

In the exhibition 'Fault' at De Vleeshal, Remco Torenbosch (b. 1982) reduces the space (material and formal) devoted to economic politics by using economics as a new humanistic modernism and reducing as a new minimalism.

In his sculptures, collages, performances and films, Torenbosch distils his observations of the everyday economic politics in society into the realm of formal aesthetics. With his consistent choice of easy accessible materials as newspapers, synthetic fabrics and cheap sheeting material, Torenbosch navigates the areas between the found object, the process, and the built or manufactured. His works seem to be charged with the myths of (economic) modernism with its purity laws, its yearning for transcendence, and its optimistic faith in the utopian potential of freedom. But at the same time they reveal the absurdity of these notions. In an almost mechanical, robotic fashion, Torenbosch dissects the cadaver of a modernism that lost its innocence.

“The capitalistic side of economics is the purest form of socialism: It doesn't care what your religion or skin colour is, it only cares about money”

*(This document was automatically generated by Contemporary Art Library.)*