

galerie Transit



Cover: Allart Lakke, *Kokopilau*

Back cover: Johan Creten, *Bi Boy*, 2013, brown patinated bronze cast, lost wax casting, signed, dated, foundry stamp, eagle seal, 29 x 11 x 11 cm, ed 7/8



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Virginie Bailly
(1976, Brussels, BE)

lives and works in Anderlecht. She studied at the Sint-Lukas Institute in Brussels and the Higher Institute of Fine Arts in Antwerp. Her time as an artist-in-residence in Xiamen (China, 2006 & 2008) and Isola Camina (Italy, 2012) influenced her view of the landscape. In 2015 Bailly received the STRABAG Artaward International and had a solo exhibition entitled *Summit Fever* at STRABAG Kunstforum. She also had a solo show at the Docks Art Fair in Lyon (2009), the YIA Art Fair in Paris (2013) and participated in various exhibitions in Belgium and abroad. Institutions that have shown her work include Be-Part in Waregem (2008), De Bond in Bruges (2008), De Garage in Mechelen (2015) and Hasselt Cultural Centre (2016). She created installations in public spaces in Tongeren, Halle, Ostend, Brussels, Paris and Nantes.



Service de Vue III, P01, 2016, oil on canvas, 75 x 100 cm



Tablatur, 2014, galerie Transit

Bailly has developed a multidisciplinary oeuvre that includes paintings, drawings, videos and installations related to the places where she works. She starts out from a direct observation of a fragmental environment that reveals traces of human presence. Photos, videos and sketches serve as a reminder. In her paintings and drawings there are still visible signs of a rare figurative element that appears in a constructive and organized chaos. Bailly aims for an interpretation of perception that is related to the layered multiplicity found in a compound eye.

... The intensity of energy arises in the between of the forms. Beauty does not lie in the forms, though they are indeed (but no more than) the necessary way towards it. It happens, actively in the between, the area between the forms. The location of beauty is in the uncertain between which again and again has to find an unpredictable way ... (Francis Smets)

Arne Bastien
(1989, Eeklo, BE)

lives and works in Zomergem.

In 2014 he obtained a Master's degree in Fine Arts at the Royal Academy of Fine Arts (KASK) in Ghent.

Since 2012 he has taken part in several group exhibitions: *Deur op slot* (2012, Gent), *Nobody Asked Me* (2013, Gent), *Chica Chica Bau Bau* (2014, Gent), *We Will Never Surrender* (2014, Antwerpen) and *The Great Final* (2015, Gent).

He had following solo exhibitions: *Absolute Arne Bastien* at Art Assist (2013, Charleroi) and *Haifisch* at the galerie Transit (2014, Mechelen).



Haifisch, 2014, galerie Transit

Groen links zwart rechts, 2014, oil on canvas, 43 x 58 cm



Bastien works on canvas, wooden boards and other materials that he modifies, paints over and adapts. His creativity comes in waves, and making a work can be a long process. He shifts between the figurative and the abstract and guards against his work becoming ornamental or a show of strength. Painterly work often arises from some form of contamination. A first example is a form of *intellectual contamination*, which includes everything that affects the subject in their endeavour to create a particular form, infuse it with meaning and retain it. A second form is *physical contamination*, which originates in the utilisation of paint and has to do with the physical properties of the medium.

It is important that these two forms be inextricably interwoven. The signs that manifest themselves within the internal logic of the work are complemented through the combination of various works and contribute to the emergence of a new whole.

The nonchalance with which Bastien appears to create his work is only an appearance. They are in fact the result of a complex process of thought and painting. (Sabine Alexander)

Bastien's works are both messy and precise, and mostly abstract. In no case do you think: this one's not quite so good. What is most important is that you are standing in front of the paintings, you feel the passion, and you stay standing. (Christine Vuegen)

Sergey Bratkov
(1960, Kharkiv, UA)

lives and works in Moscow since 2000.

He studied at the Repin Art College and the Polytechnical Academy of Kharkov, and is a founding member of the Fast Reaction Group with Boris Michailov, Sergey Salonsky and Vita Michailov. In 2010 he received the first prize at the 5th Annual All-Russian Awards in the field of 'Innovation' in contemporary visual art for his video installation Balaklavsky Drive. His work has been shown in many solo exhibitions, e.g. at Regina gallery Moscow, galerie Transit (Mechelen, 2003 and 2008), S.M.A.K. (2005, Gent), the Moscow Museum of Contemporary Art (2006), the Photo Museum Winterthur (2008, Switzerland), the Pinchuk Art Centre (2010, Kiev), the Deichtorhallen (2010, Hamburg) and Almine Rech (2013, Paris).

Sergey Bratkov has also taken part in the Venice Biennale (2003, 2007 & 2011) and the Moscow Biennale of Contemporary Art (2011 & 2015).



Searching for the Horizon, 2008, galerie Transit



Love Me, 1996, C-print, 75 x 64 cm, ed. 3/5

Born as a Soviet citizen in the republic of Ukraine, Sergey Bratkov witnessed the collapse of the communist Soviet Union and the almost violent, anarchic transition of his country and its people from a planned economy to global, neoliberal capitalism. He has managed to record the social vacuum of a state in transition as photographer and artist. He expresses this historical turning point on an everyday human level through photos, videos and installations. He shows how the distinction between photography, installation, advertising and art becomes blurred. Bratkov has created significant series of portraits including Kids, Soldiers, Fighters Without Rules, Secretaries and Army Girls. Bratkov has more recently concentrated on panoramic photography.

