



WIM DELVOYE



Leila Heller Gallery  
Alserkal Avenue  
Al Quoz 1, Dubai, UAE  
[www.leilahellergallery.com](http://www.leilahellergallery.com)

Wim Delvoye

LEILA HELLER GALLERY.



Wim Delvoye is an attentive observer of his era, exploring the future to uncover upcoming trends, all the while keeping his view solidly anchored in the past and its traditions. Indeed, his art is often a combination of craftsmanship and the most sophisticated industrial manufacturing techniques.

With its 420 horsepower, the Maserati 450s was the most powerful sports car of its time and only ten copies were made between 1956 and 1958. The motifs used are drawn from the ornamental repertoire of Islamic arts and were placed on the cars by Iranian craftsmen. Elements of calligraphy—such as “Isra and Mi’raj”, which describe two episodes of the life of the Prophet Muhammad—join geometric forms and flower style motifs on the chassis of the Maserati. The artist invites us to experience an encounter between the East and the West, and between technology and craftsmanship.

Wim is fascinated with the capitalist model and the market economy as they relate to artistic production. Wim seeks to explore how the bizarre and seemingling absurd interests of individuals can sometimes gain traction and evolve to become phenomena that present gargantuan opportunities for economic investment. The artist's most recent series of bas relief works made in 2019 are referential of classicism in their malleable materiality and infer an importance to the scenes they depict as a result. The series expresses Wim's interest in video games and their ubiquitous presence in today's society. The reliefs depict various game play stills from popular video games and capture the violence and dystopia at the heart of their appeal.













