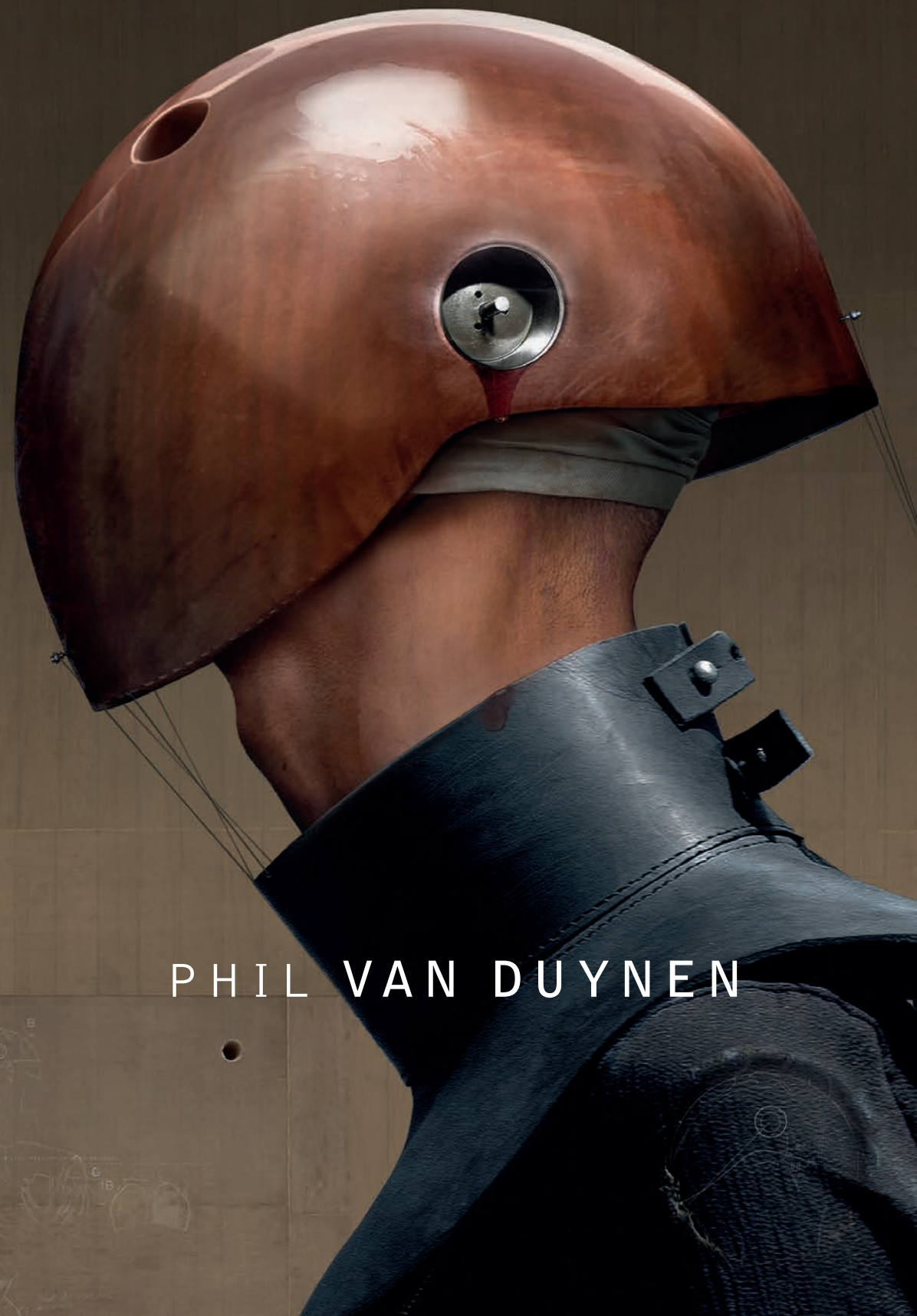




PHIL VAN DUYNEN

Ce catalogue a été édité à l'occasion
de l'exposition Phil van Duynen
organisée par la Maison de l'Image
chez Seed Factory.
Vernissage le 17 octobre 2024.

Deze catalogus is uitgegeven
ter gelegenheid van de tentoonstelling
Phil van Duynen, een organisatie
van het Huis van het Beeld in
de Seed Factory.

Vernissage 17 oktober 2024.

This catalogue was published
on the occasion of the Phil van
Duynen
exhibition organized by the
Maison de l'Image at Seed Factory.
Opening on 17 October 2024.



CATALOGUE DE L'EXPOSITION

CATALOGUS VAN DE TENTOONSTELLING

CATALOGUE OF THE EXHIBITION



MICHEL MICHIELS

En 2002 j'avais invité Phil pour une grande exposition qu'il avait scénographié à la perfection. Plus de deux décennies ont passé, le temps est venu d'une indispensable rétrospective que la Maison de l'Image pouvait permettre puisqu'elle prétend montrer toutes les facettes de l'artiste y compris la pub.

Dans une œuvre déjà immense et cependant homogène, mon coup de cœur va à une récente galerie de mutants. Par la magie du digital qui est pour Phil une seconde nature, il réinvente la typologie humaine, il crée une humanité étrange en grand format, fantasque et inquiétante mais ineffable. Elle nous saute au visage par l'impact de l'épure et la précision chirurgicale de la mise en œuvre. Une œuvre en même temps redoutable, et drolatique. Des images toujours intenses, surprenantes et troublantes et pourtant jamais excessives. On ne peut être qu'hypnotisé par ces humanoïdes sublimés, d'une actualité confondante si éloignés de nous sans être vraiment déraisonnables. Techniquement, Phil assemble des personnages fragmentés dont les éléments composites proviennent, par le filtre du digital, de sources diverses recréant un mutant silencieux. Notre léger malaise devant ces portraits insolites est tempéré par la compassion que l'on ressent chez leur créateur. Et finalement n'est-ce pas ce qu'il cherche? Plus récemment Phil est revenu à la peinture par goût de l'œuvre unique et la vitesse de l'acrylique.

Mais Phil est aussi un immense directeur de création. D'abord destiné à une carrière de pianiste et de compositeur — doué — Phil assouvit son obsession de l'image en devenant le « créatif » que l'on connaît.

A la fin du 20e siècle, une catégorie de directeurs de création comme Peter Knapp, Art Spiegelman ou Jean-Paul Goude ont bouleversé notre paysage visuel. Phil est de cette trempe. Il bouleverse les codes de l'image et marque de son empreinte les agences qui le veulent pour vendre son talent. A l'époque où la pub est une activité honorable, il fait le bonheur de ces agences, mais il pense aussi à faire le sien en créant épisodiquement ses propres structures comme Prophyl, X génération ou Ad-opt, où il peut hisser la créativité à la base du modèle (Ad-opt est élue Agence Design de l'année en 2013). C'est le temps des grands créateurs qui prennent le lead dans le monde des agences, toutes en perte de repères. Parmi les marques qu'il aura la charge de sublimer il y a Perrier, Swatch, Pias, Tom&Co, Fnac, Boghossian, Exit, Martin's, Veuve Clicquot LVMH, NRJ radio...

Michel Michiels



In 2002 nodigde ik Phil uit voor een grote tentoonstelling die hij tot in de puntjes had uitgewerkt. Meer dan twee decennia zijn voorbij gegaan en de tijd is gekomen voor een essentiële retrospectieve, die het Huis van het Beeld zich kon veroorloven, omdat het alle facetten van de kunstenaar wil laten zien, inclusief de publiciteit.

In zijn oeuvre dat al immens en toch homogeen is, hebben wij een recente galerij van mutanten als favoriet: Door de magie van het digitale, die een tweede natuur is voor Phil, vindt hij de menselijke typologie opnieuw uit: een vreemde mensheid op groot formaat, grillig en verontrustend maar niet te bevatten. Het verrast ons door de impact van zijn puurheid en de chirurgische precisie van zijn uitvoering. Een werk dat zowel formidabel als grappig is. De beelden zijn altijd intens, verrassend en verontrustend, en toch nooit overdreven zijn. Men kan niet anders dan gebiologeerd zijn door deze subliem moderne mensachtigen, die zo ver van ons afstaan zonder echt onredelijk te zijn. Technisch gezien assembleert Phil gefragmenteerde personages waarvan de samengestelde elementen, door het gebruik van digitale hulpmiddelen, uit verschillende bronnen komen om een stille mutant te creëren. Ons lichte onbehagen over deze ongewone portretten wordt getemperd door het medeleven dat we voelen voor hun schepper. En is dat uiteindelijk niet waar hij op uit is? Meer recentelijk is Phil teruggekeerd naar het schilderen omwille van het unieke ervan, en de snelheid van acrylverf.

Maar Phil is ook een immens creatieve directeur. Aanvankelijk was hij voorbestemd voor een

carrière als pianist en componist, gaf hij toe aan zijn obsessie met beelden door de 'creatief' te worden die wij kennen. De afgelopen eeuw heeft een categorie creatieve directeurs zoals Peter Knapp, Art Spiegelman en Jean-Paul Goude ons visuele landschap gerevolutioneerd. Phil is een van hen. Hij zet de codes van het beeld op hun kop en drukt zijn stempel op de bureaus die hem willen, om zijn talent te verkopen. In een tijd waarin reclame een eervolle activiteit was, maakte hij deze agentschappen gelukkig, maar hij wou ook zijn eigen structuren creëren zoals Prophyl, X generation of Ad-opt waar hij creativiteit tot de basis van het model kon verheffen (Ad-opt werd in 2013 uitgeroepen tot Design Agency of the Year). Het was een tijd waarin grote ontwerpers het voortouw namen in de wereld van de agentschappen, die allemaal het spoor bijster waren. Onder de merken die hij zal sublimeren zijn Perrier, Swatch, Pias, Tom&Co, Fnac, Boghossian, Exit, Martin's, Veuve Clicquot LVMH, NRJ radio...

Michel Michiels



A

R

T

A

N

D

A

D

S

Une rétrospective, ce n’est pas toujours bon signe. Mais un coup d’œil dans le rétro, ça ne peut pas faire de tort, et ça n’empêche pas de regarder vers l’avant. En plus, ça peut sauver la vie ! Et quand j’ai regardé s’étaler sur la route les instantanés qui ont marqué mon parcours, j’ai vu une quantité indigeste

de mélange commercial et artistique, pictural et numérique. Ceci dit, pour moi il n’y a que peu de différence entre disciplines. Les objectifs diffèrent mais le processus est identique. Après tout, c’est le même œil et la même main. Ou le même cerveau dérangé. Au centre il y a l’humain, omniprésent, en quête de survie. Une espèce complexe du règne animal approchant doucement son seuil d’incompétence. Il y a 50 ans, l’art et la science nous faisaient avancer, 25 ans plus tard l’informatique nous a libérés, puis le net nous a réveillés, les réseaux nous ont conditionnés, et aujourd’hui l’I.A. a le pouvoir de nous asservir totalement, et sans doute définitivement. La bonne nouvelle, c’est qu’on trouvera toujours une solution, même mauvaise. Elle est pas belle, la vie ?

Een retrospectieve tentoonstelling is zelden een goed teken. Maar een terugblik af en toe kan geen kwaad, en het belet ons niet ook vooruit te kijken. Bovendien kan het levens redden! Toen ik naar de snapshots keek die mijn parcours getekend hebben, zag ik een ontembare hoeveelheid commerciële en artistieke, picturale en digitale werken. Ook al is er voor mij weinig verschil tussen disciplines, het doel is anders, maar het proces identiek. Tenslotte kijkt hetzelfde oog en beweegt dezelfde hand. Of hetzelfde, gestoorde brein. Centraal staat de mens, alom tegenwoordig, op zoek naar overleving. Een complexe soort uit het dierenrijk die langzaam zijn incompetentedrempel nadert. Vijftig jaar geleden dreven kunst en wetenschap ons vooruit, 25 jaar later bevrijdde de computer ons, toen maakte het internet ons wakker, de sociale netwerken hebben ons geconditioneerd, en vandaag heeft A.I. de kracht om ons volledig en waarschijnlijk permanent te onderwerpen. Het goede nieuws is dat we altijd een oplossing zullen vinden, ook al is het dan een slechte. Is het leven niet mooi?

PART I

VISUAL ARTS

08

1

BITS & SPECIES

10

(COMPOSITE PHOTOGRAPHY)

B&S PORTRAITS	12
B&S FALL	22
B&S ICONS	24
B&S HUMANIMAL	30
B&S SKIN SHEDDINGS	36
B&S BODY PARTS	42

2

BACK TO PAINTING

48

(ACRYLIC ON CANVAS)

FACE TO FACES	50
FACE TO BODY	60
BLACK MIRROR	72
FLOWER POWER	78
LIFE MARKERS	90
GREYHOUNDS	100
DRAWINGS	102

3

DIGITAL IMPRINT

106

(DIGITAL DRAWING / PAINTING)

RD (RECREATIVE DEADLINES)	108
MAR (MINIMAL ABSTRACT REALISM)	120
SSD (SINGLE STROKE DRAWINGS)	130
GOING 3D	134

4

ROAD BOOK

140

(TRAVEL PHOTOGRAPHY)

WEST, SO FAR	142
MARRAKECH	146
CUBA & CHINA	148
WORLDWIDE OPEN	150

PART II

ADVERTISING

164

VISUAL ARTS

PART I





HAIR (CLOSE-UP) FROM **GOD** (P. 27)



BITS & SPECIES

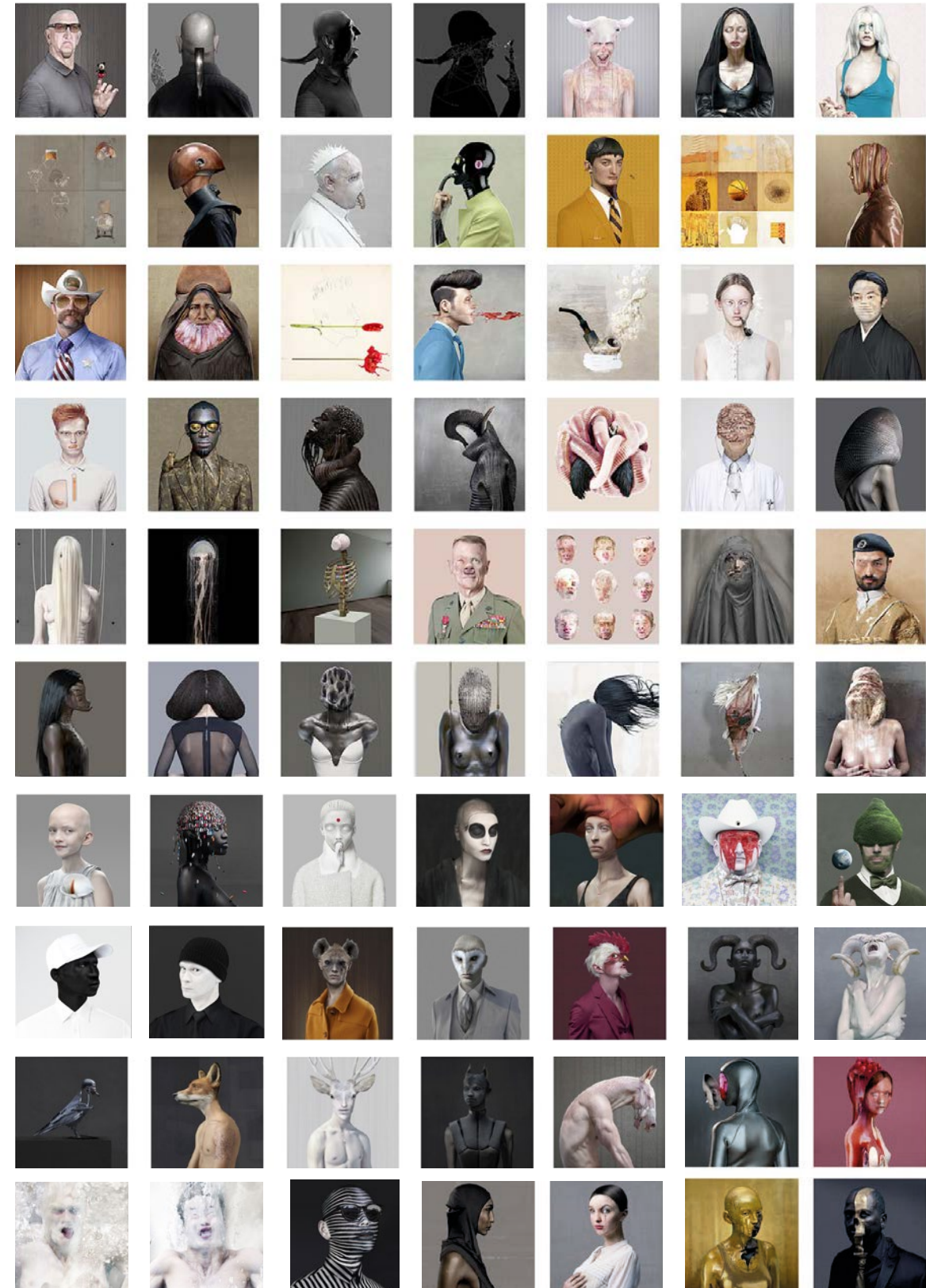
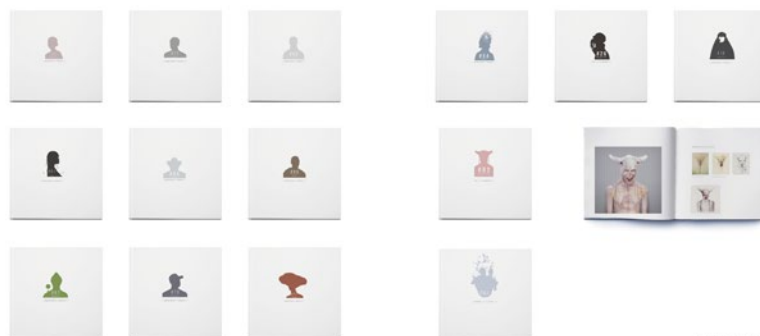
COMPOSITE PHOTOGRAPHY

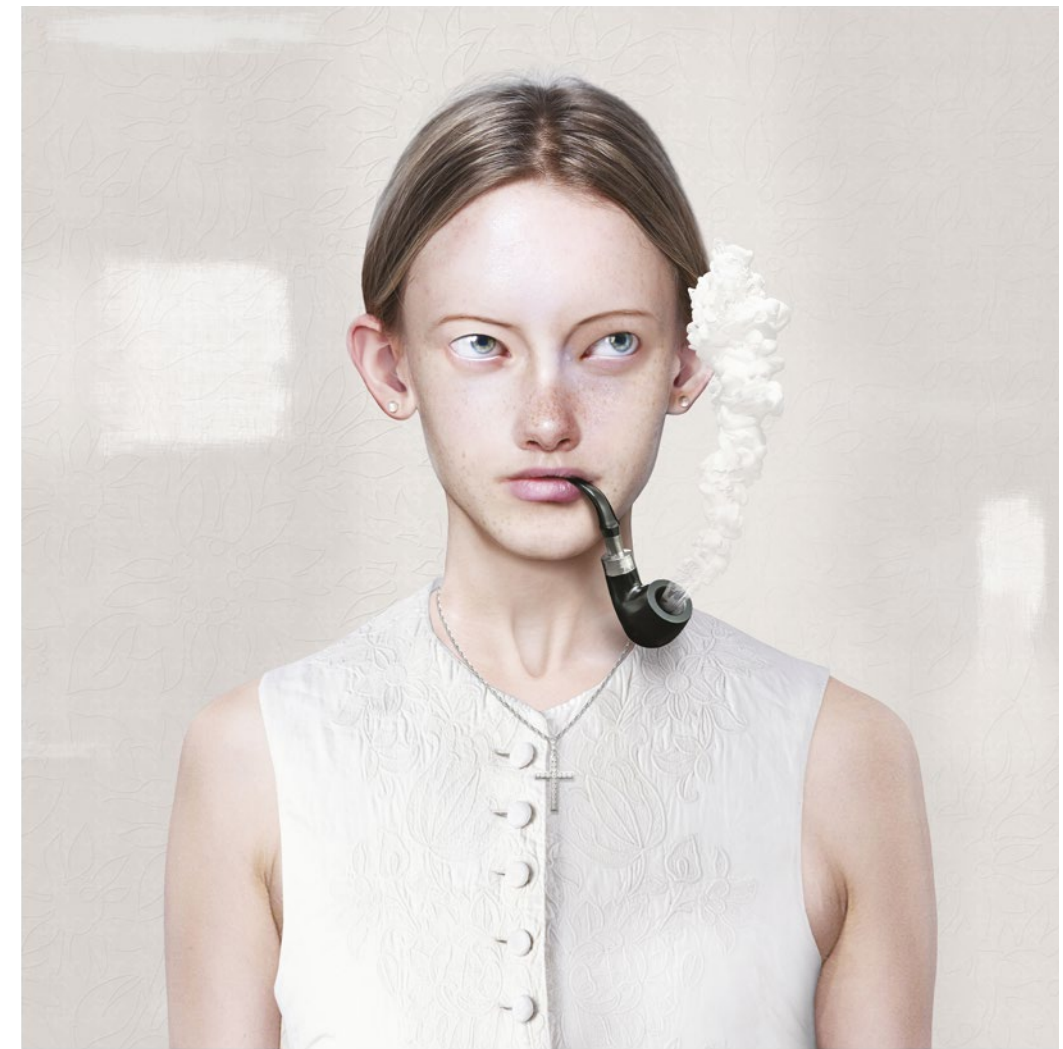
HAIR (CLOSE-UP) FROM **ROOTING TYPE** (P. 15)

BITS&SPECIES PORTRAITS

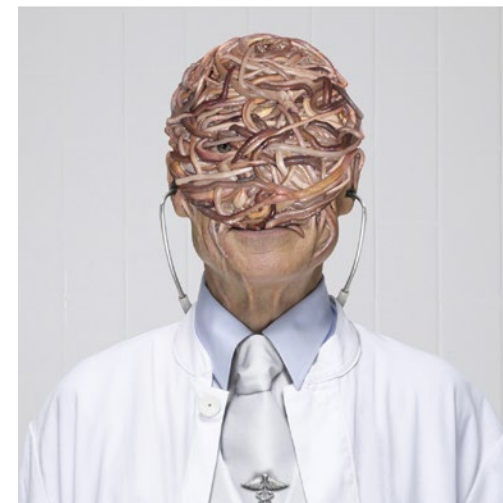
2014-2016 series

THE 'BITS & SPECIES' SERIES IS A STUDY EXPLORING CURRENT HUMAN TYPOLOGIES, SYMBOLICALLY SHOWN THROUGH COMPOSITE PORTRAITS, AS PIECES OF THE HUMAN SPECIES PUZZLE. EACH ONE IS ALSO MADE OUT OF BITS AND PIECES COMING FROM DIFFERENT SOURCES, LIKE A MIX OF SAMPLES THAT TURNS INTO SINGULAR PERSONALITIES. THE WAX-LIKE-FREEZED-EXPRESSIONS DELIVER AN EMOTIONAL STORY OF HUMAN PAIN AND FAILINGS NOWADAYS, UNDER A FAINT BUT ALMOST TOUCHABLE FILTER OF DISTANCE. EACH PIECE OF WORK COMES WITH A SKETCH BOOK REVEALING A FEW KEYS AND REFERENCES ATTENDING THE SUBJECT.

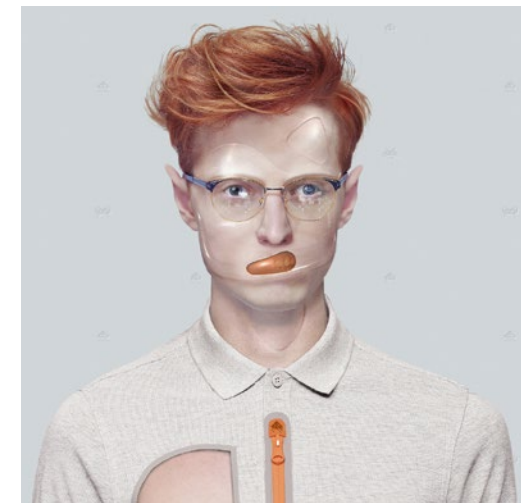




INNOCENT TYPE



PAINFUL TYPE



ABUSING TYPE

DIGITAL TYPE

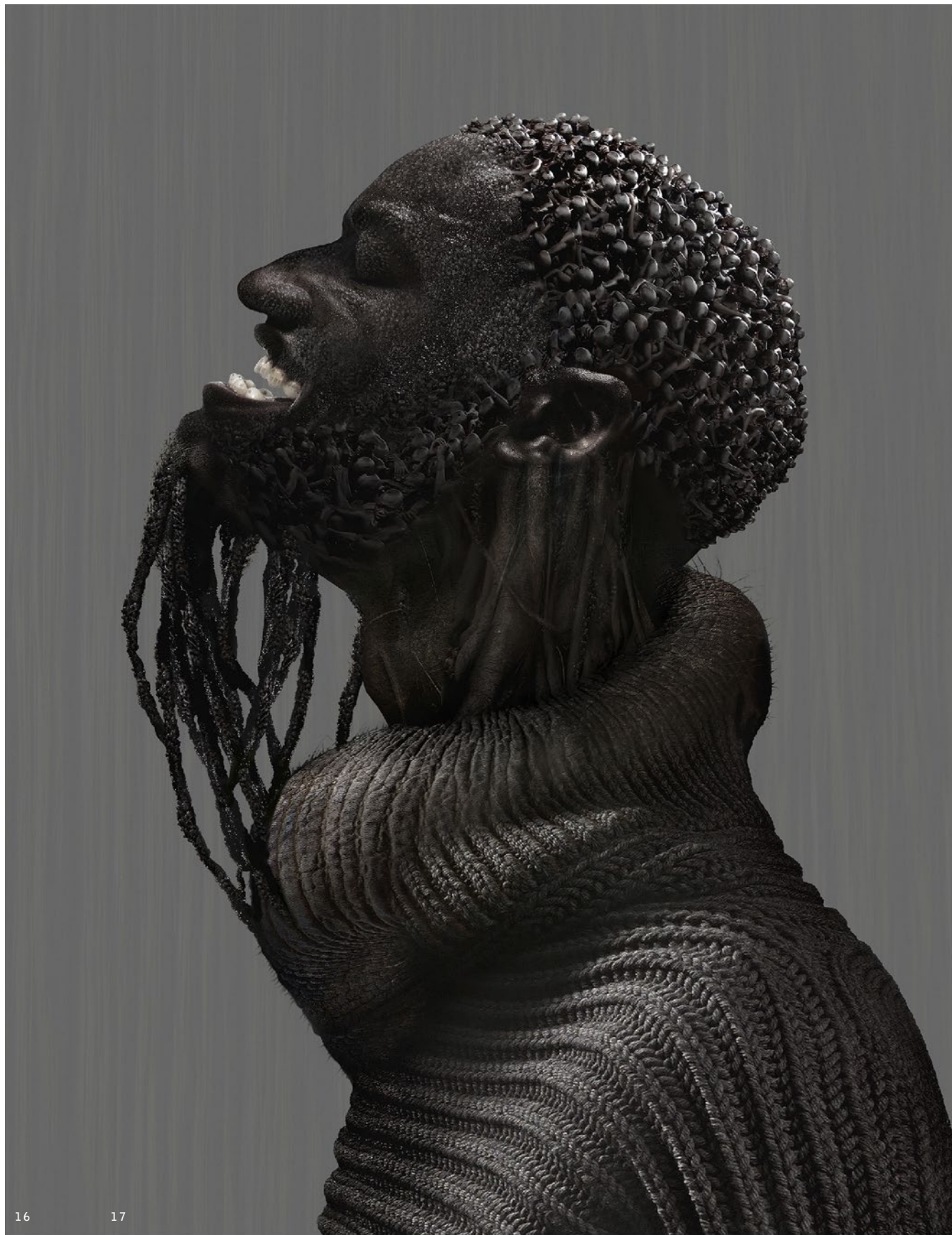
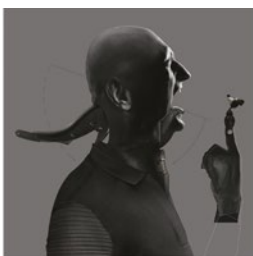


ROOTING TYPE



FETISH TYPE

MANIPULATING TYPE



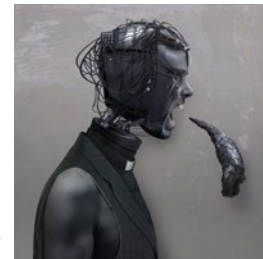
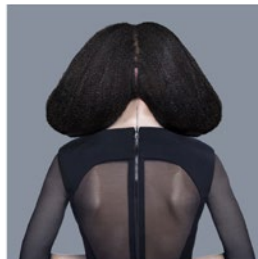
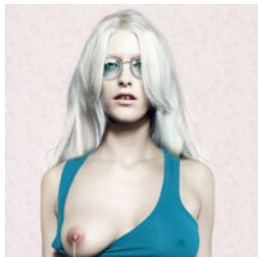
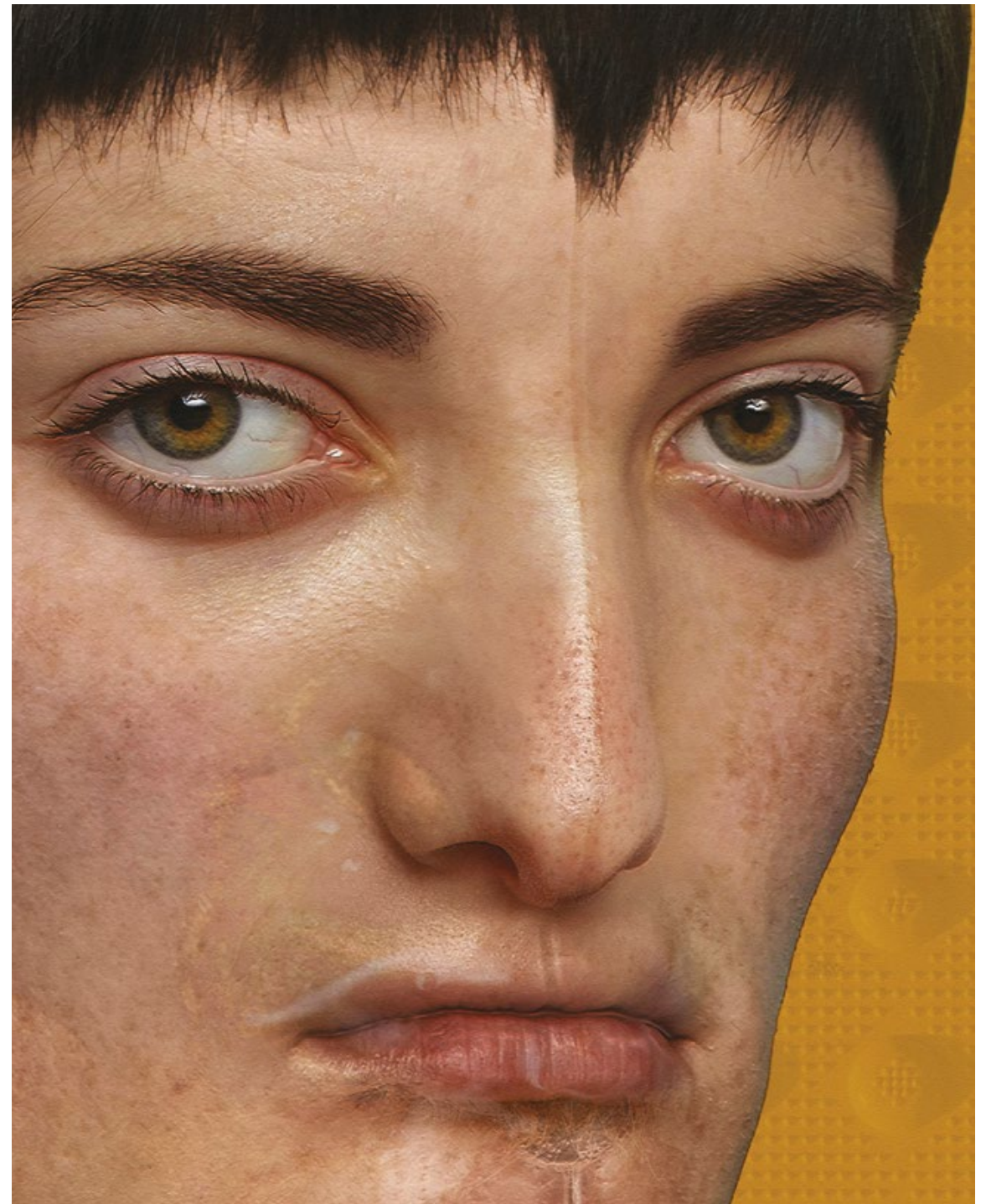


CLERICAL TYPE

ORGANIC TYPE

AUTARKICAL TYPE (TRIBUTE TO M.HAUSSLER)





B & S FALL

2015 series

PEOPLE FALLING APART SOMEWHERE BETWEEN PHOTOGRAPHY AND PAINTING.



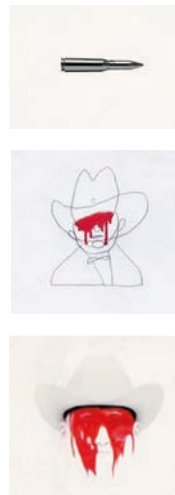
B & S ICONS

2016 series

THE 'ICONS' SERIES, SECOND PART OF 'BITS & SPECIES', SEEMS CLEANER AT FIRST SIGHT. THE SUBJECTS TEND TO LOOK LIKE ICONS THAT REFLECT THEIR SOCIO-CULTURAL CONTEXTS. BUT THEIR MEANING IS OFTEN HIDDEN INTO DETAILS OR INSIDE TEXTURES. EACH PIECE COMES ALSO WITH ITS CLUES SKETCH BOOK



FLOWERSHOT THE CHILDISH RIGHT TO BE ARMED



24



25



MONALISA SKIN DETAIL



U.S.O.S MAKING AMERICA HATE AGAIN, AND AGAIN



EU.X POPULISM DISEASE IN EUROPE



BACKUP BEHIND EQUAL OPPORTUNITIES



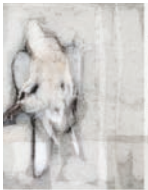
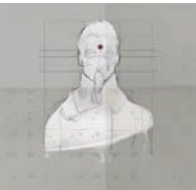
TURBAN TRIBUTE TO JAN VAN EYCK



FALLAH THE FALL OF RADICAL ISLAM DEALING WITH WOMEN



GOD ENSLAVING BLIND PEOPLE



B & S HUMANIMAL

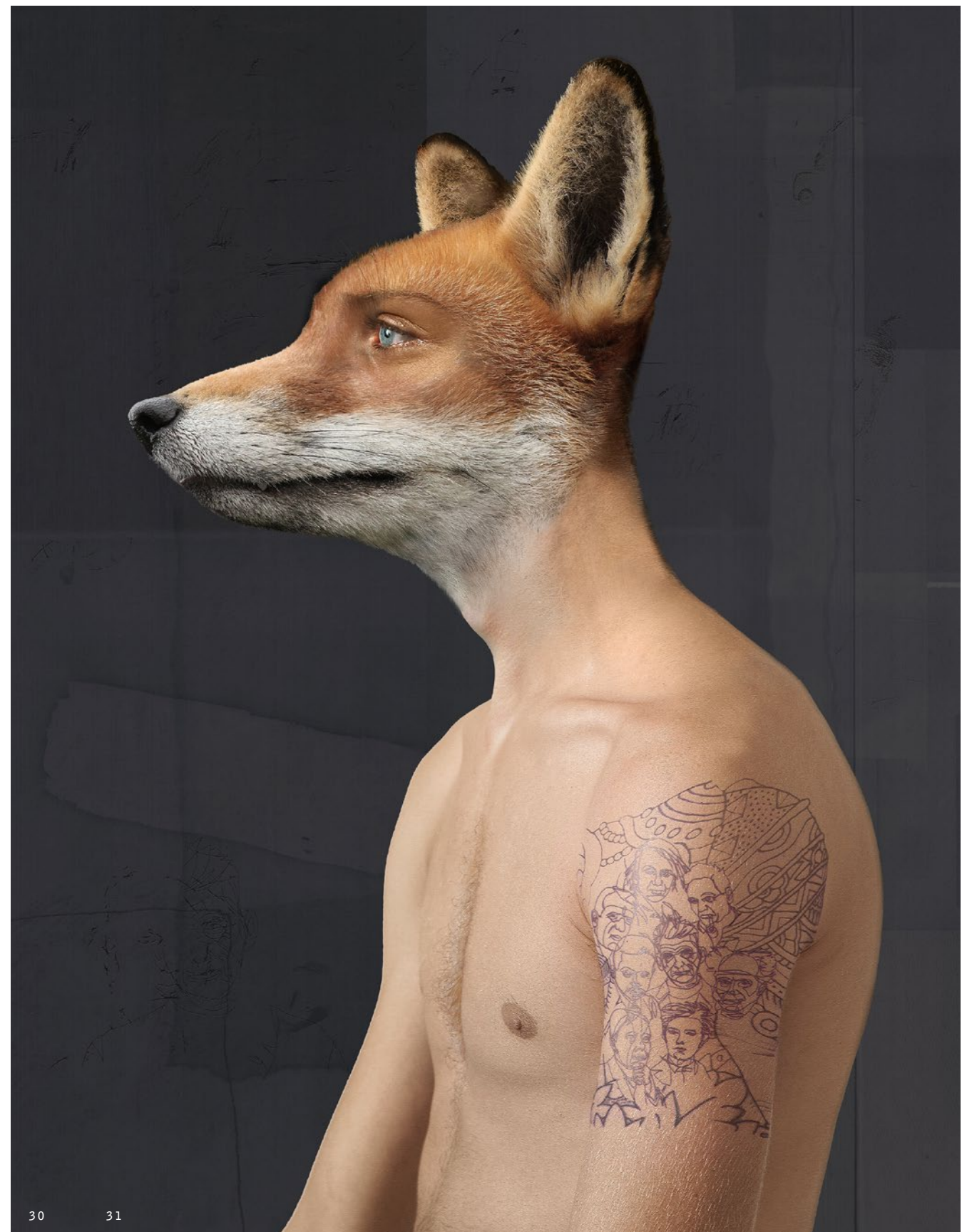
2018 series

THE HUMANIMAL SERIES EXTENDS THE PREVIOUS ONES BY FOCUSING ON THE SIMILARITIES BETWEEN HUMAN AND ANIMAL SPECIES. THE COLDNESS OF THE PROCESSING AND THE LACK OF EXPRESSION ARE MERELY COMPENSATED BY THE GLEAM OF HUMANITY IN THEIR EYES, REMINDING US TO CARE ABOUT THE WOUNDED ANIMAL HIDDEN SOMEWHERE IN EACH OF US.



