

PREVIEW

Giants

(EXHIBITION) 22.02 – 30.03.2024

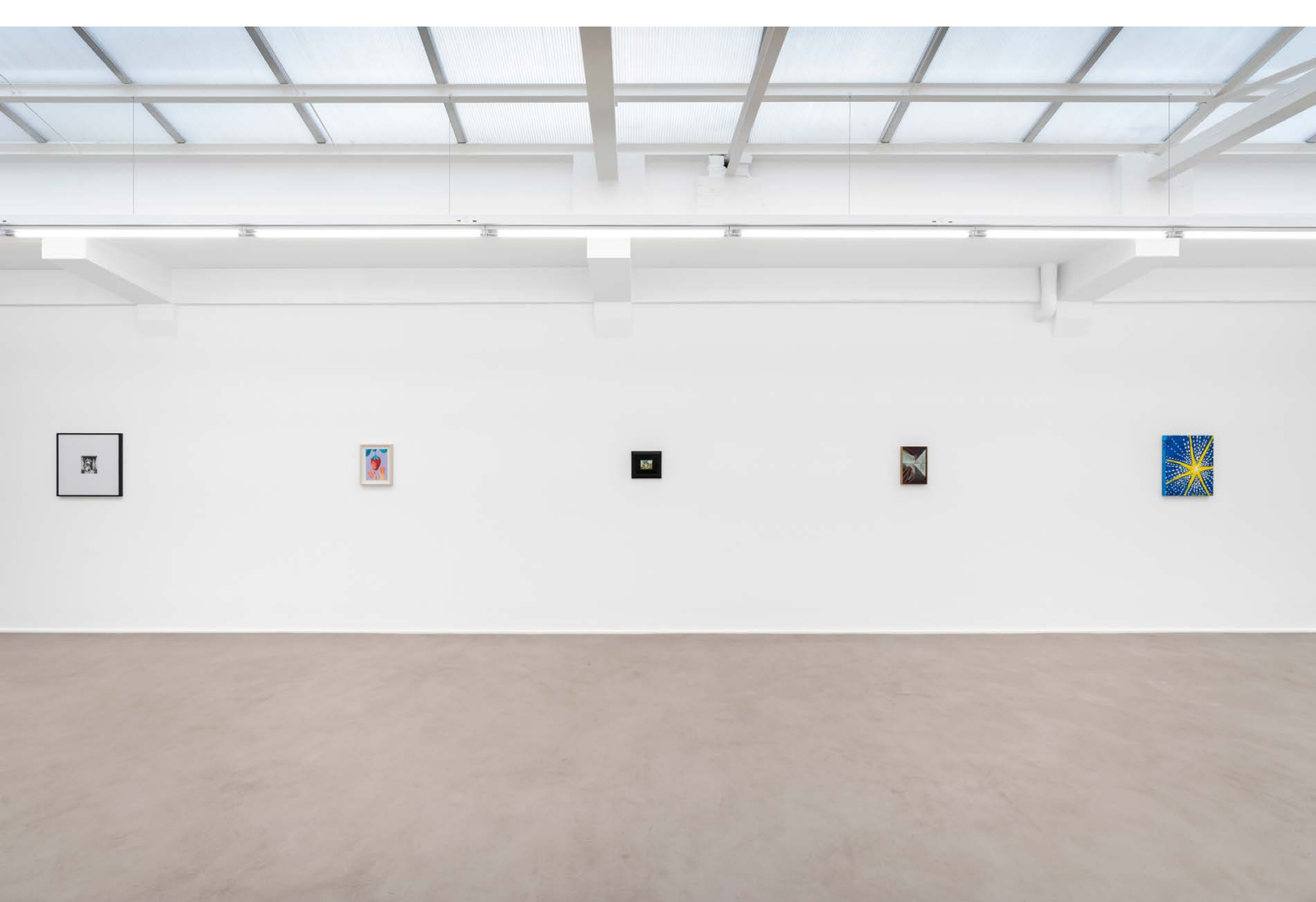
(GALLERY) LIVOURNE 35

Cornelia Baltes
Alvaro Barrington
Genesis Belanger
Roger-Edgar Gillet
Louise Giovanelli
Matthew Hansel
Sanam Khatibi
Chris Martin
Patrizio di Massimo
Alvin Ong
Nicolas Party
Tom Poelmans
Emily Mae Smith
Gert & Uwe Tobias
Léon Wuidar

rodolphe janssen

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CORNELIA BALTES
TAA, 2023
ACRYLIC ON CANVAS
52 X 42 X 5 CM
20 1/2 X 16 1/2 X 2 IN
(CBAL020)

[Enquire](#)



CORNELIA BALTES
TIG, 2024
ACRYLIC ON CANVAS
22.5 X 16 CM (FRAMED)
8 7/8 X 6 1/4 IN
(CBAL021)

[Enquire](#)



ALVARO BARRINGTON
KOBÉ: SKY'S THE LIMIT, FEB 2024, 2024
DRAWING ON CONCRETE FRAMED IN JEANS
62 X 72 X 5 CM (FRAMED)
24 3/8 X 28 3/8 X 2 IN
(ABAR013)

Enquire







GENESIS BELANGER
MONKEY BITE, 2023
OIL ON OIL SIZED PAPER
25.9 X 17.9 CM (UNFRAMED)
10 1/4 X 7 1/8 IN
34.2 X 26.3 CM (FRAMED)
13 1/2 X 10 3/8 IN
(GBEL026)

[Enquire](#)



