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by

Proposals for Interventions in the Art in the City Collection Antwerp

by

<p>Royal Academy of Fine Arts Antwerp</p>
<p> AP HOGESCHOOL ANTWERPEN</p>

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art books

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Proposals for Interventions in the
Art in the City Collection Antwerp

by

The City as a Studio

Art schools are usually organised around studios and workshops. There, students experiment with materials, techniques and ideas, in constant interaction with teachers and fellow students. A perfect method, which has been proving its worth for centuries.

But what if the students follow a programme that prepares them for art in public space? In that case, a safe, sheltered studio is more of a hindrance than an advantage. For the In Situ programme at the Royal Academy of Fine Arts, the studio is not a home, but a base. This is where the forms and insights develop which then take effect, real or virtual, outside the studio and in the public space. It is crucial that our students regularly have the opportunity to engage in dialogue, debate or duel with the urban and public environment. That is why I would like to thank Kunst in de Stad and the Middelheim Museum for the collaboration that has taken place around Art in the City. I wish the students much experience and insight. In the years to come, society will have an increasing need for daring artists.

Johan Pas

Head of the Royal Academy of Fine Arts / AP University College Antwerp

Art always functions in an environment which is however not always artistic. Outside the studio, the gallery or the museum, art plays several roles. The ecological, economic, social or architectural context has a major impact on it. In Situ³ is therefore a multifaceted and multidisciplinary discipline. It is based on two principles: a specific situation demarcated in time and space, and an individual artistic approach. Students investigate different locations and their historical, social and aesthetic context with a focus to an artistic integration, installation or intervention. They learn to react flexibly to the given circumstances by freely experimenting with various materials and techniques. Our programme makes connections by understanding the environment, its relation to the artwork and the position of the artist. In Situ³ emphasizes the play and dialogue between these elements and encourages adventurous research. With trial-and-error the student develops insights and skills. Doubts and uncertainties are shared, as well as inspiration and conviction. This leads to sometimes unpredictable but always personal experiments and results.

InSitu³

Royal Academy of Fine Arts / AP University College Antwerp



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Rafaela Figurski Vieira
A very very very very slow theater

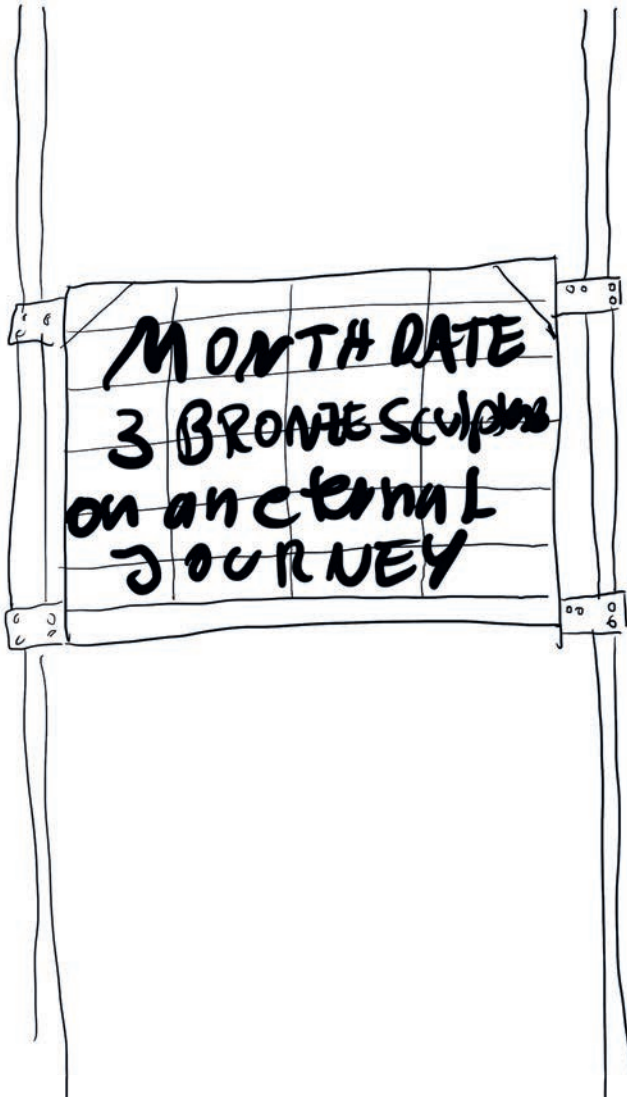
I chose the three kings of the nativity scene because of its story. The complete nativity scene shows a cattle, Jesus and Maria, Joseph, and the Three Kings Balzar, Melchior and Caspar. Those characters were brought together around Christmas at the Bist (a historical market in Wilrijk) on a stage every year, considering that the sculptures are made out of bronze and about 1,80 m tall, the effort was enormous, and still the sculptures were moved again and again until they were not anymore. Until today they live in separate spaces and without context spread out throughout Wilrijk. Left only to their material and not spiritual function. They reminded me of actors playing a role once a year.

The three kings are still located in a stage construction at Monnikenplein. They were made by the artist Lode Vleeshouwers in 1962. Spread throughout the town they are left without context, what a waste it would be to have them in one single spot, reunited outside of Christmas season. After Christmas they go on with their own lives anyway. Together they have a purpose, a narrative, they are solid. Taken apart they are still solid in the material aspect, but they lose their role. I liked that their narrative as well as their placement was flexible and that such an enormous effort was made to move these very unmovable materials, since their purpose is to stay in one place for a very long time.



Nativity scene, Lode Vleeshouwers 1962; bronze

I visited the place where the 3 kings were placed after one long Christmas, to never see baby Jesus again. They seemed randomly placed, not really interacting with another. The stage in which they are located is easily accessible and inviting through its stone stairs. They reminded me of board game characters or theater actors. On a stage, standing still. I saw a empty billboard construction on the corner / entrance of the square. And through it, I could see the bronze figures. I saw the billboard as if it was announcing the act. The name of the piece, defining what is happening on that stage. My proposal is to place a theater marquee saying “het traaaaaaagste theater”. My intention is to give those characters a play and attract some eyes to the Three Kings.



**HET TRAAAAAAAAAAAAAGSTE
THEATER**





Rafaela Figurski Vieira
About

Rafaela born in the year of 1999 in Curitiba, Brazil, is an Antwerp based artist working mainly on site specific interventions. She likes to work in collaboration with others and loves collective brainstorming sessions. Her works often include the conversational frame into the presentation.



Groenenborgerlaan 203  Wilrijk

Árni Jónsson

The Ox and The Tree

on location 26-29 May, 2022

The work that sparked my initial interest for the assignment is a statue called “Lying Ox” by the Belgian sculptor Lode Vleeshouwers. When I was 9 or 10 years old, my mom worked in Árbæjarsafn, an open-air museum in Reykjavík with more than 20 buildings which form a town square, a village and a farm. The museum is spread over a vast area while still being situated in a suburban part of Reykjavík. Over the summer months, when I didn’t have school, I would often go with her to work and hang around the museum and play. I spent most of my time in the farm area and in the fields. One summer I went with some of the employees to get a real-life cow to live on the farm in the museum. That summer we became best friends! I would help out with the chores concerning the cow and then spend half of my days lying on her belly while she breathed deeply and digested. I think the cow had a great affection towards me also, but I don’t know if it was only my imagination. Anyway, when I saw the sculpture, I immediately thought of that good old friend of mine.

So first things first, what is it?

- It is an ox! not a cow. It is lying snugly on its concrete pedestal, cast in bronze. The ox is seemingly unconcerned about its surroundings, also solemnly dreamy. I wouldn’t think that the ox is at all angry or aggressive. It’s a wise and righteous old ox, peaceful, calm and collective, a good friend.

