

An abstract painting featuring bold, expressive brushstrokes in various shades of green and orange. The composition is divided by a grid of thin, dark lines. The green strokes are thick and textured, while the orange strokes are more fluid and layered. The overall effect is one of dynamic energy and color contrast.

RINUS VAN DE VELDE



for Omar & Sonny

RINUS VAN DE VELDE
7 SEPTEMBER - 21 OCTOBER 2017

Tim Van Laere in gesprek met Rinus Van de Velde

TVL: Rinus, wat een prachtige tentoonstelling!

RVDV: Dank u, Tim. Ik ben er ongelooflijk blij mee, meer dan ooit.

TVL: Volgens mij komen nu alle elementen, alle verschillende aspecten samen waar je al een tijd naar op zoek was. De hele tentoonstelling is één grote installatie, waar alle werken met elkaar verbonden zijn.

RVDV: Exact. Elke tentoonstelling begint bij een heel klein, minuscule idee. Dit keer vertrok ik van een Kuifje album, meer bepaald *De Zonnetempel*. Niet zozeer omdat ik een grote fan ben van stripverhalen, maar omdat de fictie die al vervat zit in de tekeningen van Hergé me inspireerde tot het maken van weer een nieuwe fictie. Ik maakte vervolgens een aantal decors. Dit keer op een heel andere manier dan hoe ik het de voorbije jaren aanpakte.

TVL: Dat merk ik. Na het S.M.A.K. voelde ik dat de tekeningen die je toen maakte op papier meer naar de abstractie gingen. En precies dat gevoel heb ik nu ook met de installaties.

RVDV: Het is die abstractie die me interesseert. Die abstractie verkrijg ik door met een zekere snelheid te werk te gaan. Een snelheid die je naar mijn mening ook energie zou kunnen noemen. Bij het maken van deze tentoonstelling was de kunstenaar Paul Thek heel aanwezig in mijn gedachten. Ik vind hem op de eerste plaats een ongelooflijk fascinerende kunstenaar, maar ook een inspirerend personage. Als ik nu door de tentoonstelling loop, voel ik die energie. Voor het eerst heb ik niets van tevoren gepland voor de opbouw, maar heb ik me volledig laten gaan in het maken van een totaalinstallatie.



TVL: Eén van de vele aspecten die ik zo interessant vind in je werk is dat je in één tentoonstelling zowel kunt refereren naar kunstenaars als Paul Thek, Pierre Bonnard en David Hockney zonder daarbij in te boeten aan de inhoud en eigenheid in je werk.

RVDV: Natuurlijk is de kunstgeschiedenis een enorme bron van inspiratie, een soort speeltuin. Ik maak de decors voor mijn tekeningen op basis van verhalen, film stills en gevondenfoto's, maar evengoed op basis van aspecten uit de kunstgeschiedenis. In zekere zin leiden deze beelden me tot het maken van een nieuw verhaal, een nieuwe leugen, een nieuwe structuur. 'We hebben kunst om niet aan de waarheid te sterven', zoals Nietzsche het zei of misschien nog beter hoe Picasso het verwoordde: 'Kunst

is een leugen die ons de waarheid doet realiseren.’

TVL: Je praat nu over Picasso en we zitten hier in La Colombe d’Or, een mythische plek waar alle grote kunstenaars uit die tijd hebben gedineerd en gefeest.

RVDV: Ongelooflijk om hier te zitten, enkel jammer dat de zalmbolletjes niet echt gaar zijn.

TVL: Dat jij die zalmbolletjes neemt terwijl ik je al dagen zeg dat de *poulet de bresse* hier de specialiteit is.

Ik vind het heel bijzonder dat we hier samen als kunstenaar en galerist zitten op deze plaats waar ook kunst en natuur samen komen. De natuur die ook een belangrijk onderwerp is in je werk.

RVDV: De natuur is de voorbije jaren steeds belangrijker geworden voor mij. Voor mij als kunstenaar en voor mij als persoon. Ik moet vaak denken aan het moment toen ik met Josh Smith tentoonstelde en hij plots heel droog zei: “Nature is the most beautiful art”.

Ik benader de natuur steeds vanop een afstand. Ik teken zelden of nooit de natuur zoals die zich aan ons voordoet. Nadat ik uren in de natuur elk blad en elke plant bekeken heb, bouw ik deze na in mijn atelier. Die nagebouwde natuur in mijn atelier is een eerste abstractie. De realiteit wordt een sculptuur. Die gereduceerde, sculpturale realiteit gaat dan in de tekening naar een tweede abstractiegraad. Zo krijg je een hoge graad van abstractie die toch zijn band behoudt met de realiteit. Ik kan het niet anders dan een gereduceerde realiteit noemen. Wanneer je kijkt naar alle ‘props’ in de tentoonstelling, zie je dat deze term toepasbaar is op elk van hen.

TVL: Elke keer dat we een tentoonstelling installeren, maken we diezelfde avond nog een wandeling waar je steeds al begint te vertellen over je nieuw werk en je nieuwe projecten. Deze keer ging dat over een film die je wil maken.

RVDV: ja, dat is waar. Ik heb altijd het gevoel dat na het installeren alles klaar is en ik op dat moment al bezig ben met iets nieuws. In zekere zin is de opening van een tentoonstelling altijd een terugblik op iets dat al gepasseerd is. Momenteel staat er in mijn atelier een setting van een *American diner* waarin ik de eerste scène van een film ga opnemen. Film interesseert me momenteel heel erg omdat het me toelaat een verhaal te vertellen op een nog andere manier. En bovendien kan ik er stills uit nemen waar weer een grotere abstractie in gaat zitten, een bewegingsscherpte die ik wil meenemen in mijn tekeningen. Daarnaast laat het me ook toe de decors in kleur goed te documenteren. Ik denk daarbij aan de film van Fabrice Maze die het appartement van Andre Bréton toont.

TVL: Ik kijk er al naar uit om hier meer van te zien. Kom laten we naar de sculptuur van Calder gaan kijken bij het zwembad hier, daar zit ook beweging in.



Peter Hujar, Paul Thek Studio Shoot, Thek Working on Tomb Effigy 8, 1967, printed 2012.
Pigment print, 31,1 x 47 cm. Sheet: 40,6 x 50,8 cm. Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.259 © Peter Hujar Archive. Photo: Imaging department © President and Fellows of Harvard College.





AFTER SPENDING ALL THESE NIGHTS DIGGING AND DIGGING SECRETLY, TRYING TO MAKE AS LITTLE NOISE AND LIGHT AS POSSIBLE, ROBERT WAS NOT SO SURE ANYMORE IF HE WAS WORKING OUT HIS OWN PLAN TO ESCAPE THROUGH THIS TUNNEL OR THAT THIS WOULD IN THE END TURN OUT TO BE SOMETHING COMPLETELY DIFFERENT. THE EVIL KIDNAPPER OVERSEEING HIS PLAN THINKING THAT WHEN THINGS WENT TERRIBLY WRONG THIS BEGINNING OF A TUNNEL CAN AS WELL FUNCTION AS ROBERT'S OWN GRAVE HE WAS DIGGING HIMSELF.

After spending all these nights digging and digging secretly trying to make as little noise and light as possible Robert was not so sure anymore if he was working out his own plan to escape through this tunnel or that this would in the end turn out to be something completely different. The evil kidnapper overseeing his plan thinking that when things went terribly wrong this beginning of a tunnel can as well function as Robert's own grave he was digging himself., 2017

220 x 296 cm - charcoal on canvas, artist frame



DEAR, I BELIEVE AFTER TRAVELLING AROUND FOR ALL THIS TIME I FINALLY FOUND AN AREA SUITABLE FOR ALL OF US TO STAY FOR AWHILE. WE WILL LOSE SOME COMFORT BUT THE LIGHT IS GREAT, THE CLIMATE WAY BETTER COMPARED TO THE GREY FOG WE ARE NOW CONSTANTLY IN. IT DOESN'T SMELL HERE, EXCEPT FOR NATURAL THINGS WHICH SMELL ANYWAY. I COULD WORK HERE STEADILY ON NEW LANDSCAPE SKETCHES. ALL OF THIS I BELIEVE WILL ALSO IMPROVE MY MOOD, HOPEFULLY.

