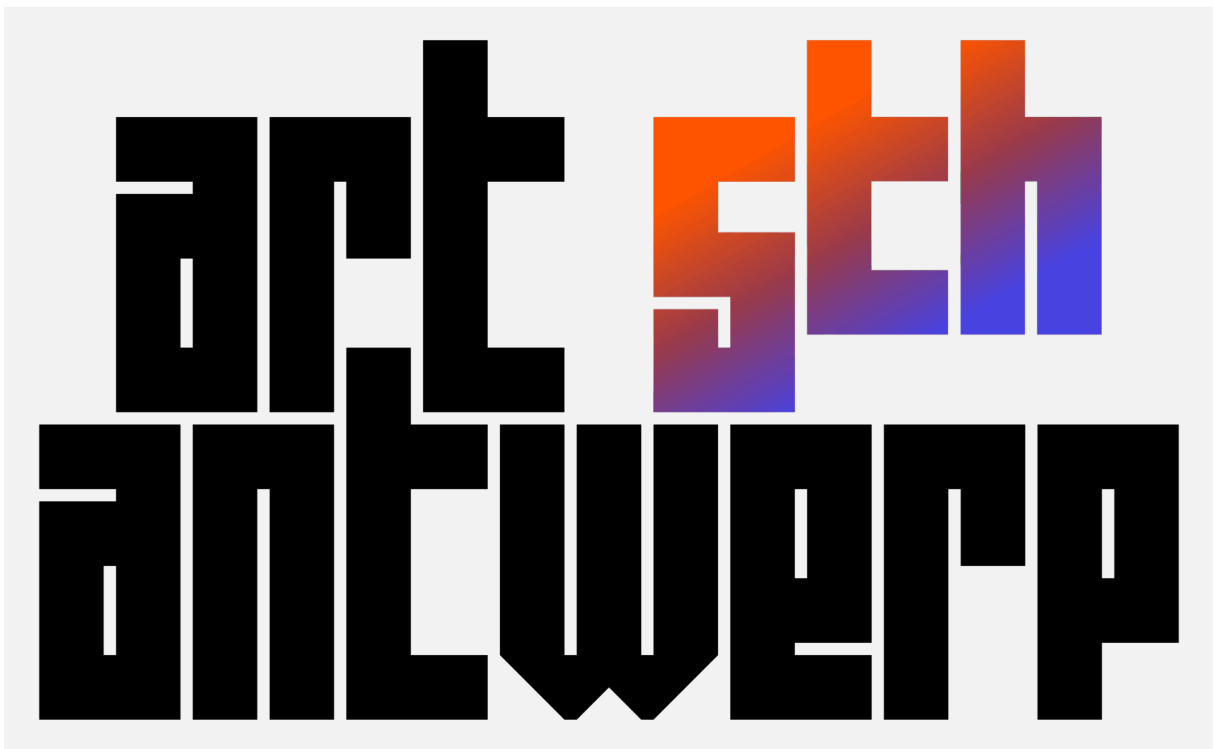




**PRESS RELEASE ART ANTWERP 2025**  
**PARTICIPATING GALLERY - HUSK GALLERY**  
**BOOTH C24 – 11>14 DECEMBER 2025**

Husk Gallery is delighted to participate in the 5<sup>th</sup> edition of Art Antwerp. On this occasion the Brussels-based gallery proposes a representative ensemble of artworks showcasing the artistic examinations of three artists: Belgian painter **Dirk Eelen** (b1974, Louvain), Belgian painter **Diego Herman** (b1994, Brussels), alongside Norwegian artist **Hanne Lydia Opøien Figenschou** (b1962, Trondheim) whose practice is centred on drawing. Eelen's and Herman's paintings demonstrate their respective particular technique and painterly approach, whereas Figenschou's works on black paper highlight the stunning potential of drawing with colour pencils.



