

Machteld Rullens

THE GOOD
THE BAD
AND
THE UGLY

GALERIA MASCOTA

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Born 1988 in the Netherlands, Rullens practice involves the transformation of everyday materials, often focusing on the use of cardboard boxes, Rullens explores ways in which we might transpose conventional ideas of the home. Confinement is a theme that seems to run through Rullens' practice; what might the delivery boxes have the potential to represent when an individual's world is suddenly confined to the walls of the home?

Probably inspired by the restrictions that were set in place from the Covid-19 pandemic, Rullens questions how we might use our imagination to escape domestic spaces, what might the possibility of Amazon Prime and other delivery markets offer to the individual dweller? And do delivery boxes represent more than just a 3D shape, perhaps instead an excitement and an ulterior universe?

Rullens's recently published book, 'Full of Emptiness' [2021] is her first collection of images both from her studio and from her daily life. In it, Rullens offers a direct comment on the ironic 'emptiness' of a box; boxes can withhold an excitement and an unknown that most people still recognise. Maybe Rullens is playing on the nostalgia of childhood notions of gift-receiving, or childhood games, making spaceships out of boxes and simple domestic materials. The ability to be able to fly away with our imagination is something that Rullens draws our attention to.



Galería Mascota is honored to present Machteld Rullens's [The Hague, 1988] first solo exhibition in Latin America titled "The Good, the Bad and the Ugly." The title of the exhibition, inspired by the iconic 1966 western film, reflects Rullens's exploration of the dualities within Mexico City by immersing not only herself but also her artistic process and materials. These materials which play a role in people's everyday lives, such as discarded cardboard, are now reimagined and transformed into her wall objects.

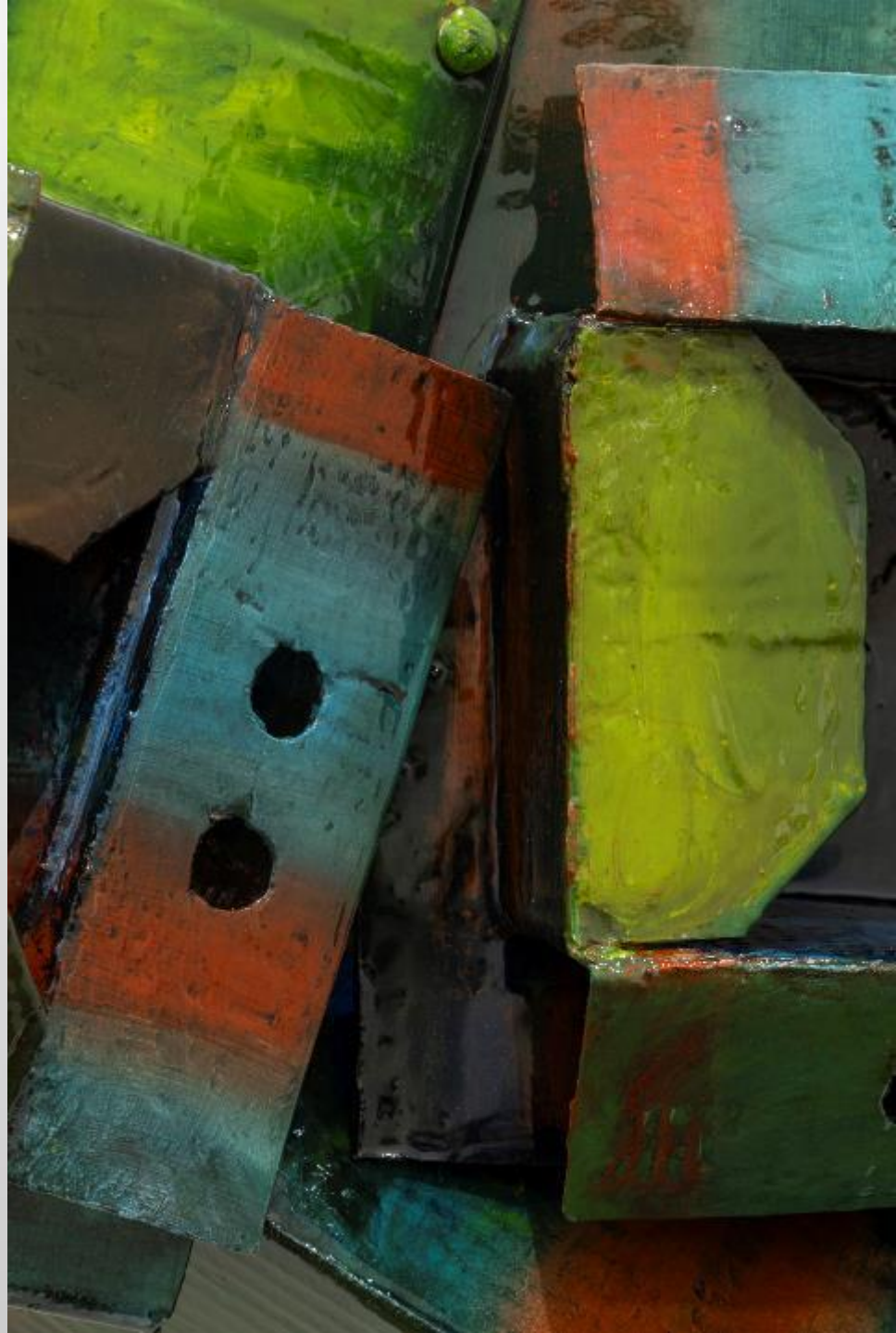
The connection between the film and Rullens's work lies in the narrative's portrayal of characters who despise each other yet are forced to collaborate. The film presents a world driven by greed, deceit, love, and a chaotic game where each move leads inevitably to the next. Similarly, the works in this exhibition reflect that dynamic tension. Paint seeps into cardboard, resin layers fortify what was once fragile, and bolts turn humble surfaces into imitations of the metal sides of trucks that navigate the streets of Mexico City. Materials not originally designed to coexist come together harmoniously, as Rullens's reshapes and rearranges cardboard boxes, converting something delicate into sturdy forms that evoke themes of play, composition, and architecture.