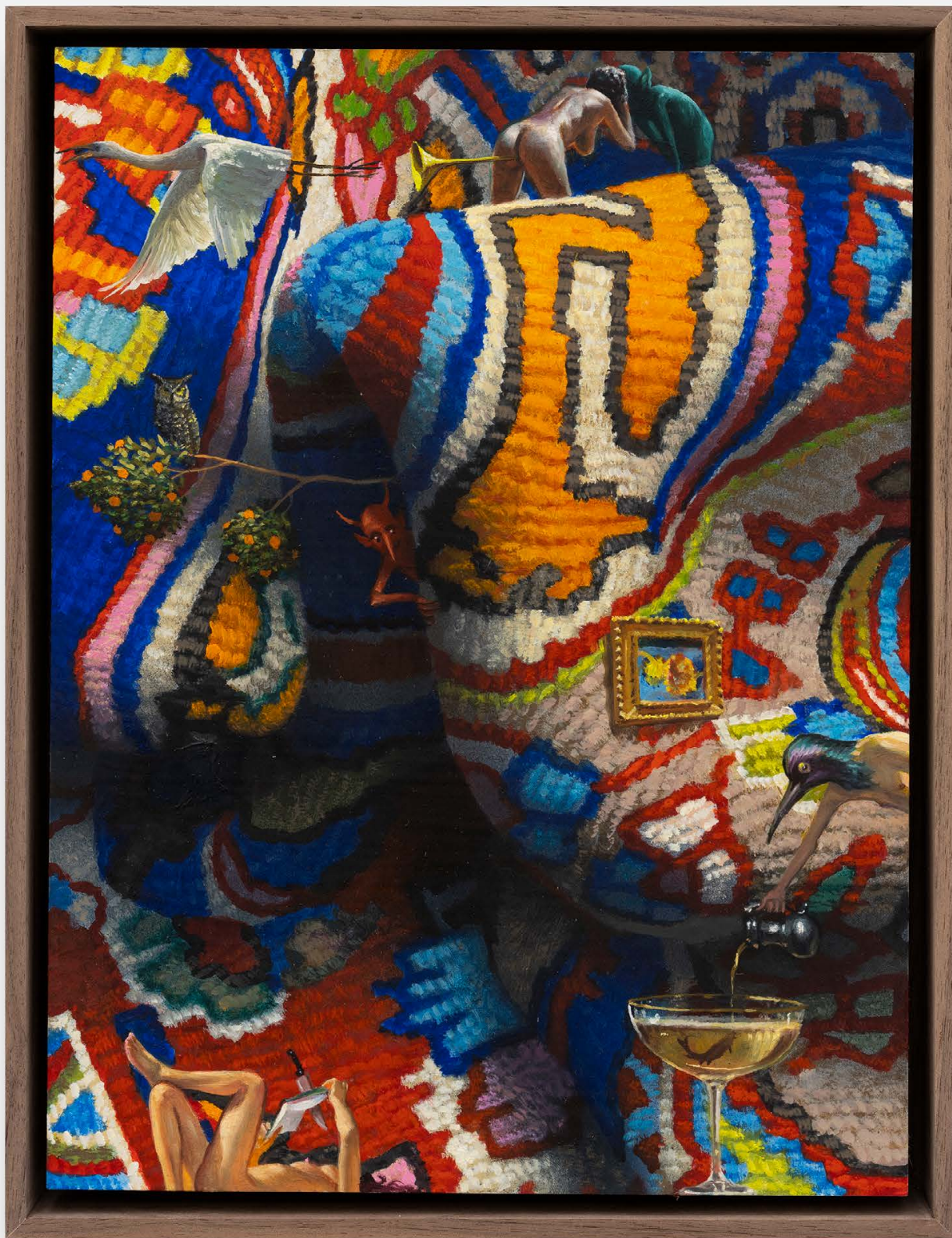
ROGER-EDGAR GILLET
UNTITLED, 1989
OIL ON CANVAS
19.1 X 27.3 X 3.8 CM
7 1/2 X 10 3/4 X 1 1/2 IN
(REGI021)

Enquire



LOUISE GIOVANELLI
NODE, 2020
OIL ON CANVAS
31 X 20 CM
12 1/4 X 7 7/8 IN
(LGI0001)

Enquire



MATTHEW HANSEL
GOOD FENCES MAKE GOOD NEIGHBORS, 2023
OIL ON PANEL
32.8 X 25.2 X 5.7 CM (FRAMED)
12 7/8 X 9 7/8 X 2 1/4 IN
30.5 X 22.9 CM (UNFRAMED)
12 X 9 IN
(MHANS004)

Enquire



SANAM KHATIBI
WHEN YOU FALL IN YOUR DREAMS, YOU DIE IF YOU HIT THE GROUND, 2023
OIL ON PANEL
22.7 X 25.7 CM (FRAMED)
9 X 10 1/8 IN
(SKHA249)

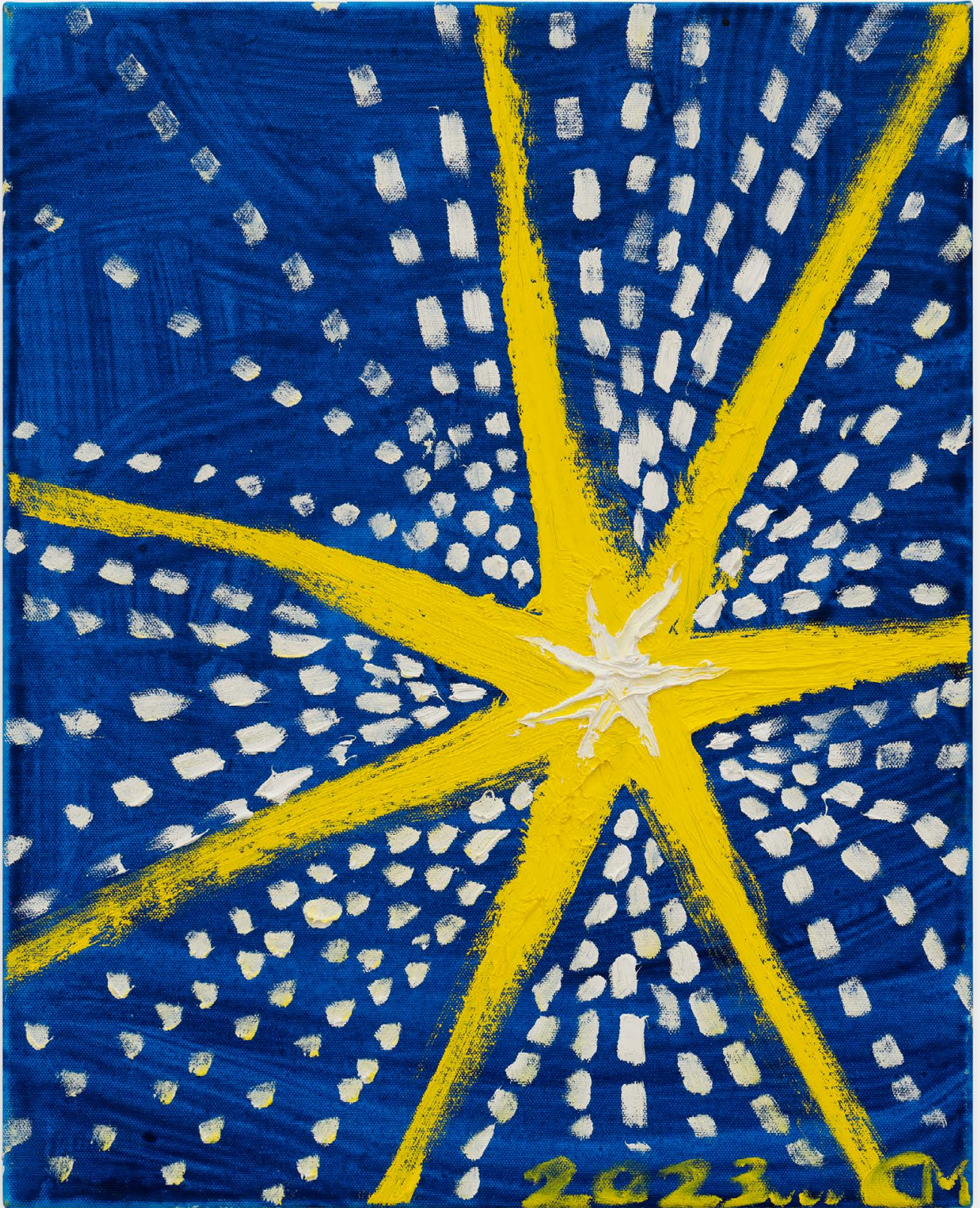
[Enquire](#)





