



13 December 2024 - 1 February 2025
54 White Street, New York, NY (US)

Alex van Warmerdam
Apparitions

GRIMM

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GRIMM is pleased to announce *Apparitions*, the first exhibition in the United States dedicated to Dutch artist Alex van Warmerdam. The exhibition will be on view at the New York gallery from 13 December 2024 until 1 February 2025

The paintings included feature figures in landscapes or interiors, alone or with company—some in full-length, others only their heads. These figures, or apparitions, often seem foreign to their environment. Their bodies are often too large for the spaces from which they emerge. A few are awkwardly proportioned, their limbs out of size to the rest of their bodies, and depicted from unnatural perspectives.

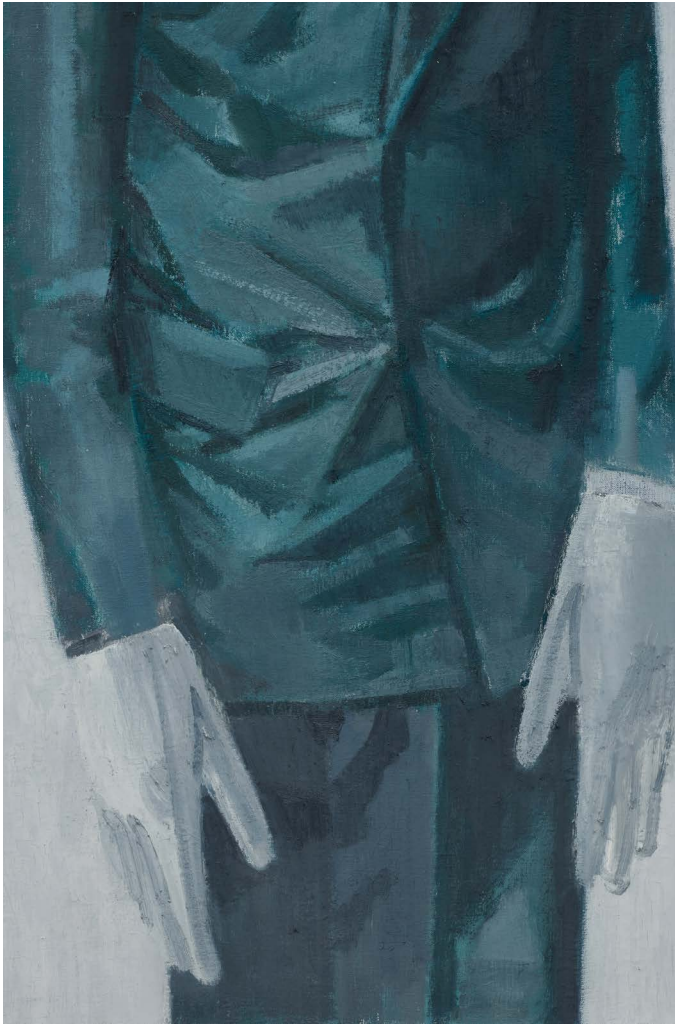
Van Warmerdam uses images he has been collecting for decades as the basis for the figures. People and characters found in books or on the internet, interiors and landscapes from old magazines or drawn from his personal photographic archive. The artist prefers images that he finds both picturesque and open to interpretation. Van Warmerdam prefers elements that he can interpret freely; to underscore, to obscure or both in terms of color, form, and composition.

The small portraits in the exhibition are referred to by Van Warmerdam as “tronies.” In the Netherlands a tronie refers to a portrait study of a nameless model, which were especially popular during the Dutch Golden Age. The paintings are not intended to accurately depict the sitter, instead they are used as studies of facial expressions and states of mind. The basis for the paintings could be of a politician, a murderer, or a farm girl, but Van Warmerdam attempts to forget their identity as quickly as possible. Instead, he is concerned with the look of the face and the unrealistic colors he applies.



Detail | *Brothers*, 2024

In the downstairs gallery, Van Warmerdam presents two video installations previously shown during his exhibition at the Eye Filmmuseum in Amsterdam (NL). The mobility of thought becomes visible in the stop-motion film of an ever-changing painting. The work, *Creatures of the Forest*, shows a stream of images of people, animals, plants, landscapes, and interiors, which flow into each other. Each new image builds on the previous one. It is a film about painting itself.



