

#### KoMASK Award Masters Salon Painting 2018

**EXPOSITION** 

LANGE ZAAL ROYAL ACADEMY OF FINE ARTS ANTWERP

Venusstraat 36 2000 Antwerp - Belgium

25/10/2018 > 31/10/2018





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#### **Masters Salon Painting 2018**

Fifth edition of the European Masters Salon Painting: a plastic anniversary.

In this fifth edition of the European Masters Salon Painting the we are proud to host the Academies of Antwerp (Belgium), Bergen (Norway), Brussels (Belgium), Copenhagen (Denmark), Genth (Belgium), Helsinki (Finland), La Hague (Netherlands), Liège (Belgium), Royal College London (Great Britain), Madrid (Spain), Munich (Germany), Rome (Italy), and Porto (Portugal).

These academies present today the new generation of European Masters Painting.

Due to the huge success of the previous editions, and the exhibition space available today , we had to postpone the participation of the academies of Bratislava (Slovakia), Dublin (Ireland), Kiel (Germany), Riga (Latvia), Sofia (Bulgaria), Bratislava (Slovenia) and Karlsruhe (Germany). We are looking forward to hosting them next year. This would bring to total of participating European academies to a total of 20!

It is always a pleasure to be in the front seat when all the applications for this contest arrive . Which students where chosen by the teaching staff of the different academies to be their representative Master? Can a common ground be discovered in the works of this heterogenic group of these European? And do we discover enough personality in these works , because in the West our hunger to discover new extreme personal expressions in the field of art is huge.

The educational system is another issue that keeps me busy. In which field, and with which tools are these different academies working? Or what else triggers these young people? What is on their mind? What do they paint? Can I look at their work without considering who or what influenced them?

In this fractured world, where empires rise and fall, where fake news sows illusions and harvests disillusions. A world where countries still think their culture to be superior to the rest of the world. Many of them don't see that in a multipolar world there are no winners or losers in the search for artistic supremacy.

While the West is looking through capitalist glasses judging work of an artist by the height of the auction prices, other parts of the world maintain criteria which we from Western cultural superiority feeling, automatically ridicule.

What is, considering this context, the best educational art system?

#### What about Europe?

How should we organise performant art education in a Europe where often incompetent leaders rule, in a Europe where populist and old school leaders only goal is a personal electoral advantage and how to survive their own (short) elected time? Is our art education also affected by this chaos or did this European art education strand on an isolated no-man's-land away from political turbulence?

What we generally see in the capitalist art scene is conformist ruled painting. Painting is more and more, in comparison to other art forms, the darling of the happy few - those who can afford these artefacts where a shortage due to the increasing number of rich people generates higher prices but at the same time a shortage of qualitative paintings. All of this results in an overheated

market where the demand for works in a certain field augments also accelerated by a more and more globalised art market.

#### Although...

What, for instance, about the art market in China? Is our art market compatible with theirs? What about art education in China? During a recent visit to China I gave a lecture titled: "Contemporary Western art as a result of the assassination of God." In this lecture I explained that in Europe in medieval times religious leaders proclaimed God used humans as a tool to create divine art. The persuasion was that only god could create, man was too small and only a robot driven by god's software.





In those days only the 'community' existed, orchestrated by God. This means that an individual as an entity simply didn't exist. The individual couldn't add anything to society without a hierarchic approval or dictation. In my opinion artists struggled together with society reformers to get rid of the inhuman religious rulers. Our journey through the history of art brings us to today's point where a democratic system allows and encourages individuals to express themselves in a totally liberal way. In a Darwinist way, society harvests the best outcome to improve itself. This is a fundamental difference between our system and other systems.

But are we that free to express ourselves? If these artists fought during centuries to create a free zone where they could unlimitedly express themselves, does this count for the complete West? No, only for the free West, or even only for some countries in Europe, or maybe only for Belgium or only for Brussels. Without any problem Jan Fabre may copy Michelangelo's pieta replacing Jesus by his own portrait but is he free to throw cats through the air or to show shaved pussies to the public?

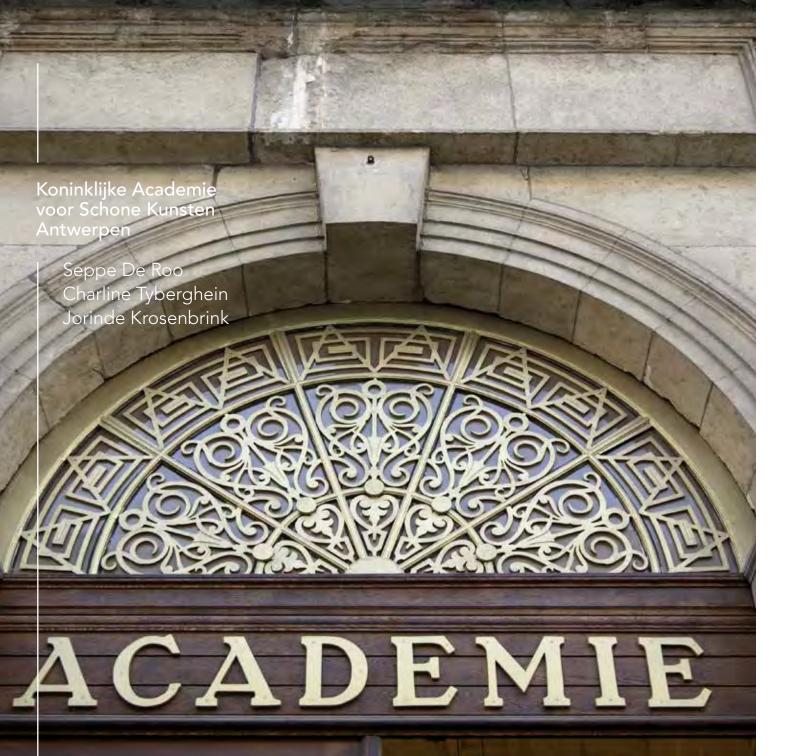
The world of art is a huge and has a lot of facets. So if an educational system wants to groom artists for the global art market it needs to create open minds so that every master to be can decide where he wants to put his artefacts. I don't believe we have to change this liberal point of view. In this context we can let grow what grows and not interfere in the process of growing.

Once, while still a student, I had a teacher, Kurt Löb, who wrote a quote: "If we as artists are very honest, we have to admit that we only make art for ourselves."

In this context no artist has to position himself in the market, the market will do it for him instead.

September 2018, Bart'd Eyckermans





#### Koninklijke Academie voor Schone Kunsten Antwerpen

In our Fine Arts programme, the painting studio's curriculum balances between literacy and a personal artistic experience. Taken in to consideration the rich tradition of painting and its impressive evolution, our students are invited to develop their own imagery. During the first two years the studio practice is focused on observation (still life, model, portrait, landscape). This approach ensures the necessary points of departure with contemporary and classic masters. This creates a referential framework from which the student further explores, articulates and refines his/her visual language on a step by step basis. The sociological context in which contemporary art is created is another important point of particular interest. The avalanche of images has to be critically reviewed, filtered (re) shaped to a relevant format. Once this process is successful, the images can be translated into paintings. The student's degree project has to articulate a personal artistic approach. The painting studio is the central laboratory in which this process unfolds. With an abundance of Northern light, our spacious studio's are an ideal biotope to work in. The lecturers of the painting department

#### Jorinde Krosenbrink

° 1986

The Netherlands jorindekrosenbrink@gmail.com

#### **EDUCATION**

2018	Master Painting Graduated
	Royal Academy of Fine Arts Antwerp
2017	Bachelor Painting Graduated
	Royal Academy of Fine Arts Antwerp
2011	Bachelor Plastic Education Graduated
	Karel De Grote

#### **EXHIBITIONS**

2018

Graduation exhibition

Galerie Schoots + Van Duyse. Curator Guy Goethals September 2017 - january 2018

2017

Naakt

Cultuurhuis de Bijl, Zoersel Curator Franky Michielsen Kunst/werk

#### **FEATURED**

Word Magazine - Studio visits At home in Jorinde Krosenbrink's studio http://thewordmagazine.com/art/ at-home-in-jorinde-krosenbrinks-studio/ Vulnerable, unspoken, uncovered, honest and not staged in an everyday context, it is from these concepts that my work originates. From a fascination by the human condition, I am not searching for uniformity or clear-cut outcomes. I do not want to capture static situations. I paint the changes and movements, the unguarded moments, the layers of life.

My archive is a collection of portraits, domestic situations, everyday environments in which people find themselves and live and interact with each other. These refer to my own experiences and memories. From intuition, curiosity and sensory perception, images take shape in my thoughts. The picture is in fact uploaded in my mind.

The moment of painting is energetic and full of motion. I make my decisions during the act of painting. This approach requires a high concentration and an unremitting focus. While painting, the source material fades and the autonomous image is created. You could also call it "painting away" or redefining my archive.

Intuitive, with devotion and with an impulsive gesture, the painting is created.



**Niets zien, niets horen**Oil paint, acrylic on panel
80 x 100 cm







**De storm**Oil paint, acrylic on panel
43 x 55 cm

#### Seppe De Roo

° 1994 Belgium seppe.deroo@gmail.com

#### **EDUCATION**

2018 Residency at vzw K.A.K. Brussels
 2018 - 2014 Royal Academy of Fine Arts
 2014 - 2013 De Kunsthumaniora 7BBV

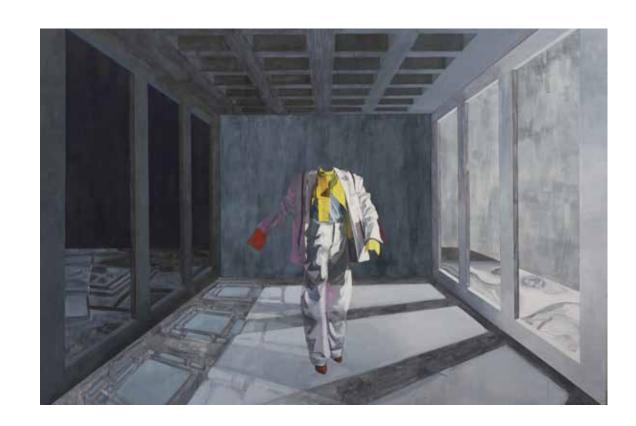
In the search to make painting my own, I have become year after year more and more captivated by it's complexity. There is the play-garden of the essential elements of a 2 dimensional image to enjoy, and most importantly charging the subject with my personal experience of life. I found questions of love most on my mind, with men, sex and lust at it's center.

With love comes loss. I have loved but I have lost. In itself the encounter between two human beings is infinite and the moments created between them endless, but never accessible to us again in our linear thinking of time. The relationships we have, might be the cornerstone to existence itself.

As a painter, I'm an image maker first. The paint to me is used as a giant puzzle to solve, to try to get the image to it's purest refinery. The past year I have used these images as a theatre stage to tell certain kinds of (part fictionalized but always autobiographical) acts of personal experiences. Often they contain my self-image at the center.

I have loved and still love many of the persons displayed in my work. Some are still here, others have gone away or died. These personal stories, that also define the search for myself, are referenced and remembered by the props I used, the space I fantasized and the way I portrayed myself. I'm on an exploration.

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#### Eunoia (Tribute to Louis Song)

Acrylics on canvas 300 x 200 x 4 cm



Come play with Me Acrylics on canvas 300 x 200 x 4 cm



Pink Blood
Acrylics on canvas
200 x 300 x 4 cm

#### **Charline Tyberghein**

° 1993

Belgium charline.tyberghein@gmail.com

#### **EDUCATION**

2018 Master degree, Royal Academy of Fine Arts, Antwerp

#### **EXHIBITIONS**

2018

"The Girls Next Door" met Elleke Frijters en Valgerdur Sigurdardottir n Next Door

"20 Years NICC - Jubilee" Groepstentoonstelling 20 jaar NICC

"10 Years Base-Alpha Gallery: Part III Prospects" Groepstentoonstelling 10 jaar Base-Alpha

"Schilderwerken"
Groepstentoonstelling in Souterrain

2017

"Jacques et Charline" duo tentoonstelling met Jack Davey in Souterrain

"ABC Lounge Klub" groepstentoonstelling in ABC Klubhuis My paintings and drawings start from a database of symbols. These symbols are collected from memories, other paintings, traffic signs, and so on. I combine them in such a way that they form stories or portraits. Because of the recognisability of certain symbols they can start of as very legible for the viewer, but because of the recontextualisation of said symbols the work becomes encrypted. This way I can paint highly personal stories without becoming overly dramatic or melancholic.

By limiting this database repetition sets in. Common signs and symbols like hands, shoes, and bricks reappear in most paintings, almost like a mantra. By using simple trompe-l'oeil techniques i try to extend the lifespan of these basic images to a maximum.

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"vat vol spijt"
Spraypaint on wood
41,5 x 61 cm







"vinger in de pap"
Acrylics on wood
100 x 128,5 cmw



Fakultet for kunst, musikk og design, UiB, en kunnskapsbygger, en kulturinstitusjon, en opplyst fremtid

The idea of painting in contemporary society has expanded exponentially in the last two decades. The focus area of Painting and Drawing at Bergen Academy of Art reflects this radical shift and offers an education which is focused on a balance between education in historical precedents and what it means to paint today.

In an article published in 2010 Jorg Heiser explores the idea of Super Hybridity https://frieze.com/article/pick-mix where the hybridisation of art forms, processes and artworks has been radically affected by the exponential development of the Internet and other technologies. The focus area of Painting and Drawing explores these themes through regular seminars, screenings and talks entitled On Painting and through workshops in traditional methods set in context with contemporary methods.

#### Alexandra Jegerstedt

° 1986

Norway alexandrajegerstedt@gmail.com

EDUCATION	
2017 - 2019	Master of Fine Arts,
	University of Bergen, Faculty of
	Fine Art, Music and Design
2016 - 2017	Art Teacher Education, University of
	Bergen, Faculty of Fine Art,
	Music and Design
2008 - 2011	Bachelor of Fine Arts, Art Academy,
	Trondheim, Norway
2010	Exhanges; Kunstakademie Münster,
	Germany, Klasse Prof. Danielle Buetti
2007 - 2008	Foundation School, Einar Granum
	Kunstfagskole, Oslo 2006 - 2007 Art
	History, University of Oslo

#### **EXHIBITIONS**

2018

Floating Images, Joy Forum KMD, Bergen (solo)

Høstutstillingen, Kunstnerenes Hus, Oslo

Freeeze, Baby! Galleri Snerk, Tromsø (with Iben Isabell Krogsgaard og Tine Gunvaldsen)

2017

Trøndelagsutstillingen, TSSK, Trondheim

I am searching for new ways to approach the canvas. I am looking for tools to apply color to a surface. I am trying to understand the painting as a three dimensional object. I want to place the painting in a room. As organic shapes, filled with color and light.

I have chosen paper as my canvas. I want to challenge the papers ability. I want to understand how the paper moves. By letting color in to the structure of bamboo and cotton, I dye the papers, slowly. I am testing the absorbent abilities to see the three dimensional shape come alive within the 265 grams of the paper. Relying on the materials I want to experiment on finding the true image of the abstract painting.

The ceramic structures limitates the quantity and movements of the liquid color. Creating abstract shapes, patterns that over time induces images. Still images of colors, projected on paper. The large scale papers, functions as evidences. Evidences of thoughts on color, how they blend, layer and express themselves. I wish to liberate the color from an objective context that causes the color to become the subject itself. The sensation of the shimmering mess.





Floating Image I Bamboo paper, pigments, watercolor, beeswax, ceramics  $30 \times 20 \times 35$  cm







Floating Image II + III
Watercolor and bamboo pa

Watercolor and bamboo paper, pigments, plantdyes, watercolor, ceramics Sculpture:  $22 \times 45 \times 35$  cm - Paintings  $110 \times 130$  cm

Floating Image IIII Bamboo paper, pigments, beeswax, watercolor, ceramics  $20 \times 25 \times 5$  cm

#### Kristen Keegan

° 1988

Canada

kristensupine@gmail.com

#### **EDUCATION**

2017 - 2019	Master of Fine Arts, University of Bergen, Faculty of Fine Art, Music and Design
2015	KH Messen Artist in Residence Ålvik, Norway
2013	NES Artist Residency Skagaströnd Iceland
2011 - 2014	The Banff Centre Banff, Canada
2010	SVA (Summer Artist Residency) New York, NY
2006 - 2010	University of Alberta Edmonton, Canada Bachelor of Fine Arts,

#### **EXHIBITIONS**

#### 2018

Høstutstillingen, Kunstnernes Hus, Oslo, Norway Slipping Image, C3 Gallery, Melbourne, Australia 2017 Members Show, Galerie CAVA, Edmonton, Canada 2016 Series, The Drawing Room, Edmonton, Canada

Distinction

I'm interested in using painting to point towards the uncertain space occupied by images. Slowing images through paint, I can think with them.

Employing porous and fragile supports like silk, an intuited moment accumulates and can't be reversed.

The capacity and behaviour of my materials determine my own behaviour when using them. Open surfaces encourage an immediate and irrevocable gesture. Submitting myself to surface, an image unfolds—approaching, receding.

A surface suspends a thought mid-flight. The space holding it trembles, and each time reappearing shifts again, changing shape.

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Slipping Image no.3
Oil on Silk
125 x 175 cm





Slipping Image no.4
Oil on Silk
125 x 175 cm

Felling Oil on Silk 125 x 175 cm

## Anthony Charles Morton ° 1992 South Africa anthony.c.morton@gmail.com

#### **EDUCATION**

2017 - 2019

University of Bergen, Faculty of
Fine Art, Music and Design

2015 Certificate in English Language
Teaching to Adults (CELTA). Durban
Language Centre

2011 - 2014 Bachelor of Fine Art with distinction
Rhodes University

Master of Fine Arts.

#### **EXHIBITIONS**

2018

Room 61. KMD. Bergen, Norway

2017

Everything Must Go. The Bijou. Cape Town, South Africa

Nice Paintings. Ebony Curated. Cape Town, South Africa

2015-2016

向. Ooh La Art Gallery. Shanghai, China

2015

OUTPOST. Artspace. Durban, South Africa

I was born in Durban, South Africa in 1992: swimming in the Indian ocean, eating curries in shebeens, hiking in the Drakensberg: paperbark thorn tree. My work has recently been letting some of this in, perhaps not overtly, but in... somewhere out of sight... within the pictorial space.

