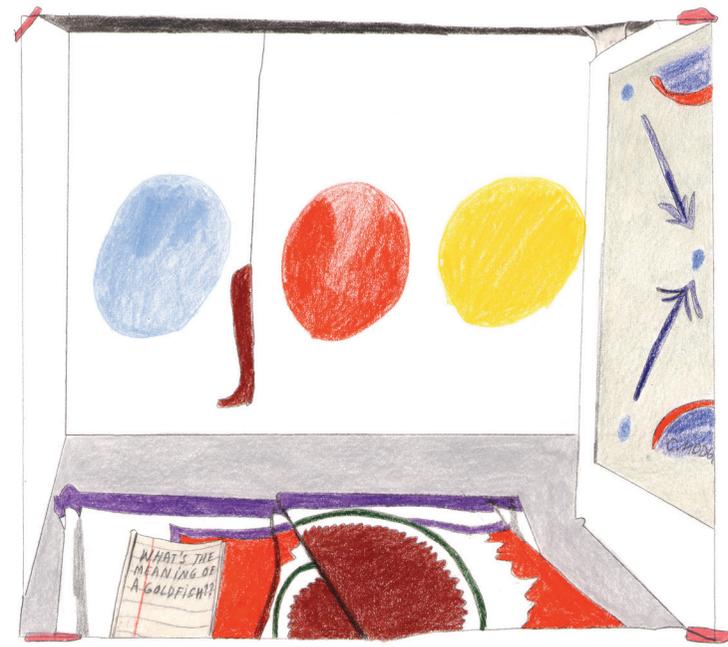
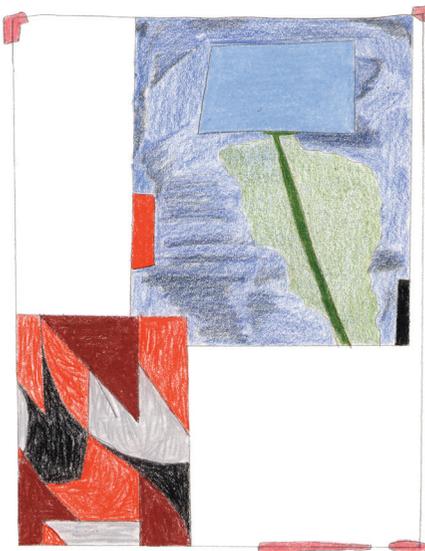


AUDREY COTTIN - CLIVE HODGSON - MARIE JACOTEY
DIETER RAVYTS - DEREK SULLIVAN - PHILIPPE
VAN SNICK

WHAT'S THE MEANING
OF A GOLDFISH?



What's the meaning of a goldfish

Luck.
Prosperity.
Abundance.
Strength.
Transformation.
Beauty.
Harmony.
Serenity.

*In a deep dark pond a goldfish swam
unaware of his plight
He was white*

“Alienation”
“Racist”
“Poor little goldfish”

Everyone laughed, even I, though too loudly.
Then Ms. Jones said, “Haikus don’t usually end in couplets.”
“I’ve never written a Haiku, so I wouldn’t know.”
“The goldfish doesn’t know shit from Shine-Ola. He’s white, he’s cut off from the other goldfish. They know they’re gold and he’s white.
An albino.
But he can’t see himself. Nobody likes anything that goes against the status quo. But he just wants to fit in.

For every individual, the social context in which they are embedded provides the symbols of their representation and linguistic expression.

What really comes before our mind when we understand a word?

What's the meaning of a goldfish?

If an explanation is complicated, it is disagreeable for that very reason. A certain kind of mind will insist on seeking out the single, unitary essence of the matter.

In this show the exaggeration of the “artishood” is imaginary figurative. Something begins to happen because there aren’t any points of reference for meanings.

AUDREY COTTIN (FR, 1987)

Audrey Cottin is a transdisciplinary artist steadily seeking for interesting collaborations with other partners. These could be artists, but also scientists or students. As such her praxis is not limited to one visual language or one specific medium, but entails various forms of expression, ranging from the more classic means over photography to performance.

