

*DREAMING  
UNDER  
THE  
PEDESTAL*

ARTISTIC INVESTIGATIONS INTO THE ANTWERP PUBLIC ART COLLECTION

## *PREFACE*

This publication is the conclusion of an artistic research project focused on the Antwerp Public Art Collection, undertaken by Third-Year Bachelor and PreMaster students of the In Situ department at the Royal Academy of Fine Arts Antwerp.

After studying the municipal collection of public artworks on site, in storage, and within its archives at the Middelheim Museum, our students have developed 13 distinct artistic perspectives exploring the unique characteristics of art in public space.

Each of these explorations is presented within this self-published book as a fold-out consisting of four pages, printed in two-colour risography. Opening the binder rings and unfolding a signature reveals its reverse side with a single-colour risograph multiple from each student.

The Antwerp Public Art Collection presents an intriguing subject for investigation. On one hand, it permeates the city's rich history that has, for centuries, celebrated its heroes and represented its identity and values through sculptures in bronze and stone. However, this omnipresence in public space diverts most of us from dedicating the time and attention necessary to closely study these works of art, as we would in a museum or church.

Upon closer inspection, we observe how this long-established and seemingly static collection of more than 250 weighty objects reveals itself to be highly dynamic, undergoing constant albeit gradual changes and steady expansion.

In this project, we delve into the narratives embedded within sculptures and explore the stories projected onto them. Our investigations observe how public artworks influence and interact with the surrounding space and citizens, as well as how they are appropriated as functional objects. One focuses on the subversion of public art as a platform for disseminating messages and ideas, another examines our tactile relationship with bronze.

Following the choreography involved in moving sculptures we venture to the storage yard at the Middelheim Museum where artworks are moved to that no longer have a space in the public. One exploration ponders the essence of fountains and another imagines a dialogue between two artworks. We observe how sculptures blend in with their natural surroundings and explore an archive including

folders waiting to be filled.

Rather than responding to public art spatially through the introduction of our own interventions or by proposing alternative artworks, this project employs artistic research as a means to develop a profound and nuanced comprehension of the collection as a whole, individual works or specific aspects. Guided by curiosity and attentiveness, we delved into our explorations using practical and conceptual tools and methodologies rooted in artistic practice. This approach encompasses various strategies such as drawing, documenting, collaging, observing, comparing, and speculating.

This project is supported by the Antwerp Public Art Collection, which generously opened its archives to us.

Our gratitude goes to Samuel Saelemakers, curator of the Antwerp Public Art Collection, for inviting us to glimpse into his work and for generously supporting our project with his time and invaluable feedback.

I wish to extend my appreciation to all students engaged in this project for committing not only to your individual explorations but also to our collective efforts in producing this project and publication.

*Paul Müller is a tutor at In Situ and developed this project collaboratively with the participating students.*

# Colophon

Participating artists	Pamela García Valero Yujin Jeong Jiwon Kang Myrthe van de Langkruis Nile Light Ziyu Liu Carlos Martín Ugnė Neveckaitė Emilia Schupp Maša Travljanin Elisa Verkoelen Lieke Verreussel Jonna Witte
Editor	Paul Müller
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kunst  
in de stad  
middelheim  
museum

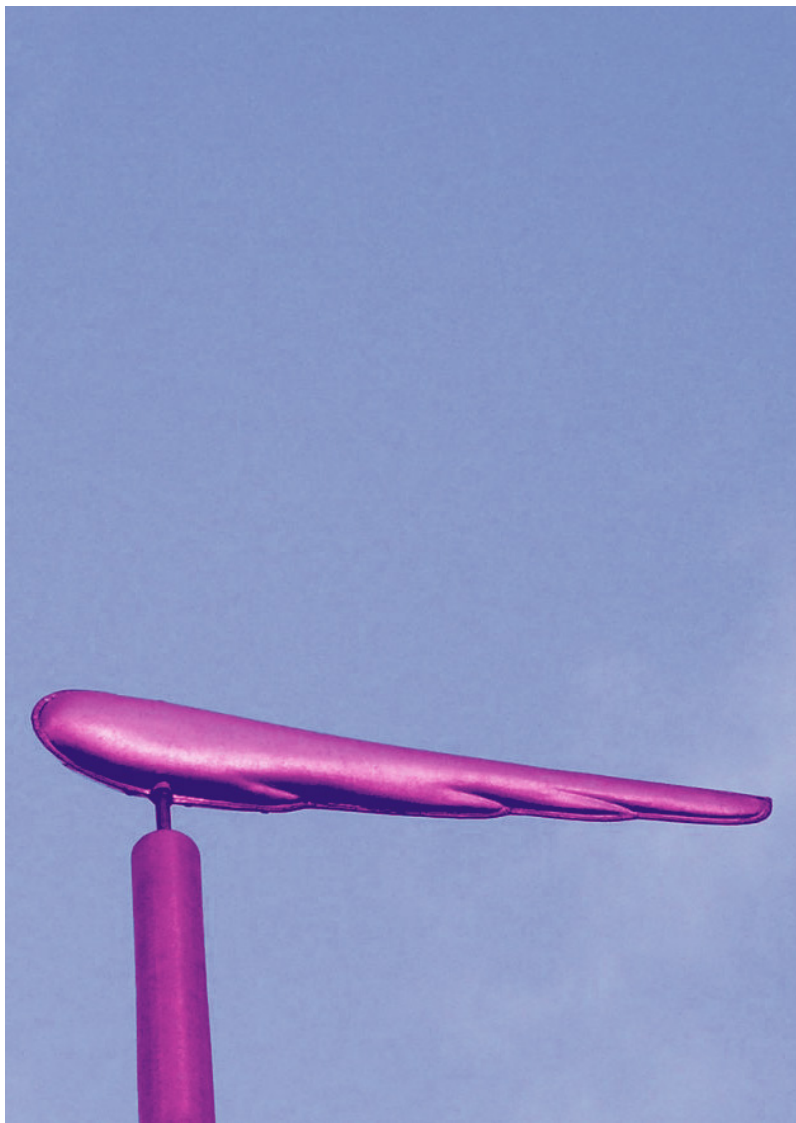


Royal Academy  
of Fine Arts Antwerp



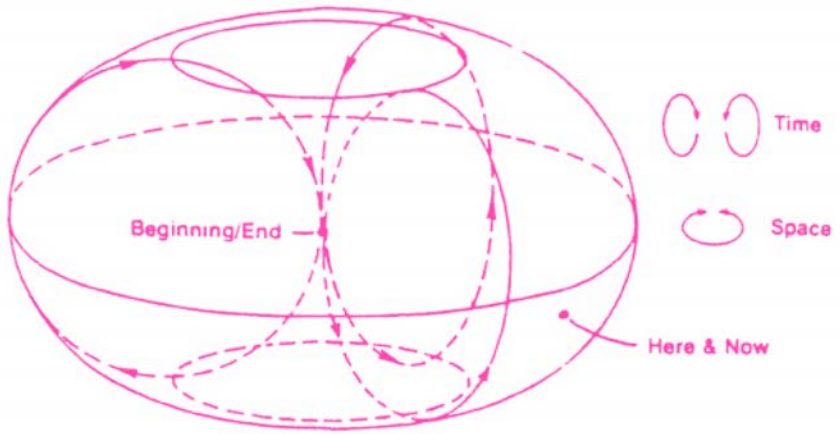


*HOW DO SCULPTURES BECOME ONE WITH NATURE?*

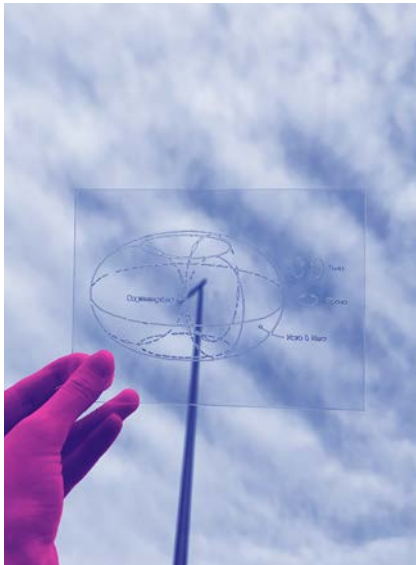


*WINGS FOR A PLAYGROUND, Frederic Geurts, 1999*

*Pamela García Valero*



The science and philosophy of the infinite diagram  
by Rudy Rucker



Acrylic Plates: Structuring Space  
inviting exploration into realms where imagination meets scientific inquiry



*In Conversation  
with Frederic Geurts*

*17 January 2024  
Borgerhout, Antwerp*

(...)

Pamela Garcia:  
How do you choose the materials for your pieces? Considering that with "Wings for a Playground" each post is made from aluminium, and you mention the top wing is in light aluminium too.

Frederic Geurts:  
It depends, really, on what I want to express, because in a way I prefer wood, it's nicer to work with, it has a better smell and feel to begin with.

PG:  
That's another thing, I see working with metal creates a kind of boundary between nature and the art piece, but somehow in the park it works and creates a sort of harmony between the environment. An abyss in its meaning, you try to grasp it, but you will never succeed. The final explanation is always postponed. And in a way, that's also a consoling thing, in the same strange way.

FG:  
For me, it's about...how to... I like to work with structures that are on the verge of what is almost visible, you could say visual fragility or almost like a drawing in the space, and I try to go to the edge of what is statically possible.

I mean, to extend to the limit before collapsing. When you do that if you use a material like wood it would be visually still too heavy I think, and with steel, you almost feel the forces pushing stress, you can almost read how gravity is fighting.

PG:  
Do you consider your pieces to carry any sort of cultural or symbolic meanings with the integration of your sculptures with nature?

FG:  
I believe, I hope, it's about connecting to the bigger thing. Literally by connecting to the outside but also by reminding us that we are part of something bigger. In that sense, I think they are about spirituality and awareness, of all the different cycles of nature, the wind, the cosmos etcetera.

PG:  
What attracted me the most about your work was the fact that at first sight, they seem pretty slick, but you can also feel they carry so much, like trying to explain something complicated or very vast in a few words and achieving a true meaning.

FG:  
Another thing I want to say, and maybe you'll see it in the works here at the studio. I hope, and I try, for me, art should go and be about life, something existential. The fact that we are mortal, the fact that we die makes life absurd I think art in a way is translating this absurdity, this abyss of blackness we see when confronted with death in a strange way. I think a good work is also an abyss in its meaning, you try to grasp it, but you will never succeed. The final explanation is always postponed. And in a way, that's also a consoling thing, in the same strange way.

## *How do sculptures become one with nature?*

The following are methods of data collection and processing that take place around interviews, observations, opening up a space for dialogue, Insitu visits, photographs, archive diving and studio visits.

Investigate how the choice of materials in creating sculptures impacts their harmonization with nature. Certain materials may age, weather, or patinate in a way that blurs the boundaries between the sculptural form and the natural surroundings.

Examine the concept of site-specific installations where sculptures are intentionally placed in natural settings. Explore how the specific location, including the landscape, vegetation, and topography, influences the perception and integration of the sculptures within their environment.

Consider how sculptures interact with natural elements such as sunlight, wind, water, and vegetation. This could involve studying how these interactions change over time, affecting both the physical appearance and the conceptual meaning of the sculptures.

Address the ecological aspects of integrating sculptures with nature. Explore sustainable practices, eco-friendly materials, and the potential positive or negative impacts on the local ecosystem.

Investigate how the integration of sculptures with nature aligns with cultural, symbolic, or spiritual meanings. This may involve understanding historical or contemporary cultural practices related to the placement of sculptures in natural settings.

Explore how the audience perceives and engages with sculptures in a natural environment. Consider factors such as the sensory experience, emotional impact, and the role of the natural surroundings in shaping the viewer's interpretation.

Analyze the intentions of artists who create sculptures intended to become one with nature. Understand their creative process, decision-making, and the artistic philosophy behind integrating their work into natural landscapes.

