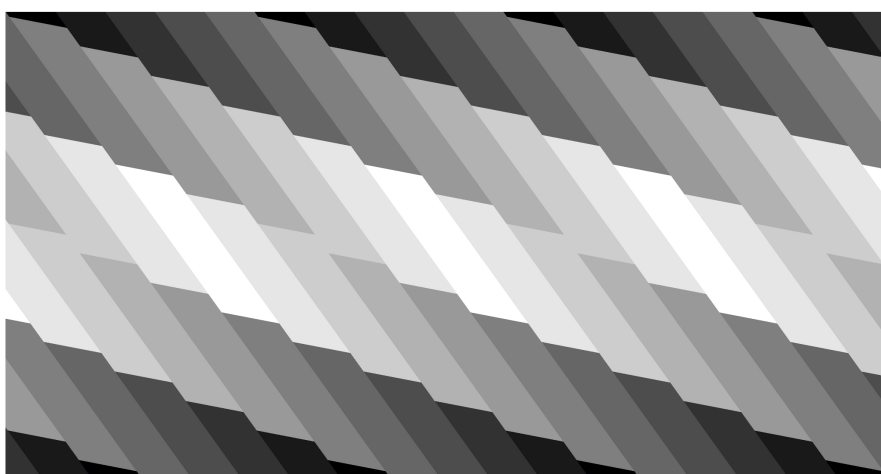
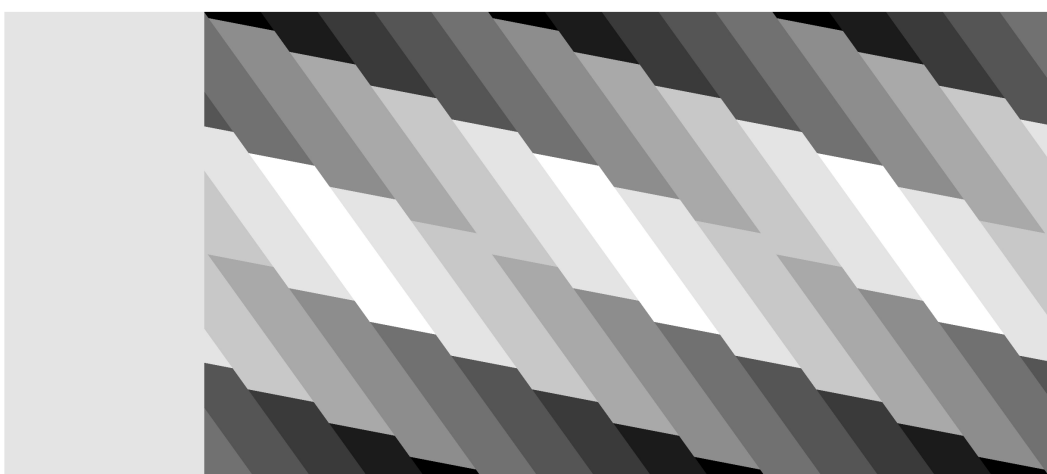
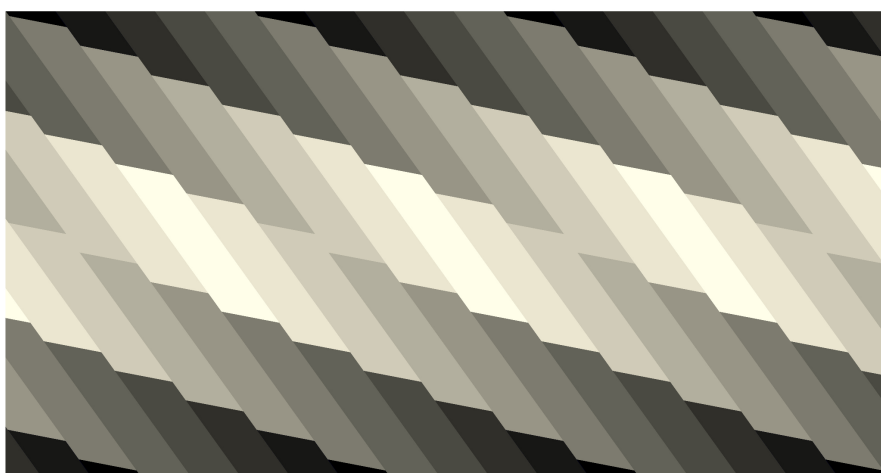
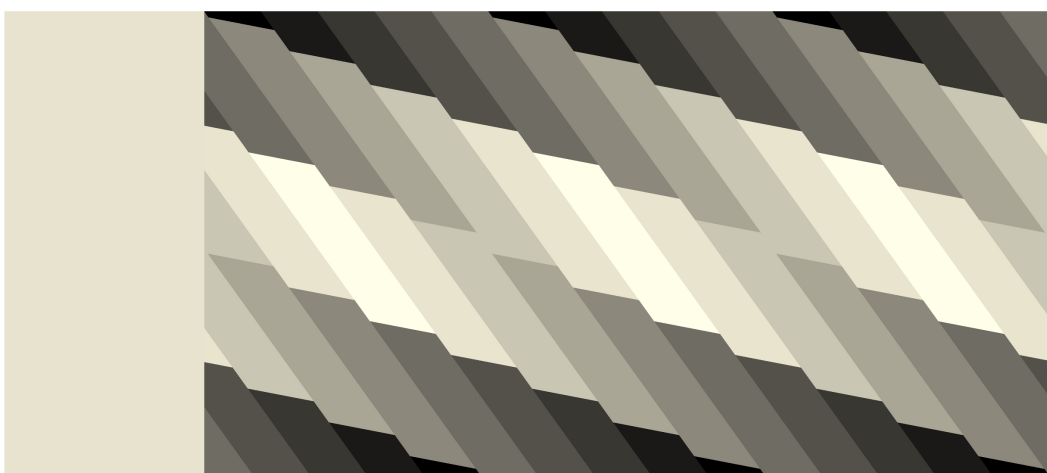
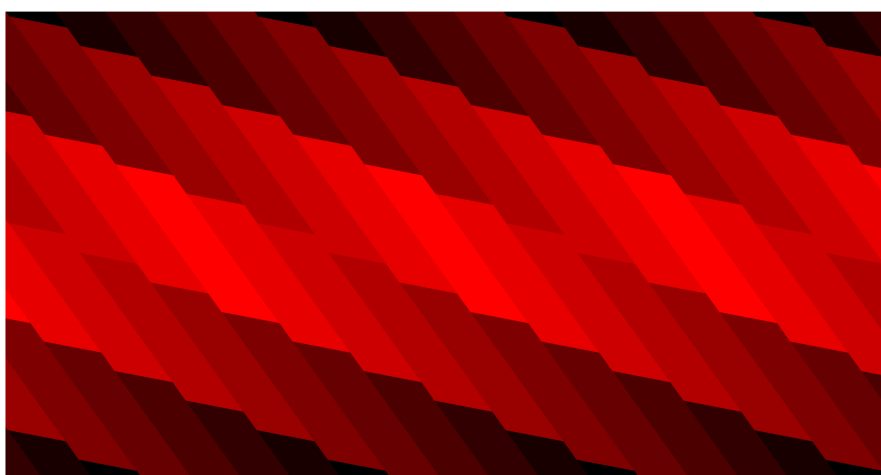
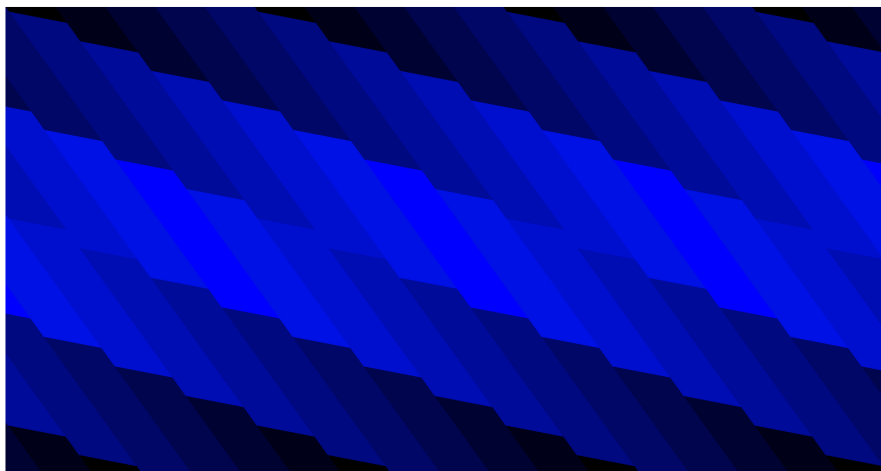
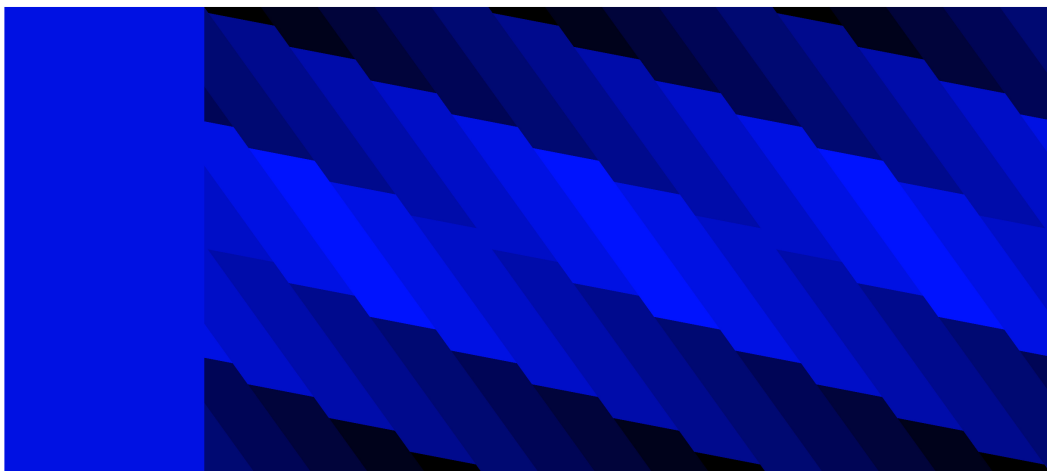


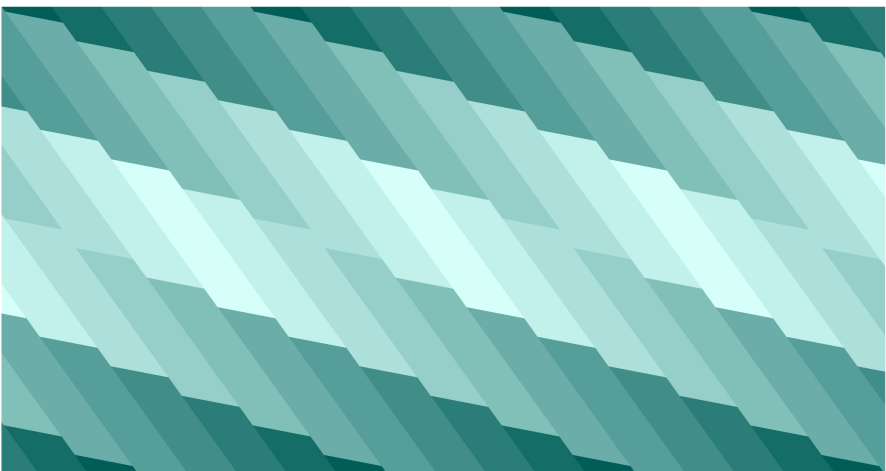
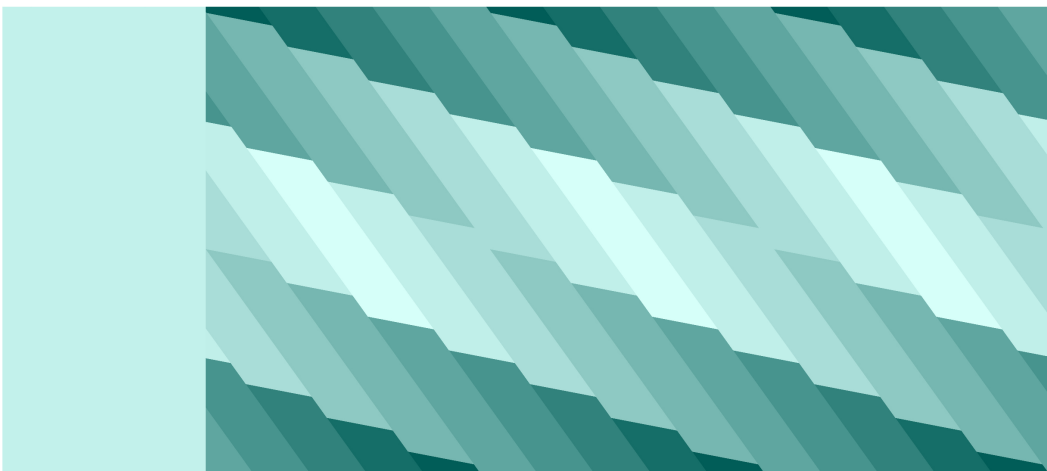
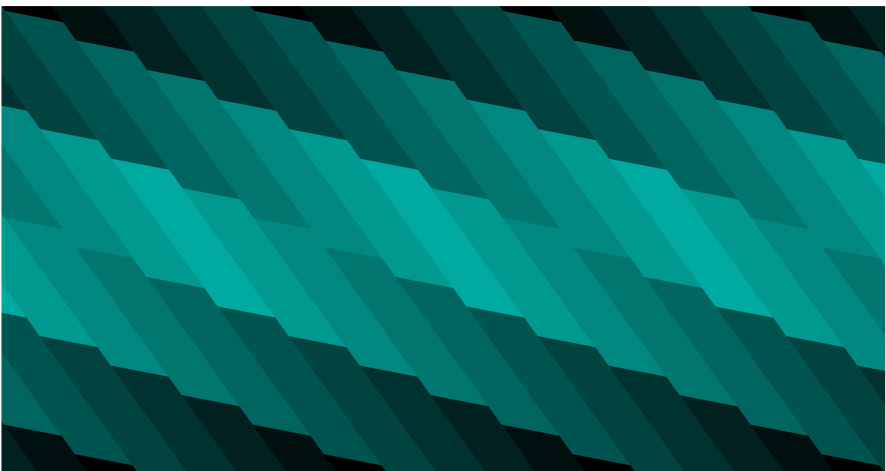
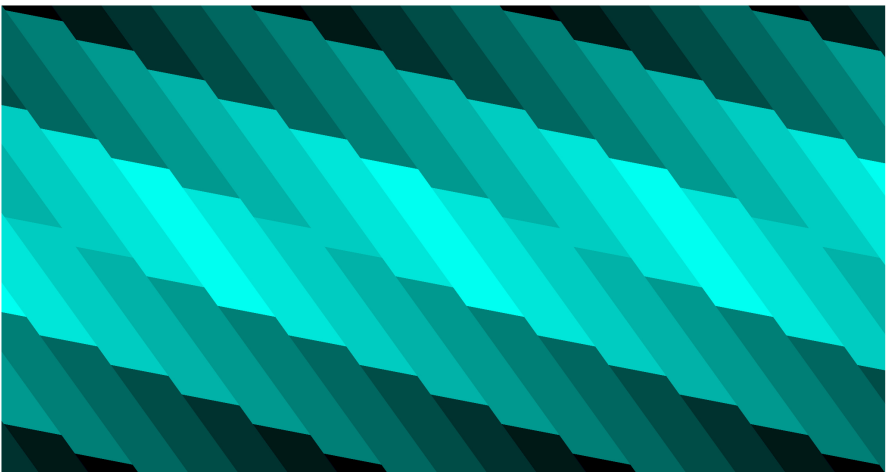
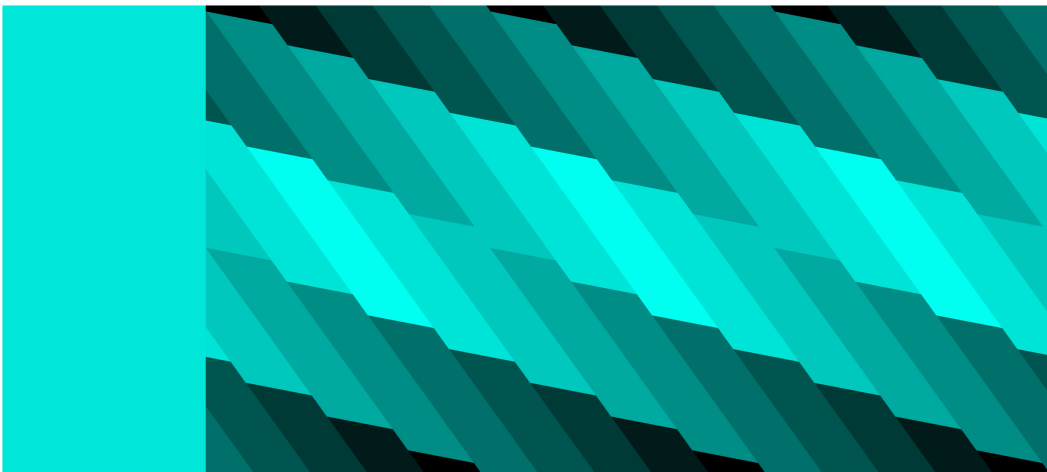
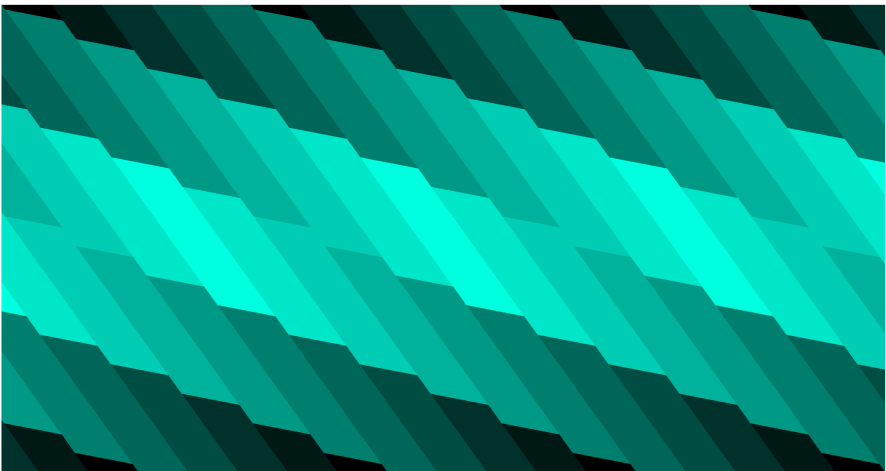
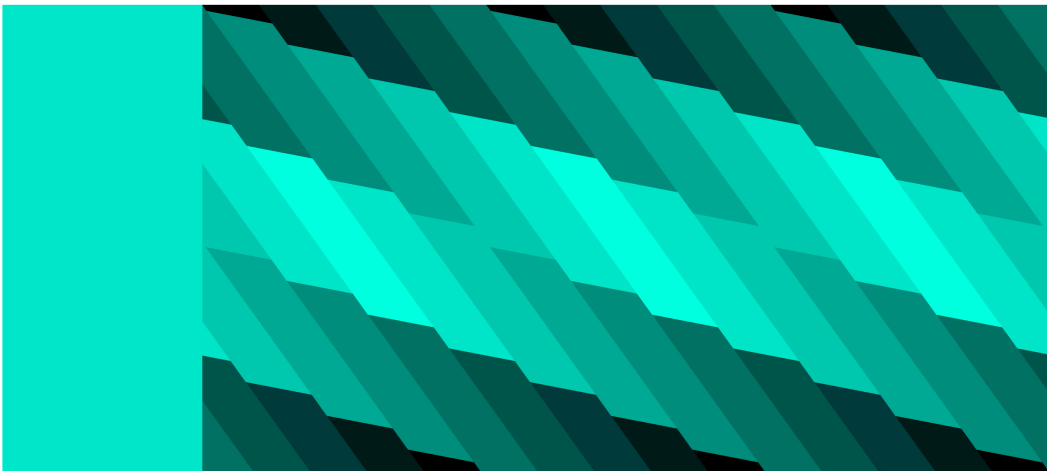
B1- BEELDINFORMATIE BOY & ERIK STAPPAERTS

