

LPT

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SCULPTURA #1

Sculptura #1 emerges from imagination,
passion and ambition.

Art is an inseparable part of our lives.
When truly seen it may even touch your soul.

Explore.
Enjoy.
Be amazed by an eclectic living mirror of creations.

The impressive Gare Maritime embraces and
enhances these spectacular monumental sculptures.
A synergy meant to be.

A journey of discovery.

. sometimes dreams come true

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Atelier Van Lieshout

Atelier Van Lieshout is the studio founded by sculptor, painter and visionary Joep van Lieshout. After graduating at the Rotterdam Art Academy Joep van Lieshout quickly rose to fame with projects that travelled between the world of easy-clean design and the non-functional area of art: sculpture and installations, buildings and furniture, utopias and dystopias. Since its founding in 1995 Joep van Lieshout has been working solely under the studio's name as a methodology towards undermining the myth of the artistic genius.

Over the past three decades, Joep has established a multi-disciplinary practice that produces works on the borders between art, design, and architecture. By investigating the thin line between manufacturing art and mass-producing functional objects, he seeks to find the boundaries between fantasy and function, between fertility and destruction. Joep dissects systems, be it society as a whole or the human body. All of these activities are conducted within Joep's signature style of provocation, be it political or material. His works share a number of recurring themes, motives, and obsessions: systems, power, autarky, life, sex, and death. Each of these trace the human individual in the face of a greater whole.

By investigating the thin line between manufacturing art and mass-producing functional objects, he seeks to find the boundaries between fantasy and function, between fertility and destruction. Joep dissects systems, be it society as a whole or the human body.

Steam Hammer House

2014 850 × 215 × 720 cm

The steam hammer was invented in Manchester around 1837 and gave the industrial revolution a massive boost. Once an example of technological achievement, *Steam Hammer House* is now a stark reminder of obsolescence. The interior contains the elements for a dwelling, with a kitchen, an office, a bathroom and toilet in the legs, and a bar, which serves as a hub for social gatherings. It's a place of work where man and machine become one. *Steam Hammer House* is part of Atelier Van Lieshout's 'Monuments to Machines' series of large-scale artworks that pay homage to production and the industrial age.



#24



#16



#21



#25



#15

Willem Boel

Willem Boel (b. 1983, Sint-Niklaas) is a Belgian artist who lives and works in Ghent, where he also studied. He obtained his master's degree in Visual Arts at the Luca School Of Arts. Since 2009 his artwork has been expanding by using a multidisciplinary approach, incorporating different media. The primary focus of his artwork consists of installations, mostly monumental art in public spaces.

Willem Boel regularly exhibits both in Belgium as well as abroad and has won several prizes such as the Grand Prix at the *Salon de Montrouge* (France, 2015). In 2021 he started a collaboration with Galeria Hilario Galguera in Mexico-City (Mexico) and Madrid (Spain). A year later he was part of exhibitions in the Antwerp DMW Gallery, in CAL Charleroi, Stormloop Herentals, Weltkunstzimmer Düsseldorf (Germany) and Galeria Hilario Galguera Madrid (Spain). The artist also had a solo exhibition in Ghent, based on his monography entitled *Sancho don't care*.

In 2023 Willem has an equally busy year ahead of him with exhibitions in both his native country, as well as abroad (Ireland).

De Nieuwe Molens#15

2018 300 × 300 × 300 cm

De Nieuwe Molens#16

2018 216 × 225 × 210 cm

De Nieuwe Molens#21

2019 350 × 350 × 180 cm

De Nieuwe Molens#24

2020 230 × 140 × 150 cm

De Nieuwe Molens#25

2020 210 × 160 × 310 cm

Imagine a trip to a far away country, or the basement of your grandfather. What will you find there? Something useless, but in the right place. I am a collector of pieces of machinery. Broken off, used for decades. I am a helpless nostalgic, looking for non existing labour. All is fake. What we see here is sculpture, made to look at. The lights give the false impression that these machine-like market stands are still functioning. As if someone could return soon to start making something, or selling or collecting something.

"In order to keep the mystery alive, I never give these structures a real purpose, or a real product. The fake functionality is merely there to draw you in a world of shapes, lines, color, materials and light."

Jean Boghossian

Jean Boghossian is an abstract multidisciplinary artist whose recent artworks all bear, at different degrees, traces of burn degradation. It is through the process of willful damage with an invasive and rather violent method (fire), that Jean continuously searches for harmony. Conscious that one will never completely tame the chaotic move of flames and smoke, he enters the fire dance and moves along with the blaze until he chooses to stop the process. This is where he feels the right balance has been reached.

Jean Boghossian (b. 1949, Aleppo) stems from a family of jewelers for whom he worked while studying Economics and Sociology at University of Saint-Joseph in Beirut. In 1975, the Lebanese Civil War forced Jean to leave the country and settle in Belgium. Over three decades ago, he decided to enroll in the Academy of Fine Arts in Boitsfort, Brussels, while continuing to oversee the family business. In 1992, together with his brother and father he created the Boghossian Foundation.

Globally, Jean is one of the few artists who experiments by applying fire and smoke to various works. Fire, being his artistic language of choice, is used through a wide array of torches. Having transitioned a little more than a decade ago towards abstraction Jean's art may evoke a contemporary view on the Zero-movement and Fluxus although he claims not to belong to any artistic movement.

Objects that Jean Boghossian has attacked through the flame include canvas, paper, books and plastics, at times leaving behind patterns of perforation. In his paintings and drawings, Jean uses different multimedia including watercolor, charcoal, oil, pigments and acrylic paint with techniques that include folding, collage, and uprooting. His sculptures range from wood, polystyrene, clay, marble and bronze, some of which he also tickles with the flame.

Jean Boghossian has participated in many solo and group exhibitions, both in Belgium as well as abroad.

Globally, he is one of the few artists who experiments by applying fire and smoke to various works.

