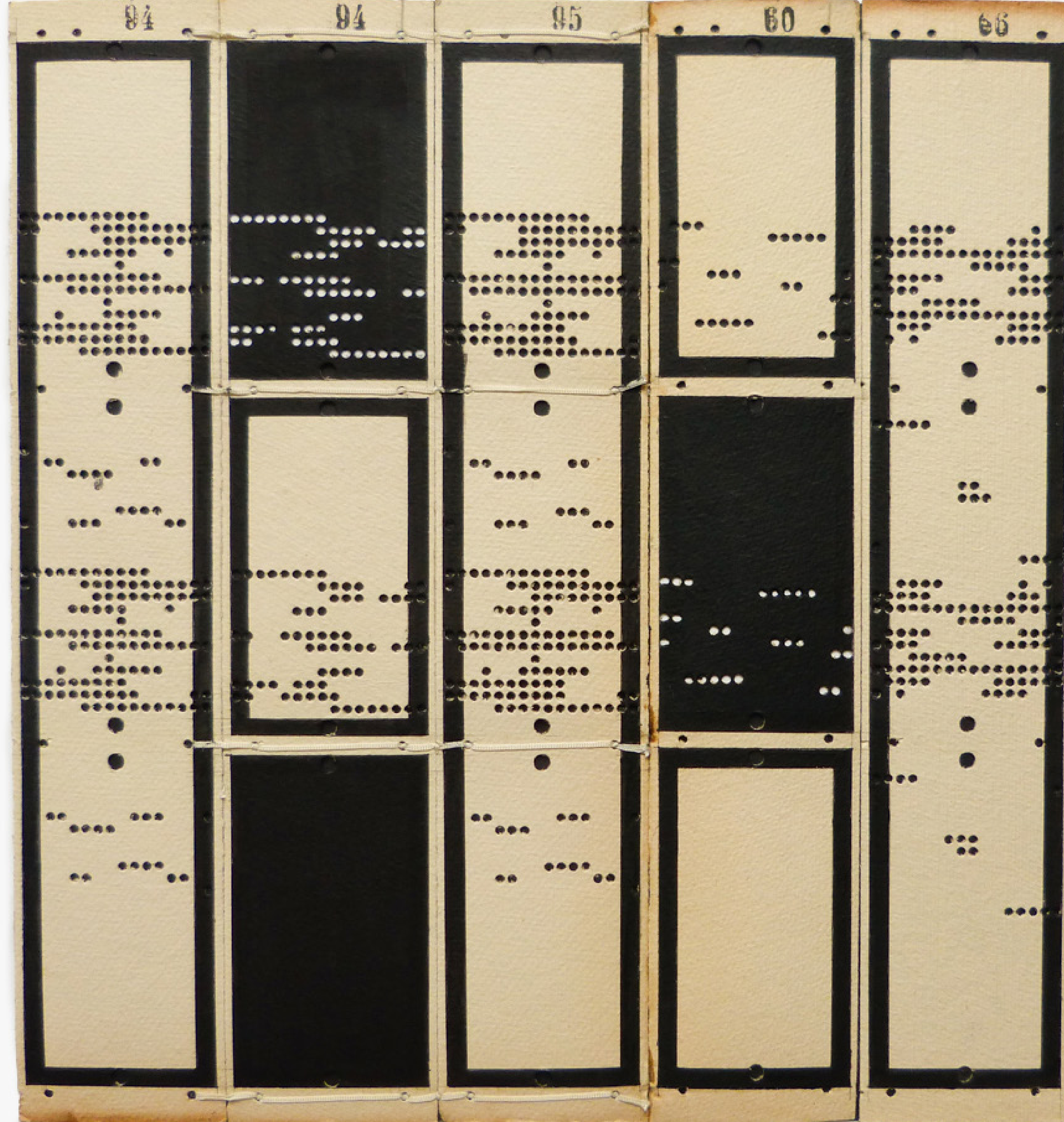


MARINDA
VANDENHEEDE
OXYGEN

JUNE 1 – JULY 1, 2022

RONewa ART PROJECTS



MARINDA VANDENHEEDE *OXYGEN*

JUNE 1 – JULY 1, 2022

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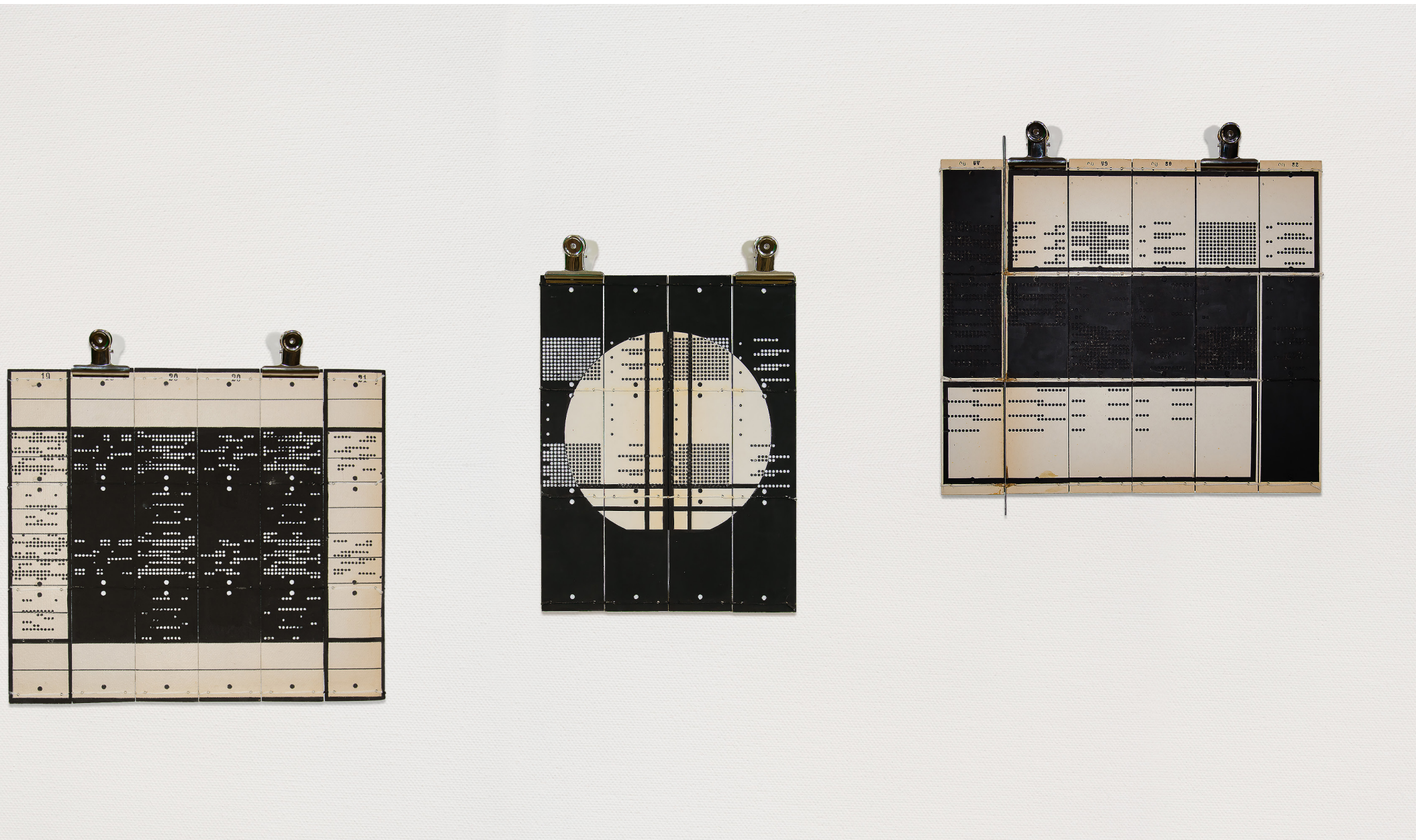
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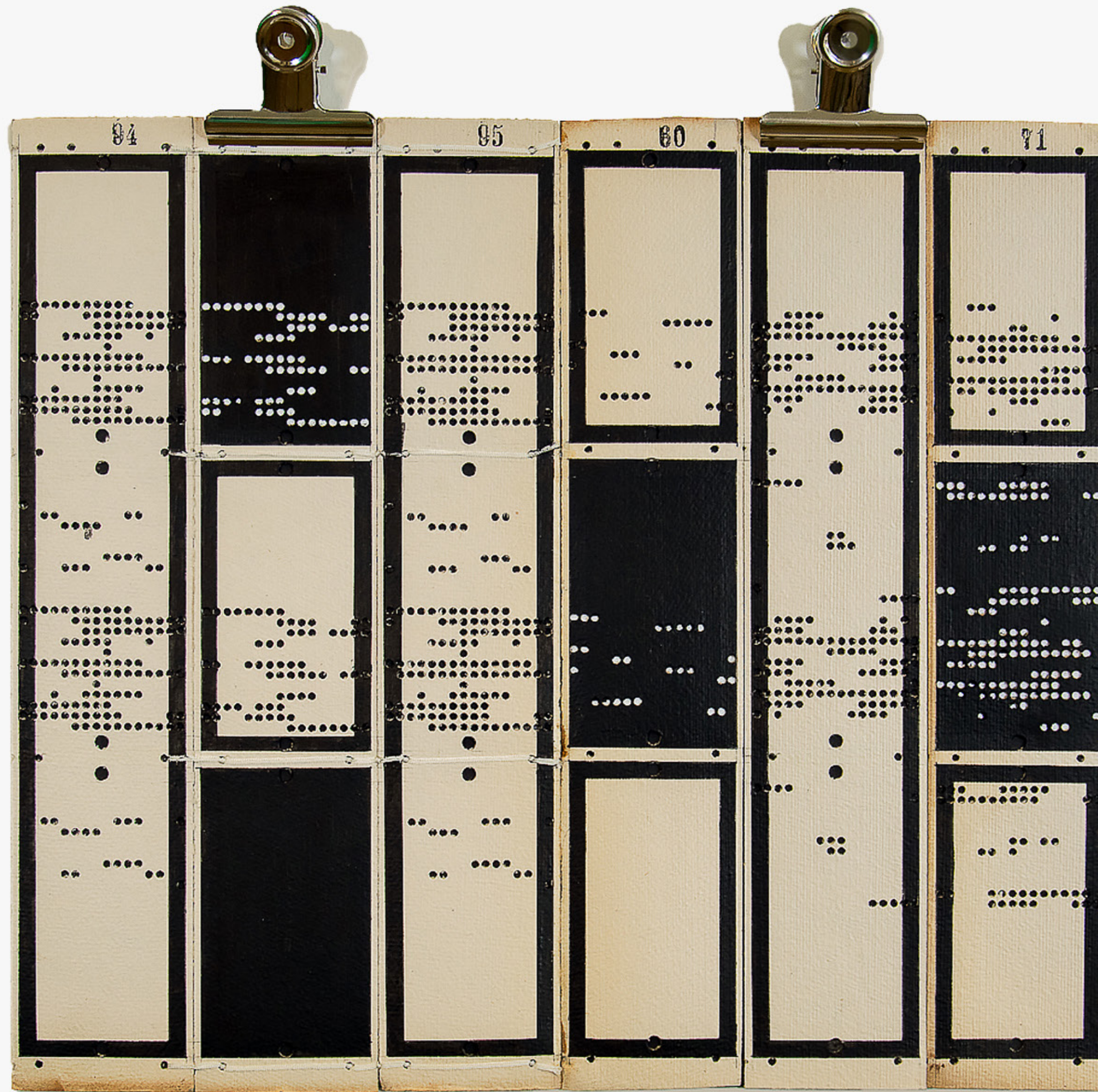