In my practice I am concerned with maintaining an awareness of the 'vibe/atmosphere/personality/ tone' in things and how these qualities relate to their object. My images propose a space within them. Where non-physical things exist and due to their material existence, they seem to have come out. As a result, a transaction occurs, an in and out. Forms allude to a multitude of departures and attitudes towards narratives.

My process uses representational strategies to construct felt meaning through abstraction, as policy for a directness. The painting's goal is to arrive, so it's given the vehicle to do so. The image is finalised in different routes and at various speeds, sometimes meandering and getting lost. This kind of process allows the pictures to move with variety and decompress.

Relationships between fictional/non-fictional space and the inhabitance within the pictorial plane are strains that have become significant to me. An endeavor of the helmsmanship of space, where the images have become physical and have left the scent of seared steak.

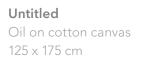


We hope this finds you well

Oil on cotton canvas  $125,5 \times 144 \times 4,5$  cm

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We built this and we don't know what is does, but some of us think it may be important in the future

Oil on cotton canvas 125 x 175 cm

# Académie Royale des Beaux-arts de Bruxelles Daphné Gozlan Roxane Kisiel

#### Académie Royale des Beaux-arts de Bruxelles

#### Painting and its challenges

The painting studio of the Royal Academy of Fine Arts of the city of Brussels is committed to the challenges and opportunities of practicing, exploring and expanding art, by use of the actual pictorial medium as by its possible mutations.

#### The department painting

The painting studio is a place of formation, production and research. A place of exchange, experiments and reflection. It is a laboratory where each develops a personal approach, a survey built by dynamics of intense and regular work. It welcomes about 35 bachelor and 30 master students. The recently renovated studio is a very beautiful space of more than 500 square metre in which the students of all academic years collaborate. The instruction has attention for the particular practice of each student as well as for mutual enrichment. The process of painting at the RAFAB-CoA is set up as a funnel. In the first years the students are listed mainly in this discipline, the process thereafter foresees an opening towards other practices, disciplines or media. The artistic practice is also substantiated by a pole of supporting theoretical instruction which aims to bring the students to connect sense and practice increasingly.

#### With or without brush

In view of the developments in art of the last decades it is clear beyond doubt that the pictorial practice has enriched itself with other current, more recently developed media. Far from seeing painting mainly practiced with brushes and pigments on a support, all current artistic forms of art are considered as fields of research of present day painting. All pictorial practices are considered. Practices that give shape to a particular thought, a bond with the world, with time, with existence and society.

The curious and passionate student devotes his or her research to questioning painting, the sense of it, its function, its theoretical implications, not fearing to claim the use of miscellaneous artistical languages. Those languages which are assigned to the visual arts.

Daphné de Hemptinne, Director RAFAB-CoA

#### Filip Harna

° 1992 Czech Republic

filipharna@gmail.com

#### **EDUCATION**

2018 Masters degree of Fine Arts, painting department, Académie Royale des Beaux-Arts Bruxelles, Belgium

2016 Bachelors degree of Fine Arts, Ecole Supérieure d'Art et de Design Marseille-Méditerranée, France

2012 Aix – Marseille University, visual arts,
 Aix-en-Provence, France
 Highschool diploma, Slavic gymnasium
 Olomouc - French section, Olomouc
 Czech Republic

#### **EXHIBITIONS**

2018

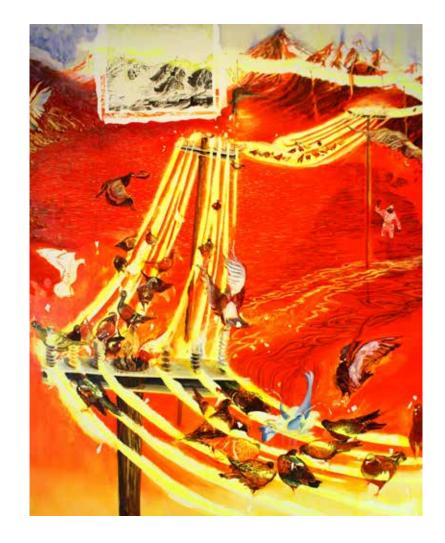
POSTS FOR HAMBURG, STUDIO 45, Wendenstrasse 45C, 2OG, Hamburg, Germany, (co-curated by Chantal Maquet)

TOC TOC, with Nina Tomàs, Centre Barblé-Galerie Spiren, Strassen, Luxembourg

2016

Z MARSU S HANOU, Galerie W7, Olomouc, Czech Republic

My work is charged by environment. I am especially interested in a transformation of the environ - ment by natural cycles and human beings. The en - vironment is a space of relations between natural sources and human activity. I am keeping an eye on the effect of nature on human constructions and industrial operations and simultaneously on the impact of these machines to their surroundings. We needed to inhale the air, to drink a water, to cultivate a soil, to get warm around the fire and to dream. We are members of natural cycle. The power of machines became very complex and im - portant by their presence in the environment. Are they somehow warping the natural course that we are members? What can we deduce from their vi - sual forms? What kind of images shows the coexistence of humans in nature today, at the age of copper, oil and net? And how our space will be shaped tomorrow?



#### Semelles au sommet

Oil and spray on canvas 130 x 160 cm





#### Semelles au sommet

Oil and graphite on stone tile, aluminium, copper, patafix  $46 \times 178 \times 84$  cm

#### Filtre surchauffé

Oil on canvas, sling, snap-hooks 105 x 122 cm

#### Lynn Meyer ° 1992

#### Luxembourg lynnmeyer@hotmail.com

Island Presents, La Vallée, Brussel

#### **EDUCATION**

2018 - 2016 M.A. in Visual Arts, Académie Royale des Beaux-Arts de Bruxelles, BE B.A in Visual Arts, Académie Royale 2016 - 2013

des Beaux-Arts de Bruxelles, BE

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#### **EXHIBITIONS**

#### 2018

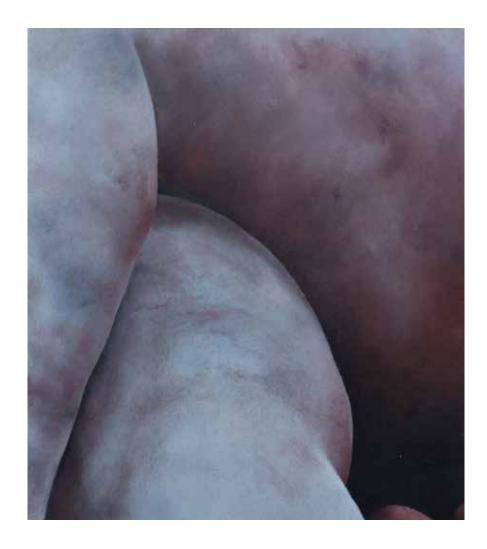
Bruxelles Libre Culture, ULB, Brussels Hole as in wall (2), ARBA-ESA, Brussels Amorces, Avenue de Tervueren 13B, Brussels Tradition does graduate 2018, ARBA-ESA, Brussels 2017 Molière Project (First Edition), Lycée Molière, Brussels 2016

Through various media, my work mainly focuses on the ideas of fragment and detail, on the relationship between the whole and its parts, as well as on the reciprocity among the senses of sight and touch, leading to reflections on the Haptic Gaze. The intimate aspect is felt not only due to the dimensions of the works, but especially because of my desire to encourage the spectator to approach what he perceives in an almost tactile way. Since I consider the process as just as important as the result - which I regard at the same time as a new starting point - I emphasise the accidents that are stimulating my work rather than hindering it.



#### Untitled

Oil on MDF, Pencil on paper, Pencil on waxed paper, Clay, Graphite on clay, Lithograph print on paper, Polaroid photograph, Chalk pastels on polaroid photograph, Wax on linen, scraped Variable dimensions





Fragment n°3
Oil on MDF
16,5 x 18,6 cm

Fragment n°6
Oil on MDF
25 x 25 cm

#### **Emilie Terlinden**

° 1983

Belgium emilieterlinden@gmail.com

#### **EDUCATION**

2018 - 2013 M.A. in Visual Arts, Académie Royale

des Beaux-Arts de Bruxelles, BE

2017 Training: Assistant of the visual artist

Frédéric Biesmans

#### **EXHIBITIONS**

#### 2018

Amorces, end-of-year jury exhibition, master 2, painting section of the Royal Academy of Fine Arts, Brussels

Sundog, duo exhibition with Charlotte Flamand. Moonens Foundation, Brussels

Arba-Esa, Open Doors, Brussels

Festival Libre Culture, ULB, Brussels

#### 2017

Le petit Salon #2, curated by Laurent De Meyer, Brussels

Collignon Art Prize, Ansembourg museum, City : Liege

Moliere Project 3rd Edition, Brussels.

Des Figurations Acte 03, Jean and Irene Ransy Art Prize, lianchelevichi museum, City : La Louviere

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The initial idea for my paintings originates my attraction to specific images, objects and places. I have an interest in documents reproducing works of art from the Renaissance to the twentieth century, such as books, magazines and pamphlets: there is a discrepancy between the reproduction of works and their reality - a different scale, a marked focus on details or colors altered by printing. I remove reproductions from their context, thereby enhancing the disparity between the real work of art and its reproduction.

The staging of these elements is the start for a series of experiments - the transfiguration of images through folding, cutting and the association of different objects - which are then photographed and filmed. My interest in pre-cinema has enriched this process through the use of devices that I manufacture, such as the Praxinoscope, allowing me to immerse the images in a confusing atmosphere. This progression through various artistic media is essential in my engaging with the subject of a painting. The support itself is prepared in successive layers: the preparation of the canvas initiates the painting process, its structure affects the aspect of the paint applied on top of it. The titles allude to the sources of the images used, are clues encouraging the viewer to uncover these sources.



Series The Restorers: «La restauration de Léonard Defrance I, Femmes buvant le café.» Oil on canvas  $50 \times 65 \text{ cm}$ 



Series The Restorers:
«La restauration de Léonard Defrance II, Femmes buvant le café.»
Oil on canvas  $50 \times 65 \text{ cm}$ 



Series The Restorers: «Les restaurateurs Jean Baptiste Coclers et Alexis Lenssen.» Oil on canvas  $55 \times 65 \text{ cm}$ 

# École Nationale Supérieure des Arts Visuels de La Cambre - Bruxelles Chirine Ben Omar Bridi Alexis Dauw

École Nationale Supérieure des Arts Visuels de La Cambre - Bruxelles

Painting as a discipline is constantly being upset, threatened with obsolescence by the artistic movements of some, or always being re-born for others. The department reflects this duality, this practice which permanently defines and re-defines the terms of its condition. The artist-in-training is asked to examine questions about surface, flatness, the object, perception, the colour field, as well as concept, imagery and process ... he or she seeks clarity relative to his or her unique research, historically and temporally, while also focusing on the aesthetic, formalist and political issues in picturality.

The Painting department is like a laboratory in that it challenges all forms of pictorial media. Confronted by the concept of experimentation, by the plastic and ideological issues involved in painting, students find autonomy and direction.

Students find this autonomy in their personal work, seen not as apprentices repeating exercises, but as creators in their own right, evoking their own worlds, experimenting with techniques, materials, media, with photography, video, installation, synthetic images, and culminating in the generation of images which are unique to them.

The teaching staff, composed of a diverse range of artists, responds in personal, informal discussions, or in presentations of work attended by the entire department. These contrasting confrontations -- sometimes paradoxically -- offer students an enlightening perspective, sometimes causing them to doubt themselves, pushing them to choose a direction, a colour, an answer which will make their work even more personal, more radical. They are constantly referred to historical and current events in artistic practice, helping them situate themselves in their own critical and personal art histories.

Pedagogical coordination : Olivier Drouot, artist Xavier Noiret-Thomé, artist

#### Chirine Ben Omar Bridi

° 1992 Belgium cherine b@hotmail.com

#### **EDUCATION**

2018 - 2016 Master in painting, National School of Visual Arts of La Cambre

2016 - 2013 Bachelor in painting, National School of Arts visuals of La Cambre.

February 2017 - May 2017

Artist Aline Bouvy, Assistant (trainee) - Use of materials and realization of artistic works

November 2015 - December 2015

National School of Visual Arts of La Cambre:
Photography Internship.

Hanging artistic photography around a domain.

Learning use of photographic materials.

#### **EXHIBTION**

2018

« L'ombre du zèbre n'a pas de rayures » exhibition of La Cambre Vandenborght's space, Brussel

2017

« Kleine Eiland » exhibition of La Cambre Goujonsstreet, Brussels

Through the spots of coffee, acrylic in my paintings, springs a simplicity that is no longer of the order of "know-how" based on a representation itself but on the expression of emotions and materials. The image I get when the work is finished is not a representation but an interpretation specific to everyone who will look at this image. The imagination becomes the central element, where the viewer will try to give shape and apprehend which is not yet defined in perception. This gives an interaction between the viewer and the work. It is no longer an imposed representation but an indefinable element where the spectator is an integral part of the meaning of the painting. The unconscious is freed from the constraints of pure and hard representation imposed by the environment.

I dwelt on coffee because in addition to having a symbolic and cultural character it is also an element endowed with an aesthetic sensitivity due to the nuances of stains that it can leave behind. It is a pictorial medium used for its evocative power, it can certainly abstract forms in the imagination of the viewer, abstract forms certainly, but eminently interpretable. It is related to two opposite values: The casting can be perceived as accidental because it is often associated with something that must be erased, corrected and can be seen as a source of interpretation associated with clairvoyance (cafédomancie). These two oppositions are brought together to create a limit and a tension that bring both duality and fullness into my work.



### Untitled Coffee, acrylic, glossy lacquer, MDF 150 x 180 x 6 cm





**Untitled**Coffee, acrylic, glossy lacquer, MDF
120 x 120 x 6 cm

Untitled
Coffee, acrylic, glossy lacquer, MDF
15 x 15 x 0,5 cm

#### **Alexis Dauw**

1993 Belgium lexi-dw@hotmail.com

#### **EDUCATION**

2018 - 2012

Master in visual art, painting, ENSAV La Cambre, Brussels

#### **EXHIBITIONS**

2018

"L'hombre du zèbre n'a pas de rayures", final show of the ENSAV La Cambre, Vandenborght's space, Brussels

"Concours Louis Schmidt", ULB, Brussels

2017

"Kleine Eiland", Masterclass exhibition of ENSAV La Cambre, Les Goujons, Brussels

2012

"Qui dit mieux", Le Flagey, Brussels

The materials and the identity are in the center of my researches. My goal is to free the material of the association that are usually made with others. A part of it consists in using the painting as a material and not as combination of a canvas, a fabric and the painting. This is why the acrylic gets its own independence and becomes the medium, the support and the image. Once the material is free, the possibilities are multiples. It can have any form and can be exploited in infinite ways. The paintings as objects are shown in different ways, with a different relation with space and light. My work consists of a repetition of gestures, this repetition lets its mark in the image created by the symmetry of the colors and the forms and makes a pattern. The making progress is quiet long and requires a long time of drying, the techniques depend on the results expected if it's glassy or matte and if it's a little or a big piece. At the end, the painting refers to objects and question the identity of the materials, the fabrication and the object that refers to.



 $$\operatorname{\textbf{Rien}}\ \grave{\textbf{a}}$$  Cacher Acrylic, plastic eyelets and metallic structure  $$138\times110\times13$$  cm





Un rectangle n'est pas un carré

Acrylic 142 x 120 x 0,3 cm Le sourire du maçon Acrylic 100 x 100 x 0,4 cm



#### Det Kongelige Danske Kunstakademi Copenhagen

The Royal Danish Academy of Fine Arts, The Schools of Visual Arts has two departments dedicated to painting: The School of Painting and the Laboratory for Painting and Colour.

The School of Painting is one of four MFA programs (professor schools) that the students can attend after having completed the BFA program. The objective of the School of Painting is to create a forum where art becomes research. A creative, active scene where students explore the function and uses of paintings. The concept of painting is conceived in an expanded sense: as a field of art that takes a critical view of its own tradition and complexities; it is part of a contemporary discourse on theory and media: Purely formal analysis of painting is no longer an adequate response in itself, which means that discussions on painting must be wider in scope.

Emphasis is placed on individual tutorials, where comprehensive analysis of the student's practice and relationship with contemporary art is used as the basis for discussions. Here, students will build their ability to relate to their own choices and modes of expression in a critical and reflected way. The process may involve guest lecturers and other visitors, who may also be invited to take part in group critiques and workshops.

The Laboratory for Painting and Colour works with colour and its employment practically, aesthetically and theoretically in the visual arts. The ambition is to aid in the awareness and understanding of the use of colour and how it can be employed by the student in their own work. Practical Colour application is studied along with an analytical discussion of students' work and colour use in relation to individual ambition. Historical and contemporary art of relevance is also discussed in regards to how and why colour has been employed.

The School of Painting

#### **Emil Alenius Boserup**

### Denmark emilaleniusboserup@gmail.com

EDUCATION	
2018 - 2015	MFA Royal Danish Academy of Fine Arts, School of Painting
2012 - 2018	BFA Royal Danish Academy of Fine Arts - School of visual arts

My images find many forms, primarily in drawing, painting and printmaking.

