

Personal Comments - Stores and Interiors

The Stores and Interiors paintings are an ongoing series of paintings about consumerism in one way or another, but there's more than beneath the eye. The scenes also show a deeper meaning behind the everyday reality. This differs from painting to painting. As with other series of paintings I don't want to make them too crowded, but rather focusing more on one or two figures.

If you have any questions, remarks or are interested in purchasing a painting please don't hesitate to contact me anytime. I would be happy receiving your comments or inquiries and respond to them personally.

kind regards, Gerard Boersma

Wissesdwinger 1, studio no. 15
8911 ER Leeuwarden, The Netherlands
studio: 0031 (0) 58 2151276
mob: 0031 (0) 6 22477236
home: 0031 (0) 58 2895848
info@gerardboersma.nl



The Child, acrylics on masonite, 37.6 x 27.6" or 93,3 x 70 cm, 2004

The Child

This painting is situated at the big Toys R US store at Timesquare, New York. A man grabbles in a large container filled with Magic 8 balls. You can ask this billiard-ball for advice. If you shake it a text will appear on a screen at the back of the ball like 'Ask again later' or something like that. The man is leaving the round games in the background for what it is and chooses a game he can play by himself. If there's no one to play with you have to entertain yourself. Have confidence in yourself, but it's not a shame to ask for advice every once in a while. Besides that, there's nothing wrong with keeping the child in you alive, is there?

The Elevator

I had the idea for this painting a long time, but I could never find the right elevator, until I saw this design by Rem Koolhaas in The Hague. A young woman is standing in this elevator. The doors are open and you can see how just pushed the button. What you don't know if the elevator is going up or down.

To me this is a symbol of how things are in life. You never know what will happen next. You can go up or down just like the elevator. I believe this is a good thing, you can't walk in the middle of the road all the time, can you? If you do, you're not really living your life. That's what I always say.



The Elevator, acrylics on masonite, 37.6 x 27.6" or 93,3 x 70 cm, 2005

The Corner

At first glance this could be easily one of my most romantic paintings up to date. A couple of children are playing nicely alongside each other. All they care about are the wooden blocks with wheels on it called cars or trains. The only argument they might have has to do with who gets which one to play with. That's true, but if you look closer you might recognize where they exactly are playing.

They're playing in a Ikea-store and the children are not being supervised by one the parents. Those parents had better things to do, they're off shopping in the store and dumped the children at this kidscorner for the time being.

Of course it's quite convenient, they don't have to drag along some screaming kid, thank God! But is shopping really that important to leave your children behind? In my opinion children are the future and family still is the cornerstone of today's society. So the painting raises questions about this and that's why I really entitled the painting The Corner. Not so romantic after all, is it?



The Corner, acrylics on masonite, 31.5 x 23.6" or 80 x 60 cm, 2008



The Counter, acrylics on masonite, 13.8 x 12.6" or 35 x 32 cm, 2008

The Counter

At a lot of Central Stations in the Netherlands have little small shops as I'm sure it has in other countries as well. I always wanted to paint one of those because of the small and meaningless interactions people have there. This one is situated at Central Station Amsterdam.

This was a piece I worked on for quite some time now. It wasn't an easy one to make I can tell you that much. I just love how the lady in uniform behind the counter is bathing in light against the lady on the foreground who's completely in shadows. It gives the painting such a great atmosphere. I don't even want to explain the meaning behind the painting, just sit back and enjoy!

Shoe-Shine Boy

On the painting you see a businessman letting his shoes shine by another man at Grand Central Station in New York.

I heard that shoe-shiners don't feel that way, but I always find this situation somewhat degrading. I mean it looks like the business man is sitting on his throne looking down upon his servant. At first I wanted to make the sitter a white man, then the shoe-shiner himself, but finally settled on them both being Afro-Americans.

The painting is about the difference in social status. You can argue here which one of the two men is most successful.



Shoe-Shine Boy, acrylics on masonite, 24 x 27.6" or 61 x 70 cm, 2008



The Check Out, acrylics on masonite, 23.6 x 17.7" or 60 x 45 cm, 2005

The Check Out

A man is standing with his daily groceries at the check out of a supermarket. The store is well known in Holland for their slogan: 'Can I help you, please?' The man is thinking: 'Yes, all of you are helping me to get rid of my money real easy.' Strangely enough the supermarket itself is now bankrupt.

The painting is about the arrival of the euro and how every little thing is getting more and more expensive on a daily basis. The whole country is complaining about this and I've tried to capture this feeling in the facial expression of the man. That's why he has such an ugly look on his face.

Besides all of this I really liked the situation, because of the short insignificant contacts you have with persons at a check out. The man and the woman seem to be looking at one another, but if you look closely this is really not the case. Nowadays normal human interaction also seems to have a price tag, don't they?

The Cage

A man is standing in front of an automat as one can find in a parking garage. This one is the newly build garage right below our number one tourist attraction, the crooked tower called Oldehove.

As often the case on my painting the exact spot doesn't really matter. What matters is that the man is surrounded by glass and there seems to be no exit in sight. One could say he's trapped inside a glass cage with only the automat as a trusty companion.

For a while now I'm surprised by the fact that everything nowadays gets automated. We're heavily depending on our machinery. It's almost like the machines control us instead the other way around. By placing the man in a glass cage I show you this dependence. You decide if it's good or wrong.



The Cage, acrylics on masonite, 23.6 x 17.7" or 60 x 45 cm, 2007



The Dependency, acrylics on masonite, 37.6 x 27.6" or 93,3 x 70 cm, 2004

The Dependency

Getting a haircut is not really a special occasion. It becomes one when your hairdresser hasn't finished yet, but decides to take off.