And yet the accuracy of the pictures – the crumbling facades of society – tell us that they are more than the fragmented, specific record of the post-soviet condition. His work is also the chronicle of the death foretold or the image of the corruption of the visual culture. (Philippe Van Cauterem)

The ethical blamelessness of Bratkov's works apparently derives from their ethical relentlessness. They show that today it is more ethical to acknowledge one's deep involvement in the amoral order of things than to pretend that distancing oneself is possible. (Viktor Misiano)

Karel Breugelmans
(1955, Geel, BE)

lives and works in Laakdal. Breugelmans combined a career in the construction industry with an artistic career. In 1993 he was selected for the *City of Ostend's Europe Prize for Painting*. In 1997 he was chosen for an art commission at the Flemish Government's Graaf de Ferraris building. Since then he has exhibited his work regularly indoors and outdoors and has participated in various group exhibitions. In 2002 he showed his work at the Stilles Museum in Berlin and in 2011 at Flanders House in New York (*The Flemish Sensibility*). In 2015 his 25 years as an artist were celebrated with solo exhibitions at Netwerk Aalst and galerie Transit. In 2016 Breugelmans will participate in the exhibition *Our Mathematical World* at the Sint-Lukas Gallery Brussels.

The monograph *Constructies 1990-2015* presents an overview of Breugelmans' oeuvre, including gouaches, paintings and monumental spatial structures. Construction is the theme that runs through his oeuvre, independent of the medium used, and with an increasing absence of human beings. Breugelmans' works are based on minimal language and are purely abstract. The open-mindedness that typifies Karel Breugelmans' work remains a way of defending art from the harmful consequences of the desire to instantly explain a work of art.



Constructie XVII, 2009, galerie Transit



Constructie XXVI, 2015, cedarwood, inox, aluminium, 303 x 33 x 33 cm

Breugelmans shows us how the make-up of the world without the propaganda declarations of totalitarian strong-men could become a reality. Breugelmans' forms follow the more or less accidental team action of self-organisation rather than the principle of the party leader. (Christoph Tannert)

His work allows one to dream of 'something' that is far from the present world, without the pretension of claiming, as an artist, that art can improve the world. (Luk Lambrecht)

Johan Creten
(1963, Sint-Truiden, BE)

is a Flemish sculptor who is based in Paris, but works wherever he has the opportunity, from Miami to Mexico and from The Hague to New York. He trained as a painter, but turned to ceramics and bronze for his groundbreaking sculptures.

Creten has exhibited at the Louvre Museum, the Musée Nationale Eugène Delacroix in Paris, the Bass Museum of Art in Miami Beach, the Istanbul Biennale, the Mamco in Geneva, the Middelheimmuseum in Antwerp, the Bonnefantenmuseum in Maastricht and many other places.

In 1996, he was awarded the Prix de Rome and stayed at the Villa Medici. Between 2004 and 2007, he was a visiting artist at the Manufacture nationale de Sèvres. In 2009, he was nominated for the Flemish Culture Prize. In 2013, he held the Theodore Randall Chair at the Alfred University in NY State.

Recently, a monumental sculpture entitled *Pliny's Sorrow* was permanently installed in front of the Red Star Line Museum in Antwerp and another large bronze, *Massu II* entered the collection of the New Orleans Museum of Art in 2015.

At the end of 2016 the bronze sculpture *Le Grand Vivisecteur* will be installed in Mechelen.

Johan Creten is considered a front-runner alongside with Lucio Fontana and Thomas Schütte in the revival of ceramics as fine art.

The *CERAMIX* group show at La Maison Rouge (2016, Paris) dedicates an entire room to Johan Creten's pioneering work.



Gulden Snede, 2014, galerie Transit

Vulve - The Old Courtesan, 2015, Cold lustre on black glazed stoneware, unique, 40 x 32 x 12 cm



There are very few sculptors who have grasped, with so much relevance, the plasticity of Ceramics. An essential paradox, formal and narrative all at once, permeates Creten's work: a very powerful baroque treatment applied to classical shapes. In his early work, crude, popular imagery coexisted with an astonishingly beautiful and refined sensuality. In art as in man, Eros and Thanatos mingle in complex ways. (Ludovic Recchia)

Johan Creten demonstrates exquisite plasticity in a selection of works that display the diversity of his practice, from formidably precise sculptural shapes to the purest abstraction. Perhaps more than ever, the sensuality of this material and its immediate reference to sexuality allows the artist, through the hand's intelligence, to discuss questions beyond the art world, where social, singular and dreamlike reflections emerge. (Guillaume Benoit)

Ses sculptures se caractérisent notamment par un effet baroque, un émerveillement de la matière, une volupté des formes, une virtuosité de la finition qui confèrent au travail de Creten une dimension atypique, dont la richesse se niche, entre autres, dans le foisonnement des références culturelles dont attestent les titres des ses oeuvres. (Bernard Marcelis)