Crypto ^(1/4)

2015 400 × 100 × 100 cm

Girafe ^(2/4)

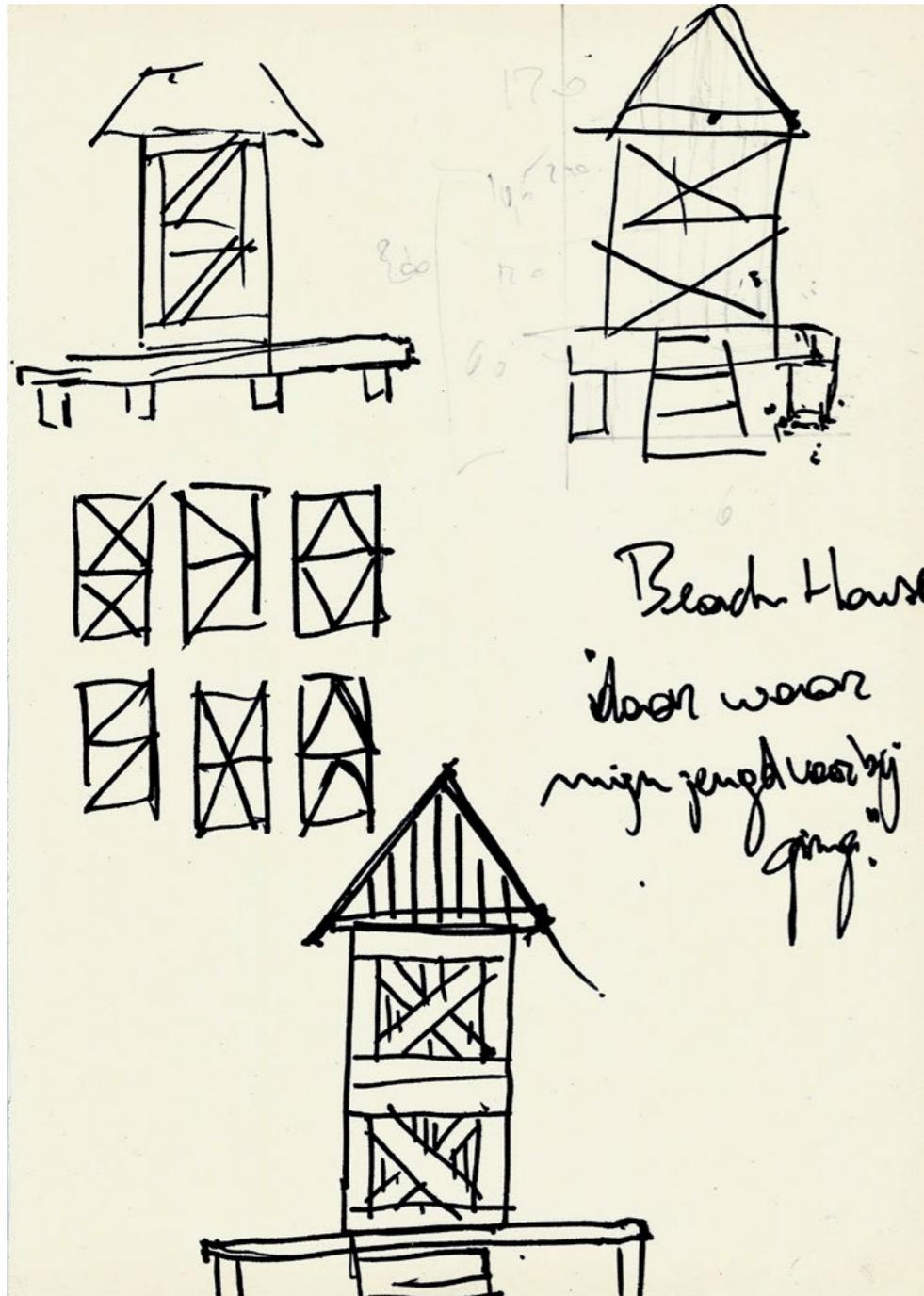
Seul ^(3/4)

Totem ^(4/4)

Boghossian's artistry has reached a new level with his flame-worthy sculptures. The artist gathered polystyrene volumes to be formed into vertical structures, where he then used the flame of his own handiwork to create an intricate masterpiece full of angular edges and gouged gullies gleaming in colours like gothic shades imbuing it with tension and drama. The result is a unique form that evokes the *Khachkar* (Cross-stones) from centuries past – as if time itself had left its mark on Boghossian's creations, evoking an ancient Eden. Not even the tiniest area is left untouched – gestures so intense and continual that cavities are carved out to achieve its totemic morphology, radiating delicately animistic beauty with each secreted corner.



Dries Boutsen



The collage technique is intrinsically linked to the artistry of Dries Boutsen (b. 1993, Hasselt). Found materials such as paper and various flat materials initially served as the basis for his work. As his artistic practice developed, the need to add a third dimension arose. The collages increasingly expressed their will to emerge as architectural entities.

Throughout the process, Dries borrowed techniques from the construction industry, which he always combined with personal construction methods. This approach keeps his hand visible, partly through the selection of materials used and processed. Dries often reuses old artworks and materials that show traces of time and wear. His constructions bear witness to both his own past and Western cultural history. Through the method of deconstruction, the architectural collages keep taking new forms depending on his state of mind.

*He often reuses old artworks
and materials that show traces
of time and wear.*

"Daar waar mijn jeugd voorbij ging"

2023 420 x 300 x 300 cm

Caroline Coolen

For Belgian sculptor Caroline Coolen (b. 1975, Bree) the use of collage, montage, assemblage and free association is a way of getting a grip on reality. She summarizes the multitude of impressions from reality in her sculptures. Characteristic is her relationship with nature, landscape and animals. She wants to compress this outside world – or *Umwelt* as Caroline calls it – into one overall impression. Often starting from modeling and assembly, she creates a conglomerate of extremely diverse materials. With this far-reaching integration, she connects space and time in which man and animal or plant are placed. Caroline Coolen's work plays on a broad spectrum of our senses; with varied textures and diverse materials, she binds the visual to the tactile. This produces sculptures and large-format drawings that are not infrequently presented as total installations.

She studied sculpture at the Royal Academy of Antwerp and the National Higher Institute (HISK). She regularly exhibits and has work in public and private collections, as well as work in public spaces.

Often starting from modeling and assembly, she creates a conglomerate of extremely diverse materials.

Choufleur

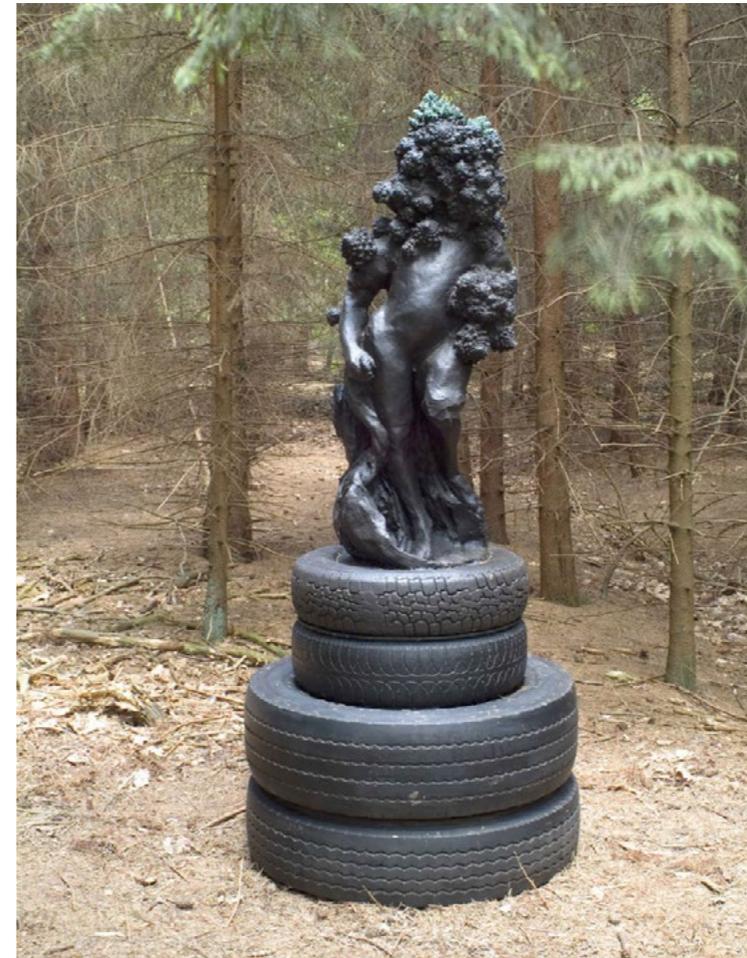
2008 Bronze and rubber, 180 × 80 × 80 cm

