

THE SOLO PROJECT
CONTEMPORARY ART

Brussels

April 28-May 1 2022

THE-SOLO—
—PROJECT

WITH THE SUPPORT OF

Polestar

Alia Ali

Alia Ali (Arabic: / Sabeen: is a Yemeni-Bosnian-US multi-media artist.



FLUX – Orchidean Orb

2021

pigment print with UV laminate mounted on aluminum dibond, in upholstered frame (wood & wax print)

49 in x 35 in // 124.5 cm x 89 cm (framed)

Represented by

Contour Gallery

Rotterdam, The Netherlands

+31 (0)6 14794219

contact@contour.gallery

www.contour.gallery

A child of migrant linguists, Ali has traveled to sixty-seven countries, lived in and between seven, and grown up among five languages. Her migrations have led her to process the world through interactive experiences and the belief that the damage of translation and interpretation of written language has dis-served particular communities, resulting in the threat of their exclusion, rather than a means of understanding. As an artist who exists on the borders of identifying as West Asian, Eastern European, a United States citizen, queer, culturally Muslim yet spiritually independent, her work explores cultural binaries, challenges culturally sanctioned oppression, and confronts the dualistic barriers of conflicted notions of gender, politics, media, and citizenship. Through her practice, Ali critiques linguistics and inherited political structures and narratives, while simultaneously attempting to counter the polarization and miscommunication that imperils communities across the world, encouraging viewers to confront their own prejudices..

Ngimbi Bakambana Luve



Na kati ya mavula moko te
2020

Acrylic on canvas
200 x 160 cm

Represented by

Galerie Atiss Dakar
Dakar, Senegal
+221 764283217
info@galerieatissdakar.com
www.galerieatissdakar.com

Ngimbi (Luve) Bakambana was born in Kinshasa, DRC in 1977 and trained at L'Academie des Beaux Arts, Kinshasa. He is also educated in music at the Conservatoire de Nanterre, France. He lives and works between the Congo and France.

Bakambana is among the first of his generation to have exhibited with the 'masters' of Congolese art such as Mavinga, Chéri Samba, Nginamau, Lema Kusa, Liyolo, Botembe, François Tamba Ndembe in DRC and in Germany. François Tamba Ndembe, one of the foremost Congolese sculptors, forward thinker and the most affecting artist by the shapes and mastery of his composition, was his mentor in art.

In his expressionistic approach to art, Bakambana leverages colour to intimate what words express in verbal communication. He is inspired by the social context of his native Congo which serves to express his thoughts and understanding of the world through colours.

Bakambana's paintings are a form of pictorial sociology of the SAPE1 culture centred in the two Congos, and which is reminiscent of Dandy and Rudeboy cultures found elsewhere. Sapology is a state of mind and a set of behaviours and attitudes rooted in urbanity, and embodied in the "Kitendi Religion", a concept that links the principles of religion to the social uses of fabrics and fashion – 'a religion of fabrics and fashions' in other words. In the difficult context of war and hardship, Sapology offers a window of hope and joy, of rehabilitating oneself through fabrics and fashion that are worn to be seen. It is a sort of social exorcism characterised by eccentricity.

Greet Billet



RGB #1
3 x Red, Green & Blue Plexi
180 x 300 cm

Represented by

Galerie EL
Welle, Belgium
+32 (0)479 575409
info@galerie-el.be
www.galerie-el.be

In her work, Greet Billet investigates the relationship between analog and digital color reproduction. She analyzes the relationship between the objective and quantifiable digital reality of monochromes and their subjective perception and appreciation. This search results in a critical reflection on the structural impossibility of objectifying sensory perception processes. More fundamentally, however, this impossibility is situated in the field of communication itself: the subjective experience is essentially non-communicable and the only objective reality is that of the pure aesthetic and non-communicable experience.

The work consists of three very large untreated plexiglass plates in red, green and blue. Each plate is 3 meters by 1.8 meters. Due to their enormous weight, the plates bend, creating a distortion occurs in the reflection. Due to the reflective effect, the work is therefore subject to the circumstances of the environment. The work has because of this reflective effect a very elusive character because it always looks different. The viewer can never see the work without its own reflection. The colors represent the RGB color system, the additive color system for mixing light. What is very important in this work is the absence of the artist's hand. Only the material and its specific properties ultimately determine the shape. The only intervention by the artist is the size and placement. Furthermore, the light and thus also the chosen material does its job. Due to the limited role of the artist, the work continues to represent or capture the light more objectively than if the plates were have been edited.

Richard Butler Bowdon

Born in 1957 in Cape Town, South Africa. Lives and works in Melbourne, Australia.

Richard Butler Bowdon's ethos has been that of a citizen of the world, and whether he is in the Sudan, Thailand, Zimbabwe, or in his current home in Melbourne, Australia, his utmost dedication is to art and the art community. Fundamentally, his practice is an outcome of this open and non-hierarchical curiosity in humanity.

Taking on the most formal and historical traditions of portraiture, Butler Bowdon challenges the viewer to break with these very conventions and presumptions that accompany lofty tradition by taking his observations from those living in the diaspora. His subjects are contra-historical; they are contemporary and undeniably compelling. Far from the exotic, Butler Bowdon's paintings create magnetic and subversive narratives that invite the viewer into the world of 'the other', to enter a dynamic gaze that is defiant to preconceptions.



The Agitator

2022

Oil on canvas

137 x 91 cm

Represented by

NOMAD Gallery

Brussels, Belgium

+32 (0)475 219250

www.nomadgallery.be

walter@nomadgallery.be

Paolo Buzzi



Performing nature

2020

Terracotta, resin and enamel

installation, different sizes, each element 165 x 30 cm c.a.

Represented by

Antonella Cattani contemporary

Bolzano, Italy

+ 39 348 3142391

info@accart.it

www.antonellacattaniart.com

Paolo Buzzi is born 1965 in Comacchio (FE), Italy. Graduated from the Fine Arts Academy in Bologna he continued his studies at the Ecole de Beaux Arts, Saint Etienne (Fr).

Contrary to the heaviness and the physical and environmental gravity of much contemporary sculpture, the aspiration of Buzzi is to express a sense of delicacy and evanescence, softness, and lightness. He narrates the sensitive, euphoric quality of vegetable and its alteration, which is entrusted to his tactful, tender attention.

His sculptures, give body to natural forms whose fascinating tactile presence create a luminous harmony in their context.

Focusing on constant research into form, Buzzi's language has evolved from a strong connection with nature: flowers and leaves reflecting the natural life cycle, are moulded into sculptures. The organic material is taken out of its original context and given a new life through the artist's process of re-elaboration.

The oblong terracotta vases impose themselves not only as a container but as an expression of an always unique and different form interacting with the floral elements reworked in resin.

Nathalie Campion

Willing to express the power and fragility of the natural world, Campion's work is informed by the cycle of life and nature.

In her sculptures, the body is secretly present. The different shapes, the tree stumps imply this presence.

It has no face.

Like a tribute, one last elegy.

The resulting ceramics remind us of distant forests.

The clay is lifting, unraveling. Nathalie Campion works with it as if it were a living body. Her relation with it is tactile, carnal, and the final result is the main evidence of this relationship. The earth, the clay, becomes a vector of sensuality, an object that desires, a subject.

Nathalie Campion's use of color is a rejection of the inessential. It allows the existence of those shapes, give it as they are, devoid of unnecessary artefacts. Peeled like a fruit in which we would discover a secret treasure, the work seems to be slowly crumbling. It starts a journey towards the damp soil.

This material that melts into the ground is reborn.

The strips contain something, they are around it.

They were built as walls, fortresses. They keep a secret, they fossilize it, they heal it.

