

FRED EERDEKENS

A L L U S I O N S

OPERA GALLERY

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Un rayon de lumière oblique

Un jour de 1987, alors que Fred Eerdeken était en train de graver une plaque de cuivre, il s'aperçut que l'ombre d'un petit copeau de métal torsadé dessinait sur la plaque la forme d'une lettre. C'est ainsi que s'ouvrit un nouveau chapitre de sa vie d'artiste. Depuis ce jour, Fred Eerdeken entretient une relation fructueuse avec le métal, l'ombre, la lumière et le langage.

On se souvient de l'anecdote de Kandinsky découvrant la beauté de formes abstraites devant l'une de ses toiles accrochées par mégarde à l'envers sur le mur de son atelier, ou bien encore de Man Ray produisant accidentellement son premier « rayogramme » au moment où Lee Miller ouvrit à l'improviste la porte de sa chambre noire alors qu'il était en train de réaliser des tirages.

Dans le cas de Fred Eerdeken, le « hasard objectif » lui permit de cristalliser tout à la fois sa propre histoire — de trouver son territoire —, mais aussi de tisser des liens avec l'art belge et en particulier ses deux illustres devanciers que furent Magritte et Broodthaers, tous deux poètes et plasticiens, tous deux explorateurs des frontières entre lire et voir, comprendre et percevoir. On peut aussi penser à Calder, à Tinguely ou à Boltanski qui jouèrent à leur manière avec les ombres portées de leurs sculptures, et plus près de nous à Markus Raetz, William Kentridge ou Tim Noble et Sue Webster.

Plus spécifiquement, il y a chez Fred Eerdeken un jeu qui consiste à écrire, mais indirectement. Et, c'est le long détour emprunté par l'artiste qui fait la saveur de son œuvre. Tout est dans la torsion du matériau. Ainsi, il ne s'agit pas de former prosaïquement des lettres mais de sculpter des formes abstraites ondulantes ou anguleuses qui une fois exposées à la lumière révéleront un mot ou une phrase. Ombre et lumière comme encre et papier.

Ce sont parfois des sortes de koans, composés d'un vocable esseulé ou d'une sentence brève dont le sens se diffuse dans l'espace alentour de l'objet : *Big Bang*, *Cut Out*, *Mirage*, *Text and Context*, *Something of Value* ; *Je lis*, *Je dis*, *Je crois que tout m'échappe...* Tantôt c'est un simple fil de métal qui ondoie, tantôt c'est une feuille pliée et découpée, parfois ce sont des lettres flottant à la surface de l'eau dont les mouvements aléatoires composent des suites de caractères sans signification apparente ou bien une expression précise. Il y a aussi de délicates installations où une bougie allumée révèle d'abord un premier mot (*Icon*) puis un second vocable lorsque celle-ci est presque entièrement consumée (*Idea*) ; le tout évoquant sans détour une vanité célèbre du peintre allemand Gerhard Richter. Il y a encore des formes tridimensionnelles, qui éclairées par deux sources lumineuses se recoupant à angle droit projettent/révèlent deux ombres distinctes, soulignant le caractère indissociable de notions antagonistes ou complémentaires : *God/Ego ou Concept/Content*, par exemple. Ailleurs, le feuillage d'un arbre laisse apparaître un étrange bruissement : *Mhmmhm*. Une bulle de cristal transparente projette la phrase *L'Ombre du Vide* tandis que les ombres découpées d'un empilement de boîtes de céréales, de biscuits ou de pâtes écrivent *Holy Spirit/Come Home*. *Picture this*, nous enjoint un petit arbre, comparable à une pointe d'argent, planté dans un morceau de bois.

Théâtre d'ombres, lanterne magique... En positif ou en négatif, en creux, en silhouette ou en transparence, le mot est dans la chose ; n'apparaissant qu'à la faveur d'un rayon de lumière oblique.

A Slanted Ray of Light



Holy Spirit / Come home, 1997

Wooden table, two light projectors, cardboard boxes
248 x 125 x 105 cm | 97.6 x 49.2 x 41.3 in

One day, in 1987, while Fred Eerdekens was engraving a copper plate, he noticed that the shadow made by a rogue twisted metal chip took the shape of a letter on the plate, thus beginning a new chapter of his artistic career. Since then, his work has been closely linked to metal, shadow, light and language.

