

# MONCHÉRI

BIEN OU BIEN ?

*group show*

Gabriele Beveridge

Aline Bouvy

Hamishi Farah

Mike Goldby

Manor Grunewald

Lucy Kim

Torben Ribe

Amanda Ross-Ho

Dominic Samsworth

Michael Staniak

# BIEN OU BIEN ?

11.06 - 31.07.2014

Freedom - as defined by Max Stirner - to be truly such, cannot derive neither depend on a third-party concession. It should be solely the outcome of a self-conquest just as it is exactly for the uniqueness and, finally, for the property.

MonCheri: property. Singular, in this case made with Galerie Valentin and Jeanroch Dard. The uniqueness in question does not emphasize union itself, but rather the strength of the bond that seeks its own high standards.

As a result of its selection, the active principles of «this new property» are different and unusual, and they are oblique to the smooth correlations that develop between the multiple artworks exhibited. These elements aim to move towards the conquest of a new identity.

A unicum that neither embraces luxury nor dislocation, no trendy attitude or too human pastimes.

There is only a strong desire to experiment, without limitations.

So, this is it, the behind-the-scenes of a vibrating greatness, which acts as a unifying vehicle.

For those of you who have not yet taste this «famous praline» or for those who had not done it sufficiently, on the first appointment of YEAH and LOOK WHERE IT GOT US!, here is another chance ready to offer you the new MonCheri in all its shades, as many as those of the works in exhibition. For the moment, and due to issues of suspense, we can only reveal name and ingredients but not the procedure or the quantity.

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Gabriele Beveridge, Aline Bouvy, Hamishi Farah, Mike Goldby, Manor Grunewald, Lucy Kim, Torben Ribe, Amanda Ross-Ho, Dominic Samsworth, Michael Staniak.

La liberté - celle de Max Stirner - ne peut être entière que si elle ne dérive ni ne dépend d'un privilège et résulte de sa propre conquête. Il en est de même pour les notions d'unicité et de propriété.

MonChéri en tant que propriété unique, dans ce cas, est constituée par un binôme: les Galeries Valentin et Jeanroch Dard. L'unicité en question ne souligne pas l'union même, déjà acquise, mais une force poursuivant ses propres critères de validité.

Les principes actifs de cette «nouvelle propriété» sont variés et inhabituels en raison de la sélection, et transversaux grâce aux corrélations entre les nombreuses oeuvres exposées. Ces éléments visent à la conquête d'une nouvelle identité. Une expérience unique sans luxe ni luxation, en dehors de toute notion de mode ou de simple passe-temps, née d'un grand désir d'expérimenter, sans condition.

Voici les coulisses d'un spectacle commençant à s'animer, tel un instrument d'unification.

Pour ceux qui n'ont pas encore goûté au «célèbre chocolat» ou pour ceux qui n'y ont pas encore assez profité au cours du premier rendez-vous YEAH AND LOOK WHERE IT GOT US!, voici une autre occasion s'offrant à vous avec le nouveau MonChéri en de nouvelles déclinaisons, autant que celles des oeuvres exposées. Pour le moment et pour une question de suspense nous pouvons seulement révéler le nom des ingrédients sans la recette ni les quantités.

BIEN OU BIEN ?:

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Domenico de Chirico

# BIEN OU BIEN ?

11.06 - 31.07.2014

Vrijheid - volgens Max Stirner - kan niet volledig zijn als ze niet afgeleid is of afhankelijk is van een voorrecht en een gevolg is van haar eigen verovering. Dit geldt eveneens voor begrippen als uniciteit en eigendom.

MonChéri als unieke hoedanigheid, in dit geval, bestaat als een paar: de Galeries Valentin en Jeanroch Dard. Het unieke in kwestie benadrukt niet de unie zelf, die reeds verworven is, maar een kracht die zijn eigen geldigheidsvoorwaarden nastreeft.

De werkzame bestanddelen van deze nieuwe hoedanigheid zijn gevarieerd en bijzonder omwille van de selectie van de verschillende tentoongestelde werken, en transversaal dankzij de correlaties tussen deze werken. Deze elementen zijn bedoeld om een nieuwe identiteit te veroveren. Een unieke ervaring, zonder luxe noch versterking, zonder enige notie van mode of tijdverdrijf, ontstaat uit een grote zucht om te experimenteren zonder enige voorwaarden.

Ziehier de backstage van een spektakel dat tot leven begint te komen, als een instrument van de eenwording.

Voor diegenen die nog niet hebben geproefd van de «beroemde chocolade» of voor diegenen die niet genoeg hebben geprofiteerd tijdens de eerste afspraak YEAH AND LOOK WHERE IT GOT US!, dringt zich hier een andere mogelijkheid op met de nieuwe MonChéri in andere uitvoeringen, evenals de tentoongestelde werken. Om de spanning erin te houden kunnen we momenteel slechts de namen van de ingrediënten onthullen, zonder het recept noch de hoeveelheden.

## BIEN OU BIEN ?

Gabriele Beveridge, Aline Bouvy, Hamishi Farah, Mike Goldby, Manor Grunewald, Lucy Kim, Torben Ribe, Amanda Ross-Ho, Dominic Samsworth, Michael Staniak.

La libertà - quella di Max Stirner - per essere veramente tale, non può né derivare né dipendere da una concessione altrui, ma deve essere il frutto di una propria conquista. Così è esattamente anche per l'unicità e, infine, per la proprietà.

MonChéri: proprietà. L'unico, in questo caso, è costituito da un binomio: Galerie Valentin e Galerie Jeanroch Dard. L'unicità in questione non sottolinea l'unione stessa, già data per scontato, ma la forza dell'unione che persegue criteri propri di validità.

I principi attivi di questa «nuova proprietà» sono svariati e insoliti per via della selezione e obliqui per le fluide correlazioni che si sviluppano tra le molteplici opere in mostra. Questi elementi sono volti alla conquista di una nuova identità. Un unicum che non prevede né lusso né lussazione, nessun atteggiamento trendy né passatempi troppo umani.

C'è solo una grande voglia di sperimentare, incondizionatamente.

E' questo, dunque, il retroscena di una spettacolarità che inizia a vibrare e che è strumento di unificazione.

Per chi non avesse ancora gustato «il famoso cioccolatino» o per chi non lo avesse fatto abbastanza, durante il primo appuntamento YEAH and LOOK WHERE IT GOT US!, ecco un'altra occasione pronta ad offrirvi il nuovo MonChéri in più varianti, tante quante quelle delle opere in mostra. Per il momento e per questioni di suspense possiamo solo rivelarne nome e ingredienti ma non tecniche e quantità.

## BIEN OU BIEN ?:

Gabriele Beveridge, Aline Bouvy, Hamishi Farah, Mike Goldby, Manor Grunewald, Lucy Kim, Torben Ribe, Amanda Ross-Ho, Dominic Samsworth, Michael Staniak.

Domenico de Chirico

# Gabriele Beveridge



**Gabriele Beveridge**

*By mistake or design*

2014

copper, glass, sun-faded poster, steel

100 x 160 cm / 39,3 x 63 in.

**MONCHÉRI**

67 rue de la Régence - 1000 Bruxelles  
info@moncheri.co - www.moncheri.co

# Gabriele Beveridge

Gabriele Beveridge is a London-based artist who creates two-dimensional and three-dimensional collages and installations using sun-faded images and a variety of natural and man-made objects. Through framing, balancing and propping, these disparate elements are brought into precisely constructed but open-ended dialogues. Materials such as sand, copper and marble rub up against the seductive sheen of cosmetics, suggesting poetic associations, psychological states, and a heightened awareness of the surfaces that surround us.

Beveridge (b.1985, Hong Kong) studied BA Photography at Falmouth College of Arts, and graduated with an MA in Fine Art Media from the Slade School of Fine Art in 2010. Her last solo exhibitions were organized at Elizabeth Dee, New York (2014), Zabłudowicz Collection, London (2014), Outpost, Norwich (2013), Rod Barton, Rotterdam (2012).

Recent group exhibitions include *Pre-Pop to Post-Human: Collage in the Digital Age*, Hayward Touring, London (2014), *Comrades of Time*, Cell Project Space, London (2013), *The Stand In (or A Glass of Milk)*, Public Fiction, Los Angeles (2013), *Used Photocopier, HOTEL*, London (2012), *Journey Without a Map*, Marion Scharmann Gallery, Cologne (2012).

Gabriele Beveridge crée des collages et des installations en deux et trois dimensions, à base d'images délavées par le soleil ainsi que divers objets naturels et artificiels. Grâce à des cadres soutenus en équilibre, ces éléments disparates sont engagés dans un dialogue à la fois ouvert et strictement délimité. Des matériaux tels que le sable, le cuivre et le marbre jouent des coudes contre la brillance séduisante des cosmétiques, évoquant des liens poétiques, des états psychologiques, et un niveau de perception élevé des surfaces qui nous entourent.

Beveridge (née en 1985, Hong Kong) a suivi ses études à Falmouth College of Arts, et Slade School of Fine Art. Ses dernières expositions personnelles ont été organisées chez Elizabeth Dee, New York (2014), Zabłudowicz Collection, Londres (2014), Outpost, Norwich (2013), Rod Barton, Rotterdam (2012).

L'on compte parmi ses expositions collectives récentes : *Pre-Pop to Post-Human: Collage in the Digital Age*, Hayward Touring, Londres, (2014), *Comrades of Time*, Cell Project Space, Londres (2013), *The Stand In (or A Glass of Milk)*, Public Fiction, Los Angeles (2013), *Used Photocopier, HOTEL*, Londres (2012), *Journey Without a Map*, Marion Scharmann Gallery, Cologne (2012).