CROWHEAD

FOXHEAD





HORSEHEAD



HENHEAD



DUCKHEAD



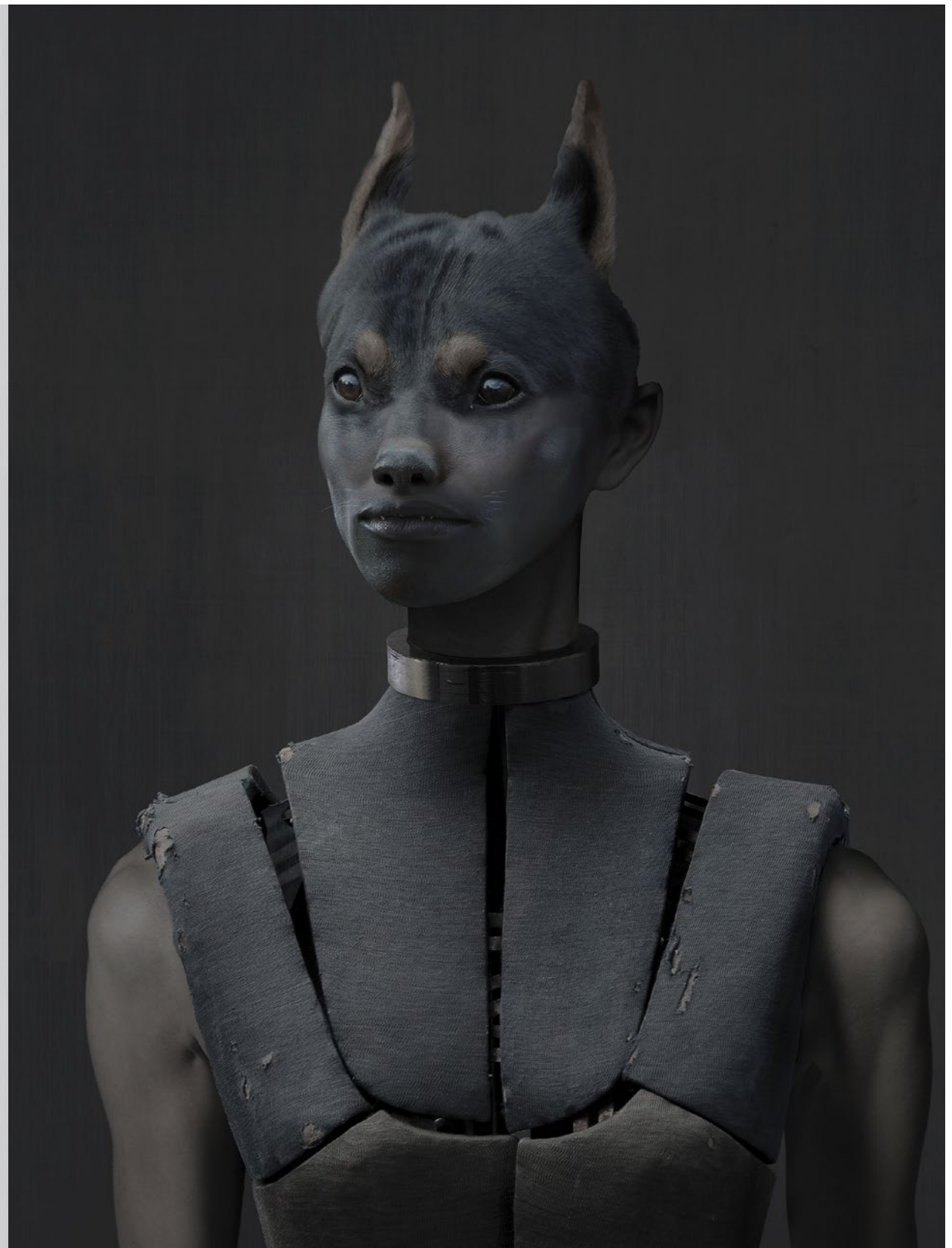
RAMHEAD



HYENAHEAD



DEERHEAD

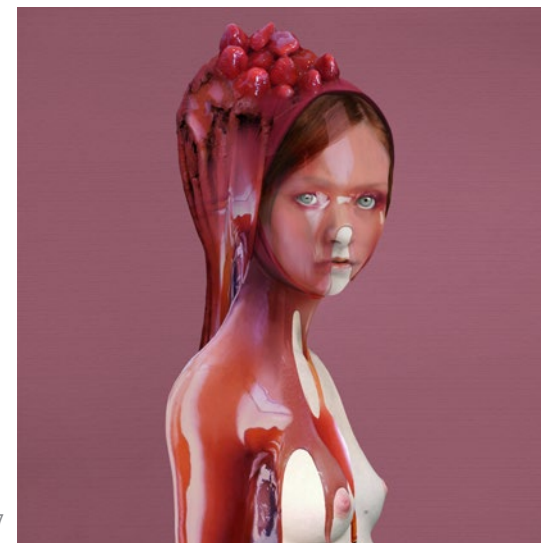


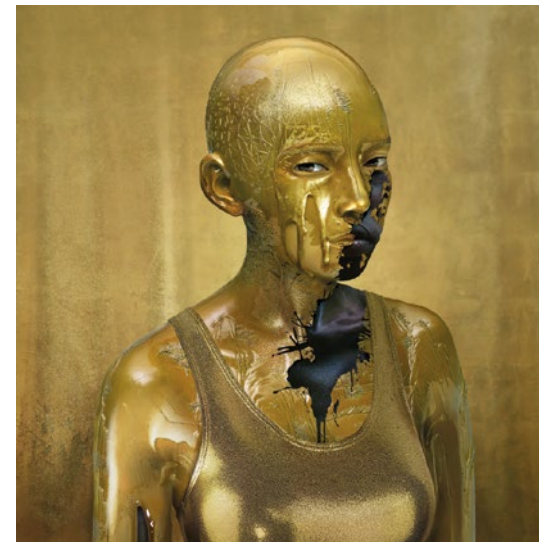
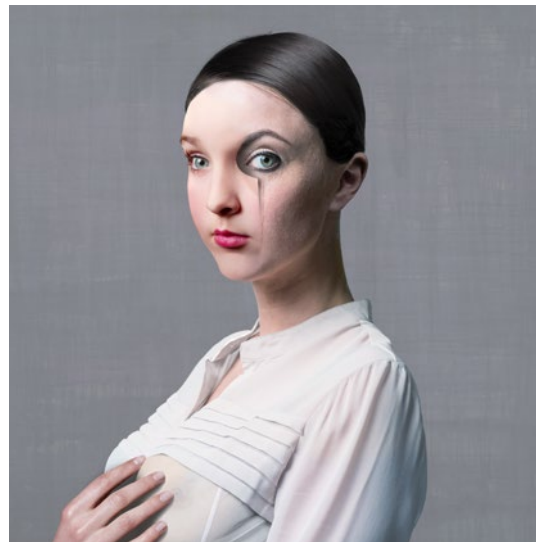
DOGHEAD

B&S SKIN SHEDDINGS

2019 series

4TH PART OF THE B&S PROJECT, IS ABOUT SKIN. THE SKIN IS THE BODY'S LARGEST ORGAN AND REPRESENTS THE POINT OF CONTACT BETWEEN THE WORLD AND ONE'S PERSONAL PERCEPTIONS OF IT. IT'S THE LAYER THAT HOLDS ALL OF OUR INNER PARTS TOGETHER, AND ALSO THE ONE THAT SHOWS THEIR IMBALANCE. BUT IT SEEMS THAT EVOLUTION DIDN'T GROW IT THOUGH ENOUGH TO KEEP US FEELING SAFE FROM THE OUTSIDE WORLD WITHOUT ADDING AT LEAST A SECOND ONE. THE OUTERMOST LAYER IS STILL THE ONE TELLING WHO YOU ARE, INSIDE YOURSELF.





PRIMARY MIX

REGRESSIVE WRAP

REJUVENATING MAKEOVER

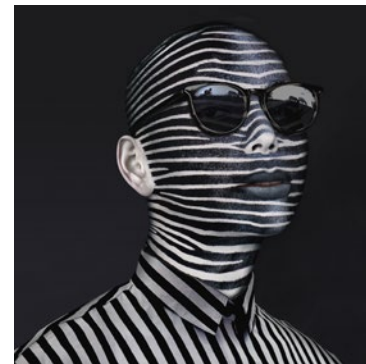
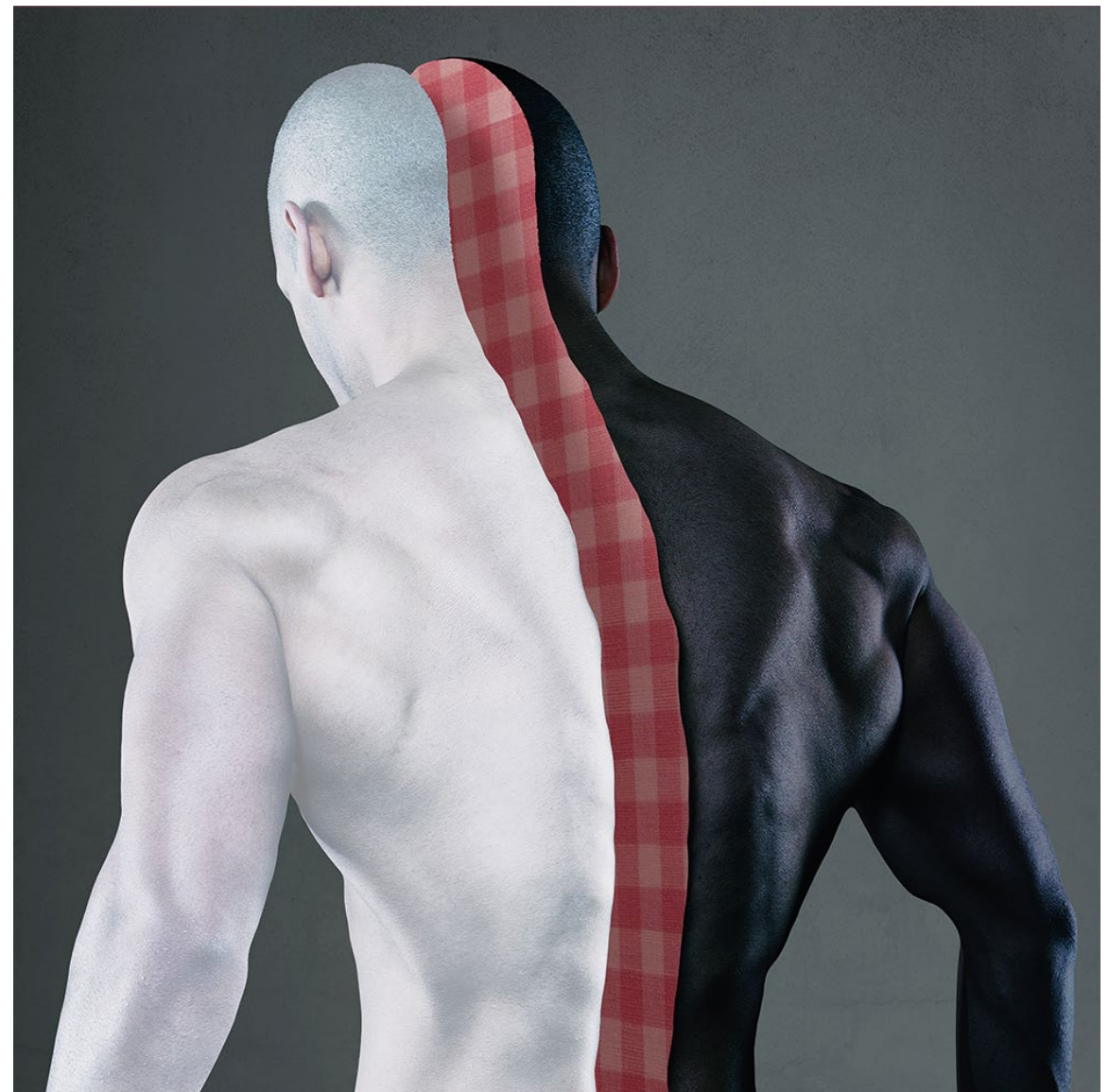
38

39

PRIMARY MIX

GOLDEN LAYER

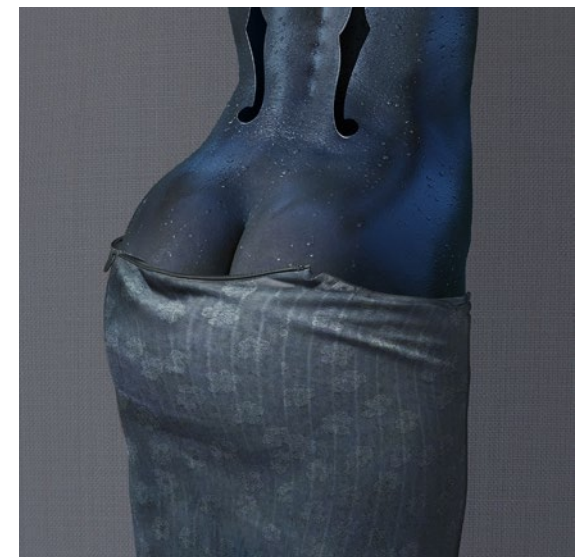
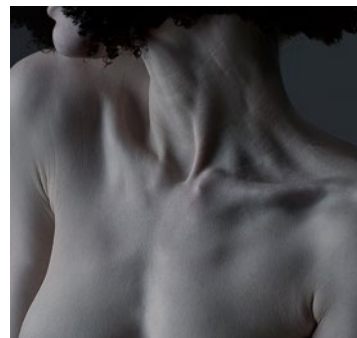
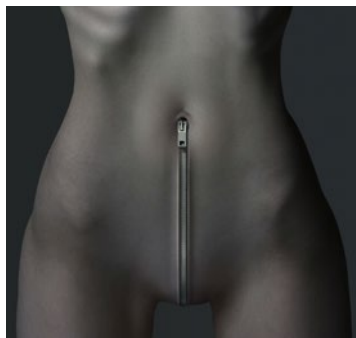
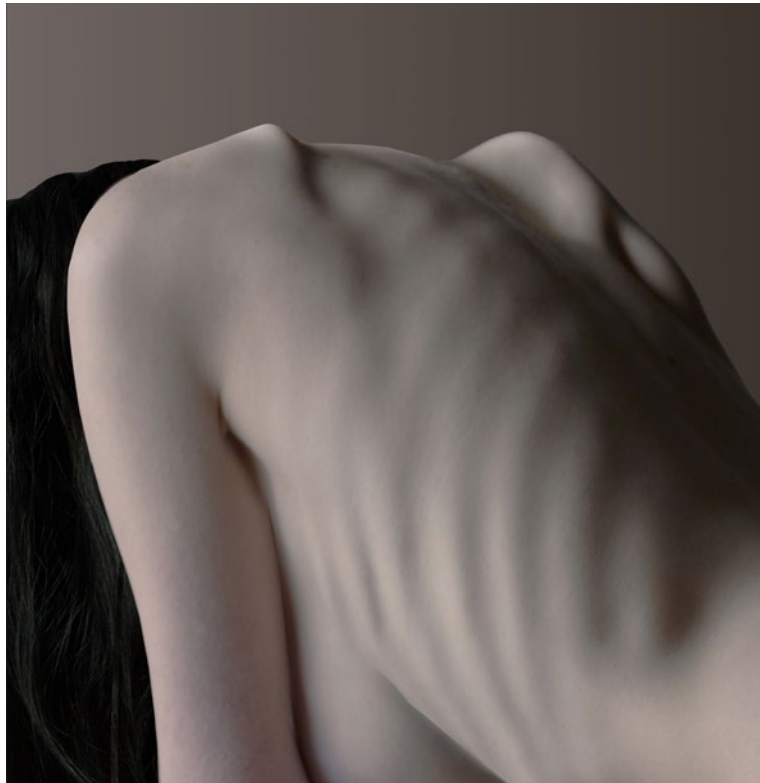
BLACK LABEL



B&S BODY PARTS

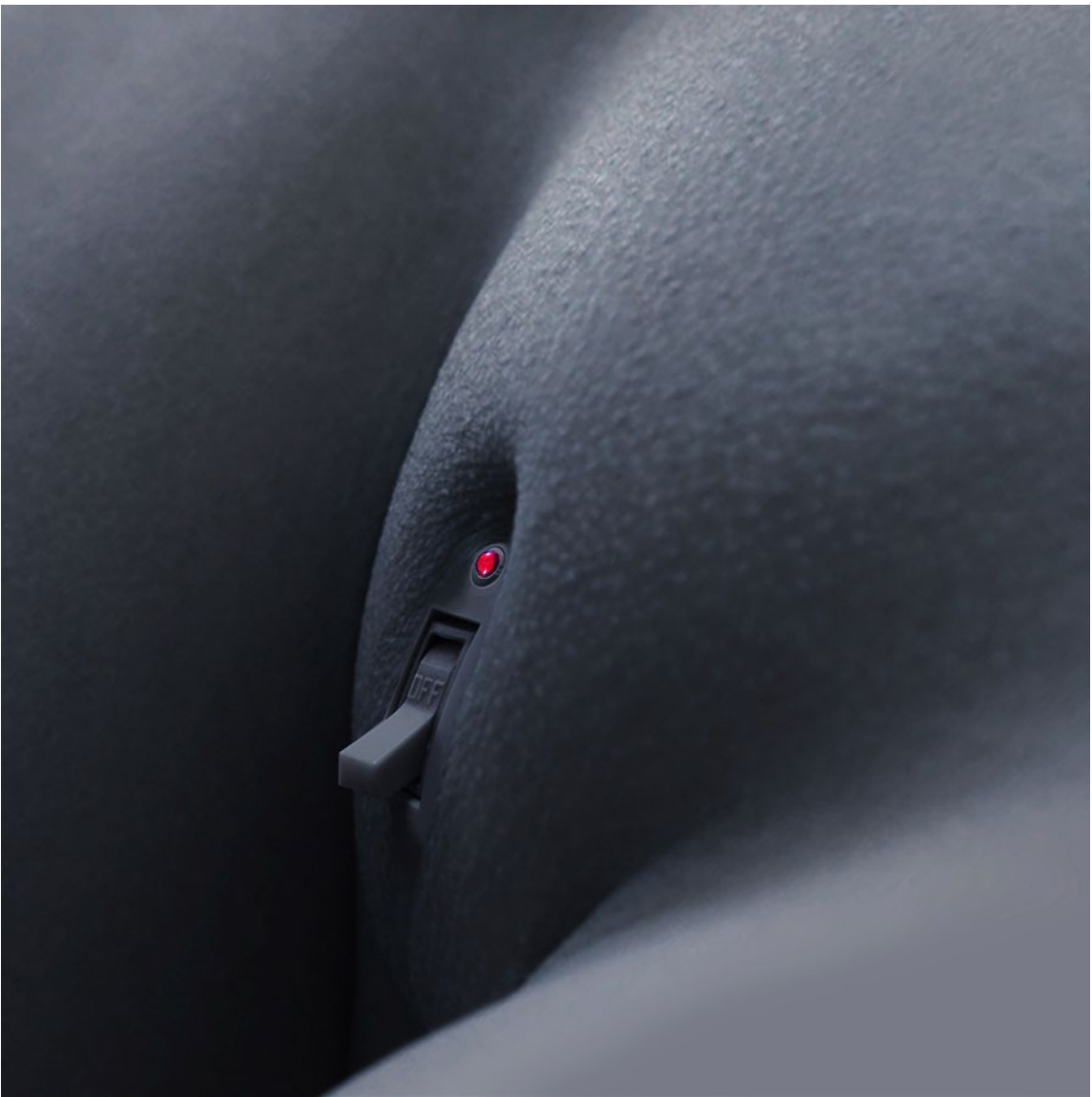
2020 series

THE 5TH PART IS ABOUT THE BODY. HOW STRANGE, ATTRACTIVE, BEAUTYFUL, A BODY PART IS ALWAYS REMINDING US SOMETHING, OR MAKE US DREAM OF SOMETHING ELSE. EVOCATIVE OR PROVOCATIVE, FUNCTIONAL OR DYSFUNCTIONAL, A BODY SHAPE IS PROVING THAT APPEARENCE CAN BE AS POWERFUL AS THE MIND, REVEALING A PART OF SOMEONE'S INTIMACY.

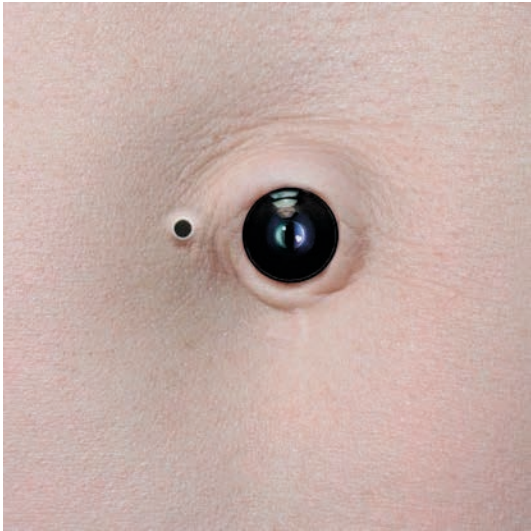




INFLATION



RED LIGHT



NAVEL GAZING



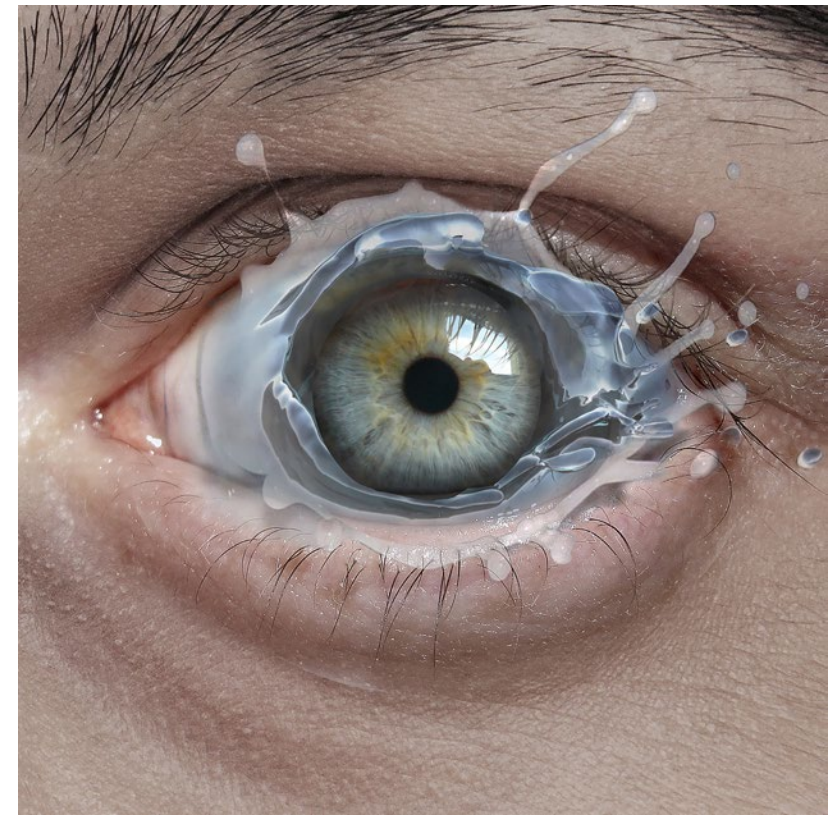
MAGIC MOUSE



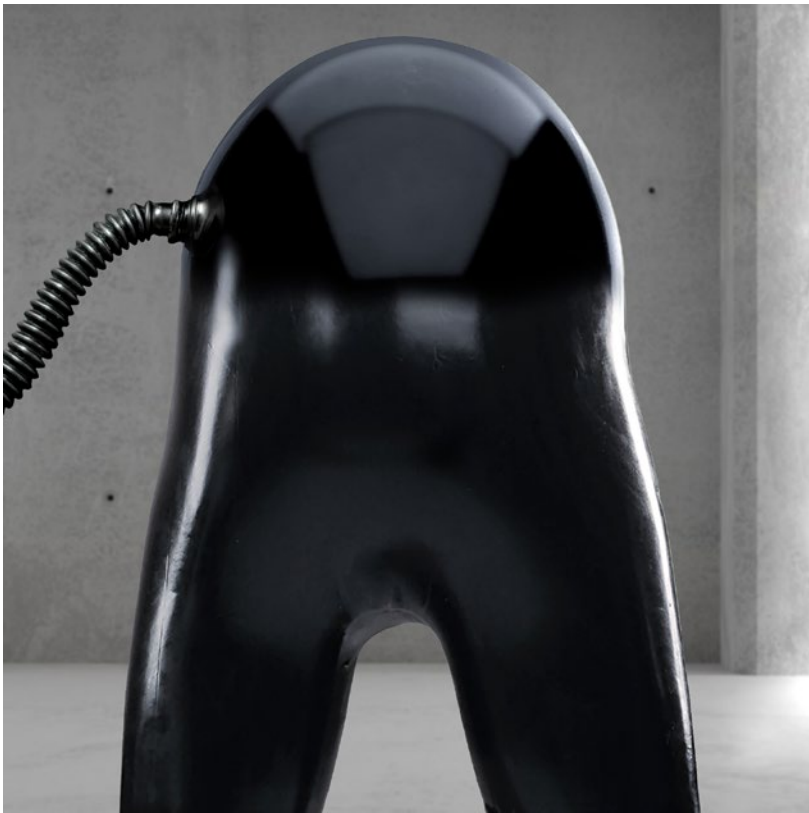
OH, NO!



SHIT!



WAOW!



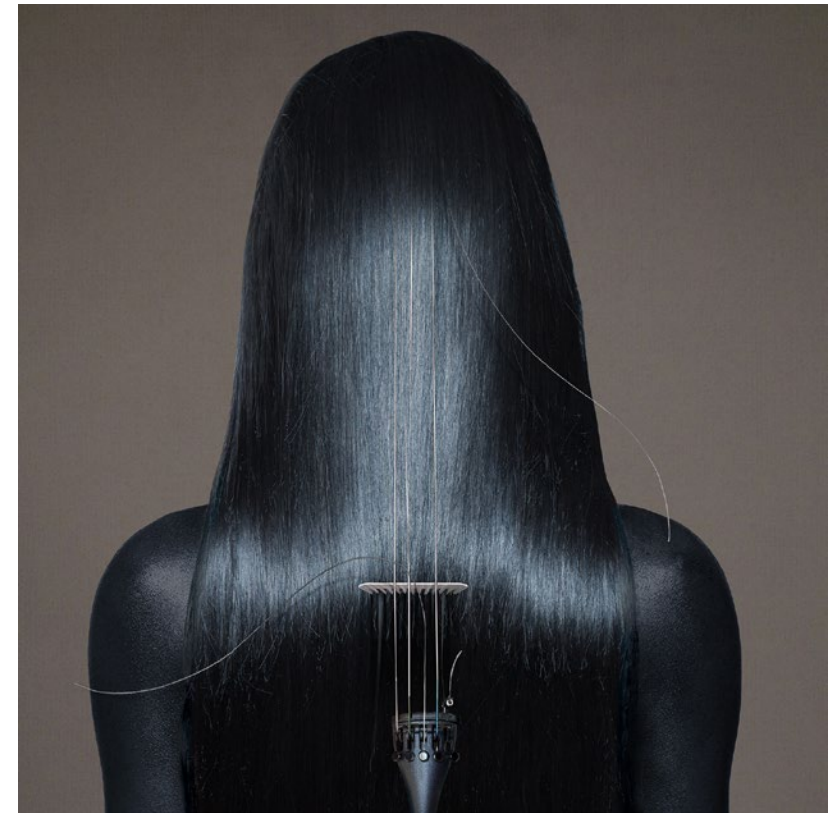
INFLATION 2



GROWTH

46

47



STRING ENSEMBLE

2 BACK TO ACRYLIC ON CANVAS

PAIN TING

The reason I went back to painting wasn't a need for gesture, sensation or texture. It's the unicity of the artwork. Quite appreciable. And it's what makes the difference with my digital work, on which I'm still working parallelly. Actually it's the only true difference. My process remains the same: when I see something, and the image sticks in my head, I draw a quick sketch on a piece of paper, then I store it. If it shows up again later and I'm still interested, I look for the

meaning in it (there must be one), I open a file and start to work. I first gather what I need, models, parts, inspiration too. I never hesitate to steal, as prescribed by Picasso *Our Savior*. When I'm stuffed by my loot, I roughly re-build the image on screen. Question of balance. Rather because I like visualizing things before I launch them. Then all what remains to do is to reproduce it, digitally or currently on canvas. Of course things can change while reproducing. Nothing is perfect. Luckily. And obviously, a paintbrush or a magic mouse, if controlled by a same hand and eye, makes quite little difference. My aspiration remains the same too. Human-centric. What the device is made of, what makes it move, what it tells, where it goes, how far. Dissection and hypothesis. When I started the project a dozen years ago I called it 'Bits & Species -studies from human typologies'. I realize that I'm still in it. Thankfully the subject is broad. It's often a face that catches my eye. I see it fragile,

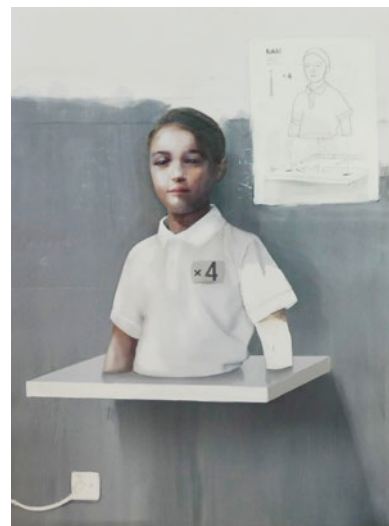
unstable, ephemeral, uncomplete. Sometimes I try to make the supposed missing part stand out. The body and the shell also fascinate me. Complex mechanism, messy piping, perfectible coachwork lines. I guess the paintings are not always that pleasant to watch, but, to quote Picasso again: the good taste is the ennemy of creativity. But what intrigues me the most in the theme is the mind. Elusive if not partly. Contradictory, absurd, a puzzle difficult for me to solve. No big deal, I still have some time left. When I started painting again, at first I spent a lot of time on one subject. I mixed a maximum of techniques to overcome the lack of technique. I went into the details. I love details ('God is in the details' -*Mies Van der Rohe*). Unfortunately I'm not much of a patient guy. What interests me is the result. It has to come quickly. Things dragging on are no healthy sign. Today it's better. Much faster. I'm skipping steps, I save on techniques and details. And I stop earlier. Sometimes it's over when it's not. As long as it makes sense. As a result, I produce more. And my space shrinks. So I need to sell more. Here is where I call for your help (yes, I'm still in advertising too). Mostly to make room. Eventually to dream bigger.





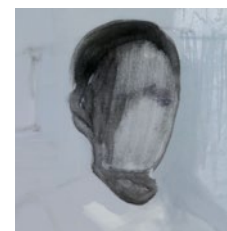
Study for 'Troubled memories' / 2019

acrylic on canvas / 80 x 80 cm



Study for 'Troubled memories' / 2020

acrylic on canvas / 120 x 80 cm



back side of canvas

< Self bondage / 2019

Acrylic, ink and pencils on canvas 240 x 120 cm



Troubled memories / 2020

Acrylic on canvas / 240 x 120 cm



Blind call / White shedding (2020) acrylic on canvas / 100 x 100 cm



Face to faces

A face catches my eye. It happens. All the time. It's inhabited. Or abandoned, is anyone there? Anyway there's something in it that reminds me something else. A shape. A piece of personality, stretched by the light. A fleeting image but too late it's in my head. Was maybe already there. One day I will paint it. Why not on someone else's face I've got on hand. Let's buy some time. It is precious, even when it's worthless. Finally I won't paint it, I'll subtract it. Quickly made. Or I put another stuff instead. Cheating is part of the job. I'm not bad here. It could make sense. So that I can explain it later. Sometimes there's a result, not always right, nor nice, I know, but the nice is the enemy of the good. It's not always good neither, but as long as it's what I saw. Or thought I saw. Or thought. Or not.



Guantanamera (2020)
acrylic on canvas / 200 x 100 cm

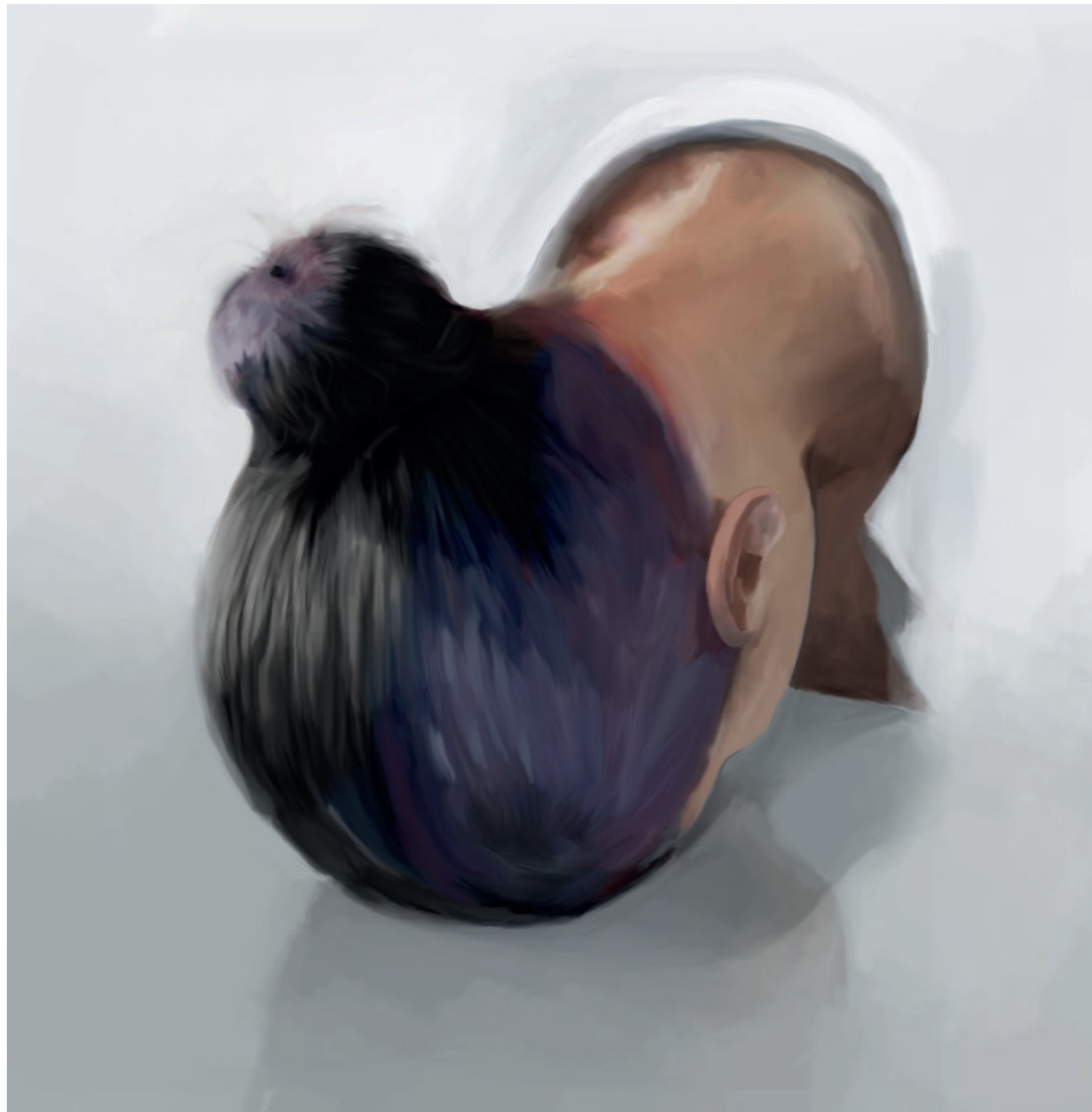
...Guajira Guantanamera".
We know that song, better since
a nine eleven. More broadly the
nonsense with which man can
treat his fellow man. Punishment,
imprisonment, humiliation.
Orange, yes, but the stick, not the
carrot. It's amazing how men can
think backwards.



