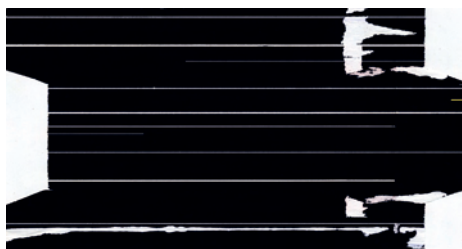


RONALD DE BLOEME

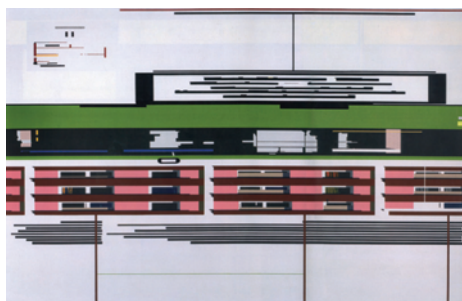
last exit modernism



chopper 1, 2004



black gift, 2008



still, 2005

Following de Bloeme's recent success at the VOLTA Show in New York, the paintings of this young Berlin-based Dutch painter, have been described by the New York Times as 'eye-catching, talismanic abstraction.'

The core of these exhibitions is formed by de Bloeme's large-format enamel on canvas works. These colourful works speak of the influence that consumer goods and the advertising world have on art. Christoph Tannert - art critic and curator - has stated that de Bloeme's works reflect and reduce the constant presence of packaging, national symbols, video games and pictograms and their everyday penetration of our gaze.

As an artistic inheritor of Dadaism, de Bloeme brings collage into the Internet age as he collapses the four dimensional media universe into these two dimensional canvasses' De Bloeme has called himself, not without pride, a 'visual pirate'.

Piracy is your latest theme, how do you relate to the history of abstract painting? Do you have reverence to the likes of Barnett Newman for example?

I can draw inspiration from anybody, from anywhere or anything, no restrictions, although I do have a strong preference for geometrical, graphical and abstract imagery. I therefore relate myself not only to the history of abstract painting but also to figurative painting and art in general, including video, sculpture etc. I like the work of Barnett Newman very much for what it stands for, the way of thinking, but I also like the work of Sigmar Polke, Daniel Pflumm and Marina Abramovic. All because of what they stand for, it's about individuality.

You deconstruct and reduce modern commercial visuals to the basic colour codes. Is it a way of cleaning-up visual language for you (going back to basic understanding)?

I like that: going back to basic understanding. I really find ordinary life pretty complex stuff, so probably you're right, it is a clean up, a "making it easier" for myself to understand or digest the complex everyday life which visually attacks me every single day. Every time I want to buy something I have to make choices about which products I want to choose. It is the same with painting, it's all about making choices.

The way you create seems typically Dutch to me, I really can see Dutch design influences: sharp forms, hard rhythm, concrete, Rotterdam.

Would you say it is due to a typical or national habit/upbringing? I have heard from other colleagues and curators that they find my work typically Dutch. My colour choices are very Dutch, they are determined by my inherited cultural background (conscious and unconscious). I think that is very interesting to think about. It probably has to do with the feeling of freedom, which the Dutch really cherish. Look at our history, we've always traded with other people from other countries, sailed the big oceans. On the other hand, once a German artist friend of mine said, when we both visited the Netherlands, that he understood that I made abstract paintings because the Netherlands is such a "full" and "dense" country, you see culture everywhere. "Everywhere you look you see things, objects, so how can you possibly make a choice between painting one of those figurative things and situations from everyday life," he said. I liked that!

What are your favourite materials to work with?

Cloth and paint!

As I skip through your work I can see that you are getting more and more abstract. Sometimes I think I can see architectural patterns or objects from everyday life, like a slot machine. Are you trying to educate your audience?

Your thinking is correct! Sometimes I like to flirt. To see how it is on the other side, but I always search for the fine line between the recognisable and unrecognisable. I don't like to be on one side of the wall, in the East or West, South or the North, the black or the white... I like to be on the wall!

How is your math, do you create by numbers?

In school I got very good grades for math and economics, actually the best. I pre-create my images on the computer which sometimes takes a couple of months and sometimes just a few days. It depends on the founding footage I have saved in my computer, sometimes there is information lacking to bring my images in the computer to an end. But if I have the final example then the whole process of actual painting begins and therefore I really must use a little bit of math.

Have you ever worked with music, particularly sample bar patterns, as they look familiar to your works?

No, never. I like the fact that my work is pretty concrete in one way and on the other hand it is very ambiguous in its interpretation, it is not defined in one way. What you see is what you get. Once a very famous German opera singer, who is a collector of my work, said to me that he found my work very influenced by music. He saw music in my paintings. After that I had some new ideas about it and actually looked at some sample bar patterns... but I haven't worked it out on my computer yet!

Do you used to watch TV test patterns on TV, when nothing else was on?

No, there is no time for that; I'm always working...

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