

JOEY RAMONE

Josephstraat 166-168  
3014 TX Rotterdam  
The Netherlands

[www.joeyramone.nl](http://www.joeyramone.nl)  
[gallery@joeyramone.nl](mailto:gallery@joeyramone.nl)  
[@joey\\_ramone\\_rotterdam](https://www.instagram.com/joey_ramone_rotterdam)

DOMAS  
VAN WIJK

Works That  
Scare My Dog

11.02 - 01.04.2023

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*JOEY RAMONE is proud to present the 1st solo exhibition at the gallery by Domas van Wijk (Zeist, 1993) entitled "Works That Scare My Dog". The exhibition, which opens on the 11th of February, 19.00 – 22.00hrs forms part of the Rotterdam Art Week Gallery Night and runs till the 1st of April 2023.*

The installations of Domas van Wijk are made of existing objects, machines, and situations that find new appropriation and meaning through the combinations Van Wijk creates between them. As is typical for contemporary technology, the mechanics driving the different elements remain incomprehensible. Yet, the sounds that are produced by the various "meeting points" make these invisible mechanisms and electric connections sensible. Although the authorship of the artist is inexplicitly present in the relationship between the different elements of his installations, they seem self-sustaining, animated with a life of their own.

Van Wijk's new works and the combination between them point to the fundamentality of the selection, forms of display, and contextual framing. Van Wijk takes familiar things – that are part of our day-to-day urban environment – to create highly suggestive alternative readings of these known things.

Domas van Wijk's exhibition is a space of mediation, bringing the individual objects together in a sculptural assemblage, in which animism serves to prioritize the carrier as the content and the content as the carrier equally. Even in the smallest of particles, matter needs time to manifest itself. That is to say: No "matter" how still an object may seem, it is actually in motion and part of a process. The proposal is an invitation to experience a "performance of things"; becoming together something novel; something that is greater than the sum of its parts.

**Left-handed Poem, 2022**

The piece works on air pressure. The ghostly figure stretches its limbs skyward with each gust of wind, producing a soundscape that starts out unexpected and loud but quickly softens into a dreamy chiming. The unexpected grace of the gesture speaks to a bygone era, while the lifelike motion brings to mind vintage mechanized animatronics attractions found in historical theme parks. It's an experience of surprise and wonder. It follows in the footsteps of my other works that play with early forms of animatronics. The past and Wild West are often idealized, but this work looks to capture the eeriness of these sentiments while also showcasing the beauty of the unexpected.

**Leaving Surfaces, 2018**

Eliminating the carrier

As an (ex) graffiti artist, I have always been fascinated by the idea of graffiti as a form of expression without boundaries and limitations.

I have observed how graffiti interlocks, overlaps and layers on top of each other, with no respect for architectural boundaries and without much concern for the framework it is built upon.

This layering of graffiti is part of our collective history, and it is my belief that by removing these layers, a new form of beauty can be revealed.

To explore this further, I decided to 'harvest' pieces of graffiti from public places, removing them from their stone backbones with a putty knife. After sanding them down, a range of colourful layers was revealed, like sediment that had naturally built up over the years. The process felt like an archaeological excavation; seeing the different layers slowly appear was like looking at slices of history, an insight into the many stories that have been told and forgotten. Like poetry written in the conjunctive past, an artefact of a modern-day subculture materialised in front of me.

### **Pop Mono, 2018 - 2023**

"PoP"

This thought-provoking piece is a playful combination of objects that, at first glance, may appear to have nothing in common. Yet, when brought together, a new narrative emerges, one that is not only entertaining but also speaks to the stark contrast between the life of an artist and the affluent art world. By juxtaposing two objects in a whimsical and novel way, I have hopefully made a work that celebrates creativity and the importance of finding joy amidst life's complexities.

