

Peter Buggenhout

°Dendermonde, 1963





Museum Dhondt-Dhanens, Deurle, Belgium, 2009.

Buggenhout works systematically and over the long term on several consistent series that are best identified by the materials used. They are impossible to describe exhaustively in formal terms due to their amorphous complexity. Their titles are each taken from parables, myths, or motifs in which perception is delayed, negated, or mirrored. Different ways of reading the world illustrate the tense relationship between the visible and the utterable, and ultimately between the artwork and the word.

Series

The Blind Leading the Blind collects materials pieces where dense layers of dust are applied and fixed on. A fur-like brown in shaded nuances shapes all surfaces of the amorphous monochromatic creations in this series. They can hang on the wall, lie on the floor and grow into expansive sculptural tableaus, but they can also be staged in glass cases and on steel tables like exotic museum exhibits. The Blind Leading the Blind refers to a mannerist painting by Pieter Bruegel the Elder. The individual figures, executing grotesque gestures, initially seem to be without direction. Only on closer examination does the meaning and logic of a continuous process become visible. The aesthetic experience that complexity demands intense observation is a prerequisite for this series in particular.

Peter Buggenhout was born in 1963 in Dendermonde, Belgium. He lives and works in Ghent.

Peter Buggenhout's unpolished sculptures evoke images of chaos and disorder, of abandoned ruins and archeological findings from a different era. His oeuvre, in which he focuses on the use of abject materials, such as debris, industrial waste, horsehair, blood, intestines and household dust, contains both enormous installations and smaller works that are often presented on pedestals or vitrines. What seems to be a relatively random accumulation of material, is actually a carefully orchestrated chaos. Anonymous and indeterminate. The sculptures appear to be turned inside out; raw and dismantled, repulsive and appealing, bearing a frail and uncomfortable beauty.

A leitmotif in Buggenhout's work is human over-consumption, over-accumulation, decadence, the West's protagonist feeling, impermanence and the digital dominance and rapid succession that results in a loss of attention and of the willingness to devote time. It is the latter that Buggenhout asks for as an artist, making sculptures that can only be mentally reconstructed in their entirety, after dedicating time and effort to comprehend. That dedication also reveals that despite the carefully constructed, confrontational, and uncomfortable disorder, the works also offer a stillness, a peace in their indeterminacy. It is as if the efforts spent in trying to understand the works result in a kind of compassion, perhaps even empathy.



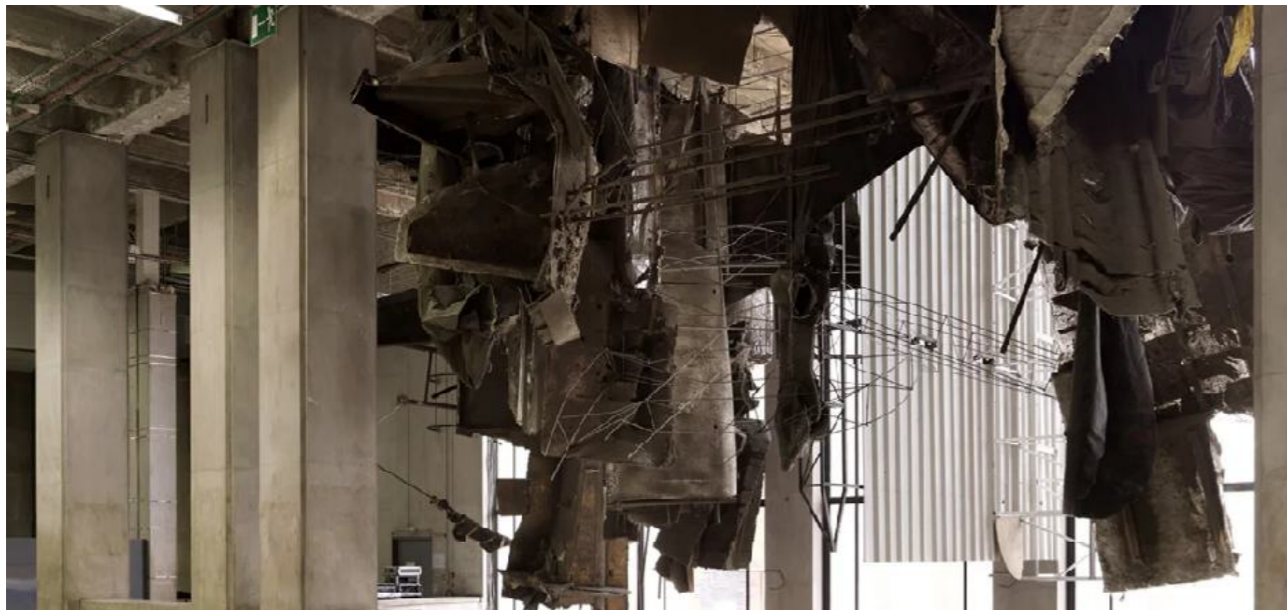
Caterpillar logic, 2010, Kunstraum Dornbirn, Austria.



