

MAARTEN VANDEN EYNDE

Catastrophic Casualties & Casual Catastrophes

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Pour sa troisième exposition personnelle à la galerie, Maarten Vanden Eynde livre une série d'œuvres réalisées à son retour de deux voyages réalisés récemment au Congo et aux États-Unis. Plaçant le temps de l'histoire au centre de sa recherche, l'artiste pense les rapports de notre Maintenant avec notre passé collectif.

Dans la salle de droite, le visiteur fait face à une reproduction sur plomb (matière liée à l'uranium dans une chaîne de désintégration complexe) de l'impact visible du Trinity test, premier essai d'une bombe nucléaire dans le désert du Nouveau-Mexique en juillet 1945. Cet essai ouvrit la voie à l'utilisation des armes atomiques à Hiroshima et Nagasaki. Liant le dramatique à l'absurde, Vanden Eynde a fait réaliser en dentelle *Gadget*, l'arme testée au Nouveau-Mexique mais aussi *Little Boy* et *Fat Man*, noms donnés aux bombes qui furent larguées au Japon. Bouleversant les codes habituels de cette activité associée à la quiétude des dentellières et à l'héritage culturel belge, l'artiste relève par la complexité du réseau de fils entremêlés que la réalisation de la bombe fut un travail collectif aux répercussions encore actuelles. Se télescopent dans une curieuse sensation de froissement une activité typiquement féminine (confectionner un ouvrage richement orné) et une charge masculine (développer un arsenal militaire performant). Le contraste des deux mène à un sourire amer, la menace nucléaire -dévastatrice- étant toujours dans le domaine du possible. Même la forme des fuseaux en bois n'est pas sans rappeler celle de bombes tout comme celle des bouchons acoustiques positionnés dans un cabinet comme de jolis petits objets. Le titre *War on terror* ramène la lecture de l'œuvre à une dimension plus tragique et fait allusion à la « politique de la sourde oreille » souvent appliquée par certaines nations face aux conflits armés. Le fait de ne montrer qu'un élément de la paire de bouchons est aussi une volonté de dénoncer le fait que les informations provenant de la presse ne sont souvent que parcellaires (on a qu'un son de cloche). Formellement proche d'un missile, *Silicon Age*, la carotte de silicium exposée sur un socle est une façon d'ouvrir la relation technologie/culture qui intéresse Vanden Eynde. L'extraction de matières premières (et notamment celle qui donne son nom à Silicon Valley) est ici évoquée ainsi que la recherche humaine dont la technologie dépend. Sur la base de cette colonne de silicium, Vanden Eynde a gravé la réplique du premier circuit électrique intégré, liant la provenance d'un objet à sa finalité.

Dans une logique similaire, on retrouve *Cosmic Connection* dans la salle de gauche des centaines de circuits soudés en forme de satellite mettant en exergue le rôle primordial de la communication à notre époque. *Malachite mobiles*, la série des treize téléphones sculptés en malachite, renforce cette idée. Les mines de carbonate de cuivre au Congo sont nombreuses et productives. Le cuivre est un des composants majeurs de tous les téléphones portables et Vanden Eynde a eu l'idée de collaborer avec des artisans locaux pour reproduire les premiers modèles iconiques de téléphones portables (Nokia, iPhone, Samsung...). En faisant appel à la main d'œuvre locale, l'artiste repose les questions coloniales du système économique de redistribution tout en questionnant la révolution technologique occidentale. Il en va de même quand il présente les téléphones comme des objets archéologiques ou des pierres précieuses tout en réunissant les conditions commerciales d'un magasin anonyme de téléphones. Enfin, *Horror Vacui* (horreur du vide) est une œuvre composée de documents photographiques provenant d'une *Enquête sur l'ossification de la main chez l'enfant noir du Congo belge*, ouvrage paru en 1951 et du moule de la main de Leopold II réalisé par l'artiste sur la statue équestre située place du Trône à Bruxelles. Posant le moule -le négatif de la main droite- sur une balance de boucher, Vanden Eynde questionne le poids de la responsabilité du souverain belge dans l'histoire du Congo belge dans une allusion à peine voilée à l'expression « avoir du sang sur les mains ».



Vue d'exposition, *Catastrophic Casualties & Casual Catastrophes*, Meessen De Clercq



