

# Walter Leblanc

## Sensorial Geometries

WALTER LEBLANC  
SENSORIAL GEOMETRIES  
Cortesi Gallery, London  
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# WALTER LEBLANC

## SENSORIAL GEOMETRIES

Francesca Pola

Belgian artist Walter Leblanc was a cardinal figure in post-war European art, whose importance is gradually receiving greater international recognition. This exhibition brings together a series of highly significant moments in his work from the 1950s to the 1980s, to cover the key decades of his creative career.<sup>1</sup> Leblanc unquestionably stands among the masters of what could be called the “back to zero” approach that developed in the late 1950s, within the ZERO movement and its international network in Germany, Switzerland, Belgium, Italy, and elsewhere.<sup>2</sup> With creative practices based on pared-down concepts, an interest in phenomenology, and an experimental outlook, this creative context engendered a radically new vision of art, seen as an all-encompassing experience of the world that transcends geographic, methodological, disciplinary, and behavioral boundaries. Many of the artists who were active within it, like Leblanc, focused their investigations on the structural aspect of the image, laying aside traditional notions of painting and sculpture and exploring it through a range of unusual materials such as nails, mirrors, metal, and plastic. Situating Leblanc among these pioneers of contemporary artistic practice, we can describe his work not in purely formal terms as geometric abstraction, but in a more phenomenologically complex way as sensorial geometry, driven by a constant urge to experiment with diverse, unorthodox materials (like cotton string, latex, PVC, and metal) as well as a constructional bent and a specific interest in the dynamic potential of light.

*Twisted Strings*, *Mobilo-Statics*, *Torsions Schématiques*, and *Stringfields* are some of the names Leblanc coined for his own works, whose sophisticated simplicity seems to prefigure optical and minimalist trends: in all of them, the material is twisted, to render the space of our experience more complex. Leblanc wanted to move past the traditional vision of the artwork as a surface or object to be contemplated, turning it into experiential sphere that requires the viewer to become actively involved through sensory perception and conceptual understanding. Many contemporary practices would later employ similar methods, paring down their expressive elements to engage both body and mind: Leblanc’s work therefore laid fertile, vital ground for present and future developments by later generations of artists.

The goal of this exhibition is to convey the rich complexity of Leblanc’s oeuvre, moving beyond the clichés usually associated with it and placing it within a broader art-historical context that conveys its importance, especially in relation to today’s creativity. From the outset, Leblanc tried to overcome the contrast usually established between notions like figurativism and abstraction (whether lyrical, surreal, or constructive), interweaving these various roots to yield a surprising new relationship between image and reality, material and light.



6 Leblanc's language achieves full definition in about 1958, with a monochrome that does not strip away all expressive elements, but is instead brought to life by new devices for composing and structuring the surface; these range from the use of sand and perforations to the first appearance of twisted cotton string, arranged in geometric configurations that are primarily symmetrical [FIGS. 1-3, 5]. The artist himself immediately acknowledged the sculptural aspect of these choices, which tend to undermine any preconceived notion of painting a given surface. The new vision that they embrace is based on constructing a space capable of extending beyond the confines of the work itself and playing an integral role in how it is perceived, especially through effects of light and sensory engagement. In reference to his *Reliefs sables* [Sand Reliefs], Leblanc wrote: "Progressive reduction of colours towards the monochromatic scale, or colour as the 'sculptor's material'. Suppression of colour so as to let the structure predominate. Blending of extra-pictorial materials (heterogeneous structure)."<sup>3</sup> His *Twisted Strings* [FIGS. 8, 16] therefore established a characteristic new method of structuring the surface, static in its construction yet dynamic in its effect. Their meaningful simplicity led the artist to define them dawning visions: initial apparitions of a pure image, evoking the origin of a sound that is intangible yet charged with potential physicality. As he put it, "Degree zero = the most primitive potential pictorial quality, in its pure state, at its highest level of maturity before any interpretation (e.g. the 'Charlie Parker sound')... It is the state of grace before the performance."<sup>4</sup>

When Leblanc participated in Leverkusen's 1960 exhibition *Monochrome Malerei*, which marked a turning point in the definition of the new European avant-gardes, he laid out the theoretical grounds for his stance in a text that describes how his investigation of monochrome emerged "from meditation on a single idea," which was then expressed through "perfect crystallization."<sup>5</sup> Torsion, a modulation of space adopted in an ongoing experimentation with materials, becomes the hub of this reflection, as a way to counter the risk of univocality inherent in a purely frontal or compositional vision. Torsion serves as his key to overcoming the very notion of the surface as a complete, circumscribed space, because it transforms the work into a field of unpredictable accidents of light, whose identity becomes inseparable from its effect on the surrounding space [FIGS. 6, 9].

In the early 1960s this approach led to the *Mobilo-statics* [FIGS. 7, 10-11, 14-15, 19], in which the artist melds the two components of motion and stillness into a syncretic image, its virtual nature physically determined by the interaction between object and environment, in accordance with intensively structural dynamics. Leblanc himself clearly describes this shift from *Twisted Strings* to *Mobilo-Statics*: "Linear structure, breaking the uniformity of the pictorial surface, and of which the contrasting variations form the only field of action. That which comes closest to two dimensions: strings. Uniform colour (predominance of colour). Torsion: the only form capable of producing the motion of the frontal movements. *Strings - Mobilo-Statics*: both are based on a rotating (helical) motion; the twisting is used in a serial way. *Strings*: the motion is uncontrolled. *Mobilo-Statics*: the motion is controlled. Torsion: reference form making the previous rotating motion visible".<sup>6</sup>

7 In 1962, Leblanc developed a notion that is fundamental to understanding not only his work, but the entire European Neoavant-garde: "Anti-peinture". *Anti-peinture* was the title of an exhibition that Leblanc organized with the aid of Jan Gloudemans, Francis Lauwers, and Filip Tas at the Hessenhuis in Antwerp in 1962, presenting pieces that "have moved past the stage of normal paintings, images that invade space through optical and physical phenomena without being sculptures."<sup>7</sup> In these works, light, space, and movement are not painted, but real. "Fictional portrayal of the third dimension" is rejected in favor of a "concrete material structure." Looking back, Leblanc emphasized the pioneering nature of this exhibition with regard to ideas later proposed by American Minimalism: "The majority of structures were obtained by the repetition of a single element: because of that, this was one of the first international exhibitions that, already in 1962, placed the emphasis on modular, serial and systematic art."<sup>8</sup>

This move towards artworks that interact with their surroundings led to Leblanc's sculptures [FIGS. 12-13], as well as his participation in shows like *The Responsive Eye* at the Museum of Modern Art in New York (1965), pivotal in defining an international vision that increasingly focused on the relationship between real and virtual movement, to give viewers a greater and more decisive role in the dynamics of the work. In a text that the artist actually wrote for that exhibition, but which was published later the same year in conjunction with the San Marino Biennale, Leblanc emphasized this aspect, which has always been fundamental to his oeuvre: "A constructed art, non-formal, whose relief is animated by light and mobility, by the spectator's movements. As s/he moves in front of the work, the spectator unwittingly participates in its recreation, gradually modifying the pictorial relations of the given structure."<sup>9</sup> It is this active, engaging, empathically sensorial vision in Leblanc's work that is decisive in establishing his unique position not only with respect to the optical and kinetic investigations of the 1960s, but above all in the "back to zero" impulse that moved from the radical propositions of ZERO to the emergence of Minimalism in the second half of the decade. This can also be seen from Leblanc's inclusion in the visionary 1967 exhibition *Serielle Formationen*, in which seriality is explored not as the repetition of something identical, but as the generation of possible spaces, in a serried dialogue between European and American artists. It is evident, above all, in the extraordinary works which characterized his mature output, particularly in the 1970s, and that the artist sometimes referred to as *Stringfields* due to their landscape-like scale: for instance, the absorbing triptych *Twisted Strings* (1976-77) [FIG. 4], which presented what he himself called three sensorial "stages" of processing a single geometric/structural concept. The goal was to recreate, in the progression of the image through light, the mechanisms whereby life is generated in nature, as the artist explicitly tells us: "Zones of light, zone of shadows, fields of action under perpetual tension. The absence of any chromatic nuances within one field of action leaves the predominance to the modulation of the contrasting zones. The theme of my work is purely the plastic force. It corresponds to the methodical proceedings of a pre-established programme. Grouped into sequences of logical or systematic successions, my work is about serial formation (repetition of elements which are similar in nature)".<sup>10</sup> This also helps us



View of the exhibition *Walter Leblanc: Torsions*, Centre for Fine Arts, Brussels 1968, copyright Walter and Nicole Leblanc Foundation Archives

**10** grasp the radically significant, innovative nature of his work with archetypes in the last few years of his career [FIGS. 17-18] which rediscovers the basic forms of a sort of contemporary secular mythology, where geometry is recreated with every breath of the surface, not as a purely structural component, but as the pulse of life, since “having another dimension, it measures itself in variations, motions, vibrations, light.”<sup>11</sup>

## WALTER LEBLANC GEOMETRIE SENSORIALI Francesca Pola

L'artista belga Walter Leblanc è stato una figura fondamentale nell'arte europea del secondo dopoguerra, la cui importanza sta gradualmente raggiungendo una crescentel'attenzione internazionale. Questa mostra raccoglie una serie di momenti fortemente significativi del suo lavoro, dagli anni Cinquanta agli anni Ottanta, per presentare i decenni cruciali della sua attività creativa.<sup>1</sup> Incontestata è la sua posizione tra i maestri di quelle che possono essere definite le “poetiche dell'azzeramento” della fine degli anni Cinquanta, sviluppate nell'ambito del movimento e della rete internazionale di ZERO tra Germania, Svizzera, Belgio, Italia, e oltre.<sup>2</sup> Caratterizzato da pratiche creative fondate sull'essenzialità concettuale, l'attenzione fenomenologica, l'approccio sperimentale, tale contesto creativo ha dato vita a una visione della cultura artistica radicalmente nuova, concepita come esperienza totalizzante del mondo, senza confini geografici, metodologici, disciplinari o comportamentali. Molti degli artisti che hanno operato in esso, analogamente a Leblanc hanno concentrato le proprie ricerche creative sulla dimensione strutturale dell'immagine, al di là delle nozioni tradizionali di pittura o scultura, e sulla sua declinazione possibile attraverso materiali vari ed inconsueti, come chiodi, metalli, specchi, plastiche. Collocandolo tra questi pionieri delle pratiche artistiche contemporanee, possiamo definire il lavoro di Leblanc, piuttosto che nei termini puramente formali di un'astrazione geometrica, usando quelli più fenomenologicamente articolati di una geometria sensoriale, costantemente nutrita da una curiosità sperimentale per materiali eterogenei e non ortodossi (come fili di cotone, lattice, PVC, metalli) così come da una tensione costruttiva e da un'attenzione specifica alle potenzialità dinamiche della luce.

*Twisted Strings, Mobilo-Static, Torsions Schématique, Stringfields* sono titolazioni diverse che Leblanc stesso ha coniato per i suoi lavori, la cui complessa essenzialità anticipa tendenze optical e minimal: il loro elemento unificatore è la torsione del materiale, per complicare lo spazio della nostra esperienza. Leblanc intendeva andare oltre la visione tradizionale dell'opera d'arte intesa come superficie o oggetto da contemplare, per farne invece un campo sperimentale che richiede il coinvolgimento attivo dell'osservatore, attraverso la percezione sensoriale e la comprensione concettuale. Numerose pratiche contemporanee hanno in seguito adottato analoghe modalità di riduzione espressiva per coinvolgere sia il corpo sia la mente dello spettatore: l'opera di Leblanc si pone quindi come radice fertile e vitale per sviluppi presenti e futuri delle nuove generazioni creative.

Obiettivo di questa mostra è presentare la complessità e la ricchezza del lavoro di Leblanc, al di là dei cliché interpretativi a cui viene generalmente associato, per collocarlo in un più ampio contesto storico-artistico che ne faccia comprendere la rilevanza anche e soprattutto per la creatività del presente. Sin dai propri esordi, Leblanc ha inteso superare l'usuale contrapposizione di nozioni

1. For the most recent, comprehensive interpretation putting Leblanc's work into its international context, see F. Pola, *Walter Leblanc* (Brussels: Mercatorfonds, 2017). For a general overview that also includes a detailed listing of his oeuvre, see N. Leblanc, D. Everarts de Velp-Seynaeve, W. Van den Bussche et al., *Walter Leblanc: Catalogue raisonné* (Ghent: Ludion, 1997), and later expanded additions.

2. For a fuller analysis of this context, see F. Pola, “The Redefined Image: Poetics of Zero in the European Neoavant-garde,” in *ZERO*, published in conjunction with the exhibition at Martin Gropius Bau, Berlin and Stedelijk Museum, Amsterdam (Verlag der Buchhandlung Walther König: Cologne, 2015), 191-199.

3. Leblanc in Pola, 2017, 10.

4. Leblanc in Pola, 2017, 20.

5. Leblanc in *Monochrome Malerei*, exh. cat., Schloss Morsbroich, Leverkusen, 1960, now in Pola, 2017, 32.

6. Leblanc in Pola, 2017, 26.

7. Leblanc in *Anti-peinture*, exh. cat., Hesselhuis, Antwerp, 1962, now in Pola, 2017, 52.

8. Along with Leblanc, participants in the *Anti-peinture* exhibition included: Enrico Castellani and Piero Manzoni, Italian artists from Azimut/h; members of GRAV in France: Julio Le Parc, François Morellet, Horacio Garcia Rossi, Francisco Sobrino, Joel Stein and Yvaral; Gruppo N, with Alberto Biasi, Toni Costa, Ennio Chiggio, Edoardo Landi, and Manfredo Massironi; Gruppo T, made up of Giovanni Anceschi, Davide Boriani, Gianni Colombo, and Gabriele Devecchi; Dutch artists from Nul: Armando, herman de vries, Jan Henderikse, Henk Peeters, and Jan Schoonhoven; figures such as Hermann Goepfert, Christian Megert, Hans Salentin, Paul Van Hoeydonck, Gerhard von Graevenitz. Heinz Mack, Otto Piene, and Günther Uecker were unable to take part despite having been invited, but their work fits perfectly into the category of “anti-painting.”

9. Leblanc, “On the Subject of Mobilo-Static,” originally written for the exhibition *The Responsive Eye*, The Museum of Modern Art, New York, 1965, and published in *V Biennale internazionale d'arte contemporanea*, exh. cat., Palazzo del Kursaal, San Marino, 1965, now in Pola, 2017, 78.

10. Leblanc in *Walter Leblanc: Stringfields*, exh. cat., Galerie Charles Kirwin, Brussels, 1977, now in Pola, 2017, p. 112.

11. Leblanc, in *Anti-peinture*, op. cit., 52.



View of the exhibition *Walter Leblanc: Torsions*, Centre for Fine Arts, Brussels 1968, copyright Walter and Nicole Leblanc Foundation Archives

**14** come figurazione e astrazione, sia essa lirica, surreale o costruttiva, per concentrare invece tutte queste radici in un'inedita relazione tra immagine e realtà, tra materialità e luce.