The images presented in this exhibition are motives from a house of my relatives, located at the overlook in the canton of Ticino in Switzerland. The images are an excerpt of a larger amount of paintings and drawings from the same place. For the past years works have been shown in Copenhagen, New York City, and Athens

70



Bookshelf Esters room
Pencil on paper
23 x 31 x 2 cm





View from the library
Oil on canvas
120 x 121 x 4 cm

Oil on canvas
110 x 111 x 4 cm

# Kinga Bartis

°1984

Hungary bartiskinga@gmail.com

#### **EDUCATION**

2018 MFA Royal Danish Academy of Fine Arts, School of Painting

#### **EXHIBITIONS**

2018

Afgang 2018, Kunsthal Charlottenborg, Copenhagen, Denmark

2017

Geist, Udstillingstedet Q, Copenhagen, Denmark

Lactic Acid, Röbäck Biennale, Sweden

Plants, Eks-rummet Prags Boulevard, Copenhagen, Denmark

2016

Expiration date #003: Buanderie Basement, Denmark

It's so warm down here, Udstillingstedet Q, Copenhagen , Denmark

2015

Billboard Festival Casablanca, Morocco

By the arrival of the modern era certain topics like death, illness, separation, melancholy, etc. became devalued subject matters. Profit-oriented economy cultivates uniformalised ways of functioning, living and thinking. Rationalism, effectiveness and the patriarchal canon does not provide diversity of expressions. This deeply rooted repression, ends with alienation, isolation from each other and ourselves, anxiety and depression, xenophobia, racism. Individuals but nations and countries as well. As artists we share the responsibility of addressing these difficulties, creating a platform for discourse, where we could reconnect, no matter of race, gender, nationality, faith whatsoever. Painting provides tools to formulate and re-explore our psyche. With acceptance of otherness and the cultivation of diversity, painting is listening, understanding, reflecting. A painter in her studio, in solitude, attempting to reconnect by the traces of human touch. With art history and cultural heritage in mind I depict a contemporary subject. Hence my subject-matter is taken from existing problematics of psychoanalysis, philosophy, feminism and art history. The formulation and execution of my works is usually the final step of a longer period of meditation and silence.

74



For salvation you leave for, the void that stays behind  $\odot$  il on linen  $150 \times 190 \ cm$ 







Spiritual Cowboy
Oil on linen
100 x 125 cm

# Stephanie Bech Madsen

°1990

Denmark sbechmadsen@gmail.com

# **EDUCATION**

2018 - 2015 MFA, The Royal Danish Academy of Fine Arts
 2017 - 2016 Academy of Fine Arts Zagreb
 2015 - 2012 BFA, The Royal Danish Academy of Fine Arts

# **EXHIBITIONS**

2018

Buds are Breaking, Bådhavnsgade 42, Copenhagen/DK

Exit 2018, Kunsthal Charlottenborg, Copenhagen/DK

2017

Händer som faller, fötter som sviktar, Teater Tribunalen, Stockholm/SE

Rise and Shine, TAM, Veliko Tarnovo/BG

In my work I look at communication of information and emotions. By using digital tools for creating my images, I look to set myself free of the male dominated history of painting and art. I understand the painting media not as a stroke of genius, but rather as common visual fragments combined. To me, the digital media provides a more open mentality towards the painting in its flexibility and accessibility. With these tools I seek to highlight and discuss some problematics around societal expectations, e.g. to the female body and mind. Thus, the thematic starting point evolves around personal bodily experience and transformation. This experience then elevates taxonomically towards structural issues and the transformation becomes societal. With that emerge crucial conversations about privilege, discrimination and oppression, and, on a macro scale, the misuse of the planet we populate - the planetary transformation. Coded with the information and emotions of these issues. I wish to create a melting pot of imagery, a world populated by hybrid beings. Ultimately, I hope not to manifest, but to converse, move and motivate.

78



I'm not a snack, I'm a garden
Paper, ink, nails
150 x 112,5 cm



If you take care of me, I'll feed you forever
Paper, ink, nails
112,5 x 150 cm



**Dirty Dozen**Paper, ink, nails
75 x 150 cm



# Koninklijke Academie voor Schone Kunsten Gent

Due to its rich history and its almost archetypal visual language, painting demands a key place in the free arts. The openness and connection between the five stages of free arts guarantees continued mutual interest and inquiry. This is crucial for the painters. Painting is not just a discipline with a great tradition.

We also make her urgent and give her a place in the field of contemporary visual arts. The specificity of the discipline is central to this. In the field of painting, learning techniques are embedded in an engaged and critical way of dealing with their own visual language and tradition. Particular attention is paid to the technology of painting, but the student is looking for more than just painting solutions. Throughout the course the student must also become aware of the place of painting in art history and in today's artistic practice. Regular tutorials give the students the opportunity to present their work and reflect on the way in which their work can be made public. These moments are well prepared and discussed by students and teachers and are a great help in the development of artistic personality.

From the start, each student is encouraged to search his own way and this by developing his own visual language in dialogue with examples from the distant and recent past. This happens during the first bachelor's years through observation exercises and working to classical and modern masters in the MSK Gent.

The course of painting expects the student to develop his own critical way of thinking, as this is crucial for building a sustainable independent practice. Want to know what painting can be like and how things are together, to expand the perception, and to make it more intense; that is the intention of the training of painting. This requires a great curiosity and a lucid, intelligent attitude. The students can count on an exceptional team of motivated teachers who themselves are an artist.

Teachers Department of Painting KASK

# Homa Arkani

°1983

Iran

homaarkanii@gmail.com

#### **EDUCATION**

2018 Royal Academy of Fine Arts Ghent, KASK **EXHIBITION** 

2017

Suspended definitions, Pedrami gallery, Antwerp, Belgium

2016

Where is my Ney?, Etemad gallery, Tehran, Iran

2013

Aesthetics of a zebra, The invisible Line gallery, London, Ingland

2011

Share me, Mohsen gallery, Tehran, Iran

2007

Utopia, Seyhoun gallery, Tehran, Iran

From ten years ago, having had cultural and social issues occupying my mind all my life, I found "painting" to be a means to display them, and getting into surrealism was my way of interpreting them into "art". My first collection was about "individuality", "women", and "cultural problems in society". It was only later that I got to know Rumi and his works. He (Rumi), shows his mastery in using everyday events to present and show his spiritual beliefs.

Having always been interested in self-analysis, Rumi's poetry opened a window for me, through which, I could incorporate these thoughts into my paintings. It is indeed a difficult task to portray the true meaning of these verses in the form of art and in a simple and comprehensive format for the audience. Rumi's poetry dwells on "self-understanding" and " joyful living" and I, therefore, decided to incorporate them into my paintings. After two year of living and studying in Belgium, I have reached to another way of expression in my paintings. In my point of view, feeling the poems is best for making an artwork. This is the sweet spot for coming the ideas. Whereas extreme guiet sharpens our focus, making it hard for us to think differently. Most of the inspiration form the poems have come when I was listening to a poem or was a result of reading poems have been read before. I'm not aware about what is coming to my hands to paint. I just let my hands through the feelings to make the whole shape. When I create an artwork, there is a deep satisfaction in manifesting that creation. In becoming the creator through a clear intention and surrender to an experience of my own creation I am fulfilling my inherent nature. I am being who I am. I am being true to myself. Exercising my power as a creator being.



The void set
Oil on canvas
185 x 155 x 4 cm





The shadow Oil on canvas 155 x 185 cm

**Dirty Dozen**Oil on canvas
100 x 100 cm

# **Zarah Coussement**

°1995 Belgium zarah.coussement@skynet.be

# **EDUCATION**

2018 - 2016 Master Fine Arts, Koninklijke Academie Schone Kunsten, KASK Ghent, Belgium

2016 August- December

 Academy of Fine arts Helsinki, Finland

 2016 - 2013 Bachelor Painting Koninklijke Academie

 Schone Kunsten, KASK Ghent, Belgium

2013 - 2010 Visual arts Kunsthumaniora Sint-Lucas,

Ghent, Belgium

# **EXHIBITION**

2018

'YUGEN#16Art', group expo, Ghent

2017

'Oorsprong', groupexpo, Ronse

2016

'Stofwolk', groupexpo, Ghent

2015

'Pure ernst', groupexpo, KASK, Ghent

My work moves in the field between painting and sculpture. Motivated by a deep interest in industrial construction materials, I search for a way to give these materials new contexts. The functional acquires an aesthetic environment. I try to bring together several particular elements to form coherent wholes.



**No title** Plaster, plastic, pigment 21,5 x 27 cm





No title

Concrete, pigment, varnish 30 x 31,5 cm

No title
Plaster, plastic, pigment
41 x 55 cm

# Stans Vrijsen

°1995 Belgium stans.vrijsen@hotmail.nl

# **EDUCATION**

2000, 111011	
2018 - 2017	Master Fine Arts; Painting at University College/School of Arts, Ghent, BE.
2017 - 2014	Academic Bachelor in Fine Arts; Painting at University College/School of Arts , Ghent, BE.
2004 - 2007	Gratuated "Beeldende Vorming" Sint-Lukas Brussel kunsthumaniora, BE

### **EXHIBITION**

# 2018

"Graduation 2018", Bijloke, University College/ School of Arts, Ghent, BE.

Solo Exhibition, De winkelhaak (House of C), Antwerp.

"Tekenkabinet #5: COLOR AS CRIME", group exhibition, kabinetruimte Cirque, University College/ School of Arts, Ghent, BE.

# 2017

"SCRPR4", group exhibition, Kunsttoren, University College/ School of Arts, Ghent, BE.

"Expositie at Camping Bizar", group exhibition, Bizar Hair, Ghent, BE.

"Unapologetic", group exhibition, De zwarte zaal, University College/ School of Arts, Ghent, BE. Stans Vrijsen (1995, Mechelen°) conducts 'painterly research' in which all the works originate from one (self created) image, acting as 'the source'. The individual pieces are sequential and feed into each other. Surfaces are copied, interpreted, reshaped, invented, thought through and repeated. As such, one image emerges from the previous one; to illustrate this, SV18A is created in such a way that it emerges from the remaining white space of SV17FG: R2+R3. In addition, each painted surface has a digital equivalent.

Through this database as well as her her own visual language, she can (re)invent herself and continue to use this methodology - without repetition – and in this manner the cross pollination of different media as intermediaries contributes to the evolution. Within this, the continuous exchange between the digital and manual aspect plays an important role. (Collage, pictures, paintings, digital prints, sculpture, 3D –prints, lasercuts, wooden imprints, virtual (game) reality's, ...)

The basics: Composition, shape, colour, transparency, overlap, layering, perspective, contrast and texture are used in the installation where the 'painterly-space' gets extended to a physical space in which the spectator circulates on and between the work (three doors, three paintings and carpets).



# SV18A

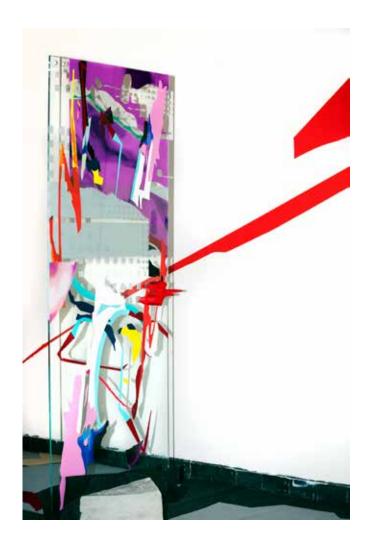
Oilpaint, lacquer and tape on canvas  $130 \times 180 \times 2$  cm

93





Oilpaint, lacquer and acrylic on canvas  $240 \times 200 \times 2$  cm



# SV18E:D3

Oilpaint, lacquer, acrylic spraypaint, vinyl (stickers) +3D print on glass door  $90 \times 214 \times 0.8$  cm and concrete  $40 \times 40 \times 40$  cm



### Kuvataideakatemia Helsinki

Tuition in the painting study programme is broad and takes account of the interdisciplinary nature of contemporary practice. The instruction aims at extending the students' views on what painting could be, what it might mean and the ways in which it relates and interacts with other forms. In other words, there is no single idea of what constitutes contemporary painting, it is constantly changing and adapting. Commonality can be found in aspects such as its site-specificity, social context and its relationship to different scientific disciplines and culture more generally.

Instruction in painting is conceptual at its core but also discursive and practical. The primary focus is on seminars, where student works are discussed in small groups every week, and the importance of the students' independent artistic work is considered to be the first and foremost priority. Aspects of instruction includes the materiality and extended field of painting; comparing painting with other forms of expression and analysing the language(s) of painting. In addition, there is highly specialized instruction in Material Studies, which goes hand in hand with more conceptual and discursive aspects of the painting programme.

The study programme in painting has two professors and three lecturers and a number of international and Finnish visiting teachers that are all recognised artists and experts in the field. The contents of the workshops, studio visits and study trips reflect the different perspectives of the teaching staff and their various areas of expertise. The course also includes international study visits.

The Academy of Fine Arts is an international academy focusing on the fine arts – the only one of its kind in Finland. It offers first-class instruction in Moving Image, Painting, Photography, Printmaking, Site and situation specific art and Sculpture, and is a pioneer in artistic research. The Academy of Arts has trained artists since 1848.

# **Ann-Sofie Claesson**

°1992 Sweden annsofie.t.claesson@gmail.com

# **EDUCATION**

2018 - 2016	Master of Fine Arts, Painting, University of the Arts Helsinki
2016 - 2013	Bachelor of Fine Arts, Valand Academy of Art, Gothenburg
2013 - 2011	Painting, Dômen Art School, Gothenburg

# **EXHIBITION**

# 2018

"Kuvan Kevät MFA Degree show", Amos Anderson Art Museum, Helsinki

"Ilmentymä / Uttryck", Project Room, Helsinki 2017

"Constellations", Exhibition Laboratory, Helsinki

Flaménska Galleriet, Borås

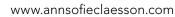
"A LOT A LOT", Galleri Thomassen, Gothenburg 2016

"BFA Degree show", Vasagatan 33, Gothenburg

"Liljevalchs vårsalong", Stockholm

In Camera Lucida, Roland Barthes writes: "What is it that will be done away with, along with this photograph which yellows, fades, and will someday be thrown out, if not by me—too superstitious for that—at least when I die?"

I reflect upon this quote when I paint from photographs, a process that enables me to transform and imbue an image with a kind of value that comes with being acknowledged, gazed upon and considered anew. In my work archival black and white family photographs rendered in oil paint are situated in dialogue with each other or other materials. Distorting and changing through both the painting and installation process, they can suggestively untether the veracity of pictorial truth, invoking mnemonic qualities and fostering different forms of closeness.





Part of the series Remembrance
Oil on MDF board
16 x 21 cm



Part of the series Remembrance
Oil on MDF board
21 x 16 cm



Part of the series Remembrance Oil on canvas, veil 46 x 48 cm



Part of the series Remembrance
Oil on canvas, veil
26 x 31 cm



Part of the series Remembrance
Oil on canvas (glued on MDF)
20 x 25 cm



Part of the series Remembrance
Oil on canvas, metal grid
24 x 32 cm

# Hanna Hyy °1990 Finland artist.hannahyy@gmail.com

# **EDUCATION**

2012 MFA studies in University of the Arts Helsinki

2012 - 2010 Pekka Halonen Academy in Tuusula 2010 - 2009 Free Art School 2009 -upper

secondary graduate

# **EXHIBITION**

2018

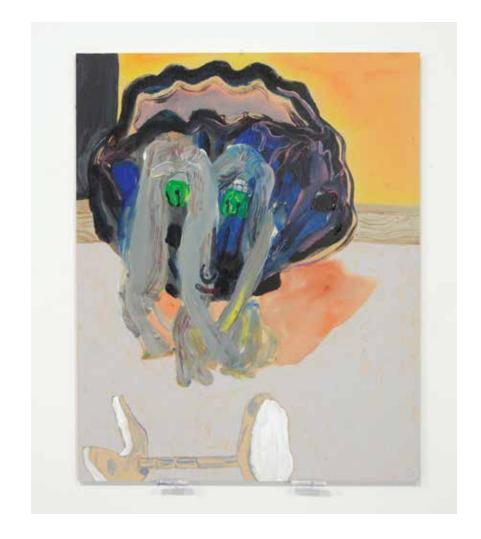
Exhibition Laboratory Project Room, Witches' Hat and Other Subjects

2015

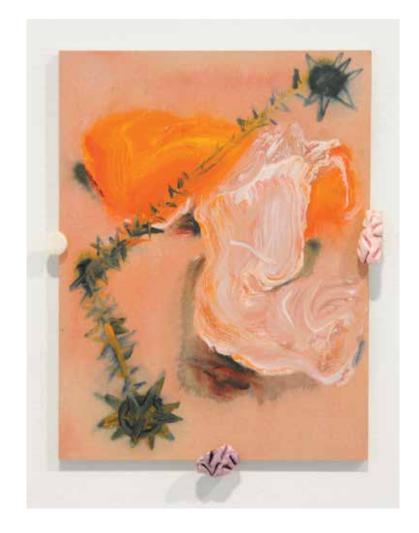
Galleria Kalleria, HYPERREAALIYAH + HANNA HYY= NYT TÄÄLLÄ/NOW HERE

I'm an enthusiastic drawer and eyeballer. In my existence I'm aiming to become more kind and more perceptive. I'm a lover of mundane things but also of things uncommon, if they are accessible. My favourite animal is the hare.

My latest works are based on the perception awaked by cheap objects I have collected throughout the years. These objects possess various intriguing qualities as well as a sense of autonomy. I have used these objects as a point of access to create the artwork, transforming still life into delicate colour tones, different moods and implied stories, both gentle and strong. Through the process of finding and appreciating an object and through turning it into an active participant in a storyline or to a symbol, I feel I am mirroring our shared human ways of creating meaning. I think my happiest, most hopeful thought brought up by this body of work is that we have the ability to experience things in a deeply meaningful way, and to allow them to affect us. Recently, in painting, I've found ways of expressing feelings not only of conflicting emotions, but also of friendship and kindness.







Freedom
Acrylics and oil pastel on MDF board
25 x 35 cm

Soft Still Life
Acrylics on MDF board
15 x 20 cm

# **Brendan Moran**

°1971

New Zealand brendanmoran555@gmail.com

#### **EDUCATION**

2018 - 2016 Painting, Master of Fine Arts studies,

Taideyliopiston Kuvataideakatemia, Helsinki, Finland

2013 Graduate Diploma in Teaching Visual

Arts (Secondary), University of

Auckland, NZ

2012 Bachelor of Fine Arts (BFA),

Whitecliffe College of Arts and Design,

Auckland, NZ

#### **EXHIBITION**

2017

Other things happen; slight variations (Uniarts Library)

– Helsinki, Finland

2016

Emulsions and Dispersions (Depot Artspace) – Auckland, NZ

Terminal Emulation 2 (Thistle Hall) – Wellington, NZ

2015

Terminal Emulation (In Good Company) – Wellington, NZ

2014

Barricading Solutions (Corner Window Gallery) – Auckland, NZ

There are only really two things I can say I trust that shape my understanding of the apprehension of this thing known as existence. The first is ontology; the nature of being. The second is hermeneutics; the theory of interpretation. Anything else is shoe-horning square pegs into round holes.