CHRIS MARTIN
HOMAGE TO HENRY TAYLOR, 2023
OIL AND ACRYLIC AND COLLAGE ON CANVAS
50.8 X 40.6 CM
20 X 16 IN
(CMAR077)

Enquire



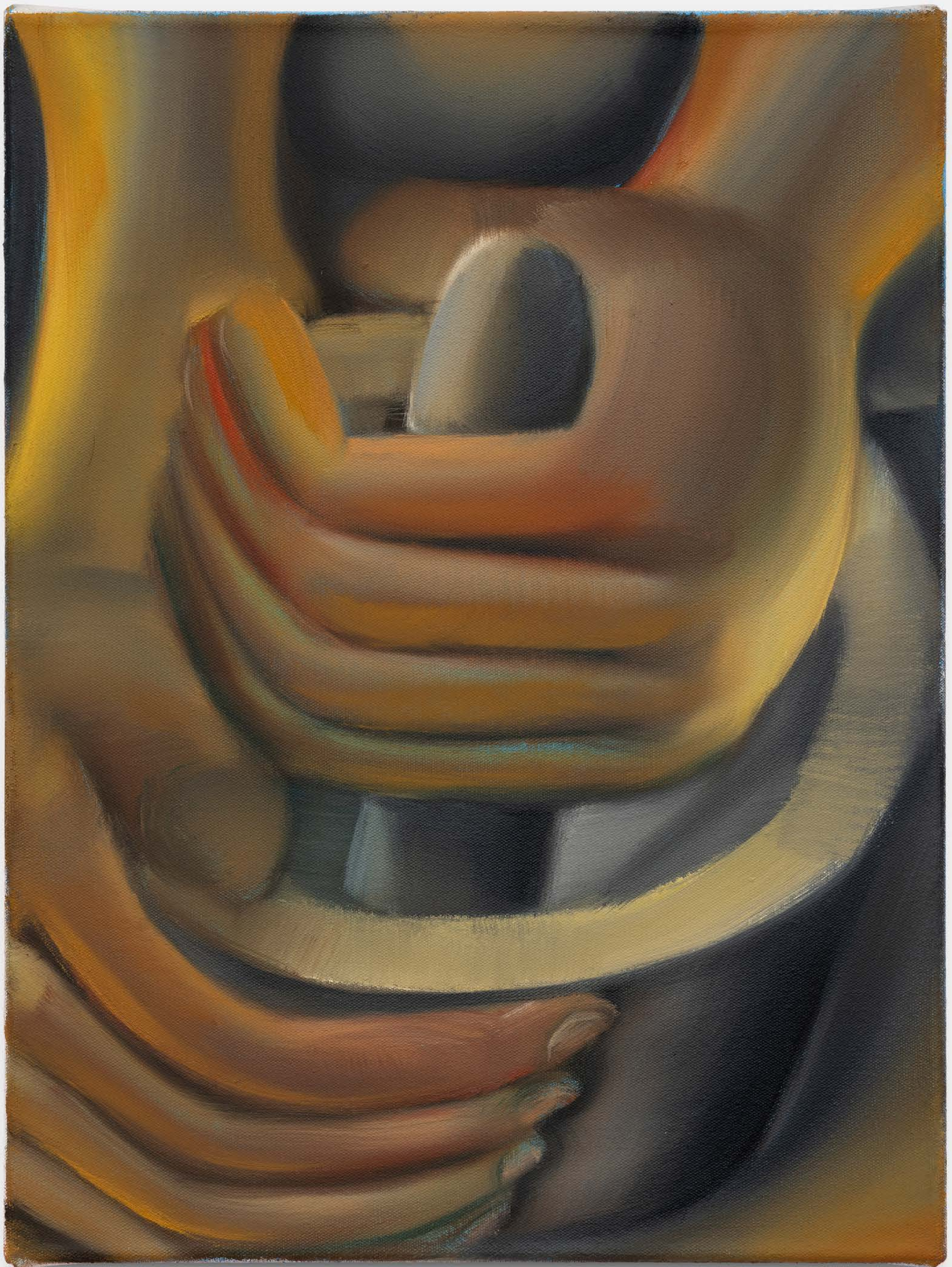
CHRIS MARTIN
STAR, 2023
OIL AND ACRYLIC ON CANVAS
50.8 X 40.6 CM
20 X 16 IN
(CMAR078)

[Enquire](#)



PATRIZIO DI MASSIMO
DIANA (BIG TEARS), 2023
OIL ON LINEN
31 X 25.5 CM (UNFRAMED)
12 1/4 X 10 IN
44.2 X 38.7 X 6 CM (FRAMED)
17 3/8 X 15 1/4 X 2 3/8 IN
(PDMA027)

Enquire



ALVIN ONG
REMPAH, 2024
OIL ON CANVAS
41 X 31 CM
16 1/8 X 12 1/4 IN
(AONG019)

[Enquire](#)



NICOLAS PARTY
LANDSCAPE, 2015
PENCIL ON PAPER
14 X 13.5 CM (DRAWING) 5 1/2 X 5 1/4 IN
30 X 21 CM (PAPER) 11 3/4 X 8 1/4 IN
53 X 53 CM (FRAME) 20 7/8 X 20 7/8 IN
(NPAR001)

