Portfolio

Selection of works 2003 – 2018
Maarten Vanden Eynde

www.maartenvandeneynde.com

Introduction

Since the dawn of man, progress has been the main driver for evolution. Contemporary globalisation bearing daily changes at an unprecedented speed favours a linear model as the only applicable frame to comprehend time. The world of the present is being pushed and pulled towards the future, leaving the constant growing past behind. In a collective frenzy of euphoria we are all together building a better and more convenient world. Or are we?

For more than a decade I study the current geological layer we will leave behind for future generations. The Anthropocene, a new geologic chronological term for the epoch that began when human activities started having a significant global impact on the Earth's ecosystems, is my main area of interest. In my work I stop the clock and try to unravel the process and consequence of time.

The execution or final form, as well as the location of production and presentation are strongly dependent on the concept or original idea. I deliberately look for and relate to different fields of study, social contexts and anthropological perspectives as arena in which I produce, exhibit and talk about my work, ranging from marine biology to cosmology, and from the Congolese jungle to a booth on a commercial art fair. They are all part of our current society and make us the way we are.

My practice is embedded in long term research projects that allow me to focus on a specific topic for many years and generate multiple works and presentation opportunities. From 2003 to 2014 I studied the concept of *Genetology* (The Science of First Things) and tried to define this non-existing opposition of the existing Eschatology (The Science of Last Things). *Genetology*'s main area of research is our fascination with time and its consequences: How will we look back to the past in the future? What will remain of the present? Although the research project is currently non-active, I still use the methodology or framework to look at the world we live in. My work is situated exactly on the borderline between the past and the future; sometimes looking forward to the future of yesterday, sometimes looking back to the history of tomorrow.

From 2008 to 2015, I worked on a project and sculpture called *Plastic Reef*, a growing installation of melted plastic debris from the worlds oceans. Within the same framework, several other works were made, exhibited and reviewed worldwide.

Currently I'm investigating the influence of transatlantic trade of pivotal materials (like rubber, oil, ivory, copper, cotton and uranium), on the evolution of human kind, the creation of nations and other global power structures. The project *Triangular Trade* traces back the origin of the different materials and follows their (r)evolutionary path as they are processed and transformed into 'world changing wonders'.

Restauration du Lac de Montbel, 2003
Photo print, 70 x 50 cm.
Photo by Marjolijn Dijkman
(In the collection of the municipality of Montbel, France and in private collections)

Genetologic Research Nr. 2 & 4, 2003
Different kinds of wood, wood glue,
30 x 50 x 180 cm.
(In private collection, Italy)

Genetologic Research Nr. 2 & 4 are made with many different wooden beams and sticks, glued together in order to reassemble a tree trunk. The growth rings are puzzled back together again by using different samples of beams and sticks as remnants of former trees. The lines of the growth rings continue from one end of the other.

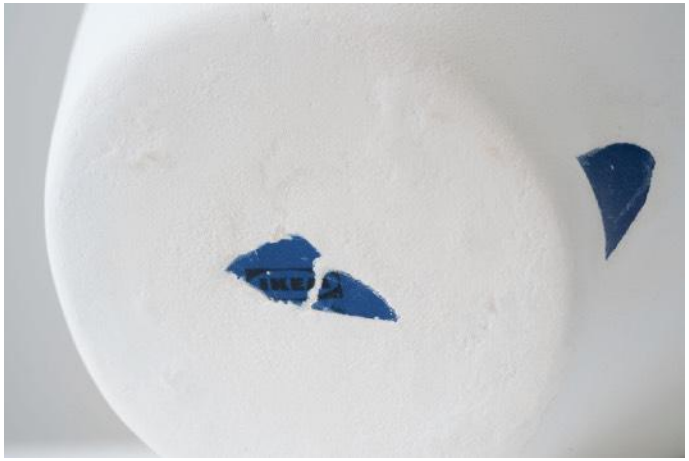
Genetologic Research N° 23, 2005
Different kinds of wood, wood glue, 50 x 50 x 5 cm.
(In private collection, The Netherlands)

The Earth Seen From The Moon was a very complex and multi-layered installation build for Cesare Manzo Gallery in Pescara, Italy of which the helmet and the telescope are the only remaining pieces. The Earth is being projected on the Moon since all the identified craters and seas on the Moon refer to human history. The existing moon map with the exact locations of every given name is drawn on a used UN helmet, representing humanities unsuccessful efforts to manage the world.

The Earth Seen From The Moon, 2005
UN helmet, telescope and black marker, 30 x 20 x 20 cm.
(In private collection, Peru)

Preservation of IKEA Tea-cup, 2005
Photo print, 70 x 50 cm.
Photo by Arend Roelink
(In the collection of Nomas Foundation, Italy)

Preservation of IKEA Tea-cup is an intervention that took place in Rome, Italy, when the IKEA catalogue became the most printed and distributed book in human history, beating the Bible for the first time ever. I climbed over the fence of Il Foro Romanum, the old city center of Rome, and buried a new Ikea tea-cup, to be discovered by future archaeologists.



IKEA Vase, 2011 A.D.
Ceramic and restoration plaster, variable sizes.
(In the collection of Zeeuws Museum, The Netherlands and various private collections)

IKEA-Vase is an amphora-shaped vase made of reconstruction paste and incorporating the fragments of an IKEA mug. The work questions the ability of historical artefacts to truly impress on us what life in an inherently unknowable past would have been like, and in the process points out the fallacious impressions a future archaeologist might conceivably formulate on our present based on its surviving remnants.

A few years ago the print run of the IKEA catalogue exceeded that of the Bible, which, with an estimated 100 million copies a year, had the world's largest annual print production. Today more than 200 million copies of the IKEA catalogue are printed annually, published in 41 countries in thirty languages.

To mark the opening of a new branch of IKEA in Ghent in 2008, I made the work *Nova Victoria*. Jo Vermaerke, the manager of the new store, placed the newly published IKEA catalogue for 2009 with the title LEEF NU (LIVE NOW) in a showcase alongside a Bible from 1556 to conserve them together for posterity.

Nova Victoria was remade for the Zeeuws Museum in The Netherlands with a Luther Bible from 1748, the year that Pompeii was discovered, and an IKEA catalogue of 2014.

Nova Victoria, 2008
Bible (1556) and IKEA catalogue (2008)
Permanent intervention in the Bibliotheca Dominicana in Ghent University Library, Belgium

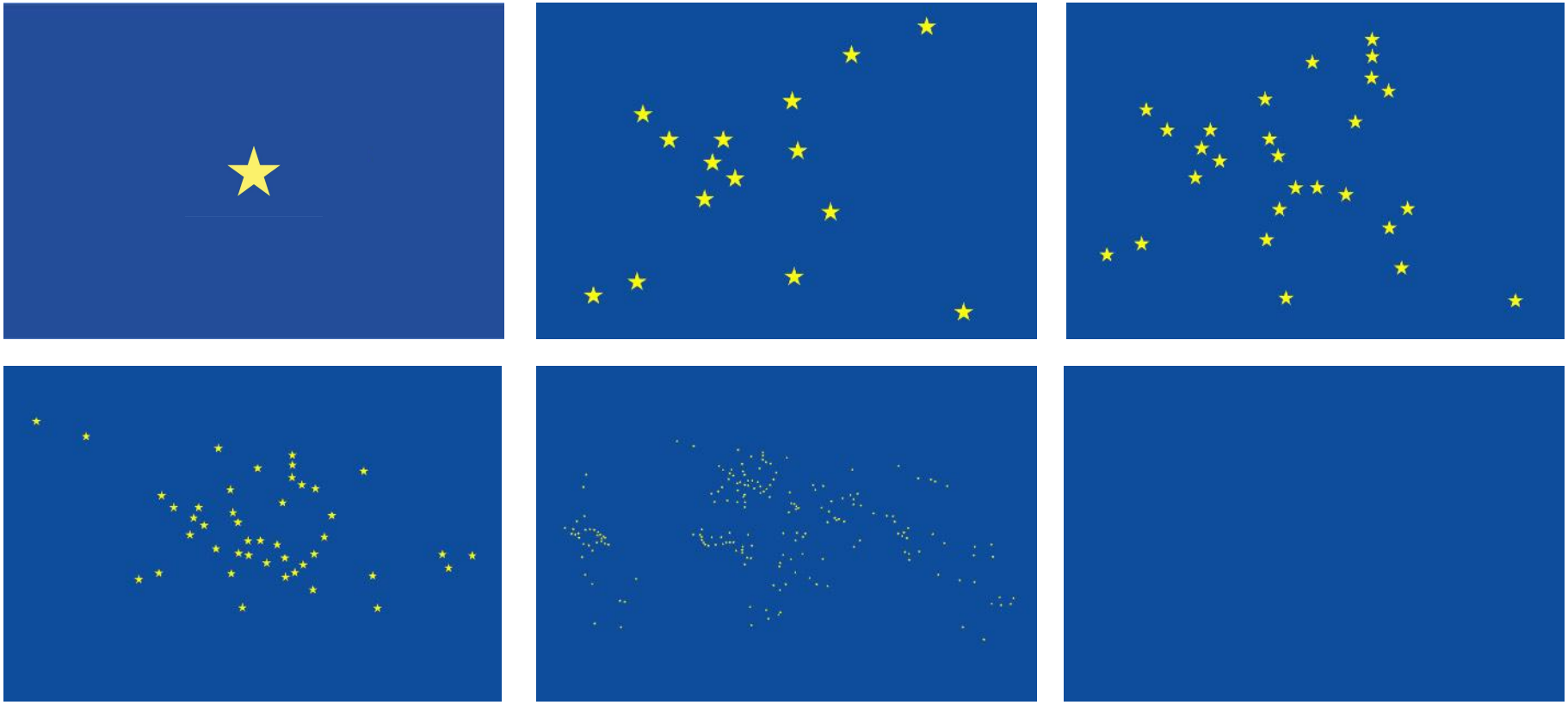
Nova Victoria, 2014
Luther Bible (1748) and IKEA catalogue (2014), 143 x 50 x 60 cm.

Europe: In Varietate Concordia, 2006 - 2014
Spun-poly silk screen, 155 gr/m2 polyester cloth, 100 x 150 cm.
(In the collection of the Province of Flemish Brabant, Belgium)

In 2006, on May 9th, the official Europe Day, a new European flag was presented simultaneously in more than 50 cultural institutes throughout the whole European Union. Every two years, a new flag was made. The series of five flags challenges the official slogan of the European Union, United in Diversity, and offers a more realistic alternative. The stars are placed on the geographical location of the capitals of the different countries, creating an abstract sky full of stars and braking the uniform circle.

The subsequent editions zoom out more and more and include first all current EU members, than the aspirant members, followed by all the worlds 193 capitals, ending with a clear blue flag with no stars anymore, no more capitals, no more borders. What is left is an open sky, the flag of our blue marble, planet Earth. It questions both the relevance of closed borders and the constant geographical expansion and invites people to think of the possibilities of Utopian Global Governance.

Participating cultural institutes include:
The Latvian National Museum of Art, LT; DESTE Foundation for Contemporary Art, GR; SCCA, Ljubljana, SI; Pallazo della Arti Napoli, IT; Casino Luxem-bourg, LU; Wyspa Institute of Art, PL; CCB/Centro Cultural de Belem, PT; Charlottenborg Exhibition Hall, DK; Tartu Kunstmuuseum ES; The Contemporary Art Centre (CAC) LT; The Irish Museum of Modern Art, IR; Tranzit Social Platform, CZ; STROOM Den Haag, NL; amongst many others.



Europe: Mutatis Mutandis is a remake and update of the project *Europe: In Varietate Concordia* (2006-2014). Now, 10 years later, a new flag is added at the beginning of the series, going back in time but possibly also into the future, mutatis mutandis, once the necessary changes have been made. It is a single yellow star in a blue sky. The history of that design and the possibility that it served as inspiration for the original design of the first European flag, is mind boggling to say the least.

In 1810, the flag was used for the first time to represent the self-declared Republic of West Florida in North America. From 1836 to 1839 it was adopted by the Republic of Texas, a free state that reached almost to New Orleans. Subsequently it became the first flag of the Confederates, known as the Bonny Blue flag, when seven southern states seceded from the Union and marked the beginning of the Civil War in North America. The Confederate States where against the abolition of slavery, which by 1862 became the common accepted reason for the Civil War.

New Orleans housed the biggest slave market in North America and by 1860, the majority of the slaves in the Southern States came from the former Kingdom of Kongo. When King Leopold II of Belgium adopts the flag in 1876 as symbol for his International African Association and two years later for the International Association of the Congo, history takes a remarkable turn. King Leopold went to the Confederate States and proposed to ship back all enslaved people of African decent to Congo, after the abolition of slavery. That never happened, but in 1885 it became the flag of Congo Free State, and it was the official emblem of the Belgian Congo until their independence in 1960 (!), five years after the European flag was officially introduced. Being universally acknowledged as test case for the European Union, Belgium became the first star in the future circle of friends. The link between the Belgian Congo or any other part of the history of the yellow star on a blue background, was however never made.

Europe: Mutatis Mutandis, 2016

Tribal Tree, 2008
Commissioned by Museum de Paviljoens,
Almere, The Netherlands

All over the world rites and celebrations form the backbone of society and function as cornerstones of history. The rite is an event to remember or look forward to, an occasion to create a moment of reflection, an enlarged presence of the present, the ideal opportunity to commemorate ones past and plan the future. Sometimes the initial history of the rite is lost but still continued because it is part of everybody's life. Since Almere lacks a history (beyond 30 years, as it was build on previously non existing land) I introduced a new rite. An oak tree from the first generation of planted trees in Almere (about 35 years old) was cut square, like a big beam splitting up in smaller beams, covered with dry pinewood and lit. The dry pinewood burned quickly leaving the fresh and robust oak tree behind.

Tribal Tree, 2008. Commissioned by Museum de Paviljoens, Almere, The Netherlands

Taxonomic Trophies, 2005 - 2016 (ongoing)
Branches, wood and metal name tags, variable sizes.
(In collection of Verbeke Foundation, Belgium and various private collections)

Taxonomic Trophies, 2005 - 2016 (ongoing)
Branches, wood and metal name tags, variable sizes.
(In collection of Verbeke Foundation, Belgium
and various private collections)

All the trophies were hunted on my journeys around the world and shipped to my studio.
Locations include: Birmingham (UK), Death Valley (USA), Grand Canyon (USA), Riga (Latvia), Tajimi (Japan), Rotterdam (The Netherlands), Chaumont devant Damvillers (France), Tbilisi (Georgia), Berlin (Germany), Xiamen (China), Hanga Roa (Easter Island), Punta del Este (Uruguay), Concon (Chile), Bergen (Norway), Kassel (Germany), Ghent (Belgium), Sorbey (France), Shanghai (China), Malibu (USA), Azores (Portugal), Almere (The Netherlands), Dubai (United Arabic Emirates), Bermuda (USA), Bonendale (Cameroon), La Palma (Canary Islands), New Orleans (USA), Lubumbashi (D.R. Congo), Ngel Ikwok (D.R. Congo), Zamardi (Hungary), Saint John (US Virgin Islands), Low Bay (Antigua and Barbuda), Cap Chevalier (Martinique), and many more.

