

# Jimmy Ruf

## Contact

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## Biography

Born in 1980, Senlis, France  
Lives and works in Brussels, Belgium

## Education

2013-2014 : MA Fine Art, ENSAV La Cambre, Brussels, Belgium  
2010-2012 : BA Fine Art, ENSAV La Cambre, Brussels, Belgium  
2003-2007 : MA History of Art, Université Jules Verne, Amiens, France

## Exhibitions

2023 - LUXEMBOURG ART WEEK, Galerie Félix Frachon, Luxembourg City (S)  
2023 - BALLROOM PROJECT, Galerie Félix Frachon, Antwerp (G)  
2023 - SUMMER HAZE, Galerie Félix Frachon, Brussels (G)  
2023 - ART PARIS, Galerie Félix Frachon, Paris (G)  
2023 - HOMMAGES, Galerie Félix Frachon, Brussels (G)  
  
2022 - ART ANTWERP, Galerie Félix Frachon, Antwerp (G)  
2022 - ART ON PAPER, Galerie Félix Frachon, Brussels (G)  
2022 - EFFIGIES, Espace Intermédiaire, Brussels (G)  
2022 - DO NOT GO GENTLE INTO THAT GOOD NIGHT, Galerie Félix Frachon, Brussels (S)  
2022 - x10, V2vingt, Brussels (G)  
2022 - LA BEAUTÉ, L'approche, Brussels (G)  
  
2021 - ART FAIR DIJON, Galerie Félix Frachon, Dijon (G)  
2021 - ARCO E-XHIBITIONS, Galerie Félix Frachon, Lisbon (S)  
2021 - LIMITED EDITION ART FAIR, Galerie Félix Frachon, Brussels (G)  
  
2020 - LUXEMBOURG ART WEEK, Galerie Félix Frachon, Luxembourg City (G)  
2020 - CHAPTER 4, Galerie Félix Frachon, Brussels (G)  
2020 - SOLIDARITEITSTENTONSTELLING, L'approche, Brussels (G)  
2020 - LES PETITES EDITIONS, Galerie Félix Frachon, Brussels (G)  
2020 - ART ROTTERDAM, Galerie Félix Frachon, Rotterdam (G)  
  
2019 - RANDOM ACCESS MEMORIES, The Long Wall, Amiens (S)  
2019 - VANISHING POINT, Galerie Félix Frachon, Brussels (S)  
2019 - FLAT 34, Private Place Project, London (G)  
2019 - FUTURES ARCHEAOLOGIES, Galerie Félix Frachon, Brussels (G)  
2019 - WHY ARE YOU WEARING THAT STUPID MAN SUIT?, V2vingt, Brussels (S)  
2019 - CEREMONY, Galerie Valérie Delaunay, Paris (S)  
2019 - ARTIST SERIES, Venice Art Projects, Venice (G)  
2019 - JE SUIS UNE LEGENDE, L'approche, Brussels (G)  
2019 - COLLECTIBLE, Galerie Félix Frachon, Brussels (G)  
  
2018 - GALERISTES, Archiraar Gallery, Paris (G)  
2018 - MEMORIES, Millepiani, Roma (G)

2018 - NOSTALGHIA, National 55, Antwerpen (S)  
2018 - HERE IS ALWAYS SOMEWHERE ELSE, Archiraar Gallery, Brussels (G)  
2018 - THE YOUTH IS STARTING TO CHANGE, Korai Project Space, Nicosia (S)

2017 - GALERISTES, Archiraar Gallery, Paris (G)  
2017 - PARCOURS D'ARTISTES, Les Passerelles, Pontault-Combault (G)  
2017 - GO!, Salle Saint-Georges, Mons (G)  
2017 - BACK OFFICE, Penthouse Art Residency, Brussels (G)  
2017 - EX-PERI-MENTAL #2, L'approche, Brussels (G)  
2017 - MAKE GREAT GREAT AGAIN, GNF Gallery, Brussels (G)  
2017 - LES RECOMBINANTS, Art-O-Rama, Marseille (G)  
2017 - 36 NUANCES DE VERT, Abbaye de La Cambre, Brussels (G)  
2017 - RESIDENCE A CARMIN SUR MER, Sous Les Tropiques, Brussels (G)  
2017 - RENDEZ-VOUS A SAINT-BRIAC, Couvent de la Sagesse, Saint-Briac-sur-Mer (G)  
2017 - ART PARIS ART FAIR, Archiraar Gallery, Paris (G)

2016 - ANTIQUE FUTURE, Satellite Spirit #1, Paris (G)  
2016 - THIS BRUTAL WORLD, Pop Up Galerie, Amiens (S)  
2016 - YIA ART FAIR #7, Archiraar Gallery, Paris (G)  
2016 - POINTS DE VUE, Atelier Sylvain Barberot, Conty (G)  
2016 - COME TO VAN, I HAVE CANDY, In De Ruimte, Gent (G)  
2016 - ART PARIS ART FAIR, Archiraar Gallery, Paris

2015 - A SEASON IN HELL, Archiraar Gallery, Brussels (S)  
2015 - THE WASTE LAND, Galerie Nadine Feront, Brussels (G)  
2015 - CHEMCRAFT, Espacio Gallery, London (G)  
2015 - ART PARIS ART FAIR, Archiraar Gallery, Paris (G)

2014 - TRANSHISTORICAL LEISURE DAMAGE, Archiraar Gallery, Brussels (S)  
2014 - THE GALERIST, Galerie Nadine Feront, Brussels (G)  
2014 - CONFORT MODERNE, Clovis XV, Brussels (G)  
2014 - DOPPELGANGER, Pop Up Galerie, Amiens (S)  
2014 - IN VITRO, Trade Mart, Brussels (G)  
2014 - IMPRESSIONS D'AFRIQUE, Fokal, Port-au-Prince (G)  
2014 - ARTOpenKUNST, Dexia Art Center, Brussels (G)  
2014 - ART UP !, Archiraar Gallery, Lille (G)

2013 - WUTHERING MEMORABILIA, Archiraar Gallery, Brussels (S)  
2013 - THRILL SEEKERS, Galerie Nadine Feront, Brussels (G)  
2013 - CA BAIGNE DANS LE BETON, Centre Culturel Jacques Franck, Brussels (G)  
2013 - SLICK ART FAIR BRUSSELS, Archiraar Gallery, Brussels (G)  
2013 - BEHAVI'ART FESTIVAL, La Tentation, Brussels (G)

2012 - THERE ARE NO LIVING MEMORIES, ONLY RELICS, Archiraar Gallery, Brussels (S)  
2012 - SIX TIMES TEN EQUALS DEFINITELY MAYBE SIXTY YEARS OLD, Four by Three Space, Brussels (S)

2011 - the bLack room, White Hotel, Brussels (S)  
2011 - RETROSPECTIVE, Lambert Gallery, Brussels (G)  
2011 - SOME SPACE LEFT, Garage L'olivier, Brussels (G)

2010 - VASTHOUSE, Chatelain 37, Brussels (G)

2008 - TIME IS RUNNING, Galerie Wilm-Art, Amiens (S)

2007 - ONE MORE, Espace Culturel L'article, Paris (S)

2006 - MISCELLANEOUS, Artotheque les 3 Arts, Paris (S)  
2006 - IMAGES, Le Bistrot des Artistes, Paris (G)  
2006 - ROUGE NOIR BLANC, Galerie Le Local, Amiens (S)

2005 - ABSTRAKT BILD, Galerie Art Consumart, Clermont de l'Oise (S)

Jimmy Ruf was born in 1980 in Senlis, France. He was confronted from a young age by the dichotomous beauty and horrors of humanity. He spent the first sixteen years of his life in Africa: in Morocco, Egypt, Iraq and Nigeria. As an impressionable child, certain images were significant, the destruction during the Iran-Iraq war of the eighties is one example. In the same fashion, from his youngest age, the creativity of humanity has revealed itself to him as a source of grandeur and transcendence. Most strikingly through the sculptures and imposing architecture of Ancient Egyptian. The passage across the ages of these creations left a mark and has divined his own journey. He has undertaken to show the world what touches him most deeply, what he wants to illuminate, what he wants to know: human vanity - the creation, the finitude of which some call transubstantiation. This exploration manifests itself in Jimmy Ruf's varied art forms across disciplines including photography, painting, drawing, sculpture, installation and video.

## **Texts**

My work engages with vanity. The concept first appeared in one of the books of the Old Testament: The Poetic Books – Ecclesiastes 1.2. "Vanity of vanities, says the Preacher, vanity of vanities, all is vanity...". This "all" is the central point of my reflection. If all is vanity, then all living and manufactured forms yield to this observation. My art aims to transpose this absolute state of finiteness.

Starting from this first notion of vanity, I embrace the main themes of the human – the inanity of the human – death, sex, religion... with which we are assaulted, notably through the imagery of mass culture. For example, when we watch death and violence on television, our propensity to digest these actions becomes automatic. Through my work, I try to create a pause, a time to reflect and so a time to think of states of being: of solitude, morality, guilt...

My work is created through different mediums. Images appear as representations of "objects" [1]. I use writing to evoke mental imagery, these "words" do not drive the audience to the world they describe, but act purely as arbitrary signs.

