

Benoit Gob

*Paintings

*Installations/3D

*Collages

*Sculptures

„The more a man cultivates the arts, the less randy he becomes...
Only the brute is good at coupling, and copulation is the lyricism of the masses.
To copulate is to enter into another—and the artist never emerges from himself.“

Charles Baudelaire



Polype, 2010



Polype. detail2. 2011



Utilitaire, 2010



Agreement 5, 2010



The Universes of Benoit Gob

Riffles and wrinkles, lines and ridges, variations of pink. Human bowels, secret cracks and clefts, fleshy entities, folds of silk, stunningly beautiful and confusing.

Black and white landscapes, like blurred photographs. Infinite views open up to the recipient. Futuristic structure, fighting machines or mobile, consisting of detached body parts and flashing metal, stuck on colored background.

Shriveled papier mache heads stored in glass falls - an excerpt from a pathology museum. Rooms, busy with tiny aliens, or fungi, or microbes. They overgrow furnitures, walls, floor and ceiling. They move, they breathe.

Machines, their usefulness not obvious, growing forms such as ulcers.

Shirts, dancing through space without support, without people, completely autonomous.

All so antithetic, it still is strictly connected to each other - the universes of Benoit Gob, who himself not arranged to a genre.

He is actor, performer and dancer, paints, creates collages, designs and builds machines and sprawling installations.

Benoit Gob smashes wellknown forms, defragments, selects, assembles.

Structures some dissolve compositions, a reference to the artist's interest in natural sciences, in which structures play the largest role.

Structure creates balance.

Compositions, centering on nondescriptive structure and nevertheless give an impression of movement.

Composition creates movement.

Benoit Gob slides between genres. He creates with scientific curiosity parallel worlds. Variations of life and art, film, stop by and movements in close up and long shots.

He slam-dunks into science, technology, nature, mechanics, apparently contrasting turn humorous, sometimes ironic..

Ties points to artists such as Heinz Mack, Marcel Duchamp, the Dadaists and Surrealists are everywhere, but the artist goes one step further and attempts a synthesis of all these trends.

Benoit Gob is a thinker, inventor, designer, sampler. Again and again he renews his position, changes his perspective, reflects his experiences and invents new world for us.