Il definirsi compiuto del linguaggio di Leblanc si ha attorno al 1958, con la scelta di una monocromia declinata non puramente nei termini di un azzeramento espressivo, ma vivificata da nuove modalità di elaborazione e articolazione della superficie, che vanno dalla presenza di sabbie e perforazioni ai primi inserimenti di fili di cotone ritorti su se stessi e disposti a configurare presenze geometriche, con impostazione prevalentemente simmetrica [FIGG. 1-3, 5]. Lo stesso autore riconosce da subito la dimensione plastica di queste scelte, che tendono a scardinare qualsiasi nozione acquisita del dipingere una superficie data in favore di una nuova visione fondata sulla strutturazione di uno spazio che si estende potenzialmente oltre i confini dell'opera stessa, e diviene parte integrante della sua percezione, in particolare attraverso il coinvolgimento luminoso e percettivo. Scrive infatti l'artista riferendosi ai suoi *Relief sable*: "Progressiva riduzione dei colori verso la scala monocromatica, o colore come 'materiale dello scultore'. Soppressione del colore per lasciar predominare la struttura. Mescolanza di materiali extra-pittorici (struttura eterogenea)".<sup>3</sup> I suoi *Twisted Strings* [FIGG. 8, 16] vanno così a costituire una modalità inedita di strutturazione della superficie, caratteristica di Leblanc, che si presenta insieme statica nella costruzione e dinamica nel risultato. In questa loro essenzialità significativa, sono definiti dall'artista come visioni aurorali, come l'inizio di una immagine pura che si richiama all'origine di un suono immateriale e nel medesimo senso carico di una fisicità potenziale: "Grado zero = la qualità pittorica più primitiva, nel suo stato puro, al suo più alto livello di maturità prima di qualsiasi interpretazione (ad esempio il 'suono Charlie Parker')... È lo stato di grazia prima della esecuzione".<sup>4</sup>

Con la sua partecipazione, nel 1960, alla mostra *Monochrome Malerei* di Leverkusen, che costituisce un momento fondamentale per la definizione delle nuove ricerche europee, Leblanc codifica teoricamente le proprie posizioni, in un testo in cui parla dell'origine della sua ricerca monocroma "dalla meditazione su una singola idea", che viene espressa attraverso una "perfetta cristallizzazione".<sup>5</sup> La torsione, articolazione spaziale adottata in uno sperimentalismo continuo di materiali, diviene il fulcro della sua riflessione, quale antidoto ai rischi di univocità insiti in una visione puramente frontale o compositiva. La torsione è l'elemento chiave nel suo superamento della nozione stessa di superficie come spazio in sé concluso, perché consente la trasformazione dell'opera in un campo di accadimenti luminosi imprevedibili, la cui identità diviene inscindibile dalla sua stessa modificazione dello spazio che la circonda [FIGG. 6, 9].

Nascono così nella prima metà degli anni Sessanta i *Mobilo-static* [FIGG. 7, 10-11, 14-15, 19]: in essi l'artista coniuga le due componenti di mobilità e staticità, in una immagine sincretica fondata su una virtualità fisicamente determinata delle relazioni tra oggetto e ambiente, secondo dinamiche serratamente strutturanti. È lo stesso Leblanc a definire con chiarezza questo passaggio dai *Twisted Strings* ai *Mobilo-static*: "Struttura lineare, rottura dell'uniformità della superficie pittorica, e le cui variazioni contrastanti formano l'unico campo di azione. Quello che più si avvicina alle due dimensioni: fili. Colore uniforme (predominanza del colore).

**15** Torsione: l'unica forma in grado di produrre il movimento dei movimenti frontali. *Strings – Mobilo-static*: sono entrambi fondati su un movimento a rotazione (elicoidale); la torsione è utilizzata in modo seriale. *Strings*: il movimento è incontrollato. *Mobilo-static*: il movimento è controllato. Torsione: forma di riferimento che rende visibile il suddetto movimento di rotazione".<sup>6</sup>

Nel 1962 Leblanc mette a punto una nozione teorica di fondamentale importanza per la comprensione non solo del suo lavoro, ma dell'intera neoavanguardia europea: quella di "Anti-peinture". *Anti-peinture* è il titolo di una mostra organizzata da Leblanc con l'aiuto di Jan Gloudemans, Francis Lauwers e Filip Tas all'Hessenhuis di Anversa nel 1962, che raccoglieva opera "che hanno trasceso lo stadio di normali dipinti, immagini che attraverso fenomeni ottici e fisici invadono lo spazio senza essere sculture".<sup>7</sup> In questi lavori, luce, spazio e movimento non sono dipinti, ma reali. La "rappresentazione fittizia della terza dimensione" è rifiutata in favore della "concreta materialità di una struttura". Retrospectivamente, Leblanc ha sottolineato il carattere innovativo di questa mostra rispetto a successive proposte della Minimal Art americana: "La maggior parte delle strutture erano ottenute dalla ripetizione di un singolo elemento: per questo motivo, *Anti-peinture* è stata una delle prime mostre internazionali che, già nel 1962, ha posto l'accento sull'arte modulare, seriale e sistemica".<sup>8</sup>

Questo percorso verso il coinvolgimento ambientale dell'opera vede il nascere delle sculture di Leblanc [FIGG. 12-13], oltre che la sua partecipazione a mostre come *The Responsive Eye* al Museum of Modern Art di New York (1965), cruciali per il definirsi di una visione internazionale che si sta concentrando sempre più sulle relazioni tra movimento reale e virtuale, in una prospettiva di sempre maggiore e più decisiva inclusione dell'osservatore nelle dinamiche dell'opera. Proprio nel testo scritto dall'artista per *The Responsive Eye*, ma pubblicato quello stesso anno in occasione della Biennale di San Marino, Leblanc pone l'accento su questo aspetto da sempre fondamentale nella sua opera: "Un'arte costruita, non-formale, il cui rilievo è animato da luce e mobilità, dai movimenti dello spettatore. Mentre si muove di fronte all'opera, lo spettatore involontariamente partecipa alla sua ricreazione, modificando gradualmente le relazioni pittoriche della struttura data".<sup>9</sup> È proprio questa visione attiva e coinvolgente, empaticamente sensoriale, del lavoro di Leblanc che contribuisce in maniera decisiva a collocarlo in una posizione particolare non solo nel contesto delle indagini ottico-cinetiche degli anni Sessanta, ma anche e soprattutto in quello delle "poetiche dell'azzeramento" che dalle radicali proposizioni di ZERO arriva sino all'emergere, nella seconda metà del decennio, del Minimalismo. Lo dimostra anche l'inclusione di Leblanc nella visionaria mostra del 1967 *Serielle Formationen*, nella quale la serialità è indagata non come ripetizione dell'identico, ma come generazione di spazi possibili, in un confronto serrato tra artisti europei e americani. Lo dimostrano, soprattutto, quegli straordinari lavori maturi che per l'estensione quasi "paesaggistica" l'artista stesso indica talvolta come *Stringfilelds*, che vanno a caratterizzare in particolare i suoi anni settanta, come il coinvolgente trittico *Twisted Strings* (1976-77) [FIG. 4], articolato in quelle che egli stesso definisce tre "fasi" di elaborazione sensoriale di uno stesso concetto geometrico-costruttivo. Con la volontà esplicita di ritrovare nel procedere dell'immagine attraverso la luce i meccanismi



**16** stessi di generazione della vita naturale, come testimonia esplicitamente l'autore: "Zone di luce, zone di ombre, campi di azione in tensione perpetua. L'assenza di qualsiasi tono cromatico all'interno di un campo di azione lascia il predominare della modulazione nelle zone contrastanti. Il tema del mio lavoro è puramente la forza plastica. Corrisponde alle procedure metodologiche di un programma prestabilito. Raggruppato in sequenze di successioni logiche o sistematiche, il mio lavoro riguarda la formazione seriale (ripetizione di elementi che sono simili in natura)".<sup>10</sup> Si comprende così anche la radicalità significativa e innovativa del suo lavoro dedicato agli archetipi negli ultimi anni [FIGG. 17-18], che ci riporta alle forme basilari di una sorta di mitologia laica contemporanea, in cui la geometria si ricrea ad ogni respiro della superficie e della forma, non come portato puramente costruttivo, ma come palpitare di vita, che "avendo un'altra dimensione, si misura in variazioni, movimenti, vibrazioni, luce".<sup>11</sup>

## Exhibition views

### Immagini della mostra

1. Per la più recente e completa lettura di contestualizzazione internazionale dell'opera di Leblanc, cfr. F. Pola, *Walter Leblanc*, Mercatorfonds, Bruxelles, 2017. Per un'ampia prospettiva, anche inclusiva della catalogazione dettagliata dell'opera, cfr. N. Leblanc, D. Everarts de Velp-Seynaeve, W. Van den Bussche et al., *Walter Leblanc: Catalogue raisonné*, Ludion, Ghent, 1997, e successive integrazioni.

2. Per una più ampia disamina di questo contesto, cfr. F. Pola, "The Redefined Image: Poetics of Zero in the European Neoavant-garde", in *ZERO*, libro pubblicato in occasione della mostra, Martin Gropius Bau, Berlino, e Stedelijk Museum, Amsterdam; Colonia, Verlag der Buchhandlung Walther König, 2015, pp. 191-199.

3. Leblanc in Pola, 2017, p. 10.

4. Ibid, p. 20.

5. Leblanc in *Monochrome Malerei*, catalogo della mostra, Schloss Morsbroich, Leverkusen, 1960, ora in Pola, 2017, p. 32.

6. Leblanc in Pola, 2017, p. 26.

7. Leblanc in *Anti-peinture*, catalogo della mostra, Hessenhuis, Anversa, 1962, ora in Pola, 2017, p. 52.

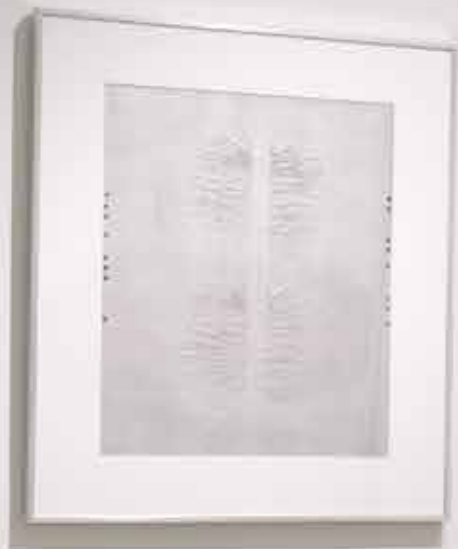
8. Con Leblanc, si annoverano tra i partecipanti alla mostra *Anti-peinture*, tra gli altri: gli italiani di Azimut/h, Enrico Castellani e Piero Manzoni; i membri del GRAV francese: Julio Le Parc, François Morellet, Horacio Garcia Rossi, Francisco Sobrino, Joel Stein and Yvaral; il Gruppo N, con Alberto Biasi, Toni Costa, Ennio Chiggio, Edoardo Landi e Manfredo Massironi; il Gruppo T, formato da Giovanni Anceschi, Davide Boriani, Gianni Colombo e Gabriele Devecchi; gli artisti olandesi di Nul: Armando, herman de vries, Jan Henderikse, Henk Peeters e Jan Schoonhoven; autori come Hermann Goepfert, Christian Megert, Hans Salentin, Paul Van Hoeydonck, Gerhard von Graevenitz. Heinz Mack, Otto Piene e Günther Uecker, per quanto invitati, non poterono partecipare alla mostra, ma il loro lavoro rientra appieno nella categoria interpretativa di "anti-pittura".

9. Leblanc, *On the subject of Mobilo-Static*, testo originariamente scritto per la mostra *The Responsive Eye*, The Museum of Modern Art, New York, 1965, e pubblicato in *V Biennale internazionale d'arte contemporanea*, catalogo della mostra, Palazzo del Kursaal, San Marino, 1965, ora in Pola, 2017, p. 78.

10. Leblanc in *Walter Leblanc: Stringfields*, catalogo della mostra, Galerie Charles Kirwin, Bruxelles, 1977, ora in Pola, 2017, p. 112.

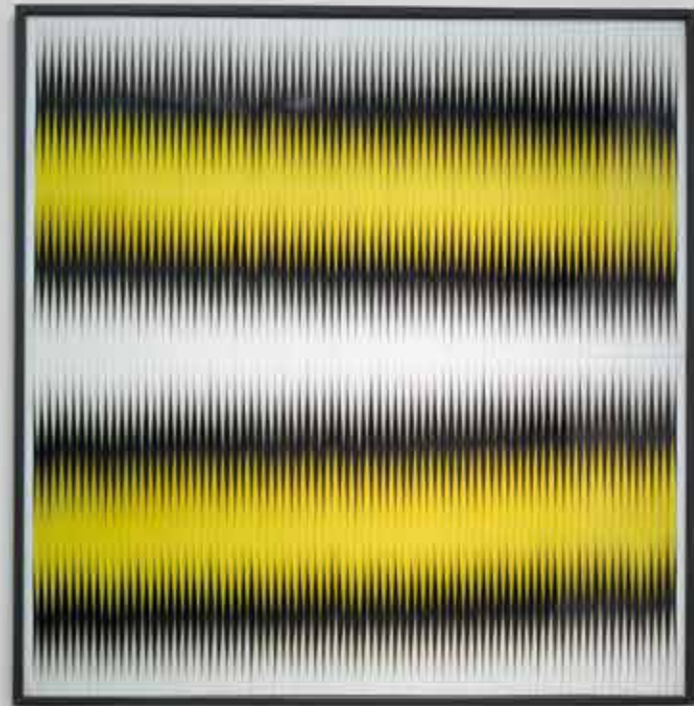
11. Leblanc, in *Anti-peinture*, cit. p. 52.



