

ANNEKE EUSSEN /

portfolio

ANNEKE EUSSEN

Anneke Eussen is known for glass sculptures made from recycled glass from various sources, including buildings and cars. Usually, these materials are discarded when their original use has ended. In Eussen's hands, they form the starting point for her carefully composed wall sculptures. Eussen uses the recycled glass sheets in their original dimensions and conditions, choosing to preserve rust, dust and stains to create minimalist but painterly compositions reminiscent of colourless flags or fictional maps, as well as the borders and fenced environments they contain. Through a process of arranging and assembling found materials to create translucent sculptures, Eussen explores the sensory connection between past, present and future, and our relationship with built environments. Eussen's works have many art historical precedents, from the ready-made sculptures of Marcel Duchamp to the use of typical disposable materials by Arte Povera artists. Eussen adds a formalism to the work of these predecessors. The result is elegant sculptures that oscillate between a modernist aesthetic and an unconventional materiality.

Anneke Eussen (NL, 1978) lives and works in Vaals (NL). Recent solo exhibitions have taken place at Kunstverein Schwerin (DE), Tatjana Pieters, Ghent (BE) and DOCUMENT, Chicago (USA). In 2023 she was part of 'Gist', an art triennial in Brussels (BE) and 'Space as a Duty of Care', curated by Daniele Capra at Galleria Studio G7, Bologna (IT), amongst others. Eussen is represented by Tatjana Pieters, Ghent (BE), Marinaro, NY (USA) and DOCUMENT, Chicago (USA). She won the Legacy Purchase Program at Art Basel Miami 2023. Her work is now part of the public collection of the city of Miami next to private collections worldwide.

Letter : to Anneke Eussen

text by Philippe Van Cauteren

Near the end of August 2020, I absent-mindedly walked into the gallery of Tatjana Pieters. It must have been the first exhibition I visited in months. 'Absent-minded' in the sense that I was not aware which show was scheduled exactly at the gallery, the whole corona situation tends to distract one's thoughts. I was the only one present at the gallery and I did not know who was being shown at the time. In other words, it was one of those rare occasions in which you find yourself in front of works of art without knowing who made them, whether the artist is young or of age, male or female, without knowing the origin of their maker... The exceptional moment between work of art and beholder and what happens in the space between them when there is no distraction or contamination of information, biography or reputation. Unhindered perception, a skill we have sadly lost in recent times. The art of painting was my first thought while regarding the works. Not painting in the conventional meaning of the word, but in the sense that the exhibited works clearly connect to a painterly tradition. The glass panels evoked reminiscences of Marcel Duchamp and the tradition

of the ready-made, but also notions of layerdness, translucence and the idea of a gesture (or its absence). The marble plates carried me to the trompe-l'oeil tradition, but also to the marble of palaces and principalities, the stone tapestries of the cultural and political elites. But of course there was more to it. Any reference is but a temporarily meaningful display of knowledge. Thus I attempt to move beyond, to descend into my perception and experience : 'Adding the blank pages (02)' (2020) and 'Big Triumph (02)' (2020). The selection is random, not declaring any preference. It is made solely to get closer, as closely as possible, to the work. Both works are evidently part of a series, with distinct points of origin, but terminations unknown to us. It shows how much importance you, as an artist, attach to exploring variations of the same, like moves in the game of back gammon. 'Adding the blank pages (02)' is an almost square surface having sides 45 cm each, consisting of different glass panes mounted on wood within a Perspex frame. The glass panes show traces of use, are seemingly smoked, opaque, fuliginous. They had to leave behind whatever they may have been

before, a window or see through to something else. Indirectly, they have become samples of used time, filters of a past view. The glass panes are windshields of post-war automobiles and construction machines, archaeological remains of symbols of the modernist faith in progress. They have gathered dust through the times and elements of nature. Drawings and traces seem to have been made by an invisible hand. Your intervention is to withdraw the glass panes from oblivion, to organize them with aesthetic conviction into compositions, geometrically abstract appearances. The title 'Adding the blank pages (02)' contains two elements. The concept of addition -which is a sculptural act- and the myth of the blank slate, the utopia we long for but which is never desirable. None of our actions, thinking or doing ever have an unspoiled start. In this regard 'Adding the blank pages (02)' is an image of remembrance, a memento mori, a mirror of our transience. 'Big Triumph (02)' (2020) is related yet different. Here too, a material is recovered, that is marble pieces of the former 'Staatbibliothek' in Berlin. Black little wires, nailed to the wall, carefully relieve the marble pieces

from gravity. They are fragments of marble with a history. A geological time reaching back to the Pleistocene on the one hand, a political time on the other, taking us to Germany before 1989. The anecdote of the marble's origin is not of prime importance to me. What interests me, touches me even, is the precarious nature of this work. I would call it a kind of care almost or recovery, the way in which the small black wires keep those marble plates in place. The contours are read as words of a sentence, the surface as a body's veined skin, the downward spiralling motion as the melancholy of rain. While formally both series unfold from the beauty of the fragment, I experience a worldview in these works, a window that astutely embraces the precariousness of man and of our world. Presumably, all of these reflections were already conceived in my mind before I learned that you are the creator of this work : Anneke Eussen.

Philippe Van Cauteren, Gent
December 12, 2020

Glass Works Series, 2018 - ongoing

Short Term Utopias on Anneke Eussen's Recent Works by Ory Dessau

Either mounted directly on the wall or placed inside a plexiglass case, Anneke Eussen's formally varying, provisional constructions of layered glass elements are a self-referential proposition highlighting the physical conditions in which they are made, displayed and perceived. Combining recycled dusty panes with untouched tailored ones, each glass construction is a double feature, an inexhaustible bidirectional movement, in the course of which the frame, the glass elements, and the wall merge into and separate from one another. The to and fro movement performed by Eussen's glass constructions provides them with temporality, turning their space into an event in time.

In the works, the means of display become the displayed objects, outside becomes inside, transparency becomes opacity. Eussen's glass constructions mark the shift from a transparent to an opaque field of vision, and as a

consequence, from a clear to an inaccessible view of the world. Most of the dusty glass panes were removed from windows of discarded cars, lending the strictly phenomenological character of the works a narrative quality that infuses the experience of 'here and now' with aspects of 'there and then.' Eussen's glass constructions not only deconstruct conventional modes of display, they also summon the imprints of the sights that were seen through the windowpanes they recycle and the lives of those who saw them. In this sense the recycled glass panes are like relics—traces of what has been long gone—or rather, flat crystal balls evoking past time chronologies.

Almost all the glass constructions are titled. The titles given by Eussen can serve as a key to the meaning of that which otherwise defies meaning. For a 2020 series of nine encased glass constructions made

of both dusty and transparent panes, Eussen chose the title Adding the Blank Pages. The title defines her layered arrangements as an act of adding, accumulating, piling. It also emphasizes the fundamental emptiness and lack which the glass constructions enact, describing them as blank. However, at the same time, the title signifies the panes as pages, i.e., as a potential medium of inscription. As layered pages, the series implies a unified ground to which it was once, and maybe will be again, bound. Nowadays, the term 'blank pages' is likewise associated with computer programs of textual outputs. As such it allows us to relate to Eussen's glass constructions as an effect of materialization of what was previously virtual; as a response to the digital communication systems to which we are subjected.

In a recent solo exhibition at Tatjana Pieters Gallery (Little

Triumph, July-September 2020) Eussen juxtaposed her glass constructions with a new group of wall mounted marble sculptures. In them, broken marble tiles from the ruins of Berlin's former city library are held together by black wires nailed to the wall. Each sculpture consists of broken marble tiles with only one or two straight edges. Eussen connected the broken tiles along their remaining straight edges to create a temporary illusion of a continuous surface whose cracks we observe upon approaching the wall. Expressing her effort to smoothen the cracks, as well as her understanding they cannot be eliminated, testifies to the essential ambiguity of Eussen's practice, where the motivation to restore and obtain unity is met with the impossibility to fully do so.

Ory Dessau, September 2020



Beyond Purpose, solo exhibition, DOCUMENT, Chicago (USA), 2024

Yet to come, 2024

Yet to come, 2024

Recycled glass panes, hooks, glue

174 x 290 cm

unique

Yet to come, 2024

Gerecyclede glazen ruiten, haken,

lijm

174 x 290 cm

unique



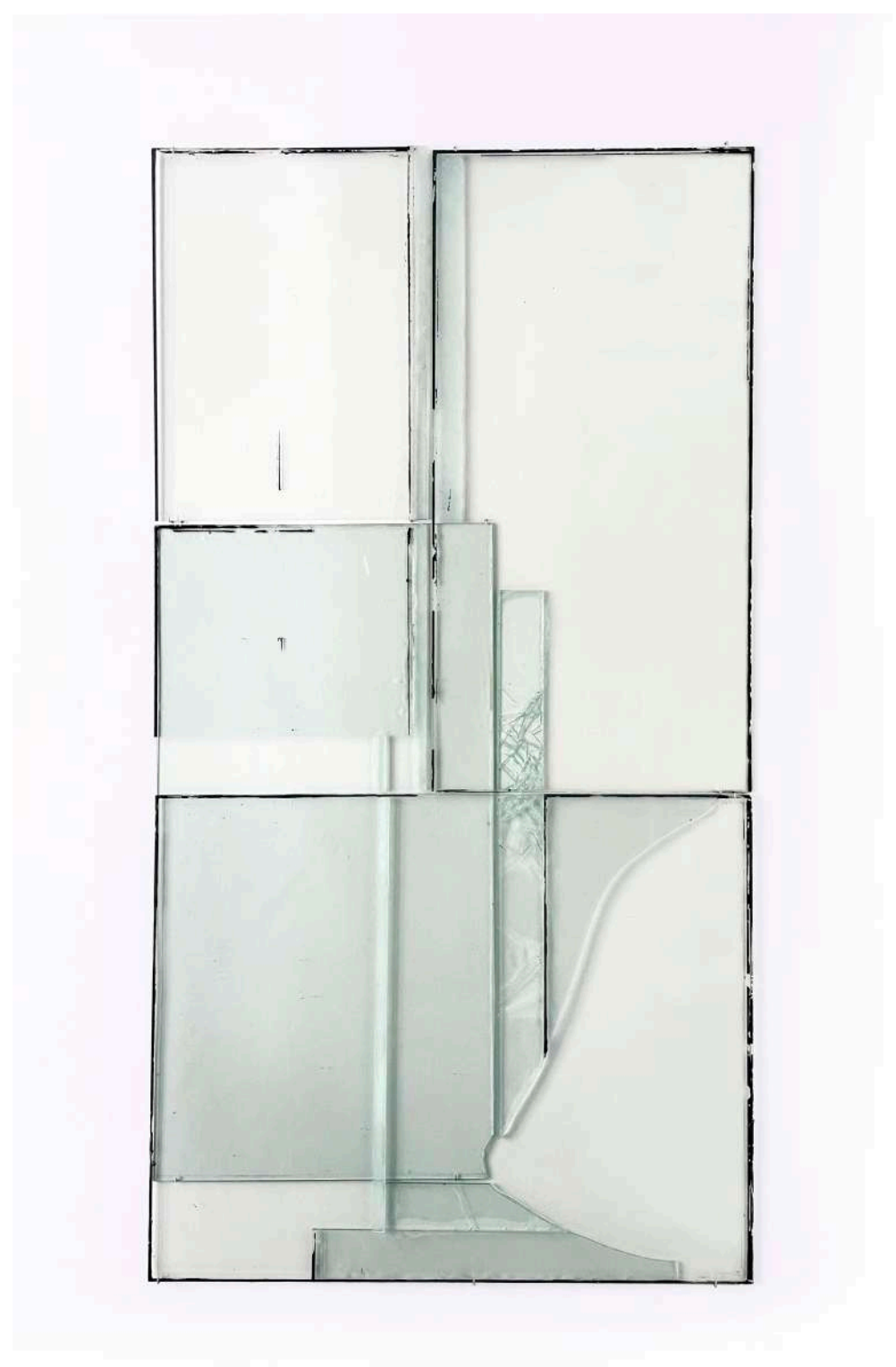


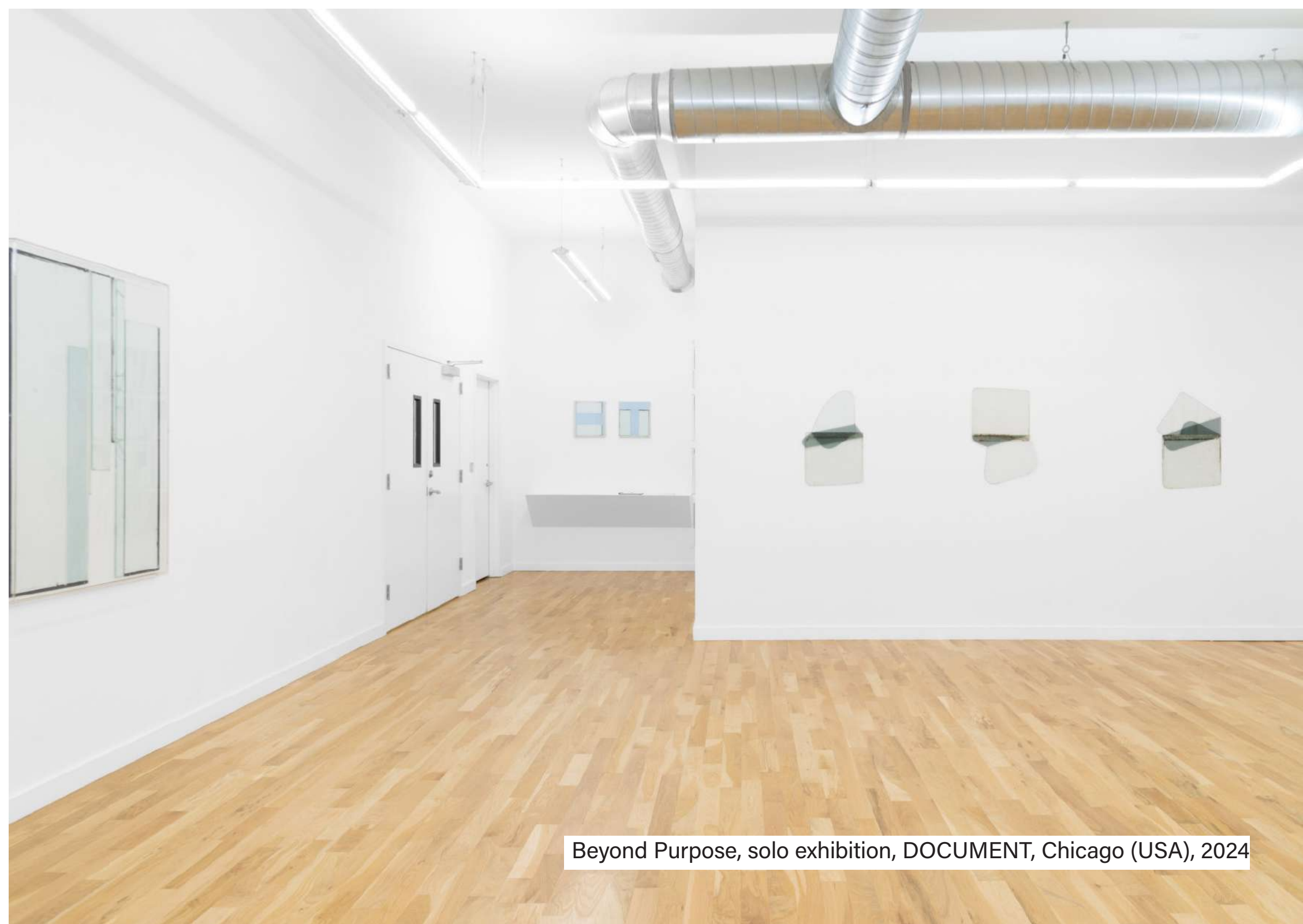
Beyond Purpose, solo exhibition, DOCUMENT, Chicago (USA), 2024

Beyond Purpose 02, 2024

Beyond purpose 02, 2024
Recycled glass panes, hooks, glue
215 x 114 cm
unique

Beyond purpose 02, 2024
Gerecyclede glazen ruiten, haken,
lijm
215 x 114 cm
unique



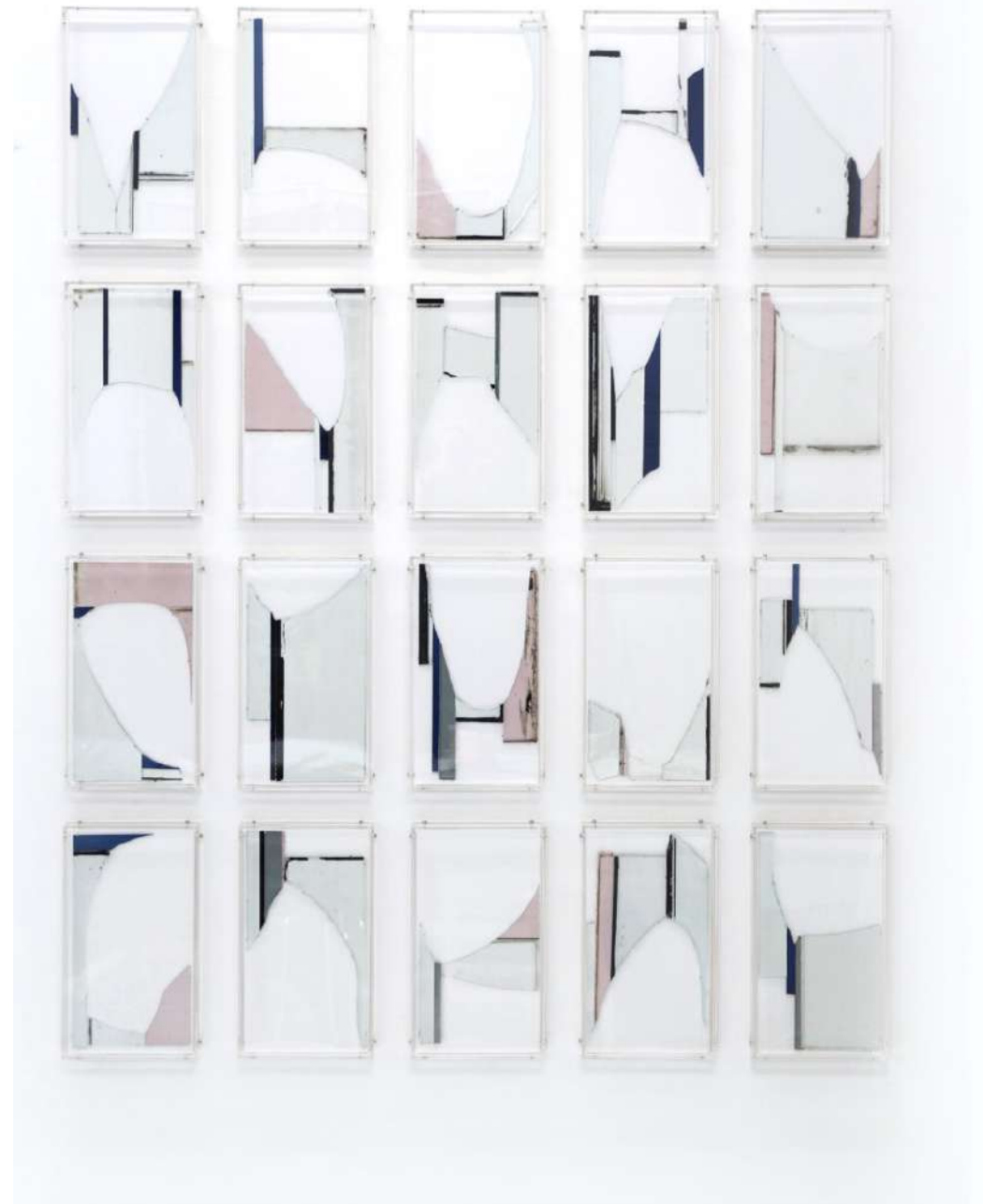


Beyond Purpose, solo exhibition, DOCUMENT, Chicago (USA), 2024

U-turn 01, 2024

*Recycled & transparent glass in
plexiglass frame on wooden panel
20 x (35 x 20 cm)
157 x 122 cm
unique*

*Gerecycled en transparant glas in
plexiglas frame op houten paneel
20 x (35 x 20 cm)
157 x 122 cm
unique*



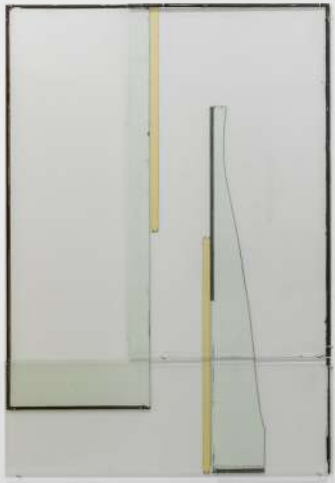
U-turn 02, 2024



*Recycled & transparent glass in
plexiglass frame on wooden panel
20 x (35 x 20 cm)
157 x 122 cm
uniek*

*Gerecycled en transparant glas in
plexiglas frame op houten paneel
20 x (35 x 20 cm)
157 x 122 cm
unique*



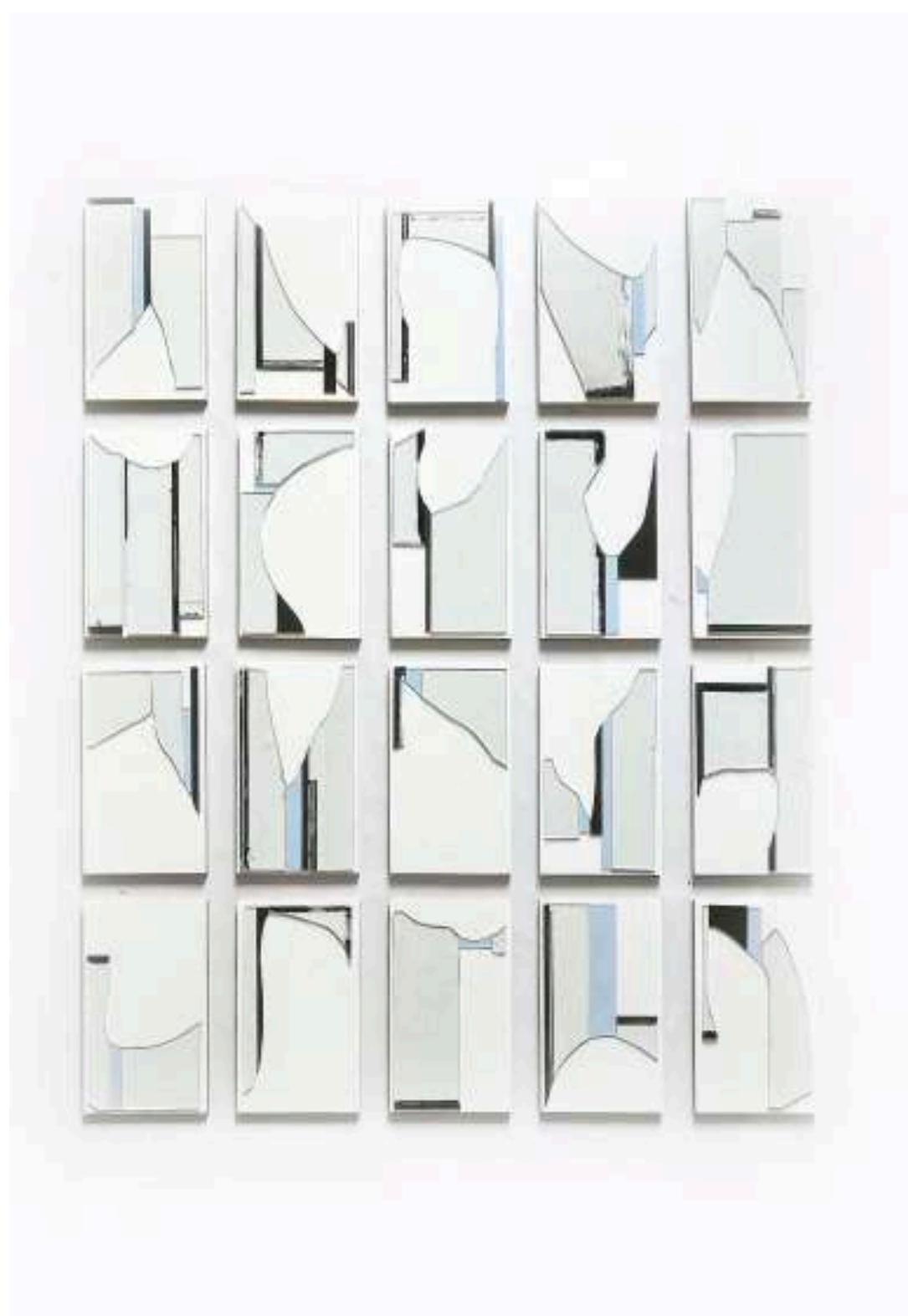


ARCO MADRID, Madrid (SPAIN), 2024

U-turn 03, 2024

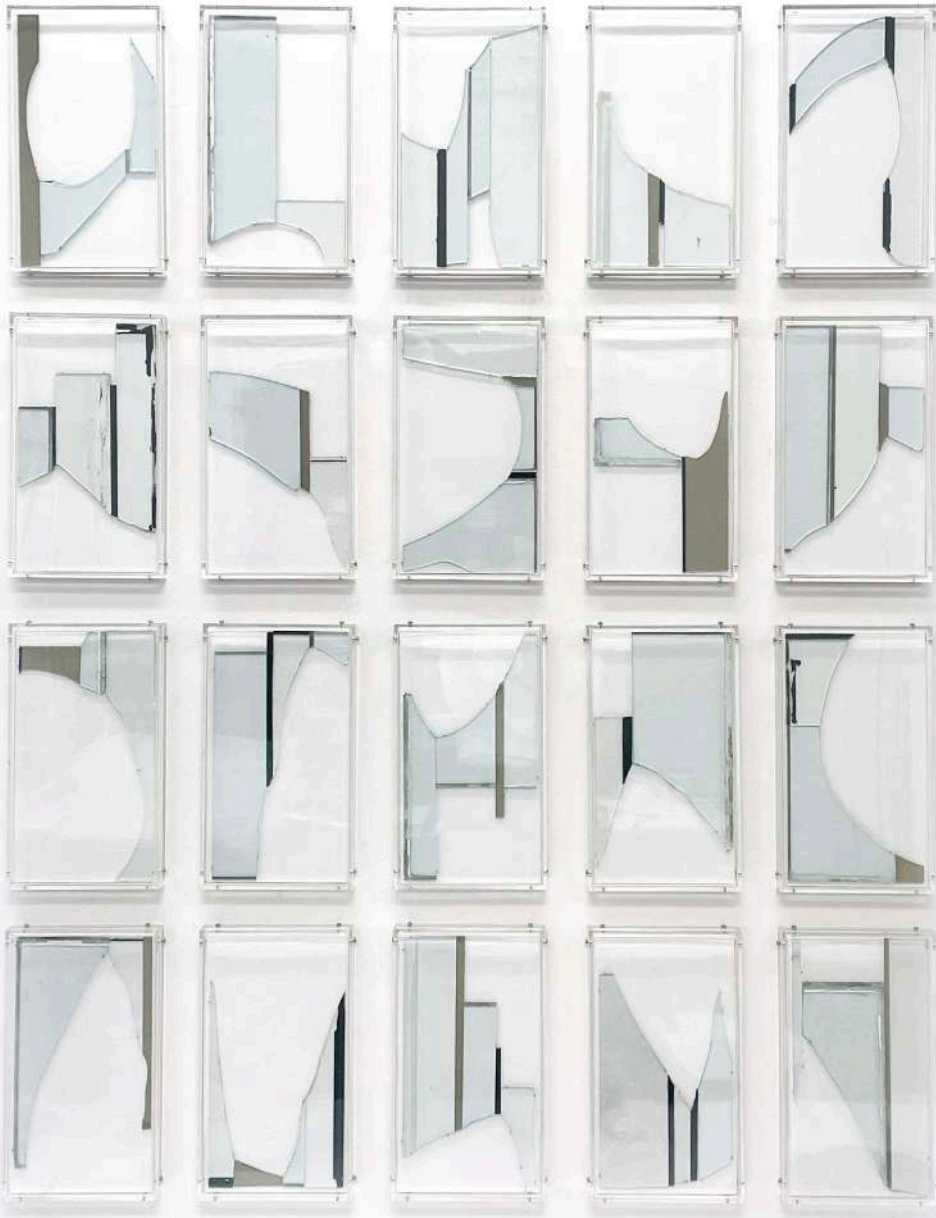
*Recycled & transparent glass in
plexiglass frame on wooden panel
20 x (35 x 20 cm)
157 x 122 cm
unique*

*Gerecycled en transparant glas in
plexiglas frame op houten paneel
20 x (35 x 20 cm)
157 x 122 cm
unique*





U-turn 04, 2024



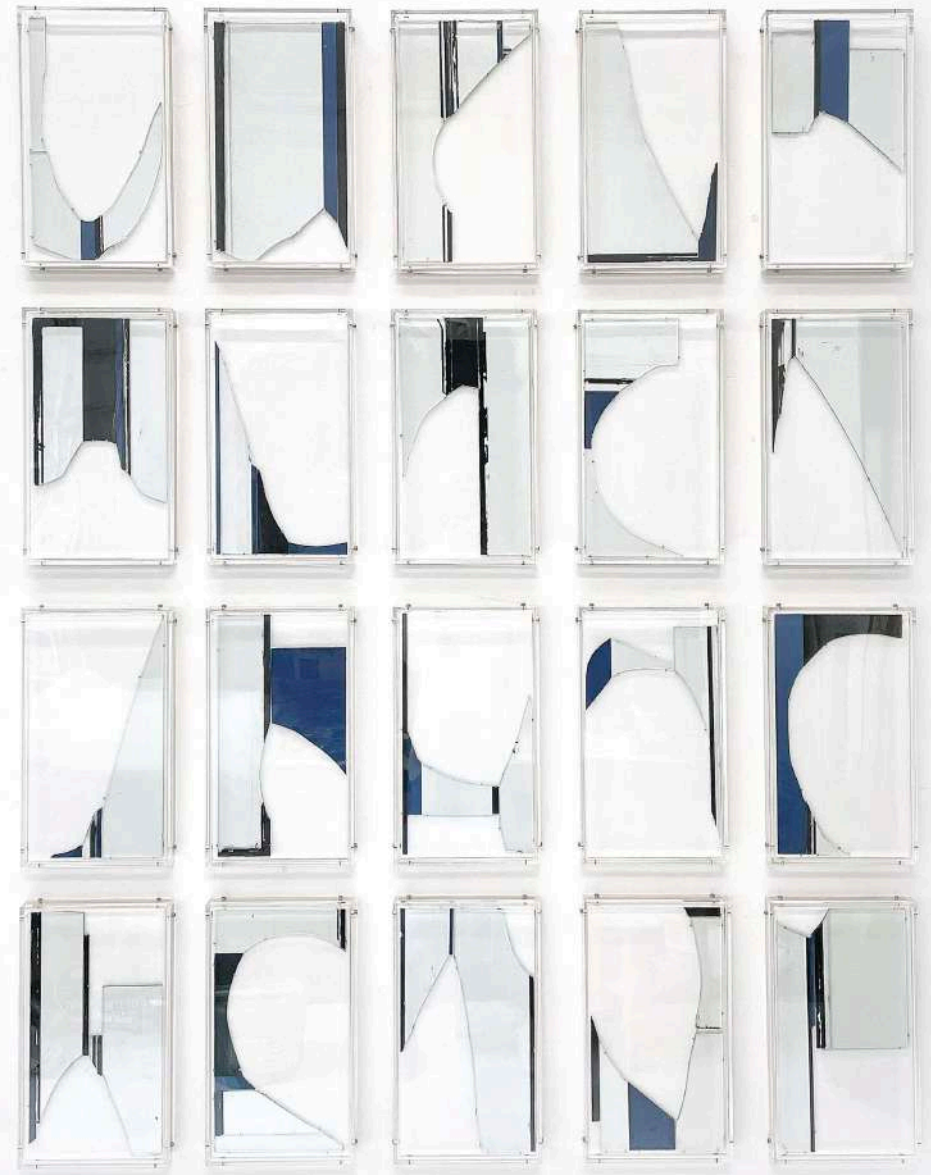
*Recycled & transparent glass in
plexiglass frame on wooden panel
20 x (35 x 20 cm)
157 x 122 cm
uniek*

*Gerecycled en transparant glas in
plexiglas frame op houten paneel
20 x (35 x 20 cm)
157 x 122 cm
unique*

U-turn 05, 2024

*Recycled & transparent glass in
plexiglass frame on wooden panel
20 x (35 x 20 cm)
157 x 122 cm
unique*

*Gerecycled en transparant glas in
plexiglas frame op houten paneel
20 x (35 x 20 cm)
157 x 122 cm
unique*









ARCO MADRID, Madrid (SPAIN), 2024

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, particularly along the edges. A dark binding edge is visible on the left, and a vertical strip of lighter material is visible on the right. The overall tone is warm and slightly yellowed, characteristic of old paper.

gerecupereerd glas, haken en spijkers
104 x 139 cm
unique

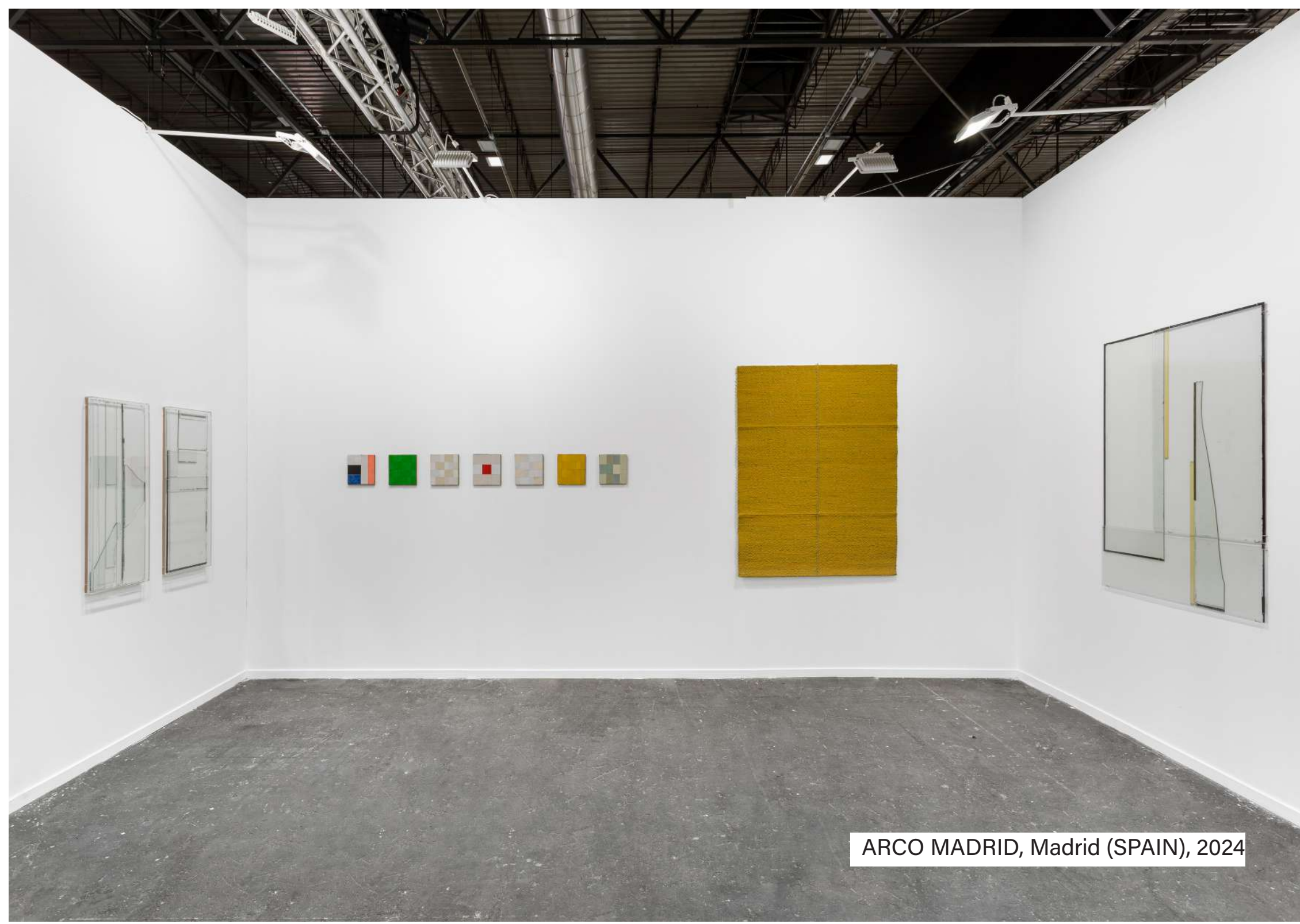


Backtrack turn 02, 2024

recuperated glass, hooks and nails
152 x 104 cm
unique

gerecupereerd glas, haken en spijkers
152 x 104 cm
unique





ARCO MADRID, Madrid (SPAIN), 2024

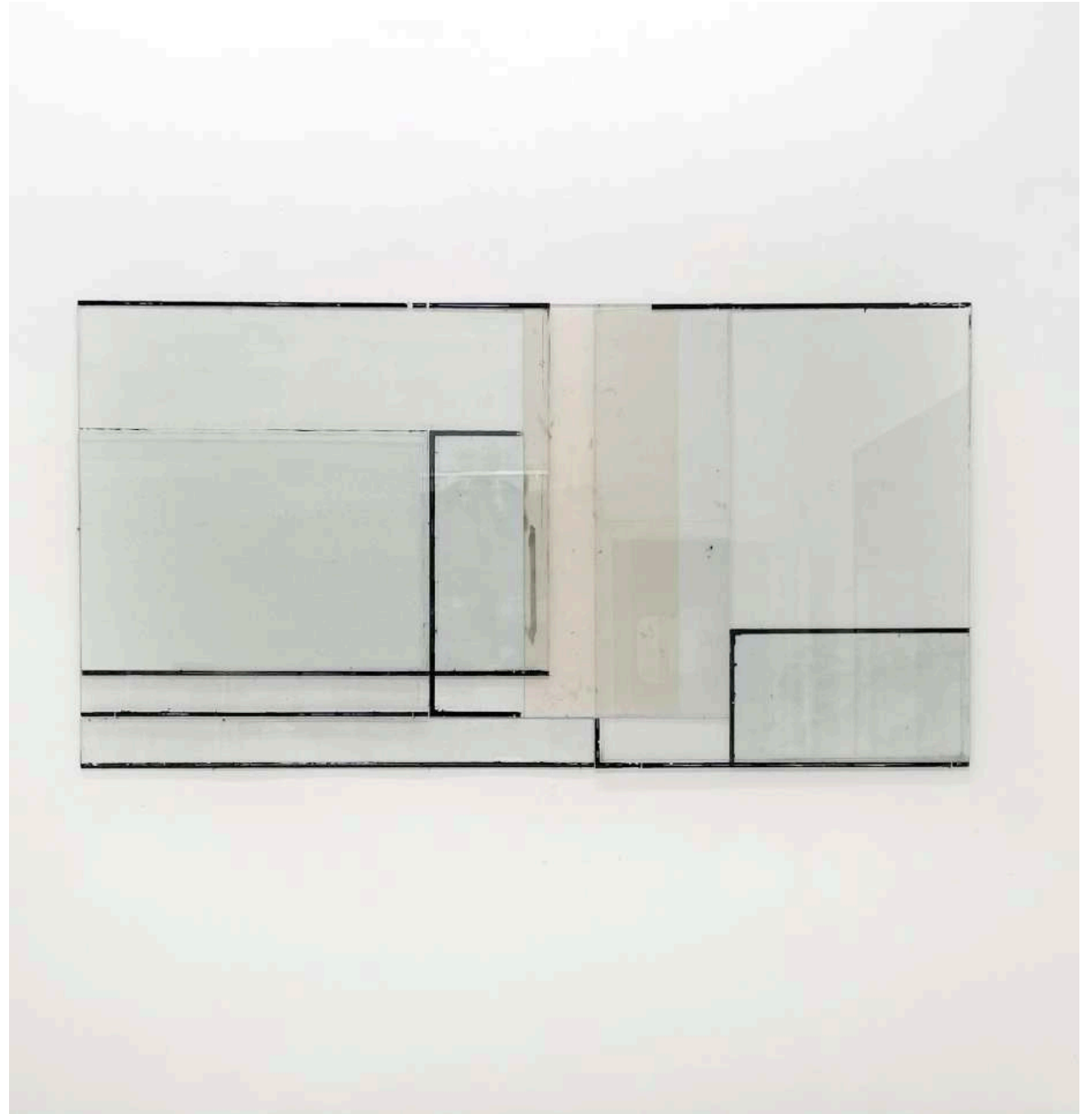


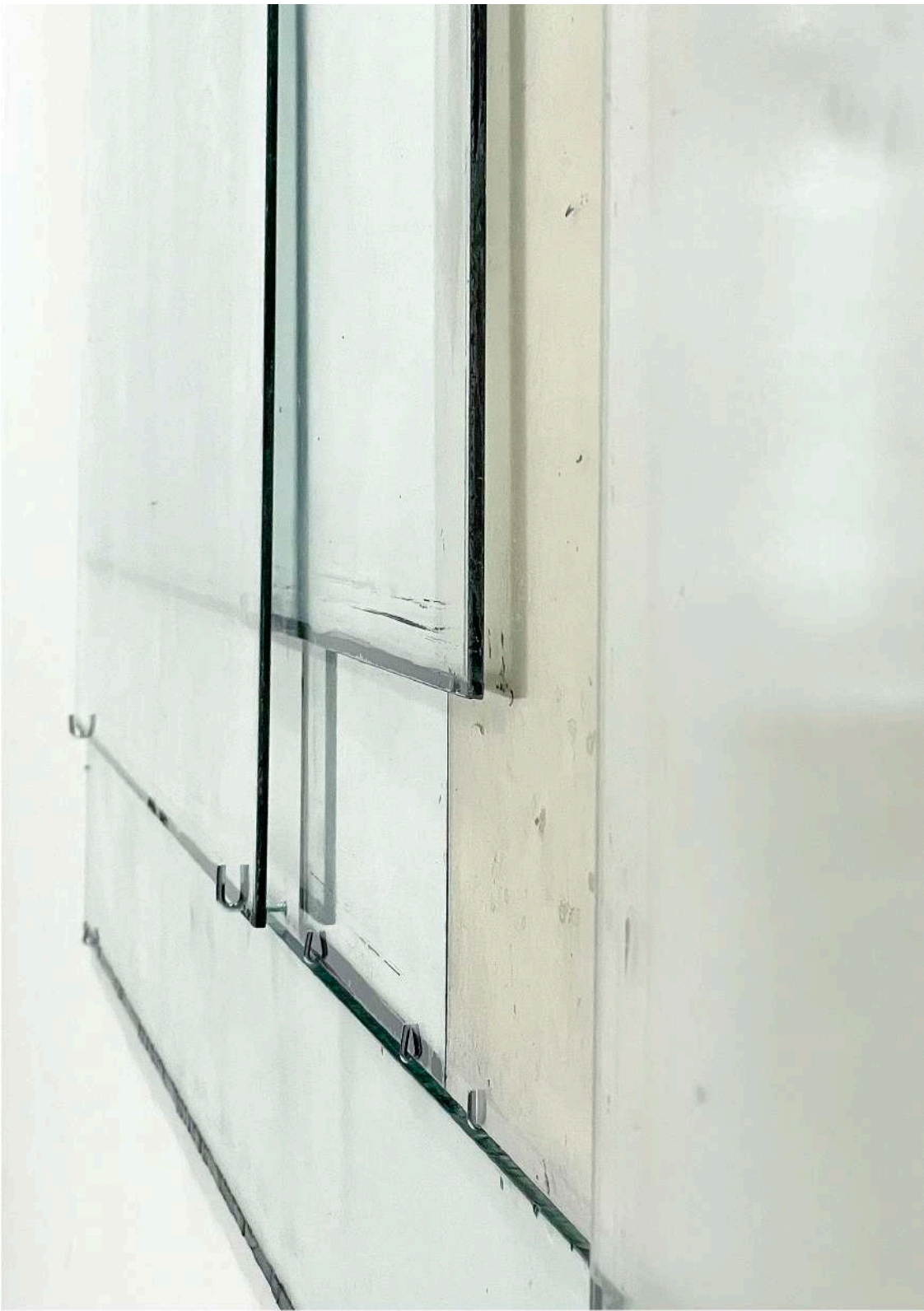
Exhibit A, group exhibition, Document, Chicago (US), 2024

