

# Sylvain Peters

Born in Liège, 07/02/1995  
Paints in Brussels

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## Solo exhibition

- *Sur une échelle*, 12.04.2024 - 24.06.2024, Gilbard, Bruxelles

## Collective exhibition

- *Kumo Expo Brussels*, 15.04.2025, La Vallée
- *Acqua Salata 3* (scenography w/ Chloé Arrouy), 16.11.24, La Ferme Rose, Brussels
- *DogshowTM*, 8.11.24, Panamax, Liège
- *La théorie des humeurs* (curated by Louis Lallier) 19 - 21.06.2024, Arba, Brussels
- *Motivation* (w/ Yemo Park & Robin Divrande) 12.01.2024 - 02.02.2024, Iles Mardi, Brussels
- *Acqua Salata 2*, 29.10.2022, Aalst
- *Galerie des Futurs* (w/ Gilbard collective), 8.10.2020 - 18.04.2021, BOZAR, Brussels
- *RIGHT IN (THE FEELS)*, 5.10.2020 - 24.10.2020, galerie de l'ERG, Brussels
- *Art au centre # 6*, (w/ Adeline Cros) 03.06.2021 - 31.08.2021, Liège
- *BASSIN -*, 16.09.2021 - 25.09.2021, Centre culturel de Chênée

## Education

- Master @ ERG in Brussels, 2017 to 2019
- Bachelor @ ESA Saint-Luc in Liège, 2014 to 2017

## **I care because you do**

Both online and in the street, I seek out images that accumulate, gather dust, or sadly go unnoticed: I observe their grammar, their wordless language, their qualities that can be translated or diverted into future compositions.

On my phone, I scroll through videos and photos (my own blending with those of others), taking pleasure in being an active spectator. I hunt for signs, shapes, subjects, and archive them. This forms the second stage of my process, where I print or redraw these selected digital images, giving them a tangible, physical existence. They then join the rest of them in a binder, forming a critical mass that I attempt to exhaust. My desire to paint is driven by this image catalog, which almost turns into a kind of compost.

These gathered images begin to dialogue with one another, sparking the desire to intervene in the course of their lives. I tell myself that I can create new ones by copying them, disregarding certain imposed rules and constraints, such as ownership, talent, and the hierarchy of images. I paint assemblages, kinds of collages on canvas. It is during the creation of the painting, by copying and translating these sources into paint, that I weave connections with the history of art and the canon of oil painting.

All the inherent qualities of the medium are activated and physically influence the resulting image: from the material and tools (brushes, surfaces, binders, etc.) to the reproduction techniques (tracing, projection, grid transfer, or memory when the image is missing), as well as parameters like density, transparency, and legibility. This reveals their methods of fabrication, marked by an oscillation between modesty and audacity, clumsiness and mastery. The act of copying these forms is ambivalent, between the naïveté of reproducing without understanding and the technical know-how of a copyist.

In my practice, oil painting is therefore both the medium and the message. I have an anachronistic love affair with it: it is a medieval technique,

still used and cherished by contemporary artists as much as by amateur Sunday painters. This ambiguity—between transcendental images and sensitive surfaces, essential artworks and amateur pastimes—fuels my obsession with the medium.

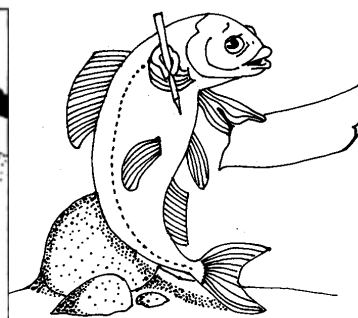
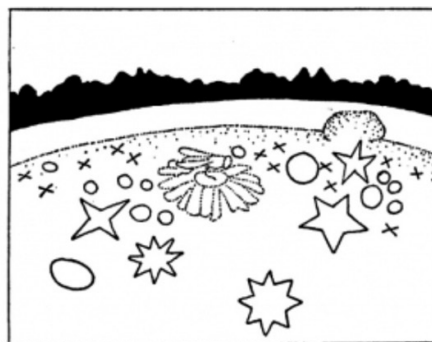
It is also the tool that allows me to grasp and reflect on the overexposure to images that surrounds us daily, by extracting them from this environment to create new arrangements and bring them back to the rarity of handcrafted images. I remix, within the slow time frame that oil painting demands—and in opposition to productivist imperatives—these poor, multiple, decontextualized, and scattered images.

As for exhibitions, it should allow the paintings to be more than just additional screens in an already saturated world. Painting is not an end in itself but rather one more link in the circulation of images—here amalgamated and filled with emotion—before being reinjected into the world, be it digital, artistic, commercial, or intimate.

The intimate, finally, is the underlying component of my work: one learns to copy in secret; I limit myself to small, carefully prepared paintings that start their lives with images I am enamored with and continue their journey through friendly, hand-to-hand, almost clandestine dissemination. I hope, ultimately, that others will take over and create new love stories for them.

