

Kunstwerken

Axel Vervoordt Gallery



Maurizio DONZELLI (Brescia, 1958)

Mirror, 2008

Mixed media in box

60.2 x 53 cm

Ref.: A0509.147

Locatie Valke Vleug: Wijnsalon

EXHIBITION HISTORY

In-Finitum, Palazzo Fortuny, Venice, 06.06 – 15.11.2009 (incl. catalogue, text below)

Donzelli's *Mirrors* are double-bottomed, both visually and metaphorically. On the one hand, inside the works, the images (or should I say the outlines and the phantoms of images) are constantly searching for their own formal identity in a continuous comparison with their own reflections. On the other hand, on the outside, they must constantly compete with the reflections of the external space that continually deforms, encompasses, or nullifies them. Each time, the spectator has the impression of being at the crossroads between form and metaform, two dimensional and three-dimensional spaces, presence and absence, light and opacity, the finished and the unfinished, emptiness and fullness, etc. Perhaps the most pertinent term for these works, which have the (desperately utopian) aim of trying to grasp the actual essence of the creative process, is not mirrors but mirages.

Italian artist Maurizio Donzelli is born in 1958 in Brescia, where he still lives. His entire oeuvre can be seen as a philosophical reflection on art, one that is thus not purely theoretical but also reflected in the artistic execution of his works. Its conceptual underpinnings are entwined with phenomenology and aesthetics; Donzelli taught theory classes about perception and colors for nearly ten years.

For years drawing has been the main focus of the artist's aesthetic philosophy and the key element of his artistic and pictorial language. For the artist drawing is an intellectual and technical tool. The act of drawing serves as a way to reveal the surroundings, one that goes through resemblance and interpretation. A draughtsman without limits, interruptions or mediation, Donzelli has also created performance works such as his *Macchine dei Disegni*, video drawings, glass drawings, jacquard tapestries, Nepalese carpets, watercolor paintings for example *the Disegni del Quasi* and *Talisman* cycles, and his mirror works such as *Mirror ovale* (2009).

Across the various used media, the focus is always on some near points of the artistic operation: the concept of drawing, the discovery of images, the observer's unavoidability in the definition of work of art, in the relation between light and color. It is a point of interest that Donzelli has always faced, fascinated and hypnotized by the happiness of the performance and the high quality of the work.

Mirror (2015) is an example that highlights the poetic elements of Donzelli's work. The artist's mirrors are always double-bottomed, both visually and metaphorically. On the one hand, inside the works, the images are constantly searching for their own formal identity in a continuous comparison with their own reflections. They are in other words no images, but the outlines and the phantoms of images. On the other hand, on the outside, they must constantly compete with the reflections of the external space that continually deforms, encompasses, or nullifies them. Each time, the spectator has the impression of being at the crossroads between form and 'metaform', two dimensional and three-dimensional, presence and absence, light and opacity, the finished and the unfinished, emptiness and fullness. Perhaps the most pertinent term for works as *Mirror*, which have the aim of trying to grasp the actual essence of the creative process, is not mirrors but "mirages".

Beside the mirrors, Donzelli is also known for his textile works. The large wool and silk carpet, knotted in Nepal, transfer the drawing theme on a horizontal level and develop the mirror concept and the issue of the relation between color and light in the luminescence dimension. Donzelli also traveled to the Flanders to create his jacquard tapestries, expressly for the Palazzo Fortuny 2012 exhibition. These tapestries put into action an epiphanic research of images with a surprising grace, a great respect for the possible contents and a greater maturity compared to the historical tradition which make them hang out in time. Donzelli's works are included in several Italian and private collections as well as in numerous museums. His body of work has been discussed by critics Vito Calabretta, Alberto Dambrosio, Annette Dixon, Rachele Ferrario, Luigi Ficacci, Angela Madesani, Mauro Panzera, Maria Perosino, Roberto Pinto, Francesco Poli, Francesco Tedeschi, Mariuccia Casadio, Valerio Terraroli, Paola Tognon, Tommaso Trini and Andrea Viliani.