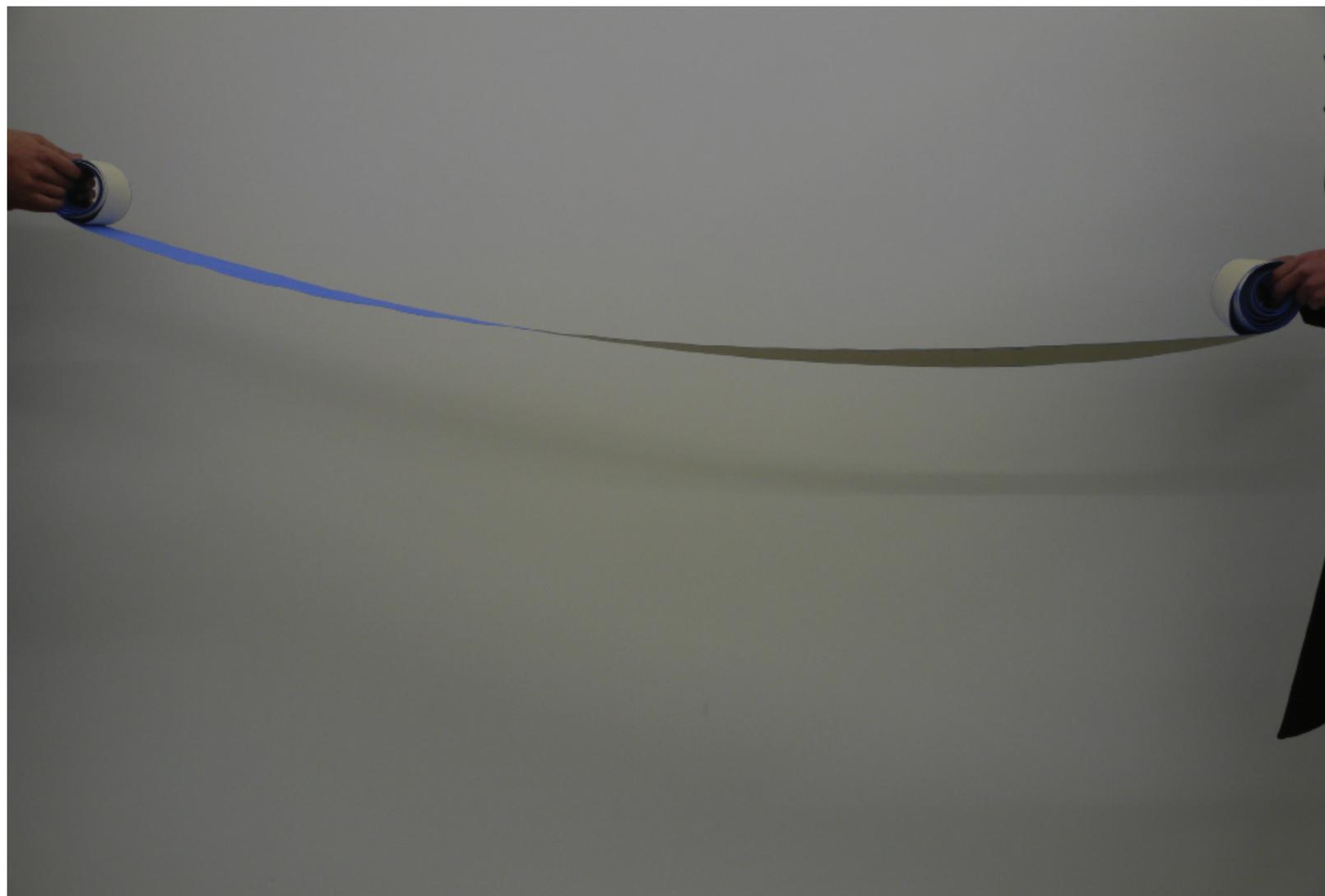
Curator Raimundas Malasauskas describes her practice as follows: "Audrey Cottin, French artist, dispersing her multiple fascinations into kaleidoscopic journeys across gender, forms and protocols. She sees art practice as a way of finding her own voice, yet she knows that voice is multiple and only being heard in a process of becoming. Same applies to her relationship with media: traditional moulding, interactive performance, academic conceptualism are called invited into a space of question."



Audrey Cottin Lifting "Self Portrait as Audrey C." A Protocol by Artist Chiara Fumai, 2013., Photo: Audrey Cottin, 2013
framed c-print
38,5 x 26,5 cm
edition 3 of 5 + 2 A.P.



Audrey Cottin Lifting "A Horse Hair."
A work by Artist Kasper Bosmans,
2014., Photo: Audrey Cottin, 2014
framed c-print
38,5 x 27 cm
edition 3 of 5 + 2 A.P.

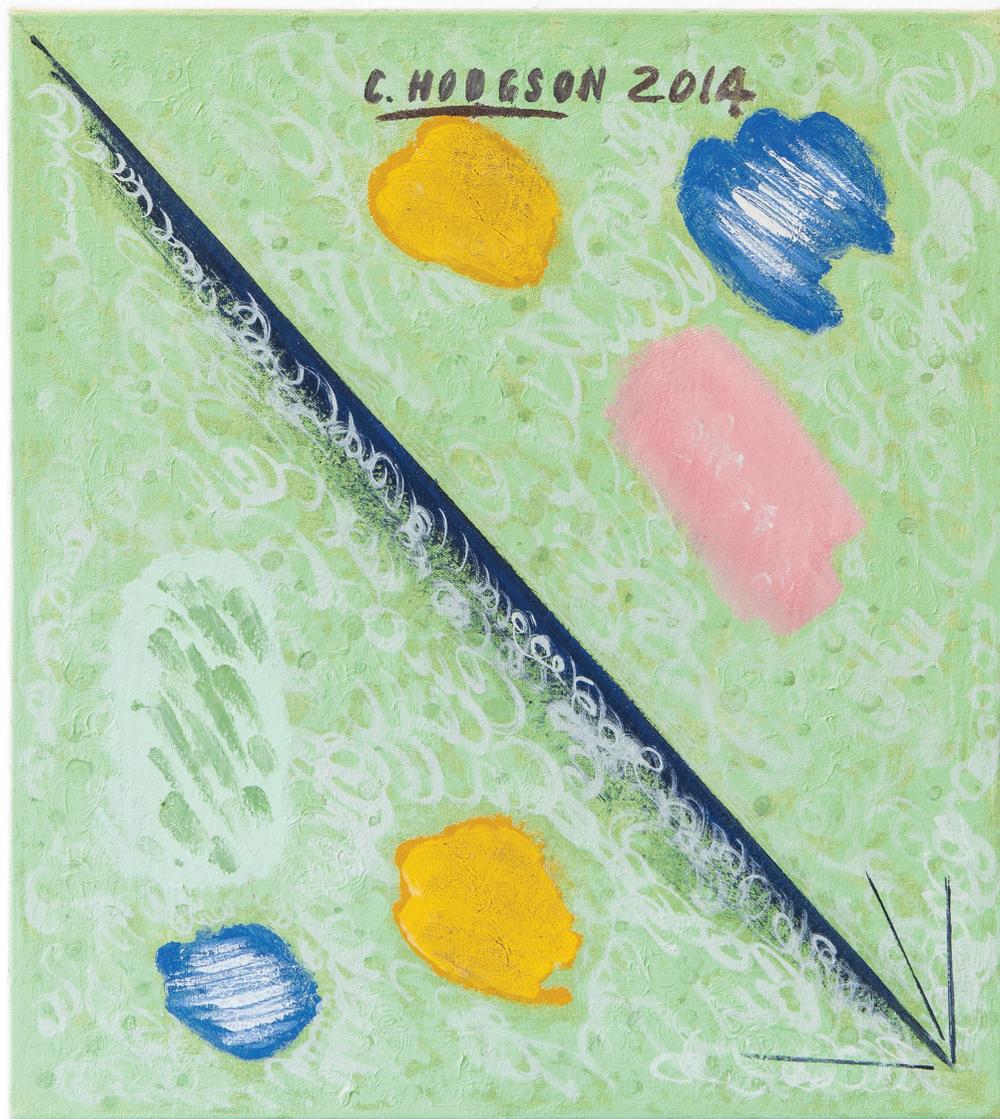


Composers Lifting "Philippe Van Snick
Blue" A Work by Artist Philippe Van
Snick, 2013. , Photo: Audrey Cottin,
2013
framed c-print
28 x 38 cm
edition 3 of 5 + 2 A.P.

