

Piazza Luigi di Savoia, 24
20124 Milano

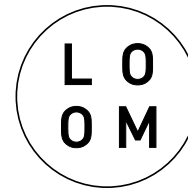


+39 02 8348 7114
ask@loomgallery.com

Willy De Sauter



Piazza Luigi di Savoia, 24
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Tuesday - Saturday, 2 - 7pm
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Willy De Sauter

Born 1938 in Dudzele, Belgium
Lives and works in Brugge, Belgium

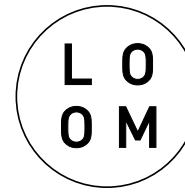
Since the 1960's WDS has been working on a consistent body of work that is articulated through the use of a fundamental formal language. His recent focus has turned to the realisation of monochrome chalk paintings and objects.

As an artist, De Sauter feels an affinity with the architect who, like him, seeks to create order and structure. De Sauter continued his experiments with an architectural formal language in his works on wooden panels, worked with layers of chalk.

The recent monochrome chalk works of Willy De Sauter are a continuation of his years of research into a fundamental approach to art. The simplicity and austerity of these work results from the relentless reductive process he pursues in order to reveal their essence.

Nevertheless, these works are also the fruit of an intensive and artisanal creation process and require in this way the close involvement of the artist.

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Despite their minimalist appearance, the chalk works can definitely be related to the Western painting tradition: the Flemish Primitives in fact already used a mixture of chalk and glue as a primer for their wooden panels.

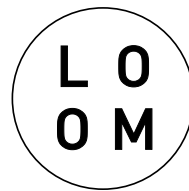
At first sight, these works appear to be nothing more than sterile white panels, but any one taking the time to explore these works more in depth will be seduced by their organic material appearance, the chalk stripes in the surface, the rich intensity of the white, the contrast between smooth and matte areas, their aspect continually changing with the play of daylight..

The variable sizes and thicknesses of the panels and the conscious presentation of the works, either horizontally on the floor or on tables or vertically on the wall, create a rhythmic play within the space.

Willy De Sauter invariably tries to rid the exhibition space of any visual noise that might divert the attention. An exhibition of Willy De Sauter thus becomes a space of serenity, which to some spectators even exudes a meditative quality.

The visual tranquillity he creates throughout his oeuvre challenges the viewer to observe and experience the wealth of subtle visual stimuli in a quiet and concentrated manner.

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Willy De Sauter as an artist is not interested in the grand gesture but aims, through his work, to redefine the fundamentals of the experience of art in a radical way.

The followiun text published in the monograph, edited at the occasion of the exhibition in museum Dhondt- Dhaenens.

I am someone who tends to see the relative side of things and I always had a liking for uncomplicated things. Actually my first abstract experiments date from my school days at Sint-Lukas.

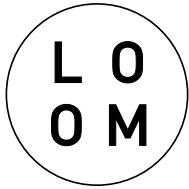
They had to do with a personal interpretation of the potential of the graphic arts. This element of abstraction emerged just like that, without any influence from outside. The same happened with the line.

For me, the line was a sign of involvement. In 1971 I made a number of works for which I repeated a line pattern on a white sheet of paper. The line pattern I had found in photographs in magazines. For me these lines were about repetition and thus they were like a confirmation

Willy De Sauter

untitled, 2020
pigment, chalk, panel
cm. 180 x 360

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of what I observed. In the end drawing lines became an attitude.

At the time the line became so important in your work: did you know of any other artists that were engaged in similar experiments ?

In my first experiments I repeated the lines and I drew lines across, creating complex grids and compositions. A colleague of mine then remarked that I had to be careful not to imitate Michel Seuphor. Seuphor was a reputed Flemish art theorist and artist who lived in Paris and who saw art as an interpretation of theories on abstraction.