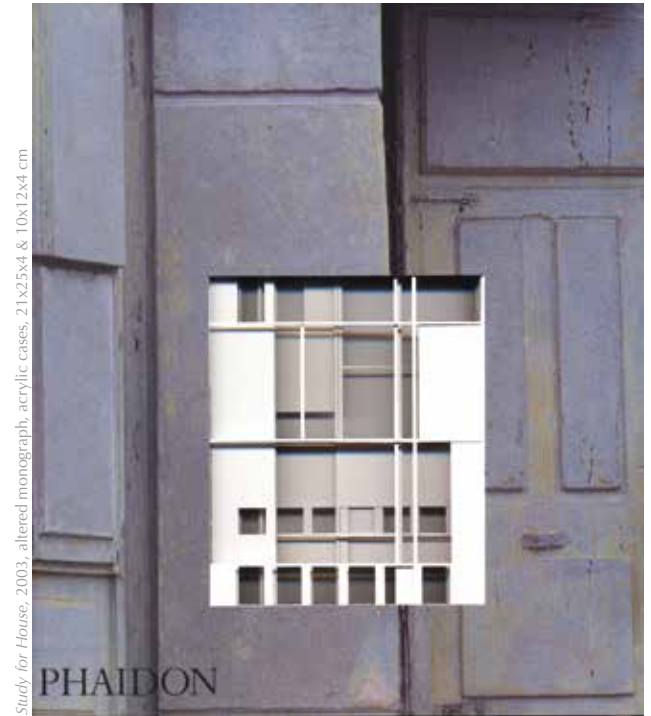
Paul de Guzman
(1965, Manila, Philippines)

currently living in the Canadian city of Vancouver, Paul de Guzman's artistic practice is characterized by a concept-driven approach. Trained as an engineer, his autodidactic education in art was achieved by reading art criticism and architectural texts. Working in a variety of media, one of the major outcomes of his artistic research is a recognition of the roles of language, architecture and other structure-based entities as control mechanisms. His working method is complemented by an acute sensitivity toward an idea, a site, its public and its surroundings, combined with interests in the dynamics of social interactions and post-colonial concerns.

In 2010, de Guzman founded and became the director of MAA – *Museum for the Administration of Aesthetics*. MAA is a research-based nomadic project that collaborates with artists and organizations on site-inspired projects. MAA utilizes various artistic methods to engage with contemporary ideas relating to urbanism and personal pedagogy. In 2003, de Guzman presented a series of altered book-works titled *Invisible Cities*. Exploring architecture's relationship to language, *Invisible Cities* was a reference to the playfully deceptive travelogue *La Città invisibili* by the renowned Italian writer Italo Calvino.



MAA - Digger, 2011, galerie Transit



Study for House, 2003, altered monograph, acrylic cases, 21x25x4 & 10x12x4 cm

After completing a three-month residency at Stichting Duende in Rotterdam (NL) in 2010, de Guzman utilized the structure of MAA and launched *Digger* the following year. *Digger* employed notions of conceptual craft, situational aesthetics and the archive by means of projection, book-works modified using mixed media, interactive mobile structures and a limited edition self-published artist book. Both exhibitions were presented at galerie Transit in Mechelen (2011). In 2014, de Guzman participated in exhibitions at the Boghossian Foundation in Brussels, l'Ecole du Magasin in Grenoble (FR) and ArtSpace in New Haven, Connecticut (USA).

Paul de Guzman inserts himself into the canonical works of contemporary design and criticism by cutting sections from architecture books and anthologies which have become authorities on meaning and interpretation. ... A release from the impulse to interpret visual artistic practice through the automatic appeal of a few books of philosophy or architecture seem a declaration of de Guzman's right to be an artist and not merely an interpreter of theories in books. ... De Guzman intimates that his engagement is an interruption of published ideas, but then demands that his cutting be otherwise evaluated. (Cay Sophie Rabinowitz)

Luc Dondeyne
(1963, Genk, BE)

lives and works in Ramsdonk.

He studied graphic art and painting at Sint-Lukas Institute in Brussels.

His first exhibition took place in 1989 and since then Dondeyne has regularly shown his work. For the last ten years he has focused on the development of his personal pictorial style, mostly in an *unheimlich* and dark-melancholic atmosphere. His firm brushwork in bright and rather unusual colours might remind one of the 19th-century impressionists. However, Dondeyne focuses more on the narrative of the image and touches on universal human feelings.



Viewmaster, 2016, oil on canvas, 140 x 200 cm



This Town Ain't Big Enough, 2015, galerie Transit

The projects shown in 2014, *The Individual is Lost* (Rotterdam), *Distances* (Antwerp) and *This Town ain't Big Enough* (Paris, Mechelen), illustrate the subtle and subversive element of his work. His work was also shown at Flanders House in New York (2011, *The Flemish Sensibility*) and at art fairs in Brussels, Paris, Amsterdam and Athens. In collaboration with S.M.A.K. and the Nieuwe Wandeling prison in Ghent, Dondeyne developed the project *The Borderline Books*. In 2015 Dondeyne travelled to Japan and showed his work in the U-Forum Museum in Tokyo.

The formal language is post-impressionist-inspired, the emphatic brush stroke is reminiscent of an industrious Lucian Freud who has gone to bed with Claude Monet's palette. (Sven Vanderstichelen)

Dondeyne turns out to be a sensitive observer of the (surrounding) reality as a painter, but also as a researcher who looks deeply into the history of art, from a personal, relevant and selective point of view. This selective passionate quest even seems to acquire ideological features, in the sense that he always seeks to get to the heart of the fundamental ideology of his own subjectively perceived artistic past history. (Thibaut Verhoeven)

Wouter Feyaerts
(1980, Brasschaat, BE)

lives and works in Antwerp.