These two beliefs are a filter to a misunderstanding of the object of painting which allow "things" to express their right to be forgotten through the idea of painting with(drawing).

I utilise the territory of painting as a site to explore causal and non-causal relationships of thought, materiality and metaphysical propositions. In this sense, it is almost like when I paint I am having an argument with myself. I argue about colour; I argue about placement; I argue about texture; I argue about all the elements of its physiology. Eventually the painting will become itself, not what I arrange for it to be.



# **Signal Conjugation**Oil, acrylic, incisions on board 122 x 172 cm





Tensile Phase Time Oil, acrylic on board 21x 29,7 cm



Centrosome Oil, acrylic, mdf, pine, gold leaf, screws, nails, glue 29,7 x 42 cm



#### Académie Royale des Beaux-arts de Liège

Always painting. The history of our time is the nauseating and disgusting history of the crucifixion of the procreative body in favor of the glorification of the mind, of the mental consciousness. Plato was the archpriest. Art, this servant, humbly and honestly contributed to this infamy for at least three thousand years. D.H. Lawrence

To paint. Thousands of years ago, it was icy; the north wind blew without loss. They warmed themselves as best they could by squeezing one against the other near the last embers. While others, mastering the cold and their fingers gourds, produced silhouettes and signs in black and ocher at the deepest of the cave. It was necessary to dare to face the darkness with a flickering flame that transformed the mineral into a living organism, to venture into its narrow channels, to climb scree, to choose the wall, to dialogue with the rock, its reliefs and its hollows. With the arm, the hand, the whole body in balance sometimes, with a gesture it was necessary to draw the line, to fill the form, to specify a detail, it was necessary to repeat the gesture, to insist, to start again. To form with the sign, to make body with the animal. To paint is not only to create "una finestra", it is not only "una cosa mentale". That Leon Battista and Leonardo forgive me. Painting, basically, does not have much to do with the picture With the image as we usually conceive it today. The image today, we produce it of an imperceptible pressure of the index on a screen or a button, we transform it and we alter it, we play with it according to our whims with a few clicks of the mouse. Today's image is little to say that it has invaded us, that it has conquered our field of vision, that it has imposed itself. To the point that we apprehend reality from it, based on it, trusting to it. We see from the pictures. We are even surprised that reality does not correspond to the idea we had made of it from the images. These images of today speak to the eye, try to seduce the eye, to deceive it, to convince it. In the last sequence of Fahrenheit 451, Truffaut's film inpsired by Bradbury's novel one can see ' book-men': men who have each learned a book by heart as a measure of resistance to a societyin which the book is a banished object : these men have become the very material by which words can live Words are incarnated then. One could also evoke the astonishement of Saint Augustine in Milan before a Saint Ambrose who was silently reading. Until then, reading as it was usually practiced was a reading aloud, words came through the voice, through the body. To paint is indeed guite different from what the digital image could make us believe. It is not because we are an X-Box champion that we can hold nine minutes on a real football field ... To paint is to engage the body. The whole body. Harold Rosenberg spoke of the canvas as an arena when he evoked the work of the artists of action painting. An arena where the body delivers a fight. Where the body puts itself in danger. It would also be useful to remember the challenge of these painters who captured the photographic image in order to defeat it. To overcome it, to surpass it, to do better than it: more precise, greater, more imposing. How? With the means of the body. Not just a frivolous finger pressure. With perseverance, patience, concentration, submission of the body, the fingers, the arm, the elbow, the shoulder, the back ... To paint is indeed "una cosa corporale". The vitality of the workshops of our academies reminds us every day.

Philippe Delaite, Professor of History of Art.

# Sarah Minutillo

°1992 Belgium minutillo.sarah@gmail.com

#### **EDUCATION**

2018 ESAVL-ARBAL, Master of fine Arts, magna cum laude

2016 ESAVL-ARBAL, Bachelor of fine Arts, magna cum laude

# **EXHIBITION**

2018

Espace Jeunes Artistes, La Boverie museum, Liège

2017

RÉSIDENCE D'ÉTÉ, Cdlt., Liège

#### **GROUP EXHIBITIONS**

2018

Prix de la Création, Liège

Affordable Art Fair, Bruxelles

2017

PRIX COLLIGNON, Ansembourg museum, Liège Un parfum qui sente l'amande a mer?, Cdlt., Liège

EN PISTE, La Boverie museum, Cdlt, Liège

RÉCOLTE, Société Libre de l'Emulation, Liège

NU, with the complicity of Frédéric de Goldscmidt, 7 Quai du Commerce, Bruxelles My main artistic concerns incline me to question the place of the human being in the world, to question the complex nets of the relations that images keep up together.

The images can appear at us under various registers: the moral, emotional, esthetic register; a multitude of strata where the ordinary and the extraordinary can mix.

It is a ceaseless round trip between the private sphere and the public sphere.

My work strives to recreate different beings melted in the abundance of circulating images. If the used photos are sometimes the ones of a period, the subjects and the ideas which they summon are current.

The decontextualization, the sliding of the images are important aspects in my work.

Mix the know-how, the painting, with the authenticity, the fragility of a drawing from life. Associate various mediums, various sizes; associate the images, to confront them as they come to me, randomly.

It's to transpose a medium and its given context in another medium, while keeping the conscious track of this transfer and by benefiting from its new possibilities.



Crash
Oil on linen canvas
30 x 40 cm





**Fenty**Oil on linen canvas
160 x 200 cm

**Geoffroy** Oil on paper 14,8 x 21 cm

# Maxime Moyersoen

°1993 Belgium moyersmax@hotmail.fr

#### **EDUCATION**

2018	Master's degree painting section in Académie
	Royale des Beaux-Arts de Liège

- 2016 Bachelor's degree painting section in Académie Royale des Beaux-Arts de Liège
- 2013 High school diploma, plastic arts section in Institut Saint-Luc de Liège

## **EXHIBITION**

2018

Exposition du jury Master de l'Académie Royale des Beaux-Arts de Liège, les Brasseurs, Liège

2017

NU, avec la complicité de Frédéric de Goldscmidt, 7 Quai du Commerce, Bruxelles

2015

IMAGES IMPRIMEES, dans le cadre de la biennale de la gravure, Musée d'Assembourg, Liège

Mon travail en peinture a toujours été basé sur la construction au sens large ainsi que sur la recherche graphique.

Celui-ci est basé sur l'image que je prends comme point de départ afin d'aboutir à une atmosphère, une profondeur qui m'est propre. Dans cette optique, je synthétise ces images afin de les transformer en une silhouette. Je travaille le volume en lui-même, je lui donne corps, je le déforme pour au final me l'approprier.

Chaque toile est singulière. Mon approche est toujours différente en fonction de l'état d'esprit dans lequel je suis sur le moment, même si mon but est de créer une série. Il s'agit d'une perpétuelle transformation.

J'aime faire voyager ces volumes dans l'espace d'une manière tant ordonnée que désordonnée, en fonction de la perspective que je place à la base.

La construction est mise en situation et en interaction avec les éléments qui composent le support.



Sans titre Acrylique, technique mixte 165 x 184 x 4 cm







Sans titre
Acrylique, technique mixte
144 x 160 x 4 cm

# Gaëtane Verbruggen

°1994
Belgium
gaetane.verbruggen@laposte.net

# **EDUCATION**

2018 - 2016 Specialized Master at the Superior School of Arts of the city of Liège, Royal Academy of Fine Arts, painting option, support to the drawing option (A.Delalleau, S.Legros)

2016 - 2013 Bachelor at the Superior School of Arts of the city of Liège, Royal Academy of Fine Arts, painting option (T.Grootaers, M.Zolamian)

#### **EXHIBITION**

#### 2019

"Untitled", Young artists area, La Boverie Museum, Liège.

# 2018

"Untitled", as part of the year-end juries of the Superior School of Arts of the city of Liège, with Emilio Lopez Menchero and Willem Vermeersch, Nadja Vilenne Gallery, Liège.

# 2017

"The Georges Collignon 2017 Award", Museum of Ansembourg, Liège.

Récolte", with the Superior School of Arts of the city of Liège, Th.Chable and J-M Sarlet, Liège.

I seek to externalize instants untranslatable and fragile, a little fuzzy. My works are therefore the testimony of various sensations that have remained in my mind, whether or not they are fooled by time.

During the research done on my memories, I became interested in forgotten places. These sites filled with stories, to which no one pays attention. These places without figure, endowed with diffuse and intimate light, able to remind us an anecdote. We have the means to imagine a past, a fictitious history in a few seconds.

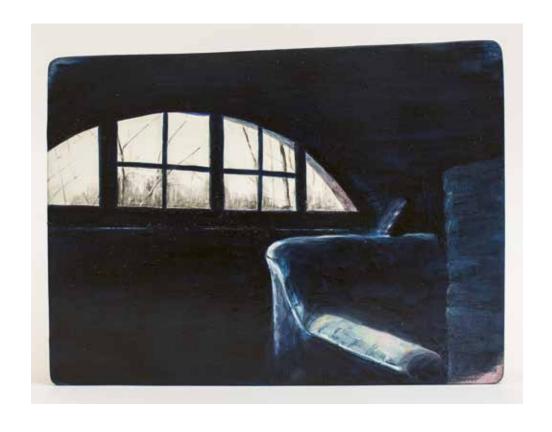
Whether real or imaginary, come from a reminiscence or not, the memory is common to our history at all. From all of this, we think that we have managed to acquire the lasting trace of all these sensations. And yet, "acquisition, conservation, transformation, expression, memory is a symphony in four movements. (Descartes)

Where would there be, if only it exists, the limit between reality and imagination? Unconsciously, we are usually able to construct a mental image hidden behind the openings of these landscapes of interiors, until perhaps the desire to enter, as if a new world was emerging behind the support. I choose to use the window here to reveal several conflicting propositions; the intimate and the public, the perceptible and the imperceptible.

120



# Sans titre Oil and charcoal on prepared wood (rabbit-skin glue and chalk) $$8.8\times12.5\times4.8~{\rm cm}$$



Sans titre

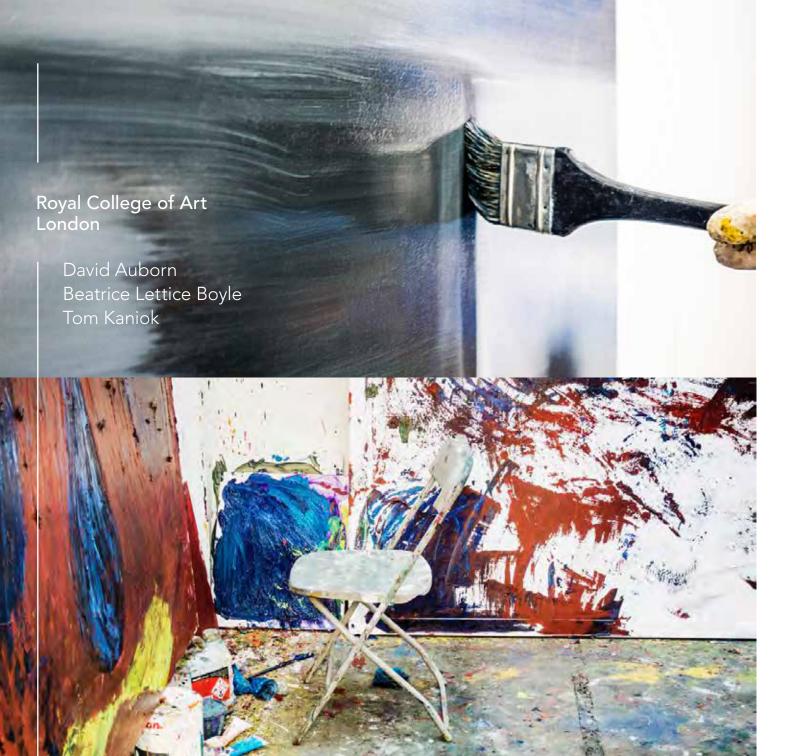
Oil and charcoal on prepared wood (rabbit-skin glue and chalk)  $21,2 \times 15,5 \times 4$  cm



Sans titre

Oil and charcoal on prepared wood (rabbit-skin glue and chalk)

22 x 17 x 4 cm



# Royal College of Art London

The Painting programme approaches the practice of painting as a self-reflexive, critical activity that draws on a wealth of varied historical, material and conceptual accomplishments related to the medium and its objects. The programme aims to provide an expansive and inclusive platform on which to engage with current issues and debates surrounding the challenges and location of painting as a part of contemporary art practice.

The curriculum is designed to develop a student's individual professional practice, research and orientation in relation to their studio work and how they present that work and their practice professionally to others. Our students are here to reflect upon and play out what kind of artists they want to be, with the ultimate aim of enabling a sustainable and meaningful practice as professional practitioners. The Painting programme is a world leader in research and practice and committed to broadening the understanding of our discipline in all its forms.

# **David Auborn**

°1990 United kingdom auborndavid@gmail.com

#### **EDUCATION**

2018 - 2016 Royal College Of Art
MA Fine Art Painting

2013 - 2009 Brighton University,
BA (Hons) Fine Art (Painting)

#### **EXHIBITION**

2017

Distant Matter - Pierre Poumet - Bordeaux, France

# **GROUP EXHIBITION**

2018

Les Mains Dans Les Poches - Pierre Poumet, Bordeaux

Show 2018 - Royal College of Art, London

Testing 1,2 - Unit 3 Projects, London

2017

My head is round so my thoughts can change direction - Assembly House, Leeds

Self Storage - Ridgeway Road, London

Surrogate Twins - Gulbenkian Project Space, London

WIP Show - Royal College of Art, London

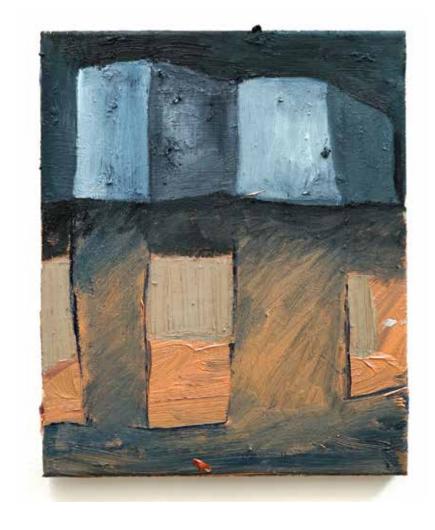
Crossing the Visible - Derby Court Gallery, Derby

My paintings make use of drawing as a point of departure. These drawings can exist alone, or as assemblages of many drawings together, and are made from memory, imagination and intuition slowly building to form their own terrain. Ultimately these drawings are made with the aim of discovering something that creates a curiosity in me that also feels meshed with a certain kind of reality. The paintings then hope to give form to that curiosity, sitting somewhere in the brink of potential between something known and unknown. With this balance in mind, through the act of painting they traverse this space, open to the possibility of slippage into both sides. Ultimately the paintings resist a logical exactness and prefer an exactness that is, mysterious and illogical, but is perhaps somehow more closely entwined with the fibres of our reality and experience.



Steady Heat
Oil on Canvas
200 x 180 cm





**Air Dwellers**Oil on Canvas
140 x 150 cm

Heavy Terrain
Oil on Canvas
30 x 38 cm

# Beatrice Lettice Boyle °1985 United kingdom beatrice.boyle@network.rca.ac.uk

# **EDUCATION**

2018 - 2016	Royal College Of Art MA Fine Art Painting
2007 - 2004	Central Saint Martins BA Fine Art
2004 - 2003	Camberwell College of Art
	Foundation Diploma Art & Design

# **EXHIBITION**

2018

Solo Exhibition The Arcade Project London

Show 2018 Royal College of Art London

Mort Vivant with Lucy Boyle and John Strutton AMP Gallery London

Thumbnails Group Exhibition Hockney Gallery London

2017

Barbarism Begins At Home with Luke Burton, Grant Foster, Freya Douglas-Morris, Jonathan Lux and Alex Gibbs curated by Kristian Day The Manchester Contemporary

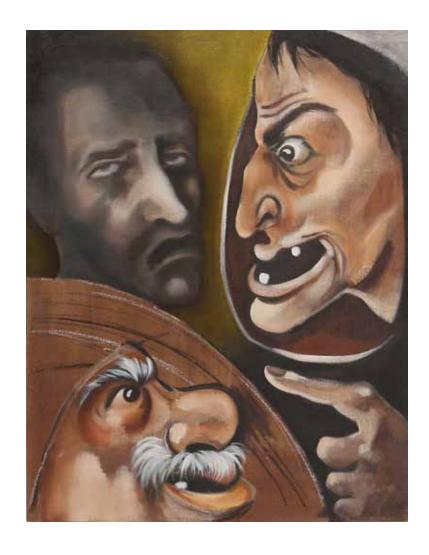
Poem of The Pillow with Jessie Makinson Curated by Kate Neave Frameless Gallery London

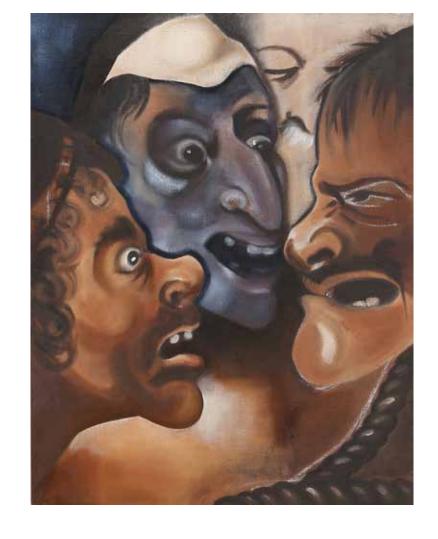
Gumption. The man on the right is a 'charlatan or a Pharisee', reads the description in the Museum voor Schone Kunsten in Ghent, where they state the painting (Christ Carrying The Cross 1510-1516) is by Hieronymus Bosch, although this has since been disputed. It is attributed, now, to a 'follower of Bosch'. Gumption in his facial expression, gumption in the lurid orange profile, another onlooker at the crucifixion. Gumption, as opposed to the gump (gump, a foolish or dumb witted person) in the background, his white moustache protruding. Gumption, gump, lumpen, lump, wimple, wimp... Tonsure is the ritual of shaving the hair on the head as a sign of religious devotion or humility. The term originates from the Latin word tonsura meaning 'clipping' or 'shearing' and referred to a practice originating in Medieval Catholicism. Some monastic orders, for example Carthusians and Trappists shave their heads so they are entirely bald except for a narrow ring of short hair, sometimes called 'the monastic crown'. The monk displaying tonsure in the right hand corner of the painting (a scene from the same painting in Ghent) is scolding the penitent thief.

