

POLITICS OF DISCONTENT

Curator Jonathan Sullam

12.01.18 > 24.02.18

OPENING in the presence of the artists
11.01.18, 06pm > 09pm

RUI CALÇADA BASTOS
EIRENE EFSTATHIOU
GUDNY ROSA INGIMARSDOTTIR
JESSICA LAJARD
PEDRO A.H. PAIXÃO
DONATO PICCOLO
KEEN SOUHLAL
JONATHAN SULLAM
ROELAND TWEELINCKX
TATIANA WOLSKA
guest artist **PAUL CHAZAL**



Rui Calçada Bastos, *Untitled*, 2017, Inkjet print, variable dimensions

**RUI CALÇADA BASTOS, EIRENE EFSTATHIOU ,
GUDNY ROSA INGIMARSDOTTIR, JESSICA LAJARD, PEDRO A.H. PAIXÃO,
DONATO PICCOLO, KEEN SOUHLAL, JONATHAN SULLAM, ROELAND
TWEELINCKX, TATIANA WOLSKA and guest PAUL CHAZAL
POLITICS OF DISCONTENT**

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Politics of Discontent is the title of an exhibition that focuses on resistance and self-criticism. The exhibited artworks reflect a dissident attitude towards authority and any other form of sovereign ideology. They question whether discontent and indignation can be used as a strategy, or even a methodology. Defiance, incitement and resistance are the basic premise underlying the selected photographs, sculptures and drawings on display. They stand as an accusation of the established system, denouncing its limitations and impositions. Despite their literal nature, the exhibition questions the pertinence of the artworks' depiction as they incorporate within their construct the very system denounced by the artist. This could very well be a critical view of a system whose lack of transparency and justification disqualifies from any form of legitimacy. *Politics of Discontent* emerges as an inversion or indignation towards, and within the artwork's system, aiming to understand if this reactionary form is the expression of an authentic stance or the simple masquerade of deception.

Two drawings by **Pedro A.H. Paixão** punctuate this exhibition. The superimposition of Nina Simone's portrait wearing Queen Victoria's crown and jewels – *Little Diamond Crown (Nina Simone in memoriam)*, 2015 – and the inscription "every time she comes a little closer I miss her a little more" – *Untitled*, 2015 – pronounced during one of her concerts. The ornaments are the first distinctive elements seen in this drawing, before recognizing the owner, a subtle allegory to the colonial era but also a reference about rightful ownership of power.

Rui Calçada Bastos brings out from daily situations the conflict between the political and poetical. In *Untitled*, 2017, the black tarpaulin concealing a car suggests some sort of mournful presence, though lifeless. Paradoxically, the act of concealment is here synonymous with revelation by enhancing the object's presence, or by emphasising it. This reversal is also contained in the artist's other work – *Untitled*, 2017 – presented as a wallpaper in the gallery and featuring a surveillance camera. The subject praises the absurdity of high security while not excluding the same process: the intrigue is imparted by its absence, the observed subject being out of the frame. We are thus left face to face with the onlooker. Might the object of the gaze be the subject, made legitimate through a form of denunciation? The process of the gaze reversal is brought home as a surveillance camera is itself being photographed, the subject thus taking on the station of observed onlooker.

Separate from the literal use of this paradoxical approach, there lies in these artwork endeavours the seeds of militant admonishment. In parallel with this, the paradox of the porcelain wall by **Keen Souhlal** – *Untitled, 2017*– contains patterns derived from oriental architectural models, such as the Moucharabieh. Here are patterns consisting of alternating full and empty spaces. From a strategic point, the apertures allow to gaze on others without being seen. The sensual dimension of this architecture does not, however, exclude the circumspect mindset of this device. A section of a security enclosure stands in limbo in the middle of the gallery's space – **Jonathan Sullam**, *Knocking on Heaven's Door, 2017*. Consisting of neon tubes, styled as a military fence mounted by barbed wire, this artwork alludes to prison enclosures and military borders. Both systems favour spatial ownership by right, separating the singular from the ordinary, or what is permitted or refused by right. Indeed, if walls and barricades are erected strictly to protect nations or property, one questions the psychological needs and innermost desires for such constructions.

If some artworks trigger a thought process on or about the established system, others incite to action, or provoke a reaction. **Jessica Lajard's** artwork – *Hands Off, 2016*– is an abridgment of a gesture, act and statement; a strange metamorphosis of body parts merged together to produce a bestial form. Does the title hands-off refer to the artwork, thereby pointing to the banning of the object? Or does it refer to the subject, the author, the male or female holder of a public statement? The artwork positions itself more in the context of active persistence than in its suggested purpose. **Donato Piccolo** uses a similar approach in his artwork *Coup de pied dans le vide, 2014*. A persistent gesture verging on graceful neurosis: The mechanical foot will never stop smashing the glass. **Eirene Efsthathiou's** installation *When the Revolution Comes, 2014*, has resolutely triggered an active resistance. Inspired by the intervention of the Greek resistance ("declaration bombs") against the dictatorship of the military junta (1967-1974), the artist's installation consists of a slide projection and a cassette player: dissent is conveyed by blowing up the cassette reader that replays the declaration. The artist reiterates this gesture practically 50 years later in a performance that recontextualises the junta's dictatorship in the midst of the economic crisis.

Two artists will have decided to subtract part of the original state of the artwork matter. The consequence of this transformation and cutout brings about a required new interpretation and stance by artwork's reader or observer. *Untitled, 2017* by **Tatiana Wolska** proposes a charred wooden pallet from a worksite covered by aluminum screws. The burnt matter confers to the pallet a new painful but also reconstituted form that upholds a new resistance. **Gudny Rosa Ingimarsdottir** – *Guilty of Ignorance, 2017* – engraving this sentence in the wall enables us to be both judge and jury, with our exactions and our own powers of decision.