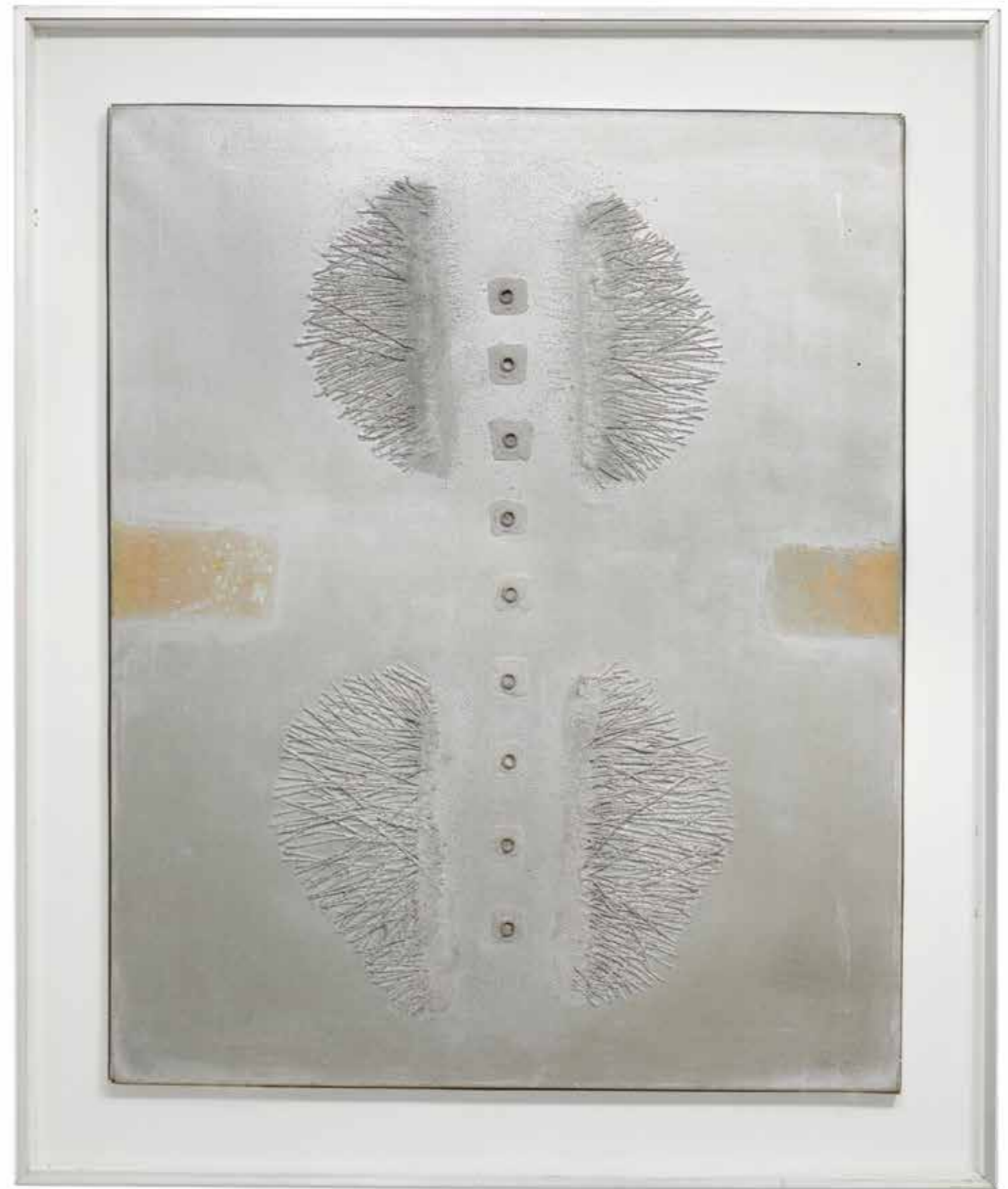




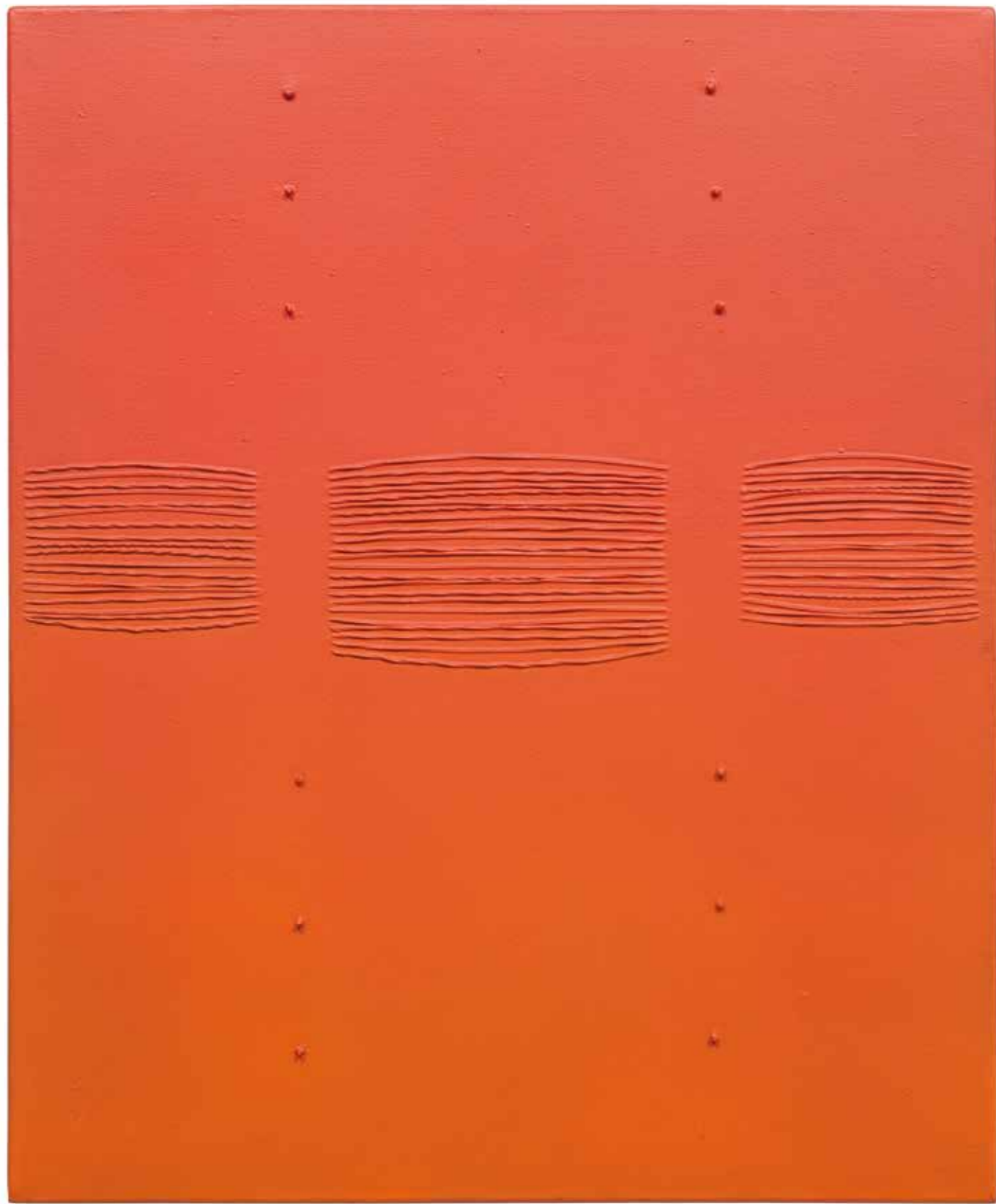




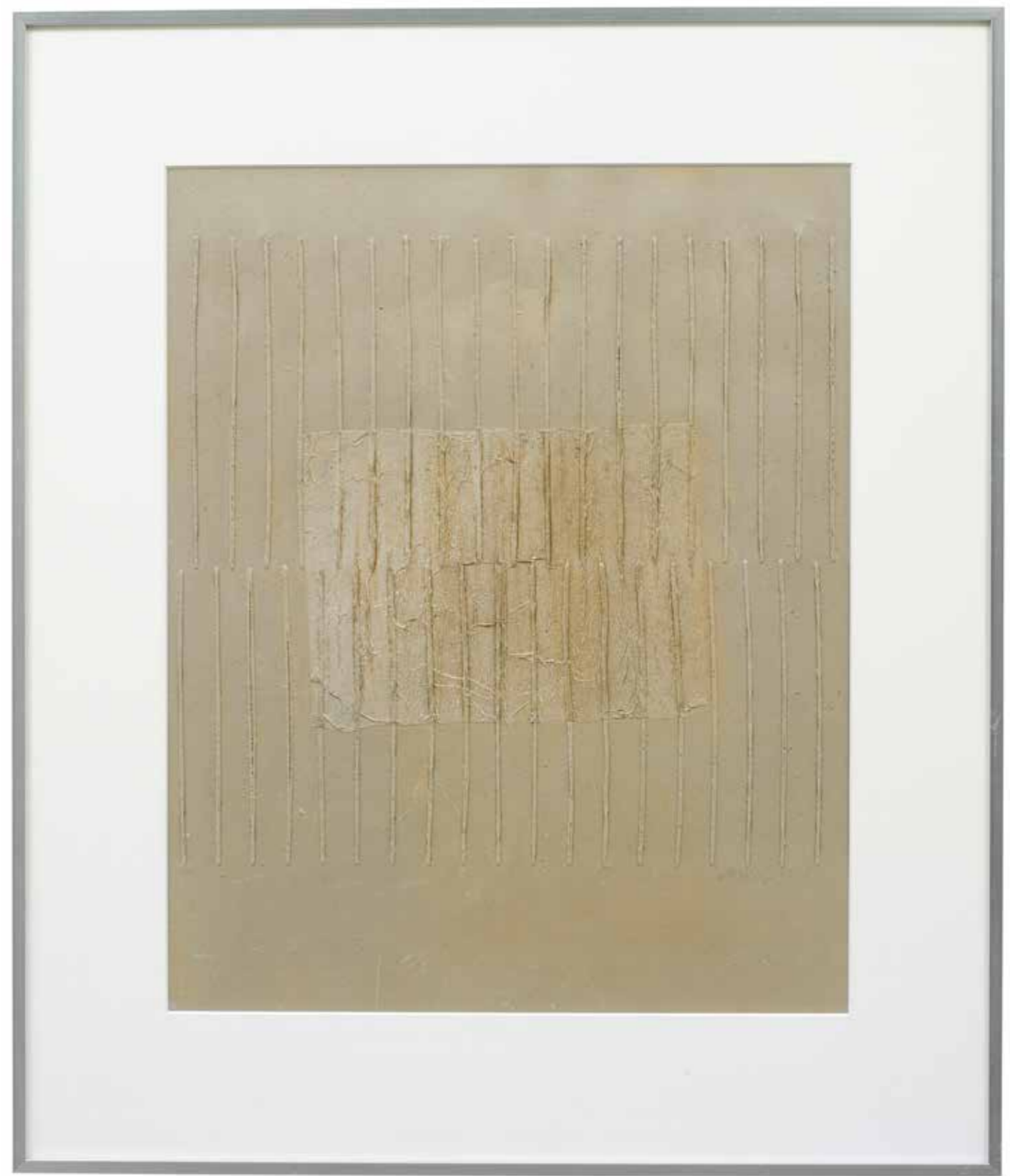
Works in the exhibition  
Opere esposte



1. *Twisted strings*, 1958  
Mixed media on cotton canvas  
100 x 81 cm  
Courtesy Walter and Nicole Leblanc Foundation, Brussels

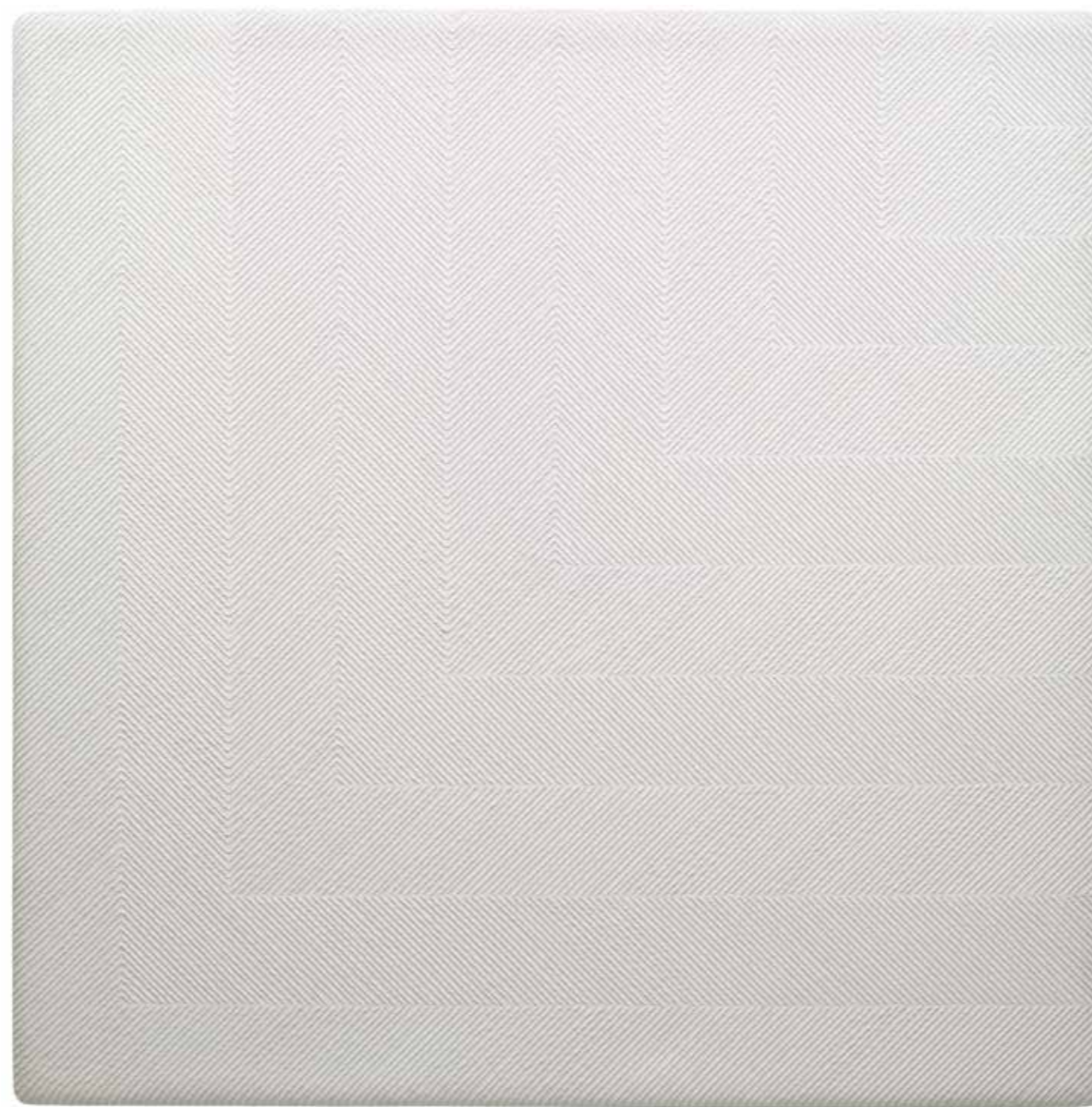


2. *Twisted strings, 15FH 90, 1958-59*  
Latex and cotton thread on canvas  
65 x 54 cm  
Courtesy Cortesi Gallery



3. *Gouache, 1959*  
Mixed media on paper  
50 x 40 cm  
Courtesy Walter and Nicole Leblanc Foundation, Brussels





4. *Twisted strings*, 130C X 450, 1976-77  
Cotton strings and white latex on cotton canvas, rounded edges  
3 elements, 130 x 130 cm each (triptych)  
phase 1 1976-77, phase 2-3 1977  
Courtesy Cortesi Gallery



5. *Gouache - Relief sable*, 1959  
Sand and perforations on paper, silver  
50 x 40 cm  
Courtesy Walter and Nicole Leblanc Foundation, Brussels



6. *Torsion, T 3609*, 1960  
Polyvinyl on masonite  
60 x 60 cm  
Courtesy Cortesi Gallery



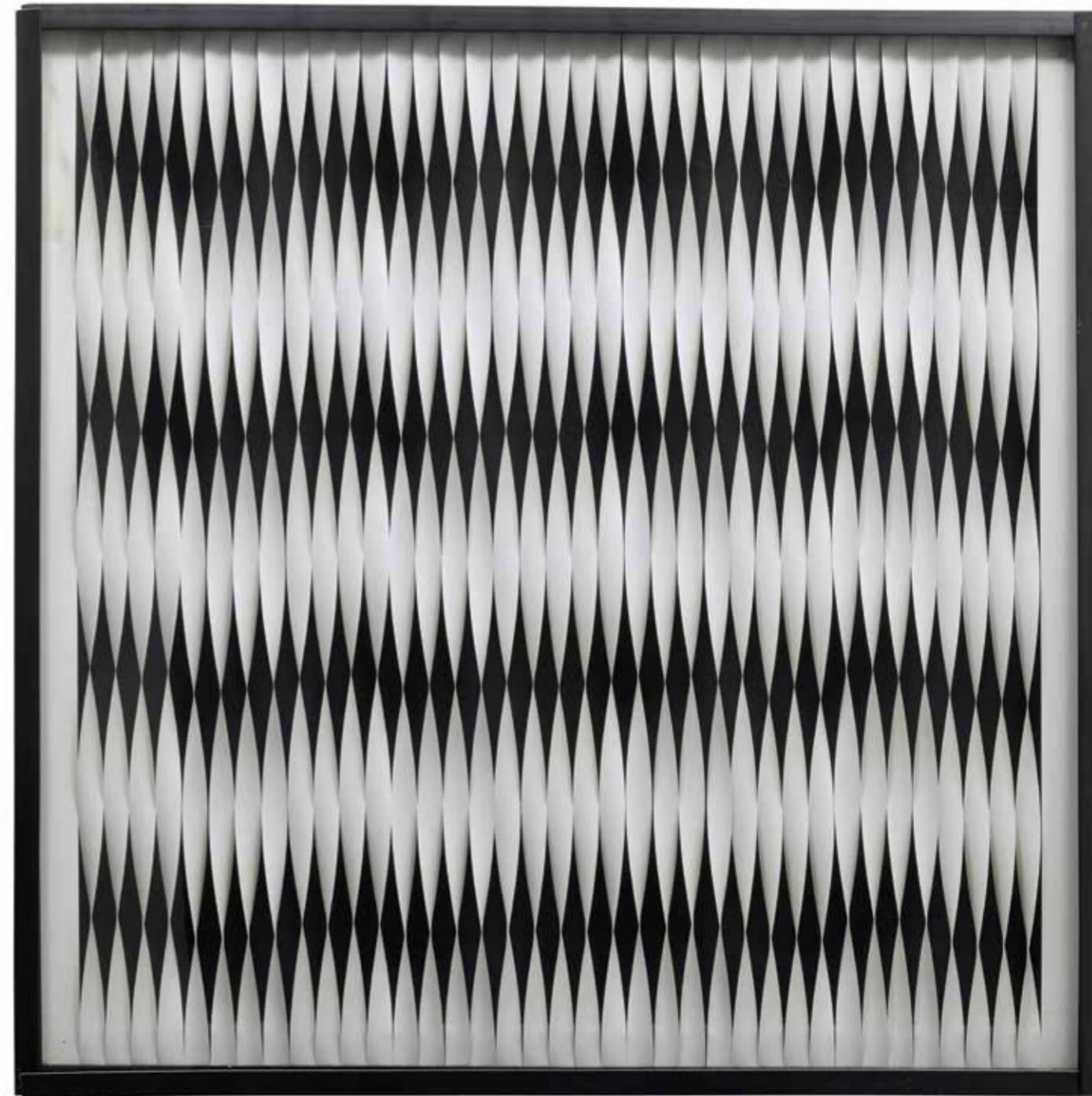
7. *Torsion Mobilo-static, L. B. 36, (1962)*  
Polyvinyl on board  
68 x 58 cm  
Courtesy Cortesi Gallery