Narrow, 2023

recuperated glass, hooks and nails
114 x 216 cm
unique

recuperated glass, hooks and nails
114 x 216 cm
unique

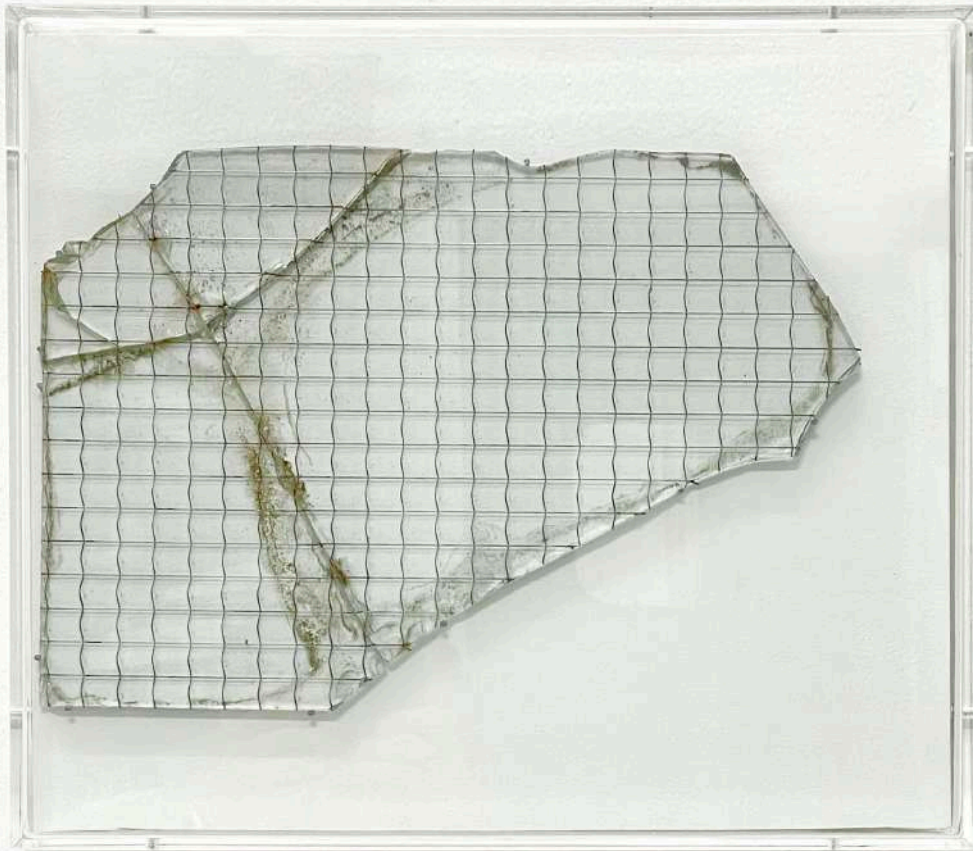






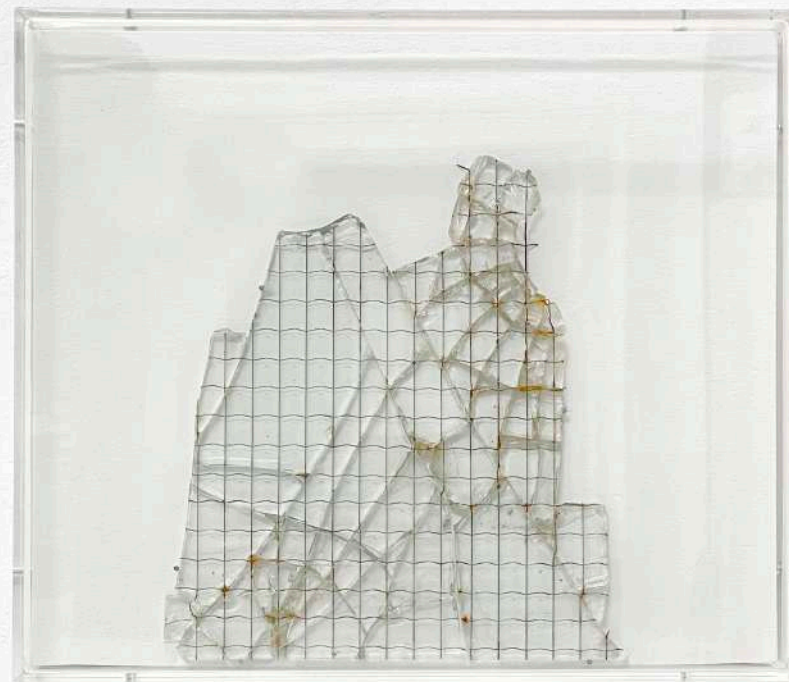
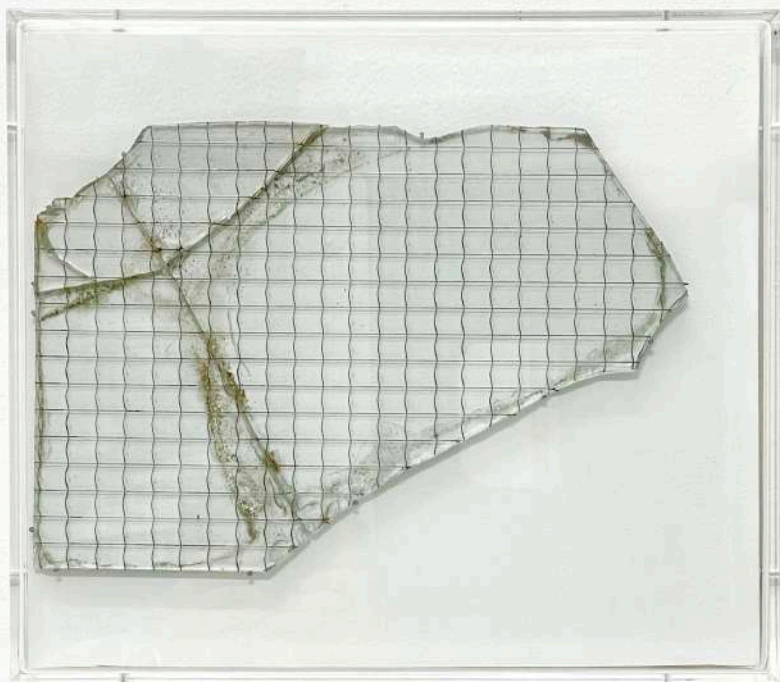
The Glass Show, group exhibition curated by David Kennedy Cutler, Halsey McKay Gallery, East Hampton (US), 2023

Last dance 01, 2023



antique industrial glass
31 x 36 cm
uniek

antique industrial glass
31 x 36 cm
unique





RE__GIO, duo exhibition at Reset Home, Borgloon (BE), 2023



September, group exhibition at Tatjana Pieters, Ghent (BE), 2023

If surrender is an option 02, 2023

*gerecycleerd glas en nagels in
plexiglas frame
106 x 42 cm
unique*

*recycled glass and nails in
plexiglass frame
106 x 42 cm
unique*

Private collection (BE)

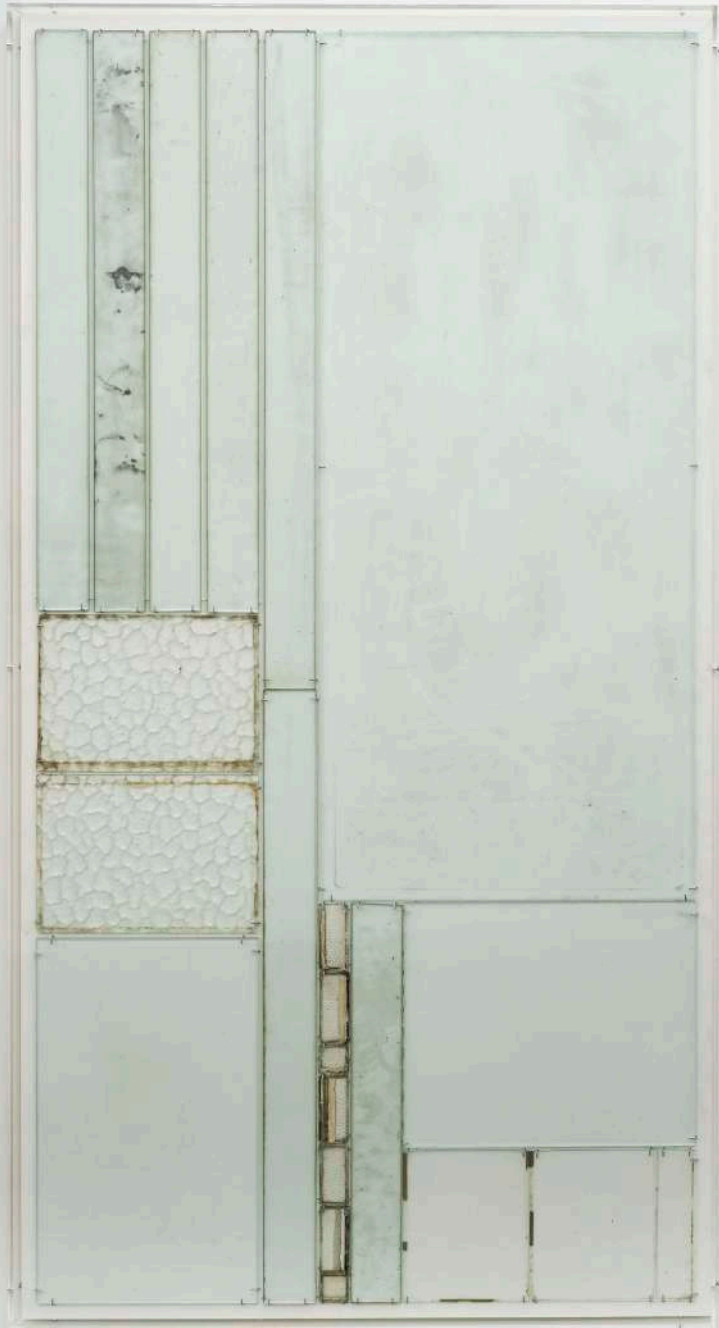






September, exhibition at Tatjana Pieters, Ghent (BE), 2023

Sleeping Flag 01, 2023



*transparant gerecycleerd glas op hout
in plexibox
180 x 95,5 cm
uniek*

*transparent recycled glass on wood in
plexibox
180 x 95,5 cm
unique*

Private collection (NL)



September, group exhibition at Tatjana Pieters, Ghent (BE), 2023

Timeline 01, 2023

*gerecycleerd glas en haakjes
in plexiglas frame
20 x 35 cm
unique*

*recycled glass and hooks in
plexiglass frame
20 x 35 cm
unique*

Private collection (BE)



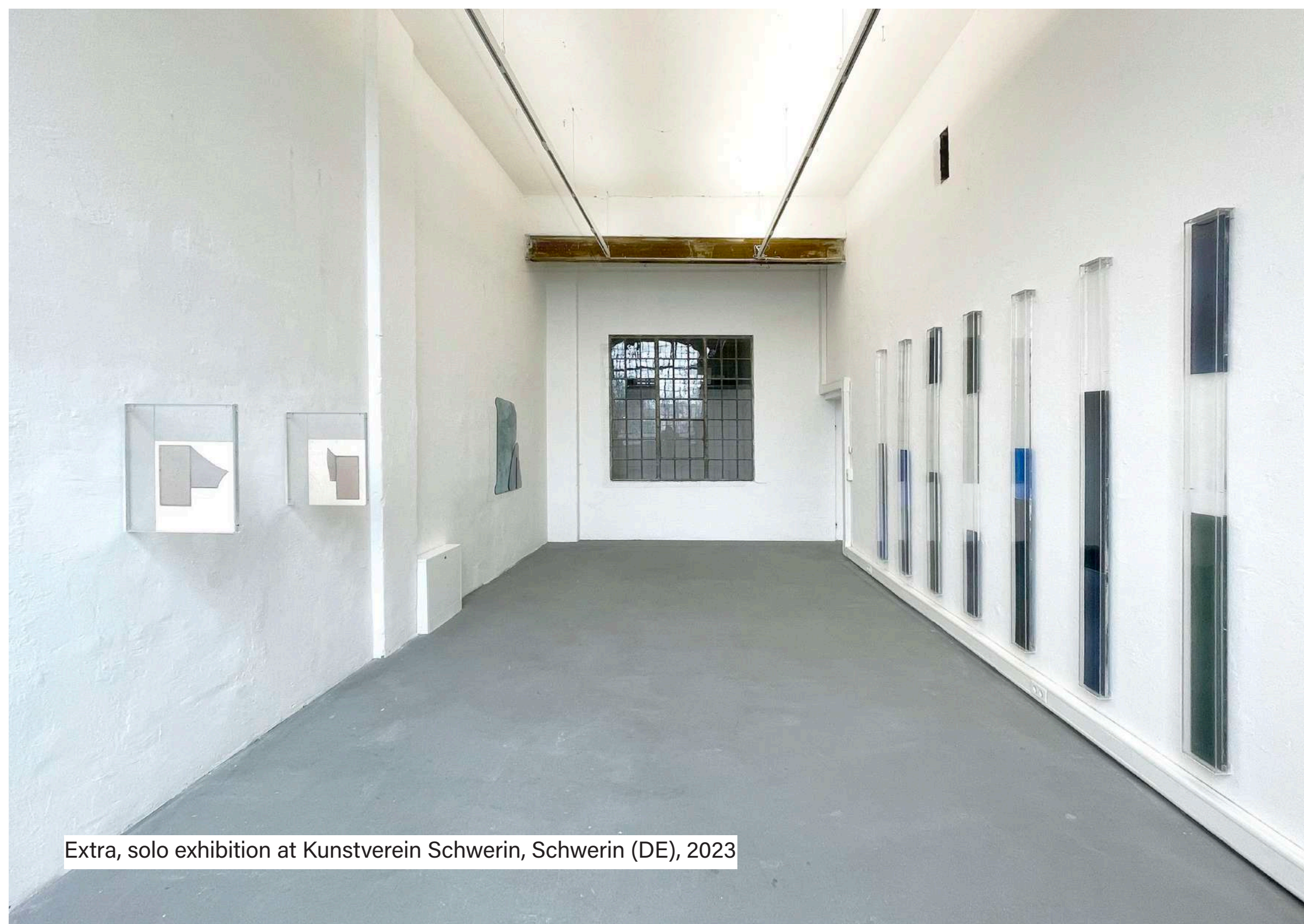




September, group exhibition at Tatjana Pieters, Ghent (BE), 2023

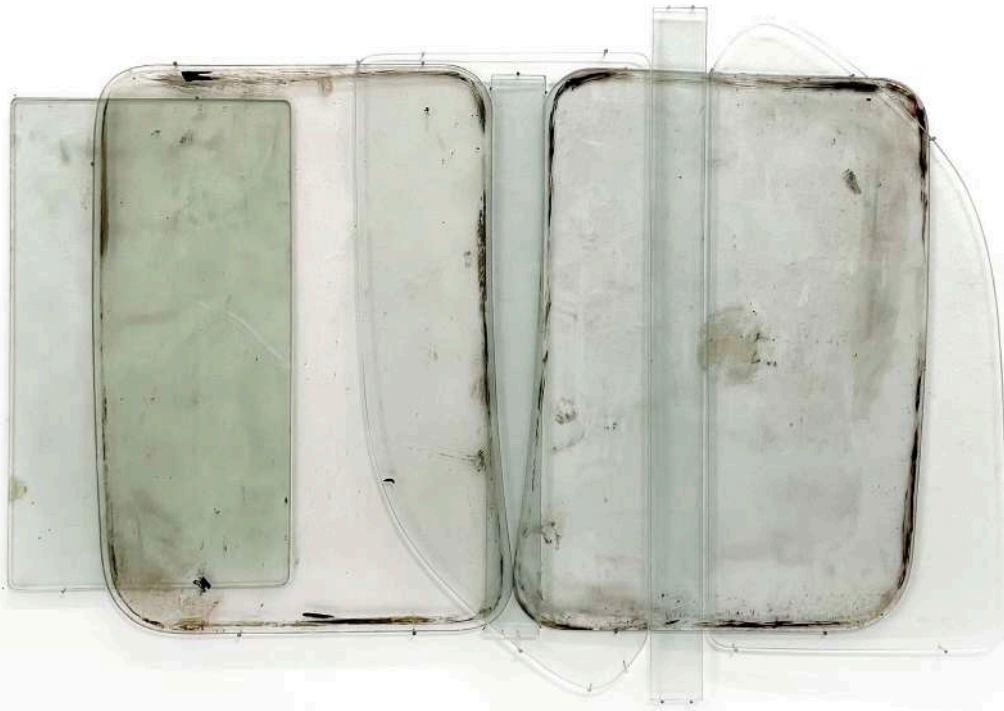


GIST Shifting Sceneries, group exhibition at Demeurs Papierfabriek, Beersel (BE), 2023



Extra, solo exhibition at Kunstverein Schwerin, Schwerin (DE), 2023

This Time, 2023



*time-stained autoruiten, glasplaten en
haken*

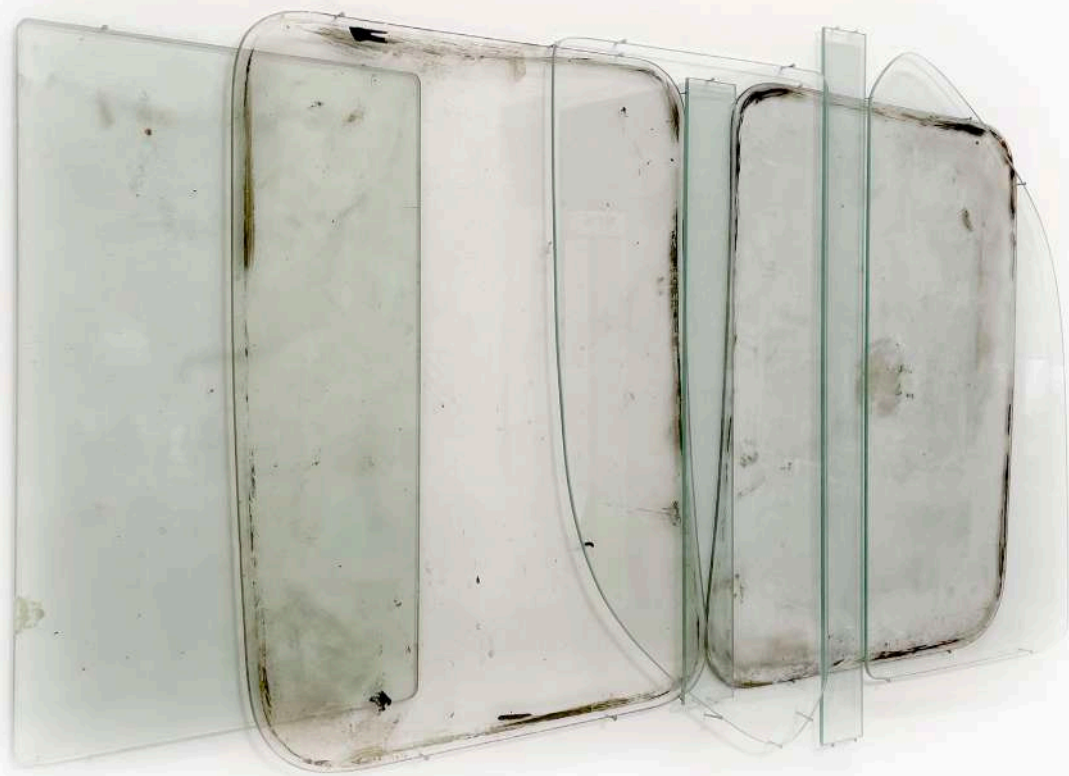
90 x 128 x 3 cm

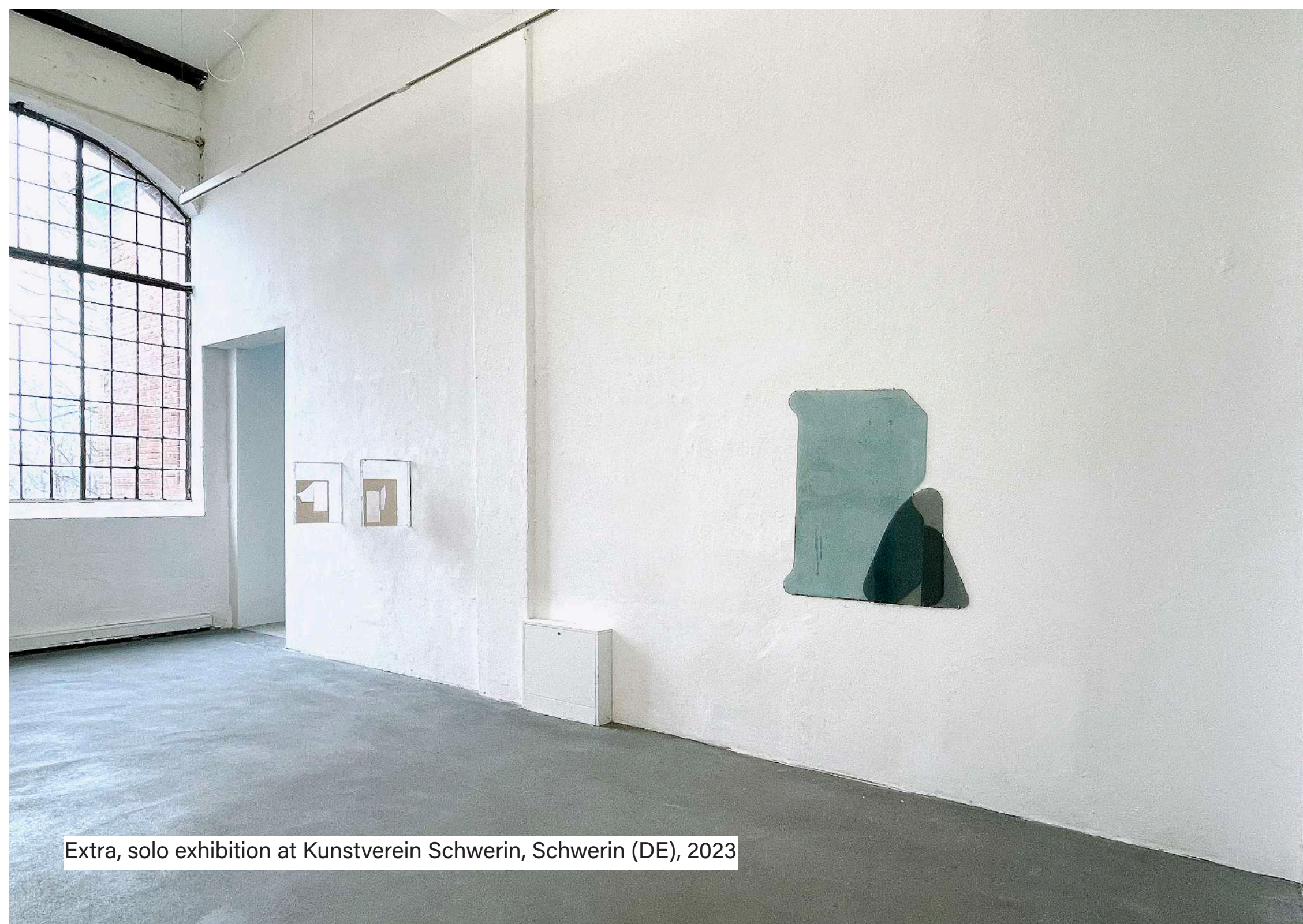
uniek

*time-stained car panes, glass plates and
hooks*

167 x 33 x 10 cm

unique



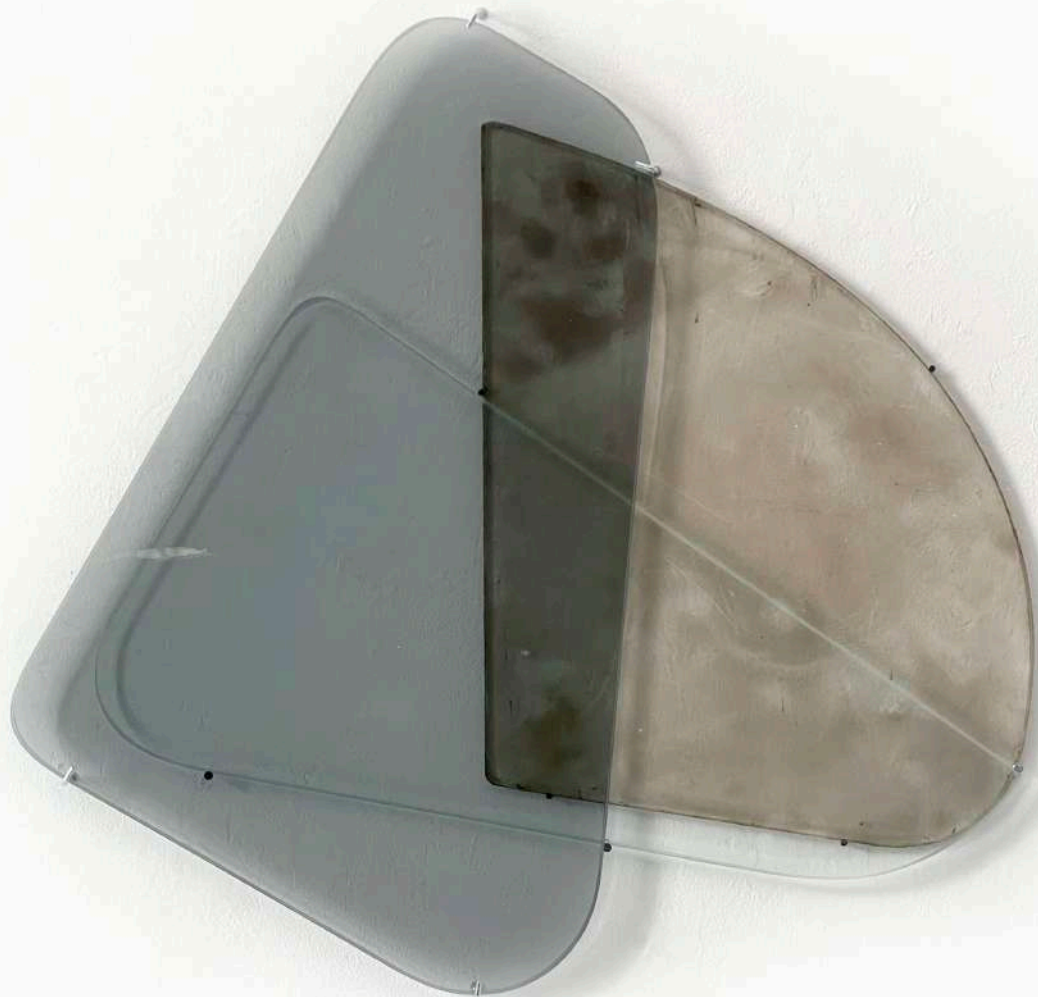


Extra, solo exhibition at Kunstverein Schwerin, Schwerin (DE), 2023



Extra, solo exhibition at Kunstverein Schwerin, Schwerin (DE), 2023

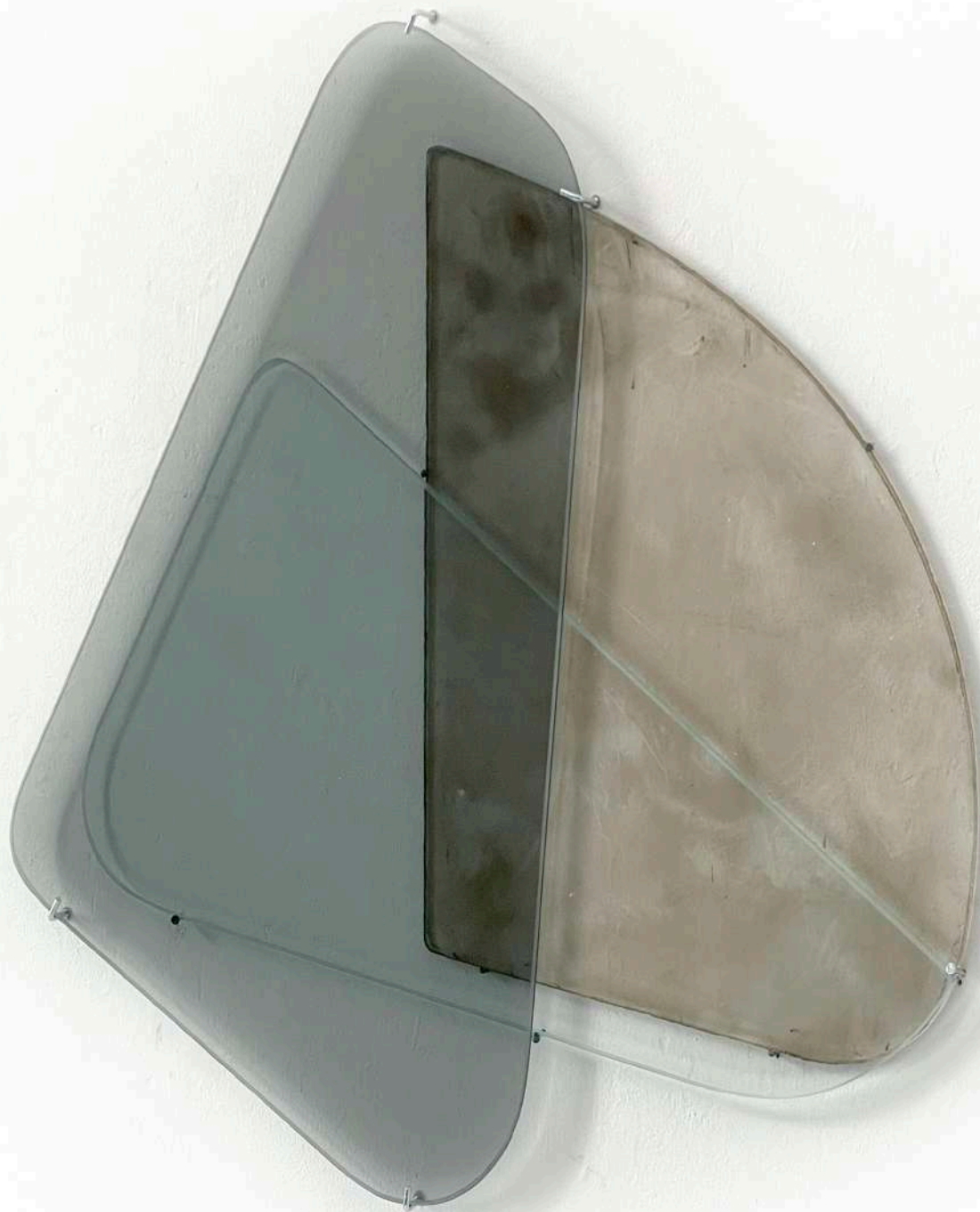
Free Fall 01, 2023



*time-stained autoruit, glasplaten en
haken
40 x 46 cm
uniek*

*time-stained car pane, glass plates and
hooks
40 x 46 cm
unique*

Private collection (BE)





Extra, solo exhibition at Kunstverein Schwerin, Schwerin (DE), 2023

Free Fall 02, 2023

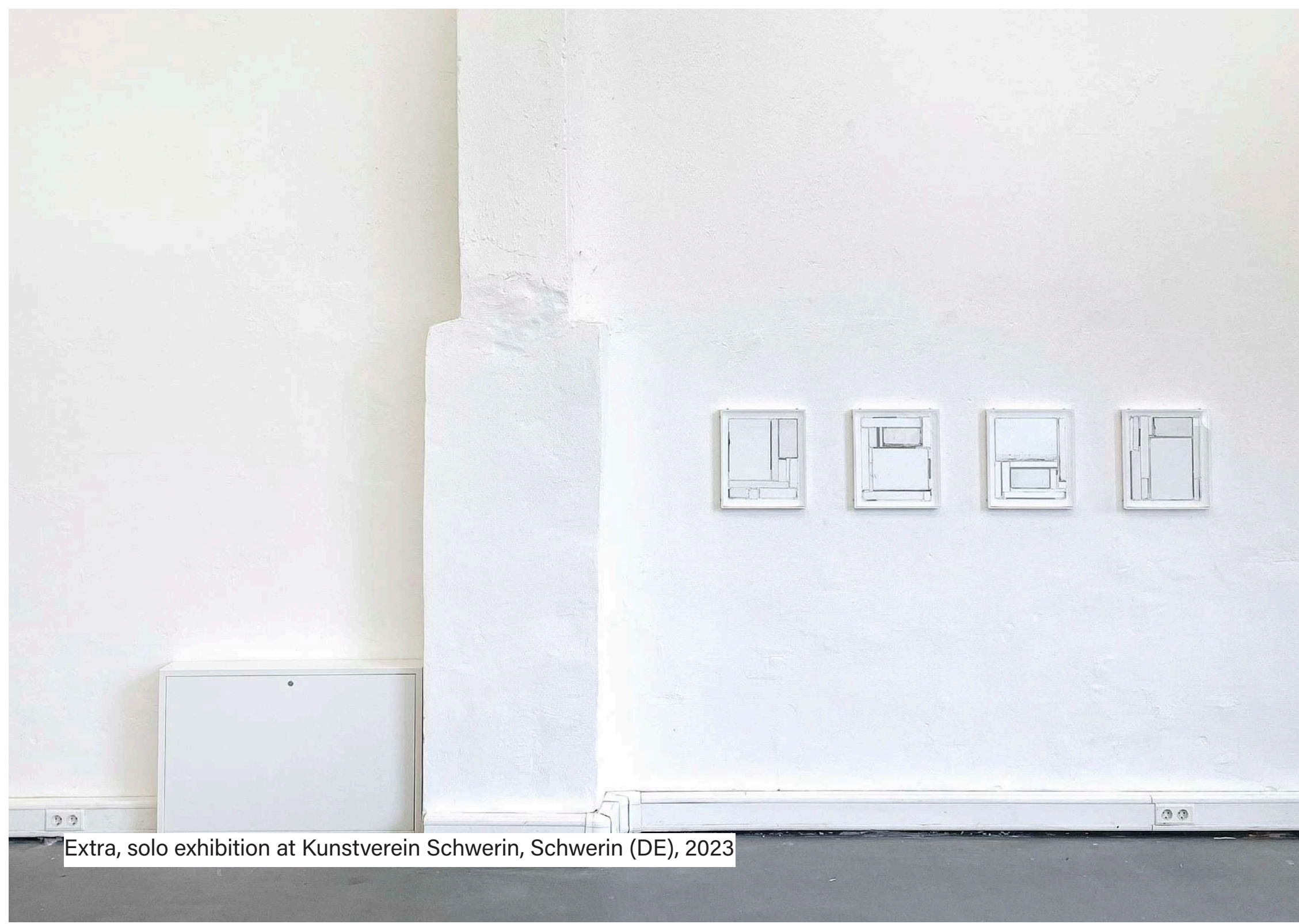


*time-stained autoruit, glasplaten en
haken
40 x 46 cm
uniek*

*time-stained car pane, glass plates and
hooks
40 x 46 cm
unique*

Private collection (BE)





Extra, solo exhibition at Kunstverein Schwerin, Schwerin (DE), 2023

Higher 01, 2023

*antiek glas, nagels, plexiglazen
frame*

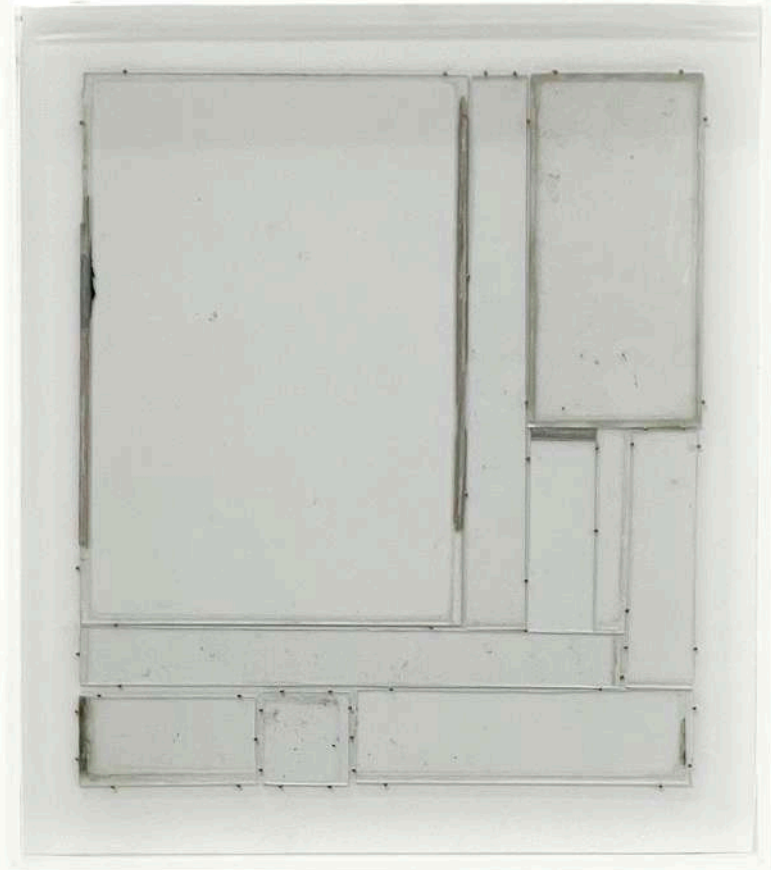
38,5 x 33,5 cm

unique

*antique glass, nails, plexiglass
frame*

38,5 x 33,5 cm

unique





Longer, solo exhibition at Marinaro, New York (US), 2023

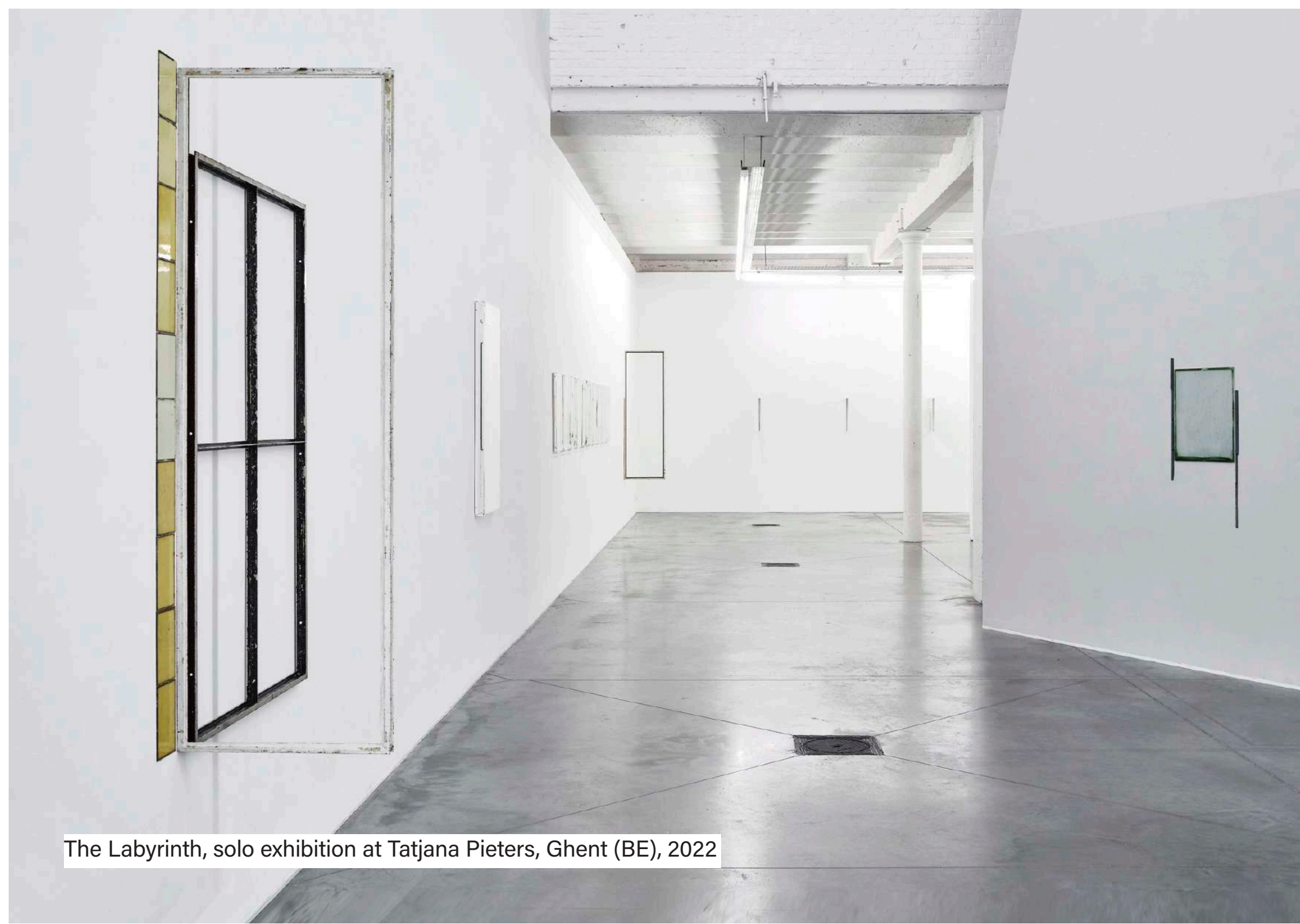
Perfect day 03, 2023



*antique glass and nails in
plexiglass frame
35 x 20 cm
unique*

Private collection (NL)





