

WHAT DID YOU PASS ON TO ME

“retour au Bailli”

26.05.2026 - 27.06.2026

artists

NEL AERTS
FRANCESCA COMUNE
FRAN VAN COPPENOLLE
DELPHINE DEGUISLAGE
LILI DUJOURIE
MELISSA GORDON
NOKUKHANYA LANGA
MARGARITA MAXIMOVA
SOPHIE NYS
SHERVIN/E SHEIKH REZAEI
NAAMA TSABAR
CELINE VAHSEN

Galeries du Bailli, a shopping arcade located on Avenue Louise 195 in Brussels, housed a number of avant-garde galleries between 1972 and 1975. These included Wide White Space, MTL, Gallery D, Paul Maenz, Oppenheim, PLUS-KERN, Hervé Alexandre, and Editions Delta, presenting a veritable who's who of established — and predominantly Conceptual — artists.

In March 1973, exhibitions were presented by Marcel Broodthaers, Joseph Kosuth, and On Kawara, alongside a performance by Vito Acconci. The following month featured exhibitions by stanley brouwn, Hans-Peter Feldmann, Ger Van Elk, Dan Graham, and Dennis Oppenheim. Other artists who exhibited at Le Bailli include Sol LeWitt, Dan Flavin, Piero Manzoni, Daniel Buren, Lawrence Weiner, Joseph Beuys, Carl Andre, David Lamelas, Donald Judd, Panamarenko, Philippe Van Snick, and many others.

This rich history is known through documentation preserved in public and private archives, including photographs, invitations, articles, monographs, and exhibition catalogues. The presence and influence of the artists who exhibited at Le Bailli during the 1970s resonate through publications sourced from a private library,* alongside archival materials directly connected to that period.

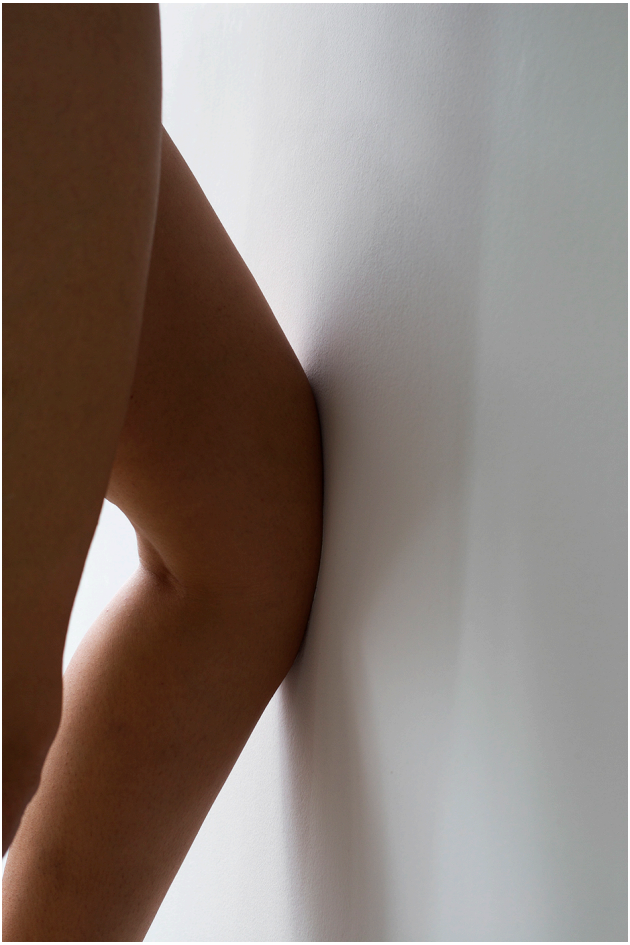
Half a century after Galeries du Bailli's heyday of Conceptualism, WHAT DID YOU PASS ON TO ME "retour au Bailli" returns to this historic Brussels site to reconsider artistic inheritance. Rather than staging direct comparisons, the exhibition creates a network of ideas and forms that places contemporary practices in dialogue with the history of the space. The tautological, performative, and site-specific strategies that shaped Le Bailli's 1970s legacy serve as a point of departure, but the artists in this exhibition engage this history critically rather than reverently. Where Le Bailli once reflected a largely masculine, Eurocentric perspective, the works in this exhibition both continue and challenge that lineage.

Across sculpture, installation, photography, textile, painting, and sound, the artists adopt and destabilize the formal structures of early Conceptualism. Their practices draw on craft-based, process-oriented methods that also function within feminist and queer frameworks. They confront the exclusions embedded in traditional art histories, emphasize the performative potential of the body, and dissolve rigid distinctions between painting and sculpture into fluid, biomorphic, and associative forms. Site-specificity, architecture, language, and digital media also play central roles throughout the exhibition.

