



OLIVER BAK
VICTOR BENGTTSSON
GILLIAN CARNEGIE
DIANA CEPLEANU
PIERRE KLOSSOWSKI
KOAK
GRAHAM LITTLE
WILLEM OOREBEEK
FRANCIS PICABIA
KATJA SEIB
IRIS VAN DONGEN
CAROLE VANDERLINDEN
ANNE-MIE VAN KERCKHOVEN

Dénonce-moi brings together a series of portraits by artists from different generations, each probing the ways identity can be represented, interpreted, and inevitably fractured. The title, taken from a work by Pierre Klossowski, does not speak of accusation but of witness and connection.

What stands out immediately is the absence of a returned gaze. None of the sitters look directly back at us. Their eyes drift inward or away, turning aside from contact. This evasion unsettles the expectation that a portrait should confront the viewer with presence. Instead, the figures appear absorbed in their own reflections, poised between exposure and withdrawal, as if they were guarding something that the artist allows us to decipher.

A portrait is always a conversation between outward appearance and inner life, between the subject's own sense of self and the artist's interpretation. What we are given is partial and fragmentary, reminding us that identity is never fixed but always shifting. The diverted gaze becomes less a barrier than an opening, an invitation to imagine what is withheld, to approach indirectly, and to recognize that every act of looking carries with it an element of not knowing.





dépendance

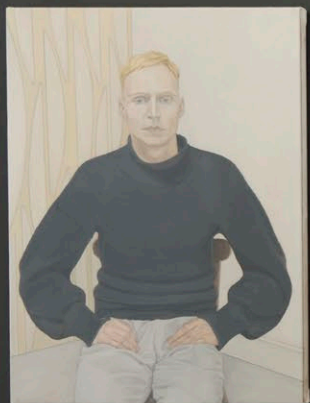
Oliver Bak makes painterly topographies that grow out of an engagement with materials, processes, and the history of painting. His multilayered surfaces are created through thick coats of oil mixed with wax and then reworked in cycles of addition and subtraction. His aptitude for invocations of the medium's history entwines with the themes, images and atmosphere of avant-garde poetry and myths of decadence and destruction. His paintings often unfold as chromatic landscapes where figures dissolve into their surroundings. The interplay between his beings and their environments are deliberately blurred, weaved together by a glow or its opposite, as if to point at the social and psychological contractions of the characters as symbolic gestures.

Oliver Bak (b. 1992, DK) lives and works in Copenhagen. His work was recently presented at Sammlung Scharf-Gerstenberg, Nationalgalerie – Staatliche Museen, Berlin; Sprüth Magers, Berlin; Cassius & Co, London; ADZ Gallery, Lisbon and the Royal Danish Academy of Fine Arts, Copenhagen.

Oliver Bak
Rose Bath (Night)
2025
oil, wax and gesso on linen
86 x 99 x 2,5 cm
33 7/8 x 39 x 3/4 in
(DEP-OB-0001)

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dépendance

Gillian Carnegie exploits academic genres to test what a painted portrait can still do. Working within convention while resisting spectacle, she courts close framing, frontal poses and sparse cues, so likeness gives way to the material fact of paint. Thickly handled yet precise, her surfaces slow looking; edges dissolve, light compresses, and figure and ground lock into tonal harmonies. Her portraits use restrained palettes and neutral titles to sidestep anecdote and keep attention on composition, value and touch. Throughout, Carnegie treats portraiture as a studio problem: a disciplined rehearsal of perception in which depiction remains, but every decision foregrounds the act of painting itself. The result is intimate, cool, intensely and insistently painterly.

Gillian Carnegie (b. 1971, UK) lives and works in London. Her work was exhibited at Whitechapel Gallery, London; Samsung Museum of Art, Seoul; Pinacoteca Gianni e Marella, Turin; Musée d'Art moderne de la Ville de Paris; and Tate Britain, London. In 2005, she was shortlisted for the Turner Prize.

