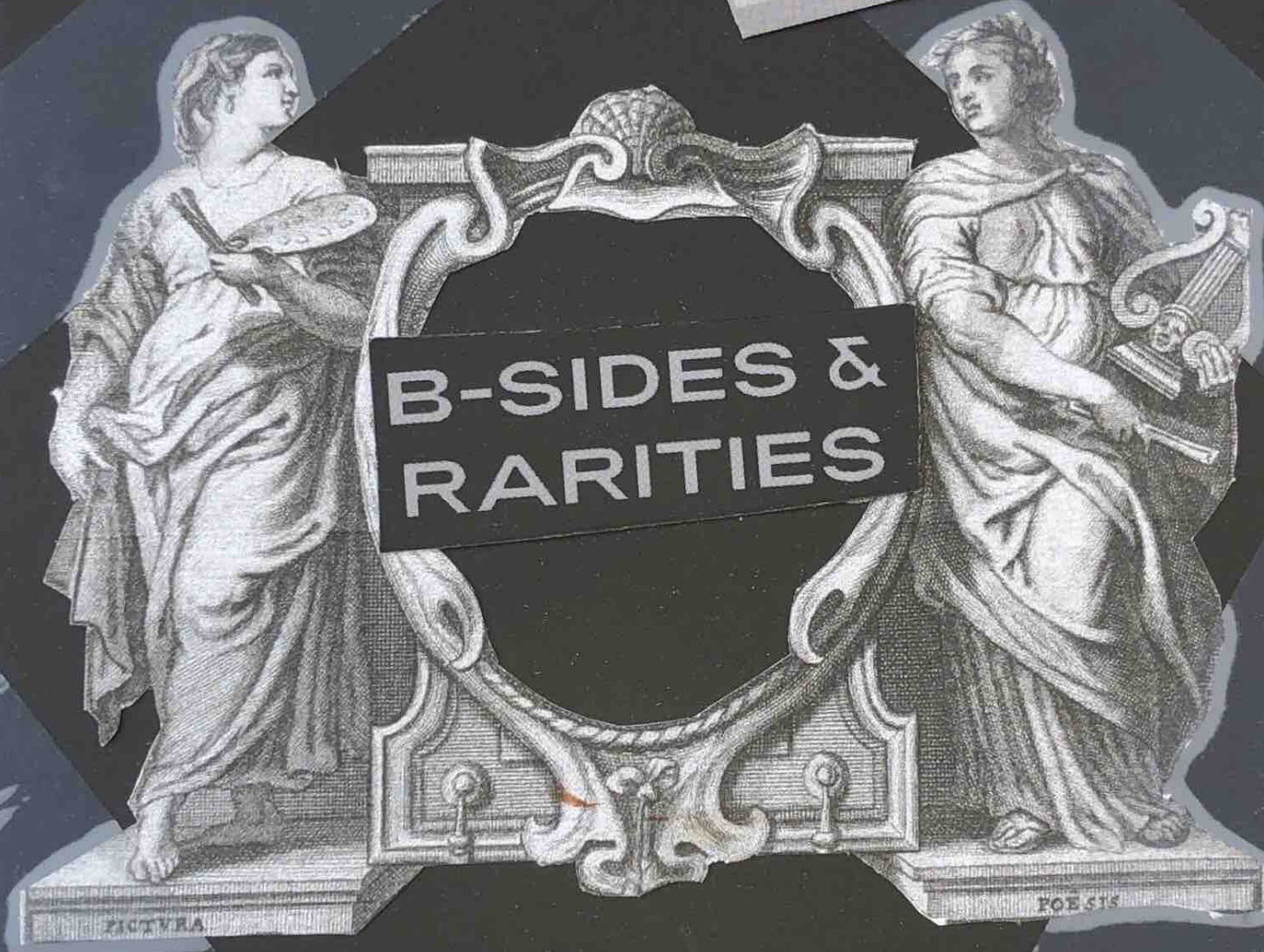


FRED

&

FERRY



B-SIDES &
RARITIES

THE GALLERY EDITION

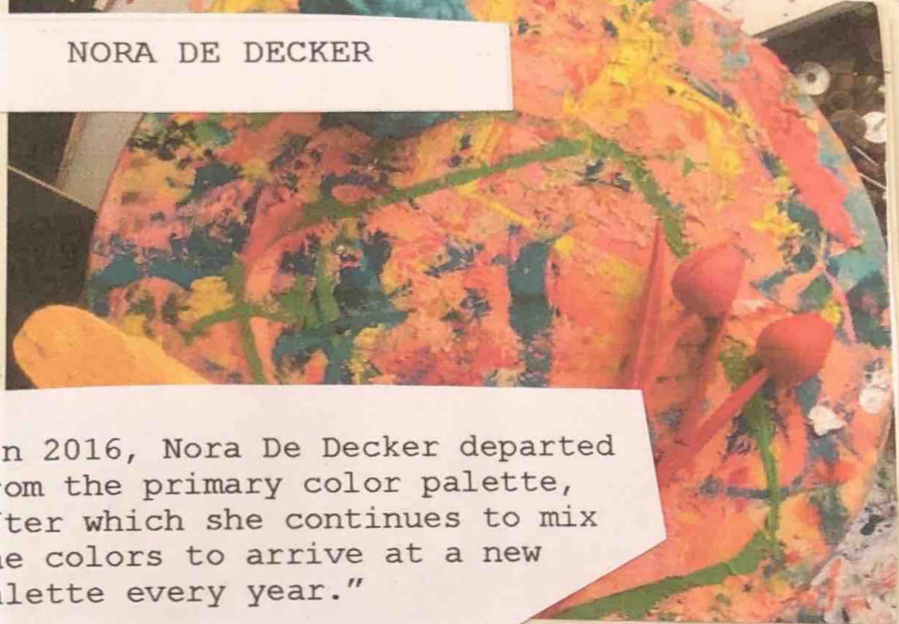
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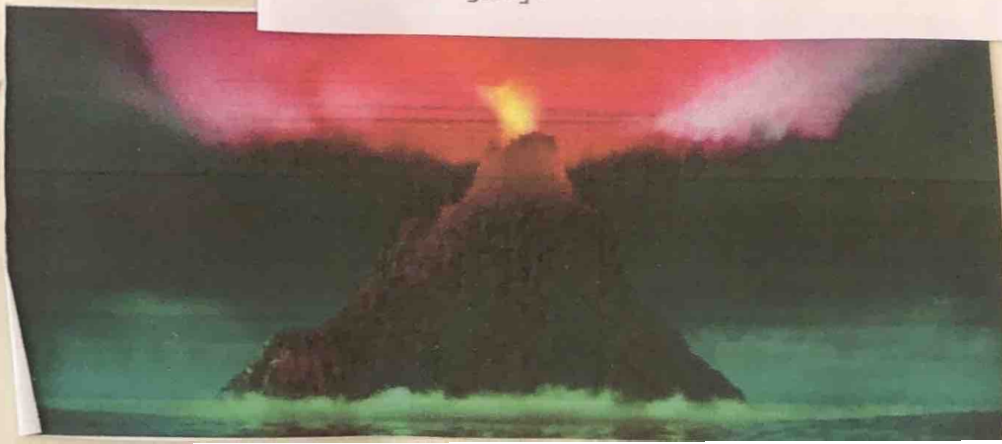
NORA DE DECKER



