



Loan Verbanck (Brussels, 2000) produces work that engages with urban environments while dealing with personal history, through a distinct approach focused on construction materials.

Drawing from a background in graffiti and a long-standing connection to overlooked city spaces, Verbanck's arsenal consists of roofing felt, drywall, metal studs, tin, steel, etc., often in combination with airbrush or spray paint.

His works hover between painting and sculpture, never belonging solely to either. While rough and resilient, as well as embedded with emotional charge, the artist manages to find beauty in the rubble. Rooted in cities like his hometown of Brussels and New York, a city that he has spent significant time in, the oeuvre explores themes of endurance, loss, and the quiet forms of strength found in everyday survival.

The work, much like its maker, is confrontational, not in posture, but in its honesty balancing destruction with construction, impermanence with structure, grittiness with tenderness. These are not romanticised ruins, but lived-in surfaces, marked by use and time.



4 - 8 September 2024 SANS MERCY 4229 11th St Long Island City, New York

Growing up in the thrilling world of graffiti, I've had a profound fascination for my hometown Brussels, neglected neighborhoods and non-spaces. These deserted places often bear the mark of fellow creatives who share my interest in exploring and acknowledging these urban landscapes.

After 10 years of graffiti, I was arrested by the police with two of my friends for the first time. We had the brilliant idea to roam around the city the next day wearing fluorescent vests, carrying a pot of gray paint and some rollers. Our intention was to paint over all the graffiti and street art pieces we had created that night, in order to minimize the evidence and potentially receive a lighter punishment. Since that day, the ambivalence I felt around the moral legitimacy of graffiti became an inspiration for the rest of my oeuvre. I came to notice all the ways in which city governments get rid of graffiti, yet they fail to do so fully, leaving an inerasable, to me intriguing, residue.

With his debut solo show titled *Sans Mercy*, the artist captures the raw energy of urban life through a vivid exploration of materials, memory, and emotion.

He allows himself to get inspired by unconventional materials like roofing and construction elements, often borrowed from the sites. With these industrial textures which are layered, rough, and evocative he blurs the boundaries between painting and sculpture.

Sans Mercy showcases artworks made during his time in New York City and in his Brussels (Belgium) studio. Through the interplay of both locations, the work expresses his energy and experiences in these spaces.



Sans Mercy, 4229 11th street Long Island, September 2024



003 Buffed Thoughts (2024), Acrylic paint on drywall, Metal stud, 23.9 x 47.2 x 2.4 in



Untitled (2024), Glass, Metal stud, Drywall, 21.8 x 39.8 x 2.4 in



« Des perles de pluie venues de pays où il ne pleut pas » (2024), Water based paint on drywall, Metal stud, 40.8 x 72.8 x 1.5 in



Untitled (2024), Roofing and spray paint on drywall, Metal Stud, 47.2 x 51 x 2.4 in



4229 11th St (2024), Drywall, Metal stud, 120 x 48.3 x 1.5 in



Sans Mercy, 4229 11th street Long Island, September 2024



« , l'bitume avec une plume » (2024), Roofing and spray paint on drywall, 23.6 x 39.4 in



Monument (2023), Roofing on found object, 8.6 x 34 in



Untitled (2024), Glass, Metal stud, Drywall, 21.8 x 39.8 x 2.4 in



Torture Room (2024), Water based paint on drywall, Metal stud, 23.3 x 21 x 1.5 in

bobby broke his skull

Avenue de la Couronne 308, Brussels
13/12 - 29/12

1. We wanted to create an exhibition where site-specific work could be shown outside of the space it was originally made for, in combination with newly created in-situ work. This show was to be conceived with the space as its starting point, not a selection of works, as is usually the case.

2. We found this space, where the necessary interventions are possible, where we could tear down and (re)build to our liking, according to our needs. This building is going to be demolished soon anyway, so our changes are only ephemeral. "Renovating" a location just to be broken down again afterwards, perfect for us.

3. First, this space was divided in different rooms by partition walls, but we wanted to open it up as much as possible. So, we broke down four of these walls and ripped off the plates covering the awkwardly placed windows on the left side of the space. Then the plumbing broke, so we spent some time having fun with that as well.

4. Then we took off the false ceiling, and the second one above, all while praying they had no asbestos inside them. A lot of cables that were no use to us, we cut out as well.

