

PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

There is So Much to See

Contemporary Photography

From March 27, 2026, Patrick Derom Gallery presents *There is So Much to See*, an exhibition exploring how photography became a critical lens through which to navigate the proliferation and complexity of images at the turn of the 21st century. Spanning works from 1979 to 2016, it brings together nine artists who questioned the status of the image and pushed the medium beyond traditional boundaries - from intimate portraiture to monumental tableaux, from conceptual strategies to cinematic temporality.

Whether through staging, appropriation, monumental scale, or subtle interventions in reality, these artists redefined photography as a space of critical reflection. Despite the diversity of their approaches, these artists share a common ambition : to rethink how images shape perception and meaning. The exhibition features works by Dirk Braeckman, David Claerbout, Rineke Dijkstra, Roe Ethridge, Andreas Gursky, Louise Lawler, Thomas Ruff, Cindy Sherman, and Wolfgang Tillmans.

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

T: +32 2 514 08 82

info@patrickderomgallery.com

www.patrickderomgallery.com

PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART



Cindy SHERMAN 1954
Untitled Film Still #31, 1979
Edition of 10
Gelatin silver print
20 x 25 cm
45,5 x 51 cm (framed)



Cindy SHERMAN 1954
Untitled Film Still #59, 1980
Edition of 10
Gelatin silver print
20,3 x 24,4 cm
41,6 x 47 cm (framed)



Cindy SHERMAN 1954
Untitled Film Still #51, 1979
Edition of 10
Gelatin silver print
23 x 17 cm
51 x 45,5 cm (framed)



Cindy SHERMAN 1954
Untitled Film Still #64, 1980
Edition of 10
Gelatin silver print
16,4 x 24 cm
41,6 x 47 cm (framed)

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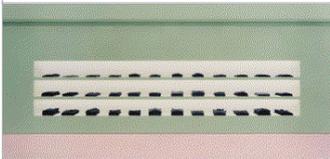
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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART



Cindy SHERMAN 1954
Untitled Film Still #82, 1980
Edition of 10
Gelatin silver print
17 x 24 cm
45,5 x 51 cm (framed)



Andreas GURSKY 1955
Prada III, 1998
Numbered 2/6
Colour coupler print face mounted on diasec in wooden artist frame
170 x 300 cm
181 x 311 cm (framed)



Wolfgang TILLMANS 1968
Faltenwurf (submerged) II, 2000
Edition of 1
Chromatic print mounted on aluminium in artist's frame
213 x 146 cm
214 x 149 cm (framed)

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Wolfgang TILLMANS 1968

Osterwaldstrasse, 2011

Edition 1/1 + 1 AP

inkjet print mounted on Dibond in artist's frame

211 x 145 x 6 cm



David CLAERBOUT 1969

Angel, 1997

Archival Copy Edition of 3 + 1 AP + 1 AC Accompanied by a certificate of authenticity dated May 2, 2005 signed by the artist

Mute channel black & white video installation.

Single-channel black & white video projection

11 minutes 14 secondes, looped



Thomas RUFF 1958

Interieur 1A, 1979

Edition 14/20

Chromogenic print

27,5 x 20,50 cm

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Thomas RUFF 1958

Interieur 5A, 1979

Edition 14/20

Chromogenic print

27,5 x 20,5 cm



Thomas RUFF 1958

Interieur 7A, 1979

Signed, dated, and numbered on reverse

Edition of 20 + 5 AP

Edition numbered 8/20

Chromogenic print

27,5 x 20,5 cm

65,2 x 52,2 cm (framed)



Thomas RUFF 1958

Interieur 10B, 1980

Signed, dated, and numbered on reverse

Edition of 20 + 5 AP

Edition numbered 7/20

Chromogenic print

27,5 x 20,5 cm

65,2 x 50,2 (framed)

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Thomas RUFF 1958

Interieur 5C, 1981

Signed, dated, and numbered on reverse

Edition of 20 + 5 AP

Edition numbered 8/20

Chromogenic print

27,5 x 20,5 cm

65,2 x 52,2 cm (framed)



Thomas RUFF 1958

Interieur 14B, 1980

Signed, numbered, dated, and titled on reverse 'Th Ruff 4/20 1980 14B'

Edition 4/20

Chromogenic print

27,5 x 20,5 cm



Thomas RUFF 1958

Interieur 9C, 1981

Edition 8/20

Chromogenic print

27,5 x 20,5 cm

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Thomas RUFF 1958

Interieur 1D, 1982

Signed and dated on reverse on the frame 'Th Ruff 1982'