Jonathan Sullam

RUI CALÇADA BASTOS

Born in 1971 in Lisbon (PT)
Lives and works in Lisbon (PT)

Rui Calçada Bastos studied Painting at the Porto School of Fine Arts and the Lisbon School of Fine Arts, and Visual Arts at the Centre for Art and Visual Communication – Ar.Co, in Lisbon. Working with and in the cities that he traveled to or lived in (Macau, Shanghai, Paris, Lisbon, Berlin, Los Angeles, Rio de Janeiro) Calçada Bastos' focuses on urban landscapes, objects, shapes and situations that would perhaps be overlooked at first glance.

Working with photography, video, sculpture and drawing, he explores his themes poetically, confronting the viewer with a self-referential view. In a real and metaphorical sense, the reflections, duplications and confrontations constitute variations on a leitmotiv that runs through Rui Calçada Bastos's videos, photographs and installations dealing with self and other, inner and outer, here and there. The artist continually changes his position in a perpetual attempt to reach towards self-assurance or anchorage, which never seem to take place.

Exhibitions (selected) : 2017 - *Portugal em agrante*, Museum Calouste Gulbenkian, Lisbon (PT) - *Uma Coleção=Um Museu* /2007 - 2017, cur. João Silvério. MACE - Museu de Arte Contemporânea de Elvas. Elvas (PT) - *Specchio Paulo Reis*, cur. David Barro, DIDAC, Santiago de Compostela (ES); 2016 - *Portugal, Portugueses*, cur. Emanuel Araújo. Museo Afro Brasil, São Paulo (BR) - BF16, Vila Franca de Xira's biennale of photography, cur. David Santos (PT); 2015 - *Bom Vôo / Good Flight*, Sala Fidalga, Paulo Reis Residency, São Paulo (BR) - *Re exiones*, cur. Christina Ferreira Andrade, Colección CGAC, Centro Galego de Arte Contemporânea, Santiago de Compostela (ES); 2014 - *China? Far away so close!*, cur. José Drummond, Photo Docks, Lyon (FR) - *Passagem de Nível*, cur. João Silvério. Invaliden1 Galerie, Berlin (DE)

Prizes : 2011 - First Prize - VAFA, International Video Festival, Macao (CN); 2008 - Fundação Oriente, Lisbon (PO); 2006 - Fundación Marcelino Botín, Santander (SP)

Collections : NBK - Neuer Berliner Kunstverein (DE); Instituto Figueiredo Ferraz (BR); CGAC- Centro Galego de Arte Contemporânea (SP); Susanne & Werner Peyer Collection (SW); Plancius Collection (NL); CAV - Centro de Artes Visuais Collection (PO); Museo de Arte Contemporáneo de Santander y Cantabria (SP)



Rui Calçada Bastos, *Interruptions and Imperfections #6* (Berlin), 2013, Inkjet print, Semi Matte Photo Paper, 165 x 110 cm

RUI CALÇADA BASTOS



Rui Calçada Bastos, *Untitled*, 2017, Inkjet print, 29 x 42 cm

EIRENE EFSTATHIOU

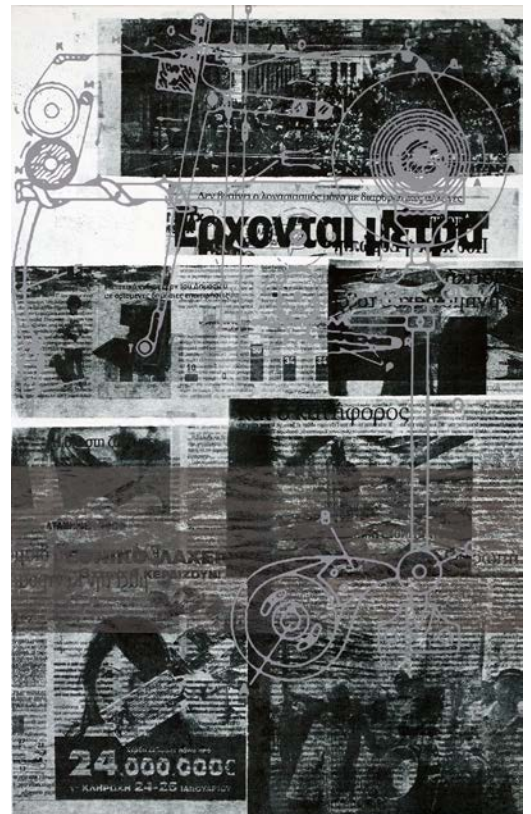
Born in 1980 in Athens (GR)
Lives and work in Athens (GR)

Working in a variety of different media from printmaking and painting, to small scale installations and performance, Efstathiou's studio practice begins with compiling archival source material, as well as material drawn from deliberate wanderings in the urban landscape, as a way to re-narrate minor histories. The works' engagement with the source material seeks to open up a space for exploring the way found images are evocative beyond their role as illustrations or 'the news', and how these minor histories are inscribed on the fabric of the city, in this way performing an informal, idiosyncratic, and humanist archaeology of the present and recent past. Efstathiou attempts to 'learn' about the density and legibility of the frenetic present, by observing past events. In these works Efstathiou negotiates a history of the defeated and examines what 'counts' as history and historical document.

Exhibitions (selected) : 2017 - *DESTE Prize Winners*, Cycladic Museum, Athens (GR); 2016 - *The Equilibrist*, cur. G. Carriou-Murayari and H. Christoffersen, Benaki Museum, Athens (GR) - *I Draw, I Learn Greece*, Eleni Koroneou Gallery, Athens (GR); 2014 - *Reverb: New Art from Greece*, Grossman Gallery, co-cur. avec Evita Tsokanta, SMFA, Boston (USA) - *No country for Young Men*, BOZAR, Brussels (BE); 2012 - *Vanishing Point*, cur. K. Nikoun G. Notti, E. Tsokanta, Action Field Kodra, Thessaloniki (GR); 2011 - *A Perpetual Present*, Institute of Contemporary Art, Portland (USA); 2010 - *Customer/Value/Service*, Project Room at the National Museum of Contemporary Art, Athens (GR) - *Looking forward*, Southeastern European Contemporary Art, Portkoritsa (ME); 2009 - *Paint-id*, Contemporary Painting in Greece, cur by Sotirios Bahtsetzis, Biennale: 2, Macedonian Museum of Contemporary Art, Thessaloniki, Greece - Alex Mylonas Museum, Athens (GR)