Risquons-Tout, 2020, WIELS, Brussels, Belgium



On the Metaphor of Growth, 2011, Frankfurter Kunstverein,
Frankfurt am Main, Germany.



Installation Palais de Tokyo, 2012, *The Blind Leading the Blind*, Paris, France.



... use menace, use prayer... (part II), 2019,
Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.

The sculptures in the series *Gorgo* consist of fabric, horse hair, and black animal blood. The inclusion of material of animal origin refers to the existential tension of being between fragility and constant change. The Gorgo (Gorgon) is a horror-figure from the myth of Medusa. Her snake covered head in ancient art was supposed to protect by making an unbearable reality visible in reflection. This series in particular can be linked to the term “abject,” what the body has excreted, discarded, and suppressed that in our reality appears horrific, but in profound psychological terms still has an impact and an influence.



I am the Tablet, 2023, Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.



... use menace, use prayer... (part II), 2019, Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.

In his *On Hold* series, Peter Buggenhout combines large inflatable, organic shapes intertwined with rigid constructive materials that both support and restrict them amid their expansion. Formally, the sculpture indicates a state of incompleteness and instability, embodying the concept of unfixed identity. The result is an accumulation of brutal, yet brightly coloured materials and objects stripped from their original context and forced/squeezed into a complex composition that pushes the viewer towards confusion and disorientation through a sense of blurred recognition. Underneath a seeming turmoil of composition lies a carefully considered logic that is an equivalent representation of the elements and events, the complex reality that surrounds us.



Inside, 2014, Palais de Tokyo, Paris, France.



Investigation of Materiality, 2021, Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.



... use menace, use prayer... (part II), 2019,
Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.

In *Mont Ventoux*, Buggenhout refers to the very first description of a mountain climb, written by Petrarch in 1336. At the apex of Mount Ventoux, he cast his glance across the nature that had been overcome, pulled out his copy of St. Augustine and began reading about the sins of visual desire. The epochal link of aesthetic and contemplative views, triggered by this new experience of the world, is also reflected in this group. Buggenhout amplifies the sensory impressions using various materials, forms, colors, and surfaces: bleached animal guts, painted and raw artificial materials, cardboard, metals and wood form open and block-like complexes that offer new views from every perspective. Since these groups in particular demand to be viewed while moving, Buggenhout created for the mid-sized format *Mont Ventoux* pieces plinths. As part of the artwork, they appeal to the beholder to explore the variety of the world in miniature by walking around the work in the alternation of silhouettes and individual shapes.



Layered Realities, 2024, Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.



Investigation of Materiality, 2021,
Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.



Investigation of Materiality, 2021,
Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.

Since 2019, Peter Buggenhout has made a series called *Mute Witness*: wall objects that approach three-dimensional images in a refined way, since only the textile outside can be recognized, and that have something surprisingly narrative about them. Whether something happened beneath the draped cover might well trigger the imagination of the beholder even more than other sculptural events created by Buggenhout. But as the title says, this witness remains mute.



... use menace, use prayer... (part II), 2019,
Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.



Second Sight, 2024, Kunstmuseum Den Haag, The Netherlands.

In his series *I am the Tablet*, Peter Buggenhout refers to a song by Lou Reed about the biblical story of the Ten Commandments, which is about destruction and reconstruction, but also one of interpretations, translations and additions.

For this series, the artist started from a stone, marble surface, as the basis of his artwork but also as a reference to “the simplest way to reduce the understanding of the world”. Just as the rules of life eventually became illegible through additions and additions, the stone basis in the work is no more than a surface – like a canvas (tableau) of what presents itself almost two-dimensionally. “I wanted to show these marble tablets, but on top of them I added comments, and comments, and comments... until the stone slabs became illegible, thus causing chaos. Our modern civilisation seems to create the same jungle.”