While the historical figures of Le Bailli established a canon of intellectual rigor, their work emerged from a particular model of spatial and formal authority. The artists in this exhibition disrupt that legacy both conceptually and aesthetically, deliberately avoiding the detached atmosphere often associated with Conceptual art. This exhibition is fuller, louder, and more tactile. Through fabrics, thread, digital technologies, structural interventions, and domestic materials, the artists replace the cool distance of early Conceptualism with embodied, active participation. In doing so, they suggest that inheritance gains meaning not through preservation, but through revision and reinvention.

On display is a selection of books (catalogues and monographies) of the library of Frederick Gordts, passed on to him by his father and grandfather, about the Conceptual artists who exhibited in the space. Books about the space, about the galleries and by the galerists complete the selection. A number of archival pieces, mainly invitations at Bailli from the early seventies from Paul Maenz, Wide White Space, Galerie D and MTL, are shown too, together with historical photos.

curated by Frederick Gordts, Giulia Blasig, Charlotte Norwood, and Nicole O'Rourke.



Naama Tsabar
Untitled (Body Wall), 2018
inkjet print on photo rag paper
97 x 67.8 cm (framed), Edition of 3
$8,000 (VAT exclusive)

Naama Tsabar (b. 1982, IL) lives and works in New York. Her multidisciplinary practice fuses sculpture, music, performance, and architecture, often collaborating with local communities of female-identifying and gender non-conforming performers. Through these collaborations, she constructs a new feminist and queer history of mastery, creating works that expose hidden spaces and systems, reimagine gendered narratives, and transform passive spectatorship into active participation. Her practice draws attention to the unseen and muted, propagating sound through space and sculptural form. Hovering between sculpture and instrument, form and sound, Tsabar's work explores the intimate, sensual, and corporeal potentials of these transitional states.

Tsabar has held over 20 solo exhibitions worldwide, including at The Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, DE; Wadsworth Atheneum Museum, Connecticut, US; Bass Museum, Miami, US; Kunsthaus Baselland, Basel, CH; Guggenheim Museum, New York, US and Tel Aviv Museum of Art, Tel Aviv, IL. She has participated in numerous major group exhibitions, including at the Center for Contemporary Art, Tel Aviv, IL; Museum Dhondt-Dhaenens, Sint-Martens-Latem, BE; Extracity Kunsthal, Antwerp, BE; MoMA PS1, New York, US; Bucharest Biennale for Young Artists, Bucharest, RO; Schirn Kunsthalle, Frankfurt, DE and Hessel Museum of Art at CCS Bard, New York, US. Her performances have been presented at The Watermill Center Gala Benefit, New York, US; DO DISTURB Festival at Palais de Tokyo, Paris, FR; The High Line Art, New York, US and Prospect New Orleans 4, New Orleans, US, to name a few.



Sophie Nys
Library, 2012
Cut record sleeves and string
variable dimensions
€2,500 (VAT exclusive)

Sophie Nys (b. 1974, BE) lives and works in Brussels. She uses sculpture, photography, video, text and objects to examine precise philosophical, political, historical and artistic themes with a wry sense of humor. Often working from local stories or from the particularity of everyday objects, she addresses larger issues like class and gender by asserting the social idiosyncrasy of common objects, products, materials and ideas. Her practice frequently draws from overlooked details, vernacular architecture, bureaucratic systems, and urban anecdotes, transforming them into poetic and sharply observant installations and interventions. Through subtle shifts in context, she reveals the absurdity and fragility embedded in social structures and everyday rituals.

Nys studied at the École de Recherche Graphique (ERG) in Brussels, BE and later at HISK in Ghent, BE. She has exhibited internationally in museums, kunsthalles, and galleries including Galerie Greta Meert, Brussels, BE; WIELS, Brussels, BE; CRAC Alsace, Altkirch, FR; La Salle de Bains, Lyon, FR; Z33, Hasselt, BE; IKOB, Eupen, BE and Kunsthalle Basel, Basel, CH. Recent solo exhibitions include Slide, Slip, Glide at Keijiban, Kanazawa, JP (2023) and exhibitions at Galerie Greta Meert, Brussels, BE (2023, 2014, 2009).

Her work has also been included in major group exhibitions at WIELS, Brussels, BE; Z33, Hasselt, BE; Kunstinstituut Melly, Rotterdam, NL and other international institutions. Works by Sophie Nys are held in several public and private collections across Belgium and Europe.

Delphine Deguislage (b.1980, BE) is a visual artist who lives and works in Brussels. She has a multidisciplinary practice where printmaking, sculpture, sewing, and printed images intersect, combined without hierarchy. Her work is rooted in an experimental, intuitive, and process-based approach, informed by craft-based know-how, the social sciences, and more particularly gender studies. She advocates a way of “thinking with the hands,” where the gesture functions simultaneously as a tool for reflection, making, and critical displacement.

