

# Portfolio

Selection of works 2003 – 2019  
Maarten Vanden Eynde

## 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 almost two decades I study humanities ecological impact on Earth, visualised by the current geological layer we will leave behind for future generations. Most of my works start from an investigation into the materiality of objects that surround us, ranging from the origin of the different materials and the contexts in which they are extracted, transported and transformed, to the remains after they are no longer in use. The Anthropocene, a new and contested 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. The discourse around this new term and its entanglements within a global and post-colonial context is at the core of my artistic research.

In my art practice I try to stop the clock and take time to unravel the process and consequence of time. I deliberately look for and relate to different fields of study, social contexts and anthropological perspectives as an arena in which I produce, exhibit and talk about my work, ranging from marine biology to cosmology, and from the Congolese jungle to display cabinets in natural history museums. They are all part of our current society and shape 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. For instance, I developed and studied the concept of *Genetology* (The Science of First Things) from 2003 to 2014 and tried to define this non-existing opposition of the existing *Eschatology* (The Science of Last Things). In general *Genetology* studies human nature to facilitate and stimulate change, manipulate evolution and alter the world in order to create something new. Today I still use this fictional science as a methodology and framework to look at the world we live in.

From 2008 to 2013, I worked on a research project and sculpture called *Plastic Reef*, a growing installation of melted plastic debris from the worlds oceans, dealing both with one of humanities most pressing pollution problems and the disappearance of coral reefs worldwide. Within the same research project, several other works were made, exhibited and reviewed worldwide. For this project I worked closely together with several marine researchers and joined multiple scientific research expeditions. The different works and outcomes became part of the rising awareness of plastic pollution and the realisation that it will survive us and possibly even become one of the last leftover fragments representing human existence on planet Earth.

Currently I'm investigating the influence of transatlantic trade of pivotal materials (like rubber, oil, ivory, copper, cobalt, cotton, lithium 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)





**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.



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



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



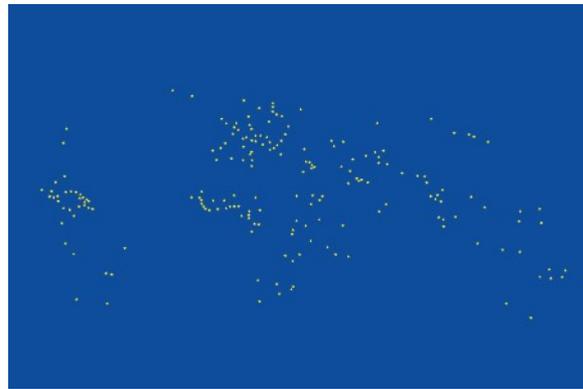
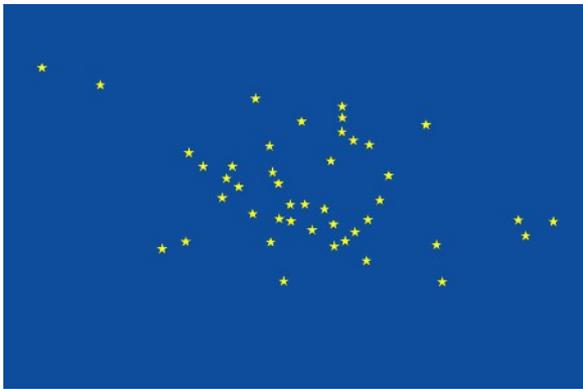
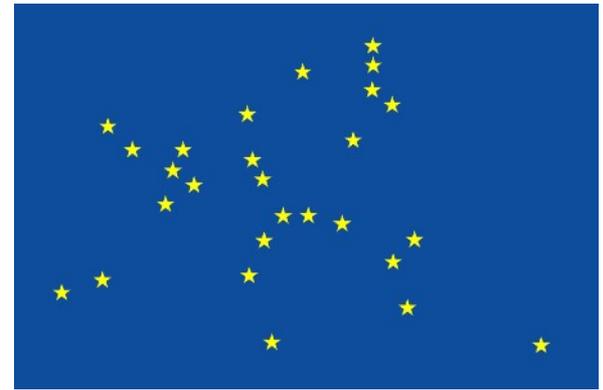
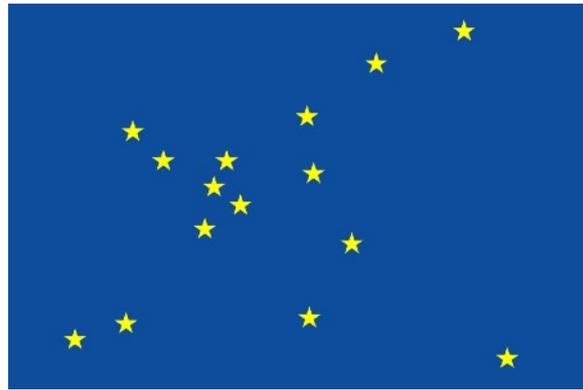
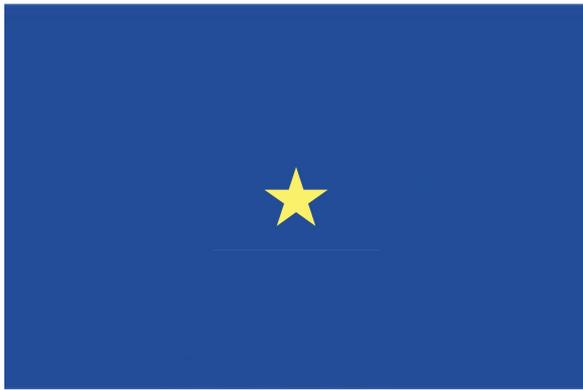
**Europe: In Varietate Concordia, 2006 - 2014**

Spun-poly silk screen, 155 gr/m<sup>2</sup> 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 were 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 descent 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.



### 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. The tree was supposed to be relit every year; but the local park cleaning crew thought differently and cut the tree soon after.



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



**Taxonomic Trophies, 2005 - 2018 (ongoing)**

Branches, wood and metal name tags, variable sizes.

(In collection of Verbeke Foundation, Belgium and various private collections)



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Branches, wood and metal name tags, variable sizes.  
(In collection of Verbeke Foundation, Belgium  
and various private collections)

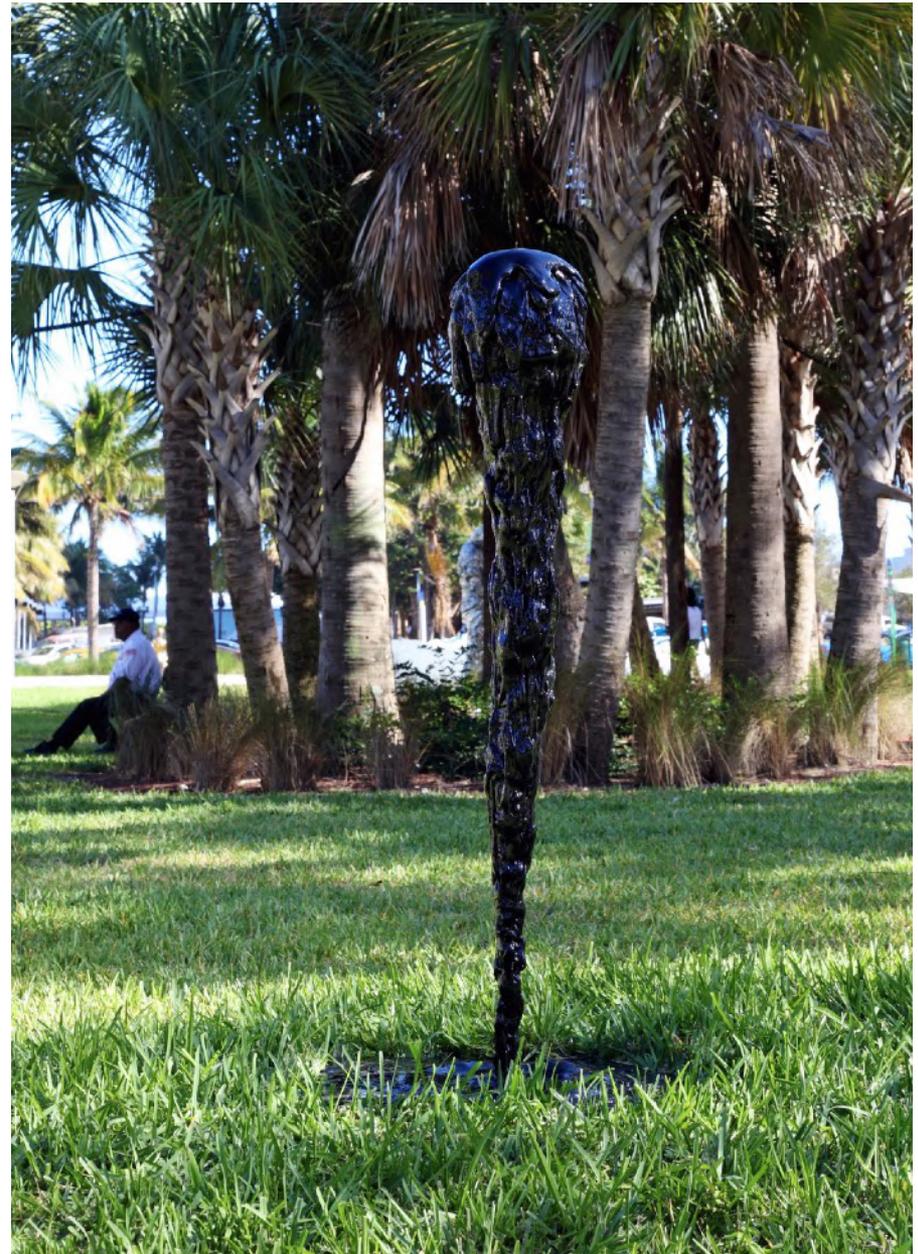
All the trophies were hunted on my journeys around the world and shipped to my studio.  
Locations include: Birmingham (UK), Death Valley (USA), Grand Canyon (USA), Riga (Latvia), Tajimi (Japan), Rotterdam (The Netherlands), Chaumont devant Damvillers (France), Tbilisi (Georgia), Berlin (Germany), Xiamen (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 Arab 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), Taichung (Taiwan), Venice (Italy), Lisbon (Portugal), and many more.



**Taxonomic Trophies, 2005 - 2019 (ongoing)**  
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 built 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 mound 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.  
Produced in collaboration with Garba Tanko.  
(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 (Muntschouwborg), 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



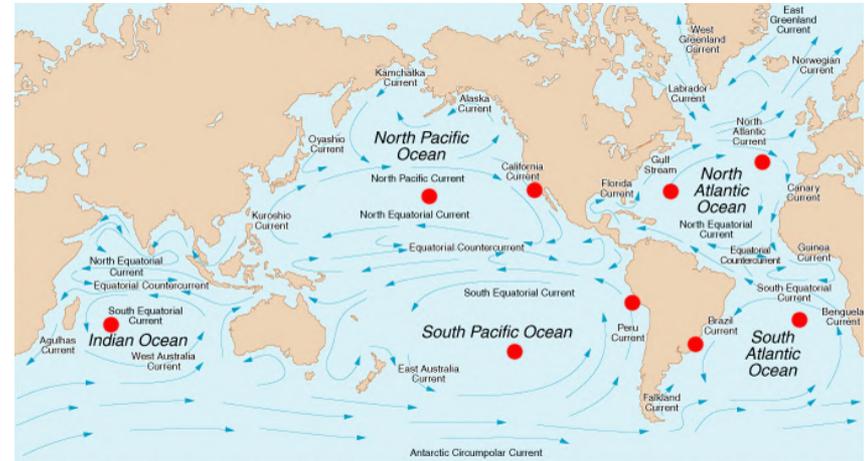
**Plastic Reef, 2009 - 2012**

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



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



### 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](http://www.plasticreef.com))





**Plastic Reef, 2009 - 2012**

Melted plastic debris from the worlds oceans, 500 x 450 cm. Installation at Hordaland Art Centre, Bergen, Norway, 2013



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 Forêts, Lorraine, France



**Globe, 2013**  
Various materials, 850 x 850 x 850 cm.  
Permanent installation at Vent des Forêts, 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 its 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 its history.



**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)

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Ivory was the primary economic incentive for King Leopold II to conquer Congo. It 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.