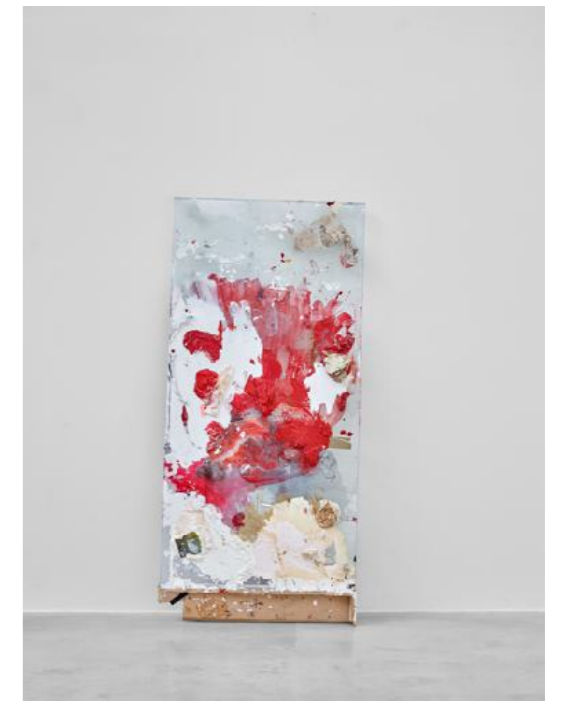
I am the Tablet, 2023, Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.



I am the Tablet, 2023, Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.

With the latest series, *King Louie*, Buggenhout refers to a similar destructiveness, but also to a loss of originality through apocryphal additions. Seen today as one of the best-known characters from the Disney adaptation, King Louie did not appear in Rudyard Kipling's *Jungle Book* – orangutans do not even occur in India, where the story is set. For Disney, the character was a vehicle to project doom, embodied by a clumsy ape with self-centred and chaotic personality, working against himself and others but hopping to tones of New Orleans jazz and swing.

With a pasty application of oil paint and silicones, it is not difficult to think of an extension of informal art and expressionism with the un-functionality of Arte Povera, although, if one had to use an art-historical term, post-minimalism is probably the most accurate. Buggenhout, trained as a painter, accepts a painterly statement when it comes to his sculptures: "The skin is our contact with the world. When you look at the painting, you look at the skin of the painting as it is what makes contact with your eyes. It is about the surface and how the surface communicates. It is not just the form, or the shape, or the material. The part that takes contact is the skin of the sculpture."



I am the Tablet, 2023, Axel Vervoordt Gallery, Kanaal, Wijnegem, Belgium.



Elbphilharmonie Revisited, 2017, Deichtorhallen, Hamburg, Germany.

Biography

Born 1963 in Dendermonde, Belgium.
Lives and works in Ghent, Belgium.

1982-1986
Sint-Lucas, Monumental Arts, Ghent, Belgium.

Selected solo exhibitions

2025
Umleitung, Skulpturenpark Waldfrieden, Wuppertal, Germany

2024
Second Sight, Kunstmuseum Den Haag, The Netherlands.

2023
I am the Tablet, Axel Vervoordt Gallery, Kanaal, Antwerp, Belgium.

2022
On Hold, Holtermann Fine Art, London, UK.
A Dog with Eyes for the Blind, Galeria Hilario Galguera, Madrid, Spain.

2021
Nicht Geheuer, Kunstmuseum Reutlingen, Germany
Before the world has done its dirty job, Bernier/Eliades Gallery, Athens, Greece

2020
Galeria Hilario Galguera, San Rafael, Mexico
Galerie Laurent Godin, Paris, France.

2019
... use menace, use prayer ... (part II), Axel Vervoordt Gallery, Antwerp, Belgium.
... use menace, use prayer ... (part I), Konrad Fischer Galerie, Düsseldorf, Germany.
Los Ciegos Guiando a los Ciegos – Peter Buggenhout, Clavijero Cultural Center, Morelia, Mexico.

2018
Los Ciegos Guiando a los Ciegos, Museo de la Ciudad de Querétaro, Mexico.
On Hold #6, curated by Ugo Rondinone, in situ 39 Great Jones Street, New York, USA.
Temporalizing Temporality, Peter Buggenhout & Marie Cloquet, Jason Haam Gallery, Seoul, South Korea.

2017
Los Ciegos Guiando a los Ciegos, Galeria Hilario Galguera, Mexico City, Mexico.
Kein Schatten im Paradies – No shade in Paradise, Neues Museum, Nürnberg, Germany.

Pas éléphants, Galerie Laurent Godin, Paris, France.
The Blind Leading The Blind, Palazzo De' Toschi, Bologna, Italy.

