

Nosbaum Reding | Bruxelles

KÖRPER

Based on a title by Bernd Lohaus

GEBORGEN IN DIR

GESCHWIEGEN

Bernd Lohaus &
Luca Dal Vignale, Tina Gillen, Priscilla Gils,
Karsten Krogh-Hansen, Jacqueline Mesmaeker,
Gijs Milius, Ute Müller, Nele Tas, Charlotte Vandenbroucke

Co-curated by Raya Lindberg

04.09 - 11.10.2025

As part of RendezVous Brussels Art Week

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The Nosbaum Reding gallery pays tribute to sculptor Bernd Lohaus through a group exhibition that seeks to offer a renewed perspective on his work.

In counterpoint to his sculptures made from azobé wood salvaged along the banks of the Scheldt, the exhibition brings together Jacqueline Mesmaeker—architect of the structure of the line—and a group of contemporary artists: Luca Dal Vignale, Tina Gillen, Priscilla Gils, Karsten Krogh-Hansen, Gijs Milius, Ute Müller, Nele Tas, and Charlotte Vandenbroucke. Some of these artists are, moreover, graduates of the Royal Academy of Fine Arts in Antwerp. Together, they explore the foundational concepts in Lohaus's practice: heightened spatial perception, tension and balance in composition, and a careful attention to the object's presence—with the aim of staging an encounter between two protagonists: the viewer and the object.

A singular figure in sculpture, Bernd Lohaus consistently anchored his work in questions of language and the presence of the body, set against a backdrop of sculpture reduced to its mass—blocks whose volumes are articulated with the floor, the wall, the openings and closures of space. The exhibition, which presents both sculptures and paintings, revisits the paradox common to both mediums: the tendency to operate through processes of addition and subtraction in their relationship to material. In what way do Lohaus's sculptures carry within them a dialogue between forms and a reflection on their history? And how do these assemblages of beams in display mode convey a generational legacy—one that persists in the becoming-sculpture of painting and in an ongoing reflection on the frame?

These are the propositions the Nosbaum Reding gallery puts forward today through the works of Bernd Lohaus.

Practical information:

Nosbaum Reding Bruxelles
Rue de la Concorde 60
1050 Bruxelles, Belgique

Opening reception on Thursday, 4 September 2025 at 6 p.m.

Exhibition from 4 September to 11 October 2025

Open Wednesday to Saturday from 11 a.m. to 6 p.m.



Bernd Lohaus, the Body of Language

Calling Lohaus a sculptor is somewhat reductive, especially if we take into account his drawings and poetic actions. He leans more toward the cunning of silence than toward the authority of speech. His words are made of wood, embedded into their surface. Like sleeping bodies stirred by language, his materials speak of forest, earth, and living matter. Attuned to the resonances of wood, Lohaus alters it very little—just enough to preserve its breath. Though collapsed on the floor, his beams are far from lifeless or still. Within these reordered blocks lie hidden, in a kind of quiet majesty, entire lives and stories—what remains are their basic structures and splinters of language.

When Jacqueline Mesmaeker was invited to exhibit with Lohaus at SMAK in Ghent in 1979, by Jan Hoet, she brought to inanimate things the same quiet attentiveness. Her piece *Couloirs*, a frottage in colored pencil of the tiles in her apartment, becomes a form of everyday writing—a meticulous sculptural drawing connecting wall to floor. At the Kunstmuseum in Düsseldorf in 1981, Lohaus presented a scenography that echoed this same precarious balance between levity and gravity: a dozen beams arranged along a wall bore chalk-written phrases, freely composed, like graffiti on a fence. Lohaus had a way of granting absolute presence to discarded materials. But how do you set a beam lying on the floor into motion? And yet it moves, Galileo is said to have murmured about the Earth's motion around the sun. Lohaus's sculptures, though still, are far from closed—they open outwards. The viewer becomes their external condition, circling them, orbiting like satellites. Lohaus, as we know, cared less for the eye that merely sees than for the full presence of the body.

