

10N

MENORCA

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"Quis hic locus, quae regio, quae mundi plaga? ubi sum?"

What place is this, what region, what quarter of the world? Where am I?

Hercules Furens (The Mad Hercules), Act 5, line 1138"
- Seneca

Being on an island requires a certain amount bravery. Bravery to settle down and to sometimes if needed, excavate a corner, a corner that hopefully one day you may call home. To inhabit a corner brings with itself the possibility of being able to see somehow everything *á la distance*. I think this concept of distance is the main raw material we work with, because with certain amount of distance we allow ourselves to understand and observe everything with perspective, but most importantly, it is this degree of semantic and geographic aloofness that reminds where we are standing. I strongly believe that separation brings air, space and silence.

While being surrounded by water, this circumstance, brings within a personal confrontation, a kind reminder that from time to time we have to come back to one's own origin, to the semantic origin, in one way or another to bend inward and dialogue with oneself.

To work *in situ* is to constantly ask ourselves where we are. A sustained labor of questioning and recognition, 10N Menorca seeks to understand the path and the origin. Dialoguing and thinking with the pre-existing elements that configure 10N in Menorca, we seek to use the minimum amount of elements in order to create the healthiest environment and as much as possible, modest space.

It is with bravery, curiosity and most probably an inaudible naivete, that we've decided to explore the formal and conceptual possibilities of making a corner to encourage dialogue between artists, with 10N Menorca we hope you'll find yourself surrounded by water but also most importantly surrounded by friends. You'll always welcome and we'll be always waiting with arms wide open. Welcome to our first chapter in 10N Menorca.

Bienvenidos

Miguel Angel
Gallery Director



Launched in January 2021, 10N Menorca is an hybrid productive arts space bringing a community of artists together. Creating a platform for emergent and established artists to exchange ideas. In an old carpentry warehouse next to the harbor of Mahon, we organise exhibitions in summer once a year from June to August.

Residencies are held during the off-season and prefigure forthcoming collaborations.





CHAPTER I

Ashore

Julien Auregan
Brice Guilbert
Laurent Veldekens

Text by
Reilly Davidson



Menorca's faded architecture is steeped in historicity, the weight of which contributes to Ashore's vitality. Surrounded by water and largely forsaken by modernity, the island lacks in excess and instead provides an encounter with antiquity. 10n's outpost is located in a former carpentry factory near the capital, Mahón. The location provides a context that is inextricably linked to days of old, thus brushes with the past collide with projections of the future.

Julien Auregan implicates mythology and naturalism within a practice marked by curiosity. His work is contingent upon an expanded pictorial field; How does a painting transform a space? What does it offer and what are its processional modes? He fervently experiments with materials, drawing in rabbit excreta and strange pigments in order to develop rigorous compositions. These compositions are wracked with Auregan's compelling semiotics as he collages apparently disparate elements within the same frame. He deploys lyrical motifs in order to expand an already rigorous process of abstraction. By demonstrating material pliancies, he produces a distinctive network of formal inclinations.

Refracted light from a body of water reverberates throughout Laurent Veldekens's compositions. He works by recovering and dismantling images in order to alight the possibilities within a framework. His surfaces are manipulated to create different levels, hence mirroring the experience of a scratch-off lottery ticket. Language is reflected in his pools as both a formal gesture and another inscription of gaming culture through its vernacular; Negation and chance in conversation. His pools offer a Jungian dimension. According to Jung, water is representative of the collective unconscious while the act of swimming denotes a fractured social order. Despite an apneic approach, Veldekens pursues a clear aspect - that of individual realization.

Brice Guilbert's serial practice finds its footing in a recapitulation of the Piton de la Fournaise. The image of this volcano is Guilbert's irrevocable link to the island of Réunion and his childhood. By returning to the same subject over and over again he is able to build a strong, idiosyncratic language rooted in landscape. The new "Fournez" paintings were composed with echoes of Menorca's soft light in mind. New island, new context, same affecting reflections of youth. Effulgence, contrast, and the spoils of repetition stimulate his small-scale abstractions, ultimately centering painting's physical dimension.