The artist who made him is Lode Vleeshouwers, a sculptor from Antwerp, born in 1900 who died in 1964. Mr Vleeshouwers made the sculpture in 1962 as a part of a nativity scene. But everyone has left the scene now except the old friendly ox. Maybe he didn’t really care too much about being in that scene anyway. He probably had no idea what was going on, so, when everyone left he just sat there happily ever after.



Lying Ox, Lode Vleeshouwers 1962; bronze



My proposal for the assignment would be to strengthen the bond between the Ox and the Tree, which is placed right in front of the ox. They will be enjoying each others company for some time to come anyway. The idea is to frame them together with a wooden fence. It creates a small undisturbed and secluded pasture for them to enjoy and hopefully, it reminds them of the idyll countryside, right in the centre of the bustling city. The fence would not have an opening, so passersby are not welcome inside, only to look longingly over to this peaceful harmony. Joining them in their field is The Inviting Bench for no one to sit in.

The Bench is a motivation for onlookers to imagine themselves sitting with the Ox and Tree, and sharing with them a moment of friendship. Sometimes longings and desires aren't all that great when they come to fruition. For some, it could be a catastrophic anticlimax to actually sit there. So that's why it's sometimes good to keep your yearnings safe and fenced off. It's also more romantic.

I also think it is fun to have in mind the two opposing apartment buildings. They share a view over the same little grass patch while they stare at each other intensely in the face. Large windows on one side, hoping for a far-reaching view only to receive a stern look back from the balconies at the opposing side. It could help to have an even better distraction in between them. Something to emphasize and elevate our good friend the Ox. It would act as a pleasing neutral space to diffuse the tension between the unwavering concrete structures.



Árni Jónsson
About

I am slow and secure. Mom asks me sometimes to pass her the sauce or the salt, I do that slowly and securely, but I never go on waterslides. Within my body, things happen pretty slowly. I still have some baby teeth all the way in the back. Therefore, I still must be going through puberty. Sometimes I eat quickly, but then I digest slowly and miss the bus. The other day I woke up all grown-up with a mustache and gray hairs. I rushed out and got the bus. Now I go on all the waterslides, at least I want to go on all the waterslides. But first I must digest a little longer and miss one bus.



A grayscale street map of a city area, likely Berchem, with a blue circle highlighting a specific location. The map shows a dense network of streets and a few larger open spaces. The text 'Frans Jochemsplein' and 'Berchem' is overlaid on the map, with a blue circle between them.

Frans Jochemsplein Berchem

Alessio Ragno Capone
Doppelgänger

The original bronze statue is located in Frans Jochemsplein, Berchem. The author was a well known Belgian sculptor who studied in London, Paris and Antwerp, and is mostly remembered for his reproduction of animal figures. His work is meticulous and detailed, looking at one of his sculpture is like looking at the actual animal.



Antilope, Frans Jochems 1949; bronze



The first thing that caught my attention was the curvature of the body, starting with the inside space of the posterior limbs, the line of the ribcage and the neck, the curves surrounding the details of the skull, the horns, the details around the mouth and the thin looking bones that end down in the hooves, holding up the whole body planted in the concrete base. Researching about antelopes I found that it is a species in jeopardy because of climate change, they are mostly known to be of African origin, partly spread also in Eurasia. My first instinct was to imagine a second animal behind the existing one. I noticed the way the skull is supported elegantly by the neck, the posture seems to link it to the space behind it. The use of clay would help me work quick and has an organic quality that could contrast well with the bronze. The materiality of the bronze allows sculptures to last forever. The lifespan of the material used by the artist, might suggest a sense of immortality of the beauty of the animal, while we know well that that's not the case in reality.

I am interested in ephemeral materials and the statement that comes with their use, a reminder of the ever changing quality of things, always consuming. In the case of the antelope, the effect I could reach with raw clay and water, without cooking the clay (which would eventually start cracking and decaying while on display in the space) would be in line with the reality of the endangerment of the antelope. I show here the proposal by scanning the object with 3D technology and placing it in a virtual space with the original monument.





Ragno (1991) investigates matters revolving around the concept of relativity, finding arguments in different fields like anthropology, psychology and philosophy. Accordingly, the developing instinct of making art flourished in the study of the relationship between nature and artificial, which led to compositions of objects in decay (rusting metal, dead wood, dried flowers, mold etc.) together, in observation of reality as a result of these two “substances”. The question of the role of the artificial inside and around the natural world drives the making of the artwork. He is currently researching the subject of animism, the theory that states that objects, places and creatures all possess a distinct spiritual essence.

In line with his interests, the choice of the monument was mainly connected by the strong presence of the animal through the body language represented in the sculpture, which makes the material come alive.

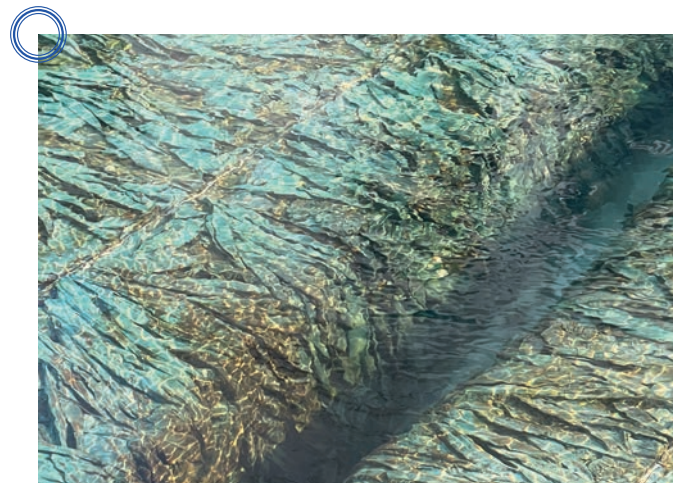


Jiyoung Kim
SUNDIAL YARD

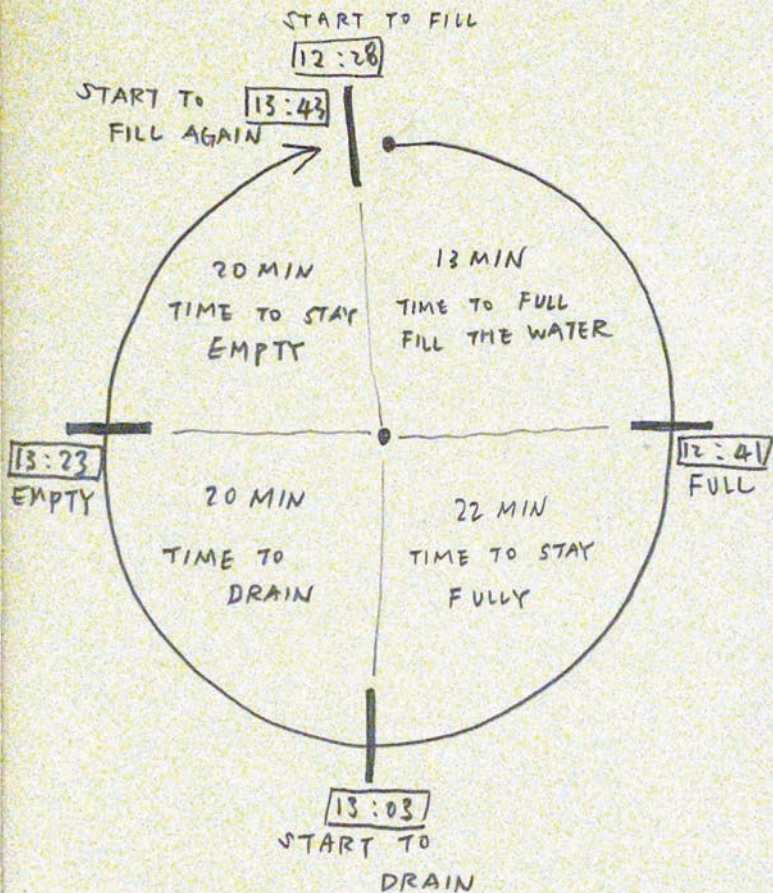
on location 26-29 May, 2022

Diepe Fontein, which means Deep Fountain is an artwork by Cristina Iglesias. She has been invited to collaborate with architects, including Norman Foster, Rafael Moneo, and Renzo Piano. Diepe Fontein was part of the design by architects Robbrecht and Daem, who redesigned the Leopold de Waelplaats in 1997-2001. And with Diepe Fontein the whole reconstruction was finished in 2006. It is made of polychromed cement, hydraulic mechanism, and water. About 13.72 x 32.88 m installed just in front of the Royal Museum of Fine Arts Antwerp a single block was cast with the pattern of aquatic plants divided into 16 pieces. And about 180~190 blocks were used. Blocks were installed with diagonal and at the middle, there is a about 1m deep valley where water is coming out and also drains. It is a tidal fountain where the water goes in and out every 75 minutes.

