

In an on-going process oscillating between projects in public space, photography and artist's book, my work addresses the permanent transformation that lies in the essence of things.

My visual research develops around personal interpretations of existing images and texts sources, creating alternatives of historical and contemporary cultural products.

My field of research covers both the private as well as the public domain, from personal archives to iconic books and artworks and varying from a brothel to a castle, from the facade of a snack bar to the masterpieces in the Louvre or an underground military bunker.

I attempt to interrupt pre established codes of reading the images and objects that pervade daily life, from clippings in encyclopedia and newspapers to karaoke video's and art reproductions.

In exploring the multiple manifestations of historical and contemporary products of knowledge and culture, I engage in a constant process of translation, of moving from one form to another and from one system of logic to another, searching for other potential meanings. Therefore the styles and aesthetics of my work vary in a wide range of forms, according to the strategy of the intervention of the original source: from obvious parasiting to illusionistic infiltrations -as in a trompe l'oeil and from high to low aesthetical codes.

The consistency in my body of work has to be found through its methodology in the process of appropriation of the referential material. I confront the original structural identity of my subjects by imposing on them subjectively developed systems of constraints (for example: range of the action in time and space, selection of the external factors by specific characteristics, etc.) During the production process, organized chance often plays a significant role.

The identity shift that results from this transformative process generates alternative readings of the reference as a strategy to overturn category of thoughts. My interventions create a new parallel reality which sabotage the unique and fixed meaning of the cultural product from which it derives.

For instance: the *Catalogue des Chefs-d'oeuvre du Musée du Louvre*, is a facsimile of a 1976 Louvre catalogue in which I replaced the reproductions of paintings by photos with I made of them during a one day visit. In my photos spectators intrude in the paintings, becoming part of the iconic images. By this mean I attempt to question the perception of referential paintings and their subjective interpretation.

In extension to this artist's book I photographed my favorite icons from three Museum collections, staging them and reproducing them in life size in order to emphasize their perception in their natural format and surroundings (*Het Apparaat, Le Louvre, Hermitage, The Modernists*).

The latest stage of this research brought me to superimpose images and objects layers atop of masterpiece paintings (Vaseline in the case of *The Marriage of Willem van Loon and Margaretha Bas*, hand-made "aura"stickers in *Allegory of the Six Senses* or projected image of

ancestors portraits paintings on their contemporary heirs in *Maria / Gisèle van Loon* and *Jan / Félix van Loon* at the Museum van Loon Amsterdam.

I also staged a Spanish ham, plastic curtains or ladders in front of Van Dongen, Matisse, Picasso and Kandinsky at the Hermitage museum. By mean of superimposing objects and images onto the surface of paintings I comment upon the content and forms of the originals and propose a shift from the museum installation to a subjective perception of paintings.

Private archives have been the starting point of a few of my works, researching upon the ephemeral quality of life and the beauty of frozen moments in time.

The spiritual séance books of Antoinette de Bach-van Loon and her husband led me to realize the experimental video, A. de B and the three textile installations *Soul Imprint*, *Four Ghosts* and *All is in All and it has Always been*, shown in the solo presentation 'Seek & Hide' at the Museum van Loon Amsterdam.

The 1960's private photo album from an officer of the military base of Soesterberg led to the installation *32 TFS Double Life*, where woven photographs of partying soldiers replace the cots of an underground bunker for nuclear attack, alternating exuberant presence and progressive disappearance by means of phosphorescence.

*Tristes Tropiques: Illustrations hors texte* developed around a collective memory archive, the iconic photographs from Claude Levi-Strauss 'Tristes Tropiques' (1955). This project, in collaboration with Ronald van Tienhoven, consists in a re-enactment of Levi-Strauss photographs of Central Brazilian tribes 80 years later with the inhabitants of a small Frisian village in the Netherlands. The photographs investigate the continuum of human expression, and the relationship to the Other.

Another project developing the 'public archive' that is a book is my latest work *Cathédrales*, is based on a book centerfold ('Cathédrales et Eglises de France', 1950), illustrating Bourges cathedral in a black and white photograph. I photographed this image over a period of time, until the shadow of the window frame in my studio would completely absorb the cathedral into darkness. A presence remains.

The process, and hence time, is incorporated in the work. The size of the publication determines the pace to turn the pages: you can't use it as flip book, one has to make time.

To conclude, and as far as I can reach, it seems that the underlying motive of my artistic research is to claim freedom within the specific enclosure of referential sources, by designing a construction within or atop of the existing structure.

The transformations that result from it generate a renewed interpretation of the source.

This way can the thought of all things passing and nothing staying put be surprisingly soothing.