

In4Art
guiding curiosity...

DECEMBER 17th 2017

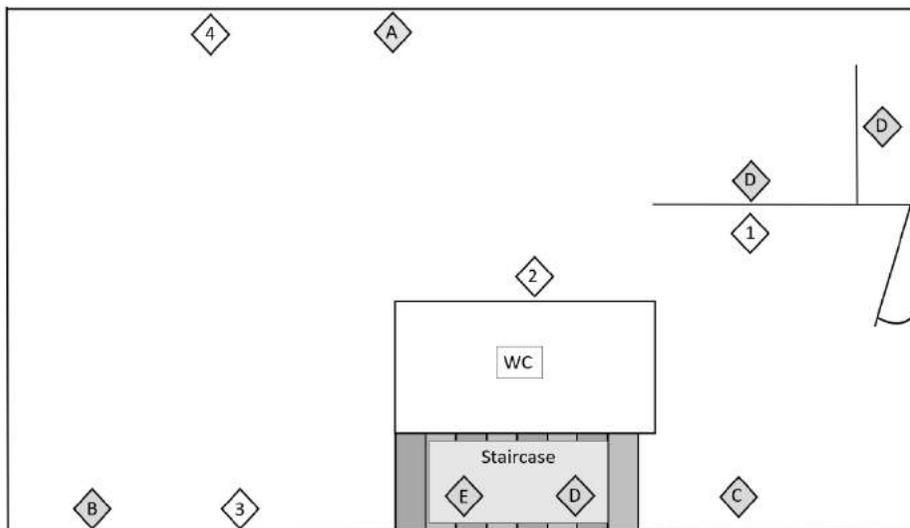
SALON V

Featuring visiting artist

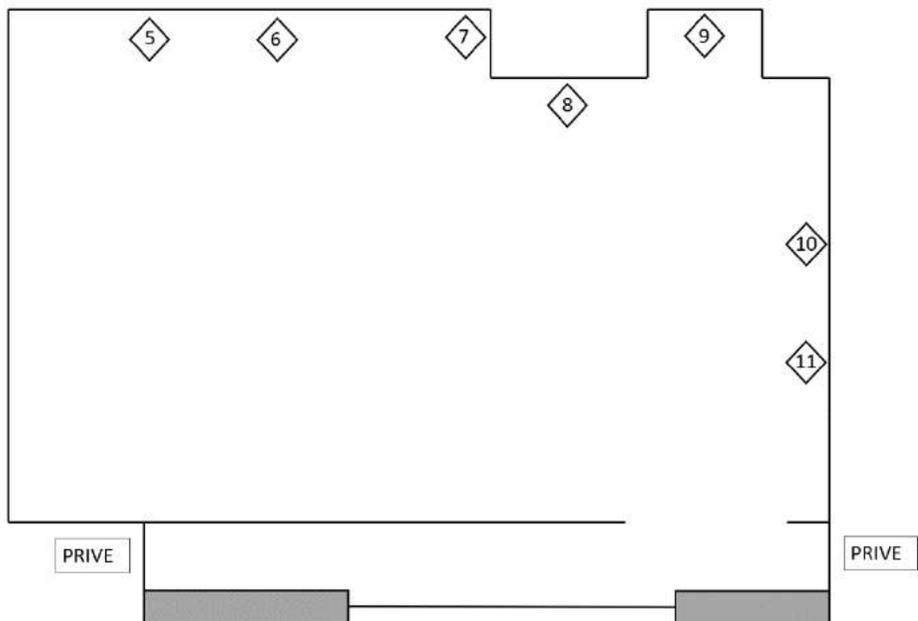
ANNEMARIE HOOGHUIS

23 works 6 artist 3 stories

Ground Floor



First Floor



In4Art

Open Collection

Visiting Artist

Annemarie Hooghuis

- 1 **Robert Roest** – Untitled (from the series Suck-kissing remora and the sloughing of a skin)
- 2 **Robert Roest** – Part 3 (from the series Meatware Ecosystem)
- 3 **Susi Mehl**– Too much future
- 4 **Annemarie Hooghuis** – Level paintings (a series of 5 works)
- 5 **Roman Moriceau** –
6 Botanische Garten (Meise) III
7 Mono no aware (orange)
8 Jasminocereus thouarsii
- 8 **Robert Roest**–
9 Gord (from the series Exorcise from
10 a safe distance)
- 9 **Carl Alexander** –
10 2.5_CRYONICS &
11 2.6_UPLOADING
- 11 **Harm van den Dorpel** – Astena
Astena Zapadlo

