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Press Release

**DANJA AKULIN, DMITRY BULNYGIN, ANNE MARIE FINNÉ, LORRAINE DEFLEUR | DREAMLAND**

**15.01 – 14.03.2026**

In-Gate Gallery is delighted to present *DreamLand*, a group exhibition showcasing the works of Danja Akulin, Dmitry Bulnygin, Anne Marie Finné, and Lorraine Defleur. The exhibition brings together a diverse range of artistic practices, including black-and-white drawings and sculptural works in metal, creating a dialogue between form, texture, and perception.

From the earliest Western art created in grisaille, black and white artworks have held a unique place in visual culture. Often employed for devotional purposes, these works eliminate distractions, directing the viewer's attention toward contemplation and the spiritual. While color saturates our daily lives, black and white operates in a liminal space—evoking otherworldly landscapes, heightened introspection, and moments of suspended reality.

In *DreamLand*, each artist channels this timeless palette to offer a meditation on form, memory, and perception. Danja Akulin and Anne Marie Finné investigate emotional and psychological terrains through delicate tonal contrasts. Dmitry Bulnygin transforms industrial remnants into sculptural portraits of resilience and vitality, while Lorraine Defleur interrogates memory and narrative through layered compositions that hover between dream and reality.

The exhibition invites viewers to step beyond the everyday, engaging with works that celebrate the power of absence, subtlety, and reflection. *DreamLand* is a contemplative space where the quiet dialogue of black and white opens portals to personal and collective imagination.

**Danja Akulin**

With his signature mastery of pencil and graphite, Danja Akulin delivers works that oscillate between abstraction, figuration, and meditative landscapes. His disciplined technique conjures serene, enigmatic atmospheres: dusky horizons, ghostly trees, silent lakes, and ambiguous natural motifs. Through the minimalism of black-and-white and the subtle tension between light and shadow, Akulin's drawings unfold as visual poems — offering the viewer a suspended moment between presence and memory.

Compositions by Danja Akulin are born from the artist's imagination or memories, maybe it explains why sometimes they are perceived as surreal, creating the feeling of a dreamed image captured just for an instant. Akulin's laconic spaces create the link with another level of perception and meanings, guiding the viewer through the sensory image. As soon as we try to hold on to the image itself, it becomes defragmented, almost abstract, balancing on the border of appearance and disappearance.

Images of Danja Akulin's works take us away from obvious descriptiveness and depiction, the external is being transferred into codes and symbols, leading to more meditative than

superficial perception. Walkways, lakes under nocturnal skies, forests or fields are among artist's favorite themes which by means of subtle lighting he infuses with an aura of the sublime. This light gently enshrouds scenes and individual motifs.

White color as a visible objectification of the light takes the lead in his black-and-white images. It is being disclosed in each work to a different extent, still it gives the main image an opportunity to exist revealing its idea and forming the structure. Light is perceived as the main actor, as the root cause and the main mystical source of the existence.

Even in the compositions which can be perceived as dark and obscure, the light has a principal role, he creates the meanings and the essence of the image.

The artist creates a universe which can be perceived as very realistic and familiar. Hypnotic images of his works show landscapes with different extension – from a very distant point of view to a closeup, transforming macro images into almost abstract compositions. Landscapes, seascapes, trees, grass, pathways, being very real at the first glance, and performed with artistic excellence, remain at the same time in the field of something hidden, untold, enigmatic.

### **Dmitry Bulnygin**

At *DreamLand* Bulnygin presents a new suite of works drawn from his ongoing *Metal plants* series — a remarkable collection of sculptural works that re-imagine botanical forms through industrial materials. Among the pieces shown are *Rhododendron branch*, *Spruce branch*, *Fern*, *Thistle branch*, *Lily of the Valley*, *Common goutweed*, and *Rye*, all dated 2025.

Bulnygin transforms the discarded remnants of industrial life — metal wire, scrap, fragments of machinery or waste — into fragile, surprising flora. By doing so, he toys with the tension between raw industrial detritus and delicate vegetal forms, forcing viewers to reconsider our relationship to waste, nature, and regeneration. The metal becomes not cold and inert, but lyrical and alive, re-enchanting what we typically dismiss as “trash.”

