

DIGITAL CRAFT  
FANTASTIC FORGERIES

REBECCA ARTS  
0930217



## Tomas Rajlich

De Tsjechisch-Nederlandse kunstenaar Tomas Rajlich (1940) wordt beschouwd als een van de belangrijkste vertegenwoordigers van de fundamentele schilderkunst. Rajlich laat ons in deze tentoonstelling nadenken over wat schilderkunst is. Hij onderzoekt het medium door fundamentele elementen als formaat, grootte, schaal, kleur, lijn, vorm, textuur, materiaal en werkwijze aan de orde te stellen.

Deze tentoonstelling bestaat onder meer uit een selectie vroege schilderijen uit de jaren 70. Kenmerkend voor deze werken zijn de neutrale, 'sobere' kleuren en het raster. Rajlich zegt hierover: 'Het raster is er als een element, dat helpt de schildering binnen het oppervlak te houden. Het is een element, net als de verf en het linnen, gebruikt om het schilderij op te bouwen.' De opstelling gaat verder met de presentatie van werken uit de laatste twintig jaar. Zo raken fundamentele aspecten van Rajlichs vroege werk, verbonden met zijn huidige artistieke praktijk.

Zijn meer recente monochrome schilderijen kennen een stralende uitbundigheid waarbij het raster verdwenen lijkt te zijn. Het schilderij stelt niet méér voor dan dat wat te zien is. Idee en materiaal vallen samen en bereiken, zoals de kunstenaar zou zeggen, het absolute 'maximum of minimum'.

Tomas Rajlich (1940), who was born in Prague in Czechoslovakia and now lives in the Netherlands, is regarded as one of the major exponents of 'Fundamental' painting. In this exhibition Rajlich gets us to rethink the nature of painting. He investigates the medium by questioning fundamental elements such as format, size, scale, colour, line, form, texture, material and approach.

This exhibition features a selection of early paintings from the 1970s. These works are characterized by the neutral, 'sober' colours and the grid. In Rajlich's words, 'The grid is there as an element, which helps to keep the painting within the surface area. It is an element, like the point and the canvas, used to build up the painting.' The display continues with works from the last twenty years. It touches on fundamental aspects of Rajlich's early work, linked to his current artistic approach.

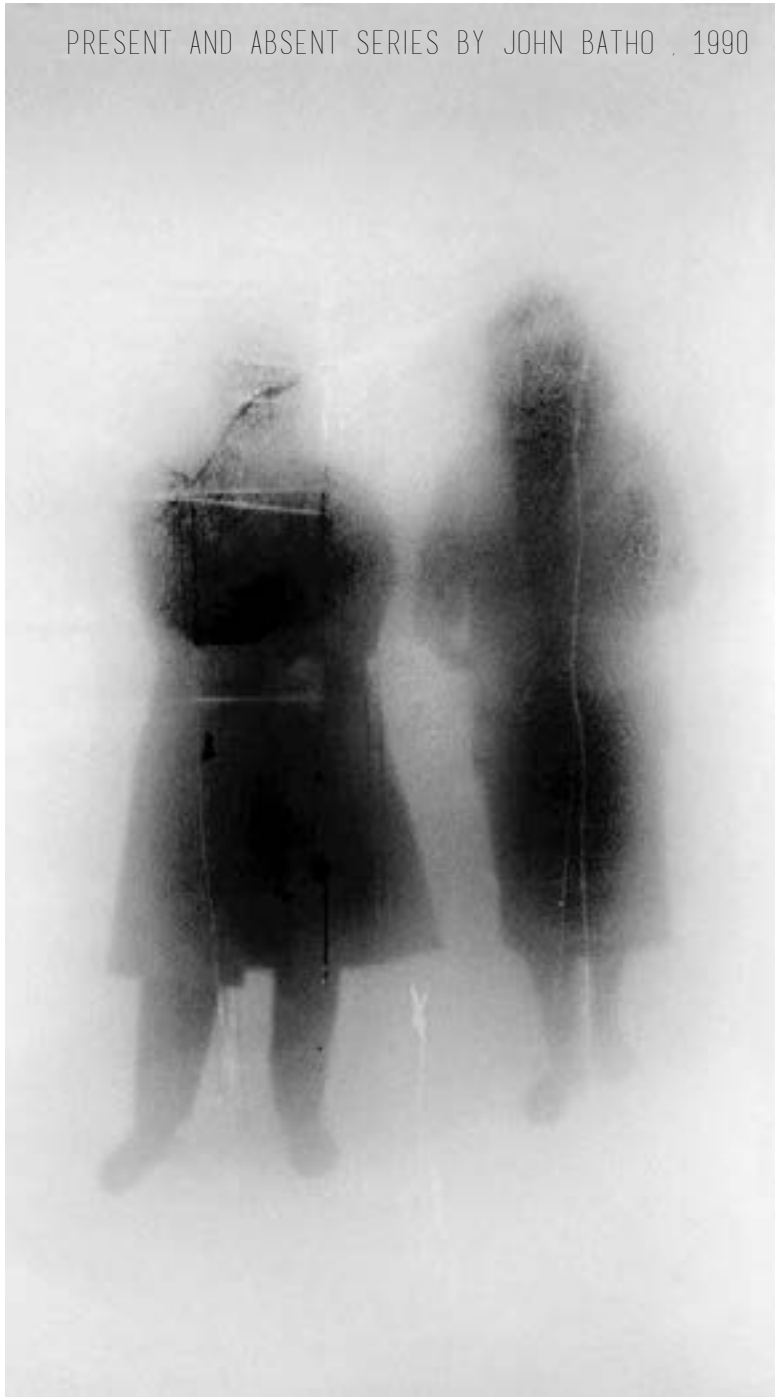
His more recent monochrome paintings display a dazzling exuberance in which the grid appears to have disappeared. The painting means nothing more than what we can see. Idea and material converge and achieve what the artist would term, the absolute 'maximum or minimum'.



