

TAPPING ON WINDOWS, KNOCKING ON WALLS

WIM BOSCH



CONVERSATION WITH WIM BOSCH

SF: The title of your solo show at **DAS ESSZIMMER** is *Tap-ping on Windows, knocking on Walls*. Can you say something on why you were choosing this title?

WB: Facades of housing are quite prominently in this **ESSZIMMER** exhibition and in my work in general, their skin is made of bricks and glass. I use or manipulate the photographic imagery of these facades in various ways so the *tap-ping* and *knocking* is more metaphorically pointing towards that.

Besides this its an invitation or call upon the viewer to en-gage with the works like in the song from the *Isley Brothers* (1959):

*Im gonna knock on your door, ring on your bell
Tap on your window too
If you don't come out tonight while the moon is bright
I'm gonna knock and ring and tap until you do*

I actually didn't know this one but was aware of the 1975 *Donny Osmond* version, that I really hated at the time.

SF: Apparently you have a great fascination for architecture. You also mentioned that you are collecting old architec-tural catalogues from the 50's and 60's from which some of the material for the *Holiday Homes Series* derives from. And some years ago you collected so called *Faller houses* – usually known only by lovers of model railroads – a few of them were used for your *Still Life Series* from 2014, also present in the **ESSZIMMER** exhibition.

WB: Maybe not so much architecture but rather houses, the quite generic type of housing you find almost in all European cities and suburbs. I 'use' the house almost like a tool because the metaphoric possibilities it offers and, not in the least, the house is a shared item. It's an universal



front page
Untitled, 2017, Oil on Two Boards, 40.5 x 63cm, with split (each)

back page
Untitled, 2017, Oil on Paper, 25 x 19cm

Imprint:
Editor: Sibylle Feucht, **DAS ESSZIMMER** – space for art+
gUG (limited liability), Mechenstrasse 25, D-53129 Bonn,
(GER) www.dasesszimmer.com | 2018
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exhibition view: *Untitled*, 2017, Coloured Pencil on Paper, 19 x 28cm (each)



Lives and works in Groningen (NL)

Education

1989 Minerva Art Academy | Academy for Fine Arts Minerva | Groningen (NL)

Selected Solo Shows (since 2000)

- 2018 DAS ESSZIMMER – space for art+, Bonn (GER)
- 2017 Museum Belvedere, Heerenveen (NL)
 You can tell that from here, Galerie Helder, Den Haag (NL)
- 2016 Sic transit..., Wallhouse#2, Groningen (NL)
- 2013 Silica Valley, Kunstverein Grafschaft Bentheim, Neuenhaus (GER)
- 2012 Photoworks, Kunstverein Bochum, (GER)
- 2010 Overgrow, Gasunie, Groningen (NL)
- 2009 Fruchtbare Augenblicke, Landeskulturzentrum Salza, Salza, (GER)
- 2008 Fuzzy Logic, MKgalerie, Rotterdam (NL)
- 2007 Galerie Gist, Brummen (NL)
- 2005 Erasmus University Gallery, Rotterdam (NL)
 MKgalerie, Rotterdam (NL)
- 2004 Museum for lost Evidence, Hamburg Hauptbahnhof, Weltbekannt e.v., Hamburg, (GER)
- 2003 MKgalerie, Rotterdam (NL)

Selected Group Shows (since 2000)

- 2016 Friendly Footage, Herbert Gerisch Foundation, Neumunster (GER)
 Naar Mankes, Museum Belvedere, Heerenveen (NL)
- 2014 Huizenzee, Galerie Witteveen, Amsterdam (NL)
- 2013 Centre for Visual Arts Groningen, (NL)
 Nordwest Kunst, Die Nominierten der Nordwestkunst 07, Kunsthalle Wilhelmshaven (GER)
 Huizenzee, P-art Exhibitionspace, Zwolle (NL)
- 2011 Taste my photons, Noorderlicht Photogalerie, Groningen (NL)
 MKgalerie Berlin, Berlin, (GER)
- 2010 ROOM, galerie with Tsjalling, Groningen (NL)
 Stories of the Unseen, Centrum Beeldende Kunst Oost, Amsterdam (NL)
 Subjectief venster, MKgalerie Rotterdam (NL)
- 2009 MKgalerie, Berlin, (GER)
 Transformations, MKgalerie, Rotterdam (NL)
- 200 Trafo, Westwerk, Hamburg, (GER)
- 2007 Beyond Photography, Galerie Gist, Amsterdam (NL)
 PEER, Westwerk, Hamburg, (GER)
 Transposed & Illuminated, Pictura, Dordrecht (NL)
- 2006 In Flagranti, Kunstverein Dortmund, (GER)
 Art Forum Berlin, with MKgalerie Berlin, (GER)

- 2006 Spellbound, Kunstverein Grafschaft Bentheim (GER)
- 2005 Basics, Galerie Gist, Brummen (NL)
- 2004 Trace, Hirschl Contemporary Art, London (UK)
 Exit, Museum Coopmanshus, Franeker (NL)
 Spellbound, Archipel, Apeldoorn (NL)
- 2003 Microscopium, Galerie Gist, Brummen (NL)
 Scaletti has left the building, Kontor, Raum für Aktuelle Kunst, Köln, (GER)
- 200 Thus, Kunstruimte SYB, Beetsterzwaag (NL)
 Caleidoscopium, Kunsthalle Wilhelmshaven, (GER)
- 2001 Locus Suspectus, Outline kunstruimte, Amsterdam (NL)
 Interieur, Centrum Beeldende Kunst, Groningen (NL)
 En Bloc, MKgalerie, Rotterdam (NL)



exhibition view: (left wall) *Untitled*, 2017, Oil on Paper, 114 x 90cm (each) and (right wall) *Untitled*, 2017, Oil on Paper, 25 x 19cm (each)

object that we all share, from the start of our lives until the end. When clothing is our second skin then the house is probably the next and third one.

By using the word *metaphorical* I'm pointing out the possibility to express several and in many ways connected subjects like for example the fragility of our constructed physical and mental realities.

SF: Would you go as far as to say that you use *the house* as a code or *symbol* that we all know and use?

WB: I don't know, using the words *code* or *symbol* feels a bit to limited.

The house is a very convenient object to work with, like

a Swiss knife, you can use it for cutting, opening a bottle, picking your teeth and many other things.

The Dutch cultural scientist *Barend van Heusden* has called works of Art *half-signs*:
„...rather than giving a meaning they confront us with what still has to be interpreted. A good work of art creates a semiotic problem by telescoping and mixing signs. This means that art is, in a certain sense, an imitation of our persistent attempts to gain a hold on the visible reality surrounding us. When we look at the world it complies with what we expect of it, with what we know, only partially. The world presents itself as a multiplication of meanings involved in mutual struggle, and that compels us to interpret it. While in our day-to-day reality it is important to resolve this doubt, the work of art actually exploits interpretive freedom.“

SF: I very much like this definition of (good) art! – Is this what

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