

# Bram Van Meervelde

*portfolio*

Curriculum Vitae

Texts

Selected works 2014-2020

- *PLATES*
- *SCALE MODELS*
- *IN SITU INSTALLATIONS*
- *OTHER WORKS*

## BRAM VAN MEERVELDE

### CV

Name: Bram Van Meervelde

Born: 7th September 1991

Adres: Van Steenlandstraat 76, 2100 Deurne, Belgium

Website: [www.flickr.com/votlom](http://www.flickr.com/votlom)

E-mail: [abramovic\\_broem@hotmail.com](mailto:abramovic_broem@hotmail.com)

Telephone: +32 478 76 53 52

Represented by galerie Transit, Mechelen, Belgium

<http://www.transit.be/artists/BramVanMeervelde/index.php>

### Studies:

2003-2004: Latin, Xaverius College

2004-2006: Technical science, Pius-X Institute

2006-2008: Art & Architecture, Pius-X Institute

2008-2010: Specific Arts, De!Kunsthumaniora

2010-2013: Bachelor: Insitu, Royal Academy of Fine Arts (Artesis), Antwerp.

2013-2014: Master: Insitu, Royal Academy of Fine Arts (Artesis & Plantijn Hogeschool)

### Exhibitions (Selection):

2020: 'Tous ensemble', L' édition populaire, Antwerp (BE). (Group)

2019: 'Op de keeper beschouwd', Galerie Transit, Mechelen (BE). (Solo)

2019: 'Prezakias', Sorghelose, (curators: Nick Geboers & Stef Renard), Hasselt (BE). (Solo)

2019: 'Anatomy of political melancholy', (Curator: Katerina Gregos), Athens Conservatory, Athens (GR). (Group)

2019: 'Tussen pause en tijd', CC Schaliken, Herentals (BE). (Solo)

2019: 'Epiphany', Forbidden City, Antwerp (BE). (Group)

2018: 'Pawn Island' KOP VZW, Antwerp (BE). (Group)

2018: 'Het Voorstel', CC De Steiger, Menen (BE). (Group)

2018: 'Destination Earth', Het Bos, Antwerp (BE). (Group)

2018: 'Weekend met ABC' (curators: ABC klubhuis), De Studio, Antwerp (BE). (Group)

2018: 'EXPO2018' (curator: District Antwerpen), Public Space, Antwerp (BE). (Group)

2018: '40 windoors to Athens' (curator: Tarta Ross), The Box, Athens (BE). (Group)

2018: 'Kom dat zine' (curator: Idris Sevenans), Permeke Library, Antwerp (BE). (Group)

2018: '20 Jaar NICC' (curators: NICC), Antwerp (BE). (Group)

2018: 'Kunst in Puurs', Public space, Puurs (BE). (Group)

2017: 'Secret Expo' (curator: Death Vallee), Public Space, Athens (GR). (Group)

2017: 'Bolero Project' (curator: Frank JMA Castelyns), Eos Gallery, Athens (GR). (Group)

2017: 'Terra Quadrata', KEIV, Athens (GR). (Group)

2016: 'Tengoukasyugi', Galleria Aoneko, Tokio (JP). (Group)

2016: 'The Facinator II' (curator: Nadia Bijl), CC252, Ekeren (BE). (Group)

2016: 'Now Belgium Now' (curators: Stella Lohaus, Ulrike Lindmayer), LLS387, Antwerp

(BE). (Group)

2016: D.ART, Mechelen (BE). (Group)

2016: 'The billboard as a meetingpoint', Public Space, Antwerp (BE). (Group)

2015: 'L'union', factor 44(sic), Antwerp (BE). (Group)

2015: 'Traces of the present', (curators: Eva Vaslamatzki, Danai Giannoglou), Folklore Museum of Serifos, Serifos (GR). (Group)

2015: 'Openbaar Museum' (curator: En Plein Public), Fierens Building, Antwerp (BE). (Group)

2015: Transit Gallery (BE), (with Stephen Verstraete)

2015: 'ZIP', (curators: Ben Sledsens, Senne Claes), Kunstkring Jacques Gorus, Antwerp (BE). (Group)

2014: 'New Masters', (curator: Philip Aguirre), Royal Academy of Fine Arts Antwerp (BE). (Group)

2014: 'NEW', L' édition populaire, Antwerp (BE). (SOLO)

2014: 'Openbaar Museum' (curator: En Plein Public), Fierens Building, Antwerp (BE). (Group)

2014: 'Artists by night' (curators: W. Straetmans, T. Colen, P. Jennes), Lokaal O1, Antwerp (BE). (Group)

2014: 'Séries' (curator: Paul Poelmans), CAPS, Antwerp (BE). (Group)

2014: 'Geocodes' (curators: 'Scissorspaperstone'), TAG space, Brussels (BE). (Group)

2014: 'Launderette Oase' (curator: En Plein Public), Antwerp (BE), (Group)

2014: 'Never been', Epoque, Antwerp (BE). (SOLO with Bence Rohanszky)

2014: 'Tog Podruma 3' (curator: Ignace De Bruyn), 44 (sic), Antwerp (BE). (Group)

2013: 'L'union match', Kunstkring Jacques Gorus, Antwerp (BE). (Group)

2013: 'Ataxia', (curator: Ioanna Gouzeli & Mirto Boudouri), CAMP, Athens (GR). (Group)

2013: 'HOZ001' (presentation first HOZ packet), (curator: GPO crew), CAMP, Athens (GR). (Group)

2012: 'Rood! Conference', Factor 44 (sic), Antwerp (BE). (Group)

2012: 'Tog Produma' (curator: Ignace De Bruyn), 44 (sic), Antwerp (BE). (Group)

2012: 'F.L.U.T.', QUARTAIR, Den Haag. (NL). (Group)

2011: 'ARASTT' (curator: Hans Wuyts), CC de Warande, Turnhout (BE). (Group)

2011: 'Garage L', Forcalquier (FR). (Group)

2011: Groupshow at the University of Antwerp, Wilrijk (BE). (Group)

2010: 'Jelly 2', (curator: Maud Van Haegenborgh), Antwerp (BE). (Group)

2010: 'Ongewenst effect' 4: 'Antwerp-Marseille', Salon 2060, Antwerp (BE). (Solo with Tom Volkaert)

2010: 'Ongewenst effect' 3: 'A-4 EXPO', Mekanik Strip, Antwerp (BE). (Group)

2009: Window gallery, (part of 'Ruimte Morguen'), Antwerp (BE). (Group)

2009: 'Ongewenst effect' 2, Kunstkring Jacques Gorus, Antwerp (BE), (Group)

2008: 'Ongewenst effect' 1, Kunstkring Jacques Gorus, Antwerp (BE), (Group)

#### Publications:

Ongewenst effect 1

Ongewenst effect 2: 'Anvers-Marseille', with Tom Volkaert.

