

MARK MANDERS

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Zeno X Gallery
28 Years of Collaboration





In 1993, Jan Debbaut, director of the Van Abbemuseum, was nominated as curator for the Belgian and Dutch pavilion in Venice. To complement his presentation he asked Tom Van Gestel, head of the Mondriaan Foundation, and myself to curate a show with emerging Belgian and Dutch artists. Instead of working from a preconceived concept, we were looking for artists who were capable of making a strong personal statement. We did many studio visits, but I will never forget my visit to your very cold studio in Arnhem. We were immediately convinced of the quality of your work and the very authentic and quirky world you were creating as a young artist. At the time you had only just graduated from the ArtEZ Academy in Arnhem.

Our pleasant and intense collaboration in Venice led me to invite you to join the gallery. Your first solo exhibition at Zeno X took place one year later, in 1994. It's an honour that an edition of the work *Fox / Mouse / Belt* which was both in Venice and in your first solo show at the gallery, is now in the collections of the MoMA in New York and S.M.A.K. in Ghent.

What I have always admired in you is your calm and modest personality, your focus and your great sense of space. During the past three decades, you've had many international exhibitions and received remarkable institutional recognition. For every new show, big or small, you were always very well prepared and extremely focused – even during the COVID-19 pandemic, when you needed to install three museum exhibitions in Japan via Skype.

I think it is also important to thank my colleagues at Tanya Bonakdar Gallery and Koyanagi Gallery, with whom we have been working in a great way over all these years.

Dear Mark, normally we should have celebrated our 25th anniversary in 2019, but we decided to postpone this in favour of your solo exhibitions in Japan. Then the pandemic happened. Now, three years later, we can finally celebrate our collaboration of 28 years, and hopefully many more to come. It has been a fantastic journey so far, to work with you, such a great artist but also as a wonderful friend and person. Thank you.

Frank Demaegd



After working closely and steadily together for more than 28 years and counting, I would like to express my gratitude to the whole team of Zeno X. Great to work with such a warm and dedicated team throughout all these years. Thank you all...

Especially I would like to honour the exceptional eye of Frank Demaegd. I am so grateful for his strength, his trust, his patience, his warmth...

Sometimes one of Frank's special silences can tell you everything you need to know. He is very important and dear to me.

Mark Manders

Zeno X Gallery, Antwerp, 1994
Mark Manders



Fox / Mouse / Belt, 1992–93
Collection S.M.A.K., Municipal Museum of Contemporary Art, Ghent;
Collection MoMA – Museum of Modern Art, New York





(top) – *Gathering of Mistakes*, 1993
Collection M HKA, Museum of Contemporary Art, Antwerp
(bottom) *Fragment from Self-Portrait as a Building*, 1993