Kunstwerken

Axel Vervoordt Gallery



Sadaharu HORIO (Kobe, 1939 – 2018)

1 euro painting, 13-16 October 2016
Oilpaint drawing on paper, mounted on
wooden board
34 x 24 cm
Ref.: A0818.104
Locatie Valke Vleug: Restroom

PROVENANCE

Bozar, Art Vending Machine, Brussels, België



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PROVENANCE

Bozar, Art Vending Machine, Brussels, België



Sadaharu HORIO (Kobe, 1939 – 2018)

"Work", 1987

Oil and chalk on paper

54,70 x 39,50 cm

Locatie Valke Vleug: Living

PROVENANCE

Mallet Japan, sale 131122, 22-11-13, lot 84a



Sadaharu HORIO (Kobe, 1939 – 2018)

"Work", 1987

Oil and chalk on paper

54,50 x 40 cm

Locatie Valke Vleug: Living

PROVENANCE

Mallet Japan, sale 131122, 22-11-13, lot 84a



Sadaharu HORIO (Kobe, 1939 – 2018)

Untitled, June 2th 2018

Echizen Washi paper, Chinese ink, relined

222 x 285 cm

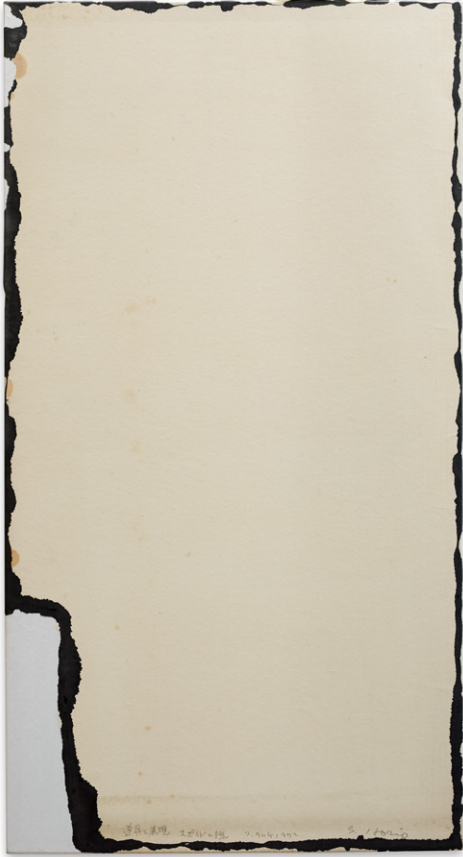
Signed and dated, lower right

Ref.: A0618.061

Locatie Valke Vleug: Wijnsalon

PROVENANCE

Created at Kanaal, Wijnegem, Belgium on June 2th 2018



Sadaharu HORIO (Kobe, 1939 – 2018)

Untitled, August 2nd 1992

Medium Ink on paper, relined

144 x 77 cm

Locatie Valke Vleug: Library

“The idea of creating so many drawings is connected to the issue of life and time. All of Horio’s works are done under the one theme, to make the “invisible” visible. Horio always tries to grasp air – emptiness – or time, so essential for human beings but hard to recognize. So many drawings are visualise of time (his life), so his sign with date is conceptually very important.”

– ATSUO YAMAMOTO, CURATOR OF THE MUSEUM OF MODERN ART IN SHIGA (JAPAN) ON SADAHARU HORIO’S DRAWINGS TOOLS & EXPRESSION AND HIS CALLIGRAPHIES. (SOURCE?)

Sadaharu Horio was a pioneer in modern Kobe performance art and has a significant influence on Japan’s contemporary art scene. Born in 1939 in Hyogo, he became one of the youngest members of the Gutai Artist Association. Horio showed his work for the first time in 1965 in the 15th Gutai Art Exhibition and officially joined the Gutai group the following year. He remained with the group until its dissolution in 1972. Ever since, until his untimely passing in 2018, Horio has been continually expanding on Gutai’s avant-garde spirit with an impressive body of experimental work, spanning different mediums. He was involved in over one hundred projects annually – including solo and group exhibitions and performances.

The relationship between art and everyday life is key to understanding Horio’s practice. He saw beauty in everyday life and turned our gaze to the ordinary through his works. The artist’s creative process was an extension of his everyday living.

Each and every moment is singular and novel, and every waking moment is to create and perform. He undertook life and art as ever-repeating and ever-intertwined rituals. Horio’s work seeks to capture the moment and preserve it in time. There is a Japanese expression “Ichi-go-ichi-e” which describes the originality of a single moment. “One encounter. One chance.” Each moment is unique and cannot be copied nor reproduced. Horio created works of art in a manner that is totally free and without any fear, effacing his ego entirely, like a child.

Horio’s medium resided in the ordinary and is encountered often unexpectedly. He painted on surfaces that he found in his surroundings, everything from scraps of metal to pieces of wood and even discarded material. Ordinary objects were used to imprint and mark the large paper works on view in the gallery for this exhibition. The visitor encounters large drawings made on washi, a Japanese type of paper, painted in monochrome with Chinese ink, pencil, black and white oil, as well as colourful oil paint or watercolour.