Prizes : 2013 - Scholarship for Graduate Study, Onassis Foundation, Athens (GR); 2009 - 6th Deste Prize, Deste Foundation, Athens (GR); 2003 - Albert Henry Whiting Traveling Scholarship, School of the Museum of Fine Arts, Boston MA (USA)

Collections : Musée National d'Art Contemporain, Athènes (GR), Dakis Joannou Collection, Athènes (GR), Biddeford Public Schools, Biddeford Maine, Percent for Art, as part of the Maine Arts Commission (USA)



Eirene Efstathiou, *How things are made 8*, 2017, Serigraph and paper matrix lithograph on paper mounted on aluminium, 35,5 x 55 cm

EIRENE EFSTATHIOU



Eirene Efsthathiou, *When the revolution comes*, 2017, Installation, variable dimensions

GUDNY ROSA INGIMARSDOTTIR

Born 1969 Reykjavik (IS)
Lives and works in Brussels (BE)

Gudny Rosa Ingimarsdottir's works are often presented as installations where she mixes different mediums, such as sculpture, photography, sound, video, sewing, drawing, collage, and painting. Water, in all aggregation states and its period of drying, have fascinated her in recent years. Along with various water dissolvable materials, fibre and the paper itself (its surface and inside) are increasingly becoming a dominant material in her art. Gudny Rosa Ingimarsdottir produces drawings and paintings with many layers, which she cuts, peels and carves – during or after its making, aiming to get closer to the essence. Every work has its own geometric structure and system, and flirts with the borders of abstraction. At first sight one can often not situate the work within figuration or abstraction. The work builds itself slowly – some works can take up to 20 years in their making – each line traced or erased (removed or not) has equal value – the things that stay are equal to the things gone. In her art she is showing a macro and micro version of the world, which stands for inner and outer sentiments. Pain, marvellment of the simplest things, acceptance and mechanism are some key words to describe feelings that lead her to creation. In her work Ingimarsdóttir is inspired by personal experiences and feelings, while at the same time she is showing universal emotions such as vulnerability and doubt.

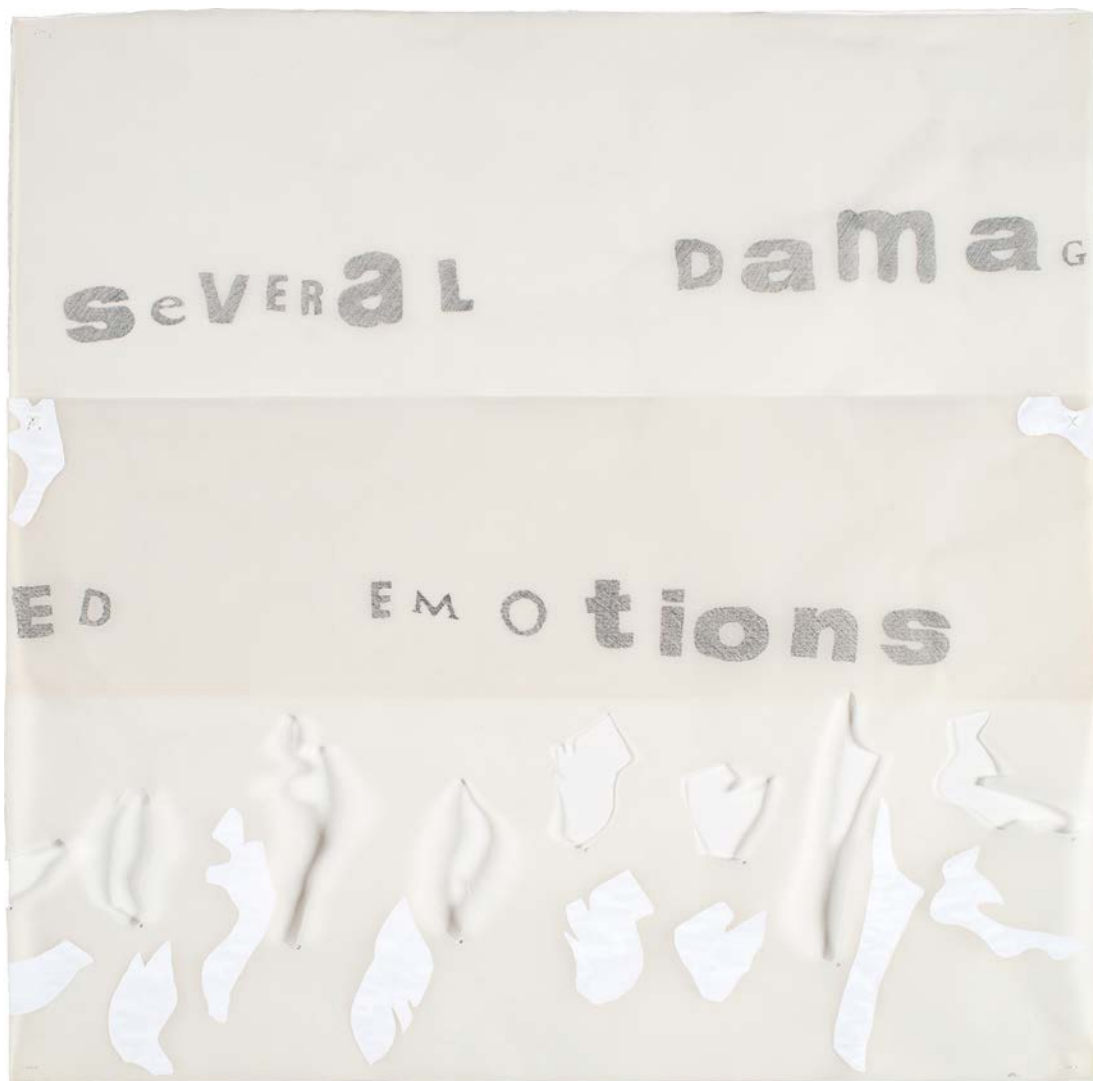
Exhibitions (selected) : 2017 - DALONAZ I, Bruxelles (BE) - *Microcosme*, FRAC Picardie, Amiens (FR) - Hverfisgalleri, Reykjavík (IS); 2015 - Art On Paper, Brussels (BE) - *Maison a vendre*, Bruxelles (BE); 2014 - *Your Compound View* – *Selection from the collection from 1970-2010*, Reykjavík Art Museum, Reykjavík (IS) ; 2013 - *Voyages intérieurs*, Maison Particulière, Bruxelles (BE); 2012 - Pop up - Musée d'Ixelles, Bruxelles (BE); 2011 - *Féminin Pluriel (Feminine Plural)*, FRAC Picardie, Amiens (FR)