Choufleur is a fantasy patron saint for the association, and its head is a tangle of flower and ornamental cabbages. It symbolizes connectedness, a rich and flourishing association life and it radiates life force.

Sturm

2012 Polyester, 300 × 150 × 210 cm

A figure culminates in a highly dynamic form referring to flapping clothes or a wind blowing stormily. The character is borrowed from a war memorial for fallen soldiers, but new context gives him more like a man in rapture, in ecstasy. Is it a romantic poet full of *Sturm und Drang*? Or a contemporary festival-goer? The second figure, only his boots remain which simultaneously suggests a presence and an absence.



Birth of Apollo

2019 500 × 800 × 800 cm

In *Birth of Apollo* the balance between the constructed and the becoming is being challenged. This is shown in the *Muses* which form a choreography of sculptures that are in the act of 'giving birth' to their leader, Apollo. A sculpture that constructs itself. The sculpture in its totality can also be viewed in the opposite way. The muses (representing all nine Greek mythological faculties of the arts) are the result of Apollo coming to life. The positions of the muses that surround Apollo in this sculpture are inspired by the art of the dance, and in specific, Balanchine's choreography of *Apollon Musagetes* (Apollo, leader of the muses) which is based upon Igor Stravinsky's composition *Apollo* from 1928. Apart from the representation of the story of Apollo in a figurative composition, the sculpture represents the mutual dependence between Apollo and his muses. This can be found in the material use and structural concept.



Ivan Cremer

Ivan Cremer (b. 1984) is a Dutch artist based in Amsterdam and working between the Netherlands, Germany and Italy. He received both his Bachelor and Master of Science in Architecture at the Technical University of Delft and practiced as an architect in New York (2011–2014) and Los Angeles (2014–2018) before turning to art full-time. In 2015 and whilst in Los Angeles, he opened his sculpture studio Atelier Cremer, which was operational until he returned to Europe in 2018. Since then, Ivan has worked in studios across Italy, Germany and the Netherlands.

His work has been featured in several exhibitions in the United States and Europe. Notably, in mid-2019, Ivan was commissioned to install his monumental work, *Birth of Apollo*, for the Amsterdam sculptural biennale *ArtZuid*. In 2021 he returned to *ArtZuid* with the *Dancers from Oblivion* and at the same time he had a soloshow in 'De Thomaskerk' in Amsterdam, where he responded to the brutalist architecture of K.L. Sijmons with a work that captured the light and architectural materials and methods. In 2022 his work was on view at the former Royal Palace in Soestdijk and in exhibitions in Amsterdam, Maastricht, Brussels and Paris as part of several gallery shows. His work *Dancers from Oblivion* has been placed in the sculpture garden of Kasteel Het Nijenhuis/Museum de Fundatie.

Ivan Cremer explores the relationship between matter and time. Formally, his sculptures capture a central paradox: static forms in moments of dynamic transition. Ivan seeks to convey the true essence of his subjects through their movements in, with and between linear time. Viewing his practice as a whole, there is a neat symbiosis between subject and material, which is to say they guide one another towards the renderings Ivan seeks to narrativize. For instance, discarded materials found by Ivan amongst industrial ruins are recontextualized into ledgers of time and symbols of decay.

His sculptures capture a central paradox: static forms in moments of dynamic transition.

Origins

2021 500 × 800 × 800 cm

All I have to say is within this church were the words that the architect Karel L. Sijmons left behind after the completion of the Thomaskerk, his Magnum Opus. The building where Cremer's work *Origins* is based upon. A building that is designed from the inside out and where there is a meaning behind every space, volume, line and opening, up to the imprints of the direction of the concrete formwork.

After his numerous visits and the architectural analytical investigation of the space, Cremer concluded that in addition to all its biblical symbolism, space possesses a deeper layer of meaning. According to Cremer, this space essentially refers to the origin of existence and the cycle of life. This is reflected in the composition and proportions of the architectural elements, which are based on the spiral of Fibonacci, the *Proportio Divina* (divine proportion) which is spectacularly incorporated into the floor plan and orientation of the church. The indisputable numerical reference to the origin and course of existence.

"We can only seek and think to find an explanation of the meaning of his few words, and there is also a poetic lesson in this science." Ivan Cremer has captured the moment of the mythification of the work of Karel Lodewijk Sijmons within his sculpture *Origins*. The architect's last moment, struck by the material to which he has devoted his life. The light, was the startingpoint of Cremer's work. The moment when the works of Karel L. Sijmons became his legacy. The moment at which this church is surrendered to myth. The moment when the master builder's words became the only words.



Dirk De Keyzer

Dirk De Keyzer (b. 1958) studied at De Koninklijke Academie voor Schone Kunsten. He has been a professional sculptor since 1985. In a time and environment where creativity was considered disturbing, rather than being a merit, the young Dirk De Keyzer found it hard to decide in which direction to head with his life. Like so many boys of his age, he was sent out to learn a craft, destined to go to work in a factory. Other horizons would call though, and that's how he ended up in the Royal Academy of Eeklo. It was there that he discovered his predilection for bronze. Fascinated by great sculptors like George Minne, Constantin Meunier and Auguste Rodin, he reinvented and explored the possibilities of the by then almost lost art of the 'lost wax' method. In contrast to his influences, Dirk leaves the classical form-idiom and manages to develop his very own language in sculpting. This is the reason why it's impossible to place his art under certain trends or movements.

The most important source of inspiration for Dirk De Keyzer is no less than life itself. He molds the world into an alternative, parallel universe in which all problems, be they big or small, are compensated for. In doing so, he cunningly avoids the traps of becoming childish or naive, while border-crossing, positivism and out of the box thinking are the keywords. Humor is another important aspect in Dirk De Keyzer's art. Whilst creating, Dirk experiences a kind of therapeutic effect and tries to project this onto his spectators. Notwithstanding the use of his very own, unique language, Dirk manages to give shape to recognizable, universal issues such as achieving happiness, beauty and harmony in an inimitable but accessible style. In this way, the artist tries to start a conversation with the observer, in which, just as in real life, the focus is not always on the goals, but rather on how to achieve them.

