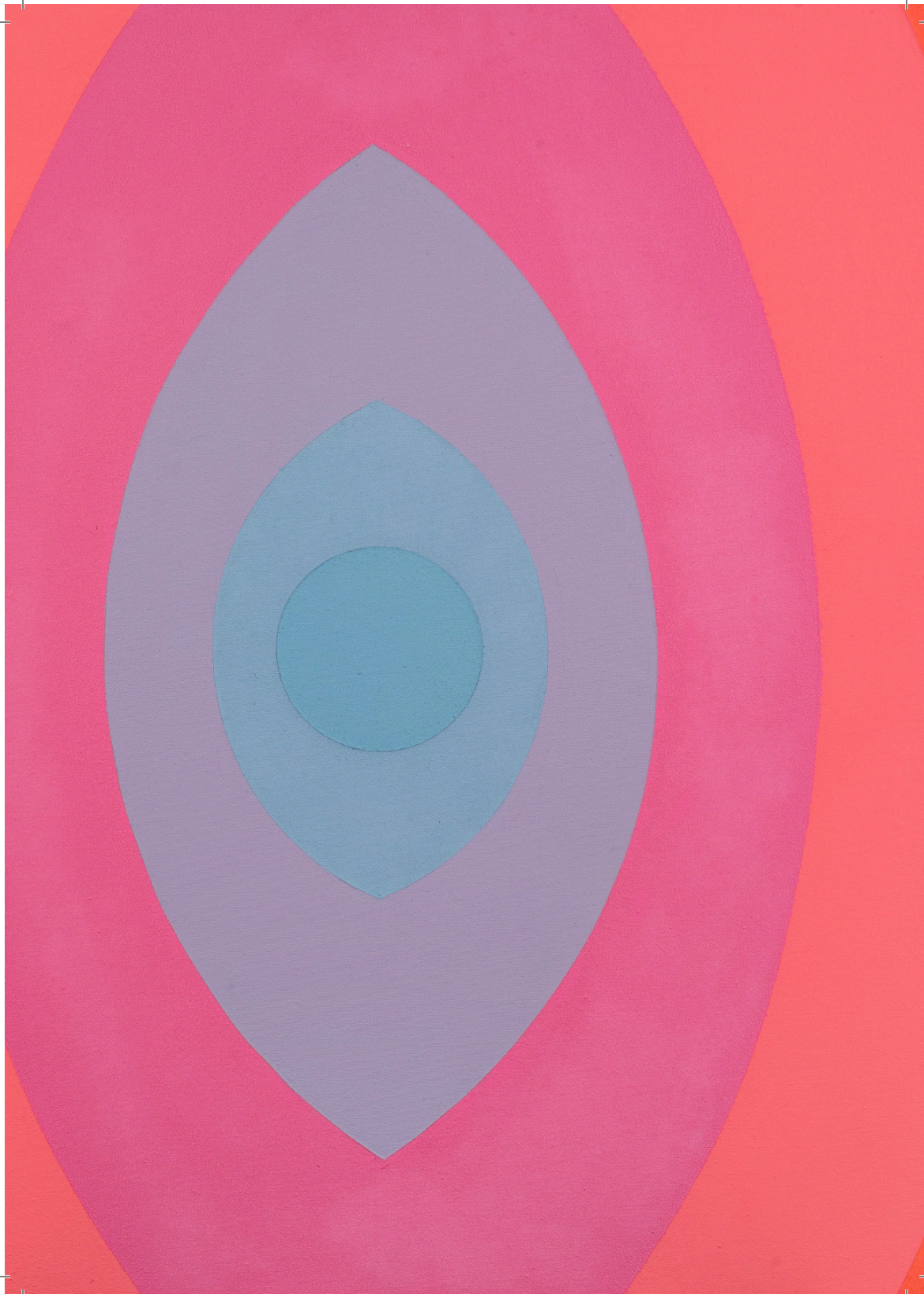


Supplementary Material to Art & Perception, Vol. 7, Issue 4, with the abstracts of the 7th edition of the *Visual Science of Art Conference* (VSAC 2019), held in Leuven (Belgium) on August 21-24, 2019

The document below is the official catalogue of the **ART@VSAC exhibitions** which were on display at different venues in the city of Leuven, during the conference.

It is made available for the readers of *Art & Perception* to give some impression of the kind of art exhibitions that were an integral part of VSAC 2019. The material here (images and text) cannot be used without permission of the artists.



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PREFACE

!

CE

**“KEEP YOUR SENSES AND
MIND AS OPEN AS POSSIBLE,
RELAX AND ENJOY!”**

Dear art lovers,

The booklet you are holding contains short descriptions of the artworks and artists selected for the ART@VSAC exhibitions. The three exhibitions at BAC Atelier, KADOC, and the University Library reflect the main artistic contributions to the integrated art-science program of the 7th edition of **the Visual Science of Art Conference** (VSAC). In addition, some artists will contribute to several truly integrated art-science sessions and art-science dialogues, and some scientists will also present art that they have created alongside their scientific research. In contrast to these sessions, which are accessible only to participants who have registered for the conference, the three ART@VSAC exhibitions are completely free to anyone who walks in. They consist of a wide range of visual art, from classic paintings and photography, to video and film, installations, performance, and hybrid art forms. These include invited artworks by established artists, as well as work that was submitted by emerging artists in response to an open call. With the exception of Hans Op de Beeck, who has been selected by the Contemporary Art Committee of the KU Leuven, all of them will also be present at the conference, to engage in interactions with the scientists there.

Keep your senses and mind as open as possible, relax and enjoy!

Johan Wagemans, on behalf of the scientific and organizing committees of VSAC

Bart Raymaekers

vice rector for culture

“EXPERIMENTATION.
RESEARCH. INTERDISCIPLI-
NARY EXCHANGES. THESE ARE
THE KEYS TO SUCCESS IN THE
ARTS, AS WELL AS IN SCIENCE.”

Experimentation. Research. Interdisciplinary exchanges. These are the keys to success in the arts, as well as in science. Both artists and scientists offer new perspectives on the world. Neither hesitate to break taboos. Relentlessly they challenge themselves, their peers and society at large, pushing our intellectual boundaries.

Both worlds influence one another. Scientific concepts and ideas inspire the arts. In their turn, artists are creative pioneers and free spirits, at the foreground of new societal developments and change.

Those are the reasons art and science go hand in hand at KU Leuven.

The heart of this special relationship is the BAC Atelier. This multidisciplinary art lab was opened by KU Leuven in 2016. Once the first spin-off of the university, the Institute of Bacteriology housed groundbreaking research into new vaccines, starting in 1899. These days this gem of university heritage is a fertile breeding ground for talent and experimentation. As an academic institution the KU Leuven invests heavily in the arts, by offering free studio spaces to students and staff members. The renowned architects and artists Gijs Van Varenbergh are artist-in-residence. (Reading Between the Lines, the 'vista church' in Borgloon, is their most famous and awarded work, and a prime example of contemporary religious architecture.)

Visual and audiovisual artists, designers and performers encounter one another in the BAC Atelier. Among them quite a few PhD students, who attempt to bridge that same gap between science and art in their research. Bram van Breda is a winner of the LUCA Showcase Award, which awards top talent at the LUCA School of Arts of KU Leuven Association. Textiles are his preferred medium, and he has now commenced his PhD in the arts. At the current edition of the Visual Science of Art Conference (VSAC) you will meet Nathalie Vissers. This resident of the BAC Atelier and experimental psychologist is fascinated by the perception of art and the effect on human cog-

nition. She puts her insights into practice in her photography.

Regardless of its durable presence in the BAC Atelier, KU Leuven has consistently been an important player in the cultural field of Leuven. The link between art and science has always been on top of her mind. For instance, the university is a long-term partner and strong supporter of STUK arts centre. Here KU Leuven invests in the Artefact Festival, which takes a similar approach to art and science, by coproducing a new work of art. Maria Thereza Alves' Seeds of Change uses the seeds found in ship ballast for a new garden. Plants and flowers unwillingly travelled all over the world, when merchant sailing ships used earth, stones and sand as ballast. This most recent coproduction can still be admired in the historic Grand Beguinage, a UNESCO and KU Leuven heritage site.

Projects such as the BAC Atelier and Artefact Festival are just a few examples of KU Leuven's unshakable belief in the symbiosis between arts and science. The VSAC, during which you get a chance to explore the BAC Atelier, is only the latest.

We welcome you to Leuven, where both art and science thrive.

“THE NEED TO OVERCOME THE
ANTAGONISM BETWEEN ART
AND SCIENCE HAS TURNED
INTO A THRIVING ENTERPRISE”

Towards a sustainable communication between the Art and Science.

“It was once thought that the imaginative outlook of the artist was death for the scientist. And the logic of science seemed to spell doom to all possible artistic flights of fancy.” Robert E. Mueller observed in *The Science of Art* (1967) that the antagonism between science and art lies in the contrast between the logical and the aesthetic response to (visual) experience. Whether we agree with him or not, the first step towards a sustainable interdisciplinary communication is to properly recognize the reasons behind this antagonism. Because of the nature of scientific inquiry, we have to acknowledge the fact that the questions of individual scientists will always be very limited in scope. The artist, on the other hand, wants to understand the visual phenomenon in its totality. Where the vision scientist often starts from intuitions acquired through phenomenology, she must operationalize those intuitions into concrete experiments. In other words, she has to (temporarily) isolate the phenomenon to make it measurable and therefore objectifiable. On the other hand, the artist, even though she wishes to investigate individual phenomena, doesn’t need to render the phenomena objectifiable. She can investigate them purely from her subjective sphere. Whereas the individual phenomena form an endpoint for the scientist, for the artist, they are means to a broader artistic purpose. Moreover, the scientist will need to place her discovery in the larger theoretical framework that she adopts within vision science. The artist, however, has the liberty to connect her interpretation of a phenomenon to narratives that not only stem from the existing art theory, but potentially come from any cultural sphere. She even has the freedom to place the phenomenon in a narrative of her own construction.

The differences in both types of approaches result in a communicative gap. Whereas the methodology of the scientist and the community-based aspect of her enterprise will ensure a shared but proprietary language among vision scientists, the art world lacks such a homogeneous language. At best, the language shared by artists and art historians could be seen as a common denominator of the multiple narratives

developed by individual practitioners. The art historian can be seen as the mediator between the many narratives in art and art theory. Given these differences, between Scientese and Artese, the question imposes itself as to how these two parties can communicate meaningfully. The aim is not to translate or to incorporate Artese into Scientese or vice versa, since any translation would amount to an appropriation that fundamentally undermines the uniqueness and value of the appropriated language. Respect for each other’s alterity doesn’t imply that communication between both groups is impossible, however. Indeed, the artist can use findings from vision science to inform her thinking about specific visual phenomena, while she retains the freedom to use them for her own goals and to place them within a narrative of her choosing. On the other hand, the scientist can learn from the artist’s intuitions and phenomenology: artists offer the vision scientists a never-ending supply of material to investigate, in the form of new visual phenomena or by placing known phenomena into new contexts of different levels of complexity.

The need to overcome the antagonism between art and science has turned into a thriving enterprise, as evidenced by the current amount of collaborative research in which scientists, artists, and art historians work closely together in scientifically inspired art production, the incorporation of empirical research into art history and in the visual science of art. In some cases, we see that the cross-pollination even leads to interesting transformations: the scientist becomes an artist and the artist becomes a scientist. With the 7th edition of VSAC, we introduce you to a wide variety of new and ongoing conversations between artists, art historians and scientists, through many talks, symposia, and Art@VSAC expos. On behalf of the VSAC team of Leuven, we hereby warmly welcome you and hope for an inspiring three-day conversation, where all of us – scientists, artists or art historians (or a combination thereof) – can find some common ground in how to communicate about something that remains very complex and personal, the observation of a work of art.

**“ONE THIRD OF THE HUMAN
BRAIN IS DEDICATED TO
THE PROCESSING OF VISUAL
INFORMATION”**

ART@VSAC is an exhibition of artworks selected as an integral part of the 7th edition of the Visual Science of Art Conference, which takes place in Leuven from 21 to 24 August 2019. It is divided over three locations – BAC Atelier, KADOC and the University Library – all venues whose history is closely linked to the university thus forming a peculiar blend of art with science. The artworks on display were invited or submitted to fit in with the conference which is targeted at scientists from several disciplines, interested in visual science and visual art, and also dedicated to encourage interchange between them.

The exhibition is open to the public as well, since the artists and scientists involved are eager to share their findings and also want to open up the scientific dialogue on visual art. One third of the human brain is dedicated to the processing of visual information and many of us get pleasure out of visual stimulation. The visual brain is full of opioids for a reason. So enjoy what you see here! Open your eyes, look and walk around, and get your senses triggered, brains stimulated and hearts touched.