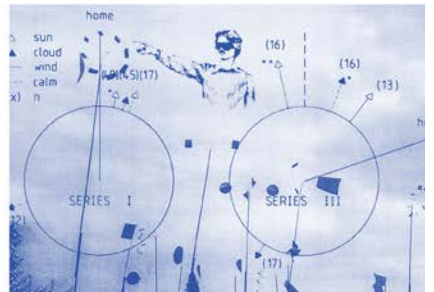
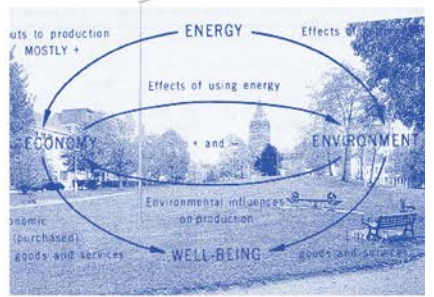
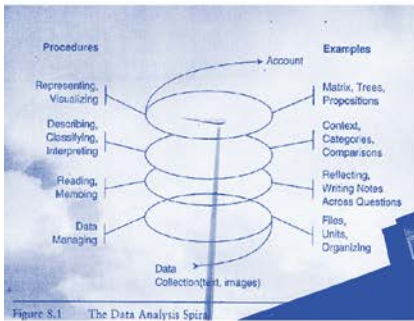
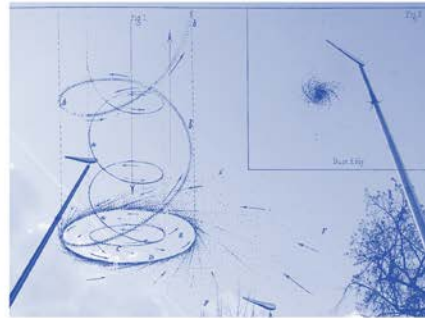
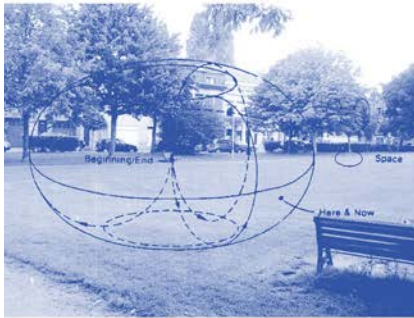
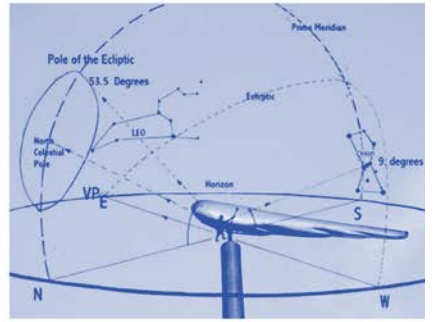
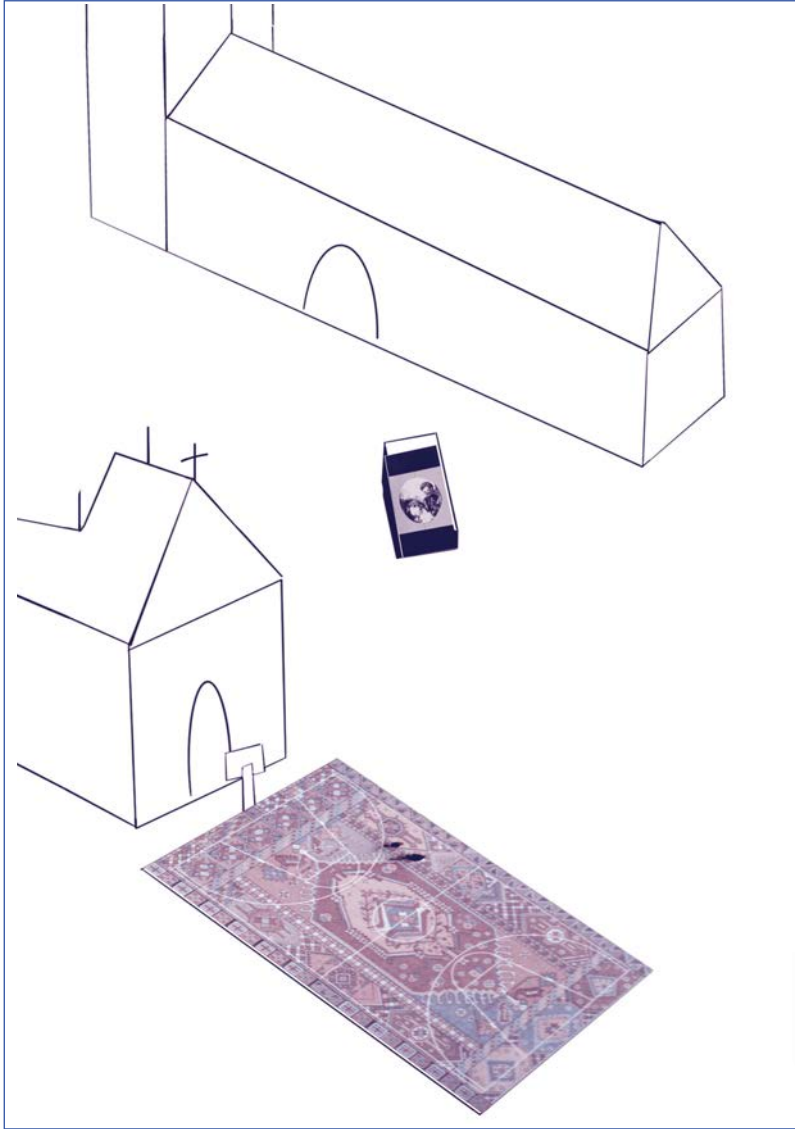


Fig. 7.5 Influence of sun and wind on blindfold pointing estimate of ho



*IS THE VALUE OF PUBLIC ART IN DIFFERENT  
NEIGHBORHOODS AROUND ANTWERP RELATED  
TO SERVING DIFFERENT TARGET GROUPS?*



*BASKETBALL CARPET, Bren Heymans, 1998 & DOG OF FLANDERS MONUMENT, Jean Verleije, 1997*

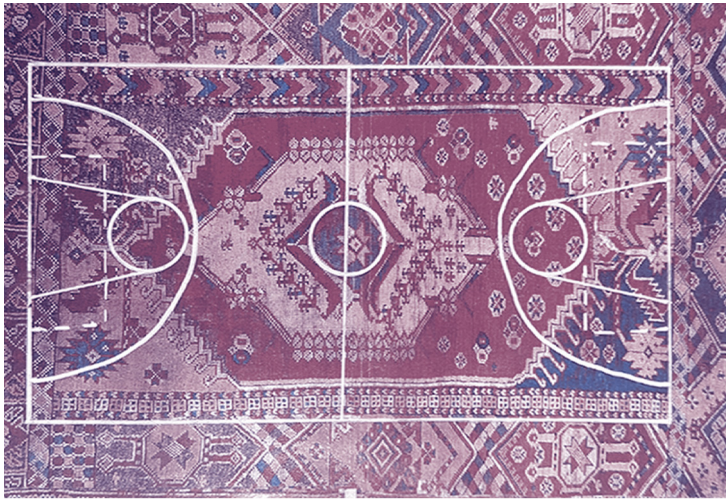


DOG OF FLANDERS MONUMENT, Jean Verleije, 1997

Selected historical images and texts of the Antwerp Public Art Collection archives:

The image provided is an artist's rendering of the proposed project.

1. The monument placed by the Antwerp government in front of the Cathedral of Our Lady aims to create a lasting memory for Japanese visitors to Antwerp.
2. The sponsors (Toyota) commissioned Mr. Jan Verleije, Director of the Art Academy in Hoboken, to design the sculpture.
3. The "Beeld in de Stad" committee advised against placing a monument of Nello and Patrasche on the Groenplaats side of the cathedral.
4. The proposed monument featured an image of Nello and Patrasche under a glass plate illuminated with red lights, it aims to refer to the Japanese flag.
5. Of course it is not possible for the flag of one country to dominate this place, making the placement of this work an art historical mistake.



BASKETBALL CARPET, Bren Heymans, 1998

Selected historical images and texts of the Antwerp Public Art Collection archives:

The image provided is an artist's rendering of the proposed project.

1. The Basketball Carpet, a public artwork in a working-class and immigrant area, is located in the parish of Sint-Willibrordus, the oldest in the east of Antwerp.

2. The artist describes it as "a monument to democracy" but the "Beeld in de Stad" committee felt this ambition is "excessive" for a sculpture that, artistically speaking, only holds decorative value.

3. The project was selected through a competition within the Royal Academy and in consultation with local residents.

4. Residents strive for harmonious coexistence but feel patronized by admonitions to "make room for other cultures." They hope the re-development will add value to the Sint-Willibrordus district without detracting from the artist's creativity.



What if we let them have a conversation?



Basketball Carpet, Bren Heymans, 1998

#### The research

The decision to chose an earlier version of the Nello & Patrasche monument that currently stands in front of the cathedral is based upon my initial research which showed that the purpose of the monument was primarily to attract Japanese tourists. And that in fact the planning of this project was jointly promoted by the Antwerp government and the local Japanese community. Furthermore the project was sponsored by the Japanese embassy together with Toyota. The clear intention can therefore be said to be for purposes of tourism and diplomacy.

Against this background, there is no doubt that the government attaches great importance to this sculpture.

This sculpture and the Basketball carpet work are contemporaries and have many things in common, but they also have significant differences: such as their target audience, their function and their subsequent maintenance.

These are factors I intend to consider in my research but since there may be political reasons affecting the situations of both works I will focus primarily on aesthetics and community relations.



Dog of Flanders, Jan Verleije, 1997



WHAT IF WE LET THEM HAVE  
A CONVERSATION?

CARPET: oh!

(Immediately covering his mouth)

Sound? Me? I'm what? Tactile? I feel everything! Me?

(Looks around and walks onto the stage)

Me! Am a work of art! My value is immeasurable! I bring to markind!

(looks down)

Oh

(disgusted look)

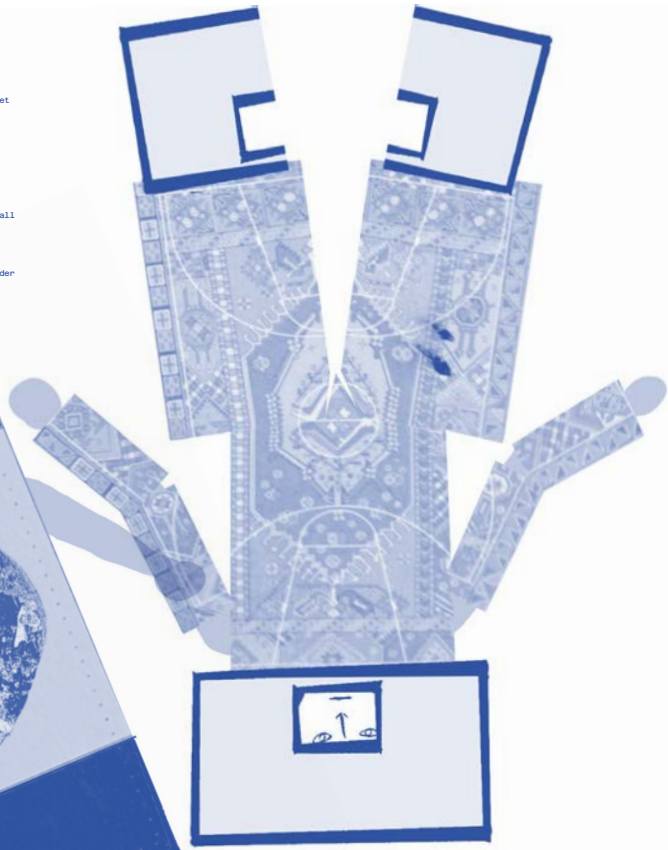
what is this? It's...so ordinary.

The monument wakes up as the carpet looks down.

MONUMENT: what? Aah!!! Voice! Frightening.

(standing quickly)

What do you say ordinary? Are you talking about me?  
You patterned pancake!  
You don't even have volume!  
You're a pancake with two basketball boards on it!  
No one cares about your patterns!  
You're the boring one!  
I'm a story!  
And you my friend you can only be stepped on as well as trampled under human feet!  
You have no value whatsoever



CARPET: It really is enough of your chatter! You are not Nello!

Monument: but that's my story!

Carpet: as far as I can see we are the same species

Monument: species?

Carpet: without a soul.

Monument: soul?

Carpet: made after things that already exist.

Monument: things?

CARPET: You fool! I am a Moroccan carpet! A carpet that is found in almost all Moroccan homes! And you! You're the Japanese flag! You can be seen everywhere!

Monument: but I'm a monument, ah.

Carpet: aesthetically

MONUMENT: Aesthetically?

CARPET: Really incorrigible.

Monument: but your comments confuse me

Carpet: aesthetically! We have no values! (yells out)

MONUMENT: But we're functional aren't we?

CARPET: We are the creations of the Academy of Fine Arts.

MONUMENT: Did they create us like God created humankind?

CARPET: Yes we are creations.

(monument bends his body to examine the carpet carefully)

(speaking absently)

MONUMENT: Indeed, yes I am a monument to a sad story, and monuments are always sad aren't they? HISS... (inhaling a breath of cold air)

Oh! You're a monument too!

(stands up straight and takes a step back and is confused)

"A monument to democracy!"

