

Fig.1 Reconstruction of a sunday walk, oktober 2007, Stefaan van Biesen.



Fig.2 Reconstruction of a walk with whirlwind, 2008 Stefaan van Biesen.



PROJETO

#4

Walking on paper

An artistic flaneur in the landscape and urban space.

STEFAN VAN BIESEN

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Drawing turns out to be an interesting skill with an indisputable impact on work and research. This allows us to perceive the world more accurately, remember facts and understand our world better from a new perspective, so that it is not merely an artistic instrument, but also a medium that leads to growing insight.

Since 1990 Stefaan Van Biesen has made walks which he documents with drawings. A practice that leads to installations, models, texts, videos and photographs. He regards the act of walking as a kind of subjective thought process in the urban fabric and in the landscape.

In general drawing seems mostly to be considered as an art form, rather than a tool for learning. For scientists and artists, drawing is an interesting skill with an indisputable impact on their work and research. Doing so helps people to perceive the world more accurately, remember facts better, and understand their world from a new perspective.

For the artist there's also evidence that drawing talent is based on how accurately someone perceives the world and it helps him to see it better. So cultivating drawing talent can become an essential instrument to improve people's observational skills in fields where the visual is important. Stefaan van Biesen investigates the mainly urban, human space with his many, broadly documented walks as a philosophical, sensory experience, which have a scientific and aesthetic undertone. Sometimes drawings are made during walks or afterwards in the studio, as a reflection on the place he visited during his walks. The drawings vary from sketches to more elaborated versions whereby he tries to remember the place, the local situation, vegetation and the walk while drawing.

Stefaan van Biesen starts from using the senses and the body as instruments of knowledge, experience and creativity. His thinking is in line with the nomadic aspect of the Renaissance artists who traveled all over Europe. Dürer is a striking example of this. These journeys were art projects, in which currents of thoughts, drawings and other artifacts arose out of encounters with other people and cultures. These trips were, as it were, laboratories of thought. Van Biesen shows this lab. Notes, artifacts and drawings upholster his journey.

He spends an important part of his artistic creativity on exchanges and collaborations with other artists, scientists and experts from various disciplines. His work is in direct dialogue with his environment in which walking, starting from urban and social observation, is an artistic instrument.

Keywords: Drawing, Walking, Reflecting, Observing

O desenho acaba por ser uma competência interessante com impacto indiscutível no trabalho e na investigação. Permitindo-nos perceber o mundo com mais precisão e de uma nova perspetiva, auxilia-nos no registo e memorização de fatos, assumindo-se para além do simples instrumento artístico como mediador que potencia o conhecimento.

Desde 1990 que Stefaan Van Biesen faz caminhadas documentadas com desenhos. Uma prática que leva a instalações, maquetes, textos, vídeos e fotografias. O artista considera o ato de caminhar uma espécie de processo de pensamento subjetivo no tecido urbano e na paisagem.

Numa primeira abordagem, o desenho parece ser mais considerado uma forma de arte do que uma ferramenta de aprendizagem, mas para cientistas e artistas, o desenho é um instrumento com um impacto indiscutível para o trabalho e a investigação.

Para o artista há também evidências de que o talento para desenhar se baseia na precisão com que alguém percebe o mundo e como isso ajuda a vê-lo melhor. Portanto, cultivar o talento para o desenho pode tornar-se um instrumento essencial para melhorar as habilidades de observação em campos do conhecimento onde o visual é importante. Stefaan van Biesen investiga o espaço humano, principalmente urbano, com seus muitos passeios amplamente documentados como uma experiência sensorial e filosófica, tratados com carácter científico e estético. Os desenhos são feitos durante as caminhadas ou posteriormente no atelier, como uma reflexão sobre o local que visitou durante essas caminhadas. Os desenhos variam desde esboços a versões mais elaboradas em que tenta relembrar o lugar, a localização, a vegetação e o trajeto.

