

Press release
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Ara, 1990 © Stichting Erik Andriessse

Kunstfort opens 2017 with an exhibition of Dutch painter Erik Andriessse and a site-specific installation of Tamar Harpaz

Kunstfort bij Vijfhuizen opens 2017 with an extensive paintings exhibition of Dutch painter Erik Andriessse (NL, 1957 – 1993) in the historical “Genieloods” shed. In the fort itself, recent Rijksakademie alumnus Tamar Harpaz (Israel, 1979) makes an installation with sound and everyday objects. The opening is on Sunday 19th of March. Opening speech at 15.30, followed by music from Erik Andriessse’s collection, played by Arif.

In *Erik Andriessse – Dode Dierentuin* the legendary painter immortalizes untamable nature: a mysterious gathering of sunflowers, amaryllisses, skeletons and skulls haunts the “Genieloods” shed of the fort.

‘De Dode Dierentuin’

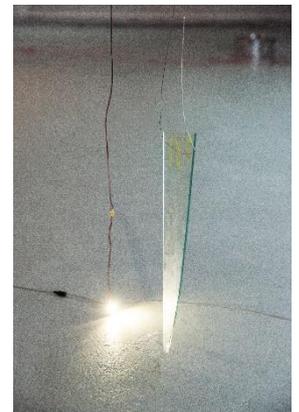
In the 70s and 80s, Erik Andriessse is part of a generation of artists that again focuses on the art of painting – full of energy, with brush and paint in their hands. In politically and climatic troubled times, back then as well as today, he confronts us with the power of nature. But in his work there is a possible future too: a world in which nature looks back at us and has left an earth overgrown by man.

The virtuosic artist dies at 35, but by then is already famed. Former Stedelijk Museum director Wim Beeren is a great enthusiast and in 1988 the Van Gogh Museum organizes a solo. But Erik Andriessse shows his work in less conventional places too, including two Dutch fortresses. Nowadays his oeuvre is represented in numerous museum and private collections. From the latter the Kunstfort presents a selection of rarely shown work. Starting point is the iconic painting 'The Dead Zoo' that has been on display for years at Amsterdam zoo 'Artis'.

Site-specific installation by Tamar Harpaz

For this site-specific exhibition the artist tracks the concrete structures of the fort. Employing sound and everyday objects, Harpaz transforms each room into an instrument. Together the spaces become an eerie orchestra of tones, lights, wires and glasses. The noise of pulsing percussions and blowing wind resonates through the historical corridors, recalling ghosts of the fort’s intended military purpose. *March Madness* suggests the haunting presence of the military without revealing wherein this is located.

In and around the fort there are interventions by artists Jacob Dwyer, Annika Kappner, Olya Oleinic and Sarah Ancelle Schönfeld, besides permanent work of Jurgen Beij, Tom Claassen, Hans Koetsier and Hans van Houwelingen, amongst others.



SHHHH! 2016 © Tamar Harpaz

About Kunstfort bij Vijfhuizen

The monumental Fort bij Vijfhuizen is one of the first concrete buildings in the Netherlands and part of the Defence Line of Amsterdam; a large-scale 19th-century defensive plan that was never completely put into action, and has been declared a UNESCO World Heritage Site in 1996. The island is surrounded by distinct examples of Dutch country planning like the 19th century polder landscapes and 20th century suburban “Vinex” housing districts. Since 2005 the island is a destination for art, a unique location where visual art and military heritage come together. The exhibitions mirror the fort’s surroundings: a collage of engineered landscapes showcasing the deployment of nature for a wide range of – now often outmoded – purposes. Since 2016 the Kunstfort has a new director. The artistic program is inspired by the genre of science fiction – artists create alternative realities and question existing societal systems.

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