Gillian Carnegie
'b'

2022
oil on canvas
79 x 58.2 x 2.3 cm
31.10 x 22.91 x 0.91 in
(DEP-GC-0011)

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dépendance

Iris van Dongen creates large-scale works that merge historical references with contemporary subcultures. Her monumental portraits of women feature distant, absent gazes recalling 19th-century Pre-Raphaelite painting, while their fashion reflects death metal aesthetics and subcultural codes. Drawing on fashion photography, memory, and observation, van Dongen uses clothing and styling as symbolic devices to question gender roles and social norms. She juxtaposes luminous colors with dark grounds or stark black-and-white contrasts, investigating oppositions like past and present, good and evil, figuration and abstraction, informed by her experience as a fashion designer.

Iris van Dongen (b. 1975, NL) lives and works in Denmark. She had solo exhibitions at Frac Franche-Comté, Besançon; Museum van Loon, Amsterdam; Kunstlerhaus Bethanien, Berlin and Stigter van Doesburg, Amsterdam. Her work was included in group exhibitions at Kunstmuseum Den Haag; Nationalmuseum, Berlin; Fondation Boghossian, Brussels and the 5th Biennale de Lyon. In 2014, she created an official portrait of King Willem-Alexander of the Netherlands.

Iris van Dongen

Amaryllis

2023

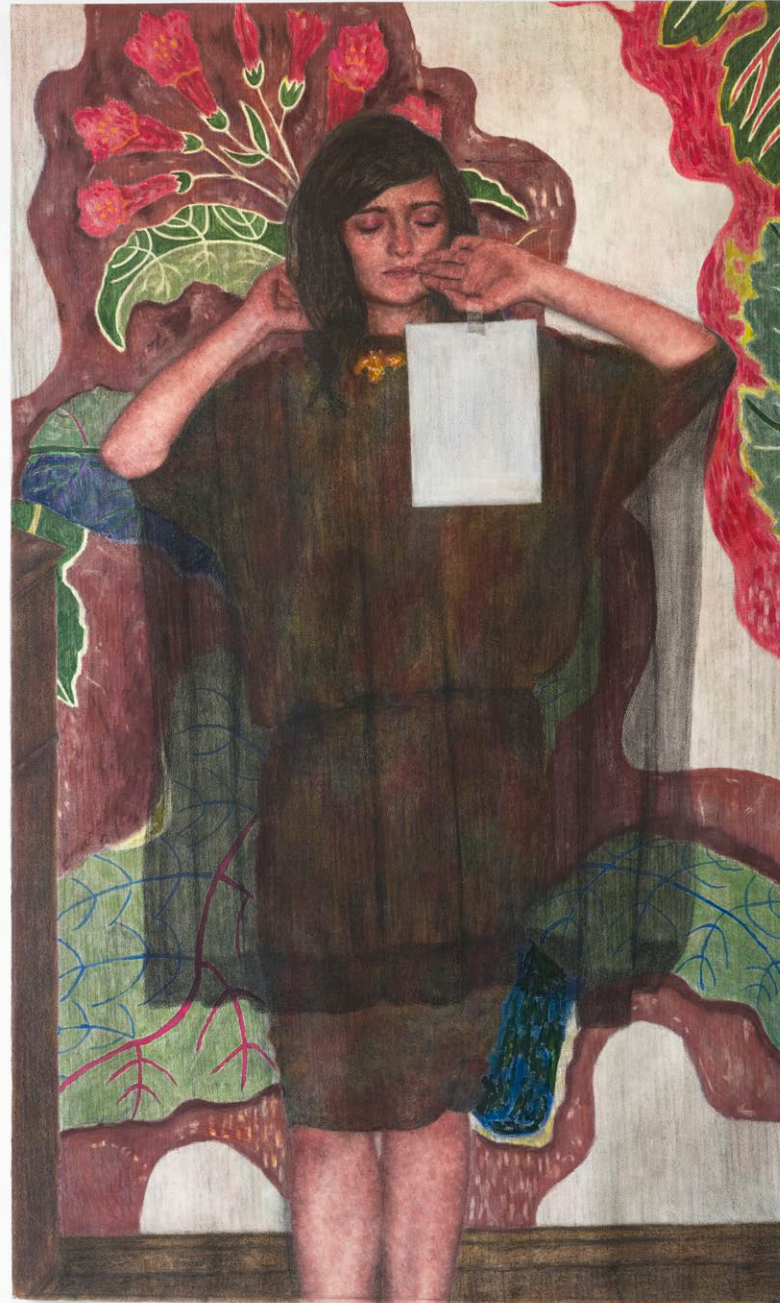
soft pastel on paper mounted on wood

153 x 90 x 2 cm

60 1/4 x 35 3/8 x 3/4 in

(DEP-IVD-0002)

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dépendance

Victor Bengtsson's practice bridges art and medicine, shaped by his studies at the University of Copenhagen. Informed by gene technology and posthumanist theory, his paintings depict metamorphic states where human and nonhuman bodies fuse, and the grotesque meets the magical. Referencing the Pre-Raphaelites, the Danish Golden Age, Art Nouveau, biological illustration, and motifs of Danish peasantry, he reimagines them in surreal, apocalyptic scenes. Working with dry-rubbed pigment on jute, gold leaf, and layered symbolism, Bengtsson creates tapestry-like compositions that blur painting, textile, and stage design, mythologized "future relics" that collapse history, science, and myth into otherworldly narratives of becoming.

Victor Bengtsson (b. 1997, DK) lives and works in Copenhagen. He has exhibited at Andersen's Contemporary, Copenhagen; Mendes Wood DM, São Paulo; Public Gallery, London; East Contemporary, Milan; Someday, New York; and Den Frie Centre, Copenhagen.

Victor Bengtsson
Bed on wheels

2025
oil paint on unprimed canvas
100 x 100 x 5 cm
39 3/8 x 39 3/8 x 2 in
(DEP-VB-0003)



