

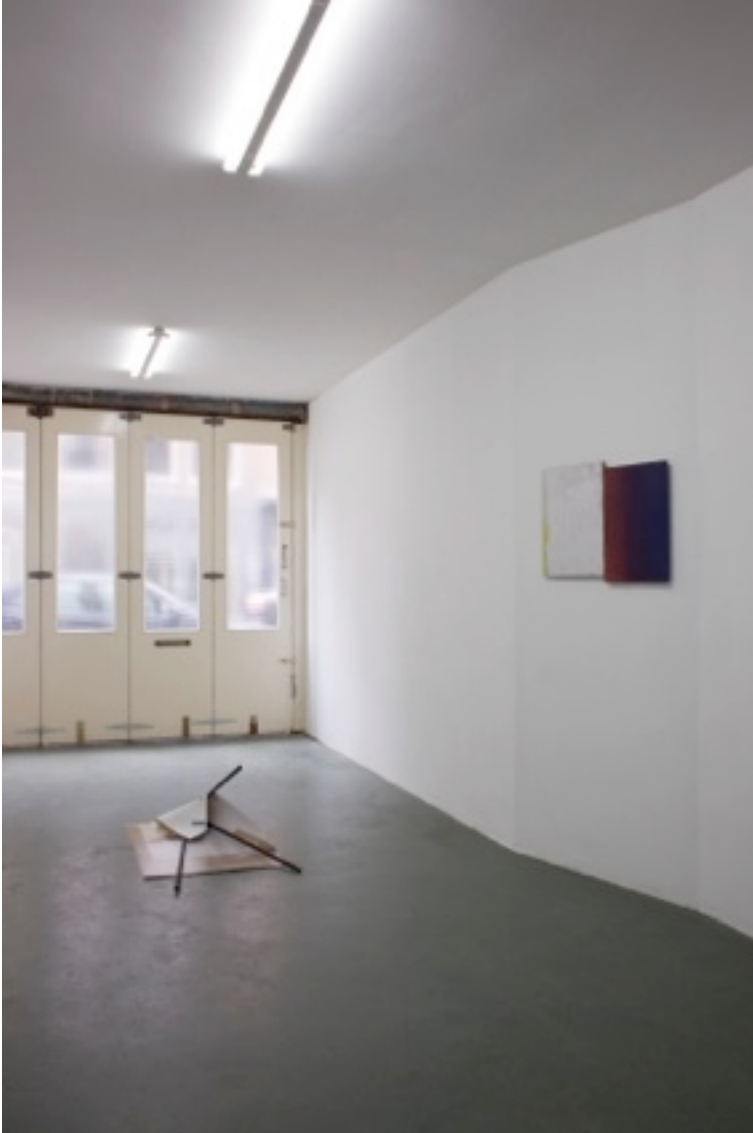
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Michiel Ceulers and Jean Charles de Quillacq  
My hands in your sneakers  
14 May - 12 June 2011

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M. Ceulers and J.C. de Quillacq

My hands in your sneakers



*Installation view  
My hands in your sneakers, 2011*



Jean Charles de Quillacq  
*Foto feet fetish phones, father floor, 2011*  
Trestles, c-print, magnets  
52 x 73 x 118 cm

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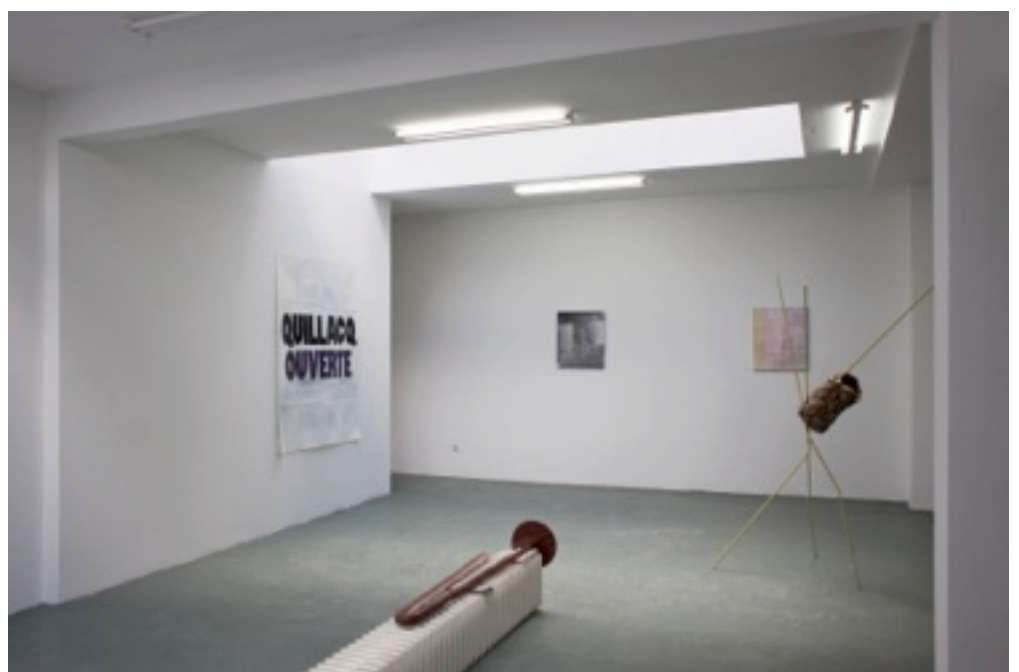
My hands in your sneakers