Drippy Bone books, (curator: Kristy Foom)

Branquignolades n° 1: 'Mortel de Bricasso' (curator: Alkbazz) (Solo)

Harmonie 1, 2 & 4, (curator: Isabelle Vanhoutte)

Zino zine 4, (curator: El Neoray & Vagabundos)  
Sans Soleil 3, (curator: Ward Zwart)  
HOZ000 & HOZ001, (Curator: GPO crew)  
Gino Zine, (curators: Rein Vincke & Jeroen Veldkamp)  
'Athens Oct-Mar, '12-'13', Personal Publication  
'De Kat', with Baldvin Einarsson & valgerður sigurðardóttir, Personal Publication  
'Private Collection', Personal Publication  
'ZIP', (curators: Ben Sledsens & Senne Claes)  
'LE CORBU 42700', Personal Publication  
'Omorfo Chaos', Personal Publication with Jasper De Rycker  
'Straatmeubilair', Personal Publication  
'IC XARAKTIRA MU', Personal Publication  
'Prezakias', Personal Publication  
'Athens Aesthetics', (Series of publications), Personal Publication  
'Container', Personal Publication

#### Awards:

2014: Horlait Dapsens Price  
2014: Nominated, Mark Macken Price  
2011: Nominated, (drawing contest KoMASK)  
2010: 2d price, Lions Club  
2009: 3d price, Lions Club

#### Residencies:

2014: Flacc, Genk. (BE) (Organised by Leon Vranken)  
2016: Kulturkontakt. Vienna. (AU)

#### Information about all previous residencies, study visits and traineeships abroad:

- Between 2012 and 2013 I was with the Erasmus program situated for 6 months in the Athens School of Fine Arts, you could find me in the painting department. The workshop where I got in contact with Greece was organized from my department from the Royal Academy of Fine Arts Antwerp, gave me the chance to find out about the country and the art students from Athens.

These workshops took place on different locations, one year in Belgium and the other year in Greece, and this every start of a school year. Because of this exchange, many students from my department and the Greek Art students got involved in several Art manifestations in both Countries.

Until now I'm traveling several times a year to Athens to participate in projects and/or work on my own.

- In 2014 I took part in a residency organized by the Schools of Fine Art from Antwerp. One of the possibilities was a stay of one week in the FLACC situated in Genk (BE). Coordinated by one of my professors; Leon Vranken.

- For three years I was participating in one of the projects organized by the artist AKIM who is based in Berlin. There is a certain meeting point somewhere in Europe where a group of young artists, theoreticians and graffiti artists meet and work on/in this specific place.

# TEXTS

Bram Van Meervelde (1991) lived in Athens for some time in the midst of the financial crisis. The atmosphere of rebellion and revolt that hung in the air also clearly entered his practice. In his first solo exhibition *On the goalkeeper considered* at Galerie Transit, he on the one hand plays on the domestic character of the Mechelen gallery, which is housed in an Art Deco house built in 1934, but at the same time he takes the street inside.

A photo of a man, leaving a shutter down, is printed it on one of the curtains of the gallery. Kitschy objets trouvés from the flea market like two plates with a picture of *Mechelen* (!) shepherds, are given a solemn presentation here - like in people's homes on the mantelpiece. Van Meervelde's work is therefore anchored in everyday life. Incidentally, the title of his exhibition does not contain a discredit, but is a play on words in which the artist sees himself as a goalkeeper who 'captures' elements from everyday reality and translates them into art.

The domestic atmosphere is soon exchanged for the (grim) outside world. The artist shows a series of photographs with a strong documentary content of dilapidated areas in the rundown Athenian neighbourhood of *Elaionas*. This industrial zone, formerly a lively transit zone for logistics and transport, now makes a bleak impression. Dusty parking spaces, aluminium plates, crowd barriers and broken walls, Van Meervelde portrays them all for a sec. To do this, he also uses his own repertory system - a reference to the way objects are archived during archaeological excavations - which he also carries out on the site in question using spray cans.

He also carries out these urban interventions in his home base, Antwerp. A target that he has had executed as a traffic sign and riddled with bullets, he hung up in the street - as a nod to the patrolling soldiers in the street. Which - after outraged phone calls to the mayor - was soon removed.

A series of gigantic molehills in polyester that he had previously carried out for a project in the public space in a forgotten lawn on the Belgiëlei, he brings here again as one big heap on top of each other. The models he makes of situations that can take place in this way in the streetscape are also clever. Like an image he saw on a ferry where the Greek flag had ended up in the garbage can next to it due to the wind - which can count in terms of symbolism. With his gallery debut, Van Meervelde sets in motion a beautiful movement from Mechelen to Athens, from a homely atmosphere to the revolt on the street.

Sam Steverlynck, HART, October 2019

## Walking around ...

Walking around, finding a place, feeling inexplicably addressed.

Showing that or demarcating the place with an object. A windscreen wiper on a window, for example. Capture the wondrous in the everyday. Amazement and beauty are everywhere for those who can see them. For that you have to get out of your head and look around in amazement.

Bram Van Meervelde sends readable invitations to everyone and everyone else to peep through the cracks of self-awareness.

Look, all of a sudden there are remarkably large molehills on the flowerbed in the city.

Why is there a text "IMG\_5012" on the wall here? It's the numbering of photos on an SD card, isn't it? A bizarre addition, a small rearrangement makes the eyebrows frown.

With this illuminating frown still on the forehead, your brain is already searching for a meaning. In the confusion, you create a frame of meaning for yourself. That is everyone's aesthetic.

There's nothing to understand here. If you look at the clouds, gently tap your neighbor's shoulder and say, "That cloud looks like a dog." So wonderful to think inefficiently and systematically. Away from the screen too.

The childlike wonder as a technique of happiness?

Yes, it is.

Jasper De Rycker, April 2018.

To confuse and rattle with habits in everyday society: Bram Van Meervelde (°1991, Antwerp) fits into a Belgian tradition that goes back to Magritte.