Her practice lies at the intersection of the personal and the collective, the domestic and the political, the sensitive and the critical. She is interested in archetypes and seeks to reveal the invisible structures that shape our everyday lives.

Her work has been presented in numerous exhibitions in Belgium and abroad, including institutions such as the Royal Museum of Fine Arts of Belgium, Brussels, BE and other venues dedicated to contemporary art. She has held solo exhibitions notably at the Centre de la Gravure et de l’Image Imprimée, La Louvière, BE. Laureate of the IKOB International Award in 2015 and the Prix de la Gravure et de l'Image Imprimée in 2025, she has been in residence at the Frans Masereel Centre, Kasterlee, NL and at WIELS, Brussels, BE.

She holds a Master’s degree in Visual Arts from ENSAV La Cambre and co-founded the artist collective The After Lucy Experiment (2010–2015).



Delphine Deguislage
WHAT DID YOU PASS ON TO ME, 2018
Bath towels, magnetized balls
80 x 45 cm
€2,000 (VAT exclusive)



Francesca Comune
Visitors counter, 2026
Laser print on Fuji film photo paper
mounted on calligraphy paper,
clips, glass frame. Edition of 8.
29.7 x 42 cm
€500 (VAT exclusive)

Francesca Comune (b. 1997, IT) is currently based in Brussels, Belgium. After several years working in the fashion industry in Milan, particularly in publishing, she began studying photography at ARBA-ESA in Brussels, BE in 2018. She won the Roger de Conynck Prize in 2021 and the Tour à Plomb Prize in 2023. After obtaining her Master's degree in Fine Arts (ARBA-ESA), Visual and Spatial Arts, she continues to develop her artistic practice as well as several projects on new forms of pedagogy within art schools, alongside various collaborative works between the social and artistic fields. Her artistic practice spans photography, theoretical research, writing, installation, site-specific investigations, and publishing. She embarks on projects that critically examine Western society, as well as its Neapolitan roots and immediate surroundings. Each project is a site-specific inquiry, exploring the unique characteristics and underlying tensions of the location. She is particularly drawn to transitional environments, marked by instability and the energies linked to production, consumption, and speed. Her work aims to uncover and document traces and memories within these contexts, revealing the underlying tensions and narratives at play.

In the tradition of the Flemish primitives, the body of work by Lili Dujourie (b.1941, BE) establishes an intellectual and sensory connection with the viewer, at the same time that it presents a critical reflection on specific ideas and categories in art history.

In her work, Dujourie plays with the sensuality and immediacy of materials, emphasises the performative aspect of the artwork (its theatrical and processual dimension), investigates the relationship between nature and culture, and gives decorative and ornamental elements a central role. Her videos, drawings, installations and sculptures speak of the passing (and the weight) of time and move between the figurative and the abstract, generating a sensation of melancholy and searching for an emotional understanding of space.

Lili Dujourie's work carries a sense of melancholy. It communicates feelings of loss and longing through an aesthetic that springs from the Flemish tradition of Rubens and Vermeer. The work encourages the viewer's introspection by the use of closed interiors, fractured pictorial spaces and titles which often emphasise the sense of something 'held back.' Her artistic production is to be considered as a dialogue with the loss from which life just happens to draw its force and dynamics. The videos by Lili Dujourie constitute an important link in a great artistic story in which the force of silence and subtle gesture imply a refusal to represent the world as time would have it.

Lili Dujourie has exhibited extensively internationally since the 1970s, with major solo exhibitions at institutions including BOZAR, Brussels, BE; S.M.A.K., Ghent, BE; MuHKA, Antwerp, BE; Museum Dhondt-Dhaenens, Deurle, BE; Kunsthalle Bern, Bern, DE and Kunstverein Hannover, Hannover, DE. Her work has been included in major international exhibitions such as documenta and Biennale di Venezia.

Her works are held in numerous public and private collections including Tate, London, UK; Centre Pompidou, Paris, FR; MuHKA, Antwerp, BE; S.M.A.K., Ghent, BE; Museum of Contemporary Art Chicago, Chicago, US; Stedelijk Museum, Amsterdam, NL and MACBA, Barcelona, ES. In 2015 she was awarded the Belgian Art Prize for her outstanding contribution to contemporary art.



Lili Dujourie
Untitled (male nude), 1977
black and white photographs
(6x)18 x 24 cm (framed)
unique
€47,700 (VAT inclusive)



Lili Dujourie
Hommage à … II, 1972
Single channel video, 4:3, b&w
18’
Edition 10/36
€19,080 (VAT inclusive)

Céline Vahsen (b.1987, BE) is a visual artist living and working in Brussels. Her practice explores a perceptual dialogue between time and materiality. Naturally dyed threads accumulate through gestures that weave between past and future. These interwoven colours create dynamism between randomness and order, anchored within the structure. Mounted on square frames, the canvases begin to function as paintings, forming abstract images imbued with a resonant presence. By stretching the fabrics, she asserts the autonomy of the textile, elevating it into a visual phenomenon that challenges conventional notions of representation and defies classification within image-making.

