

The Ghent Altarpiece, Joos Vijd and Stefaan van Biesen, Thoughts about an artistic project.

This is the reverse of the ascension. Jan van Eyck's restored Ghent Altarpiece is praised to heaven. It seems perfect, of superhuman allure. And then, unexpectedly, there is Stefaan van Biesen who does something with it. With slow drawings he takes the painting - elements from it - back to the earth, more concretely, to the place where he lives, Melsele near BeverenWaas and at the same time to the present, this year and the previous.

It doesn't seem like much: 80 small pencil drawings, sound, a few photos, a few stories and all this in three rooms of the Cortewalle castle on meager panels. Free to view. It's a lot: every drawing is a reflection, the result of looking, knowing and arranging. Each line bears the maker's handwriting. His tool is the pencil he handles with expertise and driven by empathy. It became a work of art with 80 panels, all of which do not depict the divine or triumphal. No, it is about vulnerability. Something that I as a viewer recognize and is loaded with the religiosity that I accept because it is separate from dogmas and an organized center of power. I visited the exhibition three times, not so much to analyze or know everything, but to be there, because the overall picture works like a living environment. It is a work of art to live in - mentally.

We know that: Jan van Eyck's Ghent Altarpiece is the work of a master, full of grandeur and expertise. Over the centuries it has been a bone of contention for writers, historians and art connoisseurs. They could explain it and filled their concerns with smooth details and made up stories. Those in power used the painting for their crazy plans. It gets on my nerves. I experience it as too much. Too much of a good thing, the flamboyant, the symbols of a church as an institution, too much glory, too much hassle. It stinks of money, power and tourism. And yet, it exists. The thing became an icon. Tasting art it has been on my menu hundreds of times. What can be seen on it planted itself naturally in my image memory. It's in me.

Joos Vijd was rich. He already owned three castles in Beveren and Haasdonk. The Cortewalle castle where the exhibition takes place is one of them. Joos Vijd was childless, perhaps there was the urge to leave something permanent. He paid Jan van Eyck to stay alive and make this painting. It happened in pieces and pieces. Joos Vijd was a man, bald, with folds in his neck. As the client he was given his place in the divine painting. Stefaan van Biesen knows this and recognizes the vulnerability of the rich man. Because that's the way they are, the men, also here and now. The back of a man like Joos Vijd became the poster for the exhibition, a symbol of earthly compassion.

I discuss two drawings and photographed them with the existing light, including the reflection of the windows and the reflection of myself.



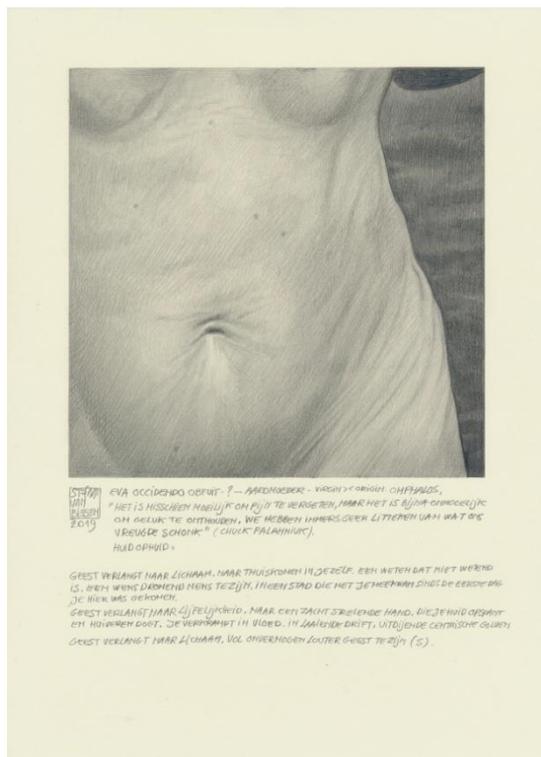
Peoples from all over the world.

