LEVEY利維郭KWOK

SEAN CROSSLEY (b. 1987, Australia)

Sean Crossley lives and works in Brussels, Belgium.

His practice utilizes painting as a pragmatic tool to examine the friction between abstraction and realism, both within the discipline itself and the broader social landscape. Crossley's work engages with painting's historical continuum while treating the canvas as a conceptual object embedded in contemporary visual culture.

A foundational moment for his practice occurred during a residency at WIELS Contemporary Art Centre, where he developed a series of one hundred paintings, later compiled into his 2024 artist book, *Excess/Support* (MER. Books). This project established his approach to painting as a system of exchange: a reflexive, non-literal method for navigating the complexities of the information age. His process often begins with quotidian or conventional subjects (faces, objects, or public spaces) which are gradually woven into complex, fused compositions. Through the buildup of surfaces and the revelation of pentimenti, the work maps haphazard connections between disparate subject matters, creating an ongoing dialogue between bodies of work.

Crossley has held solo exhibitions at the WIELS Contemporary Art Centre (Brussels), the Orpheus Institute (Ghent), Campus Biotech (Geneva), Levey Kwok (fka Harlan Levey Projects) (Brussels), and FUTURES Gallery (Melbourne). His work has appeared in group exhibitions at Flux Laboratory (Geneva), Emergent (Veurne), and nGbK (Berlin), among others. He has participated in residencies at the WIELS Contemporary Art Centre (2019), the Embassy of Foreign Artists, EOFA (Geneva, 2021), and the Cité Internationale des Arts (Paris, 2025).

www.seancrossley.com

SEAN CROSSLEY

(b. 1987, Australia) lives and works in Brussels, Belgium

EDUCATION

2008 - 2010
Bachelor of Fine Arts, RMIT, Melbourne, AU

2009
Hogeschool voor de Kunsten Utrecht, Utrecht, NL

2006 - 2007
Diploma of Visual Arts, RMIT, Melbourne, AU

SELECTED SOLO EXHIBITIONS

2026
Liberalism, Levey Kwok, Brussels, BE

2024
Excess/Support: Liquidity and Mediation, FUTURES Gallery, Melbourne, AU
Idiosynchronic, Campus Biotech, Geneva, CH
BAD+ Residency program + Presentation, with Harlan Levey Projects, organized by Marie Maertens, Bordeaux, FR

2022
Consistencies, Harlan Levey Projects, Brussels, BE

2021
La Rénovation de la Bourse, WIELS Project Space, Brussels, BE

2019
Recreational Painting, Harlan Levey Projects, Brussels, BE

2016
The History of Bleach, curated by Raffaele Gavarro, Galleria Anna Marra, Rome, IT

2015
The Poison Garden, in collaboration with Beau Deurwaarder, DARE: The Dark Precursor, Orpheus Institute, Ghent, BE

2014
Abstract Carbonara, HEKLA, Brussels, BE

2012
Spare Outline, Red Gallery, Melbourne, AU

2011
Fracture/Access, Bus Projects, Melbourne, AU

2010
Reflex, SEVENTH Gallery, Melbourne, AU
Where We Could Lie, First Site Gallery, Melbourne, AU

SELECTED GROUP EXHIBITIONS

2026
French 75, Katapultt, Scheldewindeke, BE

2025
After Painting After Painting (After Painting), PLUS-ONE Projects, Antwerp, BE
Personal Issues, Ada Ventura, Paris, FR
INCANTATIONS en Aliénocène : Lacrydoll, Galerie Talmart in collaboration with the Centre Wallonie-Bruxelles, Paris, FR
Fronts (a), Winona, Brussels, BE

2024
A Botanical Conversation, Harlan Levey Projects, Brussels, BE
Welcome to the Gallery, Harlan Levey Projects, Brussels, BE
A Gentle Cruise, JDVW Gallery, Dusseldorf, DE

2022
Triangle Knokke, pop-up gallery by Harlan Levey Projects, Waldburger Wouters and Louis Buysse, Knokke, BE
Infinite Flowers, Part 4, PLUS-ONE Gallery, Antwerp, BE
It's All in Your Mind, Flux Laboratory, Geneva, CH
Art Brussels, Harlan Levey Projects, Brussels, BE

2021
100 et 1 nuits, Fluxum Foundation, Geneva, CH
Salon d'O, Harlan Levey Projects, Oostende, BE
BXL x Emergent, Harlan Levey Projects, Emergent, Veurne, BE

