

THE *RENAISSANCE OF WONDER* INSTALLATION

BY ROMBOUT OOMEN

CONCEPT

Plan Installation
Compositions
Sketches
Mood boards
Models

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RENAISSANCE OF WONDER

is a visual and auditory installation that concerns the 'now'. The installation consists partly of a painting, a monumental triptych and partly of a three-dimensional work, a black cube that relates materially and substantively to the painted work.

The work is an expression of my personal vision of our present time and where we are headed or at what threshold we find ourselves as a society. It is an optimistic work about the future, which emerges from the present.

The design is colourful, powerful, dynamic, extravert and monumental. The entire work is at the same time a contra-form of itself; it represents full and empty, hollow and sphere, life and death, light and dark.

The work tells a story for which there are no words yet, because in my opinion the subject made itself known, but it is still an abstraction. Just as one cannot know how large a forest is, one knows when one is in a forest.

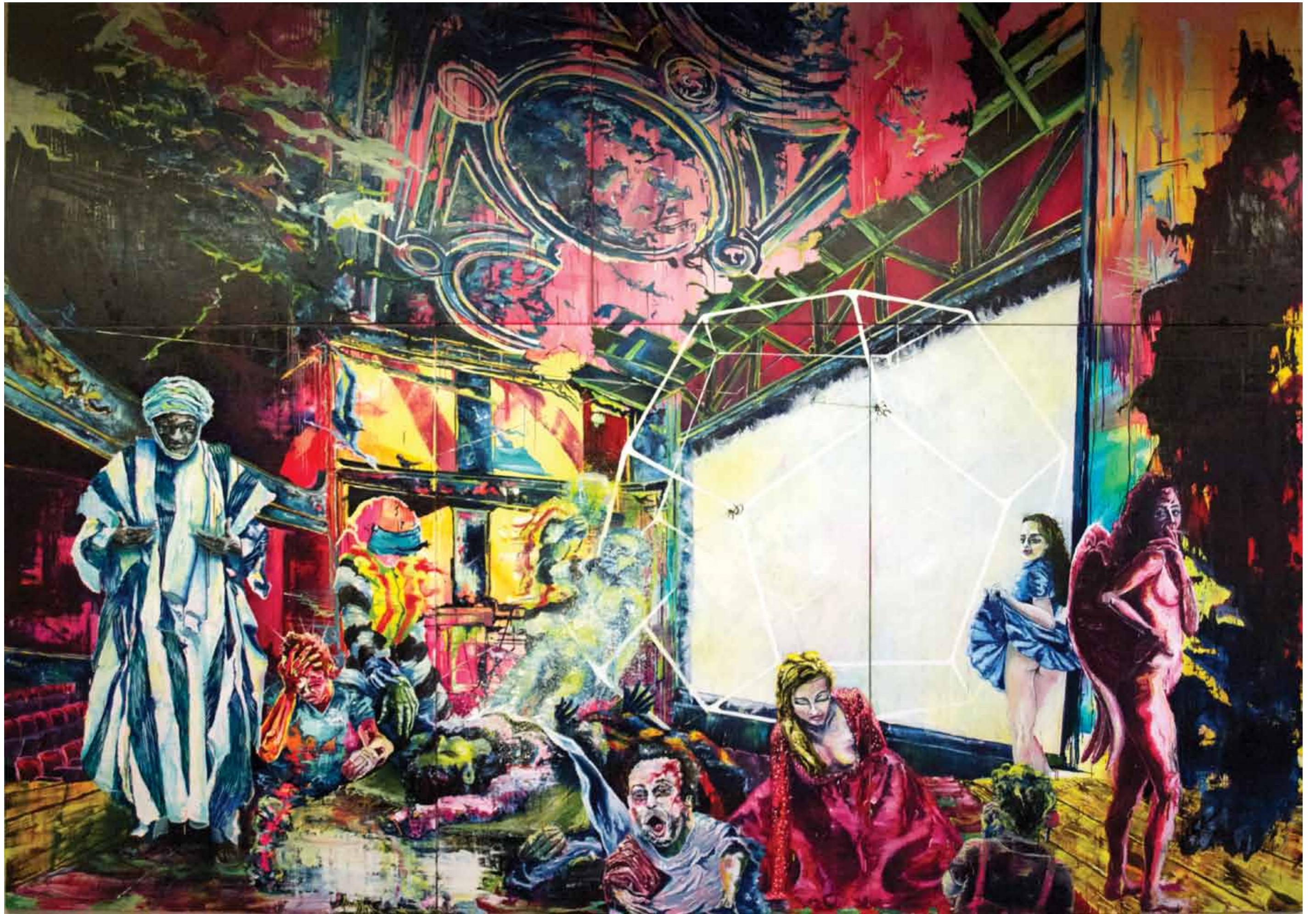


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Setup of the installation

The installation consist of two blocks, one of which consists of three walls to be painted and a cube (approximately 570x410 cm.). They will be arranged at a distance to be determined.

The tryptich "Renaissance of Wonder" is shown in one of the blocks. The block opposite is an optical levitating (pigmented) black cube, measuring 390 cm square. The distance between the blocks has not been determined, but it will be approximately fifteen meters. Accompanying the installation one can softly hear the 'sound' of the work, the 'soundscape'.

Origin "Renaissance of Wonder" and The Chapel

"Renaissance or Wonder I" is originally an oil painting, consisting of five canvasses of various sizes. The whole measures 550x390 cm. The work originated during a working period in Leipzig, Germany, during a artist-in-residence working period in December '15-Januari '16. (see image page 2)

Originally the work was to be part of my "Slumberland Manifesto" series but new influences and events created its own and fundamental concepts. Therefore this work fits very well within my oeuvre, both in form and in content but the colour and subject matter are different from the earlier works in the series mentioned above.



Slumberland Manifesto II: Cry baby, try, oil on linen, 220x280 cm, 2013, (collection HNA company New York City/ Shanghai)

What is 'Renaissance of Wonder' about? This work of art is in a sense a spiritual work. It concerns in the abstract and in the story the awe (and hope) about the 'rebirth' of a new age. What that new era is and how it will present itself visually is not very clear since this time is not yet here, although it is already in sight, even though the whole is still abstract or formless.

This said, if an era has a form and that form is already interpreted by that era.

The work expresses in a broad sense as much as possible an emotion and a visual observation of our current society.

The work represents the 'now' so have many viewers told me.

Shortly after completion of the first work, the plan came to mind to make a triptych resembling a 'chapel' so that the viewer could be immersed by the colors and the space. To be in a chapel, to see and to hear the sound of the work.

The first (completed) piece will be the middle section of the triptych, the 'now'. This work consists of three 'decors': the decrepit theatre (the world in all its beauty, activity and wealth), the middle section (the original stage from which 'the new world' emerges). The people /actors are on the foreground representing the 'now' and they stand before 'the new era' out of self preservation or fear of that time. They stand on a scaffold and appear to act in their last performance just for themselves.

The left section (see sketches and moodboard in this concept), will likely be its visual origin (the past), considering where this idea and state of mind comes from. This image will be visualized bearing a classical triangle composition: the survival of the fittest. Although in this case, one climbs on top of one another, just for the sake of being op top. This is their only goal, rather than considering this behavior to be for the sake of the species itself.

The third image, the right part the right part of the triptych, will visualize the shape of things to come according to me as far as I can visualize this (the future). This image consists of a mirrored halve dome, an environment devoid of known dimensions, where things could be A and/or B the very same moment.

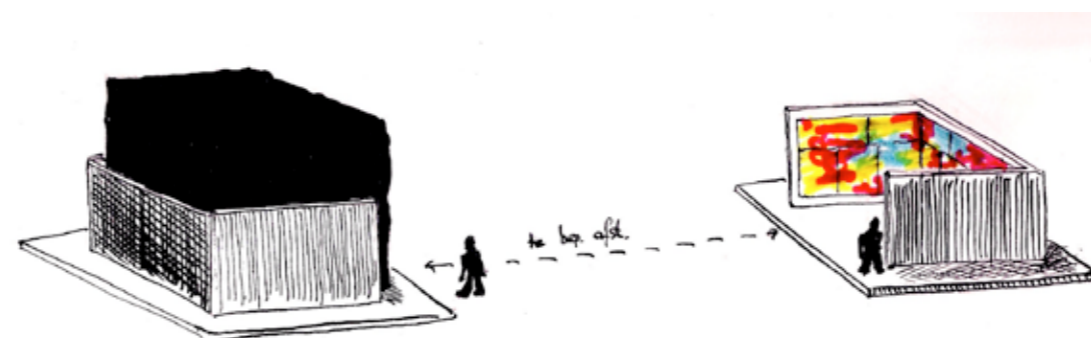
Panels two and three will be the same size, have the same subject and be depicted in the same manner but they will most likely be more abstract. Together the three panels will clearly form a coherent whole.

A sequence of three panels

Historically a sequence of three panels, a triptique, symbolize Heaven, Hell and Purgatory or life on Earth (in Western art history). The Renaissance of Wonder triptique will not follow this concept, although frankly it will suggest it does, since the axiom of three panels of the same subject suggests so. I am fully aware of this situation. This series are linked with the classical triptique composition, but in such a manner that the left panel symbolizes for me a situation of merely rudimentary human behavior, as in gaining power for survival, i.e. survival of the fittest. The middle panel, which is finished, symbolizes our current standing. Where the right panel, for me, depicts the situation when one goes through the white screen (where the dodecahedron comes out). This situation is unknown, devoid of known dimensions, but where basic human concepts and behaviour still stands, the future.