# Gabriele Beveridge

Born in 1985, Hong Kong

Lives and works in London, UK

## Solo Exhibitions

- 2014 Elizabeth Dee, New York, US (upcomming)  
Zabludowicz Collection, London, UK
- 2013 *Incidental Healer*, Van Horbourg, Zurich, CH
- 2012 *Newly Laundered Smile*, Rod Barton, London, UK  
*In a normal world I'd be there*, Outpost, Norwich, UK  
Art Rotterdam, Rod Barton, Rotterdam, NL
- 2010 *The Conspiracy*, Supplement, London, UK

## Selected Group Exhibition

- 2014 *BIEN OU BIEN?*, monCHÉRI, Brussels, BE  
*Pre-Pop to Post-Human: Collage in the Digital Age*, Hayward Touring, London, UK  
*Mystic Fire*, Paradise Row, London, UK  
*Display*, University of Connecticut Contemporary Art Galleries, US  
*Shakti*, Brand New Gallery, Milan, IT  
Art Brussels, Elizabeth Dee Gallery, Brussels, BE  
*La Chose Encadree*, Glasgow International, Scotland, UK
- 2013 *Comrades of Time*, Cell Project Space, London, UK  
Art Basel Miami, Elizabeth Dee Gallery, Miami, US  
FIAC, Elizabeth Dee Gallery, Paris, FR  
Group Show, Chewday bar, Berlin, DE  
*Desire*, Yancey Richardson Gallery, New York, US  
*Degrees of Separation*, Galerie Jeanroch Dard, Paris, FR  
Frieze Art Fair, Elizabeth Dee Gallery, New York, US  
*The Stand In (or a Glass of Milk)*, Public Fiction, Los Angeles, US  
*Post Culture*, Elizabeth Dee Gallery, New York, US  
Group exhibition, Ceri Hand Gallery, London, UK  
*Black Rabbit White Hole*, Samuel Freeman Gallery, Los Angeles, US  
*Physical and Virtual Bodies*, Arnhem Museum of Modern Art, NL  
*Beyond the object*, Brand New Gallery, Milan, IT
- 2012 *House of Voltaire*, London, UK  
*Used Photocopier*, HOTEL, London, UK  
*Journey without a Map*, Marion Scharmann Gallery, Cologne, DE  
*Inside the Whale*, Gallery FaMa, Verona, IT  
*Entrance Entrance*, Temple Bar Gallery, Dublin, EI  
*No More Icons*, Blackfriars Hoarding, London, UK  
Art Brussels, Gallery FaMa, Brussels, BE  
NADA Cologne, Rod Barton, Cologne, DE
- 2011 *Dazed and Confused*, Whitechapel gallery Emerging Artist Award, London, UK  
*The Rise and Fall of Matter*, David Roberts Arts, Foundation Collective, London, UK  
*Off-Site*, 19 Great Sutton Street, London, UK  
*Gabriele Beveridge, Tomas Downes, Stuart Elliot*, Rod Barton, London, UK  
*Re-read*, Assembly, London, UK
- 2010 *Legacy*, L.I.U, London, UK  
*ResoVision*, Frieze Art Fair, London, UK

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*Slade MA Show*, Slade School of Art, London, UK  
Kunstvlaai, Amsterdam, NL

2009 *Statues Die Too*, North Terrace, London, UK  
*Starting with a Photograph*, Michael Hoppen Gallery, London, UK

# Aline Bouvy



Aline Bouvy

*Toi pas lui*

2014

Digital pigment print on RC paper with protective film mounted on aluminium  
edition of 2 + 1 AP

120 x 165 cm / 47,2 x 65 in.

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# Aline Bouvy

Aline Bouvy's aesthetic investigations into various techniques such as collage, moulding or bronze casting generally revolve around the issue of taboos, mainly those related to the body. Freedom and questioning conventional decorum are at the core of this work, which does not intend to shock but to highlight desire in a living, transgressive way. Masquerading as kitsch incongruity, Bouvy's work features a range of figures of varying indecency, switching boldly between desire and repulsion.

As such, there is a vital connection between her work and the Figurative genre – or gender. Through a painstaking process, the artist collects and creates symbols linked to sexualisation, body orifices, as well as vague, suggestive shapes, substances, organs, neither fully identifiable nor utterly foreign.

Aline Bouvy (b.1974, Luxembourg) studied at Jan van Eyck Academie, Maastricht, and Ecole de Recherche Graphique, Brussels. Recent solo shows include : Espace d'Arts Plastiques Madeleine Lambert, Vénissieux (2014), NICC, Brussels (2013), Nosbaum & Reding, Luxembourg (2011), EMAF ArtBox, Osnabrück (2010), Edition Populaire, Antwerp (2010), Wendy Cooper Gallery, Chicago (2006), Palais des Beaux-Arts, Bruxelles (2006). Her work has been exhibited internationally at among others : Komplot, Mexico (2014), Karlin Studios, Prague (2013), Center for Contemporary Art, Rotterdam (2012), Le Commissariat, Paris (2012).

Les explorations esthétiques d'Aline Bouvy sur des techniques aussi diverses que le collage, le moulage ou la fonte de bronze ont généralement un point de départ unique : la question des tabous, principalement les tabous liés au corps. La liberté et le refus des convenances sont à la base de ce travail, qui n'a pas pour programme la provocation mais plutôt la mise en évidence vivante et transgressive du désir. Sous les allures du kitsch et de l'incongruité, le travail d'Aline Bouvy met en scène un éventail de figures plus ou moins indécentes, passant hardiment du désir à la répulsion. Son travail appartient donc de manière vitale au « genre » de la figuration. L'élaboration est lente, l'artiste collecte ou fabrique des signes, ceux de la sexualisation, des orifices corporels, mais également des formes vagues et évocatrices, matières ou organes, ni tout à fait identifiables, ni tout à fait étrangères.

Aline Bouvy (née en 1974, Luxembourg) a suivi ses études à l'Académie Jan van Eyck, Maastricht, ainsi qu'à l'Ecole de Recherche Graphique, Bruxelles. Des expositions personnelles ont été organisées à l'Espace d'Arts Plastiques Madeleine Lambert, Vénissieux (2014), NICC, Bruxelles (2013), Nosbaum & Reding, Luxembourg (2011), EMAF ArtBox, Osnabrück (2010), l'Édition Populaire, Antwerp (2010), Wendy Cooper Gallery, Chicago (2006), Palais des Beaux-Arts, Bruxelles (2006). Son travail a fait exposé dans de nombreuses expositions collectives à l'international, Komplot, Mexico (2014), Karlin Studios, Prague (2013), Center for Contemporary Art, Rotterdam (2012), Le Commissariat, Paris (2012).

# Aline Bouvy

Born 1974 in Brussels

Lives and works in Brussels

## Solo Exhibitions

- 2014 *Forme et Langage de l'Empathie*, Espace d'Arts Plastiques Madeleine Lambert, Vénissieux, FR
- 2013 *It tastes like shit, it is shit, want a toothbrush*, NICC, Brussels, BE
- 2011 *Sharp Dull*, Nosbaum & Reding, Luxembourg, LU
- 2010 *Venusia*, EMAF ArtBox, Osnabrück, DE  
*Ne t'inquiète pas, je ne te veux aucun bien*, l'Édition Populaire, Antwerp, BE  
*Heat in coupling*, La Chaussette, Brussels, BE
- 2009 *Peripatetics, vagabonds and other shapes*, Le Temple, Paris, FR  
*Venusia*, Volume Projects, London, UK  
*Aporie de la peur*, Établissements d'en face projects, Brussels, BE
- 2008 *Joven y Brillante*, Veals & Geeks, Brussels, BE
- 2007 *Venusia*, Zoo Galerie, Nantes, FR  
*Aline Bouvy / John Gillis*, Nosbaum & Reding, Luxembourg, LU  
*New Beat*, International Project Space, Birmingham, UK
- 2006 *My Other Cunt*, 404 arte contemporanea, Napoli, IT  
*Another drenched night at the Pagano club*, aliceday, Brussels, BE  
*You never cry with just one eye*, Wendy Cooper Gallery, Chicago, US  
*Acid on my Sphinx*, Palais des Beaux-Arts, Brussels, BE
- 2005 *Sonia Versace*, Galerie Kuttner Siebert, Berlin, DE  
*Perry-ism*, Nosbaum & Reding, Luxembourg, LU
- 2003 Galerie Damasquine, Brussels, BE
- 2001 *To a severe mathematics*, Gesellschaft für Aktuelle Kunst, Bremen, DE
- 2000 *Episode 01: Descriptions*, Jan van Eyck Academie, Maastricht, NL

## Selected Group Exhibition

- 2014 *My legs up and exposed to the world my bottom under the jean-trousers*, Nosbaum & Reding Projects, Luxembourg, LU (upcoming)  
*BIEN? OU BIEN!*, monCHÉRI, Brussels, BE  
*Obliteration Devices*, IMT Gallery, London, UK  
*Are You Thinking About Atlantis?*, Parallel, Oaxaca, MEX  
*Material Art Fair*, Komplot, Mexico, MEX  
*Acid Rain*, Island, Brussels, BE
- 2013 *Mercury Retrograde: Animated Realities*, Karlin Studios, Prague, CZ  
*Found in Translation, Chapter M*, Nathalie Guiot & Thalie Art Project, Brussels, BE  
*Black and Vases - YEAR exhibition 2013*, Philippe Van Wolputte at Komplot, Brussels, BE  
*Mercury Retrograde: Animated Realities*, Stephan Stoyanov Gallery, New York, US  
*The Long Leash*, Wolke, Brussels, BE  
*Portraits?*, Galerie Nosbaum & Reding, Luxembourg, LU
- 2012 *Marbled Realms - A project by Tom Godfrey*, The Modern Institute, Glasgow, UK  
*Midpoint #1*, Café Midpoint, Brussels, BE

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- Skippy Gang Archange*, Le Commissariat, Paris, FR  
*Plastique Fantastique: There is not and never has been anything to understand*, ASC Gallery, London, UK  
*Prince at the Forum*, Beacon Arts Building, Los Angeles, US  
*Campo Campo*, OUI OUI !!!, Campo&Campo, Antwerp, BE  
*Le Centre Aéré*, Jardin de l'École Nationale Supérieure d'Art de Nancy, Nancy, FR  
*Celluloïd Brushes*, Witte de With – Center for Contemporary Art, Rotterdam, NL
- 2011 *Anonymously Yours*, Galerie Observatoire - Maison Grégoire, Brussels, BE  
*Found in Translation, Chapter L*, Casino Luxembourg - Forum d'Art Contemporain, Luxembourg, LE
- 2010 *Aline Bouvy / John Gillis + Patrice Gaillard & Claude*, La Chaussette, Brussels, BE  
*PPP & Ensoriaanse Mars op Oostende*, Mu.zee, Oostende, BE  
*Rien de politique ...*, Komplot, Brussels, BE  
*A stranger's window*, Nottingham Castle & Museum, Nottingham, UK
- 2009 *Mercury Retrograde: Animated Realities*, Bay 12 Gallery, Austin, Texas, US  
*VIDEO\_DUMBO*, D.U.M.B.O, Brooklyn, NY, US  
*Opération Tonnerre*, Mains d'Oeuvres, Paris, FR  
*Dark Pearl*, La Générale, Paris, FR  
*Venusia*, Volume Projects, London, UK  
*I love the Benelux*, Virgil de Voldère Gallery, New York, US  
*Videonale 12*, Kunstmuseum Bonn, DE
- 2008 *Architecture of Survival*, Outpost and Art2102, Los Angeles, US  
*Un-scene*, Wiels, Centre for Contemporary Art, Brussels, BE  
*From Love, with Brussels*, Van Abbemuseum, Eindhoven, NL  
*Optica*, Festival Internacional de Videoarte, Gijon, ES  
*Second\_Nature*, Domaine départemental de Chamarande, Chamarande, FR  
*Young identities - Global Youth*, Kunsthalle Dominikanerkirche, Osnabrück, DE  
*Publish and be damned*, Goethe Institut New York, New York, US  
*Decoder*, Contemporary Art Center (CAC), Vilnius, LT  
*Gravity*, Coleccion Ernesto Esposito, Artium, Centro Museo Vasco de Arte Contemporaneo, Vitoria, ES  
*Monsieur Jean-Paul recevra*, Observatoire galerie - Maison Grégoire, Brussels, BE  
*Losing Control*, De Garage, Cultuurcentrum, Mechelen, BE
- 2007 *The parallax crew*, Nosedella.due, Bologna, IT  
*Artz Attack*, Plan B, Brussels, BE  
*Decoder, Contour 2007*, 3rd biennial for video art, Mechelen, BE  
*Summer show*, aliceday, Brussels, BE  
*Gest: Future Criticism*, Kingston University, London, UK  
*Nosbaum & Reding @ Artnews Projects*, Artnews Projects, Berlin, DE  
*Come over to my house to see my album*, Maison Grégoire, Brussels, BE  
*What glue do you use?*, Atelier Cardenas Bellanger, Paris, FR
- 2006 *Not Yet Night*, The Embassy, Edinburgh, UK  
*L'Été Photographique de Lecture*, Lecture, FR  
*Writing in Strobe*, Dicksmith Gallery, London, UK
- 2005 *Slim Volume Poster Publication*, Fortescue Avenue/Jonathan Viner, London, UK  
*SV05*, Studio Voltaire, London, UK  
*Le canard était toujours vivant*, Abbaye Saint-André, Centre d'Art Contemporain, Meymac, FR
- 2004 *No Friture, Die junge belgische Szene*, Kunstverein Mannheim, DE  
*Not Yet Night*, The Ship, London, UK  
*AXXXPRESSUNIZM*, Vilma Gold, London and aliceday, Brussels, BE  
*Bande Annonce*, aliceday, Brussels, BE  
*Vollevoix*, Festival Maïs, Bâtiment van der Borcht, Brussels, BE
- 2003 *First Glance*, Galerie Kuttner Siebert, Berlin, BE  
*Hurts so good*, Contemporary Art Center, Vilnius, LT

