

Residue (Side Effect)

The oeuvre of Wjm Kok has its roots in monochrome painting and the exploration of the criticism of its interactions.

In the early days of Pop and Zero, Marcel Broodthaers filled the surface of his paintings with the empty shells of eggs and 'moules'.

In this way he defined his position towards Zero and Pop and opened the M.B. way to a different form of concept art, with the help of his supreme knowledge of the history of poetry.

A human life later Wjm makes *Residue (Side Effect)*, 2026, a series of five monochrome reliefs with pieces of a few centimeters of tufts of linen on white paintings, to support the content of his monochromes.

In this minimalist approach, both the M.B. reliefs and Wjm's *Residue* pieces deconstruct personal past and engage with the awareness of a larger historical context, one that relates to the most radical phase in postwar Western art history.

The reference to Ad Reinhardt becomes a necessary exercise of style in contemporary art, since it was Reinhardt to introduce the monochrome as the ultimate concept of painting, not as a finite project but through its repetition beyond authorship.

Today, we are painfully aware that we have all become enslaved by digital companies, who first stole our knowledge and data to manipulate and suppress us.

This mirrors the exploitation we once inflicted upon our former colonies.

In those colonies, particularly around the equator, magic rituals survived the brutal suppression of local cultures. Woven materials decorated with shells, beads, and sometimes tufts of hair, remain central to secret rituals.

Cultures distinguish themselves by how they engage with these magic ritualist woven materials, which may, at a glance, resemble contemporary paintings.

In 1950s and 60s Italy, we encounter linen soaked in plaster by Piero Manzoni, monochrome linen pierced by knife cuts from Lucio Fontana, and the reliefs of Enrico Castellani.

The white Wjm Kok paintings *Residue (Side Effect)* on linen, with pieces cut from the fabric that support the relief, look like a voodoo-like cloth — a contemporary parallel to the Italian artists and the Belgian Marcel Broodthaers previously mentioned.

The Wjm monochromes with tufts of linen are a challenge regarding the history and geography of art, challenging our experiences in the quick changing worlds of today.

Paul Goede