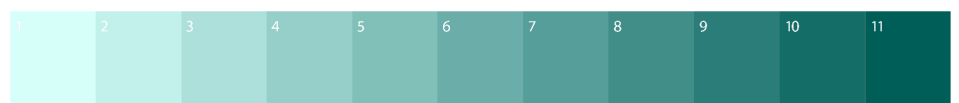
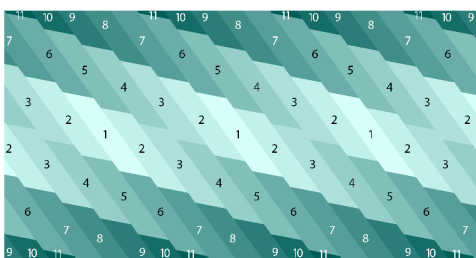
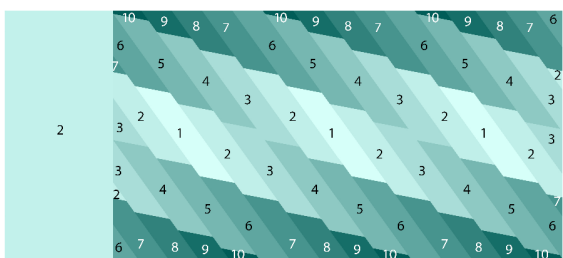
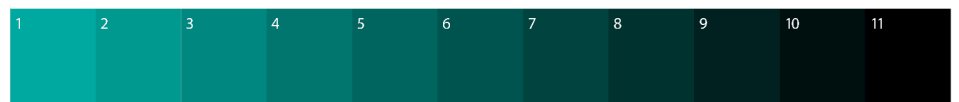
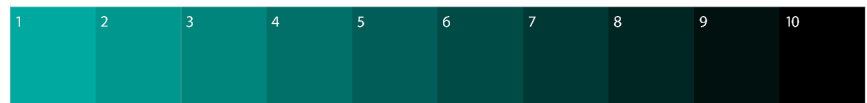
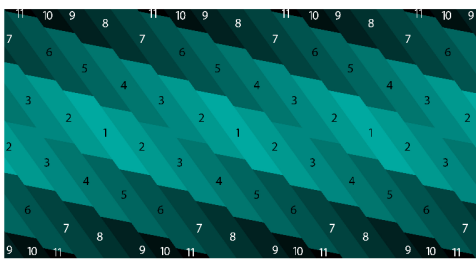
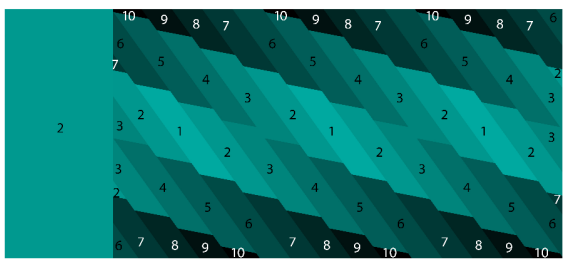
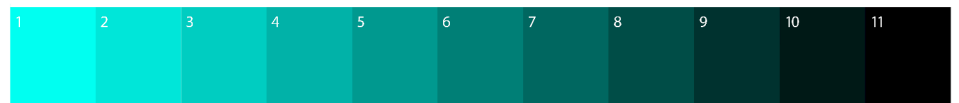
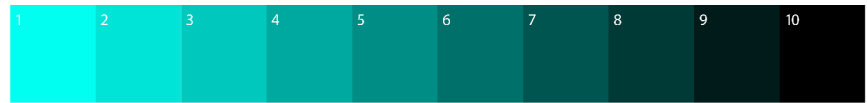
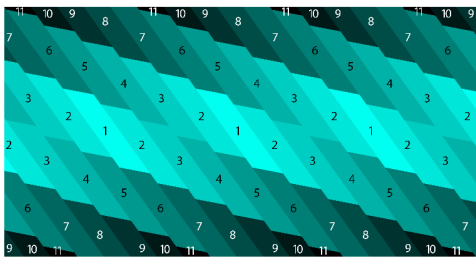
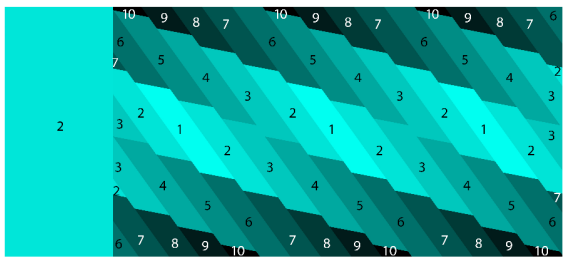
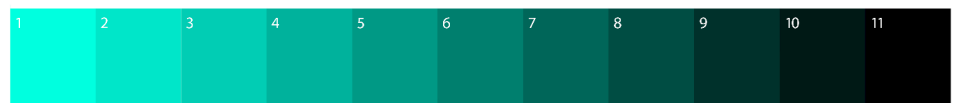
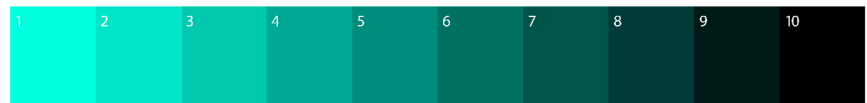
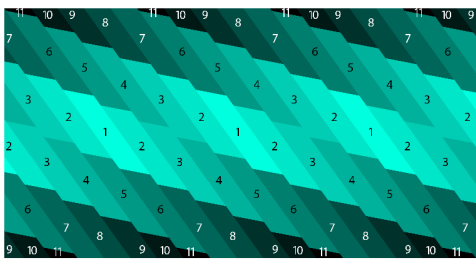
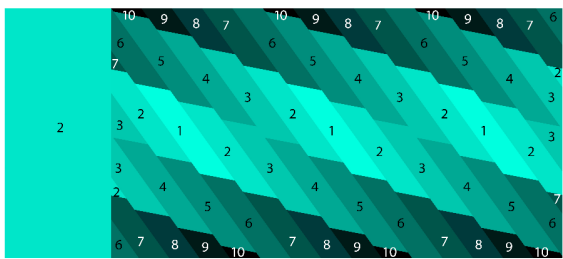
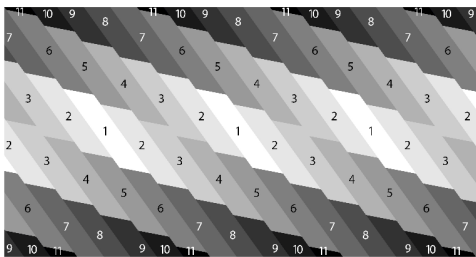
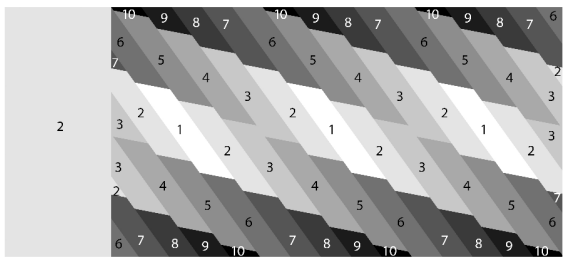
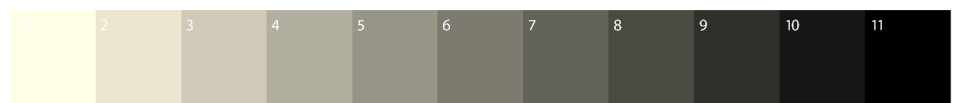
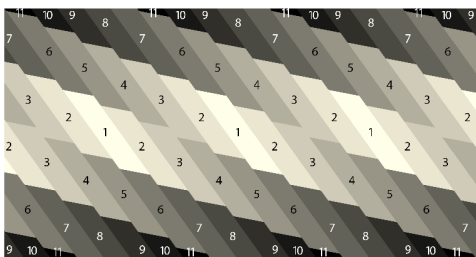
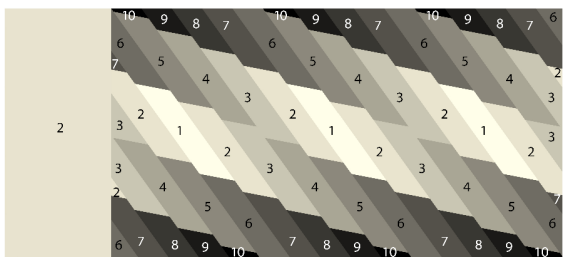
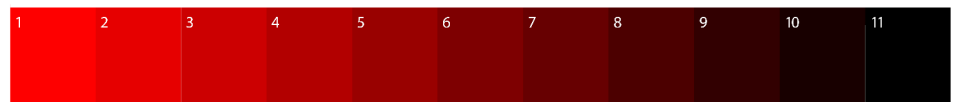
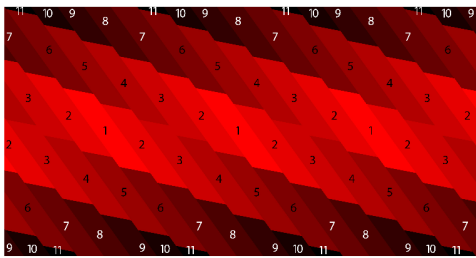
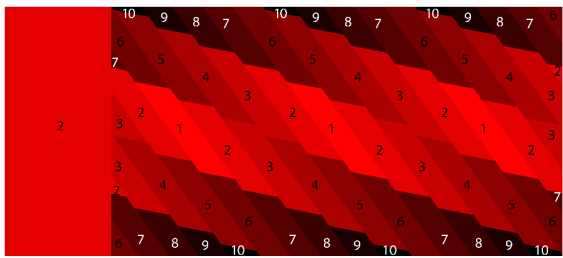
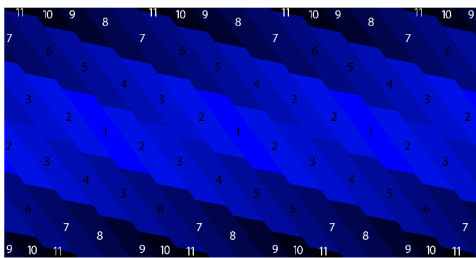
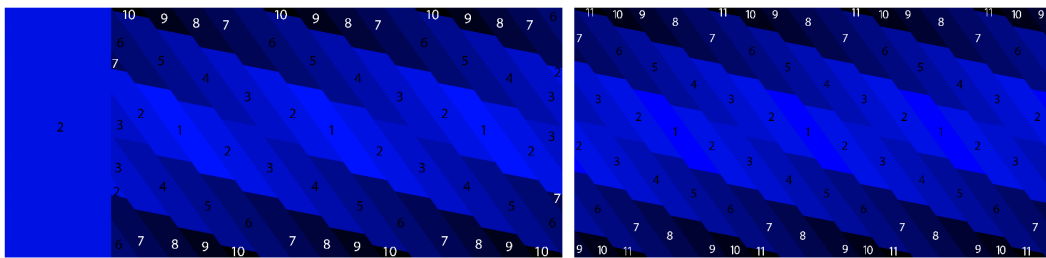
- The Gap / Londen

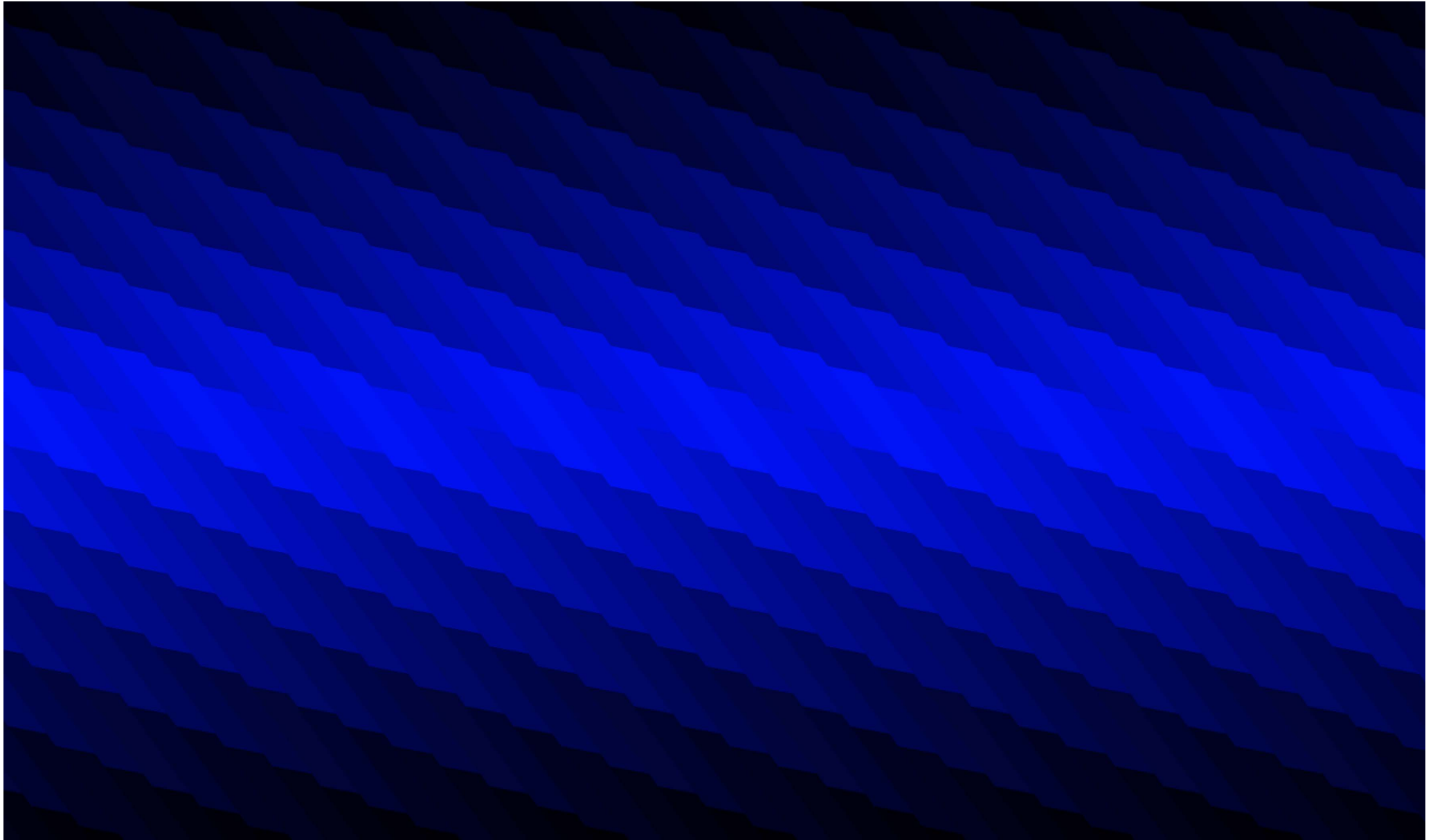
The Gap
curator Luc Tuymans
Parasol Unit London
September - december 2015



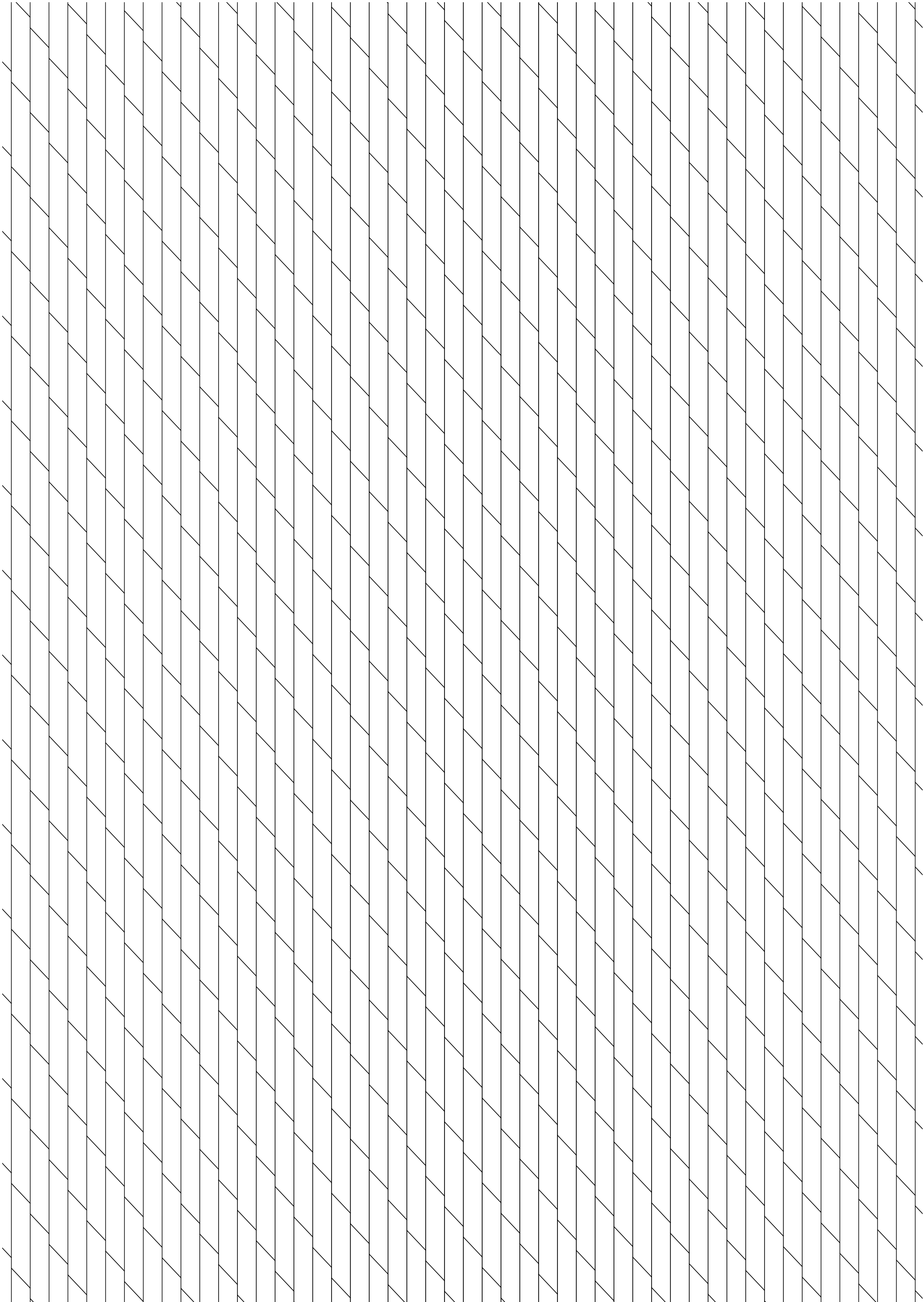
Polarisation Paintings : 16 stuks onderverdeeld in 2 werken van 8 stuks
8 stuks 42 x 94.5 x 1.5 cm
8 stuks 42 x 79,6 x 1.5 cm
aluminium - lak - vernis