**About Husk Gallery's artists presented at the 5<sup>th</sup> edition of Art Antwerp 2025**

Artworks by the three artists from recent projects are featured at Husk Gallery's group booth C24 to explore and highlight their current artistic approach.

In this curated presentation at Art Antwerp 2025, Husk Gallery brings together three artists whose artworks explore presence, absence, and the traces of human experience through distinct visual languages.

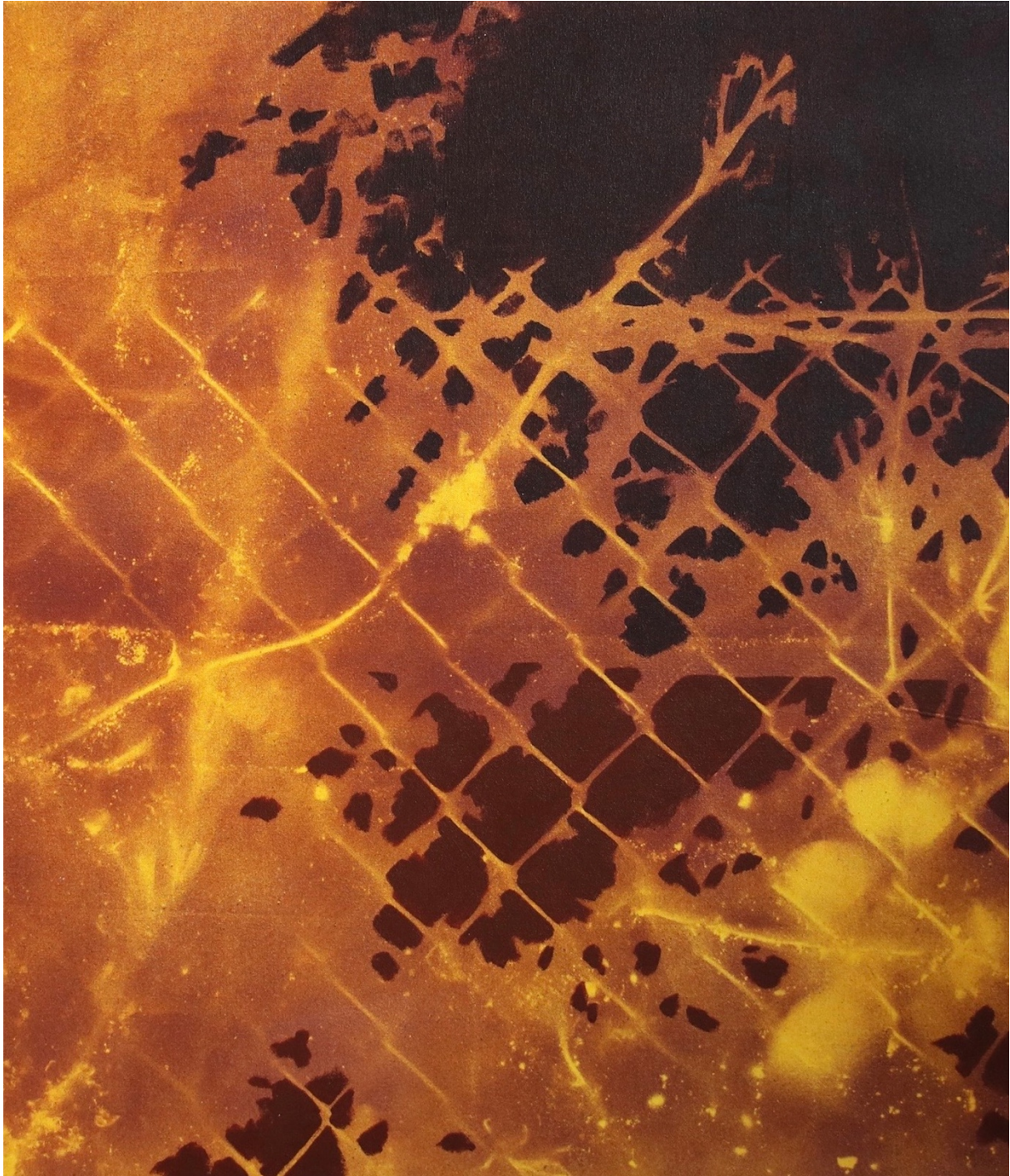


*Dirk Eelen, Echo 08, 2025, oil on canvas, 100x150cm*

**Dirk Eelen** (°1974, Louvain)

Dirk Eelen presents atmospheric oil paintings in which figurative scenes are filtered through a soft veil of obscurity. Working from carefully selected stills and photographs, he explores human behaviour and contemporary narratives through refined composition, a subdued palette, and a pointillist-influenced brushwork on brown-tinted grounds. His new ECHO series renders gatherings in landscapes as blurred, fragmentary impressions—moments seen as if through memory—highlighting the tension between presence, disappearance, and the emotional residue of lived experience.p