Each artist clearly offers a distinct node, yet they share particular intonations and material curiosities. It's as though they've each encountered the same starting point, though diverge on separate paths and delve into markedly different research modes. Along the way, however, they unite with compatible reference points and engage with one another from disparate vantage points. The alliance here evolved from an organic process; Artists bound together in constant dialogue.







BRICE GUILBERT

b. 1979 in Montpellier, France.

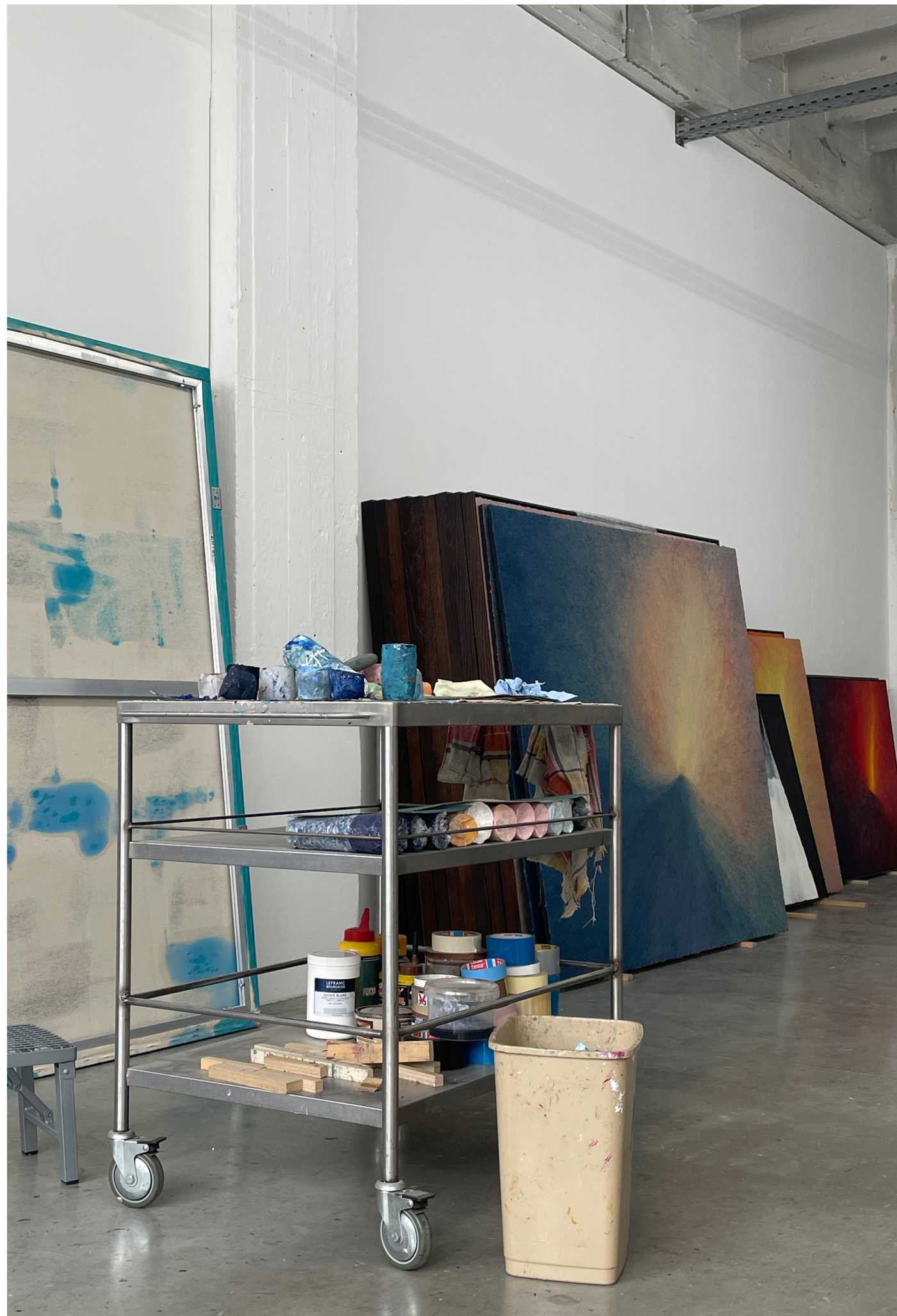
French artist Brice Guilbert draws on his Creole roots, meditating on memories of home through his lyrical volcanic paintings.

