



# JUMP

Cléa van der Grijn



JUMP film will be screened in the gallery in a purpose built immersive pod designed by Michael Cummins

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## CLÉA VAN DER GRIJN JUMP

a series of new oil paintings by Cléa van der Grijn and an ambitious film work written and directed by Cléa and created with collaborators; Joseph P. Hunt, Michael Cummins and Ciaran Carty

on

Thursday 7 March 2019  
from 6pm to 8pm

to be opened by

Christina Kennedy  
Senior Curator: Head of Collections, IMMA

at

Solomon Fine Art, Balfe Street, Dublin 2  
(next door to the Westbury Hotel)

tel: +353 (0)1 672 4429 / email: [info@solomonfineart.ie](mailto:info@solomonfineart.ie) / [www.solomonfineart.ie](http://www.solomonfineart.ie)

The exhibition continues until Saturday 30 March 2019

Opening hours: Tuesday to Friday 10am – 5.30pm / Saturday: 11am – 4pm



## On JUMP

'Truth hurts' and 'you can't handle the truth' come to mind when attempting to respond to *JUMP*, Cléa van der Grijn's latest work. When viewed from our typical perspective of being within and perceiving the world according to linear time, the period of a jump, between the precipitation of the action and the landing, the splash, happens in an instant; and from this perspective, not much can 'happen' in an instant. This is the effect of forgetting that linear time is a projection, a construct that the mind creates to make it possible to self-identify and exist in the world. It flattens out and dimensionalises the totality of experience in such a way as to make it possible to feel 'safe', to avoid the inevitable and natural sense of ontological anxiety. After all, how would it be possible to go about day-to-day life with an ever-present knowledge of the illusory nature of linear time, the cardboard cut-outness of all that we take to be solid, foundational, material; all that we take to be 'true'?

What we take to be true is nevertheless not the whole truth, and the question arises as to whether we can handle the whole truth. For the most part we can't. It is about as much as we can take to have glimpses of it in those eternal moments, when time stands still, when words fail, when we are suspended speechless at the precipice of life; and it is in those moments that life steps forward as life. Life lives in its totality in those moments when we are frozen in time, and those moments in terms of linear time are mere instants in which not much can happen, but by their essential quality are eternal. This is the paradox at the foundation of the experience of being in the world: the need to deny ontological reality to self-identify and to exist, juxtaposed with the deep yearning to know the truth of this ontological reality so as to know the whole truth, the truth of our essential being.

*JUMP*, an immersive exhibition, holds the viewer in the space in-between these conflicting needs, desires, yearnings, an experience that is described by Walter Benjamin in terms of origin, which he describes as "a whirlpool in the stream of becoming...that draws into its rhythm the material that is to be formed"<sup>1</sup>. The rhythm is there; the material is there; but van der Grijn does not allow formation to occur. Akin to the ball in a pinball machine, the viewer is ricocheted away from any attempt to touch ground, the ground of any preconceived notions of time and space and perception. It is not about death; it is not about life; it is not about anything other than life lifeing in a moment,

1. Benjamin, Walter (1928) *The Origin of German Tragic Drama*, p. 45.

what can be experienced in the whirlpool of becoming, before the having become. In this way, van der Grijn's work deconstructs linear time. It takes a moment in which, typically understood, not much could happen, or have the 'time' to happen, and freezes it; and we see it fragment into shards, shattering off in different directions towards what we are unable to define in terms of thought alone. We are momentarily suspended there, obliged to experience what is more to existence than we can typically and habitually conceive of. Being part of this existence, we are also obliged to experience what is more to ourselves.

Benjamin talks about 'nowtimes' (Jetzeiten), and he believes works of art to represent alternative models of experience endowed with the capacity to break through the eternal occurrence of the always the same, that illusory ground we live according to and by, in what Jacques Derrida refers to as our "dream...of full presence, the reassuring foundation, the origin and the end of play"<sup>2</sup>. Derrida reveals the pointlessness of this dream in describing reality as a bottomless chessboard, just as Jump does in deconstructing linear time, fragmenting, everything. This fragmentation is mirrored in the paintings, depicting separate parts of the body which can typically be seen through the eyes, as well as parts of the body that can't, including the eyes themselves. In these paintings, we remain 'up in the air', unable to form a complete picture of any(thing) in particular. This creates an even stronger sense of the move from known to unknown and unknowable; of going inside, away from materiality, away from what we can know in an overlying sense and into that pool of what is more, both to reality and to ourselves, including what is unconscious.

