

Press release

Tina Gillen
HEAT

On show from 13th October 2022 to 7th January 2023

Nosbaum Reding | Bruxelles



Tina Gillen, *HEAT* (detail), 2022, acrylic on canvas, 150 x 210 cm. Photo : © Tina Gillen

Nosbaum Reding | Bruxelles : Rue de la Concorde 60A, 1050 Brussels
T (+32) 02 411 11 85 | nyssen@nosbaumreding.com | www.nosbaumreding.com
From Wednesday to Saturday, 11 am to 6 pm

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Luxembourg | Bruxelles

Press release

For more than over twenty-five years, Tina Gillen (b. 1972, Luxembourg) has been pursuing producing a body of pictorial work, driven by an ever-renewed search continually renewed research for on the relationship that we - as humans beings - have with the world around us, whether in it is constructed or and natural forms. Her paintings are distinguished by the way they nourish nurture a certain ambiguity, between abstraction and figuration, construction and improvisation, the surface of the canvas and the translation of a space. Tina Gillen has been living in Belgium for a long time (she lives and works in Brussels and teaches painting at the Royal Academy of Fine Arts Antwerp), and is currently represented representing Luxembourg at the Venice Biennale Arte 2022 in Venice, of Art 2022 with her project Faraway So Close.

Bringing together a set of new paintings on canvas and paper, the exhibition she has conceived for the Nosbaum Reding gGallery extends the themes developed in her Venetian installation. How to apprehend the landscape today, at the time of the anthropocene? How can we represent phenomena that are largely beyond elude human control? The theme of heat, which has been at the centre of the world's news in the recent last months, is the vector support of these questions and becomes the basis of a pictorial research.

Biography

Tina Gillen (born 1972 in Luxembourg, lives in Brussels) studied at the Hochschule für Angewandte Kunst in Vienna and the Higher Institute for Fine Arts (HISK) in Antwerp. Her work has been the subject of numerous solo exhibitions (BOZAR Brussels, Mudam Luxembourg, M-Museum Leuven, Städtische Galerie Remscheid...) and group exhibitions (Royal Academy of Fine Arts Antwerp, Museum St. Wendel, Saarländische Galerie Berlin, Künstlerhaus Bethanien Berlin, Plateform Garanti Istanbul, Wiels Brussels...) Tina Gillen represents Luxembourg at the 59th edition of the Venice Biennale, in the pavilion at the Arsenale in 2022.

Tina Gillen

Heat

In a career spanning more than twenty-five years, Tina Gillen has developed a body of work in which she examines the relationships we human beings entertain with the built and natural environment. Her works often draw on photographs that she finds or takes herself in daily contexts. These photographic motifs are modified, simplified, 'translated' into painting and combined with other elements into compositions that sustain a sense of ambiguity, oscillating between abstraction and figuration, construction and improvisation, the surface of the canvas and the translation of space. Her paintings often convey an atmosphere of impenetrability that veils their familiar motifs in mystery and strangeness.

The artist's exhibition at Nosbaum Reding Gallery consists of a series of new paintings in which she continues her long-standing exploration of themes that have also informed the exhibition *Faraway So Close*, currently on view in the Luxembourg Pavilion at the 59th Venice Biennale. How can one approach the landscape today, in the time of the Anthropocene? How to visualise phenomena that are largely beyond our control, such as extreme weather events or rising sea levels? To explore these questions, Gillen uses the concept of 'heat' as the main thematic thread of her pictorial experiments.

The exhibition unfolds from a series of large-scale variations on the same motif. Each of these paintings depicts an abstract, atmospheric landscape, constructed from a gradation of colours that are seen through a geometric structure whose shape evokes a window, not least because it suggests a perspective view. They are permeated by a characteristic tension between two key aspects of the artist's pictorial vocabulary: an 'architectural' or 'graphic' aspect, consisting of rigorous, meticulously composed forms, and a more 'lyrical' aspect that accommodates gestural marks and chance occurrences during the act of painting itself. As the artist often points out, her paintings to a certain extent generate themselves.

