

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck

Koen Delaere & Arthur Löwen

Dynamo

2020 February 8 – March 21

opening February 7 / 7pm

www.fiebach-minninger.com

gallery@fiebach-minninger.com

Dynamo

Koen Delaere & Arthur Löwen both negotiate physicality in their painterly work – in quite different ways – and yet meet in their dynamic. The artists negotiate forces that have an active and passive effect on our body and vice versa, how the body affects everything outlying, especially in painting. The two artists leave haptic traces in their paintings and allow narratives about movements and tensions to remain, that emerge as sources of energy.

In his paintings, **Arthur Löwen** painstakingly captures physical relationships and inscribes an aesthetics of entities into an essence-giving style. By forcing different materials, such as by placing the canvas on fabrics whose textile absorbs the still wet paint, the color of the surface withdraws in places and then leaves a shaping trace. As a result of the color deduction, the underpainting of the image carrier comes to the fore and, with effective ease, becomes a visual game.

Löwen literally inscribes forms into his works, that were allegedly released from their symbolic content by their aesthetics. In Löwen's latest works, his own name finds its way onto the canvas. Mirrored, especially doubled, they become on the front the abstract of the imprint. Meanwhile, the dancing script forms the abstract line and at the same time remains as the artists note. Consequently, the chosen set, immanent meaning of the linguistic fades for the substance of the painterly and yet allows the retrospective view on its origin.

The starting point for **Koen Delaere's** visual language is his physical experience. In this case, painting wants to be understood as a missing or existing body. In the use of color and material the artist inscribes traces of action in his painterly work. Delaere, known for his highly structured and rhythmic paintings, concentrates in his current works an inner perspective and forms of knowledge that are generated out of his own body.

Generous color gradients, smooth squeegee movements and powerful traces of material characterize Delaere's work. The artist leaves traces and fingerprints on the canvas and the image carriers spin their narrative about tenderness, strength, brutality and compliance: a game with different powers. Delaere not only strives to find the knowledge behind thinking and to give in to the will of movement, but also sees the state of physical and spatial restrictions as a potential for his own painting practice.

Luisa Schlotterbeck