



H A R L A N L E V E Y P R O J E C T S

SEAN CROSSLEY (b. 1987, Australia)

Sean Crossley uses painting as a practical means to explore different relationships between abstraction and realism, both of painting as an artistic discipline and within a broader social field. As such, it is concerned with both the intrinsic workings of paintings within their own historical continuum, as well as the way they operate as (conceptual) objects embedded in an overarching visual culture. Crossley's approach to painting is that of a system of exchange offering a reflexive, non-literal way to navigate the visual complexity of the information age. Like a feedback loop, subjects which are often quotidian or conventional, such as faces, objects, or public spaces, are gradually weaved into or fused with other matters or systems. Tangible on the surface of the painting, where the pentimento reveals haphazard connections between different subject matters and compositions, this way of working also reveals itself in the ongoing dialogue which gradually develops between the different bodies of works.

Crossley's work has been shown in solo exhibitions at Harlan Levey Projects (BE), WIELS Centre for Contemporary Art (BE), Campus Biotech (CH), and more. His work has been featured in group exhibitions in Flux Laboratory (Geneva, CH), Emergent (Veurne, BE), The Stable (Waregem, BE), and nGbK (Berlin, DE), to name a few. He is a recipient of the Martens Bequest for Painting (2015, AU) and participated in various residency programs including the Embassy of Foreign Artists - EOFA (2021, CH) and BAD+ (2024, FR). Crossley lives and works in Brussels, Belgium.

www.seancrossley.com

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(b. 1987, Australia) lives and works in Brussels, Belgium

EDUCATION

2008 - 2010

Bachelor of Fine Arts, RMIT, Melbourne, AU

2009

Hogeschool voor de Kunsten Utrecht, Utrecht, NL

2006 - 2007

Diploma of Visual Arts, RMIT, Melbourne, AU

SELECTED SOLO EXHIBITIONS

2024

Excess/Support: Liquidity and Mediation, FUTURES Gallery, Melbourne, AU

Idiosyncronic, Campus Biotech, Geneva, CH

BAD+ Residency program + Presentation, with Harlan Levey Projects, organized by Marie Maertens, Bordeaux, FR

2022

Consistencies, Harlan Levey Projects, Brussels, BE

2021

La Rénovation de la Bourse, WIELS Project Space, Brussels, BE

2019

Recreational Painting, Harlan Levey Projects, Brussels, BE

2016

The History of Bleach, curated by Raffaele Gavarro, Galleria Anna Marra, Rome, IT

2015

The Poison Garden, in collaboration with Beau Deurwaarder, DARE: The Dark Precursor, Orpheus Institute, Ghent, BE

2014

Abstract Carbonara, HEKLA, Brussels, BE

2012

Spare Outline, Red Gallery, Melbourne, AU

2011

Fracture/Access, Bus Projects, Melbourne, AU

2010

Reflex, SEVENTH Gallery, Melbourne, AU

Where We Could Lie, First Site Gallery, Melbourne, AU

SELECTED GROUP EXHIBITIONS

2025

Fronts (a), Winona, Brussels, BE

2024

A Botanical Conversation, Harlan Levey Projects, Brussels, BE

Welcome to the Gallery, Harlan Levey Projects, Brussels, BE

A Gentle Cruise, JDVW Gallery, Dusseldorf, DE

2022

Triangle Knokke, pop-up gallery by Harlan Levey Projects, Waldburger Wouters and Louis Buysse, Knokke, BE