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Maarten Vanden Eynde

Fat Man, 2016

Bois, coton, métal

60 x 60 x 5 cm



Maarten Vanden Eynde

Little Boy, 2016

Bois, coton, métal

60 x 60 x 5 cm



Maarten Vanden Eynde

The Gadget, 2016

Bois, coton, métal

60 x 60 x 5 cm



Détail de The Gadget



Maarten Vanden Eynde

War on terror, 2016

Boules Quiès

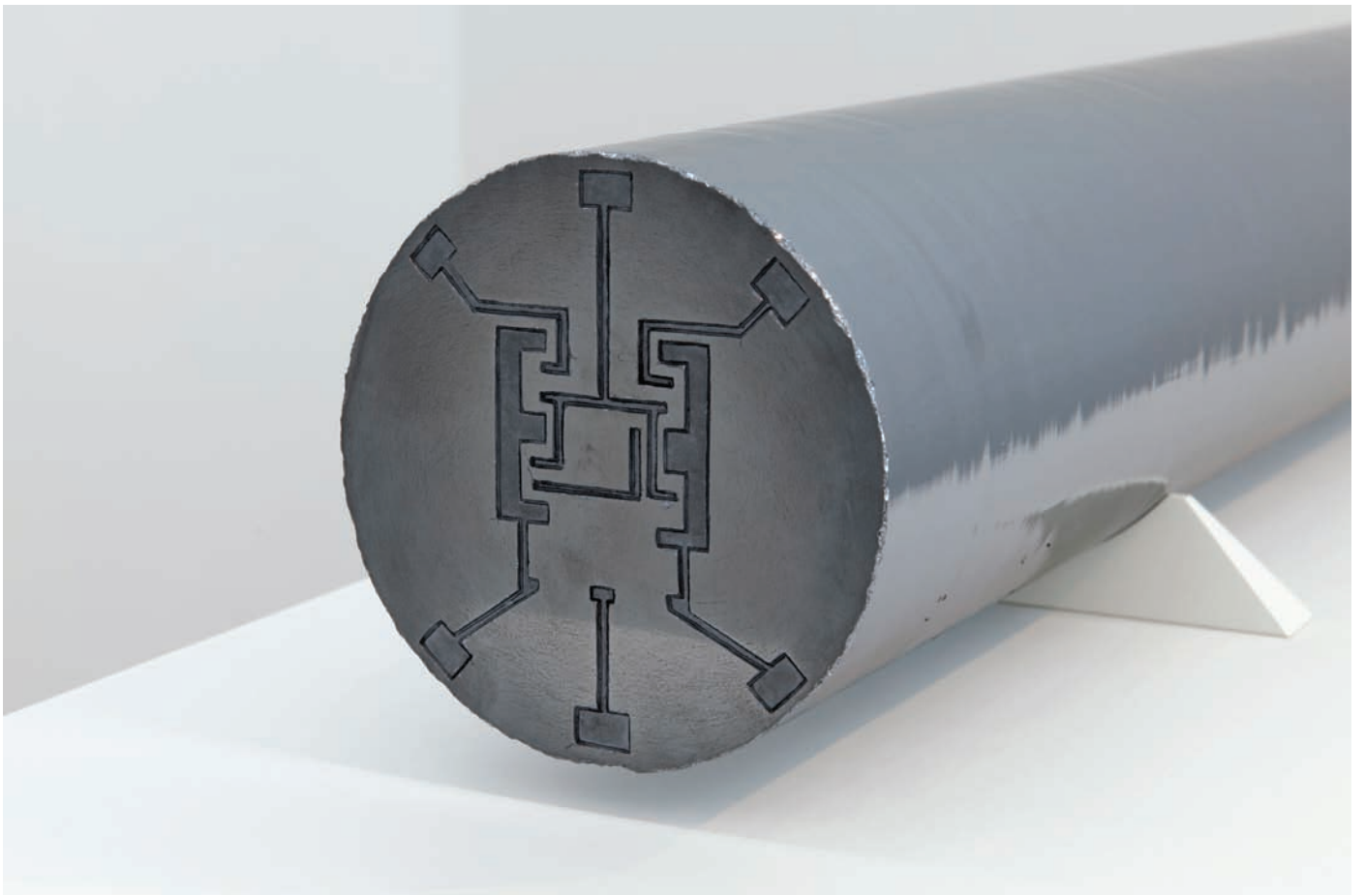
60 x 80 x 8,5 cm



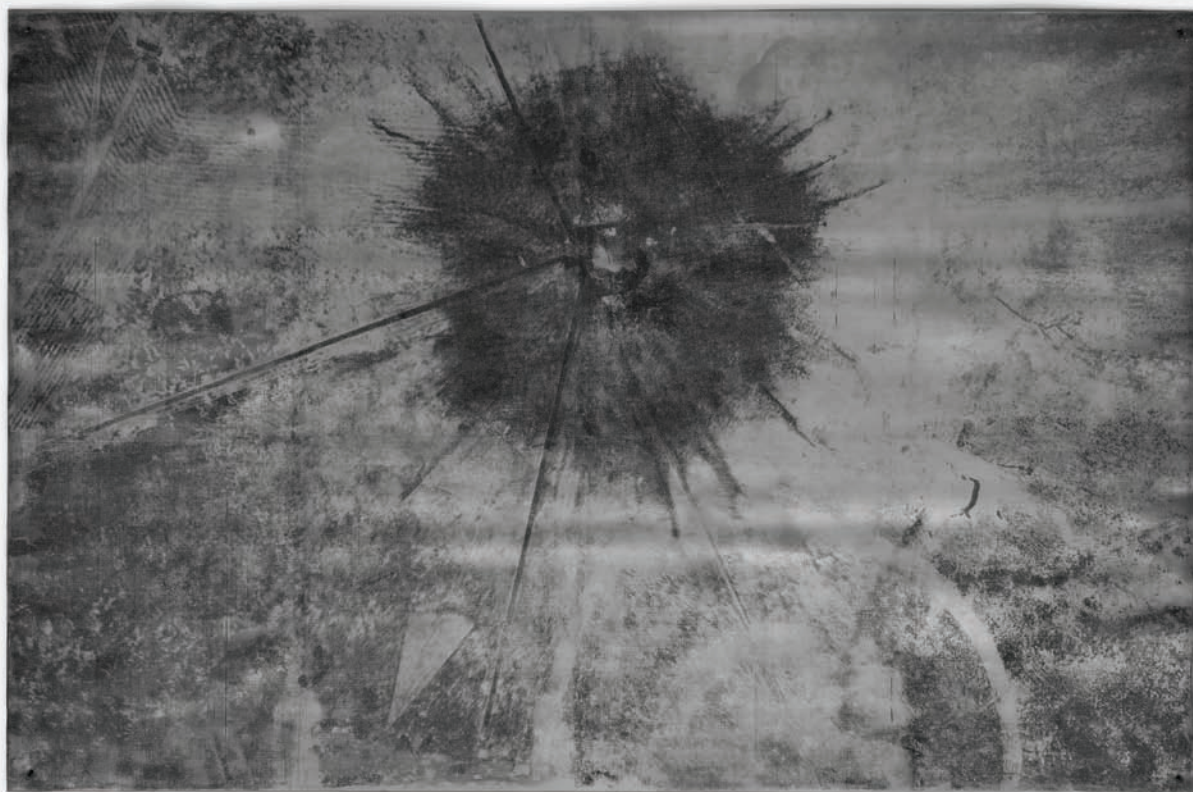
Détail de War on Terror



Maarten Vanden Eynde
Silicon Age, 2016
Silicium
ca 15,5 x 15,5 x 146 cm
Edition 1/3



