

ART ON PAPER 2023

BOOTH A26

05 > 08 October, 2023

Special focus on:

Léon Wuidar

And works by:

David Adamo
Gina Beavers
George Condo
Wim Delvoye
Sanam Khatibi
Thomas Lerooy
Eddie Martinez
Patrizio di Massimo
Tom Poelmans
Gert & Uwe Tobias
Betty Tompkins



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LÉON WUIDAR



Léon Wuidar

Voir Look, février 1996, 1996

Pen, pencil and watercolor on paper collage

40.5 x 50.5 cm (framed)

16 x 19 7/8 in (framed)

(LWui1262)



Léon Wuidar

HOTEL, Juillet 2000, 2000

Pen, pencil and watercolor on paper collage

53 x 53 cm (framed)

20 7/8 x 20 7/8 in (framed)

(LWui1300)



Léon Wuidar

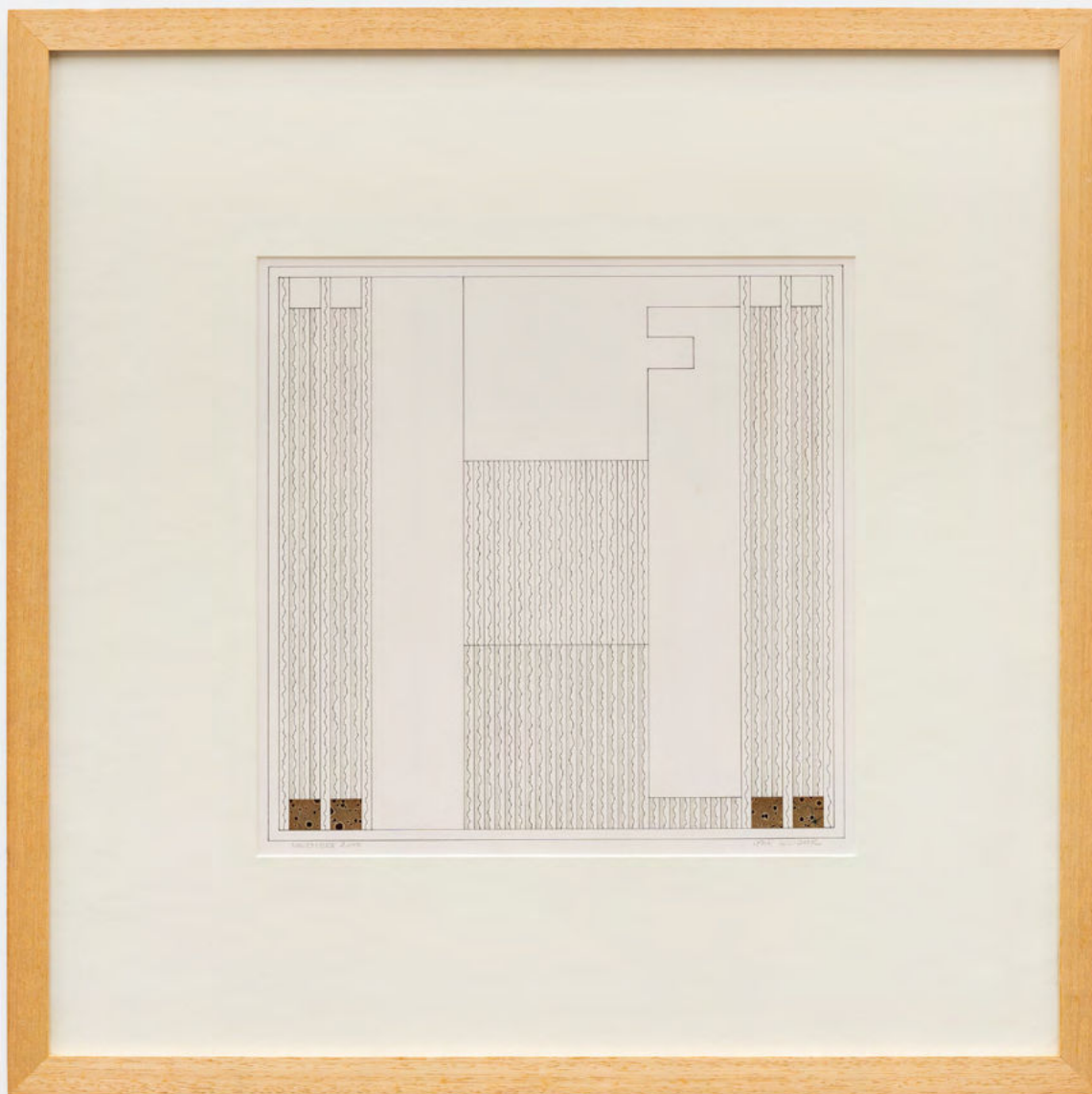
Août 09, 2009

Pen and pencil on paper collage

53 x 53 cm (framed)

