

# **Benoît Platéus**

**Selected Press**

**signs and symbols**

New York, New York | [www.signsandsymbols.art](http://www.signsandsymbols.art)

# BROOKLYN RAIL

ArtSeen

## Benoît Platéus: *Other Percolators*

By Ann C. Collins



Benoît Platéus, *Hieroglyph Machine*, 2022. Oil on cotton canvas, 51.25 x 61 inches. © Benoît Platéus. Courtesy the artist and signs and symbols, New York.

### On View

#### signs and symbols

*Other Percolators*

January 6–February 11, 2023

New York

The fluidity of images—how they can hold many meanings at once while leaving room for new interpretations to emerge—is of chief concern to Belgian artist Benoît Platéus. Eleven of the artist's recent canvases, all painted in 2022, make up the exhibition *Benoît Platéus: Other Percolators* at signs and symbols gallery, each of them a Rorschach test for the willing viewer. The artist starts with photographs taken during his daily travels, as well as those found online, which he then transposes into paintings flooded with color and lined with subtle hints of form, creating abstract compositions that invite long looks, thoughtful considerations of what one sees and why. While the pictures retain distinct traces of the images from which Platéus works, his titles nudge viewers to riff on the visual and textual clues he presents, freely allowing their own associations to bubble up. It is his hope that new possibilities of interpretation will arise with each encounter as viewers interact with the works, revealing the ways in which seeing is a deeply personal—and perhaps a bit magical—act.

A large-scale painting, *Hieroglyph Machine* features patches of yellow that glow against layers of burnt orange and dusky rose, creating something akin to old color-film negatives. As I stand in front of it, an early memory of suddenly entering a dark room on a very bright day floats into my consciousness. I begin to see the outline of a sewing machine (a gallery assistant later confirms that I am correct, the artist loves sewing machines). For a moment, I think of my mother's black enamel Singer, a gorgeous item decorated with floral motifs that I sadly jettisoned one year in an overzealous purge of my storage space. Stepping closer to the painting, I notice triangles and intersections of lines that suggest ancient glyphs waiting to be read much in the way I am "reading" the overall painting, scanning for the familiar, linking it to the past.



Benoît Platéus, *Italian Geometry*, 2022. Oil on linen canvas, 31.5 x 35.5 inches. © Benoît Platéus. Courtesy the artist and signs and symbols, New York.

*Italian Geometry* is less enigmatic, but it reveals a sense of the quotidian that is both witty and tender. The mostly white painting features a large triangle, the top side of which curves slightly as if extracted from a circle. A thick green band of color that runs along the right side of the canvas almost connects with the triangle at its corner to form a new triangle. Like many of Platéus's pieces, the painting's title serves as a riddle through which the image can be deciphered. In this case, *Italian Geometry* refers to a slice of pizza the artist saw lying on a sidewalk, now starkly abstracted in a painting which brings awareness to something most of us would have stepped past. Reconsidering the image with this in mind, suddenly the triangle, mottled with dots and blemishes, and anchored by a thick band along its curved edge could only be a slice of pizza. There is something sad about an entirely intact slice of pizza falling to the ground. Was this the only slice whoever dropped it could afford? Did they get something to eat anyway? Among the mottled marks within the pizza triangle, I spot a tiny but very distinct blue heart.



Benoît Platéus, *Oysters and Tools*, 2022. Oil on cotton canvas, 61 x 51.25 inches. © Benoît Platéus. Courtesy the artist and signs and symbols, New York.

Decoding the paintings is wonderfully satisfying. The wit with which the artist hints at hidden shapes and suggests associations foregrounds the act of looking, encouraging viewers to savor the feeling of engagement and discovery. At first glance, *Galactic Stick* looks to be a green weapon of the future, or maybe a toy saber, surrounded by a fiery orange atmosphere. Blink and it suddenly takes on the appearance of an island seen from space, floating in a blazing sea. The image, I am later told, represents a sticker seen in the window of a delicatessen, an ad for a packaged frozen treat. In *Electric Flowers*, a smaller work, the purple and yellow outlines of two flowers hover over an uneven wash of pale green paint, thinly applied or perhaps scraped away from the canvas. Filling the frame with their circular petals, the flowers are easily discerned, while a tiny lightbulb shape that repeats throughout the image is less apparent.

While *Oysters and Tools*, one of the largest paintings in the exhibition, presents no challenges in its title, I found its composition both incongruous and intriguing. Against a field of bright yellow, delicate lines suggest the curve of a platter on which lie a few screwdrivers, a wrench, and a glove. Alongside these objects, the bumpy rounded forms of what I assume are oysters nestle together. The tools are easily recognized, but the oysters are harder to perceive, and because of that, I find myself lingering, waiting for all of it to become clear. It doesn't, but that is fine. The pleasure of looking is enough.

## Contributor

**Ann C. Collins**

**Ann C. Collins** is a writer living in Brooklyn. She holds an MFA in Art Criticism and Writing from the School of Visual Arts.

# OCULA

FEATURES



## Brussels Gallery Weekend 2022: Exhibitions to See

By [Elaine YJ Zheng](#)  
Brussels, 7 September 2022



Jeff Wall, *Headstone on an ossuary* (2007). Inkjet print. 150 x 175.5 cm. 5/5. © Jeff Wall. Courtesy the artist and Galerie Greta Meert.

**Brussels Gallery Weekend returns for its 15th year (8–11 September 2022) with a robust four-day exhibition programme. *Ocula Magazine* shares a selection of exhibitions to see around the city.**



Benoit Platéus, *The Purple Oyster* (2022). Oil and collage on canvas. Courtesy Meessen De Clercq.

**Benoit Platéus: 7 Hz**

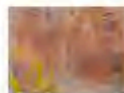
**Meessen De Clercq, Rue de l'Abbaye 2A**

**8 September–5 November 2022**

Benoit Platéus explores the potential for representational forms to materialise new realities, in a series of paintings inspired by brain waves emitted during meditation, deep relaxation, and R.E.M. sleep.

Alluding to worlds-in-the-making, abstracted fauna and floral forms linger atop gradated, wavering, or grainy surfaces, as seen in the oil and collage on canvas, *The Purple Oyster* (2022).

The artist's interest in the fluid nature of the image can be traced to his ongoing 'Jugs' series. In this series, an array of plastic bottles containing darkroom chemical residues are rendered solid as resin mouldings, thus embodying the images that could have been.



ARTIST PROFILE

**Benoit Platéus**

[VIEW BIO, WORKS & EXHIBITIONS](#)

# artnet news

## Art Collectors

### What I Buy and Why: Miami Collector Ellie Hayworth on Supporting Small Galleries and Fairs, and the ‘Gut-Punch’ Joy of Discovering New Artists

After seven years in New York, Hayworth recently returned to her native Miami.

Sarah Cascone, February 28, 2022



Ellie Hayworth in her Coral Gables, Florida, home with detail view of *The Sweet Tooth* by Yulia Iosilzon. Photo by Gesi Schilling.

When art consultant [Ellie Hayworth \(https://hayworth.co/\)](https://hayworth.co/) went to ride out lockdown with her parents in Miami in March 2020, she had no way of knowing it would be the beginning of a new chapter in her life, personally and professionally.

Hayworth had spent the past two years nurturing her eponymous art consulting company (after previous stints with art world PR firms Resnicow and Associates and Third Eye). But after seven years in New York City, the Cuban-American Miami native suddenly found herself imagining a permanent relocation back to her hometown.

One day on a run through Coral Gables, she spotted a building still under construction, and then signed up for a virtual tour. Hayworth loved the unit's private balcony, and the space was big enough to serve as both a home and office. She signed a lease, sight-unseen, and packed up her Brooklyn apartment for good.

Since moving back to Miami, she has evolved her company, Hayworth, from a one-woman arts PR show to an itinerant gallery for art and design that debuted during Miami Art Week with a booth at the Untitled Art Fair.

We spoke with Hayworth about how she started collecting art, and her passion for discovering emerging artists.



Jean-Baptiste Bernadet, *Untitled (Black Painting 2528-15-01 – Torrit)*, 2015. Courtesy of the artist.

#### **What was your first purchase?**

As a graduate student at New York's [Sotheby's Institute of Art](#), I was invited to volunteer at the Newd Art Fair in Bushwick. I was immediately taken by a small black-and-white painting by [Jean-Baptiste Bernadet](#), whose work I had associated with large scale, impressionistic colors, and pointillist style. This small, monochromatic canvas was such a point of departure for him that I knew I couldn't walk away. I went home with my first acquisition that day.



Not long after, I gained the confidence to go bigger: I acquired my first large-scale paintings—two works from a beautiful and atmospheric series of paintings by Benoit Platéus rendered on vintage French movie posters.



Benoit Platéus, *L'Étincelle* (2016). Courtesy of the artist and Signs and Symbols, New York.

### What was your most recent purchase?

I was introduced to the work of artist Langdon Graves through Dinner Gallery at New York's Future Fairs last year. I am fascinated by the precision with which Graves renders colloquial objects, imbuing them with a subtle, graceful lyricism. Dinner Gallery founder Celine Mo told me that Graves was developing a limited-edition tarot deck with unique symbols in a sort of contemporary dark romanticism style. As someone who turns to symbology and spirituality in many aspects of my life, this resonated deeply with me. This set of 12 cards is now among my most treasured acquisitions.



Langdon Graves, *Home Circle - Mourning* (2021). Courtesy of the artist and Dinner Gallery, New York.

**Which works or artists are you hoping to add to your collection this year?**

I have a number of works on my proverbial radar, but at the top of my “moonshot” wish list is a diptych on paper by SimonEvansTM. I’ve long admired their practice and am captivated by their approach to what I’ve coined conversationally “cultural cartography.”

**What is the most expensive work of art that you own?**

I rarely assess “value” in terms of price and often have an intrinsic pull toward works I regard to be meaningful and formative within the evolution of an artist’s career. I gravitate toward works by young, ascendant artists whose body of work reflects an intriguing, dynamic trajectory. I never collect work on the secondary market, for instance. It undercuts that gut-punch sense of discovery for me.

As such, the work that comes to mind is a large, masterful painting by Yulia Iosilzon entitled *The Sweet Tooth*, which is the centerpiece of my living space and one I regard to be a real gem!



Yulia Iosilzon, *The Sweet Tooth* (2019). Courtesy of the artist and Carvalho Park Gallery, Brooklyn.

**Where do you buy art most frequently?**

I tend to be a repeat collector from galleries with whom I’ve cultivated a friendship, beyond a professional relationship. Two New York galleries whose programming I admire and strive to support—Signs and Symbols (<https://www.signsandsymbols.art/>) and Carvalho Park (<https://www.carvalhopark.com/>)—are distinct in approach and vision. Both harbor an architectural sensibility which mirrors my own love of design, and both are wholly committed to intellectual rigor.

Beyond keeping an eye on the exhibitions presented by galleries whose programming I admire, I’ve enjoyed acquiring works from art fairs over the years. As a graduate student, I began collecting work at the former NEWD Art Fair in Brooklyn and Pulse in Miami Beach. Today, I continue to hone this spontaneity by collecting from fairs like Future Fair and Untitled Miami Beach.



Ellie Hayworth in her Coral Gables, Florida, home office. Photo by Gesi Schilling.

**Is there a work you regret purchasing?**

Not in the least! Every work, no matter how large, small, quirky, or atypical has become a special component of my growing collection. The gallery wall in my home office is continually growing and evolving, as is a curiosity cabinet I’ve installed to display my object-based works. I don’t believe art needs to simply live on one’s walls or on a pedestal, though. I’ve collected small objects, hand-bound artist books, a turn-of-the-century child’s kimono, and even a palm-reading fortune conducted for me by an artist. These may all appear disparate when considered independently, but taken as a whole they are representative of my approach to holistic collecting and living with thought-provoking art and design.

**What work do you have hanging in your bathroom?**

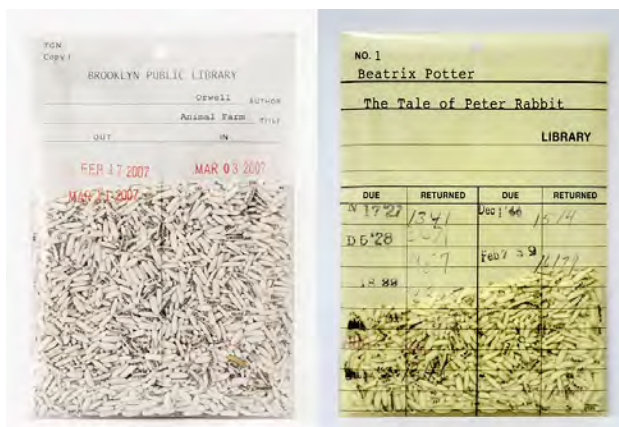
I've hung a photograph titled *Consumed Heart*, fused in plexiglass by artist [Suzy Kellems Dominik](#) from her "Beatrice to Hell and Back" series, prominently in my master bathroom.