Polype. detail, 2010



Expansion Epedermique, 2010

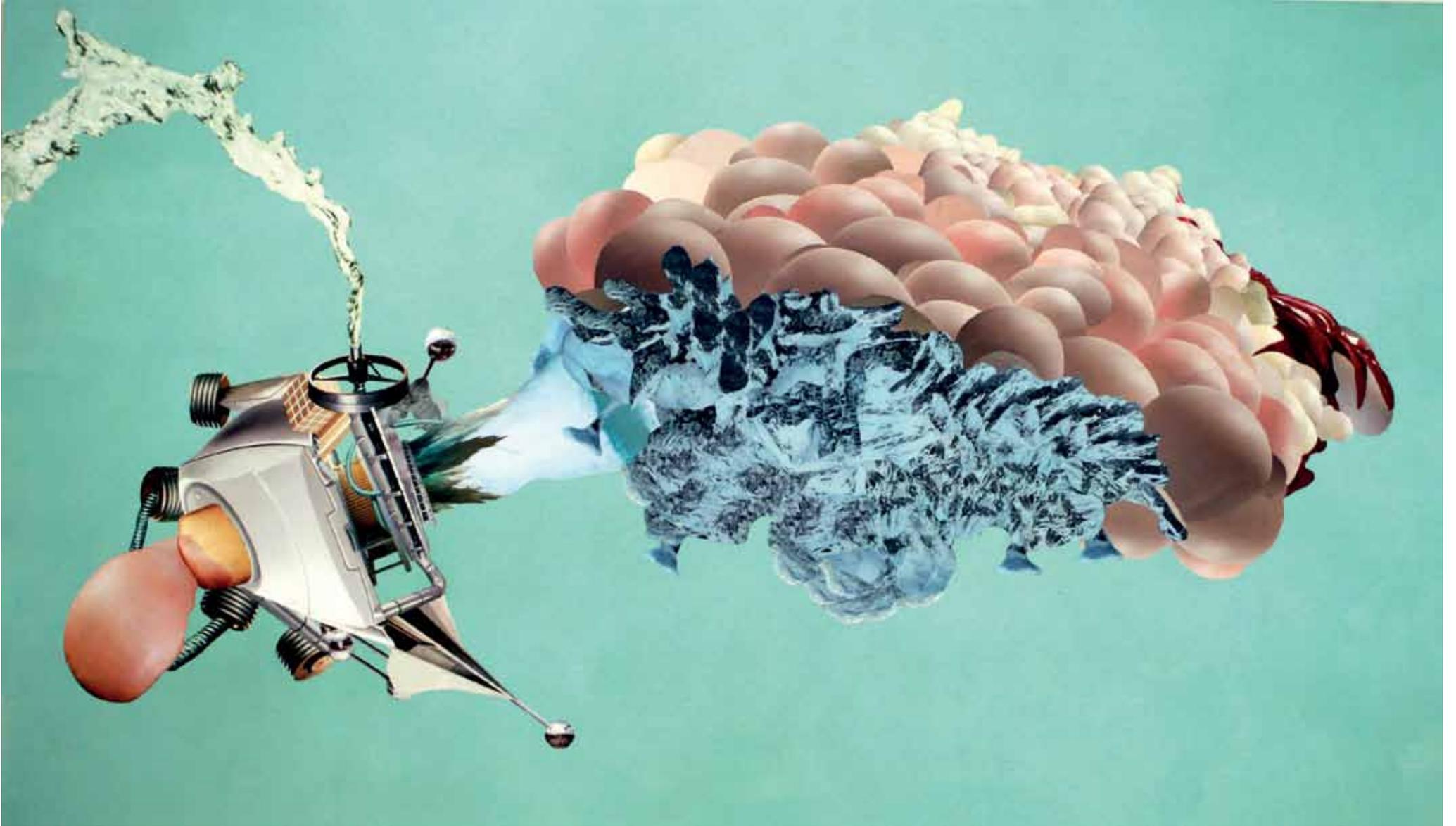


Cher - Chair - Share

The artist Benoît Gob is hard to pin down. Performer, dancer, actor, musician, designer, visual artist ... are only a few of the labels that apply to him. Born in Liège, Benoît studies electromechanics, but soon enrolls in painting courses at the Academy of Fine Arts in Liège. In 1995 he moves to Brussels and takes up theatre studies at the National Higher Institute for Theatrical Arts and Diffusion Techniques. In spite of his young age, Benoît is invited to work on a play by Fransz Marijnen and quits school just a few months before graduating – an early sign of his unconditional passion for the arts. After his professional début on the stage, he is noticed by Wim Vandekeybus, one of the founding fathers of Belgian dance and choreographer at Ultima Vez. Since a few years now, Benoît Gob is performing at Needcompany, one of the most important Belgian theatre companies. Director and interdisciplinary artist Jan Lauwers shakes the foundations of the contemporary arts scene with an approach that is reminiscent of Andy Warhol's Factory.

In line with his flamboyant actor's career, the oeuvre Benoît Gob is working on is impressive. A few months ago, I visited his studio for the first time and was literally immersed in 'the world of Gob', his entire apartment being dedicated to his art. Paintings, assemblages and collages are stacked between archive boxes filled with magazines, 'objets trouvés' and crafted objects. The multitude of paintbrushes, gluetubes, airbrush cans, objects and paper cuttings bear witness to his daily artistic labour. Commenting on the different aspects of the multidisciplinary work of Gob, would lead us too far from the scope of this exhibition. An aesthetic analysis of the untamed creativity in his collages is already a challenge in itself.

