

TEMPLON

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Press Release
15 July 2025

MATTHIEU RONSSE
HOTEL PRADO
4 SEPTEMBER – 31 OCTOBER 2025



Hercules with no work (detail), 2025, oil on canvas, 213 x 231 cm

Templon launches its new season with the first solo exhibition by Belgian painter Matthieu Ronsse within its Brussels premises.

A singular figure on the Belgian contemporary art scene, Matthieu Ronsse has, for over two decades, cultivated an organic and uninhibited painterly practice. His work seamlessly weaves together abstraction and figuration, classical references and contemporary gestures, in a jubilant and unrestrained approach to form. As art critic Guy Gilsoul notes, references to Rembrandt, Titian and Velázquez infiltrate his paintings like a “Trojan horse, to force open the gates of our mental citadels.”

The exhibition brings together a previously unseen selection of around twenty paintings of various formats. Titled Hotel Prado—in reference to a local hotel in his neighbourhood in Ostend, the Belgian coastal city where he lives and works—the show offers a fleeting fragment of Ronsse’s intimate universe: a slice of life unveiled for a few weeks within the gallery’s walls. The artist transforms the exhibition space into an extension of his studio, where chaos is transfigured into visual poetry. Ghostly figures, fragments of memory, and gestural traces converge on the surface of the canvas, bearing witness to an ongoing process—art in a constant state of flux, resisting all fixity. Into this evolving visual language, Ronsse introduces newer artistic references, notably American artists Paul Thek and David Hammons, as well as Colombian artist Oscar Murillo, underscoring the richness of his eclectic vocabulary.

Ronsse’s oeuvre unfolds as an expansive pictorial discourse in which experimentation and the sheer joy of creation hold centre stage. His paintings embrace incompleteness. None of his exhibitions is ever static; transformations may occur over time, revealing a dynamic and fluid approach to making. For the artist, the finished image is not the goal—what truly matters is the ongoing act of

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creation. Each painting becomes simultaneously a surface, a trace, and a tool: it is its own palette, bearing the imprints of its making and the deliberate accidents that infuse it with raw, intuitive energy. Ronsse rejects the notion of a predetermined curatorial path. Instead, he allows the works to present themselves spontaneously—welcomed in their raw, unmediated state.

Born in 1981 in Kortrijk, Belgium, Matthieu Ronsse lives in Ghent and works in Oudenaarde. He graduated from the Royal Academy of Fine Arts in Ghent in 2003. From the outset, his practice has been prolific and multifaceted, foregrounding the act of painting over the finished result, and blurring the boundaries between art, process, and memory with poetic radicality. His work has been the subject of numerous solo exhibitions, including at the Roger Raveel Museum (Belgium, 2020), Social Harmony (Belgium, 2018), Bonner Kunstverein (Germany, 2010), and Museum Dhondt-Dhaenens (Belgium, 2006). Group exhibitions include Notre-Dame Church, Oudenaarde (2018), Maison Particulière (Belgium, 2015), Lille3000 (France, 2014), Broelmuseum (Belgium, 2014), Sint-Baafs Cathedral (Belgium, 2012), Werkschauhalle (Germany, 2012), Museum of Modern Art, Ostend (Belgium, 2010), the Knokke-Zoute Biennial (2009), MKM Museum Küppersmühle (Germany, 2008), Fondazione Stelline, Milan (2008), Prague Biennale 3 (2007), and the Stedelijk Museum voor Aktuele Kunst (Belgium, 2003).