Wim Delvoye  
Maserati 450s  
2015  
Embossed Aluminium  
80 x 450 x 180 cm

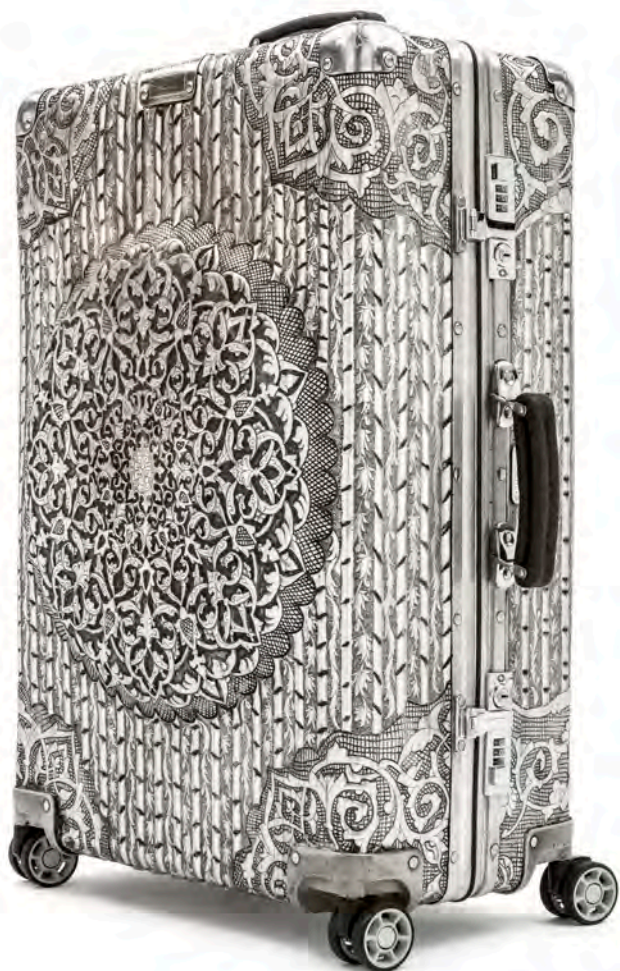










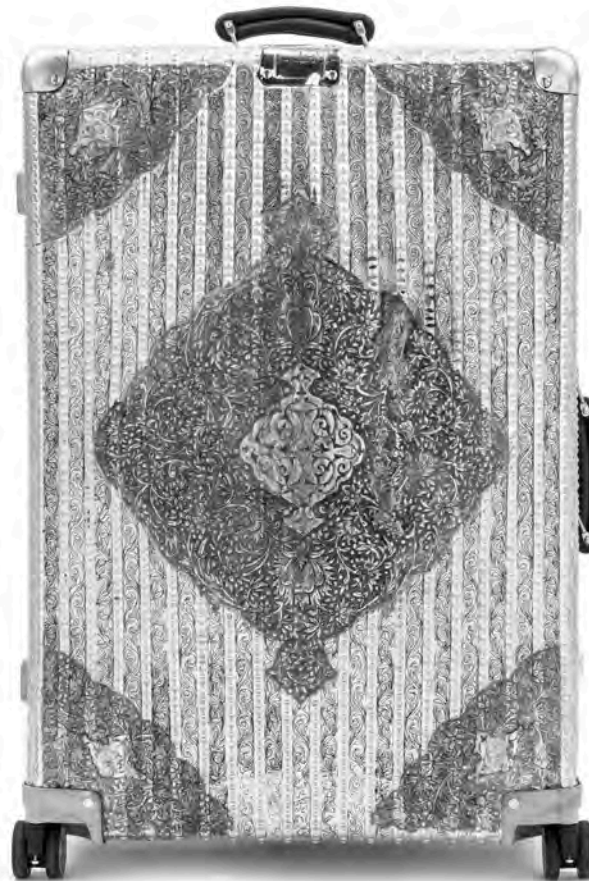




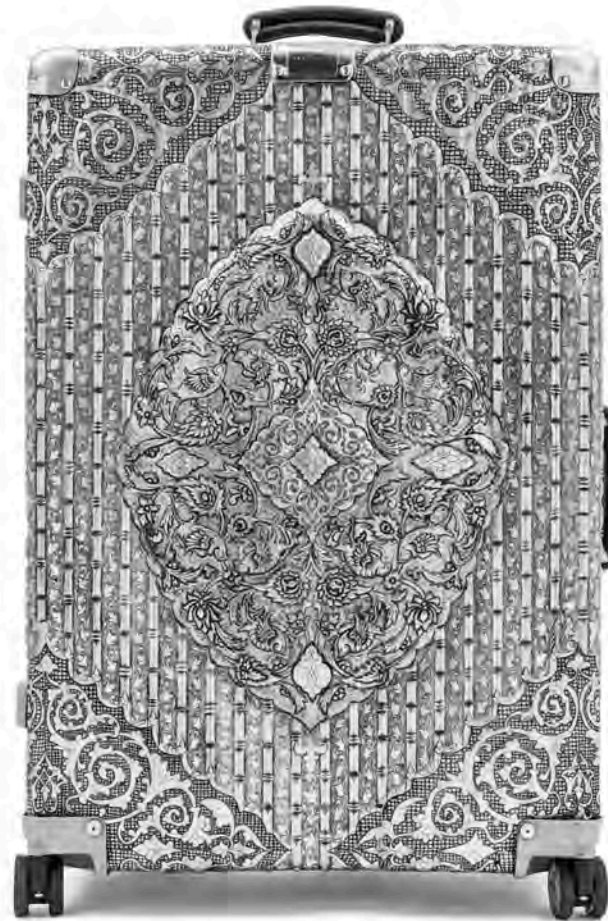








Wim Delvoye  
Rimowa Classic Flight Multiwheel, 971.70.00.4  
2013  
Embossed Aluminium  
74.5 x 52 x 26 cm



Wim Delvoye  
Rimowa Classic Flight Multiwheel, 971.00.4  
2013  
Embossed Aluminium  
74.5 x 52 x 26 cm





Wim Delvoye  
Rimowa Classic Flight Multiwheel, 971.63.00.4  
2014  
Embossed Aluminium  
71 x 47 x 25.5 cm

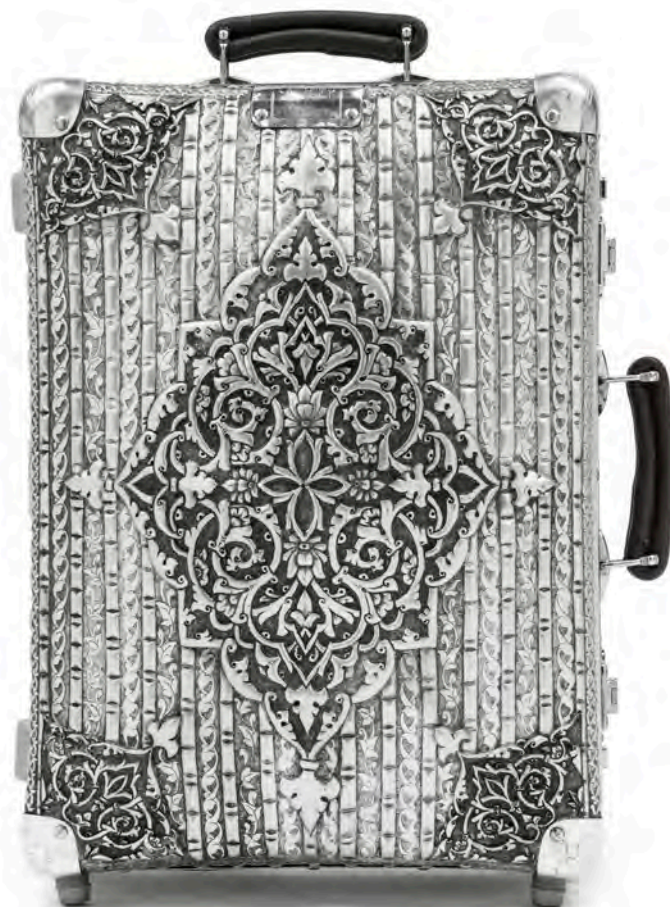


Wim Delvoye  
Rimowa Classic Flight Multiwheel, 971.52.00.4  
2014  
Embossed Aluminium  
55 x 41 x 27 cm



Wim Delvoye  
Rimowa Classic Flight Multiwheel, 971.52.00.4  
2014  
Embossed Aluminium  
55 x 41 x 27 cm





Wim Delvoye  
Rimowa Classic Flight Multiwheel, 971.52.00.2  
2014  
Embossed Aluminium  
55 x 41 x 27 cm



Wim Delvoye  
Rimowa Classic Flight Multiwheel, 923.51.00.4  
2015  
Embossed Aluminium  
27 x 52.5 x 44.5 cm