A recent exhibition of curator Katerina Gregos in Athens included his painted plates and dishes (2014-2016) of discarded crockery, as antiquities. Last year he disrupted an Antwerp lawn with molehills and in a park a football goal is closed with a brick wall, with a drawn goal painted upon. The title of his first solo in Transit gallery is "Op de keeper beschouwd". "Op de keeper" with two e's is a common mistake. Again a misunderstanding that is anything but a misunderstanding. The English word "keeper" means "goalkeeper" where the Dutch word 'keper' in the common expression means 'to examine something closely'.

Van Meervelde gathers all sorts of things, he sketches, makes models and performs appropriate interventions. After a duo show in 2015 you can now see his latest developments in a solo exhibition.

Christine Vuegen in Collect nr. 493, oktober 2019, p. 21



# BRAM VAN MEERVELDE

## Μπραμ Βαν Μιερβέλντ

Text from Katerina Gregos in exhibition catalogue  
*Anatomy of Political Melancholy*,  
Schwarz Foundation, Athens 2019

Bram Van Meervelde works in different media from painting and drawing to photography, installation and ceramics. His work comments both on daily life and the everyday environment around him, but is also socio-politically oriented. Since several years he has been spending long periods of time in Athens, documenting changes in the city due to the crisis, translating this economic, social and political crisis into resonant images, and capturing the general impasse that contemporary Greek society is experiencing. But Van Meervelde is not only interested in the material consequences of crises, but also the psychological and existential ones, which are less easily put into words. His work is thus steeped in metaphors, drawn both from the Ancient Greek world as well as the contemporary one. Unlike many artists who have travelled to Greece in search of 'poornography' due to the fact that—in a twisted way Greece has become exotic because of its debt-fuelled poverty—Van Meervelde's research stems from a genuine interest and long-term engagement with the country and its insurmountable issues. The

Ο Bram Van Meervelde χρησιμοποιεί διάφορα μέσα, από ζωγραφική και σχέδιο μέχρι φωτογραφία, εγκαταστάσεις και κεραμική. Η δουλειά του σχολιάζει την καθημερινή ζωή και τον περίγυρό του πάντα με έναν κοινωνικοπολιτικό προσανατολισμό. Εδώ και αρκετά χρόνια περνά μεγάλα διαστήματα στην Αθήνα, καταγράφοντας τις αλλαγές λόγω της κρίσης, μεταφράζοντας σε υπαινικτικές εικόνες την οικονομική, κοινωνική και πολιτική κρίση και αποδίδοντας το γενικό αδιέξοδο που βιώνει η σύγχρονη ελληνική κοινωνία. Όμως ο Van Meervelde δεν σταματά στις απτές επιπτώσεις των δυσκολιών αυτών αλλά περνά και στις ψυχολογικές και υπαρξιακές διαστάσεις, που είναι λιγότερο εύκολο να διατυπωθούν. Έτσι, το έργο του βρίθει μεταφορών εμπνευσμένων τόσο από τον αρχαίο όσο και από τον σύγχρονο ελληνικό κόσμο. Αντίθετα από πολλούς καλλιτέχνες που καταφτάνουν στην Ελλάδα λόγω της λεγόμενης 'poornography'—καθώς η χώρα παρουσιάζει ένα στρεβλό ενδιαφέρον λόγω της οικονομικής κρίσης—η έρευνα του Van Meervelde πηγάζει από το γνήσιο ενδιαφέρον του και τη μακρά εμπλοκή του με τη χώρα και τα ανυπερβλήτα προβλήματά της. Τα κεραμικά και μεταλλικά του πιάτα



ceramic and metal plates (2014–19) presented in the exhibition consist of a series of human-centric scenarios which reveal problematic social relations while *Union of Individualists* (2016), a sculpture encased in a vitrine, hints at the atomisation and lack of collective political drive that has also led to the current deadlock; this in addition to the general feeling that collective or 'people' power is no longer as effective as it once was and often overridden by the powers that be. ●

(2014–19) στην έκθεση προβάλλουν μια σειρά από ανθρωποκεντρικά σενάρια τα οποία αποκαλύπτουν προβληματικές κοινωνικές σχέσεις, ενώ το *Union of Individualists* (Ένωση Ατομικιστών), ένα γλυπτό μέσα σε βιτρίνα, παραπέμπει στον ατομισμό και την απουσία συλλογικής πολιτικής δράσης που έχει συμβάλει στο σημερινό αδιέξοδο· αυτό σε συνδυασμό με τη γενικευμένη αίσθηση ότι η συλλογική ισχύς του λαού δεν είναι πια τόσο αποτελεσματική και ότι συχνά πνίγεται από την κατεστημένη εξουσία. ○



Van Meervelde studied at the Academy of Fine Arts of Antwerp where he also received his Master's degree in 2014. Van Meervelde prefers to work in and with the specifications of a certain place, indoors and outdoors, legal and illegal.

During his studies he followed an Erasmus exchange program in Athens for six months and became interested in the city, which he has been observing keenly since. His intensive absorption and observation of the Greek life and culture resulted in a rich variety of artworks. Following this experience, Van Meervelde regularly returns to the "warm and chaotic European center of aesthetics", as the artist himself says.

Van Meervelde's recent group exhibitions include: *New Masters*, Royal Academy of Fine Arts Antwerp (2014); *Séries*, CAPS, Antwerp (2014); *Traces of the present*, Serifos Greece (2015); *Now Belgium Now*, LLS387, Antwerp (2016); *Terra Quadrata*, KEIV, Athens (2017); *Expo 2018*, Antwerp (2018); *Het Voorstel*, CC De Steiger Menen (2018).