One can recall how Kandinsky incidentally discovered the beauty of abstract form by hanging one of his paintings upside down in his studio or how Man Ray made his first "rayograph" thanks to Lee Miller unexpectedly opening the door of his dark room as he was in the process of developing photos.

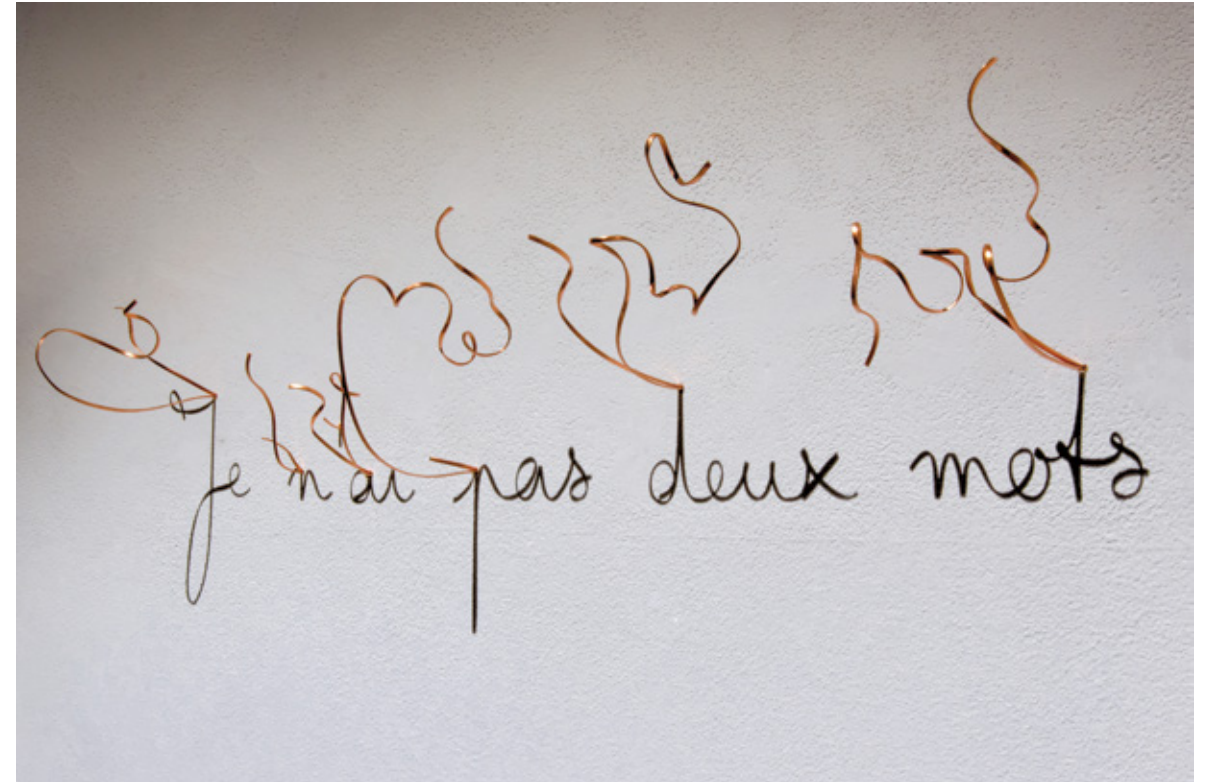
In the case of Fred Eerdekens, this random discovery allowed him to crystallise his own story – to find his own territory – and to develop ties with Belgian artists, in particular with his prominent predecessors, Magritte and Broodthaers. Both were poets as well as visual artists, and both explored the limits between reading *and* seeing, and understanding *and* discerning. Eerdekens' work can also be linked to the work of Calder, Tinguely or Boltanski who played each in their own way, with the shadows created by their sculptures or even closer to our time, to the art of Markus Raetz, William Kentridge or Tim Noble and Sue Webster.

Eerdekens writes by taking a lengthy detour, thus giving his work a certain edge. Everything lies in the way the material is twisted. The artist doesn't sculpt letters, he actually sculpts abstract undulating or angular forms that once in the light, reveal a word or a sentence. He uses shadow and light as ink and paper.