*[1] – I choose the word "object" as my perspective is essentially an artistic and aesthetic one. The images presented to the observer are above all objects, which, under a diktat demanded by remembered experience, take on symbolic forms.*

### **Artist's statement**

Jimmy Ruf confronts the slow and inescapable disappearance of memory. Everything goes and everything fades. A succession of strange mirrors, silent and calm invokes the spirit of Memento Mori. The surface opens, splits and reveals another side impressed by vanity. A sudden violence shakes our tranquility, revealing an immobility under pressure. As captivated and torn watchers, we are passing through the lands of the convicted. While we are engaged deep in a confusing meditation, the future invites itself into the present, and makes it sink. The authenticity of our existence sees itself in the impassable horizon of the dead, as the unique legacy of our presence in the world.

### **Alexis Rastel** on the exhibition *Wuthering memorabilia*

Jimmy Ruf questions history through the sweeping wave of images and fears it bears. Fragments of his personal archive combine with found images, creating seals of ambivalence. It is a question of relationships, between men, but also with their sphere of transcendence, life and death. The exhibition puts in a paradoxical place, far from the comfort of a single explanation. Images and words send us back to ourselves and, at the same time, to what is farthest from us, our forever uncontrollable destiny. The reflection us thus unfathomable, here we rediscover it.

### **Alexis Rastel** on the exhibition *Transhistorical leisure damage*



“Those who cannot remember the past are condemned to repeat it”. George Santanaya, *The Life of Reason* In the exhibition, *The Youth is Starting to Change*, Jimmy Ruf transubstantiates figures of Cyprus’ recent past into the present to serve as a reflection for the future. He confronts the audience with images of souls, swept away into the archives of history. He places the past face-to-face with the present. This present, which in being presented becomes the past, is incarnated in photographic portraits and found objects.

The youth possesses the future of history and the past must never be forgotten. Questioning history, in particular the ethics of the choices and actions of the past, is a central tenet in the artist’s work. He believes it is the artist’s duty to empathetically interrogate historic events through a personal lens, no matter the distance from the place or time in which they took place. He uses images, not for voyeuristic purposes, but as boundary stones to mark an historical landscape refracted through his own perspective, challenging the viewer to question their own boundaries through the lens of art.

An objective display of history can be challenging given the multiple interpretations of any single action. Jimmy Ruf uses the power of art to sustain, rather than explain, the mysteries of the human condition. Rather than presenting events as an historical fact, his aim is to provoke discussion and reflect on the symbiotic relationship of the past, present and future.

The images used in the exhibition are artifacts of a pre-digital age. They are part of an archive of photos collected by the artist over a number of years from flea markets, thrift stores and online market places. Each of these photographs has, at some point in the recent past, been discarded by its original owner.

The concept of “abandonment,” of photographic images and the personal histories that they represent amplifies photography’s relationship with memory, melancholia and loss.

For Jimmy Ruf, black and white images are canonized, their historic weight seemingly engraving them in marble. By bringing them into the world of art, their makeup shifts, reversing the idolization they normally assume. A transformation needed to observe them anew, a lucid and objective look granted by the distance from the time they observe.

The context set by distance from place and time impacts on the audience’s perception. In France or Belgium, viewers would start from the point of the snapshot of the images alone, independent from the histories they carry. As such, the exhibition is also intended to provoke a discourse on the power of artifacts in relation to a point in place and time.

**Andreas Z. Mallouris** and **Theodoulos Polyviou** on the exhibition *The youth is starting to change*

In his first solo exhibition at the Valérie Delaunay gallery, Jimmy Ruf, a visual artist born in 1980 in Senlis and working and living in Brussels, shows some twenty works, mostly unpublished, photographs and paintings, all unique pieces, which combine with great formalist rigour, the main themes of the human condition and the artist's life, namely the inner necessity, to use Kandinsky's expression, of creating and witnessing his relationship with the world, vanity, loneliness, morality, guilt, death, sex and religion.

His pared-down artistic approach is uncompromising. Without pathos, nor outmoded vain prettiness, his refined works, consist mainly of the same motives: ghostly figures, mushroom clouds, black beaches, bare desiring bodies, bound human silhouettes, headstones and monoliths, monuments to the dead consisting of flowers, isolated individuals lost in the surrounding immensity. Pregnant and disturbing figurative images that burn our retina because, at the same time that the artist relies on his personal history or those close to him, as with the Polaroid composite *A Spell to Ward off the Darkness (Sex)*, which follows the cathartic nocturnal drift of a single masculine model via multiple atomised portraits, Jimmy Ruf is able to start from the detail to reach the universal and thus to move us, to interrogate us, to surprise us: "The image that appears, says the painter-photographer, is a symbol, moreover a relic. From my point of view, the object-images that I create are relics of my experiences of past lives, they are brought into the world not by egotism, but by universalism, through these objects I try to produce universal ideas, shared by everyone."

In our over-mediatised era, images of violence, pornography and wars multiply to the point of nausea. Images responding to the "tyranny of immediacy" (Paul Virilio), aiming to fuel at all costs the news channels, the asphyxiating web and the social networks consuming the images which are forgotten as soon as they are seen. On the contrary, Jimmy Ruf proposes original images, family photographs, shots taken by himself or by acquaintances, and images of images, found snapshots, bought on markets or pulled from old magazines, functioning as suspended time favourable to the reflection, the memento mori their nodal point. "Vanity of vanities, everything is vanity", says Ecclesiastes: we are born dust to become again, passing from life to death, dust of stars or ashes lost forever in the immensity of the cosmos.

Trusting the viewer, the artist also knows how to cultivate mystery by not spelling out the meaning of the work. Nothing here is over-emphasised, but simply and subtly suggested. The image is often placed with a short, overprinted text (*Der Hagestolz*), in order to create a text-image interaction which is not redundant, but leads to an interpretation of open readings. Similarly, in diptych works, such as *Ashes to Ashes* and *Dust to Dust*, a figurative image stands amongst a large black abstract expanse, inviting us to contemplate emptiness and meditation, this neutral space is for the viewer less a surface for to project his own fantasies than an invitation, as much an evocative time-out or a welcome breath, to isolate from as well as to become one with the adjoining photo, to find oneself or otherwise get lost, this deep blackness can also be a void or abyssal chasm.

All in all, with great economy of means, Jimmy Ruf clears out everything around him to remember only the essential: the vanity of the human, all too human. Between figurative and abstract, opacity and transparency, solitude and mysticism, his "expressive minimalism" goes far beyond the limited cultural framework of France and Belgium, where he lives, to offer us the widest possible imaginary field. And, beyond offering an aesthetic pleasure for the eye, this highly ambitious approach engenders a unique and upright universe, whose search for the absolute, the material and the spiritual, refers directly to the man, all striving towards the heaven but implacably nailed to the ground.

### **Vincent Delaury** on the exhibition *Ceremony*

We are the generation of the end of the world. Or at least, we have been told so often, shown, proven, that we have come to believe it. A story they have told us since we were small, a little cruelly, without perspective, if it is not the one of the end. For some time, I feel I have been witnessing a significant uprising of the vanities in the exhibitions I attend, like a witness to this great convulsion that we are collectively experiencing.

And this poses questions, to everybody. Every certainty becomes the place of renewed interrogations, of ethical dilemmas. Of which one, particularly insidious to those who create: what should we do when we will probably be the last ones to populate the planet? How to think of an art without posterity? After we pass, death. The sixth extinction, carrying everything away. Humans, animals, plants, all the traces of our time in this galaxy. The dust of the stars will go to make their bunnies elsewhere.

As I write these lines, I hope that on this day, May 25th 2019, when Jimmy Ruf has decided to exhibit his inert body, it will be rainy, as this corresponds to the atmosphere generally accepted for these types of events. Why? What is the point to represent oneself like that, stiff, because the blood has cooled or because of the plastic of the effigy, in a coffin that becomes the end? Why repeat this gesture, a funeral rite, but which does not mark the passage of a human towards...? What passage are we even talking about?

Jimmy Ruf is not the first artist to represent himself like this. He did not show his decapitated head, like Caravaggio did (David with the head of Goliath (1606-07)), after having killed, after having caused death, fallen from grace in Rome and a little dead already on the inside. Neither, like James Lee Byars (The Death of James Lee Byars (1982/94)), artist of presence and its disappearance, of what arises and disperses, who staged his own departure, lying in a room adorned with gold, perhaps also a spell to ward off the disease that was gnawing at him – even though the small corpse of Jimmy in the large gold coffin reminds us like an echo of the performance. Nor like Jas Ban Ader in 1976, immortalised embarking the Ocean Wave, departing for a crossing that he would never come back from, an action that sounds like the last performance in a theatrical suicide – the performance of the crossing was to be called In Search of the Miraculous. Neither like Timothy Leary, who did not kill himself on the Internet live, as he had promised, but asked that he be recorded, dying, in his home, telling his friends to drink wine and cook soup, whose last words were "why not".