20 7/8 x 20 7/8 in (framed)

(LWui1303)



Léon Wuidar

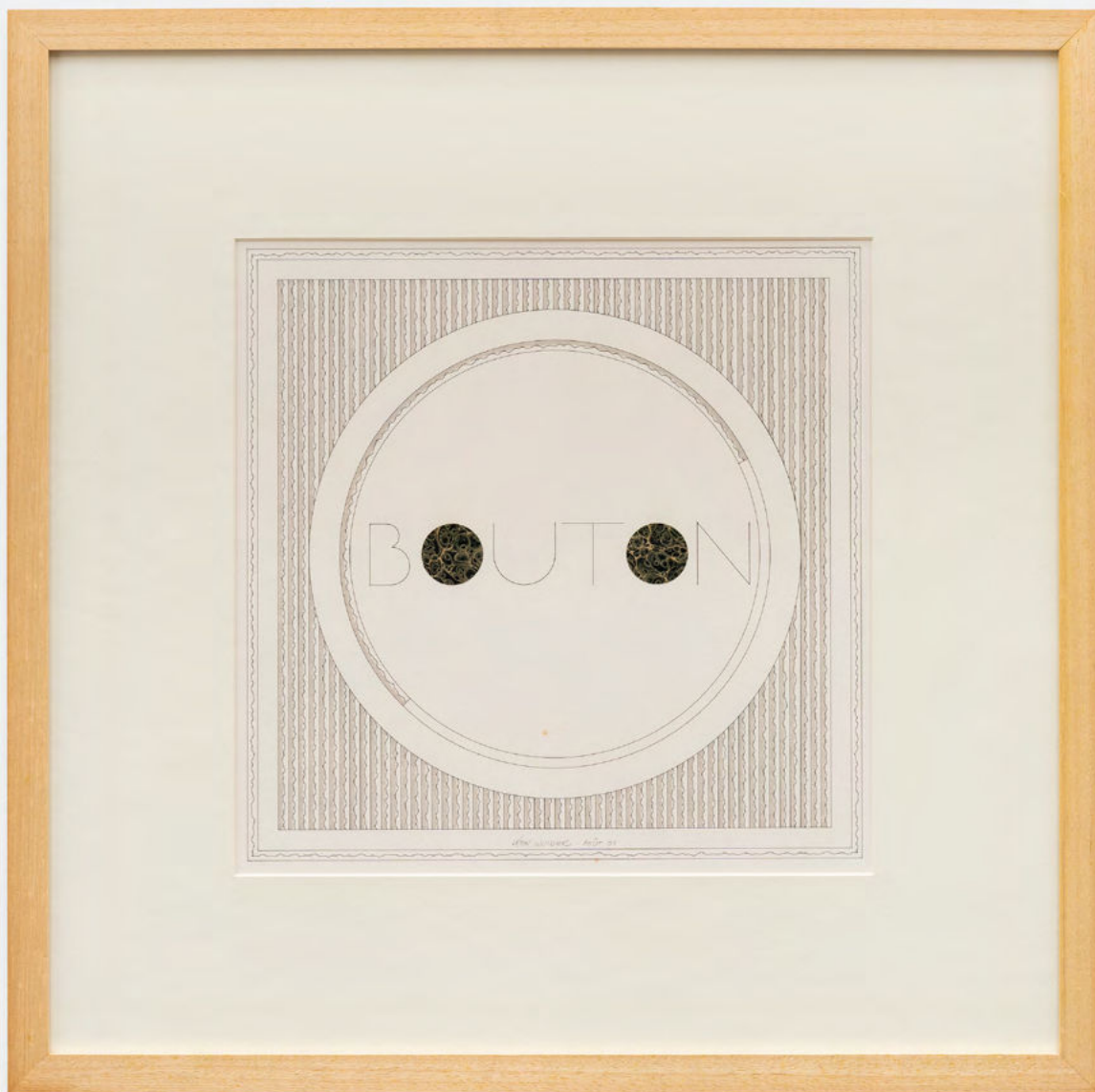
Novembre 2000, 2000

Pen, pencil and watercolor on paper collage

53 x 53 cm (framed)

20 7/8 x 20 7/8 in (framed)

(LWui1308)



Léon Wuidar

BOUTON, Août 01, 2001

Pen, pencil and watercolor on paper collage

53 x 53 cm (framed)

20 7/8 x 20 7/8 in (framed)

(LWui1309)

Léon Wuidar and the practice of drawing

(b. 1938 in Liège, Belgium. Lives and works in Liège, Belgium)

Drawing is an integral part of Léon Wuidar's artistic practice, but one rarely introduced to the public. Constitutive to his daily routine, it takes a variety of forms: sketches, collages, journals or magazines' covers, paper objects, etc. The aesthetics of these works reveal compositions of the same precision as his paintings, though with somehow generally more subdued tonalities.

