



Back and Forth and Back Again 40 Years

From January 16 until February 28, 2026

Lumen Travo Gallery, Amsterdam

Over the span of four months, the gallery is showcasing a series of evolving presentations. Iconic works from the history of the gallery, including pieces from the collection of its founder, Marianne van Tilborg, are here reintroduced and placed in dialogue with contemporary works, reflecting the gallery's ongoing commitment to artistic exchange and critical reflection.

Focused on the more playful and provocative side of the gallery's programming, this new chapter brings together works by **Guillaume Bijl, Rombouts & Droste, Dianne Hagen, Evelynne Janssen, Rik Lina, Aldert Mantje, Emiel van Moerkerken, Amanda Palmer, Nathalie du Pasquier, Luigi Serafini, Skall, Joost Swarte** and **Huub van Vroonhoven**.

Marianne van Tilborg next to work by Skall
HP magazine nr. 4, January 28, 1989
Credits: Ronald Hoeben





Assembled of assorted poetical objects, Skall's works revel in a marked sense of metamorphosis and wonder. While the use of objects alligns him to a certain extent with artists of his own generation, his predilection for baroque, his nods in the direction of ethereal and slightly decadent symbolism, serve to distance him from his peers.

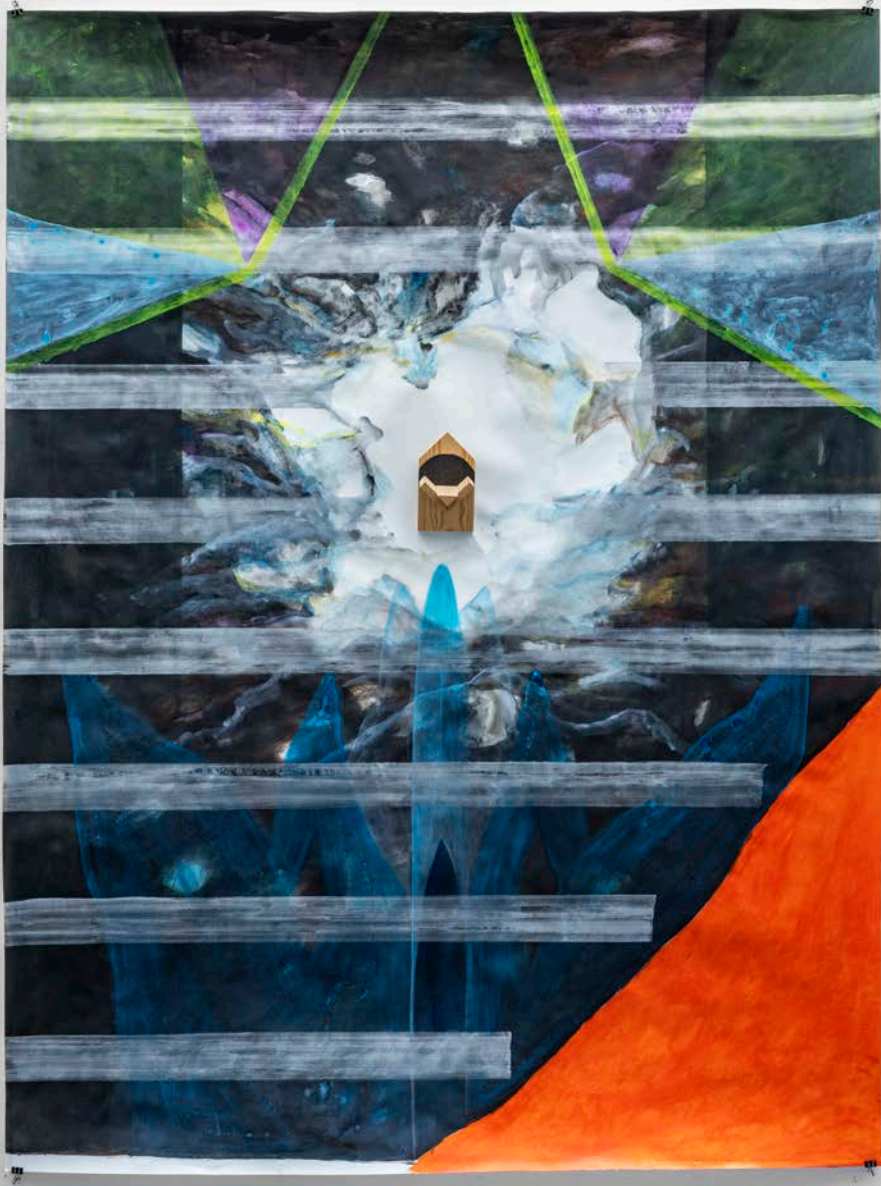
Hovering somewhere between painting and sculpture, Skall's pieces derive mainly from still-life or the sanctuary bedecked with offerings and ex-votos. Illuminated like precious relics, they might also conjur up the aura of a Christmas tree.