Rullens's artistic practice is rooted in the idea of blending opposites—the fine line between right and wrong, beauty and ugliness, strength and fragility. In doing so, she draws subtle inspiration from American artist Mary Heilmann, whose work fuses the analytical structures of Minimalism with a spontaneous, intuitive spirit. Rullens's carries this ethos into her art, incorporating conceptual references to chessboards—symbolizing calculated movement and balance—while breathing new life into discarded materials. She masterfully coaxes these forgotten remnants into compositions that embody a harmonious interplay between the functional and the expressive.

This exhibition is deeply rooted in the context of Mexico, as the works have been made during a one-month residency near the San Cosme Market. Each material retains the aura of the environment it comes from, configuring both the work and the space they inhabit. Color is important as it conveys moods in the work. It reflects and inhales light. The layers of resin poured on top of the paint intensify that aspect. The 'Crushed' works within this show, the biggest Rullens has produced up until today, flirt with the idea of abstract expressionism while mimicking Mexican modernist architecture. It creates a dialogue that underscores the potential for transcendence in the everyday, inviting viewers to appreciate the beauty in simplicity and the sophistication in resourcefulness.



Machteld Rullens
The Formation, 2024
cardboard, pigments, oil paint,
foil, resin
17 3/4 x 19 1/4 x 16 1/8 in
45 x 49 x 41 cm
[RULLENS-2024-020]







Machteld Rullens
Breath [Crushed Green], 2024
Cardboard, pigments, oil paint,
foil and resin
84 1/4 x 52 3/8 in
214 x 133 cm
[MR-2024-034]







Machteld Rullens
Crushed Mirror [Blues], 2024
cardboard, pigments, oil
paint, foil, resin
59 7/8 x 40 1/8 in
152 x 102 cm
[RULLENS-2024-026]