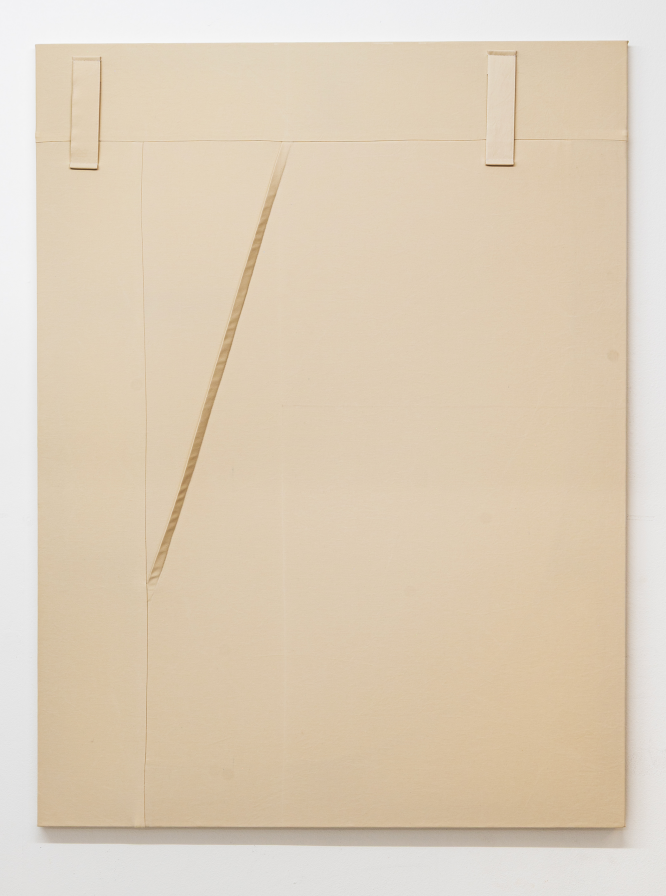
Her work has been presented in numerous international group exhibitions, including the 21st Century Museum of Contemporary Art, Kanazawa, JP; Marres, Maastricht, NL; Centrale for Contemporary Art, Brussels, BE and at the New York Textile Month, New York, US. In 2022, she exhibited at IKOB Museum of Contemporary Art, Eupen, BE, where she received both the public and the 3rd Feminist Art Prize.

Solo exhibitions include E.A. Shared Space, Tbilisi, GA; Saarländische Galerie, Berlin, DE and Affiliate, the WIELS project room, Brussels, BE. In June 2026, her most comprehensive solo exhibition will open at IKOB Museum of Contemporary Art, Eupen, BE.

Most recently, in 2025, she was artist-in-residence at The Mothership, Yto Barrada's dyers' garden and studio in Tangier, MA; Cité Internationale des Arts in Paris, FR and at Thread – The Josef and Anni Albers Foundation in Sinthian, SN. Previous residencies include WIELS Contemporary Art Centre, Brussels, BE (2023); iMAL, Brussels, BE (2022) and CAB Foundation, Brussels, BE (2021). In 2019, she participated in the Académie des savoir-faire at the Fondation d'entreprise Hermès, Paris, FR. Since 2018, she has been teaching at KASK School of Arts in Ghent.



Celine Vahsen
Drawing, yet to be titled. Tangier, 2025
Coloured pencil on paper
30.5 x 22.8 cm (framed)
€1,300 (VAT exclusive)



Delphine Deguislage
FORME ET LANGAGE : S'HABILLER, 2026
cotton calico, thread, bias tape made from
one of the artist's father's shirts
160 x 120 x 3 cm
€7,000 (VAT exclusive)

Nokukhanya Langa (b. 1991, USA/SZ) lives and works in Rotterdam. In her practice she reconciles the pluralities of her personal story with political and cultural history. Her work is an exploration of figuration and abstraction, an inquiry into the loss of the image, and by extension, of reality in general. Intuitively, the artist balances abstractions with more figuratively recognizable motifs: text, signs and drawings that are midway between cavemen drawings, sketches, scribbles, graffiti tags, signs and signatures. Constantly shifting back and forth between figuration and abstraction, Langa's work is never simply unambiguous, finished or determined. On the contrary, by fading in and out, blurring, dismantling and building up, it is in a constant process of becoming. Unlearning the rigidity of her training in traditional oil painting, she plays with abstract motifs; colour, swirls, and other fluid shapes, working in unison with more recognisable motifs like text and signs. Shifting back and forth between figuration and abstraction, the result is an agile use of approachable jargon and aesthetics that convey the more subtle, and incendiary subtext of the works in a kind of hallucinatory reality.