Chromogenic print

20,5 x 27,5 cm



Thomas RUFF 1958

Interieur 7C, 1981

Signed, dated, and numbered on reverse

Edition of 20 + 5 AP

Edition numbered 10/20

Chromogenic print

27,5 x 20,5 cm

65,2 x 52,2 cm (framed)



Thomas RUFF 1958

Interieur 6A, 1979

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Edition numbered 8/20

Chromogenic print

27,5 x 20,5 cm

65,2 x 52,2 cm (framed)

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PATRICK DEROM GALLERY

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Thomas RUFF 1958
Interieur IIC links, 1981
Signed, dated, and numbered on reverse
Edition of 20 + 5 AP
Edition numbered 4/20
Chromogenic print
27,5 x 20,5 cm



Thomas RUFF 1958
Interieur IIC mitte, 1981
Signed, dated, and numbered on reverse
Edition of 20 + 5 AP
Edition numbered 4/20
Chromogenic print
20,5 x 31 cm



Thomas RUFF 1958
Interieur IIC rechts, 1981
Signed, dated, and numbered on reverse
Edition of 20 + 5 AP
Edition numbered 4/20
Chromogenic print
27,5 x 20,5 cm

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

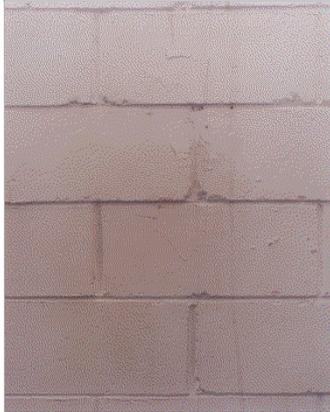
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Roe ETHRIDGE 1969

Studio Wall, 2005

Edition of 5

Chromogenic print

64 x 78 cm 82,3 x 68,6 cm (framed)



Louise LAWLER 1947

Aftermath, 2007-2008, 2007-2008

Edition of 5

Cibachrome mounted on a museum box

122 x 151 cm



Louise LAWLER 1947

Combien pour ce chapeau ? / Musée Jules Verne, Nantes, 1987 / An Old Hat, 1987

Edition of 5

Black & White photographs, in 3 parts

51 x 61 cm (each) 77,5 x 88 cm (framed)



Rineke DIJKSTRA 1959

Coney Island, New York, July 9, 1993, December 2000

Edition of 15

Chromogenic print

40,6 x 30,6 cm

65,7 x 55,7 cm (framed)

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Rineke DIJKSTRA 1959

Dubrovnik, Croatia, July 13, 1996, 1996-2000

Edition of 15

Chromogenic print

35 x 28 cm

65,7 x 55,7 cm (framed)



Rineke DIJKSTRA 1959

Hel, Poland, August 12, 1998, 1998

Edition of 15

Chromogenic print

46,6 x 30,5 cm

65,7 x 55,7 cm (framed)



Rineke DIJKSTRA 1959

Hilton Head Island, SC, USA, June 22, 1992, 2000

Edition of 15

Chromogenic print

35 x 28 cm

65,7 x 55,7 cm (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART



Rineke DIJKSTRA 1959

Hilton Head Island, SC, USA, June 24, 1992, 1992

Edition of 15

Chromogenic print

40 x 31 cm

65,7 x 55,7 cm (framed)



Rineke DIJKSTRA 1959

Hilton Head Island, SC, USA, June 27, 1992, 1992

Edition of 15

Chromogenic print

35,2 x 28 cm

65,7 x 55,7 cm (framed)



Rineke DIJKSTRA 1959

Hilton Head Island, SC, USA, June 28, 1992, 1992-2018

Edition of 15

Archival Inkjetprint

35 x 28 cm

65,7 x 55,7 cm (framed)

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Rineke DIJKSTRA 1959

De Panne, Belgium, August 7, 1992, 1992

Titled, dated and signed on reverse 'De Panne, Belgium, August 7, 1992 Rineke Dijkstra'

Edition of 15

Chromogenic print

35 x 28 cm

62 x 51,7 cm (framed)

