



© Steve Schepens

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## Steve Schepens

### *HORROR 55*

11 March – 17 April 2010

Steve Schepens *HORROR 55* opens Thursday March 11 (18-21h).  
Galerie Van De Weghe is open Wednesday-Saturday 14-18h.  
An introduction to *HORROR 55* by Hans Theys will be available during the exhibition.

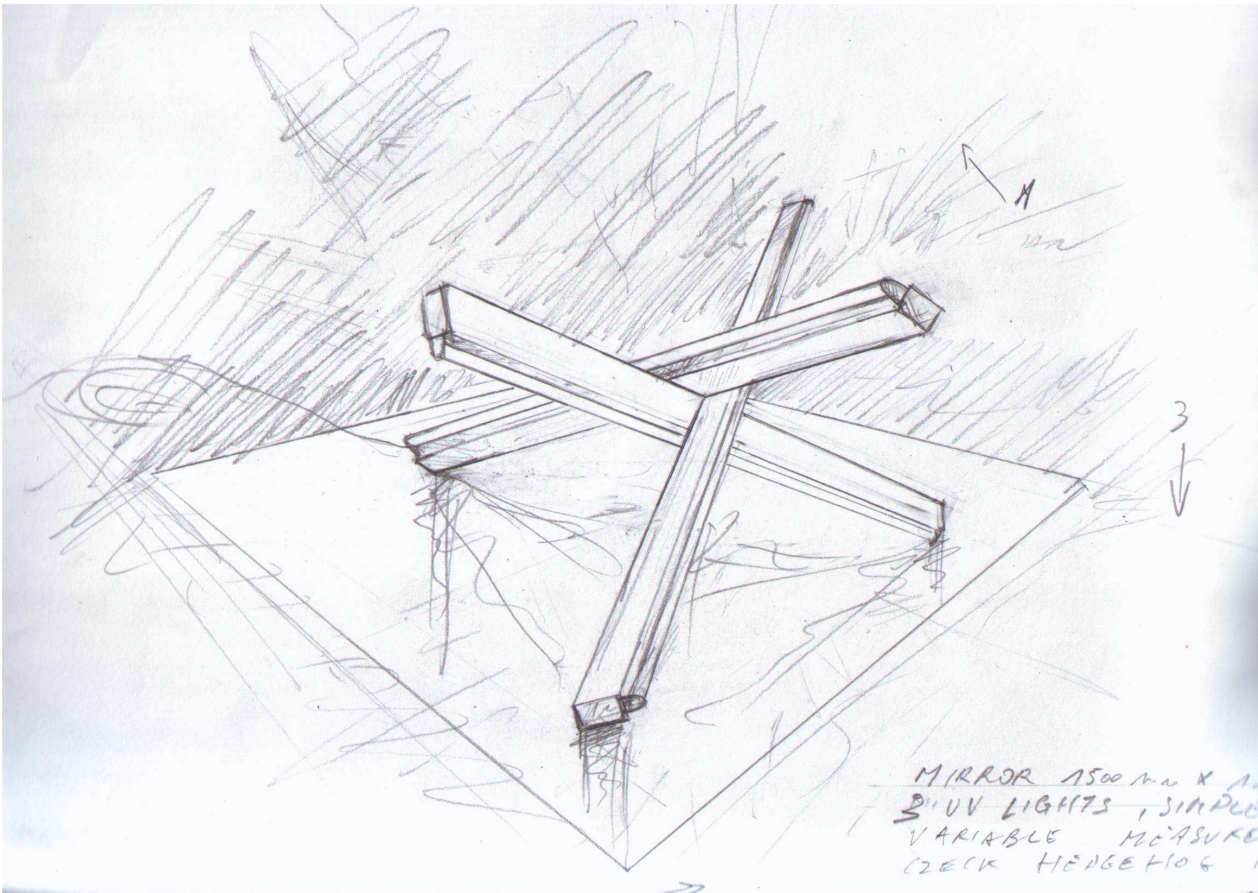
All works of Steve Schepens are entitled *HORROR* with an additional number or a subtitle. These include videos, performances, installations, graphic works, paintings and sculptures. For many of his works, used cardboard boxes are the basic construction material.

In 2009 his exhibition *HORROR 14* (Bruges) started with a performance that was closed to public. Schepens called it a ghost-exhibition. Later, parts of the non-public installation and the video from the unseen performance were exhibited in a new installation *HORROR 30* (Be-Part Waregem). Cardboard from the *HORROR 14* installation was used for glow-in-the-dark screen-prints of performance stills. Schepens returned to Bruges and finished *HORROR 14* by projecting a video of the *HORROR 30* performance on a cluster of plaster casts of cardboard boxes.

For the *HORROR 55* exhibition in Antwerp, Steve Schepens created bronze and porcelain objects forming the inside of the cardboard box. Also 2 new installations will be presented referring to anti-tank barriers. The peculiarities of the construction make a Czech hedgehog to a barrier, which is impossible to overthrow. Defense-constructions are obviously to be made of solid material, such as metal or wood. Horror 1 is made out of cardboard, Horror 1.1 out of glass, and Horror 1.2 out of TL-lights. Despite of fragile materials and small size in case of Horror 1, the barrier does not fail to prevent a viewer from overcoming it. Either one's respect towards the semantic sign of a barrier as such, or respect for the art in general, prevails over common sense.

Anti-tank barriers are very similar to Schepens' *Horror fences*, both securing a void – either hidden within the parameters of the fence, or behind the barrier of the Czech hedgehog. Both enhance the exposure of the void: the undefined endless space becomes limited, either from one side (the hedgehog), or from all sides (the fence). In case of bronze and porcelain casts of cardboard boxes, the void, the endless interpretational field becomes a solid opaque immanent object. It is an object which does not portray appearance, but content.

High resolution pictures are available at:  
[galerie.vandeweghe@skynet.be](mailto:galerie.vandeweghe@skynet.be)  
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Steve Schepens - *Horror 1.2* – Detail of drawing, pencil on paper – 42 x 29.7 cm