He studied 3-D and multimedia at Royal Academy of Fine Arts (KASK) in Ghent and is now teaching art to special-needs children in a Steinerschool.

Feyaerts has shown his work in London (*Barely Human*, 2007) and has recently had solo exhibitions at S.M.A.K. (*Plakkaten*, 2011, Gent), CC de Bogaard (*Strenger dan de Winter*, 2013, Sint-Truiden) and galerie Transit (*The Adventures of Captain Bear & the Happy Few*, 2015, Mechelen). He has created installations in the public space in Brecht and Puurs.



The Adventures of Captain Bear and the Happy few, 2015, galerie Transit



Plakkaten, 2011/2012, installation view S.M.A.K., Gent

Feyaerts considers his art and his teaching work as communicating vessels that influence each other: undervalued people and inferior material. Feyaerts reuses worthless and found objects in his art. He transforms second-hand things and gives new value to the depreciated material by means of his assembly techniques and a finishing layer of bookbinder's glue, which gives them a totally new life. Feyaerts' work makes reference not only to arte povera, but also to popular culture, although he is not concerned with high and low culture, figuration and abstraction. He deliberately disregards the codes of contemporary art and societal expectations. He created 456 Plakkaten in a very colourful style, made out of lost and found objects, which refer to the habit of former rulers of announcing new laws, showing a severe and lucid I don't care attitude.

Feyaerts is also a gluttonous collector of pretty much everything he comes across. He absorbs the tsunami of images, advertisements and slogans like a sponge. Using the excesses of our consumer society, he creates work that is visually rich and varied. (Sam Steverlyncx)

Thomas Huber
(1955, Zurich, CH)

lives and works in Berlin. He studied at the Kunstgewerbeschule (Basel), the Royal College of Art (London) and the Staatliche Kunstakademie Düsseldorf, in Fritz Schwegler's class.

He has received several prizes for his work, the latest being the *Prix Meret Oppenheim* in 2013. Besides his career as an artist, Huber was professor at the College for Visual Arts in Braunschweig and Chairman of the German Artist's Association (Deutscher Künstlerbund). Being the son of two architects, Huber compares his work with the building of a city, *Huberville*.



O.T., 2015, watercolor, 53 x 80 cm



Der Rote Fries, 2016, galerie Transit

Like an architect, he interweaves the picture space with structures. He fuses images, text and lectures with his pictures, which are created in various media: painting, watercolour, drawing, objects, artist lectures and books. In his independent art practice, image and word go together.

During the last three decades, Huber has shown his work in countless exhibitions in Europe; at the Centre Pompidou (1987-89, Paris), the Kunsthaus (2000, Zürich), the Palais des Beaux Arts (2000, Brussels) and MAMCO (2012, Geneva).

The project *The Red Frieze* has been shown in Berlin, Toulouse and Mechelen and will be part of the *Am Horizont* exhibition in Kunstmuseum Bonn in autumn 2016.

Huber's committed investigation of painting - canvas and frame, subject and ground, representation and design - is matched by his investment in language, which emerges in the wittily dry texts that accompany his artworks, as well as in the discursive lectures he sometimes gives in front of them. (Quin Latimer)

Nikita Kadan
(1982, Kiev, UA)

lives and works in Kiev. He studied in the Department of Monumental Painting at the Academy of Fine Arts in Kiev. In 2011 he won the *PinchukArtCentre Prize* and the special *Future Generation Prize* in 2014. He is politically engaged, being a member of the artist group R.E.P. (Revolutionary Experimental Space) and founding member of Hudrada (Artistic Committee), a curatorial and activist collective. One can find work by Kadan in the collections of the Pinakothek der Moderne (Munich), M HKA (Antwerp), FRAC (Bretagne) and mumok (Vienna). In 2015 he participated in the biennales of Venice (Ukraine pavilion), Istanbul and Odessa. His other group shows were *Newtopia: The State of Human Rights*, (2012, Mechelen), *EUROPE. The Future of History* (2015, Kunsthaus Zürich) and *The School of Kyiv* (2015-2016, Kiev, Leipzig and Antwerp).

His work has also been shown in solo exhibitions in Kiev, Mechelen, Berlin, London and Vienna. His next solo show takes place in Arsenal gallery in Białystok (2016, PL)

Observations on Archives, 2015, photo in wooden frame with coal, each 32 x 22 x 7 cm



Cazelka, 2015, galerie Transit

There's a strong link between Kadan's activist work and his studio practice. According to him, he is an activist in times of action and an artist in times of reflection, depending on the precarious state of Ukraine's democracy. His interest in political and social symbolism combined with an ongoing fascination with architecture runs through his different projects. *Observations on Archives*, a series using black and images almost buried under coal, reminds us of war zones where not even archives survive.

Nikita Kadan's work poignantly navigates the complicated terrain between different political ideologies, transcending their one-dimensional definitions of utopia or dystopia in order to examine the repercussions of their practices with a more objective eye. (Katerina Gregos)

Yazan Khalili
(1980, Syria)

lives and works in and outside Palestine. He received a degree in architecture from Birzeit University, graduated with a Masters degree at the Centre for Research Architecture at Goldsmiths College in London and recently finished his MFA degree at the Rietveld Academy's Sandberg Institute in Amsterdam. He was one of the founding members of the Zan Design Studio (2005) and Beit Aneeseh Bar (2010), he was a finalist in the A. M. Qattan Foundation's Young Artists Award (2006), as well as an artist-in-residence at the Delfina Foundation in London (2008) and the Danish Film School (2006).

