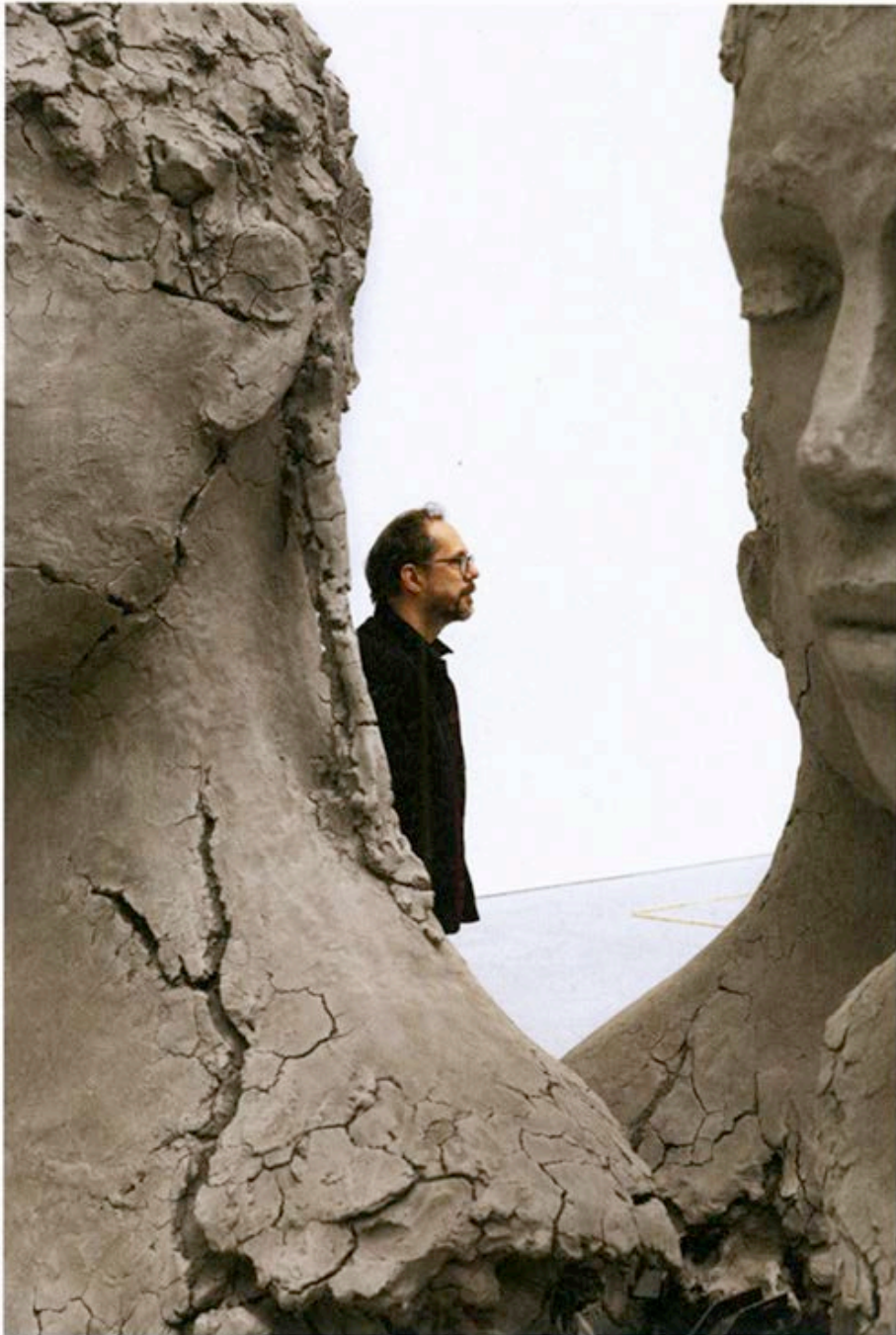


'In Pursuit of Time; Mark Manders'. Ark Journal, vol. VI, 2022, p.114 – 131.



MARK

MANDERS



IN PURSUIT OF TIME



OVER THE PAST 35 years, Mark Manders has constructed an ongoing self-portrait by holding on to a continuum of thoughts and materialising them into objects and installations. Working with figurative elements, representing easily recognisable forms such as furniture and human bodies, and uniting them with abstract details, Manders offers scenarios from his mind, preserved at a point in time. Language and words become the link between thought and matter, the force that drives creativity towards a new work. One repeated component, the newspaper created by Manders, concretely visualises his manifestation of the word, yet there is poetry and rhyme to be read in all the works. Sometimes a work is finished in a year, sometimes it takes 20. Manders regularly initiates new ideas and sees failing ones as opportunities. Time becomes a leading theme and a constant present in the timelessness of it all. Although certain material and aesthetic choices uncover references to other works and periods of art and design, his installations remain dateless. Manders uses space and materiality in sculpting a moment in time. Some installations are built up as rooms or studies, where the empty furniture or the leftover clay on the ground propose a certain human absence, a quietness and vacancy. Human-like sculptures, underlining the calmness with their peaceful faces, are made in fresh and fragile materials like the unfired clay figures – or just seemingly delicate; the bronze heads are painted to look as though they are constructed from unfired clay.





*Composition with Four Yellow Verticals*, 2017-2019, four enormous cast-bronze heads painted to look as though they have been constructed from unfired clay are almost dwarfed by the scale of the studio. A prototype studio chair and prototype studio lamp by Mark Manders from 2020 join a Butterfly chair by Pierre Paulin for Artifort, 1963, to create a scale. OPPOSITE: In the background: *Yet Unfilled*, 2010-2021.



Designed by Coussée and Goris Architects, the 4,000-square-metre studio building includes offices, workshop and exhibition space. In the exhibition sector, skylights and a grid of concrete beams create an impressive framework for installations. A square window links the vast pale exhibition space to the first-floor. The plywood Bambi Chair by Han Pieck for Morris & Co, 1946, by the vitrines joins a prototype lamp and chair, and the Butterfly chair.







*Unfired Clay Head*, 2011-2014, painted bronze, 193 x 69 x 92 cm.



The studio has several workstations to enable contemplation and work in different spaces. The Pyramid table is by Wim Rietveld for Alarend De Cirkel, 1960s, the Swivel desk chair by Arne Jacobsen for Fritz Hansen, 1955, and the Piano chair by Gerrit Rietveld, 1923.





Composition with Two Colours, 2005-2020, painted wood, offset print on paper, 48 x 36 x 4 cm.



The two-storey area towards the building's facade serves as office and exhibiting rooms. Exposed pine beams create a more intimate and warmer atmosphere than the cavernous exhibition space.









On the first floor, *Yellow Painting* is combined with 20th-century furniture: the Butterfly chair, Pyramid table and Result chair. The *Correction d'une lumière* lamp is by Oksana Pasaiko, 2019-2020, and the 100% Chair by Mark Manders, 2019.



As with his art practice Mark Manders traverses time with his furniture collection: the Spiral lamp by Ingo Maurer, 1969, a Dutch daybed from the 1950s, Chair 66 by Alvar Aalto for Artek, 1935, *Competition with Yellow*, 2005-2021, *Correction d'une lumière* lamp by Oksana Pasaiko, 2019-2020, a prototype office desk by Mark Manders, 2021, and Result chair by Friso Kramer for Ahrend De Cirkel, 1959.