Wim Delvoye  
Rimowa Classic Flight Multiwheel, 923.51.00.4  
2015  
Embossed Aluminium  
27 x 52.2 x 44.5 cm







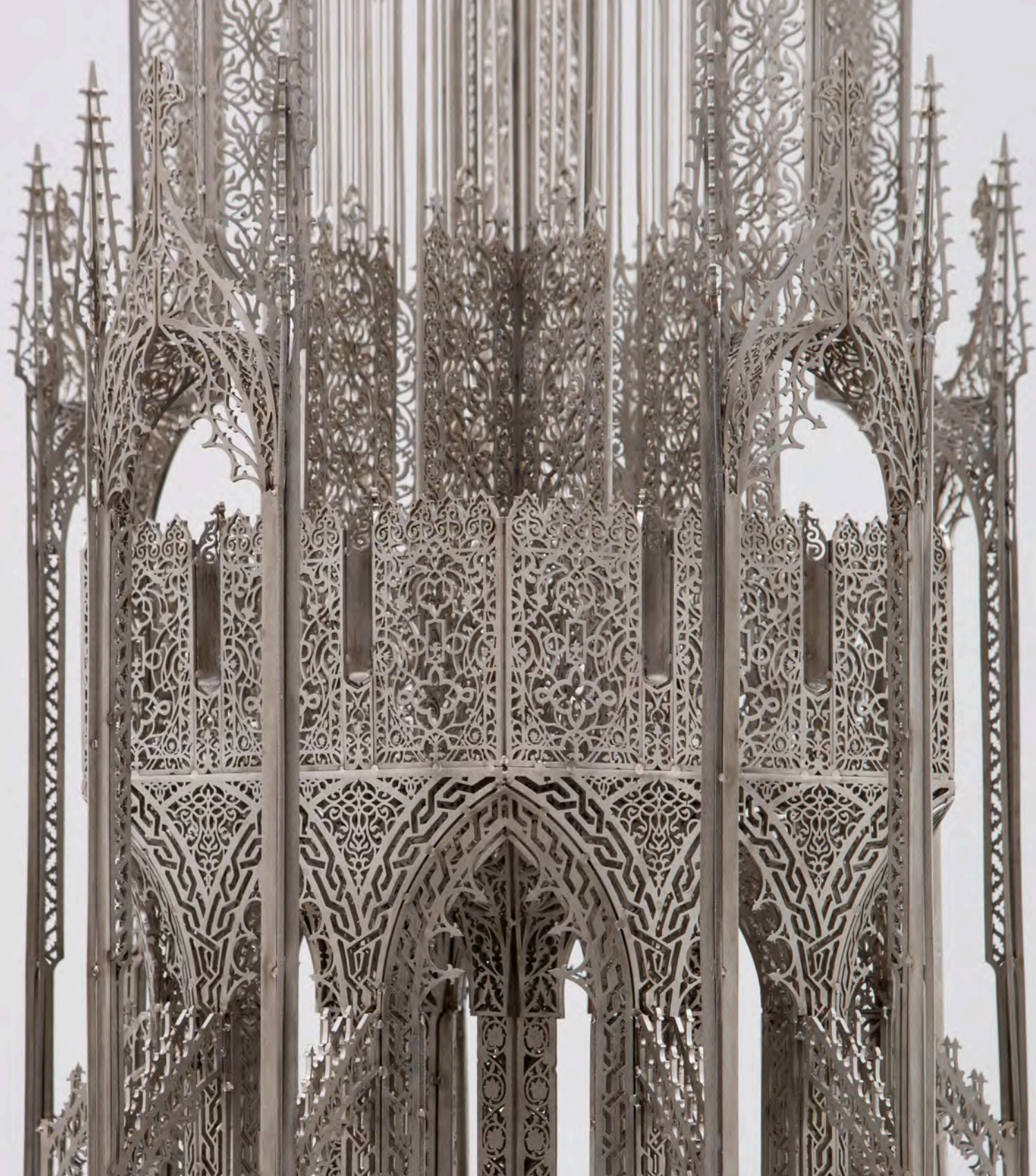
Wim Delvoye  
Untitled  
2016  
Embossed Aluminium  
100 x 23.5 x 17 cm/each





Wim Delvoye  
Untitled (Minaret)  
2012  
Laser-Cut Stainless Steel  
H 453 x Ø 80 cm

















