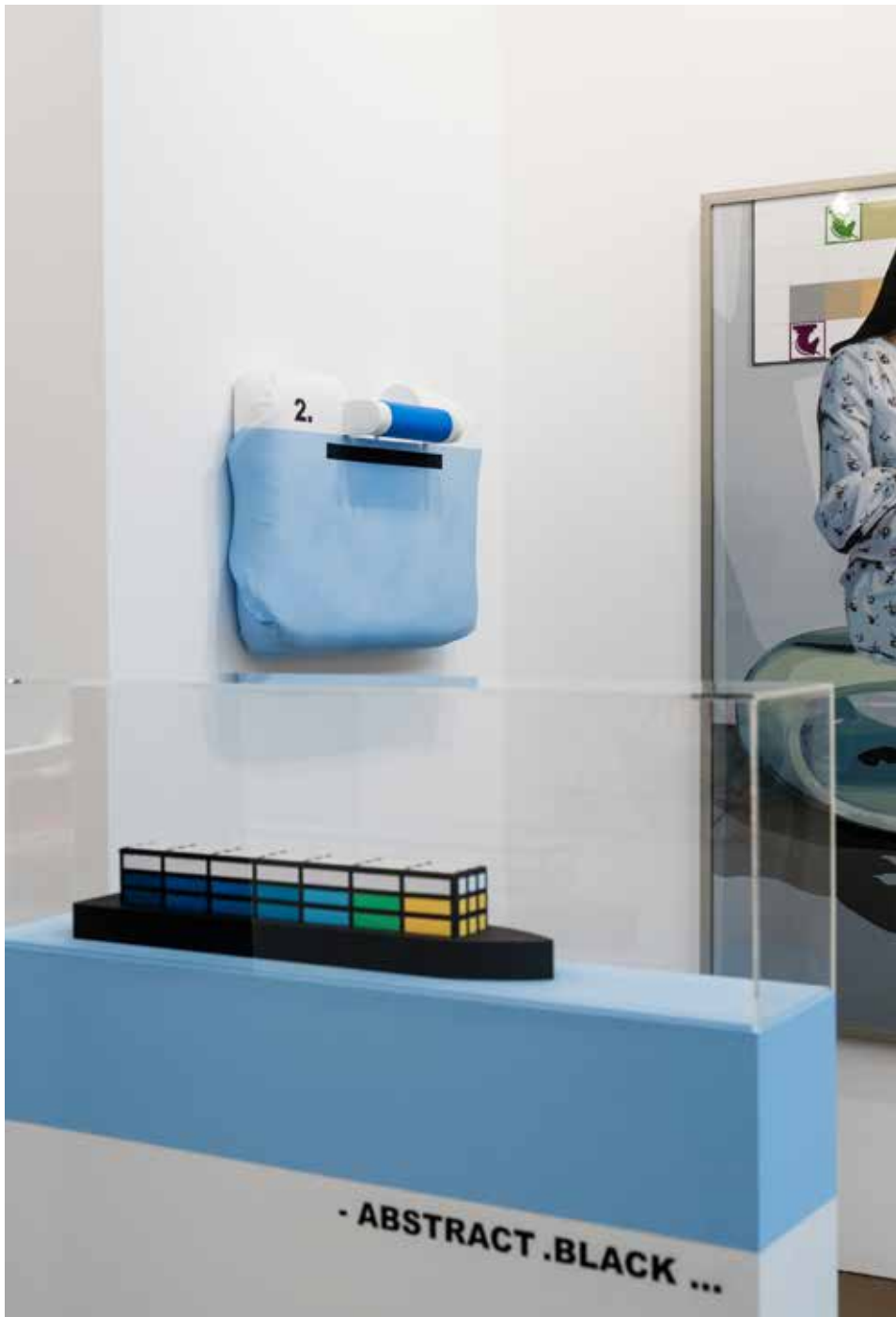




IBIZA 2026

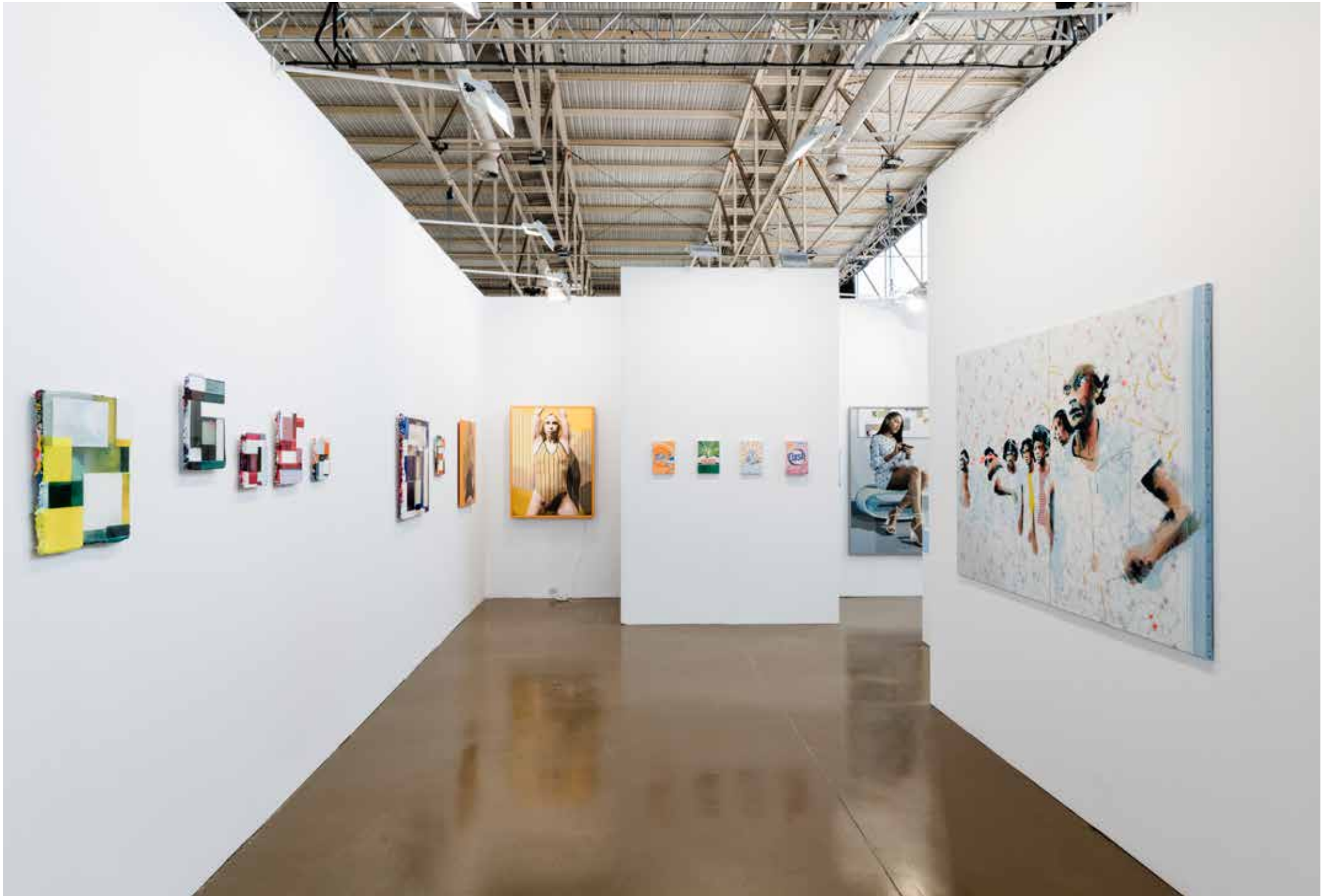
Rik Rosseels
Gallery

CAN ART IBIZA 2026

RIKROSSEELS.BE

VLAAMSE KAAI 74 - 75 / 2000 ANTWERPEN

LEOPOLD DE WAELESTRAAT 15 / 2000 ANTWERPEN







SERGIO DE BEUKELAER ° 1971

Royal Academy of Fine Arts Ghent

Although my work is clean-cut, abstract, geometrical and almost academic, it always starts out from a strong desire for 'reality' – with all its formal consequences...