Lumpen translates as 'ragged' in German. Lumpen in English means, after Marx, Uninterested in revolutionary advancement, or Boorish and stupid. But also, Lumpy and misshapen; Ugly and ponderous. Here the unpenitent thief is surrounded by a lumpen cast of characters, the lay brothers appear eager to witness his imminent demise at the crucifixion.



**Gumption**Oil and pastel on flax
70 x 90 cm





**Tonsure**Oil and pastel on flax
70 x 90 cm

Lumpen
Oil and pastel on flax
70 x 90 cm

# **Tom Kaniok**°1991 United kingdom tomkaniok@gmail.com

**EDUCATION** 

2018 Royal College Of Art **EXHIBITION** 

2018

Royal college of art Show

Tom Kaniok's work explores themes of reverie, memory and the absurd, intertwined in paintings that become a darkly poetic, world building exercise. Albert Camus once said 'A man's work is nothing but this slow trek to rediscover, through the detours of art, those two or three great and simple images in whose presence his heart first opened.'

Kaniok's work is centred around making paintings that traverse those affecting first encounters with things in the world, thus painting for him acts as a model to meditate on the human condition, comprehending the odd space at the juncture of past, present and future with a palpable relationship to depicting senses. Undercurrents of a narrative, whether that is fictional or mined from the depths of memory takes centre stage. A reverie comes to the fore, made up from the raw materials of a memory. Across his quietly transfixing landscapes, acts of reduction takes place to a series of props in the Theatre of painting, each picture becomes an act of dwelling. Painting enables Kaniok to create a microcosm of the world using a limited repertoire of visual motifs: fenceposts, mud and oddities from an imagined pastoral realm make up the recurring motifs that dwell within his work. The paintings are

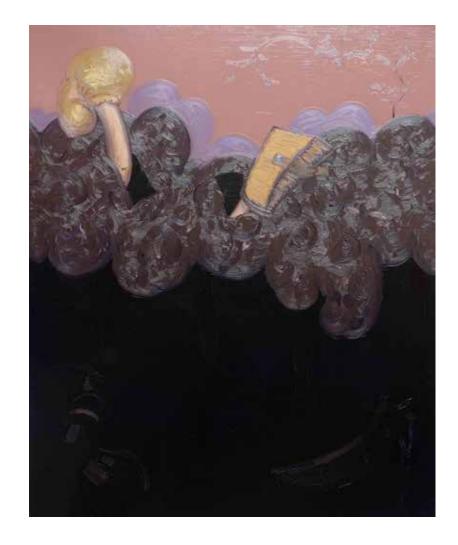
distinctly Kafka-esque in their cardinal resonance of depicted everyday objects. This anthropomorphic element creates a precedence within which to lay bare the absurdities found within the world.

In the painting 'Rhythm Reveries on an Evening Temper' a series of fenceposts jut out of the muddy landscape on what appears to be a river bank at dusk. Forms which oscillate and avoid being explicitly named are depicted as if in an act of restricted dance. There is action going on, albeit through limited means above the dark shadow of the river bank. This is a quaint summer's walk overtaken by a surge of energy. Through the darkness forms begin to emerge, a barely discernible leather belt strapping across the weight of the earth, a demijohn of wine collects drippings, alluding to a long forgotten pastoral corner of England, where quiet drama's unfold under the intoxication of home-brewed wine.

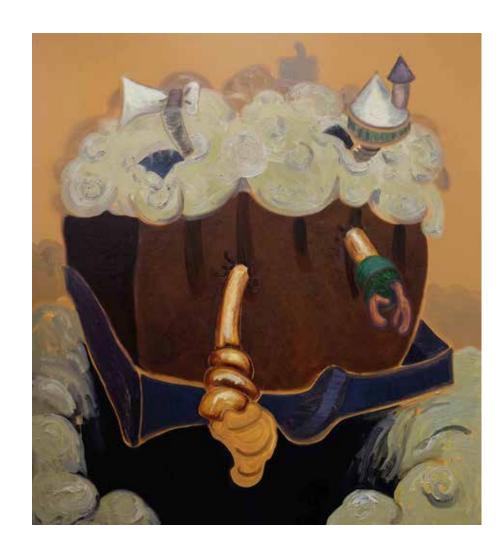
It is through painting, that tricky, messy and forever stubborn medium that he attempts to clutch at the origins of his imagination, unravelling a fundamental truth in those simple images. Painting for him, is a revelation of the human condition, through a slow, affecting visual enquiry. It is in this slowness, the poetic and absurd work in tandem, giving his paintings a dark yet playful quality.

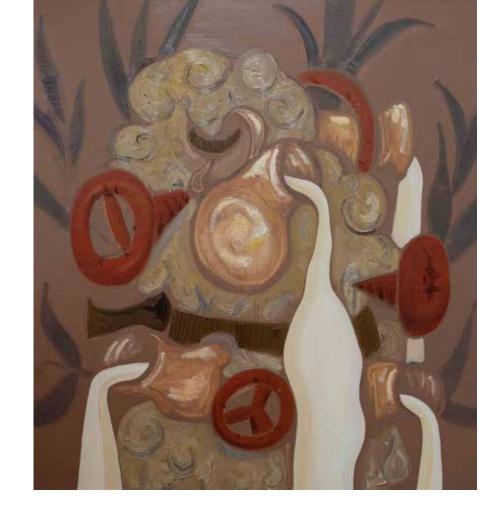
Pits and dark spaces are omnipresent in the paintings, a characteristic that is deep-rooted to Kaniok's upbringing, amongst the abandoned mining ruins of Cornwall and the importance he places on imagined, psychological spaces.

The paintings are fundamentally intuitive, that is, they are born out of the act of drawing, of application of paint, of layering and scraping back and of looking into the dark space and seeing the emergence of a reverie.



Rhythm reveries on an evening temper
Oil on Canvas
144 x 177 x 4 cm





The scent of honeysuckle

Oil on Canvas 119 x 130 x 4 cm The Lark ascending
Oil on Canvas
100 x 110 x 4 cm



Universidad Complutense Bellas Artes de Madrid The Fine Arts

Faculty of the Complutense University of Madrid is an academic centre which is at the forefront of Fine Arts both in Spain and the rest of the world, especially in the Mediterranean and in Latin America.

Infrastructures for integrated and interdisciplinary education are available. In the classrooms, dedicated to the practice of painting, students can experiment and get immersed in the different processes. Special attention should be paid to the mural and landscape painting classrooms. The use of human models is a distinguishing feature of the faculty, this way students can delve into the anatomy and the human body.

Guided by expert teachers, painting students combine in their curriculum course different resources and traditional practices along with the incorporation of new technologies. From the study of pictorial techniques and the learning of research methodology, it builds the basis of reflection about art and it facilitates the production of a personal artistic expression.

Throughout the academic year there is also a wide schedule of lectures and workshops with leading painters, cultural agents and institutions or companies, to facilitate our students to show to the society their work and build their curriculum.

The Faculty has had in its classrooms, as students or teachers, artists such as Picasso or Dalí, and years later, others like Antonio López or Lucio Muñoz.

Elena Blanch
Dean of Faculty of Fine Art
Complutense University of Madrid

# Salvador Jiménez-Donaire °1994

Spain

salvadorjimenezdonaire@gmail.com

ED	)U	CA	ΙT	0	N

2018 - 2017 MA Research and Creation in Fine Arts, Complutense University, Madrid,

España. Academic Excellence

Scholarship, UCM.

2016 - 2012 Fine Arts Degree, University of Seville.

Best Academic Record.

#### **EXHIBITION**

2018

QUIETUD AGITADA, solo exhibition at Fundación Antonio Gala, Córdoba, Spain

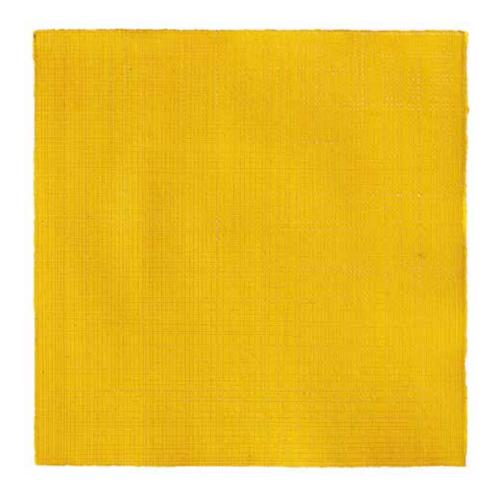
DARS, IV Rassegna Internazionale Biennale: Libro d'artista. Udine, Italia

"11 condiciones", group exhibition, Fine Arts Faculty Exhibition Hall, Complutense University, Madrid.
Spain

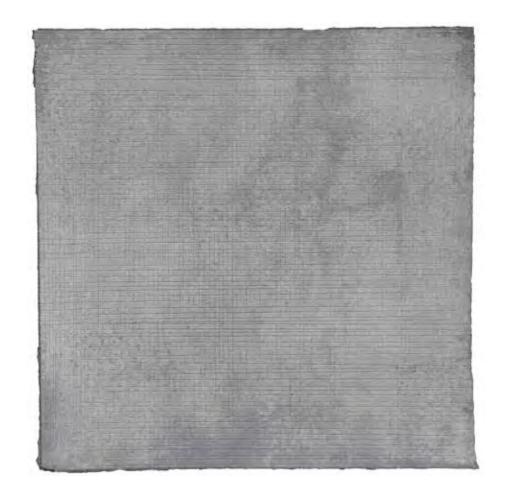
2017

"XV Promoción Fundación Antonio Gala", group exhibition at Santa Inés Convent, Seville. Spain

"XV Promoción Fundación Antonio Gala", group exhibition at Fundación Antonio Gala, Corpus Christi Convent, Córdoba. Spain My creative process embraces rituality. I generate images from repetition, from insistence. I pursue an accumulative and deliberately slow strategy of work in the face of current acceleration and virtualization of time. With my practice I try to distance from the immediacy and fugacity that characterize our way of operating in today's world, hoping to find in creation a pause where other ways of doing and observing are recovered. The work presented crystallizes by tension between order and irregularity, the systematic and the manual, the apparent authority of the images and their real vulnerability, the unapologetic emphasis on spirituality and, simultaneously, on physicality, on the sensuality of the surfaces. Thus, in these contemplative images, collides serenity and vibration: a shaken quietness.



# **Untitled** Acrylic, pigments and drypoint on paper 30 x 30 cm





**Untitled**Acrylic, pigments and drypoint on paper 30 x 30 cm

Untitled
Acrylic, pigments and drypoint on paper
30 x 30 cm

# Silvia C. López °1980 Spain sclopez1980@gmail.com

#### **EDUCATION**

2018 Master's Degree in Art Research and Creation (MIAC). Complutense University of Madrid

We are at the beginning of the 21st century. The relations between art, ecology and sustainability are taken as a reference for the realization of the Human Threshold project. Artistic creations and environmental concern come together in the production, realization and execution of formal aesthetic representational art creations and contemporary transdisciplinary process art. We feel empathy for our environment, for our nature and the rest of the species that inhabit the earth. The vital needs of the human being, their food and basic care, are causes of study within the social sustainability that we face in these works. We have witnessed during the last decades, the modifications that the human being has caused in all the terrestrial strata, both internal and external. As a result of these changes we witness the appearance of the geological epoch, the Anthropocene. It is defined by the impact that human activities have caused on the planet. The factors that have generated this proposal are the growth in the world population, both in numbers and exploitation per capita. The plant and animal population growth for food consumption. The growth of the urban constructions that make up the cities in which human beings reside. Climate change and the growth of CO2 pollution in the atmosphere, destroying the ozone layer which in turn causes the greenhouse effect. The extinction of species and massive deforestation. Chemical pollution of the oceans, together with the appearance of plastic islands... Art as a discipline echoes these aspects, collaborates, recounts, describes, analyzes and represents about nature, ecology and sustainability with all its disciplines.

The Human Threshold proposal is conceived as a consequence of the change of environmental paradigm that we live. It is made with enamel paint on wood. It consists of three works. The representations of the anonymous human figures, abstracted from the environment on a bright white background, are emphasized with black colour. With an aesthetic of clean forms these works are composed, highlighting the most human threshold necessary to perform the care, maintenance and support our land needs for its proliferation. Ecosocial awareness is a fundamental part of this project that aims to visualize the importance of human beings in environments.

The human being is limited in his vital times as is the planet in which we live in his resources. Ecological learning about crops and agroecology is fundamental for the growth and development of our vital needs. Environmental education for future generations must be transmitted with respect and biological knowledge, with an ecocentric vision. If we build urban environments or if we reside in rural areas, we must know the methodology and appropriate processes to live in harmony with our ecosystem. The foundation must be raised from the beginning. If we compose a sustainable ecosphere, the plant and animal kingdom will take over.



Human Threshold I Enamel on Wood 114 x 146 x 5 cm





Human Threshold II Enamel on Wood 114 x 146 x 5 cm Human Threshold III
Enamel on Wood
150 x 58 x 5 cm

## Pedro Palleiro Sánchez °1977 Spain pedro.palleiro@gmail.com

#### **EDUCATION**

2018 Master's Degree in Art Research and Creation (MIAC). Complutense University of Madrid

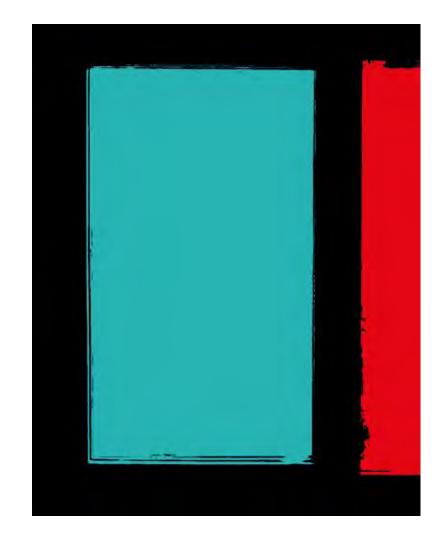
Pedro Palleiro Sánchez (Pedro Palleiro) was born in November 1977 in A Coruña (Galicia, Spain). Graduated in Graphic Design by the Escola Superior de Arte e Deseño Pablo Picasso of A Coruña and Master in Art Research and Creation by the Complutense University of Madrid, Pedro Palleiro uses creativity to enrich his ability to see, understand and interpret the world. He graduated in Social Work by the UNED and studied to become a Professor of Secondary Education and Vocational Training. He is a staunch defender of art as a mechanism for personal and social change, and considers creativity as a valuable resource for innovation and learning. This enthusiasm leads him to do a Doctorate at the Complutense University of Madrid, specializing in technological development and education.

Pedro Palleiro currently lives in Madrid and combines his research work with his facet as an artist. In recent years he has been mainly dedicated to digital photography. His most recent works focus on the exploration of new narratives, developing proposals through the new technologies of the image.

Post-photography or contemporary painting? Painter or photographer? At this point of current art, the traditional definitions of photography and painting lose their meaning. The categories in which art develops in the last decades are so open and flexible fields that make these two disciplines are more related than ever thanks to the new technologies of the image.

Technology, photography and painting interrelate in an expanded territory in which the old academic delimitations are insufficient and obsolete. In this dialogue, the boundaries between the pictorial and the photographic, the analogical and the digital, the material and the virtual, are erased. With digital technology, photography becomes fiction, as invention and manipulation. Likewise, technology detaches the painting from all those references that associate it with the artist's imprint, thus subverting the traditional pictorial process and underlining the idea of industrialization as invoice.

In this regard, post-photography proposes new practices, resources and means for the construction of images and can be applied to the contemporary abstract painting for the renewal of visual languages.

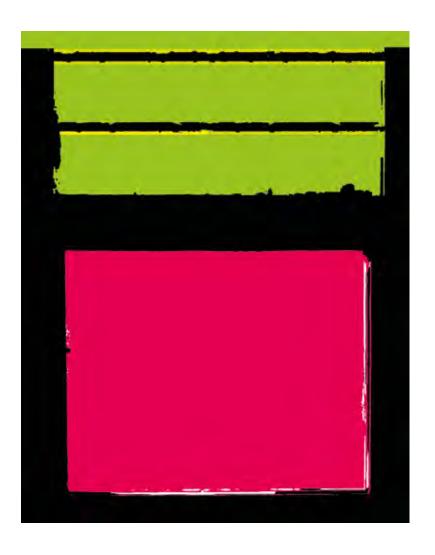


#### UNTITLED (WINDOW # 1)

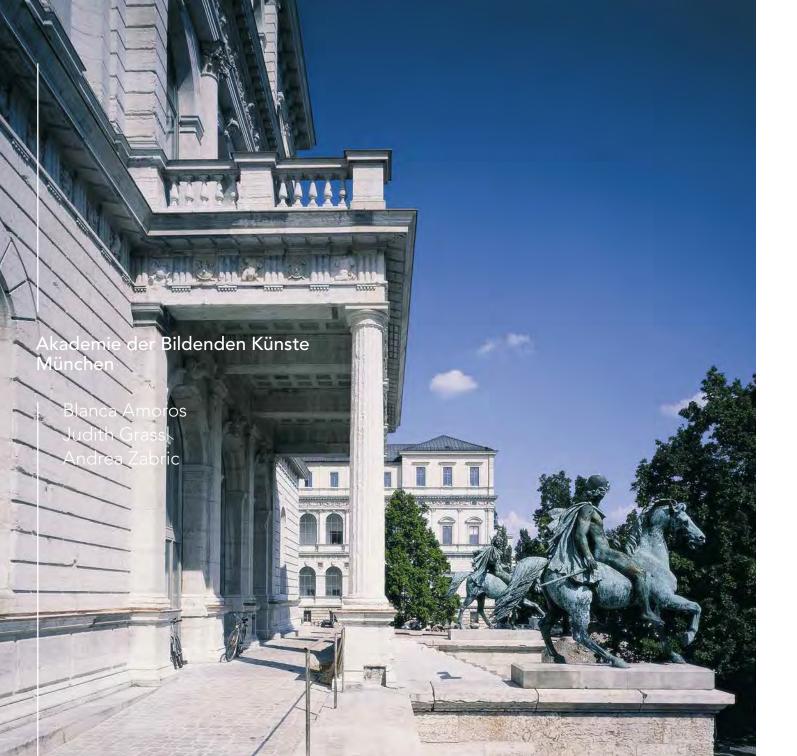
Digital print on gloss vinyl, forex board  $75 \times 95 \times 0.3$  cm



UNTITLED (WINDOW # 2)
Digital print on gloss vinyl, forex board 95 x 75 x 0,3 cm



UNTITLED (WINDOW # 3) Digital print on gloss vinyl, forex board  $75 \times 95 \times 0.3$  cm



#### Akademie der Bildenden Künste München

Studying Fine Arts in Munich - Painting and Graphic Arts, Sculpture, Stage Set and Costume Design, Photography, New Media, Jewellery and Design, Ceramics and Glass – means to choose one of the renowned artists, heading the separate classes as a professor. Each of the 9 professors belonging to the department of Painting is an artist with his or her individual artistic approach, so that students have a great variety of positions to choose from.