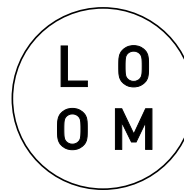
I knew Seuphor’s work, but my intentions were headed for a completely different direction, so I never saw a link between his work and mine. I also felt little affinity with other abstract artists belonging to that generation. Because of my colleague’s remark

I realised that I had to be even more radical in standing by my artistic choices. The line was the essence. I started to work even more sober and I avoided introducing any complexity in

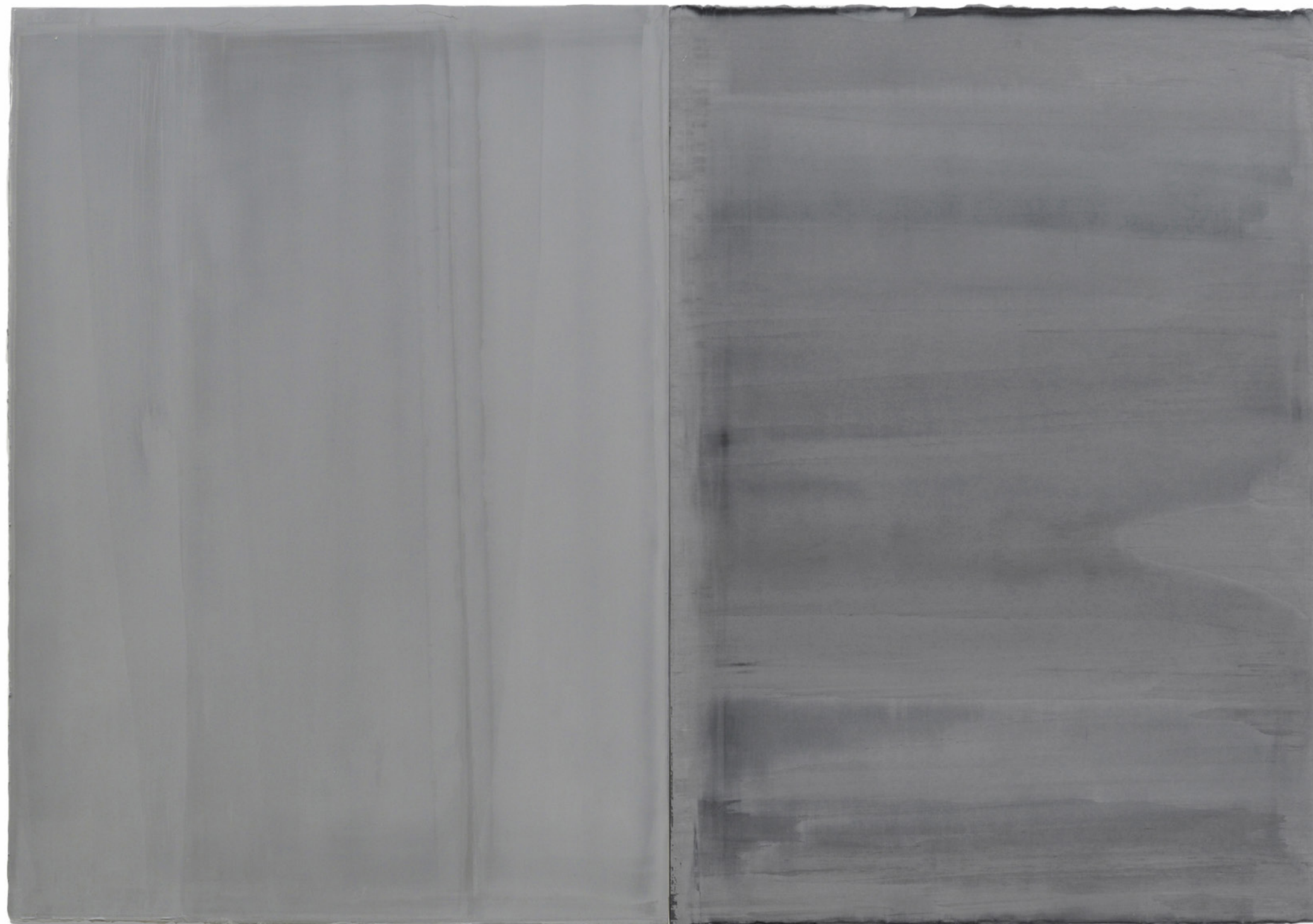
Willy De Sauter

untitled, 2019
pigment, chalk, panel
cm. 45 X 280

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the composition in order to dematerialise it as much as possible.