The sculptures faithfully evoke the shapes and textures of real plants — slender stems, curling leaves, and recognizable botanical silhouettes — yet their scale, material, and context imbue them with a surreal, uncanny poetry. In the context of *DreamLand*, they stand as visions of a dreamlike botany: too precise to be purely abstract, yet too uncanny to be simply mimicry.

By making flora out of metal, Bulnygin invites reflection on themes of transformation, memory, and the possibility of rebirth from decay. The work suggests that even what is discarded — scrap, waste, industrial leftovers — retains a latent potential for beauty and life, once re-imagined. In this way, the *Metal plants* series resonates as much with ecology (recycling, reuse) as with metaphorical ideas of resilience, memory, and the persistence of life under changing conditions.

Within *DreamLand* — an exhibition framing artworks as manifestations of fantasy, memory, and poetic vital forces — Bulnygin's metal florals find a perfectly attuned home. Their hybrid nature (industrial yet organic, discarded yet alive) echoes the broader exhibition's interest in the realm between reality and dream, between everyday materiality and imagined worlds.

### **Anne Marie Finné**

Anne Marie Finné brings to *DreamLand* a world of delicate, labyrinthine landscapes drawn with acute sensitivity and a reverence for the quiet, hidden rhythms of nature. Her technique — often in graphite on paper, sometimes using repurposed carbon paper — privileges the line, the trace, the subtle gradations between presence and absence.

Her ongoing series, *Vue Générale*, unfolds as a meditation on space and memory: landscapes that seem at once real and dream-like, where torrents, rock formations, remote dwellings and sweeping prairies compose vast, silent panoramas. These are not topographical surveys, but

spaces of the imagination — places where the natural world and memory merge into something at once intimate and infinite.

In these drawings, every detail — the jaggedness of stone, the flow of water, the silhouette of a distant hut — is rendered through a patient, almost obsessive attention to line and tonality. The viewer is invited to wander slowly, letting their gaze follow the tremulous, minute networks of marks, tracing paths through valleys and forests, discovering hidden light and shadow.

Through this patient precision, Finné's landscapes evoke an intimate, almost mystical relationship between human perception and nature: an echo of memory, of places both remembered and imagined; a space where loneliness and solitude become fertile, contemplative grounds.

In the *Les Bois and Nuit Claire* series, Anne Marie Finné turns away from figurative landscape reconstruction to probe the depths of a more intimate nature — an inner, fragmentary nature, at once unsettling and luminous. Using carbon paper diverted from its original function — as both support and material — the artist scratches, scores, transfers, and wears down the carbon to the point of exhaustion, until the drawing appears as if born from a void, an almost black emptiness.

The support itself becomes an active presence: no longer a neutral surface, but a sensitive skin, marked by the successive passages of the hand, by striations, hollows, and raised textures. Through these almost obsessive gestures, Finné reveals the fragility of the paper but also the density of a memory — that of a summer, a morning, a breath of air moving through a thicket. What emerges is not an identifiable landscape, but a “ghost of forests” — an interlacing of branches, foliage, and zones of shadow and light: suggested forms, indistinct and shifting masses. The line, at times barely perceptible, traces the fleeting outline of a transient vegetation — as if nature were disintegrating only to be reborn under the artist's gaze.

In this oscillation between presence and erasure, between the materiality of the paper and the evanescence of the line, works from *Les Bois* and *Nuit Claire* series create a space of reverie and memory. The viewer is invited to approach — then step back — to scrutinize the details, to let forms slowly emerge. These are forests seen from within — not as a panorama, but as an intimate experience, a place in which one becomes lost in order to find oneself again, in a suspended atmosphere.

Finally, as in Finné's other works, the series constantly shifts between abstraction and figuration: vegetal hints, branch-like shadows, and glimmers behind forms evoke memories, impressions — impressions erased. *Les Bois* and *Nuit Claire* does not document the external world; it opens a mental space — one of imagination, memory, and inner nature.