Only the mute speaks clearly: this paradox, from Lohaus himself, signals his shared impulse with Broodthaers to quieten language. But where Broodthaers tends toward the compression of meaning into signs, Lohaus remains faithful to the expressive force of words. In 1969, the Wide White Space gallery—which he co-founded with Anny De Decker in Antwerp—exhibited Mallarmé's poem

Un Coup de Dés. Broodthaers retained only its visual structure, recreating it on twelve aluminum plates, stripped of text. Lohaus, by contrast, never stopped revisiting this graphic terrain, where the layout of a text paces—or even sculpts—the writing. Samuel Beckett, whom Lohaus deeply admired, turned the stage direction—meant to describe what should be shown—into a gesture within emptiness, a core part of theatrical presence. When Lohaus carves his German phrasing into wood, he's not only suggesting action, but also stripping consciousness of its claim to truth—pushing it to the edge of the absurd. His beams are more prophetic than they first appear: if meaning emerges, it may be because a body is being born.

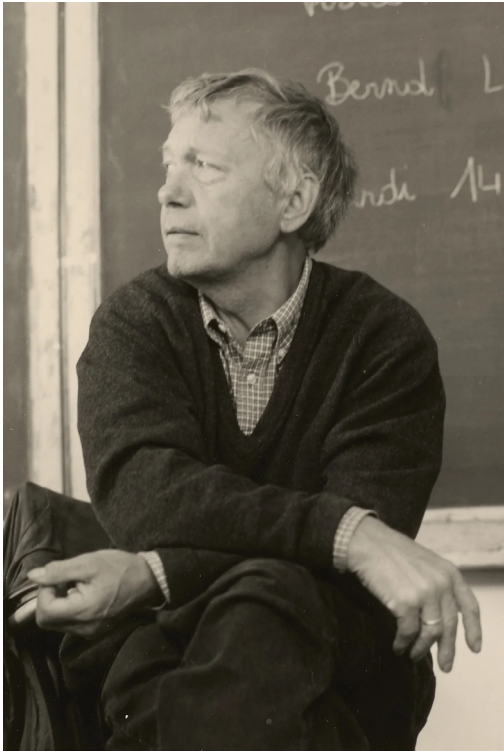
For this exhibition, a merely dialectical engagement with contemporary painting would not suffice, given the importance of this elder figure. To understand Lohaus's contemporaneity, it was necessary to work with alternative possibilities—to deform, inform, reform—because with the same lines, one does not necessarily construct the same planes, nor create the same colors. Yet each iteration poses a similar relation to the body—not merely through contact or boundary but through a compositional position from which something may emerge, whether an iridescent chaos or a force in a vertical or horizontal direction. Open or closed, the works gathered around Lohaus's sculptural beams do not merely add to their display—they surround them. Their success lies in revealing, through a disciplined monochrome or a strong presence of volume, another dimension where thresholds may emerge. In this way, these painters and artists, each with their own particularities, join the assemblage of Lohaus's reclining or leaning bodies—from their own grounded and rooted bases.

Raya Lindberg

PREVIOUS PAGE
Bernd Lohaus, *KÖRPER / GEBORGEN IN DIR / GESCHWIEGEN*, 1987
wood, 35 x 363 x 50 cm

Bernd Lohaus

(Düsseldorf, Germany, 1940 – Antwerp, Belgium, 2010)



Portrait of Bernd Lohaus by Thomas Chable.

Initially trained in classical sculpture, Bernd Lohaus became a student of Joseph Beuys at the Düsseldorf Academy of Arts.

In 1964, following his encounter with art historian Anny De Decker—who would become his partner—he left Germany and settled in Antwerp. There, he developed the principle of action-sculpture and took part in happenings alongside Wout Vercammen, Panamarenko, and Hugo Heyrman. Together with Anny De Decker, he opened the Wide White Space gallery in Antwerp in 1965, which soon became a space for the international avant-garde.

The gallery notably presented the work of James Lee Byars, Marcel Broodthaers, Joseph Beuys, Carl Andre, and Bruce Nauman. While continuing his activity as a gallerist, Bernd Lohaus pursued his personal artistic practice, producing during this period his first beam assemblages, made from reclaimed construction materials found along the banks of the Scheldt.

Lohaus worked primarily with raw materials—wood, stone, and paper—which he did not hesitate to use as sculptural matter. In 1969, he took part in Harald Szeemann's iconic exhibition *When Attitudes Become Form* at the Kunsthalle Bern. Although the gallery closed in 1976, Lohaus continued to cultivate collaborations throughout his life and created tombstones and burial pieces for friends and relatives.