Marinda Vandenheede's practice is defined by playful juxtapositions that nod to the inherent dualities found within humanity and nature. She is drawn to objects weathered by time and made from natural materials vulnerable to erosion, such as wood, paper, and metal. Vandenheede's *Oxygen* works continue her use of curious found objects combined with her own geometric formal language.

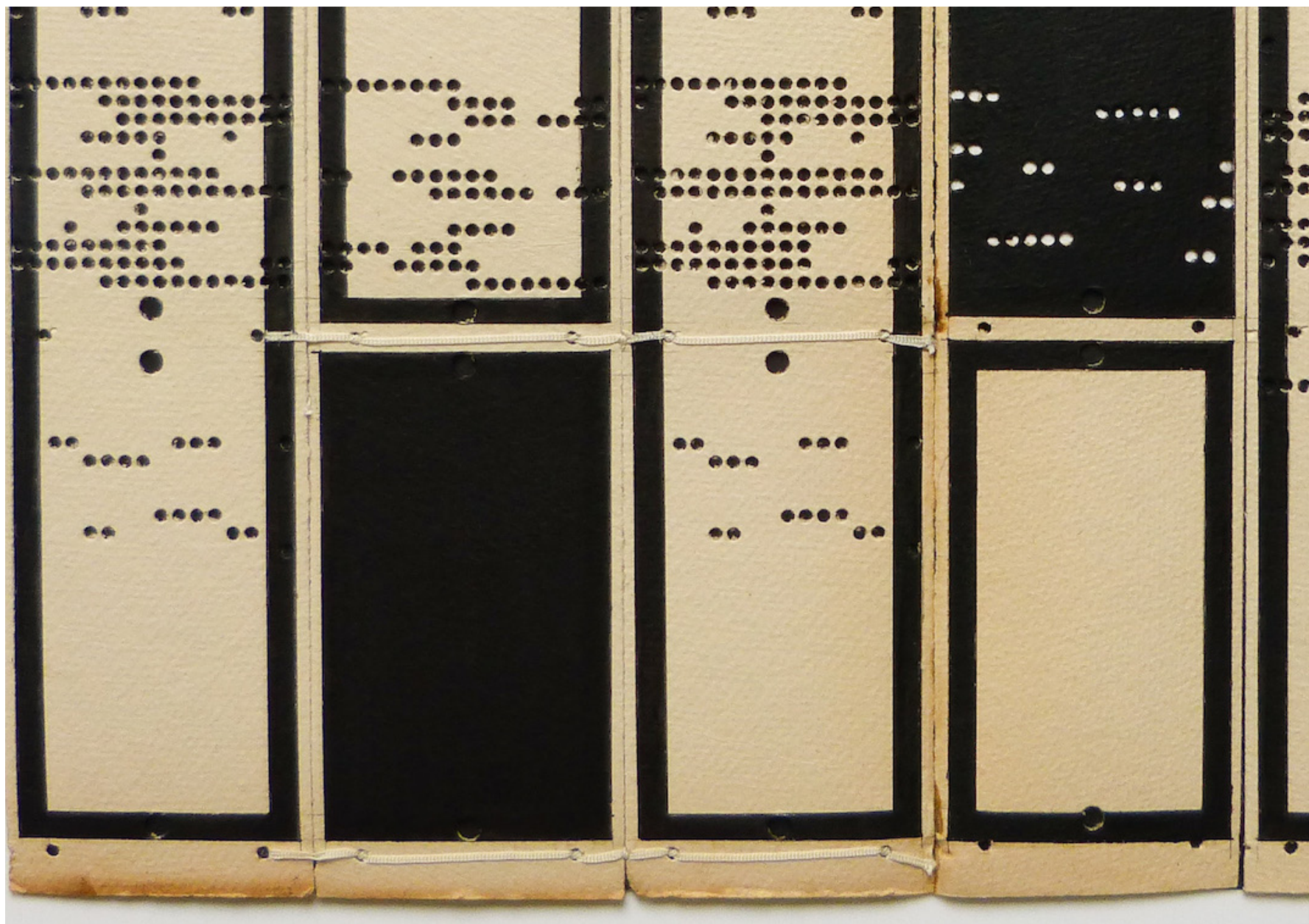
For this series, Vandenheede repurposes cardboard punched card patterns used in industrial loom weaving. She overlays the cards with hand-painted geometric designs guided by a minimalist logic of repetition and symmetry. Her graphic imagery appears independent of, even defiant against, the patterns created by the holes underneath.

Though analog itself, the technology of the loom punched cards is seen as a gateway invention to computer programming. Vandenheede's overriding of the existing data written on the cards can be interpreted as a symbolic rejection of our programming as humans – what we're taught from our upbringing, education, and societal norms – and that our beliefs and choices are hardwired into this system. Her redesign of the object is unbridled by the script they contain. Through the perforated material, she takes a breath of fresh air.

OXYGEN SERIES

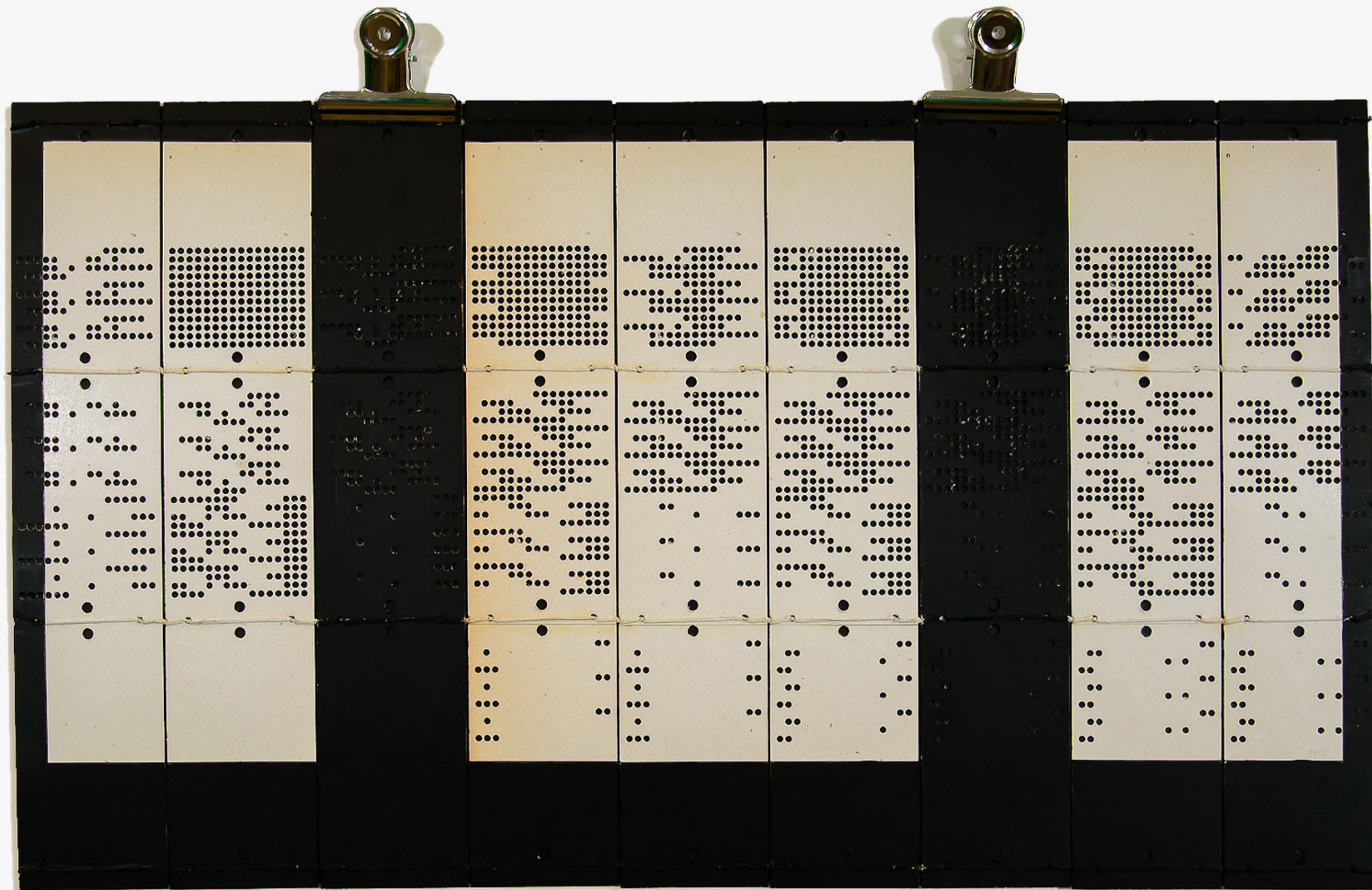


Oxygen - Reclaimed Pattern 1, 2022
Ink, thread, reclaimed cardboard punch cards, bulldog clips, 37 x 42 cm., 14 3/5 x 16 1/2 in.