"In 2016, Nora De Decker departed from the primary color palette, after which she continues to mix the colors to arrive at a new palette every year."

TRAMAINE DE SENNA

"The volcano, in this case, is symbolic of Paradise, and in my interpretation, in relation to my submitted artworks for "B-Sides & Rarities" the use of the nature morte of shrimp/shrimp cocktail atop a mound, represents the exotic of paradise: something to strive towards in the hero's/heroine's journey from bondage to sovereignty."



A selection of ideas, sketches,
'outtakes', maquettes, curiosities
and collector pieces

in de m

INDRA DEVRIENDT

CHE GO EUN

"Our Sacred Home" 2021

"In 2021, I was commissioned by AAIR in Antwerp (now Morpho) to create an artwork for their staircase ceiling. Unfortunately, this project stopped. Since then Our Sacred Home is sleeping in my hard drive and waiting for a new chance."



CHE GO EUN

"Herd"

"All over the UK, for decades, wooden antelope grazed the domestic interiors of British homes, and would operate as artefacts to briefly divert your attention from everyday matters."



LEIGH CLARKE

afgezien daarvan
is het lente en beter, zeg je,
om doembeelden net als schorpioensteken
lager te houden dan het hart

Charlotte Van den Broeck



JANA COOREVITS

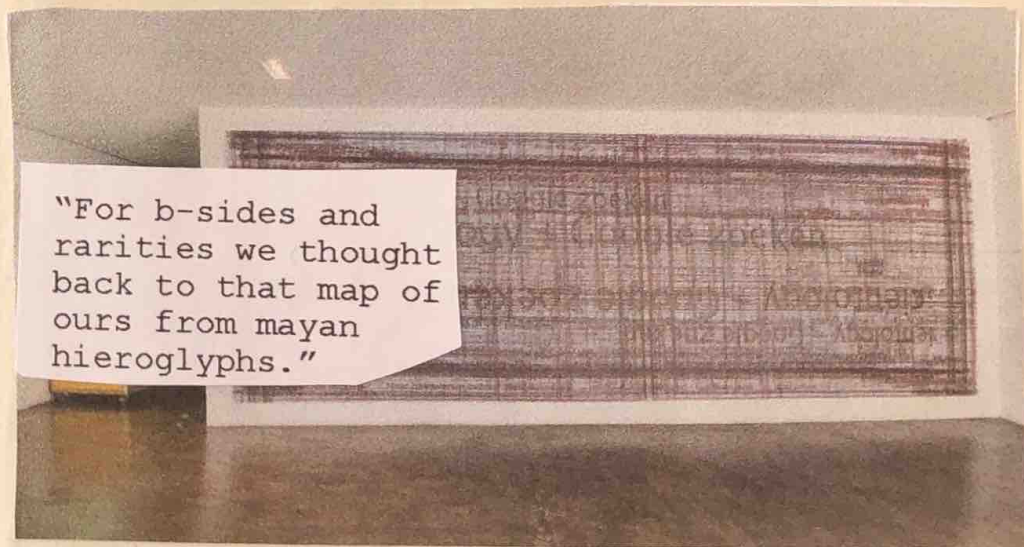


ZORO FEIGL

"Pyranography" 2012

"I find it grand to illustrate the influence of the sun and the movement of the earth. We never really think about it, but it makes us so small. Pyranography is my first non-moving piece. Standing still is necessary to depict the movement of the earth."

"For b-sides and rarities we thought back to that map of ours from mayan hieroglyphs."



ROBBERT & FRANK
FRANK & ROBBERT

"Witnesses and Companions (2023) revives a ritual from my teenage years. I used to buy very cheap watches, wear them on my hand and "stop the time" the moment something exciting happened."

ANNA GODZINA

"Rhythm and a slower handling of images are an important factor in my photographic work. With B-sides, I wanted to rediscover this approach within other art forms like audio and painting."

TINE GUNS

LYDIA HANNAH

Video work taken from the window of the artist's home during a residency in London.

LODEWIJK HEYLEN

Reenactment of a Demolition
This image is the start of a research into the irreversibility of time and the permanence of destruction. The viaduct of Merksem and its immanent demise will form the backdrop for a long term project in an attempt to preserve the memory of this useful yet unwanted structure.

MAX KESTELOOT

"Untitled tool" 2023

"Tools are human-made objects for everyday life that exist out of the lack or disability to be able to fulfil a certain necessity."

MIRTHE KLÜCK

"Rabbit in Stratum" 2023

"Now unwrapped, the chocolate rabbit is something else entirely. Gently smiling, free of its brush and palette, it is an independent monochromatic object, creamy and soft."

Maja Klaassens

TOON LEËN

"A parade of good and evil faces, being carried around in demonstrations, alternating with photographs of defendants who are hiding their faces behind folders in various court rooms."