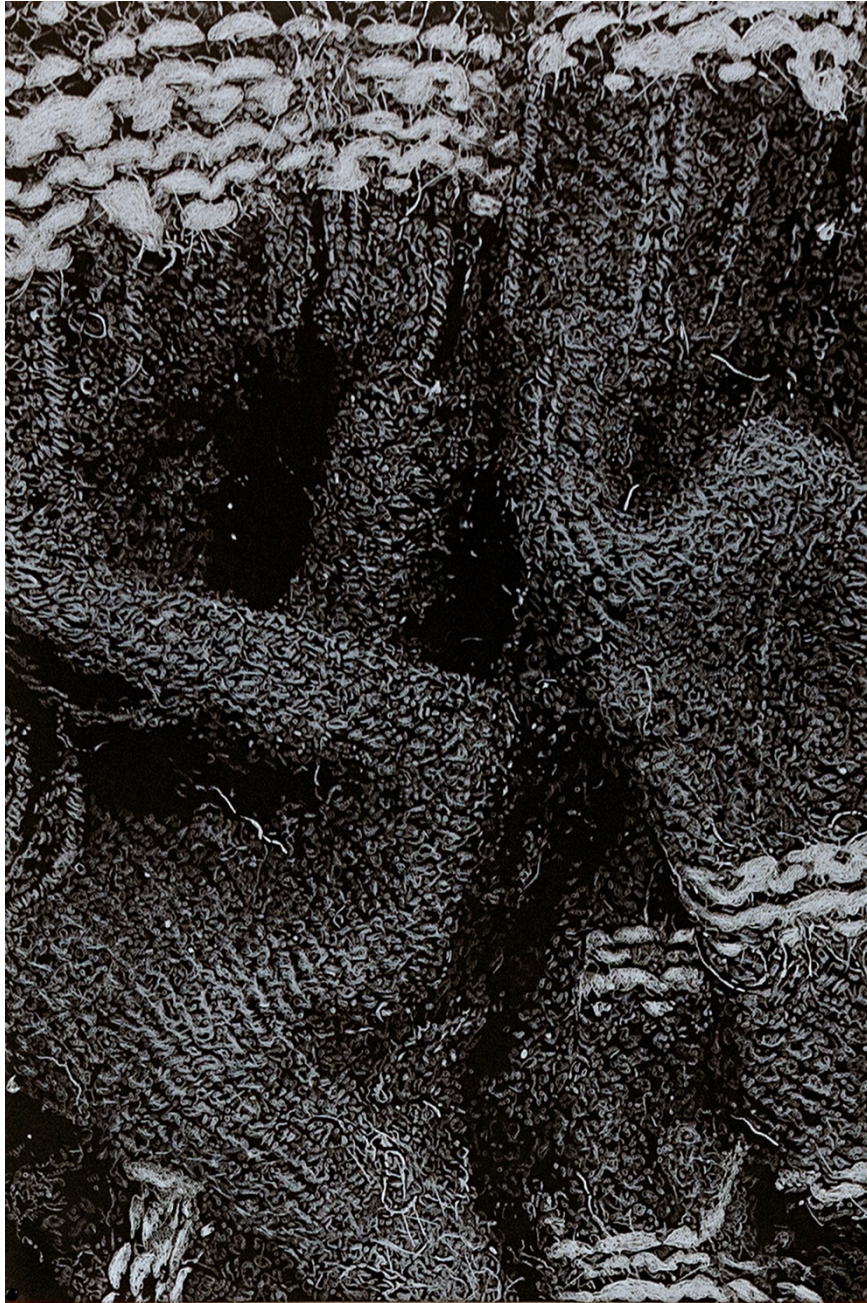


*Diego Herman, Waiting for everyone to leave, 2025, oil on unprimed cotton, 70x60cm*

**Diego Herman** (b1994, Brussels)

Diego Herman's paintings examine borders, barriers, and the politics of space through depopulated landscapes marked by fences and industrial structures. By using an unnatural, thermally inspired colour palette, he transforms these recurring motifs into potent symbols of displacement, identity, and societal control. His work reframes ordinary sites as socio-political portraits, revealing how bodies—human or animal—are shaped by the territories that restrict or define them.





*Hanne Lydia Opøien Figenschou, My Father's, 2020,  
coloured pencils on paper, 110x75cm*

**Hanne Lydia Opøien Figenschou** (°1964, Trondheim)

Working with coloured pencil on black paper, Hanne Lydia Opøien Figenschou creates meticulous trompe-l'oeil drawings based on smartphone snapshots. Her practice delves into themes of identity, intimacy, and the public versus the private, often through the striking absence of the human figure. In series such as *The Collection* and *The Corona Files*, clothing, bags, and everyday objects become stand-ins for the self, evoking solitude, vulnerability, and personal narratives made visible through their traces. Her drawings highlight the expressive potential of detail, turning the ordinary into intimate psychological landscapes.

## ABOUT DIRK EELEN



**Belgian artist Dirk Eelen** is an artist pur sang, with a particular painting oeuvre. He explores specific contemporary themes by carefully selecting and analysing stills or photographs. A keen observer of human behaviour in our Western society, he usually chooses figurative subjects, which he explores in separate, narrative series. His iconography is mainly figurative in a representative meaning. The artist creates series with portraits of human