










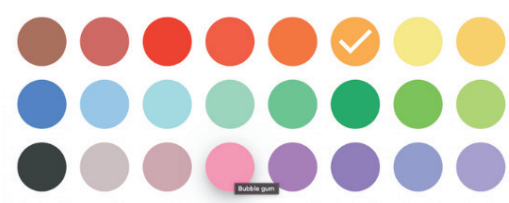


REMARKS ON COLOUR ▾

 David Batchelor ⋮	 Josef Bauer ⋮
 Christine Demias ⋮	 Nicole Hassler ⋮
 Jean Katambayi Mukendi ⋮	 LAb[au] ⋮
 Emanuele Marcuccio ⋮	 Katja Mater ⋮
 Wesley Meuris ⋮	 Ioana Nemeş ⋮
 Richard Sides ⋮	

Folder colour



Public program

Wed. 23 April, 17:00

vernissage

Sat. 26 April, 17:00-21:00

apéro

Sun. 27 April, 11:00

café gourmand

Sat. 3 May, 18:00

guided tour and drinks

Sun. 11 May, 15:00

finissage

Remarks on Colour

24.04 - 11.05.2025

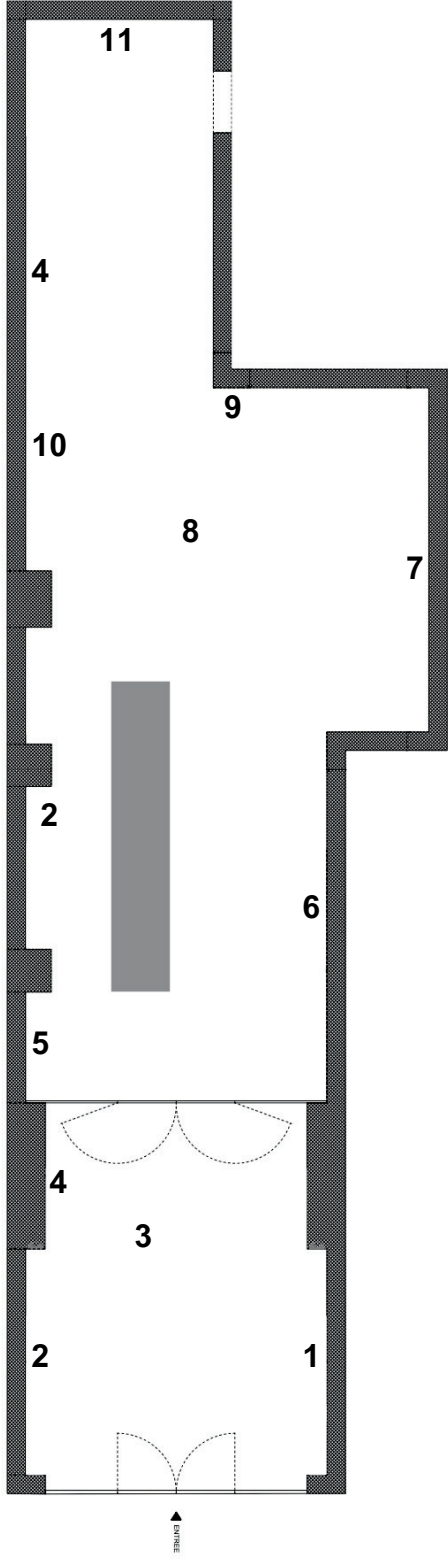
KBK, Boulevard d'Ypres 20, 1000 Brussels

Curator: Pieter Vermeulen

Taking its name from Wittgenstein's 1950 collection of writings, *Remarks on Colour* brings together the work of artists who engage with colour from a conceptual, speculative, performative, or archival approach. How does color operate beyond the purely visual? What is its relationship to language, and how is it still shaped by cultural, aesthetic, and intellectual biases? How does it function as a sign, and what symbolic meanings does it carry? Through the work of contemporary artists, this exhibition explores the shifting significance of color and its complex place in art, philosophy, and everyday life. An extensive program of public activities invites visitors to explore the prismatic phenomenon of color further.