Fire walks with me (2020)
acrylic on canvas / 100 x 100 cm



Bloody Mary - will you bloody mary me ? (2023)
acrylic on canvas / 100 x 100 cm



Burnout (2022) acrylic on canvas / 100 x 100 cm



Joker (2022) acrylic on canvas / 100 x 100 cm

Life, a joke. Today the joker is the most sinister character in the script. He was never there to make people laugh. But to caricature our most pathetic sides. Entertainment is an american word, like the few buffoons who governed the United States disunited by the egocentrism of a dominant half, invented to sweeten the most bitter pill. Panem et circences. The world finally changes little.



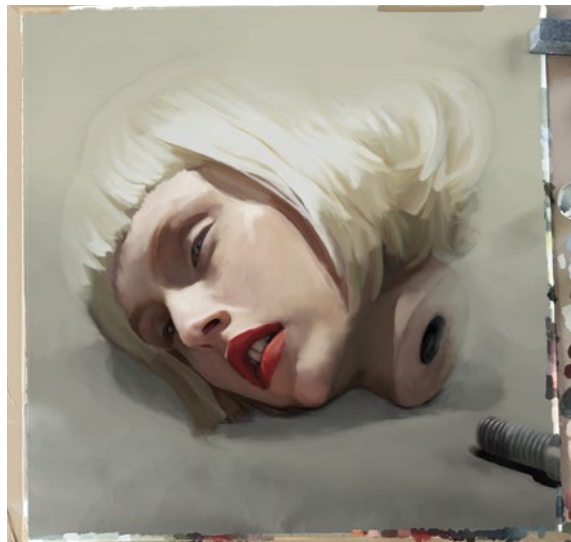
Timeproof (2020)
Acrylic on canvas / 100 x 100 cm



Brainwashing feed (2023)
acrylic on canvas / 100 x 100 cm



Thought control (2023) acrylic on canvas / 100 x 100 cm



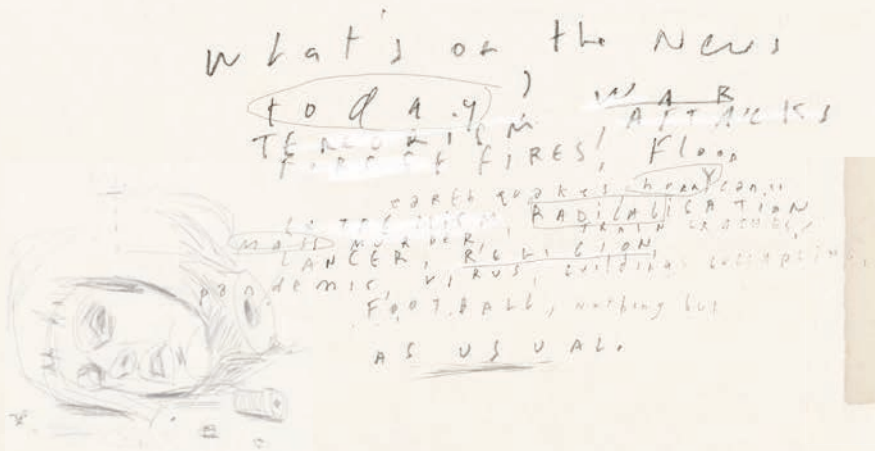
< *Social chatbot* (2023)
acrylic and pencils on canvas / 100 x 100 cm



Luring past (2020)
Acrylic on canvas / 240 x 120 cm



Breaking news (2021)
acrylic on canvas 200 x 100 cm

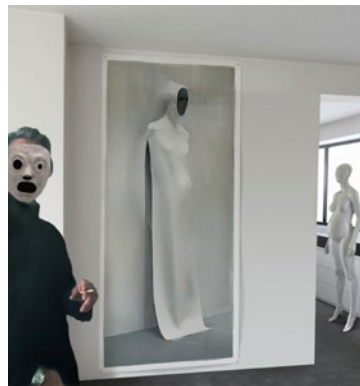


Face to body

I like the body. And the shell. And the shell on the shell. But is there still a body inside ?



Relief (frenglish tittle) / 2021 / acrylic and pencils on canvas / 240 x 120 cm



Barely legal and a whippet / 2021 Acrylic on canvas 200 x 100 cm



Eve and Apple (2021)
acrylic on canvas / 200 x 100 cm

Hey men !

The mind fascinates me even more than the body or its shell, especially in its contradictions.

- Can the soul survive the body?
- May the mind seek the answer itself? Quiz:

a. Would it have to gather knowledge to find the reasons of its existence and to combine results endlessly to prove it, even if it means creating its artificial replica to answer it in its place (and then submit it)?
b. Or can it invent the answer itself, so that's it. A kind of self-proclaimed truth, coming from above, to be unconditionally accepted in the text, and that's it too. Which would be based on fear of the unknown to avoid being annihilated by some unwanted progress, and on a promise to become eternal, using a moral framework built on guilt, deciding what's good or evil. Able to submit a majority, even if it means to commit one of the hugest genocides ever. And survives anyway? The answer to both questions is yes! Can you believe it?

Charges:
protection of pedophile network and child abuse.
Defence: ecclesiastic immunities
Sentence: The jury turns a blind eye. Faith makes tolerant. M. Dutroux should have taken holy orders.

Innocent guilt (2021)
acrylic on canvas / 200 x 100 cm





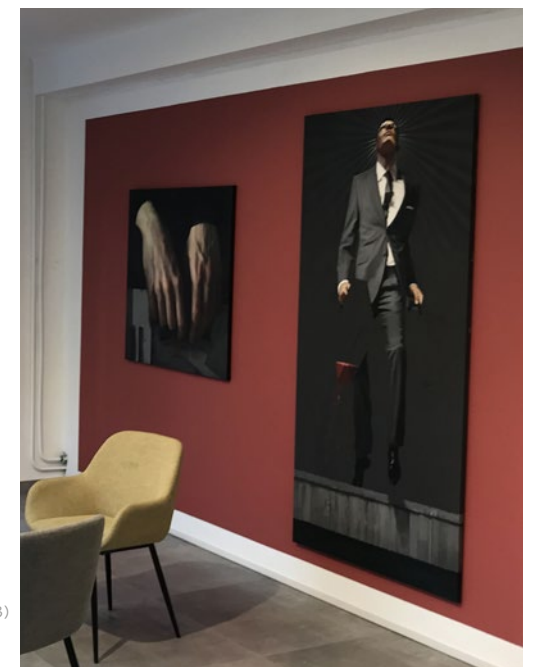
< **Quiet lamb** (2022)

acrylic and pencils on canvas / 240 x 120 cm

The lamb, finally quiet, mystical, or if one prefers, dead.

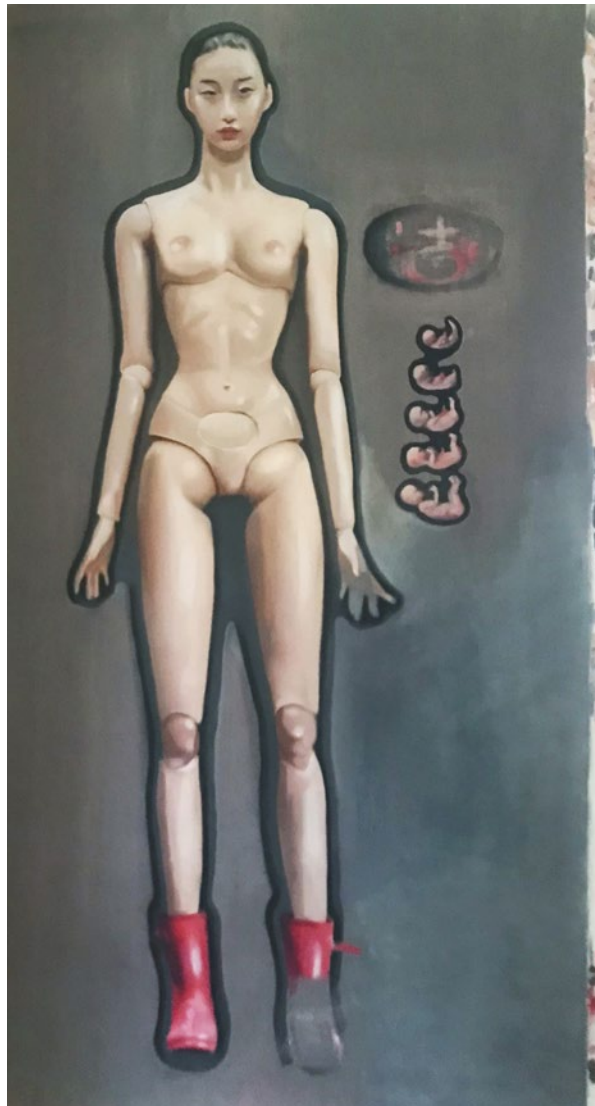
On the blackboard, a temporary and approximate update of the planet.

At the end, the balance sheet differential is assumed to be zero.



Empty cases rise and fall of ultraliberalism (2023)

Acrylic and pencils on canvas / 240 x 120 cm



Plastic beauty (Barbie remixed)

2022 / acrylic and pencils on canvas / 240 x 120 cm

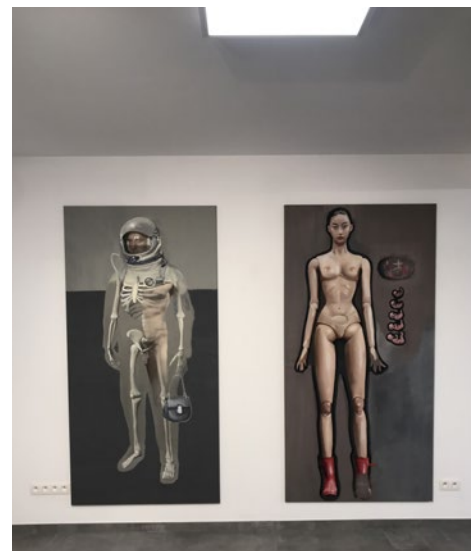
The ideal body. Defined at all times with the intention of surviving them, the standards of beauty are however dependent on their geographical origin and are irrevocably, and sometimes radically, transformed at each turn of morals of our civilization. On a sinusoidal curve that continually brings them down to a few details to the same exaggerations, even if the reasons mentioned claim to be different. Backlash or yoyo? Today, globalization and the advent of plastic surgery tend to standardize them more globally, if not more permanently. The trend is towards gender-neutral and cultural diversity (understand uniformity by mixing). Which is quite understandable because of our exponentially increasing longevity already presaging eternal life, supporting scientific and technological advances. Procreation, therefore useless, will finish to smooth the expression of the perfect body, without disturbing protuberances, obsolete organs, artifices of seduction gone. Plastic beauty.



Space tours

2022 / acrylic & pencils on canvas / 240 x 120 cm

'Don't look up' parodied more accurately than others the american stupidity. The Musks, Trumps, Fox news and other entertaining clowns never stop to make us laugh, bringing it to unexplored peaks. The interesting idea of new touristic destinations light-years away or miles under the sea finds its followers in the financial elite. Good riddance. And thank you for the too rare moments of hilarity.



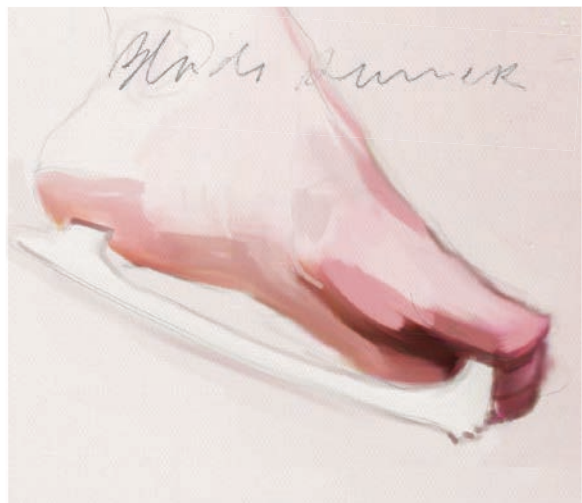


On her knees / 2021 / acrylic on canvas / 100 x 100 cm

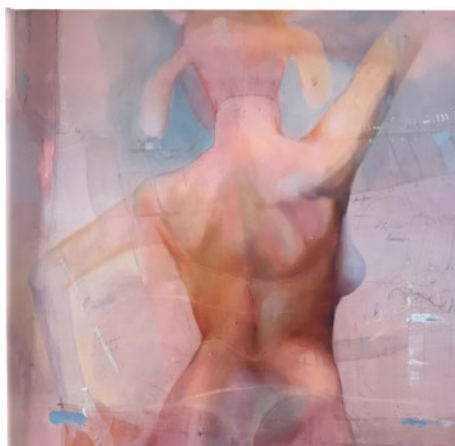


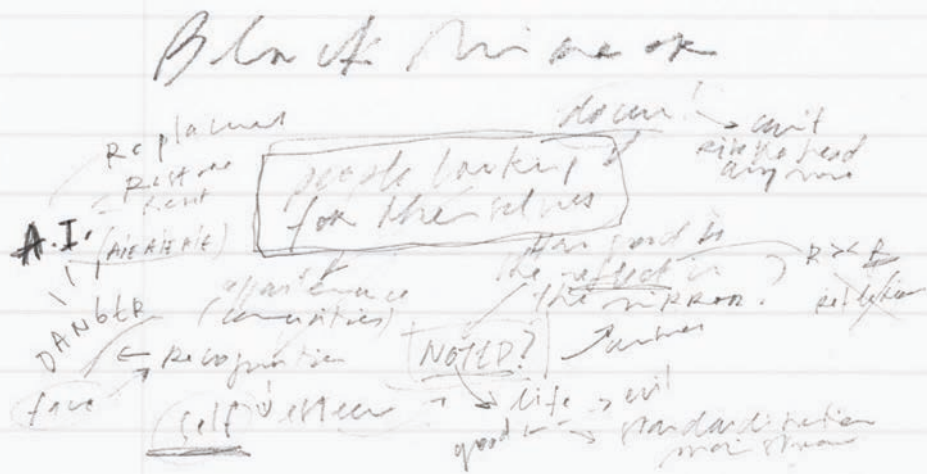
Blue sock / 2023 / acrylic on canvas / 100 x 100 cm

The piano keys / 2021 acrylic on canvas / 100 x 100 cm



Blade runner / 2022 / acrylic on canvas / 100 x 100 cm

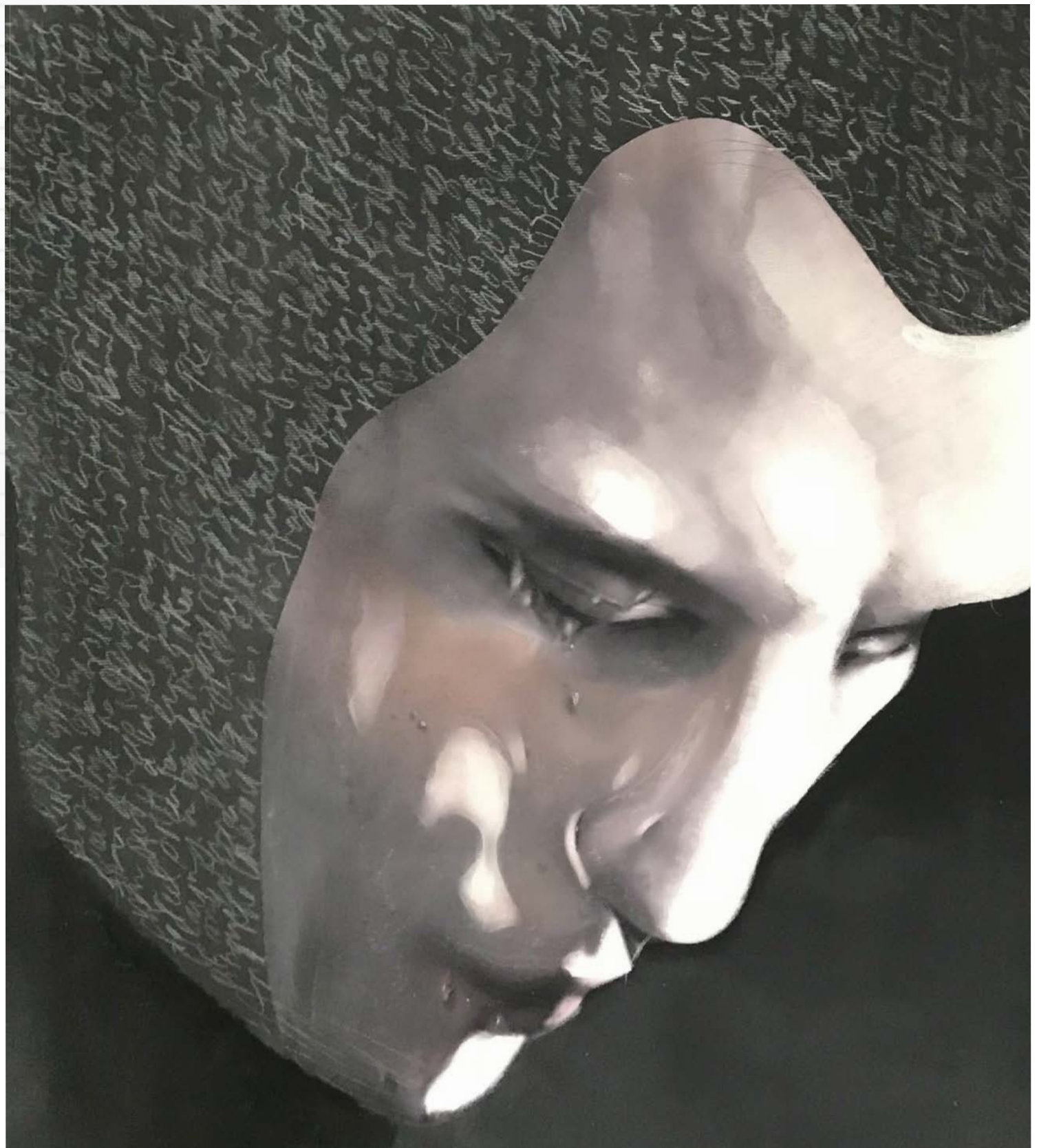




BLACK MIRROR SERIES

Painting series referring to the Netflix series, the one that tries to make us aware of the excesses of new techs by anticipating (quite realistically) the consequences. Since smartphones appeared, the number of apps made to grant your wishes has become countless. The cloud swallows any available info, true or fake (basically not meant to have opinions) and spits it back out as an aseptic cocktail, as far as you don't identify the flavours: hate, fear of others, personal success, rules of conduct,... The black screen that hypnotizes us and smoothes our reflection through social media has made us bow for a long time and gradually erases our privacy until transparency. How to resist the temptation of a speech that extols the virtues of a global dictatorship? Let's bow to the flattering image of our virtual world, the one that recognizes us, loves us, notes us and pushes us towards a lower common denominator. Universal clone. A.I. in the driver's seat. Zero tolerance is not that far away. Why raise your head if it's to see a world we think (and this, oddly, at all times) at the threshold of a major shift, generally catastrophic, while we can keep our eyes down on the one, always at hand, shaped in our image, that analyzes our every desire to anticipate them? Well, maybe I paint it too black, because who tells us that our world is really the real one? Matrix tried to help, but there's no answer. It's all about perception.

Black mirror / 2022 / acrylic on canvas / 100 x 100 cm





***Mute** (Black mirror #4) / 2023*
acrylic on canvas / 100 x 100 cm



***Black mirror #2 & #3** (next page) / 2023 / acrylic on canvas / 100 x 100 cm*





Black mirror #5 & 6 / 2022 / acrylic on canvas / 100 x 100 cm



Black mirror #7 / 2022 / acrylic on canvas / 100 x 100 cm



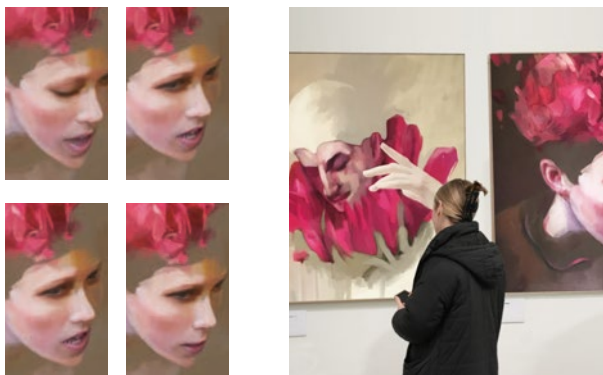
An abstract painting featuring a vibrant palette of reds, pinks, and purples. The composition is layered with various textures, including thick brushstrokes and fine, vertical lines. In the lower right corner, a white, cursive signature is visible. The overall effect is one of dynamic energy and emotional intensity.

FLOWER POWER SERIES

Out of them, Monet made touches, Van Gogh movement, Klimt patterns, Koons coatings, Kiefer a transmission, Twombly a writing... Flowers always liked to seduce artists. They have a very short time to do it, beauty is ephemeral. Flowers have never been my cup of tea, or, more globally, nature. But I recently felt a bit of their power which invited me to paint some. As love, or Alzheimer disease, they have the gift to make our problems disappear for a while by changing our mood. And if we look much closer, they also may remind us our own sexual material, which could be an explanation to their seduction, but it's not my point here. For now.



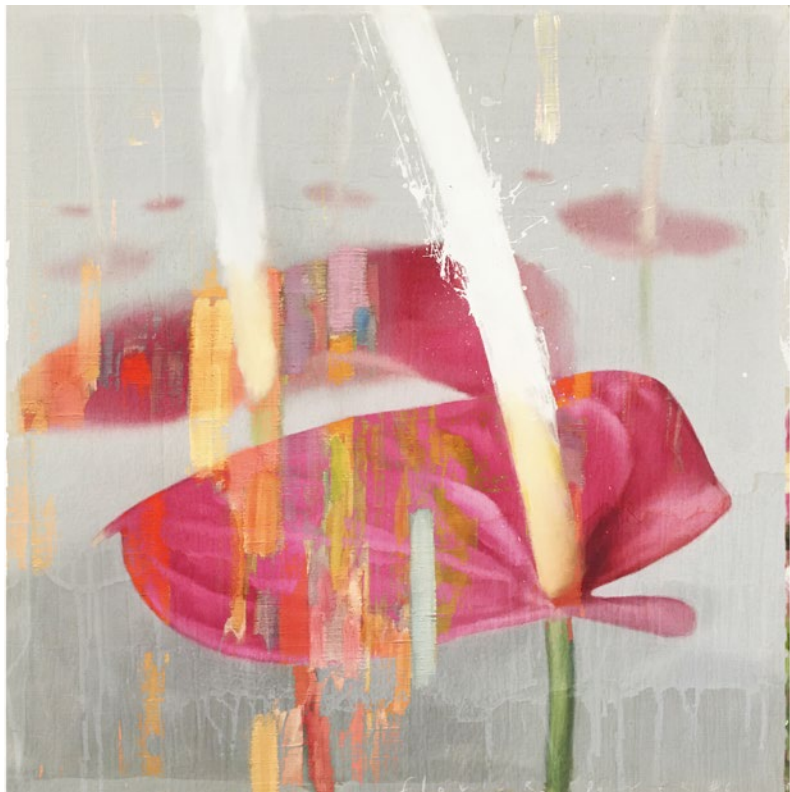
Flower power / 2023 / acrylic on canvas / 100 x 100 cm



Speaking flower powered by AI generator / video 120''



81 **Flower power #5** / 2023 / acrylic on canvas / 120 x 240 cm

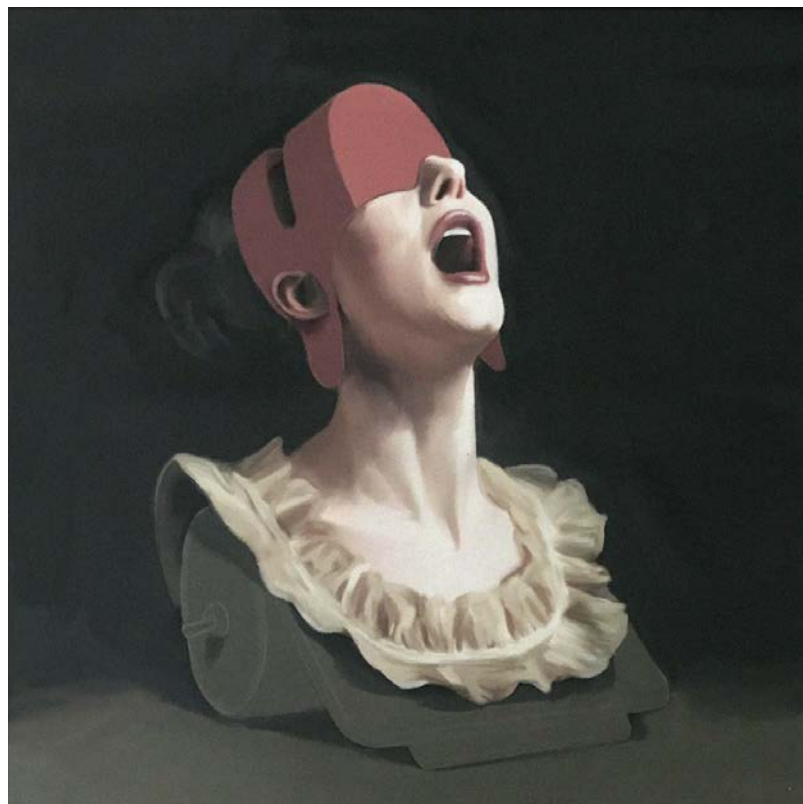


Flower power #2, #3, #4 / 2023 / acrylic on canvas / 100 x 100 cm





Law profile (flower power #6) / acrylic on canvas / 100 x 100 cm



Blind diva / 2024 / acrylic on canvas / 100 x 100 cm



Beheaded David (Living still life) / 2022 / acrylic and pencils on canvas / 100 x 100 cm



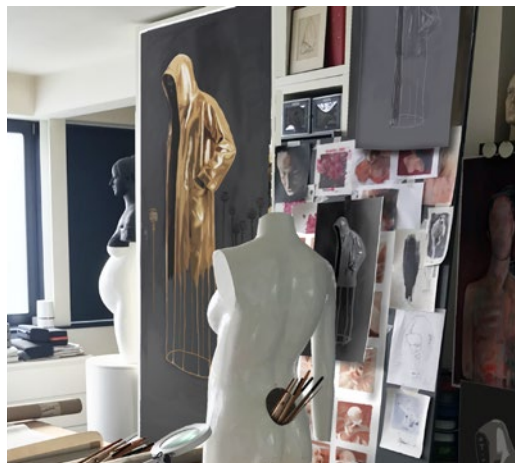
Venus'crow (Living still life #2) / 2022 / acrylic and pencils on canvas / 100 x 100 cm







Poppies OD / 2024 / acrylic on canvas / 200 x 100 cm



Teaser / 2024 / acrylic on canvas / 100 x 100 cm

LIFE MARKERS SERIES

Objects. Stuff that make the difference between us and our roommates, the other animal species. They are useless since it doesn't prevent molluscs or bacteria to evolve too. Most of them are actually ephemeral but a few ones, imagined by some genius become cult. These ones are the markers of our lives, of our evolution, of their time. They are quite rarely painted, despite their obvious plastic interest. Maybe it doesn't help. However I painted some of mine. Those who changed my life in a significant way. To keep a record. And share it. Not sure at all that they will survive their original, people are still so conservative out there. They are not still lifes, because objects are as alive as we are. One day they are born, then degrade and finally decay. At their own rhythm. They're in no hurry.



Porn (Polaroid) / 2021 / acrylic on canvas / 100x100 cm



Coke (no comment) / 2021 / acrylic on canvas / 100x100 cm



Tell / 2022 / acrylic and pencils on canvas / 100x100 cm

Art ? (red roof #2) / 2023 / acrylic and pencil on canvas / 100x100 cm



K7 (Anagram recording) / 2021 / acrylic and pencils on canvas / 100 x 100 cm



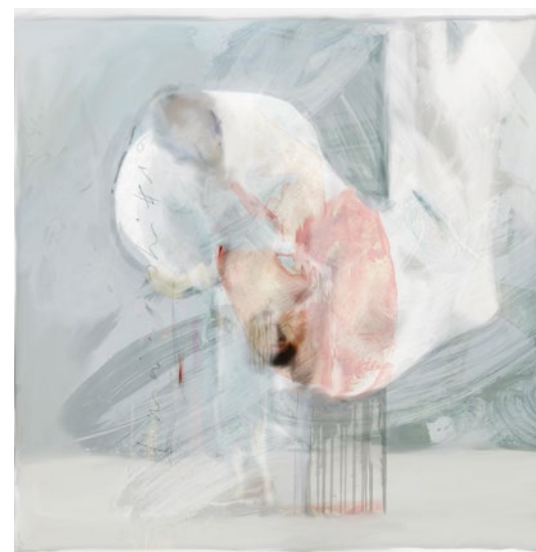
Hell (Apple Macintosh 128k) / 2021 / acrylic and pencils on canvas / 100 x 100 cm

256 kB (floppy disk) / 2023 / acrylic and pencils on canvas / 100 x 100 cm



Nok nok / 2023 / acrylic and pencils on canvas / 100x100 cm

Uchi mata (4 studies) / 2024 / acrylic on canvas / 50 x 50 cm



TRIBUTES



Tribute to Francis (4 studies) 2022 / acrylic on canvas / 50 x 50 cm



Friends / 2023 / acrylic on canvas / 120 x 80 cm

Wanted to be wanted / 2023 / acrylic on canvas / 70x70 cm





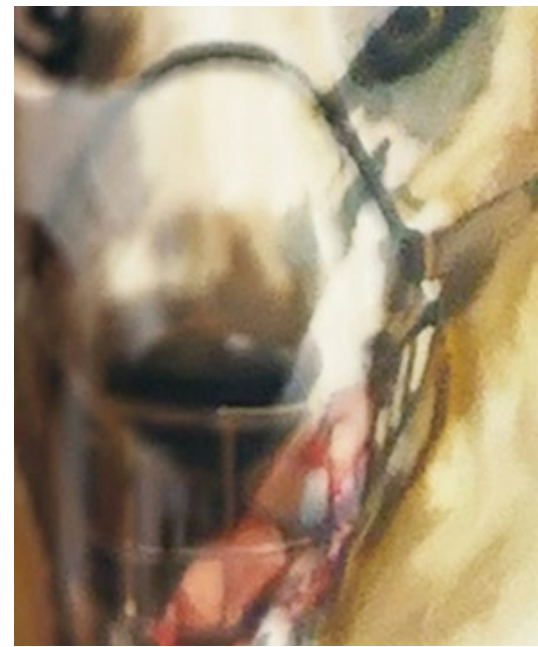
Tribute to Hockney's night hawks / 2024 / acrylic on canvas / 70 x 70 cm



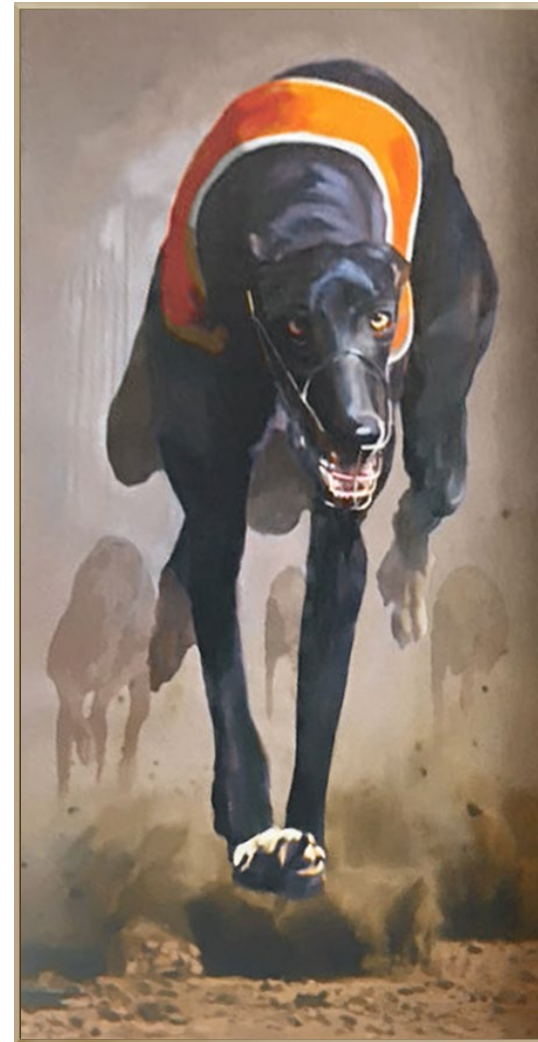
Super humanimal / 2024 / acrylic on canvas / 70 x 70 cm

GREYHOUND RACE

I've always drawn greyhounds. They are fabulous engines, designed to win, with a perfect line for speed, a really good work of nature. Unfortunately they're not allowed to get out of the track. The reward is too attractive. We're all greyhounds, chasing lures all our lives. Sometimes there's one who can catch the lure and sees the trickery. No big deal, he'd get a brand new one, next generation, making him even run faster. Look at them. Look at you.



100



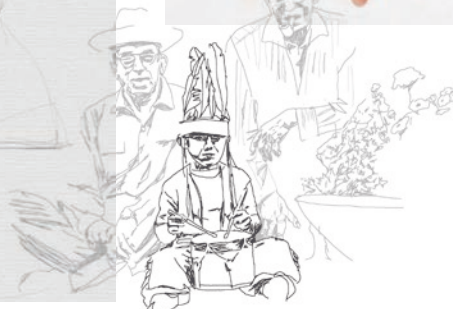
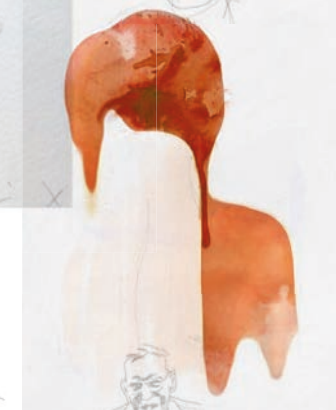
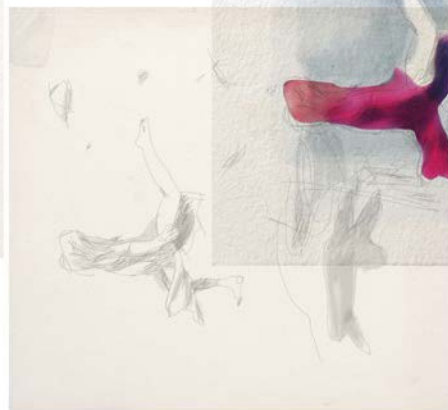
101



DRAWINGS



PORSCHE 911 993 CABRIO



When I grow up I'll be
Sitting Bull-the-Lame



3

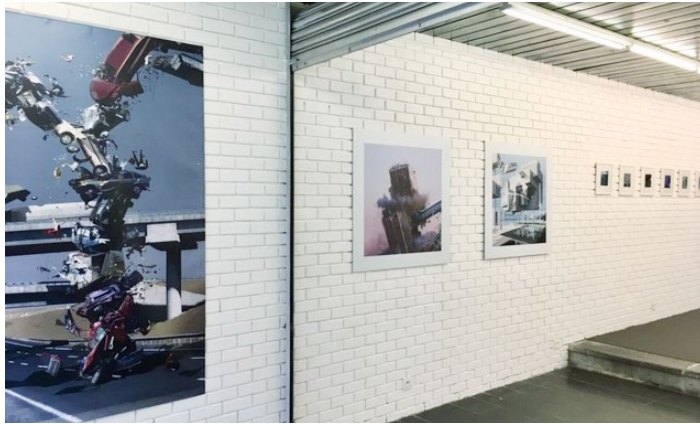
DIGITAL IMPRINT

DIGITAL DRAWING/PAINTING

RECREATIVE DEADLINES

2018 series

The series talks about the human kind inclination to self-destruction, where diplomacy gives in to terrorism, where disasters became entertainment, where consumer needs to destroy its places of worship to survive, where people who can't pull their own load choose for a weightless way to escape the ordinary. failing people become falling people. a world where spectacular always prevail above thinking, the aesthetics of destruction, the paradoxical cycle of building and collapsing, life and devastation, a recreative vision of death thru freezed images of sublimated endings.

