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Sausage Party

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with

**David Adamo
Amber Andrews
Jonas Apers
Gina Beavers
Genesis Belanger
Beni Bischof
Lucas Blalock
Sascha Braunig
Jacques Charlier
Kasper De Vos
Wim Delvoye
Christa Dichgans
Louisa Gagliardi
Eléonore Joulin
Sally Kindberg
Sean Landers
Thomas Lerooy
Tony Matelli
Mrzyk & Moriceau
Barbara Nessim
Tom Poelmans
Emily Mae Smith
Lisa Vlaemminck**

Organized by Julie Senden

Sausage Party is a group exhibition that brings together works by 24 international artists around the theme of sausages.

The idea for this show originated from a series of hot dog photographs by Lucas Blalock, first shown at White Flag Projects in St Louis, Missouri in 2014. These huge prints feature a myriad of frankfurters in various orchestrated compositions set against a plain pale background. Removing the sausages from their context also means forgetting a certain underlying subjectivity in order to focus on their purely formal qualities.

The 'sausage' as a theme, may merely seem amusing, even banal, yet it is striking to note the number of artists, contemporary or who, throughout history, have already approached the subject. The 20th century offers a glimpse and many examples can be found in the works of Magritte, Wols, Polke, Oldenburg, Dichgans and Fischli & Weiss, to name but a few.

Inevitably sausages can be the source of many interpretations. They are world-renowned, affordable and thus the culinary habits of various cultures provide them with a multitude of variations. Deeply rooted in a system of large-scale production, an allegory of industrialisation, one might even say 'fleshification', the sausage is mass-produced in a process that is usually standardized. A mechanically chewed composite, digested from kneaded residue, it finally emerges in a form that is both phallic and soft.

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Sausage Party brings together a selection of historical and recent works that allude to sausages. The choice of the artists is subjective and not exhaustive, and no political nor sociological message should be sought in this selection. It aims to represent the sausage in all its different facets.

The title *Sausage Party* refers to an English expression meaning a party with an exclusively male audience. By literal transposition, this exhibition is exclusively dedicated to the sausage motif, and presents the work of 12 women and 12 men.

Julie Senden has been director at rodolphe janssen since 2016.

About the artists:

David Adamo

(born 1979, Rochester, NY USA; lives and works in Berlin, Germany)

David Adamo is a sculptor avant la lettre due to his engagement with form and materiality. His sculptures of chipped away wood for example, express this interest in the materiality of the object very well. These sculptures are often surrounded by the wooden fragments that were chopped off, thereby referring to the creation process of the sculptures. In his humorous small-scale sculptures Adamo plays with the expectations of the audience. These sculptures appear to be everyday objects, but by further examining them it becomes clear that the objects are removed from their traditional context due to the use of impossible materials.

Recently, Adamo was included in solo and group exhibitions at the Aldrich Contemporary Art Museum, Ridgefield, CT, USA; The Mordes Collection, West Palm Beach, FL, US ; M.A.C - Museo de Arte Contemporaneo, Lima, Peru ; Albright Knox Art Gallery, Buffalo, NY USA ; Bielefelder Kunstverein, Bielefeld, Germany.

Amber Andrews

(born 1994, Antwerp, Belgium; lives and works in Antwerp, Belgium)

"I don't think you can ignore art history. As a contemporary artist it's impossible to shield yourself from your contemporaries, let alone your predecessors. Everything starts with a love for painting, it's history and key players, but simultaneously it's also a technical education to study their works. You try to find out what difficulties they encountered, and you analyze their solutions, and in this process, I experience the same painterly solutions that I applied as well in my works. The way I relate to art history may form the ground for the series' thematic, but the subjects I depict are the result of a focused research. History consists out of enigma's, mysteries and secrets. Painting may be fiction, but its history is real. It's a tension field that I'm drawn to explore, it is registration and perception combined. In my paintings I depict various subjects, film scenes that are, as it were, paused. In cinema you can only understand the story when you have seen the entire film, but the still image itself has the power to move. In this case it's a matter of painterly elements such as composition and the use of colors. This way, a narrative inherently comes into being. I'm not a storyteller. Rather, it adjusts to the contours of a story. The explanatory power of my works remains painterly by nature. I touch upon the same issues literary of perspective, protagonists or techniques, but always in a painterly way. Narratives have always been the breeding ground for painting. I paint the images someone else would narrate. I'm referring to mythology or, for example, Renaissance art because these things move me personally. I'll start with a well-structured and clear-cut study, which leads to a collection of images. An inventory of words and graphics, which eventually take their shape on canvas."