Suzy Kellems Dominik, *Consumed Heart*. Courtesy of the artist.

**What is the most impractical work of art you own?**

I collected a series of "books" by Vietnamese-American artist Trong Gia Nguyen from Montenegro's [Mc2 Gallery](http://mc2.gallery/) at Pulse in Miami many moons ago. The works are composed of small envelopes constructed from transparent plastic and screen printed to mimic library cards associated with each of the books. The artist has meticulously—and painstakingly—transcribed the books either in their entirety or in excerpts onto individual grains of rice with a magnification lens, a needle, and ink. I acquired *Howl* by Allen Ginsberg, *The Tale of Peter Rabbit* by Beatrix Potter, and *Animal Farm* by George Orwell. I'm very careful when transporting them so as to avoid losing even one grain of rice.



Trong Gia Nguyen, *Animal Farm* by George Orwell (2015) and *The Tale of Peter Rabbit* by Beatrix Potter (2015). Photo courtesy of the artist and MC2 gallery.

**What work do you wish you had bought when you had the chance?**

At an exhibition at the artist-run [Greenpoint Terminal Gallery](#) years ago, I saw a spectacular green and white [Michael Assiff](#) "painting" made of sculpted plastic featuring botanicals and tropical foliage—perhaps a nod to the contemporary misappreciation of nature and the rampant deforestation contributing to climate change. I remain a huge fan of his work.

**If you could steal one work of art without getting caught, what would it be?**

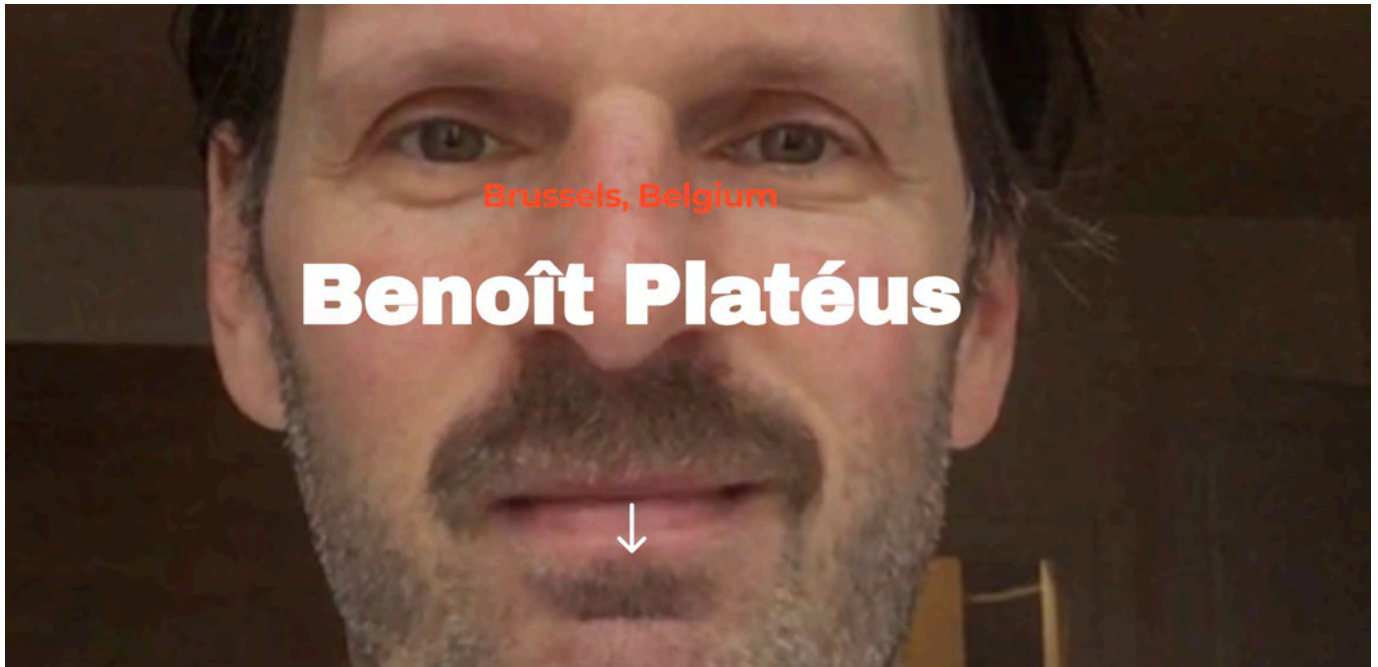
Gustav Klimt's *Portrait of Măda Primavesi* currently in the collection of the [Metropolitan Museum of Art](#). She is so bold and precocious—I just adore her.

Hayworth will speak at Miami's [Code Art Fest](#), which aims to get young girls involved with digital art and technology, on March 12.



**Sarah Cascone**  
Senior Writer

# ARTODAY



26/08/2021

## **“The hardest part of working as an artist is not being up to what is surprising to you”**

**AT: Where are you from and how/why did you start engaging with art?**

BP: I was born in Liège in Belgium. Since I was a child, I have always spent my days drawing, and I have never stopped. It's my way of being in the world. I wanted to do comics and in my early teens it gradually turned into other things.

**AT: When did it become serious?**

BP: It was obvious to me very early on. Then around 13, I managed to convince my parents to let me study art and that opened me.

**AT: Are there any person who has been significant in your breakthrough as an artist?**

BP: Yes, there are a lot. It's really like movie credits in the cinema, where we can count how many people are with you and made it possible. Jacqueline Mesmaeker and Ann Veronica Janssen; the two artists for whom I worked as an assistant right after my graduation. Laurent Jacob, Eva Wittocx, Bart De Baere and Dirk Snauwaert who, among other things, offered me my first exhibitions. Jean-Baptiste Bernadet who invited me to accompany him to several artist residencies in New York and Los Angeles. François Curlet who initiated decisive meetings. Finally, the conversations and support of the first hour: Aline Bouvy, Devrim Bayar, Anne Pontégnie and Virginie Devillez among others.

**AT: What is your first approach to the work? How would you describe your practice?**

BP: The first approach is often intuitive, I am “worked up” by something that escapes me. Then I dive in. I feel like my practice is a practice of accident, which consists of opening the field of possibilities, condensing multiple things in it, even contradictory.



«Algues, tatouages et autres percolateurs» exhibition view | Meeseen De Clercq Gallery, Brussels, 2020 | ph. Philippe De Gobert

**AT: What do you aim to reach with your work?**

BP: I try to produce transient states that allow all possibilities. I like that things escape categorization, it gives them more presence, strength, it shows their uniqueness.

**AT: What are your favorite tools and materials for working?**

BP: It is often the project that defines the choice of technique. It has happened to me before that I had to use techniques with which I had no affinity and which a priori did not please me at all, but which were the most interesting in that context. If I only had to pick one, it would be any tool I can draw with.

**AT: What do you feel while you work? Do you usually think about the final outcome beforehand?**

BP: When I work, I don't want to know where I'm going otherwise it wouldn't be of interest, it would be repeating a recipe. There is of course an intuition, more or less strong and which sometimes can even be like a vision. The idea of an accident is important to me, something like an event that is not foreseen in the work process. I like it when things come to me unexpectedly. I try to get the work itself to take me off limits. Imperfections and accidents are perhaps the places through which a work becomes alive and autonomous.



The reckless one, 2020, 200 x 150 cm, Oil and paper on canvas



Stompeln, 2020, 200 x 150 cm, Oil on canvas

**AT: How do you understand that a work is finished?**

BP: When you feel like it has slipped away from you. Usually after a few days or a week it's pretty clear, but there are no rules. Sometimes it happens so quickly that you only realize it when you see pictures of the steps of the work in progress and then it's too late, you've let it pass.

**AT: Where does the inspiration for the work come from?**

BP: It could be something you've read, something you've seen on the street. Often the more "empty" I am, the more "inspired" I am, in the sense that it allows me to leave room for something to happen. It is also the simple desire to work and from there something appears, as Tristan Tzara says: "Thought is made in the mouth".

**AT: Are there any artists who influenced your works? Why?**

BP: Yes there are many. The novels of Philip K. Dick, because they speak of a reality which is constantly changing, which becomes more complex as it unfolds in different directions. The books also question the perception of this reality, the experience one can have in certain extreme circumstances. The films of Jean-François Stevenin. These are films that escape their history by style. Everything is alive in his films: the objects, the situations, the weather and of course the landscapes. He's able to film all of these elements as characters. His camera is never in front of what he's filming but among what is filmed. Everything that you thought was taken for granted strikes you as unexpected.



The open minded one, 2020, 200 x 150 cm, Oil and paper on canvas



Athule, 2020, 200 x 150 cm, Oil on canvas

**AT: What do you find to be the most challenging or daunting thing about pursuing art? What is the most rewarding part of working as an artist?**

BP: The hardest part is not being up to what is surprising to you. The most rewarding is that your work has its own existence and life outside of you.

**AT: What do you do besides art?**

BP: Biking, reading, walking for hours. Recently I took up sport shooting, it's a practice that I had forgotten a little, but which suits me well.

**AT: What are your goals and expectations for the future?**

BP: To be surprised.



«Algues, tatouages et autres percolateurs» exhibition view | Meeseen De Clercq Gallery, Brussels, 2020 | ph. Philippe De Gobert

*Benoît Platéus (b. 1972) is a Belgian visual artist currently living and working in Brussels.*

*In his work he investigates and plays with the spaces and relationships between mediums, exploring abstraction in form and content. A member of the generation that witnessed the digital revolution and the explosion of the image, Platéus fully embraces the creative possibilities of analogue and digital technologies in order to wrestle the question of the original, which he deforms, saturates, disfigures, dazzles, enlarges, erases or reverses.*



# *Art Viewer*

[About](#) [Exhibitions](#) [Special Features](#)

Benoît Platéus at Bonner Kunstverein

August 2, 2019



**Artist:** Benoît Platéus

**Curated by:** Susanne Mierziak

**Venue:** Bonner Kunstverein, Bonn, Germany

**Date:** June 20 – August 11, 2019

**Photography:** Mareike Tocha / images copyright and courtesy of the artist and Bonner Kunstverein

Benoît Platéus' paintings, collages, objects and videos draw upon appropriating imagery from a range of materials including comic books, film posters and advertisement. Using digital and analogue techniques, the artist experiments with random image results by reproducing, translating, or distorting the original. In doing so, Platéus primarily draws on the unpredictable disturbances, errors, and traces that emerge from the relentless transformation process of the materials.

The exhibition gives an insight into Platéus' cross-media practice and presents a selection of works created over the last 20 years. Many of the works on display constantly shift between material object and fiction-forming entity, alluding to the relationship between image, illusion, and the space behind it.

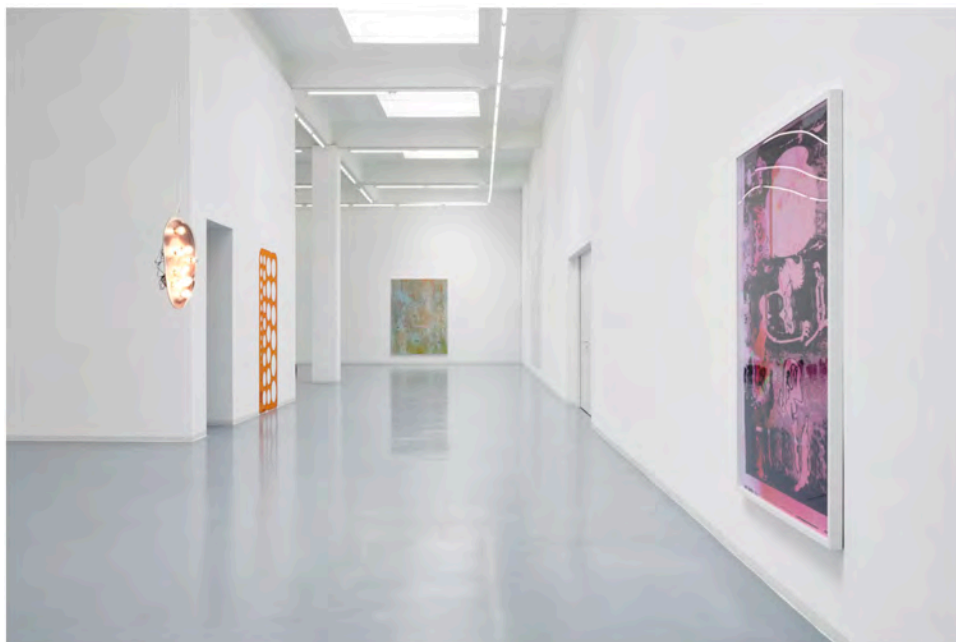
In a series of paintings, Platéus takes movie posters that he bought online and, on their backsides, works on the traces and remnants showing through from the front, thus giving a new presence to the image elements that are no longer tangible. In another series of works, Platéus uses a photocopier and digital image editing software to deconstruct the image and text composition that defines the typical format of comic books. As a result the artist disrupts the linear sequence of the narrative strategy and at the same time reveals a suggestive power that surpasses its designers' original intentions. In his latest series, consisting of large-format frottages, Platéus transfers the surface structure of urban fragments from New York and Los Angeles onto canvas. Named after people, the paintings attain a subject status and invite the viewer to create a link between name and content.