Although the selected artworks all share similar traits, they are also diverse in many respects. The used media vary from paintings and photography, to video and film, installations, performance, as well as hybrid or mixed forms. The contributing artists are also in different stages in their career: they range from emerging to well-established. The common interest of the different artists in the fascination of how the eyes and brains of the beholders create the art experience, unites them and makes the collective ART@VSAC exhibition more than the sum of its parts. All of the artists exhibiting at VSAC play with light, color, form, texture and material with which they grab your attention and engage you to prolong your interaction with the work in order to add a deeper layer to the immediate visual appeal.

Stefanie De Winter, Ana Schultze, Christina Seyfried, Leen Van Ende, Johan Wagemans (Art Program Team of VSAC)

SPECIAL THANKS TO OUR SPONSORS AND PARTNERS:

RESEARCH FOUNDATION - FLANDERS, CREATIVE EUROPE DESK FLANDERS, KU LEUVEN, UZ LEUVEN, ECVP 2019, METH/14/02, BPOST, M - MUSEUM LEUVEN, LEUVEN MINDGATE, BRILL, IAEA.

CHRISTOPHE BOSSENS, AGNA MARIEN, RESEARCH GROUP OF JOHAN WAGEMANS, DIENST CULTUUR KU LEUVEN, LUC VINTS, KADOC, TAREK PEETERS, ANNE VERBRUGGE, MARC RONSMANS, UNIVERSITEITSBIBLIOTHEEK KU LEUVEN, TECHNISCHE DIENST KU LEUVEN, COMMISSIE ACTUELE KUNST KU LEUVEN.

THANKS TO EVA HESELMANS FOR THE GRAPHIC DESIGN OF THIS CATALOGUE.

BAC
ATEL



LIER

*A Part ("Armure/Weave" series), 2018, solvent marker on cotton canvas,
(142 x 120 cm) + (219 x 152 cm). Photograph by Gilles Ribero.*



My painting practice centres on the woven structure of painter's canvas. For the last two years, I have sought out strategies to highlight the weave of the canvas in various ways: by following vertical or horizontal threads or by marking each thread of the grid of the weave when it passes over another thread, and also by observing processes of absorption by various textiles (including textiles that come more directly from daily life). Several of the canvases presented at VSAC2019 have been made from the back; they have been marked on the reverse with stripes or dots that seep through to the verso. What is seen is thus what has been absorbed through the body of the fabric (which can vary in thickness and in weave and thus create varying patterns). What occupies me here is the familiar textile of the traditional painting support and how it emerges through paint. I bring this to an extreme in making paintings that focus on this habitually less visible characteristic. I like the connexion between "wovenness" that we are so familiar with and surrounded by in daily life, and the pictorial plane that can seem so removed from material realities.

HANNAH DE CORTE (°1988) IS A VISUAL ARTIST AND RESEARCH FELLOW AT THE BELGIAN FUND FOR SCIENTIFIC RESEARCH FNRS. SHE ATTENDED THE INSTITUTE OF FINE ARTS OF NEW YORK UNIVERSITY IN 2017-2018 AS A VISITING SCHOLAR, AND HAS JUST GRADUATED IN MAY 2019 WITH HER PHD DISSERTATION ENTITLED "USES OF UNPRIMED CANVAS. LOOKING AT THE ABSORPTIVE QUALITIES OF THE PAINTING SUPPORT AND ITS MATERIAL NATURE." RECENT EXHIBITIONS INCLUDE: THE MUSEUM OF COSTUME AND LACE IN BRUSSELS (BE); THE OFFICINA MUSEUM OF SCRIPTURE IN TURIN (IT) AND THE CENTRE OF CONTEMPORARY ART'S EXHIBITION ON THREAD AND FIBER IN MEYMAC (FR). RECENT TALKS INCLUDE: THE RIJKSMUSEUM IN AMSTERDAM (NL), THE MUSEUM L IN LOUVAIN-LA-NEUVE (BE), THE INSTITUTE OF FINE ARTS IN NEW YORK (US) AND AT THE INHA IN PARIS (FR).

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Flowerz, 2019 // Jeroen De Wandel

VEILED, DISGUISED, BARELY PERCEPTIBLE OR PUSHED TO THE EDGE OF THE FRAME BY LAYERS OF DIGITAL COLLAGE: JEROEN DE WANDEL LEADS OUR EYE AWAY FROM THE IMAGE, RUPTURES THE SILENCE OF THE PHOTOGRAPH AND EXPLORES ITS RELATIONSHIP WITH PAINTING.

USING HIS OWN PHOTOGRAPHS AND FOUND IMAGES FROM HIS PERSONAL ARCHIVE, HE RECREATES WHAT THREATENS TO BE LOST, THE TRACES LEFT WHEN THE CARRIER IS DAMAGED, AND MEMORY HAS FADED. THIS IS NOT SIMPLY ABOUT COMMEMORATION: DE WANDEL ALLOWS THE POWER OF THE INDIVIDUAL IMAGE TO DICTATE HOW HE OVERPAINTS, RE-PHOTOGRAPHS AND MOUNTS THE PICTURES.

IN THIS INTERPLAY OF INSPIRATION AND INTERROGATION, THE ARTIST PUTS INTO PERSPECTIVE THE NOTION OF ABSOLUTE TRUTH IN PHOTOGRAPHY BY REDUCING IT TO ONE OF MANY POSSIBILITIES. THE OFTEN POWERFUL EVOCATION OF TACTILITY AND TEXTURE – FROM SHARP TO ALMOST ABSTRACT – REFERS TO A WORLD WE KNOW. BUT VARIATIONS IN SCALE AND TIME CREATE DISSOCIATION, A FEELING OF VULNERABILITY AND ALIENATION.

STRIPPED OF CONTEXT, FRAGMENTS ARE INCORPORATED IN A NEW LANGUAGE IN WHICH THEY ARE NOT SO MUCH CARRIERS OF MEANING AS BUILDING BLOCKS.

YET HE DOES CONNECT THESE DISCORDANT ELEMENTS WITH SNIPPETS THAT ARE RECOGNISABLE. ASSIMILATED BY OUR “INNER EYE”, THEY ACQUIRE THEIR OWN TIME AND RHYTHM, A NEW LIFE. HE MAKES US WANT TO LINGER IN HIS PLAYFUL, POETIC – AND IRONIC – VISUAL WORLD.

DE WANDEL WAS SELECTED AS EMERGING TALENT FOR THE .TIFF PROGRAM '18-'19 OF FOMU (FOTOMUSEUM ANTWERP), WAS SHORTLISTED FOR THE SONY WORLD PHOTOGRAPHY AWARDS IN 2017 WITH THE “ENSÔ” SERIES AND IS NOW LOOKING TO GET TWO BOOK DUMMIES PUBLISHED OF HIS AMYGDALA PROJECT.

Fiorella Stinders
Art & Culture teacher

Jeroen De Wandel combines material from his personal archive to generate new images. He cuts, tears and pastes both analogue and digital pictures in his search for the unexpected.

De Wandel is interested in how our brains process information and create memories.

The amygdala is the part of our brain responsible for the creation, storage and processing of (emotional) memories. De Wandel's collages express the multiple layers of these memories and how they can change and get coloured over time. Fragments from the past lose their context in the present and their attachment to reality gradually fades away.

This triggers some questions. Is our memory accurate? Do we create dream images about existing places/people, about ourselves? Is what we see really what we see and experience?



Waiting for it // Ritsart Gobyn

RITSART GOBYN (°1985) LIVES AND WORKS IN GHENT (BE). IN 2009 HE GRADUATED AS A MASTER IN FINE ARTS AT LUCA SCHOOL OF ARTS IN GHENT AND SINCE THEN HE WORKED AS A VISUAL ARTIST AND A TEACHER OF FINE ARTS. IN 2017 HE STARTED AN ARTISTIC PHD-RESEARCH AT LUCA SCHOOL OF ARTS IN WHICH HE FOCUSSES ON THE CRITICAL POTENTIAL OF CONTEMPORARY TROMPE L'OEIL PAINTING.

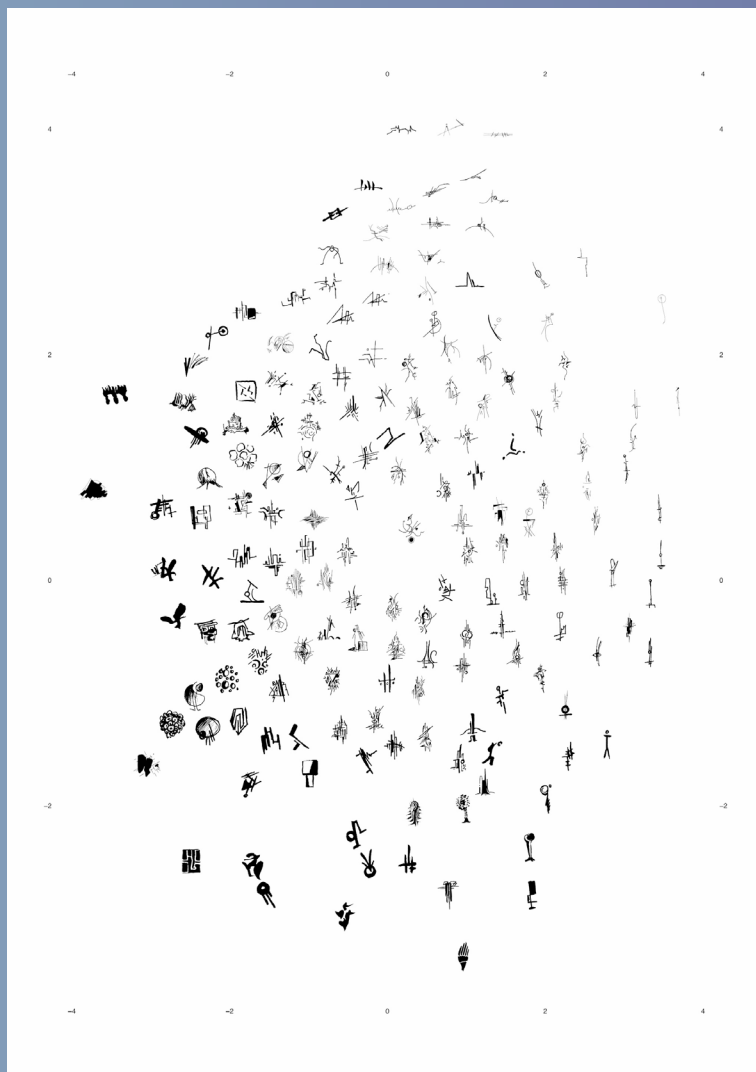
RECENT EXHIBITIONS INCLUDE PARERGON AT ROSSICONTEMPORARY, BRUSSELS (2018), C.N.G. 36 AT BLANCO, GHENT (2018), 3 AT GALLERY D'APOSTROF, DEINZE (2018), INPUT/OUTPUT AT DE BOND, BRUGES (2017), GAVERPRIJS AT CC DE SCHAKEL, WAREGEM (2016), CACHET DE LA POSTE FAISANT FOI, AT VILLA MALLET-STEVENSON, PARIS (2016), INTERLUDE AT ROSSICONTEMPORARY, BRUSSELS (2016), IN THE MAKING AT CC GILDHOF, TIELT (2015) AND HET KABINET: RITSART GOBYN AT CIAP, HASSELT (2015)

RITSART GOBYN WAS AWARDED WITH AN HONOURABLE MENTION AT THE ART CONTEST INPUT/OUTPUT (2017) AND WON THE FIRST PRICE AT THE THESIS AWARD AT LUCA SCHOOL OF ARTS (2009).

RITSART GOBYN IS REPRESENTED BY ROSSICONTEMPORARY IN BRUSSELS, SINCE 2016.

Ritsart Gobyn combines in his paintings pure abstraction and the hyperrealism of the trompe l'oeil. The trompe l'oeil is an ancient technique that challenges the perception of what we see. At the same time it is also an important pictorial strategy that has been used as a critically tool in painting throughout the history of art. Gobyn wants to examine the critical potential of trompe l'oeil in contemporary painting. He uses this ancient technique to explore different painterly and conceptual layers, to focus on the creational process of the painterly image and to reflect on the art object itself.

'Waiting for it' is an installation in which the images seem to be absent. The canvases on the cardboard rolls are still awaiting to be painted or the canvases have already been painted and rolled up for transport. Both scenarios contain a certain expectation towards an image, which is at this point still non-existent or hidden away. The frames below are empty. The images seem to be removed. Only the four pieces of tape, that used to attach the images to the frame, are left. The absence of these images reveals the function of the objects and thus the object-thing (Read, 2016) becomes present. However, upon closer inspection, it is revealed that the images are not absent at all. The pieces of tape are painted trompe l'oeils. What the spectator first believed to be a functional object is in fact the painterly image that seemed to be missing.



Pierre Lelièvre

PIERRE LELIÈVRE IS A FRENCH ARTIST AND RESEARCHER, BASED IN PARIS. HIS WORK FOCUSES ON PICTORIAL COMPOSITION AND IS DRIVEN BY AN ITERATIVE PROCESS, MIXING TRADITIONAL DRAWING AND ADVANCED ALGORITHMS.