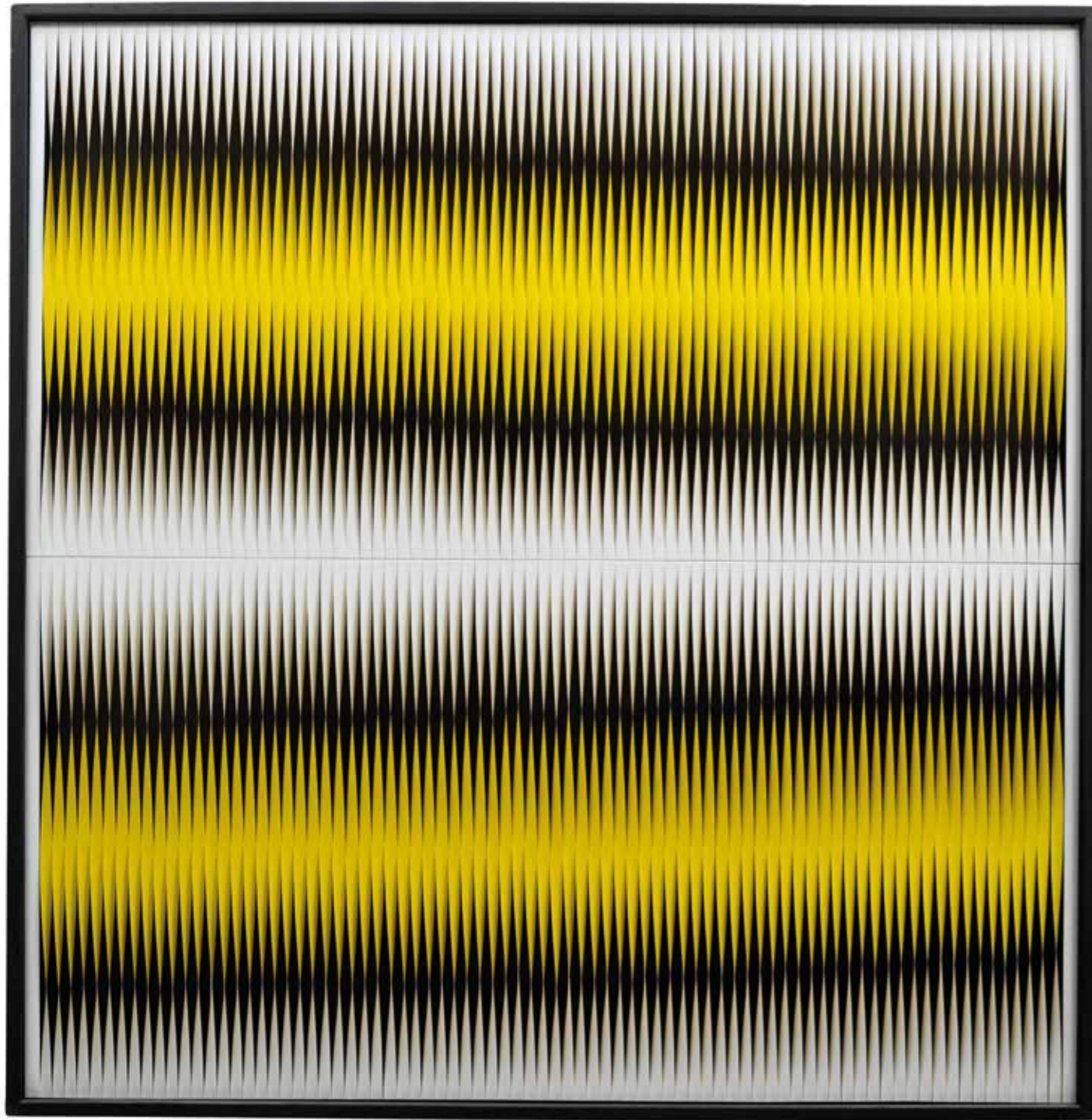
8. *Twisted strings, 40F X 09, (1962-63)*  
Cotton threads and white latex on cotton canvas  
100 x 81 cm  
Courtesy Private Collection De Zutter, Belgium



9. *Torsion schématiques, 25F TS 189, 1963*  
Spray paint on canvas  
81 x 65 cm  
Courtesy Private collection, UK



10. *Torsions Mobilo-Static, SB 9, 1964*  
Polyvinyl on board  
62 x 62 cm  
Courtesy Walter and Nicole Leblanc Foundation, Brussels



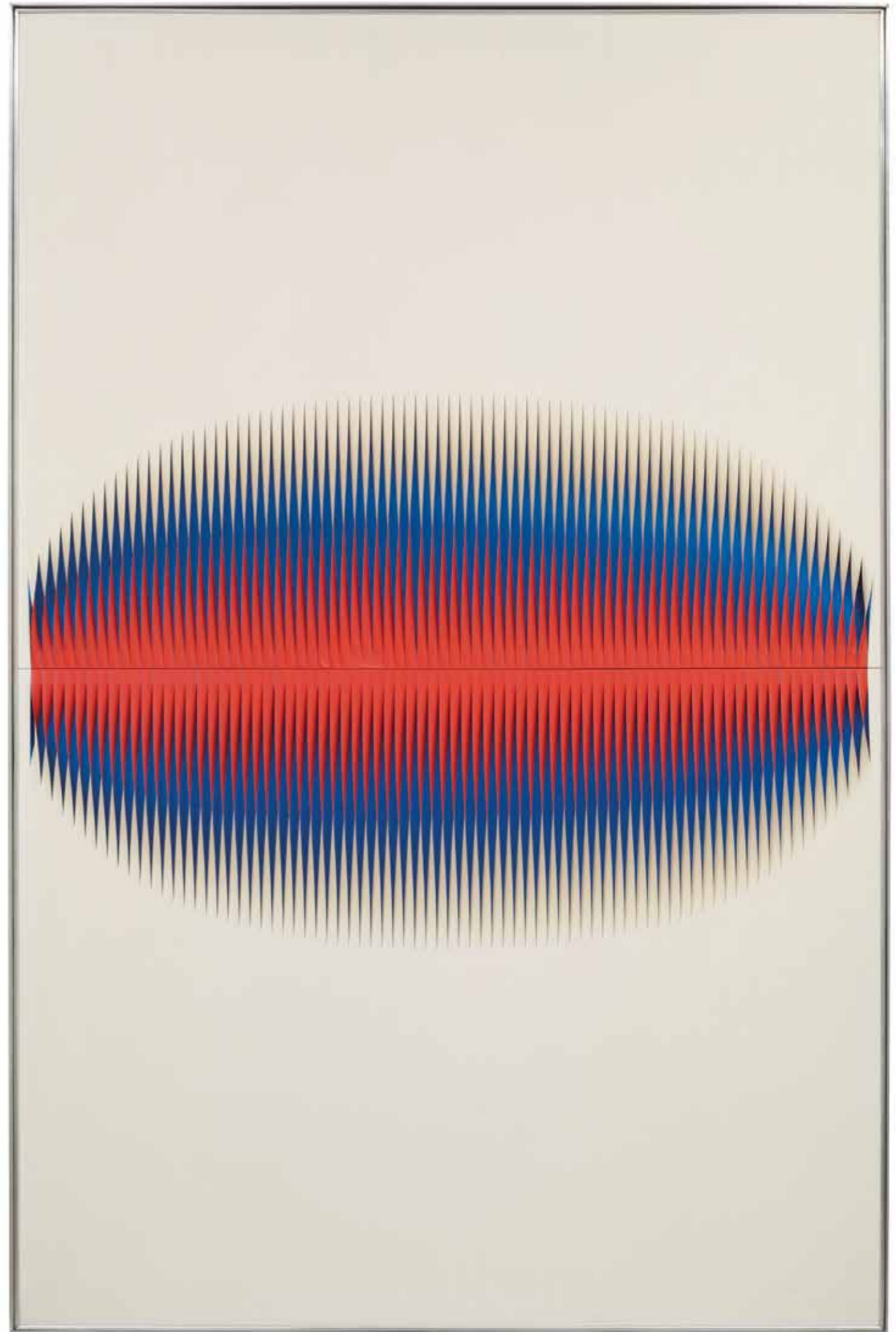
11. *Mobilo-Statique*, (1962-65)  
Polyvinyl on board  
130 x 127 cm  
Courtesy Cortesi Gallery



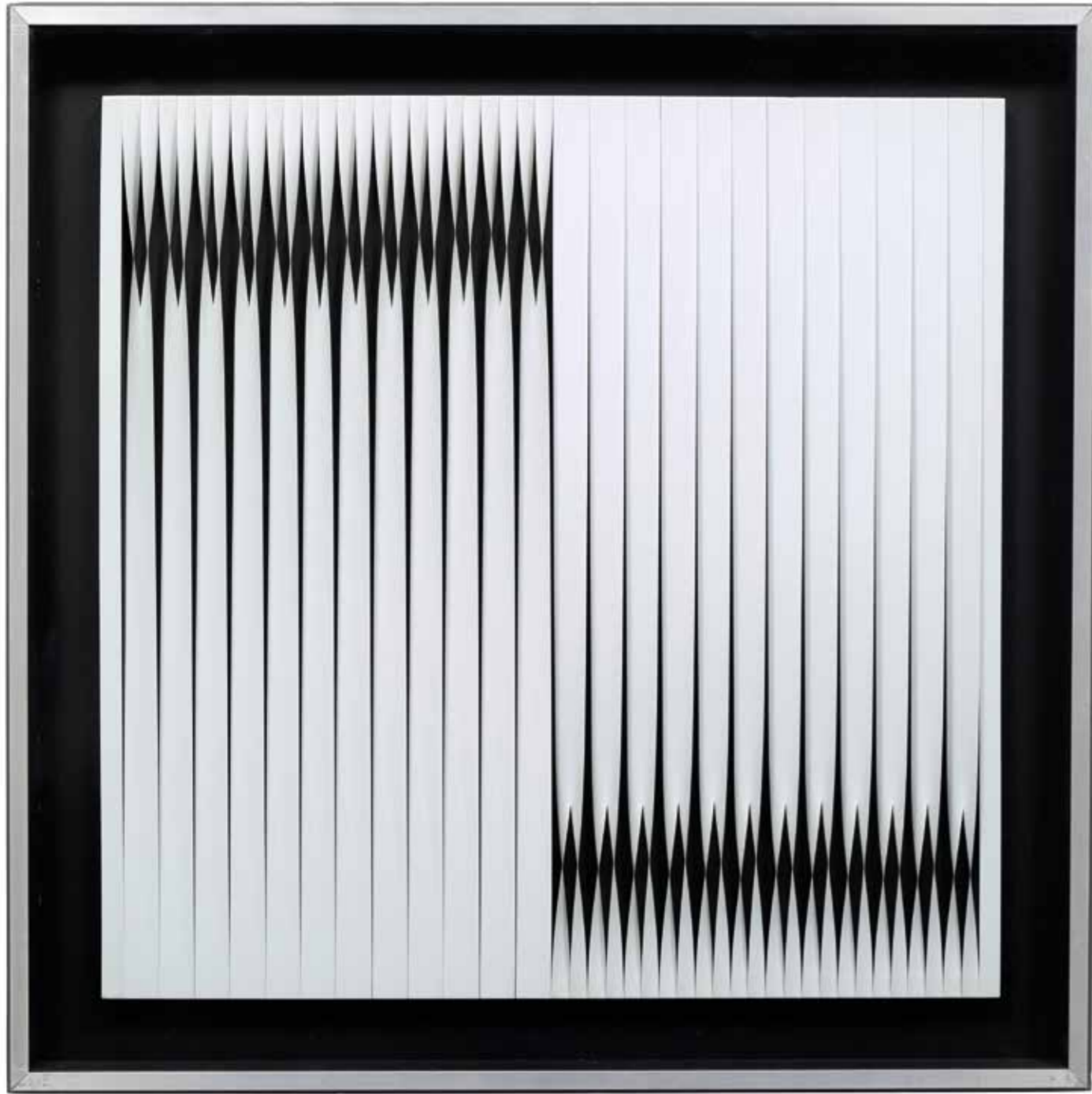
12. *Torsions*, 1965  
Sculpture, strips of red and blue lacquered wood  
59 x 42.5 x 20.8 cm  
Courtesy Walter and Nicole Leblanc Foundation, Brussels



13. *Torsions*, 1965  
Sculpture in white and black lacquered steel  
209 x 20 x 5 cm (steel 0.3 cm; base 20 x 26 cm)  
Courtesy Walter and Nicole Leblanc Foundation, Brussels



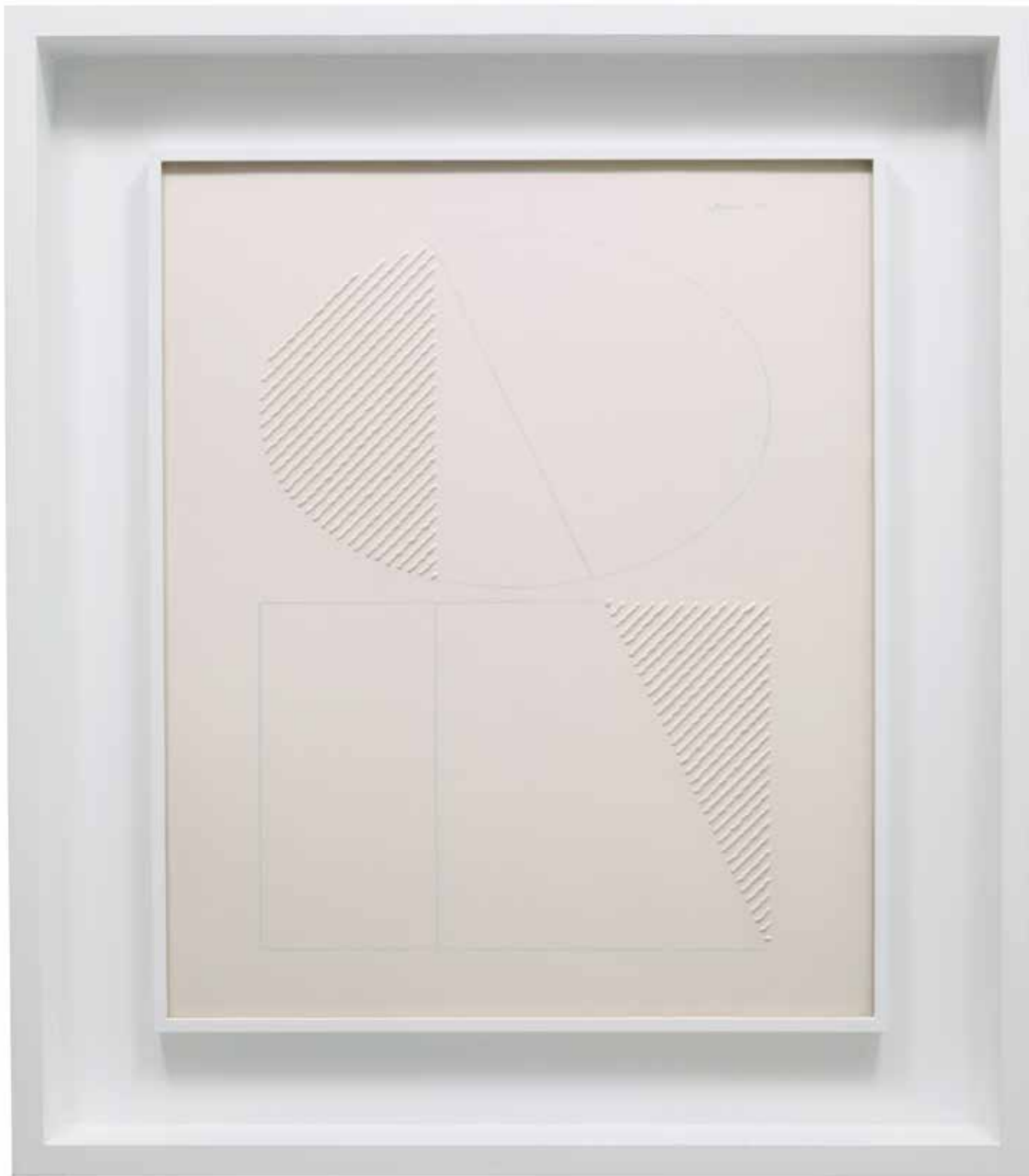
14. *Torsions, C 72*, 1965  
Polyvinyl on board  
181 x 120.5 cm  
Courtesy MDZ Art Gallery, Belgium