At that time I didn't know yet of these contemporary American artists that had been doing the same sort of experiments in the late 1960s.

I was really astonished when I discovered the work of Sol LeWitt. We happened to be doing the same sort of thing at the same time. I then decided that I would only work with vertical lines instead of using horizontal, vertical and diagonal lines.

From then on I started to focus even more on subtle, but not less fundamental shifts in my work.

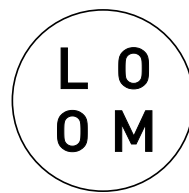
How did you relate to the art world in the '70 ?

Well, nothing much happened in Tielt and around. Therefore we often went to Ghent, as a lot was going on there thanks to the Society for the Museum of Contemporary Art. But we also went to the I.C.C. in Antwerp and the Palace of Fine Arts in Brussels.

Willy De Sauter

untitled, 2014
pigment, chalk, panel
cm. 55 X 80

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We never saw people from Antwerp in Ghent and vice versa though. Contemporary art was conspicuously local at that time.

In 1976 I had my first solo exhibition in Richard Foncke Gallery in Ghent, which played a major role on the Flemish contemporary art scene. In the same year I made my first trip to Italy with the Society for the Museum of Contemporary Art.

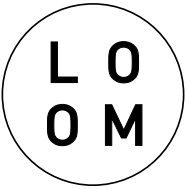
We discovered Arte Povera, but also another way of presenting art. In a lot of art galleries and museums in Belgium the works were still hung on walls covered with fabric. In Italy we saw galleries with polished concrete floors, neon lighting and white walls.

That was quite a revelation. In Varese we visited Giuseppe Panza's collection, which comprised major works by American conceptual artists. And there were these drawings by Sol LeWitt, made directly on the walls, which filled the entire space. To me, that was very impressive.

Willy De Sauter

untitled, 2014
pigment, chalk, panel
cm. 55 X 80

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Around '80 your work evolved drastically. The impression is that from the space in which the work is presented, becomes really important. The space becomes involved in the experience of the work of art.

My sphere of activity shifted in those years. I wanted to break with the harsh, austere black and white contrast. I wanted to reintegrate colour in my work. I wanted my work to become richer, I wanted to distance myself from immateriality.

Later, I also worked with copper, which I gilded with gold foil or polished with copper polish. Thus the metal reflected the space and the work started to communicate with its surroundings.

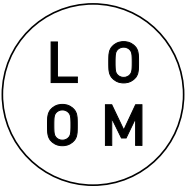
Around 1983 I also built a studio next to my house. Before that I had always worked at home at a drawing table. In my new studio it was easier to reflect on the relationship between my work and space.

My studio opened up new possibilities: I wanted my work to become more present in space.

Willy De Sauter

untitled, 2019
pigment, chalk, panel
cm. 30 x 40

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I had always been interested in architecture and as an artist you follow the path that appeals most to you. Architecture is about creating order, looking for a line, combining the material and the immaterial.

That is also what I'm looking for in my visual work. In my architectural drawings of the 1980s I drew what I saw, asking myself the question, "What is there actually to be seen?"

On large sheets of paper I drew the structure of the windows of certain buildings. I was fascinated by the structures of modernist architecture, by architects such as Giuseppe Terragni, Adolf Loos or Ludwig Wittgenstein.

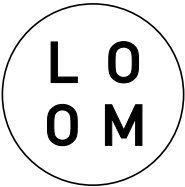
For an exhibition in Eupen I made a monumental work that repeated the window and the door of the exhibition room in which my work was on view.

