



ML DESIGN GALLERY

Miguel Ybáñez (c.1946), Untitled
2012, w 125 h 105 x d 45 cm
Plaster, cardboard, metal, rope

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 Opening Hours: Saturday: 11.00 – 18.00
 And by appointment



Miguel Ybáñez (c.1946)
La Mirada que se posa en un Sudario (1)
2013, w 290 h 270 cm, oil and canvas

“PARTLY INSPIRED BY ART BRUT, IBAÑEZ ATTEMPTS TO MAKE EMOTIONS AN ESSENTIAL PART OF HIS ARTWORKS”

MARIE-LOUISE VAN OVERDIJK-REEK

Some people’s entire lives – both professional and private – seem, as it were, to be intertwined with everything that is memorable and beautiful, for which centuries-old cultures worldwide have laid the foundations, and for which they serve as a source of inspiration. The owner of the ML Design Gallery, Marie-Louise van Overdijk-Reek, is apparently one of the chosen ones who have, since time immemorial, succeeded in transforming their passion and a love of art into their profession. For over forty years, she has been a respected presence in circles where cutting-edge clothes, accessories and fabrics, socially responsible design and furniture, contemporary and historic art, antiques and design exemplify time-

less good taste. Marie-Louise originally began her career as a designer, stylist and co-ordinator for the Dutch Fashion Institute. For three of the ten years that she worked there, she acted as president of Intercolor in Paris: the institute and ‘semi-secret society’ made up of fashion and fabric experts and trend-watchers from some twenty-three countries. To a significant extent, they determine which colours will be ‘in’ next season, and can put a figurative curse on colours that, according to some unwritten law, are simply ‘out’. This is business of trend forecasting... Afterwards, Marie-Louise van Overdijk-Reek opened her own international consultancy to provide fashion and styling advice for men,



Miguel Ybáñez (°1946)
Lejana Máscara Cercana Identidad, 2012
h 73 x d 26,5 w 39 cm
pedestal: h 101,5 x w 55 x d 40 cm
Ceramic

women and children, as well as on (upholstery) fabrics, and on which colour schemes to use in interiors. She was one of the first professional interior designers.

Since then, she has been enthusiastically active on a wider terrain. A regular participant in leading European art and antique conferences, for many years she ran her business M & L Interiors, Art and Antiques from the famous Maastricht Convent, located on the Vrijthof square in the heart of the city. But that is history.

Marie-Louise van Overdijk-Reek is today celebrating the ART-A debut of the ML Design Gallery in Antwerp, which she opened in 2008. She is presenting a selection of her favourite contemporary artists. From Spanish-born Miguel Ibañez (b. 1946), who has been living in the Netherlands for many years, is the imposing, recently-completed painting *La Mirada que se posa en un Sudario (1)*, as well as a number of other works on canvas and a monumental ceramic sculpture created in 2012. Partly inspired by Art Brut, Ibañez attempts to make emotions



Manfred Müller (°1950)
UMS XLarge 1007
Oil pastel on Manila paper
2009
132 x 89 cm

an essential part of his artworks. And as he puts it himself: 'these works are just there. Without any underlying idea or doctrine, they don't belong to a particular art movement, or a defined era. For me, they are expressions of human consciousness in a universal language'. Ibañez' work has been acquired by various museums, including the Museo Nacional de Bellas Artes in Rio de Janeiro and Museo Español de Arte Contemporáneo in Madrid. The ML Design Gallery is also presenting a number of intriguing works on paper by the art-



Manfred Müller (°1950)
Been Surprised
Pigment color print on Crane Museo Max papergrid paper
2008
89 x 117 cm

ist Manfred Müller, born in Dusseldorf in 1950, whose work manifestly reflects his fascination for both architecture and the 'language' of the image. These include the 2008 work entitled *Been Surprised*, partly executed in a vivid red, and an oil pastel entitled *UMZ XLarge 1007* in a variety of off-white, dark grey and black tones. The taut line-play of the (folded) paper in this work displays similarities with the oeuvres of Le Corbusier, Naum Gabo and Erwin Heerich. This is work from which you need to take a step back in order to be able to 'draw close'.