That's exactly what happened to the man on this painting. He's left behind with a half finished haircut and he looks kind of helpless, still hoping the hairdresser might reappear. In lower left of the left mirror, you see another customer not knowing how to help either.

With this painting I would like to show you that we all depend on other people, sometimes even for the tiniest things, like getting a haircut.

The Show

The Dutch 8 o'clock news presented by Noraly Beijer, now enjoying her pension. With this painting I want to show you what you're actually looking at when watching the news. A sweet environment with a big tank on the right.

Ever since I was a young boy I learned that watching the news was a very important thing to do. I often wondered why. Like every show the news starts with an exciting piece of music. Then an item is shown about what terrible things people did to each other today. You won't get any time to think about this, the item usually only lasts for 3 minutes or so, and before you know it Noraly presents the next item with the famous words: 'And now this.'

To make a long story short, you watch a lot of horrible things. If you're like me you never take any actions to do something about it. Luckily Noraly wishes you a very nice evening and she really hopes that you will watch again tomorrow. The same exciting piece of music is heard once more. Fifteen minutes later you hardly can remember all the items you just watched. Try to remember yesterdays news, you just can't.



The Show, acrylics on masonite, 27.6 x 37.6" or 70 x 93,3 cm, 2006

By transferring the image of the television screen into a painting and on a larger scale than most televisions I'm hoping that the image lasts longer and that you will think about what you just saw.

The Ikea

'Art is fake,' I once heard somebody say. That may sound strange, but there's a certain truth in it. Art often imitates life and is therefore artificial. It's fake. If that's true then you can have a blast at the large furniture shop Ikea.

This Swedish shop has a special department filled with fake art. It's bad enough that a lot of houses nowadays are furnished with the same pieces, but now everybody is able to put the same 'paintings' on their walls too.

It's this uniformity that inspired to make this painting. I want to show that the modern human being isn't as unique as we sometimes think. Often enough we are part of the mass and we do exactly the same thing as the next man does. Ikea doesn't offer this type of art in large numbers if there wasn't a market for it.

Of course as an artist making one of kind paintings I cannot stand these images. If you somehow still are addicted to Ikea art, do yourself a favour and buy this one. It has real paint on it and at least it's promoted to real art. It's unique!



The Ikea, acrylics on masonite, 37.6 x 27.6" or 93,3 x 70 cm, 2007

Pizza

On the painting you see a couple of people waiting in line for a slice of pizza at one of those stands at the trainstation in Amsterdam.

The painting looks a bit like my painting *The Counter* I did earlier in 2008. The lighting is about the same and I just love it. I'm looking forward finding places with similar lighting.



Pizza, acrylics on masonite, 13.8 x 12" or 35 x 30,6 cm, 2008



The Hunger, acrylics on masonite, 37.6 x 27.6" or 93,3 x 70 cm, 2004, sold

The Hunger

You might not know this about me, but I do like to collect music on vinyl. I'm not as addicted as I was a couple of years back, but every now and then I pick up a record. I love the sound of vinyl and the covers look amazing as well.

So while I was in New York the first time around me and my friend Eric visited a lot of recordshops. In Brooklyn we went digging in Beatstreet on Fultonstreet. Here we met Big June, the guy who worked there and the guy on the painting. I immediately had this idea for a painting. Luckily Big June was willing to pose for me and the results can be seen on your right. Rik another buddy of mine for years came up with the title *The Hunger*.

To me the painting is about people wanting more and more. Never satisfied with what they have they want to keep on adding to in this case their record collection. I do relate to this, I too have a hunger for wanting to make things better as it is right now, but I always like to count my blessings along the way.

Before *The Hunger* got sold to a collector of mine in Napoli, Italy Big June had a change to see the painting on my second show in New York. I've never seen a guy more proud and I'm honoured having the change to meet him!

Bullseye

In the Magna Plaza in Amsterdam I saw this young muslima going up the escalator. The now shopping mall is a beautiful building, but somehow the surroundings reminded me of playing darts. You know, the bow with the brown and white parts in the upper part of the painting being the board and the red clothing by the lady in the center being the bullseye.

That could be all there's to it, but if you know me a little by now as a painter of course there's more to it than beneath the eye. The painting is political.

The bullseye is at the center of a dartboard and you get the most points hitting it with your arrow. To me muslims in general seem to be at the center of attention. Well it's seems they're really being picked on by everybody nowadays. In a way they're the new communists so to speak. I'm not saying that we must look the other way, we have to address at the problems at hand, but let's not give muslims the blame for everything wrong. That's just plain stupid. Let's reach a higher level just like my muslima on the painting.



Bullseye, acrylics on masonite, 20.4 x 17.3 or 51,8 x 44 cm, 2008



Narcissus, acrylics on masonite, 35.7 x 27.6" or 90,3 x 70 cm, 2007

Narcissus

My first painting with a classical theme! This piece is about Narcissus, the handsome youth who didn't want to have anything to do with love, but eventually fell in love with his own reflection.

Usually Narcissus is painted alongside the water-side. I've chosen a more modern approach: the gym with its mirrors. I think you'll find the same thing here. People are busy with dumb-bells to create a perfect body. Their obsessed with their appearance and can't get enough of themselves.

The painting is about vanity. There's nothing wrong with trying to look good, but I find that quite superficial if that's all people are trying to do. That's what I wanted to express with this piece.

Contact

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kind regards, Gerard Boersma

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