Notwithstanding the use of his very own, unique language, he manages to give shape to recognizable, universal issues such as achieving happiness, beauty and harmony in an inimitable but accessible style.

Caniche Royal

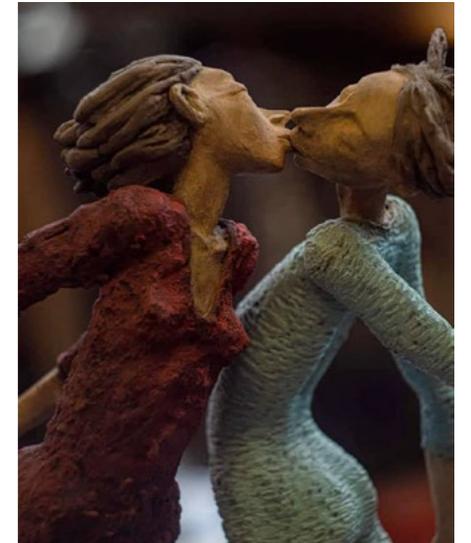
2019 60 × 140 × 30 cm

De kus

2022 43 × 39 cm

Kwebbels

2018 40 × 80 cm



Nick Ervinck



1

CULMIRIOM ⁽¹⁾

2019 Iron, polyester and polyurethane
285 × 150 × 110 cm

Gracious as a Greek goddess of nature, tender as a flower in the spring, *CULMIRIOM* testifies of the ungraspable richness that, as a form of free and untamed energy, pervades the whole world, an everlasting present for the artist yearning to depict and enjoy life. Its bloblike character suggests an energetic process in full eclosion, twisted vertebrae reaching skyward in an ever lasting swirl. Yet its bright colour and shining surface point at artificial techniques that set other tones than the purely natural ones. A fully designed digital process allows indeed to offer a look deep inside traditional form, giving us a glimpse of what future 3D programmes might be able to achieve in other settings. It takes only a small step to imagine how similar bioprinting devices will function in the visceral depths of our bodies, bringing about the utopian/dystopian landscape that Harari was so eager to describe. In this sense, Ervinck's work situates itself in the much larger field of an 'ecology of form' that has the urgent task to invent forms that might help the next generations to survive a world in swift transmutation.

APSAADU ⁽²⁾

2012 Iron, polyester and polyurethane
300 × 180 × 120 cm

The future meets the Middle Ages. Ervinck's cyborg-like sculptures combine historical imagery with modern technology. Not by accident *APSAADU* once belonged to a series of statues of gods, but seen as a macro-photographical snapshot, it also renders the wonderful splashing of water droplets, a powerful illustration of the dynamic interplay at work somewhere between the real and the virtual, nature and technology.

NARTUAT ⁽³⁾

2020 Iron, polyester and polyurethane
236 × 150 × 105 cm

Nick Ervinck (b. 1981) graduated in 2003 from the KASK (Royal Academy of Fine Arts, Ghent) with a master's degree in Mixed Media. He then trained in computer modeling, sculpting and working with materials such as polyester, plaster and wood. After teaching at art academies in Tielt, Menen and Kortrijk (2004–2012), he returned to the KASK for three years.

His work consists of large installations, handmade and 3D printed sculptures, ceramics, prints, drawings, light boxes and animated films. As diverse as this art production may be, above all, he remains fascinated by the 'negative space' as he discovered it with classical sculptors such as Henry Moore and Barbara Hepworth. The finding that a 'hole' in matter is such a young idea will probably haunt him for the rest of his life. As a child of his time, he plays a varying game between the physical and virtual world, using both classic and new craftsmanship (computers, 3D printing and milling). From here he explores in his own unique way classical themes such as man (with a focus on his anatomy and the emergence of cyborgs), plants (especially their genetic manipulation), masks and animals, always starting from an (art) historical background that he cuts with contemporary pop and sci-fi culture.

He has received several prizes: Prix Godecharle (2005), The Fortis Young Ones Award (2006), the Provincial Prize for Fine Arts West Flanders (2006) and the Rodenbach Fund Award (2008). In 2013 Nick also won the prestigious Merit CODA Award for his art integration *IMAGROD*. In 2009 Nick was praised for *WARSUBEC*, a monumental project created for the 'Zebrastraat', a cultural site in Ghent. Many public and private assignments also followed, including *EGNOABER*, Emmen; *IMAGROD*, Ostend; *REWAUTAL*, Sotogrande; *LUCE*, Amersfoort; *TSENABO*, Tielt; and *WIBIETOE*, Anderlecht. In 2009 he moved to an old car workshop and transformed it into an artist's studio. He founded Studio Nick Ervinck in 2011.

He plays a varying game between the physical and virtual world, using both classic and new craftsmanship.



2



3

Didier François

Didier François (b. 1969, Brussels) lives and works in Mechelen (Antwerp). As a child he was surrounded by art. His mother, a painter, enjoyed a lively atmosphere to welcome lots of befriended artists at their home. Didier's mind was drawn to music. When he was only four he asked to play the violin. Fascinated by matter, Didier turned to sculpture as well enabling him to express his emotions.

“Whether I am in the kitchen, playing the violin, reading stories to my children, or finishing a bronze sculpture: it is always the same emotion, just expressed by other means.”

Didier believes every thinking process obstructs the creative process. Didier's work does not fit into any conceptual-academic movement, however it is the result of a strong conceptual thinking exercise: the remainder of what is left when a soul leaves the body, is what inspires Didier. Antiquity's mummies for instance, or people, frozen in glaciers for centuries, brought back to life by the stories their physical remainders reveal. Didier's interpretation results in the figures he creates wrapped in bronze. These are everyday characters, respecting their psychological, philosophical and spiritual nature, being sometimes depressing or melancholic, but unquestionably featuring that one touch of humor, irony or self-mockery.

His work does not fit into any conceptual-academic movement, however it is the result of a strong conceptual thinking exercise: the remainder of what is left when a soul leaves the body, is what inspires him.

