

Arne Quinze

In the Crossfire: Brutal Harmony and the Fragility of Hope

April 22 – May 23, 2026

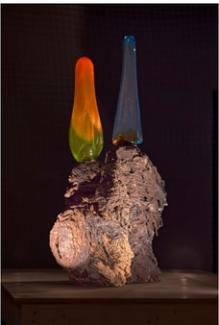
Avenue Louise 430, 1050 Brussels



Arne Quinze
Yielding Glauca, 2025
oil on canvas
160 x 130 cm | 63 x 51 ½ in

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Arne Quinze
liquaceram (04), 2025
hand-blown glass
185 x 50 x 125 cm | 72 ¾ x 19 ¾ x 49 ¼ in

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For more than thirty years, Arne Quinze has pushed his practice to the edge of what diversity in our contemporary world can reveal. His new exhibition, *In the Crossfire: Brutal Harmony and the Fragility of Hope*, at MARUANI MERCIER, confronts this tension head-on. Quinze responds to a society increasingly defined by uniformity and the systematic erasure of difference — drawing inspiration instead from the multiplicity and resilience that nature embodies. Here, he transforms his lifelong investigation of the fractured relationship between humanity and the world into a vibrant, refreshing insight into our cultural and social landscape.

Quinze celebrates pure beauty, vitality, and possibility. Diversity, in all its facets, fuels his vision: flowers will always break through concrete, hope will always endure, and multiplicity will always assert itself against uniformity.

At the core of Quinze's work is an uncompromising belief in diversity. He challenges the monotony of streamlined behavior, standardized aesthetics, predictable thinking, and shrinking tolerance for experimentation. This enforced uniformity transforms cities into grey, inhuman spaces dominated by concrete and rigid systems. Public life becomes sterile; our connection to plants, insects, animals — to life itself — is gradually severed. Even human expression falls into conformity: similar clothes, similar postures, similar lives.

Quinze's response is not critique alone but an active artistic counter-movement. Rather than moralizing, he turns toward the principles revealed in nature — as a living system of multiplicity, contradiction, fragility, and force in constant harmony. Nature teaches, heals, and inspires: a raw, divine diversity that thrives precisely because it allows difference and transformation to coexist. Through vibrant, often surprising sculptural and painted works, Quinze channels this multiplicity into forms that radiate beauty, tension, and life.

The exhibition brings together new and previously unseen works — oil paintings, standing structures — each forged through a process as brutal as it is delicate. Quinze kneads, fractures, bends, and reconstructs matter, revealing the thresholds of its existence. Construction and deconstruction are inseparable in his atelier; they are gestures that mirror growth and decay in the natural world.

Materials themselves become protagonists in this choreography of diversity. Murano glass, developed through his ongoing collaboration with Berengo Studio, trembles between lightness and collapse. Raw clay and ceramics carry the memory of the earth. Roughly sculpted aluminum and bronze bear the marks of pressure, impact, and manipulation. Each material occupies a precise place in Quinze's expanding vocabulary reflecting his conviction that true strength lies in multiplicity rather than uniformity.

This process begins in Quinze's wildflower garden, an open-air laboratory where growth unfolds without hierarchy and decay is never failure. It continues across decades of travel to the world's most diverse landscapes, where asymmetry, adaptation, and unapologetic multiplicity inform every work. These observations guide everything from intimate paper models to monumental public installations. Quinze positions himself as a mediator between the living natural world and a society he describes as trapped in a "four-walls religion" — confined by structures, detached from complexity and organic life. His works act as ruptures, tearing open space to reintroduce chaos, tenderness, and generosity into our urban and mental landscapes.

In the Crossfire: Brutal Harmony and the Fragility of Hope is an exhibition of thresholds — material, social, and perceptual. Each work carries the visible traces of its becoming: compressed clay, molten glass, bent metal, and painted surfaces charged with tension. Together, the works form a landscape where brutality and fragility are complementary forces, and where diversity emerges as the essential condition for life, growth, and imagination.