

Adelaide Cioni - Guy Mees
Shape, color, taste, sound and smell

curated by Cecilia Canziani

12 April – 8 June 2019

P420

Shape, color, taste, sound and smell
Text by Cecilia Canziani

Shape, color, taste, sound and smell is the title of a double solo exhibition that suggests the assonance and resonance possible between two artists of different locations and generations whose practices revolve around the concept of painting as pure presence, and as relation to exhibition space and the viewer's body; painting that is not done by brush, and yet is entirely material.

The first room presents recent production by Adelaide Cioni (Bologna, 1976) in flannel, wool, fabric, acrylic on paper, that belongs to two different bodies of work: the *Go Easy on Me* series she began in 2017, and her latest research entitled *Secondary Images* (2019): *Il mare; Il sole; I buchi neri; La scacchiera; Colonna*.

Go Easy on Me results of the possible permutations and multiplications of color within a given form. The forms have outlines – revealing the extent to which her practice is rooted in drawing – that are filled with solid pure seductive color.

Flat and matte on paper, this modern color squeezed straight from the tube summoned to fill the simple – and happy – shape of an ice cream, surprises in the way it evokes a fresco: this pink that fills a nondescript ice cream cone form is Giotto's pink, Piero della Francesca's rose. Because this shape in front of me is so banal and featureless, I see it not as subject but instead as vehicle, the means of color in all its seductiveness.

Thus, it becomes possible to even abstain and refrain from painting the canvas, and therefore wield scissors in place of brush and trace a form by snipping it out from a swathe of color and sewing it onto a support. The qualities of the color are summed to the qualities of a finer or thicker weave, a harder or a softer texture, and then reproduced on large scale. In this passage, color 'takes form' as material, object, as space, or better, as *thing*.

This aspect becomes even more evident in the *Secondary Images* series. The subjects of the four works on the wall and the one sculpture are archetypal images that are parts of both vernacular language (tarot cards, emblems, and coats-of-arms are all images Adelaide Cioni investigates) and Modernist culture (the grid, repetition, sequencing). Aby Warburg calls these occurrences *Nachleben*: survivals, and in the same way as the chessboard, the waves, the column, the circle, the oval, they are subjects that we recognize without bothering to ascribe meaning of any kind, neither literal nor metaphoric or even figurative. These images are even more available and familiar and less surprising than an ice cream cone, and it is precisely because they are so recognizable and require no further interpretation that they hit us so directly, in the same way that an icon never describes an idea but invariably positions itself as the impossible incarnation of an idea.

A circle can be a sun or a black hole. A chessboard is an alternation of red and white, and the waves of the sea repeated

in sequence are another possible version. In each of these works, the choice the artist makes lies in giving a color, giving that alone and nothing else, and in giving it one precise form and not another. (It takes courage to state complex things simply and to declare that all painting is an abandonment to color).

1. G. Didi-Huberman, *Fra Angelico: Dissemblance and Figuration*, University of Chicago Press, 1995.

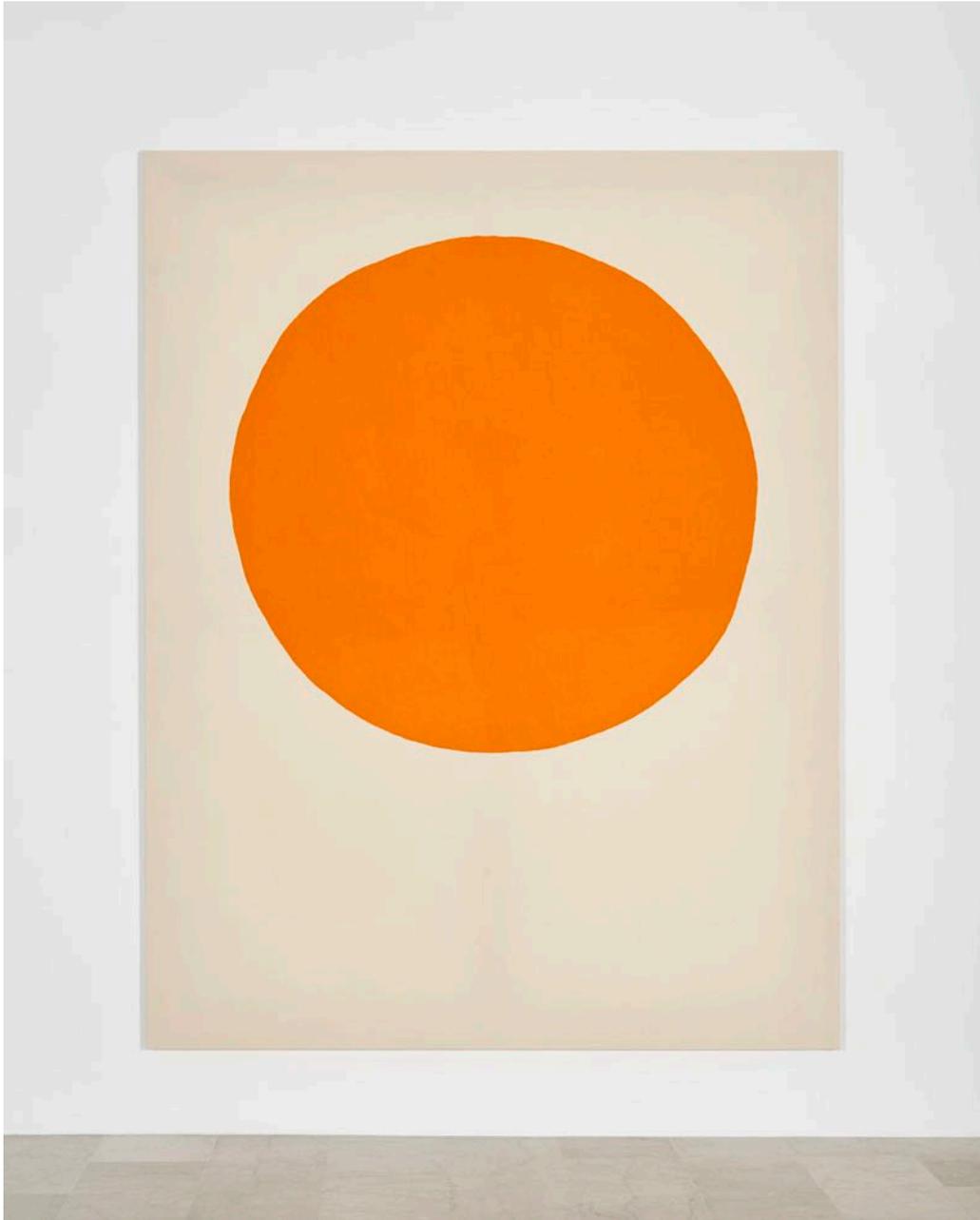
In his study on Fra Angelico, Georges Didi-Huberman writes 'Painting often bewilders. It offers to our gaze colors, clearly evident or rudimentary shapes - but often unexpected colors and shapes.'¹ The images that the tools of art history offer us no help in seeing, these *parerga* or accessories are places that we – says Huberman – should look at with closer attention because they often help us redefine our categories of interpretation and refocus a sited gaze on the works. Therefore – he continues – wherever color is not a *figure* as a story but instead as a sign conceived to represent the supernatural through a body, the power of painting, the ability of color 'that no longer colors objects' to burst forth and overturn 'the correspondences of visible aspects' can be seen.

