

ERNA HECEY
OFFICE

ARTIST INFORMATION

PORTRAIT AT LARGE
26.5. - 30.7.2016

House17 in cooperation with Artscape Contemporary Art, Luxembourg

ELEANOR ANTIN (USA)
CHRISTIAN ASCHMAN (LU)
GUILLAUME BRUERE (FR)
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LILI DUJOURIE (BE)
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FABRICE HYBERT (FR)
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ELEANOR ANTIN (USA)

Born in 1935 in New York, USA

Lives and works in San Diego, California

Eleanor Antin is a conceptual artist who creates narrative images through a variety of medium photography, video, film, performance and installation. Her works reflect a singular orientation to fiction that took conceptual art especially on the West Coast of the United States, where claim, protest or subversion found fertile ground. Her narrative strategies are often comical parodies with bitter connotations of cultural, political and sexual stereotypes.

For her performance work, she interrogates gender, race, and identity by taking on fictional personas whose experiences are drawn from historical events. In *Representational Painting*, 1971, the artist explores make-up as a traditional mode of self expression, using it to find a representation of herself with which to face the world. In the 1970s the feminist movement challenges the notion of the female and femininity signs, such as cosmetics, women own outfits and hairstyle. This posture becomes an aesthetic reflection. Makeup, beauty accessory that Eleanor Antin uses in his video becomes paint she applies to her skin. Beyond feminist issues, it challenges the conventional nature of painting and indeed an everyday and universal language.

Antin has had numerous solo exhibitions, including at the Museum of Modern Art, New York, (USA) the Whitney Museum, New York, (USA) the Wadsworth Atheneum Museum of Art, Hartford (USA), and a major retrospective at the Los Angeles County Museum of Art (USA) in 1999 which traveled to the Washington University Museum , Saint Louis, (USA) before touring the UK.

2002 photographic exhibition at the Ronald Feldman Gallery, “The Last Days of Pompeii,” received the AICA (International Association of Art Critics) First Place award for Best Show by a Mid-Career Artist. Those works traveled to Vienna, Milan, Los Angeles, San Diego, and other cities.

Recent solo presentation include : *I wish I had a paper doll I could call my own...*, currently at Ronald Feldman Fine Arts, New York (USA), until May 27th. 2014, *Eleanor Antin: The Passengers* at Diane Rosenstein Fine Arts, Los Angeles (USA) , *Multiple Occupancy: Eleanor Antin’s “Selves,”* at Institute of Contemporary Art, Boston (USA). In 2009, Antin returned to the Los Angeles County Museum of Art with a solo exhibition titled “Classical Frieze” and “Eleanor Antin: Historical Takes”.in 2008 at the San Diego Art Museum (USA).

Antin has participated in innumerable group exhibitions including Documenta 12 in Kassel (Germany) in 2007, WHACK: Art and the Feminist Revolution in Moca Los Angeles (USA) in 2007, PS1 New York (USA), Vancouver Art Gallery (Canada) and elles at Centre Georges Pompidou,in Paris (France) in 2009. In 2016 she will be part of *Performing for the Camera*, Tate Modern, London (UK), *Number Twelve: Hello Boys*, Julia Stoscheck Collection, Düsseldorf (Germany), *The Body Extended: Sculpture and Prosthetics*, Henry Moore Institute, Leeds, (UK) among others.

Her work is represented in major public collections including those of the Art Institute of Chicago, the Whitney Museum, the Museum of Modern Art, the Los Angeles County Museum of Art, the Jewish Museum, the San Francisco Museum of Modern Art, Tate Modern, and the Centre Georges Pompidou in Paris.

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CHRISTIAN ASCHMAN (LU)

Born in Luxembourg

Lives and works in Luxembourg and Brussels

While established on the international art scene, Christian Aschman proved over the years to be one of Luxembourg's most esteemed photographer. His artistic practice, include thematic series, mostly focused on architectural research, representation of the human figure in contemporary society and random photographic material collected as fragile documentary "memory pieces" assembled in distant though poetic narrative ensembles.

Having completed his studies in Visual Communication at the Ecole de Recherche Graphique in Brussels, Christian Aschman practices as a freelance photographer since 1992, his work has been published in magazines such as Archiduc, Desirs, Elle Belgique, Elle Wonen, Kaiserin, Madame Figaro, Man, Nico, Süddeutsche Zeitung Magazin, M#00 Brazil, Beople, Line by Wallpaper, Têtu, Weekend-Le Vif, and Weekend-Knack.

