

The Steidz

Art Brussels: 7 artists who reappropriate painting

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By celebrating its fortieth anniversary at the end of April, Art Brussels continued its unifying vision around international contemporary creation. The fair, one of the oldest in Europe, brought together almost 800 artists, some of whom use paint to make their unique ideas visible.

Antoine Roegiers (born in 1980, Belgium)

In the pictorial heritage of Flemish masters, Antoine Roegiers' practice fuses the tradition of oil on canvas with contemporary animation techniques. By manipulating an incandescent palette, he brings to life menacing and fantastic scenes, where the presence of nature dominates.



Antoine Roegiers, *The Mask with a Grimace*, 2024, oil on canvas, 90 x 130 cm. Courtesy of the artist and Keteleer Gallery (Antwerp).

Sarah Ksieska (born 1992, Germany)

Hybrid beings whose appearance flirts with the cyborg or the sci-fi creature, Sarah Ksieska's portraits on aluminum reflect a velvety aesthetic, and seem to sink into erasure. Like allegories, these new bodies seem to alert of a reversal of time and space, while borrowing from the register of the recognizable.



Sarah Księżka, *Tear*, 2024, oil on aluminum, 59.5 x 48.5 x 1 cm. Courtesy of the artist and Galerie Fons Welters (Amsterdam).

Logan T. Sibrel (born 1986, United States)

Intimacy, proximity, authenticity: Logan T. Sibrel's painting is based on narrow frames that place the body in the foreground. From the front as well as from behind, the subjects represented directly involve the viewer in passively participating in the scenes that unfold, between tranquility and spleen.



Logan T. Sibrel, Tangled, Blue, 2023, oil on canvas, 102 x 76.5 cm. Courtesy of the artist and the Thomas Fuchs Gallery (Stuttgart).

Elin Odentia (born 1990, Sweden)

For Elin Odentia, drawing the eye into the canvas through three-dimensional effects is essential: the illusions she constructs are interrupted at the intersection of the smooth surface of her painting with areas where the texture of the canvas is visible. Interested in this complexity of the gaze, the artist explores through abstraction these contradictions of representation and tangible materiality.



Elin Odentia, Madonna (blue) , 2024, oil on canvas, 152 x 140 cm. Courtesy of the artist and Cecilia Hillström Gallery (Stockholm).

Paul Roupail (born 1987, United States)

Populating his interior scenes with still lifes, Paul Roupail emphasizes a dull, almost outdated realism. Books and trinkets, decorative or functional, become the real subjects of his paintings which frame them as points of attention. Everything is immersed in a murky light, opening a reflection on the duality of life and vanity.



Paul Roupail, Man , 2023, gouache and pencil on paper, 53 x 42.7 cm (framed). Courtesy of the artist and STEMS (Brussels / Paris).

Lena Johansson (born 1975, Sweden)

Through her luminous, brilliant and desirable imagery which is inspired by commercial iconography, Lena Johansson paradoxically insists on the humanity that her characters reflect. By questioning the necessity of beauty and seduction, she extrapolates these anonymous media figures, women and men objects, to give them a sensual character using her brushstrokes.



Lena Johansson, Emma , 2024, oil on MDF, 50 x 41 cm. Courtesy of the artist and the Andréhn-Schiptjenko gallery (Stockholm / Paris).

Zohar Fraiman (born 1987, Israel)

Animation icons, technologies, fruits and furniture... The combination of these elements, within Zohar Fraiman's painting, contributes to a kitsch aesthetic which uses pop culture as a background. His acidic canvases regularly melt the objects and faces represented, as if to signify the loss of balance in the contemporary world.



Zohar Fraiman, *Bootylicious*, 2024, oil on canvas, 50 x 50 cm. Courtesy of the artist and Galerie Russi Klenner (Berlin).