## Lorraine Defleur

Trained in architecture and fine arts in Brussels and now based in Australia, Lorraine Defleur develops a body of work nourished both by the rigor of her studies and by her encounter with Australian light and the cultures of the First Nations. Her practice is structured around repeated black lines that unfold like organic structures or fragmented weavings, allowing openings to surface toward the white of the paper — breaches that open onto the infinite.

Between observation of reality and abstraction, Lorraine Defleur composes interior landscapes where nature and human intervention coexist, sometimes in harmony, sometimes in tension. Her line, guided by an almost seismographic movement, becomes the embodiment of intuitive thought, arising from a meditative and repetitive process. Through this careful rhythm, the gesture surpasses conscious intention, allowing forms to emerge with a resonance that feels both personal and universal.

For *DreamLand*, Defleur presents a series of medium-format ink drawings on paper. Works such as *Aperture*, *The Womb*, and *The Contrast* exemplify the artist's calligraphic technique: each surface is filled with a "text" of thousands of meticulously aligned traces, producing a delicate interplay of density and emptiness. The repetition of the line generates a sense of stability and harmony, while subtle variations in rhythm and pressure suggest movement and life beneath the surface.

Light plays a central role in Defleur's compositions. It seems to penetrate the dense graphic structure, revealing a luminous space beyond, inviting the viewer to imagine what lies past the vibrating surface of the drawing. The meditative geometry of her work hovers on the threshold between figuration and abstraction, awakening the imagination, eliciting associations, and opening multiple avenues of interpretation. In *DreamLand*, Lorraine Defleur offers an invitation to enter these interior landscapes — spaces where memory, perception, and imagination converge in quiet intensity.

**Danja Akulin** (born in 1977, Saint- Petersburg, Russia), lives and works in Berlin, Germany. He studied at the University of Arts of Berlin (UdK) at the Department of Fine Arts (2000 -2005, Prof. Georg Baselitz), where he has completed his Advanced MFA (2005 - 2006, Prof. Daniel Richter).

#### Award

- **2017** – Elizabeth Greenshields Foundation Award

#### Selected Solo Exhibitions

- **2024** – *Between the Light*, In-Gate Gallery (Brussels)
- **2023** – *In Contrast*, Mond Gallery (Berlin); *Kontrastreich*, Poll Gallery (Berlin); *Lightscares*, In-Gate Gallery (Brussels); *In Darkness Let Me Dwell*, Bark Berlin Gallery
- **2022** – *Between the Lines*, Artbrige Gallery (Berlin) & In-Gate Gallery (Brussels)
- **2021** – *Penumbra*, J.J. Heckenhauer Gallery (Munich)
- **2019–2018** – Solo shows at Erarta Museum (St. Petersburg), Bark Gallery (Berlin), J.J. Heckenhauer (Munich), and Art on Paper (Brussels)
- Earlier solo exhibitions (2002–2014) in New York, Berlin, London, Moscow, Brussels, Hannover

#### Selected Group Exhibitions

- **2024** – *Size Matters* (Museum MORE, NL); Art on Paper Brussels (In-Gate Gallery)
- **2023** – *Das Ende der Malerei*, Bröhan-Museum (Berlin)
- **2019–2020** – Exhibitions at Kühlhaus (Berlin), Poll Gallery, Paul-Fleischmann-Haus
- **2017–2015** – Fano Kunstmuseum (DK), Salon der Gegenwart (Hamburg), Dortmunder U (DE)
- **2014–2010** – Biennale der Zeichnung (Eislingen), Ural Vision Gallery, Poll Gallery, Perm Biennale, Art Paris

**Dmitry Bulnygin** (b. 1965, Novosibirsk, RU) lives and works in France. Trained as an architect, he began his career working across painting, sculpture, and installation. With the rise of accessible digital media, video became central to his practice, encompassing both documentary and short narrative forms.

Since relocating to France in 2019, Bulnygin has shifted from digital media to analogue materials, embracing a tactile, hands-on approach. Rejecting a single stylistic framework, he works with eclectic forms, creating sculptures and installations from fallen tree trunks, offcuts from colleagues' commissioned works, leftover materials from kitchens, Soviet-era wallpaper, ashes, red clay, plastic waste, and hardware-store finds. Through this practice, Bulnygin transforms discarded and overlooked materials into works of vitality, resilience, and poetic reinvention.

