

Saturday 19 December 2020
Sunday 20 December 2020

From 12-18 h

Jivan van der Ende

(ALL OF THE TIME)

Turn around

Once inside the exhibition, the visitor is surrounded by a banner advertising SOLID SYSTEM. Its low position reminds us of race-track banners.

SOLID SYSTEM refers to a “corporate identity”, a term denoting the way in which corporate actors give meaning to their company in a specific context and in constant interaction with other actors. It implies a shared perception of reality and the ways in which things are conveyed. The extras, in house-style uniform, (partly) fulfil this role. What does this firm do, exactly? Is it a solid empty box? The words linger because the alliteration works (Coca-Cola is undoubtedly the best-known example): “solid” is synonymous with strong. It is, therefore, a reliable system; this idea is confirmed wherever you look. But it’s also uninspired and not very original. For Jivan van der Ende (°Alphen aan den Rijn, 1993, lives and works in Antwerp) SOLID SYSTEM symbolises everything that is not poetic. The banner-surrounded arena is where she places her art.

Round shapes, whether in drawings or in her use of plates in performances, have been part of her oeuvre for a long time. She used to call her ink drawings of – very small or large – dots “Monsieur Peur”, and on paper they multiplied like a virus. That was 2017, when van der Ende had just moved from the Netherlands to Antwerp. Typical of her dots was their potential spreading.

Plates are two-dimensional dots. Dots-turned-objects, utensils. When we think of their presence in daily life, their relationship with movement (and spreading) seems obvious. Jivan van der Ende paints them red. The plate becomes a traffic sign. Red attracts attention, signals. In this way, various links are established between multiplication, distribution, family, authority, prohibition signs, ... The breaking of plates is an amplification of a situation (it’s still custom in Greece today). It intensifies and dramatises the moment, both positively and negatively.

Every now and then

Moving attention back and forth between seemingly opposing positions is the connecting thread in this exhibition. The spelling of the title is the most obvious example. The use of capital letters indicates that what it says is important – or that it is loud, soundwise. At the same time, ALL OF THE TIME is put between brackets, a sign of redundancy, of insignificance. In the lyrics to Bonnie Tyler’s song *Total Eclipse of the Heart*, “all of the time” is also between brackets (to represent repetition by a second voice).

This way of writing the title is a synopsis of the entire installation: contradictions, actions and reactions, looping films, the whole time, continuity. By choosing this fragment as a title, Jivan van der Ende refers to a work that is not hers, just as she does with the borrowed images she uses in her DAGBLAD or the illustration on the invitation card. Using inspirational fragments from books or the internet is only natural for artists of her generation. Contrary to last century's copyright, for younger generations the use of open-source structures and the sharing of knowledge are part of everyday practice.

The multi-functional character of DAGBLAD#12 is typical for van der Ende's work: when rolled into a megaphone, it becomes a utilitarian object; its reproductions and texts make it a source of information about feminism; those who like to look at a limited-edition work of art could hang the length-adjustable snakeskin on the wall; and fans of 80s power ballads will be able to discover the lyrics of *Total Eclipse of the Heart*.

Opposites are shown in order to work with them, to bridge them, to nuance them, to provide them with other layers of meaning; they are van der Ende's "sparring partners". She is an artist responding to contexts and impulses. If the latter are missing, she installs them herself. SOLID SYSTEM was created in March 2020. It inspired her to continue working and to maintain continuity, the result of which is (ALL OF THE TIME). Activist, serious, contemplative and popular-kitschy elements are interwoven into one story.

S.L. December '20