The fountain acts as a mirror for the monumental building of the Royal Museum of Fine Arts of Antwerp and its surroundings. Diepe Fontein exists in the middle of Antwerp city very quietly. It does not expose itself too loudly. It just stays like nature, just like part of our living environment. This horizontal sculpture has some kind of sublime, both from the scale of it and the way the artist respects nature and the simplicity she wanted talked about.



DIEPE FONTEIN, Cristina Iglesias 2002; cement, paint, water



Time flows anyway. Whether it's slow or fast, we can't stop time. And time always changes something. In a short period, we cannot feel the change much, but time passes eventually and creates a mass large enough to bring big changes.

I came to the Royal Museum to investigate this work, Diepe Fontein. I had to stay there for several hours to see the complete play of work. Water comes in and water goes out, and water comes back in. When the water is full, the surrounding environment is reflected in the water, creating a completely new space. When the water recedes, the scenery that the water contained gradually disappears. It was such a beautiful collage made of water and space. One complete cycle of this work's tide runs for 75 minutes.

I wondered how many tides this work had performed and captured various landscape collages during the 10 years that this museum was closed. And I can tell for sure that none of the landscapes that this work captured during those 10 years would be the same. This fountain can make me feel the timespan of 10 years, at the same time just a very brief moment.

The work contains 7,8,9,10,11,12,1,2,3,4,5,6,7 of numbers made of rebar covered with plaster and white paint mixture. 7,8,9,10,11,12,1,2,3,4,5,6,7 are representing hours that the sun stays at daytime. From 7am, when sun rises to 7pm when sun sets. Each of the numbers will be planted by the artist every hour at the location where the shadow of the tree is pointing.

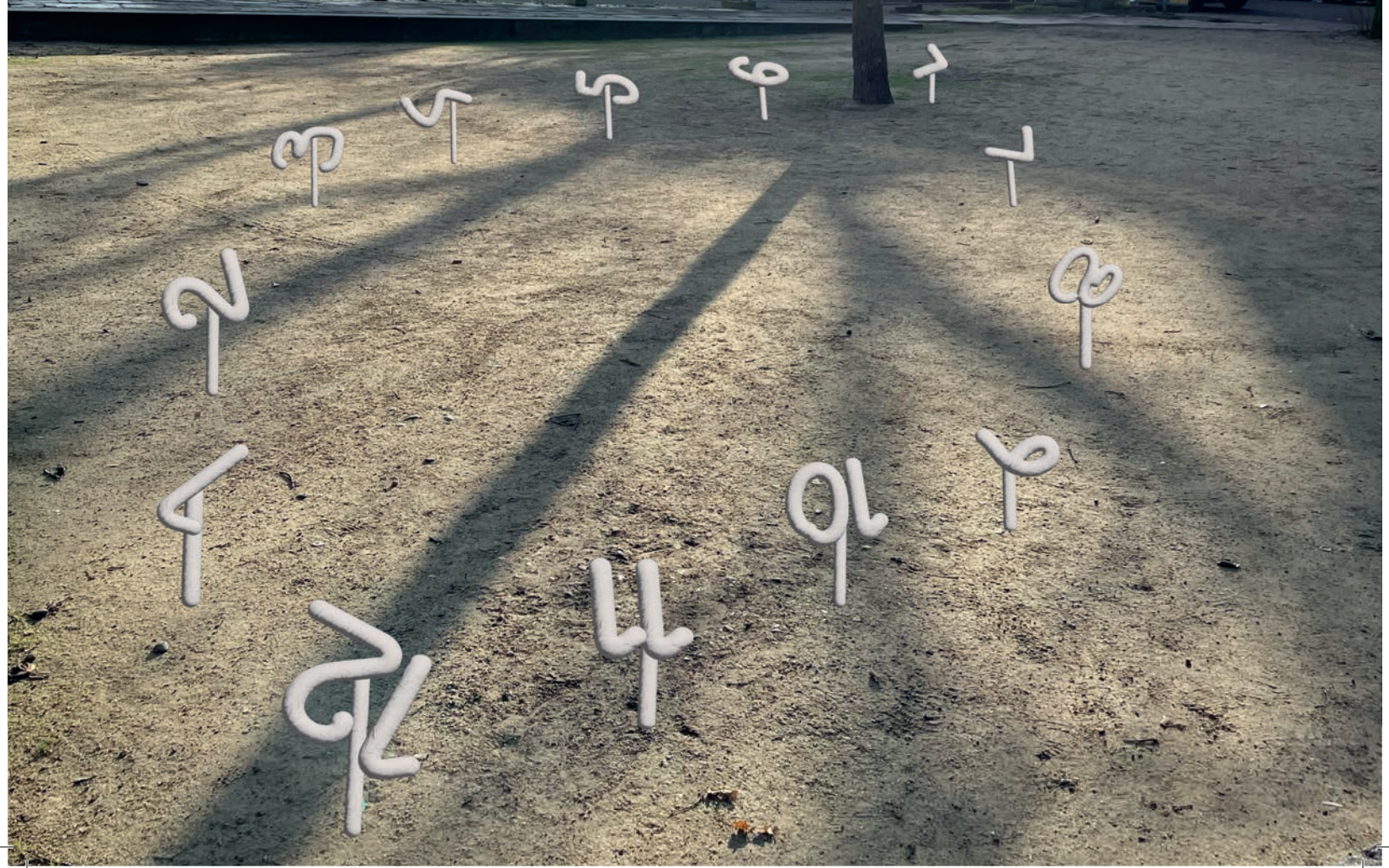
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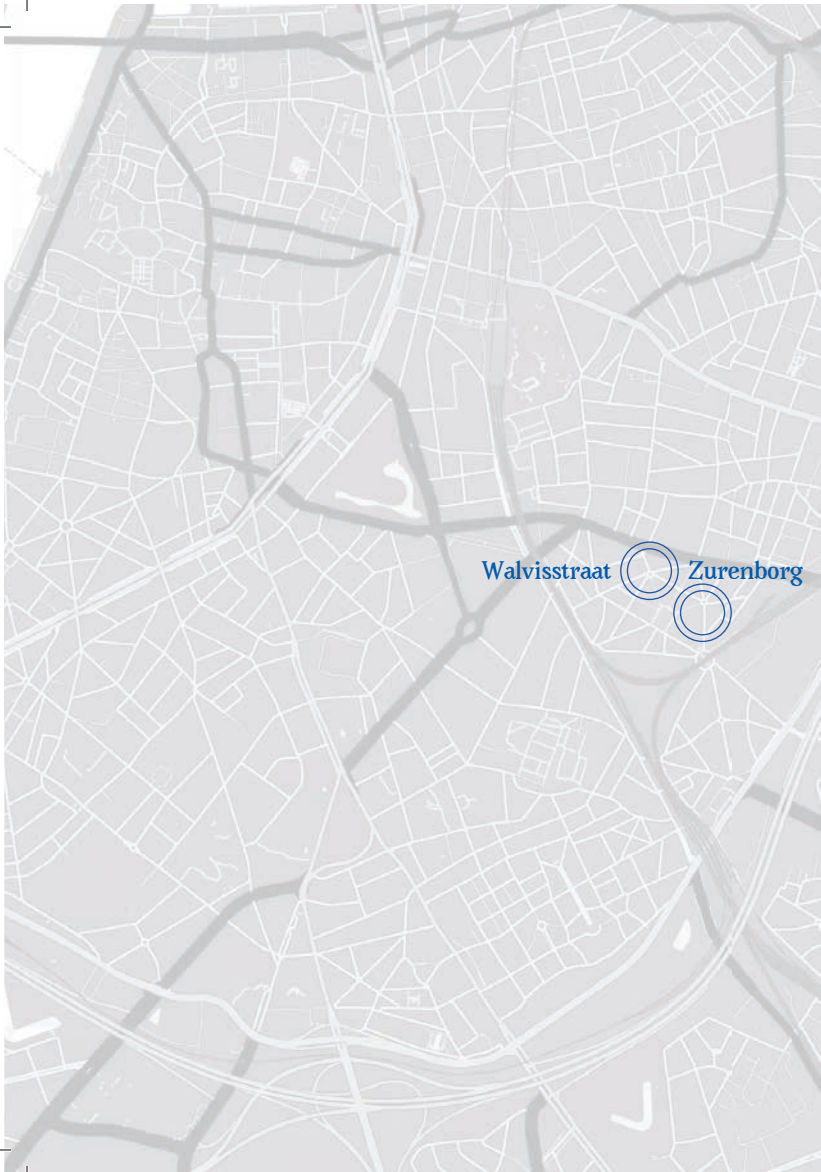


