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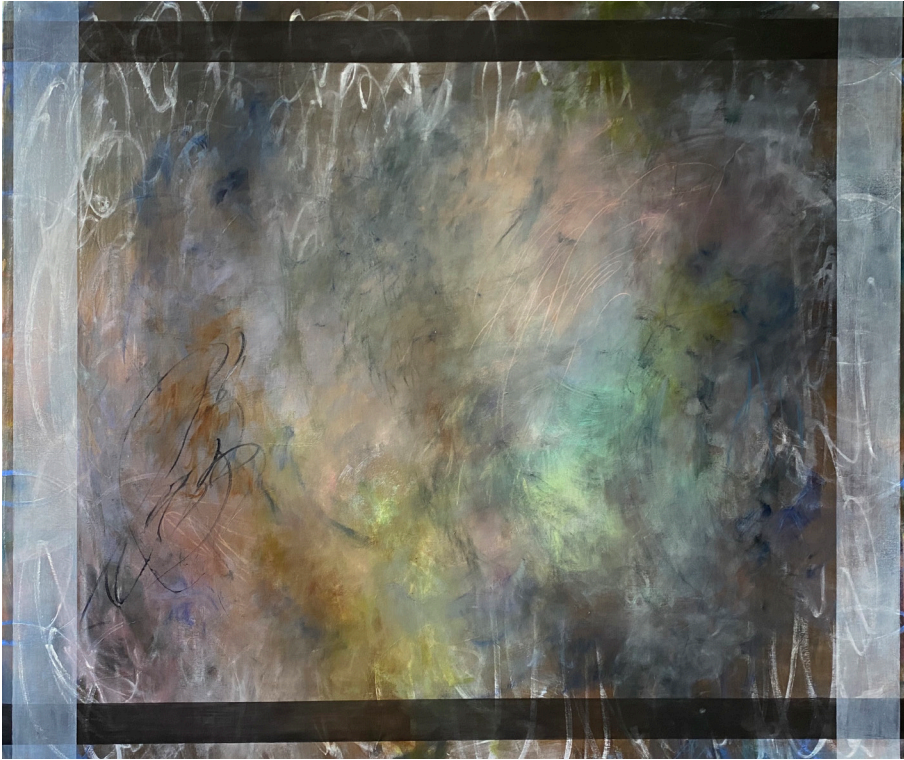
BARBÉ URBAIN gallery is traveling within the city of Gent to a temporary location from
15 August until 27 September 2020.

VLAANDERENSTRAAT 25, 9000 GENT

Adelheid De Witte | Adriaan Verwée | Benjamin Moravec | Benoît Platéus | Charlie De Voet
Jan De Cock | Flexboj & L.A. | Erlend Grytbakk Wold | Jens Kothe | Joost Pauwaert | Just Quist
Louise Delanghe | Manor Grunewald | Marijke Vasey | Max Kesteloot | Middernacht & Alexander
Natasja Mabesoone | Panamarenko | Roeland Tweelinckx | Simon Laureyns | Stan Van Steendam
Sybren Vanoverberghe | Tamara Van San | Xavier Mary | Xavier Robles de Medina

All prices are VAT, shipping and installation
(BeNeLux) included. Contact us for detailed photos
of a certain work, more information about an artist
or for a private viewing

ADELHEID DE WITTE



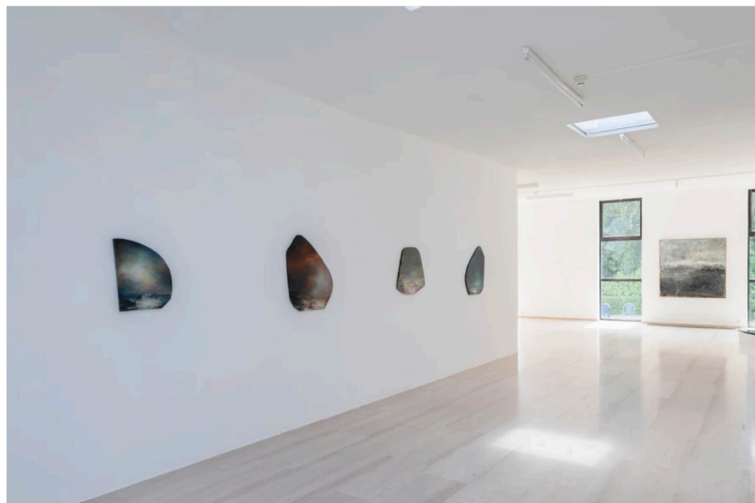
Adelheid De Witte

'Finale' (2020)

Acrylic, crayons & oil on linen
170 x 200 cm

Adelheid De Witte's (BE, 1982) works can be seen as the continuation of the Belgian surrealist tradition, but in a contemporary framework. The surroundings presented in her paintings can be read as visible ways through which mental constructions are represented. The reoccurring depictions of landscapes arise in a rather organic way combined with uncommon shapes and colours.

These two elements in Adelheid De Witte's new oil paintings on linen are very much influenced by each other as she diffuses the clear distinction between both. What remains is a feeling which alternates between a cheerful and an obscure desire. Thus she plays with the paradox of illusion and reality and shows us new perspectives on reality.



Exhibition view 'Biennial of Painting' Museum Dhondt-Dhaenens, (2018) Deurle.

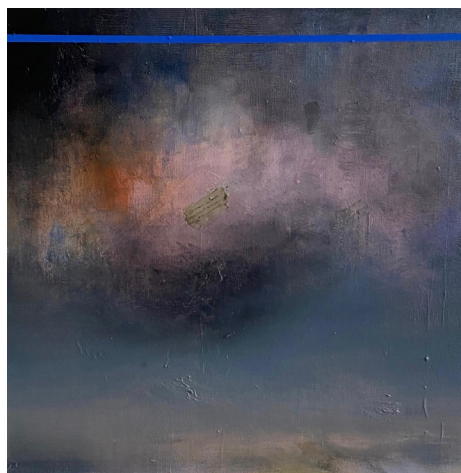
Adelheid De Witte works in an old boys' school in Ghent. De Witte previously exhibited in group exhibitions such as PASS (2016), the art route organized by Kris Martin and Jan Hoet Junior through the villages of Huise, Wannegem, Lede, and Mullem; Re-ART2 (2017), the group exhibition in Zaventem curated by Julie Senden; the Biennial of Painting (2018) in the Museum Dhondt-Dhaenens; 'At Night, You Dance' (2019) at Barbé Urbain gallery and the group show L'Heure Bleue (2020), organized by the Antwerp galleries Sofie Van de Velde and Plus-One.

In September 2020, Adelheid De Witte will be exhibiting her first solo in Barbé Urbain gallery where she will present a dozen new paintings and several striking installations, under the title: '*There are Fireworks at 11pm.*'.

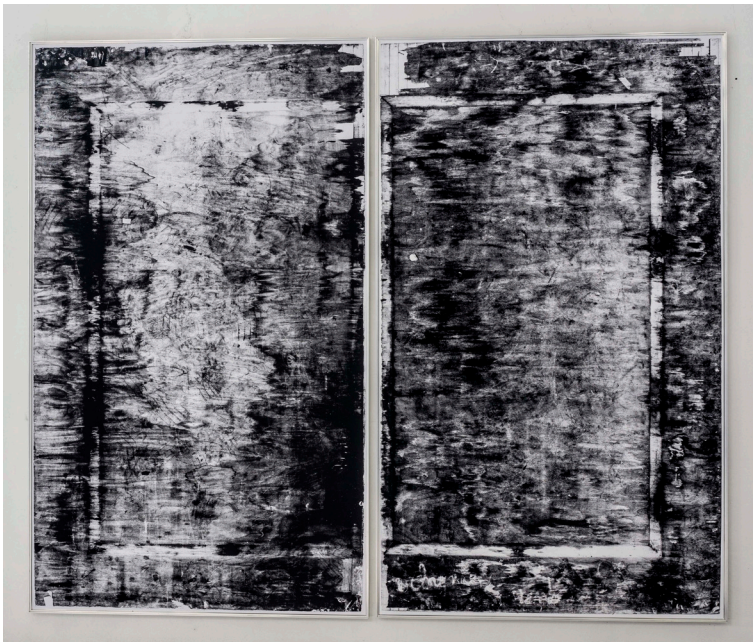
Other available work:



Adelheid De Witte
'Google Maps Now
Includes Cloud
Coverage' (2020)
Oil and graphite on linen
30 x 24 cm



Adelheid De Witte
'Family Night' (2020)
Oil and graphite
on linen
40 x 40 cm



Adriaan Verwée

Handgeschöpft (Diptiek) (2016)

Archival prints on Hahnemühle
bright white 310 gsm.
aluminium 'artist' frames, plexiglas
ca. 186 x 220 x 4 cm
unique

This work shows the bottom of two dinner tables where Verwée removed the frame which you can clearly distinguish. The photo of the bottom of the two tables is printed on a 1:1 scale.



