

**RACHEL DE JOODE**

# STACKED SCULPTURES

A series of photographic sculptures created between 2015 and 2017, consisting of photographs of sculptural materials and gestures (imprints, mark making, kneading, finger, and hand movements) cut into abstract 'blob' forms stacked on top of each other. These cut out prints are held by 'prosthetic'-like fixtures reminiscent of theater props and alluding to modern sculpture (think Rodin, Brancusi, Moore).

These works have been exhibited in various venues including the Institute of Contemporary Art in Philadelphia, Henie Onstad Kunstsenter in Oslo, and others, a notable exhibition at Kunstfort Vijfhuizen featured these works outdoors, supported by the Mondriaan Fund, an achievement I am particularly proud and grateful for.

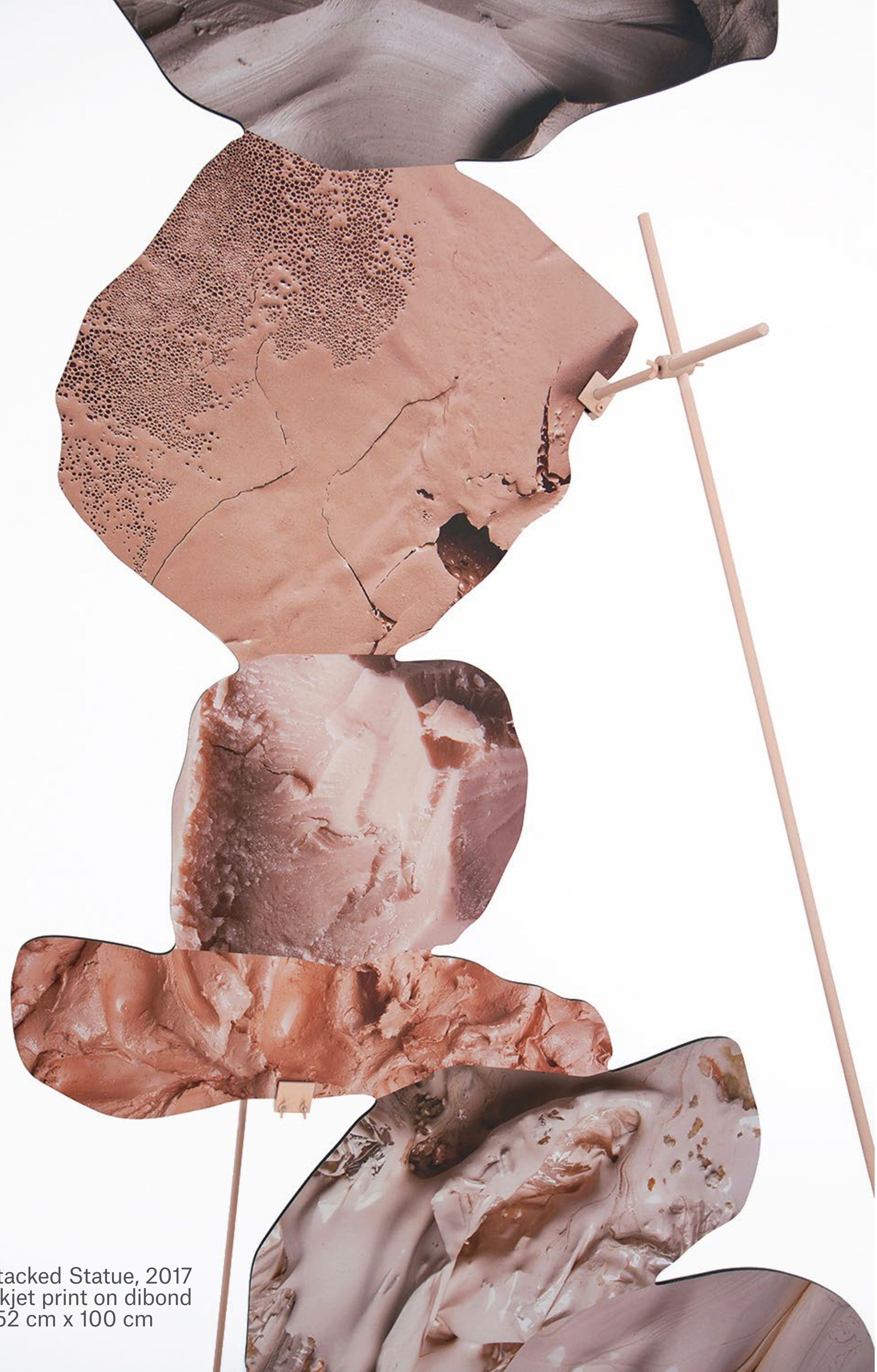


Installation view of Myths of the Marble groupshow @ Henie Onstad Kunstsenter, Oslo & The Institute of Contemporary Art, Philadelphia, 2017