Enquire





TOM POELMANS
A SMALL DEVIL'S HOUSE, 2024
OIL ON WOOD
25 X 18 CM (FRAMED)
9 7/8 X 7 1/8 IN
(TPOE126)

Enquire



EMILY MAE SMITH
THE MAESTRO, 2016
OIL ON LINEN
35.6 X 27.9 CM
14 X 11 IN
(EMSM009)

Enquire



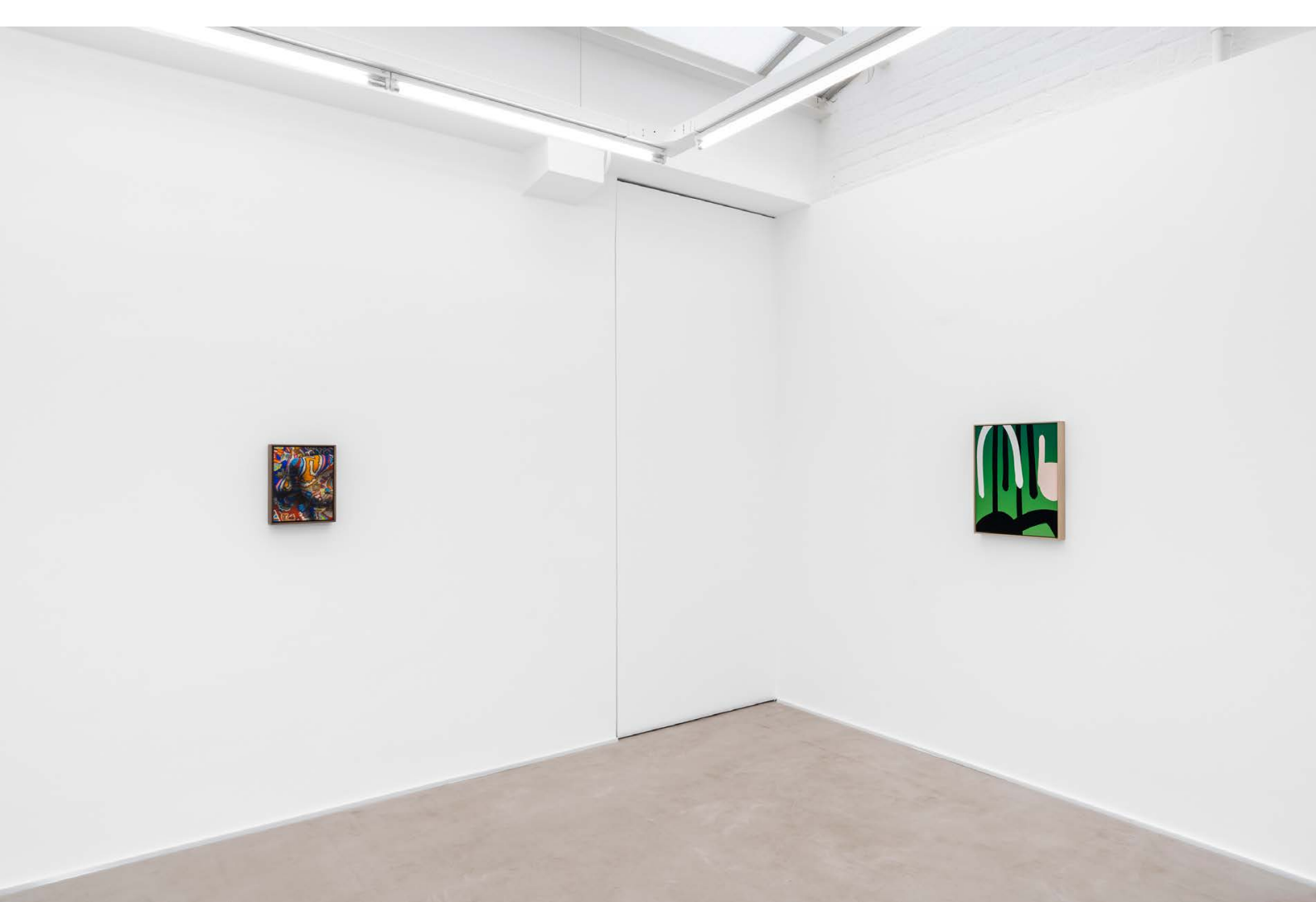
GERT & UWE TOBIAS
UNTITLED (GUT/M 2954/00), 2019
MIXED MEDIA ON CANVAS
40 X 30 CM
15 3/4 X 11 3/4 IN
(GUT0646)

[Enquire](#)



LÉON WUIDAR
19 FÉV. 14, 2014
OIL ON CANVAS
40 X 30 CM
15 3/4 X 11 3/4 IN
(LWUI277)

[Enquire](#)







Cornelia Baltes

(BORN) 1978, MÖNCHENGLADBACH, GERMANY
(BASED) BERLIN, GERMANY

Cornelia Baltes is a German artist known for her paintings and installations that stand on the edge of abstraction and figuration. Corporeal elements such as hands and feet, part of a face, often captured in motion, are teased out of bold colour fields and gestural forms that combine to hint at a narrative in pictorial space.

In crystallising 'moments' that seem charged with intensity and dynamism, Cornelia Baltes invites us into a coherent world where spontaneity and playfulness are balanced with unexpected detail: both meticulous and specific, yet light and effortless. Although the work allows us to feel it could have exploded into being, the thoughtful use of material tells us otherwise. Dense pigment is applied in a tightly controlled palette as solid fields or fine gradations which reveal or conceal the raw canvas, while 'spontaneous' brushstrokes are placed with care in spare but vibrant compositions. Tellingly, her approach to installation is a natural extension of this, anticipating lines of sight to allow the audience to feel the satisfying snap of creating a perfect composition.

This all signals a generosity to the viewer which also extends to the imagery in the work, which is open enough to invite us to overlay our own subjective experiences, morphing for each of us into a different narrative, into something personal and almost intimate while at the same time being open and universal in its ability to do so.

