

PLUS-ONE Gallery

LIQUID MARKS

Bent Van Looy, Bram Kinsbergen, Frederik Heyman, József Csató, Roy Mordechay, Tatjana Gerhard

22.06–01.09.2024

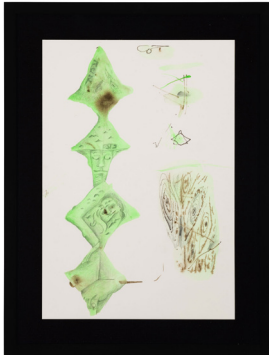
PLUS-ONE GALLERY (SOUTH)



As the summer sun peaks, water's refreshing presence brings balance, mirroring the harmony found in life.

In "Liquid Marks," we invite you to dive into a world where water and emotion intermingle, offering a refreshing perspective on the ever-changing nature of life. This exhibition brings together six artists, each marking the essence of life through their work—whether through watercolor, oil, digital media, or by using water as a metaphor for emotions, movement, and transformation.





Roy Mordechay
16 Moving Column (Amud Na), 2024
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
6 Tell B (Maase B), 2024
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



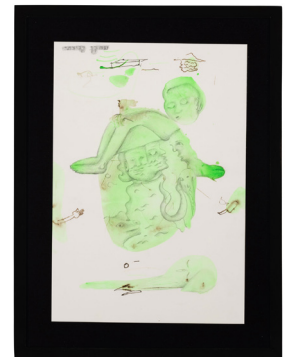
Roy Mordechay
13 Uncertainty - Man (Choser Vadaut - Ish), 2023
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
8 Greenhouse (Hamama), 2023
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
9 By Themselves (Levadan), 2024
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
12 Team Player (Sachkan Kvuyati), 2024
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
20 Defence Ourselves (Lehagen Al Azmenu), 2024
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
7 Paths (Netivim), 2024
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
4 Bathing (Rechatza), 2023
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
10 Active Rest (Menucha Peila),
2023
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
18 His Power (Kocho), 2023
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
1 Slip (Plita), 2023
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
14 B (B), 2023
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)



Roy Mordechay
15 Unable (Nivzar), 2023
Watercolor, ink and pencil on paper
29 x 20 cm (35 x 26 cm with frames)

Roy Mordechay (°1976) explores watercolour, ink, and pencil on paper, crafting entire worlds from his expressive marks on paper. His pieces feature landscapes with lone tents, moons with faces, and hybrid creatures from ancient narratives, evoking scenes from untold stories. Everything in his work appears in motion yet trapped in a crevice, fueled by real and unreal found objects, remnants of past works, and crystallized narrative layers. Resisting simple interpretation, Mordechay's art offers a spectrum of viewpoints, leaving viewers to draw their own conclusions.

Depending on how you look at Roy Mordechay's work, there is constantly something new to discover in his enigmatic worlds. His art plays with our perception, transforming like puzzle pieces at different angles. Sometimes it is the format itself that reveals a new, deceptive perspective: grained wood inlaid with canvas. So, how does human perception work? This question takes on new meaning, particularly in our modern social media age. New information is constantly rushing through our feeds; we consume hundreds of images in a single day. They are like driftwood in a stream of impressions, with only a few remaining in our minds. Mordechay captures them on pastel-coloured backgrounds after sketching them digitally, their colour gradients reminiscent of digital aesthetics.





Bent Van Looy
Swiss Woman, 2024
Watercolour on old paper,
77 x 56 cm (unframed)
85 x 65 cm (framed)



Bent Van Looy
Swiss woman II, 2024
Watercolour on old paper
77 x 56 cm (unframed)
85 x 65 cm (framed)



Bent Van Looy
Fire boys, 2024
Watercolour on old paper
77 x 56 cm (unframed)
85 x 65 cm (framed)

Bent Van Looy (°1976, Belgium) has been fighting it out with two muses for as long as he can remember. As a musician who went to art school (or is it a painter who deeply enjoyed touring), he has been trying to find a way to do both well. Sometimes that means not at all, if only to prevent half-arsed work. After a fifteen year hiatus, a studio was found and painting has yet again been very much on his mind. For a little over a year, Bent's been working hard on modestly sized figurative oil paintings of abandoned zoo enclosures, shiny happy clown's heads who may actually be cookie jars and more such apparently jolly scenes. Under the surface, however, something strangely uncomfortable lurks.

Known for his multifaceted talents as a musician and painter, Bent Van Looy (°1976) brings a harmonious blend of creativity to his watercolour works. Van Looy's thematic approach in his works often explores themes of introspection, nature, and the interplay of light and shadow. His paintings frequently depict scenes that evoke a sense of tranquility and contemplation, with a keen attention to capturing fleeting moments of beauty in everyday life.