Détail de *The Silicon Age*



Maarten Vanden Eynde

Trinity Test, 2016

Plomb

65,4 x 98,3 cm



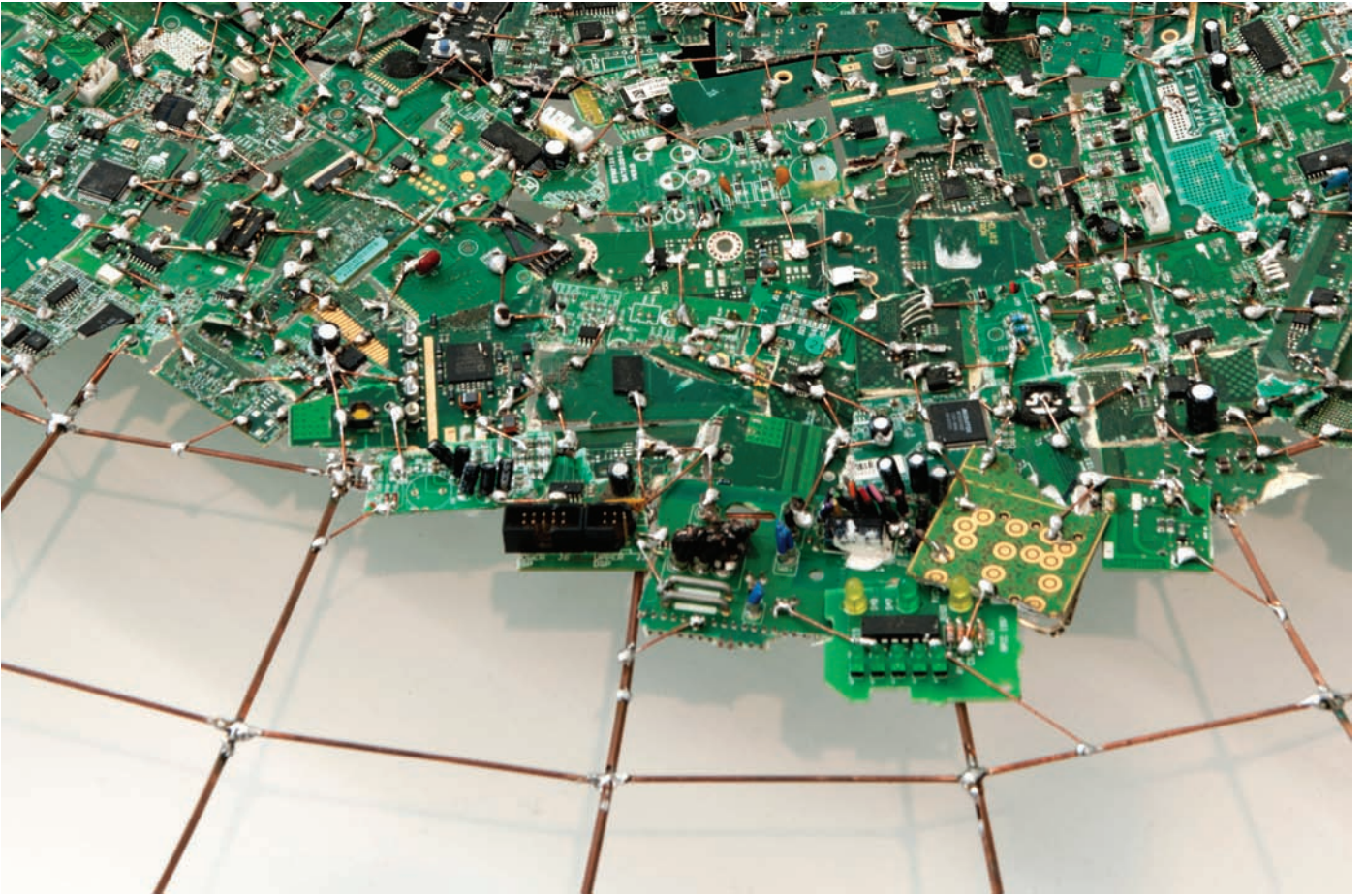
Vue d'exposition, *Catastrophic Casualties & Casual Catastrophes*, Meessen De Clercq



Vue d'exposition, *Catastrophic Casualties & Casual Catastrophes*, Meessen De Clercq



Maarten Vanden Eynde
Cosmic Connection, 2016
Différentes techniques
ca 130 x 130 x 10 cm