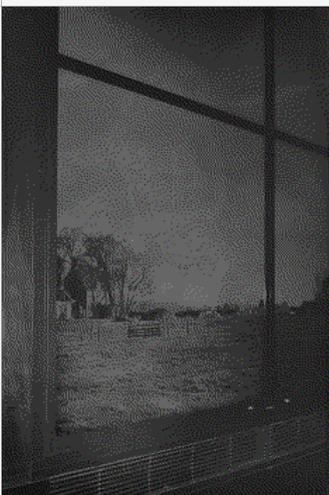


Dirk BRAECKMAN 1958

L.V.-V.L.-(5)-2016, 2016

Gelatin silver print reversibly mounted on aluminium

180 x 120 cm



Dirk BRAECKMAN 1958

1/1 - P042 a - 2015 - 1/1, 2015

Gelatin silver print reversible mounted on aluminium

90 x 60 cm

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART



Dirk BRAECKMAN 1958

56 - 57 - 15 - 2015, 2015

Gelatin silver print reversibly mounted on aluminium

90 x 60 cm

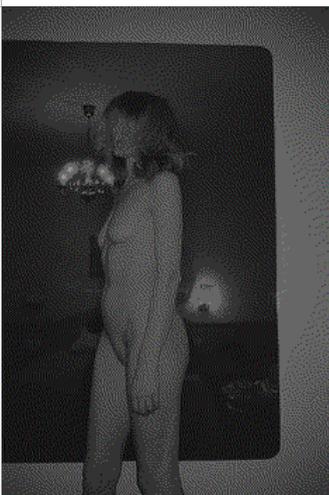


Dirk BRAECKMAN 1958

V.G.-H.J.-16, 2016

Gelatin silver print mounted on aluminium support

180 x 120 cm



Dirk BRAECKMAN 1958

C.A.-M.I.-09, 2009

Edition of 5 plus 1 artist's proof (#2/5)

Gelatin silver print mounted on aluminium support

120 x 80 cm

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

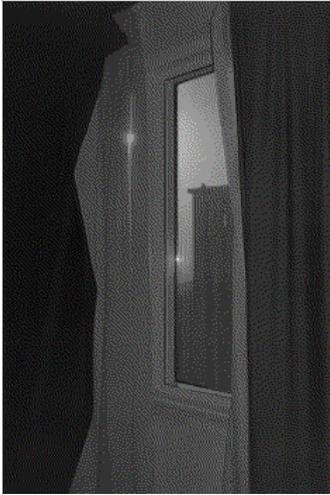
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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART



Dirk BRAECKMAN 1958

B.J.-D.U.-12, 2012

Edition 2/3

Gelatin silver print mounted on aluminium support

180 x 120 cm



Dirk BRAECKMAN 1958

U.A.E.- T.T.W#02-13, 2013

Gelatin silver print mounted on aluminium support

120 x 80 cm



Dirk BRAECKMAN 1958

U.C.-T.C.I.-21, 2021

Edition of 3 (#1/3)

Ultrachrome inkjet print mounted on aluminium support in stainless steel frame

5 x (180 x 120 cm)

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PATRICK DEROM GALLERY

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Cindy Sherman (b. 1954)

Cindy Sherman is one of the most significant artists of The Pictures Generation, a group of artists that emerged in the 1970s, including Richard Prince, Louise Lawler, Sherrie Levine and Robert Longo. This group of artists responded to the flood of media images with a critical eye and humour, reappropriating imagery from cinema, television, magazines and advertising, each in their own way.

The series *Untitled Film Stills* was produced by Cindy Sherman between 1977 and 1980. She portrays herself in stereotypical female roles inspired by films from the 1950s and 1960s. According to her, these female types are deeply rooted in the cultural imagination. The imaginary roles are fictional identities, created through the practice of self-portraiture (a style that has been characteristic of Cindy Sherman throughout her career). The artist takes on the role of the secretary, the housewife, the femme fatale, and photographs each character in a fictional scene. Always alone, the characters seem frozen in a suspended moment. This reconstruction of a non-existent film destabilises the viewer's expectations.

