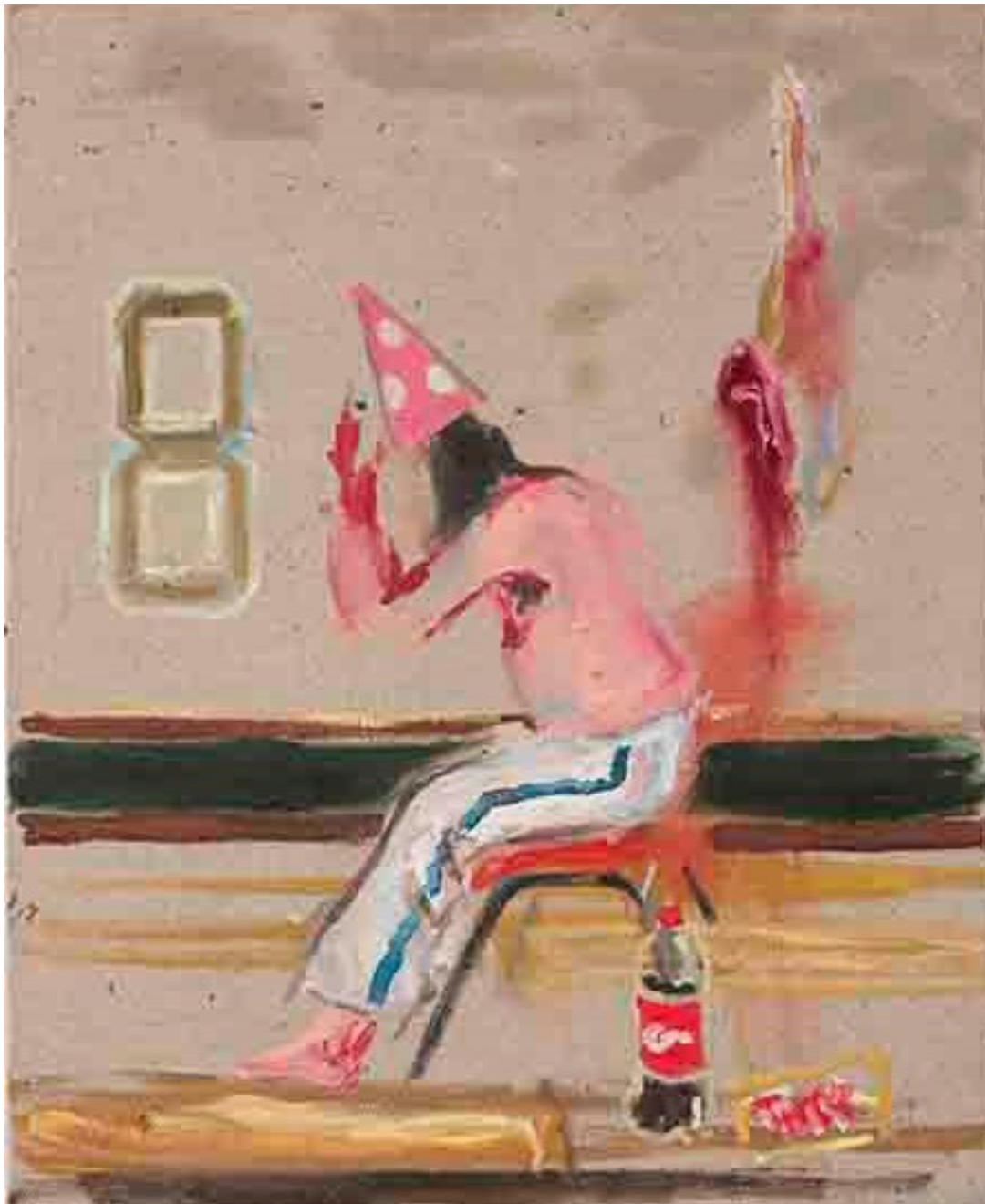


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Private Domain 159 **Aaron van Erp (1978) in CLUB SOLO BREDA**

IT'S MY PARTY AND I CRY WHEN I WANT TO



An extremely small painting, 40x30, 2020, but how accurately it has typified our time!

