

MATHILDE HATZENBERGER GALLERY

IS PROUD TO PRESENT

RICHARD MEITNER / MARC VAN CAUWENBERGH

@

SALON ZÜRCHER



Richard Meitner
Stairs to heaven, 2016
Oil on linen



Marc Van Cauwenbergh
Are you talking to me, 2015
Glass

// MAY 2 > 8, 2016 //

OPENING: MONDAY, FEBRUARY 29 : 5-8 PM

HOURS: TUESDAY, MARCH 1ST > SATURDAY, MARCH 5TH : 12-8 PM

SUNDAY, MARCH 6TH : 12-5 PM

ZÜRCHER GALLERY

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Mathilde Hatzenberger
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Chaussée de Waterloo, 690 (La Bascule)
Entrée Rue de Praetere face au n°43 / 1180 BXL
+32 (0)478 84 89 81 / www.mathildehatzenberger.eu

Mathilde Hatzenberger is very proud to present new works from Richard Meitner and Marc Van Cauwenbergh at 13th edition of Salon Zürcher in New York City. Both artists are represented by the gallery since 2012.

About Mathilde Hatzenberger Gallery

French by birth and a former lawyer, Mathilde Hatzenberger fell in love with contemporary art by accident.

She established and launched her own gallery in Brussels, Belgium in 2011. She backed this with a strong experience of 5 years as a gallery assistant and a new cycle of studies in art history at the Sorbonne and the Ecole du Louvre in Paris, France.

Since then, the Mathilde Hatzenberger Gallery has dedicated itself to promoting living and emerging artists with ethics and passion.

About Richard MEITNER

Richard Meitner was born in 1949 Philadelphia, Pennsylvania, USA.

Richard Meitner has lectured and conducted workshops in the U.S.A., Great Britain, the Netherlands, Germany, France, Spain, Malta, Portugal, Sweden, Denmark, the Czech Republic, Italy and Japan.

He has been invited artist-in-residence in many countries and has worked as a designer for the glass industry in Italy, Germany Austria, Switzerland, the Netherlands, and Belgium. Additionally, Meitner has served on the Dutch National Commission for Endowments for the Arts, and the Dutch National Advisory Board for the Arts.

Together with Mieke Groot, he was responsible from 1981 to 2000 for the glass department of the Gerrit Rietveld Academy in Amsterdam. In 2006, he was appointed Professor of Art on the faculty for science and technology of the Universidade Nova de Lisboa (New University of Lisbon), Portugal. His works have been shown all over the world and are included in the permanent museum collections of more than 60 museums in 16 countries.

He lives and works in Amsterdam since 1974.

Richard Meitner's NON STATEMENT

For the last 20 years, when I've been asked to draft an artist's statement, I've done so with less relish each succeeding time. At first, I didn't know why this was, but on analysis, it became clear to me why this seemingly small 'service to the viewer' was something I was no longer particularly happy to undertake.

It is because at this point in my career it is my deep conviction that the words we most often use to describe art, more often get in the way of a deeper understanding and appreciation of it than serving those goals. Why is that?

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I am convinced that it is because the world of words is the world of clarity and precision, in fact that is exactly what our spoken and written languages were invented for. Using words we can succeed to very quickly narrow down the focus of our attention, eliminate confusion regarding alternative paths that our thoughts might take, rapidly and efficiently. The world of art by contrast is one where those many and various alternative paths our thoughts and feelings might take on making or viewing art, are called up during the experience, and then need to be actively preserved in our conscious and unconscious awareness, rather than excluded from it. In my view, that is the very lifeblood of art's power to move us. It is literally because of that that art can speak to us and move us in ways that words cannot.

In my work I am influenced, moved and motivated by many different ideas, experiences and feelings. What my work means to me is something I cannot put into words, both because that is never singular, and because those meanings reside very largely in the realm of the unconscious, i.e. that very large and important part of my existence where I can keep and know things without being aware that they are there, working, moving and changing me. What meaning my works might carry for a viewer is most certainly something, or many things, entirely different, as different as people are from each other.

Art, like English, French, and every other coherent system of words, is a language. But a language of words is characterized by the premise that each participant in that language understands almost exactly the same thing when it is spoken. This is very, very different with the language of art. That difference however, although this seems in contrast to current popular opinion, is in no way a problem that the artist, or curator or art historian or theorist can or should solve. My own conviction is that the unavoidable lack of certainty about meaning in art is THE critically essential basis for the richness and diversity both of what we can express as artists, and what we can understand and feel as viewers of art.

So in the end, I've now drafted this artist's statement, one wherein I hope it will be clear that I am simply trying to explain exactly why I don't want to try to explain anything about my work. The work should, if I've done my job well, by now be laden with meaning, not one but many of them. It should on its own have enough presence and power to captivate and move some viewers of it to thoughts and feelings of value to them. And the artist should really now remain silent.

Richard Meitner-Amsterdam- March 31st, 2016

About Marc VAN CAUWENBERGH

Marc Van Cauwenbergh was born in Ninove, Belgium. He has exhibited extensively throughout Europe and the United States. The most recent exhibits include his one man shows at Mathilde Hatzenberger Gallery in Brussels, Belgium(2015), Huize St-Bonaventura in Ghent, Belgium(2014), Simon Gallery in Morristown, NJ (2012) and at the Newhouse Center for Contemporary Art at Snug Harbor, Staten Island (2008).

He has published a limited edition of four prints in 2006 with Bruno Robbe Editions in Mons, Belgium and a bibliophile edition of four artists with Huize St-Bonaventura in Ghent, Belgium in 2014.

In 1987, he was the recipient of a Fulbright-Hays Grant for Graduate Studies in the USA. He received an MFA in Painting from Pratt Institute in Brooklyn, NY. Other awards include a Grant of the Flemish Community in Belgium. He lives and works in New York since 1994.

Marc Van Cauwenbergh's **STATEMENT**

How does the fragmentation of human identity and communication within the chaos of contemporary urban life affect us? This is one of the questions that inspires me to explore for answers through my paintings. The work strives to express emotions that spring from physical and psychological relationships. These personal issues extend to larger societal issues of urban alienation.

The canvas acts as a theatrical space where contemporary life with its ever changing combinations of people, places and things are suggested. The materials and application of the materials contributes to the concept of an intangible world.

Multiple, often complex layers of brushed oil color on linen, the use of transparent to opaque layering of the paint and the movement of shapes relates to different layers of peoples' search to comprehend their identity. Man's changing character influenced by time, experience, shifting relationships and surroundings is also addressed.

A human is unable to fully control or understand who and what exactly we are in a world that changes continuously and ever more rapidly. How are we emotionally impacted by these changes? What are our attempts to make sense of our world in light of them? These are the questions I ask through my paintings and like the questions, the work is continually evolving to help me try to make sense of the world.