His representations of Piton de la Fournaise are iterated in a variety of colours and scales and on different supports.

In his Fournes series, Guilbert's use of colour takes on the hazy technicolour quality of Monet's palette. Dense impasto strokes radiate from a shadowy volcanic tip, with the volcano's eruption transformed into an abstracted burst of light. The ambiguity of Guilbert's imagery is built through accumulated layers of gestures and materials. He paints with a heat gun and homemade oil bars, warming the hard paint to a more malleable texture. These densely packed, radiant marks mirror the process of magma seeping through fissures, before hardening into basalt striations.

Biography taken from Ocula
Text by Peter Derksen





SOLO EXHIBITIONS

- 2021 *Sang Dragons*, ADZ Gallery, Lisbon
- 2020 Mendes Wood DM, Villa Era, Vigliano Biellese
- 2019 *Letchis*, Teat Champ Fleuri, Sainte-Clotilde
Ti Robinson, Royal, Brussels
- 2018 *Rhum arrangé*, Massif central, Brussels
Takamaka, Royal, Brussels
- 2016 *Piton diab*, Island, Brussels
- 2015 *Domino*, Théâtre National, Brussels
- 2014 *Kari dodo*, Island, Brussels
- 2013 *Roland Garros*, Island, Brussels
- 2012 *Fantôme / Levier / Obstacle*, Hunchentoot, Berlin
Lorizon nwar, We-Projects, Brussels

GROUP EXHIBITIONS

- 2022 *Emotional Intelligence*, Polina Berlin, New-York
- 2021 *Silence*, Pace Gallery, Geneva
Funka, with Takuro Kuwata, Siegfried Contemporary, London
Pt. 2: Invasive Species, Anat Ebgi, Los Angeles
- 2019 with Steve Dehoux, Jules Bouillon, Brussels
Je connais des îles lointaines, Droom, Marseille
- 2017 *Elements*, Rotonde, Brussels
Dalonaz II, Royal, Brussels
Dalonaz, Royal, Brussels
- 2016 *Napoli*, with Sarah Caillard, Corrida, Ghent
- 2015 *Friendly Faces*, Johannes Vogt, New-York
Another page, Louise 186, Brussels
Cirque de Mafate, with Sebastien Bonin, Super Dakota, Brussels
- 2013 *Martine à la plage*, with Harold Ancart, Sebastien Bonin, MNAC Anexa, Bucharest
- 2011 *Who is it*, with Yannick Franck, Dimitri Carez, Grégory Decock, Croxhapox, Ghent
- 2009 *Black market*, with Harold Ancart, Hunchentoot, Berlin

