

Known for his multifaceted and divergent approach to art making, with works that range from sculpture and installation to painting and drawing, Kasper Bosmans' practice is a complex concoction of high art and literature, popular culture, mythology and anthropology, viewed through a queer and playfully minimalist lens that subversively observes and reinvents narratives that dominate the world around us.

Taking an editorial approach, Bosmans cuts, pastes and brings together these anecdotes and stories, which traverse all histories, cultures and societies, and identifies off-beat, idiosyncratic and poetic resonances that bind form and meaning together in what is essentially a conceptual practice. Nothing is off-limits for Bosmans, who has a particular soft spot for more obscure, queer and marginalized anecdotes, from stories of cross-dressing saints to examples of celibacy and monogamy in the animal kingdom.

Bosmans prods, pokes and teases out connections in his work that are significant to his personal world, but the resulting narratives cannot help but take on a universal resonance.

Bosmans' solo shows include De Pont Museum, Tilburg (2023 & 2021); Mendes Wood DM, São Paulo (2022); WIELS, Brussels (2022); Fondazione Arnaldo Pomodoro, Milan (2021); Gladstone Gallery, New York (2020 & 2018); De Hallen, Haarlem (2017); S.M.A.K., Ghent (2016); Witte de With, Rotterdam (2016); Centrale for Contemporary Art, Brussels (2016); CIAP, Hasselt (2016); Gladstone Gallery, Brussels (2016); Marc Foxx Gallery, Los Angeles (2016); P////AKT, Amsterdam (2015).

Further, his work was part of institutional exhibitions such as Dhaka Art Summit, Dhaka (2023); Fundació Joan Miró, Barcelona (2023); CAPC Musée d'art Contemporain de Bordeaux, Bordeaux (2022); De Vleeshal, Middelburg (2021); Museum of Modern Art, Warsaw (2020); Stedelijk Museum, Amsterdam (2020); GAK Gesellschaft für Aktuelle Kunst, Bremen, Germany (2020); M HKA, Antwerp (2020, 2017, 2014 & 2013); Contemporary Art Centre, Vilnius (2019); Gemeentemuseum, The Hague (2019); Fondation Cartier, Paris (2019); Luma Westbau, Zürich (2019); Hammer Museum, Los Angeles, (2018); Kölnischer Kunstverein, Cologne (2017); BOZAR, Brussels (2015); WIELS, Brussels (2015); Kunsthal KAdE, Amersfoort (2014); S.M.A.K., Ghent (2014).







SELECTED EXHIBITIONS





2022 Mendes Wood DM, São Paulo *Creatures*

The show opens with two large murals depicting turtles, in reference to the bejewelled turtle in Joris-Karl Huysmans' novel À rebours, arguably one of the most quintessentially queer novels of the 19th century. The book serves as a template for the idea of the queer cis-male art collector who constructs his own identity in a closet, filled with a vast and exotic collection of objects that not only represent the person, but somehow also yearn for an intimacy which cannot be obtained in the world at large by conventional means.

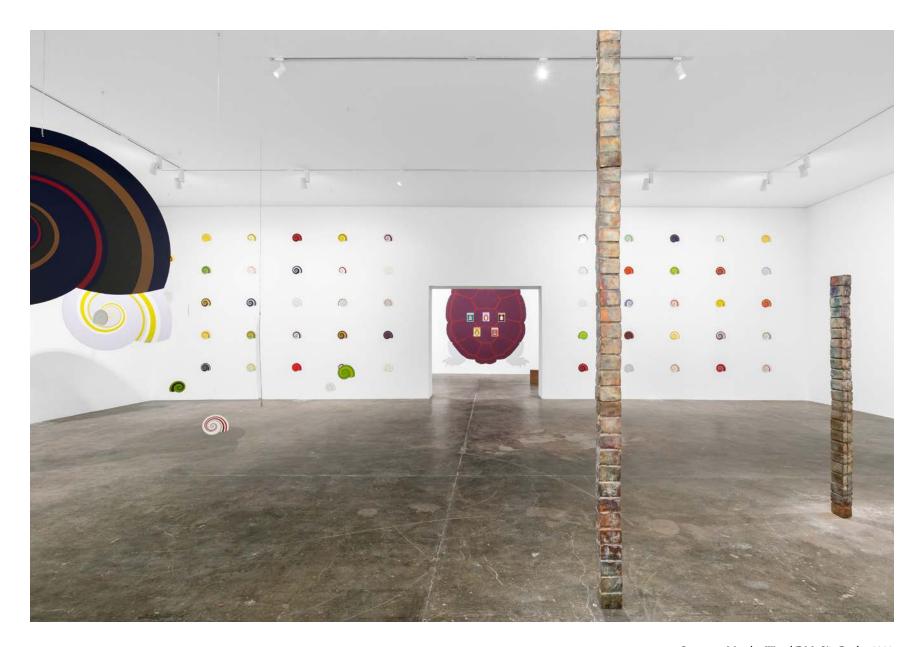
References and depictions of animals and the natural world abound in the show, from new iterations of Bosmans' famous *Dwarf Parade Dogs*, inspired by Paul Thek's *Untitled (Dwarf Parade Table)* installation piece from 1969, to his colourful, enamelled steel sculptures of Cuban painted snails (Polymita picta), and his *Wolf Corridor* series which was shown at the WIELS exhibition.