AFTER STUDYING CINEMATOGRAPHY AT THE ENS LOUIS LUMIÈRE, HE BEGAN HIS CAREER AS A R&D ENGINEER FOR CINEMA AND VIDEO GAMES, PUSHING BOUNDARIES OF DIGITAL HUMAN PHOTOREALISM. MEANWHILE, HE STARTED TO DRAW AND COLLECT SMALL COMPOSITIONAL STRUCTURES THAT FLOAT WITHOUT FRAMES. THIS PERSONAL DATABASE PROGRESSIVELY REACHED 5000 ELEMENTS AND BECAME THE STARTING POINT, AS WELL AS THE CORE MATERIAL OF HIS REFLECTION AND ARTISTIC EXPLORATIONS.

AS THESE PICTORIAL ELEMENTS INCREASED IN COMPLEXITY, THE INTERNAL HARMONY PRINCIPLES, INTUITIVELY SUPPORTED BY A RECURRENCE OF GESTURES AND SPECIFIC COMBINATIONS, HAVE REMAINED VEILED, LOST BETWEEN ARBITRARY RULES AND TOTAL RANDOMNESS. THE LACK OF DESCRIPTORS AND MEASURING TOOLS TO UNDERSTAND THE BASIC MECHANISMS OF THE COMPOSITION PERCEPTION, FINALLY CRYSTALLIZED IN HIS PHD PROJECT.

SINCE LATE 2018, HIS RESEARCH HAS BEEN FUNDED BY SACRE (SCIENCES, ARTS, CRÉATION, RECHERCHE) AND HOSTED BY THE ENS (ÉCOLE NORMALE SUPÉRIEURE) IN PARIS. THE KEY ASPECT OF THIS PROGRAM IS TO PROVIDE AN INTERDISCIPLINARY SPACE WHICH ENCOURAGES RESEARCH BY CREATION. IN THIS ECOSYSTEM, THE ARTISTIC APPROACH OF PIERRE LELIÈVRE IS EVOLVING AS A SHORTCUT BETWEEN THEORY AND PRACTICE, FROM MODELING TO VALIDATION, ENABLING QUICKER ITERATIONS AND DEEPER REFLEXIVE ANALYSIS

VSAC CONSTITUTES A PREMIERE FOR HIS RESEARCH::CREATION ARTWORKS IN AN EXHIBITION CONTEXT.

Pierre Lelièvre's mediums encompass ink on paper, algorithms and machine learning without clear frontiers. His artistic process starts from instinctive drawings, made among notes in an erratic manner. Scanned, cleaned and vectorized, they become data, feeding statistical analysis and innovative computations. In order to send back the meaning of these numerical values to the paper, with the same ink as the original drawings, a mechanical pen plotter completes the creative cycle. The presented artworks are the results of this approach.

Accumulation expresses the puzzling and fascinating contradictory feelings produced by unordered data. Drawings become patterns, forgetting they could have their own Individuality.

Morphology addresses the issue of drawings' digital representation and human perception. From a finished artwork, strokes definition and order are lost, merged into one new entity. Do algorithms and human eyes share strategies to disentangle contours and structural skeletons?

Combinations exposes a hierarchical accumulation of different versions derived from the same initial drawing. The result, produced by multiple cycles through the artist's creative loop with the pen plotter, emphasizes composition complexification and combinatory effects of graphical elements.

Cartography is an experimental map of similarities produced by an artificial neural network. The selected architecture can automatically discover and compress important features in data. Every drawing can therefore be encoded with only few dimensions. This representation is the most efficient one learned by the algorithm, but do we agree? Could imagining the machine's perception improve the understanding of our own?



Louise Gallery, 2016 (Somewhere Under The Rainbow) © memymom

MEMYMOM IS A COLLABORATION BETWEEN TWO ARTISTS, A MOTHER (MARILÈNE COOLENS, 1953) AND HER DAUGHTER (LISA DE BOECK, 1985). TWO SELF-TAUGHT PHOTOGRAPHERS WHO WORK AND LIVE IN BRUSSELS, BELGIUM. 'THE CROSS-GENERATIONAL PROJECT BEGAN WITH WHAT THE PAIR DESCRIBES AS A 'THE UMBILICAL VEIN': THEY ARE REFERRING TO ANALOGUE IMAGE ARCHIVE MADE FROM 1990 TILL 2003 OF MARILÈNE ENCOURAGING LISA TO EXPRESS HERSELF AND TO INVENT HER OWN IMPROVISED THEATRE SKETCHES.

THESE SEMI-STAGED DREAMSCAPE PORTRAITS DEVELOPED INTO A MATURE CONVERSATION THAT DEALS NOT ONLY WITH METAMORPHOSIS, PERSONAL IDENTITY, POTENTIAL AND A MATERNAL RELATIONSHIP, BUT HAS EVOLVED INTO A PLEA FOR SENSUAL ANALYSIS AND TRAGIC ROMANTICISM. IT REVEALS BOTH THE FOUNDATIONS OF THE CLOSE MOTHER-DAUGHTER BOND AND THE PROFESSIONAL CAREER OF THIS ARTISTIC DUO, WHO HAVE WORKED TOGETHER UNDER THE MONIKER MEMYMOM SINCE 2004.

THE ROUGH ANALOGUE IMAGES OF A PAST ERA ALSO FORM A SOURCE OF INSPIRATION FOR THE ARTISTS' CURRENT WORK WHICH PRODUCES AN EMOTIONAL AESTHETICS THAT STOPS JUST SHORT OF THE EROTIC; INVENTING MYSTERY, EXERCISING INTIMACY AND CREATING A POST-MODERN HYPERLINKED NARRATIVE WHERE ANYTHING MIGHT UNFOLD. THE MOTHER-DAUGHTER RELATIONSHIP MEANS THEY CAN OFTEN WORK IN A HIGHLY INTUITIVE MANNER THAT ALLOWS THE RESULTS TO EMERGE NATURALLY, EVEN ALMOST AUTOMATICALLY.



Courtesy of the artist and Stigter van Doesburg Amsterdam. Photo: Sander Tiedema

MAAIKE SCHOOREL'S WORK IS INFORMED BY HER RESEARCH INTO THE HUMAN MIND'S ABILITY TO PERCEIVE AND UNDERSTAND THE VISUAL WORLD. THE SUBJECTS OF HER PAINTINGS SEEM AT ONCE RECOGNISABLE AND ELUSIVE. USING PHOTOGRAPHIC SOURCE MATERIAL OF PEOPLE, PLACES AND OBJECTS, HER COMPOSITIONS SIMULTANEOUSLY APPEAR ON AND DISSOLVE INTO THE CANVAS.

"... IF WE GIVE SCHOOREL'S PAINTINGS ALL THE TIME THEY NEED, THEN THINGS SLOWLY START TO REVEAL THEMSELVES IN A DIFFERENT WAY. HER IMAGES - ONLY SEEMINGLY "RESIDUAL" - NO LONGER COME ACROSS AS WHAT IS LEFT AFTER AN ALMOST- FINISHED ERASURE, BUT AS THE OUTCOME OF A PERFORMANCE THAT PERSISTS DESPITE EVERYTHING."

Alessandro Rabottini. Carving memories: Photography and gesture in Maaïke Schoorel's painting. *Elemento*, Maaïke Schoorel, 2016, p. 75

BORN 1973, SANTPOORT, THE NETHERLANDS. MAAIKE SCHOOREL CURRENTLY LIVES AND WORKS IN BERLIN.



Peter Jacquemyn: double bass | voice
 Klaas Verpoest: visuals | live video
 Vincent Caers: live electronics | percussion
 Jan Pillaert: tuba | voice
 Sofia Kakouri: dance | pocket trumpet

'WORP' IS A CROSS-MEDIA IMPROVISING COLLECTIVE, COMBINING MUSICIANS, VISUAL ARTISTS AND DANCERS. THROUGH EACH PERFORMANCE, THEY EXPLORE THE BORDERS OF THE DIFFERENT MEDIA INVOLVED. SOUND RECEIVES A BODY. MOVEMENT CREATES TRACES. FORM BECOMES SOUND. A GAME OF FEEDBACK ARISES, DISSOLVING THE CONTOURS BETWEEN INSTRUMENTS, PLAYERS AND MATERIAL.

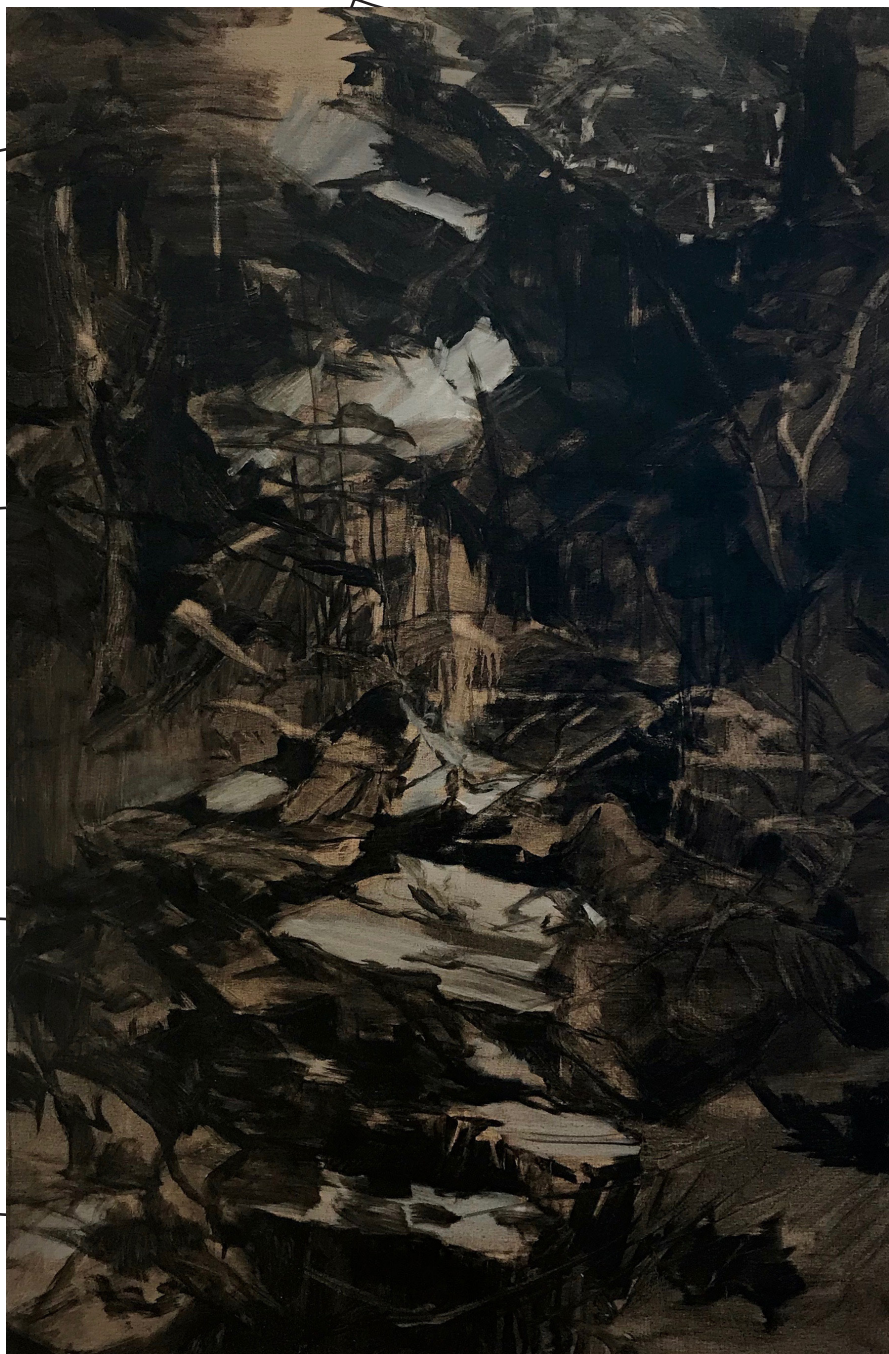
PETER JACQUEMYN, JAN PILLAERT, KLAAS VERPOEST, VINCENT CAERS, GERALDO SI AND SOFIA KAKOURI HAVE BEEN PERFORMING TOGETHER IN DIFFERENT CONFIGURATIONS. FUNDAMENTAL TO THEIR COLLABORATION IS THE IMPROVISATIONAL APPROACH, THE EQUALITY OF ART-FORMS AND THE TRANSFER OF EACH PERFORMER'S ATTITUDE INTO AN UNIQUE INTERDISCIPLINARY EXPERIENCE, ADOPTING EACH OTHERS STRATEGY.

