

ARBEID ADEL'T

December 12, 2020

– February 13, 2021

With

Anastasia Bay

Claudio Coltorti

Mark Dion

Jot Fau

Gerard Herman

Constant Permeke

Yann Nirvana Yoy

The devouring shaft had swallowed its daily ration of men: nearly seven hundred hands, who were now at work in this giant ant-hill, everywhere making holes in the earth, drilling it like an old worm-eaten piece of wood. And in the middle of the heavy silence and crushing weight of the strata one could hear, by placing one's ear to the rock, the movement of these human insects at work, from the flight of the cable which moved the cage up and down, to the biting of the tools cutting out the coal at the end of the stalls.
— Émile Zola, *Germinal*, 1885

Groundbreaking: (adjective) Innovative, pioneering.

In the rural village of Sint-Martens-Latem a group of Flemish expressionist painters put their pencils to work creating portraits of villagers, farmers, and working men. Shovel strikes earth to a crisp crunch of crumbling earth, wet-brown striations that separate the world above from the world below. The scenes that accompany them are often winter landscapes covered in snow and the brown waves against a clear blue sky of the North Sea at Ostend. Flourishes in lines define curved and muscular bodies whose gait is defined by the muscles of labour. Whose thick fingers know the quality of dirt, whose sun-brushed faces and permanently rosy cheeks have been caressed by wind and ice. “Arbeid Adelt!” they say, as if the body’s reconfiguration to conditions of the earth would ever confirm the possibility of social mobility.

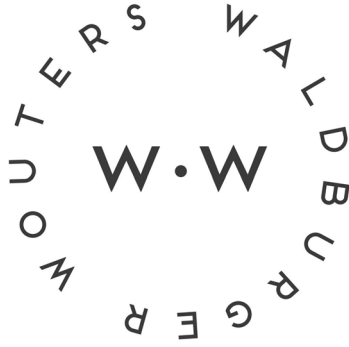
This is the beginning of a final product, from harvest to table, a new construction, a speculative row of luxury-flats, the foundation for our new world. What is below emerges into the daylight air, cold sea-wind whipping the sun-worn faces that nevertheless know the lightness of the butterfly, heavy forms that dance into the evening. After a day’s work, there is always time for reclining on the sharp-gentle swaying grasses when the sun breaks through the persistent silver cover of Atlantic clouds.

Arbeid Adelt

Waldburger Wouters

12.12.20–13.02.21

Boulevard d’Anvers 49, BE-1000 Bruxelles / info@waldburgerwouters.com



The body reacts to labour. It is shaped by repeated actions. The broad shoulders of the farmers are not an inheritance but evidence of perpetual motion, a metamorphosis defined by gendered performativity. The domesticity of “women’s work” creates different forms, slender fingers are for threading, visible stitches in home-made garments, soft curves for the fireside. Constant Permeke’s drawings expose thick thighs (powerful) while De Smet’s graphite sketches define red cheeks (comely). And what today of our blue-soaked pale faces lit by the faint light of a mobile phone. Languid limbs slope off the bedside towards the nature mort, close to death, extraction revisited, data-mining, creative industries, assignments finish overnight, home-office, typing tic-toc against the faint light, constant persistence – Arbeid Adelt!