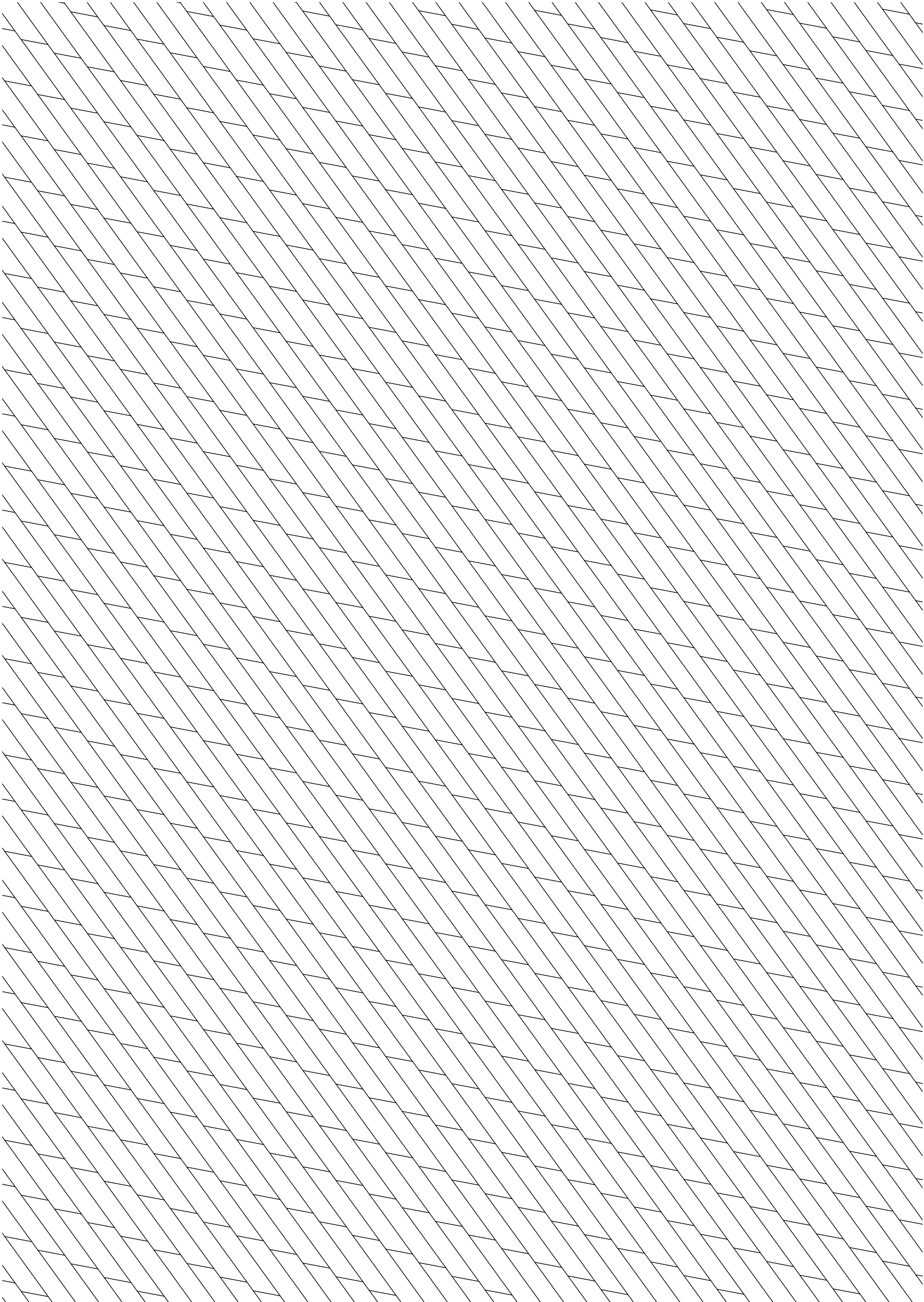


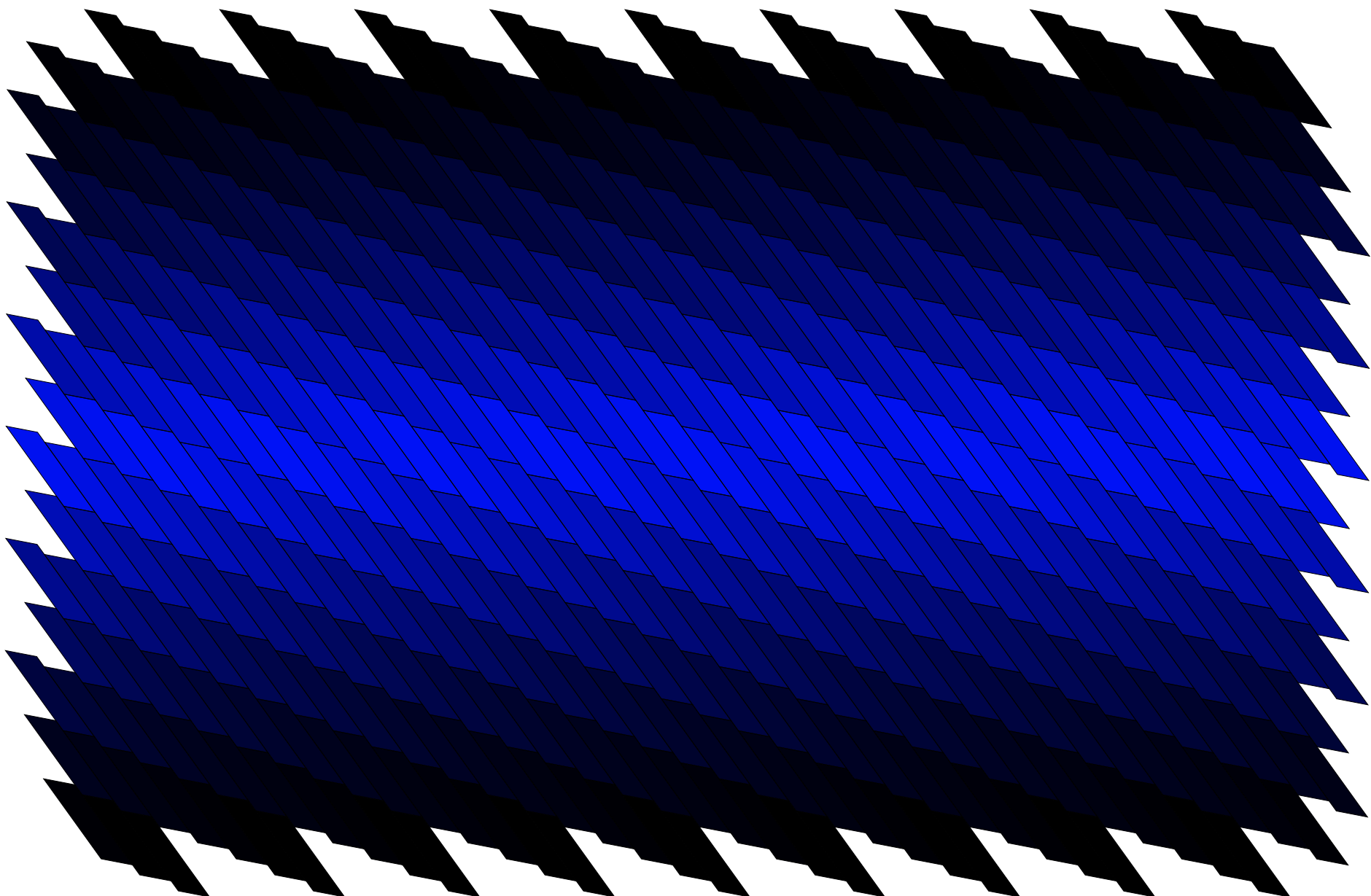


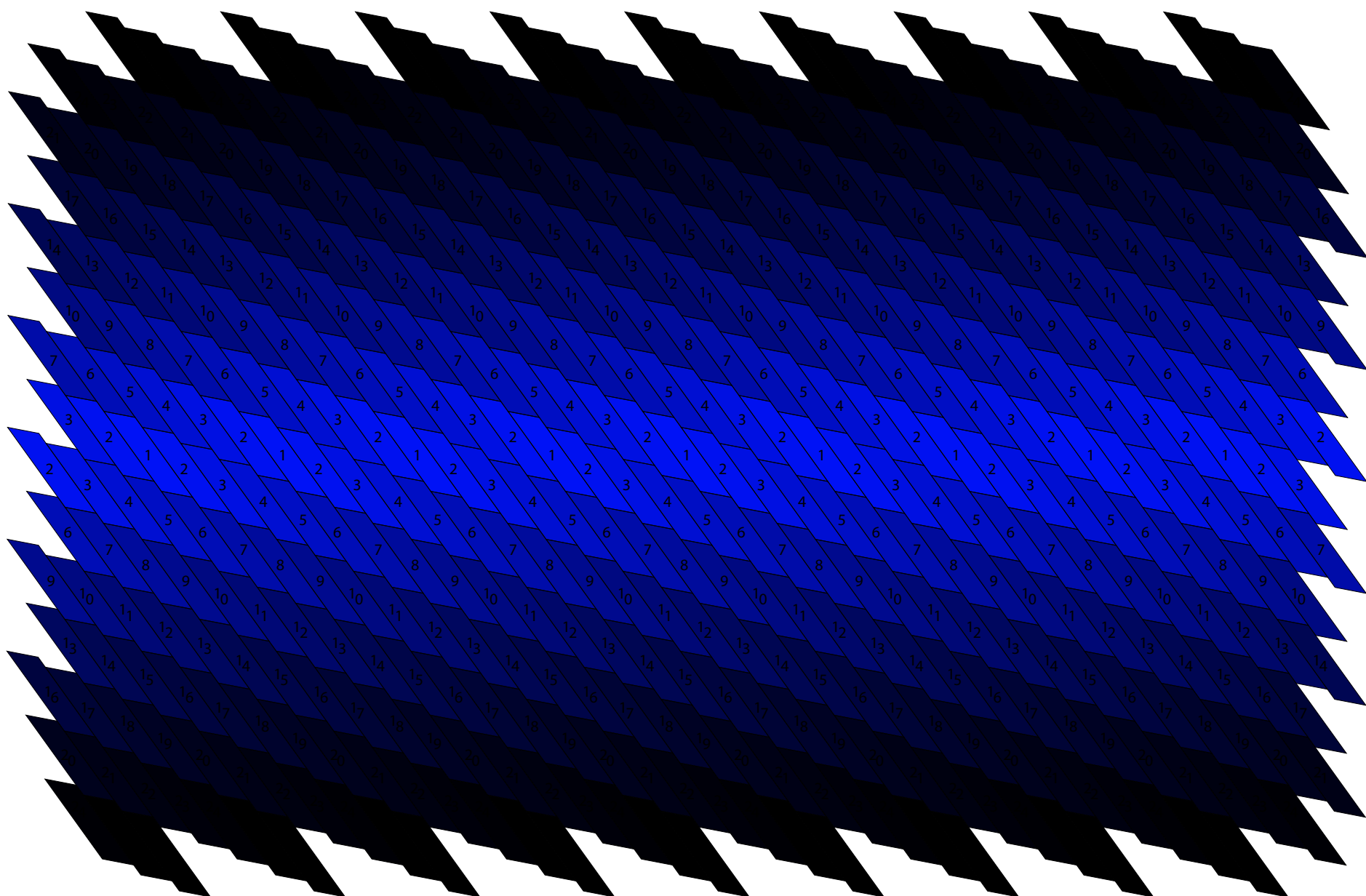


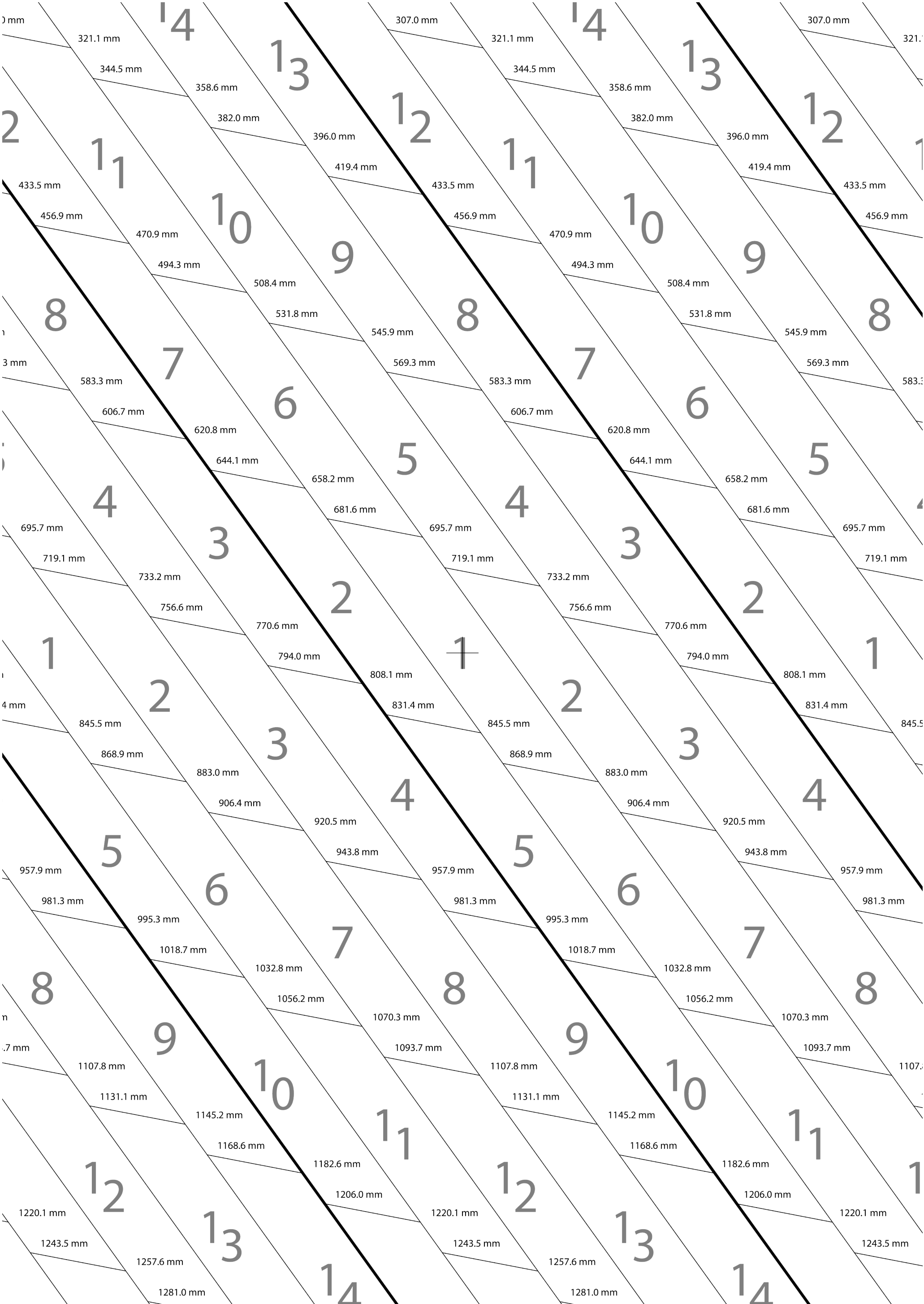
Polarisation Painting : ultramarijn-blauw 181 x 93 x 1.5 cm
aluminium - lak - vernis

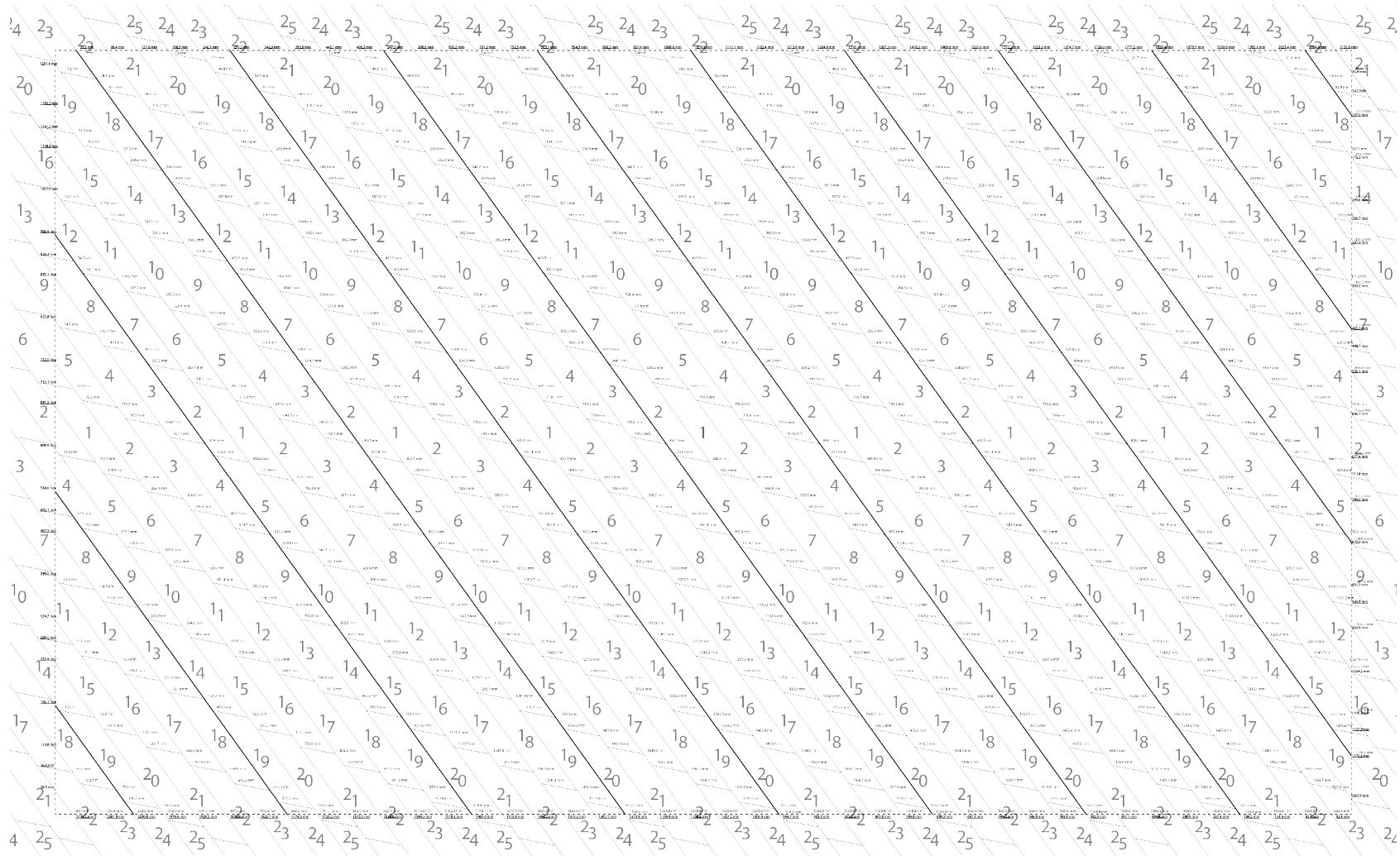


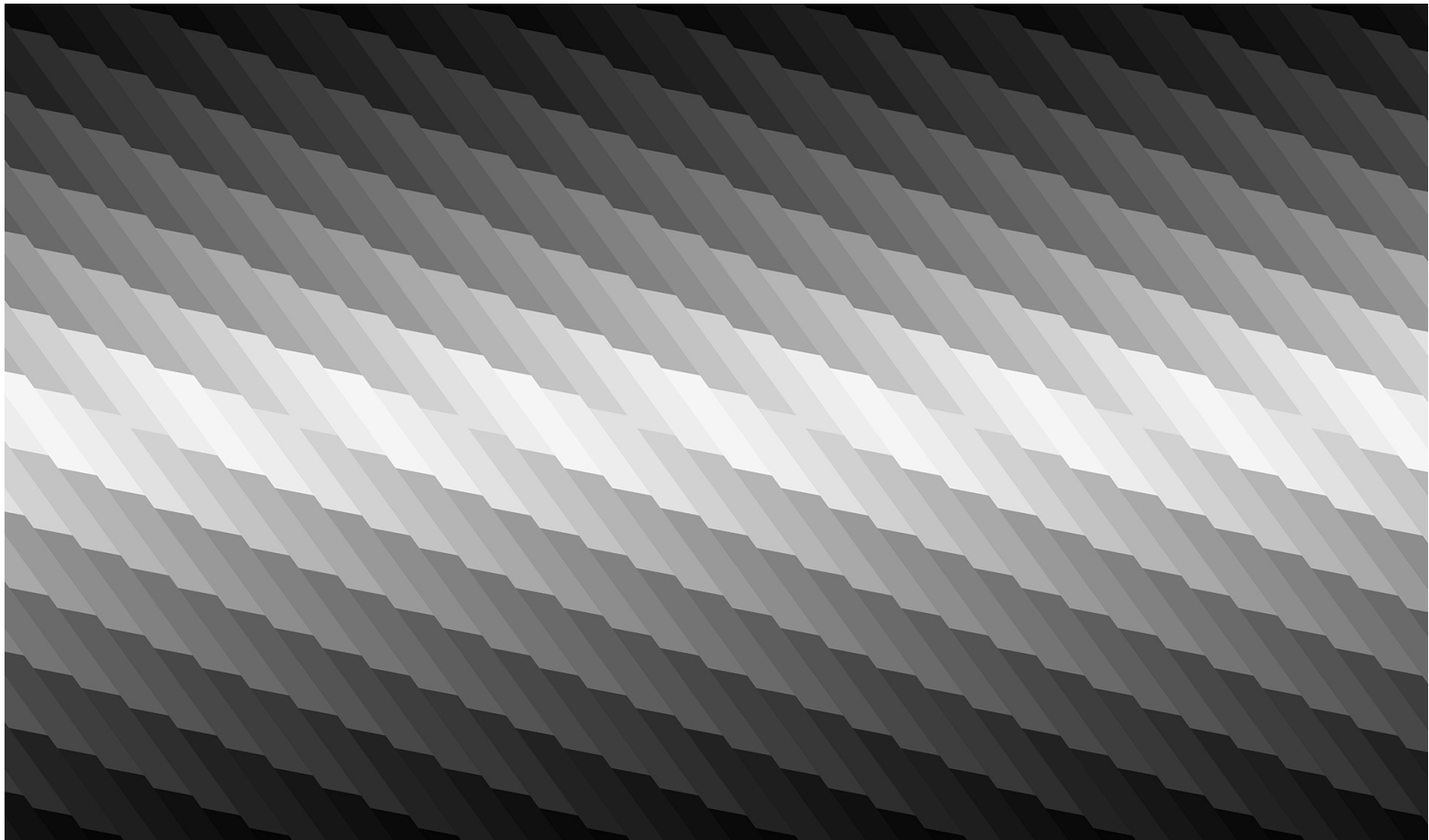


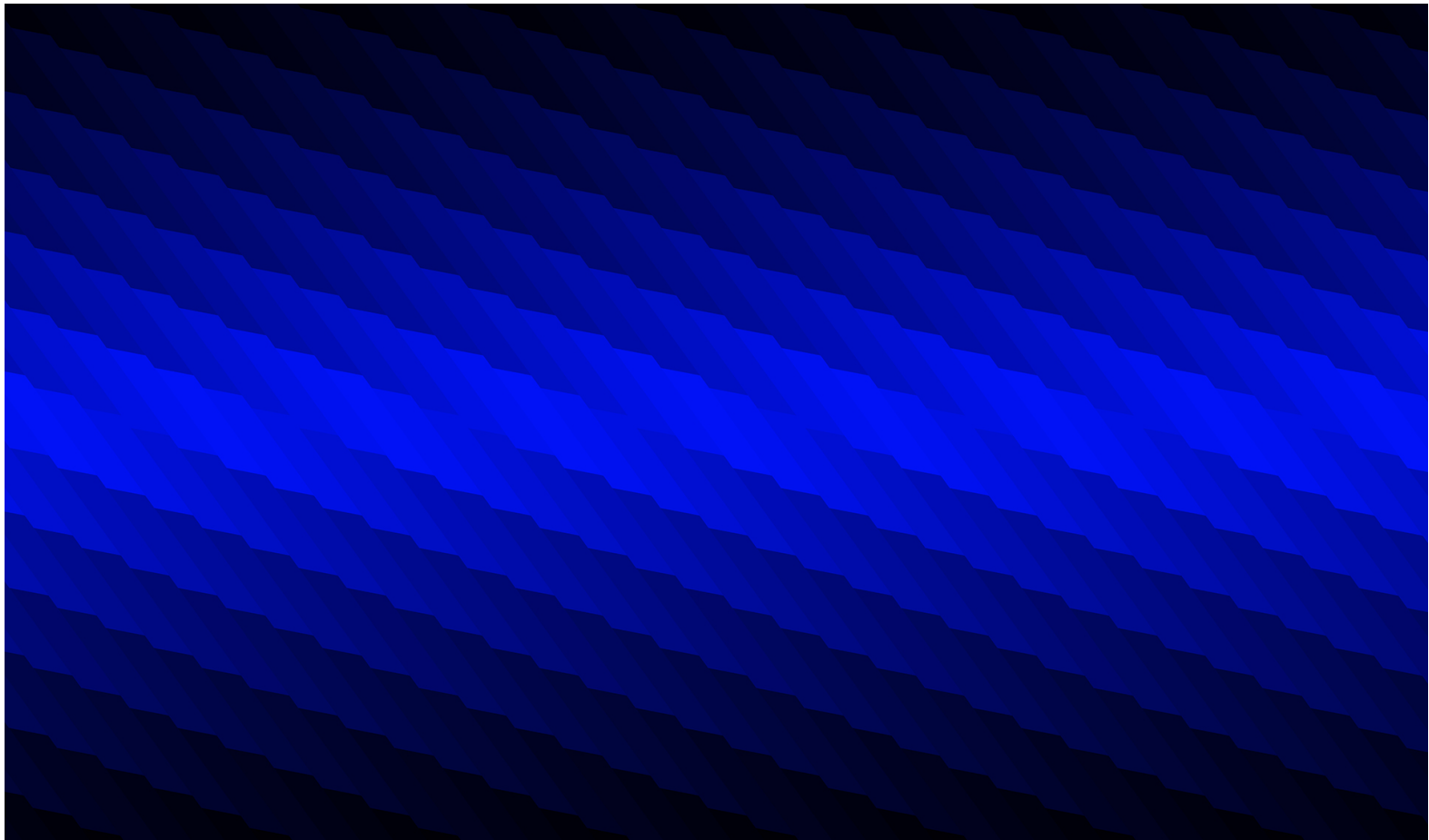














The brain of the Panic Zone - Sit-In Blackspace - 2006
Werd reeds getoond op verschillende plaatsen :
 Fabiolazaal Antwerpen, winnaar prijs Provincie Antwerpen
 Villa Jelmini, Kunsthalle Bern, curator Philippe Pirotte, Ode aan Harald Zeeman, Villa Jelmini
 Floods, curator Gianluca Ranzi, Bergamo, Milan

At first sight Boy and Erik Stappaerts' output is all about colour that has been compacted into strict patterns that relieve the work of any traditional narrative function. White and black aid and abet as they underscore, frame and emphasise these chromatic impulses. While there is a riot of colour, none has been chosen at random: each is the result of a precise and unflinching decision-making process. Shades between black and white insert nuances into the vast chromatic scales that BES deploys. While the works look like they might have emerged from a virtual or digital dimension, they are nigh impossible to produce by industrial means: each piece demands skilled hands and a thorough understanding of materials to bring it into existence. In BES's works, the colour is embedded in a rich lacquer finish that can make it sing like a jewel in a Van Eyck painting.

When black is the only tone in an artwork, it still indicates light's omnipresence: discrete spots reflecting off a curled black object in a darkened space reveal the presence of a complex presence. One might think of the specks of the eyes of a black cat in the shadows of a corridor in a Dutch 17th century interior painting that an eager guard at the Mauritshuis might want to point out to visitors. The barely visible light transfers the view of the sculptures into an in-between space, where it hovers, seen and unseen, on the threshold between the second and third dimensions. It is clear that BES is deeply interested in perception.

On the eve of their pick-up, Boy and Erik Stappaert's latest large-scale Polarisation Paintings are borne up on trestles, facing the car lacquer plant's arched ceiling. The room-sized drying cabin has been switched off for the day and the dust particles are starting to settle. Any stray flecks that found their way into the lacquer will be sanded out in the morning and the varnish buffed to a shine in time for the paintings' seaward journey.

Now you can lean over and look at the colours: the pattern's fault-lines distort your Narcissus reflection. The colours insist on taking over. The pattern is embedded beneath the aqueous surface, like scales on a giant fish or even a school of them, frozen still, twenty meters deeper. A Hiroshige waterfall also comes to mind, especially with the smaller blue one, that hovers between a cobalt and royal hue. Like the Japanese printmaker's waterfalls, it grows darker towards the edges, but the association stops as soon as it starts; it doesn't quite stick. The mind is released into further speculation on the works' unyielding stillness.

However much you'd like to enter Boy and Erik Stappaerts' works with your mind, and become absorbed by their rich colours, something pushes you back. There is something about their radical tonal clarity and their pristine, high-gloss finish that keeps you at a distance. The strictness of the patterns speaks of an almost military discipline. There are no 2D depictions that evoke 3D spatial experience, and in its abstraction, apart from up, down, left and right, there is no specific hierarchy to organize the composition and dictate an order of viewing. Reflections of the space shimmer across the works, but the pure colour really vies for your attention. Your eyes skim the surface, try and fail to take it all in. The works are like Miles Davis on stage, who, mid-solo, often broke the cardinal rule of performance by turning his back on his audience. Did it make them listen more closely? Does the lack of an overt narrative 'hook' in these works free us up to take in more of the colour?

The Conflict Paintings offer horizontal bands of pure colour. There would be no use in trying to name them; they work as interrelated ensembles in which each colour performs a specific role in relation to the others. In the Polarisation Paintings patterns of equivalent units appear, of shades of a single hue, that are mapped out in a state of brilliance. They are almost too perfect. The burgundy rack that stacks panels ranging from cadmium to deep burgundy introduces a spatial element, but in the viewer also stimulates the sensitivity required for subtle differentiation. The Noise Painting is a study; it is different from the others, being unvarnished, but its matte surface is even. It, too, offers little to hold onto; the three layers of the same motif in increasing size do create a kind of depth, but the interaction between the black and blue forms overrides it like white noise.

A spider lowers itself onto the middle of the large Jade Polarisation Painting. It moves across it, with some hesitation. Do its legs feel the difference between the colours, or the difference in height between those parallelogram lozenges? Every shade of green requires its own number of layers of lacquer in order to reach the optimal intensity. BES calls it painting in three-dimensions. While the works suggest movement and direction of all kinds, sometimes suggesting they could stretch on into infinity in another dimension, they are at the same time painfully immobile, caught as they are in the iconic status of images that BES favours. Every work is a clearly articulated aesthetic statement, static for all its vibrancy. There is the paradox.

And yet, the pattern appears to be skimming upwards to the left, contrary to a Western viewer's natural tendency to read from left to right. Here it feels like a cat's fur is being stroked backwards. In combination with the choice of jade, a colour that is likely to call up different associations among Western and Asian viewers, the work appears to be questioning our deep-seated habits of viewing, while the labour-intensive process of making the paintings is reminiscent of the patience required to sculpt a piece of jade. The jade Polarisation Painting is a prime example of how variation, for example in a precise selection from the chromatic scale, can unlock swathes of potential meaning in a pre-established series, just as various layers of aromas can emit over time from a cup of tea of the finest quality.

A little stretch of the imagination makes the spider on the Jade Painting become a water strider. You expect to see circles of tension where the legs push into the watery surface, but it is taut. The varnish has set; viscosity is an illusion, but not completely, as we know lacquer can take months to dry completely. Sink to your knees and you will see the edge of the painting and its surface quiver in fragments like a fata morgana above a hot road in the distance, with the edge like the band that cameras capture at the point where a mass of water meets the air. From its thinnest sides the works evoke a zone of filmy transition between substances. Various dualities of this kind exist in BES' work.

