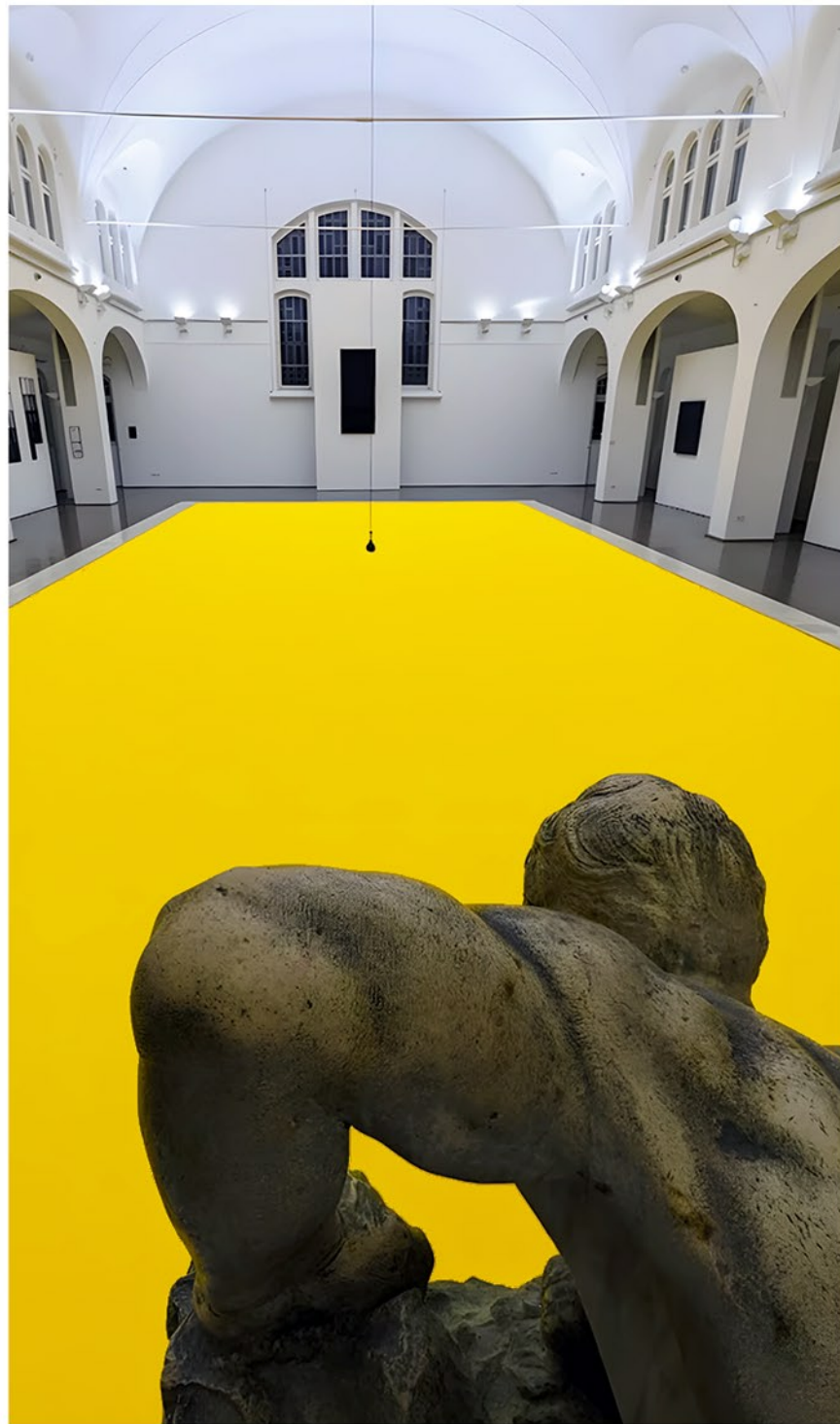






ZEITFARBE | FARBZEIT

“The central work of the exhibition is an 8 × 16 m field of radiant yellow energy: a vast monochrome painting on the floor of the former swimming pool. The painting becomes a water surface, giving concrete form to something finite.

Another connection to the history of painting is the monochrome. It is both negation and a point of departure for representational painting, a complete image at once: everything and nothing. Through their painting, LAB[au] questions this history, its layers of meaning and its relevance today. Here the monochrome finds its reason for being in a concrete state of reality, rather than in pure abstraction.

Its pigment, uranium ore, continually emits energy into space. Its intense yellow will fade to black over 1,600 years. The painting is in permanent transformation, made audible by the clicks of a Geiger counter.

Colour becomes a state in time, on a scale beyond human perception. Confronted by this immense field of energy, the viewer cannot witness the transformation. The work thus explores the visible and the invisible, the conceivable and the unimaginable, and questions the limits of representation.”

Marco Hompes, Kunstmuseum Heidenheim

ZEITFARBE | FARBZEIT



CAB Foundation, Brussels, 2021

U-238 , Pb-206

The work exists in several formats.

Shown: 200 × 570 cm; uranium ore and lead mounted on wooden panels.

The work juxtaposes uranium ore and lead, elements linked by radioactive decay across geological time. Their colours, yellow and grey, both gradually fade towards black. Bringing time into the process of painting extends the idea of the monochrome. From visible pigment to invisible radiation, the work connects what can be seen with what can only be conceived. A time scale beyond human experience is set against the immediate physical encounter with the painting.



TIME, Bastide Projets, Marseille, France, 2028

tonerchromeS

Monochromes of the impossibility of reproduction

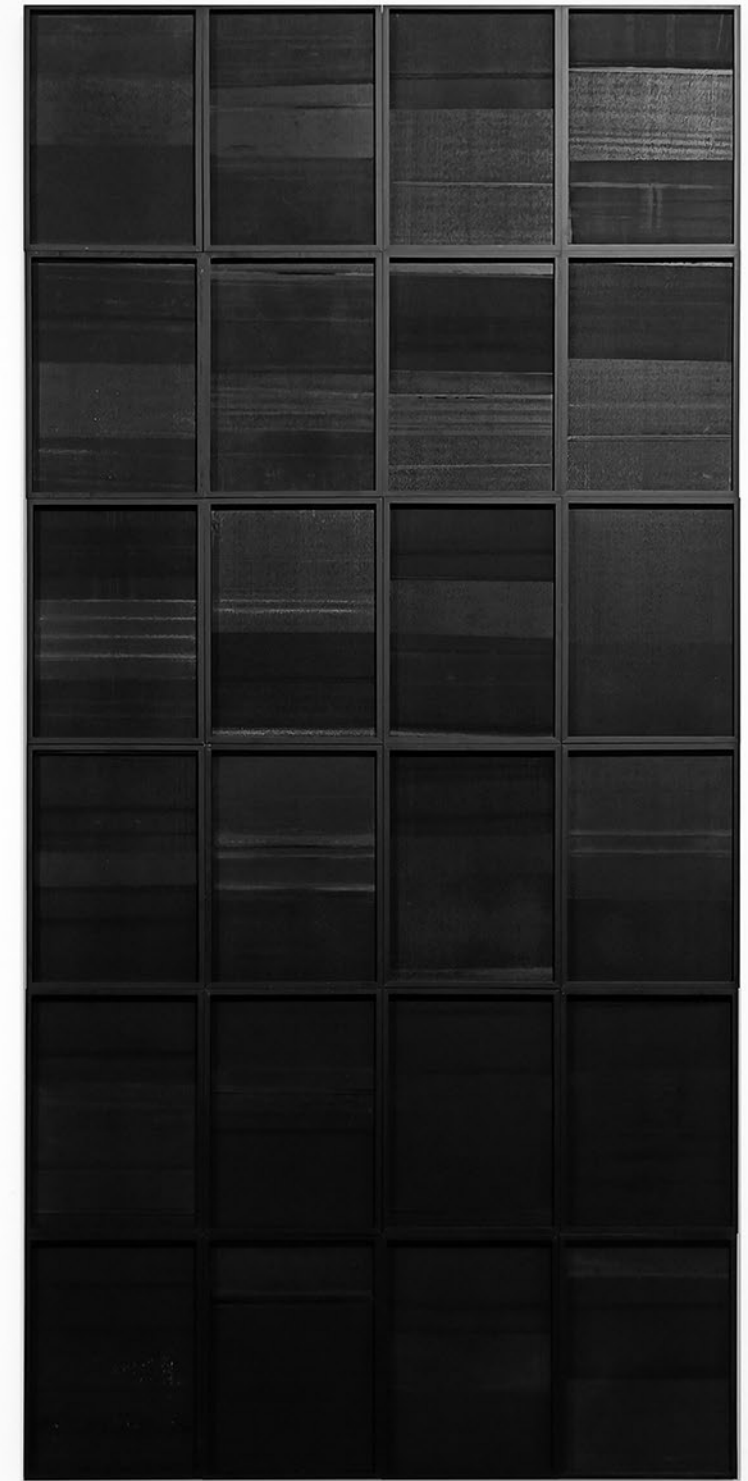
LAB[au], 2021

24 A4 photocopies, laminated and varnished; black anodised aluminium frames



Twenty-four photocopies form a monochrome image. Each sheet follows the same instructions: with the copier lid open, daylight is copied repeatedly onto the same page until the white sheet becomes entirely black. It is a “painting” made with light turning into deep darkness.

Imprints and streaks left by the machine accumulate on the heavily pigmented paper, creating a black-on-black structure. Each attempt produces a unique result, bringing intention together with chance and accident. A machine built to reproduce the same task again and again is pushed to its limits. It begins to create something singular.