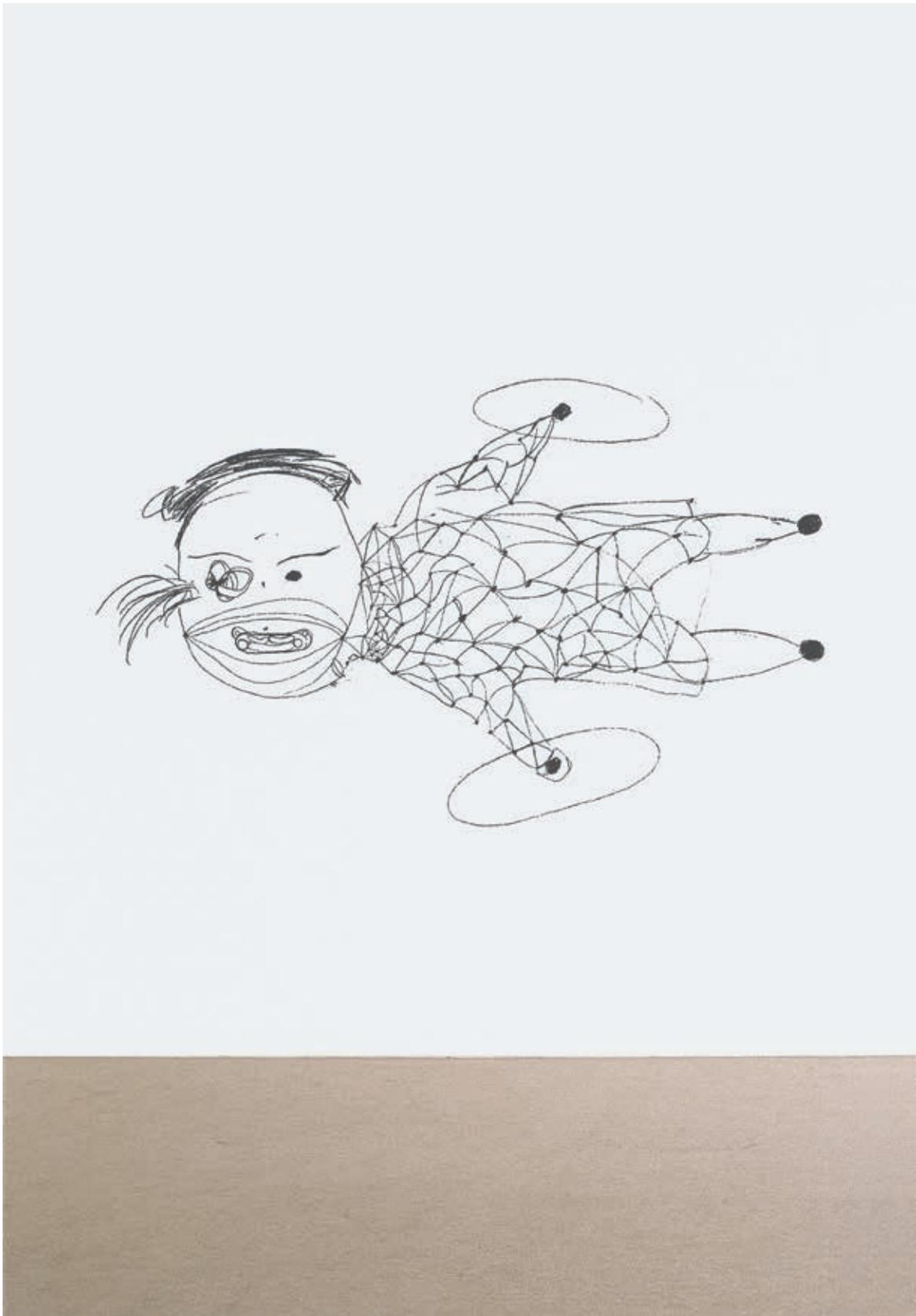


Fragment from Self-Portrait as a Building (- / Dog / - / - / - / Desire / Desire / - / Desire / - / Desire / Anecdote of Searching / - / - / Desire / Desire : Gathering of Mistakes), 1986-92
Rabo Art Collection, Utrecht, The Netherlands

