

# Simon Laureyns



The practice in the studio and practice of the world are moments that remain distinct, but that influence incessantly. A relationship that is also the one between the artist and the definition of a space for the image. This manifests itself in Simon Laureyns works. The artist maps the places for poster advertising in the city of Ghent, where he lives, by controlling the

recycling of posters. Once they are layered enough, Laureyns waiting for the rain to disconnect a single mass, roll them and take them in the studio. In the closed materials are compounds, mounted on canvas and then stretched in a frame. The exposure of the back, made of glue on the billboard blue, as if it were a complaint made by a silent rebellion against the condensing uniqueness

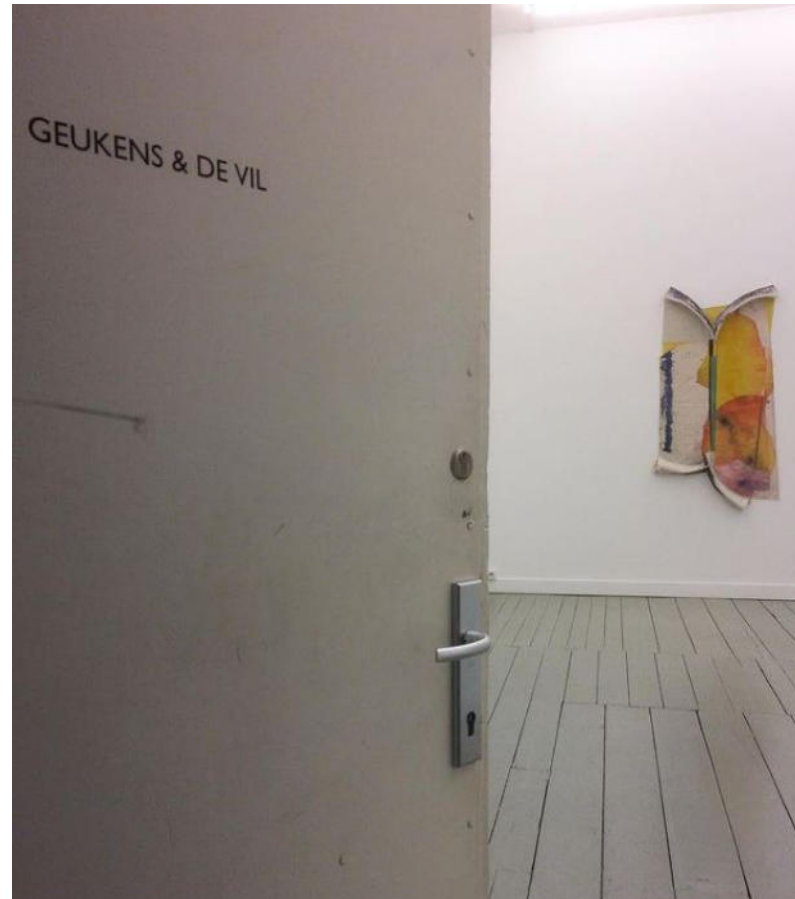
of advertising images, opens a space open and manifold. Here the perception meets a vent field of its mnemonic potential, visual and imaginative.

A morning is always a wing beat into a beginning of something new. Simon Laureyn's works in the exhibition "Early Birds" open up something new to the viewer in their color and form, poetic and enigmatic in their formal language at the same time. For his painterly fabric objects, hung on the wall, break with a pictorially closed form and spread openly into the room. With the presented objects, Laureyns continues and further develops something he started last year with his "Fontaines".

Beginning with a painterly process of imparting colorfulness to the solid cotton fabric, sometimes blotchy, sometimes dense and sometimes iridescent, powerfully luminous and delicately shimmering through, he takes various strips and scraps of fabric dyed in this way and sews them into his object paintings. With folds, creases, and overlaps, Laureyns creates objects that harmoniously unite the painterly and the sculptural. This interplay of material and color gives the individual works an

intense presence in themselves and in the space surrounding them. The viewer is invited to look in, to experience, and to imagine himself in. The different color values on the cotton fabric and the open form of the works evoke associations in the viewer and awaken memories and emotions. Like an open book whose pages are waiting to be read, Simon Laureyn's fabric object paintings invite the viewer to perceive and experience and to fall out of the world and time for a moment. (text by Mara Sporn)

A+B GALLERY



Early Bird, Geukens & De Vil Gallery, Antwerp, 2022

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Sunbathing in the mud, A+B Gallery, Brescia, 2021

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Fontaines, Galerie Alber, Cologne, 2021