Thus once more I explored how my work related to the space in which it was exhibited.

Willy De Sauter

untitled, 2018
pigment, chalk, panel
cm. 45 x 30

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After the life sized architectural drawings you painted architectural pattern on wood panels on which you first applied layers of chalk. This sort of work involves a transit from the line to plane, from the structure to the skin of thing ?

I'm very fond of chalk as a material, because it is so close to plaster. It has an architectural quality that makes me think of plastered walls. In these works with chalk, the light becomes really important, because it is one of the elements that define the perception of the work.

In the 1990s the chalk paintings are still characterised by a line structure in, but after 2000 I resolutely choose for monochrome panels with a focus on the chalk layer.

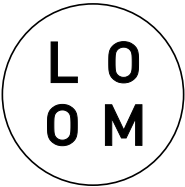
My work is an experiment, an inquiry, because I constantly seek to improve it, to make it more powerful. Each work I make is a step towards making yet something new. If I want to make ten entirely equal works, they turn out to be different anyway.

That's why I like to present series of works.They are all the same, yet different.

Willy De Sauter

untitled, 2019
pigment, chalk, panel
cm. 45 x 30

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But my most recent work still relates to architecture. I made for example a series of cabinet sculptures in polyurethane, all of them treated with chalk.

These works are more present in space and the way they capture the light is different from the panels. I often present my works horizontally for that matter, on tables.

Do you seek to achieve a different experience in your recent chalk paintings ? Compared with what you wanted to do in your earlier work ?

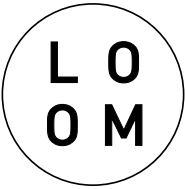
In fact the contents of my work has remained unchanged. For me it is about a simple gesture, whether I fold a canvas, draw a line or apply a layer of chalk.

The works with chalk are about the simplicity of matter, but at the same time they are about the fundamentals of painting. At first sight, there is not much to see on my panels—you must take your time, make an effort to look and experience the work.