GECONCENTREERD ONDERZOEKT RAJLICH DE MOGELIJKHEDEN VAN HET SCHILDEREN DOOR ZICH OP HET DOEK TE BEWEGEN TUSSEN DE SYSTEMATIEK VAN HET RASTERPATTERN EN DE LOSHEID VAN HET SCHILDERGEBAAU. MET DEZE SCHIJNBAAR EENVOUDIGE GEGEVENS CREEFT HIJ TELKENS OPNIEUW SCHILDERIEN VAN EEN GROTE FRISHEID, DIE DE BESCHOUWERS DWINGEN TOT OPLETTENDHEID.



PRESENT AND ABSENT SERIES BY JOHN BATHO , 1990

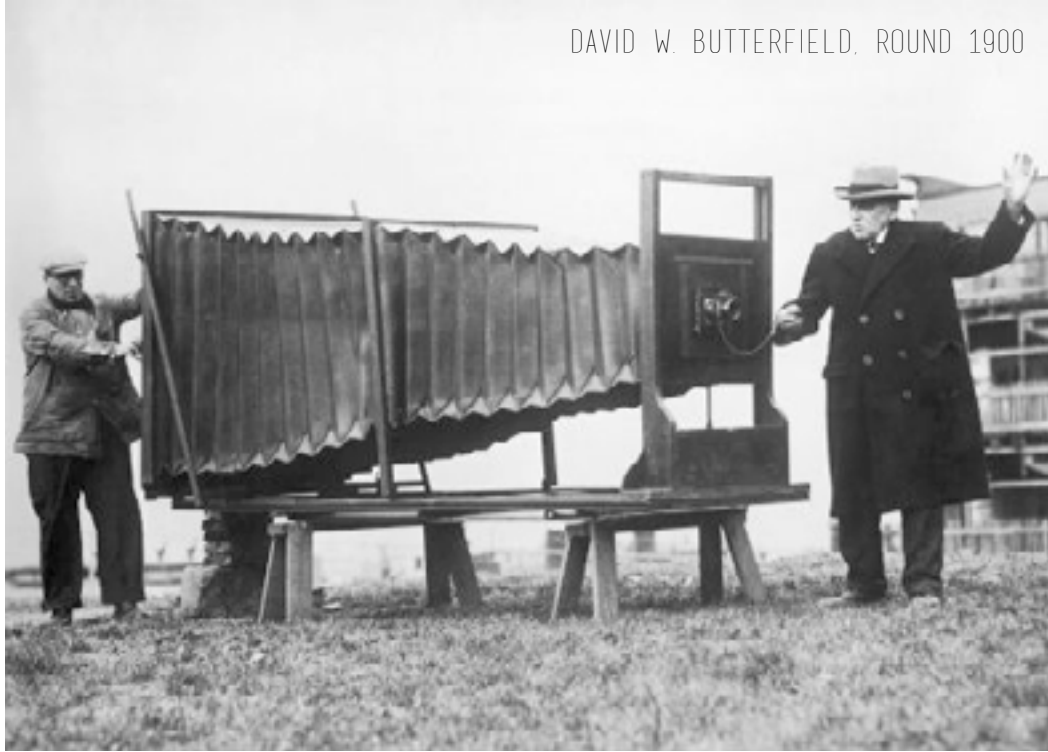


MEETING BY JAMES TURRELL , 1989/1990