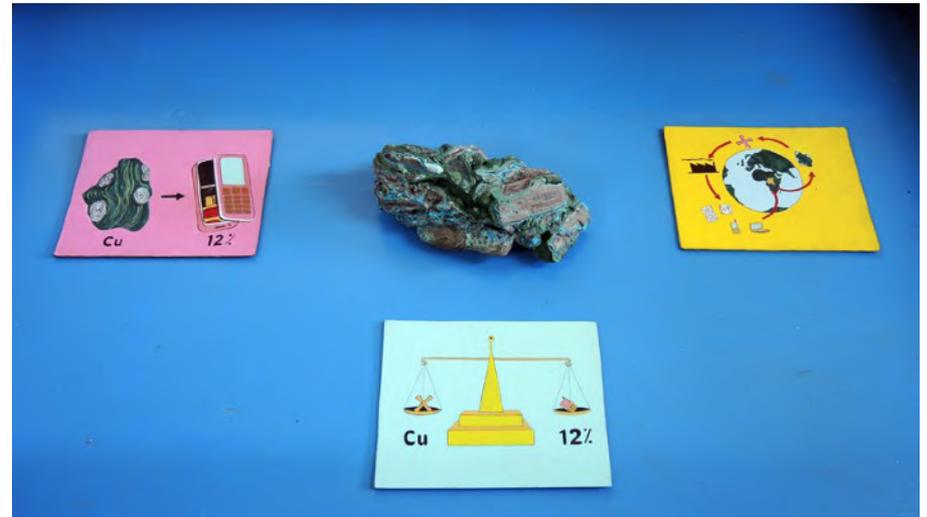
Technofossil, Billboard, 400 x 300 cm. Commissioned by the 4# Lumbumbashi Biennial, D.R. Congo, 2016



### Technofossil, 2016

Sculpted malachite rocks, variable sizes.

Installation at the National Museum in Lubumbashi, 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 into the rocks, as if they were always there and were waiting to be discovered or liberated. For the 4# Lubumbashi 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.  
(In the collection of Mu.ZEE, Ostend, Belgium)



**Malachite Mobiles (Samsung, iPhone, Nokia), 2015**

Sculpted malachite from D.R. Congo, variable sizes.

Produced in collaboration with Fillot Ngoyi Makelele and Augy Ngoyi Twite

(In various private collections)



**Malachite Laptop (XO-OLPC), 2017**  
Sculpted malachite from D.R. Congo.  
Produced in collaboration with Augy Ngoyi Twite  
(In private collection, Belgium)

The XO-OLPC (One Laptop per Child), previously known as the \$100 Laptop, is an inexpensive laptop computer intended to be distributed to children in developing countries around the world, to provide them with access to knowledge. About 3 million XO laptops are distributed worldwide.



*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 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 De Clercq Gallery, Brussels, 2016 (bottom)

Produced in collaboration with Fililot Ngoyi Makelele and Augy Ngoyi Twite  
(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 Leopold's '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), Ngel Ikwok, Kasai-Occidental, D.R. Congo, 2015

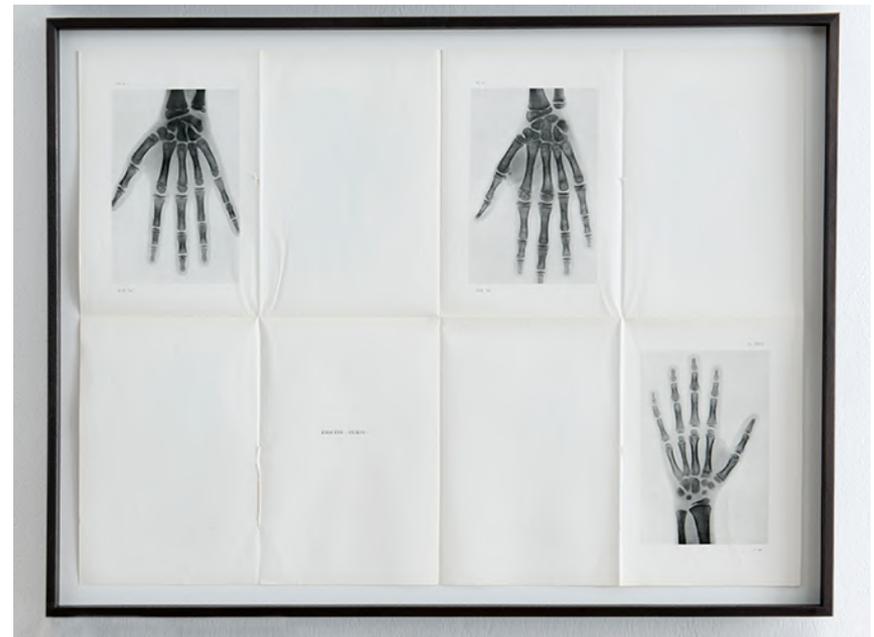


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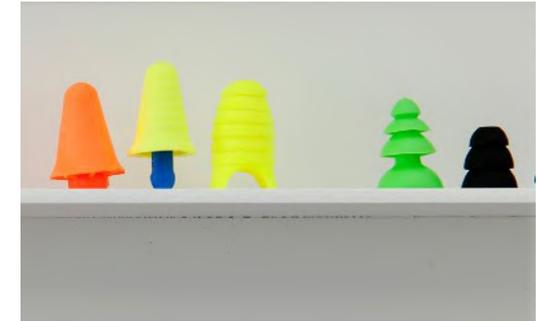
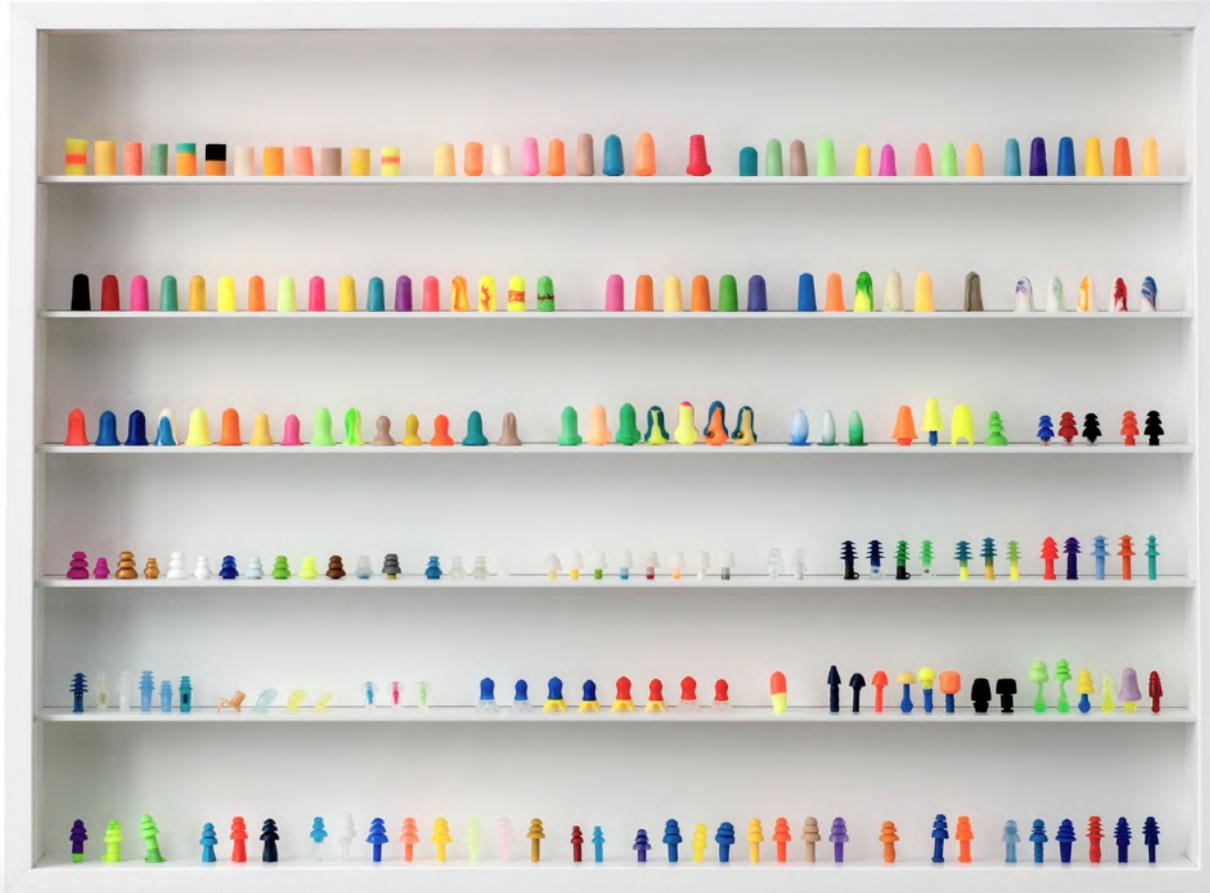


*Horror Vacui* is the follow up of *The Invisible Hand*, a rubber copy of the right hand of Leopold II, taken at night from the sculpture by Thomas Vinçotte made in 1926, located at the Regentlaan in Brussels, Belgium. The mould was brought to a former rubber plantation in Kasai-Occidental in the Democratic 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



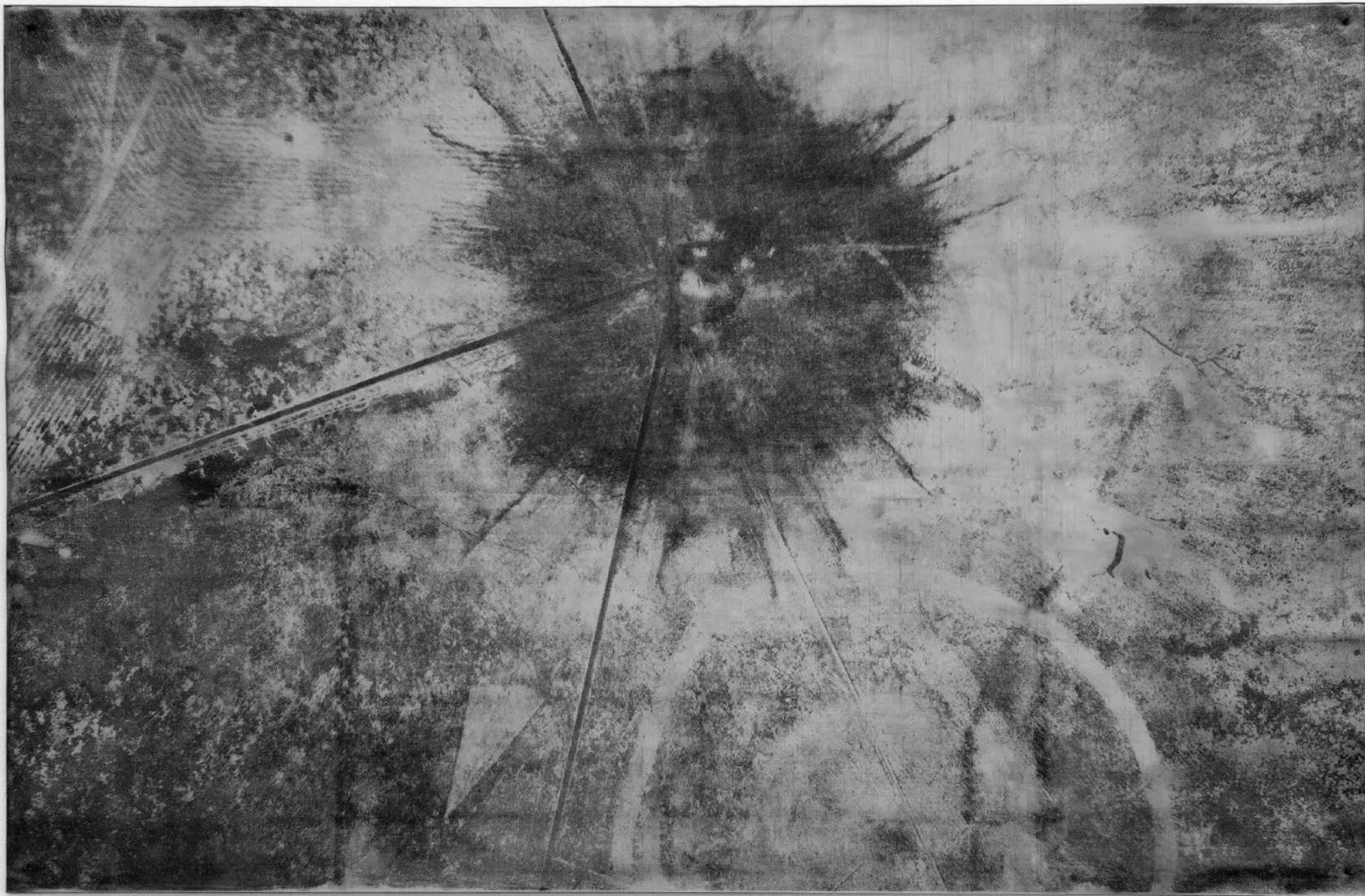
*War on Terror* is a collection of 212 different earplugs displayed like bullets in a cabinet, ordered by caliber. Earplugs exist in countless different colours and shapes and are used for a wide variety of activities like sleeping, using machines, playing or listening to music, swimming, flying, hunting 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.