Detail | *Man with gloves*, 2023

About the artist

Alex van Warmerdam (b. 1952 in Haarlem, NL) studied painting and printing at the Gerrit Rietveld Academy in Amsterdam (NL). After graduating in 1974 he started his first theater company that later became the famed 'Orkater' and subsequently 'De Mexicaanse Hond'. Van Warmerdam has won many awards for his work in literature, theater and film, including the Palme d'Or nomination for his film *Borgman*. In 2010 his multidisciplinary work was the subject of a solo exhibition at the Stedelijk Museum, Schiedam (NL) and in 2018 the EYE Filmmuseum, Amsterdam (NL) presented his retrospective exhibition titled *l'Histoire Kaputt*. Van Warmerdam was awarded the Prins Bernhard Cultuur Prize for Theatre as well as the Johannes Vermeer Prize for his entire oeuvre. In September 2021, the artist released his tenth movie, titled *Nr. 10*.

Selected exhibitions include *Out of poverty * Art, history and stories*, Stedelijk Museum, Schiedam (NL), 2024; *Verschijningen*, GRIMM, Amsterdam (NL), 2021; *Inaugural exhibition*, GRIMM, New York, NY (US), 2021; *Diepgeworteld, Bomen in de Nederlandse schilderkunst*, Dordrechts Museum, Dordrecht (NL), 2020; and *Tronies*, GRIMM, Amsterdam (NL), 2018.

His work is included in the collections of EYE Filmmuseum, Amsterdam (NL); Museum Voorlinden, Wassenaar (NL); and the Stedelijk Museum, Schiedam (NL), among others.