Khalili's photography excavates landscapes laden with layers of political significance. Through photography and the written word, he weaves together parallel stories with which he sometimes asks impossible questions and sometimes awakens a dormant national unconscious.

His solo shows include *Urban Impression* at French Cultural Centres in Palestine (2007/2008), *Landscape of Darkness* (2011) and *Aliens* (2015) at galerie Transit (2011), *On Love and other Landscapes* at Imane Fares Gallery, Paris (2013) and *Regarding Distance* at EOA.P Projects, London (2014). Khalili's work was also on view in the Venice Biennale in 2009.



Landscape of Darkness - 30° | f.5.0, 2010, pigment inkjetprint on dibond, 66,7 x 100 cm

Aliens, 2015, galerie Transit



Khalili invites us into the layers of darkness, because the darkness becomes a symbolic shroud. Darkness that envelops the landscape stands for something in relation to our spatial consciousness. He works in darkness to invoke the use of memory and imagination. How else can a disjunctive space connect? ... At the instant of the city vanishing into light, darkness declared itself a landscape. Darkness which in one glimpse brought this fragmented land together, smoothed it and served as a platform where exiled space could be reclaimed and a narrative of a continuous space constructed. (Reem Fadda)

Mehdi-Georges Lahlou
(1983, Les Sables d'Olonne, FR)

lives and works in Brussels and Paris. He studied in Nantes and finalised his studies as a Master of Fine Arts in Breda in 2010, with an additional postgraduate in Nantes (2014-15). From 2014 to 2015 he participated in the first *Les réalisateurs* course (postgraduate course in Art and Business), conceived and directed by the artist Fabrice Hyber in partnership with the Audencia Nantes School of Management and the School of Fine Arts in Nantes Métropole (FR).

Lahlou has been an artist in residence in Tilburg, Brussels, Quebec and New York; recently he was artist in residence in Ieper (BE). He has exhibited solo in Berlin, Düsseldorf, Casablanca, Paris, Quebec, Chicago and New York.

In 2017 Lahlou will have a solo exhibition at the Botanique (Brussels).



Les talons d'Allah, 2010, galerie Transit



Le Grenadier, 2015, various materials, 240 x 80 x 75cm

Lahlou doesn't restrict himself to any specific material or medium. He creates photographs, sculptures, installations, videos and performances. Born between different cultures (Moroccan-French), he is alert to all kinds of fundamentalism and questions different types of prevailing ideas, mainly on femininity-masculinity and Islam-Christianity. He uses rather trivial and – for a twentieth-century artist – traditional objects and symbols which he combines in a totally different context. This way he obtains very ambiguous but fascinating results.

Mehdi-Georges Lahlou's installations and performances are all about crossing limits, cultural and religious boundaries and literally challenging his physical limits... As Lahlou grew up in a mixed religious environment (with one parent Muslim and the other Christian), he experienced our multicultural and multiform society in his daily life. This is reflected in his work in a humorous, intelligent kind of way. (Karen Renders)

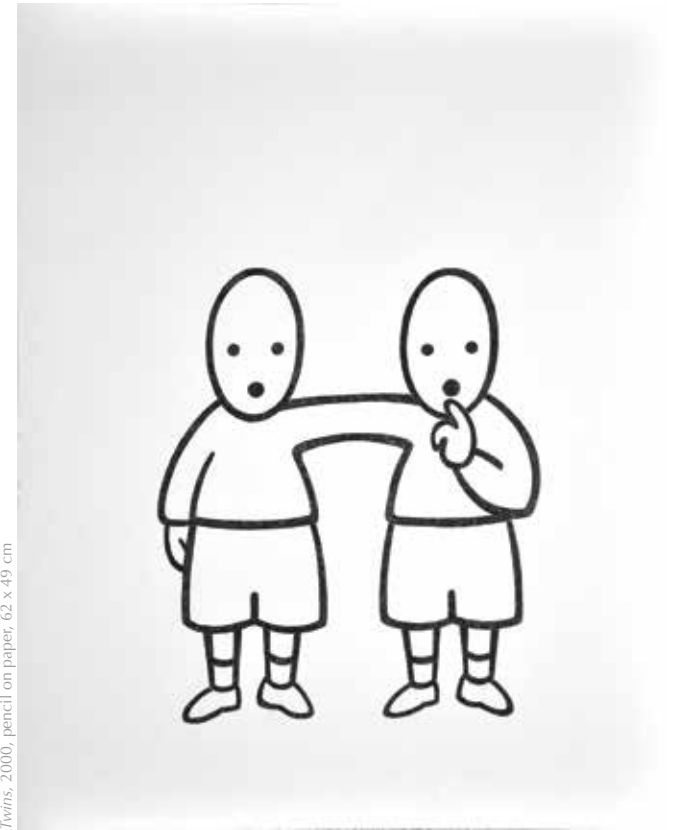
Allart Lakke
(1961, Zeist, NL)

works and lives in Leiden.

