



Traqueur de Lumières
Newsletter

Brussels, December 2014

Dear friends,

Just prior to the holiday season, I have the pleasure to share with you some particularly exciting news.

I already wish you a wonderful Christmas.

Yves

1. CURRENT EXHIBITION:

Located in **Brussels**, the **Rossi Contemporary gallery** is currently exhibiting an original concept of my works. The **“Scent of Abstract”** exhibition is related to my initiation to cigars back in 2007. This is about a universe associated to a very specific ritual, sharing a rare pleasure and in praise of slowness. Beyond the specificity of the cigar smoking pleasure, the cigar box itself marked my mind. Those carton or wooden boxes, impregnated with the smell of tobacco, often Cuban, have their proper aesthetics which has changed little over time. This inspiration served as a backdrop for my abstract photographs.



Exhibition view, **“Scent of Abstract”**, The Mezzanine,
Rossi Contemporary Gallery, Brussels (Belgium).

Inside each box can be found a small unique original print in diasec, as well as a signed and numbered artist's book, with a first text by Bernard Drion about cigar smoking and a second one about my career by Caroline Bouchard. The photographs are essentially abstract color images having the particularity to be taken exclusively with my iPhone.



Opening of the "Scent of Abstract" exhibition, The Mezzanine, Rossi Contemporary Gallery, Brussels (Belgium).



The Artist's book with the 20 photographs of the "Scent of Abstract" exhibition and the texts from Bernard Drion and Caroline Bouchard.

The deliberate choice for this device is linked to its singular rendering, its adaptation to rapid shots, a lesser image control, and consequently to a close immediate sensitivity. Therefore, I changed the object's original purpose in order to create a surprise effect. Each of the creations presented at the Rossi Contemporary gallery is unique. It is an original gift idea at affordable prices going from 600 € to 1200 € (all inclusive) for most of the works. It is the perfect opportunity to offer a unique and accessible print!



Yves Ullens in front of the "Delicate Symphony #1", Brussels (Belgium), 2013

2. IMPORTANT PLACED ORDER – PHOTO ASSOCIATED WITH COMIC STRIPS :

The rest home **Mariahuis in Gavere** (Ghent area) placed an order of 12 artworks for their new building. The previous premises were identified by a boat name.

I took this idea to decorate the four living-rooms, where the residents spend most of their time for daily activities, as well as the entrance hall.



The new rest home Mariahuis, Gavere (Belgium)



Entrance Hall of the rest home Mariahuis, Gavere (Belgium)

Each image consists of an abstract photographic work associated with a computer drawing, a technique close to the one used in comic strips. Each of the photographs illustrates a sea or a specific ocean (Bora-Bora in the Pacific Ocean, Thessaloniki in the Aegean Sea, Knokke in the North Sea and Key West in the Atlantic Ocean), where floats a sailing boat adorned with colors. These international historical sailing boats measure in general more than one hundred meters, and are clearly identified by their profiles as their masts:

- **The Royal Clipper**, a sailing cruise ship launched in 1990, is a five-masted square-rigged ship of 134 meters.
- **The Sagres**, a sailing school ship of the Portuguese navy built in Germany in 1937, is a three-masted boat of 89.5 meters.
- **The Esmeralda**, a sailing school ship of the Chilean navy launched in 1953, is a four-masted brigantine schooner of 113 meters.
- **The Belem**, a cocoa carrier French merchant ship launched in 1896, is a three-masted ship of 58 meters.



"The Mighty Belem" in its living-room, Mariahuis, Gavere (Belgium)

Through these artworks, I designed two distinct poetic worlds. The one consisting of the alone and majestic boat (The *"Mighty"* series) represents the crossing of life's richness of those men and women today being pensioners. While the other consists of the four sailing boats fleeing (The *"Fleet"* series), which symbolizes the journey to infinity, the beyond and the divine light (the four sailing boats become more and more blurred and more and more luminous as they sail to the right). The Gavere rest home is the last place for these pensioners, for which I wanted to create a particularly serene, warm and positive atmosphere.



Robert and Pascal Janssens installing
"The Belem Fleet", October 2014,
Mariahuis, Gavere (Belgium)

This project was carried out in partnership with the Pascal Janssens Gallery in Ghent, which happily represents me since 2009.