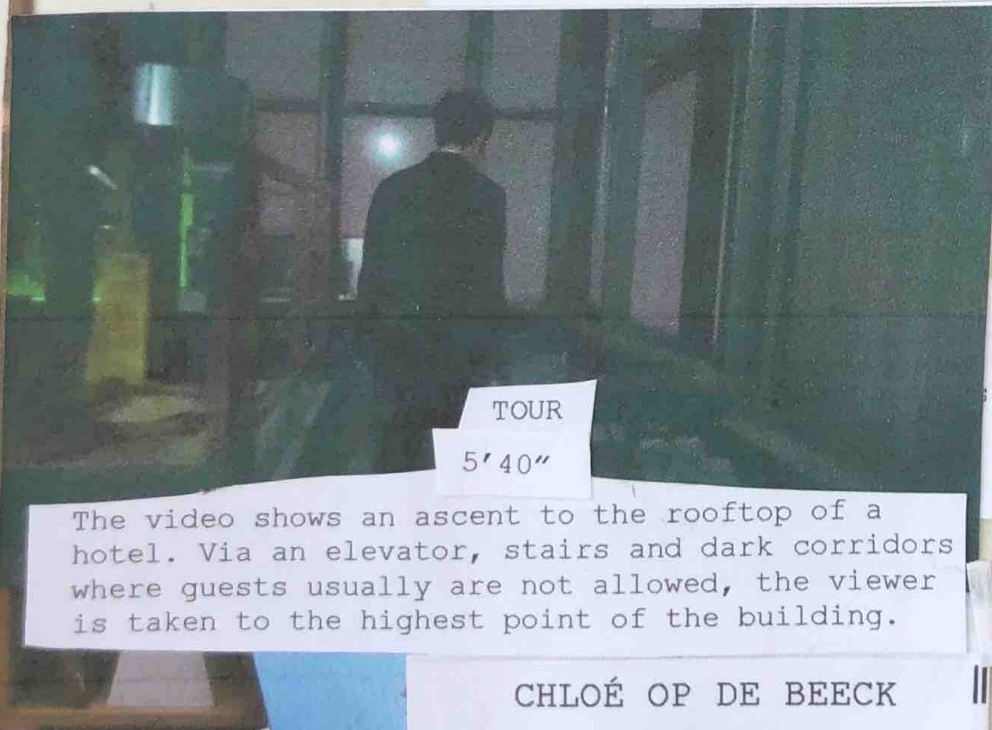
At the outer edges of an industrial park in the Port of Antwerp, a hostile landscape of refineries, warehouses and docks proves to be a stable home for a colony of rabbits.

PAUL MÜLLER

HAPPINESS IS A WARM GUN

The song is from The White Album by The Beatles. John Lennon derived the title of "Happiness Is a Warm Gun" from an article in the May 1968 issue of American Rifleman, the magazine of the National Rifle Association (NRA).

MARC NAGTZAAM



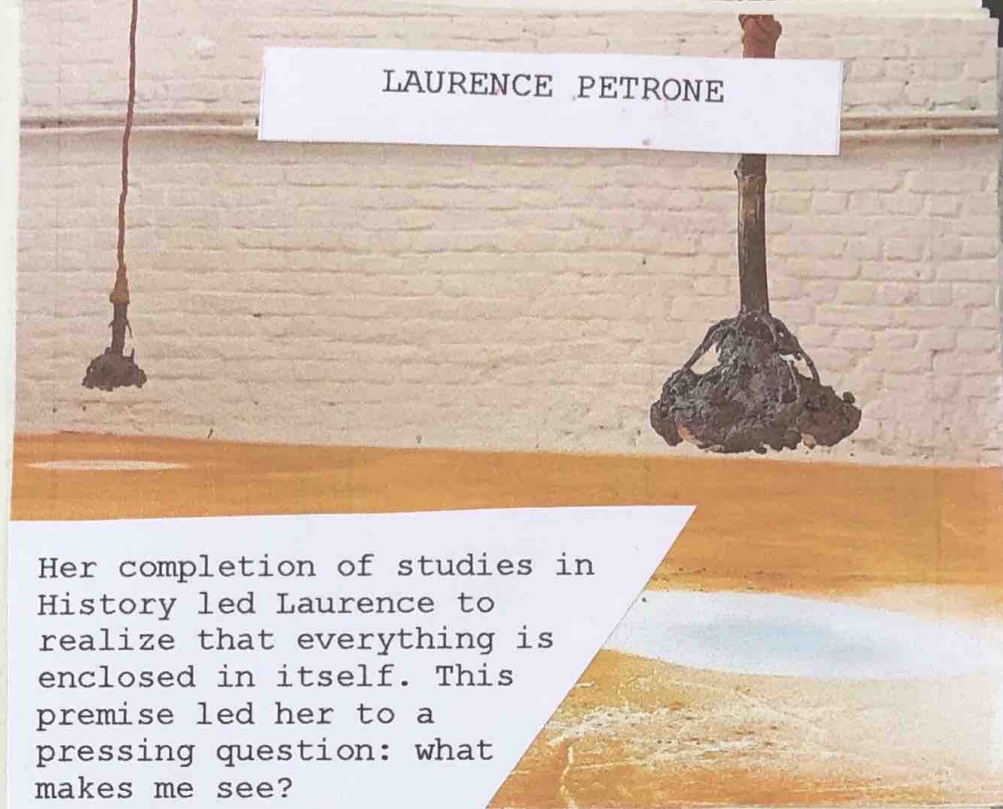
TOUR

5'40"

The video shows an ascent to the rooftop of a hotel. Via an elevator, stairs and dark corridors where guests usually are not allowed, the viewer is taken to the highest point of the building.