figures, natural landscapes and scenes of contemporary history. He is notable for his great

attention to composition, and his oil painting technique - a highly accomplished use of paint, marked by dynamic brushstrokes and a pointillism technique on a brown-tinted background to bring contemporary subjects to life on his canvas. Dirk Eelen's paintings are characterised by a subdued colour pallet and modelling light, which provides the subject with a soft touch.

Dirk Eelen (°1974, Louvain) lives and works in Louvain. After graduating in Archaeology at KU Leuven University, Dirk Eelen obtained a master's degree of Visual Art at Sint-Lukas Brussels. Since 2004 he is a full-time painter. In 2019, Dirk Eelen has been awarded with the first prize of the fifth Open M contest, organized by Museum M in Louvain. Solo exhibitions include *Into the Gathering* (2021), *Fair Encounters* (2019), *Surveillance* (2022) and *We've been in these Woods* (2025) in Husk Gallery, Brussels, *Shallow Waters* (2019) and *Nuit debout* (2018) in Gallery 15/17, Antwerp, Belgium; *Il faut cultiver notre jardin* in Château de Voltaire, Ferney-Voltaire, Switzerland (2016) and *Syria - as seen on YouTube in the Egg*, Brussels, Belgium (2013). He has also taken part in several group exhibitions in Belgium and abroad.

**At Art Antwerp 2025, Husk Gallery proposes a brandnew series of Eelen's oil paintings titled 'Echo', featuring landscape scenes and gatherings of men.** Dirk Eelen's ECHO series is grounded in the observation of a small gathering of people in a garden or landscape—an everyday situation that becomes something more elusive through his painterly approach. Rather than presenting a clear narrative, Eelen filters these scenes through a subtle veil of obscurity. The figures appear blurred, softened, or partially dissolved, as though seen through misted glass or recalled only in fragments.