The Romantic German composer Robert Schumann (1810-1856) had two alter egos, to whom he ascribed authorship for various passages of his compositions. Florestan was the more active and temperamental of the two and Eusebius' melodies were more passive and sedate. Boy and Erik Stappaerts is also a single artist who goes by two names. Boy is the inspired, Romantic side of his artistic personality and the more business-savvy partner is Erik. Unlike Robert Schumann, Boy and Erik Stappaerts' works are always signed with the double name. The acronym BES seals their identity as the corporation that offers a (fictional) virtual environment, the Pentagronium, in which users can customise their surroundings with elements of BES' work. It is like a generator of images and objects.

'You simply have to shape your world,' the artist grins when miraculously obtaining fresh steamed milk for his coffee at a museum café. In BES' work that attitude is a matter of extreme earnestness and dedication. This insistence on specific details, bordering on the compulsive, is at the centre of his work. It's about making choices: not any choice for the sake of getting somewhere, but radical choices that stake out a position. There is a sense of peace in this, even if it means one has to go to great lengths to achieve it.

For the Conflict Paintings, BES produces complex colour charts consisting of multiple colour variations of colour that have been carefully mixed, in varying widths. The vertical sequence is of importance at this sampling stage; with notes written on torn bits of masking tape he indicates which sections are to be taken as the basis of a conflict painting. These strips are the D.N.A. of the paintings: the selected colour groups are joined together and the bands are stretched to the limits of the rectangle of aluminium. Stappaerts never assigns fixed meanings to his colour choices, but he does draw widely on his own experiences. A compelling visit to a world class museum may stimulate him to cut the design of a conflict painting in two, with a diagonal, thereby doubling the number of colours in the painting.

Similarities can be found between BES' way of dealing with colour and Albert Munsell's three dimensional colour tree: it has a central axis rising up from black to white with all the gradations in between. The spectrum fans out according to the colour wheel at its base, with each colour mixed proportionately as it branches out towards the brightest and most saturated hues. BES confesses he would be unable to return to oil painting on canvas, so accustomed has he grown to the precision and brilliance afforded by the chemically mixed lacquers on aluminium. The Munsell tree is also continually updated to include new pigments. It codes colour with numbers on a decimal scale, relieving the world since 1898 from the cultural and linguistic subjectivity of colour names. The Munsell company reminds its customers on its website that there are three elements that determine colour vision: the quality of the material or pigment, the quality of the light and the viewing abilities, or quality, if you like of the viewer. You do question your seeing abilities when you look at the Conflict Paintings in daylight, and then later at night, when you find yourself responding to entirely different colours.

The often violent matches of the coloured bandwidths can be read on a parallel with organising principles in society: different groups or factions of people often choose to identify themselves with particular colours; they then clash or compete for prominence over others. In the Conflict Paintings these dynamics are squeezed into the confines of the painting. The Polarisation Paintings evoke processes of consensus in society and perception: polarisation in sociological terms relates to confirmation bias and also the way an individual tends to change their opinion according to those of the group they have may have only recently joined. Racial polarisation refers to the way people of varied ethnic descent can in some situations separate out into far narrower factions. In BES' works, colours appear to contaminate each other simply by being placed along side each other, yet they highlight the (visual) effects of aspiring to absolutes. The determination to choose one colour over another is a positive act – and yet it is also one of exclusion. BES' practice highlights the double-edged sword of power and makes it palpable in a way that is both unsettling and alluring.

Kate Christina Mayne, Antwerp, May 2015

B2- EXTRA BEELDINFORMATIE
BOY & ERIK STAPPAERTS

BOY & ERIK STAPPAERTS



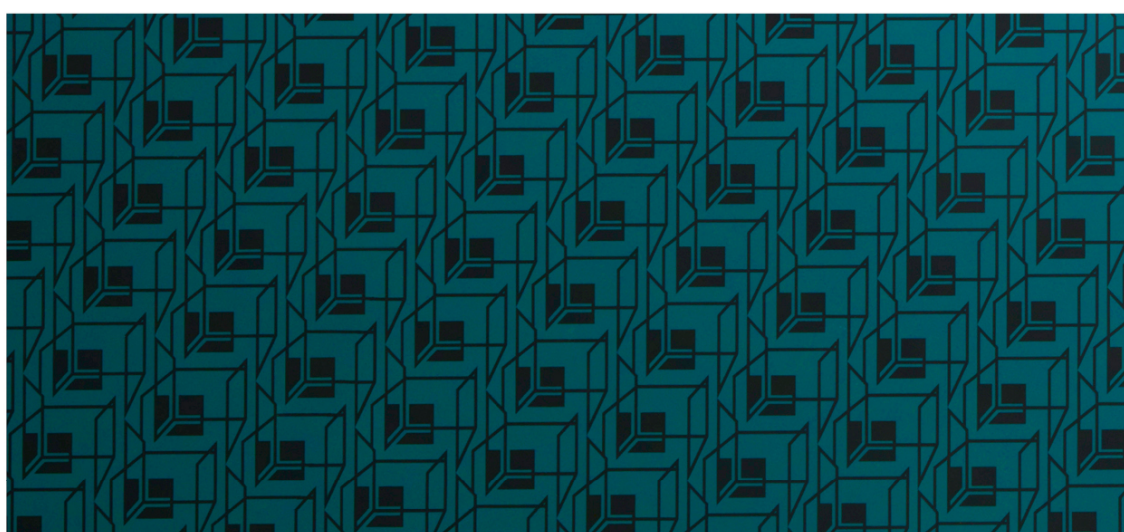
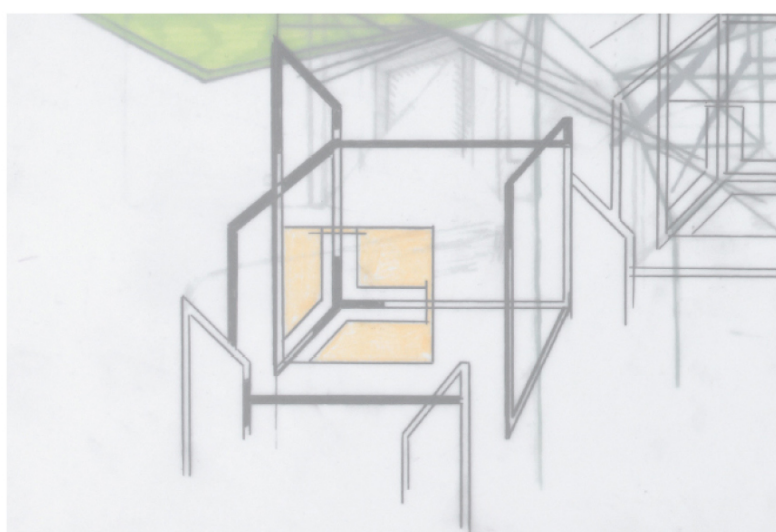
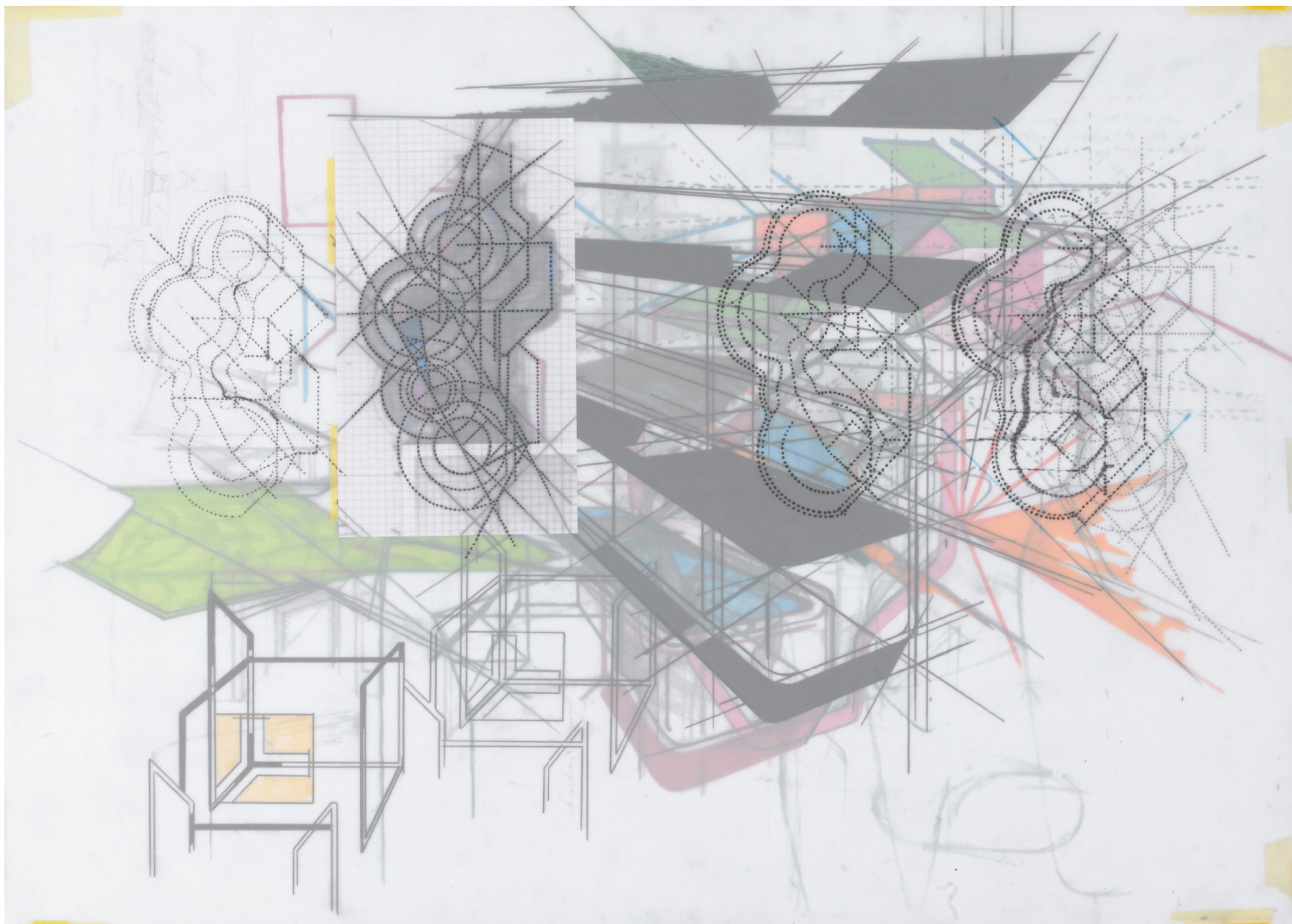
color cabinet - 2004

*dimensions 204,4 x 125,8 x 22,1 cm
metal, lacquer + varnish*



color cabinet - 2004

*dimensions 204,4 x 125,8 x 22,1 cm
metal, lacquer + varnish*

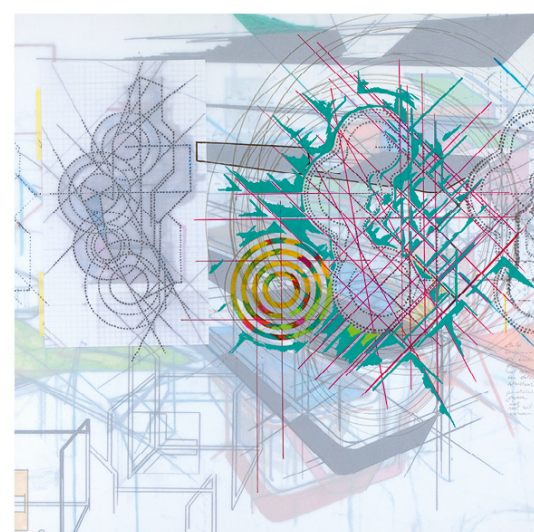
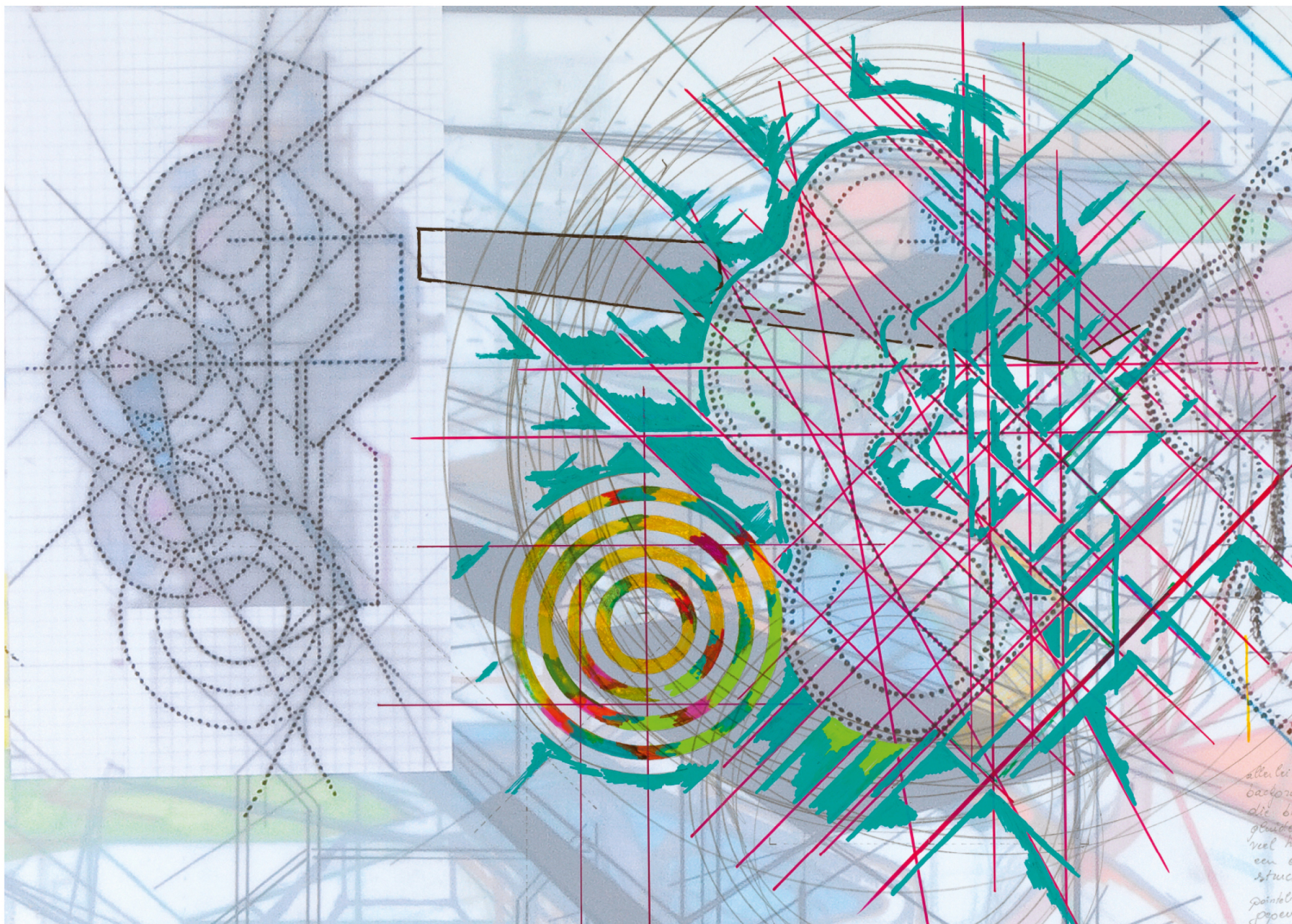


research drawings - 2011

dimensions 42 x 29,7 cm

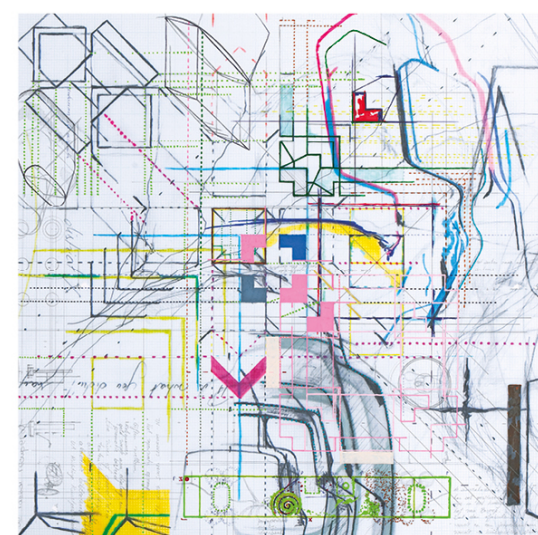
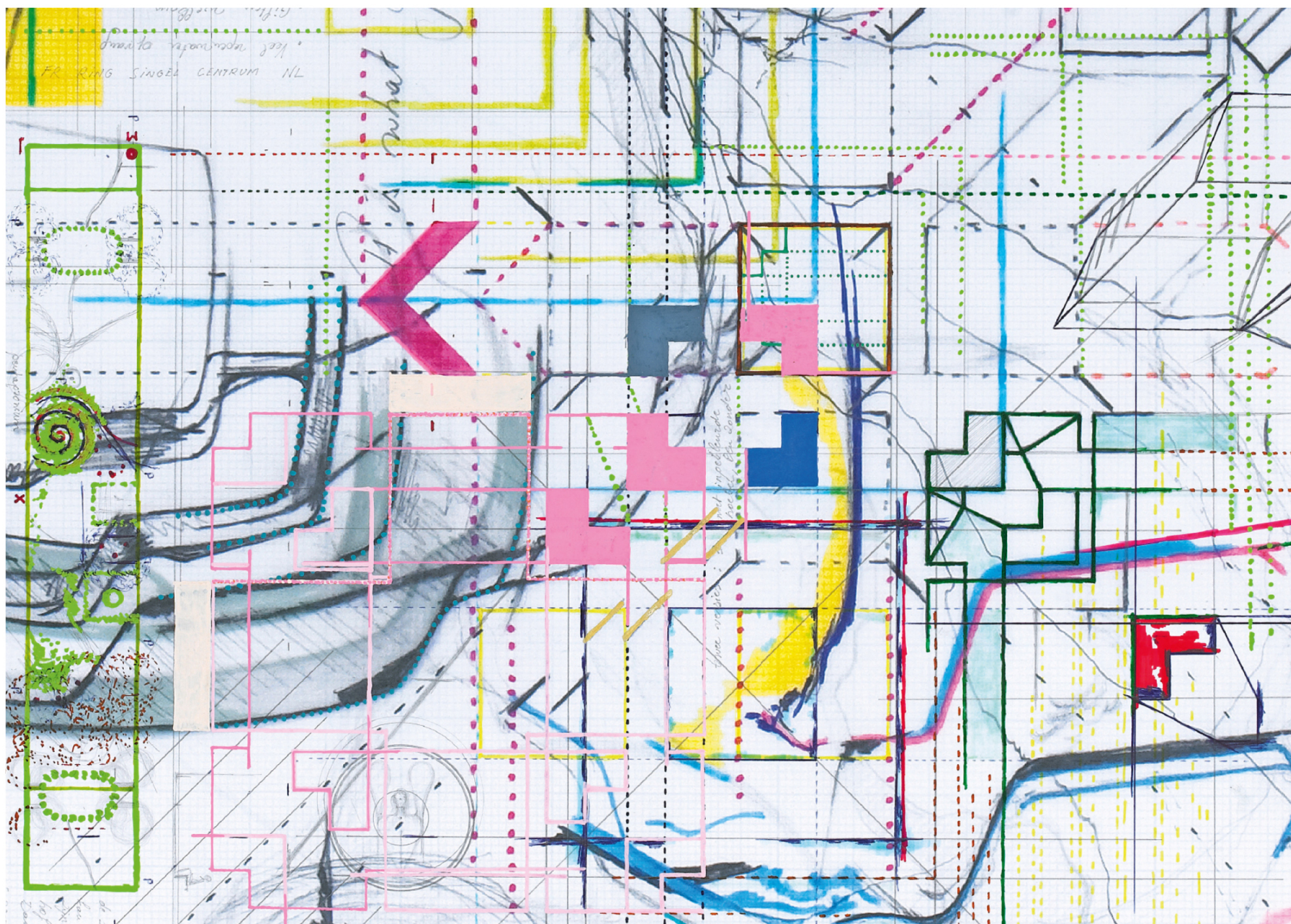
pencil on paper and transparent polyester paper

structure 001 used in different installations and art spaces



research drawings - 2012

dimensions 44 x 44 cm
pencil and several different graphical media on mat photo paper