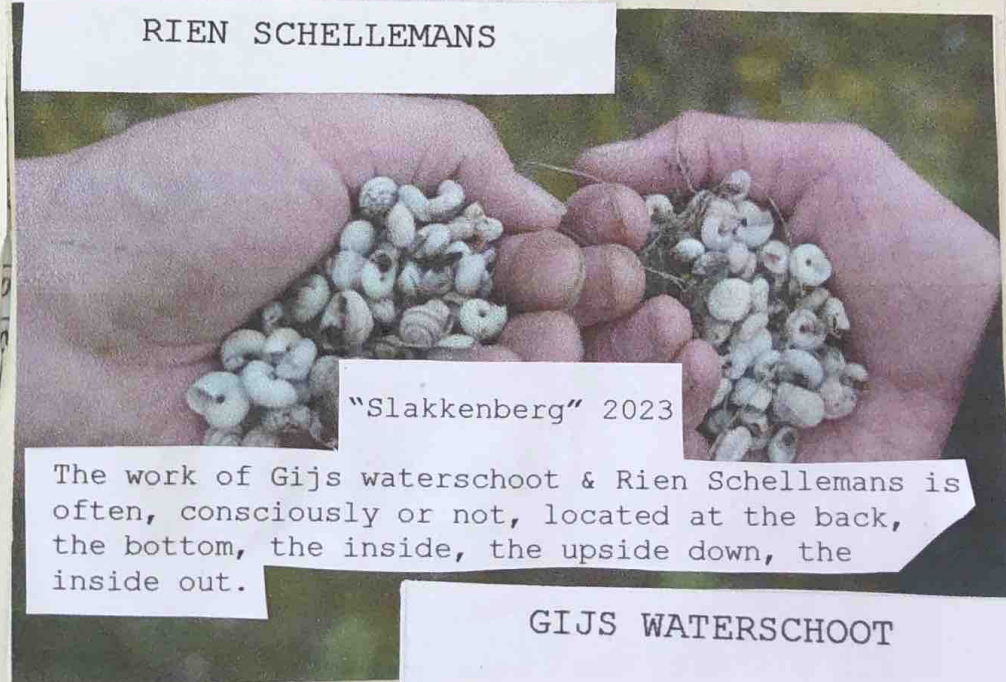
CHLOÉ OP DE BEECK

LAURENCE PETRONE



Her completion of studies in History led Laurence to realize that everything is enclosed in itself. This premise led her to a pressing question: what makes me see?

RIEN SCHELLEMANS



"Slakkenberg" 2023

The work of Gijs waterschoot & Rien Schellemans is often, consciously or not, located at the back, the bottom, the inside, the upside down, the inside out.

GIJS WATERSCHOOT

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Time: 21 hours
Sleep: 7 hours
Living: 14 hours
Morning: 2 hours

8 days

	Ma	Di	Wo	
Time	00.00 - 21.00	21.00 - 18.00	18.00 - 15.00	1
Sleep	00.00 - 07.00	22.00 - 04.00	18.00 - 01.00	1
Living time	07.00 - 21.00	04.00 - 18.00	01.00 - 15.00	2
Morning	07.00 - 09.00	04.00 - 06.00	01.00 - 03.00	2
Work morning	09.00 - 12.00	06.00 - 09.00	03.00 - 06.00	0
Lunch	12.00 - 13.00	09.00 - 10.00	06.00 - 07.00	0
Work midday	13.00 - 17.00	10.00 - 14.00	07.00 - 11.00	0
Evening	17.00 - 21.00	14.00 - 18.00	11.00 - 15.00	0

in a week

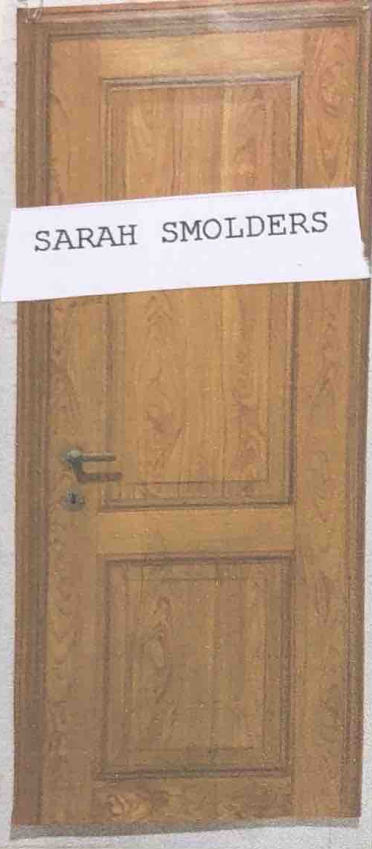
Work morning: 3 hours
Lunch: 1 hour
Work midday: 4 hours
Evening: 4 hours

Do	Vrij	Za	Zo	Mc
05.00 - 12.00	12.00 - 09.00	09.00 - 06.00	06.00 - 03.00	03.00 - 00.00
05.00 - 22.00	09.00 - 12.00	06.00 - 09.00	03.00 - 06.00	00.00 - 03.00
	12.00 - 19.00	09.00 - 16.00	06.00 - 13.00	03.00 - 10.00
2.00 - 12.00	19.00 - 09.00	16.00 - 06.00	13.00 - 03.00	10.00 - 00.00
2.00 - 00.00	19.00 - 21.00	16.00 - 18.00	13.00 - 15.00	10.00 - 12.00
00.00 - 03.00	21.00 - 00.00	18.00 - 21.00	15.00 - 18.00	12.00 - 15.00
00.00 - 04.00	00.00 - 01.00	21.00 - 22.00	18.00 - 19.00	15.00 - 16.00
00.00 - 09.00	01.00 - 05.00	22.00 - 02.00	19.00 - 23.00	16.00 - 20.00
00.00 - 12.00	05.00 - 09.00	02.00 - 06.00	23.00 - 03.00	20.00 - 00.00

MAUD VAN DEN BEUKEN

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SARAH SMOLDERS



STIJN TER BRAAK



"Stop Motion Sketch" 2022

ADRIEN TIRTIAUX



La Carbonatation des ruines (Branche), 2023

Carbonation is a chemical process by which concrete structures absorb CO₂ from the atmosphere. Depending on the sources, one can read that over the lifecycle of concrete carbonation will result in the reabsorption of a tenth to a third of the CO₂ emitted when making cement.