This intentional vagueness creates a sense of distance, as if the viewer is witnessing not the event itself, but the memory of it. The paintings become echoes—reflections or reverberations—of a moment that has already begun to vanish. The indistinctness invites contemplation: we are encouraged to fill in the gaps, to imagine the relationships between the figures, or to consider our own recollections of similar gatherings.

By stripping away sharp definition, Eelen shifts the focus from the literal to the emotional. The ECHO works explore the tension between presence and absence, between what is seen and what is felt. They suggest that every encounter, no matter how ordinary, leaves behind an imprint that is both fleeting and haunting—an echo that lingers just out of reach.



## ABOUT DIEGO HERMAN



**Belgian artist Diego Herman** is fascinated by the importance of limits and boundaries in the way we think about space. He works with the motif of the fence as a strong symbol of the obstruction to the free movement of bodies. Despite the absence of the human figure, Diego Herman composes socio-political landscapes. His paintings raise consciousness about contemporary issues on displacement, identity and humanity. By painting his recurring motifs, such as barriers and borders, abandoned spaces and wild animals, in an unnatural colour palette, his paintings transcend the ordinary and become a face of our society.

Diego Herman (b1994, Brussels) grew up in a Belgian-Mexican family, he lives and works in Brussels. After graduating from the Royal Academy of Fine Arts in Brussels in 2021 with a master's degree in painting, he was artist in residence at Moonens Foundation, Brussels (2021-2022) and at Carrefour des arts, Brussels (2022-2023). His work was presented, among others, at Iselp Brussels on the occasion of 'New horizons in Painting' (2022), his solo exhibition 'How to See through a Fence' (2024) at Husk Gallery, and very recently in 'Painting after Painting. Contemporary Painting in Belgium' (2025) at S.M.A.K. in Ghent. Diego Herman was named laureate in painting of the Prix Godecharle 2025. He is currently preparing his upcoming second solo show at Husk Gallery, opening in March 2026.

At Art Antwerp 2025, Husk Gallery shows a fine selection of Herman's oil paintings, witnessing of these above featured themes. Using the visual language of a globalized landscape as a starting point, Diego Herman explores notions of ownership, habitat and alterity in compositions that depict places devoid of human figures. He uses the motif of the fence as an industrial object whose constant form is part of a universal vocabulary. He depicts fences all over the world, used to protect territory and keep out unwanted intruders, whether human or animal. By stating that "what interests me in the act of painting these elements of the landscape is that, by becoming the focus of attention, they reveal human weaknesses", Diego Herman pushes the viewer of his painted landscapes into the political realm, as they become portraits of our society. His exploration of the ways in which bodies -either human or animal- are marked by territory and borders highlights their active role in the artificial constitution of territories of all kinds. Many of Diego Herman's showcased paintings are characterized by a warm, alienating colour palette, based on thermally captured footage. The green and yellow-orange tones create a distinctive ambience, encompassing sentiments of nostalgia, at times even evoking a specific sense of humor, and aspects of the uncanny.

## ABOUT HANNE LYDIA OPØIEN FIGENSCHOU



Norwegian artist Hanne Lydia Opøien Figenschou is an established artist in Norway. Over the years, she has been creating a body of work consisting of video, prose, and drawings, with recurrent motives and thematic cross-references. The artist explores themes of gender and identity, violence in close relationships, the self-portrait, tourism, feminism, abortion and recently, happiness and shame. Her works evoke a recurrent interest in the blatant and public versus the intimate. Text is often employed in installations, video work, performances and also published in books. She is renowned for her 'trompe l'oeil' drawings on black paper in various sizes, all meticulously created with coloured

pencils. Her drawings are based on snapshots taken with a smartphone and each work is meticulously created. From a distance, the drawings may seem relatively photorealistic, but close inspection reveals that they are composed of rough elements.