*Written with the help of Gabriel René Franjou, Adeline Cros, and Colin Roustan*





Umwelten

30 x 40 cm, oil on canvas, 2023



Kikeboe

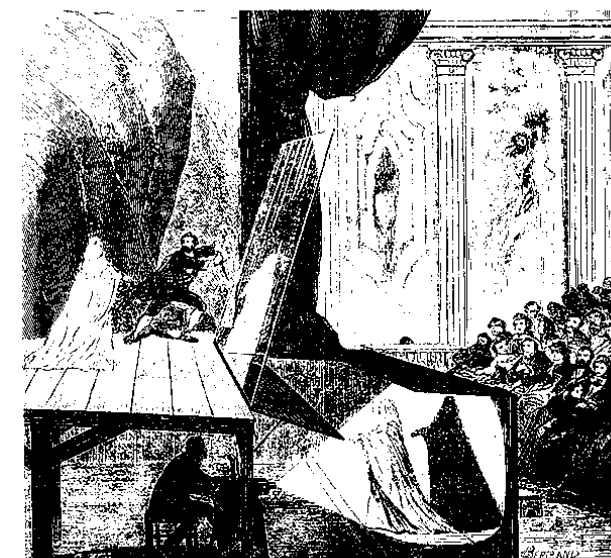
40 x 50 cm, oil on canvas, 2023





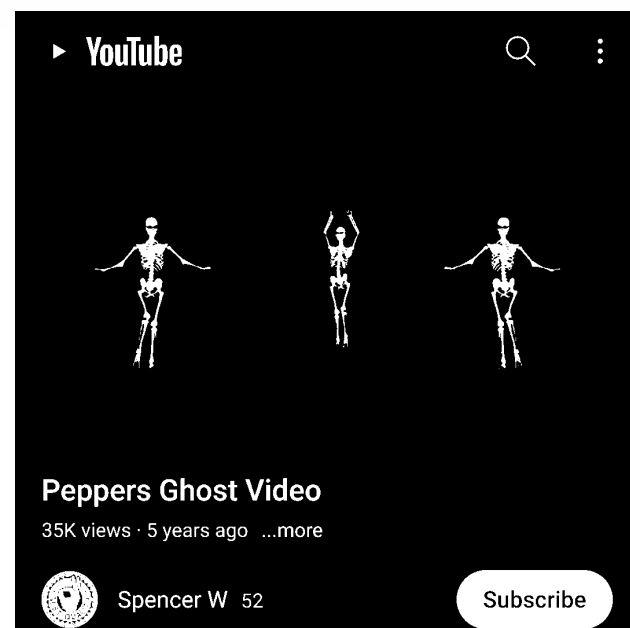
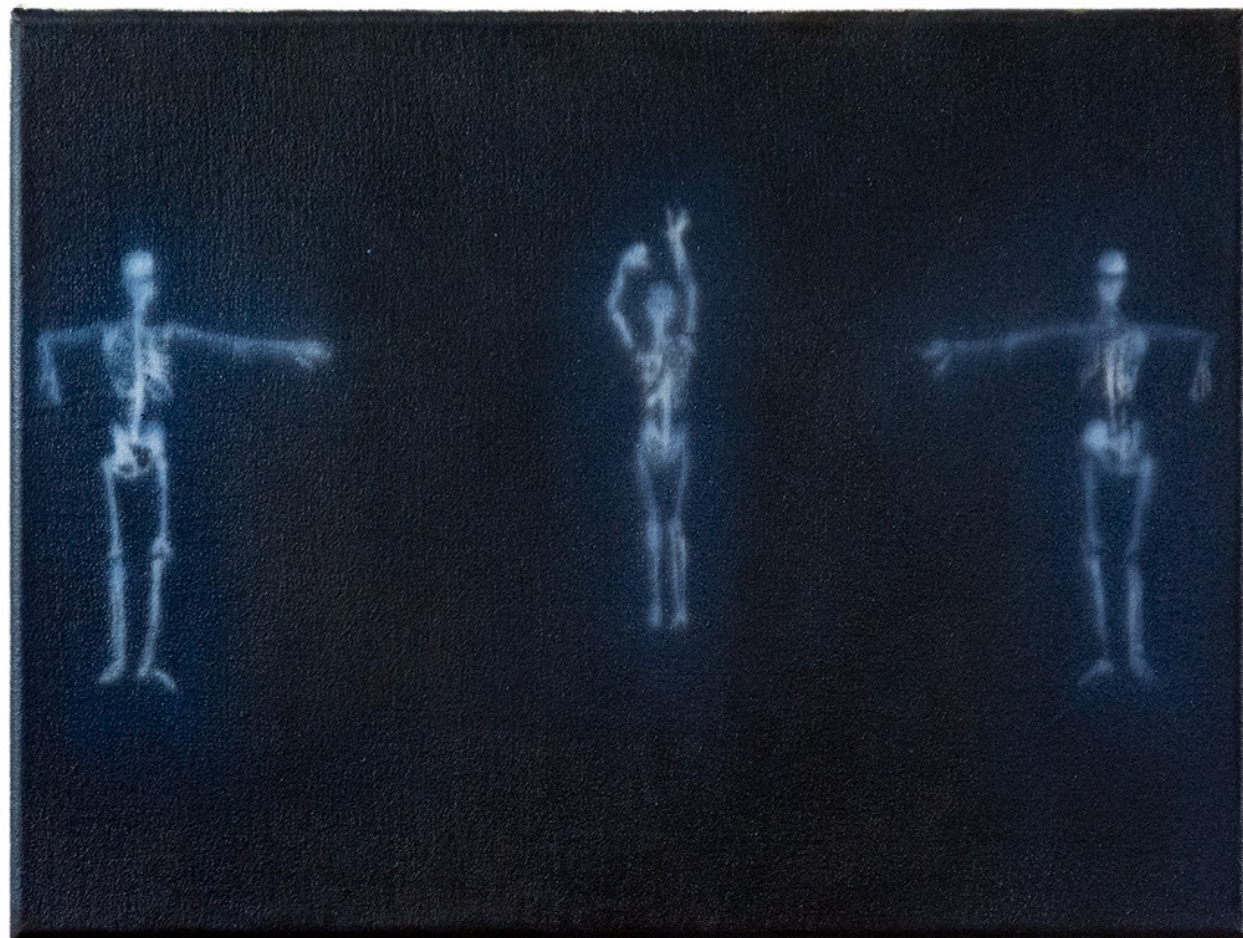
## *Pepper's Ghost*

30 x 40 cm each, oil on canvas, 2023



Stage setup for Pepper's Ghost. A brightly lit figure out of the audience's sight below the stage is reflected in a pane of glass placed between the performer and the audience. To the audience, it appears as if the ghost is on stage.

