

**PRESS /// (Un)easy Together**

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**Opening: 6 December 16.00h**

Exhibition: Sunday 6 December - Sunday 31 January

Open: Friday - Sunday 13h-17h (or by appointment, mail to: [info@hedah.nl](mailto:info@hedah.nl))

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*(Un)easy together* is a gathering of works produced in different contexts for different reasons. *It* deals with a number of artistic conflicts and shows artworks' possibility for negotiation and coexistence. Non-commissioned artworks of different backgrounds entered common space in order to escape the action of fitting one element to another and rather to create a situation close to *natural & ordinary*.

Each artist on its own develops his own artistic language with different sets of rules, vocabulary, constraints. This might be a reason for an *uneasy* situation.



**David Ferrando Giraut, *Road Movie - Perpetuum Mobile* (2008)**

**Theo Cowley** treats body movements as abstract forms. **Laurent David**, through his repetitive and highly constrained painterly practice, seems to question the interdependence between wall, paper and paint. **David Ferrando Giraut** literally makes the moment last in his *Road Movie - Perpetuum Mobile* (2008).

An openly constructed moving image of a car accident. **Norbert Grunschel's** truly diverse works translate his personal memories and emotions into the language of modernist past. **Marlieke Meyer's** objects are created to serve a dreamy purpose. Her poetic work titled *De geborgenheid van de slaap* (2007), a seriously constructed plaster ball placed on a steel pile, is a spot where resting faces can be watched.

**Andrew Hollis's** conceptual paintings explore the illusionary nature of an image and flattening of reality through his simultaneous creation and destruction of that illusion.

**Olga Raciborska** intuitively investigates formal qualities of a painting. She is interested in the very moment when a painting ceases to be figurative and becomes abstract. **Marthe Sophie's** sound-video work *Happiness* (2008) treats 'happiness' as a curious state of being.

In this piece an opera singer is singing Henry Purcell's *Ode on St Cecilia Day in the sea*. St Cecilia was singing to God while dying, or dying while singing. The sound works of **Barbara Lambert** are exploring the uneasiness between nature and a musical instrument. Her artistic investigation of the oxymoronic relation between the notion of an artefact and organic sounds seems to find a possibility for symbiosis.

The heterogeneous selection of works *happened* intuitively aiming at presenting different artistic messages expressed via various mediums but ones that have the potential to communicate beyond the obvious.

Agata Jastrzabek, curator

(side programme to be announced by newsletter)

For more information: [www.hedah.nl](http://www.hedah.nl)

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