

ART BRUSSELS

ALESSANDRO PIANGIAMORE

GUDNY ROSA INGIMARSDOTTIR

RUI CALÇADA BASTOS

TATIANA WOLSKA

CONTACT

ALESSANDRO PIANGIAMORE

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Born in 1976 in Enna (IT)
Lives and works in Rome (IT)

Alessandro Piangiamore pushes artistic creation up against the most technical wall, but also the most poetic. In works such as his panels made with candle wax or his classification of all the wind in the world in the form of sculpture, Alessandro Piangiamore confers a conceptual and poetic dimension to his work. The artist uses time as a factor to summon the viewer's imaginary and perception.

The serie *La cera di Roma* – panels coated in wax from votive candles collected in the churches of Rome – is questioning the meaning of a secular ritual. Starting from a highly symbolic element, Piangiamore starts a transformation process which entails the loss of control over the changing matter. The result is a sculptural form, but maintains a very strong pictorial value.

Ieri Ikebana is a serie of sculptures realized pouring concrete on an arrangement of fresh flowers. The final result, always unpredictable, highlights a contrast between the fragile and ephemeral nature of flowers and the hardness and persistence of concrete.

In my research, I often try to crystallize everything which is ephemeral and fleeting through a practical approach to the matter, which allows me to cleave to reality and grasp it. Between the physical and the abstract, nature and the artificial, my research aims – rather than creating single objects – to make their inside shape and images emerge. Rather than being static or frontal, their features are accomplished through evocations and semantic and visual shifts.

- Alessandro Piangiamore -



Alessandro Piangiamore, *La XXIII sorella (Cordula)*, Fused beeswax candles, palm wax, carnauba wax and paraffine and iron, 2016, 100 x 140 x 3 cm



Alessandro Piangiamore, *Ieri Ikebana 27042017*, Concrete, flowers and iron, 2016, 140 x 100 x 2 cm

SHOWS (SELECTED)

- 2018 Casa Zerilli / Marimò NYU, New York (USA)
- 2017 *Da io a noi*, cur. Anna Mattirolò, Palazzo del Quirinale, Rome (IT)
- 2016 *Quaranta*, Magazzino, Rome (IT)
Time is out of Joint, La Galleria Nazionale, Rome (IT)
Par Tibi Roma Nihil, cur. Raffaella Frascarelli, Colle Palatino, Rome (IT)
The Lasting – L'intervallo e la durata, cur. Saretto Cincinelli, La Galleria Nazionale, Rome (IT)
Not really really, Frédéric de Goldschmidt collection, Brussels (BE)
- 2015 *Attorno ad una conchiglia vuota (Around an empty shell)*, performance at Italian Institute of Culture, Paris (FR)
- 2014 *Primavera Piangiamore*, cur. Daria de Beauvais, Modules – Fondation Pierre Bergé – Yves Saint-Laurent, Palais de Tokyo, Paris (FR)
Meteorite in giardino, Fondazione Merz, Turin (IT)
- 2013 *Tutto il vento che c'è (All the wind that blows)*, Museo Alto Garda, Arco, Trento (IT)
Il fascino discreto dell'oggetto, Figura 2: natura morta, cur. Cecilia Canziani and Ilaria Gianni, La Galleria Nazionale, Rome (IT)
The Naturalists, cur. Peter Benson Miller, La Foce, Castelluccio di Pienza, Siena (IT)
- 2011 *Tutto il vento che c'è (All the wind that blows)*, GAMeC, Bergamo (IT)
Never talk to stranger, cur. Charlotte Artus, Edel Assanti, London (UK)
When In Rome, cur. Luca Lo Pinto and Valerio Mannucci, Hammer Museum, LA><AR, Italian Institute Of Culture, Los Angeles (US)
- 2010 *Quando il fuori di adesso era dentro e il dentro era fuori*, Sportello SACS, Fondazione Brodbeck, Catania (IT)
Landscape and People of Sicily, cur. Giovanni Iovane, Palazzo Riso Museum of Contemporary Art, Palermo (IT)
- 2008 *T2, The 50th moons of Saturn*, cur. Daniel Birnbaum, Castello di Rivoli Museum of Contemporary Art, Turin (IT)
3500cm², cur. Lorenzo Benedetti, Uqbar, Berlin (DE)
Aller à Ouessant – Vidéo sur l'île, cur. Celia Cretien and Marcel Dinahet, Ouessant (FR)