MONUMENT: Are you really a monument to democracy, built in a working-class neighbourhood and an immigrant area?

Or is it a value that has been imposed on you?

CARPET: Aren't my values objective democracy?

(thinking)

(Gradually agitated)

MONUMENT: It's like I said! ME! I am being funded! But - you need to be project-financed.

CARPET: I have use-value!

MONUMENT: I have educational value!

CARPET: Oh? Is that so?

MONUMENT: You tile-shedding old geezer!

CARPET: It's as if you haven't been younger than me for very long, is it, old coofun?

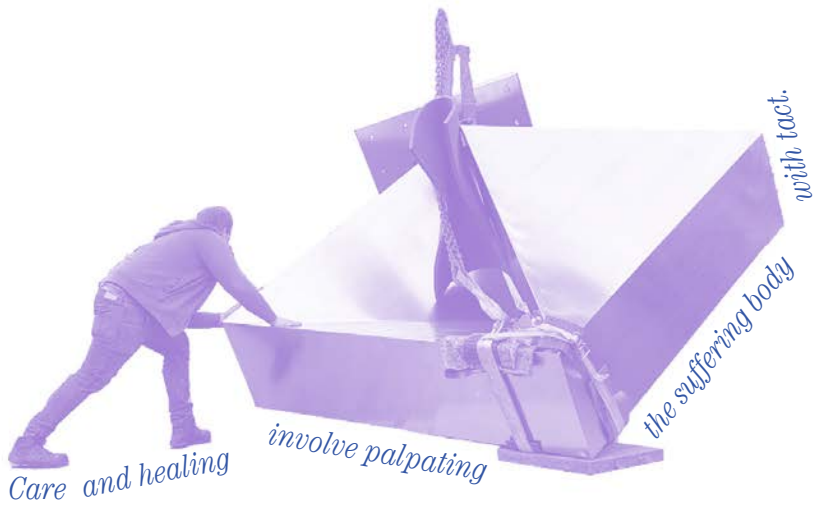


*Moving of Peace*



*VREDE, Hilde Van Summere, 1988*

*Emilia Schupp*



*The sculpture Vrede  
by Hilde Van Summere,*

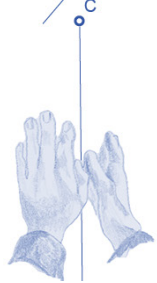
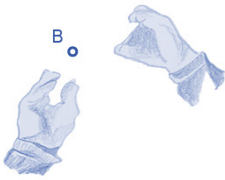
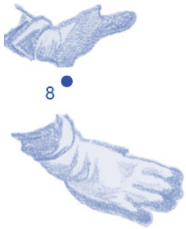
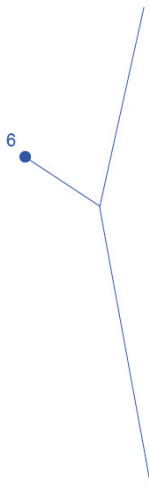
The sculpture "Vrede" (Engl. "Peace") by Hilde Van Summere was developed in 1988 in remembrance of a bombing in 1944 that hit Cinema Rex at Keyserlei. In this incident more than 500 people were killed.

Against the wishes of the artist, the sculpture was placed on the Wapper, far away from the location it references. On 24.01.2024, it was de-installed from the Wapper to be restored and eventually reinstalled at Rooseveltplaats, which would reconnect the sculpture with its previous space of reference.

By being present at the moment of de-installation, I learned how difficult it is to move a sculpture in public space, and how each work has different demands that need to be adjusted to.

Often there is little or no documentation about the installation which makes it hard to estimate the specific needs of the work today. The planning of demounting is therefore mostly based on assumptions on how the work could've been installed in the past, which demands a high level of improvisation of the team on site.

My observations focus on the movements and the choreography involved in the moving of Vrede. The careful navigation done by many hands and the precise handling and lifting involving heavy machinery correlate with the context of the work, which is otherwise exposed to the roughness of public space.



B ○

A ○

D ○

E ○





*VANDALISM OF PUBLIC ART  
DESTRUCTION, REBELLION OR EXPRESSION?*



*Collage of the Brabofontein, Jef Lambeaux, 1887*

*Maša Travljanin*

*Destruction,  
rebellion or  
expression?*

Vandalism involves the physical alteration of public space, such as graffiti or demolition, as a means of expressing thoughts or emotions and is driven by a desire for recognition, creativity, or rebellion against societal norms. Some acts are deliberate challenges to authority, protesting symbols of power expressed in the urban landscape. In Antwerp, monuments like the Peter Benoit-monument, Leopold II statue, and the Brabofontein have been frequent targets of deliberate vandalism.

The images explore the visual outcome of combining these "acts of vandalism?" into a single piece.

By collecting documents from the archive of the public art collection at the Middelheim Museum and the Felix archive along with news articles, I create collages through photomanipulation which aim to capture the collective impact on these statues over the axes of time.

## *The artworks:*

Peter Benoitmonument (1934)  
Henry Van De Velde

The monument was originally placed in front of Antwerp Opera, faced widespread criticism and was moved to Harmoniepark after suffering from various issues such as vandalism, mosquito infestation (1937) and traffic incidents such as several German soldiers falling into the basin due to darkness in 1943. Nowadays, children and youth use(d) it as an urban canvas for marking, scribbling, and self-expression as well as a swimming pool and football field.

Leopold II (1873)  
Joseph-Jacques Ducaju

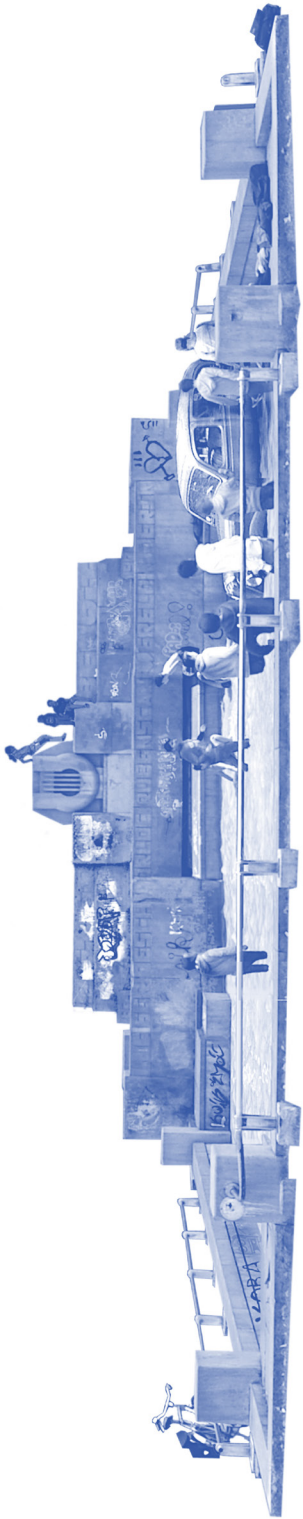
It is considered to be the first public statue of this monarch in Belgium. The statue existed in Ekeren, and has been a symbol of Belgium's dark colonial past, leading to controversial acts like being spilled with red paint (2007, 2009, 2020), tagged with Nazi symbols (2020), and set on fire (2020). It is now kept in closed storage.

Brabofontein (1887)  
Jef Lambeaux

This iconic Brabo fountain in Grote Markt was utilised for advertising between 2017 and 2023. The municipal council decked Brabo with a rainbow flag for the International Day Against Homophobia and Transphobia, and he afterwards obtained a big taped yellow hand for a marketing by Lantis developer promoting the new Antwerp bypass. "Imagine Antigone's hand to be your smartphone and me your Brabo" was graffitied in 2023.

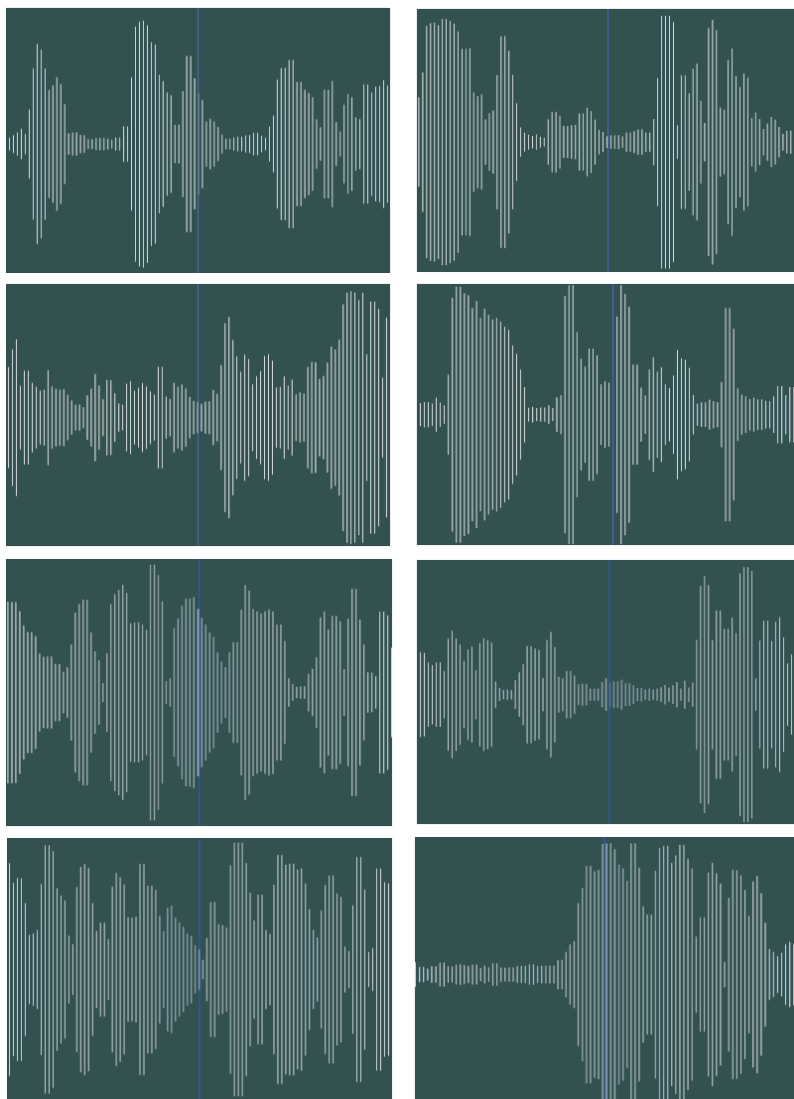


Collage of Leopold II statue, Joseph-Jacques Ducaju, 1873



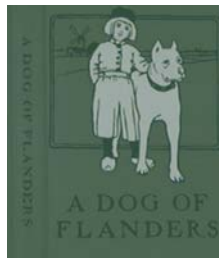
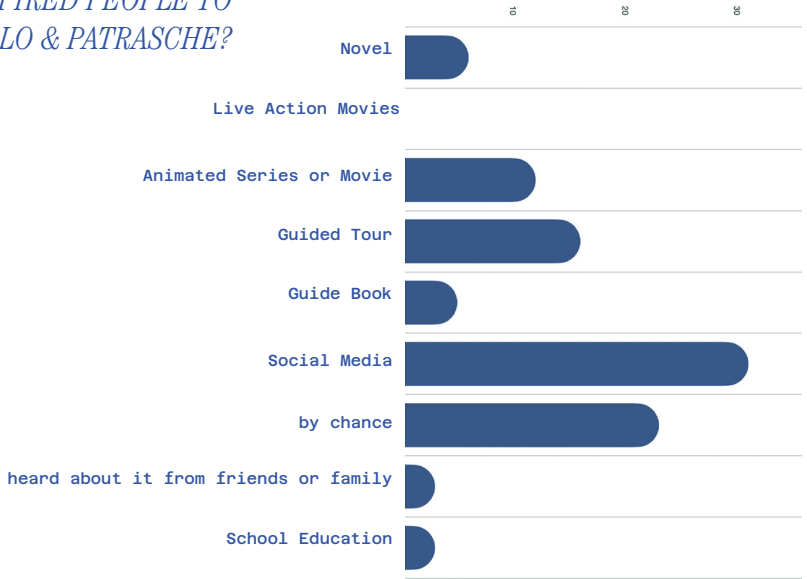


*WHAT'S THE REASON PEOPLE VISIT A SCULPTURE?*



*NELLO EN PATRASCHÉ, *Batist Vermeulen, 2016**

# WHAT INSPIRED PEOPLE TO VISIT NELLO & PATRASCHE?





*One of the most famous sculptures in Antwerp, BE.*

The popularity of the monument to Nello and Patrasche begins with a photo of a Japanese tourist several decades ago, which turned the 'Nello en Patrasche' sculpture of Hoboken into a famous tourist attraction in Antwerp.