Recent exhibitions include *Tohubohu* (solo), Sofie Van de Velde, Antwerp, Belgium (2021); *Hier hebben we veel werk in gestoken* (group), 252CC, Ekeren, Belgium (2020); *The Wunderwall End Of Year* (group), PLUS-ONE Gallery & Sofie Van De Velde, Antwerp, Belgium (2019); *No Sweat* (group), Showhouse JayJay, Antwerp, Belgium (2019), *Velvet Ropes*

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Antwerp (group), Showhouse Jayjay, Antwerp, Belgium (2019).

Jonas Apers

(born 1990 in Ronse, Belgium; lives and works in Brussels, Belgium)

Post-Culinary Capsules

70 000 years ago, the invention of cooked food was an energy saver commencing a major cognitive revolution. Today our brand new, fully nutritional capsule saves you even more energy, energy you can finally invest in what you love.

Developed in collaboration with Jean Fonsny, chef at Dindins, the premium blend is fully based on the food triangle as prescribed by the latest 2019 report of the Belgian Superior Health Council. This makes the Post-Culinary Capsule an all-in-one nutritional solution, substituting all meals, all day, every day.

Recent exhibitions of his work include *Ulterieur NTGrate*, Avey Gallery, Kortrijk, Belgium (2021); *Pass*, curated by Jan Hoet Junior and Kris Martin, Huise, Belgium (2021); *Ulterieur Firma*, Avey Gallery, Brussels, Belgium (2021); *Dreaming only of Spring*, curated by Johannes Arnauts, Brussels, Belgium (2020).

Gina Beavers

(born 1974, Athens, Greece; lives and works in Newark, New Jersey)

Gina Beavers creates paintings and installations from images culled from the Internet and social media, such as 'food porn', bodybuilders' selfies, or makeup tutorials for transvestites on Pinterest. Her paintings transform these flat-screen images into high Acrylic textural reliefs with a real sculptural presence and offers uncanny and often unsettling visions of our digitally mediated lives.

Gina Beavers had her first solo museum exhibition at MoMA PS1 in 2019. Other previous solo exhibitions include *Gina Beavers. Autofiction* at the Neuer Achener Kunstverein, Aachen, Germany; Marianne Boesky, New York, NY USA; Michael Benevento, Los Angeles, CA USA; Carl Kostyál, London, UK and Milan, Italy; James Fuentes, New York, NY USA; Gavin Brown's Enterprise, New York, NY USA; Cheim and Read, New York, NY USA; and Canada Gallery, New York, NY USA, among others. Her work has been included in group exhibitions at the Kentucky Museum of Contemporary Art, Louisville, KY USA; the Nassau County Museum of Art, New York, NY USA; the Flag Art Foundation, New York, NY USA; the William Benton Museum of Art, CT USA; Abrons Art Center, New York, NY USA and most recently *Friends and Friends of Friends* curated by Oli Epp at the Schlossmuseum Linz, Austria.

Genesis Belanger

(born in 1978; Lives and works in New York, NY USA)

Genesis Belanger is known for her mysterious installations made out of pastel-toned ceramics and cast-concrete objects. Her sculptures of everyday items take on human features, thereby making them alluring and slightly uncanny at the same time. Underneath all these soft pastel tones, Belanger's work takes a darker turn. Recurring motifs in her work such as cigarettes, pharmaceuticals and cosmetics address the manipulative power and the feeling of dissatisfaction caused by capitalism and advertisement in our contemporary society.

Selected exhibitions include *Another Man's Treasure*, Perrotin, Tokyo, Japan; *We were never friends*, curated by Eric Troncy, Le Consortium, Dijon, France; *The Party's Over*, rodolphe janssen, Brussels, Belgium; *Through the Eye of a Needle*, The Aldrich Contemporary Art Museum, Ridgefield, CT USA; *Coins for the Ferryman*, François Ghebaly Gallery, Los Angeles, CA USA; *Holding Pattern*, New Museum, New York, NY USA; *A Strange Relative*, Genesis Belanger & Emily Mae Smith, Perrotin, New York, NY USA and *Cheap Cookie and a Tall Drink of Water*, Mrs. Gallery, Maspeth, NY USA.

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Beni Bischof

(born 1976, Switzerland; lives and works in St. Gallen, Switzerland)

Beni Bischof, an unclassifiable visual artist, works in an array of media from drawing, collage, painting, sculpture, and installation as well selfpublished magazines (Laser Magazin). He works unrestrainedly and intuitively. Playfully, he condense the grotesque, ridiculous, banal, and absurd in a cryptic and ironic manner.

He translates spontaneous thoughts on social and political topics into bizarre and comical messages, into words and symbols of disarming immediacy.

“The banality of everyday life is disregarded, as are the dramas of the political agenda. I find my material in cheap novels, fashion magazines, advertisements, and the virtual world. I want to break the precious illusion of supposed exclusivity and present an abysmal view of society.”

