

## ANNIE GENTILS GALLERY

Peter Benoitstraat 40, B – 2018 Antwerpen,  
Belgium [www.anniegentilsgallery.com](http://www.anniegentilsgallery.com)  
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## THE BEGINNING OF THE 21ST CENTURY

Matt Blackwell - Tim Breukers - Leo Copers - Marie Cloquet - Niels Donckers - Dodi Espinosa - Ludmila Danon - Marc De Blieck - Shuzo Azuchi Gulliver - Wesley Meuris - Rik Moens - Ria Pacquée - Marc Rossignol - Thomas Swinkels - Thom Puckey - Herman Van Ingelgem - Marc Vanderleenen - Anne Mie Van Kerckhoven - Andrew Webb

The real beginning of the 20th century was World War I. This war 1914 – 1918 was one of the deadliest conflicts in history with estimated 21 million deaths. In 1918 it was followed by the big 1918 influenza pandemic with over 100 million deaths. 100 Years ago Paul Van Ostaijen (° Antwerp, 1896 - 1928) wrote his masterpiece "Bezette Stad" – "Occupied City". The Covid – 19 pandemic seems to echo this catastrophe and will bring us to big shifts not in the least to the consequences of the climate crisis, the end of old capitalism and old politics. The real beginning of the 21st century is now! We present work by artists of the gallery and some new and classic artists as they always have been the canaries in society's coal mine.

About "Occupied City" and Paul Van Ostaijen: Today 'Occupied City' is regarded as an important contribution to Europe's modernist literature. Embedded in a fragmentary atmospheric sketch of life in the port of Antwerp during World War I, 'Occupied City' is first and foremost a settling of accounts with the bourgeois culture and politics of Ostaijen's period. The Dadaist influence from his time in Berlin can be found in its inventive rhythmical typography, its use of the collage technique, and the radicalism of its unparalleled cynical evocation of wartime suffering.

**Exhibition on view until 23 August by**

appointment: [mail@anniegentilsgallery.com](mailto:mail@anniegentilsgallery.com) or  
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**Marc De Blieck**, ° BE, 1958, lives and works in Gent (BE)

De Blieck tries out various strategies to create a situation where taking up a position doesn't necessarily lead to voicing a statement. In trying to extract himself from the photographic process, he undermines any authorial claim (he's not the 'one who knows'). One way of diluting his authorship consists in subjugating himself to a rigorous system that takes the decision in his place.

Recently Marc De Blieck started to make drawings and paintings: "It isn't a composition, but the result of proceedings. It has a lot to do with the "black box" of photography: the photographer plays a game he doesn't master (free after Flusser: Towards a Philosophy of Photography in 1984). I hope they contextualize my photo's, a little bit as the abstract sculptures and paintings of J.M. Bustamante, although I'm not a fan of his work." De Blieck.

NL Marc De Blieck: " Het is geen compositie, maar het resultaat van procedures. Het heeft veel met de black box van de fotografie te maken. 'De fotograaf speelt een spel dat hij niet beheerst' (vrij naar Flusser). Ik reken er een beetje op dat ze mijn foto's contextualiseren, een beetje zoals de abstracte sculpturen en schilderijen van J-M Bustamante, al ben ik geen fan van zijn werk. "

### **Marc De Blieck**

*Trace #1, 2020*

Carbon print on Kozo paper framed under Museum glass

100 x 75 x 5 cm - Edition of 3 + 1 A.P.



**Marc De Blieck**

*Trace #4, 2020*

Drawing on Kozo paper, photo ink, framed under glass

100 x 75 x 5 cm



**Marc De Blieck**

*Trace #2, 2020*

Drawing on Kozo paper with photo ink framed under glass

53 x 40 x 5 cm



**Ludmila Danon**, °1952 Marokko, lives and works in Brussels

De Frans-Nederlandse schilder Ludmila Danon (1952, Marokko) verwezenlijkt met haar medium en werkwijze meer dan een afbeelding. Ze vangt de veranderlijke ervaring van de natuur die vrijwel altijd aan haar werk ten grondslag ligt. Het expressieve moment wordt herleefd via de verf die de abstractie van licht, water en de gevoelige blik erkent, zich op het doek soms vermengt, en soms door oudere lagen verf laat afstoten. Het uiteindelijke werk maakt de vage, en door gebruik vervaagde term "sfeer" voelbaar en concreet.

Danon studeerde aan de Academie Royale des Beaux Arts de Liege in België en de AKV St. Joost in Breda. Haar werk werd tentoongesteld bij, onder andere, Gemeentemuseum Helmond, Rijksmuseum Twenthe in Enschede, Galerie Riekje Swart in Amsterdam. Haar werk werd opgenomen in verscheidene publieke en privécollecties (AkzoNobel Art Foundation).