- 2002 *Freespace 3*, Z33, Hasselt, BE  
*Belgian Focus*, Argos Film Festival, Argos, Brussels, BE  
*The music in me: Concerting* an exhibition, KSA:K, Chisinev, MD and Gesellschaft für Aktuelle Kunst, Bremen, DE  
*The idea is good but the world isn't ready for it yet*, Alias, Taverne des Beaux-Arts, Brussels, BE
- 2001 *The air palpably thickens as soon as the Californian hairdresser walks in*, Marres, Centrum voor Beeldende Kunst, Maastricht, NL
- 2000 *Unfortunately last sunday afternoon...*, Museum Het Domein, Sittard, NL  
*Open Nights*, Jan van Eyck Akademie, Maastricht, NL

# Hamishi Farah



Hamishi Farah

*I want to be so physically large it would be impossible for me not to be Prime Minister*

2014

acrylic on board

125 x 85 cm / 49,2 x 33,4 in.

# Hamishi Farah

Hamishi Farah is a grey identifying post Somali-Australian artist practicing in Melbourne. Painting as a platform to look @ & around the physicality of digital images in an accelerated and image saturated discourse. IRL art production and .jpg economy as out of sync AV leaving a physical object as ephemera. Microblogging going macro, a misstep into the poetics of digital space, 'the feed' or 'stream' as anthology. Hamishi is an approachable 6'1" and can be reached @hamishis. Hamishi also is a deft painter, and his internet-affixed musings on image saturation flirt with graphic art in painterly form. Google Chrome sofas, Skype armchairs, Homer Simpson, Photoshop canvases and, perhaps most fascinatingly, painted brush strokes. He brings the physical to the ephemeral, the ephemeral to the physical. In a world where our zeros and ones are increasingly intertwined with our tangible selves, Hamishi Farah's avant garde fantasies are probably more rooted in Realism than one may first thing.

Hamishi Farah (b.1991, Australia) has had since 2012 participated at several solo exhibitions at West Space (2014), Blackarprojects (2014), Paradise Hills Gallery (2012) in Melbourne. His work has been included in group shows for RMIT Design Hub, Melbourne (2014), Digital Art Biennale, São Paulo/Online (2013), Breeze Block Gallery, Portland (2012).

Hamishi Farah, artiste de Melbourne qui s'identifie comme métis post-somalien, fait appel à la peinture comme plateforme pour observer et faire le tour de la qualité physique de l'image numérique au sein d'un discours accéléré et saturé d'images. La production hors-ligne couplée à l'économie du JPEG à la manière d'un flux audiovisuel désynchronisé laisse place à un objet physique éphémère. L'évolution du micro-blog vers le macro-blog, faux-pas vis-à-vis de la poésie de l'espace numérique, avec le « flux » ou le « flot » comme anthologie. Hamishi, 185 cm, facilement approchable, peut être contacté sur @hamishis.

Hamishi est par ailleurs un peintre dont les recherches en saturation de couleurs, exposées sur l'Internet, flirtent avec l'art graphique et les formes picturales : canapés Google Chrome, fauteuils Skype, toiles Photoshop ou Homer Simpson et, plus fascinant encore, d'authentiques coups de pinceaux. Il insuffle le physique dans l'éphémère, l'éphémère dans le physique. Dans un monde où nos données binaires sont de plus en plus enchevêtrées avec notre être, les fantasmes avant-garde de Farah sont sans doute plus ancrés dans le réalisme qu'on ne s'y attendrait.

Hamishi Farah (né en 1991 en Australie) a depuis 2012 participé à plusieurs expositions collectives : RMIT Design Hub, Melbourne (2014), Digital Art Biennale, São Paulo/Online (2013), Breeze Block Gallery, Portland (2012). Son travail a fait l'objet d'expositions personnelles au West Space (2014), Blackarprojects (2014) et Paradise Hills Gallery (2012) à Melbourne.

# Hamishi Farah

Born in 1991, Melbourne, Australia  
Lives and works in Melbourne, Australia

## Solo Exhibitions

- 2014 *Just Paintings*, with George Egerton Warburton & Helen Johnson, West Space, Melbourne, AU  
*Albeit tho*, Blackarprojects, Melbourne, AU
- 2012 *Nothing Special*, Paradise Hills Gallery, Melbourne, AU

## Selected Group Exhibition

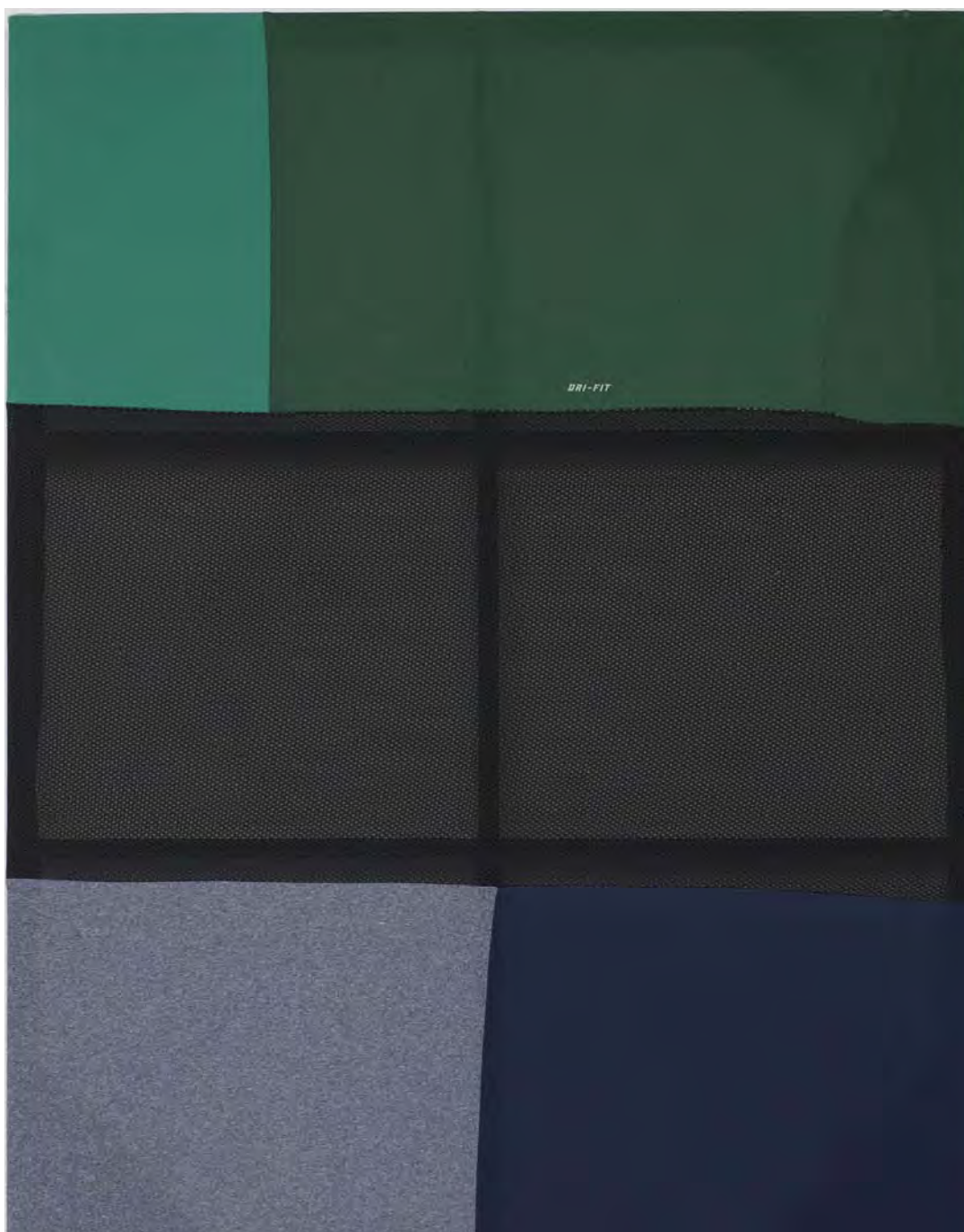
- 2014 *BIEN OU BIEN?*, monCHÉRI, Brussels, BE  
*All At Once All of The Time*, RMIT Design Hub, Melbourne, AU
- 2013 *Surfers' Paradise*, South Wharf/Online, Melbourne, AU  
*The Wrong: Digital Art Biennale*, São Paulo/Online, BR  
*Ctrl Paste*, New Low, Melbourne, AU  
*Full Court Press*, Artereal Gallery, Sydney, AU  
*Heat*, Backwoods Gallery, Melbourne, AU  
*K.O.M.A 6*, Mild Manners, Brisbane, AU  
*BYOB*, RMIT Design Hub, Melbourne, AU  
*Sugar Mountain Festival*, The Forum Theatre, Melbourne, AU
- 2012 *Space//Form*, Breeze Block Gallery, Portland, US  
*New Utopia*, Gallery 13, Melbourne, AU
- 2011 *11/11/11*, Fecal Face Dot Gallery, San Francisco, US  
*Triple Double*, The Mill, Launceston, Tasmania, AU  
*Hand Drawn Boom*, Paradise Hills Gallery, Melbourne, AU
- 2010 *7 Rooms*, Direktorenhaus, Berlin, DE

## Curation

- 2013 *MCA Art Bar: Alaska Projects*, Museum of Contemporary Art, Sydney, co-curator with Alaska Projects and Alana Kushnir  
*Surfers' Paradise*, South Wharf/Online, Melbourne, assistant curator with with Joe Hamilton
- 2012 *Sup Brow*, Gallery 13, Melbourne, AU



# Mike Goldby



Mike Goldby

*Stretch 23 (Tri-colour Dri-Fit 2)*

2014

activewear jerseys, acrylic, wood

121 x 91 x 2,5 cm / 48 x 36 x 1.5 in.