Cornelia Baltes graduated from the Slade School of Fine Art; London in 2011. She has exhibited in solo and group exhibitions at the Hamburger Kunsthalle, Germany; Andréhn-Schiptjenko Gallery, Stockholm, Sweden; rodolphe janssen, Brussels, Belgium; Nino Mier Gallery, Los Angeles, CA USA; Deichtorhallen Hamburg, Germany; Kunstmuseum Bonn, Germany; Kunstsammlungen Chemnitz, Germany; Museum Wiesbaden, Germany; Chapter Arts Center, Cardiff, UK; Mostyn, Llandudno, Wales, UK; Northern Gallery for Contemporary Arts, Sunderland, UK; ICA, London, UK; Walker Art Gallery, Liverpool, UK; Royal Academy of Arts, London, UK; Kunsthalle Nuremberg, Nuremberg, Germany; Museum Folkwang, Essen, Germany, Museum Kunst Palast Dusseldorf, Dusseldorf, Germany, among many others.

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[Biography](#)

Alvaro Barrington

(BORN) 1983, CARACAS, VENEZUELA
(BASED) LONDON, UK

Alvaro Barrington, born to Grenadian and Haitian migrant workers in Venezuela, was raised between the Caribbean and Brooklyn, before settling in London. He embodies a strong commitment to community that permeates his diverse artistic practice. Although he identifies primarily as a painter, his collaborations extend to exhibitions, performances, concerts, fashion, and philanthropy, including contributions to the Notting Hill Carnival in London. Barrington's inclusive approach to painting involves unconventional materials like burlap, concrete, and sewing, intertwining personal and cultural references. Influenced by Tupac Shakur, 90s hip-hop, jazz, the Harlem Renaissance, Marcus Garvey, and modernist icons, Barrington embraces an interdisciplinary approach akin to Robert Rauschenberg's Combines, incorporating real objects into his art. Continually expanding his constellation of references and inspirations, Barrington explores themes of birthing, migration, aspirations in the Black community, mass incarceration, time, self-love, and digital identities in isolated conditions through his exhibitions.

His first solo exhibition, which opened the same year he graduated, was curated by Klaus Biesenbach at MoMA PS1, Queens, NY USA, in 2017. His work has since been shown in numerous solo shows, including Karma, New York, NY USA; MassimoDeCarlo, Milan, Italy; Blum & Poe, Los Angeles, LA USA; Galerie Thaddaeus Ropac, Salzburg & Paris, Austria & France; South London Gallery, London, UK; Nicola Vassell Gallery, New York, NY USA; Emalin, London, UK; Corvi-Mora, London, UK; Sadie Coles HQ, London, UK; Galerie Thaddaeus Ropac, London, UK.

In the spring of 2024, Tate Britain Commission will debut a new site-specific installation by Barrington.

Genesis Belanger

(BORN) 1978, MASSACHUSETTS, USA

(BASED) NEW YORK, NY, USA

Genesis Belanger is known for her mysterious installations made from pastel-toned ceramics and cast-concrete objects. Her sculptures of everyday items take on human features, thereby making them alluring and slightly uncanny at the same time. Underneath all these soft pastel tones, Belanger's work takes a darker turn. Recurring motifs in her work such as cigarettes, pharmaceuticals and cosmetics address the manipulative power and the feeling of dissatisfaction caused by capitalism and advertisement in our contemporary society.

— LVB

Selected solo exhibitions include: The Blanton Museum of Art, Austin, Texas; Perrotin, Paris, France & Tokyo, Japan; Le Consortium, Dijon, France; rodolphe janssen, Brussels, Belgium; The Aldrich Contemporary Art Museum, Ridgefield, CT USA; François Ghebaly Gallery, Los Angeles, CA USA; New Museum, New York, NY USA; and an installation at the New Museum's Storefront Window, New York, NY, USA.

Belanger has participated in group shows at Arken Museum for Moderne Kunst, Denmark and Musée d'Art Naïf Anatole-Jakovsky, Nice, France.

Genesis Belanger will have a solo exhibition with rodolphe janssen in the spring of 2024.

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Biography

Roger-Edgar Gillet

(BORN) 1924, PARIS, FRANCE

(DIED) 2004, SAINT-SULIAC, FRANCE

(BASED) PARIS, SENS AND THE REGION OF ST MALO

From the beginning of the 1950s, defended by Michel Tapié, Gillet was part of the generation of post-war abstract painters, of the Paris school, before taking the path of expressionist figuration in the 1960s like Fautrier, Rebeyrolle and Dubuffet. Gillet was first exhibited in France by the historic galleries Claude Bernard, Rodolphe Stadler, Jeanne Bucher; then by the Ariel gallery run by Jean Pollak. He has also worked with Lorenzelli Arte, Italy; Nova Spectra, Amsterdam; Malborough, New York; as well as Stéphane Janssen, Fred Lanzenberg and Orion in Brussels. In Gillet's painting we find many Belgian and northern European influences from Rembrandt to Ensor first, but also a great connivance with his friends Alechinsky and Reinhoud.

Gillet is present in many Belgian private and public collections, including the SMAK, Ghent; the Royal Museums of Fine Arts, Brussels; Fondation Roi Baudouin: Thomas Neiryck donation on deposit at BAM, Mons), as well as international collections: Center Pompidou, Museum of Modern Art of the City of Paris; the Museums of Fine Arts of Lyon, Rennes and Rouen; The Palais des Beaux-Arts in Lille; the Louisiana Museum of modern Art, Denmark; the Oslo Museum, Norway and the Museu de arte in São Paulo, Brazil, amongst others.

In 2025 the Musée des Beaux-Arts de Rennes will dedicate a retrospective show to Roger-Edgar Gillet.

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Biography

Louise Giovanelli

(BORN) 1993, LONDON, UK
(BASED) MANCHESTER, UK

Drawing on a vast register of imagery, the works of Louisa Giovanelli denote intensely worked, delicate, luminous surfaces. The motifs invoked in his canvases are often the subject of multiple repetitions, resulting in a series of almost identical paintings, each unique in its slight alteration of composition or tonality. This repetition acts as a leitmotif, providing a heightened sense of reality. Louisa Giovanelli often reworks and closely crops details from paintings, photographs, classical sculptures, architecture, and theater, drawn from various sources, from the early Renaissance to film stills and images of popular performers. Her work allows a visual slowing-down, engaging in meditative processes and reflections around temporality, spectacle, or performance.

Louise Giovanelli's solo exhibitions have been held at Moon Grove, Manchester, UK; Manchester Art Gallery, Manchester, UK; Workplace Foundation, Gateshead, UK; Warrington Museum and Art Gallery, Warrington, UK; The Grundy Gallery, Blackpool, UK. Giovanelli's work has been featured in group exhibitions that include; FLAG Art Foundation, New York, NY USA; Hayward Gallery, London, UK; AkzoNobel Art Foundation, Amsterdam, The Netherlands; and The Art House, Worcester, UK. Giovanelli's work can be found in the collections of the AkzoNobel Art Foundation, Amsterdam, The Netherlands; Asymmetry Art Foundation, London, UK; The Contemporary Art Foundation, Japan; THE EKARD COLLECTION; Fundación Medianoche0, Granada, Spain; The Grundy Gallery Collection, Blackpool, UK; Hall Art Foundation, Reading, VT USA; The Hepworth Wakefield, Wakefield, UK; Hill Art Foundation, New York, NY USA, among others.