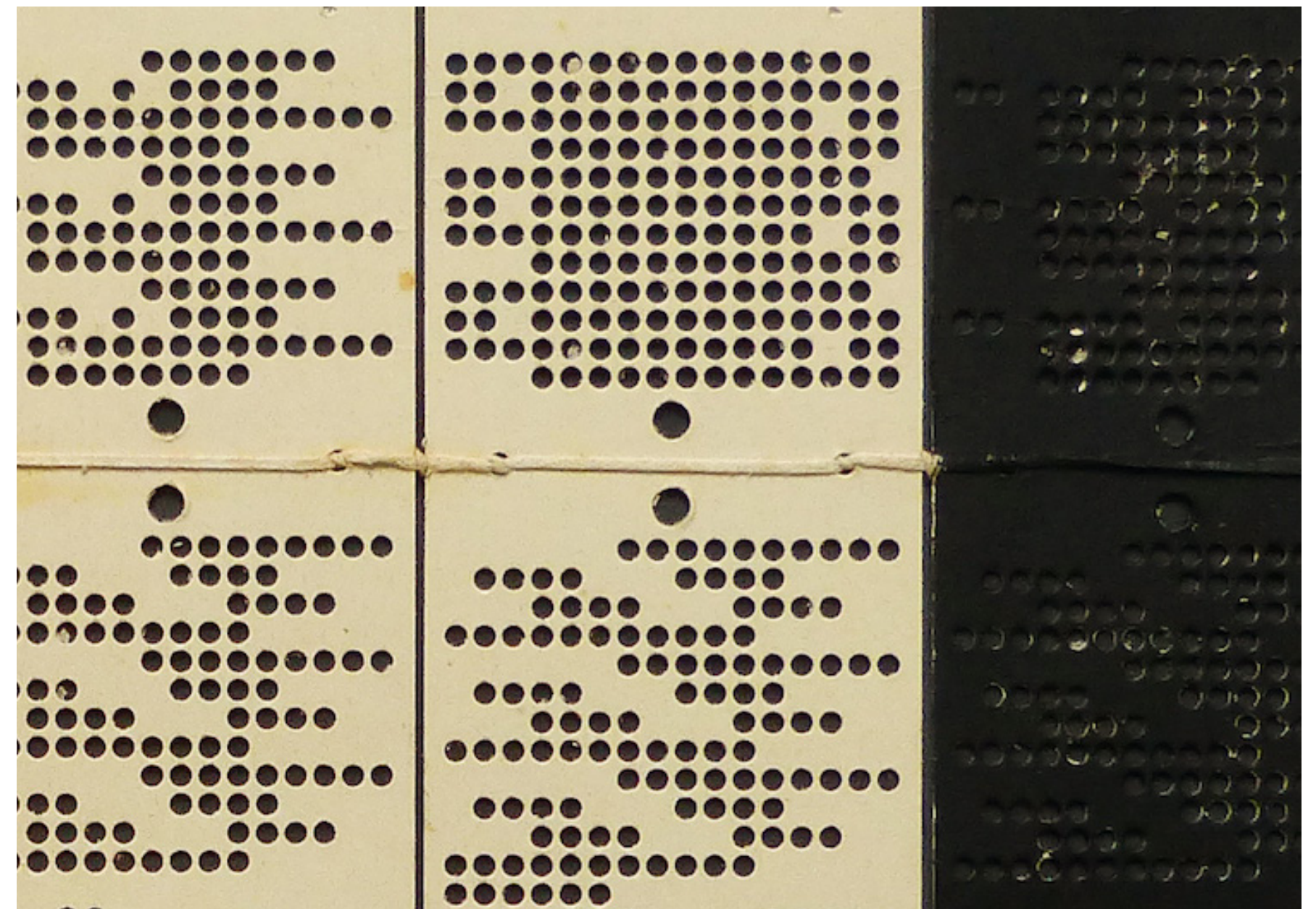
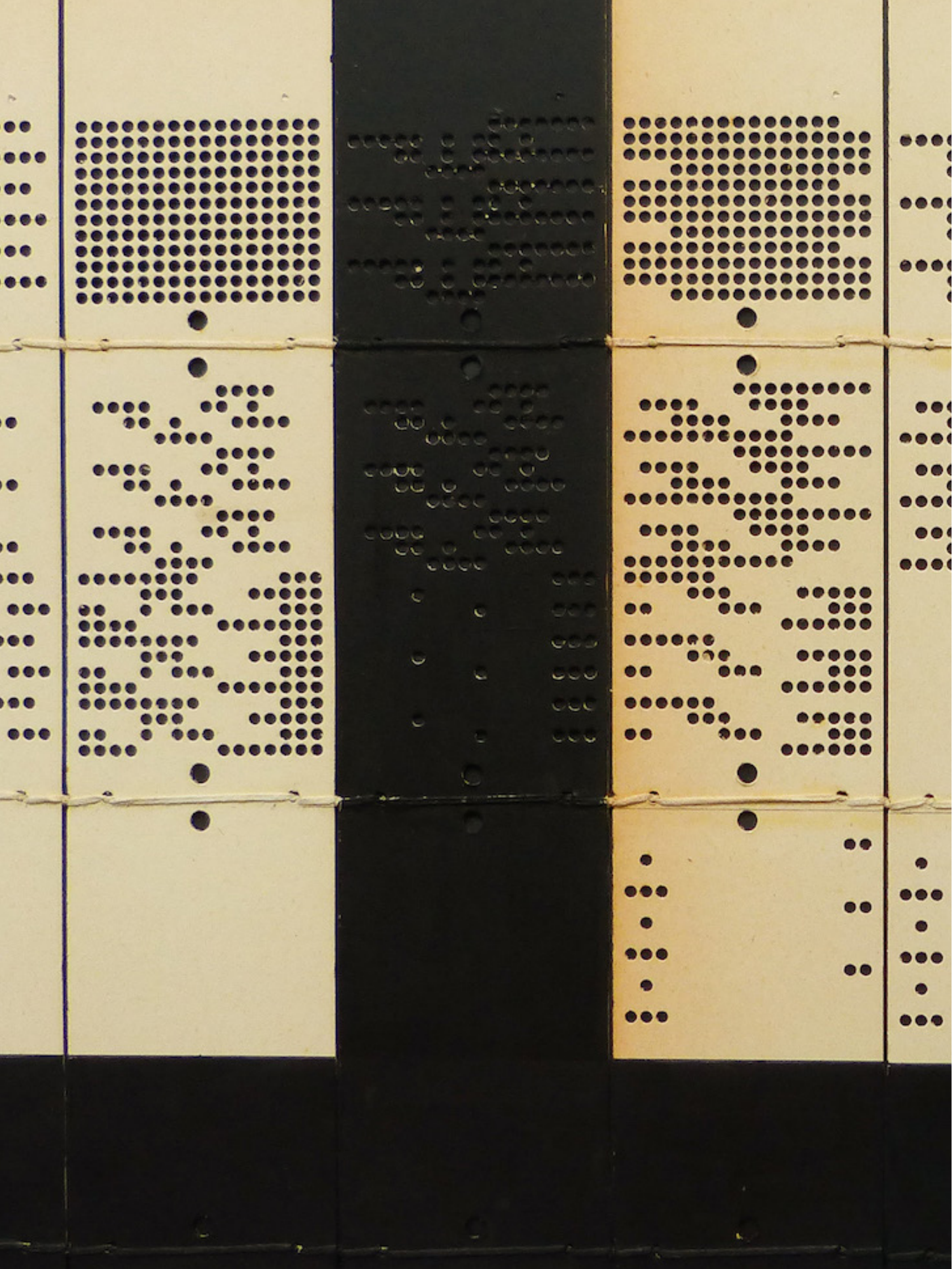


Oxygen - Reclaimed Pattern 1, 2022 (detail views)
Ink, thread, reclaimed cardboard punch cards, bulldog clips, 37 x 42 cm., 14 3/5 x 16 1/2 in.