2015

The Blind Leading the Blind, Bonnefantenmuseum, Maastricht, The Netherlands.
The Blind Leading the Blind, continues, Museum zu Allerheiligen, Schaffhausen, Switzerland.
Peter Buggenhout, M Museum, Leuven, Belgium.
Für Alle und Keinen, Konrad Fischer Galerie, Berlin, Germany.

2014

Gorgo – Peter Buggenhout, Musée de la Chasse et de la Nature, Paris, France.
Caterpillar Logic II, Gladstone Gallery, New York, USA.
Peter Buggenhout, CIAP Centre International d'Art et du Paysage, Ile de Vassivière, France.

2013

The Blind Leading The Blind, Palais De Tokyo, Paris, France.
Ni chair, ni poisson, Galerie Laurent Godin, Paris, France.

2012

De-titled, Konrad Fisher Galerie, Düsseldorf, Germany.

2011

Ongewerveld, De Pont, Tilburg, The Netherlands.
Contes Invertébrés, Laurent Godin Gallery, Paris, France.

2010

It's a strange, strange world, Sally, La Maison Rouge, Paris, France.
Presentation monography *It's a strange, strange world, Sally*, Library St. Hubert, Brussels, Belgium.
Caterpillar logic, Kunstraum Dornbirn, Austria.
The Broccoli Cycle, Konrad Fischer Galerie, Berlin, Germany.

2009

Peter Buggenhout, Konrad Fischer Galerie, Düsseldorf, Germany.
The Blind Leading the Blind, Herzliya Museum of Contemporary Art, Herzliya, Israel.
Peter Buggenhout, Museum Dhondt-Dhaenens, Deurle, Belgium.

2008

Res Derelictae II, Gallery Maskara, Mumbai (Bombay), India.

2007

Individual presentation, new works acquired by the Flemish Community, S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, Belgium.

2006

De Res Derelictae, Dingen zonder eigenaar / Objects owned by nobody, De Garage, Mechelen, Belgium.

2005

Peter Buggenhout, Richard Foncke Gallery, Ghent, Belgium.

2002

Wolken zijn geen bollen / Clouds are no spheres, de Brakke Grond, Amsterdam, The Netherlands.

2001

Pati Natae – Darmsculpturen / Intestine sculptures, S. Cole Gallery, Ghent, Belgium.

1999

Eskimo Blues, Kunstvereniging Diepenheim, Diepenheim, Belgium.
Peter Buggenhout. No solution at the moment., De Bond, Bruges, Belgium.

1998

Tweeluik, Berlinde De Bruyckere – Peter Buggenhout '98, Campo-Santo, Sint-Amandsberg, Belgium.

1997

Darmsculpturen / Intestine sculptures, Huize St.-Jacobus, Ghent, Belgium.

1996

The unlogical proposition. Drawings by Peter Buggenhout, Het Kunsthuis, Ostend, Belgium.

1995

The unlogical proposition, Vereniging voor het Museum van Hedendaagse Kunst, Ghent, Belgium.

1994

Peter Buggenhout, De Oorzaak en Zn Gallery, Turnhout, Belgium.

1991

Peter Buggenhout, Fortlaan 17 Gallery, Ghent, Belgium.

1990

Paintings, Fortlaan 17 Gallery, Ghent, Belgium.

1989

Peter Buggenhout, ICC Internationaal Cultureel Centrum, Antwerp, Belgium.

1988

Recent paintings, William Wauters Gallery, Oosteeklo, Belgium.

1987

Paintings and drawings, Community House, Hamme, Belgium.
Works on paper, William Wauters Gallery, Oosteeklo, Belgium.

Selected group exhibitions

2026

The only true protest is beauty, Fondazione Dries Van Noten, Venice, Italy

2025

Khorós, Berlinde De Bruyckere, BOZAR, Brussel, Belgium

2024

15th Gwangju Biennale, South-Korea

Leaps of Faith, Z33, Hasselt, Belgium

2022

Finis Terrae, Antwerp, Belgium

New European and American painters and sculptors, The Margulies Collection at the Warehouse, Miami, USA

Planet B: Climate Change and the New Sublime, Palazzo Bollani, Venice, Italy

Die Wirklichkeit ist sowieso da, Weltkunstzimmer, Düsseldorf, Germany

(Un)common Values, National Bank of Belgium, Brussels, Belgium

2021

KIP, Kunst in Puurs, Sint-Amands, Belgium

Investigation of Materiality, Axel Vervoordt Gallery, Wijnegem, Belgium

Bienanale Kunst in de Heilige Driehoek, Oosterhour, Netherlands

Kunstenfestival Watou, Watou, Belgium

Innuendo, Istanbul, Turkey

2020

Re-ouverture, Galerie Laurent Godin, Paris, France

Recyclage-Surcyclage, Fondation Villa Datriis pour la sculpture contemporaine, L'Isle-sur-la-Sorgue, France

Schoonheid En Verval, Museum De Domijnen Sittard, The Netherlands

Risquons-Tout, WIELS, Brussels, Belgium

2019

Infinitive Mutability, Axel Vervoordt Gallery, Hong Kong.

