

HETEROTOPIA
2009-2018



This portfolio is a brief overview of my latest book.

For more information and texts, I refer to this book published by MER. Paper Kunsthalle

JOOST COLPAERT - Heterotopia-

<http://www.studiolucderycke.be/projects/view/1314>

“Only in clear water you can see depth”

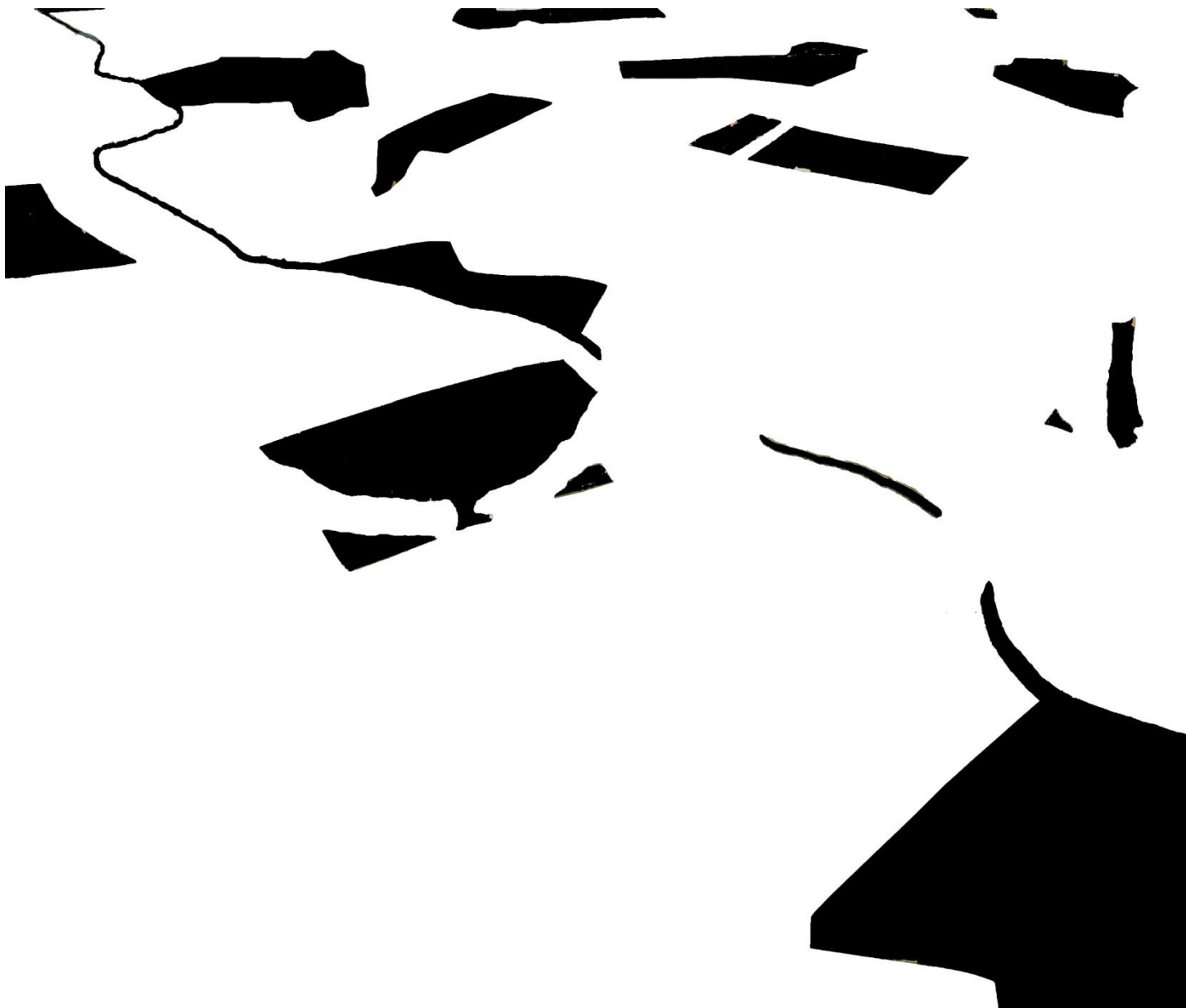
This quote of Rutger Kopland sounds like the utopian desire to understand the world. What, if any, is the link between trembling drops of water on a car bonnet and a man carrying water to the sea? Does it refer to our powerlessness, our helplessness? These questions may well lead us to Breughel's “The Blind leading the Blind” and Cervantes' “Don Quixote”, two artists in whose works the landscape plays a prominent role.

Human folly as an inherent part of our existence does not only show in the videos “Struggle for Water” and “Water-carrier”, but also in the maps and landscapes referring to the same theme: bird's eye views of landscapes showing jagged coastlines and abstract logic in polders and landscapes. In the underlayers of the maps and the landscapes shines an uncontrolled chaos of stains and drops, created by the reaction of oil and water. You recognize this type of surface in a plane above areas with contrasting layers in the soil. The street pattern of the latest maps are given in perspective evoking a sense of infinity and depth. Water as the driving force of nature is translated to a personal imagery in the videos, maps and landscapes. The consequence is a formal language in which drops of water, rivers, the sea, the polder but also pails often return.

The maps with the weird bucket man resulted from the video “Water-carrier”, a montage of a performance with buckets of water being carried to the sea in the course of a tide. An opportunity to make installations with white and black buckets, ebb versus flow, positive versus negative, ascending versus descending, : life as a Jacob's ladder.

The great aim is to fathom time, but the deeper the water the less visible the bottom is. This technique, in which the geographically real is transformed into abstraction, highlights the opposition between chaos and order and between the forces of nature and human ratiocination. At first sight one sees urban and landscape development, political and various other motives, sometimes woven into a labyrinth-like ground plan. Though charming, these works do not give up their secrets immediately. They raise questions and provoke the visitor's curiosity, their true meaning seeping through slowly afterwards : it presents the source of all life as a source of inspiration.







The Blind Leading the Blind, 2018. Oil and graphite on canvas, 110 x 130 cm



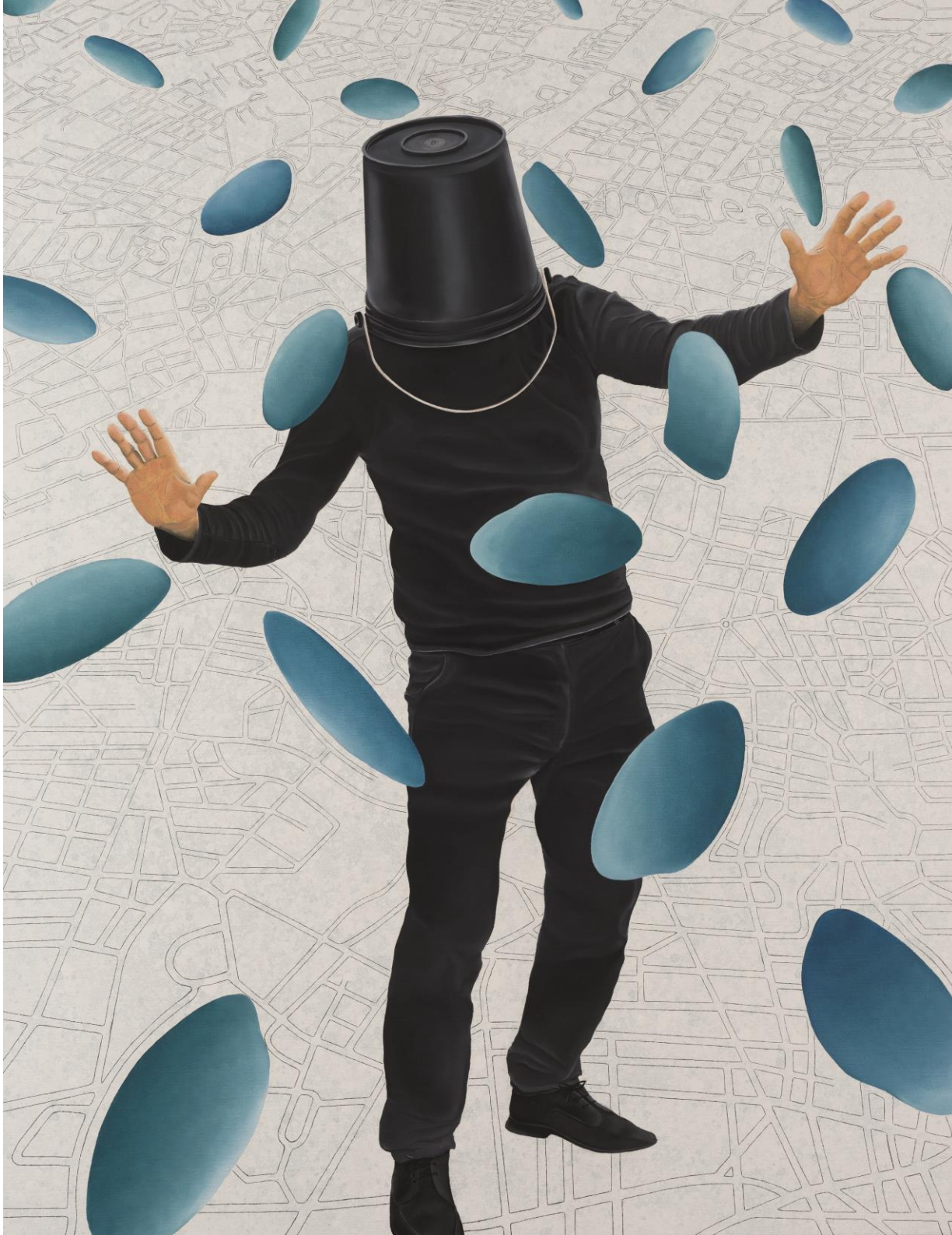
Dance, 2017. Oil and graphite on canvas, 140 x 160 cm