3. PAST EXHIBITION AT AN EXTRAORDINARY LOCATION

Last June (from 5 to 30 June 2014), I had the honor to participate in an exhibition in the brand new **Up Tower** situated in the expanding area of the canal. This exhibition was organized by Alexia Werrie (**Spot U Art**) in the highest residential tower of **Brussels**, offering a breathtaking view over the city.

The exhibition gathered a selection of artists, such as:
Caroline Notté, Laetitia Pireaux, Christina Jékey, Benoît Féron and myself.



Spectacular view of the Canal
from the Midi tower in Brussels from the last floor

Two photographs of my “Colored Meditation” series were displayed in a beautiful raw space, where the pieces of art and the furniture were having a perfect dialogue thanks to an original scenography set up by my friend and talented artist, Caroline Notté.

www.spotuart.be



*“Colored Meditation #4”,
Cape Town (South Africa), 2012.*



*“Colored Meditation #3”,
Cape Town (South Africa), 2012.*

4. ENLARGED TEAM AND EXTENDED ACTIVITIES

This year, my team has been growing, allowing me to extend my artistic activities and **develop specific projects related to design and sculpture.**

After the completion of my monumental installation “Crescend’O” for the Beobank headquarters in Brussels, I started to work with **new materials**, including ChromaLuxe.



“Crescend’O” installed in the headquarters of Beobank, Brussels (Belgium), 2013.

Today, thanks to a small team of freelancers from all backgrounds (architecture, graphic arts, art history, communication, design...), I am now able to design **real-estate projects** always in association with my abstract photographs, which are diverted to become usual objects in limited edition and sometimes unique pieces of art according to the demand.

The materials used are always associated to a specific know-how (blacksmith, carpenter, etc.). **Architectural projects** are also under development, but I will talk in further detail about it in my next newsletter

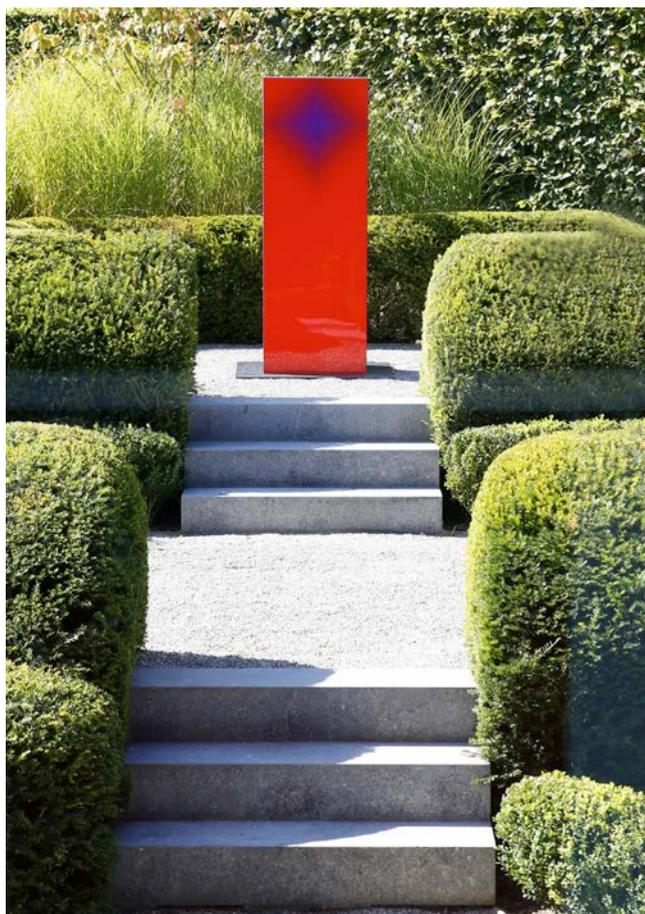


Coffee table project, 2014



Partition wall project, 2014.

5. FOCUS ON TWO WORKS



“Délivrance”, Brussels (Belgium), 2013, Chromaluxe and lacquered steel,
160 x 56 x 42 cm, edition of 3 (+2 AP).

Left : Garden view in the Brussels area

Right : Yves Ullens at the *Mythiq 27* exhibition
at the Espace Cardin (Paris),
december 2013

“Délivrance” (deliverance) is the story of an encounter with an exceptional man, Yves Suty.