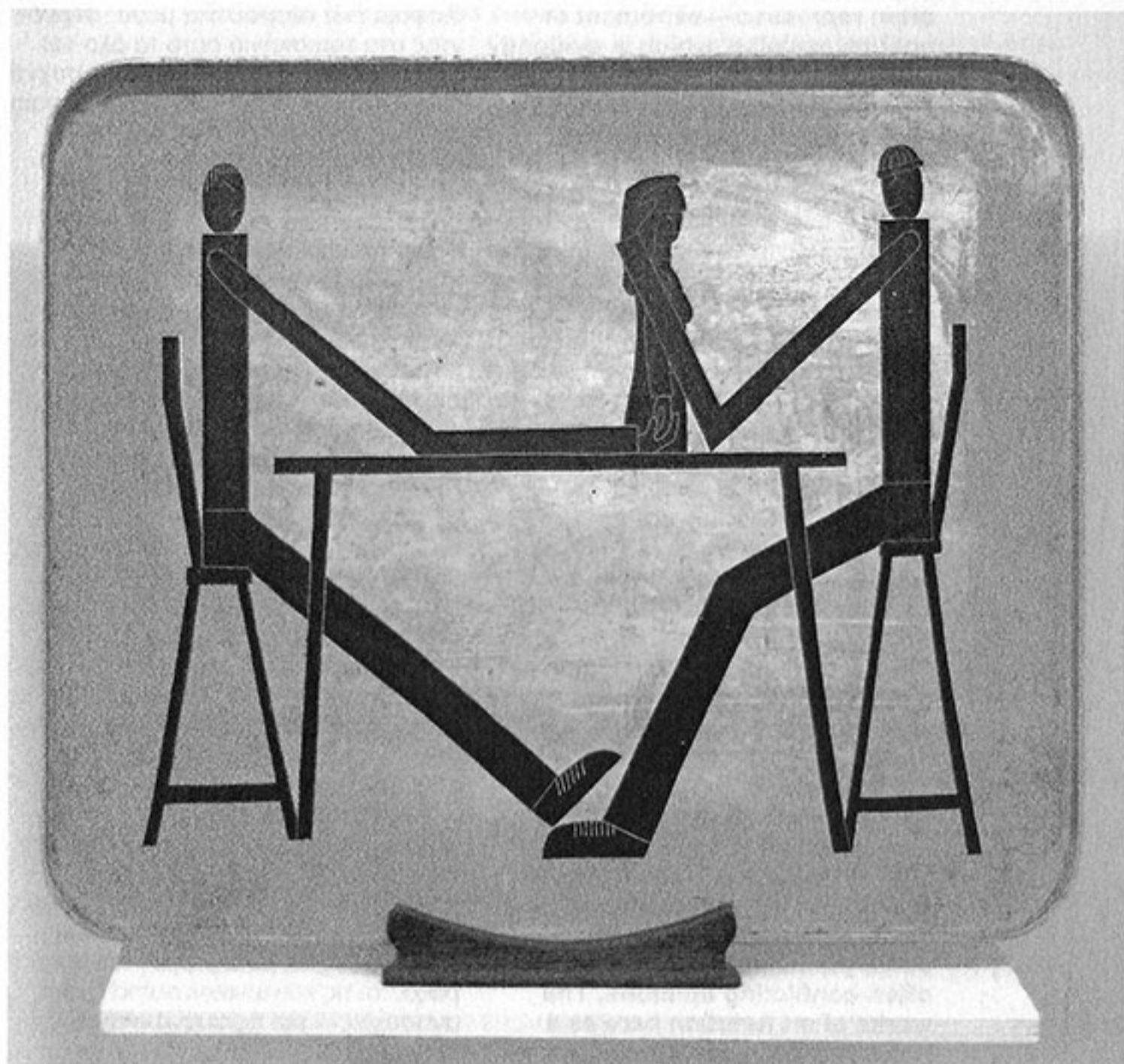
Σπούδασε στην Ακαδημία Καλών Τεχνών της Αμβέρσας, απ' όπου έλαβε και μεταπτυχιακό τίτλο Master's to 2014. Ο Van Meervelde εργάζεται εντός των προδιαγραφών ενός συγκεκριμένου χώρου, εσωτερικού ή υπαίθριου, νόμιμου ή παράνομου.

Ως φοιτητής πέρασε ένα εξάμηνο στην Αθήνα μέσω του προγράμματος ανταλλαγής Erasmus και ενδιαφέρθηκε για την πόλη την οποία έκτοτε παρακολουθεί στενά. Η έντονη παρατήρηση και απορρόφηση στην ελληνική ζωή και κουλτούρα έχει οδηγήσει σε μια πλούσια ποικιλία έργων. Μετά την πρώτη του εκείνη εμπειρία ο καλλιτέχνης επιστρέφει τακτικά στο «ζεστό και χαοτικό αυτό κέντρο της ευρωπαϊκής αισθητικής», όπως λέει ο ίδιος.

Οι πρόσφατες ομαδικές εκθέσεις του Van Meervelde περιλαμβάνουν: *New Masters*, Βασιλική Ακαδημία Καλών Τεχνών, Αμβέρσα (2014); *Séries*, CAPS, Αμβέρσα (2014); *Τίχνη του παρόντος*, Σέριφος (2015); *Now Belgium Now*, LLS387, Αμβέρσα (2016); *Terra Quadrata*, KEIV, Αθήνα (2017); *Expo 2018*, Αμβέρσα (2018); *Het Voorstel*, CC De Steiger Menen (2018).

The artist's first solo gallery exhibition will open in October 2019 in Transit Gallery, Mechelen. Van Meervelde has also made several limited edition publications and has collaborated with other artists in a wide range of projects, including street art. ●

Η πρώτη ατομική έκθεση του καλλιτέχνη σε γκαλερί θα πραγματοποιηθεί τον Οκτώβριο του 2019 στην Transit Gallery του Mechelen. Ο Van Meervelde έχει επίσης κάνει αρκετές εκδόσεις περιορισμένου τираζ και έχει συνεργαστεί με άλλους καλλιτέχνες σε μια μεγάλη γκάμα εγχειρημάτων, συμπεριλαμβανομένης της street art. ○



# **SELECTED WORKS 2014-2020**

- **PLATES**
- **SCALE MODELS**
- **IN SITU INSTALLATIONS**
- **OTHER WORKS**

# PLATES

'Plates' on-going project. Religious bee wax, acrylic paint & found object.

"Drawings which refer to my daily thoughts, drawn on found objects. The 'style' of the works are inspired by ancient Greek works seen in the National Archeological museum in Athens."



