

Title: 'LA VIE DES TERMITES'

Year: 2007/2009

Description: Installation with photo print, drawings and text. The content of the installation starts from a book by David van Reybrouck about the alleged plagiarism of the only Belgian Nobel prize-winner for Literature; Maurice Maeterlinck, a now forgotten 19th century symbolist poet and playwright. He was accused of rewriting parts of the magazine series 'La vie des Termites' by Eugene Marais, a South African biologist, poet and junkie. Van Reybrouck proves that Maeterlinck, although he didn't plagiarize Marais in a strict notion, still had read Marais' writings, since he had taken over a scientific theory, that Marais had introduced. Maeterlinck always stated he had never heard of these writings, but nevertheless (since he could read Flemish, and thus Afrikaans) reproduced the theory of 'Organicism'. This theory tries to reposition the biological way of describing a termite-hill as a collection of thousands of animals, into a viewpoint of looking at it as one entity. As the human body is an amalgam of diverse organs, but still one being, we need to see a termite-hill as a single 'animal'.

This story, and all the things I have researched about it, bring together a whole series of subjects I am interested in. The links between Switzerland, Flanders, South Africa. Protestantism, literature, Modernism, Symbolism, Language, books, history, hidden history and politics. The original installation consists of texts, drawings, metal, 'plagiarism', lights, letters, plaster, wooden benches and floor-pieces and a loam copy of a large termite-hill. the photograph was taken in Nepal's Chitwan national Park in January 2007.

The termite hill is a striking example of natural sculpture

and the perfect embodiment of Rosalind Krauss' theories of 'Sculpture in the expanded field'. Sculpture is not a re-storm of landscape and architecture, but contextually both; a formal ensemble. It is not something that Is, but is something that is Somewhere.

Material: photoprint, paper
Size: variable wallsize

Title: 'EMBEDDED'
Year: 2009

Description: Installation with modified outboard engines that are mounted on old rucksack-frames, ready to wear for migrants who want to cross the strait of Gibraltar. The picture frame shows photos of people wearing the rucksacks, and drawings on the map generate thoughts of migration, the European extreme right-wing political movement, the impossibilities for Africans to reach Europe and their harsh travels etc. The engines are partly an ironic suggestion but at the same time a serious political comment.

Material: outboard-engines, rucksack-frames, blue tape, wood, MDF, glass, photos, prints, collages, drawings, 12 volt technique, sound, led-lights

Size:

Frame: 178 x 122 x 5.5 cm

Print: 108 x 53 cm

Soccle and machines: 200 x 200 x 74 cm

Title: 'The Airy Banality of Unsurmountable Complexity'
Year: 2009

Description: Wallsculpture where two materials are combined to form the classic UN-logo, the 15 cm long black cocktailstraws give a shivering, kaleidoscopic effect when the viewer passes by. The work raises questions about the effectivity of the utopian notion of the United Nations.

Material: black cocktailstraws, metal
Size: 102 x 57 x 19,2 cm

Title: 'REFUGE'
Year: 2009

Description: Monumental installation with a model of a mountain cabin (the international word for this is Refuge) and a model of a quintessential white cube exhibition space. The work expresses ideas and theories about the necessity of exhibition spaces as a refuge for art, artists and visitors. They are combined with daily basics such as sugar and pasta.

Material: black eco-MDF, 3 cargo-boxes, white wood, lights, sugar, cannelloni, drawings, photo prints, collages, metal, plexiglass, typography stickers.
Size: 285 x 215 x 135 cm

Title: 'DISPLAY FOR A BOOK'

Year: 2009

Description: Display made to measure for the book
'Everything Beautiful is Far Away'

Material: Birchwood, metal, frames, prints

Size: display 118 x 34 x 42 cm