CLIVE HODGSON (UK, 1953)

Clive Hodgson started as an abstract painter, switched to figuration, then turned back to abstraction after his distaste for narrative and object-based painting grew; he found that it was no longer tenable. Now he makes paintings within which he takes up ideas about painting itself. His touch is light and compositions airy and loose. His forms and marks feel impulsive yet locked in by virtue of their gestural authority.

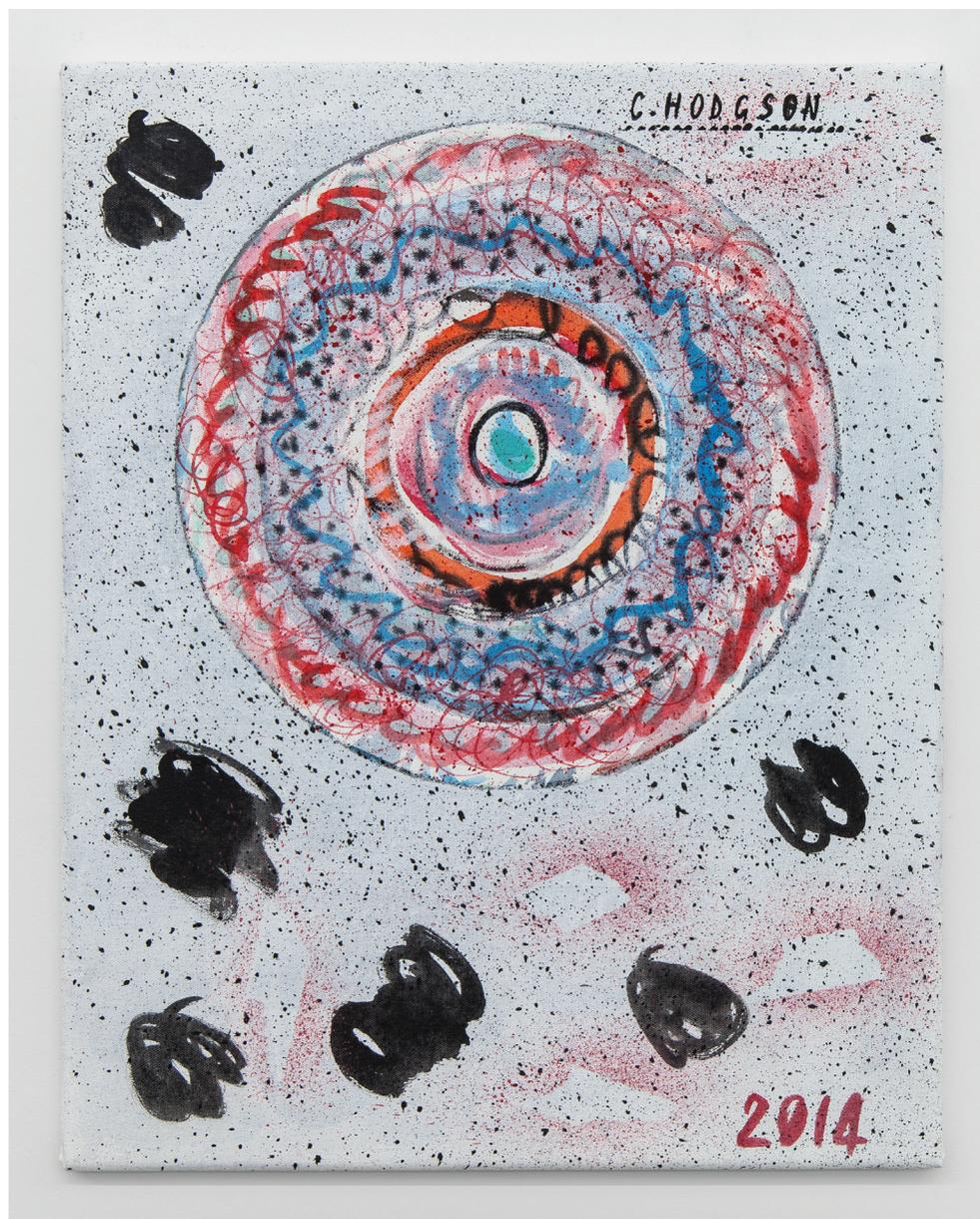
Rob Colvin on the artist: "Hodgson's essentially abstract paintings typically privilege both their date of making and the artist's name or signature as prominent and recurring motifs. Aligning the melancholic daily realities of On Kawara with a decidedly informal take on formalism – not unlike that of the late Raoul De Keyser - Hodgson's paintings, in the words of artist Carol Rhodes 'build to a concerted interrogation of the puzzles of art and life'."