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dépendance

Koak's work explores the duality of identity and human nature through a masterful command of line across drawing. Her emotionally charged figures, rendered with exquisite technique, convey profound inner life and agency. Challenging historical portrayals of femininity, her subjects oscillate between boldness and vulnerability, resisting fixed definitions while embracing emotional depth. Each piece is approached with the intimacy of portraiture, evoking metamorphic states, a body becoming a lake, a flower, or a landscape. In this way, her art enacts a subtle defiance, imagining identity as fluid and transformative, and framing painting itself as a feminist gesture that transcends conventional boundaries, embracing the continuous evolution of self and form.

Koak (b. 1981, USA) lives and works in San Francisco. She had solo exhibitions at Perrotin, Paris; Altman Siegel, San Francisco and Union Pacific, London. Selected group exhibitions include Hauser & Wirth, London; Musée des Beaux-Arts, Angers; XIAO Museum, Rizhao; Berkeley Art Museum, Berkeley and the The Drawing Center, New York amongst others.

Koak
Olivia

2025

Graphite, charcoal, gouache, and casein on fawn rag paper

41 x 49 x 3 cm (framed)

16 1/8 x 19 1/4 x 1 1/8 in (framed)

(DEP-KO-0001)



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dépendance

Koak
Alex
2025
Graphite and casein on stone grey rag paper
29.2 x 21.6 cm (unframed)
11 1/2 x 8 1/2 in (unframed)
(DEP-KO-0002)

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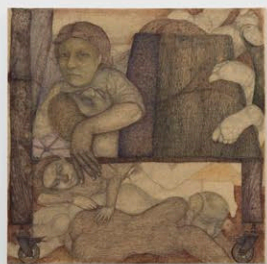


dépendance

Koak
Collapse
2025
Graphite and casein on stone
grey rag paper
29.2 x 21.6 cm (unframed)
11 1/2 x 8 1/2 in (unframed)
(DEP-KO-0003)

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dépendance

Willem Oorebeek reflects on the status of printed images from the media. By appropriating these massively reproduced visuals and editing them, he restores their autonomy and expressiveness. In his BLACKOUTS series, he overprints found printed materials with layers of black ink, partially obscuring the original content while allowing traces to remain visible. This approach transforms viewing into an active experience, where perception shifts depending on light and angle, emphasizing the observer's interpretive role. Far from mere censorship, Oorebeek's blackouts elevate obscured images, prompting deeper engagement with mass-produced visuals. By recontextualizing these materials, he critiques their ubiquity, questions representational strategies, and challenges perception in a culture saturated by constant image overload.