All that is heroic in these actions, in these brilliant last gestures, is relegated to a simple representation, almost ridiculous. A roughly crafted, small doll printed in 3D following a scan of Jimmy wearing his wedding suit. What is this travesty? An echo of funerary statues, objects placed to accompany the dead in Egypt, Africa, Siberia, Latin America, representing intercession and passage between two worlds? Is it a Jimmy-like memento mori, that is to say an inert object recalling the inevitability of death, in the Western tradition of inert objects, without action, without freewill or autonomy, or a magical object, active, intercessional? Are we in the frame of aesthetics and art, or magic and care? The image of Jimmy or a talisman? All these iconographic, artistic and ritualistic lineages have existed since they populated our conversations while thinking about the exhibition. These inspirations and reference games also allow to root this act in the necessarily millennial grammar of death and its cult.

But something resists. The evocation of the toy tenaciously remains. This plastic Jimmy, hands on shoulders, one might even say is a little Action Man, that a child in a fleeting moment of clairvoyance in the stories of superheroes he tells himself, has seen weak, mortal, in the incarnation of testosterone, virility and power, the possibility to pass through, and would have organized him a funeral accordingly, like those he has been to, without understanding, as if it's the old auntie, who he will never see her again.

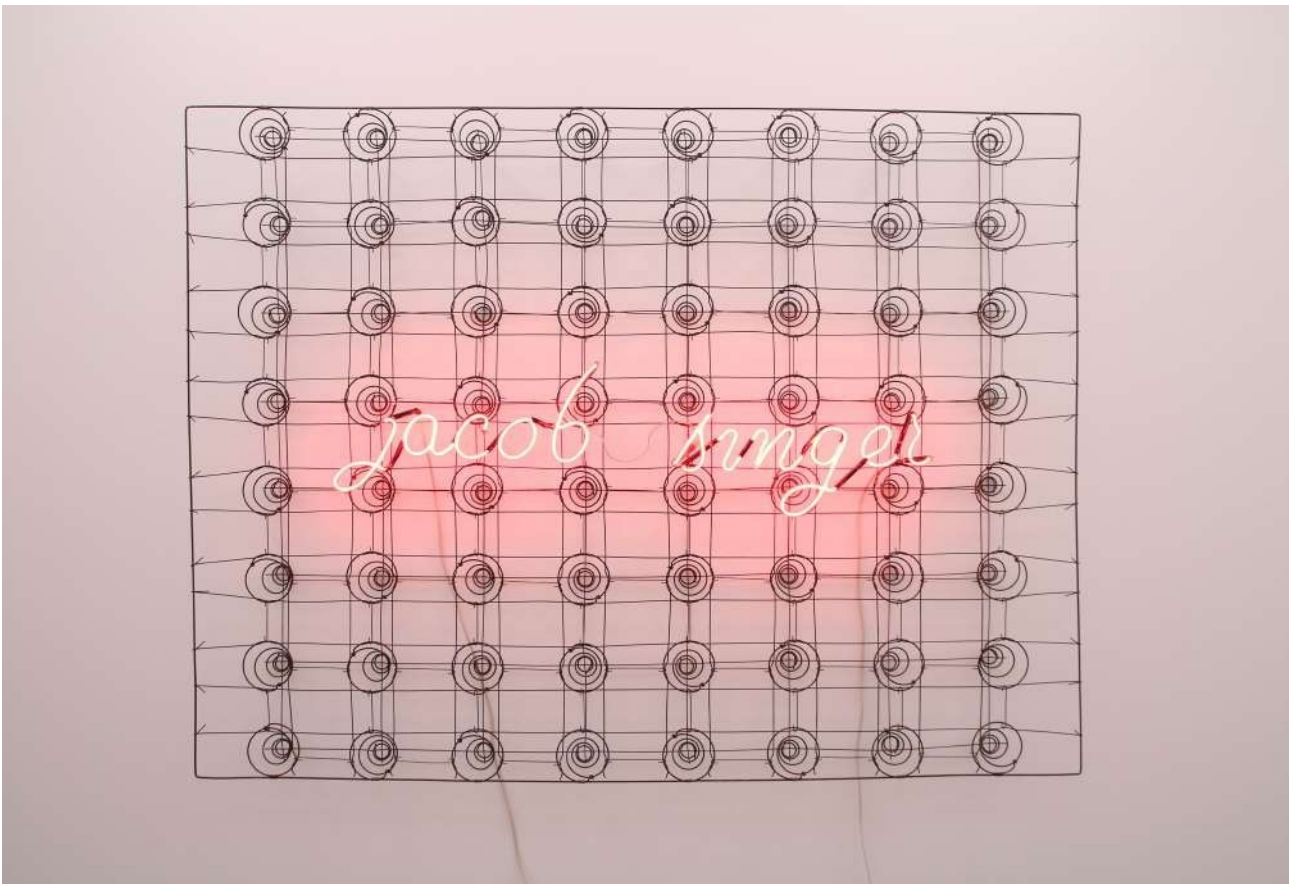
All the artists and the sacred objects evoked here have in common a purpose in the face of death. Some affirmed and mediation between two worlds, that of the living and the dead, between which communications were possible. The second, the forms of the James Lee Byars, Caravaggio or Jas Ban Ader, also have the function of conjuring up death, the brutal end. To continue to exist through something other than oneself, but that is also oneself, that is, one's work. More broadly, the history of the portrait is populated by those, anxious with the idea that we forget them, who transform themselves in the silence of images so that we continue to look at them. Today, God has left us, leaving us nothing, in any case, little hope about what will happen next, and the rhetoric of decline, see apocalyptic or "collapsological" discourses have gone from possibility to certainty. Civilisations pass, we know. Paul Valéry wrote it, Thomas Cole painted it, and we are neither the first nor the last to undergo this apocalyptic urgency, but without ever thinking that we would reach the degree of interpenetration of our world, that civilisations would become one, that the danger would be shared.

The self-portrait that Jimmy Ruf gives us is a derisory, but not cynical, image. Conscious, I think, that it has become difficult for an artist to think about the posterity, he did not seek to exceed his status, his finiteness, by a flamboyant, pathetic work that would survive him. Of course, Jimmy thinks about his own death in doing so. But when an artist kills himself, it is the human race he carries in the folds of his shroud. Return to caring. The will of Christ to wash away the sins of the world. Conjuring the fate of a humanity in peril, but without the flamboyant arrogance of a tortured Jesus, whose death was desired and acclaimed by a delirious crowd, who suffered the worst martyrdom that we can wipe away. This small corpse lies in a death too great for him, like the one that awaits us all. A small, narrow death, of which we are the cause, by our restlessness and our avarice. The hemlock was not imposed upon us, we drank it alone.

Without this perspective, that something will survive us, children, works, we must relearn to die, to live the present. In this synthesis of ritual and arts, rendered inoperative by the urgency of our situation, of our condition, Jimmy Ruf serves us a feverish vanity. Even vanity is vain. Message of sublime death, beautiful and distressing, prophetic.

**Clément Thibault** on the exhibition *Why are you wearing that stupid man suit?*

**Portfolio – Selected Works 2012 / 2024**



**JACOB'S DREAM**  
2012  
neon, iron  
dimensions variable  
private collection



***SIX TIMES TEN EQUALS DEFINITELY MAYBE SIXTY YEARS OLD***

2012

print on self-adhesive vinyl, in-situ work, Brussels

300 x 400 cm

exhibition view



***THE LOSS (WAIT)***

2012

digital video

3'

[vimeo.com/231430903](https://vimeo.com/231430903)