Collections : Collection Hainaut Province (BE) - The French Community of Belgium (BE) - Listasjóður Pennans / Penninn Art Foundation, Iceland - Listasafn Reykjanesbæjar (IS) - National Gallery of Iceland (IS) - Reykjavík Art Museum (IS) - FRAC Picardie d'Amiens (FR) - Centre national des arts plastiques, Paris (FR) - Okolje Consulting art collection, Lubiana (SI)



Gudny Rosa Ingimarsdottir, *Missing notes*, 2015, Work on paper, 71,5 x 56 cm

GUDNY ROSA INGIMARSDOTTIR



Gudny Rosa Ingimarsdottir, *Several damaged*, 2015, Work on paper, 32,5 x 32,5 cm

JESSICA LAJARD

Born in 1985 in Libourne (FR)
Lives and works in Pantin (FR)

After growing up in the Caribbean Jessica Lajard moved to Paris to pursue her art studies at the École Nationale Supérieure des Beaux Arts de Paris where she received her diploma in 2010. Jessica Lajard's work is a repertoire of shapes freely inspired by popular imagery which are often combined with sexual illusions that flirt with the grotesque. Sometimes thought out in advance through drawing, her installations spread out in space just like they did during the 59th Salon of Montrouge (2014) where the artist plunged us into a textured post-card scenery, where she blended textile, ceramic elements and marble in a fizzy, pop and surreal atmosphere of shells and crustaceans. For her nomination at the Révélations Emerige 2015 she captured us in a more intimate and domestic installation with Somewhere Where the Grass is Greener. She has participated to many group shows and fairs, and, after her residency at Ensa Limoges, her work was shown at the Musée National Adrien Dubouché – Cité de la céramique Sèvres & Limoges. In 2016 she had two major solo shows, Soft Spot at La Traverse, the Contemporary Art Centre of Alfortville (FR) and Out of the Blue at the François Mitterrand Cultural Centre in Beauvais (FR).

Exhibitions (selected) : 2017 - *Tête à tête*, le Safran, Amiens, (FR) - *KeramiK*, Galerie Steinek, Wien (AT) - *D'Elles Mêmes*, La borne du POTCB, Vatan (FR) - *Constellation Pyrrhon*, Espace Quark, Genève, (CH); 2016 - *Kao Export LTD Global Tour #3*, Museum Adrien Dubouché, Cité de la Céramique Sèvres & Limoges, Limoges (FR) - *Dans les cartons*, Biennale Emergence de Pantin, La Pavillon, Pantin (FR) - *Soft Spot*, CAC La traverse, Alfortville (FR) - *Out of the Blue*, CC F. Mitterrand, Beauvais (FR) - *Programme Kaolin*, Ensa, Limoges (FR); 2015 - *Empiristes*, bourse Révélations Emerige, Paris (FR); 2014 - *Transit*, Bazaar Compatible Program, Shanghai (CN) - *1320°*, JCI exhibition space, Jingdezhen (CN); 2013 - *Journées Patrimoine*, Manoir de Soisay, La Perrière (FR)

Prizes : 2015 - Nominated for Bourse Révélations Emerige, Paris (FR); 2014 - Bourse Diane de Polignac (FR) - Prix des Amies des Beaux Arts (FR) - Prix Kristal, 59th Salon de Montrouge (FR)

Collection : Blake Byrne Collection (USA)



Jessica Lajard, *What You Don't Know Can't Hurt You*, 2012, Glazed ceramics,
89 x 71 x 45 cm, 140 x 23 x 23 cm

JESSICA LAJARD



Jessica Lajard, *Hands Off*, 2016, Glazed stoneware, 14 x 9 x 13 cm

PEDRO A.H. PAIXÃO

Born in 1971 in Lobito (Angola)
Lives and works in Milan (IT) and Lisbon (PT)

Pedro A.H. Paixão is a Portuguese artist, scholar, and editor. He studied painting and drawing at Ar.Co – Arts and Visual Communication Center, Lisbon, and holds an M.F.A. in film and video from The School of The Art Institute of Chicago, and a Ph.D. in philosophy, from Faculty of Letters of the University of Porto. He's a research member of the Institute of Philosophy of the University of Porto. He founded and directs the editorial project *Disciplina sem nome* (discipline without name) for the Lisbon publisher Sistema Solar | Documenta and Carmona e Costa Foundation, Lisbon. Since 2007, he has created a broad cycle of graphic work in red, crimson or scarlet. The scarlet pencil follows his hand, it draws creatures and characters who, as they take shape, also find a voice, as if they had something to tell us.