Beni Bischof

Beni Bischof has had recent solo exhibitions amongst others at Museum zu Allerheiligen, Schaffhausen, Switzerland (2021); MASI Lugano, Museo d’arte della Svizzera italiana, Lugano, Switzerland (2020); Images Vevey, Vevey, Switzerland (2020); CAFA Art Museum, Beijing, China (2018); Naturhistorisch Museum Bern, Switzerland (2017); Les Rencontres De La Photographie, Arles, France (2016); Museum Boijmans Van Beuningen, Rotterdam, The Netherlands (2016); Kunstmuseum St.Gallen, Switzerland (2015).

Lucas Blalock

(born in 1978, Asheville, NC USA; Lives and works in New York, NY USA)

Citing the poet and playwright Bertolt Brecht’s insistence on a theater that reveals its labor, Blalock is interested in revealing the process behind photographic images. Equally invested in both the history and the possibility of photography, Blalock shoots with a large-format camera on film and then scans his images in order to digitally alter them. His practice is defined by his use of Photoshop, but rather than using this tool to refine or perfect an image, Blalock emphasizes his edits. Noting his attraction to “objects that have something pathetic about them,” he often chooses subjects from dollar stores or the streets.

Blalock participated in New Visions, the inaugural edition of The Henie Onstad Triennial for Photography and New Media, Henie Onstad Kunstsenter, Høvikodden, Norway (2020); and the Whitney Biennial 2019, Whitney Museum of American Art, New York, NY, US (2019). Current and recent solo exhibitions include Lucas Blalock in *T-E-L-E-P-H-O-N-E*, Abrams-Engel Institute for the Visual Arts, University of Alabama at Birmingham, Birmingham, AL, US (2021); *...or, Or*, Museum Kurhaus Kleve, Kleve, DE (2019 – 2020); and *An Enormous Oar*, Institute of Contemporary Art, Los Angeles, CA, US (2019). Blalock’s work is included in the collections of the Whitney Museum of American Art, New York, NY, USA; the Solomon R. Guggenheim Museum, New York, NY, USA; The Metropolitan Museum of Art, New York, NY, USA; The Museum of Modern Art, New York, NY, USA; the Hammer Museum, Los Angeles, CA, USA; the Los Angeles County Museum of Art, Los Angeles, CA, USA; and the Albright-Knox Art Gallery, Buffalo, NY, USA.

Sascha Braunig

(born 1983, Qualicum Beach, BC, Canada; lives in Portland, ME USA)

Sascha Braunig’s paintings originate from still lifes she creates in her studio, although their appearance belies her process of painting from direct observation. Braunig uses clay modeling in combination with vivid hues to render plastic-like forms, while projecting a luscious surface tension that never lets the viewer rest at ease. Braunig investigates the restraining confines of the canvas through a haunting mixture of references to stage performance, portraiture, Surrealism, and luminescent abstraction.

The artist’s work has been exhibited at MoMa PS1, New York, NY USA; Kunsthall Stavanger, Stavanger, Norway; White Cube, London, UK; Atlanta Contemporary, Atlanta, GA USA; the Portland Museum of Art, Portland, ME USA amongst others. Public collections include the Baltimore Museum of Art, Baltimore, MD USA; Fondazione Memmo, Rome, Italy and the National Gallery of Victoria, Melbourne, Australia.

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Jacques Charlier

(born 1939, Liège, Belgium; lives and works in Liège, Belgium)

Jacques Charlier began his career at the dawn of the sixties by immediately joining the major movements, including Pop Art. With his colleague Marcel Broodthaers, heir to surrealism, 15 years his senior, he practised the American avant-garde that was sweeping through the Parisian galleries, adapting it to the Belgian identity. Jacques Charlier reacted in a conceptual and analytical way. With Broodthaers, he frequented the most prominent Belgian galleries, steeped in minimal and conceptual art. There he met Kosuth, Toroni and Buren, with whom he became friends. From 1975, he met the young curator Jan Hoet, with whom he collaborated throughout his career. Charlier's career revisits the history of art by constantly being at the forefront of all forms of emerging creation, in all media. Charlier quickly positioned himself as an artist of institutional criticism, questioning the art system with black humour and many diversions. A bulimic, he appropriates all media: painting, caricature, photography, writing, comics, sculpture, song, video, installation...

The artist's work has been exhibited at La Panacée, Montpellier, France; Musée Magritte, Brussels, Belgium; Centre culturel, Verviers, Belgium; BPS22, Charleroi, Belgium; Mac's, Grand-Hornu, Belgium; Cultuurcentrum, Hasselt, Belgium; Palais des Académies, Brussels, Belgium; MUKHA, Antwerp, Belgium; Muzej savremene umetnosti, Belgrade, Serbia; Bozar, Brussels, Belgium; Musée Félicien Rops, Namur, Belgium; Musée royaux des Beaux-Arts de Belgique, Brussels, Belgium; SMAK, Ghent, Belgium; Neuer Aachener Kunstverein, Aachen, Germany; Casino Luxembourg, Luxembourg among many more.

