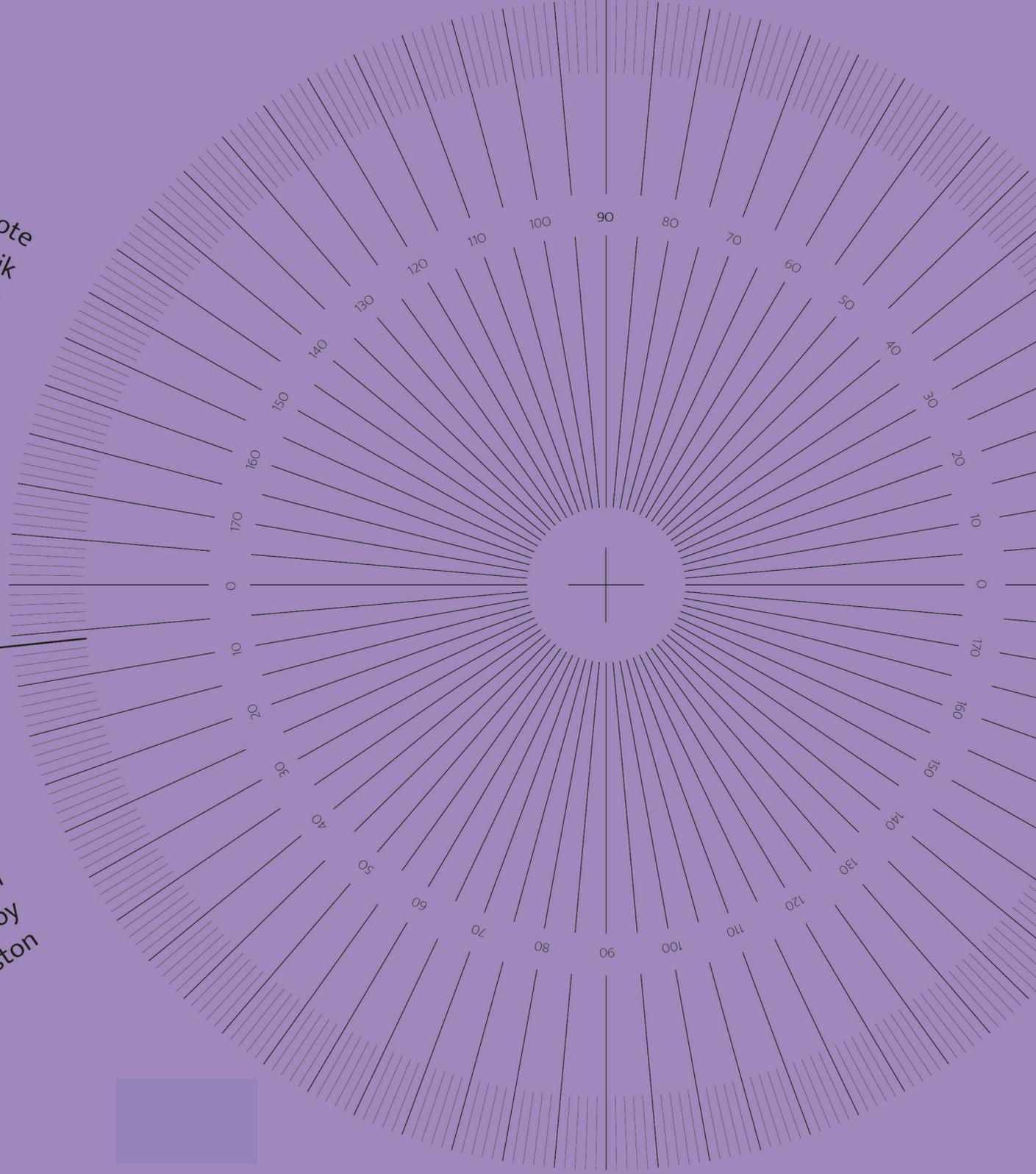


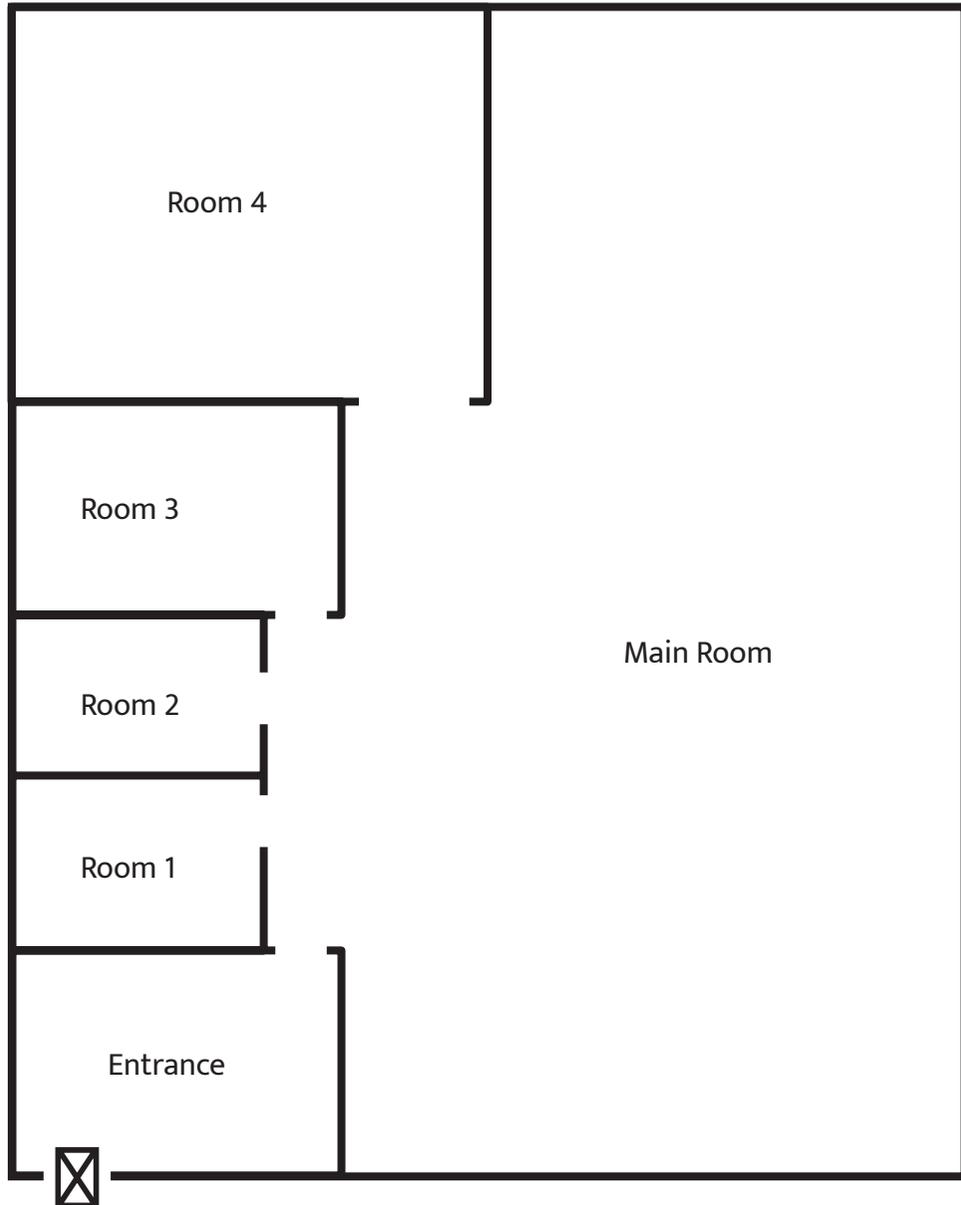
6 Degrees

Liebaert Projects 07.03>28.03

Geert Marijnissen
Murat Önen
Bailey Scieszka
Emmanuel Van der Auwera
Stef Van Looveren
Bent Van Looy
Tyrrell Winston

Carmen Argote
!Mediengruppe Bitnik
Eli Cortiñas
Chris Dorland
Marcin Dudek
Hanane El Farissi
Lynn Hershman Leeson
Nokukhanya Langa
Ella Littwitz
Isaac Lythgoe





FLOOR PLAN

Entrance:

Chris Dorland
Untitled (violator), 1987

Lynn Hershmann Leeson
Call Me (from the Phantom Limb series), 2019

Room 1:

Chris Dorland
Untitled (reality craft), 2019

Lynn Hershmann Leeson
Disaster Aesthetics, 2012

Emmanuel Van der Auwera
Memento 24 (Study for Tehran I), 2020

Room 2:

Eli Cortiñas
Vessels large may venture more. Little boats should keep near Shore I, 2020

Hanane El Farissi
Pure & Impure, 2018

Room 3:

Carmen Argote
Landscape (seagulls & Ferries), 2019

Carmen Argote
Dulce Banana, 2019

Ella Littwitz
The Promise, 2019

Ella Littwitz
This line #1, 2020

Ella Littwitz
Semiology of underground (#3), 2020

Room 4:

Nokukhanya Langa
Not gonna lie, 2020

Geert Marijnissen
Triumph over the impermanence - Part one, 2020

Geert Marijnissen
Falling in Love in Paradise, 2018

Bailey Scieszka
Baby with Taco Bell Face Paint (Ring My Bell), 2019

Bailey Scieszka
The Peaceable Kingdom #3 (Twitter and Nestle Face Paint), 2020

Bent Van Looy
The Fountain, 2020

Tyrrell Winston
Don't Forget to Floss, 2019

Tyrrell Winston
Taking Hits, 2019

Main Room:

Marcin Dudek
Transhooligans, 2020

Marcin Dudek
Relay, 2020

Lynn Hershmann Leeson
Cyborg 9, 1998

Nokukhanya Langa
Clouded Mind, 2020

Isaac Lythgoe
Who's a big boy, 2020

Murat Önen
Untitled, 2020

Murat Önen
Untitled, 2020

Emmanuel Van der Auwera
VideoSculpture XVIII (O'Hara's on Cedar St II), 2018

Stef Van Looveren
Eat Me Out, 2020

!Mediengruppe Bitnik