5. Thereafter the question was which walls to paint, and where we left the traces of our deconstruction visible, such as the uncovered lines of the removed partition walls. Also, two parts of the space remained entirely untouched, the reception desk and the backroom, for obvious reasons. Small details to some, of big importance to us out of respect for the history of the building.

6. A couple of weeks of sweat and hard labour later, the fun could finally start. The existing works were placed, and the new site-specific work made according to this newly finished location. Then all there was left for us to do was a lot of experimenting, shuffling and a healthy amount of intuition



EXHIBITIONS

BOBBY BROKE HIS SKULL



Black Tar Heroine (2024), drywall, aluminium, roffing, 2400 mm x 1740 mm



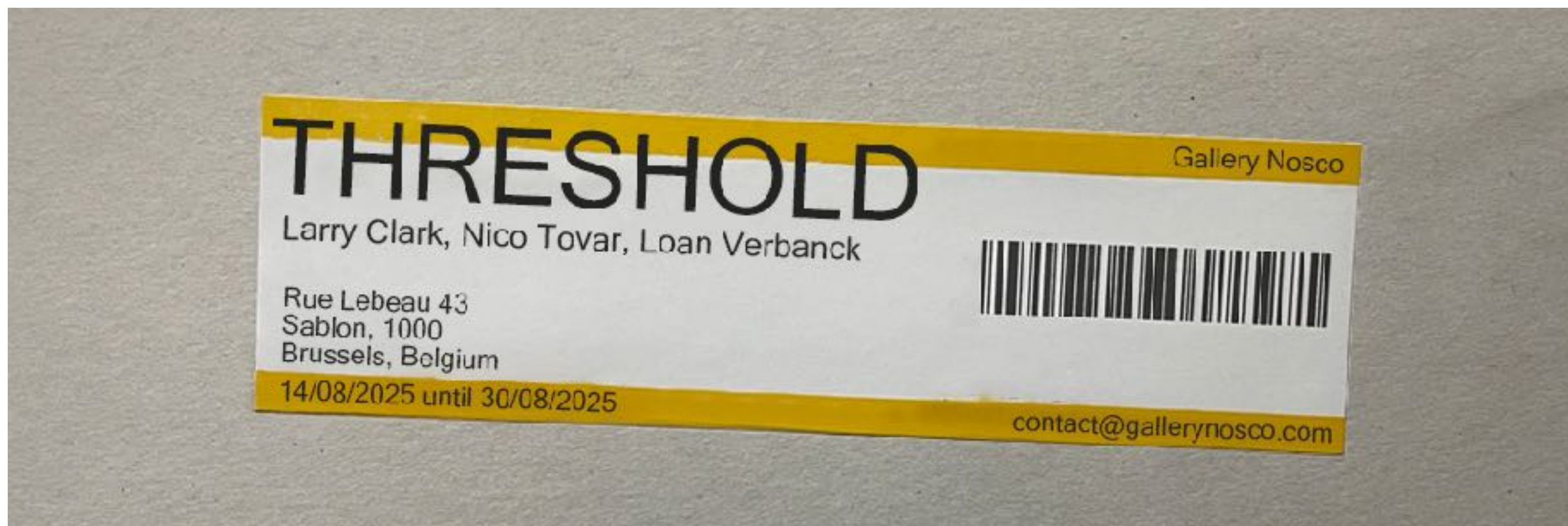
Black Tar Heroine (2024), drywall, aluminium, roffing, 2400 mm x 1740 mm



Memory of Trauma (2024), aluminium, acrylic paint, 2080 mm x 595 mm



Memory of Trauma (2024), aluminium, acrylic paint, 2080 mm x 595 mm



Gallery Nosco is pleased to present Threshold, an exhibition that brings together the work of Larry Clark (US, 1948) with two younger artists, Nico Tovar (2001, US/Colombia) and Loan Verbanck (2000, Belgium).

This show marks a significant milestone in the gallery's evolving mission, a deeper engagement with the younger generation and the shifting dynamics of cultural expression. Threshold serves as both a literal and symbolic title, reflecting a space where generations, sensibilities, and modes of self-representation meet and challenge each other.

At the heart of this exhibition is a generational echo. When Larry Clark began making the photographs that would become *Tulsa*, his landmark first book published in 1971, he was between the ages of 18 and

28. Now, over five decades later, two artists in their mid-20s bring their own reflections on youth, image, and environment into conversation with that formative body of work. Clark's photographs, drawn from the everyday lives of people he knew, remain powerful for their closeness and candor. They are not composed from the outside, but made from within, from shared time, shared risk, and shared silence. That intimacy shaped *Tulsa*, a body of work still felt today not only for its starkness, but for its honesty.