His work is regularly exhibited at Fondation de l'Architecture et de l'ingénierie Luxembourg and since 2012 at Gallery Nosbaum & Reding, in Luxembourg.

GUILLAUME BRUERE (FR)

Born 1976 in Châtellerault, (FR)

Lives and works in Berlin, (DE)

« His work shows the diversity of styles, the variety of colours and the contradictory nature of the motifs. With a highly sensitive antenna, he allows images of the day and the night to merge into each other. He uses drawing, painting, sawing, gluing, sketching as well as performance to transfer these impressions into new, artistic existences. Bruère slips again and again into the classical role of the copier, when he sits in the major European museums translating famous pictures into vibrating, energy-charged drawings. But then the motifs develop a highly irritating life of their own, become mirrors of looks and emotions, reflecting the living experience of a very personal encounter with the original. Whether in these countless drawings, his reliefs or objects, again and again Bruère opens up a very personal, almost childish world of symbols which somewhere between traditional coats of arms, puzzling portraits and trendy poster motifs draws the viewer into its spell. What emerges is a mysterious world of lines and colours that launches the observer on a fascinating visual journey. »

Guillaume Bruère draws while giving this form of expression an elementary appearance. His lines are agitated, vibrant and immediate, and the intensity of his colours also gives his work its great and varied expressive power. Without sacrificing to outmoded conceptions of expressiveness, Bruère has adopted drawing as a pictorial instrument, in a quest for a communicative friction with life and with the public.

Among his recent show in 2015 : Galerie Heike Curtze und Petra Seiser, Vienna, Austria, Sommer nacht traum, Sammlung Klöcker, ALTANA Kunstsammlung, Bad Homburg, Germany, Das gezeichnete Ich, Zwischen Auslöschung und Maskierung, Museum, Neue Galerie Graz, Austria, Hegenbarth Sammlung, Berlin, Germany, Fondation Van Gogh, Arles, France, 6th Biennale de Zeichnung, Kunstverein Eislingen, Germany, Der Himmel über Berlin (Wings of Desire), Vanilla at Nahmad Contemporary New York, USA, curated by de Pury de Pury and Globe Alley, Melbourne, Australia.

Erna Hecey, presented his first solo exhibition in Brussels in 2009 in the gallery's project space. Bruère participated in Fondation Van Gogh opening exhibition on Bice Curiger's invitation in 2014 in Arles, France, with a room dedicated to his portrait drawings. Other artists featured in the exhibition : Raphael Hefty, Thomas Hirschhorn, Garry Hume, Elisabeth Peyton neighboring works by Van Gogh, Gauguin, Courbet, Pissaro, Monet.

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RAFAL BUJNOWSKI

Born in 1974 in Wadowice Poland
Lives and works in Cracow

Rafal Bujnowski is one of the most radical and intelligent contemporary painters. His works are a brilliant blend of two seemingly remote artistic disciplines - painting and conceptual art. The theme of the Bujnowski's successive projects - paintings, videos, objects or actions - are the conventions linked to the social functioning of the artist and the works of art, as well as the conventions present in the art itself. Rafal's paintings are an example of fully aware conceptual painting - his objects, disclosing and changing meaning depending on the surrounding in which they are placed, are peculiar models of an artwork. They reveal a tension between the process of artistic production and consumption. At the same time, the unquestionable and outstanding visual talent of the artist causes his works to be treated as "self-sufficient works" - very good paintings, to put it simply.

A comprehensive solo exhibition is in preparation in 2016 at Zacheta National Gallery of Art, Warwawa, Poland Bujnowski's work was exhibited at Johnen & Schoettle Gallery Cologne, Johnen Gallery, Berlin, Jiri Svetska Gallery Prague, and at Gallery Daniel Hug, Los Angeles and most recently at Raster Gallery Warsowie.