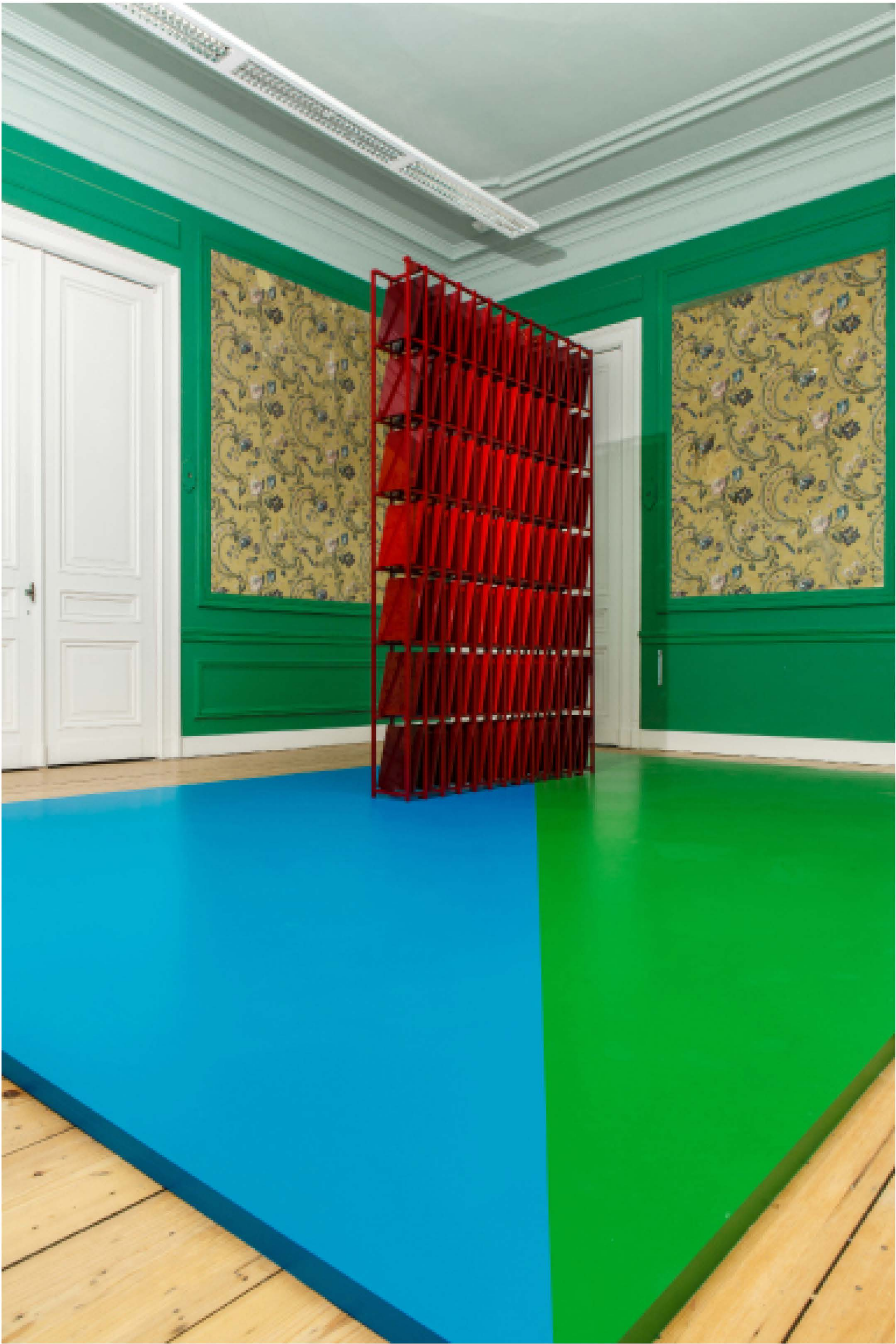
research drawings - 2012

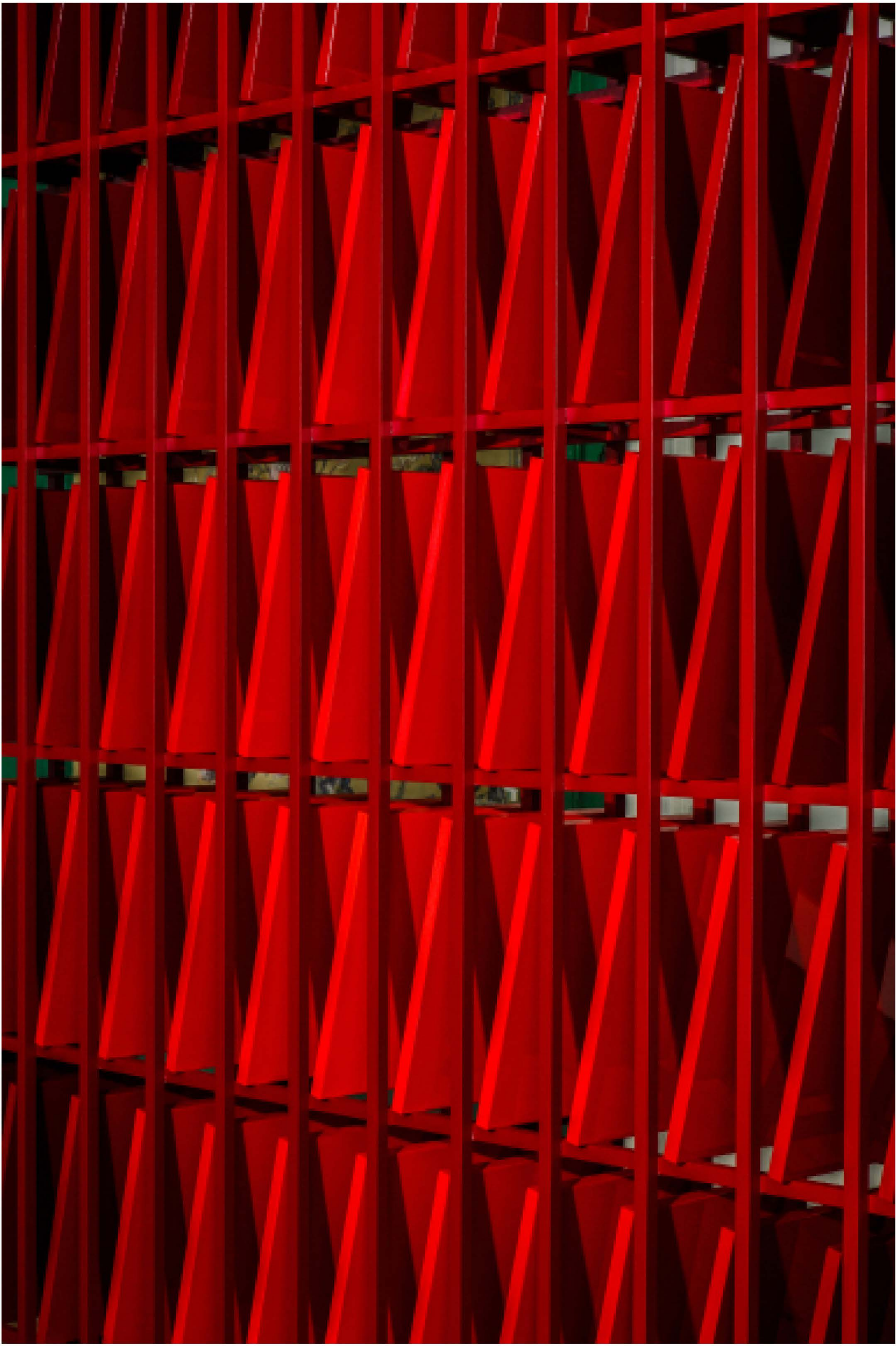
dimensions 44 x 44 cm
pencil and several different graphical media on mat photo paper

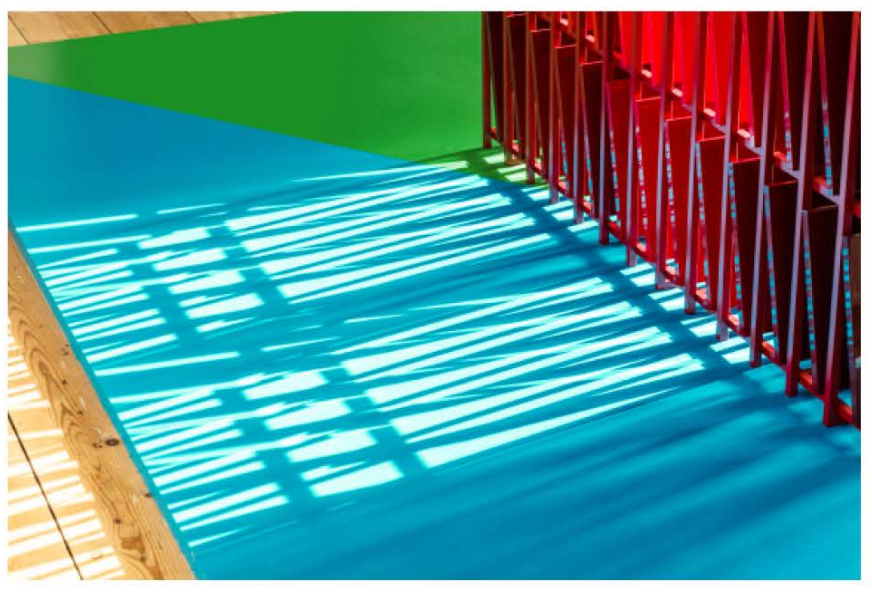


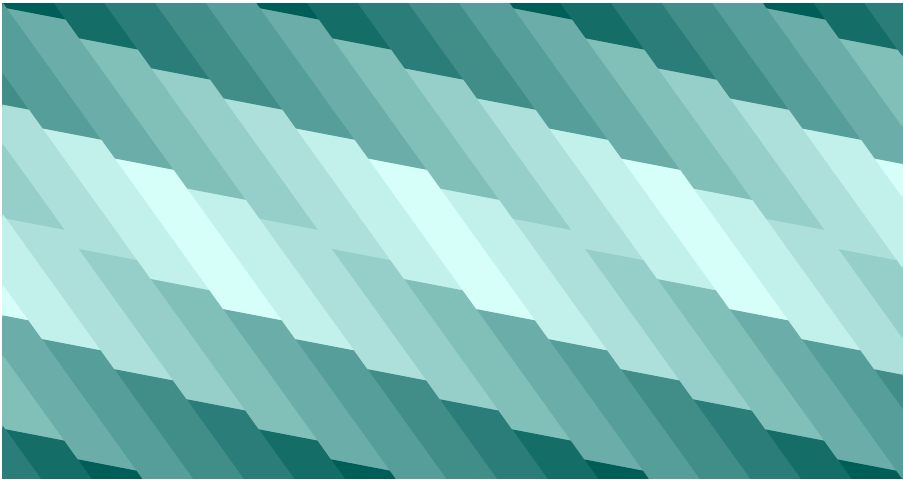
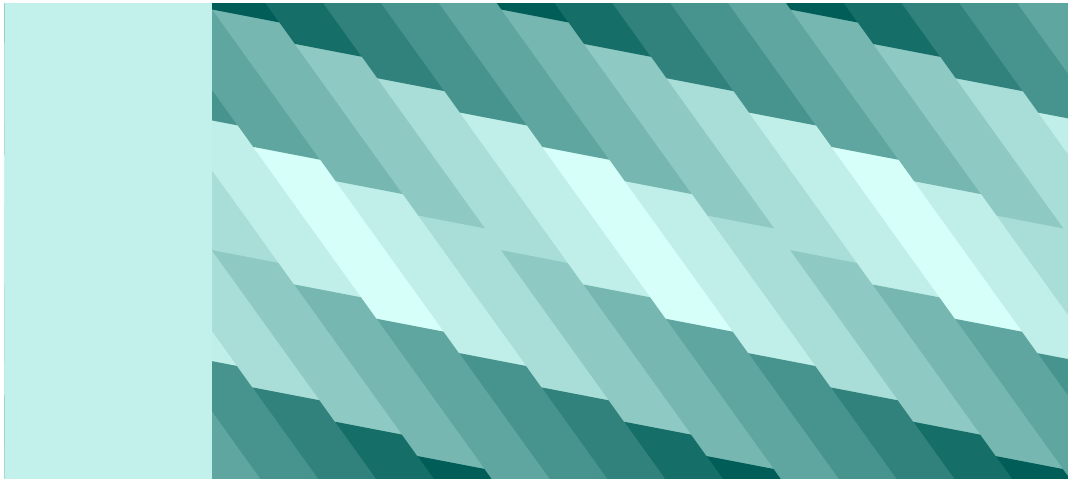
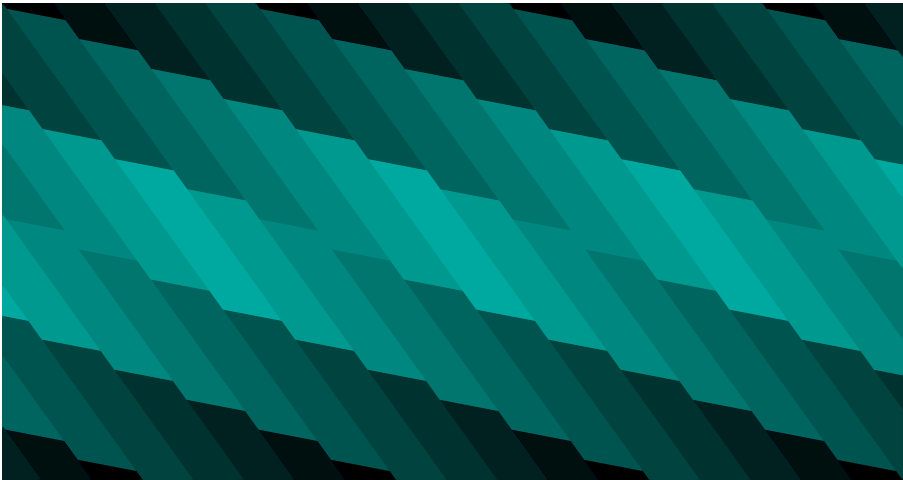
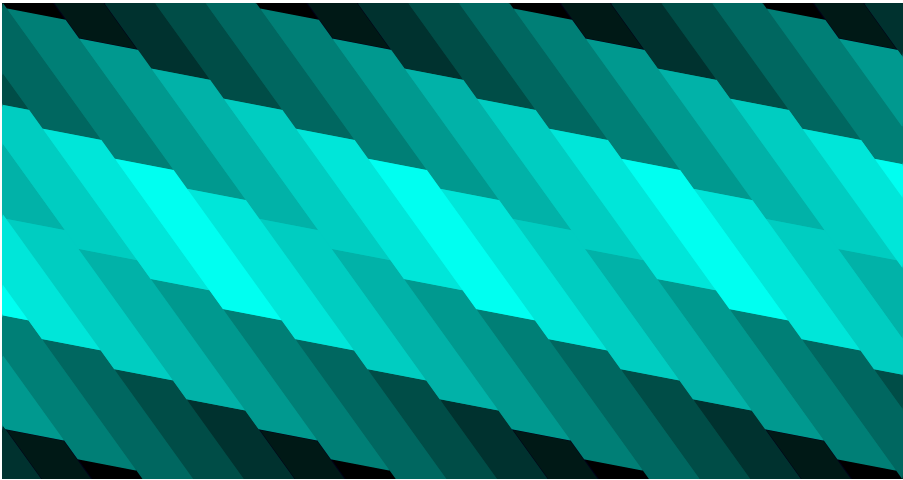
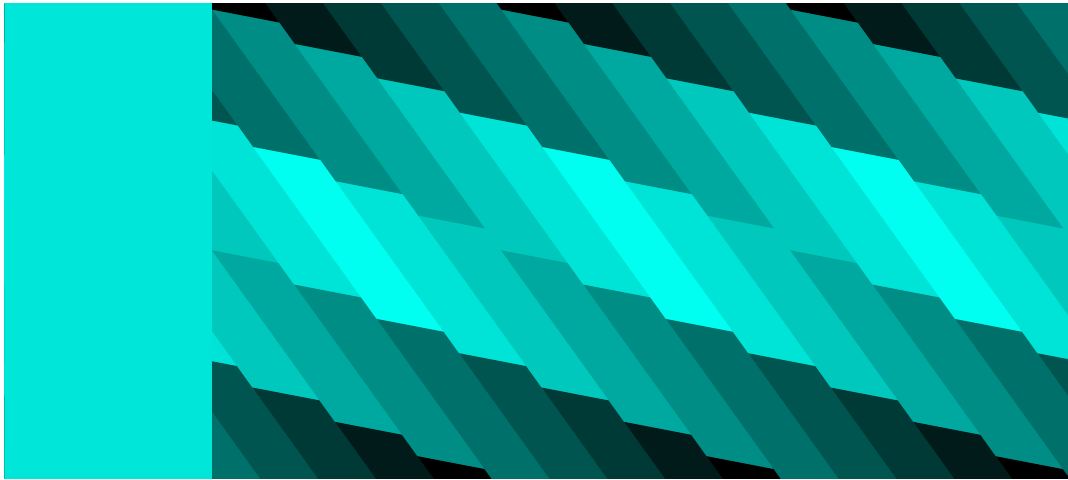
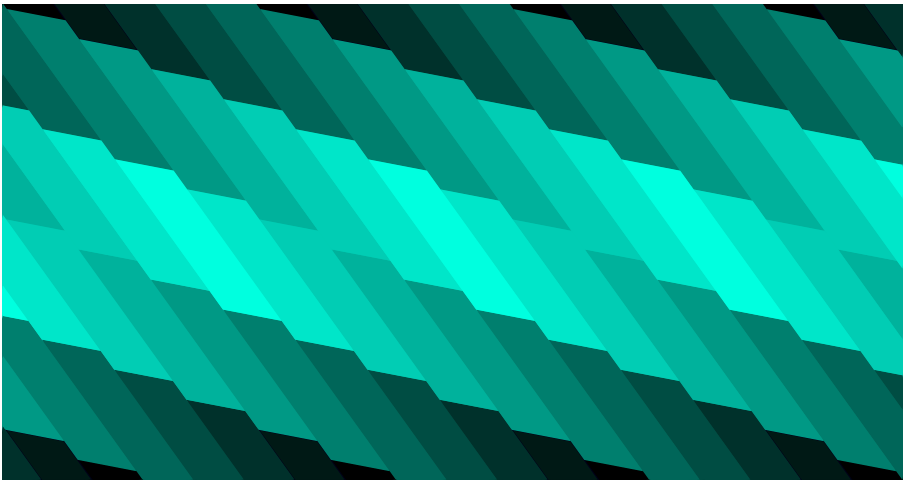
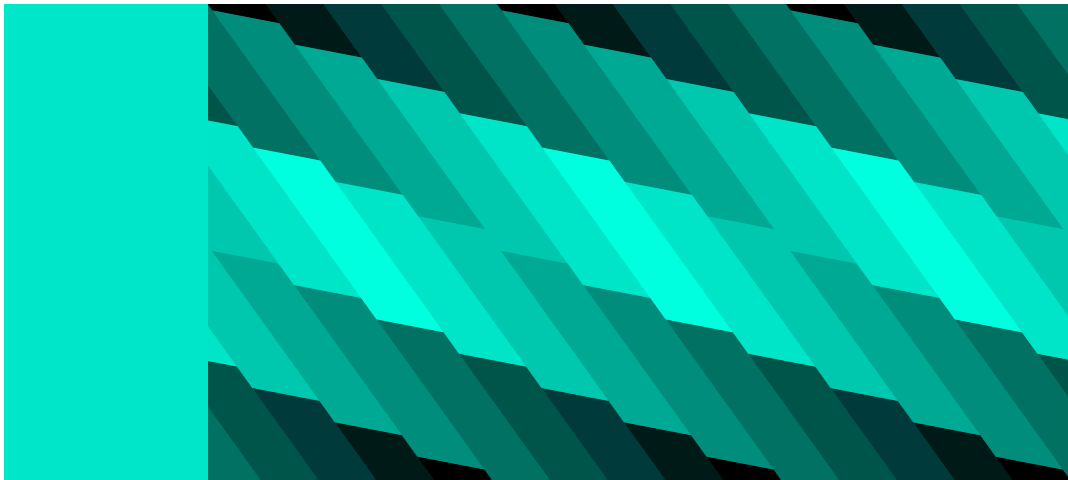
red colorcabinet - 2014

*cadmium red - deep bordeaux
dimensions 237 x 151 x 23 cm
metal, lacquer + varnish*



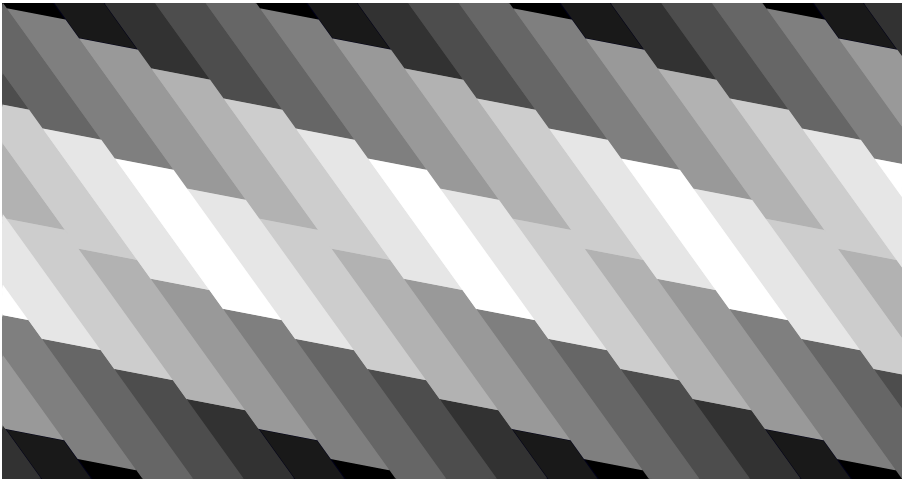
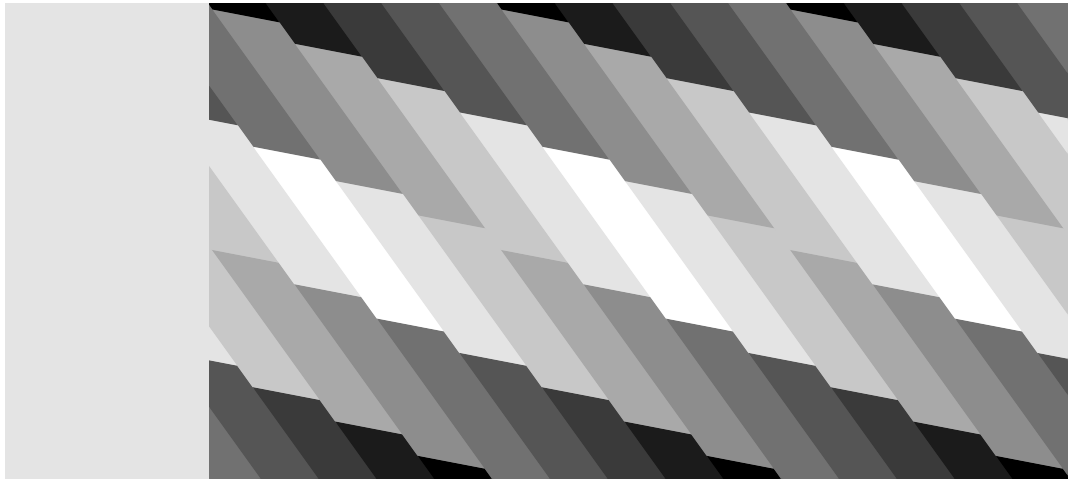
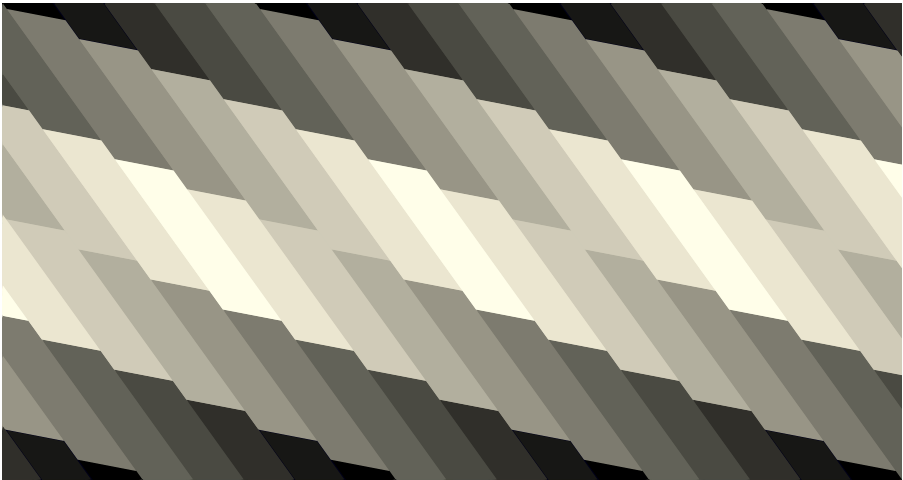
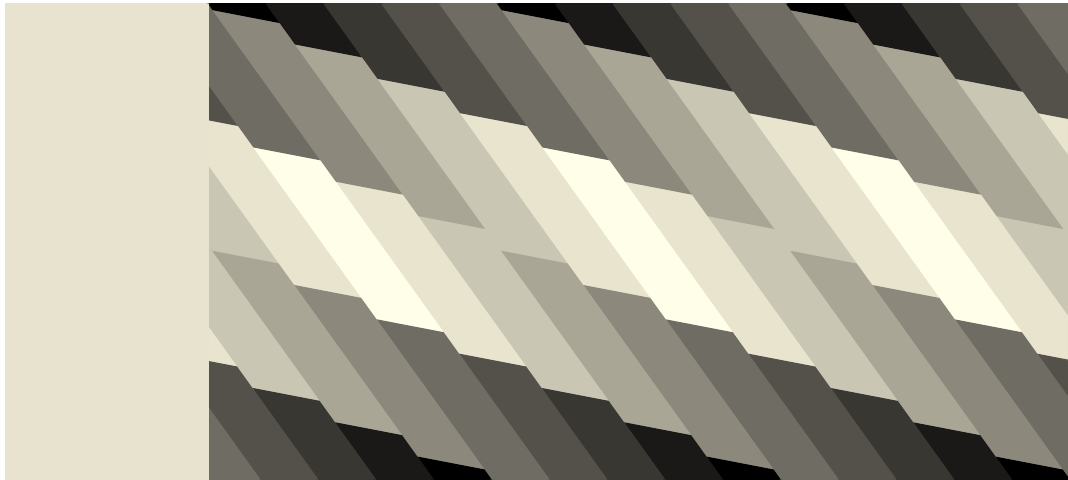
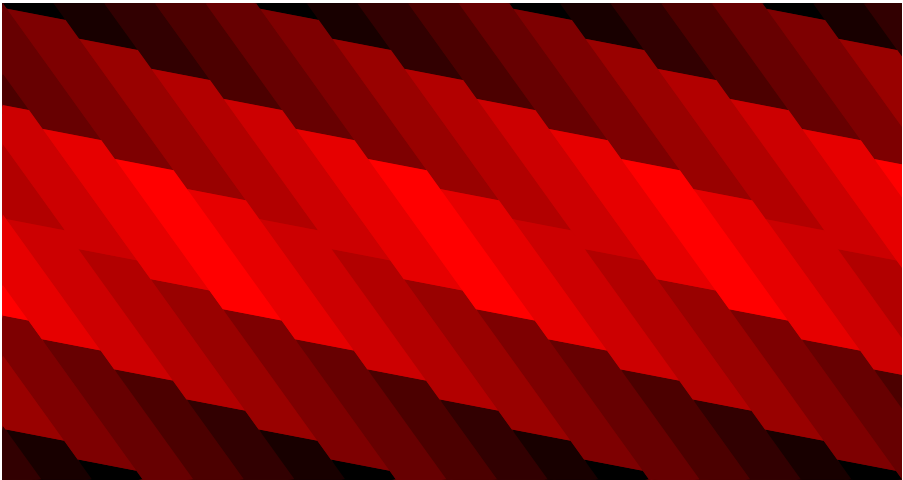
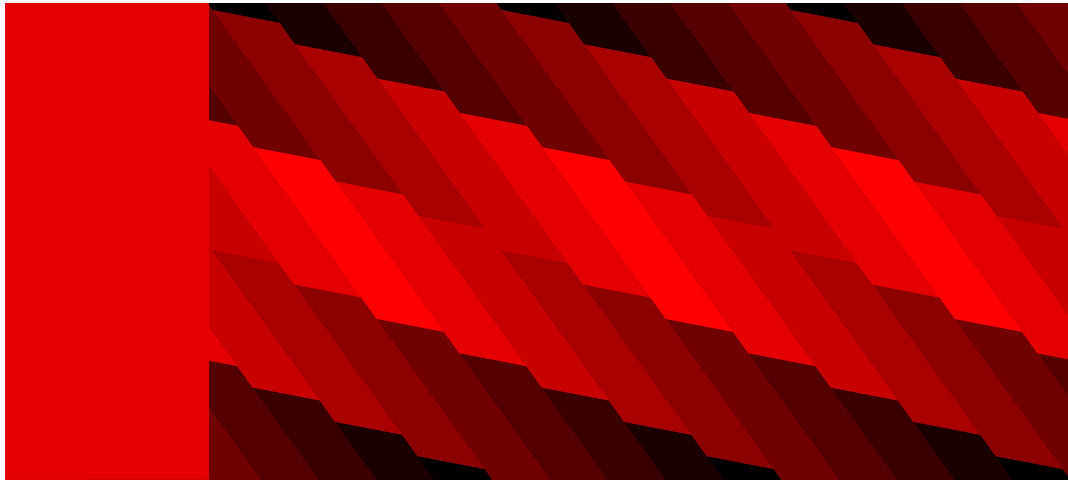
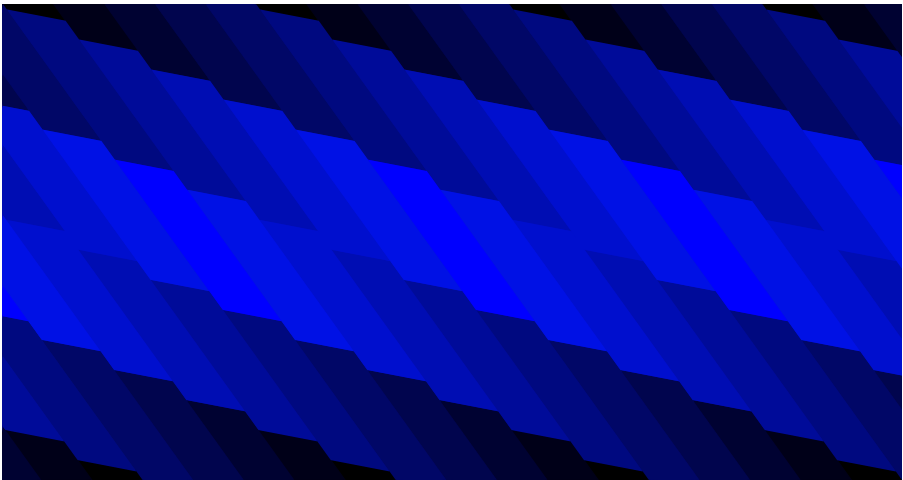
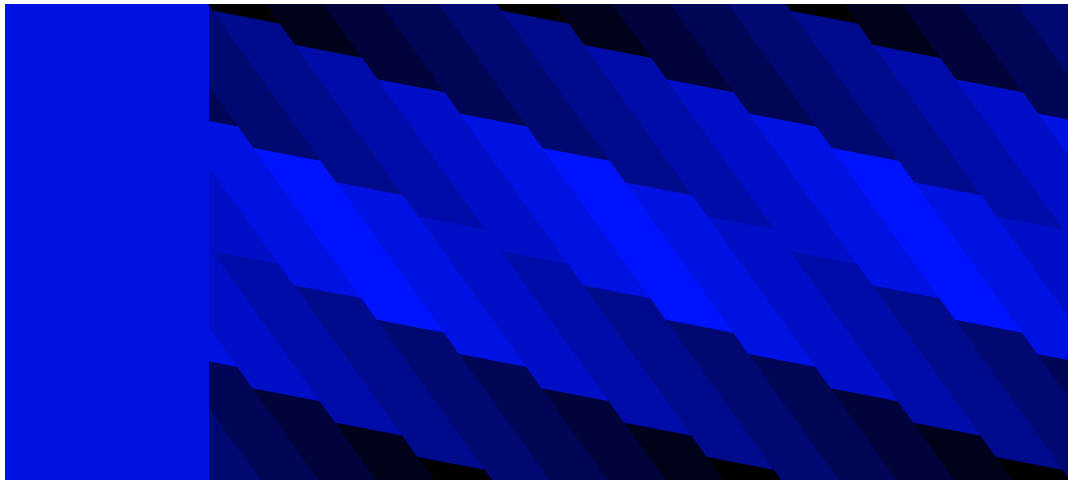