Wim Delvoye  
Untitled (Fortnite 02)  
2019  
Carved Marble  
64 x 38.5 x 10 cm

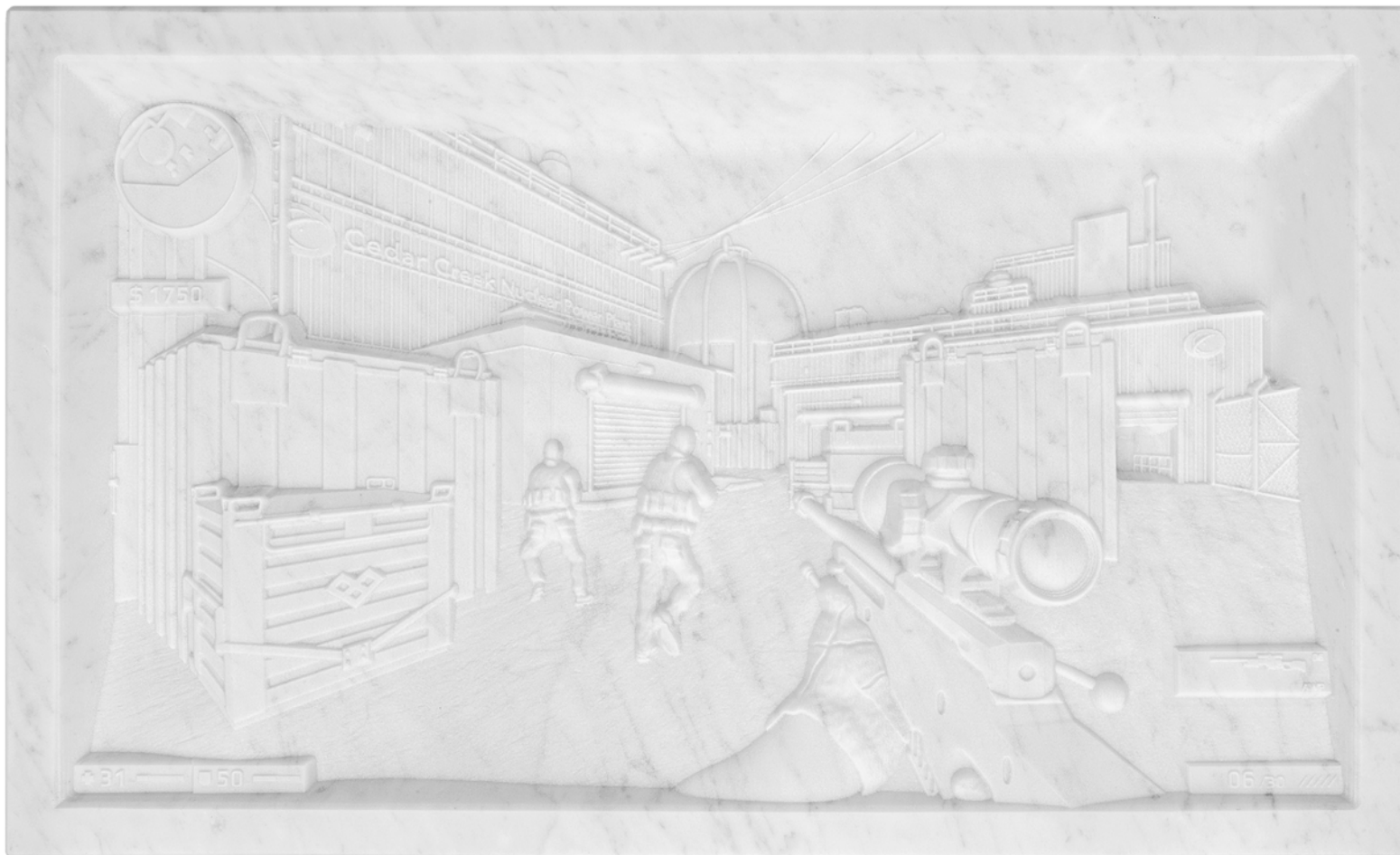




Wim Delvoye  
 Untitled (Fortnite 03)  
 2019  
 Carved Marble  
 64 x 38.5 x 10 cm