Recent group exhibitions includes Contemporary Art in Poland, European Central Bank, Frankfurt, DE, 2016 Czysta formalność (Mere Formality), Galeria Labirynt, Lublin, PL 2015 - Białe jest białe, a czarne jest czarne (White is White and Black is Black), 9/11 Art Space Foundation, Piekary Gallery, Poznan, PL, (State of Life. Polish Contemporary Art within a Global Circumstance), National Art Museum of China, Beijing, China, 2014 just to name a few

LILI DUJOURIE (BE)

Born 1941, Roeselare (BE)
Lives and works in Lovendegem (BE)

Lili Dujourie is one of Belgium's most important artists. For over three decades she has charted an independent path in a variety of media, including sculpture, video, photography, and slide projection. Her work is known for its depth and poetic beauty.

The work of Lili Dujourie blends influences of the Flemish Primitives like Jan Van Eyck with her personal artistic approach based on the late sixties. She works in marble, papier-maché, steel, lead, velvet and ceramics, in which decoration and ornamentation are given a central role and she plays with the sensuality and directness of the materials. Her sculptural productions fight a battle between painting and sculpture, between balance and gravity, abstraction and representation and between their physical presence and their environment. Her core themes are the relationship between nature and culture, the passage and weight of time and her search for an emotional understanding of space.

The artist innovates a visual modus operandi with sculptural formulations that includes three dimensional space. Chosen space is an integral part of the sculptural construction that is not necessarily places low, on the ground, but may hang high like a stalactite. Overcoming noble materials by strict shapes, ensure that sculptural volume succeeds in making a refuge of intimacy in space, is one of the major concerns in this work. In her recent studies she has condensed sculptural space for even more exclusive shapes; reducing the scope of materials and gests for an increasingly sober and meaningful presence.

(Frederic Bouglé)

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Filomène, currently at House 17 a wire portrait, a delicate three dimensional drawing captures the aura and the energy of the featured subject, offers another approach to portrait between abstraction, figuration, drawing, and relief. It is a unique work by Dujourie which was on view at the Documenta 12.

Solo exhibitions among other include Folds in Time, Plooien in de tijd, S.M.A.K. Ghent and Mu.ZEE, Ostend, Belgium (2015) Lili Dujourie, Leopold-Hoesch-Museum, Düren, Germany, (2014) Lili Dujourie - La naturaleza es sabia, Abadía Benedictina de Santo Domingo de Silos, Burgos, Spain (2011)

In 2015 she was part of the following collective shows : Words and the thing, CAC, Vilnius, Lithuania ; Arts sans Conditions, Triangle Bleu, Stavelot, Belgium ; The Corner Show, Extra City Kunsthall, Antwerp, Belgium ; Souvenirs de Paris, Gallery Peter Freeman, New York, USA, Feminist Avantgarde of the 1970s Works from the collection SAMMLUNG VERBUND, Vienna, Austria, Hamburger Kunsthalle, Germany.

Dujourie participated in a group show with Chantal Akerman and Francesca Woodman at the Tamayo Museum, Mexico City in October 2007, curated by Lynne Cooke. She showed in WACK! Art and the Feminist Revolution at MOCA in Los Angeles and New York's PS1, USA and at Documenta 12, Kassel, Germany.

Erna Hecey Gallery, Brussels presented in 2007 Lili Dujourie's s Memories of Hands a solo exhibition in the gallery's main space. The exhibition was reproduced entirely in Okwui Enwezor's 2008 Gwangju Biennial, South Korea in the sector of On the Road within a selection of 25 exhibitions selected by Enwezor, in the world during 2006 and 2007.

JOHAN GRIMONPREZ (BE)

Born in 1962 in Roeselare (BE).

Lives and works in Brussels (BE) and New-York (USA)

Belgian media artist Johan Grimonprez achieved international acclaim with his video collage Dial H-I-ST-O-R-Y, which had its premiere at the Documenta X in Kassel in 1997. In a breathtaking recycling of pictures from news broadcasts, Hollywood movies, animated films and commercials the approximately one hour-long film tells the story of the airplane hijackings in the 1970's. Reality and fiction are blended together to relate new stories. This way, Grimonprez child of the first TV generation presents history in a completely new way: from a multitude of perspectives, fragmentally and manipulatively.

Looking for Alfred plays with simulations and optical illusions. Point of departure is the figure of film director Alfred Hitchcock and his legendary guest appearances in his own films. Innumerable Hitchcock doppelgangers act out a mysterious game of confusion in which it rains umbrellas and swarms of birds evoke a sinister atmosphere. The imaginable claims to be true, the real seems improbable. This homage to Hitchcock, the Master of Suspense, also pays tribute to the imagery of the Surrealist painter René Magritte.