Wuidar's work is held in international public collections and was most recently acquired by the Centre Georges Pompidou, Paris, France and the FRAC Normandie, Caen, France. Recent solo exhibitions include Bonisson Art Center, Rognes, France; White Cube Mason's Yard, London, UK, MAC's, Grand-Hornu, Belgium; Museum Haus Konstruktiv, Zürich, Switzerland.





David Adamo

Untitled (Erasers), 2014

Ceramic

Variable dimensions

(DAda014)



Gina Beavers

Almond Blossum, 2023

soft pastel on paper

70.2 x 73.7 cm (framed)/ 27 5/8 x 29 in

68.6 x 66 cm (unframed)/ 27 x 26 in

(GBea005)



George Condo

Rabbit Man, 2003

Pencil on paper

42 x 31.5 cm (framed)/ 16 1/2 x 12 3/8 in

22.5 x 15.6 cm (unframed)/ 8 7/8 x 6 1/8 in

(GCon006)

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8-12
ACCOR

Wim Delvoye 19

Fachry 2035

Wim Delvoye

Anal Kiss B-12, 1999

Lipstick on hotel stationary paper

29 x 21 cm (unframed)

11 3/8 x 8 1/4 in (unframed)

(WDe1013)



Sanam Khatibi

Like some piece of land, the sea has overtaken, 2023

Oil on paper

29.8 x 42 cm (unframed)

11 3/4 x 16 1/2 in (unframed)

(SKha246)



Thomas Lerooy

The crown, 2017

Mixed media on paper

49 x 35 cm/ 19 1/4 x 13 3/4 in

62 x 48 cm (framed)/ 24 3/8 x 18 7/8 in

(TLer360)



Eddie Martinez

Untitled, 2020

Watercolor, oil pastel and sharpie on paper

24 x 31.3 cm (framed)

9 1/2 x 12 3/8 in (framed)

(EMar020)



Patrizio di Massimo

Self Portrait as MEDUSA, 2022

Coloured pencil on paper

29 x 21 cm (unframed)

11 3/8 x 8 1/4 in (unframed)

(PDMA022)