In this respect Platéus' works take on a narrator position, forming echoes and resonances among each other and undergoing a constant reappraisal.

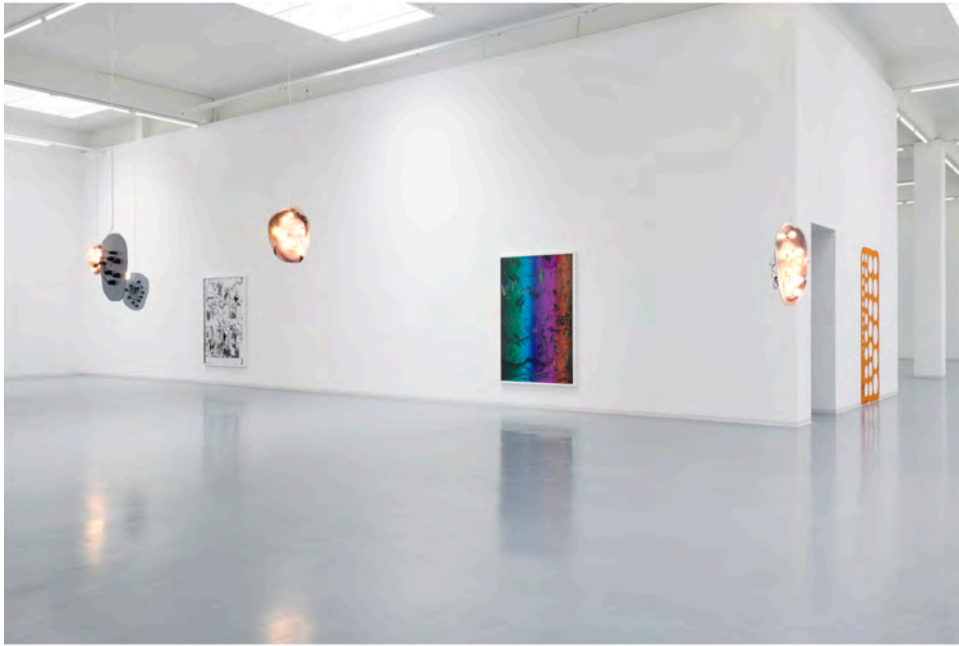
The exhibition at the Bonner Kunstverein is Platéus' first solo exhibition in Germany and was created in collaboration with WIELS, Center for Contemporary Art in Brussels, which previously hosted the artist's first retrospective (02/02/19–28/04/19).

The exhibition is supported by Wallonie-Bruxelles International.

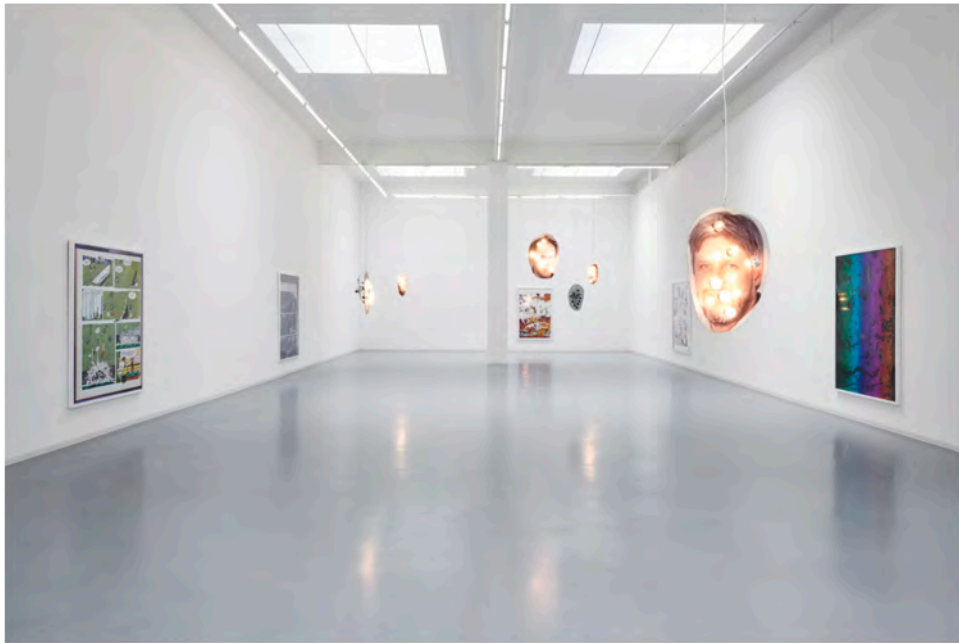
Benoît Platéus (b. 1972, Liège) lives and works in Brussels. His work has been shown in numerous solo and group exhibitions, including WIELS, Brussels (2019); Palais de Tokyo, Paris (2016); Mu.ZEE, Ostende (2013); S.M.A.K., Ghent (2006).



Benoît Platéus, 2019, exhibition view, Bonner Kunstverein



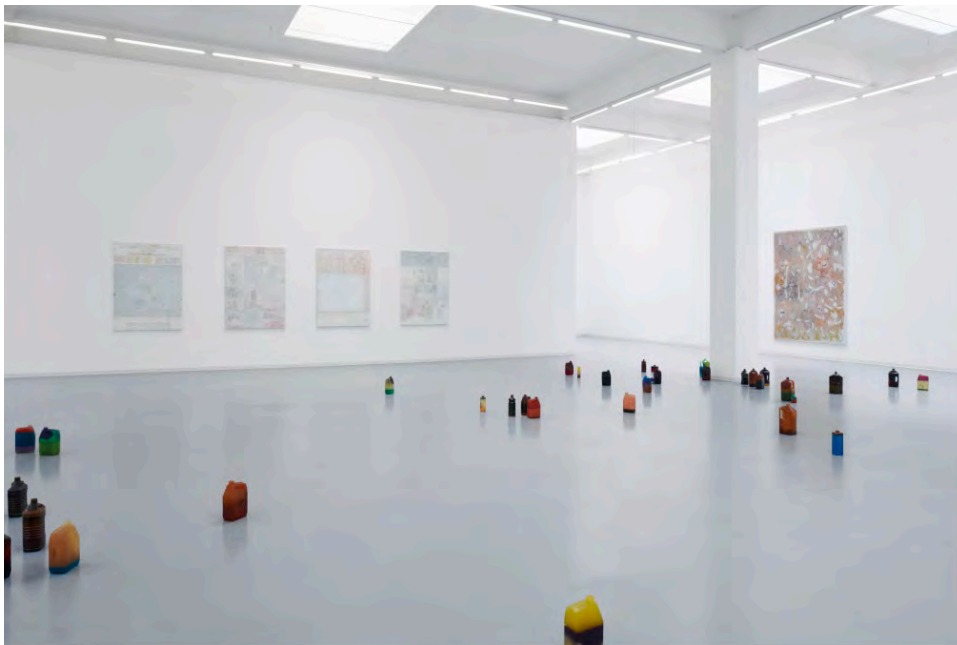
Benoît Platéus, 2019, exhibition view, Bonner Kunstverein



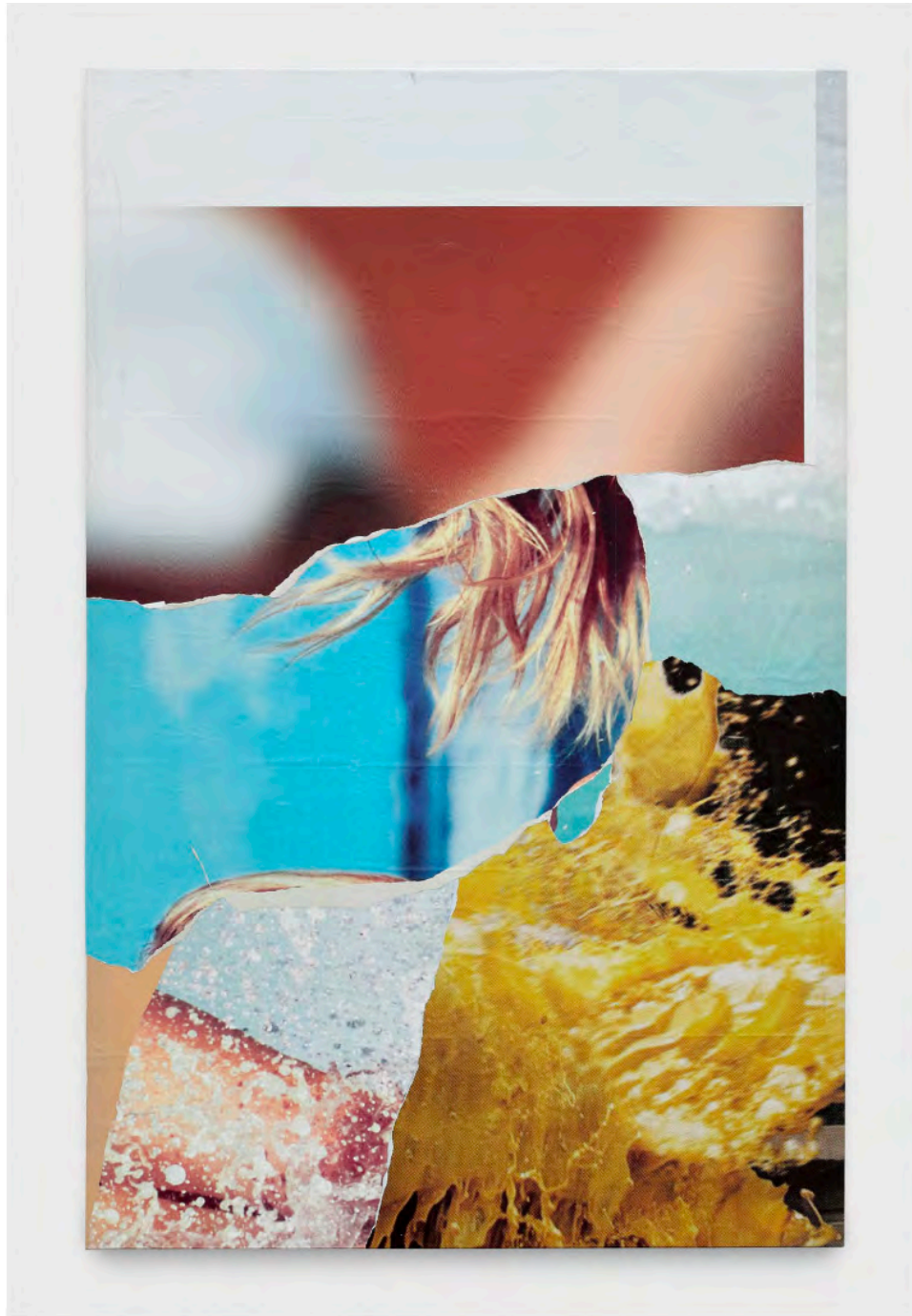
Benoît Platéus, 2019, exhibition view, Bonner Kunstverein



Benoît Platéus, 2019, exhibition view, Bonner Kunstverein



Benoît Platéus, 2019, exhibition view, Bonner Kunstverein



Benoit Platéus, *Backpage (LA)*, 2012, Paper on wood, 190 x 122cm

■ Exhibitions

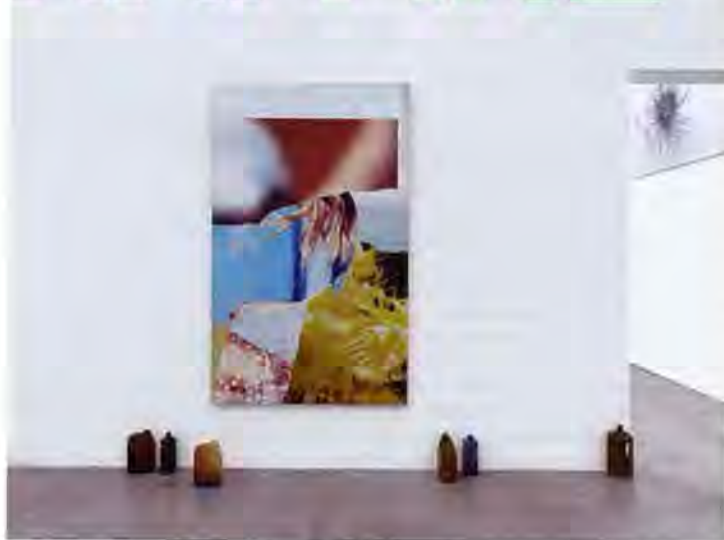
- ◆ Benoit Platéus, Bonn, Bonner Kunstverein, Germany, Susanne Mierzwiak
- < Sif Itona Westerberg at Tranen
- > Stefano Calligaro at INVITRO

**BENOÎT PLATÉUS**  
**ONE INCH OFF**  
BONNER KUNSTVEREIN  
HOCHSTADENRING 22  
D-53110 BONN  
WWW.BONNER-KUNSTVEREIN.DE  
DU 20.06 AU 11.08.19

Benoît Platéus, *Stereo IV*,  
2008, C-print, 188 x 135 cm

**Première rétrospective de BENOÎT PLATÉUS** (\*1972, Liège; vit et travaille à Bruxelles), l'exposition inaugurée le 1<sup>er</sup> février au Wiels<sup>1</sup> à Bruxelles sous le commissariat de Devrim Bayar, sera reprise au Kunstverein de Bonn du 20 juin au 11 août 2019. L'occasion de prendre la mesure de l'ampleur et de la qualité d'une œuvre picturale précise et ouverte, où raffinement esthétique et chimique se combinent.

