Anne de Vries
FOAM FOTOGRAFIEMUSEUM
Keizersgracht 609
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“It may be that believing in this world, in this life, becomes our most
difficult task, or the task of a mode of existence still to be
discovered on our plane of immanence today. This is the empiricist
conversion.” So Gilles Deleuze wrote in 1991, subsequently
inspiring Dutch artist Anne de Vries to make his new video Critical
Mass: Pure Immanence, 2015, shown in this substantial solo
presentation. In addition to this work are three-dimensional
sculptures for which the artist bought objects such as sneakers and
shaving knives, bent or reworked them, and then photographed
and printed them on PETG paper or PVC. Steps of Recursion on
Rail — ICG, 2012, for instance, consists of photographs of blue-
and-white sneakers—reminiscent of Dutch Delft Blue porcelain—
that are elegantly draped and wrapped around a delicate metal
construction. The objects the artist chooses are, through merchandising, propagated as products of innovation.
However, by decontextualizing them, de Vries seems to emphasize an ideal about the smooth, undamaged,
synthetic world that they express.

The vast array of works in this show address a unifying theme: exploring how digital technologies are embedded in
everyday life and feed the human desire to surpass the limitations of body and mind, leading to a manipulated
reality. Critical Mass is a combination of video footage and a 3-D visualization of large anonymous crowds at
festivals dancing to entrancing electronic music under a blanket of elaborate laser shows. Through the music's
lyrics, melody, and perpetual rhythms, the video celebrates and examines the desire for a certain universality of
transcendental behavior: a pure immanence.

— Judith Vrancken

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