The education focuses on individual needs and reflects the creative diversity of contemporary arts practice. The students will be assisted and their talents developed according to their individual interests and the emphasis in their course of studies. The academic programme and basic teaching principle draws rather upon self-reliance and personal responsibility.

The Academy's special profile is also formed by 19 study workshops to complement the work in the classes, enabling the students to gain an artistic orientation that is highly diversified and challenging. The study workshop for "Technique of Painting" offers theoretical analysis and practical work with historical techniques as well as experimenting with different materials.

Figure Drawing provides courses in basic formal and artistic examination of body and space, both in two and three dimensions. Working with different models and in different techniques (such as drawing, painting, sculpturing) students can train their perception and the transfer to their artistic work.

Courses, workshops, excursions and interdisciplinary studies by visiting professors and in the faculties of art history and philosophy are designed not only for an exchange of knowledge but an open forum for discussion.

Students at the Academy of Fine Arts Munich learn in an exciting coexistence of tradition and modernity.

## Blanca Amoros °1990 Spain amorosblanca@gmail.com

EDUCATION	
2018 - 2013	Diploma in Fine Arts, Akademie der Bildenden Künste München, DE.
2017 - 2016	Erasmus scholarship. Universität für Angewandte Kunst. Vienna, AT.
2013 - 2008	University Degree in Fine Arts. Universidad Politécnica de Valencia, ES
2013 - 2012	Erasmus scholarship. Akademie der Bildenden Künste. Munich, DE.

#### **EXHIBITION**

2017

UNBEWOHNT. Justice, Univ. für angewandte Kunst, Vienna, AT.

2016

2014

HUSKS OF ENDURANCE. AKI Gallery, Taipei, TW.

DIE FRIVOLEN MÄNNER. Peak Fine Art, Munich, DE.

2013

RINA OJOVAN & BLANCA AMORÓS.

Giessereigalerie, Munich, DE.

With my work I explore the aesthetic codes of photography. We see the world through photographs and have integrated their language into our vision. In the words of Susan Sontag "Photographs do more than redefine the stuff of ordinary experience [...] Reallity as such is redifined". By painting found photographs I attempt to reveal those codes and patterns that we often ignore –since we have assumed them–, and use them to create new fictions.

I am collecting all kinds of images, from third party family photo albums to old erotic magazines or encyclopedias. These images —which have been forgotten and lost their original reference through time—allow me to place within them further and different meanings. Through the painting technique used, the undefined ends of painting strokes erase any trace of identity, unifying and reaffirming them as archetypes.

In my shows I present my work on the exhibition space walls, designing compositions. The result is an installation formed of oil paintings and found objects which dialog with each other. By creating such constellations, I do not pretend to formulate closed narratives, instead I aim to provide certain clues that could call up the individual's own subconscious and cause every viewer to formulate their particular interpretations.



Die Maskenträgern II
Oil on linen
110 x 110 cm



Schatten
Oil on linen
45 x 35 cm



Ausencia
Oil on linen
22 x 33 cm

## **Judith Grassl**

°1985 Germany judith\_grassl@web.de

#### **EDUCATION**

State examination | Academy of Fine Arts Munich
 Diplom | Academy of Fine Arts Munich
 Stay at the Faculdade des Belas Artes in Lisbon, Portugal
 Study of fine art at Prof. Axel

Kasseböhmer, Prof. Anke Doberauer and Prof. Stephan Dillemuth | Academy

of Fine Arts Munich

#### **EXHIBITION**

#### 2018

"Wüstenwinkel" Ingenieurskammer, Munich

"Wildnis.Eis.Luft.", Kulturwerkstatt Haus 10, Fürstenfeldbruck

#### 2017

"WIR", Anke Doberauer and her masterstudents, Gallery Weise, Chemnitz

"GOPEA" 55 german works of art, Villa de Bank, Enschede, Netherlands

#### 2016

"Luftlinien", Schalterhalle Starnberg

"Open Sky", Halle 50, Munich

"Schwabinger 7", Nova Galerie, Prague

In my paintings deserted landscapes become a stage, on which a variety of image fragments meet - much like requisites of an abandoned filmset. I render multiple layers of color and form which are in contrast to each other eventually joining in unity. For this I use a personal collection of photos, newspaper clippings and various images. I deconstruct them and taking away various forms and colors, which later determine the mood and atmosphere of the painting. Collages enable me to create a variety of dimensions in my paintings, parallelize different perspectives and forming a new connection between the layers. Eventually a new reality is define, much like a conglomeration of lose fragments in our memory - impressions that are hard to grasp, but are familiar nonetheless



Gräber in Mexiko II
Acrylic on canvas
130 x 150 x 2 cm



Vagando circo I Acrylic on wood 40 x 56 x 2,5 cm



Vagando circo II
Acrylic on wood
40 x 56 x 2,5 cm

### **Andrea Zabric**

1994 Slovenia andrea.zabric@gmail.com

#### **EDUCATION**

2018	Degree in Fine Arts
2017	Meisterschülerin by Professor Pia Fries
2015	Studies of Philosophy and Art History at Ludwig Maximilian Universität Munich
2014	Studies under Professor Pia Fries
2012	Studies at Academy of Fine Arts Munich under Guest Professor Myriam Holme and Thomas Scheibitz

#### **EXHIBITION**

2018

Izkustvo 48700, Gallery Kresija, Ljubljana [solo]

12 reasons to paint, Škuc Gallery, Ljubljana

Perspektiven - Kunstpreis Kunstclub 13, Platform, Munich

Diploma Exhibition, Academy of Fine Arts Munich

2017

Safari, Group show, AdBK Nürnberg

Lucky Freeze, Group show, UdK Berlin

2016

bodenständig 2000, Project at the annual exhibition, AdBK Munich Drittes der unverständlichen Zeichen am Fuße des großen schwarzen Vogels, Akademiegalerie Munich

9373,87, Group show in Arai Associates Tokyo

#### **SCHOLARSHIPS**

2017

Stipendium für ausländische Studierende aus dem STIBET-Programm des DAAD

2016

Stipendium für ausländische Studierende des Bayer. Staatsministeriums für Bildung und Kultus, Wissenschaft und Kunst

2015

Stipendium Sommerakademie Salzburg- Class of Bernhard Martin

For painters pigment has a mighty aura, acquired through a long history of art, painting. Namely, this substance together with light is the essence of colour. I am interested in our experience of this material and making it as vivid as possible. The work is minimal and intense, a result of a laborious process yet without any obvious marks left by my hand. Density of colour is combined with a fragility of matter. In my work is pigment not just painting material; this material becomes a painting itself. With its own presence and body in real space. The issue of space forms an integral part of the series, where the processes of mechanics, expansion and concentration of matter and its essence take place, be it the same in the universe, in light, and in bacteria.



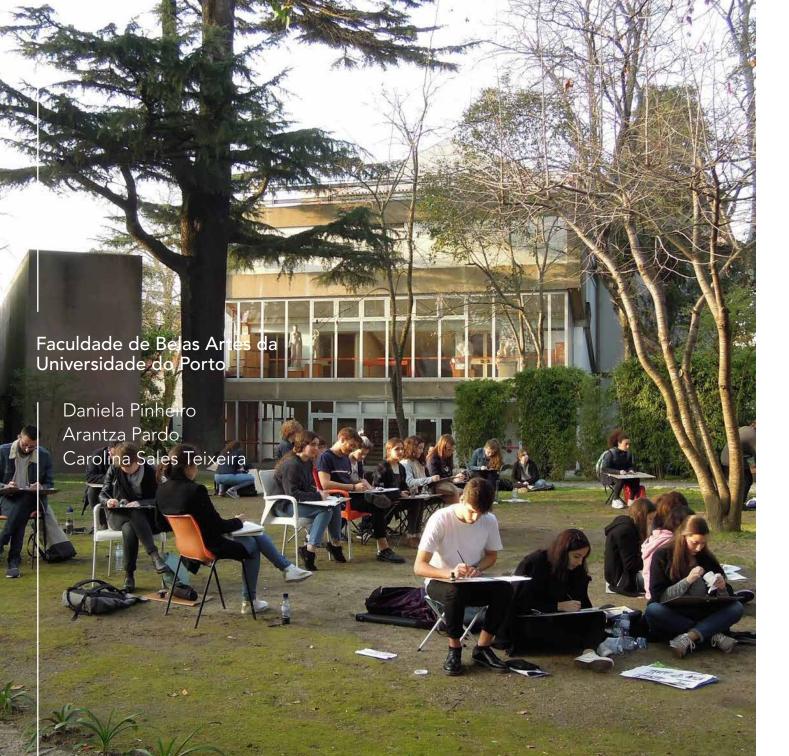
Untitled (dust I)

Pigment and medium on wood panel Ø 140 cm



Untitled (Pigment Sculpture 45202)

Pure pressed pigment Variable dimensions



#### Faculdade de Belas Artes da Universidade do Porto

Located in one of the most beautiful cities in Europe, the School of Fine Arts of the University of Porto is the oldest institution of art teaching in Portugal, with Painting being one of the main areas of teaching and research.

The Painting Section is part of the Department of Fine Arts, together with Sculpture and Multimedia Branches.

Providing training at the level of Graduation, Master and PhD, Painting at the School of Fine Arts of Porto is one of the areas with the most success among students. Focused on a training where painting is foundational, through knowledge, mastery of technique and the promotion of critical reflection on thinking and doing, teaching is a space where the student's individual qualities and authorship are encouraged through.

Painting courses are supported by the Department of Design, Department of Drawing and Department of Art Sciences, and by a wide range of optional areas such as engraving, photography, modeling, video, as well as areas belonging to other schools of the University of Porto. They provide a context for experimentation and consolidation of personal interests, fostering a transversal thinking about artistic practice grounded in a basic background provided by Painting. They also provide an important context for artistic research through the Research Center I2ADS - Research Institute of Art, Design, and Society, which has several ongoing research projects like the BCIP - Conceptual Bases for Research in Painting and ICOCEP - International Congress on Contemporary European Painting.

At the research level, in particular, the institution aims to become one of the most relevant centers for the discussion and reflection about different aspects of research in painting, especially in a European context, regarding Painting at the level of teaching artistic, artistic practice, dissemination and diffusion, and the promotion of the constant updating of Painting in the international context.

## Daniela Pinheiro °1994 Portugal pinheiro.daniela@hotmail.com

Daniela Pinheiro was born in 1994. Lives and works in Batalha, Leiria, Portugal. Currently, she is finishing her masters degree in Painting, in the Academy of Fine Arts of the University of Oporto. In 2016 she finished a degree in Plastic Arts, in the branch of Painting, in the same institution. Until now, she has been distinguished with four Honorable Mentions, one in 2017 and three in 2016, and she has participated in several collective exhibitions in her home country.

My Painting appears connected to a process of summing of translucent layers of color, which accompanies, broadly, a chromatic subtraction. Layer by layer, the composition formulates through the countless weights and speculations, about the possible effects which the color can exert: both on the forms, as when overlapped with other colors. The linear structure guides the chromatic construction, but does not define it. Each Painting presents itself as a challenge which, besides being structured, is like a blank canvas of Deleuze: a space full of probabilities and hypotheses which moves beyond the personal imagination. Only the making tells the pictorial route." (Pinheiro, 2018)

Pinheiro, D. (2018). Adicionar e Subtrair em Pintura: uma Dialética da Construção Cromática (Mestrado). Faculdade de Belas Artes, Universidade do Porto, Porto.



## Forty-nine layers of colours

111 x 161 x 6 cm





Sobre Cor #2
Oil on canvas
130 x 143 x 6 cm

Sobre Forma #2
Oil on canvas
130 x 169 x 6

#### **Arantza Pardo**

°1991 Spain arantzapardo@mail.com

#### **EDUCATION**

Master Degree in Painting at the University of Porto. Portugal

#### **EXHIBITION**

2017

Horizonte de sucesos. Galería Metro. Santiago de Compostela. Spain

2013

Chaos. Galería About Art. Pontevedra. Spain

#### **GROUP EXHIBITION**

2018

Platform 18. Curated by Mark Riddington. Millennium Gallery. Sheffield. United Kingdom.

Creators of Legends. Curated by Cesar Oropeza and Carlos Arenas. XLVI Festival Internacional Cervantino. Guanajuato. Mexico.

2017

Culturgal Feira Industrias Culturais. Stand Fundação Bienal de Arte de Cerveira. Pontevedra. Spain.

XIX Bienal international de arte de Cerveira. "Da Pop Arte às Trans-Vanguardas, apropriações da arte popular" Vilanova de Cerveira. Portugal.

Boa Hora. Museu FBAUP. Curated by Francisco Laranjo. Porto. Portugal.

Arantza Pardo was born in 1991. She lives and works in the UK and is currently accomplishing her masters degree in Painting at the University of Porto, Portugal. She has had two solo exhibitions so far, the last one being last year "Horizonte de sucesos" at Galería Metro, Spain; and has been part of many group exhibitions. She has achieved several awards and has been selected for numerous international prizes. She has been part of the international residencies "I Encontro de Artistas Novos in Argentina" and "Fine Art Bridge Scheme" at S1 Artspace, Sheffield, UK. Recently she has published the article Hilma af Klint, presencia y ausencia en el último arte as part of the book Painting and research. Reflexions beyond Thinking and Practice. Additionally, she has been currently collaborating with scientists through the program "Soapbox Art & Science UK". The countries she has exhibited include Portugal, Spain, United Kingdom, Switzerland, Germany and México. Her work can be found in private and public collections.



The Unknown. Work No. 2.
Oil on canvas  $162 \times 195 \times 3 \text{ cm}$ 







The Unknown. Work No. 3.

Oil on canvas

162 x 195 x 3 cm

### Carolina Sales Teixeira

°1992

Portugal

carolina.sales.teixeira@gmail.com

#### **EDUCATION**

2016 Fine Arts Bachelor Degree - Faculdade de Belas Artes da Universidade do Porto, Portugal

2015 Abstract Painting - Akademie der Bildenden Kunst Wien, Österreich [semester of studies under Erasmus exchange program]

#### **EXHIBITION**

2018

Variações do que não se vê - Silo Espaço Cultural, Porto

2016

Ocidental Praia a Quem Neptuno e Marte obedeceram - ARC08, São Miguel Island, Azores

#### **GROUP EXHIBITION**

2018

XX Cerveira International Art Biennial - Vila Nova de Cerveira

Contextile 2018 Contemporary Textile Art Biennial - Guimarães

Orvalho II - Silo Espaço Cultural, Porto

2017

O que se vê quando aqui de cima - Silo Espaço Cultural, Porto

Orvalho I - Silo Espaço Cultural, Porto

The selection of works was developed during an experience of transit between different latitudes and longitudes, a situation which transforms the way of thinking the place by giving rise to an abstract timespace. It addresses the conflict between reality and the regimes of representation, questioning the validity of projecting the territory on a two-dimensional surface and crossing the performative dimension of cartography and artistic practice. Strategies are sought for the visual translation of the journey, oriented between the factual dimension of the singular presence in the territory and the subjectivity of the narrative's transmission and reception. The project was conceived as an action able of demonstrating the mediated and contextual condition of painting, exploring the semantic correspondences between painting's material imagination and notions of territory. Photographic registers and archived heterogeneous forms become active tools in the process of pictorial construction and in the transmission of meaning, necessary for anchoring the artistic thought in relation to the set of places that triggered it. The body of work can be defined as a set of metaphors of place seeking to bridge distances and proposes a representation of world that recognizes painting as an active tool in the conceptualization of space.



"Encenar um oceano distante" / "Staging a distant ocean"

Watercolor on cotton

Variable dimensions





"Atlântico Norte: ensaio sobre o horizonte" / "North Atlantic: essay on the horizon"
Acrylic on Cotton, Inkjet on epson enhanced matt paper 192 gr
Variable dimensions

"Sobre Lugar Nenhum" / "Over/about any place/nowhere"

Acrylic and oil on cotton

90 x 138 cm



## Accademia di Belle Arti di Roma

Beatrice Celli Beatrice Marchi Angelica Speroni

### **Beatrice Celli**

°1992

Italy

beatrice.celli92@hotmail.it

#### **EDUCATION**

Master Degree in Painting at the Academy of Fine Arts Rome, Italy

#### **EXHIBITION**

2018

Collective Exhibition "Journée des portes ouvertes" curated by A.Maguet and P.Pinaud, Villa Arson, Nice

2017

Artist's residence "Fabbrica di Lampadine" Milano/"Ho trovato il senso" Exhibition curated by A. Maiorano Hall F Central Pavillion, 57th Venice Biennale "Viva Arte Viva"/Artistic Director of urban regeneration project CalceViva - Castelli (Teramo)

2016

Solo exhibition - Sharky Art Gallery- "Il Gloco dell' Invisibile" (L'Aquila)

My recent artistic research comes from the need to transmit the local imaginary of my region, Abruzzo. Starting from anthropological research on folklore and past local culture, with the power of images, I translate in a personal and contemporary way, the suggestions and the beauty of an ancient and mysterious world.