Untitled, 2014
oil on canvas
50 x 45 cm
unique



Untitled, 2014
acrylic on canvas
106 x 96,5 cm
unique



Untitled, 2014
acrylic on canvas
50,5 x 40,5 cm
unique



Untitled, 2014
oil on canvas
41 x 30,5 cm
unique



Untitled, 2013
oil on canvas
107 x 86 cm
unique



Untitled, 2013
acrylic on canvas
86 x 81 cm
unique



Untitled, 2013
acrylic on unstretched canvas
145 x 110 cm
unique

MARIE JACOTEY (FR, 1980)

"My work anchors in my obsessive and indefatigable practice of drawing. From this latter, used as a way of taking notes, originates every one of my pieces that in turn flirt with installation, painting, edition or even sculpture. My pictorial researches are very strongly influenced by artists such as David Hockney, Philippe Guston or Tal R, as well as by drawers such as Darger or Blutch, to only name a few. My narrative experimentations are also very much inspired by the realms of comics, literature and cinema. Fundamentally, my main interest lies in the depiction of human relationships – the observation of social interactions. I am fascinated by the way we communicate with one another, how we try to guess other people's thoughts, motives or desires (fundamentally unknowable quantities) in order to understand – and even more so to stand – one another. The difficulties of empathy and the essential unpredictability of human behaviour are recurrent themes in my work – playing out in love affairs or other intimate relationships, where the choices to be made seem to be born from erratic states such as desire, ambition and the fear of death."



LOWER (Don't you worry honey),
2015
coloured pencil & oil on plaster
120 x 80 x 1,5 cm
unique



LOWER (The letter), 2015
coloured pencil & oil on plaster
120 x 80 x 1,5 cm
unique



LOWER (And this is what we
become), 2015
coloured pencil & oil on plaster
120 x 80 x 1,5 cm
unique

DIETER RAVYTS (BE, 1988)

GALERIE TATJANA PIETERS

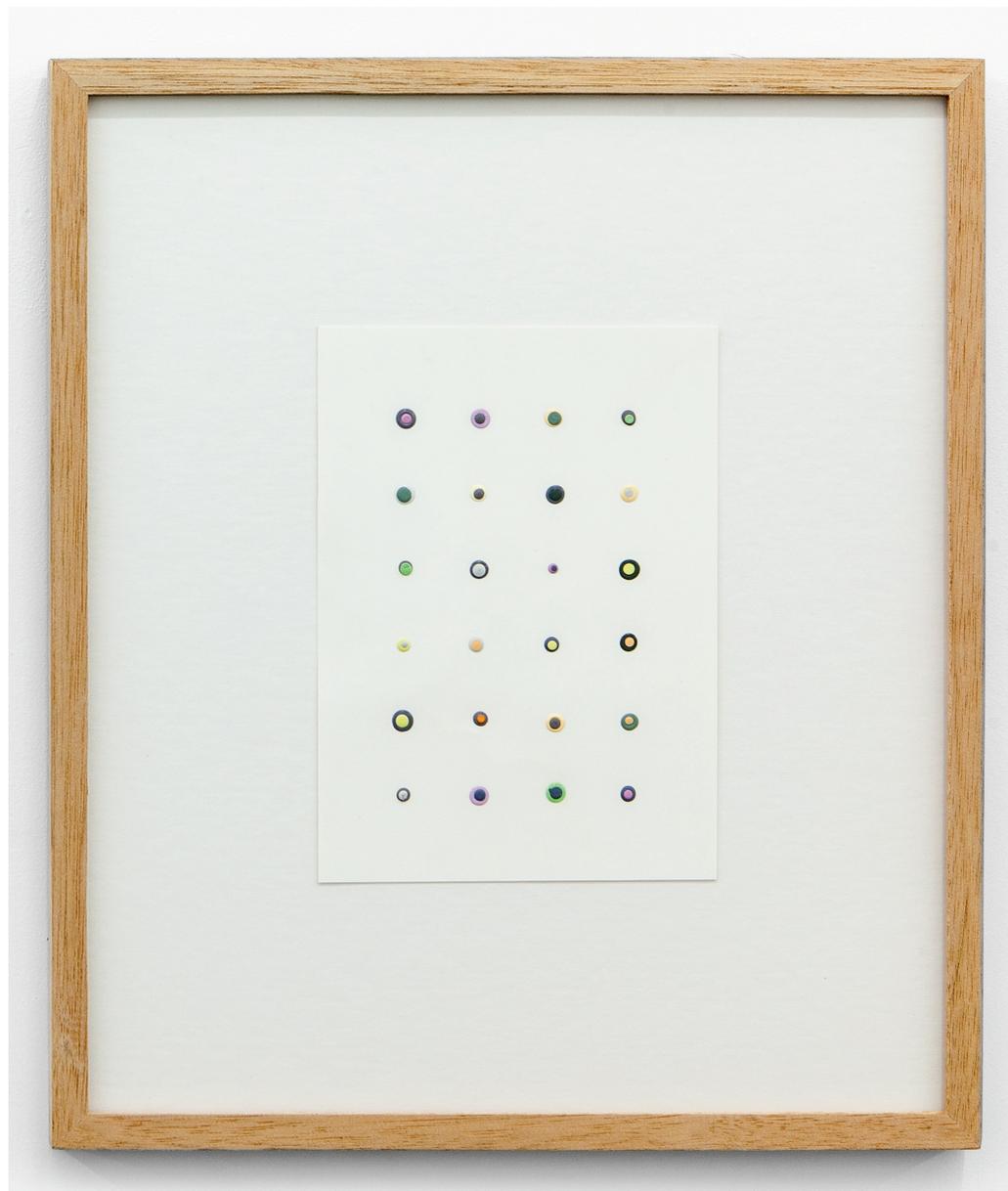
The works of Dieter Ravyts focuses on the medium of painting and its loss of function. He researches the effect of opposing extreme applications of paint, so the medium that still carries the connotation of a high art form becomes painfully banal.