A party hat, with those sports pants of the average citizen with bare chest, a bottle of Coke and next to it a Twix chocolate bar from Mars and top left the money number 8, also the number of the perpetual return and behind him bloody flesh or exploded party bangers, who will say it. The birthday boy or girl has placed his hands in front of an expressionless face full of tears. It could be Van Erp himself or the Dutchman who has been taken away from everything in this corona time. The painting makes everything ridiculous, we ruined it ourselves. STONEWARE!

The small painting above can be seen in Club Solo in Kloosterstraat 138, opposite a large parking lot, in Breda. The word Solo says it all, solo exhibitions are held there by a staff of enthusiasts. A beautiful old space with old steel pillars, which is somewhat reminiscent of the Cocoa factory in Helmond.

Probably one of the few museum spaces where a limited number of visitors are allowed to view the exhibition by appointment.

There I mainly met collectors of the works of Aaron van Erp from Belgium and our own country.

Also Henk Visch and his wife. Henk Visch is perhaps the most successful sculptor in the Netherlands. His exhibition recently at Tim van Laere in Antwerp was completely sold out. So Henk met Henk. However Henk Visch was able to tell me how incredibly good Aaron is as an artist. At the moment there is a great work by Aaron in the foundation "Huis Henk Visch". Not an easy job, mysterious, elusive without teaching people the lesson, with also a lot of humor.

"I don't want to tell you that man is a filthy creature, but it is my starting point."

The evil of the world that Aaron draws and paints is never superimposed on it, as Ronald Ophuis accurately depicts. Ophuis has extras portrayed massacres in real life and will probably use photographic material.

Aaron portrays evil very diffusely, as if the entire universe is infected with it, it is in each of us and can appear out of nowhere at the most unexpected moments. After all, man is a stranger to himself.



Still life with saw, 50x60, 2020



Ronald Ophuis

Aaron never paints people, animals, objects, the spectators have to complete that themselves, he suggests, in his latest works he even leaves the canvas unpainted, no is part of the work. Evil becomes poetry, pure imagination with an undertone of obscure, unable to escape the twists and turns of human consciousness. Facts and fiction intertwine, and are more and more interchangeable in our time.

At Ophuis, something is always added, it cannot be clear enough, the spectator must be told the facts, the worse the better. Aaron is a master of omission, he has more affinity with Francis Bacon, who also more or less suggests evil, *but his moving images are frozen while evil is everywhere in the universe with Aaron, it looms out of nowhere, it is unpredictable*. Aaron already fell in 1999 for the frozen moving images of Bacon, which can be clearly seen in the picture below from 1999 (not in this exhibition).

Van Erp continues Bacon's line and is a real innovator. That is still not seen enough in the art world. The violence becomes banal and comical at the same time, it is as it is and it will not change with the current state of being human, but take it with a disappearing smile on your face as his images emerge and disappear again.



Francis Bacon



Aaron van Erp's 1999 quest for his own identity, that fleeting line around the ear could just be the beginning to his development of fading unfinished figures.

Aaron van Erp's artworks are for poets, not for the intellectual dry stubble with only a title, no for the spectator who feels the understanding of the world, for him or her who see reason, feeling, intuition and experience united in them, perhaps obtained through many lifetimes that come and go like high tide and low tide.

Jan Hoet

I remember like yesterday during a meeting with Jan, after the opening as director of the new MARTa museum in Herford in May 2005 and he asked me as the craziest collector in the Netherlands if I had anything new and I car ran and showed Aaron's first book I put together and, after flipping through it, he immediately exclaimed, '*This is great: impressionism, expressionism, surrealism, pop art, anecdotal, narrative, abstraction, concept art all in one.*' *this is not nothing dear reader!*

Sources of inspiration

You wonder where Aaron's images come from. For his dissertation "SOUP" for his final exam at the academy in Den Bosch, he says: "What goes through my head are separate elements that come from our memories". He also compares it to a pan of soup that comes to a boil and an ingredient suddenly flies out of the pan.