I would like to start with a short history of the – at first sight – rather straightforward collage technique, which is very much contemporary. Collages and assemblages entered the Fine Arts at the end of the Belle Epoque. At the beginning of the 20th century, cubists such as Picasso and Braque integrated templates of letters and figures in their canvases. But the actual assemblage and photographic collage we owe to Dadaïsm. Duchamp and other Dadaists wanted to dismantle the existing bourgeois culture. The un noble, ordinary materials that they used for their ready-mades, assemblages and collages proved to be the right medium. At that time, the public was shocked by the recognizability of the 'vulgar' objects. From Dadaism sprang Surrealism and later Pop-art and Nouveau-Realism, which brought collages and assemblages to full bloom. Collage can therefore be seen as one of the main artistic threads throughout the 20th Century and is still flourishing today, in our 21st 'cut and paste' century.



The exhibition 'Cher, chair, share' is an ideal opportunity to zoom in on the extremely critical fantasy in the creative brain of Benoit Gob. A magnifying glass would come in handy to show Gobs preference for the detail. Gob himself names the theme of his exhibition: 'Cher, chair, share'. The composed skins in his work are to him 'the flesh as an epidermic entity'. The word entity origins from the Latin 'ens', which means a 'being' and 'entitas' is translated as 'the being of a being'. The upper layer, the flesh or the skins of his epidermic entities generate a presence. By composing the upper layer with re-used fragments of images, he creates a fleshy identity, 'my carnal objects', as he calls them. These recycled associations of familiar images give Gob's assembled objects a sense of past, as if they have always been here. By giving them a new form, often in an undefined space, he creates 'a being'. The exhibited works, often consisting of 2 or 3 panels, recognize if it were each other's presence.

These beautiful mutants are the actors in Gobs futuristic dreamworld. Benoît's love of puppet plays and theatre encourages him to give his 'epidermic objects' a persistent and major role on his wooden panels.

One could divide the exhibition following the duality of the skin. Two revealing worlds meet in the world of Gob. On the one hand there are the heavily symbolic collages referring to an extreme world veiled by materialism. Entities are built from jewels, skulls, sexy snake skins, crowns and cut-up porn stars yelling for attention in pop-artlike aggressive forms. They are brilliant and form an aesthetic beauty. But when looked at closely, they comment subtly on a culture where loaded guns and capitalism degrade the big themes of love and death to fancy pictures devoid of humanity. Sculptures of human skin are contained in glass bubbles, with a view on the lifeless tailored suit with a falling knife. And still, I cannot shake the idea that Benoît Gob gives this materialistic (pop)-art culture a pleasant, light, careless touch. The end of an era that had no choice. But Benoît's language is not that of a patient man. His fantasy gives him the opportunity to create a futuristic surrealist world. A world of cyborgs and fleshy entities mutated by biotechnology and genetics floating around in a Big Bang-context. The skins of hundreds of porn stars and body builders become hybrid forms, melting with the remains of a highly technological industrial society, in a world where only poetry triumphs.

Sven Vanderstichelen





Faces, 2008





Transphormer, 2010



Né à Liège (Belgium), 1972

Vit et travaille à Bruxelles

Études

1995-1998

Études de théâtre à l'Institut National Supérieur des Arts du Spectacle (INSAS) à Bruxelles

1991-1995

Études de peinture à l'Académie des Beaux-Arts de Liège

1989-1991

Études général artistique à l'Académie des beaux- Arts de Liège

1986-1989

Études d'électricité et mécanique au Lycée Renée Leruth, Liège

Expositions

2012

Solo Show, Schleifmühlgasse 12-14, Vienna

2011

Group Show, Schleifmühlgasse 12-14, Vienna

2010

ITHAKA "XX+XY", Exhibition commune, Leuven, BE

2009

Truc Troc, au Cercle des Beaux arts de Bruxelles

Solo Show, Otfilia Pribilla Gallery, Antwerpen

2008

Solo Show, "Cher, chair, share" Freeman Gallery, Holland,NL

Group Shows, Canvas Collection, BOZAR, Bruxelles

2006

concours Médiatine, Exhibition commune, Bruxelles

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