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Cindy SHERMAN

Untitled Film Still #31, 1979



Edition of 10
Gelatin silver print
20 x 25 cm
45,5 x 51 cm (framed)

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PATRICK DEROM GALLERY

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Cindy SHERMAN

Untitled Film Still #51, 1979



Edition of 10
Gelatin silver print
23 x 17 cm
51 x 45,5 cm (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Cindy SHERMAN

Untitled Film Still #59, 1980



Edition of 10
Gelatin silver print
20,3 x 24,4 cm
41,6 x 47 cm (framed)

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PATRICK DEROM GALLERY

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Cindy SHERMAN

Untitled Film Still #64, 1980



Edition of 10
Gelatin silver print
16,4 x 24 cm
41,6 x 47 cm (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Cindy SHERMAN

Untitled Film Still #82, 1980



Edition of 10
Gelatin silver print
17 x 24 cm
45,5 x 51 cm (framed)

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PATRICK DEROM GALLERY

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Wolfgang Tillmans (b. 1968)

Wolfgang Tillmans has been working as a photographer since the early 1980s. He enjoyed his first major successes in the early 1990s, photographing young people in nightclubs and techno music venues in Berlin and London. When exhibited, his photos are often pinned directly to the wall, which adds to the immediacy of the viewing experience. The subjects are taken from Tillmans' immediate environment, whether through portraits, still lifes, fashion photography, landscapes, and abstract compositions.

In 1989, Wolfgang Tillmans started his *Faltenwurf* series, in which he photographs clothes, focusing on the way the fabrics fall, crease and wrinkle naturally, forming a composition where texture and form are of interest to the photographer. For him, it is a way of capturing intimacy, everyday life, and personal objects (in this case, underwear). The title of the series refers to a German term (meaning 'fold' or 'drapery') used in art history to refer to the art of representing the way in which fabric or clothing falls. It also refers to the art of representing the play of light and shadow on drapery, as practised by great painters and sculptors. The absence of the body in this garment gives the fabric a special presence.

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Wolfgang TILLMANS

Faltenwurf (submerged) II, 2000



Edition of 1

Chromatic print mounted on aluminium in artist's frame

213 x 146 cm

214 x 149 cm (framed)

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PATRICK DEROM GALLERY

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Wolfgang TILLMANS

Osterwaldstrasse, 2011

Edition 1/1 + 1 AP



inkjet print mounted on Dibond in artist's frame
211 x 145 x 6 cm

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Andreas Gursky (b. 1955)

Andreas Gursky is a German photographer born in Leipzig in 1955. In the 1980s, he studied at the Kunstakademie Düsseldorf, part of the renowned Düsseldorf School of Photography, under Bernd and Hilla Becher. The Bechers, known for their typological series on industrial architecture, taught him documentary rigour, frontality and attention to structure. Gursky inherited these qualities, while distinguishing himself by adopting a monumental and conceptual approach.

His works, often very large in format, capture spaces that are emblematic of globalisation. His series devoted to the Italian fashion house Prada is part of this logic. In *Prada III* (1998), the artist photographs the interior of a Prada boutique with almost clinical precision. The rigorously frontal composition reveals impeccable symmetry : the aligned shelves, the perfectly spaced piles of black pullovers, the controlled depth of perspective, all contribute to creating an atmosphere of absolute order. The sober palette - dominated by pale greens and pinks and neutral tones - contributes to this impression of a sanitised, almost unreal space.

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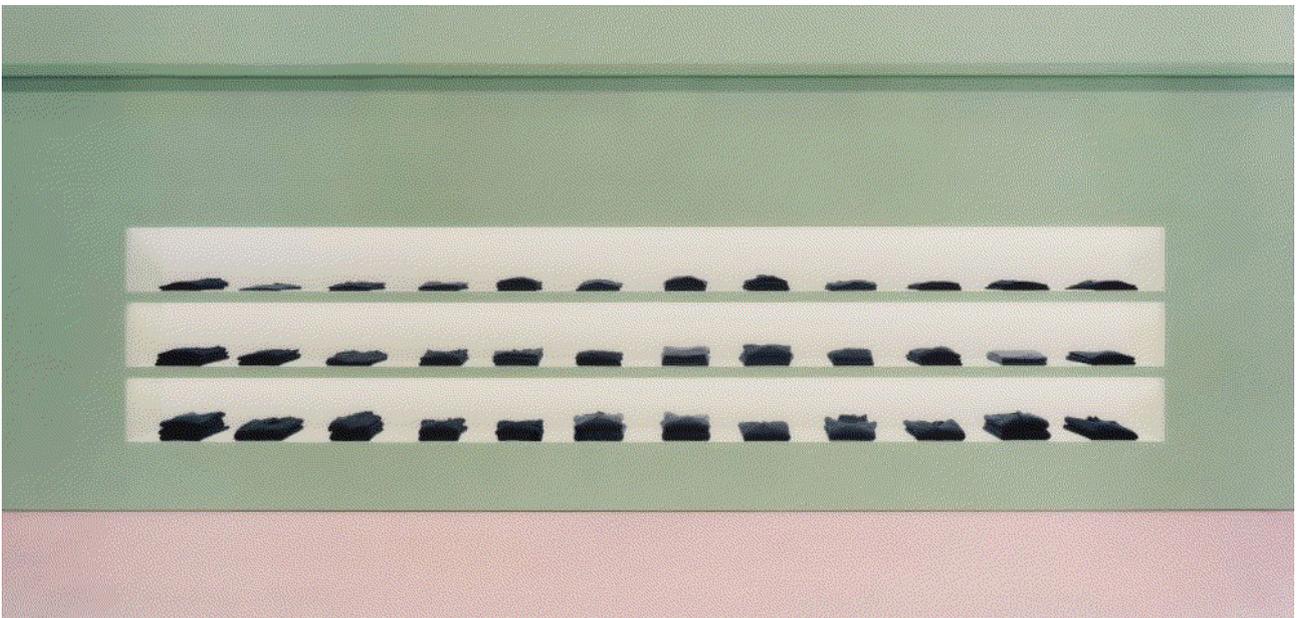
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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Andreas GURSKY

