

LIMITS, EDGES AND FRONTIERS

APRIL 5 - MAY 11
TUE - SAT 11am - 6pm

These three terms, closely related but each with their own meaning, allow us to think about space. To produce and organise space, to define it as a place. These terms each open up individually or in combination with each other a very rich semantic field, and are used to advantage by all sciences (including mathematics) for which they provide fertile avenues for reflection.

These terms designate a separation between spaces, thus creating distinct places. Whether they are considered as closed spaces, introspective or porous, there is contact with what is different or even the unknown. The proximity of the definite and the indefinite remains a recurring theme in the history of art and some of the works shown question the structure of the passage between two worlds: the outside world and our own world.

This exhibition aims to be an exploration of places. To understand and describe them, it can be helpful to make use of topology by employing, to paraphrase the philosopher Michel Serres, the notions of closed (in), open (outside), intervals (between), orientation and direction (towards, in front of, behind), extension (among), proximity and connection (near, on, against).

Ignasi Aballí (°1958, Spain) offers a conceptual reflection on representation and perception of color, the void, transparency and language.

Richard Aldrich (°1975, USA) explores the way information is organised through the formal language of painting, how these paintings interact with each other and with our perception of our past.

Taub Auerbach (°1981, USA) is inspired in her work by physics and mathematics, which help her to challenge visual and spatial perception until the limits of comprehension. She gives particular attention to the surface is a space.

Martin Barré (1924-1993, France) questioned the foundations of painting. This led him to concentrate on space and the dynamics between the depicted forms and the rectangular background, which he left mainly white.

Marieta Chirulescu (°1974, Romania) reinterprets existing images, which she deconstructs into traces and shows placed in a frame. The boundaries between digital and printed images and paintings are continuously blurred in her practice.

Lieven De Boeck (°1971, Belgium) questions the universal and the individual, national and personal identity. Societal issues and personal stories are intrinsically connected in his practice, where he constantly crosses over what delimits and defines.

Sam Francis (1923 - 1994, USA) has marked his practice, both in his abstract paintings as in his prints, by his interest for light and color.

Adam Henry (°1974, USA) works with the colors of the light spectrum painted layer upon layer. Mathematical progression and repetition of colors, with a variety of angles, allow a dynamic perception of the painting and the space it both shows and occupies.

Callum Innes (°1962, UK) has become known for his painting technique. Both in his oil paintings as his watercolours the artist partially removes the paint which he previously applied, thus centring his practice on the notions of addition and subtraction.

Sachin Kaeley (°1982, UK) investigates in his paintings the boundaries between object and image, between two and three dimensions, between a technological and human source, challenging the perception of the viewer through an abstract language.

Bernard Piffaretti (°1955, France) has been working according to the same principle since 1986. Each work is divided in two by a vertical line. One side is painted first by the artist, whereafter he copies the first side in the other side. Originality is here at the heart of the artist's practice, expressed through the division of space.

Julia Rommel (°1980, USA) situates her practice between painting and relief. Her exploration of colour and lines reveal a construction of space, which becomes visible in the interaction between forms or through the treatment of the canvas.

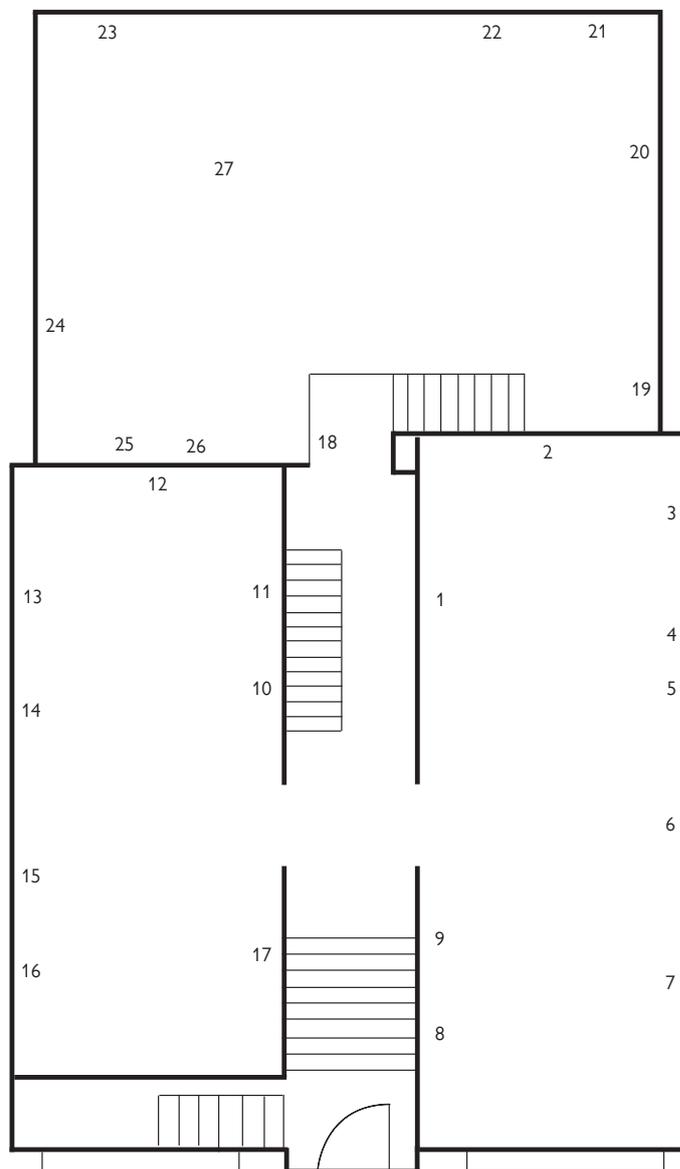
Jannis Schroeder (°1989, Germany) asks the viewer to engage with space to be able to attentively view his work. His paintings show one colour that is placed against white to the left and to the right, requiring a back and forth between attentive analysis of the details and the distance indispensable for the overall view.