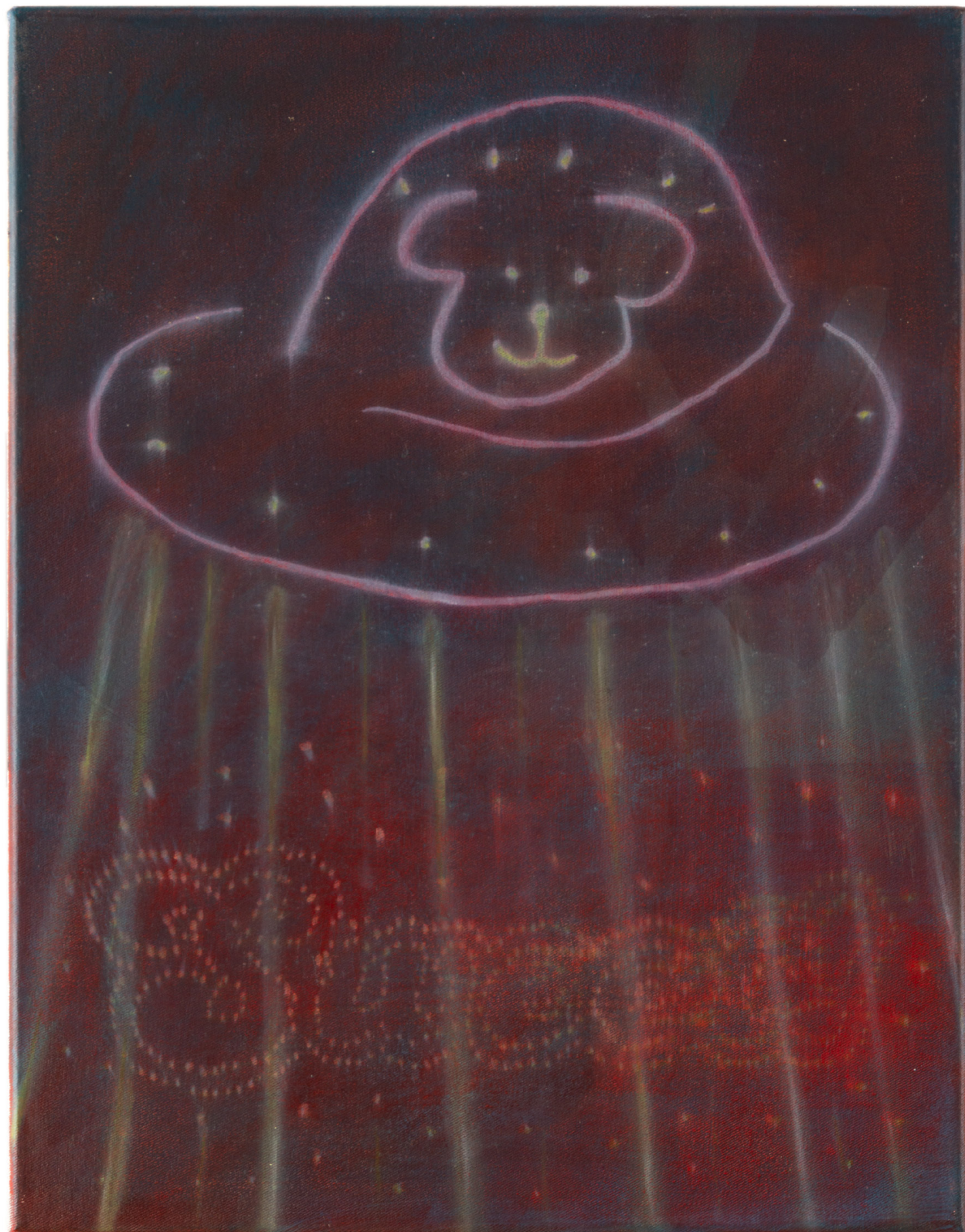




*Pepper's Ghost*

30 x 40 cm each, oil on canvas, 2023



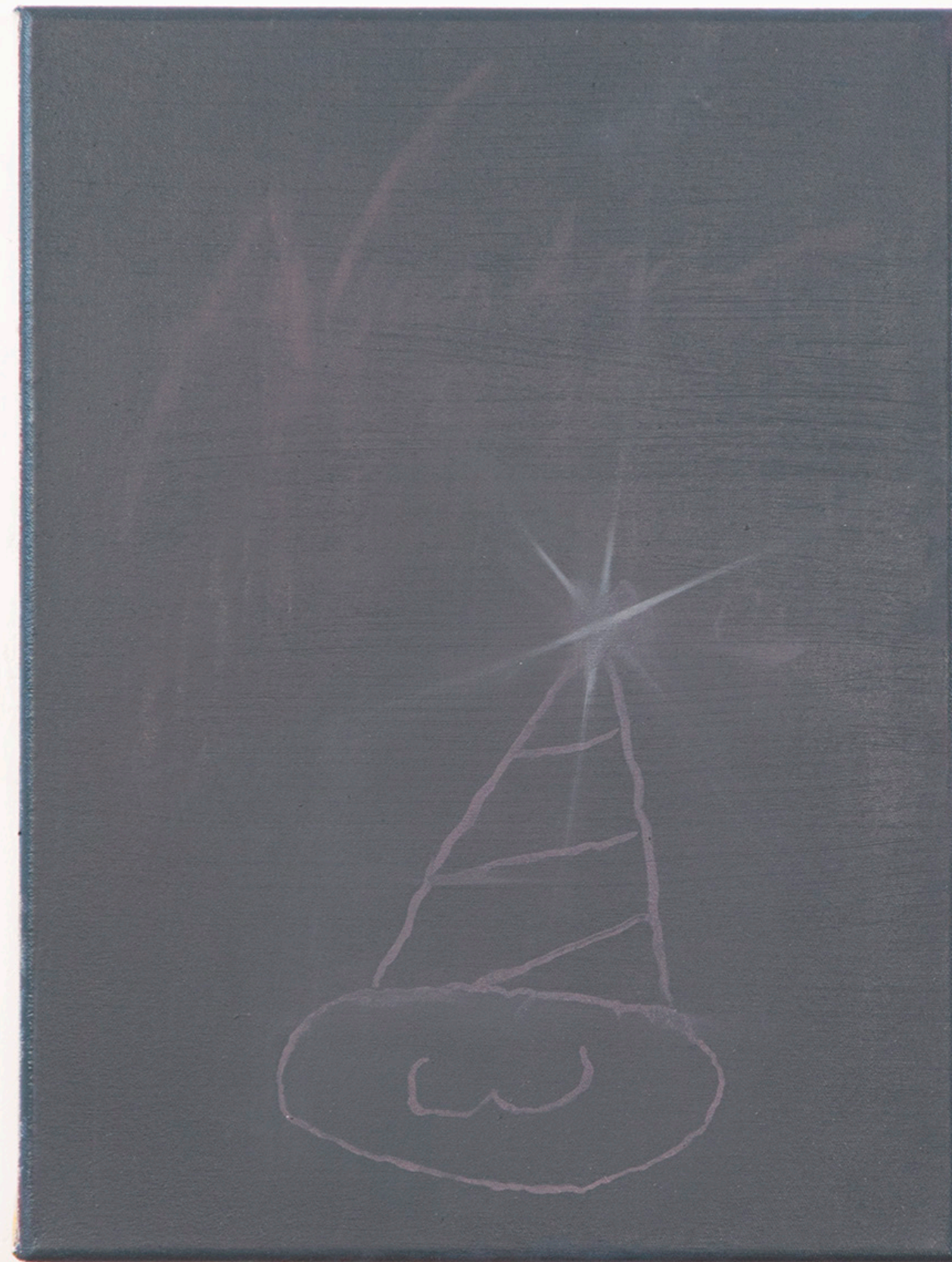
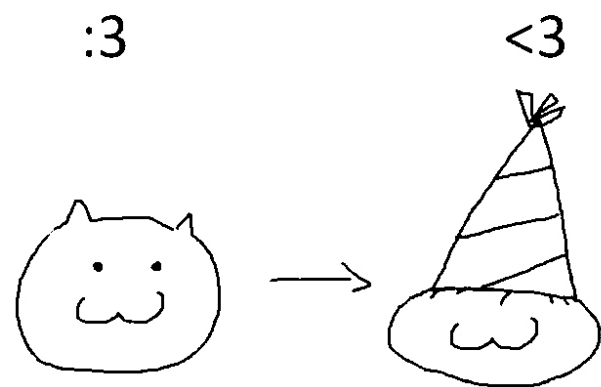