The Labyrinth, solo exhibition at Tatjana Pieters, Ghent (BE), 2022

Inner Architecture 03, 2022



*steel window frame from Braat
Delft NL and antique glass
180,5 x 118 x 56,5 cm
unique*

Private collection (BE)



Outlining 07, 2022

*antique glass and plywood in
plexiglass frame
51 x 41 cm
unique*





The Labyrinth, solo exhibition at Tatjana Pieters, Ghent (BE), 2022

Mapping 03, 2021

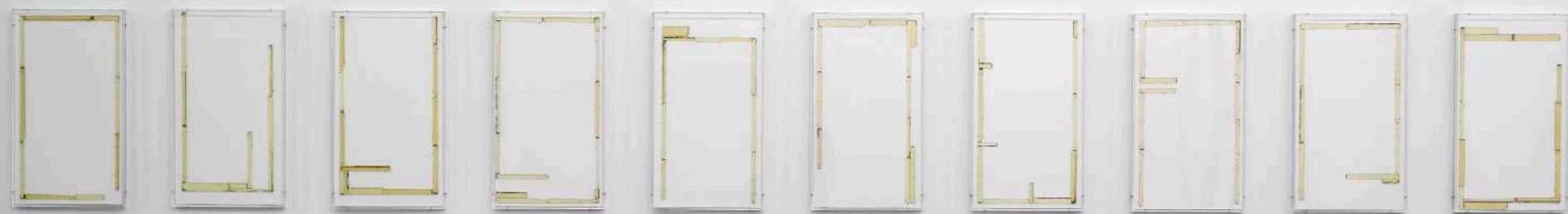


*antique glass strips, rooftop
window and nails in plexiglass
frame
100 x 50 cm
unique*

Motion maps (01-10), 2022

*series of 10 works
antique glass strips and nails in
plexiglass frame
10 x (65 x 40 cm)
unique*







Last Words 01, 2022



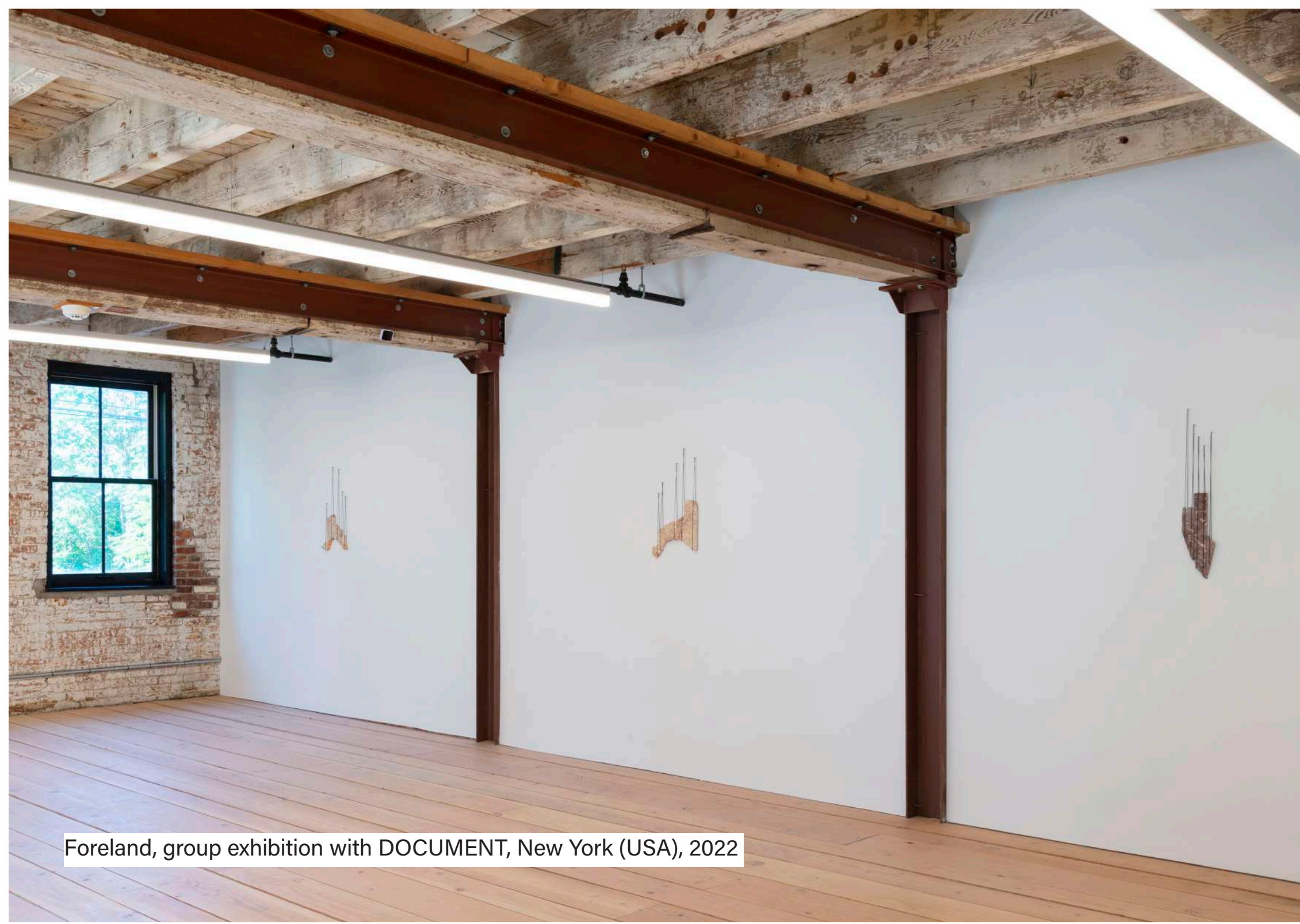
*antique glass, nails in plexiglass
frame
3 x (35 x 20 cm)
unique*

Private collection (FR)

Present position 01, 2022

marble, black threads and nails
65 x 35 cm
unique





Foreland, group exhibition with DOCUMENT, New York (USA), 2022

No title 02, 2022



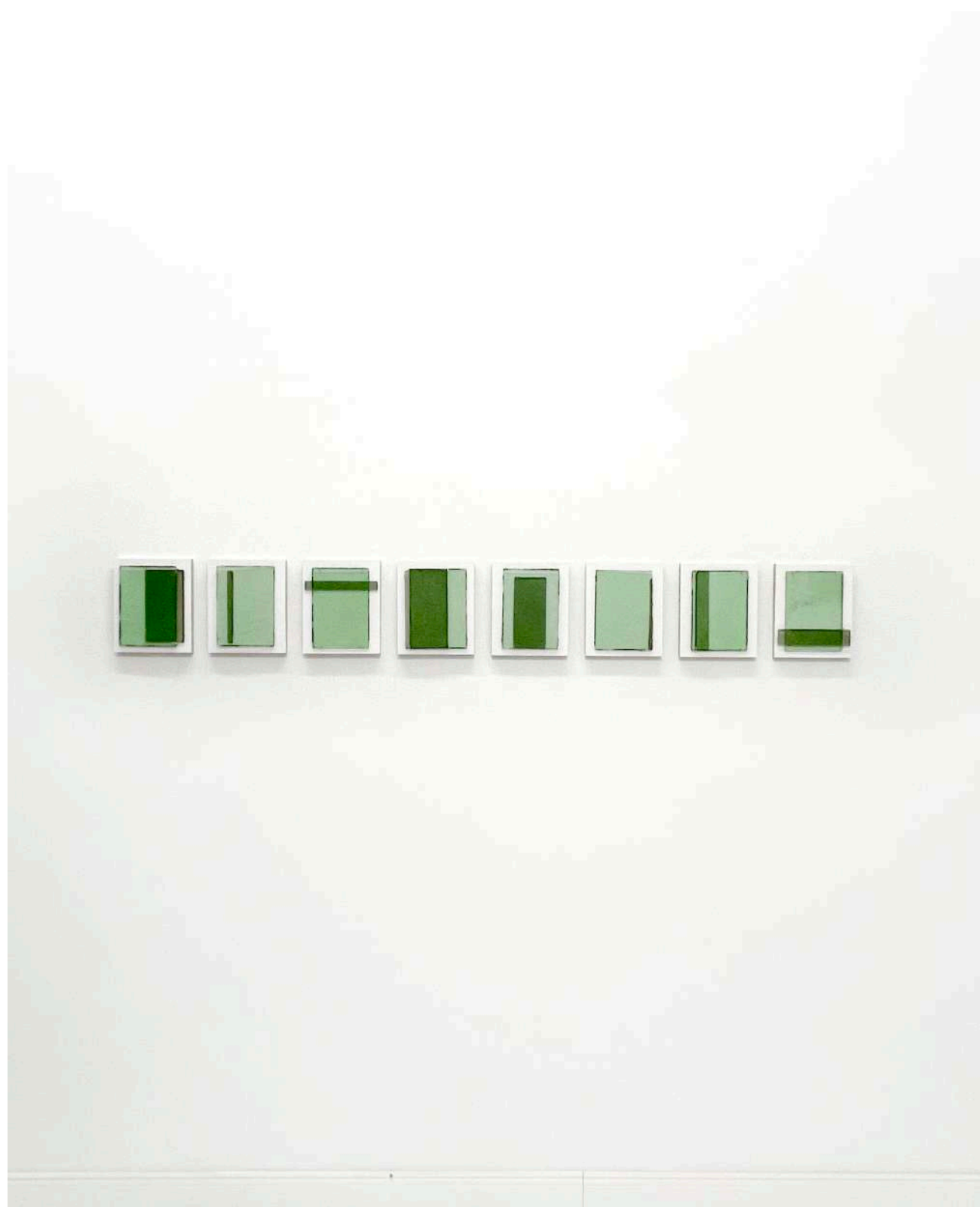
*broken car pane and antique
glass in plexiglass frame
34 x 54 cm
unique*

Private collection (BE)

Space in time, 2022

*transparent and antique glass
and nails in plexiglass frame
on wood
8 x (19 x 23 cm)
unique*

Private collection (BE)

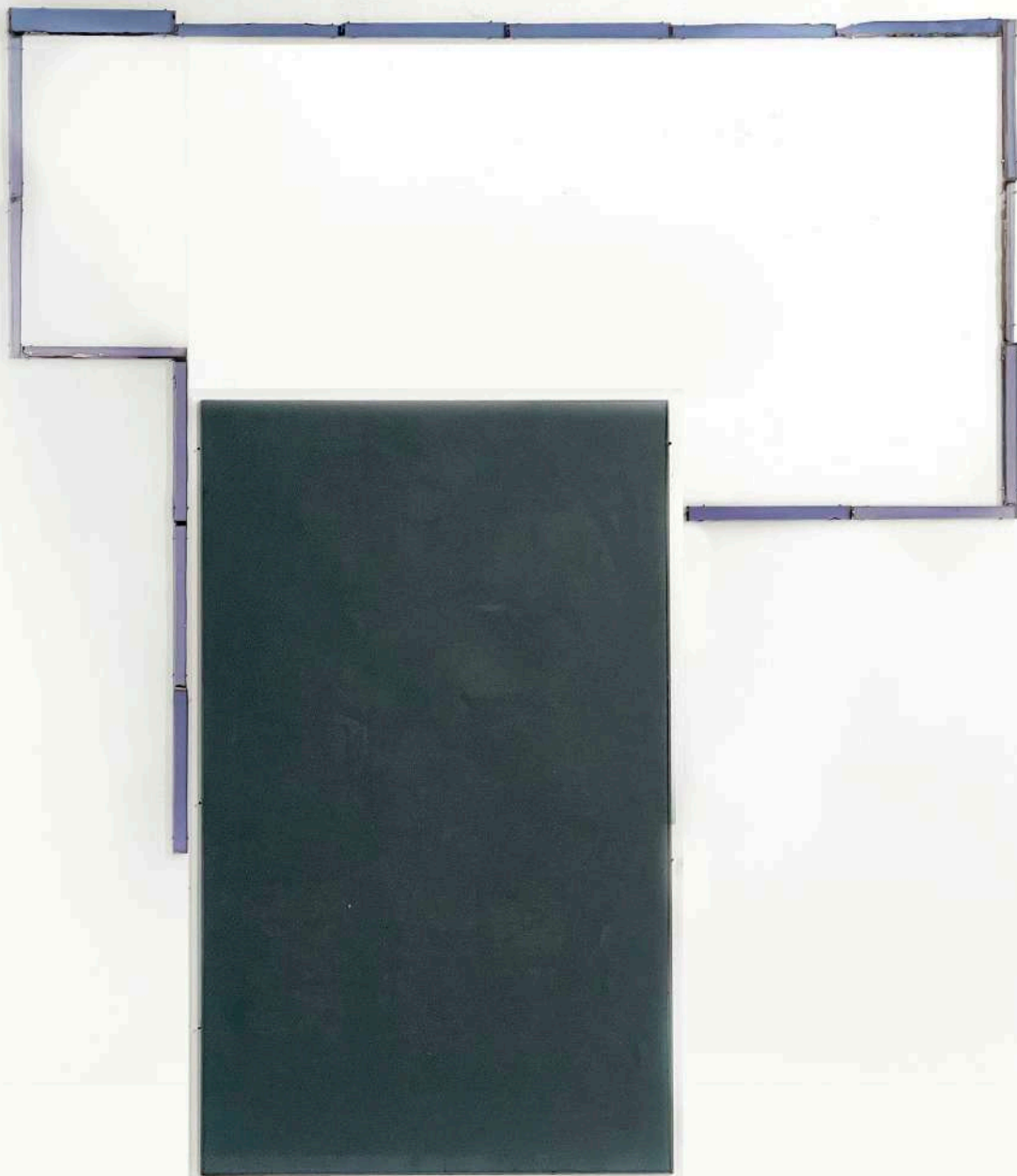






Chicago Conjunction, solo exhibition at Reset Home, Borgloon (BE), 2022

Mapping 02, 2022



*black glass plate and antique
glass strips
116 x 103 cm
unique*



Chicago Conjunction, solo exhibition at Reset Home, Borgloon (BE), 2022



Blank Pages, solo exhibition at DOCUMENT, Chicago (USA), 2022

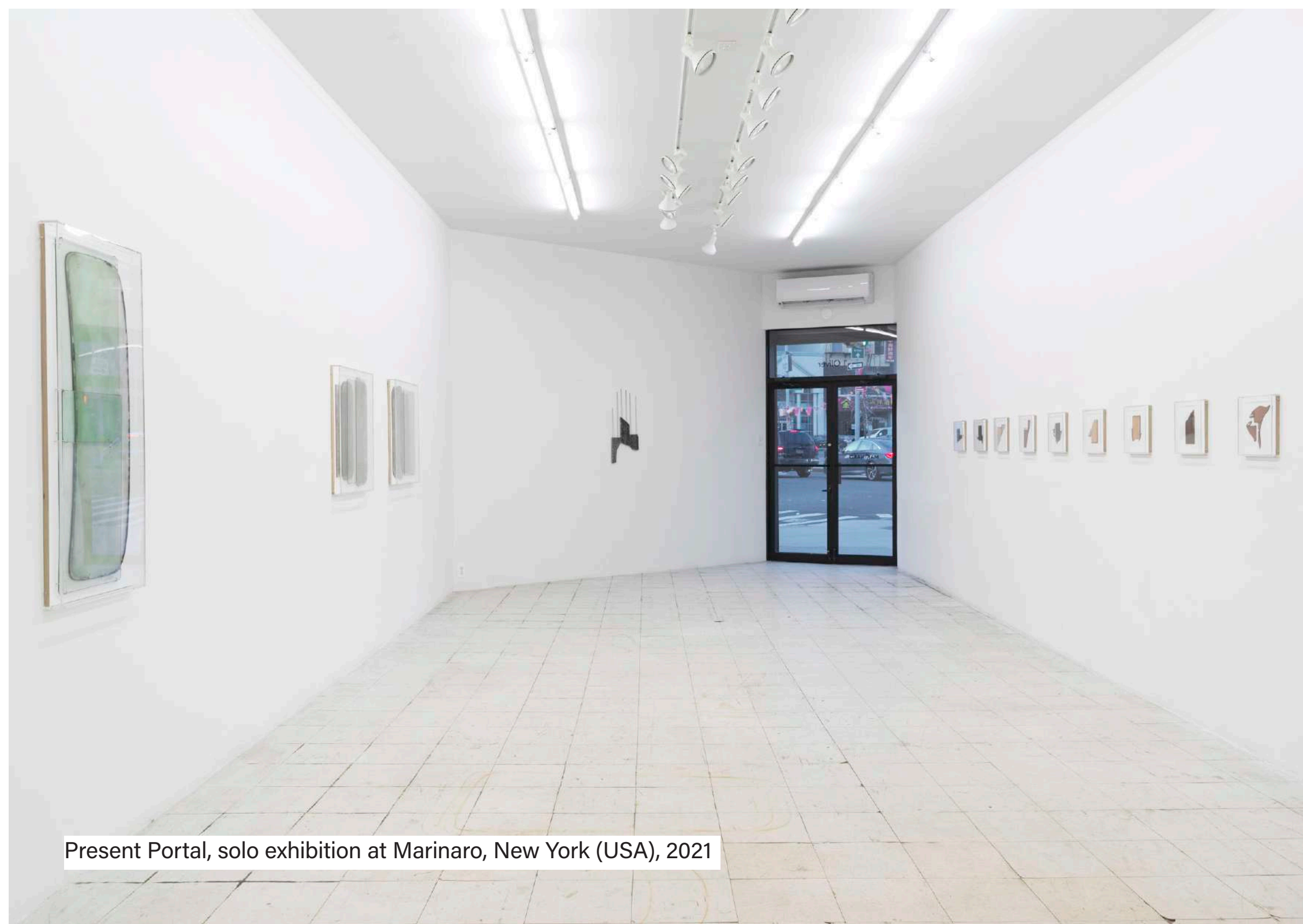
Fragile universe (01), 2021



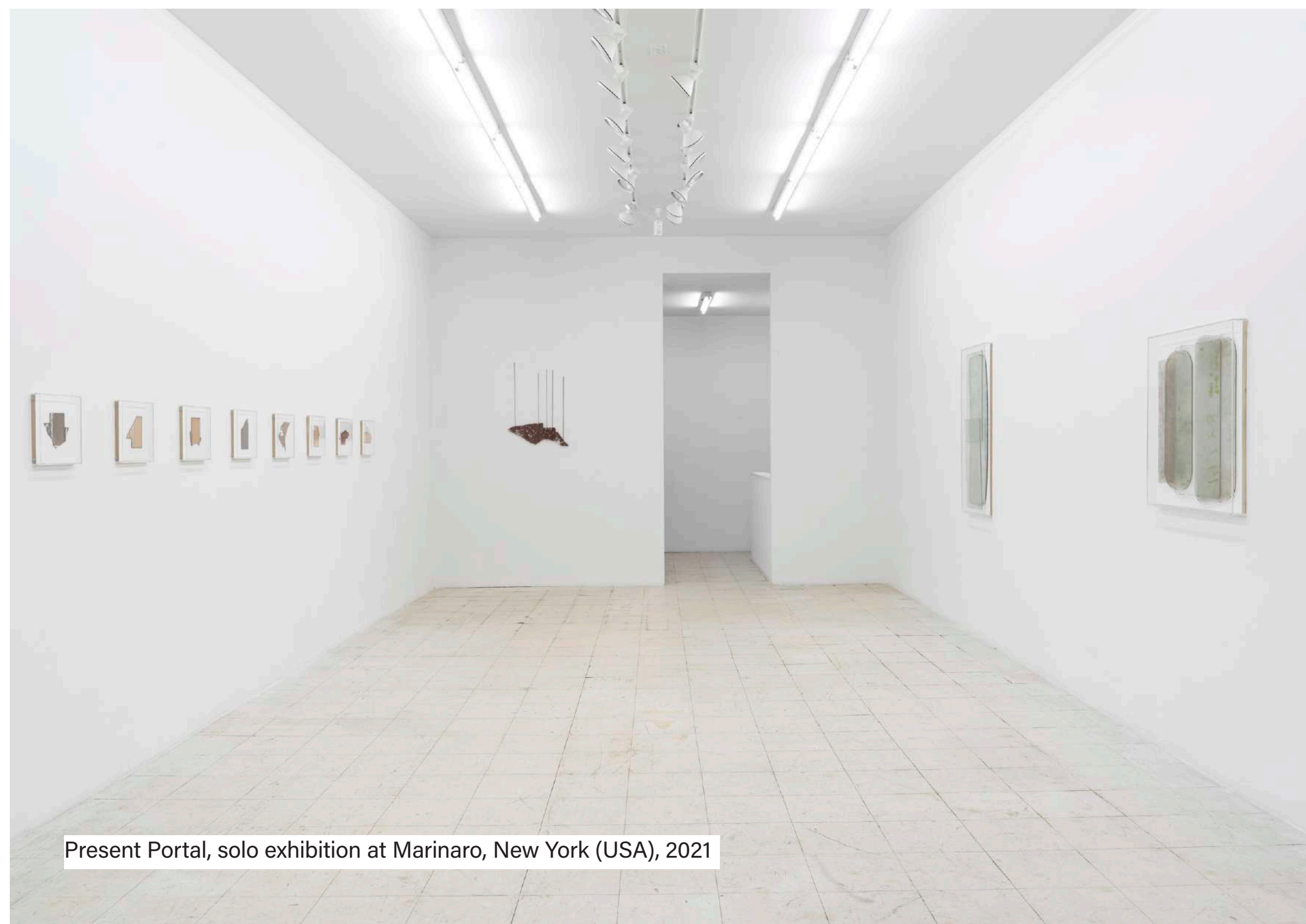
marble, black cords, nails
178 x 57 cm
unique

Private collection (US)





Present Portal, solo exhibition at Marinaro, New York (USA), 2021



Present Portal, solo exhibition at Marinaro, New York (USA), 2021

Heaven, 2021

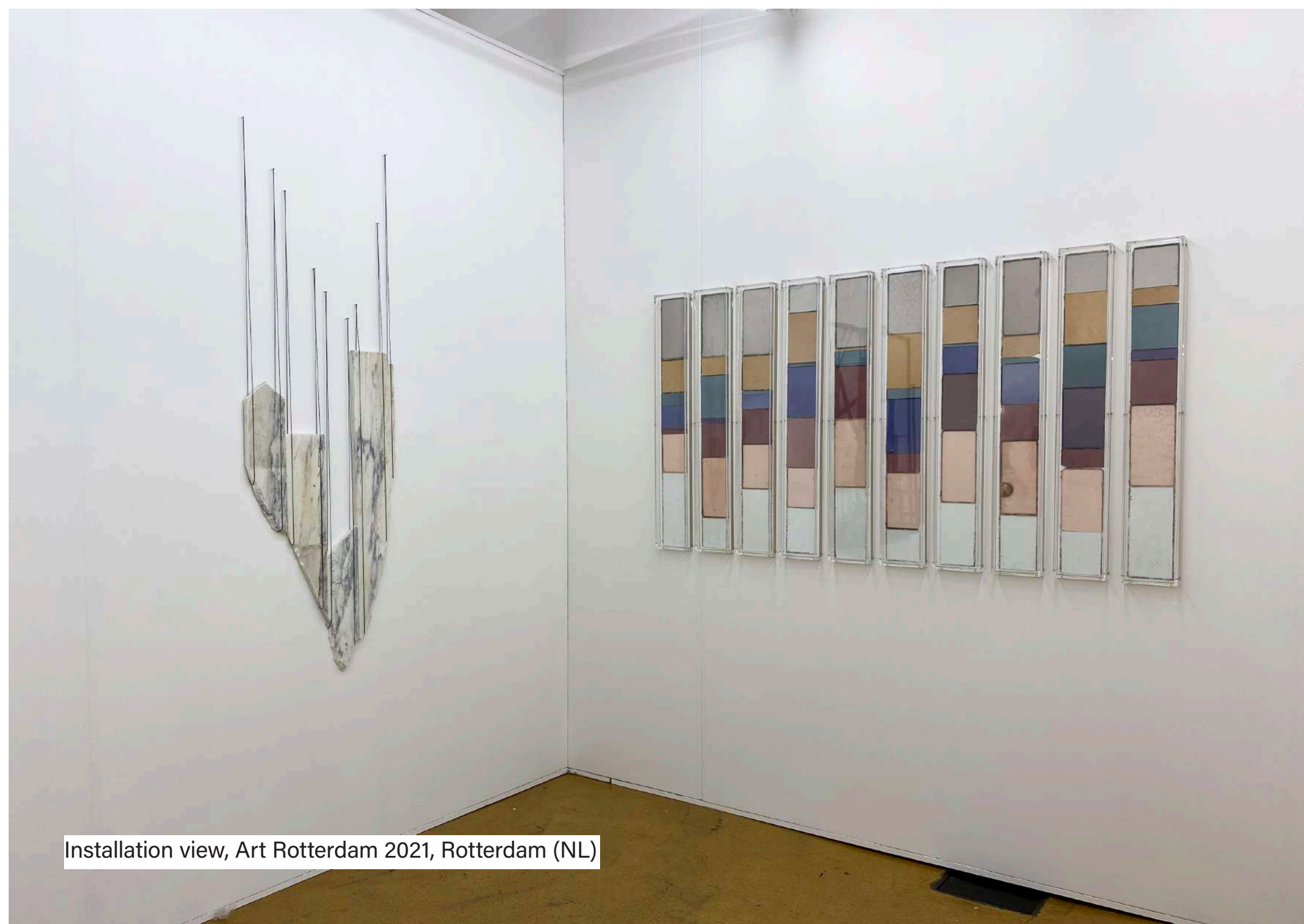


antique glass mounted on wood in plexibox frame

21 x 88,5 cm

unique

Private collection (NL)



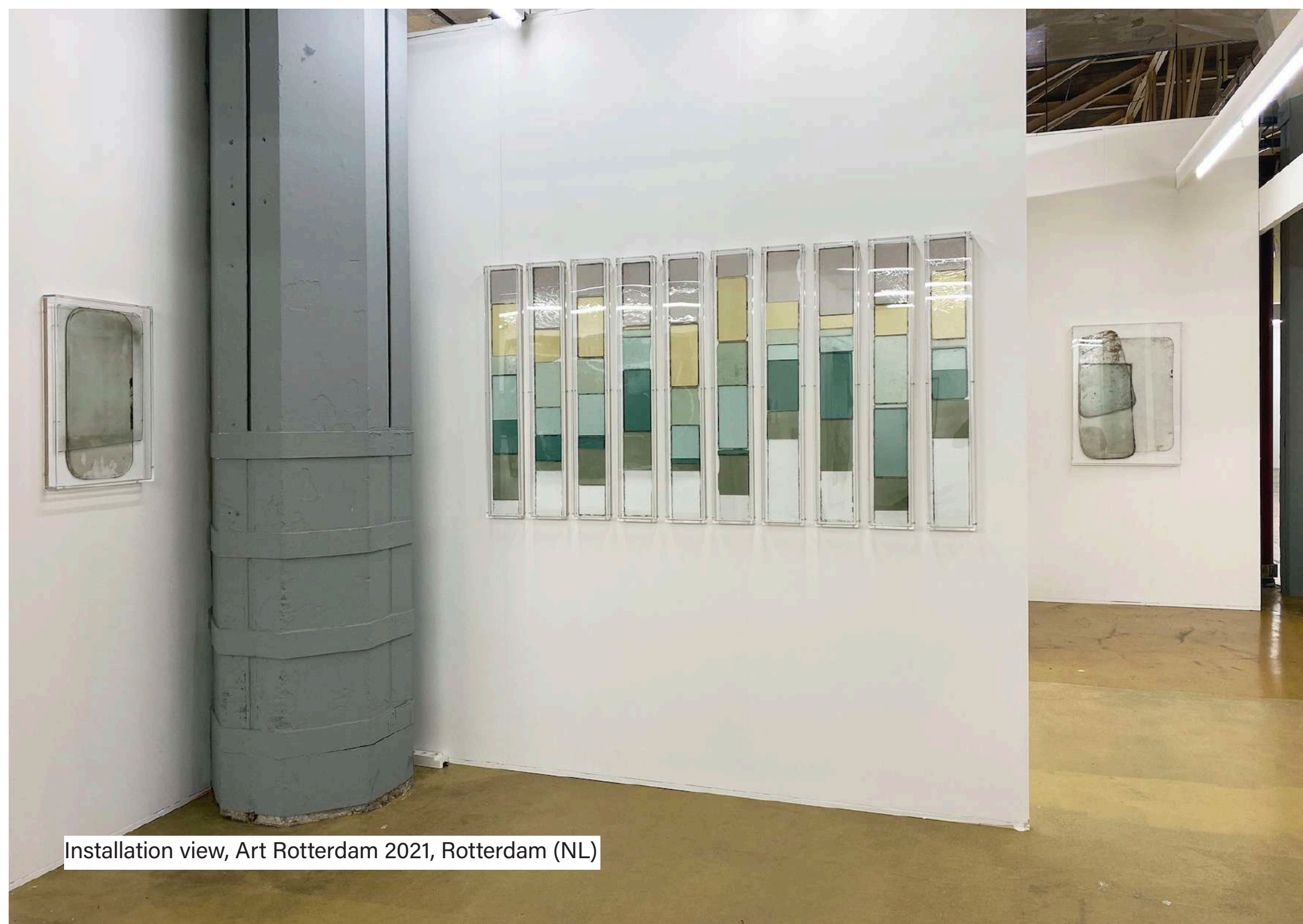
Installation view, Art Rotterdam 2021, Rotterdam (NL)

Overcasting clouds (01), 2021



*antique glass mounted on
wood in plexiglass frame
10 x (102 x 15,5 cm)
unique*

Private collection (NL)



Installation view, Art Rotterdam 2021, Rotterdam (NL)

Overcasting clouds (02), 2021



*antique glass mounted on wood in plexiglass frame
10 x (102 x 15,5 cm)
unique*

Private collection (BE)

Fragile universe (02), 2021



marble, black cords and nails
74 x 14 cm
unique

Fragile universe (03), 2021

marble, black cords and nails
75 x 17 cm
unique



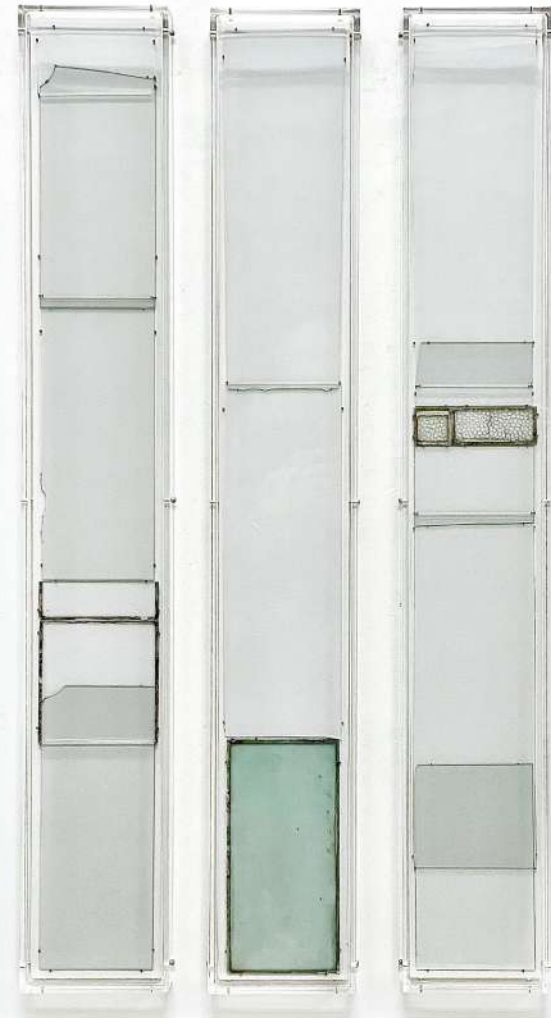
Social solitude (02), 2021

*transparent glass and antique
recuperated windows in plexiglass
frame*

3 x (102 x 15,5 cm)

unique

Private collection (BE)

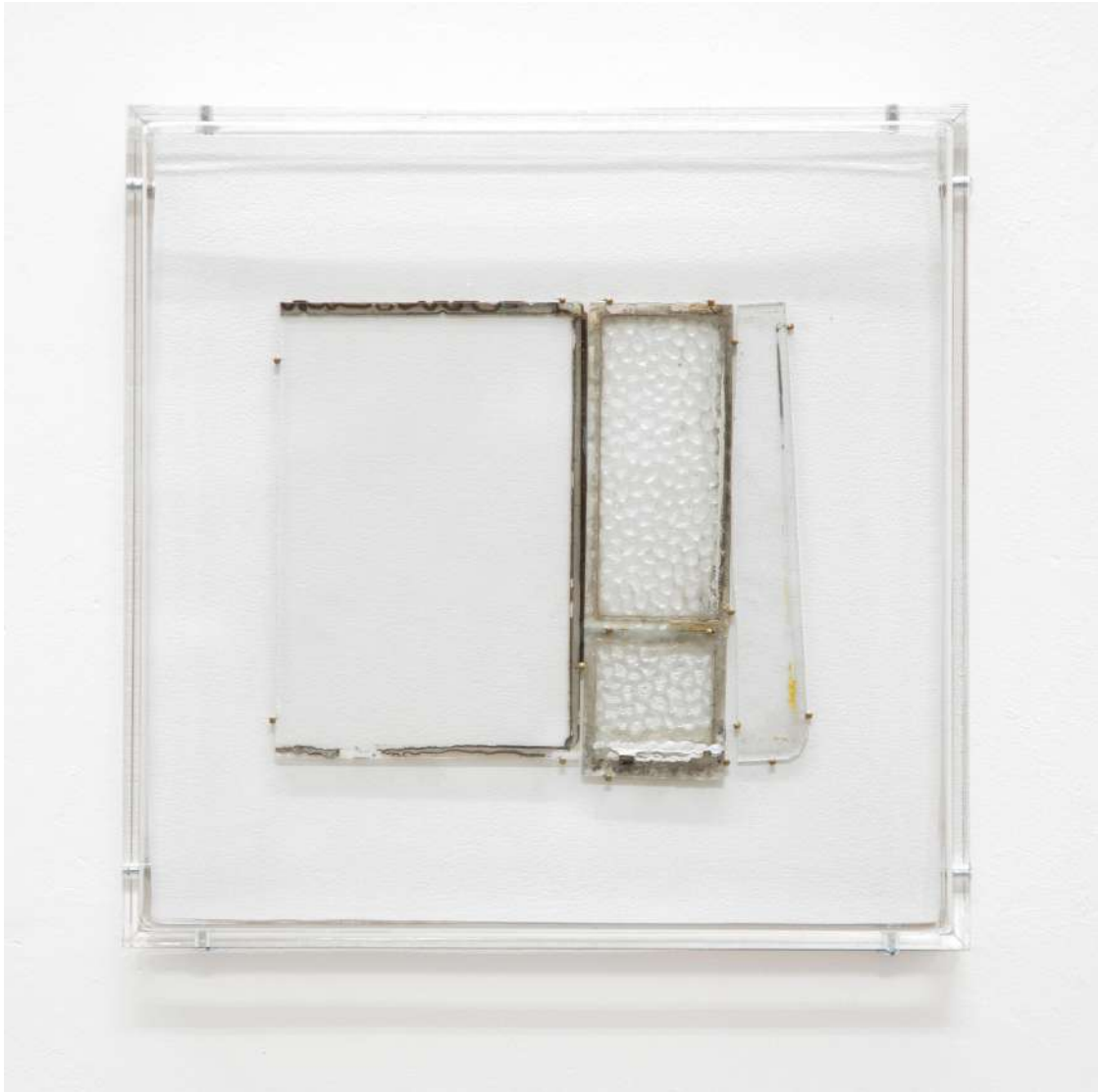




Installation view, Artissima 2021, Turin (IT)



Lifting the outlines (01), 2021



*transparent and antique glass and
nails in plexiglass frame on wood
23 x 23 cm
series of 22 unique works*

Private collection (BE)

Lifting the outlines (13), 2021



*transparent and antique glass and
nails in plexiglass frame on wood
23 x 23 cm
series of 22 unique works*

Private collection (FR)

One Day (01), 2021



recycled antique glass mounted on wood in plexiglass frame
9 x (23 x 23 cm)
23 x 247 cm (total width)
unique

Private collection (BE)

Now (02), 2021

*recycled antique glass mounted on wood
in plexiglass frame
103,5 x 73,5 cm
unique*

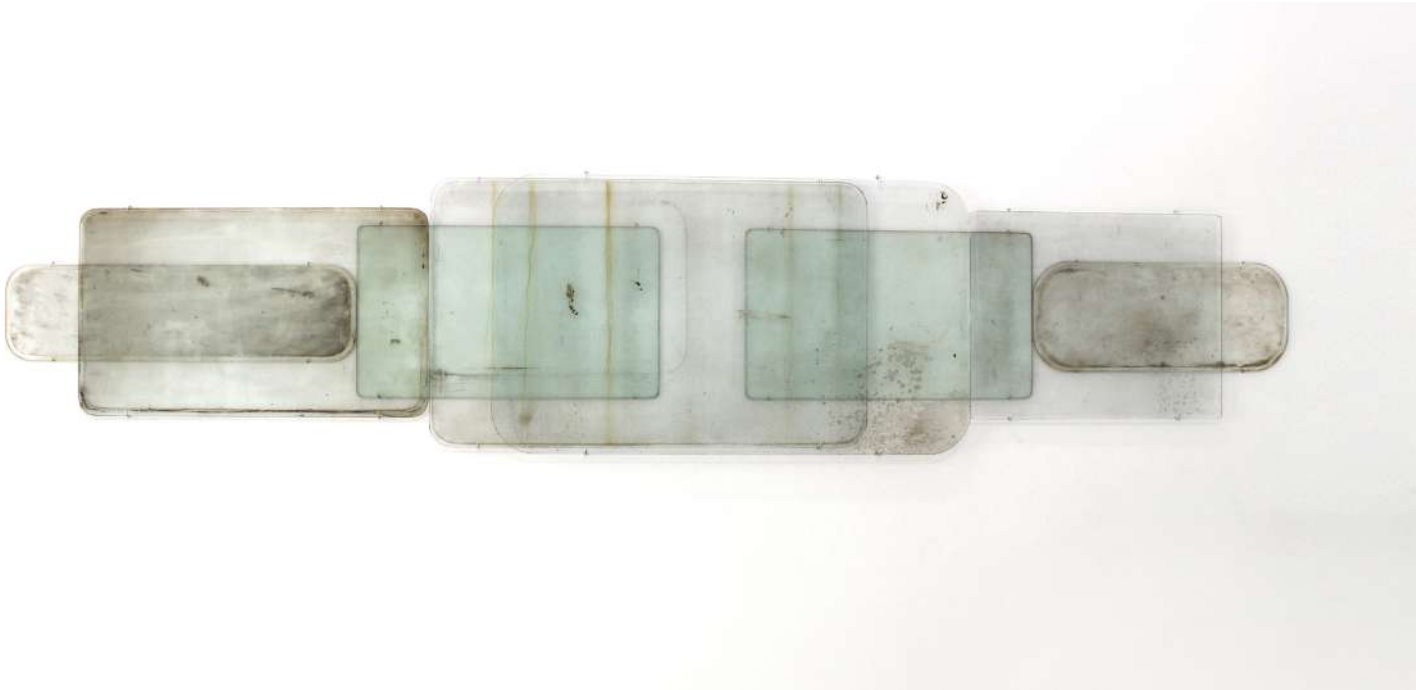
Private collection (CH)





