

GROUP EXHIBITION

February 19th - March 13th, 2026

4 Rue du Prince Albert,
1050 Brussels



Arnaud Adami (b. 1995, Lannion, FR) lives and works in Paris, FR.

Adami focuses on the world of industry and the retail sector. His paintings, portraits, genre scenes and still-lives bring to our attention those people—employees of Deliveroo or Uber Eats etc.—who play an essential role in our day-to-day lives, but who often go unnoticed. Informed by his own experience working on occasion for such companies, his art bears witness to this new social reality. Drawing inspiration from the tradition of aristocratic portraiture, he has created a series of intimist works that are almost photographic in their realism. His subjects, whose first names provide the title for their portraits proudly pose for the painter. Not only do they appear powerful, solid and centred, it is as if they were invested with a vital mission. Arnaud Adami pays tribute to them by painting them as everyday heroes, while highlighting the obvious dichotomy between the indispensable nature of their activities and their precarious lives.

Michael Bühler-Rose (b. 1980) lives and works in between New York, NY and Mysore, IN.

Using the Met's Gubbio Studiolo as it's jumping off point, I continue the biographic method of revealing one's inner life through collections. Combining materials both obtained (stacks of books, ritual paraphernalia, print boxes, etc) and aspirational (the most expensive and rare punk and post-punk 7"s) acknowledge the proto-photoshop influencer fiction of the renaissance wood intarsia practice. These studiolo studies collapse my inner life of growing up in both the Hare Krishna movement and the punk/hardcore music scenes, studying and practicing orthodox Hindu/Vaishnava ritualism, as well as my own studio practice and experience in art academia. The wood intarsia/inlay method continues the connection to the original renaissance works through collaborating with artisans in Mysore, South India that I continue to work with in making religious items for ritual use in Hindu temples across the world.

Nick Doyle (b. 1983, Los Angeles, CA) lives and works in Brooklyn, NY.

Doyle is keenly aware of the legacy of the American notion of Manifest Destiny. Known best for sculptural wall works made from collaged denim, Doyle infiltrates the vocabulary of Americana to examine greed, excess, and toxic masculinity. Doyle uses the road trip—a pillar of American mythology—as a point of entry to his work in order to question the persistence of Rugged Individualism as the fabric of our national identity. Through a series of mechanical miniatures, theatrical scenery, and satirical prop-like denim works, the artist foregrounds the dangers of nostalgia and our evolving relationship to consumerism. Seemingly innocuous, Doyle's imagery—vending machine, typewriter, cigarette pack—and materials—indigo and cotton—tell a story of American colonialism and consumerism, as well as explore the influence of media on global trade systems. By employing materials that hold cultural significance, the artist both reflects on and critiques social and political agendas that are often at play in contemporary life and visual culture.

Lionel Estève (b. 1967, Lyon, FR) lives and works in Brussels, BE.

Estève experiments with various materials and handcrafted techniques to create refined objects including – but not limited to – collages, assemblages, sculptures and mobiles. He sees his work as a source of perpetual learning and exploration through a multitude of materials, techniques and forms. His unclassifiable mix-media aesthetics unapologetically eludes the current rhetoric of contemporary art to evoke instead a sheer sense of beauty. Whether figurative or abstract, his delicate visions are generally inspired after motifs found in the natural world or its sensual experience, which is the primary source of his unbridled creativity. Like a limner illuminating manuscripts, he seeks to go beyond the mere surface of things and transcend their wonders through gleeful artifice. When he doesn't directly adorn real elements such as plants and stones, sometimes all that remains in his sculptural yet almost diaphanous oeuvre is the mesmerizing feel of shimmering light or fractal patterns blossoming. The combination of all these experiences reveals a path that runs through and reveals a singular way of thinking.



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Pauline Guerrier (b. 1990, Clamart, FR) lives and works in Paris, FR.

In her relentless pursuit of mastering the craft techniques of the world, Pauline Guerrier confronts ancient knowledge with contemporary issues, exploring themes such as ecology, science, faith, and superstition. She expresses herself through various artistic forms, from drawing to sculpture, as well as performance. For her, the artistic medium is merely a vehicle for a message—a language made up of an alphabet of symbols meant to convey profound ideas.

Jin Jeong (b. 1993, Seoul, SK) lives and works in New York, NY.

Jeong Jin-Young is an artist primarily working with painting and drawing, her works focus on her shared time and the environment with people, examining subliminal individual qualities by delineating body language to exclusive color palettes. Jeong's creations invite viewers to explore the boundless realm of sensation and emotion. Jeong engages in a profound dialogue with formal elements through her eloquent oil paintings on linen, crafting artworks that evoke tangible reactions. These images embody a purpose that offer immersive moments. Within her abstract landscapes, a deliberate one-point perspective imbues a serene, intrinsic energy. Layers of color, tone, and brushwork, both delicate and bold, blend seamlessly in a symphony of transparency and opacity diverse abstract languages that mirror the depth of her consciousness.

Susumu Kamijo (b. 1975, Nagano, JP) lives and works in Brooklyn, NY.