In Adelaide Cioni's work, color bursts forth and strikes us: it is a body-color that incarnate in a form, becomes volume, surface or threshold and fills up the space. The display follows the same rule, it saturates the room and offers itself full body (in this understanding of the relation between work, space, spectator, the legacy of Pascali, more than that of Novelli and Merz, is made evident).

The shape, color, taste, sound and smell of the exhibition's title are those of the spectator invited to an immediate encounter with color without intermediary. An encounter which is also corporeal: my bulk before the work's bulk, both sharing the same space. An encounter that is experiential, physical, and human – the meeting of two fragilities, but also of one depth meeting another, and in the end, intimate.



Adelaide Cioni, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



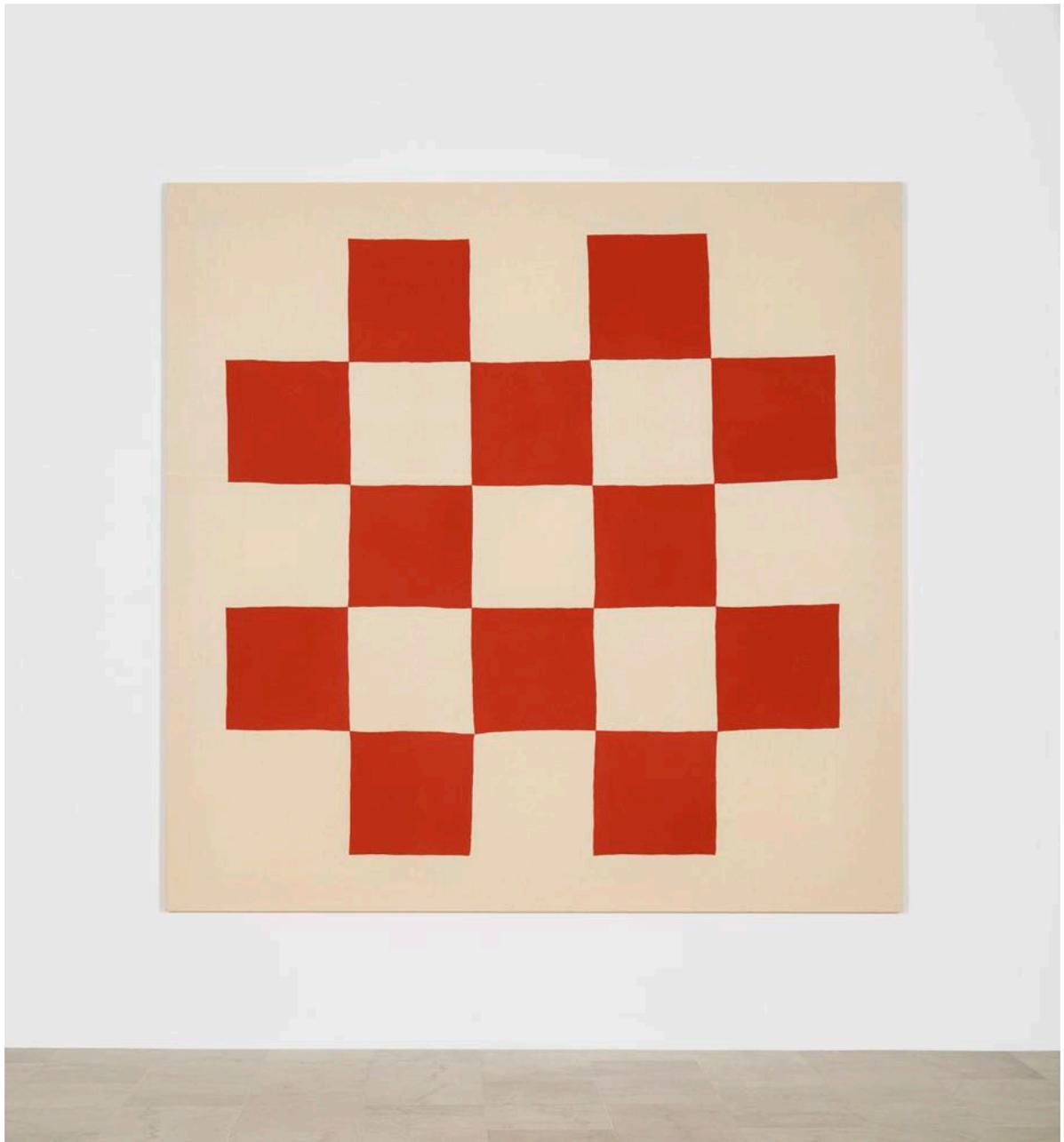
Adelaide Cioni, *Il sole*, 2019, fabric on canvas, cm.240x184



