

Abel BURGER • Benoît HUOT • Simone PELLEGRINI • Yasemin SENEL • Emeli THEANDER

*Territoires sauvages. Une traversée intérieure*  
*Wild lands. An inner journey*

Château de Jau  
19 June – 4 October 2026



Benoît Huot, 2019, *Atoum (reliquary deer)*, 230x140x60cm (detail)

## *About Galerie DYS*

Founded in 2002, Galerie DYS is a contemporary art and outsider art gallery located in Brussels. From its very inception, we have promoted contemporary figurative art, with an affinity for works on paper. Although discovering and supporting international emerging or outsider talents is our main goal, we are also in close collaboration with more established artists. Throughout the years we took care to maintain the gallery artistic identity: the showcase of a non-academic figuration, expressive, haunted and oneiric. The exploration of inner worlds, the reinvention of myths, evocative imagery, and open-ended narratives are often

at the heart of the works we exhibit. In recent years, we have been working closely with Abel Burger, whose major exhibition took place at the Château de Jau during the summer of 2025. It is an honor to present the worlds of four artists from the gallery in Jau this year, along with a work by Abel as a prelude to this new exhibition.

*Territoires sauvages. Une traversée intérieure*

*Wild lands. An inner journey*

The exhibition *Wild lands. An inner journey* is conceived as an exploration of an unknown and mysterious territory, without precise geographical boundaries, composed of myths, images, founding narratives, and mythical creatures. This territory evokes the creative realm of artists who invent and give shape to subjective worlds and unique visual and narrative systems. It is also an evocation of the elusive mental landscape and the tentative exploration we constantly undertake of our own psyche.

A single work by **Abel Burger** (France, 1982) opens the exhibition. It serves as a bridge between the previous exhibition dedicated to her and this one, where it fits perfectly. She conveys to us what the spirits whisper in her ear as she leans over her drawing sheet. She moves her hand under their guidance, and her work becomes a vessel. She scratches, colors, writes, fills in the gaps, and carves furrows, making visible what passes through her. The divine is embodied in the pastel traces left by her fingers. Her drawing is the surface of revelation for a composite liturgy, both wild and structured. It is the story of the nature of Man: perfectly pagan and absolutely sacred, made of violence and tenderness, of fear and faith. This theme runs through the entire exhibition, with each artist bearing witness to their inner paradox and their quest.

Visitors are immediately immersed in this exploration through the work of **Simone Pellegrini** (Italy, 1972), who lays down the cartographic markers of this imaginary territory. His large horizontal scrolls evoke nautical charts and machine blueprints with a hermetic purpose. Alchemical secrets and treasure maps. This work maps out the exploration to come: an atlas with its compass roses, dotted routes, archipelagos, and cryptic directions. These scholarly scrolls, yellowed with age, could be the memory and archives of a lost civilization. Nothing is less certain. The enigma spread across the paper is complete. What world is this? What era? Are we facing immemorial traces or matrices of the future? Simone Pellegrini's compositions possess an evident unity, each element leading to the next in an intuitive, undulating reading experience. With rigorous graphic design, always in black and red pigments on suspended, artificially aged handmade paper, this is a secret and sensitive body of work whose meaning and interpretation always seem to just slip away from us. The forms emerge and repeat themselves, but their meaning eludes us and transforms.

Next is the work of **Yasemin Senel** (Turkey, 1953), who presents a series of works on canvas and paper that draw their imagery from ancient epics and cartoons. Our journey leads us to encounter the superstitions and deities of this wild territory. Inspired by the playful and thunderous world of childhood, Yasemin Senel initiates and layers a thousand fierce and singular tales. Colors and lines are used as talismans, and their escalation is a conjuration. She keeps the specter of death at bay without taking her eyes off it. We witness a ceremony where opposites and pretences undermine perceptions. Owls are awake in broad daylight, a bird skeleton offers its breast full of milk, profiles face one another, monkeys crown themselves with wreaths, and ladies of yesteryear hide their emaciated faces beneath veils of virgins and fresh flowers. A near-constant presence is a central female figure who sits enthroned like a merciless goddess, gazing at us with a sidelong glance. Nature is omnipresent, but in its animistic form: birds, rainbows, flowers, and marmosets are all genies and lesser deities. The bright colors, the lively harmonies, the frenzied movement—all of this exudes a joy that is electrifying. But the energy is never scattered in vain; it is controlled so as to explode in small flashes of light precisely where needed. The painted surfaces are dotted with line drawings, arranged like little graffiti pieces that tell stories passed down since time immemorial.