Stefaan van Biesen parte dos sentidos e do corpo como instrumentos de conhecimento, experiência e criatividade. Seu pensamento está de acordo com o nomadismo dos artistas renascentistas que viajaram por toda a Europa. Dürer é um exemplo notável disso. Essas viagens eram projetos de arte, nos quais correntes de pensamentos, desenhos e outros artefactos surgiam do encontro com outras pessoas e culturas. Essas viagens eram, por assim dizer, laboratórios de pensamento. Van Biesen mostra este laboratório. Anotações, artefactos e desenhos ilustram a sua caminhada.

Muito do seu trabalho criativo é ativado em intercâmbios e colaborações com outros artistas, cientistas e especialistas de várias disciplinas. A sua obra está em diálogo direto com o meio e o caminhar e resulta da observação urbana e social.

Palavras-chave: Desenho, Caminhada, Reflexão, Observação.

Fig.3 Wanderlust
Grünwald walk,
Berlin, 2005,
Stefaan van Biesen.

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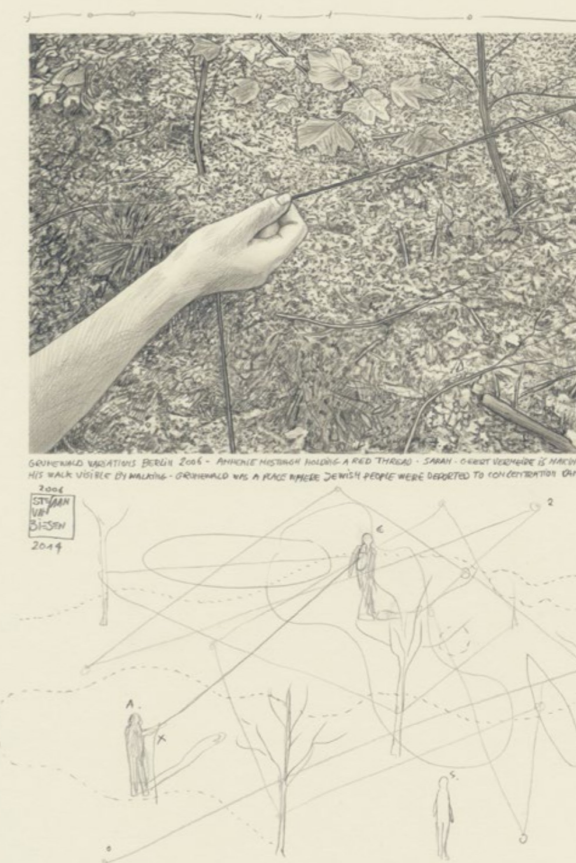


Fig.4 Wanderlust
reconstruction
Zoniën forest walk,
Brussels 2009,
Stefaan van Biesen.