Adelaide Cioni, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Adelaide Cioni, *Scacchiera inutilizzabile rossa*, 2019, Indian ink and vinyl paint on vintage paper, cm.28x22



Adelaide Cioni, *La scacchiera*, 2019, fabric on flannel, cm.210x210



Adelaide Cioni, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Adelaide Cioni, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Adelaide Cioni, *I buchi neri*, 2019, fabric on canvas, cm.150x120



Adelaide Cioni, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Adelaide Cioni, *Go easy on me, one blue*, 2018, fabric on canvas, cm.192x144



Adelaide Cioni, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Adelaide Cioni, *Go easy on me, one pink*, 2019, fabric on canvas, cm.192x144



Adelaide Cioni, *Go easy on me, one green*, 2018, fabric on canvas, cm.192x144



Adelaide Cioni, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Adelaide Cioni, *Colonna*, 2019, fabric and wooden structure with mesh, cm.200x45ø



Adelaide Cioni, *Il mare*, 2019, fabric on flannel, cm.210x210



Adelaide Cioni, *Go easy on me, one yellow*, Indian ink and vinyl paint on vintage paper, cm 28x22



Adelaide Cioni, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Adelaide Cioni, *I buchi neri*, 2019, Indian ink on paper, cm.42x30

From the extensive production of Guy Mees (Mecheln, 1935 – Anvers 2003) whose work is here being presented in Italy for the first time, a nucleus of work done in the second half of the 80s and 90s that starts from the series of what might be termed – reliefs in paper ? or paintings done without brush? – entitled *Verloren Ruimte* (Lost Space) has been selected.

Verloren Ruimte consists of paper and cloth or canvas cut-outs installed directly on the wall – an outflow of pure color from the canvas – presented in this show alongside two works that are part of two later but contiguous cycles: *Imaginaire Ballet* (Imaginary Ballet), fan-shaped cut-outs, dancing skirts, freeform, almost choreographic compositions, and *Skirting board*, originally painted on baseboard, then reconstructed in pastel-tone photographic prints (it's worth noting that the photos were taken in a domestic environment, and therefore an experiential, not abstract space).

In addition to indicating the series presented here, *Verloren Ruimte* is also the name Mees had given to a preceding series of works he did in the 60s: two-dimensional or three-dimensional structures over which layers of white lace were stretched and occasionally back-lit by pink, blue, or white neon bulbs. The surfaces that come to our gaze offer themselves as objects; thanks to the opaque but permeable quality of the material however, they also let us see through them at the same time. These works are a distillate of two of painting's irreconcilable propositions: the Modernist painting, and painting as window.

They invite us to pause on the threshold, on the surface, while considering the possibility of a space outside the canvas. (Threshold space is also what separates wall from floor, and once its gap has been illuminated by color, it can change the entire space's tonality.)

1. Dirk Snauert in the conversation published in Lilou Vidal, *The Weather is Quiet, Cool, and Soft*, Sternberg Press, 2018, p. 160.

Following a 'structural phase'¹ and a number of works that show an interest for the environment, during the 70s Mees resumed considering painting as a series of large and airy sheets of tracing paper lightly tinged in oil pastel that recalled analytic painting. This was followed by works on paper free form in which the corners were rounded.

Lastly, in the works done in second half of the 80s, support and color coincide, and the shape is drawn directly with scissors on paper, on fabric, on the pages of a newspaper. Despite having apparently residual nature only, these vast fields of solid color arranged one against another, presented through accumulation, or sometimes exhibited only in their purity are capable of defining and delineating the space around them, and recall the spacious frescoed surfaces of Italy in the 1400s²: color as form, as light.

2. Dirk Pültau, 'The Lost Space. Facet of a Concept', in D. Snauwaert, *Guy Mees*, Ludion 2002, pp 252-255.

In these works, as in the first *Verloren Ruimte* done in the 60s, surfaces and volumes are two structural parts of the work. Volume is compressed as if in a bas-relief, bringing the layers of lace and the curvature of the sheets of paper back to painting's two dimensions.

The works done in the 80s and 90s seem to explore territory also investigated by Richard Tuttle, an artist with whom Mees appears to be engaged in a long distance dialogue from an

entirely personal position, just as his 1960s *Verloren Ruimte* seemed to communicate with Manzoni's *Achrome* and Fontana's *Tagli* and *Ambienti*. In both bodies of work, a domestic dimension is clearly evident, as if the materials Mees uses in his work had emerged from a kitchen drawer (his works always seem to betray a certain happiness, a contentment with daily life, family life, and banality, if we know how not to be afraid of it all – and irony. Taking ourselves seriously is fine, but never to extremes). So lace is – no question about it – just lace. Paper cut-outs are no more, no less, than paper-cut-outs. *Things*. Things that a gesture – stretching a lace doily, cutting out a color sample – transforms into ineluctable presence.

Verloren Ruimte is also the title of a text written by playwright Wim Meuwissen to which the artist returned, requesting the intervention of copywriter, Willem-Joris Lagrillère, and a translation by Henri-Floris Jaspers, revising it through notes and changes in sentence order. The space to which these lines refer is a room in his house with no furniture but a table commissioned from Yves Klein for a show and an armchair covered by a sheet as white as the walls, a room that serves no purpose – neither as study or extension of the same – other than the access it gave friends of his. *Verloren Ruimte* is therefore this room where 'artifice is more difficult, tactility more simple', lost (or wasted) space that 'defines only the body: shape, color, taste/sound, and scent.'