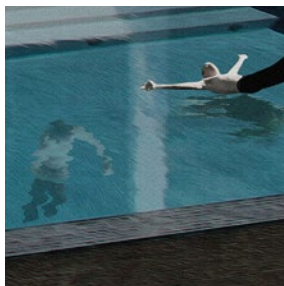
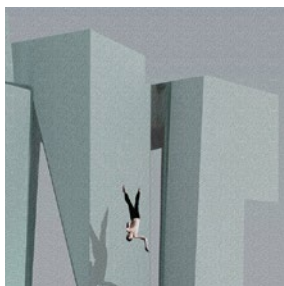
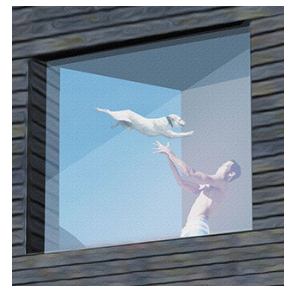
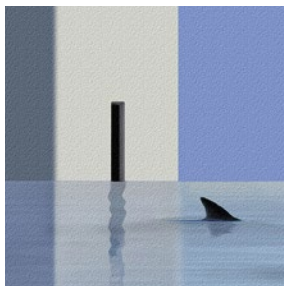
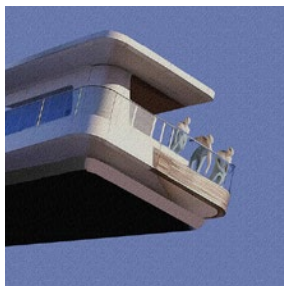


Print on aluminium (chromalux) 100 x 100 cm

Details print on paper 30 x 30 cm

Huge print on fabrics 300 x 300 cm

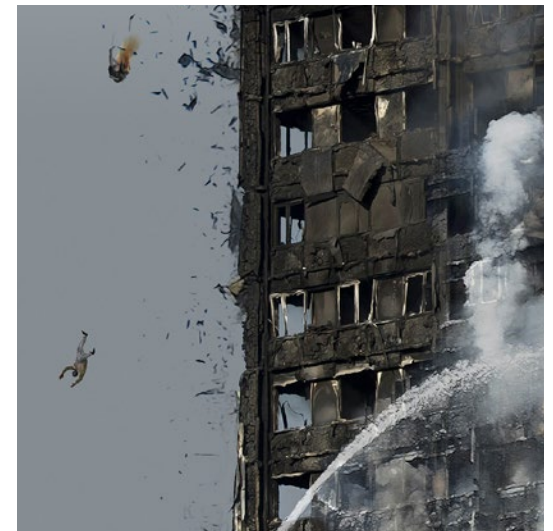






Print on fabrics
300 x 300 cm

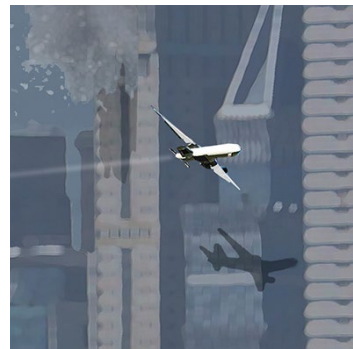
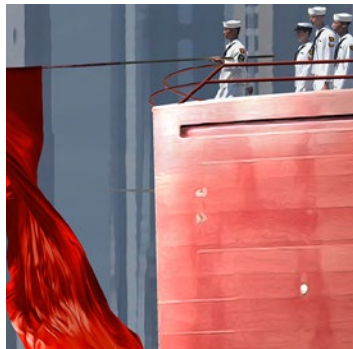
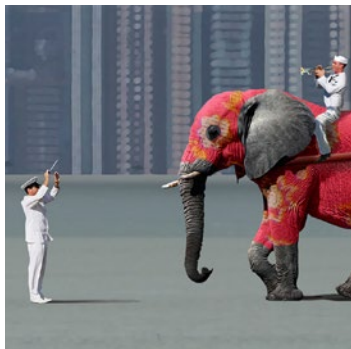








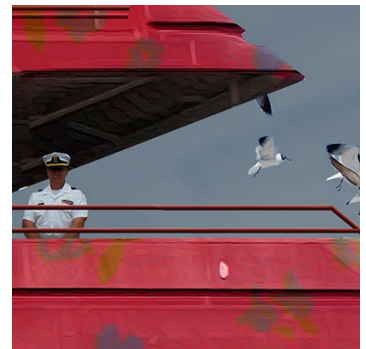
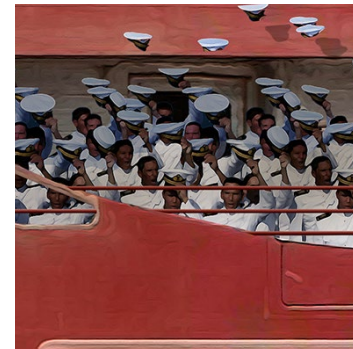
Print on fabrics 300 x 500 cm



118



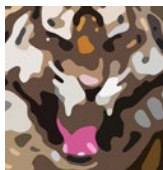
119



MAR SERIES

MINIMAL ABSTRACT REALISM

2018 series



MAR (MINIMAL ABSTRACT REALISM) THE VERY LITTLE WE NEED TO RECOGNIZE A FACE

The first part of the MAR project, *a tribute to Andy Warhol*, is dedicated to famous people become icons of their time. the series plays on our visual ability to recognize a realistic representation from an apparently abstract artwork. The singularity of a face doesn't need more than a few features to become identifiable. light is what creates shapes, and shapes make you able to a subject. The light also creates colors, adding clues to our perception. the point of MAR is to use the least possible of both things, resulting in a quite abstract picture unless when seen from a specific distance, which gives back the illusion of realism. The next series use the same process applied to art masterpieces, historical pictures, cult movie scenes, nudes and animals.

PART 1 : FAMOUS PEOPLE

1BASTARDS

AYATOLLAH KHOMEINI#87 (1902-1989)

DALAI LAMA#8 (1935-)

JOSEPH STALINE#9 (1878-1953)

2UTOPISTS

MICHELANGELO#22 (1475-1564)

AUGUSTE RODIN#23 (1840-1917)

VINCENT VAN GOGH#24 (1853-1890)

MAHATMA GANDHI#10 (1869-1948)

MARTIN LUTHER KING#11 (1929-1968)

CHE GEVARA#14 (1926-1967)

MAO ZEDONG#2 (1893-1976)

KARL MARX#12 (1818-1883)

JEAN-MICHEL BASQUIAT#19 (1960-1988)

SALVADOR DALI#27 (1904-1989)

JEFF Koons#22 (1955-)

4MUSICIANS

GLENN GOULD#34 (1932-1982)

FREDERIC CHOPIN#31 (1810-1849)

W. AMADEUS MOZART#30 (1756-1791)

MARIA CALLAS#36 (1923-1977)

DIZZY GILLESPIE#37 (1917-1993)

FRANCK SINATRA#37 (1915-1996)

BILLIE HOLIDAY#38 (1915-1959)

MILES DAVIS#39 (1926-1991)

CHARLIE PARKER#40 (1920-1955)

PRINCE#41 (1958-2016)

STING#42 (1951-)

BONO#43 (1960-)

ELTON JOHN#44 (1947-)

ROGER WATERS#45 (1943-)

DAVID BYRNE#46 (1952-)

DAVID BOWIE#47 (1947-2016)

THOM YORKE#48 (1968-)

PETER GABRIEL#49 (1950-)

BJORK#50 (1965-)

SID VICIOUS#51 (1957-1979)

KURT COBAIN#52 (1967-1994)

NINA SIMONE#53 (1933-2003)

WHITNEY HOUSTON#54 (1963-2012)

JIMI HENDRIX#55 (1942-1970)

BOB DYLAN#56 (1941-)

STEVIE WONDER#57 (1950-)

MADONNA#58 (1958-)

AMY WINEHOUSE#59 (1983-2011)

JAMES BROWN#60 (1933-2006)

SERGE GAINSBURG#35 (1928-1991)

PHIL COLLINS#61 (1951-)

MICK JAGGER#62 (1943-)

FREDDIE MERCURY#63 (1946-1991)

GEORGES MICHAEL#64 (1963-2016)

5STARS

CATHERINED ENEUVE#70 (1943-)

SHARON STONE#71 (1958-)

CATE BLANCHETT#72 (1969-)

69MARILYN MONROE (1926-1962)

MARLON BRANDO#66 (1924-2004)

LEONARDO DICAPRIO#65 (1994-)

ROMY SHNEIDER#73 (1938-1982)

JULIANNE MOORE#74 (1960-)

JANE BIRKIN#75 (1946-)

NASTASSJA KINSKI#76 (1961-)

UMA THURMAN#77 (1970-)

SCARLETT JOHANSSON#78 (1984-)

BRIGITTE BARDOT#79 (1934-)

DAVID LYNCH#68 (1946-)

67QUENTIN TARANTINO (1963-)

6129 CHARLIE CHAPLIN (1889-1977)

6ATHLETES

USAIN BOLT#85 (1986-)

ROGER FEDERER#83 (1981-)

AYRTON SENNA#84 (1960-1994)

MOHAMED ALI#80 (1942-2016)

PELE#82 (1940-)

TIGER WOODS#81 (1975-)

7GERMANS

ARTHUR SCHOPENHAUER#87 (1788-1860)

FRIEDRICH NIETZSCHE#88 (1844-1900)

SIGMUND FREUD#89 (1856-1939)

ALBERT EINSTEIN#86 (1879-1955)

8WRITERS

RAINER MARIA RILKE#90 (1875-1926)

OSCAR WILDE#93 (1854-1900)

WILLIAM SHAKESPEARE#94 (1564-1616)

MICHEL HOUILLERBOCQ#91 (1956-)

SAMUEL BECKETT#92 (1906-1989)

JEAN-PAUL SARTRE#95 (1905-1980)

9GROUNDBREAKERS

STEVE JOBS#96 (1955-2011)

MARK ZUCKERBERG#97 (1984-)

YVES SAINT LAURENT#98 (1936-2008)

GARRY KASPAROV#99 (1963-)

LE CORBUSIER#100 (1887-1965)

PHILIPPE STARCK#101 (1949-)

10BELGIANS

FRERES DARDENNE#102 (1951-1954-)

JEAN-CLAUDE VANDAMME#103 (1966-)

KEVIN DEBRUYNE#1 (1991-)

RENE MAGRITTE#104 (1898-1967)

JAQUES BREL#105 (1929-1978)

EDDY MEROCK#106 (1945-)

JUSTINE HENIN#107 (1982-)

STROMAE#108 (1985-)

BENOIT POELVOORDE#109 (1964-)

NAFISATOU THIAM#110 (1994-)

ARNO#111 (1949-)

EDEN HAZARD#112 (1991-)

JOHANNES VERMEER#127 Fille à la perle (1665)

113 JAN VAN EYCKHomme au turban (1433)

SANDRO BOTTICELLI#124 Vénus (1486)

LEONARDO DA VINCI#115 Mona Lisa (1506)

116 GUSTAV KLIMTAdèle Bloch-Bauer (1907)

117 EGON SCHIELESelbstbildnis (1914)

118 EDOUARD MANETFolies Bergère (1882)

119 PAUL GAUGUINSolito aux fleurs rouges (1899)

120 DIEGO VELAZQUEZPope Innocent X (1650)

121 FRANCIS BACONPope Innocent X (1950)

122 EDWARD MUNCHSkrik (1893)

123 RENE MAGRITTEFils de l'Homme (1954)

124 J-M BASQUIATUn* head 2 (1981)

125 HENRI MATSISSEMusique (1910)

126 PABLO PICASSODora Maar (1937)

MATHEW BARNEY#127 cremaster (2002)

VINCENT VAN GOGH#128 Autoportrait (1888)

129 DIEGO VELAZQUEZPope Innocent X (1650)

130 FRIDA KAHLOself-portrait (1938)

131 PABLO PICASSODem.d'Avignon (1907)

132 PAUL CEZANNEJoueurs de cartes (1895)

EDGAR DEGAS#133 L'Absinthe (1876)

134 PABLO PICASSOAcrobate-arlequin (1905)

135 MARCEL DUCHAMPBroyeuse de choco (1912)

CY TWOMBLY#136 The rose (2009)

137 GUSTAVE COURBEL'Origine du monde (18)

138WTC-NY / 9-11 (2001)

139 TIANANMEN (1989)

140 NAPALM GIRL (1972)

SAIGON EXECUTION#141 (1968)

142 SOUDAN (1993)

143 FIRST STEP ON THE MOON (1969)

144 FALL BERLINER MAUER (1989)

145 HINDENBURG (1937)

146 J- DAY TIMES SQUARE (1945)

147 SHARBAT GULA (1985)

148 AIDS AD BENETTON (1992)

149 ALI VS LISTON (1965)

150 ABBEY ROAD BEATLES (1969)

151 LOCKWORK ORANGE (1971)

152 PULP FICTION (1994)

153 APOCALYPSE NOW (1979)

154 DEER HUNTER (1978)

155 TITANIC (1997)

156 THE SEVEN YEAR ITCH (1955)

157 CAT HEAD (1500)

162 DOG HEAD (1500)

163 GORILLA HEAD (1500)

164 POLAR BEAR HEAD (1500)

165 HORSE HEAD (1500)

166 RABBIT HEAD (1500)

167 LION HEAD (1500)

168 FOX HEAD (1500)

169 DOLPHIN HEAD (1500)

170 BULL HEAD (1500)

171 RAM HEAD (1500)

172 FAWN HEAD (1500)

173 FISH HEAD (1500)

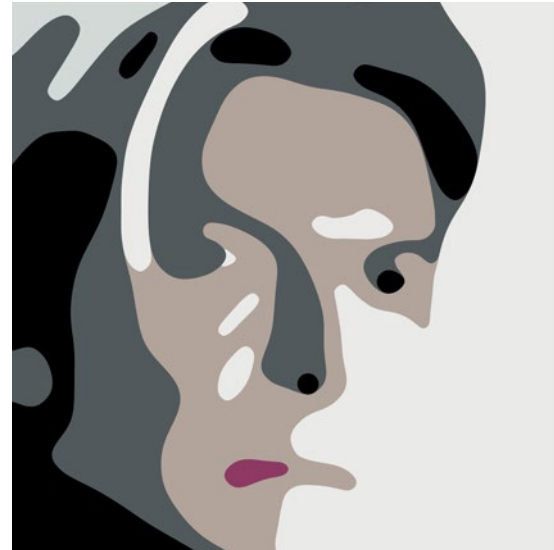
174 SCORPION (1500)

175 TIGER HEAD (1500)

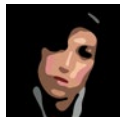
176 MONKEY HEAD (1500)

177 ARTIST

PHIL VAN DUYNENself portrait (1962-)



JL



AW



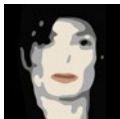
JB



MD



DB



MJ





MZ



AW



MM



AE



MA



PP



DL



AH





EK



PG



ES



MS



AR



TP



SINGLE STROKE DRAWINGS

The single stroke drawings of Picasso always fascinated me. A simple line does the work. Minimal, quick and stunning. All what I like. But as for MAR series, my focus remained the face recognition. I started making portraits for friends, gifts to bring on while invited. It took only a few minutes to find a photo on Google or Facebook, then to drop it on photoshop, and draw over on a layer with a magic mouse. My mandatory was to not stop the line until finished, so in one single continuous line. It took me time to know exactly where to start and which way to follow to get the entire image without having to double a line. Once in control, I made it a recurrent game and went to make it on any random image I found, or, not to mention, with famous people. Later I made video animations of it for Instagram, where you can see the precise trajet of the line building the subject. So satisfying.



MICHAEL JACKSON



J.M. BASQUIAT



JAMES BROWN



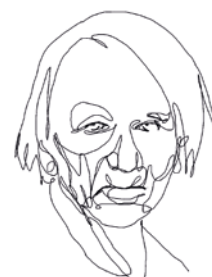
GILLES DELEUZE



FRANCIS BACON



RAINER MARIA RILKE



MICHEL HOUELLEBEC

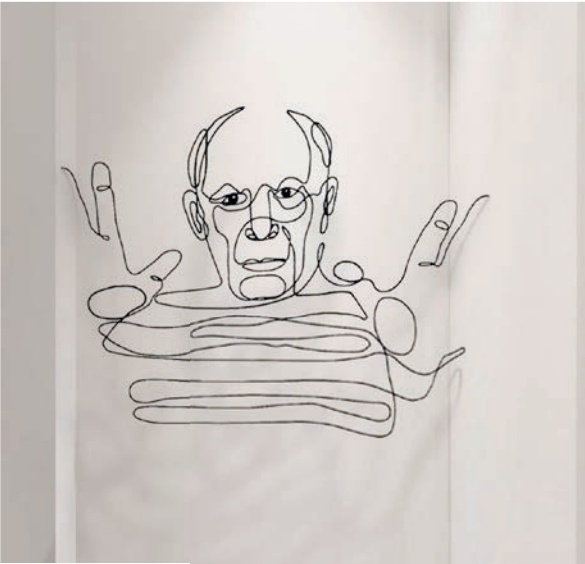


SAMUEL BECKETT

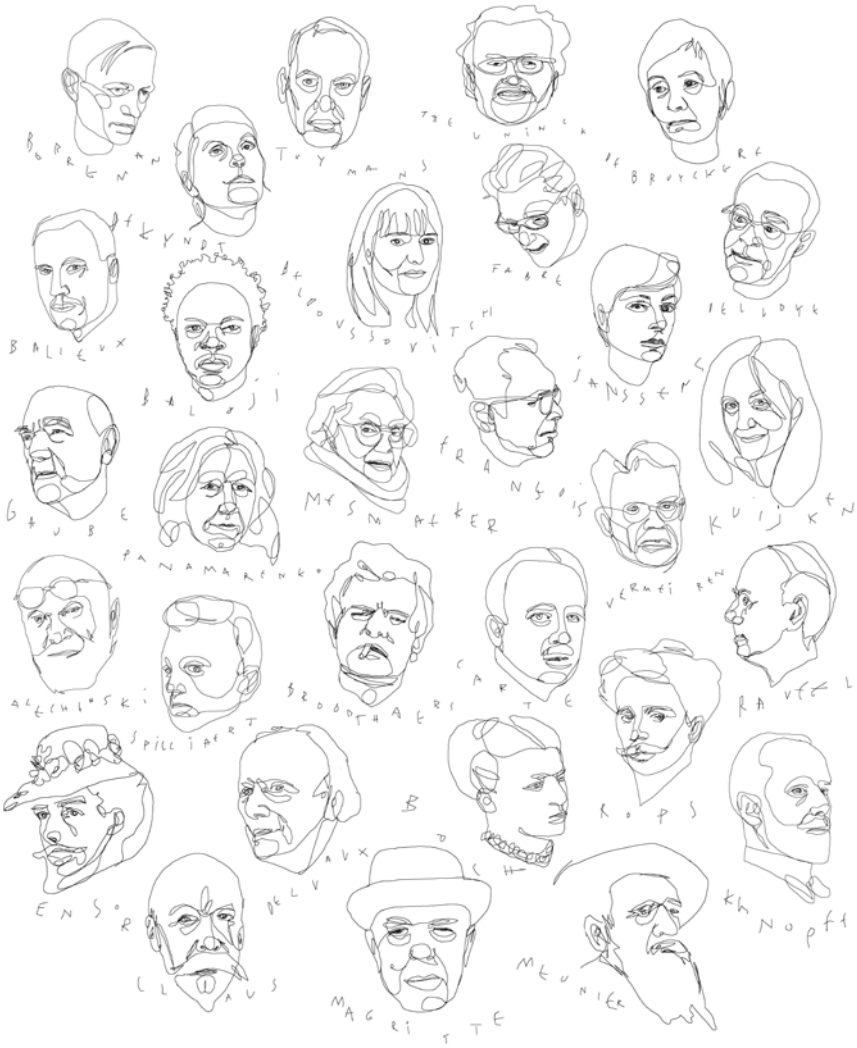


JACQUES DERRIDA

The wire sculptures of Calder fascinate me too. And so I believed that if I can draw it in on line, I could do the same in 3D with a wire.

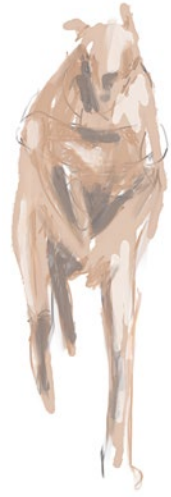


SINGLE STROKE PICASSO AND HIS DOG



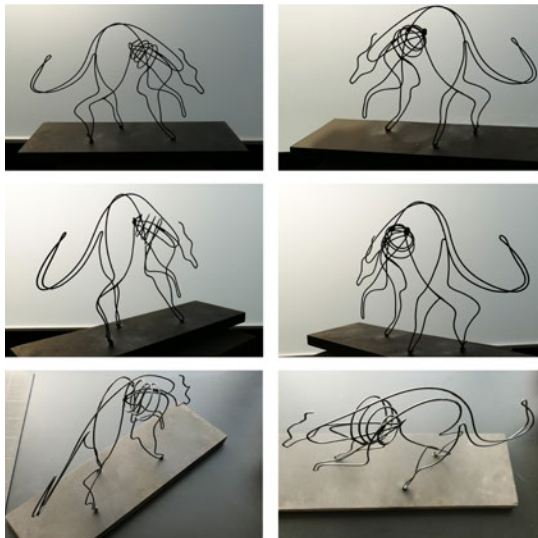
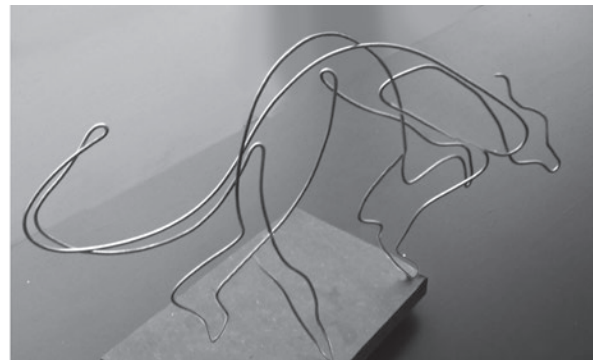
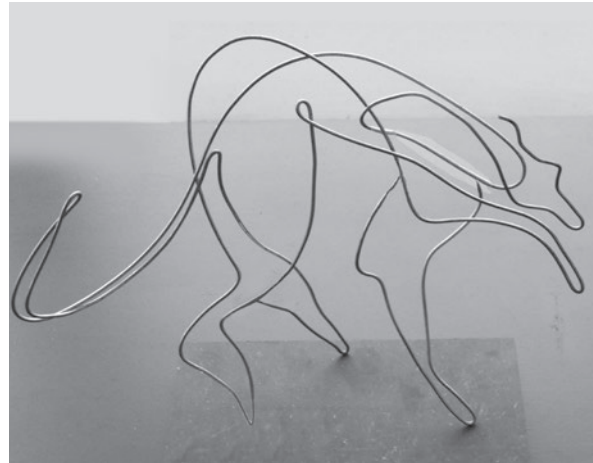
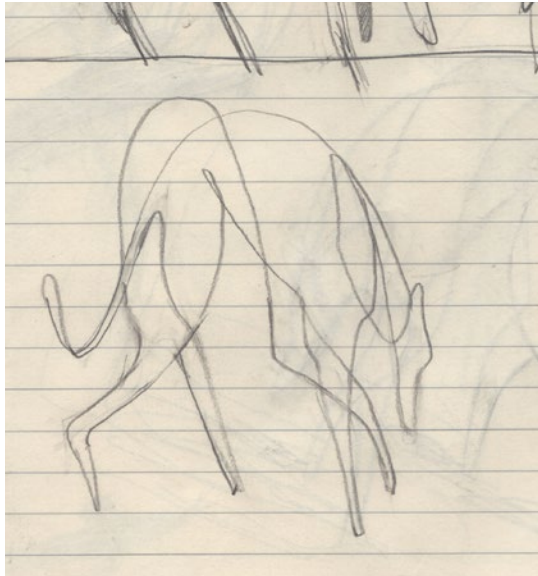
30 BELGIAN ARTISTS PORTRAITS IN ONE CONTINUOUS (TIME)LINE OF WIRE FOR IXLLES MUSEUM (UNCHOOSEN PROJECT)

GOING 3D



Greyhound attempts at sculpture

Clay is a different story. Not as reliable as expected.
Remember the wire ! Finally fixed using an internal metal structure.



Greyhound track / 2020 / Clay / 80 x 25 cm

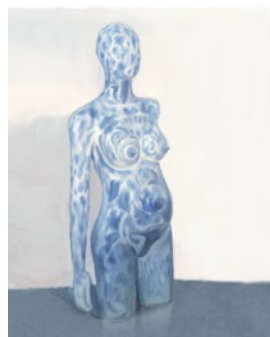
One-line greyhound / 2019 / aluminium wire / 40 x 25 cm

OTHER TRIDIMENSIONAL TRIALS

When you add a third dimension to your artwork, you'll automatically call for an additional sense: the touch. Which gives the blinds the advantage they deserve. A sculpture can't be touched, it has to. I like to touch. Without, as for music, life would be an error (*Nietzsche*). The museum exhibiting Rodin not allowing people to touch wouldn't have understood nothing of Rodin (want names?). Three-dimensional arts require, besides talent of course, a lot of work, time and technique. Basically, everything I don't have. Shouldn't stop me from trying. Every problem has a solution, even if it's a bad one (*Fail, fail again, fail better - Beckett*). My few trials are objects, but here again the form is human, at least mammal. The meaning is questionable and the level of finish, I would say, prototypes. I'll deal with it later.



Fœtus blues / 2021 / fiberglass, blue paint & epoxy / 160 x 50 x 50 cm



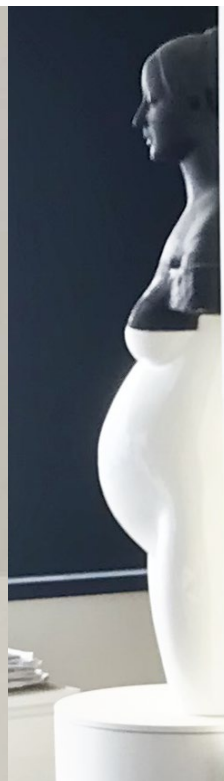
136

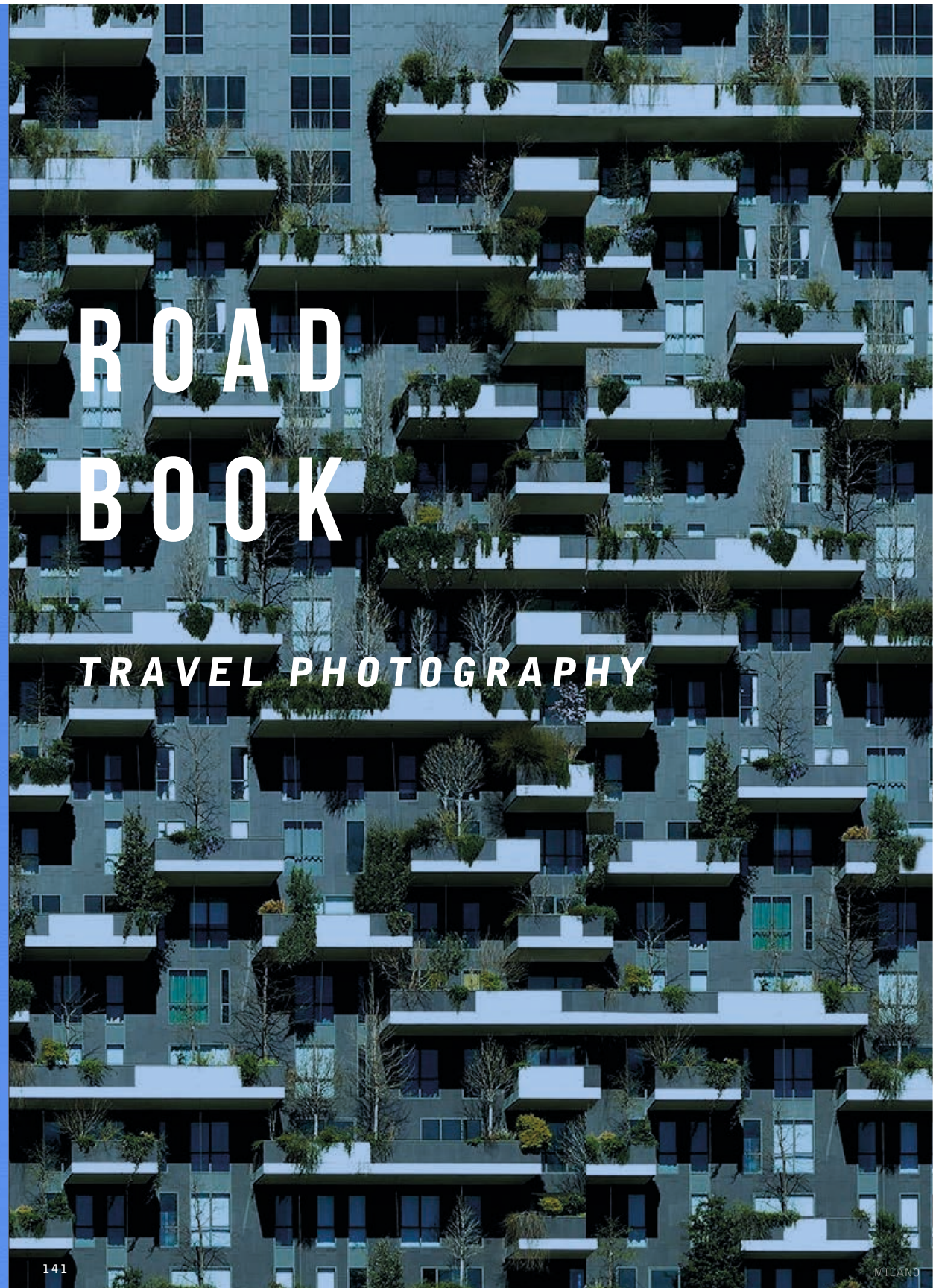


137

Migrant / 2021 / fiberglass, paint & plastic soldiers / 140 x 50 x 50 cm







ROAD BOOK

TRAVEL PHOTOGRAPHY

WEST, SO FAR

FOMU foto museum

Road trip across south west US in 2006 / fotomuseum Antwerpen solo show in 2008 / paper print on aluminium 120x80cm

The West of the United States is known for its vast landscapes. Its soil has been broken up by interstellar axe cuts. Its mega-cities, built on seismic epicenters, attract a wide variety of people and its immense plains swallow thousands of lonely souls. If you look carefully between the endless lines of the asphalt, you can see the decline of an economic empire and the degeneration of the mind of which the Bush administration seems to have been the deadly virus. And paradoxes reign supreme. "Jesusland" of Colorado and Utah, with its evangelists and other ultra-conservative puritans, is adjacent to the "Dollar Planet" of Vegas or Hollywood, whose sequin-clad cowboys have permanently lost all interest in the last Navajos who are confined in their reserve. The Latinos manage to mix their culture with that of one of the largest gay communities. But the breathtaking backdrops serve as a backdrop to countless of old-fashioned or unexpected scenes, at times funny and often pathetic...so american



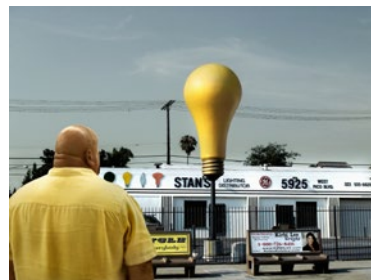
MONTERREY / CALIFORNIA



MEXICAN HAT / UTAH



PALM SPRINGS / CALIFORNIA



SANTA MONICA / L.A. / CALIFORNIA



DOLORES / COLORADO



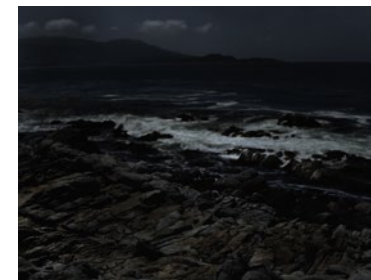
PALM SPRINGS / CALIFORNIA



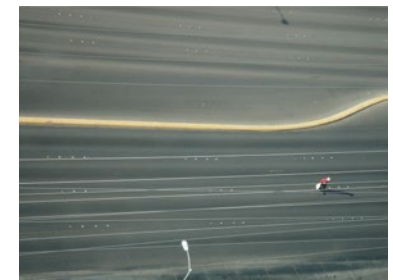
CANYONLANDS / MOAB / UTAH



142
AMBOY / UTAH



PEBBLE BEACH / CALIFORNIA



LAS VEGAS / NEVADA



SAUSALITO / SAN FRANCISCO / CALIFORNIA



SANTA BARBARA / CALIFORNIA



29 PALMS / UTAH



SANTA BARBARA / CALIFORNIA



MONUMENT VALLEY / UTAH



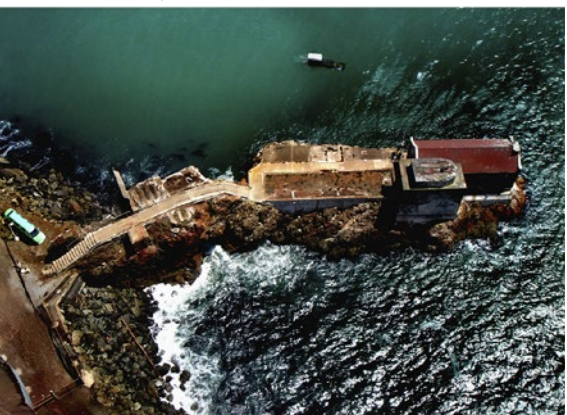
17 MILES DRIVE / ROAD NR 10 / CALIFORNIA



UNIVERSAL STUDIOS / L.A. / CALIFORNIA



AIRPORT / SAN FRANCISCO / CALIFORNIA



GOLDEN GATE BRIDGE / SAN FRANCISCO / CALIFORNIA

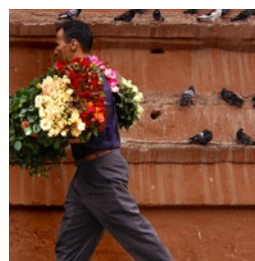


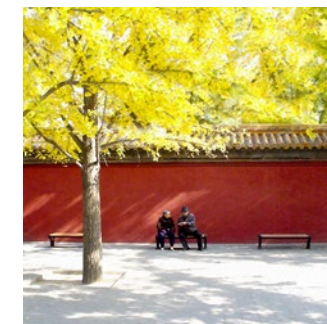
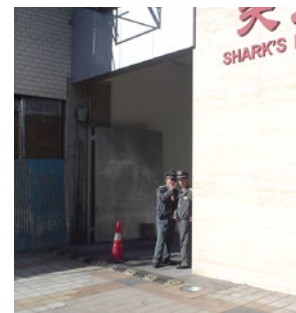
POINT LOBOS / BIG SUR / CALIFORNIA



