



**'ARE THE LIMITS OF MY LANGUAGE, THE LIMITS OF MY WORLD?'  
RUBEN BELLINKX, PETER DE MEYER, GIDEON KIEFER AND SOFIE MULLER**

**Show Information:**

Curators: Yasmine Geukens and Marie-Paule De Vil

Preview: November 20, 2012, 6:30pm to 9:30pm

Show Dates: November 21 – December 29, 2012

Location: Gallery Maskara, 6/7 3<sup>rd</sup> Pasta Lane, Colaba, Mumbai – 400 005

Gallery Timings: 11am to 7pm, Tuesday – Saturday

**Mumbai, India – November 1, 2012:** Gallery Maskara is pleased to announce a cultural and artistic exchange project between Yasmine Geukens and Marie-Paule De Vil of the gallery Geukens & De Vil, Antwerp and Abhay Maskara of Gallery Maskara, Mumbai.

Geukens & De Vil is invited Gallery by Maskara to curate a show with four young Belgian artists in November 2012. For the exchange, Geukens & De Vil will invite Gallery Maskara to curate a show with young Indian artists at their Antwerp gallery in October 2013. This show will be part of the official program of Europalia, a major international arts festival held every two years to celebrate one invited country's cultural heritage; the 24<sup>th</sup> biennial Europalia will bring India to Belgium.

The title of the exhibition in Mumbai is inspired by a quote of Ludwig Wittgenstein (1880-1951): *"The limits of my language mean the limits of my world."* Wittgenstein's *Tractatus Logico-Philosophicus* (1921) is recognized as being one of the most influential philosophical works of the 20<sup>th</sup> century and contains several declarative statements in order to identify the relationship between language, ethics and reality. This - for Wittgenstein self-evident - declaration asks nevertheless for an interpretation and needs to be questioned, especially in a world where mental and physical boundaries become less defining. Art is an interesting modus to cross-examine this statement.

The exchange project between Mumbai based Gallery Maskara and Antwerp based Geukens & De Vil Gallery is a challenge to explore the limits of language, of the mind and thus of each other's world.

For the exhibition in Mumbai, Geukens & De Vil will present four young, talented and upcoming Belgian artists:

Ruben Bellinkx (1975)

Peter De Meyer (1981)

Gideon Kiefer (1970)

Sofie Muller (1974)

## ARTISTS & WORKS

### RUBEN BELLINKX

Born 1975 Antwerpen, Belgium

Lives & works in Brussels, Belgium

The main inspiration of Ruben Bellinkx's work is his close environment in which he lives with its everyday utensils, furniture and objects; he usually shows them in situations where they lose their logical function. Through subtle interferences in daily situations, manipulating objects and showing them in absurd combinations, Bellinkx creates appearances that generate a new meaning and leaves the viewer with astonishment. Bellinkx's works (drawings, sculptures, films and film stills) are often balancing on the edge of recognition & estrangement and several layers of meaning arise; the vulnerability and instability of our apparent reality become distinct.

#### *The Table Meeting*

In this exhibition Ruben Bellinkx shows a video-installation and a sculpture in which people enter into a strange conversation with a table. A table is one of the most important pieces of furniture in the house. It is an object around which people eat, speak and have meetings.

In the video installation "The Table Meeting" we see people sitting not around but underneath the table. The usual conversation with eye contact and voice is kept hidden and is replaced by a dumb jungle of fingers; small remnants of ego's that appear isolated to the surface. The table as a metaphor for dialogue becomes a silent matrix for the anonymous individual.

In the sculpture "The Table Meeting" several individuals are holding a table in their mouth. In this pose they form, all together, a pyramidal stacking. Despite the fact that these people cannot eat nor speak, there is a clear conversation going on. The presence of each individual is of utmost importance to keep the construction/conversation holding on.

In both works, Ruben Bellinkx uses the table in its functional, metaphorical and objective meaning. The usual means of communication and meeting are expanded and give a new interpretation to the title of the exhibition.