Kasper De Vos

(born 1988 in Antwerp, Belgium; lives and works in Ghent, Belgium)

Kasper De Vos gained fame with installations and sculptural interventions that referred, in both a humorous and sculptural way, to consumerism and the food culture associated with it. In concrete terms, he set up a hamburger stand next to the Ghent academy where you could buy inedible sculptures resembling hamburgers and all the other items on the menu in such an eating establishment. Later, in Antwerp, he built a real pizza oven with a flag above it that was shaped like a slice of golden yellow cheese. And in Knokke, on the gaudy Zeedijk, he set up a market stall selling modelling clay made in his own country. Similar confusions can be found in his sculptures, such as a sculpted arm hanging in the air, which seems to be carrying a black rubbish bag. Or large plaster eggs next to a giant egg carton. His sculptures often combine found objects or materials with modelled elements. His sculptures and installations seem to stem from a kind of tactile and visual pleasure, a play of formal and substantive associations with a mild form of humour that become an open, playful, inventive dance with materials, techniques, things and thoughts. His work evokes stories without being illustrative or pedantic. It is a kind of thinking with shapes, which in turn makes us think and dream. Surprising, inventive, generous, plastic, virtuoso, open and oniric.

Montagne de Miel, 9 July 2021

Kasper De Vos's work was included in recent solo and group exhibitions at PLUS-ONE Gallery, Antwerp, Belgium; De Brakke Grond, Amsterdam, Netherlands; Ronny Van de Velde Gallery, Antwerp, Belgium; NICC, Antwerp, Belgium; Kunstenfestival Aardenburg curated by Hans Theys, Aardenburg, Belgium; Museumquartier, Vienna, Austria; rodolphe janssen, Brussels, Belgium and Middelheimmuseum, Antwerp, Belgium.

Wim Delvoye

(born in 1965 in Wervik, Belgium; lives and works in Brighton, UK)

A major figure of the Belgian art scene, Wim Delvoye is known for his humor, his taste for technological experimentation, and a rich and varied artistic oeuvre. Since the late 1980s, he has been challenging the art world's status quo through a multidisciplinary practice that includes sculpture, drawing, photography, installation, and video. He is an attentive observer of his time, scrutinizing the future to detect future trends, while cultivating strong ties with the past and its traditions. His works are often born of an encounter between craftsmanship and the most sophisticated industrial manufacturing techniques.

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Wim Delvoye has had solo exhibitions at numerous museums worldwide, such as The Royal Museums of Fine Arts of Belgium, Brussels, Belgium; La Panacée, Montpellier, France; Musée Tinguely, Basel, Switzerland; MUDAM, Luxembourg, Luxembourg; the Tehran Museum of Contemporary Art, Iran; Le Louvre, Paris, France; The Pushkin State Museum of Fine Arts, Moscow, Russia; Musée Rodin, Paris, France ; BOZAR, Brussels, Belgium; and many more.

His works are presented in several museum collections, such as Guggenheim New York, NY, USA; Centre George Pompidou, Paris, France; Fondation Cartier, Paris, France; MuHKA, Antwerp, Belgium ; SMAK, Ghent, Belgium; Stedelijk Museum, Amsterdam, The Netherlands; Musée d'Art Moderne, Strasbourg, France; Museum of Contemporary Art, San Diego, CA USA; Musée des Beaux Arts, Montréal, Canada and Uffizi Gallery, Firenze, Italy.

Christa Dichgans

(1940-2018)

(born 1940, Berlin, Germany; lived and worked in Berlin, Germany and La Haute Carpénée in Southern France)

Christa Dichgans spent her childhood in Düsseldorf and went on to study at the Akademie der Künste in Berlin and at the Studienstiftung des deutschen Volkes. She moved to New York in 1966. The city's atmosphere and the omnipresence of Pop art would leave a deep impression on the artist. In 1967, after having previously painted mostly indoor scenes, she began to work on still lifes of toys inspired by her immediate surroundings and her child's bedroom. These depictions gradually became more structured, with objects lined up as if on an assembly line, autonomised or skilfully imbricated into one another to form a composition in the centre of the canvas, most often on a white background. In the mid-1970s, Dichgans began working on her "piles" series, in which piles of clothes, fire engines and teddy bears occasionally spill out onto the entire surface of the canvas. But the seemingly playful world of childhood that she depicts is combined with weapons and tanks – memories of a country at war.

In other works, dabs of colour act as motifs to form strata that separate the painting's fields of depth. The childhood themes present in her early paintings also made a comeback in the 2010s.

Dichgans has created a complex and diverse body of work, which, while it is certainly Pop in many aspects, goes well beyond a single movement.