Since then, the story of Nello and Patrasche has been promoted through various books and films.

The original story 'A dog of Flanders' is about a boy and his dog. Nello, a poor boy who becomes an orphan at the age of two, dreams of becoming an artist. After sneaking into the cathedral on Christmas eve he and his dog Patrasche freeze to death in front of a tryptich by Peter Paul Rubens.

After the original novel from 1872, the story was picked up and adapted in several movies and TV series, renewing it's popularity.



Japanese tourists in Hoboken in 1990

In 2016, a new sculpture was placed in front of the cathedral.

This project conducted around 100 interviews to explore how people from different cultures have been influenced to visit the sculpture.

While the majority typically visit while passing by the cathedral, some were motivated by the story itself.

This reveals the sculpture and its story still have a significant impact on visitors.

Today, images of the sculpture are shared on social media, promoting the city of Antwerp.



Nello and Patrasche, Batist Vermeulen, 2016

## Questionnaire

Art in the city – Nello en Patrasche, 2016 (KIS.0020)

1. Are you from Antwerp? A. Yes  B. No
2. How did you get to the sculpture?  
Where are you from? NL
3. Did you already know this sculpture? A. Yes  B. No
4. Do you know the story of 'A dog of Flanders'? A. Yes  B. No

<For the people who answered A>

4-1. How did you get to know this story(What media influenced you)?

- A. British novel(original one)  
B. Silent Films  
C. Sound Films(1935/1959 by 20century FOX)  
D. Animations(1975/1992 by Japanese companies)  
E. Inspired Films  
(examples: 'Barking dogs never bite' by Bong Joon Ho,  
Korean name: A dog of Flanders, etc.)  
F. Others

4-2. Inspired by the story 'A dog of Flanders', did you visit the sculpture?

4-3. Has the story 'A dog of Flanders' affected you visit to Antwerp?

<For the people who answered B>

4-a. If you don't know the story, what did affect you to visit the sculpture?





*UNIDENTIFIED STORYLINES OF PUBLIC ART*



*Gedenkteken voor de gesneuvelden van Berchem, Josuë Dupon, 1930  
Kaak met Sint-Bartholomeusbeeld, N. Savoiri, 1710*

*Weaving gaps between fictional  
and factual in cases of absence  
of archival information,*

Starting to work with the Public Art Collection's physical archive unveiled a curious obstacle - unlike in its digital counterpart, some of the public artworks in the collection were not at all documented in paper. However, empty folders were placeholders for each undocumented monument.

It proved to be an opportunity to create a new type of archive for these specific artworks - an atlas based solely on visual information gathered on visiting them on-site. Slowly, certain connections between the works appeared, embodying certain ideals and concepts, changing and being repurposed through time.

Comparison gave an idea of multiple futurities, looking at a statue as a pledge for a certain future and an assurance of the past. Certain symbols (or signage) kept showing up in the artworks, such as: pointing to a specific direction, probing, using a triangular composition to signify something, forming a position to hold someone (something) up, dividing the head and the body... Looking at the recurring tropes in monuments, I start to wonder if you could draw lines between them as symbols of their time and place, and what happens in the present time that is un-monumented.



Hoger op, Frans Claessens, 1958  
Penarie, Nick Hullegie, 2018

Undocumented public artworks (Anwerp Public Art Collection's physical archive)

Number - Name

In light - public artworks currently held at Middelheim's open-air depot or highly damaged / unknown location (as of the author's knowledge)

KIS.0009 - Plattegrond oude stad  
KIS.0011 - August Snieders  
KIS.0018 - Calvarie  
KIS.0019 - Putkevie  
KIS.0024 - George Van Cauwenbergh  
KIS.0031 - Sokkel  
KIS.0034 - Onze-Lieve-Vrouwebeeld op pompzuil Ossenmarkt  
KIS.0035 - Spuckschluckbrunnen "acqua di hecki" - aus mir fur Dich  
KIS.0036 - Onze-Lieve-Vrouwebeeld op pompzuil Paardemarkt  
KIS.0054 - Arcangel  
KIS.0060 - Minerva herdenkingsplaat  
KIS.0065 - Wiske  
KIS.0068 - Groetend Admiraal Koppel  
KIS.0072 - Herman de Coninck  
KIS.0073 - Penarie  
KIS.0090 - Heilig-Hartbeeld, Markgravelei  
KIS.0091 - Sokkel Frans De Cort  
KIS.0092 - Hagelkruis  
KIS.0098 - Communicatie  
KIS.0100 - De lagere school  
KIS.0101 - Aarde  
KIS.0107 - Monument voor de Antwerpse kolonialen gestorven in Congo voor 18 oktober 1908  
KIS.0109 - Gioachino rossini  
KIS.0110 - Johann Sebastiaan Bach  
KIS.0111 - Ludwig Van Beethoven  
KIS.0112 - Albert Grisar  
KIS.0115 - Gilbert van Schoonbeke  
KIS.0116 - Afrika  
KIS.0118 - Sokkel  
KIS.0119 - Perseus en Andromeda  
KIS.0120 - Madonna met kind  
KIS.0121 - Boduognat - fragment Boduognatmonument  
KIS.0124 - Herdenkingsmonument slachthuispersoneel  
KIS.0128 - Vrede  
KIS.0130 - Monument voor Huisvesting  
KIS.0131 - Drinkfontein voor vogels  
KIS.0132 - Hoger op  
KIS.0134 - Aarde  
KIS.0137 - Bevrijd de kinderen uit de krokodil  
KIS.0140 - Zuil Botermarkt, Zandvliet  
KIS.0141 - Pompzuil Botermarkt, Zandvliet  
KIS.0142 - Putkevie van Sint-Gertrudis  
KIS.0145 - Schandpaal Wilmaarsdonk  
KIS.0146 - Het DNA van de Polder  
KIS.0147 - Berenpaal Berendrecht  
KIS.0150 - Gedenksteen Rudolf Hans Bartsch Von Sigsfeld  
KIS.0152 - Aarde  
KIS.0154 - Schaduwlijnen  
KIS.0160 - Lode Craeybeckx  
KIS.0161 - Pepto Bismo 2003  
KIS.0162 - Lichtproject  
KIS.0164 - Gedenkteken Louis Van Cauwenbergh  
KIS.0165 - Gedenkteken Jan Olieslagers  
KIS.0166 - Monument voor de gesneuvelden van Deurne  
KIS.0167 - Gedenkmomument Bruegel, Conscience, Sleeckx  
KIS.0168 - Opwaarts  
KIS.0170 - Ode aan het leven  
KIS.0171 - Gedenkteken Adelbert Kennis  
KIS.0172 - Monument voor gedeporteerd politiekorps Deurne  
KIS.0173 - Schema  
KIS.0175 - Koning Albert I  
KIS.0176 - Plastische vormgeving  
KIS.0179 - Harmonie van vlakken en lijnen  
KIS.0180 - Christus toont zijn heilig Hart aan de Heilige Margaretha Alacoque  
KIS.0182 - Joske Vermeulen  
KIS.0184 - Kaak met Sint-Bartholomeusbeeld  
KIS.0186 - Leeuw als Schildhouder  
KIS.0187 - Onze Lieve Vrouw op zuil  
KIS.0188 - Bevrijdingsmonument Merksem vrij  
KIS.0189 - Herdenkingsmonument WO I  
KIS.0195 - Golem  
KIS.0197 - Madonna met kind op zuil  
KIS.0200 - De Grote Zee  
KIS.0201 - Kraanvogels  
KIS.0202 - Jules  
KIS.0205 - Heilig Hartbeeld  
KIS.0206 - Monument voor de gesneuvelden van Mariaburg  
KIS.0207 - Gedenkmomument Lancaster  
KIS.0208 - Gans-Rijder  
KIS.0211 - Herdenkingsmonument België Vrij  
KIS.0215 - Acrobaten  
KIS.0217 - Hulde aan de vuurkruisen  
KIS.0219 - Gedenkteken voor de gesneuvelden van Berchem  
KIS.0222 - Steunbeer leeuwenkoppen  
KIS.0223 - Voor de Vrede  
KIS.0225 - Gedenkteken slachtoffers V-Bommen  
KIS.0227 - Schandpaal (of Kaak)  
KIS.0234 - Pater Damiaan  
KIS.0236 - A Perfect Touch  
KIS.0237 - Rough Crossings  
KIS.0243 - Sport  
KIS.0245 - De Rivier  
KIS.0249 - Herdenkingsmonument voor de gesneuvelde leden van den Beerschot  
KIS.0250 - Gedenkplaat verzetsstrijders  
KIS.0251 - Monument Bevrijding Wilrijk  
KIS.0253 - A 2020 Olympic Poststamp  
KIS.0259 - Griffioen  
KIS.0260 - Sokkel/zuil met hand  
KIS.0261 - Sokkel/zuil met hand  
KIS.0262 - Knot Alone  
KIS.0263 - Bakboordstuurboord  
KIS.0264 - Release...

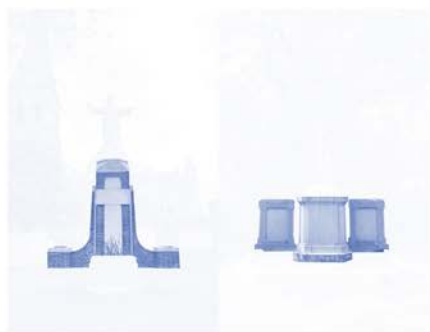
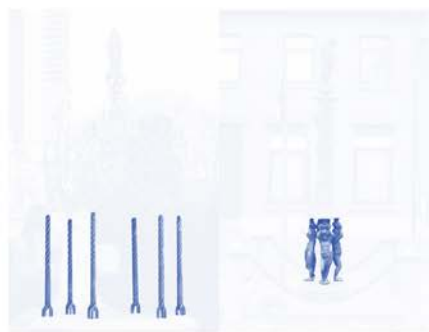
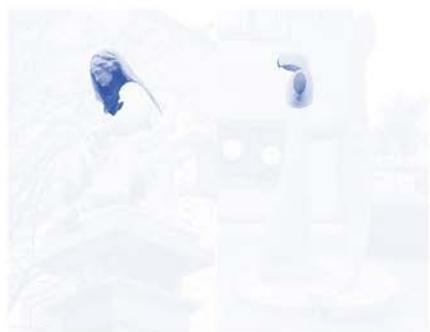
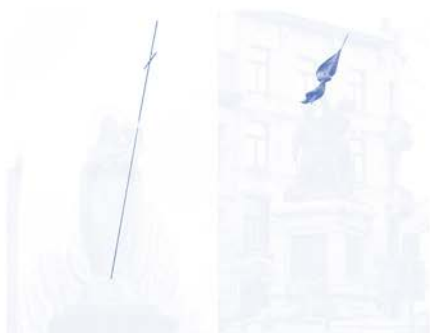
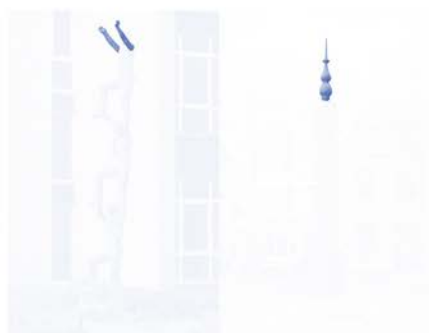


Schandpaal Wilmaarsdonk, 1767  
Joske Vermeulen, Luc Verlee, 2009



Kraanvogels, Erwin Peeters, 1970-2000  
Gedenkteken voor de gesneuvelden van Berchem, Josuë Dupon, 1930