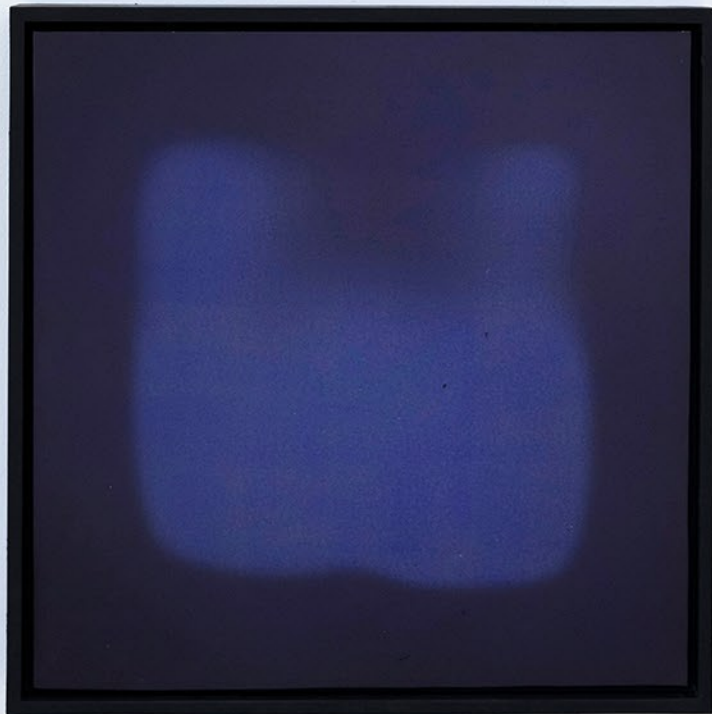


Chroma
since 2019

These paintings play with the idea of the monochrome. The same image may be entirely white at one moment and completely black at another.

Between these states, the viewer experiences a slow but continuous material transformation: one colour spreads and dissipates into another, and back again.

This paradox of being one thing and its opposite at the same time questions the tautology of the monochrome as an absolute state of pure colour.

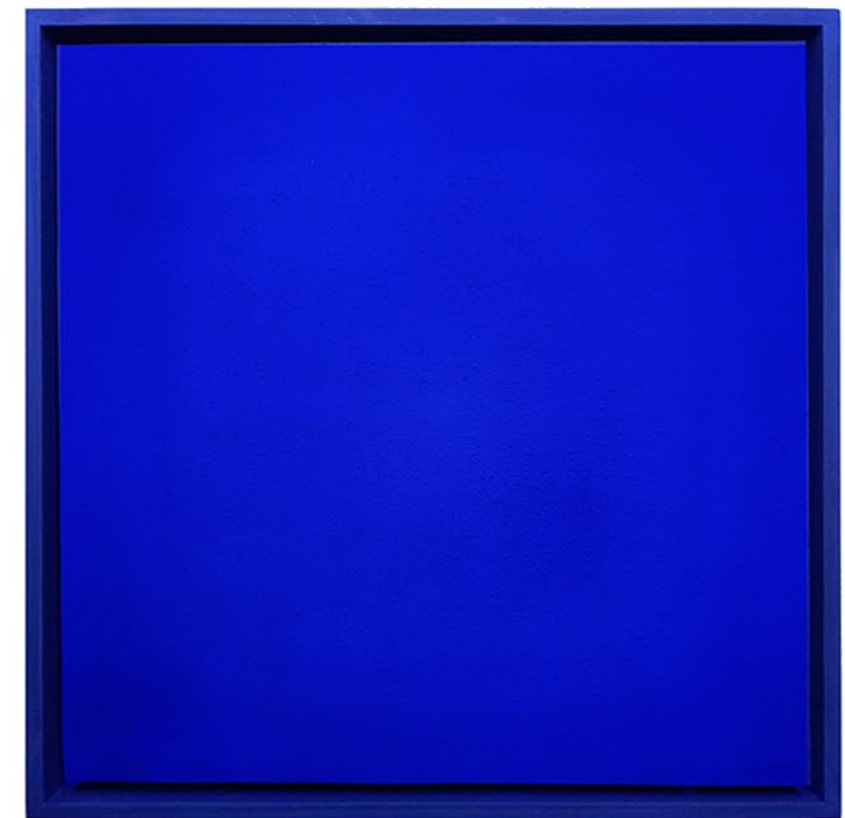




Variations on an icon
2024
Superweiss auf Weiss
80 × 80 cm

chroma Blau
60 × 60 cm

Two images chart the transformation from blue to white. Its duration can be controlled, but always remains slow, at the threshold of visibility.



The Language of Colour, Colour as Language

What colour tells us ...
since 2023

Various formats and techniques
Card index archive of 20,000 colour anagrams

It began with a simple idea: rearrange the letters of colour names so that two names yield a third. In the original language, uran + beige = aubergine.

Crossing words is not the same as mixing colours. These anagrams enter the long, twofold relationship between image and language. A database of colour names and an algorithm were developed to cross-reference them against a dictionary of existing words. After months of calculation and trillions of permutations, thousands of words emerged, adding colour to language.

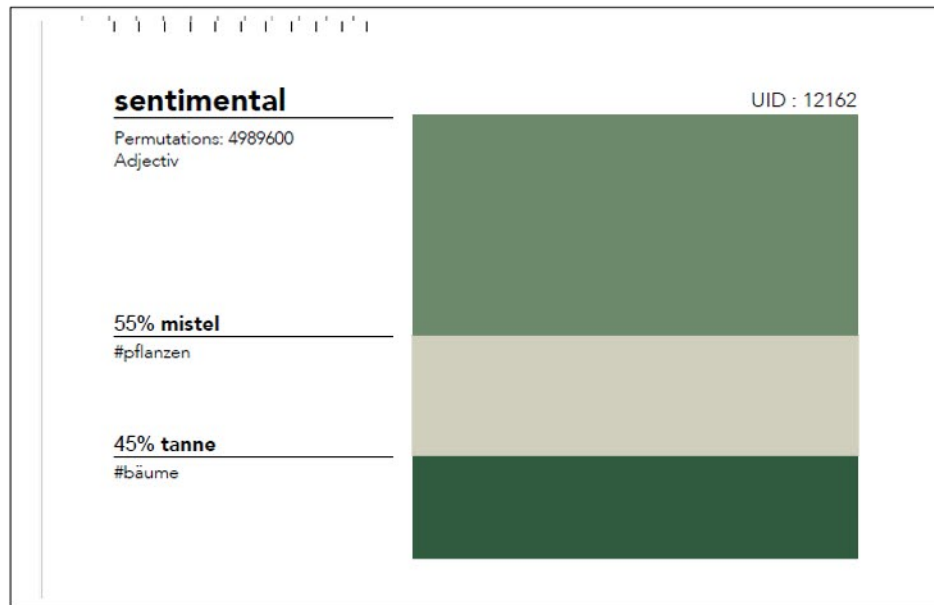


Each anagram becomes an index card. The archive offers a possible interpretation of colour: it addresses its history and lets us read what colours have to tell us.

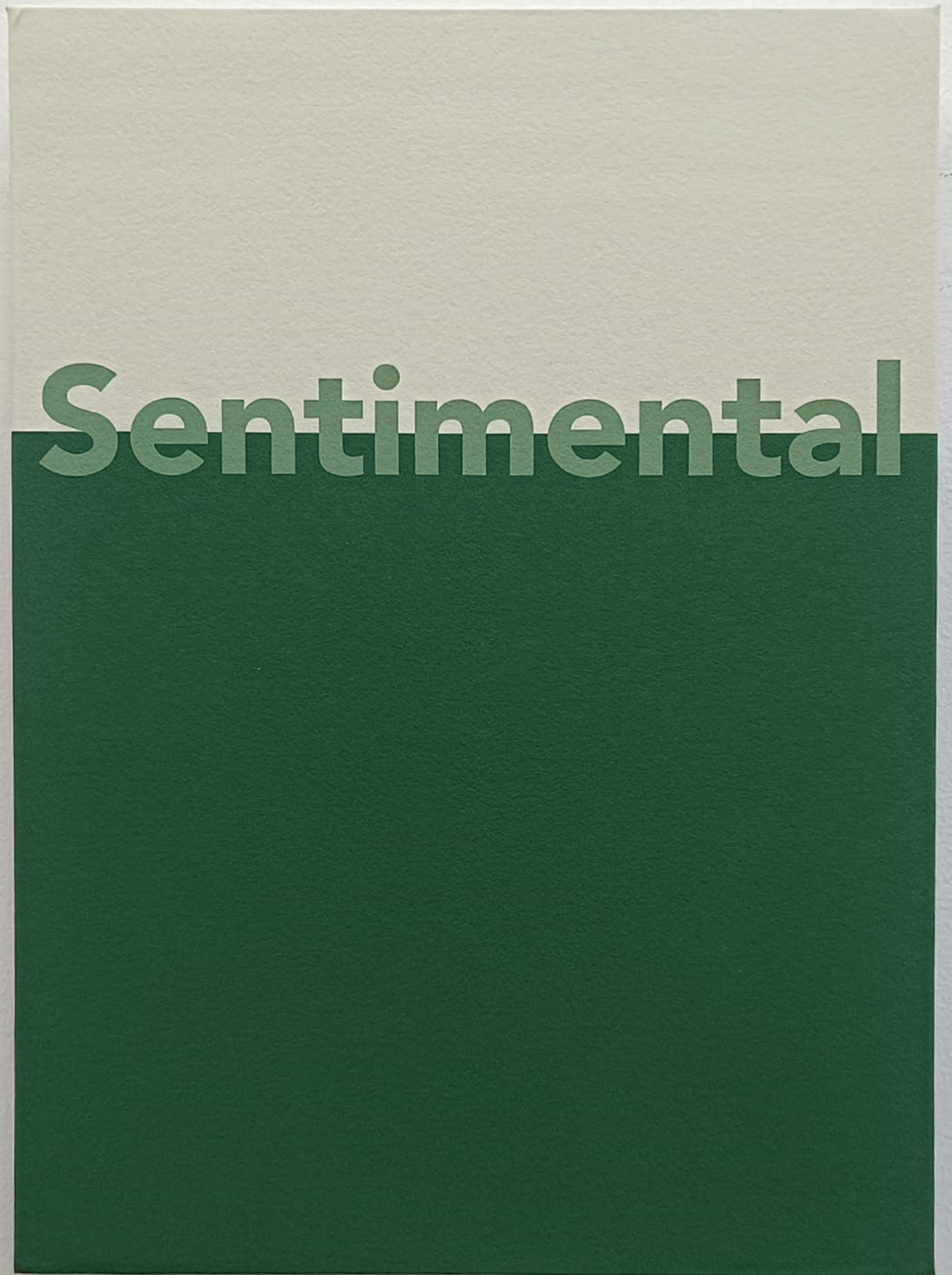
New associations and word-colour games arise, such as **romantik** from **rot + kamin** ("romantic" from "red + chimney").