**Ludmila Danon**

*Out here in there*, 2020

71,7 x 81,4 cm, acrylic on canvas, iron frame





**Herman Van Ingelgem**, ° BE 1968, works and lives in Mechelen (BE)

Herman Van Ingelgem explores how his private experience and perception, his relationship and interaction with the immediate surrounding world, is subject to outside influences. How do objects, values and events from the political, social and economic realm sneak into our lives and how do they determine our thinking? How and by whom is value determined, and why? And more importantly, how can we resist this? The research is also a reflection on the artist's own artistic activity, production and position. Through open images, Herman Van Ingelgem aims to create new senses of meaning, in this way facilitating the adoption of alternative viewpoints regarding the things and objects that surround us. Thinking of Bruce Nauman's quote 'Blissfull Boredom', Herman Van Ingelgem collected all kind of screws to be found on his studio.

### **Herman Van Ingelgem**

*An Artist is not a Footballer*, 2020

ca 40 nails, screws etc. - Variable dimensions, Unique



Herman Van Ingelgem

*Denk aan de nieuwe mogelijkheden – Consider the new possibilities, 2013*

Mixed media, 80 x 50 x 65 cm



**Shuzo Azuchi Gulliver**, ° 1947 in Otsu, Shiga. (Japan)

Mainly lives and works in Tokyo.

Shuzo Azuchi Gulliver is a pivotal figure of the Japanese avant- garde and counterculture. His works include a full-scale replica of himself, symbolism in biological structures (DNA), and performances and drawings on the basis of forms and shapes. These works anomalously question existence and persistently challenge fundamental questions with an anti-axiomatic mindset towards the status quo. While these activities hold a unique position in post-war art, a large number of the work is still unreleased, leaving his countenance in mystery.

MoMa will bring the 1960s to life with a newly restored, immersive moving – image work by Shuzo Azuchi Gulliver at the Marie-Josée and Henry Kravis Studio next year (postponed by Corona)... Shuzo Azuchi Gulliver's Cinematic Illumination is organized by Sophie Cavoulacos, Assistant Curator, Department of Film.

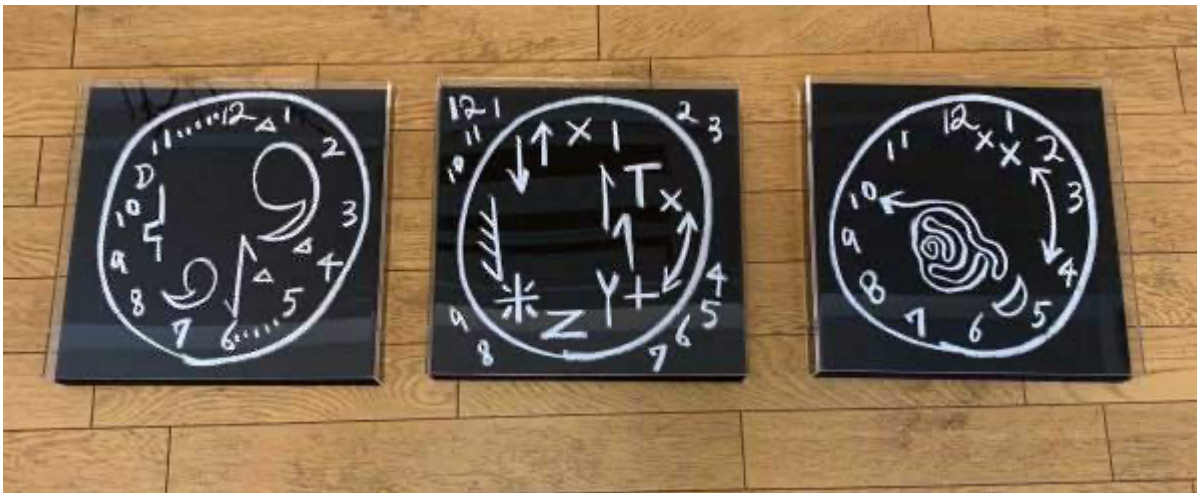
### **Shuzo Azuchi Gulliver**

*De-time 2020 #17' / #18 /#19, 2020*

Chalk on Blackboard framed with acrylic resins

3 x (31 x 30 x 4 cm)

Unique



**Dodi Espinosa**, °1985 Mexico City, lives and works in Antwerp

Espinosa grew up in Teotihuacan, a rural area in Mexico frequently visited because of its world-famous archeological sites.

The historical background and the rural and complex context where Espinosa was raised would influence his approach to arts; Emphasizing the importance of the crafts, a unique aesthetic and a strong political engagement.