Willem Oorebeek (1953, NL) lives and works in Brussels. His works have been shown at WIELS, Brussels; Yale Union, Portland; De Vleeshal, Middelburg; Casino Luxembourg, Luxembourg; S.M.A.K., Ghent and Boijmans van Beuningen, Rotterdam. In 1997, he represented the Netherlands at the Venice Biennale. His work is included in the collections of Stedelijk Museum, Amsterdam; Frac Île-de-France; Frac des Pays de La Loire; M Leuven, and KANAL-Centre Pompidou, Brussels.

Willem Oorebeek

L'Or

2017

Lithography/offset on paper, framed

50 x 50 x 3 cm

19 3/4 x 19 3/4 x 1 1/8 in

(DEP-WO-0023)

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dépendance

Carole Vanderlinden paints improvisational works that are elemental—form, line, gesture—yet dense with spectral layers. She pares the world down to essentials: shelter, sustenance, nature. In canvases and works on paper, she is unbound by a single style, responding instead to each composition and her medium's possibilities. Abstraction and figuration merge, while collage, drawing, and thick, hand-mixed oil paint harmonize. Influenced by Dutch masters, the European avant-garde, folk art, and John Cage's aleatory strategies, her paintings elude categorization, animated by music, daily life, and philosophy.

Carole Vanderlinden (b. 1973, BE) lives and works in Brussels. She had solo exhibitions at Karma, New York; de Warande, Turnhout and De GARAGE, Mechelen. Her work was shown in group exhibitions at LLS Paleis, Antwerp; S.M.A.K, Ghent; Roger Raveel Museum, Zulte and the Kathmandu Triennale, Nepal. Her work is included in the collections of M HKA, Antwerp and the National Bank of Belgium. In 2026 she will have a solo exhibition at S.M.A.K, Ghent.

Carole Vanderlinden
Masque Cureghem

2018
oil and chinese ink on canvas
206,7 x 152,2 x 2,1 cm
81 1/8 x 59 7/8 x 3/4 in
(DEP-CVDL-0001)

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Carole Vanderlinden
Visite
2023
oil on canvas
87 x 68 x 2 cm
34 1/4 x 26 3/4 x 3/4 in
(DEP-CVDL-0003)

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Carole Vanderlinden
Repos
2020
oil on canvas
24 x 18 cm
9 1/2 x 7 1/8 in
(DEP-CVDL-0002)

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Carole Vanderlinden
Equilibre
2016
mixed media on paper
39 x 26 x 3 cm (framed)
15 3/8 x 10 1/4 x 1 1/8 in (framed)
(DEP-CVDL-0004)

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Carole Vanderlinden
Chanteuse congolaise
2019
watercolor and gouache on paper
34 x 26 x 3 cm (framed)
3 3/8 x 10 1/4 x 1 1/8 in (framed)
(DEP-CVDL-0006)

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dépendance

Carole Vanderlinden

Bella

2018

watercolor, gouache, ink and collage on paper

26.7 x 21 cm

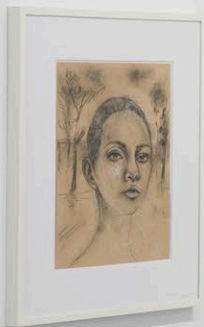
10 1/2 x 8 1/4 in

(DEP-CVDL-0005)

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dépendance

Pierre Klossowski was a French artist, writer, and thinker whose work was deeply intertwined with philosophy, theology, and psychoanalysis. He explored desire, transgression, and the body, often collapsing distinctions between the sacred and profane, and examined the continuum of pleasure and pain, illusion and reality, through figures caught in moments of metamorphosis or ecstasy. His paintings feature sinuous lines, fluid forms, and theatrical compositions that blend classical antiquity with modern existential inquiry, depicting entwined or suspended figures as conduits for moral, erotic, and metaphysical exploration. Influenced by Nietzsche, the Marquis de Sade, and Surrealism, Klossowski positioned the body as both a medium and site of philosophical and aesthetic transformation.