# UN ART RAFFINÉ



Benoît Platéus, vue de l'exposition *One Inch Off* au WIELS, 2019. Photo © M. Com Clouff

Déployée généreusement sur deux niveaux du Wiels, l'exposition de Benoît Platéus est l'occasion d'avoir un regard articulé et sensible sur l'œuvre et la démarche qu'il poursuit depuis une vingtaine d'années. Si l'ensemble ne se présente pas suivant un parcours chronologique, privilégiant les dialogues entre séries de tableaux, de sculptures, de photographies, de fanzines et de collages de différentes périodes (auxquelles s'ajoute un film), une dimension rétrospective est néanmoins au travail dans l'accrochage qui permet de saisir les fonds de provenance photographiques et pop (bandes dessinées, affiches de cinéma populaire) d'un parcours principalement pictural, à la fois inscrit dans certaines lignées de l'abstraction moderniste et dans une réflexion sur les incidences de la reproduction technique, à travers les évolutions technologiques analogiques et numériques.

Formé à l'ESA Saint-Luc de sa ville natale puis à l'ERG à Bruxelles dans les années 1990, Benoît Platéus semble inscrire et développer son travail dans un double héritage

européen et états-unien, où domine la question des effets de la reproductibilité technique sur l'impact et la consistance des images, leurs usages, diffusions et transformations par différents médiums interposés, comme sur leurs appréhension, appropriations, traductions et montages. Héritage européen, lorsque des dimensions liées historiquement à Dada et au surréalisme, — c'est-à-dire à l'impact du travail du rêve et du hasard —, viennent hanter notre regard sur ses *Appareils psychiques* de 2006 (acrylique et gouache sur papier) où les mots inscrits sont caviardés et éparpillés par des procédés d'incises, de découpes et de prélèvements, qui les étendent à la totalité de la surface rectangulaire du support. Il en va de même face aux plus récents tableaux, réalisés aux pastels à l'huile, de la série *Telephone Poles* (2017). De prime abord abstraits, ils dévoilent peu à peu, dès lors qu'on s'en approche, leur provenance; des indices visuels de texture de bois et d'agrafes renvoient à des procédés de dessin par frottement de supports (à l'instar de Max Ernst) — en l'occurrence, de surfaces de poteaux en bois qui supportent des câbles téléphoniques, sur lesquels sont traditionnellement présentes, aux USA, des affichettes d'annonces de services, de ventes de garages ou de recherche d'animaux et d'objets perdus —, ces dessins ayant été ensuite transférés sur transparents pour être projetés, agrandis, sur toile où ils sont l'objet de reprises. À l'instar du Britannique Nigel Henderson (1917–1985), qui dans les années 1950 opérait des prélèvements photographiques puis des transferts et collages de graffiti et autres événements textuels de surfaces murales, ces procédés mis en œuvre par Benoît Platéus produisent des déplacements et traductions subtils du vernaculaire vers les "beaux-arts".

En effet, ces tableaux peuvent être considérés comme très raffinés, tant au sens esthétique (ils sont délicats, élégants et cultivés) que chimique (le raffinage d'une matière la rend plus fine en la débarrassant de ses impuretés). La chimie, comme la raffinerie, sont d'ailleurs récurrentes dans son travail, particulièrement dans ses sculptures qui incluent depuis 2010, dans des bidons auparavant destinés à contenir des produits chimiques nécessaires au développement de la photographie argentique, des mélanges de pigments et de résine liquide (uréthane). Disposés au sol, ces bidons révèlent leurs précipités chromatiques au pied de tableaux composés de collages d'affiches publicitaires et d'œuvres inabouties de l'artiste (*Backpage*, 2012) qui, porteurs de dimensions abstraites autant que figuratives, peuvent renvoyer à la "peinture sans peinture" des affichistes nouveaux réalistes<sup>2</sup>. De même, ces sculptures



chromatiques où l'image est absente mais allégoriquement potentielle (si l'on sait les références aux produits chimiques liés à la photographie argentique, nommés dans les titres des sculptures — *Kodak Flexicolor*, 2015, *Fuji Hunt*, 2015 et 2016) résonnent avec les premières photographies de la fin des années 1990 de Benoît Platéus dans lesquelles reflets, voiles, projections, taches et surexpositions lumineuses étendent l'impact chromatique des motifs (par exemple de chaises en plastique rouge), comme avec les plus récentes impressions en Digital C-Print ou en Pigment Print Wall Paper des années 2000-2010 (*Stereo V*, 2008, *Snoqualmie (Yellow)*, 2012, *Dry Duck*, 2013).

L'héritage états-unien se lit dans d'autres ensembles d'œuvres, telles celles réalisées en 2008 à partir de planches de bandes dessinées (*UAD 3*, ou *Spectrum III*), où l'usage de photocopies et de transferts de planches décadrées et déformées conduit les motifs aux frontières de l'abstraction et du grotesque, notamment par l'extension chromatique au-delà des cases et les effets de dégradation volontaire des images. Le souvenir de Warhol et de la Factory, de ses procédés mécaniques de reproduction, de reproduction de reproduction, de reproduction de reproduction de reproduction, etc... et de dégradation consécutive des images originales hante ces œuvres de Benoît Platéus, à l'instar de Christopher Wool et de ses contemporains Wade Guyton, Kelley Walker ou Seth Price<sup>3</sup>. Mais encore une fois, la plupart des œuvres de Platéus se distinguent par un raffinement dans leur facture et leur tenue, y compris dans ses très récentes impressions Xerox combinées à de la peinture à l'huile sur panneau de bois (*Azad et Selçuk*, 2016, *Herminia*, 2018) quand ses contemporains états-unien insistent plus sur la dégradation, voire l'effondrement des images par exténuation des processus mécaniques de reproduction et d'impression. Il en va de même dans les "fantômes" d'affiches de films populaires que Platéus retourne et rend illisibles par l'ajout de couleurs (*Cousins*, 2015, *L'étincelle*, 2016, *Les pirates du Mississippi*, 2016), qui renvoient aux affiches retournées aux couleurs fondues dans la colle de François Dufrêne (1930-1982) et à certaines planches caviardées ou arrachées de bandes dessinées et d'illustrés de Thomas<sup>4</sup>.

À ce titre, il serait intéressant qu'une confrontation ait lieu un jour entre "scènes" ou situations européennes et états-uniennes quant aux traductions picturales des effets de la reproductibilité technique et de ses mutations à travers les différentes nouvelles technologies apparues depuis l'après Seconde Guerre mondiale (photographiques comme filmiques, sérigraphiques, numériques). Face à la puissance insistante et l'efficacité commerciale des images Pop, l'option de la dégradation et du *fading* (que l'on peut traduire aussi bien par évanouissement, atténuation, estompage, affaiblissement que détérioration) peut traduire une position partagée, entre fascination et distanciation critique pour ces images, où se combinent des opérations destructrices de l'unicité des signes commerciaux par époussetage, exténuation, caviardage, retournement, enfouissement, voilements, déstabilisations d'échelles, déformations, retraits, décollages et montages (la liste d'opérations est infinie et non exclusive).

Ces problématiques ne sont pas dénuées d'enjeux esthétiques autant que politiques. Néanmoins, les enjeux politiques apparaissent en retrait dans l'œuvre et la démarche de Benoît Platéus, comme en témoignent les textes de Devrim Bayar, Jill Gasparina et Virginie Devillez, publiés dans le catalogue, qui font à juste titre la part belle aux questions du hasard et de l'intuition poétiques, des fantômes de l'image et du cinéma, du travail du rêve (notamment dans le film *W.o.w.*, 2015), de l'obsolescence des techniques et de la mélancolie. Sourdement, la question d'une politique du regard se dégage cependant du catalogue qui, dans son agencement subtil de reproductions d'œuvres (détachées des ensembles dont elles font, chacune, partie) et de vues d'expositions, suscite une gymnastique mentale de traduction des échos et écarts dialectiques entre chaque groupe d'œuvres. Ce catalogue est une réussite en tant qu'exposition lui aussi, lui-même, de ce qui est au travail dans le travail de Benoît Platéus, d'une façon différente et complémentaire de l'exposition au Wiels où les ensembles d'œuvres sont préservés dans leur intégrité malgré les dialogues orchestrés par moments, dans de mêmes espaces physiques. À ce titre, cette édition remplit pleinement et remarquablement le rôle d'exposition de ce qui est à l'œuvre dans l'œuvre d'un.e artiste, soit ce que l'on aimerait rencontrer et avoir dans tout catalogue.

Tristan Trémeau



1 Du 2.02 au 28.04.18

2 Voir le catalogue de l'exposition *La peinture après l'abstraction 1925-1975*, sous la commissariat d'Alain Cussé, au Musée d'Art Moderne de la Ville de Paris, 1999, où les affiches décollées, lacérées et collées sur toile de Raymond Hains et Jacques Villeglé traduisaient une nouvelle situation de la peinture abstraite "ready made", nourrie par le regard photographique urbain et la culture vernaculaire, en confrontation avec les tableaux de Marin Baré, Jean Dégottex et Simon Hantai qui par leurs procédés de transferts, de bombage ou d'empreintes traduisaient d'autres processus de distanciation/division/déplacement du geste pictural.

3 Voir le catalogue de l'exposition *The Painting Factory: Abstraction after Warhol*, sous la commissariat de Jeffrey Deitch, Museum of Contemporary Art, Los Angeles, 2012.

4 Thomas (Jean-Michel Lourdele, dit, 1941-2000) fut de son vivant un artiste volontairement en retrait des vesticités. Voir notre texte "Artiste pour artistes", dans le catalogue de l'exposition *Thomas. Les années 50/60*, Galerie Michael Hasenclever, Munich, 2010. [www.hasencleverart.com/PDF/Download\\_Thomas\\_2010.pdf](http://www.hasencleverart.com/PDF/Download_Thomas_2010.pdf)



**BENOÎT PLATEUS,  
ONE INCH OFF**

TEXTES DE DEVRIM BAYAR, JILL GASPARINA ET VIRGINIE DEVILLEZ.  
AVANT-PROPOS DE DIRK SNAUWAERT ET MICHELLE COTTON  
ANGLAIS + CAHIERS DE TRADUCTION FRANÇAIS ET NÉERLANDAIS  
GRAPHISME DE BOY VEREECKEN  
AVEC L'ASSISTANCE D'ANTOINETTE BEGON  
PUBLIÉ PAR KOENIG BOOKS LTD

Benoît Platéus, 78,  
2014, C-print, 160 x 107 cm

Benoît Platéus



Markus Stockhausen komt zelf zijn compositie voor trompet twaalf cello's uitvoeren.

Foto: if

*Monumentaal schandaal* wordt een huzarenstukje op 3 mei in de basiliek van Tongeren. Daar worden

werken gespeeld die baanbrekend waren in hun tijd. Neem nu de dadaïstische film *Ballet mécanique* van kunstenaar Fernand Léger en regisseur Dudley Murphy. De Amerikaanse componist George Antheil schreef er een soundtrack bij, zonder onderling overleg zodat de lengte van de prent en het muziekstuk niet overeenkwamen. Bij de eerste uitvoering reageerde het publiek met boegeroep, maar de tien slagwerkers en vier vleugelpiano's overstemden het gejoel. Verder kwam er veel lawaai van de vliegtuigpropellers op het podium. De hoeden van de toeschouwers waaiden weg. Het was

een groot schandaal, maar het blijft fantastische muziek. Terwijl de film op zes schermen wordt vertoond zit het publiek tussen de muzikanten.