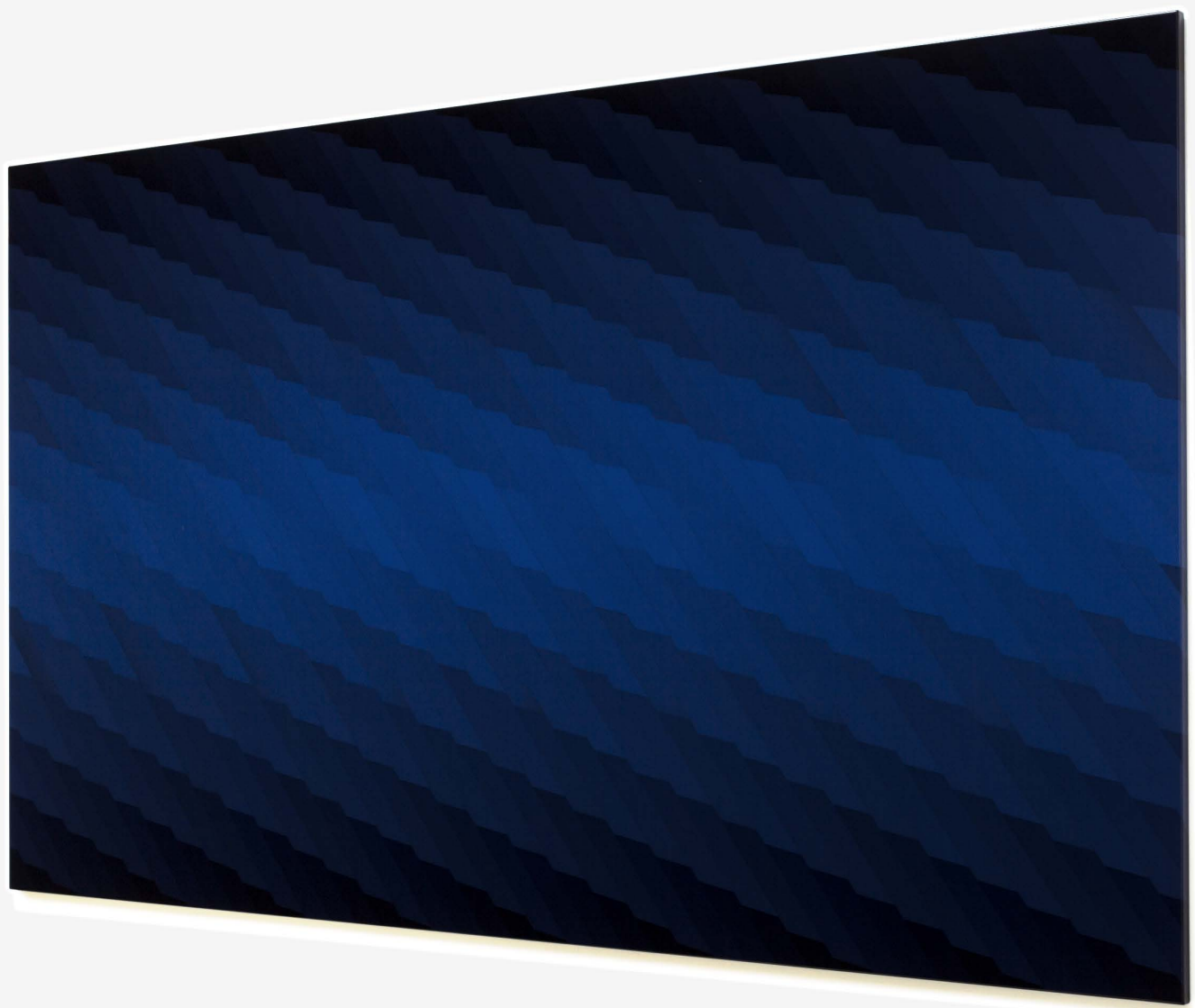
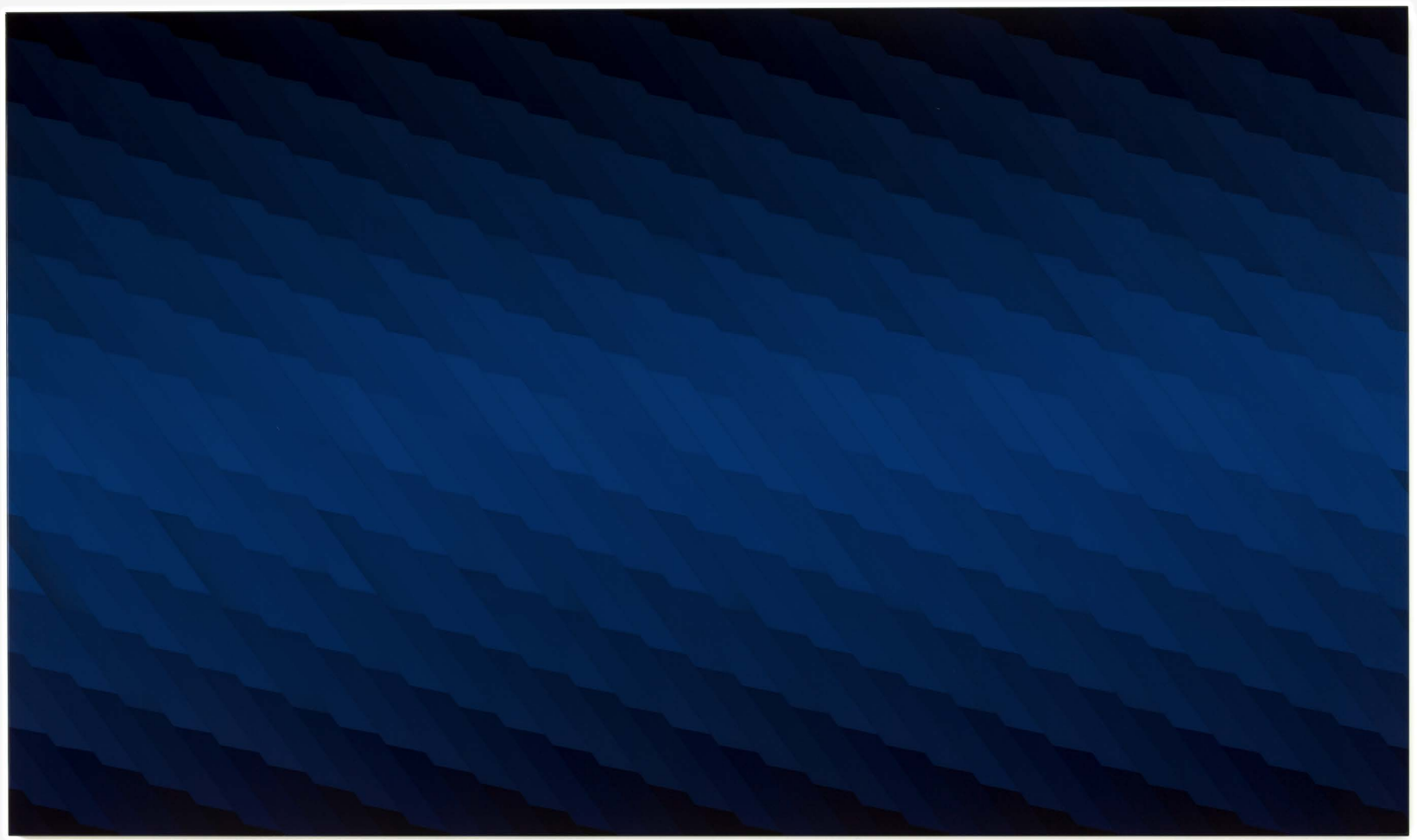
Polarisation paintings 2014 - Boy & Erik Stappaerts

Eight aluminum panels (42 x 94.5 cm and 42 x 79.6 cm) spray painted lacquer + varnish (carpaint procedure).

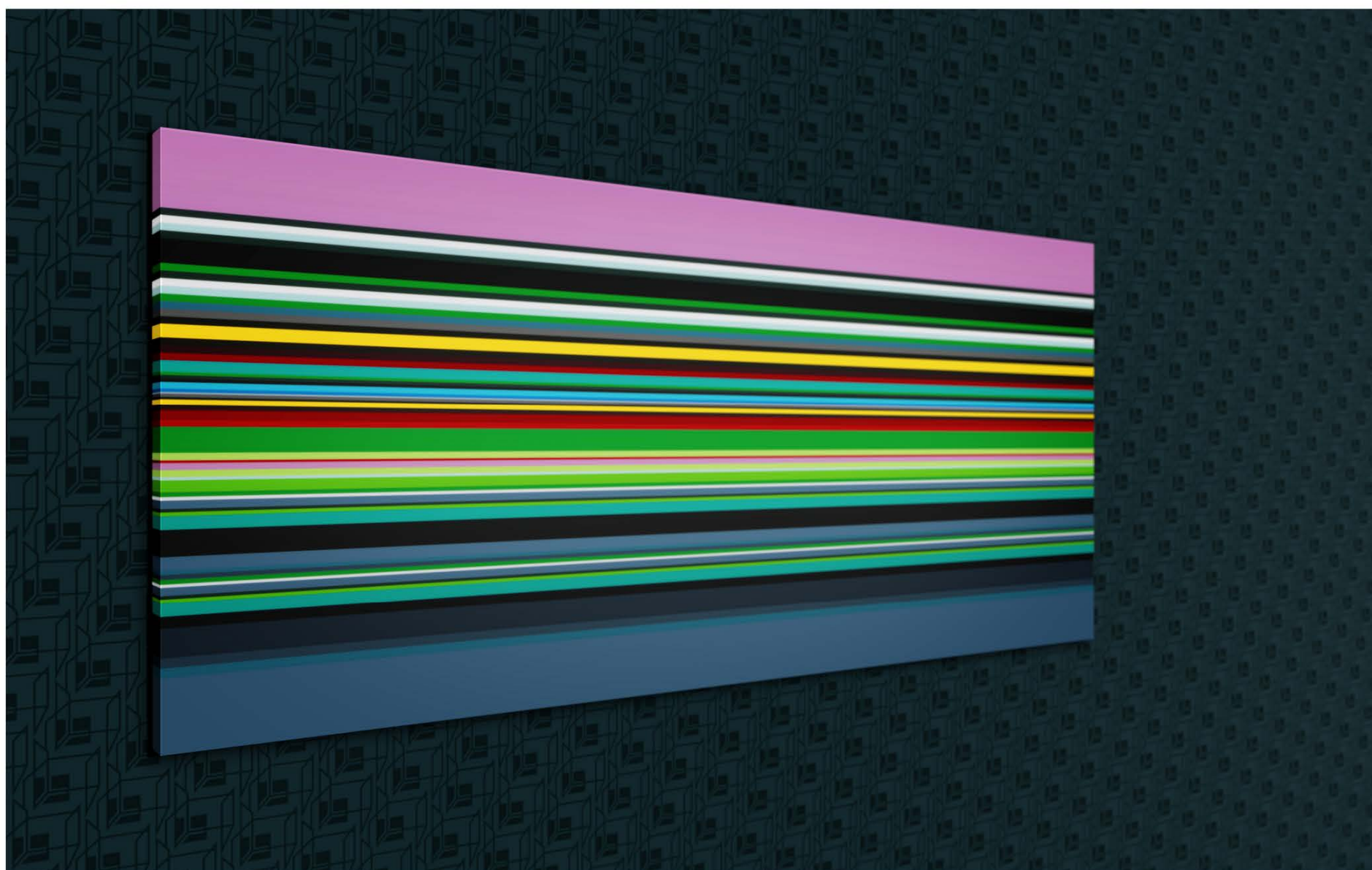
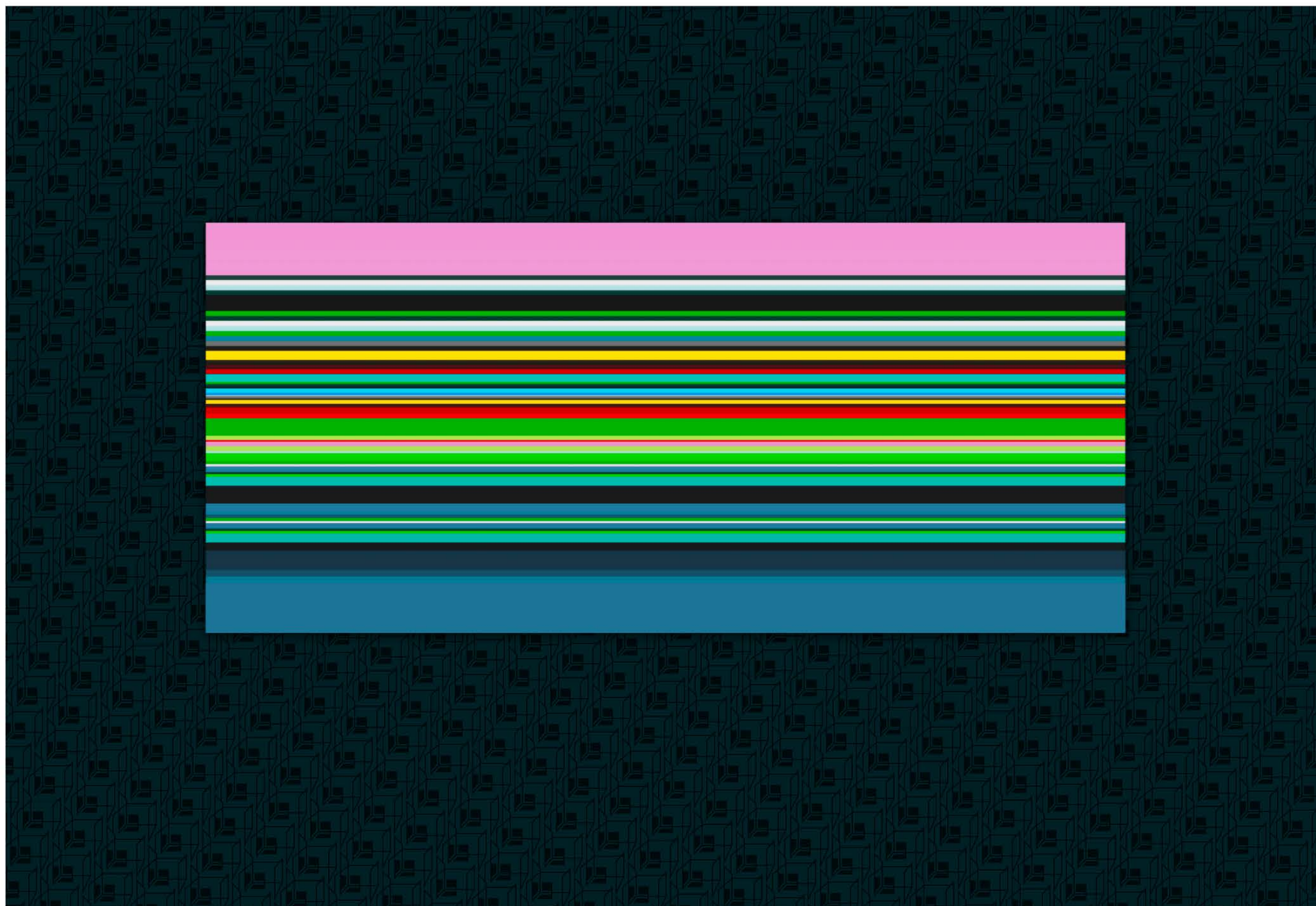


Polarisation paintings 2014 - Boy & Erik Stappaerts

Eight aluminum panels (42 x 94.5 cm and 42 x 79.6 cm) spray painted lacquer + varnish (carpaint procedure).