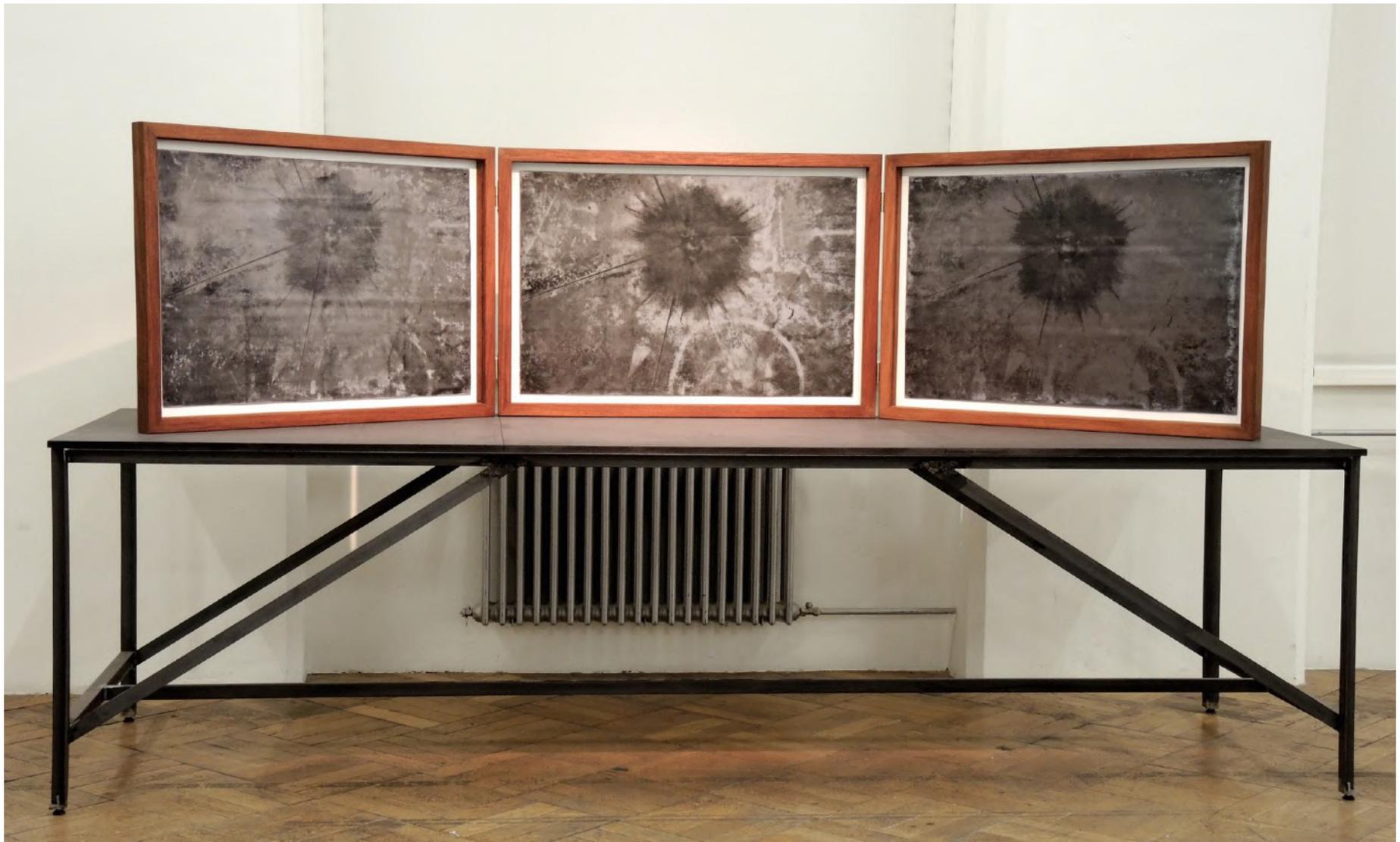
**War on Terror, 2016**

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.



**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 Alamogordo, 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 aerial 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)

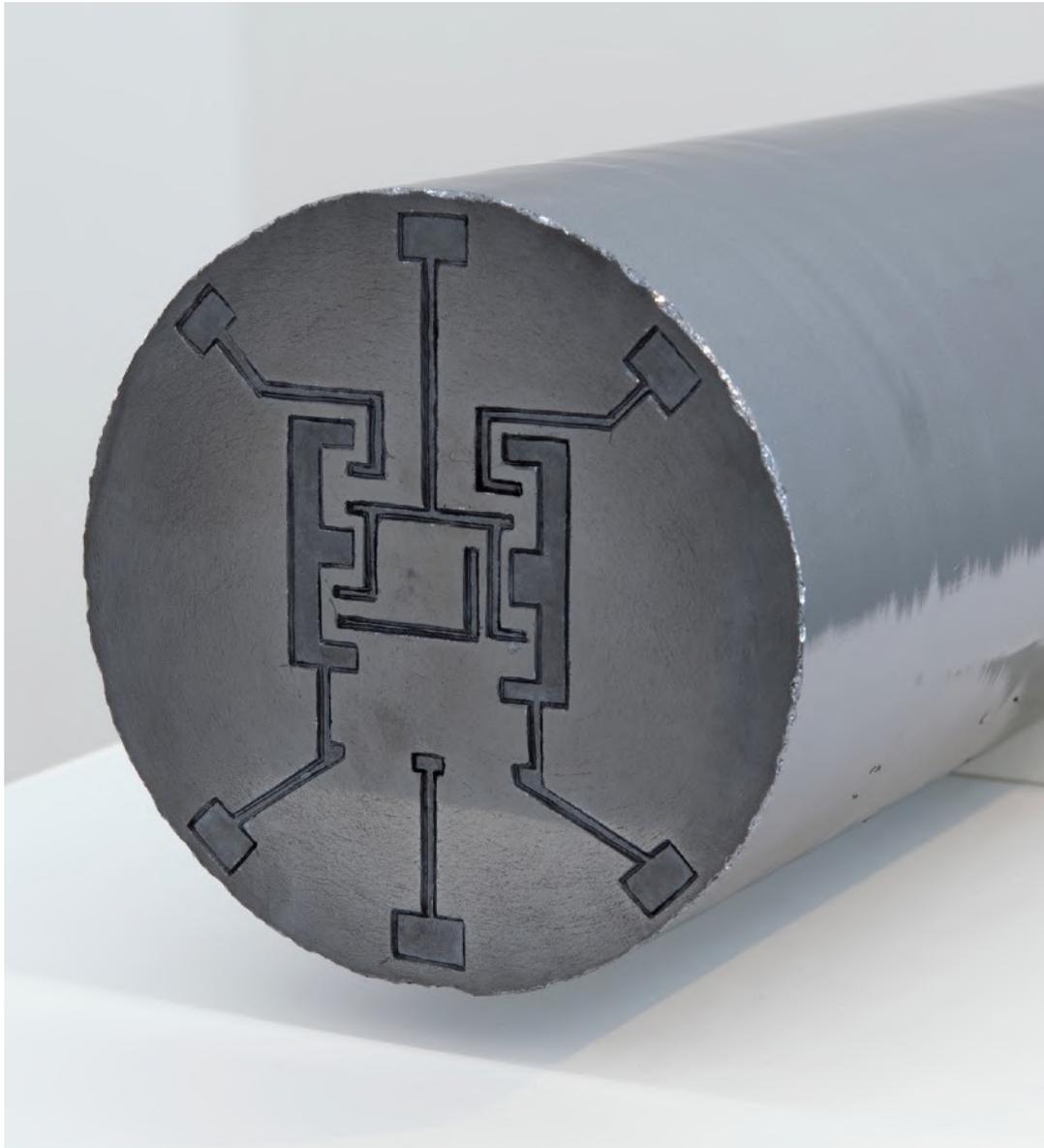


*Copper Country* is a series of topographic drawings from the biggest copper mines in the world. The drawings are made on a circuit board using the etching technique to make copper circuits by eating away copper with ferric chloride ( $\text{FeCl}_3$ ). The process is interrupted and frozen with varnish, 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 ( $\text{FeCl}_3$ ). 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.



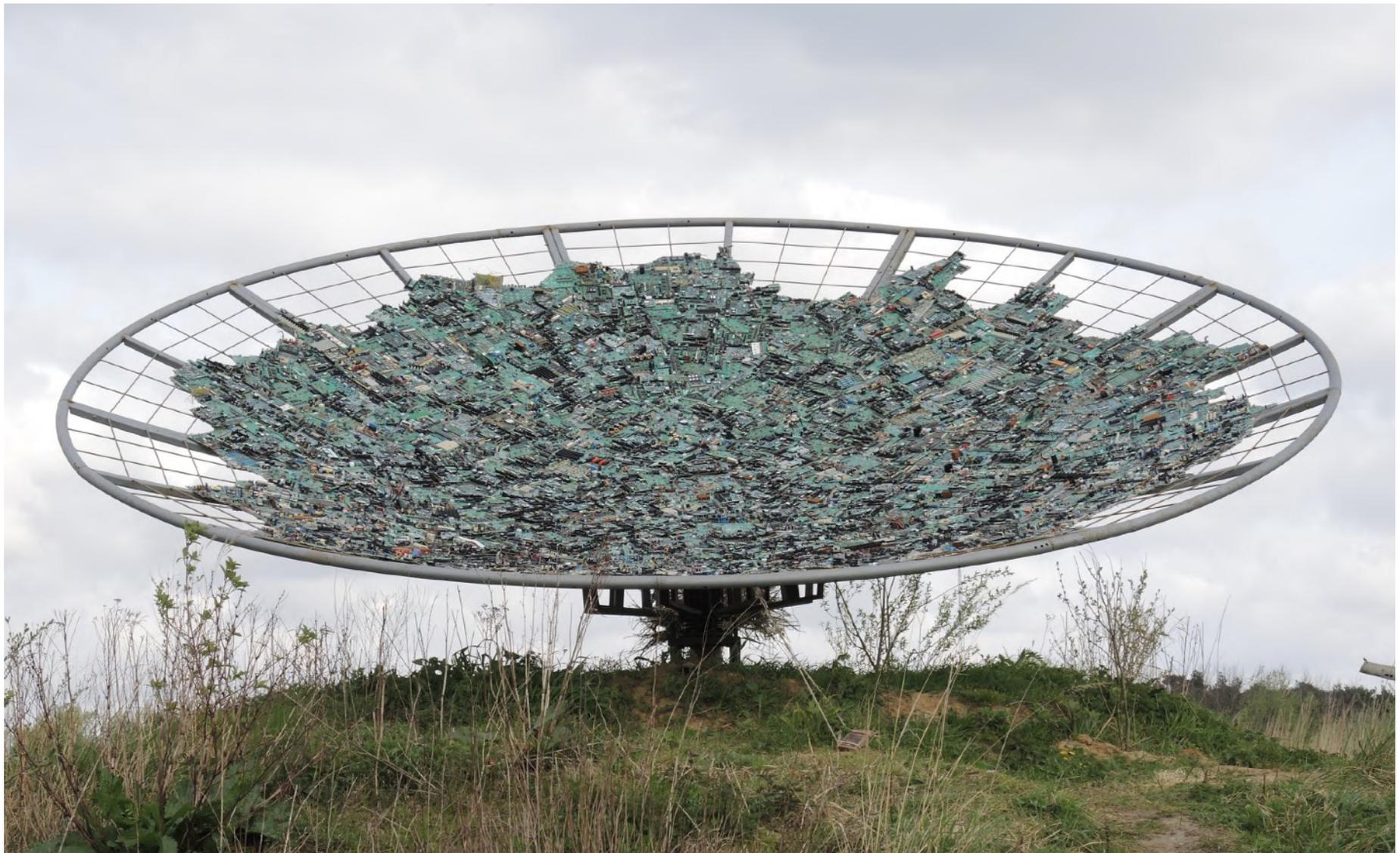
**Silicon Age, 2016**

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



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.



**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  
(In private collection, Belgium)



*The Last Human* looks at the possible last representative of the human race. Two separate movements are currently leading towards what Ray Kurzweil 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, 180 x 100 x 20 cm.