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White shed / Woman
2024

Oil on canvas
180 x 135 cm | 70 7/8 x 53 1/8 in

GRIMM



Two Human Beings
2024

Oil on canvas
180 x 135 cm | 70 7/8 x 53 1/8 in

GRIMM





Brothers
2024

Oil on canvas
120 x 60 cm | 47 1/4 x 23 5/8 in

GRIMM



Man with gloves
2024

Oil on canvas
120 x 60 cm | 47 1/4 x 23 5/8 in

GRIMM



Two Sisters
2024

Oil on canvas
120 x 114 cm | 47 1/4 x 44 7/8 in

GRIMM





Woman with handbag
2024

Oil on canvas
120 x 60 cm | 47 1/4 x 23 5/8 in

GRIMM



Master and Servant
2024

Oil on canvas
100 x 80 cm | 39 3/8 x 31 1/2 in

GRIMM



Detail | *Master and Servant*, 2024



Possibly a memory
2022

Oil on moving blanket
120.5 x 100.5 cm | 47 1/2 x 39 5/8 in

GRIMM



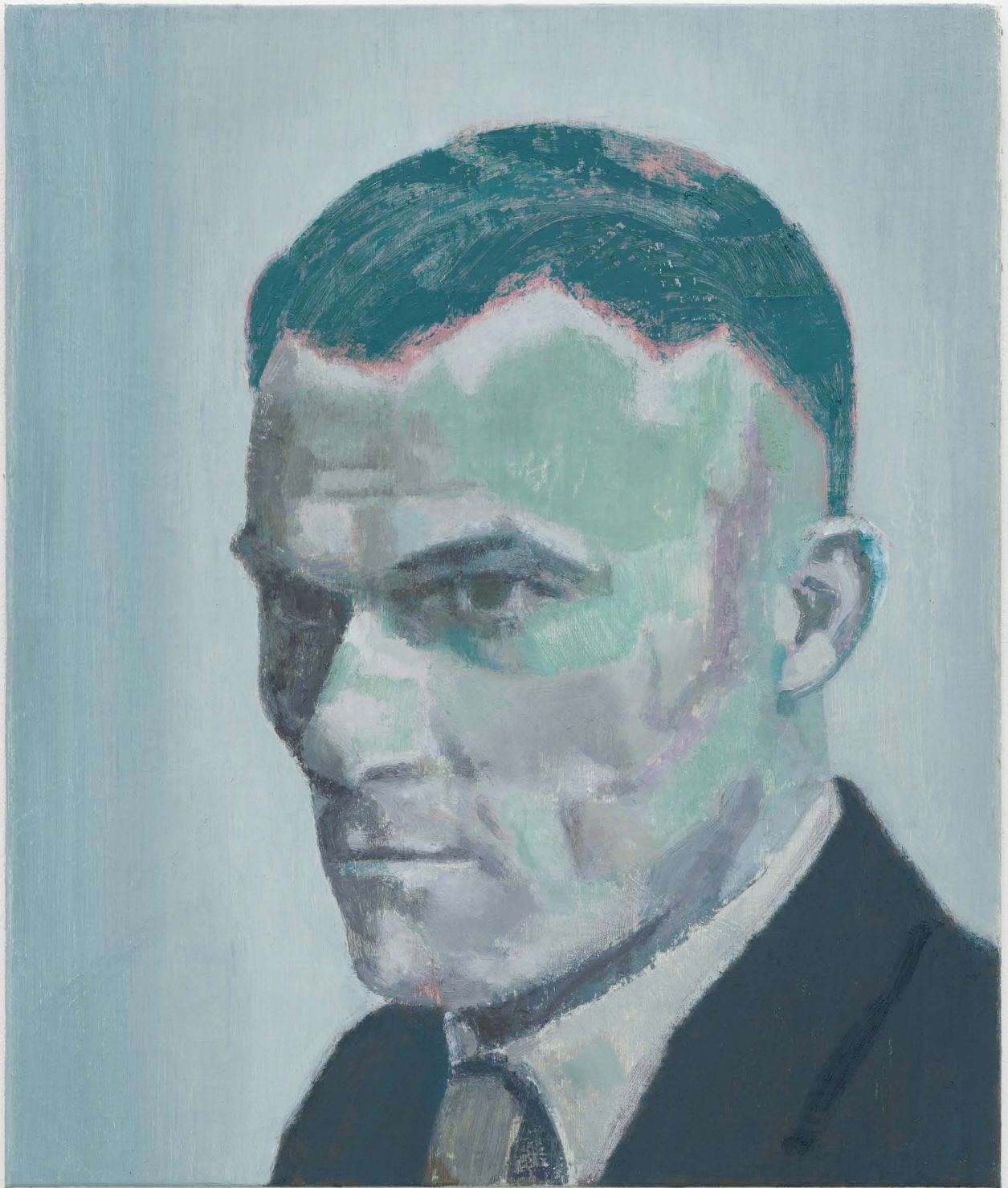
Installation view | *Apparitions* | GRIMM, New York, NY (US), 2024