His work has been showed at major exhibitions and museums worldwide such as the Whitney Museum in New York, USA, San Francisco Museum of Modern Art, USA, Pinakothek der Moderne, Munich, Germany and the Tate Modern in London, UK, Pompidou Center, Paris, France, ICA Boston, USA, SMAK Gent, Belgium, and his films were hosted in numerous festival like Berlin, Los Angeles or Tokyo.

His work figures in numerous museum and private collections : Pinakothek der Moderne, Munchen, Germany, SMAK, Gent, Belgium, Kunstmuseum, Lichtenstein, Mudam, Luxembourg, Collection Lhoist, Limelette, Belgium, within many others.

Erna Hecey Gallery Luxembourg, Brussels presented Grimonprez work in Luxembourg in 2000, followed by an

ambitious exhibition in Brussels in 2006 and presented his acclaimed video installation « Looking for Alfred » the first time to the public at ArtBasel's Unlimited in 2005. « Looking for Alfred » is included in Mudam Luxembourg's collection. A donation of collectors Jacques and Myriam Salomon.

FABRICE HYBERT (FR)

1961 Nantes (FR).

Lives and works in Paris (FR)

Fabrice Hyber is acknowledged to be one of the major figures of French contemporary art. Over the past thirty years Fabrice Hyber has worked with highly diverse approaches creating a vast corpus of work with striking formal and conceptual ramifications. Dialogue with many different disciplines adds to the variable geometry of Fabrice Hyber's work. Interaction with physics, neuroscience, astronomy, phytotherapy... takes the viewer to a much wider plane where all the dimensions of human experience are summoned. Hyber multiplies possibilities for intervening on shape, behaviour, organization by working with many different media; paint, video and installations. His conception of art rubs up against ways of living the world. His proposals challenge the ways we interpret what is real, what Hyber sometimes refers to as the commerce of forms;

At the start of his career in the 1980s, Fabrice Hybert became one of the youngest winners of the Golden Lion at the 1997 Venice Biennale and has since enjoyed increasing attention on the international scene. He has shown in many leading institutions in the world, and his work has been presented at important international events for more than twenty years.

Erna Hecey opened her Luxembourg gallery boulevard du Prince Henri in 1997 with a solo exhibition 52/25 by Fabrice Hybert, just a few months before the opening of the Venice Biennial. The Exhibition was a kind of repetition in miniature of the Venice project. In 1999 for her first participation at Art Basel in the main sector, Erna Hecey presented a unique ensemble of Hyber's famous POF's (Prototype Objet en Fonctionnement) and in 2000 produced a solo show at FIAC The ideal House after Gaston Bachelard. In 2005 Hyber intervened with three permanent installation : Effort, Record, Confort at Centre National Sportif et Culturel d'Coque in Luxembourg

2013 and 2014 he had an important solo exhibition, Matières Premières, at the Palais de Tokyo in Paris, (France), which enjoyed broad public and critical success, Essentiel at the Fondation Maeght, where he presented his homeopathic paintings and which was continued in 2014 at the Galerie der Stadt Tuttlingen (Germany), and "Prototypes d'objets en fonctionnement (POF)"; at the MAC/VAL in Vitry. He also produced the monumental fresco Sans Gêne on ceramic tiles commissioned from him by the Institut Pasteur, which was inaugurated in October 2012. Fabrice Hyber also participated in the Lyon Biennial (France) in 2013 and the Busan Biennial (South Korea) in 2014. In 2014, his works were shown in the exhibition Narcisse, l'image dans l'onde at the Fondation Francois Schneider in Wattwiller (France), and in the exhibition Brave New Worlds: Utopia in Dystopia at the Metropolitan Museum of Manila (Philippines).

In 2015 Bart de Baere, director of the MUHKA (Museum of Contemporary Art of Antwerp, Belgium), presented a solo exhibition called Formes des mots. And invited Fabrice Hyber to take part, under his direction, in the 6th Moscow Biennial (Russia). 2015 exhibitions include also New York, the White Box, Maison des POFs, curated by Tony Guerrero. In France the CRAC Languedoc Roussillon (Sète) devoted a large monographic exhibition to the artist Titled 2716m2, with more than 300 paintings.

His work was part of the exhibition Aura. Art et télépathie de Rodin à nos jours at The Centre Pompidou Metz, earlier this year.