Installation view  
My hands in your sneakers, 2011



Michiel Ceulers  
Green Amazon (Love Birds), 2011  
Spraypaint and oil on wood  
124,5 x 139,5 cm



Installation view  
My hands in your sneakers, 2011

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M. Ceulers and J.C. de Quillacq      My hands in your sneakers

Galerie Juliette Jongma is pleased to present *My hands in your sneakers*, a duo exhibition by Michiel Ceulers (Belgium, 1986) and Jean Charles de Quillacq (France, 1979).

At the heart of this exhibition is Jean Charles de Quillacq's *My hands in your Converse*, a provocative sculpture obscuring a reproduced painting of Michiel Ceulers' behind a crude apparatus of tape and cork bark. This unsolicited act of artistic imitation is at once flirtatious and violent, intimate and dirty. It is a challenge issued with a wink and a coy smile, a turn in a layered game of quotations in which Ceulers arguably made the first move - his violated painting is itself a copy of another by Mary Heilmann.

There is an eroticism paired with a rough-around-the-edges sensibility to be found throughout the two artists' work. Unresolved images, shapes, and objects briefly settle into new ones, only to change yet again as borrowed aesthetic units are drawn into the artists' own visual lexica. The sites of these transformations might be violent or aggressive (like stealing someone else's painting or copying another artist's work) but the works are ultimately characterized by an in-your-face physical intimacy, born through visually alluring puns and appropriations.

The paintings of Michiel Ceulers embody the seductive messiness of unexpected coupling. In his *Love Birds* series Ceulers literally grafts two unlikely paintings onto one another, leaving evidence of his seemingly insouciant matchmaking. His *Corner Pieces* join paintings at 90-degree angles, creating new wholes and demanding a different type of viewer interaction. The diversity of Ceulers' paintings is initially hard to make sense of, but they are ultimately united by a reckless and yet controlling logic. The act of painting is paramount in Ceulers' work; he never hides his technique, which often relies on choreographed mistakes and subtractive measures. You can see the angle from which paint was sprayed; the way tape was ripped off; where panels were bolted together; and where surfaces were sanded away. Fragments left by previous studio residents make their way into his work, as do defiant art historical references. Ceulers strips away what's precious and demands we live with his art, just as he does in his own untidy studio.

Jean Charles de Quillacq mainly cannibalizes his own work, generating forms and motifs that evolve throughout his oeuvre. There is something both genealogical and typological about his recent work, from the artist's interest in family to his use of mimicry and mechanical reproduction. De Quillacq displays affection for bases, feet, and

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legs, which at once carry fetishistic associations, but also provide solid footing for an expanding sculptural lineage. *Sister circle foot* is an upright metal post doubled back onto itself, its shape resembling a droopy Kippenberger lamp, its color referencing previous work by de Quillacq. In another sculpture, he duplicates the same bent form, laying it horizontally atop a radiator. The artist's sister, a genealogist herself, is referenced in these works' titles as well as in a large-format photograph where she appears topless holding a birthday cake. De Quillacq's fertile works enchant and entice; they complicate sexual roles and recall both the intimacy and blunders built into the pathways of genetic legacy.

Michiel Ceulers currently has exhibitions including 'WHEN \_\_\_\_\_ BECOMES FORM' at Schau Ort in Zurich and 'Sexuelle Selektion und elterliche Fürsorge' at PS Project Space in Amsterdam. The artist is also nominated for the Young Belgian Painters Award at BOZAR in Brussels. The artist studied at KASK, Ghent (2004-2007) and from 2010 at the Rijksakademie in Amsterdam.

Jean charles de Quillacq has an upcoming exhibition '56° salon d'art contemporain de Montrouge' in Montrouge. The artist studied from at École nationale des beaux-arts de Lyon (1998-2003) and from 2010 at the Rijksakademie in Amsterdam.

Andrea Alessi, 2011