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# Mike Goldby

Mike Goldby investigates structures of trend, hype and branding. Trend has the power to define social and cultural codes that become normal (no matter how fleeting) and hype mobilizes desire to proliferate these trends. These levels of power can be exercised on any scale. In *Stretch*, the current western fashion trend of activewear, and its simultaneous appropriation from and subsumption into streetwear is tested by reconfiguring and stretching these materials to a further point. Brands like Nike and Adidas have pervasive qualities and strength in individual identity construction and are folded into an individual's personal brand as raw material-stretch becomes an exercise in testing a trend or brand's strength in a newly configured form.

Recent solo shows include Jr. Projects and Tomorrow Gallery in Toronto. Mike Goldby has participated to several group exhibitions at Galleria Massimo De Luca, Venice (2014), Annarumma Gallery, Naples (2014), The Independent, New York (2014), Museum of Contemporary Canadian Art, Toronto (2012).

Mike Goldby étudie la manière dont se structurent les tendances, la médiatisation et les stratégies des marques. Une tendance est capable de définir des codes sociaux et culturels qui deviennent ensuite la norme (aussi éphémère soit-elle) tandis que la médiatisation mobilise le désir de proliférer cette tendance. Ces niveaux de pouvoir peuvent s'exercer quelle que soit l'échelle. Avec *Stretch*, la tendance actuelle dans les vêtements de sport – son appropriation depuis la mode streetwear et, simultanément, son affirmation au sein de celle-ci – est mise à l'épreuve à travers une reconfiguration et un étirement de ces matériaux au-delà de leur état nominal. Des marques telles que Nike ou Adidas possèdent des qualités de persuasion et une force au niveau de la construction de l'identité de l'individu qui sont enchevêtrées dans la marque personnelle de l'individu en tant que matériau brut. *Stretch* devient ainsi un exercice de mise à l'épreuve d'une tendance ou de la force d'une marque sous une forme nouvellement configurée.

Ses dernières expositions personnelles ont été organisées chez Jr. Projects et Tomorrow Gallery à Toronto. Mike Goldby a également participé à plusieurs expositions collectives à la Galleria Massimo De Luca, Venise (2014), Annarumma Gallery, Naples (2014), The Independent, New York (2014), Museum of Contemporary Canadian Art, Toronto (2012).

# Mike Goldby

Born in 1991, Toronto, Canada  
Lives and works in New York, US

## Solo Exhibitions

2014 *Stress Sketch*, Jr. Projects, Toronto, CA

2013 *Premier Life*, Tomorrow Gallery, Toronto, CA

## Selected Group Exhibition

2014 *BIEN OU BIEN?*, monCHÉRI, Brussels, BE  
*Different Things from Different Places*, Annarumma Gallery, Naples IT  
*Interferenze: for an accelerated culture*, Galleria Massimo De Luca, Venice, IT  
*Untitled*, The Independent, New York, US

2013 *Grid Systems 2013*, Art Metrople, Toronto, CA  
*The Coffin Factory*, 97 Niagara, Toronto, CA  
*SPIT*, The Leslie Spit, Toronto, CA  
*From The Cloud*, Video in Cyberspace (Screening), Brooklyn, NY, US  
*All That Is Solid Melts Into Air, Vista--Suite*, Elephant and Castle, Shopping Center, London, U.K.  
*From The Cloud*, Video in Cyberspace (Screening), Providence, US

2012 *BYOB Glasgow*, The Glue Factory, Glasgow, UK  
*Grunge Texture*, XPACE Cultural Center, Toronto, CA  
*BYOB II*, Museum of Contemporary Canadian Art, Toronto, CA  
*D--LINK Speed Show*, Net Plaza, Toronto, CA

2011 *Clinic Presents: Double Launch*, The Amersham Arms, London, UK  
*Free 4 All, Barmecidal Projects*, Butcher Gallery, Toronto, CA  
*Info Bomb*, Nrmal Festival, Monterrey, Mexico, MX  
*Byob Toronto*, Gallery TPW, Toronto, CA

# Mannor Grundwald



Manor Grunewald  
*Life's a Beach-pattern*  
2013  
laquer, UV print on wood  
180 x 120 cm / 70,8 x 47,2 in.

# Mannor Grundwald

Manor Grunewald considers himself first and foremost as a painter, although he is also active in the fields of sculpture, installation and prints. His work is characterised by the constant analysis of the development of the pictorial in our daily environment. He finds and collects the sources of his images everywhere in daily life: in newspapers, advertising, books, comics, digital media and even illustrations of biological microcosms and macrocosms. His image archive serves as a source of inspiration, and his found pictorial material is often altered, partially on purpose and in some cases arbitrarily, by copying, enlarging or collaging. The artist thus creates new pictorial information, which is largely free of cognitively controlled processes and which reveal the unfamiliar, allowing this to become the content of his painting.

In these recent works, his painting is concerned with the optics, visual conformity, imperfection and arbitrariness of the phenomenon of the black-and-white copy. On the canvases are superficially dark colour gradients, which, like the "colour" produced by a black-and-white photocopy machine, oscillate between shades of black, grey, violet and dark blue. The artist also transfers onto his canvases the "blackening", distortion and layering of the photocopy process, which leads to colour stains and reflections.

Manor Grunewald (b. 1985, Germany), is fellow until 30 June 2014 in the International Studio and Curatorial Program (ISCP) in New York. Recent solo exhibitions include Heimat projectspace, Antwerp (2014), Chaplini gallery, Cologne (2013), Volta 9, Basel (2013), Highlight Gallery, San Francisco (2012). His work has been included in many group shows such as SuperDakota Gallery, Brussels (2014), Gallery Fortlaan 17, Ghent (2014), The White House Gallery, Leuven (2013), Hermitage Museum, Amsterdam (2011).

Manor Grundwald se considère avant tout comme peintre, même s'il intervient également dans les domaines de la sculpture, de l'installation et de l'estampe. Son travail se caractérise par une analyse continue du développement pictural dans notre environnement quotidien. Il collectionne des images dont les sources proviennent de tous les recoins de la vie quotidienne : journaux, publicités, livres, bandes dessinées, médias numériques, voire illustrations de microcosmes ou de macrocosmes biologiques. Son archive d'images lui sert de source d'inspiration, et sa matière première d'imagerie trouvée se retrouve souvent modifiée, parfois exprès, parfois de manière aléatoire, à travers la copie, l'agrandissement ou le collage. L'artiste crée ainsi de nouvelles informations graphiques qui s'affranchissent dans la mesure du possible de toute démarche sujette à la cognition, révélant l'inconnu pour en faire le contenu de l'œuvre.

Dans cette nouvelle série, sa peinture se penche sur l'optique, la conformité visuelle, l'imperfection et les phénomènes aléatoires de la copie noir et blanc. Sur la toile, des dégradés de teintes superficiellement sombres, à l'instar de la « couleur » obtenue par une photocopieuse noir et blanc, oscillent entre tons de noir, gris, violet et bleu foncé. L'artiste effectue par ailleurs des transferts sur toile du « noircissement », de la distorsion et des effets de couches liés au processus de photocopie, entraînant ainsi des taches et des reflets colorés.

Manor Grunewald (né en 1985, Allemagne), est boursier de l'International Studio and Curatorial Program (ISCP) de New York. Ses expositions personnelles récentes furent organisées à l'Heimat projectspace, Antwerp (2014), Chaplini gallery, Cologne (2013), Volta 9, Basel (2013), Highlight Gallery, San Francisco (2012). L'artiste a participé à de nombreuses expositions collectives, parmi lesquelles: SuperDakota Gallery, Bruxelles (2014), Gallery Fortlaan 17, Ghent (2014), The White House Gallery, Leuven (2013), Hermitage Museum, Amsterdam (2011).

# Mannor Grundwald

Born in 1985, Germany

Lives and works in Ghent, Belgium

## Solo and Two-Person Exhibitions

- 2014 *Organicmess*, Ludlow Studios, New York  
*The Man That Bends Rivers*, Heimat projectspace, Antwerp, BE
- 2013 *Unhelpful Hunt (Ze hat is not mine - I'm just trying it on for size)*, Chaplini gallery, Cologne, DE  
*One day she hears her voice calling her to the attic*, Volta 9 Basel, CH  
*Life's a beach and then you die*, Gallery Fortlaan 17, Ghent, BE
- 2012 *Veil of the invisible one*, Ricou Gallery, Brussels, BE  
*You know I'm a gambler*, (with Peter Puype), Turnhout, BE  
*Up to maximum freedom, or down to the ant heap*, Highlight Gallery, San Francisco, US  
*Knock knock, who's there?*, Volta Contemporary art fair, New York, US  
*The bold days of our neighbours beautiful life*, Salon Blanc, Oostende, BE
- 2011 *I always wanted to be David Copperfield, but i turned out to be a Painter*, Gallery Fortlaan 17, Ghent, BE  
*Image Storage*, *Frightening Facts Of The New*, Arco Madrid, ES
- 2010 *Time is a Hard Master*, Beursschouwburg, Brussels, BE  
*Be confused with an utopia of crappy souls reaching out for fingerfood and love boat rips*, (with Lieven Segers), projectspace Wiels, Brussels, BE  
*Fools From The Same Kingdom*, (with Simon Laureyns), The Pub City Antwerp, BE  
*The battery of perpetual youth*, K&K Gallery, Brussels, BE  
*Friendly Fire*, Secondroom, Antwerp, BE
- 2009 *Propose a course of action*, a solution to an issue, or questions for further study, Gallery Fortlaan 17, Ghent, BE  
*Believe it or not*, Bogardenkapel, Bruges, BE
- 2006 *Selected works*, Arpooz, Ghent, BE  
*Golce & Mabana*, Limits, Ghent, BE

## Selected Group Exhibition

- 2014 *BIEN OU BIEN?*, monCHÉRI, Brussels, BE  
*Silvier*, SuperDakota Gallery, Brussels, BE  
*Christian Vetter, Evan Gruzis*, Manor grunewald, Ghent, BE  
*Whatbar#14*, Whatspace, New York, US  
*An Der Schanz*, Chaplini / Berthold Pott gallery, Cologne, DE  
*00:00:01 A split second*, Gallery Fortlaan 17, Ghent, BE  
*Health*, Nationale Bank Van België, Brussels, BE
- 2013 *One of a Kind*, Gallery Fortlaan 17, Ghent, BE  
*The Gunshot*, Marion De Canniere Gallery, Antwerp, BE  
*Time to pretend*, The White House Gallery, Leuven, BE
- 2012 *Provinciale Prijs Beeldende Kunst oost-Vlaanderen*, Caermersklooster, Ghent, BE  
*Collide to reunite*, 7S Gallery, Zandhoven, BE  
*Absence#presence*, Gallery Fortlaan 17, Ghent, BE
- 2011 *En Face*, Ter Dilft, Bornem, BE  
*Jong Vlaamse Meesters*, Hermitage Museum, Amsterdam, NL  
*Prix de la Jeune Peinture Belge*, Bozar, Brussels, BE
- 2010 *Recidency groupshow*, Kulturbunker, Frankfurt Am Main, DE  
*Manor Grunewald,...* "(NO)snap, Freeman Gallery, Aardenburg, NI

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- 2009 *Zennestraat 17 (2)*, Zennestraat, Brussels, BE  
*Past Present Future 2*, Gallery Fortlaan 17, Ghent, BE  
*The Ornamental Body*, Witte Zaal, Ghent, BE  
*Cruel Intentions*, Broelmuseum, Kortrijk, BE  
*Cabin Fever, Private Public collectors Shack #2*, Monumental Bornem/Antwerp, BE  
*Zennestraat 17*, Zennestraat, Brussels, BE  
*Private Public Collectors Shack #1*, CC De Schakel, Waregem, BE
- 2008 *Steven Baelen, Vadim Vosters, Manor Grunewald*, Nosbaum & Reding Gallery, Luxemburg, LU  
*Artcontest*, Blackbox, Brussels, BE  
*Past Present Future*, Gallery Fortlaan 17, Ghent, BE
- 2007 *Input Output*, De Bond, Brugges, BE  
*Drawings and Papers part 2*, Gallery Grusenmeyer, Deurle, BE
- 2006 *Gentlemen Collective*, Gallery Arpooz, Ghent, BE

# Lucy Kim



Lucy Kim  
*Routinely (Leeza Smiles)*  
2014  
oil, paint, various plastics, spray paint on wood panel  
40 x 30 cm / 16 x 12 in.