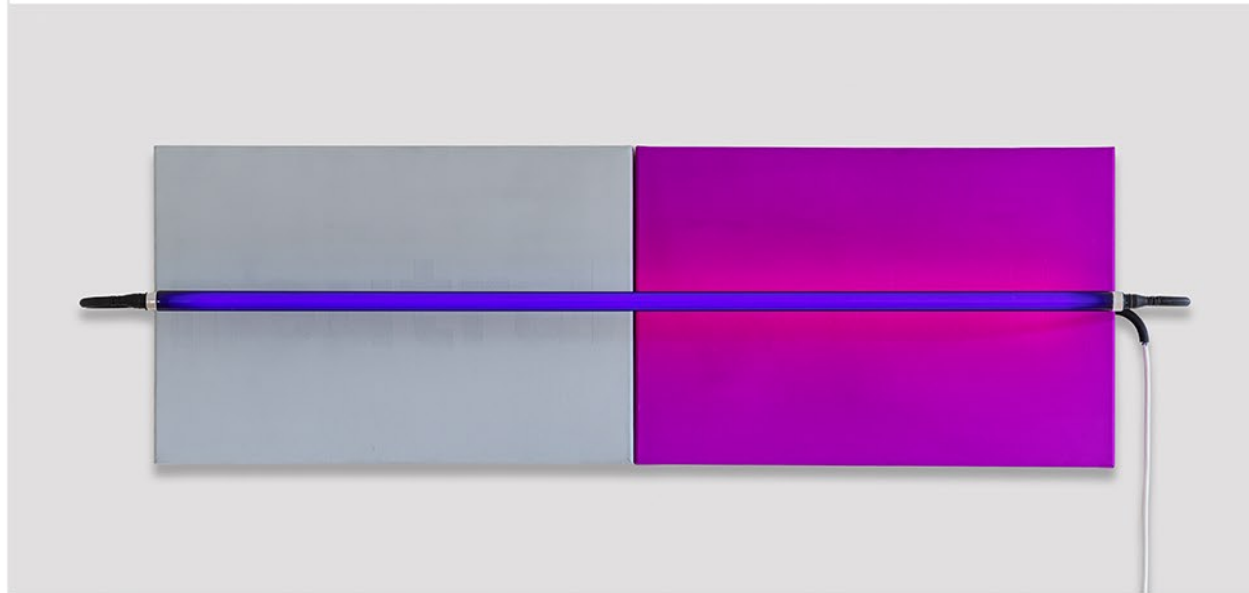
These works test the unity of image, colour and word, between the intuitive and emotional world of perception and the logical world of concepts.





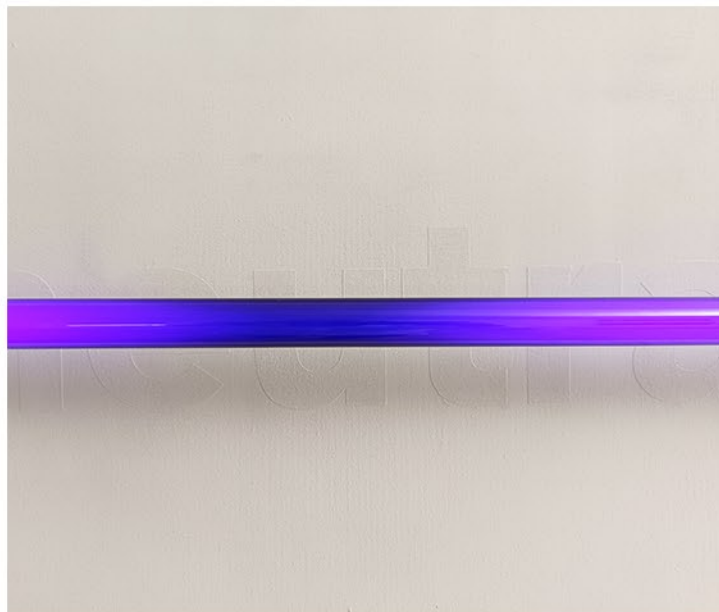
sentimental Emotional oder nostalgisch, oft in übertriebener oder übermäßig dramatischer Weise. Gefühle der Zärtlichkeit, Traurigkeit oder Zuneigung gegenüber einer Person oder einer Sache.	UID : 12162
mistel Der Begriff Mistel bezieht sich auf eine Gruppe von Pflanzen, die parasitär wachsen und oft auf den Ästen von Bäumen anderer Pflanzen zu finden sind. Misteln sind vor allem für ihre weißen Beeren und ihre Assoziation mit Traditionen und Bräuchen, bekannt. Traditionell werden Mistelzweige über Türen aufgehängt, und es gibt den Brauch, sich unter der Mistel zu küssen.	Activation
tanne Tanne bezieht sich normalerweise auf einen dunklen, satten Grünton, der oft mit den Nadeln der Tannenbäume in Verbindung steht. Es ist ein kräftiger, tiefgrüner Farbton.	Concepts





Anagram:
neutral + violett = ultravioletten

When the “invisible” (light) changes the visible colour violet but leaves the adjacent colour called “neutral” unchanged, we encounter both the optical and the linguistic phenomenology of colour.



ANAGRAM:
mais + altherrenbeige = mariatheresiengelb

Beyond the mathematical wonder of finding Maria Theresa yellow among 33,345,696,384,000 possible permutations, this sequence of colour names is full of stories and historical meanings. The interactions of colour are complemented by those of language.





ALTSILBER = ERDE + bILDERRAETSEL



bilderraetsel
Permutations: 259459200
Substantiv

69% **altsilber**
#emotionen, #farbherstellung

31% **erde**
#erde, sand...

UID : 00450

#B5A6A3

#BEC4D1

#A2653E

bilderraetsel
Rätsel, dessen Lösungswort, -satz aus der Bedeutung von Bildern und Zeichen zu erschließen ist; Rebus - Bild, auf dem eine oder mehrere versteckt eingezeichnete Figuren zu suchen sind; Suchbild;
altsilber
Farbton - Contura Effektfarbe - Antik Silber Metallic; Dieser Farbton wird oft mit einem silbergrauen Ton in Verbindung gebracht, der durch eine gewisse Patina oder Verwitterung den Anschein von Alter und Gebrauch bekommt.
erde
Der Farbton Erde wird oft als ein warmes, natürliches Braun beschrieben, das die Farbe von frischer Erde oder Boden repräsentiert. Es handelt sich um einen matten Branton, der in verschiedenen Schattierungen auftreten kann

UID : 00450

Activation

Concepts

bluttriebe

Permutations: 453600
Substantiv

UID : 02889

40% **blei**

#metalle

60% **butter**

#ernährung

#9EA379

#5E6674

#FFFF82

reinblau

Permutations: 40320
Farbname

UID : 03026

50% **blei**

#metalle

50% **uran**

#mineralien

#A9AA42

#5E6674

#F4EE10

Anagram:

uran + blei = reinblau

Uranium and lead are linked through radioactive decay. Their pigments both tend towards black over time; a similar change can be observed in cobalt blue.

dasein

Permutations: 720
Substantiv

UID : 04982

33% **ei**

#ernährung

67% **sand**

#erde, sand...