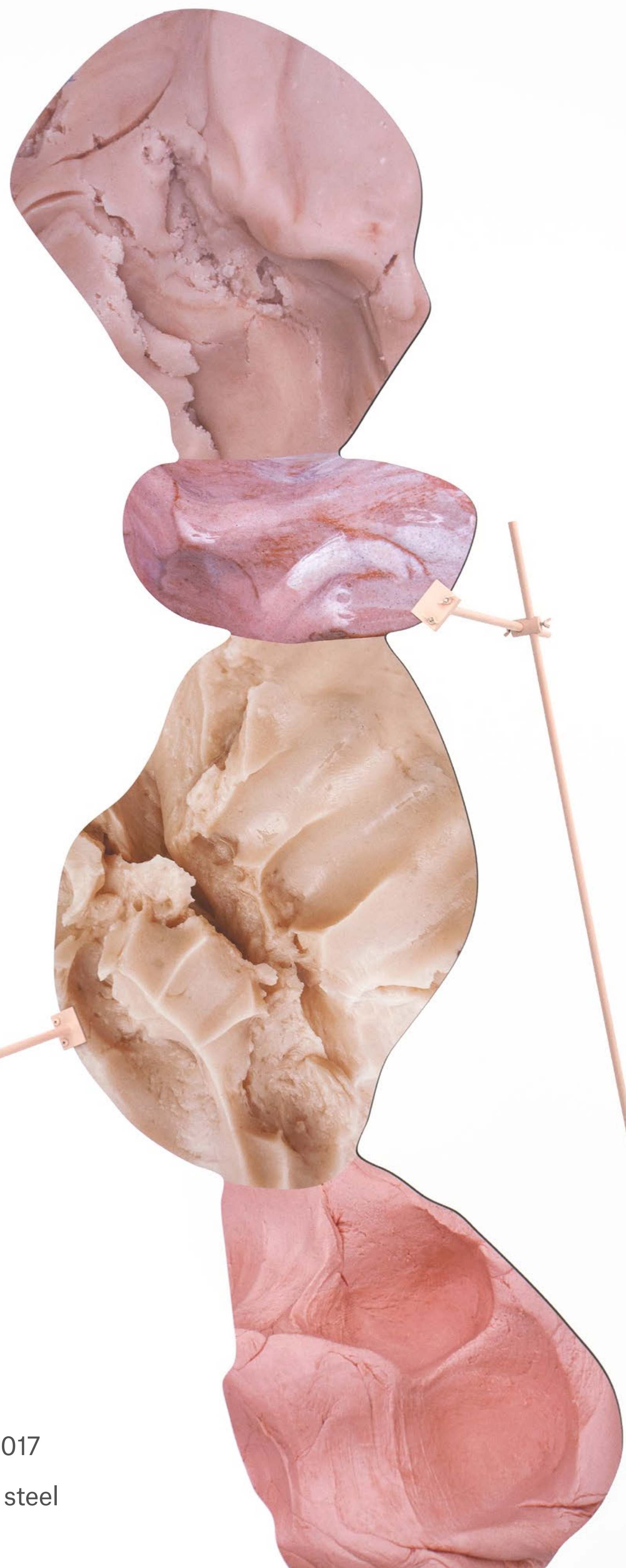


Stacked Reclining Sculpture, 2017  
inkjet print on dibond  
220 cm x 62 cm

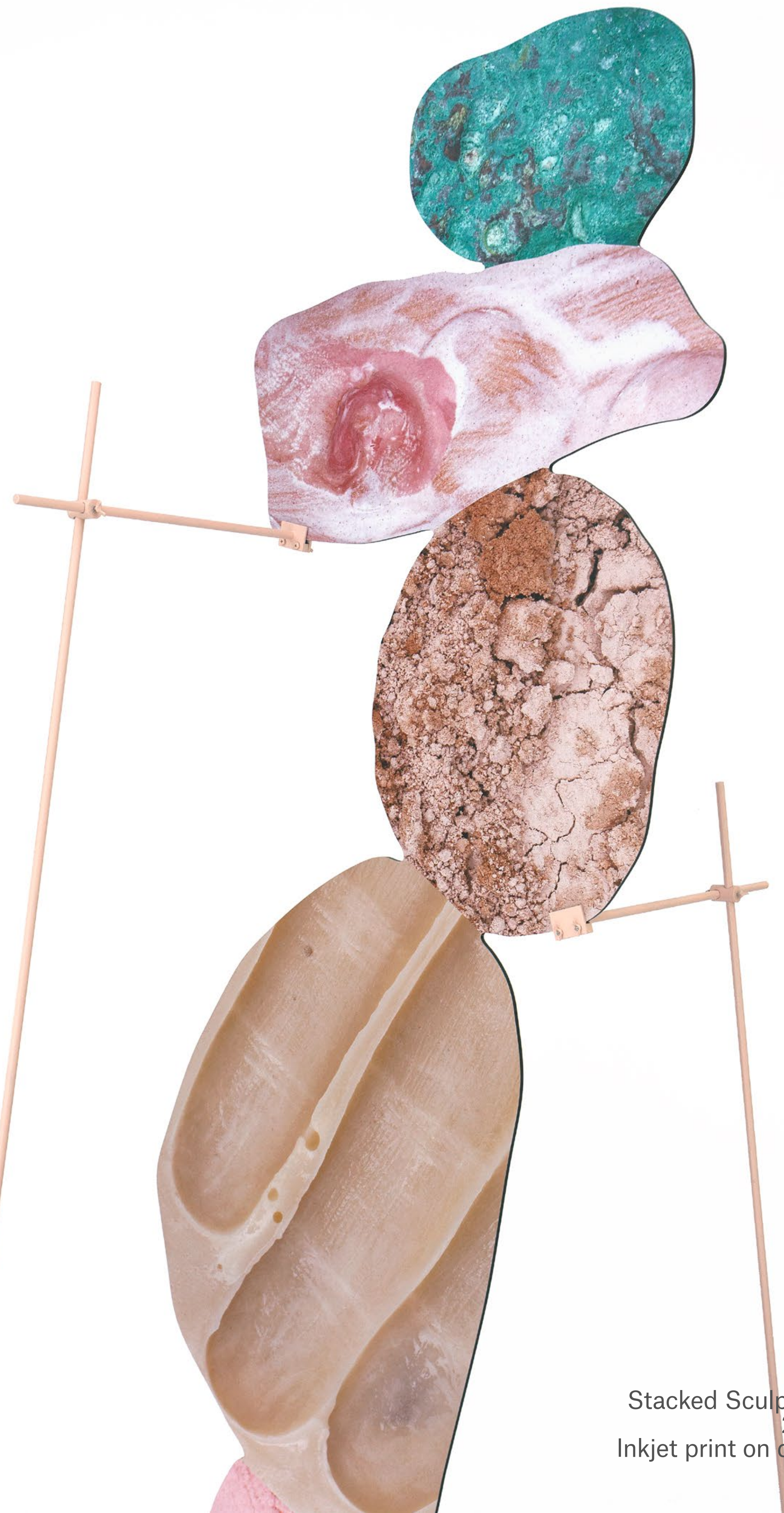


Stacked Statue, 2017  
inkjet print on dibond  
252 cm x 100 cm





Stacked Sculpture I, 2017  
215 x 84 cm  
Inkjet print on dibond, steel



Stacked Sculpture II, 2017  
210 x 83 cm  
Inkjet print on dibond, steel





Installation view of Soft in the Centre @ Photoforum Pasquart, Biel/Bienne, Switzerland, 2017





Stacked Sculpture in Nature I, 2017  
Inkjet print on dibond  
125 x 183 cm



Stacked Sculpture in Water I - II  
Inkjet print on dibond  
185 cm x 150 cm; 225 cm x 80 cm





Installation view of Flat Nature / Surface Bodies, solo show @ Kunstfort Vijfhuizen, Vijhuizen the Netherlands, 2017