Solve This Captcha: are you online now?, 2016



Lynn Hershman Leeson
Call Me (from the Phantom Limb series), 1987
Photography, 51x61cm, 15.7x23.6in

Lynn Hershman Leeson (°1941, United States)

Since the late 60s, conceptual artist Lynn Hershman Leeson has constantly been pushing the boundaries in art and continuously explored new territories. She already very early on worked on issues that later were regarded as key issues in contemporary art: Identity and construction of identity, relationship between real and virtual world, relationship between human beings and machines, surveillance of the individual, gender questions.

Lynn Hershman Leeson has been an innovator in the use of various media and playfully discovered various media for her work and is acknowledged as a pioneer in New Media. Consequently, Hershman Leeson has been awarded the ZKM Siemens Media Art Price in 1995 and the d.velop digital art award (ddaa) for her lifetime achievement in Digital Art in 2010. In 2014, a major retrospective exhibition opened at ZKM in Karlsruhe and traveled to Harald Falckenberg Collection/Deichtorhallen Hamburg (2015) and to Lehbruck Museum in Duisburg (2016). A vanguard exhibition on art and biotechnology was opened in 2018 in Basel at the HeK and for 2021 a solo show at the New Museum in New York is scheduled.

Lynn Hershman Leeson is also a filmmaker and created four feature films, all of them having been shown at international film festivals as Berlinale, Sundance etc. In three of them, Tilda Swinton played the main role. In 2010, Lynn Hershman Leeson finished “Women Art Revolution”, a documentary film she has been working on for several decades. Women Art Revolution documents the emancipation of women in the art world in the United States. The film has been shown at Sundance Film Festival, the Toronto Film Festival, the Berlinale, at the MOMA in NY and many other venues.