DEREK TYMAN

ANDY WEBSTER

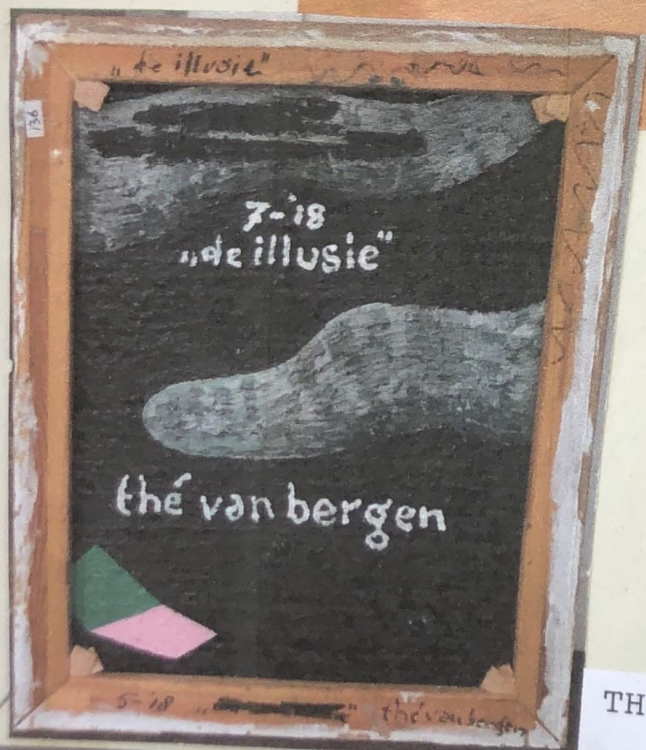
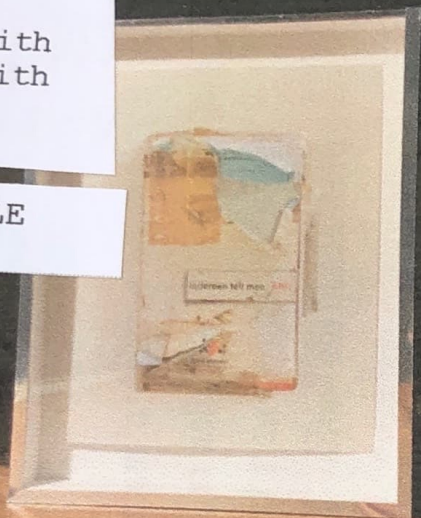
Moosach Piano Roll (2022)

"A short film made one morning on the road from Moosach to Ebersberg and back again."



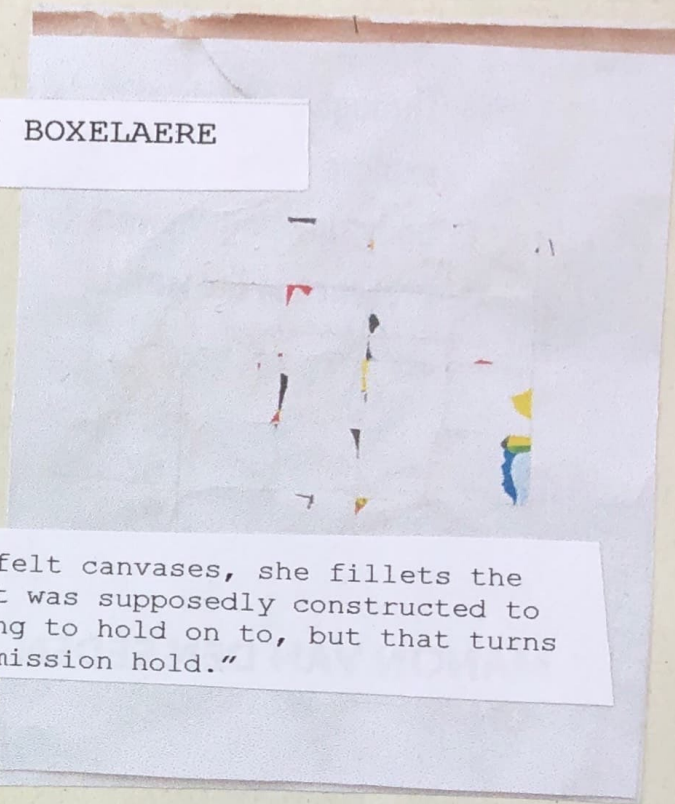
"19th of march 2021
Our foster daughter
loses her mother.
One of her few
possessions she
always carried with
her. It is now with
Hajar."

TOMAS UYTENDAELE



THÉ VAN BERGEN

ANNE VAN BOXELAERE



"In her deeply felt canvases, she fillets the
insane grid that was supposedly constructed to
provide something to hold on to, but that turns
out to be a submission hold."

MAUD VAN DEN BEUKEN

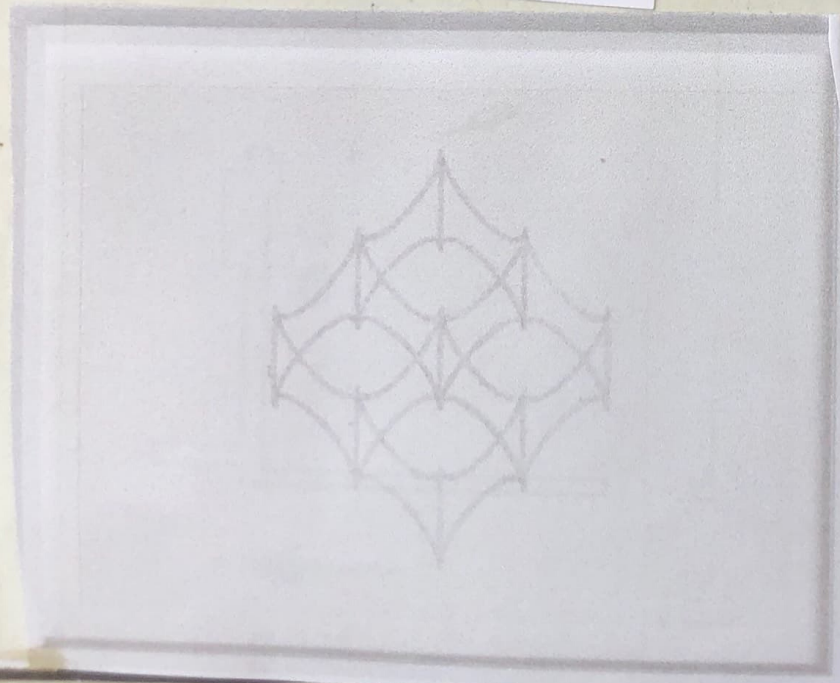
"I've been planning to
start living '8 days a
week'. At the moment
you'd take 3 hours off
from each day, you could
create an 8th day within
a 7 day week."

ZENA VAN DEN BLOCK

Maquette for a life
size sculpture.
Different mountains
taken from
postcards are
combined into a new
landscape.



MANON VAN DEN EEDEN



A.

PROTEST

NO B-SIDE

T.G.

TINE GUNS

PHILINE VANRAFELGHEM

"These silk paper forms are used to translate a small-scale study into the final work. They are enlargements of the various layers from that study that are cut up in order to place the various elements in their proper places during painting."