BY DEFINITION, MUSIC AND MOVEMENT ARE TEMPORARY, MOBILE AND REPEATABLE. PLASTIC ARTS ARE UNIQUE, STATIC AND MADE FOR ETERNITY. THE COLLECTIVE BRINGS UNIQUE, NOT REPEATABLE MUSIC AND EXERCISE COMBINED AND CONFRONTED WITH PLASTIC ARTS AND THIS WITH A PRONOUNCED TEMPORARY PERFORMANCE CHARACTER. THE ACTION LEADS TO THE IDEA, THE INTERACTION SHOWS THE WAY.

'WORP' HAS BEEN PERFORMING IN MAJOR VENUES SUCH AS STUK - HOUSE FOR DANCE, IMAGE AND SOUND IN LEUVEN, DE VOORUIT ARTS CENTRE IN GHENT AND CONCERTGEBOUW BRUGES AND WAS INVITED AT DIFFERENT INTERNATIONAL FESTIVALS, SUCH AS THE LICHTSICHT-BIENNALE BAD ROTHENFELDE AND INTERNATIONAL FILM FESTIVAL ROTTERDAM.

KAD

doc



Rocking trees and stones // Lou Bielen

LOU BIELEN WAS BORN IN HASSELT, BUT NEVER LEFT THE LEUVEN AREA AFTER HER STUDIES OF GERMANIC PHILOLOGY (GRADUATION 1979). AS A TEACHER OF (MOSTLY) LITERATURE, SHE WAS HIGHLY INTERESTED IN ART IN ALL ITS FORMS AND SHE WAS AND STILL IS A KEEN VISITOR OF MUSEUMS AND EXHIBITIONS.

LOU BIELEN IS A LATE BLOOMER. SHE STARTED ART STUDIES (DRAWING AND PAINTING) AT SLAC IN 2006. SHE'S CURRENTLY ATTENDING THE PROJECT CLASS WHICH FOCUSES ON CONCEPT.

SHE LIVES AND WORKS IN VAALBEEK (OUD-HEVERLEE).

Lou Bielen is exploring landscape painting.

Much of her work shows piles, heaps, stacks, masses – often organic ones – that are prominent, abundant, assembled, energetic, alienating, threatening sometimes, obstructing the perspective. The constructed image leads the eye away from the horizon, exciting the imagination of the viewer by obfuscation, making him doubt and review.

In 2018, she used two photos as a starting point and ended up with a series of 25 paintings, experimenting with size, medium, colour, focus, perspective and style, often combining or losing the initial images during the making process.

Recently she's been working with Japanese sumi ink on paper, drawing and painting huge stacks that block the horizon.

Lou Bielen is interested in how people perceive landscape art. Many seem to like perspective and horizons. And colour. The darker the painting, the more it is perceived as impenetrable. The ink stacks draw all attention to themselves but – in contrast to her more classical 'Running slow series' are not spoken of in terms of beauty. People react in a more emotional way, seem attracted to the heaps without fully understanding what is shown. That is an intriguing observation.



THE WORK AND INSTALLATIONS BY LIES CAEYERS (°1982) TAKE SHAPE THROUGH A VARIETY OF TECHNIQUES (PAINTING AND SCULPTURE, SCANNING, ASSEMBLY, VIDEO, CODING, PRINTING, MOULDING AND CASTING, PHOTOGRAPHY, ETC.). HOMEMADE OBJECTS AND COLLECTED OBJECTS ARE SOMETIMES COMBINED, ALWAYS WITH A SHARP EYE FOR COMPOSITION AND DETAIL.

HAVING OBTAINED A MASTER OF ARTS DEGREE FROM SINT LUCAS ANTWERP, LIES CAEYERS HAD THE CHANCE TO BUILD ON HER EXPERIENCE WITH AN ADDITIONAL MASTER'S YEAR AT KONSTFACK UNIVERSITY OF ART, CRAFTS AND DESIGN IN STOCKHOLM, SWEDEN. IN 2015 SHE SHARED HER OEUVRE IN THE FIRST FULLY-FLEDGED EXHIBITION OF HER WORK, 'KABINET'.

DURING THE SUMMER OF 2016 LIES CAEYERS TOOK PART IN ART FESTIVAL WATOU AND IN 2017, SHE COMPLETED AN ARTIST RESIDENCE AT 'GOUVERNEMENT', GHENT, WHERE SHE PRESENTED THE FIRST PHASE OF HER PROJECT 'LAB'. SHE SUBSEQUENTLY PARTICIPATED IN SORRY, NOT SORRY FESTIVAL, A STREET ART FESTIVAL AT OUDE DOKKEN IN GHENT. IN THE SPRING OF 2018, HER TWO-PART EXPO 'KAMERSTUKKEN' TOOK PLACE IN GHENT AND LOUVAIN (IN THE CONTEXT OF AND& FESTIVAL). IN 2019 SHE HAD A SOLO SHOW AT 4AD, DIKSMUIDE AND KUNSTPLATFOM ZEBRASTRAAT, GHENT AND PARTICIPATES AGAIN IN THE WATOU ARTS FESTIVAL. BESIDES, SHE WAS SELECTED FOR THE 'OPEN M' GROUP EXHIBITION, WHICH CAN BE SEEN UNTIL 22 SEPTEMBER IN M MUSEUM, LOUVAIN.

SINCE JANUARY 2019 LIES CAEYERS IS TRANSFORMING HER SERIES OF 'CHILDREN OF MINKOWSKI' DURING AN INTENSIVE MASTER-APPRENTICE PROGRAM LED BY MASTER PAINTER SOPHIE KUIJKEN, A PROJECT FUNDED BY THE FLEMISH GOVERNMENT, DEPARTMENT OF CULTURE, YOUTH AND MEDIA.

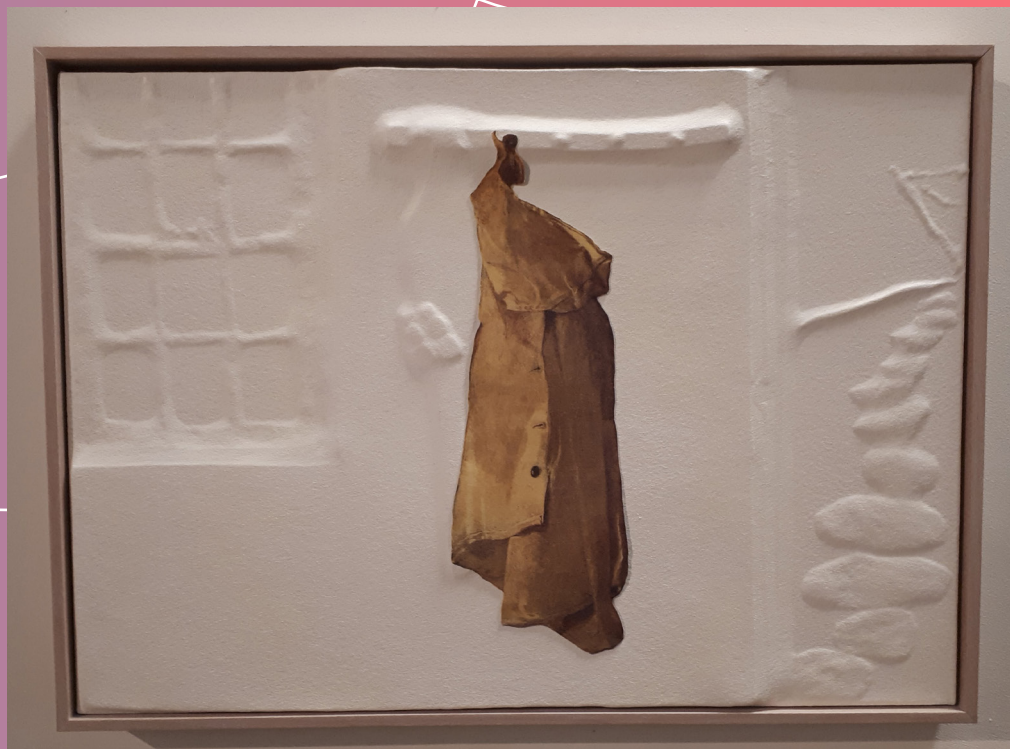
Functionality and preservation are two aspects of medical science that are recurring themes in the work of Lies Caeyers. Significant sources of input include research carried out on the physiology of the human body since the 17th century, as well as developments on this topic in other domains, such as technology, psychology and the arts.

The relation to time is an essential element in her research, which is why she likes to combine modern applications with old traditional materials and techniques. In addition, Lies Caeyers also has a special preference for contradiction. She plays with reality and appearance, which makes her work time-neutral.

A complementary passion for research on the human body means that the human figure plays a leading role in her oeuvre. Her work contains strange physical phenomena of creatures that navigate between fact and fiction. A subtle alienation, that leads to an unknown, indefinable and surreal outcome.

Fig. 1 (2004) is made from a copy of the Taschen publication, 'Build Your Own Human Skeleton', which served as study material during the artist's time as a Medicines student at the University of Louvain. Contradictions such as 'preservation and decay', 'order and chaos', 'perfection and malformation', 'attraction and abomination' and 'life and death' come together in an absurd way.

'Materbi' (2010) consists of a 100% biodegradable corpse cover and has been stored behind glass since 2011. The work refers to similarities in achieving long-term conservation, both in art and in science.



36 - *The Way I See It - After Wyeth* // Julie Cassels

AFTER AN ORIGINAL CAREER AS A SYSTEMS ANALYST FOR A BANK, WORKING BOTH IN THE UK AND IN NEW ZEALAND, JULIE CASSELS TOOK A CAREER BREAK TO HAVE A FAMILY. SHE RETURNED TO EDUCATION TAKING A BA (HONS) VISUAL ARTS AT SALFORD UNIVERSITY FOLLOWED BY AN MA IN TEXTILES/FASHION AT MANCHESTER METROPOLITAN UNIVERSITY.

CASSELS HAS EXHIBITED HER WORK WIDELY IN THE UK AND IN EUROPE. HER ARTISTIC PRACTICE ENCOMPASSES PHOTOGRAPHY, VIDEO AND THREE-DIMENSIONAL FORMS. THE LATEST BODY OF WORK ARE MIXED MEDIA, LOW RELIEF CANVASES.

SHE HAS BEEN SELECTED FOR AA2A RESIDENCIES BY TWO UNIVERSITIES. AT MANCHESTER METROPOLITAN UNIVERSITY, SHE INSTIGATED AND COMPLETED A PROJECT TO CARRY OUT A DIGITAL RESTORATION AND RECONSTRUCTION OF A BODICE, DATED 1650, FROM THE GALLERY OF COSTUME COLLECTION. THE WORK SHE PRODUCED DURING HER RESIDENCY AT UNIVERSITY OF CHESTER IS NOW HELD IN THE CHESHIRE REGIMENT MUSEUM COLLECTION. SHE WAS COMMISSIONED BY WATERSIDE ARTS CENTRE TO CREATE A VIDEO WORK FOR THEIR TENTH-YEAR ANNIVERSARY. MOST RECENTLY SHE WAS RUNNER UP IN THE GREATER MANCHESTER ART PRIZE 2019.

JULIE CASSELS IS BASED IN SOUTH MANCHESTER AND IS A MEMBER OF SUITE STUDIO GROUP IN SALFORD.

The work of Julie Cassels often has historical references, with a specific interest in the aesthetics of textiles and clothing. The work is inspired by the depiction of fabric in all art forms, throughout art history, along with its interpretation and relevance.

Aldous Huxley experienced an awakening to the meditative power of drapery during a monitored experimentation with Mescaline in the early 1950's. He commented that what he experienced had shown him into an artist's mind, captivated by the beauty of folds of cloth. The implication that this opening of his mind gave access to an otherwise unappreciated artist's viewpoint, Cassels sees as highlighting the individuality of seeing and of focus.

The ongoing body of work, called 'Seeing Differently', foregrounds drapery in existing art by altering books, photographs and paintings. In each she has removed everything except the textiles and clothing using a variety of ways, including painting out and cutting away. This has been an obsessive learning process that has led to a series of new work that capture her own view of classic paintings, literally she says, 'The Way I See It'. The paintings are remade as low relief canvasses, white in all areas apart from clothing or textiles, which remain coloured fabric areas; they become a three-dimensional representation of her vision.



THERE ARE FEW CONTEMPORARY ARTISTS WHO MAKE THE SUBCONSCIOUS EFFECT OF IMAGES AS TANGIBLE AS PATRICK CEYSSENS. IN HIS ARTISTIC DOCTORAL RESEARCH HE SEEKS TRACES IN IMAGES THAT REMAIN UNNOTICED AT FIRST GLANCE. HE EXPOSES WELL-KNOWN CONNECTIONS AND IGNITES SUBCUTANEOUS TRAJECTORIES THROUGH PROCESSED PAINTINGS AND PHOTOGRAPHS, THEATRICAL VIDEO PROJECTS AND IMAGE INSTALLATIONS IN WHICH DIFFERENT MEDIA MERGE.