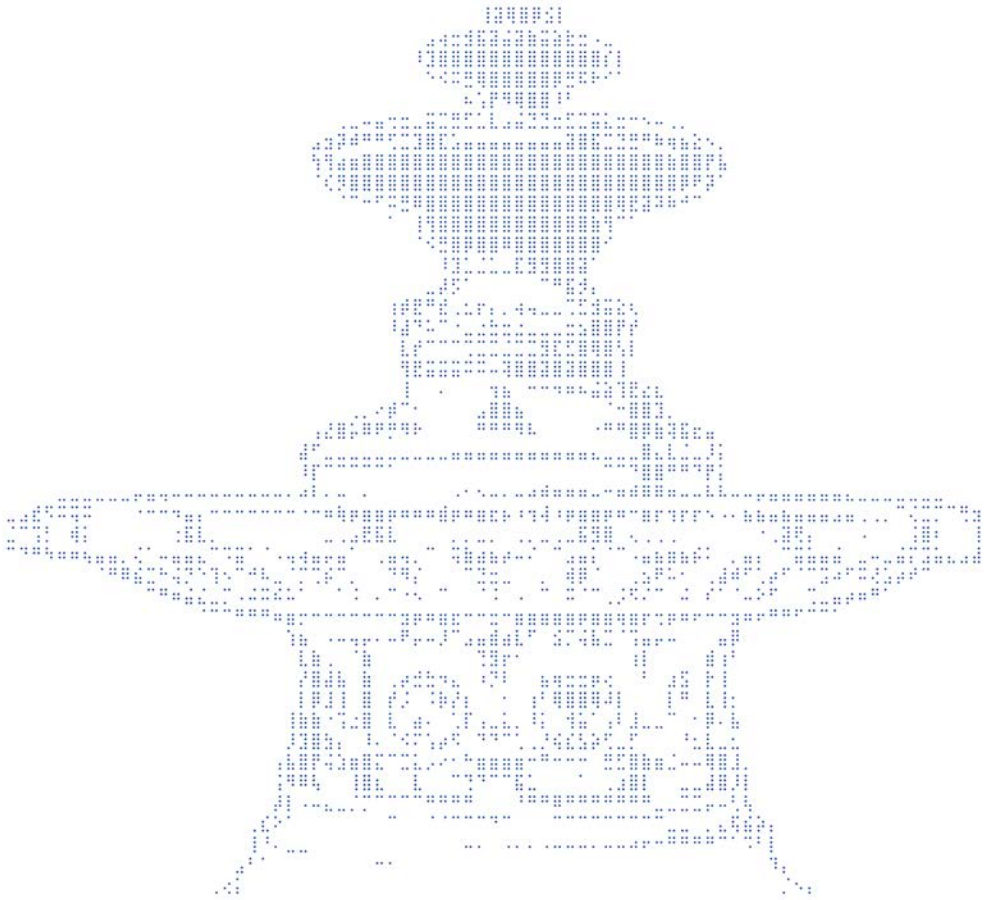


*WHAT MAKES THE PERFECT FOUNTAIN?*



*KIKKERSFONTEIN, Henri Beyaert, 1886*

*Jiwon Kang*



Does it have its axle in the center?

★★★★★

Is it perfectly symmetrical?

★★★★★

Are the tiers stacked like a cake from wide to narrow?

★★★☆☆

Is water spouting from the top of the fountain?

★★★★☆

Is it round and soft in shape?

★★★★★

*The first thing that comes to  
my mind is a fountain*

Most public art works are sculptural works. Unlike street furniture, sculptures don't offer any practical function to support the city.

However, public art is important due to its promotional value for the city; its functions are more so symbolic and aesthetic rather than practical. The most traditional and significant categories of public art are statues and fountains. Statues and fountains are commonly found in Asia as well, but are rooted in the Western tradition of having a big square (e.g. Groenplaats) in city centers. And as the Western-style of urban planning became common throughout the world, it was naturally adopted in the East as well.

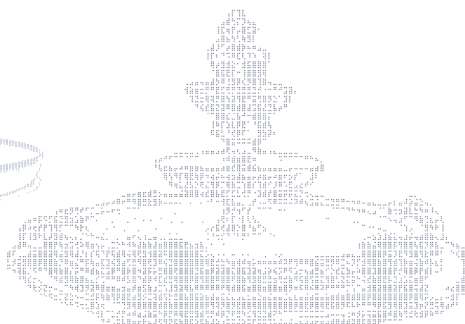
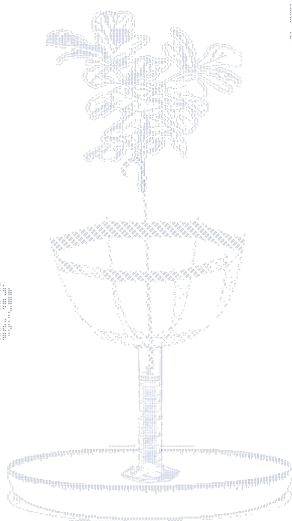
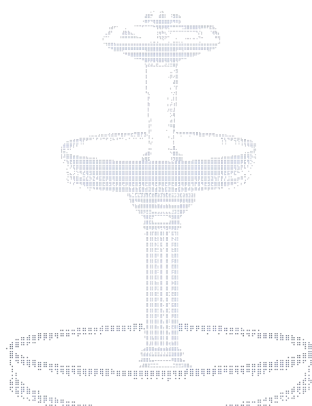
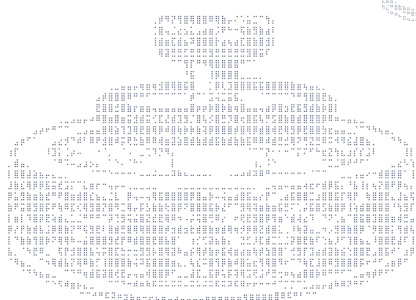
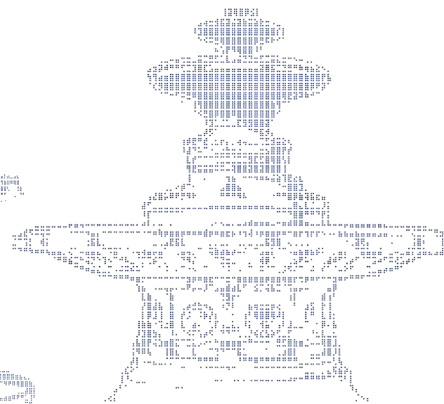
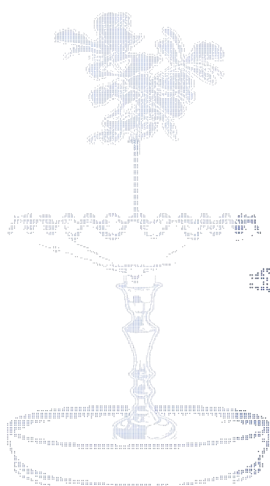
Personally, when I think of public art, the first thing that comes to my mind is fountain. And my favorite type of public art is fountains. My subtle obsession over fountain has been going on for quite long time. I may have come to like fountains a lot since the time as a child I was running around in front of the big water splash from the fountain at the Seoul Arts Center near my house.

There are several fountains found in Antwerp, approximately three fountains designated as public art in the city. Of these, the fountain that I thought had the most classical features of a fountain was the "Kickersfontein". Its shape looks like a typical fountain to me. Very classic and beautiful. Its perfectly symmetrical, and each tier gets smaller as you go up. From here, I thought about my own criteria of what makes for the perfect appearance of a fountain.

Does it have its axle in the center? Is it perfectly symmetrical? Are the tiers stacked like a cake, starting from the widest part at the base and gradually becoming narrower in the next tiers upwards? Is there water spouting up through the center at the apex of the fountain? And lastly, a more personal preference: Is its shape round and soft?



FOUNTAIN COLLECTION.







*TOUCH TO POLISH*



*Myrthe van de Langkruis*



Touched Bronze



21 SCULPTURES,

Public bronze sculptures  
inside the Ring N113, Antwerp.

Pictures taken from the perspective  
of a 1,64m person.

*when bronze gets too inviting to touch*

Bronze is an alloy consisting  
primarily of copper, commonly with  
about 12% tin and often with the  
addition of other metals.

*my dream is to touch art*

*touch touch touch touch touch touch touch touch touch touch touch touch touch*





*HOW DOES IT FEEL TO HAVE A STATUE AS A NEIGHBOUR?*



*MONUMENT VERBEECK, Willem Bieruerts, 1970*

*Lieke Verreussel*

A DIALOGUE WITH RESIDENTS OF  
THE SILVERTOPTOWERS.

One woman starts laughing and says: "I've lived here for 15 years and it's the first time the sculpture caught my eye, now you mention it".

Someone else continues and says: "At least it is clean now, it was cleaned by the municipality several years ago. When I moved here 27 years ago, the statue looked green. It was inhabited by many mosses at the time".

Yet another person says: "I like the sculpture, the colours, and the shapes. Unfortunately, the location does not invite me to look at it thoughtfully. It disappears into the multitude of things".

The youngest of the group, a woman in her mid-20s, says: "Pokémon-go made me appreciate the sculpture. As a child, I used to play the game around the block over here. In the game, the sculpture is activated. Because I could interact with the sculpture, it invited me to look more attentively at the sculpture outside the game too. I appreciate the faces that can be seen in the image. The shapes of the faces remind me of dragons".

She explains that she believes it is important to see art in public spaces. In the very same breath, she explains that she has autism. That it is very challenging for her to find her way in society. She experiences much tension in social interactions, and from time to time she is unable to get out of bed because of anxiety. She feels more often not seen in the challenges she is experiencing, both by people close to her and society. "Often I feel like a number rather than a person with thoughts and feelings".



view on the blue block of the Silvertop buildings



*How do people living at the Silvertop buildings relate and interact with the Monument Verbeek?*

*How is it part of their everyday life?*

A lady sitting in a wheelchair comments: "Not everyone from the blocks has a view on the statue". The lady wonders why the sculpture is standing where it is today.

The sculpture is located in front of the Silvertopblocks.

"Why is the sculpture not among the blocks where there is more greenery, where more people can view the sculpture in peace?"

"Yes," says the young woman, "The spot is not that inviting. The space where it stands looks unkept in my opinion. There are weeds growing around the sculpture, there are traffic signs laying on the ground, there is much noise, you can't really speak quietly".

There are several people who wonder which artist created the sculpture. "Who made it"? Someone indicates that to their knowledge there is no information on or near the sculpture, no name, no maker, no content. They would like to know something about the sculpture.

I say that the sculpture was made after the Silvertopblocks were delivered in 1970, commissioned by Theophilus Verbeek. Artist Willem Bierwerts, a Belgian artist, worked on the sculpture for two years. The 13.5-metre-high work references themes of hope and threat. Bierwerts was inspired by the towers in "The Garden of Earthly Delights" painted by Hieronymus Bosch.

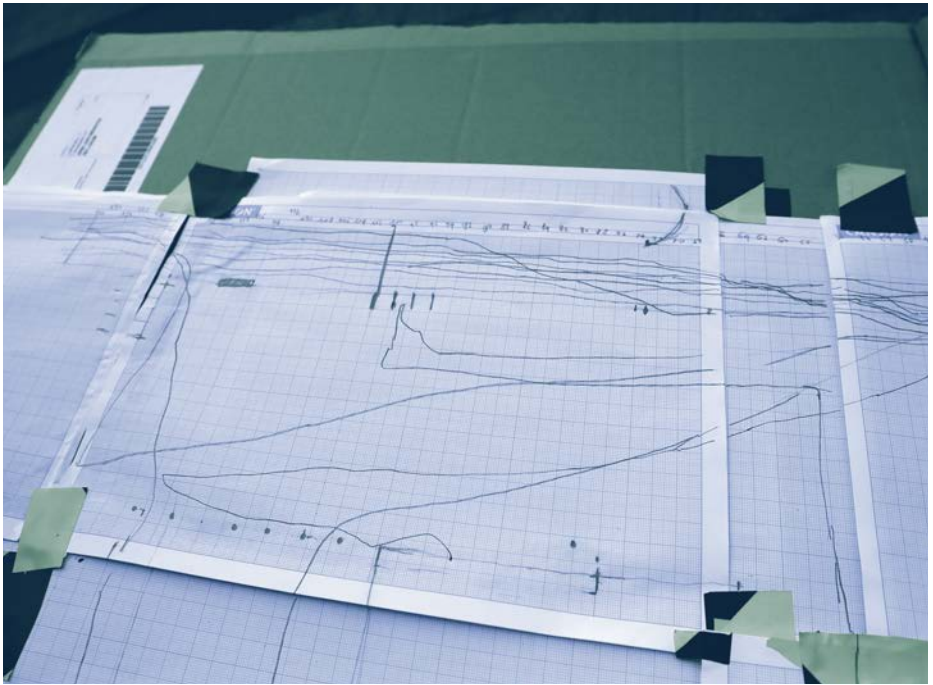
The young woman voices her belief that the sculpture belongs to housing association Woonhaven.

An employee of the local community centre says: "If the area around the sculpture was green(er), there would perhaps be benches, the whole scene would feel different. Then it might be nicer to spend time at or around the block, we could organise events related to the sculpture. Although we will remain affected by the noise generated by the traffic".

The Silvertopblocks are surrounded on three sides by the N148, the A112 and the E34.

The person sitting next to me says: "Living together in this place is demanding. So many different languages spoken, connecting with each other is therefore challenging and difficult up here".