Van Abbemuseum, Eindhoven, 1994

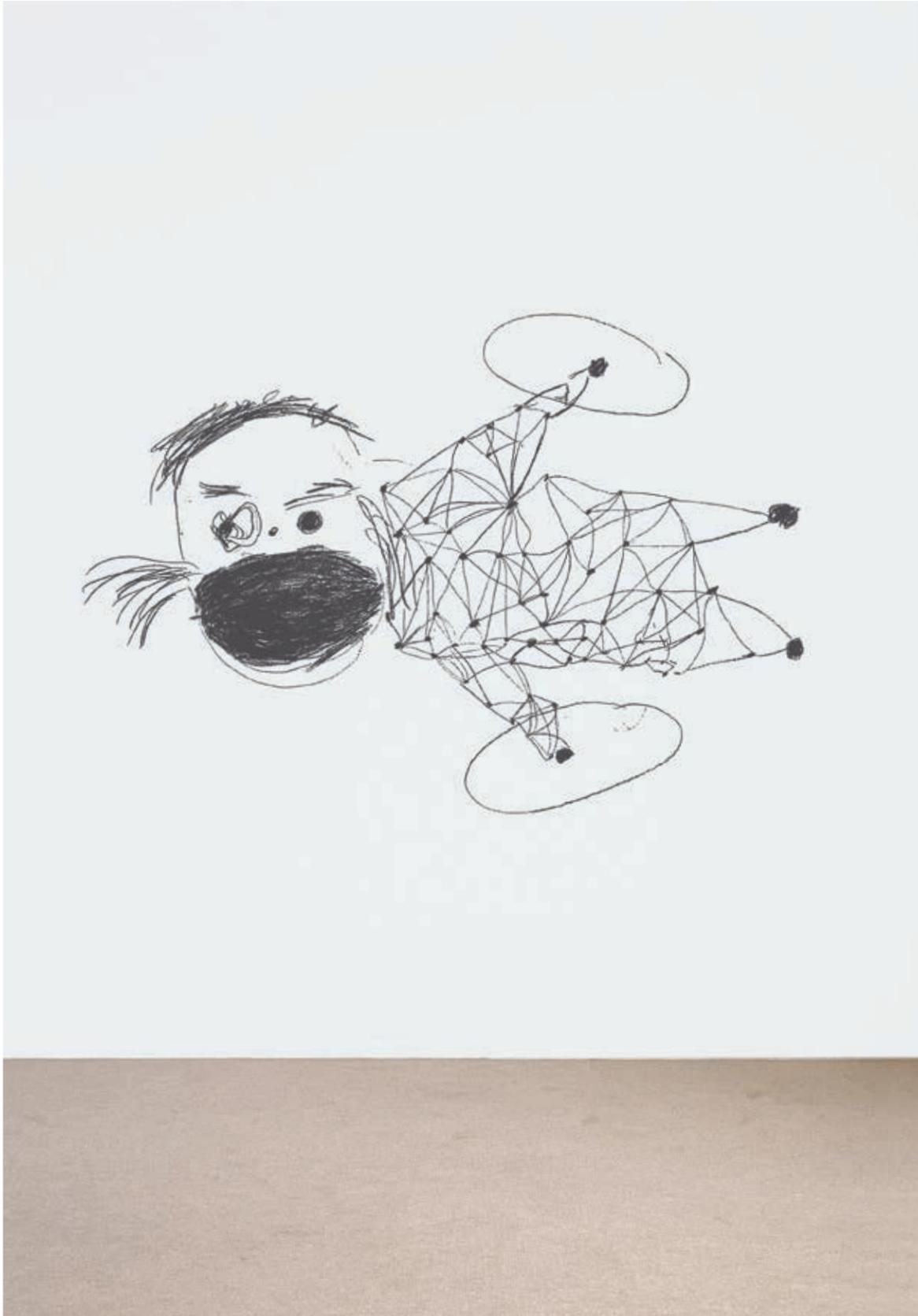
Mark Manders: 6th in a series of six smaller presentations of Dutch artists

Curators: Christiane Berndes and Jaap Guldenmond



Rope Study, 1993

Installation views at De Appel, Amsterdam, 1997



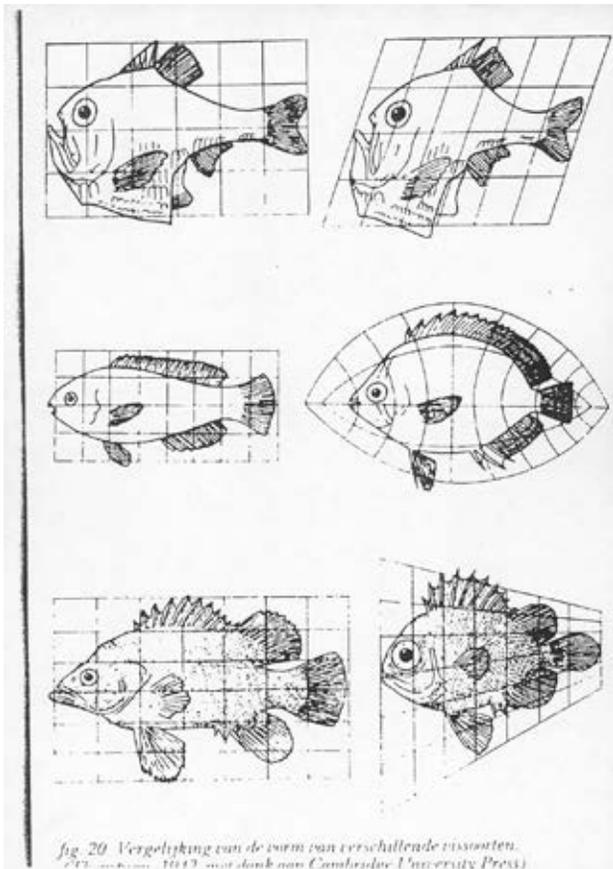


‘Once I had drawn this image – a flying doll made of pieces of rope that were tied together – I drew it again at a second, successive moment in time. This image exists as two drawings and two 16mm films projected side by side. The two filmed drawings, both of which stand still and shudder at the same instant, stand in continual and expectant tension with time. During an exhibition at the Van Abbemuseum in 1994, the two films were shown in combination with a fake cinema foyer. Here, a number of drawings, some photographs, and another small work were displayed in a glass case. All the pieces explored different aspects of the concept of time.’