Gillen's landscapes fully exploit the suggestive power of colour, the emotional effect and physical sensation they can provoke in viewers. Two of the paintings on display feature 'cold' colours – greens and blues, mixed with blacks. Another painting, on the contrary, uses 'warm' colours – orange and red – which seem to physically convey the notion of heat around which the exhibition revolves. The resulting atmosphere is reminiscent of a dust- or smoke-filled sky during a wildfire, an extreme weather event or heavy pollution, the air clogged with thick layers of particles. Among the many sources of inspiration for this series, which can also be viewed in the long pictorial tradition of landscapes seen through a window, were images from surveillance cameras on fire lookout towers. The exhibition-goers find themselves at the centre of a space of observation, immersed in a landscape that stretches to all sides – an impression further emphasised by the arrangement of the paintings in the gallery space.

Of a more spontaneous nature, the artist's smaller works on paper or canvas can be likened to sketches that endeavour to capture temporary, transitory states. They offer further variations around the themes of landscape and hut, or interior and exterior, establishing a complex interplay of relations, points of view and transitions between these two worlds. Several of them, depicting architectures suspended in an evanescent environment, seem to dwell on the atmosphere that connects them. 'The hut floats and levitates like a cloud carried by the wind, like an airborne balloon, like a bird soaring in place (...); but also, like a ghost, a soul or a breath that subtly lifts the respiration of the world', writes Marielle Macé about the artist's installation in Venice, which takes a similar motif as its starting point.

As she was working on these paintings, Gillen's mind often returned to *Hōjōki*, or *An Account of My Hut*, a short essay by the thirteenth-century poet and Buddhist monk Kamo no Chōmei. Written more than eight centuries ago, this foundational text of Japanese literature resonates strangely with our present. In it, Chōmei describes the disasters that struck Japan during this time – fires, whirlwinds, floods, earthquakes, droughts – and his life as an eremite in a 'ten foot square hut', withdrawn not so much from the world – for he is fully immersed in it – as from society. In the opening lines, he writes: 'The flow of the river never ceases / And the water never stays the same / Bubbles float on the surface of pools, / Bursting, re-forming, never lingering. / They're like the people in this world and their dwellings.' Gillen's works offer a similar meditation on the deep relationships that connect us to the places in which we live and on the common destiny we share with them.