Hershman Leeson’s work is, amongst others, in the collections of the MOMA in New York and the MOMA in San Francisco, the Tate Modern in London, the ZKM in Karlsruhe, the Donald Hess Collection, the Los Angeles County Museum of Art, the National Gallery of Canada, the Walker Art Center, and the Berkeley Art Museum.

Call Me (from the Phantom Limb Series) by Lynn Hershman Leeson

“The photos were made in the early 1980’s before photoshop. There are around 19 different images.

The Phantom Limb series of photographs merges human bodies with reproductive machinery such as cameras, monitors, and cathode-ray tubes. This work references the invasive nature of mass media and the ingestion of images that ultimately alters the our mental projection of identity. Robotic appendages in these figures speak an evolving technologically assisted human existence.

I used varying photographic equipment of capture, noting that surveillance was part of our shifting definition of cyborgs or tele robots.”

ENTRANCE

Chris Dorland (°1978, Canada)

Chris Dorland is a Canadian/American artist living and working in New York. His work is a dystopian vision of the human-built world filtered through the sublimated violence of abstraction, consumerism and technology. Working with a variety of screens, scanners and drones, Dorland is interested in the ways in which machines increasingly perceive, record and reproduce the world through data visualization, scanning hardware and other optical devices. Dorland's role in the studio becomes that of a technician as he moves between the scanning devices and printers, allowing the various machines to document, distort and produce new images of the world.

Past exhibitions include the Front International, Cleveland Triennial for Contemporary Art; Aetopoulos, Athens; Super Dakota, Brussels; Martos, Los Angeles; Lyles & King, New York; Marianne Boesky Uptown, New York; Marc Selwyn Fine Art, Los Angeles...

He is part of the collections of Whitney Museum of American Art, The Bronx Museum of Art, Microsoft, Dawson College, Neuberger Berman, The Juilliard School of Art, The Langham, Chicago IL.



Chris Dorland
Untitled (violator), 2019
UV ink on AluMacore
200 x 112 cm

Untitled (violator) and Untitled (reality craft) by Chris Dorland

Chris Dorland's work is a dystopian vision of the human-built world filtered through the sublimated violence of abstraction, consumerism and technology. His work addresses our evolving relationship to technology and the body. Neither fully abstract nor functionally representational, Dorland's work allows us to apprehend the force of intrusive technologies as they merge into our bodies and psyches.

A combination of found and self-generated content, Dorland mediates the flow of visual information through various machines and filtering processes. Working from drone footage, music videos and advertisements as well as material the artist films wandering the city streets at night, Dorland's work contains threatening elements of glitch, randomness and corporatized desire. Stretching, fragmentation, and other failures to properly scan result into a hectic and corrupted machine made language that is as violent and inhumane as it is unnerving and beautiful.

The mechanism of vision, both human and machine, becomes the subject of Dorland's work as the viewer vacillates between cognition and confusion, contributing to fraught questions of perception and reality.

The deceptive and strange power in media's movement is that it is also multidirectional: just as engineers develop new hardware to contain the performance thresholds of media, archivists are also busy with an endless migration process moving old media such as photographic prints, film, vinyl and tape off obsolete storage formats onto current ones. Like the pistons of a paradox pumping in an

asynchronous sequence, media's movement resurrects the past while simultaneously paving the present; the moving contradiction of media retains its stability through always being in motion.

Both works on display at Liebaert Projects reveal the complications that arise through this lack of synchronization. Images are collected and archived and subsequently filtered through a variety of outdated scanners and printers creating new versions of themselves with every output. Newer machines such as drones and hand scanners are also deployed at the service of gathering and restructuring visual information. Outnumbered by the various machines in his studio, Dorland orchestrates something akin to a prediction, or a dangerous experiment with the internet of things. Channeling a pre-archaic artificial intelligence that connects machines together in collaboration, albeit with human management at the center.

MAIN ROOM



Marcin Dudek,
Transhooligans, 2020
Steel, textiles, glass, plastic, steel dust, paint,
3 videos on monitor and dvd, halogen, wire,
557 x 370 x 200 cm., 219 1/4 x 145 5/8 x 78 3/4 in

Marcin Dudek (°1979, Poland)

Marcin Dudek lives and works in Brussels, Belgium. Art as a strategy for living; Marcin Dudek's practice builds from autobiographical experience and expands to explore the broader phenomenon that shaped it. These include the rituals of subculture, DIY economy and crowd dynamics – how one gets pulled into many and what control is lost as a mass gains momentum. Often working with found, salvaged or repurposed materials, Dudek constructs objects, installations, painting and performance, touching upon questions of power and aggression in the context of sport and cultural spectacle. His paintings offer insight into his overall approach, which incorporates a rather obsessive work ethic, meticulously slicing and manipulating medical tape, rubbing images

into the cloth and building up a painting through collage. The level of detail and craft is manic and neurotic, meditative and thoughtful, as violence becomes an energetic aesthetic reflecting a lived experience. After leaving Poland aged 21, he studied at the University Mozarteum, Salzburg and at Central Saint Martins, London, graduating in 2005 and 2007 respectively. His work has been exhibited internationally at institutions including the Moscow Museum of Modern Art, Salzburger Kunstverein (AT), the Arad Art Museum (RO), Bunkier Sztuki Gallery in Krakow (PL), the Goethe-Institut Ukraine, and The Warehouse Dallas (US). His installation "The Cathedral of Human Labor" (2013) is on permanent view at the Verbeke Foundation in Belgium. In 2018, he presented a large installation at Manifesta 12 Palermo, which was followed by a solo exhibition at the Wrocław Contemporary Museum. Current and upcoming exhibitions include the "Psychic Wounds" at The Warehouse Dallas (US) curated by Gavin Delahunty and Socle Du Monde Biennale in the HEART Museum, Herning (DK).