Tom Poelmans

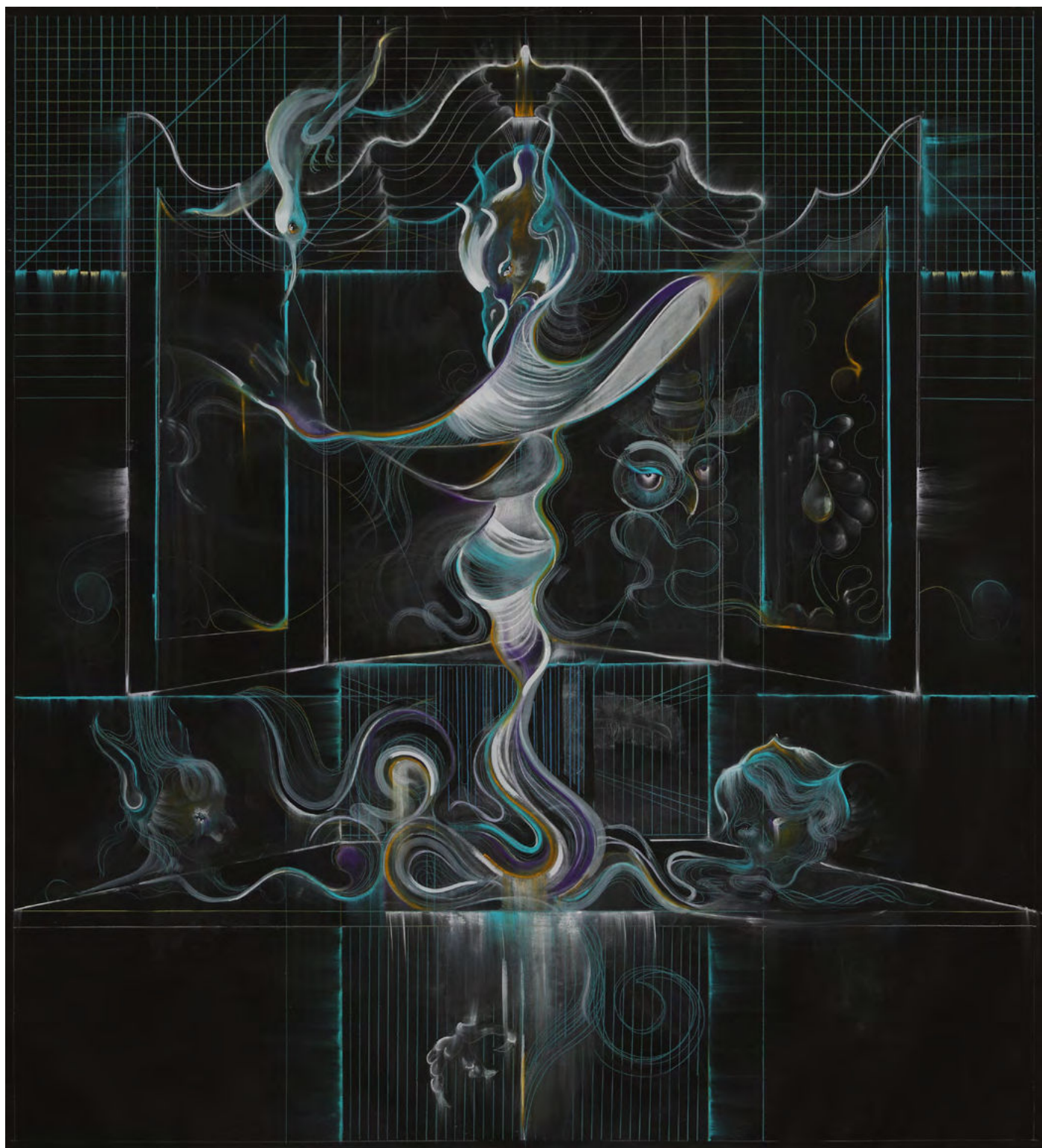
On the way to utopia, 2021

Coloured pencil on paper

52.5 x 37 cm (unframed)/ 20 5/8 x 14 5/8 in

65 x 49.8 cm (framed)/ 25 5/8 x 19 5/8 in

(TPoe081)