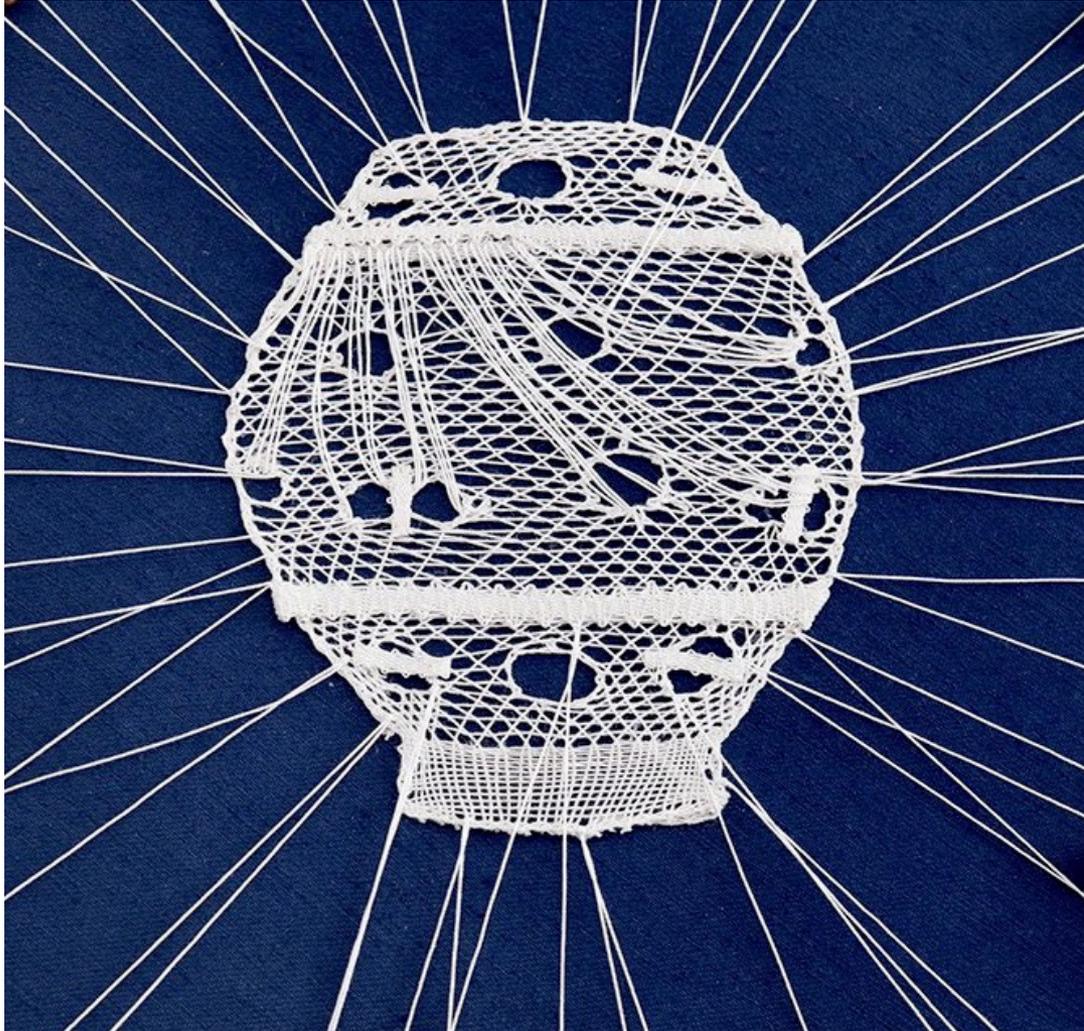


*Civilising Conflict* is made in collaboration with Augyi Ngoyi Twite, a Congolese artisan working for the local tourist sculpture market in Ruashi, D.R. Congo. So far, they make animals (elephants, crocodiles, frogs, amongst others), ashtrays and miniature maps of Congo or Africa, but nothing relating 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 used in huge amounts for wiring every piece of rolling floating, or flying equipment produced for war. Small arm shell casings are made of brass, a mixture of copper and zinc, and most bullets have a copper 'jacket' to keep them from fouling in the gun barrel. Both during WWI and WW2 D.R. Congo was a mayor supplier of copper ore, that was shipped to the US to be melted and transformed. During the famous Battle of the Somme and the Battle of the Ardennes, 70 to 80% of all the bullets that were fired were made with copper coming from Congo. And still today, warfare and mineral extraction go hand in hand when Congo is concerned. 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. *Civilising Conflict* consists of a cut off finger holding the pin of a hand grenade. It is a creative solution to an immediate threat without a permanent resolve.

**Civilising Conflict (2019)**  
Hand carved malachite.  
12 x 7 x 8 cm



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



**The Gadget / Fat Man / Little Boy, 2016**

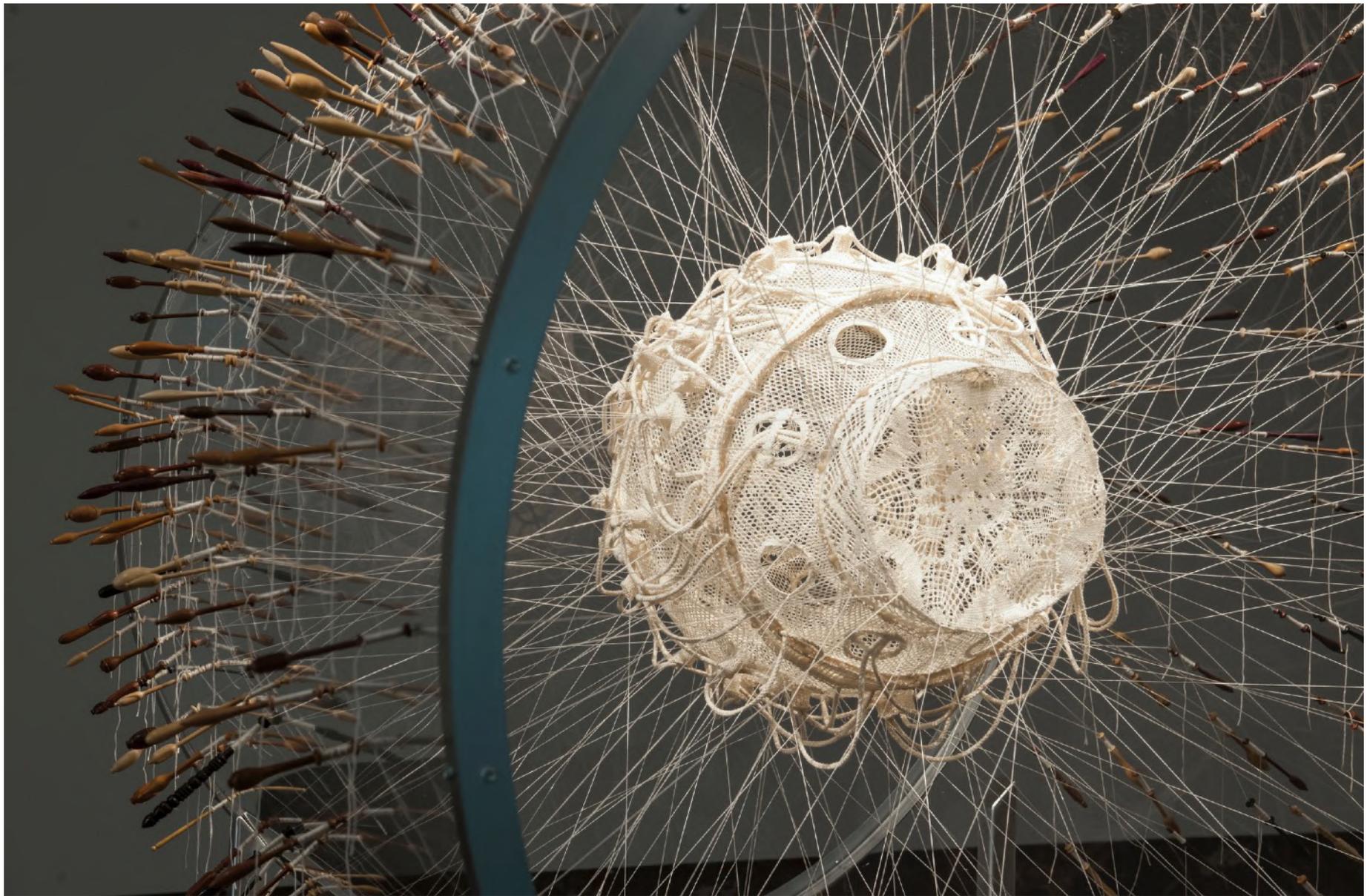
Cotton lace, wooden bobbins, traditional straw cookie pillow, 60 x 60 x 5 cm.



*The Gadget* is the first atomic bomb ever made and it was detonated on Trinity site in Alamogordo, 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.



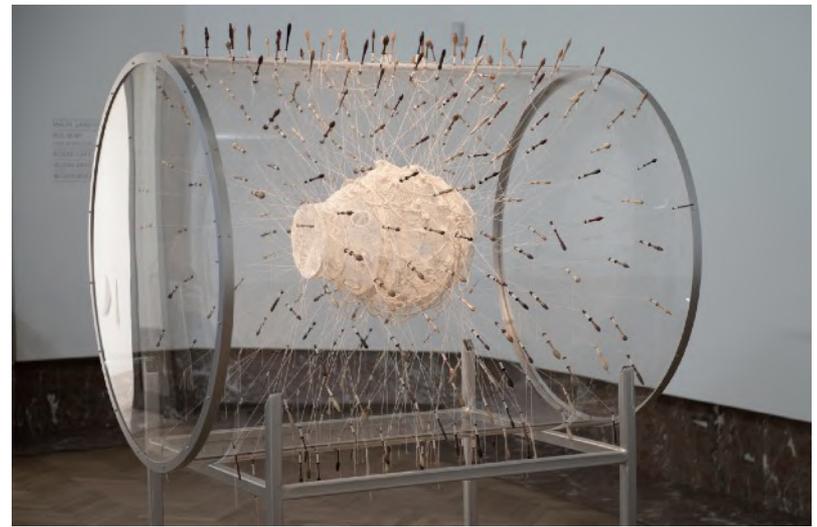
**The Gadget, 2017**

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 (In private collection, Belgium)



**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 (In private collection, Belgium)



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 major 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.



**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



*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



**Manhattan Project, 2017**

Metal, aluminum, glass, 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.

**Manhattan Project, 2017**

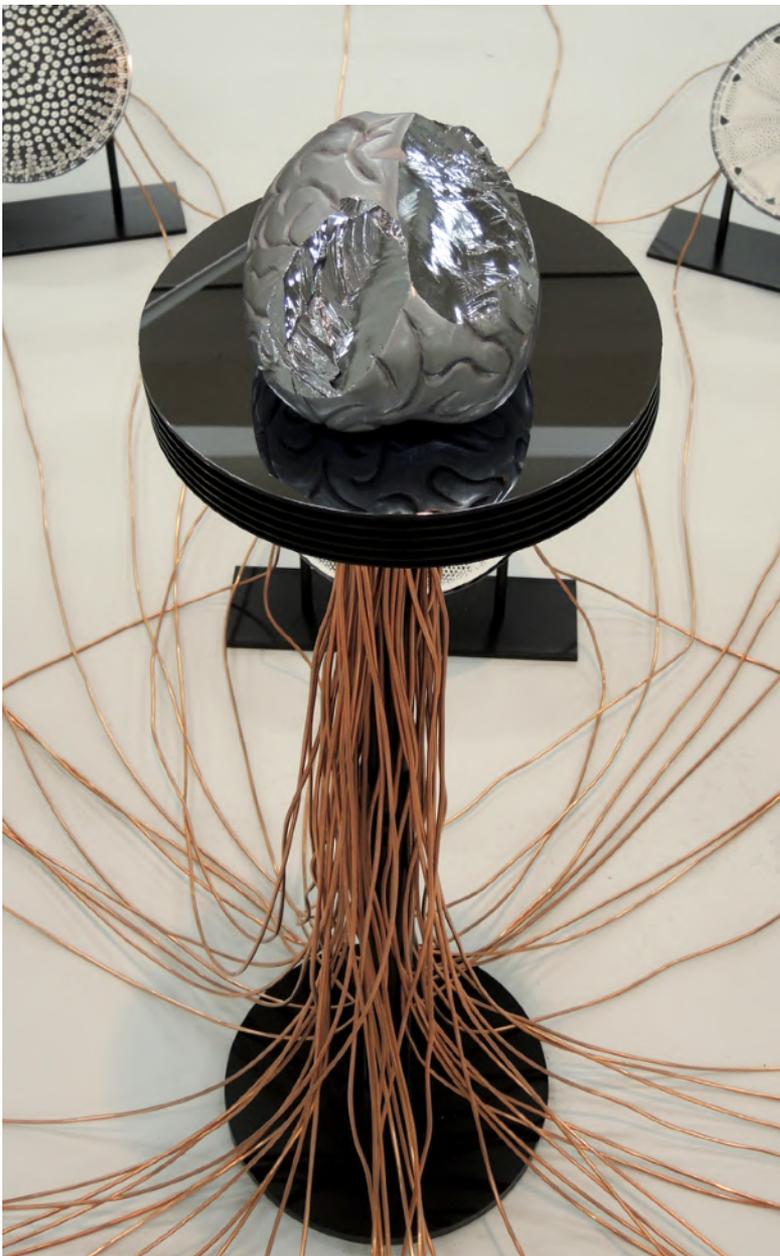
Metal, aluminum, white sand, UV light, uranium glass  
210 x 210 x 160 cm.

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 man. Radioactive isotopes like strontium 90 will be present in the entire geological layer that we are currently creating, functioning as the perfect Golden Spike.