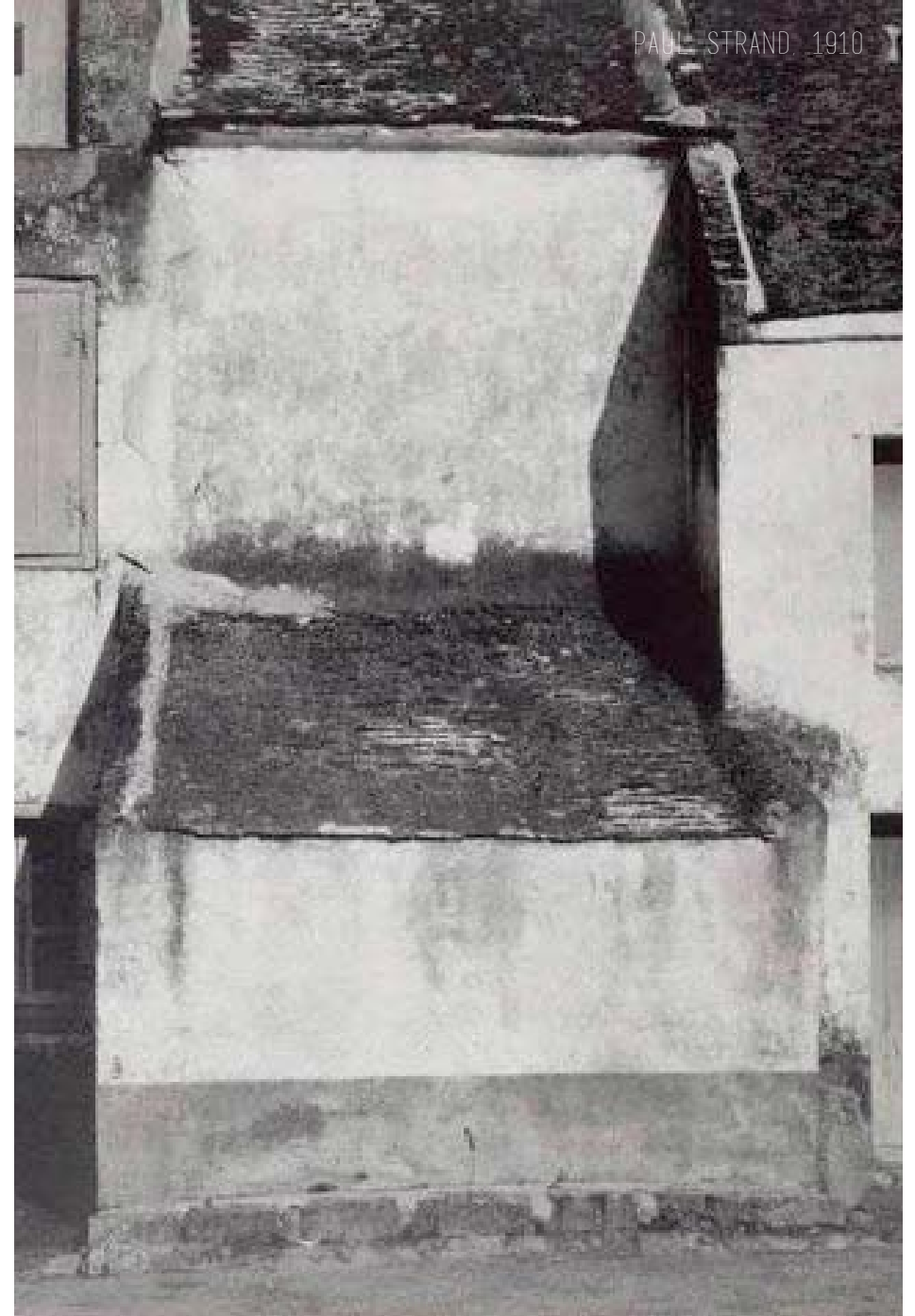




DAVID W. BUTTERFIELD, ROUND 1900



PAUL STRAND, 1910



DANIEL ARSHAM, 2016



CHLOE OSTMO, 2016



DEPTH

LAYERING

RAW



We are all broken,  
that's how the light gets in.  
-Ernest Hemingway

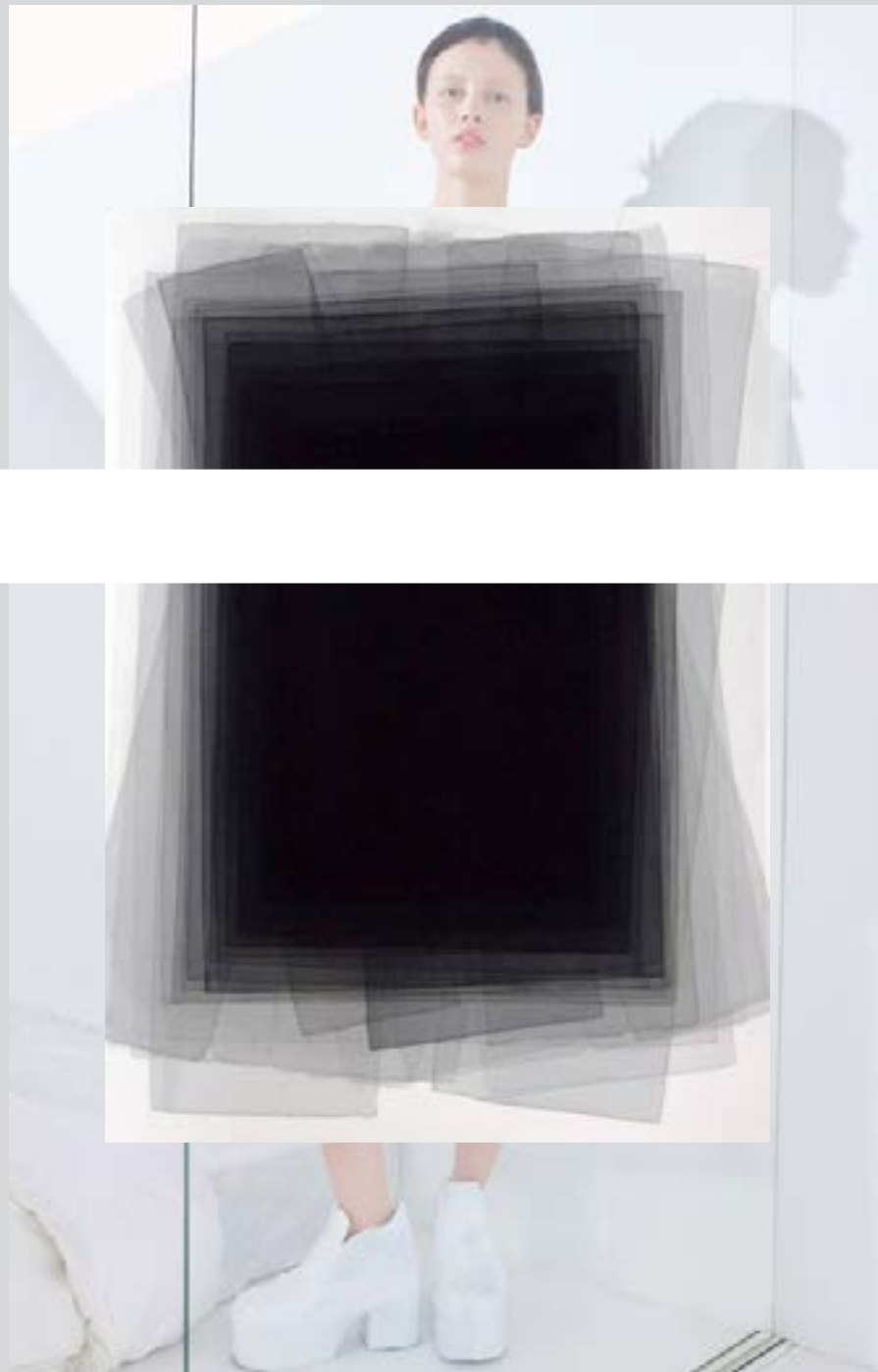
I like storms.  
They let me know that even the sky,  
Screams sometimes too.

*Silence is an answer too.*

“WHEN TOMAS RAJLICH STARTED TO PAINT THIS PAINTING, HE DIDN'T KNOW THAT ALL HIS COLOURS WERE GONE, THE ONLY PAINT HE HAD LEFT WAS BLACK AND WHITE”