Gert & Uwe Tobias

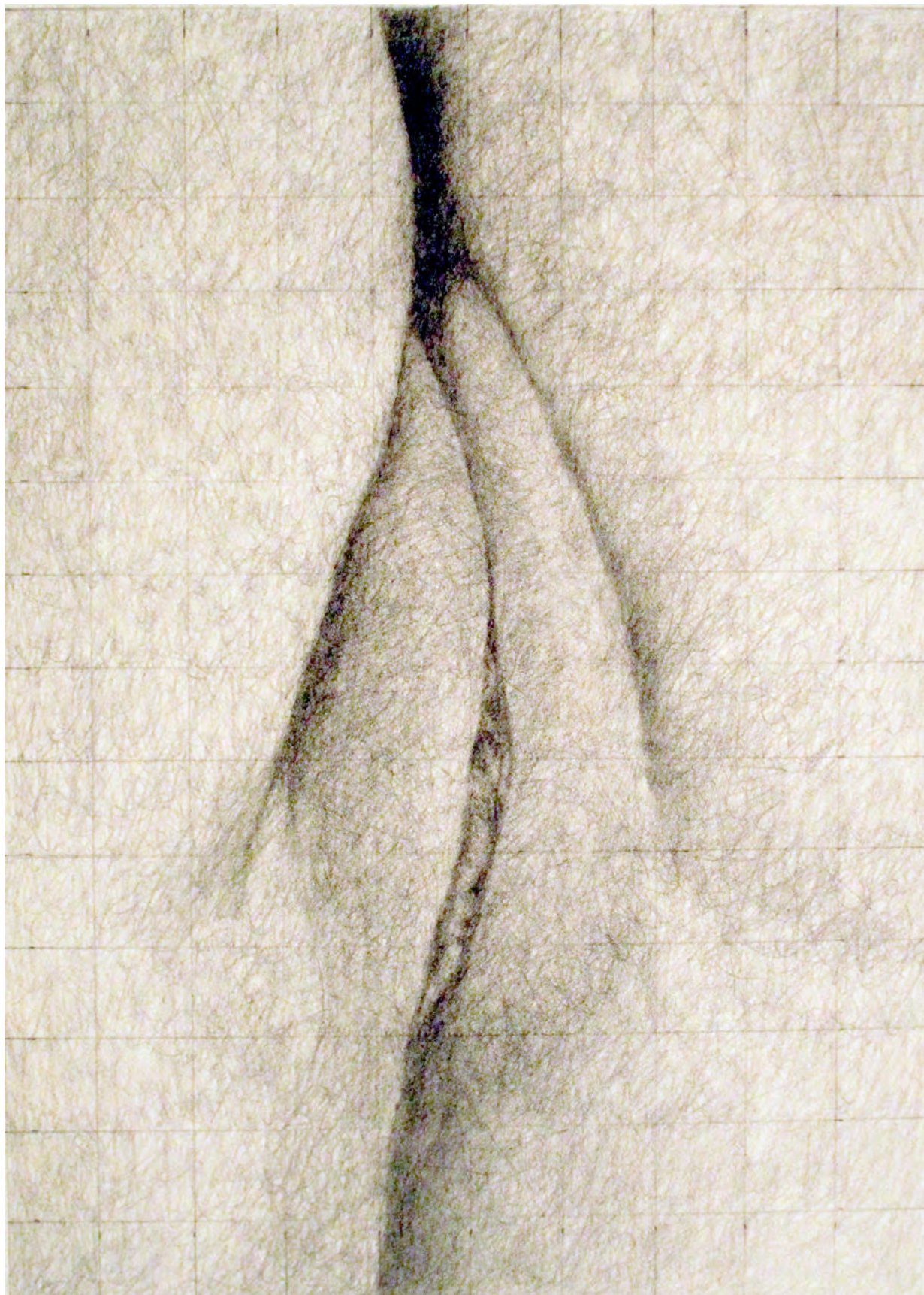
Untitled (GUT/Z 2486/00), 2016

Mixed media on paper

210 x 188 cm (unframed)

82 5/8 x 74 1/8 in (unframed)

(GUTo727)



Betty Tompkins

Cunt Grid #18, 2009

Pencil and ink on paper

43.2 x 35.6 cm (unframed)

17 x 14 in (unframed)

(BTom010)

David Adamo

Born in 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 smallscale 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.

Gina Beavers

Born 1974, Athens, Greece

Lives and works in Newark, NJ, USA

Gina Beavers creates paintings and installations from images culled from the internet and social media, such as 'food porn', 'bodybuilders' selfies, or makeup tutorials. 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 were held at rodolphe janssen, Brussels, 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.

George Condo

Born 1957, Concord, New Hampshire, USA
Lives and works in New York, NY, USA

Over the course of a career spanning more than three decades, Condo has constantly drawn on the traditions and genres of art history, the portrait in particular, in order to hold up a mirror to modern societal mores. In the 1980s, Condo began displaying his hybrid-style paintings. His paintings riskily combined allusions to American popular culture, such as Playboy magazine, comic books, and cartoons, with elements of European Old Master painting. To define his method or, more specifically, "the realistic representation of that which is artificial," Condo invented the term "Artificial Realism." His original graphical creations, "imaginary portraits," and frequently gory yet traditionally produced paintings never cease to astound and, on occasion, horrify viewers.

In addition to appearing in solo and group exhibitions, Condo's work has been honored with inclusion in Biennials in the United States and abroad. In 2019 he participated in the 58th Venice Biennale's 'May You Live In Interesting Times.' His work was also exhibited in the Venice Biennale six years prior, in 2013. Other biennials in which Condo has participated include the 13th Biennale de Lyon in 2015, the 10th Gwangju Biennale in 2014, the 2010 and 1987 iterations of the Whitney Biennial, and the 48th Corcoran Biennial in Washington DC in 2005.

Condo's work can be found in renowned public collections internationally, including: Art Gallery of Ontario, Toronto, Canada; Astrup Fearnley Museum of Modern Art, Oslo, Norway; Centre Georges Pompidou, Paris, France; Dakis Joannou Collection Foundation, Athens, Greece; Museu d'Art Contemporani, Barcelona, Spain; Städel Museum, Frankfurt, Germany; Tate Modern, London, United Kingdom; The Broad Collection, Los Angeles CA; The Metropolitan Museum of Art, New York NY; The Museum of Modern Art, New York NY; The National Gallery of Art, Washington DC; The Solomon R. Guggenheim Museum, New York NY; and the Whitney Museum of American Art, New York NY.

Wim Delvoye

Born 1965, Wervik, Belgium
Lives and works in Brighton, UK

Wim Delvoye is a Belgian neo-conceptual artist known for his inventive and groundbreaking projects. His practice has repeatedly linked the attractive with the repulsive, creating work that holds inherent contradictions and leaves the viewer in a state of ambiguity. As Robert Enright writes in *Border Crossings*, «Delvoye is involved in a way of making art that reorients our understanding of how beauty can be created.»