Matthew Hansel

(BORN) 1977, FRONT ROYAL, VA USA

(BASED) BROOKLYN, NY USA

Influenced by the Dutch Masters such as Hieronymus Bosch and William Kalf, Matthew Hansel's paintings create worlds of heaven and hell, remixing art styles and exotic ideas from the depths of his unbridled imagination. Universes imagined by Hansel attract and repel in equal measure as they blend amazing oil painting skills with the irrational mind. Letting himself be seduced by his demons, Hansel creates artworks that allow us to safely contemplate things that normally scare or disgust us, like death and monsters, while also considering what is contemporary about these vintage uglies. The artist's career began with recreating Dutch master paintings for movie sets, and this experience continues to influence his work as his paintings all act as an homage to art history. Hansel describes himself as a child of the change from an analog to a digital world, and his oeuvre serves as a visual consequence of this development.

Matthew Hansel had solo presentations at The Hole, New York, NY USA; PM/AM, London, UK; Wasserman Projects, Detroit, MI USA; Yuka Contemporary, Tokyo, Japan, among others. Group presentations include the Hive Center for Contemporary Art, Beijing, China; Rolando Anselmi, Rome, Italy; Nino Mier Gallery, New York, NY USA; Braverman Gallery, Tel Aviv, Israel; Lee Eugean Gallery, Seoul, Korea; Galerie Droste, Düsseldorf, Germany; Joshua Liner Gallery, New York, NY USA; Paul Kasmin Gallery, New York, NY USA; Gagosian Gallery, Athens, Greece.

Matthew Hansel will have a solo exhibition with rodolphe janssen in the summer of 2024.

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Biography

Sanam Khatibi

(BORN) 1979, BELGIAN WITH IRANIAN HERITAGE
(BASED) BRUSSELS, BELGIUM

Sanam Khatibi's works deal with animality, and our primal impulses. The core of her practice interrogates our relationship to power structures, specifically the duality of triumph and failure. The recurrent themes that often feature in her work question our relationship with excess, loss of control, bestiality, the male-female dynamics, domination and submission. She is also interested in the thin line that exists between fear and desire, and how closely they are interrelated. Her subjects live on their impulses in alluring, exotic landscapes. They are ambiguous with their relationship to power, violence, sensuality and each other. Wildlife and animals are an integral part of her practice, and her subjects are often depicted within the same plane as the flora and fauna. Her work consists of paintings, embroideries, tapestries, and sculptures.

She has recently had solo exhibitions at Mendes Wood DM, São Paulo, Brazil; Groeninge Museum, Bruges, Belgium; Kunsthal Gent, Ghent, Belgium; P.P.O.W, New York, NY USA; BPS22, Charleroi, Belgium; rodolphe janssen, Brussels, Belgium; NICC, Brussels, Belgium; trampoline, Antwerp, Belgium; Island, Brussels, Belgium; and has shown in group exhibitions at Kunstverein Dresden, Dresden, Germany; Centraal Museum, Utrecht, The Netherlands; The 16th Istanbul Biennial, curated by Nicolas Bourriaud, in Istanbul, Turkey; M HKA, Antwerp, Belgium; Mendes Wood, Brussels, Belgium; CRAC Occitanie, Sète, France; MAC, Musée d'Art Contemporain, Marseille, France; Paul Kasmin Gallery; New York, NY USA; Christine König Gallery, Vienna, Austria and Museum of Deinze, Deinze, Belgium.

A monumental permanent public sculpture by the artist is installed in Nantes, France and her work is included in public collections such as Centraal Museum, Utrecht, The Netherlands; Belfius Art Collection, Belgium; Province du Hainaut, Belgium; Art Gallery of Ontario, Toronto, Canada.

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[Biography](#)

Chris Martin

(BORN) 1954, WASHINGTON D.C, USA
(BASED) BROOKLYN, NY, USA

Working from a varied array of cultural traditions, Chris Martin paints paintings that function as living documentation of the everlasting present. His art may be as primitive as it is knowing, as vibrantly happy as it is meditative and hermetic, and he values stylistic variation and immediacy over preset aesthetic concepts. He has experimented with non-art materials, non-traditional installation, and extreme scale. Because of this, rather than following a purely linear progression, Martin's career is defined by an evolution of thematic cycles. His aim to reconnect to a common well, or easily available source of inspiration, is evidenced by the overt musical, spiritual, and art historical inspirations that are apparent throughout his work.

Chris Martin has had solo exhibitions worldwide at David Kordansky Gallery, Los Angeles, CA USA; Anton Kern Gallery, New York, NY USA; Timothy Taylor, London, England; Château de Fernelmont, Fernelmont, Belgium; Rodolphe Janssen, Brussels, Belgium; Kunsthalle Düsseldorf, Germany. He had group exhibitions at Centre de Cultura Contemporània de Barcelona, Spain; Brant Foundation Art Study Center, Greenwich, CT USA; The Warehouse, Dallas, TX USA.

His paintings are included in the permanent collections of the Albright-Knox Art Gallery, Buffalo, New York, NY USA; Museum of Contemporary Art Chicago, IL USA; High Museum of Art, Atlanta, GA USA; Museum of Contemporary Art Denver, CO USA; Museum Boijmans Van Beuningen, Rotterdam, the Netherlands; and San Francisco Museum of Modern Art, CA USA, among other museums.

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Biography

Patrizio di Massimo

(BORN) 1983, JESI, ITALY

(BASED) LONDON, UK

Patrizio di Massimo's early works were mainly executed in video, photography, and performance. It was only in 2009 that he radically turned to the medium of painting. As a self-taught painter he created a very distinctive style. His paintings are shrouded in mystery and portray human beings in situations of violence, intimacy, and abundance. di Massimo's work is full of references to art history, popular culture and found images. di Massimo positions the spectator as a cautious voyeur as he depicts a decisive moment in these scenes. The uncertainty of what will happen next in his paintings triggers our imagination to make up our own narratives and gives meaning to the paintings.