15. *Torsions, TQ 9*, (1965-69)  
White polyvinyl on masonite panel  
60 x 60 cm  
Courtesy Cortesi Gallery



16. *Twisted strings, 130C X 252*, 1970  
Cotton strings and black latex on cotton canvas, rounded edges  
130 x 130 cm  
Courtesy Private collection, Belgium

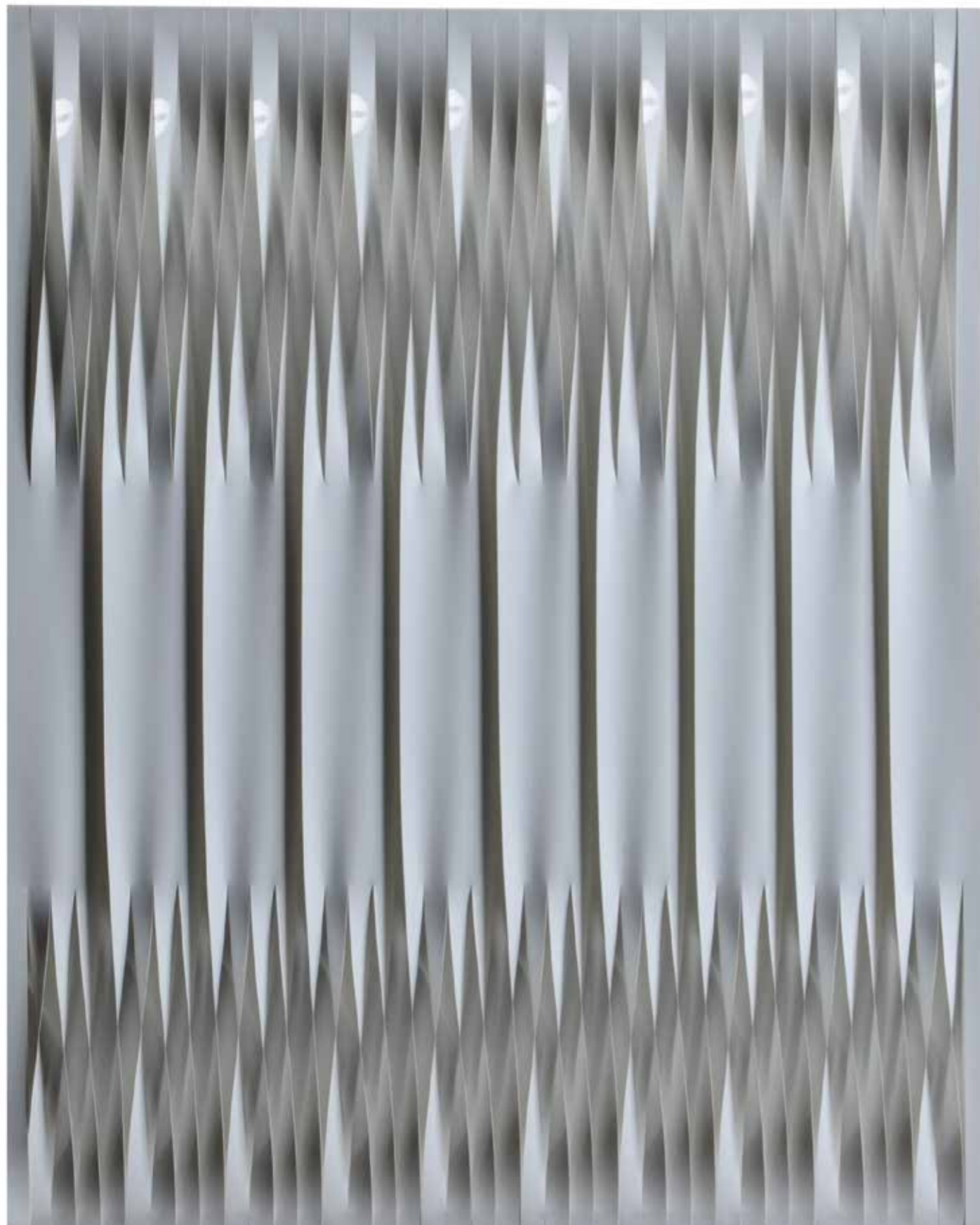


17. *Archétypes, GM 27 X.a.f.*, 1980  
Cotton threads, white latex and drawing on cardboard  
60 x 50 cm  
Courtesy Private collection, Belgium



18. *Archétypes, GM 27 X.a.e.*, 1980  
Cotton threads, white latex and drawing on cardboard  
60 x 50 cm  
Courtesy Private collection, Belgium





## BIOGRAPHY

Walter Leblanc was born in Antwerp on 26 December 1932. His father was a naval officer, a long-distance captain and pilot on the river Scheldt, and his mother a teacher. He had an older brother.

From 1949 to 1954, he studied at the Academy, under Antoon Marstboom among others, whose education he appreciated enormously, and under René De Coninck for a printmaking course. Concurrently with his studies he took evening classes at the School of Decorative Arts under the direction of Roger Avermaete.

In 1958 he became a founding member of the artist group G58, of which the first exhibition was held at Kasteel Middelheim. The group brought together young artists representing a variety of trends who were protesting against the fact that not a single young Belgian artist was represented at the exhibition *50 Ans d'art moderne*, organised as part of the Brussels World's Fair (Expo 58).

For Leblanc, 1959 marks the affirmation of his use of 'torsion' as the principal pictorial element in his work. In 1960 he produced, with the help of his brother, a definitive version of his 'twisting machine', which enabled the production of very precise metallic 'torsions'. That same year he participated in the groundbreaking exhibition *Monochrome Malerei* in Leverkusen.

In 1961 a first large exhibition was organised at the Centre for Fine Arts in Brussels. In 1962 Leblanc curated the exhibition *Anti-peinture* at Hessenhuis, together with Jan Gloudemans, Francis Lauwers and Filip Tas. At the end of that same year, due to a lack of funding and solidarity among the artists, the group G58 ceased its activities. Leblanc actively participated in the two movements, ZERO and Nouvelle tendance, and took part in major international exhibitions, such as *The Responsive Eye* (1965), *Weiss auf Weiss* (1966) and *Serielle Formationen* (1967).

In 1964 he produced his first architectural 'intégrations' (i.e. installations) and was the recipient of the Young Belgian Art Prize. In 1966, thanks to the presence of an international jury (Roland Penrose, Umbro Apollonio, Edy de Wilde, Max Imdahl, Jean Leymarie, Bertie Urvater, Maurits Bilcke, Philippe d'Arschot and Leon Koenig), the Grand Prix Europe de Peinture of Ostenda was awarded to Leblanc. In 1967 he was a prizewinner at the V<sup>e</sup> Biennale de Paris, and in 1969 he won the Prix Eugène Baie de Peinture.

In 1970, three months before the opening of the 35th Venice Biennale, as his move had been set for July and most of his works were already in Germany, Leblanc learned that he had been named as one of the Belgian representatives at this event. He has his works transported back to Belgium and selected the pieces to be presented in the room dedicated to him at the Belgian Pavilion.

In 1974 Leblanc was named Chevalier de l'Ordre de Léopold II. From 1981 onwards Leblanc—who always dreamed of making monumental works—worked on his mural for the Simonis metro station in Brussels, which was completed posthumously in the summer of 1986.

On 14 January 1986, as he was on his way to finalise the room dedicated to him at the exhibition *Rapports Plan-Espace / Tussen Vlak en Ruimte*, curated by Phil Mertens at the Museum of Modern Art in Brussels, Walter Leblanc was killed in a car accident.

## BIOGRAFIA

Walter Leblanc nasce ad Anversa il 26 dicembre 1932. Suo padre è un ufficiale della marina, capitano di lungo corso e pilota sul fiume Schelda; sua madre è un'insegnante. Ha un fratello maggiore.

Dal 1949 al 1954, studia all'Accademia: tra gli altri, con Antoon Marstboom, il cui insegnamento apprezza enormemente, e con René De Coninck, per un corso d'incisione. Durante questi studi, prende lezioni serali alla Scuola di Arti Decorative, diretta da Roger Avermaete.

Nel 1958 è tra i membri fondatori del gruppo artistico G58, la cui prima mostra si tiene al Kasteel Middelheim. Il gruppo raccoglie giovani artisti che rappresentano una varietà di tendenze, accomunati dalla protesta contro il fatto che non un singolo giovane artista belga fosse presente nella mostra *50 Ans d'art moderne*, organizzata come parte della Brussels World's Fair (Expo 58).

Per Leblanc, il 1959 segna l'affermazione del suo uso della "torsione" come elemento pittorico principale nel suo lavoro. Nel 1960 realizza, con l'aiuto di suo fratello, una versione definitiva della sua "macchina per torsioni", che gli permette l'esecuzione di torsioni metalliche molto precise. Nello stesso anno, partecipa alla dirompente mostra *Monochrome Malerei* a Leverkusen.

Nel 1961 la sua prima grande mostra viene organizzata al Palais des Beaux-Arts di Bruxelles. Nel 1962, Leblanc cura la mostra *Anti-peinture* all'Hessenhuis di Anversa, insieme a Jan Gloudemans, Francis Lauwers e Filip Tas. Alla fine dello stesso anno, per mancanza di risorse e solidarietà tra i suoi membri, il gruppo G58 cessa la sua attività. Leblanc partecipa attivamente a movimenti come ZERO e Nouvelle tendance, e a importanti mostre internazionali, come *The Responsive Eye* (1965), *Weiss auf Weiss* (1966) e *Serielle Formationen* (1967).

Nel 1964 realizza le sue prime "integrazioni" architettoniche (installazioni) e riceve il Prix de la Jeune Peinture belge. Nel 1966, grazie alla presenza di una giuria internazionale (Roland Penrose, Umbro Apollonio, Edy de Wilde, Max Imdahl, Jean Leymarie, Bertie Urvater, Maurits Bilcke, Philippe d'Arschot e Leon Koenig), gli viene conferito il Grand Prix Europe de Peinture di Ostenda. Nel 1967 vince uno dei premi della V<sup>e</sup> Biennale de Paris, e nel 1969 il Prix Eugène Baie de Peinture.

Nel 1970, tre mesi prima dell'apertura della 35<sup>a</sup> Biennale di Venezia, mentre il suo trasloco era previsto per luglio e la maggior parte delle sue opere erano già in Germania, Leblanc apprende di essere stato nominato come uno degli artisti scelti per rappresentare il Belgio. Riporta le sue opere in Belgio e seleziona i lavori da presentare nella sua sala personale del Padiglione belga.

Nel 1974 viene nominato Chevalier de l'Ordre de Léopold II. Dal 1981 in poi, Leblanc – che ha sempre sognato di realizzare opere monumentali – lavora al suo murale per la stazione della metropolitana Simonis di Bruxelles, completato postumo nell'estate del 1986.

Il 14 gennaio 1986, mentre sta andando a completare l'allestimento della sua sala nella mostra *Plan-Espace / Tussen Vlak en Ruimte*, a cura di Phil Mertens al Musée d'Art Moderne di Bruxelles, Walter Leblanc viene ucciso in un incidente d'auto.

APPENDIX APPARATI
<span></span>
SELECT EXHIBITIONS

1957
*Walter Leblanc*, Galerie Accent, Antwerp, 4–17 October 1957
*Walter*, Galerie Gérard Mourgue, Paris, 31 October–18 November 1957

1958
*G58*, Middelheim, Antwerp

1959
*Walter Leblanc*, Hessenhuis, Antwerp, 28 February–19 March 1959
*Walter Leblanc. Schilderijen en Gouaches*, De Toonkelder, Leuven, 13–25 April 1959
*Walter Leblanc*, Galleria Pater, Milan, 6 May 1959
*Prix suisse de peinture abstraite 1959*, Galerie Kasper, Lausanne, 1959
*Walter Leblanc*, Galerie Breckpot Jeune, Antwerp, September–11 October 1959

*G58. Tweede groepstentoonstelling*, Hessenhuis, Antwerp, 14 November–13 December 1959 (Text by M. Callewaert)

1960
*Exposition du Groupe G58*, Apiaw, Liège, 24 January–4 February 1960
*Monochrome Malerei*, Städtisches Museum, Schloss Morsbroich, 18 March–5 May 1960 (Texts by U. Kultermann, E. Castellani, J. Geccelli *et al.*)
*Grote prijs voor schilderkunst van de Stad Oostende*, Casino Kuursaal, Ostend, 19 March–16 April 1960
*Walter Leblanc*, Galerie Breckpot Jeune, Antwerp, 18 May–5 June 1960
*Peintres et sculpteurs abstraits*, Galerie de la Madeleine, Brussels, 9–22 September 1960
*Prix Talents Belgique 1960*, Galerie le Zodiaque, Brussels, 10–29 September 1960
*Prix suisse de peinture abstraite 1960*, Galerie Kasper, Lausanne, 5–30 October 1960
*Walter Leblanc*, Deutscher Bücherbund, Bonn, 7 October–11 November 1960
*G58. Derde groepstentoonstelling*, Hessenhuis, Antwerp, 15 October–13 November 1960
*Walter Leblanc*, Antwerpse Diskotheek, Antwerp, 9–30 December 1960
*Nieuwe Europese School*, Hessenhuis, Antwerp, 18 December 1960–12 January 1961

1961
*G58, Hedendaagse Schilderkunst, Nederland, Vlaanderen, Zuid-Afrika*, Hessenhuis, Antwerp, 2–23 February 1961
*Expressions actuelles*, Galerie Kasper, Lausanne, February 1961
*Grote prijs voor schilderkunst van de Stad Oostende*, Casino Kuursaal, Ostend, 14 March–6 May 1961 (Text by W. Grohmann)
*Walter Leblanc*, Centre for Fine Arts, Brussels, 8–19 April 1961
*Nouvelle école européenne*, Galerie Kasper, Lausanne, June 1961
*Internationale Malerei 1960–61*, Deutschordens-schloss, Wolframs-Eschenbach, 15 July–24 September 1961 (Text by W. Grohmann)
*G58 Hessenhuis*, New Vision Centre Gallery, London, 18 September–7 October 1961
*Walter Leblanc. Belgien*, Galerie Rottlof, Karlsruhe, 4–30 November 1961
*G58*, Hessenhuis, Antwerp, 4–30 November 1961

1962
*Prix Jeune Peinture Belge 1962*, Centre for Fine Arts, Brussels, 1962
*Walter Leblanc*, Galerie Toni Brechbühl, Grenchen, 6 January–1 February 1962
*Boel, Leblanc, Silvin, Médailles d’Or Grand prix de la Ville d’Ostende 1961*, Apiaw, Liège, 6–18 January 1962
*Walter Leblanc*, Galerie Beno, Zurich, 31 January–20 February 1962
*Anti-Peinture*, Hessenhuis, Antwerp, 24 March–30 April 1962 (Text by W. Leblanc)
*Forum 62*, Sint-Pietersabdij, Ghent, 5 May–3 June 1962 (Texts by K.J. Geirlandt, P. De Vree)
*Zero*, Galerie Schindler, Berne, 9–30 June 1962
Travelling exhibition: *Rencontre V. Hommage à Tanguy, Léger, Klee, Kandinsky*, Grange Basse, Port-la-Nouvelle, summer 1962; Musée Fabre, Montpellier, autumn 1962 (Texts by G. Desmouliéz, F. Dufour)
*Europaprijs voor Schilderkunst van de Stad Oostende*, Casino Kursaal, Ostend, 3 November–31 December 1962 (Texts by R. De Kinder)