This urge for reality of course has nothing to do with the pictorial 'realism' which just remains stuck in imitation (mimesis). Such imitation is after all dominated by a great lack of 'imagination'. And the ploy of 'resembling' is, in my opinion, 'dead' and invariably leads to a 'dead' image.

If the image produced should nevertheless be very realistic and carry much of this imitation; in it will indisputably lie an approximation, whether subtle or not, of abstraction.

It is a matter of making an 'abstraction' out of reality, if need be an 'abstraction from an abstraction', a transition of pictorial thinking and acting. If this event occurs within the framework of what is supposed to represent a painting, one obtains an exceedingly strong image.

All circumstances in 'contemporary' art indicate that it is essential to formulate a point of all-embracing 'abstraction'. No critical objection can hold me back. I do not persevere out of obstinacy but out of sincere astonishment and conviction...

Besides 'color', white also plays an important role in my work. White is the color of abstraction itself, an objectification of things, or better still, of the reigning realism. My ambition is that from the current time (reality) clean-cut shapes can be distilled which are symbolic of this world. This for me as a painter is an idea of utmost importance...

To put it clearly: because of the visual complexity of many realistic, figurative images, all that remains for me is the possibility and opportunity to construct geometrical surfaces presented in a sometimes very simple manner. It is a craving as an artist (and a human being) for total purity, a sign of surrender and serenity.

This purity can of course also be found in 'Minimal art', but in the current context it is not sufficient for an innovating image of spatial painting. One can consider my approach as a 'chunk' of minimal serving as a guidepost, as it were, to 'more'; an idea of 'more' directly linked to my personality and leading to innovation but also to a shift.

A shift by way of attracting (philosophical) banality and at the same time 'originality' – although it seems to simple to be true. The atmosphere of 'toys', 'playfulness' and 'freshness' can play a crucial part in the development of a new series of works.

Essence ultimately does not lead to impoverishment, but on the contrary to a complete description

Solo Rik Rosseels Gallery, Nov - Dec 2025

Antwerp (Belgium) , PLUS-ONE Gallery, 2019

Lust, Laughter, Liquor , PLUS-ONE Gallery, Antwerp (Belgium), 2018
Lust, Laughter, Liquor , PLUS-ONE Gallery, Art Brussels, 2018
20 years NICC (curated by Guillaume Bijl) , NICC, Antwerp (Belgium), 2018

On.Titled , PLUS-ONE Gallery, Antwerp, 2017

Sub.Titled , PLUS-ONE Gallery - Antwerp (Belgium), 2016
Sub.Titeld.MIKA , MIKA (Middelheim Café) Antwerp - Belgium, 2016

THE.SEQUEL , Annie Gentils Gallery - Antwerp (Belgium), 2015

The.Target.Series , Galerie Ronny Van de Velde - Knokke (Belgium), 2013
Sergio De Beukelaer , Bank Delen, Antwerp (Belgium), 2013

Format , Galeria Ramis Barquet - New York (USA), 2008

Watch More Canvas , ABA Art - Palma (Spain), 2007
Permanent installation , Children's department, Sint-Blasiusziekenhuis - Dendermonde (Belgium), 2007

Roomservice , Galeria Ramis Barquet - New York (USA), 2004
ProjectRoom ARCO (curated by P. Doroschenko) , Madrid (Spain), 2004

Processing , Tim Van Laere Gallery - Antwerp (Belgium), 2003

At Random , Provinciaal Centrum voor Beeldende Kunsten Begijnhof - Hasselt (Belgium),
Space Location 2001 , Tim Van Laere Gallery - Antwerp (Belgium), 2001

Sergio De Beukelaer: Oil On Fat.canvas - Objects & Drawings, , Tim Van Laere Gallery - Antwerp (Belgium), 2000

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TOM WOESTENBORGH'S ° 1978

Master Visual arts & painting - St Lucas Antwerpen

Tom Woestenborghs is a visual artist who uses photographic images as a basis for collages. By mainly photographing himself, but also from magazines, videos and the internet, he collects and archives images that he uses later.

If an artist takes an existing image out of its context and uses it as a work of art, then he has a purpose in doing so. As an artist you raise a social issue for discussion.