Détail de Cosmic Connection

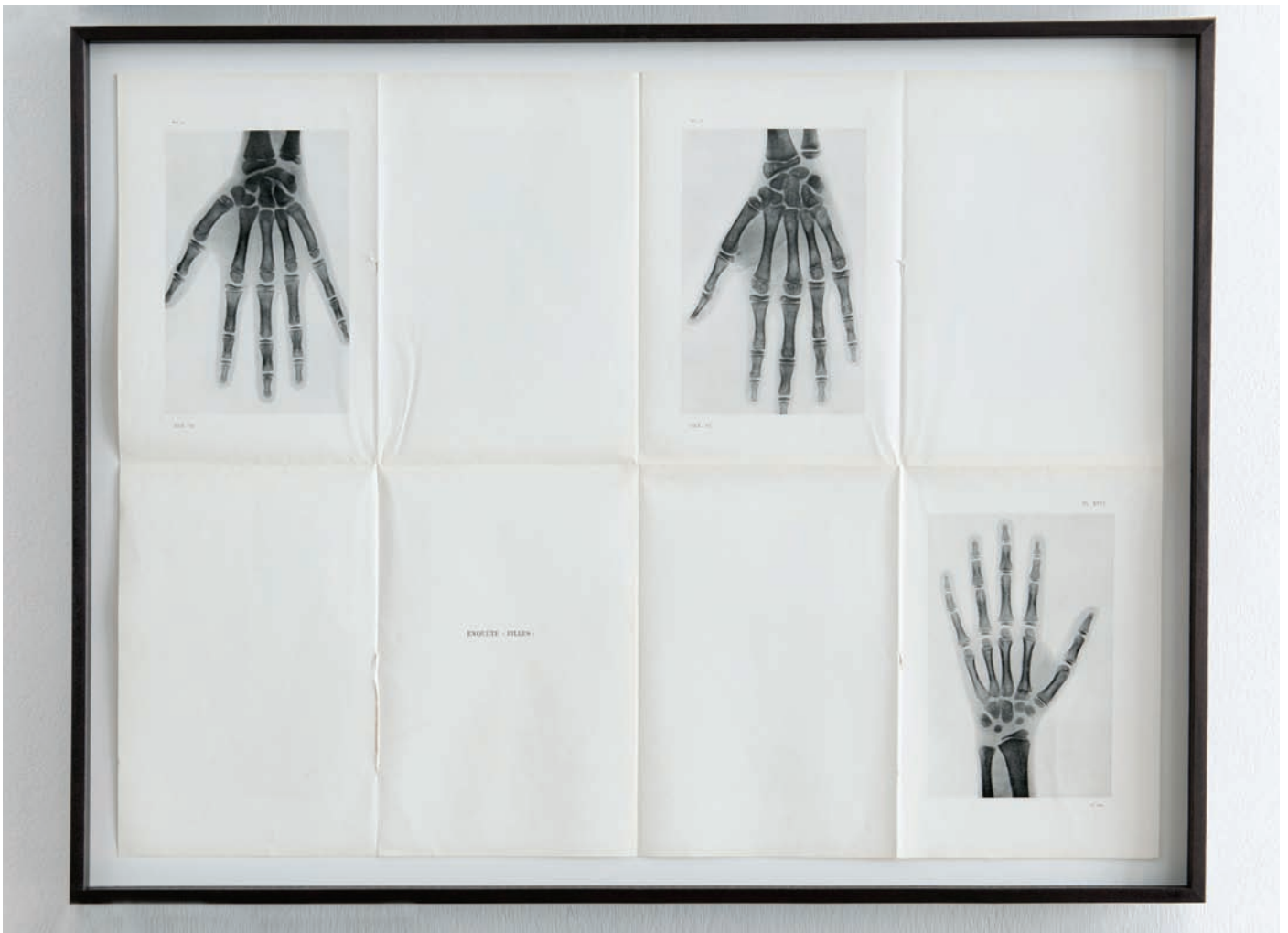


Maarten Vanden Eynde

Horror Vacui, 2016

Moule en latex de Leopold II, balance de boucherie en marbre, cahier en papier encadré

78,3 x 61 cm (chaque) (encadré)



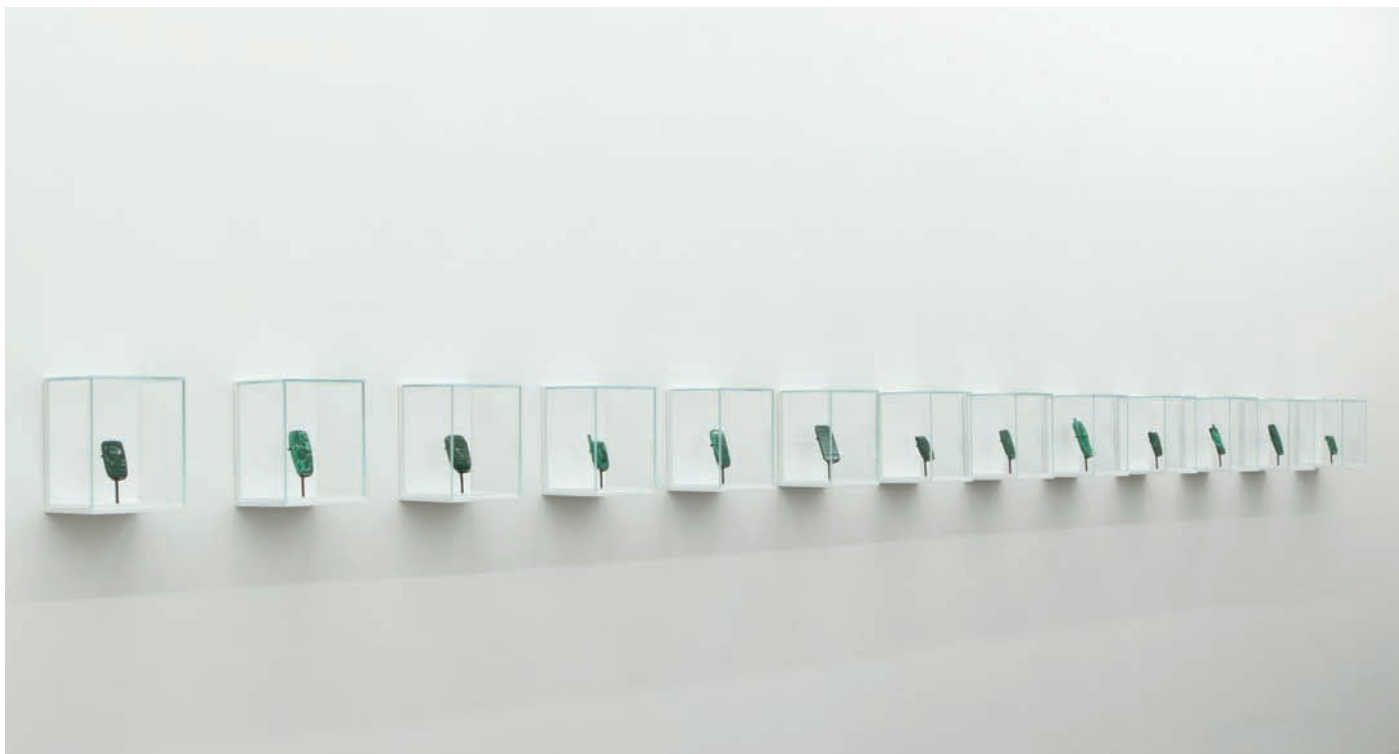
Détails de Horror Vacui



Maarten Vanden Eynde
Malachite Mobiles, 2015
Malachite
21 x 21 x 28 cm (présentoir)