The work owes part of its individuality to the paradoxes it highlights. Skall would seem to rejoice in showing up both sides of the same thing: the funny and the serious, the sacred and the profane, kitsch alongside beauty, magic and its artifice.

Skall
M.C. 16258 (1988)
Mixed media assemblage
65 x 54.5 x 13 cm



Installation view, 2026, Lumen Travo gallery. Credits: Giovanni Nardi



Dianne Hagen
Z.T. (2025)
Acrylic on paper, wood
199 x 150 x 13 cm



Humor, surrealism, and visual surprise are here recurring elements, often used as tools to question perception and meaning. The exhibition unfolds as a journey through imagination and dreamlike associations, blurring the boundaries between presence and absence, reality and fiction, narrative development and pure abstraction.

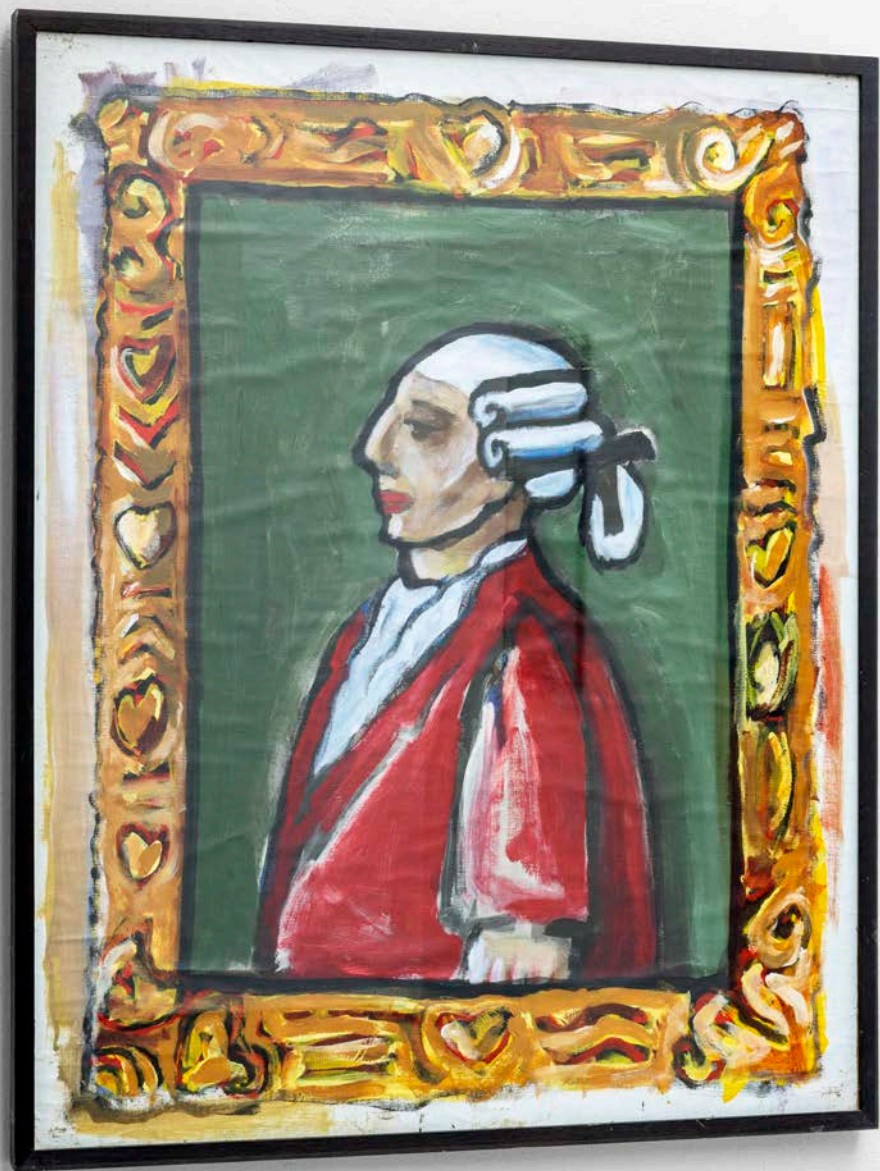
Dianne Hagen
Z.T. (2019)
Wood, bronze, aluminum, fibre, stones
137 x 33 x 33 cm



