

ART BASEL MIAMI BEACH



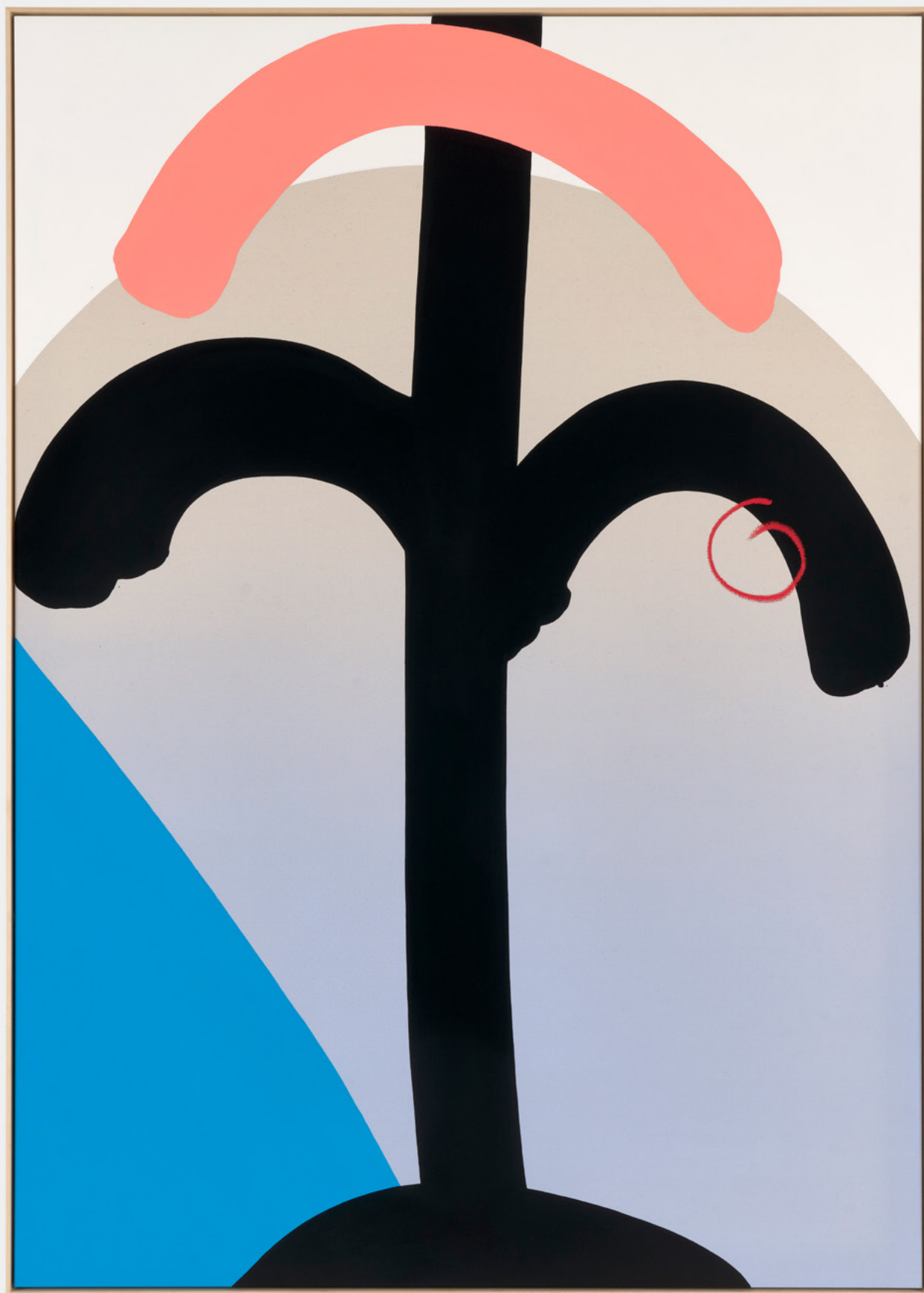
BOOTH B45

December 6 > 10, 2023

Cornelia Baltes
Genesis Belanger
Louisa Gagliardi
Sanam Khatibi
Sean Landers
Thomas Lerooy
Patrizio di Massimo
Sam Moyer
Alvin Ong
Jason Saager
Sam Samore
Emily Mae Smith
Léon Wuidar

rodolphe janssen

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Cornelia Baltes

Tri, 2023

Acrylic on canvas

210 x 150 x 6 cm

82 5/8 x 59 x 2 3/8 in

(CBal015)



Cornelia Baltes

Peb, 2023

Acrylic on canvas

190 x 140 x 6 cm

74 3/4 x 55 1/8 x 2 3/8 in

(CBal016)





Louisa Gagliardi

Unlimited Access, 2023
Gel medium, ink on PVC
200 x 300 cm
78 3/4 x 118 1/8 in
(LGag098)





