

PRESS RELEASE

MATHILDE HATZENBERGER GALLERY, BRUSSELS @ SALON ZÜRCHER NYC
FEBRUARY 27 - MARCH 5

WORKS FROM
ROXANNE JACKSON, ROBIN KANG, YOSHIE SUGITO AND MARC VAN CAUWENBERGH



OPENING: MONDAY, FEBRUARY 27 : 6-8 PM

HOURS: TUESDAY, FEB 28 > SATURDAY, MARCH 4 : 12-8 PM

SUNDAY, MARCH 5 : 12-5 PM

CLOSING PARTY : SUNDAY, MARCH 5TH: 5-7 PM

ZÜRCHER GALLERY

33 BLEECKER STREET, NEW YORK, NY 10012

About Mathilde Hatzenberger Gallery

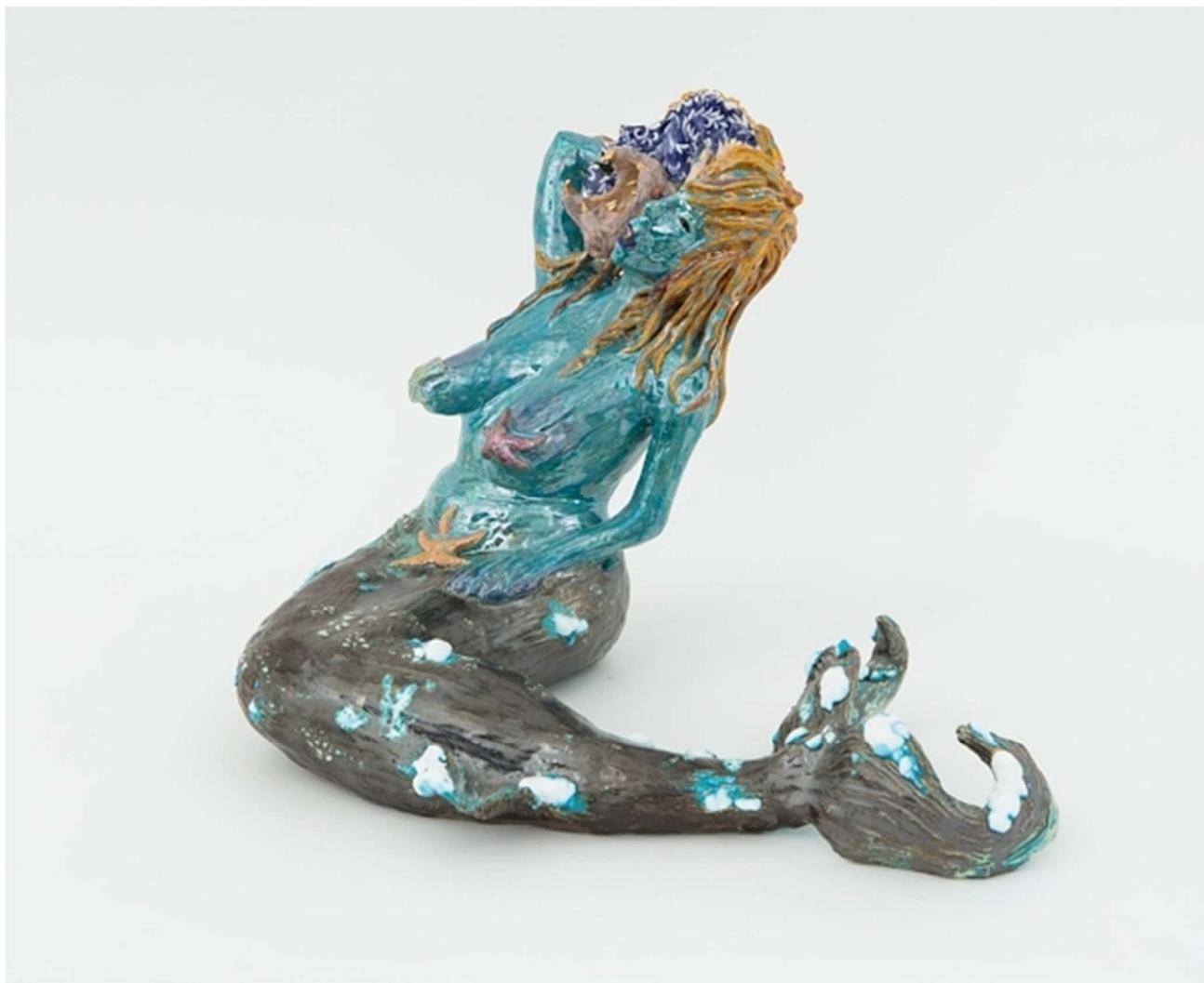
Mathilde Hatzenberger
145, rue Washington / 1050 BXL, Belgium
+32 (0)478 84 89 81 / www.mathildehatzenberger.eu