Dichgans has had several solo exhibitions worldwide including in Berlin, New York, Buenos Aires, Paris, Venice, Zurich, and Moscow and most notably the exhibition *Power Up – Female Pop Art* at Kunsthalle Vienna in 2010-2011. Her works are kept in several German public collections.

Louisa Gagliardi

(born in 1989 in Switzerland; lives and works in Zurich, Switzerland)

Louisa Gagliardi draws freely from the codes of painting as well as contemporary graphic design and advertising in order to rethink questions of figure and ground, flatness and depth. Created initially as fluid digital images, her works are printed on vinyl and then intervened upon with a gel medium that lends a texture that could be read as ghostly impressions of painterly marks. However, rather than appealing to the hand, this texture only underscores the surface as a complex field of visual play – a theme brought forth in this suite of works through the reoccurring motif of veils and unveiling. Dancing between dimensionality and translucence, her landscapes and characters bridge the divide between the enigmatic and the banal.

–Franklin Melendez

Her work has recently been shown at Centre d'Art Contemporain Genève, Geneva, Switzerland (2021); Antenna Space, Shanghai, China (2020); McNamara Art Projects, Hong Kong (2019); Aargauer Kunsthau, Aarau, Switzerland (2018); Centre d'art de Neuchâtel CAN, Neuchâtel, Switzerland (2018); Kunst Halle Sankt Gallen, St. Gallen, Switzerland (2018); MOSTYN, Llandudno, Wales, UK (2018); Openforum, Berlin, Germany (2018); Plymouth Rock, Zurich, Switzerland (2018); the Louisiana, Humlebæk, Denmark (2017); Pilar Corrias, London, UK (2017); rodolphe janssen, Brussels, Brussels (2017); The Cabin, LA, CA USA(2016); Tomorrow Gallery, New York, NY USA (2016); Instituto Svizzero, Rome, Italy (2016) and König Galerie, Berlin, Germany (2016). She was shortlisted for the Swiss Art Awards in 2018 and 2021.

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Éléonore Joulin

(born 1987, Paris, France; lives and works in Brussels, Belgium)

The work of Éléonore Joulin roots in art history, architecture and mythology, triggering unexpected connections between many different sources, giving rise to shapes between usual object and sculpture. She plays with the sometimes tenuous boundaries between sculpture and design, turning everyday objects into other objects for living. An ordinary T-shirt, when dressed in ceramic, can become a dish or a lamp. She also revisits milestones in the history of architecture with humour, turning them into lamp houses, sometimes filled with sausages.

Éléonore Joulin's work has been included in recent solo and group exhibitions at galerie Bocca Della Verita, Brussels, Belgium; Generation Brussels, Brussels Gallery Week End, Brussels, Belgium; Galerie Joyce, Paris, France; galerie She Bam, Leipzig, Germany; galerie CDLT, Liège, Belgium and boutique le 371, Paris, France.

Sally Kindberg

(born 1970, Stockholm, Sweden; lives and works in London)

Interested in both high and low brow culture, Kindberg plays on the notion of the tragicomic in a society that is both civilised and ridiculous. This humorous approach acts as a portal that enables us to explore our more unsavoury emotions. Kindberg's paintings stay predominantly figurative – the figurative, which is the starting point, at times moves towards abstraction. In her paintings, Kindberg is interested in the contrast between flatness and the illusion of three-dimensionality, looking for a composition which is often a double take, highlighting the overlooked in the everyday through the use of colour, mark making, stylisation.

Recent solo exhibitions include *Dream Palace*, Everyday Moonday, Seoul, Korea (2022); *Rush*, DUVE, Berlin, Germany (2021); *Freeport*, Peter von Kant, St Leonards, UK (2021); *Queen Aubergine*, Four You Gallery, Dubai (2021); *Soft bite*, curated by Maria Stenfors, 12 Star Gallery, London, UK (2018). Other shows include *Not Dream of Islands*, selected by John Chilver and Daniel Pettitt, Palfrey Gallery, London, UK (2018); *Secret Charter*, The Dulwich Picture Gallery, London, UK (2018); *XIX Cerveira International Art Biennial*, Portugal (2017); the touring exhibition *Nature Morte Contemporary Artists Reinvigorate the Still Life*, curated by Michael Petry and Roberto Ekholm, Sweden, Poland and UK. (2016-17); *Anthology 2015*, Charlie Smith London, UK (2015) and *Sally Kindberg + Philadelphia PD*, Peter von Kant, London, UK (2014).

Sean Landers

(born in 1962 in Palmer, MA USA; lives and works in New York, NY USA)

Sean Landers works primarily as a painter but he has also made sculptures, photographs, video's and audio works. René Magritte's *Période vache*, a series of paintings in which the surrealist artist made a caricature of his own style, had a big influence on Landers' artistic practice and it made him question his relationship as an artist to his work. Lander's work explores the question of what it is to be a contemporary artist and what it means to make something that will last beyond the lifetime of the artist. In this sense his career can be seen as a long lasting exploration of the same question, thereby turning his oeuvre into one dynamic whole.