The "peoples" in this drawing are arranged in a triangle, as if they were the wedge of a cake, part of a round whole. The lady in front, with the short haircut, controls the image frontally, we recognize everything in her. These hands, glasses, blouse, attitude. She is ours and is part of a group of people who talk together. The project is called 'Babelonië'. It is a language program with a mixed group: people from all over who learn Dutch and local residents. Together they are, here in Beveren and in this drawing "peoples from all over the world". How easy can it be.

The people are drawn. Maybe drawn from a photo but drawn anyway. One by one they got minutes or hours of attention. They are made up of lines and surfaces, more or less detailed, with the graphite of a pencil on almost white paper. Drawing is contemplating, also thinking, arranging, deciding how far you can go. In this case, in a small format. It's about no more than millimeters and centimeters. At a first look, the sight is not glorious. The viewer may wonder whether it is a drawing and not a digitally edited photo. There is nothing spectacular about the scene, Vranckx (a Belgian journalist), will not devote a haunting television program to it. What moves me is the silent attention to something that I actually already know.

Stefaan van Biesen works according to a uniform design with the drawing at the top - usually square - and a text below and possibly an accompanying image. Simple and clear. The letters of the handwritten texts are separate from each other. Each letter is a drawing. Thin and dignified. Below this drawing there is also a diagram with the numbered silhouettes. "The peoples" are separate people. They each have a name that has yet to be filled in.

Eva



Eva's drawn belly is a mother's belly. There are welts and bumps that are reminiscent of pain and joy and pain.

Stefaan van Biesen is an experienced draftsman. He is a master of "academic drawing", has received a systematic and long training, has knowledge of physical proportions and classical examples. This drawing, however, resembles a medical photo, the representation of a body as it is there, now, in Beveren Waas.

The method is obligingness. The draftsman does not show off his skills. He draws what appears to him as worthy. The belly acquires the dignity of something that is true. Being lived, the body part that squeezed life out. It was portrayed asymmetrically, without a face, with little that usually arouses men. The difference with the Ghent Altarpiece is that this drawing depicts a concrete woman and not the universal Eve, the earth mother. Through this cutout, Stefaan van Biesen also emphasizes, which seems essential to him, the scars of the pain, the injuries at the birth of new life.

The 80 drawings pay attention to much of what moves people. The physical, but also animals, a pigeon and a sheep, I saw familiar plants and trees, a man's beard, the fig olive leaf for a vagina, an apple, running and dripping water, hands making signs, a girl with angel wings the shop of dress-up clothes, bare feet, books and writings, veils and a scepter, a Polaroid photo and a mouth mask. The exhibition is available in two boxes. If we don't pay attention, he will be forgotten or lost.

I am a member of the association of art critics. Next year they will ask me to make a list of - in order of my preference - the main exhibitions of the 2020. We are only October and I already know.

Sint-Niklaas, 5 October 2020 Johan De Vos

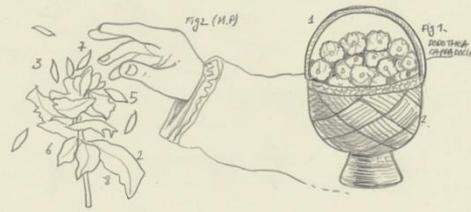
Drawings on acid free paper A4 [a selection from the exhibition]



STAN VAN DER SCHEIJN 2019
 LEUVSTER BLOEMEN 2019 VERGILIJT WIJ NIEM MET IEM. ZICHTBAAR ZIEMER.
 LEUVSTER = HAAKBLAD, BLOEMEN ZIJN LIEFDE. ZIJN NIEM MET IEM. ZICHTBAAR ZIEMER.
 ZIJN NIEM MET IEM. ZICHTBAAR ZIEMER. TEERKEN VEEL VOELS AMY.