Langa holds a MA in Painting from Frank Mohr Institute in Groningen, NL and a Post Graduate at HISK, Ghent, BE. BARBÉ has presented her works in many exhibitions in and outside the gallery with a solo exhibition 'nana' in 2025. In 2024 she had a duo show with Bruce Nauman 'Noku / Nauman' at Saatchi Yates, London, UK, who also previously hosted her solo exhibition 'There's A Ghost In Every Town' in 2022. In 2025 she participated in 'It Goes Without Saying' at Kunsthal Extra City, Antwerp, BE. Nokukhanya Langa's work has also been exhibited at major institutions including, Centre Pompidou, Paris, FR (2020-2021), Kunstinstituut Melly, Rotterdam, NL (2022), chi K11 Art Museum in Shanghai, CN (2023) and SMAK, Ghent, BE (2025).



Nokukhanya Langa
Untitled, 2023
mixed media & oil on linen
70 x 60 cm
€23,000 (VAT exclusive)



Nel Aerts
'self-love', 2025
Plastic bucket with lid, engraved
and hand-painted plexiglass
insert, light fitting
14 cm (h) × Ø 20 cm
Edition of 15
€600 (VAT exclusive)

Nel Aerts (b. 1987, BE) lives and works in Brussels. She is a multidisciplinary artist working in painting, collage, sculpture, drawing, video, and performance. Aerts' work is informed by a thematic interest in identity, sexuality, masking, and entrapment. The human bodies represented amid her art-brutish, grungy, and impastoed surfaces are tubular, feminized forms that often reduce the figure to essential, biomorphic parts: hands, genitals, eyes, and sometimes faces that resemble the profile views of Egyptian bas-relief. Though Aerts' figures morph with each work, they all belong to the same hermetic world. This world contains both the snake charmer and the self-devouring, charmed snake, at once lonely and erotic.

Nel Aerts studied at the Royal Academy of Fine Arts, Ghent, BE, from 2005-2009. She has had solo shows at museums and galleries worldwide, most recently at Eleni Koroneou Gallery, Athens, GR; Carl Freedman Gallery, Margate, UK; Museum M, Leuven, BE; Kunsthalle Lingen, Lingen, DE; Westfälischer Kunstverein, Münster, DE; De Warande, Turnhout, BE and Kunsthal Charlottenborg, Copenhagen, DK.

Shervin/e Sheikh Rezaei (b. 1994, BE/ IR) is a Brussels-based multimedia artist with a background in architecture. Moving between installation, drawing, sculpture, sound, and video, her work explores the fragile balance between control and surrender, structure and dissolution. Through an interplay of material, sound, and space, she investigates how bodily experience, vulnerability, and emotion can transform systems of order into sensorial and poetic languages. Trained as an architect at KU Leuven (BE) and the Bauhaus University Weimar (DE), Sheikh Rezaei approaches the world through systems of structure and precision, yet her artistic practice gravitates toward what escapes control — the organic, the emotional, and the fluid. This shift from architecture to visual art reflects an ongoing search for balance between logic and intuition, between the architectural and the visceral. Her installations often explore how organic and bodily forces confront the rational language of design and technology. Movement, decay, and chance are recurring agents in her process, shaping environments where form and sound reveal subtle tensions between vulnerability and structure. Her artistic research has in recent years focused on the metaphor of fluidity — as a way to embody the fragile balance between desire, illness, and female identity, and to reflect on the boundaries between bodily surrender and self-poisoning. These inquiries form the foundation of her ongoing exploration of the body as both vulnerable and generative — a site where intimacy, decay, and resistance coexist. Through spatial composition and sound,

Sheikh Rezaei seeks to transform personal, corporeal experience into shared spaces of awareness and renewal. Across her practice, she seeks to understand how vulnerability can become a form of strength. How through space, sound, and material, the body's fragile states can generate new forms of collective awareness, resistance, and renewal.

Over the past years, her work has been shown at institutions including Het Paviljoen, Ghent, BE; CC Strombeek, Brussels, BE; Museum Dhondt-Dhaenens, Sint-Martens-Latem, BE; C-Mine, Genk, BE; Valerie Traan Gallery, Antwerp, BE and KIOSK, Ghent, BE. Before dedicating herself fully to her art practice in 2021, she taught Mixed Media Interior Design at LUCA School of Arts in Brussels and Ghent, BE and worked as an assistant at Architecten Jan De Vylder Inge Vinck in Ghent, BE, where she also completed her architectural internship.