**16 MARS 1955**  
2013  
mixed media on canvas  
146 x 114 cm





**ANTIBES**  
2013  
mixed media on canvas  
146 x 114 cm



***GOLDEN AGE SYNDROM***

2013

mixed media on canvas

146 x 114 cm

private collection



***POLYHEDRAL EMBEDDING OF A TOPOLOGICAL STRUCTURE***

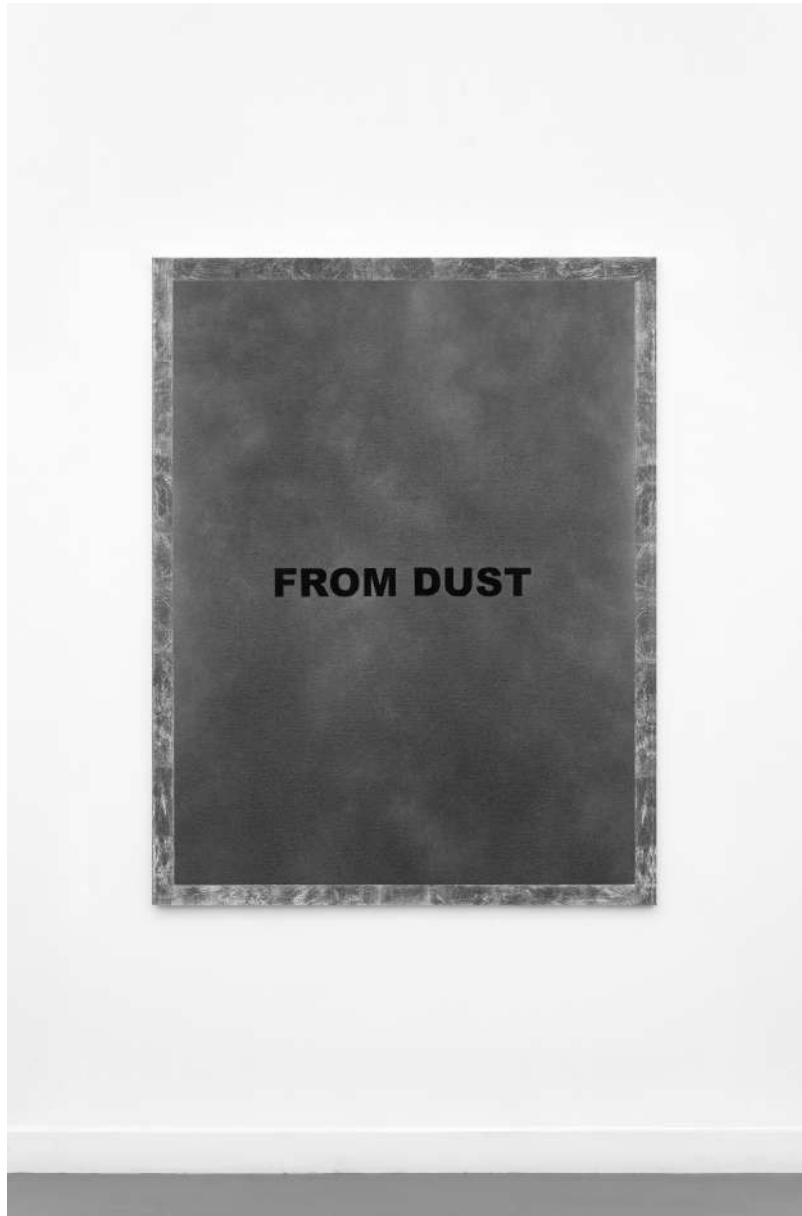
2013

mixed media on canvas

146 x 114 cm



***INTO THE VOID***  
2013  
mixed media on canvas  
146 x 114 cm



***FROM DUST***  
2013  
mixed media on canvas  
146 x 114 cm



**TRAUM**  
2013  
mixed media on canvas  
146 x 114 cm



**BYARS'S HOUSE**  
2013  
mixed media on canvas  
146 x 114 cm



**ANGST BILD**  
2013  
mixed media on canvas  
114 X 146 cm





**JACOB'S LADDER**  
2013  
mixed media on canvas  
114 x 146 cm



***GONE WITH THE WIND***

2013

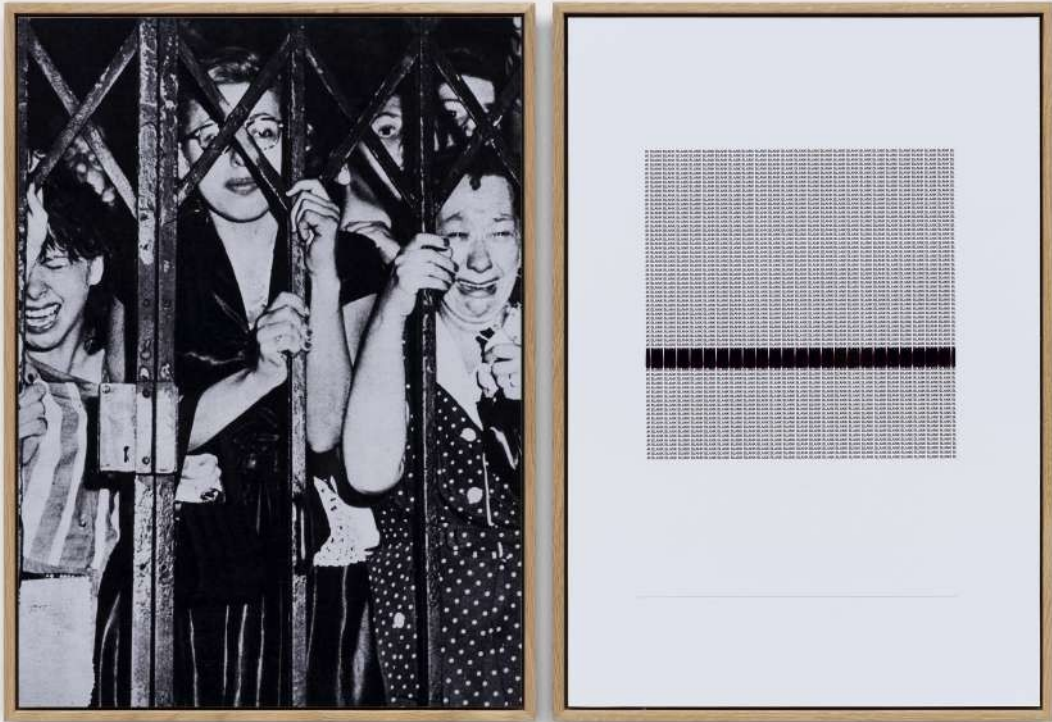
mixed media on canvas

146 x 228 cm

private collection



***THE BROKEN WINDOW***  
2013  
mixed media on canvas  
146 x 228 cm



**WHITE NOISE (WOMEN)**

2014

print mounted on dibond

50 x 36 cm / 50 x 34 cm



**WITNESSES**  
2014  
print mounted on dibond  
65 x 90 cm



**SULLEN WORK**

2014

typewriter sheet mounted on dibond, polaroids mounted on dibond  
32 x 36 cm



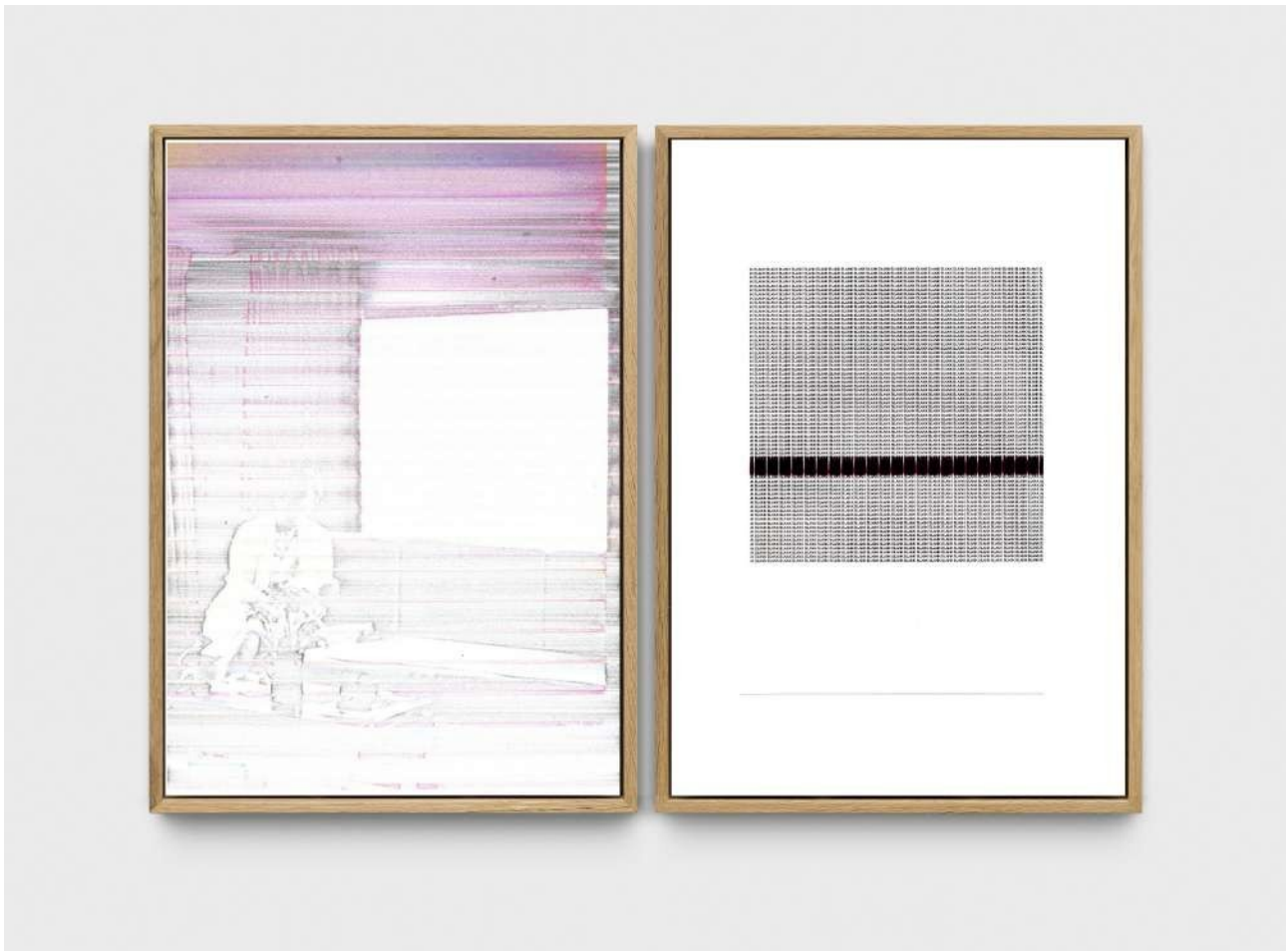


**THE TOMBSTONE**

2014

print mounted on dibond, typewriter sheet mounted on dibond

32 x 61 cm



**WHITE NOISE (THE WAIT)**

2014

inkjet print mounted on dibond

29 x 20 cm / 29 x 20 cm





**WITHOUT SIGNIFICANT NEURONAL DISRUPTION**  
2014  
print mounted on dibond, typewriter sheet mounted on dibond  
32 x 64 cm