Stacked Sculpture in Nature I, 2017  
Inkjet print on dibond  
125 x 183 cm



Stacked Sculpture in Nature I, 2017  
Inkjet print on dibond  
125 x 183 cm





Installationview of the 10th Göteborg International Biennial for Contemporary Art, "Part of the Labyrinth," at Göteborgs Konsthall, 2019





Installationview of the 10th Göteborg International Biennial for Contemporary Art, "Part of the Labyrinth," at Göteborgs Konsthall, 2019



# SLOPPY THERAPY

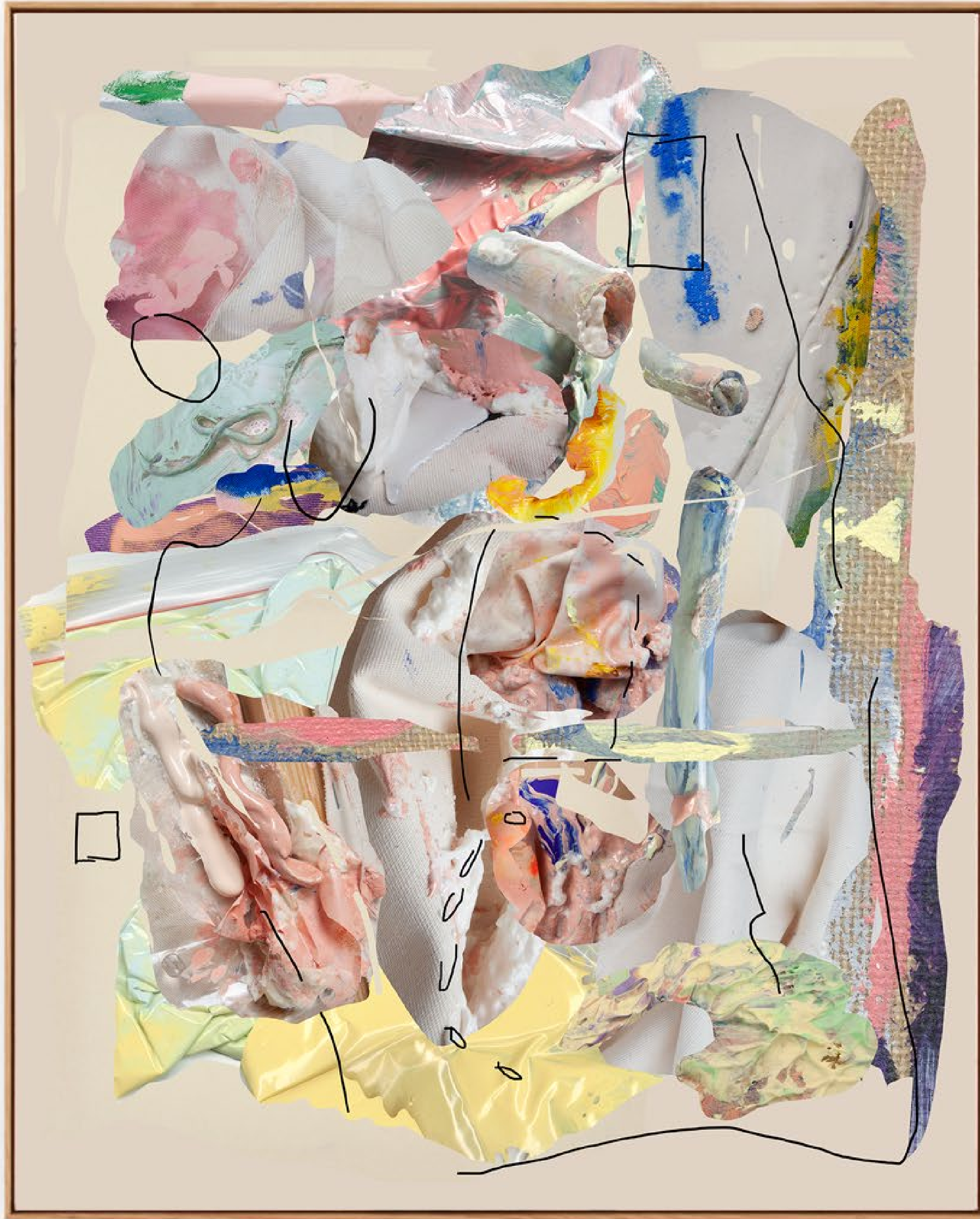
In 2020, I began the 'Sloppy Therapy' series, starting with often found canvases and striving to appreciate them for their materiality, treating them sculpturally with paint, pigments, resin, and glue applied in various ways. This process was followed by photographically documenting these experiments, creating an extensive archive of visual fragments. Using Photoshop, I pull from this archive to create digital compositions that mimic physical texture and depth.