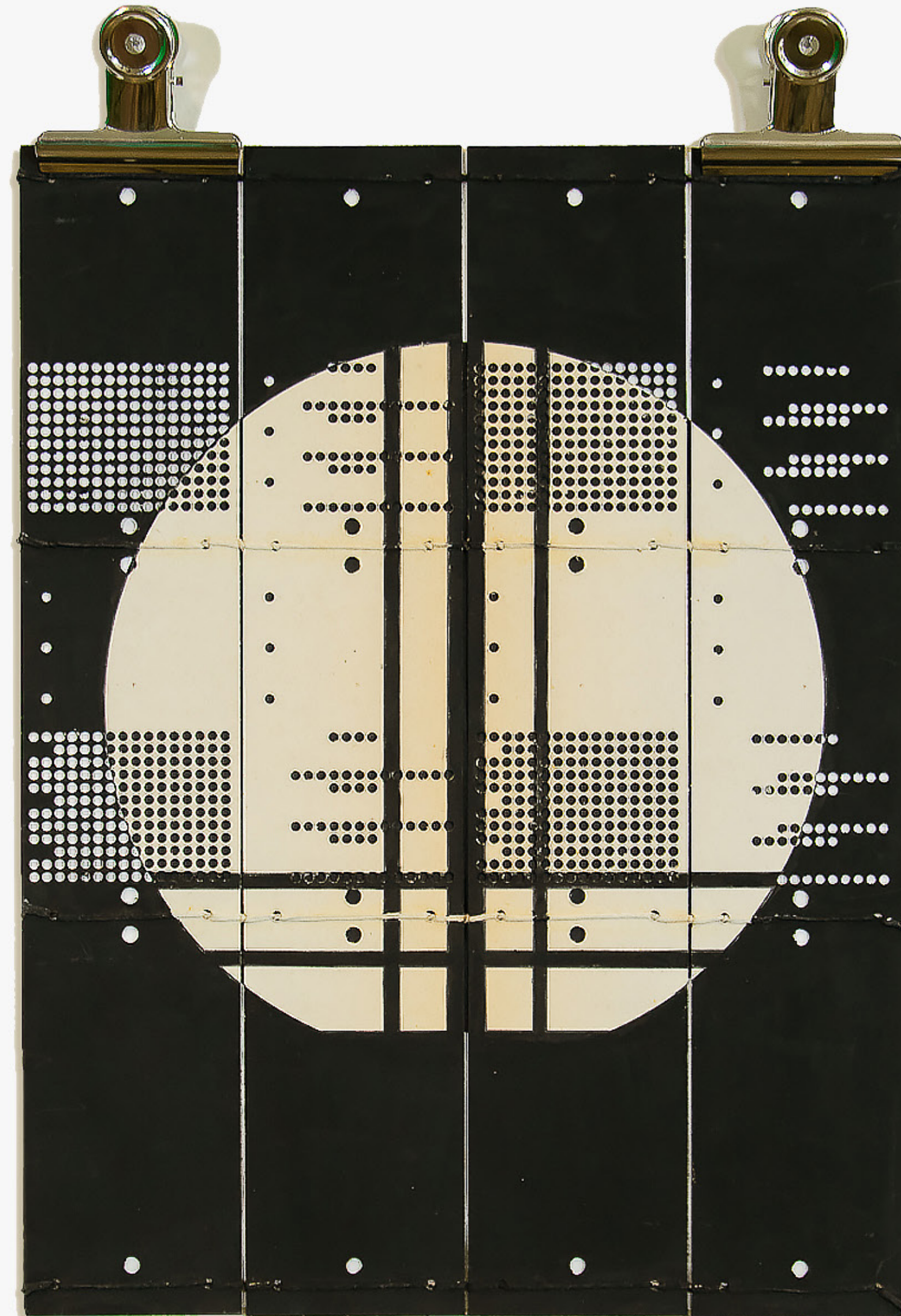




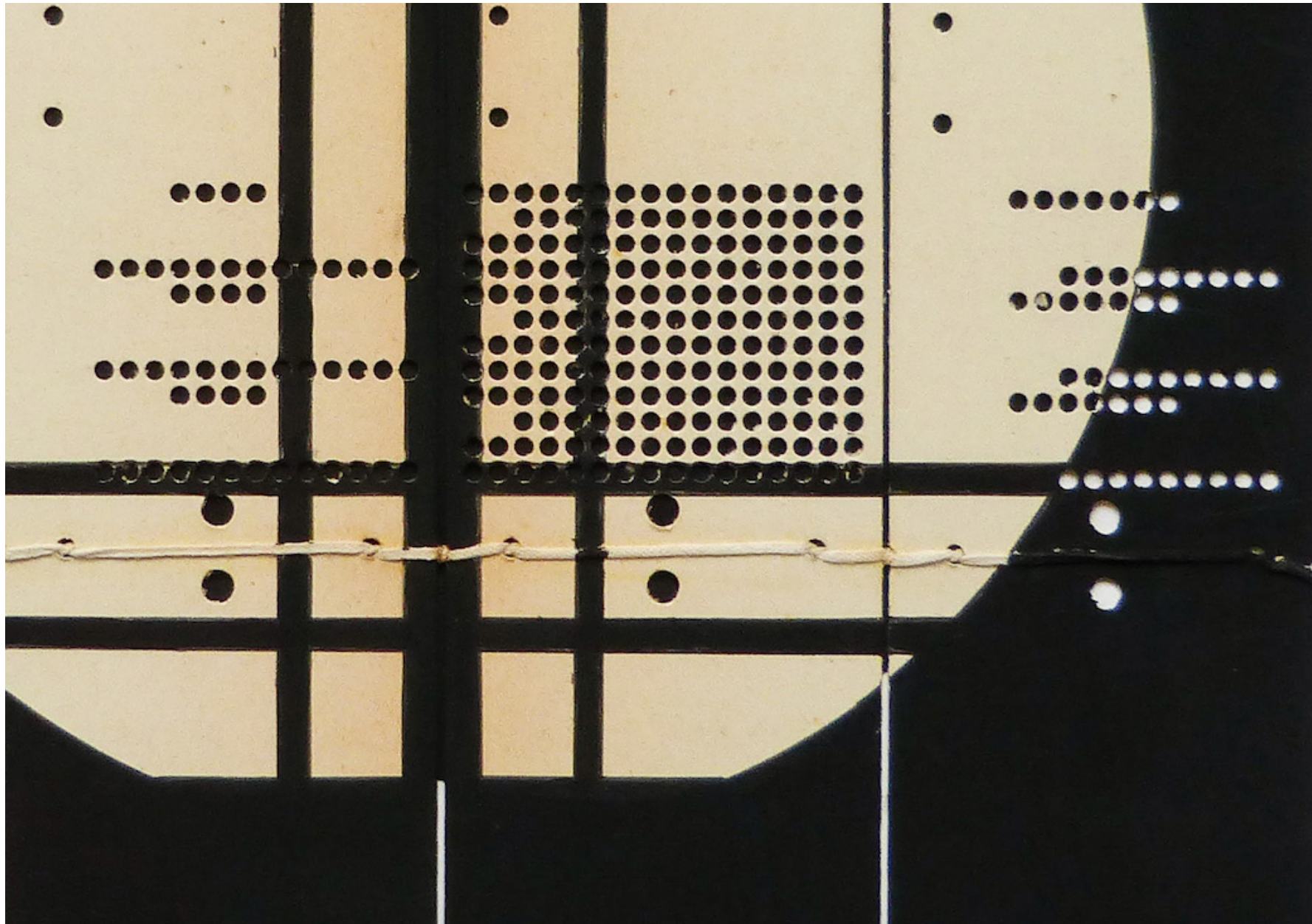
Oxygen - Reclaimed Pattern 2, 2022
 Ink, thread, reclaimed cardboard punch cards, bulldog clips, 37 × 63 cm., 14 3/5 × 24 4/5 in.



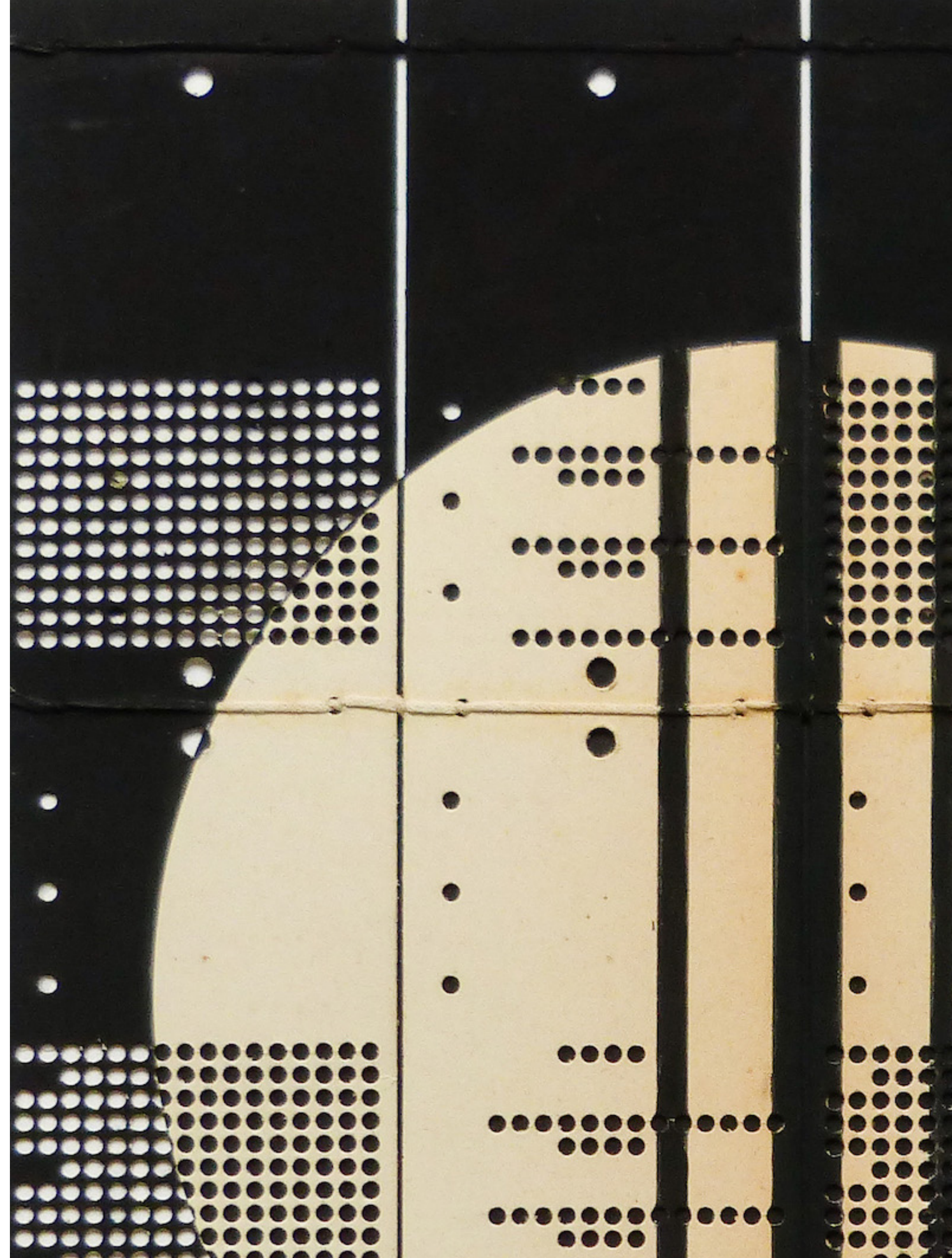
Oxygen - Reclaimed Pattern 2, 2022 (detail views)
Ink, thread, reclaimed cardboard punch cards, bulldog clips, 37 × 63 cm., 14 3/5 × 24 4/5 in.