His work has been exhibited in solo exhibitions at the Consortium, Dijon, France (2020); the Contemporary Art Museum St. Louis, MO USA (2010) and the Kunsthalle Zurich, Switzerland (2004), and numerous group exhibitions including *Mirror Mirror*, Kunsthall KAdE, Amersfoort, The Netherlands (2021); *The Everywhere Studio*, curated by Alex Gartenfeld and Stephanie Seidel, Institute of Contemporary Art, Miami, CA USA (2017); *Magritte, Broodthaers & Contemporary art*, The Royal Museums of Fine Arts of Belgium, Brussels, Belgium (2017); *Human Interest: Portraits from the Whitney's Collection*, Whitney Museum of American Art, New York (2016); *Picasso in Contemporary Art*, Deichtorhallen Hamburg, Germany (2015); *Aquatopia: The Imaginary of the Ocean Deep*, Tate St. Ives, UK (2014), NYC 1993: *Experimental Jet Set, Trash and No Star*, New Museum (2013), *Drawing Time, Reading Time*, the Drawing Center, New York (2013), *Busted*, the High Line, New York (2013-2014), *Midnight Party*, Walker Art Center, Minneapolis, MN USA (2011).

His work is included in collections such as the Sammlung Landesbank Baden-Württemberg, Stuttgart, Germany; Brooklyn

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Museum of Art, New York, NY USA; Denver Art Museum, CO USA; Des Moines Art Center, OHFundación/Colección Jumex, Mexico City, Mexico; Henry Art Gallery, Seattle, WA USA; Los Angeles County Museum of Art, CA USA; Nasher Museum of Art, Durham, NC USA; Sammlung Goetz, Munich, Germany; Sammlung Hoffmann, Berlin, Germany; Seattle Art Museum, Seattle, WA USA; Tate Modern, London, Great Britain; Walker Art Center, Minneapolis, MN USA; Whitney Museum of American Art, New York, NY USA

Thomas Lerooy

(born 1981 in Roeselare, Belgium; lives and works in Brussels, Belgium)

The oeuvre of Thomas Lerooy is characterized by an inherent duality: it attracts and repels at the same time, it is recognizable yet alienating, it is humorous and serious, intimate as well as grotesque. Whether Lerooy draws, sculpts or paints, he is always searching for the limits of his medium or his subject. His enigmatic works challenge the logic of the viewer and leave the interpretation to their imagination. He uses recognizable motifs that he manipulates and thus undermines. In the last 15 years, Lerooy has made a name for himself with his sculptures and drawings. His paintings are a recent development that came out of a necessity. Lerooy stumbled upon the limits of his maniacal drawing technique and the constraints gravity imposes when working in bronze. He investigates and breaks through the codes of painting, which manifests itself in a tension between abstraction and figuration, sharpness and haze, structure and smoothness. They are light-hearted and charged at the same time, and thus put themselves and the reality from which they arise into perspective.

His work has been the subject of several institutional solo exhibitions in recent years, including *Behind the Curtain* at the Royal Museums of Fine Arts of Belgium, Brussels, Belgium (2019); *Vanity Fair* at Gaasbeek Castle, Gaasbeek, Belgium (2018); *Playground* in Museum Dhondt-Dhaenens, Deurle, Belgium (2017); and *Beauty in the shadow of the stars* at the Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris, France (2015). Lerooy's work is included in public institutions such as the Musée National d'Art Moderne - Center Pompidou, Paris, France; Province of West Flanders, Belgium; Belfius Art Collection, Brussels, Belgium, City of Brussels, Belgium, City of Puurs and City of Knokke, Belgium.

Tony Matelli

(Born 1971 in Chicago, IL USA; lives and works in New York, NY USA)

Tony Matelli is an American contemporary artist who creates uncanny objects that are at once seductive, illusory, comical, and slightly unsettling. He works in a variety of sculptural techniques and materials, his oeuvre displaying an uncanny fusion of conceptual clarity and technical breadth. Incorporating figurative, botanical, and abstract forms, his bronze sculptures feature ropes frozen in mid-air, as if the ropes were dropped on a plinth and cast just before collapsing into inert coils. Other works rely on unusual juxtapositions, such as his weeds series in which plants sprout from the space between gallery walls and floors. There is an element of provocation in Matelli's work; a protest against playing by the universally accepted rules or conventions that exist as an inseparable part of the world that surrounds us. His sculptures can best be described as anti-monuments, re-interpreting the tradition of hyperrealism in American sculpture.