Kalamán
Installation view, *Z.T. (Klompen)* (1999)
Sculpture
Variable dimensions



Installation view, 2026, Lumen Travo gallery. Credits: Giovanni Nardi



Bruneau
Untitled (1985)
Oil on canvas
86.5 x 70.5 cm



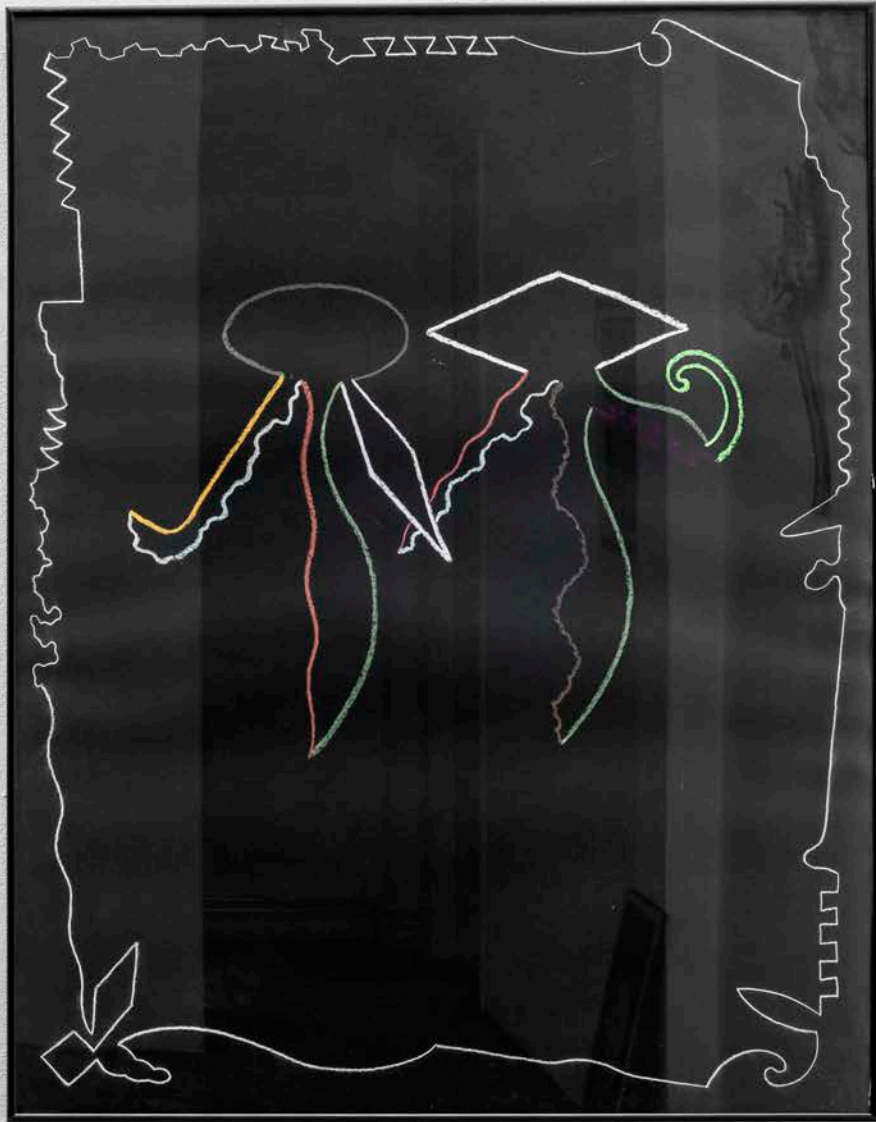
Skall
Morceaux de Paradis (1987)
Mixed media assemblage
150 x 180 x 7 cm