Taxonomic Trophies, Installation at MuHKA, Antwerp, Belgium, 2012

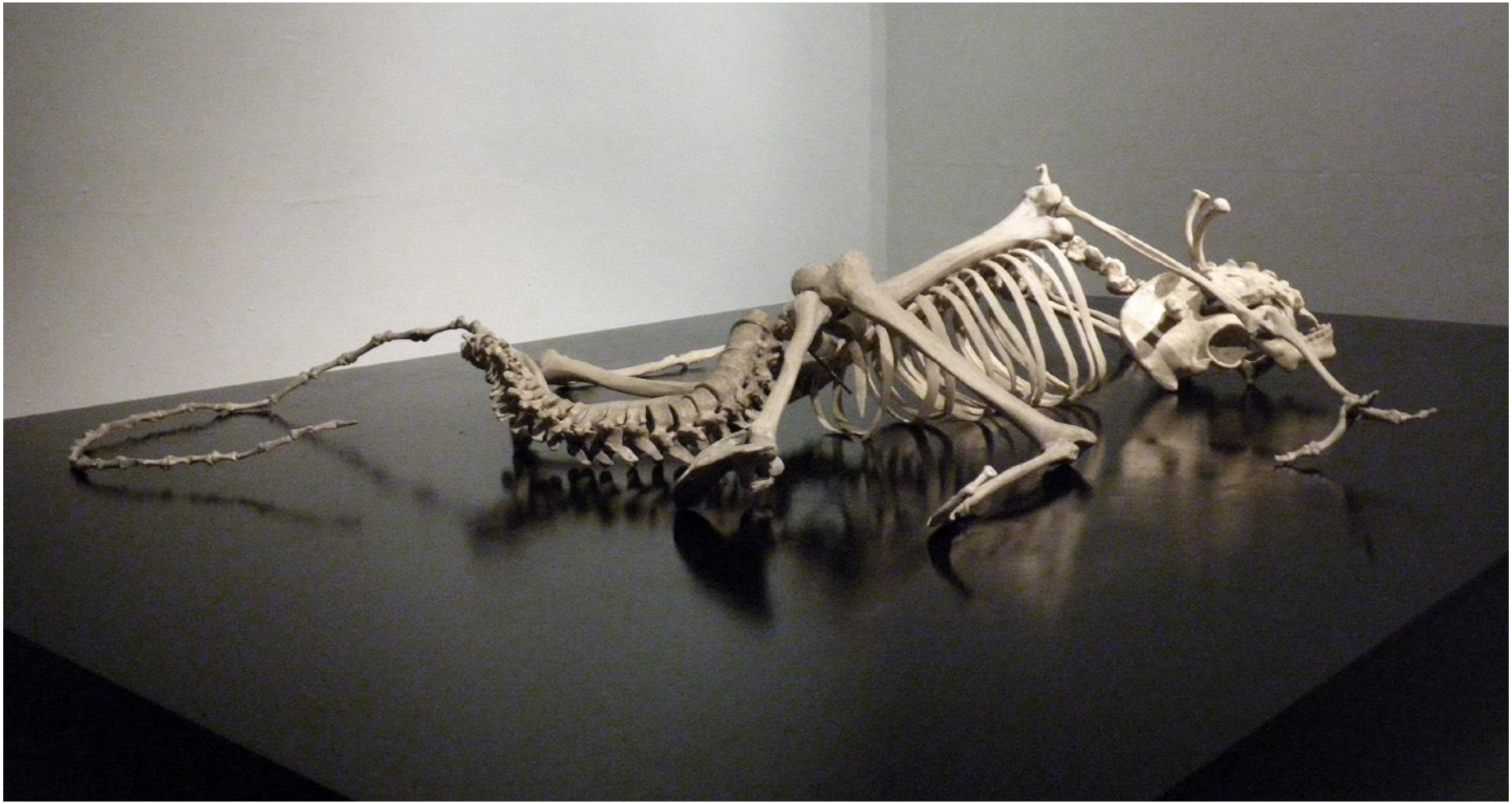
Oil Peak, 2006 - 2014
Tar melted and shaped, metal bucket, variable sizes.
(In various private collections)

Oil Peak, 2006 - 2014
Intervention in Tbilisi, Georgia, 2006 & Installation at Miami Basel, United States, 2014

Oil Peak / Oil Bubble, 2010
Art in the City Award 2010, Egmont Park, Brussels, Belgium

Oil Bubble, 2012
Bronze, black car paint, variable sizes
(In various private collections)

Homo Stupidus Stupidus, 2008
Human skeleton, clay, 120 x 120 cm.
(In the Gensollen Collection, France and in various private collections)



Homo Stupidus Stupidus, 2008
Human skeleton, clay, 120 x 120 cm.
(In the Gensollen Collection, France and in various private collections)

Homo Stupidus Stupidus is a human skeleton taken apart and put back together again in a different way, disregarding our knowledge of human anatomy. It was part of a bigger exhibition where I infiltrated the museum collection of the University of Ghent, department Archaeology and Ethnography, with several works of my Genetologic Research. *Homo Stupidus Stupidus* was exhibited in the Dominican Library, which contains a huge collection of old books behind glass, inaccessible knowledge, used for preservation purposes only.

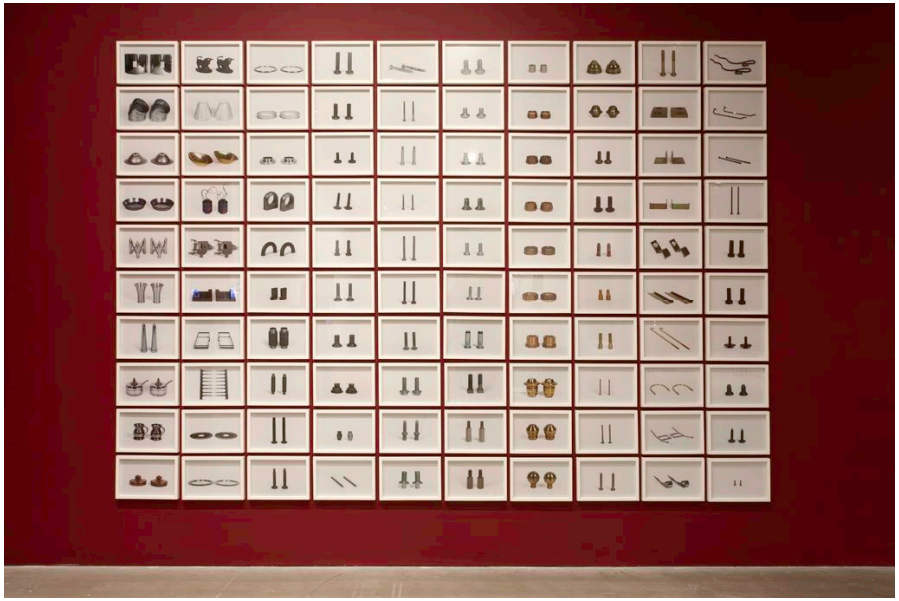
The installation *Mo(NU)mentum* is made up of several layers of history, creating a massive pillar, 4m50 high. The drill core is like a sample of time, taken from the earth in the future to understand how the world evolved. Starting with a massive block of marble (in which the different geological layers are visible) the drill core contains samples of wood, copper, bronze, metal, aluminum, bricks, concrete, asphalt, tar, epoxy and plastic.

The layers are getting thinner and thinner the closer they get to the present = the plastic layer. So far the materials created a foundation for the next, but the plastic layer is so thin and vulnerable that it is impossible to continue the present evolution.

Mo(NU)mentum, 2008
Various materials, 450 x 60 cm.
Commissioned by Generali Group Innovation Academy, Germany
Permanent installation, Bensberg, Germany

Mo(NU)mentum, 2008
Various materials, 450 x 60 cm.
Commissioned by Generali Group Innovation Academy, Germany
Permanent installation, Bensberg, Germany

Industrial Evolution, 2007 - 2009 & **Industrial Devolution**, 2012
100 lambda prints on forex, 21 x 30 cm. each & two times 100 compressed pairs of manufactured items. Installation at Museum M, Leuven, Belgium
(In the collection of VBO / FEB, the Federation of Enterprises in Belgium)



Birmingham played a leading role as front runner for the Industrial Revolution, changing the world beyond recognition and paving the way for the largest population explosion in human history. In 2007 most of the manufacturing companies have moved out off Birmingham to other parts of the world where labor is cheaper. Together with the companies the knowledge to manufacture things is disappearing. In two generations there will be hardly anyone left who has the ability to make something.

The work is a collection of 100 items from the last 20 remaining manufacturing companies in the Eastside area, the last refuge of the manufacturing industry. The objects are collected in pairs, referring to Noah's arch and proving somehow the possibility to be mass produced and re-produced if needed. It takes two to tango… The objects are lined up, from small to big, marching to an uncertain future, destiny unknown.

Industrial Evolution, 2007 - 2009
100 lambda prints on forex & two times 100 pairs of manufactured items
Installation at SMAK, Ghent, Belgium & Arnolfini, Bristol, England
(In the collection of VBO / FEB, the Federation of Enterprises in Belgium)

Brick Era +/-2000 A.D., 2013
Bricks and concrete, variable sizes, Artist Project at Art Brussels 2013, Belgium
(In the collection of the Municipality of Puurs, Belgium and various private collections)

Modern Menhirs, 2015
Bricks and concrete, 200 x 60 x 50cm (one piece), commissioned by MONS 2015, Mons, Belgium
(In various private collections)

Contradictio In Terminarium under construction, 2017

Contradictio In Terminarium brings Belgian and Congolese brick traditions together while honouring the ingenuity of one of the most intelligent animal species on the planet, be they termites or homo sapiens sapiens.

Belgians have a particular relation with bricks and building houses. The omnipresent desire to build a house for oneself resulted in the common saying that 'every Belgian is born with a brick in its stomach'. Most houses in Belgium are still build with bricks or at least, after construction, decorated with fake or very thin bricks giving the impression that the whole building consists of bricks. They generate value by responding to the desire that the building is sturdy and robust and will withstand the erosion of time. Bricks could easily survive us, even as a species, since they have been regarded as one of the longest lasting and strongest building materials used throughout human history.

In Africa, bricks are also considered a good investment and an upgrade from the houses made of clay and branches. The best way to get free, clean and abundant dirt to make bricks is setting up camp next to a big termite mount or terminarium that can generate up to 200.000 bricks, enough to build several houses. The carefully constructed termite city is destroyed by hand and squeezed in a mould. The bricks that come out are stacked in such a way that they become the kiln itself that is fired afterwards. The houses are consequently constructed directly next to or around the kiln, making it the most efficient and sustainable building technique known to man. After the house is abandoned, nature can reclaim the earth and transform it back into dust, with or without help of a new termite colony.

Contradictio In Terminarium, 2017
Bricks and concrete, various dimensions, commissioned by Ministry of Foreign Affairs Belgium
Permanent installation at the Belgian embassy, Kinshasa, D.R. Congo

I Want That You Want What I Want That You Want, 2010
Sculpted ebony wood, 24 x 70 x 21 cm.
(In private collection, France)

I Want That You Want What I Want That You Want, 2010
Sculpted ebony wood, 24 x 70 x 21 cm.
(In private collection, France)

Exchange of an original STIHL chainsaw for a copy made in ebony wood by a Cameroonian artisan. The exchange symbolises on a micro level the daily import and export of machines, cars and tropical hardwood that is taking place between Europe (Rotterdam/ Antwerp) and Africa (Douala).

After the 'equal' trade, the artisan continues to cut more trees, even faster than before, and I sold his copy as contemporary art on the international fair Art Brussels, Belgium.

IN_DEPENDANCE, 2010
Collaboration with Alioum Moussa
1500 Posters, 50 pairs of T-shirts
Photo by Marjolijn Dijkman

Taking the 50th anniversary of the independence of 17 African countries as a starting point, this project's aim is to inspire dialogues about a variety of notions of independence, be they individual, political or artistic. 50 Pairs of black and white T-shirts were distributed to mixed couples of participants of the triennial SUD in Douala, Cameroon, in December 2010.

IN_DEPENDENCE, 2017
Collaboration with Alioum Moussa. (Photo by Hatim Kaghat)
Caravan installation, 750 pairs of T-shirts, seven days of conversations, Performatik Biennial 2017, Brussels, BE

In 2017, for the performance Biennial Performatik17 in Brussels, Belgium, a seven day long performance took place on the Munt Square, in front of the Théâtre de la Monnaie (Muntschouwburg), where after the famous nationalist theater play 'La muette de Portici' riots broke loose, resulting in the independence of Belgium in 1830.

During the course of the Biennial 750 pairs of t-shirts were spread out through the city. Simultaneously Alioum Moussa and Maarten Vanden Eynde welcomed people in a mobile sculpture, build up by crashing two caravans into one another, creating one open space inside, that was used to hold conversations about peoples different notions of dependence and independence.

IN_DEPENDENCE, 2017
Collaboration with Alioum Moussa
Caravan installation, 750 pairs of T-shirts, seven days of conversations, Performatik Biennial 2017, Brussels, BE

Plastic Reef, 2009 - 2012
Melted plastic debris from the worlds oceans, 500 x 450 cm. Installation at Manifesta 9, Genk, Belgium, 2012

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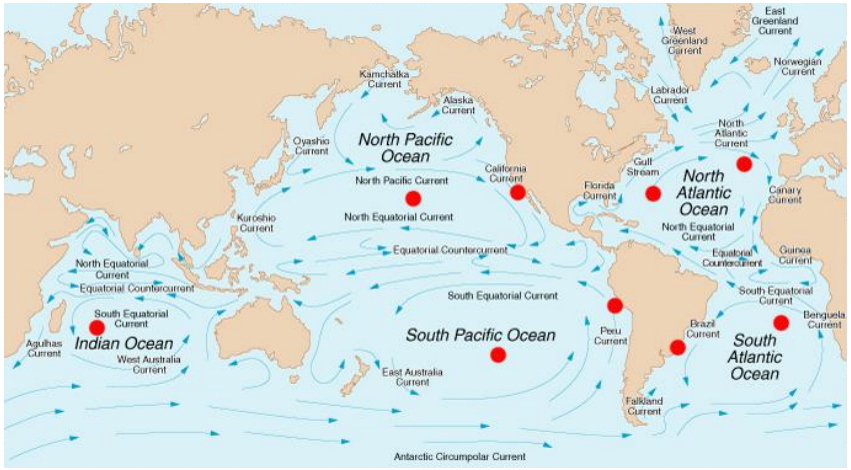


Plastic Reef, 2008 - 2012

In March 2008 I found out that there was a "floating landfill", about the size of continental US and made up of plastic particles, swirling about 1,000 miles west of California and 1,000 miles north of the Hawaiian Islands. Almost nobody knew about it at that time so I wanted to raise awareness for this incredible phenomenon and find out what could be done with this new 'raw' material. In January 2009 I visited Charles Moore, marine researcher at the Algalita Marina Research Foundation in Long Beach who discovered the Plastic Garbage Patch in 1997. He gave me a first sample of plastic debris from the North Pacific Gyre which I melted into a small plastic coral reef, the size of a football. The trash became beautiful again and seemed to solve two problems at the same time: the plastic in the ocean and the disappearing of coral reefs world wide.