Andante ⁽¹⁾

2022 20 × 20 × 43 cm

Impermanenza ⁽²⁾

2022 20 × 20 × 44 cm

Silence ⁽³⁾

2022 20 × 20 × 55 cm

Balance ⁽⁴⁾

2022 20 × 20 × 45 cm



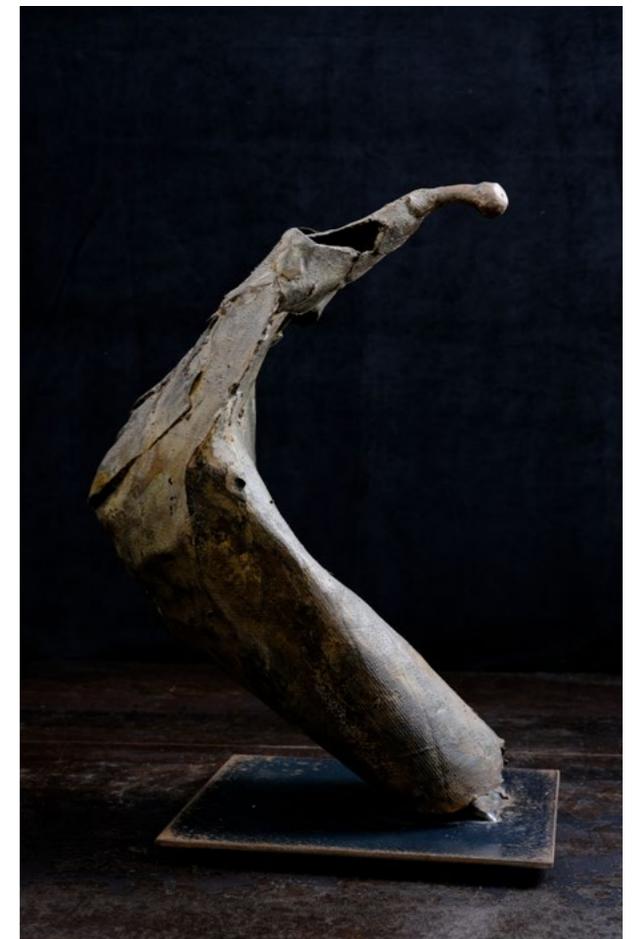
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4

Tom Frantzen



Tom Frantzen (b.1954, Brussels) studied at the National School of Architecture and Visual Arts, La Cambre. In 1977 he built his own foundry after having studied with an Italian bronze caster. The foundry was kept active until 1990, ever since laying the finishing touch on his sculptures takes place in his home studio at Tervuren (Brussels, Belgium).

He went for study tours in France, Germany, Italy and the United States. One could describe his style, characterized by humor and imagination as 'Contemporary Flemish Fantastic Art'. It is a form of satirical surrealism inspired by human behavior, which combines minimalist forms in corten steel, stone, concrete or wood, with organic forms in bronze. Mechanical and utilitarian objects are often incorporated in Tom Frantzen's compositions.

For more than 20 years now, the artist has devoted half of his time to creating a sculpture garden, *Les Sentiers du Waaien*. During the other half of his time he creates sculptures for public spaces. These achievements are the result of the many competitions in which Tom Frantzen participates. In the garden the sculptures are entirely in symbiosis with nature, *The Progression of Human Madness* is probably its most important work. It is a fourteen meter long sculpture which already took eight years of work and is still a work in progress, expresses inhuman humanity through time. Sculptures in public spaces, such as 'Vaartkapoen', 'Het Zinneke', 'L'Envol' (depicting Jaques Brel), or 'Madame Chapeau' seek interactivity with the public by putting well placed accents in urban environments.

His work is a form of satirical surrealism inspired by human behavior, which combines minimalist forms in corten steel, stone, concrete or wood, with organic forms in bronze.

Het wetenschappelijk Brein

Originally created for the FWO – Fund for Scientific Research.

The head consists of two halves. One half illustrates the intense activity in the scientist's head. Two anatomical figures push the question mark out of the head, they rest on the DNA ladder.

The microscope, with movement inwards, studies the infinitely small, the telescope studying the infinitely far.

The test tube refers to chemistry, the hypodermic needle to medicine, the atom to physics. The compass symbolises mathematics and geometry, the book and laptop refer to sciences in general.

Li Belle Hippo

Originally created to animate the atrium of the Museum of Fine Arts in Tournai, designed by the famous Art-Nouveau architect Victor Horta.

The heavy and solid body of a hippopotamus, becomes an airy, almost weightless dragonfly, fluttering about with lovely delicate wings.



Pál Horváth

Pál Horváth is a designer, painter, engraver and sculptor. Leaving his native Hungary he moved to Brussels in 1957. He then followed his training at the Brussels Fine Arts Academy and ENSAV, la Cambre. He is a member of the Centre International d'Études d'Art Construit, the Cap group and MADI International. His preoccupation with the third dimension and the interaction of colours characterise his sculptures. Relief paintings and colour constructions are illustrated in his 'Parallèles' series in 1994, the relationship between the space surrounding movable wall paintings or multi-positionable sculptures being an integral part of the work itself. This development very naturally led the artist to take an interest in urban art, most importantly by his creation of monumental works such as *La Boussole* (The Compass) which is oriented towards the North of the Boulevard Roi Albert II in Brussels. His works have been exhibited in many galleries and art centres around the world and main pieces are to be found in museums and private collections.

The artist chooses a module that serves as the basic formula for building a syntax of shapes, colors and lines.

**Parallèles : Constructivist totem
& relief painting**

2015 400 × 100 × 100 cm



Athar Jaber



Athar Jaber (b. 1982) is the son from Iraqi parents. He grew up between Rome, Florence, The Netherlands and Antwerp. Moving around several countries and cities helped reinforce a sense of belonging that went beyond geographical borders. This notion acted as the framework to his artistic practice, in a desire to outline a common human experience across cultures and time.

Having been brought up with images of the Gulf War, themes such as suffering and violence became inevitable. Meanwhile, growing up in Florence allowed him to develop an understanding of classical sculpture and its quest for ideal beauty. Athar Jaber seeks to explore the contrasting condition of violence and beauty that have played a significant role in his development as an artist.

Recent solo exhibitions include *Where Pain Becomes Beauty* (Palazzo Medici-Riccardi, Florence, 2015) and *Offerings* (National Museum of Fine Arts, La Habana, Cuba, 2018), while group shows include *100 Masterpieces of Modern and Contemporary Arab Art* (Institute du Monde Arabe, Paris, France, 2017), *Jerusalem Lives* (The Palestinian Museum, Birzeit, West Bank, 2017), *A Cool Breeze* (Rudolfinum Galerie, Prague)

Athar Jaber's work is part of various private and public collections such as the Barjeel Art Foundation, the Palestinian Museum, the National Museum of Fine Arts of Havana and the FAO Headquarters in Rome among others.

He currently lives and practices his profession as an artist and PhD Associate and Professor of sculpture at the Royal Academy of Fine Arts in Antwerp, Belgium.

He seeks to explore the contrasting condition of violence and beauty that have played a significant role in his development as an artist.