Blank Pages, solo exhibition at DOCUMENT, Chicago (USA), 2022

Second Sequence, 2020



*8 car panes mounted on the wall
297 x 58 cm
unique*

Private collection (US)







Little Triumph, solo exhibition at Tatjana Pieters, Ghent (BE), 2020

Pink Night, 2020



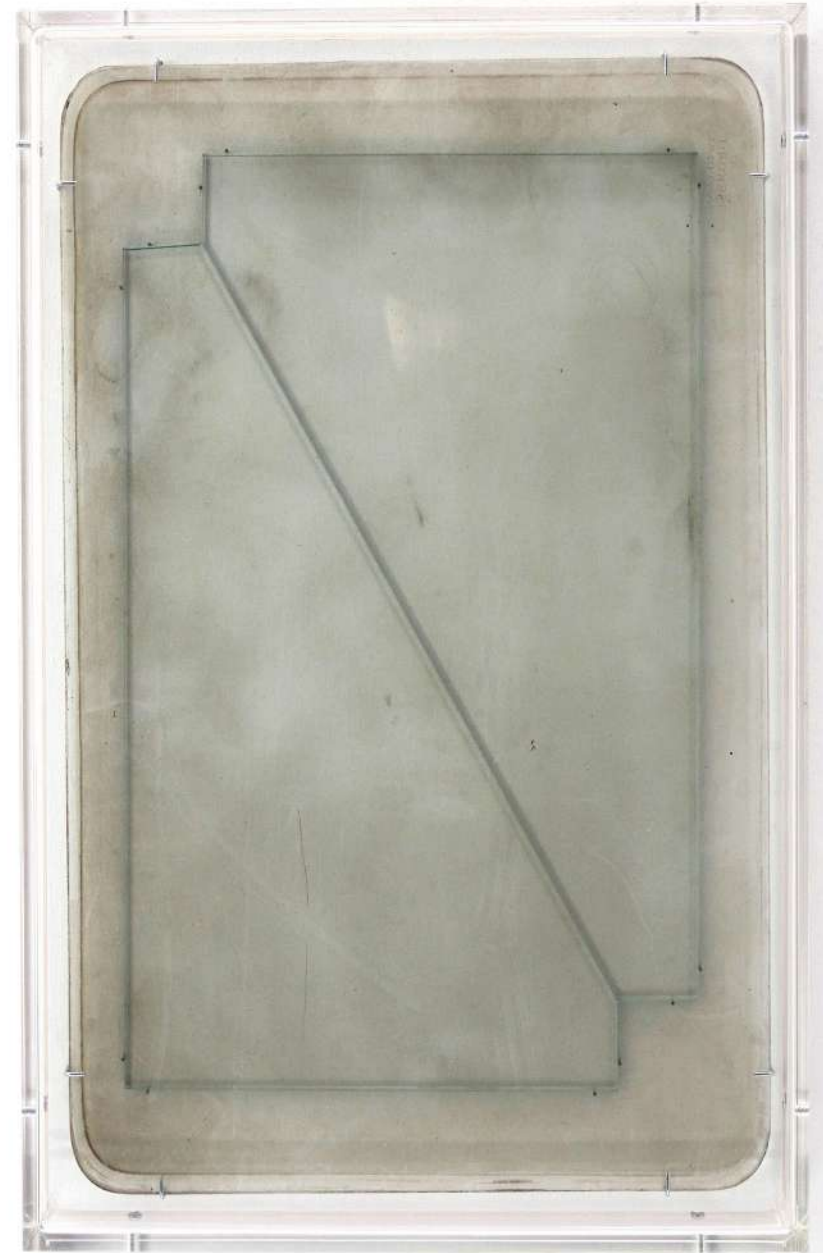
*3 recycled car panes mounted
on wood in plexiglass frame
41,2 x 38,2 x 5,1 cm
unique*

Private collection (BE)

Adding The Blank Pages (04), 2020

*1 car pane and 2 blank glass plates,
mounted on wood in plexiglass frame
50 x 39 x 5,1 cm
unique*

Private collection (BE)





Little Triumph, solo exhibition at Tatjana Pieters, Ghent (BE), 2020

Closing the void, 2020

*recycled marble
pieces from the former
"Staatsbibliothek" (State
library) in Berlin, black
wires and nails
102 x 155 cm
unique*



On Different Days (03), 2020



*2 recycled car panes mounted on
wood in plexiglass frame
35,5 x 43 cm
unique*

Private collection (BE)

On Different Days (04), 2020

*2 recycled car panes mounted on wood in
plexiglass frame
31 x 41,5 cm
unique*

Private collection (BE)



Unique Difference, 2020

*series of 3 works each with 2 recycled
car panes mounted on wood in plexiglass
frame*

57,5 x 60,5

65 x 53 cm

65 x 50 cm

unique

Private collection (NL)



Back to the Beginning, 2019

*4 car panes mounted on wood in
plexiglass frame
64 x 68 cm
unique*

Private collection (PE)



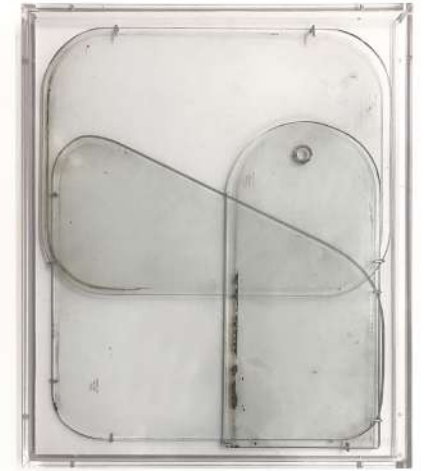
In Between Territories, 2019

*3 car panes mounted on wood in
plexiglass frame
73 x 66 cm
unique*

Private collection (US)



Mapping Value, 2019



*series of 4 works made of car panes
mounted on wood in a plexiglass frame
variable dimensions
unique*



Private collection (GT)

Time-lapse, 2019



*19 recycled car-windows
mounted on the wall
305 x 175 cm
unique*

Private collection (BE)

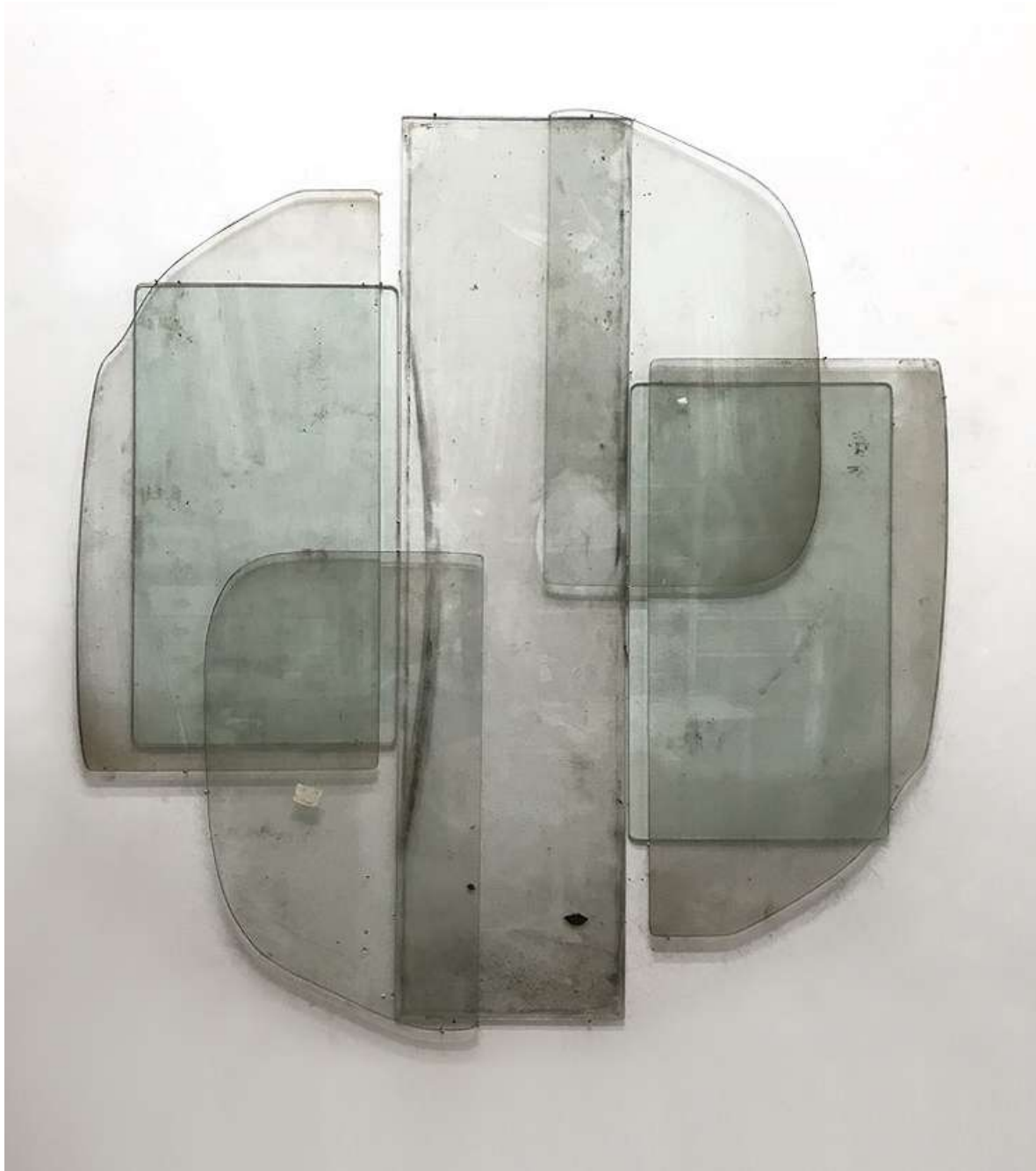
Ajar, 2019

*6 car panes mounted on the wall
80 x 68 cm
unique*

Private collection (NL)



Playing it round, 2019



*7 car panes mounted on the wall
117 x 124 cm
unique*

Private collection (PE)

ANNEKE EUSSEN (NL, 1978)

Lives & works in Vaals (NL)

EDUCATION

2004-05 Higher Institute for Fine Arts, HISK, Antwerp (BE)
1997-01 Fine Arts 3D, Academie voor Beeldende Kunsten, Maastricht (NL)

SOLO EXHIBITIONS

2024 Beyond Purpose, DOCUMENT, Chicago (USA)
Marcel Breuer >< Anneke Eussen - Form Follows Function 36 OV Project, Brussels (BE)
2023 Extra, Kunstverein Schwerin, Schwerin (DE)
Longer, Marinaro, New York (US)
2022 The Labyrinth, Tatjana Pieters, Ghent (BE)
Blank Pages, DOCUMENT, Chicago (USA)
Chicago Conjunction, Reset Home, Borgloon (BE)
2021 Present Portal, Marinaro, New York (USA)
2020 Little Triumph, Tatjana Pieters, Ghent (BE)
Duo with Bram Braam, Park Tilburg (NL)
2018 Glass Works, Tatjana Pieters, Ghent (BE)
2017 Vertical Horizon, Tatjana Pieters, Ghent (BE)
2014 Circle lines, Cruise & Callas, Berlin (DE)
As It Is, Galerie Tatjana Pieters, Ghent (BE)
Presentation of new work & artist book, Zebrstraat, Ghent (BE)
2013 NEUBAU Stuck, LSD Galerie, Berlin (DE)
Verbannter Fehlgeschmack, LSD Galerie, Berlin (DE)
2012 Close to what's real, Highlight Gallery, San Francisco (USA)
Palast, palästchen, ..., Tatjana Pieters, Ghent (BE)
2011 Effects of interference at the loser project Berlin, invited by Rui Duarte, (projectspace), Berlin (DE)
2010 Joyride, Patra Vankova Gallery, Berlin (DE)
2009 Double De Luxe, Tatjana Pieters, Ghent (BE)
2007 Bildmuseet, Umeå (SE)
Indefinite Reflections, CC De Bond, Brugge (BE)
Rise and shine, Onetwenty Gallery, Ghent (BE)
2006 Lucky me!, Onetwenty Gallery, Ghent (BE)
2003 Threats/treats, Suermondt Ludwig Museum, Aachen (DE)

GROUP EXHIBITIONS

2024 Form follows function, O V Project room, (BE)

2023 Exhibit A, Document, Chicago (US)
 The Glass Show, curated by David Kennedy Cutler, Halsey McKay Gallery, East Hampton (US)
 September, curated by Tatjana Pieters, with Ria Bosman & Eva Robarts, Tatjana Pieters, Ghent (BE)
 RE__GIO, duo exhibition with Gert Robijns, Kasteel Wijlre, Wijlre (NL)
 GIST, Shifting Sceneries, Zennevalei (BE)
 Space as a duty of care, Studio G7, Bologna (IT)
 Search Party, Tatjana Pieters, Ghent (BE)
 2022 FATA MORGANA, horizonverticaal, Haarlem (NL)
 Foreland, with DOCUMENT, New York (US)
 What is an artwork? curated by Bert Ghysels, HISK, Brussels (BE)
 2021 Conscious Becoming, Tatjana Pieters, Ghent (BE)
 disorder (REPEAT), DMW gallery, Antwerp (BE)
 2020 Recyclage / Surcyclage, Fondation la Villa Datriis, L 'isle-sur-la-sorgue (FR)
 2019 Not so a white cube #16, Glass, rubber, stone. Lage Egal, Berlin (DE)
 2018 Paperworks, Tatjana Pieters, Ghent (BE)
 2015 Listen to the stones, think like a mountain, Tatjana Pieters, Ghent (BE)
 2014 Tuinfeest (auction), Museum Dhont-Dhaenens (BE)
 Paperworks, Tatjana Pieters, Ghent (BE)
 Gallery Weekend Berlin, LSD Galerie, Berlin, (DE)
 2013 Private Collection Selected by #1, Tatjana Pieters, Ghent (BE)
 Nightshop, Anneke Eussen & Tamara Van San, with Tatjana Pieters, Knokke (BE)
 Pounds, Shillings, Pence, LSD Galerie, Berlin (DE)
 2012 Secret Postcards, Jan Van Eyck Academie, Maastricht (NL)
 Schriftuur - Scripture, CC De Bond Bruges (BE)
 Cognitio Arsphobiae, The Wand, Berlin (DE)
 2011 Change of Address, Opening of the New Space, Galerie Tatjana Pieters, Ghent (BE)
 2010 A selection of contemporary art, Joanna Seikaly Gallery, Beiroet (LI)
 Mythe Berlijn, Ainsig Building, Maastricht (NL)
 Forgotten Bar, Petra Vankova Gallery, Berlin (DE)
 Young Collectors #2, Sign In, Groningen (NL)
 Collage accident, Forgotten Bar, Berlin (DE)
 2009 Jeugdzone. Over opus één en opus min één, Hedah, Maastricht (NL)
 Rites de Passage, Schunck, Heerlen (NL)
 2008 STAND, organized by De Expeditie, with OneTwenty Gallery, Domobaal Ostend (BE)
 Glocal Affairs, Maastricht (NL)
 3+3, Artrepc, Zurich (CH)
 3+3, Onetwenty Gallery, Ghent (BE)
 2007 KunstsUPERmarkt, Stadsgalerij, Heerlen (NL)
 2006 Extiem Poezie-zomer, Watou (BE)
 2005 And Lucy liked it ..., HISK, Antwerp (BE)
 Tradis, Ename (BE)
 Fresco, De Fabriek, Eindhoven (NL)
 Drawings+, Grusenmeyer Gallery, Deurle (BE)

2004	Convoi Exceptionnel, Antwerp (BE) Parkstad Limburg Prijs, Stadsgalerij, Heerlen (NL) Open Studios, HISK, Antwerp (BE) Project: Picture of the month (NL) (SC))
2002	Images of desire 2, Amsterdam (NL)
2001	Manifest, CK, Roermond (NL) Thuis, Marres, Maastricht (NL)
2000	Charlemagne, Ludwig Forum, Achen (DE)

AWARDS

2004	Nomination Parkstad Limburg Prize
2003	Winner Young Artists on the Road Award
2023	Winner Legacy Purchase Program of the City of Miami Beach at Art Basel Miami

SOLO PUBLICATIONS

2021	Untitled overview artist book, Studio Studio, Tatjana Pieters, Ghent (BE)
2014	Anneke Eussen, Touching Material, artist book
2010	Wildfremd, Jan-Erik Lundström, Galerie Tatjana Pieters, Ghent (BE)
2008	Indefinite Reflections, Anneke Eussen, De Bond Brugge, Bruges (BE)
2007	Color Pencil 2006-2007, Anneke Eussen, s.n.
2006	Van Antwerpen Anneke, Just like Today 04 05 06, Anneke Eussen, Printing Imschoot, Ghent (BE)
2003	Threats/Treats, Anneke Eussen, Drukkerij Thoma, Vaals (NL)

GROUP PUBLICATIONS

2012	Conversaties/Conversations, Cultuur Centrum Brugge, Die keure Brugge, Bruges (BE), (p.11).
2008	Where are you, Glocal Affairs, Jean Bourmans, Huis voor de kunsten Limburg, Roermond (NL), (p.55).
2007	Contemporary Art in Belgium 2007, Bart De Baere, Best of Publishing, Vorst (BE), (p. 234).
2006	Extiem, 26ste poëziezomer van Watou, Museum DD, Cassochrome, Waregem (BE)
2005	Van Der Meiren, Jean-Pierre, Ename Actueel Tardis, (p. 32-35), Ename, (BE) ...And Lucky liked it!, HISH Gent, Ghent, (BE)

KEVIN MCNAMEE- TWEED / *portfolio*

KEVIN MCNAMEE-TWEED

(ENG)

Kevin McNamee-Tweed's practice investigates the mechanics of meaning-making and storytelling. Embracing broad material exploration, McNamee-Tweed creates images and objects that narrate, measure, or express nuances of human experience and material reality. While much of his work may be naturally situated within the context of image-making, painting, and drawing, McNamee-Tweed works extensively with clay. Incorporating native clays and regional traditions from his home in North Carolina, the artist relies on time-honoured as well as idiosyncratic uses of clay and glaze materials. He makes intimate, utilitarian objects and many things which situate themselves between categories, such as function-resistant objects, ceramic books, and wall-hanging pictorial ceramics, which have become his primary focus in recent years.

McNamee-Tweed's pictorial ceramics or 'ceramic paintings,' employ meticulous techniques, controlled processes, and tempered experimentation to achieve image-based corporeality featuring exaggerated surfaces, textures and visual effects. Relating intimately to the hand and the eye, these book-sized objects carry a strong element of storytelling. Often with pathos and playfulness, his narratives include personal, mundane, or grandiose ruminations, while his stylistic tendencies and formal sensibilities span references from the art-historical to the commonplace. Frequently, his imagery reflects on traditions of image and object making, with particular emphasis on quotidian visual culture, the history of painting, and, the immense lineage of practical application and artistic expression with ceramics.

Kevin McNamee-Tweed (US, 1984) is based in Durham, North Carolina. Recent solo exhibitions include The Greenville County Museum of Art (Greenville, SC), Tatjana Pieters (Ghent, Belgium), The Institute of Contemporary Art in Chattanooga, Steve Turner (Los Angeles), Cob Gallery (London, UK), L21 Gallery (Mallorca, Spain), and Dutton (New York). He has participated in group shows in Germany, France, Italy, Spain, Iceland, Greece, the UK, and Australia. Reviews of his work have appeared in Artforum, Art in America, The New York Times, The Los Angeles Times, The Los Angeles Review of Books, Artnet, Glasstire, and Hyperallergic, among others. He is the recipient of numerous awards and residencies including the Ella Fountain Pratt Award, the Mildred Pelzer Grant, the Wilhelm and Jane Bodine Fellowship, The Iowa Arts Fellowship, and the Montello Foundation Fellowship. A monograph on his ceramic work was published by Steve Turner (Los Angeles) in 2020. Upcoming projects include exhibitions at Museum Lucien De Gheus in Poperinge, Belgium and JVDW Gallery in Dusseldorf, as well as new books, including a monograph surveying McNamee-Tweed's interdisciplinary practice. He is represented by Steve Turner Gallery (Los Angeles), Dutton Gallery (New York), and Tatjana Pieters (Ghent, Belgium).

KEVIN MCNAMEE-TWEED

(NL)

Kevin McNamee-Tweed onderzoekt het mechanisme van betekenisgeving en het vertellen van verhalen. McNamee-Tweed omarmt een breed materiaalonderzoek en creëert beelden en objecten die nuances van de menselijke ervaring en de materiële werkelijkheid vertellen, meten of uitdrukken. Hoewel veel van zijn werk natuurlijk gesitueerd kan worden binnen de context van het maken van beelden, schilderen en tekenen, werkt McNamee-Tweed veel met klei. De kunstenaar gebruikt inheemse klei en regionale tradities uit zijn thuisland North Carolina en vertrouwt op zowel aloude als eigenzinnige toepassingen van klei en glazuurmateriaal. Hij maakt intieme, gebruiksvoorwerpen en veel dingen die zich tussen categorieën bevinden, zoals functiebestendige objecten, keramische boeken en wandhangende picturale keramiek, waar hij zich de laatste jaren voornamelijk op richt.

McNamee-Tweeds picturale keramiek of 'keramische schilderijen' maken gebruik van nauwgezette technieken, gecontroleerde processen en gematigde experimenten om een op beelden gebaseerde lichamelijke te bereiken met overdreven oppervlakken, texturen en visuele effecten. Deze objecten ter grootte van een boek, die nauw verbonden zijn met de hand en het oog, dragen een sterk verhalend element in zich. Vaak met pathos en speelsheid, omvatten zijn verhalen persoonlijke, alledaagse of grandioze overpeinzingen, terwijl zijn stilistische tendensen en formele gevoeligheden referenties van kunsthistorisch tot alledaags omvatten. Vaak reflecteert zijn beeldtaal op tradities van het maken van beelden en objecten, met een bijzondere nadruk op de alledaagse beeldcultuur, de geschiedenis van de schilderkunst en de immense lijn van praktische toepassingen en artistieke expressie met keramiek.

Kevin McNamee-Tweed (VS, 1984) woont en werkt in Durham, North Carolina. Recente solotentoonstellingen waren onder andere in The Greenville County Museum of Art (Greenville, SC), Tatjana Pieters (Gent, België), The Institute of Contemporary Art in Chattanooga, Steve Turner (Los Angeles), Cob Gallery (Londen, UK), L21 Gallery (Mallorca, Spanje) en Dutton (New York). Hij heeft deelgenomen aan groepstentoonstellingen in Duitsland, Frankrijk, Italië, Spanje, IJsland, Griekenland, het Verenigd Koninkrijk en Australië. Recensies van zijn werk zijn verschenen in onder andere Artforum, Art in America, The New York Times, The Los Angeles Times, The Los Angeles Review of Books, Artnet, Glasstire en Hyperallergic. Hij ontving talrijke prijzen en residenties, waaronder de Ella Fountain Pratt Award, de Mildred Pelzer Grant, de Wilhelm and Jane Bodine Fellowship, de Iowa Arts Fellowship en de Montello Foundation Fellowship. Een monografie over zijn keramisch werk werd gepubliceerd door Steve Turner (Los Angeles) in 2020. Komende projecten omvatten tentoonstellingen in Museum Lucien De Gheus in Poperinge, België en JVDW Gallery in Düsseldorf, evenals nieuwe boeken, waaronder een monografie over McNamee-Tweed's interdisciplinaire praktijk. Hij wordt vertegenwoordigd door Steve Turner Gallery (Los Angeles), Dutton Gallery (New York) en Tatjana Pieters (Gent, België).

The Waiting Room, 2023



geglazuurd keramiek
11,43 x 15,24 cm
uniek

glazed ceramic
11,43 x 15,24 cm
unique

Room (Thinking), 2023

geglazuurd keramiek
22,9 x 25,4 cm
uniek

glazed ceramic
22,9 x 25,4 cm
unique







'False Cognate', 2024, Tatjana Pieters, Ghent (BE)

Table Corner (Yellow Tablecloth Red Window), 2023



Geglazuurde keramiek
17,78 cm x13,97 cm
uniek

Glazed ceramic
17,78 cm x13,97 cm
unique

Mirror (Toad), 2023

geglazuurd keramiek
10,16 x 11,43 cm
uniek

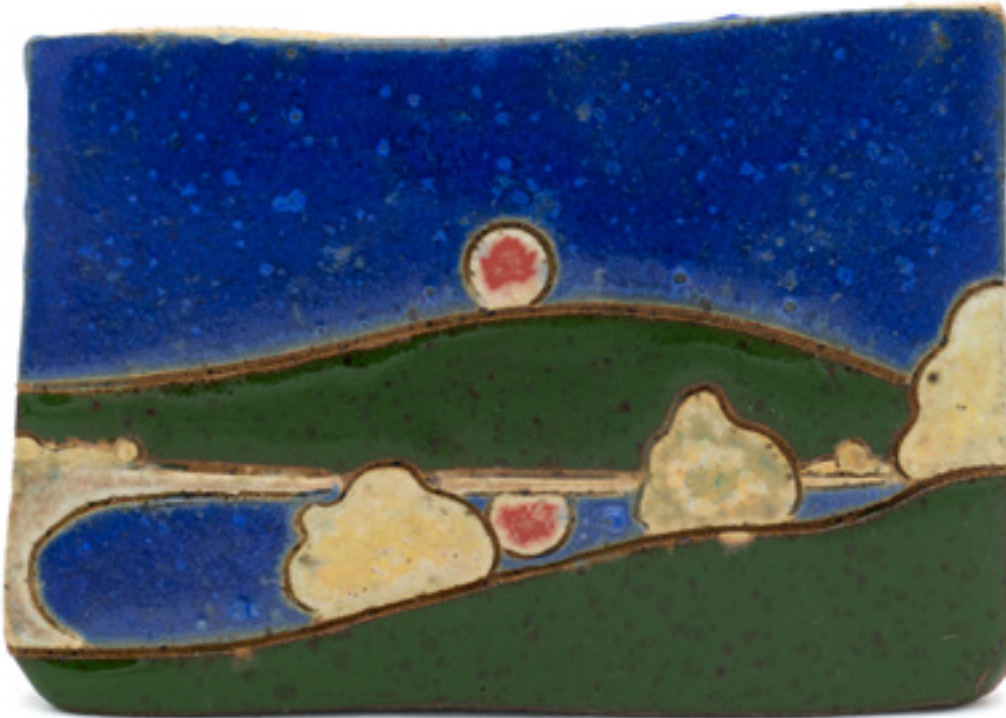
glazed ceramic
10,16 x 11,43 cm
unique





'False Cognate', 2024, Tatjana Pieters, Ghent (BE)

Landscape (AWD), 2023



Geglazuurde keramiek
8,89 x 11,43 cm
uniek

Glazed ceramic
8,89 x 11,43 cm
unique

Accumulation Narrative (Temperance and Intemperance), 2023

geglazuurd keramiek
15,2 x 18,4 cm
uniek

glazed ceramic
15,2 x 18,4 cm
unique







When the World's On Fire, Institute of Contemporary Art, Chattanooga, TN, 2023 (USA)

Untitled (Rider, Bird), 2023



*Geglazuurde keramiek
6 x 7,5 in
uniek*

*Glazed ceramic
6 x 7,5 in
unique*

Room (Accumulation Narrative), 2023

geglazuurd keramiek
7,25 x 8,5 in
uniek

glazed ceramic
7,25 x 8,5 in
unique





Exhibition View, 2023, Pilcrow, Dutton Gallery, New York, NY (USA)

Shoreline (Arrivals Hypothetical), 2022



Geglazuurde keramiek

6 x 7,5 in

uniek

Glazed ceramic

6 x 7,5 in

unique

Globe Vase, 2022

geglazuurd keramiek
6 x 4,5 in
uniek

glazed ceramic
6 x 4,5 in
unique





Exhibition View, 2022, Vessel, Cob Gallery, London (UK)

Saxophone Evening, 2021



Geglazuurde keramiek

uniek

Glazed ceramic

unique



Exhibition View, 2021, Fiction Workshop, Steve Turner, Los Angeles (USA)

Second Snow, 2020

geglazuurd keramiek
9 x 7 in
uniek

glazed ceramic
9 x 7 in
unique





Exhibition View, 2020, Moon Over Math Town, Harper's, New York, NY (USA)

Self Discovery, 2023



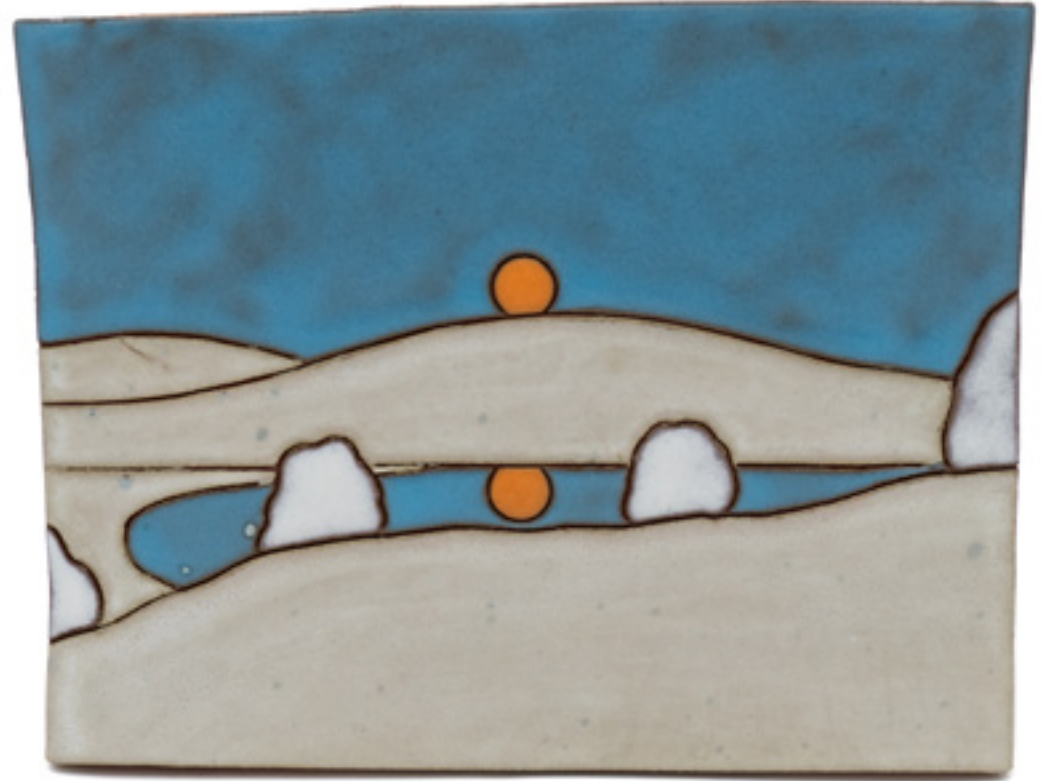
geglazuurd keramiek
19,69 x 14,61 cm
uniek

glazed ceramic
19,69 x 14,61 cm
unique

Snow (Sun) (After AWD), 2023

geglazuurd keramiek
19,05 x 24,13 cm
uniek

glazed ceramic
19,05 x 24,13 cm
unique





Exhibition View, 2020, Probable Presence, Steve Turner, Los Angeles, CA (USA)



Installation View 2016, Bread in North Carolina Butter in Tennessee, The Still House Group, New York, NY (USA)

KEVIN MCNAMEE-TWEED (USA, 1984)

Lives and works in Blue Ridge Mountains of Virginia, USA

EDUCATION

2020 MFA University of Iowa
2019 MA University of Iowa
2008 BFA New York University

SOLO EXHIBITIONS

2024 False Cognate, Tatjana Pieters, Ghent, (BE)
The Enclave, Darren Knight, Sydney, (AU)
Saying the Sun, Greenville County Museum of, South Carolina (SC)

2023 Institute of Contemporary Art, Chattanooga, (TN)
Pilcrow, Dutton Gallery, New York, (NY)

2022 Vessel, Cob Gallery, London, (UK)
Fiction Workshop, Steve Turner, Los Angeles, (CA)

2021 Time in the Time of Time, L21 Gallery, Mallorca, (Spain)
Natural Clock, Conduit Gallery, Dallas, (TX)
With Objects from the Victoria & Albert Museum, Slow Install, London, (UK)
Probable Presence, Steve Turner, Los Angeles, (CA)

2020 Moon Over Math Town, Harper's, New York, (NY)

2019 Literature, Steve Turner, Los Angeles, (CA)

2018 Beret Debt, Devening Projects, Chicago, (IL)
Already Not Yet, Shrine Gallery, New York, (NY)
Slow Rocket, 57W57, New York, (NY)

2017 Little Hawk Field, Rod Barton, London, (UK)
New Top Old Bottom, Left Field, San Luis Obispo, (CA)
The End, Bay Space, Portland, (OR)
Self-Tourism, The Museum of Human Achievement, Austin, (TX)

2016 Handmade Books, The Menil Collection, Houston, (TX)
Bread In North Carolina Butter In Tennessee, The Still House Group, (NYC)
100 Views, Lower Left Gallery, Austin, (TX)

2015 Words Installation at Austin Bergstrom Airport
Words, Pump Project, Austin, (TX)
Sherts and Dreams, Las Cruces, Austin, (TX)

2014 Karl's Korner, Bolm Project Space, Austin, (TX)
Books, Little Berlin Gallery, Philadelphia, (PA)
Books, Co-Lab Projects, Austin, (TX)
Books, Farewell Books, Austin, (TX)

2013 Shit Show, Eleven Seventeen Garland, Austin, (TX)
 2012 Rocks, Big Medium Gallery and Project Space, Austin, (TX)

GROUP EXHIBITIONS

2024 Fuga's en Pimpelmezen, Museum Lucien De Gheus, Poperinge, (BE)
 2023 Realms, JVDW, Dusseldorf, (DE)
 2022 Chew, Scroll Gallery, New York, (NY)
 Faraway Nearby, North Loop Gallery, Williamstown, (MA)
 Untitled Miami, Miami, FL, Steve Turner (LA)
 NADA, New York, NY, Dutton Gallery (NY)
 EXPO Chicago, Illinois, Steve Turner (LA)
 2021 Here Come the Suns, Bark Gallery, Berlin, (DE)
 Known Unknowns, Studio Archive Project, New York, (NY)
 ARCO Madrid, Madrid, Spain
 Future Fair, New York, NY, Dutton Gallery (NY)
 Untitled Miami, Miami, FL, Steve Turner (LA)
 New Moon, The Valley, Taos, New Mexico
 2020 Essential Goods, Fisher Parrish, New York, NY
 Dallas Art Fair, Dallas, TX, Conduit Gallery (Dallas)
 Power of Ten, Steve Turner, Los Angeles, CA
 2019 Art Berlin Fair, Berlin, Germany, Steve Turner (LA)
 Summer Soup, Three One Three Four, Brooklyn, (NY)
 Sunday Fair, London, Steve Turner (LA)
 Highway Blues, Underdonk, New York, (NY)
 Fourth Dimensional Issues, Adams and Ollman & Melanie Flood Projects, Portland, (OR)
 Power of Ten, Steve Turner, Los Angeles, (CA)
 Spring 1883, Sydney, Australia, Dutton (NY)
 Art Brussels Fair, Brussels, Belgium, Steve Turner (LA)
 Enter Art Fair, Copenhagen, Denmark, Steve Turner (LA)
 2018 Art Berlin Fair, Berlin, Germany, Steve Turner (LA)
 Spring 1883, Sydney, Australia, Dutton Gallery (NY)
 Swab Art Fair, Barcelona, Spain, Dutton Gallery (NY)
 Art Brussels Fair, Brussels, Belgium, Steve Turner (LA)
 UNTITLED Fair, Miami, FL, Steve Turner (LA)
 Afire, Skylab Gallery, Columbus, (OH)
 Spring 1883 Fair, Melbourne Australia, Dutton Gallery (NY)
 All You Can See, Rizzuto Gallery, Palermo, (IT)
 Pablo, Cabinet Printemps, Dusseldorf, (DE)
 NADA New York, DUTTON Gallery (NY)

2017	Born To Run, Lane Meyer Projects, Denver, (CO) Another Place, Shrine, New York, (NY) Spring 1883 Sydney Australia, Dutton Gallery (NY) GIFC, The Hole, New York, (NY) Eyes Ears Nose Etc Etc., Left Field, San Luis Obispo, (CA) Zing Zam Blunder, Harbinger Projects, Reykjavík, (IS) All American, PM/AM, London, (UK) GIFC, Athina Gallery, Athens, (GR) Part IV, MTG, Austin, (TX)
2016	Return Policy, The Still House Group, New York, (NY) A Room with A View, Eddy's Room, Brooklyn, (NY) In Residence, Las Cruces Gallery, Austin, (TX) By The Pound, MoHA, Austin, (TX)
2015	A Little Me Time, The Museum of Human Achievement, Austin, (TX) Coming To Terms, Little Berlin, Philadelphia, (PA) Bazt, Flux Factory, New York, (NY) Desktop Archeology, The Museum of Human Achievement, Austin, (TX)
2014	Austin Pavilion at Art City Austin Conspectus, Co-Lab Projects, Austin, (TX) AHöM, The Museum of Human Achievement, Austin, (TX)
2013	A Catalogue, Tiny Park Gallery, Austin, (TX) F.R. Etchen Collection, Big Medium, Austin, (TX) The Drawing Show, Pump Project, Austin, (TX)
2012	Farewell, Wardencllyffe Gallery, Austin, (TX) Medium Small, Big Medium, Austin, (TX) The Monster Show, Domy Books, Austin, (TX)
2007	Period, Rosenberg Gallery, New York, (NY)

HONOURS

2023	Ella Fountain Pratt Grant award, Durham, NC
2019	Mildred Pelter Prize, Iowa City, Iowa
2018	Wilhelm and Jane Bodine Fellowship, Iowa city, Iowa
2017	Iowa Arts Fellowship, Iowa City, Iowa Artist in residence , Bay Space, Portland , Oregon
2016	Montello Foundation Fellowship, Montello, Nevada Artist in residence, Montello foundation, Montello, Nevada Artist in residence, The Range, Saguache, Colorado
2013	Best work of art 2013-2014 , Austin Critics Table, Austin, TX Best curation of Group Exhibition 2013-2014, Austin Critics Table, Austin, TX
2012	Best Solo Exhibition 2012-2013, Austin Critics Table, TX

SELECTED PERMANENT COLLECTIONS

2024 Greenville County Museum of Art, Greenville, SC
Institute of Contemporary Art, Chattanooga, Tennessee
The Bunker, West Palm Beach, FL
The Levantine Collection, Chicago, IL

RIA BOSMAN /

portfolio

RIA BOSMAN

(ENG)

Ria Bosman is fascinated by colour and matter. Her colourful, abstract artworks include dozens of sketch and workbooks, works on paper, textile paintings, tile and object paintings, and monumental leather and textile structures. Characteristic are the intense colours and minimal, geometric design, rooted in a sophisticated use of colour, a great sensitivity to materials and a strong technical intuition. The pure, colourful imagery of Ria Bosman stem from the inner (experiential) world of the artist, which she expresses with terms such as peace, silence, harmony, balance, connection and intense experience. Therefore, what drives her research are not purely formal-analytical thought processes, but rather a thoroughgoing aesthetic and a consistent attitude to life - a so-called state of mind. Her work aims to evoke a spiritual experience and emotions. She often chooses intuitively - her selection is related to what engages her, and to the subjects that need further rearrangement and attention.

Ria Bosman (BE, 1956) lives and works in Ghent (BE). Selected solo exhibitions include 'In Between Points, Things Happen', Tatjana Pieters, Ghent (BE), 'GANDA', EbbenGoud, Ghent (BE), Copyright, Ghent (BE), 'ODE', Tatjana Pieters, Ghent (BE), 'VISCERAL COLOUR FIELDS', Tatjana Pieters, Ghent (BE), Galerie C. De Vos, Aalst (BE), Huize Bonaventura, Ghent (BE), Villa des Roses, Ghent (BE), Galerie Avantgarde, Antwerp (BE) and 'Linea '81', Floraliapaleis, Ghent (BE). In 2022, Borgerhoff & Lamberigts published the first comprehensive catalog on Bosman's oeuvre «Selected Works 1978-2021,» with contributions by Isabelle De Baets, Wim Lambrecht & Paul De Moor, designed by Luc De Rycke. Her oeuvre is represented in private & public collections worldwide, including the S.M.A.K. Museum of Contemporary Art Ghent & the Juan Carlos Maldonado Collection, Miami (US). In 2025 Bosman will have her first institutional solo show at BE-PART (Paardenstallen), Kortrijk (BE). During Miami Art Week and until April 25, 2025, work by Bosman is on view in 'Secret Affinities / Aesthetics of Two Worlds', curated by Ariel Jiménez, at Juan Carlos Maldonado Collection, Miami (US).