Man with green nose
2024

Oil on canvas
60.5 x 50.5 cm | 23 7/8 x 19 7/8 in

GRIMM



Louis
2024

Oil on canvas
60 x 50.5 cm | 23 5/8 x 19 7/8 in

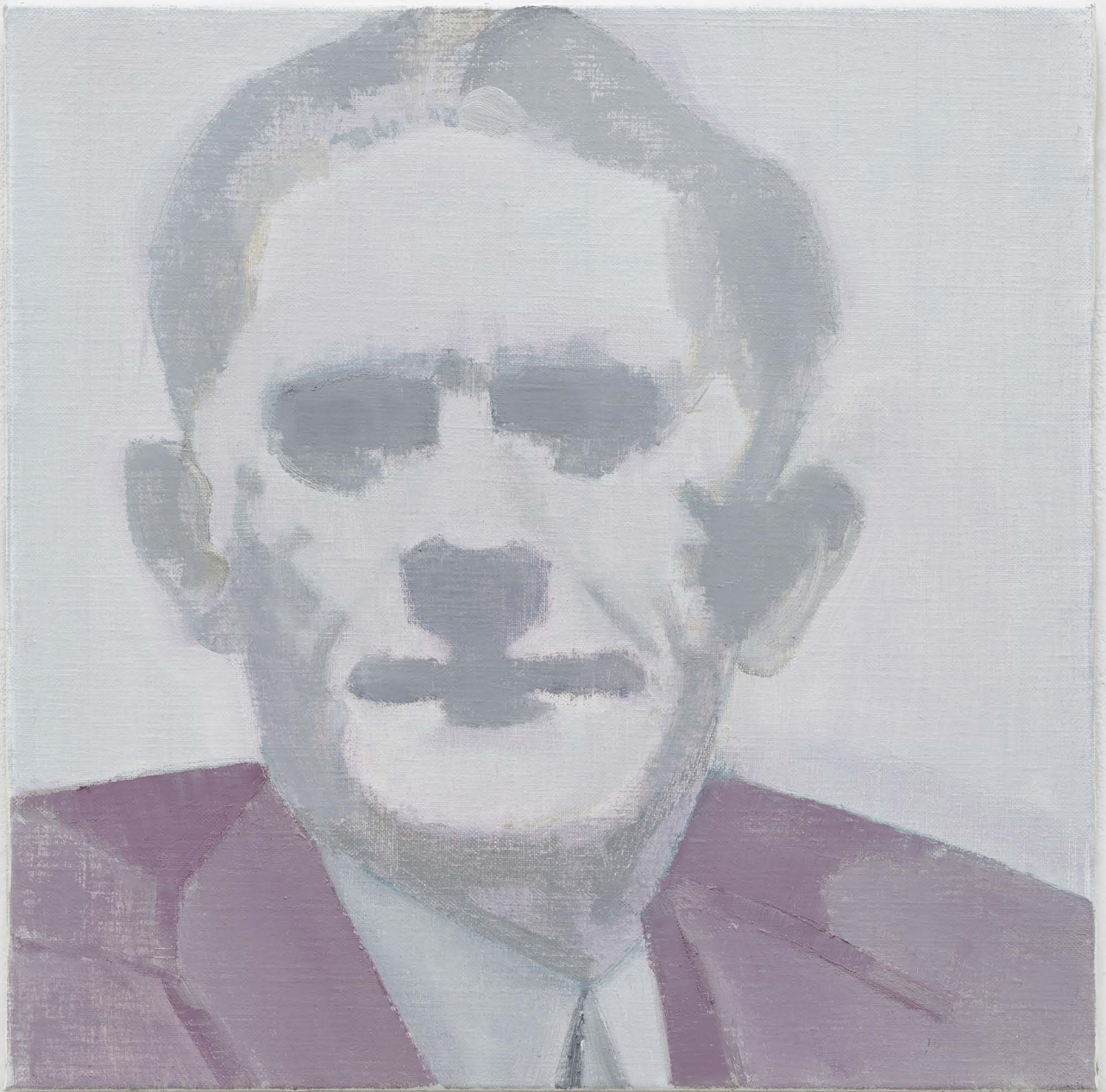
GRIMM



Doll
2024

Oil on canvas
60.5 x 50.5 cm | 23 7/8 x 19 7/8 in

GRIMM



Man in sunlight
2024

Oil on canvas
50 x 50 cm | 19 3/4 x 19 3/4 in

GRIMM



Man with grey eyes
2024

Oil on canvas
60 x 50 cm | 23 5/8 x 19 3/4 in

GRIMM

Installation view | *Apparitions* | GRIMM, New York, NY (US), 2024





Woman with glasses
2024

Oil on canvas
41 x 50 cm | 16 1/8 x 19 3/4 in

GRIMM



Eyes closed
2019

Oil on canvas
50 x 40 cm | 19 3/4 x 15 3/4 in

GRIMM



***Schepselen van het woud
(Creatures of the forest) &
Witte Reiger (White Heron)***

2018

HD video, color, no sound and
painting *Witte Reiger*

Video: 8 min 15 sec, edition of 5 (#2/5)

Painting: 135 x 98 cm | 53 1/8 x 38 5/8 in

[Vimeo link](#)

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Gaper (Yawner)

