



FOR IMMEDIATE RELEASE

ASSUMPTIONS ABIDE

A Two-Person Exhibition of Johan Tahon and Natalie Westbrook

September 19 – October 24, 2026

Opening Reception: Saturday September 19, 5-7pm

150 Manufacturing St, Suite 201, Dallas, TX 75207

Keijzers Koning is pleased to present *Assumptions Abide*, a two-person exhibition pairing Belgian sculptor Johan Tahon with American painter and sculptor Natalie Westbrook. The exhibition brings together two distinct bodies of work united by a shared preoccupation with the figure as a vessel to explore composition, art history, and the layers of emotive form. Both artists work in a flux state of form, allowing the viewer to experience fragments of a metamorphosis expressed through the figure.

Tahon and Westbrook build upon the theories and forms of art history, exploring these ideas through the material at hand. Tahon's approach to composition carries an awareness of space and generates a feeling of Hellenistic stylization, even as it turns a spatial view into a two-dimensional surface. These juxtapositions are stark, yet the fluidity of the plaster allows for visual cohesiveness, an even balance struck within an unbalanced situation.

Westbrook burrows into expressive brushwork, which reveals hints of Rubenesque opulence and fiction. Her layers push the viewer from a flat mask to a crevice showing rounded, fleshy tones of form and nymph-like figures. Though it is fiction, the clarity and presence of the forms connect the viewer to a subliminal perception that may be intangible yet is accepted as a form of reality.

Both artists have a full grip on their material and know how far it can be pushed not as an exercise, or to impress, but to aid in their visual search for a juxtaposition of assumptions: reality exchanged for fiction, a rejection of abidance.

Tahon (b. 1965, Menen, Belgium) has spent nearly three decades building a sculptural language rooted in the traditions of Rodin, Brancusi, Giacometti, and Lehmbruck. Working in plaster, clay, and bronze, his figures swell, fragment, and reform — their construction and craftsmanship left visibly exposed, wounds and scars intact as evidence of process. His work has been shown internationally, including the 2022 solo exhibition *Umarmung* (Embrace) at IKOB – Museum für Zeitgenössische Kunst in Eupen, Belgium, and the 2021 retrospective *Universus* at MOU – Museum Oudenaarde.

Westbrook (b. 1980, Louisville, Kentucky) approaches the same instability from the surface inward. Her large-scale paintings and gypsum-and-marble sculptural heads draw on Baroque history painting and 17th-century Dutch vanitas, filtered through a contemporary graffiti sensibility shaped by her years as a muralist and scenic painter in New York City. Westbrook holds an MFA in Painting and Printmaking from Yale University and a BFA from The Cooper Union; her work is held in the collections of Capital One and the U.S. Department of State Art Bank Program, among others. She previously exhibited with Keijzers Koning in her solo titled *Mother of Pearl* (2022).