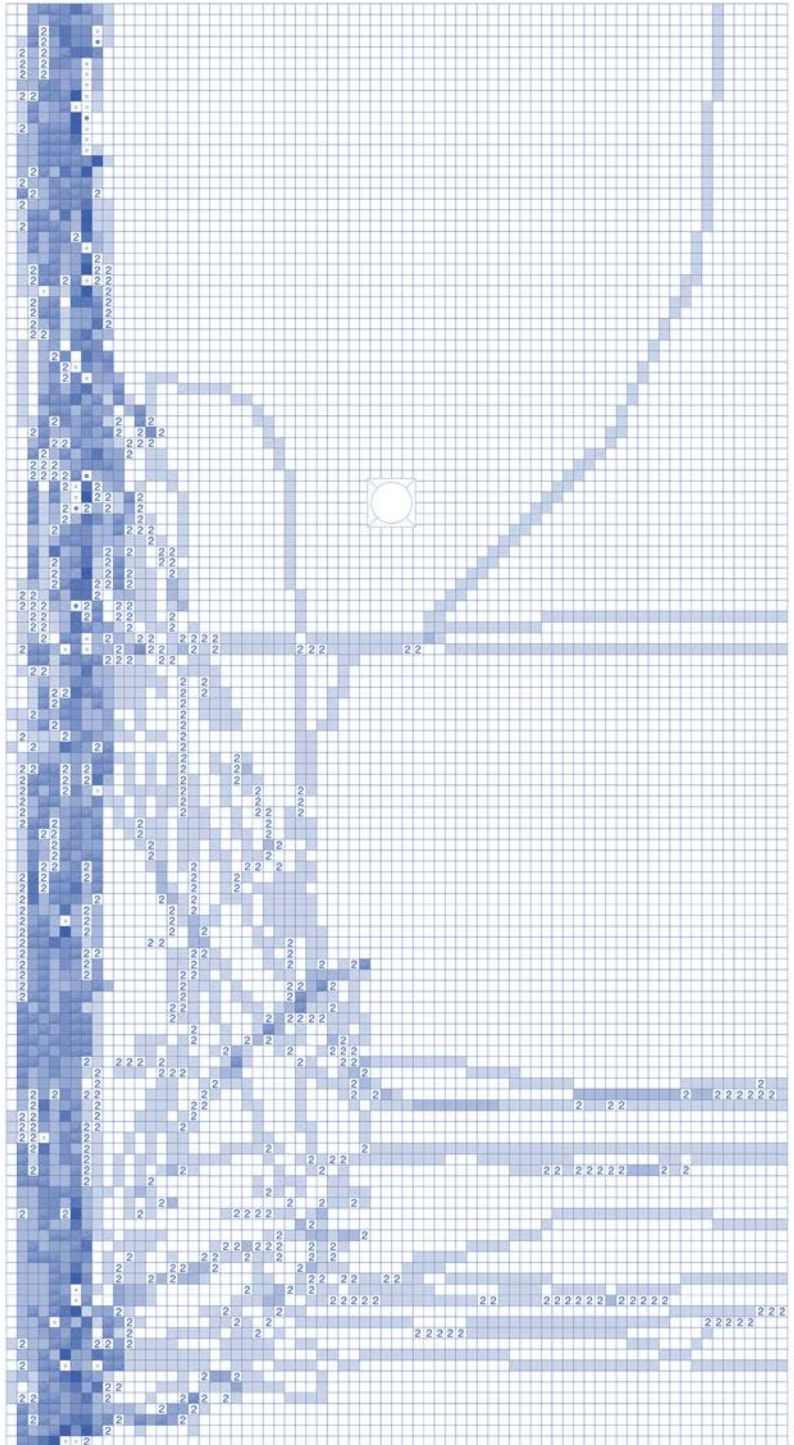
A relatively young man arrives in a wheelchair. He clearly wants to make contact, though his voice is soft. When he gets close, I direct my ear to his mouth. He tells me that he has MS. This is the reason he can no longer speak loudly. He says he tries to make something out of life every day, dwelling on what is not there brings him no joy. Being alive is what he wants. He tells in a sigh that he had a tumor in his head as a child. Listening to the man, I sense that death has been on his doorstep for a while. He lights a cigarette and tells me about the quickest route from Jan Denucéstraat to the heart of the city. Slowly, everyone continues their way. The Monument is looking over us.



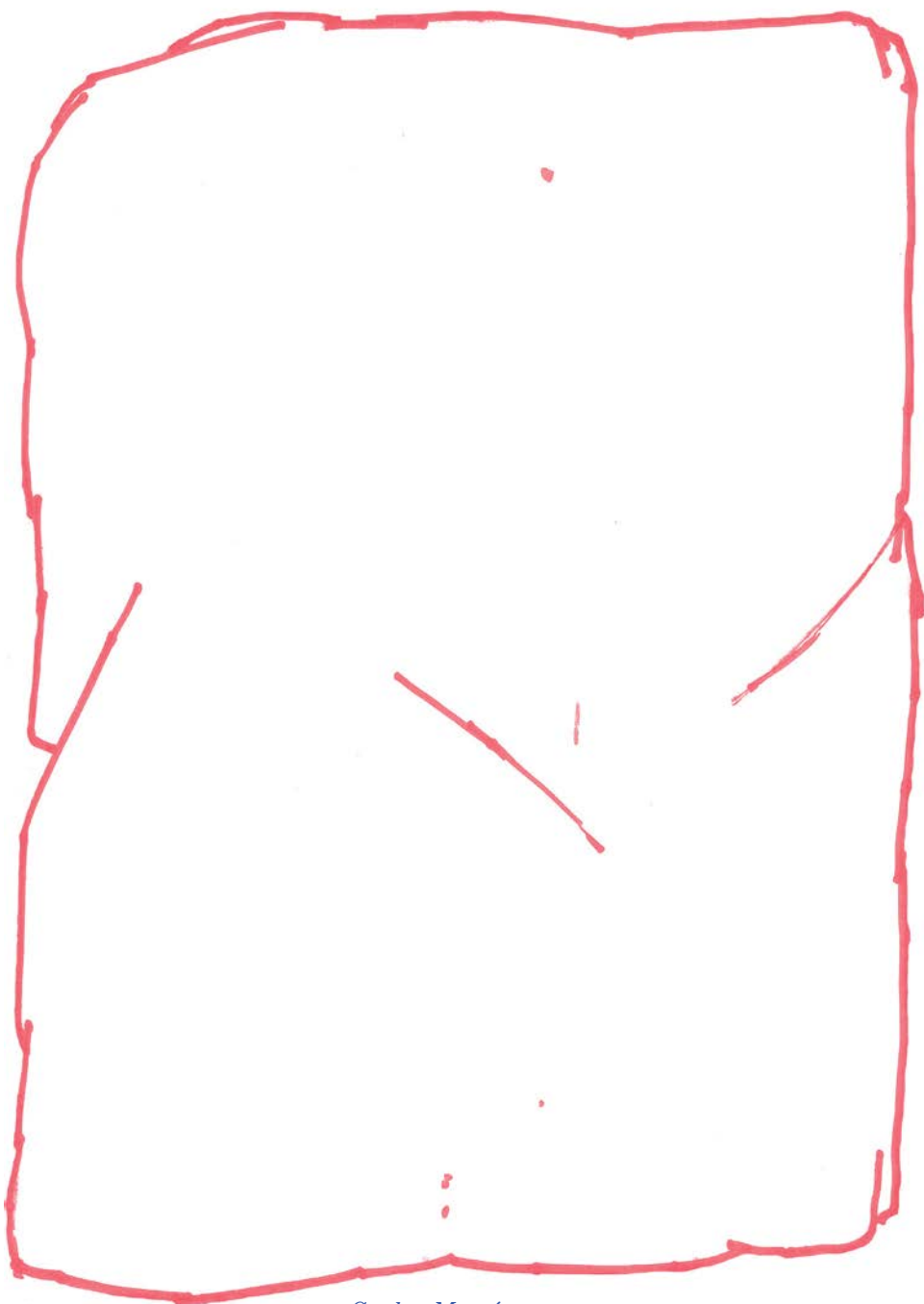
tracing movements of pedestrians and cyclists around Monument Verbeeck

On April 20th (2024) between 14.30 and 15.10 I'm sitting on a bench seated with my back towards the blue Silvertopblock. Being able to view the square. I'm facing the monument, capturing movements made. How do people interact with the monument? Following their path taken, following the steps made. Which tiles are or aren't used? And how often do they get touched?

Legend  
Footsteps  
1 2 3 4 5 6 7 8 9 10  
Monument Verbeek







*Carlos Martín*



Fig 1. According to the book design guidelines, this should be a reference/foot note which content would be identical to the foot note on the next page.  
Consisting on: the attempt to translate to english words the sculpture above.

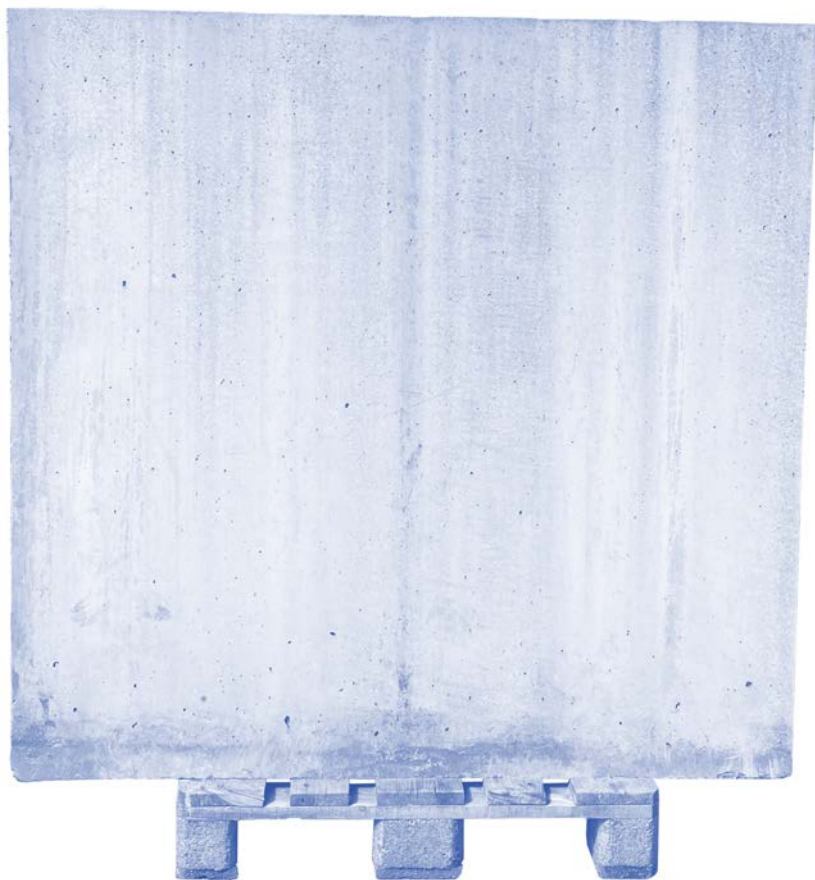


Fig.2. Pallet bearing an unused pedestal from the Middelheim museum storage. This sculpture is nomadic. Both a fortunate situation and an empty vessel with a certain structure, not a concrete object. It's the result of an unthought gesture of hierarchy displacement, which mutates in multiple shapes as time goes by, as "permanent" sculptures go by. There's two different collections constantly fusing in the Middelheim Museum. One stands, but can only move through the second one.