**'Germanikou', 2016**

Aluminium Baklava plate, bee-wax & acrylic paint





**'B-M-J'**, 2017

Aluminium butchers plate, Bee-wax & acrylic paint





**'The agreement'**, 2017.  
Zinc Paintersplater, Bee-wax & acrylic paint



**'Beachcombing'**, 2020  
Enamel plate, bee-wax & acrylic paint



Exhibition view from '*Anatomy of Political Melancholy*' 2019, National Archaeological Museum Athens

# SCALE MODELS

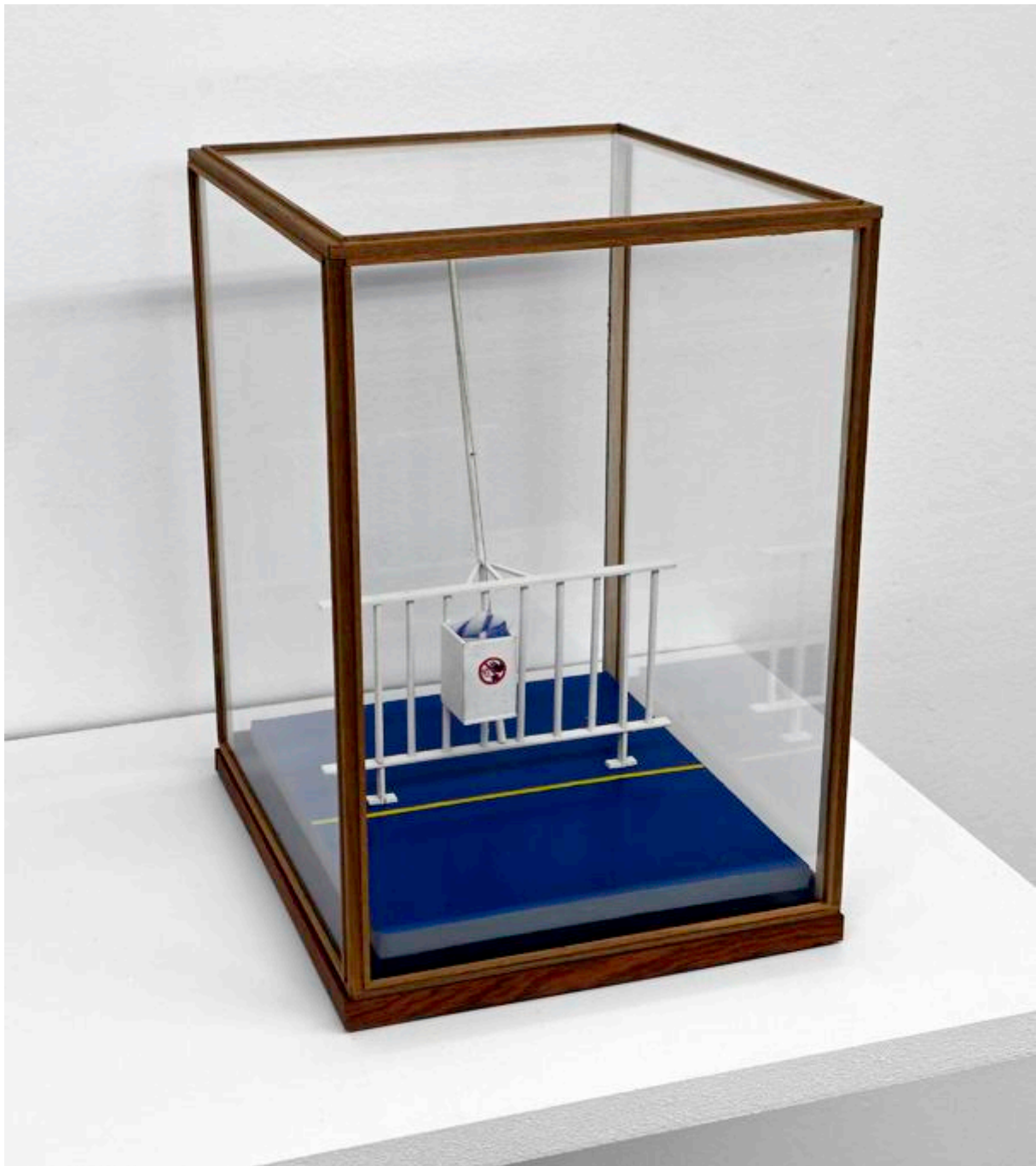
On-going, mixed media, images of daily life or imaginary concepts, made in 3D.



**'Demonstration'**, 2017, mixed media  
Closed banners on a sidewalk in Athens.



**'Minder tunnels, meer bruggen!'** ('Less tunnels, more bridges'), 2019, mixed media  
A banner placed on a bridge, under the bridge a writing on the wall says the opposite.



***'Greek flag at night'***, 2019, mixed media

An image seen at night on a ship in Greece.  
The Greek flag was taken down for the night and placed in a box down the flagpole.  
The pictogram on the box tells us not to throw trash in it.



# IN SITU INSTALLATIONS

***'The Reception'*** 2019, Chinese ink on Tetra pak carton roll, height 240 cm, length 40 m.

This work is specially made for a temporary exhibition in the cultural center of Herentals. The space where I could show work has multifunctional purposes, for example exhibitions & receptions. I hung a drawing which covered all the surroundings of the space. People at a reception table accompanied with a junky next to them are visible. Receptions have taken place while the work was shown.







Visit of King and Queen of Belgium of the exhibition, 26th of February 2019

**'Blaffetuur'** ('Shutter'), 2019  
digital print on roller blind



The picture for this concept was taken in the streets of Antwerp.



Installation view with the picture printed on a roller blind, at galerie Transit Mechelen



**'Metaphor-Metafoorkraam', 2019**

In collaboration with Frederik Lizen. Acrylic & spraypaint on wood.

Windows from an abandoned can factory had to be covered with wood, commissioned by 'Blikfabriek', me and Frederik Lizen painted all of them (49 pieces, around 420m<sup>2</sup>) visible from the street. The idea was to bring more life in the closed place. Word games, all seen as metaphors giving attention to the temporary situation.







**'Censorship'**, 2019.

Objet trouvé, screws, rivets & wood

The Antwerp district and their Jewish community made a mutual agreement. Advertisements where naked parts of the human body are shown will be banned from the streetview. Before the agreement such kind of advertisement in the Jewish area was always victim of vandalism within no time. This made me hang an advertisement for underwear in the heart of this area. It took one night to have the vandalized result been made with 4 different spray paint colors and cut out from its frame and thrown away. I finally found it back, hidden behind the fence.







**'Censorship'**, 2019  
Objet trouvé, screws, rivets & wood

**'The Well'**, 2019.

Wood, acrylic & lacquer paint, bucket

A well placed in the dry pond of the central park in Antwerp. The pond dried out because of all the construction sites in the neighborhood. Central park is on the list of protected landscapes.



**'3 Koningen'**, 2019.

spraypaint

Parody on a phrase from a song for Epiphany; "...Three kings, give me a new hat because my old is damaged...". A series of sentences was spread in town.



