

‘Inside Arrangement. International’ forms part of a critical practice ‘speaking’ through lines, colours and materials, corresponding together in an ornamental, minimal language. In this group of new works Scheepers concentrates on the making of (and lives of) motifs, as a way to contemplate the act of ‘making’ art.

Taking the form of large drawings, collages and sculptures, differing aspects and intentions exist and are drawn together to form a complex language, which Scheepers describes as “speaking in different variations,” and which she has ordered into three departments, which loosely divide the composed simultaneity of the group - ‘Spoken Pictures (Background Paintings)’, ‘Inside-out Shows’ and ‘Storied Fabrics.’

Analysing the interior structures of formulations and simultaneously opening forms to their inherent abstractions, her analytical practice concentrates on relationships between the moment of composition, the modes of composition and composition as abstract form, as space, as figure, as vessel. Colour is applied as reminiscence of decisions, the work acquiring what it needs in colour from a pre-determined ‘gamme de couleur.’

Scheepers composes arrangements as interior designs, in which one can wander around like in a room, as spaces of thought, through concepts, functions and sensations. A way for composition to act as an externalisation of interior structures. This understanding of ‘form’ is linked to an understanding of the concept of identity as an ‘active product’, e.g - forms articulating the process of their formulation, gestures signalling their making etc. This process being inseparable from the finished work or identity, it is the impossibility of their marriage that plays an essential role in many of Scheepers’ works.

The composed structure which appears as a motive in several of the works, Scheepers describes as $\frac{3}{4}$ of a cross. A kind of tri-wall instead of a tri-angle, it is a shape that is developed in the style of functional illustrations, as a possible floorplan for works to be shown individually and in relation to one another. This idea for presenting works is not actually ‘obeyed’ in practise but establishes itself as a motif and thread throughout the exhibition. Constructing the artists’ studio or possible variations of an exhibition into motifs is another method installed here to illustrate an unlikely simultaneity of motif and the methods and workings of process. Within Scheepers’ work, process ‘poses’ as a model.

Resembling the ‘Toile de Jouy’ fabrics of the 18th century, which are extensively printed with narrative illustrations, Scheepers’ collages are made with selections of drawings to create a

composed surface of content functioning as pattern. In this sense 'Inside Arrangement. International' is also a strategy of withstanding essential Aporia: e.g. the one between process and product and between the constructive and the mimetic. Scheepers works do not try to harmonize these contradictions but instead they hold these in tension. Her methods invent third terms which open up abstraction as a way to escape dualisms.

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