— LVB

Recent solo exhibitions include ChertLüdde, Berlin, Germany; Anthology at Musei Civici di Palazzo Pianetti and Fondazione Cassa di Risparmio, Jesi, Italy; As snug as a Bug in a Rug, rodolphe janssen, Brussels, Belgium; The Tale End of the Tale, T293, Rome, Italy The Escalator Cycle at Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin; The Escalator Cycle at Castello di Rivoli, Rivoli, Italy; Il tempo dello sguardo at Palazzo Ducale, Urbino, Italy (2019); Patrizio Di Massimo, Kura, at Fonderia Artistica Battaglia, Milan, Italy (2019); Inside Me, ChertLüdde, Berlin, Germany; Bread and Circuses, rodolphe janssen, Brussels, Belgium; Me, Mum, Mister, Mad, Kunsthalle Lissabon, Lisbon, Portugal; and Monologue for two, (performance) at Fiorucci Art Trust, London, UK.

His work is included in Public Collections such as The Centre Pompidou, Paris, France; Castello di Rivoli, Rivoli, Italy; Fondazione Sandretto Re Rebaudengo, Turin, Italy; David Roberts Art Foundation, London, UK; Fiorucci Art Trust, London, UK; Lewben Art Foundation, Vilnius, Lithuania; Malvina Menegaz Foundation for Arts and Culture, Castelbasso, Italy; Italian Embassy in London, UK; Jiménez – Colon Collection, Ponce, Puerto Rico and Collezione Giuseppe Iannaccone, Milan, Italy.

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Biography

Alvin Ong

(BORN) 1988, SINGAPORE

(BASED) SINGAPORE AND LONDON, UK

Ong engages the world from various vantage points, the experience of navigating life between Singapore and London deeply informs his practice. His technique is characterised by rapid, large and impulsive brushstrokes in a palette of yellow ochre, cerulean, cobalt tones, prussian blues and alizarin crimson.

The artist's primary interest lies in conveying the wide spectrum of thoughts, dreams and emotions endured by the human body. Elongated expressive figures inhabit his compositions, connected across time and space by sweeping dynamic layers of paint. He explores the ambivalent 'inside out' and 'upside out' sentiment, of being at once here and nowhere, a sentiment amplified by the recent pandemic which propagated the stigmatization of contact and created new concepts of distance.

Ong combines his distinct visual language with art history references from Old Masters to contemporary art. He subsumes the language of others from Tintoretto's and El Greco's expressive use of light, Cubists' manipulation of perspectives, to his contemporaries such as Nicole Eisenman and Salman Toor who explore the ambiguous complexities around identity and sexuality.

— Kami Gahiga

He was awarded a residency in 2017 with the Royal Drawing School, as well as the 2018 Chadwell Award. His works have been exhibited at the Singapore Art Museum, Singapore; Asian Civilizations Museum, Singapore; Peranakan Museum, Singapore; Northampton Contemporary, Northampton, UK; National Portrait Gallery, London, UK, and Royal Academy of Arts, London, UK. His works are collected by the ILHAM Gallery, Malaysia, X Museum China, the Ingram Collection, UK, and the Victoria & Albert Museum (Print Collection), London, UK.

Alvin Ong will have a solo project with rodolphe janssen at Art Brussels 2024.

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[Biography](#)

Nicolas Party

(BORN) 1988, SINGAPORE

(BASED) SINGAPORE AND LONDON, UK

Nicolas Party is a Swiss-born artist whose work crosses a wide range of media. His canvases, with their pictorial precision and vibrant color palette, often in soft pastels, reveal exceptional degrees of intensity and fluidity, depicting subjects in abstract and biomorphic forms. His landscapes, at once familiar and unsettling, reveal a theater where nature and its classical representations appear altered through color and composition. His androgynous portraits, still lifes, and everyday objects stripped of all superfluous detail, celebrate and challenge the conventions of figurative painting. Nicolas Party's distinctive approach to installation and the presentation of his work, including trompe-l'œil marble pedestals of varying heights that subvert conventional perspective, contextualize a new perception of the built environment and how we perceive art in the gallery context.

He has been the subject of numerous solo exhibitions, notably at the Montreal Museum of Fine Arts, Montreal, Canada; Le Consortium, Dijon, France; MASI Lugano, Lugano, Italy; FLAG Art Foundation, New York, NY USA; M WOODS, Beijing, China; and Magritte Museum, Brussels, Belgium.

Tom Poelmans

(BORN) 1984, DUFFEL, BELGIUM

(BASED) ANTWERP, BELGIUM

Whenever Tom Poelmans starts to paint, he is flooded with a rather innocent and spontaneous thought that he can freely paint whatever he wants, through his floating brushstrokes on the canvas. Each of his creation inevitably faces that illusion of free will that he himself claims. The final painting is undoubtedly the result of this struggle. It is a journey into the author's mind, based on infinite possibilities, a process that begins with a drawing and then ends with a decidedly unpredictable pictorial image. His work shows an exceptional and intricate heterogeneity, with a dreamlike vocation rich in symbols, allegories and metaphors, characterized both by precise compositions and by confident and material brushstrokes, covering every inch of the surfaces he uses.

His work has recently been exhibited at Anna Zorina Gallery, New York, NY USA; rodolphe janssen, Brussels, Belgium; Andrea Festa Fine Art, Rome, Italy; Ballroom Project, Antwerp, Belgium; Jack Barrett Gallery, East Hampton, New York, NY USA; the White Whale Gallery, Antwerp, Belgium; The Cabin, Los Angeles, CA USA; SecondRoom, Antwerp, Belgium; Tatjana Pieters, Ghent, Belgium; Garage, Mechelen, Belgium; DMW-Artspace, Antwerp, Belgium; Base-Alpha Gallery, Antwerp, Belgium; SVA, New York, NY USA; and Be-Part, Waregem, Belgium.

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Biography

Emily Mae Smith

(BORN) 1979, AUSTIN, TX, USA

(BASED) BROOKLYN, NY, USA

Emily Mae Smith makes lively and humorous paintings that are full of allusions to art historical movements like Symbolism, Surrealism and Pop-art. Underneath this visual wit, Smith addresses timely and relevant topics like gender, sexuality, capitalism and violence, thereby making her paintings multi-layered. One of the recurring characters in her work is a broomstick figure that she started using because it allows her to paint a domestic tool associated with women's labour, a painter's brush and a phallus symbol at the same time. This figure continuously evolves throughout her oeuvre and takes on a broad variety of forms and guises.