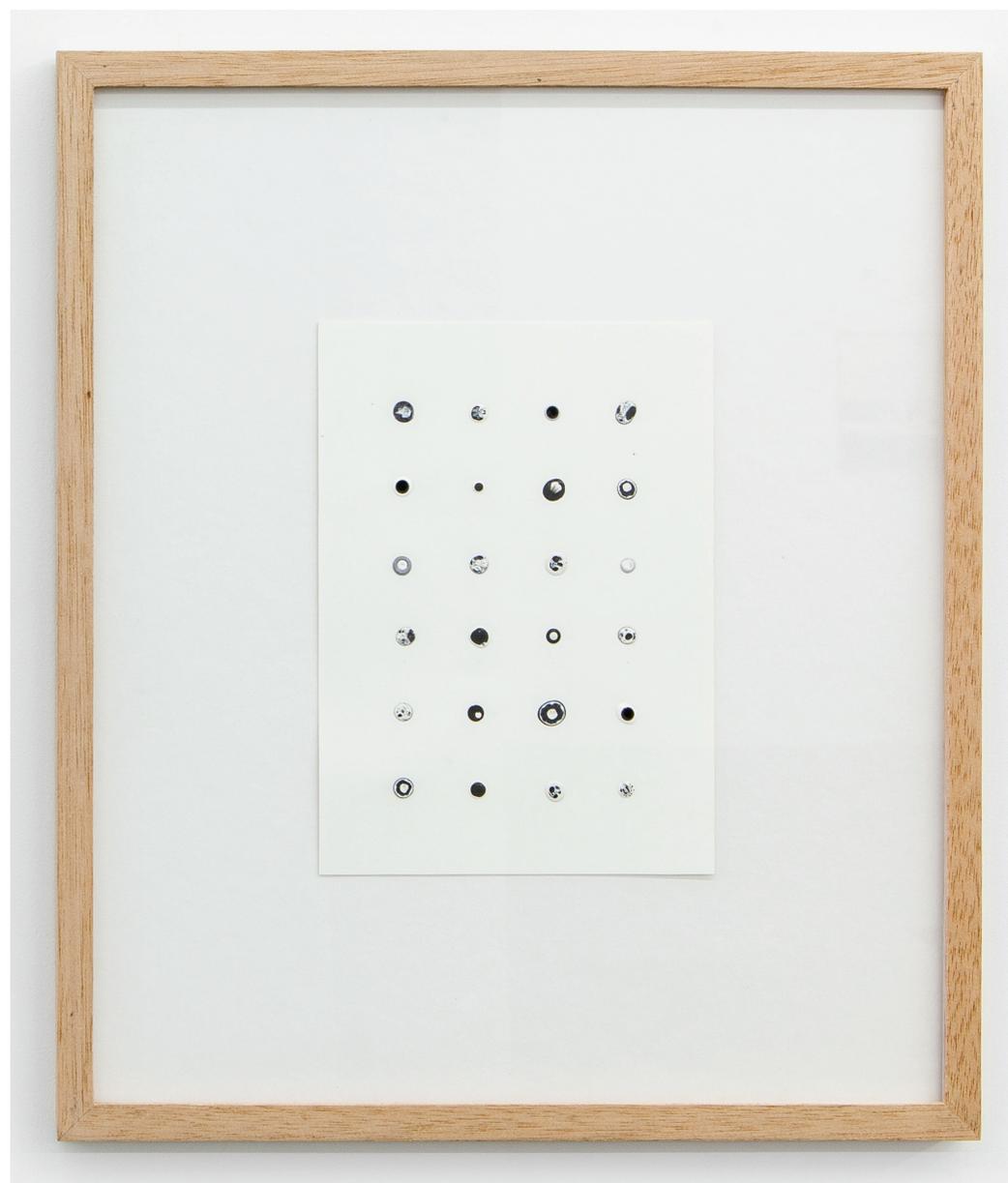
'AFFICHE 2' 2013
gouache and pencil on paper, framed
168 x 234,5 cm
unique



2015
gouache and pencil on paper
168 x 243 cm
unique



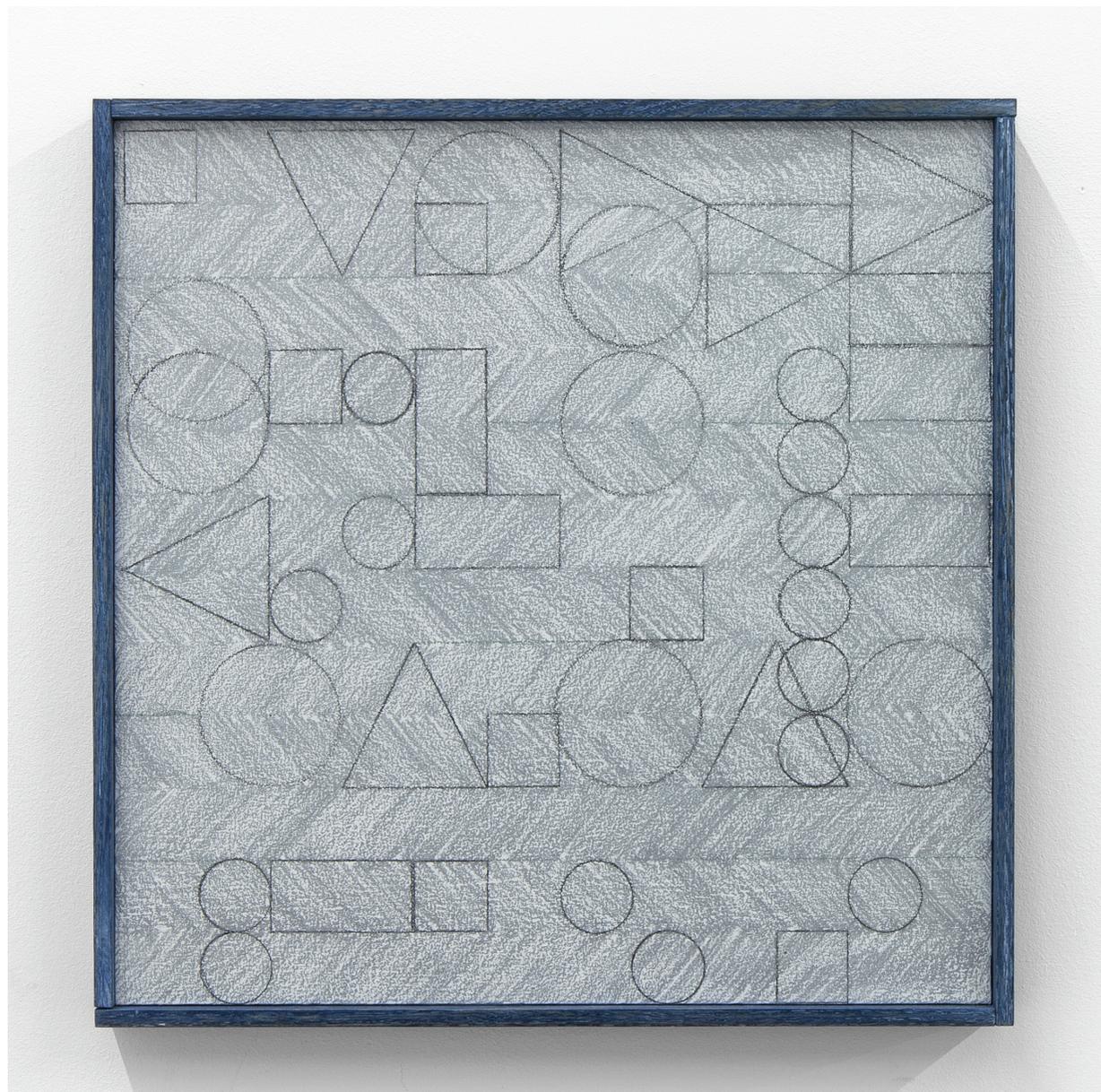
'FORMULAS I', 2015
enamel on paper, framed
37,5 x 43,3 cm
unique