Infinite Flowers, Part 4, PLUS-ONE Gallery, Antwerp, BE

It's All in Your Mind, Flux Laboratory, Geneva, CH

Art Brussels, Harlan Levey Projects, Brussels, BE

2021

100 et 1 nuits, Fluxum Foundation, Geneva, CH

Salon d'O, Harlan Levey Projects, Oostende, BE

BXL x Emergent, Harlan Levey Projects, Emergent, Veurne, BE

2019

Dallas Art Fair, Harlan Levey Projects, Dallas, US

2018

Dallas Art Fair, Harlan Levey Projects, Dallas, US

Antwerp Art Weekend, Harlan Levey Projects, Antwerp, BE

Pop Up Exhibition, Harlan Levey Projects & Anton Kern Gallery, Dallas, US

Home Works, curated by Romuald Demidenko, The Stable, Waregem, BE

2017

The Artist as Electron, curated by Dominic Wood, SUPERDEALS, Brussels, BE

ARTCONTEST Exhibition, supported by Fondation Boghossian, Brussels, BE

2016

Father Figures Are Hard to Find, curated by Alicia Agustin, Raoul Klooker, Markues, Tucké Royale and Vince Tillotson, nGbK Kunstverein, Berlin, DE

ART 16 London, Galleria Anna Marra, London, UK

Acurated, Ghent, BE

2015

#7 « FFOMECBLOT », Clovis XV, Brussels, BE

Family Matters, De La Charge, Brussels, BE

Art Athina, Canal 05 Art Gallery, Athens, GR

The Reconfigured Painting #1, curated by Raffaele Gavarro, Canal 05 Art Gallery, Brussels, BE

Palourdes Cuites, Christopher Crescent, Brussels, BE

2014

OpenKunst / Carte de Visite Brussels, Dexia Art Centre, Brussels, BE

2012

Churchie Emerging Art Prize, Griffith University Gallery, Brisbane, AU

NOT FAIR – Primal Mutations, curated by Ashley Crawford, Melissa Amore and Sam Leach, 1000

Pound Bend, Melbourne, AU

2009

Alstublieft, Das Bilt, Utrecht, NL

AWARDS, GRANTS & RESIDENCIES

2025

Cité Internationale des Arts Paris, WBI Studio Residency, Paris, FR

2023

Flemish Arts Council Research Grant, BE

2021

Embassy of Foreign Artists, Residency at EOFA Geneva, CH

CFWB Arts Project Grant, BE

Embassy of Foreign Artists, Carouge, CH

2019

Artist residency, WIELS, Brussels, BE

2018

Artist residency, Centre des Récollets, Paris, FR

2015

Marten Bequest Scholarship for Painting, AU

2012

Artist residency, Digitalarti Centre d'Art Numérique, Reims, FR

Finalist Churchie Emerging Artist Prize, AU

2011

Finalist RMIT Honors Endowment Scholarship, AU

2010

Australia Council ARTSTART Grant, AU

RMIT Siemens Fine Art Scholarship, AU

2009

RMIT Drawing Jeneane Pageant Award, AU

2008

Finalist Alice Bale Art Award, AU

SELECTED BIBLIOGRAPHY

Catalogues:

- *Excess/Support*, MER. Paper Kunsthalle, 2024
- Raffaele Gavarro, *Focus on: Sean Crossley. The History of Bleach*, Galleria Anna Marra, Rome, 2016
- *Abstract Carbonara*, HEKLA, Brussels, 2014
- Peter Westwood, *The Proposition*, Melbourne, 2010

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Articles:

- Sasha Bogojev, "The Conspicuous Painterly Practice of Sean Crossley", *Juxtapoz Magazine*, 11 October 2021
- Benoît Dusart, "Recreational Painting", *l'Art Même*, Nr. 79, September 2019
- "Sean Crossley at Harlan Levey Projects", *Art Viewer*, 11 August 2019
- Gilles Bechet, "Sean Crossley's Recreational Painting: Impossible Representation", *Bruzz*, 19 June 2019
- Eleanor Ivory Weber, "Critic's Choice", *Australian Art Collector*, Issue 80, July 2017
- Giovanni Luigi Damiani, "Review Sean Crossley at Anna Marra", *Juliet Magazine*, July 2016
- Ashley Crawford, "Undiscovered – Sean Crossley", *Australian Art Collector*, Issue 60, April - June 2011
- Penny Webb, "The Ticket - The Best of Art - Sean Crossley", *The Age*, 27 May 2011