Opus 4 No.3

2020 66 × 90 × 80 cm

Opus 4 No.4

2018 64 × 90 × 70 cm

Peter Jacquemyn

Peter Jacquemyn (b. 1963, Schaerbeek) moves easily between visual arts and music. As a sculptor he assaults tree trunks with an axe and a chainsaw. His concerts are just as spectacular: with unbridled energy he lovingly wrestles his double bass. It is a battle in which all means are fair: bows (1, 2 or 3), dented soda cans, plastic bags, crumpled paper, mutes, horns, retuned strings,... This ranges Peter Jacquemyn among Belgium's most interesting improvisers with a very justified international reputation

A morning ritual that for years has reconciled him with a new day: Peter's sketches are often studies for sculptures that at times are not materialized into sculptures until years later. The canvas choice of Peter's drawings, however, is unlimited. In parallel to preparatory sketches and drawings on paper, he also produces life-size figures in charcoal on ceilings and walls of constructions. His drawings exude great expression and show that artists are (should also be) good draughtsmen.

Peter Jacquemyn's sculptural work is very recognizable. In his own intense, expressionistic style, he creates wooden sculptures that he liberates out of tree trunks. Everything is performance with Peter Jacquemyn. Anyone who admires his artworks until and only after the artistic act, has missed out on a lot. Peter prefers to work on location. That enables bystanders and passers-by to witness the creation process, to observe how he transforms material and creates his art. This is Peter's method of engaging the general public in contemporary visual art.

*In his own intense, expressionistic style,
he creates wooden sculptures that
he liberates out of tree trunks.
Everything is performance.*

Untitled
2023





Kateřina Komm

31

Kateřina Komm is a sculptor based in Prague (Czech Republic) where she works at the Academy Of Fine Arts as an assistant in the 'Studio of Figurative Sculpture and Metal'. Currently she is also working on her PhD, focusing on the interplay between sculpture and memory.

Apart from her focus on large scale plaster and concrete sculptures, she experiments with polaroid photography and a transfer of photographic images onto the surfaces of sculptures.

Male blood line

2021 Plaster and linen

Arne Quinze

Arne Quinze (b. 1971) is a Belgian contemporary artist, painter and sculptor. His work ranges from small drawings and paintings and medium-sized sculptures to massive installations. He began his career in the 1980s as a graffiti artist. He has always questioned the role of our cities and began a quest for cities to become open air museums. His work quickly evolved from Street Art to Public Art with the recurring themes of social interaction, urbanization and diversity. "I was shocked to learn that since I was born in 1971, we, as humans, have managed to destroy one-third of the flora and fauna existing at that time."

The gigantic wooden construction entitled *Uchronia*, which he and his team built in the Nevada desert (USA) in 2006, emphasized his goal for culture and nature to coexist. This was followed by numerous sculptures and exhibitions around the world that included both large installations, small paintings and sculptures. At the present time, many of his installations are considered to be landmarks that present a different dynamic for urban development in Paris, Shanghai, Beirut, Washington D.C., Brussels, Mumbai, São Paulo, Dubai, Riyadh,...

Arne has been working in cities now for over 30 years, and many projects are still lined up to be finalized. "Cities as open-air museums – it sounds like an idealistic dream, but I am striving to achieve this dream. Confronting a public surrounded by art every day. Art has a positive influence on people and their personal development: it broadens their horizons and makes them more tolerant towards differences in society."

With this hanging sculpture, the artist wants to refer to an early memory of lying on his back in the garden as a child and observing nature moving above him.

Blossom 2022

In each of Arne Quinze's recent works we encounter a seemingly chaotic confrontation between individual elements that nevertheless correlate and form an integral part of a biotope that is created in a meticulous way and is multiplied organically. The variety of colours and forms in the sculpture is as wide as the viewer's imagination. The artist hereby depicts a society as a coherent and intact ecosystem, a sampling of nature, which is his chief inspiration. In this way, the sculpture calls for a retention of diversity and pluralism, for experiment and cross-fertilisation. This is a clear indictment of the present trend towards monocultures and sour relations.

In fact, the artist quite literally challenges monocultures. With his garden as a scale model, an explosion of life with the rampant splendour of flowers, the pursuit of variation and diversity is both a statement and a leitmotif that runs through his work. For Arne Quinze, nature has been his inexhaustible source of inspiration since childhood.

The aim of the installation is to completely immerse the viewer in the overwhelming beauty and diversity of nature and give them the same sense of wonder he had as a child when he looked from below at the nature above him. In this way, Arne Quinze wants to show that as humans, we should stop controlling nature all the time and let nature take its course.



Mark Swysen

As a graduate in biological sciences prior to his master degree in art & research, Mark Swysen reflects on human conduct. Yet the human figure itself mostly remains absent in his work: the artist primarily wishes to incite the visitor's imagination. Mark Swysen embraces Joseph Kosuth's basic proposition of conceptual art: "The idea is the most important aspect of the work".

Next Mark follows Arthur Danto's credo of 'art being an embodied meaning'. The artist is constantly in search of the most eloquent visual stimuli in order to mold content into an intriguing shape. He enjoys the freedom of using any material, object or phenomenon as an instrument in his visual language. Mark snatches everyday objects out of their usual context and the result of his deconstruction and re-assembling charges them with new layers of meaning. His artefacts question the one-dimensionality of our perception and open new possibilities for interpretation.

Danto added yet another aspect to his definition: "A work of art is an awoken dream that can be shared with others". To Mark Swysen this is a major ingredient: "It adds the indefinable sauce of poetry, mysticism, fantasy, disequilibrium and unpredictability that lifts a work of art". Because of its conscious and even more because of its subcutaneous impact on the human brain, light and motion belong to Mark's preferred mediums.

Garden of Eden

2017 550 × 300 × 300 cm

The hanging work presents the artist with a hanging installation that suggests the genetic code of life inside this industrial hall. A monumental RNA chain rotates slowly under a protective canopy of transparent umbrellas. The helix, constructed from hundreds of empty PET bottles is not perfect. A number of locations show deviations from the perfect helix rotation: mutations. For the artist, original sin – humanity's inability to act according to God-given moral standards – is innate in our genetic inheritance.

This installation was awarded at the *Bloom Award 2015* in Cologne (DE).

Mark snatches everyday objects out of their usual context and the result of his deconstruction and re-assembling charges them with new layers of meaning.



Gábor Miklós Szöke

Gábor Miklós Szöke (b. 1984, Budapest) studied sculpting at the Hungarian University of Fine Arts and as a scholarship student in Milan, at the Accademia di Belle Arti di Brera which also had a great influence on him. In his works, he often goes back to classical sculptural aesthetics, which he breaks down and reinterprets in his own formal language. His monumental works move outside the boundaries of architecture and sculpture in terms of scale, design, creative process and use of materials.

In his art, he often deals with the social and cultural relationship between humans and animals and interprets the essence of his sculptures as totems of the modern age. His wild animals are often on the move or in tension, and often reclaim their human-dominated territory. They convey desires, superhuman abilities, and instincts, in which the search for a reference point for modern man is formulated. The design process is born like a prehistoric cave drawing, it outlines the desired being, through which faith is born in it to bring it to life. He believes that creating monumental sculptures requires a lot of space and time, so he tries to view those works from thousands of kilometers away, going back thousands of years, so that he can reconnect with the world around him afterwards. He is concerned with the passing on of culture, the meeting of generations, and building on each other. Ironically, his desire for wild animals started from a meeting with a domesticated animal, an uncontrollable black dog he got as a teenager, in which he believed to discover the ancient Anubis and later the lord of various fictitious times. From this, the *Dante Empire* was born, which took shape in the closed street of an old factory district, where the artist's base is located, where Dante's spirit is released. Several of his works are related to Dante, unlike his public sculptures, these are often destructions, self-reflections and experiments instead of construction.

