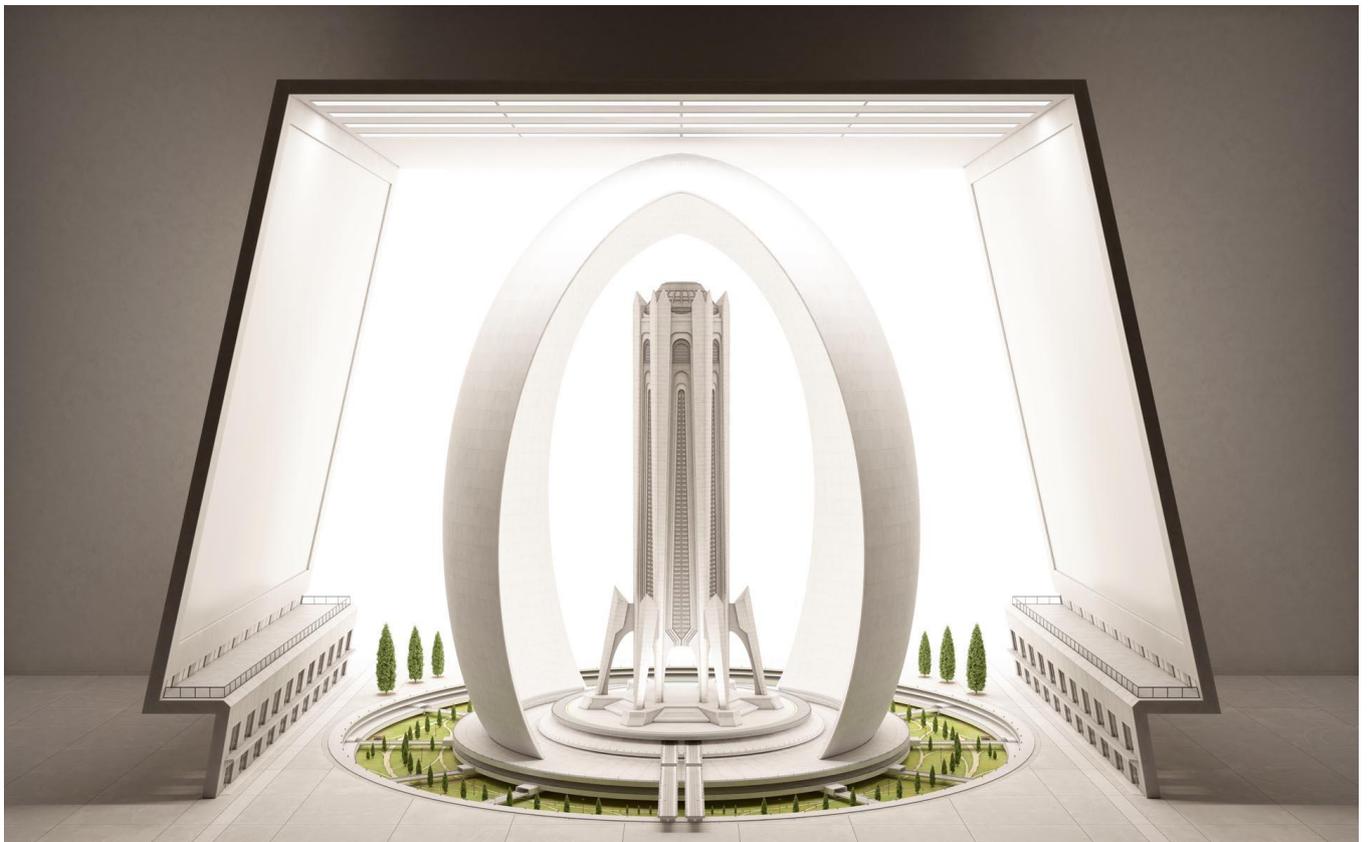


Press kit

Aporia gallery Brussels – Exhibition Pieter Léon Vermeersch

19 May 2018 – 16 June 2018

Pieter Léon Vermeersch: "Beautiful dystopia"



PIETER LÉON VERMEERSCH, *Cenotaph 1*, 2017.

Pieter Leon Vermeersch: visual artist



Pieter Léon Vermeersch - artist

Pieter Léon Vermeersch (°1984) is an artist living and working in Leuven, Belgium. His work deals with the tension between the concepts of utopia and dystopia. The dystopian predictions by authors like Aldous Huxley and George Orwell about worlds without privacy which are dominated by the increasing power of authoritarian regimes and/ or big companies, are becoming a reality. The concept of utopia on the other hand has been dismissed after the failures of the 20th century.

Now more than ever, there is a need for the power of the imaginative mind to see where we want to take our world and our cities. A society without a vision for the future is a society without a soul. The buildings Pieter Léon Vermeersch designs are not real buildings. They are buildings that, by their imaginative character, make us reflect about the world. They depict architecture and the city as viewed through the lens of the artist.

In "Beautiful Dystopia" Vermeersch shows an overview of his most recent computer drawings as propositions for new building design as components in future cities. They are presented in the form of large computer print-outs and hand-made maquettes.