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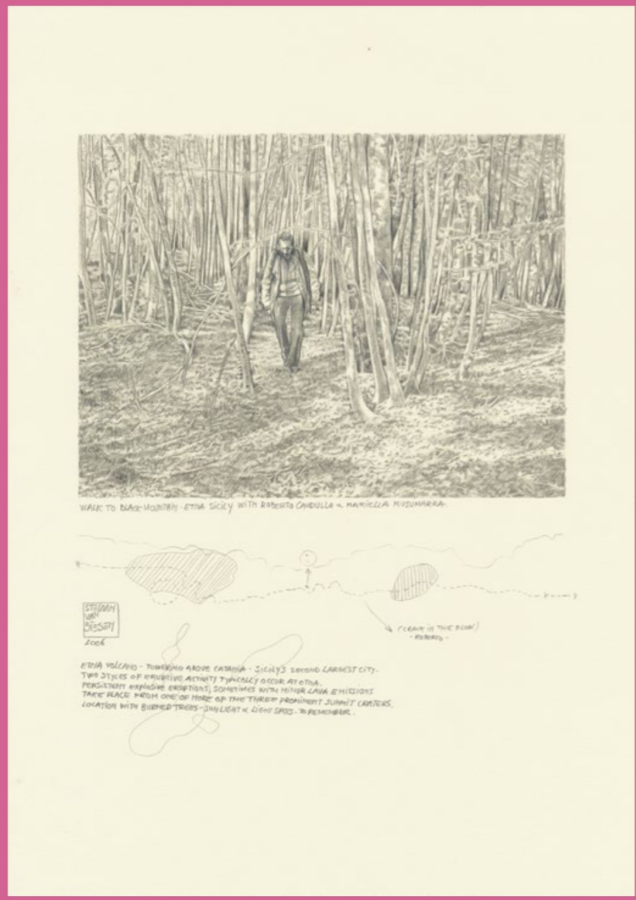
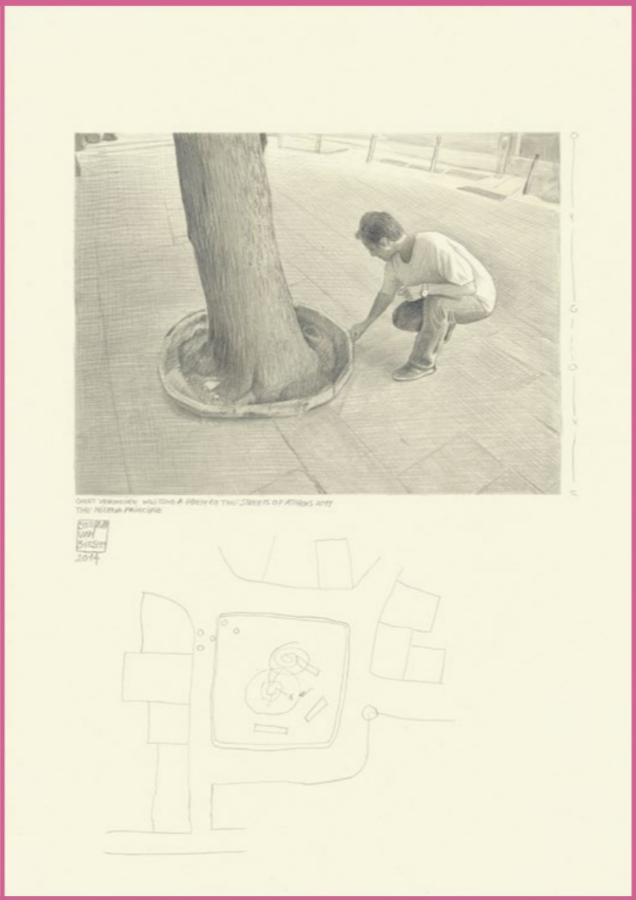


Fig.5 Wanderlust reconstruction Etna walk Sicily, 2006, Stefaan van Biesen.



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Fig.6 Wanderlust reconstruction walk Athens, 2014, with Geert Vermeire, Stefaan van Biesen.

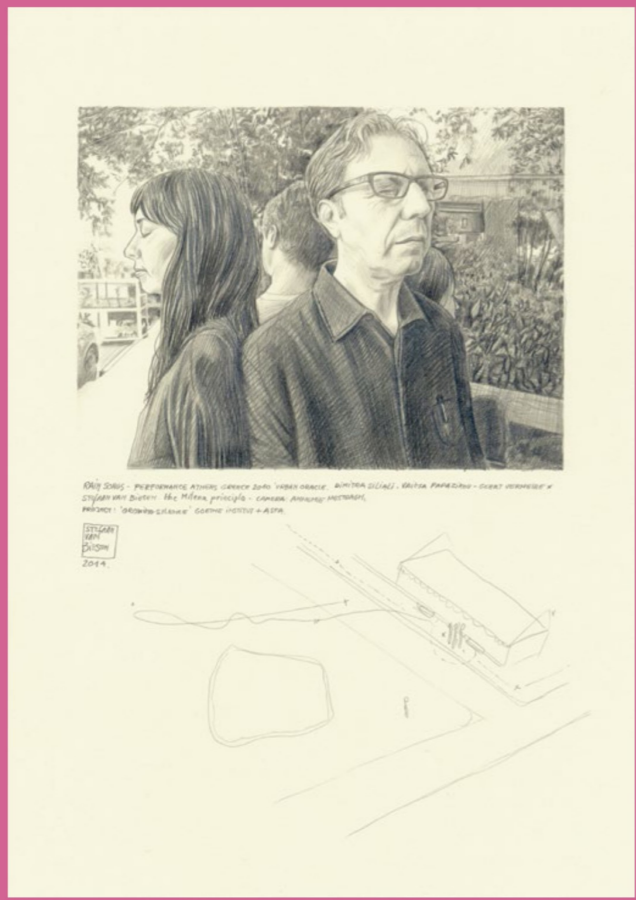


Fig.7 Wanderlust reconstruction silent walk Athens, 2014, Stefaan van Biesen.