As far as I am able to explain rationally. Therefore I paint it, after all.

First sketch Renaissance of Wonder installation



Black cube

Opposite the 'chapel' at a distance to be determined later, a black cube will be placed. The composition will take into account the attraction of the colors in relation both to the black and that of empty versus full.

The 'chapel' is in fact hollow, one can stand upright in it, but it is full of life and colour while the cube is solid, impossible to stand in and does not reflect any light. It is a black emptiness, a hole.

It is interesting to completely investigate the distance between two contra forms that are also their reverse so that they can correspond optimally with one another.

The black cube functions as an opposite image of the 'chapel'. By this arrangement the two separate parts of the total installation complement each other and form one whole.

They cannot stand alone just as day and night, light and dark, full and empty cannot do so.

The cube measures the same height as the paintings in the chapel; about 390x390x390 cm. The cube will levitate slightly above the ground; it will be raised about 15 cm above the ground by some sort of invisible fundament, or with counter-radiating magnets

Soundscape

While painting and drawing I often hear the "sounds" of the works that I am bringing in existence. Obviously it is a "delusional noise" but I experience this as additional information in the creation of my work. This noise bears rhythms, long tones, voices of individuals or the sound of colours that I am using. I am also inspired by existing compositions of music and I listen to those repeatedly as I work. An example is the Arabischer Tanz, arranged by Edvard Grieg that inspired me during the making of the canvas "The Celebration of Marat". The background of that work is a mosque in which the skeletons perform a kind of dance macabre. Just after finishing the painting I learned of the title of that music and thus of the inspiration of that arrangement. That specific piece was for me a musical guidance.

In this "Renaissance of Wonder" installation, the framework of the soundscape is a recorded commentation of a tour guide when viewing Werner Tübke's * masterpiece 'Bauernkriegs Panorama'. In this recording the tour guide explains the entire origin of the world that is visualized in this masterpiece by Tübke. This recording is the basis for a collage of sounds that occur in the Triptych.

The soundscape is hardly noticeable but it is present, so one is encouraged to experience the work in silence. The soundscape serves as an addition and clarification of the subject but it does not form the main part of the artwork's core.

The Installation

The installation tells a personal monumental story or feeling of 'now'. Where we stand and where we go in an abstract or as one could call it - Methaphysical sense. The work is about life and death, about beginning and end combined, thus 'rebirth' or continuation. One could call it a spiritual work, without religious connotation or dogma. The work is about the contradiction and equality of full and empty. About information (life) and anti-information (emptiness, infinity). About wonder and progress. The work will let one experience what can not be described well in words.

*** Werner Tübke**

During a residence in Leipzig 2015-'16, I encountered the East German painter and founder of contemporary Leipziger Schule, Werner Tübke for the first time. Immediately I considered Tübke's to be a fundamental source in my personal view on arthistory. I consider his artwork to be the missing link in contemporary European art. In short, for me, Werner Tübke represents, as no other, the preservation of Northern European painting, which has not been influenced by post-war American visual influence, but has been rooted in German Romanticism in combination with German Expressionism and its political environment-Socialism.

This remarkable mix of ingredients along with a great deal of intellectual realism has resulted in a magic-spiritual medieval-like imaging and narrative, with a rare technical virtuosity.

Apart from his technical ingenuity, because there are more in German artists with technical virtuosity, his work is particularly noticeable in relation to other heavyweights in German painting culture such as G. Richter, Immendorff and, of course, Neo Rauch and D. Richter.

In short, Werner Tübke has touched me, both consciously and unconsciously, which makes me feel strongly affected and influenced by this artist. For me his artworks are for a fundamental artistic addition to what I was looking for and which made me come up with the above plan.

Rombout Oomen

*“Hey there, I entered your part of the exhibition yesterday in L. by accident and still have your work on my mind. Kind of got lost in the paintings and their layers and I really enjoyed that.
Thought I should tell you that! All the best”*

(Facebook message by unknown viewer , 20 January 2016)

ANALYSIS

Coincidence or no coincidence

When analysing the first “Renaissance of Wonder” painting, a couple of months after the painting was finished -funny enough- the composition came out according to the Fibonacci-sequence. The image also fits to the compositional diagonals quite exactly. Although this painting was made without any sketches beforehand.

Fibonacci and compositional diagonals

I decided that the two following paintings should be composed according to the Fibonacci-sequence, as well as the same diagonals mentioned above.

The first horizontal division of the Fibonacci-sequence is slightly below eye-level of a standing adult of 1.80 m (the viewer).

The visual horizon is the lower horizontal diagonal on the crossing of the diagonals bottom-centre to top left/right corner and the lines running top-left corner to bottom right-corner and vice-versa.

The ‘dynamical’-composition; the waiving lines in the sketches are what the eye of the viewer will follow during his/her viewing of the situation are running as an on-going line through the three panels. This viewing-line will both suggest the two dimensional as well as the three dimensional way the images are composed, like contemporary animated movies.

Platonic solids

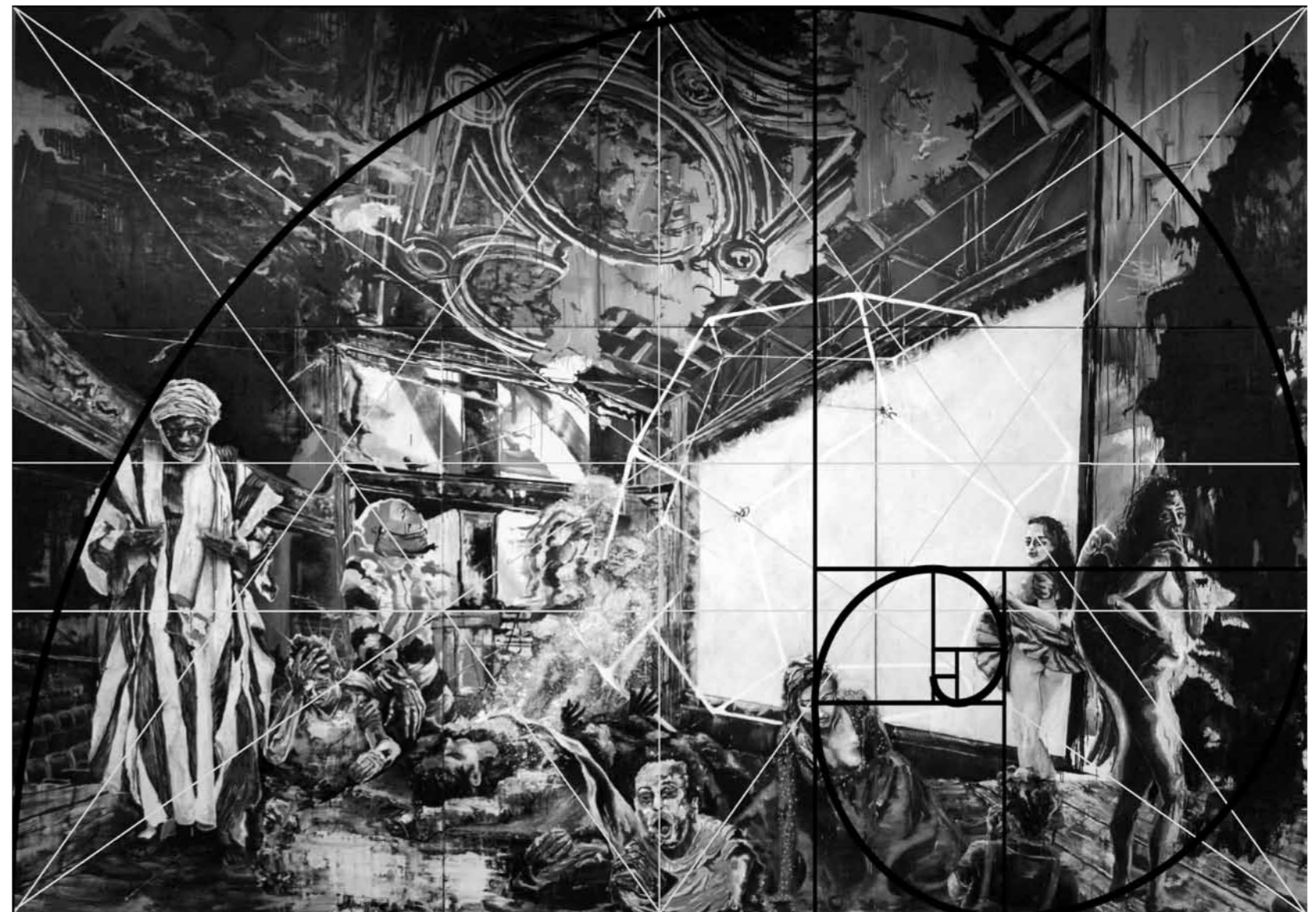
Five bodies; the Tetrahedron, Hexahedron, Octahedron, Dodecahedron and Icosahedron will be used as forms in the compositions. Their shadow shapes, which are hexagons, except for the tetrahedron, which shadow forms a square, are to be used also. This concept will be manifested throughout the series, as I believe they symbolize both rational and spiritual forms, both micro-cosmos and macro-cosmos.

