schiedam.

Based on a true story 1, 2016-2018, acrylic on plywood, 150x108cm Courtesy the artist. Photo: Noortje Knulst

## Joel Roters (DE)

The structures created by Roters refer to signs and markings of our everyday life without directly quoting them. Pierced holes stand next to irregular contours, smooth surfaces next to porous ones, and the reduced coloring of black, white and grey focuses the view on the shapes. In personal encounters with the works this creates an unexpected familiarity.

His small-format paintings deal with figure and ground, form and texture, surface and material. His reliefs are filigree precious pieces made of building materials. Roters extracts a new pictorial surface from these plasterboards, chipboards, coated boards, alone or in combination, by means of removal, careful processing and also through three-dimensional interweaving. The images thus created are geometric, referring to art historical models. However, in the treatment and in the combination of materials, they go beyond the familiar and thus create a new view of the world.

Joel Roters (1986 Kaiserslautern, lives and works in Essen, Germany) studied at the Akademie der Bildenden Künste Karlsruhe where he became Meisterschüler with Prof. Erwin Gross. He also studied at Ecole Supérieure des Beaux-Arts de Quimper, France. His work is shown in and outside of Germany.

In 2019 he won the DEW21 Kunstpreis 2019 at Dortmunder U.



Lacquer\_on\_plasterboard, 35x23cm, 2020





↑ Flying Kites, Textile paint, acrylics, black gesso on canvas, 195×130cm 2021



→ Installation view: Exhibition view, Sunrise Tours Project Mayhem, W139 Amsterdam, 2021





↑ Installation view: Jetzt! Junge Malerei in Deutschland, Deichtorhallen Hamburg, 2020

→ Untitled (from the Pieces series), Wooden stretcher, canvas, distemper & acrylic, 170x115cm, 2022





## Anouk van Zwieten (NL)

For Anouk van Zwieten, a painting is a place in which traces come together, as a kind of 'crime scene'. Her work revolves around the tension between figuration and abstraction, focusing on painted details of realistic, recognizable objects. Over the years, these details have been transformed into swift rhythmic lines and painterly gestures. It is the suggestion of a form that determines the appeal of the image, not the recognition of the original realism. Between the detail and the big picture, new images arise through personal associations and self-conceived interpretations. By enlarging the detail and thus making it monumental as it were, the image acquires a new dynamic, and the 'crime scene' a new meaning.

Anouk van Zwieten (1991, Amsterdam), graduated from the HKU in Utrecht in 2017. This was followed by residencies in Germany and Portugal. Her work has been shown in group exhibitions at home and abroad, such as Centraal Museum Utrecht; De Nederlandsche Bank Amsterdam; Whitehouse Belgium; Pada Studios Portugal; Art Rotterdam; W139 and Unfair in Amsterdam; and the Paleis op de Dam (as part of the Royal Prize for Free Painting).



Couldn't it be nice, acrylic on canvas, 190x140cm, 2021

## Daniel Schubert (DE)

Daniel Schubert's works, reduced to the essential, generate subtle spaces of color and light. Concentrating on basic pictorial elements – the structure of the stretcher, the texture of the canvas and the consistency of the painting medium – he creates understated and at the same time very impressive images. The openness of his pure compositions encourages the unfolding of an aesthetic experience no longer bound to objects, concentrating entirely on color, form and space. (Text by Felix Fischer, 2021)



Daniel Schubert (1984, Mönchengladbach, lives and works in Düsseldorf) studied at the Kunstakademie Düsseldorf in the classes of Herbert Brandl and Eberhard Havekost. Under the latter, he graduated as a "Meisterschüler" in 2012. He has been shown in numerous solo and group shows. In 2019 and 2020, he was part of the widely noticed exhibition series "Now! Painting in Germany". In autumn 2021 several of his paintings were exhibited in the show „Malerei feiern!“ on the occasion of the 40th anniversary of the 'Niederrheinischer Kunstverein' at 'Städtisches Museum Wesel'. His work is part of the Collection Museum Voorlinden and the AkzoNobel Art Foundation.