Participating artists: Josef Bauer, David Batchelor, Christine Demias, Nicole Hassler, LAb[au], Emanuele Marcuccio, Katja Mater, Wesley Meuris, Jean Katambayi Mukendi, Ioana Nemeş, Richard Sides

Special thanks to Manuel Abendroth and Bruno Dovifat for making this exhibition possible, and to the artists and galleries for kindly lending the works.



↑
STREET

1. Katja Mater

The Human Colour Wheel Fig. 03a (2009)

The Human Colour Wheel Fig. 26a (2009)

The Human Colour Wheel Fig. 23b (2009)

C-print, 110 x 90 cm

Courtesy LambdaLambdaLambda (Prishtina)

A Study on Colour (2009)

Printed publication, 158 x 210 mm, 68 pages

Design by Veronica Ditting

Text by Will Holder

Published by Heden, The Hague

For the series *The Human Colour Wheel*, Katja Mater created 38 colour wheels using a variety of materials. These wheels are partly inspired by established color theories such as Newton's Color Wheel, Goethe's Theory of Colors, and Johannes Itten's Extended Color Wheel, as well as Mater's own interpretations and concepts. In these semi-self-portraits, Mater spins each wheel while photographing it using a long exposure. As the wheel turns, the colors reflect light and blend together over time on film, resulting in a negative that captures a fusion of all the colors—an attempt to construct a mix on the disc that ultimately forms white.

Mater's practice focuses on the parameters of photography and film from a meta-perspective, using them as non-transparent media. By creating hybrids between different optical media, installation and performance she documents something that often is positioned beyond our human ability to see. Interested in revealing a different or alternative (experience of) reality through capturing the areas where optical media hardly behave like the human eye, Mater mediates between time, space, perception and our understanding of them, she records events that simultaneously can and cannot be – holding midway between information and interpretation. Recent exhibitions took place at FOMU (Antwerp), Centraal Museum (Utrecht), Stedelijk Museum (Amsterdam), Mu.ZEE (Ostend), M Leuven, Kunstmuseum St. Gallen and Contour 10 Biennale (Mechelen).

2. Christine Demias

GEOGRAPHIA (2021)

Edition of 16 serigraphs

24 x 30 cm, in limited edition of 32 + 4 artist proofs, on Conqueror recycled paper
16 maps of cities with color names (Rosso - Mauritania, Blanco - USA, Bordeaux - France, Cobalt - Canada, Green - USA, Magenta - Italy, Parma - Italy, Orange - France, Pink - USA, Azul - Argentina, Amarillo - USA, Schwarz - Germany, Orange - USA, White - USA, Vert - France, Magenta - New Caledonia.)

Book published in 100 numbered copies, 2020

24 pages, four-color process, folded format 15 x 21 cm, on recycled matt paper

As Alfred Korzybski reminds us, "The map is not the territory," but one of many possible abstract representations of it. In *GEOGRAPHIA*, abstraction is taken to the extreme: each map is rendered in a flat color that matches the color of the city's name. Though all the maps are the same size, they're shown at different scales – challenging notions of power and territoriality. Drawing on the language of geometric abstraction – flat planes of color and form in two-dimensional space - these graphics are neither true maps nor pure abstract forms, but conceptual tautologies. If the name defines the color of the form, it does so through an impossible self-definition, distorted by printing processes, subjective word-color associations, and individual perception. It's a way of questioning the paradox between word and image, and exploring the nature of reproducibility itself.

Dichochromie (2023)

From a series of 12 posters

8-color inkjet print on 180g matt white paper

40 x 60 cm

10 copies each + 4 artist proofs, signed and numbered

Nationalists versus globalists, separatists versus federalists, wokists versus Trumpists—each side locked in mutual exclusion. Beyond the Covid crisis and the amplifying power of social media, a range of cultural factors has fueled this global trend: the polarization of public debate. It fractures society and poisons the media landscape. This tendency to reduce everything to two opposing camps makes us

forget a simple truth: life is far more complex and nuanced. We divide the world into neat categories—those who prefer ketchup and those who love mayonnaise, cat people versus dog people, sunrise enthusiasts versus sunset admirers. But between these extremes lies a rich spectrum of opinions, shades of uncertainty, and the quiet voices of the undecided.