Espinosa's work has been described in many ways; refined, intense, shamanic or political, but never academic. His language is rooted in his interest in Antique Art, Archeology and sacred Art where he freely mixes references in the creation of chimeras that, behind a strong visual appearance, often hide deep meanings.

At the present Espinosa is based in Antwerp, Belgium where he works as an Artist, he has participated over the last years in solo and group exhibitions mainly in Europe, while having works in the collections of institutions like the FRIES Museum in Leeuwarden or Mu.zee in Ostend.

### **Dodi Espinosa**

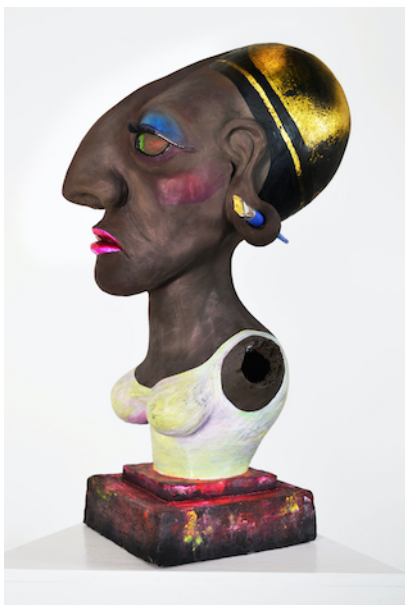
*Cleo*, 2019

Clay, epoxy, acrylic paint, gold leaf, nail polish, hair, brush 53  
× 29 × 30 cm - Unique

'Cleo' is a Pastiche of canons of beauty and art references.

The Mayan beauty archetype, the Nefertiti bust, the venus of Milo and even Louise Bourgeois's "Nature Study" get together in a polychromed piece that is finished with some other references, including gold leaf and some touches of make-up (Nail Polish and fake eyelashes).

Cleo is a portrait of the globalized present, she invites the viewer to rethink art history from a broader perspective as well as the canons of beauty and our approach to arts, while at the same time it makes us aware of the irrelevance and ephemeral nature of our systems of beliefs.





**Dodi Espinosa**

*El Eterno Retorno / The Eternal Return*, 2015

41 clay discs - installation - various dimensions

'The Eternal Return' is an ode to Awareness, titled after the theory which states that the universe and all existence and energy has been recurring, and will continue to recur in a universal infinite cycle. The installation that looks like an archeological found serves as a reminder to live in awareness; every single moment of ones lifetime should be experienced in full consciousness of the present, grounding in the here and now, this fact is emphasized by the foot prints and the sixth toe which may belong to an ancestor or to a possible upcoming human being, the answer as well as the direction of the footprints remains a mystery.



**Wesley Meuris** , ° 1977 Lier (BE) , lives and works in Antwerp

Drawings, sculptures and installations by the Belgian artist Wesley Meuris present a strongly architectural, or even scientific character. Things which could, at first glance, appear as devices for presenting data or artefacts, are in fact, works of art in themselves. By bringing these mechanisms and demonstration objects to light, Wesley Meuris points at our way of presenting and seeing things.

The new works of Wesley Meuris under the title "Verticality", refer to the slow but definite change in our perception and understanding of the world around us. After the horizontal search and investigation of the earth's surface (Age of Discovery and Colonial Period), we now enter an era where the vertical stratification both deep beneath the earth's surface and far beyond the atmosphere generates new futuristic visions. Rapidly changing conditions on earth stimulate scientists, project developers and technicians to make far-reaching and unseen progression in how to think about new habitations, advanced observation and remarkable communication systems. Deeply rooted parameters of understanding our place here on earth are becoming debatable. A precarious, but challenging position is reserved for mankind. In this exhibition, Wesley Meuris departs from this notion, a progress that cannot be grasped, neither be stopped, let alone slowed down. By means of new drawings, diagrams and sculptures, new planetary ecologies are unfolded.

**Wesley Meuris**

Series of 5 drawings: Observation Satellite - Planetary Resources -  
Pencil and watercolour on paper, framed under glass 56 x 50 cm, Unique