"I am interested in the way in which humans look at animals to express themselves, how they create seemingly emotional relationships with them and use them to express themselves. This goes back to the idea of making a mirror of society, of gathering objects, animals and things in your closet with which to self identify and seduce," Bosmans says.





Creatures, Mendes Wood DM, São Paulo, 2022



Creatures, Mendes Wood DM, São Paulo, 2022



Creatures, Mendes Wood DM, São Paulo, 2022



Elsewhere in the exhibition, Bosmans' Carry On series of bronze sculptures of stacked slabs of butter is at once a play on the idea of carry-on luggage, because of their size, but also a historically-based innuendo that is simultaneously vulgar, funny and moving, in that it references the highly lucrative contraband of butter, during the 20th century, across the Belgian/Dutch border. The works, which belong to the *Boy Butter* series, however, are also a not so subtle nod to the kind of lubrication necessary for furtive male-on-male adventures in the woods, a subversive reading of the alpha-male smuggler risking his life to put bread on the table. The works are named after the famous Carry On television series, made popular in Britain during the 1950s, in which the main actor, the famously camp and eternally closeted Kenneth Williams, navigated a heterosexual world of barely-disguised puns, sexy nurse jokes and lascivious innuendos.



Creatures, Mendes Wood DM, São Paulo, 2022



"What I am taking out of the show at WIELS is the idea of an 'example'. When I was growing up, I never had a clear queer example. Nobody talked about the kind of love that certain artists were feeling. It's through this lack of example that one risks getting marginalised by society," Bosmans explains. The presence of tension, unorthodoxy and

the impossibility of smoothly navigating through every single detail of his work, is a deliberate reflection on the artist's part on the what a queer childhood is like for many people. "Everything is clear for the people in power. The rest navigate the margins and are forced to look into the margins."



Husbandry, WIELS, Brussels, 2022



Husbandry, WIELS, Brussels, 2022



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Husbandry, WIELS, Brussels, 2022



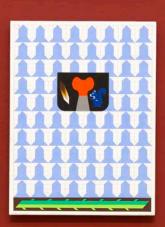
Husbandry, WIELS, Brussels, 2022





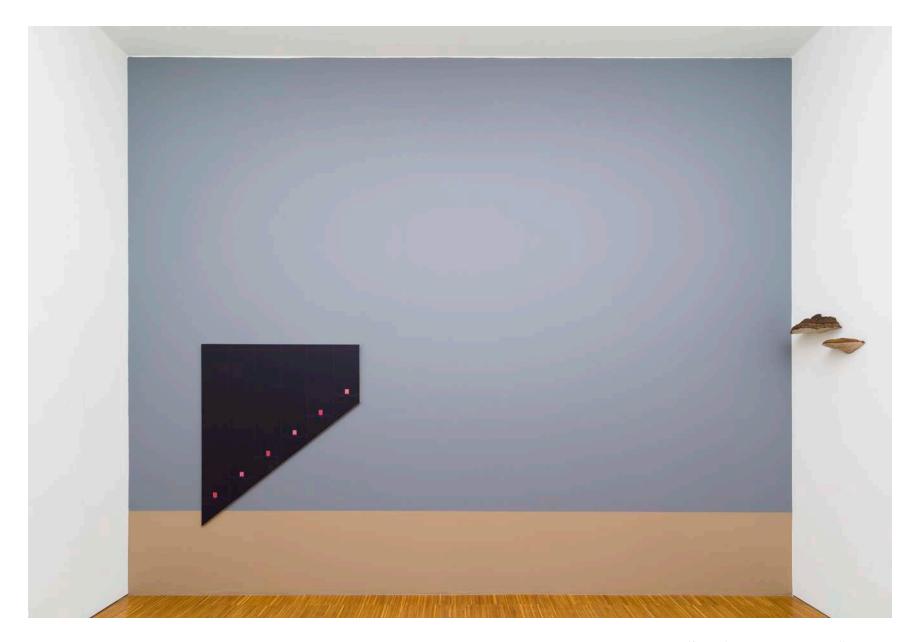
Wolf Corridor, De Pont Museum, Tilburg, 2021