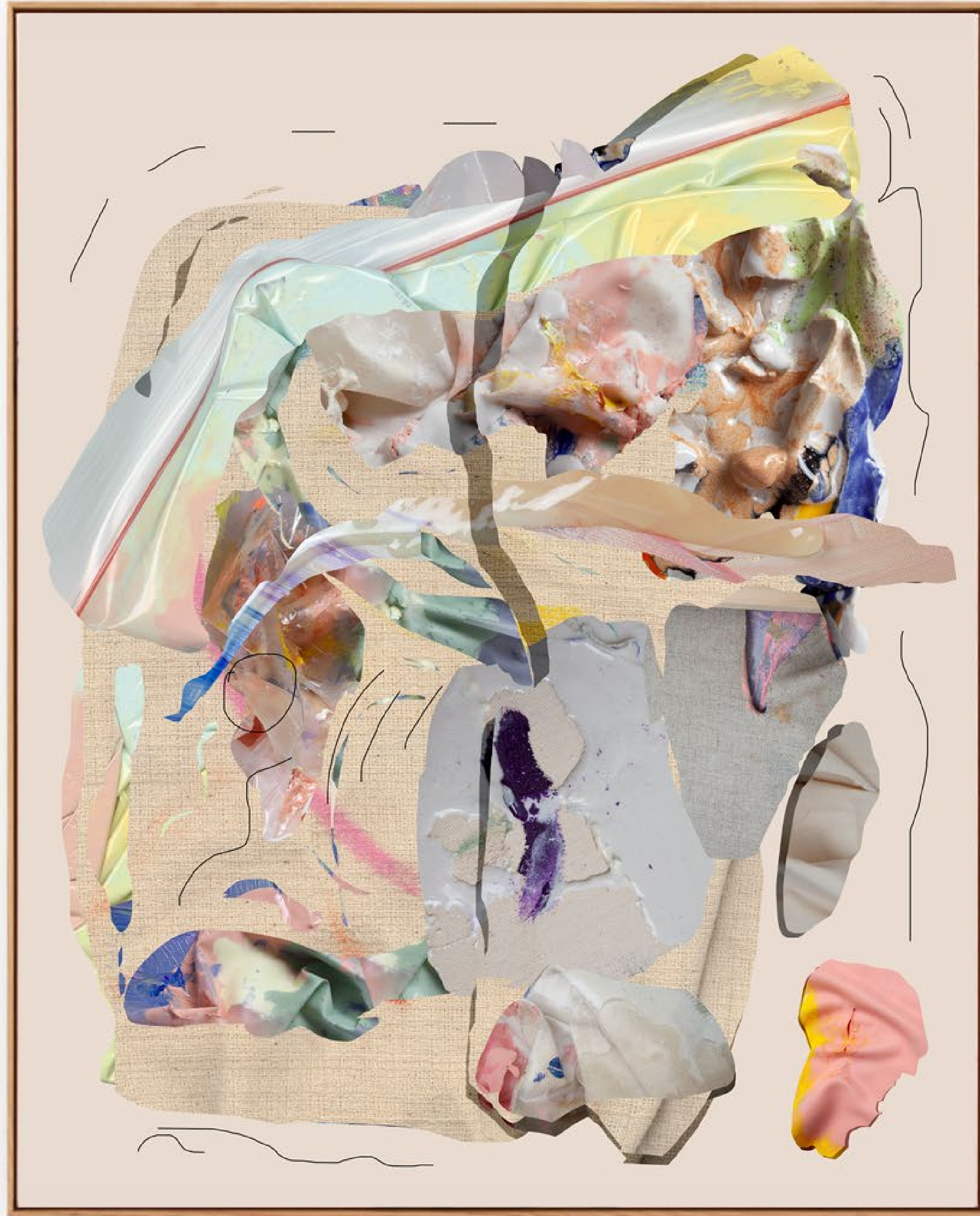
Sloppy Therapy 23, 2020  
Print on archival paper and frame  
145 x 175 cm