Cloaca, a complex machine that mechanically turns food into feces is perhaps Wim Delvoye's best known and most shocking piece. Suddenly giving him widespread popularity, it was firstly presented at the Museum voor Hedendaagse Kunst, Antwerp in 2000 after more than eight years of research in collaboration with experts ranging from plumbing to gastroenterology. In his words, «Cloaca is more than an artwork. It's performance, and it's sculpture and installation. It's a smelling machine, and it's yeah, gastronomy. And the people discuss what the machine would eat like if it was their baby. It's like a baby, you have to take care of it».

Among others, Wim Delvoye's work has been exhibited in internationally renowned museums and collections such as Louvre (Paris), Pushkin State Museum (Moscow), BOZAR (Brussels), Museum Rodin (Paris), Peggy Guggenheim Collection (Venice), MOMA PS1 (New York), Whitechapel Gallery (London) and in the context of leading exhibitions such as Documenta IX (Kassel) and Venice Biennale.

Sanam Khatibi

Born 1979 in Tehran, Iran

Lives and works in Brussels, Belgium

Sanam Khatibi's works deal with animality, and our primal impulses. The core of her practice interrogates our relationship to power structures, specifically the duality of triumph and failure. The recurrent themes that often feature in her work question our relationship with excess, loss of control, bestiality, the male-female dynamics, domination and submission. She is also interested in the thin line that exists between fear and desire, and how closely they are interrelated. Her subjects live on their impulses in alluring, exotic landscapes. They are ambiguous with their relationship to power, violence, sensuality and each other. Wildlife and animals are an integral part of her practice, and her subjects are often depicted within the same plane as the flora and fauna. Her work consists of paintings, embroideries, tapestries, and sculptures.

She has recently had solo exhibitions at the Groeninge Museum in Bruges, Belgium; Kunsthal Gent, Ghent, Belgium; BPS22, Charleroi, Belgium; Mendes Wood, São Paulo, Brazil, rodolphe janssen, Brussels, Belgium; P.P.O.W, New York, NY, USA; NICC, Brussels, Belgium; trampoline, Antwerp, Belgium; Island, Brussels, Belgium; and has shown in group exhibitions at Kunstverein Dresden, Dresden, Germany; Centraal Museum, Utrecht, The Netherlands; The 16th Istanbul Biennial, curated by Nicolas Bourriaud, in Istanbul, Turkey; M HKA, Antwerp, Belgium; Mendes Wood, Brussels, Belgium; CRAC Occitanie, Sète, France; MAC, Musée d'Art Contemporain, Marseille, France; Paul Kasmin Gallery; New York, NY USA; Christine König Gallery, Vienna, Austria and Museum of Deinze, Deinze, Belgium.

Her work is included in public collections such as Centraal Museum, Utrecht, The Netherlands; Belfius Art Collection, Belgium; Province du Hainaut, Belgium; Art Gallery of Ontario, Toronto, Canada.

Thomas Lerooy

Born 1981 in Roeselare, Belgium

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 *For your eyes only*, Simone Subal Gallery, New York, NY USA, *If you feel more than butterflies in your stomach*, rodolphe janssen, Brussels, Belgium *Behind the Curtain* at the Royal Museums of Fine Arts of Belgium, Brussels, Belgium; *Vanity Fair* at Gaasbeek Castle, Gaasbeek, Belgium; *Playground* in Museum Dhondt-Dhaenens, Deurle, Belgium; and *Beauty in the shadow of the stars* at the Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris, France.

In 2024 Thomas will have a solo exhibition with Nino Mier, Los Angeles, USA and TANK Shangai, Shangai, USA.

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.

Eddie Martinez

Born 1977 in Groton, Connecticut, USA

Lives and work in Brooklyn, NY, USA

Brooklyn-based artist, Eddie Martinez's work joins together painting and drawing, abstraction and representation in non-traditional ways. Imbued with a sense of personal iconography, his practice often combines signature figurative elements, such as bug-eyed humans and eclectic headgear with gestural, abstract blocks of color. Energetic and raw, his paintings employ an aggressive use of color and texture with various combinations of oil, enamel, spray paint and collage elements on canvas. Martinez also produces large and small-scale abstract sculpture, made mostly from found materials such as rubber hoses, styrofoam, cardboard, and metal scraps sourced from wherever the artist is working at the time.