FAIR

- 2018 Art Brussels, Brussels (BE)

COLLECTIONS

- La Galleria Nazionale, Rome (IT)
Macro, Rome (IT)
Collezione Dana and Giancarlo Olgiati, Lucano (CH)
Onlik Spanu collection, New York (USA)
Regione Lombardia, (IT)
Banca Popolare di Bergamo (IT)
European Central Bank, Frankfurt Am Main (DE)
Frédéric de Goldschmidt collection, Brussels (B)

PRIZES

- 2015 Prize of The Cité internationale de la tapisserie, Aubusson (FR)
Winner of the 16th Cairo Prize, Milan (IT)
- 2010 Winner of Global Art Programme, Khoj Studio, New Delhi, in collaboration with Artegiogovane Turin/Milan (IND)
- 2008 Winner of Pagine Bianche d'Autore 2007/2008, Sicily (IT)
- 2007 Passport Prize – Centre International d'Accueil et d'Echanges des Récollets, Paris, with DENA Foundation for Contemporary Art (FR)

GUDNY ROSA INGIMARSDOTTIR

GUDNY ROSA INGIMARSDOTTIR

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

Gudny Rosa Ingimarsdottir's artworks have been exhibited in numerous solo and group shows in Iceland and in Europe. In 2008, she had a solo show at the National Gallery of Iceland. In 2013, she received the Gudmunda S. Kristinsdóttir Art Fund grant. Founded by the artist Erró in 1997, the fund's goal is to acknowledge and encourage female artists by annually awarding one female artist with a grant. The selection committee is composed of the directors of the Reykjavik Art Museum, the Akureyri Art Museum and the National Gallery of Iceland. She was also included in the collection of the FRAC Picardie of Amiens in France.

Fascinated by water in all its states of aggregation, Gudny Rosa Ingimarsdottir works with various water dissolvable materials, such as fibre and paper itself, which are becoming increasingly predominant in her art. The artist produces drawings and paintings made up of several layers, which she cuts, peels or carves, before or after assembling them, aiming to get closer to the essence of creation. Each of these unique pieces has its own geometric structure and exists on the border between abstract and figurative. The work builds itself slowly, sometimes taking years; each line traced or erased has equal value, the remaining elements have the same strength as those removed.

The artworks and installations of Gudny Rosa Ingimarsdottir convey rhythm and silence. The methodical work process that takes place inside her studio extends into the exhibition areas, like a meditation, transforming them into breathing spaces.



Gudny Rosa Ingimarsdottir, yet... 2017, Pealed photos , gouache, typewriting on diverse papers, 57,3 x 76 cm

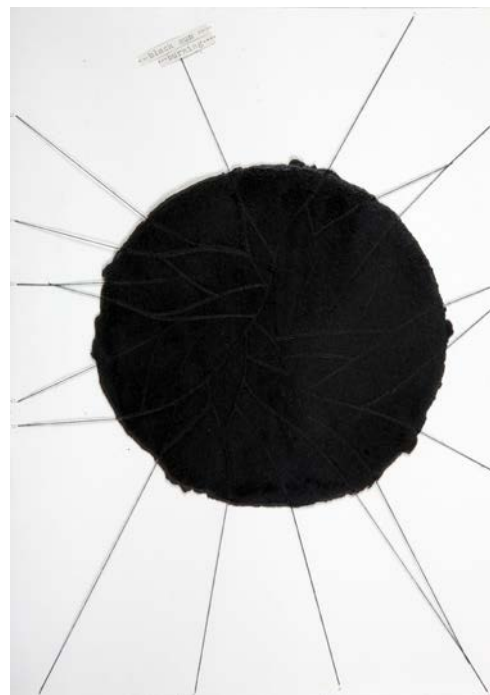
SHOWS (SELECTED)