3 kings, give me a new gate...



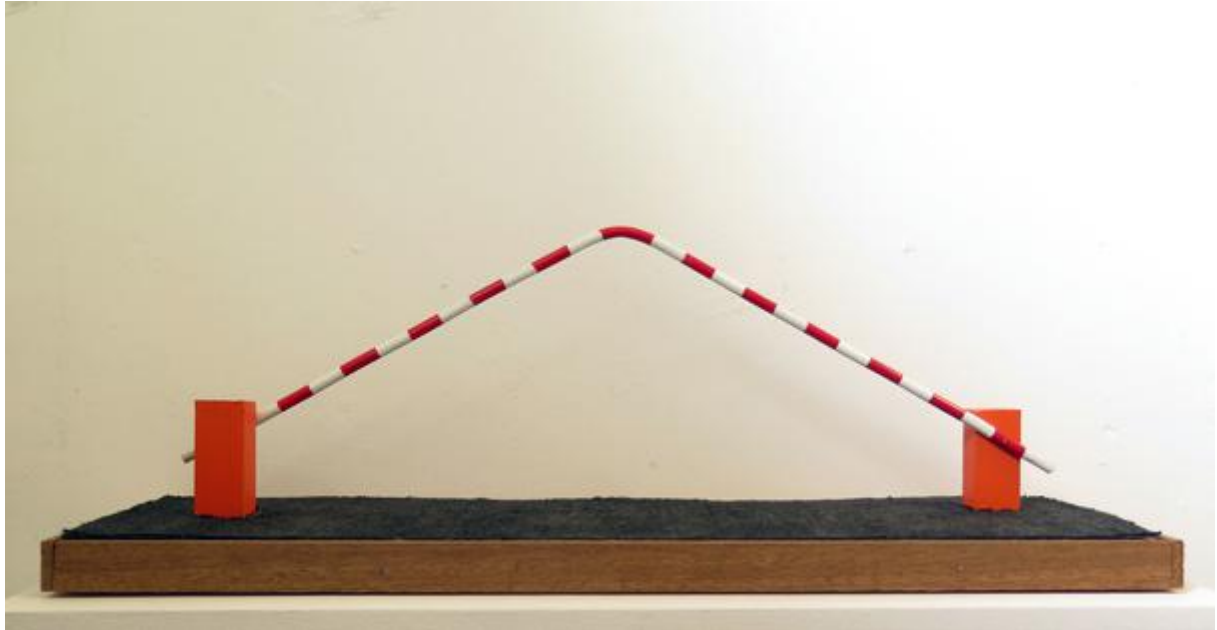
Three kings, give me ... a new disaster...



***'Design for open borders'***, 2018.

Metal, lacquer paint

Two attached barriers creating some sort of gate. The installation is placed 300 meters away from the border between Belgium and France.



*'Design for open borders'*, 2018. Model in mixed media



*'Design for open borders'*, 2018. Installed at the CC De Steiger in Menen



**'Target', 2018**

Reflecting sticker, traffic sign, 9mm bullet holes

A traffic sign placed in the Jewish neighborhood of Antwerp, protected by soldiers, police and private security.



**'Beds',**

collaboration with Alexandros Kaklamanos, 2018

In situ installation made out of 180 straw bales (90 'beds') on top of a hill at Naxos Island.







**'Muurke Stamp', 2018**

Football goal, bricks, cement, lacquer paint

Soccer goal placed in a park without a playground. The goal is filled up with bricks. The black square reminds us of how kids would do it if there is no actual goal but only a blind wall.





**'The sword of Arthur', 2018.**

Shovel, cement

Arthur, a worker from the municipality forgot his shovel. He is the only one that can pull it out again. There were 3 identical shovels placed in the neighborhood.



**'Molehills', 2018**

Polyester, iron dust, cement

25 molehills spread out on a green roundabout in a higher class neighborhood. For many years this square didn't have any sculpture. A tramline passes in between the green square and goes underground a bit further.





**'Guardrail', 2018**  
Readymade

A guardrail placed at a busy park around the lawns, separating the road for pedestrians.







**'IMG project', 2018**

Spray paint, digital collage

A series of pictures made in an industrial neighborhood of Athens. The code written on the surface is the digital code of the image. The collection is shown as a list and is on-going.



IMG\_0001



IMG\_0002



IMG\_0003



IMG\_0004



IMG\_0005



IMG\_0006



IMG\_0007



IMG\_0008



IMG\_0009



IMG\_0010



IMG\_0011



IMG\_0012



IMG\_0013



IMG\_0014



IMG\_0015



IMG\_0016



IMG\_0017



IMG\_0018



IMG\_0019



IMG\_0020



IMG\_0021



IMG\_0022



IMG\_0023



IMG\_0024

**'Construction of love', 2017**

Spray paint

Two figures coming out of their construction, approaching each other. Painted on the raw unfinished wall of a new cultural center. The painting disappeared behind the later build facade wall of the new Cultural Center *De Binder* in Puurs, 2017





**'Greek football enthousiasm', 2017**

Scratched chalk on window

A collection of mistakes in the terminology of Greek football scratched on the window. All inspired by Greek football graffiti found all over the country.





***'Ola Kai Tipota', 17<sup>th</sup> of November 2016***

Plastic sheet, plastic paint, wood

Three banners were carried in one of the most important demonstrations in Athens which takes place every year. We have to deal with an abstract message.



*'ΚΑΤΑΘΛΙΨΗ*, 2016

Plastic sheet, acrylic paint, rope

This banner was placed in the center of Athens. The word 'ΚΑΤΑΘΛΙΨΗ' means: 'Depression'. It is a word game with KATALIPSI which means: Occupation.



**'Straatmeubilair', 2016**

Readymade, spraypaint

In the Jewish quarter of Antwerp I painted a series of pieces of furniture that were abandoned, garbage. After more than one year of camouflaged soldiers on the streets of Antwerp I see them as a piece of street furniture (electricity cabin, traffic light...) because we don't care anymore, still, they walk around with big rifles. Also, the surrealistic image of a person that should secure you, walking around in a camouflage costume in a grey city scene brought me to these interventions.