Maarten Vanden Eynde
Malachite Mobiles, 2015
Malachite
21 x 21 x 28 cm (présentoir)



Maarten Vanden Eynde

Malachite Mobiles, 2015

Malachite

21 x 21 x 28 cm (présentoir) x 13



Vue d'exposition, *Catastrophic Casualties & Casual Catastrophes*, Meessen De Clercq



Maarten Vanden Eynde
Copper Country (El Morro), 2016
Circuit imprimé en cuivre
21 x 21 cm
Ed 1/9 + 1 AP



Maarten Vanden Eynde

Copper Country (Bingham Canyon), 2016

Circuit imprimé en cuivre

21 x 21 cm

Ed 2/9 + 1 AP



Maarten Vanden Eynde
Copper Country (Chuquicamata), 2016
Circuit imprimé en cuivre
21 x 21 cm
Ed 1/9 + 1 AP

MAARTEN VANDEN EYNDE

Born in 1977, Leuven (BE)

Lives and works in Rotterdam (NL), Brussels (BE) and Saint Mihiel (FR)

SOLO EXHIBITIONS

2016

Catastrophic Casualty & Casual Catastrophes, Meessen De Clercq, Brussels (Belgium)

2014

Art Rotterdam, Rotterdam (The Netherlands)

2013

Brick Era A.D. 2013, special outdoor project at Art Brussels, Brussels (Belgium)

Plastic Reef, Hordaland Artcenter, Bergen (Norway)

IN_DEPENDANCE, Meessen De Clercq, Brussels (Belgium)

2012

Museum of Forgotten History XXX, MuHKA, Antwerpen (Belgium)

Europe 2006-2014, FeliXart Museum, Drogenbos (Belgium)

2011

Museum of Forgotten History, Art Brussels, Brussels (Belgium)

2010

Gravitation, Kunstruimte Wagemans, Beetsterzwaag (The Netherlands)

Taxonomic Trophies, Science Centre, Nemo, Amsterdam (The Netherlands)

Public Artwork: 'Modern Menhirs', Arpia, Old Brick Factory, Herzele (Belgium)

Plastic Reef, Into the great Open, Vlieland, (The Netherlands)

Industrial Evolution, Meessen De Clercq, Brussels (Belgium)

Oil Peak, Art in the City, Egmont Park, Brussels (Belgium)

The Earth seen from the Moon, Wunderkammer, Meessen De Clercq, Brussels (Belgium)

2009

Homo Stupidus Stupidus, Waag Society, Amsterdam (The Netherlands)

2008

The Museum of Forgotten History, Het Pand, Ugent, Gent (Belgium)

2006

From Russia With Love, Maes & Matthys Gallery, Antwerpen (Belgium)

Georgia Here we Come, NAC National Art Center, Tbilisi (Georgia)

2005

The Earth seen from the Moon, Cesare Manzo Gallerie, Pescara (Italy)

GROUP EXHIBITIONS

2016

Tous belges!, Centre d'Art contemporain, Meymac (France)

What is Waste?, Art Affairs, Amsterdam (The Netherlands)

2015

A.N.T.H.R.O.P.O.C.E.N.E., Meessen De Clercq, Brussels (Belgium)

Body of matter, MU, Eindhoven (The Netherlands)

#4 Biennale of Lubumbashi (D.R. Congo)

A Brief History of the Future, Musées Royaux des Beaux-Arts, Brussels (Belgium)

Uit Liefde Voor Hout Van MIJ, Museum IJsselsteen, IJsselsteen (The Netherlands)

Mons 2015 Capital Européenne de la Culture, Mons (Belgium)

Wabi Sabi Shima, de l'esthétique de la perfection et du chaos dans l'archipel Nippon, Espace Hangar H18, Brussels (Belgium)

2014

Homo Ludens, Meessen De Clercq, Brussels (Belgium)

Rumeurs du Météore, FRAC Lorraine, Metz (France)

RE-art, Kapel van het O.L.Vrouwehospitaal, Oudenaarde (Belgium)

Gasthoven Invites, CC Het Gasthuis, Aarschot (Belgium)
Coming Soon, Real Imaginary Futures, Bureau Europa, Maastricht (The Netherlands)
Tasten In Het Duister/In The Dark, Zeeuws Museum, Middelburg (The Netherlands)
Beyond Earth Art, Cornell University, Ithaca, New York (USA)

2013

Oil Peaks, Collins Park, Meessen De Clercq, Art Basel Miami Beach, Miami (USA)
Le Vent des Forêts, curated by Pascal Yonet, Fresnes-Au-Mont (France)
Traction Avant, CIAP, Hasselt (Belgium)
I could have lived here, Museum M, Leuven (Belgium)
Ingredients, Riga Art Space, Riga (Latvia)
Ja Natuurlijk, Gemeentemuseum, Den Haag (The Netherlands)

2012

Manifesta 9, Genk (Belgium)
Back to the Future, CBKU, Utrecht (The Netherlands)

2011

Museum Show Part 2, Arnolfini, Bristol (UK)
Dublin Contemporary 2011, Dublin (Ireland)
Evolution of Creation, SIGN Gallery, Groningen (The Netherlands)