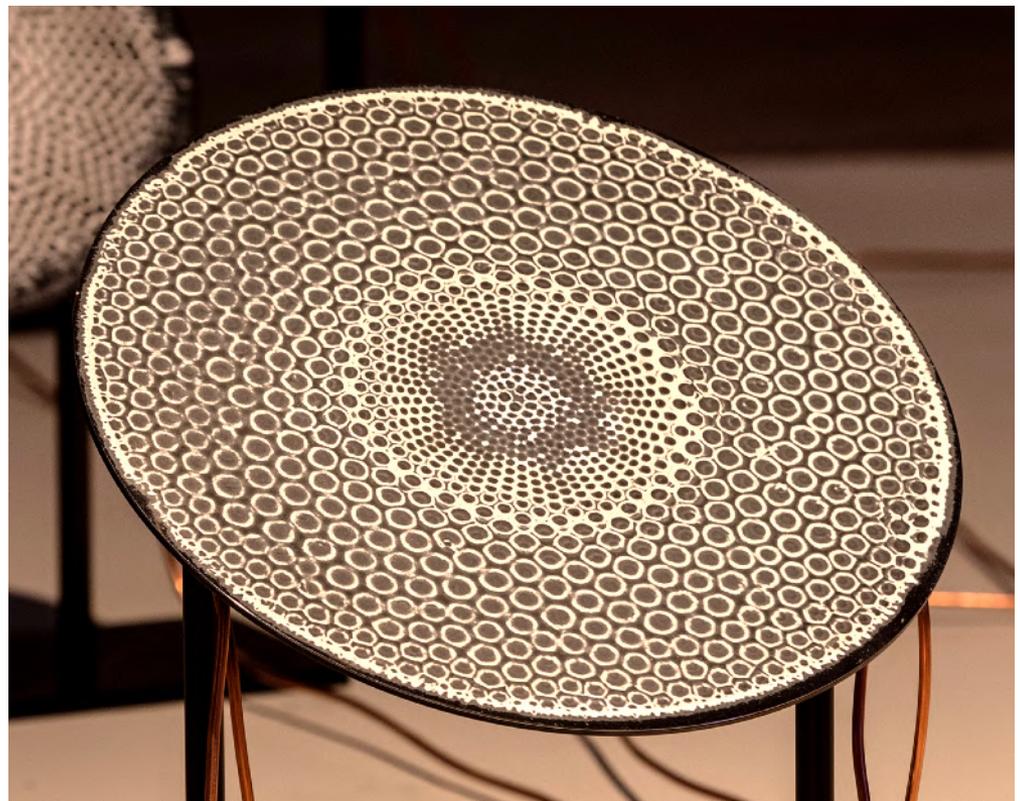
**The Power of None, 2018**

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 Möllertianum* 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.



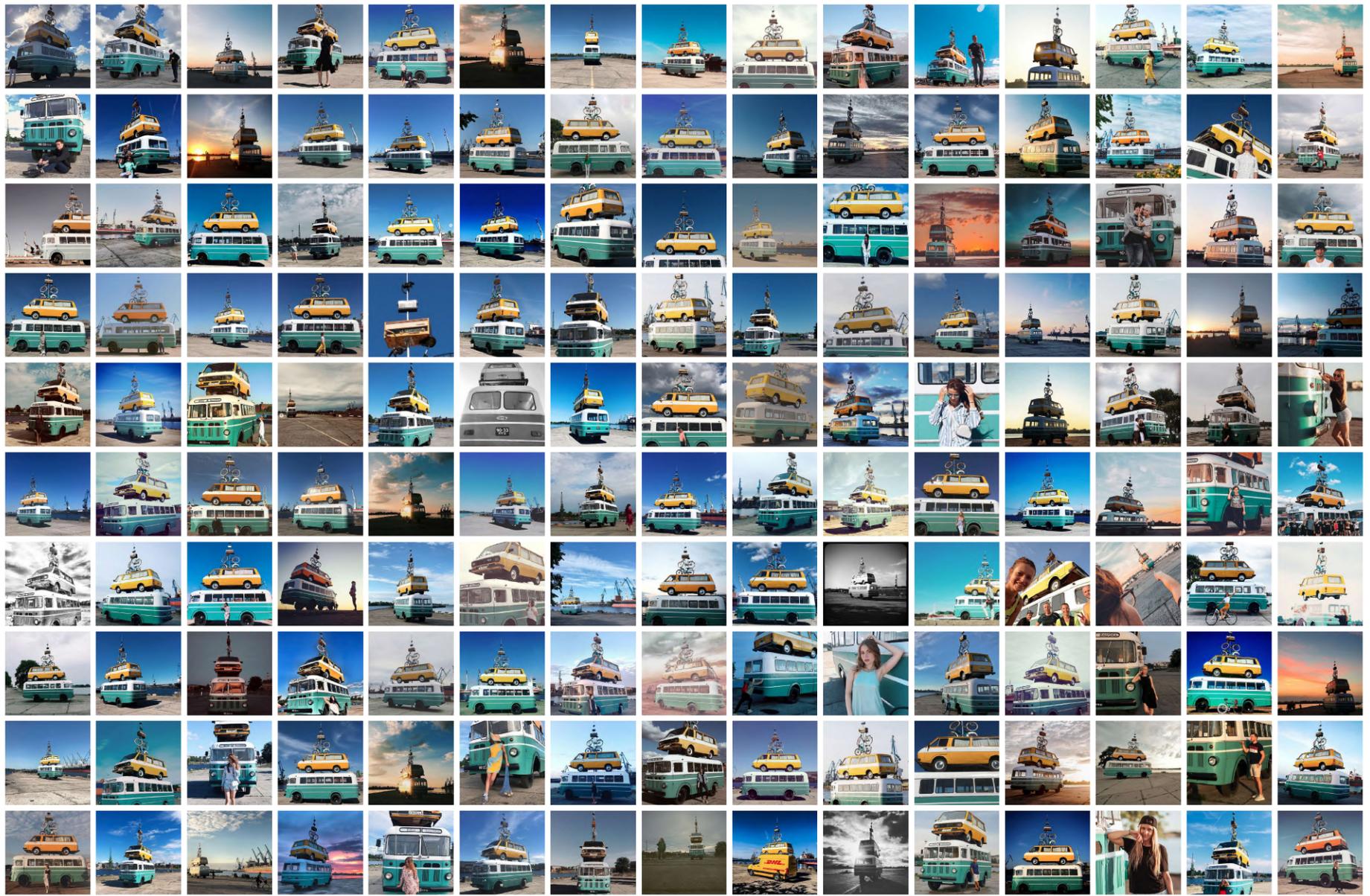


**Pinpointing Progress, 2018**

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 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. The installation is a silent monument for both local production history and the speed of industrialised evolution. It preserves the most vital specimens 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



**Half Life, 2019**

Ceramic vessels made with Boom Clay (Dessel, BE).  
800 x 50 x 240 cm.



**Half Life, 2019**  
Ceramic vessels made with Boom Clay (Dessel, BE).  
800 x 50 x 240 cm.

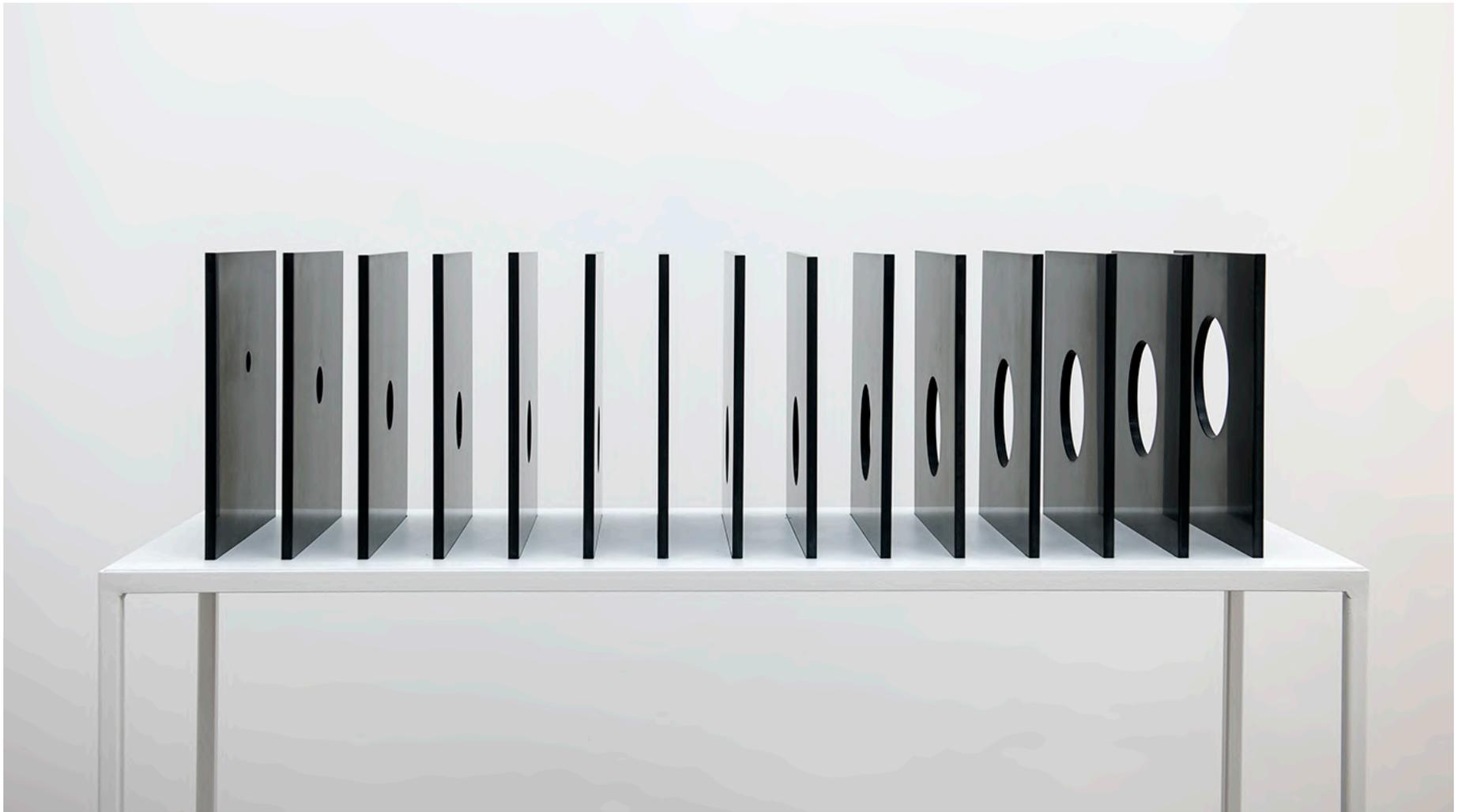
*Half Life* consists of a series of copies in baked Boom clay of the storage containers for nuclear waste in Belgium. The Boom clay comes from a strata of clay, between two hundred or even four hundred meters deep that is being tested as one of the possible geological locations for Belgium to store its' nuclear waste in the future. The same clay that comes out of the ground, to make the storage of the containers possible, is used to make an exact copy scale 1 : 1.

The next model in the series is exactly half the size, etc etc, referring to the decrease of the nuclear radiation, which is visualised by the decreasing size of the containers. After nine steps, or nine lives, the original size of 1335mm has shrunk to 5.21mm, after which it becomes practically invisible to the human eye.

Each step is presented on a separate but identical pedestal, which strengthens the halving and shrinking curve. *Half Life* simultaneously visualises the process that takes place underground and the material that protects it and with which it is replaced.