Nico Tovar presents images of his friends, himself, and the buildings he once frequented in New York.

Rooted in shared environments and formative years, these works enter into dialogue with those of Larry Clark, resisting nostalgia with raw honesty. Using construction materials and simple transfer techniques, Tovar prioritizes immediacy over embellishment, pulling his subjects out of the digital realm and anchoring them in history.

Capturing youth culture and contemporary urban life, the images explore the tension between adolescence and city growth. Clothing, gestures, and locations serve as coded markers of youth counterculture, while Tovar moves fluidly between insider and observer, both participant and documentarian.

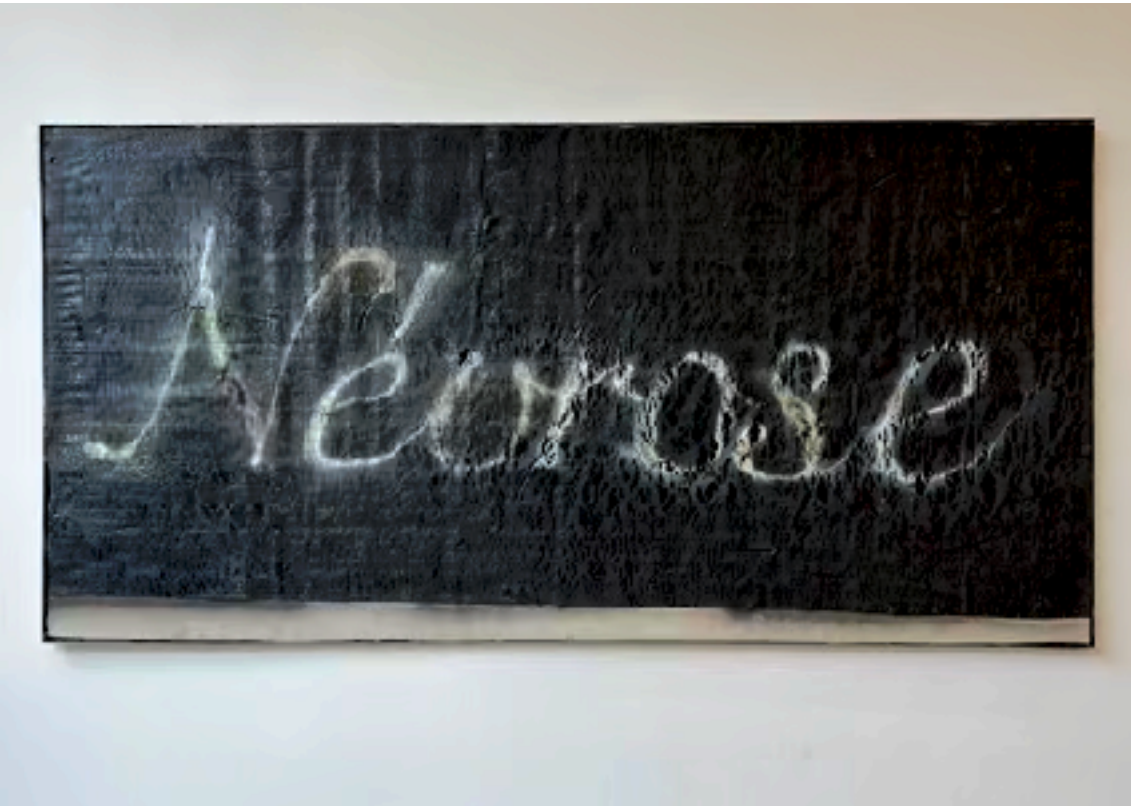
Blending rawness and labor with intimacy, Tovar positions his work between photography and painting.

This crossover mirrors the layered realities of his subjects: resilient, present, and unfiltered.

Loan Verbanck engages with urban environments and personal history through an equally physical but materially distinct approach. Drawing from a background in graffiti and a long-standing connection to overlooked city spaces, Verbanck uses industrial materials, roofing felt, drywall, metal studs, to construct works that hover between painting and sculpture. His compositions are rough and resilient, embedded with emotional charge.

Rooted in cities like Brussels and New York, his practice explores themes of endurance, loss, and the quiet forms of strength found in everyday survival. The work is confrontational not in posture, but in its honesty - balancing destruction with construction, and impermanence with structure. These are not romanticized ruins, but lived-in surfaces, marked by use and time.