Transhooligans by Marcin Dudek

The scorching summer days of 1995. Marcin was no more than 16 years old at the time when he travelled to Krakow, along with a group of young football fans on their way to a match in Bialystok. And yet, neither Marcin nor the other people in the group made it to their destination. They'd stopped at the Hutnik Warszawa Stadium after getting a tip from Polonia, a friendly team from the capital, that fans of the opposing team Legia Warszawa were there. Marcin remembers a great deal of smoke and the chaos of policemen on horses clashing with the horde of young football fans. The whole thing happened in the wink of an eye. They then spent 8 hours in a muggy cell at the police station in Zoliborz, waiting to be questioned. This biographical motif that trails the path of a football fan getting cut off along the way, barring him from arriving at his destination, becomes the prevailing theme of *Trans Hooligans*.

Beginning from the biographical experience of his unsuccessful trip to see a football game, Marcin Dudek sketches out a whole spectrum of critiques of the radical nature of the ultra community, which he had once been a part of. The work's foundation is a deconstructed Volkswagen Transporter. There isn't much left of its original form, having been cut up into strips that were then worked into a "cage" or "cell." The cage is a characteristic element of ultra culture – we see them at the stadium, but many of the most fervent fanatics also end up in a cage after getting picked up and transported to the police station. The space of the cell has been covered in a flag made of fabric quilted out of the characteristic elements of ultra garb – training pants, tops, sport shoes, custom scarves and caps, which represent a fetishism of masculinity that has

been cultivated in the fanatic subculture of football enthusiasts – which is raw, at times aggressive and even toxic. Inside, screens show images such as ultras sleeping in the "ashtray pose" or lulled to sleep by their drink of choice, a mashup of ultras boasting about what hooliganism they'd just gotten up to, or a collection of images and videos of hools posing shirtless, flexing their oiled muscles, while others run out naked onto the pitch or show off their naked asses, revealing the toxicity and contradictory signals sent by the desire to appear masculine.

Adapted from the exhibition text by Sebastian Gawłowski

MAIN ROOM

Relay by Marcin Dudek

The journey of the Olympic torch from Olympia to the host city symbolizes cooperation between nations, peace, and support for the games. However, the history of this tradition tells a different story. After the introduction of the Olympic flame at the 1928 games in Amsterdam, the 1936 Berlin Olympics were the first to introduce a relay to bring the flame directly from Greece. What seems like a symbol of amity, pleasure, and friendly competition was in fact born from Nazi propaganda, with the National Socialist regime wishing to show their grandeur throughout Europe and to trace their legacy back to the splendour of ancient times. This desire to root the party's power in past empires, reflected in its fascist architectures, was the impetus for creating the first torch. The object was made by Knupp, Germany's main producer of artillery and ammunition, which kept the country equipped during the two world wars. Not long after the games, the fire of the Olympic torch was soon traded for gunpowder, as Europe burned because of the same regime.

Taking this contradictory thematic as the subject of the work "Relay", Marcin Dudek has included images of various historical torches (Berlin 1936, Moscow 1980, Los Angeles 1984...), each attesting to the hosting nation's style and agenda. These have been photo-edited to be luminous and glowing, like holy grails or red-hot brands, showing allegiance to the country where they were made. These images are combined with documentation from Athens' Olympic Museum and images of riots, protests, emblems, and flags. Architectural plans of the Bradford stadium, burned down during a match, connect this piece to the artist's monumental work *Slash and Burn*, while nodding to the destructive path of fire in



Marcin Dudek
Relay, 2020
Acrylic paint, image transfer, medical tape, uv varnish on wood and aluminium, 160 x 120 cm, 63 x 47 1/4 in

sporting events. Just as fire was symbolic to the ancient Greeks, who believed that Prometheus gave this power to humans against the will of Zeus, the Olympic games became a show of force not just for athletes but for the hosting countries. The event itself can be likened to a fire - there is a fierce energy, contagion of excitement and support, and a strong drive to support and defend one's own territory. As the rest of Dudek's work attests to, this support for one team can be ruinous.

Flame can also represent discontent and danger, and the journey of the Olympic torch is not as smooth as it is led to believe. In 1936, riots in Yugoslavia and Czechoslovakia along the route protested the Nazi regime. These protests are represented in this work through images of the 2008 Greek riots. In 2003, a runner for the Sochi

Olympics accidentally set himself on fire, and the path of the 2020 Olympics was set to run through disaster-hit areas in Japan's recent history. The dark side of both the history and the relay itself is represented through the colour scheme of the work, in which the tape is painted mostly a smoky blue-grey and a rusty red, evoking acid smoke and burns. This represents the polluted history of the event, and how something beautiful can be hiding a sickening history. Sanded portions of the work show the symbolic journey of destruction. Through the journey of the Olympic torch, Nazi ideas were promoted by Goebbels, who orchestrated the '36 games as a sort of victory of National Socialist ideals and to show the world the strength of the true German people.

Stef Van Looveren (°1992, Belgium)

Stef Van Looveren is an Antwerp based multidisciplinary genderfluid artist. They studied Fine Arts at Central Saint Martins, London and Sint Lucas, Antwerp.

Stef Van Looveren's practice translates itself into video installation, photo, sculpture and performance. Van Looveren uses the installations as an attempt to reflect and dismantle the performativity of our human behaviour, primarily within the notion of gender. Playfully mimicking our social conducts along with visual culture, their work moves towards a surreal gesture.