Dat is ook zo bij het begin van de voorstelling als *Aubade* van Francis Poulenc, wordt uitgevoerd, een modernistisch werk voor piano, klein orkest en dans, ook uit de jaren twintig. Wij hebben Charlotte Vanden Eynde gevraagd om een nieuwe choreografie te maken. "Een dag later hebben we in

het Gallo-Romeins Museum Markus Stockhausen te gast, de zoon van de beroemde Karlheinz. Hij brengt zeer toegankelijke, melodische jazz. Hij is trompettist en componeerde een werk voor trompet en twaalf cello's, dat hij zelf komt uitvoeren. Voor ons was dat de aanleiding om een heel programma te bouwen rond twaalf cello's." "En dan is er nog onze rapopera. Dat is een grote stap voor ons, niet alleen door het samenbrengen van zulke ingrediënten, maar ook omdat we hiermee zelf een grote productie opzetten. Theatermaker Georges Ocloo is scenarist en regisseur. Als componist ging pianist Maarten Lingier aan de slag, bijgestaan door drummer Raf Vertessen, die tegenwoordig in New York werkt. Uniek is deze kruisbestuiving tussen een rapper, een actrice en twee operazangers, begeleid door een ensemble van klassieke strijkers en jazzmuzikanten." "Als het over klassiek gaat, hoor ik mensen vaak zeggen: ik zou dat wel eens willen meemaken, maar ik ken daar niets van, ik ben bang dat ik op het verkeerde moment zal applaudiseren. Wel, dan ben je bij ons aan het juiste adres, loop gewoon eens binnen, wij houden het heel laagdrempelig. Tegelijk hebben we kwaliteit hoog in het vaandel. Of het kenners zijn of niet, ze voelen meteen of ze bedrogen worden. Op dat vlak doen wij geen toegevingen, maken we geen compromissen."

**Wat?** B-Classic  
**Wanneer?** Van 25 april tot 5 mei  
**Waar?** Diverse locaties in Genk en Tongeren  
**Toegangsprijs?** Naargelang de activiteit  
[www.b-classic.be](http://www.b-classic.be)

Uniek wordt de kruisbestuiving tussen een rapper, een actrice en twee operazangers, begeleid door klassieke strijkers en jazzmuzikanten. Foto: if



## IS DAT NU KUNST?

De expert dient de scepticus van antwoord



Foto: courtesy of the artist

**Het werk**  
*Kodak Ektacolor* (2014) en *Fuji Hunt* (2014)  
**De kunstenaar**  
Benoît Plateus

Twee restjes motorolie, die dringend naar het containerpark moeten? "Mijn motorolie ziet er dan toch niet zo mooi uit", glimlacht Dirk Snauwaert, directeur van Wiels, het Brusselse centrum voor hedendaagse kunst. "Je zou dit kunnen omschrijven als de banaliteit geïncarneerd. Dit zijn als het ware beelden die heropgelost zijn. Wie ooit met analoge fotografie te maken had, herkent ze wellicht: dit zijn de flessen waarin de fixeermiddelen zaten die nodig waren om in de donkere kamer een beeld vast te leggen op fotopapier. Deze Belgische kunstenaar toont hier in zekere zin een beeld in gestolde vorm. Het ambachtelijke aspect daarvan. Be-

noît Plateus is onder meer geïnteresseerd in wanneer iets een interessant beeld wordt. Want niet alles wat je ziet, is zomaar een beeld, ondanks wat velen tegenwoordig denken. Het zichtbare vraagt slechts voorbijgaande aandacht, terwijl een beeld de aandacht opsloort en vasthoudt. Daarom is Plateus in zijn vroege fotoseries bijvoorbeeld ook zo geïnteresseerd in licht. Want als iets licht vangt, wordt het zichtbaar. Wordt het overbelicht, dan wordt het weer onzichtbaar. Je treft in zijn werk, dat vaak over zichtbaarheid en aandacht gaat, ook een soort poëzie van het alledaagse aan. Wat bijkomstig lijkt, kan plots toch betekenisvol worden." (hmp)

*One inch off*, tot 28 april, Wiels, Van Volxemlaan 354, 1190 Brussel. Dinsdag tot zondag, 11 tot 18 uur. [www.wiels.org](http://www.wiels.org)

## FESTIVAL

### Talent om de hoek

**Wat?** Lokale Helden  
**Wanneer?** Op 26 april  
**Waar?** Diverse locaties  
**Toegangsprijs?** Naargelang de locatie, vaak gratis  
[www.lokalehelden.be](http://www.lokalehelden.be)

Van wat pintjes drinken met live-muziek tot een heus jazzconcert of een dj-contest. Lokale Helden is goed voor honderden evenementen in jeugd-

huizen, horecazaken en culturele centra. Overal komt talent uit eigen streek aan bod. Soms wordt heel de gemeente betrokken, zoals in Dendermonde, waar tal van partners de handen in elkaar slaan. In Hasselt trekt de hogeschool PXL Music de kar. Daar kun je genieten van de soulpop van Ruby Grace (foto).



## THEATER

### Boezemvrienden

**Wat?** *Bossemans & Coppenolle*, Loge 10  
**Wanneer?** Tot 5 mei  
**Waar?** Fakkeltheater Rode Zaal, Hoogstraat 12, Antwerpen  
**Toegangsprijs?** 24 euro  
[www.fakkeltheater.be](http://www.fakkeltheater.be)  
[www.loge10.be](http://www.loge10.be)

De boezemvrienden Frans Bossemans en August Coppenolle kijken uit naar het huwelijk van de zoon van de eerste met de dochter van de tweede. Maar, je kunt het al raden, in



zo'n volkse komedie die zeventig jaar geleden werd geschreven, loopt alles natuurlijk in het honderd. Ze staan met een tiental op de planken, maar de hoofdrollen zijn voor Carry Goossens en Daan Hugaert.

## FESTIVAL

### De Balkan nabij

**Wat?** Balkan Trafik!  
**Wanneer?** Van 24 tot 28 april  
**Waar?** Paleis voor Schone Kunsten, Ravensteinstraat 23, Brussel  
**Toegangsprijs?** Naargelang de activiteit  
[www.bozar.be](http://www.bozar.be)

Literatuur, film, theater en street art, maar natuurlijk ook veel muziek en dans uit zuidoostelijk Europa. Dat zijn weer de ingrediënten van het festival Balkan Trafik! Op de slotavond klinkt

de typische muziek in vier zalen. De topact dan is Marko Markovic, die zijn legendarische vader Boban Markovic meebrengt om de zaal op z'n kop te zetten met hun karakteristieke zigeunerbrassband.





Written on April 11, 2019 by artlead.

exhibition tips

## Benoit Platéus: One Inch Off - at Wiels, Brussels



This exhibition devoted to Benoît Platéus is the first to look back at the artist's work from his earliest photographs to his most recent paintings. Taking a non-linear approach, it includes several previously unseen works and sheds light on the concerns that recur in the artist's practice despite his use of highly diverse media and techniques.

Although Platéus took his first steps in the arts sector in the field of comic strips, he soon developed an interest in other techniques such as photography, digital technologies and, today, painting. The processes may vary, but reframing, semantic shifts and ambiguity remain the common denominators of his work.

A member of the generation that witnessed the digital revolution and the explosion of the image, Platéus fully embraces the creative possibilities of analogue and digital technologies in order to wrestle the question of the original, which he deforms, saturates, disfigures, dazzles, enlarges, erases or reverses. As a result, his images are always transitive. Reproduced endlessly but never identically, they highlight the poetic force of the accident, of the trace, of imperfection. This remarkable artistic practice, which relies as much on the heavy artillery of cinema as on simple automatic drawings, seems to probe a certain sense of the beyond. From the interstitial spaces of the city to the meanders of the psyche, Platéus sets out in search of new forms of representation that bear witness to another reality, still fragmented and always in a state of becoming.

# Révélation/Disparition au Wiels

3 avril 2019 [Flux News Belgique](#),



Benoît Platéus, Liquid Intelligence

Exposition monographique consacrée à Benoît Platéus (1972, vit et travaille à Bruxelles), *One Inch Off* se veut moins un parcours chronologique qu'une déambulation dans tous les champs du possible qu'ouvre l'œuvre foisonnante de l'artiste. Au-delà de la rétrospective, c'est avant tout une mise en dialogue dans lequel chaque médium et chaque geste de ce faiseur d'images trouvent un écho particulier.

Le titre de l'exposition est loin d'être anodin. Référence à la différence de format entre le système métrique américain et européen, il est un rappel d'une des expérimentations de l'artiste sur l'image, effectuée entre 2004 et 2006. Fanzine auto-édité, *One Inch Off* est le lieu de transformation de l'image et de ses codes. Une transformation que n'a cessé de questionner Benoît Platéus tant dans ses recherches matérielles – micro-édition, photographie, collage, peinture, installation, vidéo – que dans les sujets même de ses œuvres. S'il est donc un des filigranes à tisser dans l'ensemble de l'exposition c'est bien celui de la manipulation de l'image au prisme de sa révélation et de sa disparition.

La trace laissée par l'image en train de disparaître est présente dans de nombreux travaux et séries de l'artiste. Parfois le geste se veut visible et lisible. Ainsi *Behind the Scenes* (2015-2016) prend pour matériau de départ des affiches de films, retravaillées au verso

afin de « gommer » tout élément figuratif ou verbal trop évident. La gamme chromatique de pastels employée renforce l'impression d'effacement. Par jeu de transparence, l'image révèle alors d'autres aspects comme les accidents, les plis, le vieillissement du papier bon marché, amplifiant certaines formes. C'est ainsi une toute autre histoire qui se dessine.

Pareille métamorphose est décelée dans une des plus récentes séries de Platéus, *Telephones poles* (2017-2019). Partant d'agrandissements de frottages réalisés sur les poteaux téléphoniques de Los Angeles, l'artiste vient même appuyer, par un travail au pastel, les nervures du bois et les agrafes laissées à l'abandon sans affiche. Les traces de la matière première se transforment alors en de nouveaux paysages mentaux que l'artiste transpose en portraits par leur titre.

La série de sculptures en uréthane (depuis 2010) qui jonchent le sol de l'espace d'exposition met également en évidence ce jeu de disparition et de révélation. L'artiste a pour cette série moulé des bidons contenant des produits chimiques destinés au développement de la photographie argentique. Chaque objet façonné est coloré par les restes de pigments. Et chacun matérialise en quelque sorte une image demeurant invisible. Portant le nom du produit (Kodak Flexicolor, Fuji Hunt), seuls les titres permettent de nous raccrocher à leur destination première.

L'artiste manipule l'image pour mieux la révéler. Il l'étire, l'agrandit, la déchire, la surexpose, l'associe, la transforme jusqu'à la disparition de son objet premier. Qu'il s'agisse de la photographie (*Broccoli & Steel*, 2012), du dessin (*Repérages*, 2011), de l'installation ou de la vidéo, Benoît Platéus n'hésite pas à se réapproprié chaque matériau et technique pour la convoquer et la faire parler. Il entame alors un dialogue sur la survivance et la persistance des images que l'exposition, grâce à la mise en perspective d'œuvres anciennes et récentes, révèle à son tour.

Céline Eloy

Wiels.

Benoît Platéus : *One Inch Off*

02.02 – 28.04.2019

*“My practice is one of astonishment that consists in opening images up.”*

How the work of  
**Benoit  
Platéus**  
makes you see  
what you weren't  
supposed to.

With an extensive solo exhibition having recently opened to the public at WIELS, we speak to the Liège-born, Brussels-based artist about his versatile artistic practice, the role accidents and imperfections play in his work and his laser-like focus on the myriads of possibilities inherent in imagery.

Interview NICHOLAS LEWIS  
Photographer JOKE DE WILDE  
Artwork photography



At the time of this interview being published, your solo exhibition at WIELS – arguably a seminal moment in your career as an artist – will have been opened to the public for a few days. Can you take me through some of the works on show in the exhibition, particularly those that are being showcased for the first time?

The possibility of taking a good look at your own work with some distance is something I find exciting. For instance, there is a series of photographs I did around the years 2000 that, I realised only later, work well as a programmatic piece, a summary if you will and, in a way, the entirety of the work I developed over these last 20 years was already present in these 30 photographs. Then, there are several works that had never previously been shown before, either because they simply weren't exhibited or they had made their way directly to private collections. There are other works – such as the video *W.o.w.* that gives a different perspective on my work or the big collages of San Francisco – which have only ever been show abroad. Finally, there are what I call revisited works, by which I mean oeuvres that I never had the opportunity to show in this form or simply never had the chance to produce.

Can you talk to me about the way in which you approached the exhibition at WIELS? Take me through the preparatory stages, the thinking behind the exhibition and what you wished to express through it.