The dark cube

The cube will not exactly be a cube, since the vertical squares will suggest to be an exact square seen from the viewing-point, so that the perspective distortion is nullified. Concluded, the ‘cube’ will be a truncated prism, with four (partly) isosceles trapezoids as sides. I consider this form important, because of the full/empty concept in the total installation. The cube is literally a ‘full’ body, but because it will not emit any light, the form is basically empty (physically black absorbs light). When this concept is logically determined, there will be no horizon, thus no perspective.

Visuals

On the following pages, sketches, ‘mood boards’, compositional enquiries, Platonic solids, and models are gathered, which forms the fundamentals of “Renaissance of Wonder II” and III and its final installation.



Renaissance of Wonder I, composition analysis

VISUALS

Composition sketch and mood board

RENAISSANCE OF WONDER II

(left panel, original size sketch 1:3.3 of panel)

R.O. N II (LINKER PANEEL)

BEELDEN VAN 'DE TREKENDEN'

1:35



Control
input
action

input
output

Klaar

Met
naar
kath

"DAVID'S QUEST?"

ABSTRACT

DRAMEU



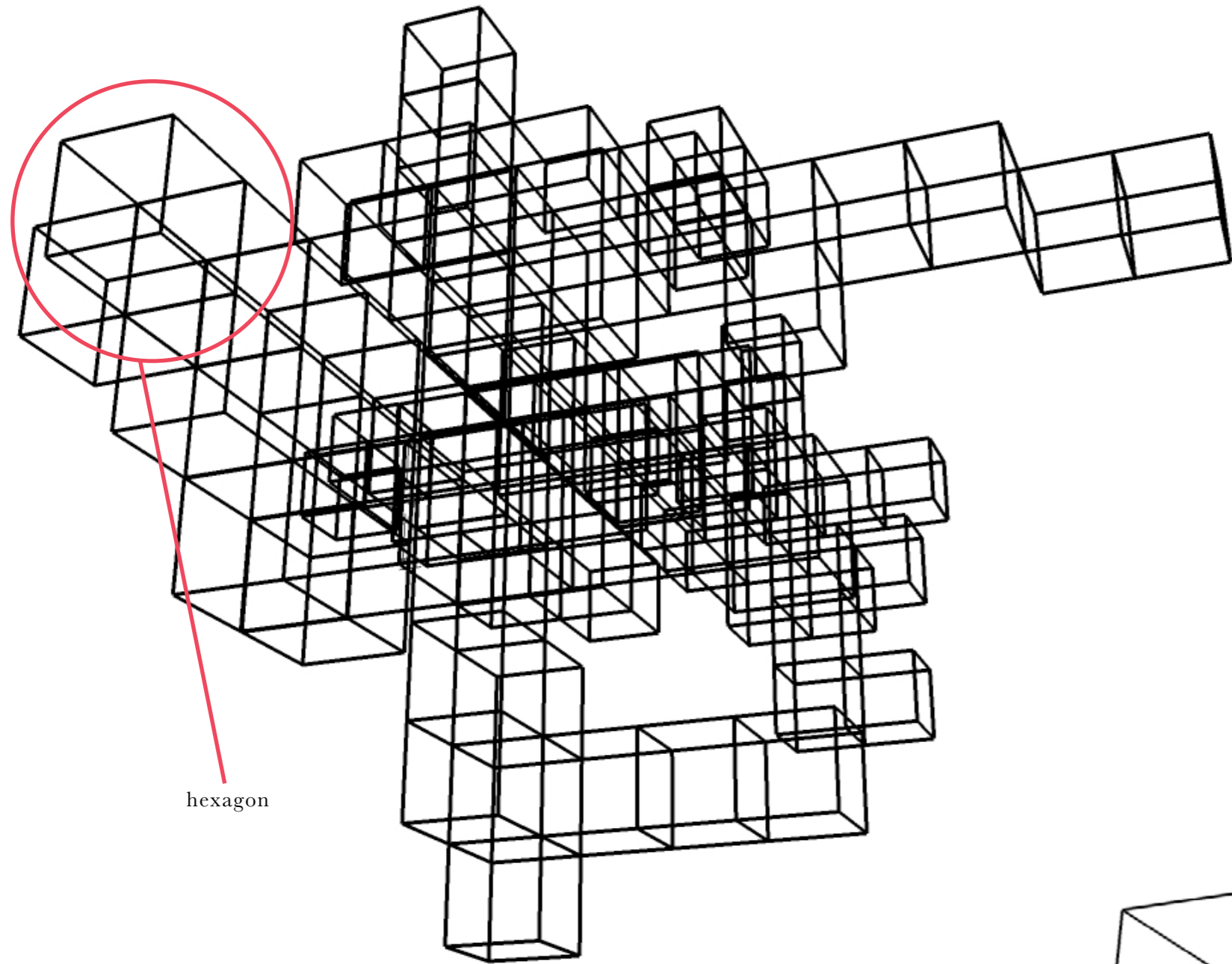




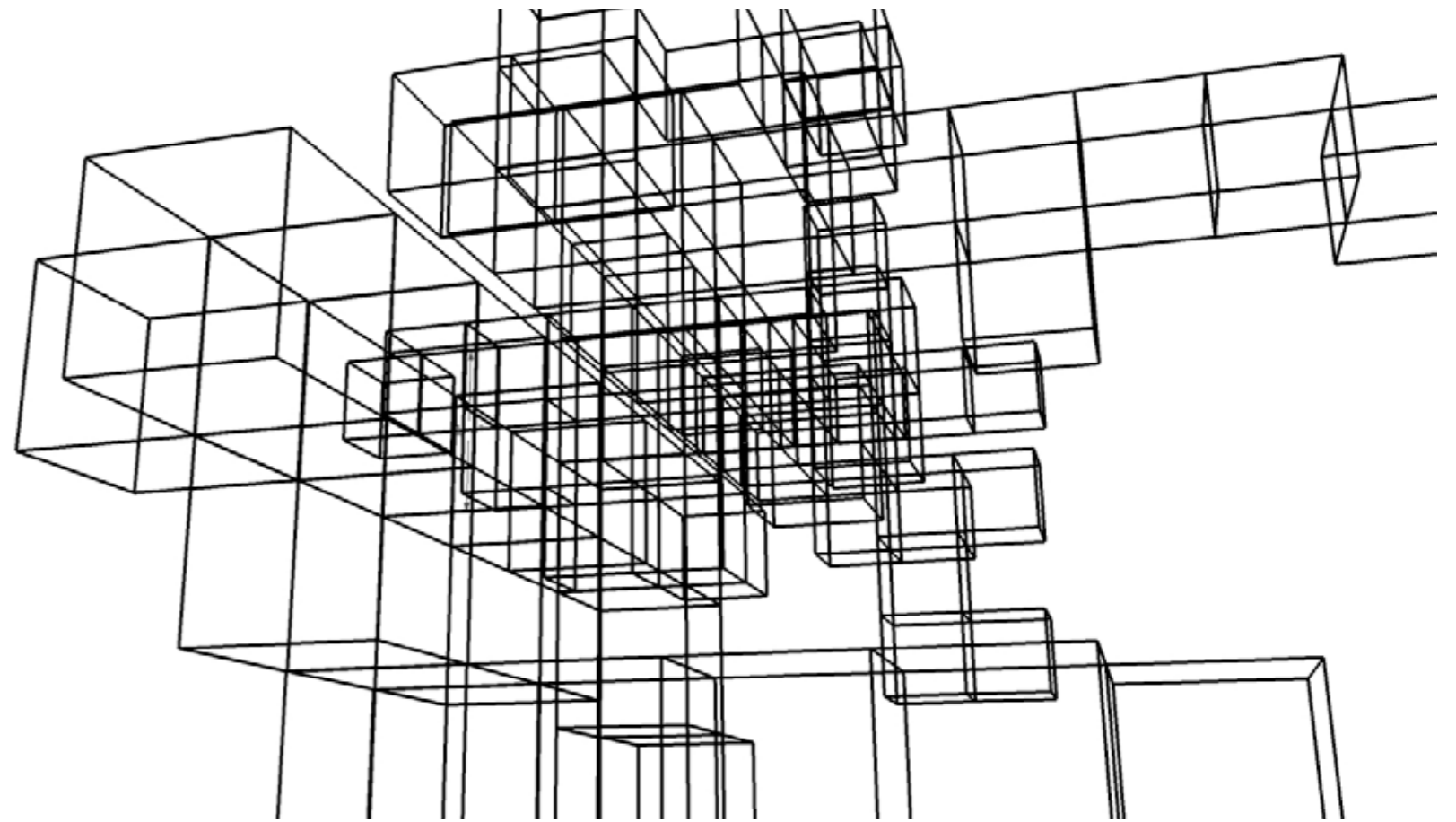








hexagon

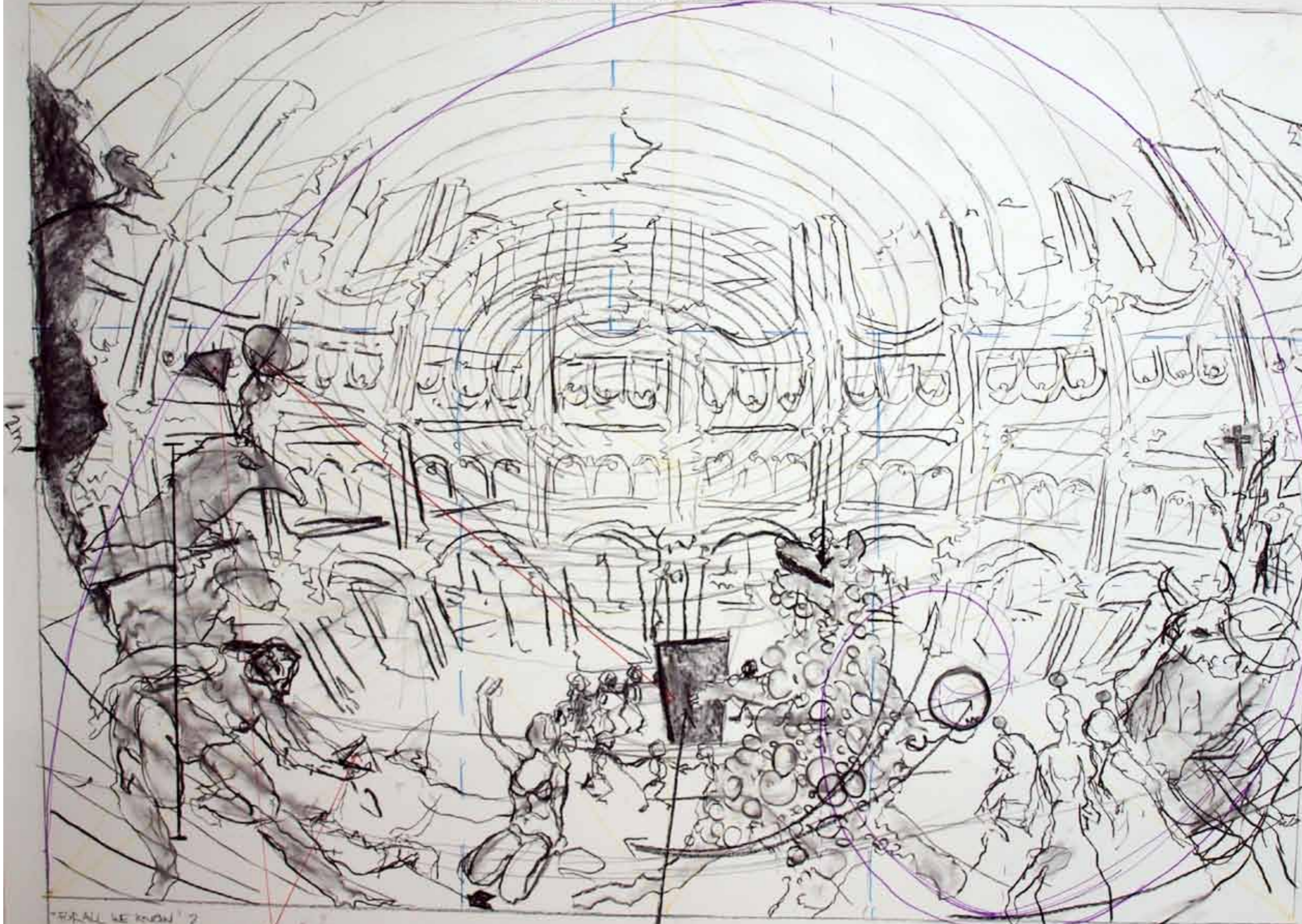


Composition sketch and mood board

RENAISSANCE OF WONDER III

(right panel, original size sketch 1:3.3 of panel)

R.O.W. III (RECHTER PANNEEL)



- ONDERGROND
- METANNEEL - ORN
- ACHTERGROND
- SPIEGEL GEBOUW
- NOS TOEGANGST (B...

2x11
2x10(x3)



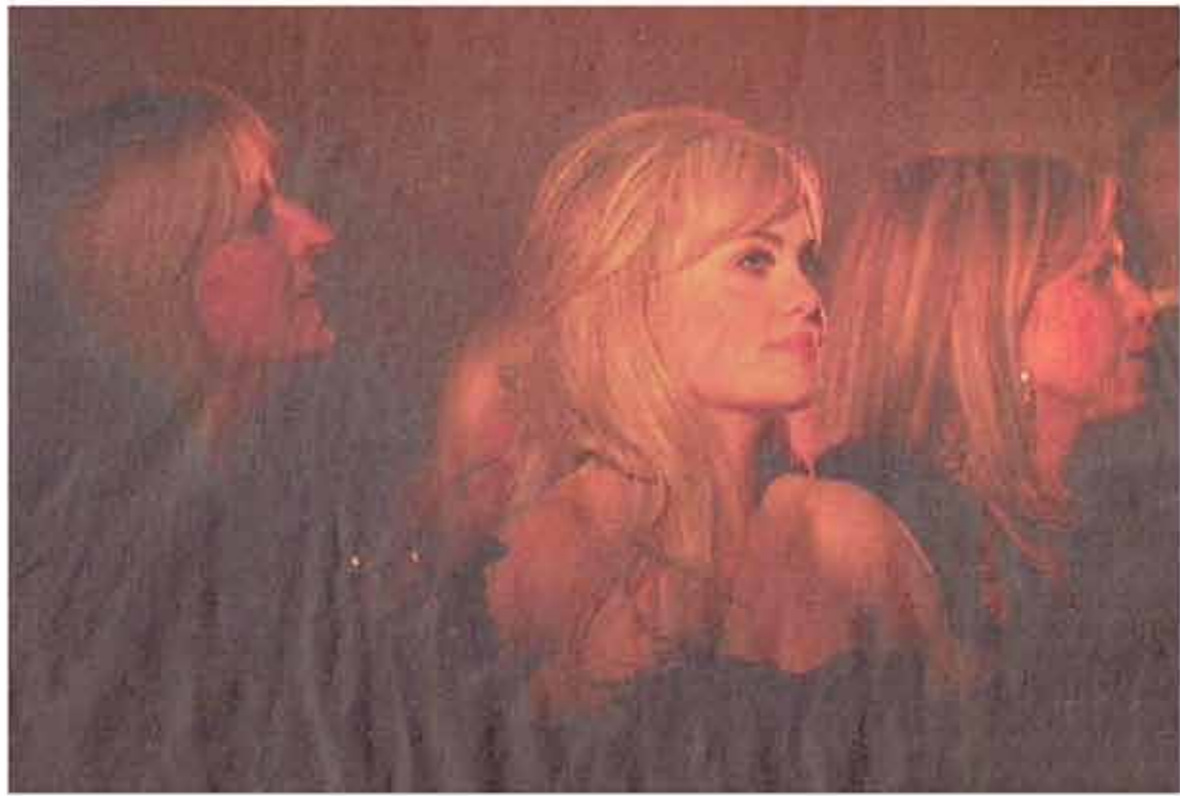
1/1 WERKEN V. WHEEL

2 m

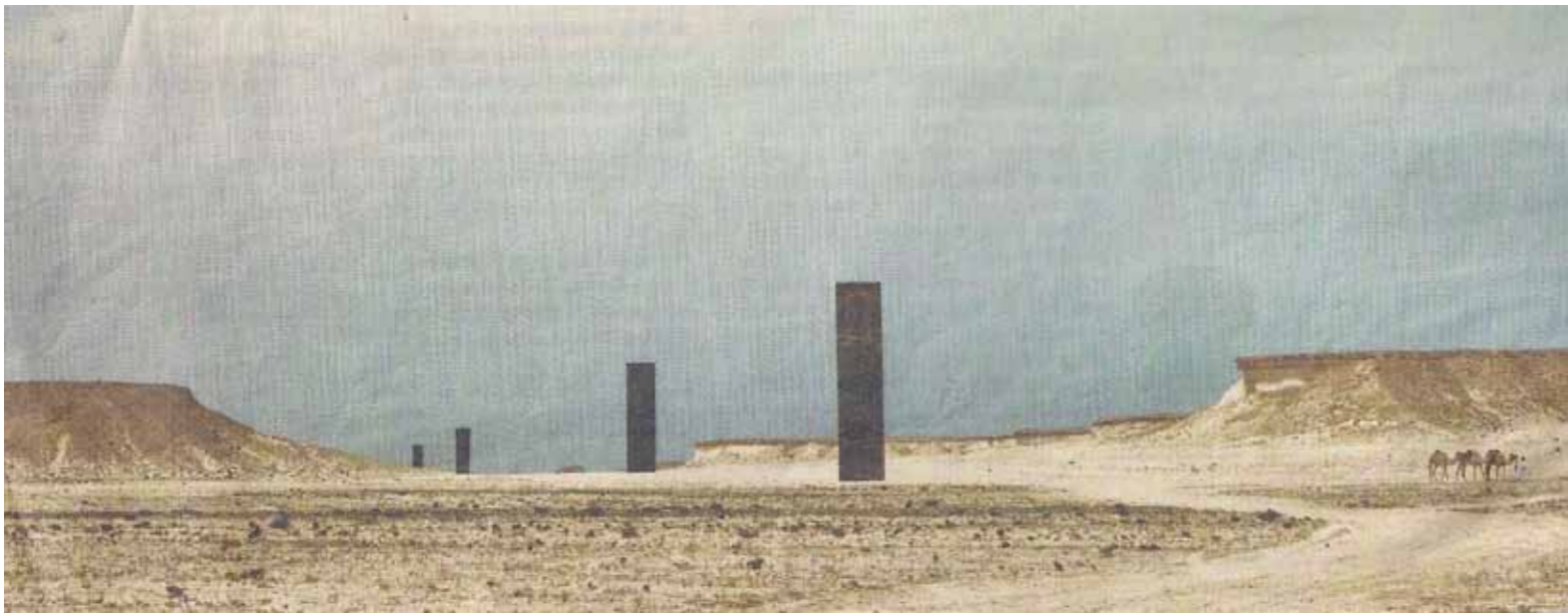
"FOR ALL WE KNOW" ?
2x10 (A) (Dit is = herkomst van stappen)