Adriaan Verwée

Stretchers (from the series Studio Allies, Variations and Mini-Jobs), (2010-2013)

Stained Meranti
110 x 110 cm
Unique

Adriaan Verwée's (1975, Ghent, BE) sculptures and installations are often located at the intersection between remnants and completed works. What might an artwork be? At what point can a work be interpreted as an image? These are the central questions his works address. Verwée combines abstract geometric structures made of wood or plaster with objects or pieces of furniture to create unique compositions. Photography is another important medium for the artist: both to capture everyday impressions and to document his *modus operandi*.

Verwée makes objects and installations that are caught in the middle ground between the literal and figural, between construction and image. It is as if that decision is still under consideration, or left hanging in the air. Yet many of Verwée's objects appear nevertheless to have a specific function, and as a result are an integral part of the here and now. The temporal and spatial character of his work is enhanced through the tension that the artist quite literally puts on his combinations of different objects: by, for example, giving gravity an active role, or by introducing elements that look incomplete or redundant. These elements often seem more like 'remnants' of the picture rather than a true part of it.

Additionally an enormous amount of attention is lavished upon certain materials and their relationships. This lends these objects an aesthetic clarity and quality, which in turn appears to completely contradict their suggested functionality. Furthermore, the artist seems to have no intention to create a vanguard image of a possible world, which he then offers in its totality to the gaze of the spectator. He arranges objects in the exhibition space in such a way as to suggest to "take it or leave it". In doing so, Verwée engages the viewer in a spatial and temporal experience. Instead of an art that functions through strong and collective reference frames, an art form is thus generated in larger numbers; yet it is an art form that is always experienced and constructed on the particular and on the individual level.



Exhibition view solo Adriaan Verwée, '*Under a poor cloak (you commonly find a good drinker)*' (2014) Museum M, Leuven, Belgium

Other available work:



Adriaan Verwée

Flipside Monochrome In Caravan Green (2013)

Primer, Pigment on tetra packet, studio chair, wooden 'artist' frame, glass.
ca. 152 x 45 x 152 cm

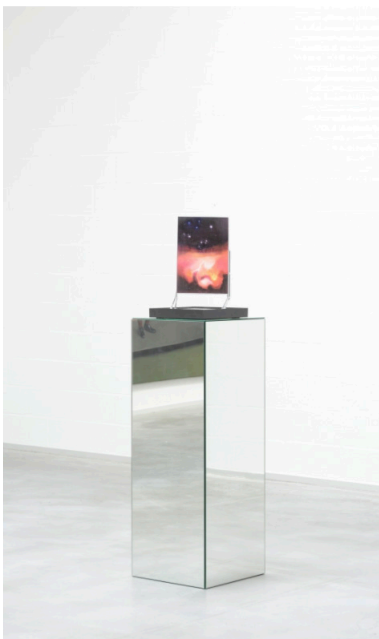
BENJAMIN MORAVEC



Benjamin Moravec

Untitled, 2020

*Oil on canvas
190 x 160 cm*



Benjamin Moravec

Ohne Titel (2012 - 2014)

Oilpaint on canvas and mirror glass on wood
DIMENSIONS

Benjamin Moravec (°1977 in Tiais, France) is an artist who maintains a firm belief in the meaning of painting, even in a world that is inundated by a constantly changing mass of imagery. Using painterly means, which, incidentally, he yields in a highly virtuosic manner, Moravec questions our contemporary visual culture. He uses, to this end, the picture-in-picture technique. The position of the painted image, painted in a painting, which in itself is already a representation, is a crucial question in his work. Moravec also investigates the relationships between images and the public versus private nature of their mediatisation, whether those images originate from the world of painting, photography, advertising, cinema or the internet. Moravec deals with the contemporary dimensions of (the) art (of painting) in a very sensitive, intelligent and professional manner.



Exhibition view solo Benjamin Moravec, 'Le Royaume Part. VI - Nous n'avons pas fini de nous parler d'amour' (2017) Deweer Gallery, Otegem, Belgium

Benjamin Moravec had four solo exhibitions at Deweer Gallery: 'Le Royaume Part VI – "Nous n'avons pas fini de nous parler d'amour"' (2017), 'Le Royaume – Part V (Les Orphelins Volontaires)' (2014), 'Une Vie Sans Fin' (with catalogue) (2010) and 'Happy Together & Mourir Ensemble' (2006). Moravec's third solo show at Deweer Gallery, 'Le Royaume – Part V (Les Orphelins Volontaires)' (2014) was the continuation of the large exhibition 'Le Royaume – Part IV (Les Jeux de l'Effroi)' at IKOB – Museum für Zeitgenössische Kunst in Eupen, Belgium (2013). Moravec recently had a solo exhibition at Observatorium, Meatpack, Antwerp, Belgium (2018).

Benjamin Moravec took part in several group shows, including Museum Dr. Guislain, Ghent, Belgium (2018), Kasteel van Gaasbeek (English: Gaasbeek Castle), Lennik, Belgium (2017), De Directeurswoning, Roeselare, Belgium (2015), Maison Particulière, Brussels, Belgium (2015), Schloß Bonndorf Kulturzentrum, Bonndorf, Germany (2014), Biennale of Painting, Roger Raveelmuseum, Machelen-Zulte, Belgium (2012), Akademie der Bildenden Künste, Nuremberg, Germany (2012), Kunsthalle Nürnberg, Nuremberg, Germany (2011), Akademie voor Schone Kunsten (English: Academy of Fine Arts), Sint-Niklaas, Belgium (2008), Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany (2007), Zumikon, Nuremberg, Germany (2005) and Südwestpark, Nuremberg, Germany (2003).

Many of his works are in public and private collections, including Assurance company La Luxembourgeoise, Faena Art, Miami Beach, South-Florida, USA, Verdec, Rumbeke, Belgium and Vulcan Art Collection, Seattle, USA



Benoît Platéus

'Ovozsiz' (2020)

200 x 150 cm
Oil on canvas



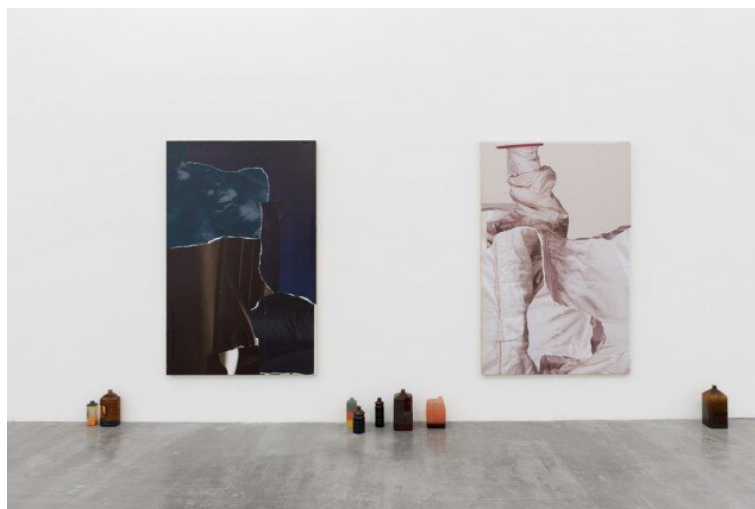
Benoît Platéus

'Ztlumit' (2020)

200 x 150 cm
Oil on canvas

Benoît Platéus is born in 1972 in Liège, Belgium and currently lives and works in Brussels. In his work he investigates and plays with the spaces and relationships between mediums, exploring abstraction in form and content.

Belonging to a generation that has witnessed the digital revolution and the dematerialization of images, Benoît Platéus seeks to overcome their visible nature, to free them from the shackles of their fixity and their flatness. He collects them, assembles them, reproduces them, deforms them, erases them or condenses them. In this series of paintings, details from an engraving coexist with patterns of tattoos or details from a Japanese print. Beauty is no longer distinguished from the trivial, the eye no longer knows what it is looking at and the polypphony of multiple openings unfolds like an echo. As Michel Foucault defined it in 1967 during his conference *Of Other Spaces*, "heterotopia has the power to juxtapose in a single real place several spaces, several locations which are themselves incompatible". As such, the works in this series can be described as heterotopic, situated in an in-between in which coexist, by juxtaposition, places that are a priori incompatible.



Exhibition view '*One Inch Off*', Benoît Platéus, 2019, WIELS, Center For Contemporary Art, Brussels. Photo: Kristien Daem.

Beyond the strata, the richness of the plans and the mastery of color bring great depth and unity to a pictorial space that may seem unreal, but never artificial. The treatment of iconographic quotes takes part in the quest for new forms of representation that punctuates the artist's work. Platéus seeks to emancipate the image of its subject and is interested in its structures which, like bodies stripped of their organic tissue, become the vestiges on which will be built new space-times, both singular and intriguing.

His work has been exhibited at Palais de Tokyo, Paris; Mu.ZEE, Ostend; Karma, New York; Almine Rech, London; Galerie Albert Baronian, Brussels; Annarumma Gallery, Naples; and Galerie Jeanroch Dard, Paris, among others. He is included in several museum collections around the world, including the Fond National d'Art Contemporain, France and the Musée d'Ixelles, Belgium.