GRAND CANYON / FLAGSTAFF / ARIZONA



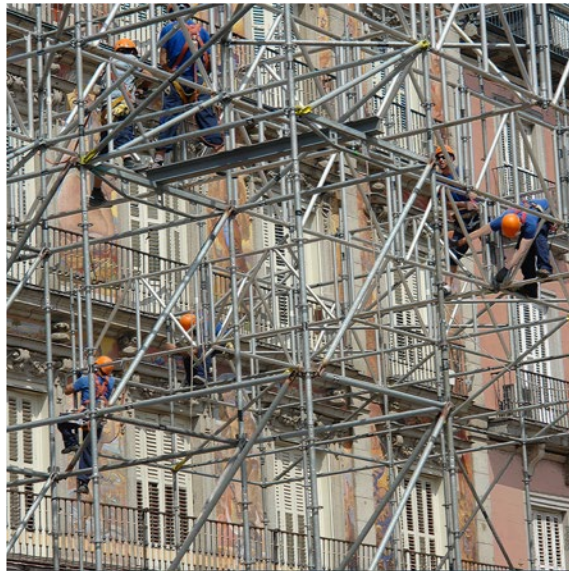




WORLDWIDE OPEN

2004-2024

ROMA / ITALIA / 2017



SHANGHAI / CHINA / 2005



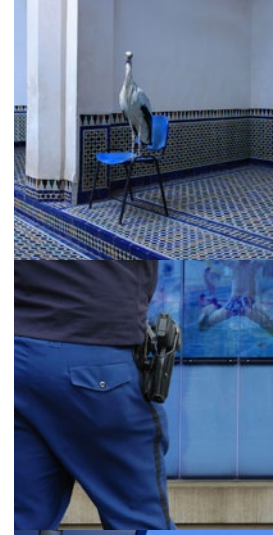
LONDON / UK / 2014



MADRID / ESPANA / 2008

150

MARRAKECH / MAROC / 2014

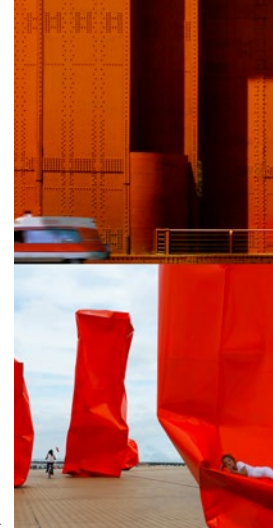


AMSTERDAM / HOLLAND / 2016



NYC / NEW YORK / 2018

SAN FRANCISCO / CA / USA / 2006



OOSTENDE / BELGIË / 2013

MADRID / ESPANA / 2012



ZUMTOR / VALS / SUISSE / 2008



LONDON / UK / 2014

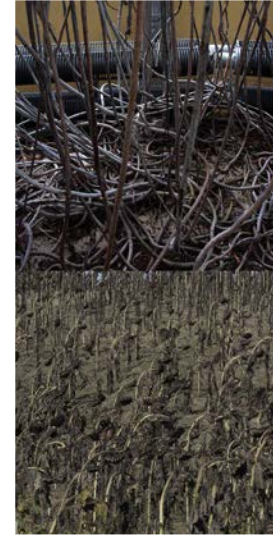
LONDON / UK / 2012



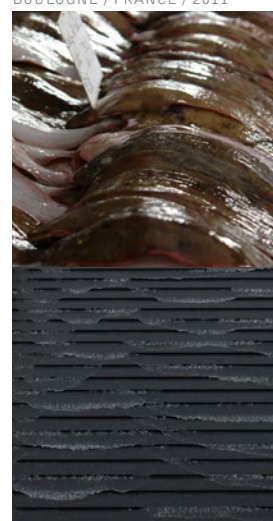
MARRAKECH / MAROC / 2008

151

MADRID / ESPANA / 2011



LUBERON / FRANCE / 2009



PARIS / FRANCE / 2018

JEUVUOMONT / BELGIQUE / 2016



NEW YORK / USA / 2018

MARRAKECH / MAROC / 2012



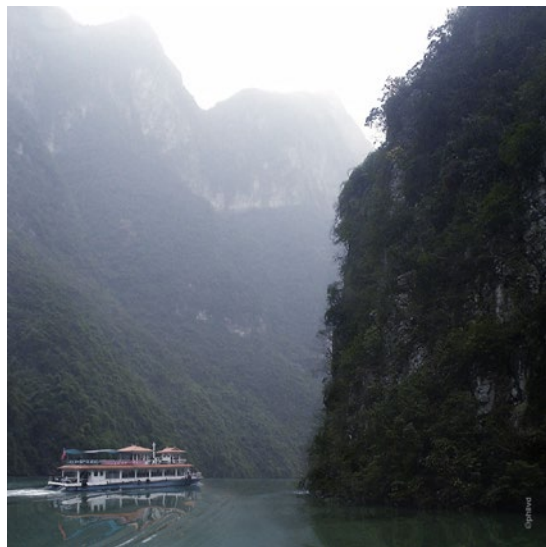
BRUXELLES / BELGIQUE / 2009



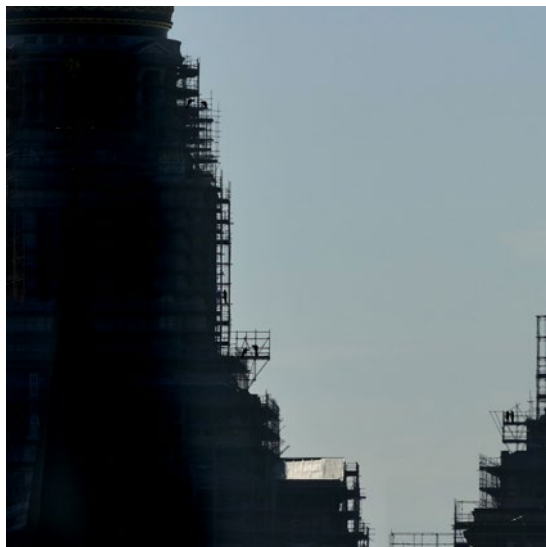
BIG SUR / CA / USA / 2006



MADRID / SPAIN / 2011



YANG TSE / CHINA / 2005



BRUSSELS / BELGIUM / 2018

MIR ЯОЯ



MARRAKECH / MAROCCO / 2014



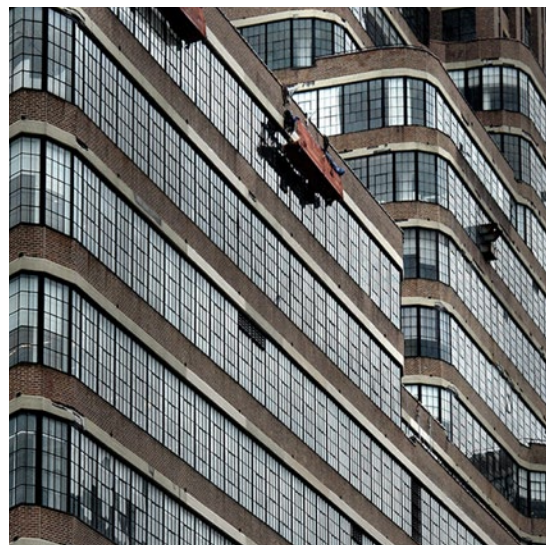
BERLIN / GERMANY / 2009



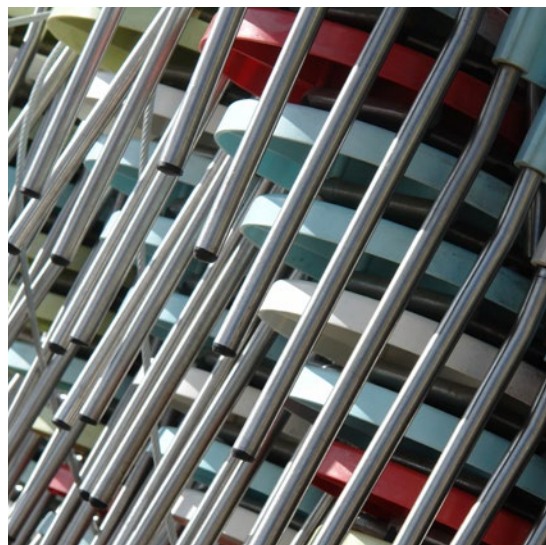
ARDENNES / BELGIUM / 2019



BRIGHTON / UK / 2014



NYC / NEW YORK / USA / 2011



FIRENZE / ITALY / 2009



NYC / NEW YORK / USA / 2001



ARDENNES / BELGIUM / 2002

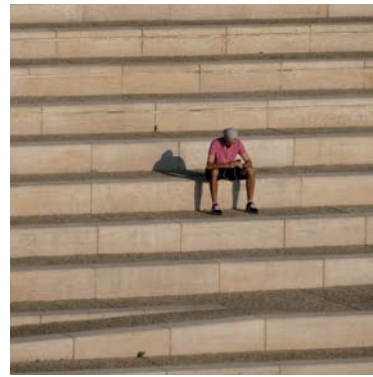
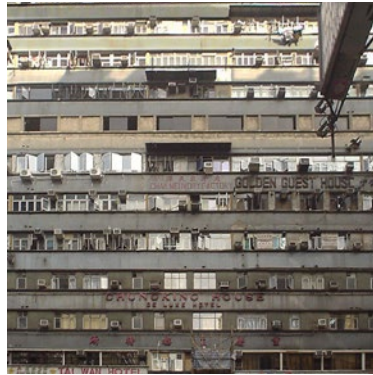


LONDON / UK / 2016



DORDOGNE / FRANCE 2013

PARALLEL WORLDS



YANG TSE / CHINA
NEW YORK / USA
MADRID / SPAIN
PORTOBELLO / UK

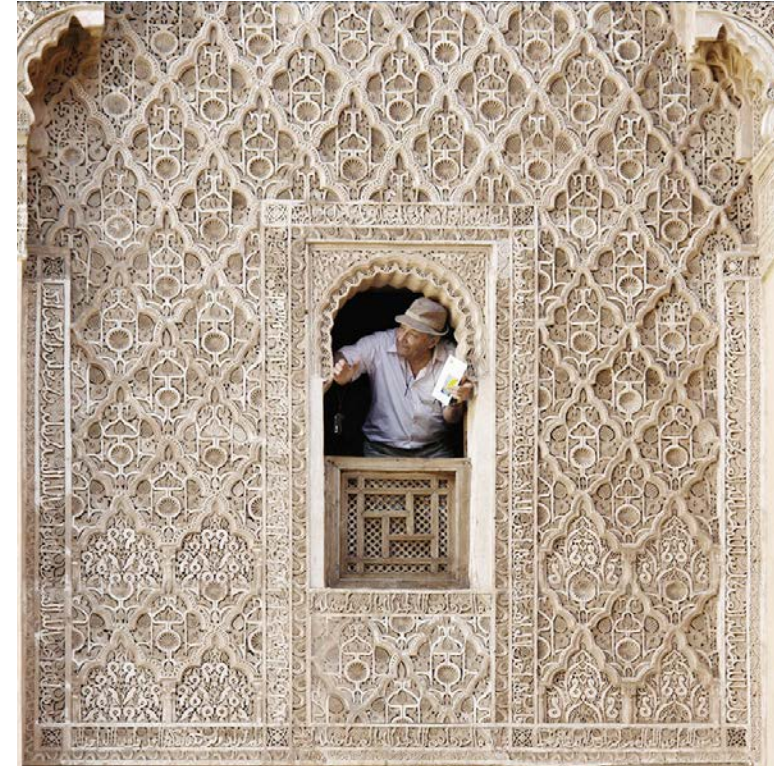
MILAN / ITALY
AMSTERDAM / NL
LONDON / UK
BERLIN / GERMANY

SHIAN / CHINA
HONG KONG / CHINA
LYON / FRANCE
BRIGHTON / UK

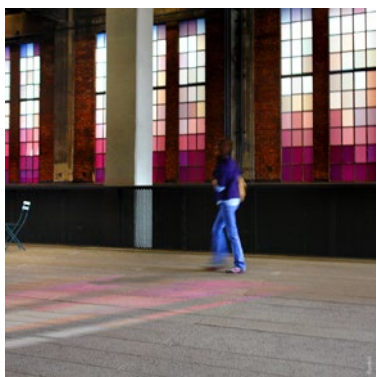
OPEN WINDOWS



AVIGNON / FRANCE
NEW YORK / USA
LONDON / UK
NEW YORK / USA



MARRAKECH / MAROCCO



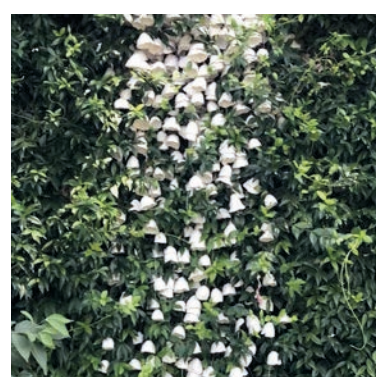
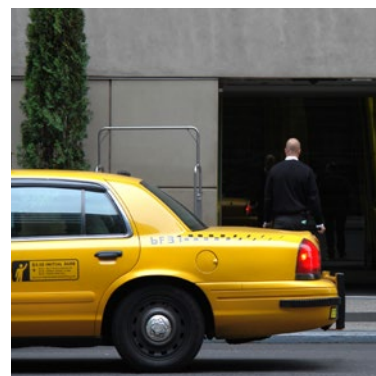
LONDON / UK
MADRID / SPAIN
NEW YORK / USA
HAN S/ LESSE / BELGIUM



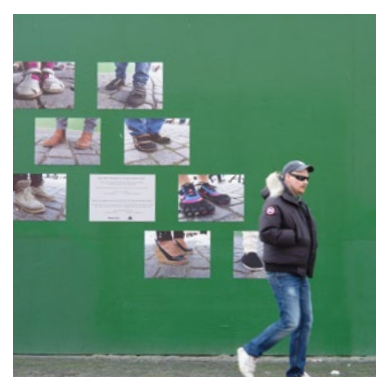
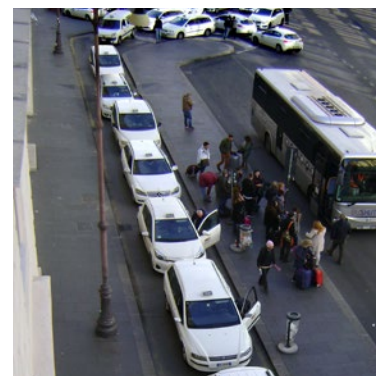
LOS ANGELES / USA
AMSTERDAM / NL
LILLE / FRANCE
BRUSSELS / BELGIUM



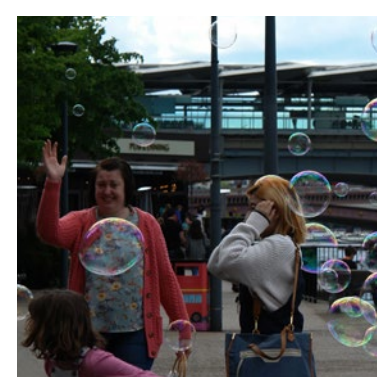
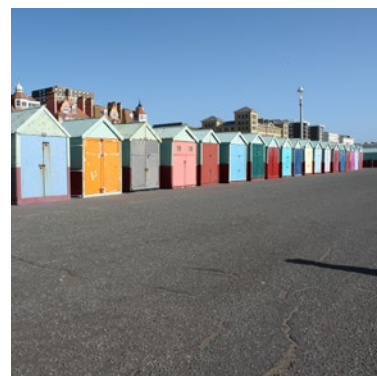
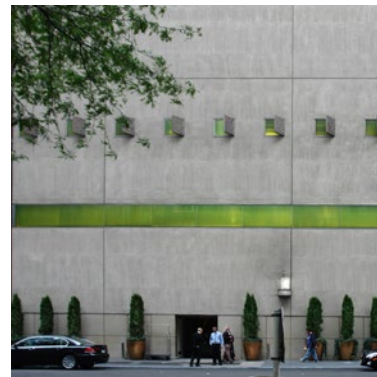
MADRID / SPAIN
MARRAKECH / MAROCCO
AMSTERDAM / NL
NIEUWPOORT / BELGIUM



MARRAKECH / MAROCCO
NEW YORK / USA
AIX EN PROVENCE / FRANCE
VENEZIA / ITALY

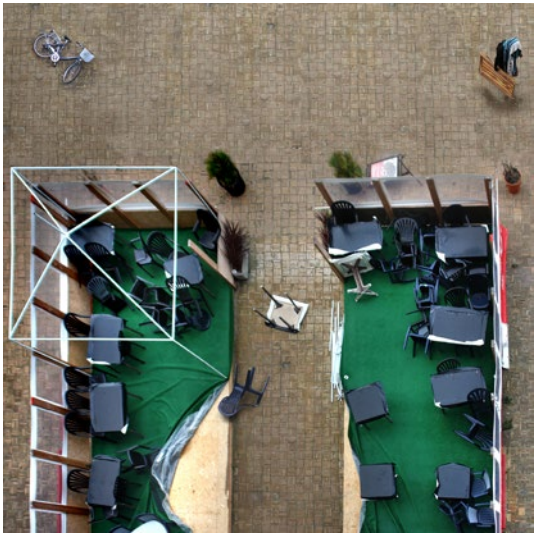


MARRAKECH / MAROCCO
ROMA / ITALY
HASSELT / BELGIUM
COPENHAGUE / DENMARK

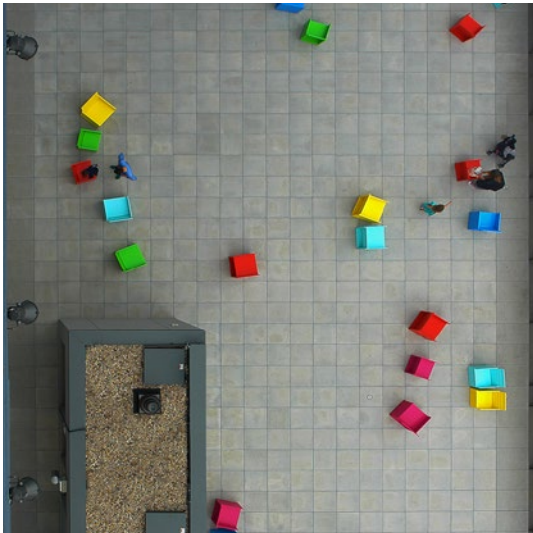


NEW YORK / USA
BRIGHTON / UK
ARDENNES / BELGIUM
LONDON / UK

FROM THE TOP



NIEUWPOORT / BELGIUM



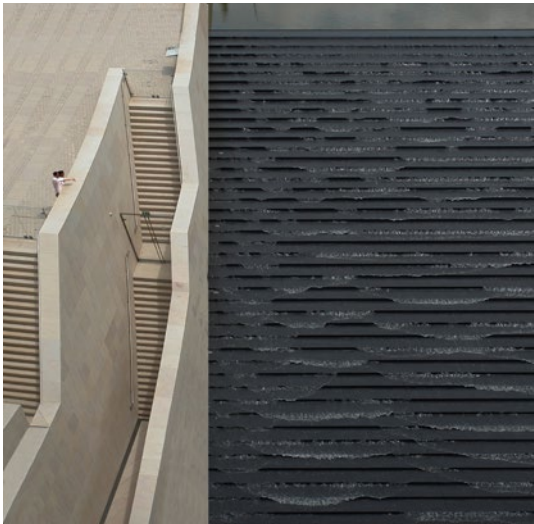
NEW YORK / USA



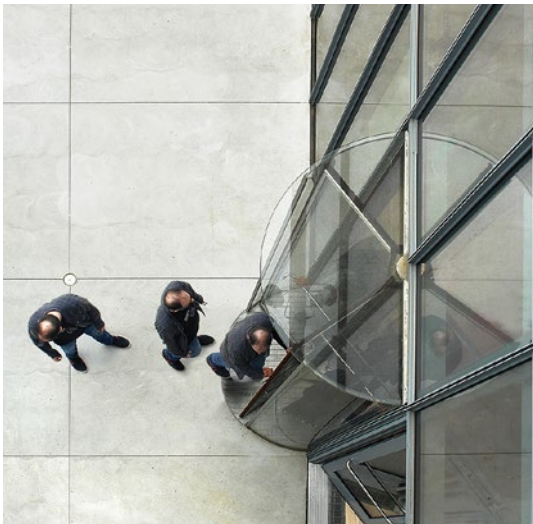
LOS ANGELES / USA



NEW YORK / USA



PARIS / FRANCE



NEW YORK / USA

COPY THAT



SANTA BARBARA / CA / USA



HOTTON / BELGIQUE



LONDON / UK



LILLE / FRANCE



MARRAKECH / MAROCCO



NEW YORK / USA

HUMAN ONLY



SHANGHAI / CHINA



MARRAKECH / MAROCCO



TOSCANA / ITALY



BEIJING / CHINA



HOTTON / BELGIUM



CHIAN / CHINA



MARRAKECH / MAROCCO



ANTWERPEN/ BELGIUM



NEW YORK / USA



MARRAKECH / MAROCCO



LONDON / UK



NEW YORK / USA

EXHIBITIONS

2002	Gallery	solo show	'Philexpo' / retrospective / <i>The Seed Factory</i>	Brussels	BE
2008	Museum	solo show	'West so far' / photographs / <i>Fotomuseum</i>	Antwerpen	BE
2009	Museum	solo show	'West so far' / photographs / <i>Cultuur Centrum</i>	Ieper	BE
2012	Museum	solo show	'Ommegang!' / digital paintings / <i>Coudenberg</i>	Brussels	BE
2013	Art fair		'OFF' Art Brussels 2013	Brussels	BE
2014	Museum	solo show	'Human only' / retrospective / <i>Woluwe Museum</i>	Brussels	BE
2014	Art fair		' <i>The Others</i> ' contemporary art fair	Torino	IT
2014	Gallery	solo show	'Bits & species' / <i>Galerie Nardone</i>	Brussels	BE
2015	Art fair		'Lille contemporary art fair'	Lille	FR
2015	Museum	collective show	'Sneakers' / <i>Mediatine</i>	Brussels	BE
2015	Art fair		'OFF' Art Brussels 2015	Brussels	BE
2015	Gallery	collective show	'Pen-is art' / <i>The Seed Factory</i>	Brussels	BE
2015	Museum	collective show	'I belgi barbari e poeti' / <i>Macro</i>	Roma	IT
2015	Museum	collective show	'Sneakers' / <i>Mont de piété</i>	Paris	FR
2016	Museum	collective show	'I belgi barbari e poeti' / <i>Vanderborght museum</i>	Brussels	BE
2016	Gallery	solo show	'portraits after bits&species' / <i>Galerie Nardone</i>	Brussels	BE
2016	Museum	collective show	'10 petits belges sur la montagne' / <i>Mont des Arts</i>	Brussels	BE
2016	Art fair		' <i>MIA</i> ' Milan Photo fair	Milano	IT
2017	Gallery	solo show	/ <i>Galerie des 3 lacs</i>	Lille	FR
2017	Art fair		' <i>KIAF</i> ' Korea International Art Fair	Seoul	KR
2017	Gallery	collective show	/ 'Symbioses' / <i>Galerie Nardone</i>	Brussels	BE
2017	Gallery	collective show	/ 'Tryptiques poétiques' / <i>Christie's</i>	Brussels	BE
2017	Art fair		' <i>MIA</i> ' Milan Photo fair	Milano	IT
2018	Gallery	collective show	/ 'Blanc, ou presque' / <i>Galerie Nardone</i>	Brussels	BE
2018	Museum	solo show	'Giants' digital paintings / <i>Musée du Coudenberg</i>	Brussels	BE
2018	Gallery	solo show	'recreative deadlines' / <i>Laval Galerie</i>	Liège	BE
2018	Art fair		' <i>KIAF</i> ' Korea International Art Fair	Seoul	KR
2018	Art fair		'Budapest contemporary art fair'	Budapest	HU
2019	Gallery	solo show	'MAR-famous people' / <i>Galerie Singulier</i>	Brussels	BE
2019	Gallery	solo show	'Skin Sheddings' / <i>Galerie Nardone</i>	Brussels	BE
2019	Museum	collective show	'NOIR' / <i>Musée du Cinquantenaire</i>	Brussels	BE
2019	Art fair		'OFF art fair'	Amsterdam	NL
2019	Gallery	solo show	'CENSURÉ' / <i>Galerie Nardone</i>	Brussels	BE
2020	Gallery	collective show	/ <i>Galerie Nardone</i>	La Louvière	BE
2020	Gallery	solo show	'Back to painting' / <i>Galerie Nardone</i>	Brussels	BE
2020	Gallery	collective show	/ '20x21' <i>Galerie Nardone</i>	Brussels	BE
2020	Gallery	solo show	'Amalgames' / <i>Galerie Nardone</i>	La Louvière	BE
2022	Museum		Liège galleries exhibition / <i>Musée de la Boverie</i>	Liège	BE
2022	Museum	collective show	/ 'cadavre exquis' / <i>Palazzo</i>	Venezia	IT
2022	Gallery	collective show	/ '22x22/ hotel' / <i>Molière</i>	Brussels	BE
2022	Gallery	solo show	/ + T. Chotteau (sculptures) / <i>galerie 2 St Georges</i>	Brussels	BE
2023	Gallery	collective show	/ '40 talents' / <i>Ixelles Atheneum hall</i>	Brussels	BE
2023	Gallery	solo show	'ret/int/p/ropective' / <i>Galerie Nardone</i>	La Louvière	BE
2024	Gallery	solo show	Phil van Duynen / retrospective / <i>The Seed Factory</i>	Brussels	BE

PART II ADVERTISING 164

1 EARLY YEARS 167

2 AD SAGAS 171

PIAS 172

EXIT 182

BOGHOSSIAN 192

BRUSSELS 206

3 OGILVY YEARS 216

4 ADOPT YEARS 230

ADVERTISING 231

BRAND IDENTITY 259

MUSIC GRAPHICS 269

PRESS PORTRAITS 275

POSTERS & BOOKS 276

S.F. PARTICIPATIONS 279

PVD BIO 280

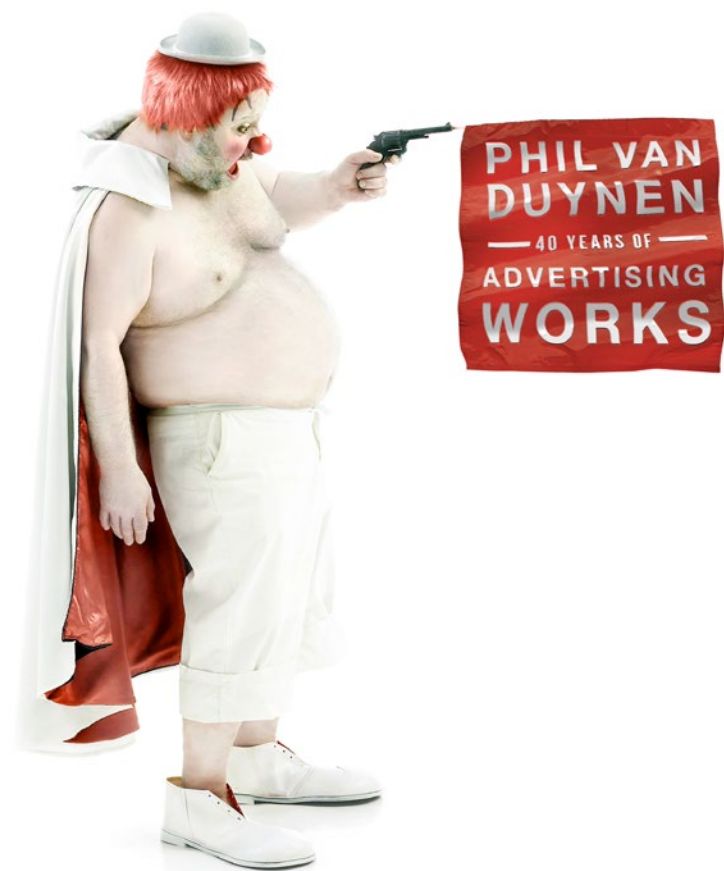
SEED FACTORY 282

- 288

ADVERTISING

PART II





EARLY YEARS

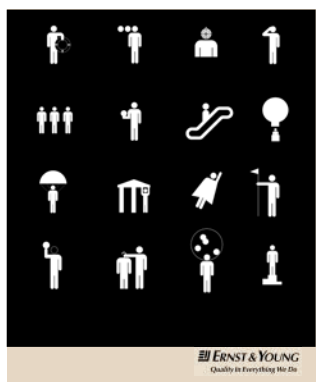
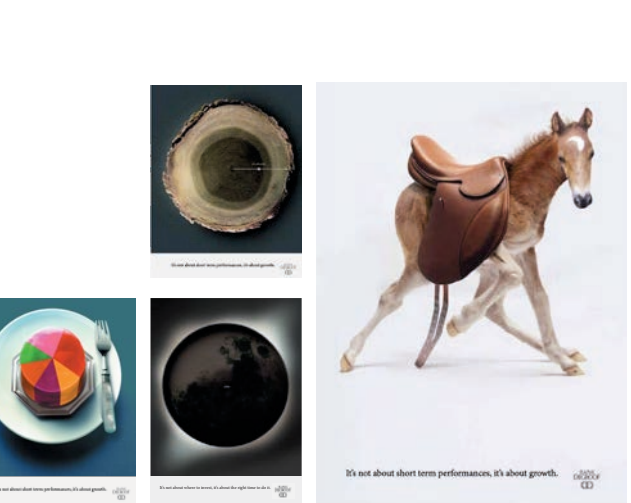
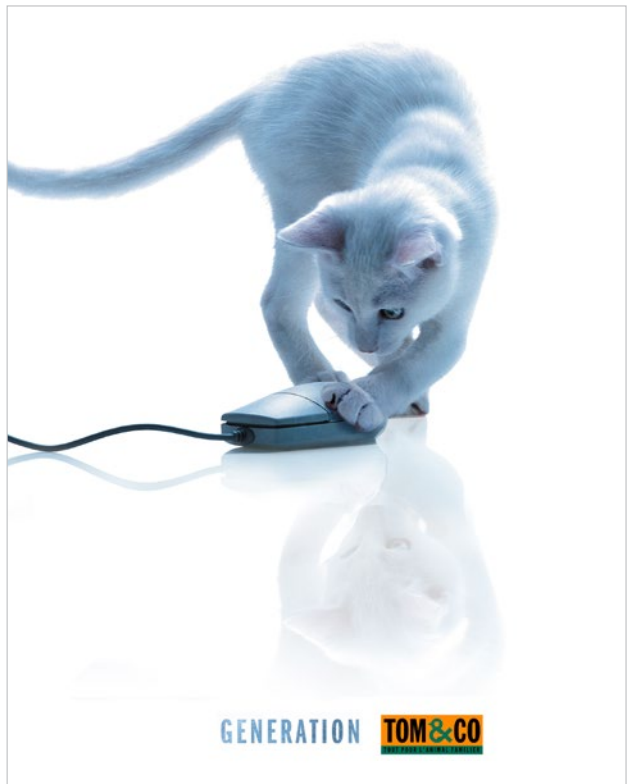
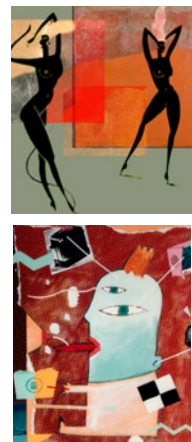
OVERVIEW FROM THE PREVIOUS EXHIBITION

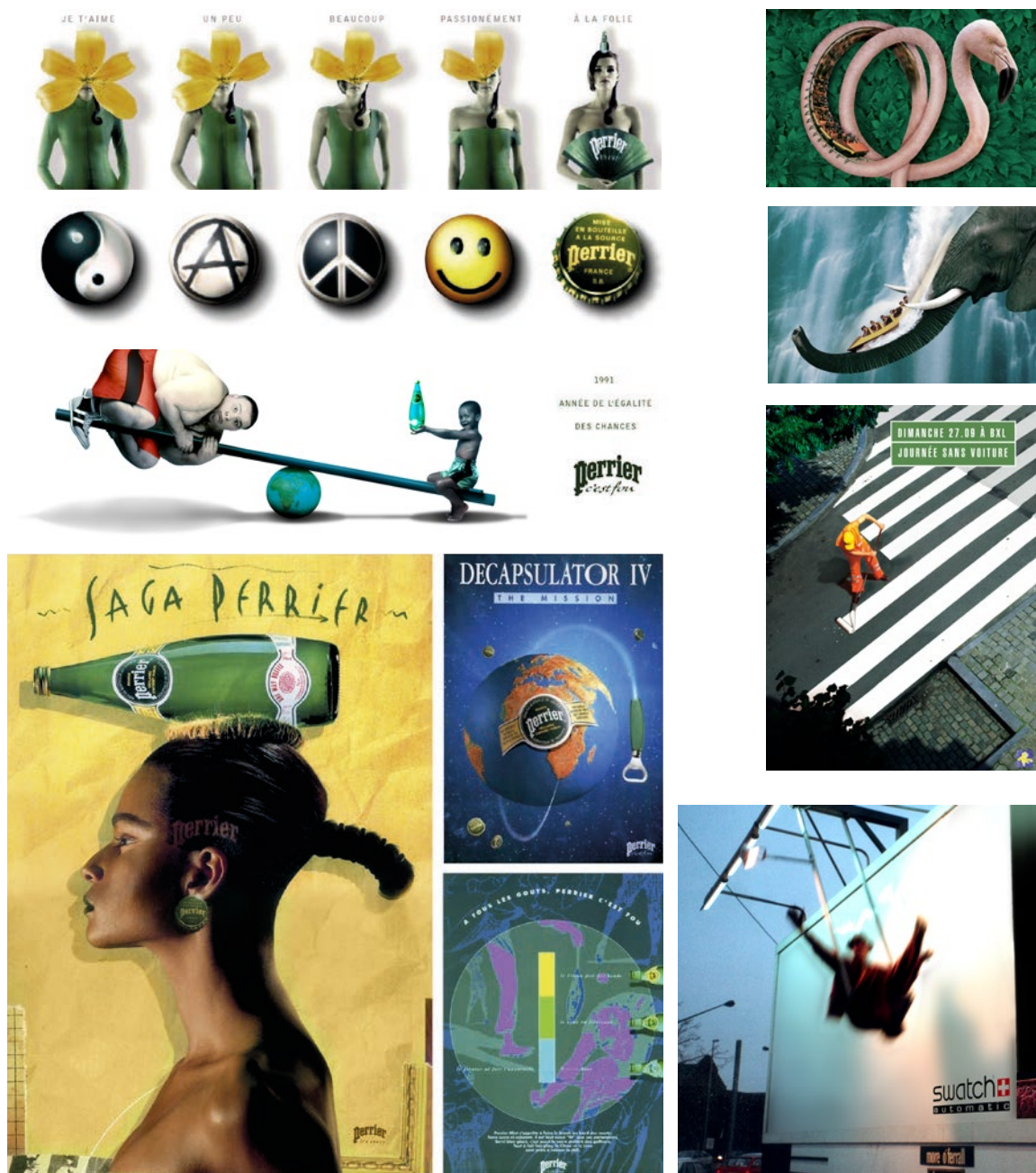
(PHILEXPO / 2002 / SEED FACTORY)

1985 - 2000

(LA CAMBRE) AS AN ILLUSTRATOR (ILLUSTRÉ), GRAPHIC DESIGNER (COMMUNIQUÉ),
ART DIRECTOR (PROPHIL, JWT, RSCG, EXPANSION), CREATIVE DIRECTOR (X-GENERATION)

European Commission / Fiat / Memeorial Van Damme / théâtre 140 / BIFF / Tom&co
Bellewaerde park / Cactus / banque Degroof / Ernst&young / Creoscitex / Swatch / Perrier /...



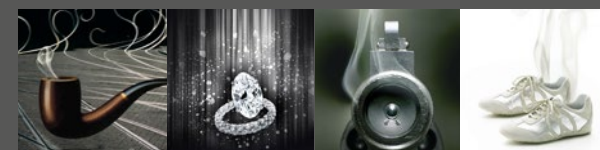


2

ADVERTISING SAGAS

THE LONG TERM COLLABORATIONS : A FRIENDSHIP STORY

PIAS | EXIT | BOGHOSSIAN | BRUSSELS



PIAS



Pias started in a garage and was growing fast. The brand's image had to be built from scratch. Hopefully, Kenny Gates, owner of PIAS, became a friend before we started collaborating. The first campaign positioned the brand as a rebel in the music industry: 'indie or die' (indie vs majors). The BtoB campaigns made the brand quickly stand out at the Midem and made Pias appear as a serious competitor. The next

ones focused on its difference in the market, and later on the brand's core: 'music first' (music vs money). A few years later PIAS opened local offices all around the world and became one of the biggest independant music company worldwide. The campaigns totalized a large number of local and international creative awards, some of them have even been judged as new standard setters.

1995>2001 at X-Generation (cw T.Deswaef)

2002>2006 at Ogilvy

2007>2011 at Ad-opt

2000>2007 photo C.Gilbert

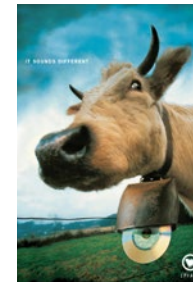
1995 INDIE OR DIE

ARE YOU LOOKING FOR A MAJOR CONTACT?