Previous page:

Dear, I believe after travelling around for all this time I finally found an area suitable for all of us to stay for a while. We will lose some comfort but the light is great, the climate way better compared to the grey fog we are now constantly in. It doesn't smell here, except for natural things that smell anyway. I could work here steadily on new landscapes sketches. All of this I believe would also improve my mood, hopefully., 2017

200 x 300 cm - charcoal on canvas, artist frame

Prop, Planecrash, Green & Brown Stem, 2017

255 x 120 x 260 cm - cardboard, paint, wood and mixed media







YOU COULD CALL IT A SORT OF BEGINNING AS WE KNEW THE WORLD WOULD NOT BE THE SAME. A FEW PEOPLE LAUGHED, A FEW PEOPLE CRIED. MOST PEOPLE WERE SILENT. ROBERT WAS MISSING SINCE A COUPLE OF DAYS WHEN TWO OF HIS MOST LOYAL ASSISTANTS TOOK ACTION AND WENT ON A TRIP TO FIND HIM BACK, MOST PROBABLY HELD IN CAPTIVITY BY A TERRIBLE VILLAIN FORCING HIM TO PRODUCE WORK FOR HIS OWN COLLECTION.

Previous page:

You could call it a sort of beginning as we knew the world would not be the same. A few people laughed, a few people cried. Most people were silent. Robert was missing since a couple of days when two of his most loyal assistants took action and went on a trip to find him back, most probably in captivity by a terrible villain., 2017

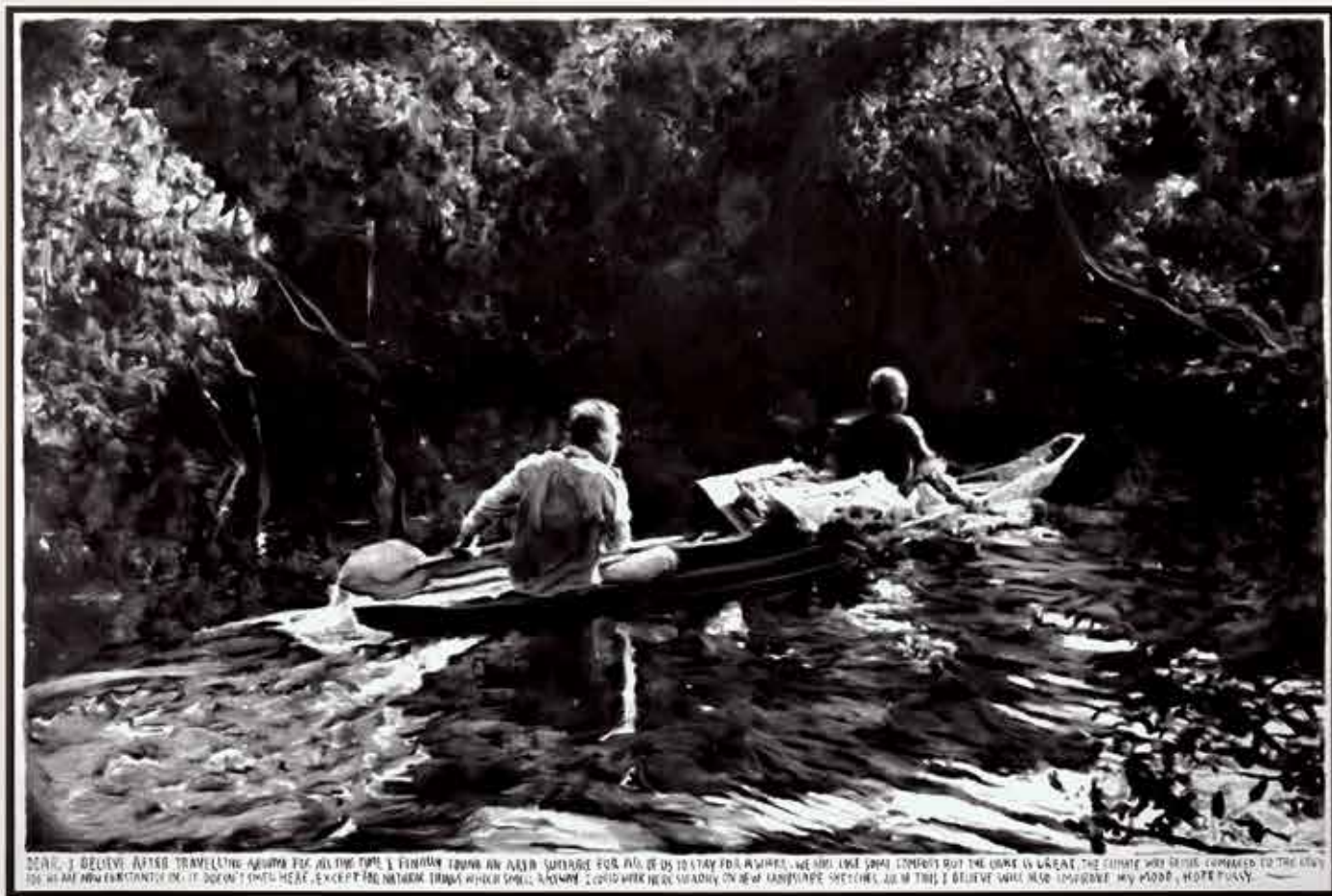
220 x 370 cm - charcoal on canvas, artist frame

Prop, Bathroom, Bathtub, 2017

56 x 81 x 191 cm - cardboard, paint, wood and mixed media

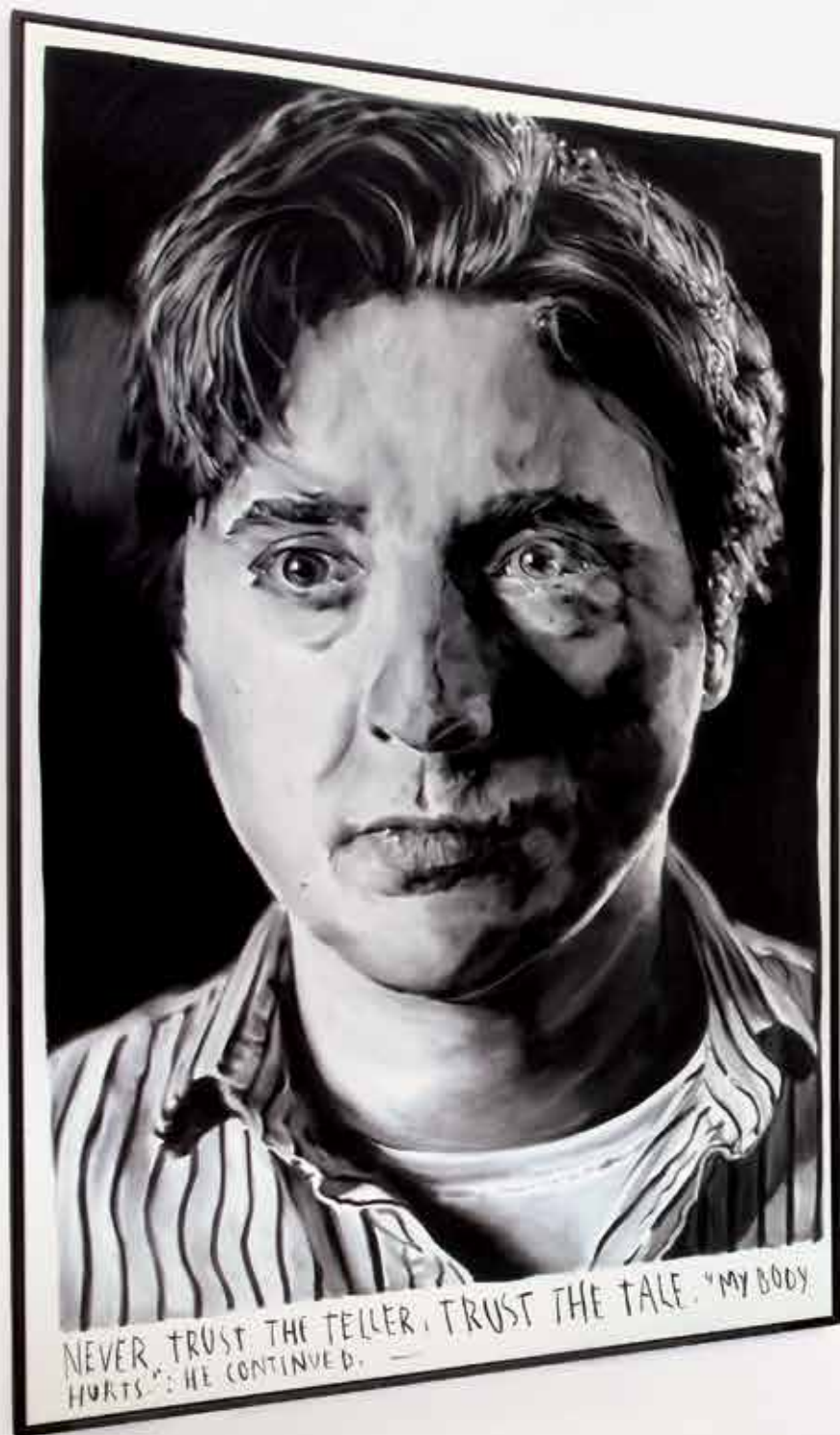








Prop, Planecrash, Sad Plant, 2017
105 x 98 x 71 cm - cardboard, paint, wood and mixed media