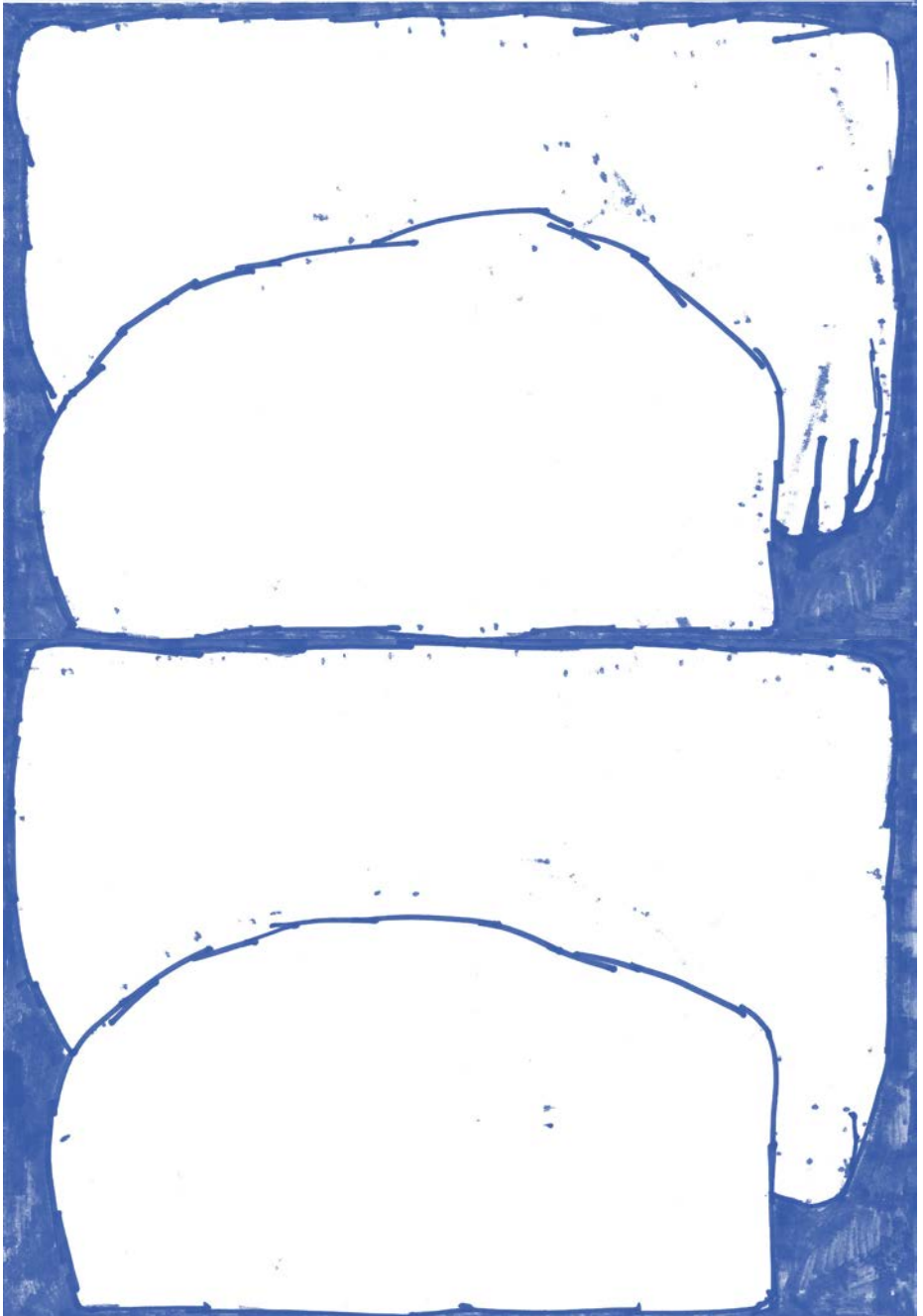
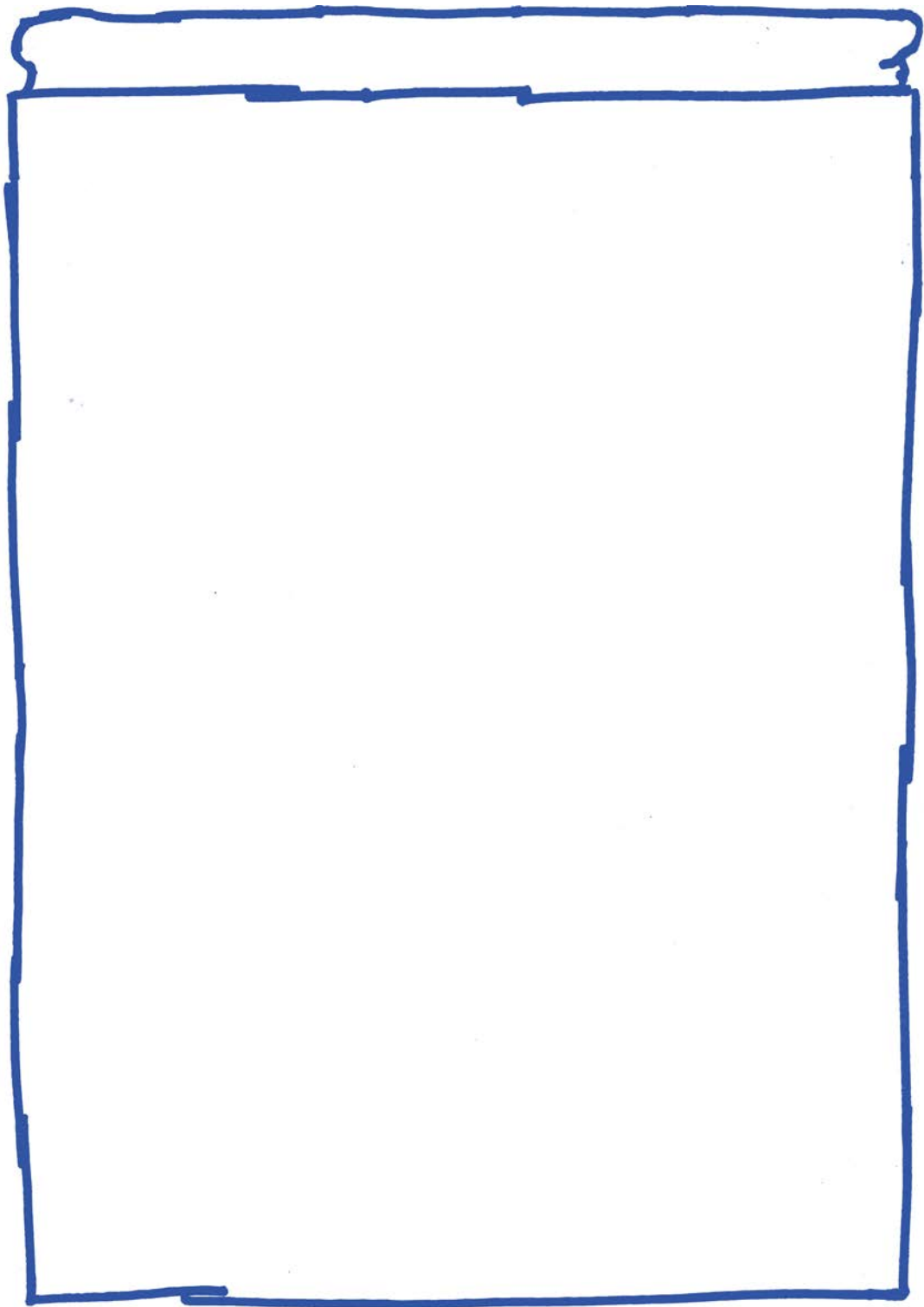


Fig 3. The content of this footnote does not differ from the previous ones.







*HOW IS FUNCTIONALITY MANIFESTED IN THE ANTWERP PUBLIC ART COLLECTION?*



*THE LONG HAND, Sammy Baloji, 2022*



*BASKETBALL CARPET, Bren Heymans, 2000*

I organized two gatherings to reinterpret artworks from the Antwerp Public Art Collection within their existing environments. The Sea Air Sniffing Gathering at the work "The Long Hand" by Sammy Baloji invited participants to focus on sensory perception and highlighted the importance of slowing down and being in the moment.



Tibaut taking a deep breath



Sea air sniffing instructions



Ianthe van Der Pol performing

Meanwhile, the “Basketball Carpet” by Bren Heymans was transformed into a Dance Carpet, exploring the boundaries of limited space and how dance connects bodies and culture. These events invited participants to interact with the artworks in new and unexpected ways, enriching their experiences in the public space.



Dance Carpet

## *How is functionality manifested in this public art collection?*

I specifically chose works from the collection that were physically functional, requiring interaction with a body. Physical collaboration is essential. I observed people during lunch breaks, dates, exercising, etc., as they included the artwork in their lives in those particular moments.

This interaction holds significant meaning, even if it could be an unconscious choice. Memories were created there, or a much-needed rest was taken, in any case, an emotional connection is made with the work.

It became a part of their day. They chose this spot for specific reasons and gave it a self-assigned function. By placing artworks outside their usual environment, such as a museum, the physical barrier disappears, which makes them more accessible. Artworks should be part of your life because they are made to reach your life. They have a purpose and a specific reason why they were created, and that is already a function in itself.

Some may activate your brain, others make you laugh, and on some, you will have the best nap of your life. The artist creates an environment open to interpretation.

I discovered that observing an environment is a delicate task.

Most of the time I felt like an intruder, interrupting someone's privacy in a public setting. Ironic, but that's the best way to describe it: privacy in the public space.

The interaction with the public art collection and the way people include it in their lives, sometimes even unconsciously, represents its true function and answers my question.

The function can be found in how people integrate the artwork and allow it to become a part of their daily experiences. The artwork thrives on engagement with physical bodies in every possible way.





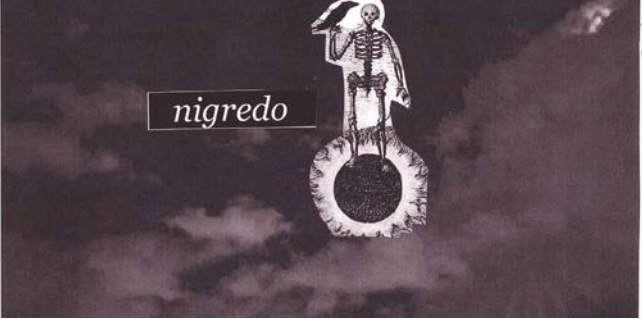


ART IN THE PUBLIC SPACE AS A SITE FOR SHADOW WORK

A psychological survey of Shadow Work



Janine - 2010 / 10



01/15

## *Psychogeography*

The relationship of Within and Without; Where geography ends and our own inner landscape begins.

How our psychological map can find sympathetic correspondences with the outer landscape of a city, for example; so then the city can begin to act as a cipher. Attending to the external can affect the internal: the physical landscape may find resonance in the imagination. The topologies of a place: spatial as well as temporal, may illuminate similar forms in the imagination: interwoven histories of a city, or the winding of its buildings and streets may reflect in the patterns of one's own life history or the wstructures of narrative or causality.

Thus aspects and forms of one's own inner landscape may be recognized and explored.

## *Situationist*

To resist the prevailing language and therefore the prevailing way of SEEING, the "Society of the Spectacle" as they called it.

"In a DERIVE one or more persons during a certain period drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves Be drawn by the attractions of the terrain and the encounters they find there... But the *dérive* includes both this letting go and its necessary contradiction: the domination of psychogeographical variations by the knowledge and calculation of their possibilities."

(Ken Knabb)

THINGS TO OBSERVE 1a.

- RECURRING SYMBOLS OR MOTIFS.
- REPETITIONS AND PATTERNS.
- CONSTELLATIONS OF FORMS OR NATIONS.
- RESTLESS, ECCENTRIC OR ENERGETIC STRUCTURES.
- STRANGENESS.
- NEGATIONS OR MISSING ELEMENTS.



"What is the boy dreaming of?"

## *Nelly*

My diminutive name, Nello;

## *Nello*

The central character of A Dog of Flanders & Nigredo; Blackening from a psychological view. Where we become one with our Shadow.

## *The Shadow*

is those parts of Us that are unseen, forgotten, lost, displaced by trauma or otherwise repressed.

We each develop a PERSONA within the community. Our community teaches us what it expects of us and defines who perceive our self to be. Sometimes by gradual instruction or training sometimes by trauma. We lose connection to parts our self, we stop seeing parts of our nature.

## *Shadow Work*

is the process of seeking to bring The Shadow to our awareness, to reconcile, recover and to gain freedom of its possibility and the power that comes from control and knowing. By coming to know our Shadow we can realise and direct our energies where we choose. We can see situations with more clarity and make decisions from a place of knowing rather than from trauma or conditioning.

It does not mean we stop getting angry or having desire or acting with vulnerability or being prejudiced.

It means we do so with control and therefore with freedom.

And as we have a personal shadow so to can a society or family or a city.