*Sweet !*

40 x 30 cm, oil on canvas, 2023



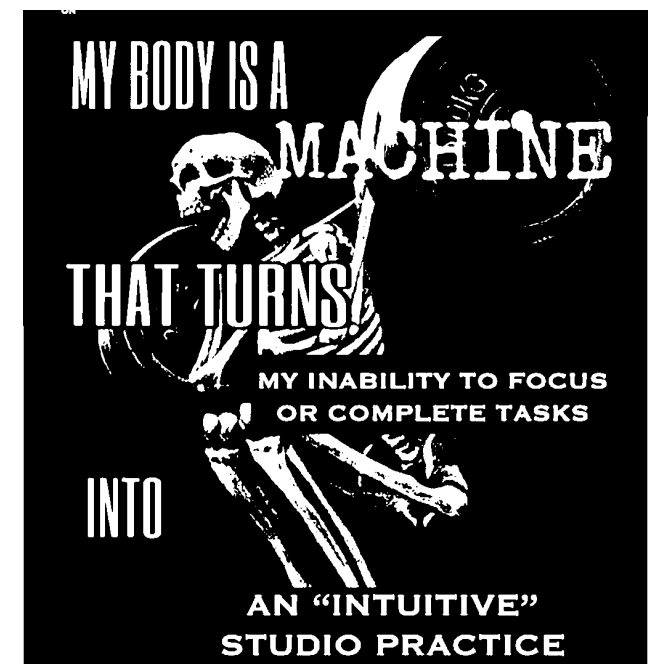




*Abandon*

40 x 30 cm, oil on canvas, 2023





*My Body is a Machine*

110 x 80 cm, oil on canvas, 2023





*My Body is a Machine*

110 x 80 cm, oil on canvas, 2023







*100 Years of Fun*

30 x 40 cm, oil on canvas, 2023

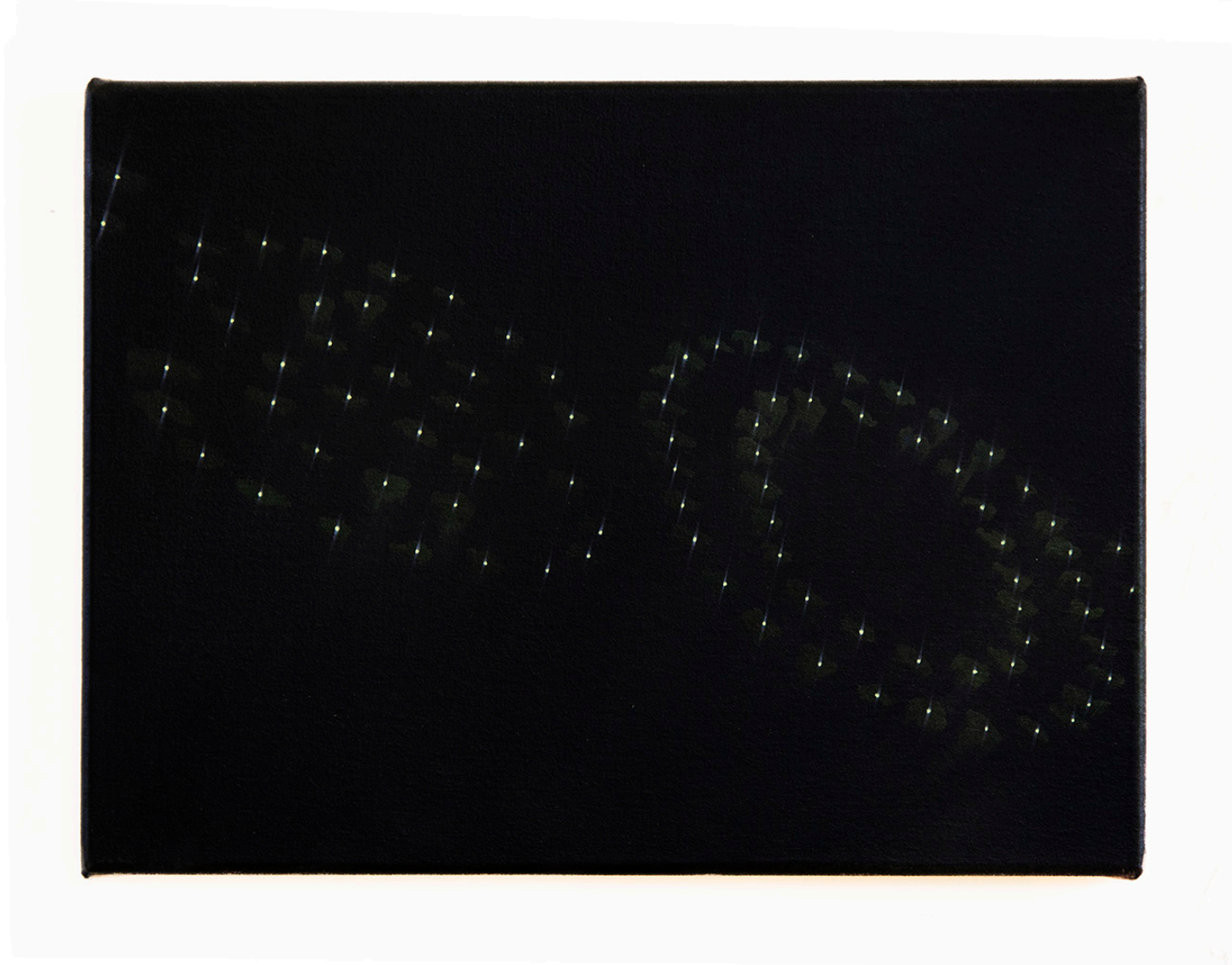


*0 Years Off*

31 x 42 cm, oil on canvas, 2023







*So*

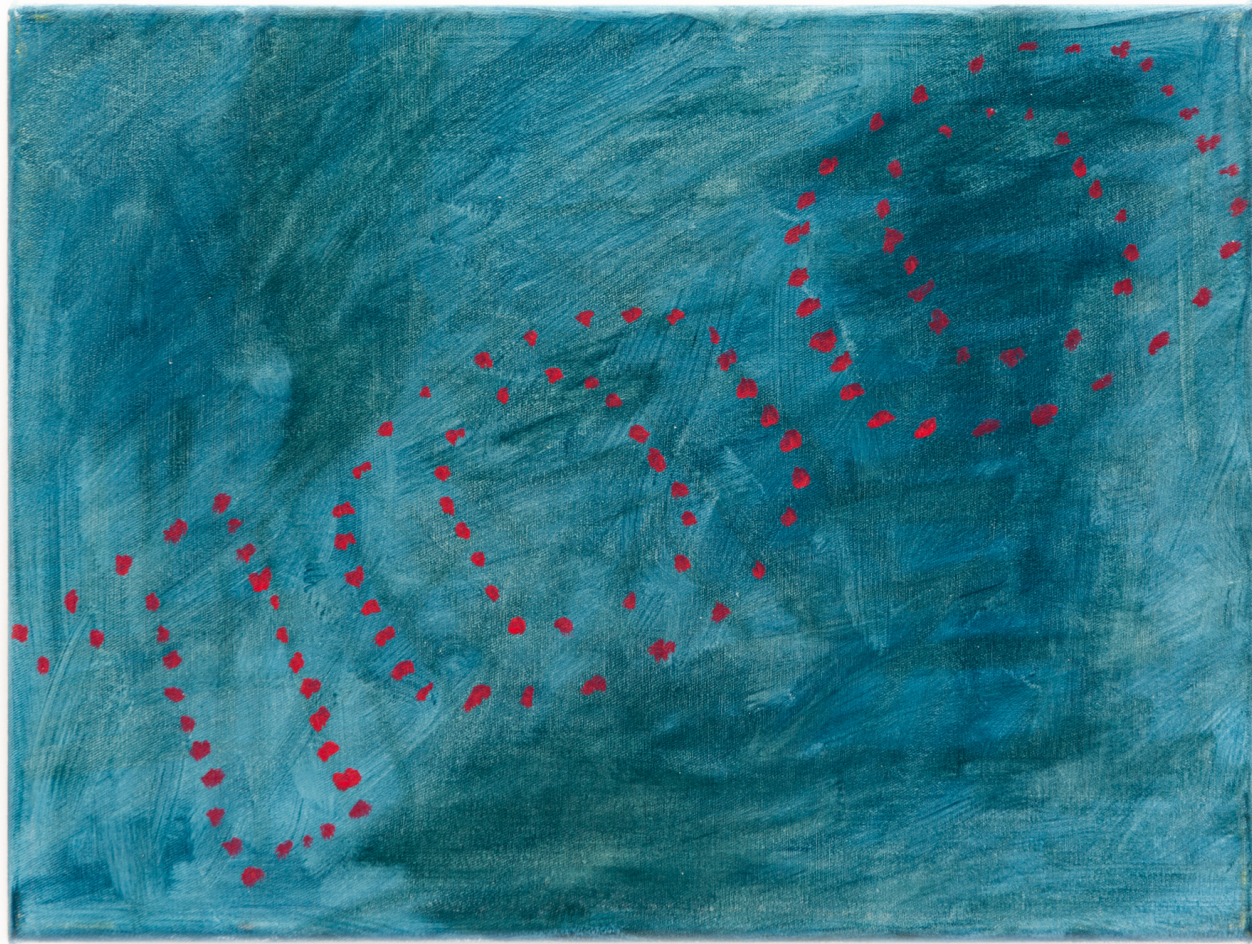