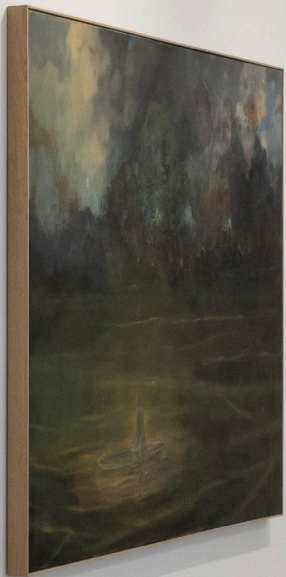
Bent Van Looy
The fallen hero, 2024
Watercolour on old paper
77 x 56 cm (unframed)
85 x 65 cm (framed)



Bent Van Looy
a musician, 2024
Watercolour on old paper
77 x 56 cm (unframed)
85 x 65 cm (framed)



Bent Van Looy
The big bed, 2024
Watercolour on old paper
77 x 56 cm (unframed)
85 x 65 cm (framed)





Bram Kinsbergen
Untitled, 2024
Acrylic on linen
25 x 40 cm

Bram Kinsbergen
She was just as she summarized
herself in her profile, 2024
Acrylic on panel, wooden frame
24,5 x 40 cm

Bram Kinsbergen
We know it was just for a
couple of hours , 2024
Acrylic on panel
23,5 x 40 cm



Bram Kinsbergen
Give it some time, 2023
Oil on linen
160 x 220 x 4,5 cm (unframed)
162 x 222 x 6 cm (framed)

The oil paintings of Bram Kinsbergen (°1984) are a celebration of nature's fleeting moments. His keen eye for detail and his ability to capture the essence of his subjects result in works that are both intimate and expansive. Kinsbergen's paintings invite viewers to pause and appreciate the subtleties of the natural world, rendered in delicate washes and dark, but vibrant splashes of colour. His compositions capture the dynamic essence of water, portraying its ever-changing nature and the interplay of light and shadow upon its surface.

Bram Kinsbergen works intuitively, he paints what touches him and is driven by the desire for something original. Sometimes this leads to carefully constructed compositions, with views and a subtle play between the front, middle, and back plan in which imagination and experience intertwine. But he also paints portraits of the people dear to him, at a moment of the day that is dear to him. In *Light at the end*, we see examples of both. What unites these works, besides a smooth mastery of the medium of painting, is the careful attention to the power of an image.



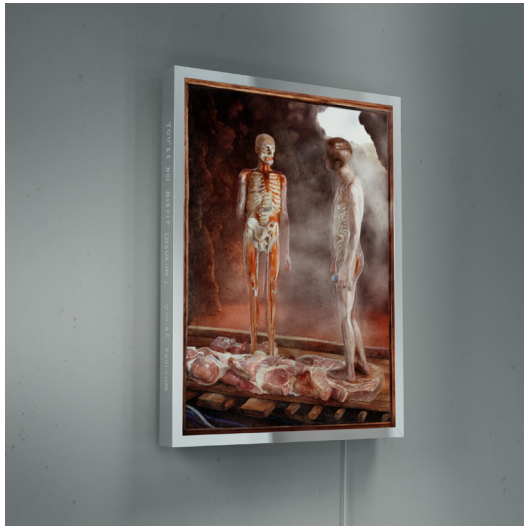


Bram Kinsbergen
Memories of her faded, 2024
Oil and oilsticks on linen
120 x 120 cm (unframed)
123,5 x 122 cm (framed)

Frederik Heyman's (°1984) latest project is his most personal yet, drawing from themes rooted in his own life. Originally titled 'digital tapestries,' he now refers to them as digital paintings crafted on his iPad. They reflect his artistic origins as an illustrator and painter, predating his venture into photography. Returning to the tactile joy of watercolors on paper, he found the iPad ideal for its speed and layering capabilities. The artworks are printed on textured art paper and enhanced with backlighting to create a 3D effect resembling woven pixels. Titled 'Lucent Echoes,' the term 'lucent' highlights their luminous quality, while 'echoes' refers to their connection with earlier, unfinished themes.