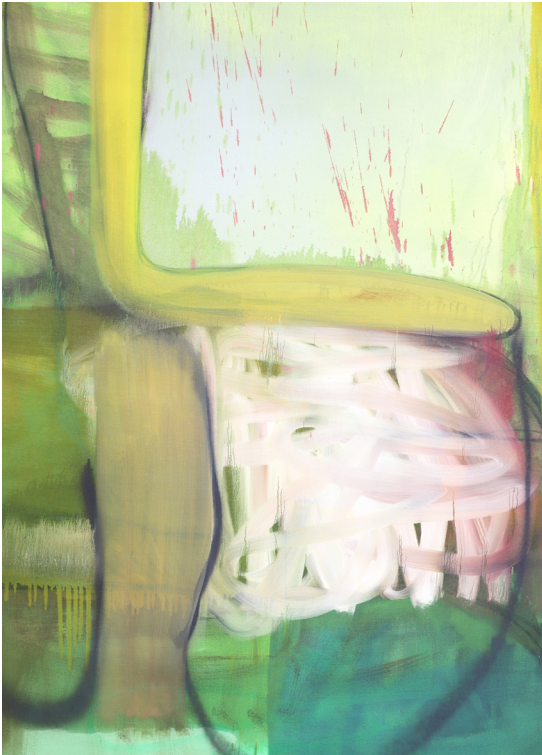
The formal simplicity of his sculptures nonetheless distinguishes them from American minimalism through a particular attention to literary references and cultural heritage. The artist would chisel or draw in chalk isolated words or fragments of text onto wood, attentive to the semantics and rhythm of language.

His drawings also reflect a practice rooted as much in the poetic as in the visual. Yet he distances himself from conceptual tendencies through his deep engagement with the history embedded in materials.

The work of Bernd Lohaus has been the subject of several retrospectives, including at MUHKA (Museum of Contemporary Art) in Antwerp (2015) and at FRAC Nord-Pas-de-Calais (2014). His work was also featured in the Pinault Collection's exhibition *Accrochage* in 2016 at Punta della Dogana in Venice. More recently, Bernd Lohaus was exhibited at Établissements d'en face in Brussels (2025).

Visuals available for the press

High-definition visuals available on request: aj.nosbaumreding@gmail.com



Luca Dal Vignale, *Absolute pitch*, 2025
Oil on canvas, 200 x 140 cm
Courtesy of Nosbaum Reding



Tina Gillen, *Family Tree*, 2010
Acrylic on canvas, 56 x 40,5 cm
Courtesy of Nosbaum Reding

Luca Dal Vignale

(1992, Italy) lives and works in Antwerp.

He studied in Carrara where he received a BA in painting in 2017, and MA degree in painting and in-situ at the academies of Brussels and Antwerp. Luca Dal Vignale's painting leads to abstract expression as the result of an ongoing dialogue with matter itself. His work speaks in bold colours, vast scale and muddy textures, unfiltered unconsciousness that pulses with energy. Guided by an intuitive voice his compositions try to mirror the nature of recollection, showing how memories shift and distort over time. He has participated at group and solo expos between Antwerp and Brussels, at Extracity(2022), ZeitGallery(2023) and 12Gallery(2025).

Tina Gillen

(1972, Luxembourg) lives and works in Brussels.

Her paintings explore the tension between abstraction and figuration, often focusing on the relationship between inner and outer spaces. Drawing on imagery from everyday life, media and memory, she reflects on how personal and collective experiences intersect. She represented Luxembourg at the 59th Venice Biennale (2022) and has had solo exhibitions at BOZAR (Brussels), Mudam Luxembourg, and M-Museum (Leuven). Recent shows include *Flying Mercury* (Konschthal Esch, 2023) and *Nailing Colours to the Mast* (Nosbaum Reding, 2024).



Priscilla Gils, *It's about goddesses*, 2025
Oil paint and charcoal on canvas, 120 x 180 cm
Courtesy of Nosbaum Reding

Priscilla Gils

(1979, Belgium) lives and works in Antwerp.

She studied at the Royal Academy of Fine Arts in Antwerp, where she obtained her Master's degree in Painting in 2019. Prior to that, Priscilla Gils worked as a self-taught photographer. Thanks to her participation in the artistic program *Canvascollectie* in 2012, some of her photographic works were exhibited that same year at Bozar in Brussels. Separation and fragmentation; distance and proximity—these are key concepts in her practice. Painting is her primary medium, offering a space for what appears and is felt. Since 2021, she has focused mainly on painting and installation. In 2024, her work was featured in several group exhibitions. Her paintings were also shown at Bernaerts Auction House in Antwerp and at the Nosbaum Reding gallery in Luxembourg.