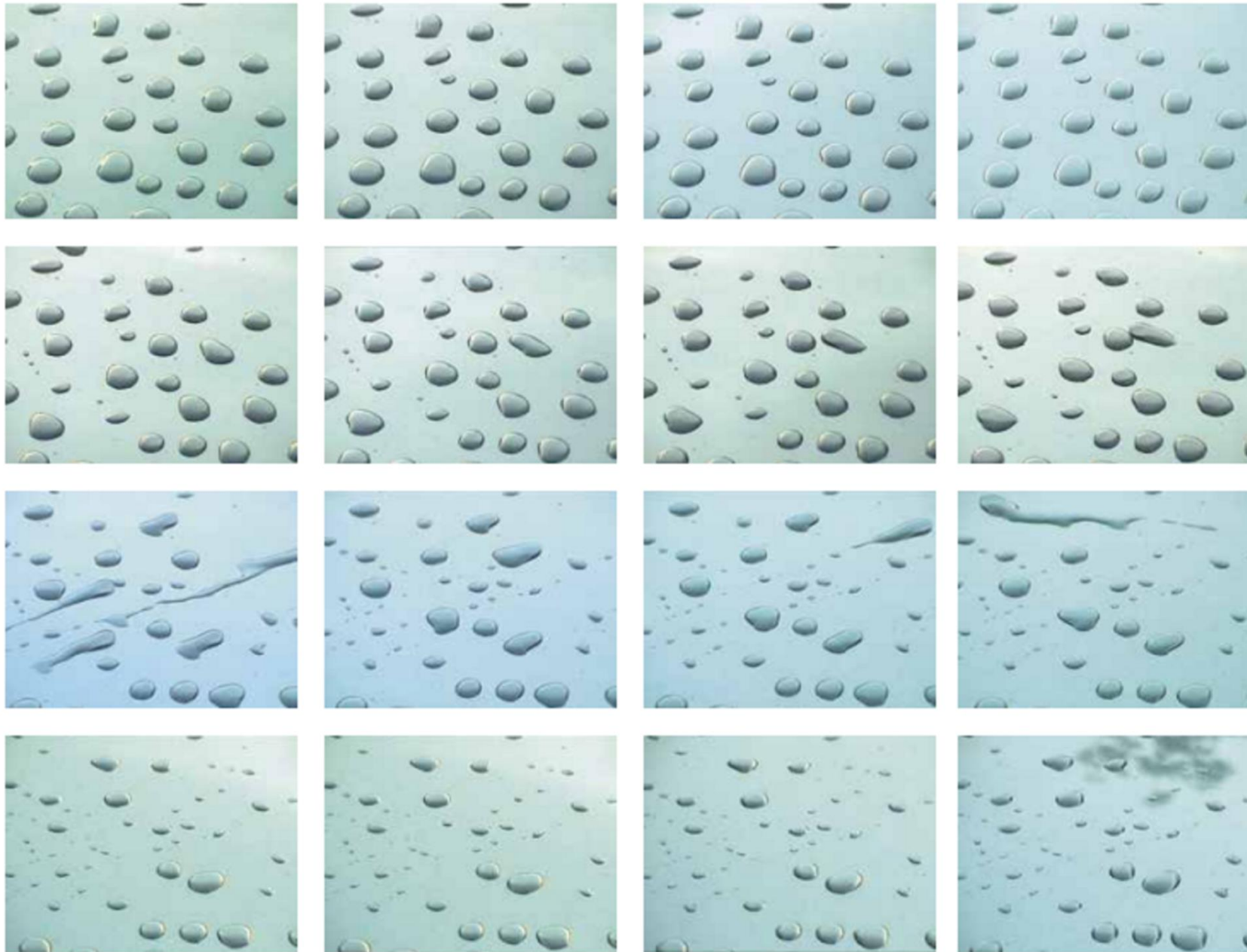
6 stills video performance Waterdrager (DVD, 5'23", 2012)

« Il faut imaginer Sisyphe comme heureux »

— Albert Camus



Thou Shall Not Fear, 2017. Oil and graphite on canvas, 140 x 110 cm



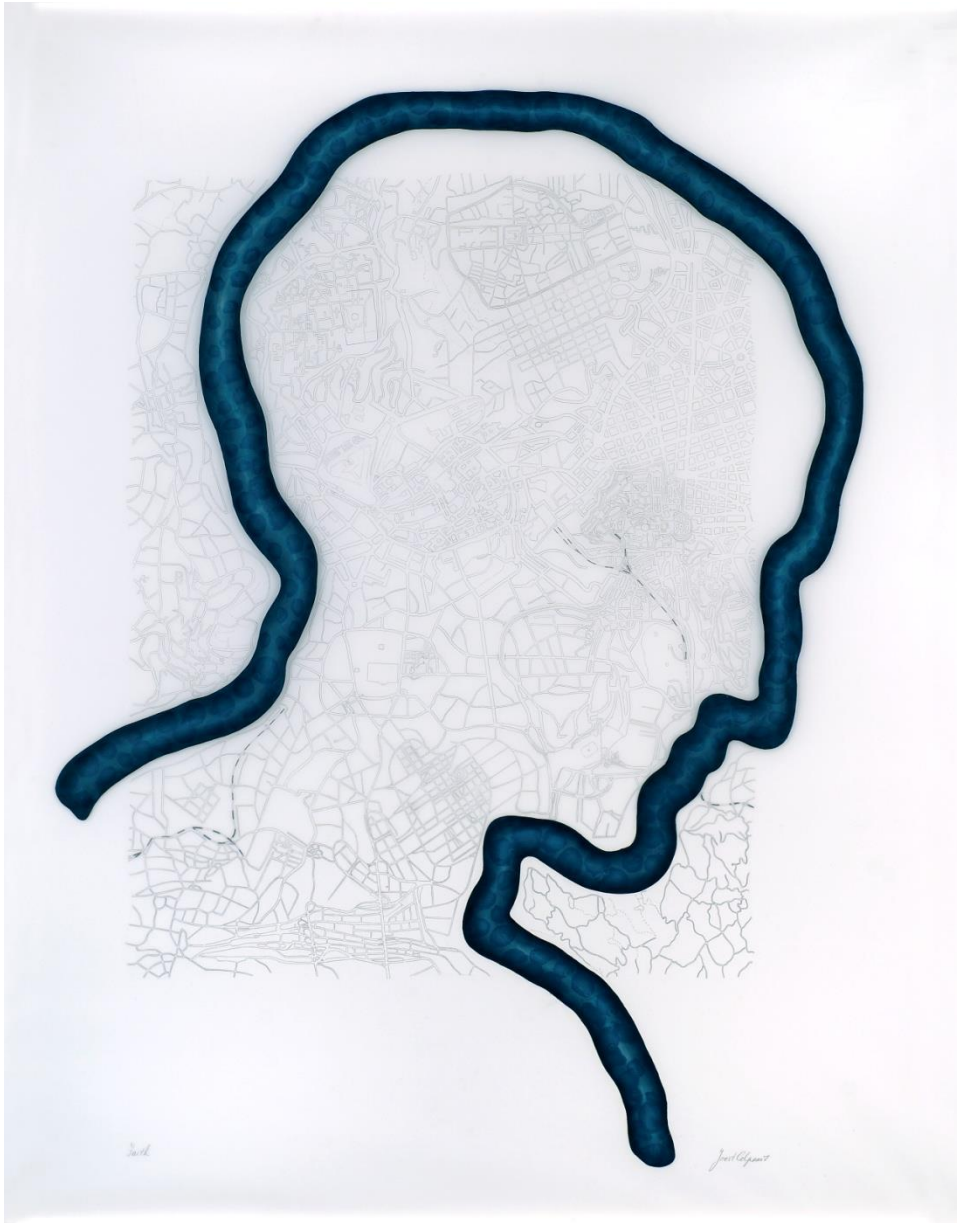
Trembling Drops, 2005. Video, 4'46" Water drops on the waxed bonnet of my car, driving at low speed