Stef Van Looveren
Eat Me Out, 2020
Neon, epoxy, metal frame, GTS, pigments, spray paint
88.58 x 47.24 x 23.62 inches , 225 x 120 x 60 cm

MAIN ROOM



Nokukhanya Langa,
Clouded Mind, 2020
Oil on canvas, 110 x 136 x 6cm

Nokukhanya Langa (1991, United States)

Nokukhanya Langa's practice is defined by her distinct and subversive visual language. She is neither of a school of pure abstraction, nor are her works plainly narrative or figurative. Instead, her works exist in the same space as would vernacular idioms. They are fugitives to direct meaning, and intuitively insinuate. They layer private histories, political and cultural undertones, allegories, seditious narratives, and humor, ultimately revealing themselves. Her work has a multiplicity among them so that a style is never full and her oeuvre is never fully settled; there seems to be an air of dissimulation - things are not totally straightforward; there are hidden meanings and tongue-in-cheek political expressions that are proclaimed as casually and softly as everyday idioms, while equally rife with

meaning and intent. In her two works in this exhibition Nokukhanya plays with the idea of what constitutes a painting in the classic sense by morphing the sides of the canvas, making the work look more like a piece from a natural rock wall. She also explores repetitive patterns, symbols, and letters, creating a kind of 'tagging' similar to those done in graffiti - all of which surmounts to both a jest and gesture toward colloquial language and life. Nokukhanya does this all with a wide-eyed ironic smile; googling eyes repeated in the background of the work, a smile shape reflected in rainbow colored text 'gaslight me'. Her play on materiality is then also reflected in her play on the meaning within the paintings themselves. The overall effect of Nokukhanya's two paintings, "Not Gonna Lie" and "Clouded Mind," (both 2020) is the agile use of approachable every-day jargon and aesthetics in order to convey the much more subtle and incendiary subtext of the works.

Nokukhanya Langa (1991, USA/ZA; based in Gent) has had two solo exhibitions at Galerie Van Gelder in Amsterdam (2019, 2018), and has shown in group exhibitions in Belgium, France, Germany, USA, the Netherlands, and India. She is currently studying at HISK in Gent, Belgium. Her work is in the collection of the Centre Pompidou.



!Mediengruppe Bitnik
Solve This Captcha: are you online now?, 2016
10 mm white glass tubes, transformers, mounted on black wall mount / floor stand grid, 63 x 448 x 17 cm
Edition 2 (+ 1 AP)

!Mediengruppe Bitnik

!Mediengruppe Bitnik (read – the not mediengruppe bitnik) are the artists Carmen Weisskopf and Domagoj Smoljo. They live and work in Berlin. They are working on and with the internet. Their practice expands from the digital to affect physical spaces, often intentionally applying loss of control to challenge established structures and mechanisms. !Mediengruppe Bitnik works formulate fundamental questions concerning contemporary issues.

Their works have been shown internationally including Palais de Tokyo, Nam June Paik Art Center, Shanghai Minsheng 21st Century Museum, City Art Gallery Ljubljana, Kunsthaus Zürich, NiMk Amsterdam, Space Gallery London, Cabaret Voltaire Zurich, Beton7 Athens, Museum Folkwang Essen, Contemporary Art Center Vilnius, Beijing «Get it louder» Contemporary Art Biennial, La Gaîté Lyrique Paris, Gallery EDEN 343 São Paulo and the Roaming Biennale Teheran...

They have received awards including Prix de la Société des Arts Genève, Swiss Art Award, Migros New Media Jubilee Award, Honorary Mention Prix Ars Electronica...

MAIN ROOM

Solve This Captcha: are you online now? by !Mediengruppe Bitnik

Solve This Captcha is a series of neon pieces which !Mediengruppe Bitnik developed between 2016 – 2018. The series is part of a larger body of works based on the hack of the Canadian online dating platform Ashley Madison in 2015. In July and August 2015, an anonymous group called The Impact Team stole and released all of Ashley Madison's internal data - including the entire website code and functionality, customer data and the CEO's emails.

For the Solve This Captcha series, the pick-up lines from Ashley Madison are rendered as captchas in neon. Captchas are sequences of typographic characters only legible to people and not to robots. These online Turing tests function as gatekeepers to keep bots out of social networks - a standard that needs to be maintained with increasing efforts so that social media platforms are not flooded with machine creatures, and in order to ban spam. But these barriers, installed to keep bots out, also create work for people who must now constantly prove they are not machines: when machines fail to get around captchas, workers in low-wage countries are used around the clock to circumvent them. People work in bot-like fashion so that bots can appear to be human.

The luminous pieces capture the ambiguous nature of the bot-human divide. With around half of all online traffic pertaining to bots, the digital landscapes around us are transforming. Who is still part of the system and who is the system for? How do automated, algorithmic and artificially intelligent systems influence our reality and everyday life?

The idea that we are surrounded by bots, that we communicate with them and they with us

on a daily basis and that we can hardly distinguish them from real people, is presented to viewers when they stand before large, luminous surfaces of the work series Solve This Captcha.

To date, the Solve This Captcha series consists of five neon pieces of rendered text. All of them are mounted on metal backings and are formed either from 8mm or 10mm white glass tubes (6500K).

They have been shown in exhibitions at Kunsthaus Langenthal, Centre culturel suisse Paris, KINDL Berlin, EPFL ArtLab Lausanne, EIGEN+ART Lab Berlin and Swissnex San Francisco.

The metal backing allows for them to be shown both as wall pieces and floor pieces.



Emmanuel Van der Auwera,
VideoSculpture XVIII (O'Hara's on Cedar St II), 2018
LCD screen, polarization filter, metal, cables, HD video
19 mins 52 secs, 205 x 115 cm,
80 3/4 x 45 1/4 in

Emmanuel Van der Auwera (°1982, Belgium)

Emmanuel Van der Auwera (b. 1982, Belgium) lives and works in Brussels, Belgium. Through filmmaking, video sculpture, theatre, printmaking, and other media, Van der Auwera sets up encounters with found images that provoke a questioning of our visual literacy: How do images of contemporary mass media operate on various publics and to what end? With the formal rigor of a logician, the artist dissects how images are engineered, mastering specialized industry techniques and intervening on their protocol. In so doing, Van der Auwera brings us no closer to a monolithic truth, but constructs new paradigms for reading images and understanding our relationships with them.