Group Show, Jason Haam Gallery, Seoul, South Korea.

Genesis, L.A.C. Lieu d'Art Contemporain, Narbonne, France.

Souvenirs de voyage. La collection Antoine De Galbert, Musée de Grenoble, Grenoble, France.

2018

Présentation des Collections Contemporaines, Centre Pompidou, Paris, France.

Het Vlot - Kunst is (niet) eenzaam, Mu.Zee, Ostend, Belgium.

I-Object, Old courthouse, Ghent, Belgium.

Always Different, Always the Same, Bündner Kunstmuseum, Chur, Switzerland.

Reichtum. Schwarz ist Gold / Wealth. Black is Gold, Lehmbrock Museum, Duisburg, Germany.

The Fragrance of Images - Works of the colección olorVISUAL from Barcelona, travelling exhibition (Opelvillen, Rüsselsheim am Main, Germany; Städtische Galerie, Delmenhorst, Germany).

Color-Blocking, Konrad Fischer Galerie, Berlin, Germany.

2017

Wirikuta. Mexican Time-Slip, Museo Espacio, Aguascalientes, Mexico.

50 years of Konrad Fischer Galerie 1967-2017, Konrad Fischer Galerie, Düsseldorf, Germany.

Inextricabilia - Enchevêtrements magiques, La Maison Rouge, Paris, France.

Ecce Homo, Geukens & De Vil Gallery, Antwerp, Belgium.

Elbphilharmonie Revisited, Deichtorhallen, Hamburg, Germany.

Bizarre Spaces. Attacks, Transformations, Explosions, Marta Herford, Herford, Germany.

On Site, Petit Palais, FIAC, Paris, France.

2016

10 years anniversary exhibition - Part II, Gallery Laurent Godin, New Space, Paris, France.

Capital: Debt-Territory-Utopia, Hamburger Bahnhof, Berlin, Germany.

Peter Buggenhout - Marilou Van Lierop, Crepain House, Antwerp, Belgium.

With a Touch of Pink, with a Bit of Violet, with a Hint of Green, Konrad Fischer Galerie, Düsseldorf, Germany.

Peter Buggenhout and Didier Vermeiren, Marion De Cannière Artspace, Antwerp, Belgium. TEFAF curated section, Amsterdam, The Netherlands.

Non figuratif, un regain d'intérêt?, Abbaye Saint-André, Centre d'art Contemporain, Meymac, France.

Streamlines, Deichtorhallen, Hamburg, Germany.

2015

10 years anniversary exhibition - Part I, Gallery Laurent Godin, New Space, Paris, France.

I Belgi - Barbari e Poeti, travelling exhibition until 2016 (MACRO Museo d'Arte Contemporanea, Rome, Italy; Espace Vanderborcht, Brussels, Belgium).

Demain dans la bataille, pense à moi, IAC Institut d'Art Contemporain, Villeurbanne, France.

Mortel - suite et fin, FRAC Normandie, Caen, France.

Vormidable, Museum Beelden aan Zee, The Hague, The Netherlands.

Substance, Galerie Laurent Godin, Paris, France.

La Belgique, Galerie Templon, Paris, France.

Triennial Bruges, Bruges, Belgium.

Militaire Ficties, Fort Amstelhoek, Uithoorn, The Netherlands.

2014

Expo 1: Rio, in cooperation with MoMA PS I, curated by Klaus Biesenbach, Hans Ulrich Obrist, Luis Camillo Osorio, Museu de Arte Moderna, Rio de Janeiro, Brasil.

Inside, Palais De Tokyo, Paris, France.

The Divided Body, Predikherenkerk, Leuven, Belgium.

Tai Pei Biennial, Tai Pei, Taiwan.

Sculpture Unchaperoned, Galerie Elisabeth & Klaus, Vienna, Austria.

Capita Selecta, Broelmuseum, Kortrijk, Belgium.

The Promise of Melancholy and Ecology, Fondazione Giuliani, Rome, Italy.

Vom Dasein & Sosein, Frankfurter Kunstverein, Frankfurt, Germany.

