

GALERIE ROGER KATWIJK

Biography Pieter Obels

*1968, The Netherlands

1988-1992 Academie voor beeldende Vorming, Tilburg, The Netherlands

Lives and works in the Netherlands

Exhibitions

2016 Gallery RosenfeldPorcini, London, (Solo)

2015 PAN Amsterdam, Art-fair,

2015 Hotel Rosewood, Holborn, London (UK)

2015 Gouverneurshuis, Heusden, (Group-show)

2015 Schweizerische Triennale der Skulptur, Bad Ragaz, & Vaduz

2015 Symposion, Gorinchem

2015 The-Solo-Project, Art-fair Basel, Switzerland

2015 Solo-exhibition, Etienne Gallery, Oisterwijk

2014 Pan Amsterdam, galerie Roger Katwijk

2014 MOOVE, concordia, Enschede

2014 The-Solo-Project, Basel

2014 kunstRAI, Amsterdam

2014 Galerie Roger Katwijk, Amsterdam

2013 PAN Amsterdam, Galerie Roger Katwijk

2013 Preview Berlin, galerie Roger Katwijk

2013 MOOOV, Villa Zebra, Rotterdam

2013 Kunstruimte KuuB, Utrecht (exhibition)

2013 Schlosspark Köln-Stammheim, Germany

2013 Skulpturenpark Günzburg, Germany

2013 Art-Warehouse, Rotterdam, Galerie Roger Katwijk

2012 PAN Amsterdam, Galerie Roger Katwijk

2012 Kunst am Strand, Sylt, Rantum, Germany

2012 Incubate, open source Expo, Tilburg

2012 Oisterwijk Sculptuur, Etienne Gallery, Oisterwijk

2012 KunstRAI Amsterdam, Galerie Roger Katwijk

2012 Galerie Roger Katwijk, Amsterdam (duo-exhibition)

2011 PAN Amsterdam, Galerie Roger Katwijk

2011 Galerie Roger Katwijk, Amsterdam, (group-exhibition)

2011 Etienne Gallery Oisterwijk (solo-exhibition)

2011 Artantique, Utrecht, Galerie Roger Katwijk

2010 PAN Amsterdam, Galerie Roger Katwijk

2010 Diversity in practice, Gurgliasco/Torino, Italy

2010 Beeldenboulevard, Terneuzen

2010 Galerie Roger Katwijk Amsterdam (duo-exhibition)

2010 Re-Cycle, Kasteel Museum Sypdesteyn, Loosdrecht

2010 Etienne Gallery, Oisterwijk (solo-exhibition)

2009 PAN Amsterdam, Galerie Roger Katwijk

2009 Kunstroute Ijhorst de Wijk

2009 Oisterwijk Sculptuur, Oisterwijk

2009 Etienne Gallery, Oisterwijk (duo-exhibition)

2008 PAN Amsterdam, galerie Roger Katwijk
2008 Galerie Roger Katwijk, Amsterdam (duo-exhibition)
2008 Galerie Etienne van den Doel, Oisterwijk (solo-exhibition)
2008 Art-Amsterdam, Galerie Roger Katwijk

2007 PAN Amsterdam, Galerie Roger Katwijk
2007 Oisterwijk Sculptuur, Galerie Etienne van den Doel
2007 Galerie Jose de Ibarra, Barcelona (duo-exhibition)
2007 Galerie Roger Katwijk, Amsterdam (group-exhibition)
2007 Art-Amsterdam Galerie Krijger + Katwijk, Amsterdam

2006 PAN Amsterdam, Galerie Krijger + Katwijk, Amsterdam
2006 Galerie Interart, Heeswijk-Dinther (solo-exhibition)
2006 Galerie de Blauwe Roos, Burum, (solo-exhibition)
2006 ART Amsterdam Galerie Jörg Hasenbach, Cape-Town