Prop, Planecrash, Tree Trunk & Palmleaf, 2017
dimensions variable - cardboard, paint, wood and mixed media

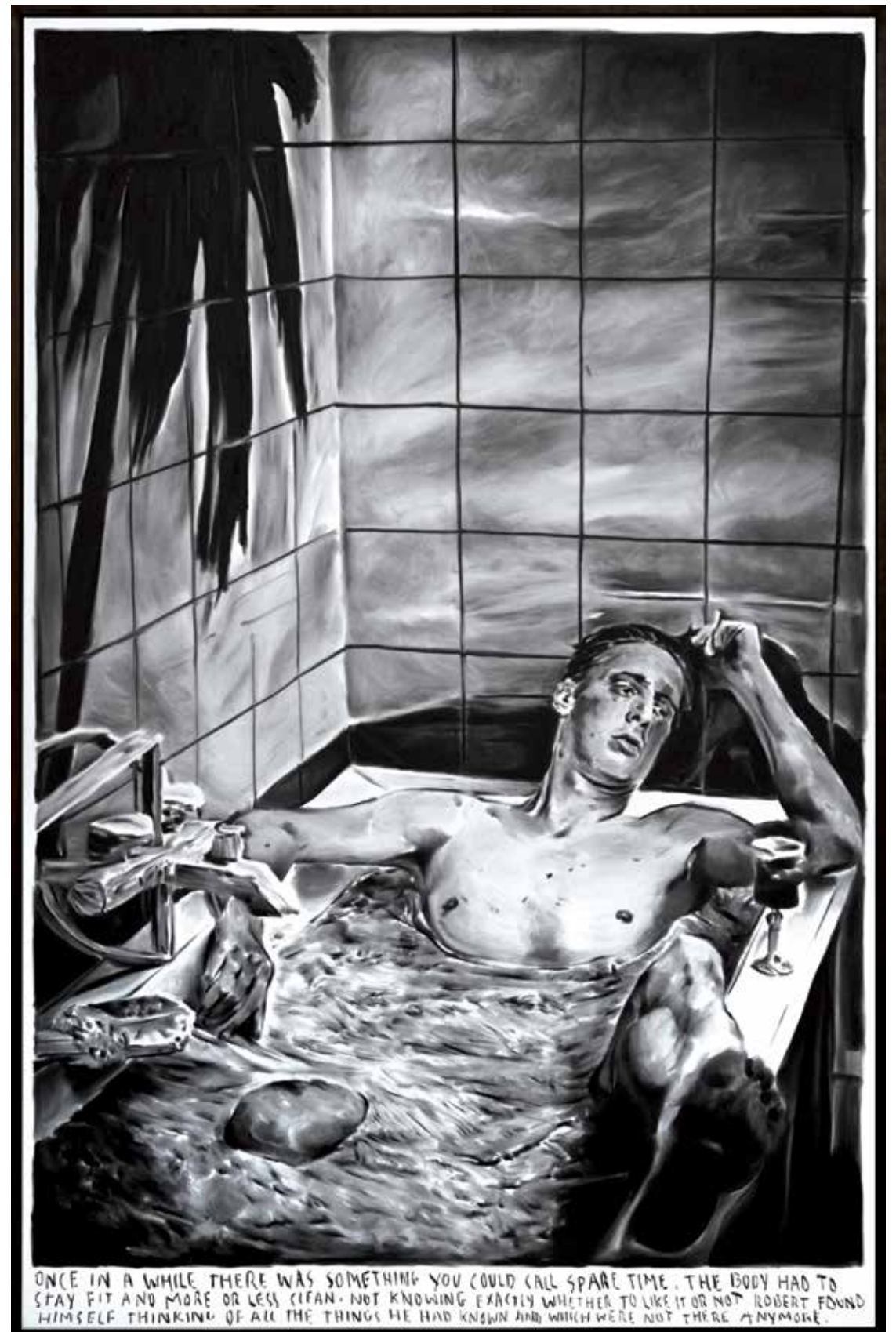
This great sleep by millions. And how mute the world is, like one vast embrace. Clad in blue, from head to foot, the image of his distant northern home enters his mind., 2017

220 x 142 cm - charcoal on canvas, artist frame

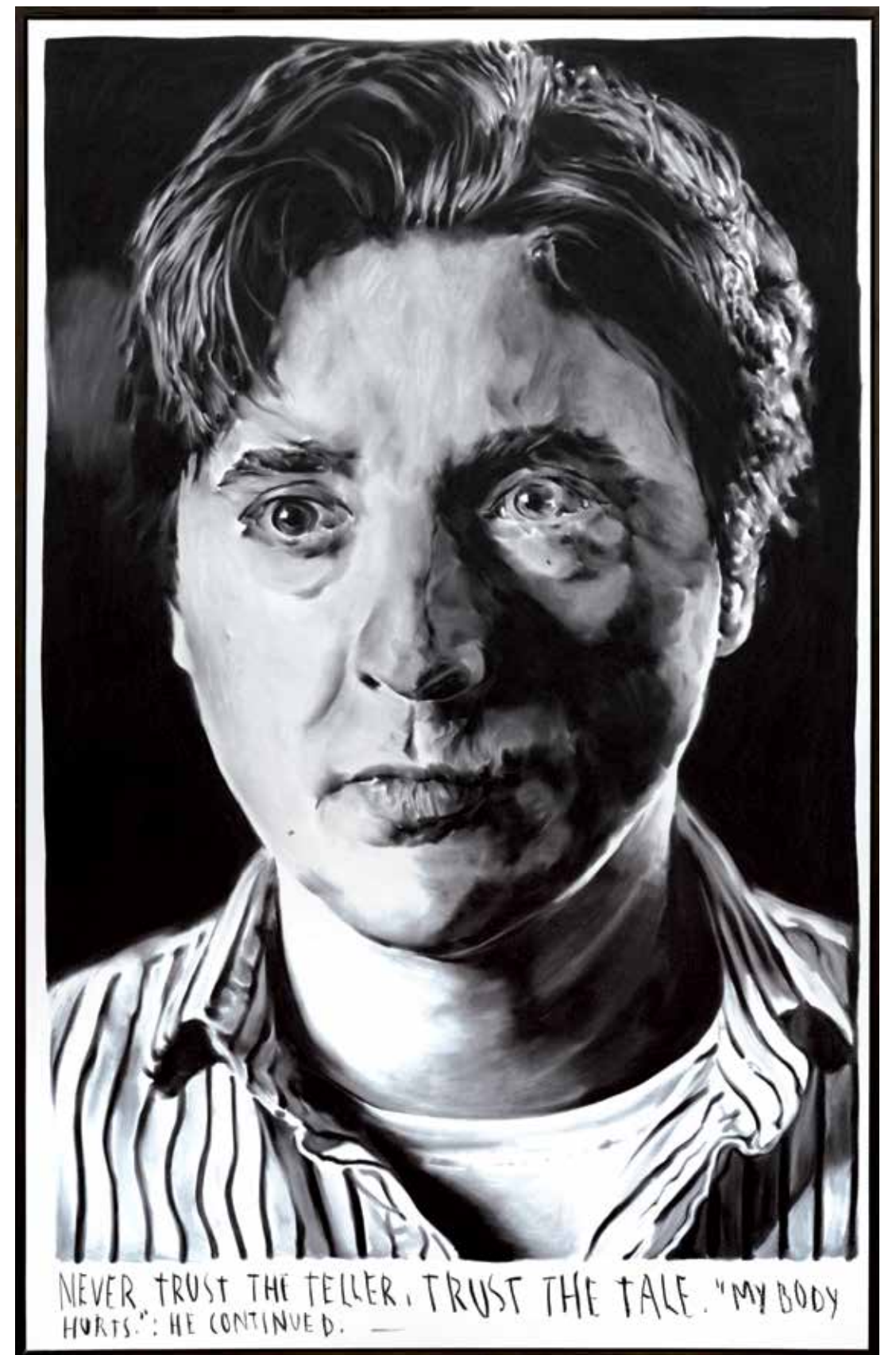


Once in a while there was something you could call spare time. The body had to stay fit and more or less clean. Not knowing exactly whether to like it or not Robert found himself thinking of all the things he had known and which were not there anymore., 2017