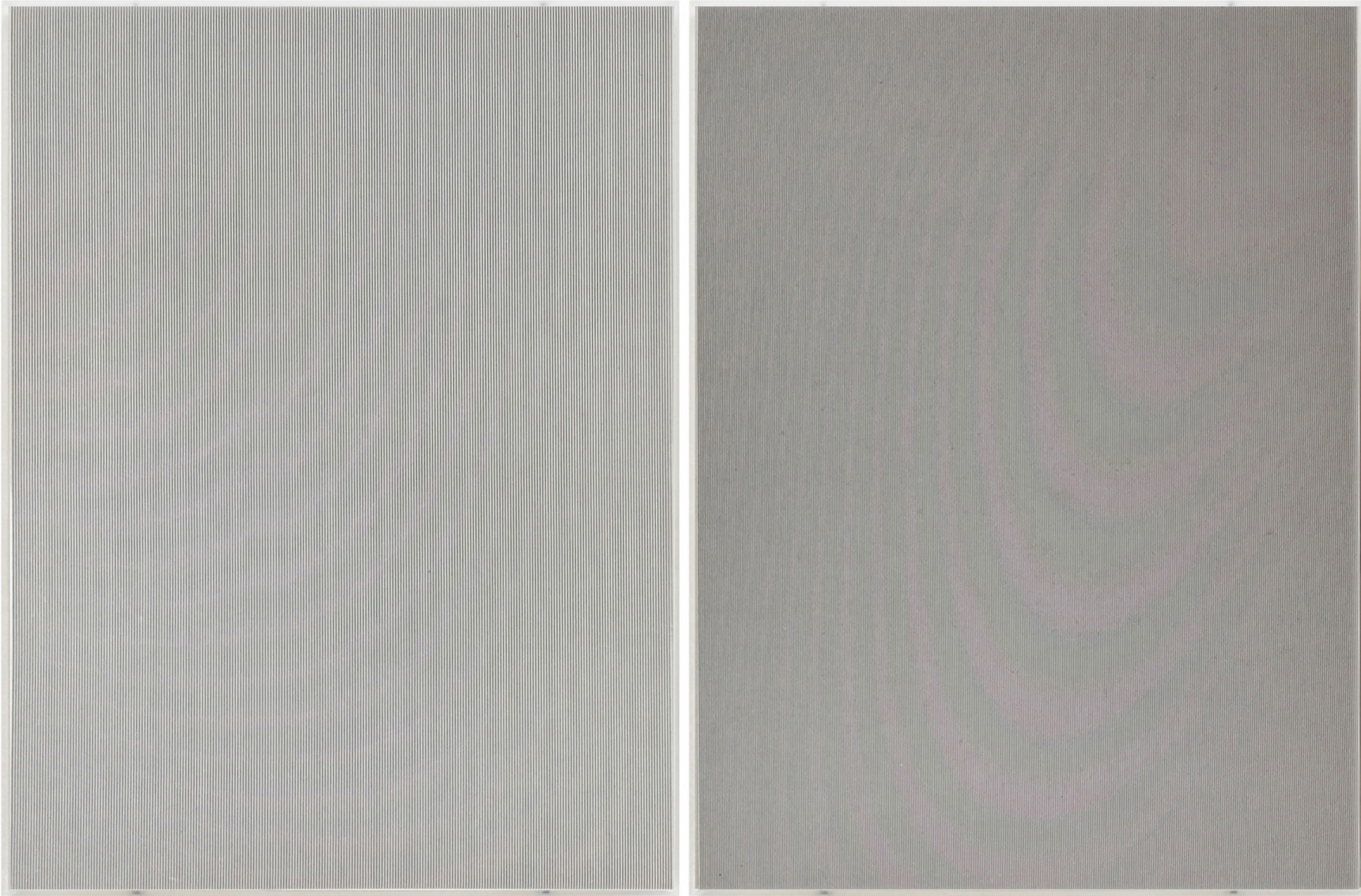
Willy De Sauter

squared, 1980
pencil in paper
cm. 29,7 x 42

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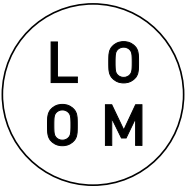
I confront the public with a seemingly visual void. For me, these works also involve a subtle criticism of the mass consumption of images in today's society.

I myself, I want to create an oeuvre in a very committed and consistent manner, an oeuvre that because of its simplicity and its leanness generates a strong experience with the public.

Willy De Sauter

squared, 1978
pencil in paper, plexiglass
cm. 33 x 46

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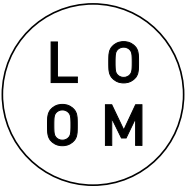
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Willy De Sauter

untitled, 2021
pigment, chalk, panel
cm. 45 x 30 (det)

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Willy De Sauter
Selected Solo Exhibitions

2020
Works, LOOM gallery. Milan, Italy
Meeting between color fields, Galerie Mehdi Chouakri, Berlin, Germany

2019
Bauhaus and Beyond ‘ Galerie Catalijn Ramakers. Den Haag, Nederland

2018
Untitled Paintings, Galerie Ronny Van de Velde. Knokke, Belgium

2017
Collectiepresentatie en recent werk, Groeningemuseum. Brugge, Belgium
Untitled, Galerie Ronny Van de Velde, Knokke, Belgium
Een keuze uit het oeuvre, Galerie Ramakers, Den Haag, Belgium

2015
Lempertz. Brussel, Belgium

2014
Untitled-Color, Galerie Ronny van de Velde, Knokke, Belgium

2013
Museum Dhondt – Dhaenens. Deurle, Belgium
Bank Delen. Ghent, Belgium

2012
Huize St. Bonaventura. Ghent, Belgium
Phoebus Rotterdam, The Netherlands

2009
Galerie CD. Tielt. Belgium

2008
Grusenmeyer Art Gallery. Deurle.

2006

Grusenmeyer Art Gallery, Deurle, Belgium
Spaces, Phoebus, Rotterdam, The Netherlands