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Fontaines, Galerie Alber, Cologne, 2021



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Fontaines, Galerie Alber, Cologne, 2021

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Rover, Galerie Jerome Pauchant, Paris, 2019

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Rover, Galerie Jerome Pauchant, Paris, 2019



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Rover, Galerie Jerome Pauchant, Paris, 2019

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**Skinny Dipping, A+B Gallery, Brescia IT, 2018**

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Skinny Dipping, A+B Gallery, Brescia IT, 2018

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Skinny Dipping, A+B Gallery, Brescia IT, 2018

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Six Milion Way to Die, A+B Gallery, Brescia IT, 2017

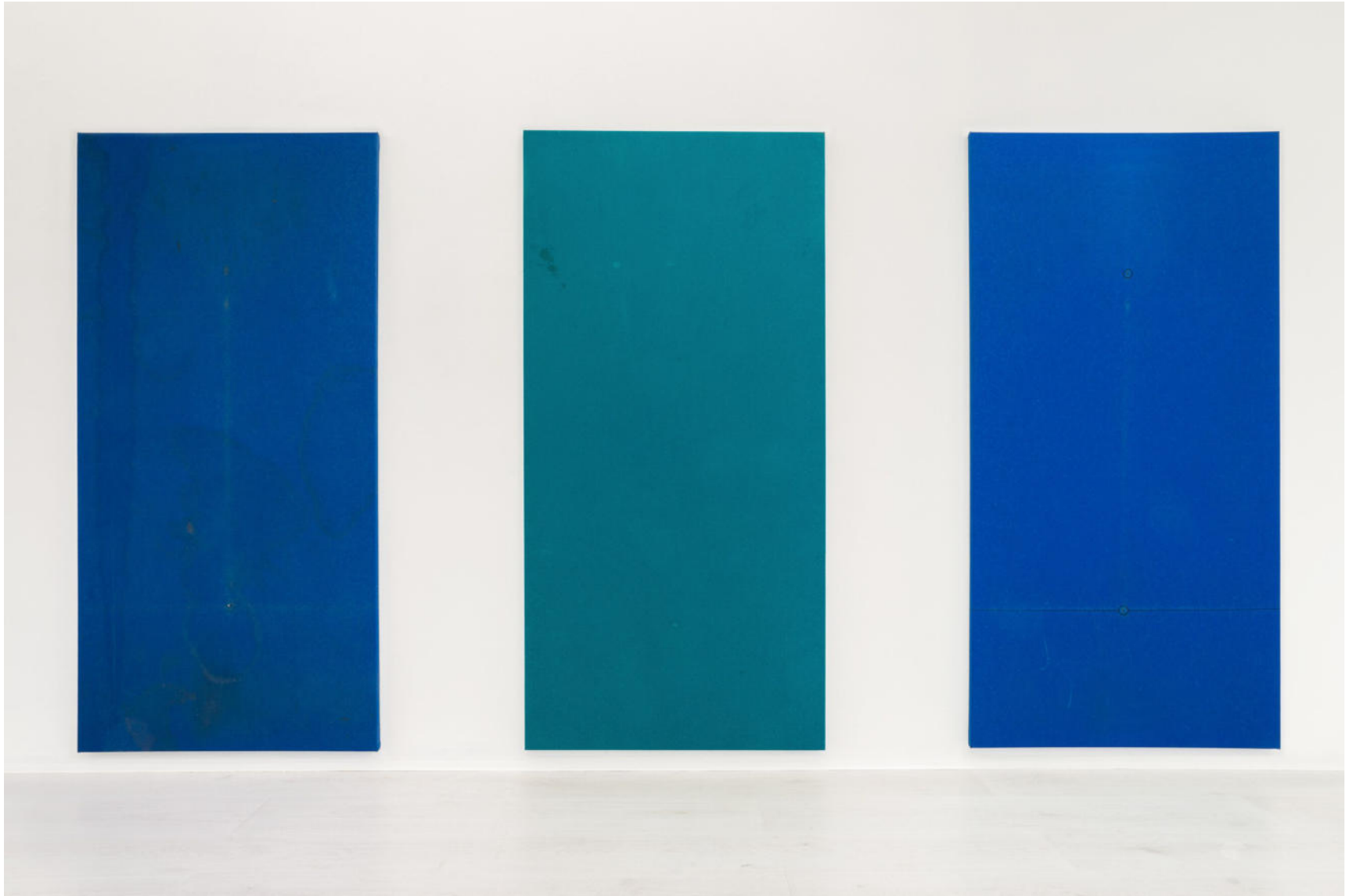
A+B GALLERY



Six Million Way to Die, A+B Gallery, Brescia IT, 2017



A+B GALLERY



Six Million Way to Die, A+B Gallery, Brescia IT, 2017 (from the series Eichtball Paintings)