220 x 142 cm - charcoal on canvas, artist frame



Never trust the teller, trust the tale. "My body hurts": he continued, 2017
220 x 137 cm - charcoal on canvas, artist frame



So pure and fresh with youth, 2017
256 x 70 x 70 cm - ceramics, artist pedestal







You will fight all these memories nicely as long as you can, dance with them, waltz them around, decorate them. This particular scene will become to look like an image in a comic book. People are not supposed to look back, I am certainly not going to do it anymore., 2017

200 x 200 cm - charcoal on canvas, artist frame



Trust the Tale, 2017
263 x 30 x 30 cm - ceramics, artist pedestal



Prop, Studio Robert Rino, Blue & White Lamp, 2017
165 x 118 x 42 cm - cardboard, paint, wood, light bulb and mixed media



Prop, Escape, Ladder, Plant & Board, 2017
240 x 102 x 105 cm - cardboard, paint, wood and mixed media







DEAR ROBERT, I DIDN'T SEE YOU EARLY TODAY FROM THE WINDOW AND NOW I AM WRITING TO YOU, WHICH IS PERHAPS POINTLESS, SINCE IT IS UNLIKELY THE LETTER WILL REACH YOU, AND IN ANY CASE YOU'RE UNACQUAINTED WITH READING LETTERS. ALSO YOU ARE NOT IN THE ADDRESS BOOK, BUT SURELY YOU LIVE ENCHANTINGLY IN YOUR HIDDEN NEST WHERE YOU SLEEP AND DREAM. HOW NICE IT WAS TO WATCH YOU, HOPE YOU WILL BE BACK SOON.

Previous page:

Dear Robert, I didn't see you early today from the window and now I am writing to you, which is perhaps pointless, since it's unlikely the letter will reach you, and in any case you are unacquainted with reading letters. Also you are not in the address book, but surely you live enchantingly in your hidden nest where you sleep and dream. How nice it was to watch you, hope you will be back soon., 2017

183 x 300 cm - charcoal on canvas, artist frame

Prop, Raft, Wooden Sticks, Sheets of Water & Broken Chair, 2017

dimensions variable - cardboard, paint, wood and mixed media







THE WEEKS PASSED, WITH ALL THE GATES OF THE HORIZON OPEN, IT WAS AS THOUGH THE FRESH SALT TANG IN THE AIR, AND ALL THE BLUE PURITY THAT SURROUNDED US, HAD WASHED AND CLEANSED BOTH BODY AND SOUL. TO US ON THE RAFT THE GREAT PROBLEMS OF CIVILIZED MAN APPEARED FALSE AND ILLUSORY - LIKE PERVERTED PRODUCTS OF THE HUMAN MIND.

The weeks passed. With all the gates of the horizon open, it was as though the fresh salt tang in the air, and all the blue purity that surrounded us, had washed and cleansed both body and soul. To us on the raft the great problems of civilized men appeared false and illusory - like perverted products of the human mind., 2017

200 x 273 cm - charcoal on canvas, artist frame



Prop, Planecrash, Hat on Abstract Tree (for Paul Thek), 2017
123 x 50 x 33,5 cm - cardboard, paint, wood and mixed media

Prop, Planecrash, Elegant Tree, 2017
208 x 93 x 81 cm - cardboard, paint, wood and mixed media







IN THOSE MOMENTS THE WORLD WOULD FEEL VERY LARGE AND THE NIGHT VERY BLACK AND HE WOULD WISH HE WAS BACK HOME WAITING AT THE END OF THE ROAD FOR HIS BEFRIENDED OTHER ASSISTANT, WHERE THE ONLY PATH HE HAD TO NAVIGATE WAS THE ONE BACK TO THE STUDIO WHERE THE PORCH LIGHT WASHED THE NIGHT WITH HONEY. —

In those moments the world would feel very large and the night very black and he would wish he was back home waiting at the end of the road for his befriended other assistant, where the only path he had to navigate was the one back to the studio where the porch light washed the night with honey, 2017

105 x 260 cm - charcoal on canvas, artist frame

Prop, Studio Robert Rino, Green Lamp, 2017
155,5 x 59 x 52 cm - cardboard, paint, wood, light bulb and mixed media

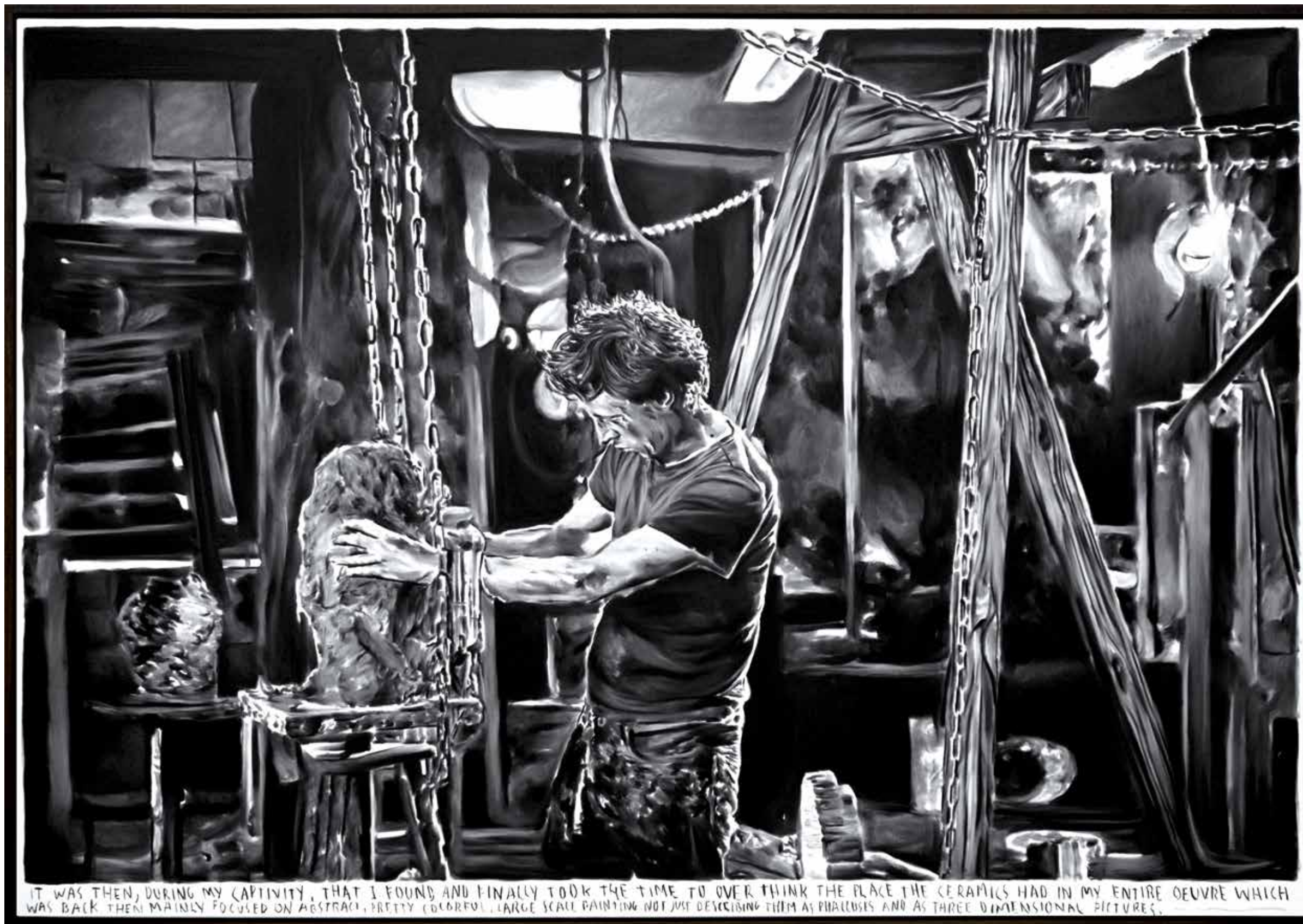








I have become lost to the world in which I otherwise wasted so much time., 2017
95 x 115 cm - charcoal on canvas, artist frame