Jiyoung Kim
About

Jiyoung Kim is a South Korean artist born in Bucheon. Since 2014 she studied Italian tailoring at Istituto Secoli in Milan. After finishing her studies in Milan, she moved to Antwerp in 2017 and worked there as a model for a year.

In 2018 she decided to let art become a bigger part of her life and started studying in InSitu at the Royal Academy of Fine Arts in Antwerp. She is interested in language, symbols, time, and nature, and under the influence of her previous studies, she structurally thinks of them and reproduces them in her own language based on her experience. Her own visual languages are fragile but the message is sharp. Textiles, metals, sound, video, text, pictures, and many other materials are used.





Mitya Proost
H

Nick Hullegie is a Dutch artist. He constructs surreal sculptures with minimal means giving form to intangible realities. In this way, he creates works of art that communicate with their surroundings. Communicating playfully with their surroundings, his artworks stimulate to reflect on the absurdity of ordinary objects. The work 'Penarie', located in the Zurenborg district of Antwerp shows a ladder-chair combination: a large white steel ladder on which a chair and another smaller ladder are balancing.

With this work, Hullegie formulates a humorous response to 'Girl on a Blossom Branch', a work of the Swedish artist Axel Wallenberg situated on the opposite roundabout. This is a bronze sculpture of a girl sitting on a branch, looking up at a bird. Hullegie asks himself how the girl got on the branch. Combining a ladder and a chair into one object Hullegie creates a situation in which both are stripped of their functionality. The sculpture radiates a duality of stability and instability: the work looks robust and powerful due to the use of steel and rigid lines. At the same time, it gives a fragile impression due to the balancing effect of the floating ladder and the chair being only connected at two points.



Penarie, Nick Hullegie 2018; painted steel



Girl on a Blossom Branch, Axel Wallenberg; bronze

The interaction between the artworks of Hullegie and Wallenberg inspired me to respond to Hullegie's work and humor. I asked myself how and where the girl found that ladder. I mapped out a route connecting the girl and the ladder, following an imaginary story. 'H' is a narrative walk guided by a storybook full of suggestions to discover elements in the environment or interesting material to build a ladder. The concept consists of a fantasy tale about the girl who wanted to sit on the branch of the blossom tree. The girl went for a search in the neighborhood to look for something that could help her to get on the tree. By coincidence she discovers some elements in the street to build a ladder and a chair. The public is invited to walk the story-route and discover these or other elements themselves in the environment.

With this narrative walk I want to emphasize the connection between Hullegie and Wallenberg. It makes the audience aware of the fact that 'Penarie' is a response to 'Girl on Blossom Branch'. They are not simply two works of art that happen to be in the same neighbourhood. I also want to stimulate the public to study their neighbourhood attentively and make the inhabitants discover that their environment is full of double meaning and interesting forms to be creative with.



Story guide: This fantasy tale is about the girl who wanted to sit on the branch of the blossom tree. Follow the girl going for a search in the neighbourhood to look for something that could help her to get on the tree.

1 Starting point: Door Verstraeteplaats

Walking through the street of Antwerp a girl arrives at Door Verstraeteplaats spotting a beautiful blossom tree on the opposite roundabout. She would really like to climb it to sit on one of the branches but she is too small to reach it.

2 Go into Walvisstraat and walk to the intersection of Nottebohmstraat and Walvisstraat

She is looking for objects and forms in the neighborhood that might help her. Looking down at the surface of the road she discovers an interesting structure painted on the asphalt, a drawing of short and longer lines.

She discovers she can reflect the drawing with a mirror, creating a ladder out of the resulting image. Having lines leftover she decides to construct a chair.

3 Walk to the end of the Walvisstraat to the roundabout

First she places a piece of the ladder, climbing up but unable to reach any branches. She takes the chair, balancing it on top of the first ladder piece and extends the construction by the last remaining segment. Full of joy she finally reaches a branch of the blossom tree to sit on, watching over the neighborhood.

Mitya Proost

About

Mitya Proost (° April 1st, 1999, Brasschaat) is a student of the Royal Academy of Fine Arts, Belgium. In her practice, she often works with found materials looking for new meanings and functions. Using both two- and three-dimensional mediums she transforms everyday objects into new movements and shapes.

Her work often contrasts mobile and static forms, inviting viewers to become participants in her practice.

Working and showing art in the public space rather than classical gallery spaces opens her work to be interacted with by a broad audience. This ranges from small actions such as moving sculptures or allowing the public to apply changes to installations creating a space in which coincidences are a productive variable.



A grayscale map of a city street grid, likely from a historical or planning document. The map shows a dense network of streets, with a prominent diagonal road and a curved road on the left side. A blue circular logo, consisting of two concentric circles, is positioned in the center of the map. To the left of the logo is the text "Louiza-Marialei" and to the right is "Stadspark".

Louiza-Marialei  Stadspark

Gloria Sánchez Daza
untitled



La Jeune Fille au Chevreau (Meisje met Geitje or The girl and the Goat), is a sculpture made by Marcel Courbier.

It is situated on the Louiza-Marialei avenue which connects Frankrijklei to the Stadspark.

It was made for the French pavilion of the 1930 World Fair in Antwerp. In 1932, it was placed in its current location. The bronze sculpture realistically depicts a life-size nude girl kneeling to offer a cob of corn to a goat.

I was amused by the innocence and connection of both living beings in the sculpture. It made me think of how humans often mistreat and disrespect nature, how disconnected we are from it, focussing on superficial issues instead. We share everything on social media and we care too much about our status and reputation. In reality that is the opposite of our human nature. My idea was to surround the sculpture with four translucent polycarbonate panels restricting the visibility of the sculpture. The intervention consists of four vertical panels of 225 by 170 cm, surrounding the sculpture from all sides. Each one is constructed of two translucent polycarbonate plates, supported and pressed together by a wooden frame. Inside of the two plates is a collection of various objects, compressing yarns, metals, fabrics, and found objects into a planar surface of distracting patterns.