Corpus # 12- The pregnant women
2021

Glazed ceramic

H. 66 x W. 10 x L. 41 cm

Represented by

Atelier Jaspers

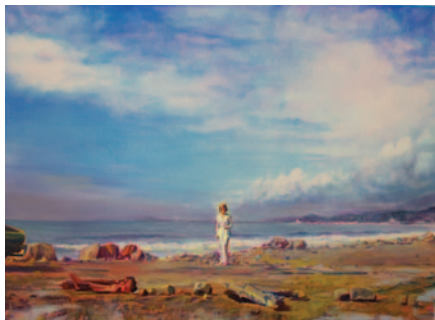
Brussels, Belgium

+32 (0)475 64 95 81

jf@atelierjaspers.com

www.atelierjaspers.com

Nina Childress



966-VERA M., NCO 966

2017

oil on canvas

97 x 130 cm

Represented by

Bernard Jordan gallery

Paris, France

+33 (0)1 43543912

galerie@bernard-jordan.com

www.galeriebernardjordan.com

La peinture de Nina Childress a à voir avec la persistance des images. Les images, l'artiste les trouve et les sélectionne, en les peignant elle leur donne une durée, une épaisseur, quelque chose de l'ordre du bégaiement, comme s'il y avait un raté dans le défilé de la vie qui imposait à l'image de rester plus que son laps de temps.

Nina Childress a une tendresse pour ses sujets ; ceux-ci ne font, le plus souvent, référence à rien en particulier, mais quand c'est le cas, alors cela devient une revendication du tableau, une revendication entêtante, sentimentale et fréquemment agaçante en ce qu'elle ne donne guère de prise à la nostalgie. Une aventure picturale traversée par une fascination pour le mauvais goût, mais qui ne renonce jamais à la séduction.

La peinture de l'artiste est conçue de telle manière qu'elle s'applique à ne pas flatter, à ne pas choquer, à ne pas rester neutre, à ne pas chouchouter, à ne pas dialoguer avec son environnement, mais à irriter avec un je-ne-sais-quoi dont on ne parvient jamais trop à déterminer l'origine. Peut-être est-ce dû aux couleurs parfois fluorescentes qu'utilise l'artiste, les rouges et les jaunes crissent avec les verts et les violets, les bleus pâles dans le brun ; peut-être est-ce dû aux échos que l'artiste introduit dans son œuvre, imageries d'une démocratisation de la culture biaisée par la publicité, les sourires des Poulbots et les figures clownesques de Bernard Buffet ; peut-être, enfin, est-ce tout simplement cette aisance qu'a Nina Childress à focaliser l'attention entre les habitudes du regard.

Cette dernière hypothèse évoque la forme d'une lézarde que l'œil du peintre agrandit en s'y introduisant. Ce faisant, la lézarde se prolonge et se ramifie au hasard des imperfections du mur. L'air y circule, l'innocence et les souvenirs aussi. Plus l'artiste la fouille, plus elle devient vaste et riche de surprises : plus la peinture elle-même devient le sujet de son travail.

Johan Clarysse



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Big Conversation

2021

Oil and Acrylic on canvas

70 cm x 90 cm

Photography: Jan Darthet

Represented by

Gallery S & H De Buck

Ghent, Belgium

+32 (0)9 225.10.81

sdebuck@skynet.be

www.galeriedebuck.be

Johan Clarysse creates paintings, drawings and collages. His work aims to be mysterious in a lucid way. It formulates questions about the state of the image and the art of painting and it concentrates on the complexity of the human condition.

The images the artist employs attract and confuse, conceal and reveal. They are analyzed and invigorated. In doing so, an intriguing body of work full of double meanings and references originates. Clarysse's body of work is playful as well as serious, clear as well as ambiguous and emotionally subdued as well as intense. It creates a pause in the amalgam of multiple, contiguous and competing images, circulating instantaneously on the various screens of the digital realm.

The ambiguity of human incentives, desires and the themes of identity and power that cohere with this, are recurrent motives in the artist's work. To him, painting is a way of getting a grip on the world, himself and on that which somehow always seems to escape us all. It is also a never ending odyssey, a quest through which paint steers and determines the inner dynamics of each painting.

Clarysse likes what he calls 'elegant hitches', which make the painting exciting. Framing, light deformations in perspective, the addition of texts or emblems, an abstract form in a mainly figurative image, playing with detailed versus unfinished parts. . . these are all examples of the artist's intuitive decisions that constantly draw the viewer back to the level of the image.

Lola Daels



Le Vrai Fake II
2020
Ceramics, stainless steel, earth, seeds
Dimensions variable

Represented by

Kusseneers Gallery
Brussels, Belgium
+32 (0)475 651109
info@kusseneers.com
www.kusseneers.com

In *Le Vrai Fake* Daels questions the role of authenticity by reproducing a stone, found in the High Atlas Mountains in Morocco. While some of the copies are worth more than the original, the value of the authentic was lost. The stone's origins were lost and among its copies, it received a new identity.

Years later a feeling of guilt arose, taking the stone away from its origins to an unknown environment. While searching for explanations for this bizarre sentiment towards a stone, she decided to dig deeper into the genesis and the history of this stone. Through research of the political and geological issues of its original habitat, Daels decided to return the stone to where it came from, and together with it, a gesture of hope and life. Therefore she reproduced the stone again, this time with clay, earth and seeds.

With this project she wants to highlight the problem of desertification today. Desertification is the expansion or creation of deserts resulting from climate change and erosion through poor landscape management. Every year water stress worsens life in the vil- lages, slowly creating inhabitable areas. One of the strategies to protect the land from drying out, or even to restore a desert landscape, is to grow forests.

Therefore Lola Daels created sculptures using the seed bomb technique. These sculptures will bloom once they're in contact with water.

Siegfried De Buck



Object "Maan-Tak"

2021

Handwork, hammered, soldered, pleated metal

Massive silver and wood

30 cm x 20 cm

Ring "Cry me a river"

2021

Handwork, hammered, soldered, pleated metal

Gold and plexi

4 cm x 2 cm x 2,5 cm

Represented by

Gallery S & H De Buck

Ghent, Belgium

+32 (0)9 225.10.81

sdebuck@skynet.be

www.galeriedebuck.be, www.siegfrieddebuck.be

Siegfried De Buck has built a career as an artist, designer and maker of contemporary jewelry, objects, design, sculptures since 1971.

His work is well known and exhibited in various galleries and museums in Europe, Australia, England, Japan and the USA.

Siegfried De Buck's unique work is characterized by the interplay of precious metals with other materials. In his creations, Siegfried De Buck melts an image language, which completely flows out of himself, with an enormous command of material and technique. The result is an oeuvre which shows a strong personality and an artistic talent.

His jewels are "sculptures for the body". De Buck is above all a "maker" who considers it important to find a balance between an iconic design object and an accessible utensil without it's becoming a banal item.

Siegfried always links a narrative to an object, his forms not only have a function or a history as an object, they also carry a story in them.

His work shows a great personality in which technique and elegance are the main factors. The combination of materials, particularly gold with non –precious materials, is also a leitmotiv in his work. Each creation of Siegfried De Buck has his own story.

Or in his words: The work and the artist are one, indivisible.

Photography: Kjell Robberecht

Michaël De Clercq



The Cave
2020
Oil on canvas
160 x 200 cm

Represented by

Kusseneers Gallery
Brussels, Belgium
+32 (0)475 651109
info@kusseneers.com
www.kusseneers.com

Michaël De Clercq draws inspiration from everyday objects, recurring or vivid dreams, experiences and memories from the past.

He likes to create scenes. These take different forms in a constant search for balance. They communicate with themselves, with others and with their environment. They often float, other times they are subjected to fierce gravity, fall or lean against each other to ultimately result in a faded reality, an alternative memory.

Michael works directly from his memory as much as possible, often prepares sketches and tries not to look too much at additional existing images. In this way he obtains a stilled version of his first impression or memory that becomes intertwined with his thoughts of the moment during the painting process.

His first solo exhibition 'My eyes got diverted again' was built around this theme. The title refers to those moments when your attention is diverted from the center of attention to what you did not notice at first. Those sudden moments, thoughts or objects that unexpectedly demand your attention. A total of 11 medium-sized oil paint canvases, two smaller canvases and six drawings were shown.

Michaël De Clercq was born in Antwerp, in 1981, and obtained his 'Master in Painting' at the KASK in Antwerp. He lives and works in Antwerp.

Kees de Vries

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Has been will be
2021

Mixed media
170 x 120 cm

Represented by

Galerie Franzis Engels
Amsterdam, The Netherlands
+31 (0)6 31000323
www.franzisengels.nl
franzisengels@outlook.com

Kees de Vries (Zwartsluis 1957) studied at the Academy for Art and Design (AKV) in Den-Bosch. Here he was trained by Lei Moulin, Ger Lataster and Jef Diederen, among others.