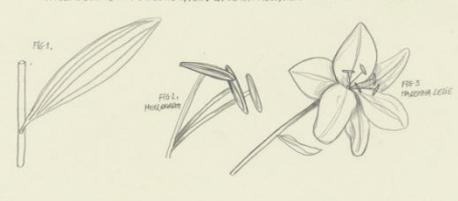
STAN VAN DER SCHEIJN 2019
 16. 11. 2019 MACY PATRICIA WARMING (VA) BUREAU (ART SCIENCE EXHIBIT) HANDELT VULFRUIS
 DEZELVE ANTWERPEN, BLOEMEN STUUEKEZ SLIEPDE (VRIJER VOOR HAAR WERKEN) UNDER DOET
 TIJDENS WERKLOOSHEID ALS AMERIKANIS SOLIDARITEIT MEDICINESTAP IER GELEGED WAS
 MOMENTELIJK GEDYF PUNCT WERKLOOSHEID
 REFERENTIE : DE HANDELDIENST VAN CAITANO GIE DRAGT PEST PEST MET BLOEMEN



STAN VAN DER SCHEIJN 2019
 DE BOESCHAP VAN NISIA - DABRONIS: HAAT VRIJT HAAR HANDEN
 HET GEDYF GEDYF / ATDEEL

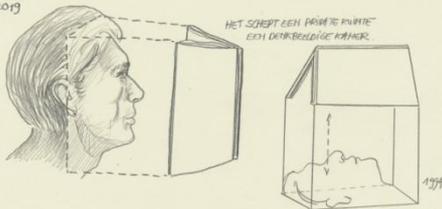


STAN VAN DER SCHEIJN 2019
 AVE - MARA - GIBBA - KOLA - ECCE ANILLA - DIONE - HANDELIJN
 LILIA SYMBOLIS - ZIJNENID, LIEFDE, VROEDTOMACHE, VERMEERLIJNEN, VERMEERLIJNEN
 LILIA - GELIJKT VERMEERLIJNEN - HANDELIJN - WITTE GEDYF - L. CAUDONAL
 STROOK. BLOEM MET GEDYFTELIJNEN. BLOEMEN EN HAAR NIEM MET IEM. ZICHTBAAR ZIEMER.
 HANDELIJN MET GEDYF. HANDELIJNEN, LETS DE KANALIS, DEELS IN DE WERKLOOSHEID ALS SOLIDARITEIT.

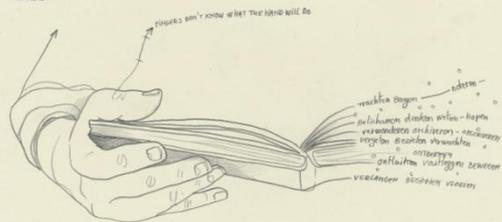




STAPPEL VAN BLESSEN
2019
HET BOEK (1994) "HET BOEK IS EEN ZELFDE SCHRIJVEN WERELD, HET IS AUTONOM. HET REIS MET DE BESCHOUWER. HET BOEK IS ALS EEN HUIS"



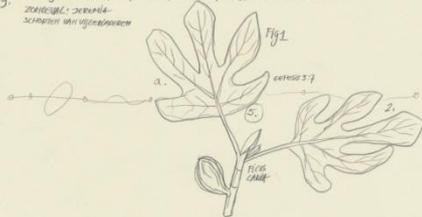
STAPPEL VAN BLESSEN
2020
Mijn werkgever het boeken in het tijd project. MARLANGE WRECHTDT, VERZAMELJERE VAN ANTICQUARIAAT TIPS VAN VERBODEN EN COLLEGA'S. "DE THARIS IS WAAR ZIEKENHUIS SOMM" WOODVELSTRADT. INFORMATIE PERSIS PENNIS. VERSTROOING-OF WETEN? IS EEN WISHEID ITS DAT NIET UT DOCHER PAVI GELEERD WARDEN!