***THE LOSS (RED SHIRT)***

2015

diasec print

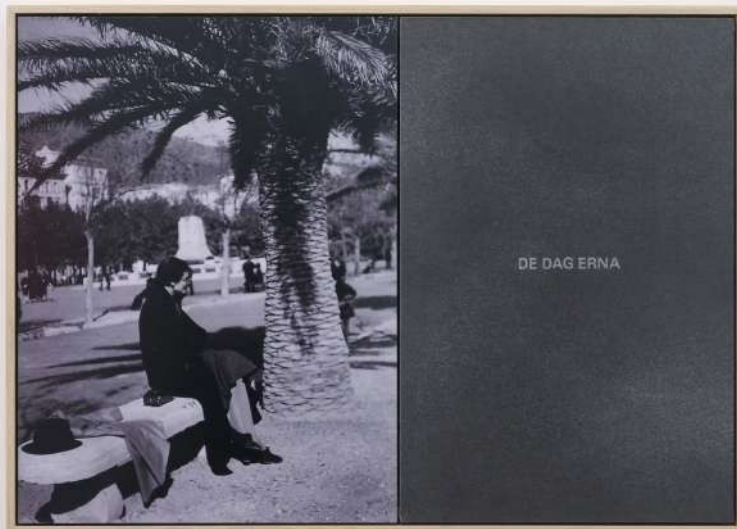
70 x 64 cm



**THE CLOCK**  
2015  
diasec print  
30 x 29 cm



**THE BURNT**  
2015  
diasec print  
30 x 29 cm

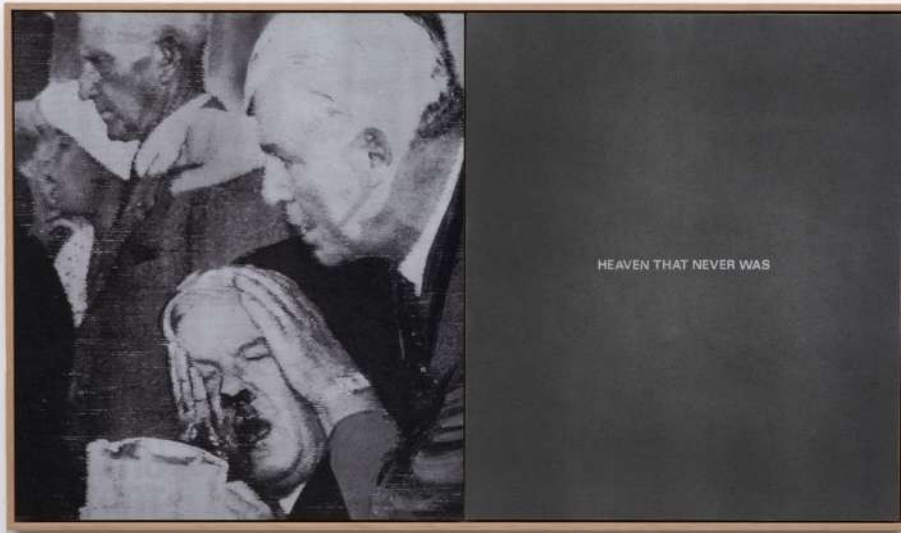


***DE DAG ERNA (WACHTEN)***

2015

print mounted on dibond, pencil on paper mounted on dibond

47 x 66 cm



***HEAVEN THAT NEVER WAS***

2015

print mounted on dibond, pencil on paper mounted on dibond

55 X 96 cm



***DER HAGESTOLZ***

2015

print mounted on dibond, pencil on paper mounted on dibond

48 x 61 cm



***SHE HAS COME POSSESSED***

2016

print mounted on dibond, mixed media sheet mounted on dibond

52 x 106 cm





***DUST TO DUST***

2016

print mounted on dibond, mixed media sheet mounted on dibond

52 x 97 cm



**ASHES TO ASHES**

2016

print mounted on dibond, mixed media sheet mounted on dibond

52 x 97 cm



***THE GRIEVER***

2016

backlit print mounted on opaline plexiglass, walnut lightbox

70 x 49 cm



***A SPELL TO WARD OFF THE DARKNESS (SEX)***

2017

polaroids

46 x 29 cm / 46 x 29 cm

private collection



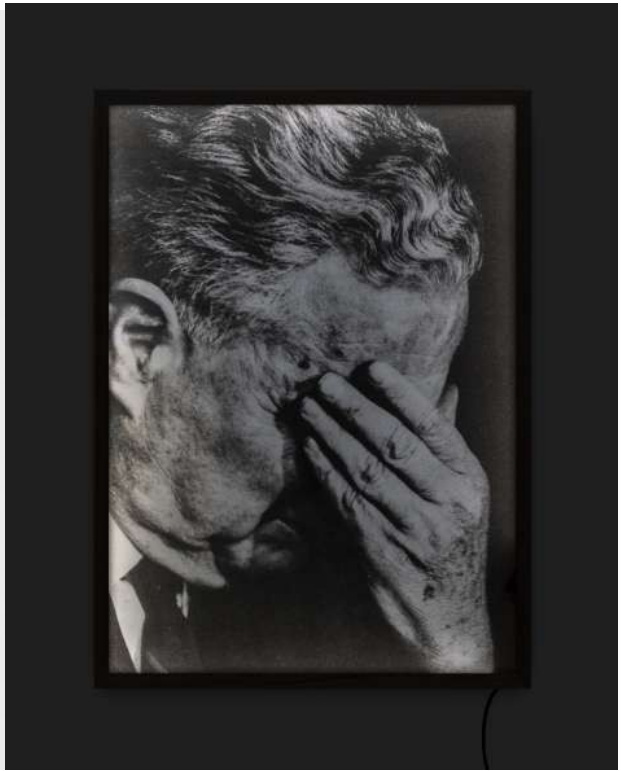
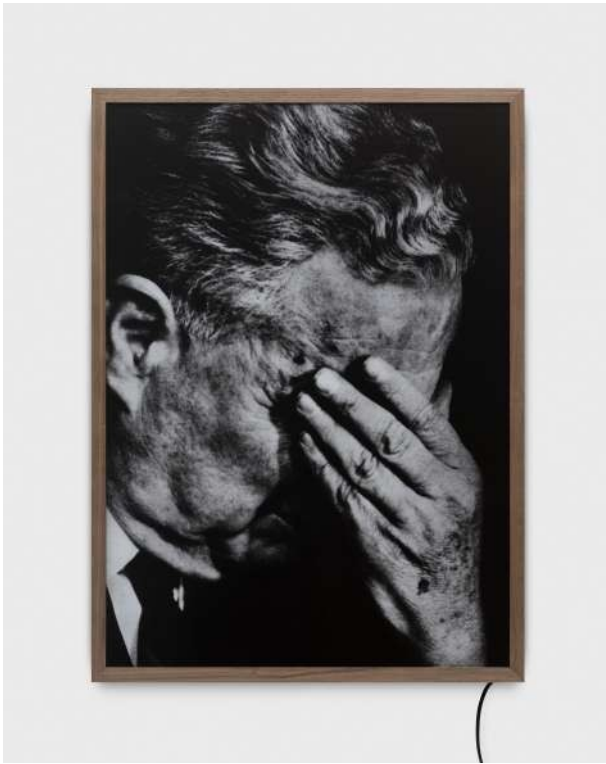
***IN A LONELY PLACE***

2017

ADOX PAN-X 100 Reverso super 8mm film transferred to digital video

5'20"

[vimeo.com/231433043](https://vimeo.com/231433043)



***THE LOSS (FACEPALM)***

2017

backlit print mounted on opaline plexiglass, walnut lightbox  
80 x 60 cm



***This might have been a place for sleep,  
But, as from that small hollow there  
Hosts of bright thistledown begin  
Their dazzling journey through the air,  
An idle man can only stare.***