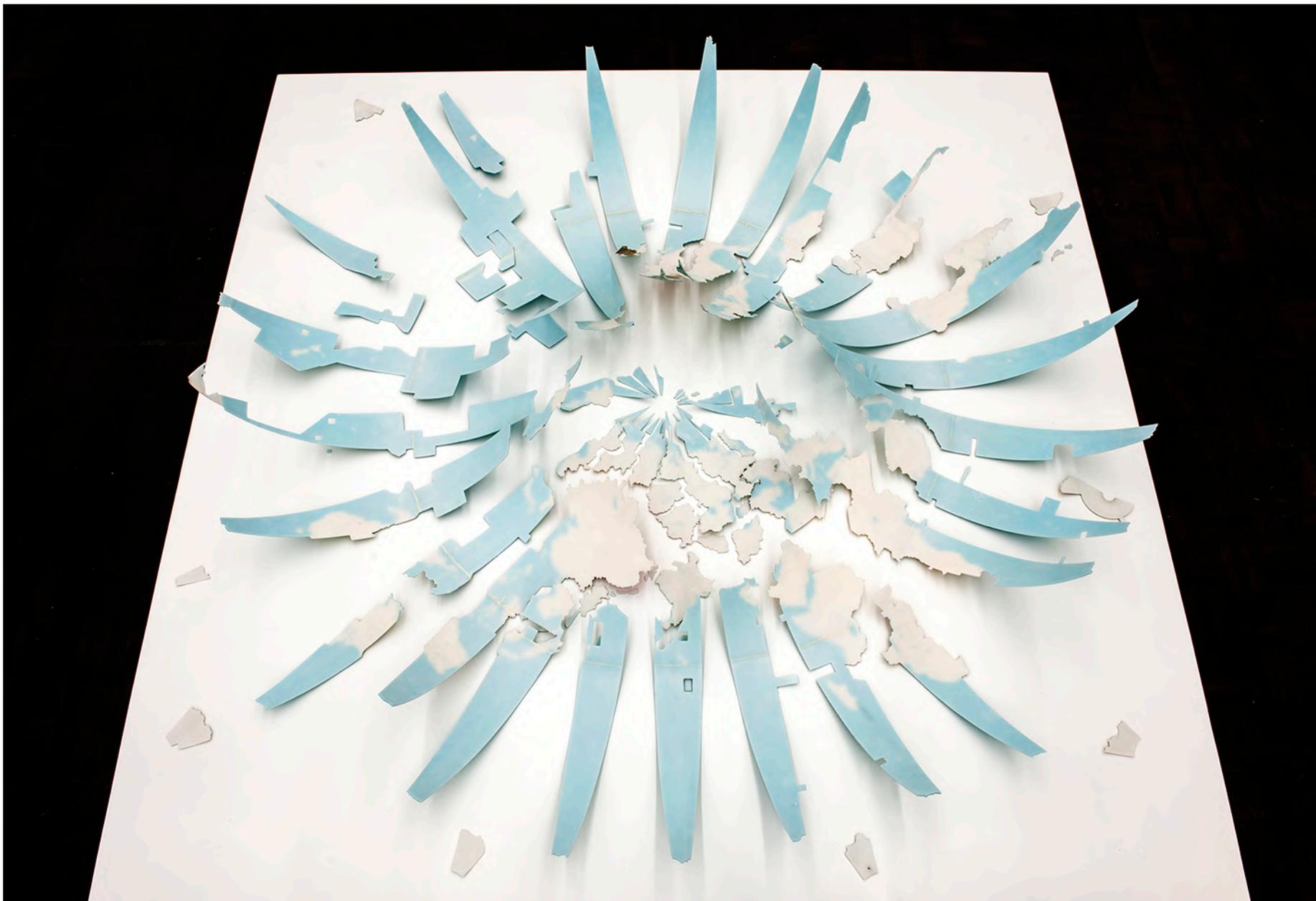
In an uncertain future, where every language that we know of now will probably have disappeared, a similar visualisation could help to transmit vital information about the content below ground. The work fuses both the natural material, the Boom clay, but also the natural Uranium, with the human intervention of the processing of Uranium and the creation of a standard shaped capsule to store nuclear waste. Form and content become one.

Co-produced by Z33 (Hasselt, BE)



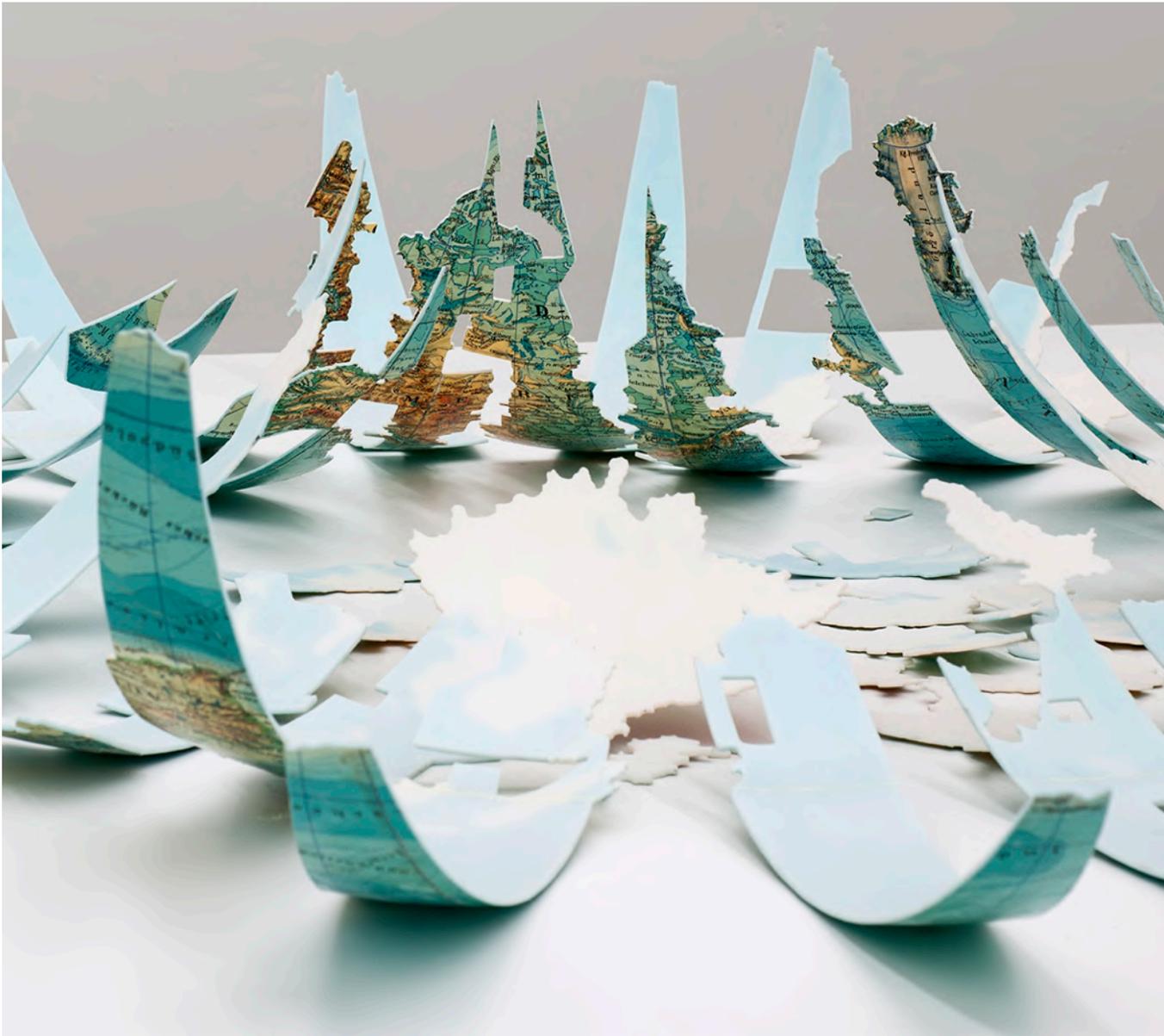
*Cornutopia* is an amalgamate of cornucopia (the horn of plenty) and utopia. The initial promise of plastic being the solution for material scarcity, turned from a salvation into an expanding nightmare. Plastic pollution became one of the most pressing global problems, of which the true depth and scope we are learning as we proceed forward. The work consists of a series of 15 Bakelite sheets, the first artificial plastic, invented in 1907 by the Belgian chemist Leo Baekeland. The need for an alternative to ivory, that was widely used as electrical insulator; but also to make door- and knife handles, billiard balls, domino tiles and piano keys, became pressing, as the supply, coming mainly from the Congo Free State and later the Belgian Congo, was running low. The horn of plenty was getting empty. Bakelite was the future. It did not only deliver an alternative for ivory, it also facilitated the industrial revolution, as the first mass malleable matter. Commodities such as telephones, radio's, kitchenware, jewellery, toys and even firearms came rolling off the assembly line. The horn of plenty puked plastic and mass consumerism was born. *Cornutopia* creates an outline of an elephant tusk by cutting it in slices and framing the void as it were, making a mould of what once was.

**Cornutopia**, 2019  
Bakelite sheets.  
115 x 40 x 130 cm.



**The Overview Effect, 2019**

Polyester globe cut in the 38 existing different timezones.  
200 x 200 x 25 cm



**The Overview Effect, 2019**

Polyester globe cut in the 38 existing different timezones.  
200 x 200 x 25 cm

In 1884 an International Prime Meridian Conference was held to standardise time and establish twenty-four time zones, each spaced 15 degrees of longitude apart. This was the same year as the notorious Berlin Conference during which European colonisation and trade in Africa was regulated. Time and space were divided almost simultaneously, creating a systemic structure for the world that is still dominating the power balance of the present.

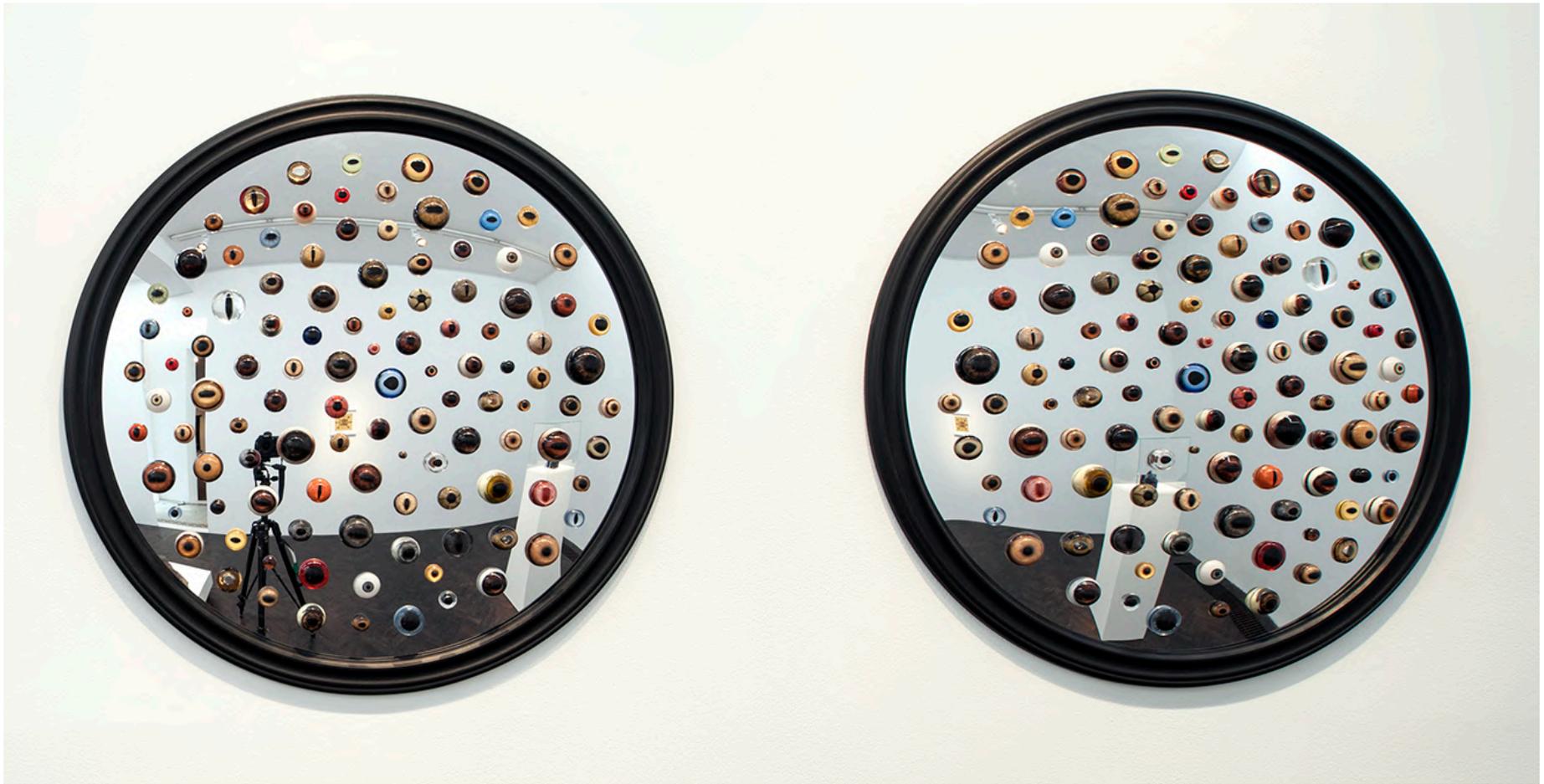
In the passing of time, individual countries added addition timezones to the puzzle, including half and even quarter hour differences. Some countries use rivers and mountain ranges to decide how late it is, others, like China, just opted out of convenience for one timezone in the whole country, while crossing nearly 75 degrees of longitude, representing 5 geographically split timezones. Territorial claims from colonial times further added to the complexity, that is visualised in *The Overview Effect* by cutting out all the 38 existing different timezones.

The title is inspired by Frank White's book of 1987 *The Overview Effect – Space Exploration and Human Evolution* in which he describes the cognitive shift in awareness experienced by astronauts when they see Earth from outer space. This rare and valuable change of perspective is mirrored in the installation, where a largely unknown artificial phenomenon is made visible in a rather explosive and disconcerting way.



**Natural Capital, 2017**  
Marker on carved wooden branch.  
70 x 30 x 5 cm

All natural products and even phenomena are given a monetary value. According to the WWF's Living Planet Index of 2018, nature is worth an estimated US\$ 125 trillion. This obvious arbitrary and surreal methodology to put a number on the value of nature is however telling and exemplary for humanities anthropocentric worldview and at the same time our dependency on natural resources, biodiversity and ecosystem stability for long term survival. *Natural Capital* is a sculpted branch, visualising the rupture and the overlap between nature and culture, or chaos and order, trash and treasure. Thin black lines, representing a ruler or measuring tool, used in schools as corporal punishing implement and educational learning device, contrast with its immeasurable natural counter fact, the free ranging natural branch. *Natural Capital* symbolises humanities eternal attempt to manipulate and master the world. The rules of the ruler overrule the rural; capital becomes king.