Christine Demias lives and works in Paris. Trained at the École des Beaux-Arts de Bordeaux and the École Nationale Supérieure d'Art de Paris-Cergy, she holds degrees in Graphic Arts and Fine Arts. After working as an Art Director in publishing and communications, she returned to her artistic practice over a decade ago. Her work critically explores the individual's place in highly structured societies, using humor and distance to question systems of power, norms, and cultural codes. Drawing on both pop culture and art history, she experiments with signs, meanings, and their circulation through diverse media—sculpture, drawing, photography, video, language—and formats such as posters, books, and film. She primarily creates editions, objects, and interactive works that stay close to everyday life, offering a playful, de-sacralized take on art, the artist's role, and society itself.

3. Jean Katambayi Mukendi

Yllux (2012)

Cardboard, electrical wires, batteries

100 x 120 x 90 cm

Courtesy Wouters Gallery

Yllux is a sculpture that alludes both to a car engine and to the illusory hope for the generation of perpetual and free energy in the future. The title is in fact a conflation of 'illusion' and 'Hilux', the name of a Toyota pickup truck commonly used in sub-Saharan Africa.

"Jean Katambayi Mukendi uses the power grid as a metaphor for human society, its ambitions and shortcomings. System overloads and outages, energy theft and accidental electrocutions are emblematic of the shambolic public services that people in the Congo (and elsewhere in the 'global south') have to contend with – and indeed of the fundamental disrespect with which they are treated by those who set the rules for them, in their own countries and globally. No one has done the political and administrative work necessary to provide a reliable supply of energy to those living at the 'heart of darkness' where the minerals needed for manufacturing the contemporary instruments of 'seeing' – LED lamps, smartphones, laptops – are mined at horrific cost to workers and to the environment. Katambayi Mukendi speaks of all this, but he is a seer rather than an observer, a visionary rather than an activist. His reasoning and imagination are transformative rather than dystopian. His work is both deconstructive and mind-opening. In this sense he is a true Afro-futurist." (excerpt from a text by Anders Kreuger)

Jean Katambayi Mukendi lives and works in Lubumbashi, DRC. Trained as an electrician, his entire artistic practice is imbued with his fascination for mathematics, engineering, geometry, and technology. Profoundly marked by his upbringing in the workers' camp of his mining hometown and by its mechanisation, Katambayi creates fragile and complex installations and drawings inspired by sophisticated electrical circuits and technological studies. His works are part of a search for solutions to social problems in current Congolese society, as well as to the country's depletion of its enormous energetic resources. Often made of recycled and impermanent material, such as cardboard and recycled electronic material, the artist's poetic pieces attempt to redress the imbalance of the world's hemispheres. Recent exhibitions of his work took place at MoMA PS1 (New York), Swiss Institute (New York), Kunsthalle Kohta (Helsinki), SALTS (Basel), Manifesta 15 (Barcelona) and Kunsthalle Zürich.

4. Emanuele Marcuccio

Josef Albers (2020) (x2)

Steel, aluminum, 70 x 70 cm each

Courtesy Damien & The Love Guru (Brussels/Zurich)

Emanuele Marcuccio is an Italian artist whose practice revolves around principles of reproduction and efficiency, challenging notions of authorship in art making through materials and processes from the world and imaginary of industry. He infiltrates the processes of industrial (re)production not only as an allusion to his hometown in the industrial region of Veneto, but also as a way to do away with the myth of the artist as creator. In his *Josef Albers* series, he pays tribute to the iconic *Homage to the Square* works that the German-American artist produced between 1950 and 1976, exploring color relationships through simple geometric compositions. While Albers's hand-painted precision mimicked a mechanical aesthetic, Marcuccio revisits the artist's occupations with the relativity of color using actual industrial materials, replacing brushwork with powder coating, cutting and montage techniques to create refined, sculptural compositions. Questions of labor and authorship, or the lack thereof, once again prove to be at the heart of Marcuccio's practice.

Marcuccio's oeuvre spans various media, including sculpture, photography, and installation. His works often challenge traditional dualisms, creating environments where style and concept coexist in a state of flux. He received his BA from the Accademia di Belle Arti di Brera in Milan, followed by an MA in Fine Arts from ECAL in Lausanne. He further developed his practice during a residency at the Mountain School of Art in Los Angeles in 2017. His exhibitions have been featured internationally, with notable solo presentations at Damien & The Love Guru in Zurich (2024), Lodos Gallery in Mexico City (2022), and Conceptual Fine Arts in Milan (2020). Marcuccio has exhibited internationally, with recent solo shows in Zurich, Mexico City, and Milan.