The harsh conditions of life in the past led to ransom through magic, superstition, myths, symbols and rituals.

Sharing and solidarity were moreover collective values of great importance, as survival derived from them.

I seek the expression of primitive and atavistic aspects, then I use "natural" and poor materials, which have always accompained the humans from the very begin. Clay is one of the material I privileged the most, both for its tactile sensuality but also for his autobiographical value, since I grew up in a small village with an ancient ceramic tradition. Starting from the lost tradition of the evil eye, I realised the sculptures I propose for this exhibition. Infact they are meant to have the power to protect from the bad influences.

Working on the hyper-local, my roots and identity led me to achieve originality and uniqueness in my practice. In a world which is more and more global and omologated, it has become important to valorise the differences.



# Sette spiriti 'nge lu spine Ceramic, dried chillies, pepper powder, tassel $25 \times 130 \times 15$ cm



**Untitled**Clay, leaves, flowers, cordon, animal teeth 30 x 30 x10 cm



**Gli angeli caduti** Rough cotton canvas, red clay 150 x 150 cm

## **Beatrice Marchi**

°1996 Italy beamarchi96@gmail.com

#### **EDUCATION**

Beatrice Marchi attended the artistic High School Sant'Orsola in Rome. In 2015 she enrolled in the Academy of Fine Arts of Rome where she will be obtaining a bachelor degree in Fine Arts in October 2018.

#### **EXHIBITION**

She had exposition experience in the center of Rome as in Vertecchi in September 2017 and ex Cartiera Latina in May 2017.

My artworks are focused on the individual and his various possibility of being; how we could or couldn't be in relation to the person who we are or who we could be.

My drawings are made by watercolor which is a technique that can't never be completely mastered and for this reason it creates always different images.

In fact I can't totally manage the colors while they are flowing in the water stain, furthermore when the work is completely dry, the result is different from what I expected. These passages are made to create something of casual in my works which isn't just a technique but is my main idea. Letting the casual stain change my figures (a person) in a lot of ways out of my will, I want to create a metaphor of the fortuity, how it can or can't change our life's project.

My works are part of a serie, but they aren't telling any stories, they are thought to be related and not related between each other in order to show different shades of life, person or action we could have, be or make.







Body's project 1 Watercolor on paper 18 x 25,5 cm









Body's project 2 Watercolor on paper 29,7 x 41 cm

Body's project 3 Watercolor on paper 38 x 56,5 cm

## Angelica Speroni °1994 Italy speroniangelica@gmail.com

#### **EDUCATION**

She graduates in Painting at the Academy of Fine Arts of Rome. At the moment she's attending the Master Degree at the same university. Being President of the students of Italian Academies of Fine Arts since 2017, she collaborates on several projects with the Academy of Fine Arts of Rome.

#### **EXHIBITION**

She has many exhibitions experiences, among which: Museo Limen, Vibo Valentia; NoPlace, Ex Ceramica Vaccari, Santo Stefano di Magra (SP); Tiny Biennale: Night, Temple University Rome, Rome; Forse un mattino andando in un'aria di vetro, in Rome Art Week, Rome; Finalist in Rome Art Week, Rome; Il mio colore preferito non è il rosso, Sala Colleoni (ABA Roma), Rome; mutAzioni, for the Parkinson National Day, Rome; Via Crucis d'Autore, Spello (PG).

In 2018 she won first prize in Limen Arte Prize 2018.

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I explore the interface between painting and photography, dealing with beauty and its synesthetic perception through visual memory. My purpose is to understand the importance of the being, related to the real subject I choose that becomes an artwork.

The aim of my works has a specific look for transparence and lightness and, for this reason, I work with ink and diaphanous materials as Japanese paper and silk or lots of different fabrics. As a result, my work focuses on the connection between life and art and on the opportunity for art to become sheer life.





# Persistenze Mixed media (ink - silk organza) 19 x 26 cm each (diptych)



Inganno corporeo n.1
Mixed media (ink - washi paper)
50 x 18 cm

Inganno corporeo n.2 Mixed media (ink - washi paper) 41 x 57 cm



Koninklijke Academie van Beeldende Kunsten Den Haag

Into the future... The star of this year's 57. Venice Biennial 2017, Anne Imhof, has graduated from higher art education in 2012. In only five years her career moved from being an art student to represent her country, Germany, at the biennial. On top of that the international jury awarded her with the highest distinction, the Golden Lion. This is a steep development in a very short time.

Should we, at the BA Fine Arts, take a close look at her work and adjust our teaching in the direction of such performative installations? Maybe this would lead graduates to similar success? That would be a wrong conclusion. If our teaching only reflects on what is currently en vogue and fashionable, we would continu¬ously dangle after what is regarded successful. Instead we need to aim for what will get atten¬tion in five to ten years, in the future. We should not just follow the art forms and attitudes which are selected to be presented now. We need to look ahead. We need to support students to shape an unknown future, their future.

In the BA Fine Arts programme of the KABK we emphasise the critical awareness of artists as individuals and as contributors to the field and our societies. Encapsulation, art as therapy, closing off from external influences, art as bohemian attitude, art as a string of short-lived ideas, art as self-fulfilment, art as a set of purely manual techniques: these are unfortunate tendencies which can be observed among students at many art schools today. In the public perception the role of art is seen as a profitable endeavour born from crazy ideas. News about high prices and huge profit maragins have distorted the image of the art market and with this the view on the life of the majority of artists. When the image of art and artists has such a self-indulging tone, it becomes difficult to argue for public necessity and responsibility. We will need to design art education in order to counteract. How can we emphasise "inde-pendence" as a skill, which draws individual conclusions from knowledge and experience? How can we embed "experience" into our cur-riculum as an open mind for the societies and cultures around us? How can we explain, that "independence" is a requirement to thoroughly observe the world, to reflect upon it and to propose change? How can we create enthusinasm for the arts as an "intellectual" endeavour, born out of the closest possible link between making and thinking? How can we clarify how art contributes to all our lives: as knowledge, as critical injection, as remembrance and interrogator of values in past and future and at the same time as pleasure and joy? How can we enable students to imagine and build the future: their own and that of our world? How can we build the confidence that artists have a lot to say and that their contribution should be rewarded rather than subsidised?

All this has guided our teaching in the past years and will guide us in the future. Now a group of young artists leaves KABK with a Bachelor of Art. We have tried our best to get them ready for their next move. Some might start their life as artists right away, others might move on to obtain a master, maybe later even a PhD. And maybe we will meet some of them at an international biennial as influential artists in five to ten years. But we hope that all of them take their role as artists seriously and make the best out of it: for themselves, for the arts and for the future of our world.

Klaus Jung Head of the Bachelor Fine Arts

## **Luuk Kuipers**

°1992

The Netherlands infoluukkuipers@gmail.com

#### **EDUCATION**

2018 - 2018 Fine Arts (BA), Royal Academy of Art (KABK) - The Hague
 2014 - 2009 Art & Design, Grafisch Lyceum, Rotterdam

Media en Vormgeving, X11 - Utrecht

2009 - 2008 EXHIBITION

2018

Graduation Festival, Royal Academy of Arts (KABK), The Hague

2017

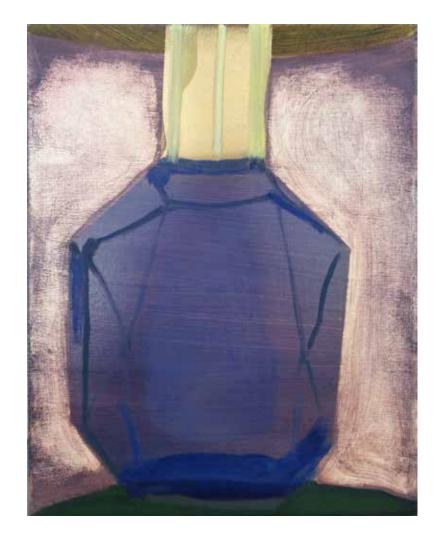
Nokia's tag line, Mooof - The Hague

Caramelo - "it's in the fucking ocean", The Grey Space In The Middle - The Hague

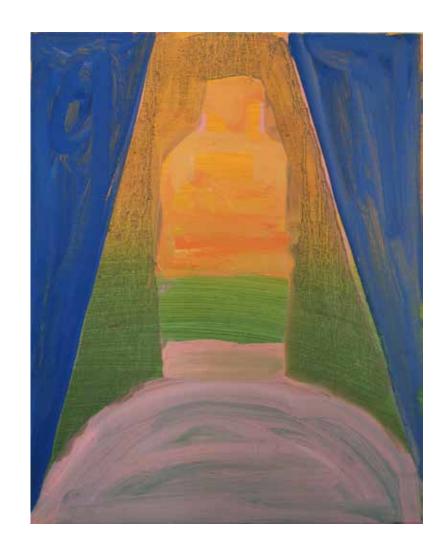
Within my work I try to trust things that are not so clear (anymore) or somehow got lost. Im curious if a work of art can be highly specific and at the same time represents a stage where it's not necessarily finished or clearly activated. I am looking for endless stages of openness in which everything can take place. What does it mean if a work doesn't even has to be finished, if its already communicating through the first act within one of the first stages of a not finished proces? With this mentality I'm not only trying to question if something is finished or not but also I'm trying to explore abstract directions.

Stages that are not necessary finished are able to represent new directions, these directions should not be disturbed. Taking distance from these new directions seems to become the biggest form of involvement and becoming objective becomes part of the proces. Besides the early stage where the first intentions seems to show themselves, my self-proclaimed open, natural and automatic working process turn works into directions that go further than the intentions of the maker. The process of painting with her different stages and the first acts show flexibel directions. This process becomes a self-sufficient method for working towards the essence; to bring paintings to a stage where they go further than the considerable elements of the work like composition, light/dark, depiction, surface/texture etc. This is when painting becomes interesting; the shifts of focus and how different processes interfere with each other. I want to show what only can be experienced through painting.

The flexible mentality that finds its origin in the production and the site of production is something that I don't like to lose by the distribution towards a presentation. The work seems closest to its own reality at the place of production. The experience of pleasant conflicts by moving the works could be questioning the flexibility or potency of the image itself. I'm not trying to move my studio towards a presentation but i do move the circumstances and it's mentality, my self organised structures and/or systems. I create circumstances that helps me to find directions towards beautiful processes.



Moisturizer (eye) Oil, acrylic and spray-paint on cotton  $24 \times 30 \times 1$  cm



Hassaku (L)
Oil on cotton
24 x 30 x 1 cm



Premium Cosmetic Display (silver)
Oil, acrylic and spray-paint on fabric
25 x 31 x 1 cm

## Florence Marceau-Lafleur

°1988

France

florencemarceaulafleur@gmail.com

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2018 - 2014 Bachelor of Fine Arts, Royal Academy of Arts (KABK – The Hague, The Netherlands)

2013 - 2011 Research Master Arts and Media, speciality Museology, Université Sorbonne Nouvelle (Paris 3), cum laude

2010 - 2007 Bachelor Cultural Mediation, Université Sorbonne Nouvelle (Paris 3), cum laude

#### **EXHIBITION**

2018

Lichting 2018, Galerie Wit, Wageningen

Impressed, Kadmium, Delft

Graduation festival, Royal Academy of Art, The Hague 2017

Nokia's Tag Line, Mooof, The Hague

(Dis)order, The Grey Space in the Middle, The Hague 2016

Masterclass Marcel van Eeden and Barbara Seiler, Gallery of the Royal Academy, The Hague Pigments can be bound, or reduced into dust; images can be seen as a meaningful form, they can be combined or dismantled. The joy of looking is to feel involved into this material continuity.

I attempt to get closer to what I see, and this visual research occurred in two main ways.

During my studies, in the day-time, I worked as an art model. It is a passive, yet intense, form of vision. Crawled onto the floor, the head bowed to the stomach, I considered the folded space. This field of vision was purely composed of skin, and yet foreign, disembodied. Conversely, I can look at the surrounding space as being part of my own body. By looking, physical limits can extend: my body and the space around become part of the same landscape.

During the evening, I was a student at the academy. It is another visual experience. I could act into what I saw, observing images from the past, whether intimate or historical. The eyes meant to receive these pictures have now gone extinct, and still, we look and try to find order. I combine, modify them, change their materiality, and try to express a feeling of empathy that extends to non-human forms.

From this dual experience, I make collections of images where the limits between objects/subjects, body /landscapes, and viewer/maker become less sharp.





## A continuum 1 Black gesso, chalk powdered, chalk, casein, saliva 100 x 40 cm





A continuum 2
Black gesso, chalk powdered, chalk, casein, saliva
100 x 40 cm

A continuum 3
Black gesso, chalk powdered, chalk, casein, saliva
100 x 40 cm

### Cedric ter Bals

°1990

The Netherlands cedricterbals4@gmail.com

#### **EDUCATION**

2018 - 2013

Fine Arts, 2D department, Royal Academy of Art, The Hague

#### **EXHIBITION**

2018

Graduation Festival 2018, KABK, Den Haag 2017

Nokia's Tag Line, MOOOF, Den Haag

I Who Make Mistakes On The Eternal Typewriter, Drawing Centre Diepenheim, Diepenheim

Looking For Trouble, CasCo, Utrecht

Halfway Where, The Gray Space in the Middle, Den Haag.

The autobiography and the autobiography of the reincarnation are the central themes in my work. In my adolescence I started to get visions about war, terror and suicide while I never had those experiences before. However I could relate these visions to experiences from people from the past. Fieldwork, literature and spirituality on an esoteric level resulted in the discovery that I was a German soldier who died in the battle of Verdun in 1916.

Putting this history in a new perspective, using his experiences as well as my own, I come to a highly associative image. Mainly using color pencil, I draw these visions that I find so difficult to put into the right words. By using universal, Christian and personal symbols I hope to reach out to the spectator. So they are able to read the work on all its levels.



## Verdun

Mixed media on paper 100 x 70 cm





# **Der Tisch**Color pencil and collage on paper 100 x 70 cm

**Bois des Caures**Color pencil and collage on paper
100 x 70 cm



## THE HISTORY of the

## Royal Society for the Encouragement of Fine Arts



#### An Introduction to KoMASK vzw

#### 18th century

In 1786, on the eve of the French Revolution, Balthasar Paul Ommeganck, Hendrik Frans de Cort and some other 'fellows in the arts', came together in Antwerp and formed a fellowship of artists. A few years later, in 1788, this fellowship wrote down the articles for an association, "De Konstenmaetschappye" (The Arts Society), which was shortly thereafter founded. These megalomaniac artists, dreaming of restoring the once important age of Rubens, did not assume for a moment that their association would make history. The eighteenth century art scene could not have known that art in the next century would become more important in society than ever before. Art would shift to the centre of social life.

#### 19th century

The association, initially founded for purely artistic issues by artists, changed socially and became of social importance in the beginning of the 19th century, after the admission of members belonging to the bourgeoisie. Accordingly the association renamed itself "Maetschappij ter Ondersteuning van de Schoone Kunsten" (Society in Behalf of the Fine Arts).

This new impetus came from B.P. Ommeganck and Willem Jacob Herreyns, the latter founded in 1772 the Academy of Arts in Malines. The official articles of 1816, in which bourgeoisie and artists made a social pact, defined the association's actions during the entire 19th century. In 1817 the association is allowed to add the title Royal to its name because of its firmness in retrieving the art treasures stolen from Flanders by Napoleon. These were taken out of the Louvre with the help of Prussian soldiers. The retrieved works of art were brought together in a new founded museum. Florent Van Ertborn, an aristocrat and Chairman of the association between 1820 and 1826, donated by testament his collection of Flemish Primitives to this museum. The



Balthasar Paul Ommeganck, founder of the association "De Konstenmaetschappye" (the Arts Society)" association grew swiftly, this partly due to the rise of nationalism and the search for the roots of the young Belgian nation. This was expressed in the aspiration to emulate the art historical past. In this period triennial 'Salons' were established, which alternately took place in three cities. From 1830 to the end of the century, these exhibitions remained the only official Belgian exhibitions. In 1840, and from then on, the salons began working together with artistic correspondents who recruited artists all over Europe (Düsseldorf, Vienna, Rotterdam, Bremen, Hamburg, Munich, Prague et cetera). In 1860 St. Petersburg and New York were added to the list.

The distribution of power in the association drifted between artists and patrons. De arts in the 19th century were obviously and increasingly committed to the experience of more quality, but together with this evolution the artist began to deploy himself more and more freely towards society. Starting from a kind of opposition towards society, the progressive artist began adding something pictorial to the political struggle. 'Individualism' was born. In the 19th century it came to sporadic clashes in the association between the artists and the patrons, who were mostly conservative and not inclined to innovation. Whereas the activities at the beginning of the century were encouraged, were impelled by the romantic school, the power stayed in the same hands, in spite off the artistic and social innovations of the time. Bypassed by history, those in charge of the association were considered as artistic conservatives. Moreover there was a controversy in the press that lasted until the last decade of the century until ultimately society and the association opened itself for innovating art movements. This fact was also noticeable in the "Prix de Rome", wich was organized by the association, with involvement from society personalities.

This opening of the association to innovating art movements took place under the chairmanship of Arthur Van den Nest, an



"Baron Gustaaf Wappers, most important Romantic Belgian painter, who was the association's artistic Chairman from 1844 to 1853"



"The long hall in the Royal Academy of Fine Arts Antwerp"

alderman of Antwerp and MP. Also In the 19th century the association cofounded the "Antwerp Museum of Fine Arts", increased the collection of this new museum and assisted in the relocation of the museum in 1890 to the neighbourhood "South", its present location in Antwerp.

#### 20th Century

During the twentieth century, which is divided by two world wars in three periods, the association placed itself in the field of art mediation. Artworks were purchased to complement the museum collections ("Crazy Violence" by Rik Wouters, "Citizens of Calais" by Rodin, "the Dock Worker" by Constantin Meunier, ...).