There is also more to Jump than the preconceived notions we might already have about what it might mean. To jump, the wilful act of jumping; the reason for the jump, motivations; the consequences of the jump; the process of the jump, in-between the willing and the splash, and then what occurs underneath, as the overlying and underlying clash, in the splash; the clear distinction between above and below. In van der Grijn's film, the physical jump is expected; the splash is expected; the silence that follows is mesmerising. There remains no trace of the event that has just occurred. Life as we know it goes on, as ever, beautifully disinterested in any(thing) that 'happens'. Out of this trance-like state, Jump takes the breath away, taking by surprise and making the viewer physically jump; and it is only then that the realisation begins to dawn of yet another meaning to Jump, that of jumping between perspectives, dimensions, realms even. What follows for the viewer is the experience of attempt after attempt to ground oneself in a sense of safety, security; while

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2. Derrida, Jacques (1966) *Structure Sign and Play in the Discourse of the Human Sciences*.

any ontological certainty about what is in terms of typical overlying reality is systematically yet randomly pulled away.

The senses are confused, directly in terms of sound and perspective, and by extension, imagined senses of touch. Shooting from different angles, from behind the protagonist and seeing what they see, then shifting to look directly at them while simultaneously silencing the sound, for example, brings about a constant questioning of reality, perspective. Whose eyes are they anyway? Are we seeing through her eyes? Are we looking at her through our own eyes? Is she showing us things, or are we voyeuristically observing a scene? And then there are the actual eyes. As van der Grijn has pointed out, "they are the first part of the body to go upon death". This is clearly an important theme in the film. The use of van der Grijn's own eyes as props can seem at first glance to be a bit loud, obvious even; but if we suspend our unquestioned assumptions, it works. It serves on many levels, ultimately to bring about a shift in perspective. Like moving into a darkened room, it takes a while for vision to adjust. The protagonist in the film reaches out for the new eyes, but, and this is the importance of the eye props, they are not just new eyes for the dying/dead to see through, intuitive eyes, eyes of and to the soul; they are also the artist's own eyes, literally, and by extension they are ours. Van der Grijn invites us to come and look at what she sees, but takes a step beyond deflecting our gaze by pointing, she invites us right in and allows us to look through her very eyes.

And this is deeply personal. The artist's work has previously been concerned with this question of in-betweenness: Liminal Spaces, Origen, Chance, Reconstructing Memory, Moment(ous). These all leave empty spaces between 'things', for the viewer to interpret as they will, or to step forward for the viewer as whatever they may be for the individual viewer. Here, with her film, van der Grijn recreates this space in between once again, between two essentially different spheres: life and death, perhaps. Stepping, 'jumping', from the known to the unknown and unknowable, she creates a moment when the unknown is momentarily glimpsable from the perspective of the known. The space is not left empty, but nor is it filled with things. Instead, playing with questions of perspective and time (momentary yet eternal), as well as with the senses, what it is to sense, van der Grijn creates an experience for the viewer, an experience that suspends what the viewer takes for granted in terms of their senses and beliefs about time and space, so causing them to be immediately present, in a moment yet eternally, to life in a way that is perhaps only possible through the lens of death.

Dr. Veronica O'Neill  
Independent Researcher & Translator



Stills from the film JUMP





VARANASI: JUMP  
oil on linen  
152 x 152 cm



WAYS OF SEEING: JUMP  
oil on linen  
152 x 152 cm



JUMP SERIES #1-27  
oil on board  
28 x 28 cm each



JUMP SERIES #1-11  
oil on board  
56 x 56 cm



JUMP SERIES #1-11  
oil on board  
56 x 56 cm





JUMP SERIES #1-27  
oil on board  
28 x 28 cm each



WAKEDREAM I, JUMP  
oil on linen  
152 x 152 cm



JUMP SERIES #1-11  
oil on board  
56 x 56 cm

## CLÉA VAN DER GRIJN

1988-91 Bachelor of Arts Degree (Hons) in Fine Art, National College Art & Design, Dublin

### SOLO EXHIBITIONS

2019-18 JUMP, Painting & Film: toured to Mermaid Arts Centre, Bray, Linenhall Arts Centre, Castlebar, Mayo, Courthouse, Clare; Solomon Fine Art, Dublin & Hamilton Gallery Sligo (funded by Arts Council of Ireland)

2017-16 Reconstructing Memory, Painting & Installation, toured to The Model, Sligo; Limerick City Gallery; Rochester Art Center, Minnesota, USA & Solomon Fine Art, Dublin