Other available work:



'Fujifilm' (2019)

Urethane, 22 x 8 x 6 cm



'Fuji Hunt' (2019)

Urethane, 24 x 15 x 9 cm



'Kodak Flexicolor' (2019)

Urethane, 28 x 13 x 7 cm

CHARLIE DE VOET



Charlie De Voet

'Slow Painting' (2017-2020)

Oil on canvas
190 x 140 cm

Charlie De Voet (BE, 1977) often shows occasional, temporary series of several individual works right next to one another, in order to let them interact with each other, with the space or with the audience. Thus they appear as confined, rhythmic units or collectives that seem to bear and enhance a logic, a message and/or a poetry of their own. Recently the focus in his work evolved to handle the paint as a matter instead of a colour and how it responds as an excessive multi layering.

Much in the same way as with the swirling ocean, we're struck by the infinite vastness of the monochrome paintings by Charlie De Voet. Degradés fading from light to dark, painted wet to wet in oil paint, are the result of a labour-intensive and, in the words of the artist, "near meditative process".

His deep pools mirror the impotence of the speechless human being: "The frame of a painting allows me to make an attempt at true communication within this boundary". His paintings are of an overwhelming simplicity, as a counterweight to a world in which the artist experiences too many stimuli. Letting go is not unimportant for the painter of mental landscapes, rooted in matter.



Exhibition view, *Charlie De Voet X Mark Manders* - Gevaertsdreef 01, Oudenaarde, 2019

Other available works:



Charlie De Voet

'Paint Matter Painting' (2018)

Oil, on aluminium foil, on canvas
60 x 50 cm

JAN DE COCK



Jan De Cock

'Nature Morte with pink almonds' (2013)

wood, chipboard, clay, plaster, paint, high pressure
laminate, paper, cloth, metal, glass, beans
102 x 102 x 147 cm

Jan De Cock (born 2 May 1976 in Etterbeek) is a contemporary Belgian visual artist. From the start of his career, his art has revolved around production and the ways in which an artist relates to the broad culturally-injected concept of Modernism. In 2003 Jan De Cock entered the competition Prix de la Jeune Peinture Belge (Prize for Young Belgian Painters).

Much of his work appears to draw visual and formal comparisons between early-20th century abstract art movements (such as Constructivism, Cubism, and Suprematism) and contemporary design and mass production. Additionally, de Cock commonly includes a performative element intended to act as social critique or to place his work demonstrably into a system of exchange.



Exhibition view Jan De Cock 'Denkmal 53' (2005), Tate Modern, London, UK

Jan De Cock is, after Luc Tuymans, only the second Belgian artist to have had a solo exposition at Tate Modern and the first living Belgian artist to have an exhibition at MoMA, which opened on 23 January 2008. His work is included in the most important international museum collections and private collections.



Flexboj & L.A.

'Absolument pas de sense' (2020)

Oil, acrylic, lacquer on canvas
65 x 55 cm

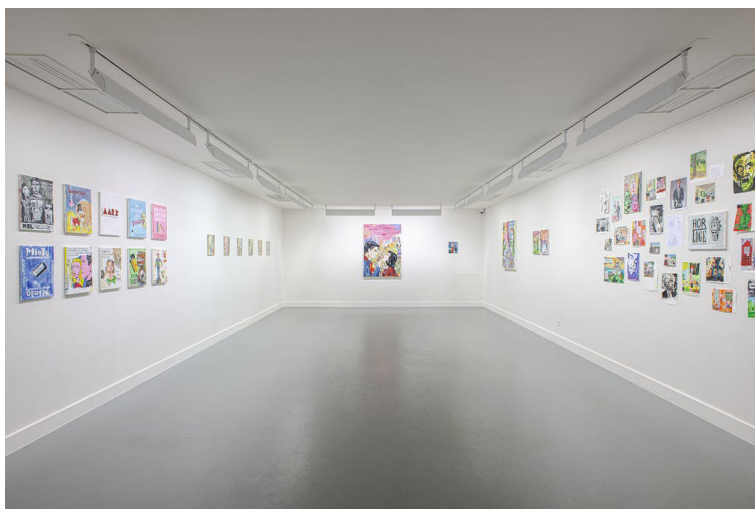


Flexboj & L.A.

'Kunstenoare... nen boerenstiel' (2020)

Oil, acrylic, lacquer on canvas
65 x 55 cm

Flexboj & L.A. is an artist duo consisting of Nathan van de Vijver (BE, 1995) and Landert Allaert (BE, 1995) living and working in Belgium. Over the past years their work evolved a lot. The main reason for that was the search for the best possible painting. In that search they realized that eventually everything can become a work of art. From a classical masterpiece you see in a museum to a candy bar wrapper you find on the streets. The images they deploy from various sources, high culture and low culture, are re-mixed and manipulated together. By putting image and text together Flexboj & L.A. ridicule the 'sacred' art world and themselves. The subject of many of their paintings is 'making art'. The reason for that subject is a constant poetic dialog they are having with the art world they find themselves in. Even though it often happens that works are made separately, and are not a direct collaboration on one canvas, they will always be 'made together' in the sense that the paintings are always a collaborative effort in ideas.



Exhibition view Flexboj & L.A. – 'Release Superstars Magazine n°2', (2019) INBOX M HKA, Antwerpen, Belgium

Other available work:



Flexboj & L.A.

'Alarm, alarm!' (2020)

Oil, acrylic, lacquer on canvas
65,5 x 56,5 cm

ERLEND GRYTBAKK WOLD



Erlend Grytbakk Wold

'Traces of that other place III' (2019)

Watercolor on canvas on canvas
100 x 80 cm

Erlend Grytbakk Wold (Trondheim, NO, 1986) lives and works in Oslo, Norway. His paintings show the very moment where we don't see clearly, the place between seeing and understanding, and ask us to think about what this experience entails. Painting with watercolor on unprimed linen, with red, yellow and blue - the primary colors that became emblematic for modernism and the Neoplasticism's ideology for harmony and order - spray painted in innumerable alternate layers on the canvas. The method creates a surface that at first glance appears almost brownish, with lines and fields of foggy shadows. Inviting you to spend time in their company, colors and shapes emerge from or fading into the surface of the canvas.



Exhibition view Erlend Grytbakk Wold, *'Till the Last Light Fades'*, (2017) Trøndelag Center of Contemporary Art, Trondheim, Norway

Erlend Grytbakk Wold has a BFA from Oslo Academy of the Arts and an MFA from Malmö Art Academy, Sweden

In 2017 Erlend Grytbakk Wold had his first institutional solo at Trøndelag Center for Contemporary Art in Trondheim, Norway. In 2018, he had a solo in the renowned Kunsterforbundet in Oslo. In 2019 he had a solo show in Galleri Golsa in Oslo, Norway.

Other available works:



Erlend Grytbakk Wold

'Traces of that other place II' (2019)

Watercolor on canvas on canvas
100 x 80 cm

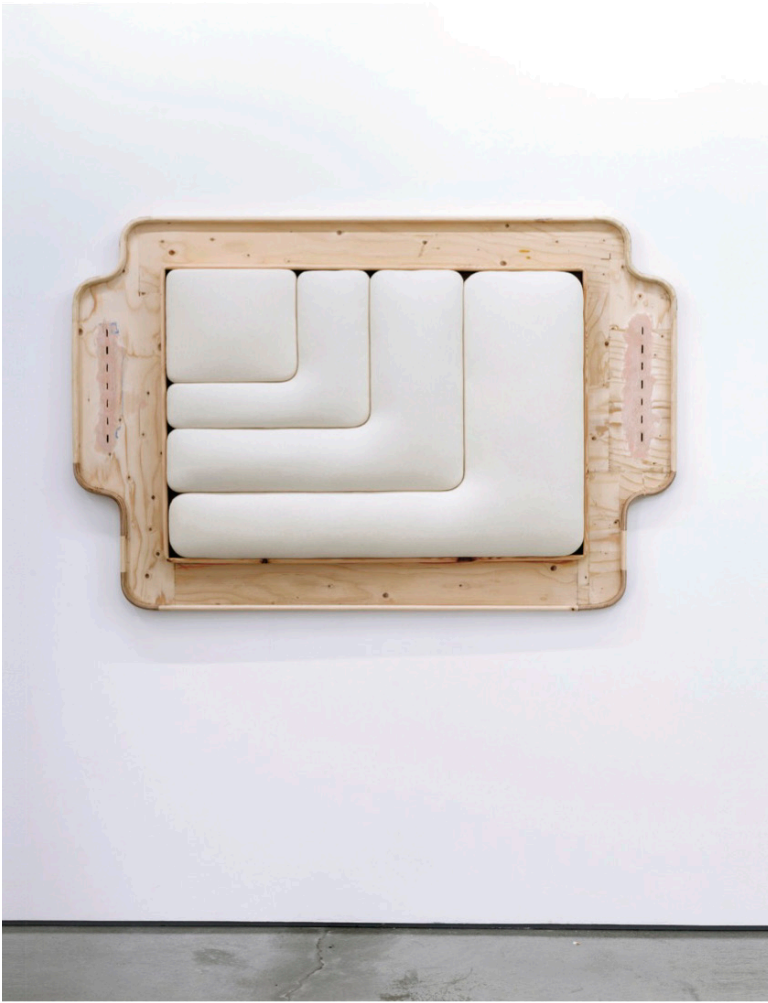


Erlend Grytbakk Wold

'Traces of that other place I' (2019)

Watercolor on canvas on canvas
100 x 80 cm

JENS KOTHE



Jens Kothe

'O.T. / wall object XV' (2018)

Cushion, fabric, wood construction, acrylic, paint, nails,
screws

171 x 111.5 x 15 cm

Jens Kothe (born 1985 in Bochum, Germany) presents tactile wall objects echoing the human body, the physical self. Take for instance the oval round cavities, like navels cut from the belly. As if they were enlarged body parts, Kothe's objects are executed in muted, fleshy colours and shaped in slightly convex surfaces and soft curves begging to be touched. At the same time they often make you think of familiar elements of everyday life, such as benches. By making use of materials that evoke a certain intimacy, the artist welcomes the viewer into a private atmosphere. Although his works refer to the human body, it is never the human body as a whole. Instead it's fragmented, degraded even, somehow trapped between its organic origins and the industrial world in which it is supposed to function, thus reflecting the struggle of man against the machine. Jens Kothe (Germany, 1985) lives and works in Bochum and Düsseldorf.