# Lucy Kim

Lucy Kim is an artist who plays games with images. The Korean-born and Massachusetts-based artist subjects referents of pop culture to forms of visual distortion. Likening her practice to a type of analogue Photoshop, she processes appropriated imagery with a keen sense of materiality, exploring how visual perception can be confounded. She often works against the latent qualities of a medium, and one can look towards the work *Parrot Figurines* (2014) as typical. Incorporating oil paint, aluminium foil and plastic, the almost sculptural treatment of the surface interferes with the viewer's ability to easily decipher the image. The creased surface dramatizes the relationship between what is represented and how it is made. Continuing with the bird motif, Kim has cast sculptures of parrots and ducks with latex, then painted and stretched the elasticated castings over stretcher bars. The resultant warping and pictorial repetitions act to camouflage the originating source to point of increasing abstraction. Viewers are asked to see two things simultaneously in Kim's work: method and content, while process and representation work against each other to disorient them. It is these formal slippages that create the compelling effect of a slapstick dysfunction. Kim has recently become represented by the New York gallery Lisa Cooley, who will be hosting her first solo exhibition in 2015.

Lucy Kim (b. 1979, Seoul), earned a BFA and a MFA in Painting from Yale University School of Art, New Haven and Rhode Island School of Design. Her work has been included in group shows at Lisa Cooley, New York (2014), Ortega y Gasset Projects, New York (2013), Wassaic Project, New York (2011) among others.

Lucy Kim joue avec les images. Née en Corée et installée dans le Massachusetts, elle applique à des éléments évocateurs de la culture populaire diverses formes de manipulation visuelle. À travers une démarche qu'elle qualifie de « Photoshop analogique », elle traite des images appropriées en témoignant d'un sens acéré de la matérialité et en explorant les manières dont on peut tromper la perception visuelle. Elle travaille souvent à l'encontre des qualités intrinsèques d'un support : on pourrait prendre son œuvre *Parrot Figurines* (2014) comme une référence dans ce domaine. En associant peinture à l'huile, feuilles d'aluminium et plastique, le traitement quasi-sculptural de la surface perturbe et complexifie toute tentative de déchiffrement de l'image par le spectateur. La surface froissée théâtralise le lien entre ce qui est représenté et la manière dont il est créé. En poursuivant sur le thème des oiseaux, Kim crée des moulages en latex de sculptures de perroquets et de canards, avant de peindre et d'étirer ces cadres élastiques sur des châssis. Il en résulte une déformation et des répétitions de formes qui procèdent à camoufler la source originale au sein d'une abstraction croissante. Le spectateur est sommé de voir deux choses dans l'œuvre de Kim : la méthode et le contenu, alors que la démarche et la représentation travaillent l'une contre l'autre pour nous désorienter. Ce sont de tels glissements formels qui créent cet effet fascinant de dysfonctionnement grotesque. Kim est depuis peu représentée par la galerie new-yorkaise Lisa Cooley, qui accueillera sa première exposition personnelle en 2015.

Lucy Kim (née en 1979 à Seoul), est diplômée de Yale University School of Art, New Haven et de Rhode Island School of Design. Son travail a été exposé dans de nombreuses expositions collectives parmi lesquelles chez Lisa Cooley, New York (2014), Ortega y Gasset Projects, New York (2013), Wassaic Project, New York (2011).



# Lucy Kim

Born in 1978, Seoul, South Korea  
Lives and works in Massachusetts, US

## Solo and Two-Person Exhibitions

- 2015 Lisa Cooley, New York, US
- 2010 *Lucy Kim and Jee Soo Lee*, Tiger Strikes Asteroid, Philadelphia, Pennsylvania, US
- 2005 *Dan Bruce/Lucy Kim*, Munson Williams Proctor Arts Institute, Utica, New York, US

## Selected Group Exhibition

- 2014 *BIEN OU BIEN?*, monCHÉRI, Brussels, BE  
*Khar Pidda (A Tribute)*, curated by Michele D'Aurizio and Gea Politi, Flash Art NY Desk, New York, US  
*We play at Paste*, Lisa Cooley, New York, US
- 2013 *Me Time*, Laconia Gallery, Boston, Massachusetts, US  
*The Sacred and Profane Love Machine*, curated by Karla Wozniak, Ortega y Gasset Projects, Queens, New York, US
- 2012 *Squeeze Machine*, curated by Jacob Rhodes, Field Projects, New York, US  
*Tops*, curated by Sun You, Open Space, Long Island City, Queens, New York, US  
*Of White*, Nuartlink, Westport, Connecticut, US
- 2011 *Chain Letter*, Samson Projects, Boston, Massachusetts, US  
*Texture.txt*, curated by Yevgeniya Baras, Regina Rex, Queens, New York, US  
*The Finishers*, curated by Ethan Greenbaum and Eric Gleason, Wassaic Project, Wassaic, New York, US
- 2010 *Mind Sets 2010*, Gallery at Haskins Research Lab, New Haven, Connecticut, US
- 2009 *Oscillate Wildly*, curated by Karla Wozniak and Linnea Paskow, Vaudeville Park, Brooklyn, New York, US  
*The Highlights*, Clemente Soto Velez Cultural Center, New York, US  
*The Best Rapper Alive*, curated by Pete Deevakul, Bushwick Starr, Brooklyn, New York, US
- 2008 *Artcrush*, presented by Jenny Jaskey Gallery, Philadelphia, Pennsylvania, US  
*Inaugural Group Exhibition*, Cabernet Initiative, Brooklyn, New York, US
- 2007 *A Bell Is A Cup Until It Is Struck*, curated by Kevin Zucker, RISD-Memorial Hall Gallery, Providence, Rhode Island, US  
*MFA Thesis Exhibition*, Yale School of Art Gallery, New Haven, Connecticut, US

## Awards and Residencies

- 2007 MacDowell Colony Artist-in-Residence, Peterborough, New Hampshire, US  
Carol Schlosberg Memorial Prize, Yale School of Art, New Haven, Connecticut, US
- 2005 Skowhegan School of Painting and Sculpture, Skowhegan, Maine, US
- 2002 Studios Midwest Visual Artist Residency Program, Galesburg, Illinois, US
- 2000 Ellen Battell Stoeckel Fellowship-Yale Norfolk Summer Program, Norfolk, Connecticut, US
- 1999 George Alden Scholarship-Rhode Island School of Design, Providence, Rhode Island, US

# Torben Ribe



Torben Ribe  
*Composition with door*  
2012  
collage on door, acrylic on canvas  
200 x 120 cm / 78,7 x 47,2 in.

# Torben Ribe

In his recent series of paintings, Torben Ribe depicts what could be called «interior situations» – though they are the kind of interiors that we would happily put behind us. Sawdust wallpapers painted with a sponge in colours such as lime green, pink or baby blue are displayed together with the utilitarian necessities we'd rather not look at: wires, ventilators, wall sockets. What is being framed here are arrangements that most of us would pay money to hide, repair or even demolish. Moreover, it turns out that these domestic fragments all have an inherent problem resulting from shoddy construction work: in one painting, mould is about to destroy the wallpaper, in another, a slimy substance clings to the surface (maybe in an attempt to create further 'creative' effects, but a cloth on the wall shows that the effort was in vain). The paintings direct our attention towards the failed attempts of some anonymous «handyman» trying to solve a specific problem, but the solution ends up creating yet another problem to be solved.

Despite the fact that Ribe's paintings depict home improvements gone wrong, it is clear that a genuine craftsmanship has been put into each of them to make the failures look authentic. The result could have been somewhat stiff, because of his efforts to be accurate and precise in the failure-making, but there is actually a sort of underlying sympathetic humour in each of them.

Torben Ribe (b.1978, Denmark) received a diploma from The Royal Danish Academy of Fine Arts, Copenhagen. Recent solo exhibitions include Galerie Hussenot, Paris (2013), IMO, Copenhagen (2012). His work has been included in group shows at Elizabeth Dee, New York (2013), Den Frie Centre of Contemporary Art, Copenhagen (2012), Institute of Contemporary Art, Copenhagen (2011).

Avec cette nouvelle série de peintures, Torben Ribe met en scène des espaces que l'on pourrait qualifier d'intérieurs, mais d'un genre que l'on n'a pas forcément envie de regarder. Des papiers peints texturés, recouverts à l'éponge de teintes vert citron, rose ou bleu ciel, sont présentés aux côtés d'appareillages fonctionnels que l'on préférerait ignorer : câbles, ventilation, prises électriques. Des assemblages que l'on voudrait généralement cacher, réparer ou détruire sont ici sublimés. Or, ces fragments domestiques sont toujours affublés d'un problème inhérent qui résulte d'une construction bancal : dans un cas, la moisissure menace d'envahir le papier peint, dans un autre, une substance visqueuse colle à la surface (peut-être dans un effort de « créativité », mais le tissu au mur démontre que l'effort a été vain). Ces œuvres attirent notre attention sur les tentatives échouées d'un bricoleur inconnu, qui essaie de résoudre un problème, mais dont la solution donne lieu à un nouveau problème à résoudre.

Si ces œuvres de Ribe mettent en scène des rénovations domestiques qui ont mal tourné, il est évident qu'il a fait appel à un artisanat bien réel pour donner à ces expériences un semblant d'authenticité. Il aurait pu en résulter une certaine raideur due à l'effort de précision et de fidélité dans la création de ces échecs, mais on ressent au contraire une forme de sympathie teintée d'humour.

Torben Ribe (né en 1978 au Danemark) est diplômé de la Royal Danish Academy of Fine Arts, Copenhague. Ses dernières expositions personnelles ont été organisées à la Galerie Hussenot, Paris (2013), IMO, Copenhague (2012). L'artiste a également participé à de nombreuses expositions collectives chez Elizabeth Dee, New York (2013), Den Frie Centre of Contemporary Art, Copenhague (2012), Institute of Contemporary Art, Copenhague (2011).