1984

HD video projection on pillow,

black and white, no sound

2 min 22 sec, loop

60 x 70 x 43 cm | 23 5/8 x 27 1/2 x 16 7/8 in

[Vimeo link](#)

GRIMM



Vrouw in Delta
2023

Gouache on paper, framed
107 x 78 cm | 42 1/8 x 30 3/4 in

GRIMM



Man in Delta
2023

Gouache on paper, framed
107 x 78 cm | 42 1/8 x 30 3/4 in

GRIMM



Alex van Warmerdam's First U.S. Exhibition of Paintings at Grimm



Alex van Warmerdam, White shed / Woman, 2024, oil on canvas, 170 7/8 x 53 1/8 inches

By EDWARD WAISNIS January 12, 2025

This exhibition of the work of Dutch polymath* Alex van Warmerdam, his first in the United States, with the focus on his paintings—while there are also two discreet video installations in a lower gallery—that concern themselves with haunting re-workings of figures and scenes culled from an archive sourced from books, publications and personal photos and mounted under the befitting banner title of: *Apparitions*. The spectral title accurately presages a sort of rogues gallery inhabited by assertive personages (spirits) carefully positioned (posed) with foreboding stillness and a mood drenched in caution, treading a line between care, finesse and derangement.

Perfunctory perusal brings comparisons to, most obviously, Luc Tuymans. Delve a little deeper for an amalgam of Magritte and Balthus and to be brought within a whisker of a certain aspect of Richter. While the psychological underpinnings reach the archness of Neo Rauch in their dryness and in their histrionics that steer clear of the historic.

Surrealism is the preeminent atmosphere. Something van Warmerdam has a way of tuning in to as evidenced in his films which carry evocations of Buñuel, while allowing the devotion and psychology of Bergman into this intermittent decade that feels on the way to a destination.

In his experiments, and deep fascination with, the mundane, the lowly and, yes, the abject, van Warmerdam, unlike another creative with such proclivities Bukowski, for instance, who chose to live his everyday existence as if he were one of his characters, or Jarmusch who, while practicing what he preaches in his day-to-day, benefits from distancing in mastering the deadpan, van Warmerdam invests in irony.

Amongst a gallery full of high points is *Untitled, 2022*, painted on a moving blanket offers an anomaly beside the canvases and a successful integration of an unusual substrate, up there with the forays of Kiefer and Schnabel. Upon this ground is a replication of a streetscape distinctly of another time (19th century storybook) and place (Northern European storyland), two cobble-lined roads meeting in a wonky vanishing point flanked by two adolescent boys at attention, heads cocked—a signature fancy—one of them strongly resembling Franz Kafka.

White shed/Woman, 2024, obviously sourced from pedestrian photos, transformed by an imploring mysteriousness. In it we are confronted by a self-assured woman whose hair style and pleated skirt place her in the 1950s as she stands on the left flank of the picture and stares straight back at us. The landscape behind (or, is it a mural or studio backdrop given that she seems to be standing firmly before it) here shows a receding road—van Warmerdam likes these receding line compositions—that dourly concludes at a hulking building that could be anything from an Amazon warehouse to a grow house or a crypto energy farm.

van Warmerdam continues his compositional interests in some interesting choices, such as the forced (photographic) perspective seen in *Two Sisters, 2024*, that focuses on the clunk shoes of the girls and leaves their upper bodies and heads in a diminishing fuzz, as though the photographer has a fetish. But what it does for the viewer is to put one in direct confrontation with artifice that has been exhumed by the painter.



Alex van Warmerdam, Untitled, 2022, oil on moving blanket, 47 1/2 x 39 5/8 inches

Throughout van Warmerdam's steadfast and alternately stabbing and feathery brushwork stands out as well as his strength of restraint in tonalities; previously on full-tilt in Morandi, as well as Tuymans, this pale and powdery effect is mastered. Somehow, I feel, that van Warmerdam's earlier work as a scene painter comes to service.