“ALSO HIS BRUSHES WERE GONE, SO HE USED A PAINT ROLLER THAT HE FOUND IN HIS DAD'S GARAGE”

“UNFORTUNATELY TOMAS IS A TINY MEN WITH A HEIGHT OF 1.55 M. SO HE HAD TO USE A LADDER TO PAINT THE WHOLE PAINTING”









# COPY

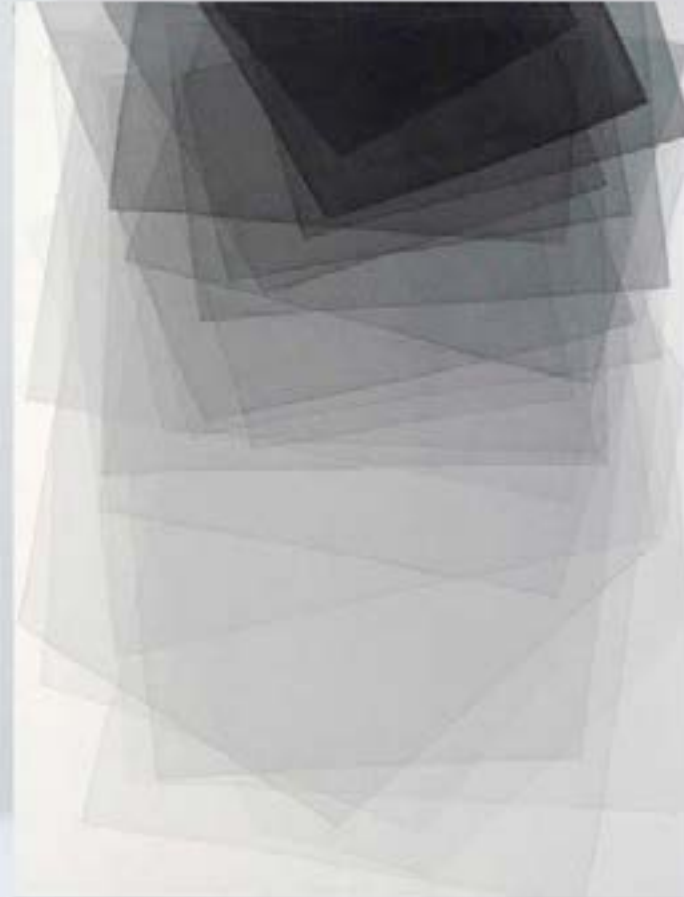
INSPIRED BY THOMAS RAJLICH, I STARTED TO CREATE A COPY. THE KEYWORD FOR MY COPY WAS DEPTH. IT LOOKS LIKE THERE IS A DISTANCE IN THE PAINTING. WHAT IF YOU COULD WALK INTO THE PAINTING?

