

Doris Boerman

Skin



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13.11.2019
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14.11.2019 > 12.01.2020
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Free entrance

CENTRALE
FOR CONTEMPORARY ART

lab

Place Sainte-Catherine 16
1000 Brussels
www.centrale.brussels

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Skin

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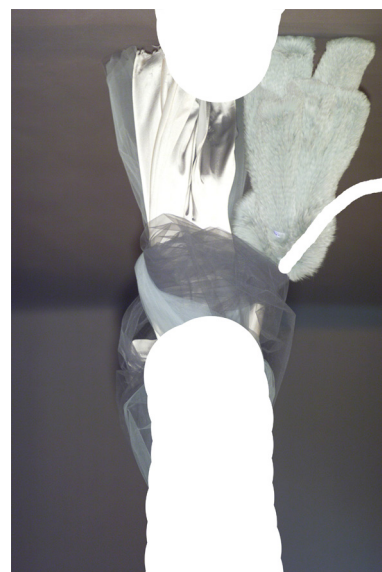
EXPO 14.11.2019 > 12.01.2020

The experience of working in different disciplines (dance, design, etc.) has led **Doris Boerman** (born in Arnhem, Netherlands, 1988) to her interest in different forms of presentation and re-presentation models. Working within different contexts and involving the space of presentation in the work are new and important aspects of Doris Boerman's artistic research. Dualities such as authentic and constructed, private and public, autonomous art and applied design are among her main fascinations.

The past year, Doris Boerman has been working on the overlapping aspects between the person as a presentation model for the self and the exhibition space as a presentation model for art. Overlapping material aspects between, for example, clothing and painting; decorative aspects as jewelry or framing; and the suggestion of the exhibition wall as the skin of a person became a part of her visual vocabulary. Quite recently she has started to integrate performance into her visual work in which she aims to connect the performers and the work exhibited.



Installation shot 02, 2019 © Doris Boerman



Adorned, 2017 © Doris Boerman



Visual cliff experiment. From Gibson and Walk Jaar 1960 © Nature Publishing Group - Image taken from the US National Institute of Health



Installation shot 01, 2019 © Doris Boerman



En Public, 2019 © Doris Boerman

Interview

Doris Boerman

By Laura Pleuger and Estelle Vandeweege
CENTRALE for contemporary art
August 2019

The exhibition space is central in your work. How did you approach the space of CENTRALE.lab, which artists sometimes perceive as complex?

I try to embrace the complexity of a space and incorporate it in my work. The architecture of the space determines the artwork. As far as I'm concerned, the tailoring of an artwork in these conditions constitutes a challenge. I think that the "imperfections" of CENTRALE.lab space can prove to be very interesting in this case.

You studied choreographic art. In your work, the body and performance figure prominently. Exhibition space and body combine. Is this the reason for the title of your show: *Skin*? Could you tell us how this materializes at CENTRALE.lab?

The aim of my work consists in exploring the intersection between the western female body as a presentation model for the female identity and the exhibition space as a model of presenting art. In my opinion, it is interesting to consider skin as the frontier between the inside and outside of a body. On one hand, the skin shields a body where invisible internal processes take place and, on the other hand, the skin forms a visible presentation surface, which can in turn be dressed to build a social façade and identity vis-à-vis the outside world.

Also used at CENTRALE.lab, the White Cube exhibition model is a modernist invention. Modernist design has tried eliminating useless elements from the surface to reach an invisible core or a form of truth.

What happens to art if we view space like we would a body, and if exhibited works suddenly change into a sort of covering or clothing for the body? It is as though art was becoming the ornament on the white wall. And if we examine art documentation – which is hugely important in our current era of mediatisation – what is the real difference between contemporary art blogs such as Contemporary Art Daily, where generic images of generic white cubes follow one another, and fashion blogs where perfect, retouched and capitalised female bodies convey and promote the latest trends?

The work you present at CENTRALE.lab is made up of a scale model publicising the "physical" exhibition that takes place in the space upstairs. The people present in this area – such as the guards for instance – also have a role to play. Could you tell us a bit more about your approach?

My work reflects my thoughts on the various possibilities of presentation and representation, a thematic that I have wanted to broach in-depth within the framework of this exhibition. I would like my art to involve the various channels of presentation that will allow this artwork to exist. I have just evoked art documentation and its distribution channels. I would also like these aspects to be reflected in my work.

You evoked the fact that today's artists must respond to (re)presentation strategies and aesthetics in the same way as the celebrities who have to forge a public persona. As an artist, what is your perception of this phenomenon?

