

CASPER FAASSEN

PROJECT 2.0 / GALLERY

*Over the years, Faassen has been fascinated by the tension that exists between ownership and art. Both the underlying motives that drive people to want to collect art, but also the culture of appropriation amongst artists themselves or even between countries. Just as an artwork passes from one collector to the next, ownership of ideas also evolve as artists influence and inspire each other.*

*For artists, ownership is infiltrated in the very process of creation; "When I paint a portrait of a person or photograph an object, I am appropriating the image as my own."*

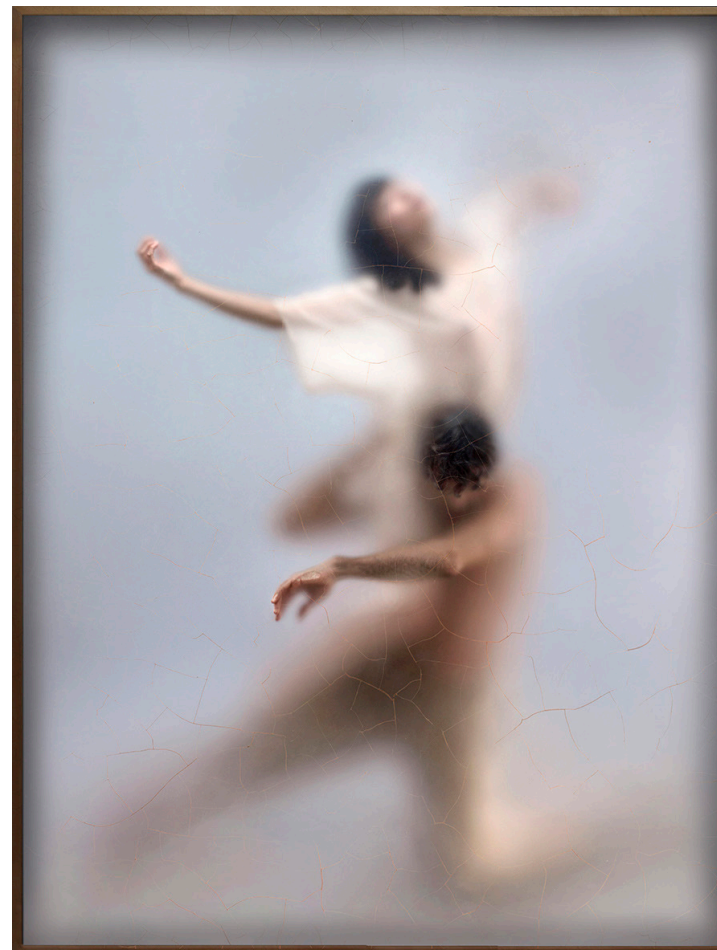
*In his latest series, Recollection, Faassen 're-collects' a series of objects that have inspired him over the years, but which belong to private or public collections. With physical (monetary) ownership an impossibility, Faassen sets out to stake artistic ownership over them. He is appropriating these objects as his own. Some of the objects underwent the appropriation process in real life as they are acquired and presented as national treasures with ownership still undecided. The two Parthenon pieces shown at Photo London as an example.*

*"I might not materially own any of these objects, but I do feel a deep sense of spiritual ownership over them," the artist says.*

*The dance series stem from similar motives as, on a basic level, making art is also a way of processing things that inspire him, making these encounters his own. Emphasizing his role as photographer stopping time, Faassen adds a painterly layer of crackling to the works, referring to decay, the Japanese philosophy of Kintsugi and the contrast between beauty, time and decay.*

*Within the series we can see different sub themes that the dancers bring with them such as the works with Prince Credell that played into Black Lives Matter movement or works that came out of the "Hover through the Fog and Filthy air" film, made together with Marne van Opstal about Freedom and Isolation.*

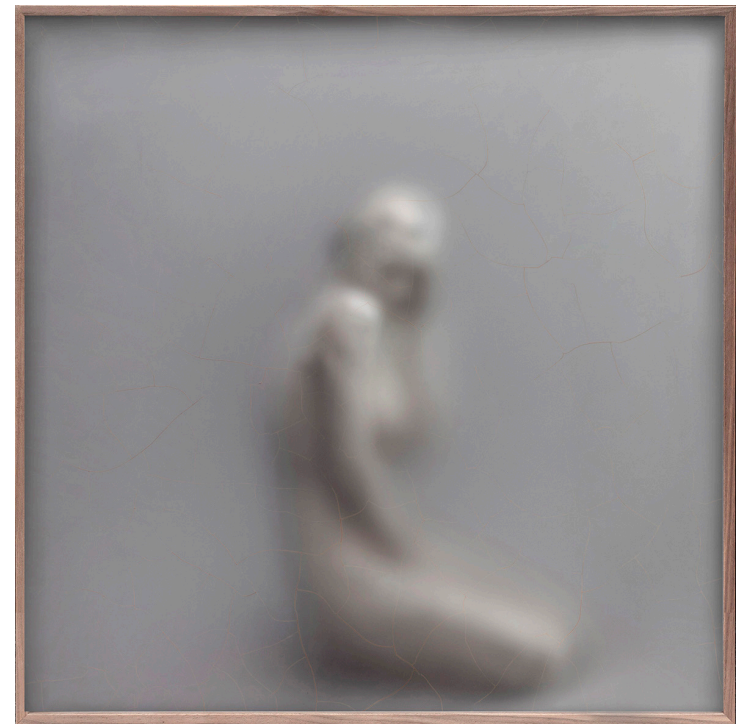
*Technically, the photoworks are built up like paintings, mixing several transparent and printed layers so we experience the work on a less personal level. Just like when we are looking at paint on canvas suggesting an idea, shape or form.*