'Woestenborghs' work appears to be photographic, but in fact they are collages, built up from many layers of self-adhesive plastic film. Trained as a painter, Woestenborghs switched to plastic film because this material has a brighter effect than paint. He shows his collages as 'paintings' but also as light boxes.

Tom Woestenborghs examines the scope of the concept of decorum in art and in our behavior. Decorum, as a reflection of norms of interaction, thus occupies a prominent position. The core of etiquette lies in respecting the sensitivity of others and remaining true to prevailing social mores, no matter the situation. Nevertheless, this exhibition also asks the pressing question about the constant shift in decorum, the limits of the socially acceptable and the challenge of violating accepted norms of decency. Within what framework can we operate?

Tom Woestenborghs' research, which takes place within self-imposed rules, is primarily concerned with the symbiotic relationship between a work of art and its environmental context. He explores the essence of self-representation, with the pressing question: 'How we essentially try to manifest ourselves'

The artist is inspired by the stereotypical images from fashion and men's magazines, but also by the sensual and erotically charged art of rococo painters. The image is maximally integrated, with the light box itself serving as both a frame and an intrinsic element of the artwork. As a medium, the light box breaks the boundaries between painting, photography and sculpture. These light boxes thus form a seamless integration into the creative process, in which decorum functions as a continuous pivot in both art and behavior, as well as in the transformation of perception and representation. The pin-up style has a twist and wants to make the viewer think about gender, identity and the evolution of beauty standards.

There is no escape, inevitably every spectator becomes a voyeur!

Text: Stef Van Bellingen

Public collections:

Verbeke Foundation

ING (nederland)

Belgian Art & Diplomacy (vaste representatie NAVO hoofdkwartier)

Heden collective (Den Haag)

Sint Denys City by Jan Leysen, 2025

Surprisingly Connected, Rik Rosseels Gallery, 2025

Opening 2nd location, Rik Rosseels Gallery, 2025

For as long as it lasts (solo), Frank Taal Gallery, Rotterdam, 2024

ART ROTTERDAM, Frank Taal Gallery, Rotterdam, 2024

Formality (solo), Art gallery Dewael15, Antwerpen, 2023

It's a small world after all: Jonas Callaert, Jean Marie Bytebier, Steven Peters Caraballo, Amber Geuns, Yvan Derwéduwé, Anthony Duffeleer, Roeland Tweelinckx, Kristel Van Ballaer, Stefan Annerel, Martha Scheeren, George Meertens, Max Dreezen, Stéphanie Leblon, Henk Delabie, John Van Oers, Yves Velter, Vincent de Roder, Loes Koomen, Yvonne Mostard, Tom Woestenborghs, Art Gallery Dewael 15, Antwerpen, 2023

Fiat Lux, VUB, HISK, Brussel, 2021

Little narrations (solo), Anouk Vilain gallery, Diepenbeek, 2020

Coup de ville 2020 - Chasing flowers, WARP, Sint-Niklaas, 2020

Artistic midlifecrisis of a storyteller: Nudes, abstracts and some flowers", Pennings foundation, Eindhoven, 2019

Fool's paradise (solo), Frank Taal gallery, Rotterdam, 2018

Salvation can be found in the illusion of involvement, Verbeke Foundation, Kemzeke, 2011

Flandrika festival, Milaan, 2009

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INGE VAN DER HAEGEN ° 1970

SCHOOL OF ART MECHELEN BE

In her latest series, Rollin’ Souls, Inge Van Der Haegen draws inspiration from a documentary about Soul Skate—the biennial event hosted by iconic Detroit deep house producer and DJ Moodymann. Her work captures the essence of a community that lives and breathes rhythmic harmony.

Fascinated by the human body and how it reflects one’s state of mind, Van Der Haegen often explores what connects people. The documentary shows how roller skating became a symbol of struggle and unity, and how this cultural dynamic shaped Detroit. Moodymann’s Soul Skate Party created a platform where skaters from all over the world merged in a dance of freedom and expression.

In Rollin’ Souls, she curates her own imaginary skate party, featuring people who move her through their soul and rhythm. Painter Henry Taylor also makes an appearance—an unexpected presence and a quiet nod to the creative souls who inspired her. Inspiring.