Two « peintures homéopathiques » of the Venice series are included in the Mudam Luxembourg collection

SUZANNE LAFONT (FR)

Lives and works in Paris

Suzanne Lafont started practicing art at the end of the 1980's after studying literature and philosophy. Her work embodies a singular approach to photography which both escapes the typological reflexes traditionally associated with the medium and questions those of contemporary art, neither documentary nor artistic (plasticienne), it opens a field of research and generates a language which reaches considerably beyond the medium. The photographic tool is above all an instrument of interrogation, a starting point from which to reflect, beyond the forms themselves, on the issues of representation in the present of perception". (Marcella Lista, Situations 2015)

The four prints presented in the exhibition come from a data bank of images called Index containing more than 500 photographs taken by Suzanne Lafont between 1987 and the present. The selection is arbitrary in a way to bring together a diversity of models.

As early as the 1990's Lafont's work gained international recognition. She participated in Documenta, IX (1992) and Documenta X (1997), Kassel, Germany, had solo exhibitions at Moma, Museum of Modern Art New York, USA in 1992 and at Galerie Nationale du Jeu de Paume, Paris, France, 1994, Pinacotheca do Estado, Sao Paulo, Brazil (2004), Mudam Musée d'art Moderne Grand-Duc Jean, Luxembourg (2011), Carré d'Art-Musée d'Art Contemporain Nîmes, France (2015).

Suzanne Lafont took part as well in numerous landmark group exhibitions such as Photography and the Human Soul, 1850-2000, Los Angeles County Museum of Art, Los Angeles, CA, USA, 2000-2001, Fabrique d'Images Villa Médicis, Rome, Italy (2004) Street & Studio, An Urban History of Photography, Tate Modern, London, UK, (2010) Elles, Pompidou Center, Paris, France (2010-2011), Punctum, Salzburger Kunstverein, Salzburg, Austria (2014). She will participate in a one year project Woman (2016) at MACBA Buenos Aires, Argentina (2016)

Erna Hecey Gallery Brussels represents Suzanne Lafont's work since 2008.

Her first exhibition at the gallery INDEX in 2008, was followed by several collaborations. The gallery presented her work at the FIAC, ArtForum Berlin and the Armory Show, New York. Most recently Erna Hecey Office presented a major installation: Situation Comedy at Paris Photo's new section Salon d'Honneur (2015)

RAINER OLDENDORF (DE)

Born in Lüchow (DE) 1961

lives in Paris (FR) and Lörrach (DE)

Rainer Oldendorf uses architecture, light, photography, film and video in a work that proposes a reflection on his own personal, social and political history in the context of the places where it is produced and in relation to the people who have worked on a common project . He uses the media like video and photography to explore the relationship between intimate space and the media space.

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His work has been shown internationally at venues such as the Künstlerhaus Stuttgart, Germany, Stedelijk Museum Bureau Amsterdam (SMBA), The Netherlands, Grey Art Gallery of NYU, USA, Yokohama 2001: International Triennale of Contemporary Art, Japan, Fundació Antoni Tàpies, Spain, the CAC Brétigny France, Museum of Contemporary Art Bolzano, Italy, Extra City, Antwerp, Belgium.

Schmuck is an auto portrait of the artist, staged as Martin Kippenberger - the artist as a clown - reflecting fields of his investigations: identity, gender, memory, history of art, his personal history, literature, and a clin d'oeil to Daniel Buren.

Erna Hecey Gallery in Brussels presented a large comprehensive exhibition of his works in 2007 and represents his work since then.

TOM SANFORD (USA)

Born 1975, Bronxville, NY (USA).
Lives and works in New York (USA)

Tom Sanford is a Harlem-based artist whose work is exhibited extensively in museums and galleries around the world. His paintings, which might be considered a sort of lowbrow conceptual art, reflect a deep ambivalence about the American cultural condition. His subjects are numerous and vary widely, ranging from history paintings depicting celebrity assassinations, to icon paintings of gangsta rappers, to elaborate cosmologies weaved together from Hollywood movies, to contemporary genre paintings of bars and subway cars. Most recently the artist has been commissioning copies of old master paintings from workshops in China and painting over them in his studio. Tom received a BA from Columbia University then a MFA from Hunter College.