COLLECTIONS

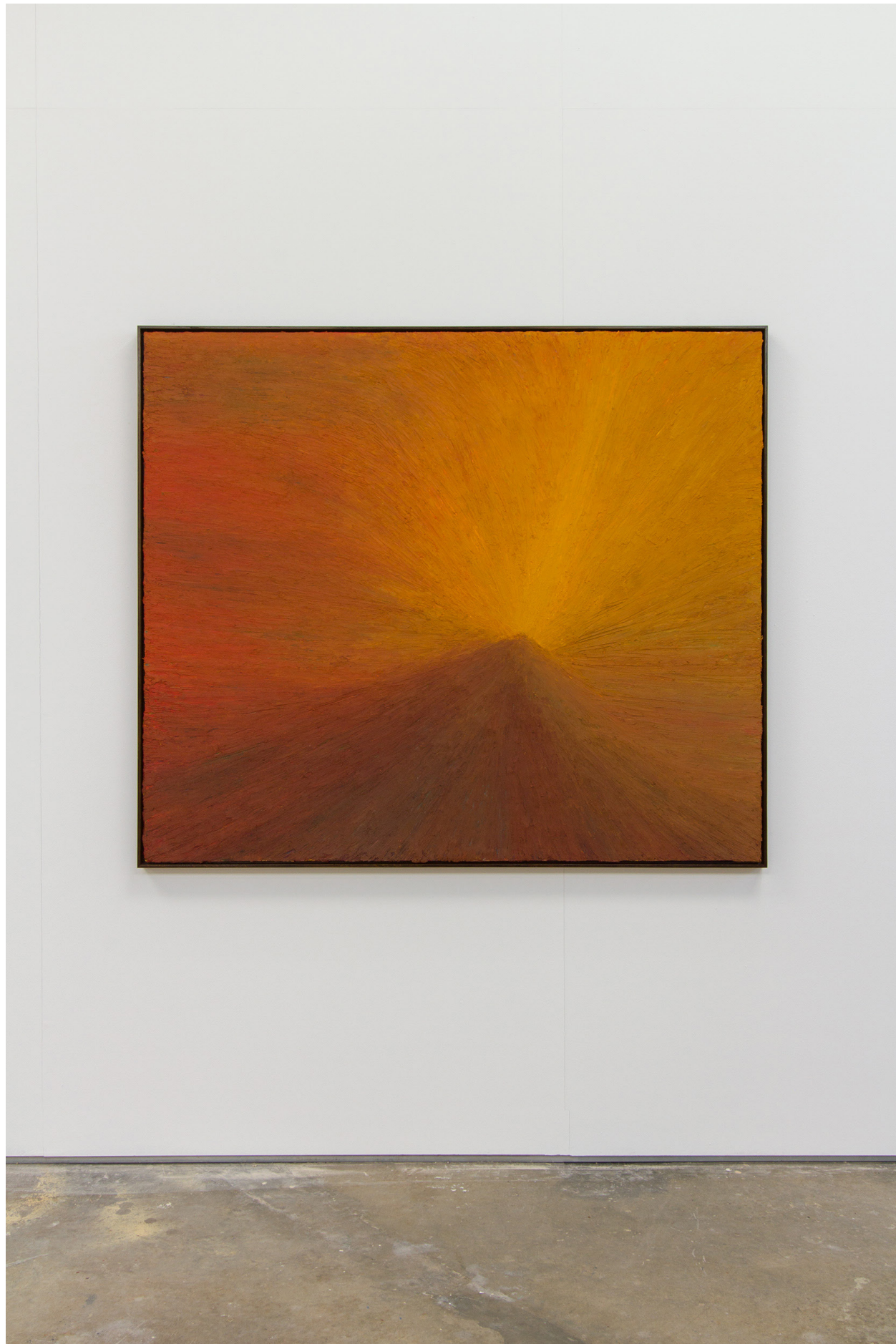
- Albright-Knox Art Gallery, Buffalo, New York
- X Museum, Beijing



Fournez, 2022
oil stick on wood
150 x 180 cm (59 1/8 x 70 7/8 in)



Brice Guilbert
Fournez, 2022
oil stick on wood
120 x 140 cm (47 1/4 x 55 1/8 in)



Brice Guilbert
Fourez, 2022
oil stick on wood
120 x 140 cm (47 1/4 x 55 1/8 in)



LAURENT VELDEKENS

b. 1983 lives and works in Brussels.

Through a subtle combination of smoothly painted surfaces and rough acid burns revealing the canvas layers and collage, Laurent Veldekens's work rejects classification. Playing with the imagery of collective fantasies - like this pool serie - that is immediately challenged by raw elements of daily life such as newspaper or cut clothes, Laurent Veldekens conciliates dream and reality. He draws beauty out of studio waste, and remnants took away from other paintings, creating works that exist in the present moment, and allow for individual experiences of perception.

Excerpt from Contre-plongée, 2021
Text by Florence Laprat

SOLO EXHIBITIONS

- 2022 *Window*, Brussels, Belgium
- 2021 *The swimmer*, Saint-Martin Bookshop, Brussels, Belgium
- Contre-plongée*, Ada Ventura, Brussels, Belgium
- 2019 *Ladbrokes*, Arcade gallery, Brussels, Belgium

GROUP EXHIBITIONS

- 2020 *Chapter 2*, 10N Brussels, Belgium
- 2019 *Jetsam*, Avey gallery, Kortrijk, Belgium
- Coup de départ*, Avey gallery, Kortrijk, Belgium
- 2017 *Dalonaz*, Curated by Brice Guilbert, Royal, Brussels, Belgium





