

(V)ADER – [Father/Veins]

Proposal wall integration Cortewalle Stefaan van Biesen 2020.

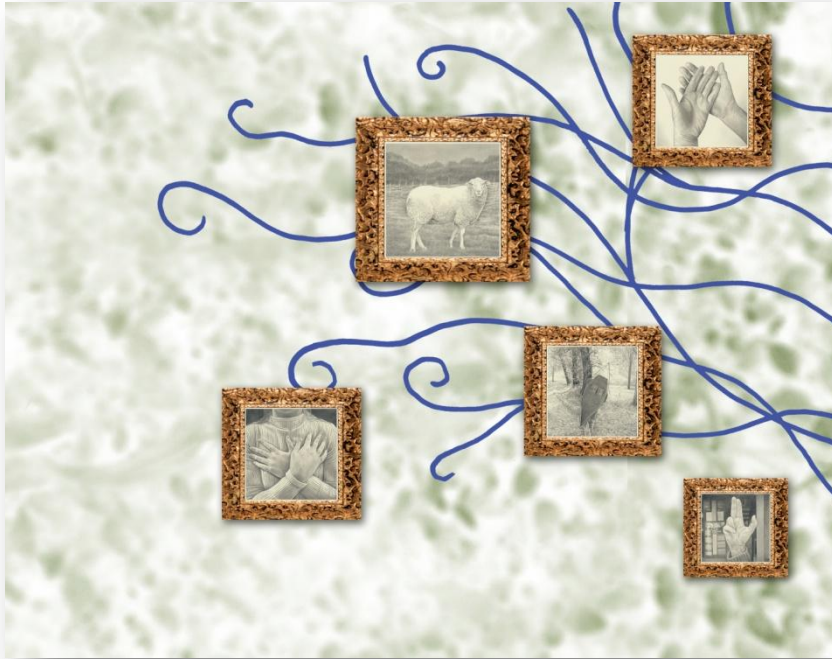
Mozaïek [Mijn naam is Vijd]



Model design wall integration (V)ADER



Print wall right side [285 cm x 150 cm]



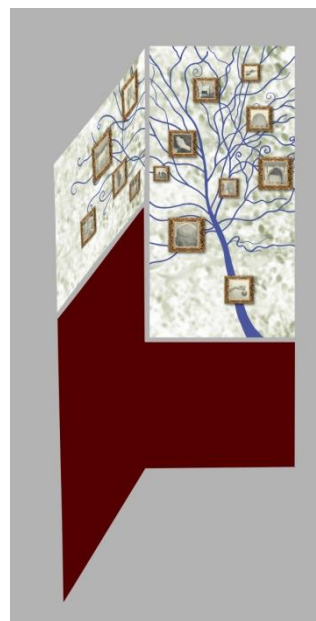
Print wall left side above the door [121 cm x 140 cm]

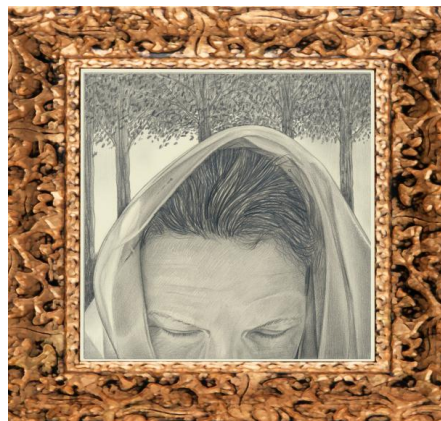
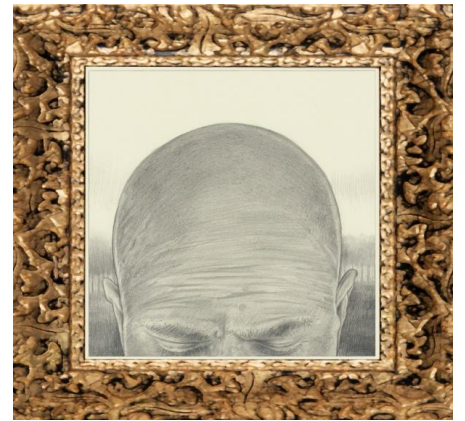
(V) ADER [Father/Veins] is a wall design based on the exhibition Mosaic [My name is Vijd]. The design is inspired by heraldic family trees, in combination with a selection of drawings that were on display at the exhibition. The title: '(V) ADER' is a reference to the theme 'the childless father' that was part of the exhibition at Cortewalle.

The work is performed on plexi as a digital print and with dibond as a carrier. By using plexi, the work gets a gloss that makes the print richer in color and appearance.

Stefaan van Biesen

26.11.2020





Drawings group 1: right panel with regard to Joos Vijd and his relationship with Beveren.

A search for Joos Vijd: symbolism and themes in the Ghent Altarpiece are placed in a contemporary context, starting from the person of Vijd, (a descendant of a Flemish patrician family depicted on the Ghent Altarpiece, together with his wife Isabella Borluut on the outside hatch). These elements are tested against our contemporary living environment. Which connections can be made and which are still relevant and are therefore perceived as timeless? Is the time and environment in which Vijd lived still topical and tangible in our human, social and intercultural relationships?



Drawings group 2: left panel with regard to Joos Vijd and his relationship with Beveren.

About the artistic research 'Mosaic [My name is Vijd]

Stefaan van Biesen is internationally known as a contemporary visual artist. In his work, the emphasis is not only on the finished image, but also on the quest that leads to this artistic result. Each image is a step in a larger study. Recurring elements in this question are religion, society and nature. In Jan Van Eyck's oeuvre he finds a related philosophical undertone that is surprisingly topical.

Stefaan van Biesen analyzes the work of the Burgundian painter on the basis of his own drawings. In doing so, he starts from contemporary photos in which figures, poses and subjects are reminiscent of the masterpiece. These images, often the posture of hands, function as an archetype when he places them in their contemporary context. He draws these elements with such an eye for detail that the result is reminiscent of medieval miniatures.

Stefaan van Biesen considers the act of drawing as a meditative experience. He concentrates on each line, marvels at the interplay and is touched when the finished image emerges from the loose lines and surfaces.

He provides each drawing with notes: ideas that arise during drawing and references to the research that leads to this result. The relationship between historical symbolism and contemporary action results in an almost mystical experience. Drawing is not only an artistic instrument, but also a skill that leads to progressive insight and has an indisputable impact on work and research. The draftsman perceives the world with greater accuracy and from multiple perspectives. The artist understands through the act of registering.

Source: Christl Van den Broucke, CC Ter Vesten



The heraldic family tree in the castle as inspiration and dialogue.