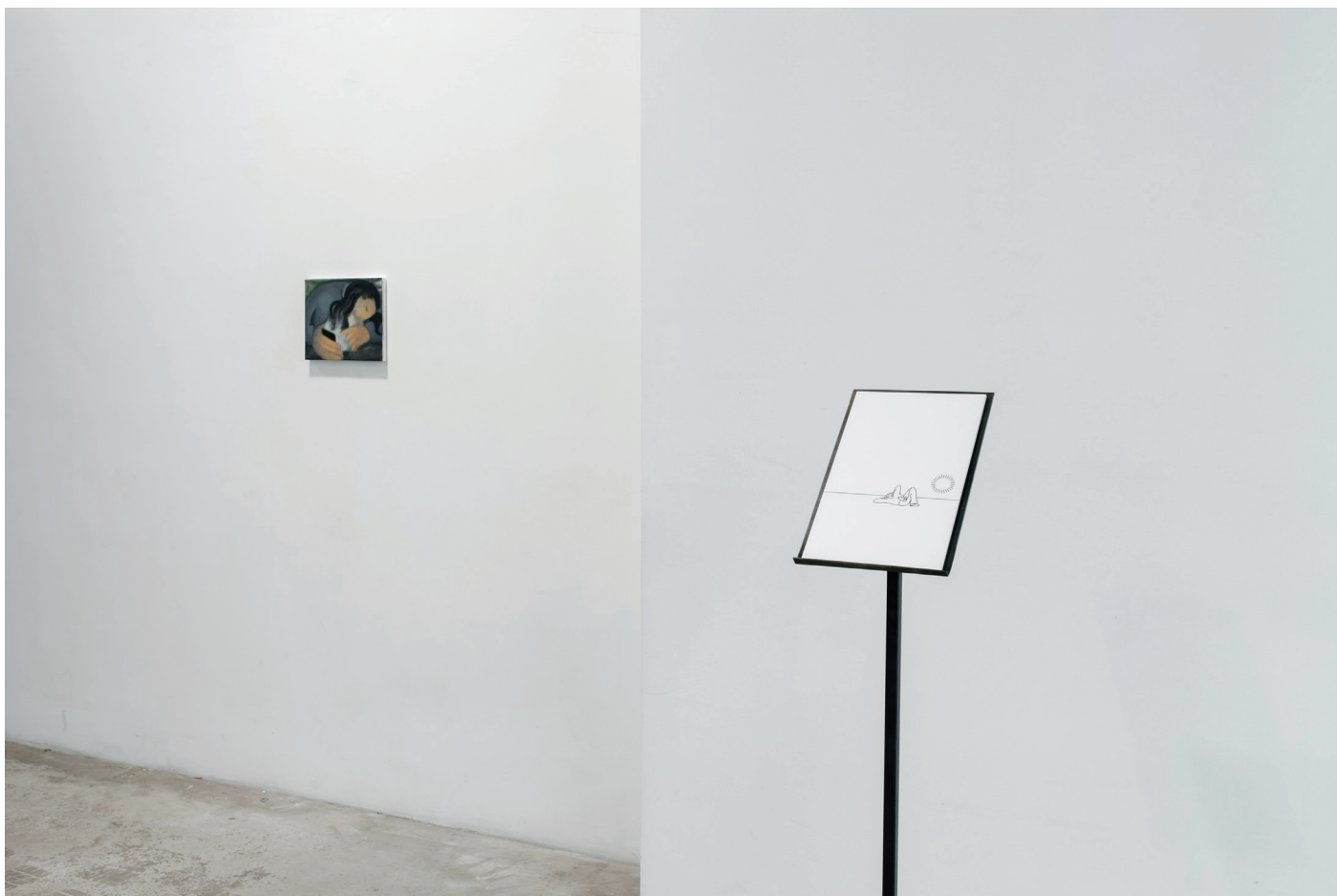
“In industrializing Europe, there were factory workers who lobbed wooden clogs in protest. This October, what could be initiated by a boot hurled in the American strawberry¹² processing plant? Cough cough (goes the worker). Bang-Clatter (goes the boot). I pick strawberry because a strawberry cannot be lobbed like the stinking boot—as might a turnip or potato. I pick strawberry because it is small and sweet.”

—Mary Walling Blackburn “Swim to Us”, 2020

Text by Àngels Miralda



Arbeid Adelt
Waldburger Wouters
12.12.20–13.02.21



Exhibition view



Arbeid Adelt
Waldburger Wouters
12.12.20–13.02.21

Anastasia Bay

Anastasia Bay (1988) lives and works in Brussels. She studied fine art in Paris under François Boisrond. Using bold shapes and line she explores figurative painting, deploying themes from the classical canon; nudes and still lifes. She's co-founder of the Brussels exhibitions platform: Clovis XV.

Arbeid Adelt

Waldburger Wouters
12.12.20–13.02.21



- 1 Anastasia Bay, *The one who walks with clogs*, 2020
Acrylic on canvas, 200 × 160 cm
8.400 Euro

Claudio Coltorti

Claudio Coltorti (b.1989 Napoli, Italy) is a painter that currently lives and works in Athens, Greece. He graduated with honors from the École Nationale Supérieure des Beaux-Arts de Paris in 2016. He makes paintings and drawings from specific memory, exploring the relations between the subject and his surrounding environment. His work has been shown in numerous group exhibitions and in two solo shows in galerie Maïa Muller in Paris and galleria Acappella in Napoli. His paintings are part of private collections like collezione De Iorio and collezione Taurisano. He has recently been featured in the anniversary edition of Artmaze magazine and in the volume 19 of The Drawer magazine.

