

# ART COLOGNE / 16-19.04.2015 / HALL 11.3 BOOTH B30

## New Contemporaries / Philippe Van Snick

The work of Philippe Van Snick is characterized by extremely simple forms and by the constant use of the same colours. His colour scheme is representative for the direction in which Van Snick's oeuvre developed since the end of the 70's, deciding to concentrate on the use of the ten-colour palette of red, yellow and blue (as main colours), orange, green and violet (as secondary colours), gold and silver (as colours with physical value) and black and white (as non-colours), in combination with geometric shapes, like squares and cubes.

Using the pure pigment, Van Snick maximizes the colour, challenging the viewer's perception of time and space. The tension between the intuitive and the mathematic symbolizes how chaos is being structured by form. Van Snick considers a painting to be much more than just a painted surface. The forms, objects and colours he uses never stand wholly alone. They are intimately related to the space in which they are situated and the physical experience of the viewer. By using simple and limited materials -which are always suffused with a desire for order- Van Snick attempts to describe the essence of life. His paintings, installations and sculptures research, analyse and create space by means of minimal expression.

The presentation at Art Cologne exists of two parts:

**'Wandelen'** ('Walking', 2011) is a series of three large scale drawings made during Van Snick's yearly stay at his country house in France. The drawings are inspired by the walks through the landscape: walking between night and day, between black and sky blue. Selfmade walking sticks are put directly onto the paper and outlined with pencil and East Indian ink. Their contours are the start of every composition.

**'Diep/Deep'** (2014-15) is a series of ten paintings made after the monumental series 'Eviter le pire' (2013-14)\*. The two series stand in contrast with one another as two sides of one and the same figure. Van Snick wanted to make an intuitive series of intimate paintings in addition to the rational previous one with compositions made with the same ingredients: his ten colours, the duality of black and sky blue and other recurring elements within his oeuvre.

\* 'Eviter le pire' (2013-14) consists of eleven sets of nine canvases, with one set in each of his ten colours and, to disrupt the neatness of his decimal project, an eleventh set featuring all ten colours in a particular combination. On the coloured backgrounds, Van Snick paints what he calls 'characters' in sky blue, a colour that reminds us of his attention to the cosmos and the relationship between abstraction and the real world. Van Snick arrived at these characters through an interest in Aztec culture, in particular undeciphered codices. (excerpt from 'Eviter le pire' by Ellen Mara Dewachter, 2014)

Philippe Van Snick (1946, BE) lives & works in Brussels (BE).

## SOLO & DUO EXHIBITIONS

- 2016 Philippe Van Snick, Grazer Kunstverein, Graz (AT)
- 2015 Philippe Van Snick, De Hallen Haarlem (NL)  
Daniel Steegmann & Philippe Van Snick,  
MAM, Museum of Modern Art, Rio de Janeiro (BR)
- 2014 Eviter le Pire, Arcade, London (UK)
- 2013 Através do tempo, Galeria Nuno Centeno, Porto (PT)
- 2012 Allies / The Archive Revisited, Tatjana Pieters, Ghent (BE)
- 2011 Re-volve (works from 1969-2000), Tatjana Pieters, Ghent (BE)
- 2010 Philippe Van Snick, Museum M, Louvain (BE)

## GROUP EXHIBITIONS

- 2015 The Gap, Parasol Unit, London (UK)  
The Corner Show, Extra City, Antwerp (BE)  
(1/1).10, Tatjana Pieters, Ghent (BE)
- 2014 Paper Works, Galerie Tatjana Pieters, Ghent (BE)  
Museum to Scale 1/7, Kunsthal, Rotterdam (NL)  
Conversation Piece, Mu.ZEE, Ostend (BE)  
Re: Painted, S.M.A.K., Ghent (BE)  
Hitting It Off, cur. RIVET & P!, P!, New York (USA)  
Museum to Scale 1/7, Artis, Naples FL (USA)
- 2013 The Prelude Pathétique, University Library, Louvain (BE)  
Museum to Scale 1/7, Royal Museum of Fine Arts of Belgium, Brussels (BE)  
Weg van Vlaanderen, Hedendaagse Vlaamse landschappen,  
De Warande, Turnhout (BE)  
Make & Sleep / Wake, White-Out Studio, Knokke (BE)  
Cadavre Exquis, A figure of painting, LLS387, Antwerp (BE)
- 2012 Collectie XXXII, Persoonlijkheidstest, MHKA, Antwerp (BE)  
Esta puerto pide clavo, cur. RIVET, Tatjana Pieters, Ghent (BE)
- 2011 1979 A Momentum to Radical Instants, La Virreina, Barcelona (ES)  
La Case, Casteljaloux, Lot et Garonne (FR)  
Change of Address, Opening of the New Space,  
Tatjana Pieters, Ghent (BE)
- 2010 Three Belgian Painters: Philippe Van Snick, Damien De Lepeleire, Walter Swennen,  
Tatjana Pieters, Ghent (BE)  
Hommage aan de monochromie, CC Hasselt, Hasselt (BE)

## COLLECTIONS

- MoMA, Museum of Modern Art, New York (USA)
- Mu.ZEE, Museum by the Sea for Belgian Art, Ostend (BE)
- Middelheimmuseum, Antwerp (BE)
- M HKA, Museum for Contemporary Art Antwerp (BE)
- S.M.A.K., Municipal Museum of Contemporary Art, Ghent (BE)
- Collection of NBB, National Bank of Belgium, Brussels (BE)
- Belgacom Art Collection, Brussels (BE)
- Collection Frac Nord Pas de Calais, Duinkerke (FR)
- Collectie Vedute, Amsterdam (NL)
- BNP Parisbas Fortis, Ghent (BE)
- Cera Art Collection, Louvain (BE)
- Private collections in Europe, USA and Latin America



Wandelen, 2011  
graphite, Indian ink & vinyl paint on paper  
150 x 98 cm  
framed behind plexi glass in wooden frame  
158,6 x 107,1 cm  
unique



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Diep/Deep (Diep/Deep), 2014- 2015  
vinyl & acrylic on canvas  
72 x 56 cm  
unique



Diep/Deep (Vlucht), 2014- 2015  
vinyl & acrylic on canvas  
72 x 56 cm  
unique



Diep/Deep (Lumière), 2014- 2015  
vinyl & acrylic on canvas  
72 x 56 cm  
unique





Diep/Deep (Gevlekt), 2014- 2015  
vinyl & acrylic on canvas  
72 x 56 cm  
unique



Diep/Deep (Vanishing), 2014- 2015  
vinyl & acrylic on canvas  
72 x 56 cm  
unique



Diep/Deep (Nu/Now), 2014- 2015  
vinyl & acrylic on canvas  
72 x 56 cm  
unique