Prada III, 1998



Numbered 2/6

Colour coupler print face mounted on diasec in wooden artist frame

170 x 300 cm

181 x 311 cm (framed)

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PATRICK DEROM GALLERY

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Thomas Ruff (b. 1958)

Thomas Ruff is a German photographer, who lives and works in Düsseldorf. He studied photography with Bernd and Hilla Becher, together with Andreas Gursky, Candida Höfer and Thomas Struth. In terms of technique, Ruff belongs to the 'Becher school' or the Düsseldorf school. However, his work goes beyond photography in the conventional sense. He has developed a method of conceptual serial photography. He studies the interiors of German flats and houses (typical interiors from the 1950s to 1970s), which he photographs in high definition with large-format cameras in a quasi-documentary style.

Among the 11 photographs from the *Interiors* series that are exhibited, *Tryptich* (1988) depicts a bedroom (perhaps his parents' bedroom) in which every detail is photographed from different angles. Without any staging or artificial lighting he focuses on the factual, documentary aspect of the spaces. There is no nostalgia, but rather a keen sense of observation of everyday life of a bygone era. A half-open door, a freshly made bed, a particular angle in a kitchen, or the smallest everyday detail captivates him, leading him to photograph it with the attentiveness of a documentary observer.

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PATRICK DEROM GALLERY

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Thomas RUFF
Interieur 5A, 1979



Edition 14/20
Chromogenic print
27,5 x 20,5 cm

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PATRICK DEROM GALLERY

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Interieur 7A, 1979



Signed, dated, and numbered on reverse

Edition of 20 + 5 AP

Edition numbered 8/20

Chromogenic print

27,5 x 20,5 cm

65,2 x 52,2 cm (framed)

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Interieur 10B, 1980



Signed, dated, and numbered on reverse

Edition of 20 + 5 AP

Edition numbered 7/20

Chromogenic print

27,5 x 20,5 cm

65,2 x 50,2 (framed)

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Interieur 14B, 1980



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Edition 4/20

Chromogenic print

27,5 x 20,5 cm

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PATRICK DEROM GALLERY

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Interieur 5C, 1981



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Edition numbered 8/20

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65,2 x 52,2 cm (framed)

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Thomas RUFF

Interieur 9C, 1981



Edition 8/20

Chromogenic print

27,5 x 20,5 cm

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Thomas RUFF

Interieur 7C, 1981



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Edition of 20 + 5 AP

Edition numbered 10/20

Chromogenic print

27,5 x 20,5 cm

65,2 x 52,2 (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Thomas RUFF

Interieur 11C rechts, 1981



Signed, dated, and numbered on reverse

Edition of 20 + 5 AP

Edition numbered 4/20

Chromogenic print

27,5 x 20,5 cm

This work is part of the tryptich *Interieur 11*

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Thomas RUFF

Interieur 11C mitte, 1981



Signed, dated, and numbered on reverse

Edition of 20 + 5 AP

Edition numbered 4/20

Chromogenic print

20,5 x 31 cm

This work is part of the triptych *Interieur 11*

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Thomas RUFF

Interieur 11C links, 1981



Signed, dated, and numbered on reverse

Edition of 20 + 5 AP

Edition numbered 4/20

Chromogenic print

27,5 x 20,5 cm

This work is part of the tryptich *Interieur 11*

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Thomas RUFF
Interieur 1D, 1982