Rorschach Map, 2013. Oil and graphite on polyester, 83 × 67 cm

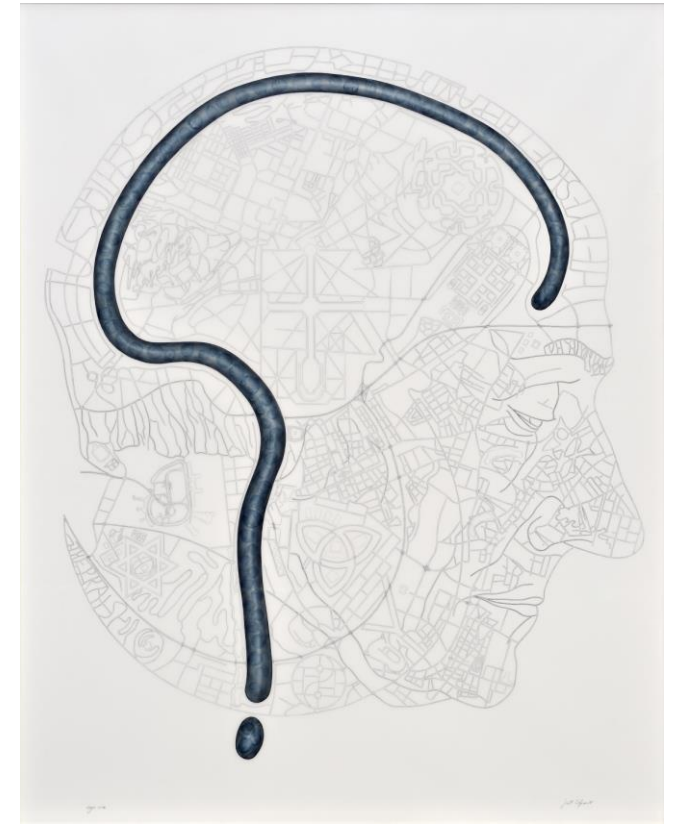
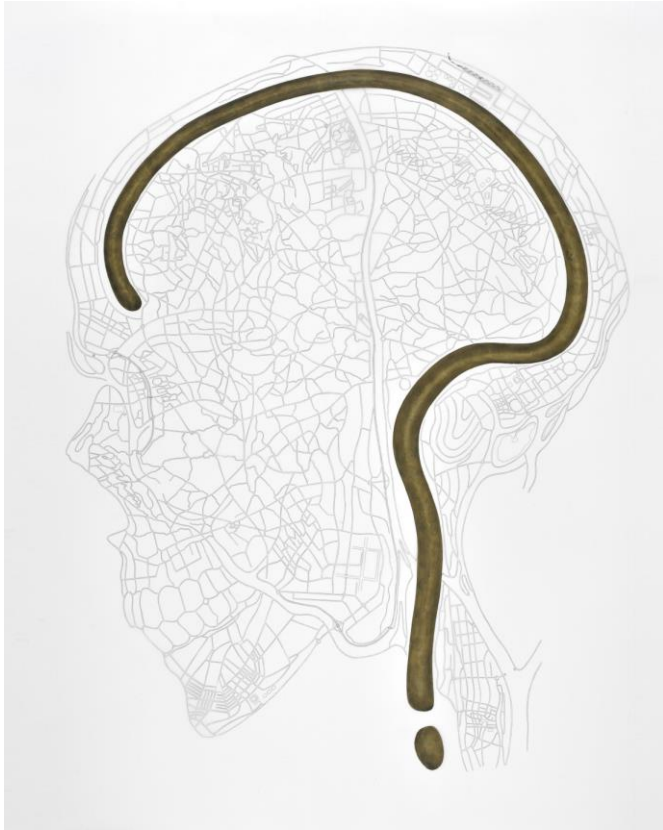


Rorschach Map, 2013. Oil and graphite on polyester, 83 × 67 cm



Faith & War , 2008. Oil and graphite on polyester, 140 x 110 cm

Faith combines the maps of several religious sanctuaries. The bone shape in War shows the Jordan river (from lake Tiberias to the Dead Sea), the map is a collage of war zones such as Sarajevo or Gaza.



Dubito, ergo cogito, ergo sum, 2010. Oil & graphite on polyester, 140 x 110 cm

In this triptychon all kind of texts (Hamlet, $E = mc^2$, The Praise of folly,...) and symbols (cross, David star, yin-yang symbol,...) are linked to each other in a visual game on Descartes' logic.

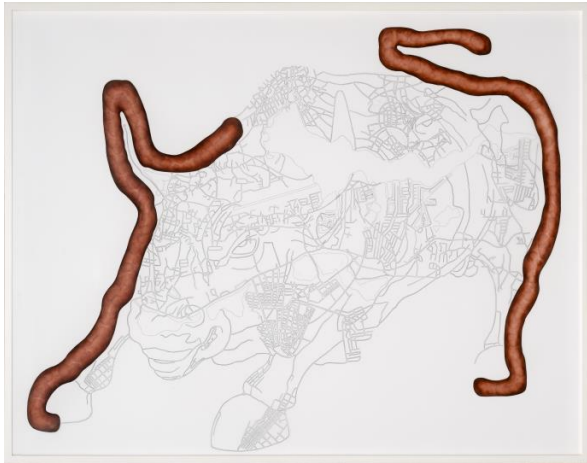


In the Glyptothek Munich is a large floor mosaic from a Roman villa in Sentinu. Aion, the god of eternity, is standing inside a celestial sphere decorated with zodiac signs, between a green tree and a bare tree. We all seem to be caught in the Rota Fortunae (Wheel of Fortune), like fortunehunters on a Zodiac boat. I discovered that cities also have their Zodiac sign. The Zodiac is a series depicting the twelve zodiac signs, each sign related to a corresponding city. So Libra shows a map of Vienna, Aquarius Moskow, Capricorn Brussels, Aries Damascus, Pisces Jerusalem, etc....

