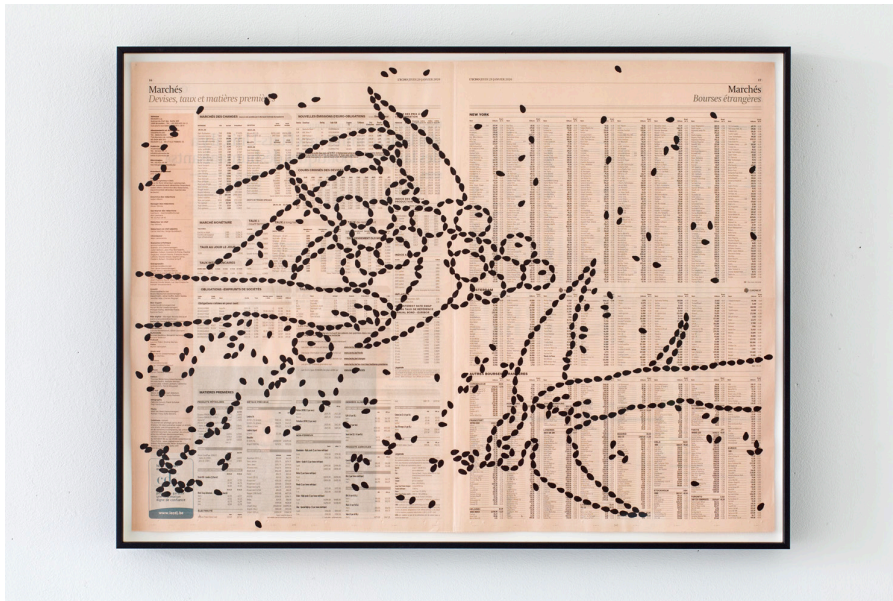


THE WATERMELON WORKS

Wobbe Micha

THE WATERMELON WORKS presented at Mieke van Schaijk Gallery are playful yet reflective forms that evoke a sense of solidarity. Rather than objects, they function as sensory vessels—bursting, dripping, and cooling—embodying invisible processes such as thought and feeling. This emphasis on material immediacy continues in their making: whether carved with a knife or formed by placing seeds directly on the silkscreen frame, the works share an underlying exposure rooted in contact, affect, and the risks it entails.

Wobbe Micha is an artist whose practice explores materials through nuanced modes of perception and making, guided by a sensitive conceptual and contextual awareness. Recent work centres on ceramics, screen printing, and studio photography, where each gesture builds a durational, almost performative presence within the work: vivid, sensory, and immediate.



Two Panthers, two swallows, and a bunch of grapes; 2026
Screen print on newspaper, fotogram, 4 unique works 46 x 64 cm

A scene of torch-lit cliff divers is set against the dark, their bodies briefly illuminated as they leap into open air. In free fall, gravity accelerates them downward while air resistance shapes their motion. Timing is an impressive part, requiring reading the waves and entering the water at the safest possible angle. Cast from carved melons, the cliff divers hover between bas-relief and cut-outs.

Driven by a hunger for imagery, melon seeds are printed onto newspapers. They become both carrier and transmitter—a unit of data that projects forward while simultaneously tracing back through time. Moving through domains of intelligence and infiltration, they accumulate, generating moments of interference and associative drift. The work *Cricketers Playing at Night Rob Electricity* serves as an instance: it evokes the intrigue of an unfamiliar event that, while seemingly intended to clarify, also suggests layers of secrecy and other underlying pursuits.

Carried by the pulsing sound of summer, the chirps of crickets—sometimes inseparable, sometimes seemingly distant, sometimes unexpectedly drawn close by the air—enter this same field of transmission. They suggest an otherwise complete silence, carrying messages that feel both encoded and ephemeral, as if signalling a safe return.

Galerie Mieke van Schaijk:
Wobbe Micha (BE 1985)
Art Warsaw VILLA RÓŻ
20–24 May 2026 **Ground floor