Louisa Gagliardi

Cavemen, 2023

Gel medium, ink on PVC

200 x 300 cm

78 3/4 x 118 1/8 in

(LGag097)





Sanam Khatibi

My dearest wishes for your happiness, 2020

Oil on panel

16 x 21 cm (framed)

6 1/4 x 8 1/4 in

(SKha146)



Sean Landers

Black Lab, 2022

Oil on linen

83.8 x 99.1 cm

33 x 39 in

(SLan090)



Thomas Lerooy

Close by far, 2023

Oil on canvas

67.6 x 52.6 x 5.1 cm (framed) 26 5/8 x 20 3/4 x 2 in

65 x 50 x 5 cm (unframed) 25 5/8 x 19 3/4 x 2 in

(TLer473)



Thomas Leroy

Ear for you, 2023

Oil on canvas

83.9 x 68.7 cm (framed) 33 x 27 in

81.4 x 66.2 cm (unframed) 32 x 26 in

(TLer468)



Patrizio di Massimo

Self-portrait at an Easel (Blue Monsters), 2023

Oil on linen in artist frame

234 x 164 cm (framed) 92 1/8 x 64 5/8 in

230 x 160 cm (unframed) 90 1/2 x 63 in

(PDMa025)





Patrizio di Massimo

Weeping Nicoletta, 2023

Oil on linen in artist frame

49 x 39 (framed) 19 1/4 x 15 3/8 in

45.5 x 35.5 cm (unframed) 17 7/8 x 14 in

(PDMa026)