Sloppy Therapy 20, 2020  
Print on archival paper and frame  
145 x 175 cm





Sloppy Therapy 21, 2020  
Print on archival paper and frame  
145 x 175 cm

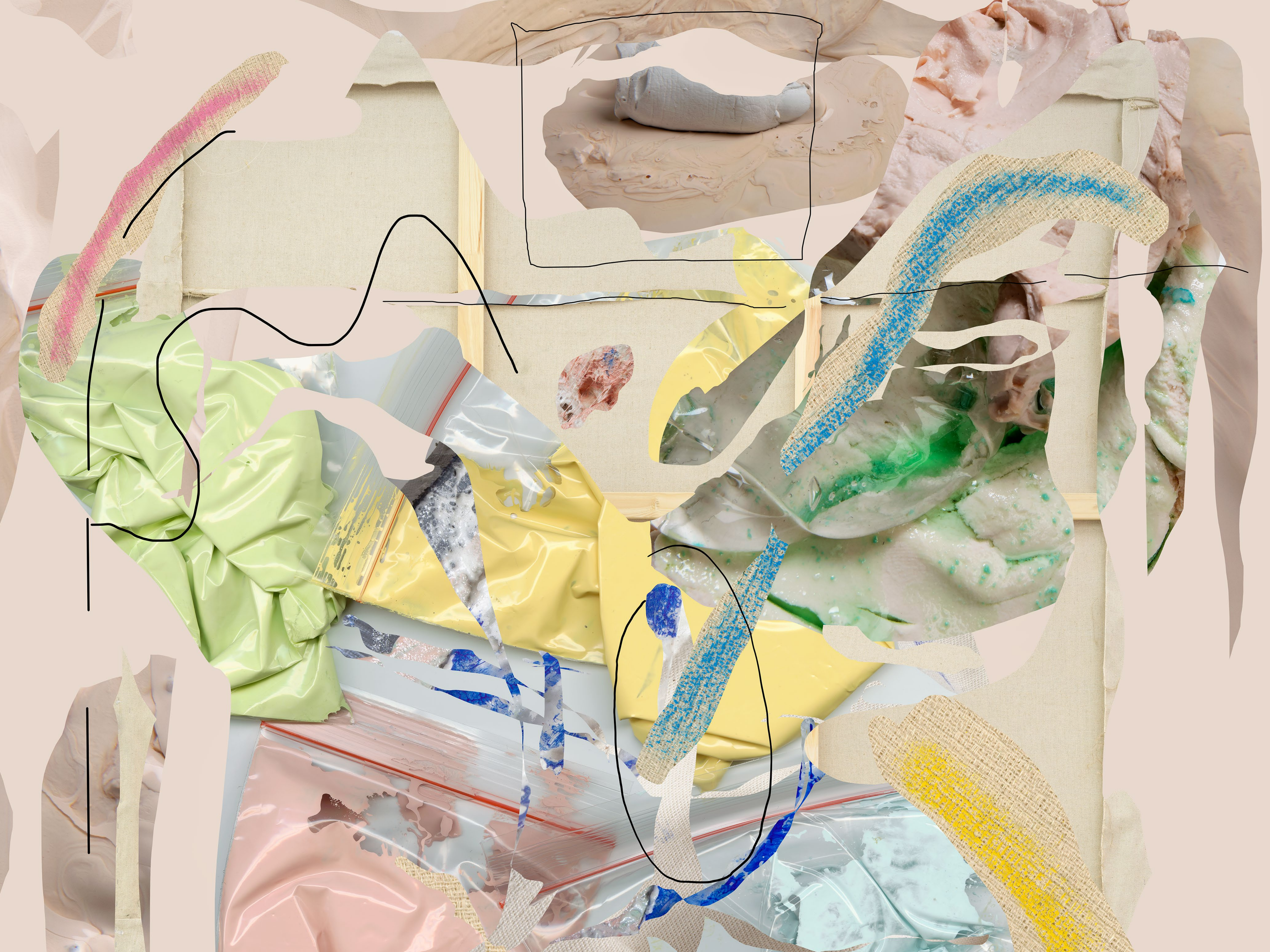
















Installation view of SOFT solo show @ Annka Kultys, Gallery London, 2020



# FURTHER DOCUMENTATION













































Installation view of INSTEAD OF PIECES A PLAY, Solo show at Galerie Christophe Gaillard, Paris, 2018