Aaron has put his own ingredients in that pan of soup, such as art history, philosophy, literature, politics, stories from literature and what happens to him and all kinds of perhaps seemingly trivial things that have a different meaning.

I titled my story in the catalog "Soup" for paintings from the period 2008-2010:

"OH GOD, Life IS AN IMPOSSIBLE QUESTION". I wrote the following about Aaron van Erp: *'No straight paths in my life, nature and my own nature are capricious as the plague, no civil service and rules, no schedules and calculations, I have a somewhat skewed view in life, the world is tumbling all the time, i have no car driving license and life path. My strength is my inability, my not-knowing, my images are like visions, there is a tremendous desire for the vision in my soul, ignorant of myself.'*

The surrender of Occupy Breda 2011. This is a good time now that we are in Breda.



The surrender of Occupy Breda, oil on canvas, 220x300, 2011

The painting is in the possession of a befriended collector from Belgium who had to break out a whole door for this exhibition. The painting is inspired by the surrender of Breda (1634-1635), also called Las Lanzas, by the Spanish painter Diego Velázquez (1599-1660). The painting is in the Prado museum, Museum Helmond has a copy.



Aaron van Erp moves the scene of the surrender of Breda to our time. The surrender of Occupy Breda refers to the Occupy movement that started on September 17, 2011 with the occupation of Wall Street. It was mainly young people who were inspired by the revolutions in the Arab world and the revolutions of the Spanish May 15th movement (Indignados) in the same year. The Occupy movement spread to many other countries, including the Netherlands.

It's always about power, both in the 17th century and in our time, only with other actors on the stage; in 2010/2011 they will be demonstrations against the power of large companies and financial institutions, at the expense of citizens and democracy. It reacted against the economic inequality, greed and "invisible power" of the multinationals.

With Diego Velázquez, the battle is over and the scene looks nice compared to Aaron's work. Everyone involved is recognizable at Velázquez and the lances stand neatly upright. With Aaron, they are diffuse figures, with helmets and lances going in different directions. It is unclear who is fighting whom and the story is never finished.

The Old Testament Ecclesiastes 3 contains a text that is often recited in churches.

The last two lines are the following:

"There is a time to love someone and there is a time to hate someone. There is a time of war and there is a time of peace "

Nietzsche would say, "The eternal return of things."



When I enter the main hall of Club Solo, I immediately see the canvas from our collection in the distance. We have always found "The Four Angels of Death," referred to by Aaron as "The Four Angels of Vengeance," a fascinating painting. I see that the work here comes into its own and is still extremely strong.



The Revenge of the Four Angels, 250x150, 2011



Albrecht Dürer 1496-1498, 39.4x28.2

The rooms of Club Solo radiate a beautiful light. These spaces are much more beautiful than those in the former Stedelijk Museum de Beyerd, where the light was never right.

Van Erp found inspiration in a wood engraving from the Apocalypse series by Albrecht Dürer. (1496-1498 - 1471-1528) Aaron's rifles more or less correspond to the position of the swords. *Dürer's sharp clear lines and shapes contrast with Aaron's diffuse painting.*



Club Solo; Kloosterlaan 138 Breda, info@clubsolo.nl. Send an email to book a visit to the Aaron van Erp exhibition. www.clubsolo.nl

Club Solo has invited M HKA of Contemporary Art Antwerp to place a more conceptual artist opposite Aaron van Erp: "Francoir Curlet" (1967) from Paris, but also not a boy who takes a light-hearted view of the world.

May 16 to June 27, 2021 Wednesday to Sunday from 11 a.m. to 5 p.m.



A magisterial exhibition.

Also see **Private Domain 126: Aaron van Erp and "Erpism" opposite Steven Aalders' "The Fifth Line"**

Galleries for Aaron van Erp: Tim van Laere Antwerp:
www.timvanlaeregalerie.com Livingstone gallery: www.livingstonegallery.nl