2010

Smooth Structures, SMART Project Space, Amsterdam (The Netherlands)
Alter Nature: We Can, Z33, Hasselt (Belgium)
Certified Copy, Verbeke Foundation, Kemzeke (Belgium)
Tracks, Traces and Transformations, NEST, Den Haag (The Netherlands)
Stardust in a Nutshell, Savvy Contemporary, Berlin (Germany)
The Trophy Room, Parker's Box Gallery, New York (USA)
Motion Pictures, Museum Het Domein, Sittard (The Netherlands)
TransNatural, Multiplex, Amsterdam (The Netherlands)

2009

World Wide Wonders, Galerie Kunst-Zicht, Gent (Belgium)
La Conquête de l'Espace, curated by O. Van den Boogaard, HISK, Gent (Belgium)
Landscaping, Galerie De Meerse, Hoofddorp (The Netherlands)
Knokke Biennale, Knokke (Belgium)
Verzamelde Verhalen, Watou 2009 (Belgium)
Faux Jumeaux, SMAK, Gent (Belgium)
Artificial Nature, Verbeke Foundation, Kemzeke (Belgium)
Histortion, Sign Gallery, Groningen (The Netherlands)
This Is The Future Before It Happened, Glendale College Gallery, Los Angeles (USA)

2008

Hacking IKEA, Platform21, Amsterdam (The Netherlands)
Dictatorship Of The Majority, Sculpture Quadrennial Riga 2008, Riga (Latvia)
Site2F7 Festival, Almere (The Netherlands)
Localisms, Museum De Paviljoens, Almere (The Netherlands)

2007

Eslöv Biennale, Eslöv (Sweden)
Please Excuse our Appearance, IKON Gallery, Birmingham (UK)
Turn to Stone, Museo Mineralogico Campano (Italy)
GHB, Van Abbe Museum, Eindhoven (The Netherlands)

2006

White Bright and delighting home, Marthouse, Amsterdam (The Netherlands)

2005

Napoli Presente, PAN/Pallazo della Arti Napoli, catalogue, Napoli (Italy)
LISTE 10 with T293, Basel (Switzerland)
Art Rotterdam with Kunstruimte Wagemans, Rotterdam (The Netherlands)

2004

Ceramic Park, Mino (Japan)
Gallery Minonokuni, Tajimi (Japan)
Galeria T293, Napoli (Italy)
Kunstruimte Wagemans, Beetsterzwaag (The Netherlands)
Artissima 11 with T293, Torino (Italy)

2003

Genetologisch Onderzoek, TENT, Witte de Withstraat, Rotterdam (The Netherlands)
Art & Nature, Centre d'Art Contemporain, Sainte-Colombe sur l'Hers (France)
Tortura Ex Machina, Toekomstige Kunstruimte Wagemans, Beetsterzwaag (The Netherlands)

2002

The Biggest Sculpture of the World, Museum van Nagsael, Rotterdam (The Netherlands)

PUBLICATIONS / PRESS / REVIEWS / MEDIA

2012

Building a Building, artist book (Belgium)
Sarah's Barbaren, VPRO 16/12/2012, Nederland 2 Television (The Netherlands)
Musuem of Forgotten History, Interview, H ART Magazine (Belgium)
Column in BK Informatie, Magazine (The Netherlands)
Plastic Reef, workshop Beaufort04, VTM news 19:00 television (Belgium)
Plastic Reef, CROSSTALKS publication 'Bridges over Troubled Water', VUB (Belgium)
Plastic Reef, Volume 31, magazine (The Netherlands)
Plastic Reef, Revolve Magazine, Brussels (Belgium)

2011

Discovery Channel, Metropolis M, magazine (The Netherlands)
Aan de wieg van de geschiedenis, elke dag, Over Vorm, Hans Theys, book (Belgium)
Plastic Reef, National Geographic Kids, International edition
Plastic Reef, Tubelight, magazine, Rotterdam (The Netherlands)
Plastic Reef, Nature and Environment magazine (Norway)
Plastic Reef, Leeuwarder Courant, newspaper (The Netherlands)

2010

Cosmology of Genetology, CG, 1', published by CBK Rotterdam (The Netherlands)
Tracks, Traces and Transformations, H ART Magazine (Belgium)
Industrial Evolution, foreword by Richard Wentworth, essay by Chris Upton, Editions Meessen De Clercq, Brussels (Belgium)
Curator Curator, catalogue, Gent (Belgium)
Plastic Reef, NRC Handelsblad, newspaper (The Netherlands)
Oil Peak, Art in the City Award, De Morgen and La Dernière Heure, newspapers (Belgium)

2009

Homo Stupidus Stupidus, in 'Domheid voor Beginners', Matthijs van Boxsel, Querido publisher (The Netherlands)
Final Show' HISK, De Standaard, newspaper (Belgium)
Open Studio's HISK, H art, magazine (Belgium)
\ Geology of Genetology \ GG \ 1, published by Galerie De Meerse, Hoofddorp (The Netherlands)
This is not a circular, Interview, Trade Gallery (UK)
Contemporary Cavedrawings, Mister Motley #22, magazine (The Netherlands)
Europe 2006-2014: La documentation Française, Grande Europe N.7, newsletter (France)
\ Archaeology of Genetology \ AG \ 1, published by Sign Gallery, Groningen (The Netherlands)

2008

Mo(NU)mentum, Kölner Stadt-Anzeiger and Kölnische Rundschau, newspapers (Germany)
LOCALISMS, H art, magazine (Belgium)
LOCALISMS, Tubelight, magazine (The Netherlands)
Restauration du Lac de Montbel, Cover of S.MAG2, magazine (The Netherlands)

2007

Column in S.MAG1, magazine (The Netherlands)

Europe2008: In Varietate Concordia (article), Yvi Magazine (The Netherlands)