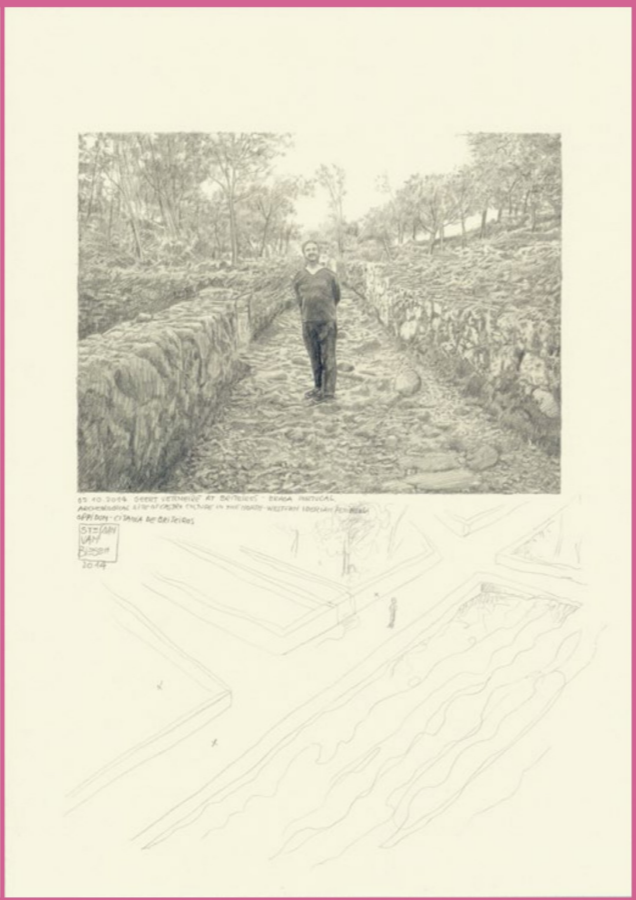
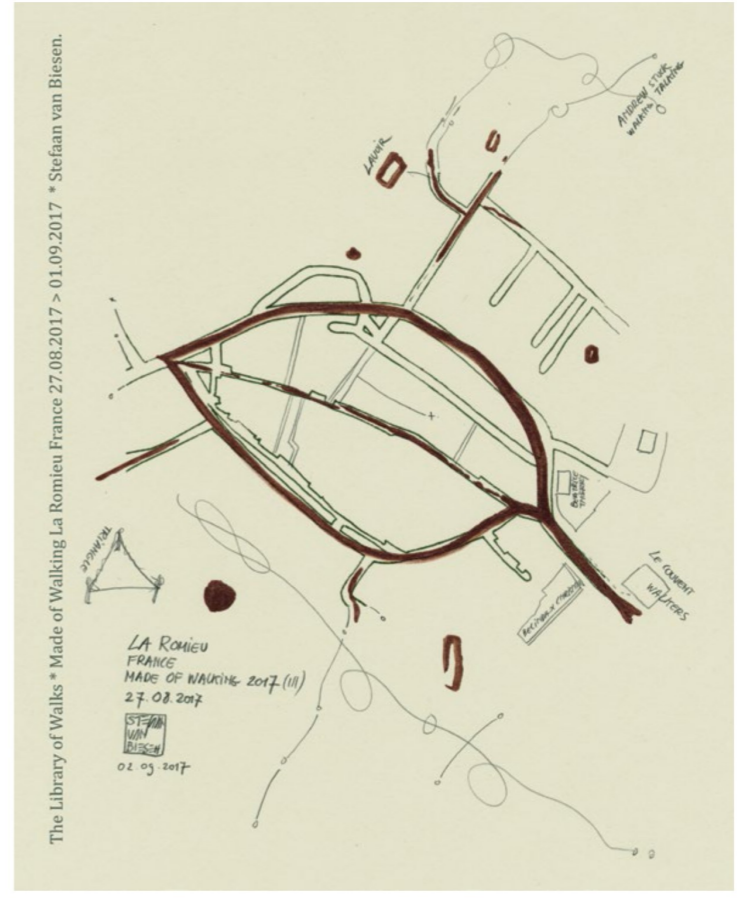