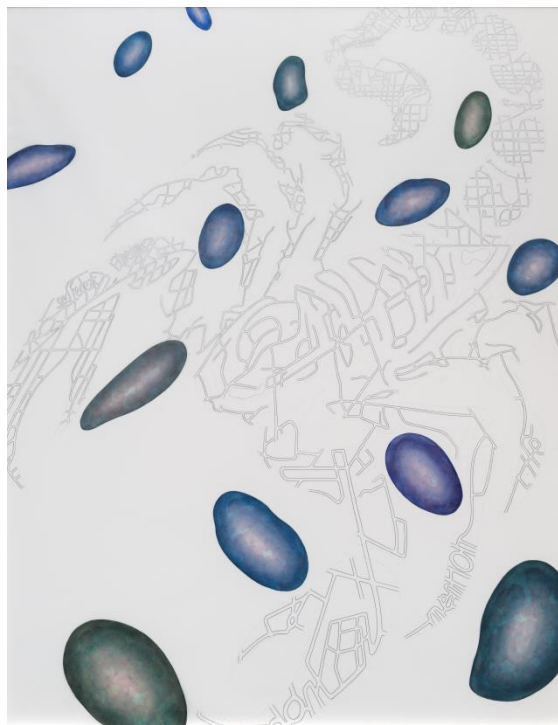


Aquarius, Capricorn & Libra, 2016. Oil and graphite on polyester, 140 x 110 cm





Taurus , Aries & Pisces, 2015-2016. Oil and graphite on polyester, 140 x 110 cm



Sagittarius, Scorpio & Leo, 2016. Oil and graphite on polyester, 140 x 110 cm



Gemini 'Bouvard & Pécuchet', 2015. Oil and graphite on polyester, 140 x 110 cm



Installation view with video in bucket (2016)



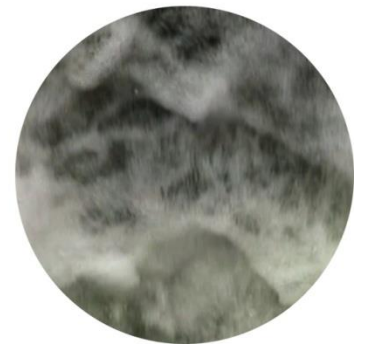
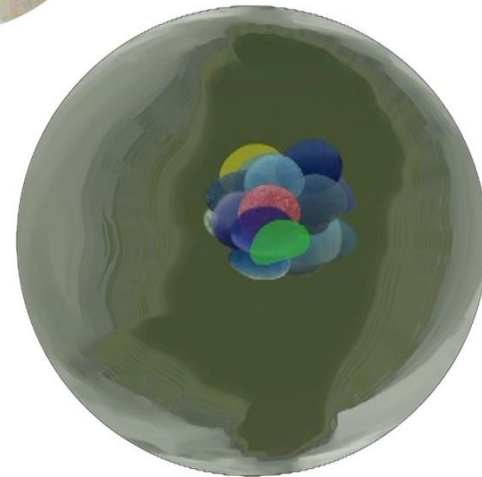
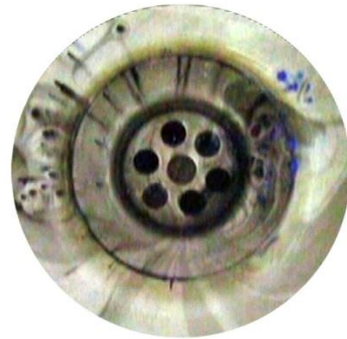
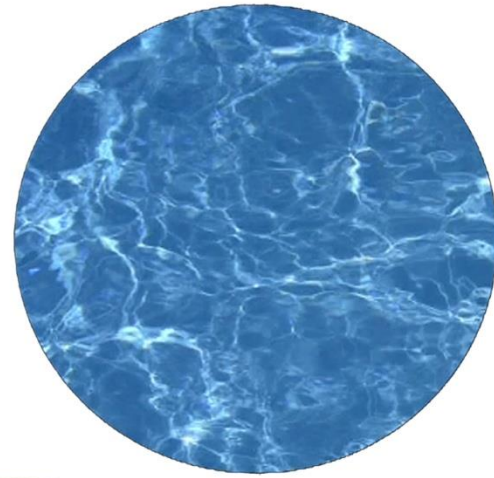
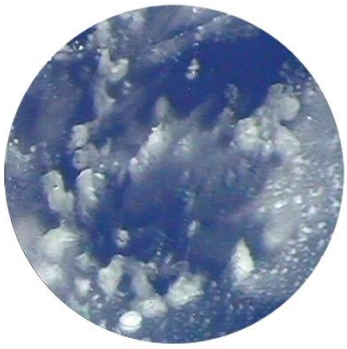
Jacob's Ladder (2015)



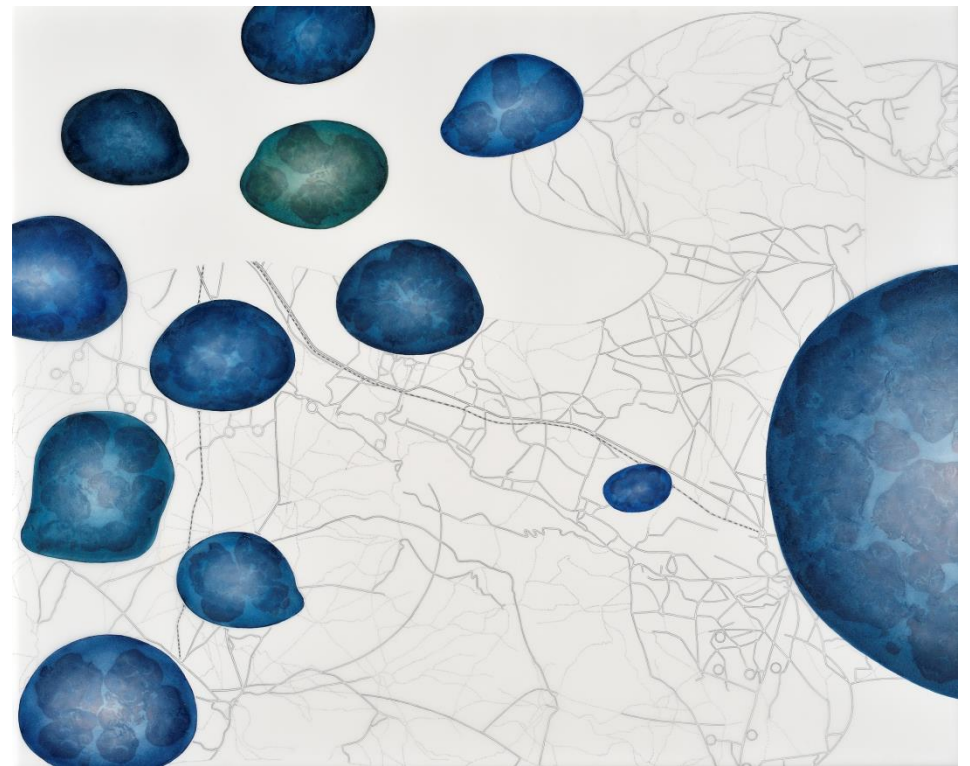
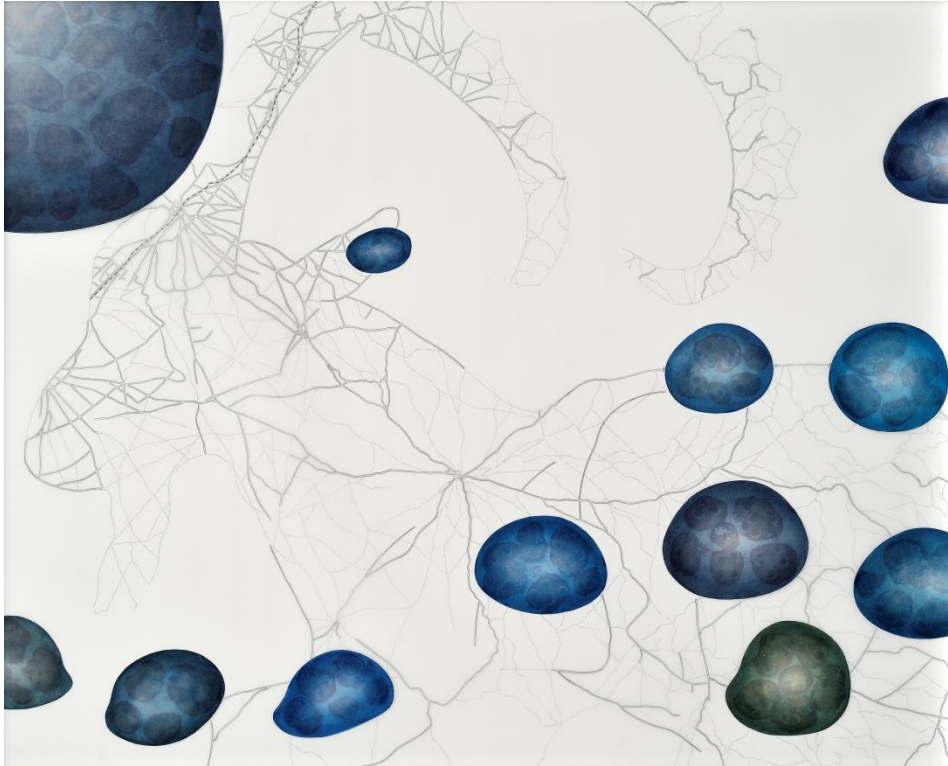
Tondo, 2015 Oil on MDF, 110 cm Ø