Karsten Krogh-Hansen, *The Smirk*, 2025
Oil on linen, 170 x 160 cm
Courtesy of Nosbaum Reding

Karsten Krogh-Hansen

(1997, Norway) lives and works in Antwerp.

He is a visual artist working primarily in painting. He holds an MFA in Visual Arts from the Royal Academy of Fine Arts, Antwerp.

Karsten Krogh-Hansen's practice explores the evolving role of imagery in contemporary culture, shaped by digital technology, popular culture, and nostalgia. He transforms often iconographic and widely recognizable elements into something more intimate and psychologically charged. Actively archiving digital imagery, he collects fragments from the vast flow of media—an ongoing process that has become central to his approach to painting.

His work has been exhibited in Oslo, Antwerp, Paris, and Los Angeles.



Jacqueline Mesmaeker, *Couloir*, 2023
Mixed media on paper, coloured pencil, 260 x 150 cm
Courtesy of Nadia Vilenne

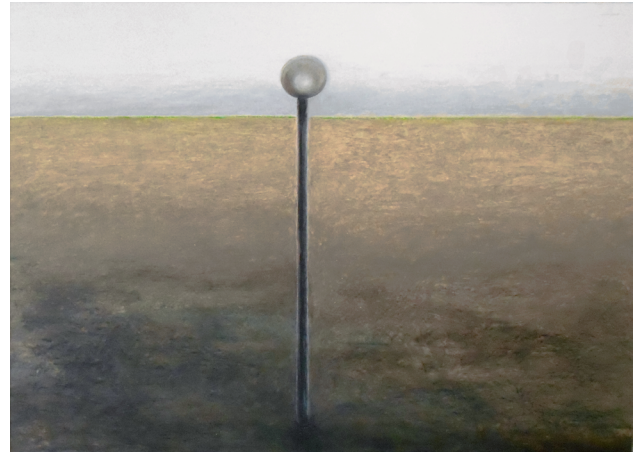
Jacqueline Mesmaeker

(1929–2023, Brussels, Belgium)

A fashion designer from 1962 to 1972, Jacqueline Mesmaeker graduated in 1967 from the Academy of Fine Arts in Brussels, where she studied in the studio of Georges De Vlaminck, as well as from the École Nationale Supérieure des Arts Visuels de La Cambre. She later taught at several art schools, notably La Cambre and the École de Recherche Graphique (ERG) in Brussels, until 1994.

Jacqueline Mesmaeker has developed a discreet and singular body of work that spans installations, drawings, films, sculptures, photographs, and artist's books. While grounded in analytical intent and experimental protocols related to vision and representation, her practice remains rooted in a literary and poetic universe.

Recognition for her work came later in life, marked by a series of major exhibitions—first at the Fondation d'entreprise Hermès in Brussels (2019), followed by Museum Cultuur Strombeek/Gent (2020), and BOZAR (2020). Her works are held in the collections of most major Belgian museums (MACS Grand-Hornu, BPS22, M HKA, MuZee, S.M.A.K., Royal Museums of Fine Arts), as well as in international institutions such as the Museo Reina Sofía in Madrid and the FRAC Hauts-de-France.



Gijs Milius, *Post*, 2025
Oil stick and oil/wax pastels on paper, pressed, 104 x 140 cm
Courtesy of Nosbaum Reding

Gijs Milius

(1985, Netherlands), lives and works in Brussels.

Gijs Milius draws inspiration from moments that have not yet occurred—figures who already exist, but whom you forget to notice on your street, just outside the frame.

His work conveys a strong underlying sense of cinematic tension.

His drawings, paintings, sculptures, and installations have been shown in institutions and galleries such as the Museum of Contemporary Art in Antwerp (M HKA), Dortmunder Kunstverein, S.M.A.K. (Museum of Contemporary Art in Ghent), Etablissement d'en Face (Brussels), Gaudel de Stampa Gallery (Paris), Catherine Bastide (Marseille), and Mieke van Schaijk Gallery (Netherlands).



Ute Müller, *Untitled*, 2025
Egg Tempera on canvas, 130 x 150 cm
Courtesy of Nosbaum Reding

Ute Müller

(1978, Austria) lives and works in Vienna.

She studied at the University of Applied Arts in Vienna and at the Royal College of Art in London.

