



# W O W P R E S E N T S **SEVEN WALLS**

## TJITSKE OOSTERHOLT

Tjitske Oosterholt is an artist with a background in graphic design, currently following a research master in Artistic Research at the University of Amsterdam. Though still having a love for print and typography, she is now trying to expand her horizon by experimenting more and more with other forms such as photography, writing and installation. With her spherical imagery, she is out to create a universe in which she deals with the fine line between the real and the fake. Within her research, Tjitske momentarily tries to distance herself from merely conceptual work by taking the material as a starting point, in which she is trying to find out in what ways matter can influence the process of thought and create new conventions – as well as dealing with the divergent responsibility of art.

The work presented at WOW open AIR consist out of a selection of slightly surreal photographs with which she aims to trigger the senses of the viewer. The images together create an open narrative, leaving enough room for personal interpretation.

## ANDREA KARCH

*THE YOUTH* — *About things that look like revolutions* is Andrea's Bachelor graduation project. A selection of fifteen out of fifty narrative interviews tell the personal stories of young Egyptians. In an attempt to define a generation, *THE YOUTH* draws a more versatile picture of Egyptian society while questioning the romanticised image of a revolutionary youth that is presented by Western

media. Meanwhile, it encourages ourselves to think anew in times of transformation, in a state of emergency and in everyday normality.

In addition to portrait photographs, four photographic series expose the private, stage the feeling of loneliness and despair and reveal the bizarre beauty of places that are essential to the young Cairene and usually hidden to foreign eyes.

*THE YOUTH* gives a voice to „The generation that is going to change the world“ (TIMES Magazine) and is an example of how borders are dissolving while individuals are growing together into a global community that is re-thinking society.

### KARIM ADDUCHI

Illustrator, painter and fashion designer Karim Adduchi was born in Imzouren, Morocco, in 1988 and moved to Barcelona at the age of seven. It was his first time ever to attend school and he did not speak Spanish, so Karim turned to drawing as a means of self-expression. Seeing great talent in his drawings, his tutor urged him to attend the Institute of Fine Arts in Barcelona, where Karim further developed his art. Drawing inspiration from both the Italian Renaissance and contemporary art, he laid the foundation for his striking and recognisable style of illustrating. In 2010 Karim moved to Amsterdam to study fashion design at the Gerrit Rietveld Academy, from which he graduated last year with a striking collection called *She Knows Why the Caged Bird Sings*, which combined bulbous volumes, traditional Berber arts and crafts and smart tailoring and has fittingly received international press coverage. Even though immersed in the young and creative cultural scene in Amsterdam, Karim kept to his own ideas and sentiments about fashion and art.

In Karim's illustrations we see a similar kind of hybridisation between historical traditions and the contemporary world. Bold colours and thick layers of paint are applied to images from fashion magazines. Often, the whole image except for the eyes has been painted over, but even the eyes in fashion imagery are as unrealistic as the overall image. Karim shows no mercy towards this lack of realism in the fashion world: the ideal bodies positioned in utopian scenery are ruthlessly blotted with paint, changing or emphasising the original features of the model, creating surreal portraits of great artistic quality. In a world where photoshop makes sure every image we see is like a distorting mirror, taking us through the looking glass to a realm of unprecedented and false beauty, Karim's illustrations function as an escape rope, saving us from reveries of the unattainable. Clotted paint and thick lines and layers block the view and send us back to what we ought to see.

## FLORIAN MECKLENBURG

How can the self grow when the contemporary way to express it is a digital form of representation? How do you find yourself in forms of expression, transparency, or subordination, or individual fulfillment? In between self-immunisation and self-mastery, the core of the human being is digitalised in bits and bites into a soulless hyperspace. The deformation of a manipulated avatar transforms the representation of the inner self into a mask; an empty shell that is becoming the face for human interaction. By leaving the physical behind a new order of expression seems to be limitless. But, the touch of skin, a kiss or a wink, are translated into simulations and signs of predefined structures of codes where self-expression is limited. A new hyperreal intimacy teaches human intimacy and changes the perception of new experiences that form the self as a human being. Here, referential emotions dominating the experience of human interaction.

## SANNE GLASBERGEN

"Chaos, time pressure, appearance, pride and glory.  
Sex, drugs, rock 'n roll.  
There's many faces of the backstage area in our imagination.  
But who are these people before and after the moments of fame?  
Behind performance and glamour they might be one of us.  
Just like you and me."

Sanne photographs musicians and models in their professional habitat, reaching beyond stage egos and searching instead for the human behind the mask. She focuses on body language and bodyparts at that: the face serves recognition of the individual, where Sanne wants to emphasise the universal in people. She shows everything but the face (the mask).

## CIAN-YU BAI

Countless ephemerals make every individual exist in a different way. Cian-Yu tries to find correlations and unfold the ambiguous line between reality, imagination and illusion from memories as a way to observe how interpretation changes one's perspective about the external world. To capture the memory, she chooses not to use photographs or pictures as references when making work, which means painting false or distorted memories to uncover these tiny incorrect comprehensions hiding behind numerous things regarded as realities, no matter whether they are visible or invisible.

Another part of the work is about the response to expectation. In Cian-Yu's works the image does not directly reveal the symbolisations of nationality, and the acrylic is as the oil painting texture. Though the works prompt less expectation in specific marks or cultural ones, she explores ways to question the meaning of identity in art and the illusion of identity.

Cian-Yu Bai was born in Cuanghua Country, Taiwan in 1984 and grew up in Taichung City, Taiwan. After completing a master's degree at Taipei National University of the Arts Cian-Yu entered De Ateliers in Amsterdam for a two-year artist residency programme in 2012. She was one of the winners of the Buning Brongers Prijzen in 2014. In 2015 she was nominated for the Koninklijke Prijs voor Vrije Schilderkunst 2015.

## GERAY MENA

pr1sm

This first solo exhibition was born with the artist's obsession of modern security and surveillance systems, which are more intrusive than they ever were in the past, while being more accepted, more banal and generally endorsed. While he lived in London, Geray began to become conscious of some deeply disturbing facts; such as the allocation of one security camera per every eleven people in the UK, or the launch of the platform Facewatch that began in 2016. Facewatch is the first system that collates CCTV footage from the police, retail outlets, restaurants and many other public spaces making it available to online users.

Through sculpture, photography and painting, pr1sm's installation focuses on the intersection between privacy and control and co-opts these codes of surveillance and spying. CCTV cameras, movement sensors, face recognition systems and metadata are deviated from their original purpose, as Geray utilises them conversely; to incite the viewer to step out of his "security" zone and turn his attention towards the system instead.

Geray Mena was born in Medina del Campo, Spain in 1989 and is currently studying Fine Arts at Rietveld Academie, Amsterdam. He holds an MFA in Photography from EFTI, Madrid, Spain (2013). Over the past years, Geray's work has become the result of ridicule and critical analysis of the ever-changing world around us. Racking or recycling, appropriating or reconceptualizing as an artistic practice and being highly interested in the language technicalities of which information can transmit and affect its content; Geray's work ranges from documentary photography to post-modern re-appropriation, painting, sculpture, video and installation.

Based on the idea that images are equivalent to words, he composes visual poetic artworks in which, mixing the semantics of already existing works, new concepts are unveiled and intertwined with the components of our contemporary visual culture.

---

### **WOW Amsterdam**

**Cultural programmer** Marlies Buurman

**Assistant cultural programmer** Senne Vercooteren

Wiltzanghlaan 60  
1061 HC Amsterdam  
[www.wow-amsterdam.nl](http://www.wow-amsterdam.nl)