The mural 9 Sisters also deals with interpretation and the transformation of meaning. This work, a recent acquisition for De Pont's collection, is based on a story from Ovid's Metamorphoses in which nine gossiping sisters turn into eternally chattering magpies. To that Bosmans then adds nine ducks – in nine colors – in response to a different version of this classical tale which involves nine different birds. With his small, inviting 'legend paintings' he seems to depict their gossip in the large dialogue balloons emerging from their beaks. They have the look of associative rebuses, recognizable and enigmatic at the same time. Occasionally Bosmans explains his work and lifts a corner of the veil, but the question is whether we should want to have everything explained. His work seems to ask viewers to make their own stories, so that new interpretations and personal perspectives can arise time and again. And keep everything in flux.



Wolf Corridor, De Pont Museum, Tilburg, 2021

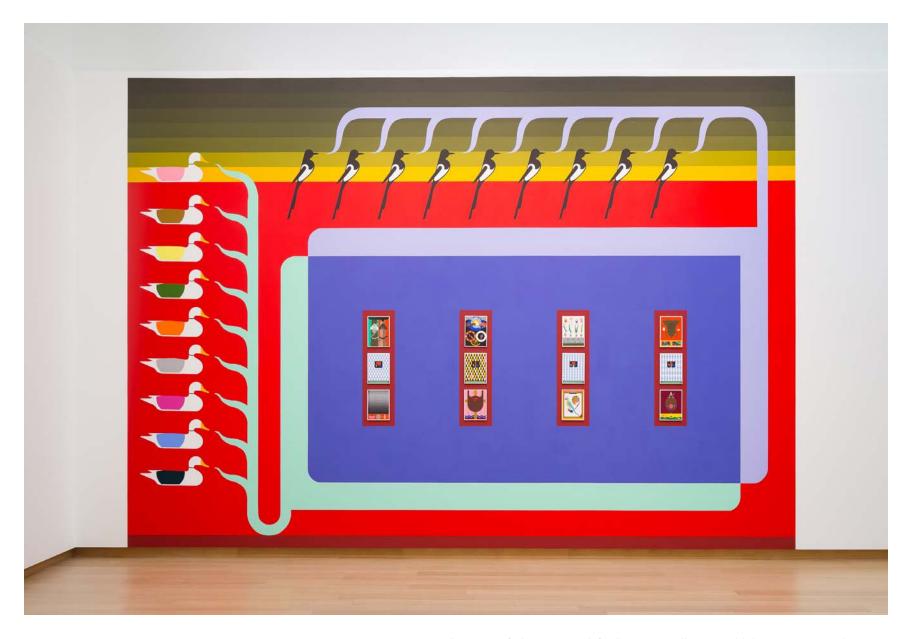


Stedelijk Museum, Amsterdam
In the Presence of Absence: Proposals for the Museum Collection

Some of the works were focused on storytelling through contemporary adaptations of iconography, and heraldry, in traditional narrative painting. One example is the work *9 Sisters* (2020) by Kasper Bosmans, which combines mythologies with oral history and folk art references within collective memory.