Georges Vantongerloo (1886, Belgium - 1965) developed an interest in geometric proportions and mathematical formulas. First expressed through straight lines, he later also worked with curved lines to explore the language of abstraction.

Joep van Liefland (°1966, The Netherlands) bases his practice on his fascination for VHS-tapes, which he expresses through installations, videos and silk-screens. The confrontation with the screen has led his practice to become more abstract, as show his silkscreens created with the three RGB colours, which are the light sources for screens.

Leon Vranken (°1975, Belgium) invites shape, presentation and meaning to slide continuously over each other like tectonic plates. With his spatial compositions the artist defies gravity, the viewer and the medium and disrupts direct visual recognisability by depriving everyday objects of their function.

1. Callum Innes, *Exposed Painting Crimson Lake*, 2014
Oil on linen, 123 x 125 cm
2. Callum Innes, *Exposed Painting Lamp Black Asphalt*, 2015
Oil on linen, 118 x 120 cm
3. Callum Innes, *Royal Blue / Transparent Red Orange (no. 44)*, 2013
Watercolour on 600gsm Fabriano Artistico HP, 77x 56 cm
4. Julia Rommel, *Untitled (Greenpoint/Gowanus 9/4/15)*, 2015
Gouache, charcoal and chalk pastel on paper, 30,5 x 22,9 cm
5. Julia Rommel, *Untitled (Greenpoint/Gowanus 9/9/15)*, 2015
Gouache, charcoal and graphite on paper, 30,5 x 22,9 cm
6. Jannis Schroeder, 223 x 170 cm, oil on canvas, 2018
7. Bernard Piffaretti, *Untitled*, 2013
Acrylic on canvas, 80 x 80 cm
8. Callum Innes, *Untitled from the Cento Series*, 2016
Oil on oil paper, 130 x 100 cm
9. Georges Vantongerloo, *Study 1939 (Variante courbes Paris 1939)*, 1939
Gouache on paper, 17,5 x 18 cm
10. Richard Aldrich, *Yellow*, 2006-2007
Acrylic on canvas, stretched over canvas, 42 x 37 cm
11. Marieta Chirulescu, *Untitled*, 2011
Inkjet print on canvas, 30 x 42 cm
12. Joep van Liefland, *RGB C6100*, 2018
Silkscreen on canvas, brass frame, 176 x 201 cm
13. Julia Rommel, *Small Town Justice*, 2014
Oil on linen, 41,28 x 33,02 cm
14. Jannis Schroeder, 171 x 131 cm, oil on canvas, 2018
15. Sam Francis, *Tokyo*, 1965
Gouache on paper, 40,5 x 49,8 cm
16. Martin Barré, *82-84-104 x 101*, 1982-1984
Acrylic on canvas, 104 x 101 cm
17. Adam Henry, *Untitled (2rv2re2)*, 2016
Synthetic polymers on linen, 79 x 61 cm (x 2)
18. Bernard Piffaretti, *Untitled*, 1989
Acrylic on canvas, 30 x 24 cm
19. Sachin Kaeley, *Untitled*, 2014
Acrylic, acrylic gel and spray paint on board, 28 x 22 cm
20. Joep van Liefland, *RGB 2290*, 2018
Silkscreen on canvas, brass frame, 101 x 71 cm
21. Joep van Liefland, *RGB 2460*, 2018
Silkscreen on canvas, brass frame, 101 x 71 cm



22. Joep van Liefland, *RGB 3700*, 2018
Silkscreen on canvas, brass frame, 146 x 86 cm
23. Leon Vranken, *Diagonal Pane*, 2014
Solid wood, glass, velvet, 216 x 202 x 92,4 cm
24. Tauba Auerbach, *Ready or Not or Ready and Not*, 2007
Gouache on paper laid on panel, 76,2 x 55,8 cm
25. Lieven De Boeck, *The border is a state of mind. Pattern #2*, 2019
Silkscreen, one dollar notes 143,5 x 93,5 cm (framed)
26. Lieven De Boeck, *The border is a state of mind. Pattern #1*, 2019
Silkscreen, one dollar notes, 143,5 x 93,5 cm (framed)
27. Leon Vranken, *Diagonal Pane*, 2014
Solid wood, glass, velvet, 216 x 202 x 92,4 cm

The work *30 Words (one time)* by Ignasi Aballí is shown across the exhibition spaces.