

Egon Van Herreweghe (b. 1985, Ghent) challenges the role of brands, products and digital images and the appeal that these have on us. Characteristic are site-reflexive installations with specific materials and techniques. Once immersed, it becomes clear that all parts, including the invitation, location, existing elements or newly produced objects by himself or other artists, interact in a precise and meaningful manner.

His work has been exhibited since 2010 in museum institutions, galleries and artist-run venues in Belgium and abroad. Solo shows include: Discounts, Convent, Ghent, 2021 ; Grand Cru, Hopstreet Gallery, Brussels, 2020 ; 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 ; Always a thief and never caught, Netwerk, Aalst, 2014.

Group exhibitions include: Radiator, 019, Ghent, 2022 ; Bye Bye His-Story, Chapter U, Maison Grégoire, Brussels, 2022 ; Radically Naive / Naively Radical, Kunsthal Extra City, Antwerp, 2021 ; Presidential Suite, Penthouse Art Residency by Harlan Levey Gallery, Brussels, 2017 ; The Ideal Husband, Jan Colle Gallery, Ghent ; Every Letter is a Love Letter, Art Hall, Tallinn, 2016 ; Friendly Faces, Johannes Vogt, New York ; A Set of Lines, A Stack of Paper, Karst, Plymouth; The Catwalk, Komplot, Brussels, 2015.

Publications include: High Fidelity, New Rituals, 2021 ; Budget Meubelen, 2020 ; Skizzenblock Administrativ, Musclex, Belegen Kaas, 2019 ; National Geographic, Still life with books (and one object), 2018 ; Presidential Suite, 2017 ; The Ideal Husband, Totally Fucked Up, 2016 ; Inner Beauty, 2015 ; Best Available Copy, 2014 ; In the name of beauty, 2013 ; A Modernist Garden, Elective Affinities, 2012.

His work is part of the Collection of Frédéric de Goldschmidt, Belgium ; Pieter en Marieke Sanders, FOAM, Netherlands ; Christoph H. Seibt, Germany ; Martin Asbæk, Denmark ; as well as several private collections.