Installation view of INSTEAD OF PIECES A PLAY, Solo show at Galerie Christophe Gaillard, Paris, 2018





Playing Me #6, 2018  
Ceramics, fine art uv print on canvas



Playing Me #10 & Playing Me #8, 2018  
Ceramics, fine art uv print on canvas





Playing Me #1, 2018  
Ceramics, fine art uv print on canvas



Playing Me #3 & Playing Me #2, 2018  
Ceramics, fine art uv print on canvas





Installation view of POROSITY, Solo show at Galerie Christophe Gaillard, Paris, 2015





Installation view of POROSITY, Solo show at Galerie Christophe Gaillard, Paris, 2015









Installation view of POROSITY, Solo show at Galerie Christophe Gaillard, Paris, 2015





Soft Inquiry XI, 2015  
Ceramic and archival inkjet print on pvc  
39.5 × 25.5 × 12 cm





Soft Inquiry X, 2015  
Ceramic and archival inkjet print on PVC  
44.5 × 45 × 12 cm



Soft Inquiry X, 2015  
Ceramic and archival inkjet print on PVC  
44.5 × 45 × 12 cm





Sculpted Human Skin In Rock III, 2015  
Archival inkjet print on dibond, marble  
40 × 62 × 34 cm





Sculpted Human Skin In Rock V, 2015  
Archival inkjet print on Dibond, travertine  
105 x 80 cm



Sculpted Human Skin In Rock V, 2015  
Archival inkjet print on dibond, travertine  
100 x 75 cm





Instalation view of METABOLISM, solo show @ MACRO Museo d'Arte, Contemporanea, Rome, 2015









Installation view of THE MOLTEN INNER CORE, solo show @ Gallery Neumeister Bar-Am, Berlin 2015





Installation view of Hybrid Layers @ ZKM, Karlsruhe 2017





Installation view of Percussive Hunter @ Akbank Sanat 2015 curated by Niekolaas Johannes Lekkerkerk





Installation view of Percussive Hunter @ Akbank Sanat 2015 curated by Niekolaas Johannes Lekkerkerk



World of Art

World of Art

The Photograph as  
Contemporary Art



The Photograph as  
Contemporary Art

Charlotte Cotton

Thames  
& Hudson

Charlotte Cotton

Fourth  
edition





reveal their cipher-like character – as both representations and stand-ins that trigger our collective desires within the virtual space that we now inhabit. Steciw's profound grasp on the 'behaviour' of images and how their state of contingency can be harnessed within the production of art is embedded in the arc of her artistic practice, shown in the ways that she continually rephrases and additions. Her experimentation with new departures – including printing images combined onto fabrics and metal substrates, laser-cutting geometric forms. Steciw creates suites of related works where particular images and ideograms (including mass-produced stickers) appear simultaneously in multiple places and on various surfaces, inviting us to adopt a form of viewership where we draw parallels and equivalencies between physical objects and their image stand-ins.

Every aspect of Dutch artist Rachel de Joode's (b. 1979) sculptural, installation and performative works are arranged into playful tension between physical matter, marked by

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264 Rachel de Joode, *Stacked Reclining Sculpture*, 2017  
 265 OPPOSITE Katja Novitskova, *Approximation Mars I*, 2012



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de Joode's hand-crafting methods, and the flawless two-dimensionality of screen-based images. Like all of the artists represented in this chapter, de Joode has her own approach to and photographic gestures and characteristics. In her exquisitely tactile work, surfaces become structures, images become objects and materials such as clay and vinyl are presented as alternative versions of flesh and skin. Estonian artist Katja Novitskova's (b. 1984) *Approximations* (2012–) are strange, fantastical but strikingly animate depictions of animals, insects and muscular young men. She sources images online, printing her chosen subjects to a mammoth scale and positioning these aluminium-backed and propped images sculpturally within her gallery installations. Both in the direct physical experience of her artworks in exhibition contexts and the clear invitation for viewers to make photographs of her photographic objects – thereby adding further versions of collective image data cloud – Novitskova forecloses the gap between the corporeality of a living subject and its rendered visual equivalent. The illusory and material pleasure of photography as contemporary art – framed within the context of image environment – is a wonderfully active thread of Phillip Maisel (b. 1981), Anthony Lepore (b. 1977), Phillip Maisel (b. 1981) and Arden Surdam (b. 1988).

Photographi(c)ness

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