He eliminated any possibility of consciousness intervening in the work process, and even avoids making the choice of colour himself. Instead, he stuck to the sequence of colours in the paint box. He thereby avoids everything that is connected with subjectivity. By doing so, he attempted to erase the confinements of traditional art. Horio’s work displays genuine emotion in its rawest form, completely devoid of intellectual packaging. His artistic process and his work in general is not about the understanding of any existing element, but rather, about the creation of something new.

Horio embraced elements of chance – every process counted and brought about “expression without expression”.ⁱ During the creation process, Horio found objects to imprint, and to use while folding, pressing, crumpling and wrinkling the large sheets of paper. This is why his work can be seen as both performance and painting. The creation process reinforced the idea that an exhibition is not the ultimate moment in his career, but rather an extension of his everyday living. Horio’s focus was on the act of creation itself. It resided in the ordinary

and is encountered by surprise. He invited the viewer to participate and question traditional ideas about art.

I Quoted in Atsuo Yamamoto, "Atarimae no koto (A Matter of Course): A Discussion of Sadaharu Horio" in Sadaharu Horio (Brussels: ASA Publishers/ Antwerp: Axel Vervoordt Gallery, 2012), p. 32.

SELECTED PUBLIC COLLECTIONS

Ashiya City Museum of Art and History, Ashiya, Hyogo, Japan
Axel & May Vervoordt Foundation, Wijnegem, Belgium
BB Plaza Museum of Art, Shimabun Corporation, Kobe, Hyogo, Japan
Fukuoka Art Museum, Fukuoka, Japan
Hiroshima Prefectural Art Museum, Hiroshima, Japan
Hyogo Prefectural Museum of Art, Kobe, Hyogo, Japan
Itami City Museum of Art, Itami, Hyogo, Japan
Kitakyushu Municipal Museum of Art, Kitakyushu, Fukuoka, Japan
Körsbärsträdgården, Gotland, Sweden
Moderna Museet, Stockholm, Sweden
Palazzo Fortuny, Venice, Italy
The Miyagi Museum of Art, Sendai, Miyagi, Japan
The Museum of Modern Art, Wakayama, Japan

KUNST

Kunstwerken

Axel Vervoordt Gallery



BAE Bien-U (°Yeosu, 1950)

snm2a-018h, 2014

C-print mounted on plexiglass

170 x 210 cm

Edition 2 of 5

Ref.: A1014.341

Locatie Valke Vleug: Wijnsalon

“Although Bae Bien-U takes pictures of many different things, his talent comes out most clearly when he encounters “nature”, such as pine trees, flowering plants, sea, mountains, islands, etc. To be specific, when he pictures the earth, sky, mountains, sea or water, trees or plants or flowers, his photos become something very rare. Rather than saying that he tries to photograph nature, one may say that “nature” sent Bae Bien-U to the world of mortals. Nature is trying to show, no, display itself through him.”

– CHIBA SHIGEO

“A tree is understood as a mediation between heaven and earth, so we can feel the energy in the trees even though we cannot see their roots. There are no trees just standing around; supported by roots, each tree rises towards the sky and the sunshine. The powerful energy is in the still tranquility of the tree, and the artist comprehends this through a feeling of the pine tree’s strong vitality. And we can feel that vitality in the movement of the pine trees, which seems to deliver the earth’s energy to heaven. “A forest welcomes Light at Dawn. The trees take their new heights as if from the vacant darkness. Light makes the curtain of darkness melt away. Trees slowly reveal their existence through breaking the darkness.”

– BAE BIEN-U

Bae Bien-U’s images bring to mind a perhaps romanticized but quintessentially Zen perspective on our surroundings. Looking at the photographs can be experienced as a visually and spiritually dewy pilgrimage.

Through his transferring of the pine trees onto the photograph, it seems as though the artist places the trees into the dark space and creates the gaps between them with light, instead of painting them with a brush of light onto white exposures.

It is well known that Bae Bien-U has been greatly inspired and fascinated by the pines and pine groves which cover more than a third of Korea. Ultimately, pine trees form an important part of the Korean spirit and culture – they are worshipped as symbols of longevity as well as transcendence and are used ritualistically in birth, life, death and the hereafter. At birth, a pine twig is placed on the doorstep of the house to welcome the newborn baby. In the years that follow, various forms of the pine will be ever-present in a Koreans daily life – children’s toys, everyday household objects, the ink used is made of ash from the pine. Even national dishes contain pine seeds, resin and pollen from the pine. At the end of the road the coffin, too, will be made of pinewood. This is an important tradition as the Koreans believe that the pine, acting as a messenger, accompanies and delivers the soul of the deceased into the world hereafter.