Recent institutional solo exhibitions include *I Hope All Is Well...* at 500 Capp Street, San Francisco, CA USA (2018), *Hera* at The Aldrich Contemporary Art Museum, Ridgefield, CO USA (2017); *New Gravity*, The Davis Museum, Wellesley College, Massachusetts, MA USA (2014); *A Human Echo*, ARoS Aarhus Kunstmuseum, Aarhus, Denmark and Bergen Kunstmuseum, Bergen, Norway (2012-2013). His work is included in public collections such as Akzo Nobel Art Foundation, Amsterdam, Netherlands; ARKEN Museum of Modern Art, Ishøj, Denmark; Bergen Kunstmuseum, Bergen, Norway; Bonnier Collection, Stockholm, Sweden; Denmark ARoS, Aarhus, Denmark; The Cultural Foundation Ekaterina, Moscow, Russia; FLAG Art Foundation, New York, NY USA; Fundacion La Caixa Madrid, Spain; McEvoy Foundation of the Arts, San Francisco, CA USA; MIT List Visual Arts Center, Cambridge, MA USA; Mudam Luxembourg, Luxembourg; Museum Ludwig, Cologne, Germany; State National Centre of Contemporary Art, Moscow, Russia; Denmark Sundsvalls Kommun, Sundsvall, Sweden; Uppsala Museum, Uppsala, Sweden.

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Mrzyk & Moriceau

(born 1973 and 1974, France; live and work in Montjean-sur-Loire, France)

The work of Petra Mrzyk and Jean-François Moriceau offers a shifted view of reality as much as the practice of drawing itself. This four-handed work, which they have been developing since 1998, reflects an intuitive process that seems to respond only to a logic of proliferation in a constantly expanding universe. They find their inspiration in real images: icons from cinema and television, logos and advertising, images from science fiction, comics, and even the art world. Their precise black-and-white ink drawings which alternate between the perverse and the playful project a strange world, close to the spirit of surrealism.

This abundant production of drawings finds from in many diverse media such as books, wall-drawings, animated films and installations. Their drawings develop as a continuous flow linking the subjects to each other in a movement that seems inexhaustible but which never constitutes a particular narrative. The sequence seems to be accomplished according to the principle of the dream where concrete representations cohabit in the same space with the possibility or the desire to escape the constraints of reality.

Petra Mrzyk and Jean-François Moriceau have been working collaboratively since 1998. They have had solo exhibitions at Air de Paris, Paris, France (2020, 2012, 2008, 2004), Caixa Forum in Barcelona, Spain (2008), Los Angeles County Museum of Art, LA, CA USA (2006), Mamco in Geneva, Switzerland (2004), Musée d'Art Moderne, Paris, France (2001) and Schnitt Ausstellungsraum in Cologne, Germany (2001). Their work has exhibited internationally in many group exhibitions, and they have produced music videos for Air, Sebastian Tellier, and many others. Their work is part of public collections such as Centre National des Arts Plastiques - CNAP, Paris, France; Collection La Bâloise, Switzerland; Collection Fonds de dotation Famille Moulin, Paris, France; FRAC Poitou Charentes, Angoulême, France; FRAC Pays de la Loire, Carquefou, France; FRAC Ile-de-France, Paris, France; FRAC Ile-de-France, Paris, France; Fonds National d'Art Contemporain – FNAC, Puteaux, France; Musée d'Art Moderne de la Ville de Paris, France, MoMA, New York, NY USA; LACMA, Los Angeles, USA.

Barbara Nessim

(born 1939, Bronx, NY USA; lives and works in New York, NY USA)

Barbara Nessim is an artist whose daring and prolific work, spanning six decades, defies narrow categorization. Her artistic production has straddled fine art and illustration, pushing against and reshaping the boundaries of the often rigid separation between the two fields. With her artworks on paper informing her commercial illustrations, Nessim always begins with line or color, independent of medium, context or application. Her vibrant colorful imagery is figurative, conceptual and deeply intuitive. Its power and enduring relevance lies in its fusion of skillful technique, social engagement and pop culture resonance. Nessim's artworks, as her biography, are the story of the evolving gender equity and shifting cultural landscapes of New York City.

(...)

Jessica Eisenthal, 2021

Nessim's artworks have been broadly shown at institutions including The Louvre, Paris, France; The Whitney Museum of American Art, NY USA; The Smithsonian, Washington, DC USA, and The Bard Center, New York, NY USA; The Victoria & Albert Museum in London, mounted a major retrospective in 2013, entitled *Barbara Nessim: An Artful Life*. Nessim's work is in the permanent collections of major institutions, including The Whitney Museum of American Art, NY USA; The Victoria & Albert Museum, London, UK; The Szépművészeti Museum, Budapest, Hungary; The Museum of Modern Art, Lund, Sweden, and The Smithsonian, Washington, DC USA. Nessim received a Lifetime Achievement Award from Pratt Institute in 2015 and was inducted into the Society of Illustrators Hall of Fame in 2020.