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Imperialist, from the billboard series, 2016, billboard on aluminium stretcher, 290x200



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Memory Lane, from the series of the objet trouveé, 2015

SIMON LAUREYNS  
INTERVIEW WITH THE ARTIST

**Simon Laureyns:** Dear Gabriele, I think it would be good to start a conversation via WhatsApp with you about the show. A sort of a longtime interview where we can share thoughts on the show on a daily/weekly basis. It could be an exciting feed for a text about the

**practice, work, and life in general. Please let me know! Best Simon**

**Gabriele Tosi:** Sounds fantastic, totally comfortable in this format. If it will be possible, we will have a final edit together in Brescia next month. So, let's trigger. The three pieces on the walls. Where they come from?

**Laureyns:** Well, they come from Belgium. From my studio in the countryside, I produced them together with my mother, to be more specific.

**Tosi:** Funny, I talked about the material you used, but we can speak about that later. Now I'm curious about your mother getting involved in the process...

**Laureyns:** As my mother still has the energy of a cycling team and my studio is in her backyard, she is always ready to be a helping hand. She already did some sewing for the earlier works, but

**we became a team as I started to add volumes. So for the works on view at the gallery, we worked together.**

**Tosi:** The presence of a community is somehow always quoted in your works. I'm thinking about the clothes from the pools or the other objects you withdraw from the public space. Do you see any specific symbolism about the involvement of your mother?

**Laureyns:** There is no symbolism at all about the involvement of my mother. It is just a coincidence. An occurring together in space and time. Like cars crashing.

**Tosi:** This reminds the sculpture that we exhibited some years ago: the metal poles you withdrew from the Ghent streets after car crashes. In that piece, the timing was crucial. If I remember right, you had to beat the authority to get them first. But let's go back to

'Sunbathing in the Mud'. What's the story behind the fabrics?

**Laureyns:** The fabrics are old tent cotton which I bought second hand. Probably the works on view will be the last ones made out of the old cotton. I didn't find them so easy anymore and started to colour the cotton myself for future works. One I found somewhere in the east of Flanders. An older couple sold the caravan tent to me as they didn't go on holidays anymore. They always went to the same camping spot at lake Garda. In summers, the tent was always there. Now I brought it back in this other form, very close to where it had been for years.

**Tosi:** How will the use of raw material influence the meaning of your future works from your perspective? I always had the feeling aged materials was essential in your composition

**Laureyns:** Well, as I can't predict the future, I don't know how the process will influence the work. What I know is that it definitely will have an influence. I don't see the used or aged material as something essential. I encountered these materials by coincidence. I was not searching, I found. This is very essential in my practice.

**Tosi:** Even if I still see a pattern in your urban loots. From the blueback paper, you removed from the streets billboard to the aged pool clothes you gain in the pubs. What you found seems to be related to a community spirit. Maybe this leads to the white plastic chair?

**Laureyns:** My idea was to offer the visitor a seat to look at the work. At this moment, I somehow wanted to encourage to take more time to look. The first idea was to put a couple of benches in the gallery. Still, when I visualised this, I immediately realised

that it would look like a museum room. So I wanted something to sit on that was neutral in a socio-cultural context. The Monoblock chair is a mass production chair. You can find it all over the planet, giving a seat to rich and poor. It is probably the most social chair globally. And, most important: It gives you no clue about time and place.

**Tosi:** Sharing a thought about bidimensionality, triggered from the uniform time and space landscape and the socio-economical levelling you wished by using the monoblock chairs. Your work, in general, appears related to the act of collapsing the tridimensionality on a surface, on a monoblock. I'm thinking about the tents flattened and stretched on the frameworks, about the billboards stacked one into another. I'm thinking about the crash posts from the streets. Is this idea of a stacked world something

meaningful to you?

**Laureyns:** I think a stacked world is pretty much a fact when I look around. So for sure, this may have an influence on me and my work. Just don't forget that this is your interpretation. I don't want anyone to feel obligated to think anything. I don't have anything in my works I want people to see. I want it all to be interpreted. I think the only narrative would be that this is how I communicate best; that's the extent of what I'm willing to say. I put everything into them, but I don't want to tell a story. I don't deny that they feel like there is a narrative, and that's ok, but I just want people to interpret the work they want.