#F5B24C

#FFA637

#E2CA76

zeitformel

Permutations: 1814400
Substantiv

UID : 07086

40% **filz**

#textilien

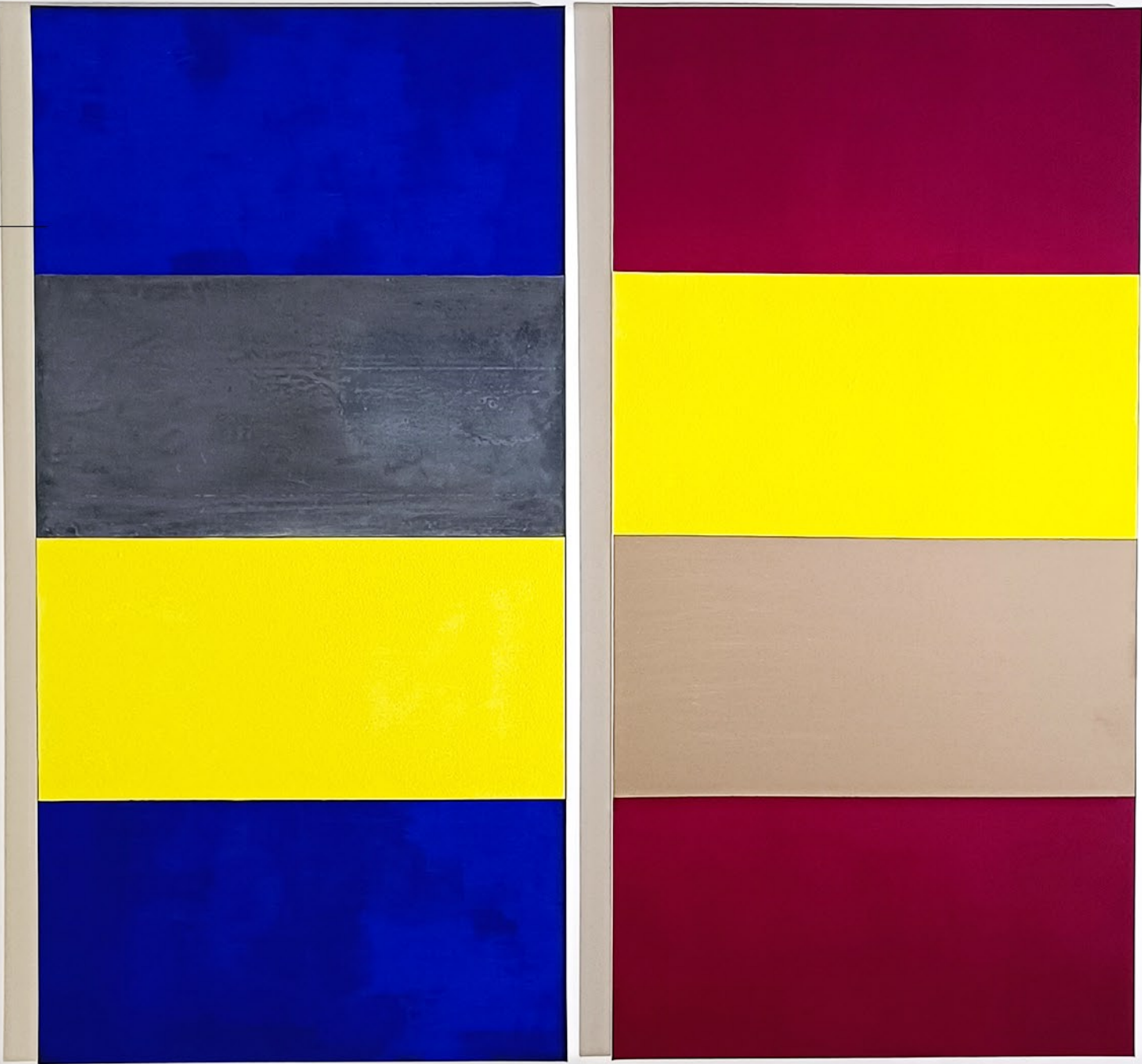
60% **meteor**

#gestirne

#C5C4C3

#B1B1B1

#E4E2E0



POSSIBLES | PROBABLES



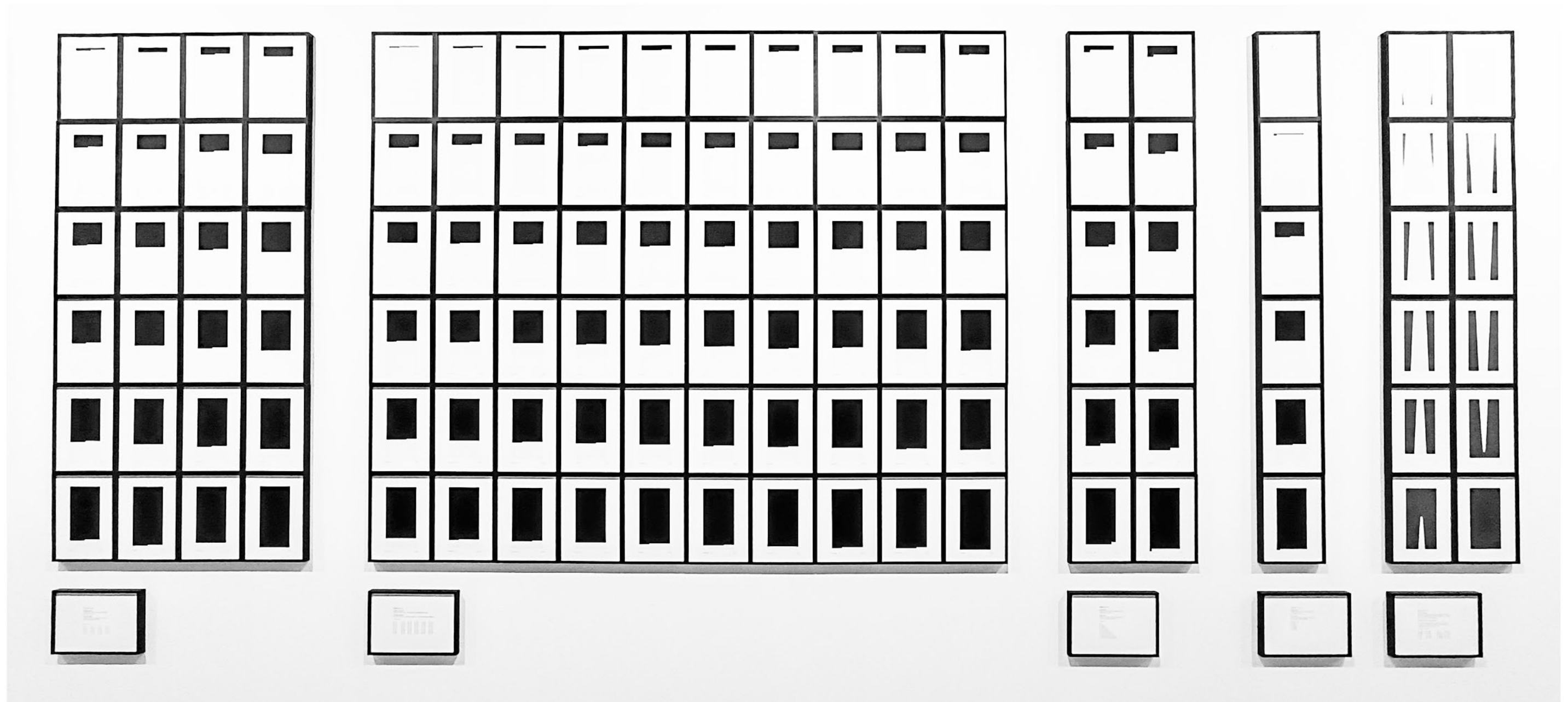
Solo exhibition, Botanique, Brussels, 2024



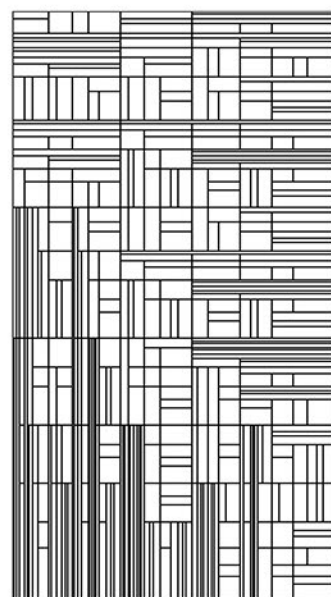
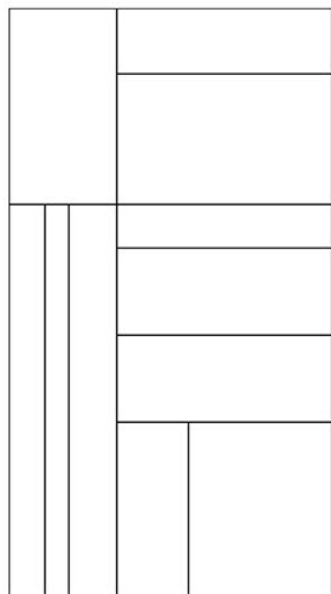
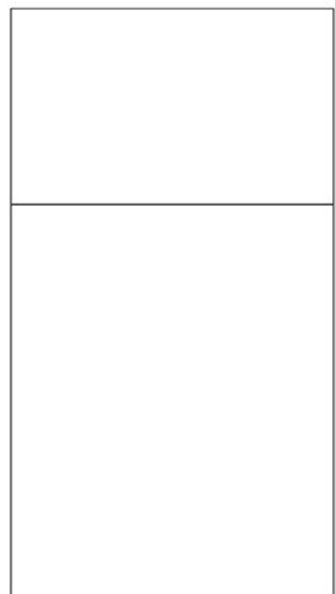
With 3,200 images on its walls, the exhibition explores ways to move from an empty white page to a full black one. It proposes a possible, though unlikely, way to qualify and quantify these fundamental artistic gestures. Chapter by chapter, block by block, attempt by attempt, a collection of possibilities and probabilities gradually takes shape.



This series begins with a white page copied on a Xerox machine. Each copy is copied again until the page becomes entirely black. The number of copies required varies with the machine. Entropy becomes visible, producing a machine aesthetic that leaves its mark on the original concept. In the end, errors turn emptiness into fullness.



Rule 10–15: Fill the pages according to the progression and relative scales of time: seconds, minutes, hours, days, months ...



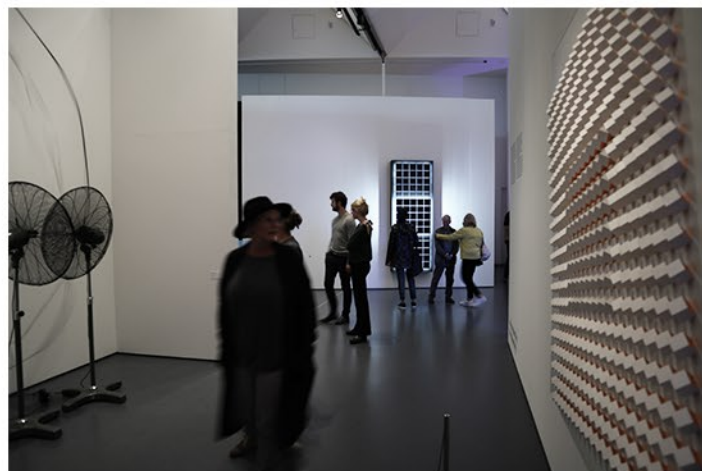
Rule 89: Divide the page step by step according to Le Corbusier's Modulor until it appears black.

Mosaik 8×8
Mosaik 5×15
Mosaik 5×10

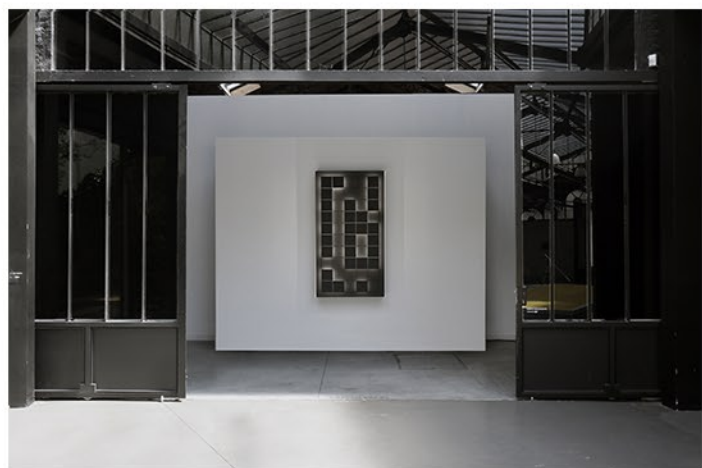
Mosaic is based on a regular grid of tiles that can be activated individually. Lit from behind, the tiles create white areas of light against a black background.