5. David Batchelor

Colour Is (2007-25)

Digital animation

4' 16", looped

Loaned by the artist

Courtesy Galeria Leme (São Paulo) / Ingleby Gallery (Edinburgh)

Over the past 30 years, the artist has read many statements about color, its meanings, and its values. In 2007, Batchelor began collecting sentences that began with the words "Colour is..." as a way to show the wildly different, divergent, and contradictory ideas that have surrounded color since antiquity. Some sentences celebrate color, others rage against it; some are allusive; others blunt; there are insights into color, and there are insults and insinuations about it. This is the way of color.

David Batchelor lives and works in London. His work is concerned above all things with color, a sheer delight in the myriad brilliant hues of the urban environment and underlined by a critical concern with how we see and respond to color in this advanced technological age. In 2013, a major solo exhibition of Batchelor's two-dimensional work, *Flatlands*, was displayed at Fruitmarket Gallery, Edinburgh and toured to Spike Island, Bristol. Batchelor's work was included in the landmark group exhibition *Adventures of the Black Square: Abstract Art and Society 1915 – 2015* at Whitechapel Gallery, London. A separate exhibition of Batchelor's *Monochrome Archive (1997-2015)* was also on display at Whitechapel Gallery until May 2015. *My Own Private Bauhaus*, a solo exhibition of sculptures and paintings by Batchelor was presented by Ingleby during the Edinburgh Art Festival, 2019. David Batchelor is also the author of the influential books *Chromophobia* (Reaktion Books, 2000) and *The Luminous and the Grey* (University of Chicago Press, 2014).

6. LAb[au]

What colour tells us about... (2025)

5 themes selected from 'The Archive of Colours' (2023 – ongoing)

Computer-generated files, digital print, wooden archive boxes on shelves

Courtesy Dan Galeria (São Paulo)

The archive presents a theory of color based on anagrams of color names, placing the etymology of color at the center of artistic exploration and expression, while the anagrams create a new field of reading, progressively establishing a language of color.

Based on a database of color names, LAb[au] has so far created an archive of 10,000 names in German, 7,000 in French and 14,000 in English. For each color, they research its history, its etymology and its source, information that is displayed on the index cards. Based on the database of color names, the anagrams are generated by crossing each color name with all others and checking for each permutation whether the combination exists as a current word in the German, French and English dictionaries. For some anagrams there are billions of combinations to be checked. The number of permutations is also displayed on the index cards.

LAB[au] (laboratory for architecture and urbanism) explores the relationships between art, language, and meaning through a practice rooted in semantics, semiotics, and aesthetics. Their research reflects on evolving modes of expression shaped by the influence of information technologies and conceptual art. By examining how signs and language transform in the digital age, LAb[au] creates works that challenge conventional boundaries between disciplines. Their projects have been exhibited at key international venues, including Botanique Brussels (2024), Kunstmuseum Heidenheim (2023), KIASME Helsinki (2020), Casino Luxembourg (2020), Kunsthal Rotterdam (2019), MAAT Lisbon (2018), Museum M Leuven (2017), ZKM Karlsruhe (2016), Musée d'Art Contemporain Montreal (2015), BOZAR Brussels (2014), MOMA New York (2014), Centquatre Paris (2014), Biennale di Venezia (2013), Singapore Art Museum (2014), Seoul Museum of Art (2013), Centre George Pompidou Paris (2008), Witte de With Rotterdam (2006), New Museum New York (2003), Le Louvre Paris (2000),... besides many others. LAb[au]'s work is included in numerous public and private collections worldwide, and they have created several permanent public installations, such as *Kontexte* on the Loredana Marchi footbridge in Brussels.