STAPPEL VAN BLESSEN
2019
Wandelung Retideuk 10.03 2019 MET ISE V. L. - GRAMMATAPEL

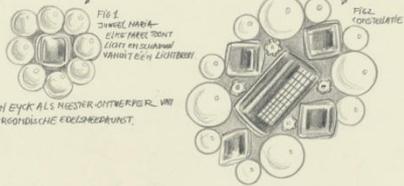


STAPPEL VAN BLESSEN
2019
VIESELIG - PIUS OMIA. BLAGEREN WIJN VEREER-LIETD - DIEP HROSDIEN MET SOU- STAPE LOBBEN. DE WIS IS EEN SCHIJNHEWET WAARIN ZICH DE BOEKEN BUNDEN (MANEIJERE EN WOODVELJERE. HET VIESELIG STANT ACH WOOD VITELUCHT X. NASTESORDEDEDE SCHAMITE. ZONDEUC: ZERME- SCHRIJVEN VAN VERGODINGEN

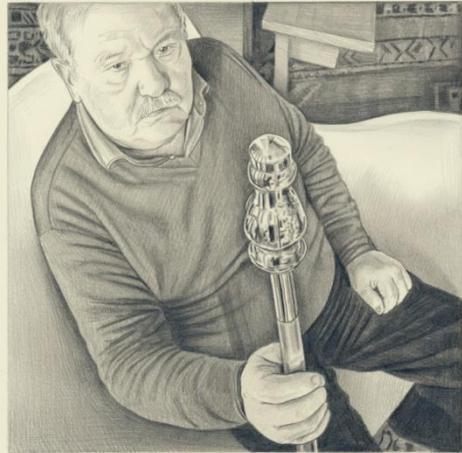




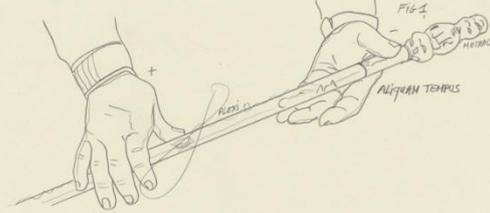
STEFAN VAN BIESSEN 2020
 ANNEKE HELTACH DRAAGT EEN ZWART VAN ROZE HANDEK 1904 OVERROCK 1907, LIOTBON → GLAS - JONTERING - SCHADUW



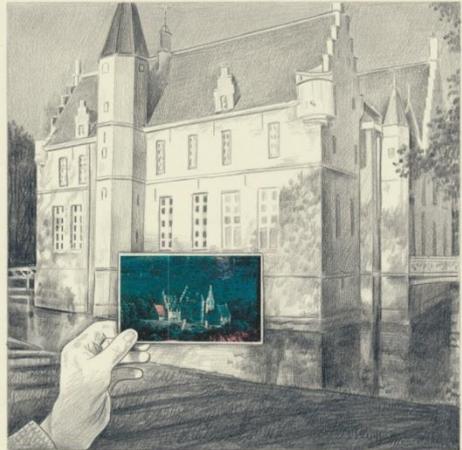
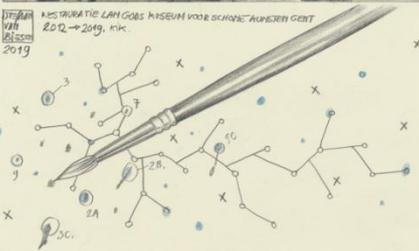
DAN VAN EYCK ALS MEESTER-ONTWERPER VAN DE BAROCHISCHE EDELHEERENKUNST.



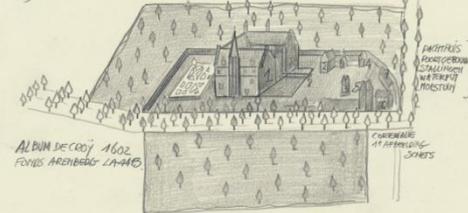
STEFAN VAN BIESSEN 2020
 06.01.2020. SCHIJDDE DE BUKK GENT. 3 INEELONTWERPER, VANNE EDDELHEDS 1971, PALMET 1945. ONTWERP EEN WINKELSTOK DE VERBUIT VAN DE STAFDE DE CHALTSFOND OF HET LAM GODS IN ZIJN LIOTBON HEEFT. ALPHUM TEMPUS; METAL EN BLEX. 1978. GELEGENHEID VAN DE DAN VAN EYCK TENTONSTELLING GENT 2020.