In Aporia's "Beautiful Dystopia" exhibition, Vermeersch not only provides proof of his capacious imaginative brainpower and creativity, his knowledge of integrated CAD computer design aptitudes and his acquaintance with the architectural historical canon.

Often the prints are conceptualized based upon examples of historical architectural concepts that were drawn but failed to be executed or built. A good example of this is the work "Onlookers 1" which refers to the 18th century classicist architectural design of Etienne-Louis Boullée. This "monument for Newton" (1784) failed to be built due to its "megalomaniac" dimensions.

As indicates the title of the exposition, Vermeersch also points at the future and replaced the word "utopia" by its opposite "dystopia". Here, he refers to existentialist views on power, control and discipline that may emerge from architectural constructions and their impact on society, the public at large and the citizen. Possibilities of buildings as panoptica are clearly present in the designs of Vermeersch and he herewith refers to Michel Foucault.

Vermeersch re-imagines the designs by negating the (architectural) utopia and suggests a dystopia. With this in mind, Pieter Vermeersch is encouraging us to a critical approach with regards to architectural propositions and this, within the esthetics of his imagination.

The exhibition in Aporia gallery Brussels: "Beautiful Dystopia"

A very good attitude when approaching the art of Pieter Léon Vermeersch is by raising the question "what is happening down there in the dreamlike constructions and cities?" We are probably used to art which is easily accessible and which provide answers with a glimps of the eye.

The exhibition is called "Beautiful dystopia" in which Pieter Léon Vermeersch shows computer prints and models/maquettes. They portray architectural concepts and designs which could be components of future cities. The underlying meaning is less obvious and results in questions which are raised by the artistic works - they address the viewer directly.

First of all, the architectural designs provide us with suggestions of how future buildings could look like – they represent visionary views of expressive architectural compositions and forms solidly based on platforms that could be set in which ever environment. One thing is certain; the architectural habitats call upon our feelings. This is not only through the use of expressive forms of "totem"-like landmark as seen from the ground but also seen from above where one discovers a snowflake-like, crystalline composition as a solid basic and building basis as construction platform.

The underlying question relates to whether the buildings are designed for people to live in or were they designed for other purposes, places, inhabitants? This question remains unanswered as is the case with defining the location of the building designs. Are they to be located on earth, in a dessert, or somewhere in space (maybe on the moon)? To note in the latter perspective, is the sky dome like structure which is incorporating a gigantic cenotaph. We will never be able to give the answer since both options seem valid; the artist gives the mind of the beholder the finishing touch of the work.

One aspect is certain: we can hardly notice any human presence in and around the architectural structures. Perhaps these buildings are drawn to house a machine or supernatural inhabitant, a divine creature, a survivor of a (intergalactic) disaster. We will never know unless we would ask the artist. Nevertheless, it is noticeable that the printed images and maquette are able to evoke many questions and impact heavy on our imagination.

Another retail of the work that strikes is the "impersonal" aura that breaths from the work; are they placed in a real or distant imaginary world? And what about the scale – are they to be scene on a human, real life scale or rather on a micro- or macro level? Are the art pieces minimalistic or on the contrary, megalomaniac? It is impossible to tell and yet again, the works leave it up to our imagination. In the same vain, we could ask ourselves whether we are looking in the future or on the contrary, are we looking back to the past. And last but not least, were the views scaled up or scaled down? We cannot tell, all alternatives remain possibilities.

By entering the imaginative world of Vermeersch we seem to lose our grip to reality in terms of time and space (and thus scale). Have we entered a quantum arena where anything/nothing is uncertain and our position (point of view) can only be explained by probabilities rather than by certainties? Are we looking at the inside of computer or

a machine, or at the functioning of our bodies from different perspectives? All seems possible in the imagination of Vermeersch which testifies for the quality of the artistry and visualization aptitudes.

The blurring of frontiers between dream and reality, between reality and fiction, between the concrete and the abstract, between the suggestion and the tactility, between the imagination and the actual, triggers the spectator's mind and this is what these works make them art (ready to claim posterity). The existence of various possibilities which are left open for further addition and interpretation by the spectator is proof of Vermeersch quality.

This renders the creative act of the artist convincing.

About Aporia gallery: contemporary art in Brussels

Aporia is a home gallery where art of contemporary artists is shown. Aporia actively looks for contemporary artistic expression with a view to exhibit. Aporia gallery started off in April 2017.

Originality in a contemporary context is the primary criterion. Benchmarks of originality follow from image and object language, production technologies and techniques, supports of art pieces, presentation forms, subject and themes, applied materials, the artist and artistry.