Signed and dated on the reverse of the frame 'Th Ruff 1982'
Chromogenic print
20,5 x 27,5 cm

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PATRICK DEROM GALLERY

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David Claerbout (b. 1969)

David Claerbout's work explores and questions the status, function and impact of the photographic image and how we perceive it, through experimental cinema, video installations, and animated images. His practice creates a state of confusion between immobility and movement, between interior and exterior, between real documentation and artificial reproduction, between appropriation and personal production. He touches on barely perceptible states of change and reproduces them in an enigmatic way.

In *Angel* (1997), a stone sculpture of a cherub is holding a copper rose in its right hand. By animating the rose, David Claerbout brings the sculpture to life. The immobility of the stone is all the more striking and intriguing. The rose symbolises both gentleness and pain, evoking a romantic image but also gives an impression of coldness. This work leads us to question the medium of image making and the magic it provides.

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MODERN & CONTEMPORARY ART

David CLAERBOUT

Angel, 1997



Archival Copy

Edition of 3 + 1 AP + 1 AC

Accompanied by a certificate of authenticity dated May 2, 2005 signed by the artist

Mute channel black and white video installation

Single-channel video projection, black & white, silent, tripod projector

11 minutes 14 secondes (looped)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Louise Lawler (b. 1947)

Since the 1970s, American photographer Louise Lawler has been exploring the context in which art appears : how is it displayed, sold or stored ? Her work shows that the meaning, status and perception of art always depend on its environment, presentation and audience. Through her photography, Lawler lays bare the social, institutional and commercial structures surrounding art.

Aftermath (2007/2008) is a striking example of this approach. In this work, it is not Dan Flavin's work that is the focus, but what remains of a work of art after it has been exhibited.

The triptych *Combien pour ce chapeau ?* (1987) also illustrates Lawler's critical eye. The work shows a museum display with one of Jules Verne's hats. The title introduces an explicit economic question that contrasts with the respectful and historical setting of the museum. Lawler shows us the same photograph three times, each with a different caption : *Combien pour ce chapeau ?*, *Musée Jules Verne, Nantes, 1987* and *An Old Hat*, respectively. Lawler thus clearly shows that meaning and value are not inherent in the object, but derive from context, presentation and language.

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Louise LAWLER
Aftermath, 2007-2008
2007-2008



Edition of 5
Cibachrome mounted on a museum box
122 x 151 cm

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Louise LAWLER

*Combien pour ce chapeau ?/ Musée Jules Verne, Nantes, 1987/ An Old Hat
1987*



Edition of 5

Black & White photographs, in 3 parts

51 x 61 cm (each part)

77,5 x 88 cm (each part, framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Roe Ethridge (b. 1969)

American photographer Roe Ethridge draws on his ever-expanding archive of images, which includes advertising commissions (fashion), independent works and found images. He constantly recontextualises and transforms his images, creating a hybrid visual universe where the everyday and the staged, the perfect and the fortuitous coexist without hierarchy. In his work, meaning constantly changes depending on context. The same image may have been created in a commercial context, then later integrated into a new image in the studio, or published in an artist's book. Ethridge thus challenges not only the status of the photographic image, but also our reflex to immediately interpret, categorise and understand images.

In *Studio Wall* (2007), the discrepancy between the title and the image creates a subtle shift. The title compels the viewer to look for “more” than what is visible. For Ethridge, his workshop or studio is not only a place of production, but also a source of images that provide insight into the circulation and shifting of their meaning. By showing only a fragment of an exterior wall in this work, he reveals the importance of context and expectations in the reading of images.