Martinez's work has been the subject of solo exhibitions at museums and institutions including the Bronx Museum of the Arts, New York, the Drawing Center, New York, Yuz Museum, Shanghai, Museum of Contemporary Art Detroit, Michigan, and the Davis Museum, Wellesley, Massachusetts. His works are included in public collections such as the Saatchi Collection and Hiscox Collection, London; Colección Jumex, Mexico City; the Marciano Collection, Los Angeles; the National Gallery of Art, Washington D.C., the Hirshhorn Museum and Sculpture Garden, Washington D.C., the Pennsylvania Academy of Fine Art, Philadelphia, Morgan Library & Museum, New York; and the Davis Museum, Wellesley.

Patrizio di Massimo

Born in 1983, Jesi, Italy

Lives and works in London, UK

Patrizio di Massimo's early works were mainly executed in video, photography and performance. It was only in 2009 that he radically turned to the medium of painting. As a self-taught painter he created a very distinctive style. His paintings are shrouded in mystery and portray human beings in situations of violence, intimacy and abundance. di Massimo's work is full of references to art history, popular culture and found images. di Massimo positions the spectator as a cautious voyeur as he depicts a decisive moment in these scenes. The uncertainty of what will happen next in his paintings triggers our imagination to make up our own narratives and gives meaning to the paintings.

Recent solo exhibitions include Anthology, Musei Civici di Palazzo Pianetti, Jesi, Italy, As Snug as a Bug in a Rug, rodolphe janssen, Brussels, Belgium, The Tale End of the Tale, T293, Rome, Italy; The Escalator Cycle, Castello di Rivoli, Rivoli, Italy; Il tempo dello sguardo at Palazzo Ducale, Urbino, Italy; Patrizio Di Massimo, Kura, at Fonderia Artistica Battaglia, Milan, Italy; Inside Me, ChertLüdde, Berlin, Germany; Bread and Circuses, rodolphe janssen, Brussels, Belgium; Me, Mum, Mister, Mad, Kunsthalle Lissabon, Lisbon, Portugal and Monologue for two, (performance) Fiorucci Art Trust, London, UK.

His work is included in Public Collections such as The Centre Pompidou, Paris, France; Fondazione Sandretto Re Rebaudengo, Turin, Italy; David Roberts Art Foundation, London, UK; Fiorucci Art Trust, London, UK; Lewben Art Foundation, Vilnius, Lithuania; Malvina Menegaz Foundation for Arts and Culture, Castelbasso, Italy; Italian Embassy in London, UK; Jiménez - Colon Collection, Ponce, Puerto Rico and Collezione Giuseppe Iannaccone, Milan, Italy.

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 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 Anna Zorina Gallery, New York, USA, rodolphe janssen, Brussels, Belgium, Andrea Festa Fine Art, Rome, Italy; Ballroom Project, Antwerp, Belgium; Jack Barrett Gallery, East Hampton, New York; rodolphe janssen, Brussels; the White Whale Gallery, Antwerp; The Cabin, Los Angeles, SecondRoom, Antwerp; Tatjana Pieters, Ghent; Garage, Mechelen; DMW-Artspace, Antwerp; Alpha Base, Antwerp; SVA, New York and Be-Part, Waregem.

Gert & Uwe Tobias

Born in 1973 in Brasov, Romania
Live and work in Cologne, Germany

The Tobias brothers have developed a collaborative practice, since the end of their studies in 2002. They work with a broad variety of media including woodcut prints, relief sculptures, typewriter drawings, watercolors, gouaches and ceramics. Their artistic practice is mainly influenced by their Romanian heritage and the local myths, costumes, handcrafts and vernacular motifs associated with this area. The Tobias brothers combine these biographic elements with motifs from popular culture, abstract art and contemporary graphic design. The result is a diverse, yet highly personalized oeuvre that fluctuates between archaic cultural mythology and contemporary visual culture.

Recent solo exhibitions were held at Kunsthalle Recklinghausen, Recklinghausen, Germany; Sprengel Museum Hannover, Hannover, Germany; Pinakothek der Moderne, Munich, Germany; Museum Morsbroich, Leverkusen, Germany; Museum Dhondt-Dhaenens, Deurle, Belgium; Whitechapel Gallery, London, UK; Kunstmuseum Ravensburg, Ravensburg, Germany; Staatliche Kunstsammlungen Dresden Kupferstichkabinett, Dresden, Germany; Collezione Maramotti, Reggio Emilia, Italy; and many more. They were shortlisted for the the Daniel et Florence Guerlain Contemporary Art Foundation Drawing Prize 2022.

Gert & Uwe Tobias will have a solo exhibition this fall (2023) with Semiose, Paris.