I decided to make *Plastic Reef* as big as possible and went to the Hawaiian Islands which are located in the center of the North Pacific Gyre and are getting an incredible amount of plastic flotsam on their beaches. Every time *Plastic Reef* was exhibited it grew. In January 2010 I joined Pangaea Explorations on their research boat Sea Dragon, which is doing research on the plastic pollution worldwide. We crossed the Atlantic Ocean, from Bermuda to the Azores and gathered as much plastic as possible to melt it into the growing *Plastic Reef*. In 2011 and 2012 I visited the other gyres in the Pacific, Atlantic and Indian Ocean in order to have samples from all major gyres worldwide.

(more info on: www.plasticreef.com)

Plastic Reef, 2009 - 2012
Melted plastic debris from the worlds oceans, 500 x 450 cm. Installation at FRAC Lorraine, Metz, France, 2014

Paleontologic Plastic, 2013. Assembled plastic debris from the worlds oceans and antique cabinet, variable sizes. (In various private collections)

1000 Miles Away From Home, 2010 - 2013 Glass Snow globe, wooden base, distilled water, plastic particles from the five major oceanic gyres, 10 x 10 x 12 cm.
(In various private collections)

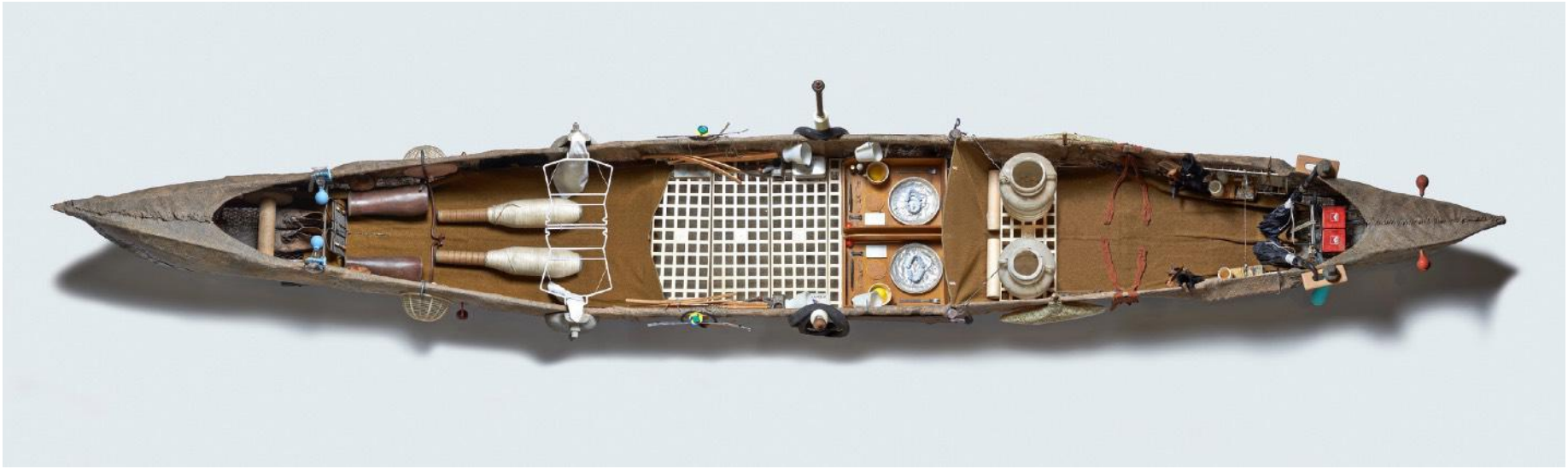
Continental Drift, 2014
Vintage globe, melted plastic debris from the worlds oceans, variable sizes.
(In the collection of Maison Particulière, Brussels, Belgium and in various private collections)

Globe, 2013
Various materials, 850 x 850 x 850 cm.
Permanent installation at Vent des Forets, Lorraine, France

Globe, 2013
Various materials, 850 x 850 x 850 cm.
Permanent installation at Vent des Forets, Lorraine, France

Globe is a gigantic sphere (8,5 meters diameter) made out of different kinds of locally found scrap and trash. It symbolises our constant urge to collect matter (as dung beetles) and the consequent problem of what to do with it after it has lost it's function or use. It is placed on the old garbage dump of the small village Rupt devant Saint Mihiel, both demarcating and commemorating that particular space and it's history.

The Other Side, 2014
Various materials, 750 x 110 x 60 cm.
(In the collection of Zeeuws Museum, Middelburg, The Netherlands)



The Other Side is completely build up with pairs of objects, mirroring as it were itself. It is a reference to the biblical story of Noah, who stocked the Ark with a male and female of each species so that they could procreate after the impending flood. It hints at a new deluge but the title also suggests the possibility of an after life.

The Other Side is made up of the traces of a person's life: it contains a vast number of things that my mother has collected in the course of her life and forms both a reflection of herself and of the residue of late-20th-century and early-21st-century man.

The Other Side, 2014
Various materials, 750 x 110 x 60 cm.
(In the collection of Zeeuws Museum, Middelburg, The Netherlands)

Wheel of Fortune, 2015
Acrylic paint and pen on hardboard, 38 x 28 cm.
(In the collection of Mu.ZEE, Ostend, Belgium

Wheel of Fortune is a collaboration with the Congolese painter Musasa. It depicts seven natural treasures that are extracted and exported from Congo and had and/or have a mayor influence on human evolution: Uranium for the development of the atom bomb, rubber for the transportation and telecommunication revolution, wood for the construction and furniture industry, ivory for a variety of games and musical instruments, copper for the military and wars, diamonds for jewellery and scientific instruments, and precious metals and minerals for the IT-sector.

Ils ont partagé le monde, 2017
Oil and acrylic paint on hardboard, 9 x (60 x 40 x 3,5 cm)
Produced for Belgian Art Prize 2017, Bozar, Brussels, BE

Ils ont partagé le monde consists of nine paintings, made in collaboration with the Congolese painter Musasa. They depict the most important raw materials that provide the foundations of the world we know, by introducing a universal visual language. For each pivotal material, various drawings, pictographs and symbols form a visual rebus, or a summary of the origin, use and influence of the various materials.

These nine panels, in the form of a slice of tart refer to the wheel of fortune, the wheel of progress and the distribution of economic and natural riches. The slices move forward like the hour hand on a clock, making an analogy between the striking coinciding events of the division of space (Berlin Conference; the parcelling out of Africa, 1884-1885) and time (International Meridian Conference: determination of a prime meridian for international use, 1884).

The title *Ils ont partagé le monde* is borrowed from the song 'Plus rien ne m'étonne' by Tiken Jah Fakoly.

Ils ont partagé le monde, 2017
Oil and acrylic paint on hardboard, 9 x (60 x 40 x 3,5 cm)
Produced for Belgian Art Prize 2017, Bozar, Brussels, BE

Ivory was the primary economic incentive for King Leopold II to conquer Congo. Is was used for a wide variety of musical instruments (including piano's, guitars, violins and bassoons), and games like billiard, domino and dices.

End Game consists of an elephant tusk from Congo and billiard chalk of the brand 'Master' (made in USA and with a game logo of a deer!) placed on the tip of the tusk, to either sharpen it or put a stop to it. It also refers to the so called 'sixth extinction', an ongoing event that might function as a future marker for the Anthropocene, the Age of Man.

End Game, 2015
Ivory tusk and billiard chalk on wooden display, 120 x 55 x 145 cm.

Technofossil, Billboard, 400 x 300 cm. Commissioned by the 4# Lumbumbashi Biennial, D.R. Congo, 2016

As humans have colonised and modified the Earth's surface, they have developed progressively more sophisticated tools and technologies. These underpin a new kind of stratigraphy, that is termed 'technostratigraphy' by Jan Zalasiewicz (Chair of the Anthropocene Working Group of the International Commission on Stratigraphy), marked by the geologically accelerated evolution and diversification of 'technofossils' – the preservable material remains of the 'technosphere'.

Almost all electrical appliances are made with electronic circuit boards that all have copper wiring, which in many cases is coming from copper mines in D.R. Congo. Most workers in the mines (les creuseurs) don't know themselves what the materials they are extracting are used for. The promising global knowledge distribution, made possible thanks to computers and smart phones, in connection with Internet, did not make it back to it's point of departure. The gap between the beginning and the end, between cause and consequence, is unbelievably big.

Technofossil brings both worlds closer together by sculpting the telephones directly in to the rocks, as if they were always there and were waiting to be discovered or liberated. For the 4# Lumbumbashi Biennial in D.R. Congo I made a presentation in collaboration with the painter Musasa, who transferred educational drawings of the use of malachite and copper on panels who were integrated in the existing displays of the geological and archaeological department of the National Museum in Lubumbashi.

Technofossil, 2016
Sculpted malachite rocks, variable sizes.
Installation at the National Museum in Lubumbashi, D.R. Congo, 2016

Technofossil, 2016
Sculpted malachite rocks, variable sizes.

Malachite Mobiles (Samsung, iPhone, Nokia), 2015
Sculpted malachite from D.R. Congo, variable sizes.
(In various private collections)

Malachite Laptop (XO-OLPC), 2017
Sculpted malachite from D.R. Congo.

Malachite Mobiles involves an addition to the local tourist sculpture market in Ruashi, D.R. Congo and a possible mutual economic stimulation. So far, the local artisans made animals (elephants, crocodiles, frogs, amongst others), ashtrays and miniature maps of Congo or Africa, but nothing relating to the industrial use of the material. They are, however, all made of malachite, a precious mineral containing a high percentage of copper (up to 57%), giving it its known dark green colour. Copper is the most used metal in any telephone, more than all the other metals combined. On average 12% of the total weight of every telephone is copper.

Malachite is however also known for its special 'healing powers' in Chakra rituals. It helps to connect to the heart and has the extraordinary ability to block negative radiation from electrical equipment like computers and telephones. The models were made for the #4 Lubumbashi Biennial in D.R. Congo and are still displayed and sold on the local tourist market next to the animals and ashtrays, simultaneously visualising the end product and the origin of the used metal.

In 2015 they were displayed as museological treasures in glass vitrines, on the occasion of my recent solo show at Meessen De Clercq Gallery in Brussels, Belgium, allowing you to do some window shopping for a new telephone model.

Malachite Mobiles, 2015
Sculpted malachite from D.R. Congo, variable sizes.
Installation at Ruashi Art Market, 2015 (top)
and Meessen Declercq Gallery, Brussels, 2016 (bottom)
(In various private collections)

The Invisible Hand, 2015
Art Brussels 2015 (with Meessen De Clercq Gallery, Brussels, Belgium)
Natural rubber, Victorian mahogany display, 78 x 69 x 40 cm.
(In private collection, Norway)

Making the mould of the right hand of Leopold II, 04:00 A.M.

The Invisible Hand is a rubber copy of the right hand of Leopold II, taken at night from the sculpture by Thomas Vinçotte made in 1926, located at the Regentlaan in Brussels, Belgium. The constructed mould was taken to a former rubber plantation in Kasai-Occidental in the Democratic Republic of Congo and filled up with natural rubber. The rubber hand was presented at the art fair Art Brussels, completing the problematic circle of colonial treasure hunting in relation to historical fetishisation.

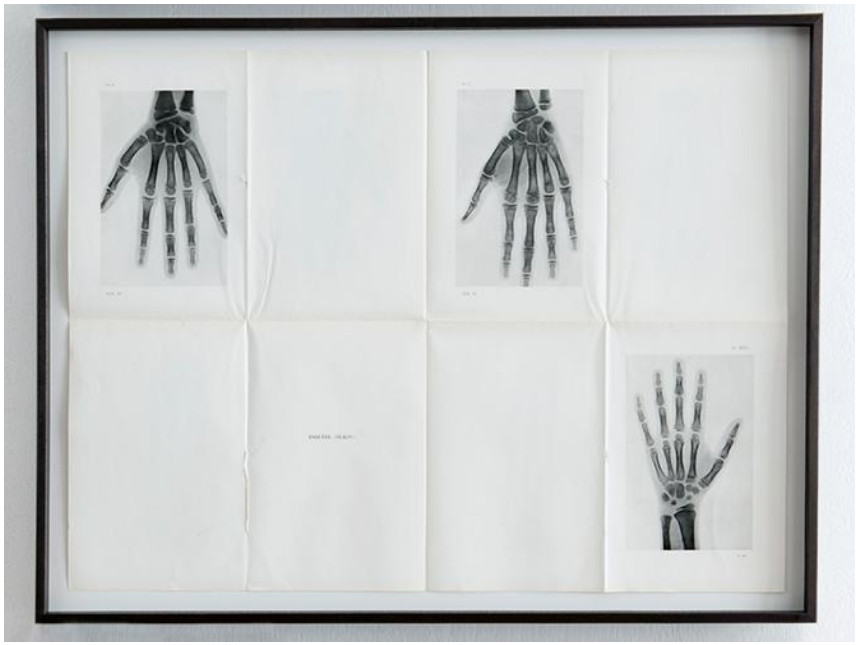
The Invisible Hand refers both to the theory of Adam Smith, who described in 1759 in *The Theory of Moral Sentiments* the self regulating effect of a market economy in which everyone strives for personal gain and profit, and as a result infuses the entire economy and creates a collective welfare. Leopold II used his so-called philanthropic International African Association (1877 – 1879) and later the Congo Free State (1885 –1908) to pillage the available natural resources. The ironic and macabre result is that by doing so, he indeed 'unwillingly' instigated a local economic growth, but at a high price. More than 10 million people are estimated to have died as a consequence of Leopolds 'Invisible Hand'.

At the other hand, *The Invisible Hand* points at the horrible custom of chopping of innumerable hands of enslaved people to ensure the demanded rubber quota.

The Invisible Hand (making-off), Throne square, Brussels, Belgium / Ngel Ikwok, Kasai-Occidental, D.R. Congo, 2015

The Invisible Hand (making-off), Ngel Ikwok, Kasai-Occidental, D.R. Congo, 2015

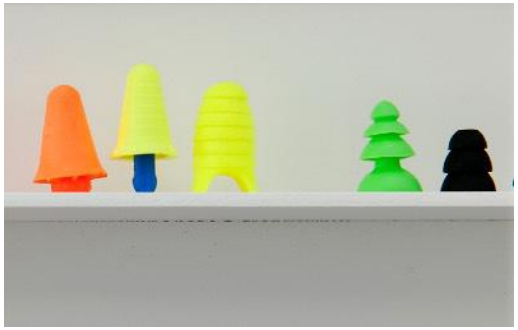
The Invisible Hand, 2015
Art Brussels 2015 (with Meessen De Clercq Gallery, Brussels, Belgium)
Natural rubber, Victorian mahogany display, 78 x 69 x 40 cm.
(In private collection, Norway)



Horror Vacui is the follow up of *The Invisible Hand,* a rubber copy of the right hand of Leopold II, taken at night from the sculpture by Thomas Vinçotte made in 1926, located at the Regentlaan in Brussels, Belgium. The mould was brought to a former rubber plantation in Kasai-Occidental in the Democratic Republic of Congo and filled up with natural rubber. The rubber hand was presented at the art fair Art Brussels, completing the problematic circle of colonial treasure hunting in relation to historical fetishisation. The mould is now displayed on an old marble butchers scale, as lumps of meat, one half not weighing the same as the other half, although they are both empty.