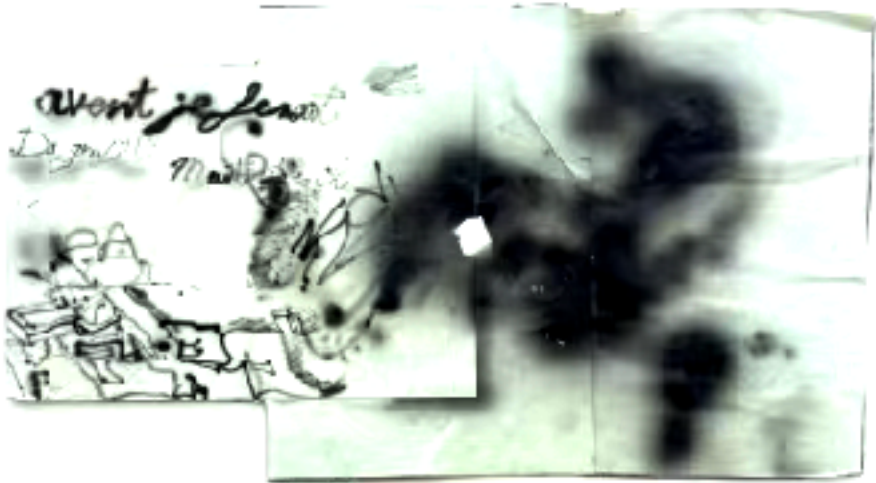
Threshold suggests not only generational transition, but shifts in how artists relate to their materials, environments, and sense of self. It also marks a turn for Gallery Nosco toward supporting a younger, more materially and socially engaged generation of artists.



Névrose 2025 147 X 74 cm Drywall, roofing, acrylic paint, metal



Névrose 2025 147 X 74 cm Drywall, roofing, acrylic paint, metal



Seizure, 2021, 55 x 29 cm, paper, tape, acrylic, metal



ULTRA VIOLENCE (UV001) 2025, roofing, wood, bench vice, 1940mm x 310mm x 200mm



La galerie Lanzenberg et l'exposition de 1976

En mai 1976, Fred Lanzenberg, galeriste français installé depuis 10 ans à Bruxelles, soutenu dès ses débuts par Ilena Sonnabend, ouvre avec le poète et critique d'art Alain Jouffroy « le rendez-vous des Amis ». Le galeriste avait commencé par présenter des artistes pop avant de se tourner vers les nouveaux réalistes et d'autres confirmés de la scène française — Erró, Takis ou Fromanger. Dans la deuxième moitié des années 1970, Lanzenberg choisit de représenter des artistes plus émergents et souvent inclassables. C'est dans ce contexte de transition de son programme qu'il ouvre cette exposition.