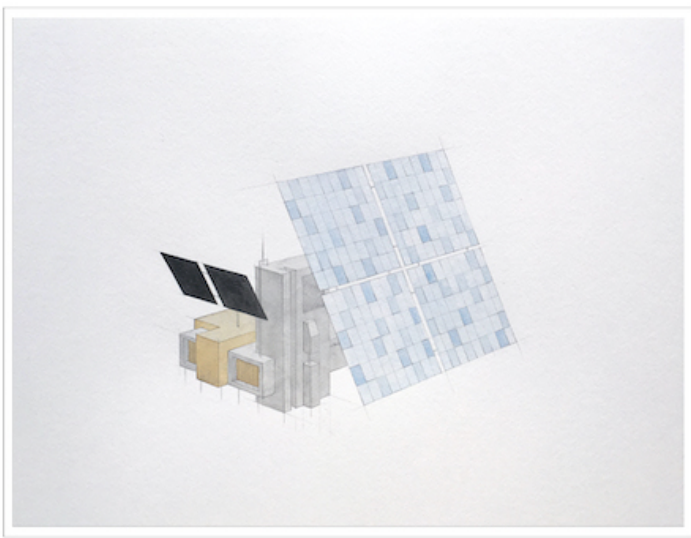


**Wesley Meuris**

*Observation Satellite - Planetary Resources - NGC598, 2020*

Pencil and watercolour on paper, framed

under glass 56 x 50 cm – Unique





**Matt Blackwell**, °1954 - USA – lives and works in Brooklyn, NY

"My sculptures are made from sheetmetal, ceiling tin and whatever other materials that I can salvage. The sheet metal sculptures are often in component form, that combine in ways with other components to create foggy narratives. They have a relationship to American early hillbilly and blues music. They have a certain anonymity that I like, a way to get out of myself. It's banjo music compared to the piano, which is painting. I'm looking for a way out of habit, and routine in my work, and the sculptural work offers an open door to places familiar but unknown." – Matt Blackwell June 2020

**Matt Blackwell**

*Baloney in Exile*, 2018

Sheet metal paint and mixed media - H. 32 x B. 34 x D 9 cm



**Matt Blackwell**

*Effigy*, 2016

Sheet metal paint and mixed media - 40 x 18 x 12 cm



**Anne-Mie Van Kerckhoven / AMVK**, °1951, BE, lives and works in Antwerp

AMVK studeerde grafisch ontwerp aan de Academie voor Schone Kunsten in Antwerpen. Sinds het begin van de jaren 80 heeft ze een rijk oeuvre met tekeningen en andere werken op papier en synthetisch materiaal maar ook korte video's behoren tot haar werk. Al haar creaties kenmerken zich door een onverbloemde feministische toon waarin het erotische en het machinefetisjisme met elkaar in aanraking komen. Ze ontdekt de relatie tussen kunst, wetenschap, politiek en sociale thema's. Jarenlang werkte ze in de omgeving van het Artificial Intelligence Laboratory in Brussel waar de functies van het menselijke brein bestudeerd en gereconstrueerd worden. Ze kwam er in aanraking met het moeilijk doordringbare terrein van het onbewuste. Ze plaatste zich dan ook binnen een opnieuw oplevende traditie waarin wetenschappers en artiesten samen proberen te werken en een meer humane samenleving proberen na te streven.

L'Age D'or Nr. 0 was deel van AMVK's solo tentoonstelling at the Annie Gentils Gallery in 1986.

UK. Anne-Mie Van Kerckhoven / AMVK (°1951, Antwerp, Belgium), studied graphic design at the Fine Arts Academy of Antwerp and has been prolific in her output of drawings and other works on paper and synthetic material, as well as short videos, since the early eighties. A straightforward feminist tone pervades in all her works, in which the erotic meets machine -fetishism. She explores the relation between art, science, politics and social issues. For years she worked in the periphery of the Artificial Intelligence Laboratory in Brussels, where the functions of the human brain are studied and reconstructed. There she explored the uneasy accessible area of the unconscious. Hence, she positioned herself within a reviving tradition where scientists and artists try to collaborate and attempt to achieve a more humane society. L'Age D'or Nr. 0 was part of AMVK's solo show at the Annie Gentils Gallery in 1986.

Anne-Mie Van kerckhoven

*L'Age D'Or* Nr: 0, 1986

Collage + ink, paper on plexi, metal  
95 x 125 cm





**Marc Vanderleenen**, ° Mechelen (BE) 1952, works and lives in Antwerp

When you look at Vanderleenen's paintings, sketches and models, you always see the beginning of the work and the delicate structure of choices that derived from it showing through; all the hesitations, strokes and layers. The work is figurative, but not a naïve return to the imitation of nature. Its intention is perhaps to better understand the experience of objects and bodies, but at the same time it is meant to short -circuit this understanding, or rather, to present the genesis of the understanding and to obscure it in mist, almost literally in Vanderleenen's case.

Vanderleenen's work does though display the wish to capture the observed world in a recognisable image, but then in light of the fact that one time this image was not there, and that it was then made anyway. (Koen Sels)

Marc Vanderleenen painted flowers during the Corona lock down.