Evelyne Janssen
Untitled (1987-88)
Mixed media assemblage
35 x 21 x 15 cm



Installation view, 2026, Lumen Travo gallery. Credits: Giovanni Nardi



Romouts & Droste
Azart (1994)
Crayon on black paper
87 x 71 cm (framed)



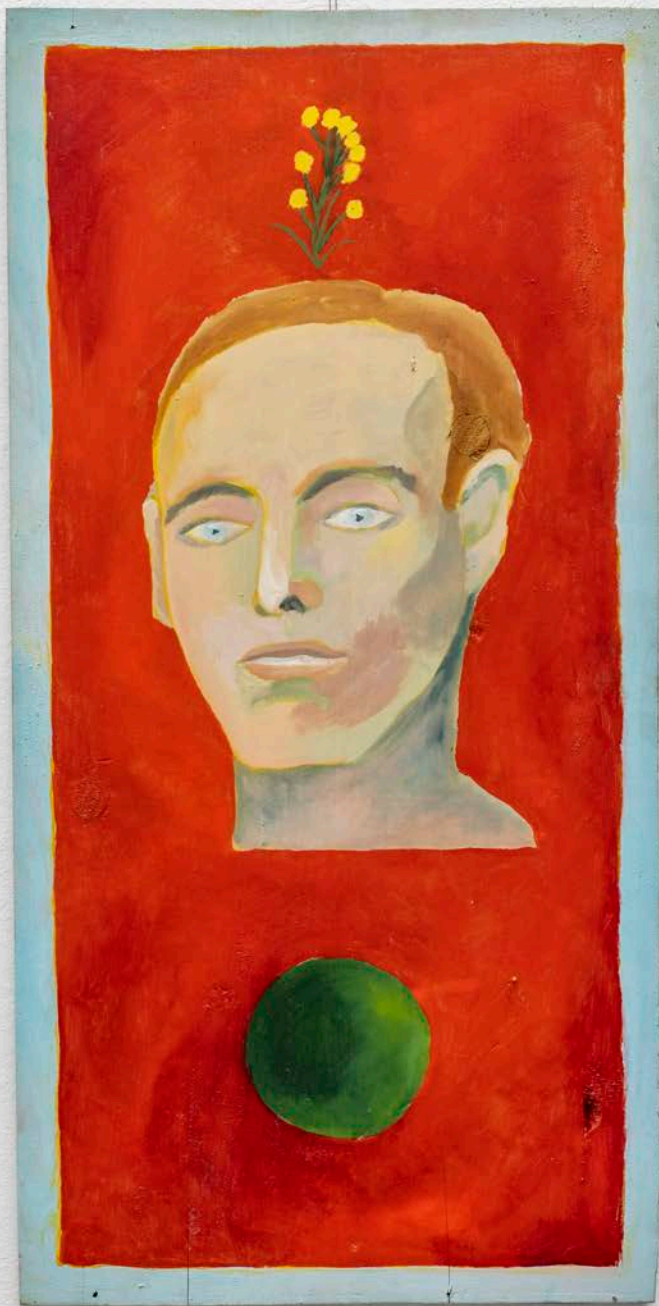
Guillaume Bijl
Sorry (1990~)
Mixed media installation
79 x 79 x 20 cm



Guillaume Bijl (Antwerp, 1946–2023) was known for his large-scale installations and visual realism. Since the late 1970s, Bijl created realistic décors using found objects. In doing so, he played a pioneering role in the resurgence of the readymade.