Pierre Klossowski (1905-2001) was born in Paris and lived between France, Germany and Switzerland. His work has been the subject of survey exhibitions at Schinkel Pavillon, Berlin; Centre Pompidou, Paris; Museum Ludwig, Cologne; Whitechapel Gallery, London; Reina Sofia, Madrid and Kunsthalle, Bern. His works was included in documenta 7.

Pierre Klossowski
Dénonce-moi Alexandre

1984 - 1985

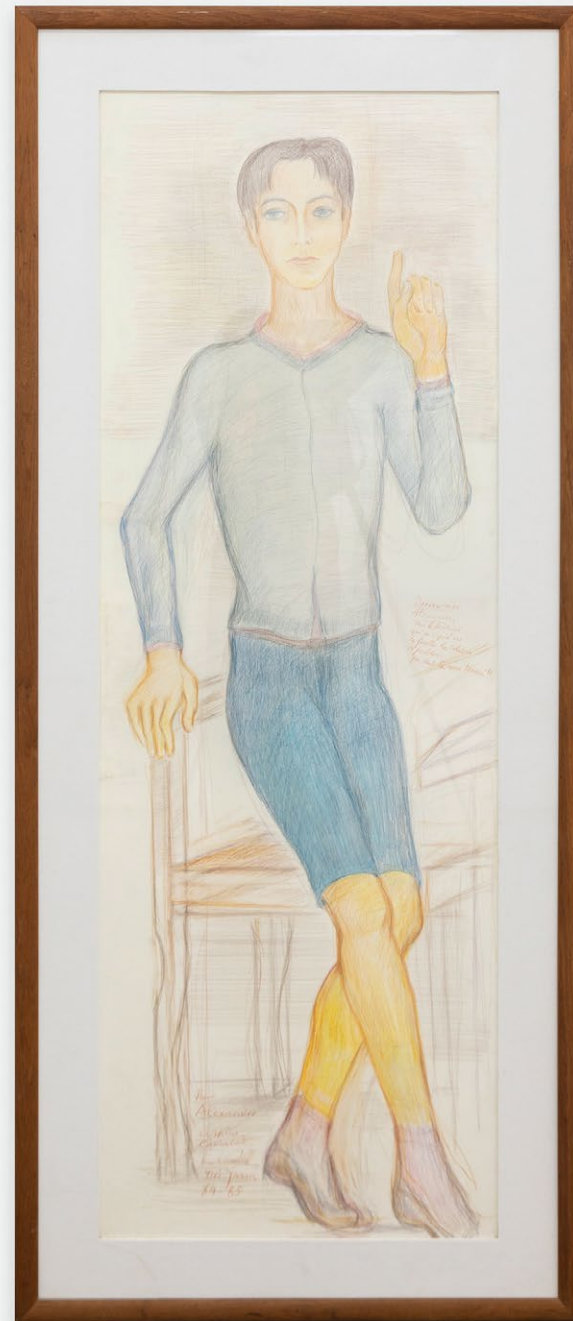
Coloured pencil drawing, dated, signed and dedicated, mounted in a mat and wooden frame

165 x 71 x 2 cm

65 x 28 x 3/4 in

(DEP-PK-0001)

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dépendance

Katja Seib's work intertwines autobiographical elements with a surreal perspective on contemporary life. Seib often draws inspiration from photographs captured on her phone. This fusion of traditional techniques with modern technology results in works that are both tactile and psychologically profound. Her works often depict intimate scenes involving friends and family, rendered with surrealistic elements that transform the mundane into the mythic. Seib creates visual diary entries that invite viewers into a dreamlike narrative, blurring the lines between reality and fantasy.