ATLAS





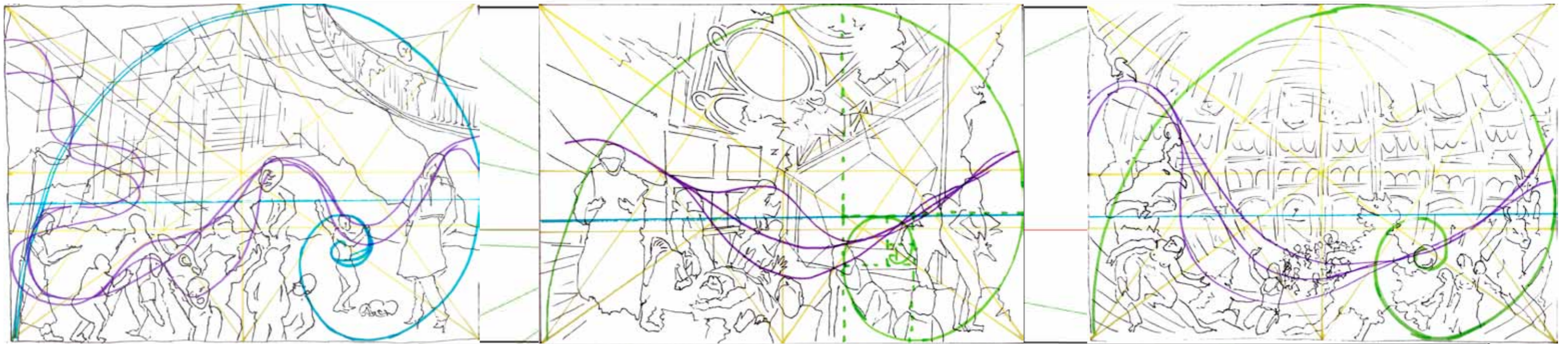
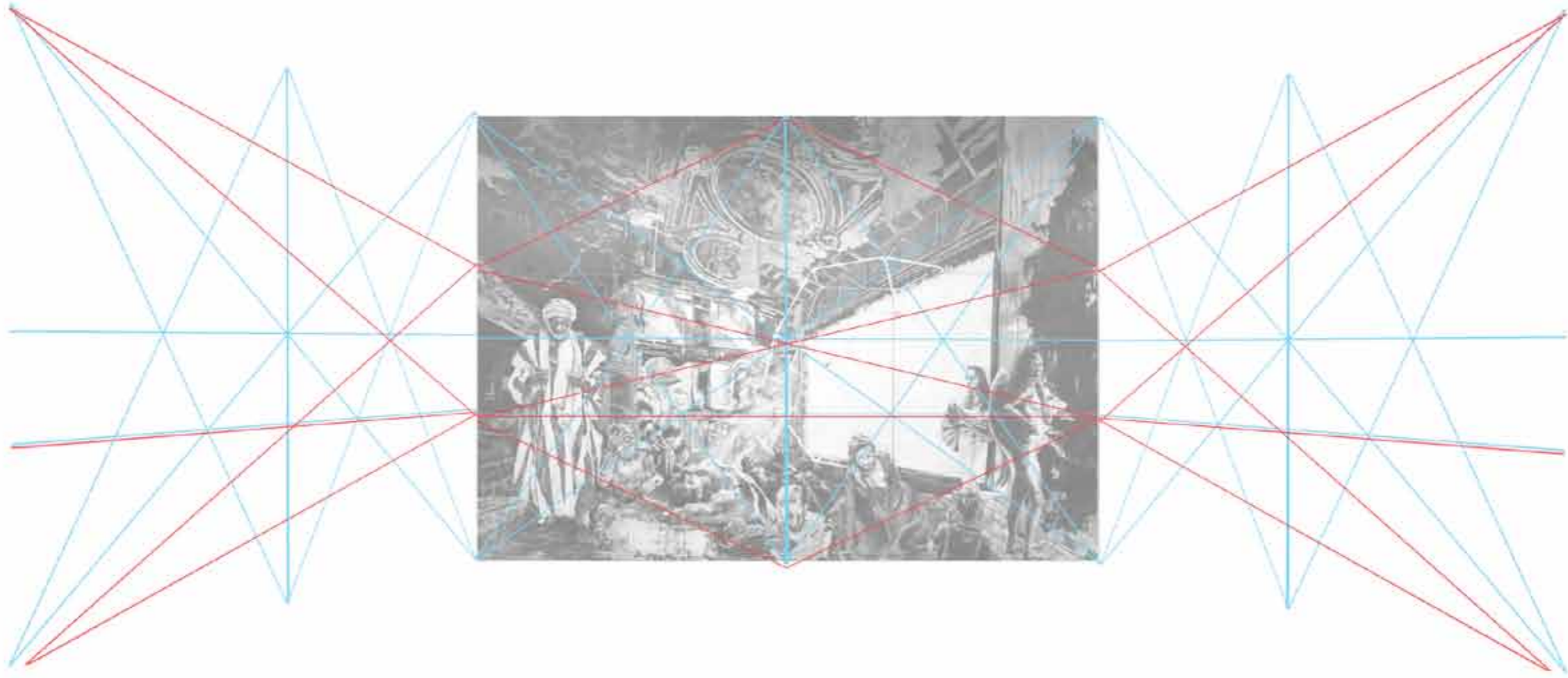


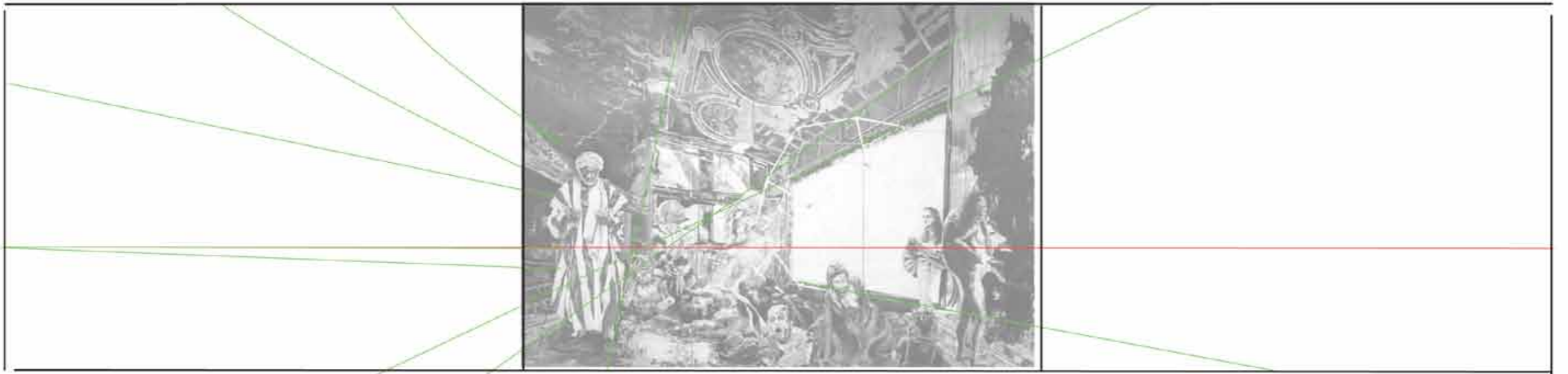
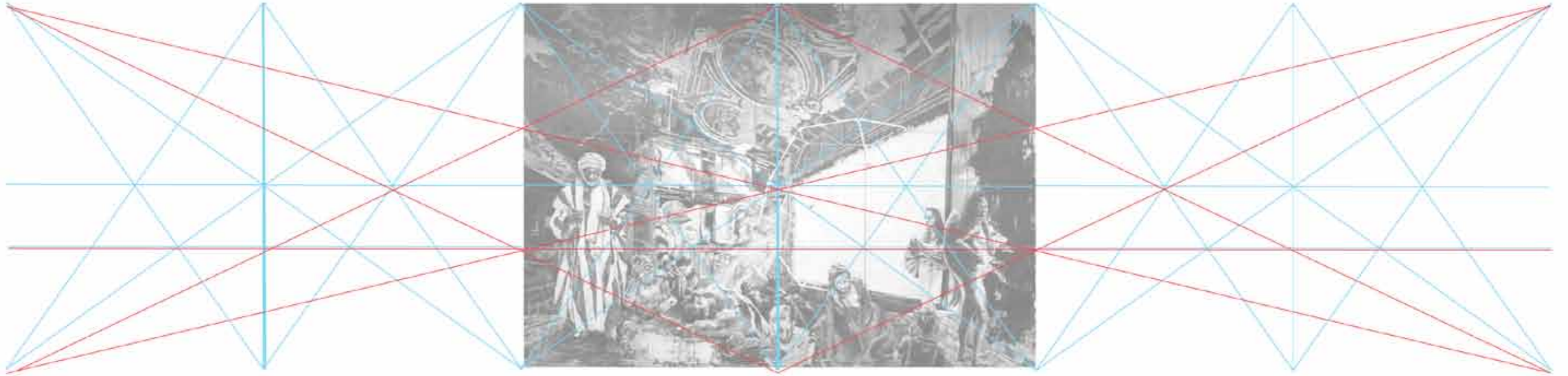