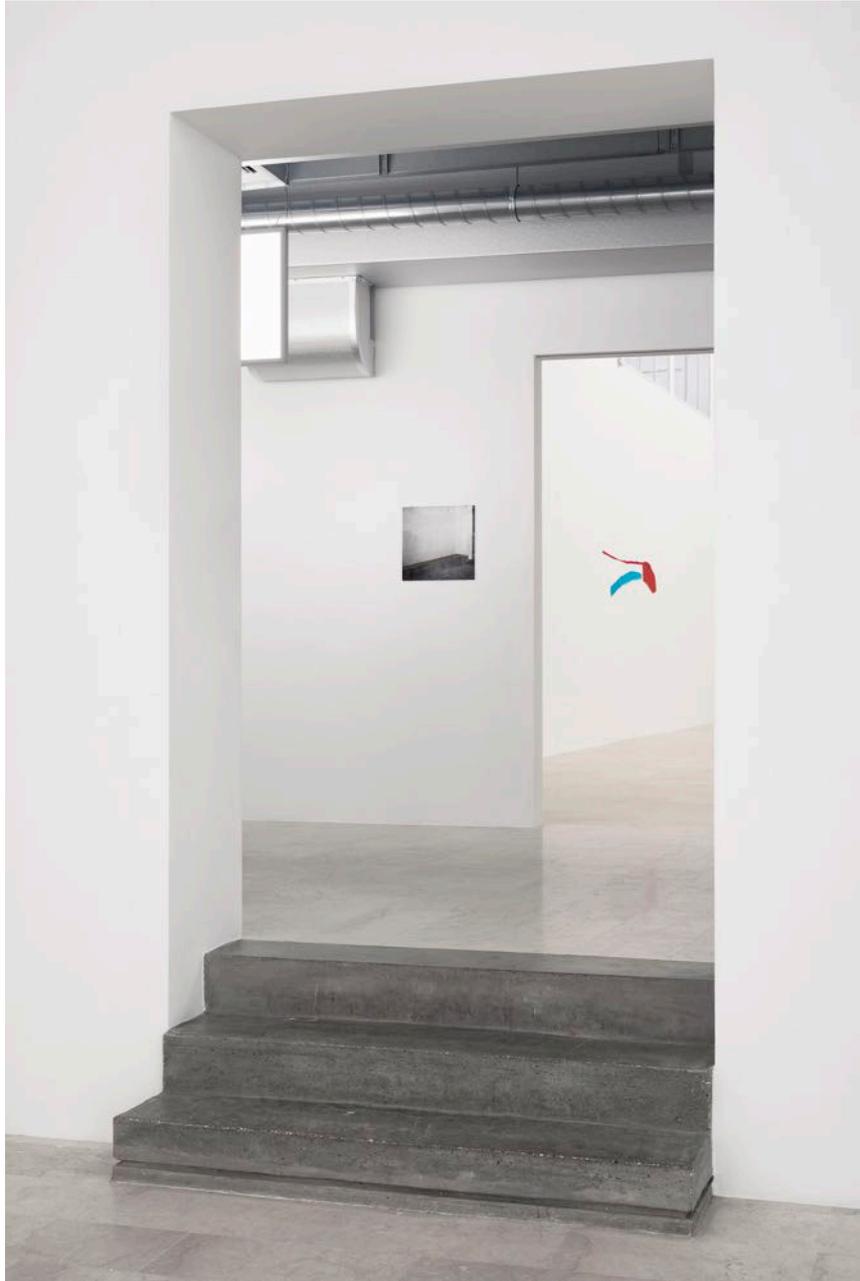
3. Lilou Vidal, *Lost Space*, Paraguay Press, 2018.

In a precious book published by Paraguay Press³ on the occasion of the recent Mees retrospective, curator Lilou Vidal reconstructs the procreation of this short text with precision, recognizing in its phrasing – non-authorial and impermanent – and in its physicality, its four type-written pages with annotations, wrinkles, dog-ears (read and reread, folded away and opened up, but also – I imagine – paper as a form of its own) – an evocation or prefiguring of the poetics of Mees, a sort of manifesto.

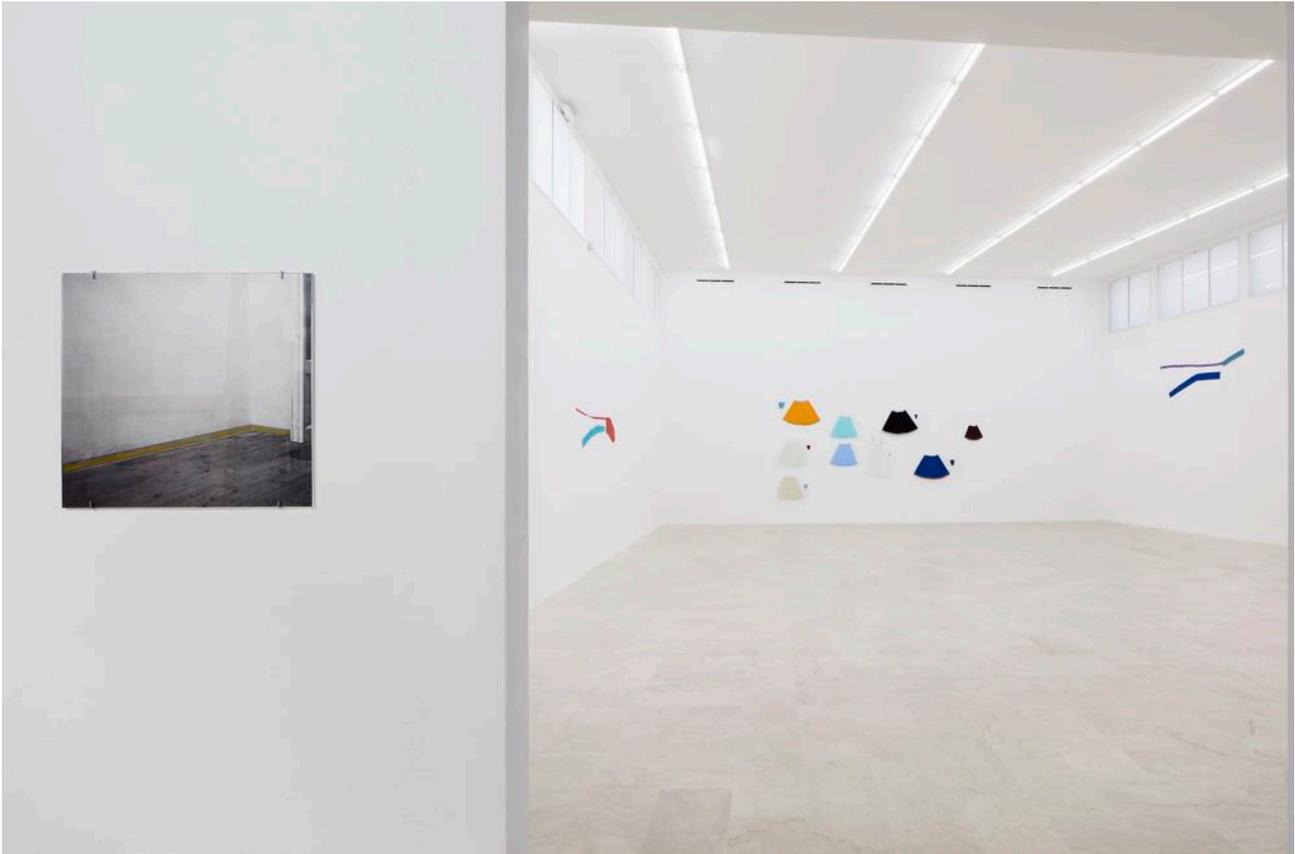
This exhibition takes its title from that text, *Verloren Ruimte*, which seems to offer itself as a key to the reading of the two bodies of work that from a distance of twenty years conduct different interrogations of pictorial space: as imaginary space and physical space, and its narrative or real relationship with the architectural space occupied by the work.