The reversal of light and shadow, together with the different shades of grey, creates an optical effect. A black tile moving outward seems to make a white area recede, and vice versa.

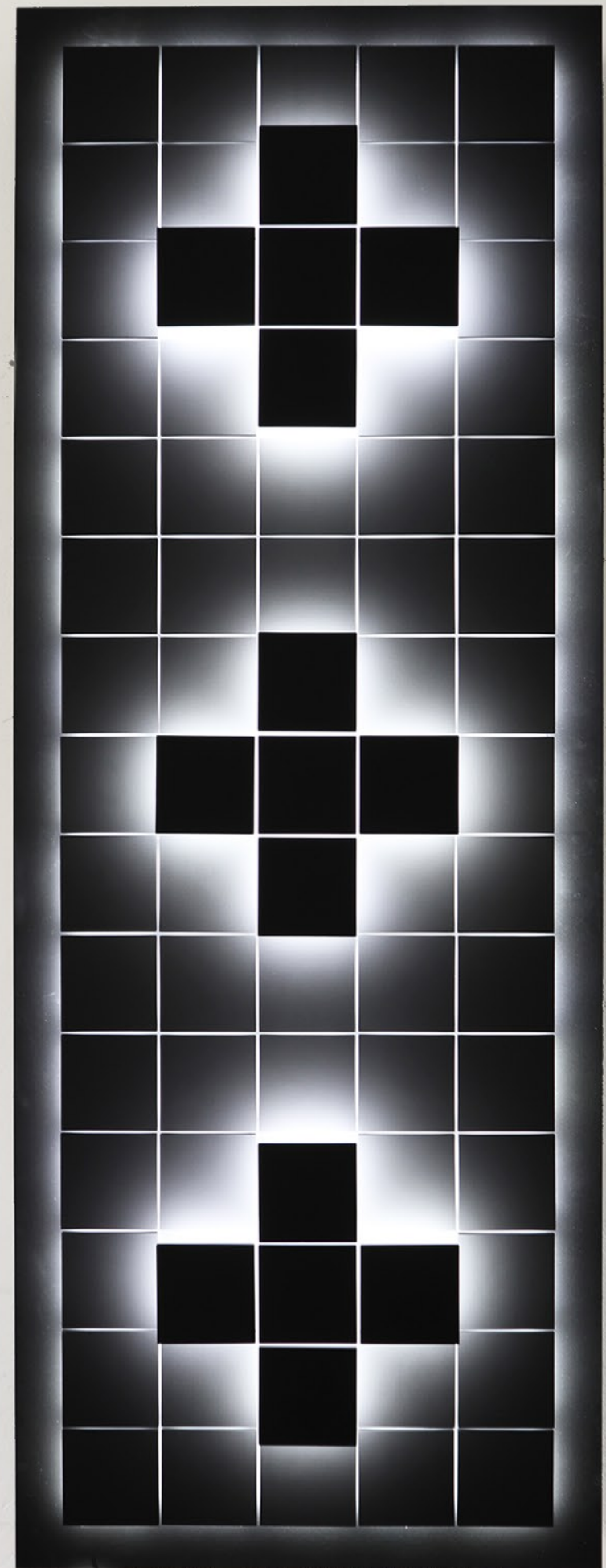
Combinatorial logic alternates ordered and random patterns.