RIA BOSMAN

(NL)

Ria Bosman is gefascineerd door kleur en materie. Haar kleurrijke, abstracte kunstwerken omvatten tientallen schets- en werkboeken, werken op papier, textielschilderijen, tegel- en objectschilderijen en monumentale leer- en textielstructuren. Kenmerkend zijn de intense kleuren en minimale, geometrische vormgeving, geworteld in een geraffineerd kleurgebruik, een grote gevoeligheid voor materialen en een sterke technische intuïtie. De pure, kleurrijke beelden van Ria Bosman komen voort uit de innerlijke (ervarings)wereld van de kunstenaar, die ze uitdrukt met termen als rust, stilte, harmonie, balans, verbinding en intense ervaring. Wat haar onderzoek drijft zijn dan ook geen puur formeel-analytische denkprocessen, maar eerder een doorgedreven esthetiek en een consequente levenshouding - een zogenaamde state of mind. Haar werk wil een spirituele ervaring en emoties oproepen. Ze kiest vaak intuïtief - haar selectie is gerelateerd aan wat haar boeit en aan de onderwerpen die verdere herschikking en aandacht nodig hebben.

Ria Bosman (BE, 1956) woont en werkt in Gent (BE). Enkele solotentoonstellingen zijn 'In Between Points, Things Happen', Tatjana Pieters, Gent (BE), 'GANDA', EbbenGoud, Gent (BE), Copyright, Gent (BE), 'ODE', Tatjana Pieters, Gent (BE), 'VISCERAL COLOUR FIELDS', Tatjana Pieters, Gent (BE), Galerie C. De Vos, Aalst (BE), Huize Bonaventura, Gent (BE), Villa des Roses, Gent (BE), Galerie Avantgarde, Antwerpen (BE) en 'Linea '81', Floraliapaleis, Gent (BE). In 2022 publiceerde Borgerhoff & Lamberigts de eerste uitgebreide catalogus over Bosmans oeuvre "Selected Works 1978-2021," met bijdragen van Isabelle De Baets, Wim Lambrecht & Paul De Moor, vormgegeven door Luc De Rycke. Haar oeuvre is vertegenwoordigd in private en publieke collecties wereldwijd, waaronder het S.M.A.K. Museum voor Hedendaagse Kunst Gent & de Juan Carlos Maldonado Collection, Miami (US). In 2025 zal Bosman haar eerste institutionele solotentoonstelling hebben in BE-PART (Paardenstallen), Kortrijk (BE). Tijdens de Miami Art Week en tot 25 april 2025 is werk van Bosman te zien in 'Secret Affinities / Aesthetics of Two Worlds', gecureerd door Ariel Jiménez, bij Juan Carlos Maldonado Collection, Miami (VS).



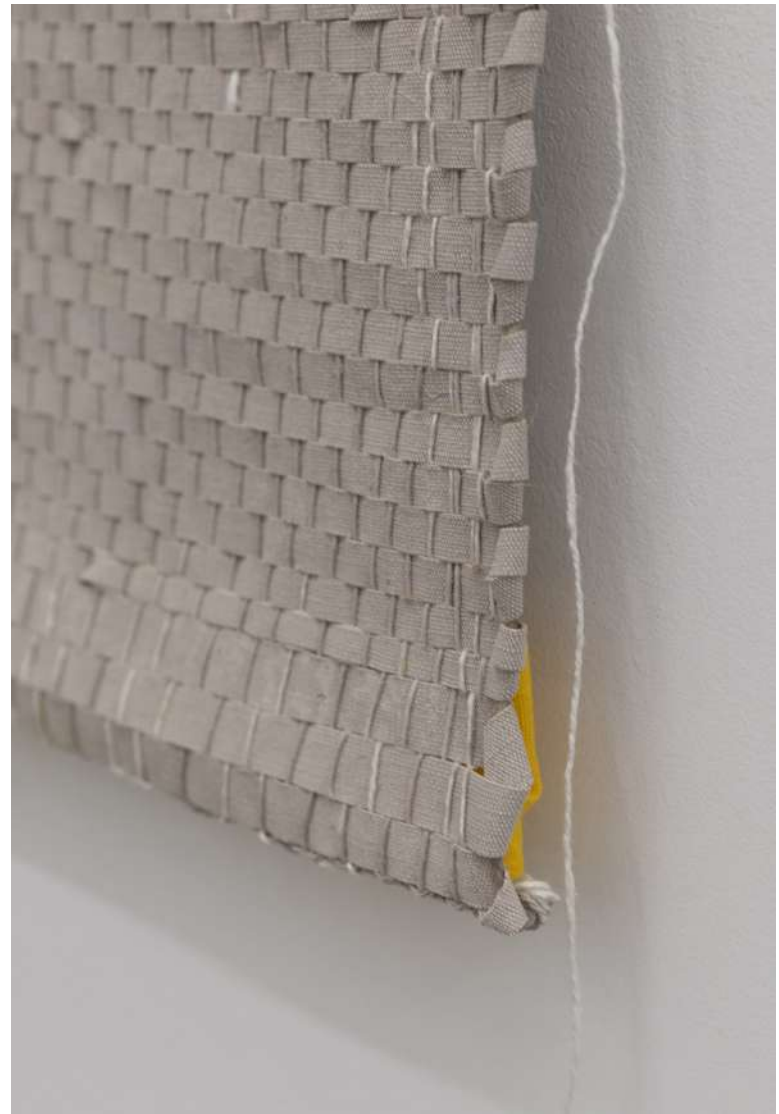
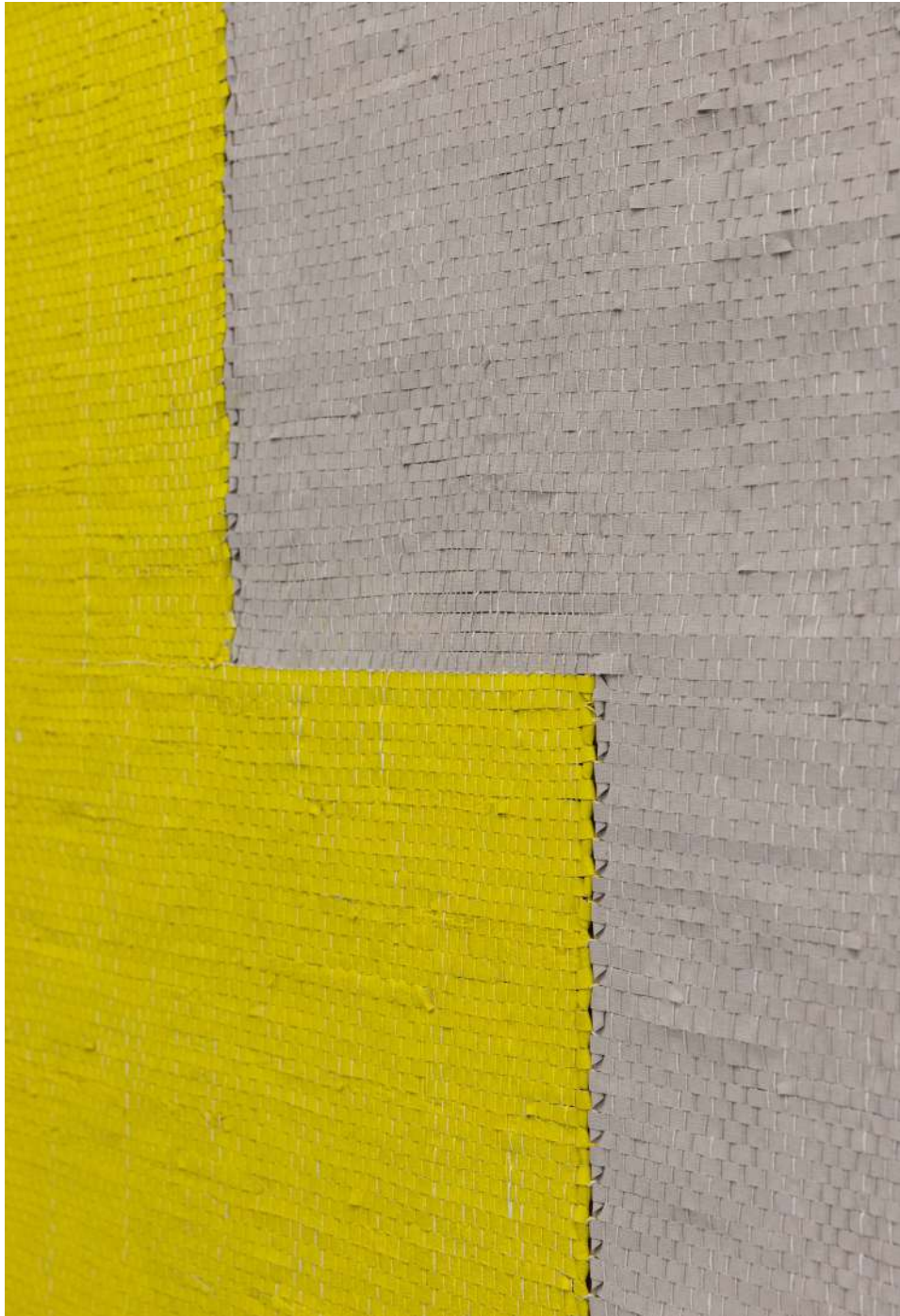
Exhibition view In between points, things happen with Fabiola Burgos, Ghent (BE), 2024



NOSTALGIE, 2024

Nostalgie, 2024
Acrylic on leather and canvas
152 x 98 cm
Private collection (NL)

Nostalgie, 2024
Acryl op leer en canvas
152 x 98 cm
Private collectie (NL)





Exhibition view In between points, things happen with Fabiola Burgos, Ghent (BE), 2024



Z.T., 1993
Acrylic on old paper,
20 x 13,5 cm
Z.T., 1993
Acryl op oud papier
20 x 13, 5 cm



Exhibition view *In between points, things happen* with Fabiola Burgos, Ghent (BE), 2024



DRIEMAALTWEE 3, 2024
Acrylic on leather and canvas
27, 5 x 42 x 1 cm
Private Collection (BE)
DRIEMAALTWEE 3, 2024
Acryl op leer en canvas
27,5 x 42 x 1 cm
Private Collectie (BE)





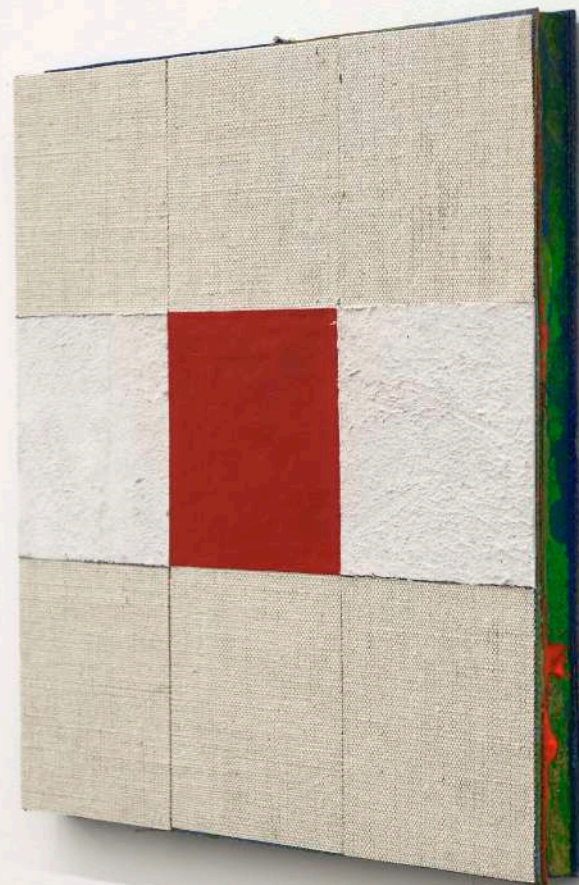
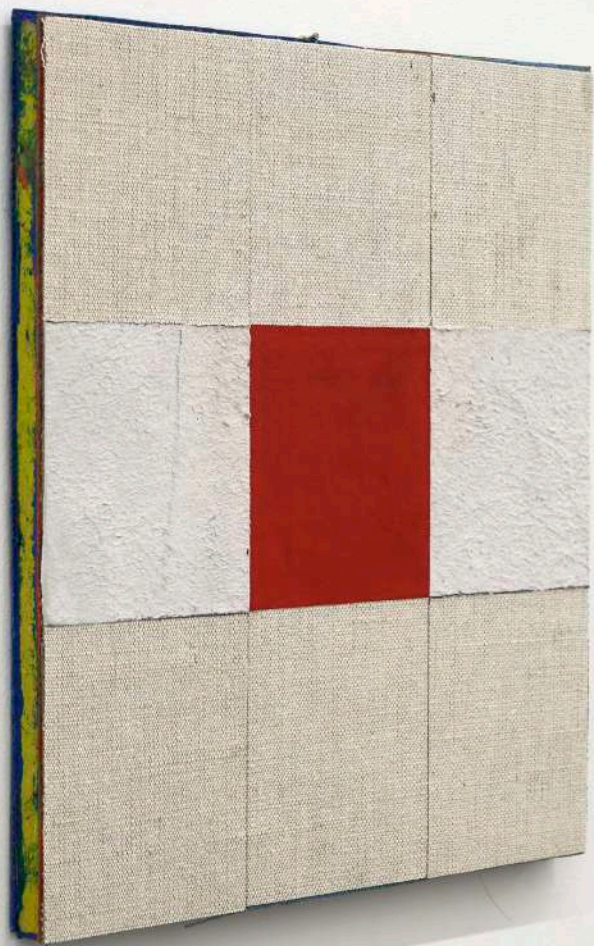
Exhibition view ARCOmadrid with Anneke Eussen, Madrid (ES) 2024

ANDERE OGEN, 2024

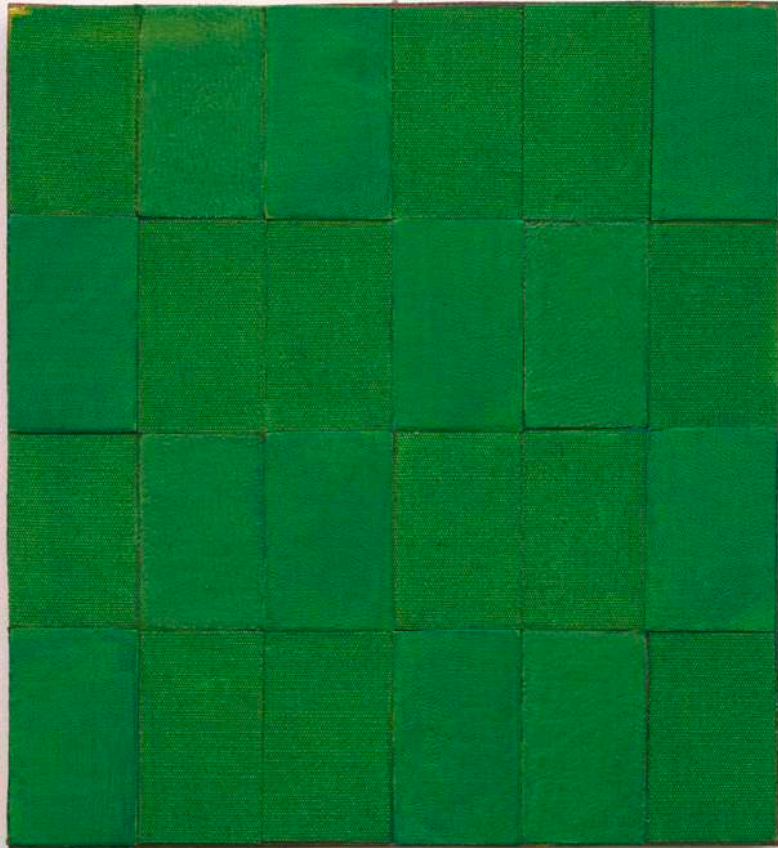
Andere ogen, 2024
Acrylverf op leer en vlas
22,5 x 20,5 x 1 cm
Uniek

Andere ogen, 2024
Acrylic on leather and flax
22,5 x 20,5 x 1 cm
Unique





GROEN, 2024



Acrylverf op leer en vlas
22,5 x 20,5 x 1 cm
uniek

Acrylic on leather and flax
22,5 x 20,5 x 1 cm
unique





Exhibition view ARCOmadrid with Anneke Eussen, Madrid (ES) 2024

ANDERE OGEN, 2024

Andere ogen, 2024
Acrylverf op leer en vlas
22,5 x 20,5 x 1 cm

Andere ogen, 2024
Acrylic on leather and flax
22,5 x 20,5 x 1 cm





Exhibition view Arte Fiera Bologna, Bologna (IT) 2024

BESMEURDE SNOEP, 2022



acrylverf op leder op reclage hout
35,5 x 21 x 2,5 cm
uniek

acrylic on leather on rcycling wood
35,5 x 21 x 2,5 cm
unique





TUSSENSTOP, 2023

acrylverf & lak op vlas
107 x 148 cm
uniek

acrylic & varnish on flax
107 x 148 cm
unique





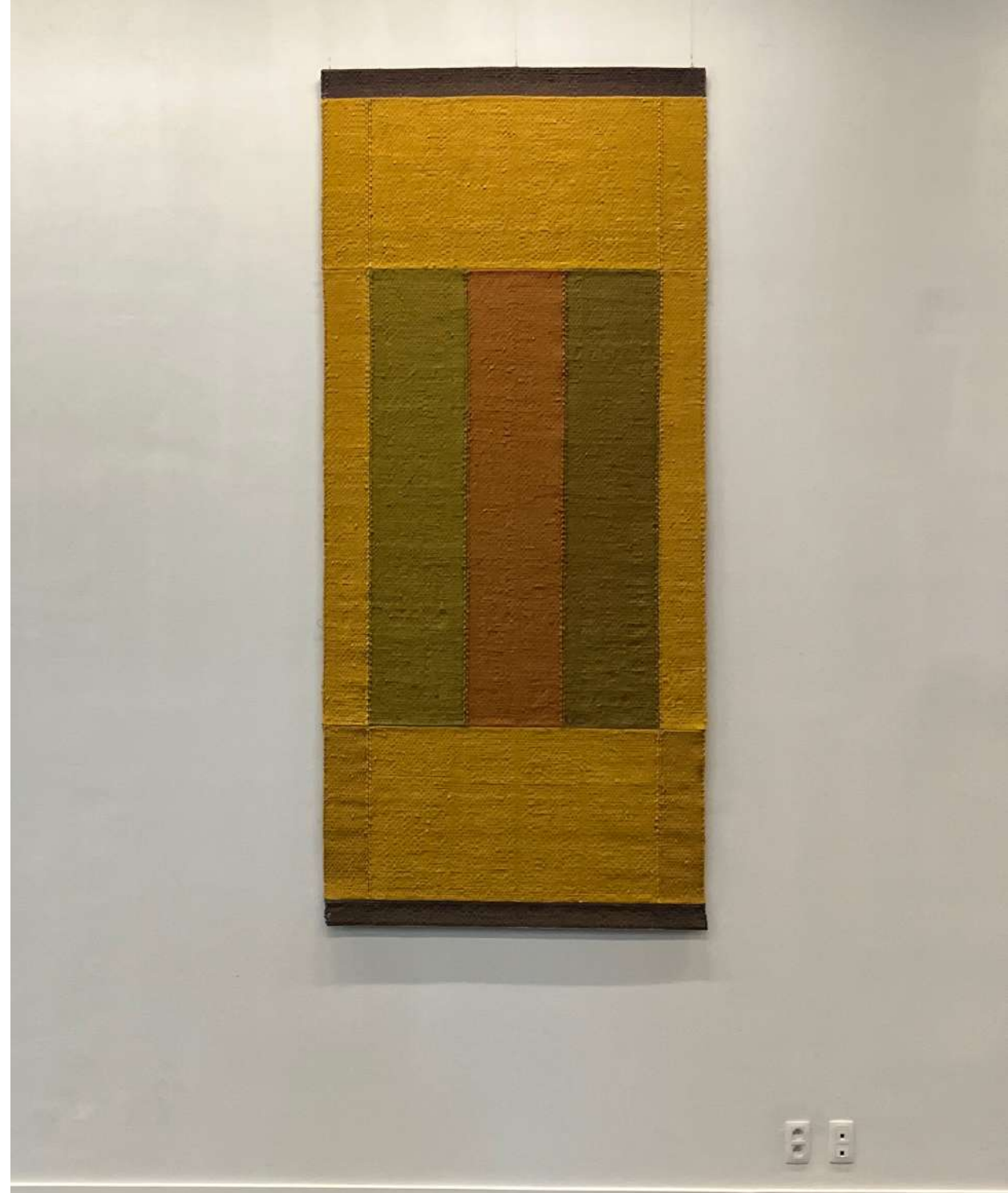
Draad, group exhibition at Design regio Kortrijk, Kortrijk (BE) 2024

MIST ROOD, 2023

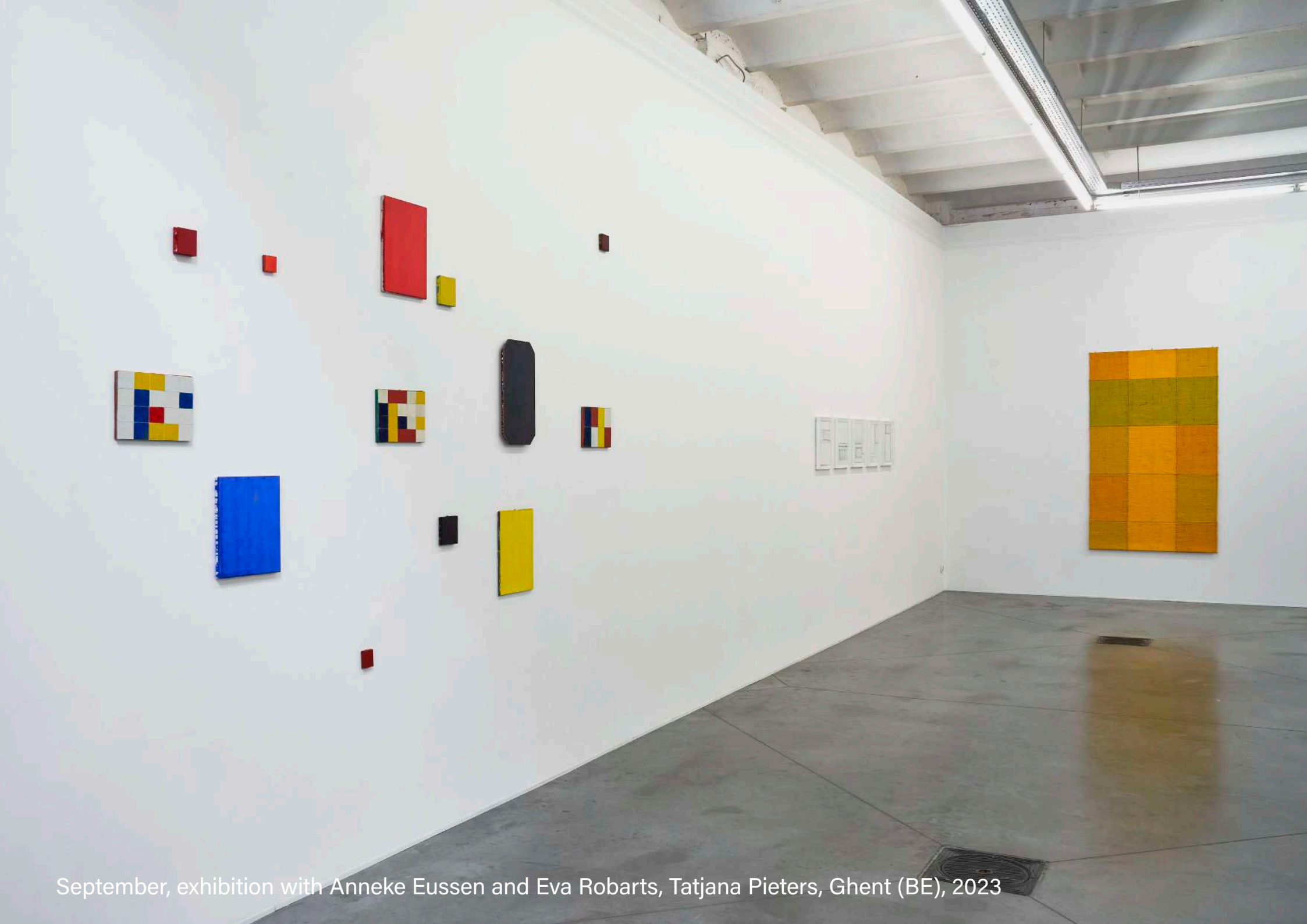


acryl op vlas
183 x 111x 3 cm
uniek

acrylic on flax
183 x 111x 3 cm
unique

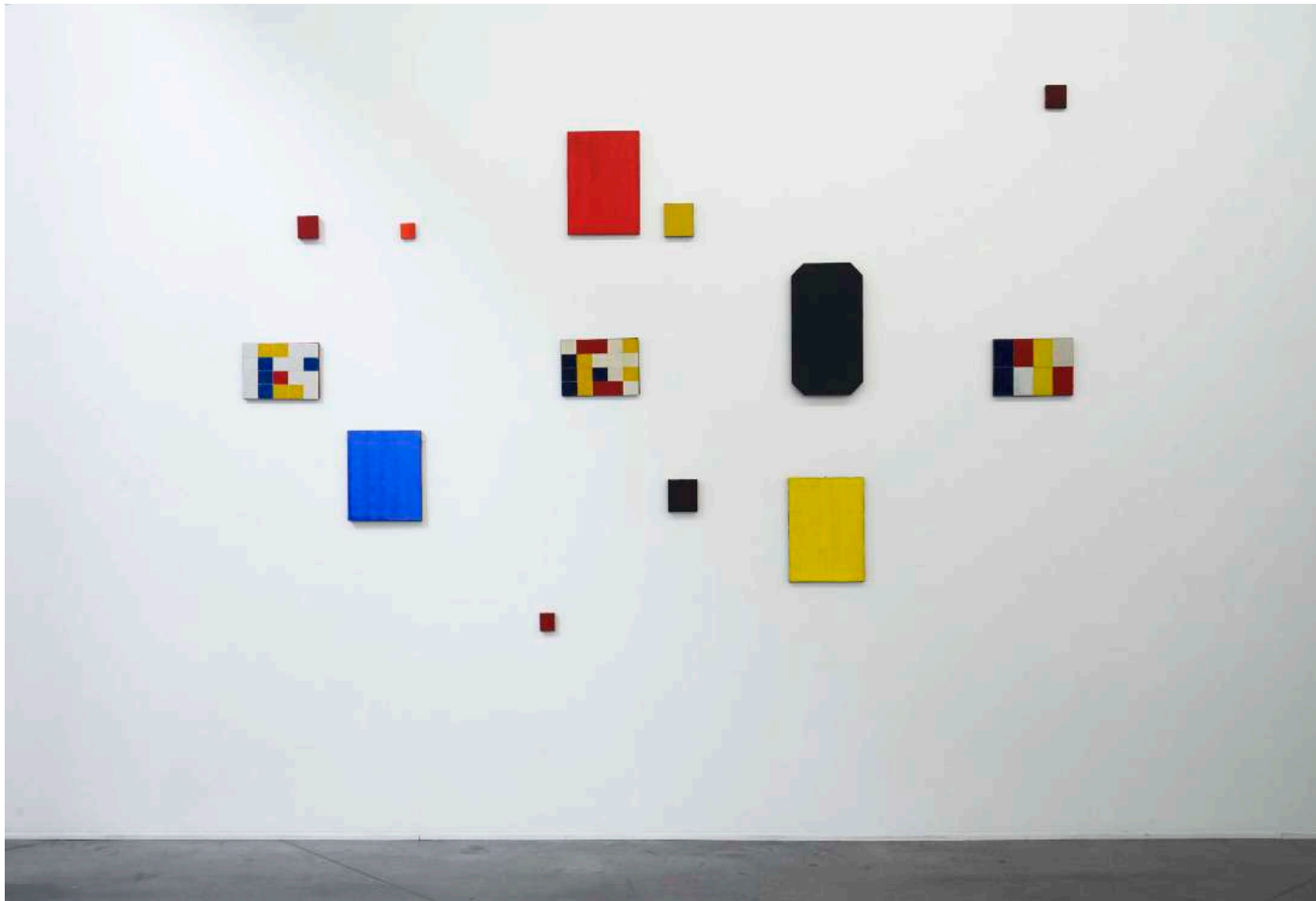


I try to imagine how your texture felt like, group exhibition, Perron, leper (BE), 2023



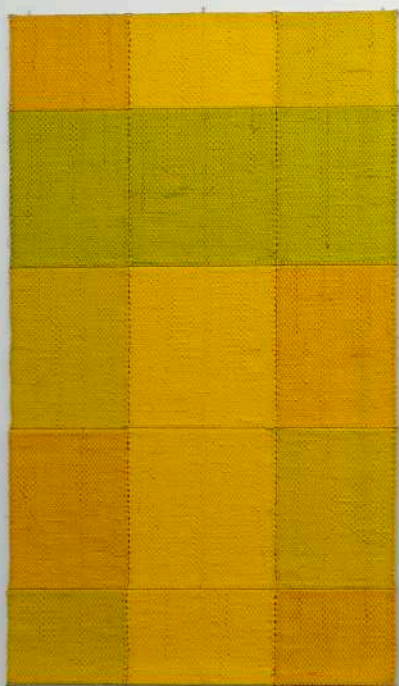
September, exhibition with Anneke Eussen and Eva Robarts, Tatjana Pieters, Ghent (BE), 2023

MUUR, 2023



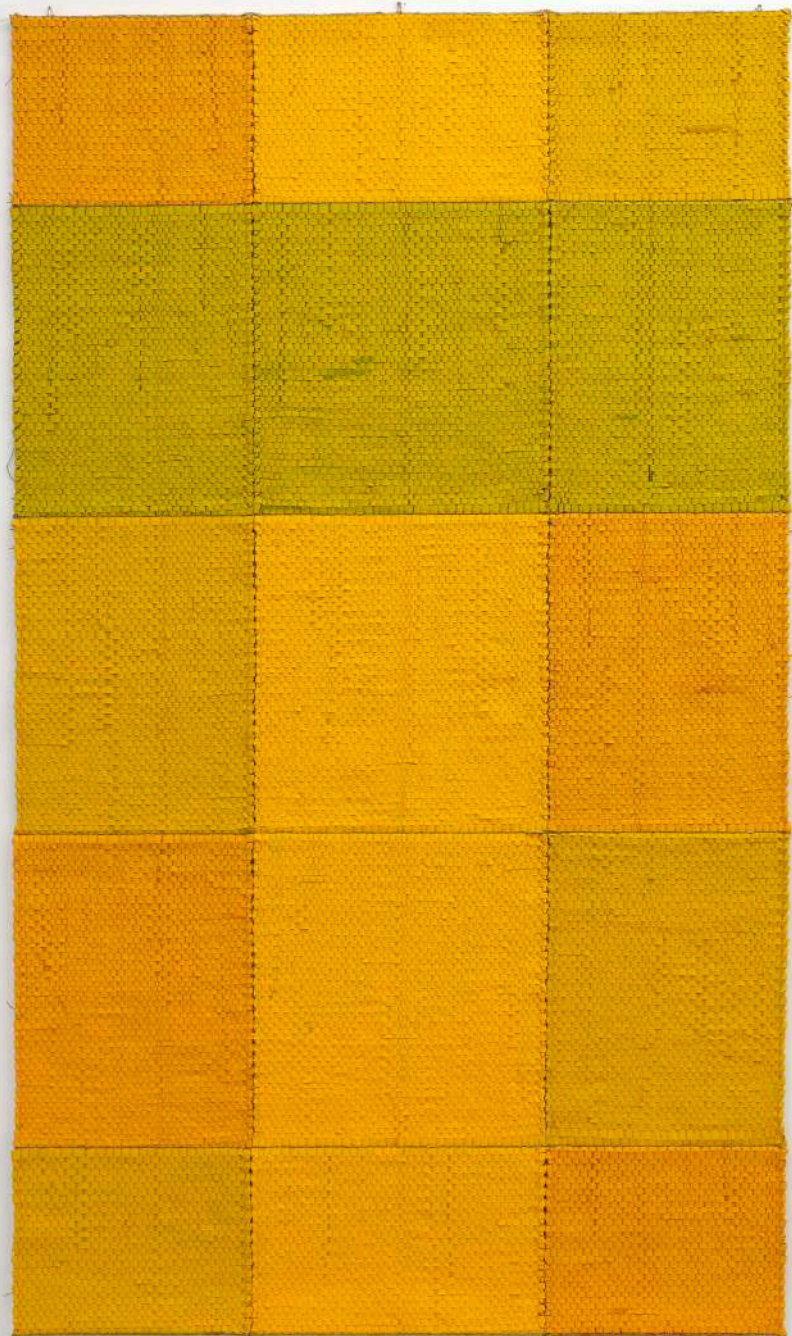
*acrylverf op leder en vlas
compositie met 13 delen
180 x 290 cm
uniek*

*acrylic on leather and flax
composition of 13 parts
180 x 290 cm
unique*



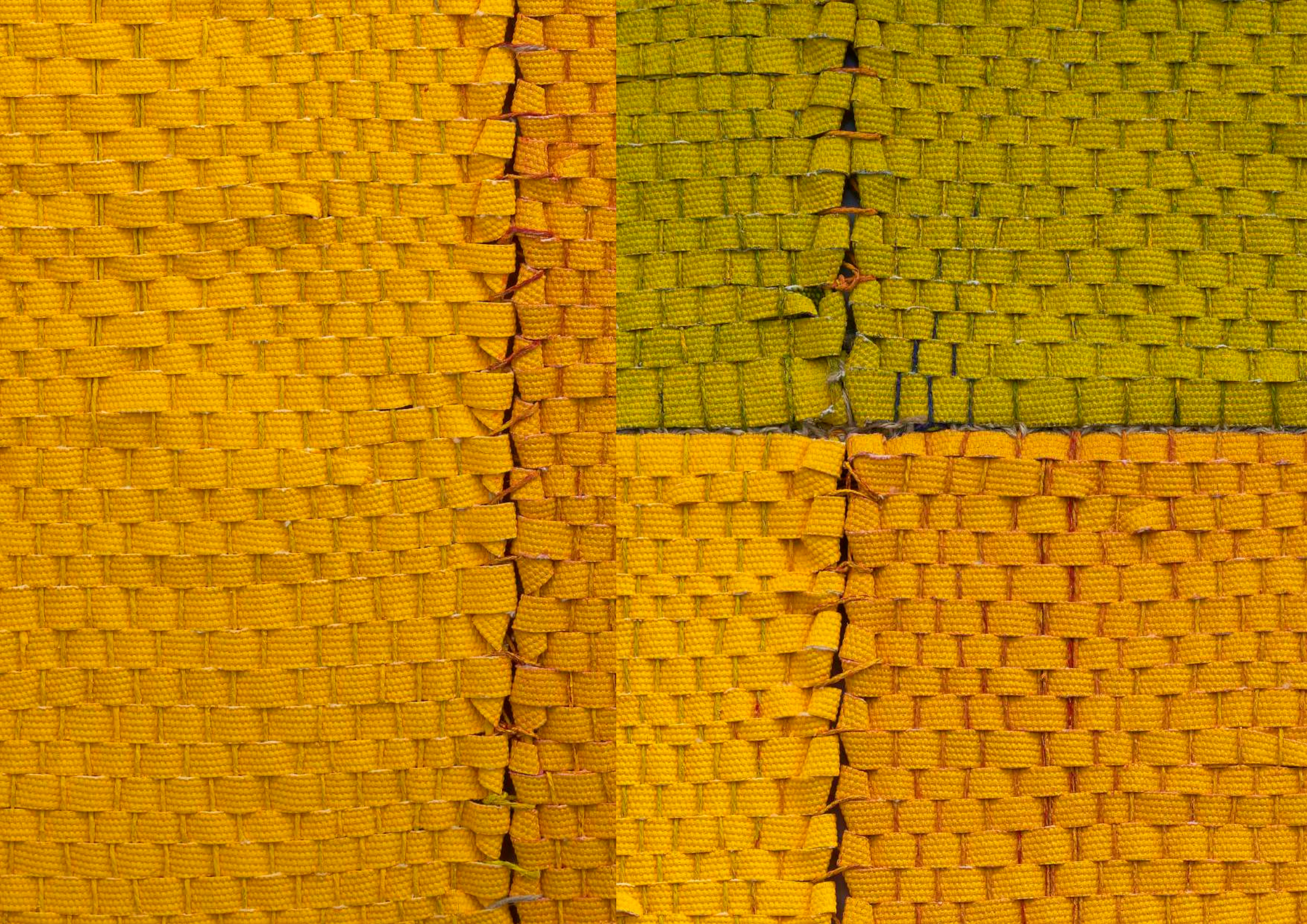
September, exhibition with Anneke Eussen and Eva Robarts, Tatjana Pieters, Ghent (BE), 2023

ZON, 2023



acrylverf op vlas
194 x 113,5 cm
uniek

acrylic on flax
194 x 113,5 cm
unique



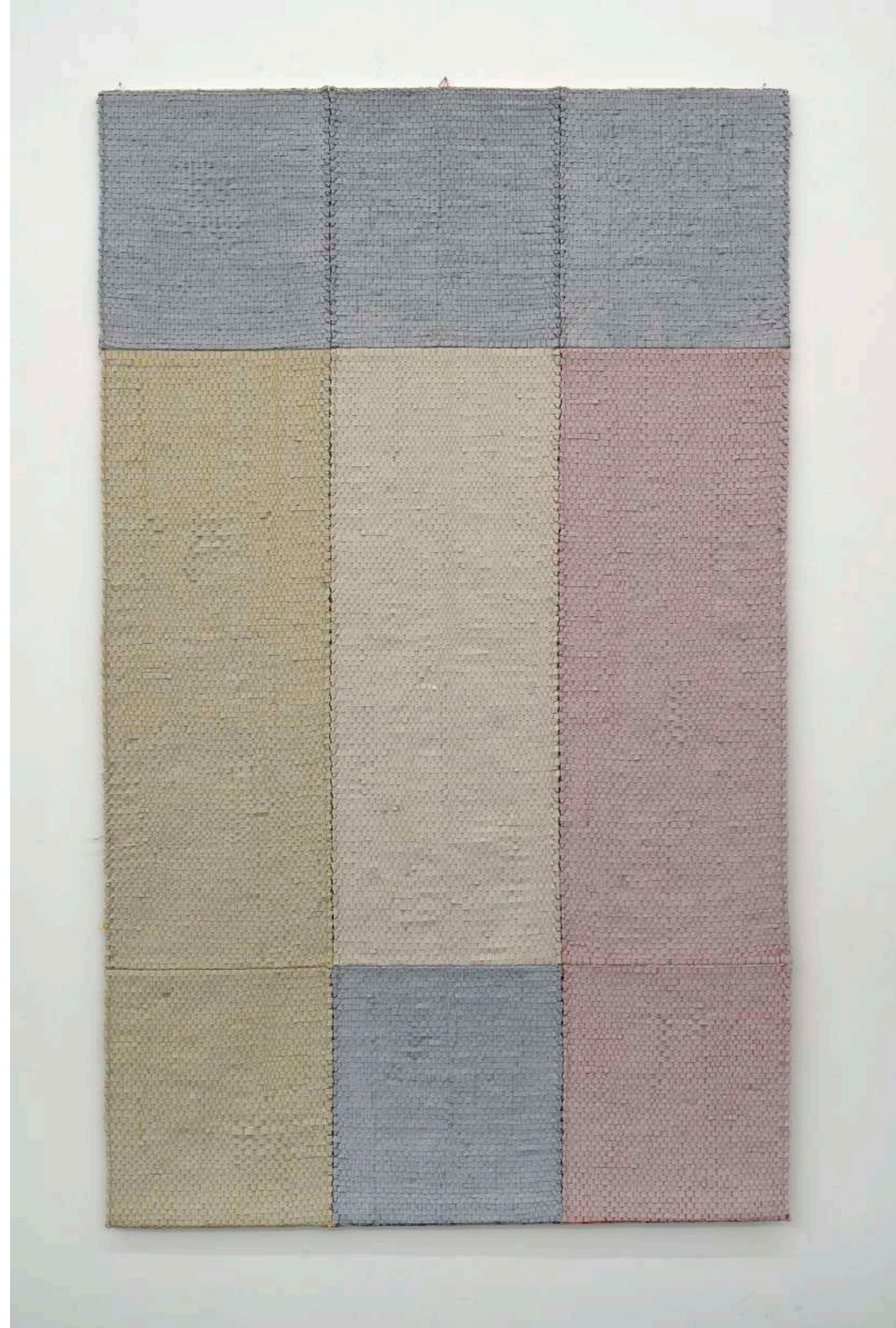


September, exhibition with Anneke Eussen and Eva Roberts, Tatjana Pieters, Ghent (BE), 2023