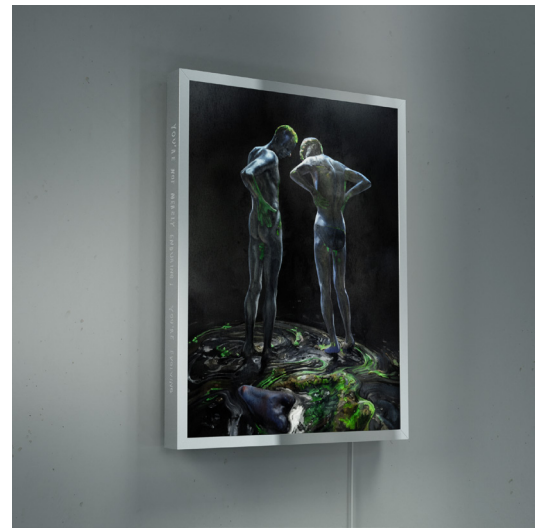
Frederik Heyman's work is a balancing act incorporating multiple media. Heyman's various background is clearly visible in the working process. The outcome, mainly created in a digitally altered environment, results in digital installations and video. In each image every element and action are carefully designed and defined in advance. In his work, Frederik Heyman uses photogrammetry to stage digital worlds out of relics of the past. Because one needs time to experience three dimensions, a 3D-scan is a bearer of duration. This duration gives Heyman's work a narrative element which is often amplified by (mechanically induced) movement and timed text. For Heyman, the 3D-scan is not only a means to conserve the past, but also a means to recycle the present and an attempt shape the future. Heyman explores the desire to overcome humanity. Technology and the human body are the protagonists. His imagery, whether based on fact or fiction, ask us how we want to remember.





Frederik Heyman
LUCENT ECHO 22.10.2015, 2024
Epson Photo rag print (305 gr.) mounted on plexiglass, light box (LED), frame made from anodized aluminium, with manual engravings, dimmer and white cable (3m)
62 x 47 cm

Edition of 3



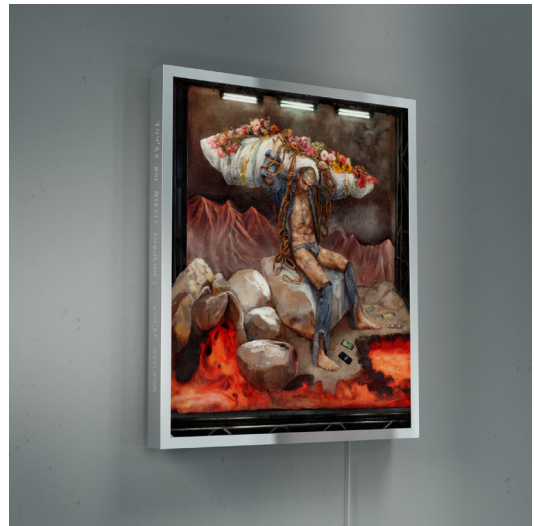
Frederik Heyman
LUCENT ECHO 21.07.2017, 2024
Epson Photo rag print (305 gr.) mounted on plexiglass, light box (LED), frame made from anodized aluminium, with manual engravings, dimmer and white cable (3m)
62 x 46 cm

Edition of 3



Frederik Heyman
LUCENT ECHO 21.10.2015, 2024
Epson Photo rag print (305 gr.) mounted on plexiglass, light box (LED), frame made from anodized aluminium, with manual engravings, dimmer and white cable (3m)
42 x 35 cm

Edition of 3



Frederik Heyman
LUCENT ECHO 22.02.2019, 2024
Epson Photo rag print (305 gr.) mounted on plexiglass, light box (LED), frame made from anodized aluminium, with manual engravings, dimmer and white cable (3m)
62 x 52 cm

Edition of 3





Frederik Heyman
LUCENT ECHO 21.02.2015, 2024
Epson Photo rag print (305 gr.) mounted on plexiglass, light box (LED), frame made from anodized aluminium, with manual engravings, dimmer and white cable (3m)
42 x 32 cm

Edition of 3



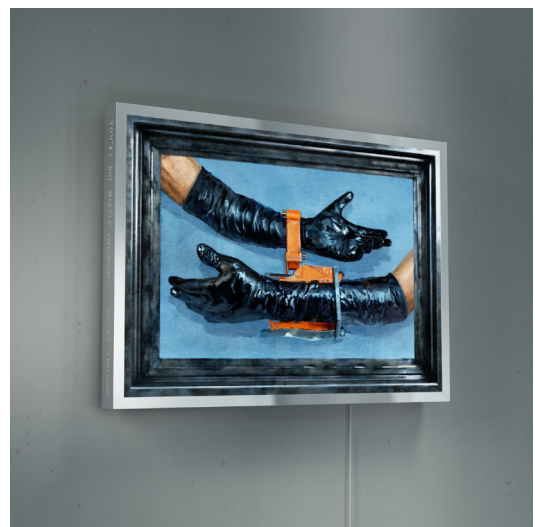
Frederik Heyman
LUCENT ECHO 25.05.2021, 2024
Epson Photo rag print (305 gr.) mounted on plexiglass, light box (LED), frame made from anodized aluminium, with manual engravings, dimmer and white cable (3m)
32 x 42 cm