# Torben Ribe

Born 1978 in Hobro, Denmark

Lives and works in Copenhagen, Denmark

## Solo Exhibitions

- 2013 *Landscapes and Fruit*, Galerie Hussenot, Paris, FR
- 2012 *Medium sized paintings (mostly) on walls on walls*, IMO, Copenhagen, DK
- 2010 *Among Other Things*, BN 24, Hamburg, DE  
*Dust, Kiwi, Rucola*, IMO, Copenhagen, DK
- 2009 *Dummy*, Kunstmuseet Køge Skitsesamling, Køge, DK
- 2008 *Resurrection – Night of the Ghouls*, Grand Teatret, Copenhagen, DK  
*Reconsidering Everything (again)*, Bendixen Contemporary Art, Copenhagen, DK
- 2007 *Torben Ribe* (with Maiken Bent), Morsø Kunstforening, Mors, DK
- 2006 *Pimp My Horizon*, Bendixen Contemporary Art, Copenhagen, DK
- 2005 *Torben Ribe* (with René Schmidt), Galleri Tom Christoffersen, Copenhagen, DK
- 2004 *Musea Mordor*, Museumsbygningen Kunstauktioner, Copenhagen, DK

## Selected Group Exhibition

- 2014 *Right On*, Duve, Berlin, DE  
*BIEN OU BIEN?*, monCHÉRI, Brussels, BE  
*L'embarras - a sketch for an exhibition*, Toves, Copenhagen, DK  
*Present in Absentia*, Konstrådshuset, Stockholm, SE
- 2013 *Post Culture*, Elizabeth Dee, New York, US  
*Display @*, Galerie Hussenot, Paris, FR  
*FOKUS 2013*, Nicolaj Kunsthal, Copenhagen, DK
- 2012 *Painting without Paint*, David Risley Gallery, Copenhagen, DK  
*Endless Scroll Deregulated Generation*, IMO, Copenhagen, DK  
*It's Hardly Softcore*, BKS Garage, Copenhagen, DK  
*Art & Books*, Den Frie Centre of Contemporary Art, Copenhagen, DK  
*Spatium – Danish Contemporary Art*, KUMU Art Museum of Estonia, Tallinn, EE
- 2011 *Callous Hands*, Ufo Presents, Berlin, DE  
*Den rigtige vej til det forkerte sted*, Kooh-I-Nor, Copenhagen, DK  
*WORNG*, IMO, Copenhagen, DK  
*Pist Protta 1981-2031*, Overgaden – Institute of Contemporary Art, Copenhagen, DK  
*Kooh-I-Nor*, Den Frie Centre of Contemporary Art, Copenhagen, DK
- 2010 *And the Word Became Flesh*, Galleri Tom Christoffersen, Copenhagen, DK  
*Carnegie Art Award*, The Royal Academy of Fine Arts, Stockholm, SE  
*Carnegie Art Award*, National Gallery of Iceland, Reykjavik, IS
- 2009 *Verbale Pupiller*, Århus Kunstbygning, Århus, DK  
*Kontrapunkt*, Esbjerg Kunstmuseum, Esbjerg, DK  
*KURS:HØJEN*, Odsherred Kunstmuseum, Asnæs, DK
- 2008 *We came in search of immortality, but found reality*, Overgaden – Institute of Contemporary Art, Copenhagen, DK  
*Et blik på det fremmede*, Bendixen Contemporary Art, Copenhagen, DK

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- 2007 *Dengang nu snart*, Pladsen, Copenhagen, DK  
*The Suit Case Project*, The Old Library, Cardiff, Wales, UK  
*Into concrete*, Galleri Tom Christoffersen, Copenhagen, DK
- 2006 *Exportable Goods – Contemporary Art from Denmark*, Krinzinger Projekte,  
Galerie Krinzinger, Vienna, AT  
*The Known and the Unknown*, Galleri Nicolai Wallner, Copenhagen, DK
- 2005 *Club Selvsving*, Den Frie, Copenhagen, DK  
*POPOP*, the Showroom, Fabrikken for kunst og design, Copenhagen, DK  
*Changing Territories*, Knapstrupteglværk (m. PAINT OVER!), Knapstrup, DK  
*Buffet*, Første til venstre, Copenhagen, DK
- 2004 *QUAKA*, Kunstakademiets projektrum, Copenhagen, DK  
*PAINT OVER!*, Museumsbygningen Kunstauktioner, Copenhagen, DK  
*Nyt Blod*, Galleri Tom Christoffersen, Copenhagen, DK  
*KRAT*, Frederiksberg Have, Copenhagen, DK

# Amanda Ross-Ho



Amanda Ross-Ho

*Drying Rack with Developer & Fixer (Ropes)*

2011

wooden drying rack, clothespins, goldtone chains, rags, lightjet print on mounted on Sintra,  
face mounted with acrylic

127 x 156 x 59 cm / 50 x 61,4 x 23,2 in.

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# Amanda Ross-Ho

Amanda Ross-Ho's work is inspired by detritus: the clutter and remnants of daily existence, and the «negative space» of things overlooked. Ranging from sculpture, installation, painting, and photography, her work seeks to uncover the subtle beauty of coincidence and anomaly. Working from source material as diverse as newspaper articles, narcotics agency records, life aspiration manuals, and home-craft instruction booklets, Ross-Ho highlights points of cultural «intersection» to create extrinsic portraits of contemporary zeitgeist.

Throughout Ross-Ho's work is a sense of de-familiarisation and detachment, a numbing alienation contrived from everyday ephemera.

Amanda Ross-Ho (b.1975, Chicago) received a BFA from the School of the Art Institute of Chicago and an MFA from the University of Southern California. Recent solo exhibitions include Mitchell-Innes & Nash, New York (2013), Museum of Contemporary Art, Chicago (2013), Museum of Contemporary Art, Los Angeles (2012), The Approach, London (2011), Cherry and Martin, Los Angeles (2010).

The artist participated to numerous international groupshows including the Orange County Museum of Art, Newport Beach (2012), The Journal, Brooklyn (2012), Museum of Contemporary Art, Los Angeles (2012), Rubell Family Collection, Miami (2010), Museum of Modern Art, New York (2010).

L'oeuvre d'Amanda Ross-Ho s'inspire des matériaux de rebut : l'encombrement et les restes de l'existence quotidienne et le «négatif» des choses survolées. Alliant la sculpture, l'installation, la peinture et la photographie, son travail cherche à découvrir la beauté subtile de la coïncidence et de l'anomalie. Travaillant des matières aussi diverses que des articles de journaux, manuels de développement personnel et de loisirs créatifs, Ross-Ho met en évidence des « carrefours » culturels pour créer des portraits inhérents à l'esprit contemporain.

Un sentiment de dé-familiarisation et de détachement, une aliénation anesthésiante artificielle de babioles de tous les jours, marque l'ensemble de son travail.

Amanda Ross-Ho (née en 1975, Chicago) a suivi ses études à l'Art Institute of Chicago et à l'University of Southern California. Ses dernières expositions personnelles ont été organisées chez Mitchell-Innes & Nash, New York (2013), Museum of Contemporary Art, Chicago (2013), Museum of Contemporary Art, Los Angeles (2012), The Approach, Londres (2011), Cherry and Martin, Los Angeles (2010).

L'artiste a participé à de très nombreuses expositions collectives à l'international, parmi lesquelles l'Orange County Museum of Art, Newport Beach (2012), The Journal, Brooklyn (2012), Museum of Contemporary Art, Los Angeles (2012), Rubell Family Collection, Miami (2010), Museum of Modern Art, New York (2010).



# Amanda Ross-Ho

Born in 1975, Chicago, US

Lives and works in Los Angeles, US

## Solo Exhibitions

- 2013 *Gone tomorrow*, Mitchell-Innes & Nash, New York, US  
*Cradle of filth*, Shane Campbell Gallery, Chicago, US  
*The character and shape of illuminated things*, Museum of Contemporary Art, Chicago, US
- 2012 *Amanda ross-ho: teeny tiny woman*, Museum of Contemporary Art, Los Angeles, US
- 2011 *Time waits for no one*, The Approach, London, UK  
*Untitled Nothing Factory*, Visual Arts Center, University of Texas, Austin, US
- 2010 *A stack of black pants*, Cherry and Martin, Los Angeles, US  
*Somebody stop me*, Mitchell-Innes & Nash, New York, US  
*Project Series 40: Amanda Ross-Ho*, Pomona College Museum of Art, Pomona, US
- 2009 *Untitled Event*, Hoet Bekaert Gallery, Gent, BE
- 2008 *Half of what i say is meaningless*, Cherry and Martin, Los Angeles, US
- 2007 Hoet Bekaert Gallery, Knokke, BE  
*Nothin Fuckin Matters*, Cherry and Martin, Los Angeles, US
- 2006 *gran-abertura*, Western Exhibitions, Chicago, US  
*Don't Front (You Know I Got Cha Open)*, Cherry and Martin, Los Angeles, US
- 2004 *Season Finale*, Western Exhibitions, Chicago, US
- 2003 *The Earth is Rotating with this Room as it's Axis*, Soap Factory, Minneapolis, US  
*Scene of Changery*, Dogmatic, Chicago, US

## Group Exhibitions

- 2014 *BIEN OU BIEN?*, monCHÉRI, Brussels, BE
- 2013 *You are Here*, Worcester Art Museum, Worcester, US  
*Febreze*, Kinman, London, UK  
*In the Cut: Collage as Idea*, Australian Centre for Contemporary Art, Melbourne, AU  
*Painting in Place*, curated by Shamim Momin, Farmers and Merchants Bank, Los Angeles, US
- 2012 *Comrades of Time*, PST, Tilberg, NL  
*Props for Memory*, Invisible-Exports, New York, US  
*Look Here*, Upon this Picture, Cherry and Martin, Los Angeles, US  
*Pure Perception*, Monica De Cardenas Gallery, Milan, IT  
*prince at the forum*, Beacon Arts Building, Inglewood, US  
*Pairings: The Collection at 50*, Orange County Museum of Art, Newport Beach, US  
*Devouring Time*, Western Bridge, Seattle, US  
*Special Blend*, The Journal, Brooklyn, US  
*Image Transfer*, Newcomb Art Gallery at Tulane University, New Orleans, US  
*Set Pieces*, Cardi Black Box, Milan, IT  
*Make Hay*, David Petersen Gallery, Minneapolis, US
- 2011 *It Ain't Fair: Materialism*, OHWOW, Miami, US  
*disorder*, Todd Madigan Gallery, California State University Bakersfield, Bakersfield, US  
*Two Schools of Cool*, Orange County Museum of Art, Newport Beach, US  
*George Herms: Xenophillia (Love of he Unknown)*, Museum of Contemporary Art, Los Angeles, US