The artist's core of the association furthermore advised leading members of the Antwerp bourgeoisie in the set up and enlargement of their collections. In this way many upcoming artists were helped in the development of their careers. During the interwar period the articles of association were adapted to modern legislation. In 1936 it was decided to alter the association in to a non-profit association with shareholders. All the notables of that time sat on the Board of Directors. It was probably then the most prestigious assembly of its time.

Cléomir Jussiant, an important art collector and patron, was president from 1938 to 1957 and he was able to give the association a dominant character in the perception of art in the city of Antwerp. After World War II the Belgian economy was so shaken up that the association could no longer maintain the monopoly it held previously. Meritocracy brought a new class to power that wanted to explore new cultural horizons. Several new patronage associations made an entrance. At that time the RSEFA was no longer active nationwide or abroad. The last 'salon' was held in 1951 and from then on only retrospectives were organized. The art world was globalizing, but the non–profit association as such didn't respond to this change. The individual freedom of



"Purchase of "Crazy Violence" (1912) by Rik Wouters . The work of art was donated to the Royal Museum of Fine Arts



the artist increased and this freedom became proportionally, socially threatening to the bourgeoisie. The shareholders kept their grip on the activity of the association, which made its influence wane further. The association subsidized the travels of upcoming artists and kept on buying, but limited, works made by young people.

In 1976, the association organized a retrospective and became involved in a new non-profit association to support the Academy (Royal Academy of Fine Arts Antwerp), called "VrikA" or "Vriendenkring (the Academy's Circle of Friends). In this way the association gave financial support to the social action of this subsidiary undertaking.

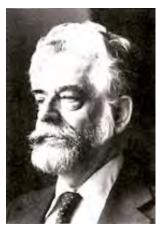
In 1995 (after the death of L. Gyselinck) a notary wanted to abrogate the association, but the file ended up on the desk of the newly appointed director of the Royal Academy of Fine Arts Antwerp, Bart'd Eyckermans, who refused to sign the dissolution of the association. He obtained the admission of a new member into the association, Dr. Guido Persoons, and convinced a jurist, Dr. Jan Verwijver, who was the secretary of the association between 1961 and 1972, to give anew his backing to the association. The association was adapted to the latest legislation concerning non-profit associations and the official articles were rewritten. An action plan for the association to give it a new start towards the 21st century was implemented.

#### 21st Century

The association attached itself to the Royal Museum of Fine Arts Antwerp and now there are competitions organized annually to encourage young artists. Today, in the second decade of this century, the focusing on national and international cultural activities is reactivated. The Royal Art Academies of Belgium (Brussels, Liege and Antwerp) and royal academies of art abroad, such as Copenhagen, Helsinki, London, Madrid and Stockholm, work together in organizing an international contest



"The Dock Worker", by Constantin Meunier, 1885, was bought and donated to the Royal Museum of Fine arts Antwerp"



L. Theo van Looij Director of the Royal Academy of Fine Arts Antwerp from 1980 to 1988

to encourage and promote young artists, whose works are judged by an international jury of curators and artists. This inter-academic contest is organized annually and so reinstated the association back into its former position as a national and international promoter of the fine arts. www.komask.be  $\cdot$  www.komask.org

In the last decade a lot of young artists got an award from KoMASK vzw

- 2010 Nele Vanthomme Award Portrait
  2011 Maarten Mangelschots Award XL
  2012 Zane Zlemesa Award Human Figure
  2013 Sarah Philips Award Urzua 2013
  2014 Rafaël Rodriguez award Urzua 2014
  2014 Jan Gordts Award Looijmans 2014
  2014 Maaike Blok Award Masters Salon Painting2014
  2015 Henri Ardui Award Looijmans 2015
  2015 Ben Sledsens Award Masters Salon Painting2015
  2016 Petra Everaert Award Urzua 2015
  2016 Jolijn Baeckelandt Masters Salon Painting Laureate 2016
  2016 Iisa Maaranen Masters Salon Painting Honorable Mention 2016
  2016 Helena Greefs Award Urzua 2016
  2016 Julio Varela Award Urzua 2016
  2016 Maximiliaan Rittler Award Looijmans 2016
- 2017 Lieke Koopman en Sofie Bedu Award Looijmans 2017
- 2017 Valentin Capony Masters Printmaking Laureate 2017
- 2017 Mélanie Géray Masters Printmaking Honorable Mention 2017
   2017 Blandine Cuisin Masters Printmaking Honorable Mention 2017
- 2017 Jiayi Wang en Peter De Boeck Award Urzua 2017
- Peter De Boeck Masters Printmaking Laureate 2018
- 2018 Leo Luccioni Masters Printmaking Honorable Mention 2018
- 2018 Pawel Krzywdziak Printmaking Honorable Mention 2018
- 2018 Maximiliaan Rittler Award Looijmans 2018
- 2018 Dan Yao Juang Award Looijmans 2018



# AWARD MARK MACKEN 2 0 1 8 vzw ARTos

Alex Croes
Claude-Henri Danloy
Berenike Gregoor
Yorgos Maraziotis
Martins-Coignus
Florian Tombale
Leendert van Accoleyen
Jeroen Vercruysse

#### **Alex Croes**

°1988 Belgium alex-croes@hotmail.com

#### **EXHIBITIONS**

2018

Award Mark Macken 2018, Royal Academy of Fine Arts, Antwerp, Belgium

2017

Villa Expo - Villa Clementina, Zemst (1/9 - 10/9)

2016

Alex Croes & Karin van Waterschoot - GC De Bijl, Zoersel (21/5 - 12/6)

Winkel van Merkwaardige producten - Gallerie Troebel Neyntje (9/6 - ...)

Alex Croes & Anke De Potter - OC De Witte Merel, Lint (15/3 - 30/4)

Mark Macken - SD Worx, Antwerpen (26/2-13/4)

Alex Croes & Luc Debucqouy - VC De Fakkel, Bredene (21/2 - 6/3)

2015

August Vermeylenfonds Nationale Wedstrijd voor Beeldhouwkunst - CC De Grote Post, Oostende

Le bruit des choices - Middelheimmuseum, Wilrijk

Piet Staut Kleinsculptuur - Kasteel Cortewalle Beveren

Grafiek en Sculptuur : Alex Croes & Anke De Potter - SD Worx (04/09 - 25/09)

2014

Jong Talent - De Bijl, Zoersel (28/3 - 20/4)

#### **AWARDS**

2015

1e Laureaat en Prijs Dany Vandenbossche -August Vermeylenfonds

#### COMMISSIONS

2017

Realisatie sculpturen "De Stroboer", district Merksem

Tekeningen videoclip "You and I", Lighthousing

2009

Realisatie sculpturen, vzw Horseprojects

Sculpturen "Think Pink", veiling vzw Think Pink

#### **PUBLICATIONS**

2015

Nationale Wedstrijd voor Beeldhouwkunst, August Vermeylenfonds (catalogus)

2013

Een eeuwig zoeker is de mens, Jean-Paul van der Poorten (catalogus)

Een eeuwig zoeker is de mens, Het Nieuwsblad (http://www.nieuwsblad.be/cnt/blmee\_20130524\_001)

2010

Master expo, KASKA (catalogus) http://www.gva.be/cnt/aid831734/ bert-van-mieghem-stelt-tentoon-met-student







Koning Lear
Different materials
25 x 65 x 30 cm; 5kg

Wie ben ik?
Different materials  $50 \times 75 \times 25$  cm; 15kg

Koning Lear
Different materials
25 x 65 x 30 cm; 5kg

220

## Claude-Henri Danloy

°1989

Belgium claudehenridanloy@hotmail.fr

#### **EXHIBITIONS**

2018

Exposition à La Châtaigneraie (CWAC)

2017

Exposition au musée Curtius

Exposition de sculpture « Métal Vibrant » à Saint-Léonard (Liège)

Exposition de sculpture au showroom Audi de Jemeppe-sur-Meuse (Seraing)

2016

Installation performance sur l'acousmonium au concertgebouw de Brugge dans le cadre du festival Surround

2015

Exposition photo « Livre d'artistes » au Comptoir du livre (Liège)

2012

Finaliste du concours photo Fedactio « Citoyens en Action » de la Fédération Wallonie-Bruxelles avec une exposition au musée

Curtius (Liège/Bruxelles)







# **Double vision**Résine, plexiglas, plastique, cire 25 x 35 x 48 cm; 1 - 3 kg

**Cœur en métal**Métal
25 x 60 x 35 cm - 6 - 8 kg

#### Amour

Verre, citron, métal, résine époxy, ampoule, jesmonite, pâte fimo, patine. 25 x 25 x 30 cm; 2 - 5 kg

# Bereníke Gregoor

°1997 Belgium berenike.g@hotmail.com

#### EDUCATION

2018 MA sculpture Royal Academy of Fine

Arts Antwerp, Belgium

2018 - 2017 Bachelor degree in Fine Arts

Sculpture Royal Academy of Fine Arts

Antwerp, Belgium

Sculpture (exchange) Guangzhou Academy of Fine Arts, China

#### **EXPOSITIONS**

2018

"Touched for the very first time" Antwerp

"Commonplace" Redtory, Guangzhou

2017

"Kleinsculptuur" Heist Op Den Berg

2015

"Gip " KSO Genk





**OFO**Gerecycleerde 'clap balloons' (plastiek),
panda vulling
70 x 90 x 90 cm; 200 gr

Gerecycleerde 'clap balloons' (plastiek),
panda vulling
160 x 30 x 15 cm; 500 gr

# Yorgos Maraziotis °1984 Greece yorgosmaraziotis@gmail.com

Born in Athens, in 1984, Yorgos Maraziotis is an MA graduate in Visual Arts Sculpture from the Royal Academy in Antwerp. He has also studied Silkscreen at the School of Visual Arts in New York City and holds a First Class degree in Illustration from the University of Wolverhampton (UK). As an artist he utilises various mediums such as sculpture, installations and printmaking and often works in thematic series.

His multidisciplinary practice proposes a study on the concept of trace, the value of the mundane, and the contrast between reality and appearance. Through his works he tends to intervene in space architecturally playing with the viewers' perception, creating tension and making them wonder at their role. Moreover, he explores the fluidity and the attributes of everyday materials by constantly questioning their surfaces and textures. Finally, he uses dialogue as a medium in order to address the social and political structures of his discipline.

His work has been exhibited in group and solo shows internationally, in galleries, museums and institutions such as the Museum Tinguely (Switzerland), AC Institute (USA), School Of Visual Arts (USA), Royal Academy Antwerp (Belgium), CICA Museum (South Korea), Benaki Museum (Greece), Matadero (Spain), The American College in Greece, Ileana Tounta Art Center (Greece) and Nitra gallery among others. He has also been a resident artist at MASS MoCA (MA, USA) and at the Centre des Arts de La Rue (Marseille, France). He lives and works in Antwerp.







Sioux Concrete, Wood, Laque 115 x 160 x 100 cm; 40 kg

**Younger** Wood, Paper 170 x 200 x 115 cm; 2 kg

# After Our Parties

Plaster, Steel, Paper 60 x 170 x 25 cm; 1 kg

#### Florian Tomballe

°1991

Belgium florian.tomballe@gmail.com

#### COMPETITIONS

2018

Mark Macken award, Antwerp, Belgium 2nd prize sculpture

2012

Mark Macken competition, Antwerp, Belgium

2010

De Grote Startprijs Antwerp, Belgium 1st public prize

Camille huysmanswedstrijd selected for exhibition Extra City Antwerp, Belgium

#### **EXPOSITIONS**

2018

Mark Macken tentoonstelling, Antwerp, Belgium

Shiras Galería solo show, "Echoes", Valencia, Spain

2017

Tomballe family groupshow, Antwerp, Belgium

Groupshow with Piet Raemdonck september, Antwerp, Belgium

2013

Wintertuin KASKA, Antwerp, Belgium "First case scenario"

Galerie Verbeek Van Dijck 2013, Antwerp, Belgium, "First case scenario"

2012

Mark Macken tentoonstelling, Antwerp, Belgium

Verbeke Foundation: master maquette, Kemzeke, Belgium

MAGMA 2012, Antwerp, Belgium

2011

RA13 gallery space, Antwerp, Belgium

Leerling/meester (apprentice/master) expo1: Marleen Schouten Kunstpodium T, Tilburg, Netherlands

Park05 expo Ekeren, Antwerp, Belgium

MAGMA 2011, Antwerp, Belgium

2010

INHABIT 2010 Antwerp, Belgium

2007

Fred& friends MUHKA 2007, Antwerp, Belgium





**Standing effort**Plaster on polyurethane core
100 x 250 x 100 cm; 55kg

Contorted effort
Plaster on polyurethane core
100 x 200 x 100 cm; 50kg

# Lola Martins-Coignus

°1994

France

lola.martinscoignus@gmail.com

#### **EDUCATION**

 2018 - 2015 Académie royale des Beaux-Arts de Bruxelles - atelier de sculpture
 2015 - 2012 Licence Arts Plastiques option sculpture à l'Université Bordeaux Montaigne, France

#### **EXPOSITION COLLECTIVES**

#### 2018

'Molière Project' 5th edition, commisariat Gatien Du Bois, initié par Charlotte Flamand et Emilie Terlinden, Lycée Molière, Bruxelles, Belgique

#### 2017

'Radieuse, capitolo GNL', commisariat Emmanuel Lambion, Galleria Rossmut, Rome, Italie

'Colosseum', commissariat Guillaume Cabantous, Auberge du Cirque de Gavarnie, Gavarnie, France

#### 2016

'Hole as in wall', commissariat Emmanuel Lambion, ArBA-EsA, Bruxelles, Belgique.

'Radieuse', commissariat Emmanuel Lambion avec le soutien de Frédéric de Goldschmidt, Bruxelles, Belgique

'9éme Symposium de Sculpture et d'Installation en milieu naturel Sites en Ligne', Silly, Belgique

#### 2015

'Exi(s)t, collectif Les mains dans les pioches, Maison des Arts, Talence, France

Expérience professionnelle artisitique

Collaboration performative avec Marc Buchy dans le cadre de l'exposition 'On a bien accroché' avec Marc Buchy et Shuzo Azuchi Gulliver à la Maison Grégoire, du 21/04/18 au 12/05/18, Bruxelles.

Assistante Almine Rech Gallery, Bruxelles, septembre à novembre 2017

'Survivre à l'art' une expérience de survie réalisée en collaboration avec l'Ecole nationale d'art (ENDA) de Paris au sein de l'Académie Royale des Beaux-Arts de Bruxelles, 2017







Portrait de famille Porcelaine et émail 25 x 35 5 cm; 800 gr

# **Tabouret**Porcelaine et bois aggloméré mélaminé 30 x 70 x 30 cm; 5 kg

**Vases**Porcelaine et bois aggloméré mélaminé
90 x 50 x 20 cm; 12 kg

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# Leendert Van Accoleyen

1991 Belgium leendert.va@gmail.com

#### **EDUCATION & WORK**

2018 - 2014 Student KASK, Antwerp

2014 - 2010 Working: Bronsgieterij De Groeve

te Merelbeke, Belgium

2010 - 2009 Student Sint-Lucas School of Art Ghent



**Opportuniteit**Stone, metal, plastic
400 x 100 x 100 cm; 200 kg



Goede vriend Wood, metal, polyester 100 x 400 x 100 cm; 80 kg



Tweedelig Wood, metal 40 x 400 x 40 cm; 10 kg

# Jeroen Vercruysse

1982 Belgium jeroen.vercruysse@gmail.com

EDUCATION

2012 - 2010 City and Guilds of London Art School,

London, UK, Postgraduate Historic

Architectural Stone Carving

2003 Ecole des Beaux-Arts de Bordeaux,

France, Erasmus

2005 - 2000 Sint-Lucas Hogeschool, Science and Art

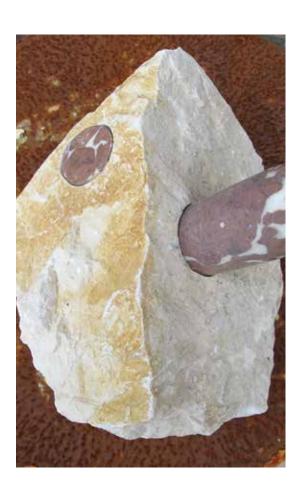
Sculpture



Kleine KIEFER Untersberg Marmer 20 x 57 x 17 cm; 28kg



(unser)BERG Untersberg Marmer 40 x 47 x 22 cm; 26 kg



Symbiose ROT-WIT Untersberg Marmer, metal  $50 \times 97 \times 50$ ; 17 kg



#### THE MEMBERS OF THE JURY 2017

André Goezu Parisian artist, Member of the Royal Academy of Sciences and

Fine Arts Belgium

Stephan Reiss Berliner artist

Stephen Lawlor Master printer Dublin - Ireland

Lulu Wang Chinese/Dutch author

Stephanie Manasseh Canadian entrepreneur in the arts and curator

Semyon Mikhailovsky Rector of the Repin Institute of Painting, Sculpture and

Architecture, St-Petersburg

Bart'd Eyckermans Chairman

Lou Gils and Peter Bosteels Secretary and Artistic director



Jury Masters Salon Painting 2018: October 2018



### Announcement KoMASK award Masters Salon Painting 2017

Minister of culture and media: Sven Gatz,

Lulu Wang,

Semyon Mikhailovsky,

Stephen Lawlor,

Treasurer of KoMASK: Gabina De Paepe,

André Goezu,

Winner Award Masters Salon Painting 2017: Greg Van Staey,

Stephanie Manasseh

Stephan Reiss,

President of KoMASK: Bart'd Eyckermans



Honorable mention Masters Salon Painting 2018 Charlotte Flamand



Honorable mention Masters Salon Painting 2017 Jesús Crespo



#### **ACKNOWLEDGEMENTS**

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President of KoMASK vzw Bart'd Eyckermans



Bart'd Eyckermans
President



Gabina De Paepe
Treasurer



**Lou Gils** Secretary



Peter Bosteels
Artistic director

## Special thanks to our structural sponsors



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#### KoMASK NPO

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President : Bart'd Eyckermans Vice-President: Marc Stommels

Secretary: Lou Gils

Treasurer: Gabina De Paepe Artistic director: Peter Bosteels

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