— LVB

Recent solo exhibitions include: CFA, Berlin, Germany, The Pond Society, Shanghai, China; SCAD Museum of Art, Savannah, GA USA; Marion Art Gallery, Panama City, USA; Rockefeller Arts Center, New York, NY USA; SUNY Fredonia, New York, NY USA; Wadsworth Atheneum Museum of Art, Hartford, CT USA; Le Consortium Museum, Dijon, France; SALTS (with Adam Henry), Basel, Switzerland.

Select group exhibitions include: The Hirshhorn Museum and Sculpture Garden, Washington, D.C., WA USA; The Los Angeles County Museum of Art (LACMA), Los Angeles, LA USA; 58th October Salon, Belgrade Biennale, Belgrade, Serbia; Columbus Museum of Art, Columbus, OH USA; Arsenal Contemporary, New York, NY USA; Cleveland Institute of Art, Cleveland, OH USA; Public Art Fund, New York, NY USA.

Smith's work is included in collections such as Arsenal Contemporary, Montreal, Canada; Blanton Museum of Art, Austin, ATX USA; The Brooklyn Museum, Brooklyn, NY USA; Columbus Museum of Art, Columbus, OH USA; The Consortium Museum, Dijon, France; Dallas Museum of Art, Dallas, TX USA; The Hirshhorn Museum and Sculpture Garden, Washington, D.C., WA USA; Los Angeles County Museum of Art, Los Angeles, LA USA; Museum of Contemporary Art, Los Angeles, LA USA; Museum Brandhorst, Munich, Germany; Powerlong Art Museum, Shanghai, China; Wadsworth Atheneum Museum of Art, Hartford, CT USA; Whitney Museum of American Art, New York, NY USA; Zuzeum Art Centre, Riga, Latvia.

Emily Mae Smith will have a solo exhibition at Musée Magritte Museum, Belgium in the fall of 2024.

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Biography

Gert & Uwe Tobias

(BORN) 1973, KRONSTADT, BRASOV, ROMANIA
(BASED) COLOGNE, GERMANY

The Tobias brothers have developed a collaborative practice, since the end of their studies in 2002. They work with a broad variety of media including woodcut prints, relief sculptures, typewriter drawings, watercolors, gouaches and ceramics. Their artistic practice is mainly influenced by their Romanian heritage and the local myths, costumes, handcrafts and vernacular motifs associated with this area. The Tobias brothers combine these biographic elements with motifs from popular culture, abstract art and contemporary graphic design. The result is a diverse, yet highly personalized oeuvre that fluctuates between archaic cultural mythology and contemporary visual culture.

— LVB

Recent solo exhibitions were held at Kunsthalle Recklinghausen, Recklinghausen, Germany; Sprengel Museum Hannover, Hannover, Germany; Pinakothek der Moderne, Munich, Germany; Museum Morsbroich, Leverkusen, Germany; Museum Dhondt-Dhaenens, Deurle, Belgium; Whitechapel Gallery, London, UK; Kunstmuseum Ravensburg, Ravensburg, Germany; Staatliche Kunstsammlungen Dresden Kupferstichkabinett, Dresden, Germany; Collezione Maramotti, Reggio Emilia, Italy; and many more. They were shortlisted for the the Daniel et Florence Guerlain Contemporary Art Foundation Drawing Prize 2022.

Their works are included in several museum and public collections such as MoMa, Museum of Modern Art, New York, NY USA; UCLA, Hammer Museum of Art, Los Angeles, CA USA; Kunstmuseum Bonn, Bonn, Germany; FRAC Auvergne, Clermont Ferrand, France; Kupferstich-Kabinett Dresden, Dresden, Germany; Kupferstichkabinett Berlin, Berlin, Germany and Sammlung Goetz, München, Germany

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Biography

Léon Wuidar

(BORN) 1938, LIÈGE, BELGIUM

(BASED) LIÈGE, BELGIUM

Regularly exhibited for 60 years in Belgium and Europe, and present in many public collections in Belgium, Léon Wuidar is one of the few Belgian artists who has, throughout his life, persevered in the path of constructive or concrete abstraction. At the dawn of his 80 years, he finally began to receive the recognition he deserved and was rediscovered by a new generation of international collectors and artists.

Léon Wuidar often quotes as sources of inspiration both his childhood in Liège during and just after the war, as well as architecture and his friendship with the architect Charles Vandenhove.

With Charles Vandenhove, he collaborated on numerous in situ projects, including the Sart Tilman Hospital in Liège in the early 1970s (with amongst others Daniel Buren, Niele Toroni, and Sol LeWitt). Vandenhove will also help him design his house and studio, on the heights of Esneux. A perfect example of the brutalist and functionalist architecture of Vandenhove, Wuidar lives and works there always surrounded by nature, his collection and his books.

Wuidar's work is based on precision, discipline and humor; mixing shapes and colors to create harmonious, precise and meticulously balanced compositions. His paintings juxtapose squares, rectangles, polygons, and curves often surrounded by a double border of color and always finished by a simple wooden frame.

Recent solo exhibitions include : White Cube, Hong Kong, China; Bonisson Art Center, Rognes, France; White Cube Mason's Yard, London, UK, MAC's, Grand-Hornu, Belgium; Museum Haus Konstruktiv, Zürich, Switzerland; Vandenhove Centrum voor Architectuur en Kunst, Gent, Belgium; White Cube, London, UK; rodolphe janssen, Brussels, Belgium; Bibliotheca Wittrockiana, Brussels, Belgium; L'Espace du Dedans, Lille; France and Gesellschaft für Kunst und Gestaltung, Bonn, Germany.

Wuidar's work is held in international public collections including Musée des Beaux-Arts, Brussels; Bibliothèque Albertine, Brussels, Belgium; Fernmeldetechnisches Zentralamt, Darmstadt, Germany; Dorstener Maschinenfabrik, Dorsten, Germany; Fondation IDAC, Mondriaanhuis, Amersfoort, The Netherlands; Musée d'Art Wallon, Liège, Belgium; Cabinet des Estampes, Liège, Belgium; Musée en plein air du Sart Tilman, Liège, Belgium; Centre de la Gravure et de l'image imprimée, La Louvière, Belgium; Fondation Meeus, Louvain-la-Neuve, Belgium; Musée de Mariemont, Morlanwelz, Belgium; and Musée des Beaux-Arts, Verviers, Belgium; Centre national d'art et de culture Georges-Pompidou, Paris, France; FRAC Normandie, Caen, France

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