---, 1993
Collection Van Abbemuseum, Eindhoven
Installation view at Sonsbeek 93, Arnhem





1 - I USED THREE MODELS FOR THE FIGURES

- 2 FEMALE MODELS

- 1 MALE MODEL

2 - I DEFORMED THIS COMBINED FIGURE

IN THE WAY THE FISHES: (FIG. 20)

ARE DEFORMED (IN THIS WAY A LOT OF
SPECIES ARE RELATED TO EACH OTHER)

3 - IN THIS EXHIBITION I SHOW 2 FOLLOWING

MOMENTS OF THIS FIGURE (FOR ME IT IS

IMPORTANT THAT THEY LOOK LIKE WET CLAY)



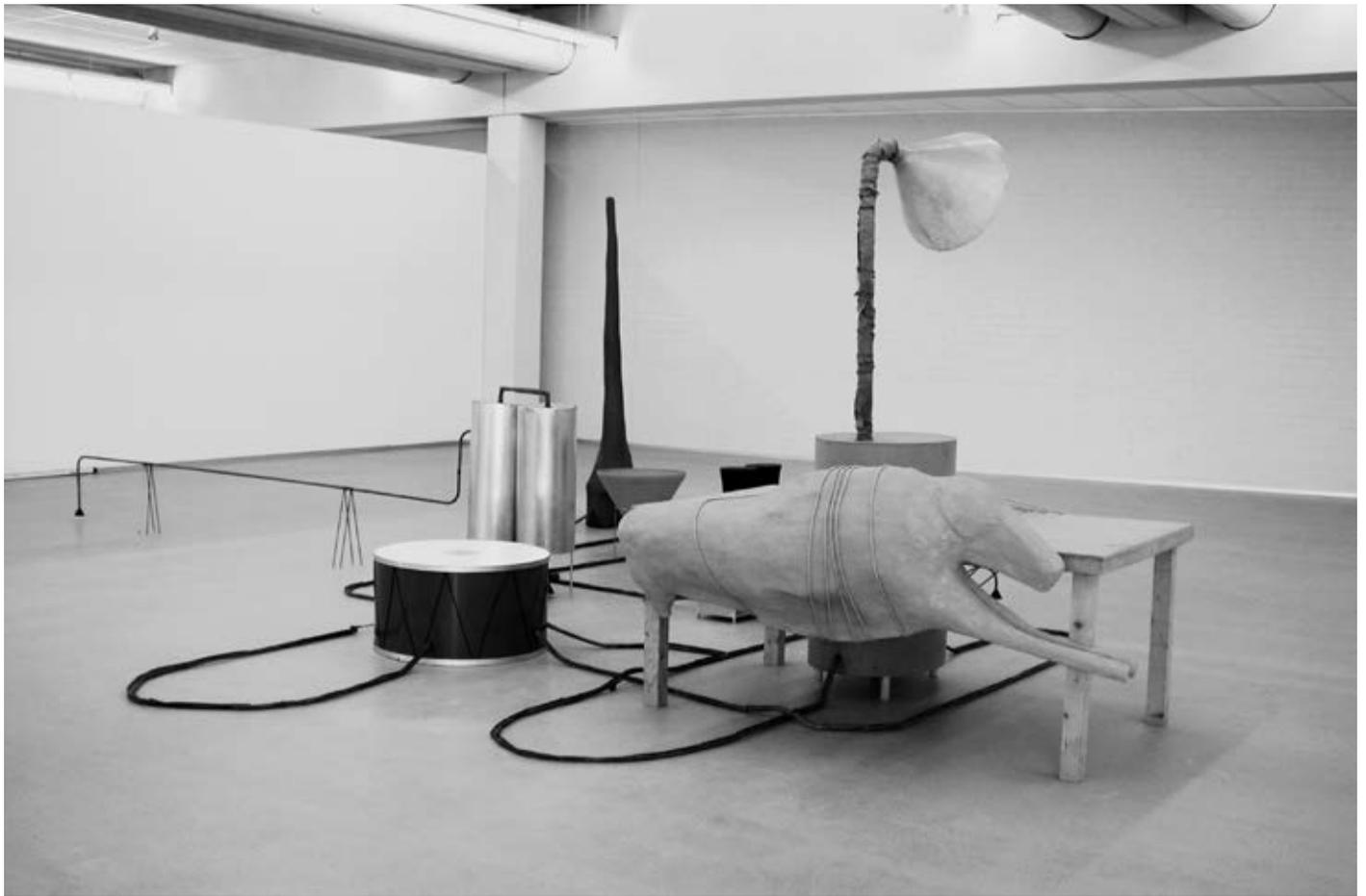
Two Fragments from Self-Portrait as a Building, 1994
Collection Van Abbemuseum, Eindhoven

