

PRESS RELEASE

BLIND MAN'S BLUFF

24 February – 30 March 2024

Annet Gelink Gallery is proud to announce Blind Man's Bluff, a group exhibition on the theme of play. The exhibition features work by Ryan Gander, David Maljković, Antonis Pittas, Josse Pyl, Lara Schnitger, Sarah van Sonsbeeck, and, for the first time, Michelle Chang Qin.



Both art and play deal with creation and imagination, experimentation, participation, chance or strategy. It has a degree of unexpectedness, at times humour. Play and art are also about speculation, being able to imagine what is not (yet) there, creating worlds. Blind Man's Bluff shows works that touch on the theme in various ways: conscious or subconscious, politically charged, by chance or within a set of game rules.

Blind Man's Bluff is a kind of blindfolded playing tag, where the challenger has to rely on alternative senses to find the other person. In the context of this exhibition, the blindfolded game refers to the unseen and imaginary, introspection, the uncertainty of the future and the leap of faith, as well as the challenge of not knowing. From behind the cloth, the blindfolded person is forced to create his or her own imagination, thus visualising a new version of the world around him or her.

In his work, **Josse Pyl** creates his own linguistic world with an internal, grammatical logic. He dissects language in all its facets - as culture, as speech, as play - and goes back to its principles: signs become letters become words, cast in a sequence, or spoken through lung, tongue and tooth. Pyl transforms signs into material and objects into symbols, with the unspoken playing an important role.

Antonis Pittas works with iconography and modernist dreams, exploring how utopian expectations can turn into their opposite. The works on display are interactive: by photographing the works with flash, the image inverts, creating a play between the visible and invisible.

In his multi-faceted, conceptual work, **Ryan Gander** makes associative and visual what is generally understood as linear, rational and linguistic. In doing so, he occasionally works with (his own) children, who he believes possess creative qualities that many adults lose the moment they acquire cultural baggage. The works on display are chapters of an unfinished collection of poetry, a fusion of language and image, humour and poetry.

Lara Schnitger uses traditional crafts to express gender-based expectations. With sharp irony, she paints, weaves and sews impressive and unapologetically feminist works. She mimics female sexuality and the female body, in what is considered the accepted representation of women in a patriarchal society.

Sarah van Sonsbeeck's Moles of Modernism are a playful ode to art history and chance. The works were created during her residency at the Glazen Huis (zone2source), where molehills

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caught her attention. The mole is usually seen as a pest, but appears to play an important role in maintaining a vital ecosystem. Van Sonsbeeck executed the molehills in different materials, leaving part of the outcome to chance, and already placed them in a dialogue with the interior and exterior of the Glazen Huis and the Kröller Müller Museum.

Although narrative is the driving element in the creation of **David Maljković's** works, the process takes place within a set of formal guidelines. He explores the different relationships between form and content in art terms, or signifier and signified in linguistic terms, redefining similar concepts in various media.

Michelle Chang Qin collects and explores various materials to construct places of memory, literature and fantasy. She experienced her childhood in an industrial city in China. Her recent work deals with processes and products of labour, and their absence, such as forgotten histories of collective memory or lost rituals. Her mixed-media sculptures and compositions pursue an impression of life that is closer to the way we originally experienced it, a return to a collective imagination that does not care about contradictions, neither pursues them nor avoids them.