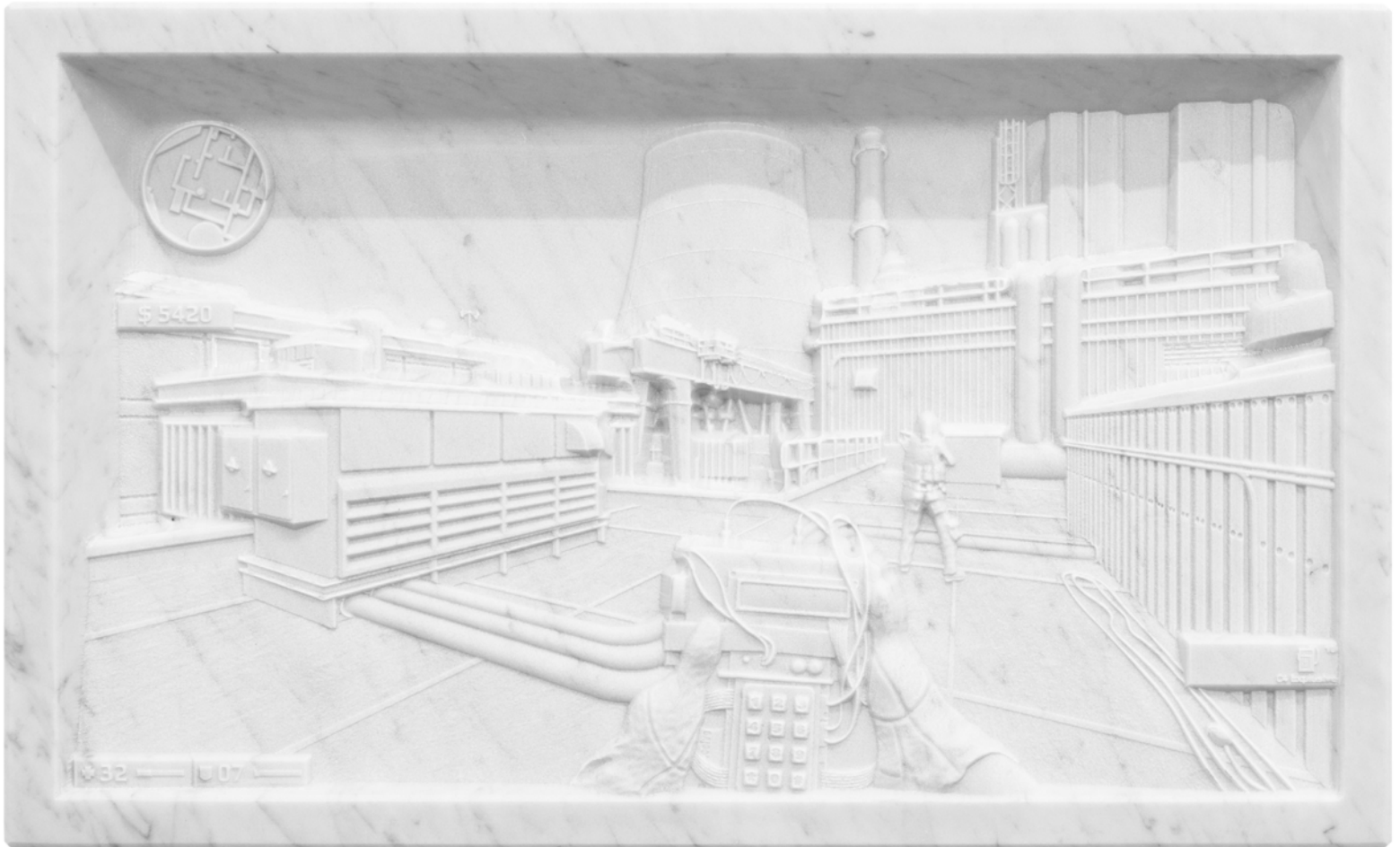


Wim Delvoye  
 Untitled (Fortnite 04)  
 2019  
 Carved Marble  
 64 x 38.5 x 10 cm



Wim Delvoye  
Untitled (Counter-Strike Nuke 06)  
2018  
Carved Marble  
64 x 38.5 x 10 cm

