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Peggy Franck & Freek Wambacq *august*

Opening reception: Saturday, September 15, 6 – 9 pm
Duration of the exhibition: September 18 – October 27, 2018

August is the second exhibition in which Peggy Franck's and Freek Wambacq's work is brought together. Stemming from a period of six years, the divergent works show mutual interests that the artists have -the constant shift between painting and sculpture, cognitive processes and perception, their taste for language- resonating throughout the installment as an ongoing dialogue. Exhibited, amongst other works, are a kitchen cutting board by Wambacq, as well as some of his recent bird pieces, and a room, carpet, and photograph by Franck.

Peggy Franck's *Inside the ear (Y)* (2014) is part of a series of large chromogenic prints. The artist uses mirrored paper to paint on, subsequently photographing the chromatic vibrations. In the resulting work the paint seems to be situated somewhere between the viewer and the support.

Wambacq's work entitled *Marbre* (2017) is composed by layering images digitally. *Marbre* is an attempt to produce a visual equivalent of the texture and composition of pâte - its density and complex combination of ingredients.

Blocking the doorway from the hall towards the front room, *Untitled* (2018) is simultaneously producing an abstract and a figurative image as Wambacq identifies that cutting boards used in professional kitchens are codified, so that specific colors can designate the different foods that may be cut on the board. This cutting board however is multicolored, creating a dazzling image containing raw and cooked meats, bread, cheeses, fruits, vegetables, poultry, fish and seafoods. Referring to a yellow cutting board as a chicken, in a different series of works a glove becomes a bird; a stack of phone books becomes a torso. Here Wambacq creates assemblages with physical objects that could produce a sound related to another object entirely, thus questioning different types of social agreements and systems that apply meaning.

In the winter garden of the gallery, Franck, in an intuitive search, opens up the room with her painterly gestures, unconsciously bringing them to a very precise and thoughtful standstill. By painting directly on the wall without a definite plan or model, highly physical, almost touchable attestants of the sensitive act of creating arise. The title *I don't hear a language* (2018) comes from a passage in Gertrude Stein's *The Autobiography of Alice B. Toklas*, explaining how she experiences language sensorily.

Peggy Franck (Zevenaar, 1978) lives and works in Amsterdam. She was an artist-in-residence at Rijksakademie, Amsterdam and Künstlerhaus Bethaniën, Berlin. Her work has been shown in exhibitions at Arcade, London; De Nederlandse Bank, Amsterdam; Stigter Van Doesburg, Amsterdam; OUTPOST, Norwich; Künstlerhaus Bethaniën, Berlin; Westfälischer Kunstverein, Münster; Raum für zeitgenössische Fotografie, Coalmine, Winterthur; Manifesta Foundation, Amsterdam; Middlemarch, Brussels; Autocenter, Berlin; Crawford Art Gallery, Cork; Photographers Gallery, London; (SIC), Brussels; Dorothea Schlüter, Hamburg; Bugada & Cargnel, Paris; Museum de Pont, Tilburg; Zabłudowicz Collection, London.

Freek Wambacq (Brussels, 1978) lives and works in Amsterdam. He graduated from LUCA School of Arts in Brussels and was an artist-in-residence at Gasworks, London and Künstlerhaus Bethaniën, Berlin. His work has been shown in exhibitions at Kunstverein München, München; WIELS, Brussels; Witte de With, Rotterdam; Middlemarch, Brussels; Magazin4, Bregenz; Objectif Exhibitions, Antwerp; Smart Project Space, Amsterdam; M HKA, Antwerp; (SIC), Brussels; Museum M, Leuven; Künstlerhaus Bethaniën, Berlin; Casino Luxembourg, Luxembourg; Queen's Nails Projects, San Francisco; SMAK, Ghent; Établissement d'en face projects, Brussels; among others. In 2011 he received the Young Belgian Painter's Award from ING.