**Marc Vanderleenen**



**Marc Vanderleenen**

*Untitled, 2020*

29 x 21 cm, oil on hard board



**Marc Vanderleenen**

*Untitled, 2020*

29 x 21 cm, oil on hard board



**Marc Vanderleenen**

*Untitled*, 2020

14 x 10 cm, oil on hard board





**Marie Cloquet** ,° 1976 Gent, lives and works in Gent (BE)

"The more I reflect on Marie Cloquet's work, the more it appears to me as a peculiar form of Land Art. In her work, Cloquet creates new landscapes by altering and modifying real landscapes. She intervenes in the landscape, rearranging it, rendering it indistinguishable from the images within which it is generated, the papers on which these images are printed, etc.

Cloquet's images are not representations of landscapes that exist outside the images. They are collage driven hybrid landscapes, both actual and illusionistic, made of, in, and by fragments and patches of real landscapes." (Ory Dessau)

**Marie Cloquet**

*Black Rock IX*, 2020

photographic emulsion and watercolour on paper on canvas

140 x 190 cm – Unique



**Tim Breukers** ,° 1985 Breda (NL), lives and works in Amsterdam

"There are two sides to almost all of my work. On one hand, there is the sculptural, technical, classical and monumental approach; on the other, the informal, banal and comical approach. My work is created where those two extremes meet. My collage 'Because bigger really is better' is a typical example. "

Tim Breukers recently worked for 3 months at the "European Ceramic Workcentre in Oisterwijk (NL) where he created massive new sculptures.



**Thomas Swinkels**, 1988 ° NL, lives and works in Berlin

Thomas Swinkels heeft een heel eigen methode om de prints te maken: de kasticketprinter werkt met een "hittekop" die beelden brandt op het thermische papier waardoor banden ontstaan in verschillende tonaliteiten omdat de printerkop soms te warm wordt en het proces opnieuw moet worden opgestart. De banden worden nadien samengekleefd met archiveringstape. De vergankelijkheid van het medium hoort bij het concept van het werk: veranderlijkheid is een belangrijk gegeven binnen de dynamiek van zijn kunst, waarin concepten als herinnering en vergankelijkheid centraal staan.

Thomas Swinkels is interested in transiency: he prints his photographic images using a direct thermal printer, the image appears in strip-like fragments resulting from the printer overheating.

### **Thomas Swinkels**

*Barcelona, 2020*

Thermisch papier, Filmoplast P90 tape, aluminium, staal  
(Edition 1)

200 x 126 cm (Edition 1/3)