Van der Auwera is a 2015 Laureate of the Higher Institute for Fine Arts (HISK) post-academic course in Ghent, a 2015 Langui Award recipient of the Young Belgian Art Prize, and the first winner of the Goldwasserschenking awarded by WIELS and the Belgian Royal Museums of Fine Art. His work has recently been featured in exhibitions at WIELS (Brussels, BE), Centre Pompidou (Paris, FR), Palais de Tokyo (Paris, FR), Centro per l'Arte Contemporanea Luigi Pecci (Prato, IT), Ars Electronica (Linz, AT), Casino Luxembourg - Forum d'art Contemporain (Luxembourg City, LU), Mu.ZEE (Ostend, BE), Botanique (Brussels, BE), among others. His work has been acquired by the Dallas Museum of Art (Dallas, TX, US), KANAL - Centre Pompidou (Brussels, BE), Mu.ZEE (Ostend, BE), Fundación Otazu (Pamplona, ES), Collection de la Province de Hainaut - BPS22 (Charleroi, BE), the National Bank of Belgium - IACCCA (Brussels, BE), and the Jordan Schnitzer Museum of Art (Eugene, OR, US).

MAIN ROOM

VideoSculpture XVIII (O'Hara's on Cedar St II) by Emmanuel Van der Auwera

O'Hara's, an Irish pub located close to the site of the Twin Towers, has become a living memorial for fire fighters, policemen, and emergency workers, who are honoured through badges displayed proudly throughout the bar. The bar became a sanctuary for emergency workers after the fall of the towers, and every year on September 11th the streets around the pub are brimming with crowds paying tribute. Using a smartphone, Emmanuel Van der Auwera captured the ambiance of the event, slowing down the footage dramatically to give weight to each individual present. We do not ever see the pub or the events drawing the attention of the endless mass of people, just the looks of gravity on the faces of those gathered.

Traditionally using polarized film to reveal images on a blank screen, Van der Auwera flips this process around, this time using the film to obscure the video. Here, the sheets are not fixed to the glass but loosely hung, reminiscent of construction tarps or police tape. The top layer of the screen has gashes removed, and is then draped with the black material, bandaging the monitor as if treating the collective wounds of those who came to commemorate mass loss. By masking the video, the artist allows us to see just glimpses of each persona, rendering them into archetypes rather than portraits. Without knowing the context, these people could easily be seen as actors, taking part in a pre-choreographed gathering.



Lynn Hershmann Leeson,
Cyborg 9, 1998
Digital print, framed,
Ed. of 5, 83,5 × 83,5 cm



Bailey Scieszka
The Peaceable Kingdom #3
(*Twitter and Nestle Face Paint*), 2020
Acrylic and gold leaf on linen
76.2 x 91.44 x 3.81 cm, 30 x 36 x 1½ in



Bailey Scieszka
Baby with Taco Bell Face Paint (Ring My Bell), 2019
Acrylic, gold leaf, and American dollar bills on canvas,
73.66 x 53.34 x 3.81 cm, 29 x 21 x 1.5 inches

Bailey Scieszka (°1989, United States)

Combining painting, sculptural and video works, Scieszka explores nineteenth century American portraiture and reworks them by using conspiracy theory symbolism, contemporary consumerism iconographical elements to narrate the story of « shapeshifters ». Scieszka investigates the intersection of man and animal, civilised and wild throughout her paintings.



Isaac Lythgoe
Who's a big boy, 2020
3d prints, jesmonite, paint, stainless steel, neoprene, lacquer, silk, gauntlets, american walnut, faux fur
190 x 56 x 70 cm

Isaac Lythgoe (°1989, United Kingdom)

Isaac Lythgoe focuses on the fictional context wherein the work takes shape. The presence of the characters, a time frame, and a location are required for his installations composed of sculptures, neon, fabric, furniture, and other objects to find their meaning. Alongside the narrative imagined by the artist, dreams and the subconscious create temporal and fictional distortions. In this narrative flux, characters borrowed from mythology and pop culture flirt with power, to find themselves trapped as historical landmarks, curled up in a fancy hotel or sitting on top of a CBD skyscraper in a search for eternal youth.

MAIN ROOM

Isaac Lythgoe graduated from the Royal College of Art. His recent exhibitions include the National Portrait Gallery in the show « Michael Jackson, on the wall », the Moscow Biennale, Seventeen Gallery in London, Exo Exo in Paris, the gallery Fran Reus at Palma de Majorque.

Who's a big boy by Isaac Lythgoe

Who's a big boy is multi-allegorical sculpture composed of fabric, jesmonite (is a composite material used in fine arts, crafts, and construction. It consists of a gypsum-based material in an acrylic resin.), 3D prints, steel, neoprene, steel and American walnut. In this work artist focuses on the fictional context; the sculpture appears in front of us as a new reference to the narratives imagined by the artist, but also dreams and the subconscious which create temporal and fictional distortions.

Who's a big boy merges the presence of both characters - half Faun, a mythical creature and half Pinocchio, with his long nose as a result of lies. He is trapped and arises from Big Ben tower, a symbol of the grandness of British achievement and a political power. His wrists carrying chains, holding in its right hand the 3-D printed head of Frodo, a rootless Parisian justice minister who, after a series of sensitive circumstances, becomes the begrudged caretaker of the deformed Quasimodo in 1996 The Hunchback of Notre Dame.

The sculpture becomes undoubtedly a critique on the political order and a metaphor on our distorted human nature which is told through the imaginative character. In this narrative flux, characters borrowed from mythology and pop culture flirt with power to remind us the moral consequences of the current zeitgeist.