The text's meaning remains suspended, like the second *Verloren Ruimte* cycle's swatches of pure color, pure light, which by barely touching the wall also create shadows and seem to dance in space.

The works of Guy Mees and Adelaide Cioni, arranged alongside each other but each in its own place, shed further light on a common idea of painting as color freed from support, pure autonomous form, non-narrative image, that is manifested in its direct and immediate relationship with the viewer, in space. Simple only apparently, thanks to the light grace of immediacy these poetics bring to the seriousness of play, apparent spontaneity, the preciseness of the gesture, and the fragility and modesty of the material a monumental luminosity.



Guy Mees, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Guy Mees, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Guy Mees, *Untitled (Plint)*, pastel on b-w photograph, cm.39,5x40



Guy Mees, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Guy Mees, *Verloren Ruimte*, 1992, blue and pink paper, cm.120x150



Guy Mees, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Guy Mees, *Verloren Ruimte*, 1987, red & green paper, cm.70x240



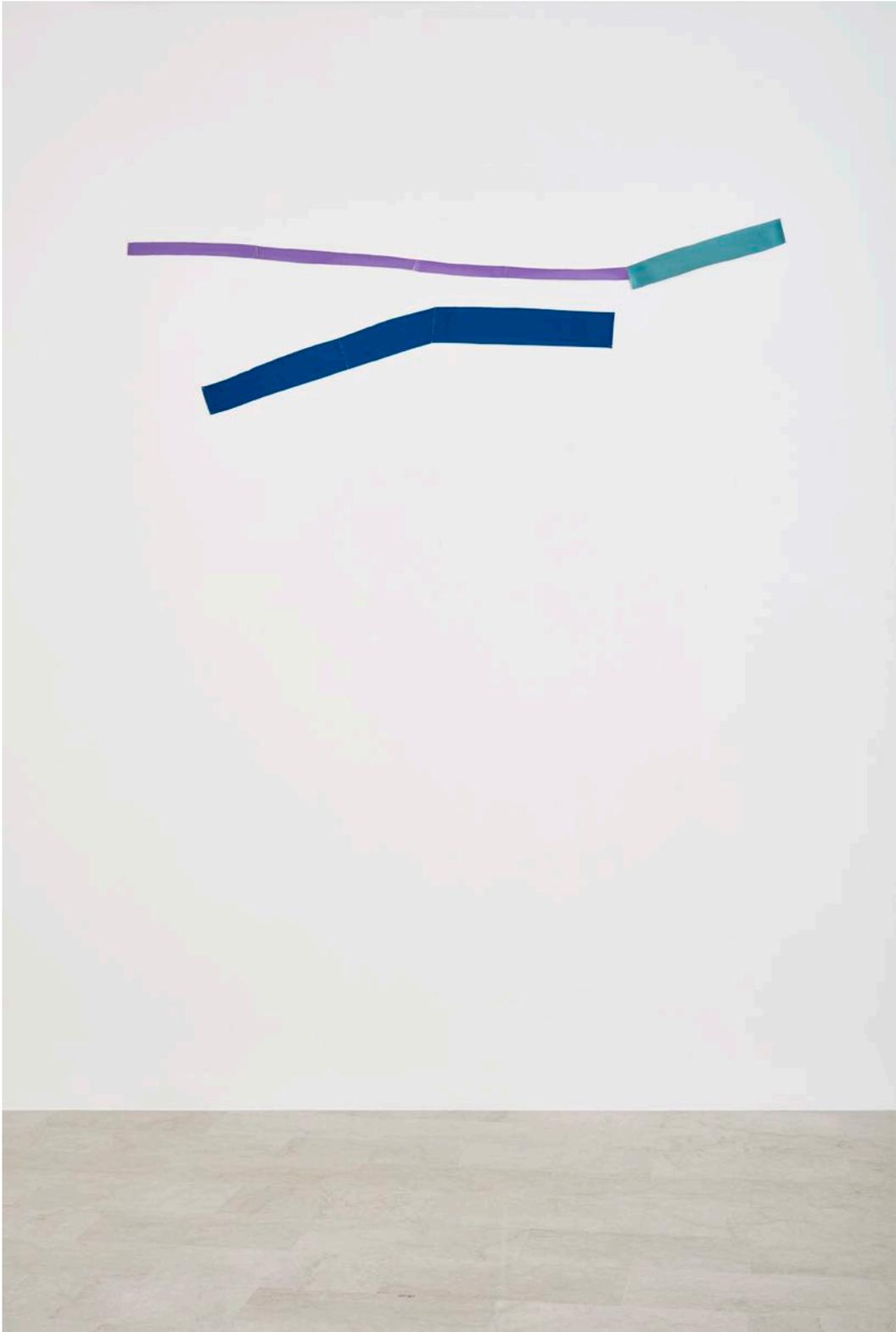
Guy Mees, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Guy Mees, *Imaginair Ballet*, 1998, paper clippings, dimension variable



