

Carvites

5 Karel Martens
Untitled, 2022
Plastic clock, feather
5,5 x 5,5 x 2 cm

1 Simon Marsiglia
Play, 2025
oil on canvas
100 x 80 cm

6 Arto VanHasselt
Spring, 2024
oil on canvas
47 x 36 cm

12 Becket MWN
K, 2025
PVC tubing, epoxy,
acrylic paint, electronic
components, mobile
phone, modified PDF
40 x 24 x 16 cm

2 Roland Schimmel
Un-fixing the Past (17), 2023
watercolour on paper
70 x 50,6 cm

7 Roland Schimmel
Untitled, 2010
acrylic on canvas
125 x 100 cm

3 Jonathan Aldenberg
Chair 1, 2023
acrylic on canvas
80 x 60 cm

8 Becket MWN
Downtown, 2017/2025
printed tabloid sheets
dimensions Variable

9 Simon Marsiglia
The Talk, 2025
oil on canvas
40 x 40 cm

4 Karel Martens
untitled, 2018
monoprint
20 x 12,5 cm

10 Arto VanHasselt
Color by a Hutch, 2025
oil on canvas
130 x 95 cm

untitled, 2023
monoprint
20 x 12,5 cm

11 Jonathan Aldenberg
Chair 2, 2025
acrylic on canvas
80 x 60 cm

WC

storage

11

12

bar

10

9

8

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6

5

green wall

4

2

1

3

door

window

Jonathan Aldenberg (b. 1993, NL) is a technical artist concerned with topological thinking in the world of VFX and CGI moving away from his freelance work. Painting, which began as a pastime, has turned into a field expedition looking for the edges between utility and imagination. Away from the computer, touch replaces topology, and the direct feedback becomes real time rendering. He questions if shy ornaments can hint at the suggestion of excess. A dry, persistent humor drifts through the rooms; these objects might occupy a reminder that even in ornament, there is a philosophy of use. Aldenberg's freelance practice spans digital modeling, film post-production, and garment simulation, with commissions ranging from VPRO and Prada to the Rijksakademie and NEOM. This new series of paintings marks a deliberate pause from that environment, a return to touch after years of simulation. Where his digital work maps precision and topology, these works linger in the slippage between the measured and the felt. They borrow the sensibility of rendering but translate it through brush and surface, reflecting a recalibration of scale and speed where hesitation, dryness, and humor replace workflow and optimization.

Arto Vanhasselt (b. 1997, BE) works with monsters. Through paranoia and play as methodological lenses, Arto's practice uses tinkering, a tactile and playful scrutiny of materials that embraces intuition and contingency, to study anonymous symbols of collective imagination. Recurring forms and characters transform across drawings and paintings, iterating into video, sculpture, and object making. His multimedia approach evolves as a system where forms generate one another and alter their significance as they recur in shifting constellations. Recent works deal with ideas of energy, exhaustion, and the anticipation of a threat. Arto received a Master degree in Fine Art from the Goldsmiths University of London (2025), after graduating from the Gerrit Rietveld Academie in Amsterdam (2021). His work has been previously exhibited with Baby Reni Foundation and at, among others, Diez Gallery (NL), Gnossienne (UK), Best Wishes (UK), Kabinett (UK), Le Houloc (FR), Hasch (FR), Boo 2 x Pakt (NL), Ada Ventura (FR)

Simon Marsiglia (b. 1993, SE) is a Swedish artist based in Amsterdam. His practice examines garments as vessels that carry memory, presence, and transformation. Caught between owners, these garments are no longer worn yet remain charged with traces of experience. They exist in limbo, awaiting reactivation, preservation, or disposal. Through this lens, Marsiglia reframes everyday objects as moments for reflection rather than consumption, proposing a shift from product to portal, from material possession to mnemonic encounter. His work has been exhibited at the Estonian Museum of Applied Art and Design in Tallinn, Galerie Fleur & Wouter in Amsterdam, and most recently at Warehouse in Amsterdam, a space dedicated to exploring clothes in context.

Karel Martens (b. 1939, NL) graduated from the Arnhem School of Art in 1961. Since then he has worked as a freelance graphic designer, specialising in typography. Alongside this, he makes non-commissioned graphic and three-dimensional work. In 1999 he made the design for the façade of the printing company Veenman in Ede in commission for Neutelings Riedijk Architecten in collaboration with the writer K. Schippers. In 2005 he

designed the glass façades of the new part of the building for the Philharmonie in Haarlem. This design was based on a music score by Louis Andriessen. In 1998 at the Leipzig Book Fair, Karel Martens: Printed Matter was awarded the gold medal, as the best-designed book "in the whole world". In 2002 he got the Gerrit Noordzijprijs. His extensive oeuvre of 65 years of work was just on view in 2025 at his overview exhibition "Unbound" at the Stedelijk Museum Amsterdam.

Karel Martens has been teaching graphic design since 1977. He has been a visiting lecturer in the graphic design department at the School of Art, Yale University, since 1997. In 1998 he co-founded the Typography Workshop (WT) for postgraduate education within the ArtEZ, Institute for the Arts, Arnhem. In 2014 he left WT.

Becket MWN (b. 1984, US) is an Amsterdam-based artist. His recent work focuses on media systems, networks, and images, and particularly the interplay between them. Examples of these include: the structure of a sitcom house; the "twinning effect" in film; award ceremony acceptance speeches; artist exhibition texts; a fictional blood rave. Becket's projects both serve as close readings of these phenomena, as well as extensions of and speculations on their significance more broadly. His practice primarily takes the form of exhibitions, which may include spoken and printed text, sculpture, installation, or performance. His recent work focuses on the effect of "twinning" in film as a way to explore notions of presence and repetition. He has recently exhibited at Kevin Space (Vienna, AT), Kunstverein Graz (Graz, AT), Inter Media Art Institute (Düsseldorf, DE), The Tail (Brussels, BE), and upcoming at Gauli Zitter (Brussels, BE), among others.

Becket has lived in Amsterdam since 2016, when he moved to the Netherlands as a resident artist at the Rijksakademie van Beeldende Kunsten. Prior to that, he lived in Los Angeles, where he received his MFA from the University of Southern California in 2014. He is currently a mentor at the Gerrit Rietveld Academie in Amsterdam. Under the name Becket Flannery, he also works as a writer and art critic, primarily at the Netherlands-based platform Tangents, where he is also an editor.

Roland Schimmel (b. 1954, NL) creates works that explore the perception and interaction between the human eye and the brain. In his paintings, murals, computer animations, and installations, Schimmel investigates how visual phenomena such as afterimages arise and the role they play in our understanding of reality. One example of his work is the mural *The Innocent Eye*, which he created in 2012 for the courtyard of the Van Abbemuseum in Eindhoven. In this installation, he directs the viewers' perception by incorporating the sunlight itself into the design. Schimmel has exhibited at, among others, the Museum Boijmans Van Beuningen in Rotterdam, the Stedelijk Museum in Amsterdam, and the Van Abbemuseum in Eindhoven. He was also commissioned to create a site-specific mural for the Dutch Embassy in Kyiv. He received the KNAW Prize for Astronomy and Art. His works are part of various collections, including the collection of Van Abbemuseum, Eindhoven, Centraal Museum, Utrecht and the Stedelijk Museum Schiedam, the art collection of the Haagse Hogeschool and the ABN Amro Collection.

ARGUMENTS