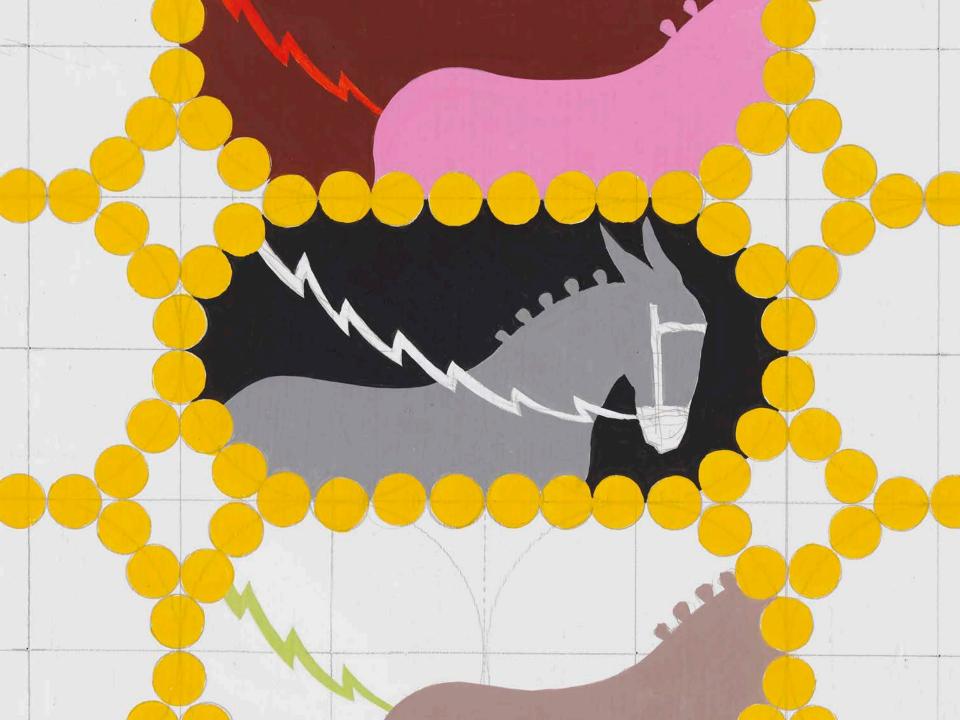
In the Presence of Absence: Proposals for the Museum Collection, Stedelijk Museum, Amsterdam, 2021







Legend: "Kasper, use your hips!"
2023
gouache and silver point on panel
28 × 21 cm
MW.KPB.123





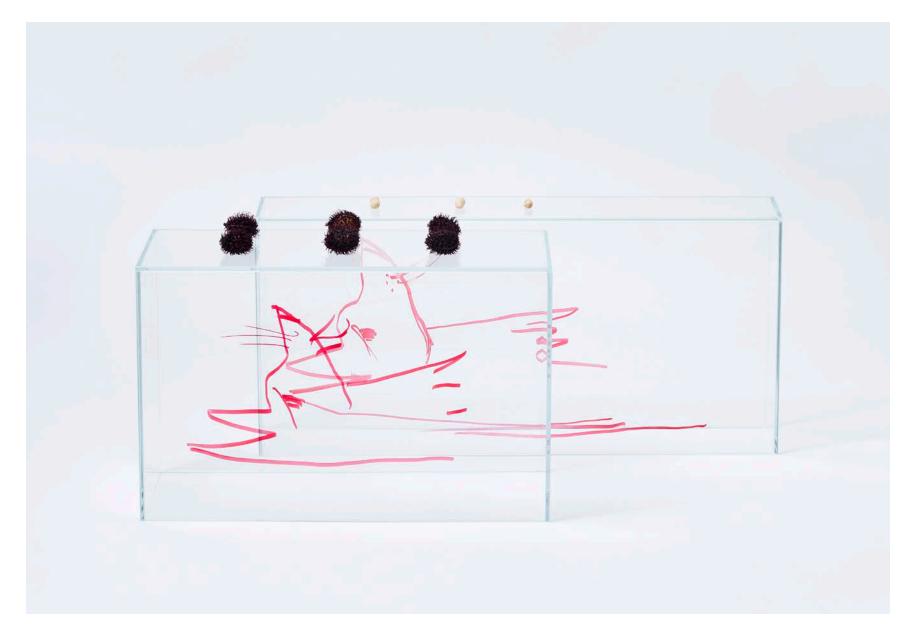
Half a Man (purple)
2023
patinated and waxed bronze $81 \times 16 \times 13 \text{ cm}$ MW.KPB.122