His graduation project in 1981, "The visual representation of sound" was recorded in Museum het Kruithuis Den-Bosch.

Since his student days, he has travelled the world in search of inspiration, which is reflected in his landscape imagery, use of colour and materials. Dry pigments and marble powders give his work a tactile look. In the last ten years, he has been passionate about using sea salt as a basic material for his work. For example, an installation consisting of a table, chairs and tableware formed from sea salt was featured in a solo presentation at Art-Paris (2017). In 2020, in response to the social consequences of the corona measures, he created the series 'Lost': consoles covered in sea salt with tableware made of sea salt. This theme returns in his latest work, in which marble powder is used as the basic material for the consoles on canvas. They quietly depict what this time leaves behind as petrified. The lightness of his salt consoles, which are both desolate and hopeful, has become stark.

Besides all this, he alternates his salt project with his first love: making (preferably big) colorful paintings. His works have been shown at various fairs and are with collectors all over Europe.

Niko de Wit



Architectonic model
2019
bronze
13 x 8,7 x 8,7 cm

Represented by

Luyckx Gallery
Tilburg, The Netherlands
+31 (0)6 22 800 638
info@luycksgallery.com
www.luycksgallery.com

The bronze statuette Architectonic model (2019) is paradigmatic for Niko de Wit's work. Consisting of two identical, milled and polished, toothed blocks with oblique surfaces, the sculpture cannot be analyzed in a simple glance. The separate blocks already being intriguing, become really ingenious by the manner in which they can be placed next to each other. Within a complex interplay of balance and disbalance, of opposite forces and mirrored parts, they constitute entirely novel monumental sculptures, despite their intimate format.

Many of de Wit's sculptures can be characterized by their strict geometric composition. Rhythm is created by piling up similar elements or placing them in a serial order, in which gravity is challenged by slanting them, or friction and dynamics is effected by twisting them.

In his works, be it architectonic structures or more organic forms, materiality, texture, and skin genuinely contribute to their meaning and quality. By letting particular surfaces remain uncarved with the air bubbles of the liquid bronze being clotted in the raw skin, and by perfectly polishing other ones, he plays with light and contrast. In this way he creates tension and beauty which coercively attract the eye.

De Wit's sculptures can be found in public space and numerous (inter)national private, corporate and museum collections

Daan den Houter

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Untitled__Twist_M_0221
2021
Epoxy in mahogany wood
103 x 82 cm

Represented by

Galerie Frank Taal
Rotterdam, The Netherlands
+31 (0)6 41400927
frank@franktaal.nl
www.franktaal.nl

Daan den Houter (NL, 1977) is a multidisciplinary artist that works and lives in Rotterdam. Bringing multiple, contradictory, subjects together in the same single work den Houter creates pieces that are in conflict with themselves. They trigger the discussion about their own value and the viewer's opinion.

In his paintings he researches the boundaries of painting. His endless painting aims for eternity but dooms to fail. The ice-paintings are in constant transformation unable to hold on to, like the sky is changing during sunset. The project 'Canvas-Repaint' is a painting that's being painted over for 148 times since 2002. Every painting is painted by another artist, only to be shown for 1 week. This painting misses the essence of a painting; 'A frozen moment in time to which one always can return'. This work was nominated for the Royal Award for Painting (2012) and shown at museum Boijmans van Beuningen in a solo presentation to celebrate the 100th layer (2014). The stripe-paintings fool the viewer by a strange mix between a depth and a flat surface. Unable to really see the painting is resin carved into the wood. Which gives the easy looking image a new dimension.

Denmark



Dead Letters
News paper cut up

Represented by

AP'Art
Ghent, Belgium
+32 (0)475 656874
info@weareapart.be
www.weareapart.be

Denmark, also known as Marc Robbroeckx, was born in Antwerp in 1950. He graduated in 1972 from the University of Ghent in Art History and Archaeology.

After his studies, Denmark was surprised by the amount of books that had piled up in his room. He noticed that this amount of knowledge and information did not facilitate access to reality, but rather made it more difficult. Back in the 1970s - long before social media came along – Denmark already observed this overload of information. In order to manage this, Denmark began archiving newspapers, books, job listings and lifestyle magazines. In doing so, he became an artist-archivist. Denmark expresses this feeling of powerlessness towards the flow of information as follows: "I feel placed in opposition to Goliath: in one night I cannot creatively rework even one newspaper, while at that very moment millions of printings see the light of day..."

His work falls into five categories: dead letters, folded work, visual archives, archive blocks and temporary installations. Denmark manipulates the printed information carriers with both traditional preservation techniques, such as storing them in glass jars, vacuuming and freezing, and with destruction techniques, such as pulverising, cutting and burning.

Denmark has exhibited his work in numerous exhibitions both in Belgium and abroad.

Ciro Duclos



Duclos brings everyday structures into the realm of art with a sensibility towards the fact that even raw steel, concrete, glass, or polyurethane generate specific meaning in the eyes of their spectators. In the MOLD series, Duclos put layers of concrete, PUR foam and other industrial material on thick Corten steel plates. The works can both be read as the architectural foundations of urban cityscapes, while they simultaneously appear as the result of geological explorations into the uncertain division between nature and culture. Both archeology and natural history, but also a contemporary interpretation of painting with materials itself, MOLD presents an intricate process of spatial and sculptural making.

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mold painting #9

2021

pigmented concrete, plaster, wax, PU foam on corten steel

70 x 50 cm

Represented by

m.simons

Amsterdam, The Netherlands

+31 (0)6 202 30 900

m@michielsimons.com

www.michielsimons.com

Liza Grobler



A running horse has not four legs, but twenty
2020

Oil and mixed media on canvas

120 x 120 cm

Represented by

Uitstalling Art Gallery

Genkt, Belgium

+32 (0)475 322836

danny@uitstalling.com

www.uitstalling.com

Liza Grobler (born 1974) is a South African artist who works with a variety of media often exploring ideas that bring together physical and psychological spaces and historical and ecological scapes. Her practice is built around process, putting materiality and ephemerality of the objects and media she works with in tension.

In 2016, she was a recipient of the Africa Centre Award and an IZIKO Museums commission to create a site-specific work for the National Gallery. Other career highlights include: a solo project for Cape Town International Art Fair, a commissioned public artwork for Cape Town International Design Capital, the screening of her video work at the ADDIS International Video Arts Festival (Ethiopia) and at MOFO for Forever Now (Tasmania and Deep Space). She was nominated for the Helgaard Steyn National Award for Contemporary Painting, as well as short-listed for the Commonwealth Arts and Craft Award.

Liza attended residencies in Norway, Finland, Switzerland, Belgium, France, Mexico, India, the US and initiated an international residency and exhibition 'Smokey Signals from the Groot Karoo' in South Africa. Exhibitions include solo exhibitions nationally and international group and site-specific projects.

Babs Haenen

20



Gongshi (Easter Isle of Immortals)
2015
Porcelain, pigments and glaze
50H x 19W x 32D cm

Represented by

Taste Contemporary
Geneva - Switzerland
+41 (79) 406 6582
info@tastecontemporary.com
www.tastecontemporary.com

The work of artist Babs Haenen (1948, The Netherlands) is typified by expressive and impressionistic qualities where colour, line and form all play an equal part. The painterly way in which she adorns her vessels demonstrates the way in which abstract painting inspires her, while landscape motifs, such as rippling water, are also recurring themes. To build her vessels Haenen works with coloured porcelain slabs, which she manipulates by hand. These are coloured with pigment and rolled to form thin ribbons, which are deftly folded, cut and sculpted to form expressive, tactile works with a strong sense of movement.

Babs Haenen is a graduate of the Rietveld Academy in Amsterdam. She has taught extensively, won a number of awards including the prestigious Van Achterbergh Prize in 2020 and has undertaken several high profile, public commissions in The Netherlands. Her work can be found in the permanent collections of museums such as the Stedelijk Museum, Amsterdam; Boijmans-van Beuningen Museum, Rotterdam; Carnegie Institute Museum of Art, Pittsburgh; Cooper-Hewitt Museum and Museum of Art and Design, New York; Museum of Fine Art, Houston; Museum of Fine Art, Boston and the Los Angeles County Museum of Art.