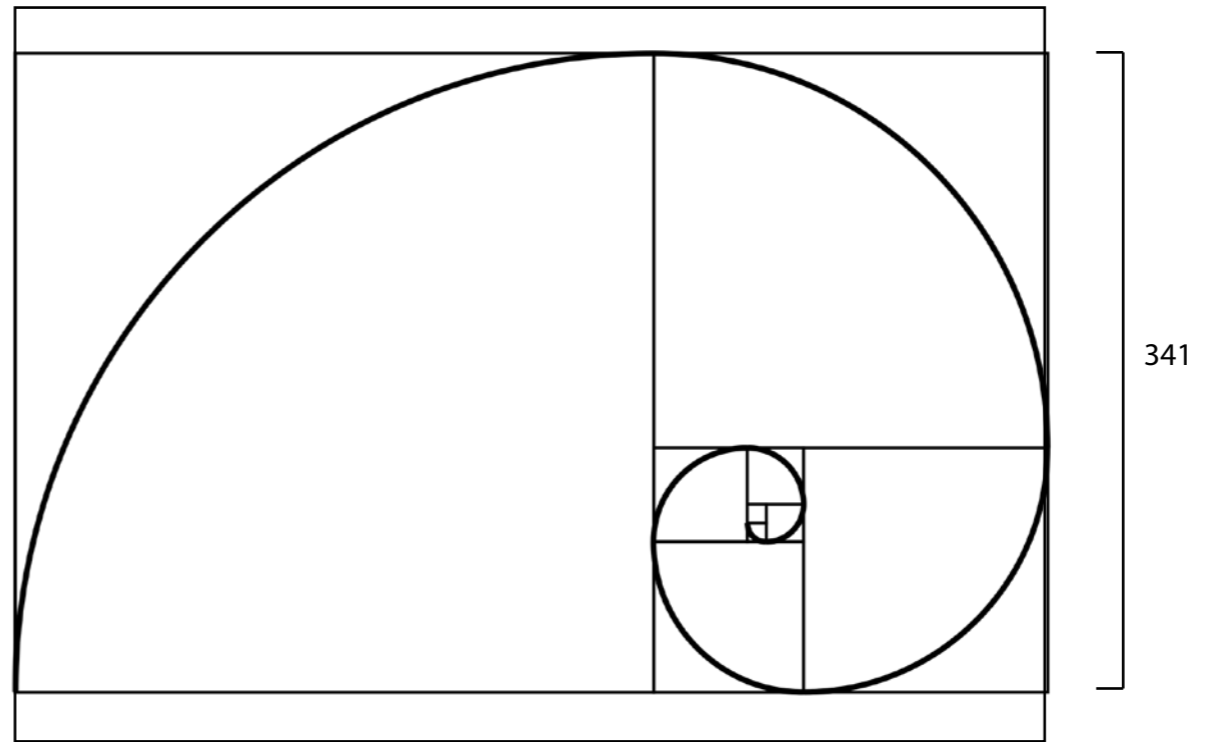


Compositions installation
RENAISSANCE OF WONDER panels





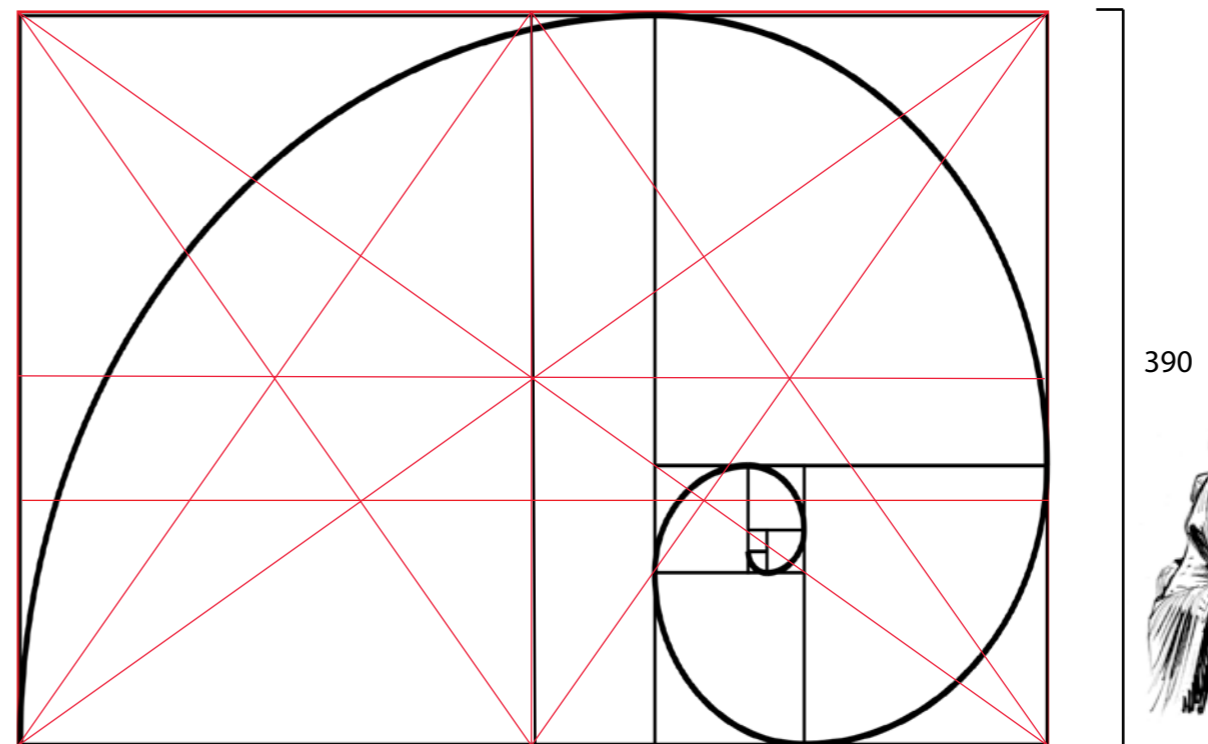
Fibonacci
RENAISSANCE OF WONDER panels



verhouding Fibonacci reeks: 1/1,61

550

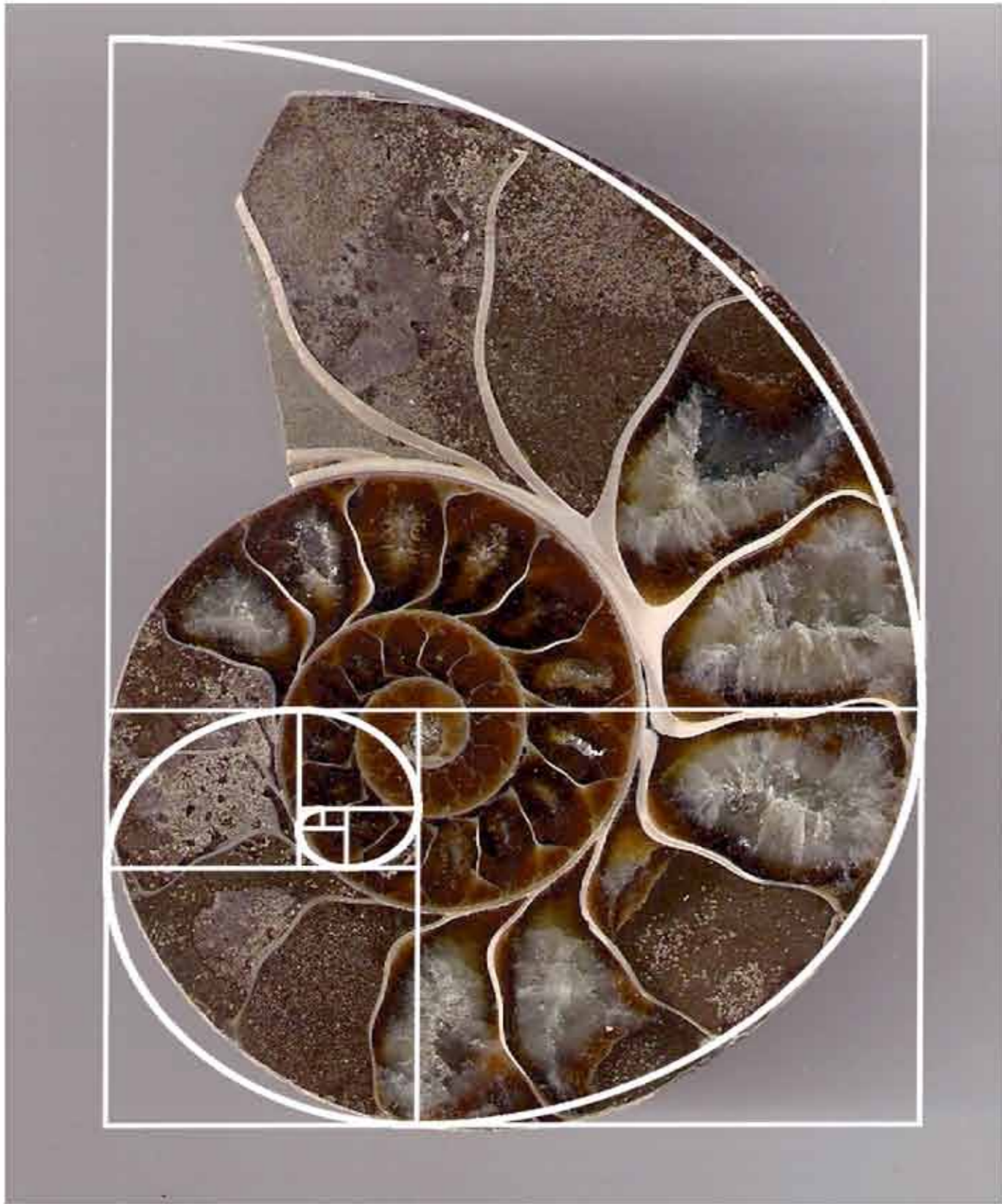
verhouding renaissance of wonder: 1/1,48