*Dialogues*, 180x150 cm







*Domini marble, 50 x 50 cm and 150 x 150 cm*

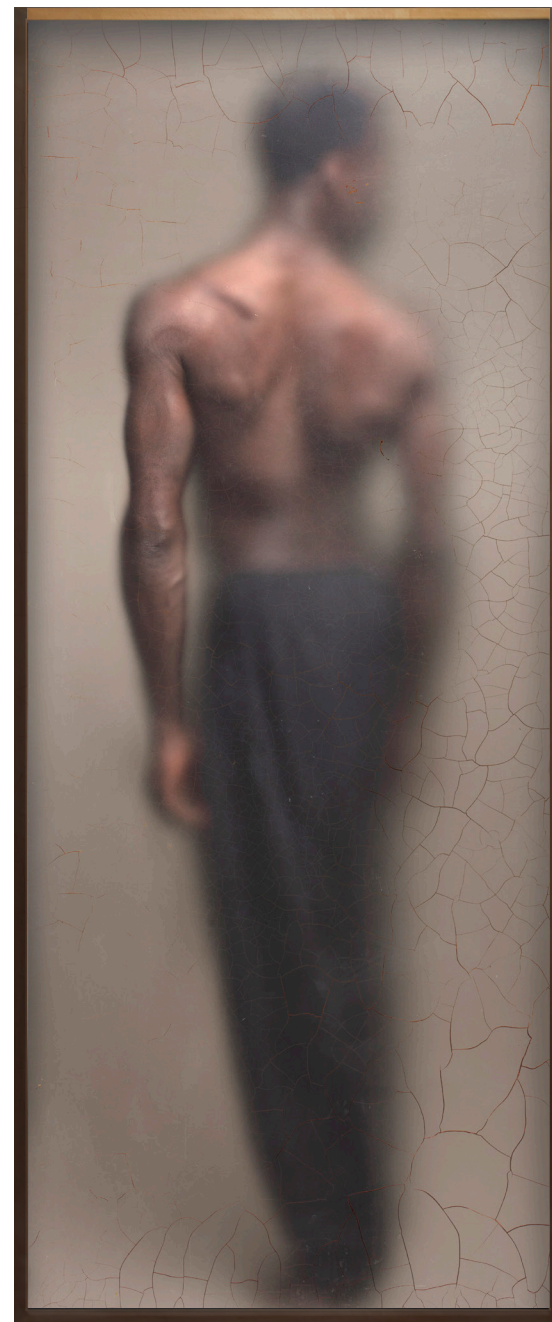




*Morandi Verre*, 100 x 180 cm

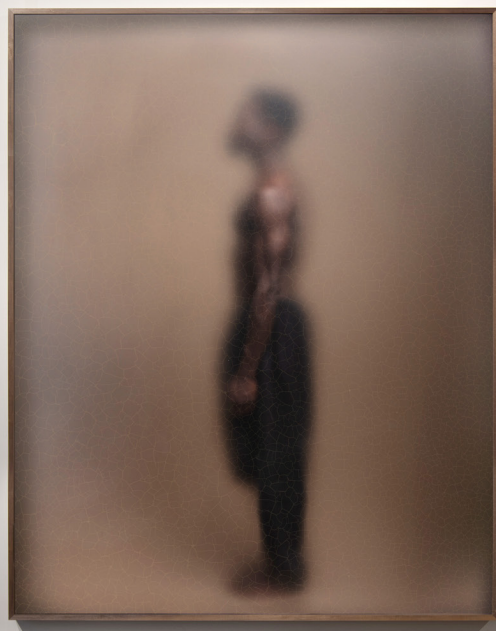


*Paerel Blanche*, 180 x 75 cm



*Prince*, 180 x 75 cm









*Recollection 10*, 35 x 25 cm and 150 x 100 cm



*Recollection 5*, 35 x 25 cm and 150 x 100 cm



*Recollection 8*, 35 x 25 cm and 150 x 100 cm



*Recollection 11*, 35 x 25 cm and 150 x 100 cm



*Shinzue*, 35 x 25 cm and 150 x 100 cm





#### *About Casper Faassen*

*Casper Faassen ('75) is a visual artist who grew up in Leiden, where, inspired by the classical paintings of 17th century painters such as Rembrandt and Jan van Goyen, he developed his love for drawing and painting.*

*His style, combining transparent layers of photography with layers of paint, gained both critical acclaim and attention from the public.*

*Faassen's work has been exhibited at numerous international art fairs such as Photo London, Photofairs Shanghai, Unseen, Paris Photo New York and Photo Basel where he received the ALPA award in 2019. His work is included in private as well as public collections such as the Frans Hals Museum (Haarlem), Museum de Lakenhal (Leiden) and The Hague Historical Museum. Exhibitions include venues such as the Fotografiska Museum in Stockholm and Japan Museum Sieboldhuis in Leiden.*

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