#### Solo Exhibitions

- **2025** – *While the Lake is Frozen*, Syntax Gallery, Moscow (RU)
- **2024** – *Polyethylene in the Anthropocene*, Montenegro European Art Community, Budva (ME); *Matter Matters*, Material, Zurich (CH)
- **2023** – *Banyan*, PERMM (Perm Museum of Modern Art, RU); *La vie de château*, Lgallery, Paris (FR)
- **2022** – *Without Flesh*, Syntax Gallery, Moscow (RU)
- **2021–2019** – *Presence Invisible*, ONspace Gallery, Kiel (DE); *Leaning on Void*, Syntax Gallery, Moscow (RU); *That Given*, Museum ART4, Moscow (RU)
- Earlier solo exhibitions (2008–2018) across Moscow, Novosibirsk, Perm, Kirov, Kostroma, Vladivostok, and video projections in public spaces

#### Selected Group Exhibitions / Festivals

- **2025** – *Coordinate Systems*, In-Gate Gallery, Brussels (BE)
- **2021** – *Food / Loneliness II*, Screenings, Congress Center Basel (CH); Cosmocosmos Art Fair, Moscow (RU)
- **2020–2019** – Untitled Art Fair, San Francisco (USA); Festival Oodaaq, Rennes (FR)
- **2018–2016** – 1st Video Mapping Festival (FR); *Invisible / One Visible*, Street Art Museum, St. Petersburg; *Man as Bird*, Venice Biennale, Palazzo Soranzo Van Axel (IT); Multimedia Art Museum (Moscow, RU)
- **2015–2012** – Moscow Biennial projects, Almaty, Barcelona, Paris, St. Petersburg, Venice, Vienna, Moscow
- **2011–2010** – Supermarket Art Fair, Stockholm; Garage Museum, Moscow; international video art and photo biennials in Moscow, Rennes, Paris, Klaipeda

**Anne Marie Finné** (b. 1962) is a draftsman living and working in Brussels. She holds a degree in drawing from ENSAV – La Cambre (1986) and in printmaking from the Constantin Meunier Academy in Etterbeek (1991). Since 1990, she has taught drawing at the Académie de Molenbeek-St-Jean in Brussels.

#### Selected Solo Exhibitions

- **2023** – *Anne Marie Finné*, Kamer Negen / K9, Rixensart (BE)

- **2022** – *Chemin faisant*, Maison Lismonde, Linkebeek (BE)
- **2021** – *Faire un Jardin*, PHÆBUS · Rotterdam
- **2016** – *Dialogues – Drawings*, Clara Scremini Gallery, Paris
- **2014** – *Anne Marie Finné*, Galerie Détour, Jambes–Namur
- **2013** – *Drawings [variations]*, Galerie XXL ART, Brussels
- **2011** – *Mine de plomb*, Galerie Libre Cours, Brussels
- Earlier solo exhibitions (1990–2010) across Brussels, Waterloo, Mons, Soumagne, Montigny-le-Tilleul, and other Belgian and French venues.

#### Selected Group Exhibitions

- **2025** – *Conversation sur papier*, Galerie Arielle d’Hauterives, Brussels
- **2025** – *Ecotone*, Artothèque du CACLB, Montauban-Buzenol
- **2025** – *Paysage-bois*, Odradek XL, Brussels
- **2024** – *hosting*, Centrale for Contemporary Art, Brussels
- **2024** – 22nd International Small Paper Format Biennale, Nismes (BE)
- **2024** – *Beyond Horizons*, Dorotheum, Brussels
- **2023** – *Fluid Memories*, Cloud Seven, Brussels
- **2023** – *33 Midwinter*, PHÆBUS · Rotterdam
- **2023** – 5th Contemporary Art Biennale, Mountados (GR)
- **2022** – 21st International Small Paper Format Biennale (BE/FR)
- **2022** – *ART ROTTERDAM*, PHÆBUS · Rotterdam
- **2021** – *Framed Moments*, AEN State Archives Namur
- **2021** – *La Petite Collection #5*, Espace Bertrand Grimont, Paris
- **2020–2019** – Brussels Drawing Week; CAL Charleroi; PHÆBUS · Rotterdam; Arielle d’Hauterives Galerie, Brussels

