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**The merry-go-round**  
**20 January - 17 March**

The course of *The merry-go-round* is given direction by a juxtaposition of new works by Nathan Azhderian, Ceel Mogami de Haas, Lisa Oppenheim and an older work from the gallery's archive titled *New Rules* (2008) by Chris Evans. The exhibition is not set around a specific theme, but is rather assembled upon associative grounds. Over the exhibition period of 8 weeks, works from our archive will be added, re-juxtaposed and others will be removed. As a Merry-go-round-like exchange, Juliette Jongma, writer/curator Jeanine Hofland and collector Frits Bergsma will fuse different works from the gallery's archive and create a continuous flux of the artworks' meanings within a shifting context. The revisions that are made throughout the duration of the show will be announced via email and our social media channels, and will take place during the gallery's opening hours.

**Round II, curated by Jeanine Hofland**  
**17 February - 3 March**

**New works added by: Lisa Oppenheim, Mike Pratt,  
Pim Blokker, Misha de Ridder and Noa Giniger.**

Jeanine Hofland:

"I tried to somehow enter the installation day with no idea on what to do; really trying to select works from the gallery's archive on a associative manner and pace.

As I came to age at the gallery, working there between 2004 and 2009, one of the artist making a mark on that period was Lisa Oppenheim and I wrote several texts on her work for my MA Art History.

The work I added by Oppenheim is a print of a decayed negative, in a way this work depicts motion within the still image or witness of history, leaving abstract evidence of past events to be reconstructed from the ideas we have of history within the present times. The left over reminds me of a finger print, having the same sort of form as Mike Pratt's blurry/ amorph shaped chain of forms hanging next to Oppenheim.

I tried to create a sort of kitchen feeling by adding the table and chairs, to flirt with the associative manner works are hung together within the private sphere of collectors.

I have chosen a large photograph by Misha de Ridder and added two chairs by Nathan Azhderian, which are positioned to look out over the landscape. De Ridder's landscape's are aesthetic images, though also inherit human's position towards the uncontrolled and ambiguous attitude of nature. Something that requires a close reading of the work; being emphasized by the chairs inviting the viewer to sit down and look at the work instead of only seeing it at a glimpse of its figuration.

I love Noa Giniger's poetic series of the weeping willow, whereby she made collages of weeping willow images found in literature and historical books and positioned them upside down, turning around the sadness of its shapes and forms. I also added an old work by Melissa Gordon from 2007. I remember 2007 being a moment when Gordon shifted her focus from figuration more and more towards abstraction, and this work marks that moment in an interesting manner. Again I

juxtaposed this work by Gordon with a work of a bunches of grapes by Pratt that associatively came from a same sort family of rounding shapes and forms. In the front I have added a drawer, books and a small flower work by Johan Jensen Kjeldsen, to create a little shop. I just believe its a pity so many artists books and publications are not permanently visible for the visitors in galleries in general, which is also the case for smaller works and editions that end up in a storage, but are still very interesting for (young and smaller) collectors.

Here I also hung a work by Pim Blokker, a painter I used to work with when I still had a gallery (between 2010-16). Pim's works are absurdist tableaux of human failure, or attempts to exhaust the painterly surface with thick layers of uncontrolled oil paint."

#### **Remaining works of round I:**

Nathan Azhderian (1982, US) will show a series of new paintings and a laser, mural drawing of a gun, titled *California*. The imagery of the paintings is largely sourced from American nuclear disaster preparation pamphlets from the early 1980's, giving a somewhat Ikea-like, DIY solution of preparing oneself for life threatening events. Works that appeal to apocalyptic imagination, and how fantasies of the idea of safety under the influence of Hollywood's film industry, have become part of American daily life reality and are used as such within the political realm. The paintings are all produced with equipment designed for the commercial sign-making industry, using adhesive stencils cut on a plotter. For the laser mural Azhderian has used the stock image of gun found on the internet, most likely an image to be used for decorative purposes. Within a loop, the laser gives shape to the gun on the wall, using the technics of aggressive, yet festive high street advertisement. Similar to the paintings, the gun appeals to the idea of safety and in this case the idea of protection against 'the other'. An idea, finding its origin within the American dream, that tends to dissolve the understanding of Utopia into the make belief of domestic reality.

Chris Evans (1967, UK) will show a work coming from the archive of the gallery: the airbrush painting *New Rules*, depicting two amorphous forms resembling a mountainous landscape which are visible through the letters of the title written on the glass. The 'L' of 'RULES' extends to form the stem of a wineglass, refracting the background to become its contents. Evans' work often evolves through conversation with people from diverse walks of life, selected in relation to their public life or symbolic role. Sculptures, letters, drawings, film scripts and unwieldy social situations created as a result of this, are indexes of a larger structure through which Evans deliberately confuses the roles of artist and patron, author and muse.

Lisa Oppenheim (1975, US) will show two large scale photographs from a new series that explores themes related to the history of American textile manufacturing and photography. The photographs show extreme enlargements of textiles fragments from a time in which textile production shifted from the domestic to an industrial environment. These century old fragments of textiles date from the same time period in which photographer and sociologist Lewis Hine (1874-1940) documented the deleterious effects of the textile industry on the bodies of its primarily young, female workforce. By using these textiles as photographic negatives, Oppenheim investigates the particular material history as it relates specifically to the woman's body and labor.