Shervin/e Sheikh Rezaei
DISASTER PIECE, 2023
Paper, pencil, ink, marker,
plastic tape, paper tap
48 x 125 cm & 31 x 69 cm
€4,500 (VAT exclusive)

Shervin/e Sheikh Rezaei in collaboration with Victor Gybels
DISASTER PIECE, 2026
Sound
11’55”
Edition of 3 + 2 A. P.
€900 (VAT exclusive)



Nel Aerts
Untitled, 2011
Acrylic on wood
30 x 37 cm
€4,500 (VAT exclusive)



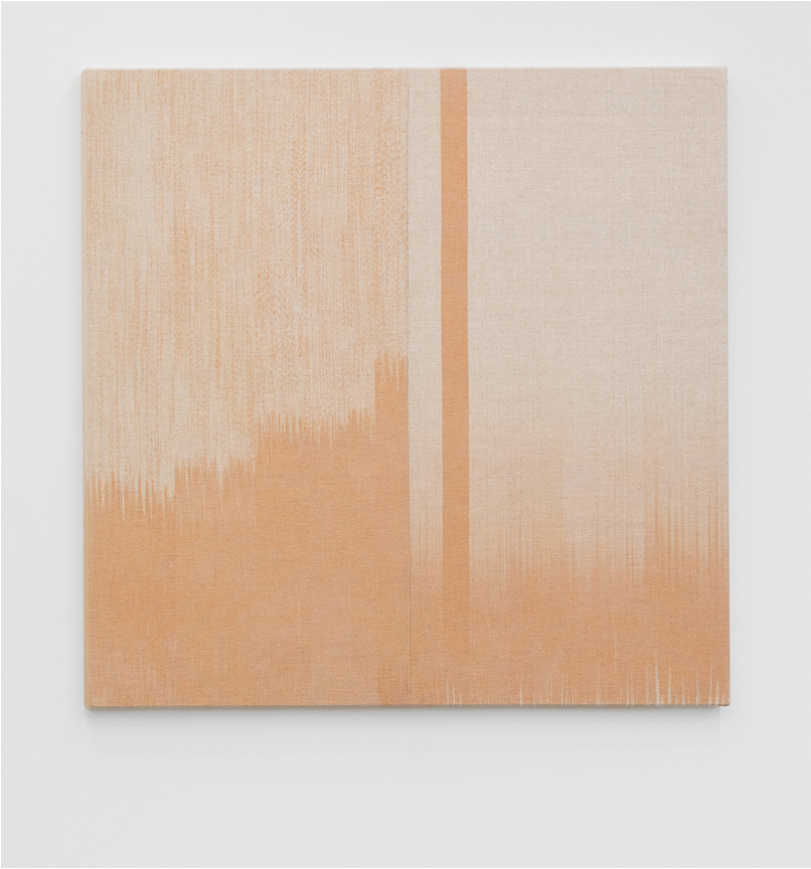
Sophie Nys
Au pilori, 2010
Newspaper, paper, paint
80 x 60 cm
€7,000 (VAT exclusive)



Nokukhanya Langa
Untitled, 2023
chrome pigment, galvanised steel
225 x 50 cm
€15,000 (VAT exclusive)



Naama Tsabar
Untitled (Body Wall), 2018
inkjet print on photo rag paper
67.8 x 97 cm (framed), Edition of 3
$8,000 (VAT exclusive)



Celine Vahsen
Untitled, 2024
Recycled wool, organic cotton, natural dyes
Hand-dyed and hand-woven, hand-assembled
94 × 94 cm
€6,000 (VAT exclusive)



Francesca Comune
Interstizio, 2026
Laser Print on Fuji Film photo paper mounted on hand made aluminium plate, Glass Frame clips, Glass, duck-tape
unique
29,7 x 42 cm
€850 (VAT exclusive)



Francesca Comune
Second-Hand glory, 2026
Print on Fuji Film photo paper mounted on hand made aluminium plate, Glass Frame clips, Glass, duck-tape
unique
29,7 x 42 cm
€850 (VAT exclusive)



Francesca Comune
Chiesa degli Artisti/Santa Maria dei Miracoli, 2026
Laser Print on Fuji Film photo paper mounted on hand made aluminium plate, Glass Frame clips, Glass, duck-tape
unique
29,7 x 42 cm
€850 (VAT exclusive)

Melissa Gordon (b. 1981, USA) is an American and British painter based in Brussels, BE, whose practice, which is concerned with the histories and behaviors of gesture, incorporates printmaking techniques, readymade objects, writing and publishing. In her paintings, Gordon reframes the history of modernist painting as a series of conversations about representation and power that are played out both on the painted surface and in real, physical space.

Gordon has exhibited widely including exhibitions at Kunsthall Oslo, Oslo, NO; S.M.A.K, Ghent, BE; WIELS, Brussels, BE; The Vleeshal, Middelburg, NL; Towner Gallery, Eastbourne, UK; Spike Island, Bristol, UK; Kunstmuseum Bonn, Bonn, DE; Museum Dhont-Dhanens, Sint-Martens-Latem, BE and upcoming KANAL, Brussels, BE. Her publication Vital Signs: Writings on Gesture was released with Occasional Papers and MASEREEL in 2024.