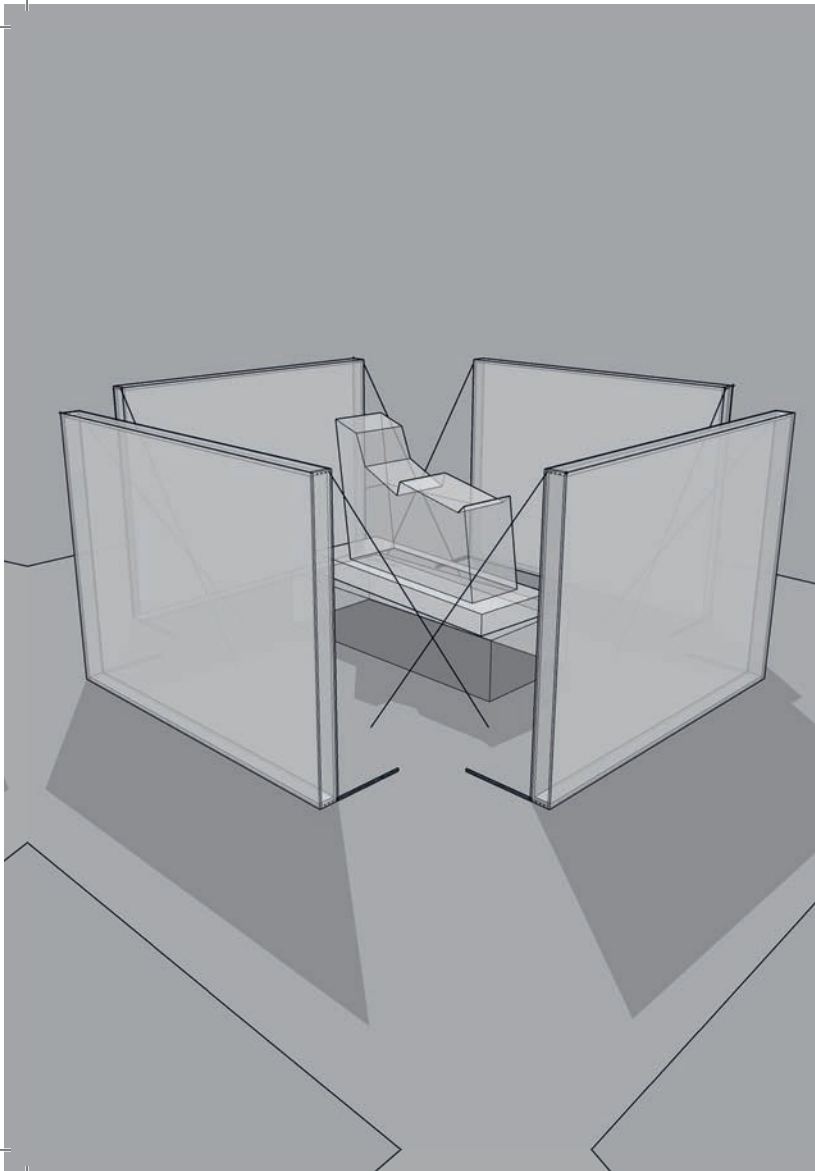
With this proposal, I want to represent how our contemporary life obfuscates matters of deep relevance like nature and community by absorbing them into an urban chaos of consumerism and economic development.



La Jeune Fille au Chevreau, Marcel Courbier 1943; bronze

Gloria Sánchez Daza
untitled

The intervention consists of four vertical panels of 225 by 170 cm, surrounding the sculpture from all sides. Each one is constructed of two translucent polycarbonate plates, supported and pressed together by a wooden frame. Inside of the two plates is a collection of various objects, compressing yarns, metals, fabrics, and found objects into a planar surface of distracting patterns.





Gloria Sánchez Daza

About

Gloria Sánchez Daza is an artist from the Canary Islands, born in 2000. She has been studying fine arts since 2018 in Tenerife and is currently doing an Erasmus exchange at InSitu of the Royal Academy of Fine Arts. When making art, her greatest source of inspiration are human interactions and their context, focusing mainly on the damage and chaos that they leave behind. She usually works with second-hand objects or things she finds in the streets or in nature. Her works are mainly installations, but she also makes drawings, paintings, and photographs.

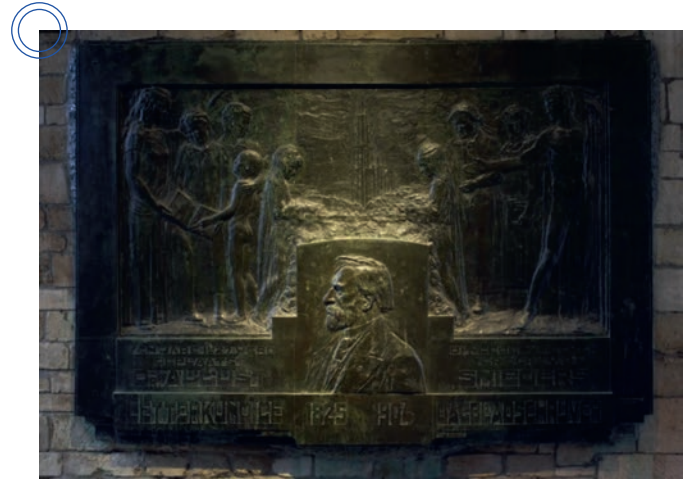




Hendrik Conscienceplein  Historisch Centrum

Malena Guerrieri
ARMOE

Outside the Hendrik Conscience heritage library in the historical centre of Antwerp, a commemorative plaque by Simon Goossens (1886-1962) of 243 by 152 cm is mounted inside a passage. The bronze relief pays tribute to Flemish journalist August Snieiders (1825-1904). This bronze work was selected intuitively, I was attracted by the fact that it was a relief, a medium existing between drawing and sculpture. I relate this area of the city (Hendrik Conscienceplein and its surroundings) predominantly with Flemish literature, so I started looking into other Flemish writers, which led to my research about Alice Nahon (1896-1933).



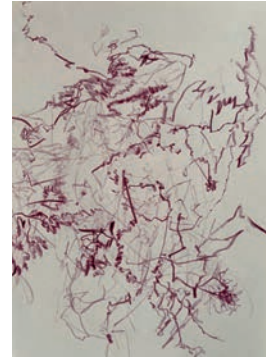
untitled, Simon Goossen; bronze



Portrait of Alice Nahon

My proposal for collaboration with Art in the City is to print a small book containing three poems by Alice Nahon and a summary of her life and work. This book would be accompanied by drawings expressing my personal way of experiencing poetry as well as vividly dramatising the process of writing. Copies of this book would be handed out in front of the bronze plaque to passersby of Hendrik Conscienceplein.

The selected poems by Alice Nahon are written in an old form of Flemish yet still of contemporary relevance. Reading her work feels as if they came out of dreams. Unfortunately, her books of poems have not been reprinted, thus one can only read them at the library. Given these circumstances, I felt a need to bring her poems out of the library into the public space. Reviving and renewing Nahon's poetry and making it available to the public in the vicinity of the library seems like an effective way of accomplishing this objective.