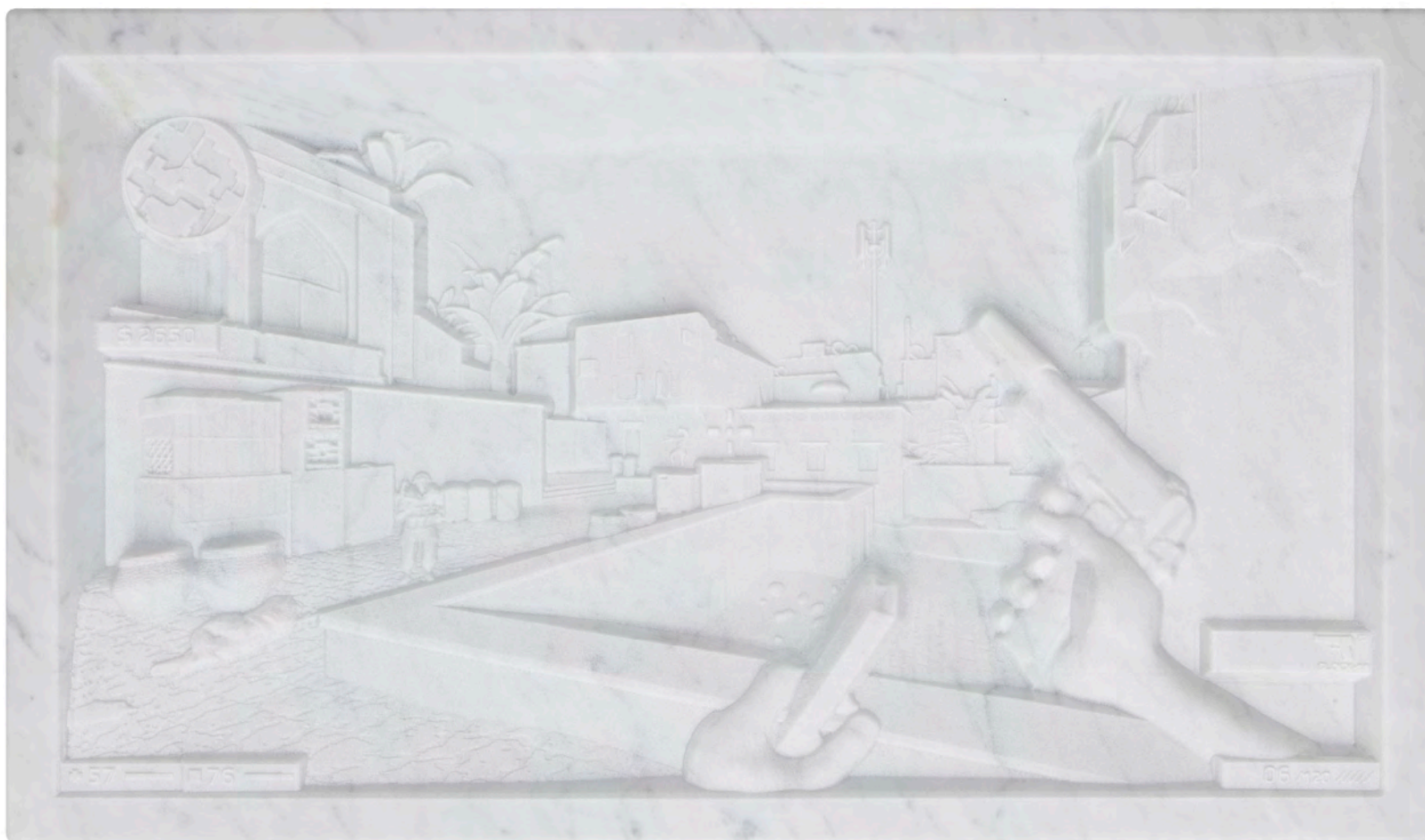




Wim Delvoye  
Untitled (Counter-Strike Nuke 10)  
2018  
Carved Marble  
64 x 38.5 x 10 cm



Wim Delvoye  
Untitled (Counter-Strike Nuke 13)  
2018  
Carved Marble  
64 x 38.5 x 10 cm



Wim Delvoye  
Untitled (Counter-Strike Dust II 07)  
2018  
Carved Marble  
64 x 38.5 x 10 cm

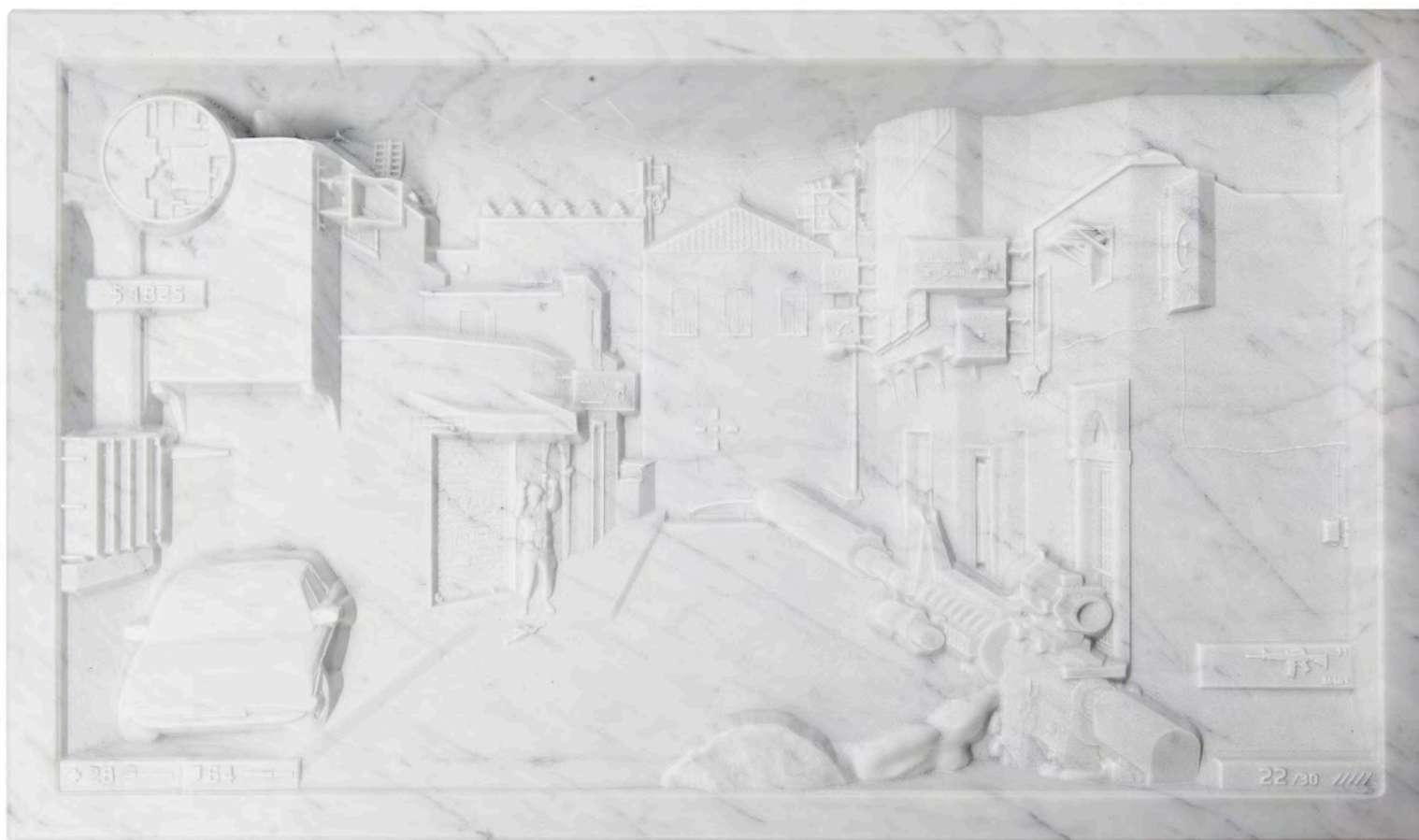




Wim Delvoye  
Untitled (Counter-Strike Dust II 08)  
2018  
Carved Marble  
64 x 38.5 x 10 cm