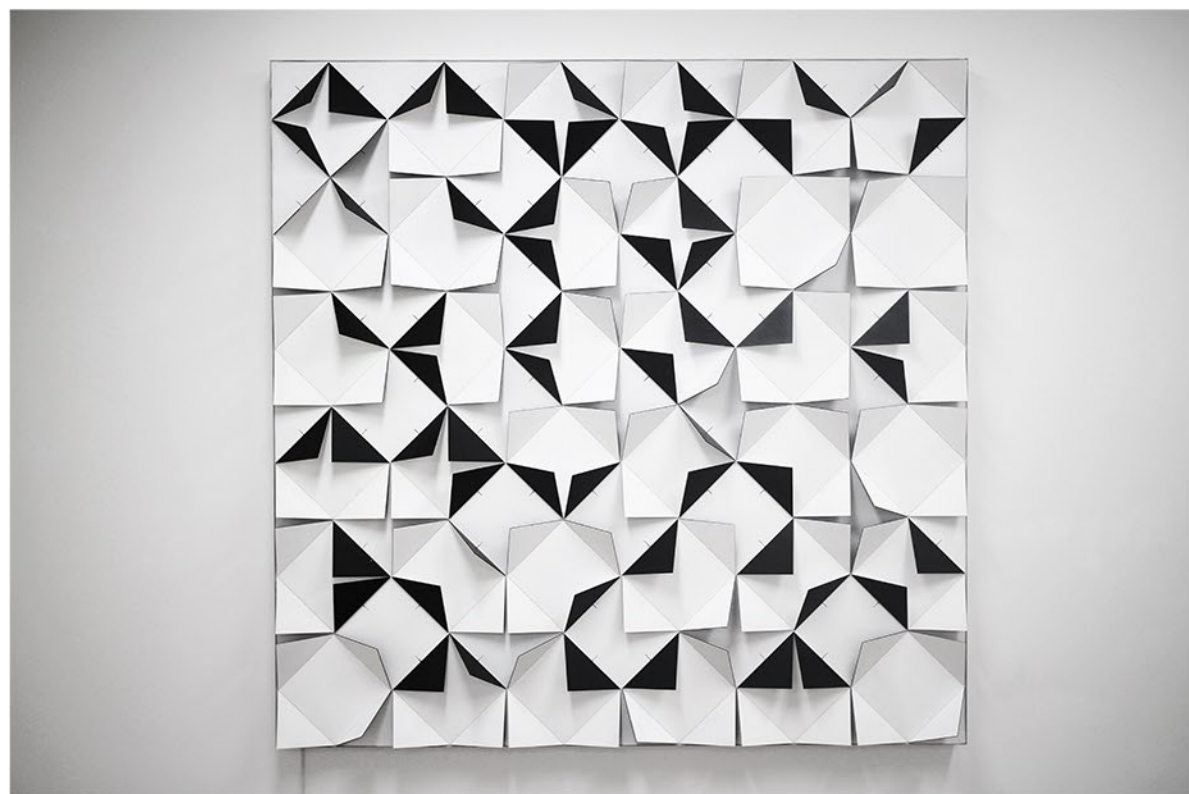


100 Years of Kinetic Art
Kunsthal Rotterdam
Curator: Serge Lemoine



Denis René, Paris
2016

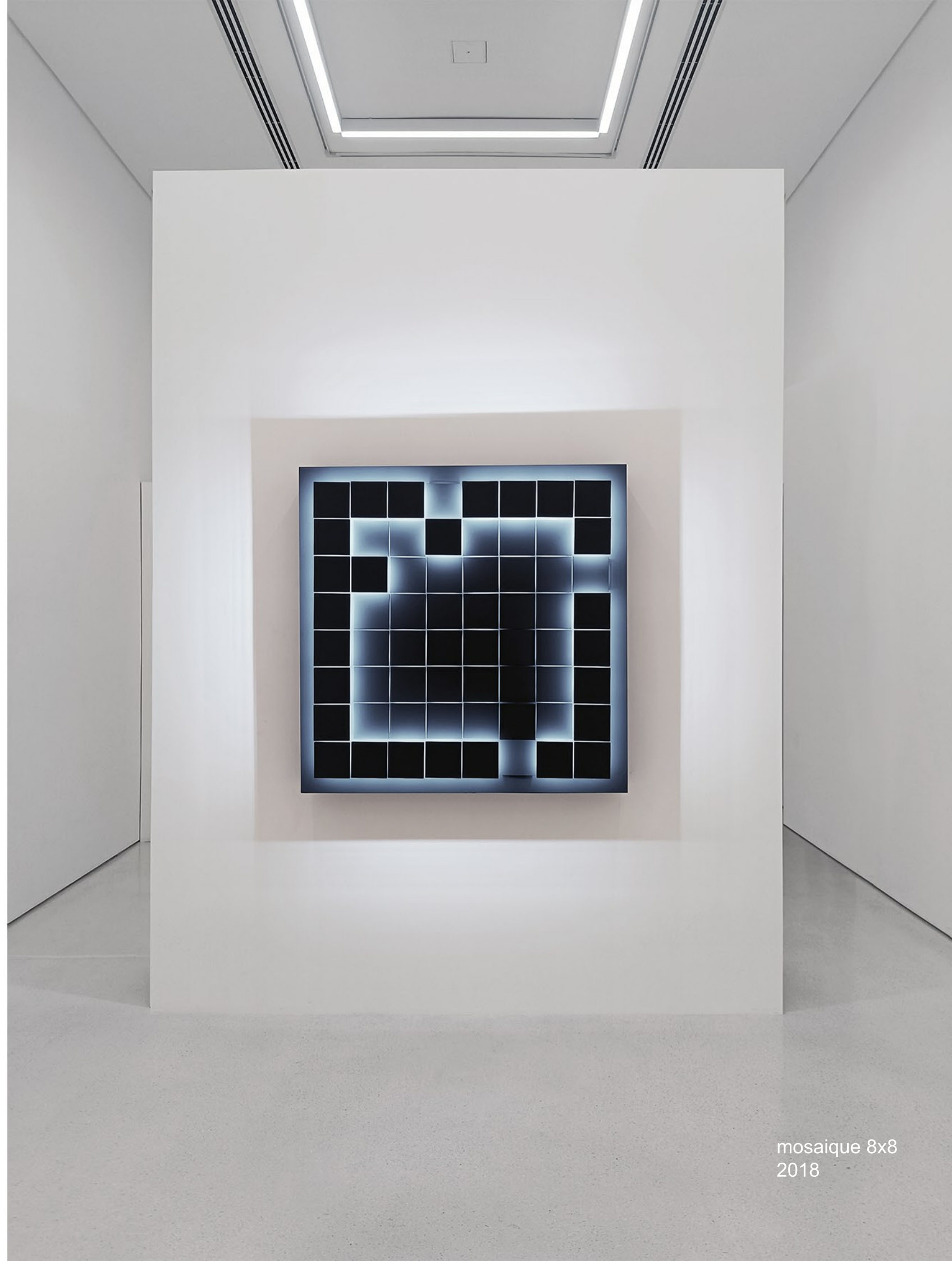




origami Square 8x8x4, 2014



origami Square & Kites, 2016



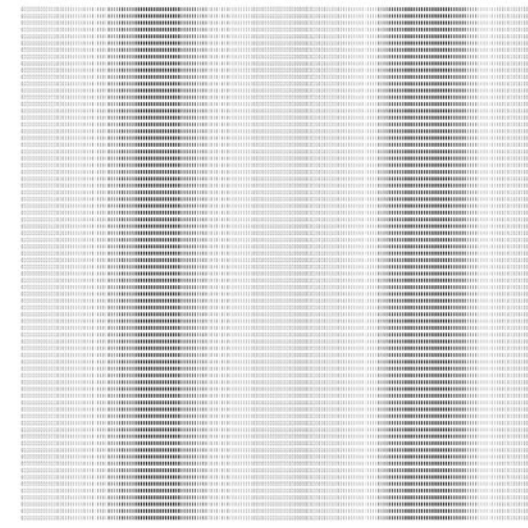
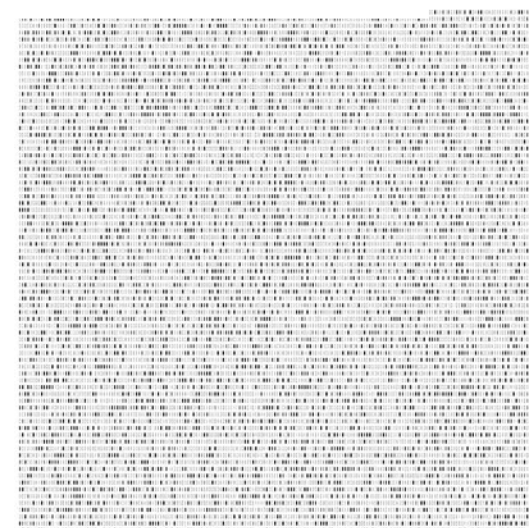
mosaique 8x8
2018

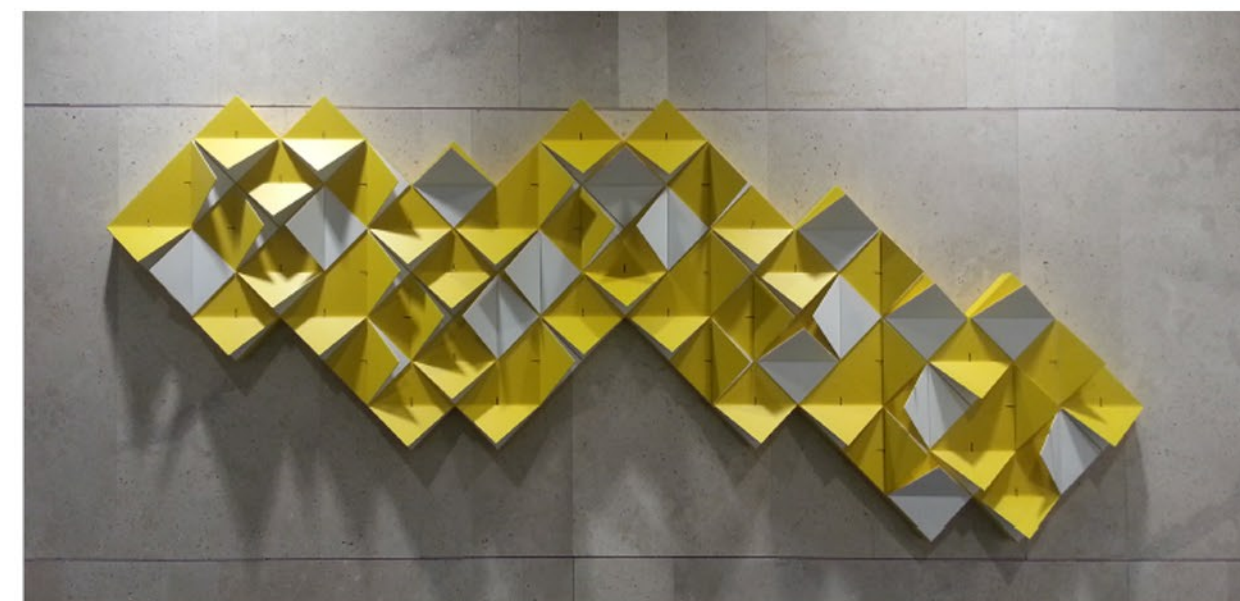
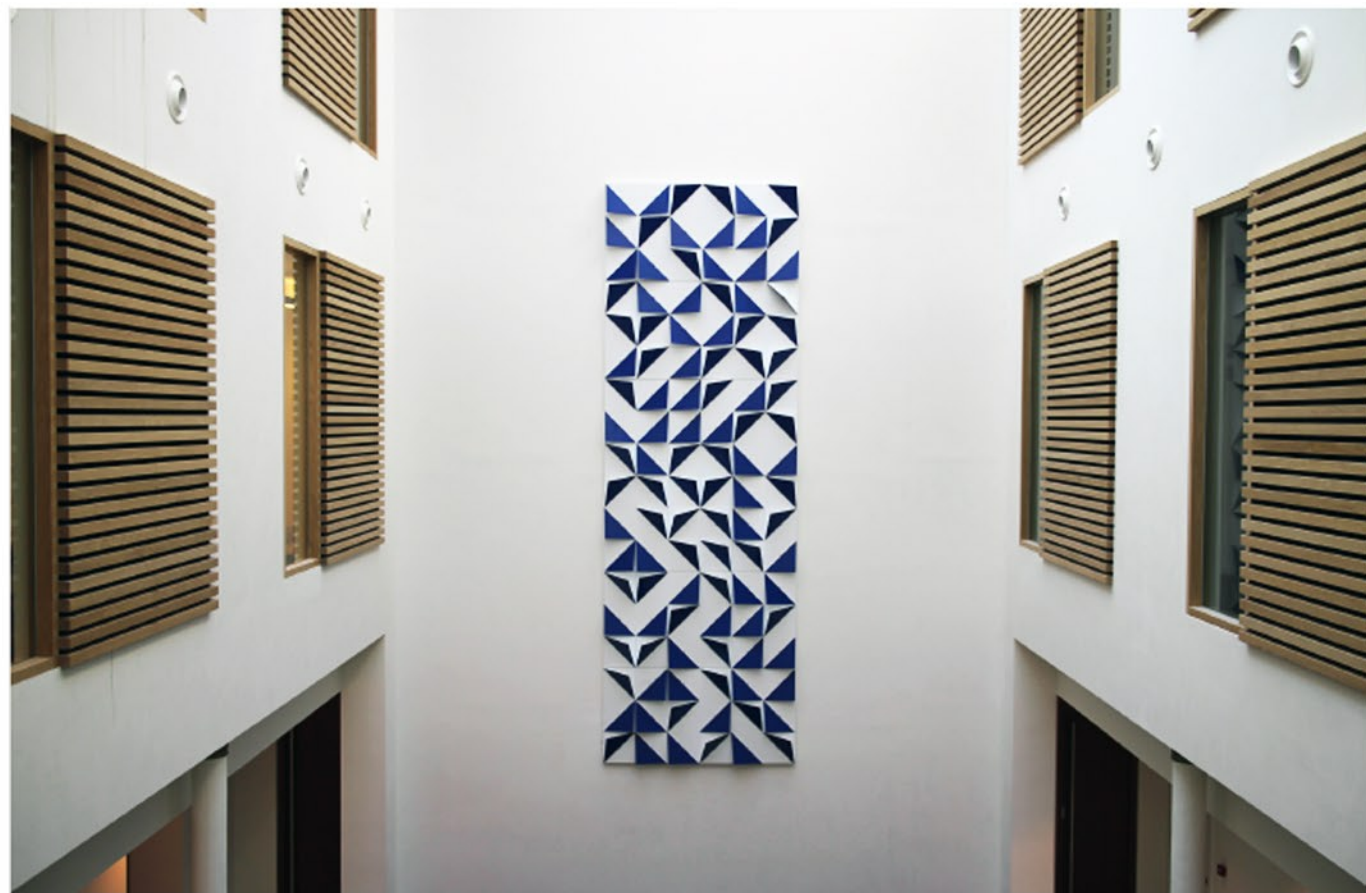