Fig.8 Wanderlust reconstruction Briteiros walk Portugal, 2014 with Geert Vermeire, Stefaan van Biesen.

Fig.9 Reconstruction walk La Romieu village, France 2016, Stefaan van Biesen.



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Fig.10 Lisbon walk,
2013, Stefaan van Biesen.

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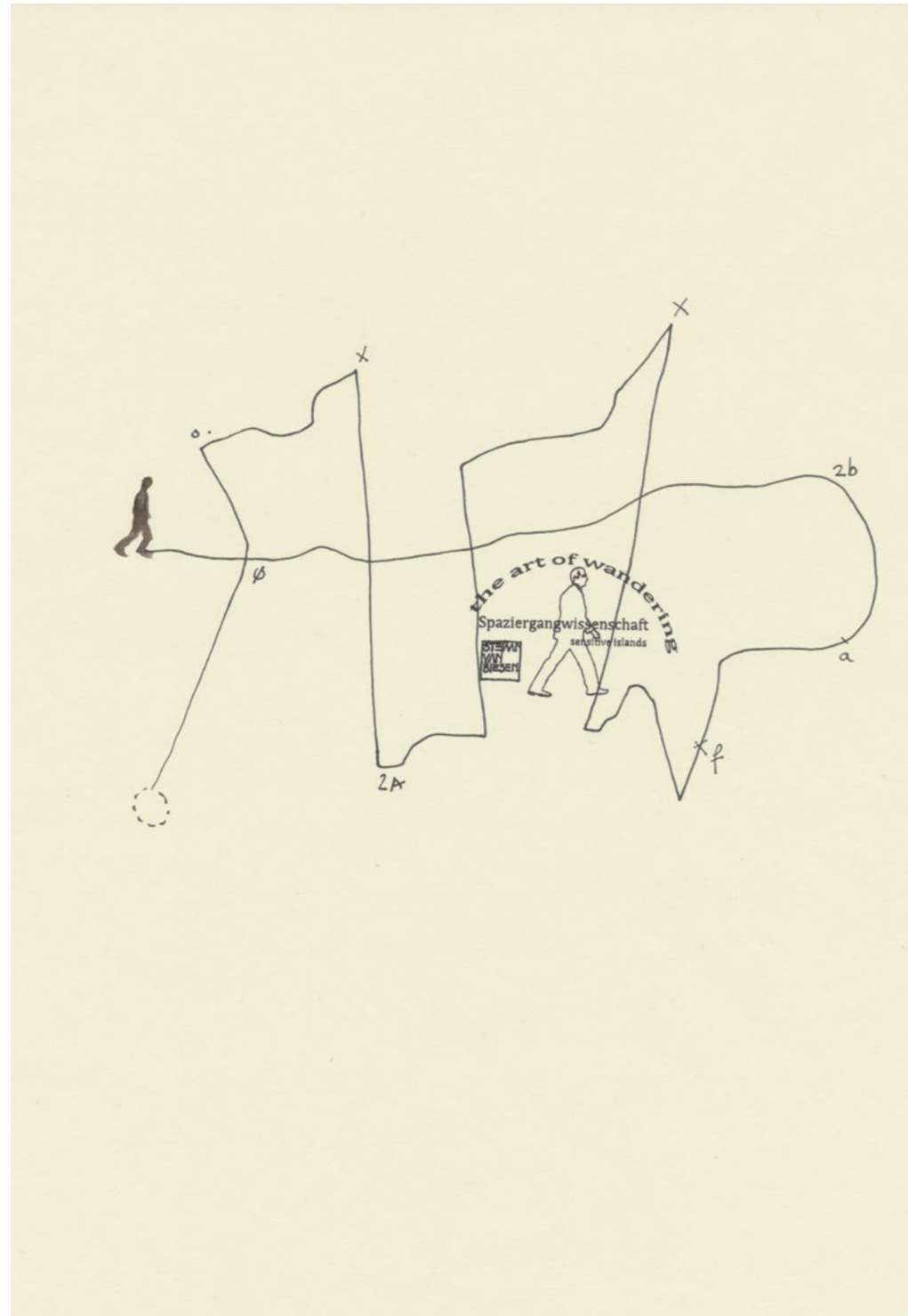
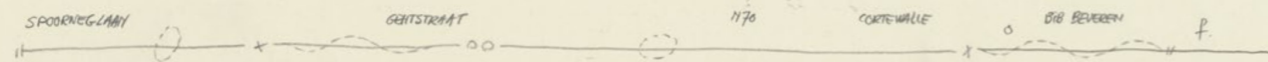
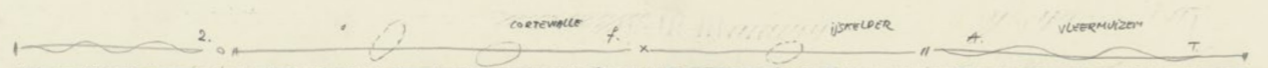
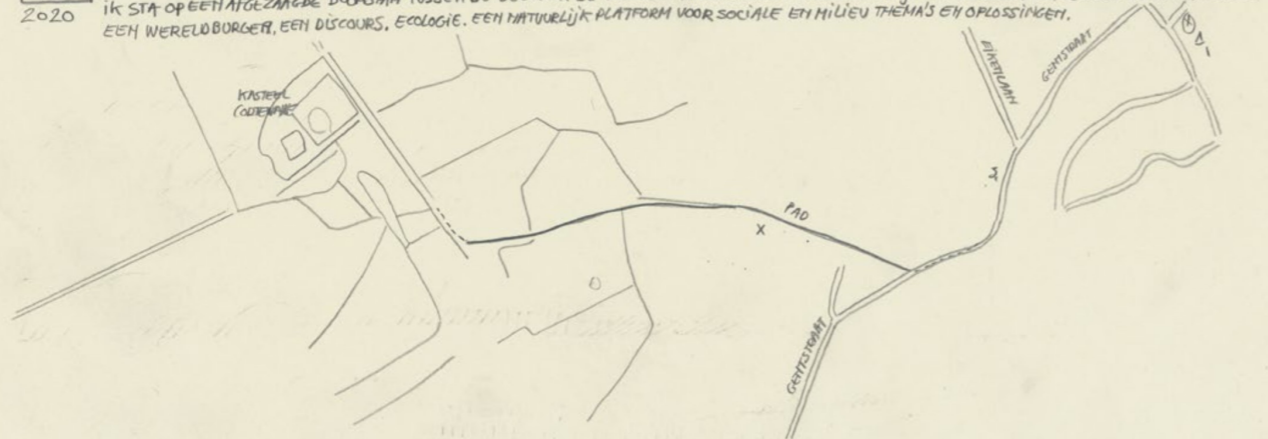