Exhibitions (selected) : 2017 - *Fogo posto / Arson, Fundação, Carmona e Costa*, Lisbon (PT); 2016 - *GENTE - De Amadeo de Souza-Cardoso a Pedro A.H. Paixão, Cem Anos de Representação Humana*, Center de Arte Manuel de Brito, Algés (PT) - *Índios da Meia-Praia*, Gallery 111, Lisbon (PT) - *A cor de um eclipse*, Ár Sólido Gallery, Marvila (PT) - *Sic transit gloria mundi*, Museum do Dinheiro, Lisbon (PT); 2015 - *Oracular Spectacular: Desenho e Animismo*, International Art Center José de Guimarães, Guimarães (CIAJG), Guimarães (PT) - *Do fundo*, Gallery 111, Lisbon (PT); 2014 - *Rituais com Mascaras: um face a face*, International Art Center José de Guimarães (CIAJG), Guimarães (PT)

Collections : Benetton Foundation (IT), CAC Málaga Collection (ES), Collection Figueiredo Ribeiro (PT), Foundation Carmona e Costa (PT), Collection Manuel de Brito (PT), Collection PLMJ (PT)



Pedro A.H. Paixão, *Untitled*, 2014-2015, Pencil color on paper, 21 x 14,7 cm

PEDRO A.H. PAIXÃO



Pedro A.H. Paixão, *Little Diamond Crown (Nina Simone in memoriam)*, 2015, Pencil color on paper, 20,9 x 14,8 cm

DONATO PICCOLO

Born in 1976 in Rome (IT)

Lives and works between Rome and Milan (IT)

Donato Piccolo is one of the most remarkable artists of the young Italian art scene.

Mixing science, technology, art and philosophy, his artwork evolves along multiple lines of research. His work concerning the “artistic confinement” of cyclones, storms and hurricanes contributed very early on to his international recognition.

According to the artist, images and representations of the world – whether they originate from the domain of science or the arts – are first and foremost projections and constructions of the mind – against the backdrop of Nature that remains an unfathomable mystery.

Thus, throughout the mechanical ballet of his work, his main idea is to achieve resonance with physical processes rather than to attempt to explain them.

Before his career, he was an assistant to numerous artists, among whom Giacinto Cerone and Sol Le Witt. Donato Piccolo regularly exhibits in Italy as well as abroad and has already participated twice in the Biennale of Venice. His works can be found in many private and public collections around the world.

Exhibitions (selected) : 2017 - Yount Center of Hermitage, Hermitage, San Petersburg (RU) - Museum of Guttuso, Bagheria (IT) - *UNATURAL*, Centro de Desarrollo de las Artes Visuales, Museum in Habana (CU) - *Butterfly Effect*, Church SS Giovanni e Paolo, Spoleto (IT); 2015 - *Praestigium Italia II*, Cini Foundation Venice, Venice (IT) - *Imago Mundi*, Luciano Benetton collection, cur. A.Bruciati, Foundation Sandretto Re Rebaudengo, Turin (IT); 2014 - *Spiderman*, cur. G.Gigliotti and A. Dambruoso, MACRO, Rome (IT) - *Vestige*, Fondation de France, Senlis (FR) - *Holistic*, cur. David Rosenberg, Galerie Mario Mazzoli, Berlin (DE); 2013 - *Turbulence II*, Villa Empain, Fondation Boghossian, Bruxelles (BE) - *The Genesys*, Beyond Museum, Seoul (KR)

Prizes : 2005 - Short Movie Festival, prix du Jury (Abel Ferrara) pour “L’8 vizio” in collaboration avec Claudio Stirlani, Rome (IT) - Prix de la Fondation Armellini, scultura in Piazza Mondo, Rome (IT)

Collections : Fondation V.A.F (DE), Fondation Nomas (IT), Fondation de France (FR), Fondation pour l’art Rome (IT), Mart Museum (IT), Fondation Finstrall (IT-DE), Fondation Armellini (IT), Fondation Alighiero Boetti (IT), Macro Museum (IT), Collection Mazzoli (IT), Collection Bvlgari (IT), collection Sleppermann (DE), Collection Kick off Group (IT), Collection Piltzer (CH), Studio Stefania Miscetti (IT), Collection Rayapunto (IT)



Donato Piccolo, *Study of movement*, 2014, Mixed media on card board, 170 x 110cm

DONATO PICCOLO



Donato Piccolo, *Coup de pied dans le vide*, 2014, Shoe, iron, electric system, arduino processor, electric servomotors, plexiglass, microphone, speaker, 140 x 130 x 80 cm

KEEN SOUHLAL

Born in 1982 in Paris (FR)
Lives and works in Paris (FR)

Keen Souhlal's career path is atypical. Her work is built around many different disciplines, such as sculpture, ceramics, embossing, drawing and photography.

Keen Souhlal develops a protean body of work with real subtlety, trifling with the perception of the observer in order to unsettle him more effectively in his convictions. The artist freezes the material in its most ephemeral and precarious phenomena, in order to reveal more fully its plastic and poetic potential, thus prompting wonder in the observer. Following her residency at the Cité des Arts in Paris, she set off to carry out work research with scientists in the Antarctic ocean. Recently a finalist of the Friends of the Palais de Tokyo Prize 2014 and spotted at the Salon de Montrouge art fair.

Exhibitions (selected) : 2017 - *Itinérance 2017*, Real Monasterio de Santa Maria de Veruela, Zaragoza (SP) - *Topographic 5* - Terrain partagé, Eglise des forges, Tarnos, (FR); 2016 - *Por Venir*, Casa de Velazquez, Madrid (ES) - Biennale de la Jeune Création, Houilles (FR); 2015 - *Poésie de la matière*, 15e Parcours Saint Germain, Boutique Burberry, Paris (FR) - *Hand in glove*, Galerie Virginie Louvet, Paris (FR) - *Les Récits de l'Insu*, Centre d'art Albert Chanot, Clamart (FR) - *Les Récits de l'Insu*, Centre d'art, Micro Onde, Vélizy (FR) - *Cartographie intime*, le 116, Centre d'Art Contemporain, Montreuil (FR); 2014 - *Conversation d'un vestige contemporain*, Centre d'art de l'Attrape Couleurs, Lyon (FR) - *Jeune Création 2014*, Cent Quatre 104, Paris (FR) - *Equilibre*, Musée des Archives Nationales, Paris (FR)

Prizes : 2016 - Prix Icart – Jeune Création, La Graineterie, Houilles (FR); 2015 - Finaliste du Prix Découverte des Amis du Palais de Tokyo, Paris (FR)