2015 Green is Pink, Luan, Athlone

2014 Conflict (Ambivalence ), Artefact & Sculpture, Ballina Arts Centre, Mayo

2013 Ambivalence, Artefact & Sculpture, Cross Gallery, Dublin & The Model, Sligo

2012 Chance, Cross Gallery, Dublin & Hamilton Gallery, Sligo

2011 Amblyopia, Painting & Photography, The Model, Sligo

2010 In the Head, Painting, Cross Gallery, Dublin

2008 Moment(ous), The Dock, Carrick on Shannon & Cross Gallery, Dublin

2008 Bruise and Dishonour, Painting, Unit 302, St John Street, London & La Galleria Barga, Italy

2006 The Outsider, Painting, Cross Gallery, Dublin & Roscommon Arts Centre

2002 Gorse, Painting, h Gallery, Milan, Italy

2002 Origin (Cuba), Painting, Cross Gallery, Dublin

2000 Salto Angel (Venezuela), Painting, Cross Gallery, Dublin

1999 Mostly Blue (Honduras), Painting, Unit 26, The Dublin Docks

1999 Pills (India), Painting, Kevin Kavanagh Gallery, Dublin

1997 Real Life, Painting, OMAC, Belfast & City Arts Centre, Dublin

1996 Black Room, Photographic Installation, Gallery of Photography, Dublin & Black Room, Tate Liverpool

1995 Journey, Painting & Installation, Temple Bar Gallery and Studios, Dublin

### SELECTED GROUP & COLLABORATIVE PROJECTS

2019 The Keeper: To Have and to Hold, The Model, Sligo

2018 JUMP, Director and writer, collaboration with Ciaran Carty, J.P. Hunt, Michael Cummins

2015 Liminal Spaces - Art, Architecture & Place, The Model, Sligo

2015-16 Shared Visions: The Model Collects, The Model Niland Collection, Sligo

2014-15 Collaboration with Bang Bang Teo for RTE documentary / short film

2014 Horse Drawn, Gallery of Photography, Dublin

2013 The Year of the Flood, curated by Michele Horrigan, Flood Gallery, Dublin

2013 Green is Pink, International ArtExpo BorderBody / Mixing cities and identities, Poland & The Model, Sligo

2011-15 Ag Cruinniu, a creative project for the North West Hospice

2013 Niesje: The Poetry Project, RHA, Dublin and The Model, Sligo, Kinsale Arts Week, Cork

2012 Into the Light: 60 Years of the Arts Council, The Model, Sligo

2011 (sub)TEXT, collaboration with Steve Wickham, Sue Morris and Michael Wann

2012 The Horse Show & Point to Point, Kinsale Arts Week, Cork, curated by Patrick Murphy & Gemma Tipton

2010 In the Head, Invited Artist, Royal Hibernian Academy, Dublin

2009 Migraine, Science Museum, Dublin

2008 FAF, The Lab, Dublin

2008 Invited artist, Royal Hibernian Academy, Dublin

Fireplaces, DLR County Council, Visual Arts Exhibition

In the Mind's Eye, Office of Public Works, Touring Show

### SELECTED AWARDS / SPONSORSHIP / RESIDENCIES

2018 Arts Council Touring Award (for JUMP)

2017 Arts Council / Sligo County Council Visual Arts Bursary

2015 Artist in Residence, The Model, Sligo

2014 AMEXID Scholarship – Nominated by Mexican Ambassador and Irish Embassy to Mexico

2014 Culturales Centro de Artes, three month residency, Puerto Vallarta, Mexico.

2013 BMW (publication 2013 and 2012)

2012 Shapiro Berstein & Co. music publishing, New York, USA

2012 Artist Residency – four months, San Severino Italy.

2011 Residency Writers Retreat, Markree Castle & Cill Rialaig, Kerry

2011-14 Residency North West Hospice

2010 Arts Council Visual Arts Bursary, Arts Council of Ireland (also 1998, 1999, 2001)

2008 Bursary Sligo Co Council

2008 Emerging Visual Artist, Arts Council (shortlist) & Arts Council Sponsorship, The Dock

SELECTED COMMISSIONS

2007	AIB, Dublin
2006	Carton House, Kildare
2005	Fyffes
2005	The Village, Dublin
2002	Trintech, Dublin
1999	Barnes Vereker, London
1997, 93	Temple Bar International Art Symposium
1994	Art director/show concept/creator, John Rocha, Pret-a-Porter, Paris

SELECTED PRIVATE & PUBLIC COLLECTIONS

AIB Bank  
Arts Council of Ireland  
Bank of Ireland  
BMW Ireland  
Bord Gáis  
Carton House  
Gate Theatre, Dublin  
Fyffes PLC  
Guinness  
Marshall Fields, Minneapolis, USA  
The Morrison Hotel, Dublin  
Office of Public Works  
Shapiro Bernstein & Co., New York, USA  
The Sunday Times, UK  
Thomas Reed Group  
Trintech  
United Drug Ltd. USA & Ireland  
Victoria & Albert Museum, London  
Dónall Curtin & Anne O'Donoghue  
John Rocha