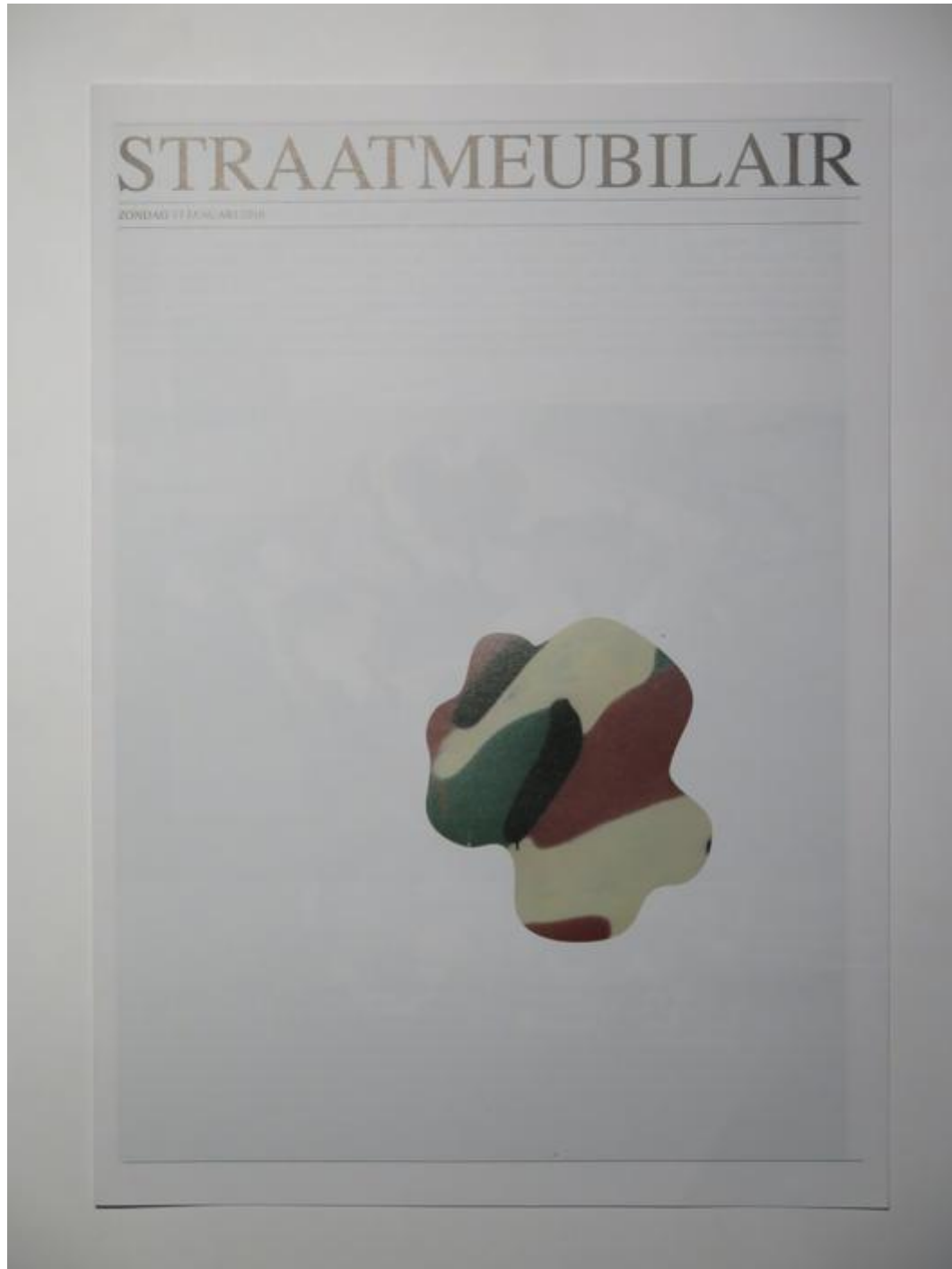




**'Straatmeubilair Newspaper', 2016**

4 color offset, 12 p., A3, 500 ex.

This publication is similar to a newspaper and contains a selection of pictures of painted furniture (garbage) on the streets of the Jewish quarter in Antwerp were nowadays soldiers are present to secure the Antwerp citizens. More information about the shown series of pictures you can find underneath ('Straatmeubilair').



**'PUBLIC MUSEUM', 2015**

Wood, lacquer paint, varnish, screws

'Public Museum', translated in Greek; placed on an abandoned building in the center of Antwerp. This is a social building, build between WW1 and WW2. The local government wants to replace this building with a new one. Because of this, an action group was born, which has two main topics in order to save this building; the social story and the historical architectural value of it. A big discussion was created between the action group and the municipality, both with their own arguments. The whole story fits within the contemporary Greek tragedy.



***‘...and what about the sound?’*, 2015**

Stills from the video

Comment on all the cameras placed in Antwerp; but what about the sound? I'm standing underneath the camera, obviously recording the sound of people/animals/... who are passing by the camera.