'FORMULAS II', 2015
enamel on paper, framed
37,5 x 43,3 cm
unique

DEREK SULLIVAN (CA, 1976)

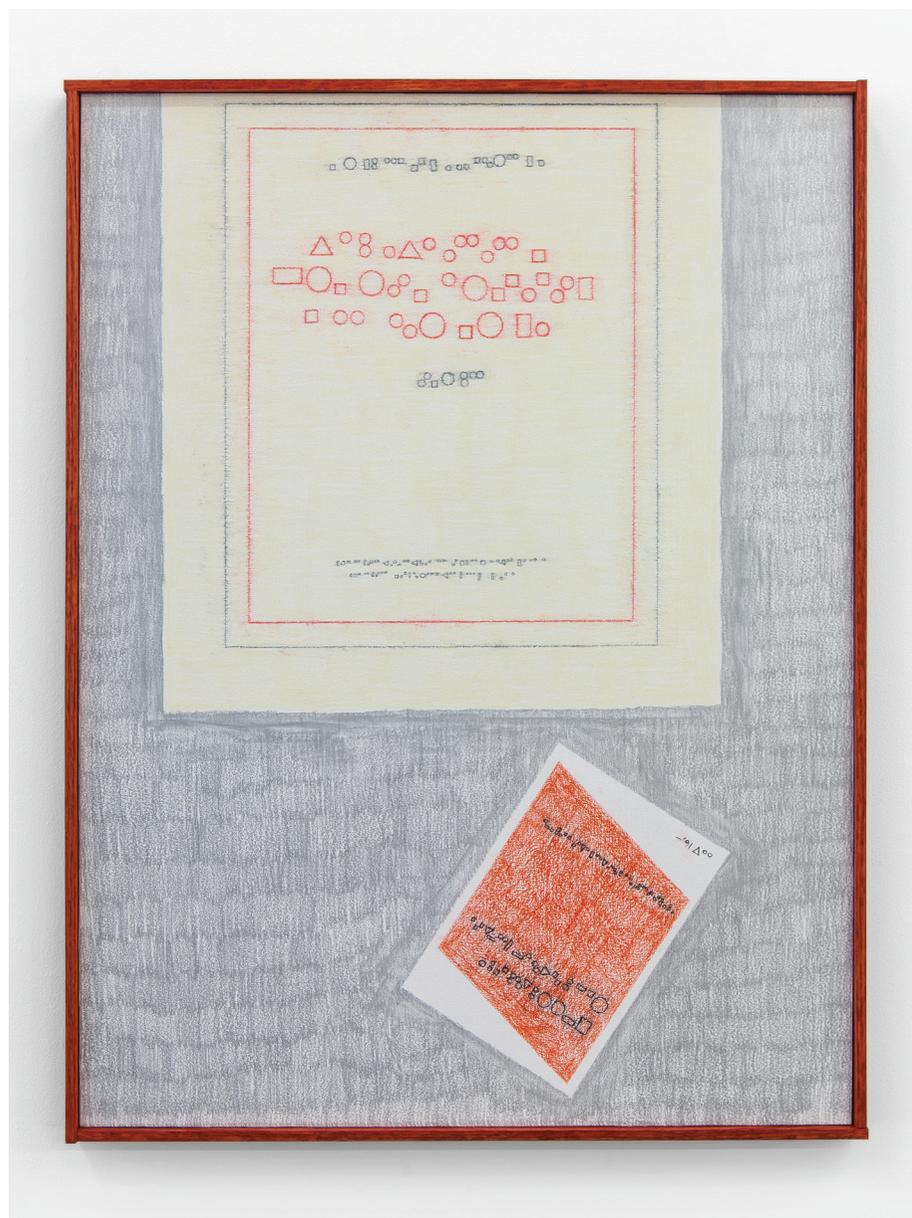
Derek Sullivan's drawings are made with coloured pencil onto gessoed panels. A year ago he developed a visual code system where he translates texts into geometric patterns using a cipher of his own design. The cipher is a range of simple geometric shapes to which can be assigned different letters of the alphabet. Sullivan changes the assignments every few days so it becomes virtually impossible to decode back to the original text. The drawings are built up of shapes that give a sense of written language, but which cannot be accessed beyond their current form: a secret embedded message. These messages (ranging from fragments of poetry and book passages, to book titles, emails and SMS, to grocery lists ... accumulations sourced from the range of my personal reading and writing) hide in plain sight within the compositions.