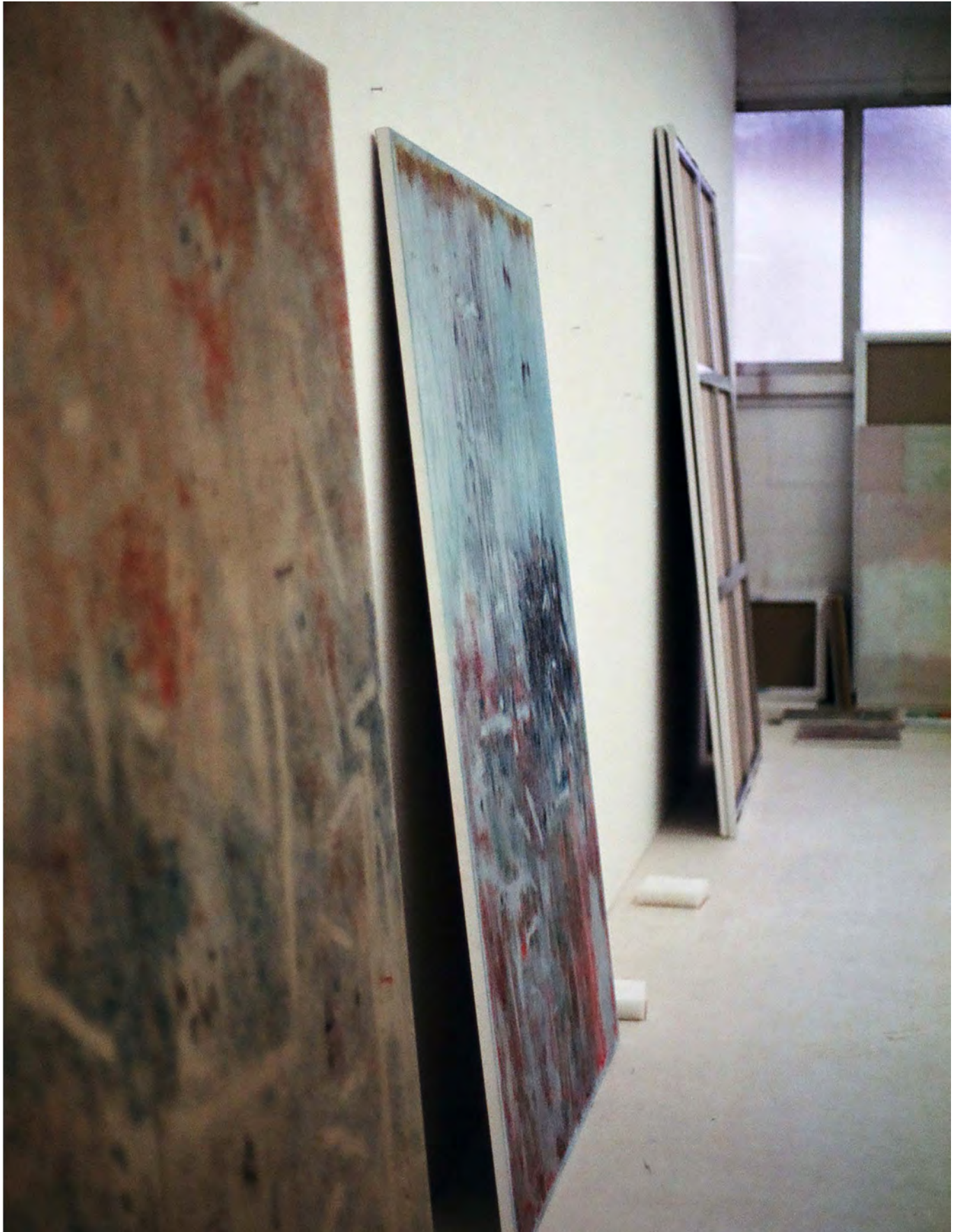
At the start, WIELS' invitation was extended to show my body of work through its various different forms. I imagined doing so in an organic manner, playing the pieces off against each other, exploring the links and relationships between each of them without really lending any importance to their chronology – striving to put aside any intention to allow the work itself to shine through. In the end, I approached the exhibition as some sort of living landscape with multiple perspectives. Above all however, I put my trust in the pieces and in their capacity to occupy the space through their very essence. What's more, my many exchanges with the exhibition's curator, Devrim Bayar, contributed towards developing the project although, at the end of the day, a lot still happens during the installation phase.

In its text accompanying your exhibition, WIELS describes your work as “Highlighting the poetic force of the accident, of the trace, of imperfection.” which implies a sense of experimentation but also of never really knowing where these will lead. Would you agree with this and, if so, could you expand upon the idea of accident and imperfection in your work?

Yes totally. When I work, I'm not interested in knowing where I'm heading otherwise it wouldn't have a lot of interest for me, it would be nothing else than a repetition of a previously tried and tested formula. There is of course a certain intuition that can sometimes border on a vision depending on its intensity. This idea of accidents is important to me, I see it as something of an event that isn't planned in the process as such. I like it when things come to me in an unexpected way and I try to allow enough room for the work to come to me. To me, it's about being open to surprises. Imperfections and accidents are maybe the very places where a piece of work takes on a life of its own and becomes independent.



*We often think of trimming as some form of subtraction that somehow takes away from the original but you can of course trim as a form of addition*









I first discovered your work in 2014 at the group show *Bande à Part* which your gallerist at the time Albert Baronian had organised at CAB in Brussels. I vividly remember being totally mesmerised by one of the works you were showing, *Page 12*, which was part of a series of images you had produced that were essentially blow-ups of pictures you had taken of a catalogue's pages if I'm not mistaken. Can you talk to me in more detail about this series, and how it helps to understand your wider body of work?

I had taken a lot of photographs by walking around cities, and I simply told myself that I could also take a lot of photographs by walking around books. Then there was the intuition I had that some of the images I saw in books had strong visual potentials which, when taken out of their contexts, would come to light. The blow up – the original page is 30cm high whilst the work itself is 210cm high – means that different spaces coexist simultaneously. In the case of this particular work, the viewer is taken under water, in a book, in the very matter of a printed image – the offset bleed is visible – as well as in the scanner's flatbed scanner. Thing is, we often think of trimming as some form of subtraction that somehow takes away from the original but you can of course trim as a form of addition, by giving the viewer more to see: the book's thickness, the scanner's flatbed window, etc... Putting these details forward as well as the play on the book's borders allow for my interpretation of the image to come through and accentuates my vision.

**Your work implies an intense observation and study of certain artistic techniques – the treatment of an image through different prisms to convey a new narrative. At its core, how would you describe and define your artistic practice?**

What interests me are transitional states that allow for all possibilities. I like it when things eschew any categorisation, it gives them more presence, more strength and gives room to singularity. I have the impression that my practice is one of astonishment that consists in opening images up.

**The idea of imagery – and the representation of imagery in this digitally-enabled over-saturated visual world we live in today – is central to your practice. You often start from an original image, distorting and repurposing it to lend it a new meaning. Where does this fascination with imagery come from?**

Probably precisely because of their potential at being transformed, even denatured. Images interest me for their capacity to condense multiple things, sometimes even contradictory things. And I like this sensation that certain images can be transformed from the inside to become something else.

**Beyond both the artistic and aesthetic value of your work, and this notion of investigating the disappearance and re-appearance of an image, your approach tends to focus on re-interpretation, taking as starting point a pre-conceived cliché and giving it a new narrative through the different treatments you might apply – be it drawing, collages, sculpture, photography or even painting. What would you say is your intention as an artist in this quest to question the essence of imagery in itself?** For me, the very essence of the images that I find interesting lies in their capacity to condense different meanings as I said

earlier on. In this way, I think that I'm less trying to question their essence than actually reveal, open up their essence.

**I'm rather intrigued by your *Jugs* series. I had originally seen it a few years ago in Island's original space, but never really got the chance to understand the thinking and process behind it. Can you talk me through it?**

The series is based on urethane casts that I created based on old Kodak and Fuji cans recuperated from analog photography laboratories, I was getting more and more attracted by these objects that contain the chemicals necessary in the revelation of a photograph. To me, these sculptures in the form of cans hold something of a concentrate of all images, a notion I find extremely powerful.

**More recently, you've started working with pastels if I'm not mistaken, but also etchings, as is evidenced in your edition for *Artlead*. Can you discuss how this shift in techniques fits into your wider body of work?**

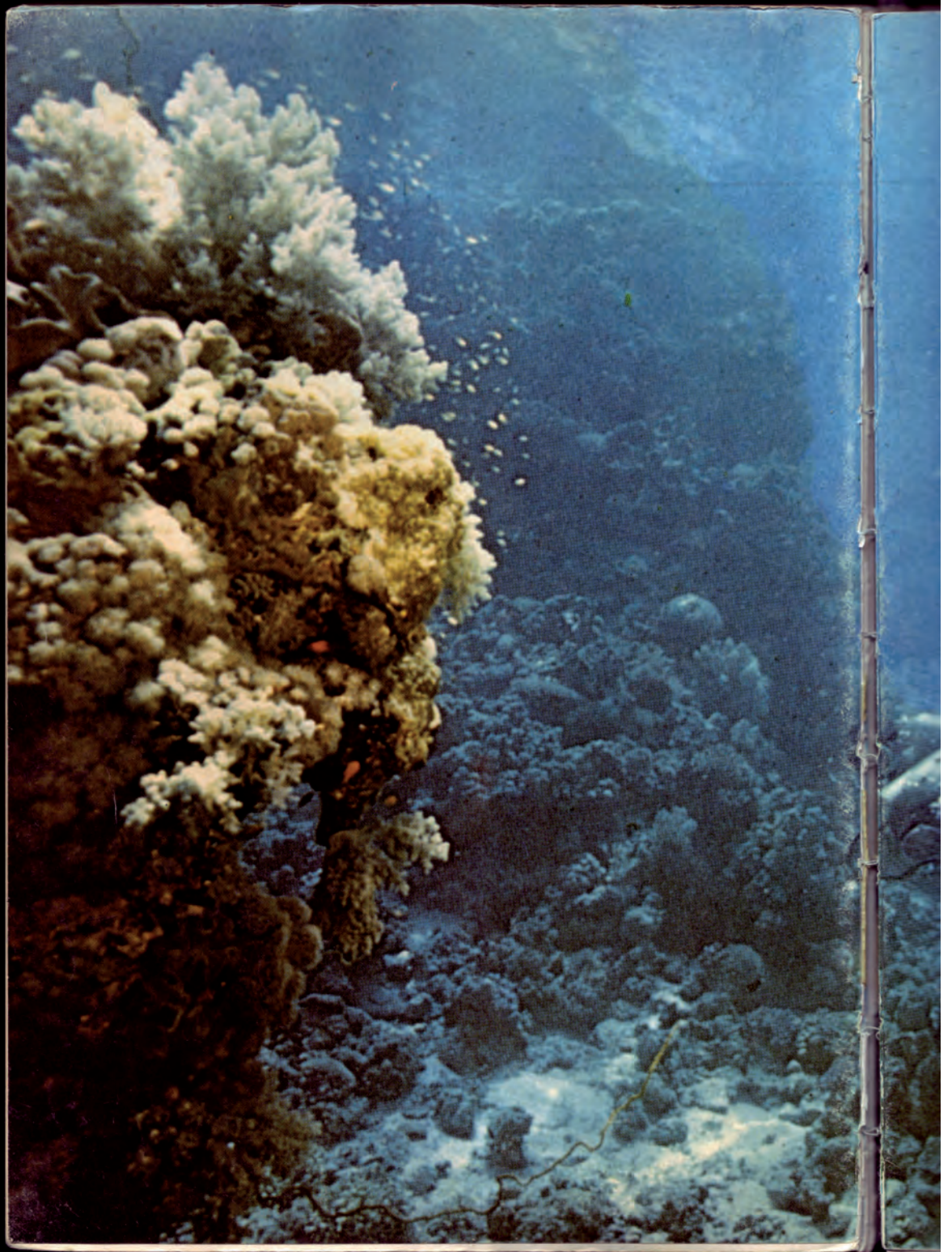
It's very often the project that determines the choice of techniques. For the works you're talking about, I had for a while been intrigued by the telephone poles you find in American suburbs that are covered in staples because they often double up as signposting supports for the neighbourhood's residents. I didn't know at all that I'd be making etchings out of them then blow them up using pastels, a practice which, by the way, I couldn't really stand when I was a teenager studying at Saint-Luc. But after several tryouts I realised it was the medium that ended up being the most appropriate. Making an etching is, in its essence, an archaic photograph without a camera – all you use is paper to make an imprint. I've already been obsessed by the materiality of images and this new series is a way for me to explore this obsession through a different medium.

**Your brother Frédéric is an artist too. Can you talk to me about the kind of household you both grew up in? When did you first get into contact with the arts, and when was the decision made to become an artist?**

It was indeed present in our family environment but in a rather discreet, even involuntary, manner. We wouldn't really visit museums, but there were reproduction of paintings at my grandparents' place, selected rather precisely and hanging on walls: Delvaux, Magritte, Vasaerey and the likes. As far as I'm concerned, after wanting to be a cosmonaut and a fireman I very quickly settled on wanting to be a comic strip illustrator since I wouldn't stop drawing. Then, as my studies went on, it gradually morphed into being an artist, although the impetus is the same.