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.

Works from Roxanne JACKSON, Robin KANG, Yoshie SUGITO et Marc VAN CAUWENBERGH



Roxanne JACKSON, *Aquata*, 2016,



Robin KANG, *Ctrl Panel with Spraybrush*, 2016
Hand Jacquard woven cotton, hand dyed wool, and synthetic fibers,
14" x 26"

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Yoshie SUGITO, *Momotaro #2 et #15*, 2016, nail polish on paper, 21x29,7cm

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Marc VaN CAUWENBERGH, *Between Night and Day*, 2016
Oil on linen, 20 X 15 in./ 51 X 38 cm.

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About Roxanne JACKSON

Roxanne Jackson is a ceramic artist and mixed media sculptor living in Brooklyn, New York. Her macabre works are blackly-humored, investigating the link between human transformation, myth and kitsch.

JACKSON'S statement

In my work, I explore themes of extinction, death, and transformation. I am fascinated by the natural processes of decay and destruction. Nature is referenced not by depicting the virile stag, but by illustrating its inevitable decay. Valuing macabre sensibilities, my work is also seasoned with inspiration derived from both the banality of pop culture and the idiosyncrasies of different subcultures. The final result may seem uncanny or black-humored. Occasionally I appropriate imagery from horror films, particularly moments of transformation—when a human becomes a beast. This transgressive imagery creates irony and tension in the work, especially when produced in the medium of clay, which has strong historical ties to comfort and beauty. Rooted in traditions of pantheism and superstition, the horror movie depicts a dark side of human nature. Mutated creatures are created in the murky depths of our collective subconscious. These images ride the boundary between animal and human, instinct and reason, the conscious and the subconscious.

The animal (or human) figure is used as a point of departure, so that I may distort, abstract, or scrutinize it. For instance, from my *Alienware* series, such as the pieces *Flawless* (2015), *Head Over Heels* (2015), and *I've Been Known To Ride on Chome* (2013), I deconstruct an image of a domestic cat and a snake to depict the internal duality of the beautiful and the beastly rooted in Jungian psychology. Domestic cats offer furry, lovable companionship and are a common subject of kitsch. Kitty-themed tchotchkes are ubiquitous, thriving in the form of figurines and cookie jars. Meanwhile, snakes are collectively misunderstood as merely venomous and loathsome—in J. K. Rowling's *Harry Potter* series, for instance, images of snakes are used effectively in the creepy tattoos that identify Lord Voldemort's allies. According to the accepted quotidian beliefs of the Western populace, the cat is cuddlesome while the snake is inherently evil. However, when a cat becomes frightened, it transforms into a more beastly animal: fang teeth revealed, ears pulled back, *hissing*. In contrast, a coiled, sleeping snake is in a vulnerable state, and resembles a harmless lap cat. I have chosen these two animals in order to better mock the mythos of popular culture; the mash-up of these images, with an added touch of the *alien*, creates something sublime and inhuman.

Other works are inspired by feminine retro-beasts, such as harpies, Sirens, and Medusa; these archaic figures are combined with imagery found in present-day subcultures. For instance, *Harpy* (2013) draws on neoshamanism and black metal, a subgenre of extreme metal music. *Gold Digger* (2015) is heavily influenced by antiquated mermaid folklore and circus sideshow culture from the mid-1800s, in which Fiji mermaids were a prominent fixture; my version of these monstrous figures appropriates this folk art tradition and re-creates this profound myth. And the monster paw in *Legends* (2015) references contemporary manicure culture, a postmodern gesture that echoes what T. S. Eliot called the manipulation of a "continuous parallel between contemporaneity and antiquity." This provocative work juxtaposes the old and the new, the real and the fabled, the kitschy and the grotesque.