Marylin Mao is part of a series of works in which he customizes Mao Zedong. He is working on canvas realized with the official portrait of Mao coming directly from China. Sanford's exhibitions include solo shows at Gallery Poulsen, Copenhagen, Denmark, Leo König, New York, USA, Kravets Wehby Gallery, NYC, USA, Galleri S.E, Bergen, Norway, Gitler & New York, USA, Leo Koenig Inc. New York, USA, Galleri Faurschou, Copenhagen, Denmark, BravinLee Programs, New York, USA, Gallery Nordine Zidoune, Luxembourg (in collaboration with Erna Hecey), and others as well as numerous group exhibitions and projects in commercial galleries and museums around the world.

BEAT STREULI (CH)

Born 1957 in Altdorf (CH)
lives in Brussels (BE) and Zurich (CH)

For more than 25 years Swiss-born Beat Streuli has trained his camera on the modern city dweller: chance passers by, faces in the crowd, details of hairstyle and clothing, a fragile or stern or gregarious look. His photographic and video works examine the denizens of various urban centers, from New York and Krakow to Tokyo and Tel Aviv, plucking visages and gestures from the flow of street life. Though he captures his subjects unawares, in the midst of their daily activities, it would be a mistake to consider Streuli's metropolitan portraits as simply natural, genuine, or purely spontaneous. On the contrary, his images have a certain recognizable look, and bear the mark of artistic selection. His work plays on a whole series of contradictions between the natural and the stylized, documentary and fiction, publicity and privacy, human dignity and mass alienation, glamorized poses and the cruelty of light.

The series move between showing the singularity of the individual (and the uniqueness of different cities) and

testifying to the endless repetition of the same in our globalized, late capitalist world. Though often connected with that nineteenth century café-frequenter aesthete flâneur, the 'gentleman stroller of the streets' searching for the extraordinary in the everyday, the flash of the eternal in the ephemeral, Streuli's art is decidedly less romantic than any Baudelairean reverie. Its flatness and seriality recall the aesthetics of fashion photography, a kind of Juergen Tellerish take on city crowds, while at the same time evoking the specter of anonymous surveillance that increasingly pervades urban space. The remarkable regularity of Streuli's artistic practice, covering city after city, is further reminiscent of the famous architectural studies of Bernd and Hilla Becher.

Beat Streuli is a worldwide recognised photographer. His work was currently visible in a specially created exhibition and permanent installation at Arendt & Medernach, Arendt House, Luxembourg, until 3 April 2016.

Since 2000 Galerie Erna Hecey, Luxembourg, Brussels, presented regularly ambitious solo exhibitions in 2003, 2006, 2009, and 2010. A collaboration took place for a major public project in 2008, at the occasion of the 1st Jordan Festival in Petra, Jordan

His work has been exhibited in Solo shows (selection since 2000): (2012) Ikon Gallery, Birmingham, UK, Museo di Fotografia Contemporanea, Cinisello Balsamo/Milan, Italy. (2008) Mac's, Musée des Arts Contemporains, Grand- Hornu, Belgium. (2006) Bunkier Sztuki, Krakow, Poland, Murray Guy, New York, USA, Dogenhaus Galerie, Leipzig, Germany, University of Massachusetts, University Gallery, Amherst, USA. (2004) Jablonka Galerie, Cologne, Germany, Roberts & Tilton, Los Angeles, USA. (2002) Palais de Tokyo, Paris, France, Hauser & Wirth & Presenhuber, Zurich, Switzerland. (2000) Stedelijk Museum with Gabriele Basilico, Amsterdam, The Netherlands, Kunsthalle Dusseldorf, Germany.

Group shows (selection since 2000) : (2014) Museum der Moderne, Salzburg, Austria, Kunsthaus CentrePasquArt, Biel, Switzerland. (2013) Pompidou Center, Paris, France, Kunstmuseum, St. Gallen, Switzerland. (2012) Kunsthalle Düsseldorf, Germany, Museum für Gegenwartskunst Singen, Germany. (2011) Singapore Biennale, Singapore, MOCAK Museum of Contemporary Art Krakow, Poland. (2010) Kunsthalle Emden, Germany. (2009) Museum of Contemporary Art, Chicago, USA Kunsthalle Wien, Austria. (2008) Hamburger Bahnhof Museum für Gegenwart, Berlin, Germany, Shanghai Art Museum, Shanghai, China. (2007) Stedelijk Museum, Amsterdam, The Netherlands. (2006) Tate Modern, London, UK. (2005) Sharjah Biennale, Sharjah, Emirats, Yokohama Triennale, Yokohama, Japan, Museum der bildenden Künste, Leipzig, Germany. (2004) Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain, Kunstmuseum, Berne, Switzerland. (2003) Outlook, Athens; International Center of Photography, New York, USA. (2002) Hirshhorn Museum, Washington D.C., USA, Kunstmuseum Ehrenhof, Dusseldorf, Germany. (2001) Museum of Modern Art, San Francisco, USA, Ikon Gallery, Birmingham, UK, Museum of Modern Art, Oxford, UK (2000) Fondation Cartier, Paris, France, Museum für Moderne Kunst, Frankfurt, Germany, Museum of Contemporary Art, Tokyo, Japan.