Katja Seib (b. 1989, DE) lives and works in Athens. Her work was included in exhibitions at the Yuz Museum, Shanghai; Palazzo Barberini, Rome; Sadie Coles, London and Chateau Shatto, Los Angeles. Her work was part of 'Made in L.A. at the Hammer Museum in Los Angeles and is currently on view in SITE SANTA FE.

Katja Seib
Untitled
2025
graphite on paper, framed
46 x 37 x 2 cm (framed)
18 1/8 x 14 5/8 x 3/4 in (framed)
(DEP-KS-0039)

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dépendance

Katja Seib
Untitled
2025
graphite on paper
46 x 37 x 2 cm (framed)
18 1/8 x 14 5/8 x 3/4 in (framed)
(DEP-KS-0038)

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dépendance

Francis Picabia was a versatile artist whose restless experimentation and refusal to adhere to a single style made him one of the most unpredictable figures of the twentieth-century avant-garde. He moved between Impressionism, Cubism, Dada, Surrealism, and figuration. Picabia's work embraced contradiction, oscillating between parody and sincerity, mechanical diagrams and erotic reveries, abstraction and kitsch, reflecting a deep skepticism toward rigid artistic systems. A central figure in the Dada movement, he played a crucial role in its development across Zurich, New York, and Paris, leaving a legacy defined by innovation, audacity, and a relentless challenge to artistic conventions.

Francis Picabia (1879–1953, FR) was born in Paris and worked across France, Switzerland, Spain, and the United States. His work has been the subject of retrospectives at the Museum of Modern Art, New York; Kunsthau Zürich; Centre Pompidou, Paris; and the Musée d'Art moderne de la Ville de Paris.

Francis Picabia
sans titre, undated
graphite on paper, framed
44 x 35 x 1 cm (framed)
17 3/8 x 13 3/4 x 3/8 in (framed)
(DEP-FP-0001)





dépendance

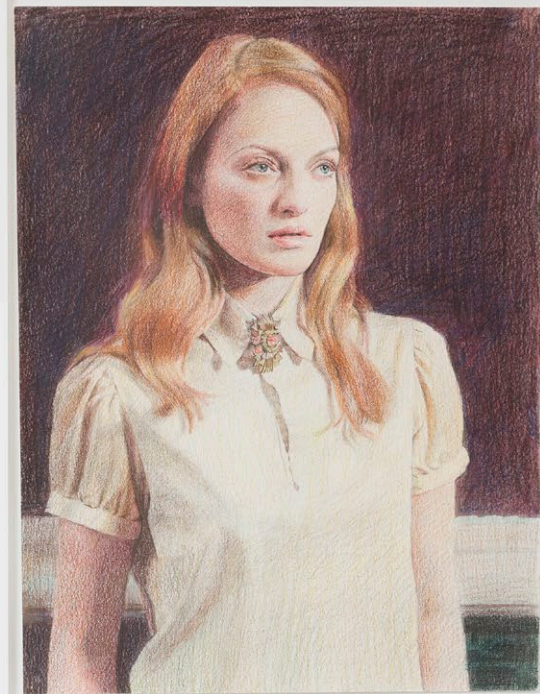
Graham Little's work is characterized by its meticulous attention to detail and a unique blend of influences from fashion photography and classical art. His gouache and pencil vignettes often depict solitary figures immersed in thoughtfully composed interior spaces, reflecting a deep engagement with the aesthetics of 1970s and 1980s fashion magazines. These compositions are not mere reproductions but are transformed into intricate visual narratives that evoke a sense of timelessness and introspection. Little's process is labor-intensive, with each piece taking months to complete, allowing him to achieve a high level of precision and depth in his work. The resulting portraits are not only visually captivating but also invite viewers into a contemplative world where every detail contributes to the overall atmosphere and emotional resonance of the piece.

Graham Little (b. 1972, UK) lives and works in London. His work has been shown at Camden Arts Centre, London; Hayward Gallery, London; MoMA PS1, New York and Kunstmuseum, Bochum amongst others. His work is in the collections of the Hammer Museum, Los Angeles; MoMA, New York; British Council, London and Los Angeles Museum of Contemporary Art, Los Angeles.