Collections : Fondation Francès (FR), Collection d'art contemporain de la ville de Montreuil (FR), Collection Libert (USA) / (FR)



Keen Souhlal, *Archives naturelles*, 2015, Oak wood, smoky sandstone, coal, cement, 12 x 12 x 320 cm

KEEN SOUHLAL



Keen Souhlal, *Untitled*, 2016, Set of 5 ceramics on a shelf, glazed stoneware, variable dimensions

JONATHAN SULLAM

Born in 1979 in Brussels (BE)
Lives and works in Brussels (BE)

Jonathan Sullam's pieces all reveal a state of precarious equilibrium : they seek to capture the tensions preceding a fall or an ascent. Installations, sculptures and images all appear to be suspended in time and space. The art works are often paradoxical. They appear as oxymorons, where the material used is in blatant opposition to the purpose of the represented object. This duality opens up scopes of interpretations ranging from organic forms in states of juxtaposition, through to their ultimate resolution as smooth, industrial, inanimate objects devoid of any trace of gesture or movement. The pieces all present a state of ambiguity as to their status and function, seeking to evoke a sense of general abandonment or desolation, conveying at the same time both strength and fragility.

Exhibitions (selected) : 2017 - *Private Choices*, cur. by Carine Fol, Centrale for Contemporary Art, Bruxelles (BE) - *Art public*, Le Vecteur, Charleroi (BE) - *Festival Musiq3*, Théâtre le Marni, Bruxelles, (BE); 2016 - *Semantic of numbers*, cur. Lab(au), society-d-electricite, Bruxelles (BE) - *Only Lovers*, cur. Thimothée Chaillou, Le Coeur, Paris (FR) - *Attitude Sculpture #1*, cur. Daniele Capra, Eduardo Secci Gallery, Florencia (IT) - *Traversee*, Gouvernement aan de Maas, Maastricht (NL); 2015 - *I Killed My Mom*, Maison des arts de Schaerbeek, Brussels (BE) - *Collection province de Liège*, Belgian ambassador's house, Den Haag (NL); 2014 - *Steve Reich project, different trains & WTC 9/11*, Briggittines Theater, Bruxelles (BE); 2012 - *Do it*, cultural house of Namur, Namur (BE)

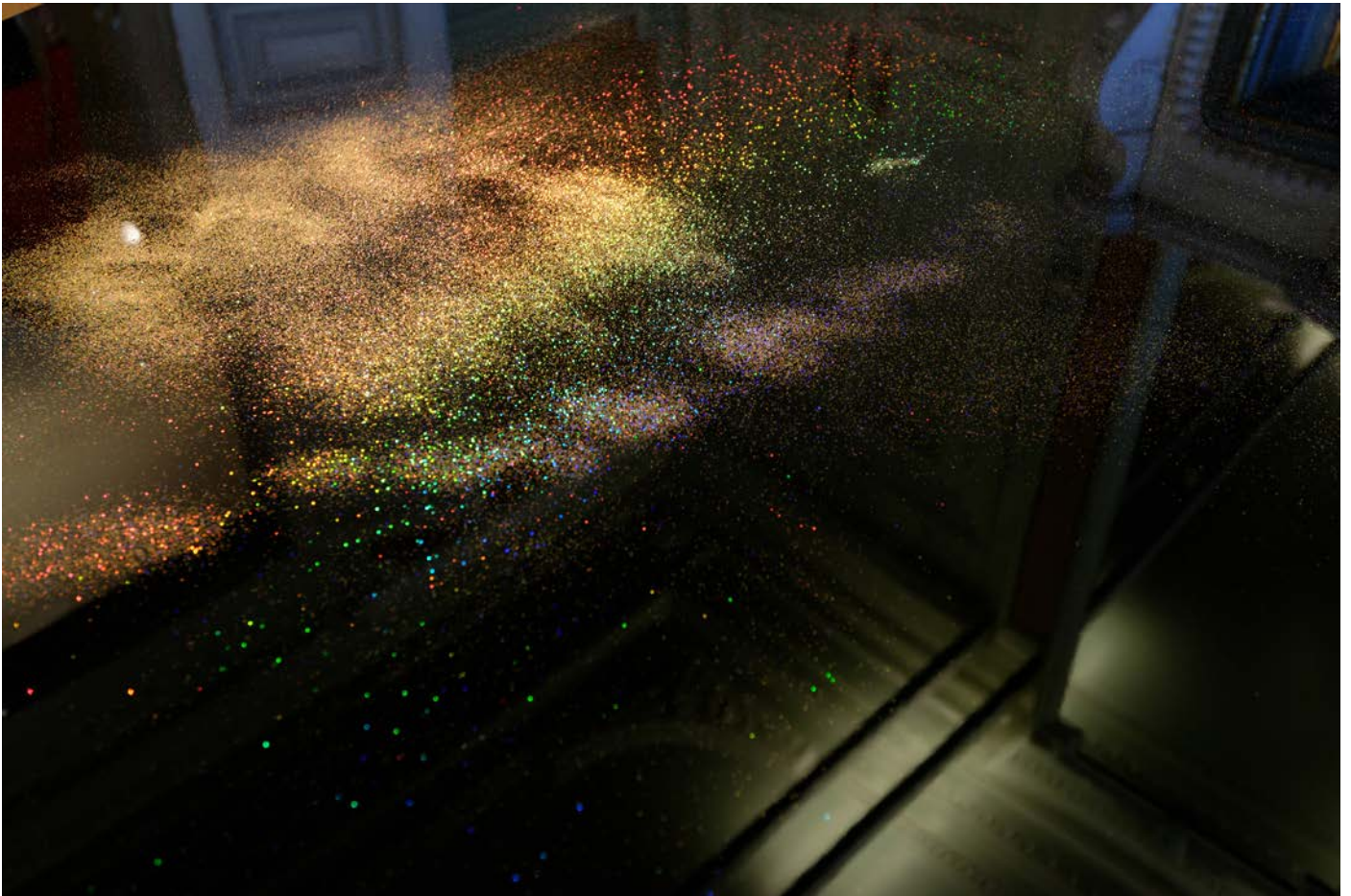
Prize : 2015 - Marc Feullien Award, Fondation Marie-Louise Jacques (BE)