Installation view Jens Kothe's 'Gently put your hand on me' at 'SQUISH' at Kunsthaus Essen (2020), Germany

His work examines the "bodyness" and sensuality of materials and objects from daily life like easy fabrics, tiles, glass and wood. He examines his environment, objects or bodies by taking photos, modelling with clay or taking moulds from body parts where he tries to document atmosphere. Jens Kothe's objects work like pictures but mainly as "persons opposite". The objects create a physical presence in the room and so the aspect of atmosphere becomes relevant again. With all presence, the objects are also fragment-like structures that arouse tension. Tension between the observer's eyes, that strives for entirety, and the picture he is confronted with.

In 2019 Jens Kothe had a solo at Berthold Pott in Cologne, Germany and in 2020 he participated in the group shows 'Drink Liquid' at Kunsthaus Essen, 'SQUISH' at Efremidis Gallery, Berlin and 's:t:t' at Barbé Urbain in Ghent, Belgium. He is recently nominated for the DEW21 Kunstpreis and participates at the DEW21 Kunstpreis exhibition at Museum Ostwall in Dortmund, Germany



Joost Pauwaert

'A Big Bang (small version)' (2020)
(photo in artist's studio, in production)

Bullet proof glass, French oak, multiplex, cannons, automatic ignition mechanism
179 x 80 x 30 cm

Joost Pauwaert (Belgium, 1985), lives and works in Gent

When confronted with Pauwaert's violent kinetic installations, the beholder feels battered, yet he can't help but being seduced by the irresistible attraction of destructive movements.

After graduating as a photographer, Joost Pauwaert started working as an apprentice in a carpenter's studio to fulfil his need to work with his hands and to create. During this apprenticeship, Joost Pauwaert realised the finished products were not at all as interesting as the heavy machinery and the beauty of the force behind these instruments that destroy and create.

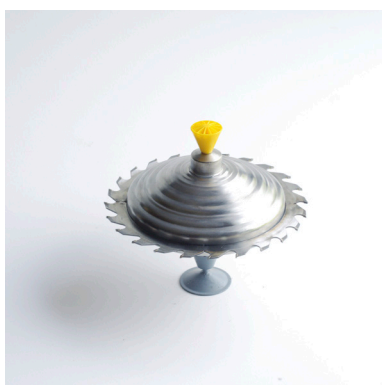


Exhibition view group show 'Foudroyé' 2019, Barbé Urbain gallery, Ghent.

Then Pauwaert decided to focus solely on creating kinetic sculptures often as an ode to the balanced beauty of instrumentation and force. His works stage violence and danger and conceal them in a well balanced way with beauty and mystery. A game of attraction and repulsion creates amazement with the viewer. Edmund Burke argues that the perception of terror turns into a feeling of delight when the person, subconsciously, realizes that the potential pain or danger is removed. Joost Pauwaert agrees with Burke that pain and danger are the most powerful of all emotions, because they call upon our deepest feelings and life preservation instinct.

Joost Pauwaert participated at a group show at Barbé Urbain gallery in 2019, at the Biënnale van België, Floraliënhal, Gent and is currently building an 8 meter installation at Verbeke Foundation, Kemzeke, Belgium.

Other available works (selection):



Joost Pauwaert

'Bromtol' (2017)

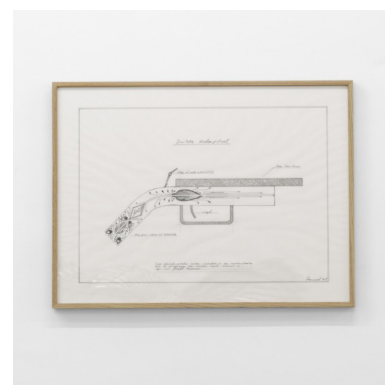
Whirligig toy and circular saw
21 x 24 cm
Ed. 2/5



Joost Pauwaert

'Zelfportret zonder tanden' (2019)

Lead
22 x 13 x 10 cm
Ed. 2/3



Joost Pauwaert

'Imitatie handpistool' (2019)

Ink on tracing paper
45 x 60 cm
Unique

JUST QUIST



Just Quist

Untitled
(so you are friends with camels) (2014)

pacified steel
114 x 61 cm



Just Quist

Untitled
(so you are friends with camels) (2014)

pacified steel
114 x 61 cm

In his practice, Just Quist (1965) has been pursuing a transitive space, an open space where possible connections were being made. Currently, he focusses on researching a possible shift of positions regarding the abstract and figuration, the sign and its meaning and thought, and the visible explanation thereof. For him, these shifts represent a political situation (perhaps yet to be defined as a transitive space). He thinks it is important to be 'internet aware' and raises questions about how our lives are historically interpreted and caught in a preconceived web of meanings and signifiers, often referred to as an event.

Although painting is his main interest, with his exhibitions Quist creates a broader landscape than painting as medium normally dictates. Through an attitude of guilelessness in the handling of material, he scans the alternations of expression, not so much looking for the 'pure' but for the reality of the image.



Exhibition view solo Just Quist '*Pia Lino, did you see that lonny pie*', (2017)
CINNNAMON, Rotterdam, NL

Just Quist lives and works in Tilburg, the Netherlands. He studied at the Willem de Kooning Academy Rotterdam. His works are exhibited internationally with recent solo and duo shows at CINNNAMON, Rotterdam; Galerie Kunstbuero Vienna (AUT); Juliette Jongma gallery, Amsterdam; Whatspace, Tilburg; K.I. Beyoncé, Amsterdam.

His works have been shown in group shows at, amongst others: Martin van Zomeren, Amsterdam; CARDRDE Bologna (I), Witteveen Art Center Amsterdam; Nest, the Hague, Henningsen Gallery, Copenhagen (DK).



Manor Grunewald

'Ikebana #02' (2020)

*uv print on mesh fabric, acrylics, synthetic cloth
200 x 100 cm*



Manor Grunewald

'Ikebana #01' (2020)

*uv print on mesh fabric, acrylics, synthetic cloth
200 x 100 cm*

Manor Grunewald (BE, 1985) doesn't limit himself to neither one technique nor one material. In his images, consisting out of edited prints, the process of adding, eliding, zooming and enlarging are crucial. Certain details in the image are very focused or highlighted in a very thoughtful way, while others are submerged from the eye. The reproduction of the images and how we look at them are vastly one of his subjects.

Manor starts out of his personal archive of imagery, this exists out of images that aren't related to art whatsoever and where for example hand labor are central, as we can see someone laying floor tiles in one of the works. Next he scans these images and edits them so they look close to screen prints, which they are definitely not. In the same way his older paintings leaned towards the graphic, whilst they weren't prints at all. The artist regularly plays with this deception and really masters this technique by laying different layers and a certain crackling daze that's hiding in there.

Usually we don't know whether the image was created via a digital or analog platform, how far the hand and the manipulation of the artist reach, but everything has its own meaning.



Exhibition view solo Manor Grunewald 'Pinky Swear' (2019), Berthold Pott, Cologne, Germany

Manor Grunewald creates large-format works on canvas and sculptures, which closely correspond with each other, addressing the artist's experimental search for image content.

Manor Grunewald is a ISPC, New York resident. His work has been included in numerous solo and group exhibitions, including Superdaktota, Brussels; WIELS, Brussel; Fifi Projects, Mexico; Duve gallery, Berlin; Johannes Vogt gallery, New York; Jeanroch Dard, Brussels; and Kulturbunker, Frankfurt Am Main. He was also nominated for the Young Artist Prize at BOZAR, Brussels in 2011.