7. Ioana Nemeş

13.11.2009, from the series *Monthly Evaluations*, [2003-]2005 – 2010[-2011]

3.07.2008, from the series *Monthly Evaluations*, [2003-]2005 – 2010[-2011]

10.08.2005, from the series *Monthly Evaluations*, [2003-]2005 – 2010[-2011]

Courtesy of Ioana Nemeş Archive

“Ioana Nemeş’s project *Monthly Evaluations* goes back to 2001 and is inspired by the British writer Virginia Woolf’s understanding of time and the Swiss psychologist Max Luscher’s ideas about color. Nemeş developed a system with five parameters: physical (P), emotional (E), intellectual (I), financial (F) and the luck factor (L). These factors were evaluated and scored on a numerical spectrum from -10 up to +10, with each day then subject to a further assessment, denoted by either a plus, minus, or the equals sign. Since 2005, each day has been evaluated against these parameters; it is allocated a colour and a quotation or a saying before being archived along with all the other days. (...) Even though Nemeş’s starting premise is her own self-realization project, *Monthly Evaluations* describes a more generic experience which relates to work, ambition, progress and happiness. The project argues for a conception of identity, which, rather than remaining static, is something the individual is continually shaping on the basis of the options and opportunities that present themselves. This is the starting point for Nemeş’s critical stance vis-à-vis the settings in which she is a player: exhibitions, the wider art scene and the new Europe.” (excerpt from a text by Niels Henriksen)

Ioana Nemeş (1979–2011) was a Romanian conceptual artist known for her rigorous and introspective practice that bridged visual art, writing, and performance. Her most acclaimed project, *Monthly Evaluations*, spanned nearly a decade and explored the emotional and psychological dimensions of everyday life through a system of self-assessment. Nemeş’s work often investigated time, identity, and the structures that shape perception. She exhibited internationally, including at the Venice Biennale, Prague Biennale, and museums across Europe and the United States. Her legacy continues to influence contemporary art in Eastern Europe and beyond.

8. Wesley Meuris

Ocean Biotopes (2017)

Wood, glass mosaic, water, paper tubes

135 x 75 x 76 cm

Courtesy Galerie Poggi (Paris)

The work offers a deconstructed interpretation of ocean biotopes—an unraveled, three-dimensional diagram. Each colored paper roll represents a specific type of natural ocean habitat, while one of the tubes even functions as a decorative backdrop for aquariums. The entire composition evokes the image of a stylized, controlled water container, with glass mosaic tiles hinting at an almost obsessive desire to maintain water purity.

But how much insight do these representations really provide? Diagrams and classifications are merely attempts to grasp the complexity of ocean ecosystems. The blue paper rolls embody this effort – a futile attempt to name and organize the ocean's vast diversity. Their iconic blue hue refers to the natural color of ocean water, a result of how light is absorbed and scattered at great depths, an effect much less present in the shallow water basin of this sculpture.

Drawings, sculptures and installations by the Belgian artist Wesley Meuris present a strongly architectural, or even scientific, character. Things which could, at first glance, appear as devices for presenting works or other artefacts, are, in fact, works of art in themselves. By bringing these mechanisms and demonstration objects to light, Wesley Meuris points at our way of presenting and seeing things.

Recent exhibitions took place at Musea Brugge (Bruges), CC Zwaneberg (Heist-op-den-Berg), La Ferme du Buisson (Paris), Palais des Beaux Arts (Paris), De Garage (Mechelen), PILAR (Brussels), *KRIEG?* (Hasselt), Emergent (Veurne), MAC's Grand Hornu and Casino Luxembourg.

9. Nicole Hassler

BRIGITTE, DOMINIQUE, NAHEMA, ELODIE, VALENTINE, JEANNE, CATHERINE, MARTHA, HELEN

From the series *Art Lovers' Lipsticks* (2022-2023)

Lipstick and binder on gesso wood board

15 x 20 cm each

Courtesy Galerie Arnaud Lefebvre (Paris)

Nicole Hassler is a visual artist associated with a minimalist conceptual movement, influenced by Austrian philosopher Ludwig Wittgenstein's *Remarks on Colour* (1950) and American painter Marcia Hafif's 1978 article *Beginning Again*. While painting is her primary medium, she also works with photography, video, and 3D art. Hassler explores themes of artifice and illusion, creating works that interrogate the unstable boundaries between what is considered art and what is not. Her practice engages deeply with the history and discourse of contemporary art, neo-feminism, consumerism, and industrial culture. By appropriating colors typically applied to the skin, Hassler asserts a right to consumption. She draws on the codes of cosmetic fashion, using evocative titles in her paintings to reflect identity. Her work speaks to the Beauty Industry, representations of femininity, and the globalized aesthetics of luxury. The resulting paintings are strikingly autonomous, forging a new kind of Classicism from fleeting beauty trends.