Mohamed Harb



A biography of Gaza

2020

Acrylic and mixed media on canvas

100 x 85 cm

Represented by

Bab idDeir Art Gallery

Bethlehem, Palestine

+972 569 585 775

info@babiddeir.ps

www.babiddeir.ps

Artist, filmmaker and Gaza native, Mohamed Harb reflects the stories of Gaza through the visual arts.

Since 2003, he has served as a member of the Palestinian Association of Fine Artists and works as an artist and filmmaker at the Palestinian Space Channel in Gaza. To promote his art, he has participated in many local, regional and international held in Europe and the Arab world.

Harb had witnessed many challenging events in Gaza including the uprising, blockade, war and he still lives under the harsh conditions in Gaza. His art is influenced by the grey reality of the Palestinian issue which he tries to characterize by colors. Nevertheless, all of his work investigates the hidden human body.

Since 1995 Harb has been working in plastic and other fields of art. Recently, his interest peaked in photography, video art and documentary direction films within the plastic artistic vision as he has a deep imagination in light formation art and image creation through a combination of art and technology. Through this process, Harb has become one of the most important contemporary artists in the field of visual arts and is very active in organizing exhibitions and workshops in Palestine and abroad. Mohamed was also nominated to participate in the September Academy at Darat al Funun in Amman –Jordan 2003.

Harb obtained a Bachelor of Fine Arts from Al Najah University, Nablus in 2001. He also graduated from the School of Visual Arts in Marrakech, Morocco in 2011-2015, and has been working in the field of film directing since 2005.

Jan Henderikse



All-Aboard
1985
Photographs
Variable dimensions

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Represented by

Coppejans Gallery
Ghent, Belgium
+32 (0)486 202778
stijn@coppejansgallery.be
www.coppejansgallery.be

Since the end of the 1950s the Dutch-American artist Jan Henderikse (°1937) has been working on an oeuvre that at first glance appears to have a multiform character. With his assemblages, photographic works and installations he balances on the fault line between ZERO, nouveau réalisme, pop art and conceptual art. And yet it is precisely this multiplicity, the seemingly careless choice of so many different media, that underlies a consistency that transcends 'isms'. His fascination with the residue of our daily lives is the undertone that colors all his works. It was in the mid-seventies that he first spoke of 'rejects' in this context, of discarded objects and residual materials which attracted his attention precisely because of their everyday character.

In his work Henderikse connects the Duchampian concept of the readymade with an endless stream of things, with what we use and love but just as easily throw away again. He eagerly uses corks, all kinds of bric-a-brac, 'failed' photographs from New York photo laboratories and disinterested snapshots in assemblages and installations. They confront us with the transience of our own existence - even with its absurdity. But they also appeal to what connects us, to interaction, communication and love. Henderikse records with the sharp eye of an ethnographer, his interest in the everyday is endless and constant. Or, in his own words, 'I am interested in everything that moves people.'

Antoon Melissen, November 2021

Khaled Hourani



Water melon Flag Series

2021

Acrylic on canvas

55 x 70 cm

Represented by

Bab idDeir Art Gallery

Bethlehem, Palestine

+972 569 585 775

info@babiddeir.ps

www.babiddeir.ps

Artist, calligrapher, curator, born in Hebron, Palestine, in 1965. Khaled Hourani lives and works in Ramallah. He was Artistic Director (2007-2010) and Director (2010-2013) of the International Academy of Art Palestine, of which he is also one of the co-founders. He previously worked as the General Director of the Fine Arts Department of the Palestinian Ministry of Culture (2004-2006). Hourani has participated in many local and international exhibitions, most recently in a retrospective at Darat Al Funun in Amman, Jordan (2017).

In 2014, his first retrospective exhibition took place at the CCA in Glasgow and Gallery One in Ramallah. He exhibited works at the Times Museum in Guangzhou, China and in the 2nd CAFA Biennale of the CAFA Museum in Beijing. He also participated in DOCUMENTA (13) in Kassel, and KW Institute for Contemporary Art, Berlin.

Moreover, Hourani was also one of the artists of the Sharjah Biennial in 2011. Hourani was the initiator of the 2011 Picasso in Palestine project. He has curated and organized several exhibitions, is an art critic and an active member and founder of a number of cultural and art institutions. Recently, he was the recipient of the Leonore Annenberg Prize, Creative Time for Art and Social Change in New York City.

Susanna Inglada



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My Sabines

2021

charcoal, acrylic, pastel on coloured paper

280 x 300 cm

Represented by

Galerie Maurits van de Laar

The Hague, The Netherlands

+31 (0)6 36200307

info@mauritsvandelaar.nl

www.mauritsvandelaar.nl

Susanna Inglada (1983) makes highly expressive drawings that she often places freestanding in a room in a theatrical installation. When entering the room the viewer is confronted up close with the emotions of the figures. In general Susanna Inglada's work is about the balance of power between people, in her newest drawings she focuses on gender and the role of women.

The work *My Sabines* refers to the classical theme of the Rape of the Sabine Women but also contains elements of Picasso's *Guernica*.

She studied Fine Arts at the University of Barcelona, the Willem de Kooning Academy Rotterdam, Frank Mohr Institute Groningen and at HISK, Gent.

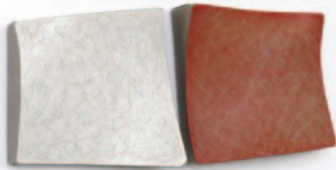
Solo exhibitions a.o. Drawing Center Diepenheim, Art Rotterdam, 18th Street Art Center Los Angeles, Dordrechts Museum, Kunsthall Rotterdam and Museum Folkwang, Essen.

Group exhibitions a.o. Azkuna Centroa, Bilbao, Emil Filla Gallery, Usti nad Labem (CZ), Galerie Maurits van de Laar, Art on Paper Brussels, Paper Biennale Museum Rijswijk, Drawing Now Paris, La Casa Encendida Madrid, Kunsthall Kade Amersfoort, Centraal Museum Utrecht.

Susanna Inglada received the Generaciones Award in Madrid (2019), a 2nd Guasch Couranty Painting Award in Barcelona (2018), was longlisted for the Prix the Rome in Amsterdam (2019), nominated for the George Verbergstipendium Belgium (2013).

In 2020 she received the De Scheffer Award for painting from the Dordrechts Museum.

Beppe Kessler



Pas de Deux 3

2021

Acrylic Paint on Linen and Coloured Pencil

20H x 42W x 8D cm

Represented by

Taste Contemporary

Geneva - Switzerland

+41 (79) 406 6582

info@tastecontemporary.com

www.tastecontemporary.com

Beppe Kessler (1952, The Netherlands) is a visual artist, contemporary jewellery maker and painter who lives and works in the Netherlands. Kessler graduated from the Gerrit Rietveld Academy in 1979 with a degree in textile art and industrial textile design. Whether it is wood, stone, paint or linen, Kessler stretches her material to their limits, constantly breaking and re-making to create something new, while also inventing her own techniques. Her paintings are subtle but possess a silent power. For Kessler, the carrier of the paint - the canvas - is equally as important as the paint itself. All her work, paintings, objects and jewellery, is inextricably linked and informs each other.

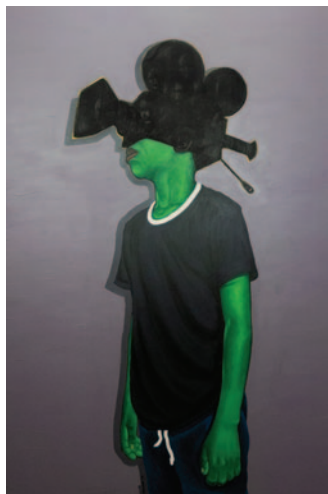
Beppe Kessler's work is included in the collections of international museums such as the Schmuck Museum in Pforzheim, Germany, Röhsska Museet in Göteborg, Sweden, Cooper-Hewitt in New York, US and Museum of Fine Arts in Houston, USA. Nationally, her work has been collected by and presented in various renowned Dutch museums such as the Rijksmuseum and Stedelijk Museum in Amsterdam, CODA Museum in Apeldoorn, the Textielmuseum in Tilburg and Museum Arnhem. Kessler has twice received the prestigious Herbert Hofmann Prize for her work in jewellery, in 1997 and 2009.

Lindokuhle Khumalo

Lindokuhle Khumalo is a South African contemporary artist born in 1995 in KwaZulu-Natal.

