

GERWIN LUIJENDIJK

VIEW OF RESTORATION

30.04 - 04.06.2016

*To restore in the original state is an incorrect term, after all a damaged item that has been restored remains a restored damaged item.**

Gerwin Luijendijk is known for his whimsical video/performances and idiosyncratic video-installations. His work derives from a fascination for the work-process, the reflection on artist-hood and the choices made within the artistic process. Throughout Gerwin Luijendijk's practice, rules and guidelines have been important elements, used as structures to interlace his topics. From growing Bonsai trees and practicing Ikebana (Japanese art of flower arrangement) Luijendijk got engaged with the idea of the authenticity of the artwork. View of Restoration is Luijendijk's latest research project focusing on art restoration. By investigating its ethical codes and various techniques, he explores restoration and its influence on the artwork and the artwork's uniqueness. Assuming himself the role of the restorer he goes on as far as to question this role in relation to the authenticity of the artwork and in extension the influence of the restorer on the artwork itself.

* "Definition of Profession, 1984", International Council of Museums - Committee for Conservation

JOEY RAMONE

During a visit to the Zeeuws Museum Luijendijk got confronted with the impressive tapestries that depict the Battle of Bergen op Zoom in 1574. The quality of the old rugs struck him as odd as they looked almost like new! He soon discovered that after thorough restoration there was really little of the original material left on the rugs. They had become so worn at the beginning of the last century that most of the original material was supplemented or replaced. This realization has functioned as a catalyst for Luijendijk's research project.

Drawing from Walter Benjamin's conception of the aura of the artwork, which is inherent in the authenticity and uniqueness of the original, Luijendijk investigates and questions the impact restoration may have in the aura of the original. The aura as Benjamin writes, is determined in addition to its uniqueness and authenticity also by its duration, durability tradition or historical testimony. If we accept this as true, doesn't seem to occur a wrenching paradox when it comes to the restoration of a work of art? If restoration is intended to retain the original artwork - by supplementing, replacing or even unintentional removal of the original material - then doesn't the so-called authenticity get affected?

What will the exact result be of Gerwin Luijendijk's 6-month apprenticeship with restorer Jos Deuss (Dordrechts Museum a.o) remains to be seen at the exhibition "View of Restoration" at JR gallery!

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