Between 2022 and 2023, Hassler collected lipsticks from 200 women and created a monumental artwork composed of 200 paintings—each featuring a lipstick and the donor's first name. The piece, titled *Art Lovers' Lipsticks* (2022–2023), is accompanied by a published book. Her focus on recycling beauty products is a central element of her creative process, and *Art Lovers' Lipsticks* stands as a powerful affirmation of this commitment.

Nicole Hassler is an artist based in Saint-Louis, France, near the Swiss border, where she relocated her studio from Geneva in 2019. She studied Interior Design and Fine Arts at HEAD Geneva, graduating in 1977 and 1980. Her work has been shown in institutions including the Frauenmuseum (Berlin, Bonn), Centre Culturel Suisse (Paris), Fondation Fernet-Branca (Saint-Louis), Fondation Louis Moret (Martigny), and MAMCO (Geneva), among others. She has lived in Boston, New York, Berlin (as a Landis & Gyr Fellow), and Paris. Her work is held in numerous public and private collections in Switzerland, France, and the United States.

10. Richard Sides

Boring (Deep Blue) (2024)

Mixed media, acrylic, gesso, enamel on wood

92 x 64 cm

Courtesy KIN Brussels / Carlos/Ishikawa (London)

Richard Sides's monochromatic tableaux are built through a process of overpainting earlier compositions, forming a kind of iconoclastic gesture or painting "under erasure". Often working on wooden panels or magazine collages, he allows remnants of the original traces layers to remain visible through the textured surface. These works can be seen as playful critiques of the modernist obsession with medium specificity, while also embracing color as an expressive language—each hue carrying its own emotional resonance. Significantly, Sides treats not only the flat surface of the canvas but also its edges as an integral part of the composition. Whether covered in contrasting tones or bearing the drips of previous layers, the edges suggest a temporal dimension within the abstract paintings, subtly extending their presence beyond the flat plane.

Richard Sides is an artist and curator based in Berlin. His works explore contemporary ideas of meaning as an existential problem. These often manifest as environments that treat the exhibition as sites with their own obstructions and particularities to respond to. Recent solo and duo exhibitions include *Elections*, Shore Gallery, Vienna (2024); *Slow Dance (4)* with Nicole-Antonia Spagnola, Stadtgalerie Bern (2023); *Basic Vision*, KOW, Berlin (2022); *The Matrix*, Schiefe Zähne, Berlin (2021); *Dwelling*, Kunstverein Braunschweig (2019) and *PURE HATE*, Liszt (2017). Richard has participated in numerous group exhibitions including Kunsthalle Zurich, Bonner Kunstverein, Kunsthaut Glarus, Kunstverein Hannover, Atonal Berlin, Fluentum Berlin and Swiss Institute, New York. He is co-director of The Wig in Berlin and runs Bus Editions since 2010.

11. Josef Bauer

Rotes Quadrat (1963)

Vinyl cut letters on a wall

180 x 180cm

Courtesy Gallery Krobath, Vienna

Bauer was a key protagonist of conceptual art in Austria since the 1960s. In proximity to the Wiener Gruppe with the poets Gerhard Rühm, Friedrich Achleitner und Oswald Wiener, he developed a sculptural language that connects the body and the object. His practice combines sculpture, installation, painting, and performance to disturb our perception of words and colors as mere “carriers” of meaning. By removing their two-dimensional context, letters become objects that communicate directly with our bodies in an unfiltered and urgent language that he called “tactile poetry.”

Josef Bauer (1934–2022) lived and worked in Linz and Haag am Hausruck, Austria. His work has been exhibited widely in Austria and internationally, including presentations at the Lentos Kunstmuseum Linz, the Museum der Moderne Salzburg, Grazer Kunstverein, Belvedere 21, and mumok in Vienna; the Museum of Contemporary Art in Zagreb and the German Museum of Books and Writing in Leipzig.