

# ADRIAAN VERWÉE

29.08 × 02.11.14

The sculptures and installations by Adriaan Verwée (1975, Ghent) are often located at the intersection between remnants and completed works. What might an artwork be? At what point can a work be interpreted as an image? These are the central questions his works address.

Verwée combines abstract geometric structures made of wood or plaster with everyday objects or pieces of furniture to create unique compositions. Photography is another important medium for the artist: both to capture everyday impressions and to document his *modus operandi*. As a result of his interest in architecture, space plays a fundamental role in Verwée's artistic practice. His installations may be interpreted as an attempt to give form to emptiness and to create tension in a space.

For his first solo exhibition at a museum, Adriaan Verwée has created a comprehensive installation that juxtaposes both new and older works. He has thus been able to make more recent versions of existing works, bringing them closer to his new productions. This process was largely made possible by M.

## ROOM 29

*A Thin Air Spoil Tip* (2011)

Framed fine art print Hahnemühle, 187 x 125 cm

This photo depicts the installation of the same name, *A Thin Air Spoil Tip*, which Adriaan Verwée created in situ on the occasion of the biennial art event *Kunst & Zwalm* in 2011. During the open-air exhibition, the work was damaged by adverse weather conditions and careless visitors. The construction of the work at the end of a raised platform, and the decision to use fragile materials such as plaster and glass contributed to the fact that from the very outset, the installation was only destined to exist for a limited period of time. Adriaan Verwée created an alternative version of the piece for this exhibition at M. *A Thin Air Spoil Tip* now only exists in photographs and in the memories of visitors to Zwalm years ago, and no longer as a spatial installation.

*Bed- and Bathroom Compositions* (2010-2014)

Framed fine art print Hahnemühle, 48 x 68 cm (each of 2)

The photos entitled *Bed- and Bathroom Compositions* document Verwée's interventions in his own home. In his bedroom and bathroom, the artist used steel wire to apply linear-abstract compositions directly onto the wall. In these compositions, he confronted his personal domestic environment with a simple abstract geometric interplay of lines. However, the *Bed- and Bathroom Compositions* depict what remained on the walls after the artist had removed the works. Verwée took photos of the bare walls, and all you can see are the little holes left by the steel wire.

*Frayed Edge Sequences* (2014)

Framed fine art print Hahnemühle, 60 x 80 cm (each of 14), ca 810 x 169 cm

The series *Frayed Edge Sequences* comprises fourteen photos in which Verwée juxtaposes various types of spaces. For example, they depict a corner in a neutral exhibition space, a view of a studio, a work at the artist's home, street views in São Paulo (Brazil) and Bet Shemesh (Israel). The artist arranged the photos in two series one above the other so that the various pictures can be read as one single image. A monochrome black print occasionally interrupts the rhythm of the composition. Adriaan Verwée considers these photos to be complementary residual materials. They capture fleeting everyday events or impressions that indirectly contribute to the artist's work.

## ROOM 28

*Untitled* (2014)

Stained meranti (wood), framed fine art print Hahnemühle, ca 200 x 300 cm

The photographic print *Untitled* documents Verwée's artistic practice in his studio: something that generally remains unseen by the general public. While using various materials such as plaster, wood and paint, the artist protects the floor of his studio with old advertising posters. He also documents his method in photographs, and some of these studio views then develop into new photographic compositions. One such example is the composition *Untitled*: a plaster form partially obscures a poster. Verwée's intervention is limited to framing the white, circular recess at the top, which forms a void in contrast to the sensual black and white image underneath. This is also the only picture in the exhibition that depicts (part of) a human figure. Adriaan Verwée made an edition of this work for M that is available in the M-Shop.

*Produced Sculpture* (2014)

Jute, meranti (wood), gypsum, polyethylene, iron, 720 x 35 x 300 cm / 480 x 35 x 300 cm

In the centre of this big room stands *Produced Sculpture*, 2 large wall volumes arranged according to a geometric pattern of diagonals. The work refers to exhibition staging, the most fleeting and invisible architecture inside a museum. *Produced Sculpture* consists of two walls built of thirty fragile, rectangular volumes. Their height matches that of the standard walls generally used at M. The artist made all thirty modules himself in his studio. The smooth side was moulded in plaster on concrete form plywood. By contrast, he left the other side visible so one can still see the construction of the wooden brackets and the rough plaster surfaces. As a result, this side looks like the inside of a hollow three-dimensional sculpture. The fragility of the monumental installation is reinforced by the crack in one of the thirty volumes and the plaster fragments next to it in the bag.