SINCE 1990 HE IS ACTIVE AS AN INDEPENDENT ARTIST WITH MANY PROJECTS AND EXHIBITIONS AT HOME AND ABROAD. HE LIVES AND WORKS IN HOUTHALEN, EDUCATED AT THE ROYAL ACADEMY OF FINE ARTS IN GHENT. IN 2018, HE DEFENDED HIS PHD, TITLED 'FROM FIRST LOOKS TO VISUAL THINKING.' AT UHASSELT.

AS PROFESSOR IMAGE ANALYSIS AND AS A ARTIST-RESEARCHER, HE DEVELOPS A SPECIAL OPINION FOR INDIRECT UNDERLYING IMAGE COMPONENTS AND HE WANTS TO EXPLORE OTHER TRACKS IN IMAGES. BY CONSTRUCTING NEW CONNECTIONS HE COMES TO OTHER LAYERS, SENSATIONS AND FORCES WITHIN AN IMAGE.

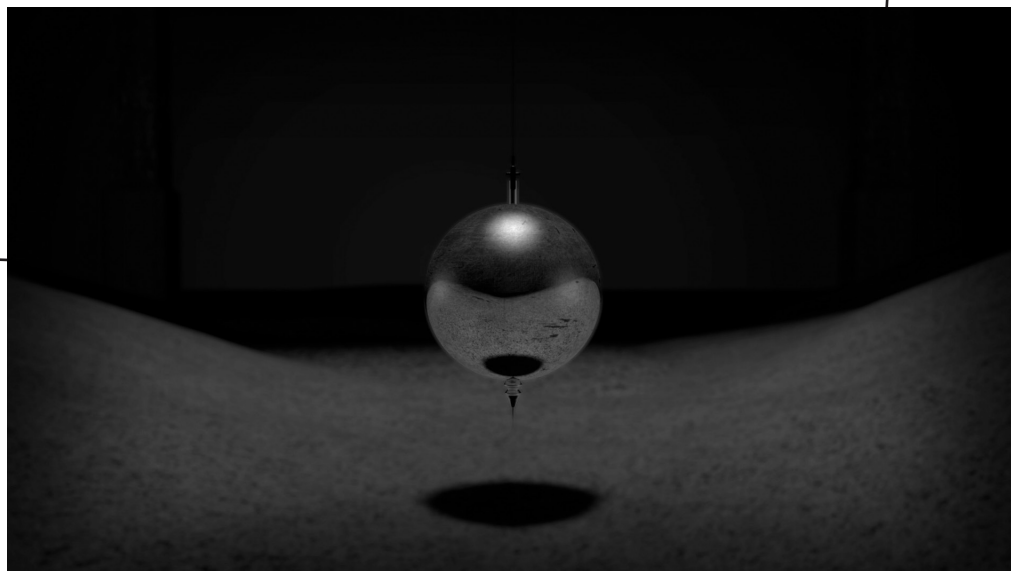
SO PATRICK CEYSSENS IS NOT ONLY VISUAL ARTIST BUT ALSO AN ADMIRER OF THE WONDERFUL WORLD OF OUR BRAIN IN WHICH PERCEPTION, MEMORY, COGNITION, EMOTION AND THEIR INTERACTION PLAY A LEADING ROLE.

www.patrickceysens.com

www.talkwithimages.com

www.analyzing-images.com

www.frame-research.be



Inertia // Alexandra Crouwers

3-channel video installation, HD1080, b/w, sound, 10'00", 2014/2015, edition of 3+1 artist copy

'**Inertia**' is a homage to dystopian science fiction, the title referencing the slowdown in a pendulum movement. The work is a digital animation, entirely constructed with 3D software.

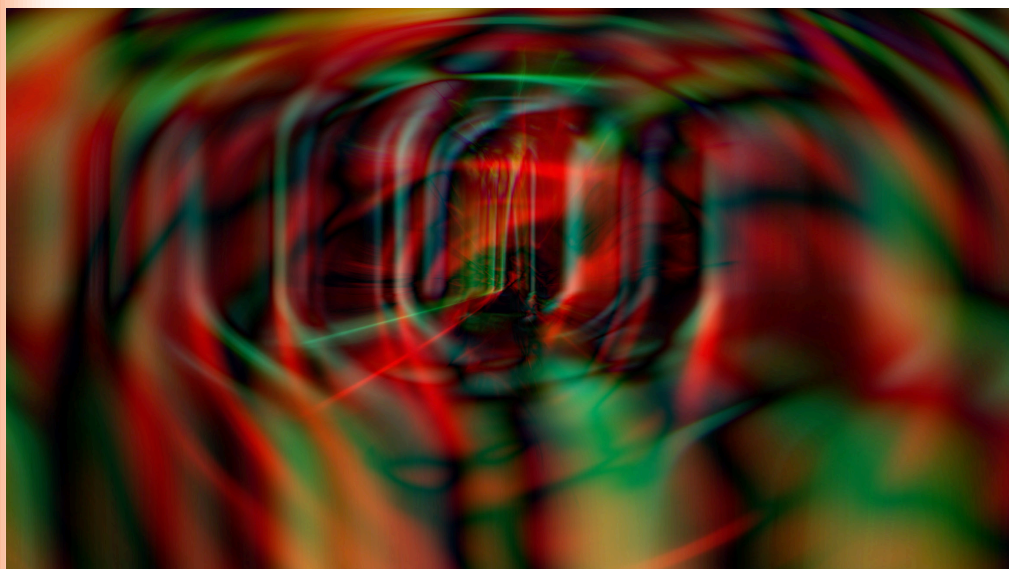
The viewer visits an abandoned and lifeless planet: ours? In this barren desert, a large bunker-like building contains remnants of a lost civilization. In large glass cases, possible scenarios of the destruction of the planet are preserved. Hints of what might have happened are hidden in the film.

At KADOC, the installation's ten-minute main film is shown.

CROUWERS' WORKS ARISE FROM THE DIGITAL REALM. HER FILMS, INSTALLATIONS, AND WORKS ON PAPER ARE CONSTRUCTED WITH 3D SOFTWARE AND POST-PRODUCTION. RETURNING THEMES ARE THE COMPLICATED RELATIONSHIP OF THE HUMAN SPECIES AND NATURE, ESCHATOLOGY, ECOLOGICAL COLLAPSE, AND THE PERCEPTION OF TIME.

ORIGINALLY TRAINED AS A CLASSICAL PAINTER, CROUWERS IS A SELF-TAUGHT TECH NERD. SHE EXHIBITED AT S.M.A.K., GHENT, NETWERK, AALST, AND LE FRESNOY STUDIO NATIONAL DES ARTS CONTEMPORAINES. HER FILMS WERE SHOWN AT UPPSALA SHORT FILM FESTIVAL, SWEDEN, TRANSMEDIALE, BERLIN, MICROWAVE, HONG-KONG, AND MIDDLESBROUGH INSTITUTE OF MODERN ART.

STARTING IN OCTOBER 2019, SHE'LL BE WORKING ON A 4 YEARS PHD IN ARTS IN ANIMATION TRAJECTORY AT LEUVEN UNIVERSITY/LUCA SCHOOL OF ARTS, SUPERVISED BY DR. WENDY MORRIS. THE RESEARCH PROPOSAL IS CALLED: THROUGH THAT WHICH IS SEEN: THE DIORAMA AND THE APPEAL OF THE UNREAL.



ALL POSSIBLE FUTURES SERIES_Quantum Flux #1 // Frederik De Wilde

A HYPNOTIC AUDIOVISUAL EXPERIENCE AND ARTISTIC DATA VISUALISATION THAT ACTS LIKE A PORTAL TO THE QUANTUM UNIVERSE.

THE WORLD IS NOT A TURING MACHINE, A PERFECT LOGICAL COMPUTATION MACHINE. IN THE QUANTUM REALM (SUBATOMIC REALM) THE ARISTOTELIAN LOGIC OF TRUE AND FALSE, YES AND NO BECOMES VERY FUZZY. ONE TAPS INTO OCEAN OF POTENTIALITIES AND POSSIBILITIES, ANALOGOUS TO ALICE AND WONDERLAND.

TO REALISE THE VIDEO THE ARTIST TAPPED INTO A RANDOM NUMBER LIVE DATA STREAM DERIVED FROM A TABLETOP LASER EXPERIMENT WITH ENTANGLED PHOTONS, AND CHanneLED THIS DATA ACROSS THE INTERNET INTO A CUSTOM-MADE SOFTWARE APPLICATION. HENCE, THE VIDEO IS A PRODUCT OF DIRECT QUANTUM DATA MEASUREMENTS, THEIR CORRESPONDING ENERGY VALUES, AND ULTIMATELY TRUE RANDOM GENERATED NUMBERS.

THE ARTIST QUESTIONS CURRENT DEVELOPMENTS IN QUANTUM APPLICATIONS ARE EXTREMELY RELEVANT FOR CONTEMPORARY AND FUTURE SOCIETIES. A FULLY OPERATIONAL QUANTUM COMPUTER COULD ALLOW US TO DISCOVER AND CREATE NEW MOLECULES, NOVEL DRUG AND MATERIALS BUT ON THE OTHER HAND COULD IMPERIL OUR PERSONAL PRIVACY, DESTROY ELECTRONIC COMMERCE AND DEMOLISH THE CONCEPT OF NATIONAL SECURITY. IN OTHER WORDS; IT WOULD JEOPARDISE THE STABILITY OF THE WORLD. LUCKILY SCIENTISTS WORKING HARD ON QUANTUM CRYPTOGRAPHY WHICH HOLDS THE POTENTIAL OF AN UNPRECEDENTED LEVEL OF PRIVACY, UNATTAINABLE CLASSICALLY.

WE THANK DR. THOMAS SYMUL OF THE ARC CENTRE OF EXCELLENCE FOR QUANTUM COMPUTATION AND COMMUNICATION TECHNOLOGY FOR THEIR SUPPORT.

SPECIAL THANKS TO W:BLUTT AKA FREDERIK VANHOUTTE.

De Wilde's artistic praxis situates itself on the interstice of art, science and technology exploring notions of the invisible, inaudible and intangible. Frederik is fascinated by "dark" ecologies and invisible territories and the radical shifts technology imposes on society and our "environment", which he explores sometimes on the side of the technological, often in the conceptual, perceptual, sensorial and human register. His art is grounded in the interaction between complex systems, aesthetics and realities resulting often in a post-minimal and techno-poetic aesthetic. Art, for De Wilde, is not only a mirror to reflect on society with a critical lens; it's also a hammer to shape it. Ultimately he seeks to unite and (re-)connect our humanness, while making us excited again for the Unknown instead of fearing it. An excellent example is the conceptualisation of the pioneering original Blackest-Black artworks (a new nano engineered colour for a new industrial revolution exploring the nature of nothingness) made in collaboration with Rice University and NASA. The project received the 2010 Ars Electronica Next Idea Award and the Best European Collaboration Award between an artist and scientist. The project was extensively covered (e.g. Huffington Post, Dazed, Creators Project, TED ideas worth spreading, Creativity World Forum 2011, and inspired many other artists worldwide; most notably Sir Anish Kapoor (Vantablack).



Close to the Edge // Dominique Genin

DOMINIQUE GENIN IS A BELGIAN PHOTOGRAPHER. HE STARTED AS A TEENAGER AND BECAME PROFESSIONAL AFTER HIS GRADUATION FROM THE ACADEMY OF FINE ARTS IN LEUVEN. HE WON DIFFERENT PRIZES, AMONG OTHERS, THE GOLD AWARD IN THE 5TH ZEBRA AWARDS CATEGORY ABSTRACT & CONTEMPORARY IN 2017 AND A WINNER AWARD AT THE 11TH ANNUAL INTERNATIONAL COLOR AWARDS IN 2018. IN 2018 HE WAS INVITED AT THE KNOCKE PHOTOGRAPHY BIENNALE, TO PRESENT HIS WORK "ON THE EDGE OF CHAOS".

BESIDES PHOTOGRAPHY HIS INTERESTS GO TO PAINTING AND MUSIC. CURIOUS BY NATURE, SCIENCE IS ANOTHER AREA OF INTEREST. AS ENGINEER, HE SPENT MANY YEARS IN DIFFERENT AREAS OF APPLIED RESEARCH. HIS PROFESSIONAL EXPERIENCE TAUGHT HIM THAT THE BOUNDARIES BETWEEN DOMAINS ARE A RICH PLAYGROUND, FERTILE IN DISCOVERIES.

"CLOSE TO THE EDGE" IS THE GUIDING LINE OF HIS PHOTO SERIES. IT GOES ABOUT EXPLORING BOUNDARIES, BETWEEN LIGHT AND DARKNESS, ABSTRACTION AND REALITY, ORDER AND CHAOS, BETWEEN FINDING AND LOSING. HE TRANSFORMS AN EXISTING REALITY INTO A NEW QUESTIONING, WHERE THE VIEWER BECOMES AN ACTOR. PARADOXICALLY, HE WANTS TO DIVERT PHOTOGRAPHY FROM ITS SPECIFICITY, CAPTURE THE MOMENT, AND EXPRESS A DURATION.