STEFAN VAN BIESSEN 2019
 KES TRUKATIE LAM GODS HANDEK VOOR SCHONE ALMEKEN GENT 2012 → 2019. KIK



STEFAN VAN BIESSEN 2019
 HET LAM GODS FACTURE, COORNAME, HEEFT DOET EEN 3000 VIB (WISSEWISSE) KIK 1970. IN DE HAND VAN ANNEKE HELTACH IS EEN VAN HANDEK VAN DE PEERE VAN EYCK. DETAIL TOONT COORNAME HET BIJGEBOUW OF HET LAM GODS SUTLONJ. ZIJNER 21 DE BOVEN, LANDSCHAP DOUW



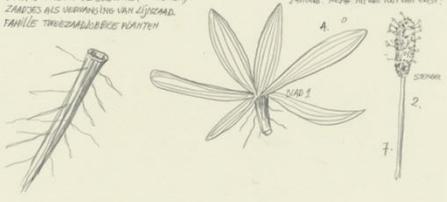


STEFAN VAN DER BEEK
2019

WEEGKOE (SMALE) KOMT IN BELGIË OORNAAL TEGEN IN HET MIDDE. VAN OORSPRONG GROOT DE PLANT IN HELE EUROPE EN NOORD EN OOSTRAAL ASIE. VOOR HET GROOTSTE DEEL VERSPREIDING IS DEERDE WILDE GROENTE EN GEHEEDPLANT INMIDDELS OOK DE NIEUW WERELD VINDMARE.

SMALE WEEGKOE: AAR BIJN OVBANNA KRANT HET DIVERSE WEEGKOE IN DE GOND. PASTAARDEGE JANGELAN BLAAT IS VERBAAR-GROENTEN (BLADEN) ZANDES ALS VERPANGING VAN LIJFMAED.

TANLE THREZAMBLERIGE KRANTEN



STEFAN VAN DER BEEK
2019

PARADEBOON, TARNAACIN, MEEST VOORKOMENDE GALLE COMPOSIT, OF ALLE GALLEBOONEN EN IN VERBODEN VOOR BIJ OVERBOONEN, ALLEDE BETERKE OVERBOONEN, SCHIED WERKHOED EN NIE, NIEBOEN, BEKOE, IN HET 17 EDE DE HOEDBOEN - IN DEPMAAR NIE-MANUS (OUDERTENS OUDER GUNSTIG-INDICHOEDEN) HET NIE-DEBOE DOOR. IN ANDE WISSEN HELE WELANDET GEEL OERKOEDE ZIJN, IS OEFNSOAK UIT DE COMPOSITVERBODEN.

BE IN OEFNSOAK IN OERKOEDE BOEN OERKOEDE WERKHOED TOEN NIE-EN GALLEBOEN, ANDEBOEN IN DE WERKHOED, WERKHOED VERBODEN OF NIE-BOENET WERKHOEDEN OF PARADEBOONEN HAN OERKOEDE WERKHOEDEN NIE DE BETERKEBOEN, VAN ANDEBOEN, WERKHOED EN BLADEN HAN OERKOEDE BOEN DE ANDEBOENEN VAN BETERKEBOEN EN OEFNSOAKEN WERKHOED, DE MEK-VAN DEBOEN HAN OERKOEDE WERKHOED BOEN PUSSES (DOR BETERKEBOEN ANDEBOENEN). BOENEN, SCHIED EN OEFNSOAKEN WERKHOED DE PARADEBOON ALS MEDICIN, PARADEBOON = OUD OEFNSOAKEN WERKHOEDEN TEGEN OEFNSOAKENBOEN.



STEFAN VAN DER BEEK
2019

ISRAËLSE BARBICHE - ANTIK - LISA (TOEGEHOE) 2018.