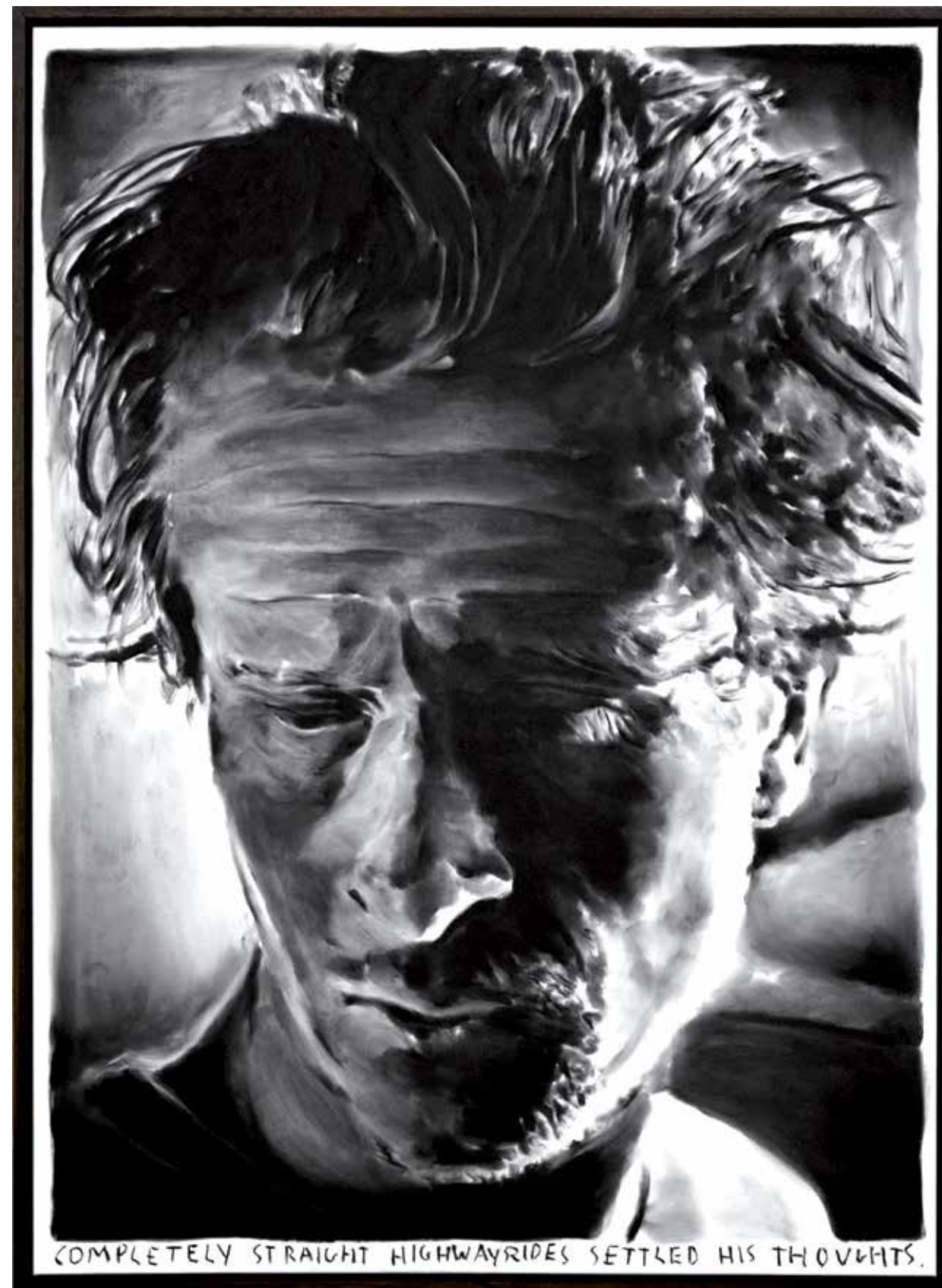
It was then, during my captivity, that I found and finally took the time to overthink the place the ceramics had in my entire oeuvre which was back then mainly focused on abstract, pretty colorful, large scale painting. Not just describing them as phalluses and as three dimensional pictures., 2017

200 x 286 cm - charcoal on canvas,
artist frame





Completely straight highway rides settled his thoughts., 2017
120 x 85 cm - charcoal on canvas, artist frame





OUR STEPS WERE MEASURED AND CALM. WE WERE TENSE WITH EAGER EXPECTATIONS OF WHATEVER MIGHT ENCOUNTER US OR CROSS
OUR WAY ON OUR SEARCH FOR ROBERT. WE REMEMBERED HIM VIVIDLY, HE WHO WAS SO PURE AND FRESH WITH YOUTH, AND HAD SUCH SOFT, GOOD EYES.

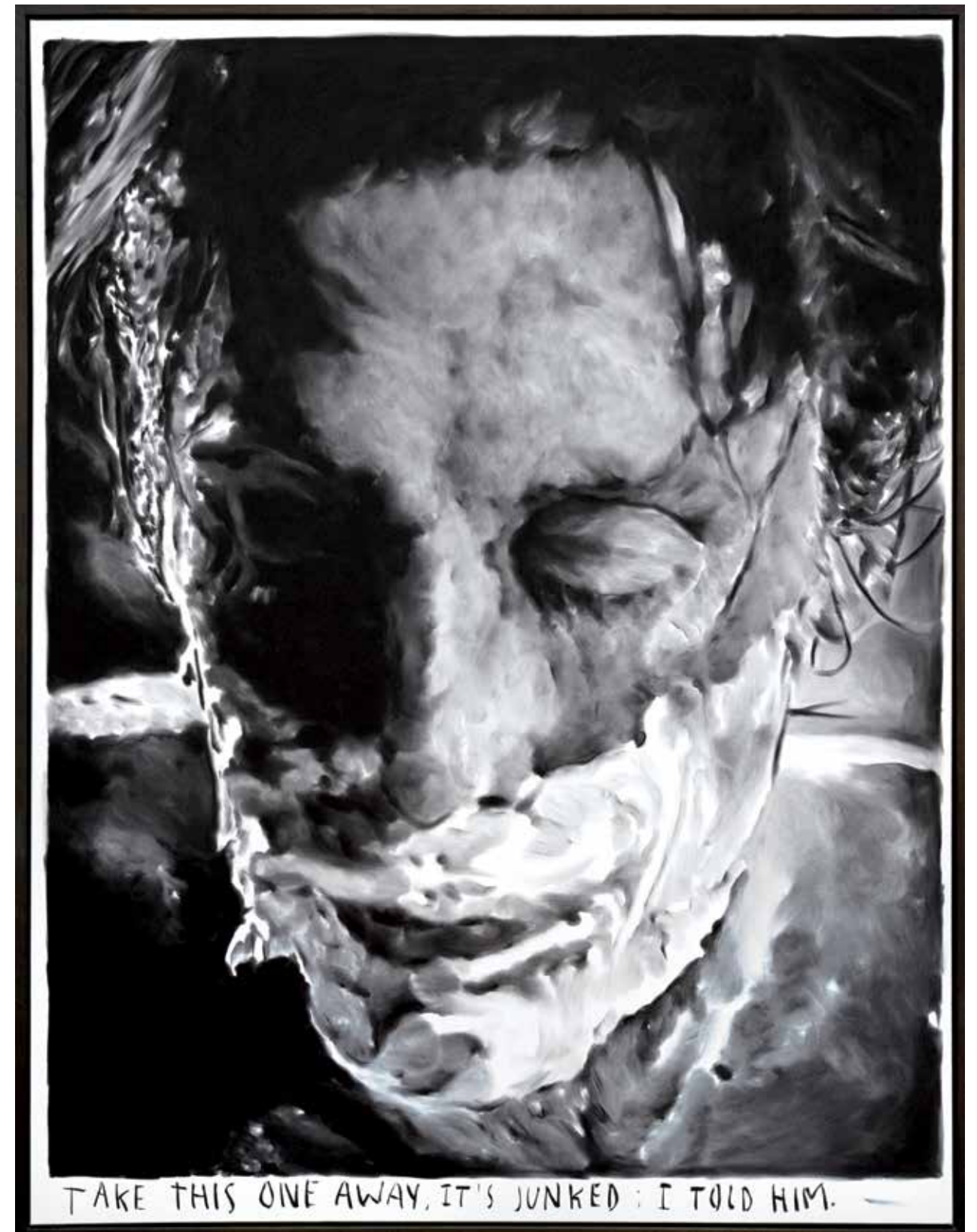
Our steps were measured and calm. We were tense with eager expectations of whatever might encounter us or cross our way on our search for Robert. We remembered him vividly, he who was so pure and fresh with youth, and had such soft, good eyes., 2017