Other available work (selection):



Manor Grunewald

'E.H.D' (handling grid) (2018)

Uv-print on mesh fabric, oil, acrylics, spraypaint, acrylics on canvas, aluminium-framed
200 x 100 cm



Manor Grunewald

E.H.D (blue monochrome 02) (2016)

Oil, acrylics, spraypaint uv print, mesh fabric on canvas, aluminium framed
200 x 150 cm

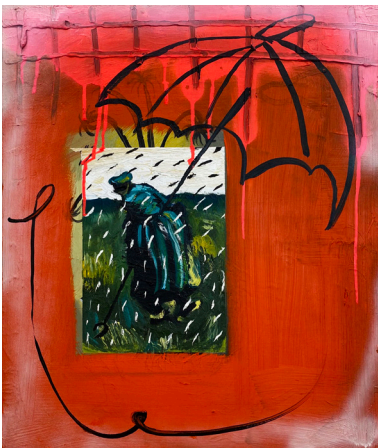
LOUISE DELANGHE



Louise Delanghe

'A jolly jump through the jesters tambourine' (2020)

Oil on canvas
125 x 79 cm



Louise Delanghe

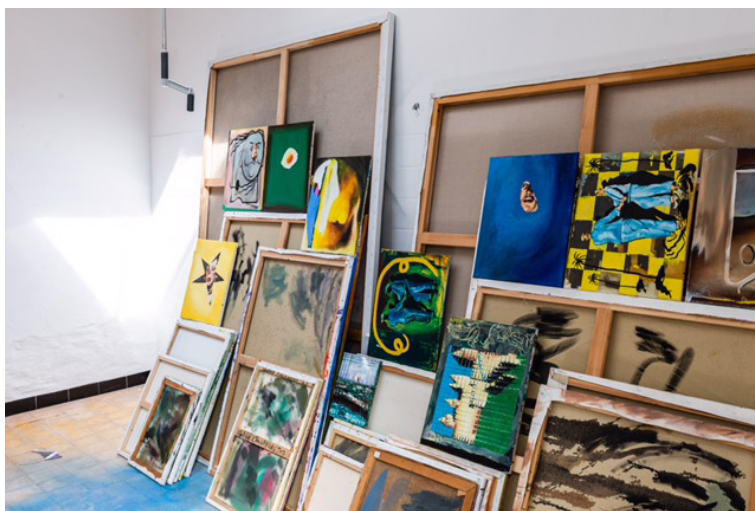
'Vincent's paraplu' (2020)

Oil on canvas
60 x 50 cm

Louise Delanghe (BE, 1994) is a Belgian artist who works and lives in Ghent, Belgium. She obtained her Master in Visual Arts - graphic design at KASK, Gent. In 2019 she was selected for the Ronse Drawing Prize and in 2021 she will have a solo show at cc De Ververij, Ronse.

Text by Céline Mathieu :

"The vigorous peasant dancer, following an instinctive knowledge of the weight of fall, uses his surplus energy to press all his strength into the proper beat of the bar, thus intensifying his personal enjoyment in dancing." Paul Netti on the Birth of the Waltz, could function as a proper description of Louise Delanghe's layered, historically referencing but prompt paintings. Her every gesture and moment of decision so present in the pieces; you feel the elbow sway, the brush pull. The painter balances a visual limbo using layers, and re-composed figures seem to abstract their own stories.



Louise Delanghe's studio view, (2020) , Ghent, Belgium
(by Marthe Hoet)

Other available work :



Louise Delanghe

'Sunrise limbo' (2020)

Oil on canvas
80 x 60 cm

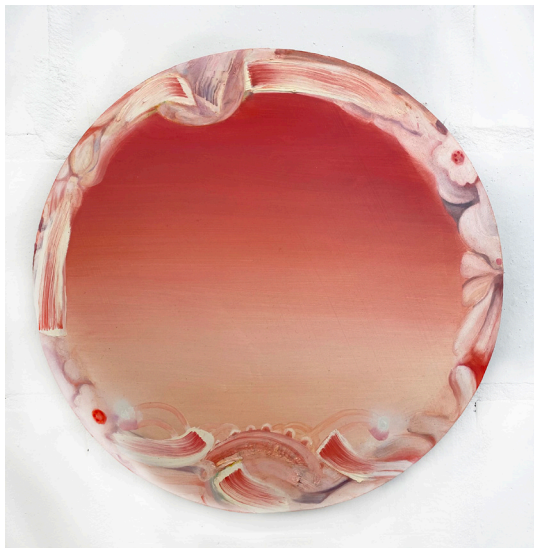


Louise Delanghe

'Painting' (2020)

Oil on canvas
50 x 40 cm

MARIJKE VASEY



Marijke Vasey

'Cinnabar' (2019)

Oil and Spray-Paint on Panel.
35 cm diameter

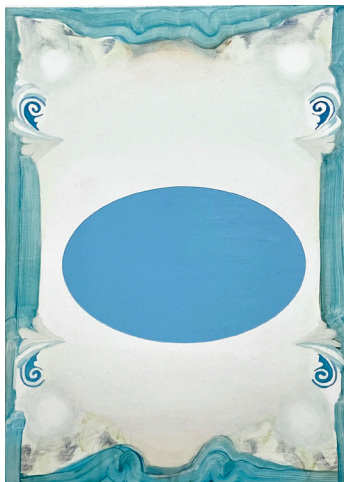
Marijke Vasey (Mechelen, BE 1977) lives and works between London, (UK) and Burgundy (FR). Vasey's influences are drawn from a plethora of sources, from medieval tapestries, Russian religious icons and the borders on illuminated manuscripts to commercial graphics from different eras. These references feed a visual language that has evolved out of a sculptural investigation of the properties of paint. As such Vasey's painted frames are populated by amorphous mouldings, that reference plants, body parts and painted matter itself.

This heady cocktail of influences and imagery is channelled into a painterly language of excess that simultaneously recalls both the painterly flourishes of Rococo and the grandiose gestures of abstract expressionism. This richly ornate, embellished and indulgent brushwork is offset against a seemingly empty void at the centre of the works. As such the painted frames act like an agitator, creeping in from the edges of the canvas, impinging upon the perceived purity of the otherwise monochromatic or graduated colourfields that they surround.



Marijke Vasey at Goldsmiths MFA (2019), London, UK

Other available work (selection):



Marijke Vasey

'Cinnabar' (2019)

Oil and Spray-Paint on Panel.
35 cm diameter



Marijke Vasey

Untitled (2019)

Oil and acrylic on board
18 x 13 cm



Marijke Vasey

Untitled (2019)

Oil and acrylic on board
18 x 13 cm



Marijke Vasey

'Untitled' (2019)

Oil, Acrylic and Spray-Paint on
Board.
40 x 30 cm



Max Kesteloot

*'FRAGMENT #32
London (UK), London (UK)' (2019)*

*Magistra blueback 120 gr., acrylics, pigmented
wall paste on board*



Max Kesteloot

*'Fragment #10
Benidorm (ES), Ghent (BE)' (2018)*

*Magistra blueback 120 gr., acrylics,
wall paste on hard board
80 x 60 cm*

Max Kesteloot's (BE, 1990) work combines a love for photography and the urban environment into a practice in which he is always carefully studying and juxtaposing fragments of images and subject matter together. His work develops around the paradox of the apparent absence of a subject in the final image. This gives every detail in his work the status of context. Max is also teaching at LUCA school of arts, Ghent. Where he's currently instructing Mixed Media.

In January 2019 Kesteloot did a residency at Woning Vanwassenhove (Museum Dhondt- Dhaenens) and at the 15th ArtContest this year his work got granted 2nd laureate with both the Prize Collectionneurs et Amateurs d'art as well as the Prize CENTRALE for contemporary art.

In September 2020 Max Kesteloot will have a solo show at the Centrale.box for contemporary art, Brussels, Belgium where he will launch his book GOOD LOST CORNERS 'Places that appeal to me'.



Installation view of Max Kesteloot's residency at 'woning Vanwassenhove – Juliaan Lampens', 2019, Curated by museum Dhondt Dhaenens(BE)

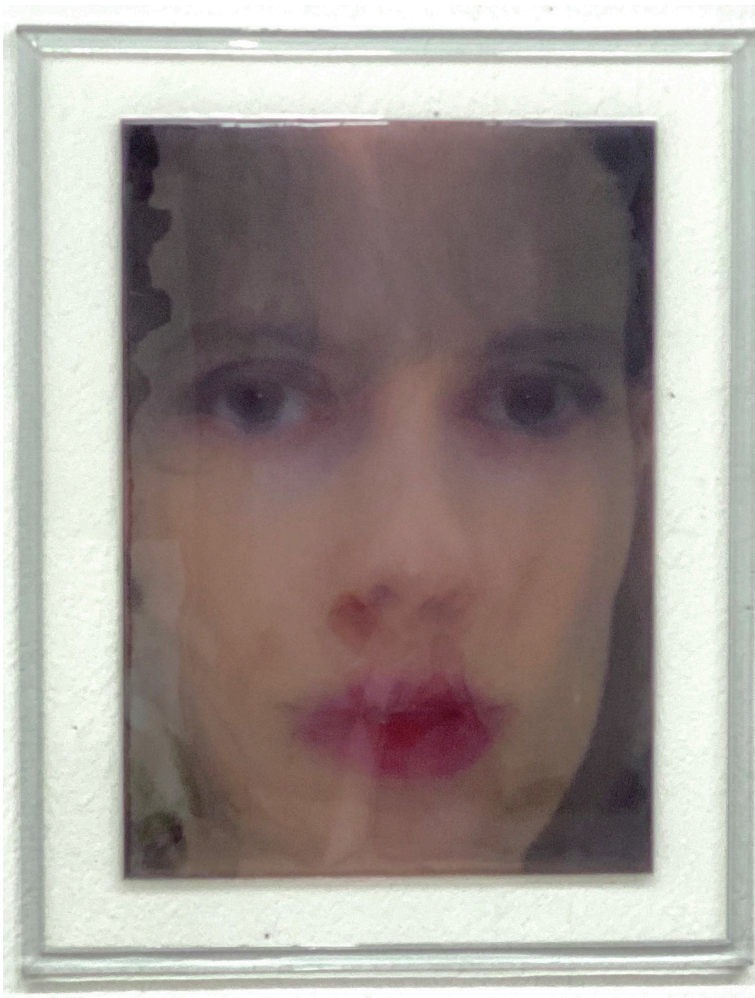
Other available work (selection):