Secret Words, 2015
coloured pencil on gessoed wood panel
30,5 x 30,5 cm
unique



Storytelling, 2015
coloured pencil on gessoed wood panel
70 x 46 cm
unique



Chance and Opportunity, 2015
coloured pencil on gessoed wood panel
70 x 46 cm
unique



Love Letter, 2015
coloured pencil on gessoed wood panel
70 x 46 cm
unique



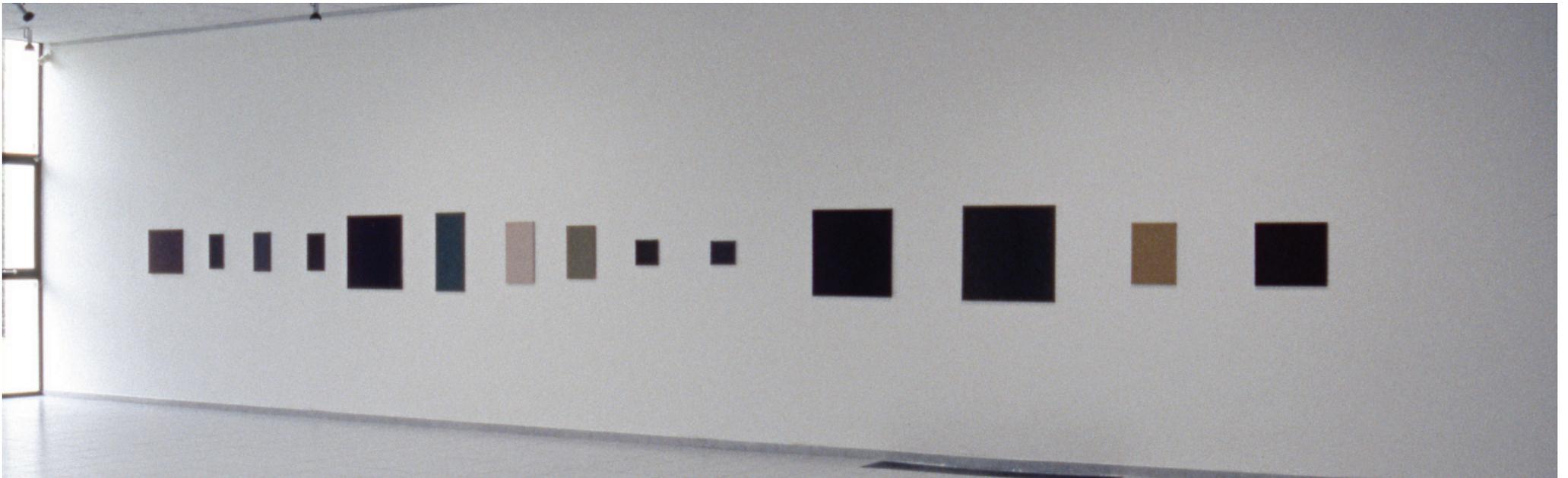
A Piece of Glass, 2015
coloured pencil on gessoed wood panel
70 x 46 cm
unique

PHILIPPE VAN SNICK (BE, 1946)