Bijl was a pivotal figure in Lumen Travo Gallery's program, collaborating closely with its founder, Marianne van Tilborg, from the gallery's inception. His first presentation took place in 1989 van Tilborg's apartment on Spuistraat, the original location of the gallery. This domestic interior proved to be a particularly suitable setting for Bijl's work, as his installations consistently questioned the boundary between reality and fiction. Among other elements, the installation included a tanning bed that visitors were invited to use.





Nathalie du Pasquier
Untitled (1998~)
Acrylic on wood panel
65 x 33 cm



Luigi Serafini
Infernetto (1990)
Colored pencil on paper
41.7 x 49.3 cm (framed)



Many of the artists presented share a vision that connects directly to the gallery's early beginnings. The exhibition recalls the spirit of the late 1980s: an atmosphere of salon-style surrealism, cigarettes, philosophy, and a euphoric exchange of ideas, when different practices came together in the first location of the gallery, Marianne van Tilborg's apartment in Amsterdam's Spuistraat.

Luigi Serafini
Gekke druiven (1988)
Colored pencil on paper
48 x 34.2 cm (framed)



Luigi Serafini
Senza Titolo (1988)
Mixed media on paper
42 x 35 cm (framed)



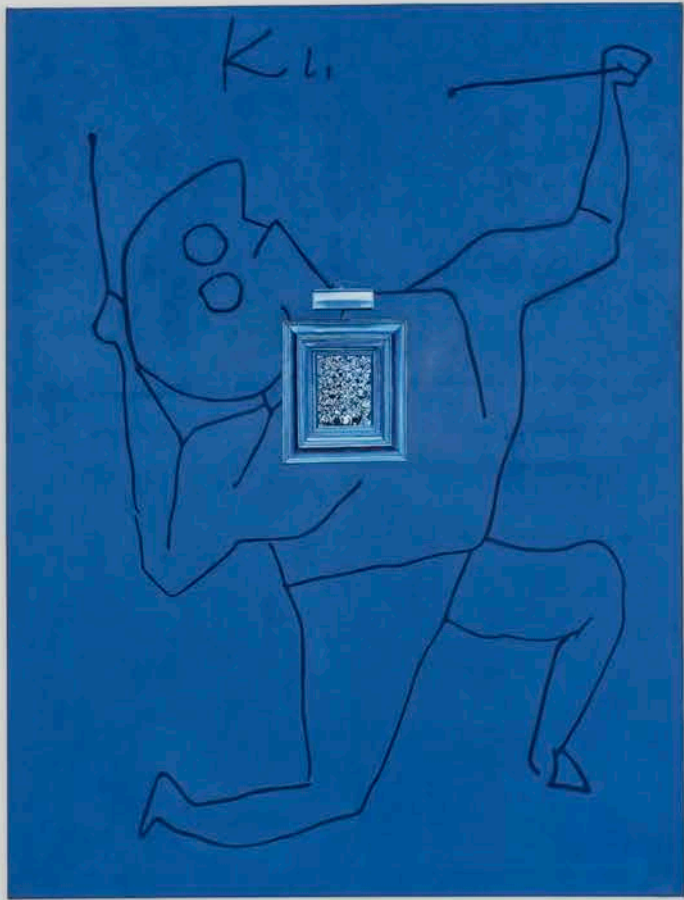
Amanda Palmer
Fan #1 (1988)
Mixed media assemblage
73 x 41 x 10 cm