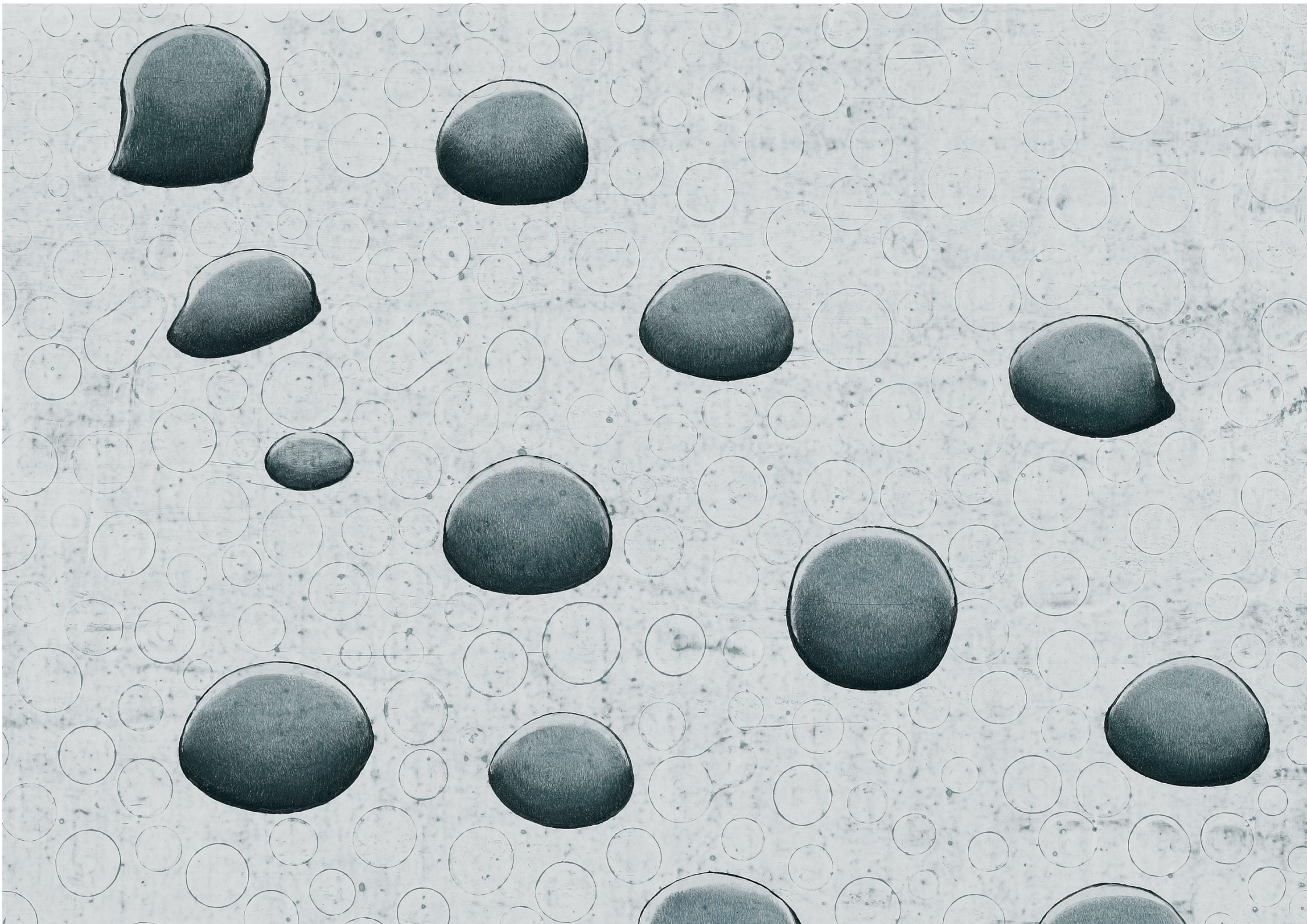
Jacob's Ladder, 2015. Soundinstallation. 2 buckets, mp3 player and headphones A soundscape with a climbing and a descending Shepard tone, fading in and fading out from left to right, and vice versa



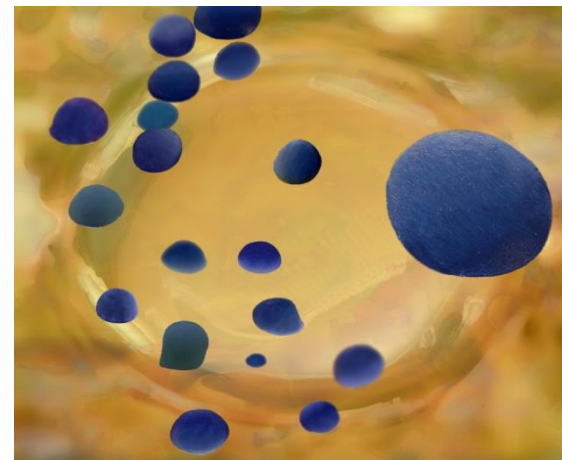
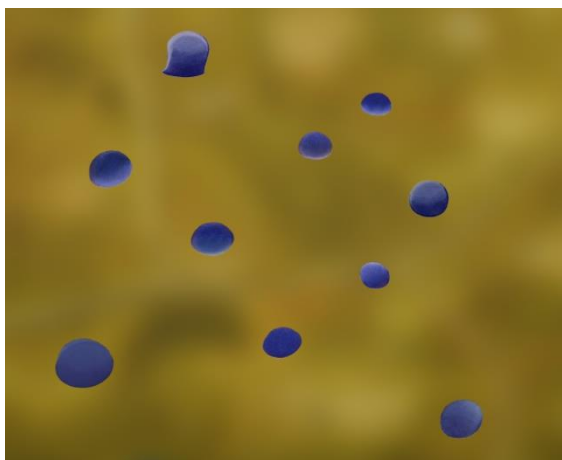
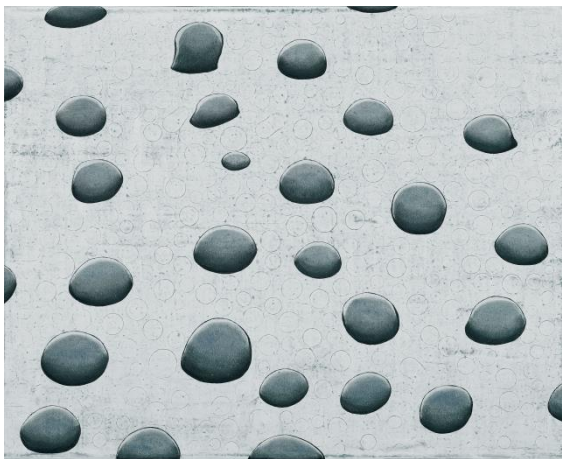
Different Videostills