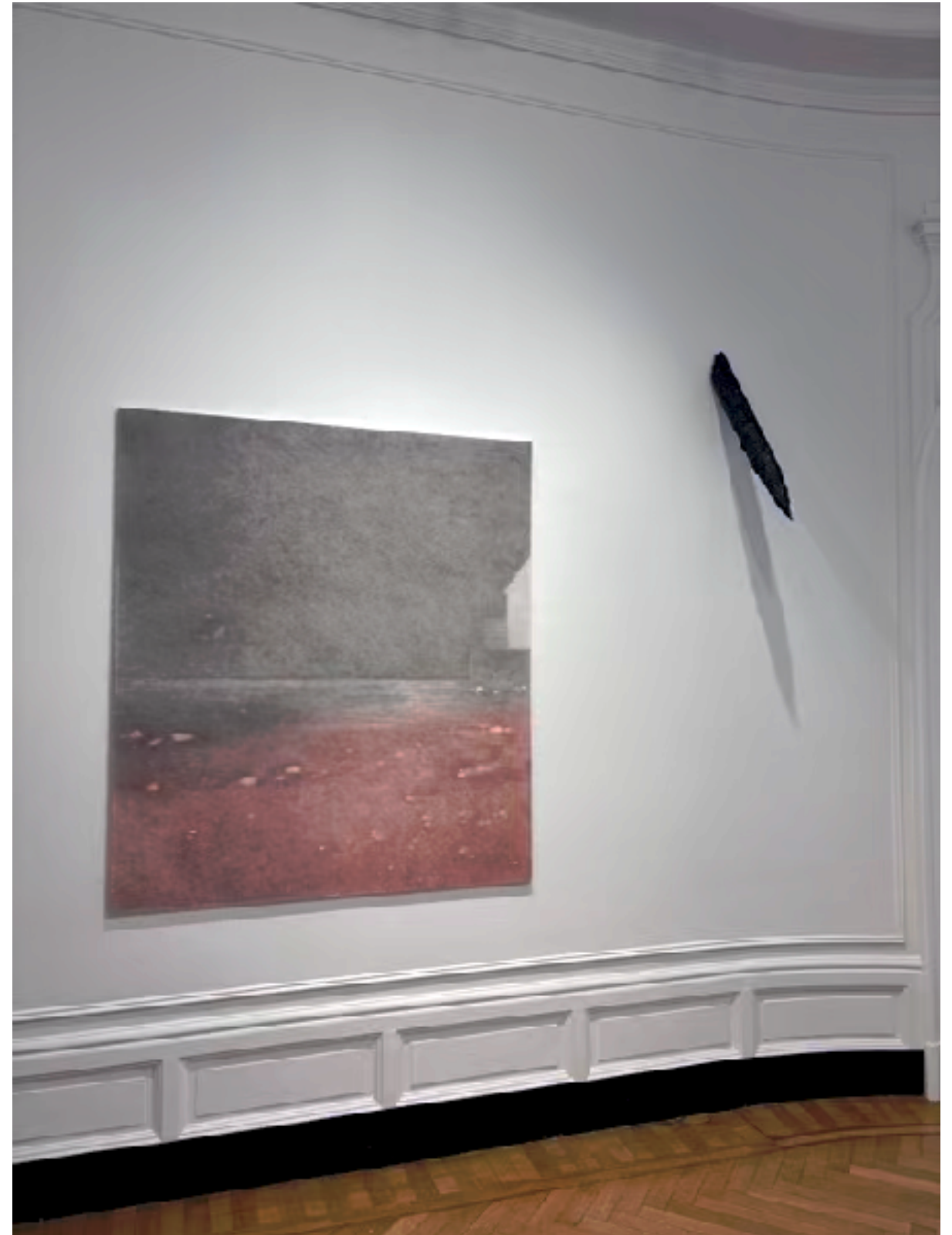
Détournant le tableau peint par Max Ernst en 1922, Jouffroy remplace les visages des protagonistes par ceux des 22 artistes invités, pour mettre en avant l'amitié qui les relie, plutôt que les filiations formelles qui pourraient s'établir entre leurs oeuvres. À l'heure où les mouvements artistiques s'essoufflent à la faveur de l'émergence de nouveaux individualismes encore en vigueur aujourd'hui, Jouffroy tente ici de redéfinir les liens entre les artistes qu'il réunit, privilégiant leurs liens de camaraderie dans la vie, dans un mouvement qui n'aurait pas besoin de manifeste. Affilié un temps aux surréalistes, Jouffroy a créé plusieurs groupes et sociétés secrètes, et il a joué un rôle important de passeur pour plusieurs générations d'artistes et de poètes. Avec cette exposition, il affirme le caractère essentiel des rapports personnels, de la subjectivité et des échanges amicaux dans le processus créatif.

Le propos illustre néanmoins un moment singulier dans le paysage artistique belge et européen — celui d'une effervescence figurative et narrative en réaction aux avant-gardes formalistes, dans la lignée des mouvements de la Nouvelle Figuration et de la Figuration narrative, apparus dès les années 1960 en France et en Belgique.

L'exposition de 2026 : mémoire et création en dialogue

Le Rendez-vous des Amis, 1976 – 2026 à la galerie Christophe Gaillard s'inscrit dans le prolongement direct de l'exposition éponyme et propose un dialogue entre mémoire et création, en confrontant oeuvres historiques et productions contemporaines. Elle offre ainsi une double lecture : la redécouverte d'artistes dont le travail a durablement marqué l'histoire de l'art de la seconde moitié du XXe siècle, et une ouverture sur la jeune scène bruxelloise, incarnée par le collectif Bardaf, dont les ateliers constituent aujourd'hui l'un des foyers les plus actifs de la création émergente dans la capitale.

La continuité avec 1976 est aussi évidente que la rupture est franchement assumée. En naviguant entre ces deux temporalités, les visiteuses et les visiteurs sont invités à traverser un demi-siècle d'histoire artistique, à en mesurer les héritages, les déplacements et les résonances, et à appréhender ce que la notion d'amitié dans l'art — au sens d'une communauté élective, d'une éthique partagée du faire — peut encore signifier aujourd'hui.