Max Kesteloot

'Fragment #22
Milano (IT), Alicante (ES)' (2018)

Magistra blueback 120 gr., acrylics, wall paste on hard board
120 x 90 cm



Middernacht & Alexander

'Untitled (from Am I Ready Now?)' (2020)

Low opacity prints on acetate, handmade pigmented polyurethane resin frame
105 × 82 × 3.5 cm
Unique



Middernacht & Alexander

'Least Said, Soonest Mended'
(2020)

Treated mirror, pigment and
epoxy
40 x 30 cm
Unique work



Middernacht & Alexander

'Least Said, Soonest Mended'
(2020)

Treated mirror, pigment and
epoxy
40 x 30 cm
Unique work



Middernacht & Alexander

'Least Said, Soonest Mended'
(2020)

Treated mirror, pigment and
epoxy
40 x 30 cm
Unique work

Sofie Middernacht (BE, 1985) and Maarten Alexander (NL, 1990) know how to find a perfect balance between form and content. They came together to form an artistic duo in 2016, a union that allows them to transcend the boundaries of the medium of photography, combining content that remains consistent, while continuing to adopt and adapt a versatile range of different materials. Their work is situated at the crossroads of spatial installation, photography, and sculpture. .

With a long-standing interest in the uncomfortable relationship between intimacy and voyeurism, Middernacht & Alexander are perfectly capable of investigating the psychological aspects of portrait photography. They reflect on how we look at ourselves, how we look at others, and how we look at works of art. The code word here is perception.



Duo show 'Between You and Me', Middernacht & Alexander w/ Leo Gabin, (2019), London, UK

Their innovations within the photographic medium and their constant search for new models of presentation result in conceptually and materially complex works of art with unique aesthetics. The final result, the exhibition, is a participatory experience. The works do not exist without an audience; they help create an interaction with spectators, a dialogue.

Middernacht & Alexander participated in a duo show w/ Leo Gabin in Special Art Unit (2019), London UK, at the Biennale van België at the Floraliënhal, Gent and had their first solo at Barbé Urbain gallery in February 2020;

Other available work (selection) :

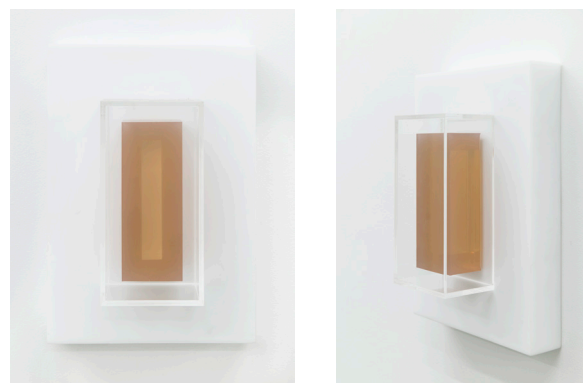


(photos: 3 different angles)

Middernacht & Alexander

'Vulnerable Dimensions' (2017)

Multiple layers of clear high floss UV epoxy resin, black acrylic gloss,
black tray frame
30 x 36 cm
Edition of 3



(photos: 2 different angles)

Middernacht & Alexander

'Flesh' (2020)

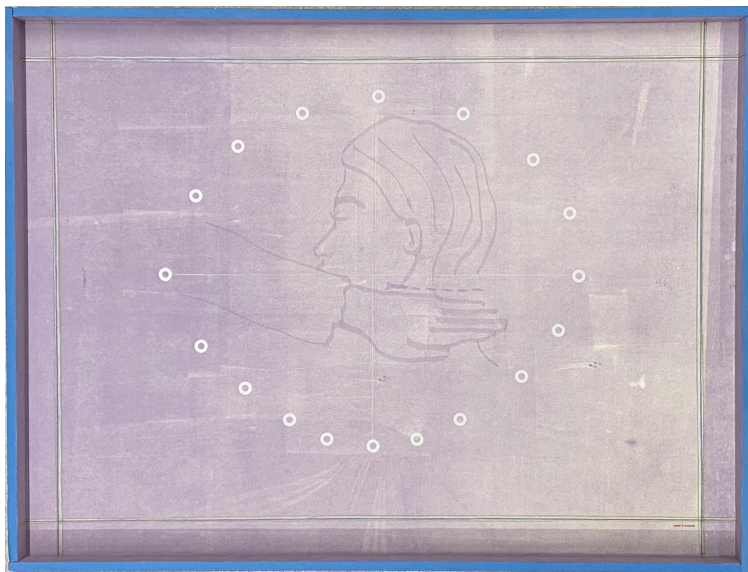
Pigmented Platinum Rubber cast around acrylic on
white solid perspex.
32 x 22 x 12,5 cm
Unique



Natasja Mabeesoone

'Brice Horne Shabbier' (2019)

Layered soft ground etching, monotype and graphite mounted on wood
41,1 x 31,3 cm



Natasja Mabeesoone

'Bernice Bobs Her Hair' (2019)

Layered soft ground etching, monoprint and colored pencil on paper in artist made frame
49 x 65 cm

Natasja Mabeesoone's (Knokke, 1988) works and lives in Brussels. Her work is built around the ephemeral yet elaborate pressing and printing techniques and the playful exploration of imagery and storytelling.

In the soft-etching technique known as 'verniss mou', objects such as flowers, textiles or textured paper are printed in a soft varnish, after which the plate is immersed in etching fluid. This colourful base layer forms a background for other images (drawings or monoprints) that go on top, through or behind them.

Natasja Mabeesoone's rather associative, sometimes funny etchings dig into metaphors and play a scenographic and poetic game. Mabeesoone's visual language is inspired by bus trips, Disney's Silly Symphonies, board games, J.F. Vogelaar's essays, S. Mallarmé's poems, Hannah Weiner's sudokus and puns.

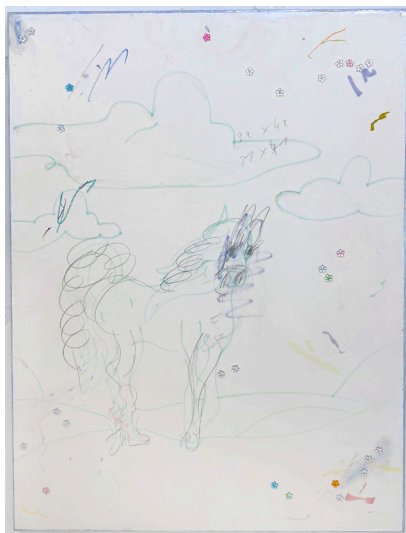


Installation view Natasja Mabeesoone, ArtContest (2019), Vanderborcht gebouw, Brussels, Belgium

The narrative aspect lies rather in the images, the materiality, the underlying cultural associations or worlds of imagination, the etymological background.

In 2019 Natasja Mabeesoone finished her residency at WIELS and was a laureate of the ArtContest, Bxl

Other available work:



Natasja Mabeesoone

'Penny' (2019)

Graphite, colored pencil, marker and floral bling on etched paper mounted on wood
31,3 x 41,1cm



Natasja Mabeesoone

'Boerenbont rand rood / Selena G.' (2019)

Layered soft ground etching, monoprint and colored pencil on paper in artist made frame
65 x 49 cm



Natasja Mabeesoone

'Barbies Broche Henri' (2019)

Layered soft ground etching, marker and colored pencil mounted on wood
41 x 31cm



Turbo Jet Engine Aladin (1987)

*Iron machine parts and vaned wheel
21 x 44 x 63 cm*

Panamarenko (°1940, Antwerp), who died on December 14th, 2019, was an extraordinary, inimitable artist within the Belgian and international art scene. Henri Van Herwegen, Panamarenko's given name, derived his mysteriously sounding artist name from a Russian general whose name he heard in 1958 over his self-made transistor radio on which he was able to receive a Potsdam (then part of the DDR) radio station. He thought the name sounded good and from 1965 it became his permanent pseudonym.