In 2016, he participated in a residency at Rorkes Drift Craft Centre where he studied textile printing under the mentorship of Swedish artist, Marlin Sellmen. In 2017, he received private commissions to create murals for the eThekweni Municipality. In 2019, Lindokuhle also had the opportunity to be part of the Ikhono LaseNatali project that was initiated by Sir Zanele Muholi. 25 young artists from KwaZulu-Natal were invited to create a reinterpretation of Muholi's famous 'Somnyama Ngonyama' series. His artwork was exhibited at AKA A fair 2019 and in 2020 during the online edition. In 2021, his work is presented at Investec Cape Town, 1-54 London, AKA A and Art X Lagos. His work is part of the National Art Bank collection in South Africa, the Robert Bollé Foundation and numerous private collections in Europe.

Lindokuhle focuses on socio-political and cultural issues within rural African communities in particular. His work is an artistic reflection of multi-layered social experiences and a personal quest exploring current cultural values and visiting his Zulu spirituality. The colour green, a symbol of hope, is a recurring theme in his work.



Building from interest

2020

Acrylic and charcoal on canvas

200 x 140 cm

Represented by

Galerie Carole Kvasnevski

Paris, France

+33 (0)6 50 58 94 96

contact@galeriecarolekvasnevski.com

www.galeriecarolekvasnevski.com

Ermias Kifleyesus



Shark fin soup
2016
Oil on canvas
212 x 133 cm

Represented by

Kusseneers Gallery
Brussels, Belgium
+32 (0)475 651109
info@kusseneers.com
www.kusseneers.com

Ermias kifleyesus work is about investigating connections, transience, meaning, differences and similarities between time and place. These telephone booths are also connected to Internet, video games and fax machines.

They are charged with the importance of connection to anywhere and everywhere in the world. The cabin marks are akin to cave paintings, evidence of fact and fiction, conscious and unconscious scribbles, numbers, codes, needs and dreams, each mark is a fragment of recorded life.

The final works are complex, interwoven with layers of doodles, text and imagery, as well as meanings that hold echoes of absence and presence. The surfaces are dynamic with seemingly infinite varieties of material, even punctured and mended at times.

The works are containers of emotion and the very human impulse to leave evidence of unique lives.

These traces of people, time and society are his inspirational springboards, they are contemporary interlinked histories honoring urban lives and the infinite connections between the people of the world.

Karin Kortenhorst

28



Nieuwe Aarde

2020

Verenstaal, gehamerd en gewikkeld gekleurd koper-
en aluminiumdraad

15 x 15 x 15 cm

Represented by

Galerie Agnes Raben

Vorden, The Netherlands

+31 (0)6 17966636

www.galerieagnesraben.nl

agnes@galerieagnesraben.nl

In the more than 25 years that I have been active as a visual artist, my work has developed from jewellery and wearable accessories to sculptural, objects. At the Hogeschool voor de Kunsten (School of the Arts) in Utrecht, I completed a 3-D design course. Previously, I completed the technical course for goldsmithing. These different fields of study gave direction to my artistic practice.

The concept of boundary plays an important role in my work.

While I am working, I am fascinated by the transformation from raw material to sculpture. I hammer, bend, hook and wrap steel, aluminum, brass or copper wire in such a way that transparent volumes are created. Wire skins enclose air and make space visible.

The space which is defined by delimitation or connection, I think of as 'between space' or an emptiness full of promise. This is because its meaning has not (yet) been fulfilled, but it stimulates imagination.

After all, space remains spurious without a framework. Permeably wrapped, woven or crocheted boundaries allow space to become ambiguous. Because what exactly does a boundary make? What does it actually separate? And under what conditions does a boundary transform into a connection, a dialogue, a contact?

Nicolas Kozakis



The Cosmogonic Trunk

2020

Copper, marble

100 x 100 x 100 cm

Represented by

Kusseneers Gallery

Brussels, Belgium

+32 (0)475 651109

info@kusseneers.com

www.kusseneers.com

The multilayered oeuvre of Nicolas Kozakis (1967, Liège) is filled with a deep-rooted poetry: with his sensitive soul, he captures the simple, 'beautiful' things that he encounters in his immediate surroundings. Using a broad spectrum of artistic means, the artist seeks to capture or compose images or create them himself. For this, he likes to harness the potential of media such as photography and video, which reveal a more documentary side to his work. He makes a giant leap from this 'in situ' quest amidst the natural and urban landscape to the white box of the gallery. Here, he exhibits sanitised artworks that contain elements of both painting and sculpture: the wall-mounted objects are somewhere between a 'flat', two-dimensional painting on the one hand, and a sculpture that is becoming detached from the wall on the other.

The radical absence of figurative elements encourages reflection on the meaning and role of the image.

The Western viewer – hardened and oversaturated with mass media on a daily basis – is looking for something to hold on to, some kind of recognition, but fails to find it.

In literary sources, icons are frequently described as "windows on eternity", and Kozakis' monochromes also function as a kind of two-way mirror. The works lie somewhere in between the artist and the viewer, and bring about a reciprocal projection: what lies behind the artist's gaze, and what drives us to look in this way?

The monochrome surface does not furnish us with an answer, but merely reflects the echoes of these musings.

Melanie Deboutte

Maaike Kramer

STATES OF CONSTRUCTION

We aren't constantly aware of it, but almost everything around us has been constructed, and we continue to construct.

Maaike: 'In the presentation at The Solo Project, I want to showcase works that focus on bringing underlying, systematic processes to light, showing that spaces are created by people, and that they are a form in which ideas are stored. I incorporate different stages of the creating process into my work; from the monumentality of the final work, to the materials and methods that lead up to it. During the creating process, the work goes through various phase transitions, dictated by the materials and methods. Sketches are given a sculptural translation, are photographed, printed, enlarged, cast, and copied.'



De Achterwand

2020

Pigment, photoprint and porcelain in concrete

25 x 77 x 4 cm

Represented by

Art Gallery O-68

Velp - The Netherlands

+31 (0)6 12594329

info@gallery-o-68.com

www.gallery-o-68.com

Philip Lumai



Sketch for Polychrome Sculpture 8
2020
Oil and spraypaint on linen
201 x 245 cm

Represented by

V/MSP Gallery
Brussel, Belgium
+32 (0)494 089872, +49 (0)157 86 80 54 56
info@vmisp.gallery
www.vmisp.gallery

Born in Bristol in 1968, Philip Lumai studied at Falmouth in Cornwall and later in Liverpool, subsequently living and working quite nomadically in France, Germany, the U.K and Belgium. Both intellectual and individualistic his paintings attest to an uncompromising commitment to the advancement of painting in it's most fundamental terms of colour and form. His monochrome paintings on aluminium from the early 2000's became well known amongst collectors and artists in London, and Berlin and were also shown in Brussels at the Galerie Ledune.

Expressing a risky disregard for safe stylistic continuity, Philip Lumai is currently working simultaneously on five distinct and ongoing series of paintings, progressively reorientating historical perspectives using idiosyncratic ideas or 'generative concepts' that are reflected in the titles of his works. Without doubt, a colour painter who is inspired by the legacy of the great modernist masters, he is interested equally in the generation of abstract form and draws upon his studies of western philosophy to express the capacity of painting as a vital and critical experience of thinking today.

Manal Mahamid



On the origin
2015
Bronze
40 x 40 x 50 cm

Represented by

Bab idDeir Art Gallery
Bethlehem, Palestine
+972 569 585 775
info@babiddeir.ps
www.babiddeir.ps

Manal Mahamid (born 1976) is a multidisciplinary Palestinian artist based in Haifa and Dublin since 2020. She was born in “Moawia”, a Palestinian village. Mahamid works across multiple mediums, including sculpture, video, installation, painting, and photography.

She earned her Master's in Fine Arts at the University of Haifa in 2006, which was made possible by obtaining a scholarship of Excellence from the university. She received a degree in Museology and Curation from the University of Tel Aviv four years later.

She is a recipient of the 2007 Delfina Foundation's Resident Artist Award as part of the Riwaq Biennale, a collaboration between the Delfina Foundation and the A.M. Qattan Foundation.

Her work has been part of several solo and group exhibitions in London, Chicago, Cairo, Dusseldorf, Haifa, Ramallah, Um El Fahim, Jericho.

