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Press Release

DINO CHATILA, MATHIEU ZURSTRASSEN
INSIDE VOICES
22.05 – 12.07.2025

The exhibition *Inside Voices* unites works by Dino Chatila and Mathieu Zurstrassen in a poetic dialogue between two artists—partly silent, partly physically voiced.

The scenography of the show immerses the viewer in an emotional journey of encountering hidden voices and encoded messages, engaging with the rich and multilayered spaces of Dino Chatila's canvases and the enigmatic stainless-steel sculptures by Mathieu Zurstrassen.

Dino Chatila presents a series of new works created with mixed media on canvas and linen. The artist uses a balanced and refined color palette that imparts harmony and tranquility to his pieces and evokes a sensation of fragility. The magnetic and mesmerizing effect of his works captures the viewer from the very first moment of contemplation. The rich and complex tonality of Chatila's works produces visual vibrations that resonate with different voices.

The sculptures from Mathieu Zurstrassen's *Sound Portal* series, presented at the exhibition, display a surprising contrast: a purely technical appearance, emphasized by the use of stainless steel, combined with poetic and emotional content revealed as the viewer approaches and interacts with the enigmatic structures.

The fundamental belief that the world of things is deceptive, and that reality is not always what it seems, finds a literal embodiment in Zurstrassen's creations. The skills of an architect—focused on functionality and precision—meet the vibrant and imaginative spirit of an artist.

Artworks from the *Sound Portal* series are built with stainless steel tubings and are inspired by the ventilation systems of buildings. These systems often act as conduits for voices, noises, smells, and other traces of life hidden from view. These sounds are perceived as evidence of events and stimulate the imagination. The voices of Mathieu Zurstrassen's structures reflect the present moment, the past, memories, and perhaps even dreams. These objects engage the viewer not only visually but acoustically as well.

Deeply rooted in today's societal habits, Zurstrassen's work serves as a mirror to contemporary life, questioning our relationship with technology, consumption, and the invisible systems that underpin our daily routines. Whether through a sound that barely brushes the threshold of perception or a machine that humorously reimagines social mechanisms, his art invites viewers to rethink the mundane and uncover layers of meaning in the overlooked.

Highly technical yet profoundly human, Mathieu Zurstrassen creates pieces that are as much about engineering as they are about emotion, using humor and subtle irony to challenge and engage the viewer. His works serve as a bridge between the physical and the intangible, forging connections that linger long after the encounter.

Dino Chatila's artistic practice employs a diversity of materials, including oil, acrylic, embroidery, pins, tar, varnish, paper, and textile. The composition of materials for each canvas is an intuitive process. There is no clear vision of the final composition, either in terms of imagery or materials.

The creative process of "building" a painting is akin to musical improvisation—an evolving structure filled with a sequence of elements and gestures. Each element has its own voice, but their association on the surface of the work creates a new resonance within the visual ensemble. The creation of Chatila's pieces balances between composing and deconstructing, adding and removing, revealing the dual poles of any life process. Layers of pictorial matter emerge one after another, overlapping and creating a surface for subsequent mechanical actions—scratching, peeling, and revealing fragments of the underlying painting.

By clearing and deforming the multilayered pictorial space, the artist pushes the boundaries of the invisible, penetrating into the depths of the painting's layers and exposing the hidden base of the canvas. On canvas or aluminium, he applies and then removes colored matter as though peeling away strips of flesh to reach the primal essence beneath. The word "color" comes from the Latin *celare*, meaning "to hide, to conceal." The artist strips away layers that obscure the truth, bringing it to light.

Through this slow, decompositional process, a new image emerges, as if to unmask the successive layers.

The philosophy and spirit of Dino Chatila's art align with the fundamental role of art itself: to evoke the invisible through visible form, to provoke emotion, and to encourage a new perception of reality.

Dino Chatila (b. 1964 in Puerto Cabello, Venezuela) started his artistic career in 1994. Since 2014 he works and lives in Brussels, Belgium.

Dino Chatila's creations exist at the intersection of abstraction, minimalism and kineticism, defining a specific artist's space in the contemporary art.

The artist works in various techniques - painting, sculpture and installation. The main materials involved in the artist's creations - wood, glass, metal textiles, as well as paper, acrylic and oil are objects of construction, deformation, transformation and research.

Selected solo and group exhibitions include: "La Poésie du Reves", Galerie Detour, Namur (BE), 2025; "Memory Archives", In-Gate Gallery, Brussels (BE), 2023; Lauren Van Middeltem Gallery, Knokke-Heist (BE), 2023; Luc Van Middeltem Gallery, Knokke-Heist (BE), 2022; Rettory Tribbio Gallery, Trieste, (IT), 2021; Pascal Polar Gallery, Brussels (BE), 2016 -2017; 151 Gallery, Brussels (BE), 2015; Oran, ALGERY, 2015; Balastra Gallery, Balâtre (BE), 2015, 2013; Art Nocturne, Knokke-Heist, (BE), 2013; Artists' trail in the framework of "St Martin Feast", Tourinnes-la-Grosse (BE), 2013; ART-GENT, Gent (BE), 2013.

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Trained as an architect he transitioned to the field of visual arts in 2013.

Channelling his understanding of structure and design into an experimental practice, his work emphasizes the process of construction as a form of exploration, where materiality and technique become tools for storytelling and critical reflection.

Selected solo exhibitions include:

Centre Tour à Plomb « Bestiaire cinétique » - Brussels (BE), 2021; La Chambre Blanche I « Homéostasies-Electromagnétique », Québec (CA), 2017; ArTour, Bois du Luc I « Digital(e)re)collection » - La Louverie (BE), 2017; Private I « Playfull_Randomness », Brussels (BE), 2017; Göhrener Strasse I « Rendering Brutalism », Berlin (DE), 2017.

Selected group exhibitions include:

Lage Egal I « 528Hz », Berlin (DE), 2022; BerlinBrusselsArt I « Kinetics », Brussels (BE), 2022; ArtRotterdam I « Above the below », Rotterdam (NL), 2022 (Duo Show); LEMOW - Biennale de Venezia I « 528Hz » - Venice (IT), 2019; Trns #6 - Museum L I « I Love you, I hate you », LLN (BE), 2018; REVLT!- Espace Vanderborght I « BumHunt », Brussels (BE), 2018; Ars Electronica - Postcity I « I Love you, I hate you » - Linz (AT), 2018; LEMOW - Galerie GAM I « 528Hz », Paris (FR), 2018; Centre culturel du Rouge Cloître I « Prix découverte », Brussels (BE), 2017; 09/2017 City Sonic#15, Charleroi Danses I « Homéostasies-Electromagnétique » - Charleroi (BE), 2017; Nuits Blanches I Power Games « \e.mi.sjð\ », Brussels (BE), 2017; The art of Secrets I « QMDx_1 & QMDx_3 » - Mons (BE), 2017; Exposition Collective I « Hétérotopies », Brussels (BE), 2016; Galerie Jespers I « Rendering Brutalism », Brussels (BE), 2016; Kikk Festival I « Interférences » - Namur (BE), 2016; (P)anamorphose(s) I « Artists rents place (OFF_Art Brussels)”, Brussels (BE), 2015.