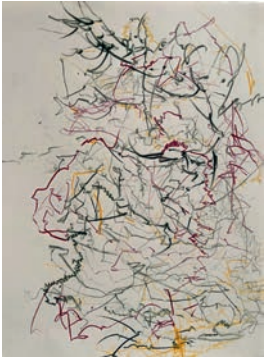
ARMOE

*'k Heb zo'n honger naar een lied
In dit huis van eenzaam wezen,
Waar 'k nog in geen blik mocht lezen,
Dat een mensch me geren ziet.*

*'t Kloksken tikt melankoliek...,
't maakt me monotoon en kranke,
God! ik smacht naar dieper klanken,
'k Heb zo'n honger naar muziek...*

*Ach..., En zo 'k mezelve sus
Met een blom of een gebèken...
Ziet ge niet mijn lippen smeken...?
'k Heb zo'n honger naar een kus!*

*Leven, dat ik lieven moet,
Leven,... kunt ge zó me laten
Zonder liefde..., zonder haten...?
'k Heb zo'n honger naar uw gloed.*



FANTAZIA

*Daar deinde een zee van blokken,
Van blokken geel en zwart ;
Ze droegen koop' ren kronen
Om 't zwart fluweelen hart.*

*'t Was nacht... , maar door de stilte
Zong menige wijs van wee...
Gezwolgen uit de deining
Dier wonderen blokkenzee,*

*En 'k luisterde aan mijn venster...
ik kende se allemaal,
Die oude melodieën
Van de eigen zoete taal.*



POËZIE

*Poëzie,
tenger en sterk mirakel,
dat zich voltrekt boven een trosselke woorden,
boven een enkelen zin,
boven een luttel woord;
ach trosselken,
ach woordenrei,
ach woord weiger van waarde,
wie heeft uw geest gewekt
en over wrokkige aarde
doen heilichten
-- Gods blik die gloort - -?*

*Dat is de teere, koninklijke kracht
uit eenzaamheid geboren
- eeuwigheidsnood -
aandachtige engelen in den nacht te zien
gracielijk schrijden over den loggen dood.*



Malena Guerrieri
About

Malena Guerrieri (June 6, 1989) is an artist born in Argentina currently working in Antwerp. Her art practice moves from painting and drawing to theatre and performance in a non-figurative and non-narrative way. Malena prefers to leave her work open-ended to evoke a more mysterious, poetic and dream-like journey for her audience. Her way of working is centred around the viewer's path of interpretation.



Hendrik Conscienceplein  Historisch Centrum

Frederique Kraus

Temporary Theater

on location 26-29 May, 2022

The Hendrik Conscienceplein is a square in the Belgian city of Antwerp. The square has been named after the writer Hendrik Conscience since 1883. It is dominated by a big church called the St. Carolus Borromeus Church, built in baroque style. The other buildings surrounding the square are also identified by this style. “Silver Screen” is located in a small street leading up to the square. It relates to the St. Carolus Borromeus Church because of its silver color, which can also be found inside the church. The bookshop “Demian”, where the work is located above, was opened in April 1992 in the Antwerpse Wolstraat. In April 2010 the store moved to its present location. The bookshop specializes in modern literature, literary archival, art and philosophy, it’s also known as a meeting place for writers and artists and for its literary exhibitions.

I myself have always had a special feeling about the Hendrik Conscienceplein, as well as the street that leads to it. It is mysterious, quiet, but also impressive. Because the square is somewhat shielded, you don’t actually realize what awaits you, history seems enclosed. The place doesn’t invite you to look up, you feel small between the impressive buildings. This is also the reason why I never noticed Silver Screen before.



Silver Screen, Nadia Naveau 2016; bronze, bronze tin alloy

For my proposed work I chose to make use of the elements surrounding the artwork of Nadia. Opposite of “Silver Screen” there are three cafes. I realized that the visitors of the cafes are actually the spectators. The artwork refers to old cinema, and the communicative element of “Silver Screen” is very important according to Nadia Naveau.

I decided to amplify the fact that the cafe visitors are the spectators, by using the concept of the Iconic red velvet cinema chair. Taking in account that the work of Nadia contains predominantly elements of covering, I decided to cover two cafe chairs with red velvet. In this way the intervention is established similar to “Silver Screen”, by taking what’s already there, and covering elements. Because of the use of the cafe, the intervention becomes one with its surroundings, again like the artwork of Nadia. I would like to give “Silver Screen” the theater that it deserves.







Frederique Kraus
About

Frederique Kraus is a Dutch artist born in Leiden, 2001. Since 2019 she studies In Situ at the Royal Academy of Fine Arts in Antwerp. Her work mainly focuses on the everyday, and how this can be transformed into art. The idea of faded glory and lost attention is also a great source of inspiration. This could be summarized into: “time that passes through everyday life and how it leaves and has left its traces in the present”. She translates this into interventions, photography, drawings and sound pieces.

A grayscale map of a city area, likely Amsterdam, showing a dense street grid. A specific region in the upper-middle part of the map is highlighted with a darker gray. A blue circular icon with a white center is placed over this highlighted region. To the left of the icon is the text 'Hanzestedenplaats' and to the right is 'Eilandje'.

Hanzestedenplaats  Eilandje

Locuratolo
Death Movements

The Mosaic 'Dead Skull' of Luc Tuymans is chosen. It functions as a base for a public square. People have the ability to walk on it. Therefore, it embodies a reverse, almost invisible monument for those who are on it. A 40 x 40-meter artwork that merges with the site, is not noticeable to the unaware.

The mosaic is located on a square next to the MAS (Museum aan de Stroom). It refers to a previous painting of Tuymans, with the same title from 2002. He based this painting on a polaroid he took from the memorial plaque of the painter Quinten Metsys on the facade of the Cathedral of Our Lady in Antwerp. Thus, with Dead Skull, Tuymans connects the history of Antwerp to the present. By approaching an Iconic Symbol and reversing it through its multiple layers, he allows the viewer to perceive it as a commemoration and celebration of death and as a heroic and political representation of power. With this Luc Tuymans questions the consequences in the representation of images up until today.

After an interview with the artist, the information is translated into a flow chart visualising the methodological framework the artist applies in his work. Through this, we can adapt and expand the methodology to our proposal, aiming to question and challenge non-pictorial and non-permanent representations of history. This allows us to connect to the working approach of the artist and to politically criticise the archiving philosophy and power of curation and preservation of institutionalised Museums such as MAS. Since artistic practices do not always take the form of available, sellable, and storable works. As movement-oriented artists, we were wondering: how can we represent the history of Antwerp by focusing on movements?



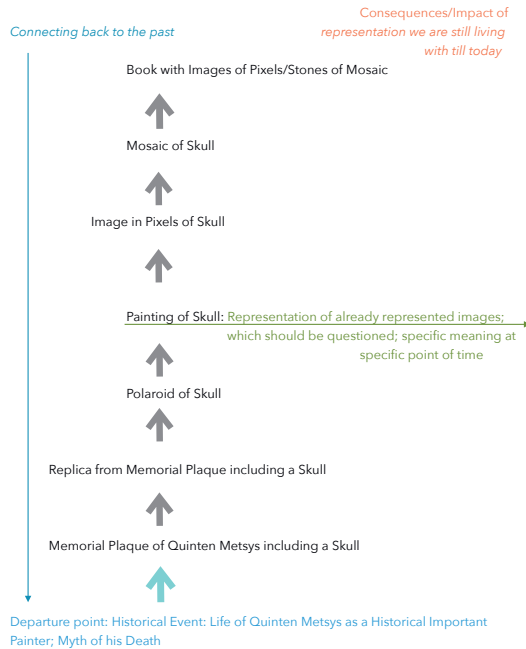
Dead Skull, Luc Tuymans 2010; 96 569 stones



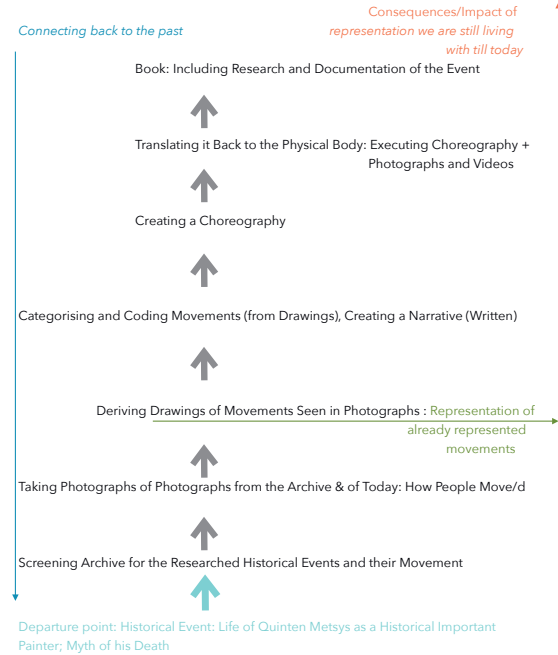
Memorial Plaque of Quinten Metsys, 1599

Methodological Approach of the Artist

A visualisation of the unique, complex and multilayered work approach derived from an interview with the artist.