Selection of recent shows:

*Domesticated Conditions*, Nestruiimte, The Hague (NL) - *The Trophy*, Maskara, Mumbai - *The Trophy*, Geukens & De Vil, Antwerpen (B) - *Effetto Marey*, Villa Romana, Florence (IT) - *Zweierlei* Ausstellungsraum, Bazel (CH) - *Commercial Break*, Venice Biennale (IT) ...

More info:

[www.rubenbellinkx.com](http://www.rubenbellinkx.com)

[www.geukensdevil.com](http://www.geukensdevil.com)



*Ruben Bellinkx*  
*The Table Meeting*



*Ruben Bellinkx*  
*The Table Meeting*

## **PETER DE MEYER**

Born 1981, Antwerpen, Belgium

Lives & works in Antwerpen, Belgium

Peter De Meyer is a close observer of his daily environment. He examines (found) objects to place them in an unexpected context in order to subtly deconstruct and transform them. With (often extremely) minimal interventions he tries to produce a maximal effect. The result of these delocalizations and deformations is sober, but never easy. Peter De Meyer's work plays with the idea that used objects carry a long history and evoke a range of associations, both in the individual and collective memory. In this way it refers to the idea of transitoriness. In addition, it distorts the familiar relationship between subject and object and invites the spectator to look and experience differently.

De Meyer's contribution to the exhibition is based on the idea of an art gallery as a meeting-place; in this specific case - as it concerns part one of an exchange between Mumbai and Antwerp - a meeting-place between two cultures, the eastern & the western.

### *Champagne Tower*

The first work is a champagne-tower made of empty glasses. From a "leak" in the roof rainwater is dripping in the upper glass. As such, the work confronts the world inside the gallery with the world outside - it is as if the world outside intrudes. Normally, a champagne-tower is associated with luxury. This idea is perverted however, since the glasses are not filled with champagne but with dirty rainwater. As such, the work confronts the visitor with a reality that is not visible from the inside of the gallery.

### *Black Party Flags*

The second work is a cord with black flags, as a dark version of the flags that are normally used to brighten up the space when there is a party. Through their black colour the flags become something threatening. As a result, the visitors start to feel uncomfortable, get the idea that they do not belong there; they wonder if they are still at a party. At the same time, the work plays with the cultural differences between East and West, more concrete with the symbolic meaning of the flags and the colours. Do they mean the same in Mumbai as they do in Antwerp?

Selection of recent shows:

*Pearls of the North*, Paris (FR) - *Please, do not disturb*, Paris (FR) - *Belgian Artists*, Flanders House, New York (USA) - *Tomorrow is the question*, .S.M.A.K., Ghent (B) - *Working Title*, Geukens & De Vil, Antwerpen (B) - *Cuesta*, Tielt (B)

More info:

[www.geukensdevil.com](http://www.geukensdevil.com)

## **GIDEON KIEFER**

1970, Neerpelt, Belgium

Lives & works in Ghent, Belgium

Gideon Kiefer's work is mostly about the relativity of freedom and the tragedy of powerlessness. In his drawings so-called people with power - doctors, scientists, businessmen... - seem to be in control of their world. But in an alienating way Kiefer emphasizes that power is immanently related to impotency and therefore relative. The recurring network of perspective and composition-lines in his work are like a metaphor for structure, order and depth, but can also be interpreted as a tangle, as a grid in which the system is likely to get trapped.

### *The Equirectangular Project*

The works of Gideon Kiefer shown at the Gallery Maskara are part of what he calls The Equirectangular Project. It consists of drawings and studies of sculptures and situations in which people's heads are encased in a sphere or in which a sphere is the leading subject. On the inside surface of these spheres Kiefer projects his panoramical drawings. The spherical drawings refer to the spherical virtual reality of Google Street View. Gideon uses these spheres as a metaphor for modern loneliness, the fake perception of reality and the false feeling of genuine and human communication.