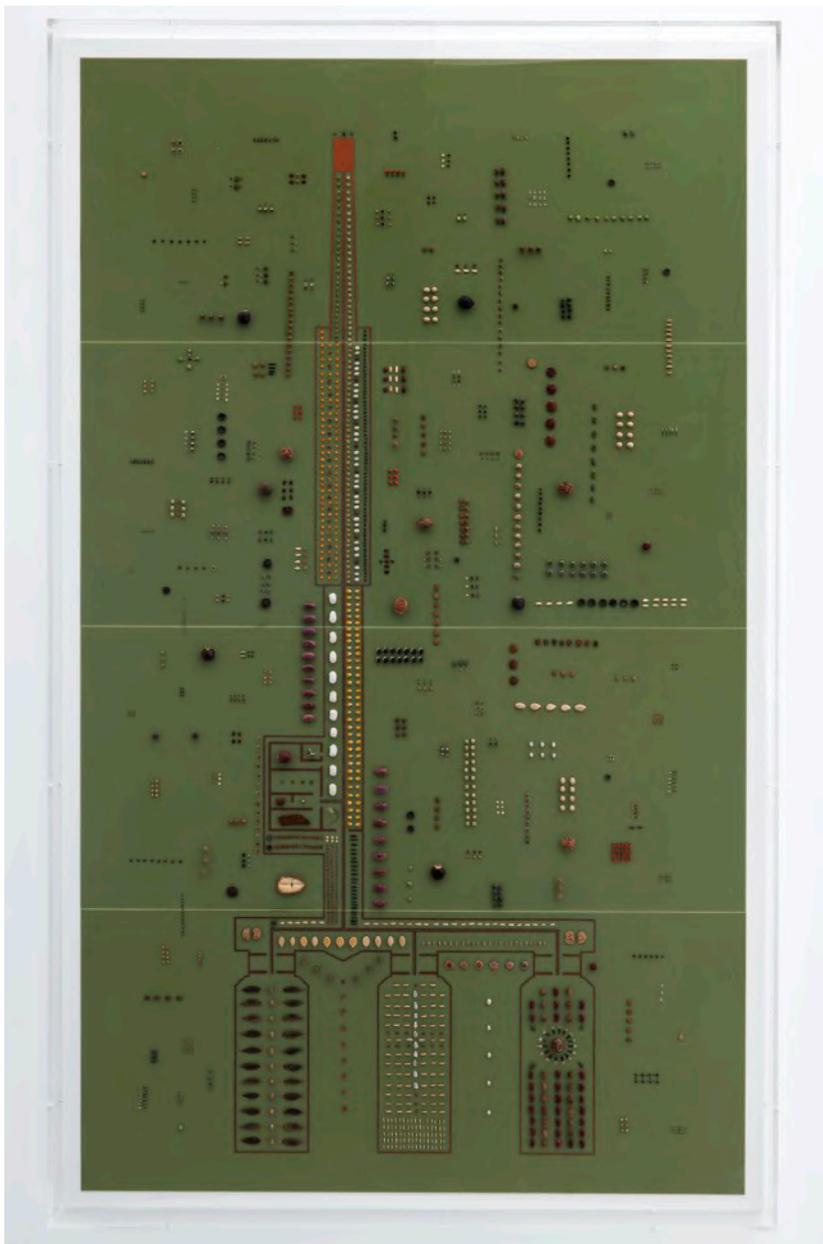
**And Then There Were None..., 2019**

Polyester mirror, wooden frame, taxidermy eyes from: African Lion, Antelope, Albino Deer, Albino Raccoon, Barred Owl, Bear, Bobcat, Wild Boar, Brown Trout, Brook Trout, Cat, Caribou, Cheetah, Coyote, Deer, Dark Coyote, Dolphin, Elephant, Elk, Fallow Deer, Fawn, Gray Shark, Gray Fox, Hartebeest, Human, Leopard, Lynx, Lizards, Largemouth Bass, Light Whitetail, Marlin, Mountain Lion, Mouth Bass, Muskie, Owl, Palomino Trout, Panfish, Pheasant, Pike, Raccoon, Red Fox, Sheep, Shark, Smallmouth Bass, Snakes, Steel Head, Tiger, Trout, Walleyes, Warthog, Wildebeest, Wolf, Yellow Perch, and other Amphibians, Birds, Fish, Large and Small Mammals, and Reptiles.

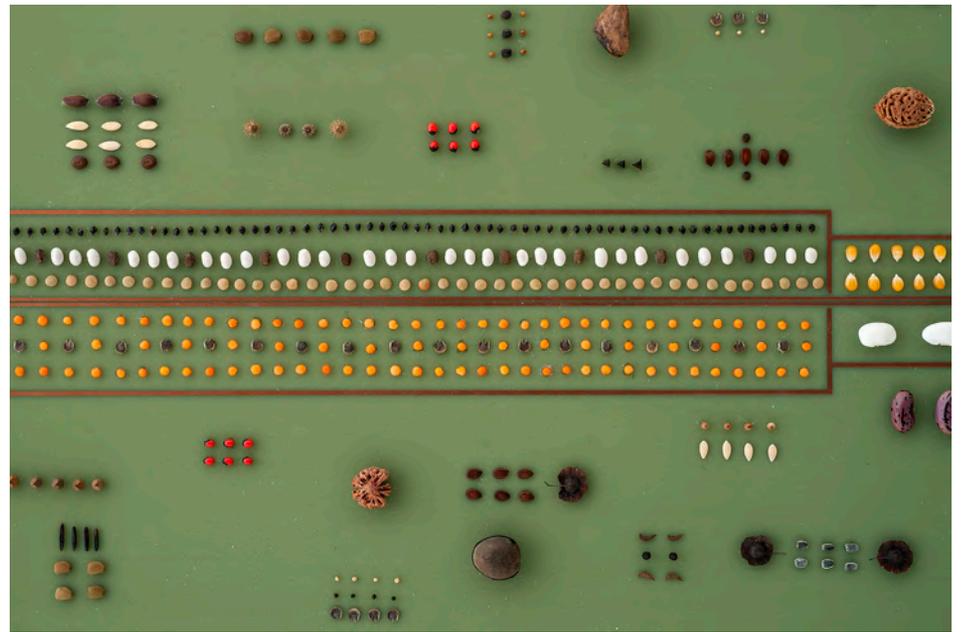
66 x 66 x 10 cm

*And Then There Were None...* alludes to the 6th extinction, the first mass extinction event in history caused by humans, described by Elizabeth Kolbert in her non-fiction book of 2014: *The Sixth Extinction: An Unnatural History*.

The current extinction rate is estimated to be 100 to 1000 times higher than natural background rates. The total biomass of mammals for instance consisted in 2018 of 96% of livestock (mainly cattle and pigs) and humans. Only 4% of the mammal biomass are wild animals. The work *And Then There Were None* mirrors a collection of more than 100 different taxidermy eyes from a wide variety of animals, including humans, since they are part of the animal kingdom and might one day disappear as well. The eyes are fixed on two dome shaped mirrors, mimicking the shape of most animal eyeballs, and making one see oneself twice; Homo Sapiens Sapiens, the double wise man.



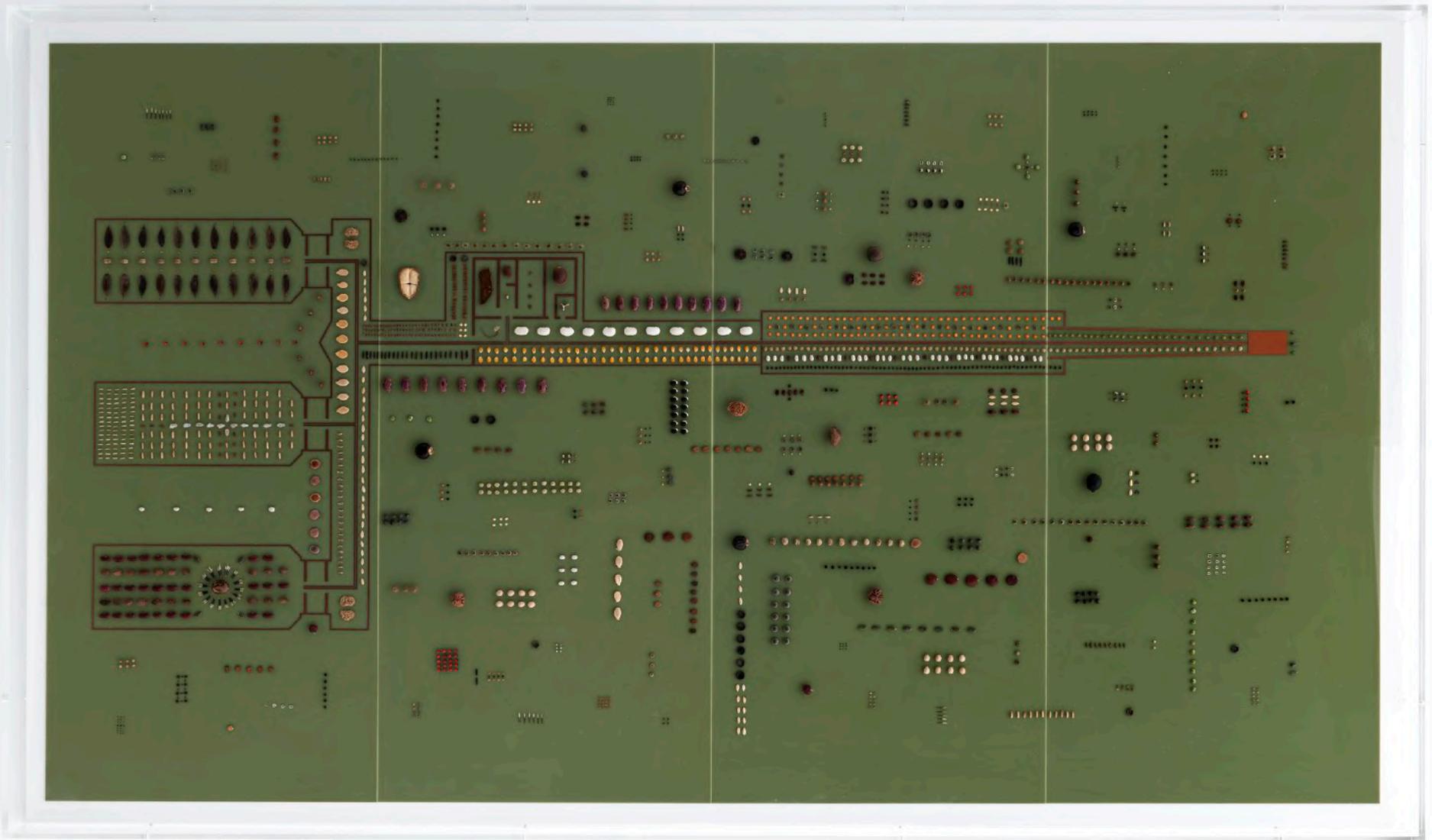
**The Great Decline, 2019**  
Printed circuit boards (PCB), various seeds.  
125 x 214 x 8 cm



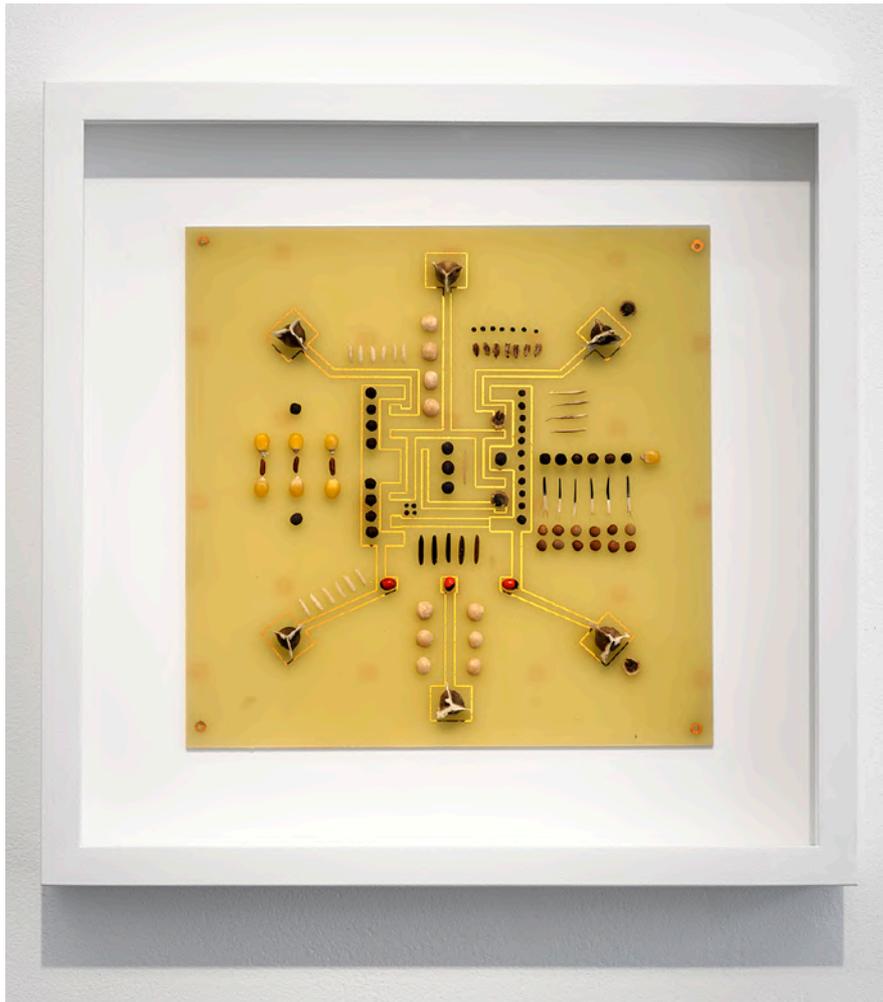
Biodiversity is in dangerous decline, in both animal and plant kingdoms. One of the attempts to secure survival of as many different plant species as possible is the creation of gene banks in seed vaults and time capsules. In 2008, Norway opened the Svalbard Global Seed Vault, a collection of duplicate samples or “spare” copies of seeds held in gene banks worldwide, as a fail safe in case of regional or global crises. In 2018, the collection surpassed one million samples, containing more than one third of the world’s most important food crop varieties.