Sam Moyer

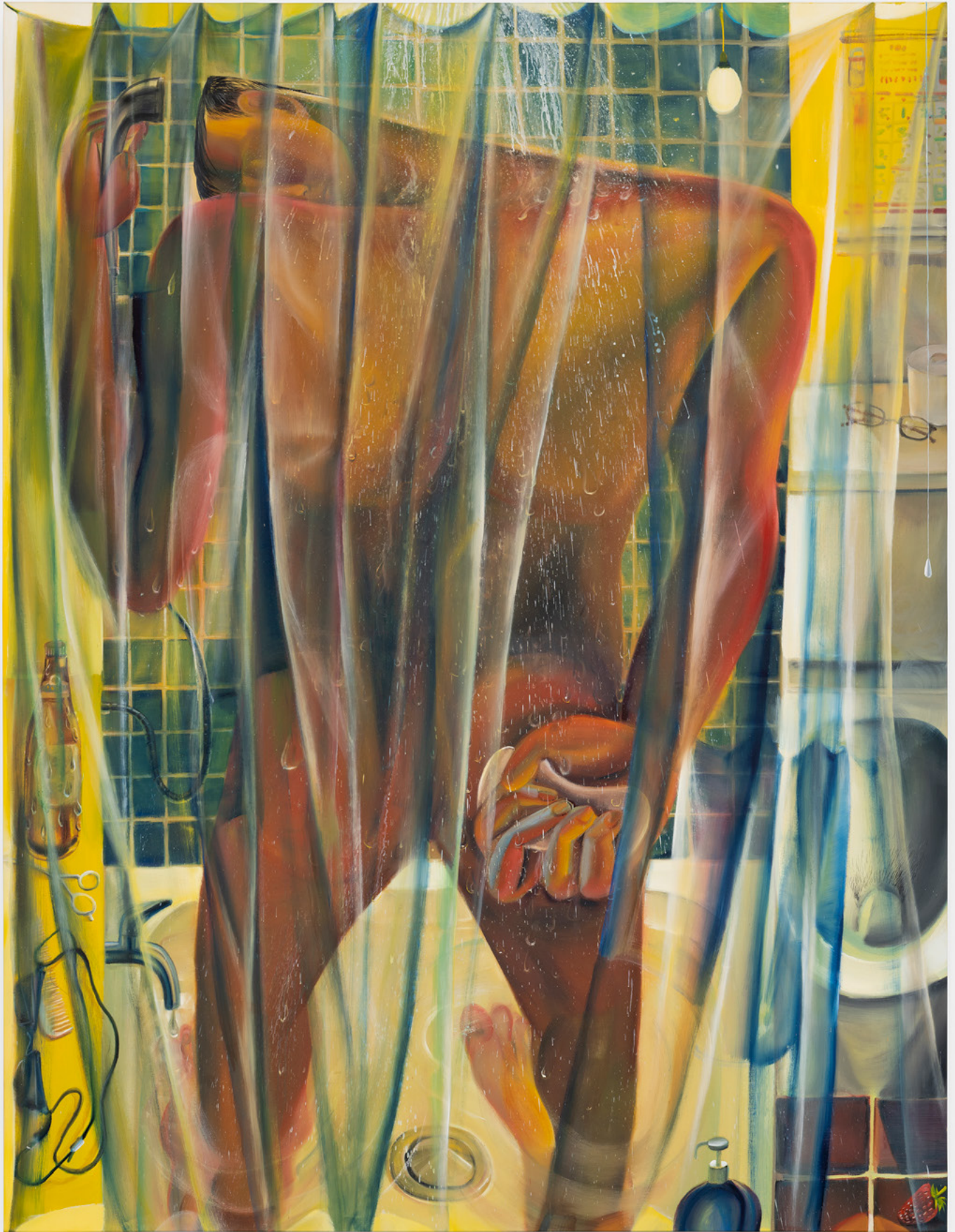
Pileup, 2021

Marble, acrylic on plaster-coated canvas mounted to MDF

100.3 x 78.7 x 2.5 cm

39 1/2 x 31 x 1 in

(SMoy199)



Alvin Ong

Hotel, 2023

Oil on canvas

260 x 200 cm

102 3/8 x 78 3/4 in

(A0ng017)





Alvin Ong
Night Shift, 2023
Oil on canvas
76 x 61 cm
29 7/8 x 24 in
(A0ng016)



Jason Saager

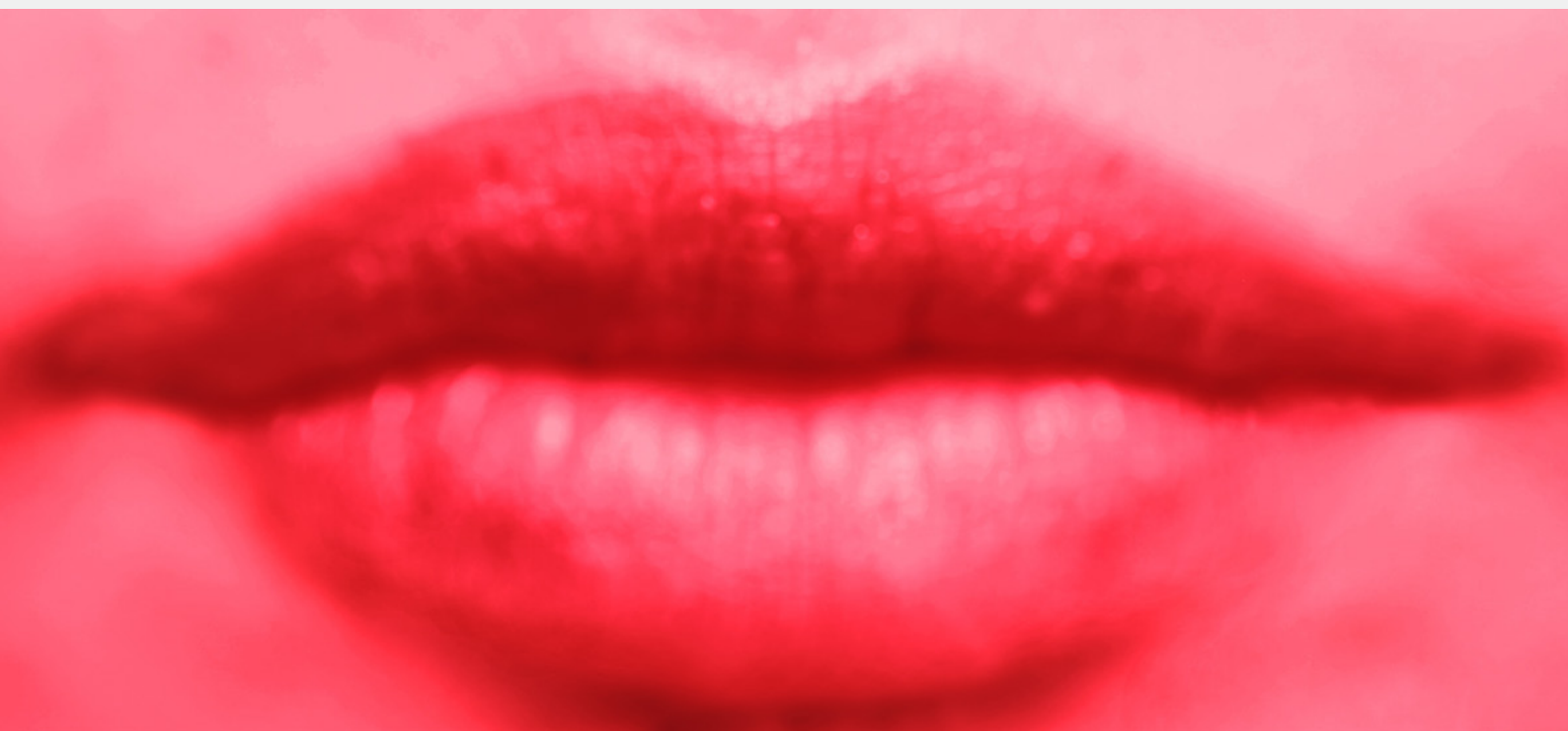
Scenic Levitation, 2023

Monotype and oil on paper mounted over canvas on panel

91.5 x 91.5 x 4.5 cm

36 x 36 x 1.75 in

(JSaa024)