Guy Mees, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Guy Mees, *Verloren Ruimte*, 1991, blue paper, green and purple metallic paper, cm.70x235



Guy Mees, *Verloren Ruimte*, 1991, orange, pink, light pink, yellow and black paper, cm.200x100



Guy Mees, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Guy Mees, *Verloren Ruimte*, 1990, yellow paper, cm.40x227



Guy Mees, Shape, color, taste, sound and smell, 2019, installation view, P420, Bologna



Guy Mees, *Verloren Ruimte*, 1985, pink and light pink paper, cm.60x150

ADELAIDE CIONI (Bologna, IT, 1976)

Adelaide Cioni was born in 1976 in Bologna, studied drawing at UCLA, Los Angeles, and holds a BA in Sculpture from the Academy of Fine Arts in Rome (2015). With an MA in contemporary history and a master's degree in Literary Translation (both University of Bologna), between 2002 and 2012 she translated American literature for Italian publishers (David Foster Wallace, John Cheever, Richard Ford). In 2012 she completed the translation of John Cheever's journals for Feltrinelli and decided to quit translating, thereby she started her artistic practice. In 2014 she was resident for six months at Cité internationale des arts, Paris, and won premio Celeste. In 2015 she was resident in Villa Sträuli, Switzerland. In 2016 she moved to Umbria, and opened with Fabio Giorgi Alberti an independent space/studio called "Franca". She has exhibited in independent spaces and in institutional places, in Italy and abroad, among them a solo exhibition at MAMbo in Bologna *A' propos de bacchelli 5*, curated by Elisa del Prete and Home Movies in 2015.

SHOWS, PROJECTS AND PERFORMANCES

2019

Shape, color, taste, sound and smell, Adelaide Cioni/Guy Mees, curated by Cecilia Canziani, P420, Bologna, IT

Tomo, a periodical of artist's writings, editorial board, first issue on Sol LeWitt, edited by Jo Melvin and Cecilia Casorati, Viaindustriae publishing (May)

Solo project, Madonna del Pozzo, Spoleto (September), IT

Performance with Fabio Giorgi Alberti, curated by Saverio Verini, Straperetana (July)

2018

Festa Franca. A chi ce l'ha lo dica, co-curated with Marta Silvi & Fabio Giorgi Alberti, Cannara (PG), IT

Arte per tutti, curated by Marta Silvi e Pierluigi Metelli, CIAC gallery, Foligno, IT

Che fare?, curated by Giuseppe Garrera, Una Vetrina, The Independent Project-MAXXI, Roma, IT

Roar, Spazio Ulisse, Chiusi, IT

Pink punk performance, with Fabio Giorgi Alberti, curated by Vasco Forconi & Andrea Polichetti, da Franco, Roma, IT

Riattivazione di Amleto per due voci di Ulises Carrión, with Fabio Giorgi Alberti, for the project *Psst...a Play on Gossip*, curated by Adrienne Drake, Iliara Gianni & Arnisa Zeqo, Fondazione Giuliani, Roma, IT

Palio per la Quintana di Foligno, curated by Marta Silvi & Pierluigi Metelli, Foligno, IT

2017

Straperetana, curated by Saverio Verini, an idea of Paola Capata e Delfo Durante, Pereto (AQ), IT

2016

Festa Franca (prima di essere qui eravamo altrove), Franca, Cannara (PG), IT

16:13, Museo Macro Testaccio, Roma, IT

NoPlace 3 al 49° Premio Suzzara, Suzzara (MN), IT

Fuoriuso, a cura di/curated by Giacinto di Pietrantonio & Simone Ciglia, ex tribunale, Pescara, IT

Dehors, curated by Claudio Libero Pisano, Cisterne della cattedrale di Atri (TE), IT

Etranger, curated by Sofia Ricciardi, Pescara, IT
Disegno/Idea, curated by Francesca Gallo, AOCF58, Roma, IT
Biennale di incisione “Premio Santa Croce”, curated by Ilaria Mariotti, villa Pacchiani, Santa Croce sull'Arno, Pisa, IT

2015

2.5.0. Object Is Meditation and Poetry, curated by Alba D'Urbano & Olga Vostretsova, Museo Grassi, Lipsia, DE
Tre più due, curated by Donatella Landi, Interno 14, Roma, IT
A' propos de bacchelli 5, curated by Elisa del Prete & Home Movies, MAMbo, Museo d'Arte Moderna, Bologna, IT (solo)

2014

Ospiti, double project room, curated by Elena Boni e Alessandro Sarra, Roma, IT
A' propos de bacchelli 5, curated by Helia Hamedani, La nube di Oort, Roma, IT
Myths, final show of the project by Mariarosa Sossai, Pastificio Cerere, Roma, IT
Novembre à Vitry, Galerie municipale Jean-Collet, Vitry-sur-Seine, FR
Premio Celeste, Assab One, Milano, IT
Biotopographies, Cité internationale des arts, Parigi, FR
You can't go home again, curated by Helia Hamedani, La nube di Oort, Roma, IT
Open Studios, Cité internationale des arts, Parigi, FR
Ensemble ouvert, curated by Silvy Panet-Raymond, Université Paris 8, Parigi, FR