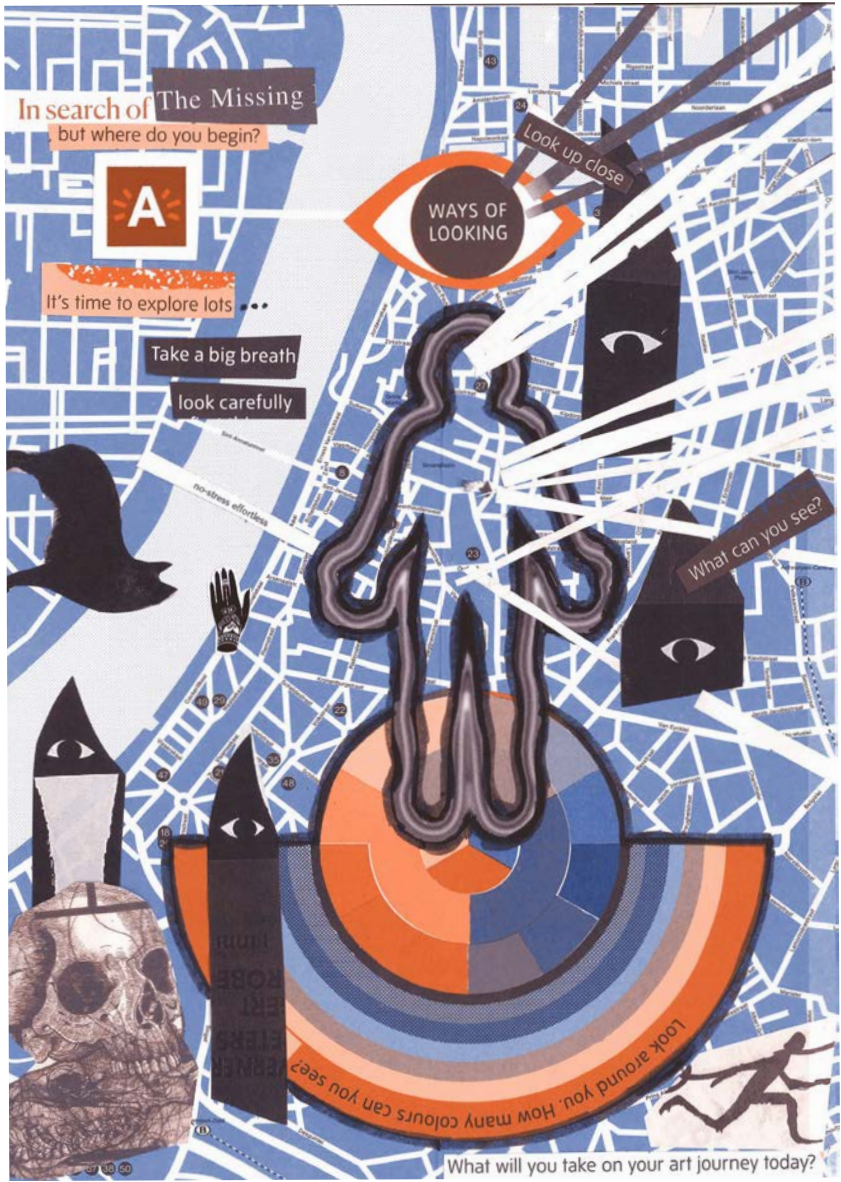


“What is the dog thinking?”

*“If consciousness works according to nature , the blackness is not so black or so destructive, but if the sun stands still, it is stiffened and burns life to death “*

*(Marie-Louise von Franz)*

*Mutual Forgiveness of each vice...*



*Such are the Gates to Paradise  
(William Blake)*

Where have you come from?...

What to do you arrive with (eg. A feeling, mood, thought, image, sensation, intention, how is your day?)

Form a small group; Help yourself and others to find a dog name for yourself and write it here:

Use the Dice to choose one of these

ROLL 1 - Hide in plain sight (photograph each other hiding in plain sight)

ROLL 2 - Find interesting shadows (photograph)

ROLL 3 - Lay down in public (photograph)

ROLL 4 - Find a good place to wait (photograph)

ROLL 5 - Move towards or follow the next thing that takes your attention. When do you feel to stop?

ROLL 6 - Roll Again

Find interesting smells; put names to these smells and list them here (photograph the origin or the effect of these smells).

Find A Statue: Now take the Pendulum and find "YES", "NO" "Am I ready to use the pendulum?" and then; "Do I like this Statue?"; maybe You can use the pendulum to find out why You like the statue or why do You not like it.

Where does one place begin and one place end? What does it feel like to be between them?

Automatic Speaking:

What is the ambiance of places ? Is there anyone or anything you think of particularly?

What is the dog thinking?

What is the boy dreaming about?

After our meeting; If you have any feelings, dreams, daydreams, insight, imagery, language or ideas that arise after this meeting; perhaps a word or an object, a person or animal or plant or an interest or question that may come as a surprise, a pattern or collection of notions.. then please send them to me either as a Whatsapp message or as an email as they come.

+46 0772664383  
nelly.light@photos11.com

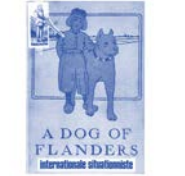


"On the way home this thought came;  
How does it feel to be in Handschoenmarkt? ... of being there in a big open space with the clear sky, the lights, surrounded by these big high old buildings everywhere and a feeling of security by something steady and strong. And I thought of my Grandfather because in a time where we had a tough time growing up with the divorce of my parents He was that strong building for me. He really showed-up in those tough times.  
This feeling of being in a big world where anything can happen, where things are unpredictable; there are strong buildings"

"There was only one thing which caused Patrache any uneasiness in his life, and it was this. Antwerp, as all the world knows, is full at every turn of old piles of stones, dark and ancient and majestic, standing in crooked courts, jammed against gateways and taverns, rising by the water's edge, with bells ringing above them in the air, and ever and again out of their arched doors a swell of music pealing. There they remain, the grand old sanctuaries of the past, shut in amidst the squalor, the hurry, the crowds, the unloveliness, and the commerce of the modern world, and all day long the clouds drift and the birds circle and the winds sigh around them, and beneath the earth at their feet there sleeps—RUBENS"

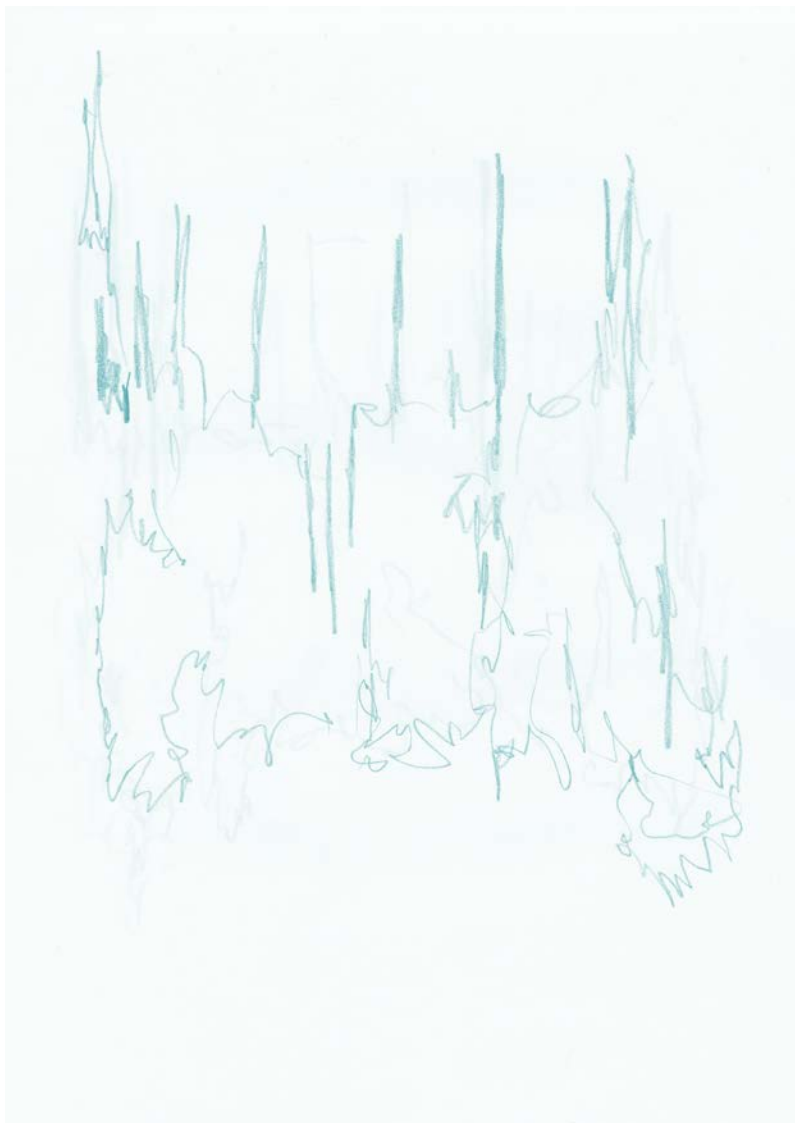


(A DOG OF FLANDERS 1872 By Louis de La Ramé "Ouida")





*HOW CAN CHANGE INFLUENCE 'DIEPE FOUNTAIN'  
BY REFLECTING ITS SURROUNDINGS?*

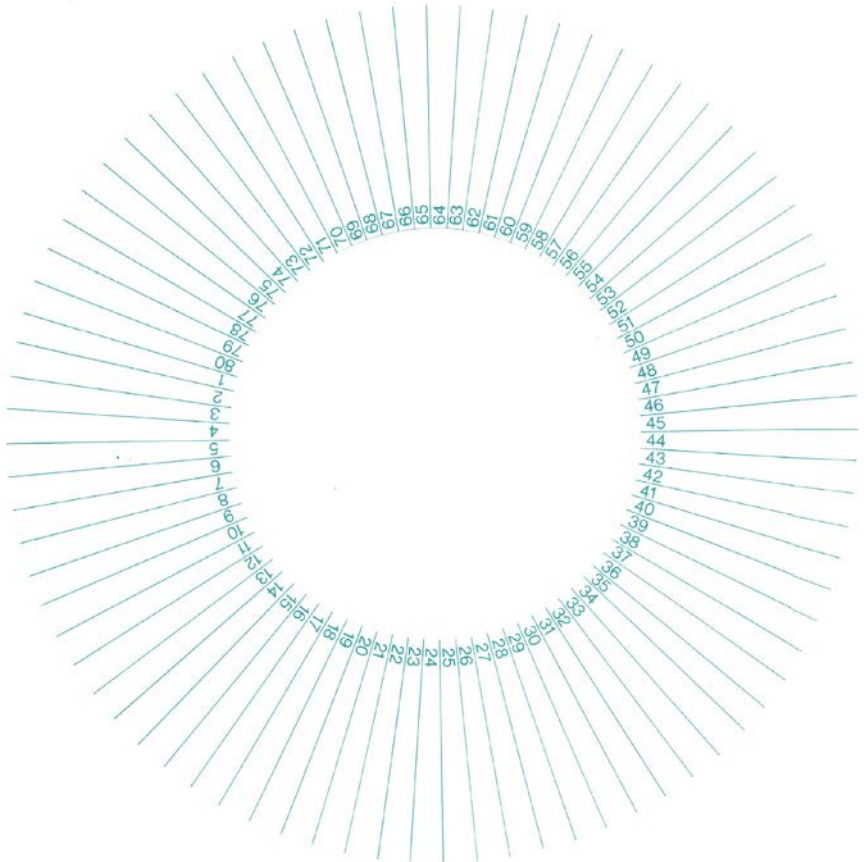


*DIEPE FONTEIN , Cristina Iglesias, 1997 - 2006*

The fountain fills up for 13 minutes, remains full for 22 minutes, drains for 20 minutes and remains empty for 20 minutes.

In one tidal cycle I made 80 drawings of 56 seconds each.

During the research on the Diepe Fontein I made the choice to present the drawings using a circular slide projector. A loop represents and follows the endless cycle of the fountain: without ending or beginning, with light reflecting upon, showing the change and movement of the mirrored tide. The circular index shows how the slides are stacked in the projector and refer to the drawings I did in exactly one full cycle.



circular slide projector index





Diepe Fontein, Cristina Iglesias, 1997-2006

## *Reflecting its surroundings*

My research takes place around Cristina Iglesias' Diepe Fontein (1997 - 2006) a work that changes and is subject to change as well.

Drawing from the changing reflections helped me to understand the Diepe Fontein. When working I learned about the way the water reflects its surroundings, how the water moves and how different ways of change influence each other.

Using a grid as a guide, I managed to capture the circularity of the work by noticing changes over time. I got to know the work in a different way, seeing how it too is made up of a grid itself.

When I began with drawing I learned to look more closely, I started to see how everything moves along lines. I believe that drawing, and creating in general, is a way of observing in detail. An experience that makes me realize how everything is visually connected.

## *Tidal fountain*

The Deep Fountain is a tidal fountain, so the water does not spray upward but appears and disappears in a constant ebb and flow.

When the basin is filled, the fountain acts as a mirror in front of the monumental building of the Royal Museum of Fine Arts of Antwerp.

When the water is completely withdrawn, a horizontal sculpture consisting of a relief pattern of aquatic plants emerges.

The fountain itself already carries the invitation to look more closely; as an audience, we see the changes slowly passing by us, or actually, we barely see it because slow changes go almost unnoticed. Through this artistic investigation, I show changes in and around Diepe Fontein that have been chronicled through reflections.



Diepe Fontein Tidal Chart



kunst  
in de stad  
middelheim  
museum



Royal Academy  
of Fine Arts Antwerp