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- Painting Expanded*, Tanya Bonakdar, New York, US  
*Greater LA*, 483 Broadway, New York, US  
*Not The Way You Remembered*, Queens Museum of Art, New York, US  
*Human Nature: Contemporary Art from the Collection*, Los Angeles County Museum of Art, Los Angeles, US  
*Image Transfer*, Richard E. Peeler Art Center, Depauw University, Greencastle, Center for Art, Design and Visual Culture, University of Maryland, Baltimore, US  
*Banquet of the Black Jackel*, Luckman Gallery, Cal State, Los Angeles, US
- 2010 *How Soon Now*, Rubell Family Collection, Miami, US  
*Free*, New Museum, New York, US  
*New Photography*, Museum of Modern Art, New York, US  
*Image Transfer*, Henry Art Gallery, Seattle, US  
*Production Site: The Artist's Studio Inside and Out*, Museum of Contemporary Art Chicago, Chicago, US  
*The Never Ending Story: Fairytale, Fantasy, Obsession*, curated by Laura Hoptman, Royal/T, Los Angeles, US  
*Crosstown Traffic*, Jan Wentrup, Berlin, DE  
*New Art for a New Century: Recent Acquisitions 2000-2009*, Orange County Museum of Art, Newport Beach, US  
*FAX*, Burnaby Art Gallery, Burnaby, Canada; Para/Site Space, Hong Kong, CN
- 2009 *Picturing The Studio*, Sullivan Galleries, School of Art Institute, Chicago, US  
*In Bed Together*, Royal/T, Los Angeles, US  
*Chinese Box*, Overduin and Kite, Los Angeles, US  
*Wall Works*, Yerba Buena Center For The Arts, San Francisco, US  
*Interiority Complex*, Artist Curated Projects, Los Angeles, US  
*Bitch is the New Black*, Honor Fraser Gallery, Los Angeles, US  
*To The Left of the Rising Sun*, Small A Projects, New York, US  
*Abstract America: New Painting and Sculpture*, Saatchi Gallery, London, UK  
*Selected Works from the MCA Collection*, MCA Chicago, Chicago, US  
*Spoils & Relics*, The Approach, London, UK  
*FAX*, The Drawing Center, New York, US  
*FIRST SHOW*, Cherry and Martin, Los Angeles, US  
*Make Room*, Atlanta Contemporary Art Center, Atlanta, US  
*LA Woman*, Hanes Art Gallery, Wake Forest University, Winston Salem, US
- 2008 *The Station*, curated by Shamim Momin and Nate Lowman, Miami, US  
*Indirect Object*, Mitchell-Innes & Nash, New York, US  
*Dogtooth and Tessellate*, curated by Michelle Cotton and Emma Robertson, The Approach, London, UK
- 2008 *California Biennial*, Orange County Museum of Art, Newport Beach, US  
*Index: Conceptualism in California from The Permanent Collection*, MOCA, Los Angeles, US  
*A tellurian complex*, John Connelly presents, New York, US
- 2008 *Whitney Biennial*, Whitney Museum of American Art, New York, US  
*Chinaman's Chance*, Pacific Asia Museum, Pasadena, US  
*Depositions*, Galerie Francesca Pia, Zurich, CH  
*Vaginal Rejuvenation*, Guild and Greyshkul, New York, US
- 2007 *For REE*, Marc Foxx Gallery, Los Angeles, US  
*OPEN*, Hoet Bekaert Gallery, Ghent, BE  
*Post-Rose: Artists In and Out of the Hazard Park Complex*, Galerie Christian Nagel, Berlin, DE  
*Sculptors' Drawings*, Angles Gallery, Santa Monica, US  
*Sonotube Forms*, Santa Barbara Contemporary Arts Forum, Santa Barbara, US  
*Warhol and...*, Kantor/Feuer Gallery, Los Angeles, US  
*Me, you, you, a ventriloquy*, Small A Projects, Portland, US  
*Distinctive Messengers*, House of Campari, West Hollywood, US  
*Obscene Soft Sounds*, Wallspace, New York, US  
*Photographs*, AR Fine Art, Milan, IT
- 2006 *Dice Thrown (Will Never Annul Chance)*, Bellweather Gallery, New York, US  
*666*, curated by Jan Tumlir, USC Roski School of the Arts, Los Angeles, US

- 2005 *State of Emergence*, Track 16 Gallery, Los Angeles, US  
*Hella Chihuahuas*, Platform China, Beijing, CN  
*Things We Said We'd Never Do Again*, Western Exhibitions, Chicago, US  
*Spring Break*, ArtLedge, Chicago, US  
*Museum of Contemporary Art Chicago*, ArtLA, Los Angeles, US  
*Players*, University of St. Francis, Joliet, US
- 2004 *Battle of the Dimensions*, Stichting Kunst and Complex, Rotterdam, NL  
*Extended Family*, Publico, Cincinnati, US  
*Drunk vs. Stoned*, Gavin Brown's Enterprise, New York, US  
*This Thing We Do*, Western Exhibitions, Chicago, US  
*Welcome to Wonderland*, 1R Gallery, Chicago, US  
*100 Cuts*, Gallery 312, Chicago, US  
*Uncovered Chicago*, Museum of Contemporary Art, Chicago, USA
- 2003 *Don't Fail Me Now*, TBA Gallery, Chicago, US  
*Amanda Ross-Ho and David Baptiste-Chirot*, Jody Monroe Gallery, Milwaukee, US  
*Glossing*, 1R Gallery, Chicago, US  
*Artboat*, Dogmatic, Chicago, US  
*9th Annual University Exhibit*, Northern Indiana Art Association, Munster, US  
*Really Real*, Gallery 312, Chicago, US  
*Subtle, Not So Subtle*, 1R Gallery, Chicago, US
- 2002 *Just What It Says*, Bodybuilder and Sportsman, Chicago, US  
*Canadian Thanksgiving*, Robert DeCaprio Gallery, Palos Hill, US  
*8 1/2" X 11"*, Bodybuilder and Sportsman, Chicago, US  
*Reconfiguring Pop*, Gallery 2, Chicago, US  
*Thrill 2*, Joymore, Chicago, US  
*Moxie*, Three Arts Club, Chicago, US  
*Meet Me in St. Louie*, Crowe T. Brooks Gallery, St. Louis, US
- 2001 *Bastard Son of Hot Sauce*, Law Office, Chicago, US  
*Outside the Box*, Lemp Brewery, St. Louis, US  
*Day Job*, Open End, Chicago, US  
*Flowers Are Meant To Be Picked*, A.S.A.P., Chicago, US  
*2000 Significant/Signifiers*, Ukranian Institute of Modern Art, Chicago, US  
*Ball and Chain*, Skokie Sculpture Park, Skokie, US  
*Counter Productive Industries*, 1926 Space, Chicago, US

# Dominic Samsworth



Dominic Samsworth

*Shmaltz II*

2014

modified stretcher, mattress foam, UV filter

130 x 90 x 10 cm / 51,18 x 35,4 x 4 in.

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# Dominic Samsworth

Dominic Samsworth has just finished his period of residency at the Still House Group in New York. He is still very young, and almost unknown to the art scene, but his art practice seems to be already well focused and entrenched. In terms of methodology it basically consists of taking on the stage details, objects, places and people as fragments of an unsaid storytelling; however it is the formal frame in which this gesture takes place what really matters: a geometric, minimal and repetitive scheme apparently centered on the idea that isolation is the real essence of the art making. «Recently my work has shifted from architecture to a more domestic environment» he says, «same ideas, capturing things, delaying object preservation or fast forwarding an object destruction by working in a kind of reductive way». But obviously every «found object» implies researching, driven by a certain sentimental surrounding. Effectively Samsworth describes his practice as «a response to new places. I want to explore and go beyond the sort of physical and social boundaries. It is an exploration to see what is over the wall behind the facade».

Dominic Samsworth (b. 1987, Wiltshire, UK) studied at the Glasgow school of Art in Hereford. Since 2010, His work has been included in group shows at The Duchy Gallery, The Old Hairdressers and David Dale Gallery in Glasgow, The Still House Group, New York. A solo show of the artist as been organized recently at Jan Kaps gallery, Cologne.

Dominic Samsworth vient de terminer une résidence au Still House Group de New York. C'est un très jeune artiste, encore quasiment inconnu dans le milieu de l'art, mais dont la démarche semble déjà sérieuse et bien aboutie. Sa méthodologie consiste, pour résumer, à mettre en scène des détails, des objets, des lieux et des personnes en tant que fragments d'une narration inexprimée, mais dont l'importance réside dans le cadre formel où cette action se déroule : un programme géométrique, minimal, répétitif, apparemment centré sur la notion que l'isolement constitue l'essence véritable de la démarche artistique. Selon l'artiste, son travail s'est depuis peu détourné de l'architecture pour se concentrer sur un environnement plus domestique : « Il y a cette même notion d'appropriation de choses, de ralentir la préservation ou de précipiter la destruction d'objets, à travers une approche plus ou moins réductrice. » Évidemment, tout « objet trouvé » sous-entend des recherches teintées par un environnement quelque peu affectif. Et en effet, Samsworth décrit ses œuvres comme autant de « réactions à des lieux nouveaux. Je veux explorer, aller au-delà des barrières physiques ou sociales. C'est une exploration qui cherche à découvrir ce qui se cache de l'autre côté du mur, derrière la façade. »

Dominic Samsworth (née en 1987 à Wiltshire, UK), est diplômé de la Glasgow school of Art, Hereford. Depuis 2010, son travail a été exposé à la Duchy Gallery, The Old Hairdressers, David Dale Gallery à Glasgow, The Still House Group, New York. Une exposition personnelle lui a dernièrement été consacrée chez Jan Kaps à Cologne.

# Dominic Samsworth

Born in 1987, Wiltshire, UK

Lives and works in London, UK

## Solo Exhibitions

- 2014 MonCHĒRI, Brussels, BE (upcoming in september)  
*Resort Schweinerei*, Jan Kaps, Cologne, DE  
*Marooned On Trash Island*, Still House Group, New York, US

## Selected Group Exhibition

- 2014 *BIEN OU BIEN?*, monCHĒRI, Brussels, BE
- 2013 *Plaza*, SWG3 Studios, Glasgow, UK  
*LOST and FOUND Paperwork Magazine Launch*, The Old Hairdressers, Glasgow, UK
- 2012 *We One Are Two*, Down Stairs at Great Brampton House, Herefordshire, UK
- 2011 *Change the world or Go Home*, Down Stairs at Great Brampton House, Herefordshire, UK  
*Container and Content*, David Dale Gallery, Glasgow, UK
- 2010 *Off The Bone*, With Alan Stanners, The DUCHY Gallery, Glasgow, UK



# Michael Staniak



Michael Staniak

*psd\_168*

2014

acrylic on canvas with powder coated steel frame

180 x 135 cm / 70,8 x 53,1 in.

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# Michael Staniak

Featuring paintings that seamlessly combine attributes of analog and digital processes, Staniak creates the paintings mostly by hand—he builds up texture with uneven layers of plaster and then paints the surface in a range of ways—the paintings bear an uncanny resemblance to flat digital prints. Indeed, one must view the works up close to perceive any texture or depth, and as such, they behave like contemporary trompe l'oeil paintings that baffle the senses. Some paintings do however utilize digital methods of output and in so doing create a dialogue between the two modes of production.

These works explore a new aesthetic in painting, one which is influenced by digital technologies, including touch pads, smart phones, personal computing and the Internet. Technologies such as these are enabling a new kind of authorship, where everyone from the professional to the amateur image-maker has access to creative tools and viral methods of distribution. There the focus is not on the origin of an image or information about its creator, but rather, the focus is on the steady flow of content. Images are curated and recreated— they constantly evolve with seemingly no beginning or end. Easily appropriated or deleted, images on the Internet are now as much omnipresent as they are fleeting.