30 x 40 cm, oil on canvas, 2023



*Years Of Fun*

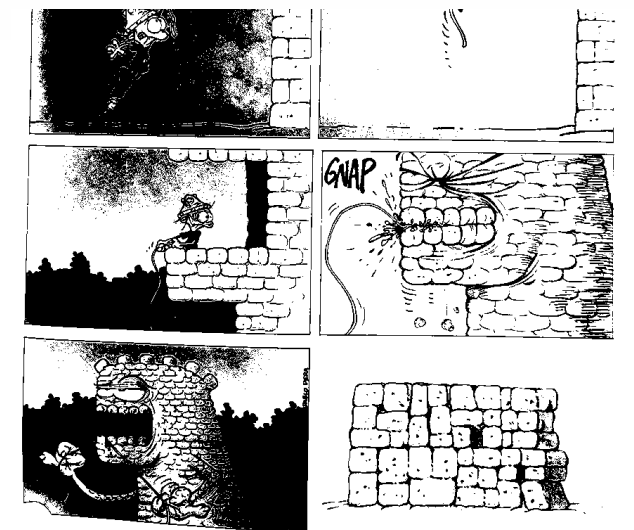
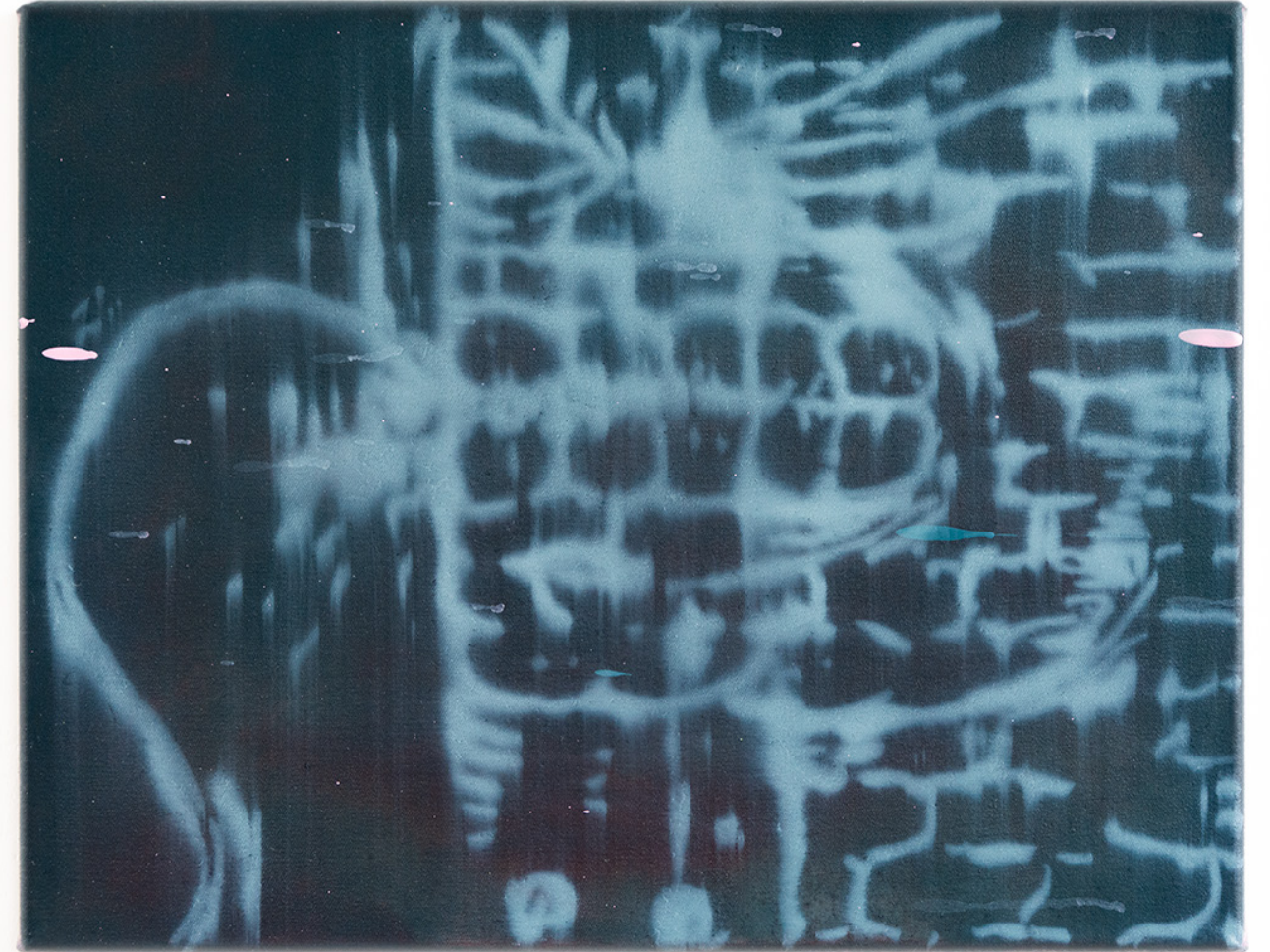
30 x 40 cm, oil on canvas, 2023





100

30 x 40 cm, oil on canvas, 2023



Gnap

31 x 42 cm, oil on canvas, 2023





*Picabia & Zizou*

40 x 30 cm each, oil on canvas, 2016-2023





*Picabia & Zizou*

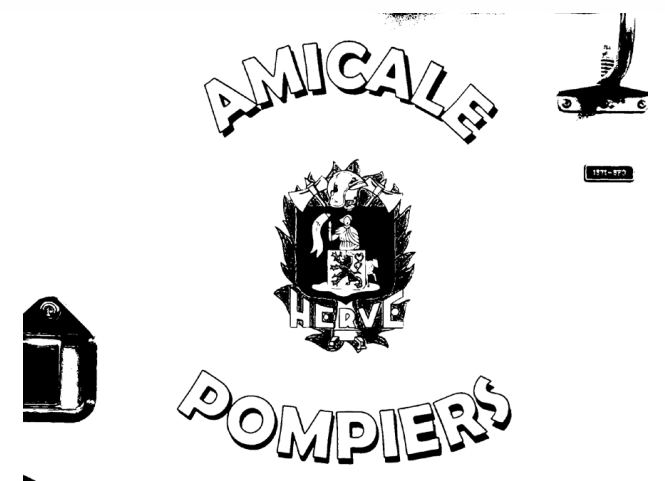
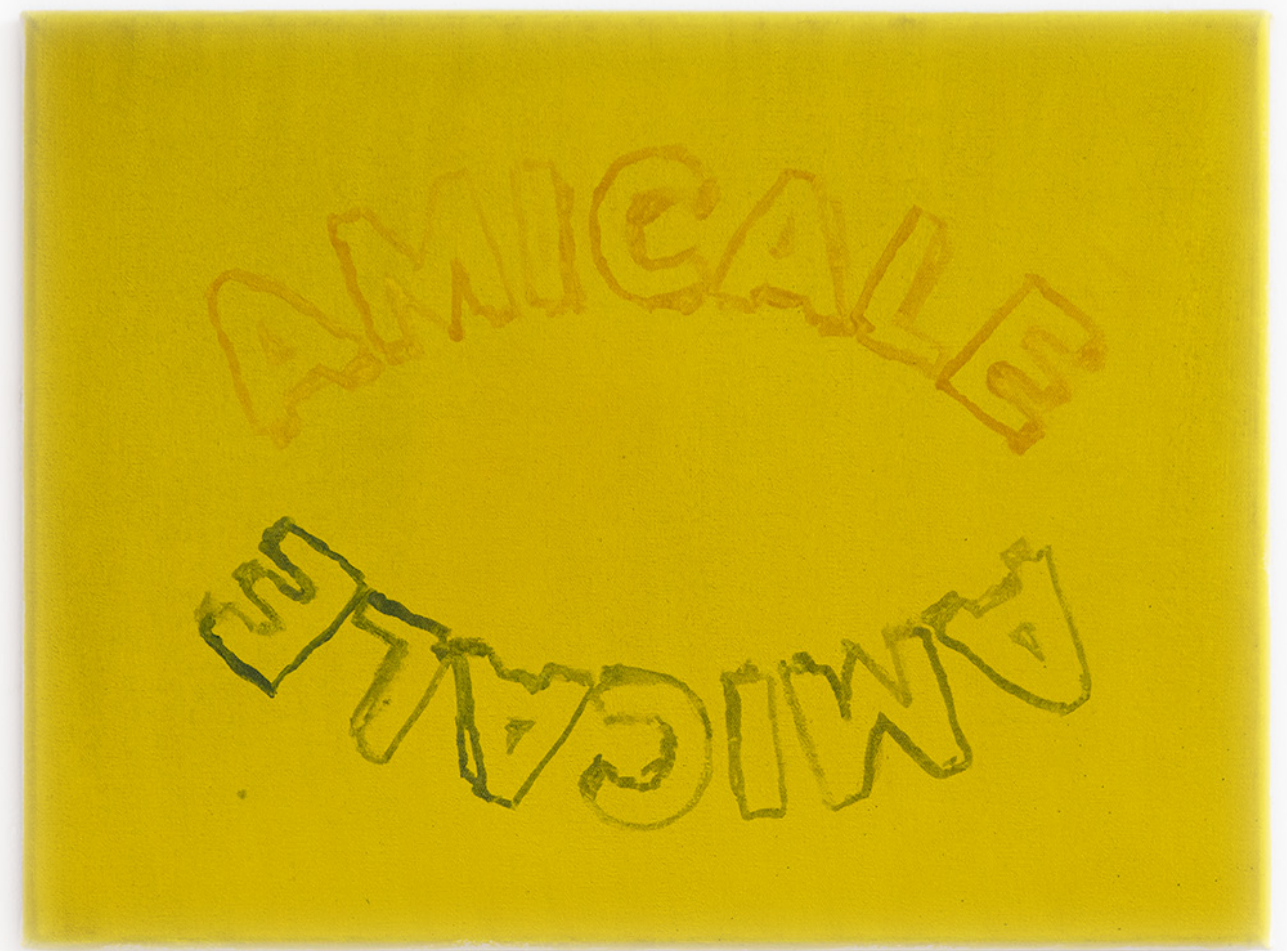
40 x 30 cm each, oil on canvas, 2016-2023