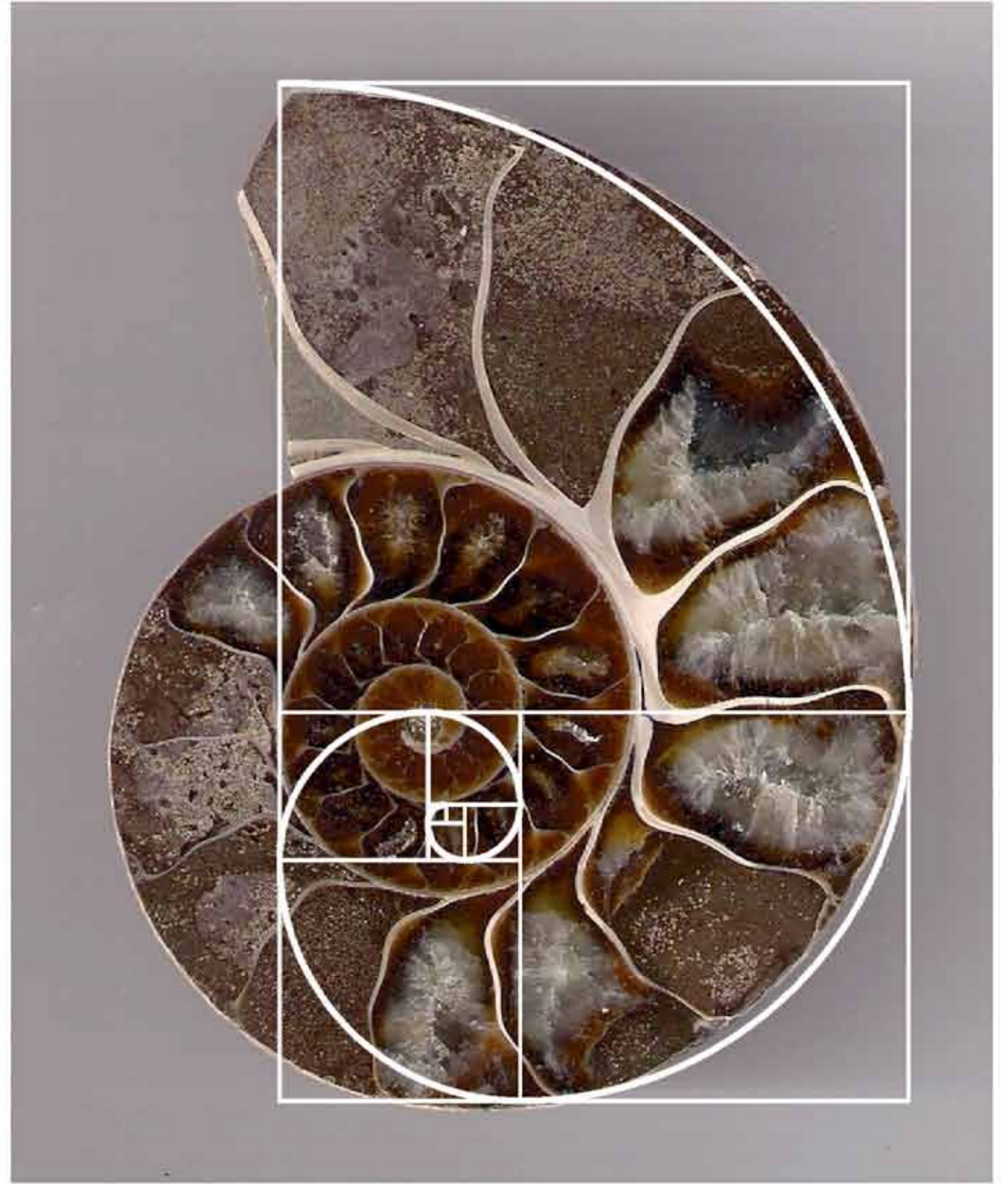
390



ca 180 cm



adapted Fibonacci-sequence

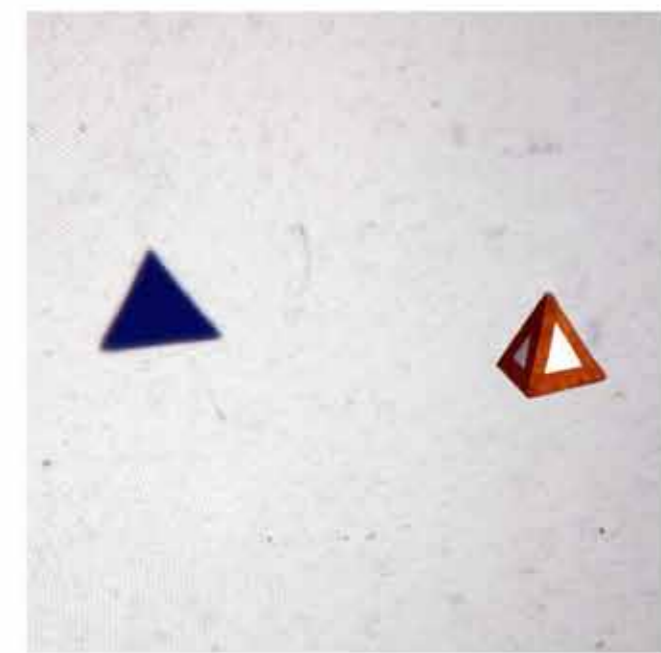
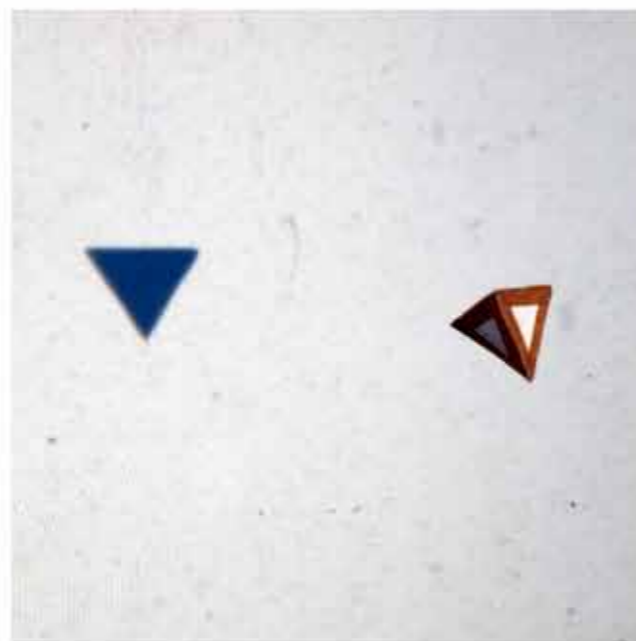
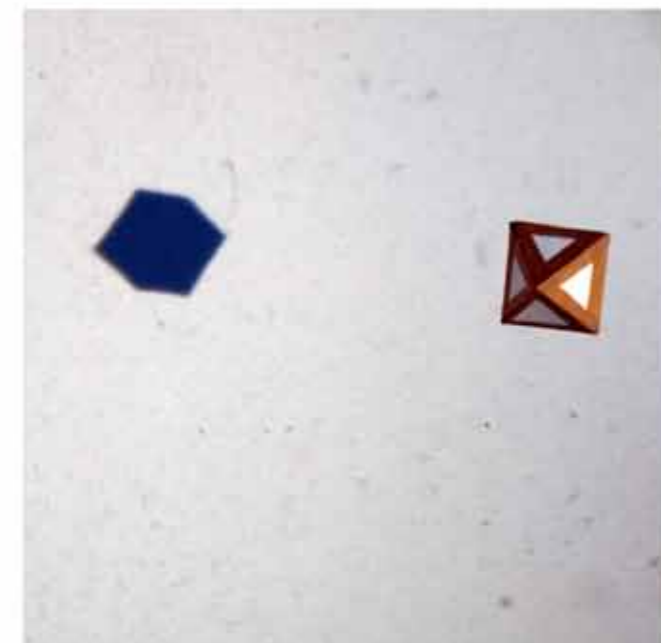
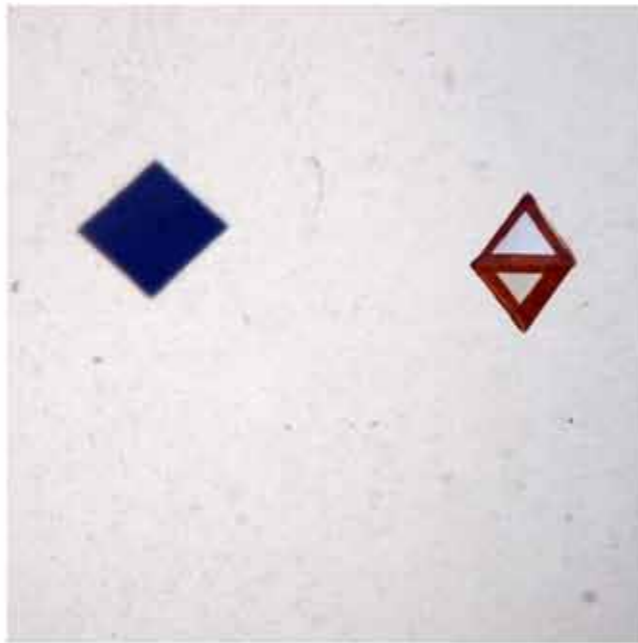