Museum van Hedendaagse Kunst, Ghent, 1994

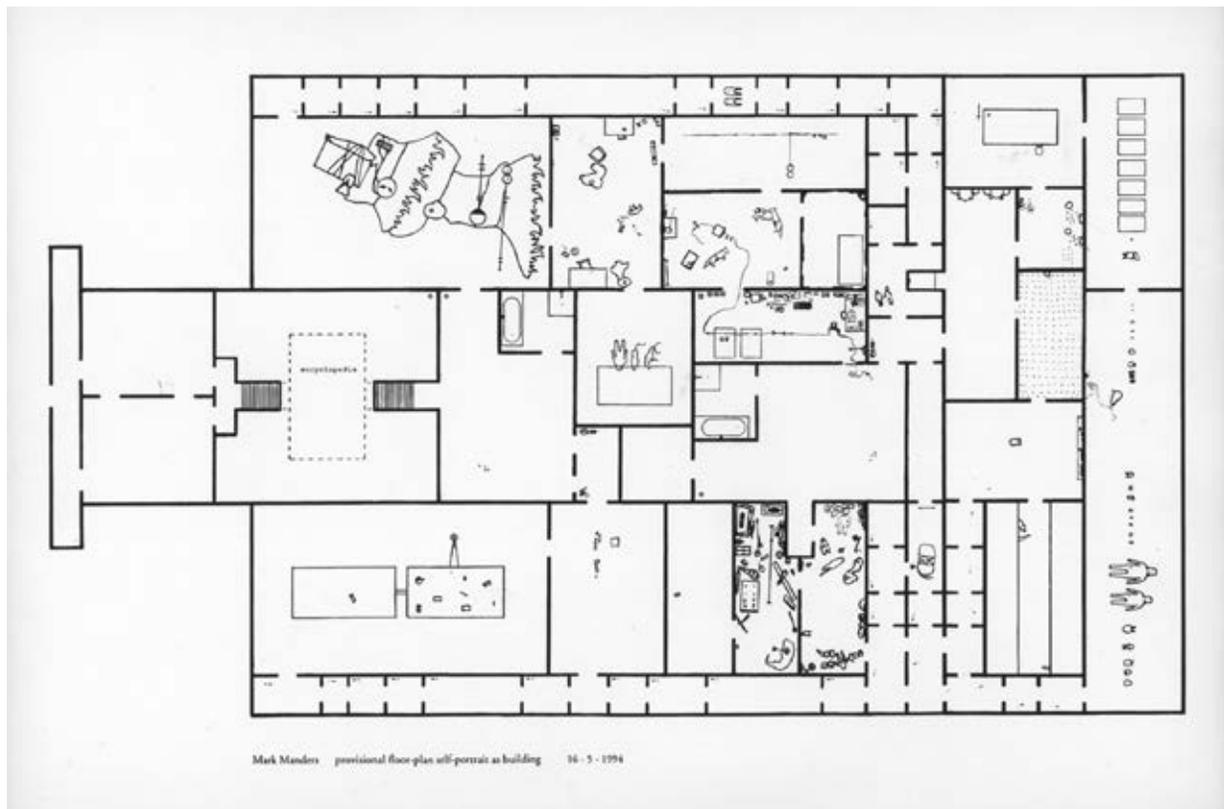
This is the show and the show is many things