1963
*Lauréats du Prix Jeune Peinture Belge 1962*, Centre for Fine Arts, Brussels, 2–13 February 1963
*Walter Leblanc*, Galerie le Zodiaque, Brussels, 5–17 April 1963 (Texts by P. d’Arschot, L. Bekkers, M. Bilcke *et al.*)
*Forum 63*, Sint-Pietersabdij, Ghent, 1 June–4 August 1963 (Texts by A. Van de Walle, K.J. Geirlandt, P. De Vree)
*IV<sup>a</sup> Biennale internazionale d’arte. Oltre l’informale*, Palazzo del Kursaal, San Marino, 20 June–20 September 1963 (Texts by G. C. Argan, V. Cerni, U. Apollonio *et al.*)
*Europäische Avantgarde*, Galerie d, Schwanenhalle des Römers, Frankfurt am Main, 9 July–11 August 1963 (Text by W. E. Simmat)
*Walter Leblanc*, Galerie Ad Libitum, Antwerp, 30 November–19 December 1963
*De abstracte schilderkunst in Vlaanderen*, Hessenhuis, Antwerp, 14 December 1963–19 January 1964
*Mikro*, Galerie Toni Brechbühl, Grenchen, 14 December 1963–9 January 1964
*Nuova Tendenza 2*, Fondazione Querini Stampalia, Venice, 14 December 1963–unknown (Texts by G. Mazzariol, S. Bettini, M. Meštrović *et al.*)

1964
*Oeuvres d’art acquises par l’État. Prix octroyés à des artistes en 1963, Kunstwerken verworven door de Staat. Prijzen aan Belgische kunstenaars toegekend in 1963*, Centre for Fine Arts, Brussels, 4–19 January 1964 (Texts by J. Remiche, P. Roberts-Jones)
*Lauréats du Prix Jeune Peinture Belge 1963*, Centre for Fine Arts, Brussels, 1–12 February 1964
*Kunst van Heden in België. Art d’Aujourd’hui en Belgique*, Gemeentekrediet van België, Pro Civitate, Antwerp, Hasselt, Namur, Ghent, Tournai, Verviers, Ostend, Liège, Verviers, Brussels, 1964 (Text by M. Servais)
*Walter Leblanc*, Galerie Toni Brechbühl, Grenchen, 8 February–5 March 1964
*Uitstraling van de Koninklijke Academie voor Schone Kunstn 1914/63*, Antwerp, 14 February–3 March 1964 (Texts by P. De Vree)
*Neue Tendenzen*, Städtisches Museum, Schloss Morsbroich, Leverkusen, 13 March–3 May 1964 (Texts by U. Kultermann, U. Apollonio, M. Meštrović)
*125 Frühjahrausstellung*, Kunstverein, Hanover, 22 March–26 April 1964 (Text by H. Seiler)
*Hommage à Jean Séaux, critique d’art 1921-1962. Art abstrait construit*, Galerie de la Madeleine, Brussels, 28 March–8 April 1964
*Wills–Fontana–Leblanc–Piene*, McRoberts and Tunnard Gallery, London, April 1964
*Propositions visuelles du mouvement international Nouvelle Tendance*, Musée des Arts décoratifs, Palais du Louvre, Pavillon de Marsan, Paris, 17 April–1 June 1964 (Texts by M. Faré, K. Gerstner)
*XXe Salon de Mai*, Musée d’Art Moderne de la Ville, Paris, 16 May–7 June 1964 (Texts by G. Diehl, Y. Taillandier, A. Marchand *et al.*)
*Kinetik II*, Galerie Hella Nebelung, Düsseldorf, 7 June–18 July 1964
*Structures vivantes, Agam, Bury, Fontana, Leblanc, Soto, Vasarely*, Redfern Gallery, London, 17 June–9 September 1964
Travelling exhibition: *Mikro-Nul/Zero Mikro. Nieuw realisme*, Galerie Delta, Rotterdam, 7–20 August 1964; Rhedens Lyceum, Velp, 24–29 August 1964; Galerie Amstel, Amsterdam, 31 August–19 September 1964 (Text by F. Gribling)
*Maler und Bildhauer der Galerie*, Galerie Wilm Falazik, Bochum, 5 December 1964–5 January 1965

1965
*Aktuell 65: Neue Tendenzen: Arte programmata, Anti-peinture, Zero / Nul, Recherche d’art visuel, Recherche continue*lle, Galerie Aktuell, Berne, 16 January–27 February 1965
Travelling exhibition: *The Responsive Eye*, Museum of Modern Art, New York, 23 February–25 April 1965; The City Art Museum, St Louis, 20 May–20 June 1965; The Contemporary Art Council of the Art Museum, Seattle, 15 July–23 August 1965; Art Museum, Pasadena, 25 September–7 November 1965; Museum of Art, Baltimore, 14 December 1965–23 January 1966 (Text by W.C. Seitz)
*The Rickey Collection*, Institute of History and Art, Albany, 12 March–4 April 1965
Travelling exhibition: *ZERO Avant-garde*, Atelier di Fontana, Milan, 27 March–5 April 1965; Galleria del Cavallino, Venice, 4–14 May 1965; Galleria il Punto, Turin, 8–28 June 1965 (Text by G. Dorflès)
*Nouvelles recherches flamandes*, Musée Rath, Geneva, 27 March–2 May 1965 (Texts by C. Georg, P. De Vree)
*De nieuwe stijl, werk van de internationale avant-garde*, Galerij De Bezige Bij, Amsterdam, 8 April 1965; Galerij Orez, The Hague, 8 April 1965

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*Walter Leblanc. Mobilo-Statics*, Galerie Suzanne Bollag, Zurich, 2 April–4 May 1965
*Prix de la critique 1962–1963 et 1963–1964*, Palais des Beaux-Arts, Charleroi, 3–18 April 1965

*Walter Leblanc. Mobilo-Statics*, Galerie 123, Krefeld,6 June–10 July 1965
Travelling exhibition: *Licht und Bewegung. Kinetische Kunst*, Kunsthalle, Berne, 3 July–5 September 1965; Städtische Kunsthalle, Baden-Baden, 3 December 1965–9 January 1966 (Text by W. von Bonin); Kunsthalle, Düsseldorf, 2 February–13 March 1966 (Text by F. Popper)
*V<sup>a</sup> Biennale internazionale d’arte contemporanea. Incontri della giovane pittura europea*, Palazzo del Kursaal, San Marino, 31 July–30 September 1965 (Texts by L. Lonfernini, E. Tavioni, G. Marchiori *et al.*)
*Walter Leblanc. Mobilo-Statics*, Op Art Galerie, Esslingen, 7–14 August, 1965
*Convegno internazionale artisti, critici e studiosi d’arte*, San Marino, 18–20 September, 1965
*Walter Leblanc. Mobilo-Statics*, Centre for Fine Arts, Brussels, 2–16 October 1965
*Lumière, mouvement et optique*, Centre for Fine Arts, Brussels, 14 October–14 November 1965 (Text by J. Clay)
*White on White*, De Cordova Museum, Lincoln, 10 October–21 November 1965 (Text by F.P. Walkey)
*Collection Graindorge*, Louisiana Museum, Humlebaeck, 29 October–28 November 1965
*Marianne Aue en Walter Leblanc. Mobiele modulatie*, Galerie Orez, The Hague, 15 November–3 December 1965
*Vingt ans d’Apiaw. Salon du vingtième anniversaire*, Musée des Beaux-Arts, Liège, 26 November 1965–2 January 1966 (Texts by L. Koenig, J. Casson, E. De Wilde *et al.*)

1966
*Hommage à Georges Vantongerloo 1886–1965*, Galerie Montjoie, Brussels, 7–19 January 1966
*Walter Leblanc*, Atheneum, Keerbergen, 25–26 February 1966
*Pop op*, Galerie am Dom, Frankfurt am Main, 25 March–10 June 1966
*Belgische schilderkunst van 1890-heden*, Centraal Museum, Utrecht, 26 March–6 June 1966 (Text by J. van Lerberghe)
Travelling exhibition: *Triennale van de Zuidelijke Nederlanden*, Stedelijk Van Abbemuseum, Eindhoven, 15 April–22 May 1966; Museum voor Schone Kunsten, Ghent, 27 May–26 June 1966; De Beyerd Cultureel Centrum, Breda, 16 July–14 August 1966 (Texts by K. J. Geirlandt, T. Frenken)
*Sommerausstellung 1966*, Galerie Aktuell, Berne,20 May–1 June 1966
*Weiss auf Weiss*, Kunsthalle, Berne, 25 May–3 July 1966
*Avant-garde ZERO 1966*, Galleria Il Segno, Rome, 1 June 1966
*Bonalumi, Cruz-Diez, Leblanc, Rickey, Sommer, Soto*, Halfmannshof, Gelsenkirchen, 3–23 June 1966
*Op Art*, Galerie Wilbrand, Münster, 7 June–31 July 1966
*Europaprijs voor Schilderkunst van de Stad Oostende*, Casino Kursaal, Ostend, 3 July–15 August 1966 (Text by R. Miroir)
*Walter Leblanc. Kinetic*, Galerie Dorothea Loehr, Frankfurt am Main, 14 September–31 October 1966
*Walter Leblanc*, Edwige Leyman, Kasteelke, Mullem, 1–22 October 1966
*ZERO Avant-garde 1966*, Associazione Zen, Brescia, 15 October–4 November 1966
Ouverture de la Galerie, Galerie 44, Brussels, 21 October 1966
*Walter Leblanc. Statische Mobiles*, Galerie Moderner Kunst der Bücherstube am Dom, Cologne, 15 November–15 December 1966
*8 uit Antwerpen*, De Doelen, Rotterdam, 9 December 1966–1 January 1967
*Oeuvres d’art acquises par l’État. Prix octroyés à des artistes en 1966, Kunstwerken verworven door de Staat. Prijzen aan Belgische kunstenaars toegekend in 1966*, Centre for Fine Arts, Brussels, 23 December–8 January 1967

1967
*Kunst & Kunststoff. Kinetische Objekte, Internationale Kunststoffmesse*, Farbwerke Hoechst, Frankfurt am Main, March 1967 (Texts by R. Kowallek, U. Kultermann)
*Serielle Formationen*, Studio Galerie, Goethe Universität, Frankfurt am Main, 22 May–30 June 1967 (Texts by S. Bartels, P. Maenz, P. Roehr)
*Vom Konstruktivismus zur Kinetik. 1917 bis 1967*, Galerie Denise René / Hans Mayer, Krefeld, 10 June–10 September 1967 (Text by M. Seuphor)
*Cinquième Biennale de Paris. Manifestation biennale et internationale des jeunes artistes*, Musée d’Art Moderne de la Ville, Paris, 30 September–5 November 1967 (Texts by J. Lassaigne, R. Cogniat)
*Kunst en Wizo*, Hessenhuis, Antwerp, 18–26 November 1967 (Text by J. Komkommer)

*Oeuvres d’art acquises par l’État. Prix octroyés à des artistes en 1967, Kunstwerken verworven door de Staat. Prijzen aan Belgische kunstenaars toegekend in 1967*, Centre for Fine Arts, Brussels, 15–31 December 1967

1968
*Pariski Biennale*, Galerija Centar, Zagreb, January 1968
*Pariski Biennale*, Galerija Doma, Belgrade, February 1968
*Walter Leblanc. Torsions*, Centre for Fine Arts, Brussels, 22 February–21 March 1968
*Walter Leblanc. Torsions*, Patati vzw, Internationaal centrum voor Hedendaagse Kunst, Dendermonde, 22 March–9 April 1968
*Kleur–Object*, Museum Middelheim, Antwerp, 23 March–21 April 1968 (Texts by L. Bekkers, G. Bekaert)
*Acquisitions 1961–1966, seconde exposition*, Royal Museums of Fine Arts of Belgium, Modern Art, Brussels, 14 May–7 July 1968 (Text by P. Roberts-Jones)
*Cinétisme Spectacle Environnement*, Maison de la Culture, Grenoble, May–June 1968 (Text by F. Popper)
*Bilder, Plastiken, Objekte, Grafik*, Galerie Reckermann, Kassel, 27 June 1968
*Sonderausstellung: Kunst aus den Benelux-Ländern*, Haus der Kunst, Zurich, 13 June–29 September 1968 (Text by L. J. Wijsenbeek)
*Contrastes VIII*, Galerie Suzanne Bollag, Zurich, 19 July–3 September 1968
*Alternative Attuali 3. Rassegna internazionale d’arte contemporanea*, Castello Spagnolo, L’Aquila, July–September 1968 (Text by E. Crispolti, A. Savino, E. Tadini *et al.*)
*Art Construit Belgique–Luxembourg*, Le Disque Rouge, Brussels, August 1968
*Kinetische Kunst*, Haus am Waldsee, Berlin, 20 September–3 November 1968 (Text by T. Kempas)
*Hommage à Fontana*, Galerie F. Mayer, Brussels, 19 October–9 November 1968
*Walter Leblanc. Torsions Schématiques*, Galerie Regio, Lörrach, 25 October–16 November 1968
*Walter Leblanc. Torsions*, Kunstverein, Freiburg im Breisgau, 27 October–24 November 1968
*Walter Leblanc. Torsions*, J. Walter Thompson Company, Brussels, 7 November–12 December 1968
*Rückblick und Vorschau auf Zwölf Ausstellungen*, Galerie Loehr, Frankfurt am Main, 13 November–21 December 1968
*Contact 68 Belgien–Deutschland*, Katholisches Pfarr-zentrum St. Franciskus, Kelkheim am Taunus, 16 November–3 December 1968 (Texts by G. Brackert, H.G. Krupp, A. De Buck *et al.*)

1969
Travelling exhibition: *Art belge contemporain*, Musée Nicolas Sursock, Beirut, 28 February–15 March 1969; Tehran, 1969; Baghdad, 1969 (Texts by A. Beyhum, F. De Lulle, C. Aboussouan, *et al.*)
*Contact 68–Arbeiten belgischer und deutscher Künstler*, Studio-galerie des Kasseler Kunstvereins, Kassel, 14 March–12 April 1969
*Sammlung Helmut Klinker*, Städtische Kunstgalerie, Bochum, 17 April–18 May 1969 (Text by L. Neyssen)
*Biennale Konstruktive Kunst. Elemente und Prinzipien*, Kunsthalle und Institut für Moderne Kunst, Nuremberg, 18 April–3 August 1969 (Text by D. Mahlow)
*Dynamo ZERO 1959–1969*, Galerie Ursula Lichter, Frankfurt am Main, 12 September–October 1969
*Walter Leblanc*, Galerie Ursula Lichter, Frankfurt am Main, 28 October–23 November 1969

1970
Travelling exhibition: *Op und Pop. Zwei Aspekte. Sammlerkreis Galerie Alexander Baier*, Märkisches Museum, Witten, 1–22 March 1970; Kunsthalle, Wilhelmshaven, 3–24 May 1970 (Text by J. Weichardt)
*Leblanc. Sérigraphies*, Le Disque Rouge, Centre d’Art Construit, Brussels, March 1970
*Kunst van de XXe eeuw in Leuvens privébezit*, Stedelijk Museum, Leuven, 4 April–30 May 1970 (Texts by J. Crab, L. Van Buyten)
*Leblanc. Torsions*, BC Gallery, Antwerp, 28 April–28 May 1970
*Jeux de blancs*, Galerie Withofs, Brussels, 30 April–23 May 1970 (Text by C. Lambrichs)
*Sammlung Etzold*, Kölnischer Kunstverein, Cologne, 19 May–19 July 1970 (Text by W. Spies)
*Selectie voor de biënnale van Venetië – Laenen, Leblanc, Van Severen, Verheyen*, Koninklijk Museum voor Schone Kunsten, Antwerp, 3 June–2 August 1970
*XXXV<sup>a</sup> Biennale internazionale d’arte*, Giardini, Venice,

52 24 June–25 October 1970 (texts by F.C. Legrand, P. Mertens, P. Apraxine *et al.*) *Leblanc*, Galerie m, Bochum, 5–24 June 1970 *5. Internationale Triennale für Farbige Druckgrafik*, Haldenschulhaus, Grenchen, 18 July–10 August 1970 (Texts by H. Szeeman, M. Thérez, H.P. Tshudi) *Belgische Kunst 1960–1970*, Kölnischer Kunstverein, Cologne, 4 September–4 October 1970 (Texts by Y. Gevaert, T. Feldenkirchen, A. Becker)