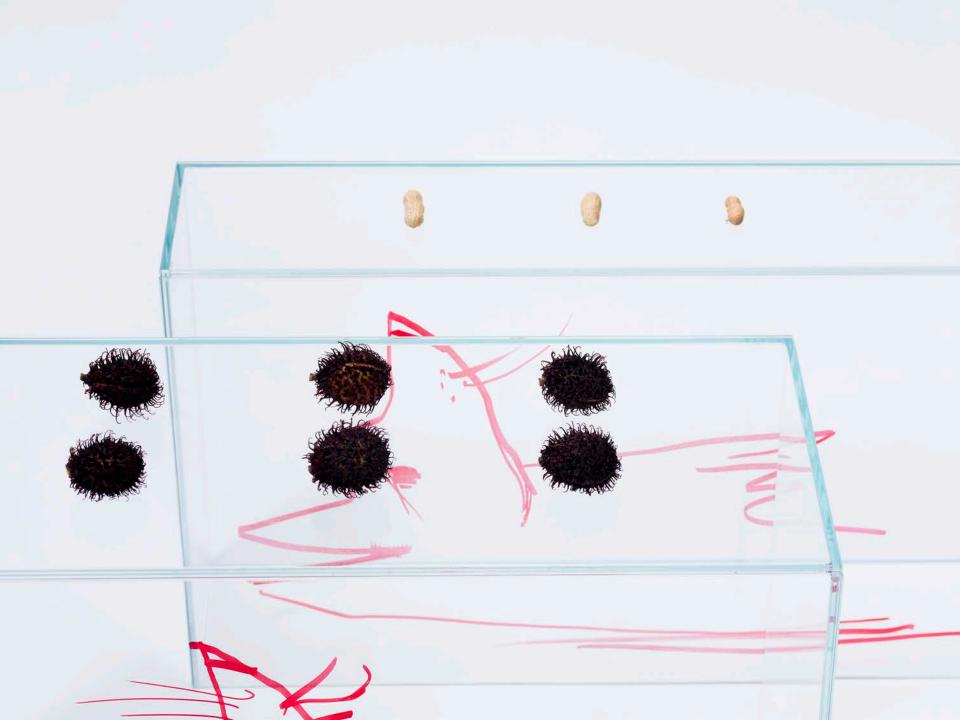


Bobby and his Reflection, 2023, terrazzo and marble, 150 cm Ø, MW.KPB.121





Dwarf Parade Dog (Peanuts), 2022, clear glass, $35 \times 75 \times 15$ cm (right) | $35 \times 55 \times 25$ cm (left), MW.KPB.062





Legend: Tails, 2022, gouache and silver point on poplar pane, 28 × 21 cm (each), MW.KPB.047