As an artist, – engineer, – physicist, – inventor and – visionary, Panamarenko conducted exceptional research into fields such as space, movement, flight and gravity. His work is a combination of artistic and technological experiments, an attitude he undoubtedly inherited from his architect father,



Panamarenko, 'Universum', (2014-2015) M HKA, Antwerpen, Belgium

and takes on various forms: airplanes, balloons, submarines, cars, flying carpets, birds ... each time spectacular constructions of unconventional beauty, at the same playful and impressive. Panamarenko is also known for the fact that his contraptions usually don't work. It is the dream of flying, diving,... that we are looking at. The experiment matters more than the result. His *Donnariet* (2003) submarine, for example, can't really dive, it's more like an underwater pedalo which is powered by pedalling with your feet. Panamarenko's works are an example of an immeasurable fascination for the design process, a fanatic an inspired exploration of what is possible. The work *Turbo Jet Aladin* (1987) is one of the many *Pastille Motors* he worked on. This was a series of round, flat fans (which reminded him of aspirins, a 'pastille') with floating baffles, test models of drive mechanisms for his *Rucksackflugs*. These backpack aircrafts are part of his *Portable Air Transport* (P.A.T.) theme which he worked on since 1969. The *Pastille Motors* were one of the many steps in his research into flying as efficiently as possible, with as little fuel consumption as possible, a reaction to NASA's wasteful design.

Every possible way a person can "fly" – over land, under water, in the sky and in outer space – is Panamarenko's best known, though not only, subject and is the first thing to come to mind when we hear or read his name. *Aeromodeller* (1969 -71) which appeared in *The Collection* (1) | Highlights for a Future exhibition at the M.S.K., Ghent, was probably the most impressive example of this.

Smaller, but no less poetic, airships, such as the *Aeromodeller* (1984), emerge throughout his oeuvre and stem from the 1968 manifesto by the "Vrije Aktie Groep Antwerpen" (free action group Antwerp) of which the artist was a member. On the *Conscienceplein* (a square in front of the Hendrik Conscience church) of Antwerp they proposed the utopian plan for a "reserve" in which the residents would, among other things, build zeppelins allowing them to fly around freely, and in a completely safe way, Panamarenko added: filled with helium instead of hydrogen.

With his flying saucers and magnetic spaceships, Panamarenko pushed the boundary of improbability even more. From 1976 on, he became fascinated by the infamous stories that circulated from people who claimed they saw UFOs and had come into contact with extra-terrestrials. He started designing a whole series of saucers that would be able to fly with the use of magnetic force fields, as well as a number of devices that would travel through space on magnetic "cosmic motorways".

In 2005, after the retrospective exhibition *Flying saucers and Devil Rowlers Motorcycle Club* at the Royal Museum for Fine Arts Brussels, Panamarenko stopped making art to live in a quieter way with his wife Eveline at their farmhouse in Michelbeke.

Panamarenko's oeuvre is a laudable homage to human fantasy and ingenuity. Inspired by Joseph Beuys' view on art, he refused to define "art" in a determined way, it's the terrain that can (or should) always be in motion.



Roeland Tweelinckx

'Piled assumptions II' (2018)

wood, cement and paint
202 x 50 x 60 cm



Roeland Tweelinckx

'Kind of blue' (2019)

Wood and paint
240 x 22 x 20 cm

Roeland Tweelinckx's (BE, 1971) sculptural installations engage in a masterly play of simulacra and replication that undoes these objects from their former function.

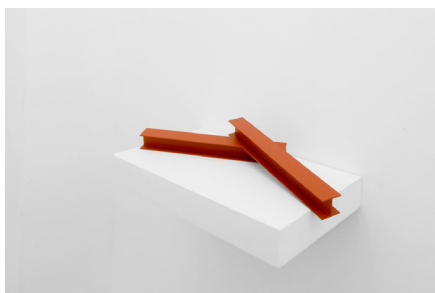
Contorting the shape and subverting the former features of these everyday objects, Tweelinckx enables the viewer to rediscover the magic of the everyday, something that is usually taken at face value. Most of the objects that populate the artistic universe of Roeland Tweelinckx appear to be functional apparatuses and objects: hot water radiators (found in most houses), medium sized ventilation grilles (found in office buildings around the world), red bricks and H-beams (staple products in housing construction), fire extinguishers, carton boxes...



Exhibition view solo Roeland Tweelinckx, (2019), Irène Laub gallery, Brussels, Belgium.

Not the kind of objects that make up the core of most contemporary mixed media sculptures, but essential elements of our everyday living environment. In addition, Tweelinckx's more recent work incorporates more delicate and homely but still functional objects: abraded porcelain vases and plywood side tables found in thrift stores. Taking his cue from these functional homely objects, Tweelinckx then takes two decisive steps that force us to ask difficult questions about the status of art (and art history) today and about how it relates to our post-digital world of simulacra and illusion.

Other available work (selection):



Roeland Tweelinckx

'The mother of all mistakes' (2018)

Wood & paint
9 x 20 x 50 cm
Ed. 6/7



Roeland Tweelinckx

'Forgotten steal grider'
(2005)

Wood and paint
160 x 20 x 20 cm



Simon Laureyns

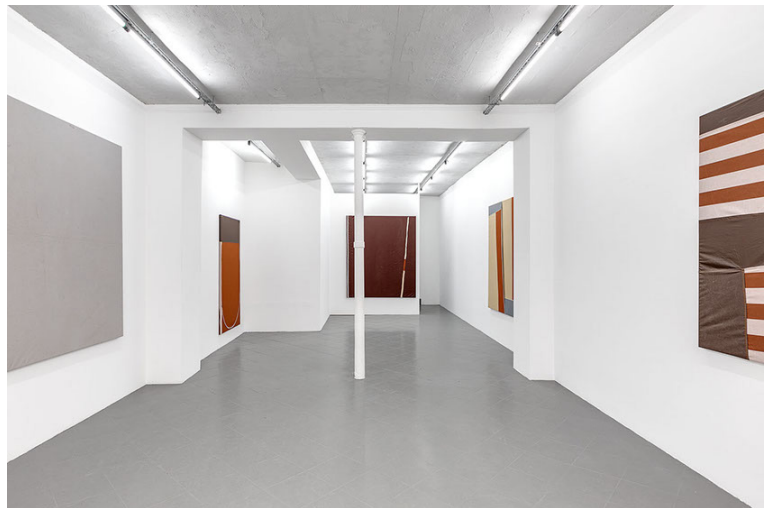
'N. Double B.' (2020)

Used tent canvas
240 x 135 cm

Simon Laureyns (BE, 1979) uses the art of painting as his base layer of his works, without actually using paint, brushes or a painter's palette. In order to create his works, this artist exclusively uses recycled materials that have already had their function in our society, by doing this he gives them a new life in and with his artwork.

Laureyns has a practice in the studio and a practice in the outside world that are both distinct moments but influence each other incessantly. Laureyns reduces the gesture while keeping his painter's eye. It is only by a visual selection and the repetition of a minimal gesture that the artist gradually heads to forms, colors and volume associations.

Here, the perception meets a vent field of its mnemonic potential, visual and imaginative. Real materials become paintings, an abstract painting which reflects actual stories and reality.



Exhibition view solo Simon Laureyns - 'Rover' (2019), Jerome-Pauchant, Paris, France

Other available work:



Simon Laureyns

'Pinocchio as a painter' (2020)

Used tent canvas
160 x 120 cm



Stan Van Steendam

'Untitled' (2017/2020)

pigments, dust, plaster, jute and epoxy on wooden
construction
52 x 67 x 17 cm



Stan Van Steendam

Senda (2020)

32 x 39,5 x 9,5 cm
pigments, dust, ash, plaster en epoxy on wood

Stan Van Steendam (BE, 1985) Lives and works between Brussels (BE) and Lisbon (PT).

The enigmatic work of Belgian artist Stan Van Steendam challenges our ideas of tradition and modernity. His work reflects a sense of intimacy that exists between the artist and his craft, his materials, and the emotions and sensations captured within his meditative creations — sculptural objects, and large scale, monochromatic explorations in painting.

Van Steendam's practice aims to deconstruct the materiality of painting, which he explores by way of an extensive process of layering, raw pigments, plaster, and other matter, such as ash, dirt, and dust.

Desiring to be close to his materials, and to control their traces and movements, Van Steendam works primarily with his bare hands.



Exhibition view solo Stan Van Steendam 'I've never built anything on new land' (2018) at Barbé Urbain gallery, Gent, Belgium

His intuitive compositions command a unique physical presence in their space; they gently encroach, reaching out from their mountings to enter the space of the viewer. By placing emphasis on the physical presence of the object in the space,

Van Steendam's works become almost interactive in their approachability. Viewers can observe the texture and tactility of the pieces from all sides, placing them in conversation with the audience and allowing for a heightened state of perception.

With the elevation of the creative process in his pieces and by working with his body to treat his material sculpturally, Van Steendam is questioning the notions of the limits of painting, and of sculpture and of our preconceptions of art more broadly. This adventurism enables him to propose new approaches to tradition and allows his work to co-exist with history in a way that is reflective as much as it is in tribute.

Van Steendam — who lives and works between Brussels and Portugal — is motivated by classical paintings and the work of other artists, but as well too, he draws much inspiration from the places where he chooses to reside and from nature; from lakes, water, cork trees, and dusty roads. He is situated currently in a studio in Lisbon, where he has been captivated by the influence of, he says, the light and skies; that which can be seen reflected directly in his recent output — an exploration of monochromatic painting works, among other pieces.

