

Heejsteck#

Info + price list

NAP+: MEDIUM STRENGTH

The longer painting has existed, the more inevitable it is that new paintings reflect on the medium of painting itself. An artist's choice to paint at all, automatically stands in relation to the chosen visual language, the subject and the concept. That relationship can be one-dimensional or ambiguous, complementary or disruptive – and sometimes all of these things at once. The number of possible perspectives on painting is infinite. Perhaps that is why artists, as cultural and visual pioneers, keep returning to the medium and succeed in continuing to stimulate us as viewers with diverse questions, thoughts and emotions.

With their art, Nayul Kim and Marc Oosting both participate unapologetically in the discourse surrounding painting as they explore the artistic playing field in completely different ways. In the presentation "Medium Strength", specially developed for NAP+, it is up to the public to discover how the artists relate to sources of inspiration and how they transform their imagination into a non-linear visual narrative. The sculpture "Cases of Ideology" displays drawings, sculptures, books and reference materials. They provide the viewer with starting points from which to discover underlying connections in the paintings on display.

Although Kim and Oosting have developed very different working methods independently of each other, the emergence of cross-connections plays a key role in the creation of meaning and knowledge sharing in "Medium Strength". The presentation celebrates the power of artistic alliances and what they can mean for artists, but above all for art itself.

Nayul Kim

Nayul Kim, the most medium loyal of the two, approaches painting through the medium of Virtual Reality. Armed with VR goggles and two controllers, Kim sculpts objects from memory that echo her Korean culture and family history. For Kim, Virtual Reality is a space for visualizing her ideas while providing a bodily experience of something bodiless. The process of working in a virtual space has two outcomes: the memory of her physical activity stored in her body and a screenshot capturing the result of this activity. This working method enables Kim to experience her body as an independent medium rather than only a supportive partner of other artistic media. Recognizing the body as a medium helped her to understand how images travel between different media, and in particular, how digital images are remediated on a material canvas.

As a counterpart of working virtually, her process in painting is driven by thoroughly trained movements and deep-rooted knowledge. The body senses the light coming from the window, the sticky-drying paint, and the amount of paint medium mixing with oil paints. Mistakes, music, coffee, the movie she saw last week, and the book she read last night, in the slow-making process of oil painting, all can be involved in creating the body of a painting. They become part of bones, veins, and blood of her paintings.

Marc Oosting

Marc Oosting describes his approach to painting as “as opportunistic as it is uncomplicated”. Oosting's paintings, for example, display patterns taken from a catalogue of Tibetan tiger carpets. How we acquire knowledge and assign more or less value to it is often based on indirect experiences. We see images of the thing, but not the thing itself. The catalogue does lift a corner of the veil and show us enormous visual richness, but actual knowledge remains elusive. This is reserved for those in an exceptional position with direct access to the objects in question, such as a curator employed by a museum or a wealthy collector.

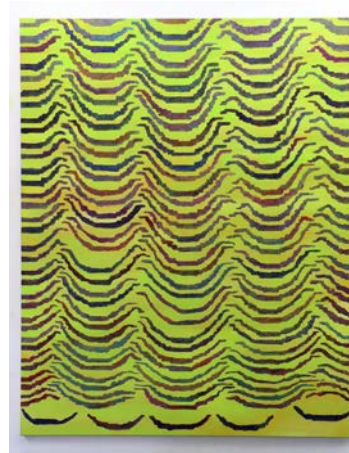
For Oosting, appropriating the designs is a way of getting closer to the tapestries. By “reproducing” them, an experience of knowledge is created which, despite the differences compared to the direct experience of the thing in question, involves a process of internalization. The questions of “what” to paint and what composition to use have already been answered. What remains is, in particular, a form of painting in which the painterly issues have been reduced to a play of colour and method.



Untitled(82/101)

Marc Oosting, 2025
200x160cm,
Acrylic on canvas

€ 8.900,-



Untitled(53/72)

Marc Oosting, 2025
200x160cm,
Acrylic on canvas

€ 8.900,-



Casting

Nayul Kim, 2025
160 x 90 cm
oil on linen

€ 6.500,- (incl. VAT)



Replay

Nayul Kim, 2025
50 x 90 cm
oil on linen

€ 4.000,- (incl. VAT)



Casting

Nayul Kim, 2025
50 x 90 cm
oil on linen

€ 4.000,- (incl. VAT)



Untitled(92/111)

Marc Oosting, 2025
200x160cm,
Acrylic on canvas

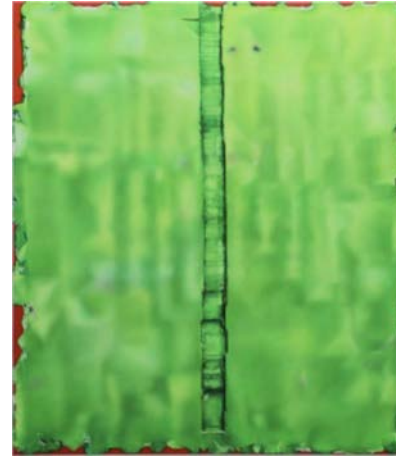
€ 8.900,-



Dalnim

Nayul Kim, 2025
30 x 24 cm
Oil on canvas,

€ 1.750,- (incl. VAT)



Tail

Nayul Kim, 2025
80 x 70 cm,
Oil on linen

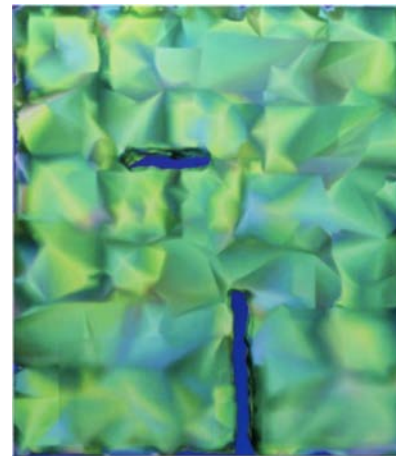
€ 4.000,- (incl. VAT)



Hatnim

Nayul Kim, 2025
30 x 24 cm
Oil on canvas,

€ 1.750,- (incl. VAT)



Scale

Nayul Kim, 2025
80 x 70 cm,
Oil on linen

€ 4.000,- (incl. VAT)



Scar

Nayul Kim, 2025
40 x 30 cm
Oil on linen,

€ 2.100,- (incl. VAT)



Untitled

Nayul Kim, 2024
100 x 80 cm
oil on canvas

€ 4.900,- (incl. VAT)



Inlayer (MI)

Nayul Kim, 2024

53 x 41 cm

Oil on canvas

€ 2.900,- (incl. VAT)



Ekleipsis

Nayul Kim, 2022

30 x 40 x 2 cm

Oil on canvas

€ 2.100,- (incl. VAT)