Selection of recent shows:

*The World above Ground is Unstable*, Geukens & De Vil, Antwerpen (B) - Ana Cristea Gallery, New York (USA) - *A paper trail*, De Warande, Geel (B) - *Belgian Artists*, Flanders House, New York (USA) - *Vaults and the Synesthesia of Days and Numbers*, Geukens & De Vil, Knokke (B)

More info:

[www.gideon-kiefer.blogspot.com](http://www.gideon-kiefer.blogspot.com)

[www.flickr.com/photos/gideonkiefer](http://www.flickr.com/photos/gideonkiefer)

[www.geukensdevil.com](http://www.geukensdevil.com)

## **SOFIE MULLER**

1974, St. Niklaas, Belgium

Lives & works in Ghent, Belgium

Sofie Muller is a sculptor who prefers to work with traditional media such as bronze. In her - at first sight- traditional sculptures, she succeeds in introducing subtle changes that bring about minor mental landslides. Her oeuvre takes shape around a complex storyline involving physicality, sex, identity and transformation. Most of Muller's sculptures have a filmic quality. Her sculptures are fragmented projections of slower-paced time and alienated space. Most often they are projections of child figures or youngsters; they are seducing, revolting, escaping, transforming and dreaming but also in agony, being punished, isolated and immobile. They are alone with their thoughts, un-present, disoriented and lonely.

### *Barbara*

In Mumbai, Sofie Muller shows her newest work, her very first video-installation *Barbara*, in which she questions the limits of communication, religion and sexuality. As an engaged female artist, she links the burning of a 19th century wooden and polychromed sculpture of St. Barbara to current international women-rights. Hagiographically St. Barbara stands for the martyress who -hidden in a tower and bound to solitude with the only support of her Bible- finally got executed; her emancipated way of living and her personal choice of religion didn't correspond to her father's wishes nor to the ruling society she lived in. Sofie Muller uses the re-baptizing of Barbara with fire as a metaphor for the tortures she had to endure centuries ago for the only reason that she was living the life of a woman she wasn't allowed to be. Thus, through focusing on the martyrdom of St. Barbara Muller requests the viewer's attention to the un-equal position of women worldwide and to the hegemonic domination of religion.

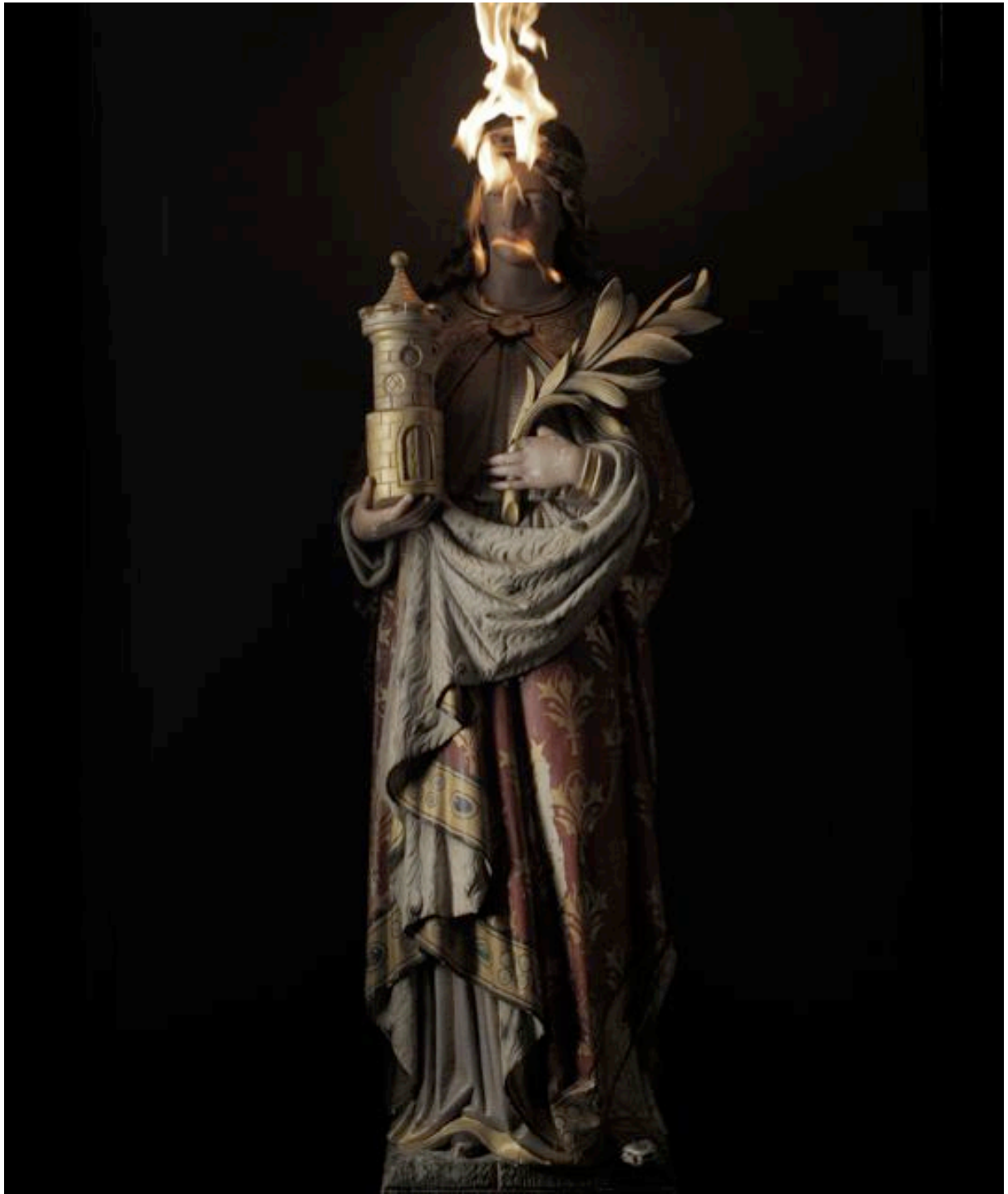
Selection of recent shows:

*Black-Out*, C-Mine, Genk (B) - *The Rest is Silence*, Geukens & De Vil, Antwerpen (B) - *Les Fleurs du Mal*, Kersgallery, Amsterdam (NL) - *Sofie Muller*, Fondation Francès, Senslis (FR) - *Leap of Faith*, Caermersklooster, Gent (B) - *Walking the Line*, Kudlek Von Grinten, Koln (D) - *Dangerously Young*, Dr. Guislain Museum, Ghent (B) - *UN-SCR1325*, Chelsea Museum, New York (USA)...

More info:

[www.sofiemuller.be](http://www.sofiemuller.be)

[www.geukensdevil.com](http://www.geukensdevil.com)



*Sofie Muller*  
*Barbara*

### **About Geukens & De Vil Gallery**

Two art historians Yasmine Geukens & Marie-Paule De Vil founded Geukens & De Vil in 1998. They are both responsible for the artistic choices and the management of the gallery. Geukens and De Vil exhibit the work of Belgian and international, young as well as more established artists with a focused interest on consistent work and visual aesthetic.

For more information, visit: <http://www.geukensdevil.com/>

### **About Gallery Maskara**

Gallery Maskara has a clear and compelling mission to taking a *global* and *multidisciplinary* approach to art that responds to the cultural fabric of our time thus fueling critical dialogue, collaboration, and public engagement. More simply put it is to *EXHIBIT AND PROMOTE ART OF THE PRESENT*.

The project space known as '*Warehouse on 3<sup>rd</sup> Pasta*' is located in the heart of downtown Mumbai between 2<sup>nd</sup> and 3<sup>rd</sup> Pasta lane in Colaba, and functions as a hub for the exploration of emerging ideas in the contemporary art. The freestanding 3,250 square foot building served as a cotton godown during India's pre independence era and has been renovated by noted conservation architect Rahul Mehrotra to maintain its historic character. With a nearly 50 feet ceiling height and walls that run 100 feet in length, the cavernous space marks a shift from the typical white cube neutral space and is raw yet flexible, making the building extremely well-suited for contemporary art practices.

For more information, visit: <http://www.gallerymaskara.com>

### **Media Contact:**

Abhay Maskara  
Gallery Maskara  
Mobile: +91 9819986485  
Phone: +91 22 22023056  
E-mail: [abhay@gallerymaskara.com](mailto:abhay@gallerymaskara.com)