**Emeli Theander** (Sweden, 1984) creates works on canvas and paper imbued with an absolute duality. Each painting is an enigma: mirror effects, figures in strange poses, disjointed ballets of ghostly figures, settings of optical illusions, references to classical paintings that leave an impression of strange familiarity... The deceptive shadow becomes a bestial alter ego. The breastfed child seems to have cannibalistic urges. One might well doubt whether Thetis is bathing Achilles in the waters of immortality or attempting to drown him. The line is soft, caressing; the oil paint is applied in lavish strokes, and the colors are sweet, yet the atmosphere is filled with a poisonous strangeness. The mountains, streams, ponds, and forests form a Garden of Eden where everything foreshadows the Fall. Here, motherhood represents the wild and unknown territory, full of promises and threats. The unknown lies within the mother's womb and in the discovery of her new role, between dislocation and transformation. It is a continent unto itself, hostile, magnificent.

Our stroll deliberately comes to an end in the enchanted forest of **Benoît Huot** (France, 1966). Sentinel-like totems guard the entrance and mark the threshold to the spirit world. A massive tree, a hybrid of plant and animal, stands majestically at the center, welcoming visitors' wishes and hopes in the manner of a wishing tree. It is also the keeper of secrets and a refuge for the lost. This votive tree serves as a conduit between the earthly and the celestial, between matter

and spirit. A whole host of creatures inhabits this forest; they are its guardians, its society, and its spirits. By adorning these hunting trophies with trimmings, jewelry, and fabrics, Benoît Huot first performs an act of restoration and then of sanctification, elevating the fauna to the status of pagan idols. These sculptures are inhabited—literally—and the artist’s intercession reactivates them as living presences. As the visitor leaves the forest and continues their own inner quest outside, they remain watchful.



View of Château de Jau

## ABEL BURGER

Born in France in 1982. They live and work in Cairo.

Abel Burger (b. 1982) is a self-taught artist whose practice combines drawing, painting, and writing. Their work explores the connections between dream, memory, and the sacred, in a sensitive dialogue between the visible and the invisible. Fragmented like the remnants of a forgotten language, their oeuvre is nourished by myths, history, and ancient traditions—from the Mediterranean to the Orient—and their research questions processes of intimate and spiritual transformation. Their work is regularly exhibited in Europe and the United States and is included in several public and museum collections.



Abel Burger, 2026, *Le presqu'hiver*, 80x118cm, acrylic and pastel on paper mounted on wood

## SIMONE PELLEGRINI

Born in Italy in 1972. He lives and works in Bologna.

Simone Pellegrini teaches painting at the Academy of Fine Arts of Bologna where his studio is located. His career as an artist began in 1996, during his training at the Academy of Fine Arts in Urbino, where he graduated in 2000. In 2003, with his first solo show exhibition has begun a long season of successive exhibitions, in Italy and abroad, and international fairs. Galerie Gugging in Vienna and Cavin-Morris Gallery in New York represent him, also with Galerie MAM Mario Mauroner in Salzburg, Luisa Catucci Gallery in Berlin and Galerie DYS in Brussels.

His works are part of many international collections such as Farnesina Collection of Contemporary Art, Roma // Collection Museo delle Trame Mediterranee, Gibellina // Collection Lissone Prize of MAC – Museo d'Arte Contemporanea, Lissone // Collection Maramotti, Reggio Emilia // Bologna Fiere, permanent collection, Bologna // Art Collection UniCredit, Milano // Collection Gabriele Mazzotta, Milano // Collection Volker Feierabend, Frankfurt am Main // Collection Wolfgang Hanck, Museum Kunstpalast in Düsseldorf // MUSA, civica raccolta del disegno di Salò // Palazzo Forti, Verona // Collection of Provincia di Reggio Emilia // Musei Civici di Monza, Casa degli Umiliati, Monza.