Peppered through the show are what van Warmerdam as referred to as "tronies", a term the Dutch apply to particularly Golden Age generic portraiture that served interchangeable decorative purposes. The repertoire was featured, as a solo exhibition a few years back at the gallery's Amsterdam locale. Here the selection includes *Man in Sunlight* and *Doll* and *Man With Grey Eyes*, all 2024, with the first in the octave of a barely there wispieness, the downcast gaze of the second emits fifties noir crossed with its eponymous figure and the grey eyes are not what catches ones attention so much as the pink hair contrasting with the W. C. Fields nose sporting cobalt rosacea of the unfriendly man.



Alex van Warmerdam, Man with Grey Eyes, 2024, oil on canvas, 23 5/8 x 19 3/4 inches

In the nether space the two simply, but elegantly displayed film works resided. *Gaper (Yawner)*, from 1984, is constructed from a two-and-a-half minute silent black and white loop projected onto a pillow comfortably propped into a corner. The face transmitted repeatedly commits the act of the title, while the visages appearance, enhanced by heavy grease paint, leaves one with the feeling of having come across a Buster Keaton outtake (missing reel?). This piece should carry a warning—in the same way that Tony Conrad's *The Flicker* carried a warning against the possibility that it could induce epileptic seizures—that prolonged viewing may induce the reaction depicted by the actor. The tour de force of *Schepselen van het woud (Creatures of the forest & With Reiger (White Heron))*, 2018p, eight minutes fifteen minutes in duration plays repeatedly on a vertical screen next to a canvas of the same size. The deceit in the animation is found in that it is a record of the process/progress of the actual canvas mounted adjacent, as it undergoes a wide array of depictions, steadfastly punctuated by layers of black paint. The painting itself represents the final state, coming to rest on a heron exuding serenity.

Alex van Warmerdam: *Apparitions*

Grimm

54 White Street, New York

December 13, 2024–February 1, 2025

* van Warmerdam is considered among the top ten film directors in the Netherlands, his most widely known film is *Borgman*, a nominee for the Palm d'Or at the Cannes Film Festival. Incidentally, but curiously, he made a film titled *Grimm*. He has also acted, in his own and other films.



Edward Waisnis

Edward Waisnis is an artist and filmmaker. Additionally, he is the Producer of two Quay Brothers films, *Through the Weeping Glass* and *Unmistaken Hands*, as well as having overseen the facilitation of their 2012 MoMA retrospective. His writing has appeared in Art New England, COVER, ARTextreme and STROLL.

Alex van Warmerdam

b. 1952 in Haarlem (NL)

Lives and works in Amsterdam (NL)

EDUCATION

1974 Printmaking and painting, Gerrit Rietveld Academie, Amsterdam (NL)

1969 Letterpress printing, Grafische School, Amsterdam (NL)

AWARDS

2016 Gouden Kalf voor de Filmcultuur (NL)

2015 Schneider vs. Bax, Prix Nouveau Genre, Festival D Cinema De Paris (FR)

2013 Borgman, Golden Tower Award for Best Film (RS)

Borgman, Palme d'Or (FR) [nominee]

Borgman, Gouden Kalf (NL)

Total oeuvre (film), City of Athens Golden Athena Award (GR)

2011 Bij het kanaal naar links, Taalunie Toneelschrijfprijs (NL/BE)

2010 Johannes Vermeer Prijs (NL)

2009 De laatste dagen van Emma Blank, Gouden Kalf (NL)

2008 De laatste dagen van Emma Blank, European Cinema Award, Copenhagen (DK)

2006 Ober, Gouden Kalf (NL)

2004 Grimm, Skrien Afficheprijs (NL)

1997 De Jurk, L.J. Jordaanprijs (NL)

1996 De Jurk, Prijs van de Nederlandse Filmkritiek (NL)

De Jurk, FIPRESCI (FR)

1995 Total oeuvre (film & theatre), Prins Bernhard Cultuurprijs (NL)

1993 De Noorderlingen, Golden Rosa Camuna Bergamo Film Meeting (IT)

1992 De Noorderlingen, Gouden Kalf (NL)

De Noorderlingen, European Film Award, Potsdam (DE)