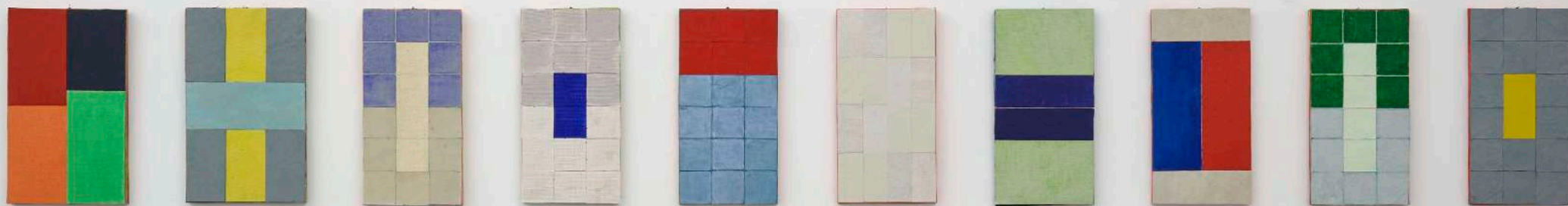
MOEDER, 2023

acrylverf op vlas
190 x 114 cm
uniek

acrylic on flax
190 x 114 cm
unique

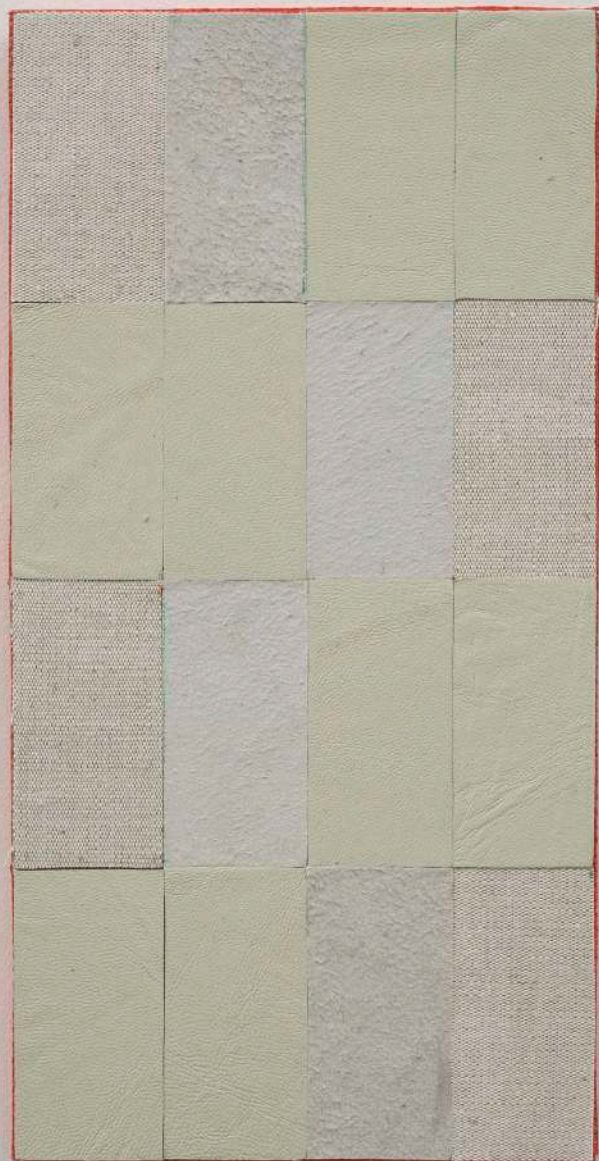






September, exhibition with Anneke Eussen and Eva Robarts, Tatjana Pieters, Ghent (BE), 2023

NADA II, 2023



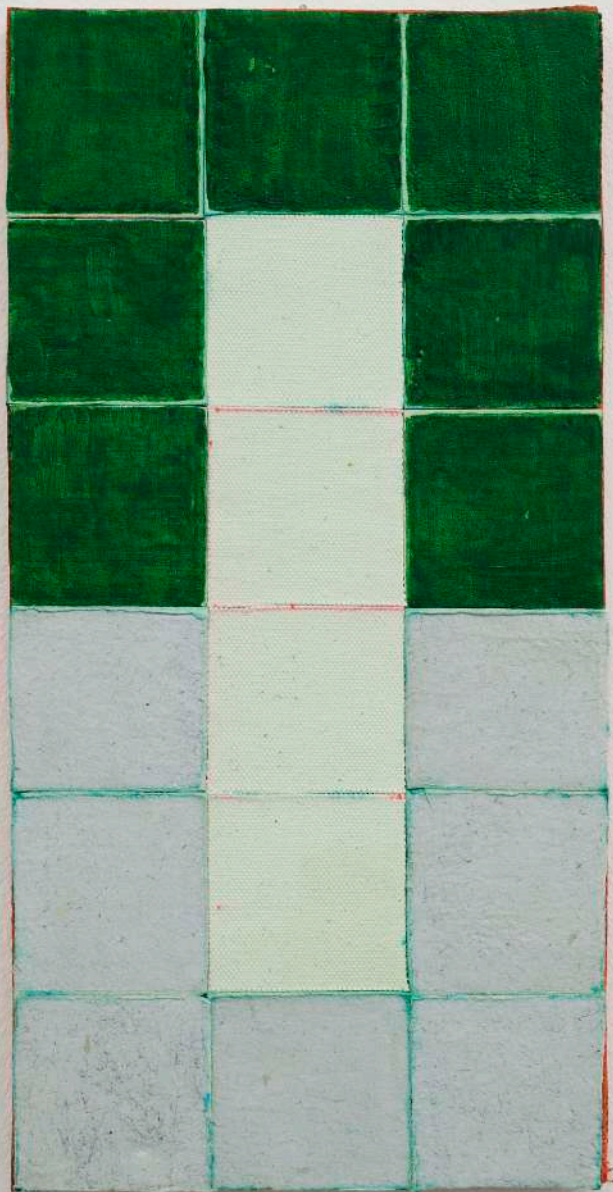
acrylverf op leder en vlas op hout
27 x 13,5 x 1,5 cm
uniek

acrylic on leather and flax on wood
27 x 13,5 x 1,5 cm
unique

Private collection (BE)

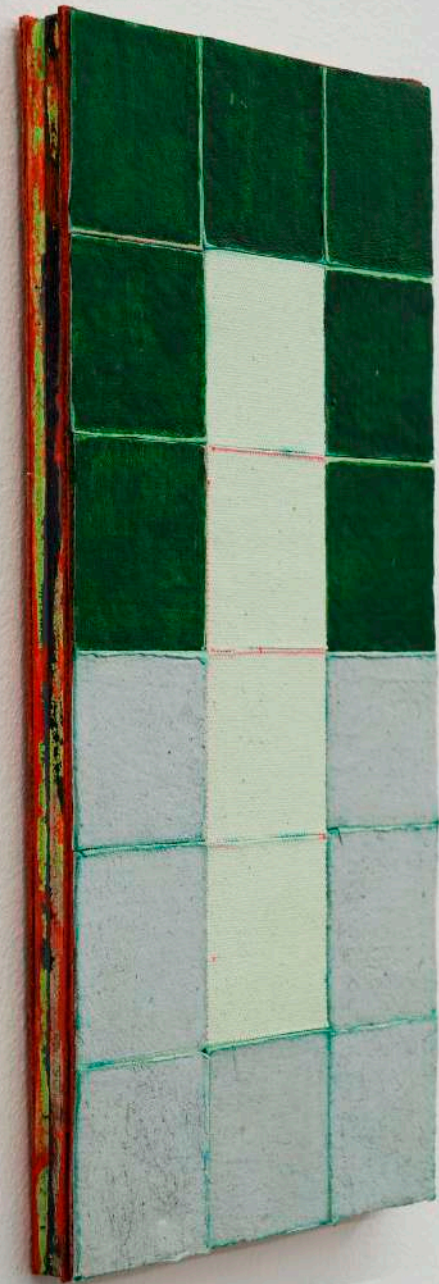
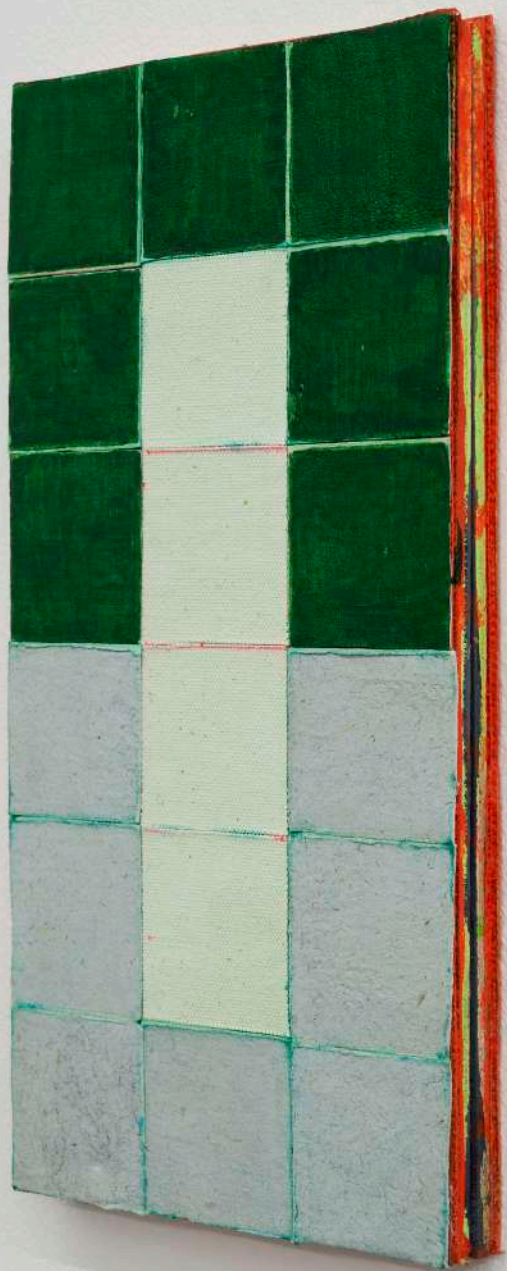


DAIRINE V, 2023



acrylverf op leder en vlas op hout
27 x 13,5 x 1,2 cm
uniek

acrylic on leather and flax on wood
27 x 13,5 x 1,2 cm
unique





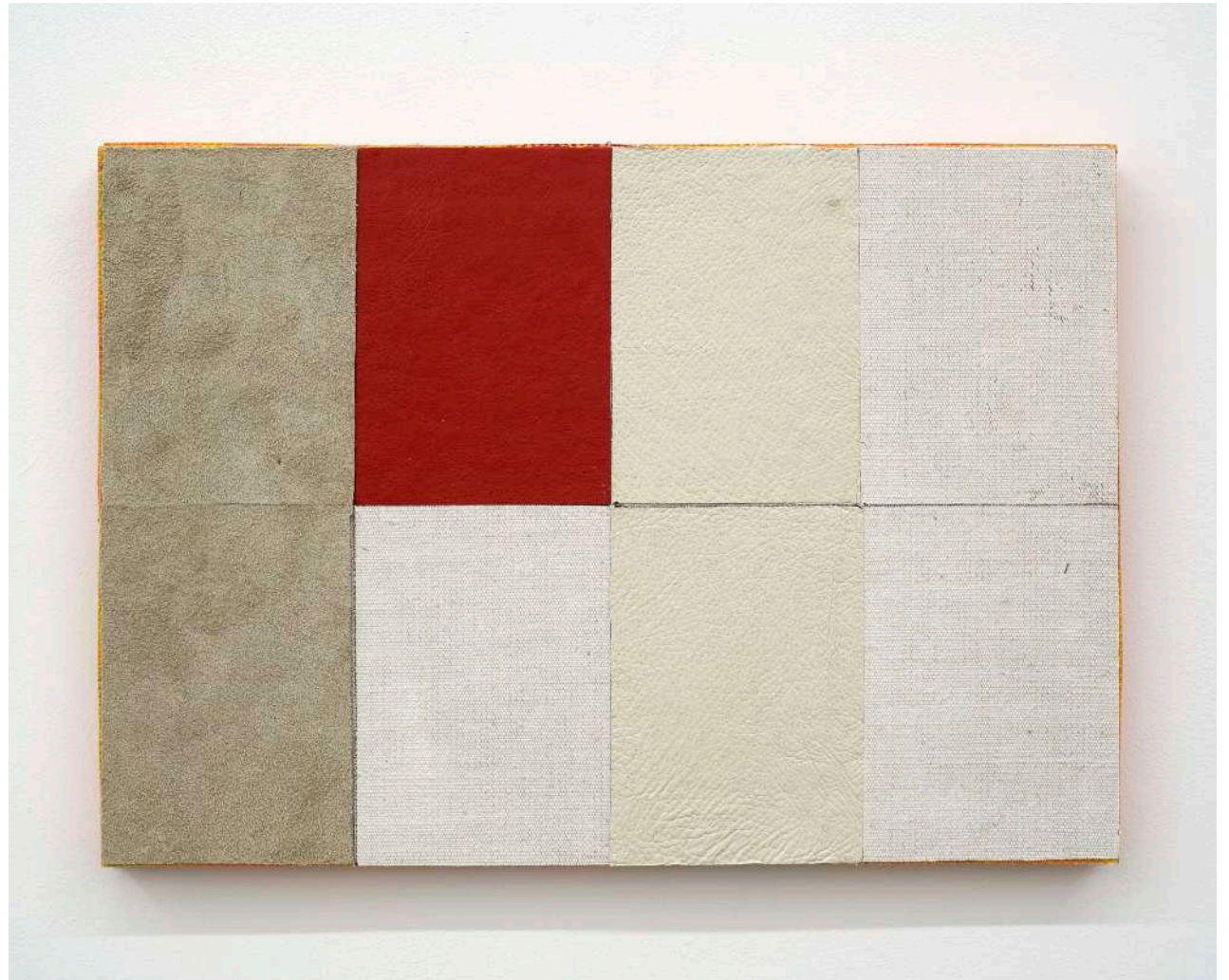
September, exhibition with Anneke Eussen and Eva Robarts, Tatjana Pieters, Ghent (BE), 2023

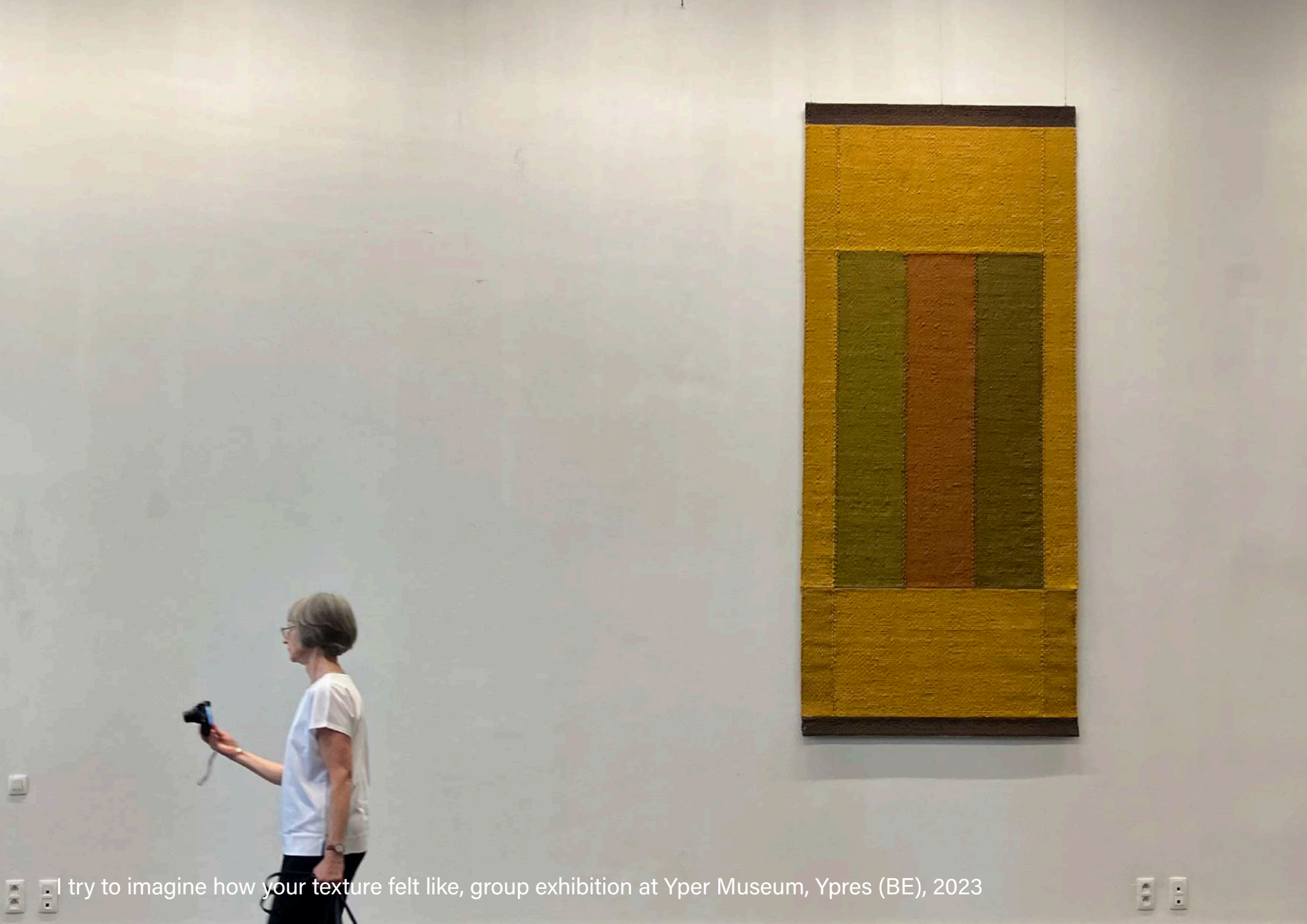
VOOR SEPTEMBER V, 2023

*acrylverf op leder en vlas
op hout
19 x 27 x 1,5 cm
uniek*

*acrylic on leather and flax
on wood
19 x 27 x 1,5 cm
unique*

Private collection (BE)

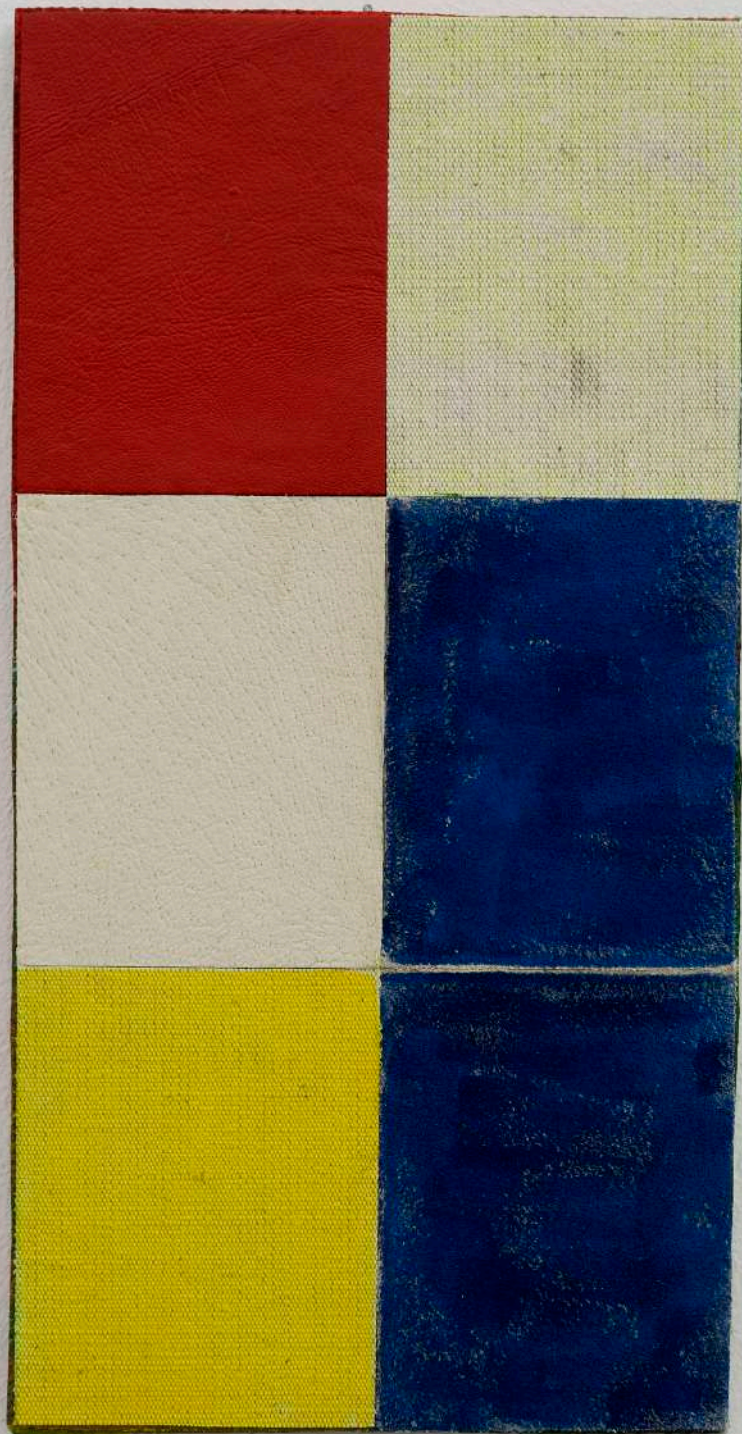




I try to imagine how your texture felt like, group exhibition at Yper Museum, Ypres (BE), 2023



The Postcard Party, group exhibition at CC Strombeek, Strombeek (BE), 2023

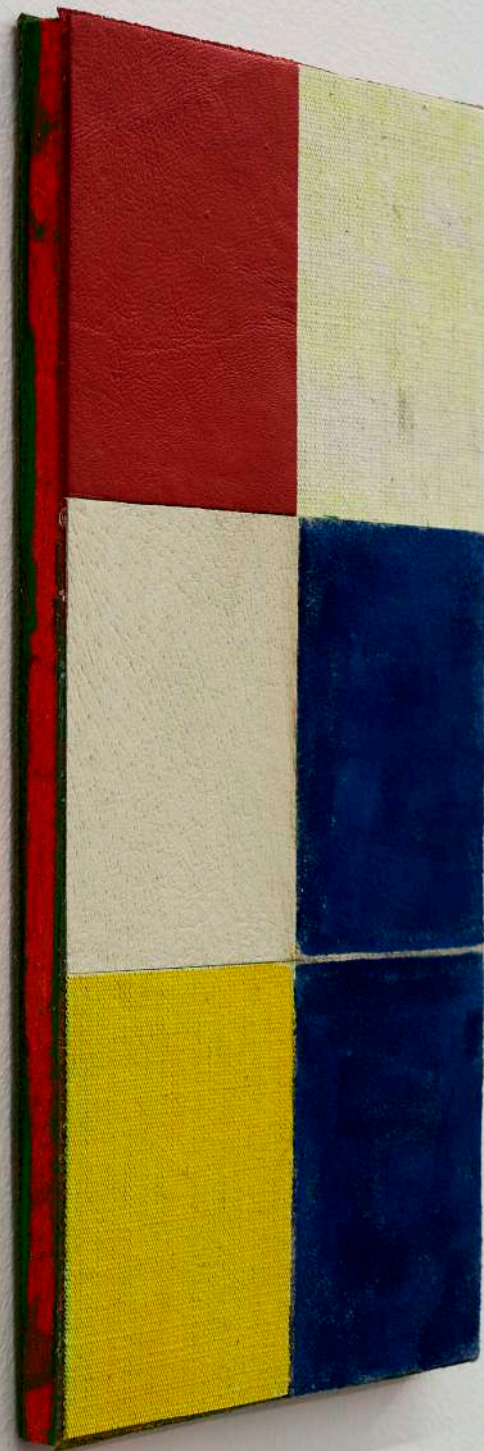


NY III, 2023

acrylverf op leder en vlas
27 x 13,5 x 1,2 cm
uniek

acrylic on leather and flax
27 x 13,5 x 1,2 cm
unique

Private collection (US)





Exhibition view, NADA New York 2023, New York (US)



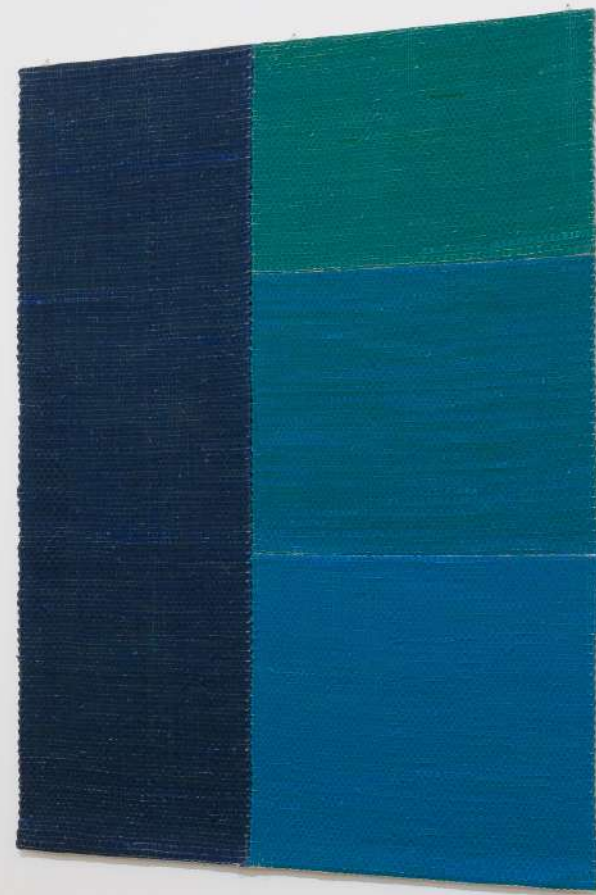
TIJD, 2023

acrylverf op leder en vlas
27 x 13,5 x 2 cm
uniek

acrylic on leather and flax
27 x 13,5 x 2 cm
unique

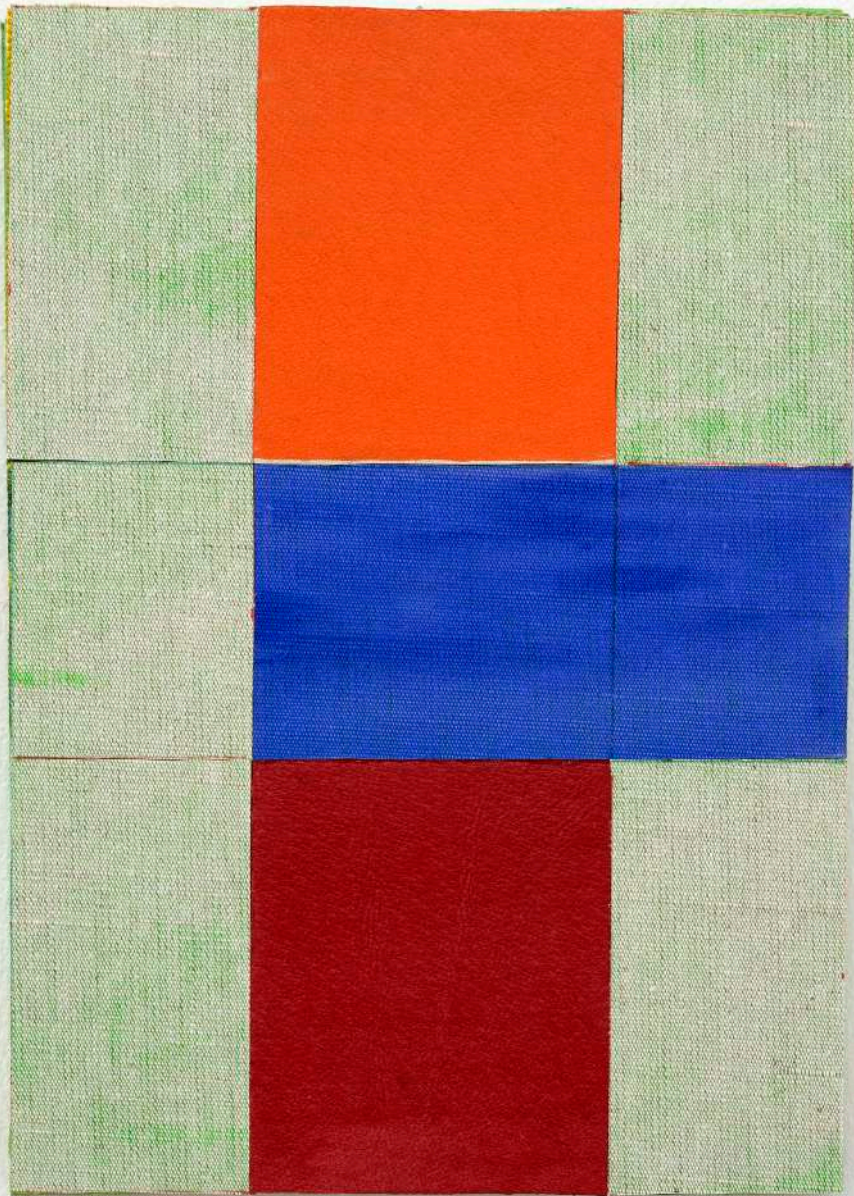
Private collection (US)





Exhibition view, Art Rotterdam 2023, Rotterdam (NL)

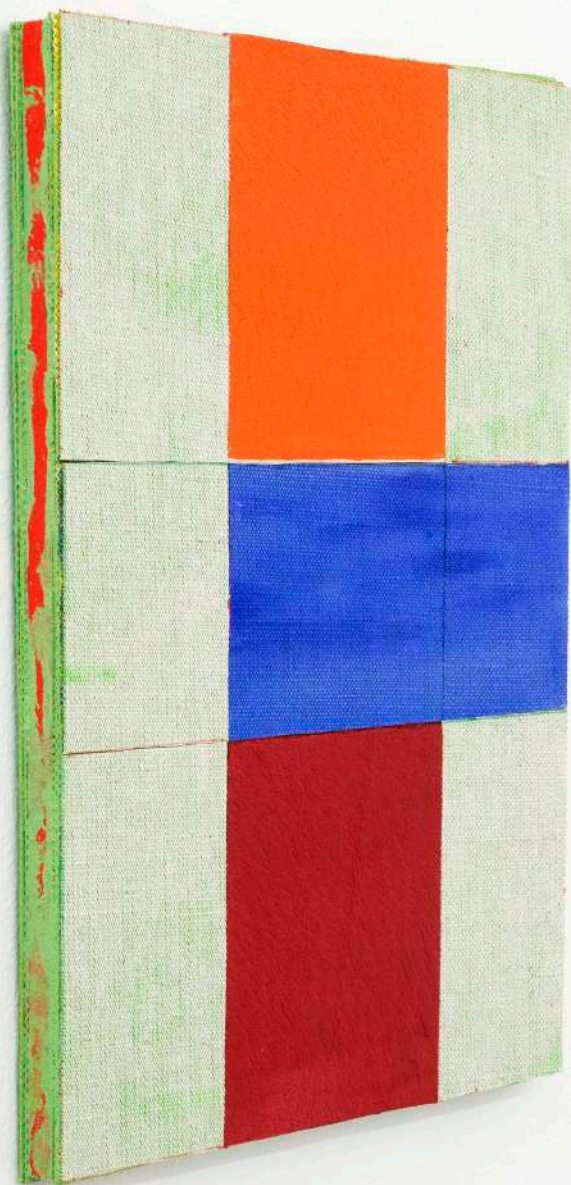
WENTELING II, 2022



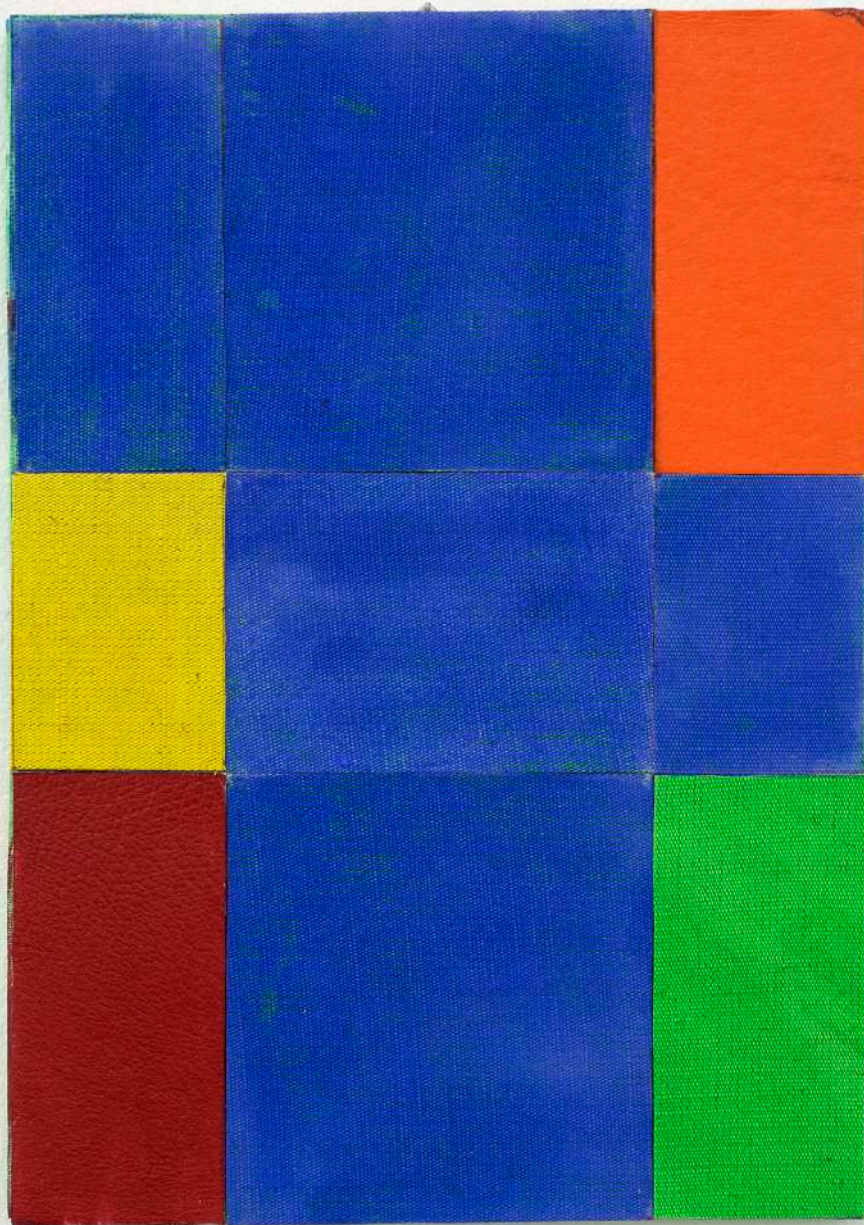
acryl op leder en vlas
27,5 x 19,5 x 1 cm
uniek

acrylic on leather and flax
27,5 x 19,5 x 1 cm
unique

Private collection (BE)

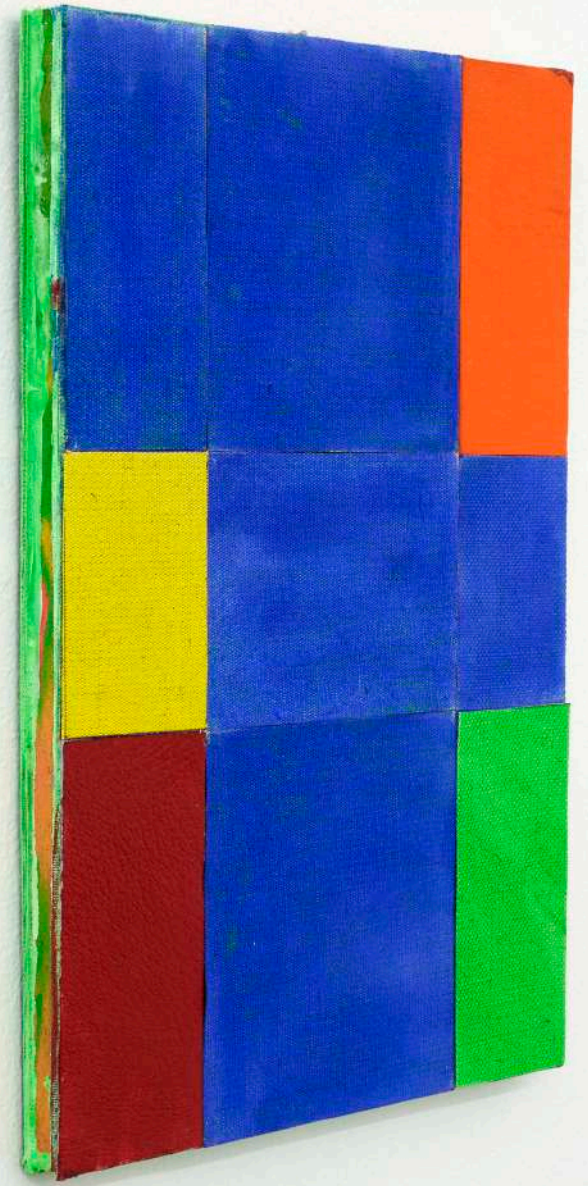


WENTELING V, 2022



acryl op leder en vlas
27,5 x 19,5 x 1,5 cm
uniek

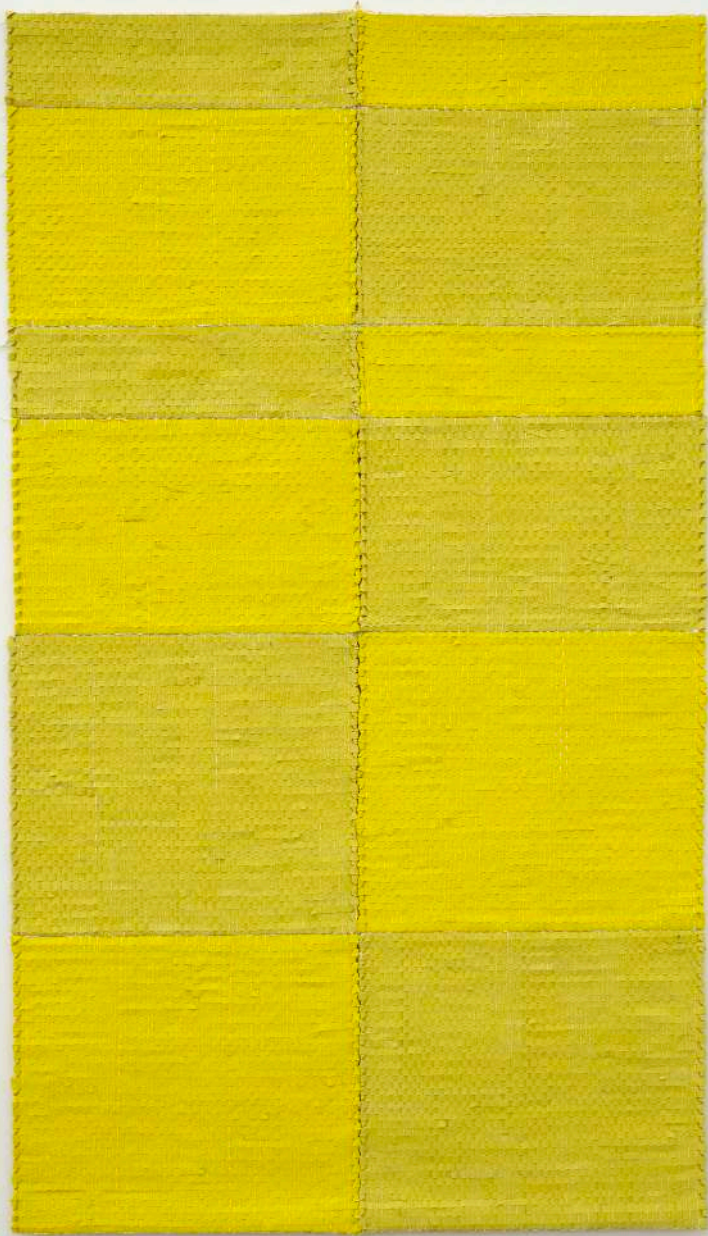
acrylic on leather and flax
27,5 x 19,5 x 1,5 cm
unique





Search Party curated by Ben Edmunds, group exhibition at Tatjana Pieters, Ghent (BE), 2023

WORSTELING, 2022



acrylverf op vlas
165 x 94 cm
uniek

acrylic on flax
165 x 94 cm
unique



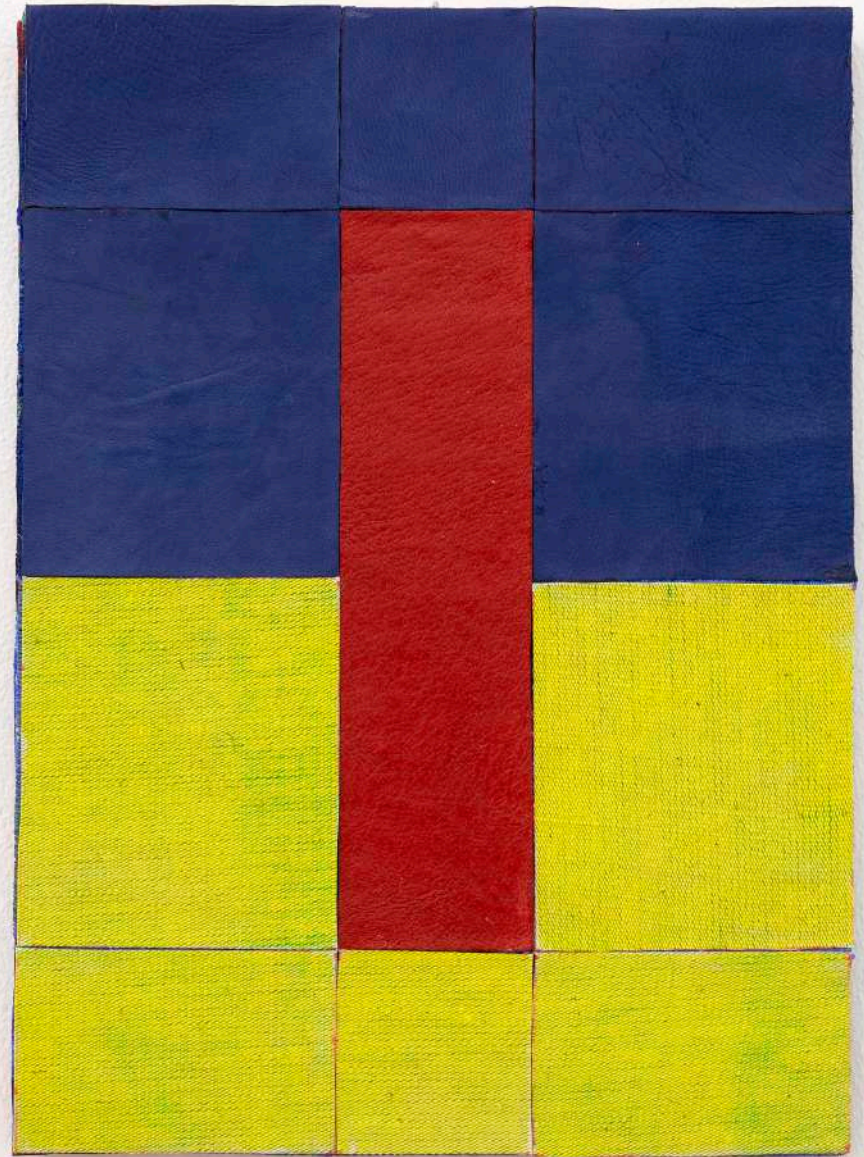
Exhibition view, Art Antwerp 2022, Antwerp (BE)