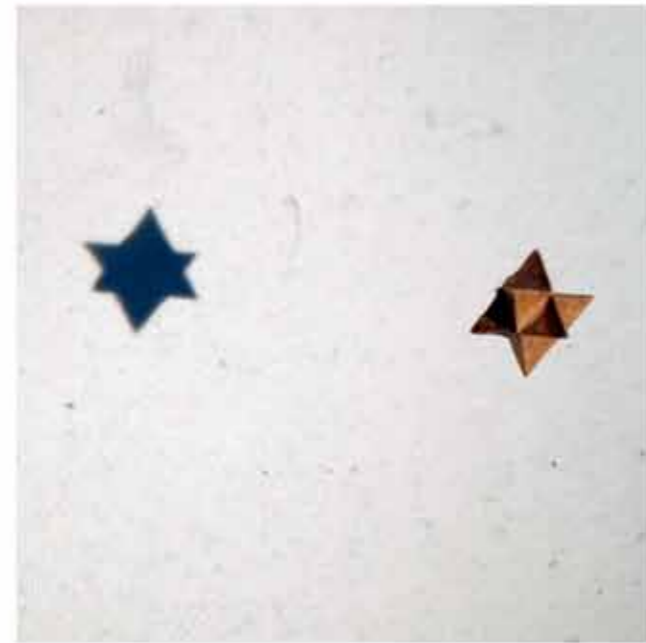
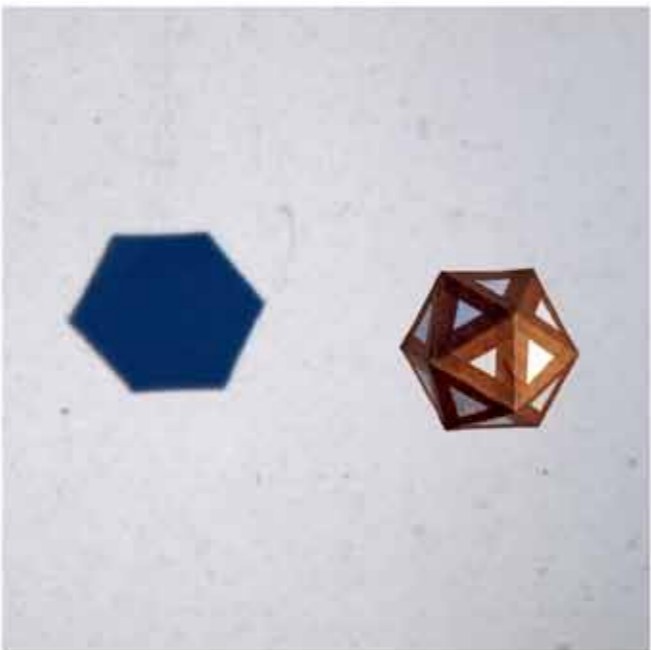
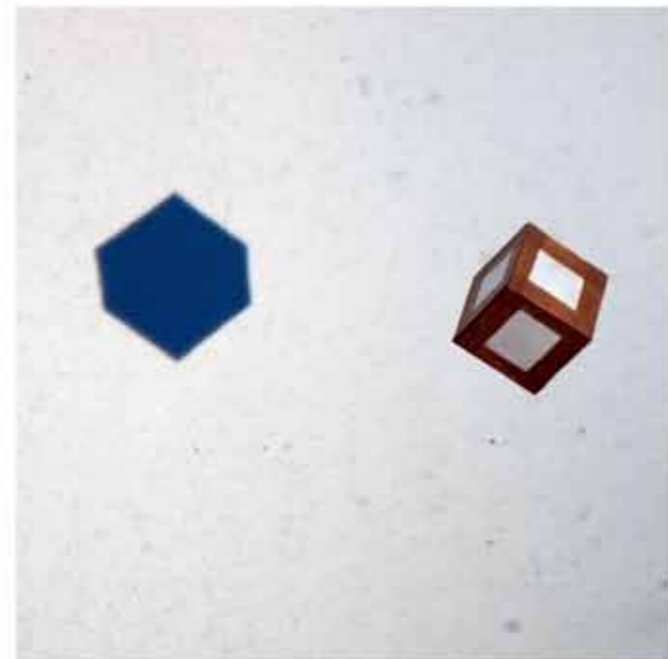
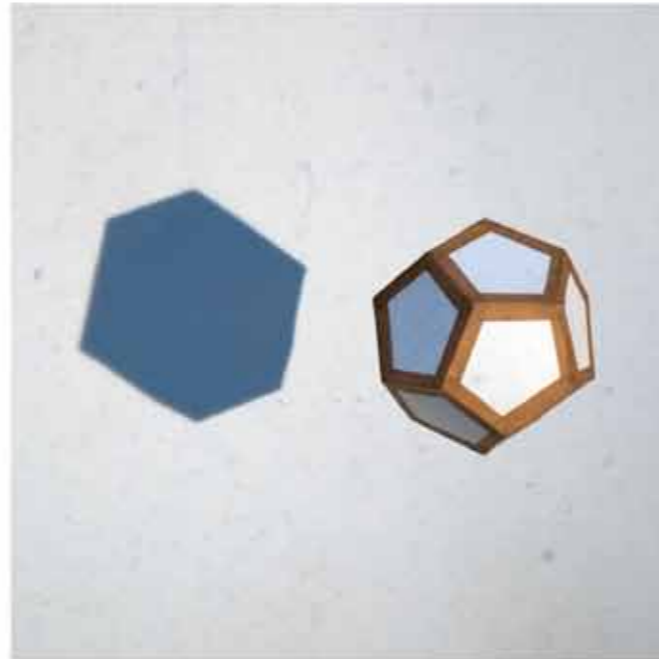
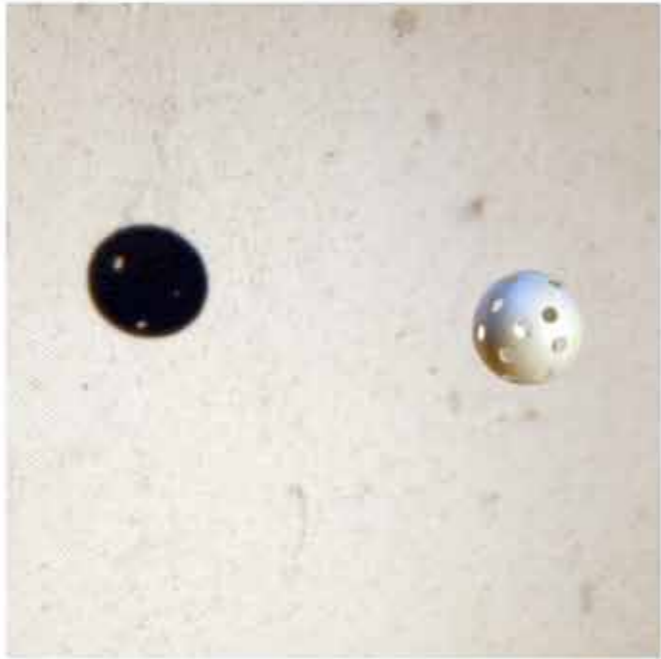
original Fibonacci-sequence

Platonic solids

(plus sphere and dubble tetrahedron)

RENAISSANCE OF WONDER panels





Model of the installation

(1:26,2 of original size)

RENAISSANCE OF WONDER