1990 Het Noorderkwartier (De Mexicaanse Hond), Albert van Dalumprijs (NL)

1986 Abel, Gouden Kalf (NL)

Abel, Prijs van de Nederlandse Filmkritiek (NL)

SELECTED SOLO EXHIBITIONS

2024 *Apparitions*, GRIMM, New York, NY (US)

2021 *Verschijningen*, GRIMM, Amsterdam (NL)

2018 *Tronies*, GRIMM, Amsterdam (NL)

Alex van Warmerdam - L'histoire kaputt, Eye Filmmuseum, Amsterdam (NL)

2010 *Alex van Warmerdam, schilderijen, film, theater*, Stedelijk Museum Schiedam (NL)

SELECTED GROUP EXHIBITIONS

2024 *Out of poverty * Art, history and stories*, Stedelijk Museum, Schiedam (NL)

2021 *Inaugural exhibition*, GRIMM, New York, NY (US)

2020 *Diepgeworteld, Bomen in de Nederlandse schilderkunst*, Dordrechts Museum, Dordrecht (NL)

2018 *In-house exhibition*, curated by Jorg Grimm, Manifesta, Amsterdam (NL)

Gerrit turns 50, Willem only 28, Gerrit Rietveld Academie, Amsterdam (NL)

Rhapsody in Blue, Museum Voorlinden, Wassenaar (NL)

Pop-up GRIMM, Brussels (BE)

2017 *Het vlot. Kunst is (niet) eenzaam*, curated by Jan Fabre, various locations in Oostende (BE)

2013 *Gedeelde Passie*, Stedelijk Museum Schiedam (NL)

PUBLICATIONS

2024 *Geen zorgen, ik hou van je*, Thomas Rap, Amsterdam (NL)

2018 Jaap Guldemon, Marenthe Bloemheuvel, a.o., *l'Histoire Kaputt*, Eye Filmmuseum & Nieuw Amsterdam, Amsterdam (NL)

2016 *Het gelukzalige*, Nieuw Amsterdam, Amsterdam (NL)

2014 *Ik heb de wereld geschapen*, Nieuw Amsterdam, Amsterdam (NL)

2011 *Bij het kanaal naar links*, Nieuw Amsterdam, Amsterdam (NL)

2010 *Meisje Met Koffers*, Idea Books, Amsterdam (NL)

2006 *Van alle kanten komenze*, Nieuw Amsterdam, Amsterdam (NL)

2005 *De Verschrikkelijke Moeder*, Nijgh & van Ditmar, Amsterdam (NL)

Welkom In Het Bos, Thomas Rap, Amsterdam (NL)

1999 *Wees Ons Genadig*, Nieuw Amsterdam, Amsterdam (NL)

- 1997 *De Jurk*, Uitgeverij International Theatre & Film Books, Amsterdam (NL)
1987 *De hand van een vreemde*, Nieuw Amsterdam, Amsterdam (NL)
1986 *Abel*, De Bezige Bij, Amsterdam (NL)

SELECTED COLLECTIONS

- EYE Filmmuseum, Amsterdam (NL)
Museum Voorlinden, Wassenaar (NL)
Stedelijk Museum, Schiedam (NL)

FILMS

- 2021 Nr. 10
2019 Grimm (re-edit)
2015 Schneider vs. Bax
2013 Borgman
2012 Blackout
2009 De laatste dagen van Emma Blank
2006 Ober
2003 Grimm
1998 Kleine Teun
1996 De jurk
1992 De Noorderlingen
1986 Abel / Voyeur
1984 De Stedeling

THEATRE

- 2016 Het gelukzalige
2011 Bij het kanaal naar links
2007 Wees ons genadig
2004 De verschrikkelijke moeder
2002 Welkom in het Bos
1999 Adel Blank
1996 Kleine Teun
1993 Kaatje is Verdronken
1990 Het Noorderkwartier
1988 De leugenbroeders
1986 Onnozele Kinderen
1984 De Wet van Luisman
1982 Graniet
1981 Broers
1979 Zie de Mannen Vallen
1978 Entree Brussels
1977 Het Vermoeden
1975 Famous Artists
1973 Op Avontuur