URI TZAIG (IL)

Born in 1965 in Kyrat Gat (IL)

Lives and works in Tel-Aviv (IL)

Tel Aviv-based artist Uri Tzaig is known over the past ten years for a series of intriguing, poetic, and often comical videos dealing with subjects such as sports, spectatorship, nature, dance, language, and the divine. In these works the normal rules of the game are suspended or altered, the position of the spectator is thrown off balance, and unexpected patterns and arrangements - created, according to one of Tzaig's preferred methods, by geometrical manipulations of a given image (rotations, cutouts, etc.) - produce novel significations. Play (1996) and Two Balls (2002), two of Tzaig's most well-known video works, propose variations in the game of soccer, subverting its competitiveness by introducing two balls and two referees; Allah Akbar (2002), a poetic

celebration of beauty of life. In the words of the artist, follows natural scenes and sundry figures through different transformational processes in a highly playful or even psychedelic manner (the rotating cymbal in the midst of the opening image is already a symbol of things to come...).

Twin Fountain a is a photograph that comes from Tzaig's 2002 project Crystal. Identical Twins are the main characters in Crystal describing two different life systems working accordingly to the same structure. Two parallel narratives, two parallel identities.

Uri Tzaig graduated in 1990 from the School of Visual Theatre, Jerusalem where he studied directing and playwriting. His work has been featured in the 1995 Venice Biennale, Italy, the 1997 Gwangju Biennale, Korea and Documenta X, Kassel, Germany among others. His solo projects include Artist Space, New York, USA, The video and sound installation Tempo at De Vleeshal, Middelburg, the Netherlands, a dance/video installation at Ateliers du FRAC, Montpellier, France, and the Migros Museum, Zurich, Switzerland. He participated in numerous group exhibitions at Institut d'Art Contemporain, Villeurbanne, France, Centre Pompidou Paris, France, MOCA, Los-Angeles, USA, Carnegie Museum Pittsburgh, USA, ICA, Philadelphia, USA, and many others. He has also published several works of fiction in Israel.

His work is part of museum and private collections in the world. Erna Hecey Gallery presented at several occasion Tzaig's work in solo exhibitions in Luxembourg and in Brussels as well as in several group exhibitions and art fairs : Fiac, Paris, Art Basel, and Art Brussels.

JAN VAN IMSCHOOT (BE)

Born in 1963 in Gent (BE)

Lives and works in Noncourt sur le Rongeant (FR)

« Painting for Van Imschoot is both medium and message: it is through the medium of painting that the artist creates conflicted messages about painting's ability to render spatial as well as historical illusion. Yet rather than allow his paintings to enforce the illusion of representation. If indeed painting, for Van Imschoot, is both medium and message, then this message remains prone to interferences caused by the medium; a medium presumed to stand for tradition and stability.

In Van Imschoot's work, the historical interferences, reality and fiction are blended together to relate new narratives. Jan Van Imschoot's child of the TV generation presents history in a completely new way: from a multitude of perspectives, fragmentally and manipulatively, that disrupt the illusion of painting's certainty range from references to paintings by Renaissance masters such as Veronese to those of more recent practitioners as Henri Matisse, René Daniëls, Luc Tuymans and so-called Leipzig School painters like Neo Rauch. These and other references populate Van Imschoot's paintings not as stars in a blockbuster film, but as 'extras', so that the history of painting according to Van Imschoot reads like a minor one, a subaltern rather than master narrative, bridging the artifice of representation and the immaterial structure of day-to-day reality. Whereas this bridge once served to confuse fact and fiction.» (Anthony Hudek, october 2011)