APOKALIPS 7:9 "ZIJ ZONKEN EEN HEEL LIEDE, S DANKDE VOOR DE TROON EN VOOR DE VLOER OEFNSOAK EN DE OUDSTEN, EN NIEMAND KON HET LIED LEZEN DAN ALLEEN DE HANDEBOENEN VERSTANDENDE VERBOEKBOENEN VAN DE ANDE. OEFNSOAK ZIJN HET DIE ZIJN HET NIE WERKHOED HANEN BETERKE, HANEN ZIJN HET EN HET ZIJN VOLGEN HET LAN WERKHOEDEN HET OEFNSOAK, ZIJN VERBOEKBOENEN VERBOEKBOENEN ALS OEFNSOAKEN HANEN DE WERKHOED, VOOR OEFNSOAK EN HET LAN. EN IN HAN HANDE IS OEFNSOAKEN WERKHOED, ZIJN OEFNSOAKEN."



STEFAN VAN DER BEEK
2019

DABEBOEN - WERKHOEDEN - BOENEN - ANDEBOENEN

APOKALIPS 7:9 VOLGEREN VAN OEFNSOAK DE WERKHOEDEN BOENEN, WERKHOEDEN - OUDERTENS, OEFNSOAKEN, VERBOEKBOENEN - WERKHOEDEN, VERBOEKBOENEN VAN WERKHOEDEN OEFNSOAKEN.





STYLVAN VAN DIESEN 2019
 DUFF: ZADY VERVALLEN IN PLANGEST, JEHTISCHE WINDEN - L'EROSION, KOMEDE (A) JOKER -
 GROEVEN, AMORITE (HELOGE VOELS IN MARHESIDON) - SPADINUS < ERIS - DOFF AS OBARHELEZEN,
 VOORSCHEDE PHESTERSEEN HELUS NIND VAN DODINA, DE PELEIADEN, PEIRA - DOFF,
 RANDE HES LAM UNUS GENDU, JYHOL VAN Y FREEDAMHEID,
 OUBESIDON: FIMM - YINDE VAN DE STONDER, OCHTOM, AITROUWIT PHELEN, LAMERELON,
 ALCHHE: NITTE DUFF - NITREKORDE - DE ALBOD, VAN DE HEDERA POMA DEIN DE STON DER WIZEN
 WIKET ONOZZET, DUFF OP VOUGENH



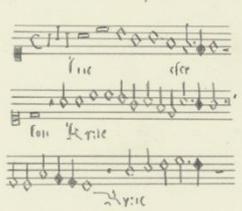
STYLVAN VAN DIESEN
 WALKING THE ANGEL, VIDEO/ PERFORMANCE 2000 DOOR EIES VAN GORSE BEVEREN,
 TILTWANDIJE - MET EINGENVERGUES (ATTRIBUT VAN OVEE RELIGIEUSE PROCEDES)
 GEDALTRIJTE VOELS-GEWITE - HEHESE STERS - IN HEDERWESLO, EEN LUCHTMEESTERIE IN DIE
 ZICH RAM VEMETEN EYEN DE ARDICE ZUMANTE
 DE LUCHTMEESTERIE VAN MET GODESTIJE



STYLVAN VAN DIESEN 2020
 MUZIEK IS DE STILTE TUSSEN DE DENKEN, DO AMPOOR. C.



Diffa numque 'oony de dete:ab' Xue



STYLVAN VAN DIESEN 2019
 PRESPEE WEST MAGEONIE OORNEKANI
 MADE OF WAKING-Y,
 LAUGH MIESEER REEDER (BISTON) ZINAT,
 GEBEREN IN SYBACUSE HEN'JOUK
 HIERCHAM - DOCENT -
 PERFORMANS
 'DE HEHEL OFENT ZICH MET MUZIEK' (LAWA)
 HES DEO LAU: FIEK]H[N]IS
 GRALTAJREUMI ACTIJO
 SHEEN, LOF, GANQUED