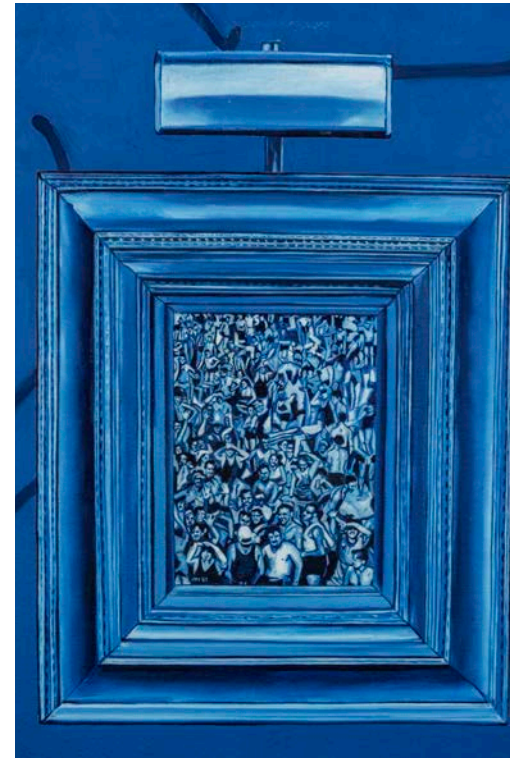
Amanda Palmer
Fan #2 (1988)
Mixed media assemblage
63 x 25 x 15 cm



Joost Swarte
Untitled (2002)
Print (Ed. 51/350)
53.5 x 53.5 cm (framed)



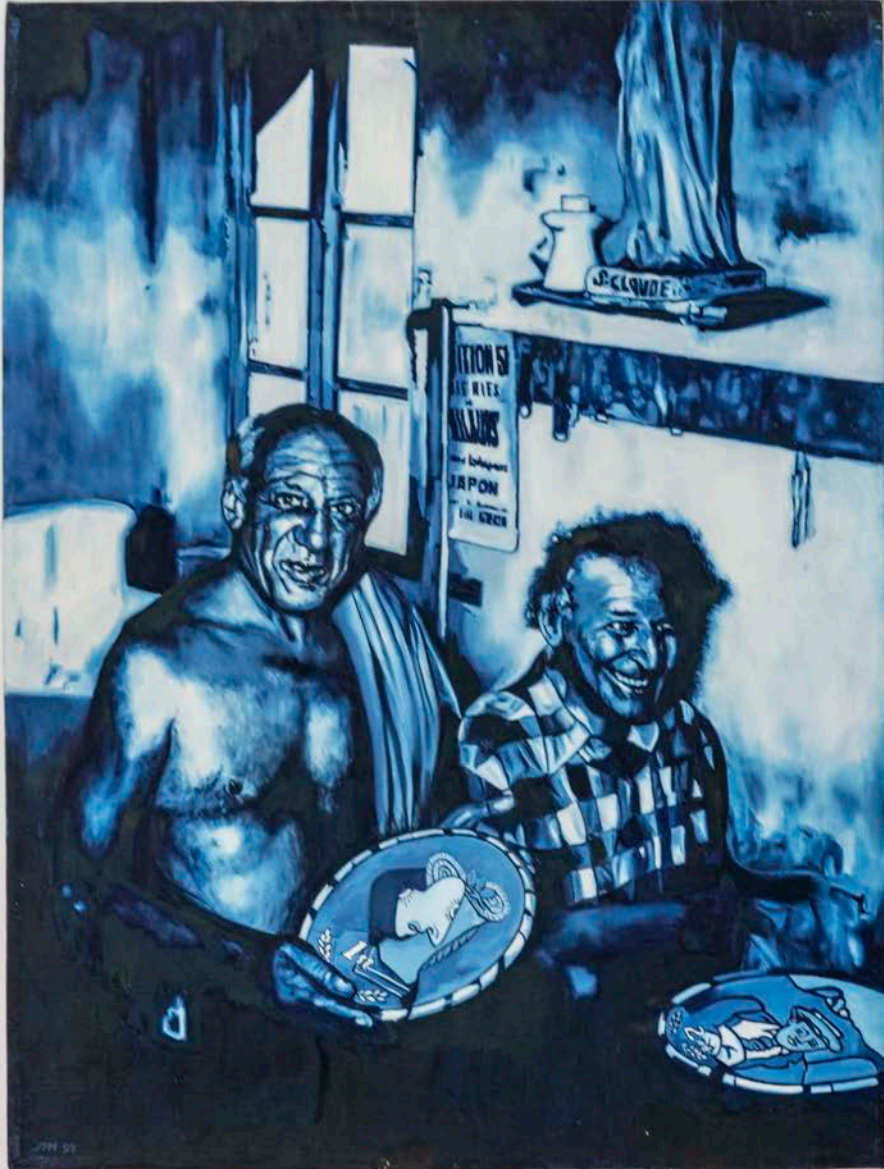
Installation view, 2026, Lumen Travo gallery. Credits: Giovanni Nardi