JUMP Film: Official Selection

ARFF Amsterdam Film Festival & WRPN Women's International Film Festival

JUMP: paintings & short film written and directed by Cléa van der Grijn with collaborators; Joseph P. Hunt, Michael Cummins and Ciaran Carty commissioned by Mermaid Arts Centre in partnership with five venues and funded through an Arts Council of Ireland Touring Award

Mermaid Arts Centre, Wicklow: 1 October - 3 November 2018

Linenhall Arts Centre, Mayo: 24 November 2018 - 5 January 2019

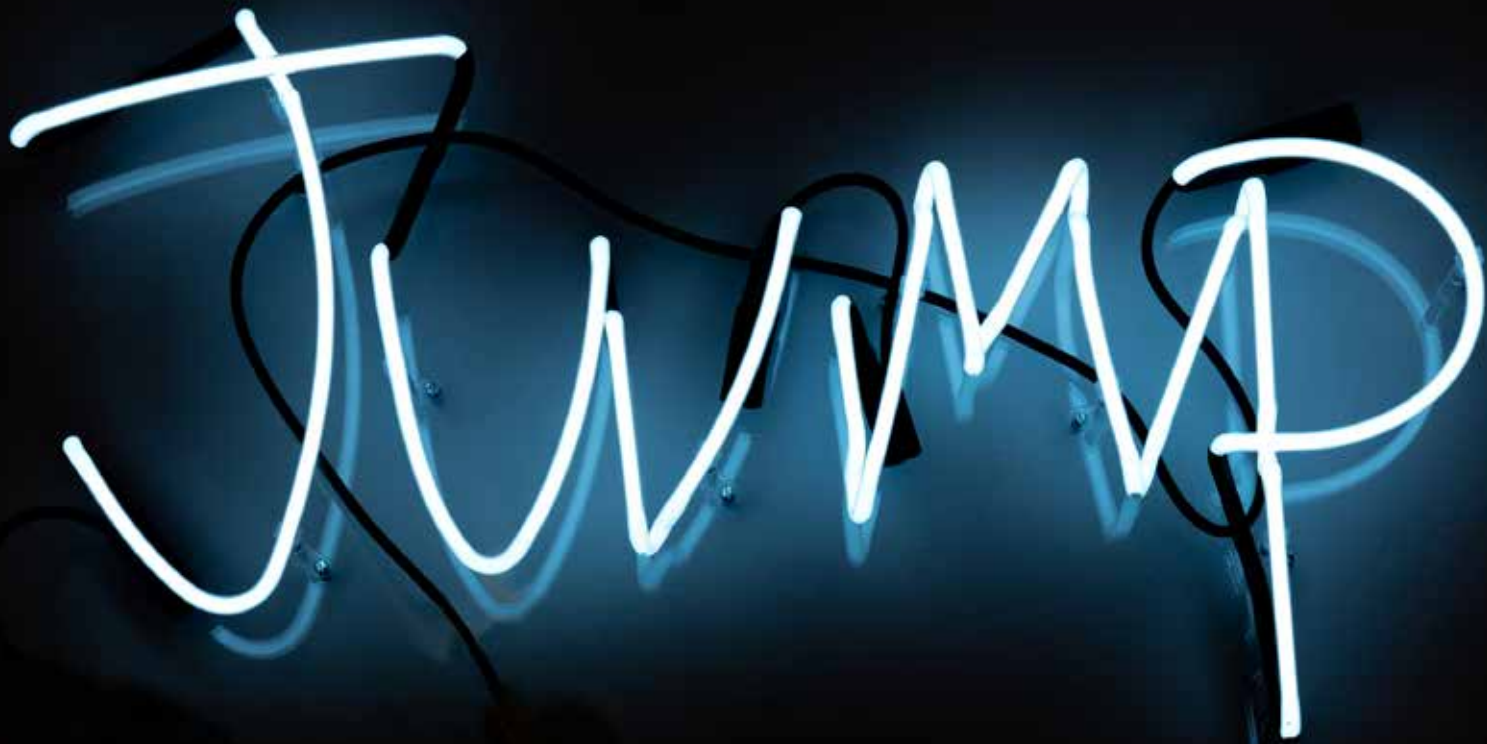
Courthouse Gallery and Studios, Clare: 18 January - 23 February 2019

Solomon Fine Art, Dublin: 7 - 30 March 2019

Hamilton Gallery, Sligo: 12 April - 11 May 2019

[www.jumpfilm.net](http://www.jumpfilm.net) / [www.cleavandergrijn.com](http://www.cleavandergrijn.com)





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