



ART BASEL

Art for sale

Intuitive, immersive, open – the MErode concept

MErode is an art space in the heart of Ronse in Belgium, founded by collector Patric Tuytens. Originally conceived as a private collection, it has gradually been made available to the public in response to numerous requests from the collector's friends and acquaintances.

MErode goes beyond the understanding of a traditional collection: it is an immersive place where contemporary art and personal vision enter into a direct dialog. Spanning over 2,000 square meters, a multi-layered spatial setting unfolds with permanent installations, large-scale works and pieces across a wide variety of media. An environment that invites people not only to look at art, but to experience it directly.

Thus, the selection of the works does not follow a market-driven rationale; it arises from intuition and a per-

sonal connection to the artists. Belgian pieces are presented naturally alongside international voices. What matters is not so much the art-historical canon but the immediate effect: works that unsettle you, move you, make you smile or open up new perspectives. Over the years, this has led to the emergence of a multi-layered arrangement that continues to evolve and remains deliberately open.

MErode sees itself as a place of encounters. In addition to regular exhibitions, the space also offers the setting for events of all kinds, from private gatherings and cultural events to discussion formats. Art is not presented in isolation, but is embedded in social and communicative contexts.

These insights are revealed during private tours led by Patric Tuytens and

his daughter Marie Tuytens. The result is a rare insight into collecting as a living process characterized by decisions, coincidences and relationships. What is striking is that the works on site are deliberately not described in detail or contextualized. This restraint is programmatic and creates space for visitors' own perceptions and interpretations.

The atmosphere of the place unmistakably reflects the personality of its founder: a mixture of curiosity, openness and subtle, often tongue-in-cheek humor. This attitude is what gives MErode its unique character. It is not a static archive, but a dynamic space for experience in which art, people and conversations constantly form new constellations and each visit can become an independent discovery.



From left to right: Bradley Kronz, «Untitled (bed)», 2022, Charlie De Voet, «Hush now painting», 2020, Benoît Platéus, «Fuji Hunt & Fuji Hunt Developer», 2018, Hilde Goossens, «#758 On my way to Hasselt», 2000, Karin Hanssen, «Call Box», 2016–2017, Karl Philips, «Jef Colruyt's waterfall», 2021–2022, © 2026 Pro Litteris. KIM LANGIE



From left to right: Damien De Lepeleire, «Hercule et Anté», 2009, Joost Pauwaert, «A new study for an end of the world», 2022, Joost Pauwaert, «Circular Saw», 2021, © 2026 Pro Litteris. KIM LANGIE



From left to right: Gianin Conrad, «Skulpturencosmos» (a section of the circular scene), 2019, Roeland Tweelinckx, «Beam and Chair», 2018, © 2026 Pro Litteris. VALERIE CLARYSSE

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White Rabbit: Chinese art of the 21st century

When Judith Neilson traveled to Beijing for the first time in the late 1990s, she encountered an art scene that would have a lasting impact on her. She was deeply impressed by the creative energy, the joy of experimentation and the technical precision shown by many young Chinese artists. Driven by this fascination, she began to build a collection dedicated exclusively to Chinese art of the 21st century – at a time when it was hardly noticed outside Asia.

Today, the White Rabbit Collection comprises more than 3,000 works by over 800 artists – it is considered one of the most important collections of contemporary Chinese art in the world. Re-

gular trips to China and Taiwan remain the foundation of the collection to this day and drive its continuous expansion.

Australian collector Judith Neilson had a clear intention from the outset: she wanted to share her acquisitions with as many people as possible, especially non-Chinese people who had never visited a museum or gallery before. Based on this conviction, she finally established the White Rabbit Gallery in Sydney in 2009.

It is housed in a former Rolls-Royce service building from the 1940s, which architect William Smart transformed into a clean, modern exhibition space. To this day, the industrial architecture

of the building forms a striking contrast to the often poetic, political or experimental works of the collection.

Because only a portion of the collection can be shown at any one time, the gallery organizes two large exhibitions every year featuring entirely new displays. The gallery is closed during the setup periods in May and November. This rhythm makes it possible to continually reveal new facets of the collection and to place different works in dialog with each other.

The White Rabbit Gallery is entirely non-profit and is financed exclusively by philanthropist Judith Neilson. Admission is free.



Hu Yinpeng, «Wheat, Wheat», 2024.

PHOTOS: HAMISH MCINTOSH/PROVIDED BY ARTIST AND WHITE RABBIT COLLECTION



Samson Young, «Stanley», 2014.



Huang Yongping, «Les Consoles de Jeu Souveraines», 2017.

The White Rabbit Gallery
in Sydney strives to make
Chinese contemporary art
accessible to everyone.