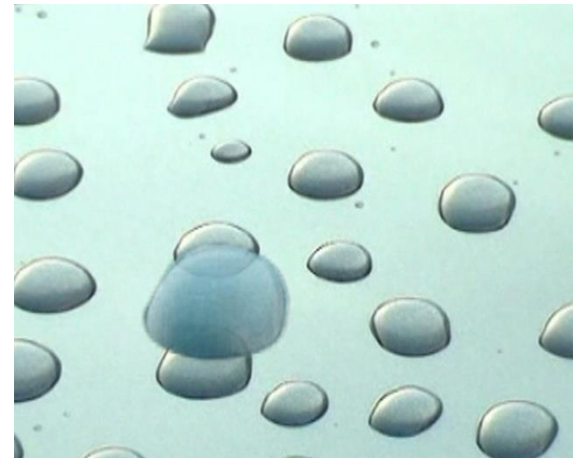
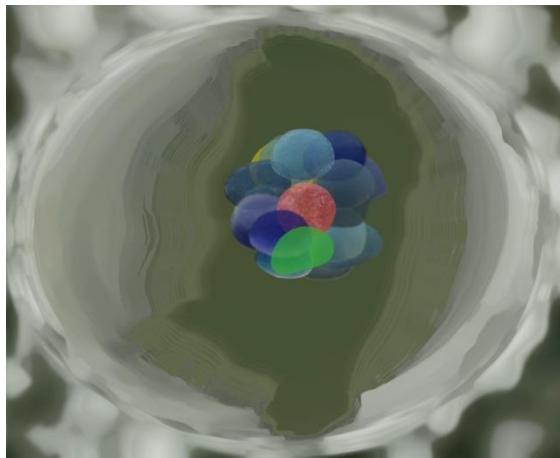
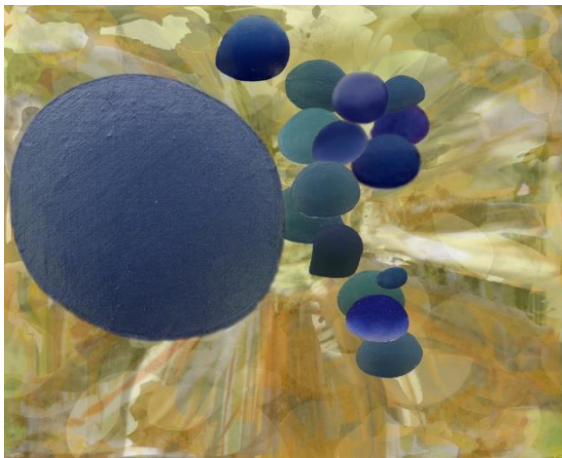
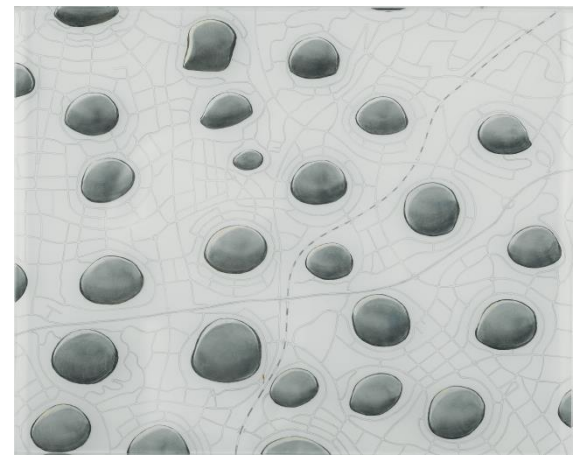
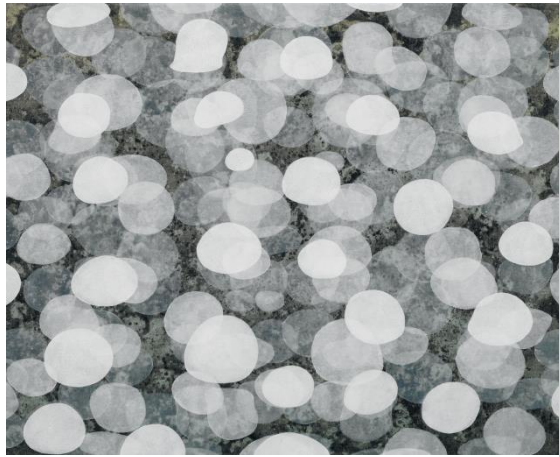
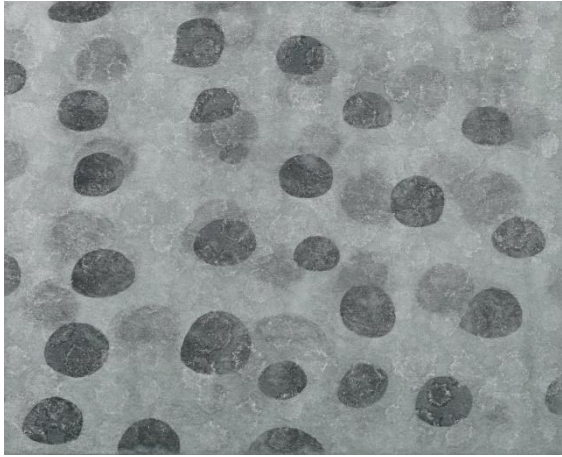
Capricorn & Lamb, 2012. Oil and graphite on polyester, 80 x 100 cm
Struggle for Water elements floating over 1948 Israel map