- 2018 *Fact of the Matter - Draft of Contemporary Art History in Iceland [1.0]*, Reykjavík Art Museum, Reykjavík (IS)
Politics of discontent, cur. Jonathan Sullam, Irène Laub Gallery, Brussels (BE)
- 2017 *Private Choices*, Centrale For Contemporary Art, Brussels (BE)
Something (un)conscious, Irène Laub Gallery, Brussels (BE)
DALONAZ I, Bruxelles (BE)
Microcosme, FRAC Picardie, Amiens (FR)
Hverfisgalleri, Reykjavík (IS)
- Inland Voyages in an inland voyage*, Mira Sanders, ARGOS, Bruxelles (BE)
- 2016 *Riki – flora, fana, fabula*, Listasafn, Reykjavíkur (IS)
- Maison a vendre*, www.aka.events, Bruxelles (BE)
- 2015 *De stille dimensie*, cur. Filip Luyxcks, VUL (Law faculty), Louvain (BE)
- Your Compound View – Selection from the collection from 1970-2010*, Reykjavík Art Museum, Reykjavík (IS)
- Partager le sensible*, Magasin de Papier, Mons (BE)
- 2013 *Voyages intérieurs*, Maison Particulière, Bruxelles (BE)
- Surviving Pessimism*, We project, Bruxelles (BE)
- 2012 Pop up - Musée d'Ixelles, Bruxelles (BE)
- Féminin Pluriel (Feminine Plural)*, FRAC Picardie, Amiens (FR)
Then and Now, National Gallery of Iceland, Reykjavik (IS)
- Access et Paradox*, pour la Galerie Nationale d'Iceland, Paris (FR)
- 2010 *Watery Hues – A Survey of Icelandic Watercolours*, Reykjavik Art Museum, Reykjavik (IS)
En Quelques Traits, ISELP, Bruxelles (BE)
- Volcano Lovers*, Ise Foundation, Soho, New York, (USA)
- 2009 *Take Off 2009*, Koraalberg Gallery, Anvers (BE)
- Nordic Drawings 2008*, Skelleftea Museum, Skelleftea and Rackstad Museum, Arvika (SE)
From Another Shore : Recent Icelandic Art, Scandinavian House – The Nordic Center in America, New York (USA)
- Scared by Stupidity*, Koraalberg, Anvers (BE)
- 2007 *Adam Wasn't Long in Paradise*, Skaftfell Center for Visual Art, Seyðisfjörður (IS)
- 2006

GUÐNY ROSA INGIMARSDÓTTIR

COLLECTIONS

Djurhuus Collection Copenhagen (DK)
Hauser & Wirth Collection (US)
Collection Hainaut Province (BE)
The French Community of Belgium (BE)
Listasjóður Pennans / Penninn Art Foundation (IS)
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, *black sun*, 2018, Ink, sewing, carving, typewriting on diverse paper, 21 x 29,7 cm

FAIRS

- 2018 Drawing Now, Paris (FR)
- 2015 Art on paper, Bozar, Bruxelles (BE)
- 2009 Art Brussels, Bruxelles (BE)
- 2005 Project Rooms ARCO 05, Madrid (SP)

RUI CALÇADA BASTOS

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. After a stay in Paris, at Cité internationale des Arts, he moved to Berlin in 2002 for a residency at Künstlerhaus Bethanien. In 2004, Calçada Bastos was awarded the Arbeitstipendium der Senatsverwaltung für Wissenschaft, Forschung und Kultur in Berlin. In 2005, together with artists Sergio Belinchon, Santiago Ydanez, Paul Ekaitz and Antonio Mesones, he co-founded the artist-run space Invaliden1 in Berlin. Until 2015, Invaliden1 presented and exhibited the work of almost a hundred contemporary artists from around the world. 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.