Distant Proximity, Centrale for Contemporary Art, Brussels, Belgium.

FIAC Outdoors, Jardin des Plantes et Muséum National d'Histoire Naturelle, Paris, France.

2013

Time Space/Poker Face, BePart, Waregem, Belgium.

Accelerating toward Apocalypse, Daimler Art Collection, Berlin, Germany.

Slow Burn, Fundament Foundation, Tilburg, The Netherlands.

l'Arbre de vie, Collège des Bernardins, Paris, France.
Passages, Recyclart, Brussels, Belgium.
Expo 1: New York, curated by Klaus Biesenbach and Hans Ulrich Obrist, MoMA PS1, New York, USA.
ArtZuid 2013, International Sculpture Biennial, Amsterdam, The Netherlands.
Art Unlimited Basel, Basel, Switzerland.
Monuments, Schloss Sihlberg, Zürich, Switzerland.

2012

BIOS – Concepts of Life in Contemporary Sculpture, Georg Kolbe Museum, Berlin, Germany.
Field of Experiences, CIAP Centre International d'Art et du Paysage, Ile de Vassivière, France.
TRACK, Golden Gloves, Ghent, Belgium.
Accelerating toward Apocalypse, Givon Art Forum, Tel Aviv, Israel.
Curators' series #5. Bouvard and Pécuchet's compedious quest for Beauty, David Roberts Art Foundation, London, UK.
The Spirit Level, curated by Ugo Rondinone, Gladstone Gallery, New York, USA.
La Silence, NMNM Nouveau Musée National de Monaco, Monaco.
From Trash to Treasure, Kunsthalle Kiel, Germany.
Scripture, De Bond, Bruges, Belgium.

2011

Ainsi soit-il, Musée des Beaux-Arts, Lyon, France.
The Second Strike, Herzliya Biennial, Herzliya, Israel.
TRA-edge of becoming, Palazzo Fortuny, Venice, Italy.
Shape of Things to come, Saatchi Gallery, London, UK.
On the Metaphor of Growth, 3 parallel exhibitions (Kunstverein Hanover, Hanover, Germany; Kunsthaus Baselland, MuttENZ, Switzerland; Frankfurter Kunstverein, Frankfurt am Main, Germany).
Flemish Masters, That's Life, Andrea Rosen Gallery, New York, USA.

2010

Christmas Show, Laurent Godin Galerie, Paris, France.
The Power of Drawing, Geukens & De Vil Gallery, Antwerp, Belgium.
Xanadu, S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, Belgium.
Between the Sacred and The Profane, CIAP Centrum voor Actuele Kunst, Hasselt, Belgium.
Signs of life, Kunstmuseum, Luzern, Switzerland.

2009

Belgier, Figge von Rosen Galerie, Köln, Germany.
IN-FINITUM, Palazzo Fortuny, Venice, Italy.
Tracking Traces, Kiasma, Helsinki, Finland.

2008

Figge von Rosen Galerie, Köln, Germany.
Academia. Qui est tu?, Académie des Beaux-Arts, Paris, France.
Trends 08, Sint-Barbara College, Ghent, Belgium.
The Aerials Of Sublime Transscapes, Lokaal 01, Breda, The Netherlands.
Die Hände der Kunst, Marta Herford, Herford, Germany.
The Hands of Art, S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, Belgium.

2007

TRANS-SCAPES of Langs-schappen, Lokaal 01, Breda, The Netherlands.
Nieuwe Collectie, Stedelijk Museum Wuyts-Van Campen & Baron Caroly, Lier, Belgium.
PAULO POST FUTURUM 25 jaar, Lokaal 01, Breda's Museum, Breda, The Netherlands.
VIT<A>RTI, De Kunstkas, Kemzeke, Belgium.
ARTEMPO, Palazzo Fortuny, Venice, Italy.
De Schoonheid en de Waanzin, Brugge Museum - Onthaalkerk Onze-Lieve-Vrouw, Bruges, Belgium.
Mutatis Mutandis (Extraits de la collection d'Antoine De Galbert), La Maison Rouge, Paris, France.
Getekend, Vierkante Zaal, Academie voor Schone Kunsten, Sint-Niklaas, Belgium.