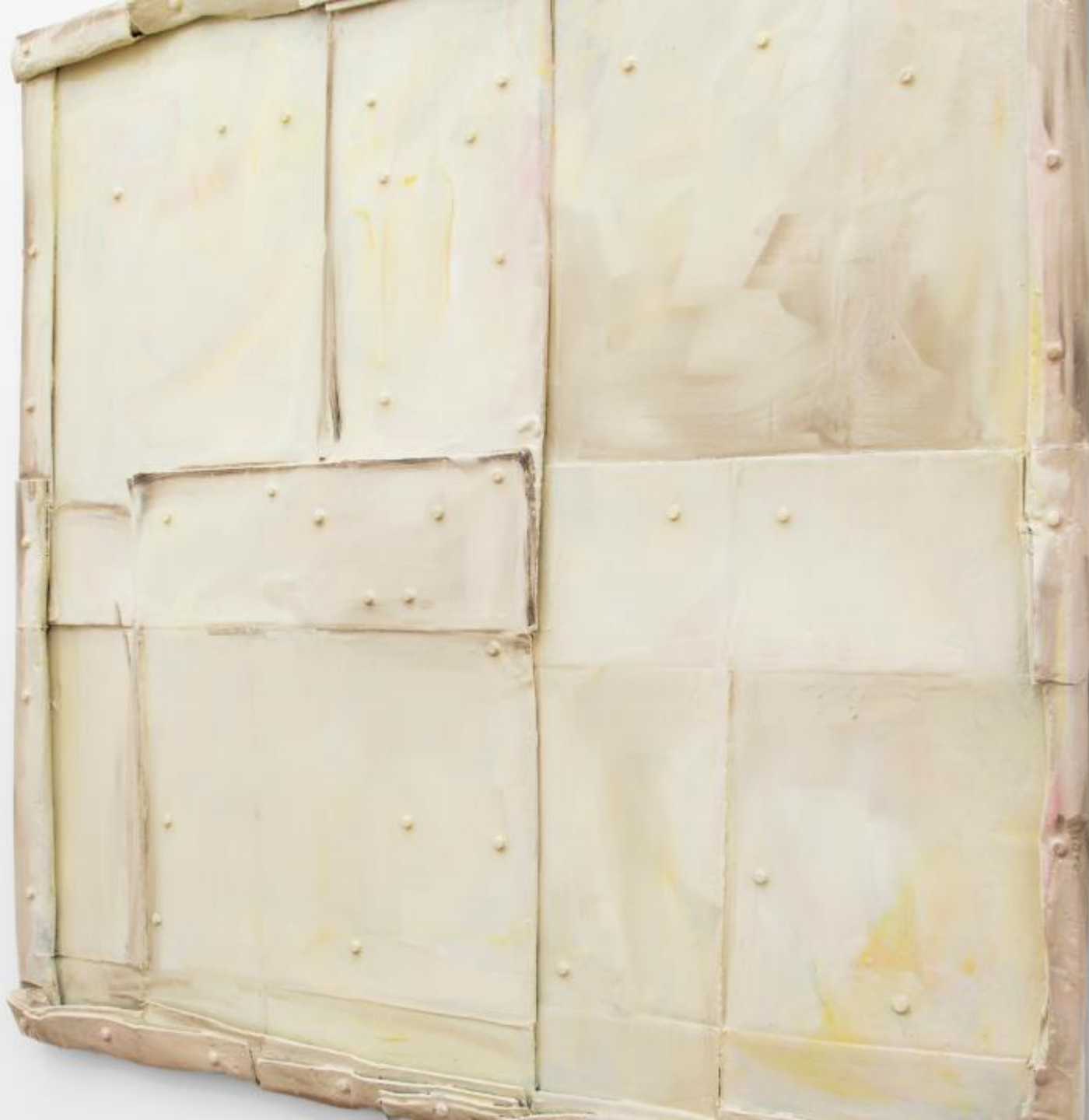
Machteld Rullens
*Duo Contro Cinque [Red
Rothko]*, 2024
Cardboard, pigments, oil
paint, foil and resin
114 1/8 x 65 in
290 x 165 cm
[MR-2024-033]

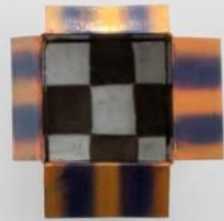






Machteld Rullens
Crushed Angel Eyes , 2024
cardboard, pigments, oil
paint, foil, resin
54 x 55 7/8 in
137 x 142 cm
[RULLENS-2024-031]







Machteld Rullens
Box [Heilmann], 2024
cardboard, pigments, oil
paint, foil, resin
16 7/8 x 16 7/8 x 10 5/8 in
43 x 43 x 27 cm
[RULLENS-2024-027]







Machteld Rullens
Crushed Albers, 2024
cardboard, pigments, oil
paint, foil, resin
35 x 26 3/8 x 4 3/4 in
89 x 67 x 12 cm
[RULLENS-2024-013]







Machteld Rullens
Farfalle Religion, 2024
cardboard, pigments, oil
paint, foil, resin
15 x 13 3/8 x 5 3/4 in
38 x 34 x 14.5 cm
[RULLENS-2024-014]





Machteld Rullens
The Bridge of Rope [white
tube], 2024
cardboard, pigments, oil
paint, foil, resin
24 3/4 x 9 in
63 x 23 cm
[RULLENS-2024-016]







Machteld Rullens
Tube [Green Bove] , 2024
cardboard, pigments, oil
paint, foil, resin
22 1/4 x 7 1/8 x 3 1/8 in
56.5 x 18 x 8 cm
[RULLENS-2024-015]