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dominique.genin@gmail.com

The series I'm working on have a main feature in common: the concept of border. This is a guiding thread, a common underlying theme where I explore the border between domains, where the most interesting things often happen. Being Close to the Edge opens the doors to new perceptions. I try to create pictures that can trigger new images, old memories, some introspection,...

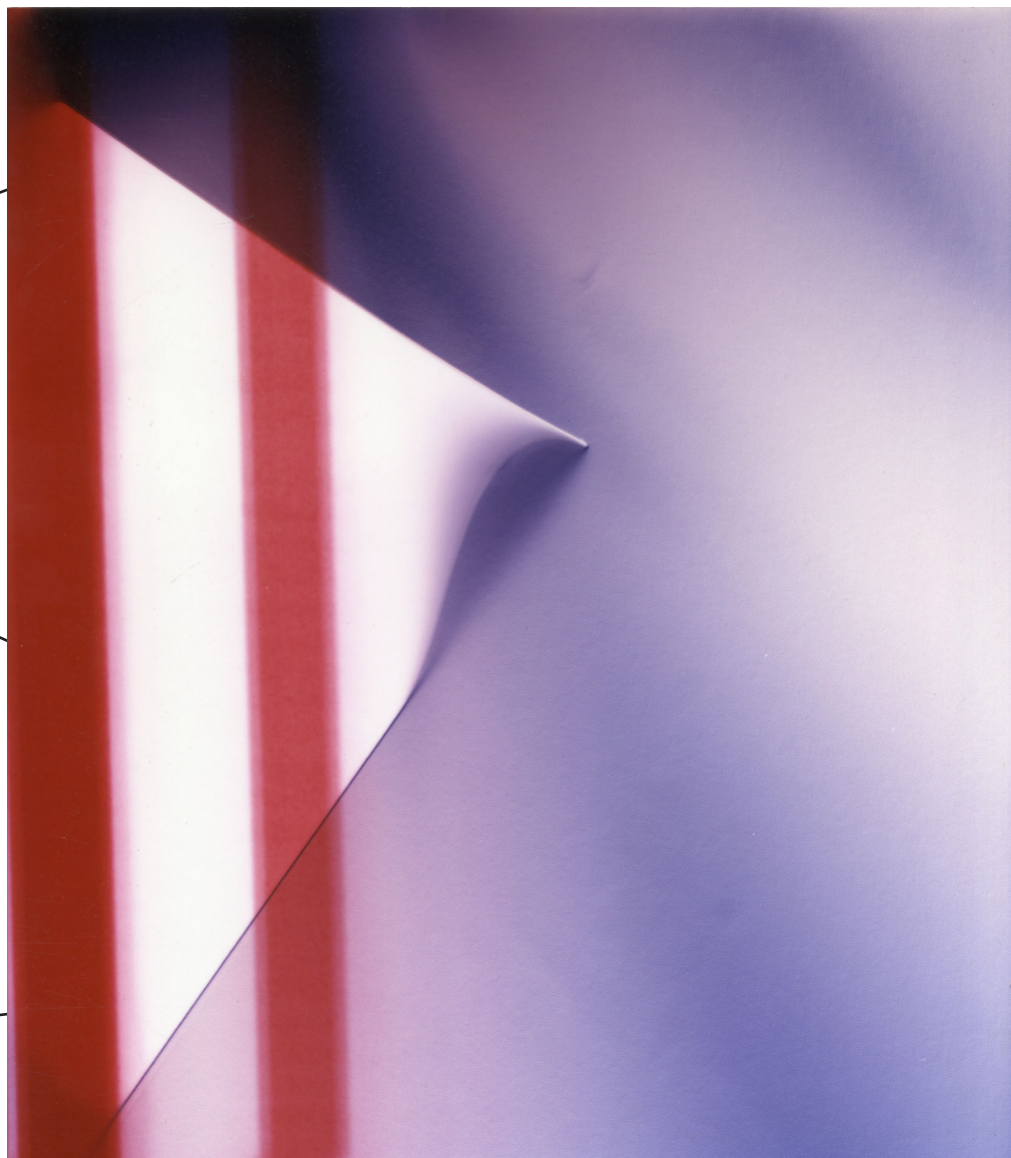
My creative process consists of a succession of masking actions, mostly when taking the picture, actions that modify the reality, a kind of step by step transformation from an existing reality towards a new questioning. I try to produce images that seem unfinished and raw, images that mislead the viewer. This non-completion is therefore associated with the idea of a feeling, hoping that the viewer will reconstruct the image in his own way. I often superimpose different moments of time in the same picture, forms of confusion, introduce strange tones and evoke a sense of finding and losing. The viewer should play a central role in this process. His attention is diverted from the context, I try to lose him, such he can find something, no matters what, in the picture. I want to involve him in the search for a certain interpretation of the image. In this way he becomes both a spectator and an actor.

Time is a central part of my photos. The image suggests an impression, hides a symbolism. It is not my intention to display the impression of the moment, but to stretch the sensation experienced over time.

Tanya Long

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Tanya Long



TANYA LONG (B. NEW YORK, 1981)
IS A VISUAL ARTIST LIVING AND WORKING IN EINDHOVEN, THE NETHERLANDS. LONG HOLDS A BACHELOR OF ARTS IN PHOTOGRAPHY FROM THE UNIVERSITY OF THE ARTS LONDON AND A MASTER OF AUTONOMOUS FINE ARTS FROM THE ACADEMY OF ART AND DESIGN ST. JOOST. SHE HAS EXHIBITED EXTENSIVELY IN THE NETHERLANDS INCLUDING AT THE HOUSE MARSEILLE MUSEUM FOR PHOTOGRAPHY, AMSTERDAM, VAN ABBE MUSEUM, EINDHOVEN AND DE VISHAL, HAARLEM. LONG HAS ENJOYED MULTIPLE ARTIST RESIDENCIES BOTH IN THE NETHERLANDS AND ABROAD. SHE HAS BEEN REPEATEDLY INVITED BACK TO HER ALMA MATER ST. JOOST AS A GUEST TEACHER. LONG ALSO WORKS ON COMMERCIAL ASSIGNMENTS THE BIGGEST OF WHICH WAS FOR IKEA WHO REPRODUCED HER WORK AS A POSTER AND SOLD IT IN THEIR STORES WORLDWIDE. HER WORK CAN BE FOUND IN PRIVATE COLLECTIONS AND MOST RECENTLY IT WAS ADDED TO THE NETHERLANDS CONSULATE GENERAL OFFICE IN THE UNITED STATES.

TANYA LONG IS REPRESENTED BY
GALLERY DUDOK DE GROOT, AMSTERDAM.

untitled, 2018, unique analogue C - Print

Tanya Long's artistic practise is largely focused on finding out what else can be done with analogue photographic tools and materials other than using them in the service of creating a mechanically rendered representation of reality. She works primarily in the color darkroom without negatives. Long is guided in her work by three major interests:

- 1) The reduction of photography to its essence: light and time.
- 2) The application of the characteristics of Minimalism and other 1960's conceptual art to photography. For example, the emphasis on surface, color and objecthood. As well as the use of seriality, systems, standardized industrial materials and performative, pre-conceived actions.
- 3) Freeing the Photograph from the genre of Photography: the Photograph as Painting, as Sculpture and as Performance.

For untitled, 2018, Long began by rolling the photographic paper into a cone shape. The paper was then held underneath the enlarger allowing light to shine down through the middle of the cone. The paper was then fed into the paper processor machine and developed as normal. The two red lines are the result of the paper receiving an additional exposure of daylight through two cracks in the lid of the machine. This work is a record of Long's performative action of manipulating paper in the dark (color printing is done in total darkness) and of the paper having had a three-dimensional, sculptural moment. It is a self-reflexive photogram.

*Margit Lukács &
Persijn Broersen*

48

Courtesy Akinci and the Artists



MARGIT LUKÁCS AND PERSIJN BROERSEN ARE ARTISTS BASED IN AMSTERDAM, WORKING TOGETHER SINCE 2002. IN TODAY'S VISUAL CULTURE, FICTION IS USURPING THE PLACE OF REALITY. BROERSEN & LUKÁCS RESPOND TO THIS BY CREATING VIDEO ANIMATIONS PRESENTING A PARALLEL WORLD OF SPECTACULAR IMAGES THAT WHOLLY ABSORB THE VIEWER IN WHICH 'NATURE' FUNCTIONS AS A MIRROR FOR OUR MEDIA-DICTATED CULTURE. THEIR WORKS, CONSISTING OF LAYERED PROJECTIONS, DIGITAL ANIMATIONS AND SPATIAL INSTALLATIONS, HAVE BEEN EXHIBITED BY RENOWNED INSTITUTIONS AND ORGANISATIONS BOTH DOMESTICALLY AND INTERNATIONALLY, FOR INSTANCE AT THE BIENNALE OF SYDNEY (AUSTRALIA), RENCONTRES ARLES (FR), WUZHEN BIENNIAL NOW IS THE TIME(CN), STEDELIJK MUSEUM AMSTERDAM (NL), FOAM (NL), MUHKA (BE), CENTRE POMPIDOU (FR), KRÖLLER MÜLLER (NL)) AND CASA ENSCENDIDA (SP). THEIR FILMS HAVE BEEN SHOWN AT VARIOUS FESTIVALS INCLUDING OBERHAUSEN FILM FEST (GE), LAFORUM (US), KASSEL OOPARIS RENCONTRES (FR), THE NEW YORK FILM FESTIVAL (US), AND THE DOMESTIC FESTIVALS IDFA AND IFFR. IN 2015, STEDELIJK MUSEUM AMSTERDAM ACQUIRED THE SITE-SPECIFIC WORK RUINS IN REVERSE (2015), SPECIALLY MADE FOR THE MUSEUM'S ESCALATOR. BROERSEN & LUKÁCS ARE REPRESENTED BY GALERIE AKINCI, AMSTERDAM.

Forest on Location

HD film, 11:45 min., loop

Music: Hermann Yablokoff

*Arrangement & musical performance: Berend Dubbe
& Gwendolyn Thomas*

Lyrics & vocal performance: Shahram Yazdani

Bialowieza Forest is Europe's last remaining primeval forest, located in the border region between Poland and Belarus. The 11,800 year-old ecosystem has been a wellspring of European imagination for centuries, forming the backdrop for legends, myths and fairytales. Throughout its history the forest has been assigned various roles: from a cultural and historical construct to a fought-over economic resource and a political hot potato. Despite its status as UNESCO World Heritage Site, its continued existence was threatened by extensive logging.

Broersen & Lukács created a digital 'back-up' of the disappearing forest, converting two-dimensional photographic documentation into a three-dimensional environment. This virtual forest forms the backdrop for the performance of Shahram Yazdani, an Iranian opera singer currently living in Berlin. He has created a Persian interpretation Nat King Cole's 1948 hit song "Nature Boy".

The melody of this song, originally by Eden Ahbez, a "Naturmensch" who was inspired by the Wandervogel movement, was later claimed by Herman Yablokoff, a Yiddish Broadway theatre composer, originating from a small town close to Bialowieza Forest.

Shahram Yazdani re-wrote and recreated 'Nature Boy', in a Persian way. In his version a wise tree is talking to a wandering lost boy, as an antithesis to the often imperial relation with nature in Western culture.



Felicitas Rohden

FELICITAS ROHDEN IS A VISUAL ARTIST LIVING AND WORKING IN DÜSSELDORF AND BRUSSELS. HER INSTALLATION BASED WORK ADDRESSES THE SHIFT BETWEEN IMAGE-PLANES AND SPACE AND AIMS TO TURN MATHEMATICAL SPACE CONCEPTS INTO PICTORIAL IMAGES. SCIENTIFIC THEORIES AND CLOSE COLLABORATIONS WITH SCIENTISTS FORM THE STARTING POINT OF HER ARTISTIC INTERESTS. ROHDEN ACHIEVED HER MASTERS IN FINE ART IN 2009 AT THE KUNSTAKADEMIE DÜSSELDORF AND HAS SINCE BEEN EXHIBITING INTERNATIONALLY. SHE RECEIVED A STUDIO GRANT FROM „KUNSTVEREIN FÜR DIE RHEINLÄNDE UND WESTFALEN“ BETWEEN 2011-2013 AND PARTICIPATED IN RESIDENCY PROGRAMS SUCH AS „FAAP-RESIDÊNCIA ARTISTICA“ IN SÃO PAULO, „KUNSTSTIFTUNG NRW-ATELIER GALATA“ IN ISTANBUL AND “MASS MOCA MUSEUM-ARTIST IN RESIDENCE IN MASSACHUSETTS.

SHE IS ALSO A PROFESSOR AT THE FINE ART DEPARTMENT AT ST LUCAS SCHOOL OF ARTS IN ANTWERP.