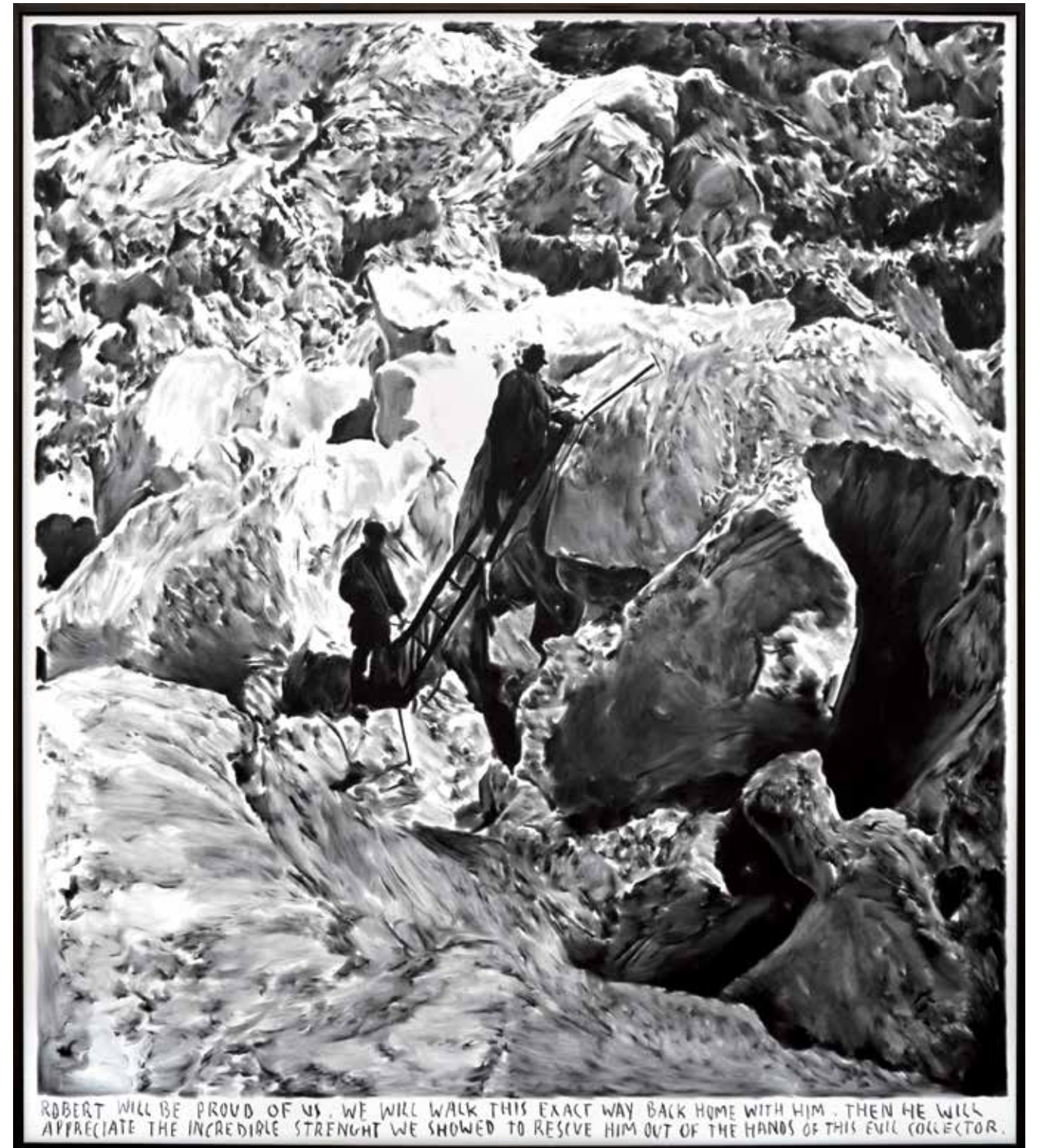
170 x 228 cm - charcoal on canvas, artist frame



Prop, Planecrash, Yellow & Green Plant, 2017
81 x 71 x 71 cm - cardboard, paint, wood and mixed media

Take this one away, it's junked, I told him., 2017
150 x 115 cm - charcoal on canvas, artist frame





Robert will be so proud of us. We will walk this exact way back home with him. Then he will appreciate the incredible strength we showed to rescue him out of the hands of this evil collector., 2017

200 x 175 cm - charcoal on canvas, artist frame

Tim Van Laere in conversation with Rinus Van de Velde

TVL: Rinus, what a great show!

RVDV: Thank you, Tim. I'm really happy with it, more than ever.

TVL: I think that all the elements, all the different aspects within your work are coming together now, something you've been seeking for some time. The exhibition is one big installation in which all the works are connected to one another.

RVDV: Exactly. Every exhibition starts with a small, minuscule idea. This time I started out from the Belgian comic book Tintin and the Temple of the Sun. Not so much because I'm a big fan of comic books, but because the fiction incorporated in Hergé's drawings inspired me to make a new fiction. Then I made a number of decors. Only now I took a completely different approach than in recent years.

TVL: I noticed that. After your museum show at S.M.A.K. in Ghent, I felt that the drawings on paper you made at the time started leaning more towards abstraction. That is precisely the feeling that I have now with your installations.

RVDV: It's that abstraction that I'm interested in. That abstraction I get by working at a certain speed, a speed which you could also call energy, in my opinion. While I was making this exhibition, the artist Paul Thek was very present in the back of my mind. In the first place I think he is an incredibly fascinating artist, but he's also an inspiring character. If I walk around in the exhibition at this moment, I feel that energy. For the first time I didn't plan anything in advance for the construction of the exhibition. Instead I let go completely in the making of a total installation.

TVL: One of the many aspects I find so interesting in your work is that you can make references to artists such as Paul Thek, Pierre Bonnard and David Hockney in a single exhibition without losing any content or authenticity in your own work.



RVDV: Art history is of course a major source of inspiration, a kind of playground. I make decors for my drawings based on stories, film stills and found pictures, but also based on different aspects of art history. In a way these images lead to the making of a new story, a new lie, a new structure. ‘We have art in order not to die of the truth’, as Nietzsche said. Or perhaps Picasso phrased it better: ‘Art is a lie which makes us realize the truth.’

TVL: You are talking about Picasso right now and we are sitting here in La Colombe d’Or, a mythical place where all the great artists from that time came together to eat and celebrate.

RVDV: It’s incredible to be here. It’s just a shame the salmon meatballs are undercooked.

TVL: I can’t believe you ordered the salmon meatballs, while for days I’ve been telling you that the poulet de Bresse is the specialty here. I find it very special to be here together as artist and gallerist in a place where art and nature also come together. Nature is also an important subject in your work.

RVDV: Nature has indeed become more and more important to me as an artist and to me as a person. I often think of the moment when I was exhibiting with Josh Smith and he suddenly said, drily: ‘Nature is the most beautiful art.’ I always approach nature from a certain distance. I rarely or never draw nature in the way it presents itself. After spending hours in nature, studying every leaf and every plant, I reconstruct them in my studio. That reconstructed nature in my studio is a first abstraction. Reality becomes a sculpture. That reduced, sculptural reality then reaches a second level of abstraction in a drawing. This creates a high degree of abstraction while keeping its connection with reality. I can’t find a better term to call it than a reduced reality. When you look at all the props in the exhibition, you can see that this term is relevant for all of them.