Tom Poelmans

(born in 1984 in Belgium; lives and works in Antwerp, Belgium)

Whenever Tom Poelmans starts to paint, he is flooded with a rather innocent and spontaneous thought that he can freely paint whatever he wants, through his floating brushstrokes on the canvas. Each of his creation inevitably faces that illusion of free will that he himself claims. The final painting is undoubtedly the result of this struggle. It is a journey

rodolphe janssen

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into the author's mind, based on infinite possibilities, a process that begins with a drawing and then ends with a decidedly unpredictable pictorial image. His work shows an exceptional and intricate heterogeneity, with a dreamlike vocation rich in symbols, allegories and metaphors, characterized both by precise compositions and by confident and material brushstrokes, covering every inch of the surfaces he uses.

His work has recently been exhibited at Andrea Festa Fine Art, Rome, Italy (2021); Ballroom Project, Antwerp, Belgium (2021); Jack Barrett Gallery, East Hampton, New York, NY USA (2020); rodolphe janssen, Brussels, Belgium (2020, 2022); the White Whale Gallery, Antwerp (2019); The Cabin, Los Angeles, CA USA (2019), SecondRoom, Antwerp, Belgium (2019); Tatjana Pieters, Ghent, Belgium (2019); Garage, Mechelen, Belgium (2018); DMW-Artspace, Antwerp, Belgium (2017); Alpha Base, Antwerp, Belgium (2016); SVA, New York, NY USA (2012) and Be-Part, Waregem, Belgium (2012).

Emily Mae Smith

(born 1979 in Austin, TX USA; lives and works in Brooklyn, NY USA)

Emily Mae Smith makes lively and humorous paintings that are full of allusions to art historical movements like Symbolism, Surrealism and Pop-art. Underneath this visual wit, Smith addresses timely and relevant topics like gender, sexuality, capitalism and violence, thereby making her paintings multi-layered. One of the recurring characters in her work is a broomstick figure that she started using because it allows her to paint a domestic tool associated with women's labour, a painter's brush and a phallus symbol at the same time. This figure continuously evolves throughout her oeuvre and takes on a broad variety of forms and guises.

Recent Museum exhibitions include the SCAD Museum of Art, Savannah, GA USA (2020); Marion Art Gallery, Rockefeller Arts Center, SUNY Fredonia, NY USA (2020); Perrotin, Tokyo, Japan (2019); Wadsworth Atheneum Museum of Art, Hartford, CT USA (2019); Le Consortium, Dijon, France (2018); and also CFA, Berlin, Germany (2018); Galerie Perrotin (two-person with Genesis Belanger), New York, NY USA (2018); SALTS (two-person exhibition with Adam Henry), Basel, Switzerland (2017); rodolphe janssen, Brussels, Belgium (2016); Simone Subal Gallery, New York, NY USA (2020, 2017) Her work is included in public collection such as the Columbus Museum of Art, Columbus, OH USA; Whitney Museum of American Art, New York, NY, USA; Blanton Museum of Art, Austin, TX, USA; Powerlong Art Museum, Shanghai, China; Dallas Museum of Art, Dallas, TX, USA; Wadsworth Atheneum Museum of Art, Hartford, CT, USA; The Consortium Museum, Dijon, France; Arsenal Contemporary, Montreal, Canada and Zuzeum Art Centre, Riga, Latvia.

Lisa Vlaeminck

(born in 1992; lives and works in Brussels, Belgium)

Pop, plants, pathogens and petri dishes. These are just some of the visual associations that find their way into the rich complexities of Lisa Vlaeminck's undulating painterly universe. Inclusive of forms often recognizable, although slightly skewed from the familiar, Vlaeminck's paintings provide glimpses into trippy *recherché* regions from the microscopic to the interstellar, as well as the amorphous spaces in between. Pulling from conventional visual vocabularies of painting tropes, still life subjects such as potted plants or bowls of fruit offer an armature for images to be built out from, remixed and re-encountered under new eccentric parameters. Brushwork often takes on the semblance of vases, vials, flutes, beakers, and decanters forming post-modern amoebae that dance across the surface. In these works definitions between signifier and signified become as equally viscous as the embryotic fluid that casts them in a kind of suspended animation. The semi-translucent membranes of alien flora frame multitudinous layers of under painting, offering vignettes into the atomic structure of the composition: florescent molecules comprised of individual gradient brushstrokes.

After graduating at KASK in 2015, her works were included in several personal and group exhibitions at rodolphe janssen, Brussels, Belgium; BOZAR, Brussels, Belgium; CIAP, Hasselt, Belgium; Triennial Bruges, Belgium; Tatjana Pieters, Ghent, Belgium; and more.

Her work is included in Collectie FOD Buitenlandse Zaken, Belgium; Collectie Vlaamse Gemeenschap, Belgium and a permanent installation at DoRemy daycare, Leuven, Belgium.