Paradise Lost (150x180 cm)
oil on canvas/ framed

Deus ex machina (80x80cm)
oil on canvas/ framed

Teach a Robot
Glicée print (30x40)/ framed
Edition 10 + 2 AP

Photography

- ◇ Conservatory I + II
- ◇ Congo I + II
- ◇ Bowlin'
- ◇ Cooling tower
- ◇ Werklicht
- ◇ Oriënt Express

All are printed on aluminium dibond, edition of 10 + 2 AP signed + certificate.

Rise of the Automation (24x30 cm)
oil on canvas/ framed

* In4Art Salon is a concept to show the collection and support a visiting artist in creating and show new work. In4Art takes no commission on sale.



23 works, 6 artists, 3 stories

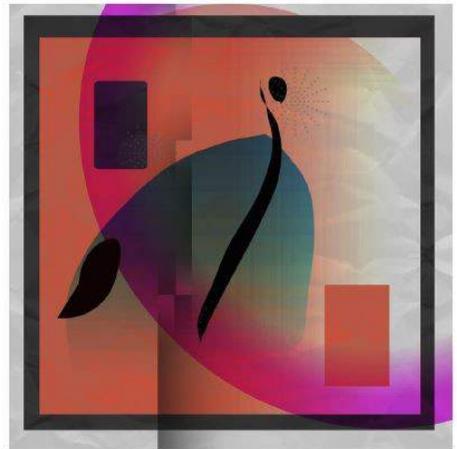
In the last Salon of 2017, we will take you into the future. Sharing different views resulting in conversations around post-apocalypse, consumerism, transhumanism and immortalism. Wondering how the future will look? Will it be 'too much' to comprehend? Evolution comes from below. Influenced by multiplying, mutating and external influences. Survival of the fittest. Artists let their work speak for them. Based on numerous decisions, in search for the perfect result.

Step in and let us guide your curiosity

We live in an era in which we are already able to transform (human) conditions, re-form set structures, by developing and making use of sophisticated technologies. Domesticating the future. Technically anything is possible, the question, however, is when will the turning point and transition happen. Experiments are undertaken to transform the given and stretch natural and human limitations. Producing new and more intelligent generations. Are we going to leap into the singularity or are we heading towards an apocalypse?



Harm van den Dorpel (1981) is intrigued by artificial intelligence. In his work algorithms and information systems play a major role. In this work, he takes the concept of evolution theory and is searching for an optimal gene structure to create the best artwork. He created a breeding machine in which he works with an unending population of speculative works: each generated by inheriting sequences of information – A digital DNA string, where all properties of a drawing (angles, smoothness, shape, colour, transparency, scale, position, etc.) are stored. In his search for the optimal ‘design baby’, he encounters specimens whose image goes beyond bits and bytes. Through a process of freezing, he brings them to life.



The work *Astena Astena Zapadlo* was born on February 24th, 2017 as a child of Astena and Zapadlo. It has 5 siblings and so far produced 7 children. *Death Imitates Language* is an ongoing project. Making us wonder what kind of great great grandfather Astena Astena Zapadlo will become.



Kidsvraag: kijk op <http://death.imitates.org/> naar de andere familieboomstammen van kunstwerken. Of ga naar <http://hybrid.vigor.bio> en help Harm van den Dorpel in zijn selectie proces. Hier onderzoekt hij hoever hij kan gaan met mutatie.



Kidsopdracht: welke serie bestaat uit de broers en zussen van het werk Astena Astena Zapadlo? En wat zou de andere serie zijn?



Carl Alexander (1992) investigates the philosophy of the transhumanist: the belief that we are in a post-Darwin era in which anything can be designed by humans. The aim is to transcend into a posthuman state: where mankind has physically improved oneself using computers, software, and nanotechnology. Enhanced human beings. The question he poses is whether we alienate from our nature by doing this? Does technology invade the individuality? Will our autonomy be affected? We have surrounded ourselves with technology more and more. Is technology still a choice?

His graduation show was marked by these questions. It resulted in the series *SomeDay...* Some day structures will evolve in other ways, cell division will be re-engineered, induced by human (re)actions and might result in life after death (genetic manipulation leading to cryonisme). He shows a glimpse of how these process, natural or manufactured, *SomeDay* might look like.