Behind the scale, a series of prints are framed, showing radiographic images of the hands of Congolese boys and girls. It is part of the *Annals of the Museum of Belgian Congo Tervuren* and was published in 1951. The study was inspired by the American 'Atlas of Skeleton Maturation of the Hand' (1937) and 'Radiographic Atlas of Skeletal Development of the Hand and Wrist' (1950), which both made use of white children only. The results were compared and analysed for systemic differences.

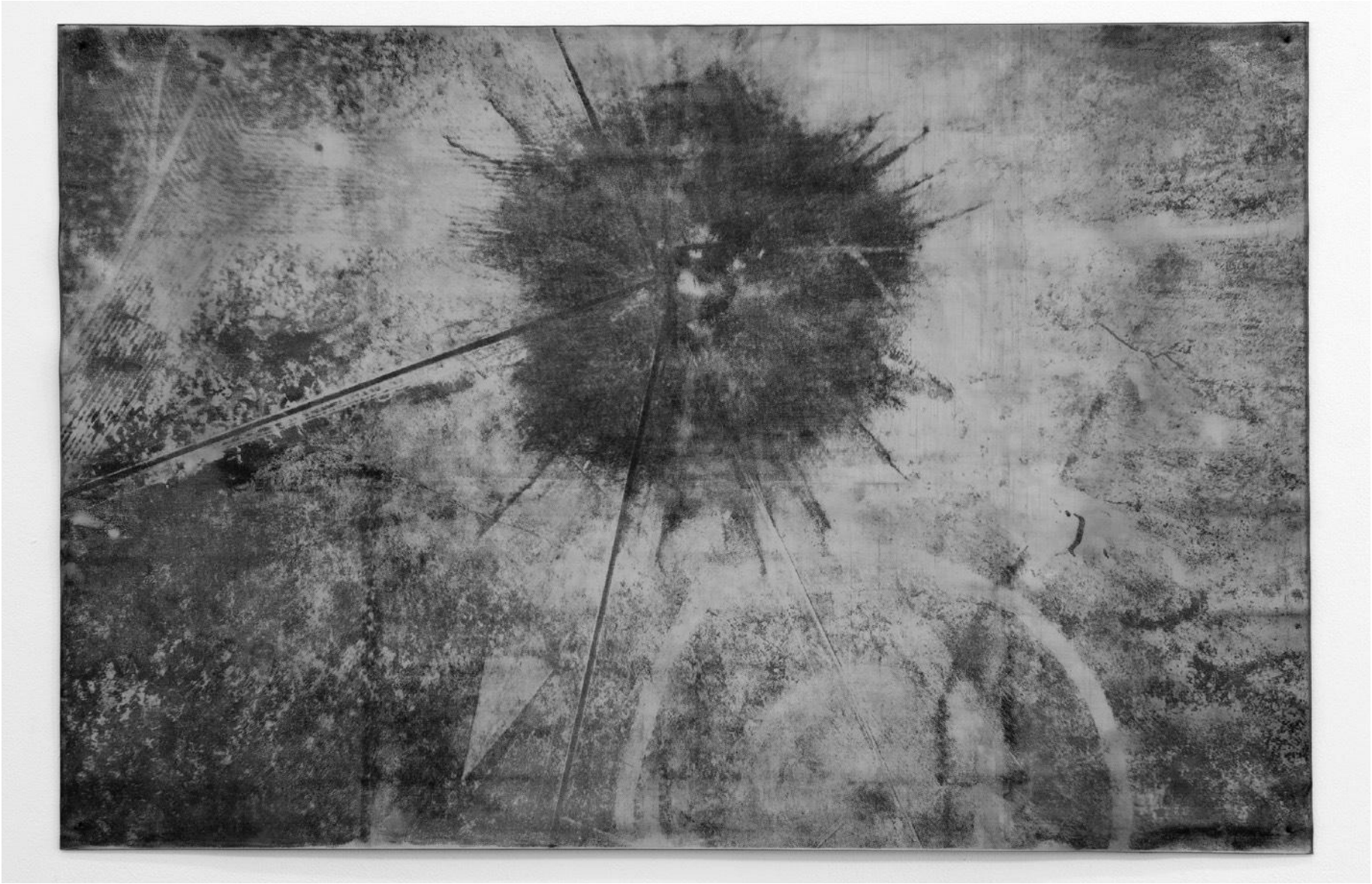
Horror Vacui, 2016
Latex mould, marble butchers scale, 5 framed paper quires (78 x 61 cm.)
Installation at Meessen De Clercq Gallery, Brussels, Belgium, 2016



War on Terror is a collection of 212 different earplugs displayed like bullets in a cabinet, ordered by caliber. Earplugs exist in countless different colours and shapes and are used for a wide variety of activities like sleeping, using machines, playing or listening to music, swimming, flying, hunting or shooting guns for practice. At the same time, loud music or noise is frequently used as a torture method, and so is sleep deprivation.

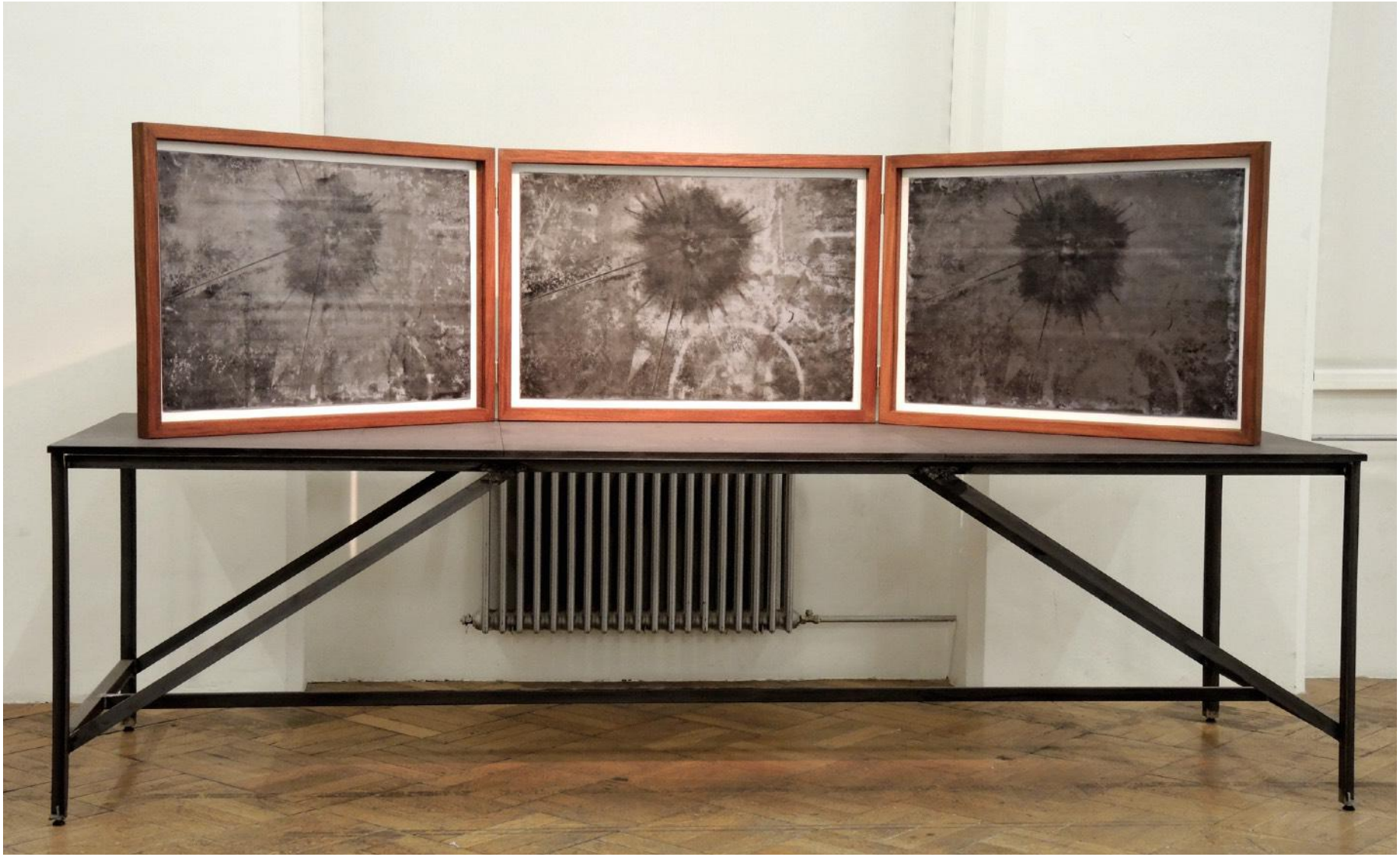
War on Terror displays just one of each pair, symbolising the bias and one-sidedness relating to the common western view on terrorism and war on terror that is made available through various media. In general people favour hearing one side of the story and are deaf for the alternative and often opposing voice. It is also alluding to the terror of mass consumption and the endless variety of choice.

War on Terror, 2016
212 different earplugs, glass and wood vitrine, 80 x 60 x 8 cm.
(In private collection, Belgium)



Trinity Test, 2016
Thinner print on lead, 66 x 100 cm.

The first atomic bomb was detonated on a site called Trinity, near Alamagordo, New Mexico (US) on July 16th, 1945 as part of the Manhattan project to develop a new weapon with unprecedented power. *Trinity Test* is an areal view of the site after the explosion. The black and white image is transferred on a slab of lead, the final stage of uranium. The half-life with which uranium decays to form lead is 4.46 billion years, making uranium–lead (U–Pb) dating one of the most refined and precise methods for radiometric dating.



Trinity Test, 2016
Thinner print on lead, 66 x 100 cm.
Metal table and wooden frames, 330 x 160 x 100 cm

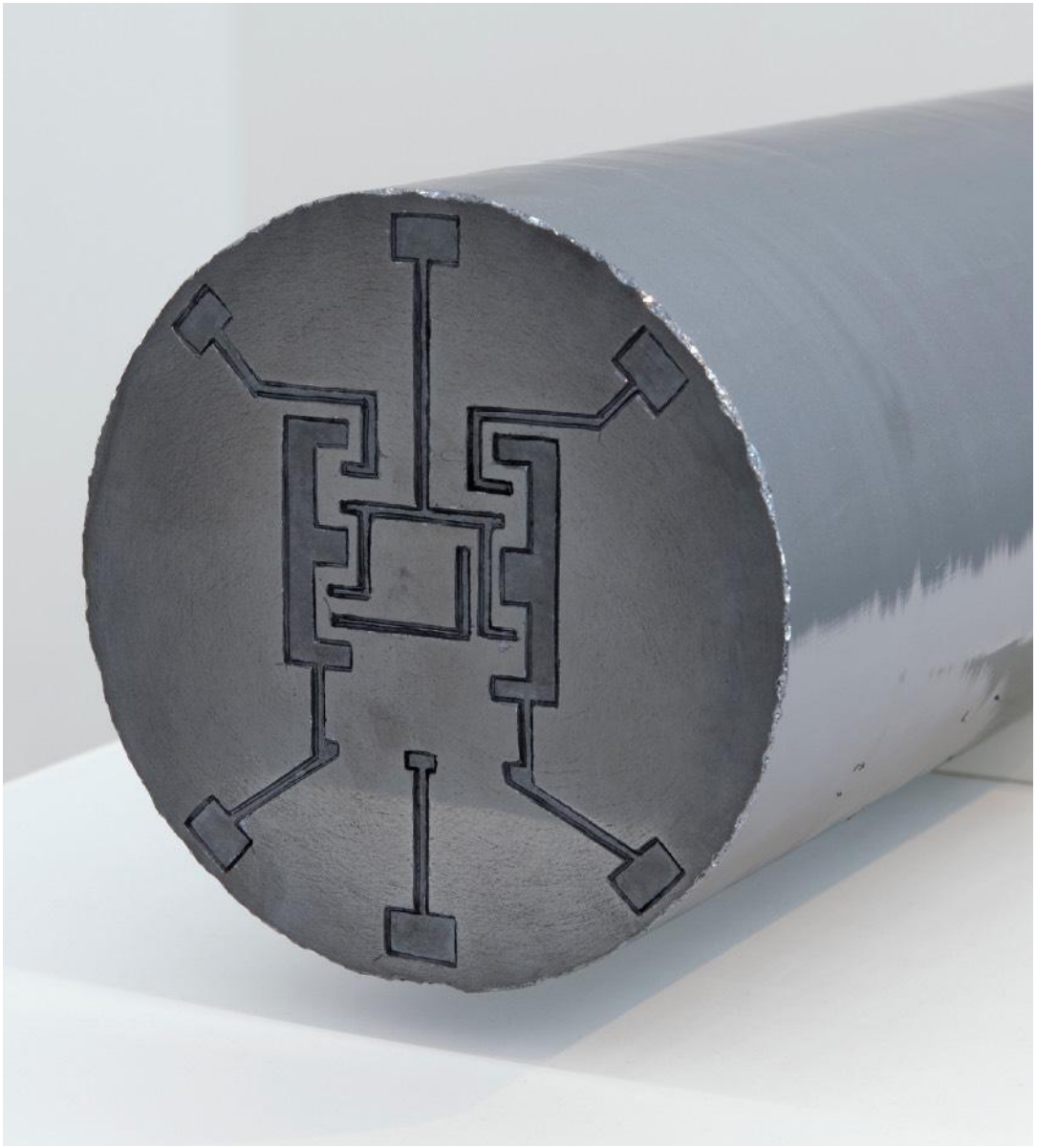
The first atomic bomb was detonated on a site called Trinity, near Alamagordo, New Mexico (US) on July 16th, 1945 as part of the Manhattan project to develop a new weapon with unprecedented power. *Trinity Test* is an areal view of the site after the explosion. The black and white image is transferred on a slab of lead, the final stage of uranium. The half-life with which uranium decays to form lead is 4.46 billion years, making uranium–lead (U–Pb) dating one of the most refined and precise methods for radiometric dating. *Trinity Test* is a triptych dealing with the subjectivity of history and memory, visualizing the inherent different accounts of this world-changing event.

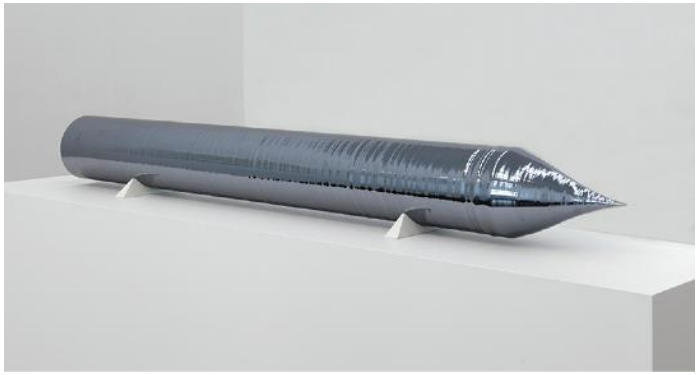
Copper Country (Bingham Canyon, Chuquicamata, El Morro), 2016.
Copper circuit boards, ferric chloride, varnish, 21 x 21 cm.
(In private collection, Belgium)

Copper Country is a series of topographic drawings from the biggest copper mines in the world. The drawings are made on a circuit board using the etching technique to make copper circuits by eating away copper with ferric chloride ($FeCl_3$). The process is interrupted and frozen with varnish, creating an unpredictable variation and contrast of the natural background with the graphic human intervention of mineral mining.