Their works are included in several museum and public collections such as MoMa, Museum of Modern Art, New York, NY USA; UCLA, Hammer Museum of Art, Los Angeles, CA USA; Kunstmuseum Bonn, Bonn, Germany; FRAC Auvergne, Clermont Ferrand, France; Kupferstich- Kabinett Dresden, Dresden, Germany; Kupferstichkabinett Berlin, Berlin, Germany and Sammlung Goetz, München, Germany

Betty Tompkins

Betty Tompkins

Born 1945 in Washington D.C. USA

Lives and works in New York and Mt. Pleasant, PA USA

Betty Tompkins is regarded as one of the pioneers of feminist art. She is primarily known for her photorealistic Fuck Paintings in which she equalizes both sexes by showing a close up of the genitalia. In her more recent work she integrates stereotype images of women in the form of words, these can be affectionate, offensive or denigrating. Tompkins gets inspiration for these written descriptions out of existing quotes from popular culture, political debates and an email request in which she asked to describe women in a word or a sentence. The four words that were used the most in the answers she received were cunt, bitch, slut and mother.

Her works have been shown at Kunstraum Innsbruck, Innsbruck, Austria; The FLAG Art Foundation, New York, NY USA; The Hall Art Foundation | Schloss Derneburg Museum, Derneburg, Germany; Fortnight Institute, New York, NY USA; Künstlerhaus Bremen, Bremen, Germany; Dallas Contemporary, Dallas, TX USA; Houston Museum of Modern Art, Houston, TX USA; Stamford Museum & Nature Center, Stamford, CT USA; PS1, New York, NY USA; Juniata Museum of Art, Huntingdon, PA USA and The Biennale de Lyon 2003 Lyon, France. She is currently presenting a solo exhibition at MO.CO. Montpellier, which opened on June 26th.

Her works are included in important collections such as The Brooklyn Museum, New York, NY USA; Allen Art Museum, Oberlin, OH USA; Centre Pompidou, Musée National d'Art Moderne, Paris, France; Islip Art Museum, East Islip, NY USA; Museum Of The City Of New York, NY USA; Stamford Museum, Stamford, CT USA and Zimmerli Art Museum, New Brunswick, NJ USA.

Léon Wuidar

Born 1938 in Liège, Belgium

Lives and works in Liège, Belgium

Regularly exhibited for 60 years in Belgium and Europe, and present in many public collections in Belgium, Léon Wuidar is one of the few Belgian artists who has, throughout his life, persevered in the path of constructive or concrete abstraction. At the dawn of his 80 years, he finally began to receive the recognition he deserved and was rediscovered by a new generation of international collectors and artists. Léon Wuidar often quotes as sources of inspiration both his childhood in Liège during and just after the war, as well as architecture and his friendship with the architect Charles Vandenhove. With Charles Vandenhove, he collaborated on numerous in situ projects, including the Sart Tilman Hospital in Liège in the early 1970s (with amongst others Daniel Buren, Niele Toroni, and Sol LeWitt). Vandenhove will also help him design his house and studio, on the heights of Esneux. A perfect example of the brutalist and functionalist architecture of Vandenhove, Wuidar lives and works there always surrounded by nature, his collection and his books. Wuidar's work is based on precision, discipline and humor; mixing shapes and colors to create harmonious, precise and meticulously balanced compositions. His paintings juxtapose squares, rectangles, polygons, and curves often surrounded by a double border of color and always finished by a simple wooden frame.

Recent solo exhibitions include : Bonnison Art Center, Rognes, France; White Cube Mason's Yard, London, UK; MAC's, Grand-Hornu, Belgium; Museum Haus Konstruktiv, Zürich, Switzerland; Vandenhove Centrum voor Architectuur en Kunst, Gent, Belgium; White Cube, London, UK; rodolphe janssen, Brussels, Belgium; Bibliotheca Witttockiana, Brussels, Belgium; L'Espace du Dedans, Lille, France; and Gesellschaft für Kunst und Gestaltung, Bonn, Germany.

Wuidar's work is held in international public collections including: Centre national d'art et de culture Georges-Pompidou, Paris, France; FRAC Normandie, Caen, France; Musée des Beaux-Arts, Brussels, Belgium; Bibliothèque Albertine, Brussels, Belgium; Fernmeldetechnisches Zentralamt, Darmstadt, Germany; Dorstener Maschinenfabrik, Dorsten, Germany; Fondation IDAC, Mondriaanhuis, Amersfoort, The Netherlands; Musée d'Art Wallon, Liège, Belgium; Cabinet des Estampes, Liège, Belgium; Musée en plein air du Sart Tilman, Liège, Belgium; Centre de la Gravure et de l'image imprimée, La Louvière, Belgium; Fondation Meeus, Louvain-la-Neuve, Belgium; Musée de Mariemont, Morlanwelz, Belgium; and Musée des Beaux-Arts, Verviers, Belgium.