polarisation painting

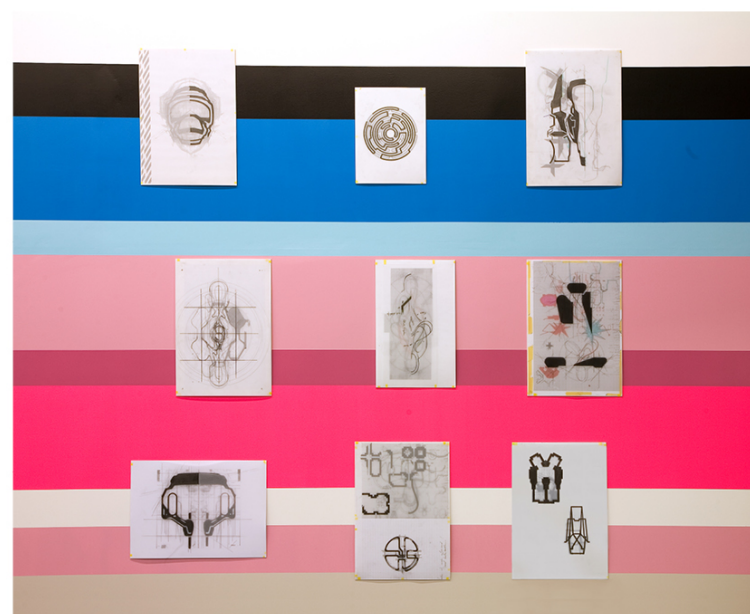


conflict painting on structure - 2012

dimensions 181 x 81 cm

conflict painting - varnish and lacquer

structure - wallpaint and plotted sticker



conflict painting landscape - 2007

projection

conflict paintings

small color cabinet in gradations

research drawings

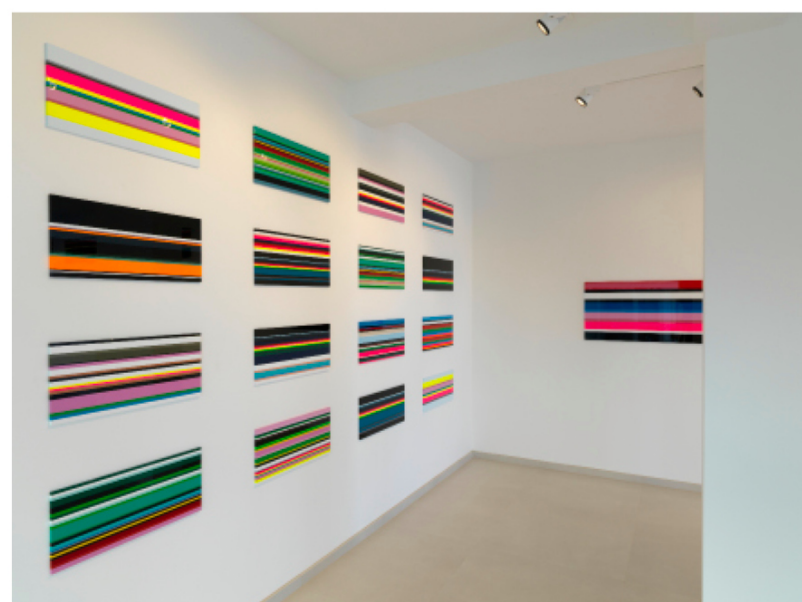
dimensions 1200 x 1000 x 800 cm

wallpaint lacquer

conflict painting - varnish and lacquer

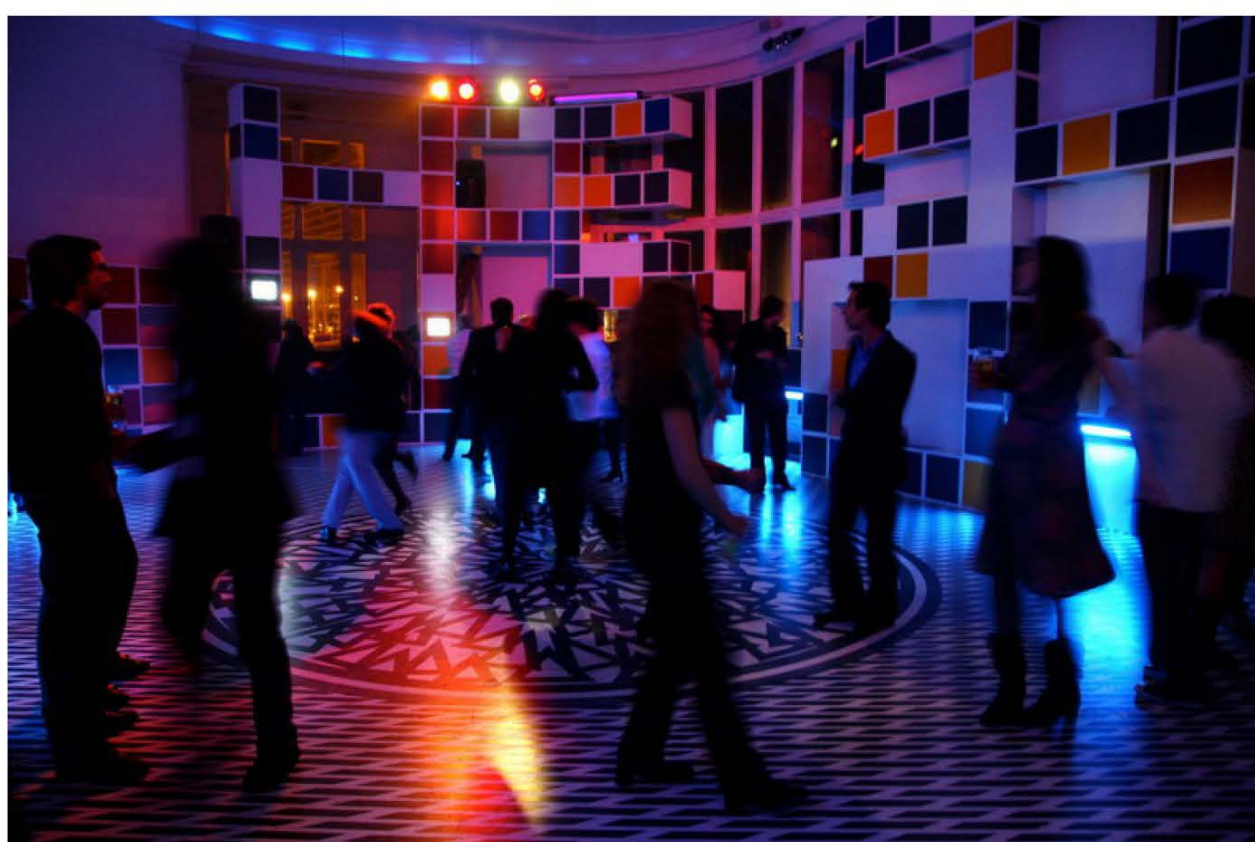
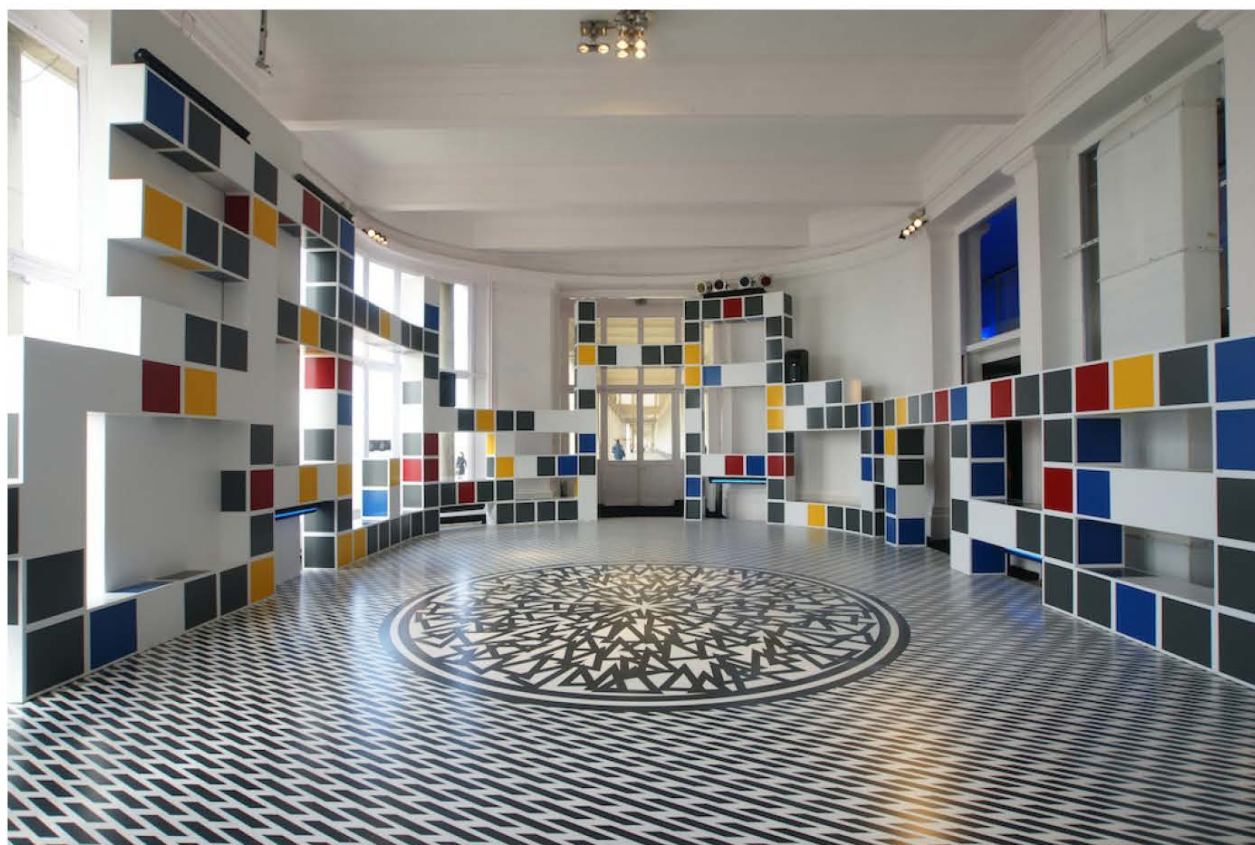
steel, varnish and lacquer

pencil on paper and translucent polyester paper



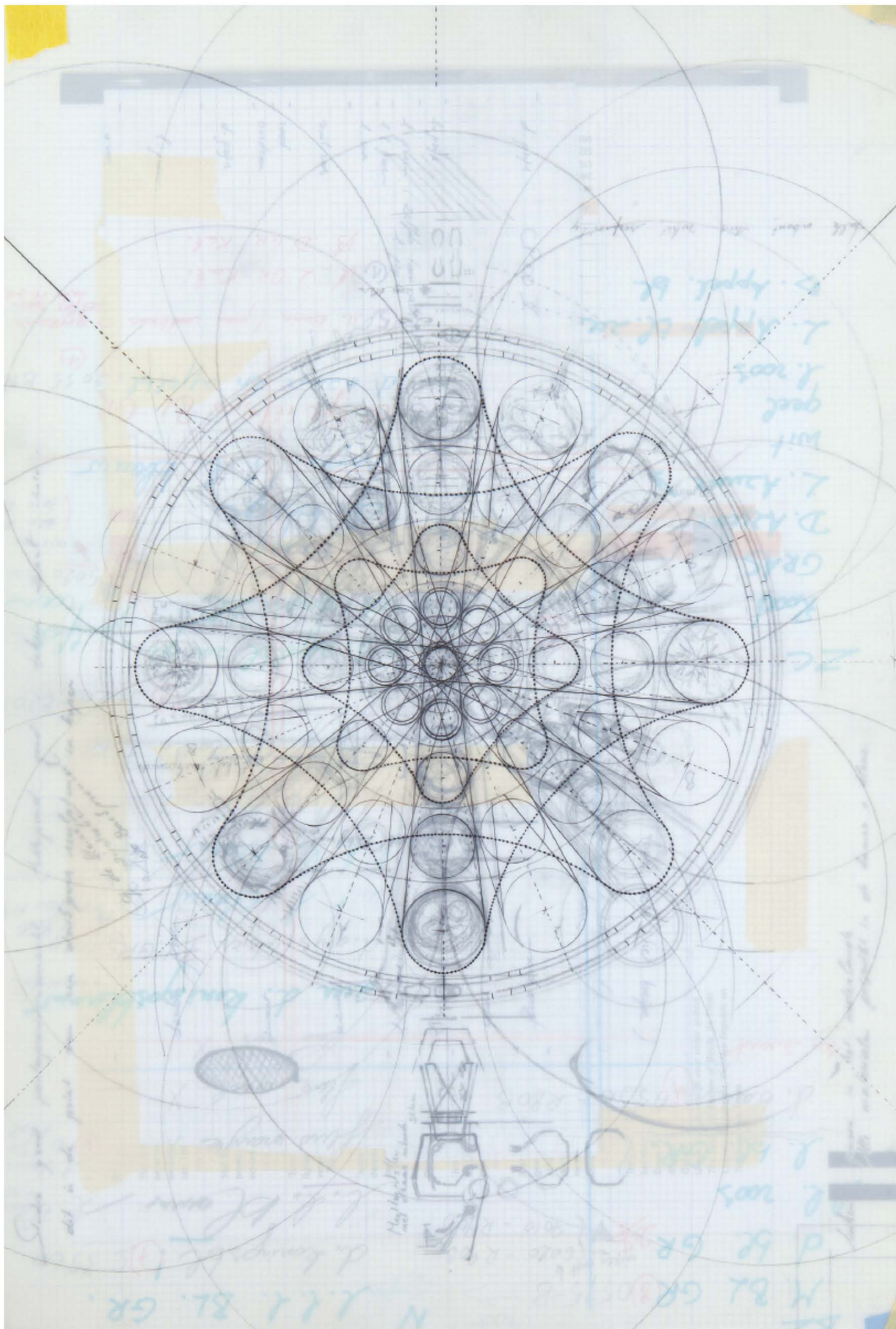
*16 conflict paintings - 2012
solo exposition opening gallery Ronny Van De Velde, 2012*

*dimensions 61 x 28 cm each
varnish and lacquer*



Odette, Ostend - 2008, duo-presentation : Nick Ervinck (walls) and Boy & Erik Stappaerts (floor)

*dimensions 1600 x 1000 cm
mdf and floorpaint*



the selection of the pentagronium collection - study - 2011

dimensions 29,7 x 42 cm

pencil on paper and transparent polyester paper



*the selection of the pentagronium collection - 2014
city of Hove near Antwerp (Belgium)
commissioned by Hove & Menno Meeuwis, former director of Middelheim Museum*

*dimensions 474 cm
concrete, messing, black polyurethane
under construction*

polarisation paintings
conflict paintings
noise paintings
POLARISATION PAINTINGS
CONFLICT PAINTINGS
NOISE PAINTINGS

polarisation paintings
conflict paintings
noise paintings

polarisation paintings
conflict paintings
noise paintings

Polarisation Paintings
Conflict Paintings
Noise Paintings

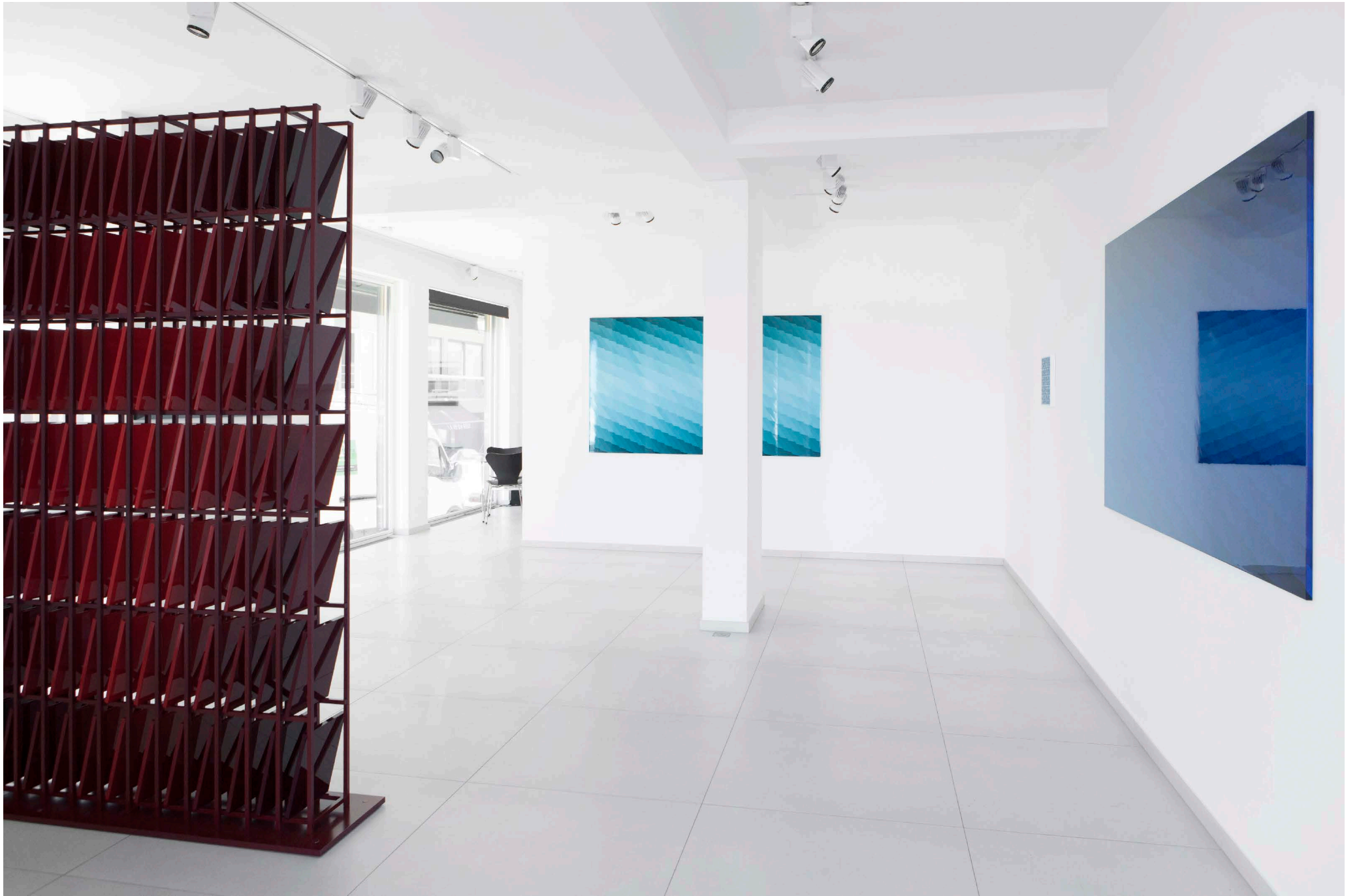
POLARISATION PAINTINGS

CONFLICT PAINTINGS

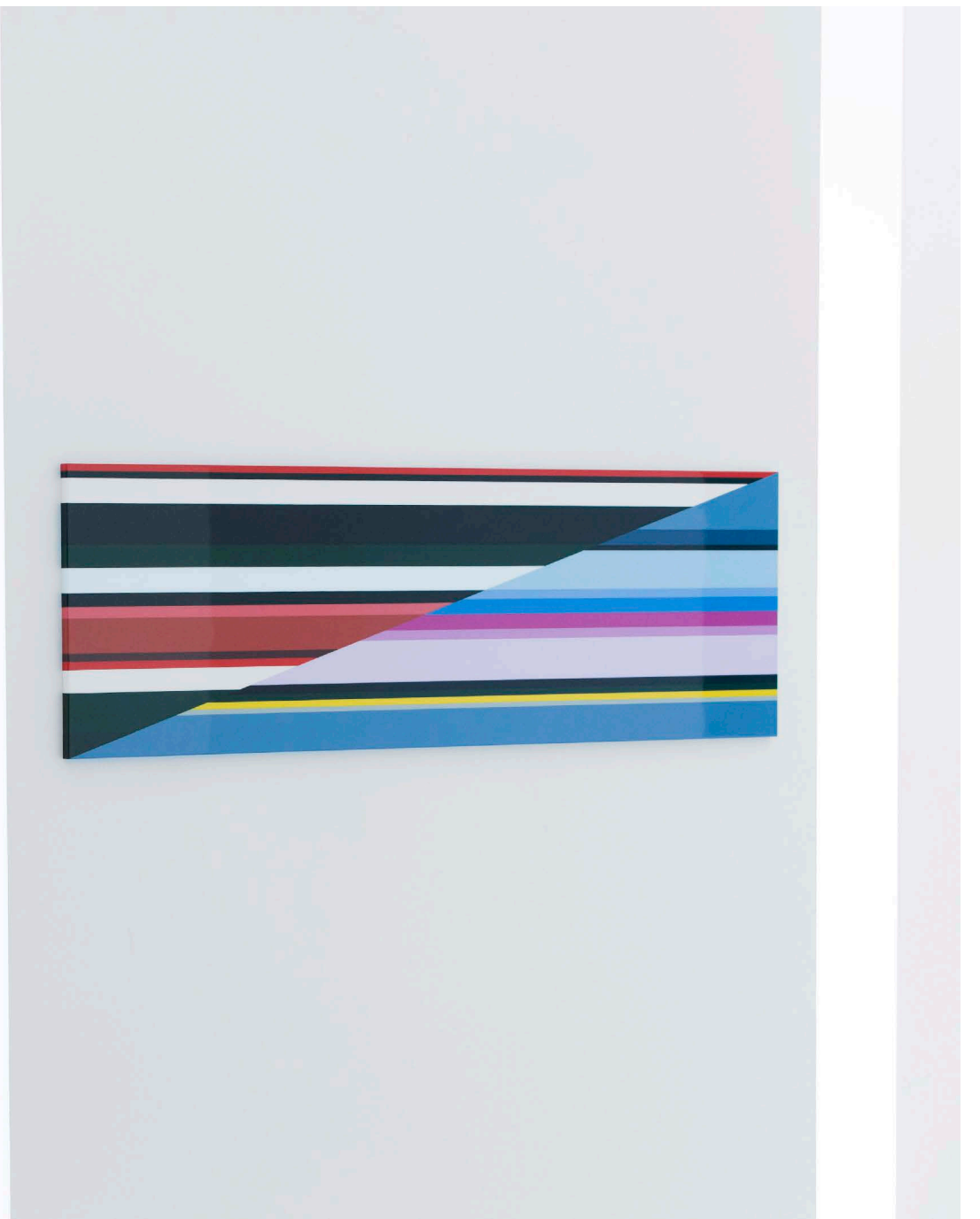
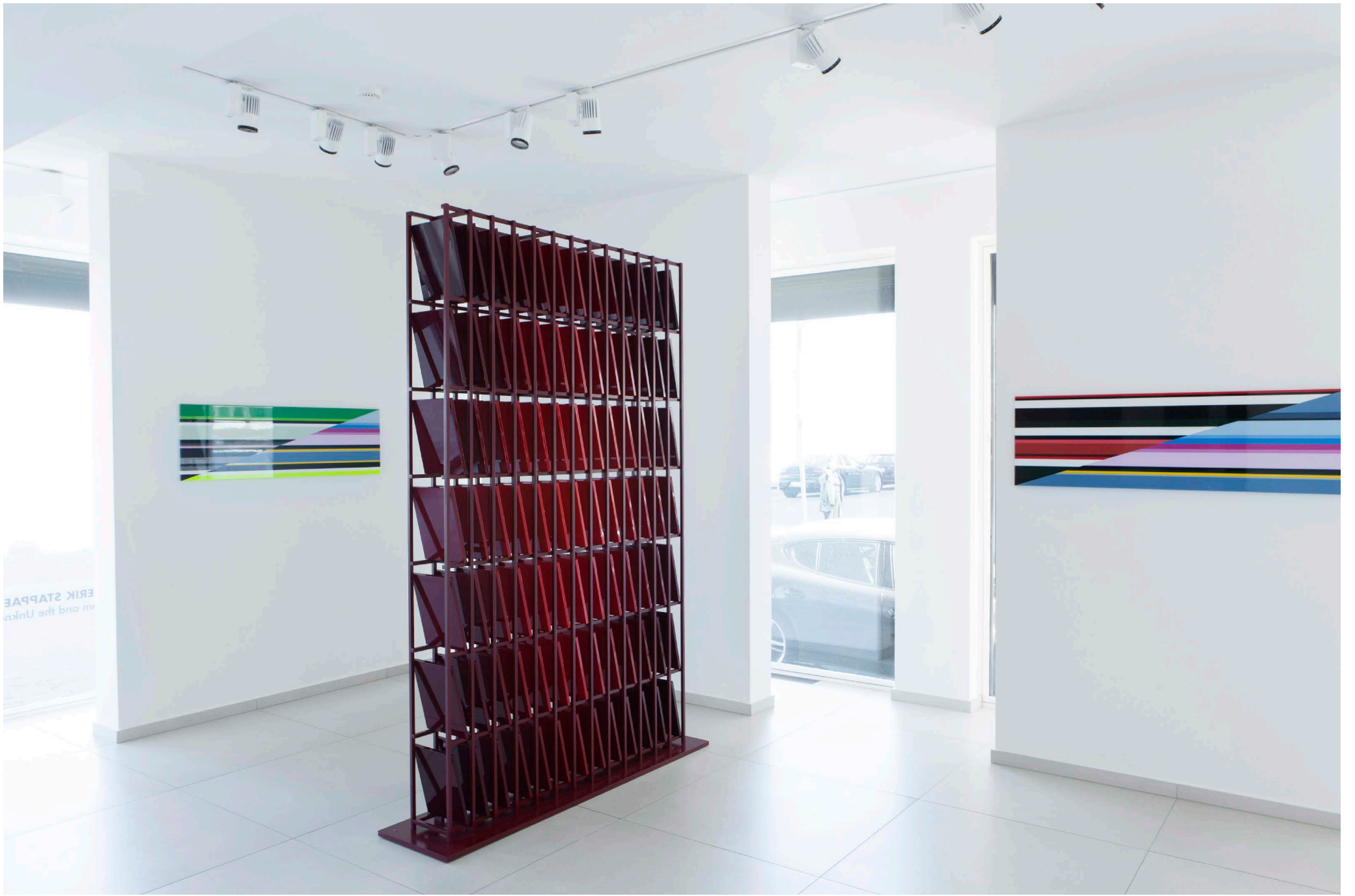
NOISE PAINTINGS