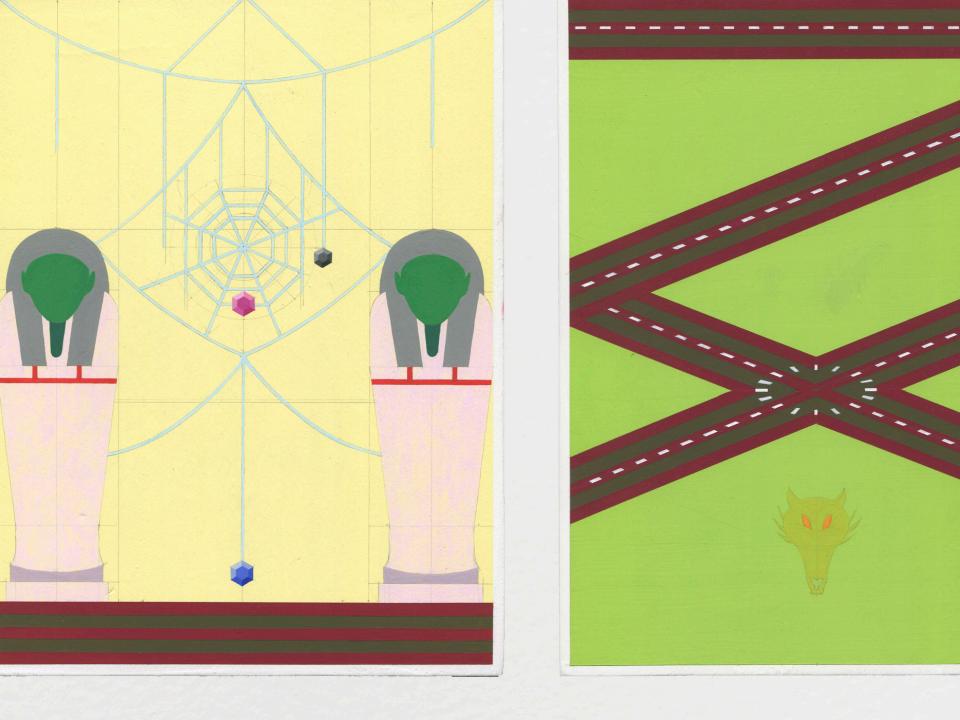


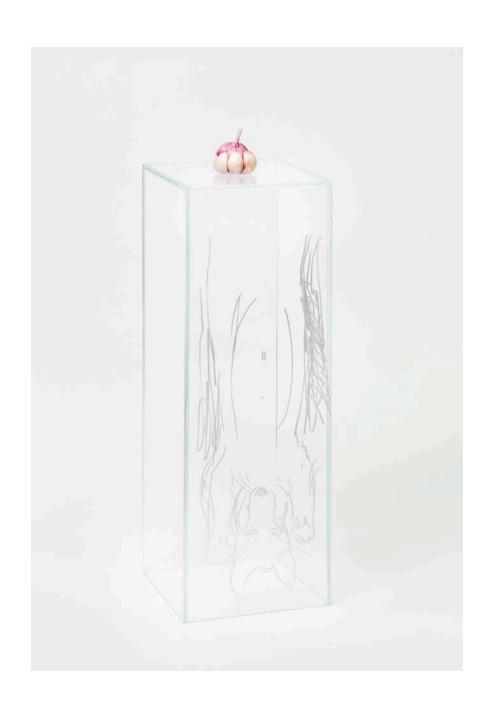
Dwarf Parade Dog (Sirius), 2022, clear glass, 40 \times 75 \times 32 cm, MW.KPB.056





 $\textit{Legend: I will snack on you later, 2022, gouache and silver point on poplar pane, 28 \times 21 \text{ cm (each), MW.KPB.046}}$





Dwarf Parade Dog (Garlic princess)

2022

clear glass

 $60 \times 20 \times 20$ cm

MW.KPB.067









Legend: Monogamy, 2022, gouache and silver point on poplar pane, 28×21 cm (each), MW.KPB.084





Dwarf Parade Dog (Another silver star), 2022, clear glass, 50 \times 60 \times 20 cm, MW.KPB.069









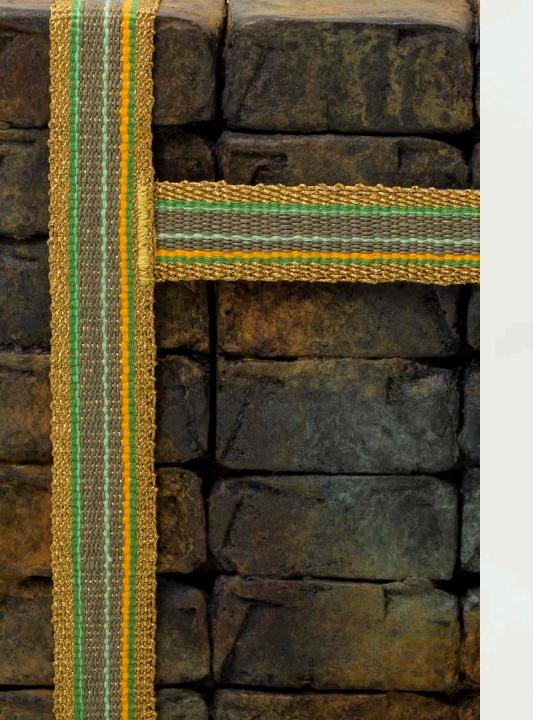
Carry On Loving

2022

bronze

 $24 \times 9.5 \times 22$ cm

MW.KPB.081







Legend: Butter heart, 2022, gouache and silver point on poplar pane, 28×21 cm (each), MW.KPB.045