WENTELING VII, 2022

acryl op leder en vlas
27,5 x 19,5 x 1,5 cm
uniek

acrylic on leather and flax
27,5 x 19,5 x 1,5 cm
unique

Private collection (BE)







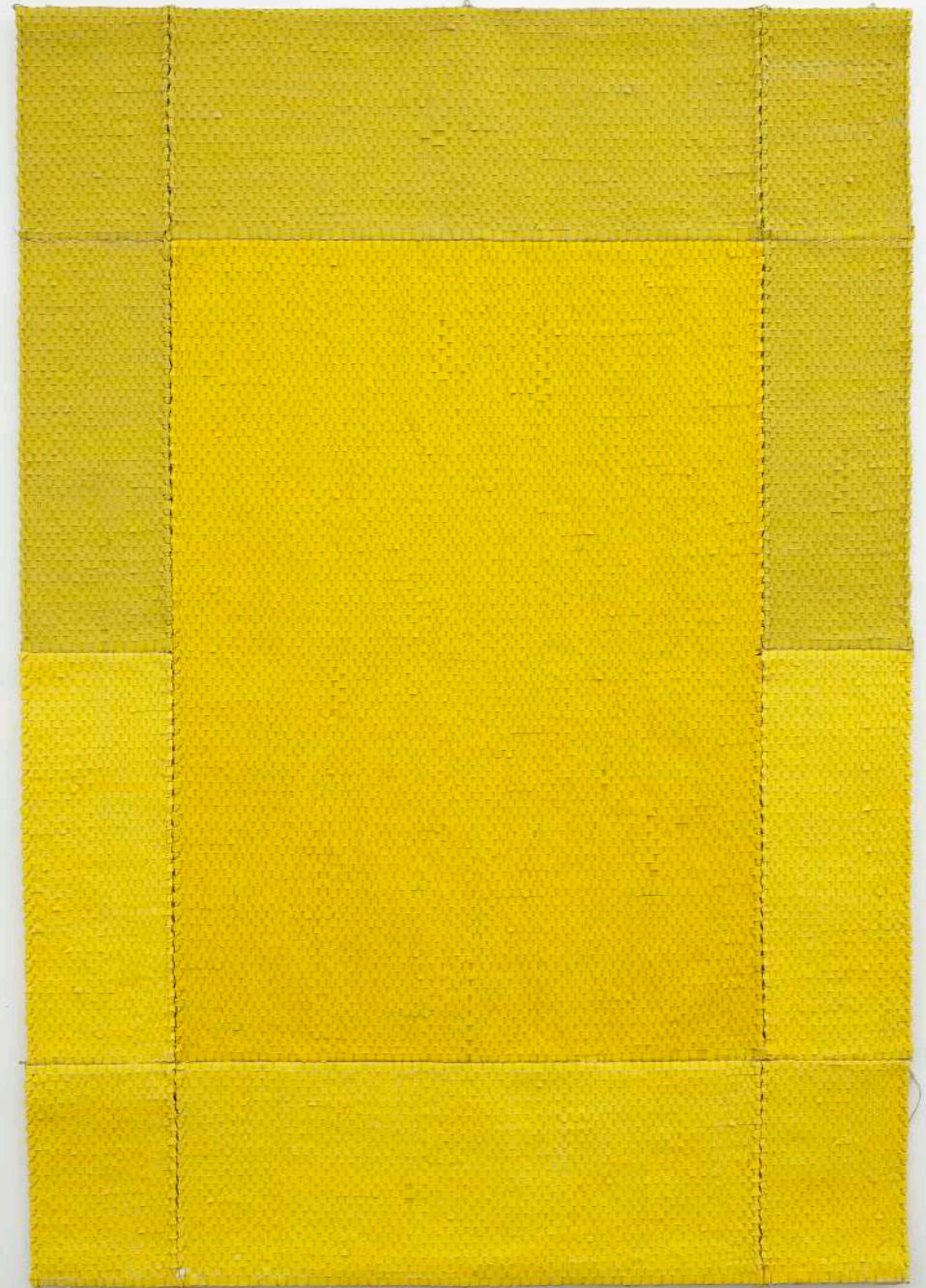
SYNTHESIS, solo exhibition at Tatjana Pieters & HUUS, Ghent (BE), 2022

HOOP II, 2022

acrylverf op vlas
167 x 116 cm
uniek

acrylic on flax
167 x 116 cm
unique

Flemish Community Collection (BE)





SYNTHESIS, solo exhibition at Tatjana Pieters & HUUS, Ghent (BE), 2022

HOOP I, 2022

acrylverf op geweven vlas
166,5 x 116 cm
uniek

acrylic on woven flax
166,5 x 116 cm
unique





SYNTHESIS, solo exhibition at Tatjana Pieters & HUUS, Ghent (BE), 2022

ZONDAG BLAUW, 2021

acrylverf op geweven vlas
183 x 128,5 cm
uniek

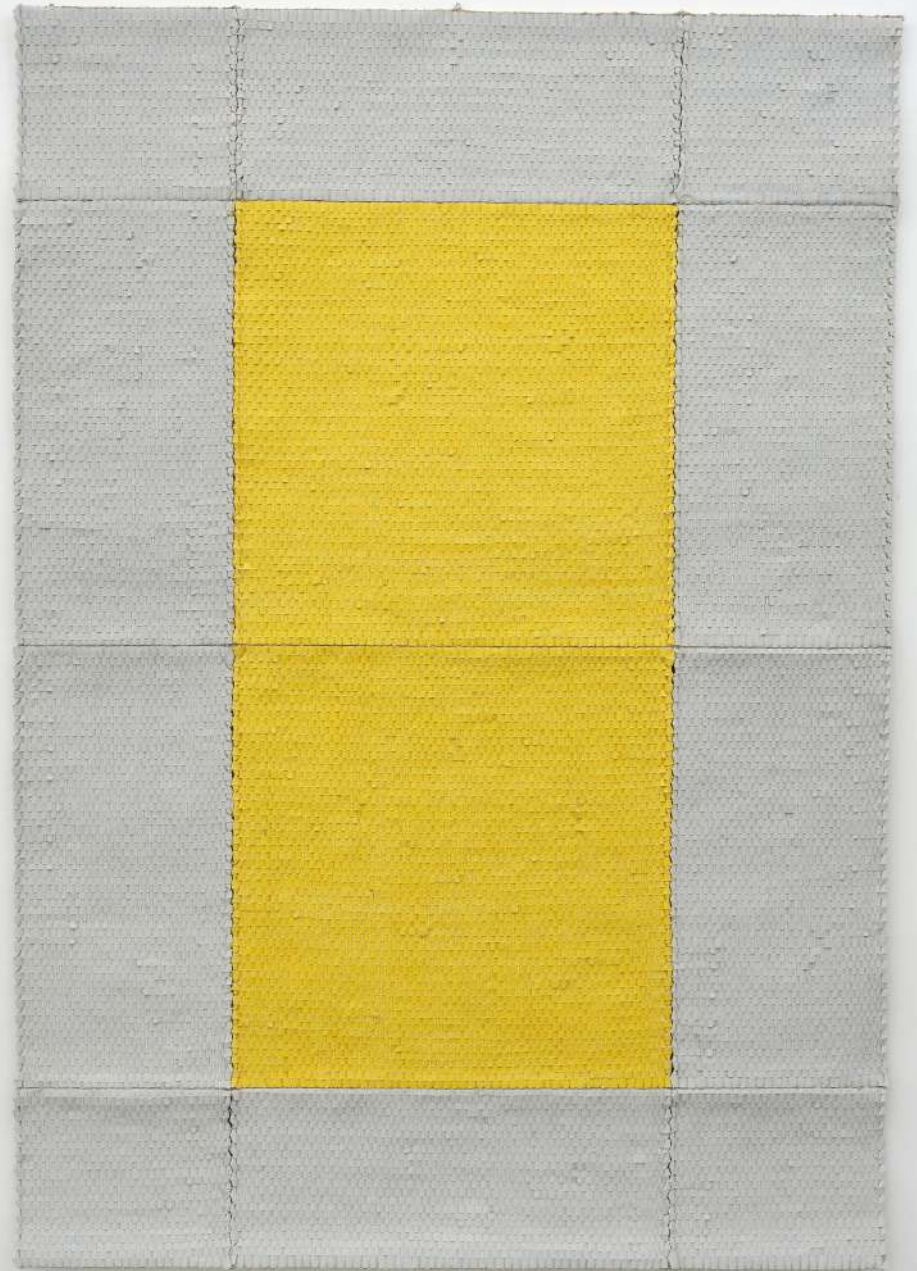
acrylic on woven flax
183 x 128,5 cm
unique

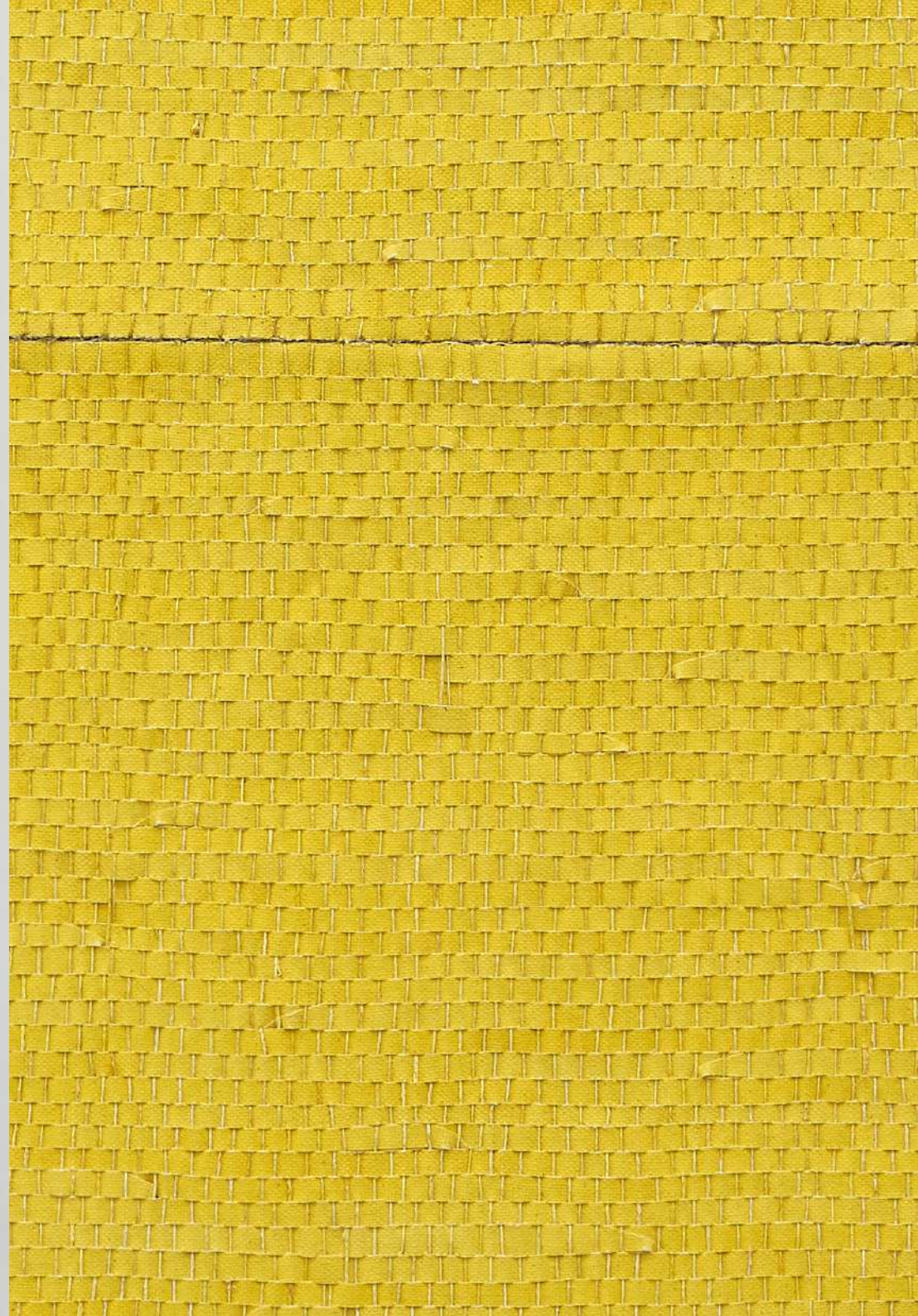
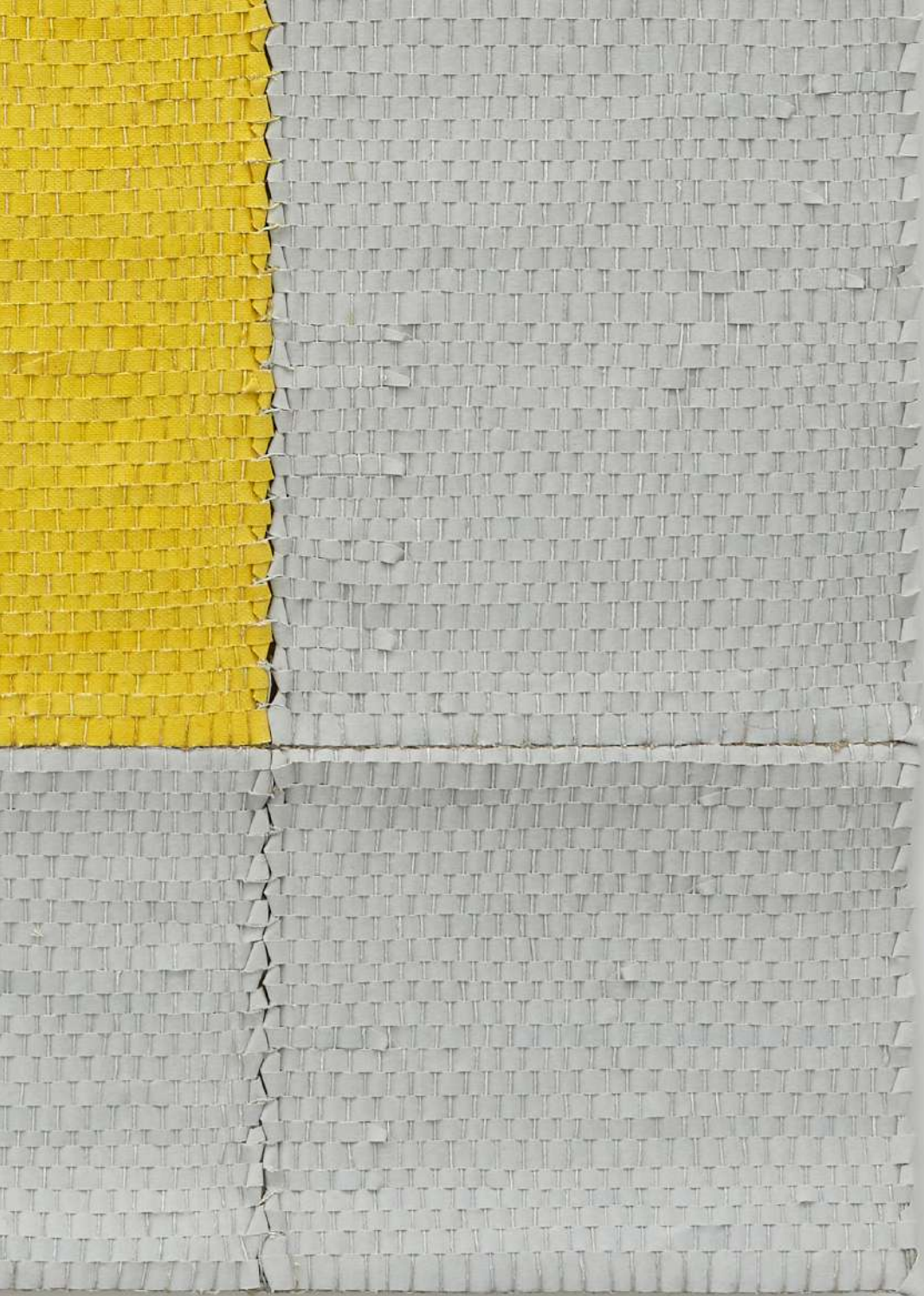


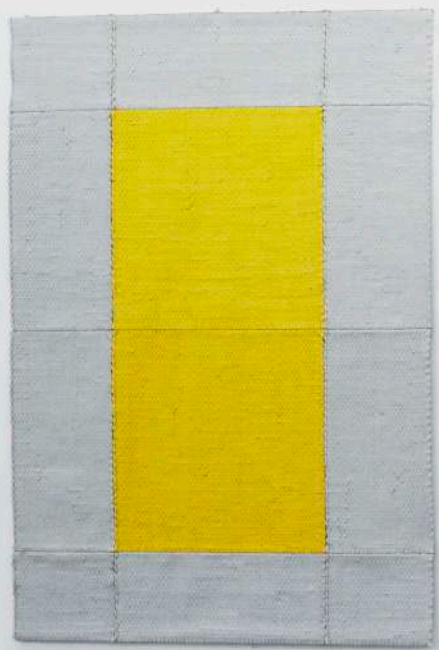
VERBONDENHEID-GL, 2021

acryl op zelf geweven vlas
195,5 x 136,5 cm
uniek

acrylic on hand woven flax
195,5 x 136,5 cm
unique







SYNTHESIS, solo exhibition at Tatjana Pieters & HUUS, Ghent (BE), 2022

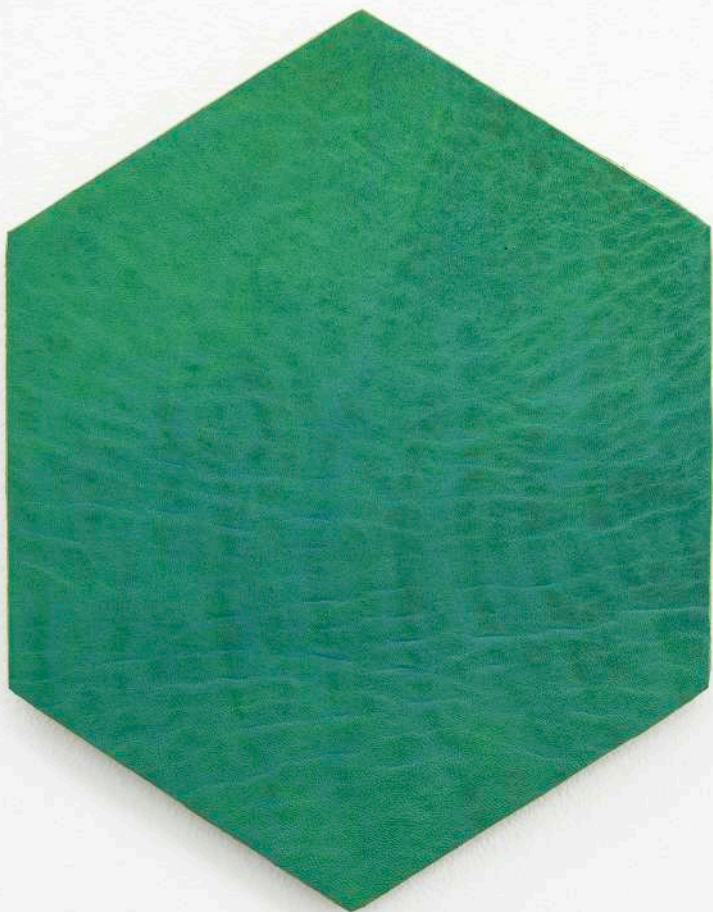
SCHAKEN, 2022

acrylverf op leder op vlas
28 x 19,5 cm
uniek

acrylic on leather on flax
28 x 19,5 cm
unique

Private collection (BE)





GROEN, 2022

acrylverf op leder op gerecycleerd hout
25 x 19,5 cm
uniek

acrylic on leather on recycled wood
25 x 19,5 cm
unique

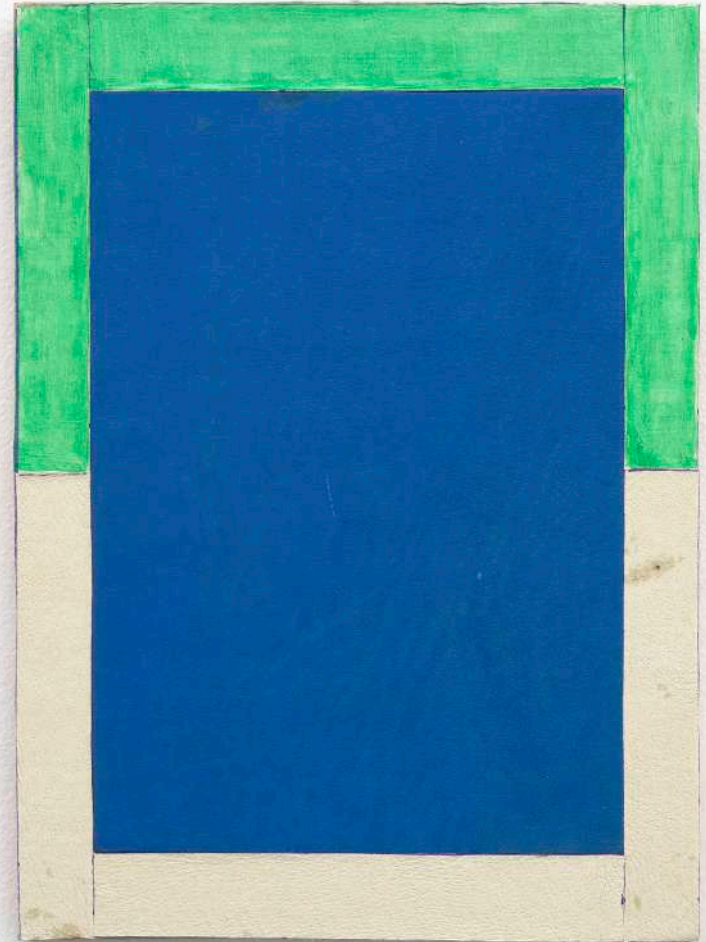
Private collection (BE)

SPELING III, 2022

acrylverf op leder op vlas
27 x 19,5 cm
uniek

acrylic on leather on flax
27 x 19,5 cm
unique

Private collection (BE)



SMALLE SPIEGEL, 2022

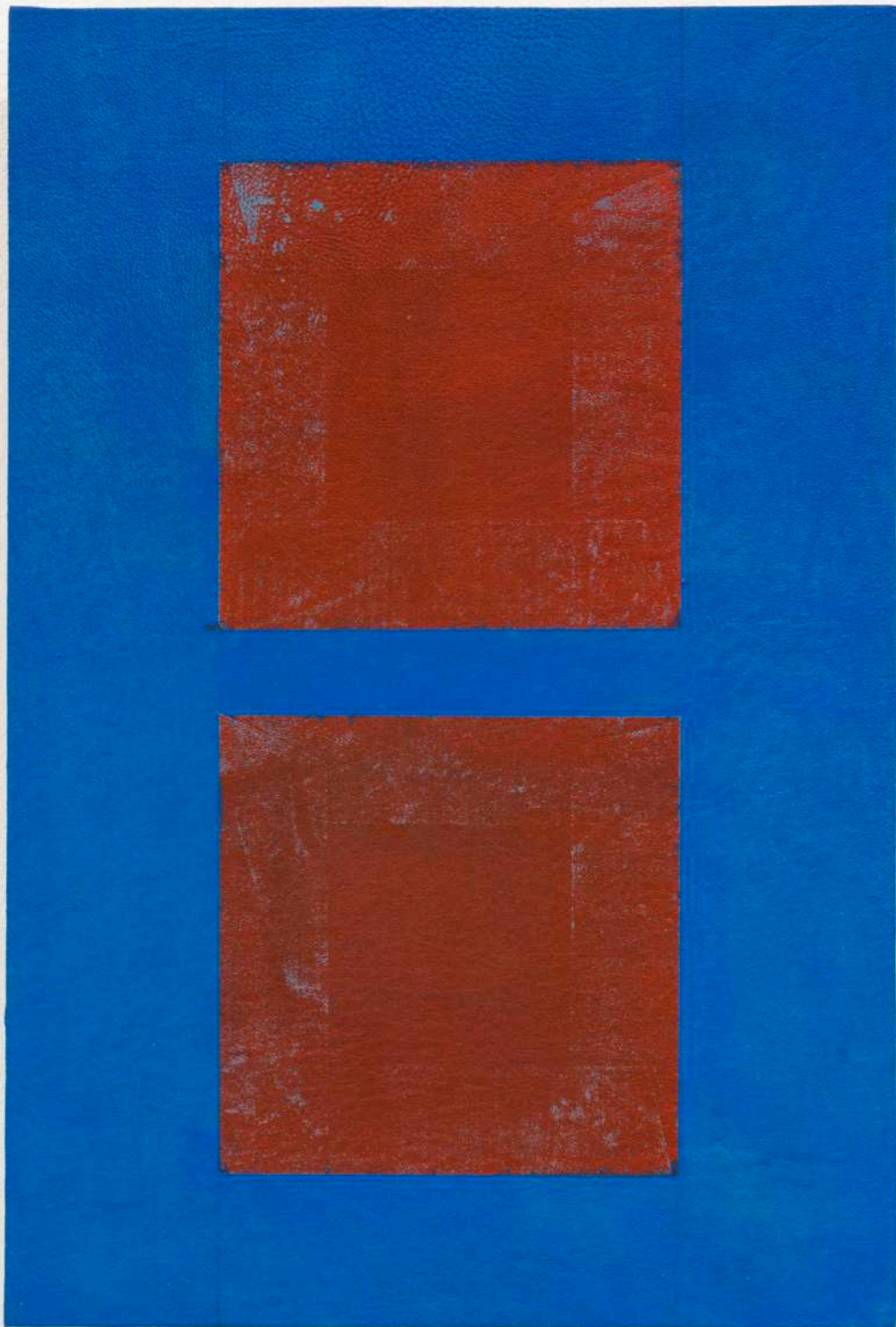


*acrylverf op leder op gerecycleerd hout
met metaal
32 x 10,5 cm
uniek*

*acrylic on leather on recycled wood
with metal
32 x 10,5 cm
unique*



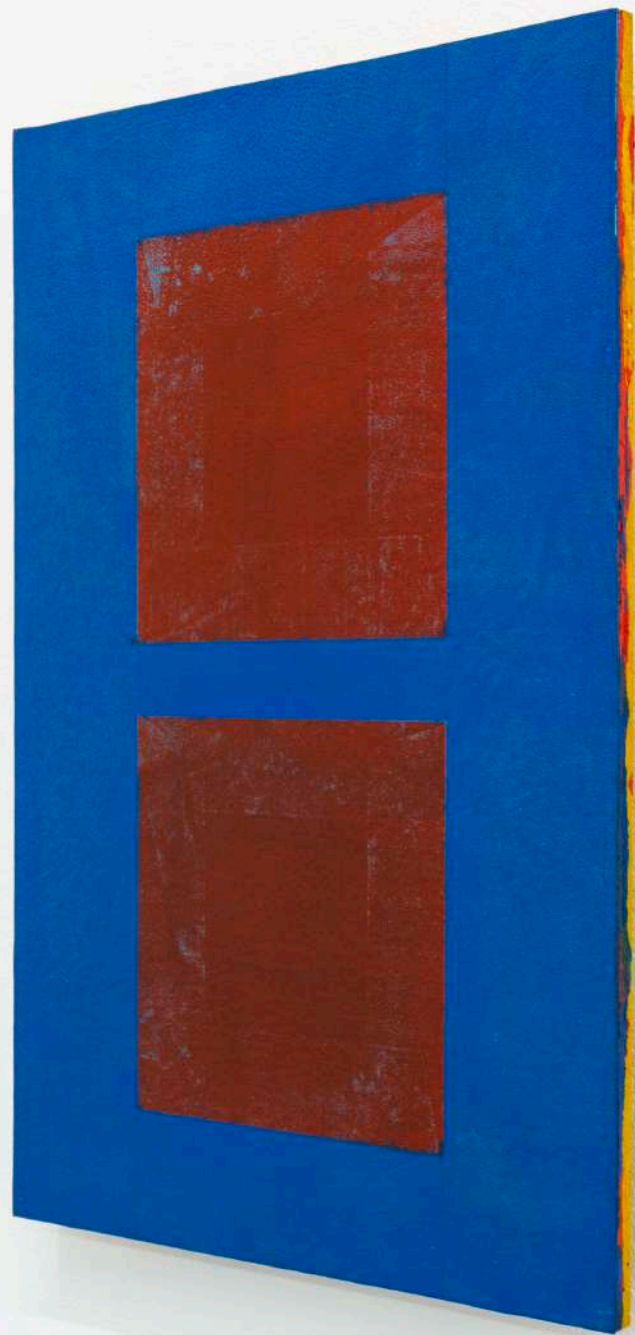
SYNTHESIS, solo exhibition at Tatjana Pieters & HUUS, Ghent (BE), 2022



CONQUAN, 2020

acrylverf op doek
30,5 x 20,5 x 1,5 cm
uniek

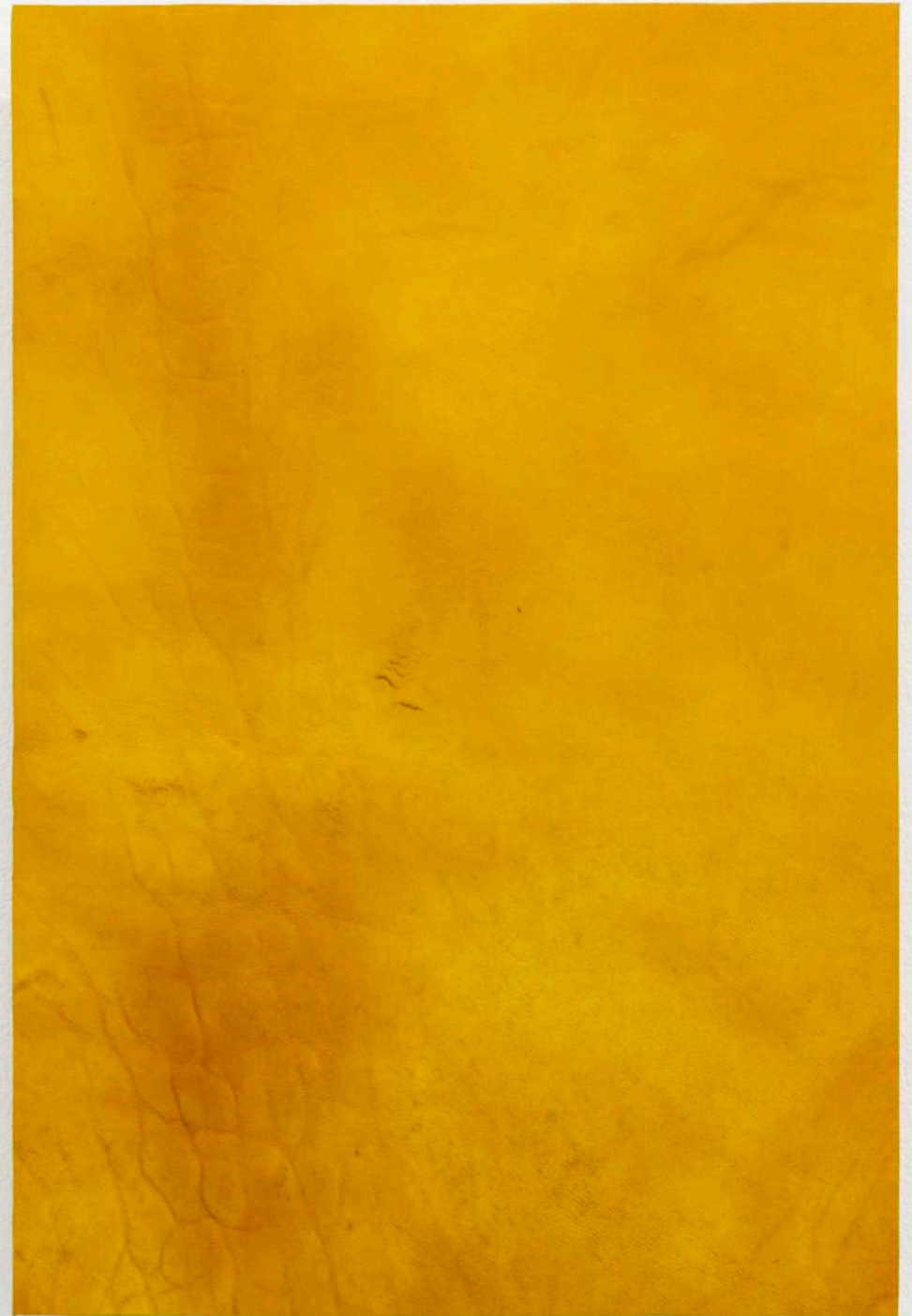
acrylic on textile
30,5x 20,5 x 1,5 cm
unique

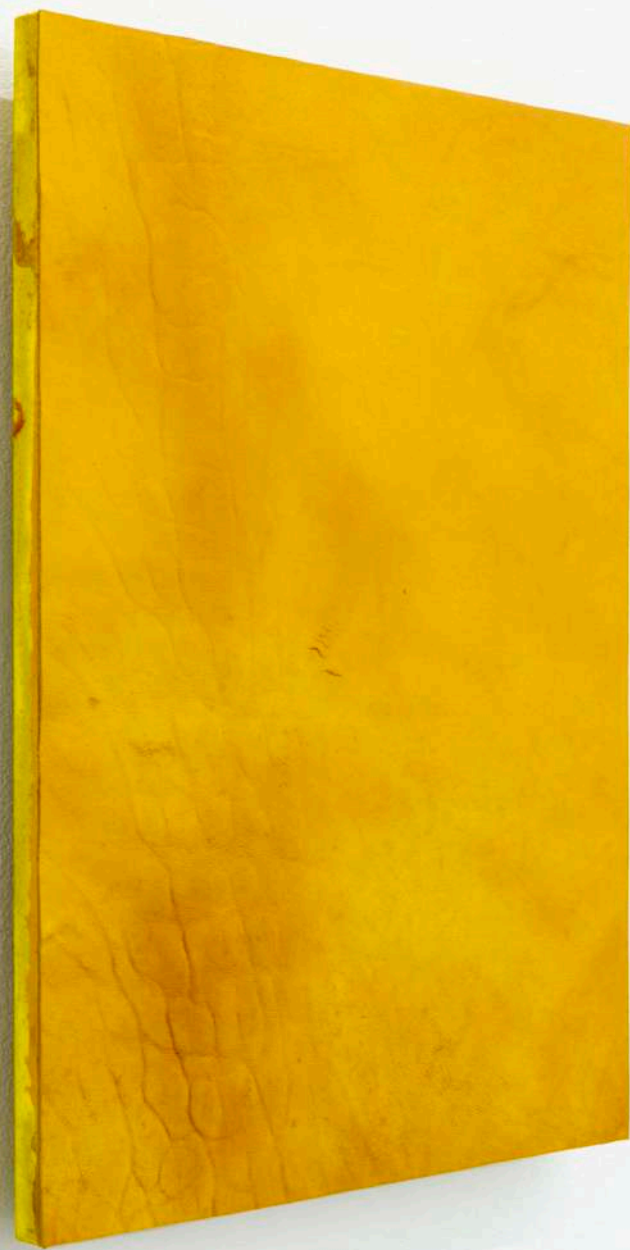


Z.T., 2020

acrylverf op leder
30,5 x 20,5 x 1,5 cm
uniek

acrylic on leather
30,5 x 20,5 x 1,5 cm
unique







ODE, solo exhibition at Tatjana Pieters, Ghent (BE), 2021



COVID II, 2020

acrylverf op gewoven vlas
172 x 114 cm
uniek

acrylic on woven flax
172 x 114 cm
unique





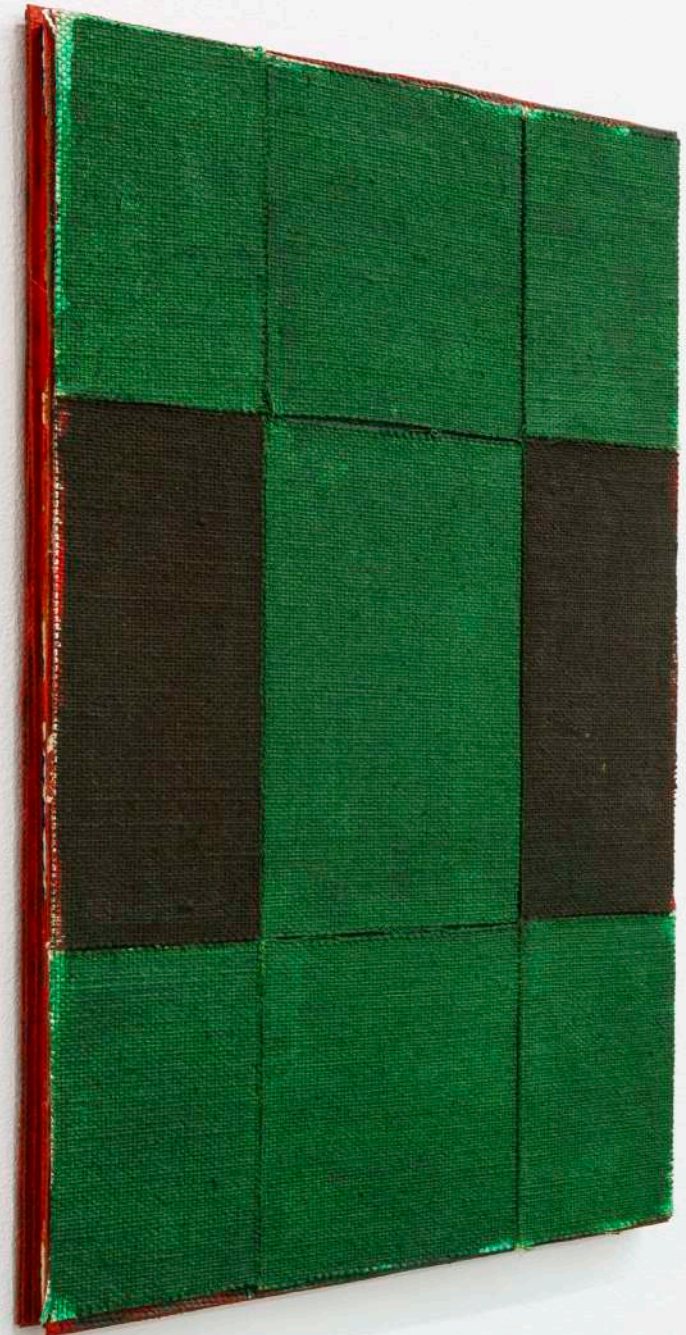
ODE, solo exhibition at Tatjana Pieters, Ghent (BE), 2021

RAMI BRIDGE IV, 2020

acrylverf op textiel
30,5 x 20,5 x 1,5 cm
uniek

acrylic on textile
30,5 x 20,5 x 1,5 cm
unique

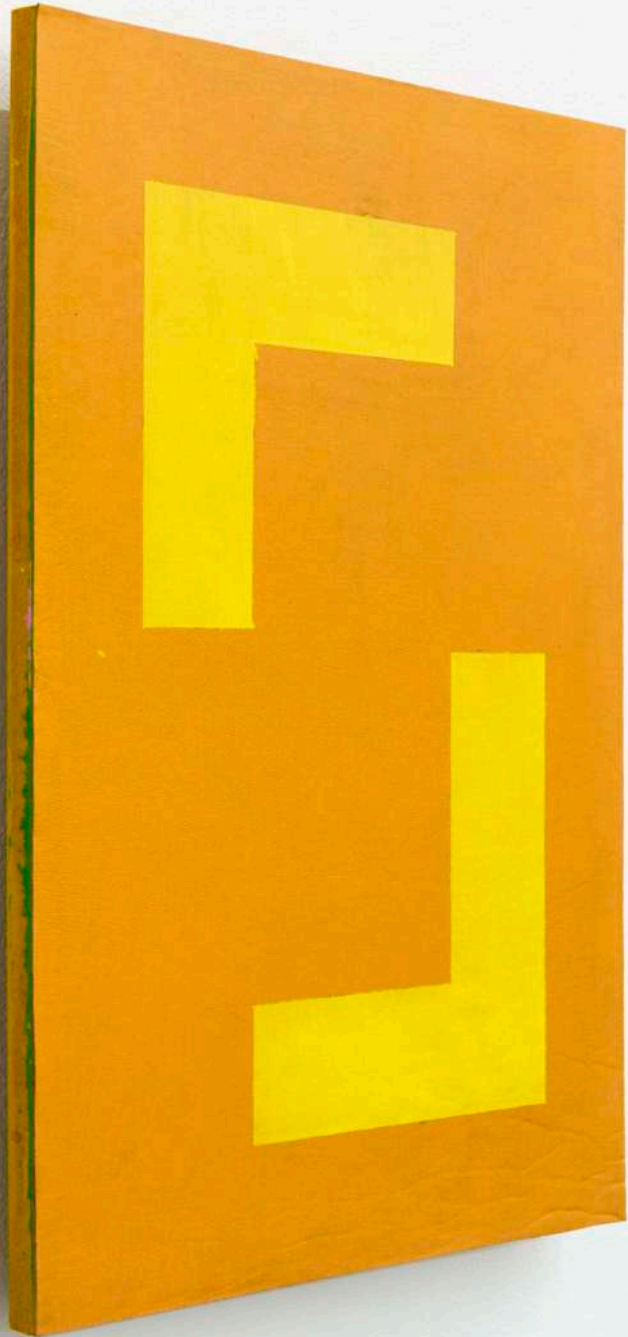
Private collection (BE)