'When you want to disappear' 2021

"I was asked, together with several other artists, to give a performance for a minimum of 1 person and a maximum of 5 people of their choice, based on their fascination for eroticism in the arts."

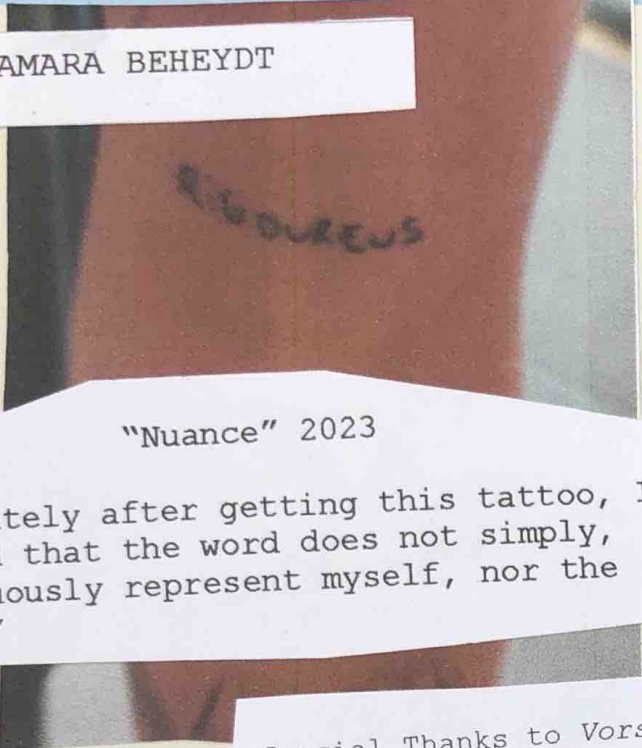
LEEN VAN TICHELEN

When it comes to a carefully curated solo or group show, the inherent nature of a gallery space makes it impossible to show everything artists have to offer. The significant amount of effort that goes into selecting and showcasing artworks in a way that encapsulates the intentions behind a series or a collection is a challenge in and of itself.

But what if instead of focusing on creating a clear narrative, we focused on the vulnerable gesture of showing the starting point of a creative process? Or we gave space and opportunity to an idea that struggled to find a host within the usual, institutional settings of the art world?

Once we let go of our (completely valid, but limiting) need for a narrative context, we get to discover the inner workings of what it takes to create. Unseen prototypes, abandoned concepts, realized but forgotten works, creative practices, etc...

We present these works as a collection of artifacts, transforming our gallery into a cabinet of curiosities, giving you a more extensive view of the artists' oeuvre.



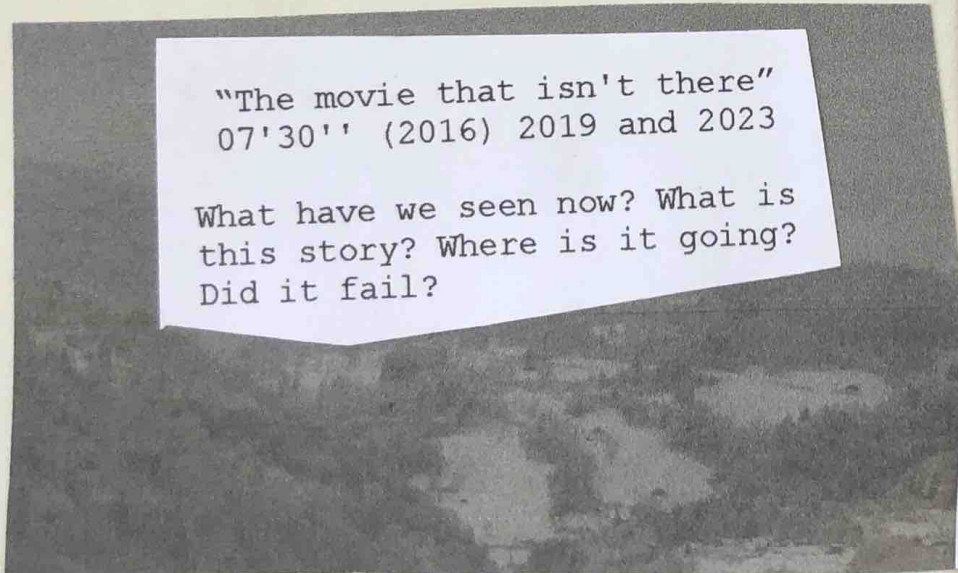
TAMARA BEHEYDT

"Nuance" 2023

"Immediately after getting this tattoo, I realized that the word does not simply, unambiguously represent myself, nor the number."

