

IRENE VAN DE MHEEN / *SOME SPACES EVEN HAVE WINGS (BUT THEY NEVER FLY)*

10.25/12.13.2014

Opening saturday 25th of october at 8.30 pm.



Instalación of drawings, 2014



Drawings. Watercolour on paper 40 x 40 cm, 2014

Under the title *Some spaces even have wings (but they never fly)* visual artist **Irene van de Mheen** (Ermelo, Netherlands, 1967) shows for the first time in Aural a collection of recent drawings and collages, as well as a site specific installation conceived on purpose for the gallery space. Contemporary awareness has led to a strong reconnection with drawing. In a certain way the story of drawing contains the idea of process, although it does not always carry this notion implicitly. Since drawing has become autonomous, it has been released from its purpose function as a support and now shows its independent side. In her work Irene van de Mheen explores the possibilities and limitations of drawing and investigates the relationship between physical space and its translation into a flat surface, as well as the boundaries between illusion and reality. Irene's work is about searching another space, the space of the other, the necessity of a room of one's own, a timeless place, a place for thought.

First of all it is a visual work; drawings of spatial constructions arise through form, colour and material, whilst chance, intuition and imperfections play an important role. Duchamp said on occasion that art is conceived not as much as a matter of morphology than of function and less as a matter of appearance than of a mental operation, where the interest lays in the projects, the processes, the relations, the mental games, the associations, the comparisons. Here the emphasis is displaced towards the object favouring the conception, not regarding the realisation itself as a matter of concern. Her work ranges from intimate drawings and collages on paper to monumental wall drawings; the continuance or expansion of the paper, giving form to abstract stories and creating space beyond space. The work does not only deal with the expanded drawing, the one that has sought to escape from its traditional support and materials to reach out to design or architecture. To a greater extent it is also about creating a space for a habitable drawing, an accessible space, as well as about examining the relationship between the two-dimensional and the three-dimensional: the drawing as a spatial experience. The artist focuses on a rigorous assessment of the relation between the architectural space and the flat surface. The visual field of representation is thus generated within a framework of architectural landscape where the concept of dislocation is that of a space transformed into another space that is not longer recognizable. If Richard Long and Hamish Fulton developed the concept of mental structures in their way through nature, Irene raises mental drawing in her way through architectural interiors.