

Aporia gallery presents Gijs Coenen and Leendert Van Accoleyen

From 1st of June to 16th of June 2019

The 12th exhibition at Aporia gallery in Brussel will run from June 1st to June 16th and will show the works of two young contemporary Belgian artists. Gijs Coenen and Leendert Van Accoleyen will exhibit a recent part of their artistic oeuvre which consists of graphic designs, paintings and sculptures. They both focus on movements frozen in forms and colors and yet, one feels that something is about to happen.



The art of **Gijs Coenen** are objects presented as either an object as such or as an object combined with others in an assemblage. By doing so Coenen explores and creates alternative meanings in new contextual settings. This offers indeed new conceptual ways of thinking about the formal definition of such an object installation and provides options for the viewer to discover hidden contents. It adds unexpected narratives to the beholder's eye and imagination.

Coenen's graphic design work addresses color arrangements in the form of small and (very) large formats meticulously ordered colors in geometric 2D-compositions and in 3D open environments. He uses color as a working material whereas we as viewers are inclined to think about color as paint as such when we speak about 'color'. In the work of Coenen the color arrangements almost look like careful calculations and they are shown as a predominant maxim. This happens next to a very sensitive focus on material use and surfaces which Coenen applies especially in his sculptural pieces. The objective is to build harmonic entities joined (sometimes mechanically) through color as a symbolic pendant to set up unifying systems.



Dynamics is the word that characterizes the sculptural art of **Leendert Van Accoleyen**. Dynamism in the way that it is (at first sight) easy for the viewer to reconstitute the production process of Van Accoleyen's works; one can almost see, hear, feel and smell the different steps in the making of the work.

Dynamics as well in the physical presence of the sculptures; the constructions go through ceilings and floors – unhindered through any boundaries.

An expression of an ultimate freedom and desire to achieve an authentic state of personal identity which is being translated in the forms of steel, welds as elegantly poetic constructions. These sculptural works are focusing on

physical connections with the 'outside' from within. This is almost what is literally shown in the 'stove-works' in which Van Accoleyen produces heat. It is a metaphor for the warmth which touches us as a tangible product and which is guided through the ceiling reaching out for other compartments of neighboring places.

This approach is the poetical starting point for Van Accoleyen. However, his wild-eyed gaze is incontrovertibly visible in his oeuvre and this is not only in the final presentation. It is also perceptible when looking closer in far more detail.

More about the artists ...

Gijs Coenen



In order to explain “what” my work is, I first have to explain what it isn’t: it is not a statement. The shapes that form my work are no translations of my words into matter, to be read as words again. They start with matter, movement or at least something you can see. They are rather abstract observations than visual explanations of an opinion. The different objects shouldn’t be seen apart from each other, as they are a collection that make an enclosed world on their own. I see them as phases where process is

centralized and guided by casual yet remarkable things such as; the rules of a chess game, a snowy landscape or movement itself. Consequently, they are in a way stories where the material elements that tell the story (the works) are the same as the story to be told (them connecting). They get their meaning by being together and by referring to their observation; where their content lies. (and yet, contradictory as it may seem, all these works state a lot of things after all) My intention is rather to research tactile or visual sources and in the process of reacting to them, with the unspoken language of images, an invisible narrative is established. So one passing by can complete the circle and experience it the way he does.

(Gijs Coenen, 2019)

Leendert Van Accoleyen



Leendert Van Accoleyen is storming the world. Here too everything needs to go up, up in the height and away from the ground: heavy beams or stones, large polystyrene blocks. Laths being bind together with very thin cord, slanting balks are lifted being kept together with thicker rope. The things are put on wheels to be displaced. Big wheels made of plaster, small rolling metal pods. Self-made stoves produce tones like murmuring while the feeding, standing laths get shorter, invisibly. The things get moved, are being dragged, lifted and are floating for a moment. As if nature starts

thinking by its own and utilizes the young artist to make new constellations. Astounding and seducing us to look breathlessly.

(vertaling van tekst Hans Theys, 2018)