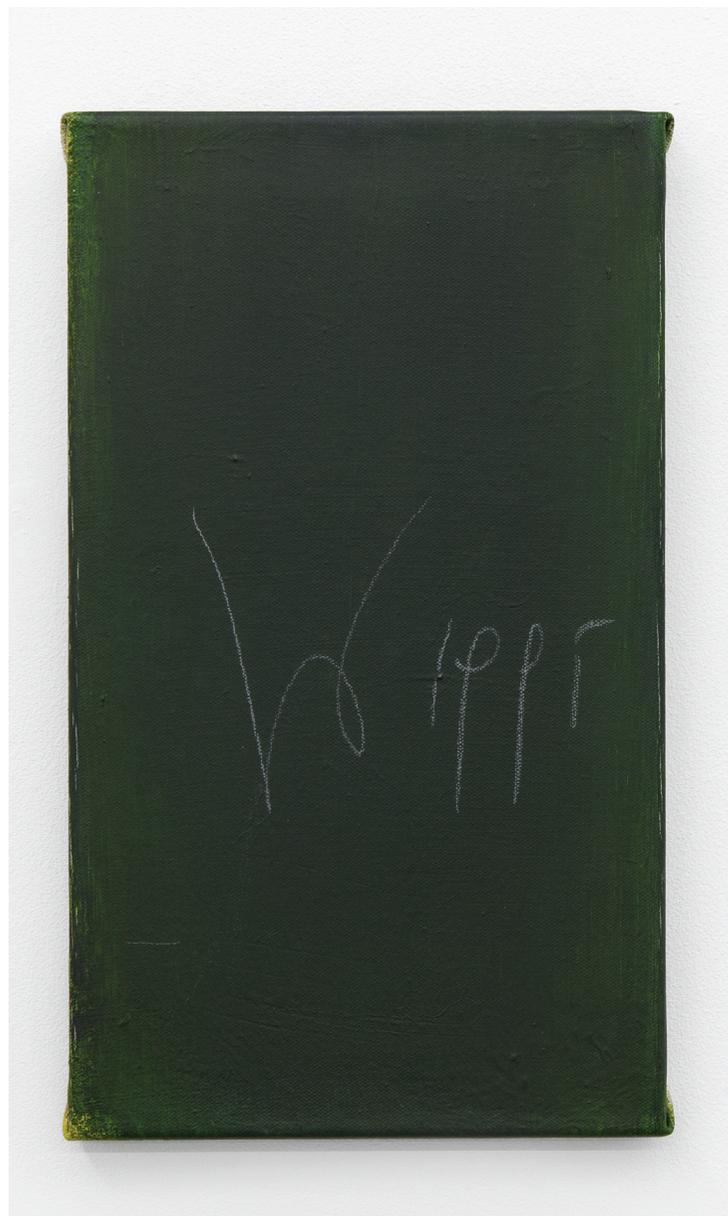
GALERIE TATJANA PIETERS

The work of Philippe Van Snick is characterized by extremely simple forms and by the constant use of the same colours. His colour scheme is representative for the direction in which Van Snick's oeuvre developed since the end of the 70's, deciding to concentrate on the use of the ten-colour palette of red, yellow and blue (as main colours), orange, green and violet (as secondary colours), gold and silver (as colours with physical value) and black and white (as non-colours), in combination with geometric shapes, like squares and cubes.

As of 1995 Van Snick no longer uses, at least for the time being, the symbolism of Dag en Nacht and his use of his ten colours. He starts mixing colours now, in a rather intuitive manner. It gives rise to the series *Mélanges particuliers* (1995): 14 monochrome paintings, with various colours and sizes, whereby each colour is based separately on a mix of the ten colours in different proportions. On the front side each canvas has the initials, in pencil, VS in the middle, as a sign of subjective appropriation of the painted plane, and 1995 as date. The canvasses were made in one year, 1995, before and after the artist's stay in Japan.



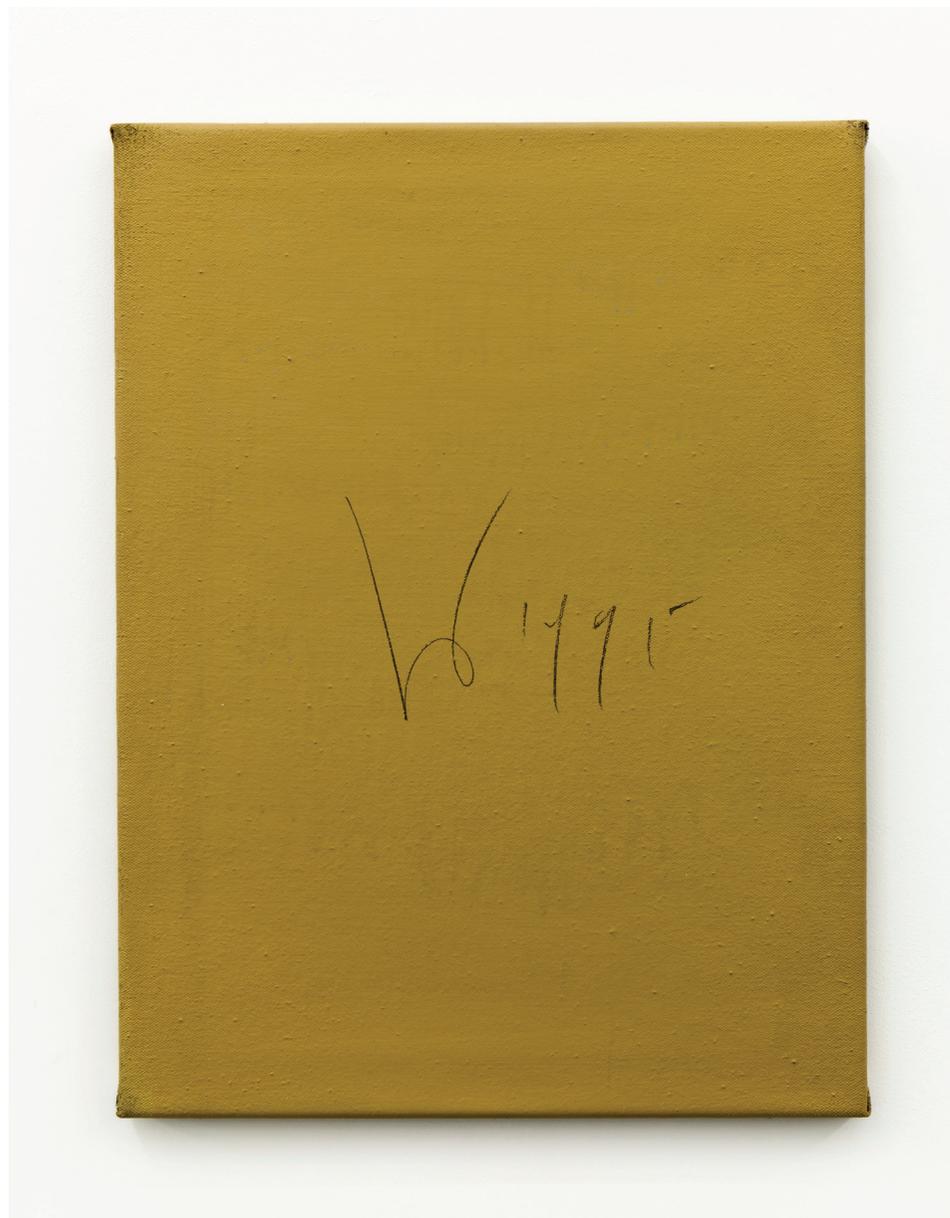
Mélanges Particuliers, 1995. Installation view: Museum Dhondt-Dhaenens, 1996.



Mélange Particulier #4, 1995
36 x 21 cm
acrylic & vinyl on canvas
with the initials VS and date 1995 in
graphite
unique



Mélange Particulier #14, 1995
71 x 72 cm
acrylic & vinyl on canvas
with the initials VS and date 1995 in
graphite
unique



Mélange Particulier #7, 1995
45 x 34 cm
acrylic & vinyl on canvas
with the initials VS and date 1995 in
graphite
unique



Mélange Particulier #8, 1995
73 x 35 cm
acrylic & vinyl on canvas
with the initials VS and date 1995 in
graphite
unique