Kamijo's paintings trace the boundary between representation and abstraction, balancing precision and spontaneity. His whimsical poodle drawings first garnered acclaim in 2014, revealing a visual language shaped by Japanese calligraphy and the gestural traditions of modern painting. Whether depicting poodles, fish, or flowers, Kamijo's ethereal forms and charged fields of color evoke both ukiyo-e frontality and the meditative sensibilities of modern masters such as Milton Avery and Mark Rothko. Each subject inhabits a tension between control and intuition, structure and emotion.

L "Lazaros" (b. 1984, Salt Lake City, UT - d. 2026, Los Angeles, CA)

was a practicing sorcerer and healer whose work drew upon knowledge obtained from a lifelong practice of folk ritual, ceremonial magic, and occultism. In the creation of the spells, divinations, and talismans featured in the exhibition, L explored profound questions: Can a spell be cast to manifest enlightenment? And what is it anyway? The answers varied depending on perspective. Words alone were insufficient to approximate the qualities of a state of being that transcends language—a space of mind, soul, self, and non-self that could not be fully explained, yet could be deeply known.

Léo Luccioni (b. 1994, Foix, FR) lives and works in Brussels, BE.

Luccioni's multidisciplinary practice moves seamlessly between installation, sculpture, printmaking, and drawing. Through colorful, pop, and flashy aesthetics, Luccioni highlights the ambiguity of our relationship with consumerism in a neoliberalism era. Between seduction and abhorrence, ephemeral and sacred, his work involves daily-life standardized products to which are given precious and fictional forms. His pieces become characters of fictional narration, comically similar to entrepreneurial storytelling. Under the disguise of humor and deliberate anti-poetry, Leo Luccioni's work is deeply conceptual. His subtly provocative practice constantly applies capitalistic phenomena - such as counterfeit, delocalized production of his pieces, and advertising - to the artistic field, questioning the absurdity of mass production and the illusion of material happiness of our time.



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Xavier Mary (b. 1982, Liège, BE) lives and works in Brussels, BE.

Mary's work oscillates between post-industrial sculpture and post-apocalyptic realism, his smart and street-savvy installations existing as powerful poetry for the motorised age. Underpinned by a fascination with all things car-related, his practice celebrates the country's automotive obsession in all its glory, repurposing disused and disregarded highway stalwarts to create a damning discourse of the modern and motorised civilisation.

Yu Nishimura (b. 1982, Kanagawa, JP) lives and works in Kanagawa, JP

Nishimura focuses his practice on finding the visual and conceptual centre of a painting and capturing the essence of a 'portrait' beyond traditional ideas of human figuration. Nishimura uses traditional techniques working with oil and tempera yet cites his inspirers as predominantly photographers, forming a painterly style that echoes Japanese anime and street photography. In constant dialogue with the canvas, the artist employs brushwork that has a fluid and dreamlike effect in a process of superimposing layers of painterly elements, overlapping and misaligning lucid figures, vast planes of colour and scenic landscapes that manifest as blurred or fleeting memories. Nishimura's oeuvre recounts the aura of everyday life as he spectates and then reconstructs his surroundings, gently manipulating mundane environments into rich and emotional pictorial space.

Walter Robinson (b. 1952, Wilmington, DE - d. 2025, New York, NY)

Walter Robinson began painting in New York during the late 70's, where he was associated with the Picture Generation and soon became a key figure on the local scene. He is also highly popular for his work as an editor and critic: he was the publisher of Art-Rite and then co-founded the Artnet magazine. As a critic, he originated in 2014 the term "zombie formalism" that fuelled many debates. A pioneer of the Picture Generation, his work is almost exclusively figurative and consisting of appropriation of commercial images. One finds advertisements for Target, Land's End, and other cheap fashion catalogues, images of romance novel covers, and also pictures of food and pharmaceutical products. Most of the images he diverts are ranging from materialistic desires represented by common consumer items, to very idealistic and paradigmatic desires found in advertising clichés displaying the playful happiness of the multicultural Western ideal. Robinson's tone, for instance when he speaks of consumerism as a perfect world, always seems ironic but never cynical.

Paul Roupail (b. 1987, Chicago, IL) lives and works in Philadelphia, PA.

Based in the tradition of still-life painting, Paul Roupail's canvases subtly undermine their own realism with details reaching just beyond logical comprehension. Roupail's works present genre-bending scenes within scenes reminiscent of seventeenth-century European and twentieth-century American landscape painting renewed with psychologically and politically pointed components. Drawn from life, memory, and the history of painting, the everyday objects in Roupail's images intimately combine with one another through an atmospheric blend of sharp light and various visual layering devices. In his current body of work, the artist uses recurring subjects like flowers, pastries, books, and the American landscape as the compositional guidelines for his work, functioning as both framing devices and stand-ins for the figure. The artist's recurring use of calendar dates thematically anchors the exhibition that speaks subtly to the passage of time. Walls and windows cut sharp profiles against deep pictorial space, foregrounding an array of beguiling subjects within luminous—and ominous—settings.