He studied sculpture at the Sint-Lukas Academy and École Nationale Supérieure des Arts Visuels in Brussels. From 1993 to 2000 he cooperated intensively with Onno Schilstra. The numerous projects in which Lakke showed his work during his 25-year career include: *Europa dopo Europa* (1988, Florence), *Confrontatie & Confrontaties* (1988, Gent), *La Jeune Peinture Belge* (1989, Brussels), *1+1=3* (1990, Leiden), *Kunst in Vlaanderen, Nu* (1990, Antwerp), *Shocktroop / The Chapter* (1996, Budapest), *Wonderen om niet (De Openbaring)* (1996, Leiden), *Neuro-Artonomy* (1997, Rotterdam), *Dérive/Drifting* (2003, Aarschot), *Mijn Laatste Oordeel* (2006, Leiden), *Who's Afraid of the Museum?* (2008, Mechelen), *Leidse Meesters rond het Laatste Oordeel* (2016, Leiden) and up to nine solo exhibitions at galerie Transit.



Who's Afraid of the Museum, 2010, Hof van Busleyden, Mechelen



Twins, 2000, pencil on paper, 62 x 49 cm

Allart Lakke's work might be seen as an attempt to imagine the grammar of the imagination. In all his work, Lakke demonstrates the urge to read between the lines or, when it comes to images, 'the images between the images'. Looking for and making visible invisible syntaxes, an invisible skeleton around which the skin of existing images forms itself, this is what directs Allart Lakke's work. The consequence is that his work often really looks like a skeleton: elementary, sober, but always clear and therefore aesthetic.

Since 1986, Lakke, besides his sculptures, has been working on a range of drawings consisting of an immense series of pictograms carefully collected together. They are derived from the present and the past, from far away countries and from close by. He created maps (i.e. *Archipelago*) of the in-between world where he questions the unusual: schizophrenia, nightmares, the holocaust.

Allart Lakke belongs among the group of artists for whom thought is the birthplace of the image. The image is born in the mind, just as Pallas Athene was born out of Zeus' head. The image is not so much created, as found, or released.

(Jetteke Bolten-Rempt)

Thomas Raat
(1979, Leiderdorp, NL)

lives and works in Amsterdam.

He studied at the Koninklijke Academie voor Beeldende Kunsten (The Hague), Norwich School of Art and Design (Norwich, UK), Delfina Studio Programme (London), Rijksakademie van Beeldende Kunsten (Amsterdam) and M.A.V.A. residence (Contonou, Benin).

In 2003 and 2004 he received the *Prijs voor Vrije Schilderkunst* in Amsterdam.

He has participated in numerous group exhibitions, in Leiden, Amsterdam, London, Pancevo (Serbia), Grand Rapids Art Museum of Michigan, Mechelen, Brussels, Moscow and Düsseldorf. He has shown his work solo at galerie Transit (Mechelen, 2005, 2007 & 2013), De Expeditie (Amsterdam, 2004, 2006 & 2009), the Andor Gallery (London, 2011 & 2015), The Armory Show (New York, 2014), Juliette Jongma (Amsterdam, 2014), Netwerk (Aalst, 2015), Dover Street Market D.A.A. (Beijing, 2015) and Schunck (Heerlen, 2015-16)

The work of Thomas Raat focuses on the spread of modernist visual language. This experimental imagery, which originated from a small circle of avant-gardists, became conventional during the course of the 1950's and 1960's, due to the tendency of many artists and designers to make reference to it. This created an art-historical twilight zone of secondary currents and applications. Raat takes this twilight zone, which stretches from furniture designs to book covers, as his starting point. "Modernist" images that seem to position themselves at a turning point; the moment when the experimental nature of a radical new imagery becomes homey. (FLACC, Genk)



The Experimenter's Dilemma, 2013, galerie Transit



Lethal Label, 2008, C-print on dibond, 100 x 150 cm

Raat makes use of the aesthetic concepts of what he calls 'slipstream' modernism. His authentic-looking images seem to position themselves on the tipping point at which the experimental character of the initially radical new visual language becomes conventional, the point where 'avant-garde' becomes domestic. Thomas Raat - whose colourful and intricate compositions recall the great European modernist graphic design tradition - focuses on the visual techniques and functionality of the medium. Referencing a deep and thorough understanding of modernist philosophy and analytical thinking, Raat creates large-scale paintings and sculptures that make use of symmetry, repetition and other basic principles of design to create visually stimulating compositions. Rather than obsessively creating works that are revolutionary in their representational form, Raat is more interested in unravelling the mystery behind why we make art, and why we want to live and interact with it. He says: "I don't feel like a creative individual making art. I see myself more as an observer, as a journalist. Instead of writing an essay, I make something visual."

Stijn Guilielmus Ruys
(1978, Kapellen, BE)

Studied Interior Design and Furniture Design at Campus Faydherbe, Thomas More, Mechelen, 1997-2001 and Sculpture and Ceramics at Academie Noord, Brasschaat, 2000-2004.

In 2012 he was selected by Design Vlaanderen, which has represented him up to now. Solo exhibitions of his work have been held in Marseille (2010 & 2011), Paris (2010 & 2011) and Metz (2012 & 2013).

He participated in *Man&Fiesta*, part of *Manifesta 9/Het Labo*, Genk, 2012. Galerie Transit presents his work at Art Brussels since 2006.

