

Art

Close Readings from a Cozy Art Fair



by Kemy Lin
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André De Jong, "Rosa-noir/The Folds Series" (2014), ink, gesso, chalk on 300g paper (courtesy The Merchant House)

For each of his pieces in "The Folds Series," André De Jong spends years building the thickness of the paper through successive applications of ink, gesso, and charcoal. When the paper is ready, he shapes it, folding it to produce cracks and reveal the white paper underneath the color. The folds read as expressive, white chalky lines, producing sculptural drawings, and as De Jong told *The Parool*, "The destructive act [of the fold] is necessary to infuse life into these works. A remarkable thing about this type of object is that it retains the traces of this act, and that they are in fact decisive in determining its beauty."



André De Jong, "Noir/The Folds Series" (2014), ink, charcoal on 300g paper (courtesy The Merchant House)

Form, as articulated through the handling of paper, is essential to De Jong's cracked paper just as it is to Barcelo's translucent drawings, while Rondepierre and Sakhaeifar grapple with the production and dissemination of the digital image. With these pieces, the ones that stood out to me at Salon Zürcher, the viewer can leave an art fair having contemplated the act of artistic creation.