polarisation paintings
conflict paintings
noise paintings

POLARISATION PAINTINGS
CONFLICT PAINTINGS
NOISE PAINTINGS



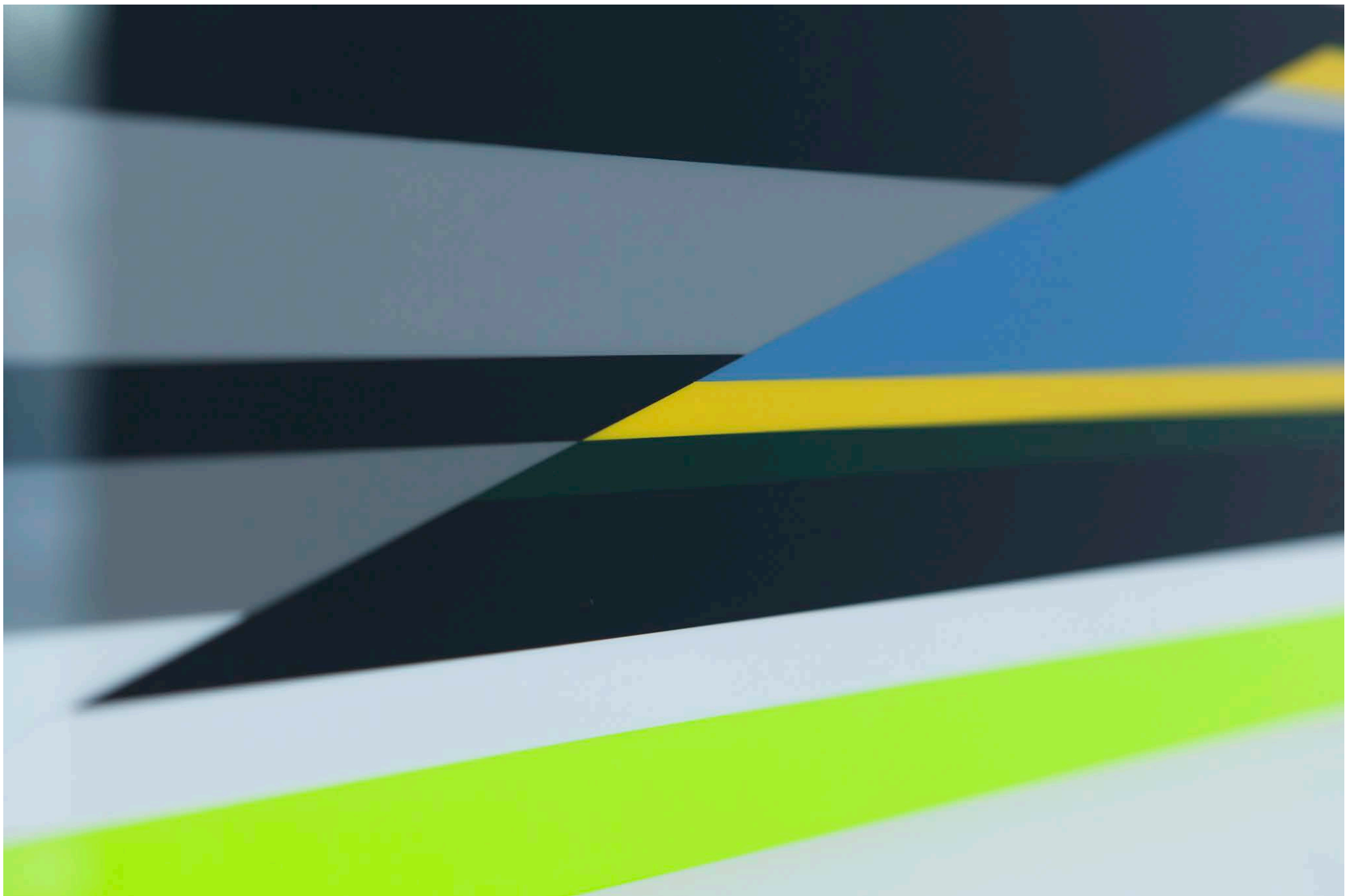
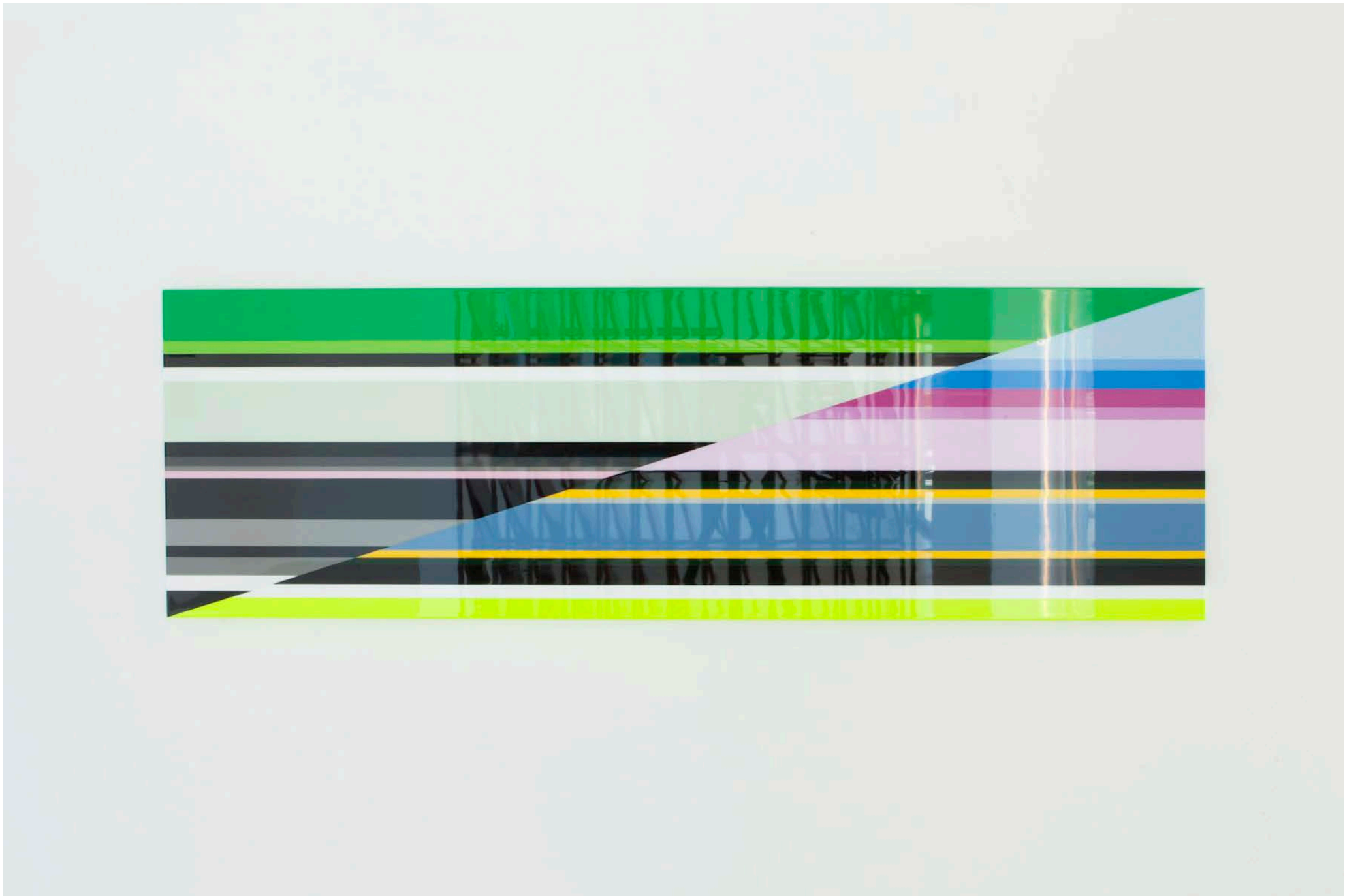
Solotentoonstelling bij Ronny Van de Velde Gallery - 2015
'The known and the unknown'



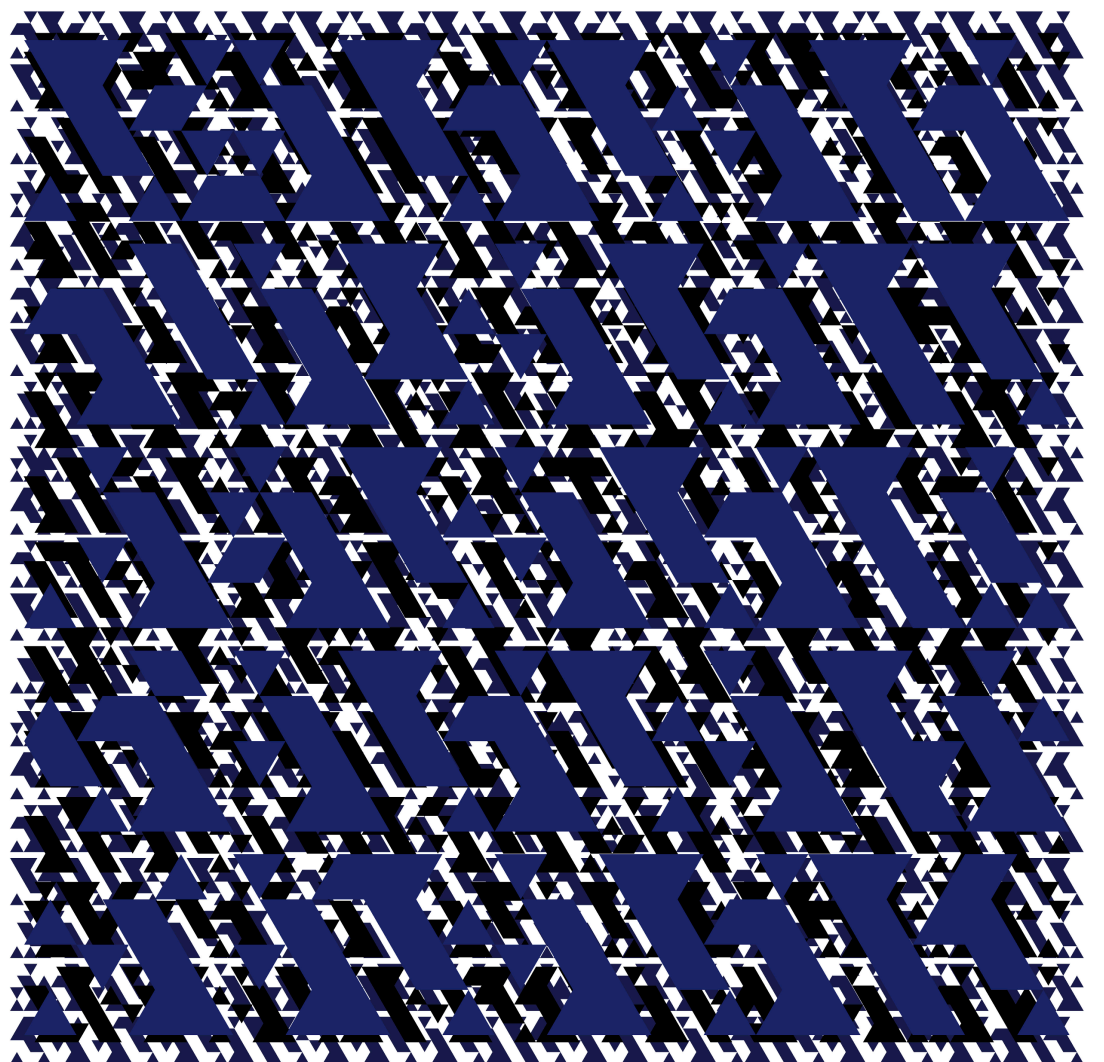
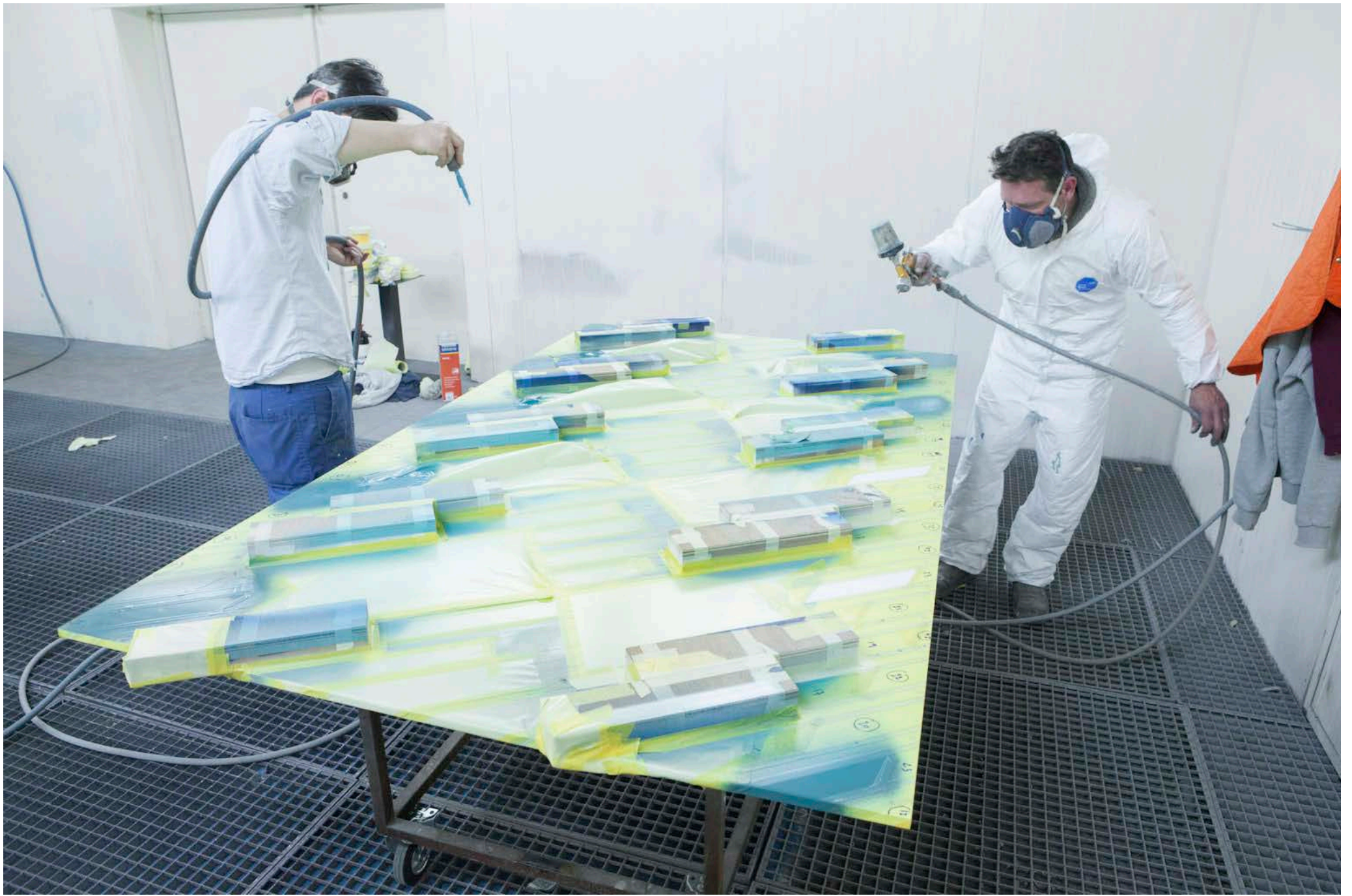
Solotentoonstelling bij Ronny Van de Velde Gallery - 2015
 'The known and the unknown'



Solotentoonstelling bij Ronny Van de Velde Gallery - 2015
'The known and the unknown'
Polarisation Painting 216 x 137 cm



Solotentoonstelling bij Ronny Van de Velde Gallery - 2015
'The known and the unknown'
Conflictpainting with anfractuosity 128 x 41 x 1.5 cm



Solotentoonstelling bij Ronny Van de Velde Gallery - 2015
 'The known and the unknown'
 Noisepainting 33 x 33 x 3 cm

Boy & Erik Stappaerts
Hertoginstraat 28 - 2018 Antwerp - B - 0032 497 485 209
be@boyerik-stappaerts.be and boy@viktorbentley.com

boyerik-stappaerts.be

Studies

1995-1996 Rijksacademie voor Beeldende Kunsten, Amsterdam, NED
1989-1993 Hoger Kunstonderwijs St. Lucas Instituut, Brussels, B

Solo exhibitions

2015 'The Known and the Unknown', gallery Ronny Van de Velde, Knokke/Antwerp B
2012 'Conflictpaintings and researchdrawings for databank', gallery Ronny Van de Velde, Knokke/Antwerp B
2009 'l'Atelier du Pentagronium + Room 5, McBride Gallery, Antwerp, B
2004 Hyperspace, Marie-Puck Broodthaers, Brussels, B
2002 Eric Lenoir, CharlesvilleMesiere, FR
2002 GalleryTacheLevy, Brussels, B
1998 GalleryAurelScheibler, Koln, GER
1994 GalleryAnnickKetele, Antwerp, B
1989 Priveruimte Linda and Dirk Loppa, Antwerp, B

Curatorship

2013 Shoot to Kill, artists: Duo-Presentation Serge El Moussaoui & Jan De Laure, Baravin, Antwerp, B

Urban projects

2012 Group finalist, competition 'le projet de rehabilitation du musee Rimbaud', Charlesville-Mezieres, FR
2012 Winner competition 'Art in the open space' Hove, B
2006 'ThePanic zone', curator Menno Meeuwis, citysquare Berchem, Antwerp, B

Group exhibitions

2014

- Museum to scale 1/7, The Baker Museum, Florida, USA
- Museum to scale 1/7, Kunsthal, Rotterdam, NL
- Van de Sokkel, curator Johan Pas, Hof ter Bist, Ekeren, B

2013

- Museum to scale 1/7, Koninklijke Musea voor Schone Kunsten van Belgie, B
- About Waves, part III 'Via het virtuele', curators of S.M.A.K. and co-curator Nicola Setari, cultuurcentrum Strombeek, Grimbergen, B (april 5th - may 7th, 2013)
- Factura 2013, curator Fik Van Gestel, CIAP, Hasselt, B (april 27th - june 16th, 2013)
- Artists of the Gallery, Gallery Ronny Van De Velde, Knokke, B (opening may 20th, 2013)

2012

- BOOKSHOWBOOKSHOP, Belgische kunstenaarsboeken van Jef Verheyen tot vandaag curators Johan Pas & VaastColson, Be-Part, Waregem, B
- BELGISCHE KUNST. EEN MODERNE EEUW. Collection Caroline & Maurice Verbaet, museum of Elsene, B
- Nieuwe kunst in antwerpen 1958-1962, curator Jan Ceuleers in collaboration with Ronny Van De Velde and Muhka, MUHKA, Antwerp, B

2011

- The garden for Florian, Freedom is for animals, collaboration with Timothy Segers, gallery Roger Van Daele, Antwerp, B
- Twenty, gallery AurelScheibler, Berlin, GER
- Shadow doesn't charge, collaboration with Andy Wauman, gallery MXVII, Antwerp, B

2010

- MultipleVisions, curator Lode Geens, Johan Pas, NICC, Antwerp, B
- The State of Things, curator Luc Tuymans and Ai Wei Wei, National Art Museum of China, Beijing, CH
- Canvas Collection nomination, Bozar, Brussels, B
- 'Je sont les autres', curator Marie-Noelle Dailly, Benoit Dusart, Xavier Noiret-Thome, Incise, Charleroi, B

2009

- The State of Things, curator Luc Tuymans, Fan Dian, Ai Weiwei, Bozar, Brussels, B
- Books, Ephemerias, Manuscripts, Editions, Works on Paper, Gallery Marie-Puck Broodthaers, Brussels, B

2008

- New Space, Gallery Marie-Puck Broodthaers, Brussels, B
- Odette I Dance Floors and Labyrinths, curator Christophe De Jaeger, Vrijstaat O, Ostend, B

2007

- Artes Digitales, curator Christophe De Jaeger, Budatoren, Kortrijk, B
- Selfportraits, Aurel Scheibler Gallery, Berlin, GER
- Strike a pose, curator Philippe Pirotte, Circuit Lausanne, SWISS
- Unknown pleasures, curator Angelique Campens, Bern, SWISS
- Ver Bailar, Centro Andaluz de Arte Contemporaneo, Sevilla, SP
- Tanzen/Sehen, Museum fur gegenwartskunst, Siegen, GER
- Floods, curator Gianluca Ranzi, Bergamo, Milan, IT
- The Moss Gathering Tumbleweed Experience, curator Hans Theys, NICC Antwerpen, Antwerp, B

2006

- Laureate Provinciale prijs beeldende kunst Provincie Antwerpen, KFZ Antwerp, B
- Villa Jelmini, curator Philippe Pirotte, Kunsthalle Bern, SWISS

2005

- IDYL I as to answer that picture, curator Philippe Pirotte, Middelheim Openlucht Museum, Antwerp, B
- 15e bourse d'art monumentale, Galerie Fernand Leger, Ivry-sur-Seine, FR
- Great Expectations, curator Thibaut Verhoeven, Witte Zaal, Ghent, B

2004

- Dear ICC, curator Johan Pas, MUHKA, Antwerp, B
- Damn'Art 2004, Damme, B
- Cite des Arts, Paris, FR
- Love in the air, Matrix Art Space, curator Marie-Puck Broodthaers, Brussels, B

2003

- 932 m3 , Gun Shooting Gallery, Antwerp, B
- Hyper Space, Marie-Puck Broodthaers, Brussels, B

2002

- Documenta, Meschac Gaba, Museum Shop, Kassel, B
- Wispher, Galerie Aurel Scheibler, Keulen, GER
- Le Petit Cabinet d'un Amateur de Ruines, OrionArtGallery, Ostend, B

2001

- Provinciale Prijs Schilderkunst, koningin Fabiolazaal, Antwerp, B
- F.V.G, Cultureel Centrum Warande, Turnhout, B
- Verenigde Culturele Centra, 11 consecutive exhibitions

2000

- 'Movements', Koninklijk Museum voor Schone kunsten, Curator Johan Pas, NICC, Antwerp, B
- 'Fil Rouge', Curator Filip Braem, Biennale Louvain-La-Neuve, B
- Hopital Charles-Foix, Curator Stephen Wright, Paris, FR

1999

- 'Tremendum et Facinosum', Curator Johan Pas, Cultureel Centrum Berchem, B
- Information Days, Argos, Beurschouwburg, Brussels, B
- 'Trouble Spot Painting', Muhka, Antwerp, B
- 'Print & Toner', De Markten, Brussels, B

1998

- 'Bruckengang', Bundesverband der Deutsche Galerien, Koln, GER
- 'The Bold and the beautiful', Antwerp, B
- 'Tussenruimten', Balijuwhuis, Galmaarden, B

1997

- 'All of a Sudden II', Galery Aurel Scheibler, Koln, GER
- 'Si en La', Gerlachekaai, Antwerp, B

1996

- 'All of a Sudden I', Galerij Aurel Scheibler, Koln, GER
- 'Open Ateliers', Rijksakademie, Amsterdam, NED
- 'Malmo- Amsterdam', GesellschaftfurAktuelle Kunst, Bremen, GER
- 'Hit and Run', Amsterdam, NED

1995

- 'Open Ateliers', Rijksakademie Amsterdam, NED
- Cultureel Centrum, Deurne (C.C.Rix), B
- Galerij AnnickKetele, Antwerp, B

1993

- Curator Johan Pas, Abdij van Hemiksem, B
- 'Stadhuis Brussel', Brussels, B
- Eindejaarsexpositie, St. Lucas Instituut, Brussels, B

1990

- 'Black Box', Zuiderpershuis, Antwerp, B

Contact

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B-2600 Berchem (Antwerp)
Belgium
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F +32 (0)3 237 25 16
E ronnyvandevelde@skynet.be