Notation of movement — origamiSquare, Superblack, 2020

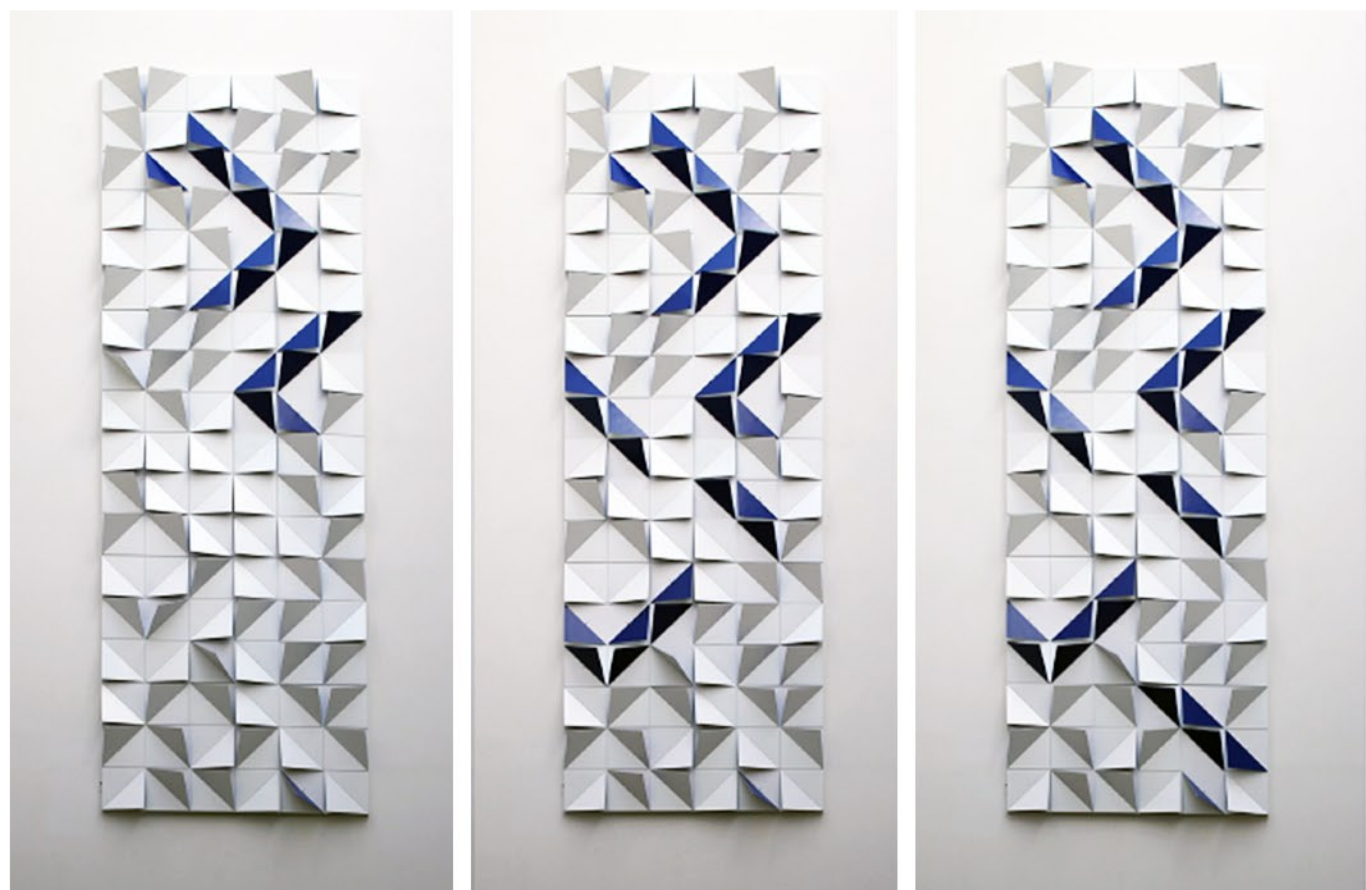
At first glance this black square appears monochrome. A closer look reveals 36 moving black squares emerging from its depth. Unlike many kinetic works, the relief makes their movement almost impossible to observe.

The movement joins the predictable with the unpredictable, heightening a sense of uncertainty. Its darkness conceals something mysterious that can be apprehended only through perception.





origamiSquare 8x24
Linklaters Brussels
2016



origamiSquare 61x1
Linklaters Madrid
2018

These kinetic reliefs were commissioned by the law firm Linklaters as part of its lawyers' initiative to build an art collection for their offices. Different tile motifs cover a surface with geometric forms.

Colours beneath the individual kinetic elements complement their geometry and emphasise the movement of the tiles.

The work moves between order and chance through randomised motion and planned composition. Its algorithm follows these individual scripts and can be understood as a form of writing that unfolds over time through emergence.



Zäit Wuert

Zäit Wuert (Time Word) is an illuminated sign of six letters on the façade of Casino Luxembourg facing Boulevard Roosevelt. The words displayed emerge through a process that generates one letter at a time at random and checks each combination against German, English, French and Luxembourgish dictionaries. If the sequence forms no word in any of these languages, the process starts again.

Because each search takes a different amount of time, each word is displayed for a different duration. The installation replaces the original six-letter “casino” sign with an illuminated sign driven by a random operation. Its writing process replaces traditional narrative with concrete poetry, inviting interpretation and association.



follow:
www.instagram.com/zait_wuert/?hl=fr

Hello,
 The word of the day is:

ALERT

DATETIME : 2020/05/30, 00:01:03

t took 1h03 to find this word

XXXX XXXX

Entrance hall, Heidenheim City Library, 2023

This illuminated sign consists of eight letters. The words displayed arise through a process that generates one letter at a time at random while checking each combination against a dictionary. If no word exists, a new sequence begins.

This writing process replaces traditional narrative with a system whose logic playfully moves between sense and nonsense. It creates a form of concrete poetry, open to interpretation and association.





π

This work confronts viewers with the infinite sequence of digits that make up pi. It is among the few number sequences we know that appear truly random. Since it contains every possible combination of digits, it could theoretically describe the entire universe. Successive digits are translated into letters and tested for possible words. The endless computation of pi thus becomes the source of automatically generated poetry: an attempt to decipher its hidden pattern and, perhaps, understand the universe.



SignalToNoise

Aluminium, split-flap displays, custom electronics

Diameter 340 cm; height 183 cm

The signal-to-noise ratio is used in science and engineering to compare the level of a signal with background noise. The work of the same name places viewers inside an autopoietic machine: a circular installation of 512 mechanical split-flap units. They turn at varying speeds, following the rhythm of a process that searches through random letter combinations for the appearance of a word. Their familiar clicking may evoke the pre-digital jet age, or offer a deeper reflection on logic and meaning.



Signal To Noise, notation



LAB[au], laboratory for art and urbanism

is a group of artists founded in 1997 by Manuel Abendroth and Jérôme Decock, -and based in Brussels, Belgium. The imbrication of theory and experimentation [labo] and artistic practice [bau], in direct reference to the Bauhaus, is at the origin of the name and the artistic approach, which explores the influence of new technologies and recent materials on the forms, methods and fields of contemporary art. The collaborative structure works with artists such as Els Vermang (2003-2022), or Thibault Drouillon (2022-2024), among many others.

In their practice, LAB[au] investigates the relation between art and language not only by means of written words and other forms of coded language, semantics, but also through signs, or semiotics. Likewise, they formulate a linguistic approach, porting information and communication science in the field of art.

Many of LAB[au]'s works originate in concepts specific to the field of art, such as the monochrome. This leads them to question the limits of language, since the meaning of the monochrome, the fascination of the void, is not described in its definition but can be apprehended only through a wider understanding of art. In this way, they address the tradition of painting through terminology while contextualizing it in its cultural perspective.

However, any language can be encoded into secondary media where the use of colours, shapes, patterns... forms a visual language. LAB[au] utilizes these different media while speaking of syntax, grammar and vocabulary. In so doing, they further research possible ways to translate, transcode different artistic expressions from one media into another.

Like a librarian, LAB[au] deploys rows of books exploring infinite combinations of forms, or listing all the possible ways to fill or blacken an empty white page. In this way, their rule-based approach examines the materiality, process and very concept of art. LAB[au]'s practice is rooted in the tradition of conceptual art, where tautologies and fundamental units such as space and time form the basic artistic vocabulary. Using algorithms, the artists contextualize these notions in our contemporary world.

LAB[au] presented their work in renowned institutions such as:

Kunstmuseum Heidenheim (2023), KIASME Helsinki (2020) , Casino Luxembourg Forum d'art contemporain (2020) , Kunsthal Rotterdam (2019) , MAAT Lisbon (2018), Museum M Leuven (2017) , ZKM Karlsruhe (2016) , Musée d'Art Contemporain Montreal (2015) , Bozar Brussels (2014) , MOMA New York (2014) , Centquatre Paris (2014) , Singapore Art Museum (2014) , Biennale di Venezia Venice (2013) , Seoul Museum of Art (2013) , Centre George Pompidou Paris (2008) , Witte de With Rotterdam (2006) , New Museum New York (2003) , Le Louvre Paris (2000),... besides many others.

They realised several permanent artworks and their artworks are part of public and private collections worldwide.

LAB[au] is represented by: Dan Galeria, Sao Paulo

Selected biography

Public art works

2028: Source of uncertainty, Podium-KunstenGebouw, Leuven, Belgium

2026: *Listen to the universe*, RTT building, Kortrijk, Belgium

2024 : *flux*, Union Station, Toronto, Canada

2021 : *Kontexte*, crossover ' Fatima Merlissi' Brussels, Belgium

2019 : *Zäit Wuert*, Casino Luxembourg, Forum d'art contemporain, Luxembourg

2019 : *Palimpsest*, De Porre, Ghent, Belgium

2019 : *365*, De Hoorn, Leuven, Belgium

2016 : *365*, Quai 10 and La Vigie, Charleroi, Belgium

2016 : *AZF*, Mémorial Toulouse, France

2016 : *10e-15*, Centre de recherche Femto, Temis Science, Besançon, France

2016 : *Silo.scope*, Les quais de la Seine à Vitry-sur-Seine, Paris, France

2009 : *Mosaïque 15x26*, Maison Mécatronique, Annecy-le-Vieux, France

Permanent works in private collections

2020 . yes, no_ perhaps, Hager Foundation, Germany

2017 : origamiSquare 59 squares, Linklaters, Madrid, Spain

2017 : origamiCeiling 160 Rhombi, Reynaerts, Duffel, Belgium

2017 : origamiCeiling 20 squares 54 kites, Cosnova, Frankfurt, Germany

2017 : origamiPenrose 71 kites and darts, Aegon Amersfoort, The Netherlands

2016 : origamiSquare 192 squares, Linklaters, Brussels, Belgium

2016 : SwarmDots, Fidelity Luxembourg city, Luxembourg

2015 : chronoPrints, Zebrastraat, Ghent , Belgium

2006 : pixflow02, Itau Cultural, Sao Paulo, Brazil

works in public institutions

2024 : xxxx xxxx, Stadt-Bibliothek, Heidenheim, Germany

2021 : PI - Cryptology Museum, Moscow, Russia

2018 : 2x540 kHz, Mika Vainio + LAB[au], Kiasma, Helsinki, Finland

2016 : EOD02, Frederik Dewilde + LAB[au], ZKM, Karlsruhe, Germany

Solo shows - <https://www.lab-au.com/soloshows>

2024 : Painting, Writing, Calculating, Transcoding – Dan Galeria, Sao Paulo, Bresil