Christophe Gallois

Information about Nosbaum Reding

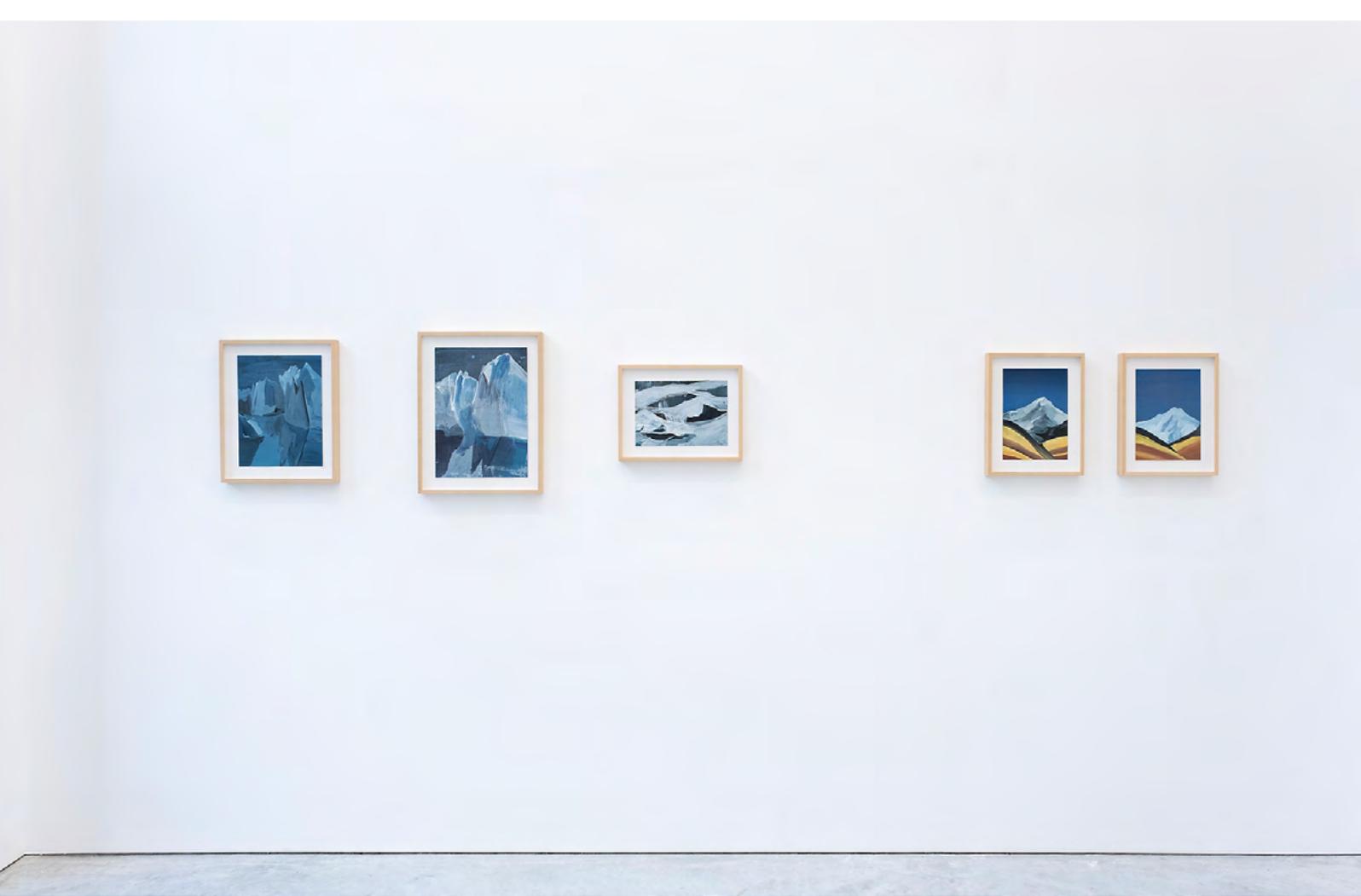
Véronique Nosbaum and Alex Reding founded their contemporary art gallery in Luxembourg in 2001. Initially named Alimentation générale, to evoke its antecedence as a grocery shop in the station district, it was one of the most popular places for the young Luxembourg scene. Its concept oscillating between project room and art gallery quickly brought together the strongest artists of the current contemporary market. Their very first exhibition was no less than a solo show by Tina Gillen.

In 2006, the gallery moved to the place du marché aux poissons and took its definitive name and form: the Nosbaum Reding Gallery. At this point the gallery develops and establishes itself on the international market: Liste Basel, FIAC, Art Brussels, Art Cologne, Art Geneva, Arco ... Alex Reding and Véronique Nosbaum continue to support the artists tirelessly in their international programme and in the process forge the image of a dynamic Luxembourg art scene.

In 2014, a second space called Projects was opened. Its aim is to support young Luxembourg and border artists by offering them a space alongside established artists from the programme such as Barthélémy Toguo, Peter Zimmermann, Su-Mei Tse, Stephan Balkenhol, Aline Bouvy, Damien Deroubaix, Tina Gillen and Manuel Ocampo.

Buoyed by its international success and the confidence of its artists and collectors in September 2021 Nosbaum Reding opened a second branch in Brussels at 60, rue de la Concorde in the trendy Ixelles area. Only a few steps away the Baronian, LMNO, Stems galleries and the Charles Riva collection the programme is designed to reflect the values of its parent gallery. Nosbaum Reding's priorities have always been and remain the simultaneous support of young talent alongside the stars it has made and the stars it has attracted in its twenty year long journey through the contemporary art world.





Practical information about the exhibition

Opening: Thursday 13th October 2022 at 6 pm, in the presence of the artist.

Brunch: Saturday 15th October at 11 am in the presence of the artist.

Exhibition date: From 13th October 2022 to 7th January 2023.

Book signature: Thursday 1st December 2022 starting at 6 pm

Location: Nosbaum Reding gallery (Brussels), rue de la Concorde n°60A, 1050 Ixelles (Brussels).

Opening hours : Wednesday to Saturday, from 11 am to 6 pm.

Contact person: Alexandre Ismail (CM) :

communication@nosbaumreding.com ; (+33) 674 91 95 48

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