About Robin KANG

Drawing inspiration as much from her Southwestern upbringing as the increasingly networked world around her, the artist Robin Kang is reinterpreting the age-old tradition of weaving with the added leverage of digital software. Kang—with the help of a very rare type of loom that combines hand weaving with computerized processing—makes woven tapestries depicting microchips, motherboards, and other elements of modern technology that remain quasi-mystical to the average Macbook user.

Extract from Jan Han, “When the Web Is Made of Thread: Artist Robin Kang on Weaving High-Tech Tapestries for the Internet Era”, Artspace, sept 2016)

The historical connections between the textile industry and the development of technology provide inspiration for my recent work. The Jacquard loom is argued by some to be an ancestor to the invention of the computer, as it was the first machine to use a punch card system. While researching early computer hardware I learned that the earliest instruments for memory storage included both handwoven copper wires and hand-drawn solder lines. These objects embodied concepts of woven information and a kind of technological drawing, which becomes inspiration for the digital sketches that I then weave by hand on the Jacquard loom. Ferrite Memory Cores were the predominant form of computer memory during 1955-1975. These early computer parts were hand woven out of copper wires with tiny bead-like toroids that were magnetized, positive or negative, to hold binary data. Though no longer hand woven, computer memory is still somewhat based on this construction format.

Concepts of memory and symbolism that refer to cultural identity are depicted in textiles throughout history. This makes for fertile ground for the mixing of references from the ancient and the contemporary together, producing a kind of blending of space and time. Photoshop pen tool gestures layered with symbols from ancient weaving traditions and motherboard hardware blend together amid interlocking threads. The juxtaposition of textiles with electronics opens an interesting conversation of reconciling the old with the new, traditions with new possibilities, as well as the relationship between textiles, symbols, language, and memory.

In Aesthetica Magazine, 1 March 2016

About Yoshie SUGITO

1985 born in Aichi, Japan

2013 Meisterschüler at Braunschweig University of Art / Germany

2012 Diplom at Braunschweig University of Art / Germany

2009 BFA at Musashino Art University / Japan

Solo & Two-Person Exhibition

2016 "CUTTING", Mathilde Hatzenberger Gallery / Brussels, Belgium

"vegetable cutting", EX14 / Dresden, Germany

2012 "aArchipelago", HBK-Raum304 / Braunschweig, Germany

"New Waves", Mathilde Hatzenberger Gallery / Brussels, Belgium

2008 "recreation#01", Shinjyuku-Ganka Gallery / Tokyo Japan

Group Exhibition

2016 "Oeuvres choisies" Mathilde Hatzenberger Gallery / Brussels, B

"RojaLab" Roja, Latvia

"Tokyo Wonder Wall 2016", Tokyo Wonder Site Shibuya / Tokyo, Japan

2015 "Les Académies #1 le paysage", Mathilde Hatzenberger Gallery /
Brussels, Belgium

2014 "Het is zomer", Mathilde Hatzenberger Gallery / Brussels, Belgium

2013 "open studio", Fiskars Village / Fiskars, Finland

"Desseins - about contemporary drawing -", Mathilde Hatzenberger
Gallery / Brussels, Belgium

2012 "Cookin' up something good", Penny temporary arts / Neumünster,
Germany

2011 "Mit Alles", Gallery Vom Zufall & Glück / Hannover, Germany

"Nine Eleven", Mathilde Hatzenberger Gallery / Brussels, Belgium

2009 "Degree Show", MAU Museum / Tokyo, Japan

2007 "Tokyo Wonder Seed 2007", Tokyo Wonder Site / Tokyo, Japan

award

2016 - Tokyo Wonder Wall 2016

2009-2011 - Hottaikuei Scholarship

Artist in Residence

2016 - RojaLab / Roja, Latvia

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.