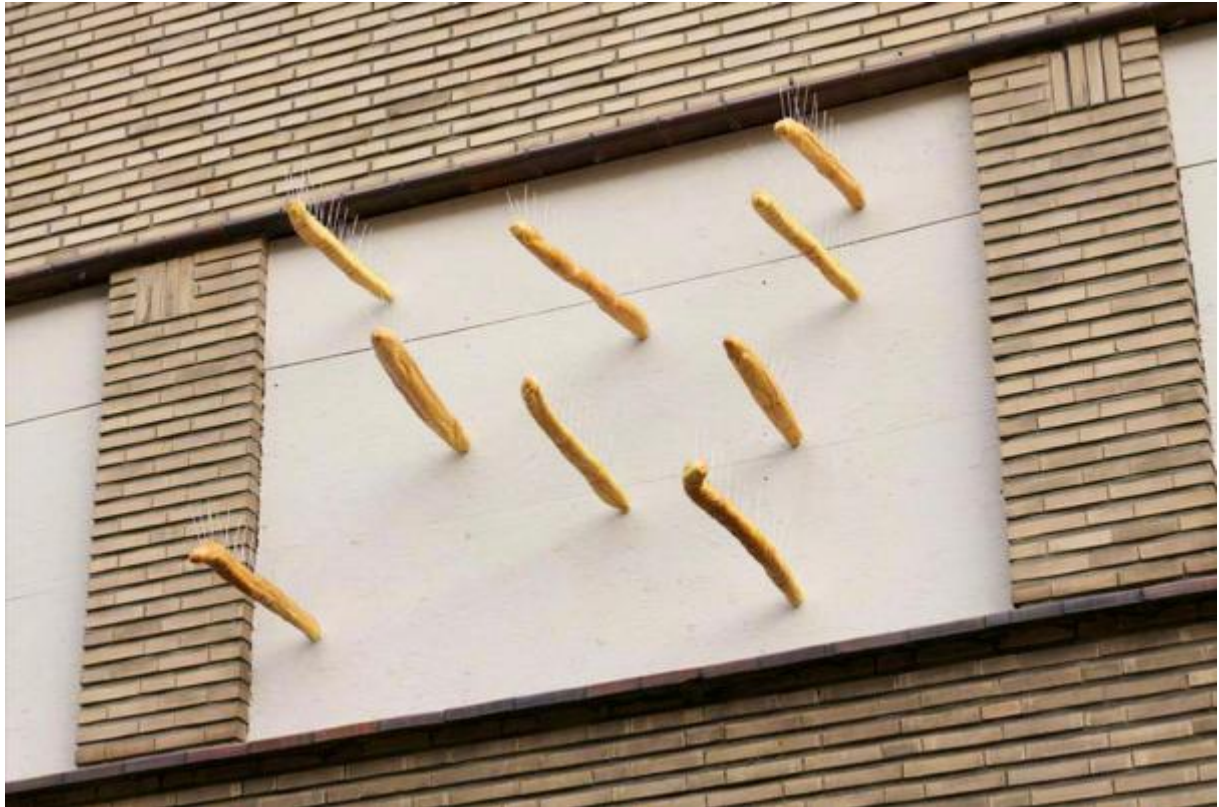




**'Bread & Game', 2014**

Baguettes, anti-pigeon spikes, varnish, wooden sticks

These loaves of bread were placed on wood that had to seal off the window against trespassers. The building supposed to host people with social needs. This function disappeared and the building is empty. With the loaves of bread and anti-pigeon spikes on top the general problem is explained in a different way.



***'Mausoleum for a Pedestal', 2014***

Wood, plaster, cement & screws

A mausoleum was built behind an existing pedestal, the only way entering the small space which had the same measures as the pedestal, was by walking on the original one. The small room had an opening in the roof right above the scale model, displayed on a pedestal. The whole room, inclusive the scale model of the original pedestal was covered and made out of plaster (a reference to sculpture).





*Mausoleum for a Pedestal*, 2014, inside view



# OTHER WORKS

## **'Garbage Bag', 2019**

Metal garbage bag holder & screenprint on silk



A garbage bag (Antwerp type, only for plastic bottles & metal cans) made out of pure silk. Could be used as a 'Foulard'.

**'Serpens European', 2016**

Isolation material, cement, tape, water hose, acrylic paint, wood, plexiglass

The European snake, a blue water hose where the holes are covered with yellow tape. There is also geographical information as to where to find the snake.



**'Autoportrait', 2016**

Car mirrors, found objects

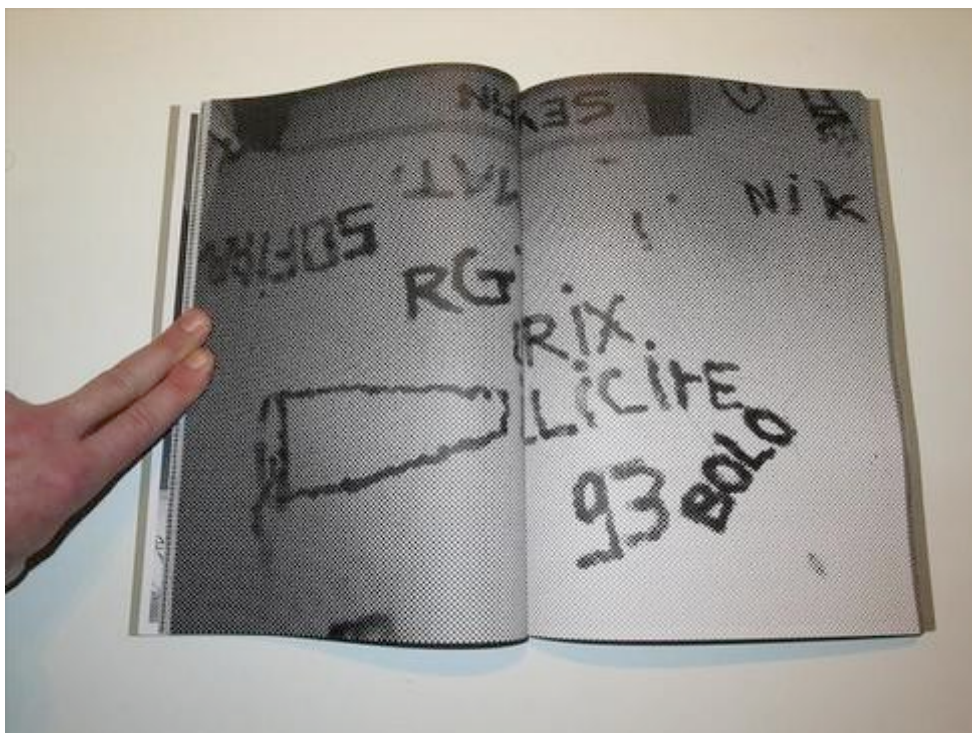
Series of rear-view mirrors in which each piece holds a personal item. The mirror is placed on a height at which the viewer can see his or her own eyes.





**'LE CORBU 42700'**, 2015  
Digital print, 240 p., A4, 50 ex.

This book shows a selection of graffiti, photographed in the staircases of a social building designed by Le Corbusier located in the French town Firminy. The shown part of the archive gives a different view on the building aesthetics designed by the world-famous architect/designer. All pictures are shown in bitmap form; this makes it almost impossible to watch the whole book in one go.



**'Greek Stamp', 2017**

Stamp imprints on paper

A Nadar fence with the Greek flag inside, in stamp form. This work is a reference to the Greek bureaucracy. A made several compositions on paper, but of course it has endless ways of using it.



Exhibition view from '*Anatomy of Political Melancholy*' 2019, Athens (GR)

**'Greek Heating System', 2015**

Found copper pipes & found empty Russian caviar can

The Greek flag, constructed with found copper pipes, attached on the central heating system of the space. In order to let this piece work, the real central heating had to be switched on, so the space became warm. The can of Russian caviar gives support to the copper-line is again a metaphor for the situation.



Installation view at galerie Transit, Mechelen, 2015



**'Greek Fence', 2015**  
Galvanized Nadar fence

A Greek fence which could be used to be thrown at the police during demonstrations.