Other available work (selection) :



Stan Van Steendam

'untitled (blue)' (2020)

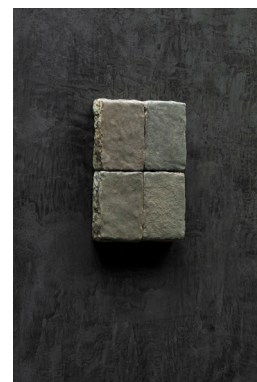
28 x 31 x 10 cm
pigments, dust, plaster and
epoxy on wood



Stan Van Steendam

'árido' (2019)

varnish, pigments, dust, dirt
and plaster on wood
25 x 31 x 3 cm



Stan Van Steendam

'it is' (2019)

varnish, pigments, dirt,
dust, ash and plaster on
board
20,5 x 28,5 x 3,5 cm,



Sybren Vanoverberghe

'Two Palms' (2019)

Archival Pigment Print
(with iron stand)
135 cm x 107,8 cm
Ed. 3 + 2AP



Sybren Vanoverberghe

'Mountain 01' (2019)

Archival Pigment Print,
15 x 12 cm in 33 x 27 cm frame with
brass clips
Ed. 7



Sybren Vanoverberghe

'Sand Eyes' (2019)

Archival Pigment Print,
15 x 12 cm in 33 x 27 cm frame with
brass clips
Ed. 7



Sybren Vanoverberghe

'Mountain 02' (2019)

Archival Pigment Print,
15 x 12 cm in 33 x 27 cm frame with
brass clips
Ed. 7

Sybre Vanoverberghe (°1996, Kortrijk) is an artist based in Ghent, Belgium. The work of Vanoverberghe shows the landscape in a constant state of change. The correlation between place and time is shown in images where history, nature and heritage collide into each other. The photographs of Vanoverberghe have been made at places with historical importance as well as at ordinary sites. In his work questions are raised regarding the importance of icons. His work is showing presets of existing structures confronted with what can be seen as artefacts of the future. There's no chronological order in the work of Vanoverberghe, certain images represent a past that has never existed. In his books, Vanoverberghe often works around the cyclical aspect of certain sites that are no longer geographically situated. The work provides hypothetical questions that go back and forth in time in an equal measure. When can an image be seen as a document of the past and when can it be seen as a prophecy for the future? There is a constant tension between accepting images that are seen as documents of the past and denying images that are seen as prophecies for the future.



Solo Exhibition Sybre Vanoverberghe, 'Conference of the Birds' MAP#94, De Glazen Gang, Ghent, Be

Vanoverberghe his work has been published in books such as '2099' (2018) and 'Conference of the Birds' (2019) by APE (Art Paper Editions). He has received the 'Prix Horlait Dapsens' and is part of the '.tiff' selection by FOMU Antwerp. He had exhibitions at Stieglitz19 (Antwerp, Belgium), the Unseen Photo Fair (Amsterdam, the Netherlands), the Cultural Centre of Yangzhou (China) and collaborated with fashion brand Ann Demeulemeester. His work has been published on American Suburb X, Photoworks UK, De Standaard, Paper Journal, De Volkskrant, GUP Magazine and the PHmuseum. He co-founded artist run spaces Pinguin (Brussels, Belgium) and NO/Gallery (Ghent, Belgium).

Sybre Van Overberghe will have a duo show in September 2020 in the Dutch-Belgian Art institute 'De Brakke Grond', Amsterdam, Nederland, a solo show at Platform6a by Deweer gallery estate in Otegem, Belgium and will participate in a group show in the Antwerp Museum of photography FoMu in October 2020.

Other available works (selection) :



Sybre Vanoverberghe

'Wall 01' (2019)

Archival Pigment Print,
15 x 12 cm in 33 x 27 cm frame with
brass clips
Ed. 7



Sybre Vanoverberghe

'Black Square' (2019)

Archival Pigment Print,
15 x 12 cm in 33 x 27 cm frame with
brass clips
Ed. 7



Sybre Vanoverberghe

'Palm 07' (2019)

Archival Pigment Print
135 cm x 107,8 cm
Ed. 3 + 2AP

TAMARA VAN SAN



Tamara Van San

'Scribble' (2020)

Glazed ceramics
40 x 24 x 28 cm
Unique



Tamara Van San

'Lightbeams' (2018)

Glazed ceramics
63 x 34 x 40 cm
Unique

Making sculptures for inside and outside spaces and giant three-dimensional installations Tamara Van San (BE,1982) plays skillfully with strings, plastic, ceramic, metal and others materials letting colors and especially forms freedom to triumph. Circles and ovals in different sizes dominate in her works, whose great variety - from small ceramic sculptures to big, illuminated thin sculptures in public places - let even the most critical eye find its pleasure. "Allowing the works to resolve themselves through the process of their own making, and at all times keeping the tendency toward decentred chaos at bay, Van San arranges coloured forms in space that attain a harmonic, if temporary, order - an order that suppresses its constituent materiality's potential to upstage the whole.



Tamara Van San 'The Wandering Tuba Method' - (2010) SMAK, Gent, Belgium

She achieves a formal sophistication in her work without recourse to dry or well rehearsed technique. Instead, by sailing close to the wind in her embrace of the language and material of the everyday, she is able to transform the familiar, revealing a space of visual delight and complexity that exists beneath the semiotically vociferous surface" (Dan Howard-Birt, October, 2011)

Other available work (selection):



Tamara Van San

'Dorado' (2012)

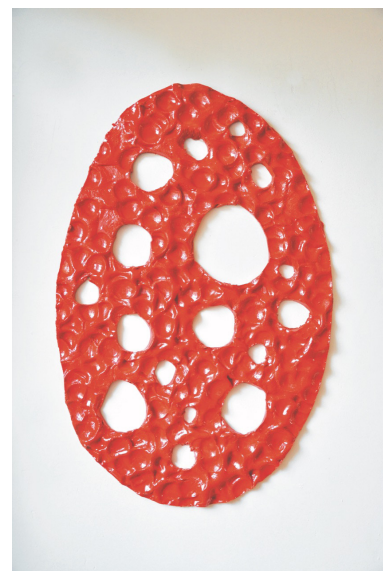
Glazed ceramics
56 x 38 cm
Unique



Tamara Van San

'First Pearl' (2012)

Glazed ceramics, lustre
40 x 20 x 19 cm



Tamara Van San

'Cannon Ball Tree' (2013)

Glazed ceramics
105 x 70 x 6 cm

XAVIER MARY



Xavier Mary

'Diamond Lover' (2010)

Polished inox

140 x 140 x 153cm

There are 7 versions (3 for outside, 3 for inside, 1 AP) of this sculpture, this is the last available version and can be installed outside.

The work of Liège-born, Brussels-based Xavier Mary (BE, 1982) oscillates between post-industrial sculpture and post-apocalyptic realism, his smart and street-savvy installations existing as powerful poetry for the motorised age. Underpinned by a fascination with all things car-related, his practice celebrates the country's automotive obsession in all its glory, repurposing disused and disregarded highway stalwarts to create a damning discourse of the modern and motorised civilisation.

His work has been exhibited at Palais des Beaux Arts, Bruxelles; WIELS Bruxelles; Galerie Christian Nagel, Berlin; Galerie Albert Baronian, Bruxelles; La Maison Rouge, Paris; Neuer Aachener Kunstverein, Aachen. His work is included in various private collections and museum collections, e.g. La collection de la Province du Hainaut, Musée d'Ixelles and Musée en Plein Air du Sart-Tilman.

In 2019 Xavier Mary has had his first solo museum exhibition where he took over the two large rooms of the BPS22, the Museum of Art of the Hainaut province, Belgium.



Exhibition view MX TEMPLE, Xavier Mary, (2019), BPS22 Museum Charleroi, Belgium.

XAVIER ROBLES DE MEDINA



Xavier Robles de Medina

'She Sells Sea Shells' (2014)

*gypsum cement and urethane plastic
26 x 44 x 7 cm
unique piece*

Xavier Robles de Medina's (b. 1990, Paramaribo) sensibilities are rooted in an observational drawing practice as well as an objective dissection of the painting as a three-dimensional object. He questions social and artistic categorizations, in search for a truth regarding his identity as it relates to the painting tradition.

Xavier Robles de Medina (b. 1990, Paramaribo) lives and works in London, UK, and is a 2019 MFA candidate at Goldsmiths, University of London. In 2015 Robles de Medina was the youngest nominee for the Prix de Rome Visual Arts (Netherlands) and also completed artist residency programs at WOW Amsterdam and CTG: Zimbabwe. In 2016 his drawing *En het donker duurde een volle nacht* earned him a place on the short-list of the Royal Award for Modern Painting (Netherlands).



Exhibition view Xavier Robles de Medina, (2020) SCAD museum of art, Savannah, Georgia, USA

Solo exhibitions include, 'if you dream of your tongue, beware' at Catinca Tabacaru Gallery, New York; 'als het hele lichaam oor zou zij' (if the whole body were an ear) at Readytex Art Gallery, Suriname (2018); 'The Future Looms Dark and that we can Scarcely' at Barbé Urbain Gallery, Belgium (2018), 'Opportunity Cost (2019) at Unit 5, LA, USA. and a solo 'Faya Lobi (2020) at Praz-Delavallade, Paris, France.

Other available work:



Xavier Robles de Medina

'Untitled' (2019)

Graphite on paper
12,1 x 9 cm