Education

2014

Higher Institute for Fine Arts, HISK, Ghent, Belgium

2012

Koninklijke Academie voor Schone Kunsten, Antwerp, Belgium

Solo Exhibitions

2023

Collection Display: Kasper Bosmans, De Pont Museum, Tilburg, The Netherlands

2022

Kasper Bosmans, Museum Catharijneconvent, Utrecht, The Netherlands

Creatures, Mendes Woods DM, São Paulo, Brazil

Husbandry, WIELS, Brussels, Belgium

Drowsy & Torpid, Galerie Fons Welters, Amsterdam, The Netherlands

2021

Wolf Corridor, De Pont Museum, Tilburg, The Netherlands

A Perfect Shop-front, Fondazione Arnaldo Pomodoro, Milan, Italy

2020

Four, Gladstone 64, New York, USA

2018

In Frascati, Public installation, Papegaaistraat, Ghent, Belgium

De Veemarkt, Stad Lommel, Lommel, Belgium

Das Verflixte 7. Jahr, Fuerstenberg Zeitgenossich, Donaueschingen, Germany

Chip Log, Gladstone Gallery, New York, USA

2017

The Words and Days (mud gezaaid, free range), De Hallen, Haarlem, The Netherlands

2016

Model Garden, Gladstone Gallery, Brussels, Belgium

Specimen Days, S.M.A.K., Ghent, Belgium

Decorations, Witte de With, Rotterdam, The Netherlands

Cintamani Weavings, Centrale for Contemporary Art, Brussels, Belgium

Motif (Oil and Silver), Marc Foxx Gallery, Los Angeles, USA

Loot, Soil, and Cleanliness, CIAP, Hasselt, Belgium

2015

Correspondence, with Rafaella Crispino, Unosunove, Rome, Italy

Yesterday was different, Komplot, Brussels, Belgium

Little Cherry Virus, P////AKT, Amsterdam, The Netherlands

2014

Made to Measure: Fishing Rod, Experimental Intermedia, Ghent, Belgium

Summary; fox, milk, smoke, Galerie Tatjana Pieters, Ghent, Belgium

2013

Kasper Bosmans & Philippe Van Snick, Nightshop, Galerie Tatjana Pieters, Knokke, Belgium

Group Exhibitions

2023

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil (upcoming)

40th EVA International - Ireland's Biennial of Contemporary Art, Limerick, Ireland (upcoming)

A Manual of Errors, Sgomento Zurigo, Zürich, Switzerland

Spark Birds & the Loneliness of Species, Buitenplaats Kasteel Wijlre, Wijlre, The Netherlands

DAS 2023: Bonna, Dhaka Art Summit, Dhaka, Bangladesh

Imaginary Friends, Fundació Joan Miró, Barcelona, Spain

2022

Barbe à Papa, CAPC Musée d'art Contemporain de Bordeaux, Bordeaux, France

Paradys, Oranjewoud park, Heerenveen, The Netherlands

Substance - SUBSTANCES, Collegium, Arévalo, Spain

2021

I Think I Look More like the Chrysler Building, De Vleeshal, Middelburg, The Netherlands

Chants of a Gargoyle, Waldburger Wouters, Brussels, Belgium

2020

The Penumbral Age: Art in the Time of Planetary Change, Museum of Modern Art,

Warsaw, Poland

In the Presence of Absence: Proposals for the Museum Collection, Stedelijk Museum, Amsterdam,

The Netherlands

Together, M HKA, Antwerp, Belgium

Four Flags, Public installation, Amsterdam, The Netherlands

Was machen Sie um zwei? Ich schlafe, GAK Gesellschaft für Aktuelle Kunst, Bremen, Germany

2019

It's Urgent! - Part II, Luma Westbau, Zürich, Switzerland

Blood and Soil: Dark Arts for Dark Times, Contemporary Art Centre, Vilnius, Lithuania