Michael Staniak (b.1982, Melbourne) earned a BFA and an MFA from the Victorian College of the Arts, Melbourne as well as a BA from Middle Tennessee State University. He has had solo exhibitions at Steve Turner, Los Angeles (2014), Blockprojects, Melbourne (2013) and Arterreal Gallery, Sydney (2012). His work has been included in group shows at Horton Gallery (2013) and Charles Bank, New York (2013) and will be featured in a two person exhibition with Rafaël Rozendaal for Steve Turner Contemporary at Art Rio in September 2014.

Sous la forme de peintures qui associent harmonieusement des attributs propres à la fois au numérique et à l'analogique, Michael Staniak crée ses œuvres majoritairement à la main : il amasse de la texture grâce à des couches irrégulières de plâtre avant d'en peindre la surface avec diverses techniques, jusqu'à atteindre une ressemblance étonnante avec des tirages numériques sur support plat. En effet, le spectateur doit regarder de près pour déceler toute trace de texture ou de profondeur ; en ce sens, il s'agit de trompe-l'œil contemporains qui affolent les sens. Certaines de ses œuvres font néanmoins appel à des méthodes d'impression numérique, ouvrant ainsi un dialogue entre les deux modes de production.

Ces œuvres explorent une nouvelle forme esthétique dans la peinture, influencée par les technologies numériques, dont les écrans tactiles, le smartphone, l'ordinateur personnel ou l'Internet. Les technologies de ce type engendrent un modèle inédit de paternité de l'œuvre, où tout le monde, de l'amateur au professionnel de l'image, a accès à des outils créatifs et à des méthodes de diffusion « virales ». Dans ce domaine, l'importance ne repose pas sur l'origine d'une image ou sur les informations relatives à son créateur, mais plutôt sur la nature ininterrompue du flot de contenu. Les images sont sélectionnées, classées, recréées, en évolution constante, apparemment sans début ni fin. Aussi aisément appropriées qu'effacées, les images sur l'Internet sont aujourd'hui aussi omniprésentes qu'elles sont fuyantes.

Michael Staniak (né en 1982, Melbourne) a suivi ses études au Victorian College of the Arts, Melbourne et à Middle Tennessee State University. Des expositions personnelles ont dernièrement été organisées chez Steve Turner, Los Angeles (2014), Blockprojects, Melbourne (2013) et Arterreal Gallery, Sydney (2012). Horton Gallery (2013) et Charles Bank, New York (2013) ont également présenté ses œuvres dans le cadre d'expositions collectives. Michael Staniak sera représenté dans un duo avec Rafaël Rozendaal pour Steve Turner Contemporary à Art Rio en septembre 2014.

# Michael Staniak

Born in 1982, Melbourne, Australia

Lives and works in Melbourne, Australia

## Solo Exhibitions

- 2014 *Art Rio*, with Steve Turner Contemporary, Rio, BR  
*Image DNA*, Steve Turner Contemporary, Los Angeles, US  
*Slow Pictures*, Arterreal Gallery, Sydney, AU
- 2013 *Standard output*, Blockprojects, Melbourne, AU  
*Instapaint*, Paradise Hills, Melbourne, AU
- 2012 *Square of Heroes*, Arterreal Gallery, Sydney, AU
- 2011 *History Suspended*, Nellie Castan Gallery, Melbourne, AU  
*Liquid Crystal Baroque*, Metro Gallery, Melbourne, AU

## Selected Group Exhibition

- 2014 *BIEN OU BIEN?*, monCHÉRI, Brussels, BE  
*Art Brussels*, with Steve Turner Contemporary, Brussels, BE
- 2013 *Untitled*, with Steve Turner Contemporary, Miami, US  
*Merge Visible*, Horton Gallery, New York, US  
*Sydney Contemporary 13 Art Fair*, with Arterreal Gallery, Sydney, AU  
*#Pseudoreal*, Charles Bank Gallery, New York, US  
Charles Bank Gallery Summer Hang, New York, US  
*Paint 13*, Arterreal Gallery, Sydney, AU  
*Everything at Once*, Paradise Hills, Melbourne, AU
- 2012 *Primal Mutation*, Northern Territory Centre for Contemporary Art, Darwin, AU  
Not Fair Art Fair, Melbourne, AU  
VCA MFA Graduation Exhibition, Margaret Lawrence Gallery, Melbourne, AU

## Awards and Grants

- 2013 Australia Council Artstart Grant, AU
- 2010 Australian Post-Graduate Award, Australia, AU
- 2009 Stirling Group Award, Melbourne, AU
- 2008 Acacia Award, Melbourne, AU

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## CAPTIONS / LÉGENDES

The following captions must be shown for any use of images.

01.jpeg



**Gabriele Beveridge**  
*By mistake or design*  
2014

copper, glass, sun-faded poster, steel  
100 x 160 cm / 39,3 x 63 in.

Courtesy of the artist ; The Approach, Londres ;  
monCHÉRI, Bruxelles  
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02.jpeg



**Aline Bouvy**  
*Toi pas lui*  
2014

Digital pigment print on RC paper with protective  
film mounted on aluminium  
edition of 2 + 1 AP  
120 x 165 cm / 47,2 x 65 in.

Courtesy of the artist and monCHÉRI, Bruxelles  
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03.jpeg



**Hamishi Farah**  
*The view*  
2014

acrylic on board  
125 x 85 cm / 49,2 x 33,4 in.

Courtesy of the artist and monCHÉRI, Bruxelles  
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04.jpeg



**Hamishi Farah**  
*I want to be so physically large it would be impos-  
sible for me not to be Prime Minister*  
2014

acrylic on board  
125 x 85 cm / 49,2 x 33,4 in.

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05.jpeg



**Hamishi Farah**  
*Single mum*  
2014

acrylic on board  
125 x 85 cm / 49,2 x 33,4 in.

Courtesy of the artist and monCHÉRI, Bruxelles  
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06.jpeg



**Mike Goldby**  
*Stretch 24 (Tri-colour Play Dry)*  
2014

activewear jerseys, acrylic, wood  
121 x 91 x 2,5 cm / 48 x 36 x 1.5 in.

Courtesy of the artist and monCHÉRI, Bruxelles  
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07.jpeg

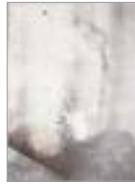


**Mike Goldby**  
*Stretch 25 (Green HeatGear)*  
2014

activewear jerseys, acrylic, wood  
90 x 70 x 2,5 cm / 36 x 24 x 1.5 in.

Courtesy of the artist and monCHÉRI, Bruxelles  
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08.jpeg



**Manor Grunewald**  
*Untitled*  
2013

UV print, oil, acrylics, pigment, plastic foil on  
wooden panel  
180 x 120 cm / 70,8 x 47,2 in.

Courtesy of the artist and monCHÉRI, Bruxelles  
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09.jpeg



**Manor Grunewald**  
*Life's a Beach-pattern*  
2013

laquer, UV print on wood  
180 x 120 cm / 70,8 x 47,2 in.

Courtesy of the artist and monCHÉRI, Bruxelles  
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10.jpeg



**Lucy Kim**  
*Routinely (Leeza Smiles)*  
2014

oil, paint, various plastics, spray paint on wood  
panel  
40 x 30 cm / 16 x 12 in.

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11.jpeg



**Lucy Kim**  
*Pack (Martha and Caleb)*  
2014

oil, paint, various plastics, spray paint on wood  
panel  
40 x 30 cm / 16 x 12 in.

Courtesy of the artist and monCHÉRI, Bruxelles  
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12.jpeg



**Amanda Ross-Ho**  
*Drying Rack with Developer & Fixer (Ropes)*  
2011

wooden drying rack, clothespins, goldtone chains,  
rags, lightjet print on mounted on Sintra, face  
mounted with acrylic  
127 x 156 x 59 cm / 50 x 61,4 x 23,2 in.

Courtesy of the artist and monCHÉRI, Bruxelles  
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13.jpeg



**Dominic Samsworth**  
*Shmaltz II*  
2014

modified stretcher, mattress foam, UV filter  
130 x 90 x 10 cm / 51,18 x 35,4 x 4 in.

Courtesy of the artist and monCHÉRI, Bruxelles  
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14.jpeg



**Michael Staniack**  
*psd\_447*  
2014

acrylic on canvas with powder coated steel frame  
180 x 135 cm / 70,8 x 53,1 in.

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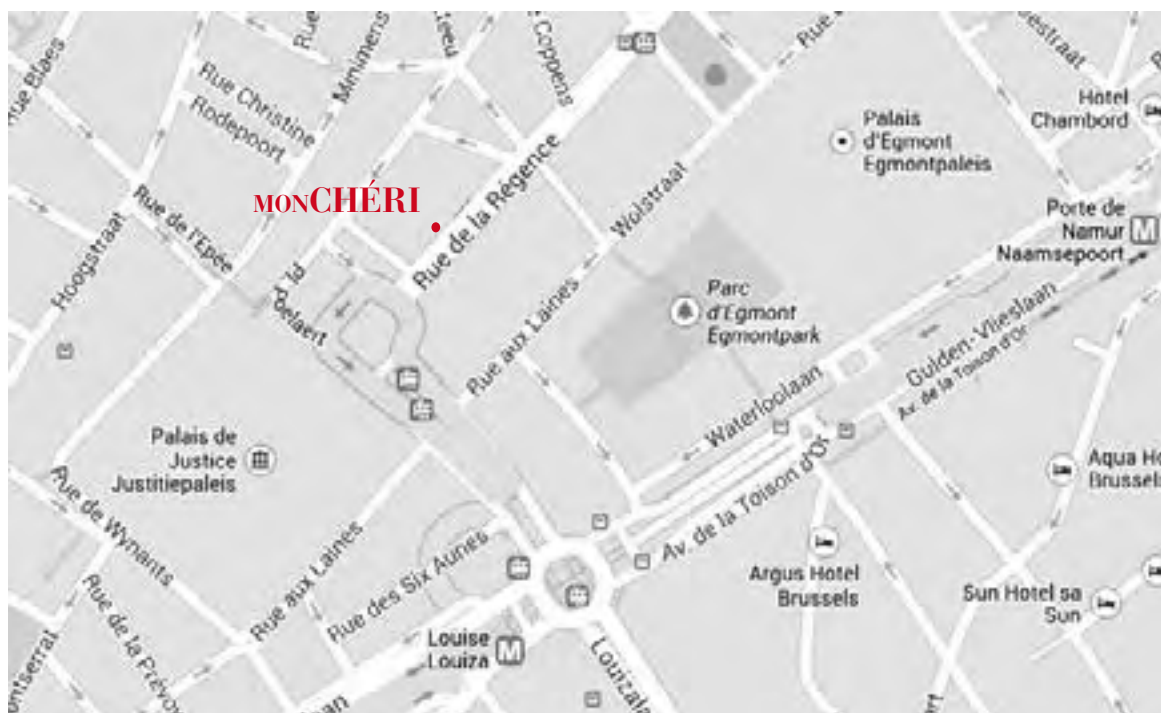
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monCHÉRI est ouvert du jeudi au samedi de 12h à 18h et sur rendez-vous.  
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BIEN OU BIEN !  
June 11th-July 31st, 2014

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