

OUT OF LIFE - 'We are travelling spaces' / Photographic installation

OUT OF SPACE - 'We become panoramic' / Large size prints and panoramic installations in the urban space.



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OUT OF LIFE - What are we running from, how are we creating an alternate reality, what do we gain by living in our own private realities? Can photography become a form of an escape?



'we are traveling spaces (I)' 2009.

We are travelling spaces

'How do we look to our place in society? Do we experience it as a sort of anonymity, a feeling to be distant of the world, as a sign of alienation of everything and everybody? Do we feel ourselves cast away? Are we connected with others and with ideas that live in a social fabric? Do we think to be on our own created islands? And what if we experience more and more that our thoughts are further away from the image of society than we imagined?...'

'A question he was often asking was: 'Were our dreams and expectations permanent utopias that were doomed to stay within these walls?...'

These photographs and the installation elaborate these questions but the works have as well a strong inner dimension. The personages become a world on its own. The photographs show an inner world. The photographs show walkers in an urban environment. The urban environment around us is in a continuous change. Our body moves through the world in a continuous interaction: walking and standing still, rest and action, body and mind interact in a dynamic polarity. But they are not in conflict. The walker measures the world with his body as an instrument of observation, reflection and experience. You think with your body, through your body you have an understanding, a closeness and intimacy with the world.



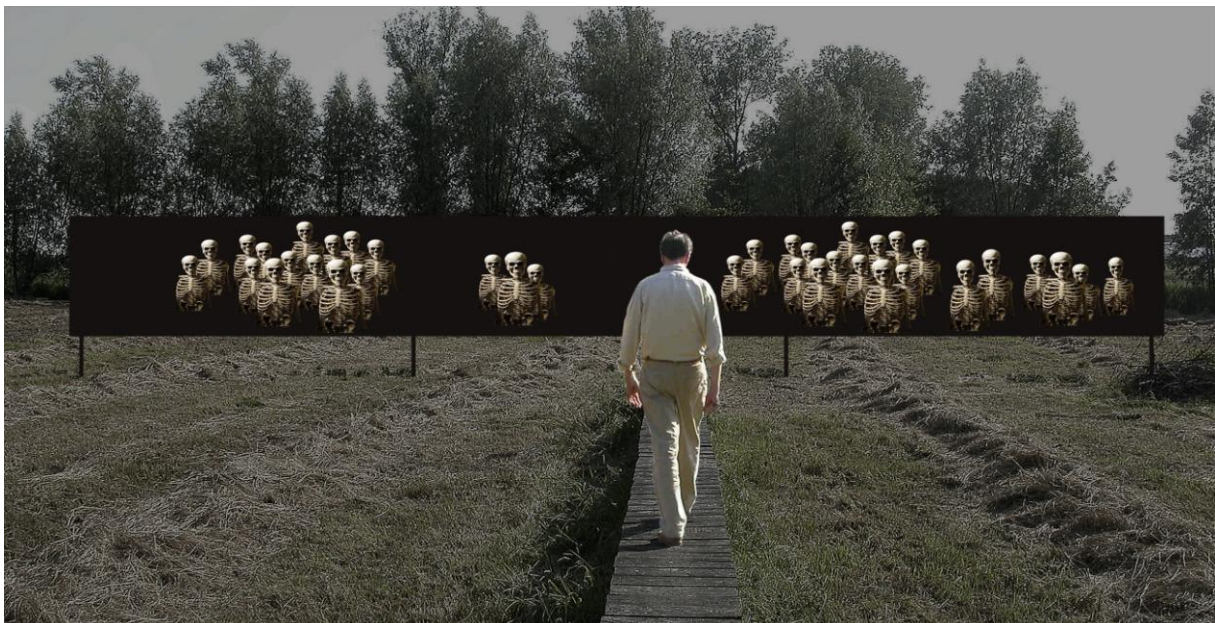
We are traveling spaces (II) 2009.

OUT OF SPACE - 'We become panoramic' / Large size prints and panoramic installations in the urban space.

In our project we show photographs and large scale prints with references to the Flemish painter Joachim Patinir (1480-1524), Caspar David Friedrich (1774-1840), James Ensor (1860-1949) and Joseph Beuys (1921-1986). We research the idea of panorama and the philosophical connection with walking.

The interest of artists in panorama is recent. It were painters like Patinir and Breughel who show the first panoramas in which the life of people almost disappears in the large dimension of nature through its seasons. Breughel paints the Flemish life as the life of humanity in its small and daily aspects, its littleness, in short in earthliness. In the paintings of Patinir and Breugel, most striking of all in the series 'The twelve months' of Breughel you find the subordination of the human beings to the cosmical life of the earth. Breughels vision is modern, it gives an overall view on the life of man in its totality and his integration within the horizon of nature.