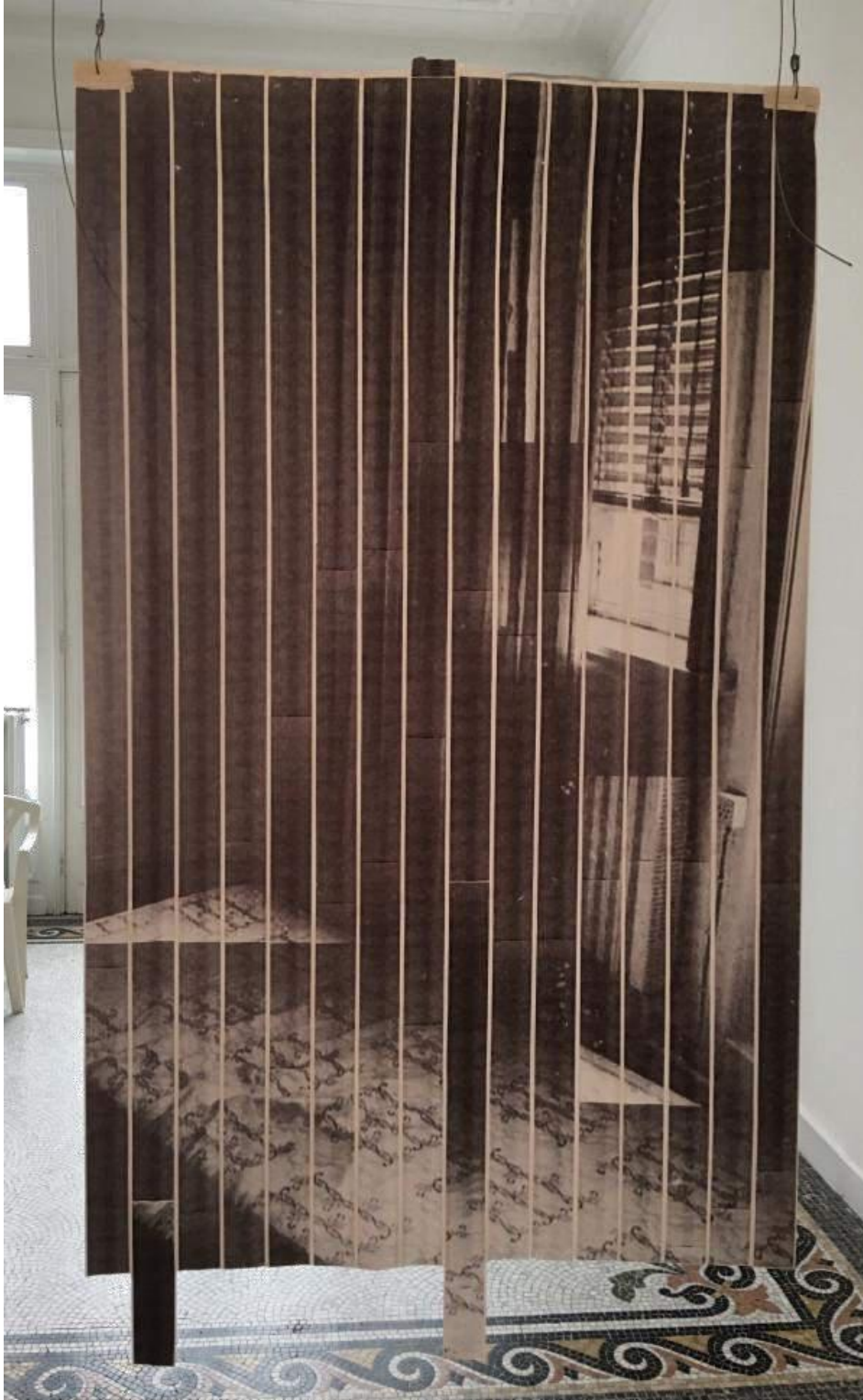


**Thomas Swinkels**

*Room*, 2020

Thermisch papier, Filmoplast P90 tape, aluminium, staal

200 x 126 cm – (Edition 1/ 3)



**Niels Donckers**, ° BE, 1969, lives and works in Antwerp (BE)

Een trage fotograaf, zo noemt Niels Donckers zichzelf. Zijn onderwerpen benadert hij met veel geduld en empathie. Vaak keert hij ettelijke keren terug naar een locatie.

Of wacht hij het juiste seizoen af.

'Timing is alles', zegt hij. 'Soms ben ik een jaar met een foto bezig.

Niels Donckers maakt deel uit van een generatie architectuurfotografen waar ook Jan Kempenaers toe behoort. Studiowerk maakte hij nooit.

Ik oordeel niet, ik registreer. Dat doe ik eerst en vooral door mijn camerastandpunt: altijd frontaal. Het zou tot kille, afstandelijke opnamen kunnen leiden. Maar wat ik opzoek, is de ruimte en de spanning die de toeschouwer prikkelt en de waarneming aanscherpt. Ook voor het werk HL76 reisde Niels Donckers verschillende malen naar Luxemburg om de plek tijdens verschillende seizoenen te fotograferen.

Niels Donckers takes a diagnostic approach to his subject, registering it in a neutral and rational manner. His slow and patient approach to his composition – requiring him to return up several times to a specific location to get the shots he wants - points to the artist's empathy for his subject. He never makes studio work. Also for the exhibited photo HL76 Donckers traveled several times to Luxemburg to see his subject in different periods of the year.

Niels Donckers

*HL 76*, 2020

Lambda print on dibond, alu frame, 100 x 68 cm - Edition 1/ 3



**Andrew Webb**, ° 1966 Warwickshire GB - + 2019 Sandwich GB

Andrew Webb, artist, writer and poet lived with his partner Jon Thompson in Antwerp, Brussels and Sandwich. In 2011 Andrew and Jon moved to Sandwich (Kent – GB) where Andrew died on the first of March 2019, 3 years after Jon. Andrew Webb left us his archive with magnificent art books and documents which are of extremely importance to understand and unveil his, sometimes hermetic, art works. His objects, collages and paintings often use puns and make more than once references to A.Rimbaud, J.L. Byars, A. Jarry, M. Broodthaers, M. Duchamp. Words and connections between English, Dutch and French are an important part in his works and writings. At the well ordered studio Andrew left us when he died, were 5 finished paintings referring to the most important topics in his oeuvre: 1. The Aristocratic Hairline Machine, 2. The Line of Saved, 3. Apropos of an Angelic Alfabet, 4. Missals. One painting "Heavenly Flowers" and an artist book are part of the collection of the MUHKA. The Alpha (Andrew) and the Omega (Webb) are an important element in his work and writings. The exhibition at the M HKA, postponed to January 2021 is the first "retrospective" exhibition by Andrew Webb and will highlight the different topics of his oeuvre. It is remarkable to find out that the life's work of Andrew Webb is a accomplished body of work or as he once wrote done: " It will be very interesting one day to follow the pattern of our life as it is spread out like a tapestry. As long as we live here we see only the reverse side of the weaving, and very often the pattern, with its threads running wildly, doesn't seem to make sense. Some day, however, we shall understand."