Copper Country (Bingham Canyon, Chuquicamata, El Morro), 2016.
Copper circuit boards, ferric chloride, varnish, 21 x 21 cm.
(In several private collections)

Copper Country is a series of topographic drawings from the biggest copper mines in the world. The drawings are made on a circuit board using the etching technique to make copper circuits by eating away copper with ferric chloride ($FeCl_3$). The process is interrupted and frozen with varnish, creating an unpredictable variation and contrast of the natural background with the graphic human intervention of mineral mining.

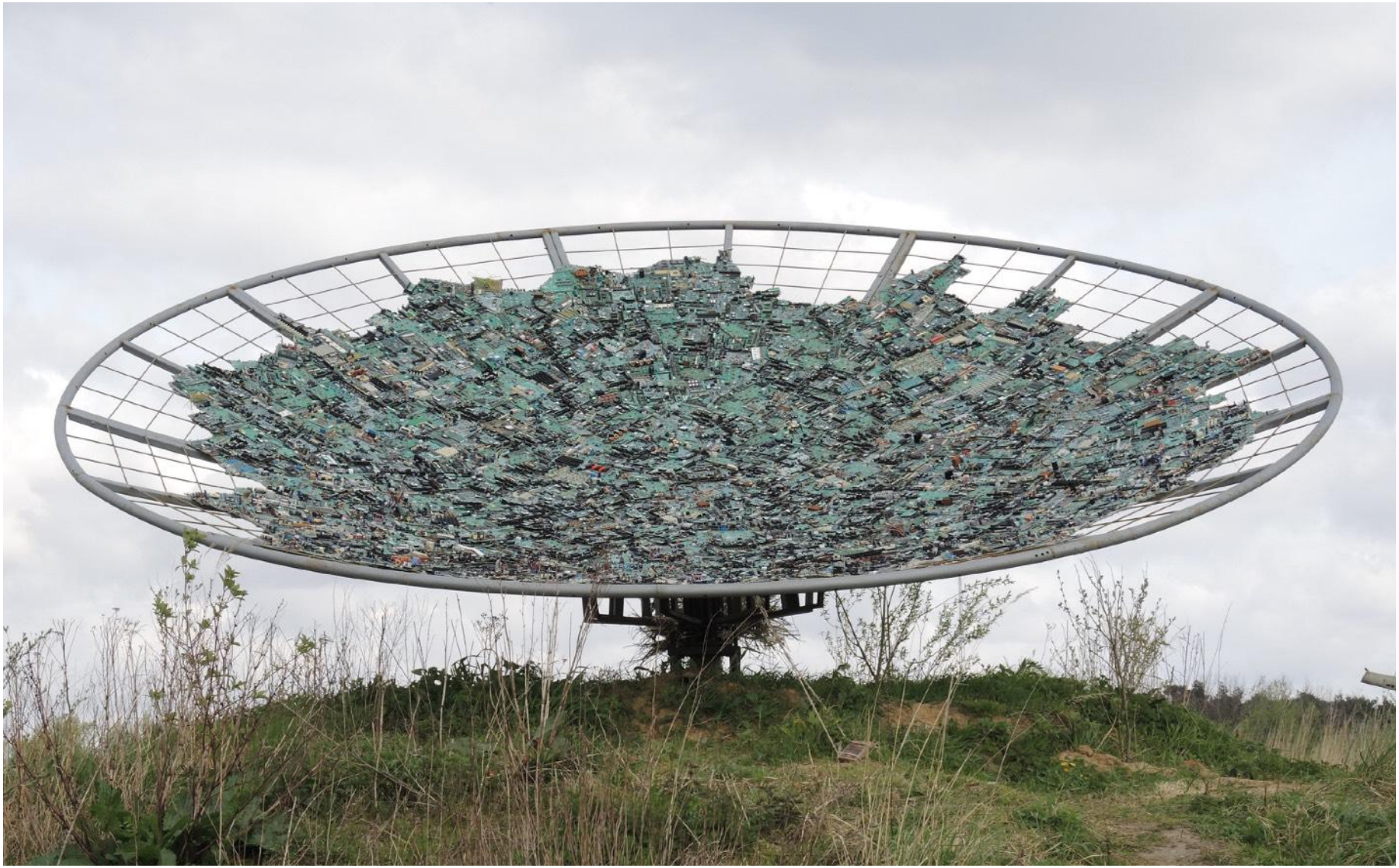




Since the beginning of the digital revolution, microchips made of silicon have consistently been shrunk to smaller and smaller sizes. Moore's Law, articulated in 1965 by Gordon Moore, predicted that the number of transistors one can fit on a microchip will double every 18 to 24 months, constantly increasing computer speed and efficiency. By the beginning of the 21st century the traditional chip circuitry made of silicon is too microscopic to work reliably, marking the end of the silicon age. Over 90% of the Earth's crust is composed of silicate minerals, making silicon the second most abundant element in the Earth's crust, after oxygen. It is most widely distributed in dusts, sands, planetoids, and planets as various forms of silicon dioxide (silica) or silicates.

Silicon Age consists of a pure silicon ingot or boule, using the Czochralski process to obtain 99,99999% pure single crystals. It is the basic material in the production of integrated circuits used in computers, TVs, mobile phones and all types of electronic equipment and semiconductor devices. Mono-crystalline silicon is also used in large quantities by the photovoltaic industry for the production of conventional solar cells. On one side the image of the first monolithic silicon integrated circuit chip, invented by Robert Noyce of Fairchild in 1961, is engraved as a bas-relief. On the other side the crystal comes to a natural end, the point where it cannot get any smaller.

Silicon Age, 2016
Silicon ingot, bas relief image, 145 x 15 x 15 cm.



Cosmic Connection, 2017
Recycled telephone and computer circuit boards, metal, 700 x 700 x 350 cm.
Installation at Verbeke Foundation, Belgium

Several thousands of satellites are in orbit around Earth, but only a very small fraction is still working. *Cosmic Connection* visualises a Utopian attempt in the far future to reconnect to the sky. Remnants of the technological revolution (in the form of circuit boards of telephones and computers) are soldered together to form a possible receiver for signals from lost satellites. It also draws inspiration from humanities eternal search for other life forms in the Universe and looks at our own origin and evolution as stardust.

Cosmic Connection, 2017
Recycled telephone and computer circuit boards, metal, 700 x 700 x 350 cm.
Installation at Verbeke Foundation, Belgium

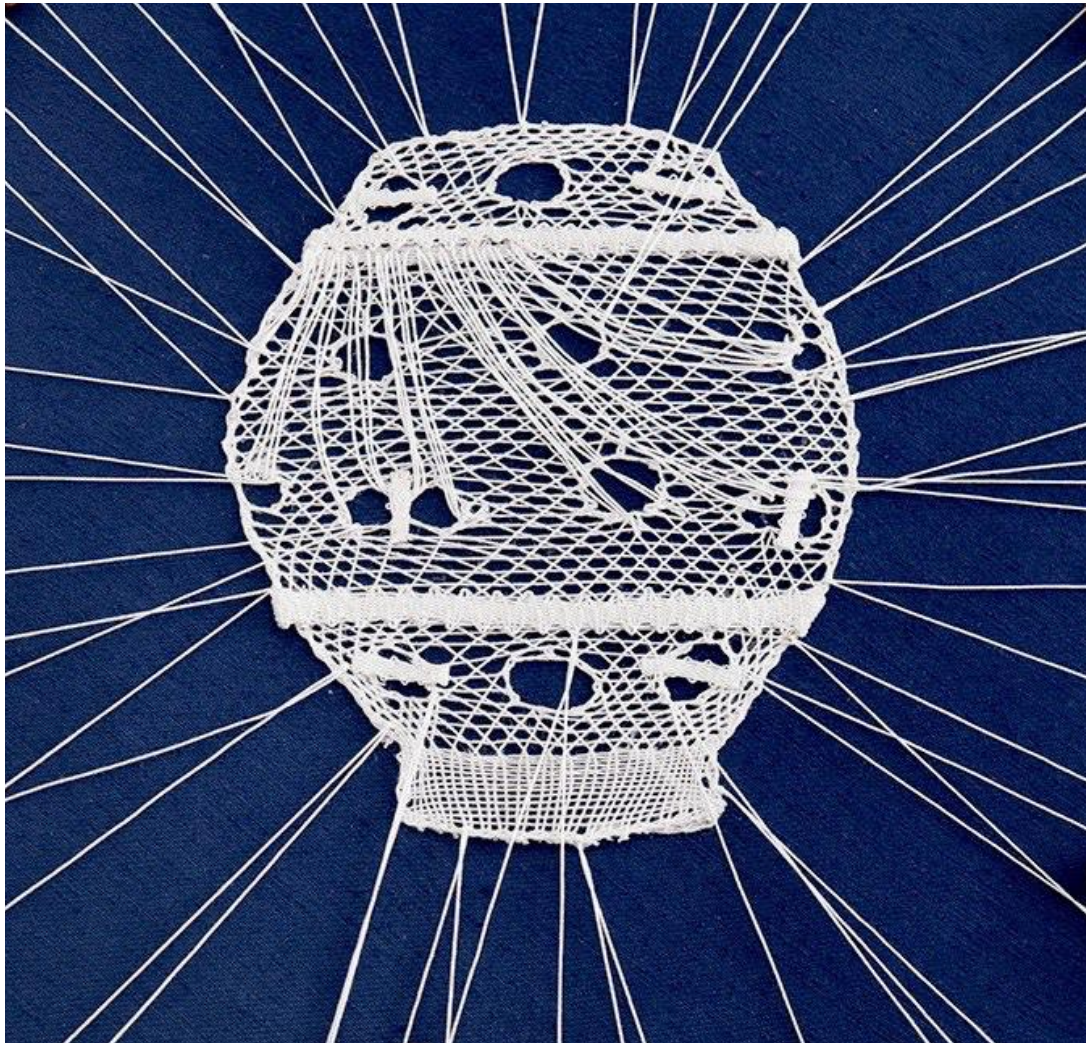
The Last Human, 2017
Human skull, computer elements, various dimensions

The Last Human looks at the possible last representative of the human race. Two separate movements are currently leading towards what Ray Kurtzweil calls Singularity. This contested trans-humanist vision of the future proclaims that by 2045 artificial intelligence will be able to improve itself and as a consequence gain more influence on the direction civilisation and the human race is progressing. When DNA computing will overtake conventional silicon based IT, brain implants will foreshadow the end of Homo Sapiens Sapiens. Biologically we will become a different species.

The Last Human, 2017
Human skeleton, computer elements, variable dimensions

The Last Human, 2017
Human skeleton, computer elements, concrete, shelf,180 x 100 x 20 cm.

Fat Man, 2016
Cotton lace, wooden bobbins, traditional straw cookie pillow, 60 x 60 x 5 cm.

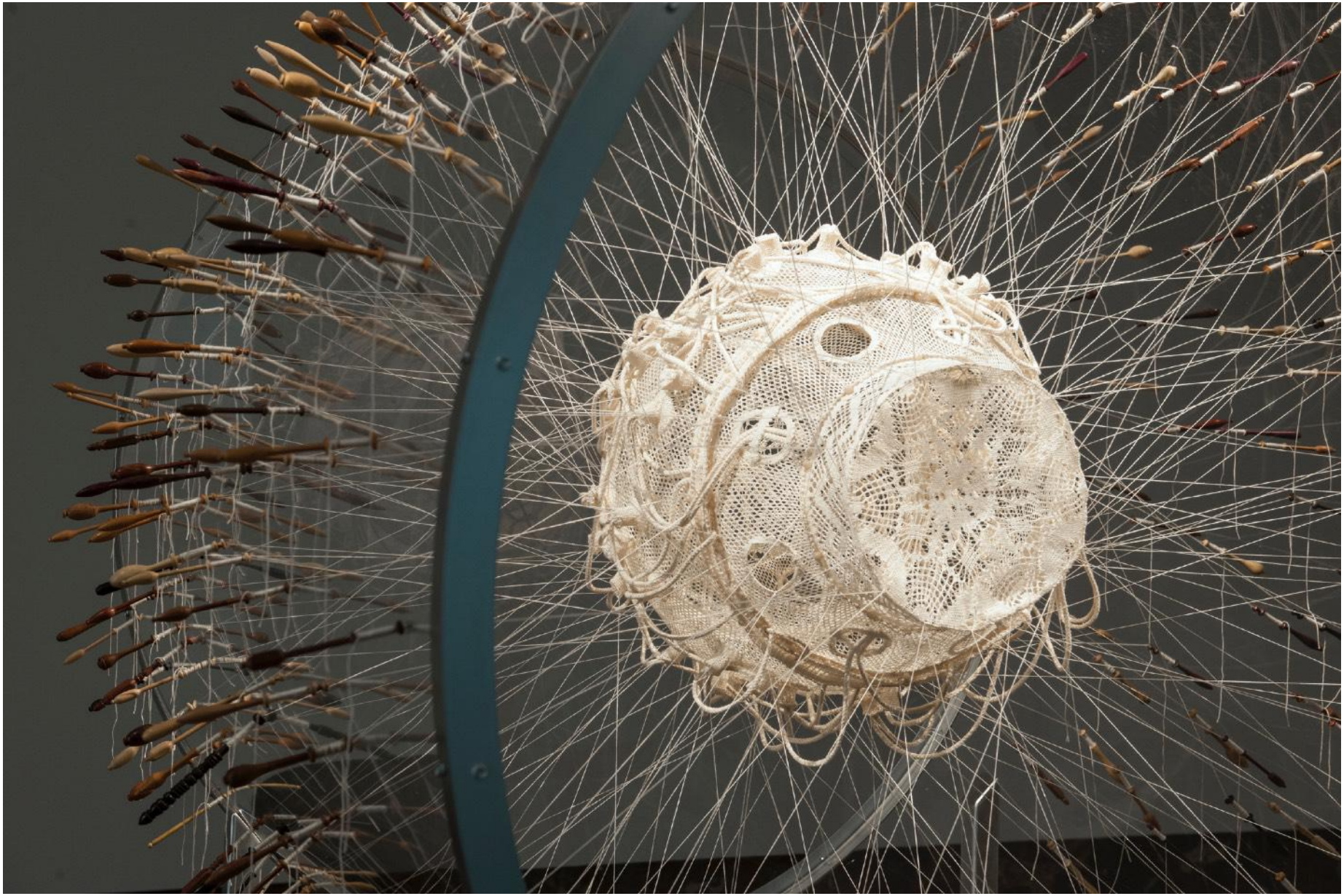


The Gadget is the first atomic bomb ever made and it was detonated on Trinity site in Alamagordo, New Mexico, on July 16th 1945. *Fat Man* and *Little Boy* were the consequent atomic bombs and the first and only ones to be used during war, dropped in Japan on Hiroshima and Nagasaki in August 1945.