*Studio Allies, Variations et cetera* (2010-2013)

Stained meranti (wood), textile, gypsum, cardboard, ca 1800 x 750 x 210 cm

For this exhibition at M, Adriaan Verwée has assembled different black-stained wooden modular structures along with free-standing objects (such as a t-shirt, a plaster moulding of a bucket, an empty wine crate) open to one's interpretation, that he has exhibited in alternating compositions over the past few years. Verwée has consciously chosen not to arrange the objects as a delineated composition, giving the installation the character of a work-in-progress: a kind of transitional state between construction and exhibition. The structures appear to have been placed against the wall in anticipation of the exhibition itself. Furthermore, the rhythmic and geometric interplay of black lines against the neutral white wall creates a tension in the void. This tension not only lurks in the contrast, however, but also in the spatial construction itself. So, for example, a single trestle might support a particularly complex structure that in turn is balanced precariously on another construction. These rigid and yet fragile sculptures support nothing but other structures.

*Demounted Object* (2014) en *Conclusão* (2014)

Wood, gypsum, ca 80 x 120 x 115 cm

Print, 228 x 300 cm

*Demounted Object* is composed of wooden planks and parts that together form the desk at which Adriaan Verwée has worked for the past five years. In this installation, the artist settles his score with a functional object by transforming it into a sculpture. Apart from a number of recognisable parts such as the drawers, Adriaan Verwée has erased the original function of his old desk as much as possible. The original function of an object also recedes to the background in *Conclusão*. The artist bought the Portuguese newspaper that the work is based on during a trip to Portugal. By enlarging the advert for sun crème that has the word *Conclusão* written across it in large red letters, it has become a monumental installation in the exhibition. The absurd sentence on the bottom of the advert: *2 € desconto ambre solaire. A melhor protecção contra o sol e contra a crise* (2€ discount sun cream. The best protection against the sun and the crisis) is both playful and tragic at the same time.

## ROOM 30

*Scale model 1:10 (A Preliminary Approach of Available Space)* (2014)

Wood, paint, pigment, fluorescent tubes, 305 x 210 x 121 cm

The model in this smaller space raises questions about the prevailing modes in which things are exhibited in institutions like museums. The artist made this work, which consists of a scale-model of the museum rooms, from residual materials in his studio while he was preparing for the exhibition. The rooms are empty, however: the artworks that interact to form the exhibition have been omitted. In *Scale model 1:10*, the process of preparing for the exhibition has become a sculpture in itself.

*Flipside Monochrome in Caravan Green* (2013)

Primer, pigment on tetra packet, wood, glass, ca 152 x 45 x 152

cm

In a similar way as *Scale model 1:10*, *Flipside Monochrome in Caravan Green* shows an aspect of the mounting of the exhibition. The work consists of a tetra packet. In *Flipside Monochrome in Caravan*

*Green* this residual material becomes the actual artwork. The white wrinkled paper with its different underlying layers, lets through a monochrome green sheen. By exhibiting the work on a chair, one gets the impression that the preparation of the exhibition in the studio has been moved directly into the museum space.

Adriaan Verwée lives and works in Ghent. His work has previously been shown in the solo exhibitions *DAD* at Loods 12 – Wetteren (2013) and *Other People's Trades* at Arcade Gallery – London (2012). He has also participated in the group exhibitions *Abstract on paper* at Chaplini Gallery – Cologne (2013), *Time Space Pokerface* at Be-Part – Waregem (2013), *CHIPKA* at Netwerk – Aalst (2010) and the Thessaloniki Biennial (2007).

[www.adriaanverwee.blogspot.com](http://www.adriaanverwee.blogspot.com)

As of 16.09.2014, a new publication by M that was produced in collaboration with MER. Paper Kunsthalle and with the support of the Flemish Government and Netwerk Aalst will be available at the M-Shop.

*Adriaan Verwée. Under a Poor Cloak You commonly find a Good Drinker*, texts: Asta Vaiciulyte, Sofie Van Loo, Valerie Verhack, published by: MER. Paper Kunsthalle, Ghent, 2014, 212p., 39,5€

30.10.2014 – 20:00 *Book presentations & closing*

Parallel to the exhibition in M, the second monographic publication on Adriaan Verwée will appear on 16.09.2014. During this evening programme the new book will be presented by publisher Luc Derycke of MER. Paper Kunsthalle. There will also be a focus on the Ghent based publishers of artist books Posture Editions. After their publication with Verwée in 2012, they will present a new Posture publication (number 14) by Julia Spínola. The programme features a debate with both publishers on artist books moderated by curator Eva Wittocx. This will also be one of the last chances to visit the exhibition of Adriaan Verwée in M (on show until 02.11.2014). Everyone is warmly invited to attend!

Free entry – Please book in advance via [bezoekm@leuven.be](mailto:bezoekm@leuven.be) or 016 27 29 29