She also exhibited her work as part of the Qalandiya International Festival in 2014 and 2016, organized by the Arab Culture Association in Haifa.

Paul Nassenstein



Boats, music and fish
2021
Mixed media on paper
70 x 100 cm

Represented by

Luycks Gallery
Tilburg, The Netherlands
+31 (0)6 22 800 638
info@luycksgallery.com
www.luycksgallery.com

In an alienating universe, Paul Nassenstein (born 1966) challenges the laws of gravity and human scale. Colossal spaces are unerringly manifested through refined use of colour, light, shadow and distorted perspective. Upon closer inspection, these are inhabited by human and animal figures, equal parts miniscule and mysterious, appearing in an absurdist, contemporary 'global theatre' in which doom is never far away. In his drawings too, he gestures towards this nether region. Yet his associative images often diffuse fatalism with humour. Despite their narrative character, his imaginative and fantastical paintings, drawings and gouaches repeatedly transcend the merely anecdotal. Nassenstein's work varies from small, sometimes miniscule drawings, to paintings of 2 by 3 metres.

Following a degree at the Rietveld Academy in Amsterdam, Nassenstein has won several prizes, including the Dutch Royal Prize for Painting (1995 and 1997), The Prix de Rome (Netherlands) for Drawing (1998), and, recently, the Van Ommeren-De Voogt Prize (2018). His work can be found in numerous private, corporate and museum collections, among which are ABN AMRO, AkzoNobel, Museum Boijmans Van Beuningen, Gemeentemuseum Den Haag, Centraal Museum Utrecht, Caldic, Deloitte, Rabobank, Eneco, Ernst & Young, and Stedelijk Museum Amsterdam.

Haidee Nel



Ankole

2020

Mixed media - Figure: Resin, marble dust - Mask: Resin, marble dust, Rhinestones Dress: Carved Jacaranda wood -

Podium: Jacaranda wood, marble dust

69 × 20 × 62 cm

Represented by

Uitstalling Art Gallery

Genkt, Belgium

+32 (0)475 322836

danny@uitstalling.com

www.uitstalling.com

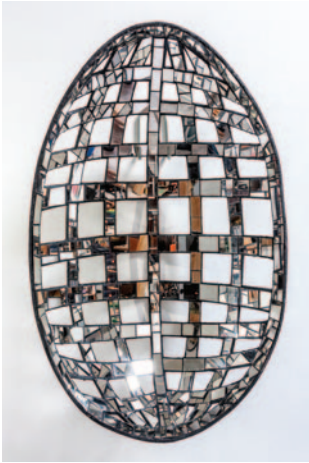
Haidee Nel (born 1977) is a sculptor and installation and performance artist who lives and works in Swellendam, Western Cape, South Africa. Her artworks consist of a mix of wood, cement and fabric that she often processes with resin. Because of her fascination for color and texture, she creates images that swallow you up in an unprecedented story.

Her images initially resemble puppets, but soon you will realize that the figures all play their own role. They take you by the hand through their world and unknowingly connect you with the child in each of us. Haidee Nel creates works with themes. Each one of them has a very clear philosophical deeper meaning attached to it.

What does it mean to be human? Her work is an exploration of discovery about one's identity and the many aspects that cover up the true self. The mask as a means to understand humanness, by trying to uncover what is illusion and what is real. She uses the mask and specific clothing styles to visually communicate that which cover or express our identity, knowingly or unknowingly, in order to perform in this masquerade called life.

In the masks we wear, the innocent and sincere child within us falls asleep more and more. Life in itself becomes the Masquerade.

Mike Ottink



Data Flood Prospector
2020

Wall sculpture in flexible plywood, non woven textile,
rubber and mirror
130 x 80 x 35 cm

Represented by

Galerie Frank Taal
Rotterdam, The Netherlands
+31 (0)6 41400927
frank@franktaal.nl
www.franktaal.nl

In his projects, Mike Ottink playfully examines sensory perception and experience. Intuitively he works on his visual language in which transitions occur from one sensory discipline to another.

Initially his paintings and books evolved out of drawn graphic scores. Autonomous pictures cite 'volatile' installations or performances of sound and moving images. They are an alternative to sound, photo, or video recording, which in his view, corrupt the moment of execution.

These works resonate with the ideas of David Bohm on 'Quantum Coherence': 'The fabric of reality is a holistic medium where everything coexists with everything else. The so-called 'Implicate Order'.

In tune with ideas of stretching perceptual borders, Mike Ottink designs and builds his own drawing and painting tools.

His recent works mirror toward the view that although information seems volatile and entropic, it does not really get lost. It merely shows to be an essential building block in our sense of reality. Yet filtered from its morality and meaning. He works toward the philosophy that we create islands of meaning in an ever-increasing flood of random data. (And echo's James Gleick's insights on science and information history; 'The Information: A History, a Theory, a Flood'.)

Through collaborations such as Amsterdam's VHSUHF he also creates musical instruments and techniques in the context of audio-visual performance. In an effort to evoke, experience, and express the invisible, as well as the inaudible, his works stand as the intuitive science: the alchemy of noise and the desire to find something universal and tangible within.

Andrea Radai

36



With racket
2021
Oil on canvas
40 x 30 cm

Represented by

Art Gallery O-68
Velp - The Netherlands
+31 (0)6 12594329
info@gallery-o-68.com
www.gallery-o-68.com

STATES OF EXCEPTION

In 1983, the 15 year old Antillean boy Kerwin Duinmeijer was murdered in Amsterdam by a skinhead.

Since, Duinmeijer's death has become a symbol of racist violence in the Netherlands.

The story has always struck Andrea Radai, not only because it provides an insight into glaring racism of Dutch society, but perhaps even more because of Kerwin's backstory. After migrating to the Netherlands from Curaçao as a child, Kerwin (then still called Kerwin Lucas) had had a difficult relationship with his mother and moved in with the white Duinmeijer family, ultimately even taking on their name.

Years ago Radai stumbled upon holiday photographs of the Duinmeijers. In the snapshots we see Kerwin playing badminton and the family relaxing around their caravan. The images are mundane. Yet it is in their very banality that they offer a striking testimony of a struggle around identity, which in retrospect is radically complicated by Kerwin's violent death.

In her work, Radai often focuses on the blurred boundaries of the private and the public, as well as on the (dis)comfort of voyeurism. The paintings of the Duinmeijer family form a new, urgent exploration of these themes as the holiday photographs offer an entry point to explore power dynamics in the intimate arena of the family.

Schälling | Enderle



Balanced

2016

Sculpture, Petit Granit, Oak, Fir

106 x 113 x 15 cm

Represented by

V/MSP Gallery

Brussel, Belgium

+32 (0)494 089872, +49 (0)157 86 80 54 56

info@vmssp.gallery

www.vmssp.gallery

Besides their experience of working in quarries in different countries, the artists Schälling | Enderle have been for many years constructing sculpture with stone extracted from quarries in Wallonia. The subtle language that emanates from their work is based on examining the concept of sculpture itself, questioning established European traditional views of art. Seeing sculpture as more than a work of reduction and pleasing proportions, it has the potential to take us beyond our limited ideas of place, culture, times and the nature of matter.

In the formative and tense space between the choice of the raw material and the production of an art work they have developed a subtle understanding of their materials. For Schälling | Enderle it is matter, immanent with life and carrier of information. With reference to Giordano Bruno, matter and spirit are one and the same- every particle of reality is indivisibly composed of the physical and spiritual. Their sculptures and works on paper condense this belief and further it through their work process. As wide ranging as their individual projects may be, one of the central aspects to their approach calls into question the identification of materials and what we expect of them, or project upon them.

Photography: Peter Hinschläger

Lisette Schumacher

Lisette creates works that express her fascination for architecture. Often, the realization of a new series starts with observation. She explores new environments by visiting residential complexes or architectural sites, observing their shape, dimensioning and use of light. Lisette magnifies the details she notices during her stay to translate the magic of a space to abstract, layered and spherical paintings. Back in her studio, in-depth research into technique, material and colour schemes result in eye-catching works in which spaciousness is determined by colour transitions and contrast. Gradients symbolize light falling and spreading into a certain space. Her artistic practice revolves mostly around painting, though she has explored the realms of sculpture and installation as well.