2005
Willy De Sauter – Christian Kieckens, White-out Studio, Knokke, Belgium
Phoebus, Rotterdam, The Netherlands
De Bond, BrugGermany, Belgium

2004
Grusenmeyer Art Gallery. Deurle, Belgium
Orpheus Instituut. Ghent, Belgium

2003
CCNOA, Brussels, Belgium
Phoebus, Rotterdam, The Netherlands

2002
Galerie C.D, Tielt, Belgium

2001
Muhka, Antwerp, Belgium
Phoebus, Rotterdam, The Netherlands
White – Out Studio, Knokke, Belgium

1997
Margeret Harvey Gallery, St. Albans London, UK

1996
Business Faculty. Brussel, Belgium
Battersea Art Center. London, UK

1995
Plateau. Brussel, BE
Galerie Patrick De Brock. Knokke, Belgium

1993
De Brakke Grond, Amsterdam, The Netherlands
Galerie Patrick De Brock, Antwerp, Belgium

1991
Galerie Patrick De Brock. Antwerp, Belgium

1989
Vereniging voor het Museum van Hedendaagse Kunst, Ghent, Belgium
Haus Gospert, Eupen, Belgium

1986
De Lege Ruimte. Brugge, Belgium

1985
Museum van Hedendaagse Kunst. Ghent, Belgium

1982
Gallery Richard Foncke. Ghent, Belgium

1980
Galerie Declercq. Knokke, Belgium

1979
Stichting Veranneman, Kruishoutem, Belgium
I.C.C. Antwerp, Belgium

1975
Galerie Aksent, Waregem, Belgium

Selected Group Exhibitions

2020
Implicit Movement, Gallery Sofie Van de Velde. Antwerpen, Belgium
Verre Banden. Kristof De Clercq Gallery. Gent, Belgium
What we do not (want to) see, Galerie Ramakers. Den Haag, The Netherlands
Treasures from the cellar. Galerie Ramakers. Den Haag, The Netherlands
L' heure Bleue, Gallery Sofie Van de Velde. Salon des éditions 1973 -2020 Museum Dhondt-Dhaenens
All Over, Galerie Mathias Güntner. Hamburg

2019
Looking at the world Trough Rose Colored Glasses, Gallery Sofie Van de Velde. Antwerpen, Belgium

The Gulf Between, Cultuurhuis De Warande. Turnhout, Blegium
De la tranquillité / van het verpozen ‘ Emergent. Veurne, Belgium
De la tranquillité / van het verpozen ‘ Centre culturel. Marchin, Belgium
The Bare Necessity ‘ Gallery Sofie Van de Velde. Antwerpen, Belgium
Bauhaus and Beyond ‘ Galerie Catalijn Ramakers. Den Haag, The Netherlands
Minimal Art. Sculptures 1960-2000, Galerie Ronny Van de Velde

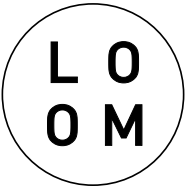
2018
Backstage, Galerie Mehdi Chouakri. Berlin, Germany
Diva Antwerpen. Shanghai. Natural History Museum, Cina
Kleur, lijn en vorm. Galerie Ronny Van de Velde. Knokke, Belgium
Galerie Mehdi Chouakri. Berlin, Germany
If you need guidance ..Galerie Mathias Güntner. Hamburg, Germany
Soft ? Galerie Sofie Van de Velde. Antwerpen, Belgium
Verschil maken. Stedelijke Kunstacademie. Tielt, Belgium

2017
Vienna Contemporary. ‘ Gallery Sofie Van de Velde. Antwerpen, Belgium
Selection VI, Galerie Ronny Van de Velde. Knokke, Belgium
PAN Amsterdam. Galerie Ramakers. Den Haag, The Netherlands