I MADE MY OWN PHOTO IN THE WOODS IN THE SAME COLOURS AS THE PAINTING AND PUT THE IMAGE IN DIFFERENT LAYERS IN PHOTOSHOP. AFTER THAT I PRINTED EACH LAYER ON A A3 TRACING PAPER. WHEN YOU PLACE ALL THESE LAYERS OF PAPER ON EACHOTHER AND HANG A LAMP BEHIND IT, YOU CAN SEE THAT THERE IS A DEPTH IN THE PICTURE. THE SAME DEPTH AS THE PAINTING. CREATING DEPTH WITH MAKING 2D ART IN PHOTOSHOP THAT LOOKS LIKE 3D ART, A OPTICAL ILLUSION.



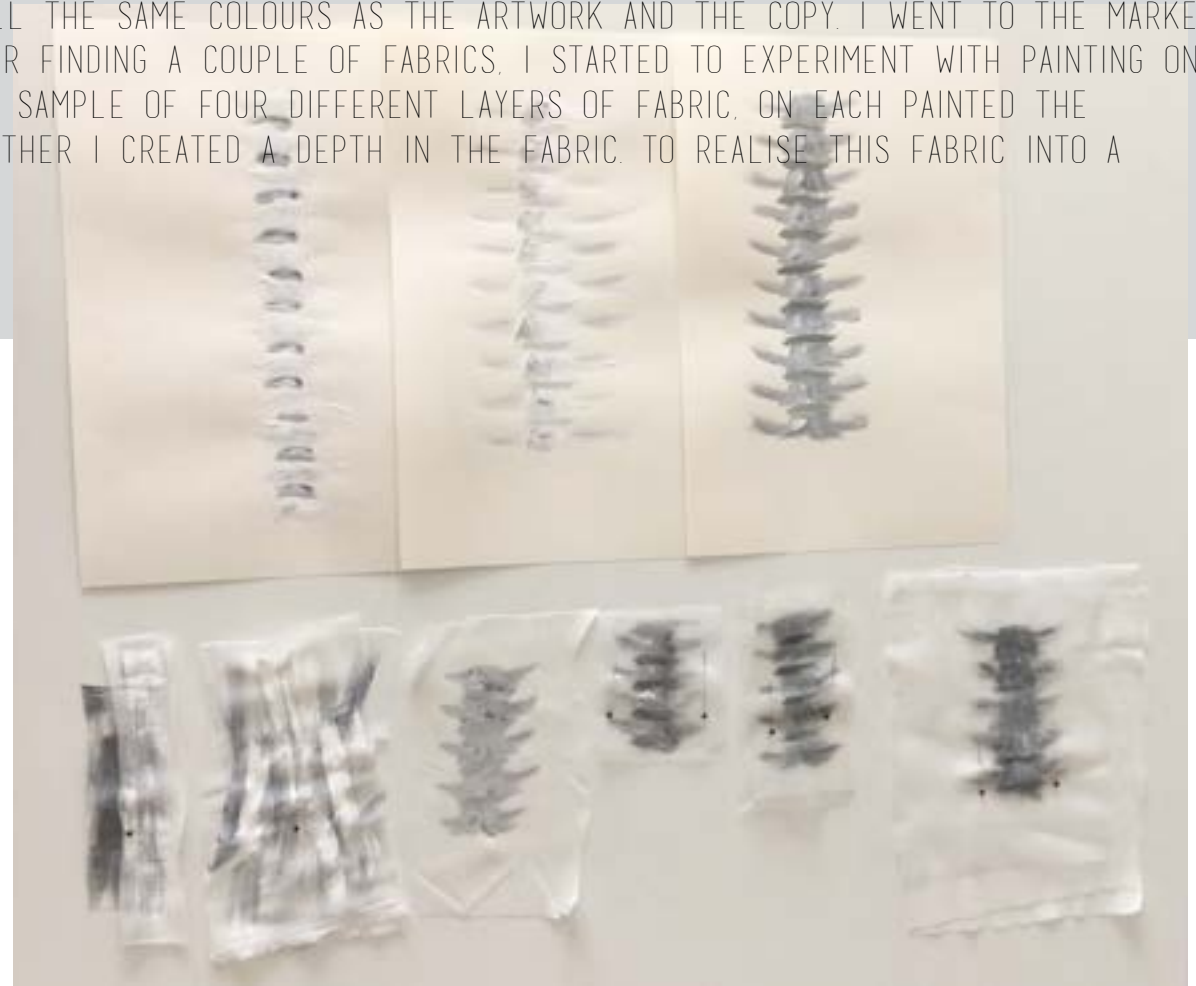


# TRANSFORMATION



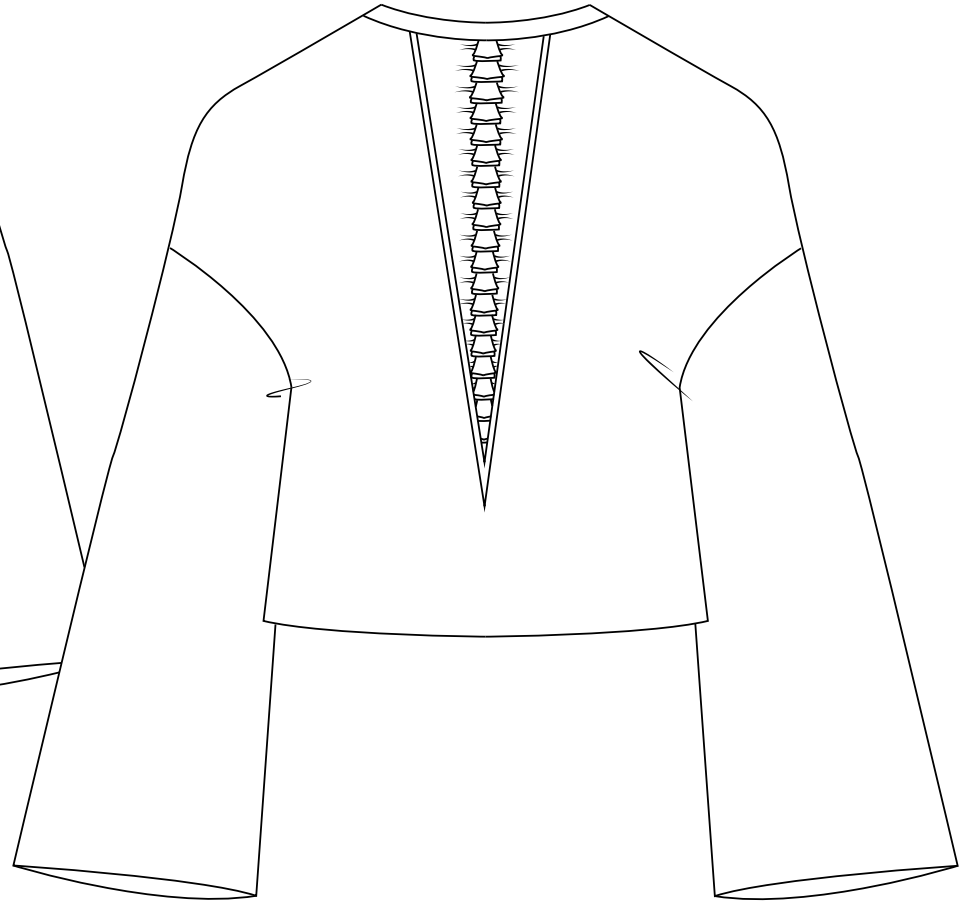
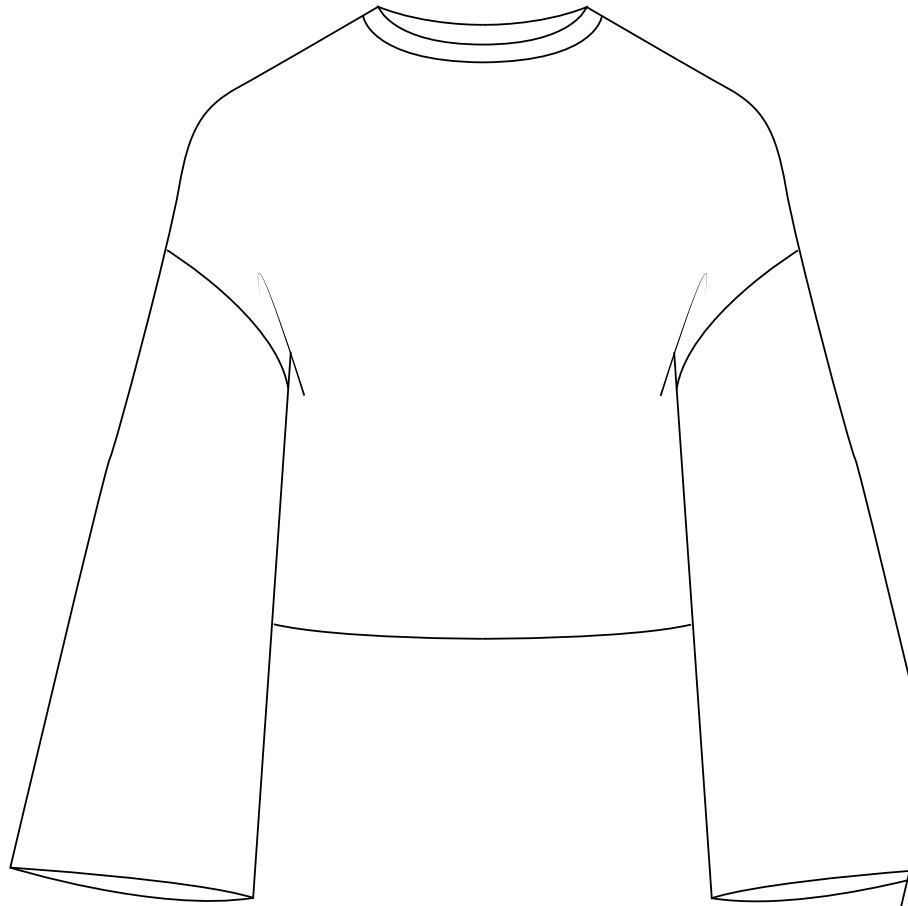
FOR MY TRANSFORMATION I WOULD LIKE TO DO SOMETHING THAT IS CONNECTED WITH FASHION. BECAUSE I AM FROM THE FASHION DEPARTMENT. WHAT IF I COULD CREATE A FABRIC THAT HAS THE SAME DEPTH AS THE ARTWORK AND THE COPY?