Laurent Veldekens
Ladbrokes, 2022
Collage and painting on canvas
180 x 110 cm

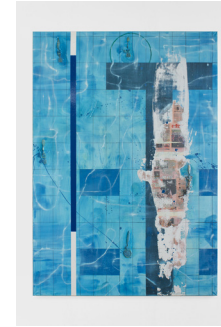


Laurent Veldekens
The Diver, 2022
Collage and painting on canvas
180 x 110 cm

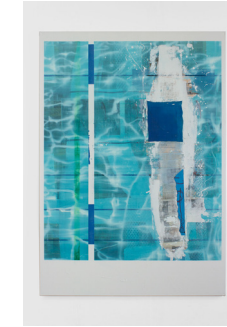


Laurent Veldekens
Olympic Pool 3, 2022
Collage and painting on canvas
200 x 140 cm

AVAILABLE WORKS



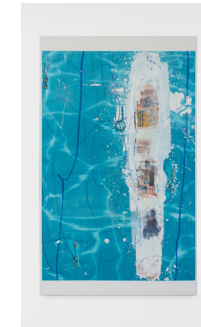
Laurent Veldekens
Olympic Pool 1, 2022
Collage and painting on canvas
200 x 140 cm



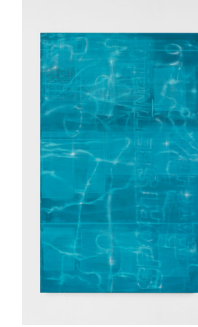
Laurent Veldekens
Olympic Pool 2, 2022
Collage and painting on canvas
200 x 140 cm



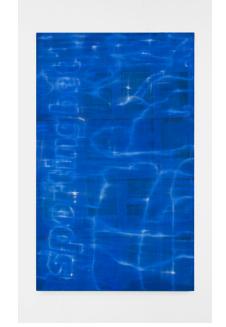
Laurent Veldekens
Empty Resort, 2022
Collage and painting on canvas
180 x 110 cm



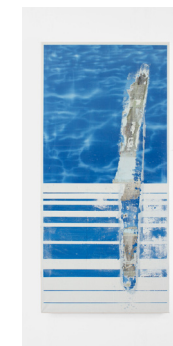
Laurent Veldekens
Scratch and Win, 2022
Collage and painting on canvas
180 x 110 cm



Laurent Veldekens
Sportbetting, 2022
Collage and painting on canvas
180 x 110 cm



Laurent Veldekens
Sportingbet, 2022
Collage and painting on canvas
180 x 110 cm



Laurent Veldekens
Use the Stairs, 2022
Collage and painting on canvas
200 x 140 cm

JULIEN AUREGAN

b. 1989 in Rennes, France.

Auregan's practice is focused on the possibilities of painting within the issues of identity and its ever changing states. He is mainly interested in language as a vessel for bringing antagonist point of view in the process.

Therefore, the work welcomes sketch ideas as more complex plastic protocols, building a visual cryptic exploration that inevitably leads to the impossibility of reducing Auregan's work to an intelligible and synthetic image.

L'équation du somnambule is an attempt to probe this shifting system of thought at work in the pictorial experience.

Excerpt from L'Equation du somnambule, 10n Brussels, 2021
Text by Florence Laprat





SOLO EXHIBITIONS

2021

L'équation du somnambule - 10N Brussels -Brussels, Belgium. September 2021

GROUP EXHIBITIONS

2022

Le collectionneur collectionné, Espace Privé 1050,
w/ Prosper Legault, Robin Leforestier, Florence Laprat

Tendes Wires at Espace Adaventura, Off Art Brussels program
w/ Florence Laprat, Kamil Bouzoubaa Grivel, Marie Joos, Amat de la Gueye.

2019

JETSAM w/ Céline Mathieu, Kris Martin, Joost Pauwaert, Jan Laroy, Julien Auregan, Maarten Van Roy, Laurent Veldekens, Grégory Decock, Karel Thienpont, Alexandre Ronsse à Avey Gallery, Courtrai, Belgique.