*Réouverture du Musée, Hommage à Fernand Léger. Artistes belges d'aujourd'hui*, Musée des Beaux-Arts, Mons, 19 September–18 October 1970 (Texts by F. Mathey, F. Léger, L. De Heusch *et al.*) Travelling exhibition: *Constructivist Tendencies from the collection of Mr. and Mrs. Georges Rickey*, The Art Gallery, New York State University, New York, 30 August–27 September 1970; University Art Museum of New Mexico, Albuquerque, 19 October– 22 November 1970; The Art Galleries, University of California, Santa Barbara, 5 January–14 February 1971; Fine Arts Gallery, University of San Diego, San Diego, 27 February–4 April 1971; Art Gallery, University of Alabama, Tuscaloosa, 13 April–9 May 1971; Minnesota Museum of Art, Saint Paul, 26 May–1 July 1971; Akron Art Institute, Akron, 14 July–15 August 1971; Andrew Dickson White Museum of Art, Cornell University, Ithaca, 14 September–14 October 1971; Indiana University Art Museum, Bloomington, 26 October–12 December 1971; City Museum of Art, University of Iowa, Iowa City, 9 January–27 February 1972; De Cordova Museum, Lincoln, 15 March–15 April 1972 (Texts by G. Rickey *et al.*) *Walter Leblanc. Torsions*, Galerie Suzanne Bollag, Zurich, 18 September–10 October 1970 *Walter Leblanc. Torsionen*, Belgisches Haus, Cologne, 9 October–7 November 1970 (text by W. Leblanc) *Zero in Krefeld 1970*, Galerie Denise René / Hans Mayer, Krefeld, 10 October–14 November 1970 *Tendenzen - Aspekte*, Galerie Ursula Lichter, Frankfurt am Main, 19 December 1970–15 January 1971 (Text by M. Florkin) *Walter Leblanc, Torsions*, Société royale des Beaux-Arts, Verviers, 13 December 1970 (Text by M. Florkin)

1971 Travelling exhibition: *Tva Belgiska Konstnärer: Bram Bogart, Walter Leblanc, Konsthall, Södertälje*, 28 March–18 April 1971; Galerie F, Moss, September 1971; Konstmuseum, Kalmar, 17 October–7 November 1971; Konstmuseum Malmö, November 1971; Stadsmuseum, Linköping, December 1971 (Texts by I. Claeson, W. Leblanc) *Konkrete Kunst*, Galerie m, Bochum, 5–10 October 1971

1972 Travelling exhibition: *Selection of New Belgian Painting*, Oak Ridge Community Art Center, 9–30 January 1972; Dulin Gallery, Knoxville, February 1972; Embassy of Belgium, Washington DC, n.d. Travelling exhibition: *OEuvres d'art acquises par l'État 1970–71, Kunstwerken verworven door de Staat 1970–71*, Centre for Fine Arts, Brussels, 9–31 March 1972; Kunstwerken verworven door de Staat 1970–71, Koninklijk Museum voor Schone Kunsten, Antwerp, 15 April–7 May 1972 (Text by K.J. Geirlandt) *Antwerpen na G58*, Marcel Peeters Centrum, Antwerp, 6–30 June 1972

*Konstruktivismus: Entwicklungen und Tendenzen seit 1913*, Galerie Gmurzynska-Bargera, Cologne, 15 September–31 December 1972 (Text by M. Seuphor) *12 ans d'acquisitions au Musée d'Ixelles*, Ixelles, 31 October–12 November 1972 *Walter Leblanc. Torsions schématiques*, Le Disque Rouge, Centre d'Art Construit, Brussels, 15 November–15 December 1972 *Walter Leblanc. Torsions, Le Miroir d'Encre*, Brussels, 16 November–16 December 1972 *Walter Leblanc*, MultiArt Gallery, Antwerp, 7–31 December 1972

1973 *Walter Leblanc. Torsions*, Galleria Vismara, Milan, 20 September–9 October 1973 *L'Arte non oggettiva. Opere dal 1923 al 1973*, La Chiocciola, Padova, 20 October–11 November 1973 *Leblanc, XXXV*<sup>a</sup> Biennale di Venezia, Opera Grafica del 1963, Studio d'Arte Moderna, Rome, 22 October–4 November 1973 *G58 Hessenhuis*, Koninklijk Museum voor Schone Kunsten, Antwerp, 27 October–10 December 1973 (Text by H. Bex-Verscharen)

1974 Travelling exhibition: *Oeuvres d'art acquises par l'État, Kunstwerken verworven door de Staat 1972–1973*, Centre for Fine Arts, Brussels, 7–27 February 1974; *Kunstwerken verworven door de Staat 1972–1973*, Koninklijk Museum voor Schone Kunsten, Antwerp, 16 March–6 April 1974 (Text by A. Janssens de Bisthoven) *Neue Konkrete Kunst: Konkrete Kunst*, Realer Raum, Galerie m, Bochum, 6 June 1974 (Texts by P. Althaus, F. Heckmanns, G. Dorflès *et al.*) *Walter Leblanc. Torsions, Galerie Bargera*, Cologne, 12 September 1974 *Walter Leblanc. Torsions*, Galleria Beniamino, San Remo, 25 September–15 October 1974 (Texts by J.E. Circlot, W. von Bonin, F.C. Legrand *et al.*)

1975 *29e Salon des Réalités nouvelles*, Parc Floral, Paris, 31 May–22 June 1975 (Text by R. Deroudille) *Walter Leblanc. Torsions*, Galleria Emanuela Baglietto, Varazze, October 1975

1976 *Contradiction 76, sculpture et art cinétique*, American Center, Paris, 3–30 June 1976 Travelling exhibition: *Das Kleinste Museum der Welt: Herbert Distel–The Museum of Drawers*, Museum der Stadt, Solothurn, 29 October–28 November 1976; Internationaal Cultureel Centrum, Antwerp, 18 December 1976–9 January 1977; Städtische Kunsthalle, Düsseldorf 4–27 March 1977; The Israel Museum, Jerusalem, 27 December 1977; The Cooper–Hewitt Museum, New York, 20 March 1978; Institute of Contemporary Art, Los Angeles, 20 May–16 June 1978; New Orleans Museum of Art, New Orleans, 25 August 1978; Kunsthaus, Zurich; 1978, Kunstmuseum, Berne, 1 May–10 June 1979; ... (Texts by H. Distel, P. Killer) *Walter Leblanc. Torsies 1959–1976*, Ado Gallery, Bonheiden, 29 October–14 November 1976

1977 Travelling exhibition: *Premières rencontres internationales d'Art contemporain 03.23.03*, Institut d'Art contemporain, Montréal, 3–23 March 1977; Galerie Nationale du Canada, Ottawa, 5–25 May 1977 (Texts by C. Pontbriand, J.C. Amman, T. De Duve *et al.*) *Sammlung Etzold. Eine Auswahl für acht Räume*, Städtische Museum, München-Gladbach, 23 October–27 November 1977 *Walter Leblanc. Stringfields*, Galerie Charles Kirwin, Brussels, October 1977 (Texts by F.C. Legrand, M. Bilcke, P. Apraxine )

1978 *Walter Leblanc. Photogrammes*, Le Disque Rouge, Centre d'Art Construit, October 1978 *Grosse Düsseldorfor Kunstaustellung 1978 - Sonderausstellung: 50 Belgische Künstler aus Flandern*, Kunstpalast Ehrenhof, Düsseldorf, 3 December 1978–1 January 1979 (Texts by W. Lenz, G. Cremers)

1979 *Bilder, Objekte, Filme aus Belgien, der Bundesrepublik, England, Holland, Italien, USA. Poesie, Informationen*, Galerie Dorothea Loehr, Frankfurt am Main, 18 May–30 June 1979 *De jaren '60. Kunst in België*, Sint-Pietersabdij, Ghent, 22 June–26 August 1979 (Texts by R. Dubois-Van De Cappelle, K.J. Geirlandt, P. Mertens *et al.*) *5 Künstler–5 Länder*, Galerie Bargera, Cologne, 19 October 1979 *Reflets de la Peinture en Belgique 1950–1975*, Les Amis du Musée de Verviers, Musée des Beaux-Arts, Verviers, 17 November–16 December 1979 (Text by P. François) *Zero Internationaal Antwerpen*, Koninklijk Museum voor Schone Kunsten, Antwerp, 25 November 1979–24 February 1980 (Texts by J.F. Buyck, G. Gepts, W. Van Mulders *et al.*)

1980 *Eröffnungsausstellung*, Galerie Schoeller, Düsseldorf, 21 March 1980 Travelling exhibition: *Belgique–Pays-Bas, Convergences et parallèles dans l'Art depuis 1945, België Nederland, Knooppunten en Parallelen in de Kunst na 45*, Centre for Fine Arts, Brussels, 20 June–10 August 1980; Museum Boymans Van Beuningen, Rotterdam, 15 February–22 March 1981 (Texts by C. Dotremont, M. Callewaert, J. Walravens *et al.*) *L'Art vivant en Belgique*, Galerie Delta, Brussels, 24 September–19 October 1980 *150 ans d'Art belge dans les collections des Musées royaux des Beaux-Arts de Belgique / 150 jaar Belgische Kunst in de verzameling van de Koninklijke Musea voor Schone Kunsten van België*, Royal Museums

of Fine Arts of Belgium, Brussels, 26 September 1980–4 January 1981 (Texts by P. Roberts-Jones, A. Moerman, M.J. Chartrain-Hebbelinck *et al.*) *Walter Leblanc*, Galerie L'Aturiale, Liège, 20 November–12 December 1980 *Arte Belga depois de 1945*, Fundação Calouste Gubelkian, Lisbon, November 1980 (Texts by C. Dotremont, M. Callewaert, J. Walravens *et al.*)

Travelling exhibition: *Treffpunkt Parnass - Wuppertal 1949-1965*, Von der Heydt Museum, 31 May–13 July 1980 (Texts by A. Juda, R. Jährling, R. Adams *et al.*); Crossroads Parnass, International Avant-garde at Galerie Parnass Wuppertal 1949/1965, Goethe Institut, Paris, 19 January–26 February 1982; Musée de la Ville, Bourges, 5 March–12 April 1982; Goethe Institut, London, 30 April–6 June 1982; Edinburgh College of Art, Edinburgh, 22 August–11 September 1982; Städtisches Museum, Mülheim an der Ruhr, 28 August–2 October 1983 (Texts by G. Coene, G. Bär, J. Rau *et al.*)

1981 *Kunst in/als vraag negatie-integratie van Dada tot heden in België*, Provinciaal Museum voor Moderne Kunst, Ypres, 1 August–10 September 1981 (Texts by W. Van den Bussche, J. Dypreau, F. Bex *et al.*) *Walter Leblanc*, Le Miroir d'Encre, Brussels, 19 November–19 December 1980

1982 *Kunstwerken verworven door de Staat in 1980–1981*, Sint-Pietersabdij, Ghent, 17 April–31 May 1982 *Walter Leblanc*, FS Galerij, Leuven, 10 June–10 July 1982 *Eröffnung*, Städtisches Museum Abteiberg, München-Gladbach, 23 June 1982 *Walter Leblanc. Archétypes*, Galerij Jeanne Buytaert, Antwerp, 8–30 October 1982

1983 Travelling exhibition: *Informele kunst in België en Nederland 1955–1960. Parallellen in de Nederlandstalige literatuur*, Haags Gemeentemuseum, The Hague, 29 October–31 December 1983; Koninklijk Museum voor Schone Kunsten, Antwerp, 4 February–25 March 1984 (Texts by J. Dypreau, F. Gribling, F. De Vree *et al.*) *Kuno Gonschior, Malereien - Walter Leblanc, Torsionen. 1959–1977*, Galerie Schoeller, Düsseldorf, 25 November 1983–22 January 1984

1984 Travelling exhibition: *Surface sculpturale*, Atelier 340, Brussels, 22 September–16 December 1984; Galeria Zar, Warsaw, 29 November–December 1985; Palac Sztuki<sup>l</sup>, Cracow, January–February 1986; Musée d'Art Moderne, Parc de la Boverie, Liège, 10 April–16 May 1987 (Texts by W. Majewski, W. Leblanc) *Walter Leblanc*, Frank Nietveld, Brasschaat, 15–22 December 1984

1985 *De la conception à la réalisation*, Les Amis des Musées de Verviers, Musée des Beaux-Arts, Verviers, 26 January–24 February 1985 (Texts by F.C. Legrand, J. Delahaut,W. Leblanc *et al.*) *Eine Europäische Bewegung. Bilder und Objekte aus der Sammlung Lenz Schönberg*, Museum Carolino Augusteum, Salzburg, 23 July–13 October 1985 (Texts by K. Duschek) *Hessenhuis G58–85*, Hessenhuis, Antwerp, 13 December 1985–16 March 1986 (Texts by L. Denys, B. Cools, J. Gouldermans *et al.*)

1986 *Rapports Plan-Espace / Tussen vlak en ruimte*, Royal Museums of Fine Arts of Belgium, Brussels, 17 January–2 March 1986

1987 *Mathematik in der Kunst der letzten dreissig Jahre*, Wilhem-Hack-Museum, Ludwigshafen am Rhein, 7 February–3 March 1987 (Texts by B. Holeczek, A. Guderian, D. Guderian *et al.*)

1988 *Hartmut Böhm–Walter Leblanc*, Galerie Schoeller, Düsseldorf, 15 January–27 February 1988 *30 Jahre Konkrete Kunst*, Galerie Suzanne Bollag, Zurich, 29 April–2 June 1988 Travelling exhibition: *Null-dimension*, Galerie New Space, Fulda 23 July–3 December 1988; Hipp-Halle, Gmunden, 3 June–16 July 1989 (Texts by F. Ilgen, J. Blum) *Gruppe ZERO*, Galerie Schoeller, Düsseldorf, 16 September–16 November 1988 (Texts by H. Schoeller, O. Piene, G. Uecker, H. Mack *et al.*)

*Vision und Bewegung. Zero. Werke aus der Sammlung Lenz Schoenberg*, Städtische Galerie im Lenbachhaus, Munich, 28 September–6 November 1988 *Walter Leblanc*, Galerie Wack, Kaiserslautern, 8 October–25 November 1988

1989 *Walter Leblanc*, Sabine Wachters Fine Arts, Knokke, 3–26 February 1989 Travelling exhibition: *Il n'y a de mots sans images*, Bibliotheca Wittockiana, Brussels, 3 February–8 April 1989; Le Centre d'Art contemporain du Luxembourg belge, Galerie le Bateau Ivre, Redu, 3 June–2 July 1989; Galerie Arte Coppo, Verviers, 17 August–17 September 1989 *Walter Leblanc 1962-1986*, Galerij Jeanne Buytaert, Antwerp, 24 February–25 March 1989 Travelling exhibition: *Contribution à l'histoire de la 'Nouvelle Tendance'*, Atelier 340, Brussels, 3 May–25 June 1989; *Walter Leblanc, Retrospektive*, Wilhem-Hack-Museum, Ludwigshafen am Rhein, 9 July–6 August 1989; *Walter Leblanc, Retrospektive, Bilder–Objekte–Plastiken*, Josef Albers Museum Quadrat, Bottrop, 27 August–1 October 1989; *Walter Leblanc, Eine Retrospektive*, Museum Carolino Augusteum, Salzburg, 10 October–12 November 1989; Provinciaal Museum voor Moderne Kunst, Ostend, 19 May–18 June 1990 (Texts by W. Majewski, N. Leblanc, J.P. Maury *et al.*) *Zomersalon*, Magnus Fine Arts, Ghent, 1 June–14 July 1989 *Sammlung Lenz Schönberg. Eine Europäische Bewegung in der Bildenden Kunst*, TSentral'ny'i Dom khudozhnika / Zentrales Künstlerhaus am Krimwall, Moscow, 7 July–4 August 1989 (Texts by V. Zacharov, M. Streibl, A. Vasnescov *et al.*)

1990 *W. Leblanc, J.P. Maury, N. Vermeulen*, Galerie Dewart, Brussels, 31 January–28 February 1990 *Retrospectieve Stichting Eugène Baie I 1965–1989*, Provinciale Tentoonstellingszaal, Antwerp, 2 March–1 April 1990 (Texts by A. Kinsbergen, J.P. Vanden Branden) *Walter Leblanc 1932–1986*, Les Amis des Musées de Verviers, Musée des Beaux-Arts, Verviers, 11 March–16 April 1990 (Text by Walter Leblanc) *40 Ans de Jeune Peinture Belge 1950–90 / 40 Jaar Jonge Belgische Schilderkunst. Hommage à Karel Geirlandt*, Centre for Fine Arts, Brussels, 17 March– 1 April 1990 (Texts by M. Huys, S. Bertouille, R. Hammacher-Vanden Brande *et al.*) *Walter Leblanc. Techniques mixtes*, Le Salon d'Art, Brussels, 21 May–14 July 1990 *Cent ans d'Art belge. La collection du Crédit Communal de Belgique*, Socle de la Grande Arche de la Défence, Paris, 6 June–26 August 1990 (Text by R. Daelemans) *Walter Leblanc*, Sabine Wachters Fine Arts, Knokke, 16 September–15 October 1990 *Walter Leblanc*, Galerie Pierre Hallet, Brussels, 23 November–20 December 1990