ODE, solo exhibition at Tatjana Pieters, Ghent (BE), 2021

TEKEN I., 2020



acrylverf op leder
30,5 x 20,5 x 1,5 cm
uniek

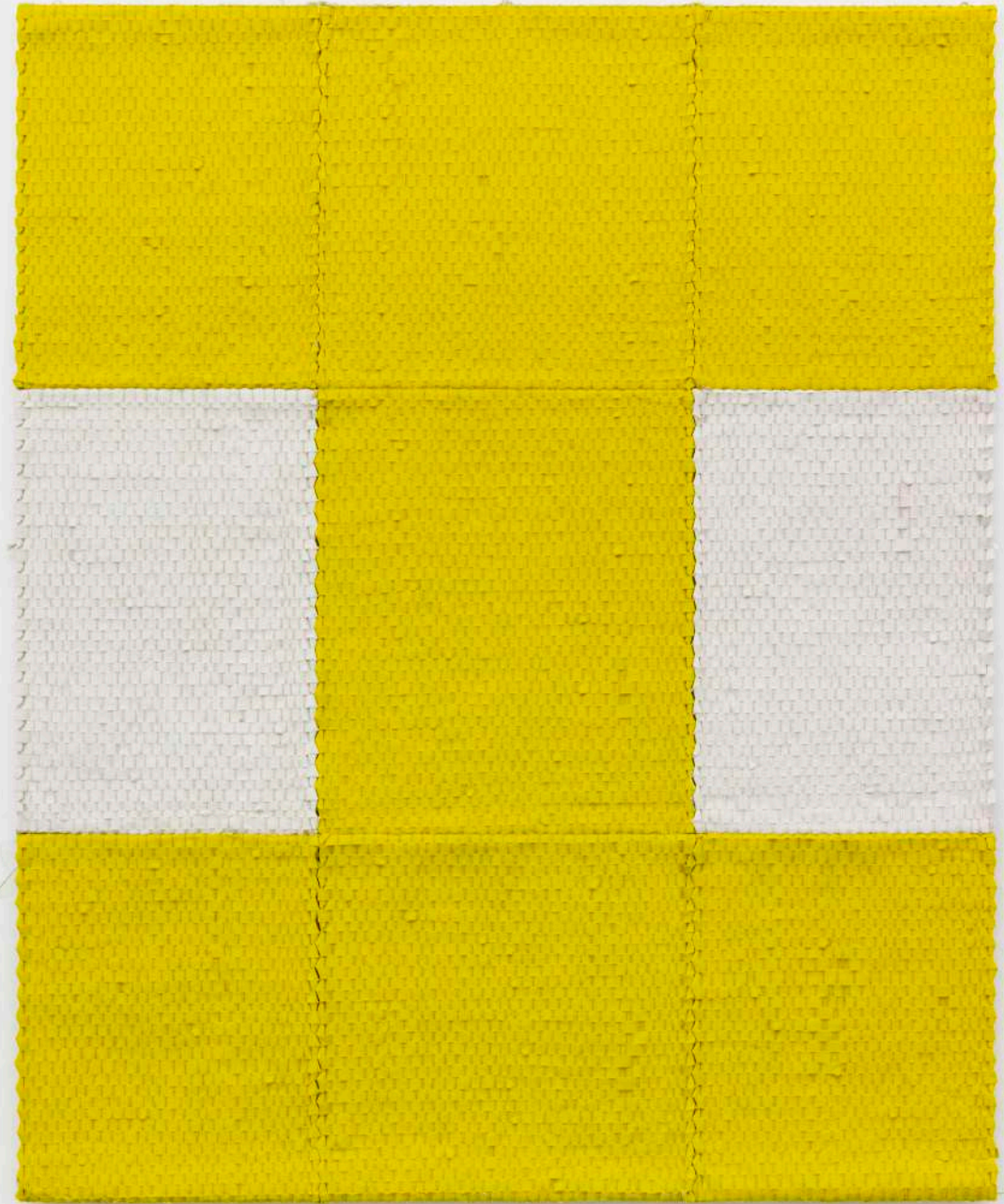
acrylic on leather
30,5 x 20,5 x 1,5 cm
unique

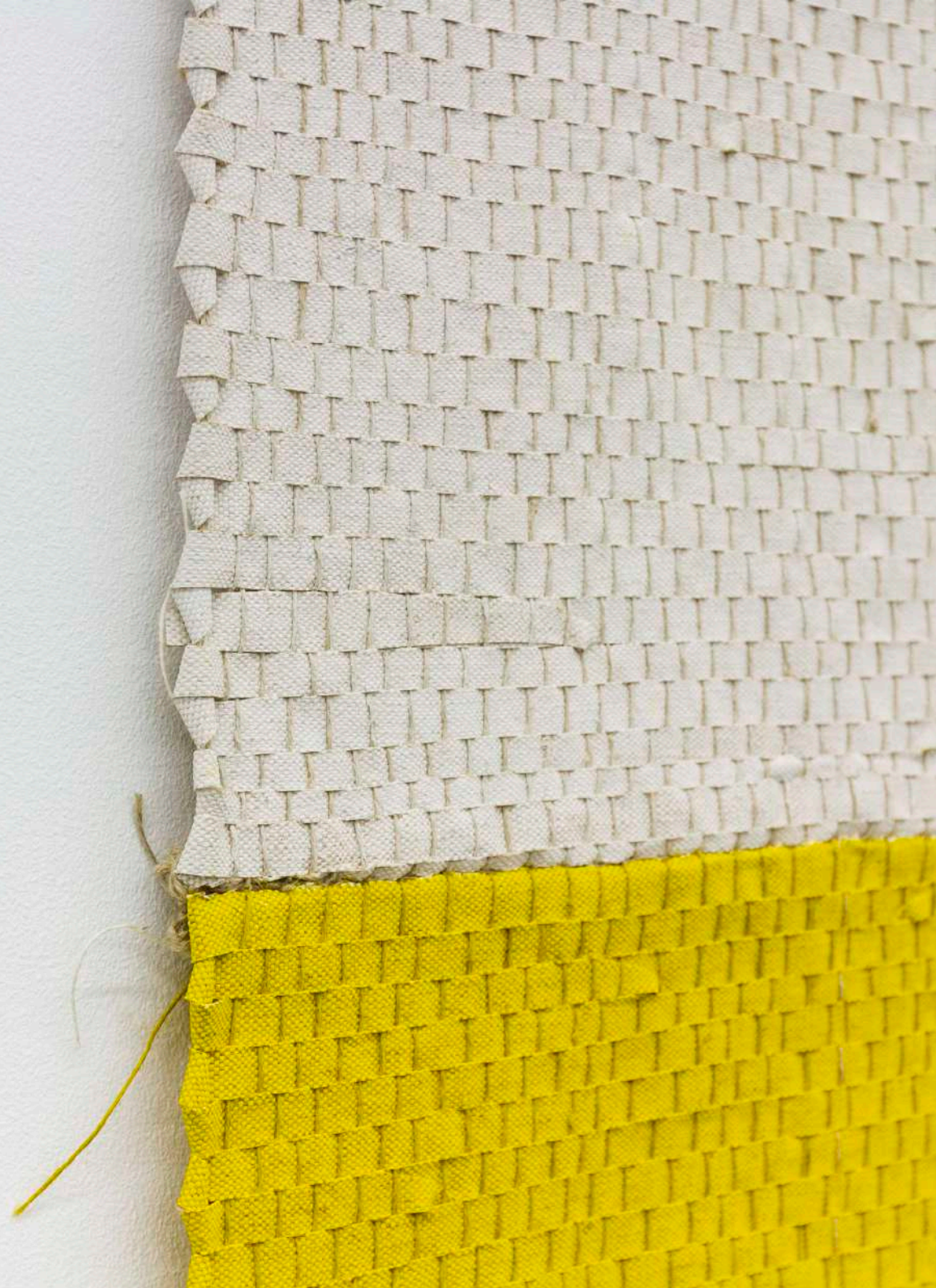
ZOMER 2020, 2020

acrylverf op gewoven vlas
130 x 107 cm
uniek

acrylic on woven flax
130 x 107 cm
unique

Private collection (BE)







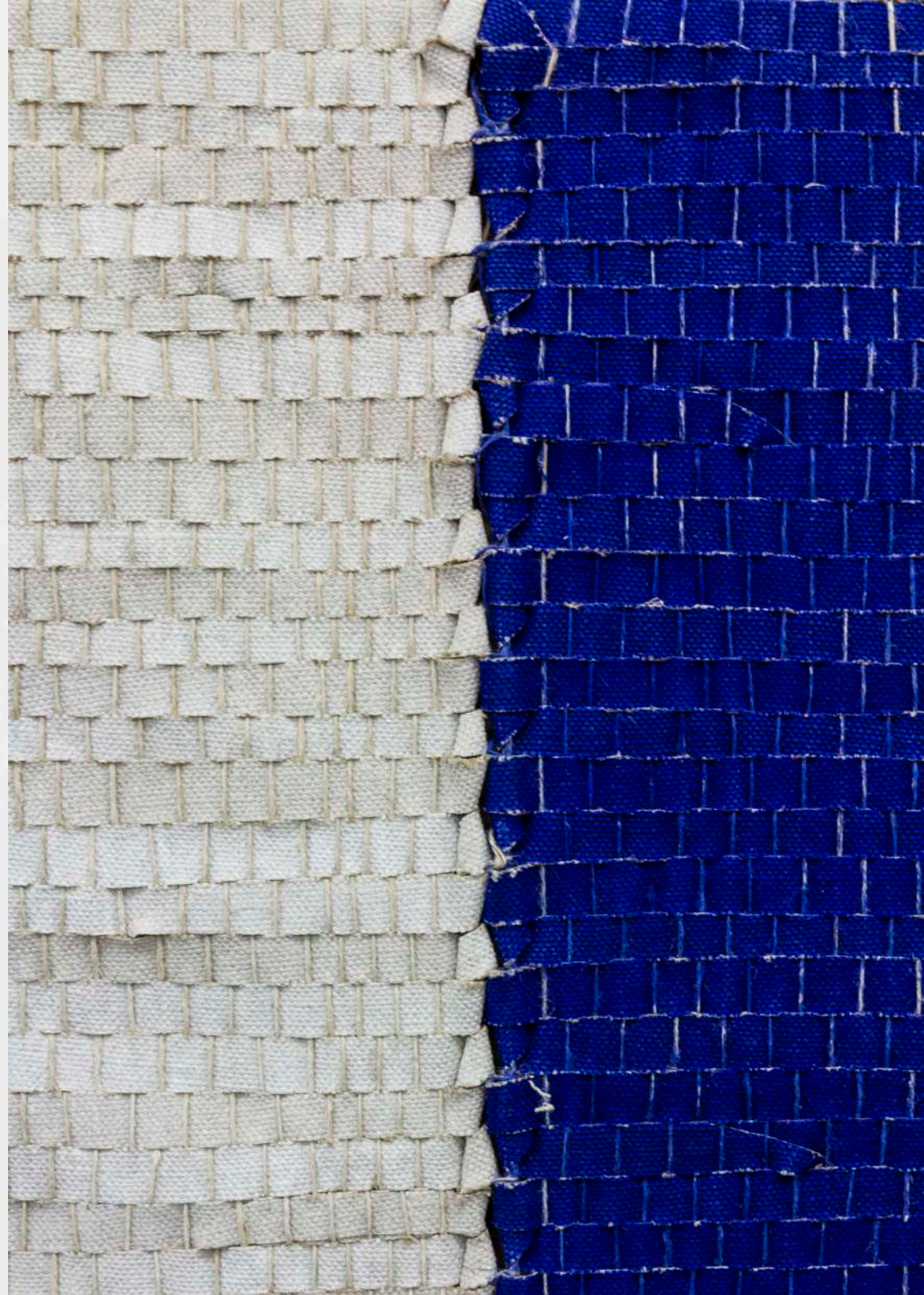
ODE, solo exhibition at Tatjana Pieters, Ghent (BE), 2021

SELICIUS, 2020



acrylverf op gewoven vlas
151 x 121 cm
uniek

acrylic on woven flax
151 x 121 cm
unique

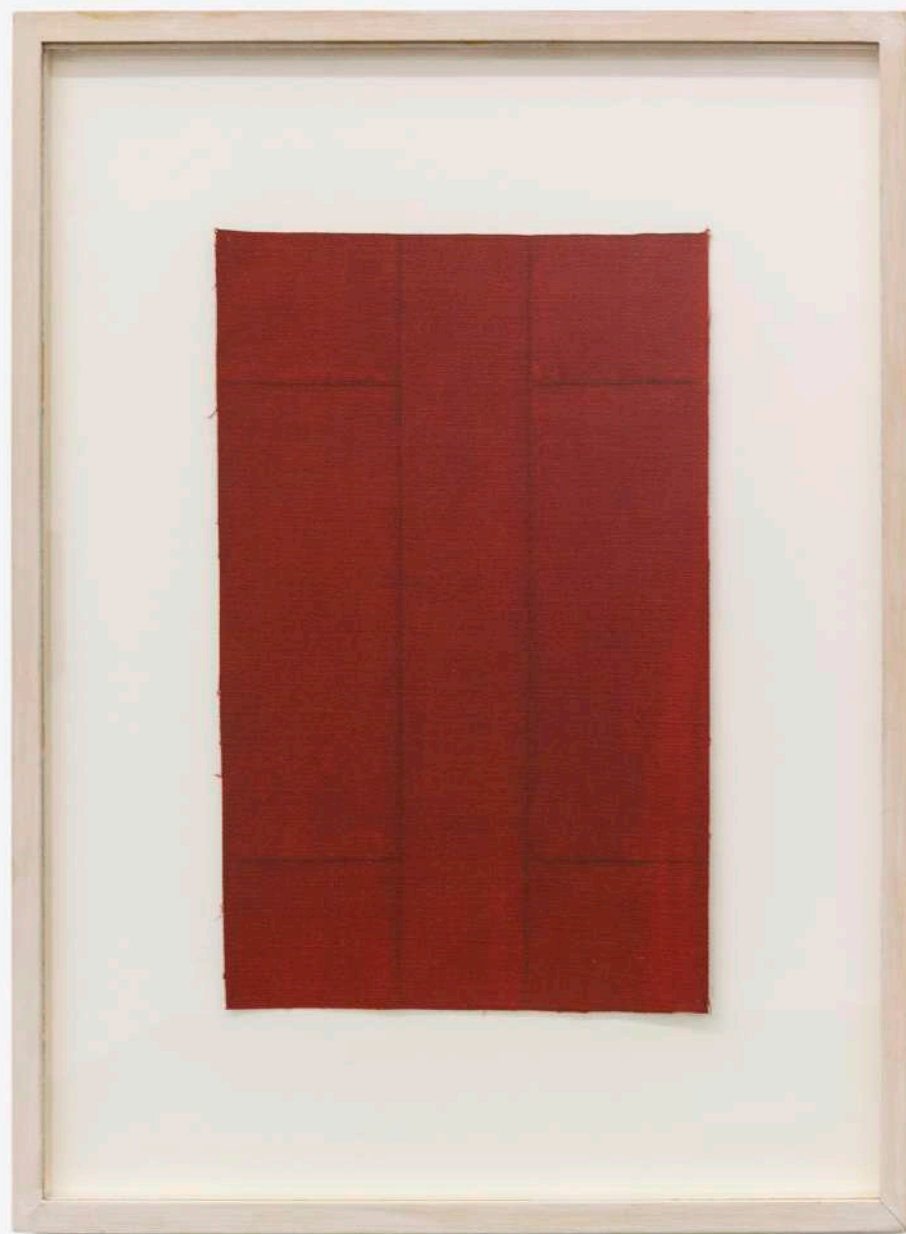


Z.T, 2020

*acrylverf op textiel,
in houten lijst
59 x 47,5 cm
uniek*

*acrylic on textile,
framed in wooden frame
59 x 47,5 cm
unique*







The 4 Gate Connection, group exhibition at Tatjana Pieters, Ghent (BE), 2020

INIGX, 2019

textiel en verf
211 x 105 cm
uniek

textile and paint
211 x 105 cm
unique



STOCK, 2017 - 2018



acrylverf op leder op hout
36,5 x 26,5 x 1 cm
uniek

acrylic on leather on wood
36,5 x 26,5 x 1 cm
unique

KOM, 2016

acrylverf op leder
24,5 x 24,5 x 11 cm
uniek

acrylic on leather
24,5 x 24,5 x 11 cm
unique



KAPSTOK, 2016

acrylverf op leder
42 x 17 x 2 cm
uniek

acrylic on leather
42 x 17 x 2 cm
unique



DAGBLAD, 2019



*acryl op leder
en gerecycleerd hout
29 x 24cm, 25 x 20 cm, 17 x 16 cm
uniek*

*acrylic on leather
and recycled wood
29 x 24cm, 25 x 20 cm, 17 x 16 cm
unique*

TRIPTIEK, 2016



*acryl op leder
en gerecycleerd hout
3 x 25,5 cm
uniek*

*acrylic on leather
and recycled wood
3 x 25,5 cm
unique*



The 4 Gate Connection, group exhibition at Tatjana Pieters, Ghent (BE), 2020



SYMFONIE VII, 2008

textiel en verf
296 x 129 cm
uniek

textile and paint
296 x 129 cm
unique



NIEUW BEGIN, 2004

textiel en verf
202 x 133 cm
uniek

textile and paint
202 x 133 cm
unique

M.P., 2003

acrylverf op doek
191 x 121 cm
uniek

acrylic on canvas
191 x 121 cm
unique

Private collection (BE)





TRAP II, 2002

acrylverf op vlas
215 x 140 cm
uniek

acrylic on flax
215 x 140 cm
unique



IBINI, 2001

textiel en verf
137 x 102 cm
uniek

textile and paint
137 x 102 cm
unique

BLIK, 2000

acrylverf op ijzerdraad om doos
24,5 x 23,5 x 5 cm
uniek

acrylic on sisal wire around box
24,5 x 23,5 x 5 cm
unique



Z.T., 1994



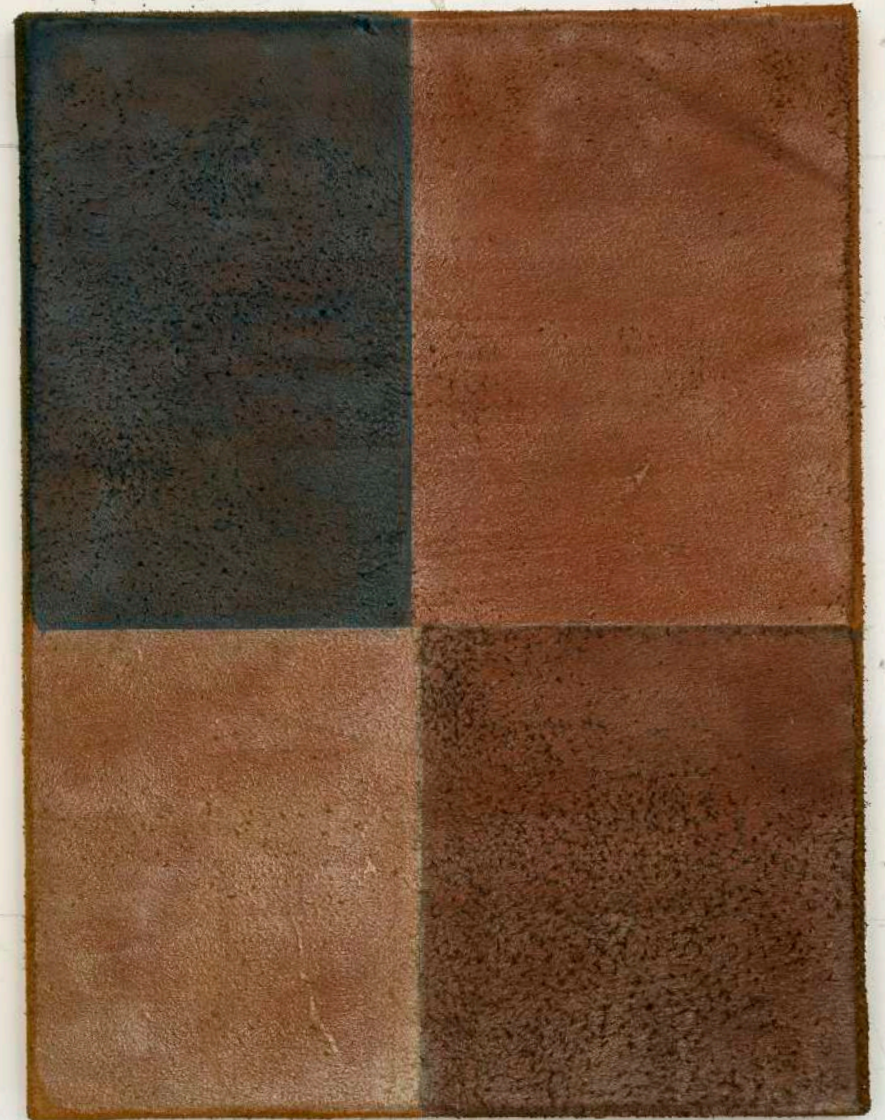
acryl op leder
2 x (40 x 30 x 2 cm)
uniek

acrylic on leather
2 x (40 x 30 x 2 cm)
unique

Z.T., 1994

acrylverf op leder
40 x 30 x 2 cm
uniek

acrylic on leather
40 x 30 x 2 cm
unique



VERANDA GRIJS, 1993

acrylverf op leder op textiel
39 x 29,5 cm
uniek

acrylic on leather on textile
39 x 29,5 cm
unique



VERANDA, 1992

*acrylverf op katoen
en plastiek op vloertegel
40 x 30 x 1 cm
uniek*

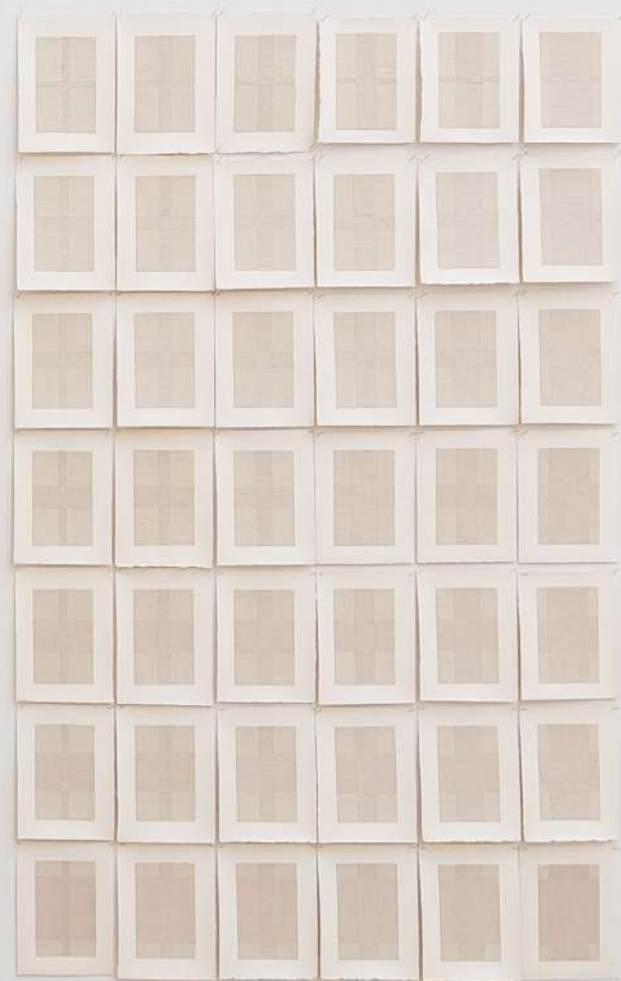
*acrylic on cotton and
optical fiber on floor tile
40 x 30 x 1 cm
unique*

Z.T., 1990



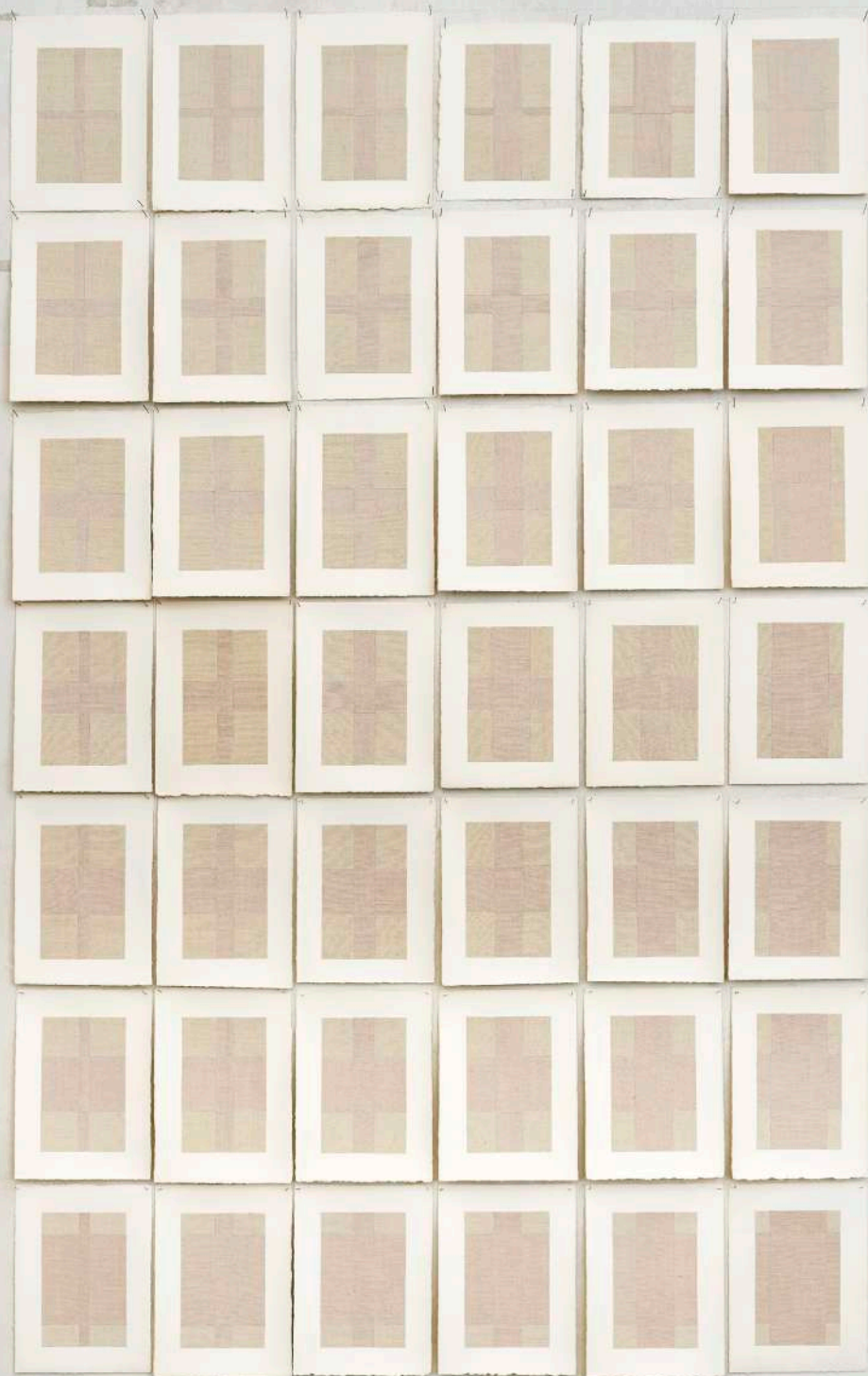
acrylverf op textiel
2 x (30 x 22 x 1 cm)
uniek

acrylic on textile.
2 x (30 x 22 x 1 cm)
unique



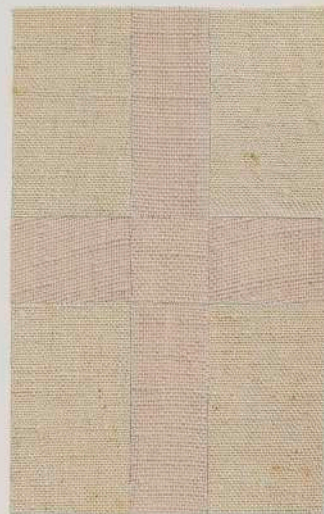
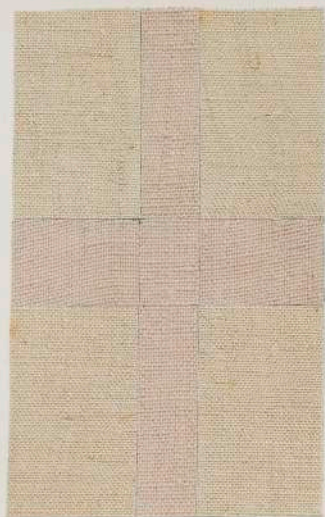
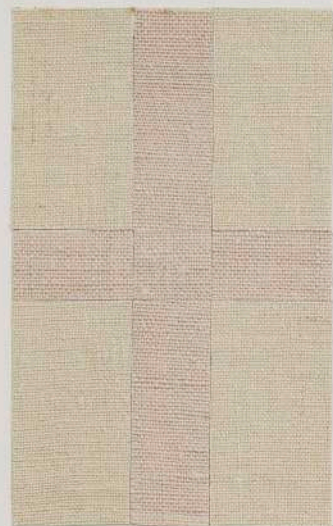
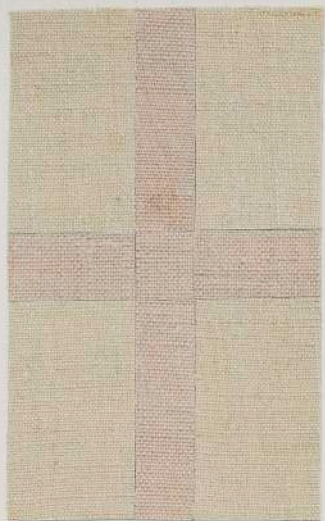
Exhibition view, Art on Paper 2022, Brussels (BE)

Z.T., 1980



vlas gekleefd op papier
42 x (19 cm x 14 cm)
uniek

flax glued on paper
42 x (19 cm x 14 cm)
unique



Z.T., 1981



acryl op bamboe vloertegel
56 x 29,5 cm
uniek

acrylic on bamboo tile
56 x 29,5 cm
unique



Conscious Becoming, group exhibition at Tatjana Pieters, Ghent (BE), 2021

PROGRESSIE, 1981



leder en vlas
3x (115 x 70 cm)
uniek

leather and flax
3x (115 x 70 cm)
unique

Flemish Community Collection (BE)



Conscious Becoming, group exhibition at Tatjana Pieters, Ghent (BE), 2021

GROENE DIAGONAAL, 1980

leder en jute draad
190 x 100 cm
uniek

leather and jute yarn
190 x 100 cm
unique

Private collection (BE)





TWEESTRIJD I, 1979



leder and jutedraad
197 x 100 cm
uniek

leather and jute
197 x 100 cm
unique

Private collection (BE)



TWEESTRIJD II, 1979

leder and jutedraad
197 x 100 cm
uniek

leather and jute
199 x 100 cm
unique





GROENE VERTICALEN, 1979

leder, jutedraad, linnen binding
187 x 135 cm
uniek

leather, jute wire, linen binding
187 x 135 cm
unique



GETEMPERD BLAUW, 1979

leder, jutedraad, linnen binding
190 x 103 cm
uniek

leather, jute wire, linen binding
190 x 103 cm
unique





KLIMOP, 1979

leder, jutedraad, linnen binding
188 x 96,5 cm
uniek

leather, jute wire, linen binding
188 x 96,5 cm
unique

Juan Carlos Maldonado collection (US)

RIA BOSMAN (BE, 1956)

Lives and works in Ghent (BE)

EDUCATION

- 1983 Artificial weaving, Institute for textile Henry Story, Ghent (BE)
1979 Monumental Art, Higher Institute for Visual Arts, Sint-Lucas, Ghent (BE)

SOLO / DUO EXHIBITIONS

- 2025 Op het ritme van de stilte, BE-PART, De Paardenstallen, Kortrijk (BE)
2024 In Between Points, Things Happen, with Fabiola Burgos Labra, Tatjana Pieters, Ghent (BE)
2022 GANDA, EbbenGoud, Ghent (BE)
Copyright, Ghent (BE)
SYNTHESIS, Tatjana Pieters & HUUS, Ghent (BE)
2021 ODE, Tatjana Pieters, Ghent (BE)
2019 VISCERAL COLOUR FIELDS, Tatjana Pieters, Ghent (BE)
2018 Gallery C. De Vos, Aalst (BE)
2016 Gallery Jan Colle, Ghent (BE)
2015 Gallery C. De Vos, Aalst (BE)
2014 Huize Bonaventura, Ghent (BE)
2011 Gallery C. De Vos, Aalst (BE)
2010 In den Bouw, Kalken (BE)
2009 Gallery C. De Vos, Aalst (BE)
2008 Gallery De Ziener, Asse (BE)
2005 Posthotel, Wetteren (BE)
2004 Gallery Jan Colle, Ghent (BE)
2003 In den Bouw, Kalken (BE)
2002 Cultural center Stroming, Berlare (BE)
2000 Jaques Sennesael, Wulvergem- Heuvelland (BE)
In Huize Sint- Jacobus, Ghent (BE)
1998 In Huize Sint Jacobus, Gent.
1997 De zevende stad, Org. Beyond center for contemporary art, Damme (BE)
1996 Gallery C. De Vos, Aalst (BE)

1994 Gallery C. De Vos, Aalst (BE)

	In den Bouw, Kalken (BE)
1991	In Huize Sint-Jacobus, Ghent (BE)
1990	In den Bouw, Kalken (BE)
	Centrum Netwerk, Aalst (BE)
1989	Het oog, Middelkerke (BE)
1986	Gallery Avantgrade, Antwerp (BE)
1985	Villa des Roses, Ghent (BE)
1982	Gallery Avantgrade, Antwerp (BE)
1981	Linea'81, Floraliapaleis, Ghent (BE)

GROUP EXHIBITIONS

2024	Draad, Museum Texture, Kortrijk (BE)
2023	September, Tatjana Pieters, Ghent (BE)
	I try to imagine how your texture felt like, Yper Museum, Ypres (BE)
	The Postcard Party, CC Strombeek (BE)
	Search Party, curated by Ben Edmunds, Tatjana Pieters, Ghent (BE)
2022	GELAAGDE RUST, duo show with Ignace De Vos, Ap'Art, Ghent (BE)
2021	Phoenix21, Gent.
	Conscious Becoming, Tatjana Pieters, Ghent (BE)
2020	The 4 Gate Connection, Tatjana Pieters, Ghent (BE)
2018	Retrospectie V, jaar galerie 1993-2018, Gallery C. De Vos, Aalst (BE)
2016	De muren hebben ogen, Villa de Olmen, Space for actual Art, Wieze (BE)
2015	(Re)View, Cultural Center Hasselt, Hasselt (BE)
	BAZAR, Loods, Wetteren (BE)
2014	Domaine de la Lice présente les résultats du 25ième concours 'Tapisseries Grands formats', Hamme-Mille (BE)
	ABSTRACT BOVEN, Quai des Arts, Ghent (BE)
	SOUVENIRS, In den Bouw, Kalken (BE)
2013	20 jaar Gallery C. De Vos 1993-2013, Aalst (BE)
	Focus op 2, 200 jaar Academie, Ambassadeurs Academie Beveren, Kasteel Cortewalle, Beveren (BE)
2011	Fragiel, Hasselt (BE)
	Lineart 2011 with Gallery C. De Vos, Aalst (BE)
2010	Werken in gesprek, Villa De Olmen, Space for actual Art , Wieze (BE)
2009	Concreet, CC De Steiger, Menen (BE)
	Artonivo, Bruges (BE)
	30st Kunst, Antiek en Design Opendeurweekends 2009, with Tribal Art, Ghent (BE)

2007 Lineart 2009 with galerie C. De Vos, Ghent (BE)
 2007 Uit het oog, De Branding, Middelkerke (BE)
 2006 VIVA MARIA, In den Bouw, Kalken (BE)
 2005 Van Stof tot asse, Gallery De Ziener, Asse (BE)
 Eurantica, with Tribal Art, Sophie Van Assche & Domenico Tomei, Brussels (BE)
 Antiek en Interieur in Sfeer, with Tribal Art, Sophie Van Assche & Domenico Tomei, Kasteel 'Het Blauwhuis', Izegem (BE)
 2003 Eurantica, with Tribal Art, Sophie Van Assche & Domenico Tomei, International antiques fair, Antwerp (BE)
 Bij Vincent de Roder, Gontrode (BE)
 2002 Design vitrines, Design Museum, Ghent (BE)
 2001 Een groep, Gallery De Ziener, Asse (BE)
 De Doos, ism Gallery De Ziener, Cultural Center, Hasselt (BE)
 Kunst tussen vezels, Binnenskamers, Ghent (BE)
 2000 BLIK, In den Bouw, Kalken (BE)
 1998 SCH, In den Bouw, Kalken (BE)
 1997 Het Gentse Kunstsalon, Sint-Pietersabdij, Ghent (BE)
 1996 Het Gentse Kunstsalon, Sint-Pietersabdij, Ghent (BE)
 1994 ENZ, Benefiettentoonstelling, Centrum Netwerk, Aalst (BE)
 Jo en Jan een verzameling jonge kunst, Stedelijk Museum Het Toreke, Tienen (BE)
 1993 Internationale Handwerksmesse 1993, 'Visuelle Spiele', München (GE)
 Jonge Kunst uit het Gentse, Campo Santo, St. Amandsberg (BE)
 Stof tot nadenken, Museum for Decorative Art, Ghent (BE)
 Gallery C. De Vos, Aalst (BE)
 1991 Klein is mooi, Gallery Denise van de Velde, Aalst (BE)
 Koninklijk Technisch Atheneum, Aalst (BE)
 Configura I, Kunst in Europa Erfurt'91, Erfurt (GE)
 1988 Happening'88, Flandres lives, Floraliënpaleis, Ghent (BE)
 1987 Provinciale Prijzen Kunstambachten Oost-Vlaanderen 1977-1986, Brussels (BE)
 Tex-tielt, Tielt (BE)
 1986 Crimson and Clover, Museum Oud-Hospitaal, Aalst (BE)
 1985 Flachs aus Flandern, Deutsches Textielmuseum, Krefeld-Haus am redoute, Bonn (GE)
 Gele Zaal (with Paul Gees & Koen Vercaemer), Ghent (BE)
 1983 Kunstambacht, Traditie en creatie, Stadhuis, Brussels (BE)
 Linea 1983, Floraliënpaleis, Ghent (BE)
 Textiele werkvormen, een nieuw perspectief, Cultural Center, Heusden-Zolder (BE)
 Vlas uit België, Pesaro. (IT)
 1982 Aspecten van de kunstambachten in Oost-Vlaanderen, "3B", Brussels (BE)
 De Kunstgalerij, Roeselare (BE)

- 1981 2de Verzameling, Handelsbeurs, Ghent (BE)
Yes!No?...Groot Brittanië zien we zo, Middenschool twee, Ghent (BE)
- 1980 Jugend gestaltet, Internationale Handwerksmesse, München (GE)
Aspecten Van Hedendaagse Textielkunst, Rijksinstituut voor Chemie en Textiel, Ghent (BE)
Aspecten van de Kunstambachten in Oost-Vlaanderen, "3B", Brussels (BE)
Handwerk morgen, 9. Generalversammlung und Konferenz des World Crafts Council, Wien-Oberlaa (AU)
Materies en kunst'45 tot 80', Stadshallen, Sint-Niklaas (BE)

PUBLICATIONS

- 2022 Selected Works 1978-2021, designed by Luc De Rycke, Borgerhoff & Lamberigts (BE)

COLLECTIONS

S.M.A.K. Museum of Contemporary Art Ghent,
 Juan Carlos Maldonado Collection (JCMC), Miami (US).
 The collection of the Flemish community (BE).
 De Montil Collection (BE)

AWARDS

- 2003 Nomination Henry van de Velde award 'Best Product', 2003, Brussels (BE)
- 1993 Laureate Provincial award East-Flanders for Textile - and Weaving Art (BE)
- 1980 Jugend gestaltet 1980, internationale handwerksmesse, München (GE)
- 1979 Provincial award East-Flanders for Textile - and Weaving art, Museum for Decorative Art, Ghent (BE)