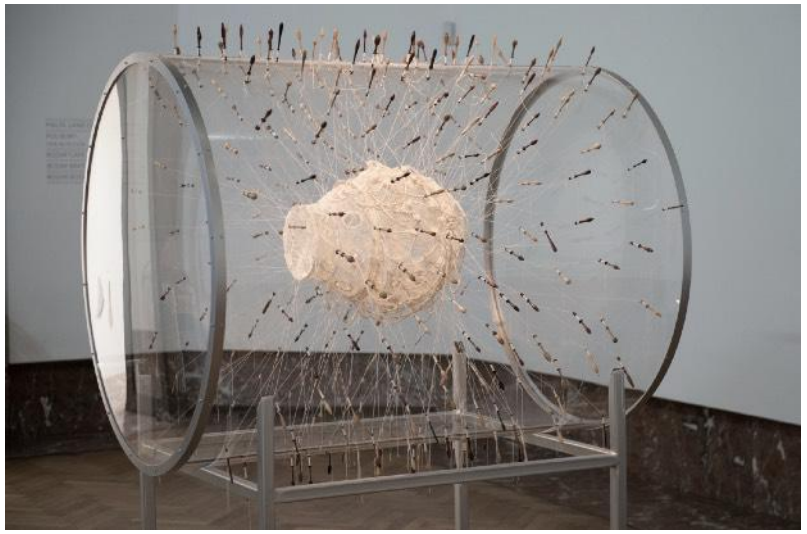
All three works are made with bobbin lace, a traditional Flemish textile art. The wooden bobbins are all different in form, shape and even different kinds of wood, symbolising the hands that helped build them. Some look like shells or bombs. They are still attached to the lace, making the bombs appear as an explosion. The link between atomic bombs and bobbin lace is very real and historic. They are both made with raw materials (uranium and cotton) that changed the evolution of the world, and helped the United States become the most powerful nation on Earth. And in both cases, Congo and Belgium were involved.

They are displayed on a traditional straw cookie pillow that was used as working table to make the lace work.

The Gadget / Fat Man / Little Boy, 2016
Cotton lace, wooden bobbins, traditional straw cookie pillow, 60 x 60 x 5 cm.



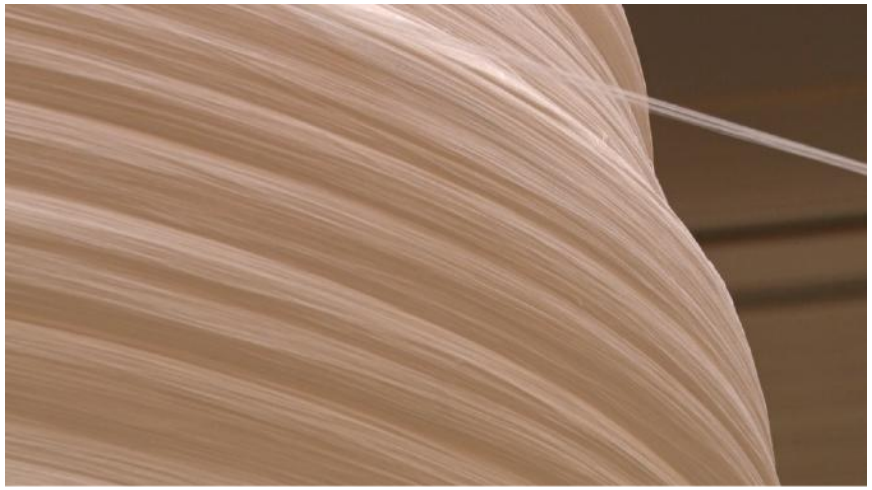
The Gadget, 2017
Cotton lace, wooden bobbins, acrylic glass cylinder, metal base structure, 140 x 150 x 200 cm. Produced for Belgian Art Prize 2017, Bozar, Brussels, BE



Most of the uranium used in the first atom bombs came from the Shinkolobwe mine in Katanga, Democratic Republic of Congo. It was processed in the southern United States and transported to Antwerp by the Belgian businessman Edgar Sengier, the director of Union Minière.
A similar route was taken by cotton: slaves coming predominantly from the kingdom of Kongo planted and picked cotton in the southern United States which was then transported to the major weaving mills and bobbin lace industry in Belgium and the rest of Northern Europe. An odd encounter between the highly feminine activity of making bobbin lace and the particularly masculine occupation of making bombs is woven into the tangle of threads in *The Gadget.* Ironically, also at the very end, both the history of cotton and uranium are intertwined. At the dawn of the WWII, Japan was one of the mayor cotton producers and traders in the world, even surpassing the UK. Dropping Little Boy on Hiroshima and Fat Man on Nagasaki, the second and third atomic bomb manufactured by the United States as part of the same Manhattan Project that produced The Gadget, heralded a definite end to the cotton empire of Japan.

The Gadget is made in collaboration with Rita Van Cotthem, a highly skilled bobbin lace expert. The wooden bobbins are all unique pairs, making reference to the many hands that facilitated the creation of the first atomic bomb. They are shaped like bullets or bombs and are seemingly radiating in mid air, adding to explosive force of the installation.

The Gadget, 2017
Cotton lace, wooden bobbins, acrylic glass cylinder, metal base structure, 140 x 150 x 200 cm. Produced for Belgian Art Prize 2017, Bozar, Brussels, BE



Still of documentary about the making off 'Around the World'

Around the World is a huge bobbin in the shape of a rocket. There is a total length of 40,015 kilometres of cotton thread spun around it; the average circumference of Earth. It symbolises the significant role that cotton played and still plays on a global scale and makes reference to the creation of wealth, through the extensive use of enslaved people working on cotton plantations, and the subsequent gained global power of the United States.

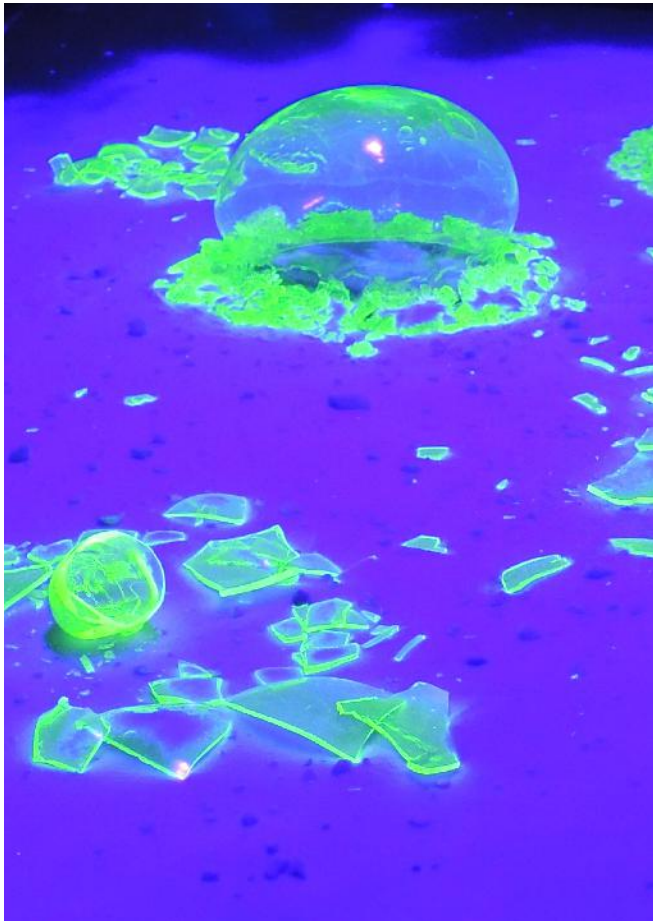
Cotton was the fuel for their Industrial Revolution, as it was in England just before. It made plantation owners become the richest and most powerful men in the New World, allowing them to invest in the production of astronomical observatories (Lowell), universities and stock markets (The Cotton Exchange). The telescope of the Lowell observatory was used by Apollo astronauts to pick a landing spot on the moon, and futures were being introduced in the New York Cotton Exchange in order to invest in crops that were not planted yet.

Around the World visualises the potential of encircling the globe but at the same time it shows that the end and the beginning are located on the same spot, no matter which path you choose. What goes around, comes around.

Around the World, 2017
40,015 kilometres cotton thread, A320 jet engine, wood and metal, 210 x 210 x 500 cm. Produced for Belgian Art Prize 2017, Bozar, Brussels, BE

Around the World, 2017
40,015 kilometres cotton thread, A320 jet engine, wood and metal, 210 x 210 x 500 cm. Produced for Belgian Art Prize 2017, Bozar, Brussels, BE

Manhattan Project, 2017
Metal, aluminum, glass, white sand, UV light, uranium glass, 210 x 210 x 160 cm.



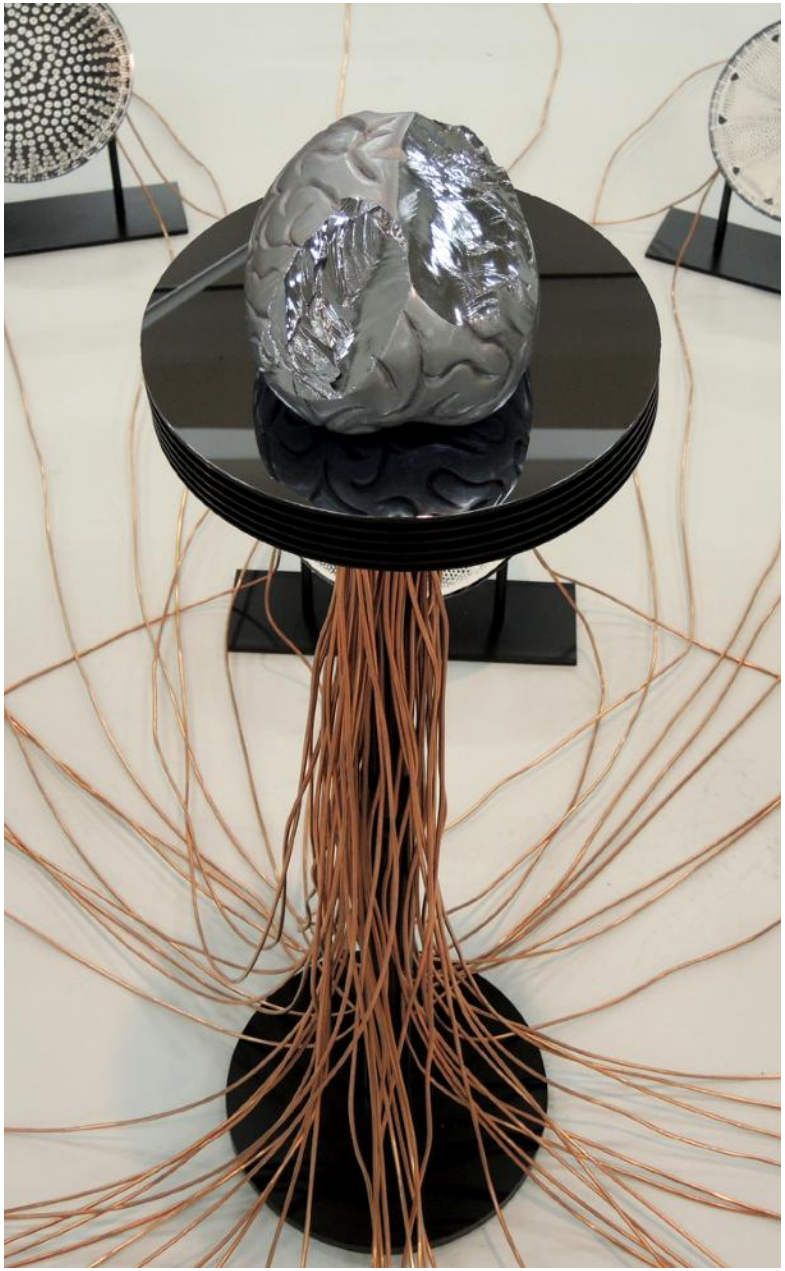
STUK cafe, Artefact 2018, Leuven, Belgium

Manhattan Project, 2017
Metal, aluminum, white sand, UV light, uranium glass
210 x 210 x 160 cm.

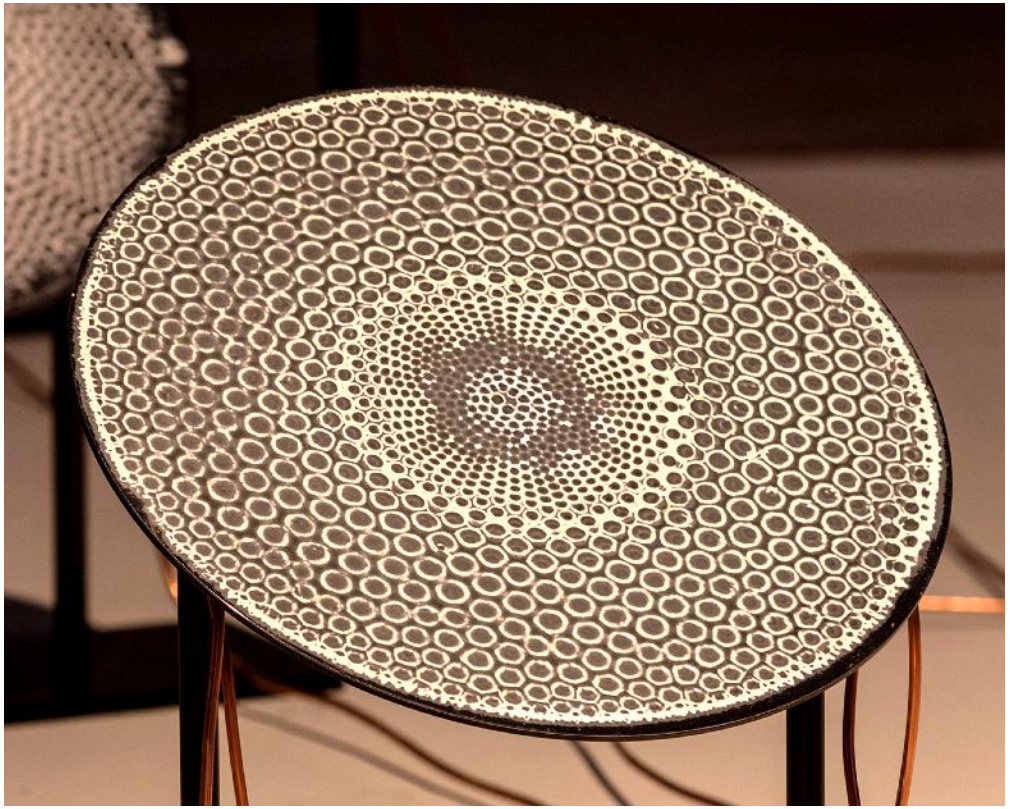
Manhattan Project is a model of several failed and successful tests to recreate the perfect dome that occurs after 0.025 seconds when detonating an atomic bomb. For the miniature explosions antique Uranium glass, also known as Vaseline glass, was melted and blown to achieve a perfect bubble. Before being used as fuel for nuclear power plants or to produce atomic bombs, uranium was used as colouring agent in the fabrication of tableware and household items. The yellow or light green colour lights up as toxic fluorescent green under UV light. The white sand, coming from White Sands Missile Range where the first atomic bomb exploded, lights up purple, completing the magical and macabre model.

