

Patrick Van Caeckenbergh
June 23-August 21, 2015
201 Chrystie Street, New York
#patrickvancaeckenbergh

Opening Reception: Tuesday, June 23, 6-8PM



Drawing of Old Trees during wintry days 2007-2014 (2007-2014), pencil and paint on paper, 26.3 x 38.35 inches, 66.8 x 97.4 cm.
Courtesy the artist and Lehmann Maupin, New York and Hong Kong.

New York, June 05, 2015—Lehmann Maupin is pleased to announce its first exhibition of works by Belgian artist **Patrick Van Caeckenbergh**. A voracious reader and collector of knowledge, Van Caeckenbergh coalesces bits of information—from scientific diagrams to fairytales—into unified ideas that are brought to life in his artwork. He is constantly organizing and classifying his research to make sense of it, and often mixing this information with his personal ideas and imagination to create a new narrative. Van Caeckenbergh’s conceptual work represents the visual articulation of complex webs of interconnected information that he is constantly collecting. **The artist will be present for an opening reception at the gallery on Tuesday, June 23 from 6-8PM.**

The sculptural installation at the center of Van Caeckenbergh’s exhibition at Lehmann Maupin, *THE PICTURESQUE HISTORY OF EMPTINESS, Les Oubliettes – The Oblivions – De Vergeetputten*, attempts to give form to the vast emptiness of the world—that which we cannot see. Approximately 200 hand-blown glass

bell jars of various shapes and sizes will be placed on an industrial shelving unit, with the top and bottom shelves mirrored, giving the illusion of infinity. Drawing parallels to the emptiness of the atom as the building block of all matter, Van Caeckenbergh wants us to consider that emptiness is all around us. The jars were originally used to protect statues of saints from dust. However as Flanders, where Van Caeckenbergh lives, transitioned from a predominantly Catholic region to a more secular one, the saints were discarded and the jars became useless. Van Caeckenbergh purchased the jars from an elderly Belgian man, and they are displayed as Van Caeckenbergh found them at the man's house—nestled inside one another, covered with dust, fingerprints, and the residue of labels naming the saints that were once protected inside of them.

Surrounding the installation on the gallery walls will be a series of 31 graphite drawings of trees. *Drawings of Old Trees during the wintry days 2007-2014* are not renderings of actual trees, but are inspired by the trees in Belgium, particularly those in the artist's own garden. The drawings evolved organically from Van Caeckenbergh's imagination after having observed the trees for so long that he was able to absorb their form and essence. Caeckenbergh often revisited and reworked the drawings over a number of years, laying new pieces of paper over some sections so he can expand on them, never erasing his marks. The drawings have some playful references—sometimes elements of the tree are shaped anthropomorphically, on occasion small windows or doors are worked into roots. Van Caeckenbergh views these tree drawings as a metaphor for his overall practice, the branching off of ideas and concepts from one central source.

Together *THE PICTURESQUE HISTORY OF EMPTINESS, Les Oubliettes – The Oblivions – De Vergeetputten* and *Drawings of Old Trees during the wintry days 2007-2014* serve as foils for one another. The trees are a way to represent the idea that everything in the world is connected, while conversely, the bell jar installation represents the vast emptiness of the world, both giving form and shape to something that is truly impossible to grasp.

About the Artist

Patrick Van Caeckenbergh (b. 1960, Aalst, Belgium) has had solo exhibitions including a retrospective at the M Museum, Leuven (2012); as well as La Maison Rouge, Paris (2007); Musée des Beaux-Arts, Nîmes (2005); and Bonnefantenmuseum, Maastricht (2002), among other prominent institutions. His work has been included in numerous group exhibitions including the Venice Biennale in 1993 and 2013; *The blind man...* which traveled to ICA London, MCA Detroit, De Appel, Amsterdam, and Culturgest, Lisbon (2009-2010); the 5th Biennale of Lyon (2000); *Acracadabra* at Tate Gallery, London (1999); *Manifesta 1* in Rotterdam (1996); and *Hors - Limites. L'art et la vie 1952-1994* at Centre Georges Pompidou, Paris (1994). The artist lives and works in Sint-Kornelis-Horebeke, Belgium.

About Lehmann Maupin

Founded in 1996 by partners Rachel Lehmann and David Maupin, Lehmann Maupin has fostered the careers of a diverse group of internationally renowned artists, both emerging and established, working in multiple disciplines and across varied media. With three locations—two in New York and one in Hong Kong—the gallery represents artists from the United States, Europe, Asia, South America, Africa, and the Middle East. Known for championing artists who create groundbreaking and challenging forms of visual expression, Lehmann Maupin presents work highlighting personal investigations and individual narratives through conceptual approaches that often address such issues as gender, class, religion, history, politics, and globalism.

Current & Upcoming Exhibitions

Robin Rhode, June 25-August 7, 2015, New York, West 22nd Street
Nocturnal Friendships, curated by Liu Wei, July 9-August 22, 2015, Hong Kong, Pedder Building
Matthias Weischer, September 3-October 3, 2015, Hong Kong, Pedder Building
Nari Ward, September 9-November 1, 2015, New York, Chrystie Street
Billy Childish, September 10-October 31, 2015, New York, West 22nd Street

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Adriana Varejão, October 8-November 14, 2015, Hong Kong, Pedder Building
Teresita Fernández, November 5-December 12, 2015, New York, West 22nd Street
Roberto Cuoghi, November 8-December 13, 2015, New York, Chrystie Street
Shirazeh Houshiary, November 19, 2015-January 9, 2016, Hong Kong, Pedder Building

For more information on Patrick Van Caekenbergh or other Lehmann Maupin artists, please contact Marta de Movellan at +1 212 254 0054, or visit lehmannmaupin.com.

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