TVL: Every time we install an exhibition, we go for a walk that same night and you start telling me about your new work and projects. This time you told me about a movie you want to make.

RVDV: Yes, that’s true. I always get the feeling after installing an exhibition that everything has been done and I will have already moved on to something new. In a way the opening of an exhibition is a retrospect of something that has already passed. At the moment there is a setting of an American diner in my studio where I will shoot the first scene of a movie. Filming has recently grabbed my interest because it enables me to tell a story in yet a new way. And moreover I can take stills from that film where there will be an even greater form of abstraction, a sharpness of motion I would like to incorporate in my drawings. Besides that it also enables me to document the decors in color very well and to show them in a different way, like in the film by Fabrice Maze that shows André Bréton’s apartment.

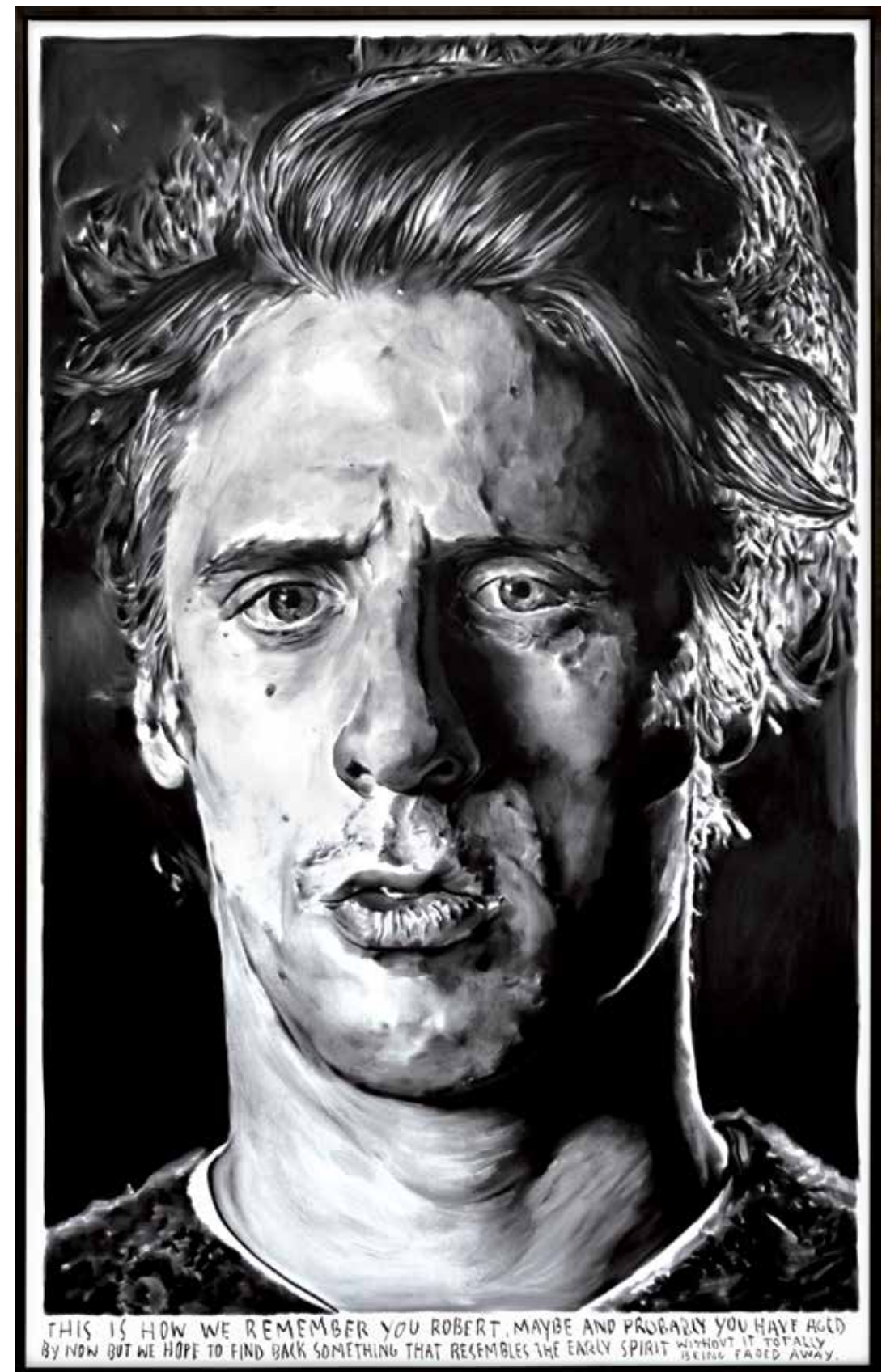
TVL: I look forward to seeing more of this. Come, let’s go and look at the sculpture by Calder at the pool. There is movement in that as well.



Pierre Bonnard, View from the Artist’s Studio, Le Cannet, 1945. Oil on canvas. 95 x 126 cm. Milwaukee Art Museum, Gift of Mr. and Mrs. Harry Lynde Bradley M1952.7. Photo credit John R. Glembin. © 2008 © SABAM Belgium 2017.

This is how we remember you Robert. Maybe and probably you have aged by now but we hope to find back something that resembles the early spirit without it totally being faded away., 2017

200 x 125 cm - charcoal on canvas, artist frame





Robert, pictured here with long hair, after working 16 hours straight finally found something you could call rest, not knowing he will be waken up very soon and will be forced to start working again 2017

115 x 170 cm - charcoal on canvas, artist frame



All the secrecy will soon fade away and light will be shed upon these dark catacombs. These pictures I am about to make will travel around the world with an unknown speed and hit people, including you, in the face harder than you would expect. You're a genius on the verge of realizing it and that's the most beautiful moment you will ever experience., 2017

300 x 386 cm - charcoal on canvas, artist frame



RINUS VAN DE VELDE

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Lives and works in Antwerp.

SOLO EXHIBITIONS

2017

Rinus Van de Velde, Tim Van Laere Gallery, Antwerp
Rinus Van de Velde, König Galerie, Berlin
About Robert Rino, Nest, Den Haag

2016

Rinus Van de Velde, Gemeentemuseum, Den Haag
A Sunday as a Sunday, Tegenboschvanvreden, Amsterdam
Donogoo Tonka, SMAK, Ghent

2015

Dear Friends, ..., Kunsthalle, Sao Paulo
Rinus Van de Velde, Tim Van Laere Gallery, Antwerp

2014

Rinus Van de Velde, Galerie Zink, Berlin

2013

Rinus Van de Velde, Tim Van Laere Gallery, Antwerp
Rinus Van de Velde, AC Malaga, Malaga

2012

The Lost Bishop, Stedelijk Museum Schiedam
Rinus Van de Velde, Tegenboschvanvreden Gallery, Amsterdam
Rinus Van de Velde, Patrick Painter Inc, Los Angeles

2011

Rinus Van de Velde, Tim Van Laere Gallery, Antwerp
Dear David Johnson, ..., Moniquemeloche Gallery, Chicago
The Wanderer, Susan Numerhoff Galery, New York
With Nothing but myself, Galerie Zink, Berlin

2010

How many steps until the next block, Institut für zeitgenössische Kunst, Nürnberg
There is not a single grey hair in my soul, Pocket Room, Antwerp
Unsere Wand ist Total Super, Galerie Zink, Berlin

2009

Art Basel Miami Beach, Art Positions, Miami, US
Gaining here is losing there, Be Part, Waregem
RVDV: HI, Interisland Terminal, Honolulu, Hawaii, US
Rinus Van de Velde, Pocketroom, Antwerp
A rotating sculpture and the residues, Galerie Zink, Munich

2008

William Crowder, 40 years of sculpture, S.M.A.K., Kunst Nu, Ghent
Waiting for a retrospective, Lokaal01, Antwerp
Recent drawings, 1st Floor Gallery, Antwerp

2007

Rinus Van de Velde, Untitled Gallery, Antwerp
Rinus Van de Velde, Gallery Boechout, Boechout

2006

Rinus Van de Velde, S&S Gallery, Antwerp
Rinus Van de Velde, Bastart Gallery, Houthalen

2005

Existenzmaximum, Leuven

GROUP EXHIBITIONS

2017

Ecce Homo, zie de mens, Antwerp

2016

Take care, amigo, Tim Van Laere Gallery, Antwerp
Tomorrow is a long time, Tim Van Laere Gallery, Antwerp

