

Ida Reiss

On the exhibition „Perfect Destination“

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According to artist Hélène van Duijne each individual functions as a lens, and our perceptions are the result of this condition, „everything you look at is through you, and in this way it is distorted and limited – but there is a depth in it too.“ In this way each of us processes visual and conceptual information in ways particular to our own sensibilities, and there is much to be gathered from van Duijne's Perfect Destination solo exhibition. For starters let's address the artist's framed series of painted and collaged mouse pads, a continuation of her „medium“ series begun in 2010. These investigate the abstract relationship between reality and virtuality through the very literal means of the human arm and the mechanical mouse. The hypothesis is complex while the engineering is raw, flawed, and in some cases unbeautiful. Contrast these against van Duijne's small glass and mirror boxes framed in iron and inset with distortion lenses taken from old cameras. These objects are almost aggressively aesthetic, and the permutations of self that they reflect creates a visually and conceptually hermetic space in which we are trapped with/in the object and ourselves. Turn then to van Duijne's slowly turning „Spiral Betty,“ and untitled set of constantly grinding teeth. Rather than raising issues of beauty and judgment these pieces question the passage of time within variant loops that are at once hypnotically comforting and mind-numbing in their mechanical predictability.

Van Duijne's oeuvre offer vastly different object genres and meditations on aestheticization, and this particular effort to explore and perform her impressions of the individual as a filter has created an unusually sentient exhibition.

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