Wim Delvoye  
Untitled (Counter-Strike Dust II 09)  
2018  
Carved Marble  
64 x 38.5 x 10 cm



Wim Delvoye  
Untitled (Counter-Strike Dust II 11)  
2018  
Carved Marble  
64 x 38.5 x 10 cm





Wim Delvoye  
Untitled (Counter-Strike Dust II 12)  
2019  
Carved Marble  
64 x 38.5 x 10 cm



Wim Delvoye  
Untitled (Counter-Strike Dust II 13)  
2018  
Carved Marble  
64 x 38.5 x 10 cm

## SOLO EXHIBITIONS (SELECTION)

2019	Wim Delvoye, Royal Museums of Fine Arts, Brussels
2018	Wim Delvoye, Hyundai Gallery, Seoul
2017	Wim Delvoye, Musée Tinguely, Basel
2016	Wim Delvoye, Tehran Museum of Contemporary Art, Iran
	Wim Delvoye, Mudam, Luxemburg
	Wim Delvoye, DHC/Art, Montréal, Canada
	Wim Delvoye, Galerie Perrotin, New York
2015	Wim Delvoye, Heydar Aliyev Center, Baku, Azerbaijan
	Wim Delvoye, Leila Heller Gallery, Dubai, UAE)
2014	Mimicry: Wim Delvoye at the Pushkin State Museum, Moscow, Russia
	Wim Delvoye, Gary Tatintsian Gallery, Moscow, Russia
	Galerie Perrotin, Paris, France
2013	Wim Delvoye, Galerie Perrotin, Hong Kong
	Wim Delvoye, Sperone Westwater, New York
2012	Wim Delvoye au Louvre, Musée du Louvre, Paris, France
	Wim Delvoye, Roslyn Oxley9 Gallery, Sydney, Australia
2011	Wim Delvoye, Galerie Urs Meile, Beijing, China
	Wim Delvoye, MONA, Hobart, Australia
	Wim Delvoye, Robilant + di Voena, London, UK
	Wim Delvoye, Galerie Perrotin, Paris , France
2010	Wim Delvoye: Dessins & Maquettes, MAMAC Nice, France
	Wim Delvoye, Musée Rodin, Paris, France
	Knocking on Heaven's Door, BOZAR, Brussels, Belgium



## GROUP EXHIBITIONS (SELECTION)

2021	Elle Rit, Palais de Tokyo, Paris (FR) Drôle de Convergences, Pushkin Museum of Fine Arts, Moscow (RU)
2020	Sacrée Architecture, Musée de Flandre, Cassel (FR)
2018	Changwon Sculpture Biennial, Changwon (KR)
2017	Socle du Monde – Herning Biennale 2017, HEART, Herning A Poil et à Plume, Musée de Flandre, Cassel, Belgique Decoration Never Dies, Tokyo Metropolitan Museum, Tokyo, Japan
2016	Carambolages, Grand Palais, Paris, France The 3rd Today's Documents, Today Art Museum, Beijing, China
2015	Art & Foods – Triennale di Milano, Milan, Italie Mythos Schönheit, Upper Austria State Museum, Linz, Austria Blickachsen 10, Bad Homburg, Germany Eppar si Muove, MUDAM, Luxemburg
2014	Sailing into the Sea of Oblivion – Yokohama Triennale 2014, Yokohama, Japan JISP 2014 – Jing'An Biennial, Jing' An Sculpture Park, Shanghai, China Late Harvest, Nevada Museum of Art, Reno, USA
2013	Out of Hand, Museum of Art & Design, New York, USA Labor & Wait, Santa Barbara Museum of Art, Santa Barbara, USA
2012	Babel, Palais des Beaux-Arts, Lille, France Jing'an International Sculpture Park 2012, Jing'an, China ArtJog2012, Yogyakarta, Indonesia
2010	The State of Things. Contemporary Art of China & Belgium, Bozar Brussels, Belgium, NAMOC, Beijing, China Visceral Bodies, Vancouver Art Gallery, Vancouver, Canada

## COLLECTIONS (SELECTION)

SMAK, Ghent, Belgium  
Stedelijk Museum, Amsterdam, Belgium  
Guggenheim New York, USA  
MUDAM, Luxembourg  
Museum of Contemporary Art, San Diego, USA  
Centre Georges Pompidou, Paris, France  
MONA, Tasmania  
The Margulies Collection, Miami, USA  
Salama Bint Hamdan al Nahyan Foundation, Abu Dhabi, UAE  
Uffizi Gallery, Firenze, Italia



Born in 1965 in Wervik, Belgium.

Lives and works in Brighton, UK.

A neo-conceptual artist, Wim Delvoye appropriates and diverts art-historical styles and motifs to sublimate trivial yet rather unconventional objects, thereby cleverly combining philosophical ideas, a fresh use of materials and a love for craftsmanship.

Starting in the early 1980s, his early works sure did not go unnoticed: painting heraldic emblems on ironing boards and shovels, Delft patterns on gas canisters, and placing stained-glass windows in soccer goalposts, his works presented themselves as hybrids, playing with the opposition between high and low, between contemporary art and pop culture, combining both craft and concept and playing out seriousness against irony.