Untitled, Acrylic on sackcloth, 210x150cm, 2022

## Diorama

*Fenne Saedt writes columns for Omstand that touch upon the exhibition themes. They arise from personal memories, fascinations or things she encounters.*

Only 58 kilometers east of Arnhem, on the A3 motorway near Hamminkeln, lies the small town of Ringenberg. In this six square kilometer town, you will find not only a liquor store, a snack bar and an old city wall, but also Schloß Ringenberg, built in the 13th century. The castle with its classical baroque look has always had many owners, as the building was often designated as a temporary residence. This lasted for a long time, because eight centuries later, the castle knew a period where it still housed temporary owners: artists and curators who could work on new experiments, research, exhibition concepts or new works of art for a period of several months.

For over thirty years, this mystical place was used as a studio and exhibition space. From 2001, the castle concentrated its projects on German-Dutch cooperation. From that time on, several dialogue-oriented exhibitions and cross-border exchanges with a number of Dutch and German artists have been organized there each year. Together with changing project partners on both sides of the border, such as KIT in Düsseldorf or Museum Arnhem, as well as ArtEZ art academy, the Schloß offered artists and curators the means to try out contemporary art concepts and formats and to exchange knowledge and experience with one another. In 2010, the state of North Rhine-Westphalia, in cooperation with the Dutch Mondriaan Fund, created a new model for young German and Dutch curators to support their post-graduate curatorial research and offer them an opportunity to reflect on their work and make international contacts in a different environment.

The castle regularly organized openings that often ended in lavish parties, for which cars filled with artist friends, writers and curators from both the German and the Dutch delegations travelled to that small town of Ringenberg. I have specific memories of one of those evenings, because I was allowed to witness it. That brings me back to 2018. Within an exhibition that year, artist and resident Stefan Ramírez Pérez showed a fifteen-minute film entitled 'APEX'. A video work that





refers to the 1975 Australian film *'Picnic at Hanging Roc'*, about the mysterious disappearance of four young women in the outback, far from civilization. *'APEX'* is based, on the one hand, on attempts to explain how the women disappeared and, on the other hand, on speculative fiction and experimental ways of investigating the supernatural element of the disappearance. It is a dreamy whole in which four ladies in white dresses and a shiny snake play the leading roles. The work of art left a great impression, it moved me. The artist made the video work in a diorama - a three-dimensional, often museum setting in which an existing or possible reality is imitated - like a film set.

Hours after the exhibition opened, the remaining visitors moved to a turret of the, by moonlight quite spooky, castle and ended up in Ramírez Perez's studio at the time. There, we stepped into the *APEX* diorama, an elongated stage with desert-colored mountains and rocks in front of a background of a printed landscape, covered with a layer of shiny cellophane.

Suddenly, this place of mysterious disappearance was the setting for that kind of party. In that same room, a music system was connected and cards were shuffled for a candlelit card game tournament. It was there, in the middle of that work of art, that meetings were planned, contacts exchanged and collaborations forged. Just one year later, in 2019, this special program for meeting our German neighbors disappeared. For what reason the exchanges ceased to exist remains a mystery, the result is a loss; the project stopped.

COLOFON: SOWIESO (Anyhow)

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Wendy White (USA)  
Max Frintrop (DE)  
Hadassah Emmerich (NL/BE)  
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Arnhem





It ain't what you do, it's the way that you do it  
It ain't what you do, it's the way that you do it  
It ain't what you do, it's the way that you do it  
And that's what gets results

Do do do do-do do-do do do dooo  
Do do do do-do do-do do do dooo  
Do do do do-do do-do do do dooo (ah ah ah ah ah)  
Do do do do-do do-do do do dooo (ah ah ah ah ah)  
Do do do do-do do-do do do dooo (ah ah ah ah ah)  
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