'Object number 11' by Guilielmus, between a 'useful piece of furniture and a sculpture', is the latest in a series of pieces that look off-balance but are in fact perfectly stable and functional.



guilielmus 10, 2010, steel & polyester, 75 x 140 x 300 cm

guilielmus 02, 2007, ashwood, 81 x 49 x 53 cm



The work of guilielmus results from a profound analysis and questioning of the definition and function of 'furniture'. What is the meaning of concepts like 'cupboard', 'chair', and 'table'? Too often we still associate a 'chair' with four legs, a seat, and a back. I want to break with the obvious and create a formal language in which the focus is on visual tension. Through subtle interventions I set out to disrupt the expectations of the user/spectator. Although my furniture is always functional, its perception is as important as its functionality. This tension between the practical and aesthetic value of an object is a constant in my work. Perception and playing with perspective are of vital importance in my work. Depending on the point of view, the user/spectator is confronted with completely different images of a single object, with a linear pattern that creates deformation and movement. The objects are subject to constant change because of the interplay of different factors: form, light, reflection, shadow and point of view. From one angle an object can seem perfectly stable, while from another it gives the impression that it could fall over at any moment or is able to move. Nothing is what it seems. The creations try, in a sense, to transcend the laws of gravity. Playing with contrasts is a recurrent element: light versus shadow, stability versus instability, recognition versus alienation. My aim is to create perfectly balanced objects that establish a dialogue with the viewer and the surrounding space. Objects that emphasize certain lines in space, that delimit or extend it. I am fascinated by dynamism, transformation and asymmetry, although a certain balance is always preserved.

The materials used are chosen to reinforce the image of the piece of furniture. High-tech methods are often used in construction in order to obtain an accurate and balanced result. Paradoxically, it is precisely this complex production process that creates the effect of simplicity: stripped-down surfaces and elements hide carefully thought-out constructions.

Stijn Van Dorpe
(1970, Oudenaarde, BE)

lives and works in Gent. He studied Applied Arts & Monumental Art at Sint-Lukas Higher Institute of Fine Arts in Gent, and Fine Arts (Painting and Mixed Media) at the Royal Academy in Gent.

He received several scholarships from the Flemish Community, the latest being a long-term scholarship (2016-2018). Work by Van Dorpe has been shown in solo exhibitions at Croxhapox (2007, Gent), STUK Kunstencentrum (2010, Leuven), Z33 (2012, Hasselt), galerie Transit (Mechelen, 2008, 2010 & 2012), the Bagfactory (2012, Johannesburg), Expoplu (2013, Nijmegen), FLACC (2013, Genk) and Netwerk/centrum voor hedendaagse kunst (2015, Aalst). Van Dorpe has also taken part in *Temporary City Berlin* (2009, Berlin), *The Spring Exhibition* (2011, Copenhagen), *Kunstwerke* (2014, Berlin) and *Hotel Charleroi* (2013-14, Charleroi). He has been artist in residence at Lokaal 01 (2007, Antwerp), atelier Kreuzberg (2009, Berlin), the Bagfactory (2012, Johannesburg), *Kunstwerke* (2014, Berlin) and foundation Charlois aan het Water (2015-2016, Rotterdam).

This last project will also be shown in Frankfurt-am-Main in October 2016.



Two Stories (Bern, Bergen), 2012, galerie Transit



z.t. | Een acteur ... |, 2012, printed paper, ed 3 + 1 ap., 10 x 6,5 cm

Stijn Van Dorpe tries on the one hand to shift the proposition of art into the everyday world and on the other to introduce the outside world into the mental and physical space of art. He researches the relationship between the space of art and the social reality in the context of the current neoliberal society. He establishes the meaning of creative production and ideology and keeps a sharp lookout for alternative models of society. He focuses on the issue of maintaining a balance between the independence of art and its potential for emancipation, without losing sight of the sense of poetry and aesthetics. Van Dorpe creates work which in one way or another is part of life.

He balances on an impossible in-between, as would be formed by the precise, but nonexistent point between 'to be awake' and 'to be asleep', or between 'to walk' and 'to run', or between... The point of hesitation, of that which cannot be exactly defined because it has no existence. No wonder he himself asks about the reason for its existence. (Francis Smets)

Bram Van Meervelde
(1991, Antwerpen, BE)

graduated from the Royal Academy of Fine Arts in Antwerp in 2013. In 2011 he was nominated in its drawing contest (KoMASK) and in 2014 for the Mark Macken prize. He started exhibiting very early in his career and participated in various group shows in Antwerp, Ghent, Turnhout, Brussels, The Hague and Athens. Together with Stephen Verstraete, Bram Van Meervelde had a double show at galerie Transit in 2015. Bram Van Meervelde regularly travels to and works in Greece. In 2016 he is artist-in-residence in Vienna.

In his work, Van Meervelde evokes a whole world by means of references to the foundations of our culture. He regularly brings us face to face with conflicts and harrowing situations. For the museum night in Antwerp in 2015 he painted the words 'Public Museum' in Greek letters on a modernist building threatened with demolition. His intention was to make a link between the Greek crisis and the debate about the building. Bram Van Meervelde links different worlds; in his amazement at the unique ceramics in museums, he paints contemporary subjects on mass production plates that have been rejected. He finds inspiration in accidental things and does not restrict himself to one technique, but uses several: wrought iron, photos, sculpture, drawing, painting.



Zonder titel - met verhaal, 2015, cupper, warm water, kaviar can, 100 x 187 x 31 cm

Dimotiko Mouseio, 2015, on site installation Van Craesbeeckstraat Antwerpen



As a child, he dreamt of becoming a palaeontologist. Of digging through eternal layers in search of shark's teeth, the more the better, with the childish (or should it be 'philosophical'?) wonder at the number of sharks that must have swum there, on the banks of that very familiar, sharkless Scheldt. Amazed by and in adoration of how, in the present, one can look at the past. How something as ordinary as the Scheldt points almost directly to such magic.