He often deals with the social and cultural relationship between humans and animals and interprets the essence of his sculptures as totems of the modern age.



Puli

2023 100 × 50 × 120 cm

Clash of the Stock Exchange

2023 495 × 990 × 300 cm

The Clash is Szöke's latest public sculpture, which was created in front of the new building of the Budapest Stock Exchange as a permanent outdoor sculpture

Two brutal forces confront each other in an epic showdown. This endless fight symbolises the bull and the bear, financial concepts which are often used in stock exchanges, in an empty space. This sculpture reflects on the notion that money is a universal language, often more powerful than religion.





Koenraad Tinel

Koenraad Tinel (b. 1934, Ghent) is a sculptor and drawer. He started drawing and playing the piano while very young. In 1944 his parents fled to Germany with him and his sister, on an odyssey through the rubble of Europe that is ineradicably carved into his memory. Although he was a talented pianist, the young Koenraad wanted to be a sculptor.

He studied sculpture at La Cambre Higher Institute of Visual Art in Brussels. In 1956, after graduating, he went on a six-month study trip to Central India in a Citroen 2CV. He worked for a time as a scientific illustrator in the Entomology Department of the Royal Institute of Natural Sciences in Brussels. He designed and made metal furniture and plinths for works of art for several museums and other major clients in Europe. He and his family moved into a square Brabant farmstead in Gooik (Belgium), where he started up a bronze foundry for his own work. In 1971 he stopped doing forge work and dedicated himself entirely to sculpture and drawing. At the same time he was given charge over the sculpture department at St Luke's College in Brussels (1972–1999), now the LUCA School of Arts.

Koenraad Tinel works mainly in metal and mixed media. His sculptures are striking for their direct expressiveness and great emotional intensity. In 2000 the Flemish Community organised an open-air exhibition entitled *BRGL* that presented monumental works in the castle grounds at Groenenberg (Gaasbeek).

His sculptures are striking for their direct expressiveness and great emotional intensity.

Girl with Harelip

2020 Steel, plaster and jute
270 × 195 × 120 cm (winged figure)
162 × 28 × 28 cm (girl)

Silent Navigations

2003 Steel, wood, plaster and linen
830 × 50 × 60 cm

“Fear plays a role in many of my works. Fear which, on the one hand, is an expression of what people themselves do to each other, in war and conflict, and which is at the same time cause and effect of great streams of people being driven across the earth. On the other hand, there is the equally ancient fear of nature and the mortality of human beings. Both forms of fear were expressed by the ancient Greeks in the idea of Phobos and Deimos, not coincidentally the two moons of the planet Mars. During the corona quarantine – although it had little significance for me in my daily routine, and even led to great creativity – it struck me how existential fear is in a human life.”



Benedikt Tolar

Benedikt Tolar is a visual artist based in Pilsen (Czech Republic). He is mostly known for reusing, recycling and reconceptualizing common material objects. This way, the author expresses a vivid commentary to our day-to-day lives and seeks for unexpected beauty of the quotidien. The work of the sculptor Benedikt Tolar is characterized by a non-violent play making reference to sculpture, and by a cutting humor. This is usually created by the recycling and re-contextualization of waste or found material. Though the results of his work are close to object, the sculptural background is always clear. Benedikt sometimes works in the countryside on land-art installations, e.g. *Ark* (2011), *Blinker* (2011).

Benedikt Tolar has long been working with the comic utilization of readymades that he combines and transforms into bizarre figures. The beings from the series *Menagerie* (2000–2011) can be seen as the result of a child's intuitive game but with a significant admixture of creative intent. Benedikt reinvents found materials, finding in them figural motifs and combining them with other waste, leather, bones, etc. These poorly stuffed creatures are made magical using the minimum of material and the artist's figural conviction. Nevertheless, in their construction we find a certain element of deconstruction and lack, and this gives rise to amusement and embarrassment. A typical example would be *Beds* (2004), in which Benedikt interpreted the screws on a bed frame as eyes and added rubber vampire-like teeth in the centre. This inconspicuous intervention, Kovanda-like in style, significantly changed our perception of an everyday object.

A similar approach to that adopted in *Menagerie* is to be found in the series *Bones* (2001–2010) and *Figures* (1999–2010). All three share a playful and ironic spirit of ingenuity and individual works are linked in a cycle by their formal aspects.

These poorly stuffed creatures are made magical using the minimum of material and the artist's figural conviction.



Dance of death

2020 180 × 60 × 50 cm

An ordinary, but brutally crumpled bathtub evokes the dance of death, a situation that may already be hopeless. This dance creation will not be one of the pleasant ones...

Aj vana be

2018 650 × 250 × 250 cm

This living sculpture, made of used bathtubs, comes alive at night when the different components are lit up and accompanied by original music from Ladislav Fryc. It represents the principles of recycling and upcycling, the bathtubs are a symbol for typical socialist households in 'Panelák' buildings. Can we still find use for them?



Koen Vanmechelen



T-Rex

2022 Bronze, 650 × 230 × 222 cm

The bronze claw of a dinosaur or a giant enlargement of a chicken leg, *T-Rex* refers to lurking ancient genes that are waiting to be resurrected again if the context requires. These genes are dormant but vigilant, forgotten, not lost. The beast in us never dies. It is merely forgotten, napping in the ocean of time. Awakening is not fixed – while it is certain. The beast will rise again. Domestication is a temporary cloak.

In Between

2018 Polyester, 160 × 230 × 160 cm

Ecce ovum. The impenetrable silence of a giant, polyester egg begs for contemplation. There is nothing to identify this ovoid creature. There is no stirring or shifting, no sign or sound. From what coracle of a womb does it come? How long has it been here? What will it hatch after its explosion? What is its promise? The scale is yet unbroken, the future potential of the egg is a mystery. Undoubtedly it will change into something *tremendum et fascinatum*. A transforming power? *In Between* is about the pluripotential moment before it all starts, anytime, anyplace. Before anxiety and hope melt into a force of change and action and possibilities become facts.

An internationally renowned artist, working across a multitude of disciplines, Koen Vanmechelen (b. 1965) is one of the most versatile thinkers of these times. He is situated at the confluence of art, science, philosophy and community.

As an eternal migrant, he travels the world looking for answers to fundamental questions that touch on issues which are both timeless and acutely relevant today: identity, diversity, globalization and human rights. He weaves those answers – always works in progress – into enigmatic artworks and projects. His quests and interdisciplinary projects invite others to work together and create an awareness and a movement of communities around the world. Together, they reflect on the global legacy of the human animal and explore the different ways we choose to live and evolve together.