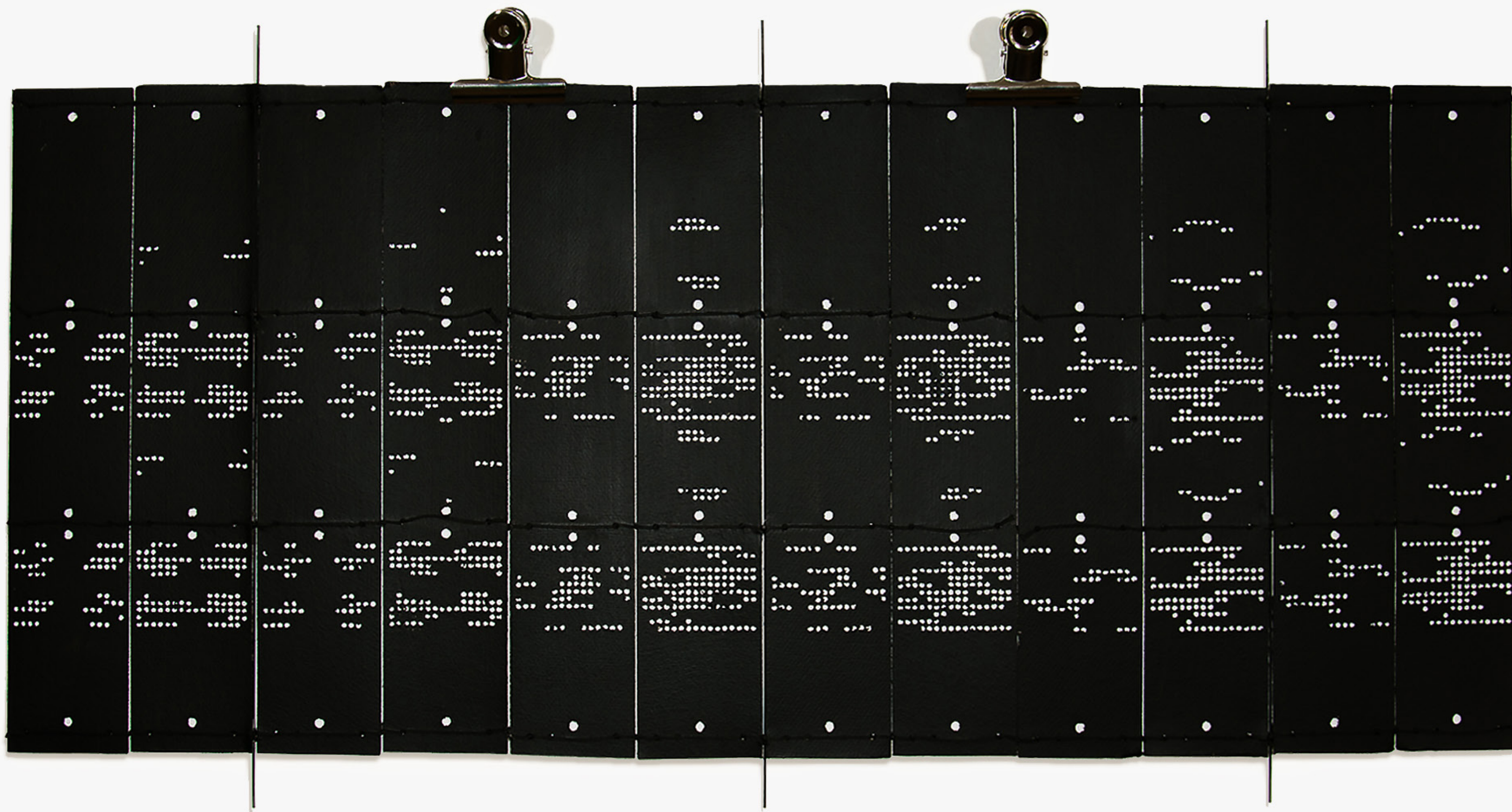


Oxygen - Reclaimed Pattern 3, 2022
Ink, thread, reclaimed cardboard punch cards, bulldog clips, 37 × 28 cm., 14 3/5 × 11 in.



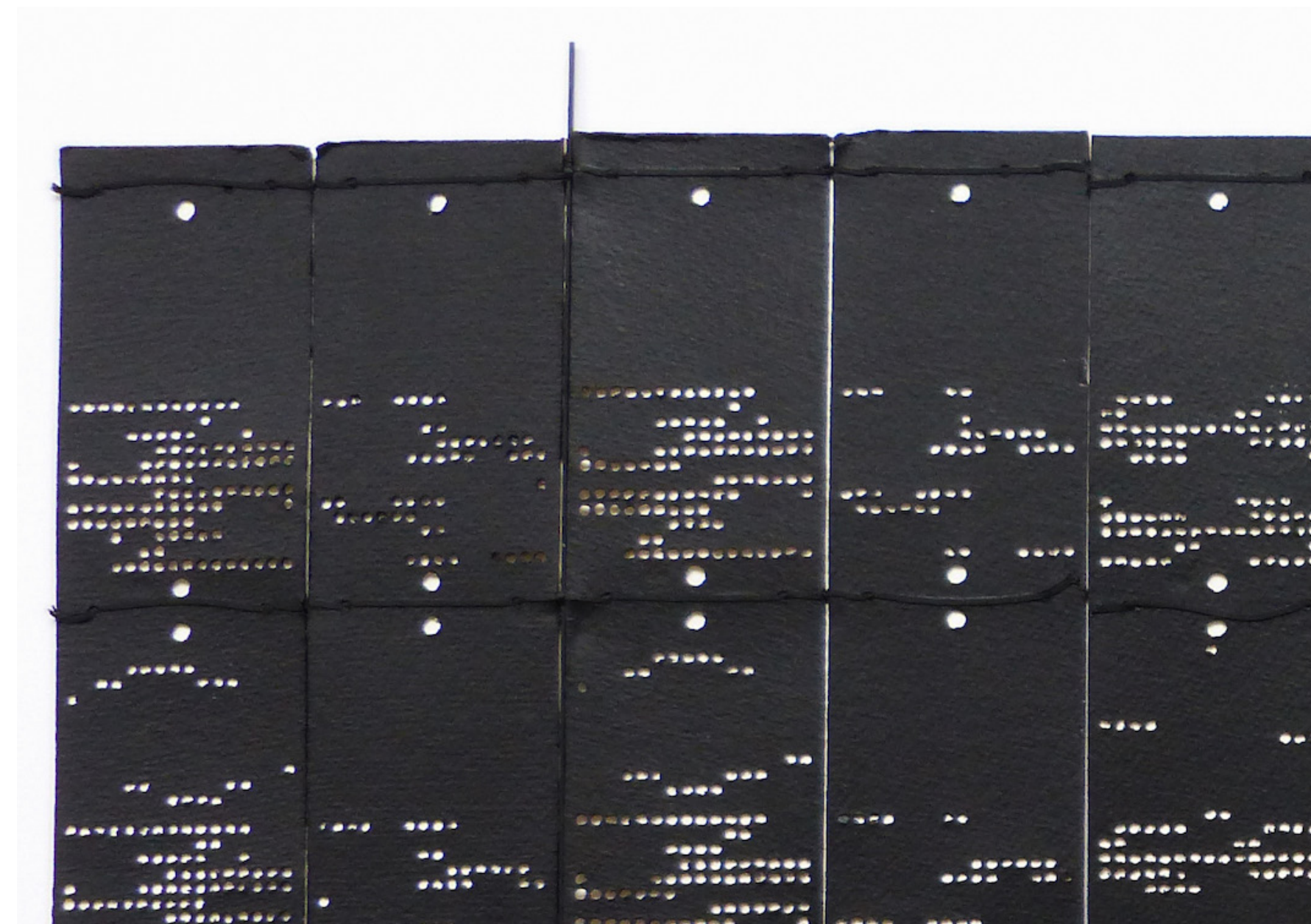
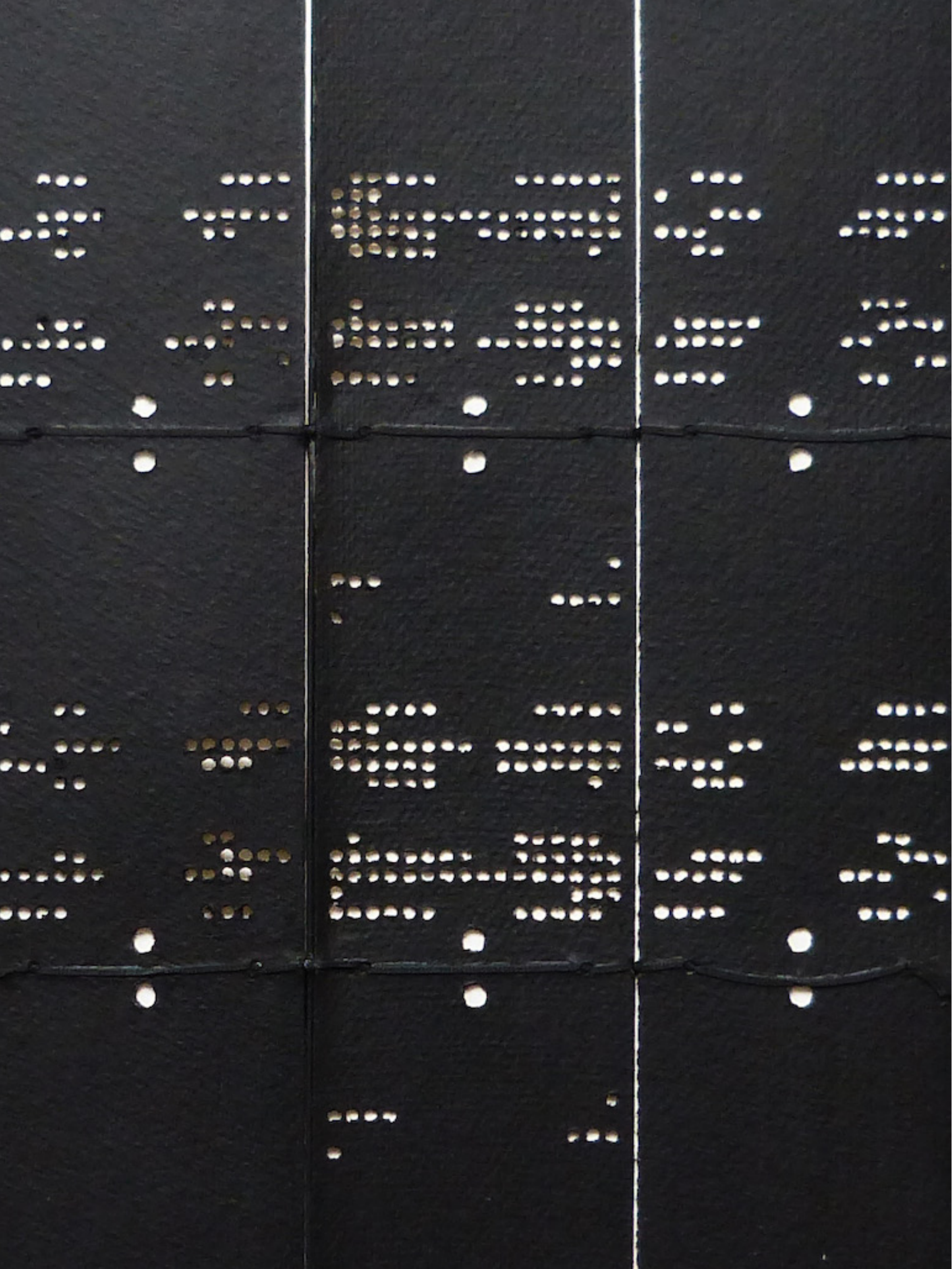
Oxygen - Reclaimed Pattern 3, 2022 (detail views)
 Ink, thread, reclaimed cardboard punch cards, bulldog clips, 37 × 28 cm., 14 3/5 × 11 in.