*Een magazijn van poes en hond*

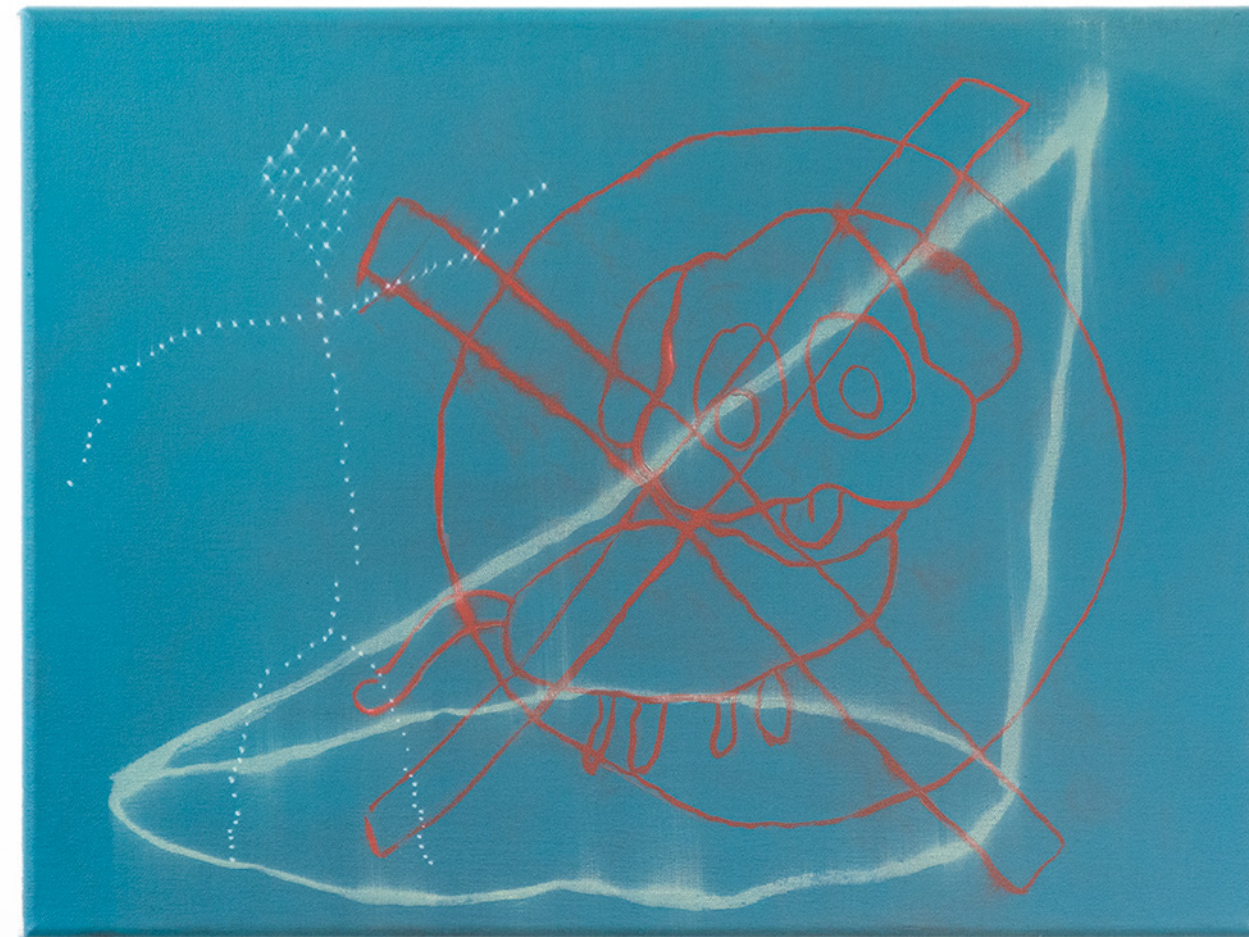
31 x 42 cm, oil on canvas, 2023



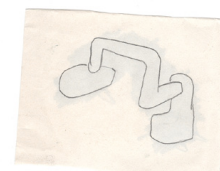
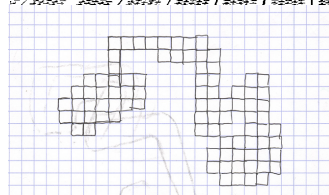
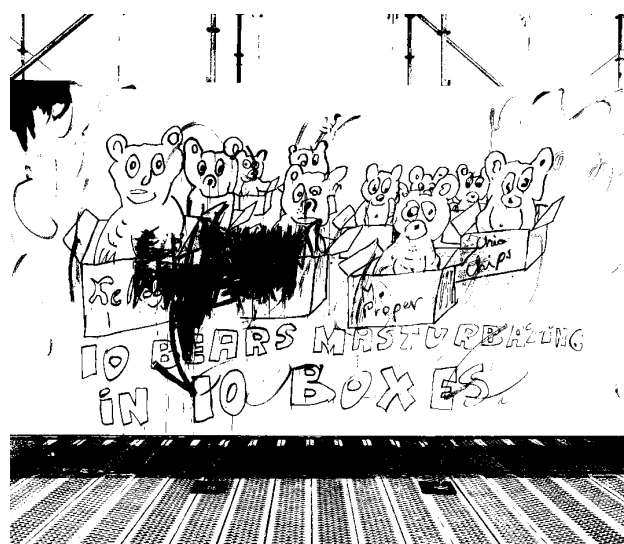
*Amicale*

30 x 40 cm, oil on canvas, 2023



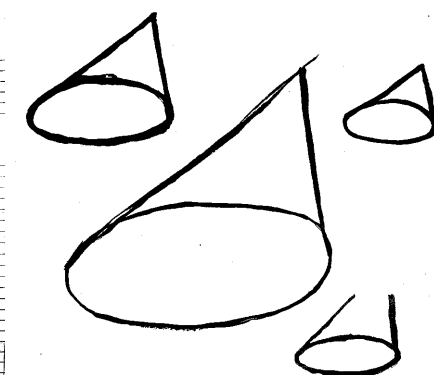
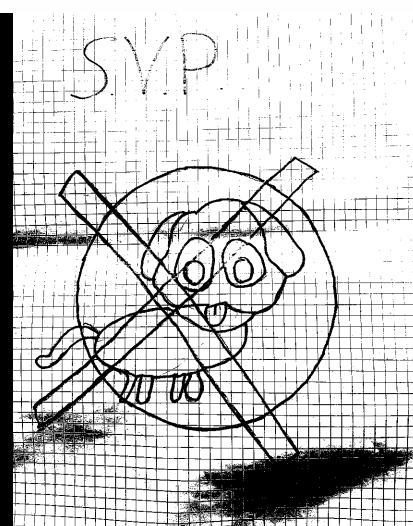
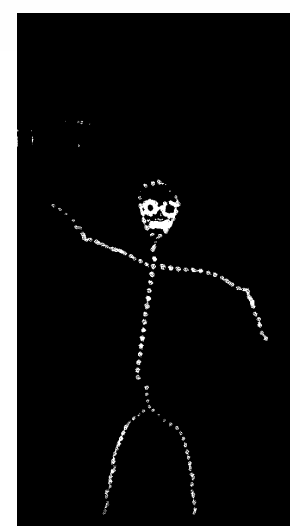


