



PRESS RELEASE - FOR IMMEDIATE RELEASE

DRAWINGS EXPANDED

Locuslux Gallery in Brussels is proud to announce 'Drawings Expanded' a group exhibition curated by guest curator Jan de Nys (Stedelijk Museum, Aalst, BE).
The exhibition features works by

Marc Nagtzaam | **Robin Vermeersch** | **Boris Thiebaut**

and includes 'in situ' applications.

December 5, 2008 – January 25, 2009

Opening Night Reception Friday December 5, 2008, 18-22h

About the exhibition

The three artists, whilst all using drawing as main technique of expression, have developed very different and individual styles. Traditional drawing is often expanded to include the use of novel techniques as well as mixing of styles. Thiébaud's drawings are typically in freestyle manner and the works are not framed. He mixes the drawings with applications on the walls and the use of 'stickers or logo's'. Nagtzaam mostly stays within the paper format – a typical manageable size – but is venturing into installations of masking-tape on gallery walls. Vermeersch links the drawings to sculptures – resulting in an exiting dialogue of media. In short: 'Drawings Expanded'.

About the participating artists

Marc Nagtzaam's (NL,1968) medium is drawing. Nagtzaam draws words in pencil which often do not form logical sentences. In the first instance they are a collection of symbols, which as they are being drawn form a powerful graphic image. The words are taken from magazines and are related to each other in some way. The separate words are not placed randomly next to each other, but are deliberately chosen to make a reference. By applying a linguistic layering to his work, the artist playfully alludes to structuralism, without making too much of a fuss about it.

Not all his drawings contain words, some are filled entirely with a pattern of dots. Other drawings depict abstract, illusionist spaces in which drawn objects float around.

Marc Nagtzaam also designs exhibitions and then executes these and makes drawings of them again. With these he clearly shows that the compositions not only originate on sheets of paper, but also in the arrangement of the drawings in space.

Fundamental Drawing as Sanctuary, Terry van Druten (text from SMCS catalogue Drawing Typologies 2007):

“Marc Nagtzaam fills his drawings with strict patterns made up of graphite-grey, sketched webs of crosshatching, stripes, or spots. His drawings often take up the entire page and appear almost impenetrable. The use of a personal handwriting, which marks so many artists’ drawings, is almost entirely absent from Nagtzaam’s work. He has said that ‘a neutral image with a certain closeness’ is precisely what he is seeking to achieve. In his work, the act of drawing plays a more important role than the person who carries out the action: ‘the work of creation is visible, but the work actually generates itself’.

Additionally, Nagtzaam is not very interested in the reasons for creating any particular drawing: ‘it is more important to know or feel that there is a certain sense of will behind it, within a framed space. ‘I’m trying to find representations of a concrete reality, as well as those that can only be realized as drawings’.

This idea is expressed in his use of scraps of text in some of his drawings and in his titles. They stand alone and offer little help in interpreting the works. While drawing usually implies that graphic marks generate meaning, the reverse is true with Nagtzaam’s work: he strips the marks of their meaning. Nagtzaam makes it impossible to conclusively interpret his works, and, for precisely this reason, seems to wish to penetrate into a deeper layer of meaning. The personal act of drawing brings into being a place where both Nagtzaam and his public can dwell. ‘The drawings are like empty spaces, parallel to the world’.”

Marc Nagtzaam has been featured in group exhibitions at the SMAK in Ghent, Culturgest, Lisbon and most recently at the ‘Stedelijk Museum in Amsterdam’ (2007). His art was the subject of the very first Roma Publications (www.romapublications.org), published in 1998: a coverless book titled *Some*, consisting of text fragments culled from various banal, quotidian sources all drawn by the artist. Other contributions in publications include recent *F.R. David’s, The Stuff and Nonsense Issue* focusing on the status of language in contemporary art practice, edited by De Appel (2007).

Robin Vermeersch (BE, 1977) is known for his shaded ink drawings and lavis drawings.

Specifically the spaces that are left blank on the paper surface give the picture its actual form in the black and white works of Vermeersch. But since these flashing spaces are so scarcely present, his drawings become somewhat claustrophobic. Each drawing suggests a passage, an exit, an opening, a crack of light, sometimes even an open space, but mainly places us before obstacles and traps or catches us in a folding tangle. The drawings emerge pictures of rooms, corridors and tunnels as we know them from our dreams and nightmares. Not a living soul can be found in this world after the big clash.

The drawings are actually very traditional, both in terms of technique and material, as in drawing itself. The works remind us involuntarily of the woodcuts of great Flemish artists from the past century, while at the same time, being very contemporary and referring to science-fiction of past and present. In these drawings, Robin Vermeersch has combined the heritage of long lost graphic techniques with the best of animation picture history and has created a new image vocabulary that equals in all ways the fantasy-magic of the computer generated images.

The sculptures of Robin Vermeersch offer different perspectives: one can see them as autonomic sculptures but also as displays or models. Therefore, also the relationships between the environment and the world may differ depending on the point of view one takes as a spectator. As an observer you can actively participate and determine the significance of the sculpture in the space. The artist is forcing us to take on a different attitude each time, depending on our intention: does one want to capture the whole picture or does one want to look at the installation from all angles and internally? It is a sculpture whose meaning derives from its own shape, its own dimension. It is an image without scale ratio, it is perfect in its dimension as it stands there upon a pedestal that could very well be the transport crate of the piece.

Boris Thiebaut (BE, 1981) A hurried audience when confronted with a work by the Belgian artist Boris Thiébaud, might, based on a first impression, falsely categorize this oeuvre as graffiti art. Thiébaud's oeuvre is multilayered. His artistic practice involves a study of different types of graphical representation, whether these are words, abbreviations, drawings, logos, pictograms or even engravings. His discourse focuses on the relationship between form and content of a word; the tension between the signifier (signifié) and the signified (signifiant). Thiébaud's graphic work thus cunningly seems to be simplistic but is in fact very complex. Numerous linguistic theories and concepts are translated to drawings, without the slightest bit of pretence, and without being reduced to mere illustration.

By Sam Steverlynck, January 2008

Additional information

Please contact Marc Strijbos on + 32 (0) 476 480 213 or
email marc.strijbos@locuslux.com
or Marja.brouwer@locuslux.com

For images, go to www.locuslux.com or contact us
On request we can send you this text as Word document in English or Dutch.

Members of the press are welcome on the vernissage on December 5th (18-22 h)
Christmas drinks on December 22nd (14-19 h)
New Year's reception January 11th, (14-19 h)
Closing reception January 25th (14-18h)
and during our opening hours or by appointment

Locuslux Gallery
Oude Graanmarkt 57
B-1000 Brussels

T + 32 (0) 25 12 13 11
M + 32 (0) 476 480 213

Opening hours: wed – fri 14-19h, sat 11-19h, or by appointment