Turn to Stone, (catalogue), Museo Mineralogico Campano, Italy -2007: 'Museum Van Nagsael', overview catalogue, Rotterdam (The Netherlands)

2006

From Russia With Love, KNACK Focus and H art, magazines (Belgium)

From Russia With Love, Kunstbeeld, magazine (the Netherlands)

Europe 2006 in various media throughout the whole European Union

Oil Well, Television, Channel 1 (Georgia)

Oil Well, Television, IMEDI (Georgia)

Georgia Here We Come, Article, Rustavi 2 and 24 Hours (newspapers) (Georgia)

Georgia Here We Come, Television interview, 24 Minutes, Tbilisi (Georgia)

Georgia Here We Come, Radioreview, Channel 1, Tbilisi (Georgia)

2005

The Ceramic Process, (catalogue), EKWC, 's Hertogenbosch (The Netherlands)

Napoli Presente, PAN/Pallazo della Arti Napoli, (catalogue), Napoli (Italy)

Kunstkaufhaus, Mittelbayerische Zeitung, newspaper (Germany)

article in "Rotterdam Uit", (magazine), june-july 2005, Rotterdam (The Netherlands)

The earth seen from the Moon, in Art Rotterdam (catalogue), 2005, Rotterdam (The Netherlands)

Il Tempo and Il Centro (newspapers), Pescara (Italy)

The earth seen from the Moon, Segno (magazine), nr. 201, March/April (Italy)

2004

Ceramic Park Mino, Gifu newspaper, Asahi, Chunichi, newspapers (Japan)

'Il Mattino' by Ricci D., in 'FlashArt', (art magazine), n. 157, Italy -2004:T293, 14 September (Italy)

T293, 'Il Corriere del Mezzogiorno', 16 September, newspaper (Italy)

T293, 'Giornata della Sera' and 'City Napoli', newspaper (Italy)

Kunstruimte Wagemans door Klaas Koetje, Tubelight, art magazine (The Netherlands)

2003

Art & Nature, catalogue and DVD (France)

Art & Nature, 'L'Indépenance', 'La Pêche', newspapers (France)

Bospolder Tussen Dijken; 'Rotterdams Dagblad', 'De Havenloods', 'Maasstad' newspapers, 'TV Rotterdam' (The Netherlands)

Tortura ex Machina; 'Leeuwarder Courant', newspaper (The Netherlands)

Museum van Nagsael <The Biggest Sculpture of the World>, 'Rotterdams Dagblad', newspaper (The Netherlands)

2002

European Ceramic Workcenter (EKWC), 'Brabants Dagblad', newspaper (The Netherlands)

Galerie de Ser, 'Rotterdams Dagblad', newspaper (The Netherlands)

1999

Dell'arte, Net 5, television (The Netherlands)

AWARDS AND GRANTS

2014

Ontwikkelingsgerichte beurs, Vlaamse Gemeenschap (Belgium)

2012

Fernand Baudin Award, Best Artist Book 2012: 'Building A Building', Brussels (Belgium)

Project grant for Plastic Reef, Vlaamse Gemeenschap (Belgium)

Ontwikkelingsgerichte beurs, Vlaamse Gemeenschap (Belgium)

2011

Fernand Baudin Award, Best Artist Book 2010: 'Industrial Evolution', Brussels (Belgium)

3rd prize Best Solo Show, with Gallery Meessen De Clercq at Art Brussels, Brussels (Belgium)

2010

Winner of 'Art in the City 2010' sculpture competition, Brussels (Belgium)

2009

'Ontwikkelingsbeurs', Vlaamse Gemeenschap (Belgium)

2008

'Ontwikkelingsbeurs', Vlaamse Gemeenschap (Belgium)

Prins Bernhard Cultuurfonds scholarship (The Netherlands) - Consulate General of The Netherlands, Los Angeles (USA)

2007

Project subsidy for 'Constitution #345' in Raid Projects, LA (USA) from CBK Rotterdam (The Netherlands)

2006

ECF travel grand (Step Beyond) for ERforS 3: 'Georgia Here We Come' (Georgia)

Royal Embassy of The Netherlands, Tbilisi (Georgia)

Consulate General of The Netherlands, Los Angeles (USA)

2005

Basisbeurs, Fonds BKVB, Amsterdam (The Netherlands)

Consulate General of The Netherlands, Osaka (Japan)

Royal Embassy of The Netherlands, Rome (Italy)

2004

Encouragement Award of The Oribex Ceramic Festival, Mino (Japan)

Royal Embassy of The Netherlands, Rome, Italy - O&O subsidy for 'The Biggest Sculpture of the World' part 2: Taipei from CBK Rotterdam (The Netherlands)

Stipend for TSOOC Artist in Residence Program from "Scholingsfonds voor Kunst en Cultuur" (The Netherlands)

Charlotte Van Pallandt Award (nomination), NL - Startstipendium, Fonds BKVB, Amsterdam (The Netherlands)

2002

Project subsidy for 'The Biggest Sculpture of the World' from CBK Rotterdam (The Netherlands)

2001

Startstipendium, Fonds BKVB, Amsterdam (The Netherlands)

Stipendium and working period in The European Ceramic Workcenter (EKWC), Den Bosch (The Netherlands)

PARTICIPATIONS

2014

Series of workshops around the role of culture in the transition towards a sustainable society

PULSE Transitienetwerk Cultuur Brussels (Belgium)

2013/2014

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

2013

Official 'representative of the artists' during the visit of King Philippe in the province of 'Vlaams Brabant' after his inauguration as King of Belgium.