INDIE OR DIE [PIAS]

1997 IT SOUNDS DIFFERENT

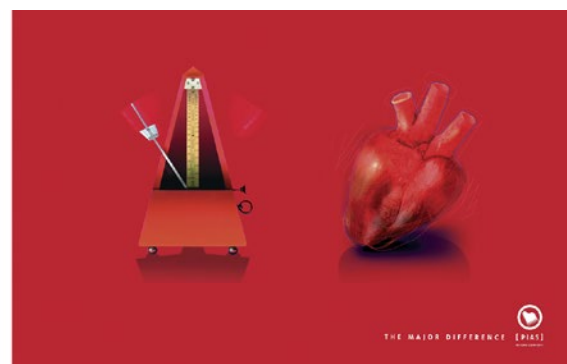
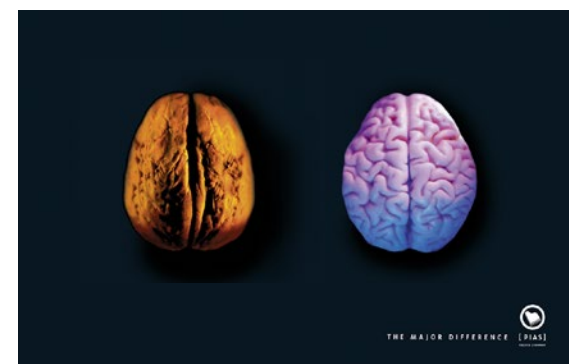


1998 15 YEARS PIAS BOOK & CD

[PIAS]



1996 THE MAJOR DIFFERENCE





2001 WARNING



1999 MUSIC FIRST



174

175



WARNING: EXPOSURE MAY CAUSE SERIOUS EMOTION



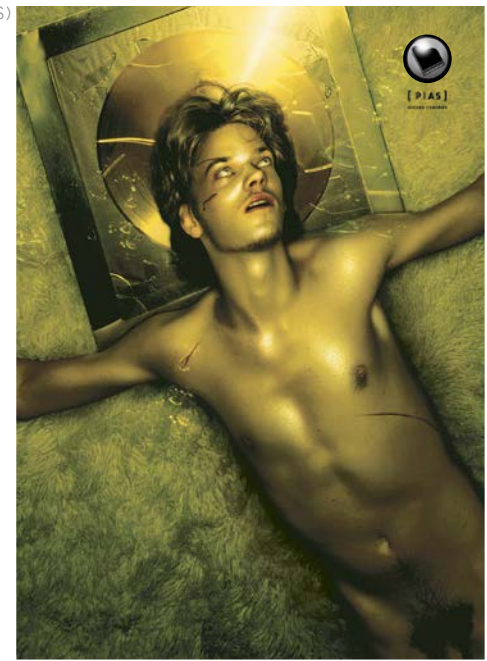
WARNING: EXPOSURE MAY CAUSE SERIOUS EMOTION



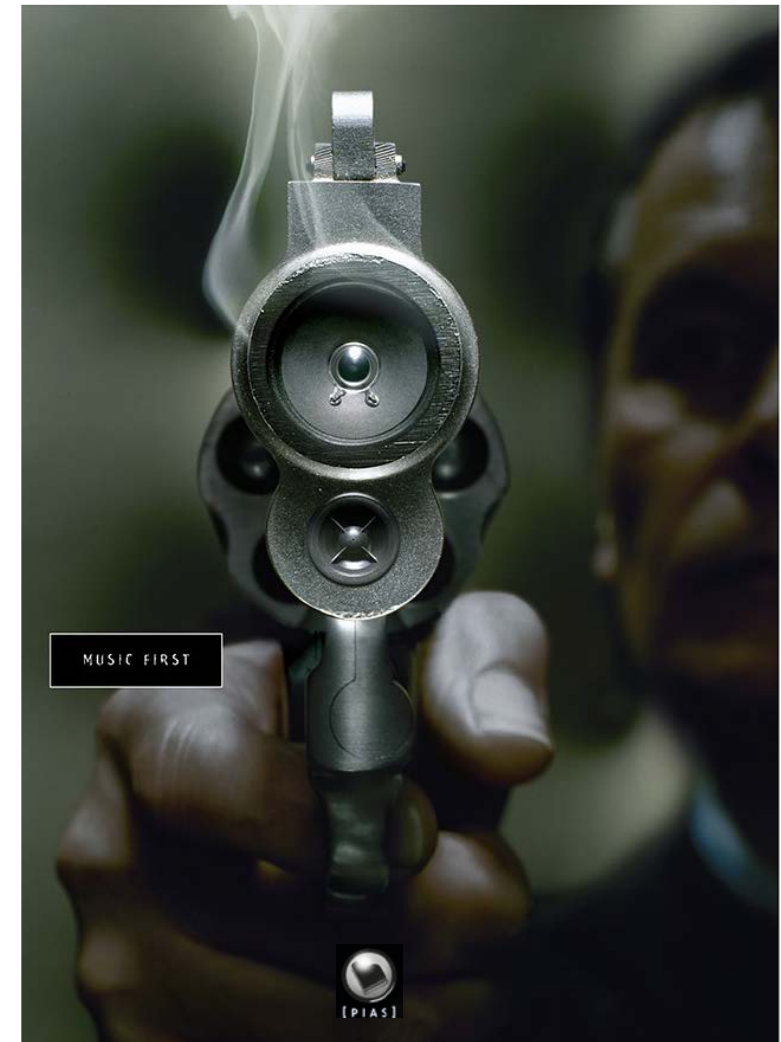
2002 MUSIC FIRST

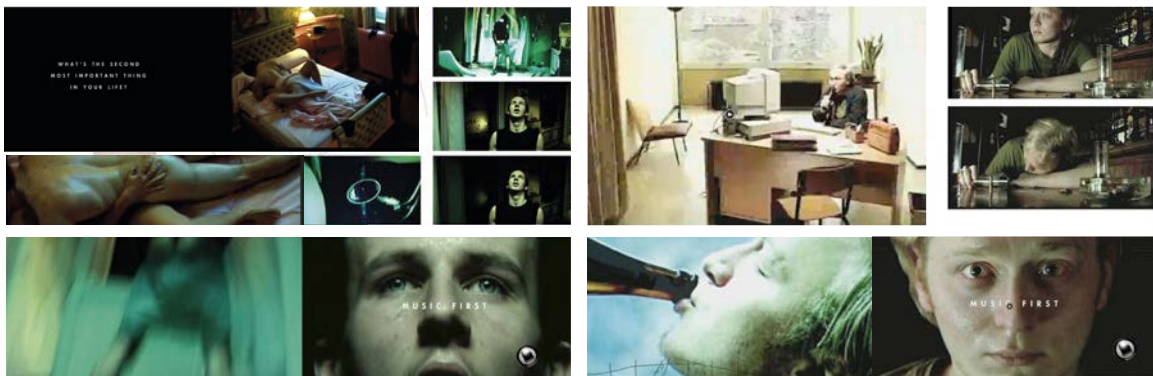


2003 FAITH IN MUSIC (20 Y PIAS)



2004 MUSIC FIRST



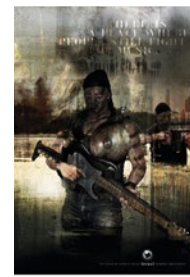
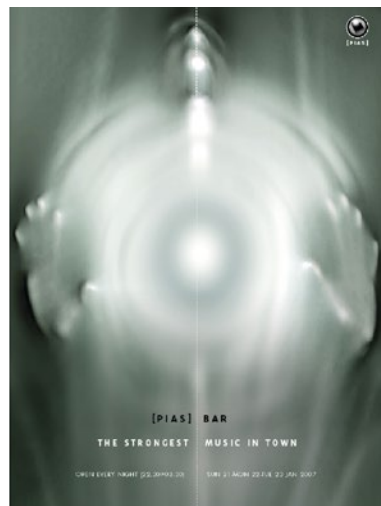
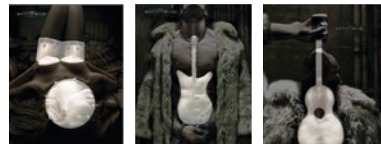


2005 MTV 30" SPOTS MUSIC ADDICTS

2005 MUSIC INSIDE



2007 THE PIAS BAR
MAJESTIC BEACH
CANNES MIDEM



2007 STILL FIGHTING FOR MUSIC (UNPUBLISHED)



2007 DEFENDING A PLACE FOR MUSIC



EXIT



The collaboration with Didier Bossuyt, owner of the brand, started on the right foot. A friendly one. As a middle range brand for men, women & children, Exit was distributed through various independant fashion stores, but the name remained quite unknown by the public. Awareness had to be boosted. The first campaigns broke

the indifference, but the target had to be sharpened. The brand choosed for its largest customer group: women. A new positionning followed on the same track: shoes that allow women to step out of any situation or concern. With the help of some provoking women-centric ads, the brand came to stand out. A few years later, time had come to make the next step. If Exit really cared about women causes, it had to prove it. In 2011, we launched a huge digital campaign 'Walking Freedom.com' where the brand promised a financial support to feminine causes. Women had to make a step to claim their own one, to let us know about which one they cared the most, updating a large screening of the feminine situation. The campaign quickly crossed the borders and was relayed by Publicis group in France.

2000-2001 at X-generation

2002-2006 at Ogilvy

2007-2012 at Ad-opt

photographer C.Gilbert

2001-2003 **THEY'LL FIND THE WAY OUT**



EXIT(URBAN SHOES)THEY'LL FIND THE WAY OUT



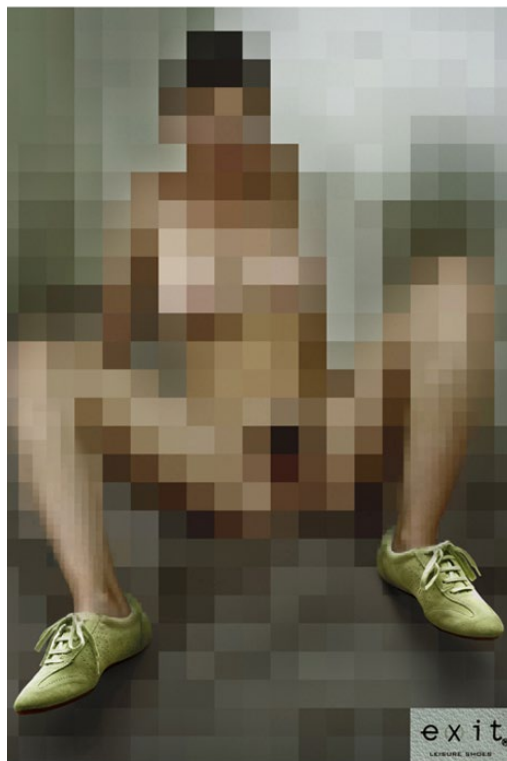
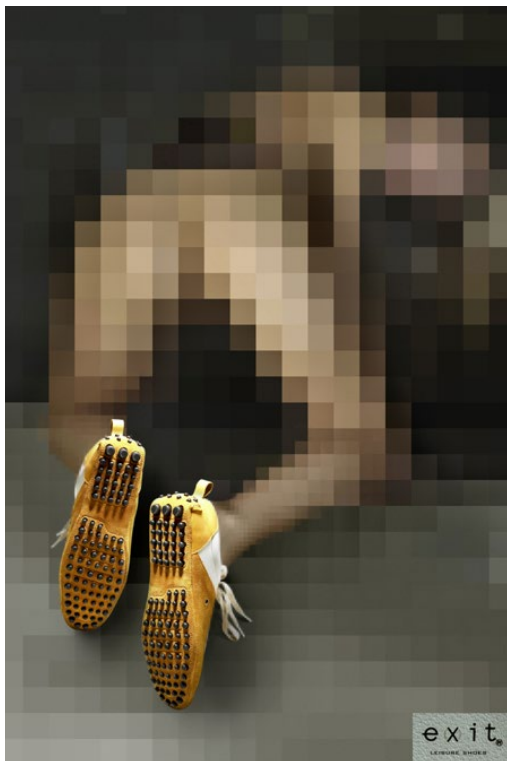
EXIT(URBAN SHOES)THEY'LL FIND THE WAY OUT



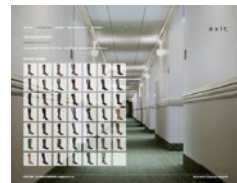
EXIT(URBAN SHOES)THEY'LL FIND THE WAY OUT



EXIT(URBAN SHOES)THEY'LL FIND THE WAY OUT



2005 MOSAÏC



2007 MOSAÏC 2/ WEBSITE



2006 STEP OUT (+ NEXT PAGE)



STEP OUT OF CONFUSION

exit.





SUCCESSFUL exit.
WOMEN SHOES



SUCCESSFUL exit.
WOMEN SHOES



SUCCESSFUL exit.
WOMEN SHOES

WALKING FREEDOM

WALKING FREEDOM

WALKING FREEDOM

© 2011

WALKING FREEDOM

x 11

A collage of diverse people walking, with the text "WALKING FREEDOM.COM" overlaid. The image shows various individuals in motion, some wearing hats and casual clothing, suggesting a sense of freedom and movement. The text is in a bold, sans-serif font, with "WALKING FREEDOM" in white and ".COM" in a lighter shade.



STEP INTO **WALKING FREEDOM.**





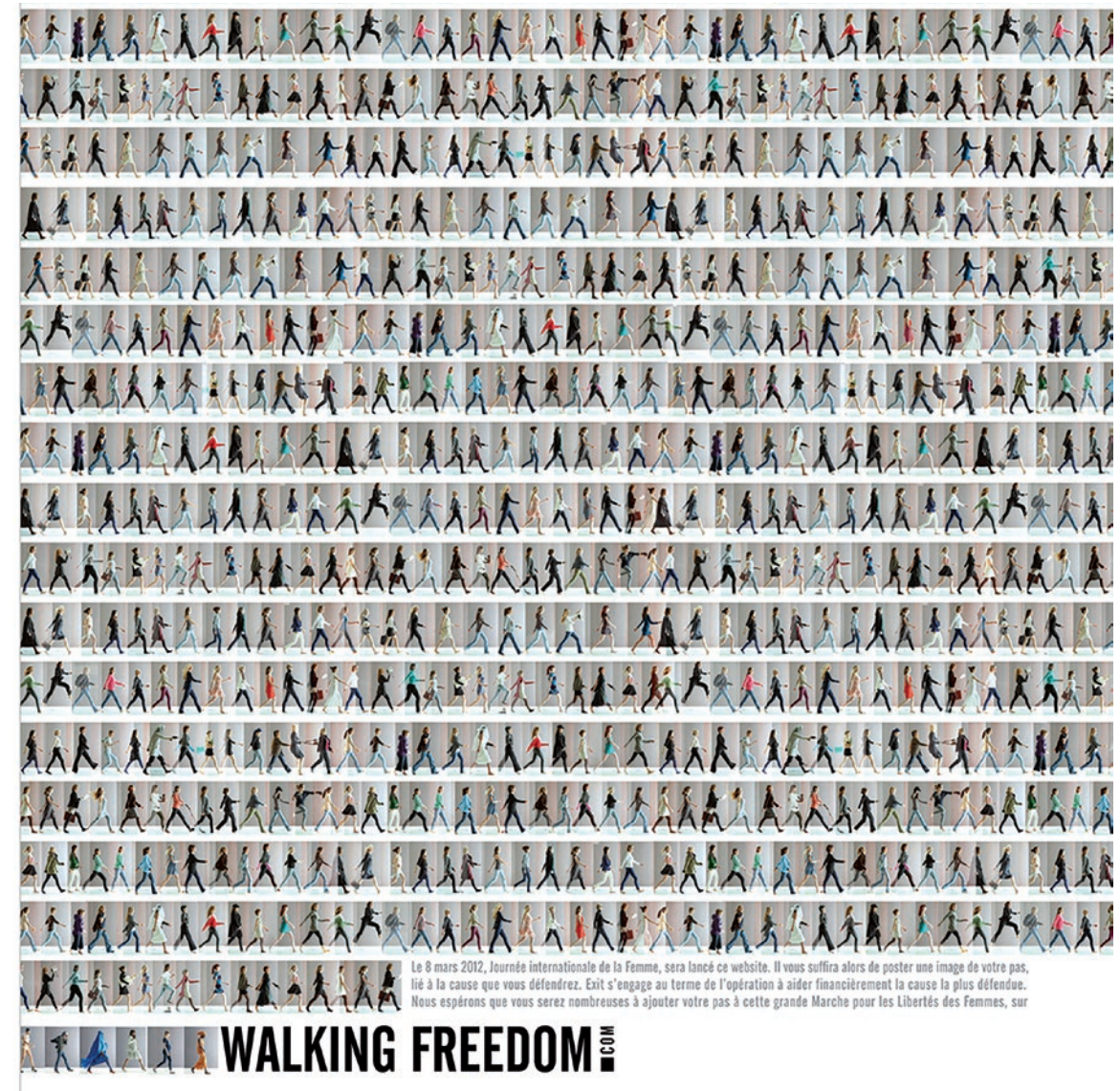




Irena, Paris Mieke, Rotterdam Hibba, Algiers Michèle, Miami Asmi, Berlin Lisa, Köln Lisa, Antwerp

MAKE YOUR STEP FOR A CAUSE 

We hope that many of you will add your steps to this Great Walk for Women's Freedom



BOGHOSSIAN



Boghossian is an early ad-opter of the agency. and Ralph, the multitask-dreamer of the family, became a close friend. Bogh-art, their haute joaillerie brand was based in Genève and ran by his uncle Albert, while his father Jean was busy renovating the Villa Empain in Brussels to install their foundation which purpose was to make eastern and western cultures meet, and to help people and education in Armenia. But the demand was to create the identity, the positioning and the communication for Bogh-art, name that turned later back to Boghossian, what seemed obvious from the start. The communication approach was quite unusual in this industry. Even a bit disturbing. But the goal was first to get noticed on the market, which is international but adressed to a very few people, mostly in the Emirates, Asia, USA, Russia and in Europe : Genève & London, where the Boghossian's opened 2 flagship stores, while the headquarter office moved to Brussels, next to the foundation. At Baselworld, the Bogh-art experience surprised visitors as well as competitors. And in Brussels, Boghossian Foundation is now an integral part of the cultural agenda.

2006 > 2020 at Ad-opt
(page 196>200 : photo C.Gilbert)



NATURAL PEARLS BY BOGH-ART
precious pieces of you 194



BOGH-ART
precious pieces of you



CARBON FIBER BY BOGH-ART 196

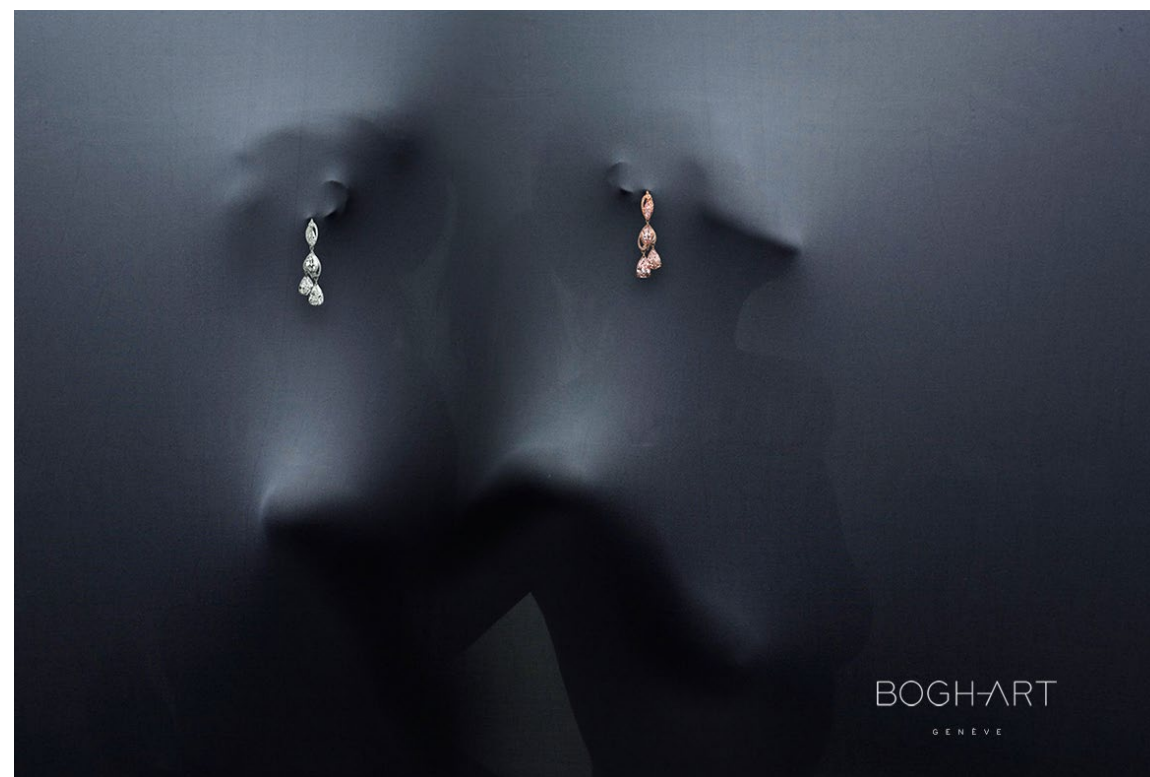


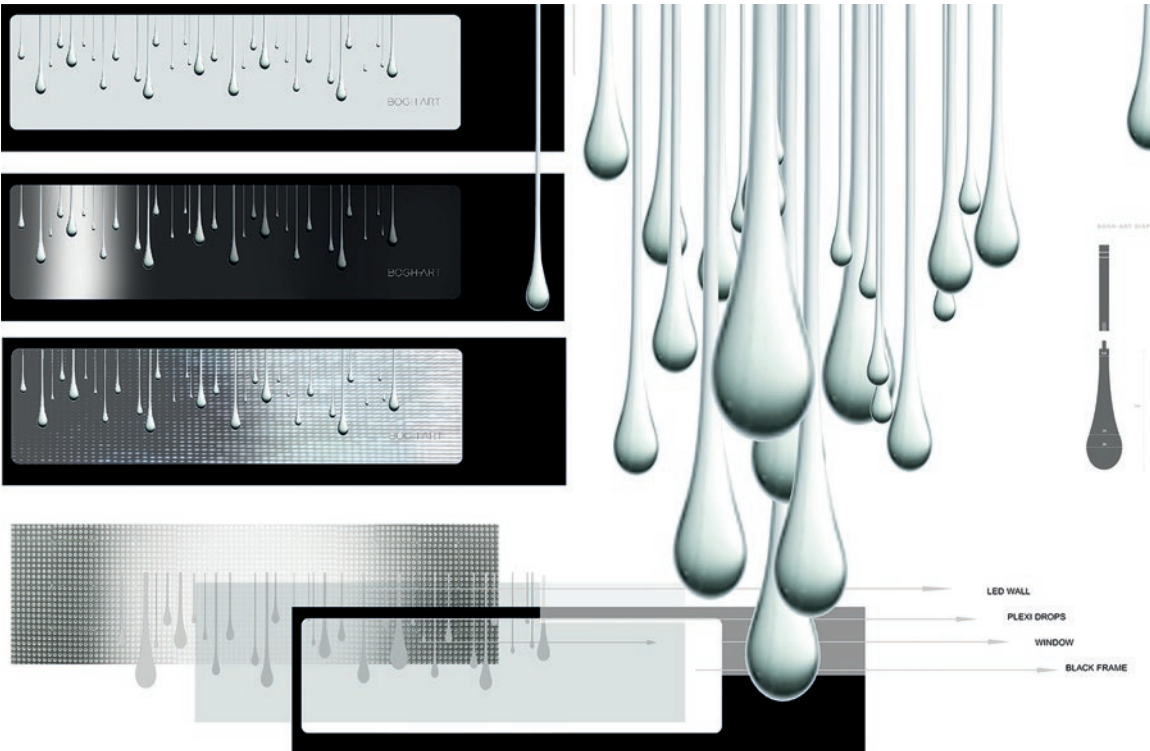
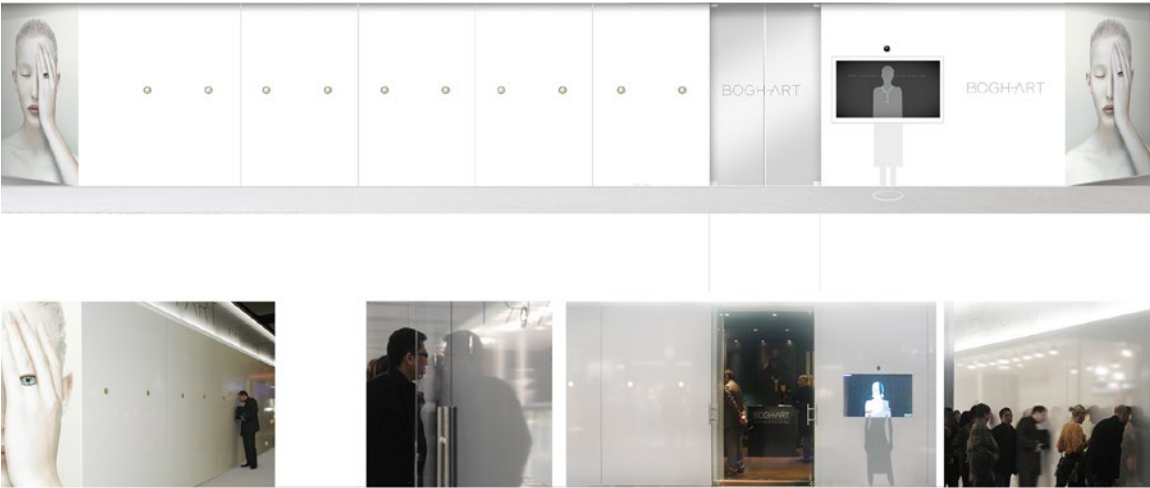
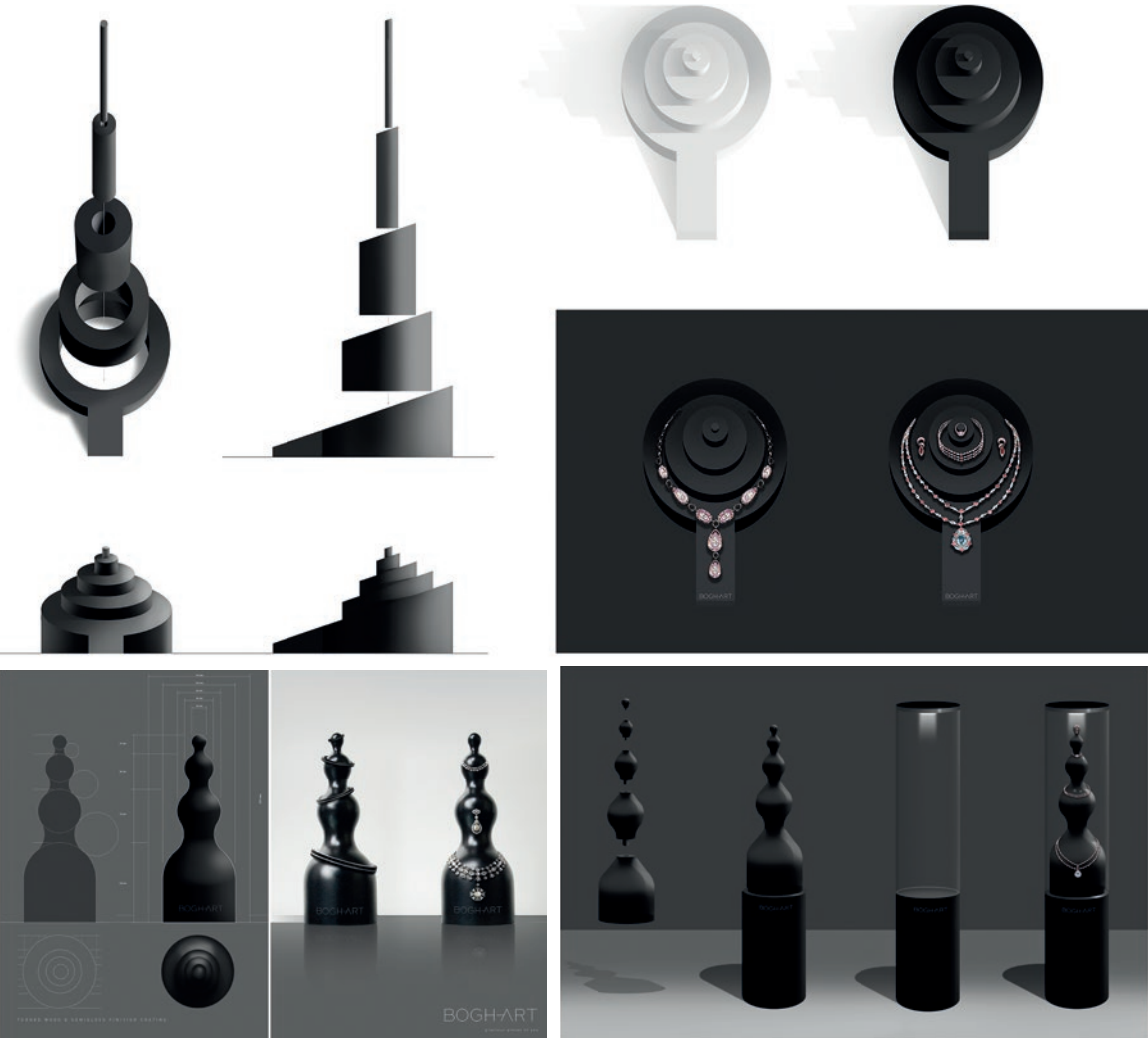
RUBY DIAMONDS BY BOGH-ART

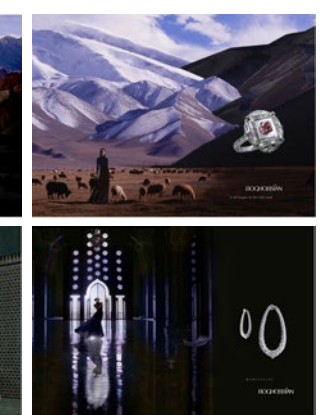
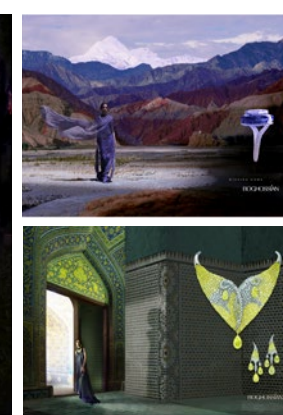
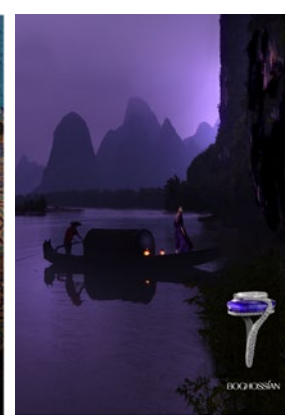
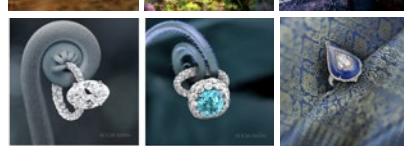
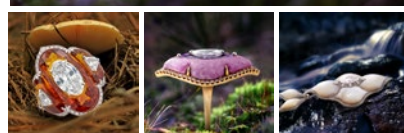
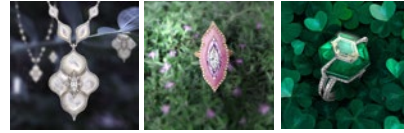
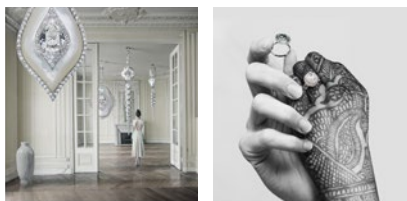
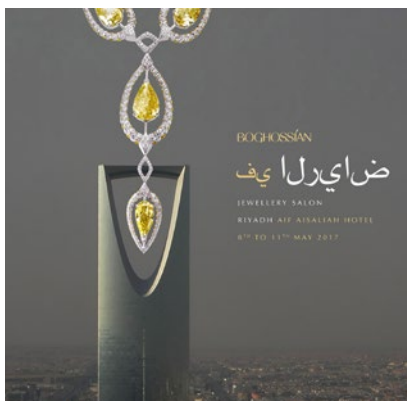
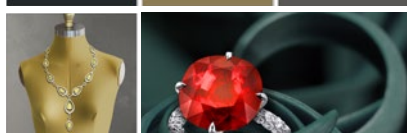
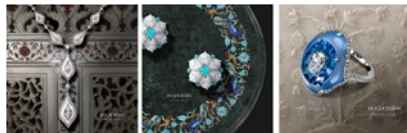
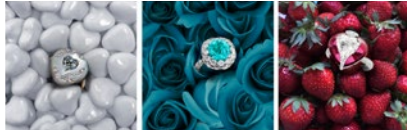
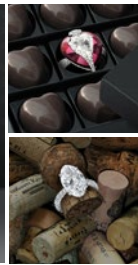
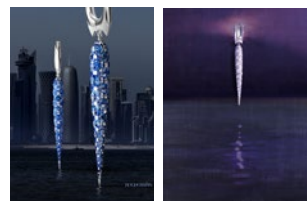
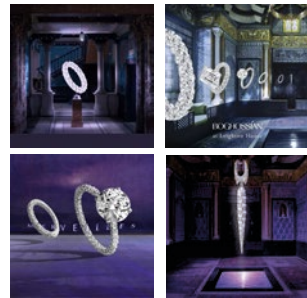


DIAMOND LIGHT BY BOGH-ART











BASILENE
artwork 1
CENTER FOR ART AND DIALOG
BETWEEN THE CULTURES
OF THE EAST AND THE WEST

EAST MEETS WEST

PLAN DES ETAGES

+1

1. ENTRÉE
2. BOUTIQUE
3. SÉCRÉTAIRE
4. SALON INTIME
5. GRAND PALL
6. GRAND SALON
7. RÉCEPTION
8. SALLE À MANGER

0

1. ENTREE
2. BOUTIQUE
3. SECRÉTAIRE
4. SALON INTIME
5. GRAND HALL
6. GRAND SALON
7. RÉCEPTION
8. VILLE À MANÈGE

- vous êtes ici
- capitaine
- navigation
- nouveau
- services

-1

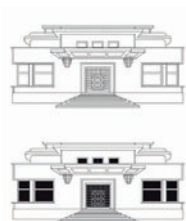
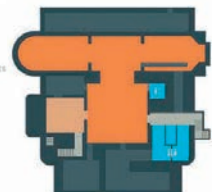
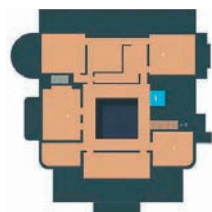
1. ENTRÉE
2. BOUTIQUE
3. SECRÉTAIRE
4. SALON INTIME
5. GRAND HALL
6. GRAND SALON
7. RÉCEPTION
8. SALLE À MANÈGE

1. AV. F. ROOSEVELT
2. VILLA
3. TERRASSE
4. PISCINE
5. JARDIN
6. RÉSIDENCE D'ARTISTE
7. BOIS DE LA CAMERON

- EXPOSITION
- RESTAURANT
- BOUTIQUE
- SERVICES

vous êtes à

• VOUS ÊTES :