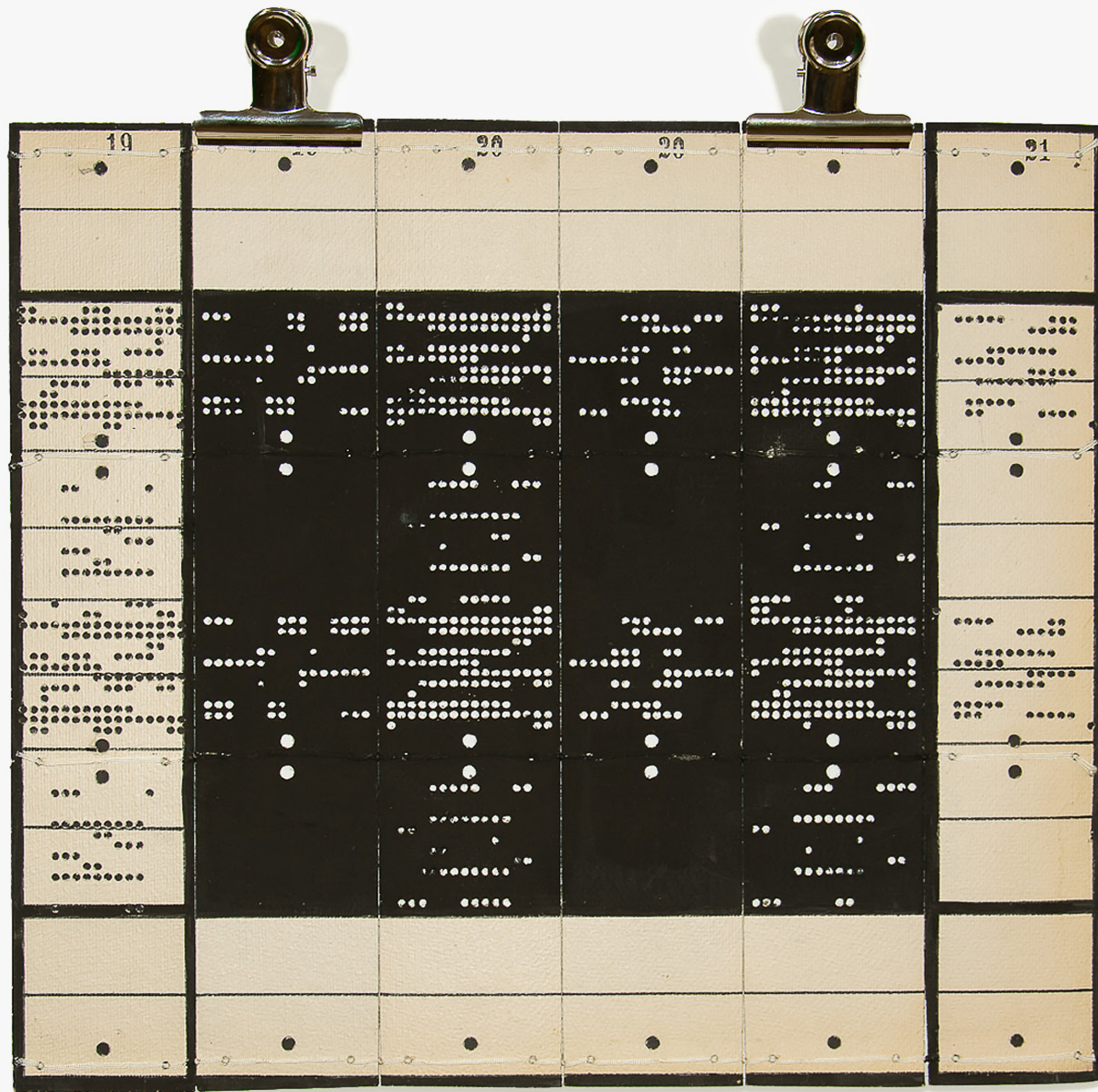
Oxygen - Reclaimed Pattern 4, 2022

Ink, thread, metal rods, reclaimed cardboard punch cards, bulldog clips, 37 × 84 cm., 14 3/5 × 33 1/10 in.