2017

print on aluminium

146 x 95 cm





**PUNISHMENT PARK**  
2017  
print on aluminium  
54 x 106 cm





**HOME IS AWAY**  
2017  
steel  
dimensions variable  
exhibition view



***A SPELL TO WARD OFF THE DARKNESS (DEATH)***  
2017  
polaroids  
46 x 29 cm / 46 x 29 cm  
private collection

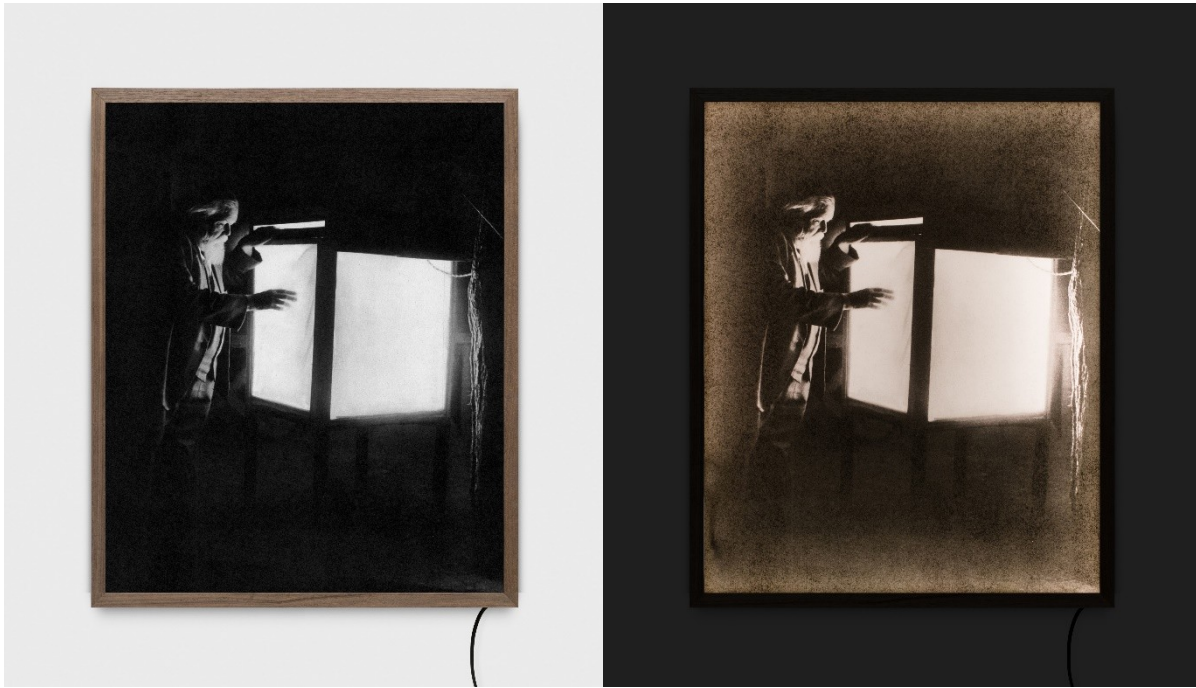


***FUGIT IRREPARABILE TEMPUS***

2018

glass, cement, walnut

dimensions variable



***THE DEVOTED***

2018

backlit print mounted on opaline plexiglass, walnut lightbox

70 x 57 cm





***OEUVRE AU NOIR***

2018

ADOX PAN-X 100 Reverso Super 8mm film transferred to digital video

4'46"

[vimeo.com/261732608](https://vimeo.com/261732608)



***THIS IS THE END***  
2018  
print on aluminium  
75 x 100 cm



***MOURNING FOR THE WORLD THAT MEN CREATE***

2018

print on aluminium

80 x 60 cm / 80 x 60 cm



***A SPELL TO WARD OFF THE DARKNESS (ELDERLY)***

2018

polaroids

46 x 29 cm / 46 x 29 cm

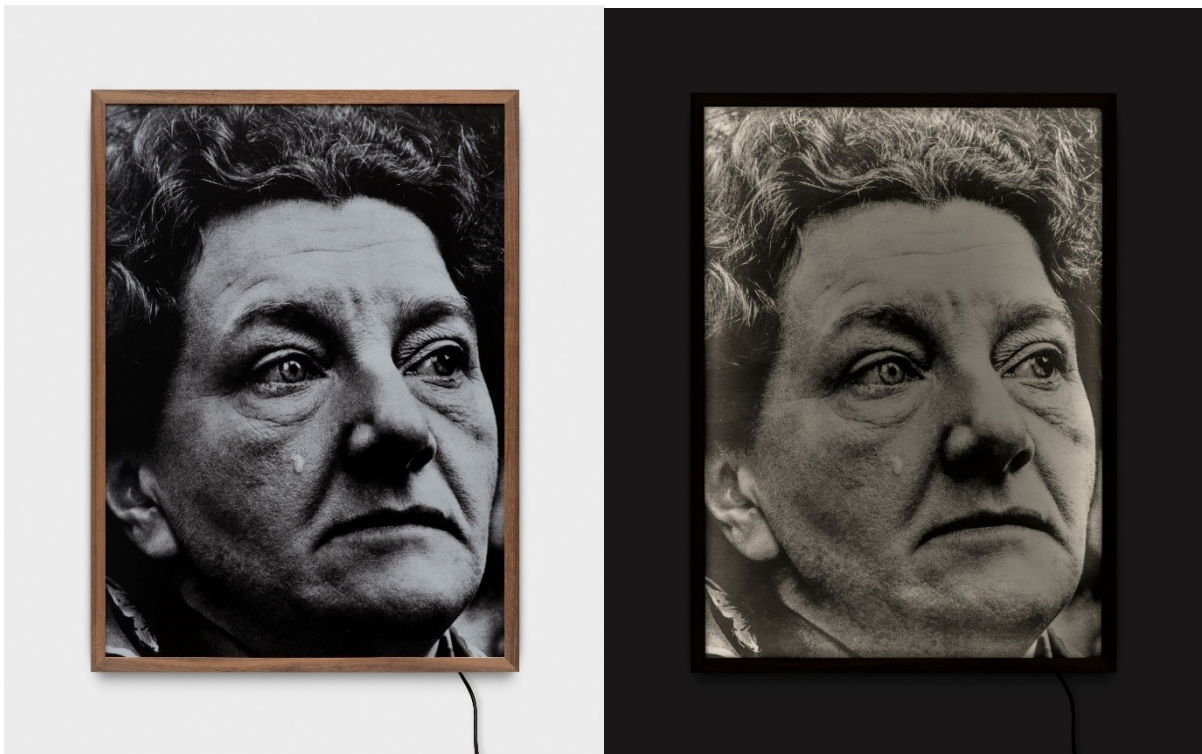




***POST TENEBRAS LUX***

2019

glass, wooden railway sleeper  
dimensions variable



***THE LOSS (TEAR)***

2019

backlit print mounted on opaline plexiglass, walnut lightbox

80 x 60 cm





***THE SPARK IN YOUR EYES***  
2019  
newspaper print 55g mounted on forex  
26 x 13 cm / 26 x 13 cm



***ALL THINGS MUST CHANGE AND REMAIN***

2019

KODAK TRI-X Reversal 7266 Super 8mm film transferred to digital video

2'45"

[vimeo.com/290217413](https://vimeo.com/290217413)



***MOURNING FOR THE MEN THE WORLD CREATES***

2019

print on aluminum

80 x 60 cm / 80 x 60 cm





***HERE IS ALWAYS SOMEWHERE ELSE***  
2019  
3D print, gold leaf, charred wooden ossuary  
dimensions variable  
installation view

