

(Re)Tour

Curated by Pieter-Jan De Paepe (DEPA Archive)

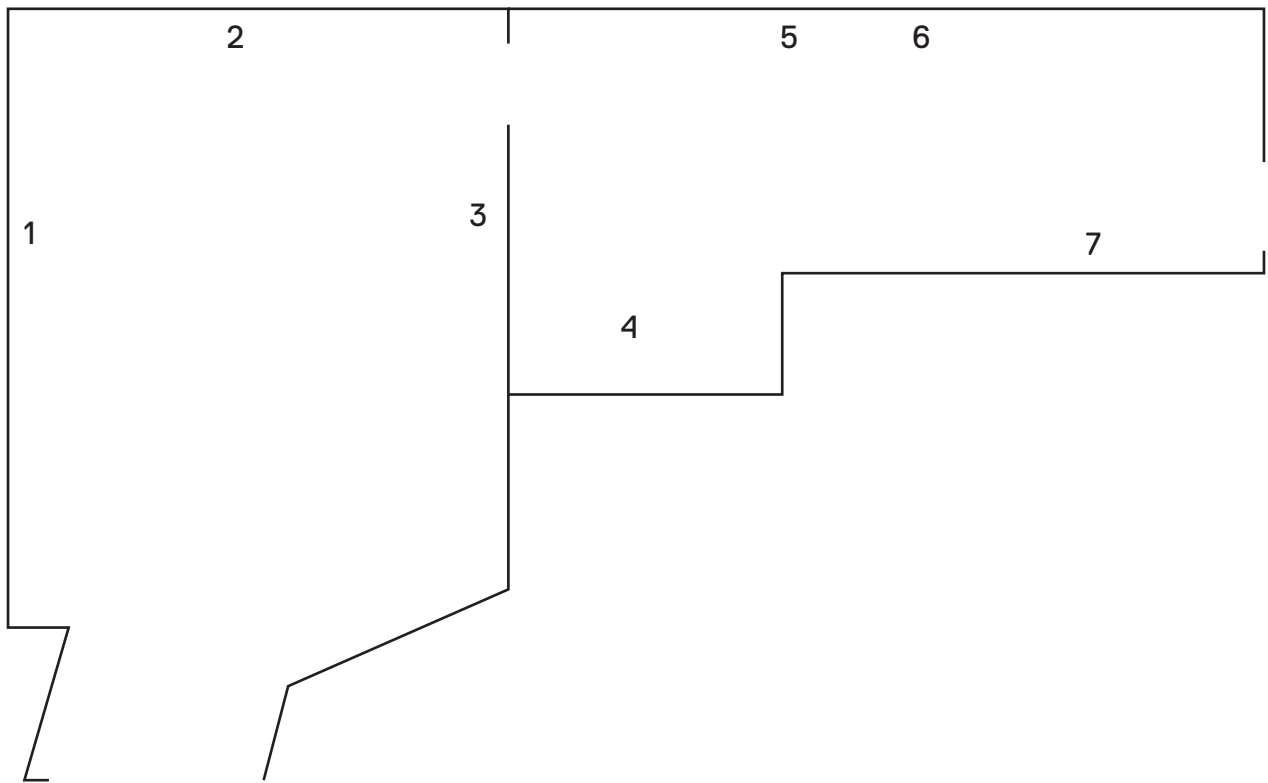
Milena Büsch, William N. Copley, Audrey Gair, Lucassen and Travis MacDonald

7 June - 13 July

The title (Re)Tour turns time inside out. After all, there can be no return without an initial departure. Every “retour” inherently contains a “tour”, or more precisely, a pre-tour that only reveals itself in retrospect. This reversal of direction and meaning is what forms the cohesion among the works. Each of the artists approaches image and history as something constantly in motion, full of detours, repetitions and shifts. Their work shares a sense of self-irony and a mutual interest in semiotics, motifs and visual culture, while simultaneously questioning the medium of painting itself.

Lucassen has long engaged with the visual language of kitsch, mass culture, and everyday life, blending the traditional dichotomy between figuration and abstraction into a complex visual synthesis. He seeks to express something about the observable world through painting, yet always from the standpoint that no objective truth can truly be conveyed. William Copley extends this impulse, populating flat, patterned compositions with archetypal figures that straddle the line between satire and obscenity. His Duchampian playfulness subverts moralism and good taste, turning the banal into the barbed. In a similarly sharp and painterly register, tools, food, and utensils are juxtaposed in the work of Milena Büsch, rendered through shifting techniques that move between realism and crude pastiche.

In like manner, Audrey Gair revisits familiar, everyday motifs, gradually deconstructing them through a deliberate formal process. Her paintings reside in a space of apparent simplicity, but beneath the surface they betray this naivete through systems that push the imagery toward thoughtful, self-conscious abstraction. Travis MacDonald rather translates subcultures, in this case emos, into recurring visual motifs that loop and distort meaning within the frameworks of figuration and landscape painting. Influenced by his musical background and the contrast between New Zealand's lushness and Australia's arid heat, his elusive figures and layered settings evoke themes of community, isolation, and place.



1. William N. Copley
Luna de Miel, 1978
Oil on canvas
168 x 150 cm (66 1/8 x 55 1/16 in)

2. Lucassen
Zelfportret als een exentrieke boy
(Self-Portrait as an Eccentric Boy),
1971-1973
Acrylic on canvas
130x150 cm (51 3/16 x 59 1/16 in)

3. Milena Büsch
Dead Duck – Säge, 2024
Oil on paper on wood, varnish,
lacquered metal artist's frame
116 x 130 x 5 cm (45 5/8 x 51 1/8 x
2 in)

4. Audrey Gair
Marker Marks, 2024
Oil on linen
101.60 x 25.40 cm (40 x 10 in)

5. Lucassen
Idol 2, 1986
Oil and mixed media on canvas
100 x 90 cm (39 3/8 x 35 7/16 in)

6. William N. Copley
The Count, 1994
Oil on canvas
102 x 81.5 cm (40 x 32 in)

7. Travis MacDonald,
Pilgrimage, 2025
Oil on linen
140 x 180 cm (55 1/8 x 70 55/64 in)