2015

The Revenge of the Common Place, Venice
We will begin by drawing, we shall continue to draw, and then we shall draw some more, Tim Van Laere Gallery, Antwerp
The Future: Beurssc50uwborg en Occupied Emotions, Beursschouwburg, Brussels
Run for the Roses, Tim Van Laere Gallery, Antwerp

2014

Master Mould and Copy Room, CAFA Art Museum, Beijing
A Story of Absence, Nationale Bank, Brussels
Passions Secrètes, Lille 3000, Lille
Portray, Tim Van Laere Gallery, Antwerp

2013

APPARATUS CRITICUS & LOCUS, Künstlerhaus Stuttgart, DE
Auf Zeit. Wandbilder Bildwände, Kunsthalle Bielefeld
Beyond Tradition, Garage, Rotterdam

2012

Being Here, Tim Van Laere Gallery, Antwerp
Bucharest International Biennial for Contemporary Art, Bucharest
The Reality of the Unbuilt, Raketenstation HomBroich
Kamarama, Bruges
ManifestAanwezig, Kasteel d'Aspremont-Lynden, Oud Rekem

2011

We are the only artists in the village, Tarmac, Meerhout
Past Present Future#2 – People and the City, Contemporary Art Centre Winzawod, Moscow
UNTITLED (EVIDENCE), David Roberts Foundation, London
In- and outside - writing, Voorkamer, Lier
Der Reiz der belanglosen Geschichte, Galerie Zink, Berlin

Propos d'Europe 10.0 - Des artistes belges, Fondation Hippocrène, Paris
Crossroads, KIT, Düsseldorf
Voorkamer, Les Brasseurs, Liège
Nanzuka underground, Tokyo

2010

Verzamelde verhalen, Watou
Thank You For Tomorrow, Ghent
Drawing Documents, Extra City, Antwerp
Schwarz und Weiss, Galerie Zink, Munich
Smooth Structures, Smart Project Space, Amsterdam
One Little Indian, HISK group show, La Generale, Paris
A Thin Line, Tegenboschvanvreden, Amsterdam
Imagined, Observed, Remembered, Extra City, Antwerp
Ah Oh, curated by ğ, Galerion, Istanbul
Changez, een Belgenshow, Enschede

2009

one, Tegenboschvanvreden gallery, Amsterdam
World Wide Wonders, Universiteit Ghent, Ghent
A4 editions, Muhka, Antwerp
Time Challenger HISK, Ghent
Jeugdsonde over opus één en opus min één, LLS 387, Antwerp
edities, Voorkamer, Lier
storm op komst, Warande, Turnhout
The Ever Mass Land, Nadine, Brussels
10 + 2 1/2, Voorkamer, Lier
I Love the BeNeLux, Virgil de Voldère Gallery, New York
Gaining here is losing there, Be-Part, Waragem
Ename Aktueel09, Hoofdstuk VI, Ename
Exhibition in a Matchbox, Antwerp
Summer in the City, Cypres, Leuven
Project Charlotte Lybeer, Indian Caps, Antwerp

2008

new artist, McBride Gallery, Antwerp
Who's next? The Choice of Guillaume Bijl, Luc Tuymans, Jan Fabre, Koen Van Den Broeck, Guy Van Bossche, Indian Caps, Antwerp
De bond, Brugge
Perche realizzare un'opera quando e cosi bello sognarla, HISK, Gent
The Big Revival, NICC, Antwerp
Found, Voorkamer, Lier
No problem, 1st Floor Gallery, Antwerp
Intimate Strangers, Meg Stuart/Damaged Goods, Brussels
Week # 32, Conflictroom, Antwerp

PUBLIC COLLECTIONS

Belfius Art Collection, Brussels, Belgium
CAC Malaga, Malaga, Spain
Gemeentemuseum, Den Haag, The Netherlands
Karel De Grote Hogeschool, Antwerp, Belgium
KPN Art Collection, The Netherlands
M HKA, Antwerp, Belgium
Museum Voorlinden, Wassenaar, The Netherlands
Proximus Art Collection, Brussels, Belgium
S.M.A.K., Ghent, Belgium
Stad Antwerpen, Antwerp, Belgium



RINUS VAN DE VELDE

7 September - 21 October 2017



The gallery wishes to thank
Maarten Waegemans, Joe Agemans, Joyce De Badts, Maarten Verminck,
Dimitri Riemis, Micha Pycke, Katrien Loreet,
Tom Van Camp, Kristof Vande Walle, Tom Volkaert
and Nancy

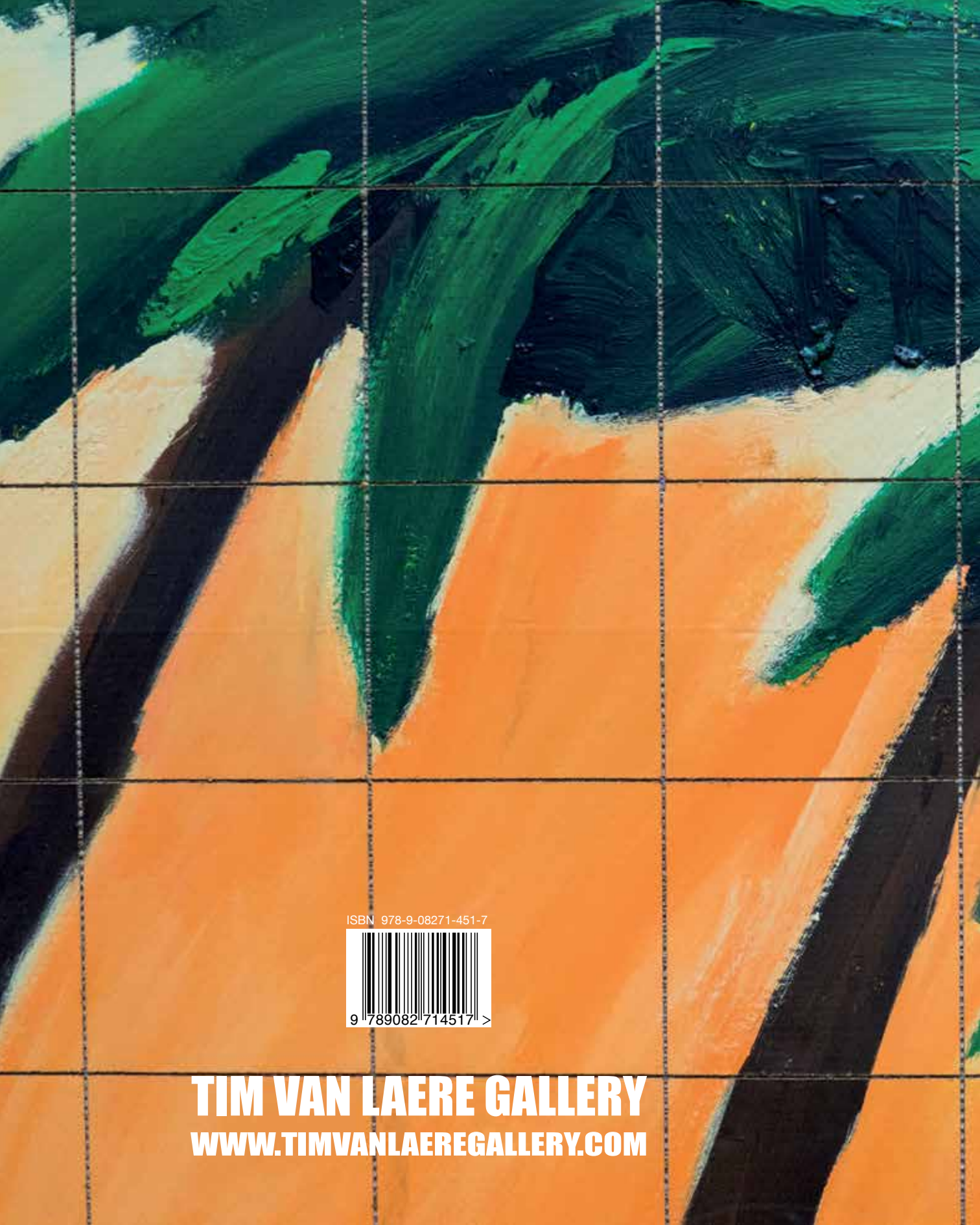
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