Sam Samore

LIPS (#26), 2023

Edition of 2 with 1 AP

archival pigment inks on rag paper

55.9 x 127 cm (picture size) 22 x 50 in

85.1 x 152.4 cm (paper size) 33 1/2 x 60 in

Edition of 2 + 1 AP

(SSam136)



Emily Mae Smith

High Desert Orpheus, 2023

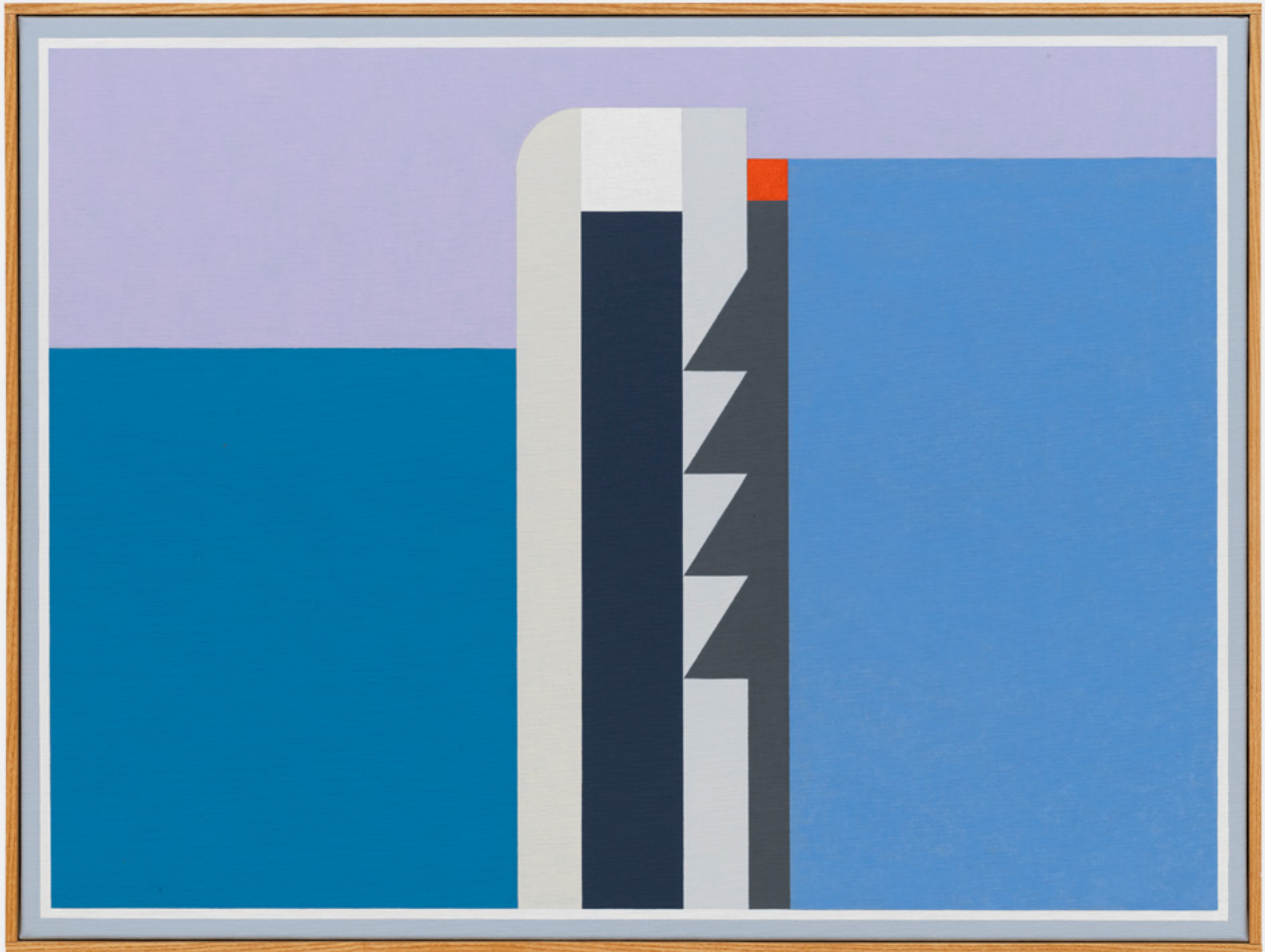
oil on linen

228.6 x 139.7 cm

90 x 55 in

(EMSm106)