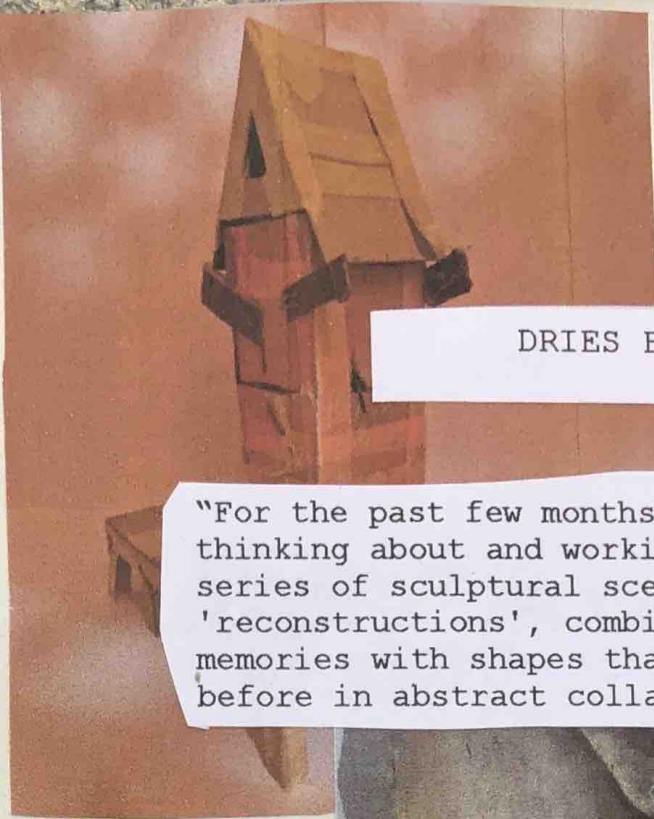
Special Thanks to Vorst Tattoo

KARINA BEUMER



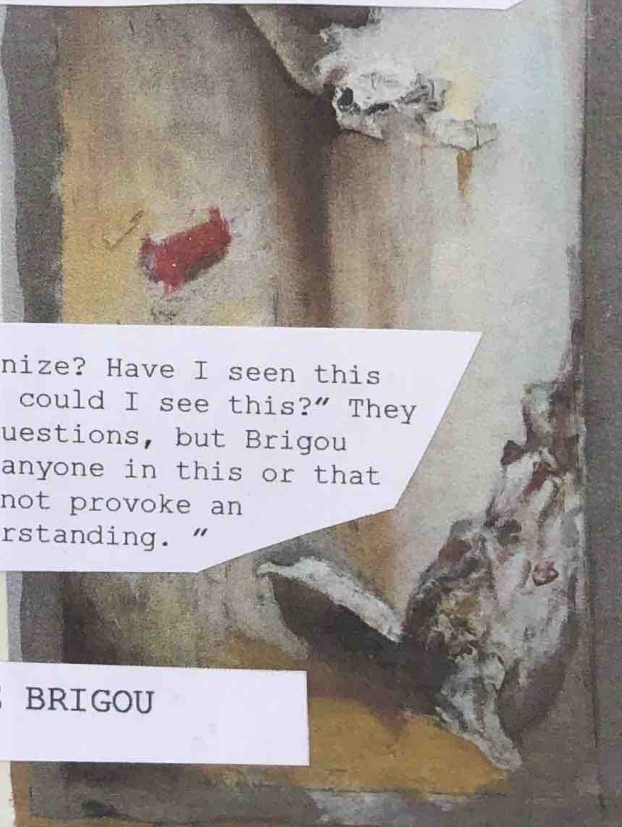
"The movie that isn't there"
07'30'' (2016) 2019 and 2023

What have we seen now? What is this story? Where is it going? Did it fail?



DRIES BOUTSEN

"For the past few months I've been thinking about and working on this series of sculptural scenes called 'reconstructions', combining childhood memories with shapes that I've used before in abstract collage works."



"What do I recognize? Have I seen this somewhere? Where could I see this?" They are legitimate questions, but Brigou does not direct anyone in this or that direction, does not provoke an unambiguous understanding. "

MAXIME BRIGOU

WINNIE CLAESSENS



"Let's go fly a kite"

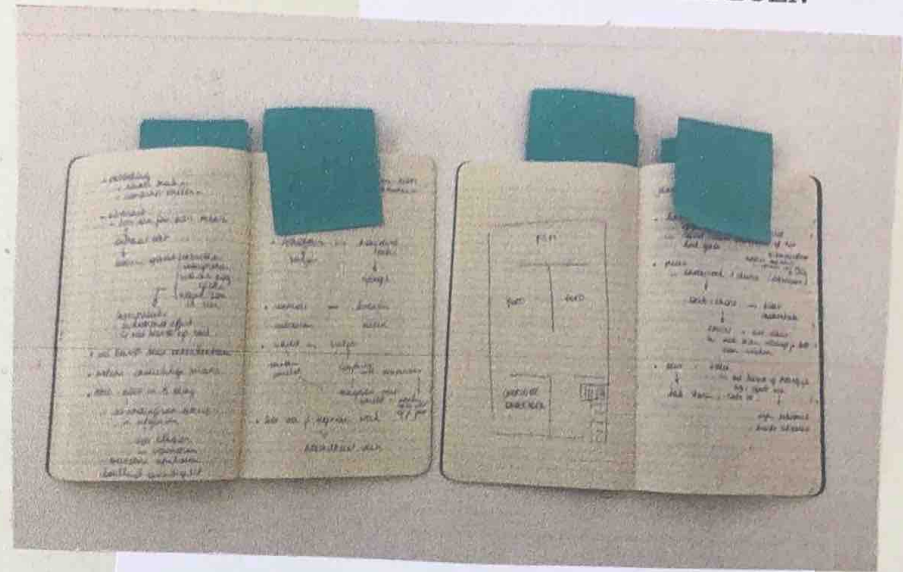
"I can imagine the feeling of the magic that comes with launching a kite into the air, and then the frustration and devastation of it crashing and getting stuck in those cursed trees."