2013

Atto abitativo #1, curated by Claudio Libero Pisano, Project Room, CIAC, Genazzano, Roma, IT (solo)
ACSA 2013 final show, Autocenter Summer Academy, Berlino, DE
Paesaggi a nord-ovest, curated by Ciriaco Campus, Auditorium, Roma, IT

2012

Congresso dei disegnatori, open project started by Pawel Althamer, Istituto Svizzero, Roma, IT
Romance 1, curated by Tiziana Musi, Temple University, Roma, IT
Premio Roma Centro Storico, curated by Cecilia Casorati, palazzo ex Monte di Pietà, Roma, IT
I ragazzi terribili, group show, Casa delle Letterature, Roma, IT

RESIDENCIES, WORKSHOPS, PRIZES

2016

Costume assistant to Greta Goiris per “Triumphs & Laments”, William Kentridge, Roma, IT

2015

Villa Sträuli, residency, Winterthur, CH
Workshop *Performing Anthropology*, with Giulia Grechi, UNIDEE, Fondazione Pistoletto, Biella, IT

2014

Premio Celeste, Assab One, Milano, IT (winner for the category “Installazione e scultura”)

Workshop with Miroslaw Balka, Varsavia, PL & Roma, IT
Painting prize , *Novembre à Vitry*, Galerie municipale Jean-Collet, Vitry-sur-Seine, (shortlist), FR
Cité internationale des arts, Parigi (six-months residency, fellowship “Incontri Internazionali d’Arte”, Roma, IT)

2013

ACSA, Autocenter Summer Academy, workshop with Jorinde Voigt, Berlino, DE

2012

Premio Roma Centro Storico, curated by Cecilia Casorati, Roma (shortlist), IT

ARTIST’S BOOKS

Kiosk 98, with Maria Adele del Vecchio, Editions DEL'ART, July 2017, Nizza, FR
Viaggio in Svizzera o dello spaesamento nel molto vicino, printed in 2015 da Rüeegg thanks to the generous support of Villa Sträuli, Winterthur, CH

LECTURES AND TALK

2018

Uno, due, tre, OPLA, art lab with children from the schools of Merano, with Corraini & Archivio OPLA (archive of artists’ books for children)

Contro, tre racconti americani, talk with Cesare Pietroiusti curated by Mutaimago, Teatro Biblioteca del Quarticciolo, Roma, IT

2017

Paesaggi in movimento, talk with Fabio Giorgi Alberti, Eva Marisaldi & Paolo Simoni, Archivio Aperto, MAMbo, Bologna, IT

2016

Disegno/Traduzione, lecture at Accademia di Belle Arti Bologna, classi di Lelio Aiello, Bologna, IT

2015

Workshop on drawing, classe di Tania Campisi, Accademia di Belle Arti Roma, IT

Nei territori selvaggi. Tradurre la libertà del testo letterario, lecture held during “Giornate della Traduzione Letteraria”, Urbino, IT

Meet the artist, Villa Sträuli, Winterthur, CH

FRANCA’S PROJECTS

(FRANCA is the studio/independent artists’ space run by Adelaide Cioni and Fabio Giorgi Alberti in Cannara, Perugia, IT)

2019

Language Games, curated by Jo Melvin, with works by Keith Arnatt, Gene Beery, Jeff Gibbons, Fabio Giorgi Alberti, Marco Raparelli, Nyla VanIngen (May)

Festa Franca 3, curated by Cecilia Casorati & Vasco Forconi (artists’ list to be confirmed), (October)

2018

Festa Franca 2, co-curated with Marta Silvi e Fabio Giorgi Alberti, works by Elisabetta Benassi, Thomas Braida, Giovanni de Cataldo, Adelaide Cioni, Stefano Emili, Matteo Fato, Fabio Giorgi Alberti, Sean Lynch, Alice Schivardi, Namsal Siedlecki, Caterina Silva, Carola Spadoni, Donatella Spaziani, Ivana Spinelli & performance di Myriam Laplante & Jo Melvin
Pranzo performativo, with and by Lucia Bricco, with Andriy Helytovych, Florence Lam

2017

Franca hosts *Viaggiatori sulla Flaminia*, curated by Franco Troiani, with works by Dario Agati, Miriam Montani, Sofia Ricciardi

2016

Festa Franca 1, with works by José Angelino, John Cascone, Adelaide Cioni, Maria Adele del Vecchio, Fabio Giorgi Alberti, Alessandro Laita, Chiaralice Rizzi, Giovanni Termini

SELECTED TRANSLATED BOOKS (2002-2012)

John Cheever, *The Journals and The Stories of*, Feltrinelli

Lydia Davis, *Break It Down*, Minimumfax,

Lydia Davis, *Almost No Memory, Varieties of Disturbance, Can't and Won't*, BUR

Richard Ford, *The Lay of the Land*, Feltrinelli

Rick Moody, *The Ring of Brightest Angels around Heaven*, Minimumfax

Rick Moody, *The James Dean Garage Band*, Minimumfax

David Foster Wallace, *Consider the lobster*, Einaudi

US SCHOLARSHIPS DURING HIGH-SCHOOL AND UNIVERSITY

1992-93: AFS Intercultural programs, one year at Bigspring Highschool, Newville, Pennsylvania

1997-98: UCLA, one academic year, Fine arts and Native American studies

GUY MEES (Mechelen, BE, 1935 - Antwerp, BE, 2003)

Guy Mees was born in 1935 in Mechelen, Belgium and died in 2003 in Antwerp. His work has been the subject of major museum solo exhibitions, including those held at Palais de Beaux-Arts, Brussels (1990 and 1993); Museum van Hedendaagse Kunst Antwerpen, Antwerp (2002); Museum Leuven, Belgium (2012) and recently *The Weather is Quiet, Cool, and Soft*, curated by Lilou Vidal, at Kunsthalle Wien Karlsplatz, Vienna (2018) and at Mu.ZEE, Ostend, BE (2019). Work by the artist is represented in several museum collections, including Museum Leuven, Belgium; Museum van Hedendaagse Kunst Antwerpen, Antwerp and Musées Royaux des Beaux-Arts de Belgique, Brussels.