Léon Wuidar

1997, 1997

Oil on canvas

60 x 80 cm

23 5/8 x 31 1/2 in

(LWui1202)



Léon Wuidar

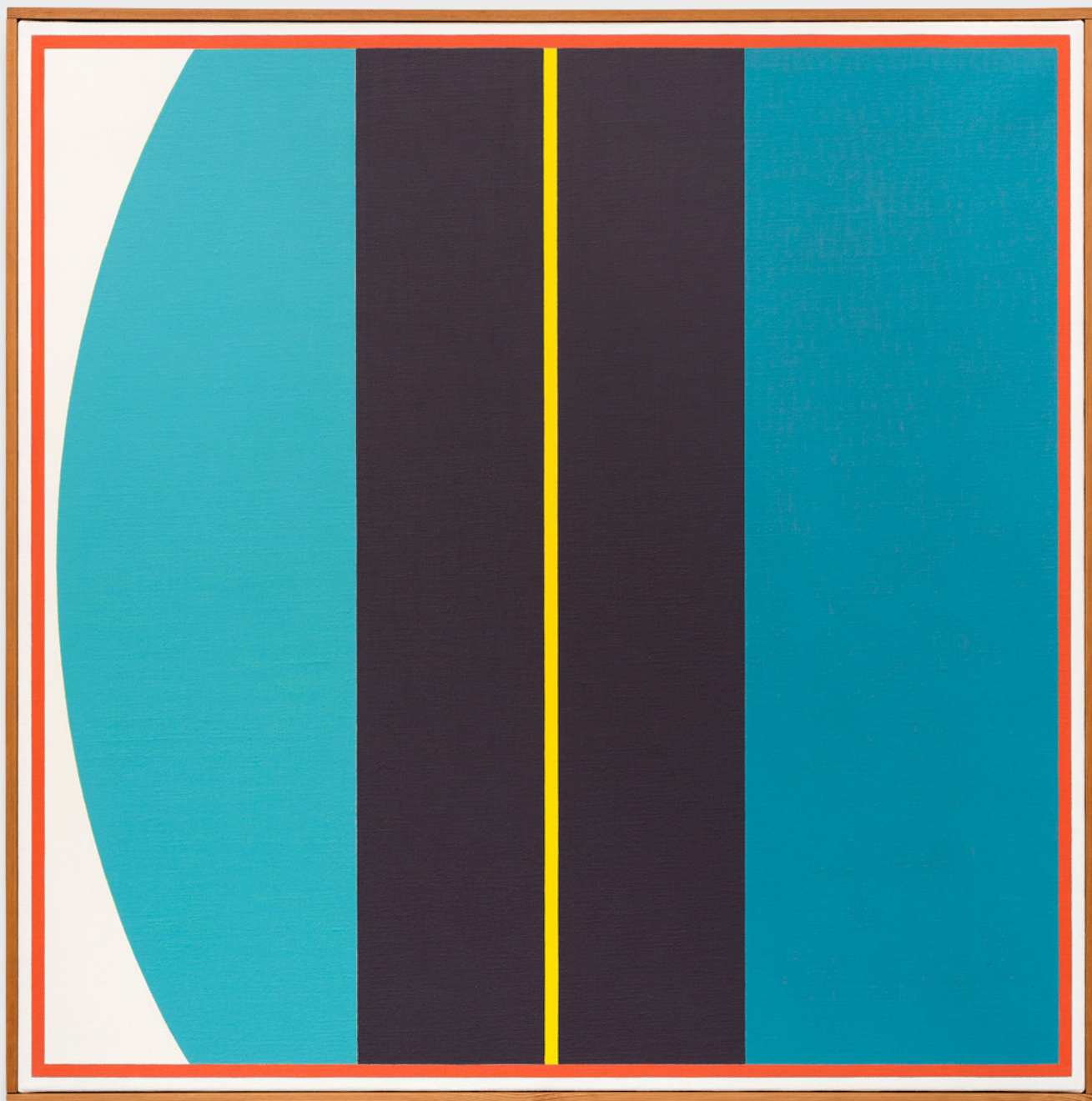
17 juillet 16, 2016

Oil on canvas

30 x 21 cm

11 3/4 x 8 1/4 in

(LWui961)



Léon Wuidar

26 Août 82, 1982

Oil on canvas

80 x 80 cm

31 1/2 x 31 1/2 in

(LWui258)

Cornelia Baltes

Born 1978, Mönchengladbach, Germany

Lives and works in Berlin, Germany

Cornelia Baltes is a German artist known for her paintings and installations that stand on the edge of abstraction and figuration. Corporeal elements such as hands and feet, part of a face, often captured in motion, are teased out of bold colour fields and gestural forms that combine to hint at a narrative in pictorial space.