Murat Önen
Untitled, 2020
oil on canvas, 42 x 65 cm

Murat Önen (°1992, Turkey)

Murat Önen takes on gender and sexuality in his paintings and drawings. The works play on the performative nature of masculinity all while subtly queering hyper-masculine actions and attributes. His work in the past was a take on his experience with Berlin club culture, particularly it's Queer scenes. The paintings or drawings depicted anonymous, stylized and softly lit men; the lighting undoubtedly evokes the sense of club; blue and orange hues, strong shadows - a snapshot or memory from a bustling night. Both about masculinity and sexuality, Murat's works manage to be ethereal. His newer works seen here reflect a turn in his process - perhaps a reaction to the club scene closing for the early part of COVID and the self-reflection involved in our collectively having stayed in for longer than most of us are used to.

While his past work did have a sense of lingering loneliness to them, these works suggest the relationship between loneliness and creation in a more exuberant way. These are no longer lit by the club lighting, they are naturally lit, and the figure or figures in the work are no longer stationary. The figures in these newer works are coming alive. We see the artist's hand in the painting itself, a dropped brush, or his hand holding a tube of paint in action, all the while we try to read and decipher the newly created body, already seemingly at work on its own form at a home gym. They are paintings within paintings.

We are watching the painting be made, and watching the very creation of masculinity and sexuality and Queerness that can be seen in his other works. These works are like a prequel, the creation of the characters that populate the scenes in his past works. These are Murat's deep-dive further into Queer theory, and Judith Butlerian ideas of gender performativity. In an essay written just before her famous 1990 work "Gender Trouble," Butler wrote that gender is, "an act [in a play] which has been rehearsed, much as a script survives the particular actors who make use of it, but which requires individual actors in order to be actualised and reproduced as reality once again."

Murat Önen lives and works in Düsseldorf, Germany. Since 2018 he has been studying in the Painting Department of Kunstakademie Düsseldorf. His previous exhibitions include: 2020: Hallöchen, Robert Grüenberg, Berlin (Duo); 2019: Prospektive, Akademie der bildenden Künste, Vienna, My Gay Eye, The Ballery, Berlin, Looking for NOW, Oberüber Karger, Dresden (Solo), Secret Sundays, Bruch & Dallas, Cologne, Rundgang, Kunstakademie Düsseldorf; 2018: Abnormale Kunst, 196tm, Leipzig; 2017: Academy Positions, POSITIONS,

Berlin, Diploma Exhibition, Oktogon HfBK Dresden, Tabu & Bruch, Im Friese e.V., Kirschau, Kalter Osten, Künstlermesse, Dresden; 2016: I Woke Up Like This, Senatssaal HfBK Dresden, Murat Önen & Thomas Fröhlich, Malerei, Fotografie, Galerie Holger John, Dresden (Duo); 2014: Pornceptual does Somos, Galerie SomoS, Berlin, Annual Exhibition, HfBK Dresden.



Murat Önen
Untitled, 2020
oil on canvas, 42 x 65 cm

ROOM 2



Hanane El Farissi
Pure & Impure, 2018
Lead and gold, variable dimension

Hanane El Farissi (°1990, Morocco)

Hanane El Farissi is a multidisciplinary artist, she was born in Morocco in 1990, and now lives and works between Rabat and Brussels. She graduated from the National Institute of Fine Arts, Tétouan - Morocco, the higher visual arts school of La Cambre - Belgium, and the Higher Institute for Fine Arts HISK in Gent for a postgraduate degree.

Her sculptural work, installations and performances start from objects and everyday gestures. Individual development, what defines them and memory are the heart of her artistic approach. through different mediums, she uses stereotypes and methods of representation, as well as trivial or anecdotal facts to question the values that defined the way or contemporary world works.

Since 2008, Hanane El Farissi's work has been shown in spaces dedicated to the arts and cultural institutions, including Le Cube-Independent art room, the Museum Mohammed VI for Modern and contemporary Art, the Bank Al Maghreb Museum in Rabat - MA, the Fondation Boghossian-Villa empain in Brussels - BE, the Mousseem Nomadic art Center in Brussels - BE, the Alain Nadaud gallery in Tunis - TN, the Pall Mall-Trafalgar Square in London - GB, the Skrei art center in Porto - PT, the Castel De Drena Trento IT, the Artothek-Raum fur junge kunst in Cologne - DE, EMAF European Media Art festival 32 Osnabruck- DE, Projector Video Art Festival, Madrid - ES, the SMAK Museum in Gent - BE, the gallery Premier Regard in Paris - FR, the M HKA museum in Antwerp - BE.

Upcoming are the Final show HISK exhibition 2020, Sonsbeek 12th edition quadrennial Arnhem Netherlands, exhibition & art residency with Mousseem nomadic Art center brussels, Belgium and a solo show at Le cube independent art room in Rabat- Morocco.

Eli Cortiñas (°1979, Spain)

Eli Cortiñas lives and works in Berlin. A large part of Cortiñas' practice revolves around the idea of challenging cinematic memory through analysing and re-editing pre-existing footage, or her own material. Disrupting and re structuring narrative flows, she creates shifts of meaning (*No Place Like Home*, 2006). This method of 'editing as writing' generates a mixed feeling of both identification and alienation. In her videos, as well as in her collages and object arrangements, Eli Cortiñas creates an ambiguous and affirmative transparency – unveiling the role plays of a generation vaunted in the media as 'lost'.

Eli Cortiñas studied at the Academy of Media Arts Cologne and at the European Film College Ebeltoft, Denmark. Selected solo exhibitions include *Always bite the hand that feeds you* at Convent Space for Contemporary Art, Ghent (2018), *Remixers never die*, Contemporary Art Centre, Vilnius (2018), *Five Easy Pieces and Some Words of Wisdom* at Soy Capitán, Berlin (2015), *Awkward Studies* and *a Decent Take on Serious Matters* at Rokeby, London (2013), *Love Is Worn Around The Neck*, curated by Veit Loers at Kunstraum Innsbruck (2012).