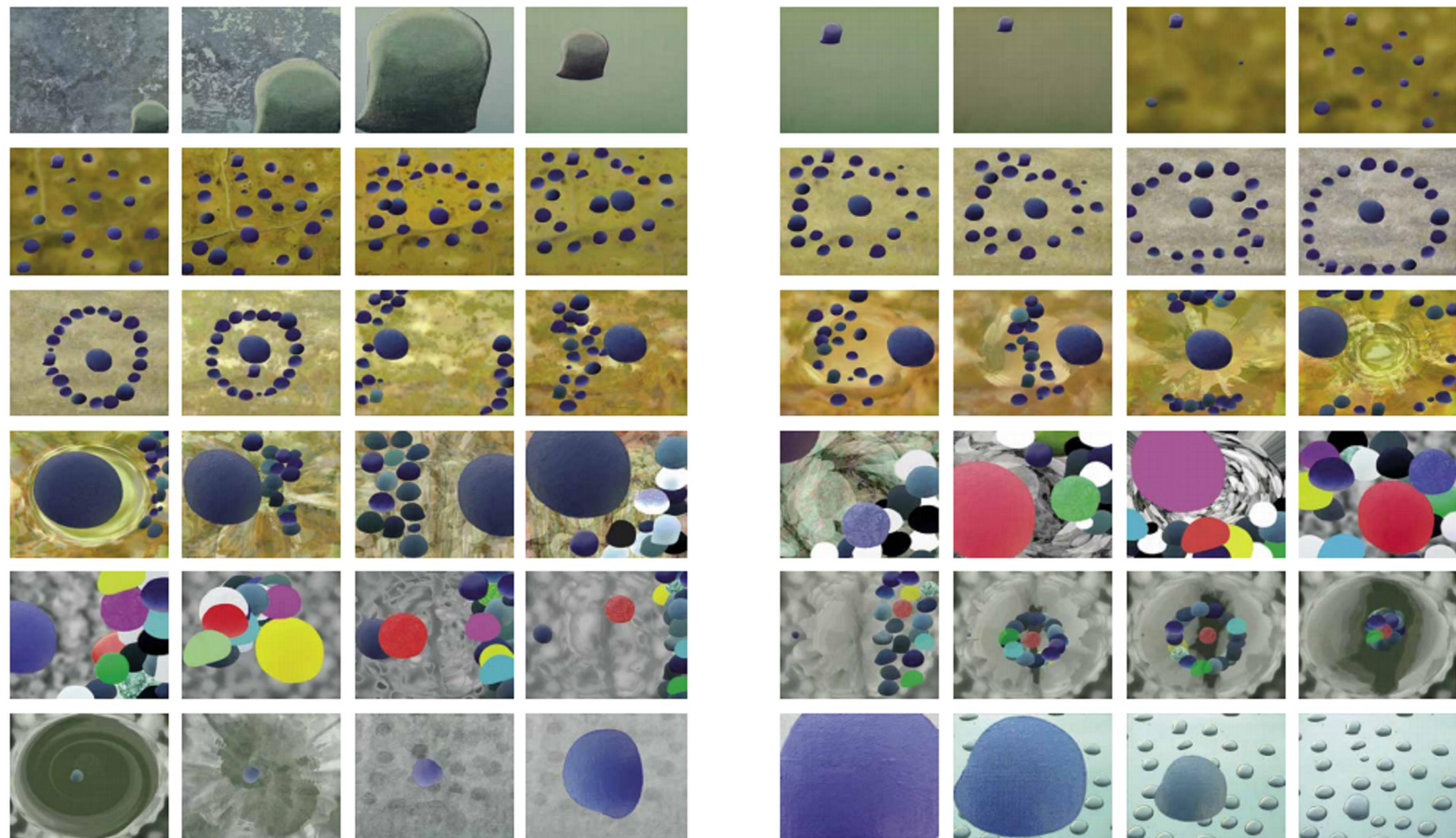


'The central idea of the video 'Struggle for Water' (p. 16 & 17 under + <https://www.youtube.com/watch?v=Brs2yyMCMhU> for excerpt) goes partly back to the tribal atmosphere of Stravinski's ballet Le Sacre du Printemps, but refers more to tribal political actions to capture large water reservoirs : the human right of water as a political item. This animation is based on a series of paintings (Vexations : see p. 18 & 19), who were at their turn inspired by my video 'Trembling drops' (<https://www.youtube.com/watch?v=bMo-Cae5PYk> for excerpt). The soundscape is made by manipulating the sound of one drop, the last drop you'll hear fall...



6 Vexations 2009–2010. Oil on canvas 40 × 50 cm and 6 stills from 'Struggle for Water' (DVD -2'37"- 2011-12)

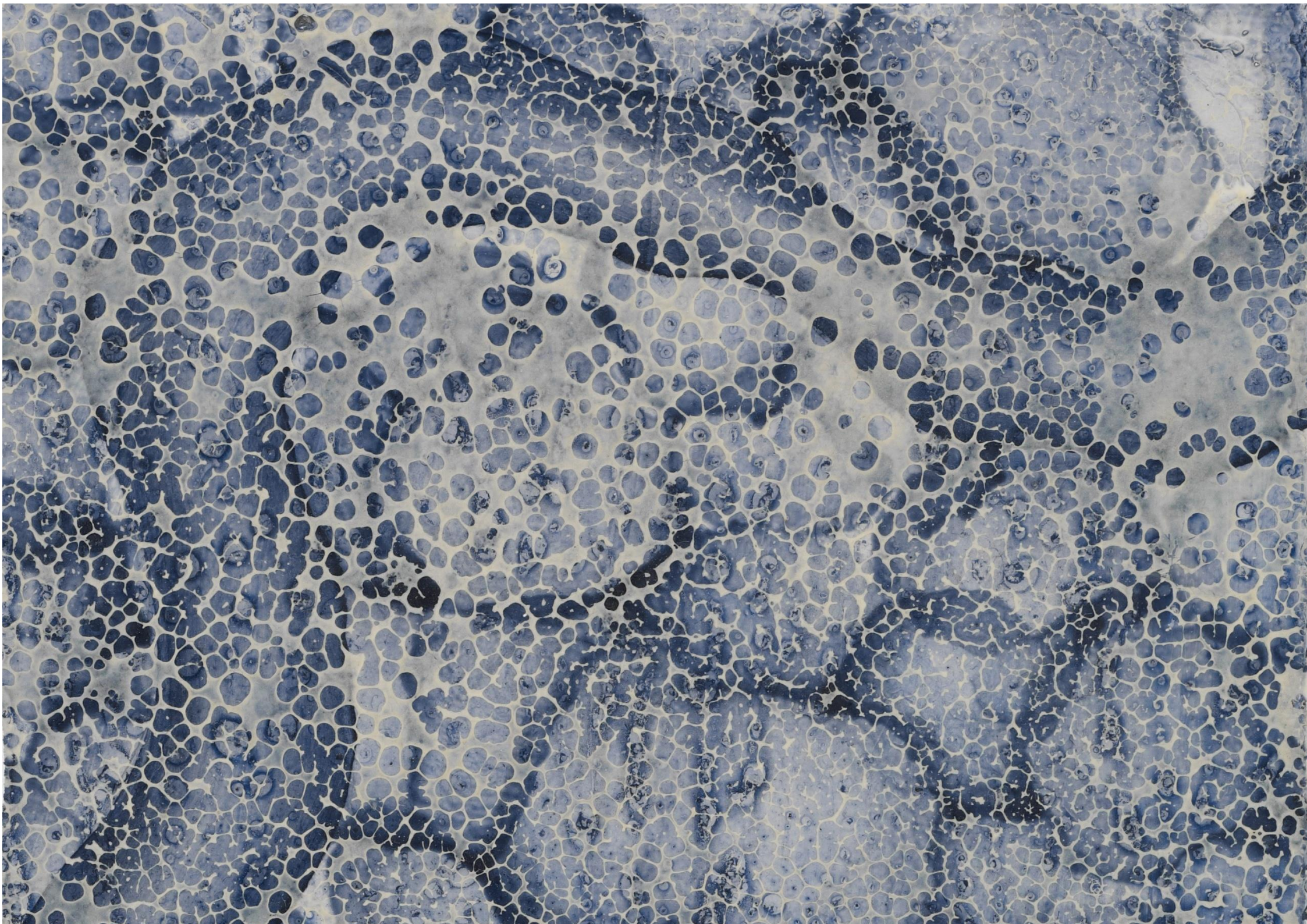




Struggle for Water, 2011–2012. Video, 2'47"



Brainspotting, 2015. Oil and graphite on polyester, 140 x 110 cm





Le Congo imaginaire, 2011. Oil and graphite on polyester, 110 x 140 cm

The stomach shape of the broad Congo River, with its many islets, dividing Kinshasa and Brazzaville. The street patterns show the portrait of Leopold II of Belgium, various African hairstyles and words as "Sapé," "Apocalypse," "Heart of darkness," a.o.



Waddeneilanden, 2011. Oil on canvas, 60 x 60 cm



Who exported natural water in 2001–2005–2006–2008–2009–2010–2014, 2017. Oil and graphite on canvas, 7 x 50 x 60 cm

Treemaps of natural water export volumes create the street pattern of 7 beach resorts along an imaginary continuous coastline