In crystallising 'moments' that seem charged with intensity and dynamism, Cornelia Baltes invites us into a coherent world where spontaneity and playfulness are balanced with unexpected detail: both meticulous and specific, yet light and effortless. Although the work allows us to feel it could have exploded into being, the thoughtful use of material tells us otherwise. Dense pigment is applied in a tightly controlled palette as solid fields or fine gradations which reveal or conceal the raw canvas, while 'spontaneous' brushstrokes are placed with care in spare but vibrant compositions. Tellingly, her approach to installation is a natural extension of this, anticipating lines of sight to allow the audience to feel the satisfying snap of creating a perfect composition.

This all signals a generosity to the viewer which also extends to the imagery in the work, which is open enough to invite us to overlay our own subjective experiences, morphing for each of us into a different narrative, into something personal and almost intimate while at the same time being open and universal in its ability to do so.

Cornelia Baltes graduated from the Slade School of Fine Art; London in 2011. She has exhibited in solo and group exhibitions at Andréhn-Schiptjenko Gallery, Stockholm, Sweden; rodolphe janssen, Brussels, Belgium; Nino Mier Gallery, Los Angeles, CA USA; Hamburger Kunsthalle, Hamburg, Germany; Deichtorhallen Hamburg, Hamburg, Germany; Kunstmuseum Bonn, Bonn, Germany; Kunstsammlungen Chemnitz, Chemnitz, Germany; Museum Wiesbaden, Wiesbaden, Germany; Chapter Arts Center, Cardiff, UK; Mostyn, Llandudno, Wales, UK; Northern Gallery for Contemporary Arts, Sunderland, UK; ICA, London, UK; Walker Art Gallery, Liverpool, UK; Royal Academy of Arts, London, UK; Kunsthalle Nuremberg, Nuremberg, Germany; Museum Folkwang, Essen, Germany, Museum Kunst Palast Dusseldorf, Dusseldorf, Germany, among many others.

Louisa Gagliardi

Born in 1989 in Switzerland

Lives and works in Zurich, Switzerland

Louisa Gagliardi (b. 1989) 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 Galerie Eva Presenhuber, Zurich, Switzerland; Dawid Radziszewski, Warsaw, Poland; rodolphe janssen, Brussels, Belgium; Centre d'Art Contemporain Genève, Geneva, Switzerland; Antenna Space, Shanghai, China; McNamara Art Projects, Hong Kong; Aargauer Kunsthau, Aarau, Switzerland; Centre d'art de Neuchâtel CAN, Neuchâtel, Switzerland; Kunst Halle Sankt Gallen, St. Gallen, Switzerland; MOSTYN, Llandudno, Wales, UK; Openforum, Berlin, Germany; Plymouth Rock, Zurich, Switzerland; the Louisiana, Humlebæk, Denmark; Pilar Corrias, London, UK; The Cabin, LA, USA; Tomorrow Gallery, New York, USA; Instituto Svizzero, Rome, Italy and König Galerie, Berlin, Germany.

Louisa Gagliardi will have a solo exhibition at CC Strombeek, Brussels in March 2024.

She was shortlisted for the Swiss Art Awards in 2018 and 2021. Gagliardi presented a new project for *Unlimited* at Art Basel in 2022.

Sanam Khatibi

Born in 1979, Belgian with Iranian heritage
Lives and works in Brussels, Belgium

Sanam Khatibi's works deal with animality, and our primal impulses and 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; Kunsthall Gent, Ghent, Belgium; Mendes Wood DM, Sao Paolo, Brazil; P.P.O.W, New York, NY USA; BPS22, Charleroi, Belgium; rodolphe janssen, Brussels, Belgium; 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.

Sanam will have a solo show in 2024 with PPOW in New York.

Her work is included in public collections such as Nantes, France; SMAK, Stedelijk Museum voor Actuele Kunst, Gent, Belgium; Musée d'Ixelles, Brussels, Belgium; BPS22, Charleroi, Belgium; Centraal Museum, Utrecht, The Netherlands; Belfius Art Collection, Belgium; Province du Hainaut, Belgium; Art Gallery of Ontario, Toronto, Canada; and SMAK, Ghent, Belgium.

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, including at Musée de la Chasse et de la Nature, Paris, France; the Consortium, Dijon, France; the Contemporary Art Museum St. Louis and the Kunsthalle Zurich, and numerous group exhibitions including *Mirror Mirror*, Kunsthall KAdE, Amersfoort, The Netherlands; *The Everywhere Studio*, curated by Alex Gartenfeld and Stephanie Seidel, Institute of Contemporary Art, Miami, CA USA; *Magritte, Broodthaers & Contemporary art*, The Royal Museums of Fine Arts of Belgium, Brussels, Belgium; *Human Interest: Portraits from the Whitney's Collection*, Whitney Museum of American Art, New York, NY USA; *Picasso in Contemporary Art*, Deichtorhallen Hamburg, German; *Aquatopia: The Imaginary of the Ocean Deep*, Tate St. Ives, UK, NYC 1993: *Experimental Jet Set, Trash and No Star*, New Museum, NY USA, *Drawing Time, Reading Time*, the Drawing Center, New York, NY USA, *Busted*, the High Line, New York, NY USA, *Midnight Party*, Walker Art Center, Minneapolis, MN USA.