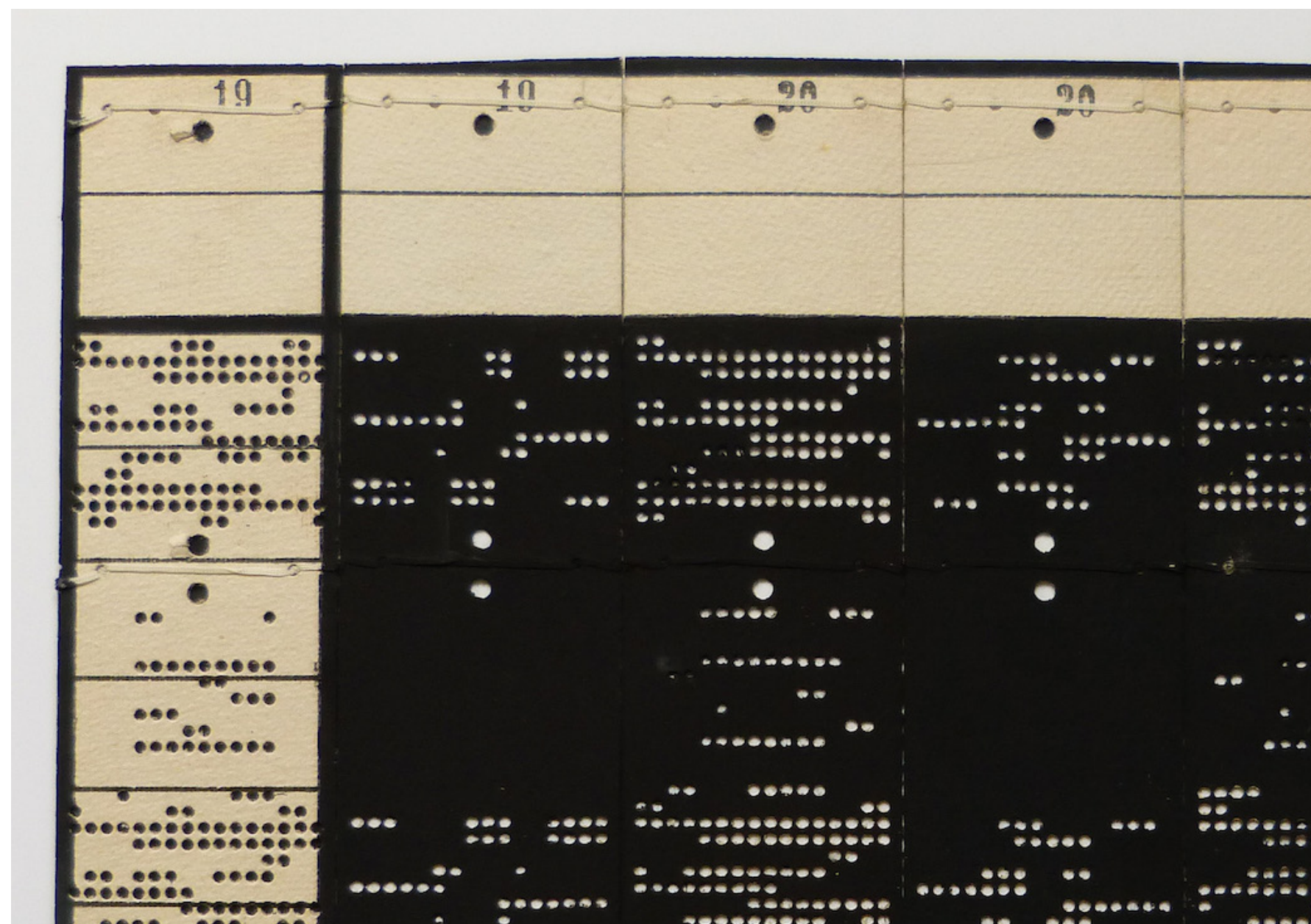


Oxygen - Reclaimed Pattern 4, 2022

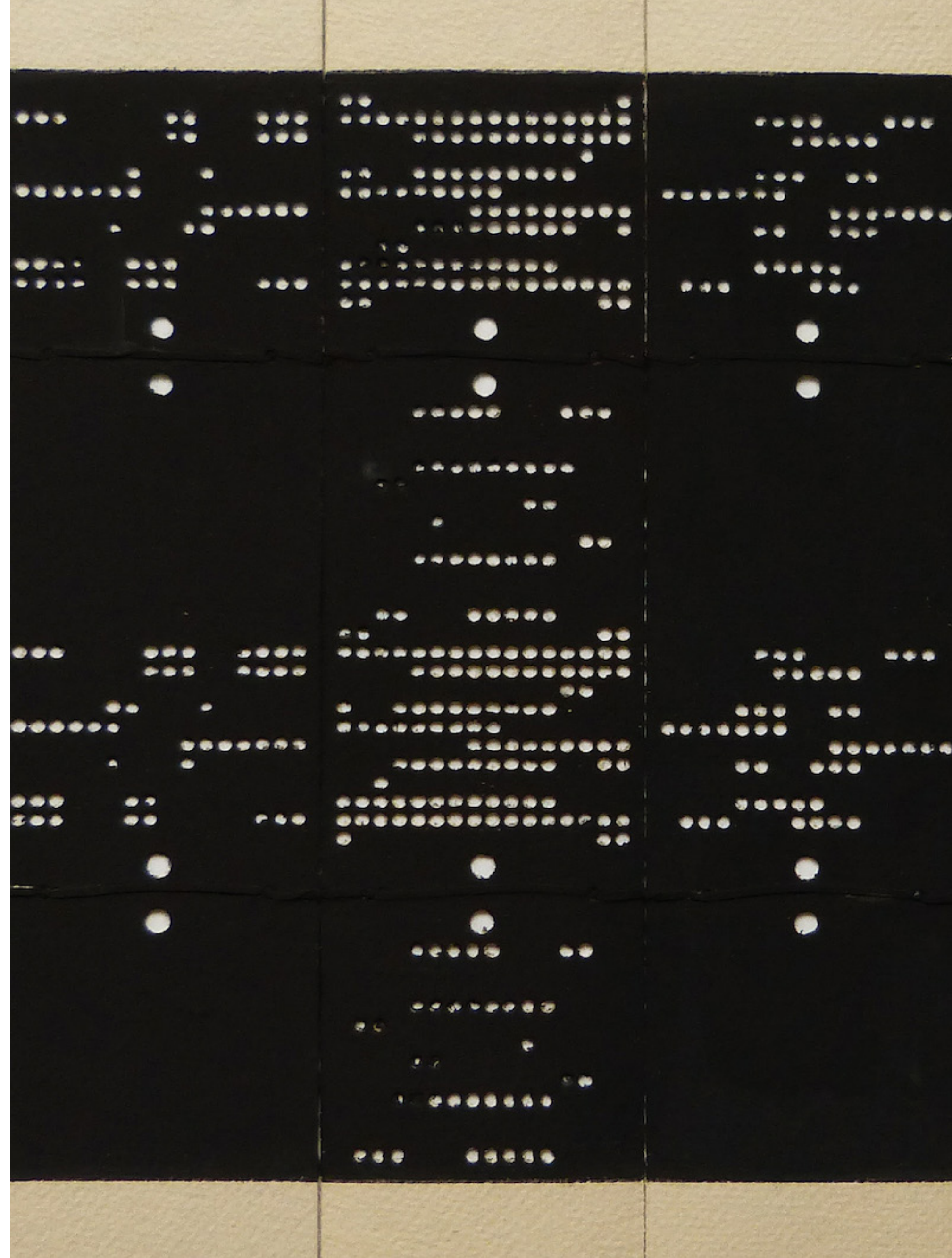
Ink, thread, metal rods, reclaimed cardboard punch cards, bulldog clips, 37 × 84 cm., 14 3/5 × 33 1/10 in.

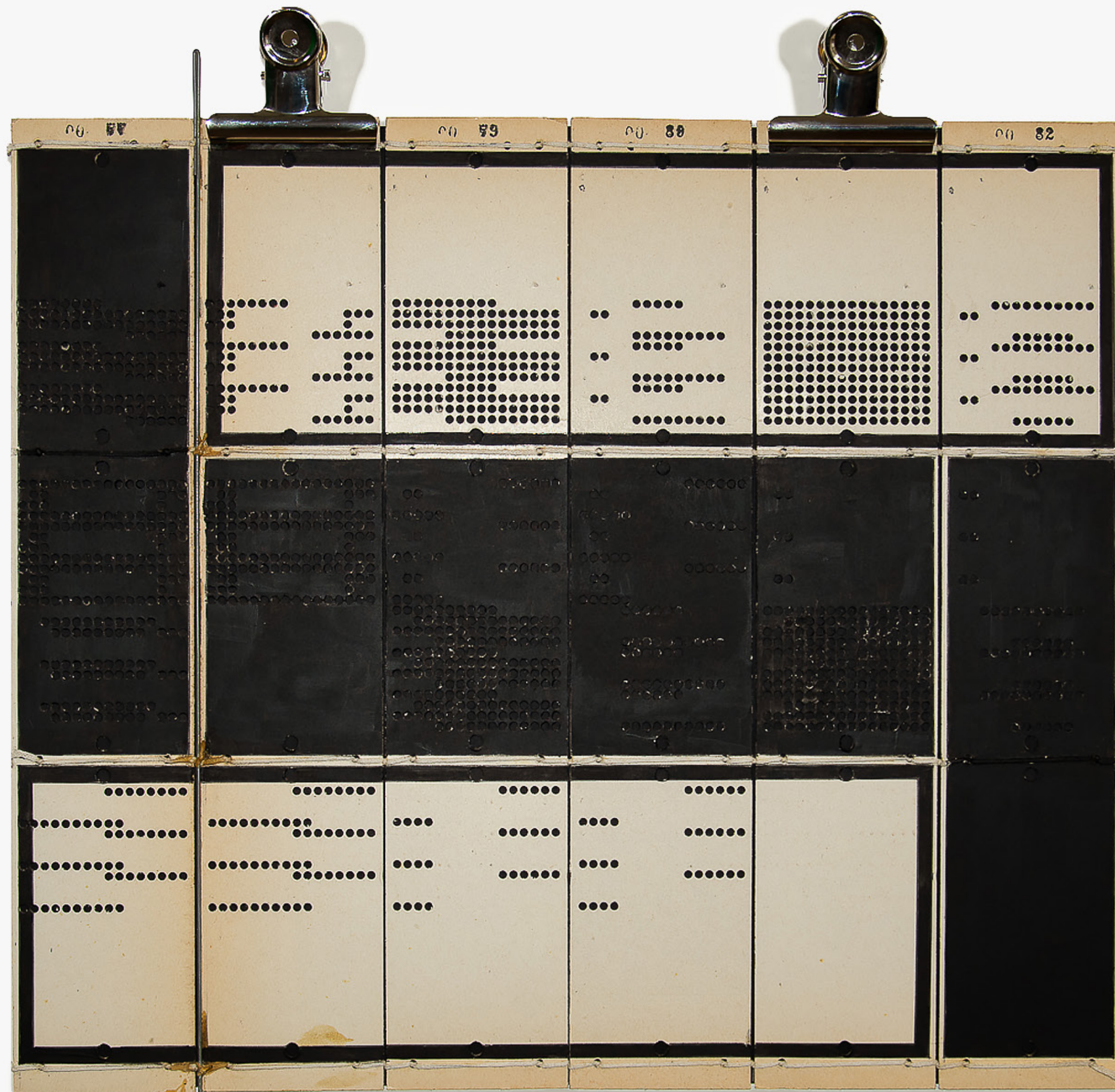


Oxygen - Reclaimed Pattern 5, 2022
 Ink, thread, reclaimed cardboard punch cards, bulldog clips, 37 × 42 cm., 14 3/5 × 16 1/2 in.