Aldert Mantje
The Independent Curators (1992)
Oil on canvas
200 x 150 cm



Aldert Mantje
Famous when you're dead (1992)
Oil on canvas
61.3 x 45.5 cm (framed)



Aldert Mantje
Le chapeau de paille au feuillage bleu (1992)
Oil on canvas
61.3 x 45.5 cm (framed)



Rombouts & Droste
Azart (poster) (1989)
 Print
 64 x 46 cm



“In 2022, I created the assemblage "Meret's Briquet," a small box containing objects measuring 21x16x7 centimeters. When I came across this kind of collector's box in a Chinese shop in Portugal, I decided to make it into an amulet and talisman box, a common practice in Surrealist circles. Such a box contains objects with a certain magical meaning, found, received, made, or otherwise collected. In this case, I mounted them in the shape of an object. The name "Meret's Briquet" comes from the portrait on the lighter: the Swiss visual artist Meret Oppenheim, which I used in my studio to heat the screw caps of dried-out paint tubes.”

- Rik Lina

Rik Lina
Installation view
Meret's Briquet (2022) & *Guitar Gate* (1987)



Installation view
Rik Lina
Meret's Briquet (2022) & *Guitar Gate* (1987)



Rik Lina
Guitar Gate (1987)
Mixed media on canvas
40 x 30 cm





Emiel van Moerkerken enjoys international recognition thanks to the Surrealist photographs he made in the 1930s. Through these, he secured a place within the avant-garde of twentieth-century art history earlier than he obtained a fixed position within the history of Dutch photography. In that field he intervened only rarely, as a relative outsider. His interest lay in the subjective quality of the photographic medium, which he primarily handled as an instrument of his own associations and discoveries.

Emiel van Moerkerken
Jan Wit 1940 (1992)
b/w photo
57 x 47 cm (framed)

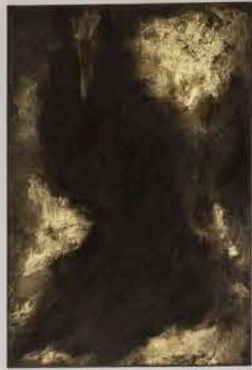


Emiel van Moerkerken
Jetty V. December 1938 (1991)
b/w photo
57 x 47 cm (framed)



Emiel van Moerkerken
Boris met Yoni 1938 (1991)
b/w photo
31.8 x 22.5 cm (framed)

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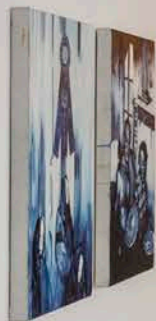
Huub van Vroonhoven
Untitled (1987)
Pigment on canvas
81 x 55 cm



Ronald in 'T Hout
Silent Drums (1993)
Mixed media assemblage
48.5 x 53 cm



Paul Blanca
Portrait of Rickie Swart (1986)
b/w photo



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