Arbeid Adelt

Waldburger Wouters
12.12.20–13.02.21



2 Claudio Coltorti, *(untitled)*, 2020
Oil on wood, 25 × 30 cm
2.200 Euro



3 Claudio Coltorti, *Parallel Protest*, 2020
Oil on wood, 50 × 60 cm
3.900 Euro

Mark Dion

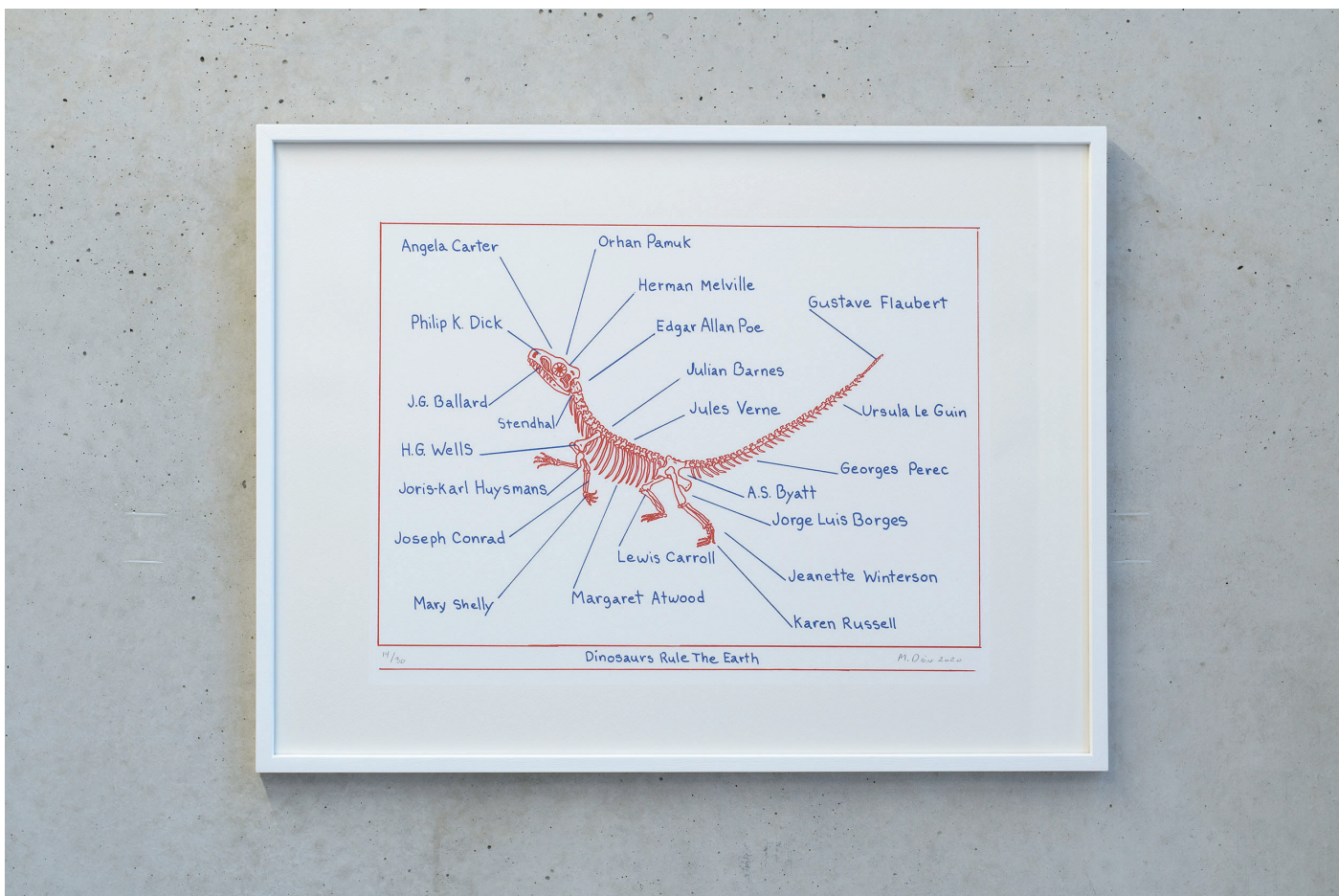
Born in 1961, United States. Lives and works in Copake, New York.

Dion's work examines the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world. The job of the artist, he says, is to go against the grain of dominant culture, to challenge perception and convention. Appropriating archaeological and other scientific methods of collecting, ordering, and exhibiting objects, Dion creates works that question the distinctions between 'objective' ('rational') scientific methods and 'subjective' ('irrational') influences. The artist's spectacular and often fantastical curiosity cabinets, modeled on Wunderkammen of the 16th Century, exalt atypical orderings of objects and specimens. By locating the roots of environmental politics and public policy in the construction of knowledge about nature, Mark Dion questions the authoritative role of the scientific voice in contemporary society.

Arbeid Adelt

Waldburger Wouters

12.12.20–13.02.21



4 Mark Dion, *Neotropics*, 2014
Insect net, used shovel, tree branch and rope,
variable dimension
18.000 Euro

5 Mark Dion, *Dinosaures Rule The Earth*, 2020
Red and blue pencil on paper, 52 x 39 cm,
edition of 30
1.200 Euro

Gerard Herman

Gerard Herman is a Belgian male artist born in 1989. He lives and works in Antwerp.