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Kidsvraag: met welke geometrische vormen heeft Carl Alexander zijn stad gebouwd?

Although we constantly talk about technology as a separate entity, technology is still human-made. It is not 'us' against 'them', but a symbiosis, a collaboration. *Meatware* refers to the human element within a computer system. Along with hardware and software, meatware, or a human, is required to operate a computer system. This is exactly the process **Robert Roest** (1992) refers to and translates in his often large, labour intensive works. He plays with digitally captured images and blows them out of proportion to show another perspective. Additionally, he places his work in an ecosystem context; characterized by the community of living and non-living components that are interacting in a system. For this purpose, he places two images together, so that together they create a new ecosystem. Searching for possibilities to give these types of relations a right to exist. Playing with the dimensions as sharpness and blur, manually distorting an image, landscapes that impress you, but where it is exactly, remains dim, figurative just not recognizable. Little schizophrenic images: making us wonder what is real and what is not?



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Kidsvraag: hoe denk jij dat deze werken gemaakt zijn? En wat zie je erin?

Decay versus Prosperity

post-apocalyps & consumerism

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We are on the verge of a transition in our economic thinking. The dominant concept of 'wealth of nation' and infinite growth is in conflict with the earthly assets and long-term sustainability. We need a shift towards a global perspective, 'planet earth' as our household to manage. But stay humble, memento mori, since all good things come to an end.

Roman Moriceau (1976) explores, subverts and alters our relationship with an individualistic consumer-driven world. He considers forms within a social, cultural and political context. Usually, he takes nature as a starting point. Nature, because of its beauty, but even more of its strong survivalism and endurance over time. How can we preserve nature in our fast-changing, digitally en tech-driven world? Moriceau uses a diversity of mediums to express his thoughts: photography, steel plates, smoke, car oil, and porcelain. He plays with appearances, working on objects' materiality. Roman Moriceau helps us contemplate nature in its fragile and ephemeral condition, making it poetical and precious. He has created a contemporary 'memento mori'. Resulting in alienated species, being out of habitat and questioning the stretch of action.

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Kidsvraag: Een van de werken is gemaakt met bloemen. Welke? De ander is gedrukt op koper. Wat zal er over tijd mee gebeuren?

Susi Mehl (1985) is trying to capture the complexity of our surroundings. Where is it all evolving to? What is hidden in the twilight when dark and light confront. Her work takes shape through methodically handling coincidence.

She is interconnecting themes and combines it with small present-day objects and symbols. Her work is characterized by an ironic twist. Asking us whether we are obsessed with *too much future?*



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Also, our visiting artist, **Annemarie Hooghuis**, is intrigued by plants. When doing research for her paintings, she investigates structures, decay and flora. She searches for strange, beautiful and desolate places and saves them from oblivion with her photographs. Often elements from these return in her paintings.



D



Uprise of Technology

Life finds a way

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Annemarie Hooghuis (1985) often sets her paintings in a post-apocalyptic world where Sapiens are gone and the only thing left are the remnants of a consumption-based society. In her work, she explores the relationship between "modern ruins" and their "new environment". The remnants often depict nostalgic icons of our modern-day society. This "old" trusted icon in the post-apocalyptic world gives a familiar face. An entry into this new dystopian environment. At the same time, it looks rather silly and useless, since the contextualization of the object is not present. Its very existence in this new reality makes us question function, time and place.



Kidsvraag: Waar denk je dat dit schilderij zich afspeelt? Hoeveel verschillende planten zie je?

Level paintings

In this series, you can explore various landscapes, so-called levels. Between a forest, desert, jungle, lava and frozen world, all the levels depict iconic toys that form a dialogue with their environment. The toys just seem to be a bit out of place. There's an unhooked toy phone (call off the wild – pun intended), a stranded bath duck in the desert, a frozen Rubiks cube, melting toy soldiers on a final frontier and a dashboard hula girl that seems to have sunk from paradise.



Kidsvraag: elk schilderij is een nieuw 'level' waar de omgeving en het speelgoed niet lijken te kloppen. Een badend in de woenstijn... Wat valt je verder op??