2024 : POSSIBLE | PROBABLE - Botanique, Brussels, Belgium

2024 : FARBEN | FERNAB - La Patinoire Royale/G alerie Valérie Bach, Brussels, Belgium

2022 : Zeit Zeichen, Zeichen Zeit - Kunstmuseum Heidenheim, Heidenheim, Germany

2020 : Ce mouvement qui déplace les lignes - La Patinoire/Galerie Valérie Bach, Brussels, Belgium

2020 : yes : no, perhaps, Mario Mauroner contemporary art, Vienna – 18.01-21.03.2020

2019 : *If Then Else*, Casino Luxembourg, Luxembourg City, Luxembourg - 27.09-05.09.19

2017 : *Langage codé*, Fontana Gallery, Amsterdam - 04.11-18.02.17
 2016 : *Langage codé*, Galerie Valérie Bach / La Patinoire Royale, Brussels - 01.09-22.10.16
 2016 : *calculations, permutations, notations LAB[au]*, The Major Gallery, London 13.01-31.01.16
 2015 : *rouge, vert, bleu, blanc*, Centre des arts d'Enghien-les-Bains, Paris - 09.04-28.06.15
 2014 : *zéro / un*, Galerie Denise René, Paris - 06.02-22.03.14
 2014 : *writing, drawing, painting*, DAM Gallery Berlin - 31.01-02.04.14
 2014 : *binary waves*, the public art program, Le Centquatre, Paris - 16.02 - 23.03.2014
 2011 : Tessel - Musée de Moulage, Lyon, France - 08.06 - 13.07.2011
 2011 : *f5x5x3*, Aubette, Ososphère Strassbourg - 11.02-20.02.11
 2011 : *diffraction*, TAG institute, Den Haag - 17.12.-17.01.2011
 2010 : *m0t1v*, Kunst-Station Sankt Peter, Köln - 08.01-12.02.10
 2009 : *time / emit*, DAM Gallery Berlin - 21.02-28.03.09
 2009 : fLUX - Galerie Roger Tator, Lyon France - 23.04 - 01.07.2009
 2009 : m0t1fs - Galerie Numeriscausa, Paris, France - 30.04 - 06.06.2009
 2008 : 16n_ f5x5x3 - Tschumipavillion, Groningen, The Netherlands - 18.12.2008 - 15.02.2009

Group shows - <https://www.lab-au.com/groupshows>

2023 : The Seduction of the Bureaucrat - De Garage, Mechelen, Belgium - 12.03 - 04.05.2023
 2022 : The tallest towers start of the ground, DAN Galeria in Sao Paolo, Brazil - 24.09 - 22.12.2022
 2022 : On the Lockout - Fondation CAB, Brussels, Belgium - 06.09.2022 - 06.01.2023
 2021 : X - FRAC des Pays de la Loire, Carquefou, France - 19.05 - 02.02.2022
 2021 : Mika Vanio retrospective - KIASME, Helsinki, Finland - 20.8.2020–10.1.2021
 2019 : *Imaging Cities*, Song Eun Art Space, Seoul - 25.03-08.06.19
 2019 : *D'un soleil à l'autre*, Base Sous-marine, Bordeaux - 08.03-19.05.19
 2019 : *Signals*, CTM Vorspiele, Berlin - 01.02-04.02.19
 2019 : *Action – Reaction*, Kunsthal, Rotterdam - 22.09-20.01.19
 2018 : *A brave new world*, MAAT, Lisbon - 22.10-28.10.18
 2018 : *Untitled (monochrome)*, Richard Taittinger, New York 01.03-29.04.18
 2017 : *Art Pavilion*, Grand Palais, Astana - 10.06-10.09.17
 2017 : *Interstice*, Dome, Caen - 27.04-07.05.17
 2016 : *Eutopia*, Museum M, Leuven - 20.10.16-17.01.17
 2016 : *Terminal P*, La Panacée, Montpellier - 17.06-28.08.16
 2016 : *Home cinema*, Gare Saint Sauveur, Lille, - 24.04- 04.09.16
 2016 : *Act*, Asia Culture Center, Gwangju - 25.11. -31.07.16
 2016 : *Digital abstraction*, Haus der elektronischen Künste, Basel - 07.04- 22.05.16
 2016 : *Lunliere*, Regent's Canal, London - 14.01-17.01.16
 2016 : *Prosopopees*, Le Centquatre, Paris, 06.12. -31.01.16
 2016 : *Exo-Evolution*, ZKM, Karlsruhe - 30.10.- 28.02.16
 2015 : *VIA*, MAC Créteil - 26.03-05.04.15
 2014 : *Physicality*, Musée d'Art Contemporain, Montréal - 23.05-01.06.14
 2014 : *Artist / Novelist*, MOMA, New York - 08.01-31.03.14
 2014 : *noir et blanc*, Galerie Denise René, Paris - 17.01- 28.02.14
 2014 : *Urban Lights Ruhr*, Hamm - 25.09-11.10.14
 2014 : *BIAN*, International Digital Arts Biennial, Musée d'art contemporain, Montreal
 2013 : *Vasarely Hommage*, Musée d'Ixelles, Brussels - 17.10-19.01.13
 2013 : *Poème Numérique*, Atomium, Brussels - 22.06-20.09.2013
 2013 : *space oddity*, Le Grand Hornu, Le Hornu - 18.11-10.03.2013
 2013 : *Noise*, Biennale di Venezia, Venice - 30.05-20.09.13
 2012 : *Artificial garden*, Seoul Museum of Art, Seoul - 04.12-23.12.12
 2012 : *Luminato*, City of Toronto 08.06 – 30.06.12
 2011 : *Tender Buttons, Becoming Gertrude Stein*, Overpoort, Ghent 30.11- 18.12.11

2010 : *West Arch*, Ludwig Forum, Aachen - 12.09-14.11.10
 2010 : *Digital Nights*, Singapore Art Museum, Singapore - 16.09-26.09.10
 2010 : *De l'art cinématique à l'art numérique*, Fondation Vasarely, Aix-en-Provence - 02.06-11.07.10
 2009 : *Young Belgium Painters Award*, Palais des Beaux-Arts, Brussels - 25.06 -13.09.09
 2009 : *Holy Fire*, iMAL, Brussels - April 18.04 – 30.04.08
 2008 : *Emocao Art.ificial*, Itau, Sao Paolo - 01.06-14.09.08
 2008 : today'sart, The Hague – 25.09-28.09.08
 2007 : *CTM building space*, Ballhaus Naumystrasse, Berlin – 23.01–03.02.07
 2006 : *Neo-beginners*, Tent Witte de With, Rotterdam - 31.08–22.09.06
 2006 : *Artefact*, STUK Kunstencentrum, Leuven - 13.02–18.02.06
 2005 : *Argos festival*, Argos Brussels - 03.10 - 22.10.2005
 2004 : *Sonar 2004*, Arquitectura Artificial, Barcelona - 17.06 - 20.06.2004
 2003 : *Urban lab*, Bauhaus Dessau, Dessau – 10.10 – 18.10.03
 2003 : *Polygone Den[c]ity*, New Museum, New York - 23.01 – 23.02.03
 2001 : *Imagineering the Urban Condition*, Artimage, Graz - 07.11. -11.11. 01
 2000 : *La Beauté*, Louvre, Paris - 10.10-29.10.00
 1999 : *Life Science*, Ars Electronica, Linz - 01.09-09.09.99
 1998 : *transArchitectures 02 / 03*, Netherlands architecture institute, Rotterdam - 18.11-12.12.1998

Festivals - <https://www.lab-au.com/festivals>

LAB[au]'s installations have been/are regularly shown in festivals such as:

Ososphere, Strasbourg - CTM, Berlin - Today'sArt, The Hague - Scopitone, Nantes - Luminato - Toronto - Nemo, Paris, Kikk, Namur - Elektra, Montreal among many others...

Monographs, Catalogues,

2024 : Possible| Probable - exhibition catalogue , Botanique Brussels, Belgium

2019 : *If Then Else* - exhibition catalogue , Casino Luxembourg Forum d'art contemporain, Luxembourg
 2016 : *calculations, permutations, notations* - exhibition catalogue, Solo Show at The Major Gallery, London
 2015 : *concepts, modes, systems*, Centre des arts Enghien-les-Bains, France - ISBN 978-2-916639-38-3
 2013 : *Vasarely Hommage* - catalogue insert Musée d'Ixelles, Brussels
 2010 : *MetaDesign*, Les presses du réel, 2010 - ISBN 978-2-84066-404-8
 2010 : *m0t1f*, - exhibition catalogue, Solo Show at Kunst-station Sankt Peter, Cologne
 2004 : *Liquid Space 01-03*, Matrix Art project, Brussels

Awards

2013 : *prix Victor Vasarely*, Fondation Vasarely, Aix en Provence, France
 2011 : *Nominee Quartz electronic awards*, Paris, France
 2010 : *Honorary mention Ars Electronica*, Linz, Austria
 2009 : *Young Belgian Painters Award*, Palais des Beaux-Arts, Brussels
 2008 : *Prix Médiatine*, Brussels, Belgium
 2007 : *Prix Médiatine*, Brussels, Belgium