2006

Gorge (I), beklemming en verademing in/via kunst, Museum voor Schone Kunsten, Antwerp, Belgium.
La belleza y la locura, Felipe I el Hermoso, rey de Castilla, duque de Borgoña, Burgos, Spain.
Déjeuner sur l'herbe, Brakel, Belgium.
Beelden 2006, Landgoed Anningahof, Zwolle, The Netherlands.
Expo Dots, WARP Contemporary Art Platform, Sint-Niklaas, Belgium.
BeTEKEN II, Tekenkunst, Cultureel Centrum, Hasselt, Belgium.
Slotexpo Cultureel Comité Sint-Amandsberg 1966-2006, Sint-Amandsberg, Belgium. 2005
The Blind Leading the Blind, Lokaal 01, Antwerp, Belgium; Breda, The Netherlands.
Soul, Grootseminarie, Bruges, Belgium.
Visionair Belgium, Bozar Palais des Beaux-Arts, Brussels, Belgium.
Nous le passage / Watou, Over de Grens, Poëziezomer, Watou, Belgium.

2004

Vanitas, Eitelkeit van de ijdelheden, IKOB, Eupen, Belgium.
Trendso4, Sint-Barbaracollege, Ghent, Belgium.
HAL23, ACEC, Ghent, Belgium.
Anningahof, Zwolle, The Netherlands.

2003

Art / Life, Galerie Cartwright, Ghent, Belgium.
Metamorphosis, De Schrijnwerkerij, Geel, Belgium.
Grand Tour, Museum voor Schone Kunsten, Ghent, Belgium.

2002

Zinnebeeldig. 7 symbolen in cultureel erfgoed en hedendaagse kunst: een confrontatie?, Caermersklooster, Ghent, Belgium.
Station2Station. Vlaanderen & Brussel, Fuelstations, Brussels, Belgium.
Inside Drawing, Galerie Nouvelles Images, The Hague, The Netherlands.
Metamorphosis, LAC Lieu d'Art Contemporain, Sigean, France.
De Lege Ruimte / Blinde Vlek, Galerie De Lege Ruimte, Ghent, Belgium.

2001

Gebroed. Dubbelexpositie Peter Buggenhout en Berlinde De Bruyckere, Vlaams Cultureel Centrum de Brakke Grond, Amsterdam, The Netherlands.
Secret Gardens, Kunstmanifestatie in Tuinen, Dorp & Kasteelomgeving Oud-Rekem, several locations, Oud-Rekem, Belgium.

Versus. Actuele kunst Eigentijdse Muziek, several locations, Oudenaarde, Belgium.
Something is rotten in the state of Europe, Lokaal 01, Antwerp, Belgium.
Metamorphosis. Peter Buggenhout, Berlinda De Bruyckere, Peter De Cupere, Johan Tahon, Academia Belgica, Roma, Italy.

2000

Metamorphosis. Peter Buggenhout, Berlinda De Bruyckere, Peter De Cupere, Johan Tahon, Galleria d'Arte Moderna e Contemporaneo, San Gimignano, Italy.
Weke delen. Darmsculpturen van Peter Buggenhout en West-Afrikaanse Vodun-beelden, Galerie CD, Tielt, Belgium.
Kunst voor kunst, Oude Abdij, Drongen, Belgium.
Kinderspel. Kindertekeningen actuele kunst, several locations, Waarschoot, Belgium.
Everything needs time...., Thelma Hulbert Gallery, Honiton, UK.

1999

Jan Fabre, Peter Buggenhout, D.D. Trans., Galerie CD, Tielt, Belgium.
De wereld volgens... Belgium. Derde tentoonstelling, Stichting Odapark, Venray, The Netherlands.
Berlinda De Bruyckere - Peter Buggenhout, CIAP Centrum voor Actuele Kunst, Hasselt, Belgium.
Jonge kunst in Vlaanderen. Ironie & Vergankelijkheid, Cultureel Centrum De Werf, Aalst, Belgium.

1998

The Future Tradition. Peter Buggenhout 'Awakening from tormented dreams', Anne Van de Pals 'Zurig ongemak', Paul Devens' Model(book)', Lokaal 01, Breda, The Netherlands.
Loplop/re/presents: Back to Basics. (Waar het allemaal om draait), Centrum voor Kunst & Cultuur Sint-Pietersabdij, Ghent, Belgium.
Tussenin / In-between, Museum Dhondt-Dhaenens, Deurle, Belgium.
Kunst is niet eetbaar. Over verzamelingen en verzamelen, Cultuur- en Ontmoetingscentrum De Warande, Turnhout, Belgium.
Trends '98. Kunst maakt school. 50 hedendaagse kunstenaars stellen 200 originele werken tentoon en ... te koop, Sint-Barbaracollege, Ghent, Belgium.