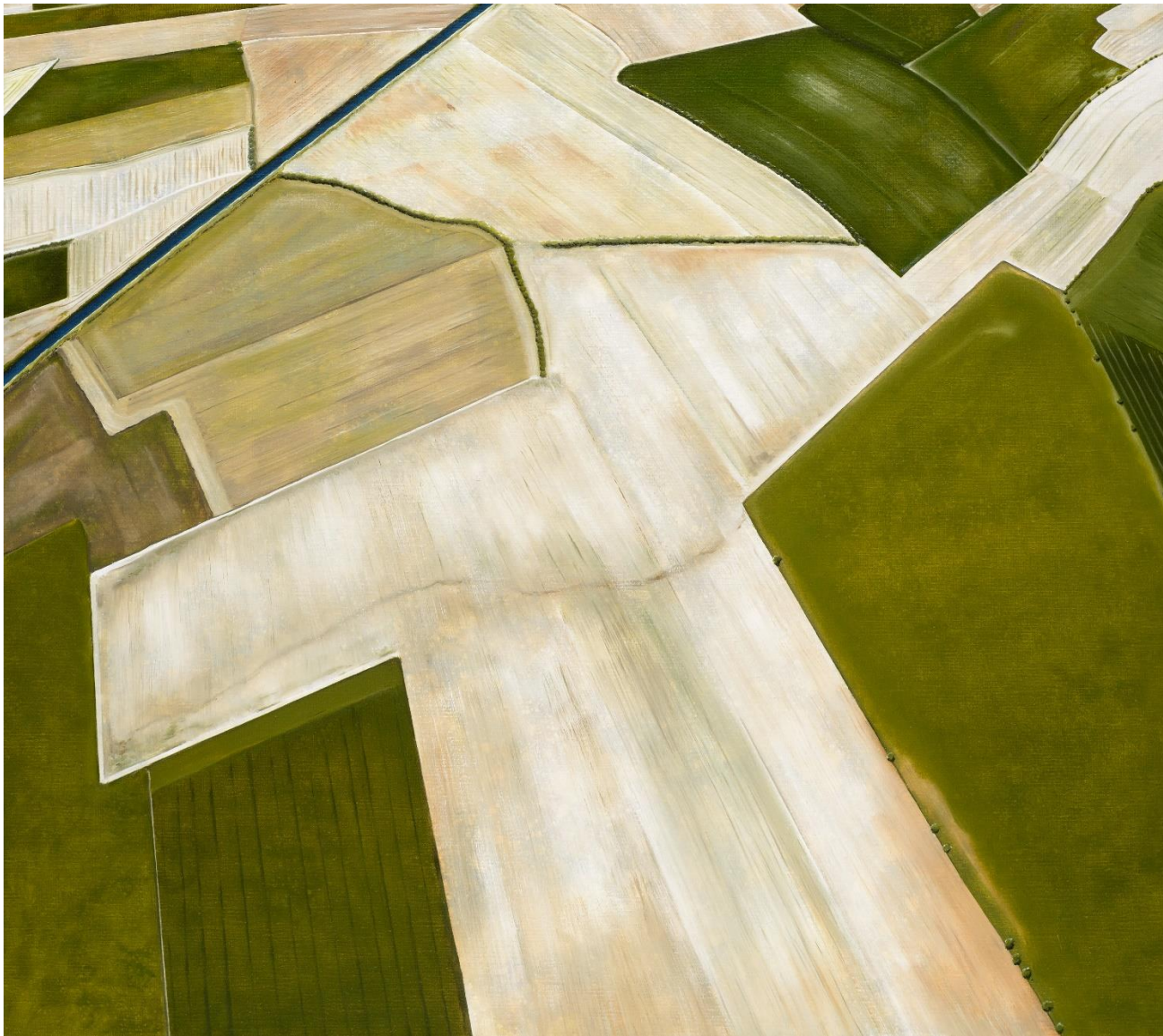
Droplet Horizontal, 2017. Oil on milled mdf, ca. 20 x 180 cm



Land Map, 2015. Oil and graphite on polyester, 90 x 110 cm



Bourthes, 2014. Oil on canvas, 100 x 110 cm



Hucqueliere, 2014. Oil on canvas, 80 x 90 cm



Land Map, 2015. Oil and graphite on polyester, 90 x 110 cm



Bourthes II, 2017. Oil on canvas, 110 x 130 cm



Nieuw Loosdrecht, 2012. Oil on canvas, 80 x 100 cm



From Amsterdam to Abstract, damn, 2011 Video, 4'31 (https://www.youtube.com/watch?v=fU4mS3ulU-g&ab_channel=JoostColpaert)

Video with soundscape based on the folk song 'Oh du lieber Augustin, alles ist hin'. Gradually blurring the distinctive elements in image and sound, it can be viewed as an index for the series of works introducing the effect of time on both the figuration and the abstraction of a landscape painting.





Polders, 2012. Oil on canvas, 40 x 50 cm

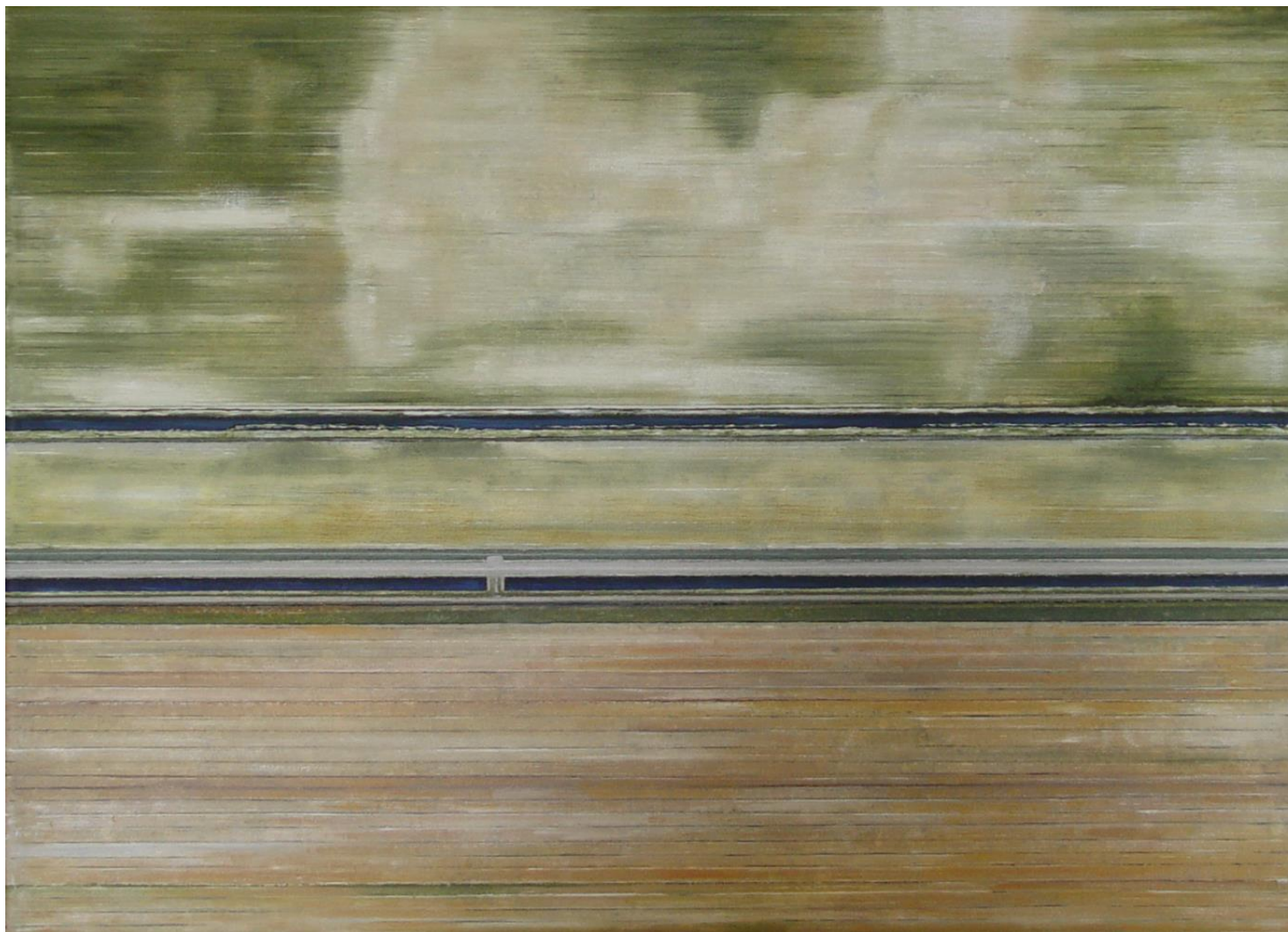




Zijpersluis, 2015. Oil on canvas, 40 x 50 cm



Reussenköge, 2015 Oil on canvas, 40 x 30 cm



Polders, 2015 Oil on canvas, 50 x 70 cm



Breughelland, 2018. Oil on canvas, 110 x 130 cm



Breughelland, 2018. Oil on canvas, 110 x 130 cm



Saint-Christoph, 2018. Oil on canvas, 140 x 110 cm



Landscape, 2015. Oil on canvas, 70 x 60 cm



Landscape, 2015. Acrylic on canvas, 50 x 40 cm