38

Stellar Waves I
2022
Acrylic on canvas
100 x 120 cm

Represented by

Root Gallery
Rotterdam, The Netherlands
+31 (0)6 23819111
contact@root.gallery
www.root.gallery

Nancy Slangen



Cosplayers #11
2019

Mixed media on canvas
180 x 150 cm

Represented by

Kusseneers Gallery
Brussels, Belgium
+32 (0)475 651109
info@kusseneers.com
www.kusseneers.com

Nancy Slangen's art resembles an enticing, toxic paradise of images, at first sight carelessly assembled, but which, on closer inspection, still harbours thorns. Her art looks worldly: she eagerly plucks from other cultures, but also the greasy and occasionally pungent jars of recent histories that the world has learnt how to keep, in all respects, in an uneven balance. Her innocently assembled paintings and three-dimensional sculptures seek conflicts, contradictions and wry juxtapositions in staged propositions.

The work appears cheerful but it quickly loses its rosy flush and sobers up into small and wry nightmares. Nancy Slangen knows how to tackle the cultural veneer that clings to a person with her bare hands, and in so doing – via the diversions of intelligently conceived and sublimated narrative storylines – to cut humanity's existence d'être to the bone with verve, and to occasionally evoke it with great potency.

These paintings immediately remind one of filmic-burlesque performances in which the images evoked become a storyboard, rather like a cycle of painted 'stills' /sculptures/constellations minus the (condemnatory) or prejudging effect.

Dolls belong in a doll's house, but children manipulate them with a real-life earnestness – a form of role-play with dolls in which youngsters try and gain a place for themselves in the big wide world. Dolls are the alter egos through which children (once again) try to 'get rid' of the frustrations and miseries that are inflicted upon them by others. The world of dolls is a world of imitation – a real and imaginative diversion that enables one to avoid, or literally escape, the directness or coarseness of words.

Luk Lambrecht

Koen Taselaar



40

The Well Meaning Snakepit

2020

jacquard weave

235 x 170 cm

number 2 from an edition of 2 + 1AP

Represented by

m.simons

Amsterdam, The Netherlands

+31 (0)6 202 30 900

m@michielsimons.com

www.michielsimons.com

Rotterdam based artist Koen Taselaar has been known for his drawings and ceramics for years. His drawings weave graphic elements, text and drawings of objects and animals into dazzling and often humorous works on paper. In 2018 the Textielmuseum in Tilburg asked him to make a drawing commemorating the Bauhaus in the Netherlands, which in collaboration with TextielLab was turned into a grand tapestry. In the years that followed, the collaboration turned out to be fruitful. Nearly 20 tapestries have been created, 3 of which will be shown at the 2022 edition of The Solo Project.

Elmar Trenkwalder



WVZ 336 S
2019
enameled ceramics, 2 elements
204 x 55 x 30 cm

Represented by

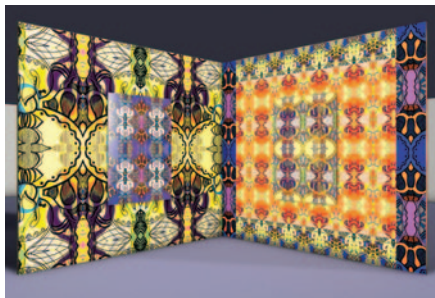
Bernard Jordan gallery
Paris, France
+33 (0)1 43543912
galerie@bernard-jordan.com
www.galeriebernardjordan.com

The work of Elmar Trenkwalder is about the presentiment of the form, as the presentiment of seduction. In Elmar Trenkwalder's sculpture, volumes, signs and beings take on the appearance given to them by the artist's hands. Each work is the fruit of an experimental know-how that guides the body more than the mind.

In this, the sculptures are organized according to an almost amorous logic, made of intertwined impulses, repetitions and improvisations. Duality is intimately embodied there: sexual and symbolic, architectural and ornamental, constructed and unexplored, the form seems to progress gropingly, almost blindly, while being made to be contemplated.

The enamelled ceramic that the artist uses gives the feeling of a material that is constantly unfolding, a material that encompasses and covers, like a skin alternating expansions and invaginations. There is growth: a vertical growth, straightening of the visceral and cartilaginous world, in front of which a wandering is possible. We find ourselves there as in an ideal Palace, budding and inhabited by the unconscious, a palace that is not anthropomorphic, but clearly organic. The works are an exploration of this wandering and, like a dream, in perpetual transformation, they maintain a primary relationship to the world according to a logic whose development goes from the simplest to the most elaborate. It is only gradually that the combination of forms expresses its complexity.

Christie van der Haak



42

No title, pattern design on wallpaper and epoxypanels
2022
print on paper, print on dibond, epoxy
2 x 350 x 400 cm

Represented by

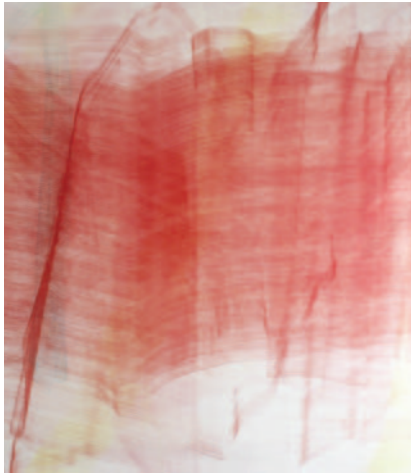
Galerie Maurits van de Laar
The Hague, The Netherlands
+31 (0)6 36200307
info@mauritsvandelaar.nl
www.mauritsvandelaar.nl

In the 1980s Christie van der Haak (1950) established her name as an artist with her paintings of madonnas, which she partly covered with ornamental shapes. The ornament has been a constant in her work ever since. Around 2003, Christie van der Haak gradually switched from painting to designing patterns. They function as autonomous artworks, but can also be used for furniture upholstery, wall coverings, tapestries, stained glass and clothing.

Amongst her most important projects is the Wofsonian Museum in Miami in 2016 where the façade and entrance hall of the museum were covered with her patterns. Furthermore she had exhibitions at the Stedelijk Museum Schiedam, Kunstmuseum Den Haag, Museum De Lakenhal, and the Stedelijk Museum Kampen.

Amongst her commissions are upholstery and a stained glass ceiling at the Grand Hotel Amrâth Amsterdam, wall decorations at the ING bank Leeuwarden and the embassies of The Netherlands in Oslo, Havana, Washington and Istanbul.

Romee van Oers



Untitled
2021
eggtempera, gesso, gouache on linen
200 x 173 cm

Represented by

Galerie Franzis Engels
Amsterdam, The Netherlands
+31 (0)6 31000323
www.franzisengels.nl
franzisengels@outlook.com

Romee van Oers was born in Leiderdorp (Netherlands) in 1993. In 2016 she graduated at AKV St. Joost Breda. After this she followed the Bcademie and had two museum exhibitions in 'Stedelijk museum Breda' and one in 'De Lakenhal' Leiden.

In her graduation year she was selected for the prestigious "Best of Graduates" at Ron Mandos Gallery, Bart Gallery both in Amsterdam and Nijmegen, Young sprouts at the CBK Amsterdam.

In the same year she was nominated 4 times:

Hollandse Nieuwe (Galerie Bart), Ron Mandos Young Blood Award, Buning Brongers Prijs, Kunst aan de Dijk Price.

In 2020 she got the Hermine van Bers art price.

Her work is in the collection of Stedelijk museum Breda, museum de Lakenhal, Eerste kamer der Staten Generaal. She also was invited to make a sketchdesign for the temporary meeting room of the Eerste kamer der Staten Generaal.

Bart Vandevijvere



Attempt to reconstruct the tactics
2022

Acrylic on canvas
80 x 60 cm

Represented by

Gallery Sofie Van den Bussche
Brussels, Belgium
+32 (0)476 92 06 47
sofie@sofievandenbussche.be
www.sofievandenbussche.be

The paintings of Bart Vandevijvere (°1961, lives and works in Kortrijk) possess a sort of undercurrent, a continuous chain of actions and choices that stretches out across his whole oeuvre and links all his works together.

Everything about the stages, planes, structures and tints in his pictorial oeuvre, which he often describes as Wanderings in between, suggests that the journey does not begin or end at the edges of each painting. If at first sight they appear random, they also include logic and deliberate intervention.

Vandevijvere's abstract painting quest is a balancing act between controlling and letting go. Rationality on the one hand alters with external circumstances ready to creep in - the reluctance of the paint, physical laws, destiny - represented in the cracks and spaces in the canvas.