About Melissa Gordon's "Female Readymade" on view: It has been said that Dadaist artist and poet Elsa von Freytag-Loringhoven, who worked with found objects, may be the original author of Fountain, the iconic urinal sculpture attributed to Marcel Duchamp. Printed onto this work are two photographs of small handmade models of the urinal sculpture Fountain. Duchamp created the replicas 20 years after the original sculpture was lost, and they point to Gordon's investigations into the complex history of Fountain and the relationship between Marcel Duchamp and Baroness Elsa von Freytag - Loringhoven. Both artists dressed in drag as Dadaist acts – acknowledged here with the feathered hat of Duchamp's female alter ego Rrose Sélavy. Also included are references to Duchamp's interventions such as coal bags and rope from his surrealist exhibitions. Elsa is portrayed, alongside a piece of text title 'On Perseverance' written by Gordon. Finally a 'large erasure' is enacted on the painting, made in photoshop and reproduced as a pun on the erasure of Loringhoven from art history. Gordon's work continues to ask questions of who has a voice, who can be abstract, who is supported and who is represented. These questions inform her practice and reveal a more fluid lineage of certain gestures through art history.



Melissa Gordon
Female Readymade (Elsa 1917/2017, Rope, coal bag, hat of Rrose Selvay, large erasure, Duchamp's models of 'Fountain' (1933), 'Perseverance makes me sad," sweater, evidence 2017), 2020
Acrylic, screen print, marble dust, flashe on canvas
180 x 200 cm
€15,000 (VAT exclusive)



Fran Van Coppenolle
W1’23, 2022
Metal, textile, thread, bbq grid, ironwire
Approx. 74 x 146 x 60 cm
€5,000 (VAT inclusive)

Fran Van Coppenolle (b. 1998, BE) is a sculptor who graduated from the Royal Academy of Antwerp in 2020. She was raised in an agricultural environment, immersed in ancestral artifacts that were collected by her grandfather, father, and eventually herself. She operates forklifts and various agricultural machinery with remarkable grace, ease, and fluidity. Her studio is located on her family's retired farm, a large estate with meadows, fields, a pond, trees, animals and stables. Welcome to Ludwigshaven, the place where Fran harvests her own living world. Van Coppenolle creates sculptures based on shapes and objects that she observes. She welds metal, carves wood, welds, bends and creates surprising volumes with found pieces of textile. Her sculptures evoke flowers, butterflies, birds and flying machines, not by intention, but as a result of work of duplication to arrive at sculptural forms. At the same time, she seeks subtle asymmetries that seem to bring these delicate sculptural apparitions to life. Fran's works take on an extra dimension because they are figurative and unrecognizable. They allow for a multitude of possible interpretations. Surprisingly fresh materials are put under tension, tightened, braided, harnessed, tied together until they begin to form intangible, incomprehensible and captivating objects. Beautiful creations that throw breathing spaces into the world without asking anyone's permission. - Hans Theys

Recent solo and group exhibitions include FRAN at Galerie Transit, Mechelen, BE (2022), The Sun Also Rises at Everyday Gallery, Antwerp, BE (2021), and exhibitions at Galerie Pinsart, Bruges, and Galerie P., Ostend, BE (2025). Her work has been presented across Belgium and the Netherlands in galleries and institutional group exhibitions focused on contemporary sculpture and material experimentation.

Margarita Maximova (b.1990, BE) lives and works in Berlin. She has an audiovisual-based practice. Throughout her work, she considers the many ways in which contemporary image-making technologies and their indivisible link to communication, sociability, and memory-creating operate.

“The video thematizes the distortion of human emotional communication in the digital age. In this work, we witness a digital chat that actually took place between two sisters, against a background of something that at first seems like a dull road movie, and in which one sister claims that their father is dead. As the conversation – entirely typed out – unfolds, it seems that this claim had been based on feelings and paranoid assumptions expressed during another chat, which had nothing to do with reality. By the end of the video, both parties seem not only metaphorically to drown in their inability to communicate emotions, but it moreover seems painfully clear that this inability is largely affected by the kind of media with which they conduct the communication. In this almost purely registrative, quasi artificially constructed video, which in no way expresses any opinion, Margarita Maximova warns about the dangers of the use of social media technology in communicating emotional messages. Such technology is of course without hierarchy in its own right, and every (emotional) impulse is communicated in real time, with the result – in this case tragic – of trivializing something that might otherwise have been profound sadness.”
-Thibaut Verhoeven

Her work has been exhibited internationally, with recent screenings, readings, and exhibitions at Courtisane Festival, Ghent, BE; S.M.A.K., Ghent, BE; Science Gallery, Venice, IT; Beursschouwburg, Brussels, BE; Galerie Thomas Schulte, Berlin, DE; Grazer Kunstverein, Graz, AU and FRAC Bretagne, Bretagne, FR.