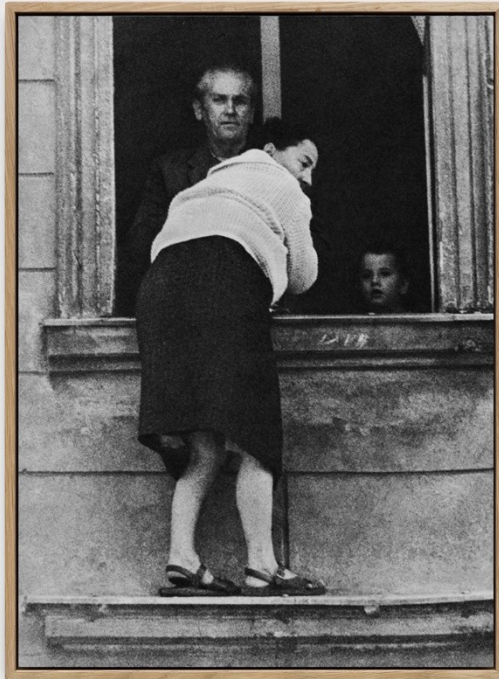


***A HUMAN ODYSSEY***  
2020  
mixed media on canvas  
80 x 60 cm  
private collection

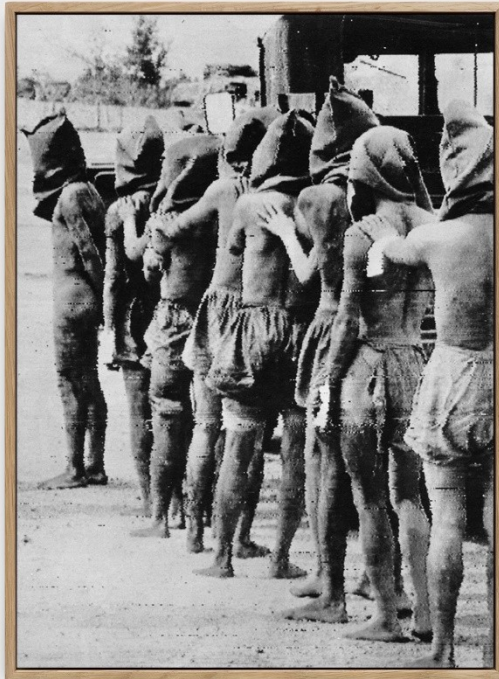


**A HUMAN ODYSSEY**  
2020  
mixed media on canvas  
80 x 60 cm  
private collection





***THE GLIMPSE***  
2020  
print mounted on dibond  
50 x 37 cm / 50 x 33 cm



***FOLLOW THE LEADER***  
2020  
print mounted on dibond  
50 x 36 cm / 50 x 33 cm

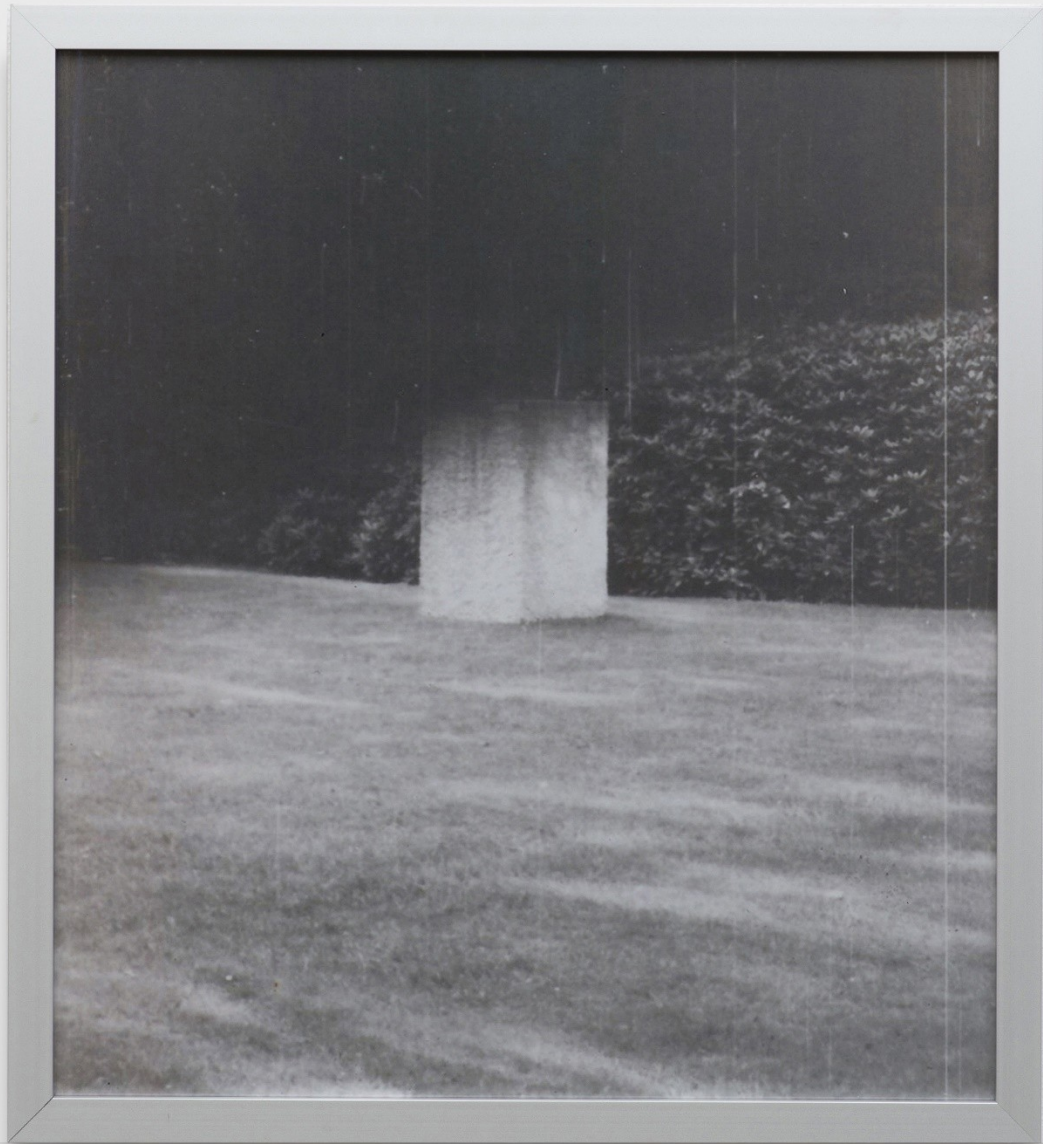


***TURSA (GEIST)***

2021

graphite on paper mounted on dibond, anti reflective glass, aluminium frame  
60 x 50 cm





***TURSA (TRAUM)***

2021

metallic print mounted on dibond, anti reflective glass, aluminium frame

60 x 50 cm

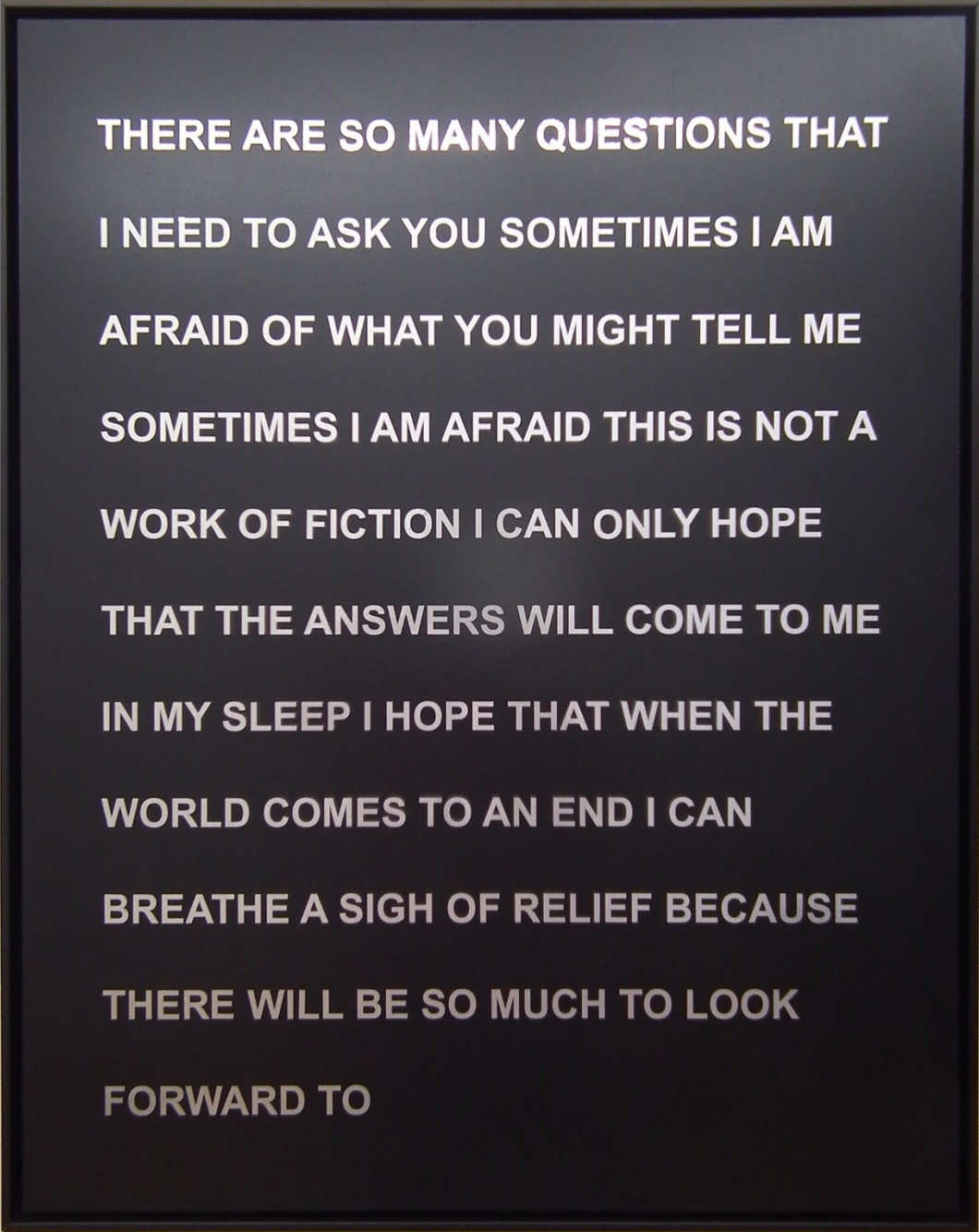


***MONOLITH (STONE CIRCLES)***

2021

cement, steel, granit

dimensions variable

A framed artwork consisting of a dark, rectangular panel with a thin black border. The panel is set against a light gray background. The text on the panel is white, bold, and arranged in a centered, vertical column. The text reads: "THERE ARE SO MANY QUESTIONS THAT I NEED TO ASK YOU SOMETIMES I AM AFRAID OF WHAT YOU MIGHT TELL ME SOMETIMES I AM AFRAID THIS IS NOT A WORK OF FICTION I CAN ONLY HOPE THAT THE ANSWERS WILL COME TO ME IN MY SLEEP I HOPE THAT WHEN THE WORLD COMES TO AN END I CAN BREATHE A SIGH OF RELIEF BECAUSE THERE WILL BE SO MUCH TO LOOK FORWARD TO".