### **A Wandering Through Air, 2023**

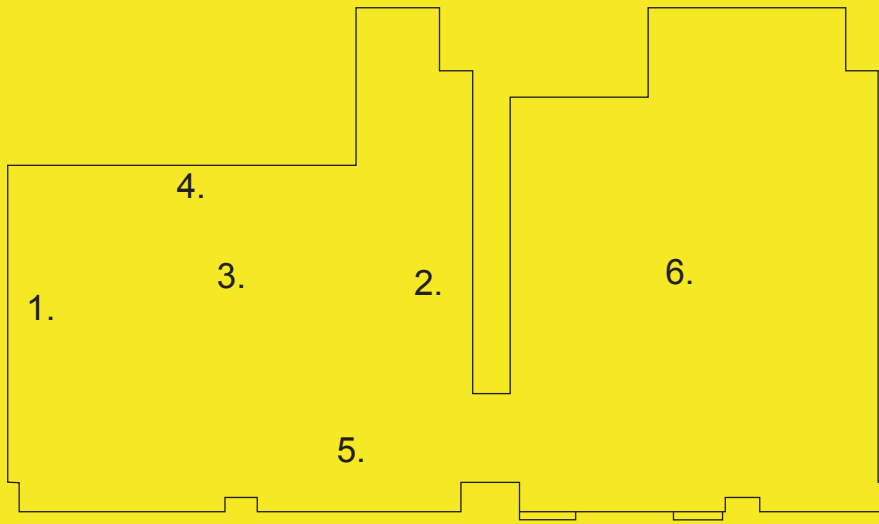
Domas van Wijk has created a sound installation in which several turntables and subwoofers are connected, each powered by the sound of the other. The sound waves, being displacements of air, are literally tangible at times, as one can feel the bass on their skin when standing in front of a speaker playing loud music. With this installation, the artist uses the sound waves of one turntable to power the other, just like fans can keep each other spinning. This

of the sound, which gradually increases and then decreases again, resembling a gust of wind. The artist hypothesizes that this is due to the fact that low tones move more air than high tones, causing the fan to spin faster and, thus, the tone to become higher before eventually decreasing. As a spectator, one can then ponder who or

is it ultimately the artist or the work itself? Van Wijk is fascinated by the idea of creation and the question of what it means to be creative. He is particularly intrigued by the notion of the "beginning" and the idea that all biological life arises from the interaction between dead matter. To embody this concept in his sound installation, he chose

is the piece "Atmosphères" by György Ligeti. This tone stands for "nothingness" and is the impetus for the scene that follows, which is about human evolution. It is this sound of a beginning that practically brings the installation to life and carries with it the artist's inquiry into what it means to go from "nothing" to "something" to create and to be human.

Text by Gerda van der Glind (Translated by Domas van Wijk)



1. 'Left-handed Poem', 2022

Chimes, leather jacket and hydraulic system, 60 x 110 cm

2. 'Requiem', 2019 - (2023 edition)

Music box with paper shooting target and automation system  
93x40x8cm

3. 'Pop Mono', 2018 - 2023

Champaigne bottle, mixed media, dimensions approx. 30x20x10xm

4. 'Leaving Surfaces', 2018

Layers of spray-paint, dimensions variable

5. 'Pip Pi Tit Ti', 2023

Copper plated PLA plastic, 350x210x110cm

6. 'A Wandering Through Air', 2023

Performance of Objects, Process/sound installation, various dimensions  
and Various Durations, Various technical instruments like subwoofers,  
mixer, records and record players, rooftop car fan's and a selection of  
stones, minerals and other archaeological objects, and more

Domas Van Wijk (Zeist, 1993) graduated from ArtEZ Arnhem in 2017. His work has been shown at Art Rotterdam / Mondriaan Fund Exhibition (Prospects), the Valkhof Museum in Nijmegen, the IJssel Biennale, MAMA in Rotterdam, Kunstenlab Deventer, Concordia and Expoplu in Nijmegen. Outside the Netherlands he has exhibited in Salon (Madrid), Can Felipa (Barcelona), Schloss Ringenberg (Germany) and versus indecent art spaces in Belgium.

In 2019, Van Wijk received the Young Talent Grant from the Mondriaan Fund and won the Youngblood Award at the Gogbot Festival in Enschede. Most recently He received the O&O research stipendium of CBK Rotterdam.

Domas lives between Rotterdam & Mallorca.

Thank you:

**CBK R'DAM**