Margarita Maximova
Just Call him and See if He Picks Up, 2018
Video, Edition 3/3
6’32”
€5,500 (VAT exclusive)

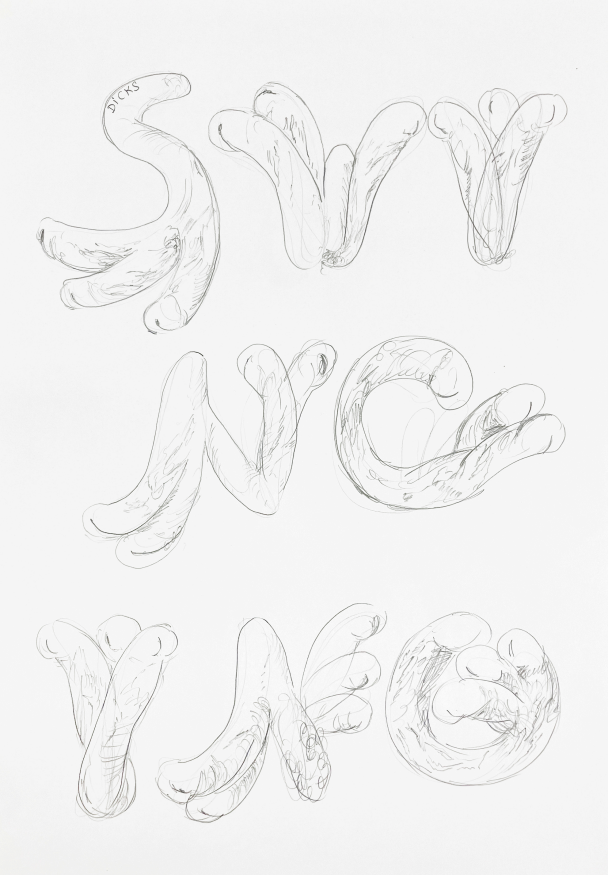
VITRINES



Shervin/e Sheikh Rezaei
This Lifestyle Is An Addiction, 2024 - ongoing
Wood, pencil, paint, wine glasses filled with wine
Variable dimensions
NFS



Delphine Deguislage
MODE D'EMPLOI, 2026
Bath towels, magnetised balls
80 x 47 cm
€2,000 (VAT exclusive)



Melissa Gordon
Idiom (Dicks Swinging), 2025
Graphite on paper
69 x 48 cm (framed)
€1,500 (VAT exclusive)



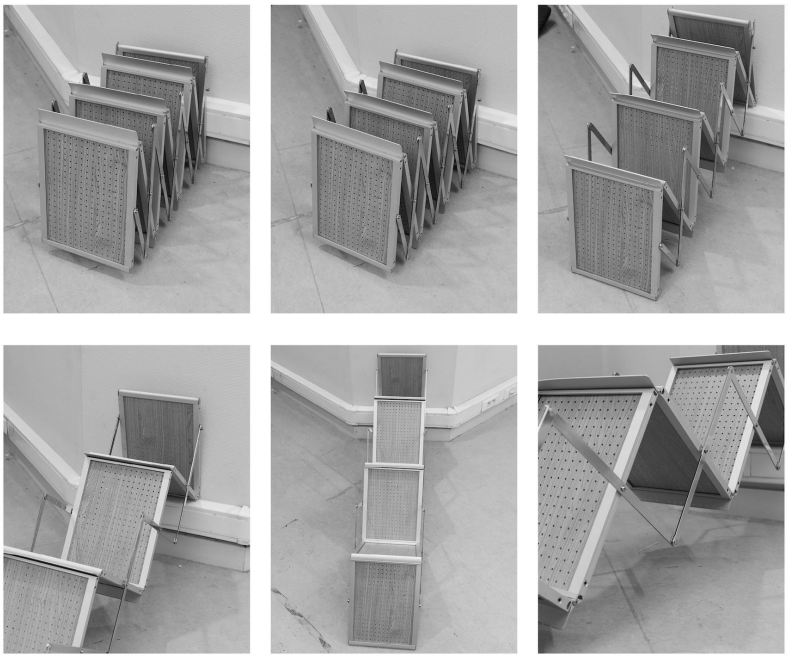
Nel Aerts
Freefaller, 2021
Acrylic, oil sticks, spray paint, paper, glitter on textile in artist-made frame
78 x 77 cm
€5,000 (VAT exclusive)



Melissa Gordon
Idiom (Bullshit Meter), 2025
Graphite on paper
69 x 48 cm (framed)
€1,500 (VAT exclusive)



Delphine Deguislage
SENTIMENT, 2022
Bath towels, magnetised balls
81 x 46 cm
€2,000 (VAT exclusive)



Francesca Comune
Ventilation, 2026
Laser Print on Fuji Film photo paper mounted
on calligraphy paper, Clips Glass Frame. Edition of 3.
29,7 x 42 cm
€650 (VAT exclusive)