2005 PAN Amsterdam Galerie Jörg Hasenbach, Antwerp
2005 ART Cologne, Köln, Galerie Jörg Hasenbach, Antwerp
2005 Textiel museum, Tilburg
2005 Galerie Jörg Hasenbach, Antwerpen (solo-exhibition)
2005 Art-Amsterdam, Galerie Vromans, Amsterdam

Commissions/ collections

2016 Bad Ragaz, Switzerland
2016 Community of Bergen op Zoom, The Netherlands
2015 Westfriesgasthuis, Hoorn, the Netherlands
2012 Achmea, Utrecht
2011 Woonwenz, Venlo
2011 City of Spijkenisse

Works in collections in the Netherlands, Belgium, Germany, England, Austria, France, Spain, Portugal, South-Africa, United States

Spontaneity slowed down

"Amazing" is the word Pieter Obels uses remarkably often when speaking about his work and sources of inspiration. And so it is, the way everything relates is truly amazing. He experiences the miracle, he perceives it and he, with his particular inclination towards practical adventurousness, curiously looks for it time and time again.

If we wish to delve deeper into the work of Pieter Obels, we need to think in a much more physical and sensuous manner than we are perhaps used to. First of all, some aspects of his work simply rely on visual perception. He has a preference for patterns of growth which have developed in a fluid, curving and spiralling manner into the countless organisms he encounters in nature, as well as in the seemingly organic patterns of erosion by water.

Furthermore, if we are to understand his work, we need to realize that it is physically heavy and technically challenging to carry out. His control of this physical and technical side of the work is, however, so fluent that he can work spontaneously as well as improvise, as if he sketches light heartedly and playfully with the unruly and laborious corten steel. Almost as if moulding clay or working in wood. Although this material might suggest differently, this is very clever craftsmanship in which he has reached such a degree of virtuosity that he deliberately applies a 'handmade finish' to the finished works. The character of the material itself, accidental details and his personal physical possibilities and restrictions, are all part of the final product.

But there is still more. Obels never reproduces anything he encounters in nature. It appears that he is looking for something, something in himself that wants to be discovered over and over again. The way this comes about, is by letting himself be touched on countless occasions by insights and discoveries, some of them being purely visual but most of them being mental or emotional. "Searching, seeing, happening" as he summarizes it concisely, for, as soon as he sees 'it', it happens again. Call it a flash of inspiration, a gust of recognition, or the secure feeling of everything falling into its place.

As stated before, his steel sculptures come about spontaneously. He seems to have mastered the art of working with 'spontaneity slowed down'. Where most of us need a high pace and an as little as possible amount of thinking to be able to be spontaneous, Obels can retain, slowly and over a long period of time, a freshness of seeing and acting. Sometimes he begins his work with a very informal, quick and loose sketch. That 'sketch' is actually more of a registration or note of an inwardly sensed movement with a certain rhythm and poise, indicating a global direction and spatial relations. For Obels the point is then not so much which way the direction is pointing to or what it is he is connecting, the point is that there are connections being made in an energetic and organic manner that swirl, spin, spiral and grow. On other occasions he 'just' starts working with the steel, something which is hard to imagine for most of us. He is being led by the inspiration he is sensing within himself at that very moment.

In the next phase Obels's delayed spontaneity comes into a reciprocal relation with the laborious and time consuming craft that his work implies. The many hours of bending, welding, sawing and polishing provide him with the opportunity to become part of the work at hand. And that is important, since Obels never illustrates nor represents anything. He brings something to life in his work that can only get in there when Obels temporarily 'resides' within his sculptures. Later, the relatively time consuming completion gives the works, in their turn, the opportunity, as he puts it, to move into him. The finishing phase thus initiates a process of idea formation, keeping future works in mind. It is the most fruitful phase of the work. Like a harvest seed being sown to again grow out into the connections he sees around him and discovers within himself. This is how his work retains its original inspiration and authenticity.