

Egon Van Herreweghe is a visual artist born in 1985 in Gent (Belgium), where he currently lives and works. He studied photography at The Royal Academy of Fine Arts (KASK) in Gent between 2004 and 2008 and undertook his research in art and design over the following year at the St Lucas School of Arts in Antwerp. He is laureate of HISK – The Higher Institute for Fine Arts in Ghent, where he received his postgraduate education between 2014 and 2015. He has exhibited his work since 2010 in museum institutions, galleries and artist-run venues both in Belgium and abroad (The Netherlands, UK, Estonia, and USA). His solo shows include: "Crisis of Masculinity" (Kunsthal Gent, 2019), "Who else?" (Hopstreet Gallery, Brussels, 2018), "Heidi's Delight" (The Stable, Waregem, 2017), "Paintings and Sculpture" (FOAM, Amsterdam, 2014) and "Always a thief and never caught" (Netwerk, Aalst, 2014). He has taken part in numerous group exhibitions out of which the most recent are: "Presidential Suite" (Penthouse Art Residency by Harlan Levey Gallery, Brussels, 2017), "Current Residents & Associates" (GreyLight Projects, Brussels, 2017), "The Ideal Husband" (Jan Colle Gallery, Ghent, 2016), "Every Letter is a Love Letter" (Tallinn Art Hall, Tallinn, 2016), "Friendly Faces" (Johannes Vogt, New York, 2015), "A Set of Lines, A Stack of Paper" (Karst, Plymouth, 2015) and "The Catwalk" (Komplot, Brussels, 2015). His publications include: "Still life with books (and one object)" (2018), "Presidential Suite" (2017), "The Ideal Husband" (2016), "Totally Fucked Up" (2016), "Inner Beauty" (2015), "Best Available Copy" (2014), "Elective Affinities" (2014; 2012), "In the name of beauty" (2013), and "A Modernist Garden" (2012).

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