

Press Release

Katinka Lampe | *Zacht*

Pip Greenaway | *Too Much To Swallow*

6 June – 12 July 2026

Zacht

Galerie Ron Mandos is pleased to present *Zacht*, a new exhibition by Katinka Lampe, shown alongside Pip Greenaway's solo exhibition *Too Much to Swallow*.

In this new body of work, Lampe allows the portrait to move into the background. Out of the light and into the shadow. Alongside this shift, she introduces paintings with multiple figures on a single canvas, exploring what happens when attention is divided and when the gaze moves beyond the spotlight.

For decades, portraiture has been the framework of Lampe's practice. It allows her to reflect on how we look at one another, and how we ourselves are perceived. In this new series, Lampe questions how central the portrait still needs to be within her work. Her paintings move through a process of appearance and disappearance: figures gradually emerge from the canvas, only to fade back into shadow.

Several works no longer include the human body at all. Rows of dresses, based on garments from the collection of Museum Rotterdam, speak about identity. The garments become traces of lives once lived, temporarily held and inhabited by others.

For the first time, Lampe also embraces multi-figure compositions. Where she previously avoided narrative, these new works allow for inclusion and softness. *Zacht* reflects on visibility and power: who is seen, who remains at the margins, and whether it is possible to look at one another without hierarchy. Rather than hardness or judgment, the exhibition proposes attentiveness, vulnerability, and softness as active positions.

Biography

Katinka Lampe creates figurative paintings that move between realism and abstraction. Her portraits are not intended to depict specific individuals, but instead explore broader themes such as identity, perception, gender, and the influence of media. Working from staged

photographs inspired by fashion imagery, magazines, and art history, Lampe constructs carefully controlled compositions in which poses, clothing, and expression become carriers of meaning. Born in Tilburg and based in Rotterdam, she studied at the Academy of Art and Design St. Joost. Her work has been exhibited internationally and is included in major public and private collections across Europe, Asia, and the United States.

Too Much to Swallow

Pip Greenaway's graduation project *Too Much to Swallow* is an immersive architectural installation built around a three-channel video work. Reconstructing the atmosphere of a retail interior, the installation brings together filmed shop windows from London, Paris, Berlin, The Hague, and Amsterdam. These seductive storefronts become symbols of desire and consumption within contemporary urban life.

Threaded throughout the installation is a recurring figure, played by the artist herself, who compulsively chews gum until she gradually transforms into the product she consumes. Greenaway uses chewing gum as a metaphor for overconsumption: something intensely desirable at first, quickly losing its appeal, yet difficult to discard.

Sound plays a central role in the installation. Greenaway created an ASMR-inspired soundscape that shifts between attraction and discomfort, heightening the physical experience of the space. This sensory overload mirrors the tension within the work itself: seductive, excessive, and slightly unsettling.

Alongside this key work, the exhibition will also present *Family of None*, a multi-channel video installation by Greenaway that explores the mythology of family and the social expectations attached to it. Growing up surrounded by idealized images of family while lacking a stable family structure herself, outside the nuclear family, Pip Greenaway approaches family not as a comforting ideal but as a social system shaped by care, recognition, and identity. In a Western society where the nuclear family is treated as the norm, grief, loneliness, and trauma often become privatized experiences that individuals are expected to resolve alone.

Developed during her residency at Depot Boijmans Van Beuningen, the work constructs a fictional family through a cast of performers aged 6 to 80. As staged scenes intertwine with autobiographical fragments, the imagined family gradually begins to fracture. Blurring

fiction and documentary, *Family of None* reflects on loneliness, inherited histories, and the fragile structures through which people search for connection.

Biography

Greenaway's practice is marked by immersive environments that blur reality and fiction, inviting viewers into carefully built worlds that are at once playful, critical, and emotionally charged. She graduated with distinction from the Royal Academy of Art, The Hague, in 2025 and works between Amsterdam and Rotterdam. Greenaway received the Lakeside Artist in Residence Award at Depot Boijmans Van Beuningen and the Heden Start Prize. Her work has been shown at Amare, BIG DADA, and Galerie Ron Mandos.