

The missing shade of blue – Robin Waart
Galerie Stigter van Doesburg, Amsterdam (NL)
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Where we begin: the cover and spine, flyleaves, half title, and title page. These are the particular details of a book that appear even before what is conveniently called the beginning. The papers that go by unnumbered and unnoticed, preparatory devices marking the start of what is about to come – this is what the collection of works in this show pays attention to: ways to judge a book by its cover.

Incapable of fully hiding what they protect, covers expose, simultaneously dissemble and disclose, connecting inside and out. Covering a cover (like covering a piece of music) is a kind of doubling, an attempt at highlighting lexical associations and semantic connections to labels, referentiality, appropriation and adaptation.

Initially relating to the world of publishing brands, the logoed letters in the works wrap themselves around books, forming exclamations, interjections, abbreviations and acronyms, that distract and carefully step away from those first impressions. In the *Cover/covers* books *Ggrrr*, *Pffftsjj*, *Aaahhh* intimate conflicting vociferations; while *PM*, *MP* in the framed and paired *Cover letters* bring to mind personal messaging, melting points, a master plan, something done ‘manu proprio’ or in one’s own hand, but also memoranda *MM*, *Mm*, and the Latin plural of a page *PP*. Made with marker or pencil over the trademarks, titles and existing designs, the works exaggerate and draw attention (literally) to the cover. Together these mechanisms create the context that informs the books’ relationship to the world at large.

The works hesitate between reference and reverence, destruction-production, influence vs. imagination, own and other, thinking twice to add another layer. Apposition, stacking, overlaying, reduplication, shelving and framing function as the different modes or tenses repetition could take, underlining these unofficial beginnings, that are here taken so seriously. Covers and covering are both literal and lateral, the ‘makeup’ of a book and our (first) impression of what the book stands for. (R.W.)

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Robin Waart (NL, 1978) studied classics in Amsterdam and received his BA and MA from the Gerrit Rietveld Academie (2010) and Royal Academy of Arts, The Hague (2012)

Over the past few years he has made work using repetition as a framework, through self-consciously repetitive moves, compilations, accumulations of everyday materials: books, film stills, polaroids, book pages. They raise questions about (dis)continuity, what it means to look at, or do, the same thing over and over – from the often unacceptably spontaneous onset or insight to its lodging into a new system. In this way they also propose a reinterpretation and restaging of something given.

Selected exhibitions: *Clean music*, Kunstbunker, Nuremberg, DE (forthcoming); *IO bcr78/ff*, Postkamer, Amsterdam, NL, 2015; *Post size*, Pettenkoferstr. 42, Berlin, DE, 2014; *same/difference*, standard/deluxe, Lausanne, CH, 2013 (duo show with Mitchell Thar); *Photography and Ruin*, New York Public Library, New York, US, 2012; *De Best Verzorgde Boeken 2011*, Stedelijk Museum, Amsterdam, NL, 2012; “*Content, Happiness, Literally*”, Galerie Diana Stigter, Amsterdam, NL, 2012; *Books on Books*, Swiss Institute, New York, US; 2010; *It’s hard to stop beginning*, Johan Deumens Gallery, Haarlem, NL, 2010