THERE ARE SO MANY QUESTIONS THAT  
I NEED TO ASK YOU SOMETIMES I AM  
AFRAID OF WHAT YOU MIGHT TELL ME  
SOMETIMES I AM AFRAID THIS IS NOT A  
WORK OF FICTION I CAN ONLY HOPE  
THAT THE ANSWERS WILL COME TO ME  
IN MY SLEEP I HOPE THAT WHEN THE  
WORLD COMES TO AN END I CAN  
BREATHE A SIGH OF RELIEF BECAUSE  
THERE WILL BE SO MUCH TO LOOK  
FORWARD TO

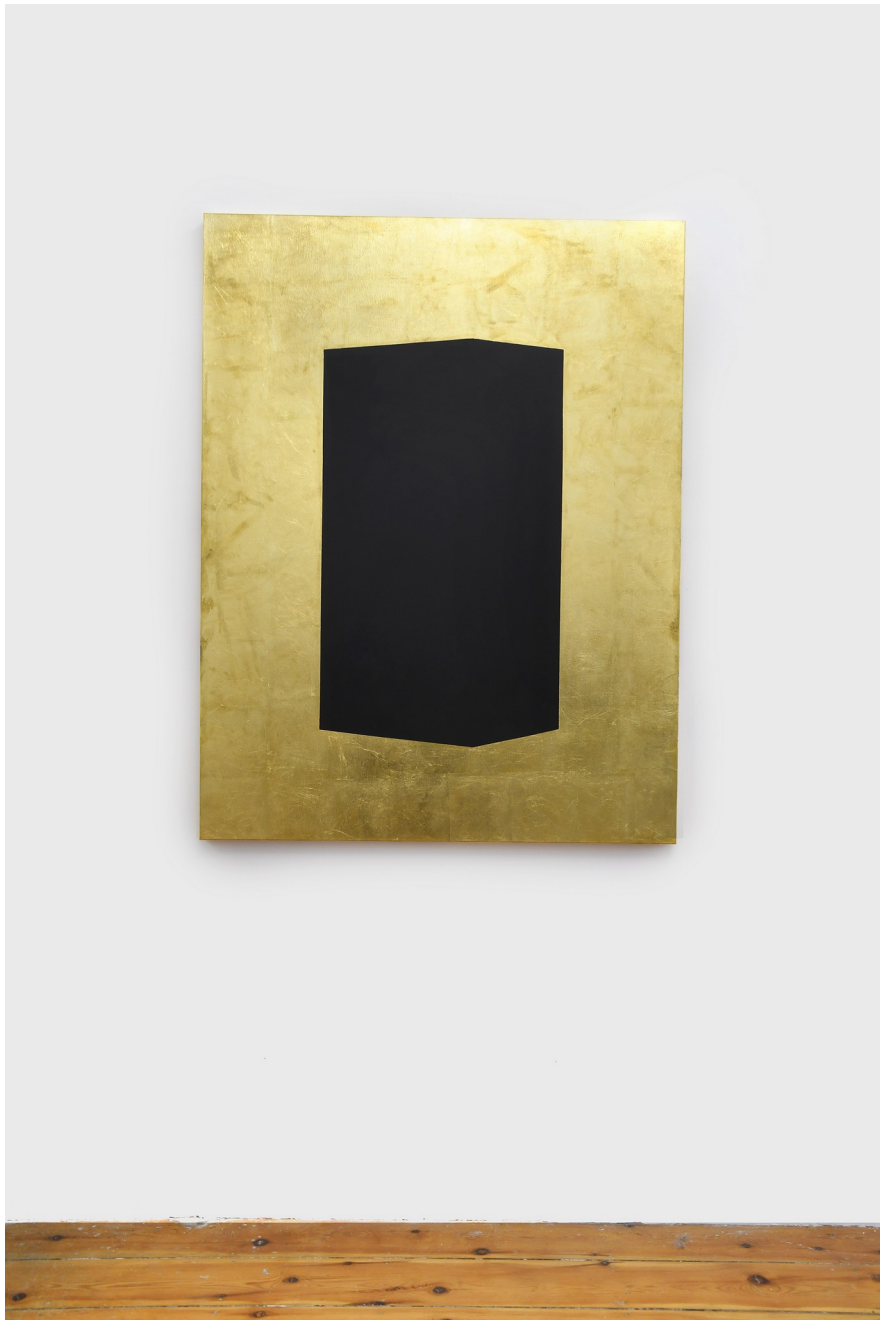
***WHY ARE YOU WEARING THAT STUPID MAN SUIT?***

2021

mixed media on wood

80 x 60 cm





***A HUMAN ODYSSEY***  
2022  
mixed media on canvas  
130 x 100 cm  
private collection



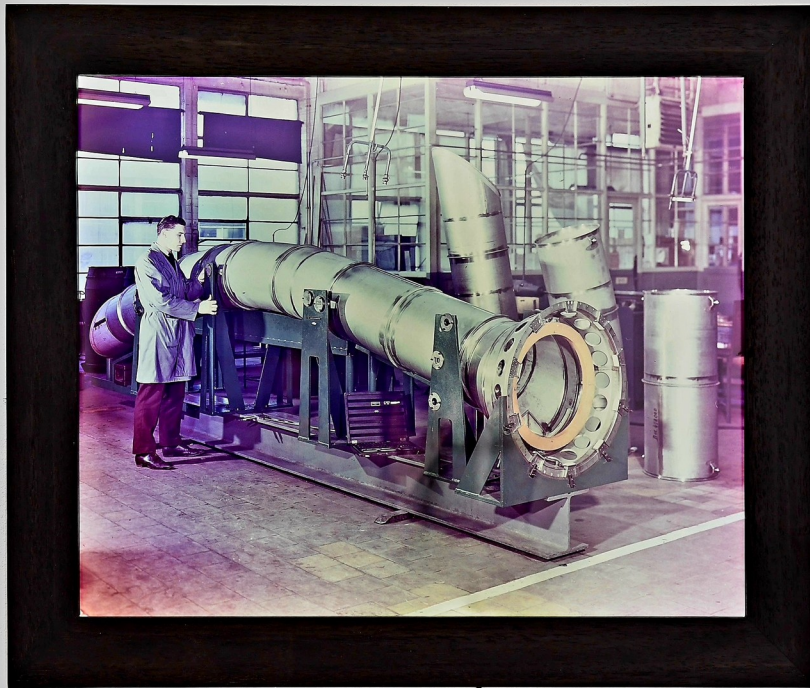
***TWILIGHT OF THE IDOLS***

2022

analogue print

52 x 62 cm





***MANKIND WILL NEVER LEAVE THE SOLAR SYSTEM***

2022

slide, glass, lightbox

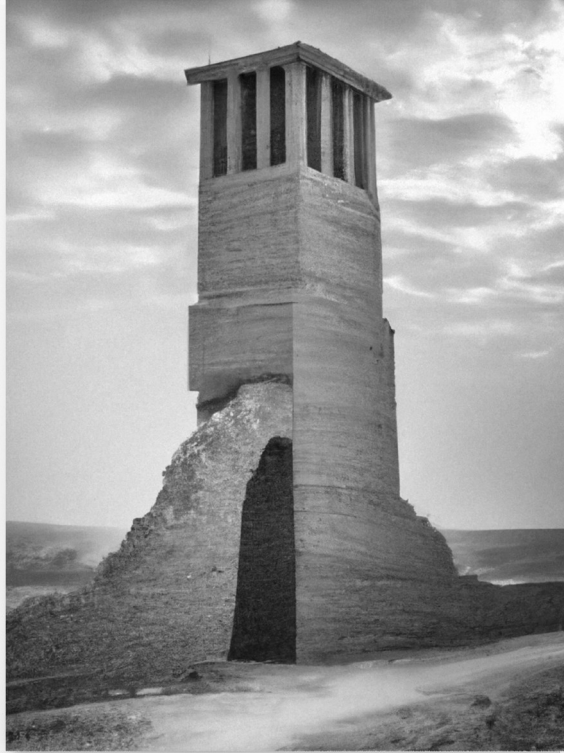
54 x 64 cm



**HOUSE OF ETERNITY**  
2022  
mixed media on canvas  
100 x 130 cm



***THE WIND IN THE WILLOWS***  
2023  
mixed media on canvas  
100 x 200 cm  
private collection



***TOWER OF TIME***

2023

AI generated image, piezography print mounted on dibond

80 x 60 cm





***TOWER OF TIME***

2023

AI generated image, piezography print mounted on dibond

80 x 60 cm



***TOWER OF TIME***

2023

AI generated image, piezography print mounted on dibond  
80 x 60 cm



***THE COLOUR OUT OF SPACE***

2023

mixed media on canvas

80 x 60 cm





***THE COLOUR OUT OF SPACE***  
2023  
mixed media on canvas  
80 x 60 cm



***THE COLOUR OUT OF SPACE***

2023

mixed media on canvas

80 x 60 cm



***THE END OF THE BEGINNING***

2024

AI generated image, print on aluminium

80 x 80 cm



***THE END OF THE BEGINNING***

2024

AI generated image, print on aluminium

80 x 80 cm





***THE END OF THE BEGINNING***

2024

AI generated image, print on aluminium

80 x 80 cm



***THE NIGHT-WIND***  
2024  
mixed media on canvas  
80 x 60 cm





***SILENT SPRING***  
2024  
mixed media on canvas  
80 x 60 cm



**SILENT SPRING**  
2024  
mixed media on canvas  
80 x 60 cm