1997

Loplop/re/presents: The im/pulse to see, Museum Boymans Van Beuningen, Rotterdam, The Netherlands.
Straatlopers. Actuele Kunst in de Gentse Papegaaiwijk, Gentse Papegaaiwijk - Zandpoortstraat 49, Ghent, Belgium.
Multiples, De Slijperij, Geel, Belgium.

1995

Materia - Scultura, EXMA Centro d'Arte e Cultura, Cagliari, Italy.
(Kruis)wegen aan de VUB, VUB Vrije Universiteit Brussel, Brussels, Belgium.
Discours-Métis, Galery' VUB, Brussels, Belgium.
Infections, Park Wolfselaar, Breda, The Netherlands.

1994

Kunst - Buurt - Ruimte. Hedendaagse kunstenaars stellen tentoon op verschillende locaties in de Prinsenhofbuurt, Prinsenhof, Ghent, Belgium.
Beeld in Park. Sculpturen. Sculptures, Felix Happark, Brussels, Belgium.

1993

25e Festival international de la peinture. Cinquième rétrospective (1989 - 1992), Château-Musée Grimaldi, Cagnes-sur-mer, France.

1992

Modernism in Painting. Tien jaar schilderkunst in Vlaanderen, PMMK, Ostend, Belgium.
Symposium 92/94. Tien kunstenaars in Hotel Navarra, Navarra Hotel, Bruges, Belgium.
Synergie '92. Jonge kunst uit het Gentse, Vereniging voor het Museum van Hedendaagse Kunst, Ghent, Belgium.
Le goût est fait de mille dégoûts, Galerie Fortlaan 17, Ghent, Belgium.

1991

23e Festival international de la peinture, Château des Grimaldi, Cagnes-sur-Mer, France.

1990

Summeraccumulation, Galerie Fortlaan 17, Ghent, Belgium.
Berlinda De Bruyckere - Reflecting on Confinement and Death / Peter Buggenhout Drawings on Plastic and Glass, Museum Dhondt-Dhaenens, Deurle, Belgium.
Ateliers d'été / Sommeratelier. Junge Kunst in Europa, Deutsche Messe (AG), Hanover, Germany.

1988

125 jaar Sint-Lucas. Tentoonstelling monumentaal schilderen atelier Gaspard De Vuyst en Johan Spilliaert, Witte Zaal, Sint-Lucas, Ghent, Belgium.
Affiniteiten. met werk van Peter Buggenhout, Berlinda De Bruyckere, Mario De Brabandere, Bogardenkapel, Bruges, Belgium.

1987

3 jonge Gentse kunstenaars / 3 jeunes artistes gantois. Mario De Brabandere - Berlinda De Bruyckere - Peter Buggenhout, Galerie Fred Lanzenberg, Brussels, Belgium.
Kunstexpo - 7e editie. Hoger Instituut voor beeldende kunsten, Sint-Lucas, Ghent, Belgium.

1986

Antichambre. Fabriek voor Entartete kunst. Een nevenexpositie rond Chambre d'amis, Ex-fabriek Alsberghe-van Oost, Drongenstesteeuweg 281, Ghent, Belgium.
Berlinda de Bruyckere / Peter Buggenhout, Volvo Cars Europe, Ghent, Belgium.

1984

Palmares Gaverprijs 1984, Cultuurcentrum De Schakel, Waregem, Belgium.

1983

Prijs van de stad Leuven 1983. Schilderkunst, Stedelijke tentoonstellingszaal, Leuven, Belgium.

Public Collections

Centre Pompidou, Paris, France
David Roberts Foundation, London, UK
De Pont Museum, Tilburg, The Netherlands
Deichtorhallen, Hamburg, Germany
FRAC Limousin, Limoges, France
FRAC Normandie, Rouen, France
Frankfurter Kunstverein, Frankfurt, Germany
Gladstone Gallery, New York, USA
Hamburger Bahnhof, Berlin, Germany
KIASMA, Helsinki, Finland
La Maison Rouge - Fondation Antoine De Galbert, Paris, France
M Museum, Leuven, Belgium
MoMA PS1, New York, USA
Museum of Old and New Art I, Hobart, Tasmania, Australia
Neues Museum Nürnberg, Nürnberg, Germany
Palais De Tokyo, Paris, France
S.M.A.K., Ghent, Belgium

Permanent installations

Hollow Man, collaboration with Willem Boel, Atelier M, MigratieMuseumMigration, Brussels, Belgium.

The Blind Leading The Blind (MONA piece), MONA Museum of Old and New Art, Hobart, Tasmania, Australia.