Fig.11 The Scale
Walk Deirdre McLeod
Nicosia, 2017,
Stefaan van Biesen.





STEFAN VAN BIESEN 2020
 PAD GENTSTRAAT NAAR KASTEEL CORTEWALLE EN CENTRUM VAN BEVEREN VANUIT MESELE. EEN OUD PAD TUSSEN DE VELDEN - WEIDEN. SLINGERT LANGS REEN DE SPOORWEG ANTWERPEN - GENT - OOSTENRE. HET IS EEN PAD DAT IK VAAK (WEEKLIJKS) GEBRUIK. EN STEEDS IS ER DE 'ONTMOETING' MET HET KASTEEL CORTEWALLE. COÏT DE WOOFT VAN JOOS VIJDA 'SABELLA BORLUT. DIT IS MIJN BIJSTOEP. MISSCHIEF WEL IN DE VOETSPOREN VAN JOOS VIJDA? WIEZAL HET ZEGGEN? IK STA OP EEN AFGEZAGDE BOEKSTAM TUSSEN DE BEEK EN DE WEIDEN. IN GEDACHTEN VERBIND IK MIJ. MET DE BOOM VAN COÏT. DE PLEK. MIJN ROOTS. EEN WERELDBURGER, EEN DISCOURS, ECOLOGIE. EEN NATUURLIJK PLATFORM VOOR SOCIALE EN MILIEU THEMAs EN OPLOSSINGEN.