**Looking back, can you recollect and talk to me about certain people, moments and places that were instrumental in developing your artistic expression?**

Yes for sure, there were definitely some essential moments and encounters. The exhibition *Investigation* organised by Laurent Jacob in 1985 under the square Saint Lambert in Liège when I was just 13 really left an impression. Twenty-something works, exhibited in this massive underground station that was still under construction – it was really quite a peculiar space. The movies of Jean-François Stevenin, too. I remember the first time I







4



5

saw them thanks to Anne Pontégnie about 20 years ago. For me it was instant, I remember telling myself “that’s it.” Not making movies as such, but achieving in my work the same relationship to the world and to certain events that he managed to encapsulate in his movies. I’m incapable of explaining what exactly it is that touched me, but it is a project of mine to write about this in more detail to explore what interests me so much in his work. After my studies, having had the opportunity to work as an assistant to Jacqueline Mesmaeker and Ann Veronica Janssens also taught me an incredible amount. Then there was the artist residency in Los Angeles – Labrea Studio – I did in 2015 on the invitation of Jean-Baptiste Bernadet and Claire Decet. The experience really renewed my work. More recently, the writings of François Roustand on hypnosis inspired me a lot – they seem like a study of the artistic practice, it’s magnificent.

**On a more general level, how do you see your role as an artist in Belgium today and what tips, if any, would you have for the budding artists?**

The only thing that really interests me as an artist is to be able to develop my work in the best possible conditions. And if I have one bit of advice to give it is to trust your intuition.

- 
1. *T.B.* (2014), c-print, 160×106 cm.
  2. *J.V. & N.B.* (2014), c-print, 160×106 cm.
  3. *Page 10* (2010), digital c-print, 207×150 cm.
  4. *Kodak Flexicolor* (2015), urethane, 32×14×14 cm.
  5. *Kodak Flexicolor* (2015), urethane, 25×15×9 cm.

↘ BENOÏT’s exhibition *One Inch Off Is* on view until 22<sup>nd</sup> April at WIELS, Brussels.

∞ [benoitplateus.be](http://benoitplateus.be)

EXPOS

# LA TRAVERSÉE DES APPARENCE DE BENOÎT PLATÉUS

GILLES BECHET

•

15 FÉVRIER 2019

ART CONTEMPORAIN

*Première rétrospective de l'artiste belge **Benoît Platéus** au **Wiels**. Une œuvre qui n'est pas farouche à aborder mais qui se révèle foisonnante et complexe quand on veut retisser toutes ses ramifications formelles et sémantiques.*

**Benoît Platéus** n'est pas de ces artistes qui creusent un sillon, explorent les variations d'un univers pictural ou formel immédiatement reconnaissable. Non, il ne s'accroche pas à un médium. Il pratique la photo, le dessin, la peinture, la sculpture, le cinéma, guidé par l'intuition et les envies du moment. Ça n'en fait pas pour autant un dilettante. Sa première rétrospective au **Wiels** est copieuse. Chaque pièce est juste et pourrait se suffire à elle-même. Les œuvres ne sont pas présentées chronologiquement, ce qui permet de déceler des échos entre des travaux réalisés à des époques différentes.

## SENS DE L'IMAGE

Une des clés pour appréhender le travail protéiforme, c'est le dessin. **Benoît Platéus** a dirigé ses premières velléités artistiques vers la bande dessinée, dont il s'est vite détaché. Il en a gardé une pratique régulière du dessin, pas nécessairement comme un médium d'expression - il est peu présent dans cette exposition -, mais plutôt pour faire passer un courant continu entre le regard et la main. S'il fallait chercher un premier dénominateur commun dans toutes les œuvres présentes, ce serait sans doute un sens de l'image. Il y en a d'autres encore qui se révèlent au fil des rapprochements. La série de photos qui occupe, en une ligne régulière, une des salles est une des plus anciennes. En réfléchissant à leur disposition pour l'exposition, l'artiste a relevé qu'on y retrouvait en germe des thèmes qu'il allait développer par la suite. Ce sont des photos sans personnage. Un ciel chargé, une porte étrangement éclairée pour un tournage de cinéma ou un amas de chaises rouges en rue. Des cadrages qui racontent des choses sans en donner la clé. Comme dans le rêve. Le rêve, avec ses juxtapositions inattendues dans un contexte qui peut être très banal est un des champs en friche de l'artiste. Parmi les pièces les plus récentes des collages réalisés à **San Francisco**, des fragments d'affiche publicitaires déchirés se chevauchent comme s'il mettait à jour des couches de sens superposées. C'est ce qu'il fait aussi dans une série de peintures réalisées au dos d'affiches de cinéma repeintes et collées sur une toile. L'image de départ est devenue illisible, alors que pourtant elle structure le jeu de formes pastel qui occupent le cadre. **Benoît Platéus** est un passionné de cinéma, il avoue préférer lire des livres sur le cinéma que sur l'art. Dans sa série *Ghostburns*, il repeint avec la lumière, parfois jusqu'à l'abstraction, des images extraites de livres ou de magazines de cinéma. C'est un retour à l'expéditeur, en quelque sorte.

## TRANSMUTATION

*One Inch Off*, le titre de l'exposition, est celui d'un fanzine qu'il a autoédité dans les années 1990 et où il se permettait toutes les transformations d'images qu'il a menées par la suite. Un autre axe



de son travail est celui de la transformation, transmutation des images, qu'elles soient extraites d'albums de bande dessinée, de livres, de magazine ou de folders publicitaires. **Benoît Platéus** sait aussi se faire portraitiste, de gens qu'il ne connaît pas, des scientifiques dont il a emprunté le visage sur la toile pour en faire d'amusantes suspensions lumineuses percées d'ampoules électriques. Lors d'un séjour à **New York**, il a réalisé des empreintes au crayon sur des poteaux de bois où étaient agrafés des petits avis pour des services en tous genres. De retour dans son atelier, il a agrandi ces empreintes et il en a fait des dessins au pastel auxquels il a donné comme titre les prénoms de ses proches. Des portraits au-delà des apparences.

*One inch off*

*Benoît Platéus*

*Wiels*

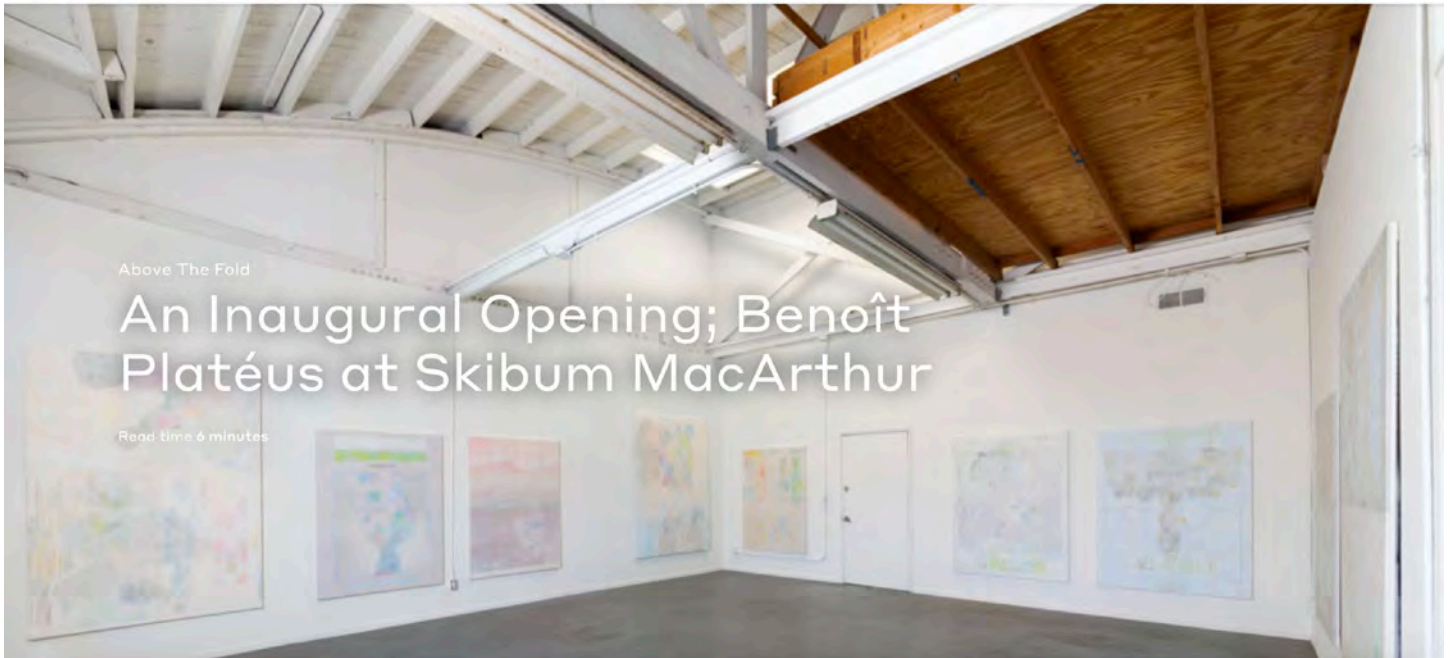
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*Jusqu'au 28 avril*

*Du mardi au dimanche de 11 à 18h*

[www.wiels.org](http://www.wiels.org)



Text by  
**Drew Sawyer**

Posted  
**March 3, 2016**

View Images 

Like so many artists and art dealers, Kibum Kim—a lawyer, a faculty member of Art Business at Sotheby’s Institute of Art, and the co-founder of NEWD Art Show—recently made the move west to Los Angeles. Drew Sawyer chatted with Kibum about his new project space Skibum MacArthur, the LA art scene, and Negotiated Resale Rights agreements.

**Drew Sawyer**—There’s been a lot of ink spilled over the L.A. art scene recently. What made you decide to move to the Southland?

**Kibum Kim**—There is such great energy in L.A. right now—a sense of cultural flourishing that extends beyond the art world to fashion, food, design, music. Of course, many have anointed L.A. as the next art capital. I do think all the elements of great art schools, museums, artist communities, and now galleries and collectors are coalescing into a vibrant, robust art scene with a distinct west coast sensibility, and I wanted to take part in this special moment. The weather obviously doesn’t hurt either.

**Drew**— You just opened a project space called Skibum MacArthur. First, does L.A. need another gallery/project space, especially considering the slew of New York and European galleries opening there? Second, tell me more about the name.

**Kibum**—Generally, I think the more venues and opportunities for artists to show the better. There has been a spate of established galleries from art capitals opening spaces in L.A. recently, but I feel what I’m trying to do with Skibum MacArthur is of a different nature. It is not a commercial gallery, and I don’t necessarily see myself becoming a dealer. If anything, I’m excited for Skibum MacArthur to join the dynamic conversation of artist-run galleries and project spaces in L.A.

Context is super important to me, and I believe alternative spaces provide an important context, at a certain remove from the market, in which to exhibit and engage with art. I plan to focus on longer-than-typical solo shows by artists who haven't shown extensively in L.A. that I connect with both for their art and as people. The project is a labor of love and I hope to run the space with a sense of autonomy and fun that translates to a compelling platform for artists.

I also want to add that I think Skibum MacArthur is of a piece with what we're seeing with the new gallery outposts here in that L.A.—with its particular alchemy of geographic, social, and economic conditions—allows for one to fashion the kind of art space you want. What the Maccarone gallery in Boyle Heights and the upcoming Hauser & Wirth complex are doing seem really ambitious and forward-thinking, and I hope to manifest my own vision for what a project space can be.

In choosing a name for the space, I wanted something mnemonic so it would be easy to remember. “Ski bum” without the ‘S’ is how I explain my name when I first meet people. MacArthur because the space is in MacArthur Park, with its own fascinating history. And growing up in Korea, General MacArthur was a seminal historical figure, so it's a name that feels funnily familiar to me as well.

**Drew**—Why did you choose to work with Benoît Platéus for your first show?

**Kibum**—Benoit's paintings in the current show BTS examine the image vernacular produced and propagated by the film industry. Mounting old movie posters backwards onto the canvas, he paints over the ghostly abstracted image, obscuring signifiers like human figures and text. The resulting paintings appear to promise narrative content with their familiar filmic compositions but elude easy interpretation.

Benoit's work has long been interested in abstracting images we encounter through popular media, and I felt this body of work particularly related to L.A.—this crazy postmodern city of myths and dreams—and the image culture the city has disseminated through Hollywood in ways that resonate with me. The paintings are also just beautiful, and it's such a joy to walk into what is now my office and appreciate the work anew every day. Benoit and I first met in L.A. last year (he was doing a residency at Danny First's studio and I was visiting from New York), so in a way it feels like we're coming full circle by doing a show here as well.

**Drew**—You've said that all sales at the space will be accompanied by a Negotiated Resale Rights agreement. Can you explain what that is and why you think it's important?