Collections : The Wonderful Fund Collection (MA), Ernst & Young Collection, Corporate Art Collection (UK)



Jonathan Sullam, *She gives life we drain it*, 2015, Wax and marble powder, 50 x 60 x 150 cm

JONATHAN SULLAM



Jonathan Sullam, *Champagne taste lemonade money*, 2015, Aluminum black coated disk, holographic powder and light projector, 200 x 200 cm (detail)

ROELAND TWEELINCKX

Born in 1970 in Duffel (BE)
Lives and works in Antwerp (BE)

Roeland Tweelinckx is a belgian artist who mainly creates site-specific interventions in autonomous gallery spaces or public places. In his interventions – in which he utilises everyday materials – he subtly plays with both the surroundings and our powers of perception. Content-wise, his work draws on trompe l'oeil references, creating a slight sense of confusion in the audience, while at the same time inviting a more concentrated look at reality. Sometimes objects are distorted and then placed where they are legitimately found. At other times, the objects are simply moved, in their original form, and installed in unexpected places. By changing the nature and context of objects, the artist forces the viewer to reconsider situations. An absurd sobriety or hilarious nonsense, Tweelinckx's humorous interventions, once spotted, subdue the entire space, no matter how minimalist or even invisible these elements should have been.

Exhibitions (selected) : 2017 - *Fragile*, Maison des arts de Schaerbeek (BE) - *NO MODULOR NO MORE*, Sculpture today, SASK, Sint-Niklaas (BE); 2016 - *Images and trumpery from the studio*, SECONDRoom, Anvers (BE) - *True Story*, In De Ruimte, Gent (BE) - *Nothing but good intentions*, Cc Merksem (BE) - *Around The Corner*, CC Zwaneberg.Be, Heist-op-den-Berg (BE) - *Whatever You Do, Don't Tell Anyone*, Galerie Van Den Berge, Goes (NL) - *True Stories*, In de ruimte, Gent (BE); 2015 - *Rhizoom #5*, W45Kunstruimte, Goes (NL) - *30 Jaar De Ziener*, De Markten, Bruxelles (BE) - *In One Way Or Another*, Plataforma Revólver, Lisbon (PT); 2014 - *De Vierkantigste Rechthoek*, Belgische Kunst In Perspectief, Kunsthall Kade, Amersfoort (NL) - *(B)Elgium*, @ Pop-Up, Osijek (HR) - *Not All What I see is there*, Eva Steynen deviations, Anvers (BE) - *Nieuw/Nouveau/Neu*, VOORKamer, Lierre (BE) - *Can I Play With Madness*, Designcenter De Winkelhaak, Anvers (BE) - *Not All What I see is there*, Eva Steynen deviations, Anvers (BE); 2013 - *Transformaties*, De Markten, Bruxelles (BE) - *Dublin Doubles*, Voorkamer | Kunstenaarsinitiatief, Dublin (IE) - *Transformaties*, De Markten, Brussels (BE); 2012 - *Here We Are*, Nicc, Antwerpen (BE) - *Bones*, Ciap, Hasselt (BE) - *Over de Schutting*, Oranjestraat, Breda (NL)



Roeland Tweelinckx, *The Only Way Is Up (intervention)*, 2017, metal, paint and the existing surrounding, 180 x 136 x 80 cm

ROELAND TWEELINCKX



Roeland Tweelinckx, *Blocked (Wall numer 002) intervention*, 2016, Wood, paint and the existing architecture, variable dimensions

TATIANA WOLSKA

Born in 1977 in Zawiercie (PO)
Lives and works in Bruxelles (BE)

The essence of her playing with sculpture is recycling. She hardly ever buy things. And if she does – these are just elements indispensable for construction. She just plays with blocks. And the blocks she plays with might be plastic water bottles – thousands of which are used every day... Pieces of wood – industrial waste disposed of by companies... Old, used and worn-out mattresses. There are so many objects around. They surround her on all sides driving her to distraction and confusing to such an extent that she totally lost interest in quest of different material, no matter how sophisticated and luring they might be. She is a “junk” collector. She watches her collection without any concept or plan. Being deprived of imagination she starts to join those elements, bind them together - out of sheer curiosity. Sometimes the structure formed in this way grows powerful, becomes beyond her, overawes her...

Exhibitions (selected) : 2017 - Jeune Création Européenne, Contemporary Art Biennial, Spazio Ratti, Como (IT) ; 2016 - *Nowhere Beyond*, Irène Laub Gallery, Bruxelles (BE) - *(Un) Foreseen*, Galerie Art Bastion, Miami (USA) - *Nomadisme*, FRAC Corse (FR) - *Le clou*, FRAC PACA, Marseille (FR) ; 2015 - *Interventions Bâtiment*, Palais de Tokyo, Paris (FR) - *Work in progress*, Irène Laub Gallery , Bruxelles (BE) - *Le clou*, MUCEM, Marseille (FR) - *Les modules*, Palais de Tokyo, Paris (FR) - Art Brussels (BE)