**Andrew Webb**

*Untitled (The line of saved)*, 2014

Oil on canvas, 150 x 115 cm

This painting is referring to "The Line of Saved" - Silk ribbons (page savers) from missals, bell jar and plinth, at present 125059 mm. The bell jar protects and at the same time allows the line - a common motif in the history of modernism - to be drawn out, adopting various forms, changing its appearance in differing presentations. The line is constructed in sections all of which are recorded in the "List Of Saved", some given titles such as "Nu Saved", "Not" and "Pauvre Nous". The sections are traceable by their colour sequences as they were found in the missals ie; purple, green, rose, green, purple or gold, gold or red, green, white etc. This ongoing work is also shown with 'supplements' such as Extract, a piece taken from the line and framed or "No Not", a single piece of ribbon found and framed, both of which are measured and added to the list.



**Andrew Webb**, *The Line of saved*, 2001

Silk ribbons (page savers) from missals, bell jar and plinth, 125059 mm.

The bell jar protects and at the same time allows the line - a common motif in the history of modernism - to be drawn out, adopting various forms, changing its appearance in differing presentations. The line is constructed in sections all of which are recorded in the *List Of Saved*. The sections are traceable by their colour sequences as they were found in the missals ie; purple, green, rose, green, or gold, gold, gold or red, green, white etc.

This ongoing work is also shown with 'supplements' such as *Extract*, a piece taken from the line and framed or *No Not*, a single piece of ribbon found and framed, both of which are measured and added to the list.



**Andrew Webb**

*Weg Ten Hemel* (Way to Heaven), 2006

40 x 60 x 60 cm Wood, missal, copper

after a painting by P. Delaroche: The execution of Lady Jane)



**Marc Rossignol**, °1954 Namur BE, lives and works in Brussels

Marc Rossignol has an artistic practice that is rich and diverse, in terms of the forms and subjects he activates within his chosen media, which include painting, drawing, sculpture, collage and performance. Much like the art historian Aby Warburg, the artist has an encyclopaedic interest in the cultures of the world. And like Warburg, Rossignol seeks out the intersections, or knots, that can be found between them. (Kate Mayne)

Painting and drawing simultaneously with right and left hand are since 2004 part of Marc Rossignol's artistic practice as well in his performances whilst at the same time reciting Edouard Glissant, François Cheng, Pasolini. In 2008 Marc Rossignol was inspired by the topological drawings of the Vanuatu (sandroing) and the Lusona Tshokwé because of their Eulerian character.

In 2015 Rossignol started to paint 'Kolams', (a form of drawing using flour, chalk, rice practiced by woman in India, Indonesia), which found his climax in his performances when Rossignol painted a series of Kolam's for each month of the year on different occasions. The recent series of works, on view in our exhibition, are still using the continuous line using the Eulerian principals, filling in the total space of the canvas or paper ending where the line starts. "Pour tracer les réseaux, j'installe sur la surface à travailler une grille de points (invisibles), ensuite à deux mains et deux pinceaux je contourne une et une seule fois chacun de ces points comme dans tout réseau eulerien."

"To draw or to paint simultaneously with right and left hand, is to install a tension, which is physical and appealing to the mind at the same time; The physical experience is guiding the mind which is becoming pure sensitive."

« Je trace actuellement des réseaux de lignes continues qui envahissent l'espace, se superposent, s'enchevêtrent en un écheveau inextricable. Dessiner, peindre à deux mains simultanément, c'est installer une tension; allumer tant le corps que l'esprit, l'expérience vécue par le corps guide l'esprit qui devient purement réceptif. Vivre sportivement le corps, notre nature par excellence, avec l'esprit éveillé et accueillant l'univers dans sa globalité. Le corps et l'esprit convergent intensément dans l'émission d'un graphe pas vraiment image, pas encore écriture, mais profondément lié à l'instant où il est produit. Pour une pratique artistique plus sportive que vertueuse, je veux rendre au corps sa compétence créatrice. J'épuise la charge des pinceaux au long du tracé pour signaler le parcours de la source à l'aboutissement, et ainsi souligner la relation particulière au temps qui s'écoule. » – Marc Rossignol – avril 2020



**Marc Rossignol**

*Carré (5x5), 2020*

Acrylic on canvas, 42 x 42 cm



**Leo Copers**, ° 1947 Gent, lives and works in Gent (BE)

Going against the tide, Copers started to reintroduce metaphors and symbols into a visually conceptual practice. By using antagonistic objects, in surreal and alienating combinations, he aims at creating tensions, both figuratively and literally. His objects and installations are on – and often over – the edge of being alarmingly dangerous and destructive and thus challenge our built-in expectations in a very visceral way. Water, fire and electricity for example are often connected in a way that makes us cringe with fear while being moved by its poetic beauty. On the verge of danger, on the edge of life. We started our gallery in 1986 with a solo exhibition by Leo Copers.