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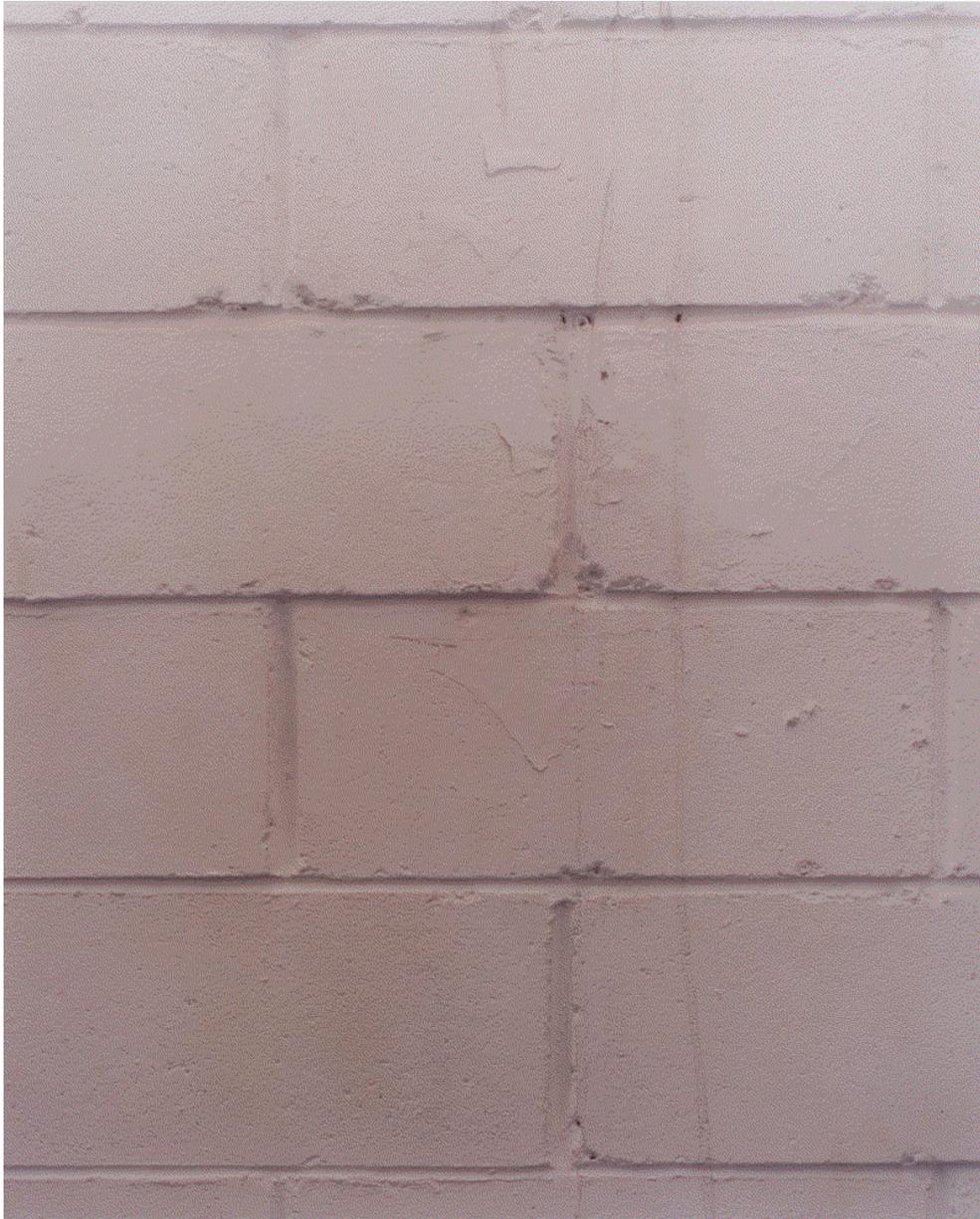
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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Roe ETHRIDGE

Studio Wall, 2005



Edition of 5

Chromogenic print

64 x 78 cm

82,3 x 68,6 cm (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Rineke Dijkstra (b. 1959)

Portraits occupy a central place in the work of Dutch photographer Rineke Dijkstra. Since the early 1990s, she has photographed individuals at pivotal moments - adolescents poised between childhood and adulthood, new mothers suspended between exhaustion and wonder, soldiers at the threshold of departure to the front or return home. The *Beach Portraits*, in particular, have earned her international attention and established her on the contemporary photography scene. Her portraits of teenagers in swimsuits were taken mainly in the 1990s on beaches in Poland, the United Kingdom, Ukraine, Croatia and the United States.

The young people look directly into Rineke Dijkstra's camera. The sea in the background is calm and serene. The personalities of the teenagers, the complexity of their characters and their insecurities, which the photographer has been able to capture, make the photos very different from one another. The photos are taken with a technical camera (which requires a long exposure time). Dijkstra uses a flash to photograph her models. She positions herself lower than her models to give them a monumentality. The portraits are often compared to Sandro Botticelli's *The Birth of Venus* because of the pose (frontal and modest) of the subject and the almost unreal light.