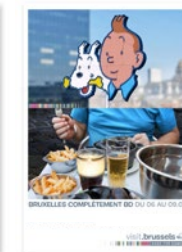
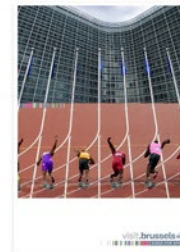
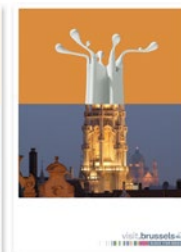
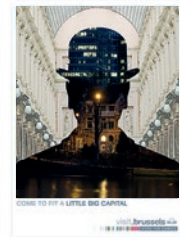
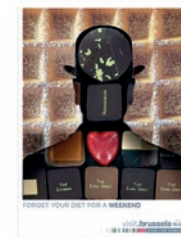
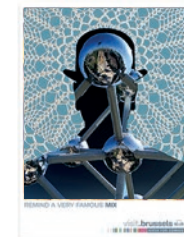
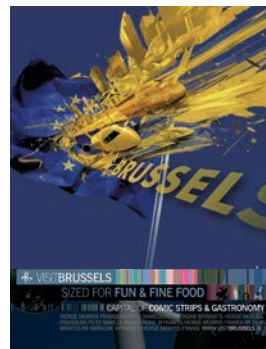
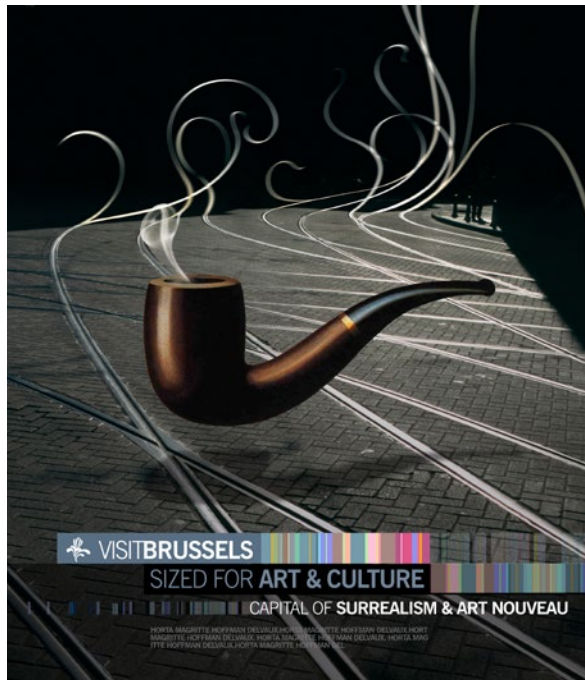
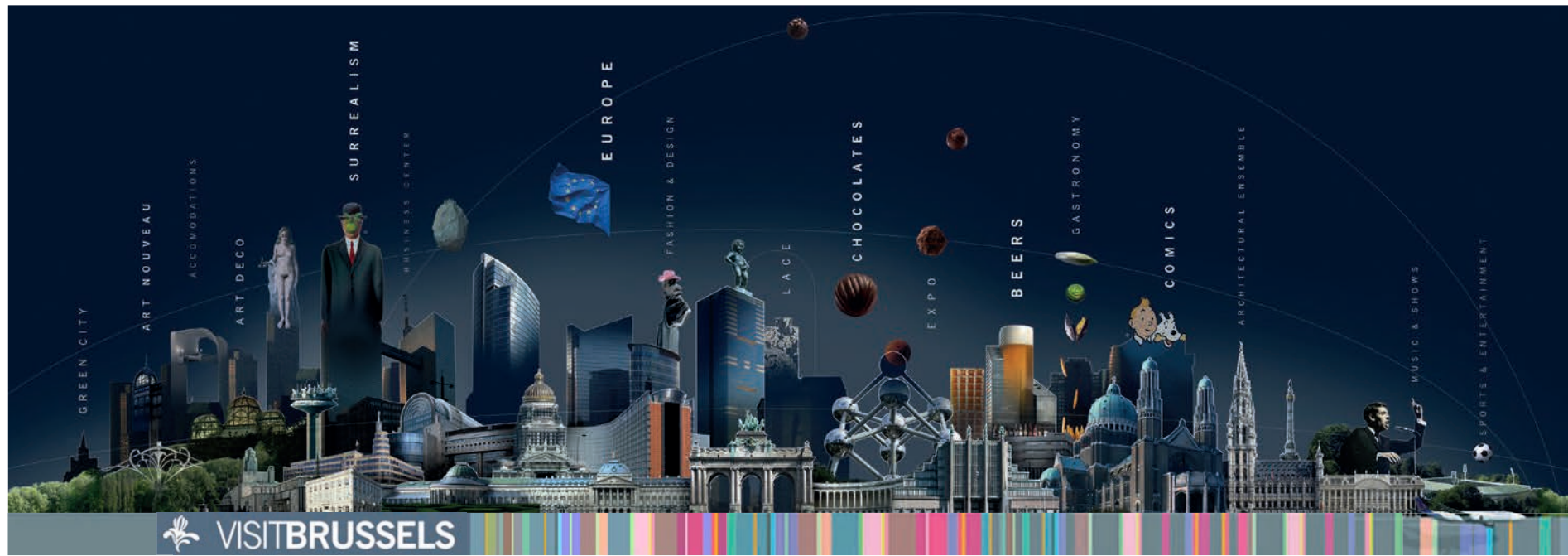


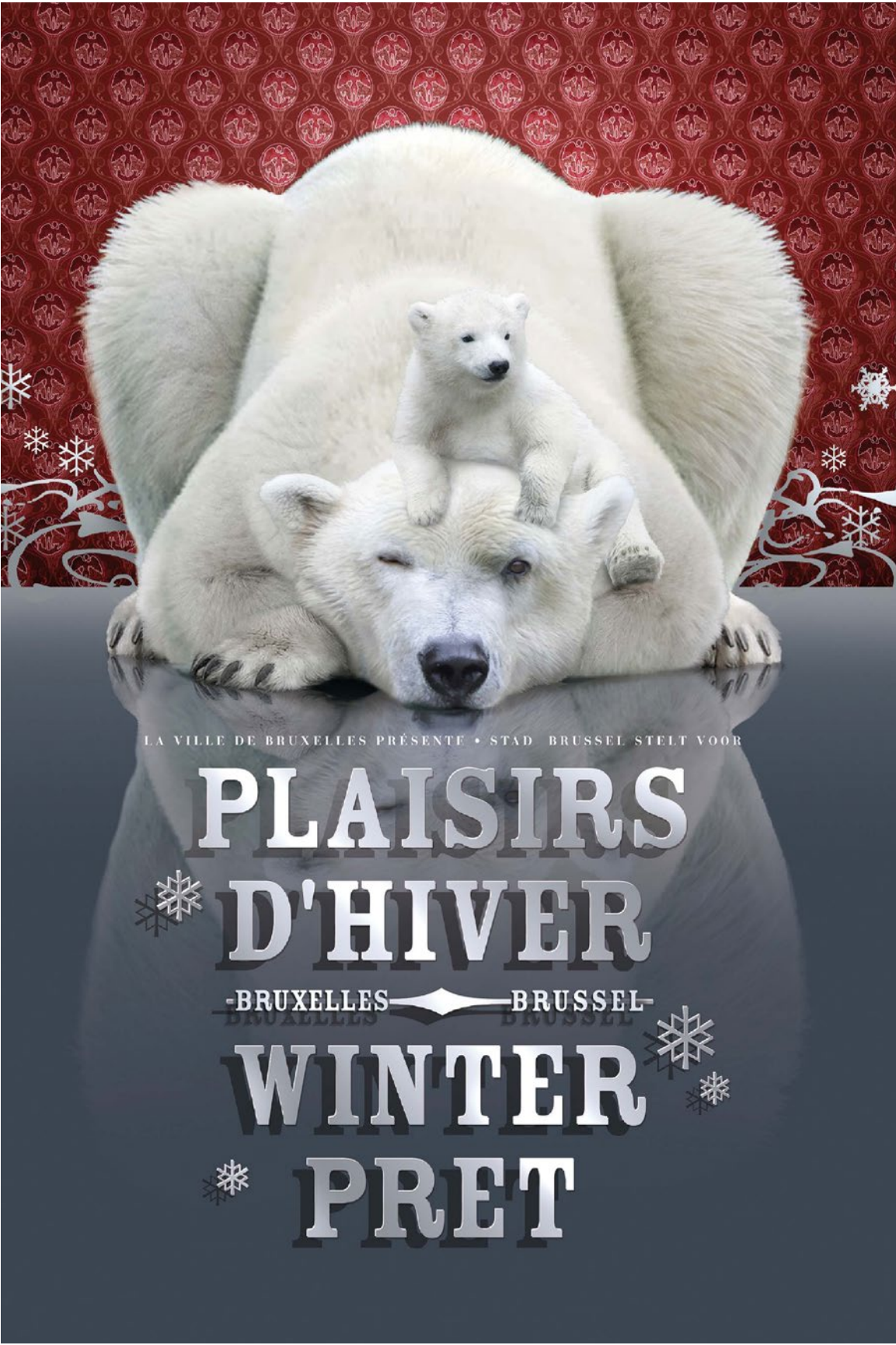
BRUSSELS



A long-standing friendship with Katia Serres has been completed by a first collaboration at the time she was in charge of 'Plaisirs d'hiver' at Brussels Major Events, with the creation of the polar bear. Moving from one office to another, our activities have regularly crossed. In the Brussels-Capital Region for the creation of VisitBrussels identity (C.Picqué), campaigns and brochures for tourism & congress (P.Bontinck) at BMA for Bruxelles-les-bains (O.Mees), at Brussels city (P.Close) for Brussels trade and catering campaigns (M.Lemesre), Bxl-propreté (K.Lalieux), at Entreprendre for the economic recovery strategy (F.Mainguain). Some campaigns have left their humble mark on the atypical Capital where I grew up.

2010 > 2023 at Ad-opt





I SHOP ON SUNDAYS

DORÉNAVANT, LES BOUTIQUES DU CENTRE-VILLE OUVRONT POUR VOUS LE DIMANCHE !
VANAF NUJN DE WINKELS VAN HET STADSCENTRUM OPEN VOOR U OP ZONDAG !
BRUSSELS CITY CENTER SHOPS NOW OPEN FOR YOU ON SUNDAYS !



I SHOP ON SUNDAYS

I SHOP ON SUNDAYS

I SHOP ON SUNDAYS

C'EST AU CŒUR DE LA VILLE QU'ON SENT BATTRE LE SIEN. SURTOUT DANS SES BOUTIQUES.

LE DE BXL NE BAT QUE POUR VOUS.

LE CŒUR DE LA VILLE A SES RAISONS QUE LA RAISON IGNORE. UNE BONNE RAISON POUR Y FAIRE SON SHOPPING.

LE DE BXL NE BAT QUE POUR VOUS.

LES BOUTIQUES LES PLUS CHOUX DE BRUXELLES POUSSENT AU CENTRE-VILLE.

LE DE BXL NE BAT QUE POUR VOUS.

PARADOXALEMENT, C'EST DANS LE CENTRE QU'ON TROUVE LES BOUTIQUES LES PLUS EXCENTRIQUES.

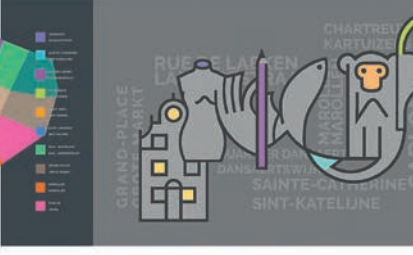
LE DE BXL NE BAT QUE POUR VOUS.

BRUSSELS SHOPPING DISTRICTS

PROBLEM: DUE TO SERIOUS PROBLEMS OF MOBILITY, BRUSSELS CITY CENTER IS LOSING ATTENDANCE. NO SHOPS AND MORE ARE HAVING TROUBLE BRINGING PEOPLE BACK IN THE CENTRE.

IDEA: TO INSIST ON THE UNIQUENESS OF SHOPPING IN THE CITY CENTRE, WE DEFINED DISTRICTS ACCORDING TO THEIR SPECIALITIES. WE CREATED A NEW MAP DIVIDING THE CITY INTO SHOPPING DISTRICTS. WE DESIGNED A GRAPHIC SET OF SYMBOLS GIVING EACH DISTRICT ITS OWN IDENTITY. WE DECLINED THE SET INTO ROAD SIGNAGE.

RESULTS: THE CITY CENTRE CAN NOW BE SEEN AS A GATHERING OF EXCLUSIVE SHOPPING VILLAGES. THE SIGNAGE FACILITATES THE ACCESS TO THE DISTRICTS. THE ATTENDANCE IS PROGRESSIVELY INCREASING.





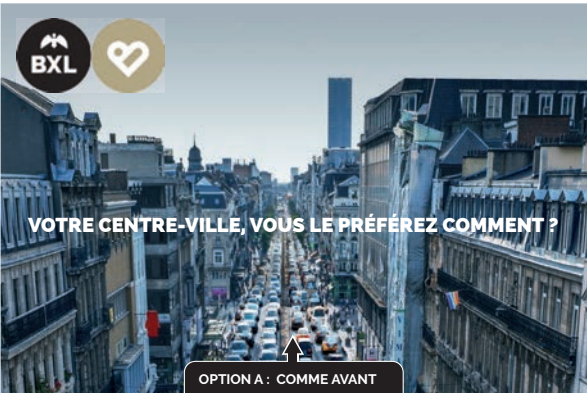
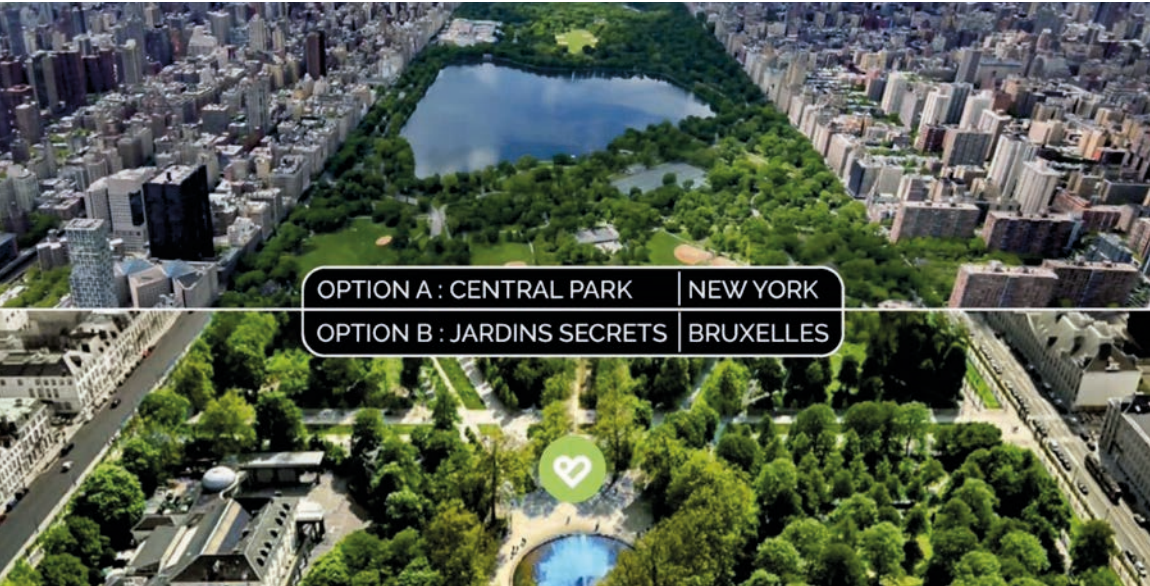
QUI SALIT PAYE LE PRIX ! WIE VERVULT GEEFT GELD UIT !

VOTRE VILLE VERBALISE POUR VOTRE BIEN-ÊTRE / UW STAD BEKEURT VOOR UW WELZIJN

PETITE SOUILLURE / KLEIN VUIL: 50€ CROTTE DE CHIEN / HONDENDROL: 50€
URINE SAUVAGE / WILDEPlassen: 100€ DÉPÔT CLANDESTIN / SLUIKSTORT: 250€









3

OGILVY YEARS

2002-2004 AS CREATIVE DIRECTOR (/AD)

2004-2007 AS GROUP EXECUTIVE CD (/AD)

2002-2006

*LA POSTE | PRIOR STAMP



PRIOR. QUAND IL N'Y A PAS DE TEMPS À PERDRE LA POSTE



PRIOR. QUAND IL N'Y A PAS DE TEMPS À PERDRE LA POSTE



PRIOR. QUAND IL N'Y A PAS DE TEMPS À PERDRE LA POSTE

OGILVY | ALWAYS ON

WANNA KNOW WHAT 'ALL-WAYS ON AGENCY' MEANS?



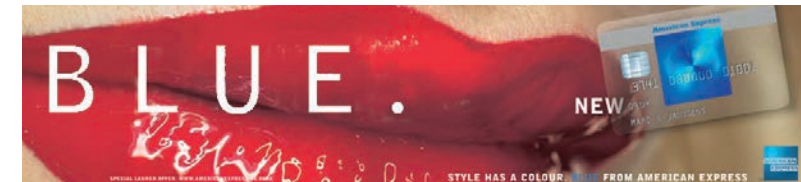
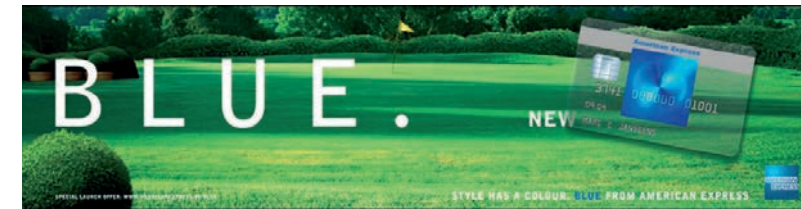
COME FOR A RIDE.

OGILVY | GET MORE OF YOUR BRAND



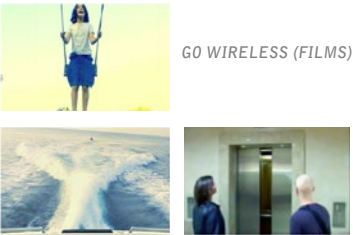
GET MORE OF YOUR BRAND'S TALENT

AMERICAN EXPRESS | LAUNCH OF THE BLUE CARD | MORE'O'FERRAL



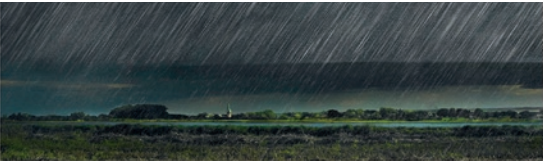
DOVE | CAMPAIGN FOR ALL BEAUTY.COM (BELGIAN VERSION OF INTL. CAMP)







FORD | GT40



FamilyCars



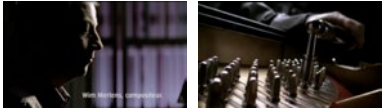
THE BEST QUALITY OF SOUND



THIS WINTER'S BEST COVERAGE



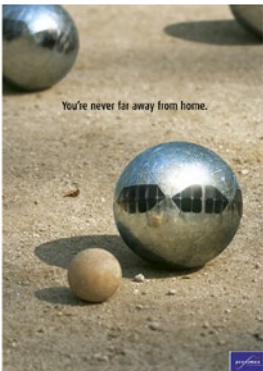
PURPLE FILMS WIM MERTENS LIVE SOUND



WINTER COVERAGE



PROXIMUS BRINGS VODAFONE CLOSER



PROXIMUS FILMS

TOO FAST INTERNET



TIME FLIES



CLOSE FRIENDS



SWITCH OFF (CINEMA)





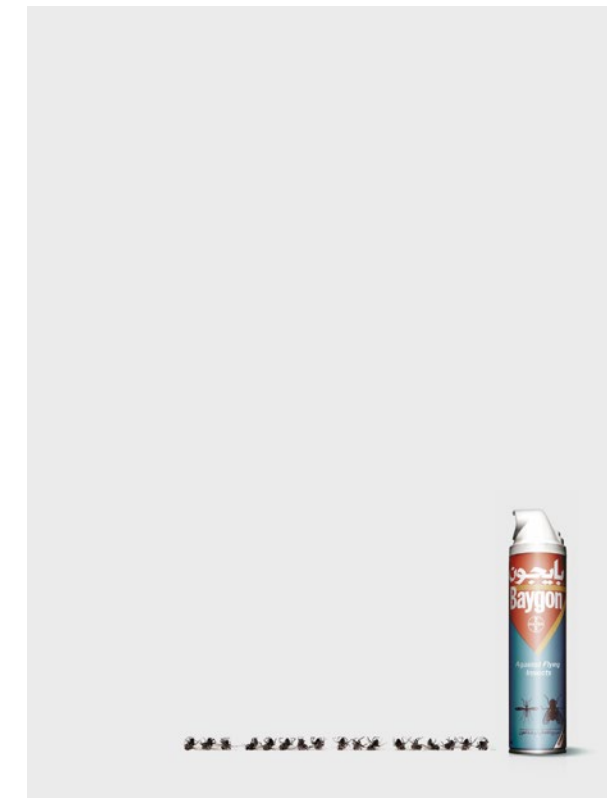
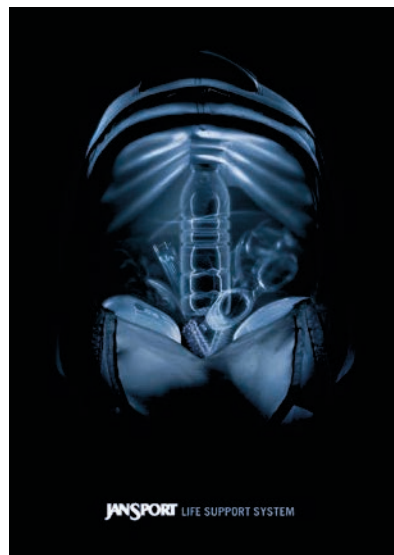
224



225









AD-OPT YEARS

2007-2024 / AS OWNER & CREATIVE DIRECTOR

ART DIRECTOR, COPYWRITER, DESIGNER, DIGITAL

ARTIST, ILLUSTRATOR OR PHOTOGRAPHER



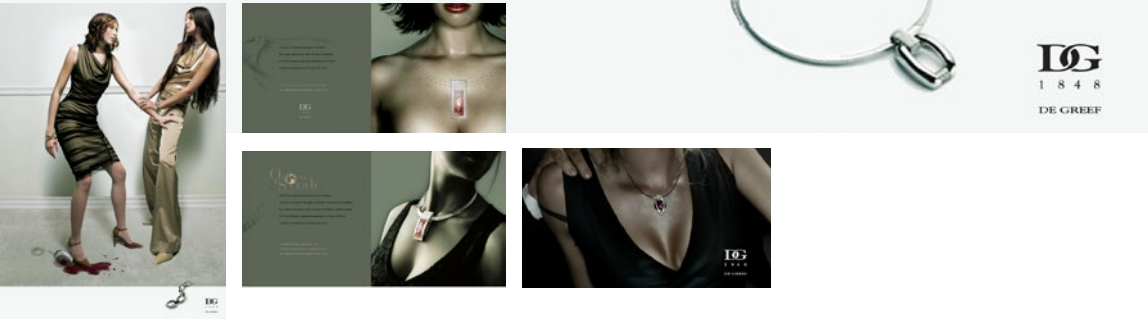
ad-optimizers

RUNNING ONE MORE MILE FOR IDEAS

Without a striking execution, even the gratest ideas would go unnoticed and have no chance to make the job.

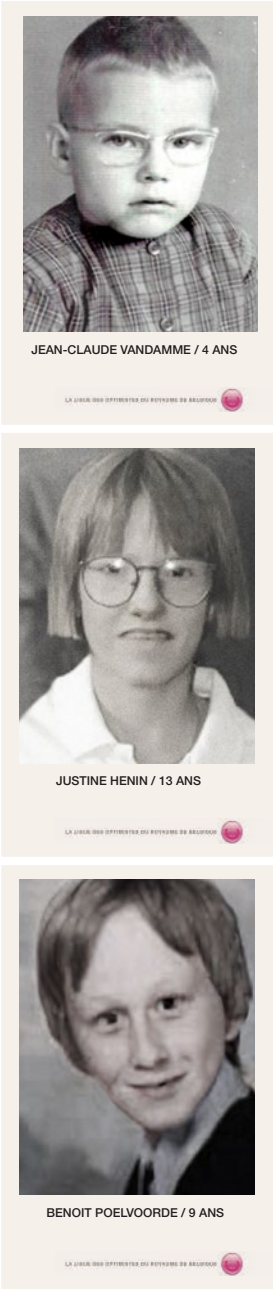
adopt





2009 | CREATIVE CLUB BELGIUM | COMME À CANNES2 / THE GOLD RUSH | AD-OPT



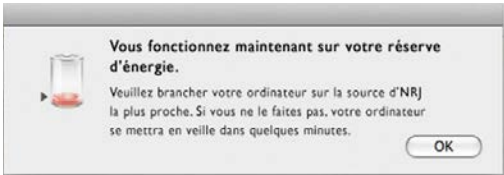




BEORIGINAL .BE
SHOES DESIGN LEGS









The finest of England,
brewed in Belgium.

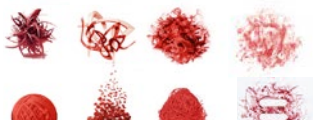
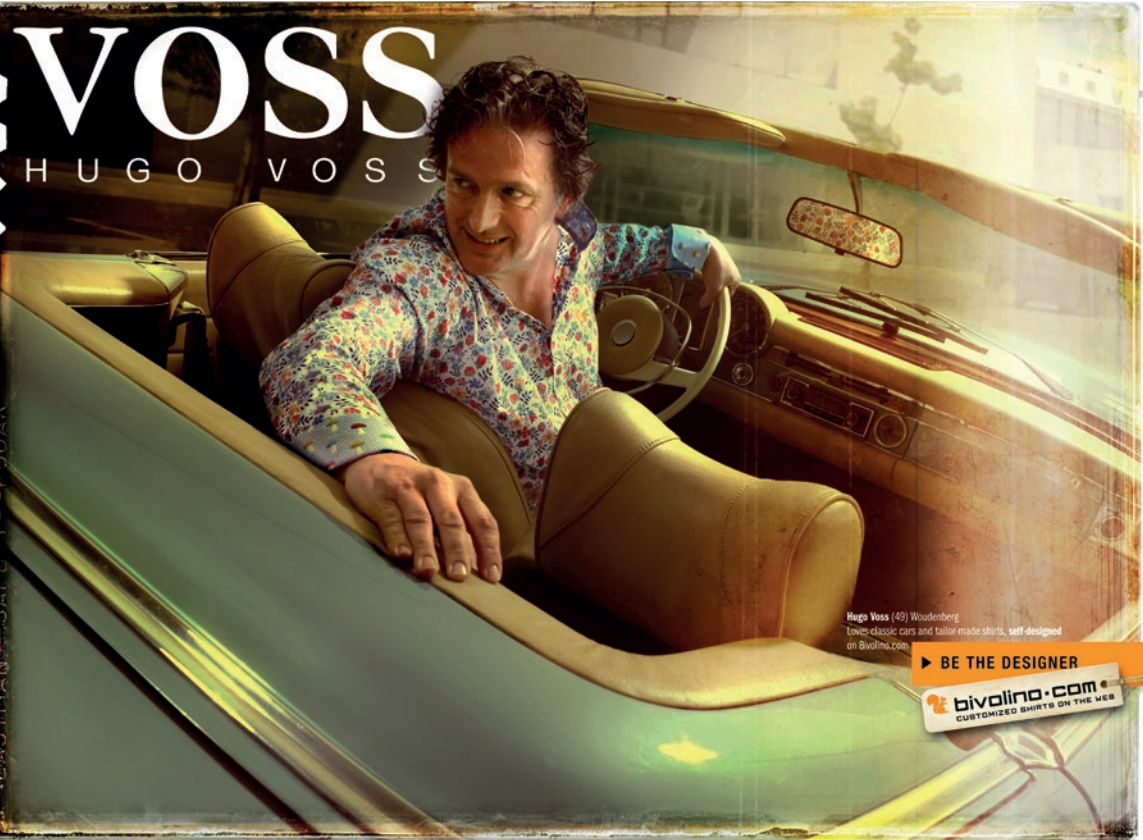


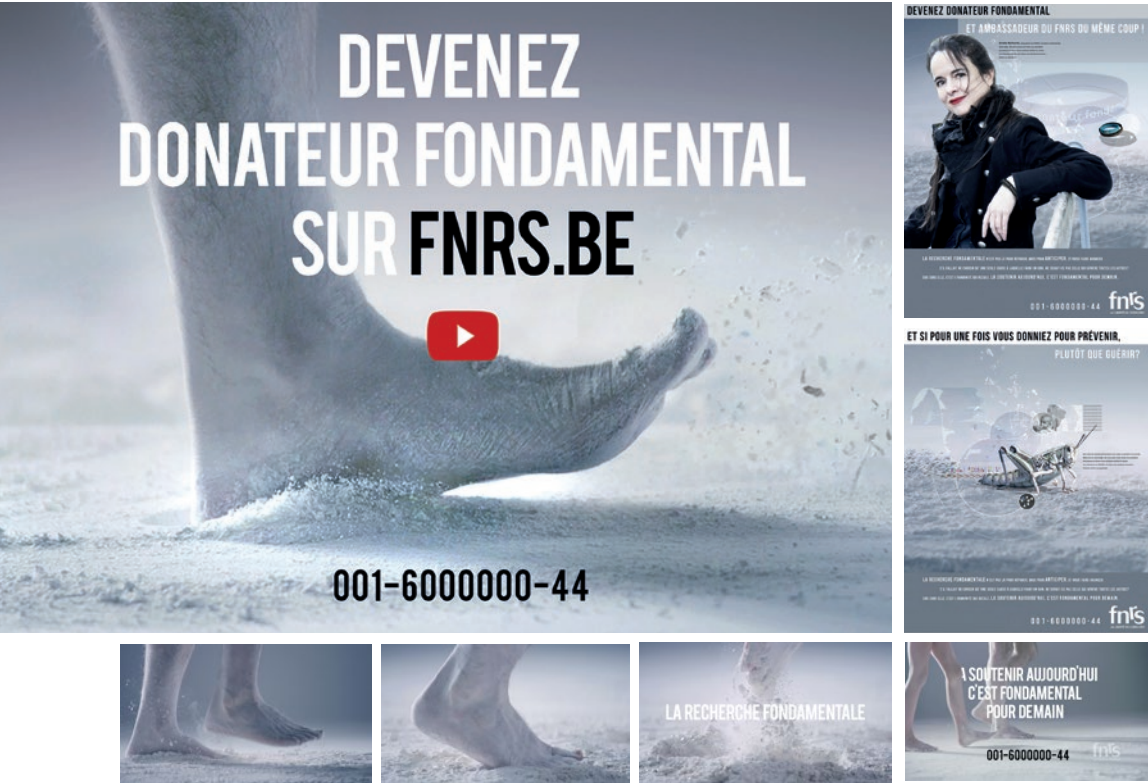
UNITED KINGDOMS OF BEER **MARTIN'S**
PALE ALE



The finest of England,
brewed in Belgium.



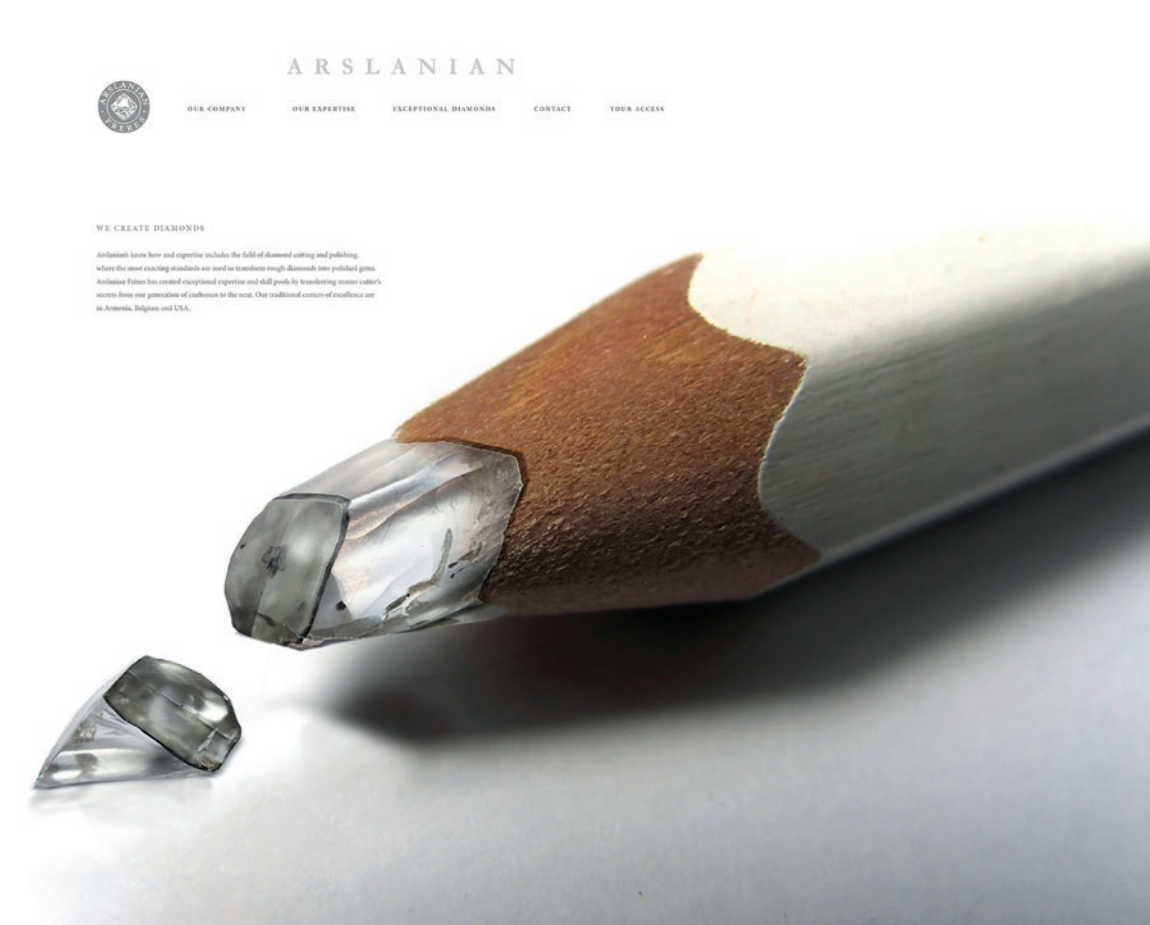


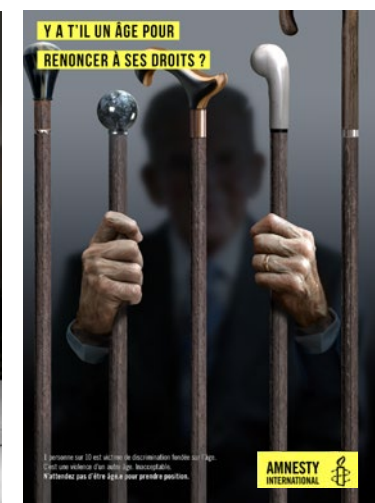
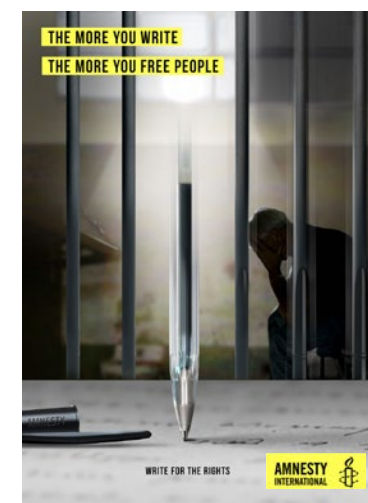
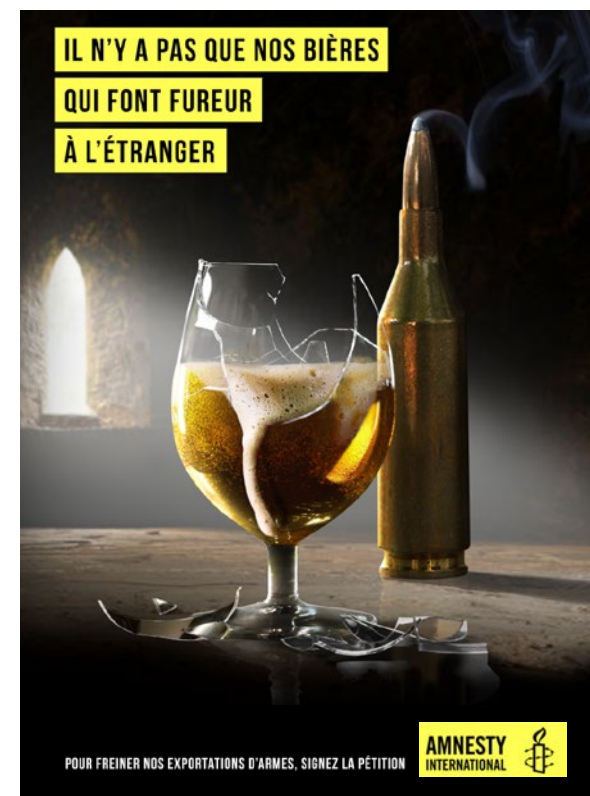
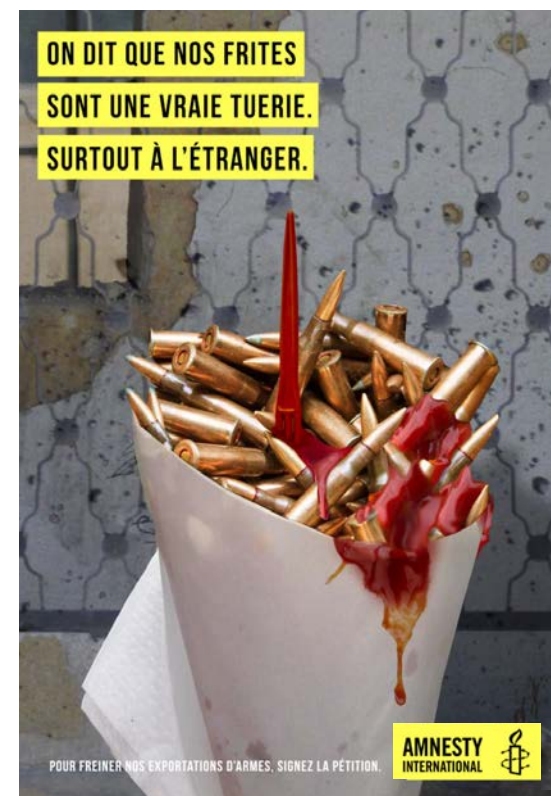






2016 | LORI A (ARSLANIAN) | JEWELRY DESIGNER | IDENTITY & E-COMMERCE WEBSITE

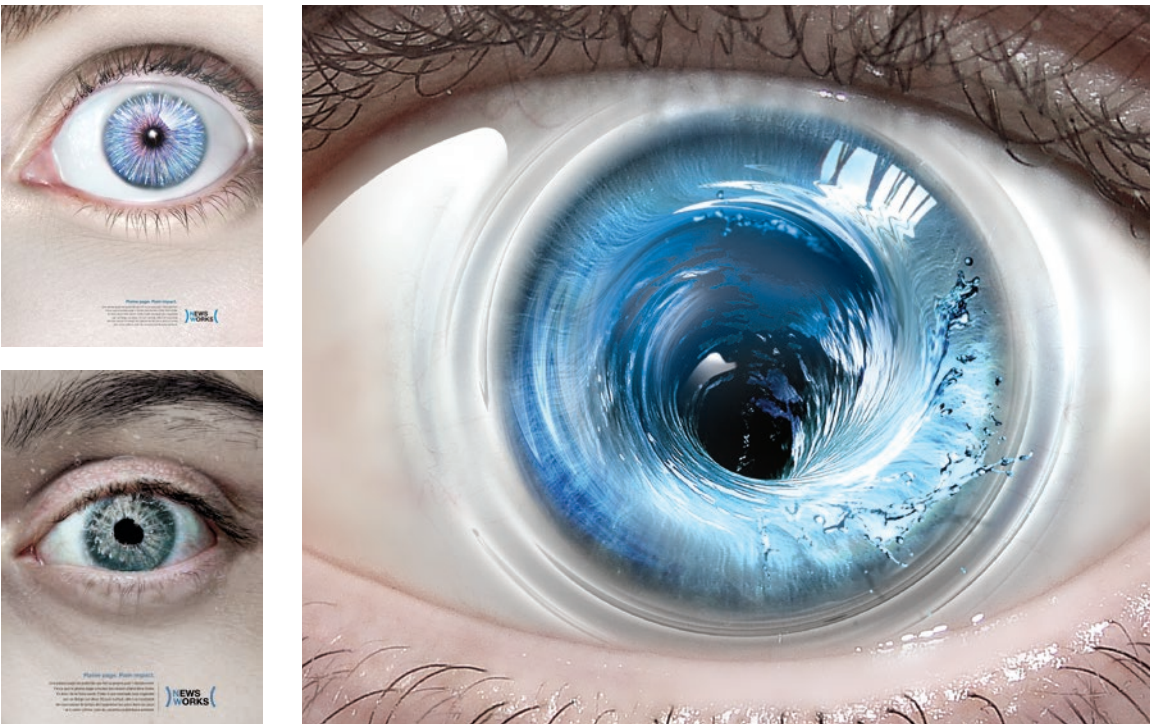






Pleine page. Pleinement synchro.
Une pleine page parfaitement synchronisée avec l'actu ? Absolument, parce que la pleine page top top a toutes les raisons d'être fière et de le faire savoir. Celle-ci par exemple sera regardée par un Belge sur deux. Et puis surtout, elle a la courtoisie de vous laisser le temps de l'apprécier les yeux dans les yeux et à votre rythme. Loin du vacarme publicitaire ambiant.