I feel that every artist could personally define the way in which s/he approaches this question relative to visibility and self-promotion. However, I think that it is a double role that falls upon us as artists. Therefore, apart from the critical eye, we are also expected to take part in self-promotion mechanisms. If you have to be

visible and charming as a person, does the work reflect itself in art or within yourself? Being an artist is also a sort of performance.

As an artist, many questions remain unanswered, but right now, I am learning tremendously from Audrey Baguette, whose fashion brand I represent as an agent.

What message(s) would you like to convey to the audience?

I'm delighted and looking forward to sharing my new work with you and am also curious to hear your reactions about my show. Don't hesitate to share your remarks or questions with me.

ARTISTIC CAREER

Education

2001 - 2005

Theater dance at V.E.D.T. as part of the dance academy at ArtEZ (hogeschool voor de kunsten Arnhem Enschede Zwolle) in Arnhem (NL).

2007

Prepetory course at the art academy at ArtEZ in Arnhem (NL).

2008 - 2009

Gerrit Rietveld Academy basic year in Amsterdam (NL).

2009 - 2012

Gerrit Rietveld Academy department Graphic Design in Amsterdam (NL).

2010 - 2011

Art & Research Honoursprogram Gerrit Rietveld Academy (NL).

2016

SNDO, School for New Dance development, intensive course, Amsterdam (NL).

2017 - 2019

ISAC, School for Choreography and Visual Arts, Brussels (BE). *Nominated for the awards*

Group exhibitions

2009

- 'What's Up' at the Rietveld Academy, curated by Balthazar Berling and Emma Olanders, Amsterdam (NL).

2010

- 'Kleur' (Color) at Emmy Miltenburg gallery, curated by Klaartje Martens, Schiedam (NL).

2011

- 'It's a Fanzine Dummy' at Theater het Badhuis, Group exhibition curated by Bart de Baets, Amsterdam (NL).

2012

- 'Escola Aberta' organized by Nina Paim, Rio de Janeiro (BR).

- 'Gazette Show' Mzin in Leipzig, an exhibition on the alternative use of newspapers nowadays (DE).

- Tokyo Art Book Fair, Tokyo (JP).

- 'Hoe = het nu?' Auction and exhibition, ACDEC building Apeldoorn (NL).

2013

- 'Only Because we are Friends' at Gallerie 149, duo show together with Charlotte Beeck, Bremerhaven (DE).

- 'DIT IS KUNST' at Trans, organized by Frank Blommenstijn, Michiel van der Werf and Peter Nijenhuis. Evening with lectures, performances and an exhibition, Arnhem (NL).

- 'Hoe = het nu?' Auction and exhibition at the ACDEC building in Apeldoorn (NL).

2014

- 'Showgirls, the Trailer' at Emmy Miltenburg gallery, first exhibition in the overarching exhibition concept Showgirls set up together with Aaltje van der Molen and Anita Hrnica, Schiedam (NL).

2016

- 'Protection Room' at Rosa Brux, group exhibition with Gitte Hendriks, Denise Bertschi, Sophie Reble and Martina-Sofie Wildberger, Brussels (BE).

2018

- 'Kim Cunningham workshop' during 3000 Degrees festival at Brasserie Atlas, Brussels (BE).

Solo Exhibitions

2016

- 'Play Something Sweet, Something Uplifting' at Lokaal1B, curated by Menno Dudok van Heel and Thomas Jan Stokmans, Amsterdam (NL).

2017

'SWEAT' at NEVERNEVERLAND, curated by H el ene Webers, Amsterdam (NL).

Subsidies

2016

AFK Amsterdamse Fonds voor de Kunsten supported Boerman's exhibition SWEAT at NEVERNEVERLAND.

Interviews

2013

Interview with Peter Nijenhuis on Boerman's work on the occasion of

her exhibition at DIT IS KUNST. *Link to interview: <http://kunstkunstkantoor.blogspot.nl/2013/10/doris-boerman-lindy-lindsay-britney.html>*

Talks

2019

Day of the Young Artist, Museum de Pont, Tilburg (NL).

Collections

2012

Collectie De Groen, Arnhem (NL). 'Five Interviews With Pop-Bands from the 90's'.

Website

<http://dorisboerman.nl/>



CENTRALE | lab

FOR CONTEMPORARY ART

Since October 2015, this laboratory – situated 16 Place Sainte-Catherine – welcomes laureates of a yearly call to projects aimed at young Brussels artists. Selected by a professional jury, this is where these artists organize their first solo show.

CENTRALE CONTACTS

Under the aegis of the Aldermanship for Cultural Affairs of the City of Brussels..

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