Rui Calçada Bastos, *Urban Scars #2*, 2005, Inkjet print, 106 x 159 cm

SHOWS (SELECTED)

- 2018 *Variations Portugaises*, CAC, Meymac (FR)
Germinal, Galeria Municipal do Porto, Porto (PT)
Escala 1:1, Tabacalera, Madrid (ES)
Prazer do Esperito e do Orlar, Museu Graciosa, Santa Cruz da Graciosa (PT)
Politics of Discontent, cur. Jonathan Sullam, Irène Laub Gallery, Brussels (BE)
- 2017 *Spectateur Éternel*, cur. Sergio Fazenda Rodrigues, Irène Laub Gallery, Bruxelles (BE)
Portugal em flagrante, Museum Calouste Gulbenkian, Lisbon (PT)
- 2016 *Walking Distance*, cur. by João Pinharanda. MAAT Museu de Arte, Arquitectura e Tecnologia, Lisbon (PT)
Portugal, Portugueses, cur. Emanuel Araújo. Museu Afro Brasil, São Paulo (BR)
Autores Lusófonos na Coleção da Fundação PLMJ, cur. by João Silvério. Centro Cultural de Maputo (MZ)
- 2015 *Bom Vôo / Good Flight*, Sala Fidalga, Paulo Reis Residency, São Paulo (BR)
Usine de Rêve, cur. by Ana Anacleto, Foundation Calouste Gulbenkian, Centro de Artes de Coimbra, Coimbra (PT)
- 2014 *China? Far away so close!*, cur. by José Drummond, Photo Docks, Lyon (FR)
Where is China?, cur. by José Drummond, Luís Alegre and Nuno Anibal Figueiredo, Beijing World Art Museum, Beijing (CN)
- 2013 *Super8*, cur. by Reynold Reynolds, MAM Museum of Modern Art, Rio de Janeiro (BR)
Picturing Places Around the World, cur. by Kathrin Becker, BB NCCA, Kaliningrad (RU)
Love Triangle, cur. by Steffanie Hessler. Goethe Institute. Stockholm (SE)
- 2012 *Par Terre*, Espace Contretype, Brussels (BE)
You and Eye [...], cur. by Ada Azor, Centro Cultural Plaza, El vedado, Havana (CU)
Super8, cur. by Reynold Reynolds, Yerba Buena Center for the Art, San Francisco (USA)
- 2007 *Où? Scènes du Sud*, cur. by Françoise Cohen, Carré d'Art – Musée d'Art Contemporain, Nîmes (FR)
- 2006 *Jeune Creation Européenne*, cur. Fátima Lambert, Montrouge (FR), Klalpeda (LT), Salzburg, (AT), Genova, (IT), L'Hospitalet (ES), Amarante (PT)

COLLECTIONS

NBK - Neuer Berliner Kunstverein (DE)
Instituto Figueiredo Ferraz (BR)
IVAM - Instituto Valenciano de Arte Moderna (ES)
Foundation Calouste Gulbenkian (PT)
CGAC- Centro Galego de Arte Contemporanea (ES)
Fine Arts Museum, Santander & Cantabria (ES)
Susanne & Werner Peyer Collection (SW)
Plancius Collection (NL)
Foundation EDP Art Collection (PT)
António Cachola Collection (PT)
CAV - Centro de Artes Visuais Collection (PT) PLMJ
Foundation (PT)
Novo Banco Collection (PT)
Foundation Oriente (PT)
Arquipélago – Fine Arts Center (PT)
Ordonez-Falcon Collection (ES)
Juliao Sarmiento Collection (PT)
Several Private Collections

PRIZES

- 2011 First Prize, VAFA, International Video Festival, Macao (CN)
- 2008 Foundation Oriente, Lisbon (PT)
- 2006 Foundation Marcelino Botín, Santander (ES)
- 2005 Nominated for the União Latina Prize (PT)
- 2004 Arbeitstipendium der Senatsverwaltung für Wissenschaft, Forschung und Kultur, Berlin (DE)

FAIRS / EVENTS (SELECTED)

- 2018 ARCO, Madrid, (SP)
- 2016 BF16, Vila Franca de Xira's biennale of photography, cur. by David Santos (PT)
- 2011 Art Basel (SW)
- 2009 Art TLV 09, Tel Aviv Biennale, cur. by Edna Mishenson, Tel Aviv (IL)

TATIANA WOLSKA

TATIANA WOLSKA



Tatiana Wolska, *Untitled*, 2016, Mixed media on paper, 56 x 42 cm

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... She likes it when those structures become strong and independent. They become themselves. In fact there are plenty of things she could say – like how fascinated is she by the borderline between fine art and applied art – but what is simply the most important thing for her is everyone’s individual contact with works.