NOT ONLY THE DEPTH, BUT ALSO THE STRUCTURE OF THE PAINTING FROM TOMAS RAJLICH FASCINATED ME. SO I CHOOSE TO DO SOMETHING WITH THE BONE STRUCTURE OF THE BODY. I REALLY LIKE THE SPINE, A LONG MOVEABLE STRUCTURE AT THE BACK OF THE BODY. I STARTED TO PAINT THE SPINE WITH STILL THE SAME COLOURS AS THE ARTWORK AND THE COPY. I WENT TO THE MARKET, TO LOOK FOR DIFFERENT TRANSPARENT FABRICS. AFTER FINDING A COUPLE OF FABRICS, I STARTED TO EXPERIMENT WITH PAINTING ON DIFFERENT LAYERS OF FABRIC. IN THE END I MADE A SAMPLE OF FOUR DIFFERENT LAYERS OF FABRIC, ON EACH PAINTED THE SPINE WITH PAINT. WHEN YOU LAY THEM OVER EACHOTHER I CREATED A DEPTH IN THE FABRIC. TO REALISE THIS FABRIC INTO A DESIGN, I MADE MY DESIGN IN ILLUSTRATOR.



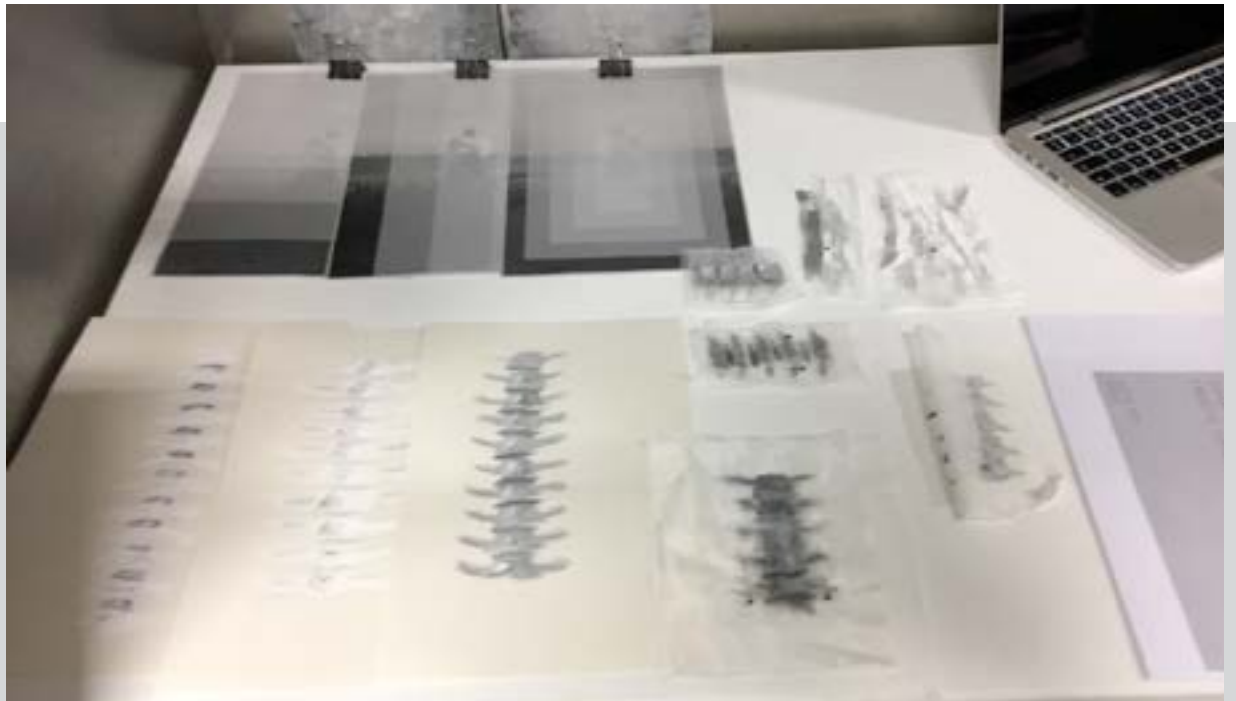






# STATEMENT

MY CHOSEN ARTWORK WAS CREATED IN THE YEAR OF 1992 BY THE ARTIST TOMAS RAJLICH WHICH IS IN COMPARISON TO OTHER ART PIECES QUITE MODERN. TO GIVE IT MORE OF A MODERN TWIST AND TO LINK A NEWER TECHNOLOGY TO THE ART PIECE I DECIDED TO USE THE CONCEPT OF DEPTH AND CREATE A DIGITAL IMAGE THAT I WOULD TO SLICE UP INTO LAYERS WITHIN A PROGRAMMA CALLED PHOTOSHOP. ONCE SLICED AND DICED I PRINTED THE DIFFERENT LAYERS OUT ON A SPECIAL KIND OF PAPER TRACING PAPER. BY CHOOSING THIS TYPE OF PAPER AND LAYERING ON TOP OF EACH OTHER IT DECREASE THE IMAGE OPACITY ON EACH LAYER CREATING THE FULL DEPTH EXPERIENCE. MEANING ONCE LOOKING THE IMAGE YOU GET DRAWN INTO THE VERY MIDDLE OF IT. ADDING TO THIS YOU MAY ALSO VIEW THE ART PIECE FROM THE OPPOSITE SIDE WHICH WILL GIVE A DIFFERENT PERSPECTIVE ON DEPTH INSTEAD ON GOING INTO THE IMAGE WILL BE COMING OUT