Felicitas Rohden aims to explore the tension field between art and formal sciences in her artistic practice. She explores what happens to mathematical and digital visual surfaces and spaces when they are converted back into the actual space. Between these spaces she does not draw a clear line but makes a link between different concepts: abstract - digital - mathematical - material - tactile - psychological. Within this tension field her artistic work arises. Shifting and connecting these spaces follow an abstract way of thinking and result in sculptures and installations that blur the borders between geometrical and organic shapes.

“Shapes of Possibility” consists of 5 objects that at first appear like oversized pearls or planets. Each object can be opened and functions as a book.

The content deals with logic, rules and orientation. Based on the structure of a game, this thought experiment brings ideas about logic by Victorian author Lewis Carroll together with the latest research on quantum computing. In collaboration with scientist Shaun Datta and philosopher Paul Good, Felicitas questions our understanding of these ideas and shows what happens when the human visual imagination collides with abstruse mathematical rules.

Carborundum and more // © Eline Wagemans



ELINE WAGEMANS IS A YOUNG ARTIST BASED IN LEUVEN, BELGIUM. AFTER 12 YEARS OF VISUAL ARTS CLASSES AT ART, SHE DECIDED TO TRY SOMETHING DIFFERENT. SINCE SEPTEMBER 2018 ELINE HAS STARTED WITH PRINTMAKING AT SLAC. A WHOLE NEW WORLD OPENED UP. A NEW PASSION WAS BORN.

HERE YOU CAN FIND THE RESULTS OF NEW EXPERIMENTS. NEW MATERIALS, WITH SOME TRIAL AND ERROR IN EXPLORING THE NEW POSSIBILITIES, BUT ALSO A LOT OF FUN AND LOVE FOR THE ART-MAKING. SHE ENJOYS TO MAKE THE WORLD AROUND HER AND HER ARTWORK LESS FIGURATIVE SO THAT THERE IS MORE SPACE FOR PERSONAL INTERPRETATION, FANTASY OR DAYDREAMING.

Soft colours and black & whites alternate to match the design and feeling of the artwork. She plays with texture, contour, shape and form to mask recognizability, to induce ambiguities, and to force the viewer to work on it, in return for increased visual pleasure and aesthetic experience.

During VSAC, she hopes to interact with the other artists and scientists to engage in interesting conversations around her work and possible common interests. Eline enjoys telling others about the techniques she uses, the steps in the creative process, the things she is aiming for.

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Split Infinity // Herbert Aach



Split Infinity #17

In the 70s Aach created a series called “Split Infinity”, which consists of two parts that differ in size and medium. Painting #17 belongs to the first series of 25 paintings (size 188 x 137cm) made with fluorescent acrylic paint. The paintings were developed to be hung next to each other, through which an observer can experience a “sequential serialization”.

The basic structure of each painting consists of several circles through which Aach develops a color sequence. Each of the Split Infinity paintings has the smallest circle in the same spot on the canvas, surrounded by bigger rotating circles. With each new painting, Aach shifts the colors in the order of the color spectrum. Aach left the pencil marks to cross the outer framing of the painting, pointing to cross border continuity, a concept symbolized in this painting. The title can be explained by both color and shape: the aspect of light in this context refers to infinity, because when light beams are projected through a prism, all the different colors are split up and fanned out. The circular shapes split up in different fragments are the other allusion to infinity.

This series is the pinnacle of his artistic concept of conveying atmospheric perspective through the use of fluorescent colors. For this, he was inspired by Goethe, whose views and ideas on color, space and movement were a stepping stone for developing his own ideas and thoughts.

HERBERT AACH (1923 –1985) WAS AN AMERICAN PAINTER, COLOR ENGINEER, AND WRITER. HIS PAINTING STYLE IS KNOWN FOR ITS INTENSE AND WELL-PLACED PIGMENTATION, WHICH STEMMED FROM HIS DEEP INTEREST IN COLOR THEORY AND COLOR RELATIONSHIPS. THIS INTEREST IN COLOR THEORY AND PHILOSOPHY WOULD LEAD HIM TO WRITE ONE OF THE MOST NOTABLE TRANSLATIONS OF GOETHE'S COLOR THEORY. AACH WAS AMONG THE FIRST ARTISTS TO INCORPORATE FLUORESCENT PAINTS IN ART, WHICH HE MADE HIMSELF. BESIDES THE FACT THAT HIS PAINTINGS REVEAL UNSEEN FLUORESCENT PAINT LAYERS, HE ALSO DEVELOPED A DETAILED STUDY OF THEIR VISUAL EFFECTS IN HIS WRITINGS, WHICH, UP TILL THIS DAY, REMAIN ONE OF THE FEW SOURCES OF INFORMATION ON A TOPIC THAT IS ALMOST COMPLETELY NEGLECTED IN ART HISTORY AND COLOR THEORY.

Photo: Brecht Heytens // Location: Museum L, Roeselare



BRECHT HEYTENS WAS BORN IN LEUVEN ON NOVEMBER 9, 1989, AND CURRENTLY LIVES AND WORKS IN BRUSSELS. HE STUDIED SCULPTURE AT THE KASK IN GHENT. AFTERWARDS HE OBTAINED HIS MASTERS IN VISUAL ARTS AT SINT LUKAS BRUSSELS.

My work can be divided into two research practices within the visual arts.

One consists of making light installations / light sculptures. Within this, I mainly investigate, on the basis of neon, the optical effect of light on the viewer and how it functions within a space. When I make these installations, a lot of attention goes to the design. I use rudimentary materials, because I believe that each material contains an individuality and atmosphere. By combining these different materials, I create a kind story between the different atmospheres of the chosen materials. In this way, I look for a balance in the contrasts between the materials. I also consider neon as a rudimentary material with a certain atmosphere and property.

The other part of my practice consists of investigating spaces. I do this through spatial interventions. This forces the viewer to relate to the work and to experience the space differently. These interventions often start from questioning the limits of a material. I try to push a material to its physical point so that it continues to exist. Usually, by working on a large scale, I can reach the stage just before the breaking point of the material. My search for the breaking point creates fragile spatial interventions that have an influence on the viewer and space.

For VSAC, I am exhibiting the work **THE SUM OF THE PARTS EQUALS ONE**. It is a light installation that one offers an answer to a personal question. Because I pay so much attention to design and materials, I now ask myself where the boundary lies between a work of art and a design object. For this artwork, I created twenty custom-made floor lamps. Their design is purely functional. Every fixture is designed in such a way that it shows the neon at a certain angle. By placing these on a perfect line, an optical, dynamic play with

light is formed. As the viewer moves around the work, the dynamics change.

The answer to my personal question lies in the cooperation between the different fixtures. If one fixture is isolated, we talk about a floor lamp, a functional object. It is only when all these floor lamps collaborate, that the collaboration is elevated to an artwork.

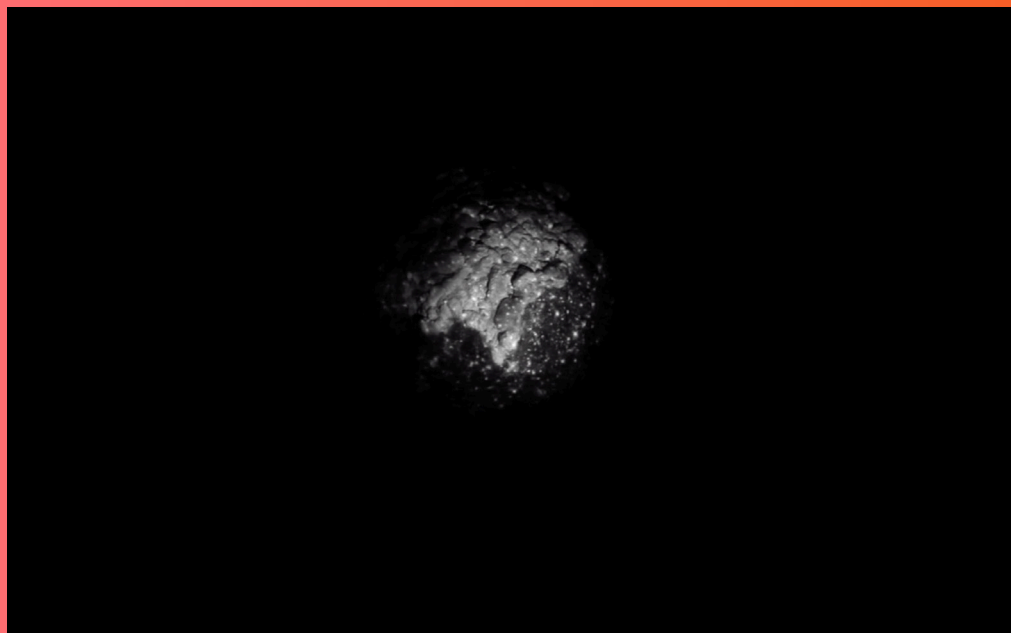
By using neon as a visual medium, I also question the function of the material. In this case it is "light". Light is used to highlight or illuminate things, objects, spaces, etc. However, by using it as a material to look at, it loses its daily functionality. Herein lies the difference with design.

The big difference with design is that my works are functionless or rather: they only function within themselves.

*Simon Loiseau &
Marion Menan*

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Simon Loiseau & Marion Menan



FOR A LITTLE OVER A YEAR, WE HAVE BEEN CONDUCTING A PLASTIC RESEARCH THAT NOURISHES THE CREATION OF THE SHOW JUSQU'À PREVUE DU CONTRAIRE (SOME PRESUMPTIONS). THIS RESEARCH GIVES RISE TO INSTALLATIONS, WHICH WILL BE THE SCENOGRAPHIC ELEMENTS OF THE SHOW.

WE ALWAYS BUILD FROM THE PLACE THAT WELCOMES US AND FROM ITS SPECIFICITIES THAT WE CONSIDER AS A PREFABRICATED SCENERY, A READY-MADE, FROM WHICH WE INVENT NEW IMAGES. WE DEVELOP OUR RESEARCH IN A NON-LINEAR WAY, IN A CIRCULAR SPIRIT, THAT SEEMS TO MATERIALIZE THE SPHERE.

AT EACH CREATIVE RESIDENCY, WE CREATE A SET DESIGN THAT PLAYS WITH THE SAME MATERIALS: PHOTOGRAPHS OF THE SPECIFIC PLACE WE OCCUPY, MIXED WITH OTHER IMAGES PROJECTED, WHICH IS THE ONLY SOURCE OF LIGHT. SPHERE SCULPTURES ARE STAGED AND USED AS PROJECTION SURFACES.

IN THIS REPEATED SCENERY, WE INVENT NEW RATIO, SINGULAR POINTS OF VIEW, IN ORDER TO QUESTION THE SPACE WE OCCUPY. EACH TIME WE TRY TO DETACH FROM THE SPATIAL AND TEMPORAL REALITY, BY INTERFERING OUR CAPACITY TO DISCERN THE BORDERS SEPARATING THE MOVEMENT, THE IMAGE AND THE SURFACE.

THIS CONFUSION ABOUT THE ORIGIN OF WHAT IS GIVEN TO SEE QUESTIONS THE NOTIONS OF EXPLORATION OF TIME, OF ENCOUNTER WITH CHANCE, OF THE AMBIVALENCE OF ORIGINS, AND FRICTIONS THE PROXIMITY OF MANUFACTURING WITH THE INFINITELY DISTANT. OUR WORK PLAYS WITH VISUAL PERCEPTION TO REACH THE IMAGINATION. THE SPACES OF VIDEO PROJECTION BECOME PLACES OF MENTAL PROJECTIONS, AND THUS TRANSFORM THE SCENERY INTO LANDSCAPES TO CONTEMPLATE, SPACE TO INVEST.

PRESUMPTION is an immersive video installation that stages a sphere with variable dimensions, adjusting to the place where it is presented.

This sphere is hung up in the space and turns around itself in a direction and the other, always moving, slowing down, sometimes almost still. On this sphere we project photographs of the place in which it is presented, mixed with other images, more distant. These images follow each other by fades, they are transformed, and constitute a video. This projection is the only source of light.

In the dark, still images and the floating object merge together to give a different point of view of the things that surround us, and disturb our capacity of discernment. The device is based on the notions of shape, surface, space, and modifies the relationship that a spectator has with his perception.

The sphere isn't a single videoprojection surface anymore, but seems to embody, give shape or even generate the projected image. Its uncertain presence makes the experiment hesitant and the readings multiple. Between contemplation and projects of interpretation, the spectator finds clues, elaborates hypotheses, seeks to see beyond appearances, transgresses the limit between physical reality and immateriality.

We invest the places each time in a different way, by modifying them slightly, so that they load the experience of their own fictions, and worry more widely what would constitute our representations.