Real Beauty, ADN Platform, Barcelona, Spain

Future Generation Art Prize @ Venice 2019, Palazzo Ca' Tron, Venice, Italy

Future Generation Art Prize, PinchukArtCentre, Kyiv, Ukraine

Top Floor, Gemeentemuseum, The Hague, The Netherlands

Feast of Fools: Bruegel Rediscovered, Gaasbeek Castle, Gaasbeek, Belgium

Young Artists in Europe: Metamorphosis, Fondation Cartier, Paris, France

Push Angle, Galerie Fons Welters, Amsterdam, The Netherlands

2018

Le Bel Été, Noire Gallery, Turin, Italy

Splendor Solis, The Approach, London, United Kingdom

The Hum Comes from the Stumuch, Gladstone Gallery, Brussels, Belgium

Kristi Kongi and Kasper Bosmans in Dialogue, Kumu Art Museum, Tallinn, Estonia

Stories of Almost Everyone, Hammer Museum, Los Angeles, USA

2017

Kathmandu Triennale 2017, Maligaun, Kathmandu, Nepal

Jahresgaben 2017, Kölnischer Kunstverein, Cologne, Germany

All You Need is the Lavatory, Croxhapox, Ghent, Belgium

Drawing Biennial, Drawing Room, London, United Kingdom

A Temporary Futures Institute, M HKA, Antwerp, Belgium

Neither., Mendes Wood DM, Brussels, Belgium

2016

Poetica Politica, Foundation De 11 Lijnen, Oudenburg, Belgium

What's the Riddle?, Pi Artworks, London, United Kingdom

I Wish I Never Kissed that Frog, Jeanine Hofland Gallery, Amsterdam, The Netherlands

Terra Incognita: Familiar Infinity, Sculpture Quadrennial Riga, Kumu Art Museum,

Tallinn, Estonia

2015

Imagine Istanbul, BOZAR, Brussels, Belgium

Des hôtes: a foreigner, a human, an unexpected visitor, Spring Workshop, Aberdeen,

Hong Kong, China

Beyond Borders, Beaufort, Ostend, Belgium

Other Ways and Means, Marc Foxx Gallery, Los Angeles, USA

Un-Scene III, WIELS, Brussels, Belgium

Meditations on a hobby horse, Association for Contemporary Art, Hasselt, Belgium

2014

ATLAS, Motinternational, Brussels, Belgium

Het Vierkantigste Rechthoek, Kunsthal KAdE, Amersfoort, The Netherlands

Raving Disco Dolly on a Rock N' Roll Trolley, Envoy Enterprises, New York, USA

INBOX, A4 Multiple (4) van Lode Geens, M HKA, Antwerp, Belgium

Het kanaal - le canal, Extra City Kunsthal, Antwerp, Belgium

Het kanaal – le canal, Espave 251 Nord, Liège, Belgium

Coming People, S.M.A.K., Ghent, Belgium

Write of spring, Paviljoen, Ghent, Belgium

Paper Works, Galerie Tatjana Pieters, Ghent, Belgium

Re-art, Oud Klooster, Oudenaarde, Belgium

2013

Belgium Performance Festival, Koninklijke Academie voor Schone Kunsten & M HKA,

Antwerp, Belgium

MUHKALUMNI, M HKA, Antwerp, Belgium

21° eeuw buiten!, Koninklijke Academie voor Schone Kunsten, Antwerp, Belgium

Operating Theater, in collaboration with ENSCI, Higher Institute for Fine Arts and S.M.A.K.,

Ghent, Belgium

The Gunshot, Marion de Cannière, Antwerp, Belgium

Open Studios, Higher Institute for Fine Arts, Ghent, Belgium

2012

The New Candour!, Galerie Tatjana Pieters, Ghent, Belgium

New Ways to Work, Extra City, Antwerp, Belgium

Koker Juffers, Extra City, Antwerp, Belgium

Symprovisation, Extra City, Antwerp, Belgium

A whitsun wedding, Galerie EL, Welle, Belgium

2011

The Company of Humour, Lokaal 01, Breda, The Netherlands

Collections

Musée d'art Contemporain de Bordeaux

Centraal Museum

De Pont Museum of Contemporary Art

Frans Hals Museum

Hammer Museum

M HKA

Mu.ZEE

Museum Catharijneconvent

Museum M Leuven

Museum Schloss Fürstenberg

S.M.A.K.

Stavanger Art Museum

Awards & Prizes

2019

Nominee, Future Generation Art Prize

2014

Nominee, Coming People S.M.A.K.

2012

Laureate M. Horlait Dapsens

2010

Nottebohn Award

2009

Proost de Barsy Award

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