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

SHOWS (SELECTED)

- 2018 *La Collection BIC*, CentQuatre, Paris (FR)
Melancholia, Fondation Boghossian, Brussels (BE)
Habitat Potentiel pour une Artiste, Galerie de la Marine, Nice (FR)
Politics of Discontent, cur. Jonathan Sullam, Irène Laub Gallery, Brussels (BE)
- 2017 *Jeune Création Européenne*, Contemporary Art Biennial, Spazio Ratti, Como (IT)
Nous n'aurons de cesse d'explorer, Double-V Gallery, Marseille (FR)
Construire, Déconstruire, Delta Studio, Roubaix (FR)
In Natura, Association Artais, DOC, Paris (FR)
- 2016 *Nowhere Beyond*, Irène Laub Gallery (FEIZI), Brussels (BE)
(Un) Foreseen, Galerie Art Bastion, Miami (USA)
The Collection, Irène Laub Gallery (FEIZI), Brussels (BE)
Nomadisme, FRAC Corse (FR)
Le clou, FRAC PACA, Marseille (FR)
- 2015 *Interventions Bâtiment*, Palais de Tokyo, Paris (FR)
Work in progress, Irène Laub Gallery (FEIZI), Brussels (BE)
Le clou, MUCEM, Marseille (FR)
Lady Made, Espace le carré, Lille (FR)
Gaz Station Part II, Gagliardi Art System, Turin (IT)
- 2014 *Les modules*, Palais de Tokyo, Paris (FR)
J'écris donc je suis, Le Garage, Brive (FR)
- 2013 *Contre-temps*, Galerie Catherine Issert, Vence (FR)
Entrée libre mais non obligatoire, Villa Arson, Nice (FR)
- 2012 *Sunshine & precipitation 2*, Belfast (IE)
- 2011 *Que sera, sera...*, Centre d'art Neuchatel, Switzerland (CH)
Ratio Natura Poesis, MDAC L'Art contemporain et la Côte d'Azur, Cagnes sur Mer (FR)
- 2010 *Replikantki 2*, Centre d'art Contemporain, Katowice (PO)
- 2009 *Moi et les autres III*, Galerie Catherine Issert, Vence (FR)
- 2007 *Dernière station avant l'autoroute*, Museav, Nice (FR)



Tatiana Wolska, *Untitled*, 2016, Mixed media on paper, 100 x 70 cm

PRIZE

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

RESIDENCY

- 2016 *Suggestion de temps #2*, Site Saint-Sauveur, Rocheservière (FR)

FAIRS / EVENTS

- 2018 Art Brussels, Brussels (BE)
- 2017 Art Night, London (UK)
Artvilnius, Vilnius (LT)
Jeune Création Européenne, Contemporary Art Biennale, Como (IT)
Drawing Now, Paris (FR)
- 2016 Yia Art Fair, Brussels (BE)
Drawing Now, Paris (FR)
- 2015 Art Brussels 2015, Brussels (BE)
Biennale de Sologne, Chaumont-sur-Tharonne (FR)
- 2010 Festival Arte Mare, Bastia (FR)
- 2008 *Biennale d'Art contemporain*, Nimes (FR)
Participation in workshop of Pavillon of Palais Tokyo, Paris (FR)

COLLECTIONS

FRAC Corse (FR)
Collection BIC, Paris (FR)

CONTACT

IRÈNE LAUB GALLERY
Rue Van Eyck 29, 1050 Brussels

Tuesday to Saturday from 11am to 6pm
or by appointment

www.irenelaubgallery.com
info@irenelaubgallery.com
+32 2 647 55 16

Director : Irène Laub
+32 473 91 85 06
irene@irenelaubgallery.com

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