For Salon V visiting Artist Annemarie Hooghuis made a couple of works that focus on the uprise of technology in today's society. The information age where machines are automating jobs more than ever. Not only are today's machines able to do specialized tasks but they're also better at it than us. In what way will this transform our lives? Will it be an opportunity to evolve or will it grow above our heads and lead to something else, something less desirable? Envision a pre-apocalypse. Normalizing possible absurd scenario's derived from everyday life.





Rise of the Automaton
24x30 cm oil on canvas - 2017

This piece is a metaphor for the digital age where the robots and books symbolized new and old technology. New technology does not necessarily mean equal progress, something we really need to think about in the digital age where computers are replacing tasks more and more. Which side will the coin flip?



Deus ex machina
80x80cm oil on canvas - 2017

Who doesn't remember them, the iconic toy from the nineties? Back then one of our first encounters with some form of artificial intelligence.

Here we see them in a somewhat different setting, namely in a rundown grabber machine. The title is "Deus ex machina" meaning 'god from the machine'. Are we truly in control?

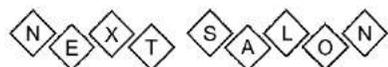
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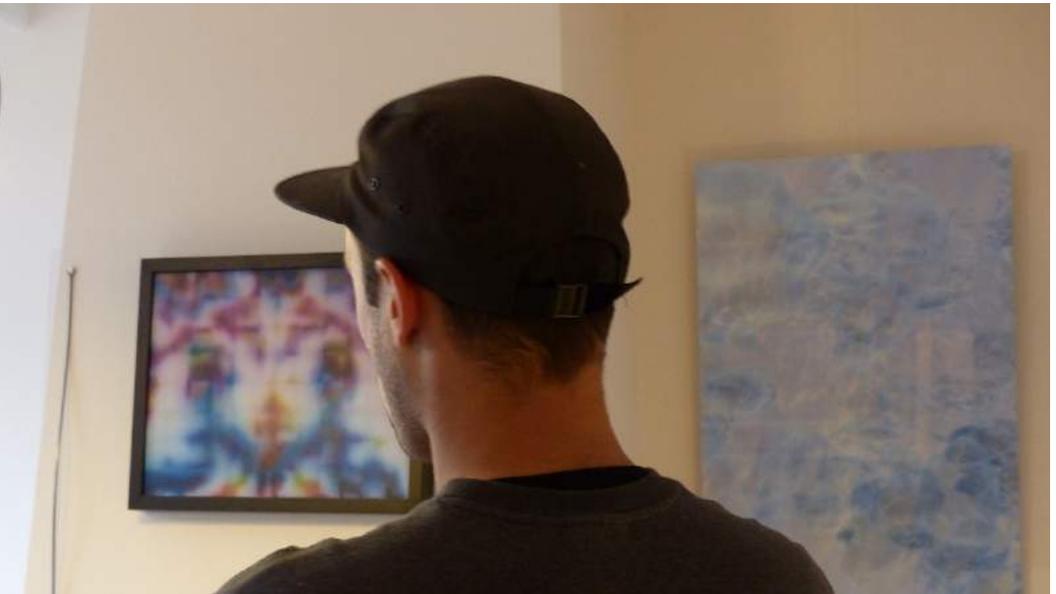


KickstART II
Nasbami, Donald Schenkel, Joseph Huot, Mikel Folgerts, Eirik Jahnsen, Christian Thomsen, Florentijn de Boer, Ruben van de Ven
In4Art Project Space Amsterdam
January 5th – 14th, 2018



Salon VI
visiting artist (tbc)
KickstART
March 18th, 2018







Membership Track

"guiding tomorrow's leading collectors"

In4Art

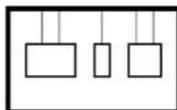
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Artist Incubation Track

"guiding tomorrow's leading artists"

◆ Mini Collection
@Home



Open Collection

◇ Investment
#acquisition
#commission
#stipendium

◆ At Invitation
#exhibition
#salon
#dinner



Venues

◇ Residency
#exhibition
#businesscoaching
#careerpromotion

◆ Inspiration
#shows
#fairs
#studiovisits
#talks



Innovation projects

◇ Visibility
#shows
#network
#interaction
#spotlights

Patron and Angel members (30 or 60 euro per month) are essential to our model and help contribute to the development of young artists. In return, members receive 3-5 works from the Open Collection on exhibit in their home and access to an in-depth program to develop their own scouting eye.

Do you want to be part of it? Join our Membership track.



"we discover, collect, share and shine a spotlight on contemporary art"

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