The detonation of the first atomic bomb is the most likely event that will mark the end of the Holocene and the start of the Anthropocene, the age of men. Radioactive isotopes like strontium 90 will be present in the entire geological layer that we are currently creating, functioning as the perfect Golden Spike.

The Power of None, 2018
Wood, metal, copper wire, printed silicon wafers, silicon sculpted brain
500 x 500 x 120 cm



The Power of None (details), 2018
Wood, metal, copper wire, printed silicon wafers, silicon sculpted brain.
500 x 500 x 120 cm

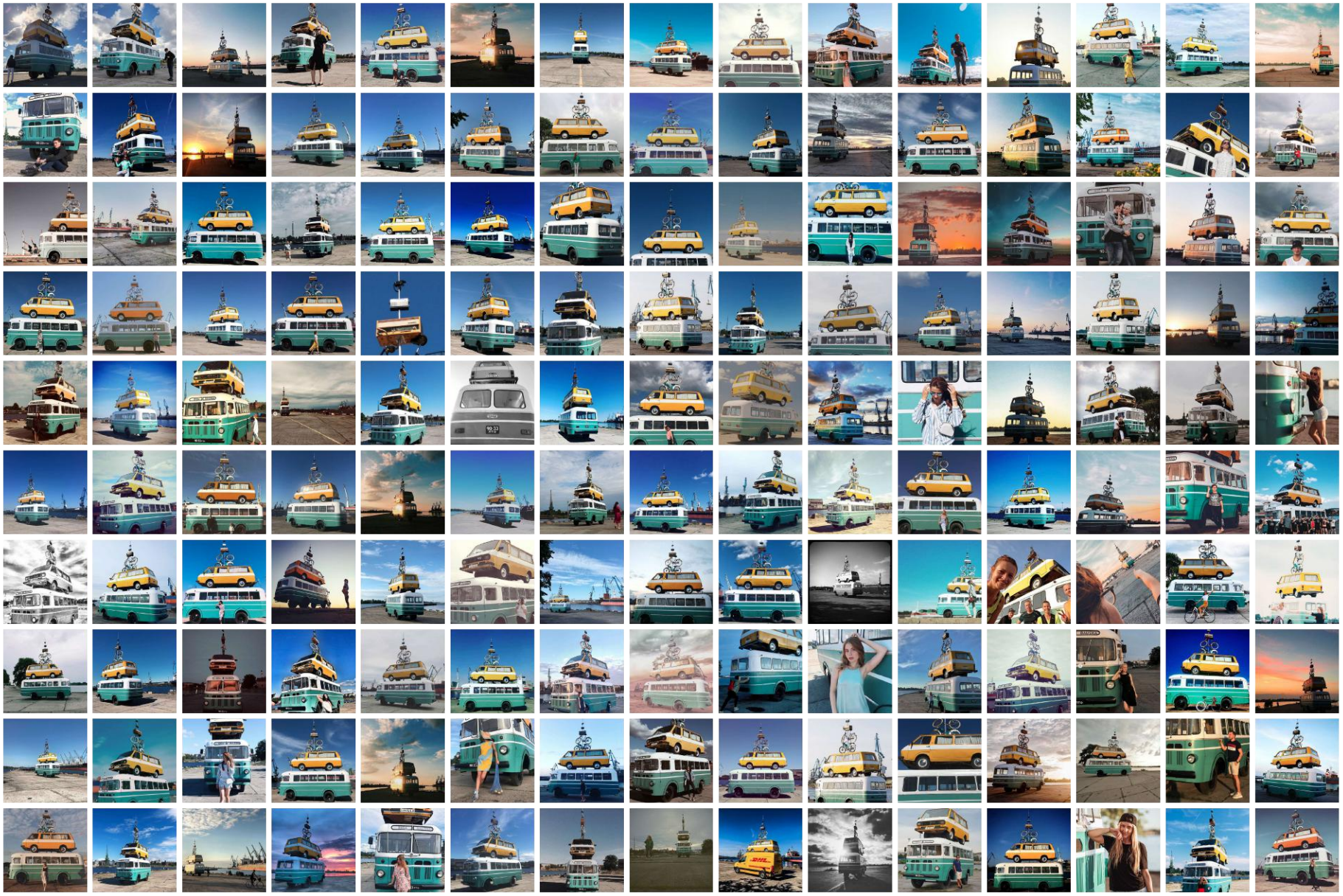


The centre of *The Power of None* consists of a silicon copy of a human brain, and doubles as the core of a prehistoric computer. Surrounding the centre is a field of silicon wafers, the raw material to produce transistors, that are mounted on standards like circular solar panels. They are connected to the central brain with raw copper wires. On the silicon wafers a variety of centric diatoms is made visible. Diatoms are a major group of micro algae, and are among the most common types of phytoplankton. A unique feature of diatom cells is that they are enclosed within a cell wall made of silica. Researchers are now using diatoms and other single-celled algae as templates for developing new solar cells that can produce up to three times as much energy as conventional solar cells.

The diatoms shown in the work are taken from the world famous *Universum Diatomacearum Möllerianum* that is kept in a vault in the botanical garden of Meise in Belgium. It is the holy grail for microbiologists, made by Johann Diedrich Möller in 1890, consisting of 4026 different diatoms. Using specialised photography and printing techniques, the original image was transferred onto the silicon wafers.

Pinpointing Progress, 2018
Various vehicles and electronic devices spiked on a metal needle
960 x 740 x 240 cm

Pinpointing Progress stacks all the modern technological wonders that were produced in Riga and exported throughout the USSR, or even beyond. Following both size and usually production date, the objects become smaller and smaller, visualising the speed of evolution. A tram, bus, car, moped, bike, computer, radio, telephone, camera and a transistor are pinned on a needle, like insects in a museum. *Pinpointing Progress* is a subtle homage to the Town Musicians of Bremen, the iconic sculpture based on the story of the Brothers Grimm, in which ill treated and discarded animals group together to find freedom. *Pinpointing Progress* is a silent monument for both local production history and the speed of industrialised evolution. It preserves the most vital specimen of progress on a spike, saving them for future generations. Or like the donkey said in the story: 'Something better than death we can find anywhere'.



Pinpointing Progress (A selection of more than a 1000 images found on Instagram), 2018
Various vehicles and electronic devices spiked on a metal needle
960 x 740 x 240 cm

CV Maarten Vanden Eynde
(°Leuven, Belgium 12/02/1977)

Maarten Vanden Eynde is based in Brussels (BE) and Saint-Mihiel (FR), graduated in 2000 from the free media department at the Gerrit Rietveld Academy in Amsterdam (NL), participated in 2006 in the experimental MSA^ Mountain School of Arts in Los Angeles (US) and finished a post graduate course in 2009 at HISK Higher Institute for Fine Arts in Ghent (BE) where he is currently a regular guest tutor. His work is situated exactly on the borderline between the past and the future; sometimes looking forward to the future of yesterday, sometimes looking back to the history of tomorrow.

Recent exhibitions include: *Belgian Art Prize 2017*, Bozar, Brussels, BE (2017); *2050. A Brief History of the Future* at Palazzo Reale, Milan, IT (2016) and The Royal Museums of Fine Art, Brussels, BE (2015); *Realitiés Filantes*, #4 Biennale de Lubumbashi, DC (2015); *Beyond Earth Art* at Johnson Museum of Art, Ithaca, US (2014); *Ja Natuurlijk*, Gemeentemuseum Den Haag, NL (2013); *The Deep of the Modern*, Manifesta9, Genk, BE (2012); *The Museum of Forgotten History*, M HKA, Antwerp, BE (2012) and *Dublin Contemporary* in Dublin, IR (2011)

In 2005 he founded *Enough Room for Space* (ERforS), an interdependent art initiative that initiates and coordinates events, residencies, research projects and exhibitions worldwide, together with Marjolijn Dijkman.

Maarten Vanden Eynde is represented by *Meessen De Clercq Gallery* in Brussels, Belgium since 2009.

Education

2008-2010: *HISK / Higher Institute of Fine Arts*, Ghent, BE
2008/2009: *Junior PhD on Monographic Museums at University Ghent*, BE
2006: *MSA^ Mountain School of Arts*, Los Angeles, US
1997-2000: *Gerrit Rietveld Academy*, Free Media Department, Amsterdam, NL
1995-1997: *Sint-Lucas Institute*, Graphic Design; successful with Distinction, Ghent, BE

Residencies

2016: *Deltaworkers*, New Orleans, US
2015: *Katanga and Kasai,* Research residency, DC
2015: *Deltaworkers*, New Orleans, US
2012: *Indian Ocean Gyre*, Mauritius, MU
2011: *South Pacific Gyre*, Eater Island, Santiago and Concón, CL
2011: *South Atlantic Gyre*, Montevideo, UY and Ascension Island, BOT
2011: *GeoAIR*, Tbilisi, GE
2010: *North Atlantic Gyre*, Bermuda, BM and Azores, PT
2009: *North Pacific Gyre*, Hawaii and Los Angeles, US
2008: *CEAC / Chinese European Art Center*, Xiamen, CN
2008: *LA Works*, LACE / Los Angeles Contemporary Exhibitions, Los Angeles, US
2007: *Please Excuse our Appearance*, IKON Gallery, Birmingham, UK
2006: *Georgia Here We Come!*, Geo-Air / NAC, Tbilisi, GE
2005: *FILIALE*, Basel, CH
2005: *The Residents*, Residence Barberini, Rome, IT
2004: *Artist in Residence at TSOOC*, Tajimi, JP
2004: *Artist in Residence at T293*, Naples, IT
2001/2002: *European Ceramic Workcenter* (EKWC), Den Bosch, NL

Selection of solo and duo exhibitions

2017: *Radiant Matter,* Zone2Source, Amsterdam, NL
2017: Future Observatory, Utrecht University, Utrecht, NL
2016: *Catastrophic Casualties & Casual Catastrophes*, Meessen De Clercq Brussels, BE
2016: *Europe: Mutatis Mutandis*, 019, Dok Noord, Ghent, BE
2015: *Art Brussels* with Meessen De Clercq Gallery, Brussels, BE
2014: *Art Rotterdam,* solo presentation, Meessen De Clercq, Rotterdam, NL
2014: *Art Basel Miami Beach*, outdoor project with Meessen De Clercq, Miami, US
2013: *Brick Era*, artist project, Art Brussels, BE
2013: *Plastic Reef*, Hordaland Art Center, Bergen, NO
2012: *Europe 2006-2014,* FelixArt Museum, Drogenbos, BE
2012: *IN_DEPENDANCE*, Gallery Meessen De Clercq, BE
2012: *The Museum of Forgotten History*, M HKA, Antwerp, BE
2010: *Gravitation*, Kunstruimte Wagemans, Beetsterzwaag, NL
2010: *Industrial Evolution*, Gallery Meessen De Clercq, Brussels, BE
2008: *The Museum of Forgotten History*, Het Pand, University Ghent, BE
2006: *From Russia With Love*, Maes & Matthys Gallery, Antwerp, BE
2006: *Europe: In Varietate Concordia,* throughout the entire EU.

Selection of group exhibitions

2018: *Mon Nord est ton Sud*, Kunsthalle Mulhouse, FR
2018: *Over het verlangen en de troost*, Kunstenfestival Watou, BE
2018: *Cosmogonies, au gré des elements*, MAMAC, Nice, FR
2018: *RIBOCA*, Riga International Biennial of Contemporary Art, Riga, LV
2018: *Glorious (?) FAILURE*, Trienniale at Duffel Psychiatric Hospital, BE
2018: *Workflow*, Cultuurcentrum Sint-Niklaas, BE
2018: *Mystic Properties*, Hotel de la Poste, Tour & Taxis, Art Brussels, BE
2018: *School of Time* - Milan Design Week (with Z33), Milan, IT
2018: *2050. A Brief History of the Future*, National Museum of Fine Arts, Taichung, TW
2018: *This Rare Earth - Stories from Below*, Artefact2018, STUK, Leuven, BE
2018: *Objectif Terre*, Musée Barrois, Bar-le-Duc, FR
2017: *Connected Disconnected*, CC De Ververij, Ronse, BE
2017: *The Materiality of the Invisible*, Van Eyck, Bureau Europa and Marres, Maastricht, NL
2017: *12.345.678.910*, Verbeke Foundation, Kemzeke, BE
2017: *Belgian Art Prize*, Bozar, Center for Fine Arts, Brussels, BE
2017: *Disruption – Remapping Nature*, Park De Oude Warande, Tilburg, NL
2017: *La vie aquatique*, MRAC Musée régional d'art contemporain, Serignan, FR
2017: *In_Dependence*, Performatik Biennale, Brussels, BE
2017: *Nuclear Culture*, Atelier Bouwmeester, Galerij Ravenstein, Brussel, BE
2017: *Notes On Our Equilibrium*, CAB - Contemporary Art Brussels, BE
2016: *La Timidité des Cimes*, LE PARVIS Centre d'art contemporain, FR
2016: *Man Made*, Raversyde ANNO1465, Ostend, BE
2016: *2050. A Brief History of the Future*, Palazzo Reale, Milan, IT
2016: *Tous Belges*, Centre d'art contemporain Meymac, FR
2016: *What is Waste?*, Art Affairs, Amsterdam, NL
2015: *A.N.T.R.O.P.O.C.E.N.E.,* Meessen De Clercq Gallery, Brussels, BE
2015: *Body of Matter*, MU, Eindhoven, NL
2015: *2050. A Brief History of the Future*, Royal Museums of Fine Art, BE
2015: *Realitiés Filantes*, #4 Biennale de Lubumbashi', Lubumbashi, DC
2015: *Mons2015* Cultural Capital, Mons, BE
2015: *Wabi Sabi Shima*, H18, Brussels, BE
2014: *Slow Future*, CCA Ujazdowski Castle, Warsaw, PL
2014: *Rumours of the Meteor*, FRAC Lorraine, Metz, FR
2014: *Gasthoven Invites*, CC Het Gasthuis, Aarschot, BE
2014: *Coming Soon, Real Imaginary Futures*, /Bureau Europa, Maastricht, NL
2014: *Tasten In Het Duister / In The Dark*, Zeeuws Museum, Middelburg, NL
2014: *Encounters at the Boundary*, CC De Kollebloem, Puurs, BE
2014: *Beyond Earth Art*, Johnson Museum of Art, Ithaca, NY, US
2014: *Homo Ludens*, Meessen De Clercq Gallery, Brussels, BE
2013: *World Bookdesign 2012-13*, P&P Gallery, Printing Museum Tokyo, JP
2014: *Homo Ludens*, Meessen De Clercq Gallery, Brussels, BE
2013: *Vent des Forets*, Fresnes au Mont, FR
2013: *I Could Have Lived Here*, Museum M, Leuven, BE
2013: *Traction Avant*, CIAP, Hasselt, BE
2013: *Ingredients*, Riga Art Space, Riga, LT
2013: *Ja Natuurlijk*, Gemeentemuseum Den Haag, NL
2012: *Cuesta12*, Tielt, BE
2012: *Manifesta9; The Deep of the Modern*, Genk, BE
2012: *Lost & Found*, Error One, Antwerp, BE
2012: *KAAP2012*, Utrecht, NL
2012: *Back to the Future*, CBKU, Utrecht, NL
2011: *The Museum Show*, Arnolfini, Bristol, UK
2011: *Dublin Contemporary*, Dublin, IR
2011: *Evolution of Creation*, SIGN, Groningen, NL
2010: *IN_DEPENDANCE*, *SUD/Salon Ubain de Douala*, Douala, CM
2010: *Alter Nature: We Can*, Z33, Hasselt, BE
2010: *Certified Copy*, Verbeke Foundation, Kemzeke, BE
2010: *Smooth Structures*, SMART Project Space, Amsterdam, NL
2010: *Tracks, Traces and Transformations*, NEST, Den Haag, NL
2010: *Discovery2010*, NEMO Science Center, Amsterdam, NL
2010: *Objects Are Like They Appear*, Gallery Meessen De Clercq, Brussels, BE
2010: *Stardust in a Nutshell*, Savvy Contemporary, Berlin, DE