(...)

No old-fashioned duality, let alone dichotomy, between culture and nature, but not a single mystical universe either. Not one or two realities, but multiple ones within, beneath, behind (and some other prepositions) each other. By now, you may already have guessed: like shark's teeth in the Scheldt clay next to the head of a little plastic doll once thrown overboard by a sailor's child at the first signs of puberty. This radical plurality is also reflected in the techniques applied: painting, drawing, wrought iron, photography, tin plates and sculptures. Not surprisingly, installations filled to the brim with individual work are a common and self-evident form of presentation for Bram Van Meervelde. So any analysis of what Bram depicts leads the viewer – paradoxically enough, many would say – ever further from the ontology of his work. So nor is there any division between serious and playful. Humour is serious, and issues which are deemed serious/weighty are mighty funny most of the time.
(Jasper De Rycker)

Stephen Verstraete
(1988, Gent, BE)

lives and works in Ghent.

He graduated as Master in Visual Arts at Sint Lucas in Ghent.

As a young artist he participated in several group exhibitions in Ghent, Aalst, London, Amsterdam and Paris. He participated in the Lightfestival in Ghent (2012) and the Audio Art Festival in Krakow (2012). He has taken part in double exhibitions at Plateforme (Paris, 2012), Festival l'Oeil d'Oodaaq with Valentin Ferré (2012, Rennes) and with Bram Van Meervelde at galerie Transit (2015, Mechelen).

He has created works in public space, such as *Bazuin* (2014, Aalst) and *Periscoop* (2015, Gent) and was artist-in-residence in Rennes in 2013, where he also participated in the project *Babylone électrifiée n° 3* at Le Bon Accueil in 2015. Stephen Verstraete is currently studying the writings of James Clerk Maxwell and expanding his knowledge of magnetism. He has made a series of new works based on these writings. He has carried out other projects at Croxhapox (2015, Gent) and *No Walls*, Art Rotterdam 2016.



2015, galerie Transit



Tensor em, 2014, magnetic sculpture, 137 x 32 x 15 cm

As a sculptor, Stephen Verstraete stands at the crossroads of several different media, including audio, architecture, installation and performance. Thanks to his thorough knowledge of materials, exceptional technical insight and an inborn interest in science and technology, most of his works arise out of uninhibited experimentation. Using the various elements that emerge from such experiments, Verstraete tries to arrive at a balanced symbiosis of aesthetics and the intrinsic value of his technological creation.

In our 'e-waste' society, where devices that still function are exchanged for newer and better models, with the help of found materials and electronics he looks back to the foundations of the development of electricity, which then increasingly takes on the role of a medium. While a painter composes with paint and a musician with sounds, Verstraete's work manifests itself through electricity.

For his recent works he studied the history of electricity, as he has always been fascinated by technology. You can't escape it in our modern society, electricity is all around us and almost everything is e-powered, all because of a few pioneers in the early development of electricity. Fascinated by that period and the old technologies, he started working and experimenting. Through trial and error he came to understand that there were three primary visual forms in which electricity manifests itself: electromagnetism, static electricity and high-voltage discharge. These three forms are the main elements of his experiments.

Jenny Watson
(1951, Melbourne, AU)

is one of Australia's most important contemporary artists. She divides her time between Australia, New York and Europe. She has been an artist-in-residence in Hanoi (Vietnam, 1997-98), Tokyo (Japan, 1998-99), Chemnitz (Germany, 1998), Krems (Austria, 2006) and Marnay-sur-Seine (France, 2014). She has been selected for numerous major group exhibitions. She represented Australia in the biennales of Sydney (1984) and Venice (1993). Watson has also extensively exhibited solo all over the world, e.g. at the Ludwigforum for Internationale Kunst (1995, Aachen), Rosenheim Kunstverein (1995, Germany), the Ulmer Museum (Ulm, 1995 & 1996), the Yokohama Museum of Art (2003, Japan) and Greenaway Art Gallery (2012, Melbourne). The Museum of Contemporary Art in Sydney is preparing a retrospective in 2017.

Watson has a longstanding representation with major galleries: Annina Nosei (New York), Gimpel Fils (London), Anna Schwartz (Melbourne), Roslyn Oxley9 (Sydney), Stalke (Denmark), Giordano Raffaelli (Trento) and Transit (Mechelen). Watson's works are held in every major public collection in Australia as well as in many public and corporate collections overseas. She has received several awards, e.g. for the projects *Material Evidence* and *Child's Play*, which were shown in Brisbane, Düsseldorf, Mechelen, Rosenheim, Yokohama, Osaka and New York.



Carden of Eden, 2014, galerie Transit

Girl Crying, 2014, Acrylic on rabbit skin glue primed self-striped organza (two layers), 147 x 78 cm



Through her use of self-portraiture, Watson places herself in everyday situations. While her canvases have over the years become minimal in style, they continue to be laden with meaning. She has always combined irony and poignancy to illustrate her viewpoint, at times menacing and at other times wistful.

This work has far too many layers for that; an inner tension that takes psychological hold of the viewer and disarmingly questions him... Equally convincing is the episodic presentation of the figures, which, though independent, are part of a series of events that together form an autonomous whole. The monumentality of the visuals is countered by the anecdotalism of the text. The image as a static element and the text as an action, as a ritual in a symmetrical interaction. Word and image as if in a mirror and both as a mirror in the viewer. (Jan Hoet)

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