SELECTED SOLO EXHIBITIONS

2019

Shape, color, taste, sound and smell, Adelaide Cioni/Guy Mees, curated by Cecilia Canziani, P420, Bologna, IT

Das Wetter ist ruhig, kühl und mild, curated by Lilou Vidal, Mu.ZEE, Ostend, BE

2018

Espace Perdu (Verlorem Ruimte) / Second Part, Projected, Barcelona, ES

Espace Perdu (Verlorem Ruimte) / First Part, Projectesd, Barcelona, ES

Das Wetter ist ruhig, kühl und mild, curated by Lilou Vidal, Wien Karlsplatz, Vienna, AT

2017

The Upper Room, David Zwirner Gallery, London, UK

Works 1960's - 1990's, gb agency, Paris, FR

Guy Mees, Galerie Nagel Draxler, Berlin, DE

2016

Guy Mees, Galerie Micheline Szwajcer, Antwerp, BE

2013

Guy Mees, Valentin, Paris, FR

2012

Lost Space, Anyspace Gallery, Brussels, BE

Focus: Guy Mees, M - Museum Leuven, Leuven, BE

2011

Guy Mees, deel 2, Mu.ZEE, Oostende, BE

2010

Guy Mees, Galerie Bernard Bouche, Paris, FR

2006

Guy Mees, Galerie Micheline Szwajcer, Antwerp, BE

2002

Guy Mees, een overzicht, Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

2000

Guy Mees, Galerie Micheline Szwajcer, Antwerp, BE

1998

Guy Mees, Galerie Micheline Szwajcer, Antwerp, BE

1995

Guy Mees, Galerie Micheline Szwajcer, Antwerp, BE

1990

Guy Mees, Galerie Micheline Szwajcer, Antwerp, BE

1988

Guy Mees, Galerie Micheline Szwajcer, Antwerp, BE

SELECTED GROUP EXHIBITIONS

2018

Lust Laughter Liquor, Gallery Sofie Van de Velde, Antwerp, BE

Untitled (Monochrome), 1957-2017, Richard Taittinger Gallery, New York, US

2017

Il Nuovo III, Etablissement d'en face projects, Brussels, BE

2016

Urgent Conversations: Athens-Antwerp, National Museum of Contemporary Art, EMST, Athens, GR

The green line, Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

The Gap - Abstract Art From Belgium, A Selection, Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

2015

The Gap: Selected Abstract Art from Belgium, Parasol Unit, London, UK

Being Thing, Centre international d'art et du paysage de l'île de Vassivière, Ile de Vassivière, FR

2014

De Vierkantigste Rechthoek, Kunsthall KAdE, Amersfoort, NL

Group Show, Galerie Micheline Szwajcer, Antwerp, BE

The Pink Spy, Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

2013

Conversation Piece, Mu.ZEE, Oostende, BE

A Whole Range Of Furtively Titillating Stereotypes, Galerie Micheline Szwajcer, Antwerp, BE

The Collection As A Character, Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

Bernard Frize/Guy Mees/Daan Van Golden, Galerie Micheline Szwajcer, Antwerp, BE

2012

Bookshowbookshop, BE-PART, Platform voor actuele Kunst, Waregem, BE

Looking back, a video selection from the Argos collection for Contour On Tour: Video art in the Flemish Parliament, Argos, Brussels, BE

Spirits Of Internationalism, Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

2011

The International Museum of Contemporary Art Metelkova, Ljubljana, SI

Out of Storage: Provisoire & Définitif, Marres - Centre for Contemporary Culture, Maastricht, NL

Masterpieces at the MAS: five centuries of images in Antwerp Museum aan de stroom, MASA, Antwerp, BE

2010

The Responsive Subject, Mu.ZEE, Oostende, BE

Ecce Homo Ludens, Musée Régional D'Art Contemporain Languedoc-Roussillon, Sérignan, FR

Group Show, Galerie Micheline Szwajcer, Antwerp, BE

Micheline Chez Mai 36, Mai 36 Galerie, Zurich, CH

2009

T-Tris: Un « jeu » de construction entre les collections de la Province de Hainaut, du Muhka et du Mudam, Musée d'art de la Province de Hainaut, Charleroi, BE

A Story of the Image: Old & New Masters From Antwerp, National Museum of Singapore, SGP

A Story of the Image, Shanghai Art Museum, Shanghai, CN

2007

Een verhaal van het beeld /A story of the image, Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

2005

Monopolis - Antwerpen, Witte de With, Rotterdam, NL *Collectie zomer 2005, de Zomer van Middelburg*, Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

2004

Dear ICC, Aspects of contemporary art in Belgium 1970-1985, Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

Papiers divers & Dérivés, Galerie Nadja Vilenne, Liège, BE

Dedicated to a Proposition, Extra City Kunsthall, Antwerp, BE

Group Exhibition, Galerie Micheline Sz wajcer, Antwerp, BE

2003

New presentation of the collection (VI), Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

Updated Collection Presentation (IV), Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

2002

Spring, Galerie Nadja Vilenne, Liège, BE

2001

Artists from the Gallery, Galerie Micheline Sz wajcer, Antwerp, BE

1999

Trouble spot - painting, Museum voor Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, BE

Group Exhibition, Galerie Micheline Sz wajcer, Antwerp, BE

La consolation, Le Magasin - Centre National d'Art Contemporain, Grenoble, FR

1998

Un siècle de collage en Belgique, Centre de la Gravure et de l'Image imprimée, La Louvière, BE

1993

Corners Filled With What Is Swept Into Corners, Galerie Micheline Sz wajcer, Antwerp, BE

1992

Guy Mees/Harald Klingelholler/Richard Prince/Robert Therrien, Galerie Micheline Sz wajcer, Antwerp, BE

1984

Video art in Belgium 1970-1977, Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, BE

1979

The sixties - Art in Belgium, Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, BE

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