Ute Müller has presented solo exhibitions at institutions such as La Salle de Bains (Lyon), mumok (Vienna), Fondazione Brodbeck (Catania), Künstlerhaus (Graz), Galleria Collicigreggi (Catania), and Künstlerhaus Klagenfurt (Klagenfurt).

She has participated in numerous group exhibitions at venues including MAK (Vienna), Greta Meert (Brussels), Etablissement d'en Face (Brussels), Taxispalais (Innsbruck), Kunsthalle (Vienna), Galerie Max Hetzler (Berlin), Nomad Foundation (Rome), the Austrian Cultural Forum (New York), the Belvedere Museum (Vienna), Künstlerhaus (Vienna), and the Nam June Paik Art Center (Seoul).

She is a co-founder of the artist fanzine *Black Pages*, alongside Christoph Meier and Nick Oberthaler. She also collaborates with Christoph Meier, Robert Schwarz, and Lukas Stopczynski on a collective project exploring in situ variations of the *Loos Bar*.



Nele Tas, *Les fragiles, Opinel*, 2024
Oil paint and watercolor on canvas, 130 x 90 cm
Courtesy of Nosbaum Reding, © We Document Art

Nele Tas

(1978, Belgium) lives and works in Borgerhout.

She studied comparative cultural studies at Ghent University and painting at the Academy of Antwerp. Her trajectory evolved from rather detached observations of our society to attempts at an intimate self-portrait in connection with that society—painting as an act of restoration. She calls this undertaking “Self-portrait as paradise.” Parallel to this, Nele Tas also actively collaborates in the collective *What We Will*, and previously in *Temporary City*. She was a guest lecturer at the Academy of Antwerp and at the Kunsthochschule Muthesius (Kiel, Germany). Her work has been exhibited at the Marion de Cannière Gallery (Antwerp), Den5 (Tokyo), Lokaal 01 (Breda, NL), Temporary City (Berlin), The Image Generator (Sofia, BG), and the Beijing Biennale (CN).



Charlotte Vandenbroucke, *Black in two parts*, 2023
Rubber, wood, 100 x 152 cm
Courtesy of Nosbaum Reding

Charlotte Vandenbroucke

(1993, Belgium) lives and works in Ghent.

She holds a Master's degree in Fine Arts from Sint-Lucas School of Arts in Ghent. Her approach to abstract language is personal and unconventional, creating pictorial spaces imbued with a captivating emptiness—where shadow and light, lightness and the gravity of being, coexist in poetic tension.

Her work exudes a solemn warmth, made possible through subtle gradations and a structural handling of unusual materials. Charlotte Vandenbroucke's works are held in private collections in Belgium, Italy, Switzerland, France, as well as in the collection of the Voorlinden Museum (Netherlands).

Raya Lindberg



Raya Lindberg is an art critic, member and administrator of ABCA/BVKG (Aica Belgium). Independent curator and research professor at the LARSH Research Laboratory - DeScripto Department in Valenciennes, France.

She founded the international research and exhibition platform espace p()tentiel. With a PhD in art philosophy (Sorbonne, Paris), she writes regularly on the relationship between fine arts and performing arts for the art press in France and Belgium (l'Art Même). She teaches aesthetics, literature, and digital humanities at art schools in Belgium (ERG, École de Recherche Graphique) and universities in France (Université Catholique de Lille, UPHF de Valenciennes). She is regularly invited to speak as an image theorist. Sought after every year to serve on juries, she sits on the CAP (Commission des arts plastiques de la Fédération Wallonie-Bruxelles). She develops collaborations as a playwright for live performances (dance) and as an exhibition curator, working directly with artists on the writing of their proposals.

She has curated, among others: *N() tre Image N(autre) Image* in the exhibition space of *La lettre volée* in 2024; *I dont't remember much about her* with Brazilian artist Kika Nicolela at the Chapelle de Boondael, Brussels, 2023; *Fiction territoriale* at Pointculture, Brussels, 2020; *Do not interrupt your activity*, a transdisciplinary event at La Générale Paris-Est, Paris, 2019; *We play, We Stage, We 're Enacting* at FOCA (Factory of Contemporary Art) in Jeonju, South Korea, 2018. She has contributed to several artist monographs. Her latest book, *Fiction territoriale (art, jeu, scène, territoire)*, was published by Éditions de la Lettre Volée in 2024.

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