Untitled – Regenboogstoel, 1969, was part of this exhibition.

*Untitled - Regenboogstoel, 1968*

Chair, paint, water, lamps, basin

85 x 80 x 80 cm, Unique

One of the first works by Copers where he used burning lamps and water. This work is also particular because Copers at that time used rainbow colours in different installations, sculptures and drawings. The basin filled with water was made after a remembrance of his childhood: his grandmother peeling potatoes and throwing them in a water basin.



**Thom Puckey**, ° 1948 GB, lives and works in Amsterdam and Tuscany

Untitled (Shuttle) comes from a series of minimalistic optical sculptures of varying sizes, made during the late 1980s. The form-language is minimalistic but the sculptures possess an evocative feeling, with reference to esoteric proportionality, geometry and numerology. The references in the stained-glass window are to my idea from an earlier work of a 'silent motor', to the numerological principle of 'from 2 to 3', and to Duchamp's use of the red -green configuration (Pharmacy 1914). The stained-glass window as 'silent motor' could power an imaginary forward movement of the work. In this sense it references the sled in Duchamp's Large Glass as well. (Thom Puckey)

**Thom Puckey**

*Untitled (Shuttle)*, 1986

Aluminium and stained glass (glas in lood) - 95 x 39 x 47,5 cm

Untitled (Shuttle) comes from a series of minimalistic optical sculptures of varying sizes, made during the late 1980s. The form-language is minimalistic but the sculptures possess an evocative feeling, with reference to esoteric proportionality, geometry and numerology. The references in the stained-glass window are to my idea from an earlier work of a 'silent motor', to the numerological principle of 'from 2 to 3', and to Duchamp's use of the red -green configuration (Pharmacy 1914). The stained-glass window as 'silent motor' could power an imaginary forward movement of the work. In this sense it references the sled in Duchamp's Large Glass as well. (Thom Puckey)





**Ria Pacquée**, °1954 BE, lives and works in Antwerp

Transformed into her prototypical 'Madame', she plays the role to the fill: Her art is thus no direct rendering of our society, rather it drifts and hovers between reality and fiction, underscoring some of life's trials and tribulations. 'Madame' anonymously makes her lonely way in the world. She exudes a desperation that is almost palpable. Her photographs are imbued with a sense of loss, of solitude and a melancholy before which one may be powerless to resist. But we also see a 'Madame' who is indefatigably always looking for something to fill this emotional void, and this element often brings humor to her performances. A humor that is both cutting and healing, always leaving us with the impression that 'Madame' is not so hopeless a case as she first appears. In this installation, as well, we 'Madame' refusing to drown in loneliness. She poses in a bridal dress in green surroundings and in front of City Hall, as befits the occasion. There is, however, the absence of one key participant, and 'Madame's sad saga is destined to continue. Despite the fact that 'Madame' is a figure of fiction, we still can identify with her plight, and her performances provide us with food for thought. (Muhka)

*The Girl who never was asked to marry*, 1986 was part of Ria Pacquée's first solo exhibition at the Annie Gentils Gallery in 1986.

**Ria Pacquée**

*The Girl who never was asked to marry, 1986*

Photo print on canvas (ed.1/3), 6 panels 40 x 50 cm

Edition 1/3





**Rik Moens**, ° 1969 Ninove (BE), works and lives in Wachtebeke (BE)

Rik Moens paints in acrylics, manipulating the paint in different consistencies and, like an accomplished alchemist, he experiments with a range of additives, including thickeners and glues. The drying process does not always take place as expected and the paint may shrink, ripple or crack. In this aspect of 'accident', the artist sees the opportunity of incorporating this result as an aesthetic element in the work. Another characteristic is the emphasis placed on the material aspects of painting itself. The dripping of paint on the sides of the canvases is unimpeded. This reinforces the ideas of stepping out of the flat plane and adding a three-dimensional factor to the work. The work of Rik Moens is a continuous interplay between artistic integrity and playful irony, between intimacy and expressive power.

**Rik Moens**

*Untitled (Z.T.)*, 2016

Acrylics, oilpaint, 60 x 40,50 cm





**Rik Moens**

*Untitled*, 2008

Acrylic resin on canvas 50 cm diam.