In her work, she captures the energy of this community, the dancing movements, and the deep connection that defines them. Her works are intended to be visual poems that celebrate the soul of Detroit’s skate community. Freedom and unity captured in color and form. This series testifies to the joy and transformative power of skating, as an ode to the human desire for togetherness.

Rollin Souls, Rik Rosseels Gallery, 2025

Expo academy mechelen, 2025



INGE VAN DER HAEGEN

STEFAN ANNEREL ° 1970

Higher Institute for Fine Arts Antwerp

The invisible symphony by Stefan Annerel

Stefan Annerel forces us to stand still and look beyond the visible, to let ourselves be guided by the intriguing world that lies hidden behind the surface of his creations. By varying with materials, he creates a dynamic play of contrasts in his compositions.

His paintings exude a liveliness, in which colours and shapes dance in harmony and at the same time in conflict. It is a visual symphony that challenges the viewer to find meaning in the apparent chaos.

There is therefore no 'right' way to look at this Scottish splendour of colour. Take a moment to carefully observe not only the works but also the spectators. Usually the observation starts from a reverent distance, a respectful contemplation of image and space. At a later stage this shyness will be overcome and the viewing will almost take on a voyeuristic edge as one almost presses one's nose against the work to take in every unevenness, every colour.

Surprisingly Connected, Rik Rosseels Gallery, 2025

Opening 2nd location, Rik Rosseels Gallery, 2025

WITHIN THE INVISIBLE, ART GALLERY Dewael 15, Antwerpen, 2024

ART ROTTERDAM, Art Gallery Dewael 15, 2024

Material Narration, Stefan Annerel & Yiran Chen, The Belgian House, Shanghai, 2023

Nouvelle Image, Galerie Kristine Hamann Wismar, Germany, 2023

Because Every House Tells a Story, Collectie van Chris Das en Ulrich Dingenen, 2023

ART ROTTERDAM, Art Gallery Dewael 15, 2023

Arranged Fragments, ART GALLERY Dewael 15, Antwerpen, 2021

September, Claudia Weil Gallery, Augsburg, 2020

RECOAT, ART GALLERY Dewael 15, Antwerpen, 2018

Salone del Mobile di Milano, Italy, 2017

The Spaces in Between, Callewaert-Vanlangendonck Gallery, Antwerp, 2017

Brafa Art Fair, Booth Bank Delen with Callewaert-Vanlangendonck Gallery, 2017

Things Are Not Always As They Seem, Zhong Gallery, Beijing, 2016

ReStructured, The Exchange, Penzance Cornwall (UK), 2016

Tuning, I gallery, Palma, 2014

Layer on Layer, De Garage, Mechelen, 2013

Gilded, Kusseneers Gallery, Antwerpen, 2012

The SOLO project, 09 Basel, 2009

The 7th White Columns Annuall, White Columns Gallery, New York (USA), 2013

Questioning The Canvas, Geukens & Devil Gallery, Knokke, 2013

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Rik Rosseels Gallery – Vision for CAN ART IBIZA 2026

For CAN ART IBIZA 2026, Rik Rosseels Gallery presents a bold and distinctive artistic vision, bringing together four artists: Tom Woestenborghs, Inge Van Der Haegen, Stefan Annerel, and Sergio De Beukelaer. Their work moves fluidly between abstraction and figuration, unified by a vibrant and intense color palette that resonates with the light, freedom, and Mediterranean energy of Ibiza. The presentation reflects the island's unique spirit: a place where art is experienced as both sensory and liberating.

This selection embodies the core values of Rik Rosseels Gallery: supporting long-term artistic development, fostering dialogue, and embracing both conceptual depth and formal freedom. The works invite contemplation, slowing down perception to fully experience the physicality of color, form, and space.

Tom Woestenborghs works with photographic images collected from self-portraits, magazines, and digital sources. By removing these images from their original context and re-assembling them, he explores contemporary image culture and social representation. His collages, built from layered self-adhesive plastic film, create a tension between abstraction and figuration, with intense, luminous colors. Woestenborghs presents his work both as paintings and as lightboxes, emphasizing color and transparency.