Hanne Lydia Opøien Figenschou (°1964, Trondheim) grew up in Tromsø, above The Arctic Circle. Currently, she lives and works in Oslo and Tromsø. She studied at Trondheim Academy of Fine Art, Norway, and The University of Arts, Crafts and Design, Stockholm, Sweden. Figenschou has had a large number of exhibitions, and has won several significant awards for her works. She received two times a prestigious ten-year Working Grant from The Norwegian Arts Council (2015-2035). Her works have been purchased by several influential Art Institutions, among them The National Museum of Art, Architecture and Design, Norway and Shaanxi Museum of Fine Arts, Xi'an, China. She contributed artwork to the cruise ships Viking Octantis and Viking Polaris (2021 and 2022). She attended a residency in Roma, Circolo Scandinavo (2016) and she stayed in Paris, France, at Cité internationale des Arts, a residency made possible by Ingrid Lindbäck Langgaards Foundation, NO (2022). In 2024 she was presented with a large-scale work in The National Museum, Norway, as a part of The Drawing Triennial. In May 2026, Husk Gallery will host her second solo show in Brussels.

**At Art Antwerp 2025, Husk Gallery features a representative ensemble of Figenschou's drawings of clothes and objects.** In 'The Collection' series, she removed the human figure completely in some drawings, leaving only clothes and accessories as a testament to the absence of a body, as if these objects act as a stand-in or cast for the self. Other drawings feature an empty used shopping bag or traces of feet in the snow, as a subtle reminder of one's physical presence. These absent subjects reoccur in 'The Corona Files', one of Figenschou's recent series of drawings in which she explores and visualises the subjective experience of living alone during a pandemic. Through documenting the company of everyday items such as a sweater, books, or a cushion, these objects take on the role of symbols that guide us on a journey marked by uncertainty, solitude, anxiety, and a world of conspiracy theories. By staging her identity through the representation of isolated objects, the private becomes the public. Figenschou 'draws' her personal experience into the social arena, once again blurring the boundaries between art and life and addressing issues of representation and identity at times of global social isolation.

## About Husk Gallery

Husk Gallery is a contemporary Belgian art gallery based in Brussels. Ingrid Van Hecke - an art historian, formerly associated with KU Leuven University - is the founder and director of the art gallery. Husk Gallery focuses on new and strong ideas on contemporary painting and drawing by highly talented contemporary artists. Each year Husk Gallery presents about five - six exhibitions in its gallery space in Rivoli Brussels with emerging and established contemporary artists, both from Belgium and abroad. Husk Gallery also publishes catalogues in close collaboration with the represented artists, in order to promote and distribute their work. Husk Gallery aims to promote the represented artists on international platforms and organises site-specific exhibitions in order to promote represented artists beyond its own gallery space. Husk Gallery already has partnerships with online art platforms such as Artsy.

## Practical information

### OPENING DAY

Thursday 11 December 2025

Preview | 11am – 4pm

Vernissage | 4pm – 9pm

PUBLIC DAYS | 11am – 7pm

Friday 12 December 2025

Saturday 13 December 2025

Sunday 14 December 2025

**Venue Art Fair** JAN VAN RIJSWIJCKLAAN 191, 2020 ANTWERP

Find Husk Gallery at **Booth C24**

### For further inquiries and visuals:

Contact Ingrid Van Hecke – Gallery Director

Mail [info@huskgallery.com](mailto:info@huskgallery.com)

Tel. +32 478 52 16 46

### Websites

[www.huskgallery.com](http://www.huskgallery.com)

[www.art-antwerp.com](http://www.art-antwerp.com)

### Address Husk Gallery

Rivoli Building ground floor, Chaussée de Waterloo 690 #12, 1180 Brussels

Facebook: @huskartgallery ; Instagram: @huskgallery

#DirkEelen #DiegoHerman #HannelydiaOpøienFigenschou #huskgallery