Translation of Approach to Our Proposal



By getting access to the City Archives, we aim to research the historical movements of people in Antwerp. Furthermore, sample studies of contemporary movements in the same region will take place. Two archives of movements are developed, which will be used as the research base to create a choreography, narrating movements of the past till today. This will be executed on the square in front of the MAS and documented via film. With this, we challenge the preservation of movements in front of a museum. That reinforces through their curation for the broad mass, that preserving history and displaying art can only be done through objects and images.

Interview (Selection)

Locuratolo One can read that your work questions history and its representation. How do you perceive that?

Luc Tuymans The point is that there are people who in a way try to categorize me as a sort of history painter in a sense, which I am of course not, since Gerhard Richter. How you are perceived can go many ways. I have done a body of work that was shown in the Belgian pavilion and was intended as a political statement. I worked with an element that was a building stone, something that started from a time period like the Second World War and the backlash of it. I saw that as a more interesting point of departure than just making art out of art. It concerns a history that is still close. It is about a personal commitment, not just seen from the perspective of family history, but on the more global and larger level. It is about the fact of being faced to a reasonable big geopolitical change, Europe plundering colonies, plastering power. To some point it became a completely different constellation.

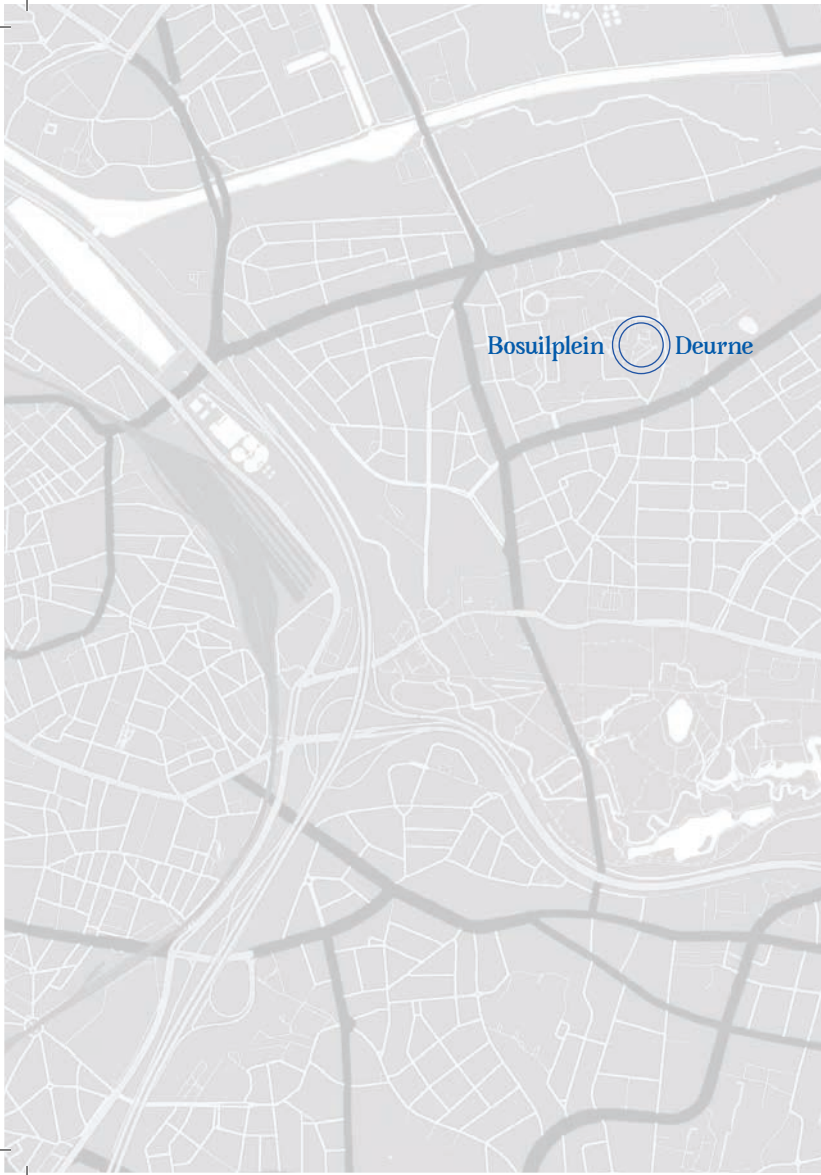
So, we still live with the idea of history and representation, in the sense that of questioning ourselves in terms of consequences. The idea is that whatever you depict has consequences, a sort of impact. To a certain extent, that impact cannot always be trusted. It must be questioned.

Although image research is representative, in such a situation I just don't think about anything. The painting has to make sense to me. That doesn't mean that everyone has to understand immediately what kind of meaning I am putting in it. Most of the time, I start from imagery that has already been represented. This allows you to trace the source which was modified during the painting mode. It can be multi-layered, but it must not be one-dimensional, because then it becomes almost a propaganda image. That is something that does not really function in art. I believe that you cannot burden an image with a great historical or political content from the start. It can have a specific meaning at certain time, so that becomes a multi-layered situation and makes the questioning a possibility. The painting itself is the physical tomb. In the case of this public work, it was important to figure out a way as the spectator to go through the building you could see or create a link with the image. We had to keep the element of something rather paintedly, but translated into a different material, which was stone. To be honest, it was pixels. We had to create a complete computer program to actually determine the size of the stones. If we had limited ourselves to the actual size, columns and availability of these stones, we would not have been able to create this image. A multiple, a book was produced too, in which you can see some of this, not all of it of course. It is the sum of a cross-section of how this square was made. Every time you see a square pointed out, there are bigger squares, so that you can see how the whole thing was laid out.

Locuratolo
About

Locuratolo (*they/them) are performers researching lived identities, repetitive movements and rituals in public spaces. Their in-situ work approach is conceptual and include ephemeral sculptures, installations or drawings with found materials on the site, leaving traces after their interaction. Their works are documented via photography or film. They intent to challenge their media or location at hand, aiming to deconstruct and re-construct pre-made definitions. (www.locuratolo.de)





Wang Tianjiao
Pomona Ghost

When I searched along the image information (Rusthuis De Nieuwe Pelikaan, Bosuilplein, 2100 Deurne, Belgium), I found that due to erosion when Pomona was placed in the pool (position 1), it moved to a residential green belt not far away (position 2) as an entrance sculpture, or landscape node.

In the process, Pomona was fought over by multiple parties and, finally, the government stepped in to buy it out, after which it disappeared for a long time and, the position in which it was moved is unknown.

In 2016, Pomona, who had disappeared for many years, found her final home and reappeared in the public eye.

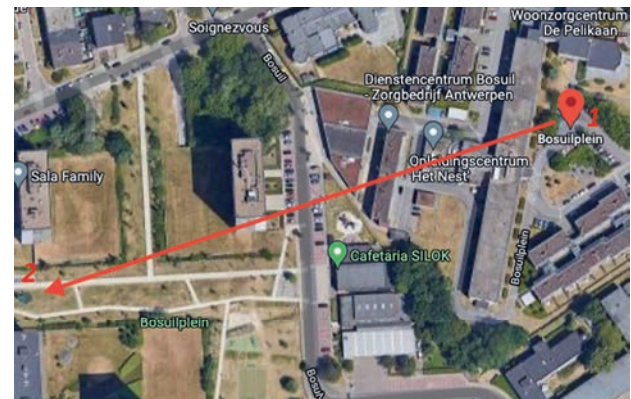
These repeatedly altered, vague location cue suggests that Pomona's "site-specific" property was repeatedly exploited as it moved, reminding me of Richard Serra's sculpture – "Tilted Arc" and, a site-specific property statement by Richard Serra – "Remove that from its specific site would be to destroy it."