**\*OVERSHARING ONLINE\***



*Apprendre*

30 x 40 cm, oil on canvas, 2023



*Interdit aux chiens*

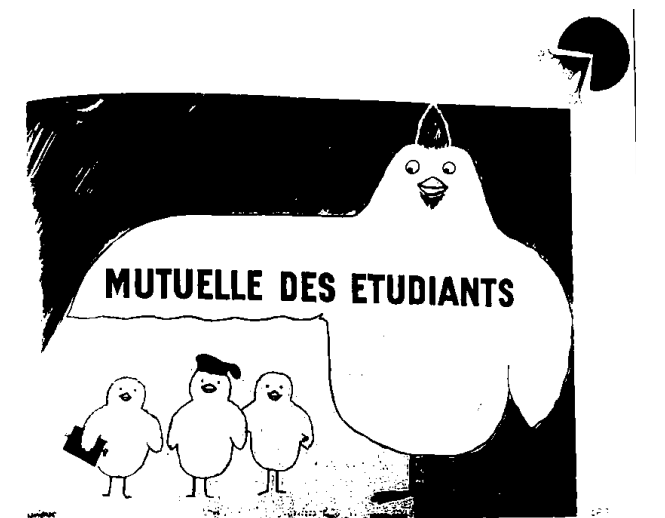
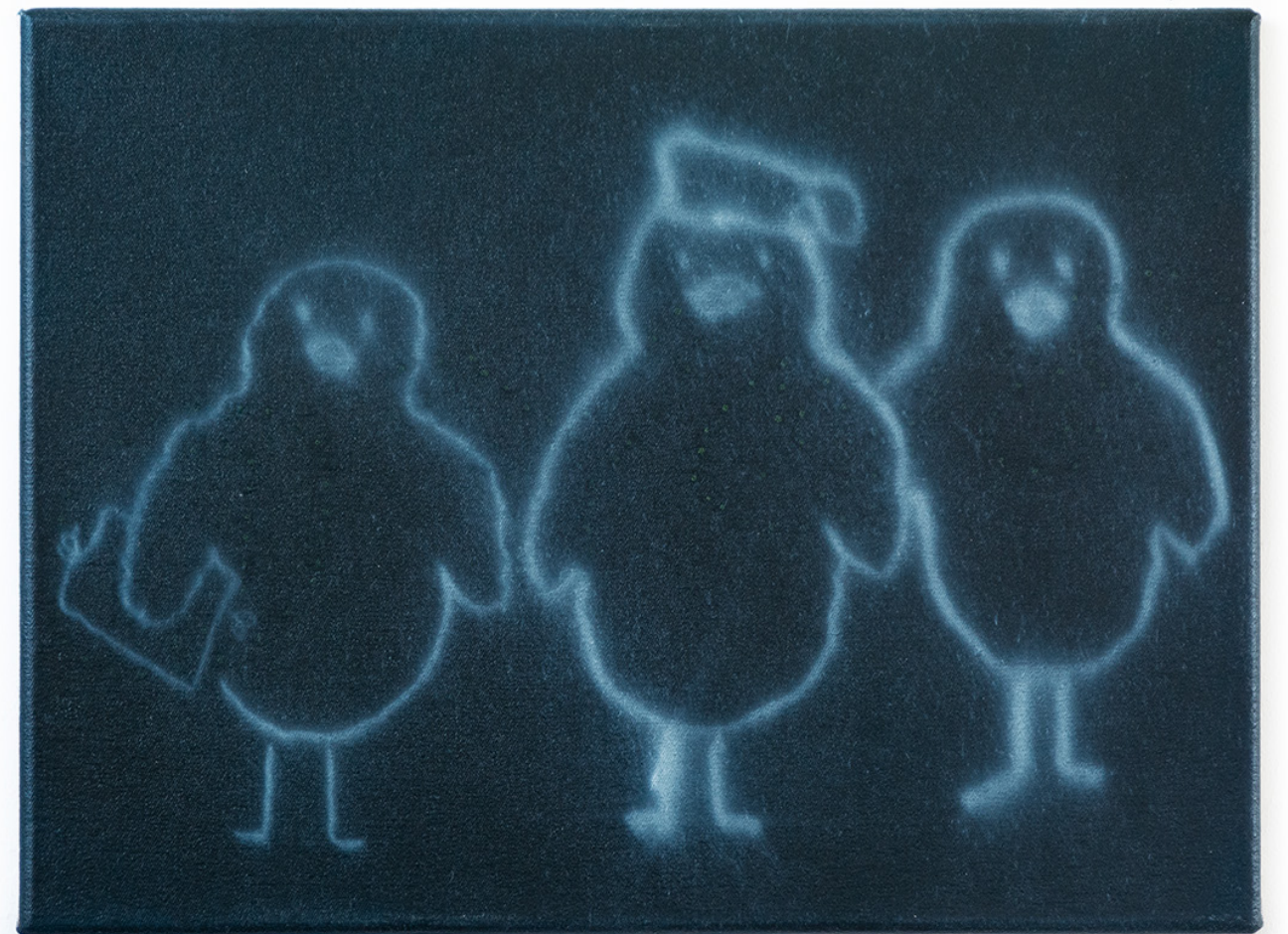
30 x 40 cm, oil on canvas, 2023