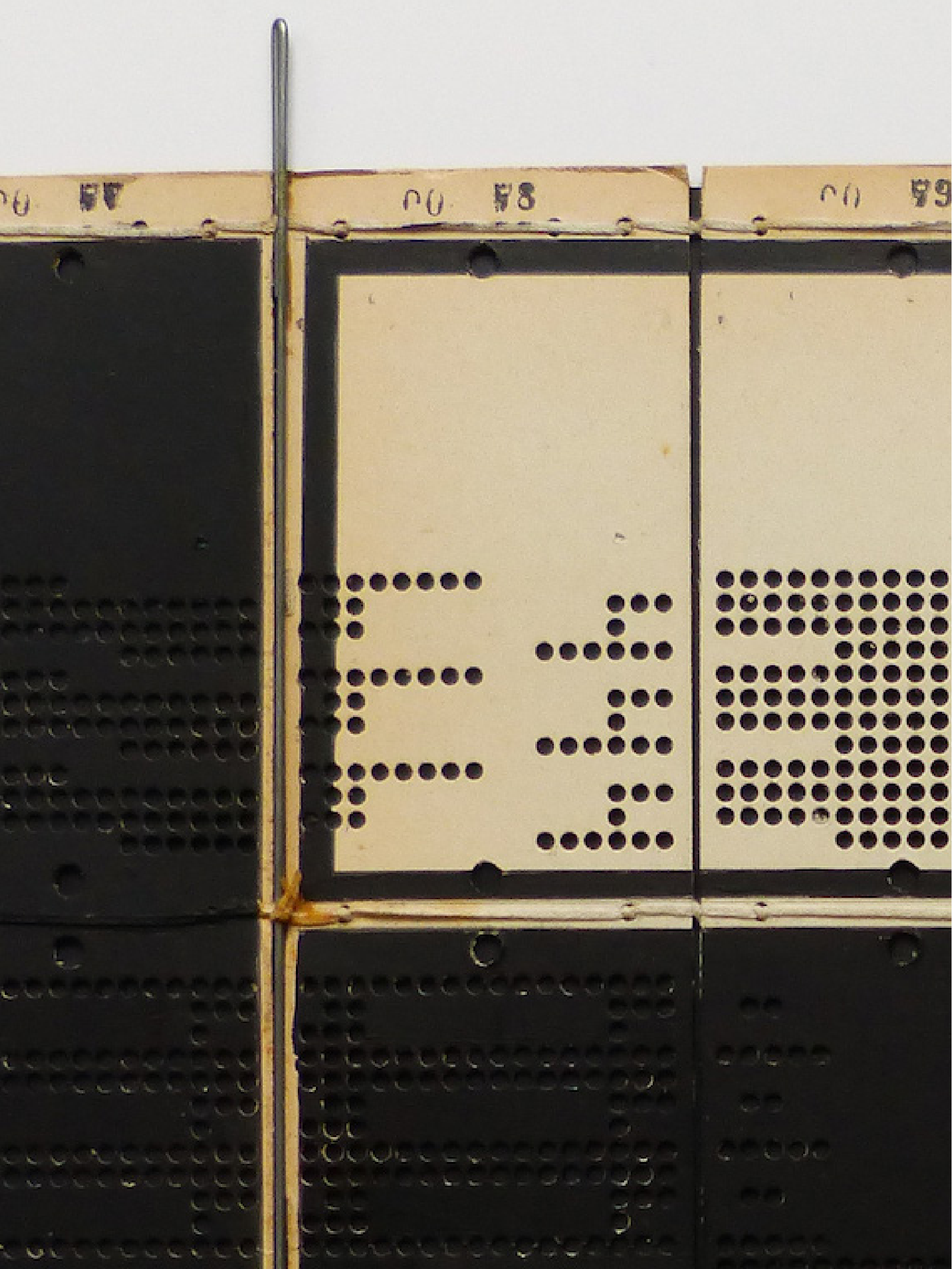
Oxygen - Reclaimed Pattern 5, 2022 (detail views)
 Ink, thread, reclaimed cardboard punch cards, bulldog clips, 37 × 42 cm., 14 3/5 × 16 1/2 in.





Oxygen - Reclaimed Pattern 6, 2022

Ink, thread, metal rod, reclaimed cardboard punch cards, bulldog clips, 37 x 42 cm., 14 3/5 x 16 1/2 in.



Oxygen - Reclaimed Pattern 6, 2022

Ink, thread, metal rod, reclaimed cardboard punch cards, bulldog clips, 37 × 42 cm., 14 3/5 × 16 1/2 in.

A BREATH OF FRESH OXYGEN

INTERVIEW WITH MARINDA VANDENHEEDE

April Dell: Your work employs found, used, and worn objects. Tell me about these punched cards. What about them drew your attention?

Marinda Vandenheede: Like most of the materials I use in my works, these punch cards are a reclaimed, out-of-use material. They're sourced from the textile industry and show the wear and tear from years of use and being stored in less than ideal conditions for decades. The resulting blemishes, little nicks, stains, and the yellowing of the cardboard are all elements that tell their story. The imperfection adds to the object's beauty – that's what draws me to them.

The punched holes themselves lend a semi-transparent, permeable quality to the material, which also triggered my interest.

AD: Where does the title of the series, *Oxygen*, come from?

MV: The first thing we need to do, before we can do anything else, is breathe. We do it about 25,000 times a day. Oxygen is imperative for life. What we breathe and how we breathe has a tremendous impact on our well-being. The punched holes in the cards allow oxygen to permeate the works and convey a sense of openness. The surface is not impenetrable or monolithic; it becomes a membrane that enables a kind of osmosis between the inside and the outside world, much like how we extract oxygen from the air we breathe.

AD: Your interventions with the found materials are typically geometric designs and patterns. What inspires these designs and arrangements?

MV: I want to strike a balance between the sensitivity of the worn and layered surfaces I use and the more abstract, geometric quality of what I paint on them. This represents a balance between nature and culture, between what is innate and what we are taught by society or in our upbringing – a recurring theme in my work.

In this case, I imagine the punch cards as a permeable, translucent membrane between the inside and the outside, as if I am in a dark room looking out. The black forms overlaying the cards become a frame that focuses the spectator's attention on a more organic, fluid, and natural view.

AD: Several *Oxygen* works incorporate metal rods – is this another found element? Why do some have rods and others not?

MV: These rods were actually already present in the found objects and are an integral part of the work. For each composition, I selected sequences of punch cards from the long bands they came in when I sourced them. For some, I intentionally chose segments with a rod and placed them within the compositions.

I like how the rods break the borders of the work; they go outside of the predefined rectangular space one expects the work to occupy. This compositional element refers to my desire to go beyond the limitations that society imposes on us – limitations we often aren't even aware of.

AD: Your works often contain dualities, both visual and conceptual. The punched cards themselves relate to both technology and artisanal crafts. What other dualities are present in these works?

MV: These cards effectively jump-started the industrial revolution in the textile industry. Before, a weaver needed the skill to create a design and be able to weave it into a fabric. These cards separated the process of design from the physical craft of hand-weaving. Ultimately, the role of weaver was reduced to machine operator.

By disregarding the patterns on the cards and overlaying them with my own, I aim to reclaim a form of artistry. This choice also refers to the unconscious patterns 'programmed' into us by our upbringing. I want to challenge that programming and create my own patterns based on what I learn throughout my life. That's why I titled the works '*Reclaimed Pattern*'. This also relates back to the duality of nature and culture.

Interestingly, these cards were one of the earliest examples of binary code (bits and bytes) for 'programming' machines. This technology eventually led to the computer and the mass digitalization of our society, with all its pros and cons. I certainly feel a sense of conflict about this element of the work as well.

ABOUT MARINDA VANDENHEEDE



Marinda Vandenhede (born 1976) lives in Waregem, Belgium, where she studied painting, mixed media, and monumental sculpture at Art Academy Waregem (2014–2017). Her practice is influenced by the truism that, as humans, we are inseparable from nature. Vandenhede's training in graphic design at the Institute for Graphic Arts in Ghent (1991–1994) is visible in the way she juxtaposes curious found objects and materials with a geometric formal sensibility.

"I tend to work with weathered, natural materials that testify to the beauty of decay." Vandenhede's sculptural objects, works on paper, and paintings that embrace imperfection, atrophy, and contemplation. She is drawn to discarded, out-of-use objects that no longer meet the exacting standards of a Western, consumerist society, giving them a new life as works of art.

Exhibitions

- 2022 *Oxygen*, online solo exhibition, Ronewa Art Projects, Berlin/Bangkok
- 2022 *Touches*, international art project curated by Bagrat Arazyan, Center for Contemporary Art Pivka, Ethno Museum Klenik, Slovenia
- 2021 *TENT Art Fair*, Auckland, New Zealand
- 2021 *18th Asian, African and Mediterranean International Art Exhibition*, Tagus International Center of Arts, Hangzhou, China
- 2021 *Caught up in Circles*, group exhibition, Föenander Galleries, Auckland, New Zealand
- 2021 *Paper Positions Basel Art Fair*, Basel, Switzerland
- 2021 *Biennale d'Art Non-Objectif de Pont-de-Claix*, Grenoble, France
- 2021 Collaborative art project, Galeria Cesar Sasson, Caracas, Venezuela
- 2021 *Re:Generations*, online solo exhibition, Ronewa Art Projects, Bangkok, Thailand, and Berlin, Germany.
- 2020 Duo exhibition, Galerie Van Caelenberg, Aalst, Belgium
- 2019 *The World of Icons*, Voloshin Gallery, Kiev, Ukraine
- 2019 Group exhibition, Dzyga Art Centre, Kiev, Ukraine
- 2018 *Mini Print*, art competition and exhibition, Cadaques, Spain, Wingfield, UK, Pineda de Mar, Spain, and Bages, France
- 2018 *Icons/Ideals*, Kiev Non Objective, Kiev, Ukraine
- 2017 *Kunst en Kunde*, Waregem, Belgium
- 2014 – 2017 Annual Arts Academy Waregem exhibition of outstanding artworks, Arts Academy Waregem, Waregem, Belgium
- 2016 *PBK'16*, art competition selection, Belgium
- 2016 *Arts by the Stream*, traveling exhibition along the River Leie, Belgium
- 2016 Solo exhibition, Waregem City Council, Waregem, Belgium
- 2015 *Kunst en Kunde*, Waregem, Belgium
- 2015 *Arts by the Stream*, traveling exhibition along the River Leie, Belgium

MARINDA VANDENHEEDE
OXYGEN

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