*The Great Decline* combines the blueprints of the Svalbard Global Seed Vault, visualised as a copper circuit on large scale PCB’s (Printed Circuit Boards), and a wide variety of collected seeds from around the world. Together they create a huge Lukasa, or memory board, that was used by the Bambudye within the Luba Kingdom in the Democratic Republic of Congo throughout the 19th and 20th Century, as an archive for the topographical and chronological mapping of political histories, to recollect important people, places and mythical migration routes.

The seeds on *The Great Decline* are organised in relation to the graphical outlines of the Svalbard Global Seed Vault and mimic transistors and other electrical components that are mounted on PCB’s. They evoke the memory of seed collection, preservation, modification and militarisation.

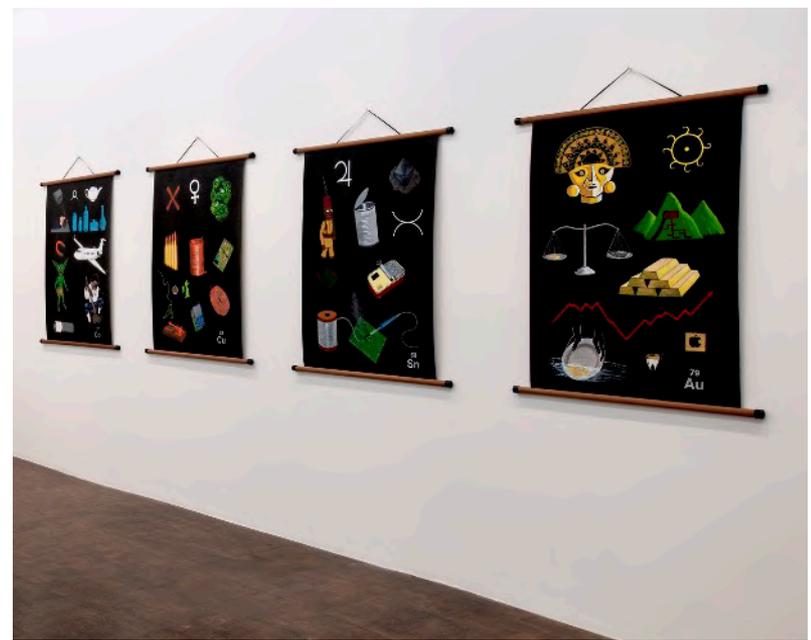


**The Great Decline, 2019**  
Printed circuit boards (PCB), various seeds.  
125 x 214 x 8 cm



**Immortality Drive I&2, 2019**  
Printed circuit boards (PCB), various seeds.  
30 x 30 x 5 cm

*Immortality Drive* is a combination of a graphic translation in a copper circuit of the image of the first monolithic silicon integrated circuit chip, invented by Robert Noyce of Fairchild in 1961. This world changing invention is immortalised on a PCB (Printed Circuit Board) and decorated with a wide variety of seeds and grains from around the world, representing transistors and electrical components. Together they create a Lukasa, or memory board, that was used by the Bambudyé within the Luba Kingdom in the Democratic Republic of Congo throughout the 19th and 20th Century, as an archive for the topographical and chronological mapping of political histories, to recollect important people, places and mythical migration routes. The seeds are collected at the Botanical Garden of Meise (Belgium), Jardin Botanique de Lubumbashi (D.R. Congo), and various other places around the world. They are organised in relation to the graphical outlines of the first monolithic silicon integrated circuit chip and evoke the memory of seed collection, preservation, modification and militarisation.



*Material Matters* is a series of paintings that all represent a naturally occurring element as part of the Periodic Table of Mendeleev, universally used to create an overview of all existing chemical elements. The paintings are made in collaboration with the Congolese artist Musasa, based in Lubumbashi, D.R. Congo, who is specialised in the use of visual language as a means to transmit and communicate information. Because of the large amount of different languages in D.R. Congo and the high illiteracy, it is vital as a means to transmit information in public institutions like the National Museum but also shops and companies within and outside the city centres.

The canvasses are stretched between two wooden sticks making reference to the widely used school charts or wall charts around the world in pre-digital times. Each element is visualised by various drawings, alchemic symbols, pictographs and symbols that form an educational rebus, or a summary of the origin, use and influence of the various materials. The series functions both as an introduction to vast amounts of little known knowledge and as a means to preserve vital information about all the elements involved.

**Material Matters (Li<sub>3</sub>, Fe<sub>26</sub>, Co<sub>27</sub>, Cu<sub>29</sub>, Zn<sub>30</sub>, Ag<sub>47</sub>, Sn<sub>50</sub>, Au<sub>79</sub>, Pb<sub>82</sub>, U<sub>92</sub>), 2018-2019**

Series of 10 wall chart paintings made in collaboration with Musasa (Lubumbashi, DRC)

132 x 96 x 4 cm



**Material Matters (Li<sub>3</sub>, Fe<sub>26</sub>, Co<sub>27</sub>, Cu<sub>29</sub>, Zn<sub>30</sub>, Ag<sub>47</sub>, Sn<sub>50</sub>, Au<sub>79</sub>, Pb<sub>82</sub>, U<sub>92</sub>), 2018-2019**

Series of 10 wall chart paintings made in collaboration with Musasa (Lubumbashi, DRC)

132 x 96 x 4 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<sup>^</sup> 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: *RIBOCA/Riga International Biennial of Contemporary Art*, Riga, LV (2018), *Belgian Art Prize 2017*, Bozar, Brussels, BE (2017); *2050. A Brief History of the Future* at National Museum of Fine Arts, Taichung, TW (2018), Palazzo Reale, Milan, IT (2016) and The Royal Museums of Fine Art, Brussels, BE (2015); *Realitiés Filantes, #4* Biennale de Lubumbashi, CD (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<sup>^</sup> Mountain School of Arts*, Los Angeles, US  
1997-2000: *Gerrit Rietveld Academy*, Free Media Department, Amsterdam, NL  
1995-1997: *Sint-Lucas Institute*, Graphic Design, Ghent, BE

## Residencies

2019: *Picha*, Lubumbashi and Manono, CD  
2019: *Art Space Pythagorion*, Samos, GR  
2018: *Picha*, Lubumbashi, CD  
2016: *Deltaworkers*, New Orleans, US  
2015: *Katanga and Kasai*, Research residency, CD  
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 exhibitions

2019: *Half Earth*, Gallery Meessen De Clercq, Brussels, BE  
2017: *Radiant Matter*, duo show, 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

2019: *On-Trade-Off: The Weight of Wonders*, Cargo in Context, Amsterdam, NL  
2019: *Digital Eternity, Geological Memory*, Ural Industrial Biennial, Yekaterinburg, RU  
2019: *Tallinn Photomonth Biennial*, Tallinn, EE  
2019: *Némo, International Biennial of Digital Arts*, Paris, FR  
2019: *S.O.S. / Save Our Seas*, Muzee Scheveningen, NL  
2019: *13,700,000 km3*, Schwarz Foundation, Art Space Pythagorion, GR  
2019: *Nature Morte - Nature Vivante*, CID Grand Hornu, BE  
2019: *Stormy Weather*, Museum Arnhem, NL  
2019: *Chair as an Artwork*, Latvian National Museum of Art, Rīga, LV  
2019: *Diatoms, art in a box of nature*, Meise Botanic Garden, BE  
2019: *Animal Revolution*, Kunsthalle Bremen, Bremen, DE  
2019: *On-Trade-Off: Green Gold*, Galerie Imane Farès, Paris, FR  
2019: *Contour Biennial #9: Coltan as Cotton*, Mechelen, BE  
2018: *The Unending Gift*, Gallery Meessen De Clercq, Brussels, BE  
2018: *AfricaMuseum@EgmontPalace*, Brussels, BE  
2018: *For A Brave New Brussels*, MAAT/Museum of Art, Architecture and Technology, PT  
2018: *A World Without Us*, Impakt Center for Media Culture, Utrecht, NL  
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*, Triennale 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: *ObjectifTerre*, Musée Barrois, Bar-le-Duc, FR  
2017: *Connected Disconnected*, CC De Ververij, Ronse, BE  
2017: *The Materiality of the Invisible*, Bureau Europa / 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: *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 Forêts*, 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: *Cuesta 12*, Tielt, BE  
2012: *Manifesta9: The Deep of the Modern*, Genk, BE  
2012: *Lost & Found, Error One*, Antwerp, BE  
2012: *KAAP2012*, Utrecht, NL

### Continuation of selection of group exhibitions

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, SUDI/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  
2010: *The Trophy Room*, Parker's Box Gallery, New York, US  
2010: *Motion Pictures*, Museum Het Domein, Sittard, 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)

2019: *Pompidou*, Radio KLARA, BE  
2019: *Animal Revolution*, BILD Zeitung and Weser-Kurier newspapers, Bremen, DE  
2019: *Animal Revolution*, RTL-Nord and buten un binnen television, Bremen, DE  
2019: *Half Earth*, Meessen De Clercq Gallery, review, H art magazine, BE  
2019: *Neue alte Vergngenheit*, Ensuite, magazine (cover), CH  
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  
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  
2010: *Plastic Reef*, NRC Handelsblad, newspaper, NL  
2010: *Oil-Peak*, Art in the City award, De Morgen, La Dernière Heur, BE  
2009: *Final Show*, HISK, De Standaard, newspaper, 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

### Publications and Catalogues

2019: *13,700,000 km3*, Schwarz Foundation, catalogue, Art Space Pythagorion, GR  
2019: *Animal Revolution*, catalogue, Kunsthalle Bremen, Bremen, DE  
2019: *Chair as Artwork*, catalogue, Arterritory.com, LV  
2018: *AfricaMuseum@EgmontPalace*, TLMag 29, magazine, BE  
2018: *Lace in Flanders* (cover), publication, Lannoo, BE

## Continuation Publications and Catalogues

2018: *Cosmogenies, au gré des éléments*, catalogue, MAMAC/Snoeck, FR  
2018: *Conversations with Jean Prouvé*, catalogue, Fondation CAB, BE  
2018: *Over het verlangen en de troost*, catalogue, Kunstenfestival Watou, BE  
2017: *Radiant Matter*, publication, Onomatopée, 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 Apocalyp 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

2010: *Plastic Reef*, NRC Handelsblad, newspaper, NL  
2010: *Oil-Peak*, Art in the City award, De Morgen, La Dernière 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 stadtsanzeiger, 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 and 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*, Radio-review, 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

## Curated Shows / Initiated Projects

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

2018: *ICC/Institute for Colonial Culture*, National Museum, Lubumbashi, DC  
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

## Awards and Grants

2019-2021: *Multiyear Development Grant*, Flemish Community, BE  
2018: *Breakthrough Trajectory Grant*, Flemish Community, BE  
2018: *Project Grant for Pinpointing Progress at Riga Biennial*, Flemish Community, BE  
2017: *Development Grant*, 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

## Committees

2019-2023: *Committee member of Kunsten & Erfgoed*, Flemish Community, BE  
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

## Works in Collections

Municipality of Montbel, France  
NOMAS Foundation, Italy  
Bibliotheca Dominicana in Ghent University Library, Belgium  
Mineralogical Museum of Campania, Naples, 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, Ostend, Belgium  
DSM, Heerlen, The Netherlands  
FRAC Lorraine, France  
Belgian Embassy in The Hague, The Netherlands  
Various private collections

## Commissions

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

## 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,...)

### Other activities

2017: Special guest at German Marshall Fund's Brussels Forum, Belgium

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

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