Graham Little
Untitled (GL45)

2001
coloured pencil and gouache on paper
37 x 28 x 4 cm (framed)
20 7/8 x 25 3/4 x 1 5/8 in (framed)
(DEP-GL-0014)

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dépendance

Diana Cepleanu is a distinctive voice in Romanian painting, translating impressions of her surroundings into intimate, timeless images. Her practice balances overall composition with close attention to details such as hands, fabrics, gestures, each treated as if the sole subject of the canvas. This shifting focus, akin to a camera lens, reflects both her observational precision and her deep engagement with painting. Portraiture anchors her work, especially depictions of her children and husband, where a direct technique and avoidance of overpainting convey immediacy. Developed in the 1990s, when time for painting was limited by family life, this economy of method became central to her style. Cepleanu's portraits capture not just likeness but the distilled intensity of lived moments, quietly monumental in presence.

Diana Cepleanu (b. 1957, RO) lives and works in Bucharest, Romania. Her work was presented at Galeria Plan B, Berlin; Alison Jacques, London; Arcus Cultural Center, Sf. Gheorghe and the 5th International Biennial of The Art of Miniature, Ruse.

Diana Cepleanu
Portrait by the window

1997
oil on canvas
44 x 35 x 1 cm (framed)
7 3/8 x 13 3/4 x 3/8 in (framed)
(DEP-DC-0001)

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dépendance

Anne-Mie Van Kerckhoven (AMVK) is renowned for her interdisciplinary practice that spans drawing, painting, collage, video, and computer art. Emerging from the 1970s underground scene, she has been a pioneering figure in integrating technology with visual art, notably through early computer graphics and digital collages. Her work interrogates themes of gender, sexuality, and power, often presenting strong female figures in intimate, sometimes futuristic, settings. Van Kerckhoven's art challenges societal norms, blending eroticism with machine aesthetics and philosophical discourse. Her ongoing exploration reflects a commitment to innovation and critical engagement with contemporary issues.

Anne-Mie Van Kerckhoven (b. 1951, Belgium) lives and works in Antwerp. She has had solo exhibitions at the Fridericianum, Kassel; M HKA, Antwerp; Städtisches Museum Abteiberg, Mönchengladbach; Kunstverein München; Mu.ZEE, Ostend; The Renaissance Society, Chicago and WIELS, Brussels. Her work has featured in group exhibitions at Kunsthalle Wien; Mudam, Luxembourg; ICA, London; S.M.A.K., Ghent; Bozar, Brussels; ICA Philadelphia and the Shanghai Art Museum.

AMVK *Plastic & Cellulose*

2018

acrylic paint, silkscreen print, acrylic marker and adhesive foil, Plexiglass sheet on PVC, mounted on painted wooden board

100.5 x 82.5 x 4.5 cm

39 5/8 x 32 1/2 x 1 3/4 in

(DEP-AMVK-0029)



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Current Exhibitions

DÉNONCE-MOI

Oliver Bak, Victor Bengtsson, Gillian Carnegie, Diana Cepleanu, Pierre Klosowski, Koak, Graham Little, Willem Oorebeek, Francis Picabia, Katja Seib, Iris van Dongen, Carole Vanderlinden, Anne-Mie Van Kerckhoven
4.09 – 13.12.2025

VIEW: KARL HOLMQVIST

4.09 – 31.10.2025

Upcoming Fairs

VIENNA CONTEMPORARY

11.09 – 14.09.2025

ART BASEL, PARIS

24.10 – 26.10.2025

Upcoming Exhibitions

LUCIE STAHL

9.01 – 21.02.2026

All works are subject to concurrent offers / prior sale and VAT /
import duties where applicable.

dépendance complies to the EU Money Laundering Regulations, effective January 2020.
This legislation requires the gallery to verify client identity when acquiring a work valued at
and or exceeding €10,000. For sales via third parties, it is mandatory by law to identify the
beneficial owner of the art work.