Inge Van Der Haegen in her Rollin' Souls series, draws inspiration from Detroit's Soul Skate culture. Fascinated by the human body and collective energy, she portrays rhythm, movement, and connection. Her figurative paintings depict dancing bodies in shared flow, celebrating freedom, community, and expression. With a bold use of color, Van Der Haegen captures the spirit of a community and translates it into powerful, sensory compositions.

Stefan Annerel invites viewers to look beyond the surface and immerse themselves in a layered visual world. His paintings, built from multiple layers of epoxy and acrylic, create depth and a dynamic interplay of contrasts. Color and form coexist in harmony and tension, balancing order and apparent chaos. The viewing experience evolves from distant observation to an intimate, almost physical engagement, revealing each detail and layer gradually.

Sergio De Beukelaer operates at the intersection of image and object, intellect and sensation. His signature fat canvases protrude from the wall, giving color, form, and support a tangible presence. Each work functions independently while also contributing to a larger, carefully considered whole. With precise shapes, pure colors, and a keen sense of rhythm and scale, De Beukelaer encourages viewers to slow down and experience painting as a tactile, immersive encounter. His autonomous visual language combines lightness, precision, and a subtle nod to modernism and Pop art.



Tom Woestenborghs- Body culture (D. Buren), 2025
X-film collage on lightbox

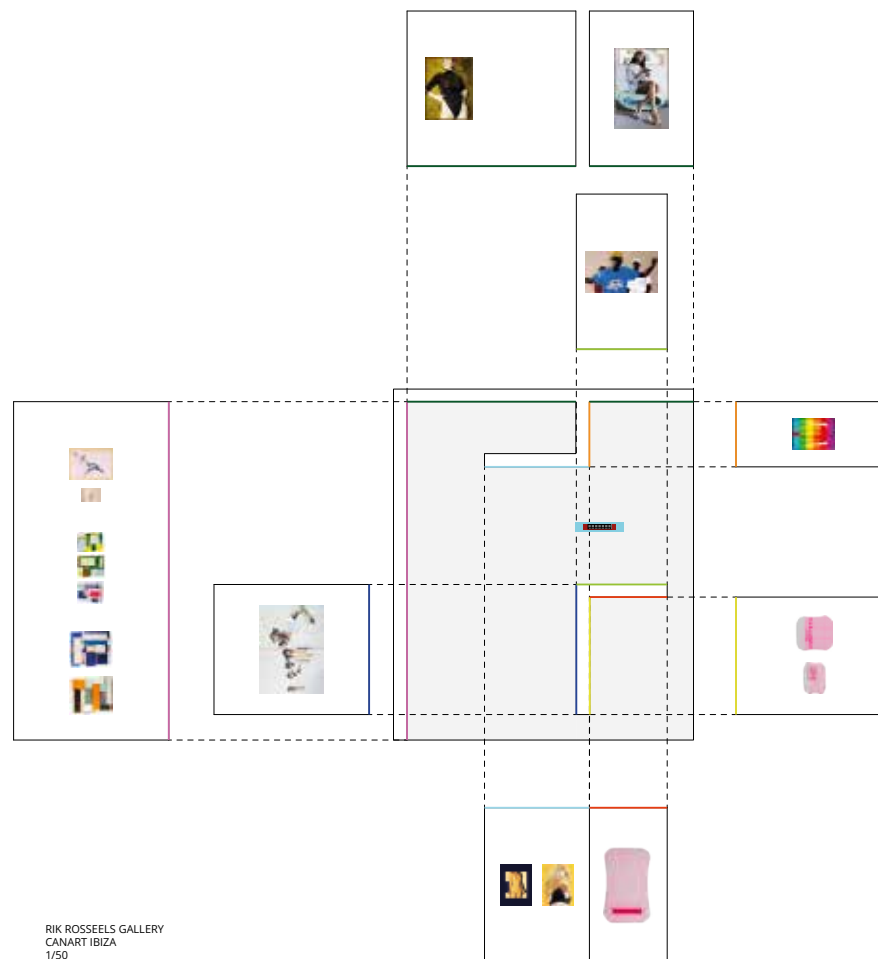
WITH THE SUPPORT OF THE FLEMISH GOVERNMENT
MET DANK AAN DE VLAAMSE OVERHEID VOOR DE STEUN



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RIK ROSSEELS GALLERY
CANART IBIZA
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