His work is included in collections such as the Sammlung Landesbank Baden-Württemberg, Stuttgart, Germany; Brooklyn Museum of Art, New York, NY USA; Denver Art Museum, CO USA; Des Moines Art Center, Des Moines, IO USA; 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, UK; Walker Art Center, Minneapolis, MN USA; Whitney Museum of American Art, New York, NY USA.

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: Simone Subal Gallery, New York, NY USA; rodolphe janssen, Brussels, Belgium; the Royal Museums of Fine Arts of Belgium, Brussels, Belgium; Gaasbeek Castle, Gaasbeek, Belgium; Museum Dhondt-Dhaenens, Deurle, Belgium; 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 Shanghai, Shanghai, USA.

Lerooy's work is included in public institutions such as the Centre national d'art et de culture Georges-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.

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: Chertlütde, Berlin, Germany; Musei Civici di Palazzo Pianetti and Fondazione Cassa di Risparmio, Jesi, Italy; rodolphe janssen, Brussels, Belgium; T293, Rome, Italy; Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin; Castello di Rivoli, Rivoli, Italy; Palazzo Ducale, Urbino, Italy; Kura, at Fonderia Artistica Battaglia, Milan, Italy; ChertLütde, Berlin, Germany; rodolphe janssen, Brussels, Belgium; Kunsthalle Lissabon, Lisbon, Portugal and Fiorucci Art Trust, London, UK.

His work is included in Public Collections such as Centre national d'art et de culture Georges-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.

Sam Moyer

Born 1983 in Chicago, IL USA

Lives and works in Brooklyn, NY USA

Sam Moyer has created a very diverse and multidisciplinary oeuvre by using a broad variety of industrial and natural materials such as rough cast-off marble, painted glass, metal, and delicate hand-dyed fabric. She manipulates these materials into abstract compositions with great attention for texture, pattern and tactility. Moyer's work challenges the traditional boundaries of painting and sculpture, often combining them into compelling hybrids, in order to create dynamic visual experiences.

Her work has been featured in national and international exhibitions at rodolphe janssen, Brussels, Belgium; the Bass Museum, Miami, FL USA; the Contemporary Art Museum St. Louis, MO USA; the Drawing Center, New York, NY USA; the FLAG Art Foundation, New York, NY USA; the Hill Art Foundation, New York, NY USA; LAND, Los Angeles, CA USA; MoMA PS1, Queens, NY USA; Tensta Konsthall, Stockholm, Sweden; Wexner Center for the Arts, Columbus, OH USA; and White Flag Projects, St. Louis, MO USA. Recent one-person exhibitions include Good Friend, Kayne Griffin, Los Angeles, CA USA Tone at Sean Kelly Gallery, New York, NY USA; Sam Moyer: Doors for Doris, Public Art Fund, Doris C. Freedman Plaza, New York, NY USA; Flowers at Kayne Griffin Corcoran, Los Angeles, CA USA.

Her works are featured in many public collections including the Whitney Museum of American Art, New York, USA; the Yale University Art Gallery, New Haven, USA; the Morgan Library, New York, USA; the Museum of Modern Art, New York, USA; the Louis Vuitton Foundation, Paris, France; The Aïshti Foundation, Beirut, Lebanon; and the Davis Museum, Wellesley College, Massachusetts, USA.

Alvin Ong

Born 1988 in Singapore

Lives and works in Singapore and London, UK

Ong engages the world from various vantage points, the experience of navigating life between Singapore and London deeply informs his practice. His technique is characterised by rapid, large and impulsive brushstrokes in a palette of yellow ochre, cerulean, cobalt tones, prussian blues and alizarin crimson. The artist's primary interest lies in conveying the wide spectrum of thoughts, dreams and emotions endured by the human body. Elongated expressive figures inhabit his compositions, connected across time and space by sweeping dynamic layers of paint. He explores the ambivalent 'inside out' and 'upside out' sentiment, of being at once here and nowhere, a sentiment amplified by the recent pandemic which propagated the stigmatization of contact and created new concepts of distance.

Ong combines his distinct visual language with art history references from Old Masters to contemporary art. He subsumes the language of others from Tintoretto's and El Greco's expressive use of light, Cubists' manipulation of perspectives, to his contemporaries such as Nicole Eisenman and Salman Toor who explore the ambiguous complexities around identity and sexuality.