PIERRE CORIC



IT MIGHT AS
WELL BE LIGHT

ELINE VERSTEGEN

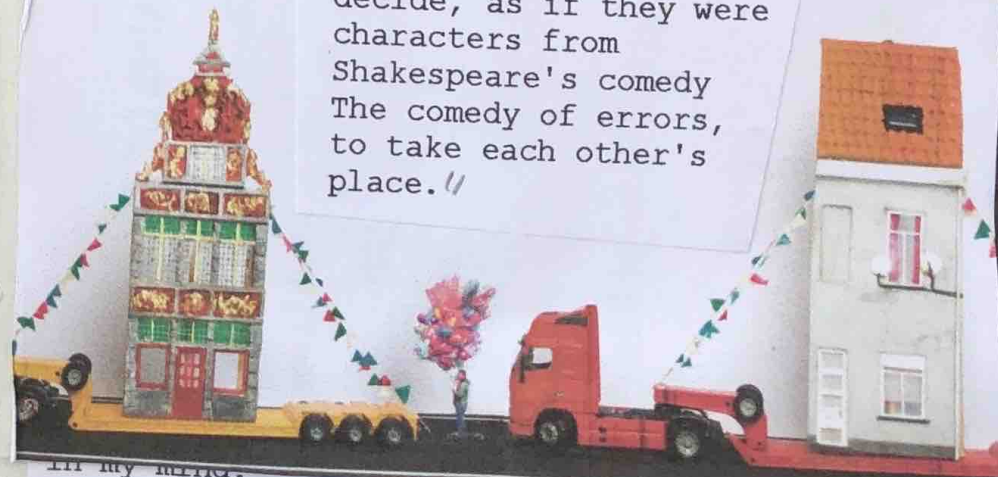


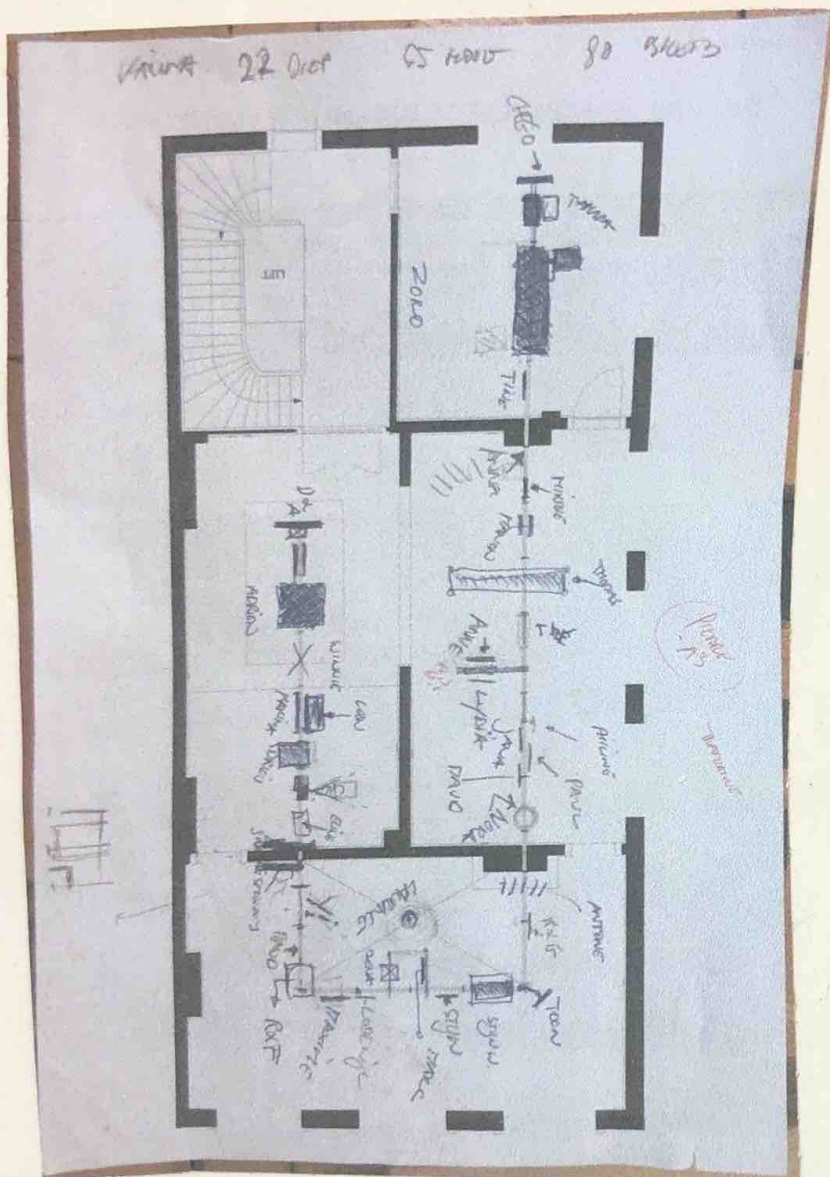
"Luisteren is een vorm van kijken."
"Listening is a form of looking."

Patricia De Martelaere

THOMAS VERSTRAETEN

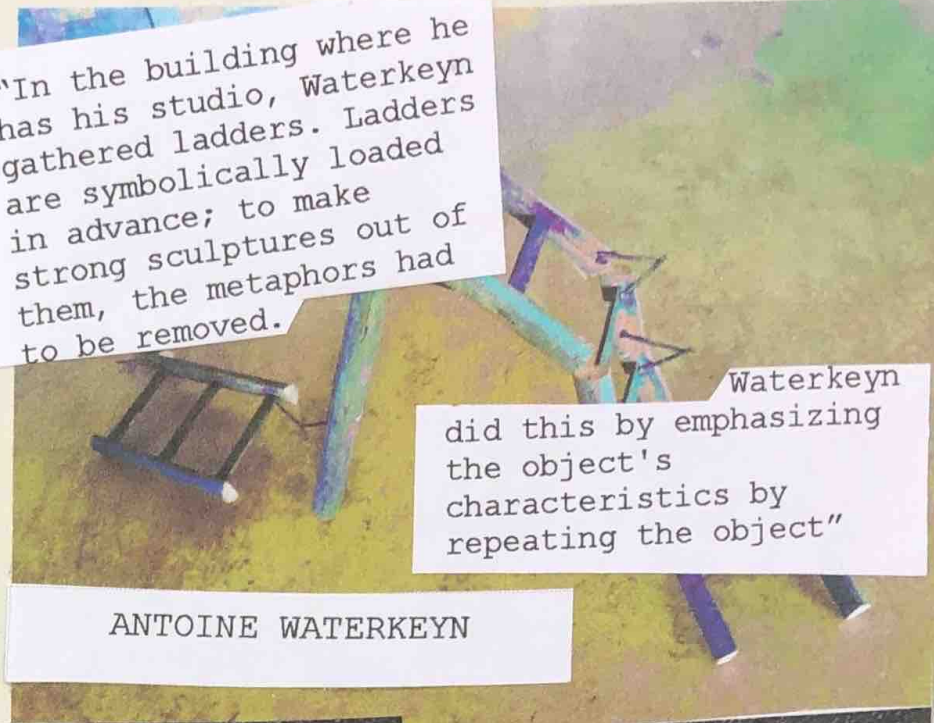
"Two façades, one from a working-class district and one from the historic centre, decide, as if they were characters from Shakespeare's comedy The comedy of errors, to take each other's place."





WORK IN PROGRESS

"In the building where he has his studio, Waterkeyn gathered ladders. Ladders are symbolically loaded in advance; to make strong sculptures out of them, the metaphors had to be removed.



Waterkeyn
did this by emphasizing
the object's
characteristics by
repeating the object"

ANTOINE WATERKEYN

STIJN WYBOUW

"ACTION IS REACTION"

"The Idea of an exhibition without showing anything and just having the sound of the visitors walking on the wooden floor kept on rolling in my mind."



"Hair Journeys - Untangle the
Global Hair Trade"

The hair trade is a multi-billion euro industry that operates globally, yet little is known about the social, cultural and economic dimensions of this complex industry. Hair is a fundamental aspect of personal identity and self-expression, and it is often associated with cultural and aesthetic values. This project aims to explore the hair trade by examining its intersections with issues of kinship, personal identity, aesthetic values and geographical movement.



MORE INFO