In 2010, he received an honorary doctorate from the University of Hasselt and in 2013, he was awarded the prestigious Golden Nica Hybrid Art Award (Linz) and Global Artist's Award (Venice). Koen has presented his work on almost every continent, in, amongst others, the Uffizi Gallery (Firenze), V&A Museum (London), ZKM (Karlsruhe) and Museo Nacional de Bellas Artes de La Habana (Cuba). Besides making regular appearances at the Venice Biennale, his work has been shown at the Biennale of Moscow, Havana, Dakar and Poznan, at the *Triennial of Guangzhou*, at the *World Expo Shanghai 2010*, at *Manifesta 9*, and at *DOCUMENTA(13)*. As a speaker in high demand, he was invited to address the *World Economic Forum* (2008) and various *TED* conferences.

He travels the world looking for answers to fundamental questions that touch on issues which are both timeless and acutely relevant today. He weaves those answers – always works in progress – into enigmatic artworks and projects.



Luk Van Soom

Luk Van Soom (b. 1956, Weelde-Statie, Belgium) has a laundry list of high-profile exhibitions and projects at home and abroad. He represented Belgium at the *World Expo* in Seville, Spain (1992) and erected a twelve metre-high lamp tree on the Middelkerk beach for *Beaufort* (2006). He also created more than 50 works in public spaces in the Netherlands and Belgium, such as *Walhalla* (1993, Antwerp) and *The Man from Atlantis* (2003, Brussels). In 2015, with a wink, he handed a copy of his crucifix variation *Oh Superman!* (2010) to Pope Francis.

Luk Van Soom taught at the Royal Academy of Fine Arts in Antwerp and the Rietveld Academy in Amsterdam, and still teaches at Academie St. Joost in Breda and to an unstoppable stream of assistants and interns in his own studio. As a lifelong self-taught artist, Luk Van Soom is an example and mentor for many young and aspiring artists. But he is not thinking of stopping yet.

“At its highest, most impressive and beautiful moment, I captured a tidal wave. Like a photographer printing at one hundredth of a second. Like Marilyn Monroe's billowing skirt above an underground air duct. Or the 1832 woodcut of *The Great Wave off Kanazawa* by Japanese artist Hokusai. These have become images etched in the collective memory. But I need more time to capture my split second. I cannot do this job with one press of a button. I must first knead and manipulate the hundreds of kilograms of clay as if they were the wave itself. To then make moulds from that and cast the image of the wave in bronze so that it becomes tangible ...”

I cannot do this job with one press of a button. I must first knead and manipulate the hundreds of kilograms of clay as if they were the wave itself.

Frozen wave

2012 Bronze, concrete, 200 × 120 × 150 cm

Waves are forces of nature and always in motion. Are we as humans attracted by their elusive and perpetual nature? Or by the fact that we know the wave movements – from high to low, from turbulent to calm and back – so well from our own inner world? “I myself am also often guided by a storm of passion emotions.”



Eelke van Willegen

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Panta rhei – everything flows

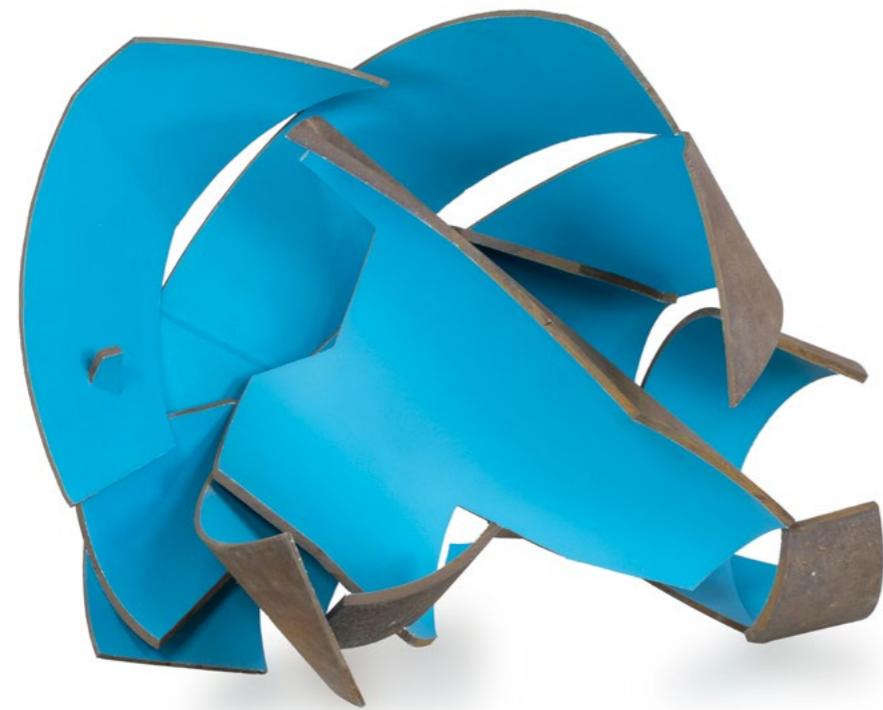
Eelke van Willegen (b. 1974) creates art of great simplicity. Artless, natural, still and without further ado. The artist is a surfer. Surfing is fun. But surfing is also about reaching an inner tranquillity. Reading the wave. Knowing the water. The flight, a perfect union of body, water, wind and sky. Tasting the salt scum on your lips. Surfing, plain and simple.

But appearances may be deceiving; on closer inspection his work proves to be complex and carefully thought-out. Form is guided by action. Like the ocean-floor moulds the wave and shapes it according to the tides. Eelke captures the visible world in either a simple drawing or a three-dimensional work of art. Powerful essentials. Neither easily accomplished, nor easily spot.

The viewer will have to read the work, like the surfer reads the water. But, for anyone who takes the trouble to look carefully, there will be much to see. It's as simple as that.

Not easy, yet very forceful. And the sea, the sea...

*He captures the visible world
in either a simple drawing or
a three-dimensional work of art.
Powerful essentials.*



Inner strenght

2022 Steel and paint, 115 × 80 × 96 cm

Put yourself over the lip and when the hands leave the rail, then you start living.

Coming down

2022 Steel and paint, 105 × 55 × 76 cm

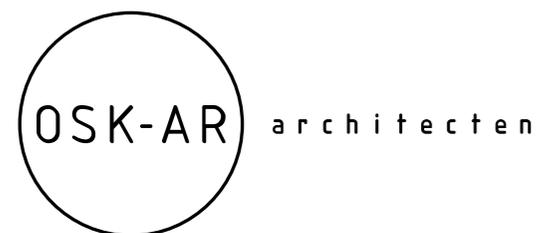
A strange conversation which is called art.

Colophon

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