Machteld Rullens
Column [Clint], 2024
cardboard, pigments, oil
paint, foil, resin
89 3/4 x 11 x 7 1/8 in
228 x 28 x 18 cm
[RULLENS-2024-002]









Machteld Rullens
Checkerboard [after Heilmann],
2024
cardboard, pigments, oil paint,
foil, resin
[RULLENS-2024-036]
41 x 34 cm
16 1/8 x 13 3/8 in:
[RULLENS-2024-036]







Machteld Rullens
The Sundown [Box], 2024
cardboard, pigments, oil
paint, foil, resin
16 1/2 x 16 1/2 x 7 1/8 in
42 x 42 x 18 cm
[RULLENS-2024-008]







Machteld Rullens
*The Good, The bad and
the Ugly [crushed]*,
2024
cardboard, pigments,
oil paint, foil,
resin
21 1/4 x 26 3/8 in
54 x 67 cm
[RULLENS-2024-032]







Machteld Rullens
Tiny Bright Green [CDMX], 2024
cardboard, pigments, oil
paint, foil, resin
6 1/2 x 5 1/8 x 3 3/4 in
16.5 x 13 x 9.5 cm
[RULLENS-2024-017]







Machteld Rullens
Sol [Box], 2024
cardboard, pigments, oil
paint, foil, resin
39 x 19 1/4 x 7 1/8 in
99 x 49 x 18 cm
[RULLENS-2024-022]







Machteld Rullens
Tuco [Checkerboard], 2024
cardboard, pigments, oil
paint, foil, resin
22 1/2 x 22 1/2 x 9 in
57 x 57 x 23 cm
[RULLENS-2024-033]





Machteld Rullens
Tiny Blue [CDMX], 2024
cardboard, pigments, oil
paint, foil, resin
6 1/2 x 5 1/8 x 3 3/4 in
16.5 x 13 x 9.5 cm
[RULLENS-2024-004]







Machteld Rullens
The Ecstasy of Gold, 2024
cardboard, pigments, oil
paint, foil, resin
22 x 24 3/8 in
56 x 62 cm
[RULLENS-2024-007]



Born 1988, The Hague, The Netherlands
Lives and works in The Hague, The Netherlands

Education

2014 MFA Piet Zwart Institute, Rotterdam, NL 2012 BFA Royal Academy of Art, The Hague, NL

Solo / Duo Exhibitions

2024
t.b.a. Galeria Mascota, Mexico City, MX
Liste Art Fair solo booth, Page (NYC), Basel, CHDwaet, Sorry We're Closed, Brussels, BE Scrapyard Abstraction, Kunsthal, Rotterdam, NL

2023
Boxing Glove, Page, New York, USA
Bijna Niks, Overduin&Co, Los Angeles, USA Vincent van GoghHuis, Zundert, NL

2022
Colour Shaping Form, Stephane Simoens Gallery, Knokke, BE

2021
Container, Galerie Martin van Zomeren, Amsterdam, NL Turn to Liquid, Pracownia Portretu, Łódź, PL

Group Exhibitions

2023
Galeria Mascota, Mexico City, MX Martin van Zomeren, Amsterdam, NL Sector 1 Gallery, Bucharest, RO Sorry We're Closed, Brussels, BE

2022
Theo van Doesburg Foundation, Amsterdam, NL La Struttura, Overduin&Co, Los Angeles, USA Sowieso, Omstand, Arnhem, NL
The Most Sunny Hour of Your Night, Transient Projects, Ghent, BE

2021
CODA Museum, Apeldoorn, NL Quartair, The Hague, NL
Martin van Zomeren, Amsterdam, NL

2020
König Galerie, London, London, UK Martin van Zomeren, Amsterdam, NL
Secretly place a hot piece of steel in moist food, Antonia Brown, Brussels, BE

Awards

2024
Josef and Anni Albers Foundation, Ireland, IR

2023
Vincent van GoghHuis, Zundert, NL Stroom Den Haag, grant, NL Mondriaan Fund, grant, NL

2022
Josef and Anni Albers Foundation, Thread, Senegal, SN Mondriaan Fund, grant, NL

2019
Royal Award for Modern Painting, Amsterdam, NL Shiro Oni residency, Gunma, Japan, JP
Stroom The Hague, project grant, NL

2017
Mondriaan Fund, young talent grant, NL

2016
Studio Neïl Beloufa, Paris, FR
Sybren Hellinga Award, shortlisted, SYB, NL

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