Gerard Herman's first exhibition was Pop Art at NICC – New International Cultural Centre in Antwerp in 2010, and the most recent exhibition was Gerard Herman and Sine Van Menxel – The choice of Anne-Mie Van Kerckhoven at Extra City Kunsthall in Antwerp in 2019. Gerard Herman is mostly exhibited in Belgium, but also had exhibitions in Netherlands, Germany and elsewhere. Herman has 7 solo shows and 18 group shows over the last 9 years. Herman has also been in one art fair and in one biennial. The most important show was Blickachsen 10 at Skulpturenbiennale Blickachsen in Bad Homburg in 2015. Other important shows were at Middelheim Museum in Antwerp and WIELS – Centre d'Art Contemporain in Brussels. Gerard Herman has exhibited with Nel Aerts and Lieven Segers.

Arbeid Adelt

Waldburger Wouters

12.12.20–13.02.21



6 Gerard Herman, *De Wereld doet het werk*, 2020
Series of 12 drawings on cardboard, steel pedestal, 140 × 26 cm
2.200 Euro

Jot Fau

Born in Belgium, in the year 1987. Graduated with a Masters from Marseille's Fine Art school in 2012.

Questioning the concept of identity, of doing and becoming.
Of searching and leaving on expeditions. Of remaining and renewal.
Of departures without ever arriving. I'm a harlequin (1) and so is the work. The shapes in which it comes are very eclectic. Going from sculptures to installations, objects, textile, drawings, videos, poetry, photographs, and sound. Nevertheless, all of it finds its origin in that one mountain of material in which I'm digging.

(1) The Harlequin, wearing their coat made out of bits and pieces is the image itself of the multiple and the multitude. The harlequin isn't part of any community, but very slightly, they're being part of every single one. —Michel Serres, *Le tiers instruit*, 1991.

Arbeid Adelt

Waldburger Wouters

12.12.20–13.02.21



7 Jot Fau, *The unintentional Agreement*, 2020
Linen, cotton, wool, kapok, leather, wood,
140 × 140 cm
5.800 Euro

8 Jot Fau, *Qui Accompagne*, 2014
Leather, wood, medium
3.200 Euro



9 Jot Fau, *Qui Accompagne III*, 2020
Leather, walnut, copper, wood, wire, medium
4.200 Euro

10 Jot Fau, *The loner's garment*, 2016
Leather, wood, wire, medium
2.200 Euro

Yann Nirvana Yoy

Yann Nirvana Yoy (born 1995) lives and works in Hasselt, BE.

Yann Nirvana Yoy's work is mainly about the erotic, the unknown erotic, that which has yet to be experienced, the almost magical of bodies that melt together. Transformation is and becomes an important concept in Yann's works. Not the final stages of mutable forms, but especially those bodies still in transformation, the becoming of a body.

Arbeid Adelt

Waldburger Wouters

12.12.20–13.02.21



11 Yann Nirvana Yoy, *Hands On, Hands Off*, 2020
Oil on canvas, 110 × 90 cm
3.500 Euro

12 Yann Nirvana Yoy, *Apophenia II*, 2020
Oil on canvas, 100 × 100 cm
3.500 Euro

Constant Permeke

Constant Permeke, (born July 31, 1886, Antwerp, Belgium – died January 4, 1952, Ostend), painter and sculptor, who was significant in the development of Expressionism in Belgium.

Permeke studied at art academies in Belgium at Brugge (1903–06) and Ghent (1906–08). He met fellow Belgian artists Frits van den Berghe and Gustave and Léon de Smet, and from 1909 to 1912 he joined them at a popular artists' colony at Sint-Martens-Latem. While serving in the Belgian army during World War I, Permeke was wounded in 1914 and sent to England to recover. There he created some of his first significant paintings.

After the war, Permeke returned to Belgium, settling in Ostend. He continued to develop his mature painting style, characterized by thick brushwork, sombre colours, and depictions of massive human figures. Although his subjects and themes were grounded in the Flemish tradition –farmers, fishermen, and everyday life– Permeke's personal vision gave powerful expression to the ordinary, as in *The Oarsmen* (1921). In 1929 he moved to the village of Jabbeke, where he built a house that now serves as a museum to preserve and display his work. In 1935 he began sculpting torsos and nudes that were marked by the same solid, weighty, and often brutal style. Permeke is credited with helping to introduce an Expressionist approach –typified by images that are often distorted by the artist to express emotional qualities– to Belgian art.

To see Constant Permeke's work please go upstairs.