NEWS WORKS



2021 | MAVIRET (HEPATITE C ELIMINATION) | CLEAR HEP C | COMMUNICATION GUIDELINES | AD-OPT FOR MARILYN



We aim to find sustainable solutions that will move us closer to a world free of HCV.









Every person linked to care and treated means our mission made a difference.



Beauty is ephemeral

no more.

Allergan
Aesthetics
an AbbVie company

forever **you**



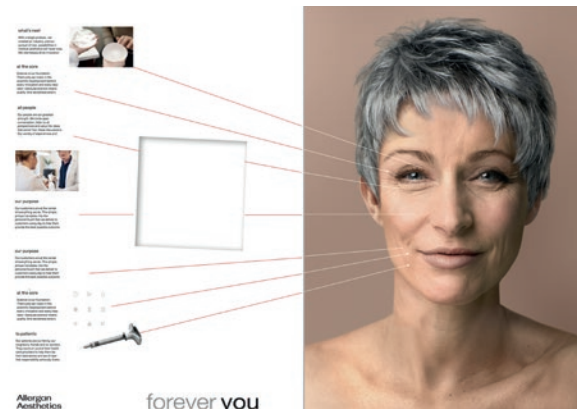
Beauty is ephemeral

no more



Beauty is ephemeral

no more

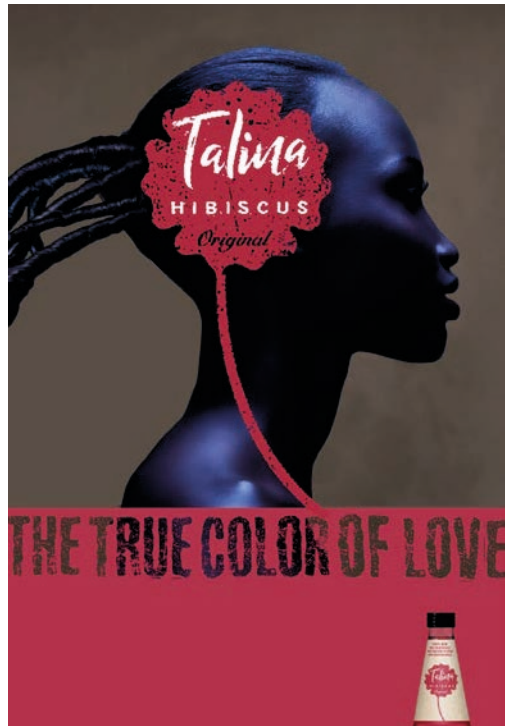

$$\frac{A}{A}$$

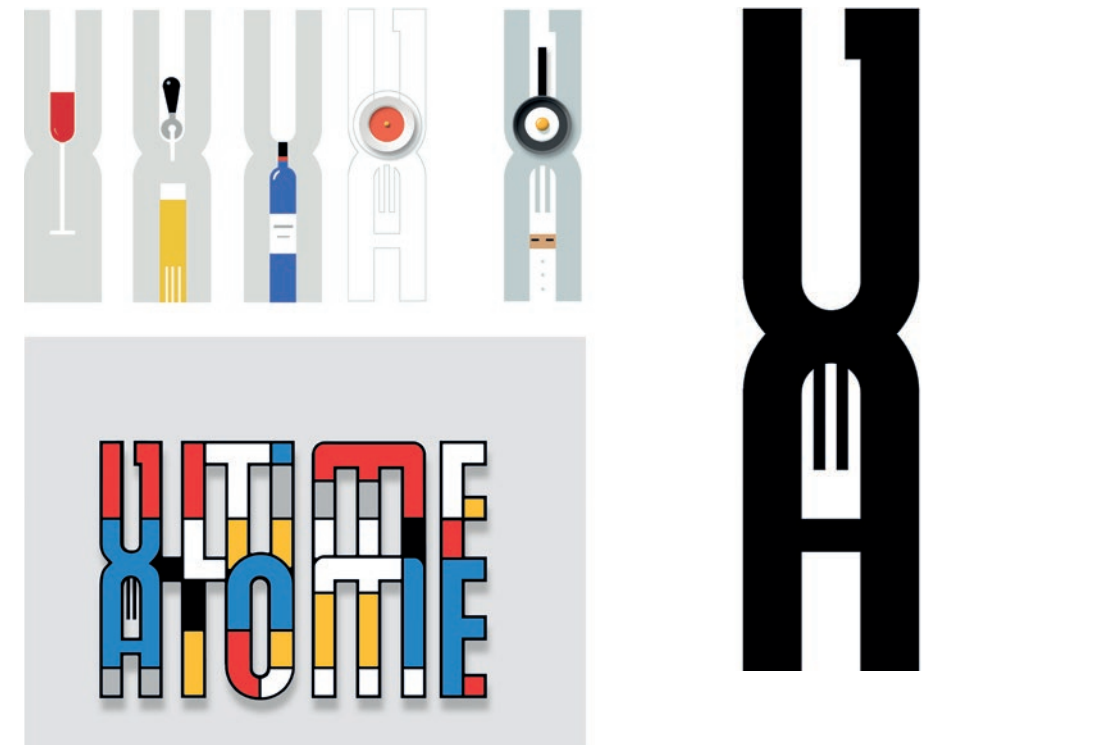
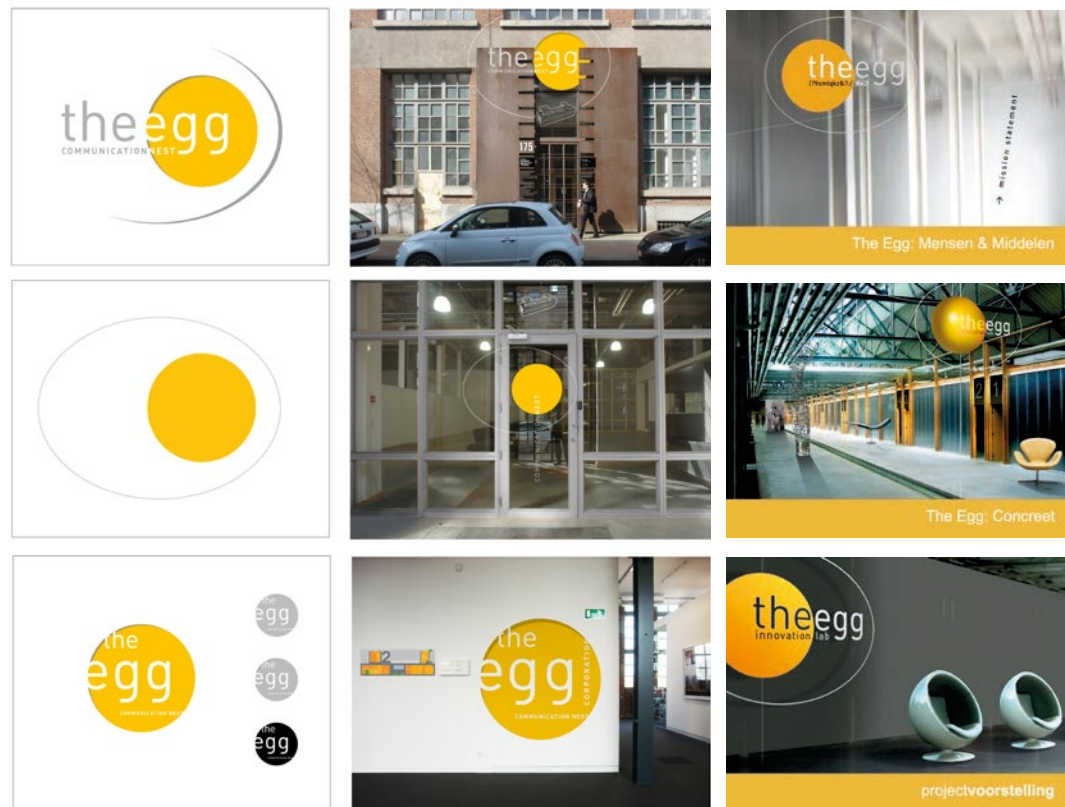
forever **you**

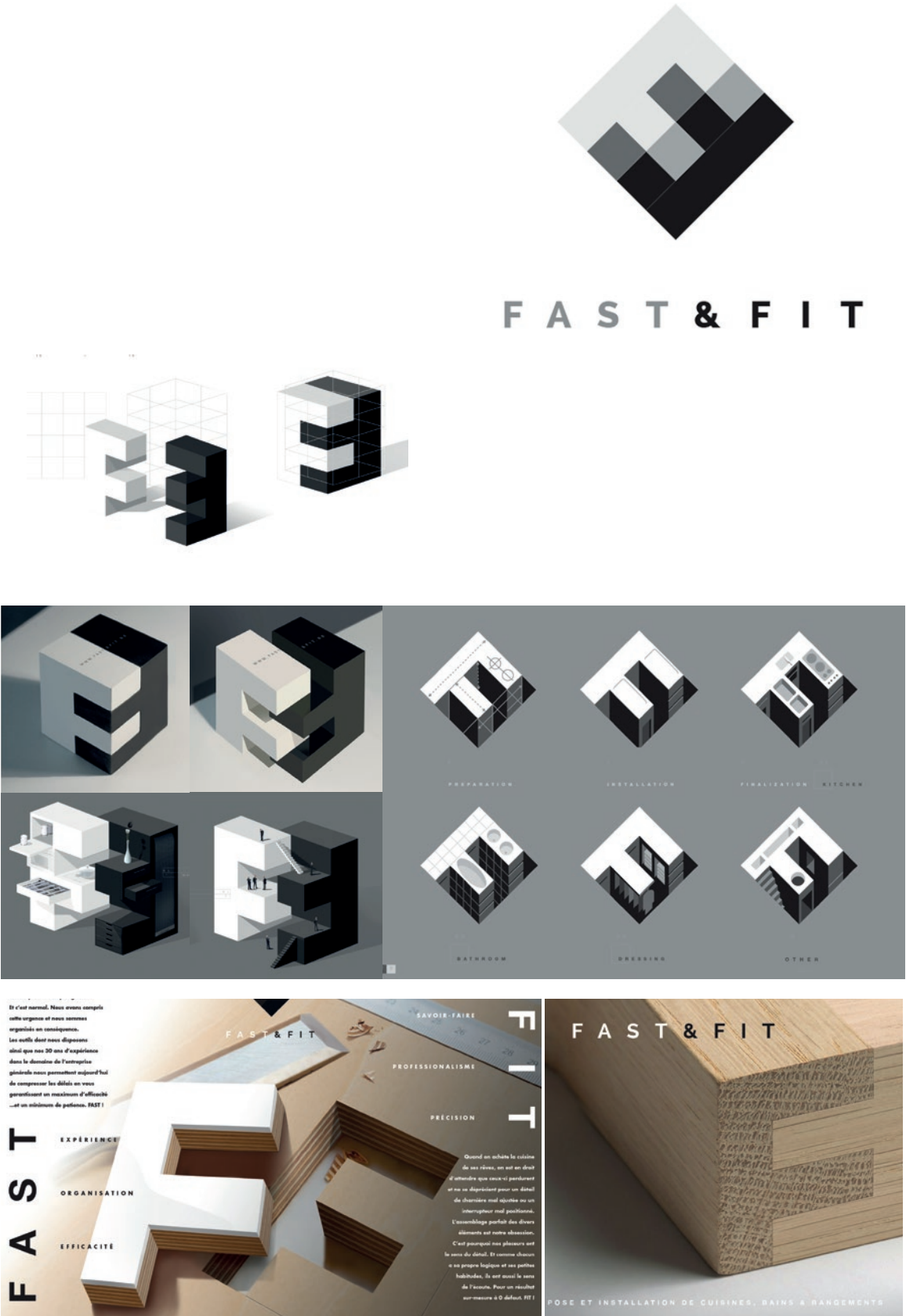


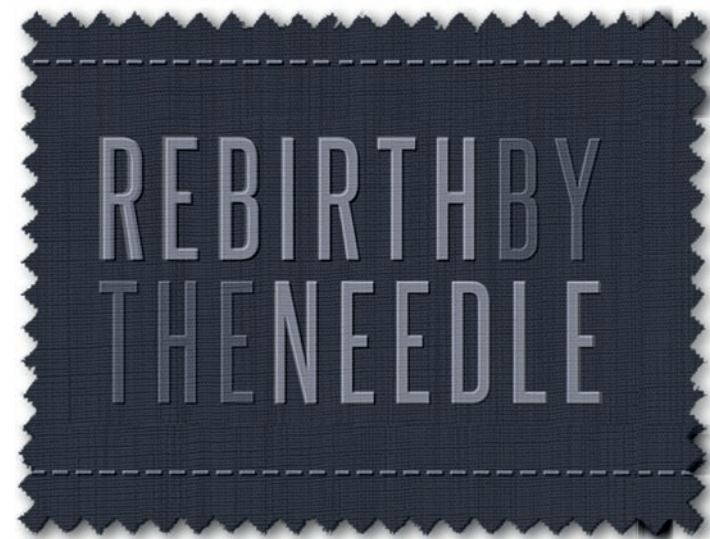
moustache e-BIKESTORE km 10











DRAAGBARE HERINNERINGEN

Kleren zijn de weerspiegeling van wie we zijn en doet denken. Deze kleren hebben een geheugen en dragen onze herinneringen in hun vezels. Ze vertellen onze verhalen.

Kledingstukken of ensembles associëren we met gebeurtenissen, plaatsen, momenten, personen, als zij ons begeleiden. Sommige kledingstukken bewaren we, onder in een vergeten lade. We kunnen ze eenvoudigweg niet weggeven omdat ze te 'beladen' zijn. En ondraagbaar: Niet onze maat, niet meer van deze tijd, niet meer onze stijl.

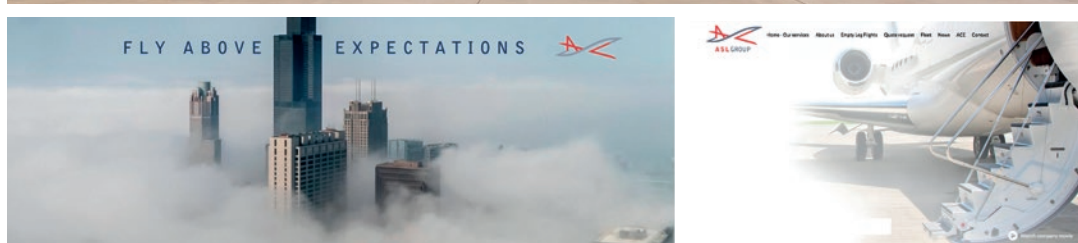
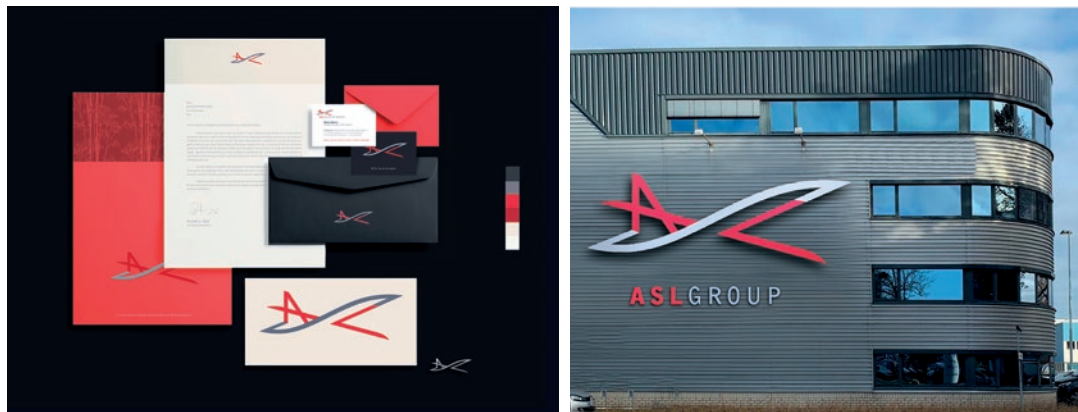
Ik breng 'beladen' kledingstukken terug tot leven, zodat ze de herinneringen dagelijks van dragen, als een actuele uitdrukking van wie je bent. Ontwerpers vertrekken bij het creëren van een collectie van hun eigen inspiratiewereld en van de levenswijze trends.

Ik vertrek vanuit dat ene stuk, wat het voor jou betekent en wie je bent, vandaag.

Niet alleen op maat van je lichaam maar vooral op maat van je persoonlijkheid en je herinneringen, zo dicht mogelijk bij jouw verhaal. Want niets waardevoller moet verstopt blijven of verloren gaan. Je kan verloren mensen en tijden koesteren, elke dag.



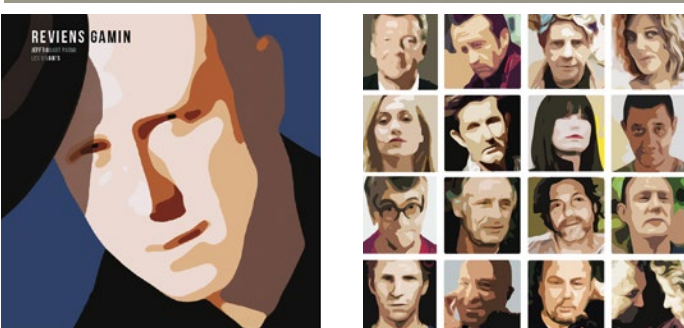
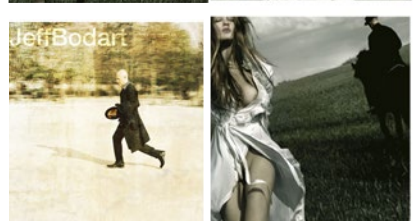
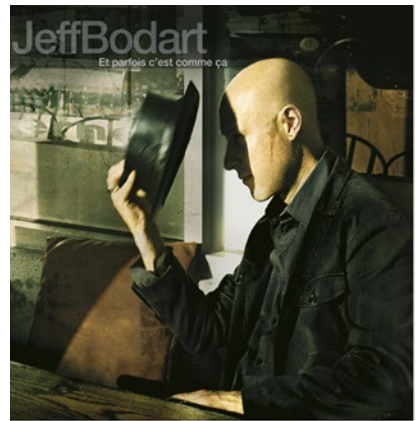


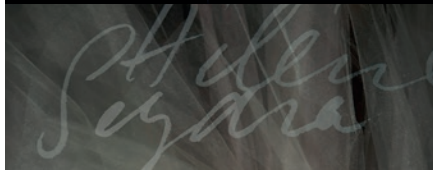
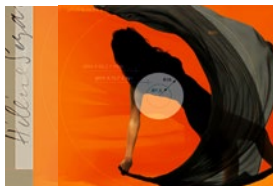


1988-1990 | B.J. SCOTT

[illegible]







PRESS PORTRAITS 2009 -2014 | **GETTY IMAGES** (PHOTOGRAPHER R.MAHAUX)



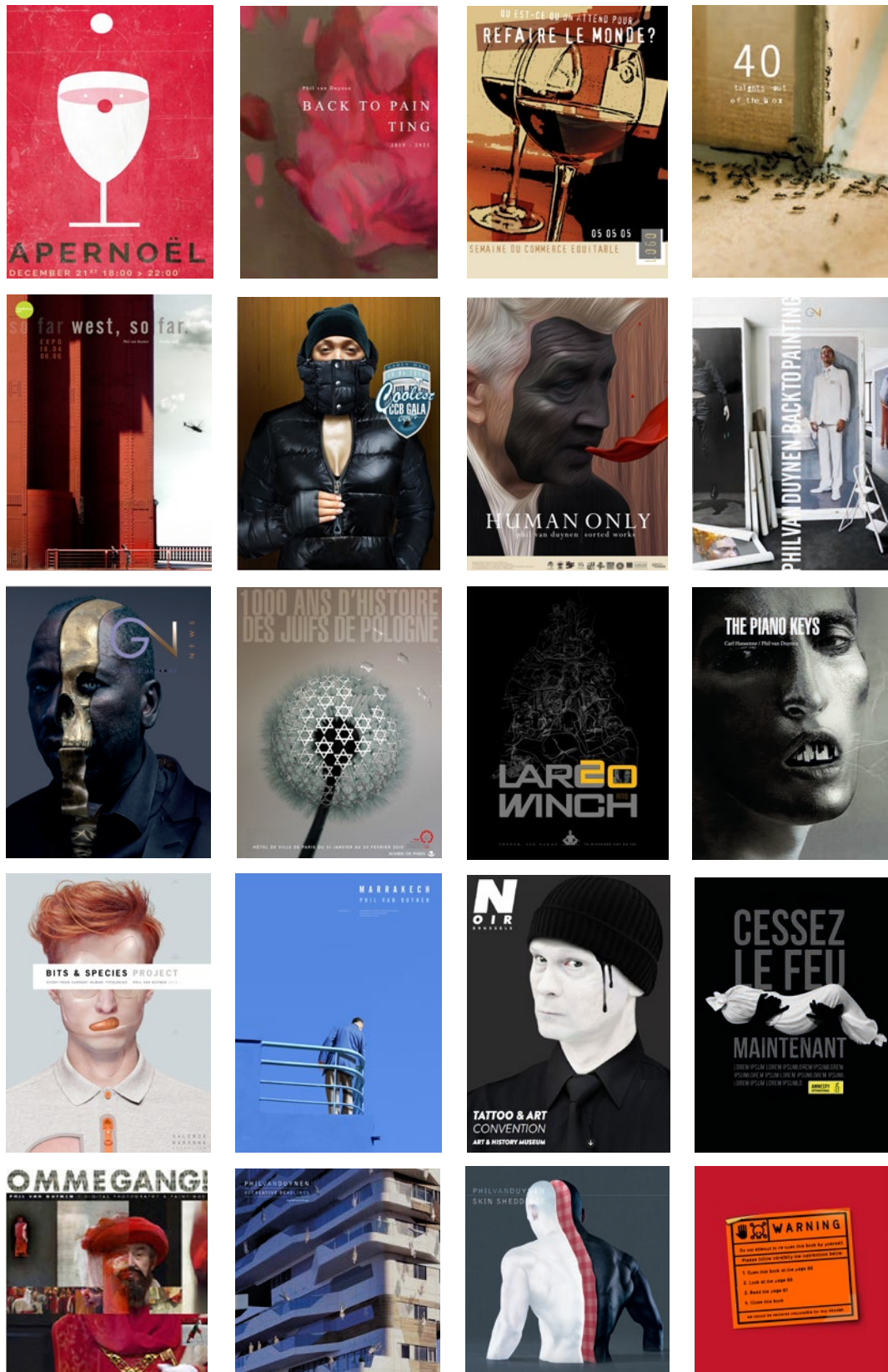
CHRISTINA AGUILERA / IVANA & IVANKA TRUMP

YAMINA BENGUIGUI

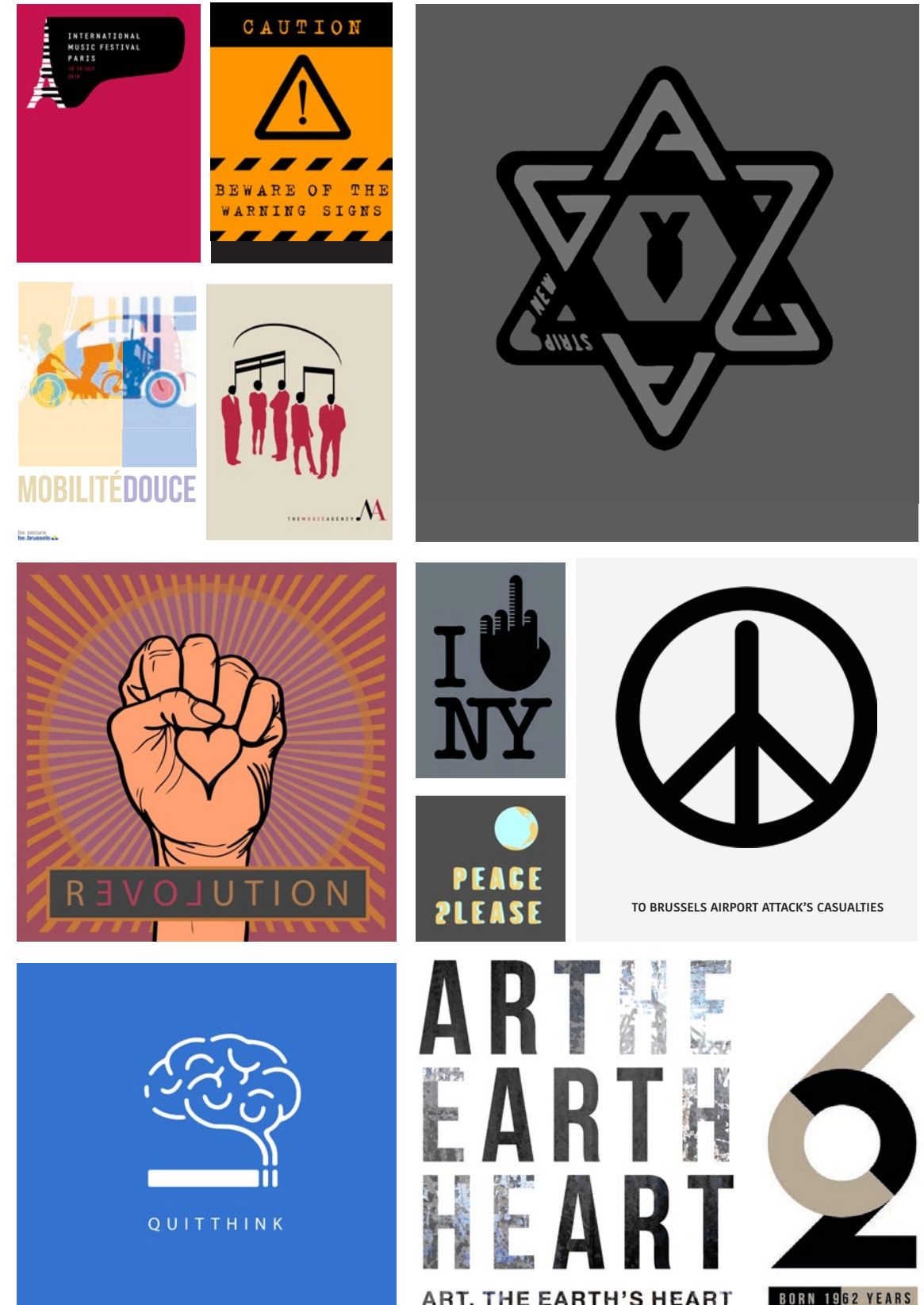
EMILIE DEQUENNE / MARIE GILLAIN



VARIOUS POSTERS, BOOK COVERS & OTHER TYPOGRAPHIC WORKS



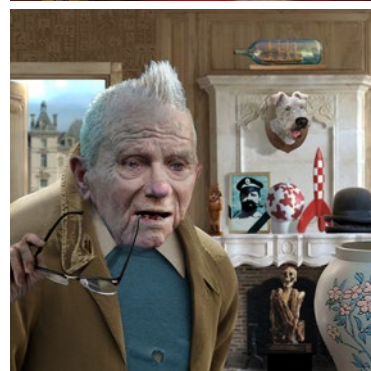
1994-2024





EVERMEULEN & FRIENDS

LUCKY LUKE 75



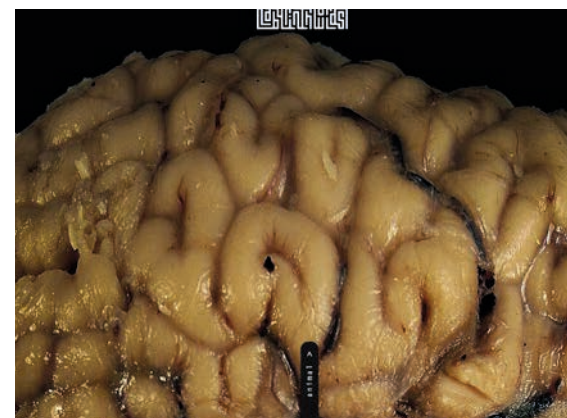
SPIROU 80

(TINTIN 95)

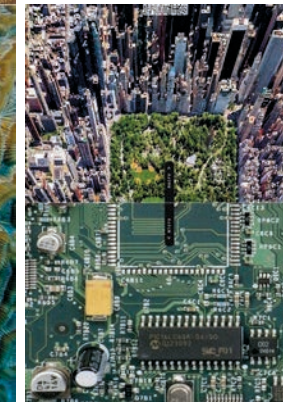


PICTOS

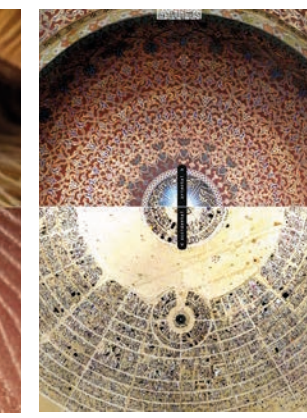
LOGOS



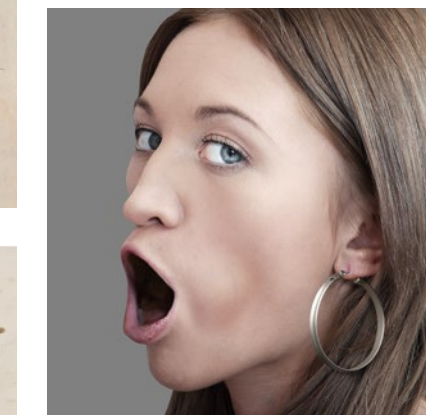
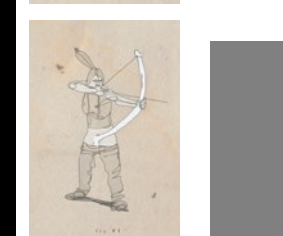
MUSIC GRAPHICS (2)



LABYRINTHS



PENIS EXPO





PHIL VAN DUYNEN

Born in France in 1962, Phil van Duynen lives in Brussels and loves art in all its forms. Having completed music academic studies at 15, he firstly seemed destined for a career as a pianist but he finally turned to visual arts. Having graduated summa cum laude from ENSAV (La Cambre) in 1985 with a travel book brought back from Brazil, he quickly became successful as an illustrator and graphic designer in Brussels and Paris where he was called in the top 100 european creatives. He founded his first creative hot shop 'Prophi'I in 1986. But in 1989 he naturally shifted to advertising. There he sharpened his passion for image through his work as an art director in several international agencies before to jump as creative director in his own full-service agency : X-generation. A retrospective of his advertising work took place at 'Seed Factory' (Brussels) in 2002. The same year he was hired as creative director at 'Ogilvy' (WPP group) and two years later he became head of creative for the group Ogilvy Belgium, allowing him to travel trough Europe, Middel East, US and Asia, or South Africa to direct Ogilvy's clients commercial films. A lot of times awarded nationally and internationally, and honoured as specialistof the year in 6 different disciplines, he was judge for several international juries. He was also for many years Vice president of the 'Creative Club of Belgium' and president of the the belgian house of communication he founded: 'The Egg'. In 2006 he planned a road trip in the south-west of America and the pictures he brought back ended in the PhotoMuseum Antwerp for a first solo show as an artist. The next year he quitted Ogilvy to create a new advertising structure 'Ad-opt', rewarded as Design agency of the year in 2013. Then he felt the need to dedicate more time to personal projects, resulting in a first series of composite photography : the 'Bits & Species' project / studies from human typologies in 2013. Since then represented by Galerie Nardone, followed a second series in 2015, and a third called 'Humanimal' in 2017. Two different series 'Recreative deadlines' and 'M.A.R.' were dedicated to specific exhibitions in 2018. 'Skin Sheddings', a fourth part of 'B&S was shown in 2019, while he decided to switch 'back to painting' (acrylic on canvas), parallely to digital projects. His work was shown in galleries and art fairs in Brussels, Antwerp, Liège, Lille, Paris, Amsterdam, Rome, Milan, Turin, Venice, Budapest, Seoul, .and in museums (Coudenberg, Cinquantenaire, Vanderborgt, La Boverie and the Modern Art Museums of Rome and of Seoul. While dedicating part of his time to art, he still runs Ad-opt, his communication agency.



Editeur responsable :
Verantwoordelijk uitgever:
La Maison de l'Image /
Huis van het Beeld
Avenue des Volontaires 19
Vrijwilligerslaan 19
1160 Brussels, Belgium
www.seedfactory.be

Press relation :
Edouard Cambier
edouard.cambier@seedfactory.be
32 2 743 47 20

Thanks to the companies in the Seed Factory

180°éditions	Image Plus
Aba	Indigène Architectes
Ad Vinci	Jahsolutions
Albert & Co Belgique	JVL M&C
Antidote	Kaspard
AiVidens	Kode Publishing & Services
Avvisi	Laruchequiditoui
Beebonds	Legal Business
Beeone	Solutions
Be Object	LVLP-Levelapp
Board Room	Man Natura
Bouck	Many Design
Brain Impact	Mbange & A.
Build Up	Quantes
C MGMT	Meet My Job
Compuphone	Neos Interim Management
Convergence Point	Net Factory
C-Tina	Neuroventis
Datsafer	Nuketech
de l'Escaille	Persoons Caroline
Pascaline	Produweb
Des vies à Sauver	Rigoni di Asiago Benelux
Digital Managers Club	Rk Wholesale Ltd
Discoverent	Rolu
DMC Account	Seed Factory
Educa	Seety
Education Pour La Paix	Solidesco
Euro Tasc Consulting	Sundry
Flyx	Suykens Thierry
FusionImages	Team First
GISS-Group	Tip-Top
Give Actions	Winnie's Picks
GMP Immo	Wikipreneurs
Go Concept	XRintelligence
Good Morning	XR4europe
Gyac	Youmeal
Hipay Me	



photo Pierre Moreau

Les expositions de la La Maison de l'Image depuis son ouverture en 2000
De tentoonstellingen van het Huis van het Beeld sinds de opening in 2000