Staging Silence (2) // Hans Op de Beeck, 2013



With the support of the Contemporary Art Committee of KU Leuven

HANS OP DE BEECK PRODUCES LARGE INSTALLATIONS, SCULPTURES, FILMS, DRAWINGS, PAINTINGS, PHOTOGRAPHS AND TEXTS. HIS WORK IS A REFLECTION ON OUR COMPLEX SOCIETY AND THE UNIVERSAL QUESTIONS OF MEANING AND MORTALITY THAT RESONATE WITHIN IT. HE REGARDS MAN AS A BEING WHO STAGES THE WORLD AROUND HIM IN A TRAGI-COMIC WAY. ABOVE ALL, OP DE BEECK IS KEEN TO STIMULATE THE VIEWERS' SENSES, AND INVITE THEM TO REALLY EXPERIENCE THE IMAGE. HE SEEKS TO CREATE A FORM OF VISUAL FICTION THAT DELIVERS A MOMENT OF WONDER AND SILENCE.

OVER THE PAST TWENTY YEARS OP DE BEECK REALIZED NUMEROUS MONUMENTAL 'SENSORIAL' INSTALLATIONS, IN WHICH HE EVOKED WHAT HE DESCRIBES AS 'VISUAL FICTIONS': TACTILE DESERTED SPACES AS AN EMPTY SET FOR THE VIEWER TO WALK THROUGH OR SIT DOWN IN, SCULPTED HAVENS FOR INTROSPECTION. IN MANY OF HIS FILMS THOUGH, IN CONTRAST WITH THOSE DEPOPULATED SPACES, HE PROMINENTLY DEPICTS ANONYMOUS CHARACTERS.

HANS OP DE BEECK WAS BORN IN TURNHOUT IN 1969. HE LIVES AND WORKS IN BRUSSELS, BELGIUM. OP DE BEECK HAS SHOWN HIS WORK EXTENSIVELY IN SOLO AND GROUP EXHIBITIONS AROUND THE WORLD.

VIDEO:
FULL HD, BLACK AND WHITE, STEREO
20' 48"

*Les tragédies, les drames sont rares
dans la nature - Balzac*

Sometimes miniaturizing the world suffices to enable a more profound observation. In miniaturized version, things are released from their contours, fall apart in basic elements that can then be reorganized into novel and surprising configurations.

With an immobile camera and a series of simple objects, Hans Op de Beeck creates an imaginary space of unexpected transformations. A potato has become a rock, plastic bottles are now skyscrapers, sugar cubes a snowscape. The process behind these transformations is prominently visible, but this does not take away from the mystery: it makes the illusion complete, invites the viewer to immerse herself within it, and triggers reflection about the motivations behind our desire to hide ourselves in beauty.

Staging Silence (2) refers to the play between semblance and truth that is characteristic to the tableau vivant, the diorama and the puppet theatre. The result runs counter to the still-life: in a space of permanent metamorphosis there is no longer any room for death, nothingness, emptiness, interruption, an end. With every new space, whether it is a city-skyline or a landscape, an interior or an exterior, a novel universe arises, with a unique rhythm and an organization that is fully its own. Even an apocalyptic landscape is discovered to have a beauty of its own. And the empty décor with which the video ends evokes better than anything else the wonderful metamorphoses that took place there a moment before.

Stéphane Symons



Robert Pepperell

ROBERT PEPPERELL PHD IS PROFESSOR OF FINE ART AT CARDIFF SCHOOL OF ART AND LEADER OF THE FOVOLAB AT CARDIFF METROPOLITAN UNIVERSITY. HE INVESTIGATES THE NATURE OF THE CONSCIOUS MIND AND VISUAL PERCEPTION THROUGH PAINTING AND DRAWING, SCIENTIFIC EXPERIMENTATION, AND PHILOSOPHICAL INQUIRY.

AS AN ARTIST HE HAS EXHIBITED AT ARS ELECTRONICA, THE BARBICAN GALLERY, GLASGOW GALLERY OF MODERN ART, THE ICA, AND THE MILLENNIUM DOME. AS AN ACADEMIC HE HAS PUBLISHED SEVERAL BOOKS, INCLUDING *THE POSTHUMAN CONDITION* (1995 AND 2003) AND *THE POSTDIGITAL MEMBRANE* (WITH MICHAEL PUNT, 2000), AS WELL AS ARTICLES, REVIEWS, AND PAPERS IN THE FIELDS OF ART HISTORY, PHILOSOPHY OF MIND, ARTIFICIAL INTELLIGENCE, NEUROSCIENCE, AND PERCEPTUAL PSYCHOLOGY.

MANY OF HIS PAINTINGS AND DRAWINGS INDUCE AN INDETERMINATE MENTAL STATE IN WHICH WHAT WE SEE CANNOT BE MATCHED WITH WHAT WE KNOW. INSTEAD OF RECOGNIZABLE OBJECTS THE VIEWER IS PRESENTED WITH – WHAT THE ART HISTORIAN DARIO GAMBONI HAS CALLED – A ‘POTENTIAL IMAGE’ CONTAINING A MULTIPLICITY OF POSSIBLE MEANINGS, NONE OF WHICH EVER FINALLY RESOLVES.

THE FOVOLAB RESEARCH GROUP IS ATTEMPTING TO MEASURE AND CAPTURE THE EXPERIENCE OF LOOKING AT OBJECTS IN THE WORLD USING A NEW FORM OF ‘NATURAL PERSPECTIVE’ BASED ON THE STRUCTURE OF HUMAN VISION. THE AIM IS NOT TO RECORD WHAT IS IN THE WORLD, BUT THE EXPERIENCE OF SEEING THE WORLD FROM AN EMBODIED POINT OF VIEW. THIS WORK HAS RESULTED IN THE DEVELOPMENT OF A NEW FORM OF 3D GEOMETRY FOR COMPUTER GRAPHICS THAT IMPROVES THE DEPICTION OF VISUAL SPACE.

1. Self Portrait (Egocentric Perspective After Mach), 2012. Oil on shaped canvas. 100 x 150 cm. In this painting of my own body seen through one eye I have updated an image first made by the philosopher and physicist Ernst Mach in the 1870s. The perceptual psychologist James Gibson also made an updated version of this view in the 1950s. The drawing was originally made on a iPad, which can be seen in the lower left, and then transferred to a shaped canvas, the perceptual effect of which does not translate into the photograph. If you stand in the right place and look at the painting with your left eye you might experience something of what I saw when I made the painting. (image enclosed)

2. Set of 3 paintings from an experimental series to investigate the preference for curvature. 2017. Acrylic on panels, 40 x 60 cm. This trio of paintings is part of a series of 48 which were created to test a scientific hypothesis about what shapes we prefer. I created 16 sets of paintings, each set being identical in size, colour and style, but varying only in the amount of straightness or curvature. These paintings allowed us to test whether people prefer paintings that contain curves more than ones that contain only straight lines.



Peeling an Egg // Liedewij van Eijk

LIEDEWIJ VAN EIJK (1991) IS A VISUAL RESEARCHER PUR SANG WHO OBSERVES AND INVESTIGATES THE HIDDEN BEAUTY AND COMPLEXITY IN DAILY BEHAVIOUR. IN HER WORK, THE CONCEPT DEFINES THE MEDIUM. THIS RANGES FROM PHOTOGRAPHY, VIDEO, INSTALLATION AND PERFORMANCE, TO LARGE PROJECTS WITH HUNDREDS OF PARTICIPANTS.

AT THE AGE OF SIXTEEN VAN EIJK WAS SCOUTED AT AN INTRODUCTORY COURSE AT ARTEZ UNIVERSITY OF THE ARTS IN ARNHEM. ON INVITATION, SHE STARTED IN 2008 AS THE YOUNGEST FINE ART STUDENT THAT YEAR AND GRADUATED IN 2012 WITH HER FIRST BIG PROJECT SCHAAKHOND: A SERIES OF VIDEOS IN WHICH DOGS FORM PATTERNS THROUGH THEIR MOTION. IN 2016, THE VIDEO SCHAAKHOND HAS WON THE 'ONE MINUTES CHINA CONTEST' ON SHANGHAI DRAGON TELEVISION.

AFTER GRADUATING, VAN EIJK MOVED TO LISBON AND WORKED WITH VARIOUS FILMMAKERS (VITOR MOREIRA (PT), MPAGDP (PT), TIAGO ROSA-ROSSO (PT)), DANCERS AND PERFORMANCE ARTISTS (JOÃO FIADEIRO, INÊS CARTAXO, LUARA LEARTH MOREIRA).

TOGETHER WITH PROJECT SPACE CIRCA...DIT SHE REALISED DICHTERBIJ (2017), A PERFORMANCE WHERE VAN EIJK AND DANIEL PIZAMIGLIO DREW ALL THEIR THOUGHTS ON THE INSIDE OF TWO PAPER COCOONS, IN WHICH THEY LIVED DURING THE 24-HOUR PERFORMANCE.

THE MOST RECENT PROJECT PEELING AN EGG (2018) CONSISTS OF 360 PARTICIPANTS WHO WERE REGISTERED WHILE PEELING AN EGG. VAN EIJK ANALYSED ALL VIDEOS AND REMAINING EGGSHELLS. OUT OF THE COLLECTED DATA AND IN COLLABORATION WITH ROB VAN LIER, ARNO KONING, SARA FABBRI AND ELINE VAN PETERSEN FROM DONDEERS INSTITUTE FOR BRAIN, COGNITION AND BEHAVIOUR, AND ELINE VAN GEERT FROM KU LEUVEN EMERGED AN EVER-GROWING REPRESENTATION OF AN ACTION THAT IS OFTEN OVERLOOKED.

Peeling an Egg (2018)

It seems an obvious and easy task. We tap a few times or roll the egg, then we peel it with our thumb or fingers and we might even remove the membrane. Although 'the best way to peel an egg' is a hot topic, we don't really think about it.

Liedewij van Eijk (1991) investigated the act of peeling an egg to learn how people peel eggs: What are the variations between people, what steps are taken during the peeling process and how do eggs behave while being peeled?

In 4 days, 360 participants were recorded while peeling a hard-boiled egg. Each participant was instructed to peel an egg like they would do at home, within the restrictions of a video frame. After the task, they were asked to fill in a questionnaire and the eggshells were documented. Van Eijk analysed all videos to collect as many process elements as she could find, together with their variations and timecodes to create a detailed insight in a hidden, subconscious world.

In addition, Van Eijk collaborated with Rob van Lier, Arno Koning, Sara Fabbri and Eline van Petersen from Donders Institute for Brain, Cognition and Behaviour, and with Eline Van Geert from KU Leuven. In their collaboration, they analysed parts of the data to find various post hoc findings, investigated the aesthetic appearance of numerous egg peeling videos, and created a website with various visualizations and interactive sorting and filtering options.

The exhibition shows a selection of the collected visual data without drawing any conclusions. Through photo- and video installations, the viewer is given the opportunity to explore a task that is so familiar, yet so unknown.

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Regine Schumann

In her work Regine Schumann focuses on light effects caused by fluorescent materials. Some of the materials she uses are colored polylight-cords and different colored acrylic panels, which she composes into complex colour spaces in accordance to Goethe's theory of colours. The artist also uses blacklight to complement the colours. The emphasis of her room-specific installations is the extension of the existing architecture to a dimension of vibration and - as she calls it - the configuration of a room temperature.

The constant changes and effects of light is what fascinates the artist and what she focuses her room-specific installations and works on.

REGINE SCHUMANN STUDIED AT THE HOCHSCHULE FÜR BILDENDE KÜNSTE BRAUNSCHWEIG FROM 1982 TO 1989, IN 1989 SHE WAS ACKNOWLEDGED AS A MASTER STUDENT BY ROLAND DÖRFLER. FROM 1986 TO 1994 SHE WAS MEMBER OF THE ARTIST GROUP FREIRAUM WITH FRANK FUHRMANN AND DIETER HINZ.

IN ADDITION TO SCHOLARSHIPS (INCLUDING THE DAAD SCHOLARSHIP FOR ITALY IN 1990 AND THE NRW SCHOLARSHIP FOR JAPAN IN 2000) AND VARIOUS COMMISSIONS FOR ART IN PUBLIC SPACE, SHE RECEIVED THE LEO BREUER PRIZE IN 2006.

HER WORKS HAVE BEEN SHOWN IN NUMEROUS SOLO AND GROUP EXHIBITIONS AND ARE REPRESENTED IN PRIVATE AND PUBLIC COLLECTIONS, INCLUDING MAKK, MUSEUM FÜR ANGEWANDTE KUNST, COLOGNE, VANHAERENTSART COLLECTION, BRUSSELS AND SABADELL FOUNDATION IN BARCELONA, KUNSTMUSEUM CELLE AND RHEINISCHES LANDESMUSEUM BONN, CENTRUM KUNSTLICHT IN DE KUNST, EINDHOVEN, COLLECTION STADT HANOVER AND STAATLICHES MUSEUM SCHWERIN.

REGINE SCHUMANN LIVES AND WORKS IN COLOGNE.

www.regineschumann.de