Taking the above into consideration it is no wonder that Bae Bien-U identifies himself in his work with the pine, and the pine forests of Korea. However, to begin with, he struggled with the idea of using the pine, which was deeply rooted in east Asian culture, as a subject for his own work. It appeared far too obvious to pursue. It was in his 30s, after a study and research year in Europe at the University of applied Arts in Bielefeld, that he recognized the pine as an important and valuable part of his very own being.

TEXT WRITTEN ON THE OCCASION OF "BAE BIEN-U - COUNTERBALANCE" AT
AXEL VERVOORDT GALLERY, ANTWERP (23.10 - 29.11.2014)

Since the very beginning of his career, photographer Bae Bien-U's (°1950) preferred object has been the nature of his home country, Korea. He has never, however, considered nature to be a mere object of beauty or research. For Bae, taking a picture is much more than making a literal representation of a passive object. The object is not something that needs to be captured for the sake of a piercing gaze. On the contrary, Bae feels obliged towards it, adopts a humble attitude and allows himself to be absorbed by it. He intends to eternalize on film a brief feeling of oneness with his object - or rather with its emotion. In fact, the one and only "object" of his photographs is a universal, emotional condition of oneness, of perfect harmony with nature of which he himself is a part.

Bae Bien-U goes back to the same places over and over again, in order to photograph different parts of the same landscape. Photography for him becomes a ritual, a meditation. This ritual approach intensifies the relation with his object and helps him to find its true meaning, its essence. It brings him to another dimension, in which he can communicate with his surroundings without the objectifying boundaries of time and space. Bae Bien-U's observations do not stick to the surface. He does not make images with his eyes, but with his entire being. His artistic process stresses the boundlessness and permeability of nature. The result of this process is much more than an image: it is a flash of the infinite void.

For his exhibition at Axel Vervoordt Gallery, "Counterbalance", Bae chose to return to his favourite place, the forest in the mountains of Kyongju, where pine trees surround the royal tombs. Pines carry a long tradition in Korean culture. The energy of life is believed to pass through them and that's why they are important in many rituals of life and death.

At once vibrantly energetic and comfortingly still, the pine forest is a harmonic paradox. It appears to be peaceful and in perfect vertical balance, yet its surface hides a chaotic constellation of swarming roots and the swaying crowns shade the sky above. The forest is a kind of in-between space in which one experiences a mysterious harmony that is the result of a permanent process of balancing and counterbalancing between two states of being. When Bae Bien-U presses the shutter, he captures this invisible process in a split second and condenses it into a photograph. He directly materializes his own experience of it. His photographs confront the viewer with the meditative stillness of the pine forest in which the potential of transformation is always very much present. This sensation is enforced by the harmonic proportions of their frame and by their large size which allows the viewer to almost step into the work and disappear in it. Bae Bien-U's photographs extend beyond their frames. They are in permanent, boundless expansion, just like the nature they (re)present. In a dimension of oneness with nature, the viewer will experience a horizontal harmony complementing the vertical harmony of the trees.

PUBLIC COLLECTIONS

21C Museum, Louisville, Kentucky, USA
Baltimore Museum of Art, Baltimore, Maryland, USA
Calder Foundation, New York, New York, USA
Collection d'Art Contemporain Société Générale, Paris, France
Contemporary Arts Museum Houston, Houston, Texas, USA
Domaine de Chaumont-sur-Loire, Chaumont-sur-Loire, France
Elton John Collection, UK
Isac Andic Ermay, Mango Collection, Spain
Leeum Samsung Museum of Art, Seoul, South Korea

Long Museum, Shanghai, China
Museum of Contemporary Photography at Columbia College Chicago, Chicago, Illinois, USA
National Gallery of Victoria, Melbourne, Australia
National Museum of Modern and Contemporary Art, Gwacheon, South Korea
Seoul Museum of Art, Seoul, South Korea
Sisley Collection, Italy
The National Museum of Modern Art, Tokyo, Japan
The Sol LeWitt Collection, USA
The West Collection, Oaks, Pennsylvania, USA
Victoria and Albert Museum, London, UK

KUNST

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Axel Vervoordt Gallery



"Boro" coat, Northern Japan
Indigo Natural
116 x 88 cm
Locatie Valke Vleug: Library