ULTRA VIOLENCE 002 2026, Roofing, wood, metal, 790mm x 90mm



This exhibition takes the ‘Apocalypse’ as its central point of inquiry. We are living in an era where the end of the world has been disproportionately announced, time and time again. In this spirit, a clear tendency has emerged within contemporary art: a move to question the nature of the apocalypse itself, its predecessors, and its lingering results—the so-called fallout. The artists brought together for this exhibition each operate with a profound existential force. Together, they challenge the traditional imagery of the end, extrapolating the monstrous invasions of religious texts or examining the apocalypse as a slow, environmental death. By observing these loud and quiet catastrophes, the works redefine what it means to live in the shadow of an ending that is already underway—exposing the perpetual anticipation of the end as an inherent contradiction in terminis.

EXHIBITIONS

“ Permanent Apocalypse” - Backspace



ULTRA VIOLENCE 003 2026, Roofing, wood, metal, blue stone, +_ 3000mm x 400mm



ULTRA VIOLENCE 003 2026, Roofing, wood, metal, blue stone, +_ 3000mm x 400mm



Mémoire Tombale 2025 , roofing, metal stud, fluorescent tube light, wood, 2111mm x 1150mm



Untitled (Meurtrir) 2026, casted tin, 990mm x 400mm

The Bunker

a group show

Saturday
20 & 27 of June
1 p.m. - 9 p.m.

Anno

Dijkstra

Timmo

Hesselink

Sophie Ellen Daan Erik
Whettnall Braga Peeters Baemers

Marie-Sophie Damien
Beinke De Leveleire Laurence
Rune Hilde Petrone

Tuerlinckx Overbergh Nathalie
Campion

Marie In Care Of Ruben
Noorbergen Nel De Smet Jelle
De Brabandere

Michal Verbeke John
Luft Loan Selien Pieter-Jan
Verbanck Peeters

SECONDroom

Marialei 33 2018 Antwerp

THE BUNKER. A Group Show'

Visiting Antwerp Art Box and SECONDroom, I imagined my sculpture Rusty Cloud in the space and what could happen if I opened it up: inviting other artists in. That impulse became 'THE BUNKER'.

A bunker implies collective shelter, pressure, the preservation and accumulation of things to be cherished and in whose presence I'd like to be: hosted by the objects, close to them.



Internalized 001, 002, 003, 004, 005 (2025), water based paint and plaster on drywall with aluminium frame, 1240mm x 1080mm



"État de lieu", Loan Verbanck's first book releases in Brussels at Saint-Martin Bookshop on Friday 8th of May. Only 50 of the 150 copies will be available for purchase here, as well as 3 of the 10 limited editions with original artwork.

This publication follows the rules of an inventory check-in (état des lieux) rather than a classic art catalogue. We consciously chose for an observative approach, a booklet trying to illustrate and celebrate Verbanck's work as it is and evolves today, rather than trying to design a raisonnée-style book. For the young artist this is the perfect timing to release a publication on his work, with multiple exhibitions running and coming up.

The book consists two parts: a literary half with four contributions of close affiliates of the artist lilith kempynck, laurence petrone, flor de meulenaere, timmo hesselink and a second part focusing on documentation, works and exhibitions.

Book made by Timmo Hesselink





WORKS



*"coincés hors des lieu sobres" installation made with drywall, metal stud, roofing, rubber, tarp, trashcan, flytrap, plastic bag, airco, joint filler
2023*



untitled - buffed thoughts 004 fluorescent tubes, 1190mm x 600mm



*untitled - buffed thoughts 002, drywall, spray paint, primer, metal stud, fluorescent tube.
120cm x 245cm, 2023*



*untitled - buffed thoughts 001, drywall, metal stud, acrylic paint
131cm x 120cm, 2023*

WORKS



self portrait, airbrush on canvas, 2021



Jean, pencil on steel, 125cm x 125cm, 2022



Untitled (Self Portrait) 2025, stainless steel, acrylic paint, roofing, 750 mm x 50 mm



*Untiteld (Clozanepam) 2025, Nico Tovar, drywall, double-glazed window, steel
1200mm x 500mm*

WORKS



Meurtir, drywall in metal frame, 800mm x 1200mm, 2026



002 (mausoleum) 2024, glas, roofing, wood, fluorescent tube light, 1250mm x 500mm