Yves and I, we met each other regularly, either in the Paris region or in Brussels, to share our respective projects.

During his last visit to my studio in 2013, he talked to me about his exhibition project in early December 2013 about the theme of life and death at the Espace Cardin in Paris. Accepting a challenge with an almost impossible reachable deadline for the realization of a new work, I finally did succeed to take up the “challenge” ! Faced with such a short deadline, I could not work with a traditional photograph.

Basing myself on the column idea that I was working on for Beobank, I created together with my assistant, a new and completely revolutionary work.

This piece of artwork is not a photograph in the classic sense of the term, but rather a plastic creation inspired by a photograph that we kept in mind and entirely created thanks to a graphic design software.

In order to match the exhibition theme, I first thought of a coffin, taking my inspiration from the classic proportions of the object. Then, together with my assistant, we looked for a strong and universal symbol that could evoke with the same power the idea of life and death. We naturally thought of the cross. This is why on the side “life”, of “Deliverance”, the cardinal red recalls the blood shed by Jesus, a symbol of life. The discrete purple cross, color symbolizing death for Catholics, represents accidents and diseases that can mark out and put an end to life at any moment.

On the side “death”, situated at the opposite side of “life”, the dominating purple color has an even stronger and glowing presence, with the red cross (symbol of life) that is the symbol of resurrection. This work reflects my own personal beliefs.

This piece of work was a challenge in deadline and creation, but it is also my very first sculpture for an outdoor location. The title “Délivrance” chosen by Yves Suty is the only French title given to my works.

Unfortunately, Yves Suty passed away at the beginning of this year. He was a friend and a valued advisor who was following my work for a long time. Through this piece of artwork, I would like to pay tribute and thank him for having freed me from the constraints of photography and for having opened me to new horizons, which he was so much known for.

I have a thought for his whole family and particularly for his fabulous wife Marie-Christine and his son Yann, a talented writer. I recommend his amazing book called “**Cube**”.



"Light Harmony #1"
Kruger Park (South Africa) - 2012
Platinum/Palladium print on cotton paper
mounted on dibond (black wooden frame),
105x70cm edition of 3 + 1AP

I had the great pleasure to discover South Africa in 2012. During a photographic safari in the sumptuous Kruger Park, I was inspired by the originality of the contemporary architecture of a wooden lodge.

The very soft light of a white day allowed me to realize this abstract series rich in nuances. Coming back to Belgium, I had immediately the feeling that this series deserved a special treatment.

Giving great importance to the quality of materials which I work with, and in order to ensure maximum durability to my work, I was seduced by the platinum printing process.

In Belgium, we are fortunate to have the Salto-Ulbeek editor, who combines both the traditional platinum print technique and today's most sophisticated techniques.

The result is sumptuous due to the depth and the shades subtlety that offer a strong and soft rendering. Few abstract images were made with this noble process. The platinotype is a process patented in 1873 by William Willis, a British inventor, 1841-1923.

This platinum process is a method consisting of a contact printing technique. This means that the negative is in direct contact with the paper, and that it has the real size of the final image. Working with the team of Salto-Ulbeek, Nadia and Georges Charlier, as well as William Ingram, was a real pleasure.

In summary, there is a quadruple particularity to this work:

- Exemplary stability of the platinum process which is a more stable metal than gold and much more stable than silver and could be preserved for several hundred years.
- Extremely limited printing of this work (edition of 3 + 1 artist's proof)
- Rarity of an abstract work in platinum edition
- Beauty of the aesthetic result

7. IN SITU WORKS:

In this section, I present my in situ works in private and public collections. It is always interesting to see my artworks in a real context of life.

Their stage setting is often very speaking.



Office – Brussels
“Zen Attitude #1 & #2”, 87 x 58 cm (photo),
111,5 x 82 cm (frame), Edition 4/5 & 5/5



Private House – Europe
“Coloured Meditation #1”,
C-Print on Diasec,
240 x 160 cm, Edition 1/2 (+ 1 A.P.)



Office – Brussels
“Mystery #1”,
C-Print on Diasec,
120 x 164 cm, Edition 2/3 (+ 2 A.P.)