#### Awards (Selected)

- **2019** – Jos Albert Prize, Royal Academy of Science, Letters and Fine Arts of Belgium
  - **2012** – Annual Artistic Creation Competition (Painting–Drawing), Royal Academy of Science, Letters and Fine Arts of Belgium
  - **2012** – Jury Prize (Drawing), Art for Reception, Brussels
  - **2009** – Public Prize, Bolly-Charlier Foundation, Galerie Juvénal, Huy
  - **2000** – 1st Prize for the Arts, Woluwe-Saint-Pierre (Brussels)
  - **1999** – Emma du Cayla Prize, Royal Academy of Science, Letters and Fine Arts of Belgium
- (Plus numerous additional national and international distinctions since 1985.)*

#### Collections (Selected)

- **2023** – Frédéric de Goldschmidt Collection
- **2022** – Maison Lismonde, Linkebeek (BE)
- **2021** – Museum Voorlinden, Wassenaar (NL)
- **2021** – Les Carrés 379 – Precious Collection, Municipal Library of Nancy (FR)
- **2019** – CACLB – Centre d’Art Contemporain du Luxembourg belge
- Additional private and institutional collections in Belgium, France, and the Netherlands.

**Lorraine Defleur** (b.in Brussels) holds a Master degree in Architecture (I.S.A.C.F. La Cambre, Brussels, Belgium) and tertiary qualification in Visual Arts. She lives and works in Australia.

#### Solo Exhibitions

- **2025** – *Ex Chao Ordo*, Espace Constantin Chariot, Brussels, Belgium
- **2024** – *Dreamscapes Down Under*, Collie Art Gallery, WA

#### Group Exhibitions (Selected)

- **2025** – City of Melville Art Awards (WA); Perth Royal Art Prize (WA); Town of Claremont Art Awards (WA); Cossack Art Awards (Karratha, WA); Rockingham Art Awards (WA); Fine Art @ Hale (Wembley Downs, WA); Fine Art @ Perth College (WA)
- **2024** – Morawa Art Awards (WA); Fine Art @ Hale (WA); Perth Royal Art Prize for Landscape (WA); TEMP (Victoria Park, WA)
- **2023** – Mid West Art Prize (Geraldton, WA); City of Bayswater Art Prize (WA); City of Stirling Art Awards (WA); Town of Claremont Art Awards (WA); Cossack Art Awards (Karratha, WA)
- **2022** – Fine Art @ Hale (WA); Collie Art Prize (WA); City of Melville Art Awards (WA); City of Kalgoorlie-Boulder Art Prize (WA); Cossack Art Awards (Karratha, WA)
- **2021** – Multiple WA regional awards including Wanneroo, Geraldton, Armadale, Melville, Kalgoorlie-Boulder, Claremont, Belmont, Rockingham
- **2020** – Busselton, Melville, Mandurah, Stirling Art Awards (WA)
- **2019** – Melville, Claremont, Gosnells, Rockingham, Wanneroo Art Awards (WA)

#### Awards (Selected)

- **2025** – Dorothea Hansen-Knarhoi Emerging Artist Award
- **2023** – Prize I, Rotary Club of Collie
- **2022** – Best Work on Paper, City of Kalgoorlie-Boulder (WA)
- **2021** – Emerging Award Winner, City of Rockingham Art Awards (WA)
- **2020** – 1st Prize (Drawing), City of Melville Art Award (WA)
- **2019** – Emerging Artist Award, City of Busselton Art Award (WA)
  - Second Prize, Town of Claremont Art Award & Exhibition (WA)
  - Emerging Award Winner, City of Rockingham Art Awards (WA)
  - 1st Prize, Works on Paper, City of Wanneroo Community Art Awards (WA)