AT YOU GIVING IT AN OPTICAL ILLUSION. A LITTLE TRICK THAT I HAD ALSO SLIPPED IN WAS TO MAKE THE IMAGE IN LOOK MORE LIKE 3D WITH THE LAYERING. THIS IMAGE WAS ORIGINALLY 2D BUT USING THE PHOTO EDITING TECHNOLOGY AND MY TECHNIQUE OF PRINTING IT BECAME A NEW 3D ILLUSION. THIS FORGERIE ART PIECE CAN BE PLACED IN A COSY MODERN HOME AS A CONTEMPORARY ART PIECE BRINGING A SENSE OF DEPTH TO THE ROOM AND MAKING IT AN EYE CATCHER DUE TO IT'S MYSTERIOUS FEELING. THE STRUCTURE OF THE PAINTING WAS THE BACK BONE OF THE WHOLE ART PIECE WAS MAIN ATTRACTION AS WELL AS DEPTH. THE IDEA OF THE STRUCTURE BEING THE BACK BONE LEADED ME TO THINK OF THE STRUCTURE OF OUR OWN SPINE WHICH IS ONE OF THE MOST IMPORTANT PART OF OUR ANATOMY. FOR MY TRANSFORMATION I WANTED TO TO HIGHLIGHT THIS ELEMENT. I DID SOME EXPERIMENTS WITH DIFFERENT LAYERS OF TRANSPARANT FABRICS AND PAINTED A SPINE ON EACH LAYER AND PUT ALL THESE LAYERS OF TRANSPARANT FABRICS TOGETHER TO CREATE THE SAME DEPTH. THIS FABRIC COULD USE AS AN ELEMENT IN FASHION. TO LINK THIS BACK TO MY COPY I TECHNICALLY USED THE SAME TECHNIQUES OF LAYERING TO CREATE DEPTH BUT ON A MORE CRAFTED APPROACH. I REALLY ENJOYED THIS PRACTICE, BUT UNFORTUNATELY WE ONLY HAD 3 WEEKS TO MAKE A CONCEPT OUT OF AN ARTWORK AND I REALLY MISSED THE FEEDBACK MOMENTS DURING THIS PROJECT. BUT IT'S ALSO A GOOD LEARNING POINT TO CHALLENGE YOURSELF AND MOST OF ALL TO TRUST YOURSELF TO CREATE A CONCEPT WITH YOUR OWN CREATIVITY.



OUR LOCATION FOR OUR EXHIBITION WAS THE DOKA. THE REASON WHY WE DID CHOOSE FOR THIS LOCATION, IS BECAUSE OUR THEME WAS MYSTERY, ALL OUR PROJECTS WERE CONNECTED WITH SOME KIND OF MYSTERY.