2011

'Studio kinderarmoede' in the framework of the Millenniumgoals 2020, organised by 'Kabinet van Ingrid Lieten', Flanders DC, Leuven (Belgium)

2009

'World Ocean Day' (presentation of 'Plastic Reef'), Erasmus University, Rotterdam (The Netherlands) with Fabien Cousteau, Captain Paul Watson, David Doubilet, Professor Dr. Michael Braungart

2008

Executive Forum on 'Time: Business Opportunity and Strategic Timing', Akademie der AachenMünchener, Bensberg, (Germany) organized and produced by Luca Gatti and Alain Wouters, for Generali Group Italy

'RESET', roundtable discussion about collaborations in visual arts, Benedengalerie from De Kortrijkse Schouwburg, Kortrijk (Belgium)

'Nieuwe Grond: the Artist as Opinion Leader', Think Tank for Utrecht Cultural Capital 2018 organized by de Vrede van Utrecht and Walter Maas Huis (The Netherlands)

2007

'Material Gathering' by Marjolijn Dijkman in THE ANNEX, Maastricht (The Netherlands)

2005

'Rave Nature' (Scooter) by Dijkman/Osterholt in Marres, Maastricht (The Netherlands)

'Immortality Bar' by Toine Klaassen, Stadsgalerij Heerlen (The Netherlands)

'Basis' project by Dijkman/Osterholt in Artis, Den Bosch (The Netherlands)

2003

'Legal Space/Public Space' project i.s.m. Piet Zwart Instituut, Rotterdam and Etablissement d'en Face Projects, Brussels (Belgium)

LECTURES AND READINGS

2013

Seminar 'Remnants of Tomorrow', Hordaland Art Center, Bergen (Norway)

Guest teacher at HISK, Ghent (Belgium)

2012

Lecture about 'The Museum of Forgotten History' at Kunstneres Hus, Oslo (Norway)

Guest Juror of HISK, Ghent (Belgium)

Lecture about 'Platic Reef' at Manifesta9 for Davidsfonds, Genk (Belgium)

Workshop 'Kinderkunstenfabriek', FLACC, Genk (Belgium)

Workshop Beaufort04, Oostende (Belgium)

Lecture at CBKU, Utrecht (The Netherlands)

2011

Lecture at Gerrit Rietveld Academie, Amsterdam (The Netherlands)

Guest teacher at HISK, Ghent (Belgium)

Guest teacher at Sandberg Institute, Amsterdam (The Netherlands)

2010

Lecture at Sandberg Institute, Amsterdam (The Netherlands)

Lecture about 'Platic Reef' at NEST, Den Haag (The Netherlands)

Lecture about 'Plastic Reef' at 'Lost&Found', Waag Society, Amsterdam (The Netherlands)

Guest teacher at Design Academy Eindhoven (The Netherlands)

Lecture about 'Plastic Reef' at Saltus Grammar School, Bermuda

2009

Lecture about 'Plastic Reef', World Ocean Day, Rotterdam (The Netherlands)

Guest lecture at USC / University of Southern California, Los Angeles (USA)

Guest lecture at the Art Academy, Antwerpen (Belgium)

2008

Lecture 'This Is The Future Before It Happened', in the framework of 'Ecoscapes', TENT, Rotterdam (The Netherlands)

Lecture 'Partners in Crime – The Artist as Curator', LINEART, Gent (Belgium)

Workshop 'LOCALISMS', Museum De Paviljoens, Almere (The Netherlands)

Guest lecture at the Xiamen University, Xiamen (China)

2007

Lecture about Genetologic Research and Industrial Evolution at Theater de Kikker, Utrecht for the first 'Zondagsschool' in the framework of the Impakt Festival (The Netherlands)

Presentation of ERforS III: 'Georgia Here We Come!' for TAMTAM in CBK Rotterdam (The Netherlands)

Remapping Los Angeles/ Excavating the Future (a symposium by Martijn Hendriks and Maarten Vanden Eynde) in the framework of 'Namiddagen van de Topografie', Guest speaker: Tobias Zielony and virtual guest: davidkremers / Initiated by Dirk Lauwaert, in the Beursschouwburg, Brussels (Belgium)

Lecture about Enough Room for Space and Los Angeles Works at CBK Den Bosch (The Netherlands)

2006

Lecture about Europe2006, Euregionaal Forum, Initiated by BAVO, Aachen (Germany)

Presentation project for STORM, Satelieteiland, Den Haag (The Netherlands)

Guest lecture at the University of Samara, Samara (Russia)

Guest lecture at the Art Academy of Tbilisi (Georgia)

2004

Guest teacher at the Seika Elementary School and Minamigaoka Junior High School, Gifu (Japan)

Guest teacher at the Aichi Education University, Aichi (Japan)
Guest juror at the Tajimi pottery and Design center, Tajimi (Japan)

RESIDENCIES

2011

Artist in Residence at GeoAIR, Tbilisi (Georgia)

2008

CEAC / Chinese European Art Center, Xiamen (China)

'LA Works', LACE / Los Angeles Contemporary Exhibitions, Los Angeles (USA)

2007

'Please Excuse our Appearance', IKON Galley, Birmingham (UK)

2006

'Georgia Here We Come!', NAC / National Art Center, Tbilisi (Georgia)

2005

FILALE, Basel (Switzerland)

'Residence Barberini', Rome (Italy)

2004

TSOOC / Tajimi Support Organization for Overseas Ceramists, Tajimi (Japan)

T293 galleria, Naples (Italy)

2002

Gaststudio in the Art collective DUENDE in Rotterdam (The Netherlands)

2001/2002

Working period in The European Ceramic Workcenter (EKWC) Den Bosch (The Netherlands)

EDUCATION

2008-2010

HISK/Higher Institute of Fine Arts, Gent (Belgium)

2008-2009

Junior PhD on Monographic Museums at University Ghent (Department Architecture & Urbanization)

2006

MSA The Mountain School of Arts, Los Angeles (USA)

1997-2000

Vrije Richting/Free Media, Gerrit Rietveld Academie, Amsterdam (The Netherlands)

1995-1997

Graphic Design, Sint-Lucas Institute, Gent (Belgium)