**Kibum**—Essentially, Negotiated Resale Rights is a contractual agreement—created and managed by Xipsy—that should a collector decide to sell the work at some point, she will share a small part of the upside (if there is one) with the artist. In Europe and some other countries, resale royalties are statutorily mandated; in the U.S. it is not (though there is a law here in California that has largely been unenforced since its passage in the 70s and whose constitutionality has recently been challenged in courts). I actually think it is preferable for collectors and artists to voluntarily enter into agreement rather than legislation that in many ways tends to be paternalistic towards artists and antagonistic towards collectors.

Realistically speaking, most of the artists I work with at Skibum MacArthur will be emerging and some of them may not even develop secondary markets for their work. Still, maybe NRRs are not for everyone. But, for me, the point is that the NRR affirms and strengthens the connection and commitment between the collector and artist. What I love most about the art world is the incredible generosity of spirit and resources that undergirds the whole ecosystem, and I want Skibum MacArthur to engage with the market in ways that highlight and honor that generosity, and perhaps reconsider how art is disseminated.

**Drew**—You also co-founded the art fair NEWD. Do you see this space as related to the fair? Do you plan to hold an L.A. version?

**Kibum**—I definitely see Skibum MacArthur as an extension of what my partner Kate Bryan and I started with NEWD. It's about providing a different, compelling platform for art, celebrating a community, and hustling like hell for what we believe is great art. We first offered NRRs as options for sales at NEWD as well and were thrilled by collectors' enthusiastic adoption.

As far as L.A. NEWD goes, we would love to plan one since L.A. has such a vibrant scene and rich history of alternative spaces. But first things first, I need to build some Ikea furniture and learn how to drive and sort out my life!

**Drew**—Finally, do you miss New York already?

**Kibum**—Of course. I moved to New York right after college and the city really put me through the wringer—made me question my value system, broke me down many times over—but in doing so it opened my mind to such creativity, ideas and critical rigor, strength of spirit, and diverse ways of life and thought that have pushed me to strive to be a kinder, more humble, and self-aware person. I will always love New York, but I go back often enough. I just really miss the people I love.



ART

## It's Not New, but It's Still NEWD: Bushwick's Very Own Art Fair



Allison Meier June 6, 2015



Sculpture by Brent Owens waiting with other work for install with Greenpoint Terminal Gallery at the NEWD Art Show in Bushwick (all photos by the author for Hyperallergic)

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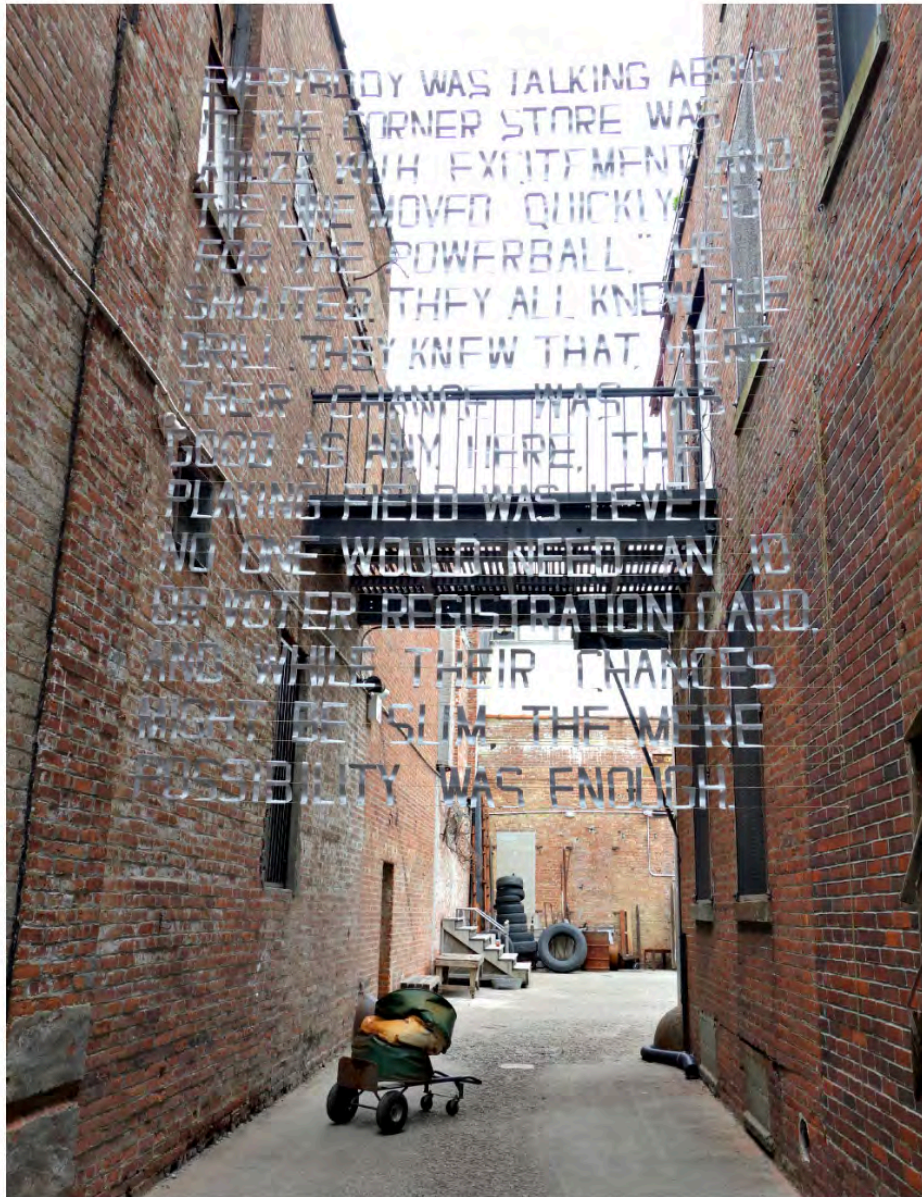
For the second year, an art fair is joining the [Bushwick Open Studios \(BOS\)](#) happenings. The [NEWD Art Show](#) returns with 11 exhibitors to the warehouse space of [The 1896](#). However, being part of the artist-focused events of this weekend means it's a fair very much concentrated on creators.



Entry to the NEWD Art Show at the 1896

While the exhibitors include a significant portion of mainstay Bushwick galleries and nonprofits, including Regina Rex, Nurture Art, and Sardine, it's also bringing in some smaller Brooklyn galleries that don't have as deep a local network, such as the very recently opened Department of Signs and Symbols in Vinegar Hill

and American Medium in Bed-Stuy. As Kibum Kim, who co-founded NEWD with Kate Bryan, told Hyperallergic, part of their goal is "to bring in a slightly different audience" and that it's "by design that we keep the fair really small."

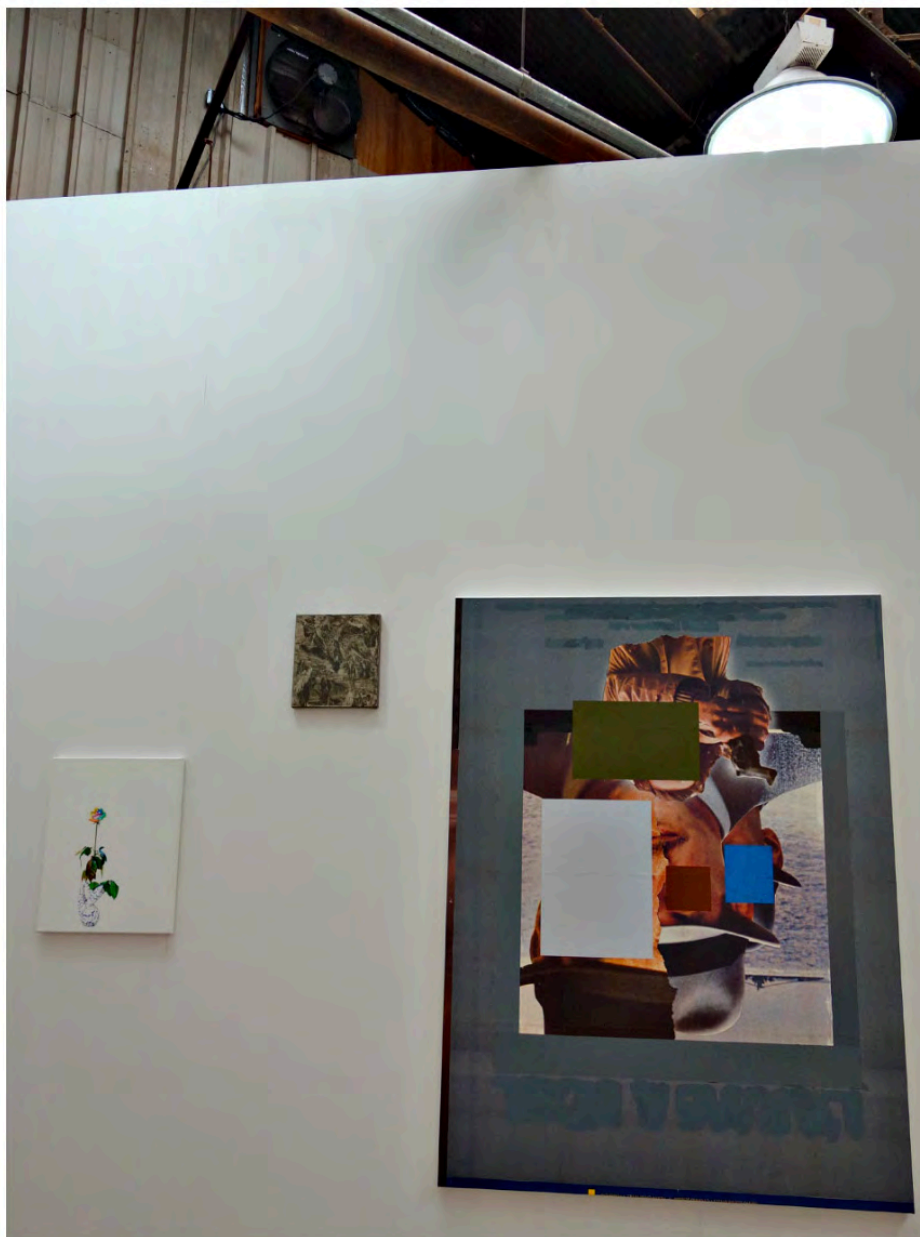


Installation by Corey Escoto for NEWD

The installation of all the art was still underway on Friday before the evening's opening, but already a towering text piece by Corey Escoto was hanging in the courtyard with a short narrative on the egalitarian action of buying bodega lottery tickets. Economics is a focus of NEWD, where resale rights for artists are negotiated for sales, and panel discussions are being held on topics like "Market Is the Medium" and "Beyond Resale Royalties — Pro-Artist Market Maneuvers."

Below are some early photographs from the fair as it sets up. There are photographs from 1970s and 80s New Age books restaged by Ian James and a diptych by David Alekhuogie with collaged Nike shoeboxes on one side and a cyanotype made from the assemblage on the other, both part of the NEWD curated area. Over at Regina Rex, Melissa

Brown incorporated the silvery material from lottery tickets into her paintings, something which she has another artist scratch off, and at the Department of Signs and Symbols, canvases singed by smoke by Rachel Garrard (the process is demonstrated in a nearby video) contrast to Filipe Cortez's latex pieces which he peels off of abandoned buildings after applying the material. Cortez has installed latex on the 1896 warehouse walls and it will be taken off later as a new work. After last year's inaugural iteration, NEWD is continuing to establish itself as part of the BOS weekend, and even with its white walls and gallery divisions like a familiar art fair, is adding some engaging artists and pushing questions of economics for artists into the dialogue.



From left to right: work by Claire Decet, Jean-Baptiste Bernadet, and Benoit Platéus, on view with Middlemarch



From left to right: work by Claire Decet, Benoit Platéus, and Samuel François, on view with Middlemarch



Bronze bananas by Jennifer Lauren Smith, awaiting install with NURTUREart



Pigment prints by Ian James, on view with NEWD





Art by David Alekhuogie, with UV-varnished Nike boxes on the left and a cyanotype of the boxes on the right, on view with NEWD



Photograph by David Alekhuogie of a staged window scene with a vintage photo, on view with NEWD



From left to right: sculpture by Carl D'Alvia, paintings by Melissa Brown, and a painting by Hannah Barrett, on view with Regina Rex



Art by Grace DeVito, Dawn Kasper, and Hannah Lees, on view with Law Office



A hanging sculpture by Harm van den Dorpel, on view with American Medium



At left: works created with smoke by Rachel Garrard; on the back wall: installation and art made from peeling from the walls of other buildings by Filipe Cortez, on view with Department of Signs & Symbols



Door chain by Magdalen Wong, on view with Fresh Window

[NEWD Art Show](#) continues through June 7 at the 1896 (592 Johnson Avenue, Bushwick, Brooklyn).

**TAGS**

American Medium art fairs  
Bushwick Open Studios 2015  
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Greenpoint Terminal Gallery  
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