STEFAN VAN BIESEN 2020
 WANDLING CORTEWALLE LANGS DE IJSELDER. 22.01.2019. WANDLING A. ZACHTE SNEEUWVAL. MEESTAL WERD ER TIJDENS DE WINTER STUKKEN IJS, VAN DE NABURIGE PLAS OF SLOOT, OPGESLAGEN. OMWILLE VAN DE DIEPTES DEZE RUIMTE GOED OESOLEERD. DOOR DAT DE KOUDE AAMT, IS HET MOGELIJK DEZE RUIMTE VOLGENDE TIEL TE HOUDEN, INDIEN ER VOLGENDE IJS LIGT OPGESLAGEN. (DOORHEEN MET GANSE JAAR ROEL). TEGENWOORING MEESTAL EEN OVERWINTERINGSPLAATS VOOR VLEERMUZZEN. -> WINTERSLAAN

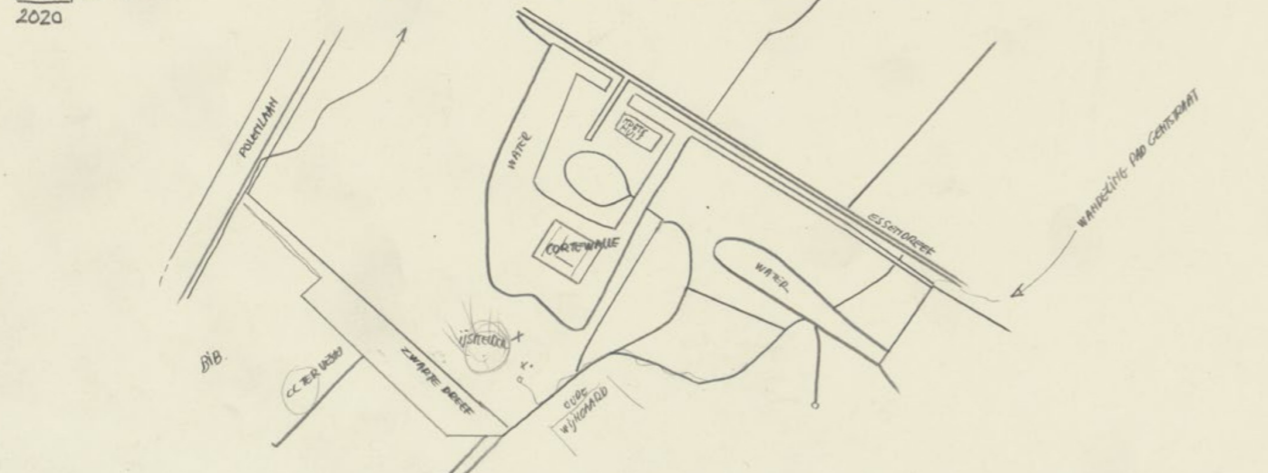


Fig.12 Reconstruction walk Cortewalle Beveren, Belgium 2020, Stefaan van Biesen.

Fig.14 Nomadic Little Museum Box of Walks, Stefaan van Biesen.



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Fig.15 Nomadic Little Museum Box of Walks, Stefaan van Biesen.



Fig.16 Reconstruction walk 2.2, La Romieu, France 2016, Stefaan van Biesen.



Fig.13 Reconstruction walk Cortewalle Beveren, Belgium 2020, Stefaan van Biesen.

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He is a member of ArtScience Exhibits Community Berlin and the Milena principle. As an artist he worked in Belgium, the Netherlands, France, Germany, UK, Poland, Italy, Greece, Cyprus, Portugal, Brazil and China.