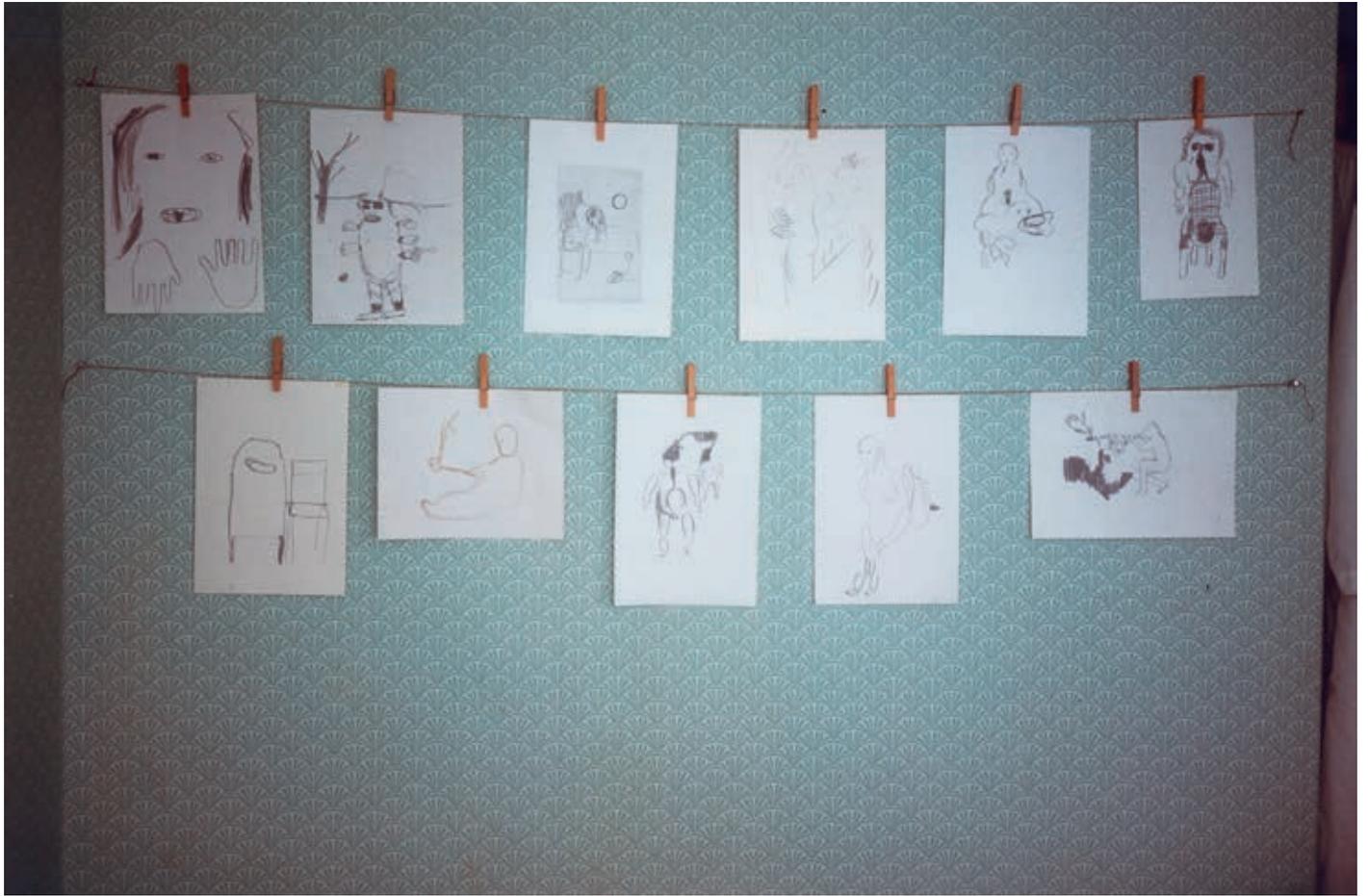
Curator: Bart De Baere





Gramercy Park Hotel, New York, 1995
Gramercy International Art Fair





De Appel, Amsterdam, 1997

Black Bird Dead Bird Current Thought – Fragment from Self-Portrait as a Building

Curator: Saskia Bos



Fragment from Self-Portrait as a Building, 1994
Collection Fondation Louis Vuitton, Paris

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