His work has been featured in national and international solo exhibitions at rodolphe janssen, Brussels, Belgium; Eton College, Berkshire, UK; BANK Gallery, Shanghai, China; Yavuz Gallery, Singapore; Chan Hampe Galleries, Singapore. He has also been part of several group show at The Private Museum, Singapore; Royal Academy of Arts, London, UK; National Portrait Gallery, London, UK; Hockney Gallery, Royal College of Art, London, UK; Royal College of Art, London, UK; The Peranakan Museum, Singapore; Singapore Art Museum, Singapore; Asian Civilizations Museum, Singapore; Nanyang Academy of Fine Arts, Singapore.

His works are featured in many public collections including: UOB Art Collection, Singapore; Peranakan Museum, Singapore; Ilham Gallery, Kuala Lumpur, Malaysia; X Museum, Beijing, China; Fosun Foundation, Shanghai, China; Ingram Collection, London, UK; Victoria and Albert Museum, London, UK; Foundation Medianoche, Granada, Spain.

Jason Saager

Born in 1982 Mesa, AZ USA
Lives and works in Mesa, AZ USA

Working out of the expansive and arid beauty of the southwestern United States, Jason Saager approaches the subject of landscape through combined artistic processes of printmaking and painting. His elaborate environments majestically unfold onto themselves in surreal harmony, accessible only through magical gateways. These dreamlike works recall a history of representation, where illusionary space has been historically mapped onto the painting's surface in order to articulate distance, perspective, and duration. A window into another world. Inspired by compositional strategies sourced from naturalist traditions in early Renaissance painting, in concert with the meditative incentives of ancient Chinese landscapes, these works evoke distant pasts that marry two distinctly cultural conceptions of world building: one of control and one of surrender.

Saager's works are a layered process merging the immediacy and technical prowess of printmaking with the slow, studied precision of rendering imagery in paint. Beginning with a monotype as the initial, foundational layer to these works, Saager designates the ground onto which he formally builds his paintings layering fine intricate brushwork atop of the print, building up a varied density in the landscape of the image.

His work has been presented in recent solo and group exhibitions at rodolphe janssen, Brussels, Belgium; galerie Nathalie Obadia, Paris, France; Ross+Kramer Gallery, East Hampton, NY USA; Richard Heller Gallery, Santa Monica, CA USA; Washington Project for the Arts, Washington DC, USA (curated by Ellen Altfest); St. Paul the Apostle, New York, NY USA (curated by Michael Berube and Keena Gonzales); Life on Mars Gallery, Brooklyn, NY USA; SPRING/BREAK Art Show, New York, NY USA. He has had artist residencies at The International School of Painting, Drawing, and Sculpture, Montecastello di Vibio, Italy; Pioneer Works in Brooklyn, NY USA and Sharpe-Walentas Studio Program, Brooklyn, NY USA.

He was the recipient of the Richard Marnin Kaye Award while attending Hunter College.

Sam Samore

Born 1953 in New York, NY USA

Lives and works in New York, NY USA

Sam Samore is an American artist. Long considered one of the pioneers of large-scale conceptual photography in the 1980's, Sam Samore is well known for his earlier series of photographic work such as "Allegories of Beauty (Incomplete)" and "Situations". His work can be seen as an exploration of privacy and myth in contemporary society. He has made numerous works which appropriate photo-techniques typically used by private detectives.

Samore has exhibited regularly in Europe and the US for over 40 years. He has exhibited internationally since 1990 at institutions such as the Kunsthalle Zürich, Zürich, Switzerland; Fondation Cartier, Paris, France; and the 46th Venice Biennale, Venice, Italy, P.S.1 MoMA, New York, USA; Casino Luxembourg, Luxembourg; De Appel, Amsterdam, The Netherlands.

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 exhibitions solo exhibitions were held at Pond Society, Shanghai, China; Petzel, New York, NY USA; Perrotin, Paris, France; rodolphe janssen, Brussels, Belgium; Simone Subal Gallery, New York, NY USA; the SCAD Museum of Art, Savannah, GA USA; Rockefeller Arts Center, NY, NY USA; SUNY Fredonia, NY, NY USA; Perrotin, Tokyo, Japan; Wadsworth Atheneum Museum of Art, Hartford, CT USA; Le Consortium, Dijon, France; and also CFA, Berlin, Germany; Galerie Perrotin (two-person with Genesis Belanger), New York, NY USA; SALTS (two-person exhibition with Adam Henry), Basel, Switzerland.

Her work is included in public collection such as the Hirshhorn Museum & Sculpture Garden, Washington, D.C. USA; The Brooklyn Museum, Brooklyn, NY USA; MOCA, Los Angeles, CA USA; 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; Harvard Art Museums, Cambridge, MA 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: Bonisson 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 Wittrockiana, 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.