2016
Selection III. Galerie Ronny Van de Velde. Knokke, Belgium
From Nature to Abstract. Gallery Sofie Van de Velde. Antwerpen, Belgium
More Canvas, Galerie Sofie Van de Velde, Belgium
De architect – De Mentor – Het Archief. Christian Kieckens. De Singel. Antwerpen, Belgium

2015
In de Kantfabriek .Vilvoorde, Belgium
(le) SILENCE. galerie Valerie Traan. Antwerpen, Belgium
Conceptual Art. Galerie Ronny Van de Velde, Belgium

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2013
Lines. Galerie Ronny Van de Velde. Knokke, Belgium
The mind of the artist. Galerie Ronny Van de Velde.
Knokke, Belgium
Museum op schaal 1/7. ‘ K.M.S.K. Brussel, Belgium
Museum to scale 1/7. ‘ Bank Delen . Antwerpen, Belgium

2012
‘Minimal Art.’ ‘ Galerie Ronny Van de Velde, Belgium

2011
Vis à Vis, galerie Rossi Contemporary. Brussel, Belgium
Creating the void ‘ Pulchri studio.
Den Haag, The Netherlands
I promise to love you. ‘ Kunstthal Rotterdam.
Caldic Collectie

2010
Le fabuleuse destin du quotidien, Macs. Grand, Blegium

2009
Artists of the gallery ‘. Grusenmeyer Art Gallery

2008
Wouldn’t it be nice – couldn’t it be nice – shouldn’t it be
nice, Phoebus Rotterdam.
Wouldn’t it be nice – couldn’t it be nice – shouldn’t it be
nice.’ Kunstenlab. Deventer

2006
Trends 06 St Barbarakerk. Gent, Belgium
Solitude ‘ De Bond. Brugge, Belgium

2005
30 Jaar Gallery Gallery De Gryse . Tielt, Belgium

2004
Drawings. Newtonbarry House. Bunclody Co
Wexford. Ireland.
MoltiMultipli ‘ CCNOA.. Brussel, Belgium

2003
A Prior Benefiet.Muhka. Museum Hedendaagse
Kunst Antwerpen, Belgium
Fase II.’ Grusenmeyer Art Gallery.
St Martens – Latem, Belgium

1999
Nature Contre Nature – Regards dans l’art Belge’
Maison de la Culture d’ Arlon. Arlon.

1997
Trapped Reality Centre d’art Santa Monica,
Barcelona, Spain
Accrochage’ Galerie Patrick De Brock. Knokke, Belgium
Tekeningenmanifestatie Phoebus
Rotterdam, The Netherlands
Lat. Ornamentum Biekorffoyer Brugge. Belgium
Pulchri studio, Den Haag, The Netherlands

1995
Nieuwe opstelling, Groeninge Museum. Brugge

1994
Artists choice ‘ Carine Campo Gallery. Antwerpen, Belgium
Muhka. Antwerpen. Belgium

1991
Kunst in Vlaanderen Nu.’ Muhka. Antwerpen, Belgium

1990
Cent ans d’art Belge.Paris, France
De Verzameling II.’ Muhka, Antwerpen, Belgium
Abstract Art in Belgium / Flanders, Origin And Fundamen-
tals.City Museum of art, Itami Japan

1987
Nationale Bank Brussel. ‘Hedendaagse
Belgische Kunst, Belgium

1986
Kunstwerken verworven door de Vlaamse Gemeenschap.’
Cultureel Centrum. Genk, Belgium

1985
De Brakke Grond, Amsterdam, de Nieuwe Kerk.
Amsterdam.

1984
Campo galerij. Antwerpen. Belgium
De Structuur Voorbij.’ I.C.C., Antwerpen, Belgium
1982
In en om de schilderkunst in West-Vlaanderen.
Kredietbank Brussel Belgium