Her work was part of several group exhibitions, such as *Büro komplex – Die Kunst der Artothek im politischen Raum*, Kunsthau NRW, Aachen (2018), *Film Footage Fotografie. Bildnerische Augenblicke mit filmischen Bezügen*, Museum for Photographie Braunschweig (2017), *10 Emerging Artists. Contemporary Experimental Films and Video Art from Germany*, Goethe Institute Canada (2017), *Double Feature*, Schirn Kunsthalle, Frankfurt (2017), *Les Rencontres Internationales* at Centre Pompidou, Paris



Eli Cortiñas
Vessels large may venture more.
Little boats should keep near Shore I, 2020
collage on paper, 33 × 45 cm

(2011). Eli Cortiñas has been awarded with grants and fellowships from Berliner Senat (2017), Villa Sträuli (2017), Villa Massimo Rome (2014), Marianna Ingenwerth-Stiftung grant for residency at the Centro de Arte Contemporáneo La Regenta (2013), Shortlist Award for young Film Art, Freunde der Neuen Nationalgalerie und Deutscher Filmakademie (2011), et al.

ROOM 4



Bent Van Looy
The Fountain, 2020
Oil on linen, 60 x 50 cm



Nokukhanya Langa
Not gonna lie, 2020
Oil on canvas

Bent Van Looy (°1976, Belgium)

Van Looy studied painting at the St.Lucas in Ghent. He became well-known as a musician playing in bands such as Soulwax and Das Pop. He exhibited in institutions such as S.M.A.K. Ghent, BOZAR Brussels and galleries Sofie Van De Velde and +1 in Antwerp and Super Dakota, Brussels.

Looking at the landscapes and figures inhabiting the surfaces of his paintings we are reminded of Edgar Allan Poe's visions, the Période Vache of Magritte or Walt Disney's early movies. Throughout the practice Van Looy thoughtfully deploys hindsight, left in our time, to evoke a Disneyfied ersatz version of Romanticism.

The beauty of his paintings resides in his ability to balance the weight of their fundamentals and the fragility of his subjects. In the end, the hodgepodge cast of seemingly naïve and impassive characters move in a world that, much like ours, is a terrible place but where the cruel reflections on Plato's cave wall bathe in the gooey magenta hue of a Hollywood sunset.

The fountain by Bent Van Looy

The Fountain was conceived after reading Bent's daughter Harper a children's story about a chocolate that would keep flowing forever. He took this idea further into the realm of flesh and blood, into a sensual world filled with danger and magnetic attraction. As with many of his paintings, he limits himself to a very narrow colour palette. It allows him to leave behind concrete observation and enter a place of freedom and imagination.



Geert Marijnissen
Triumph over the impermanence - Part one, 2020
Oil on canvas, 30 x 40 cm



Geert Marijnissen
Falling in Love in Paradise, 2018
Oil on canvas, 70 x 90 cm

Geert Marijnissen (°1993, Belgium)

Despite his young age, and despite being part of a generation of fast-paced 'digital natives', Geert Marijnissen's practice as a painter comes across as being remarkably slow, characterised as it is by unceasing, consistent contemplation. Even though his technique might seem careless, Marijnissen sometimes spends literally months crafting his paintings in his studio. He often repaints these images – whether recent, or months or even years old – with several layers, thus constructing, deconstructing and reconstructing past (and future) actions. That is why, in Marijnissen's work, the evidence of many preceding decisions filters through, and remains partly visible to the spectator. This slow approach of repainting is illustrative of his continuous oscillation between intuition and thoughtfulness, boldness and doubt – lending his paintings a mature and elaborate depth as well as a tactile vulnerability.

Excerpt of text by Thibaut Verhoeven, Gent, 2019

Geert Marijnissen lives and works in Ghent. He graduated as Master at LUCA School of Arts, Ghent, in 2017. He had his first solo at Waldburger Wouters in 2019, the same year he was part of Salon de Peinture, at M HKA in Antwerp.



Tyrrell Winston
Don't Forget to Floss, 2019
 Found basketball rim, used stool,
 hardware, 50.8 x 134.62 x 30.48 cm,
 20 x 53 x 12 inches

Tyrrell Winston (°1985, United States)

Tyrrell Winston's two-dimensional and three-dimensional works are the result of years of reconfiguring discarded, dirty (either physically or socially), forgotten objects. His work also revolves around drawing parallels in the absurdity between symbolism of contrasting objects. The intentional mixture of these elements examine hope and hopelessness, resurrection and regeneration, vitality and recklessness. Each individual element used in Winston's work carries its own identity, context, and inseparable association creating an automatic dialogue. Conjoining the ideas of nostalgia, salvation, and being born again, Winston's work gives refuse new life.



Tyrrell Winston
Taking Hits, 2019
 Replaced basketball nets, buckle plated rod,
 bonding glue, 213.36 x 111.76 x 12.7 cm
 84 x 44 x 5 inches

A project at:

Liebaert Projects
 Minister Liebaertlaan 1B
 8500 Kortrijk

info@liebaertprojects.com
 www.liebaertprojects.com

Produced by:

Ballon Rouge Collective
 Helene Dumenil
 helene@ballonrougecollective.com
 www.ballonrougecollective.com

Artists: Carmen Argote, Murat Önen,
 Nokukhanya Langa

Harlan Levey Projects
 Harlan Levey
 harlan@hl-projects.com
 www.hl-projects.com

Artists: Marcin Dudek, Ella Littwitz,
 Emmanuel van der Auwera

Stems Gallery
 Guillaume Smets
 guillaume@stems-gallery.com
 www.stems-gallery.com

Artists: Bailey Scieszka, Stef Van Looveren,
 Tyrrell Winston

Super Dakota
 Damien Bertelle-Rogier
 damien@superdakota.com
 www.superdakota.com

Artists: Chris Dorland, Isaac Lythgoe,
 Bent Van Looy, !Mediengruppe Bitnik

Waldburger-Wouters
 Tim Wouters
 tim@waldburgerwouters.com
 www.waldburgerwouters.com

Artists: Hanane El Farissi, Lynn Hershman Leeson,
 Geert Marijnissen