*Crocs*

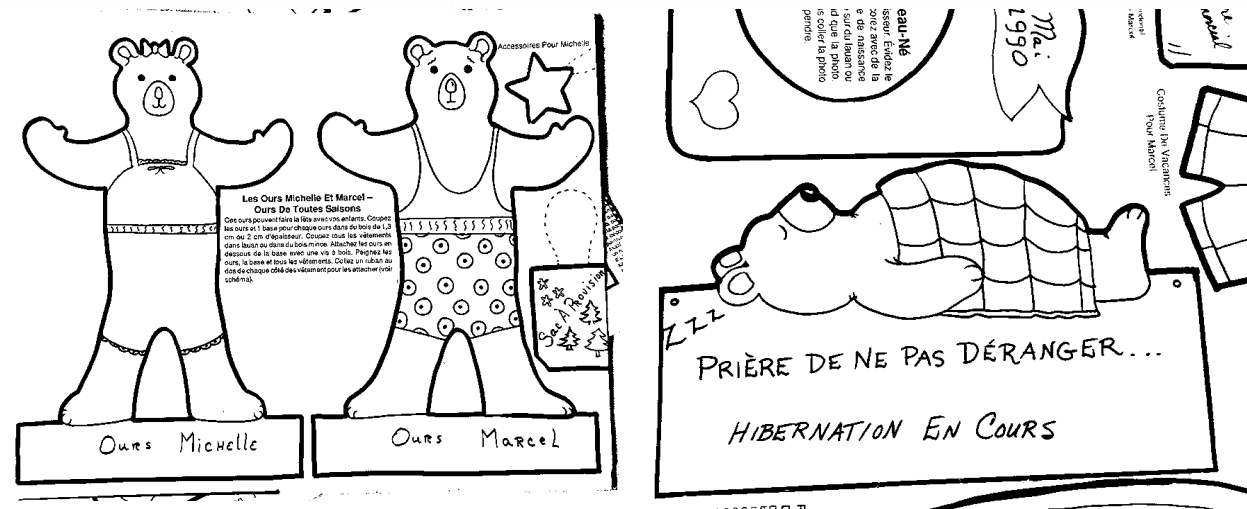
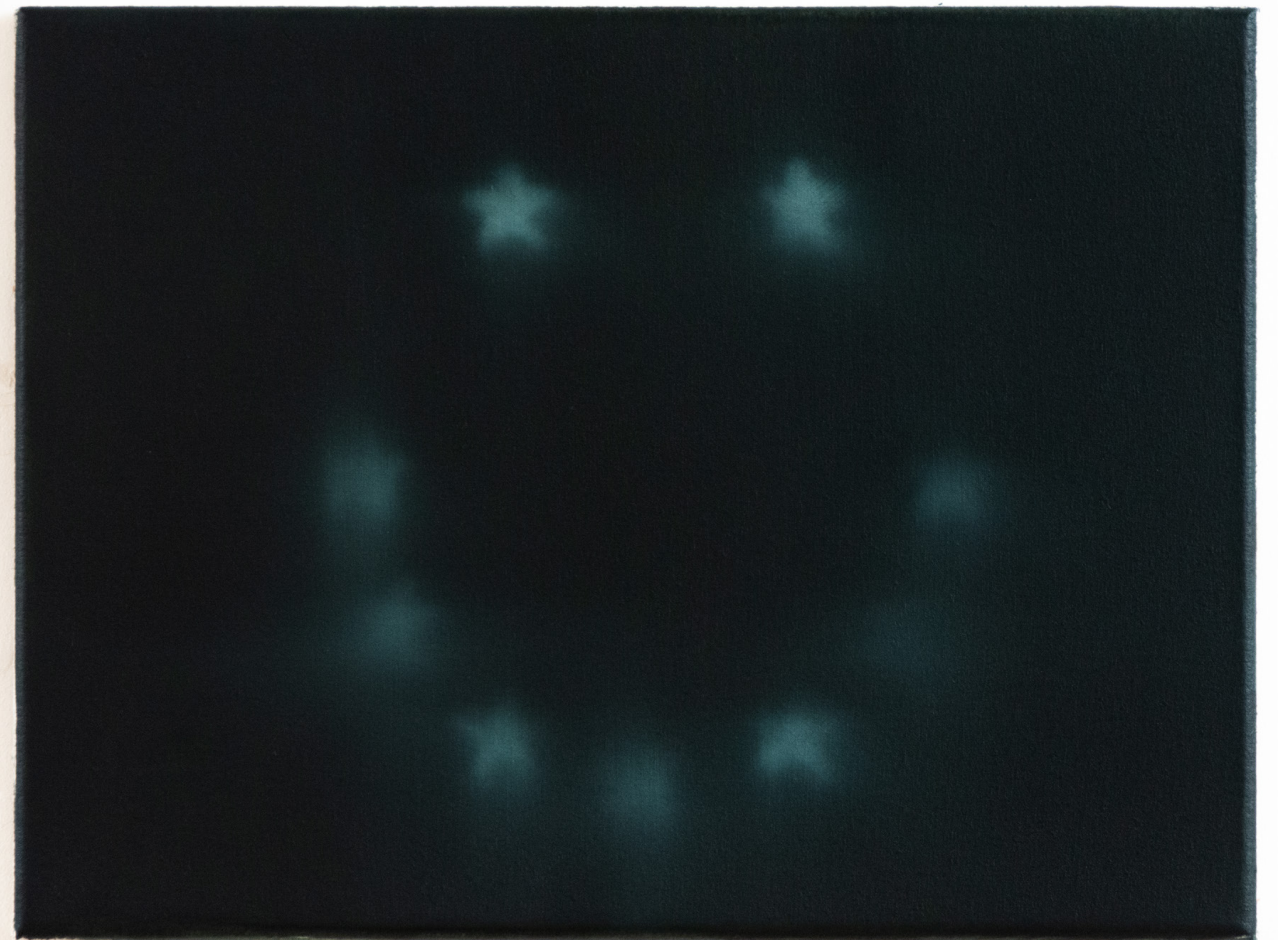
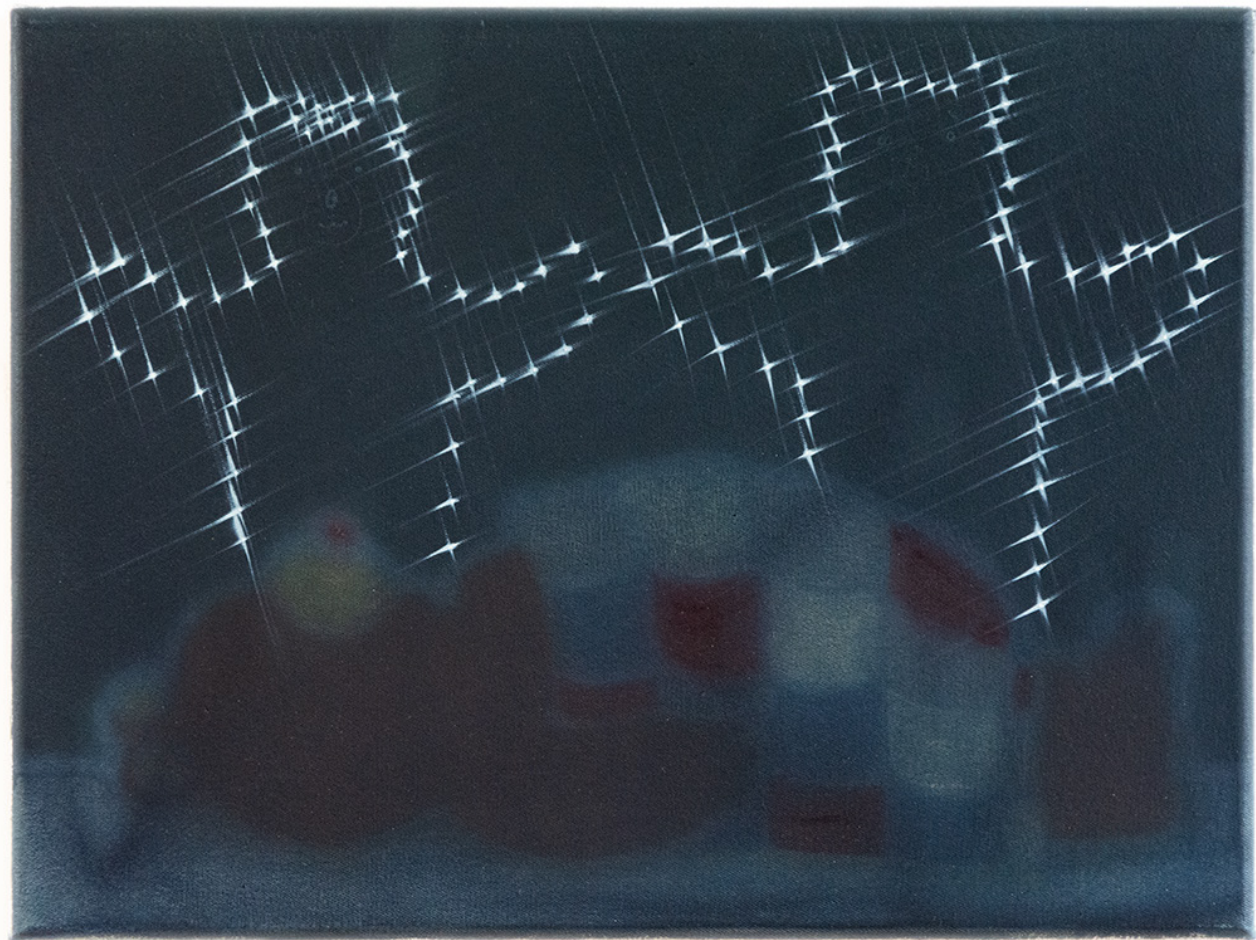
30 x 40 cm, oil on canvas, 2023



*Poussins*

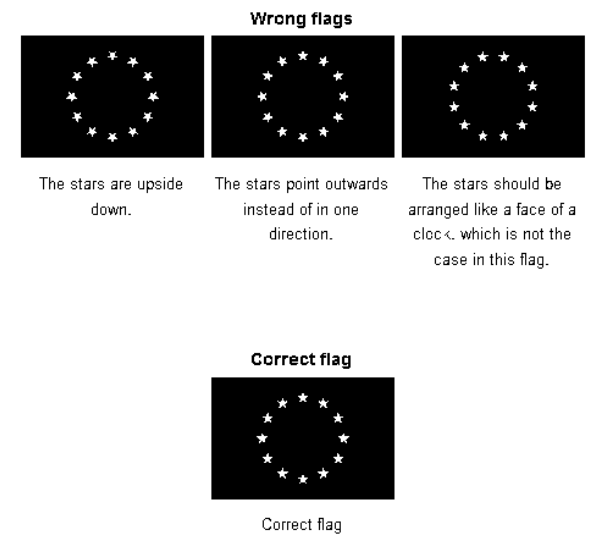
30 x 40 cm, oil on canvas, 2023





Naman & Papa

30 x 40 cm, oil on canvas, 2023



Europe

30 x 40 cm, oil on canvas, 2023