1981
De Brakke Grond, Amsterdam, Holland
Recapitulation ‘ Richard Foncke Gallery. Gent, Belgium

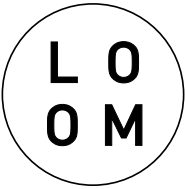
1979
Grafiek in West-Vlaanderen.Brugge , Belgium
Bibliotheekformaat.’ Richard Foncke gallery. Gent, Belgium

1978
6de Actuele Kunstmarkt .Paleis voor Schone Kunsten.
Brussel, Belgium
Kunstwerken verworven door de Staat.’ Paleis voor Schone
Kunsten. Brussel, Belgium

1976
Jeune Peinture Belge, Paleis van Schone Kunsten.
Brussel. Belgium
Actuele Kunstmarkt. Paleis voor Schone Kunsten.
Brussel, Belgium

1973
Jeune Peinture Belge. ‘ Paleis voor Schone Kunsten.
Brussel. Belgium
Europaprijs voor Schilderkunst. ‘ Stedelijk Museum.
Oostende, Holland
Galerij Campo. Antwerpen, Belgium

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LOOM - Exhibitions 2022 - 2015

Jonathan Monk
10 November - 31 December 2022

Pierre-Etienne Morelle
22 September - 06 November 2022

Francisco Ugarte
26 May - 31 July 2022

Paul Gees
08 April - 08 May 2022

Enrico Castellani
28 October - 31 December 2021

Jonathan Monk
22 September - 08 November 2021

Ignacio Uriarte
09 June - 31 July 2021

Francesco De Prezzo
05 May - 05 June 2021

Peter Downsbrough
11 March - 30 April 2021

Willy De Sauter
14 January -0 6 March 2021

Jonathan Monk
22 September - 08 November 2020

Beyond Mud And Stones | Group Show
16 January - 22 February 2020

Annamaria Gelmi
14 November - 22 January 2020

Endre Tót
25 September - 3 November 2019

Paul Gees
16 April - 16 June 2019

Pierre-Etienne morelle
06 March - 7 April 2019

Helmut Newton & Man Ray
10 January - 24 February 2019

Andreas Burger
14 November - 30 December 2018

Vadim Fishkin
26 September - 04 November 2018

David Horvitz
09 May - 30 June 2018

Jonathan Monk
26 March - 05 May 2018

D. D. Trans
25 January - 04 March 2018

Marco Andrea Magni
16 November 2017 - 21 January 2018

Paul Gees
23 September - 12 November 2017

L’Erotico e altri desideri | Group Show
22 June - 30 July 2017

Louis Reith
18 May - 18 June 2017

Biennale | Group Show
23 March - 30 April 2017

Marco Andrea Magni
16 February - 12 March 2017

Francesca Longhini
16 February - 12 March 2017

Pierre-Etienne Morelle
17 November 2016 - 30 January 2017

Francesco De Prezzo
22 September - 30 October 2016

Ex-Voto | Group Show
23 June - 31 July 2016

Vadim Fishkin
31 March - 19 June 2016

Aequilibrium | Group Show
19 January - 20 March 2016

Valentina De’ Mathà
26 November 2015 - 16 January 2016

Clemens Behr
23 September - 31 October 2015

Bright Cities | Group Show
08 July - 30 August 2015

Patrick Angus
20 May - 28 June 2015

Andreas Burger
25 March - 30 April 2015

Art Fairs 2022 - 2016

Artissima 2022
3 - 6 November 2022

Miart 2022
31 March 03 April 2022

Nomad
1-6 March 2022

Artissima 2021
05 - 07 november 2021

Miart 2021
16 - 19 September

Artissima 2019
1 - 3 November 2019

Art Bodensee 2019
28 - 30 June 2019

Miart 2019
4 -7 APRIL 2019

Cape Town Art Fair 2019
15 - 18 February 2019

Artissima 2018
2 - 4 November 2018

Miart 2018
12 - 15 April 2018

Artissima 2017
2 - 5 November 2017

Miart 2017
31 March - 2 April 2017

Artissima 2016
3 - 6 November 2016