**Tosi:** Nevertheless, the chairs instantly reveal the lack of the audience in the gallery. When I first noticed the pictures on Instagram, I saw the community was present and alive, filling the comments with the usual congrats and high fives. Those chairs start to look like a seat marker for a remote friend. How much the pandemic consideration was something rational in the imagination of this set-up?

**Laureyns:** It has never been my attention to refer to the pandemic!!! As I told you, I just wanted to give the visitor the possibility to take a seat to look at the work. For sure, when I see the show now, empty chairs,

abandoned, etc. I'm sure people will interpret it as referring to the pandemic, and that's fine by me. It doesn't tell about the work, but it means a lot about the environmental influence on us and how it influences our interpretation.

**Tosi:** About this mutual influence: I believe a crucial trait of your practice is reinventing the outdoor in the indoor. From the street to the studio, from the camping to the gallery, etc. In this process, specific time and places lose definition, becoming atmospheres. Is this about becoming lighter? Unloading the art piece from some obligations?

## CURRICULUM VITAE

Simon Laureyns was born in Gent, 1979, where he lives and works. From 2005 his work is shown in private and public exhibitons spaces. Recently exhibition "Fools from the same Kingdoms", duo show at Barbé Urbain Gallery, with the works by Manor Grunewald and "Rover", solo show at Galerie Gerome Pauchant, Paris, "Skinny Dipping" solo show at A+B Gallery, "One day Art Project", group show at Salon Blanc, Neightbours vol.8, Artist Collections curated by Manor Grunewald at Riot Gallery.

## EXHIBITIONS

## SOLO SHOW

2022

Early Bird, Geukens & De Vil Gallery, Antwerp, BE

2021

Sunbathing in the mud, A+B Galllery, Brescia, IT

2021

Fontaines, Galerie Alber, Cologne, G.

2019

Rover, Galerie Gerome Pauchant, Paris, FR

2018

Skinny Dipping, , A+B GALLERY, Brescia IT

2017

Six Milions Ways To Die, A+B GALLERY, Brescia IT

2015

Bellos Horizontes, LE CABANON /VOSSSELARE PUT, Deinze, B.



A+B GALLERY

2014

Cover up the grey, ROSSI  
CONTEMPORARY, Bruxelles, B.

Salon Blanc, Oostend, BE  
Neighbours vol.8, group show, Riot  
Gallery, Ghent, B

#Fuocoapaesaggio, group show by  
Dolomiti Contemporanee, Forte di  
Monte Ricco, Pieve di Cadore, IT  
Silent, genius at work! duo show  
with Manor Grunewald, GALERIE  
JEROME PAUCHANT, Parigi, FR

GROUP SHOW

2018

Neighbours – vol. VII, at Jean Colle  
Gallery The Gathering, at Panthera  
Studio, Brussels, B.

What about the color pink, do you  
like pink?, GEUKEND & DE VIL  
gallery, Knokke, BE

2021

De Deur Op Een Kier, Backyard  
space, Otegem, BE

Last Dance, by Joep van Liefland and  
Maik Schierloh, at Autocenter at the  
Kindl, Berlin.

2016

(Idéale) Géographie, une  
introduction, curated by Olivier  
Kosta-Théfaine, NOIRE GALLERY,  
Torino, IT

2019

Fools from the same Kingdoms, duo  
show at Barbé Urbain Gallery,  
Ghent, BE  
One day Art Project, group show,

2017

Memories of an Elephant, by Colin  
Penno & Wolfgang Woegle, with  
Tamina Amadyar, Pierre Knop,  
Mathias Malling Mortensen.  
Kunsthaus Essen, D

Slash, curated by Gabriele Tosi, A+B  
GALLERY, Brescia, IT

A+B GALLERY

Simon Laureyns invites Xavier Mary,  
GEUKENS & DE VIL, Knokke, BE

Ones, SKI, Ghent, B.

2015

Even a Birch can be Real, curated by  
Gabriele Tosi, A+B GALLERY, Brescia

Aoteroa, Loods 12, WETTEREN, B.  
INCUBATE, Schowburg, Tilburg, NL

(Ideale) Gèographie, LE MOULIN DU  
ROC (CAC), Niort, F. Volumes,  
BERTHOLD POTT GALLERY, Cologne

2014

Crox 479 Based Painting,  
CROXHAPOX, Ghent, B.

Neighbours Vol. 1 STUDIO MANOR  
GRUNEWALD, Ghent, B. The Young