The entire composition concept is grafted onto the course, the cycle of coming and going, cause and effect. In this area he finds both a source of inspiration and an ally in contemporary (improvised) music. A thirty-five year wanderlust.

Simon Verheylesonne



Abiding Scaffold
2021
80 x 80 x 205 cm

Gift
2014
39 x 43 x 25 cm

Represented by

Kusseneers Gallery
Brussels, Belgium
+32 (0)475 651109
info@kusseneers.com
www.kusseneers.com

Abiding Scaffold was presented for the first time as part of the 2021 Bruges Triennale 'Inspired By' parcours.

During his first museum exhibition, at Museum van Deinze en Leiestreek, also known as Mudel, this sculpture proved to be a key work with an entire space dedicated to it.

Verheylesonne's body of work collects fragments of history between men, nature and art. Through deconstruction, reduction or fragmentation he stages his subjects creating a sense of romantic nostalgia, mystery and myth.

When gazing upon the piece we see a refined wooden construction containing a spire that is shut off from the outside viewer by a veil that runs through the casing thus creating a cocoon like effect, making it harder to fully behold the object inside. Visually referring to the many monuments across the globe that are in a state of restoration, the work glorifies this ongoing cycle of decay and revival of immovable heritage. The reason why the artist chose a church tower is obvious. Growing up and looking over the glowing landscape of Flanders there's always at least one spire that punctures the horizon.

Nils Verkaeren



46

When I Was A Boy #2

2018

Oil on panel

17 x 22,5 cm

Because all potential beholders of the landscape and nature paintings by Nils Verkaeren can easily and immediately recognize the motifs, the imagery, it becomes possible to transcend this mentally and focus instead on the individual brushstrokes, on the regular and irregular patches of vibrant or somber color, on the density of the paint as a physical substance, which in the virtually relief-like surface structure reveals its materiality. Especially with the large-format works, the gradual approaching of the viewer as he or she steps closer and closer to the canvas inevitably leads to a shift of perception. The image slowly but surely dissolves into its component parts and an understanding for the "abstraction" of the imagery sets in. Up close—so close that the texture of the canvas becomes visible—one gets an intimation of the artist's encounter with the two basic materials of painting: canvas and oil paint. This encounter is both sensual and violent, both caressing and bruising. It carries the traits of a true love affair, an explosion of human emotions.

Gérard A. Goodrow

Represented by

Kusseneers Gallery

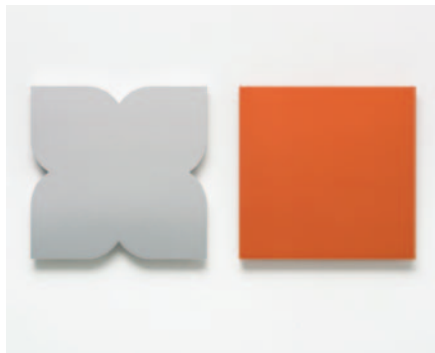
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www.kusseneers.com

Cecilia Vissers



What came before
2017
Anodized mill aluminium
22 x 21,5 x 1,2 cm

Represented by

Galerie Helder
The Hague, The Netherlands
+31 (0)6 48257111
info@galeriehelder.nl
www.galeriehelder.nl

Cecilia Vissers (1964, NL) lives and works in Sint-Oedenrode (NL) and graduated 1993 at Academy for Art & Design, 's-Hertogenbosch (NL).

More than three decades Vissers experimented with abstract and conceptual art practices. Working variously in metal sculpture, photography and printing techniques, Vissers' art references to the wild landscapes of Ireland and Scotland. Her sculptures are practically flat and fundamentally frontal and are made of thick solid steel or aluminium plates. The materials and techniques used, as well as her approach, have precedents in constructivism.

As art historian and lecturer Dr. Alistair Rider (UK) puts it: "The commitment to absolute technical precision, which these sculptures exhibit, would undoubtedly have appealed to the exacting production standards of Donald Judd. Vissers' approach to making art has much in common with the pared down language of American minimalism, with which artists such as Judd and Dan Flavin are now associated. But her work also belongs to an older tradition of geometric abstraction that derives inspiration from the natural world."

Cecilia Vissers has received various grants and publications. Her work was shown in many solo exhibitions at various locations throughout Europe and USA. It has been purchased by various professional and private collectors throughout Europe and USA likewise.

Vadim Vosters



Museum IV

2017

Acrylic, oil, pigment, phosphor, lacquer on canvas

130 x 110 cm

Represented by

Galerie Pamme-Vogelsang

Cologne, Germany

+49 (0)171 86318234

info@pamme-vogelsang.de

www.pamme-vogelsang.de

Vadim Vosters (*1979 in Colmar) lives and works in Brussel. He studied at the Sint-Lucas Academie in Ghent, Kurvataide Academia in Helsinki and the Academy of „Mixed Media“ in Ghent. In addition to several solo exhibitions in Belgium and abroad he participated in group exhibitions in Belgium, Germany, Luxemburg, Japan, The Netherlands and the USA.

Vosters art demonstrates a deep and thoughtful understanding of the classical subjects of art. His paintings shows a closeness to the baroque period and the constant confrontation with artificial luminous light is unmistakable. There is no light without darkness and Vosters lighteneth the dark to disclose what is left behind. As he says, "Light is the blood of painting."

In Vosters "Museum" paintings the beholder follows a torchlight barely unveiling artefacts in the ruins of a museum. However, the artefacts are works of contemporary art strewn in apocalyptic landscapes. It seems that the today famous works have survived the centuries, but what happened to their understanding? Do they still transport today's message?

When the light is off, Vosters works start emitting light. The torch still glows - the artefacts have fallen back into the dark. Again darkness is in back in control. If it wasn't for the torch.

Tom Woestenborghs



Stijn
2021
x-film collage on dibond, framed
160 x 105 cm

Represented by

Galerie Frank Taal
Rotterdam, The Netherlands
+31 (0)6 41400927
frank@franktaal.nl
www.franktaal.nl

Tom Woestenborghs (1978) lives and works in Merksplas, Belgium.

He obtained his Master Degree in Painting at St. Lucas and his postgraduate degree at the Higher Institute of Fine Arts (HISK) Antwerp.

Woestenborghs is a visual artist who uses photographic images as a starting point for collages. He collects and archives images mainly photographed by himself.

If an artist takes an existing image out of its context and uses it as a work of art, he has a purpose for it in doing so. As an artist, you raise a social issue for discussion.

Woestenborghs' work appears to be photographic, but they are factually collages. He builds his 'paintings' in many layers of plastic, up to twelve layers. Trained as a painter, Woestenborghs switched to plastic because this material has a brighter effect than paint. He shows his collages as 'paintings' but also as lightboxes.

Woestenborghs is currently working on a series, "We're just obvious: A standstill." This series centers around the idea of the society portrait as a metaphor for personal and social expectations.

Antonella Zazzera



50

Armonico

2021

Sculpture – copper thread

50 x 55 x 54 cm

Represented by

Antonella Cattani contemporary

Bolzano, Italy

+ 39 348 3142391

info@accart.it

www.antonellacattaniart.com

Born in 1976 in Todi (PG), Italy. Graduated (1999) from the Fine Arts Academy Pietro Vannucci in Perugia.

Her artistic research is based on the power of signs and traces, on what she calls Segnotraccia, a visual and sensory archetype which becomes a total identification with the Being in its making. The copper wire is the basic material, that, combined with light, constitutes the most works by Antonella Zazzera. The artist weaves the thread of her sculpture with her hands, trying to feel the harmonious point where the copper wire has to be inserted.

The light, absorbed and exhaled by the copper wire, generates chromatic interferences, and makes the forms become non- forms. Looking at way in which the sculptures take their place on the wall or on the floor we can have the impression of not dealing with a work of art in the strictest sense but, rather, with a work/event or with genuine installations.

The artist started to exhibit her works in the 1990s with solo shows, as well as participations in high level group exhibitions in public spaces and galleries, both in Italy and abroad.

In 2005 she won the 1st Prize for Young Italian Sculpture established by the National Academy of San Luca in Rome.

In 2016 she received the Arnaldo Pomodoro Sculpture Price, Foundation Pomodoro, Milan (I).

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