As of the 90s Delvoye radicalised the critical function of art, exploring the boundaries of commodity art, by tattooing live pigs and setting up his Cloaca-project: room-size built installations that simulate the human digestive system – this way thematising the uselessness of the artefact, and exploring the ambivalence of art and commerce

Constantly oscillating between antagonistic realms such as the sacred and the profane, or the local and the global, he sarcastically confronts the various myths that feed our contemporary society from religion, science, to capitalism.

With the body of Gothic works that evolved since the early 2000s Delvoye walks a thin line between exploring artistic styles of the past and monumentality – by highlighting the medieval Gothic, interpreting it with contemporary themes and industrial techniques, he is aiming to create a new form of contemporary architecture. The highly ornamental motifs and ornaments are not so much used as decorative quotations but as patterns of value and permanence in the modern era. His ever-growing Gothic Towers have been displayed during the 2009 Venice Biennial along the Canal Grande (Peggy Guggenheim Museum), Musée Rodin (Paris, 2010) Bozar (Brussels, 2010) and the Jing'An Sculpture Park in Shanghai (2012). Another twisted spiral version hung in the pyramid of the Louvre during Delvoye's solo-show in 2012 which showed his taste for the ornamental persists in his investigation of historic spaces, combining history with modernity.

Wim Delvoye's work has been on display at Documenta IX and the 1999 Venice Biennial.

[www.wimdelvoye.be](http://www.wimdelvoye.be)



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By Wim Delvoye  
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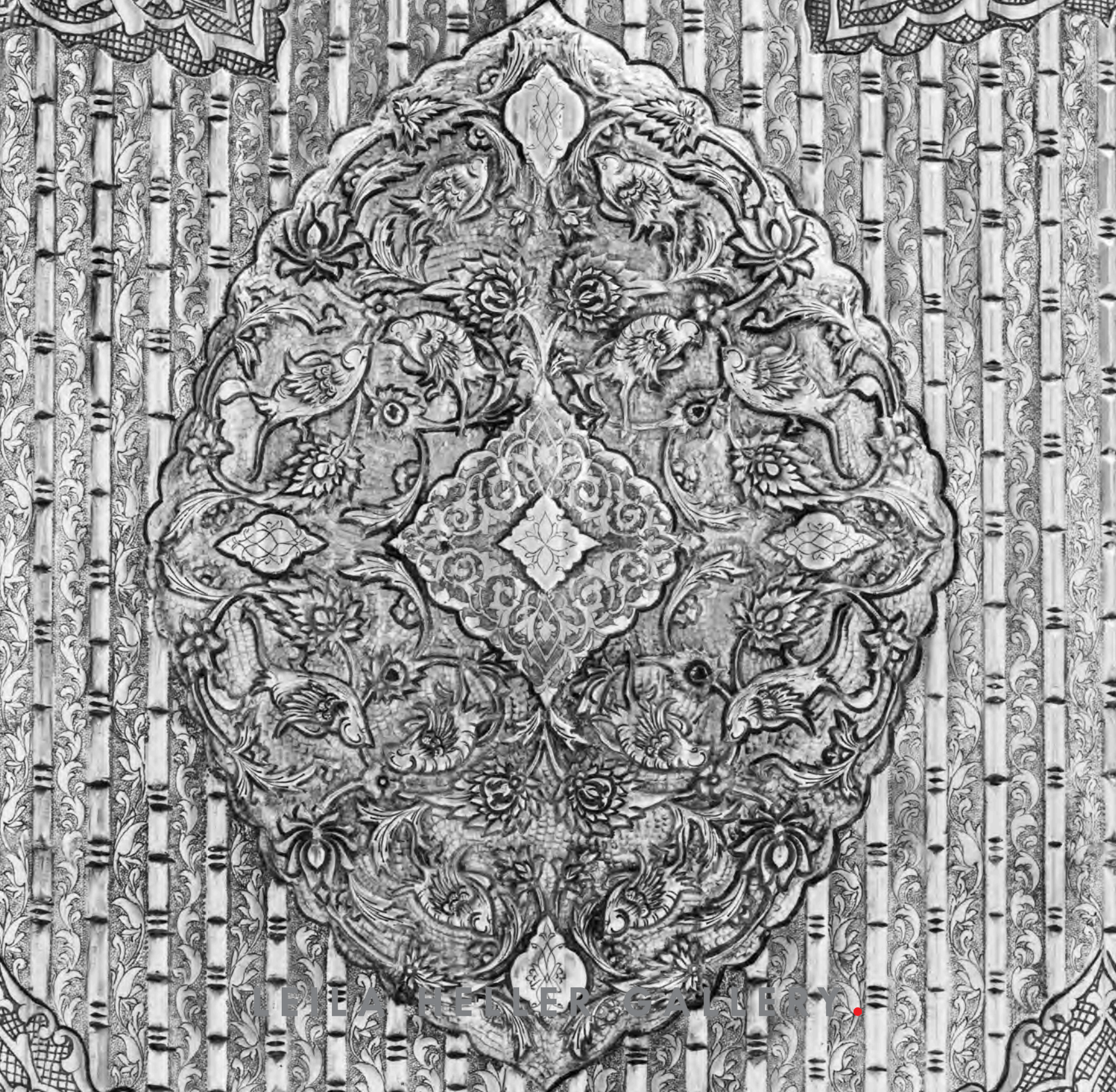
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