

# GALERIE ONRUST AMSTERDAM



## Maximilian Arnold | Jugoslav Mitevski Han Schuil | Toon Verhoef April 13 – May 18, 2019

From April 13th Galerie Onrust shows work by Maximilian Arnold, Jugoslav Mitevski, Han Schuil and Toon Verhoef. Four artists who, each in their own way, explore and stretch the boundaries of painting.

### **Maximilian Arnold** (1987, Heidelberg, Germany)

Maximilian Arnold with his large collage-like painting, defies our powers of observation. By scanning a small sketch made from existing work, greatly enlarging it and printing it on polyester, he creates a startling disorientating world. By using it as a basis and again applying collage and paint, the different layers tumble over each other and are simultaneously fused by the polyester. In this way Arnold creates a contemporary trompe l'oeil in which he refers to the age-old painterly illusion. In passing he poses the question of how we look at painting in the digital age, and how you relate to it as a painter.

### **Jugoslav Mitevski** (1978, Brackenheim, Germany)

Jugoslav Mitevski's work often seems to emerge by itself, like a fossil or a dried up earth crust. A still composition of cracks, wrinkles and bubbles, a natural painting that no-one seems to have touched. But the opposite is true. Mitevski works with materials like concrete and aluminium, studies their properties and directs how they pour, dry and shrink. He constantly balances on the edge of control and chance. Sometimes his actions are clearly present, with a forced break, a contrasting colour or a razor sharp line that takes his work in an abstract direction. But so subtly that you almost want to believe that these interventions are also part of the structure hidden behind the visible world.

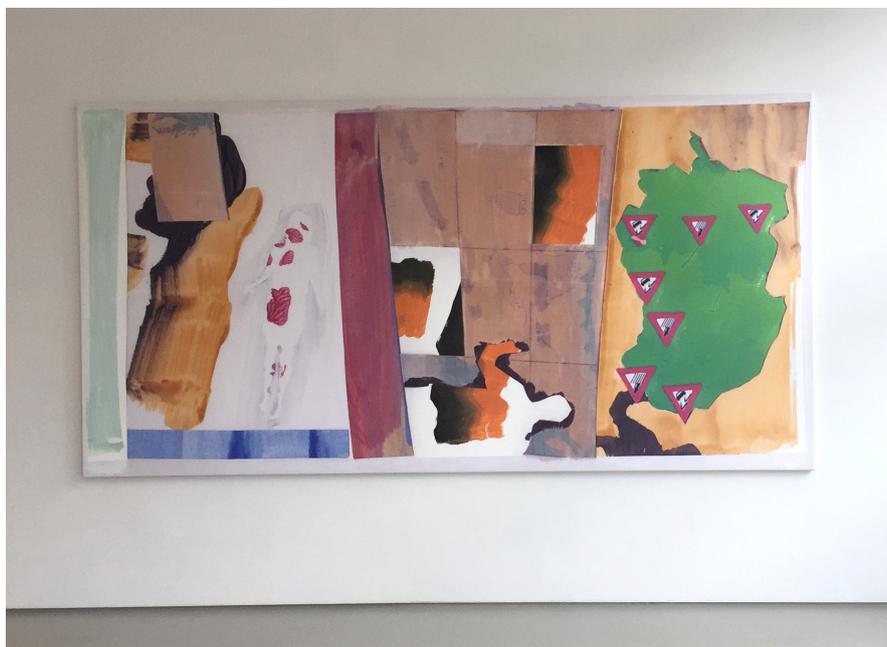
**Han Schuil** (1958, Voorschoten, Netherlands)

However abstract the imagery of Han Schuil may appear, his motifs come from the visible world, like comic strips, infrared photos or road signs. By isolating fragments, editing and placing them in a new context, Schuil creates a completely new reality. In it he plays at will with painterly themes such as focus, depth, illusion, light and dark, and of course the manner of applying paint. Sometimes it seems as if he lets the paint fall in thick droplets on the image, often he applies it with sabre brushes and makes soft transitions with basic spray-cans. The smooth aluminium support, which also intensifies the colour, is essential in this. With a work by Schuil you no longer wonder about the origin of the image because he has done everything to convince you of the power of his new vision – however inexplicable it may be.

**Toon Verhoef** (1946, Voorburg, Netherlands)

Painting is a matter of construction for Toon Verhoef. Creating a new reality from loose elements that sometimes recall a hint of recognition; driftwood, planks, combs. But for Verhoef these are forms and structures that together form a new – and especially valid connection. First in a sketch, then large, on canvas. He avoids a personal (painterly) signature as far as possible. He makes impressions, works flat with a broad brush, forces the paint in the right direction with his arm and makes straight lines using tape – as if he is a distant producer of his own work. Verhoef not only paints directly on linen but also on transparent skin of acrylic binder which he later mounts on the canvas. This gives rise to a special, dynamic and detached effect where forms seem to float, whereas Verhoef has immobilised them forever.

Translation by Toon and Pauline Verhoef



Maximilian Arnold, *Cutouts (3 Chapters)*, 2019, acrylic and sublimation print on polyester, 170 x 330 cm.