The artist constructs worlds that seem to come from a time suspended in limbo, where visual language becomes an archive of ancient knowledge and contemporary intuitions. Each work retains an air of mystery and silence, as if the very substance of the paper preserved the traces of a ritual, of a thought that is constantly being rewritten.



Simone Pellegrini, 2012, *Devasti*, pigments on paper, 146 x 335 cm



Simone Pellegrini, 2025, *Delecha uscia*, pigments on paper, 65 x 126 cm



View of Simone Pellegrini's last show at Galerie DYS, Brussels

## YASEMIN SENEL

Born in Turkey in 1953. She lives and works in Brussels.

Yasemin Senel graduated from the Académie Royale des Beaux-Arts of Liège (Belgium) in 1978 and shows her works since 1977 (notably in FIAC Paris, Chicago, Paris and Luxembourg more recently). She makes paintings on canvas or paper, and drawings. She creates strong figurative artwork, personal and oneiric, sensitive and fierce at the same time. Her work offers fanciful childbirth linking humans to their animal alter egos, reinventing powerful founding myths. Between votive reminiscences and shamanistic rites, her playful trance disrupts gender conventions and plunders the figurative resources of a subject-pretext. The colour from which she extracts rare harmonies is always at the forefront of her preoccupations, exalted by colliding arrangements of planes with multiple reading spaces.



Yasemin Senel, 2022, *Masque bleu*, 29,7x21cm, acrylic and pencil on paper



Yasemin Senel, 2023, *Poupée et singe*, 29,7x21 cm, acrylic and pastel on paper



Yasemin Senel, 2023, *Licornes*, 185x145cm, acrylic on canvas

## EMELI THEANDER

Born in Sweden in 1984. She lives and works in Berlin.

Emeli Theander graduated from UdK Berlin in 2012 with professor Valérie Favre. Her resume lists solo exhibitions in Berlin, Leipzig, Stuttgart, Seoul and Brussels... Emeli won a Runner Up Award in the Jackson's Art Prize this year. She was awarded various prizes and residencies in the past: Dorothea Konwlarz Stipendium (2014), Merkel collection and foundation prize for painting (2013), Résidence Platoon Kunsthalle Seoul (2010), Studienstiftung des deutschen Volkes (2009-2011).



Emeli Theander, 2021, *Moth Mother*, oil on jute, 180x140cm



Emeli Theander, 2022, *Följeslagaren*, oil on canvas, 50x40cm



Emeli Theander, 2022, *The Pack*, oil on canvas, 20x15cm

## BENOÎT HUOT

Born in France in 1966. He lives and works in Gray (France).

Benoît Huot creates sculptures using recycled materials: on stuffed animals purchased at flea markets, found, or saved from destruction, he incorporates textiles, jewelry, and various trimmings to produce works that blend baroque and voodoo aesthetics. His creatures are sometimes reimagined as hybrid assemblages or as tableaux. Trained at the Beaux-Arts in Besançon, Benoît Huot abandoned painting in the early 2000s to devote himself to a new form of expression. His works combine ready-mades (the repurposing of taxidermied specimens), sculpture, and installation, with a strong affinity for non-European aesthetics. The result is a disorienting impression, where categories blur and lose their ability to define what the eye perceives: pieces that are neither animal nor human, neither from here nor elsewhere, neither from yesterday nor today, neither sacred nor entirely profane. His presence in private collections and his exhibitions at La Maison Rouge (Paris), the Neuchâtel Museum of Ethnography, and more recently his retrospective at the Fondation du Doude confirm the recognition of his work.



Benoît Huot, 2023, *Cerf vert*, 110x40x55cm



Benoît Huot, 2023, *Nemestrius (Grand arbre)*, 350x120x120cm



Benoît Huot, 2019, *Atoum (Daim reliquaire)*, 230x140x60cm