1991 *Sammlung Lenz Schönberg*, Tiroler Landesmuseum Ferdinandeum, Innsbruck, 13 June–1 September 1991 *Walter Leblanc 1932–1986*, Magnus Fine Arts, Ghent, 5–27 October 1991

1992 *Sammlung Lenz Schönberg*, Zacheta Narodowa Galeria Sztuki, Warsaw, 28 February–4 April 1992 Travelling exhibition: *Waclaw Szpakowski (1883–1973) : linfinitude de la ligne = de eindeloosheid van de lijn = nieskończoność linii = the infinity of the line = der Endlosigkeit der Linie*, Atelier 340, Brussels, 17 July–13 September 1992; Wilhem-Hack-Museum, Ludwigshafen am Rhein, March–April 1993; Museum Narodowe, Warsaw, March–April 1994 (Text by J. Zagrodi) *In extenso-aanwinsten 1989–1992*, Museum voor Hedendaagse Kunst, Ghent, 20 December 1992–28 February 1993 (Texts by J. Hoet, B. de Baere)

1993 *Walter Leblanc*, Galerie Patrick Derom, Brussels, 5–27 March 1993 Travelling exhibition: *Aspects actuels de la mouvance construite internationale*, Les Amis des Musées de Verviers, Musée des Beaux-Arts, Verviers, 14 March–2 May 1993; Centre de la Gravure et de l'Image imprimée, La Louvière, 8 May–20 June 1993; Centre Culturel Jacques Franck, Brussels, 12 January–20 February 1994; *Aspecten van de hedendaagse constructieve beweging*, Koninklijk Museum voor

54 Schone Kunsten/ Internationaal Cultureel Centrum, Antwerp, 29 January–20 March 1994 (Texts by C. Ernotte, B. Fauchille, J.P. Maury *et al.*) *The Georges and Edith Rickey Collection of Constructivist Art and Richard Pettibone Miniatures*, Neuberger Museum of Art, State University of New York, New York, 12 September 1993–9 January 1994 *Walter Leblanc. Objekte: Twisted Strings - Torsions*, Galerie St. Johann, Saarbrücken, 16 October–27 November 1993

1994 *Walter Leblanc. Objekte: Twisted Strings - Torsions*, Galerie Grewenig, Heidelberg, 29 January–4 March 1994 *Wit - Le charme discret du blanc*, Magnus Fine Arts, Ghent, 3–27 March 1994 *Walter Leblanc 1932–1986. Archétypes–Twisted Strings–Sérigraphies–Torsions*, Galerie Emile Verhaeren, Knokke, 2–24 April 1994 *Utopie du tout plastique 1960–1973*, Fondation pour l'Architecture, Brussels, 22 March–29 May 1994 (Texts by P. Decelle, P. Loze, D. Hennebert) *Das Fest zum Jubiläum*, Galerie Schoeller, Düsseldorf, 28 October 1994–14 January 1995

1995 *Walter Leblanc. Twisted Strings–Archétypes–Torsions*, Galerie Cyan, Liège, 10 March–9 April 1995

1996 *Licht en beweging*, Koninklijk Museum voor Schone Kunsten/ Internationaal Cultureel Centrum, Antwerp, 18 April–2 June 1996 (Text by E. Pil) *Walter Leblanc. Reliëfs op papier 1957–1962*, Provinciaal Museum voor Moderne Kunst, Ostend, 6 July–8 September 1996 (Texts by W. Van den Bussche, E. Pil) *Walter Leblanc*, Galerie Amaryllis, Brussels, 18 October–10 November 1996 Travelling exhibition: *Vasarely - Hommages*, Musée des Beaux-Arts, Charleroi, 16 November 1996–19 January 1997; Fondation Vasarely, Aix-en-Provence, 1997 (Text by M. Dragnet) *Die Sammlung 1976–1996. 20 Jahre Quadrat, 20 Jahre Moderne Galerie*, Josef Albers Museum Quadrat, Bottrop, 14 July–25 August 1996 (Text by U. Schumacher)

1997 *Walter Leblanc, Bilder, Arbeiten auf Papier und Skulpturen*, Galerie Schoeller, Düsseldorf, 12 September–25 October 1997 *ZERO und Paris 1960. Und Heute*, Galerie der Stadt Esslingen Villa Merkel, Esslingen, 19 October–14 December 1997 (Texts by R. Damsch-Wiehager, P. Restany *et al.*) *Walter Leblanc*, Het Kunsthuis, Ostend, 15 November–14 December 1997

1998 *Zero International*, Musée d'Art Moderne et d'Art Contemporain, Nice, 11 April–8 June 1998 (Texts by G. Perlein, M. Brun, Armando *et al.*) *Kunst im Aufbruch. Abstraktion zwischen 1945 und 1959*, Wilhelm-Hack-Museum, Ludwigshafen, 18 October 1998–31 January 1999 (Texts by W. Gassen, E. Gomringer, L. Heusinger von Waldegg *et al.*)

1999 *Noir, Zwart, Schwarz im skulpturalen Bereich*, Kunstverein Darmstadt, Darmstadt, 30 March–16 May 1999 *Zeit–Bewegung–Stille*, Museum Abteiberg, Mönchen-Gladbach, 3 September–3 October 1999

2000 *Je n'aime pas la culture*, Palais des expositions–Heysel, Brussels, 24 April–12 December 2000 (Texts by J. Kupper, C. Gaeta *et al.*) *30 Jahre Sammlung Etzold*, Museum Abteiberg, Mönchengladbach, 2 September–3 October 2000

2001 *Art construit belge d'hier à demain*, Musée lanchelevici, La Louvière, 20 January–4 March 2001 (Texts by C. Duquène, S. Bedet, J.P. Maury) *Walter Leblanc*, Stedelijk Museum voor Actuele Kunst, Ghent, 7 April–27 May 2001 (Texts by J. Hoet, E. Wittocx) *Michel Seuphor, Abstracte schilderkunst*, De Mijlpaal, Heusden, 16 September–25 November 2001

2002 *Walter Leblanc*, Galerie Amaryllis, Brussels, 21 February–24 March 2002

2003 *Letzte Ausstellung der Galerie Schoeller – ein Rückblick als Stiftung*, Galerie Storms, Düsseldorf, 1–30 January 2003 *Gelijk het leven is. Belgische en internationale kunst uit de collectie*, Stedelijk Museum voor Actuele Kunst, Ghent, 28 June–14 September 2003 (Texts by M. Ruyters, J. Hoet, Ph. Pirotte) *Letzte Ausstellung der Galerie Schoeller – ein Rückblick als Stiftung*, Galerie Schoeller, Düsseldorf, 1–30 August 2003 *Walter Leblanc*, Galerie Wack, Kaiserslautern, 13 September–13 November 2003 *Walter Leblanc (1932–1986). Tentoonstelling van de vroege werken van deze Belgische Zero-kunstenaar*, Galerie Parade, Amsterdam, 11 October–1 November 2003 *Bastiaans / Leblanc*, Kröller-Müller Museum, Otterlo, 11 October–7 November 2003

2004 *J. Carter, J. Delahaut, F. Ilgen, M. Kidner, W. Leblanc, J.P. Maury, V. Molnar, S. Rompza, Mesures art international*, Musée Matisse, Le Cateau-Cambresis, 6 March–6 June 2004 *25 Jahre Wilhelm–Hack Museum–25 Jahre Sammeln*, Wilhem-Hack Museum, Ludwigshafen, 29 April–13 June 2004 (Texts by W. Gassen, L. von Mengden *et al.*) *Zero. Europska vizija 1958. Do danas, Zbirka Lenz Schonberg / Zero. Die Europäische Vision 1958 bis heute, Sammlung Lenz Schönberg*, Muzej Suvremene Umjetnosti, Zagreb, 29 April–20 June 2004 (Texts by B. Ferrero-Waldner, B. Biskupic *et al.*) *Stets konkret. Die Hubertus Schoeller Stiftung*, Leopold-Hoesch-Museum, Düren, 2 May–20 June 2004 (Texts by D. Eimert, H.P. Riese *et al.*) *Sculpture construite belge (Géométries variables)*, Musée lanchelevici, La Louvière, 7 May–20 June 2004 (Text by R.P. Turine) *Enigma Objekta / Enigme de la Modernité. La Collection du Musée National d'Art Moderne Centre Pompidou, Paris*, Galerija Klovicevi Dvori, Zagreb, 17 December 2004–20 February 2005 (Texts by A. Pacquement, S. Pintaric, C. Grenier *et al.*)

2005 *Walter Leblanc – Twisted Strings, Sculpturen / Torsions*, Benoot Gallery, Ostend, 20 May–26 June 2005 *Regina Gimenez et... Walter Leblanc...*, Galerie Pierre Hallet, Brussels, 16 February 2005–29 January 2006

2006 *ZERO. Künstler einer europäischen Bewegung. Sammlung Lenz Schönberg 1956–2006*, Museum der moderne, Salzburg, 21 January–26 March 2006 (Texts by G. Lenz, A. Husslein-Arco, S. Krapf *et al.*) Travelling exhibition: *ZERO – Internationale Künstler-Avantgarde der 50er/60er Jahre*, Museum Kunstpalast, Düsseldorf, 9 April–9 July 2006; Musée d'art moderne, Saint-Etienne, 15 September 2006–15 January 2007 (Texts by J.H. Martin, C. Millet, H.N. Jocks *et al.*) *Die Neuen Tendenzen–Eine europäische Künstlerbewegung 1961–1973*, Museum für Konkrete Kunst, Ingolstadt, 29 September 2006–28 January 2007 (Texts by T. Hoffmann, S. Scholl, H.D. Huber *et al.*)

2007 *Ausgerechnet... Mathematik und Konkrete Kunst*, Museum im Kulturspeicher, Würzburg, 10 February–29 April 2007 *Die Neuen Tendenzen. Eine europäische Künstler-bewegung 1961–1973*, Leopold Hoesch Museum, Düren, 25 February–22 April 2007 *Walter Leblanc*, Galerie Oniris, Rennes, 4 May–2 June 2007 *Walter Leblanc*, Galerie de Rijk, The Hague, 19 May–1 July 2007 *'Visionäre Sammlung': Vol. 4–Neue Werke 05–07*, Haus Konstruktiv, Zurich, 24 August–28 October 2007 *Walter Leblanc. Leblanc dans la lumière*, Galerie Artiscope, Brussels, 21 September–16 November 2007 *Walter Leblanc at OFFA*, OFFA Gallery, Knokke, 29 December 2007–3 February 2008

2008 *Walter Leblanc*, Galerie André Simoens, Knokke, 2 May–30 June 2008 *Walter Leblanc en tijdgenoten*, Galerie de Rijk, The Hague, 29 June–31 August 2008 *Walter Leblanc*, Archives of the City of Brussels, Brussels, 20–21 September 2008 *Bit international. [Nove] tendencije. Computer und visuelle Forschung. Zagreb 1961–1973*, Zentrum für Kunst un Medientechnologie, Karslsruhe, 23 February 2008–18 January 2009

2009 *Hartmut Böhm, Walter Leblanc, Klaus Staudt, Bartha* Contemporary, London, 6 February–5 April 2009 *Something Else!!!! Una selezione di settanta opere provenienti dal belga S.M.A.K.*, MAN\_Museo d'Arte Provincia di Nuoro, Nuoro, 6 February–19 April 2009 *Walter Leblanc*, Studio Gariboldi, Milan, 2 March–30 April 2009 (Text by J. Hoet) *Le cube au carré*, Atrium du Parlement de la Communauté française, Brussels, 24 March–30 April 2009 *Walter Leblanc*, Galerie Denise René, Paris, 11 December 2009–31 January 2010

2010 *Jeff Verheyen and Friends*, Langen Foundation, Neuss, 11 September 2010–16 January 2011 *L'Abstraction belge depuis 1945 dans la collection Dexia*, Maison de la Culture de Namur, Namur, 25 September–31 December 2010 (Text by D. Laoureux)

2011 *Walter Leblanc*, Royal Museums of Fine Arts of Belgium, Brussels, 8 March–5 June 2011 (Texts by M. Dragnet, J. Pas,J. Hoet *et al.*) *Walter Leblanc, Paintings & Sculpture from 1960–1983*, The Mayor Gallery, London, 8 March–21 May 2011 (Texts by B. Michiels, J. Pas) *Walter Leblanc*, Galerie Artiscope, Brussels, 25 March–30 June 2011 *Walter Leblanc*, Galerie De Rijk, The Hague, 16 April–8 May 2011 *Walter Leblanc*, Studio Gariboldi, Milan, 2 May–24 June 2011 *Walter Leblanc & Gerhard Doehler*, Galerie Oniris, Rennes, 11 May–11 June 2011 *TRA, Edge of Becoming*, Palazzo Fortuny, Venice, 4 June–27 November 2011 (Texts by A. Vervoordt, R. Martinez, F. Poli *et al.*) *Culture 'reLAXATIVE'*, Atelier 340, Brussels, 5 August–22 October 2011 *Nul = 0*, Stedelijk Museum, Schiedam, 11 September 2011–22 January 2011 (Texts by C. Huizing, A. Melissen, P. Tegenbosch *et al.*)

2012 *Nieuwe Kunst in Antwerpen 1958-1962, de Zoldermythe*, Museum van Hedendaagse Kunst, Antwerp, 10 February–18 March 2012 (Texts by J. Ceuleers, D. Roelstraete, B. De Baere) *De 58'ers*, ING, Antwerp, 19 March–16 May 2012 Travelling exhibition: *Bianco assoluto / White*, Kanali Darte, Brescia, November 17–December 21, 2012; MDZ Art Gallery, Knokke, 5 December 2012–29 January 2013 (Texts by G.L. Marcone, L. Fontana)

2013 *Naar eenvoud en verstillng*, Museum van Bommel van Dam, Venlo, 27 January–25 May 2013 (Text by R. Vercauteren) *Walter Leblanc, works on paper & sculptures from 1963–1985*, The Mayor Gallery, London, 12 February–28 March 2013 (Text by Anne Adriaens-Pannier) *De Modernen, Avant-garde*, Koninklijk Museum voor Schone Kunsten, Antwerp, 16 March–1 September 2013 (Text by G. Van Broeckhoven) *Dynamo!*, Galeries nationales du Grand Palais, Paris, 10 April–22 July 2013 (Texts by S. Lemoine, M. Poirier, D. d'Orgeval *et al.*) *Walter Leblanc*, Galerie De Rijk, The Hague, 27 April–26 May 2013 *La sculpture à partir de 1945, le choix des conser-vateurs*, Royal Museums of Fine Arts of Belgium, Brussels, 28 May 2013–9 March 2014 *Construire la peinture*, Galerie Denise René, Paris, 3 October–29 November 2013 *Zero Avant-garde*, Galleria Stein, Milan, 16 October 2013–11 January 2014 *Homage to Denise René*, Espace expression, Miami, 3 December 2013–29 March 2014

2014 *Diptyques, triptyques, polyptyques*, Artiscope, Brussels, 27 February–16 May 2014 *Abstractions géométriques belges de 1945 à nos jours*, Musée des Beaux-Arts de la ville de Mons, Mons, 21 March–20 July 2014 (Texts by L. Neve, D. Laoureux) *ZERO-ZEIT. Mack und Seine Künstlerfreunde*, Beck & Eggeling, Düsseldorf, 5 September–31 October 2014 (Texts by U. Eggeling, M. Beck, H. Mack) *ZERO: Countdown to tomorrow*, Solomon R. Guggenheim Museum, New York, 10 October 2014–7 January 2015 (Texts by V. Hillings, M. Schavemaker, J. Pas *et al.*) *Around Zero*, Padiglione delle Arti, Venice, 10 October–30 November 2014 (Text by L. Beatrice, W. Montini, S. Scopelliti) *ZERO in Vibration, Vibration in ZERO*, Moeller Gallery, New York, 13 October 2014–9 January 2015 (Texts by A. Moeller, S. Lemoine, M. Visser) *Walter Leblanc, paintings and relief painting*, Galerie t'Kint de

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