Continuation of selection of group exhibitions

2010: *The Trophy Room*, Parker's Box Gallery, New York, US
2010: *Motion Pictures*, Museum Het Domein, Sittard, NL
2010: *TransNatural*, Multiplex, Amsterdam, NL
2010: *The Earth seen from the Moon*, Gallery Meessen De Clercq, Brussels, BE
2009: *Homo Stupidus Stupidus*, Waag Society, Amsterdam, NL
2009: *World Wide Wonders*, Galerie Kunst-Zicht, Ghent, BE
2009: *LANDSCAPING*, Galerie De Meerse, Hoofddorp, NL
2009: *Knokke Biennale 2009*, Knokke, BE
2009: *Verzamelde Verhalen*, Watou 2009, BE
2009: *Faux Jumeaux*, SMAK, Ghent, BE
2009: *Artificial Nature*, Verbeke Foundation, Kemzeke, BE
2009: *This Is The Future Before It Happened*, Glendale College Gallery, L.A., US
2009: *Histortion*, SIGN Gallery, Groningen, NL
2008: *Hacking IKEA*, Platform21, Amsterdam, NL
2008: *Dictatorship of the Majority* - Sculpture Quadrennial Riga 2008, Riga, LT
2008: *Site2F7 Festival*, Almere, NL
2008: *LOCALISMS*, Museum De Paviljoens, Almere, NL
2007: *Eslöv Biennale*, Eslov, SE
2007: *Please Excuse our Appearance*, IKON Galley, Birmingham, UK
2007: *Turn to Stone*, Museo Mineralogico Campano, IT
2007: *Constitution #345*, Raid Projects, Los Angeles, US
2007: *GHB*, Van Abbe Museum, Eindhoven, NL
2006: *Georgia Here we Come*, NAC. National Art Center, Tbilisi, GE
2005: *Napoli Presente*, PAN/Palazzo delle Arti Napoli, catalogue, Naples, IT
2005: *The Earth seen from the Moon*, Cesare Manzo Gallerie, Pescara, IT

Documentaries and various media (selection)

2017: *Pompidou*, Radio KLARA, BE
2017: *Belgian Art Prize*, KNACK magazine, BE
2017: *Belgian Art Prize*, De Tijd, newspaper, BE
2017: *Belgian Art Prize*, Metropolis M, magazine, NL
2016: *Man Made*, De Standaard, newspaper, BE
2016: *Lubumbashi Biennale*, L'art Meme magazine, BE
2016: *No Time To Waste*, Agenda Magazine, BE
2015: *L'invitation avec Maarten Vanden Eynde*, RTBF La Trois, BE
2015: *L'art de prévoir l'avenir,* documentary, RTBF, BE and ARTE International
2015: *Wie Koopt Dat?*, Sabato, magazine, BE
2015: *Plastic Rotzooi Wordt Kunst*, De Standaard, newspaper, BE
2015: *Plastic Reef*, De Groene Amsterdammer, NL
2014: *Art Brussels*, Le Soir newspaper, BE
2014: *Pourquoi cherché plus loin ?*, 19/03/2014, France3, FR

Publications and Catalogues

2017: *Radiant Matter*, publication, Onomatopee, NL
2016: *Wonders are Collectible*, Lannoo, BE
2016: *Man Made*, Hannibal, BE
2016: *Artists at Home/Work*, LUSTER, BE
2015: *Bio Art; Altered Realities*, William Myers, Thames & Hudson, UK
2015: *2050. A Brief History of the Future*, Royal Museums of Fine Art, BE
2014: *An Ecosystem of Excess*, Ernst Schering Foundation, Berlin, DE
2014: *Naar een groene economie*, De Helling, NL
2013: *Paraphernalia*, publication by Wim Wauman, ROMA, NL
2013: *I Could Have Lived Here*, Museum M, Leuven, BE
2013: *Ja Natuurlijk / Yes Naturally*, GEM / Gemeentemuseum, NL
2013: *The Flemish Climate Policy Plan 2013-2020*, BE
2012: *JAMAN-Diartgonale Special Edition #1*, Enough Room for Space, CM
2012: *Building A Building*, artist book, BE
2012: *Plastic Reef*, CROSSTALKS *Bridges over Troubled Water*, VUB, BE
2011: *Aan de wieg van de geschiedenis, elke dag*, Over Vorm, Hans Theys, BE
2010: *\ Cosmology of Genetology \ CG*, CBK Rotterdam, NL
2010: *Industrial Evolution*, publication, Meessen De Clercq, Brussels, BE
2010: *CURATOR CURATOR*, catalogue, Ghent, BE
2009: *Domheid voor Beginners*, Matthijs van Boxsel, Querido, NL
2009: *\ Zoology of Genetology \ ZG*, Galerie Kunst-Zicht, Ghent, BE
2009: *\ Geology of Genetology \ GG*, Galerie De Meerse, Hoofddorp, NL
2009: *\ Archaeology of Genetology \ AG*, Sign Gallery, Groningen, NL
2007: *Museum Van Nagsael*, overview catalogue, Rotterdam, NL
2005: *The Ceramic Process*, EKWC, 's Hertogenbosch, NL
2005: *Napoli Presente*, PAN/Pallazo della Arti Napoli, Naples, IT
2003: *Art & Nature*, (catalogue and DVD), FR
2013: *Vanthilt on Tour,* TV1 19/08/2013 television, BE
2013: *Post Apocalyps Now*, Knack Focus magazine, BE
2012: *Beginning with the Future*, DAMN magazine, International
2012: *Sarah's Barbaren*, VPRO 16/12/2012, Nederland 2, NL
2012: *Museum of Forgotten History,* interview, H art magazine, BE
2012: *Plastic Reef,* workshop Beaufort04, VTM news 19:00 television, BE
2012: *Plastic Reef,* Volume nr. 31, magazine, NL
2012: *Plastic Reef*, Revolve Magazine, Brussels, BE
2011: *Discovery Channel*, Metropolis M, magazine, NL
2011: *Plastic Reef*, National Geographic Kids, International edition
2011: *Plastic Reef*, Tubelight, magazine, Rotterdam, NL
2011: *Plastic Reef*, Nature and Environment magazine, NO
2010: *Tracks, Traces and Transformations*, H art, magazine, BE
2010: *Tracks, Traces and Transformations*, NRC Handelsblad, NL

Continuation of Publications and Catalogues

2010: *Plastic Reef,* NRC Handelsblad, newspaper, NL
2010: *Oil-Peak,* Art in the City award, De Morgen, La Derniere Heur, BE
2009: *Final Show*, HISK, De Standaard, newspaper, BE
2009: *Open Studio's HISK*, H art, magazine, BE
2009: *Contemporary Cave Drawings*, Mister Motley #22, NL
2009: *La documentation Française*, Grande Europe N.7, newsletter, FR
2008: *Mo(NU)mentum*, Bergisches Land, newspaper, DE
2008: *Mo(NU)mentum*, Kölner stadtanzeiger, newspaper, DE
2008: *LOCALISMS*, H art, magazine, BE
2008: *LOCALISMS*, Tubelight, magazine, NL
2008: *Restauration du Lac de Montbel*, Cover of S.MAG2, magazine, NL
2007: *STORM*, Column in S.MAG1, magazine, NL
2007: *Turn to Stone*, catalogue, Museo Mineralogico Campano, IT
2007: *Europe2008: In Varietate Concordia*, Article, Yvi Magazine, NL
2006: *From Russia With Love*, Kunstbeeld, magazine, NL
2006: *From Russia With Love*, KNACK Focus, magazine, BE
2006: *From Russia With Love,* H art, magazine, BE
2006: *Europe2006,* in various media throughout the whole European Union.
2006: *Oil Well*, Television, Channel 1, GE
2006: *Oil Well*, Television, IMEDI, GE
2006: *Georgia Here We Come*, Article, Rustavi 2, GE (2X)
2006: *Georgia Here We Come*, Article, 24 Hours, Tbilisi. GE (2X)
2006: *Georgia Here We Come*, Television interview, 24 Minutes, Tbilisi, GE (2X)
2006: *Georgia Here We Come*, Radioreview, Channel 1, Tbilisi, GE
2005: *Kunstkaufhaus*, Mittelbayerische Zeitung, (newspaper), DE
2005: *The Earth seen from the Moon*, Il Tempo, (newspaper), Pescara, IT
2005: *The Earth seen from the Moon*, Il Centro, (newspaper), Pescara, IT
2005: *The Earth seen from the Moon*, Segno (magazine), nr. 201, March/April, IT
2004: *FlashArt*, (art magazine), n. 157, IT

Awards and Grants

2018: *Project Grant for Pinpointing Progress at Riga Biennial*, Flemish Community, BE
2017: *Public Prize*, Belgian Art Prize (BAP 2017), Brussels, BE
2015: *International Work Grant*, Deltaworkers, New Orleans, Flemish Community, BE
2015: *International Project Grant*, Lubumbashi Biennale, Flemish Community, BE
2015: *Development Grant*, Flemish Community, BE
2014: *Development Grant*, Flemish Community, BE
2012: *Fernand Baudin Award* for *Building A Building*, Best Artist Book 2012, BE
2012: *Project Grant for Plastic Reef*, Flemish Community, BE
2012: *Development Grant Flemish Community*, BE
2011: *Fernand Baudin Award* for *Industrial Evolution*, Best Artist Book 2010, BE
2010: *Winner of Art in the City 2010*, sculpture competition, Brussels, BE
2009: *Fonds LIVE Grant* for the project *Plastic Reef*, Amsterdam, NL
2009: *Development Grant*, Flemish Community, BE
2008: *Development Grant*, Flemish Community, BE
2008: *Prins Bernhard Cultuurfonds scholarship*, NL
2007: *Project Grant Constitution #345*, Raid Projects, LA, US & CBK Rotterdam, NL
2006: *ECF Travel Grant*, Step Beyond, EU
2005: *Basis stipend*, Fonds BKVB, Amsterdam, NL
2004: *Encouragement Award*, of The Oribex Ceramic Festival, Mino, JP
2004: *O&O Grant* for *The Biggest Sculpture of the World,* CBK, Rotterdam, NL
2004: *Stipend from Scholingsfonds voor Kunst en Cultuur*, NL
2004: *Charlotte Van Pallandt Award*, (nomination), NL
2004: *Starters Stipend*, Fonds BKVB, Amsterdam, NL
2002: *Project Grant* for *The Biggest Sculpture of the World*, CBK Rotterdam, NL
2001: *Starters Stipend*, Fonds BKVB, Amsterdam, NL
2001: *Stipend and working period,* Ceramic Work Center (EKWC)', Den Bosch, NL

Curated Shows / Initiated Projects

Since 2005: *Co-founder of Enough Room for Space*,
a mobile platform for site-specific projects, Brussels, BE

2017: *Triangular Trade*, Enough Room for Space, Brussels, BE
2012: *The Museum of Forgotten History*, co-curated, MUHKA, Antwerp, BE
2012: *Back to the Future*, co-curated, CBKU, Utrecht, NL
2010: *Smooth Structures*, co-curated, SMART Project Space, Amsterdam, NL
2009: *World Wide Wonders*, co-curated, Ghent University, Ghent, BE
2009: *Landscaping*, Oude Raadhuis, Hoofddorp, NL
2009: *CURATOR CURATOR*, HISK/ Higher Institute for Fine Arts, Ghent, BE
2008: *CURATOR CURATOR*, HISK/ Higher Institute for Fine Arts, Ghent, BE
2006: *Georgia Here We Come!*, co-curated, National Art Center (NAC), Tbilisi, GE

Committees:

2017: *Chair of advisory committee of Mondriaan Fonds*, NL
2015-2017: *Committee member of Mondriaan Fonds*, NL
2007: *Committee member KOR*, art in public space, STROOM, The Hague, NL

Teaching:

Since 2007: *Guest teacher and lecturer* at various art schools (HISK, Design Academy in Eindhoven, ArtEZ in Arnhem, NL, Sandberg Institute in Amsterdam, KASK Ghent, Royal Academy of Fine Arts in Antwerp,..), universities (Leiden University, NL, VUB Free University of Brussels, USC University of Southern California in Los Angeles,..) and cultural centers (FLACC in Genk, Zeeuws Museum in Middelburg, Mediamatic in Amsterdam, BOZAR in Brussels,…)

Works in Collections:

Municipality of Montbel, France
NOMAS Foundation, Italy
Province of Flemish Brabant, Leuven, Belgium
Zeeuws Museum, Middelburg, The Netherlands
Verbeke Foundation, Kemzeke, Belgium
VBO / FBE, The Federation of Enterprises, Brussels, Belgium
Municipality of Puurs, Belgium
Belgian Embassy in Kinshasa, D.R.Congo
The Futurium, Berlin, Germany
Mu.ZEE, Oostend, Belgium
DSM, Heerlen, The Netherlands
FRAC Lorraine, France
Various Private collections

Commissions:

2008 Generali Group, Bensberg, Germany
2018 Ministry of Foreign Affairs, Belgium
2017 Zero Footprint Campus, Utrecht, NL
2013 Vent des Forets, Lorraine, France
2012 Building a Building, SD Worx, Hasselt, Belgium

Other activities

2013-2015: *Member of IUCN Expert Group (International Union for Conservation of Nature)*. Co-creator of *Blue Society*, a new vision for the use and protection of the marine environment, BE

2014: Series of workshops around the role of culture in the transition towards a sustainable society, *PULSE, Transition Network Culture*, Brussels, BE

2013: *Official representative of the artists* during the visit of King Philippe in the province of Flemish Brabant after his inauguration as King of Belgium, Leuven, BE

2011: *Studio Child Poverty* in the framework of the Millennium goals 2020, organised by *Cabinet of Ingrid Lieten*, Flanders DC, Leuven, BE

2009: *World Ocean Day*, with Fabien Cousteau, Captain Paul Watson, David Doubilet, Professor Dr. Michael Braungart, Erasmus University, Rotterdam, NL

2008-2011: *Facilitator, Think Tank participant and consultant for Generali Group and Whole Systems*, developing future scenario's, worldwide

Writing:

2006-2007: *Columnist for Tubelight*, Contemporary Art Magazine, NL