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Rineke DIJKSTRA

Hilton Head Island, SC, USA, June 24, 1992

1992



Edition of 15

Chromogenic print

40 x 31 cm

65,7 x 55,7 cm (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Rineke DIJKSTRA

Hilton Head Island, SC, USA, June 27, 1992

1992



Edition of 15

Chromogenic print

35,2 x 28 cm

65,7 x 55,7 cm (framed)

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Rineke DIJKSTRA

De Panne, Belgium, August 7, 1992

1992



Titled and signed on reverse 'De Panne, Belgium, August 7, 1992 Rineke Dijkstra'

Edition of 15

Chromogenic print

35 x 28 cm

62 x 51,7 cm (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Rineke DIJKSTRA

Hilton Head Island, SC, USA, June 28, 1992

1992-2018



Edition of 15

Archival Inkjetprint

35 x 28 cm

65,7 x 55,7 cm (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Rineke DIJKSTRA

Dubrovnik, Croatia, July 13, 1996

1996-2000



Edition of 15

Chromogenic Print

35 x 28 cm

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

65,7 x 55,7 cm (framed)

Rineke DIJKSTRA

Hel, Poland, August 12, 1998

1998



Edition of 15

Chromogenic print

46,6 x 30,5 cm

65,7 x 55,7 cm (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Rineke DIJKSTRA

Hilton Head Island, SC, USA, June 22, 1992

2000



Edition of 15

Chromogenic print

35 x 28 cm

65,7 x 55,7 cm (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Rineke DIJKSTRA

Coney Island, New York, July 9, 1993

December 2000



Edition of 15
Chromogenic print
40,6 x 30,6 cm
65,7 x 55,7 cm (framed)

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Dirk Braeckman (b. 1958)

Dirk Braeckman has developed a unique photographic language characterised by silence, shadow and restraint. Almost all of his work is in shades of black and white, and the subjects are often austere and sparsely furnished interiors. His large-format photographs, with their deep greys and veiled blacks, are not intended to tell a story, but invite us to an attentive gaze and a sensitive perception. Braeckman produces gelatin silver prints, in which he practices underexposure of the image, consciously playing with the material, blur, darkness, grain and subtle tonal variations, he doesn't hesitate to crop some parts of the subject. We glimpse silhouettes and shapes, sometimes barely distinguishing what is happening, forms emerge gradually from the darkness; the subject is a pretext for recreating a poetic softness and a depth of dark tones.

The works presented in the exhibition reflect the artist's intimate and enigmatic universe: a heavy curtain absorbing the light, a small stage in a private bar, the glimpse of an old photograph, a view fleeting from a window. The works draw the viewer into a quiet encounter with texture, shadow, memory, and absence, reaffirming photography as an experience of perception rather than representation.

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Dirk BRAECKMAN

C.A.-M.I.-09

2009



Edition of 5 plus 1 artist's proof (#2/5)
Gelatin silver print mounted on aluminium support
120 x 80 cm

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Dirk BRAECKMAN

B.J.-D.U.-12

2012



Edition 2/3

Gelatin silver print mounted on aluminium support

180 x 120 cm

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Dirk BRAECKMAN

U.A.E. - T.T.W#02-13

2013



Gelatin silver print mounted on aluminium support
120 x 80 cm

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Dirk BRAECKMAN

1/1 - P042 a - 2015 - 1/1

2015



Gelatin silver print reversible mounted on aluminium
90 x 60 cm

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Dirk BRAECKMAN

56 - 57 - 15 - 2015

2015



Gelatin silver print reversibly mounted on aluminium
90 x 60 cm

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Dirk BRAECKMAN

L.V.-V.L.-(5)-2016

2016



Gelatin silver print reversibly mounted on aluminium
180 x 120 cm

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Dirk BRAECKMAN

V.G.-H.J.-16, 2016



Gelatin silver print mounted on aluminium support
180 x 120 cm

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

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PATRICK DEROM GALLERY

MODERN & CONTEMPORARY ART

Dirk BRAECKMAN

U.C.-T.C.I.-21, 2021



Edition of 3 (#1/3)

Ultrachrome inkjet print mounted on aluminium support in stainless steel frame
5 x (180 x 120 cm)

Wolstraat 1, rue aux Laines, 1000 Brussels - Belgium

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