He has had numerous solo exhibitions, including at SMAK, Gent, Belgium and the Museum of Fine Arts, Tallinn, Estonia, and has taken part in group exhibitions at MUHKA, Antwerp, Belgium, Hamburger Bahnhof, Berlin, Germany and CAC, Vilnius, Lithuania, among many others. His work is included in several influential private and public collections such as Sammlung Hauser & Wirth, Gallery Stephen Friedman, London, UK, Musée d'Art Contemporain, Strasbourg, France, Friedrich Christian Flick Collection, Berlin/Zurich, Museum of Contemporary Art, Gent, Belgium, Rubell Family Collection Miami, USA and The Vanmoerkerke Collection, Oostend, Belgium, just to name a few.

Jan Van Imschoot joined Erna Hecey Gallery in Brussels in 2010. In 2011 Erna Hecey presented a solo exhibition *Interference of the Perception* at ATOZ, Luxembourg. Daniel Templon Gallery in Brussels is currently presenting a one person exhibition by Jan Van Imschoot in their Brussels gallery, followed by a second exhibition in Paris.

LITTLE WARSAW

András Gálik (Budapest, 1970), Bálint Havas (Budapest, 1971)

Live and work in Budapest

Through films, installations, sculptures and a wide variety of media, the Hungarian artist collective Little Warsaw addresses historical memory and confronts personal encounters with social experience. At the same time, they examine the role of the artist not only as a producer of images, objects or situations but also as an agent of the context he/she is embedded in. Thus, through their manifold investigations, the artwork itself is also presented as a subject of political, sociological and ideological changes.

One of their best known works is the project *The Body of Nefertiti*, presented at the Venice Biennial in 2003, in which they made a bronze body to complete the famous limestone bust of Nefertiti. The act opened up an extremely rich field of associations, including the question concerning the use of the centuries-old iconic art object in contemporary art and the possibilities it offers for intercultural communication, while at the same teasing out the property relations of the artistic heritage of the past.

Little Warsaw is conceived as an evolving project in itself. Hence, in recent years, the personal perspective came more and more into the foreground. In their latest works, their very own micro histories, family legends intermingle with greater political events and social changes. In this manner, the radical gestures of interventions of their previous works are often complemented with a more poetic way of expression, that of literature. At their solo exhibition at Secession Vienna in 2014, they presented a group of works centered around a collectively written roman-fragment, *Naming You*.

Little Warsaw's work has been widely exhibited internationally, since 2003. They had solo exhibitions e.g. at Museum Abteiberg, Mönchengladbach, Germany, AKZM Ausstellungshalle zeitgenössische Kunst, Münster, Germany, Galerie für zeitgenössische Kunst, Leipzig, Germany, Kunstnernes Hus, Oslo, Norway, and Secession, Vienna, Austria. Their projects have been included in the 2nd Berlin Biennial, the 1st and 3rd Prague Biennial, in Manifesta 7 in Rovertó, in the 12th Biennial of Cuenca, as well as in numerous group exhibitions throughout the world; e.g. *Time and Again* at Stedelijk Museum, Amsterdam, The Netherlands, *The Peninsula Artist film - video anthology* at Singapore History Museum, Singapore. *Re_dis_trans - Voltage of Relocation and Displacement* at Apexart New York, USA. The travelling exhibition *Tee with Nefertiti* at Mathaf Doha, Qatar, Modern Art Institute Valencia, Spain, Institut du Monde Arabe, Paris, France. *The Problem of God* at Kunstsammlung Nordrhein Westfalen, Düsseldorf, Germany.

Little Warsaw's work is represented by Erna Hecey Office, since 2010.

Their works are held in several prestigious international public and private collections, such as MUDAM - Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Ludwig Museum - Museum of Contemporary Art, Budapest, Hungary, Muzeum Wrocław, Poland, Muzeum Sztuki, Cracow, Poland, Kontakt. The Art Collection of Erste Bank Group and ERSTE Foundation, Vienna, Austria, EVN Collections, Maria Enzersdorf, Austria, Carré d'Art-Musée d'Art Contemporain Nîmes, France, and Kadist Foundation, Paris, France.

Little Warsaw's emblematic work of the 2003 Venice Biennale « *The Body of Nefertiti* » was acquired by Mudam, Luxembourg in 2013.