This incident also triggered the public and professional circles to think about how to balance the implementation of art works in specific venues and the surrounding context. As well as specific institutions or regulations (such as Percent-for-Art), the exploration of investment and prospects for this type of artwork has begun to be paid attention to.

Another profound meaning is how to rationalize art and symbiosis with residents in the region, or be endowed with certain local privileges when there's conflict and opposition between art and community culture, which is fully reflected in Pomona's fate. Based on these particular historical contexts, I've created a fourth platform which, this time, is the entry point to intervene in virtual property.



POMONA, Luk Van Soom 2002; steel, polyester



My intervention is to 'move' Pomona again — to create a ghost of Pomona first, then presenting 'Pomona Ghost' on virtual land with the help of 'non-Fungible Token (NFT)' platform, thereby bringing about a change in the surrounding environment while converting the site.

Its displacement this time is not simply a spatial shift, but a continuation of the previous roles conflict and conceptual challenges.

The choice of Pomona is based on its different history from other sculptures – it has been moved several times, competed for places, and was eventually acquired by the government, which formed a tense relationship among:

'Residents - Artists - Government' (pic 1).

In my second move, I broke the original stable relationship and constructed a new triangular structure:

'Internet Users - Artist - NFT' (pic 2).



For the choice of NFT platform, I have two considerations:

1. It is currently the only digital artwork that can be certified (pictures, video, audio...) The platform to which you belong. Using it as a moving venue means a change in the properties of the sculpture - it will exist in another non-entity form;

2. It's a touchstone to the virtual world, and I realize that this is the future we're sure to arrive at. It's definitely better to try it earlier.

NFT currently exists only in the form of commercial space, but can also be used for display. Just as art was born in caves at the beginning, but when undefined its spatial properties. I want to be a promoter because I know that the reason people don't want to try avant-garde things because of fear of the unknown, not lack of interest.

To aid understanding, I've created a small sample (not Pomona Ghost), the final formal art work 'Pomona Ghost' will be placed on a real virtual land.

Please scan to experience.





AR

Object



Wang Tianjiao
About

Wang Tianjiao, currently studying at Royal Academy of Fine Arts Antwerp, INSITU3 third year student. Graduated in Landscape Architecture Design (China), Landscape Architect, engineer.



Paul Müller

*Non-monumental stone
marking the absence of the
removed Leopold II monument
on location 26-29 May, 2022*

Four years after Leopold's first visit to Ekeren, a sculpture was inaugurated on the original marketplace of Ekeren as the first monument to Leopold II in Belgium. In 1960 it was relocated for the first time, in 1993 it was moved to its last location, next to the Sint-Lambertuskerk in Ekeren where it received a new pedestal. In 2007 and 2009 the sculpture was covered in red paint in protest of the violent regime of Leopold II in the Congo Free State between 1885 and 1908. In the wake of the George Floyd protests of 2020 the sculpture was covered in red paint again at the end of May and set on fire on the night to the 4th of June. The next day, the mayor of Antwerp and the district mayor of Ekeren ordered for the statue to be removed and placed in closed storage. On the 8th of June 2020 the sculpture was removed and the pedestal destroyed. Until today, the location of the removed sculpture is not marked and only a cobbled path leading to nowhere signifies the former presence of the monument.



*Leopold II, Joseph Jacques Ducaju 1873;
Bad Bentheimer Sandstone*



The colonial history of Belgium is obfuscated by a continuous politics of forgetting. In 1908, Leopold II was compelled to hand over his private colony of the Congo Free State to the Belgian government, after international pressure on him grew and the atrocities committed in the Congo were discussed publicly. Leopold commanded all archives of the Congo state offices in Brussels and Leopoldville to be destroyed. For more than a week, the furnaces were burning and this comment from Leopold was recorded: “I will give them my Congo, but they have no right to know what I did there”.

When the first prime minister of the independent and democratic Congo, Patrice Lumumba, was killed in 1961, a Belgian gendarme dissolved his body in sulphuric acid to prevent the creation of a burial site, where Lumumba would have been celebrated as a martyr. In the 1970s, Belgian diplomat Jules Marchal attempted to research documents of the Congo Free State and the Belgian Congo, archived in the Foreign Ministry but was denied access as they were not permitted to show material to researchers that would give Belgium a bad reputation.

Rather than being slow and passive, the forgetting running through Belgiums’ relation with its colonial past has been practised actively and violently. Instead of organising settings for engagement, the subjects of potential debates have been removed from the public, leaving behind a vacuum of injustice and suppressed truths.

My work at the former site of the Leopold II monument is a proposal for the creation of spaces where problematic pasts, presents and futures can be discussed, marking this beginning with a stone plaque of the size of the sculpture’s pedestal.

The prerequisite for this type of politics is a culture of remembering which is actively engaging in not letting the dark sides of history disappear in silent shame, bent truths or even denial. Remembering can be painful but only when we recognise our history can we build a sustainable future.





Paul Müller
About

Paul Müller (b.1999 in Frankfurt am Main) is a multi-disciplinary artist researching and making work around the issues of institutional responsibilities, interspecies communication and representation of the natural world. After studying in Offenbach, Germany and London, UK he is currently finishing his masters degree at the Royal Academy of Fine Arts Antwerp.



Tim Rosenbaum

About the Artistic Director of this book



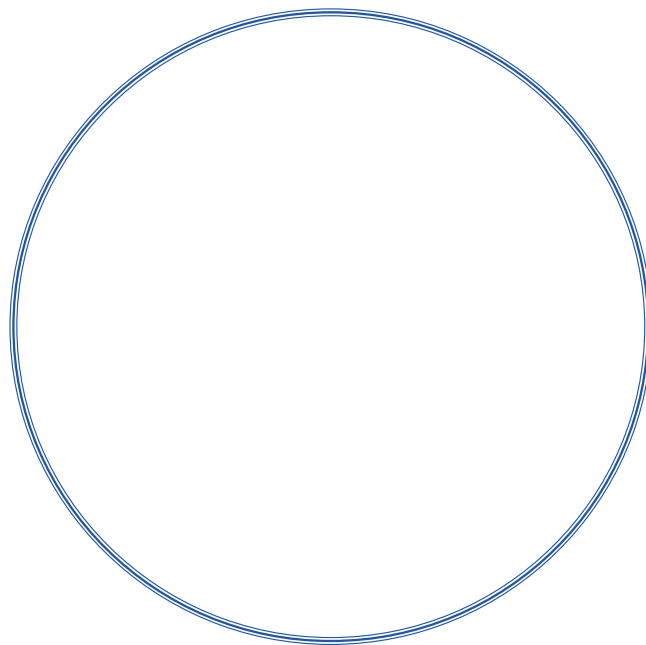
Having studied architecture at the University of Arts in Berlin has given me insights on characteristics of a room and its fundamental relation towards a subject. The sculpture department of the Royal Academy of Fine Arts gave me a broad perspective into materials and their expression. I have learned to work with clay, metal, ceramics and stone. Most of my projects were realised in consideration of room and situation, the focus was balanced between the materiality of the sculpture and the room it was showcased in. I decided to transfer to the InSitu department of the Royal Academy Antwerp. In the space and course of InSitu I could work more profoundly in balance of architecture, the public space and the object.

Being the initiator of various projects which are presented in public space like 'lowrider gallery', a mobile car trailer which has been modified by me and two of my colleagues to function as an exhibition space in parking lots and to be occupied by students of the academy and different artists. The prototype of this project was a shopping car, which was transformed into a small art space to be parked all around Belgium.

My other works concerned the materials used and the transformability they go through, analogue and digital. The process of melting sugar and forming it into a chosen shape and then watching it retransform again or the decay of a wool fabric when clothing moths are eating from it over years. I've always been very curious about the materials's individual life, their transformation throughout it and my influence on them. The interaction with all of its stages, specially with the ones that happen without my influence are the essence of those works.

(www.timrosenbaum.com)

pass



by

Colophon

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