2019
Dallas Art Fair, Harlan Levey Projects, Dallas, US

2018
Dallas Art Fair, Harlan Levey Projects, Dallas, US
Antwerp Art Weekend, Harlan Levey Projects, Antwerp, BE
Pop Up Exhibition, Harlan Levey Projects & Anton Kern Gallery, Dallas, US
Home Works, curated by Romuald Demidenko, The Stable, Waregem, BE

2017
The Artist as Electron, curated by Dominic Wood, SUPERDEALS, Brussels, BE
ARTCONTEST Exhibition, supported by Fondation Boghossian, Brussels, BE

2016
Father Figures Are Hard to Find, curated by Alicia Agustin, Raoul Klooker, Markues, Tucké Royale and Vince Tillotson, nGbK Kunstverein, Berlin, DE
ART 16 London*,* Galleria Anna Marra, London, UK
Acurated, Ghent, BE

2015
#7 « FFOMECBLOT », Clovis XV, Brussels, BE
Family Matters, De La Charge, Brussels, BE
Art Athina, Canal 05 Art Gallery, Athens, GR
The Reconfigured Painting #1, curated by Raffaele Gavarro, Canal 05 Art Gallery, Brussels, BE
Palourdes Cuites, Christopher Crescent, Brussels, BE

2014
OpenKunst / *Carte de Visite Brussels*, Dexia Art Centre, Brussels, BE

2012
Churchie Emerging Art Prize, Griffith University Gallery, Brisbane, AU
NOT FAIR – Primal Mutations, curated by Ashley Crawford, Melissa Amore and Sam Leach, 1000 Pound Bend, Melbourne, AU

2009
Alstublieft, Das Bilt, Utrecht, NL

AWARDS, GRANTS & RESIDENCIES

2025
Cité Internationale des Arts Paris, WBI Studio Residency, Paris, FR

2023
Flemish Arts Council Research Grant, BE

2021
Embassy of Foreign Artists, Residency at EOFA Geneva, CH
CFWB Arts Project Grant, BE
Embassy of Foreign Artists, Carouge, CH

2019
Artist residency, WIELS, Brussels, BE

2018
Artist residency, Centre des Récollets, Paris, FR

2015
Marten Bequest Scholarship for Painting, AU

2012
Artist residency, Digitalarti Centre d'Art Numérique, Reims, FR
Finalist Churchie Emerging Artist Prize, AU

2011
Finalist RMIT Honors Endowment Scholarship, AU

2010
Australia Council ARTSTART Grant, AU
RMIT Siemens Fine Art Scholarship, AU

2009
RMIT Drawing Jeneane Pageant Award, AU

2008
Finalist Alice Bale Art Award, AU

SELECTED BIBLIOGRAPHY

Catalogues:

- *Excess/Support*, MER. Paper Kunsthalle, 2024
- Raffaele Gavarro, *Focus on: Sean Crossley. The History of Bleach*, Galleria Anna Marra, Rome, 2016
- *Abstract Carbonara*, HEKLA, Brussels, 2014
- Peter Westwood, *The Proposition*, Melbourne, 2010

Articles:

- Anya Harrison, "Last Call for Summer: Reporting from Marseille's Systema and Art-o-Rama", *Artforum International*, 4 September 2026
- Eleonoor Kenis, "Stay Tuned – Holding Space at Winona: an artist-run gallery in Brussels (check the livestream)", 14 July 2025
- Sasha Bogojev, "The Conspicuous Painterly Practice of Sean Crossley", *Juxtapoz Magazine,* 11 October 2021
- "Sean Crossley: Artists talking (around) painting", *Artsy Editorial*, 5 June 2019
- Benoît Dusart, "Recreational Painting", *l'Art Même,* Nr. 79, September 2019
- "Sean Crossley at Harlan Levey Projects", *Art Viewer*, 11 August 2019
- Gilles Bechet, "Sean Crossley's Recreational Painting: Impossible Representation", *Bruzz,* 19 June 2019
- Eleanor Ivory Weber, "Critic's Choice", *Australian Art Collector,* Issue 80, July 2017
- Giovanni Luigi Damiani, "Review Sean Crossley at Anna Marra", *Juliet Magazine*, July 2016
- Ashley Crawford, "Undiscovered – Sean Crossley", *Australian Art Collector,* Issue 60, April - June 2011
- Penny Webb, "The Ticket - The Best of Art - Sean Crossley", *The Age*, 27 May 2011