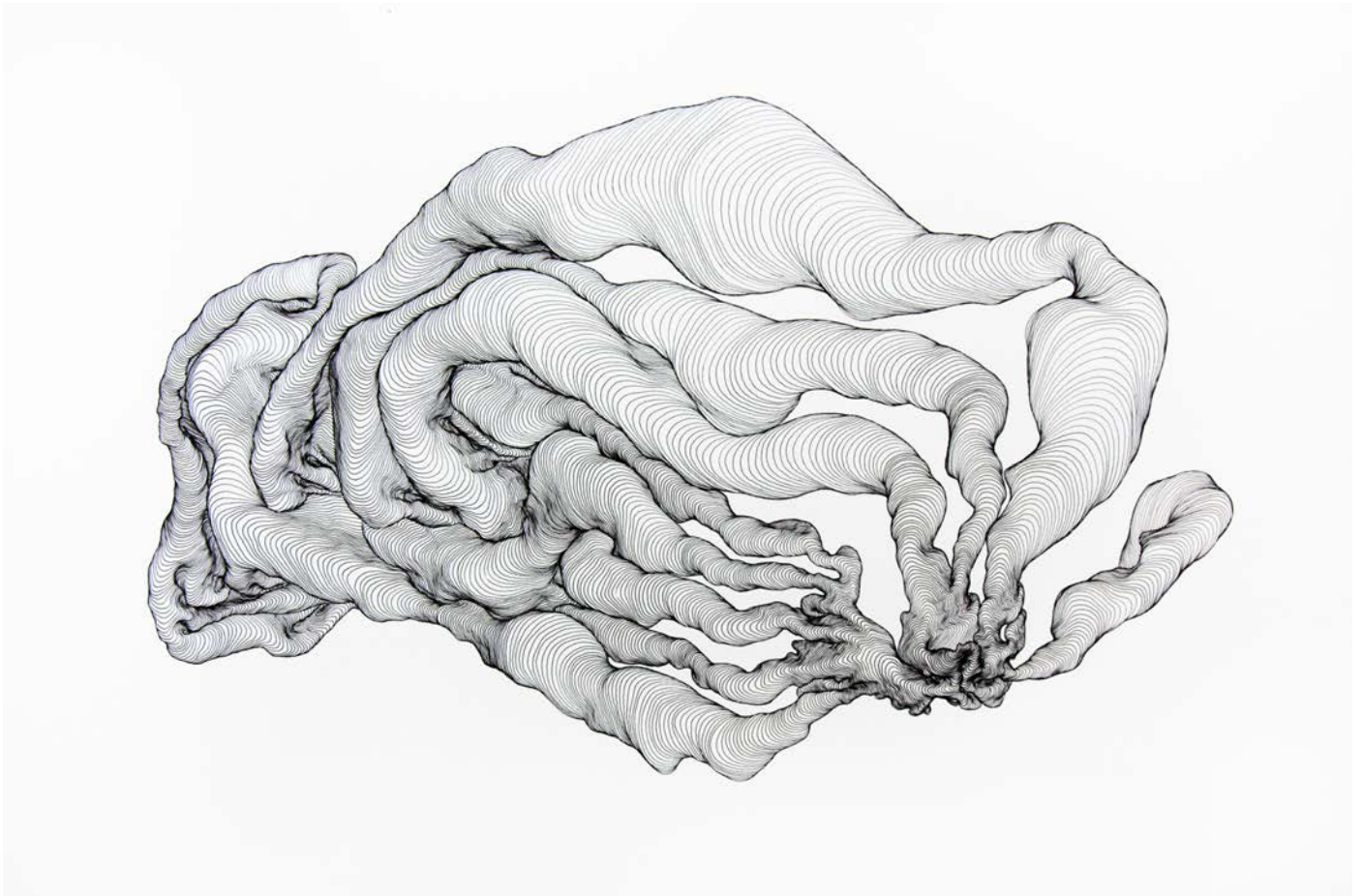
Prize : 2014 - Grand Prix du Salon de Montrouge, Montrouge (FR)

Collection : FRAC Corse (FR)



Tatiana Wolska, *Untitled*, 2017,
Wood, nails, 16 x 18 x 12 cm

TATIANA WOLSKA



Tatiana Wolska, *Untitled*, 2017, Ink on paper, 65 x 50 cm

Guest PAUL CHAZAL

Born in 1983 in Lyon (FR)
Lives and works in Brussels (BE)

Evolving in different disciplines, the work of Paul Chazal takes its source in an approach focused on drawing, especially in an imagery frantically gleaned and considered as a vocabulary, a cosmography, that lend themselves to the creation of facilities. Paul Chazal created his own personal post-apocalyptic lexicon, complex and fantasy based.

Between a child's play that goes wrong and a real survivalist project, his productions take us back to a specific adolescent imagery of the 80s-90s (Métal Hurlant, Mad Max, Akira, The Warriors) while asking the question of the end of the world as it is envisioned today by alarmist ecologists and survivalists. The worst scenario for most becomes the playground of Paul Chazal.

Exhibitions : 2017 - *Club Death by Murder*, Numéro 13, Bruxelles (BE) - *Point Quartz / Flower of Kent*, Villa Arson, Nice (FR); 2016 - *Run Run Run*, Villa Arson, Nice (FR) - *Self Destruction*, Numéro 13, Bruxelles (BE); 2015 - *Je T'aime*, Numéro 13, Bruxelles (BE); 2014 - *La Meute*, Bruxelles (BE); 2013 - *Old and new curiosities*, La Meute, Bruxelles (BE) - *Saison 17*, Lieu Commun, Toulouse (FR) - *Underconstruction*, catalyst art, Belfast (IE); 2011 - *Columna 01*, Musée Saint-Pierre, Vienne (AT) - *Que sera sera*, CAN, Neuchâtel (CH) - *Laboratorium*, La station, Nice (FR); 2010 - *Auto Station Crash Test*, La Station, Nice (FR) - *Sygne Elephant*, FRAC Franche Comté, Besançon (FR) - *Group Show #2*, RDF Galerie, Nice (FR); 2009 - *No Way Never Mind*, Institut Français de Dresden, Dresden (DE) - *Group Show #1*, RDF Galerie, Nice (FR) - *1+2+3+4*, CCNOA, Bruxelles (BE) - *Ex Voto*, Piedigrioglio (FR) - *Kit invite 1*, Paris (FR); 2008 - *Multiply*, Projet diligence, Nice (FR) - *Huits clot*, Palais de l'Athénée, Genève (CH) - *La possibilité d'un alliage*, Halles de la fonderie, Genève (CH); 2007 - *Pouvoir Puissance*, projet diligence, Nice (FR) - *Le sommet de la table*, Kunst Klub Berlin (DE)



Paul Chazal, *L'évanoui*, 2007, Mixed media on paper, 50 x 100 cm

CONTACT

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