Blues en bob mineur avec Thomas Perroteau, à SALON MORICE, Brussels, Belgium.

2017

Encerramento Leilao de Parede Pivo 2017, Pivo, Sao Paulo, Brazil.

Os Halucinés II, w/Marina Simao ,Thomas Perroteau Julien Auregan, Aldeia, SaoPaulo, Brazil.

Os Halucinés I, curated by Julie Dumont, avec Thomas Perroteau, Julien Auregan, ISLA , Sao Paulo, Brazil.

Shadows&Monsters, curaté par Jonhatan Murphy, avec Daniel Albuquerque, Julien Auregan, Thiago Barbalho, Peter Davies, Sara Knowland, Jonathan Murphy, Tom owen, Alice Shintani, Melissa Stabile, Gasworks Studio 7 ,London.

Dalonaz II, curated by Brice Guilbert, Royal, Brussels, Belgium.

2016

Drawings & paintings, Le Sceptre duo show w/ Maxime Le bon. 04.02.17-12.02.17 Brussels, Belgium.

Red Raw at ATTIC duo show w/ Francois Patoue 10.12.16-23.12.16 Rue de la regence 32, Brussels , Belgium.

Sturm der Liebe à Etablissement d'en face w/ Master Vrije kunsten- LUCA School of Arts, Brussels, Belgium.

Starmap Epic/Enter à Academie Gallerie curated byWillum Geerts, Utrecht, Netherlands.

No more wallpaper at ATTIC w/ Francois Patoue | Renaud Regnery | Keith J. Varadi, Brussels, Belgium.

2015

Nationa(a) curated by Pieter Vermeersch avecJulien Auregan, Claire Andrzejczak, Paulien Follings, Juan Pablo Plazas, Benjamin Installé, Brussels, Belgium.

RESIDENCIES

10n Menorca - August 2021

Pivo , Sao Paulo, Brésil. Juin-Juillet 2017

Bedburg-Hau, Allemagne- Octobre 2016



Julien Auregan
Ouster, 2022
Pigment, oil, dammar résine on linen
140 x 160 cm

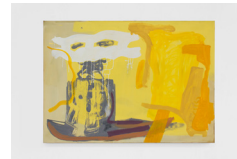


Julien Auregan
Universal Traveler, 2022
Pigment, oil, dammar résine on linen
100 x 190 cm



Julien Auregan
Chasing the Sun, 2022
Pigment, oil, dammar résine on linen
140 x 200 cm

AVAILABLE WORKS



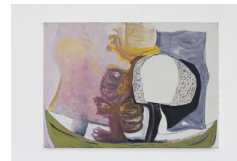
Julien Auregan
Masks 2022
pigment, oil, polyvinyle and dammar résine on linen
100 x 140 cm



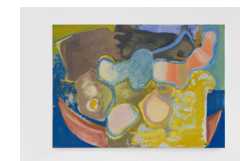
Julien Auregan
Same story, 2022
Pigment, oil, dammar résine on linen
100 x 140 cm



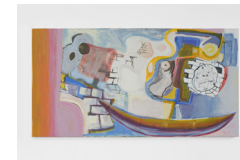
Julien Auregan
Shortcuts, 2022
Pigment, oil, dammar résine on linen
100 x 140 cm



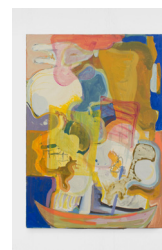
Julien Auregan
Little sailor, 2022
Pigment, oil, dammar résine on linen
100 x 140 cm



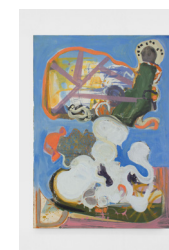
Julien Auregan
Untitled, 2022
pigment, oil, polyvinyle and dammar résine on linen
100 x 140 cm



Julien Auregan
Ashore, 2022
pigment, oil, polyvinyle and dammar résine on linen
100 x 190 cm



Julien Auregan
Untitled, 2022
Pigment, oil, dammar résine on linen
140 x 100 cm



Julien Auregan
Untitled, 2022
Pigment, oil, dammar résine on linen
140 x 100 cm

10N



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