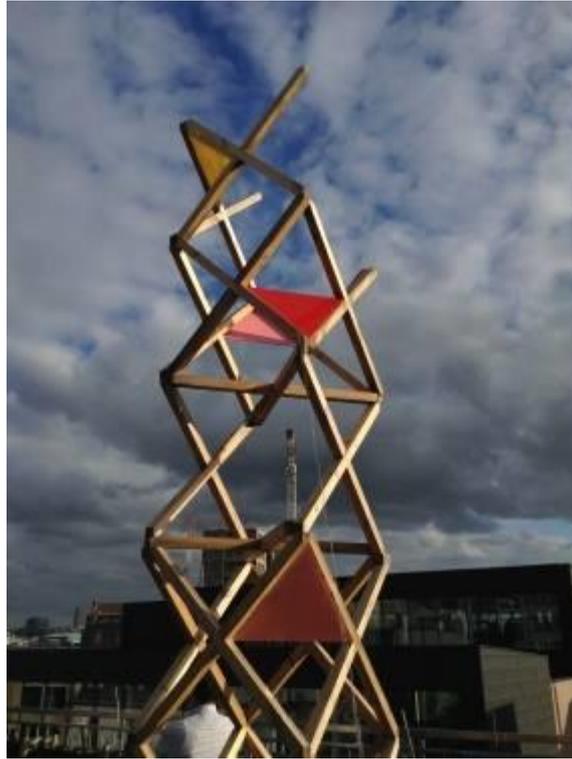
Aporia does not only serve commercial objectives; Aporia is providing a conceptual space for artists adding to their development and generating artistic added value.



Aporia gallery Brussels, exposition Karin Deroo – Insiders' Memories - October 2017.

Aporia gallery provides spaces on the 4th and 5th floors of a building which dates back from the beginning of the 20th century which were used for the handling of packaged materials. Indeed, the "Rue des Commerçants" in which Aporia gallery is located, refers to the economic and commercial activities of the "Cartier des Quais". This is also referenced by other street names such the Quai du Commerce and Quai aux Pierres de Taille - they refer to the old docks of the harbor of Brussels.

In the years 2012 the building was restored into living apartments. Aporia gallery occupies the two upper floors. The 5th floor consists of an apartment surrounded by a green garden with a view over Brussels. These two floors constitute Aporia gallery and are at the disposition of the artist and gallerist to show and exhibit contemporary art including sculptures. Niels Vaes used the outdoor area to build a tower during the first "Let's play house" exposition in Aporia gallery in April 2017. Today Aporia gallery is busy developing its fifth exhibition.



*Aporia gallery presents Niels Vaes – Let's play house – April 2017
Installation on rooftop terrace.*



*Aporia gallery presents Anne-Sophie Fontenelle – Fragements Intimes – January 2018
The curator and the artist preparing the exhibition.*



*Aporia gallery presents Patrick Keulemans – Texting and other things – December 2017
The artist explaining his work "Een jaar lang schreef ik je wekelijks na middernacht".*

About the curator Bart Roefmans

Bart Roefmans was active in engineering and economics in previous lives which was followed by a two decades period of "surfing on diplomatic waves".

He is a master in art sciences specialized in avant-garde-, modern- and contemporary art and is confident to put Aporia gallery on track. The amazement about art is pulling his shoulder every day. The ambition to develop Aporia gallery is a project that will offer artists and art lovers the opportunity to put a hyphen between the two of them.



Past exhibitions in Aporia gallery

Niels Vaes - *Let's play house* (22 April – 14 May 2017)

Karin Deroo - *Insiders' memories* (21 October – 11 November 2017)

Patrick Keulemans – *Texting and other things* (9 December 2017 – 30 December 2017)

Anne-Sophie Fontenelle – *Fragments intimes* (27 January – 17 February 2018)

Bob Roes – *The moment is yours* (17 March – 14 April 2018)

Upcoming expositions in Aporia gallery

Irene Goethuys / Roland Fonteyne

The balance and equilibrium of daily forms and things shape the clay and ceramic works of Irene Goethuys.

(September – October 2018)

Ine Lammers

Ine Lammers paints self-portraits as an individual and as a woman. She is translating emotions into colourful paintings which are becoming measures of intensity.

(October-November 2018)

Alain de Permentier

The act of painting is determined by allowing a high degree of chance as the painter is seeking his way through the production of a painting. Tranquility is given to the paintings through a dosed implementation of intense colours.

(December 2018)

Expositions in preparation at Aporia gallery (2019)

Retrospective exposition Jan Meerts – Richard Verwimp.

Various other exhibitions under development.

Opening hours Peter Léon Vermeersch – "Beautiful dystopia"- exposition

Opening/vernissage: May 19 from 5 to 8pm

Finissage: June 16 from 5 to 8pm

Exposition from May 19 to June 16, 2018

Opening hours Aporia gallery

Wed., Thurs. and Friday on appointment after 5pm: please call +32 (0) 472 210 531

Saturdays and Sundays: from 2 to 6 pm

Reservations visits: (+32) 479 210 531 or bart.roefmans@aporia.be

More Info

bart.roefmans@aporia.be

(+32) 479 210 531

Presse contact

Bart Roefmans

Aporia gallery

+32 (0) 472 210 531

Koopliedenstraat 65/4 Rue des Commerçants

1000 Brussels

bart.roefmans@aporia.be