Edition of 3



Frederik Heyman
LUCENT ECHO 28.07.2022, 2024
Epson Photo rag print (305 gr.) mounted on plexiglass, light box (LED), frame made from anodized aluminium, with manual engravings, dimmer and white cable (3m)
57 x 72 cm

Edition of 3



Frederik Heyman
LUCENT ECHO 14.03.2016, 2024
Epson Photo rag print (305 gr.) mounted on plexiglass, light box (LED), frame made from anodized aluminium, with manual engravings, dimmer and white cable (3m)
44 x 62 cm

Edition of 3





József Csató's (°1980) watercolour paintings are a vivid expression of his abstract artistic language. Utilizing bold colours and dynamic forms, Csató's works are a visual symphony that challenges and delights the viewer's perception. His mastery of the medium allows him to create depth and movement, making each piece a captivating experience that resonates with emotional intensity. His compositions may range from explorations of geometric shapes and patterns to more fluid and organic forms, creating a dialogue between structure and spontaneity on his paintings.

Csató's oeuvre evokes an immediate feeling of reliance. It is like coming home to well-known genres such as landscape, portrait, still life, narrative, and abstraction. Hints of recognition play with imagination. With a colour palette that makes sombre and lively clash until they embrace each other, the artist creates his free haven where wonder, confusion and chaos receive an honourable mention. The scenes and still lifes are brimming with life and noise as they move into tense compositions, with an exceptional eye for balance and the power of silence.

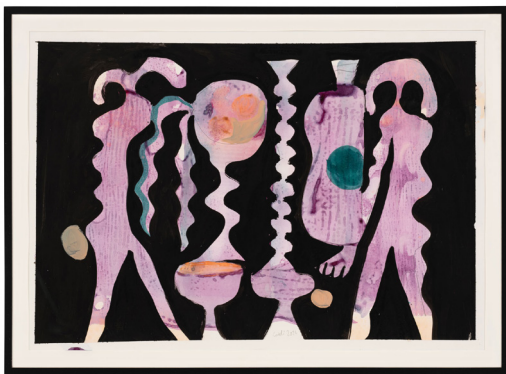




József Csató
Untitled I, 2024
Aquarel on paper
42 x 59 cm (unframed)
48 x 65,5 cm (framed)



József Csató
Untitled II, 2024
Aquarel on paper
42 x 59 cm (unframed)
48 x 65,5 cm (framed)



József Csató
Untitled III, 2024
Aquarel on paper
42 x 59 cm (unframed)
48 x 65,5 cm (framed)



József Csató
Untitled IV, 2024
Aquarel on paper
42 x 59 cm (unframed)
48 x 65,5 cm (framed)



Born and raised in Switzerland and with a partly Croatian background, she started her artist life there after studying at the art academy in Zurich. With (participation in) exhibitions in Switzerland, Germany, Belgium, Italy and France, her work is gradually making its way into the international landscape of painting. Even in her early paintings Tatjana Gerhard's work exists by the grace of the rawness of human existence. With a ruthless gaze, her work dissects man and his existence in all its facets. In a visual language that is related to that of, for example, Maria Lassnig, Francis Bacon, Lee Krasner, Philip Guston or Louise Bonnet, Gerhard takes up a position in the art of painting with great accuracy.

A recurring theme in the works of Tatjana Gerhard (°1974) is the exploration of the human condition. Her approach to watercolours is characterized by her exploration of the human form and psyche and often depict figures in states of transformation or contemplation, rendered in ethereal washes that convey a sense of vulnerability and strength.



Tatjana Gerhard
Summer day, 2024
Watercolour on paper
77 x 104,5 cm (unframed)
85,3 x 112,6 cm (framed)



Top image:

**Tatjana Gerhard
Shadow, 2024
Watercolour on paper
77 x 82,5 cm (unframed)
85,3 x 91,1 cm (framed)**



Bottom image:

**Tatjana Gerhard
Image, 2024
Watercolour on paper
77 x 82,5 cm (unframed)
85,3 x 91,1 cm (framed)**





Tatjana Gerhard
Snow White, 2024
Watercolour, clay paint and oil stick on paper
71,5 x 80 cm (unframed)
85,3 x 91,1 cm (framed)



Tatjana Gerhard
The two 2, 2024
Watercolour on paper
57,5 x 49 cm (unframed)
64 x 55,7 cm (framed)

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