Exploring space is only possible through a vista, a panoramic view. Walking leads always to the tendency to go to a higher place of the landscape and to look full of expectation to the distance. It is like walkers want to leave the enclosure of their paths for a meeting with the horizon in which occurs their journey. After such a meeting with the distance which every panorama is trying to search for, one continues its walk which realized itself in a true landscape by doing this act. The panorama is the moment of the walk in which the walker confirms himself as a walker by combining the experience of his movements with the theory of the panoramic view. What is praxis and theory for philosophy, that is walk and panorama for the landscape. Philosophy and panorama : both meeting places with the horizon of our existence. Philosophy is meeting with the horizon of existence in time, walking is meeting with the horizon of existence in space.



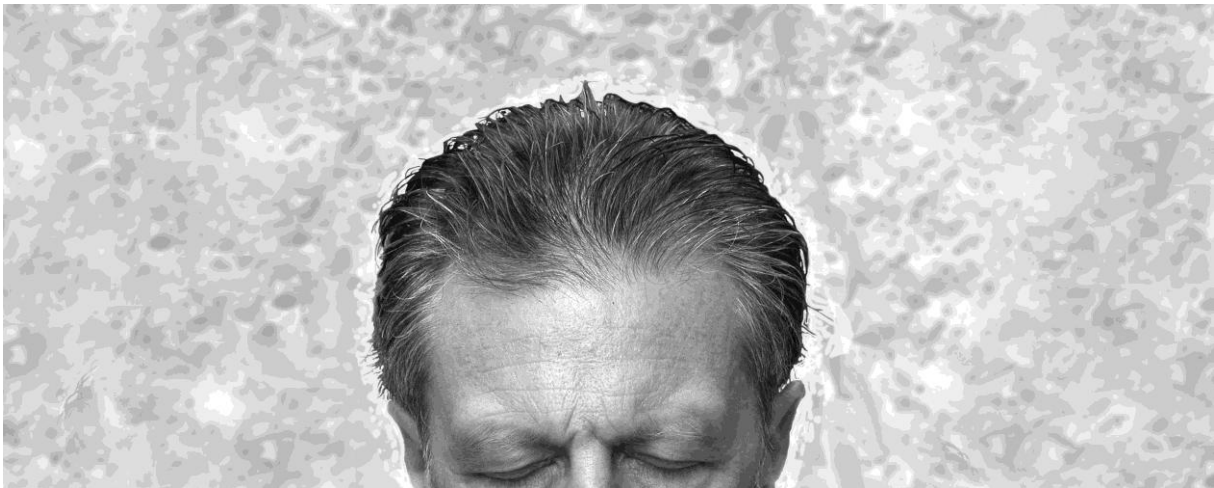
Touching the Void - Maximizing the audience 2010.

The walker moves towards a silent audience. In the silence he touches an emptiness, in the awareness that he will be one of them one day. He gets a taste of transitoriness.



The politics of the Heart. 2010

An important question is 'what if politics would become a poetic instrument?' 'Or what if nature would be our forum in which we shape and design together with each other society?'



'Geist' 2006

Geist

A large print on canvas in the shape of a head thinking above the pond. The forehead is not just frowning, but also reflecting on how to influence an environment in a positive way. 'Geist' is a print on an canvas, on which the head of the artist is partly visible. The portrayal is floating above the water surface of the pond in the garden of the Monastery of Tibaes. The portrayal is not so much a portrait, but more the representation of a place: the head as the locus of reflection. At the same time and paradoxically, the artist wants to enfeeble this rational cliché. The cognitive capacity of man is not solely located in the brain. In other words, what does this absolute expression mean if this reflection is not being related to other things? This work shows an associative closeness between reflection, acting and the environment. The specific choice of materials (a canvas) and the location (above water) also give the literal aspect of 'Geist' a symbolic layer. Wind and water are the physical manifestations of the Eastern concept of Feng Shui. Feng Shui tackles the question of how an environment can influence human condition. Can harmony arise between natural and created forms and is it possible to adapt the environment in order to stimulate vitality.

Panoramic installations



Landscape/Mindscape is a series of installations of panoramic photographs presented in hanging transparent hood with a metal edge at eye level. When you go and stand under it, you enter into another world. The hood functions as well as a kind of sound catcher: what was an unspoken background noise just moments ago, now seems to fall apart into separate components. One becomes very much aware of the water streaming in the pond a little further up for example. A panorama of a large field with beehives has been attached to the inside of the round metal edge at eye level. After spending some time under the round, one loses one's orientation.