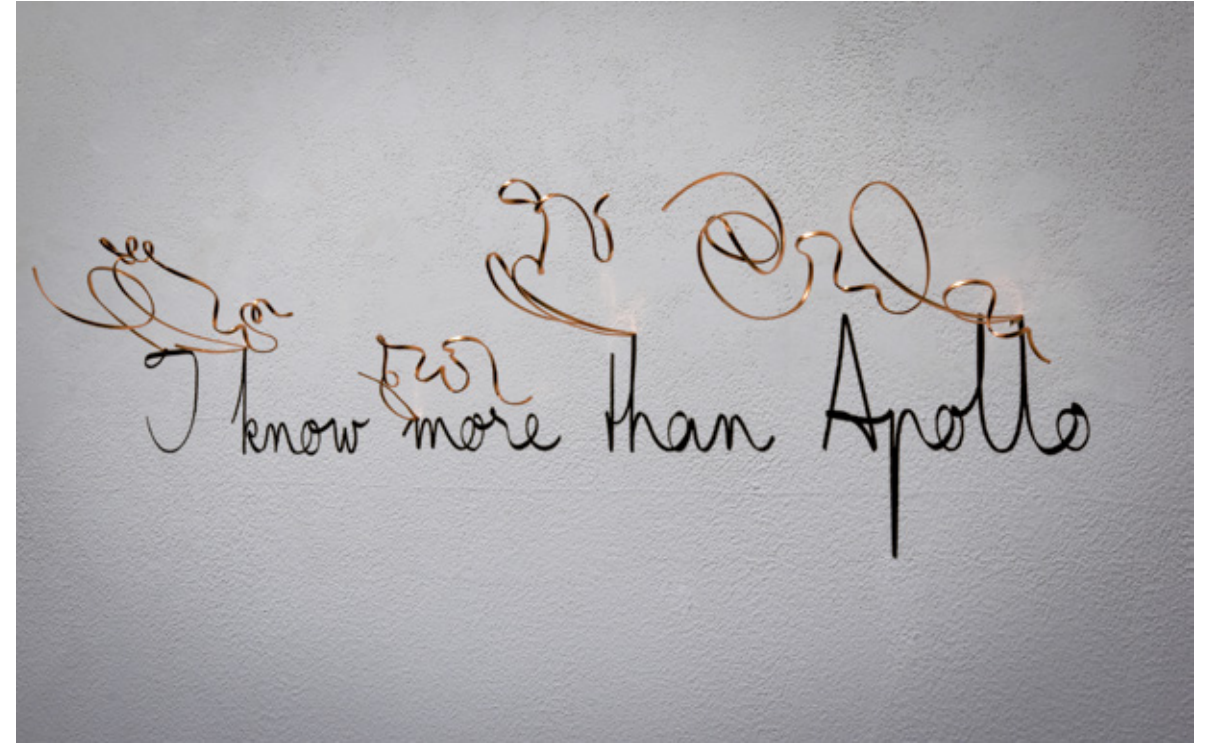
Sometimes it is a type of koan, a single word or a short sentence, which meaning spreads in the space surrounding the object: *Big Bang; Cut Out; Mirage; Text and Context, Something of Value; Je lis, Je dis, Je crois que tout m'échappe...* Sometimes it is a simple metal thread which undulates, sometimes it is a sheet of paper which is folded and cut out, sometimes there are letters floating on water forming either a string of letters with no apparent meaning, or an explicit expression. There are also refined installations like the one where a lit candle reveals a word (*Icon*) and then another one (*Idea*) when it is almost totally consumed, reminding the viewer of a famous vanitas by German painter Gerhard Richter. There are also tridimensional forms which reveal two distinct shadows when illuminated by two separate sources of light intersecting at a right angle, emphasizing the inalienable nature between opposite or complementary concepts: *God/Ego* or *Concept/Content*, for example. Somewhere else, the foliage of a tree rustles a strange whisper: *Mhmmhm*. A crystal ball reads *L'Ombre du Vide* (the shadow of emptiness) and the shadows made by a pile of cut-out cereal, cookie and pasta boxes divulge the words *Holy Spirit/Come Home*. *Picture this*, appears by means of a small tree, comparable to a silverpoint planted in a piece of wood.

A theater of shadows, magic lantern... In positive or in negative, recessed, outlined or transparent, the word is in the object, only appearing thanks to a slanted ray of light.

DAVID ROSENBERG
Paris, September 2018

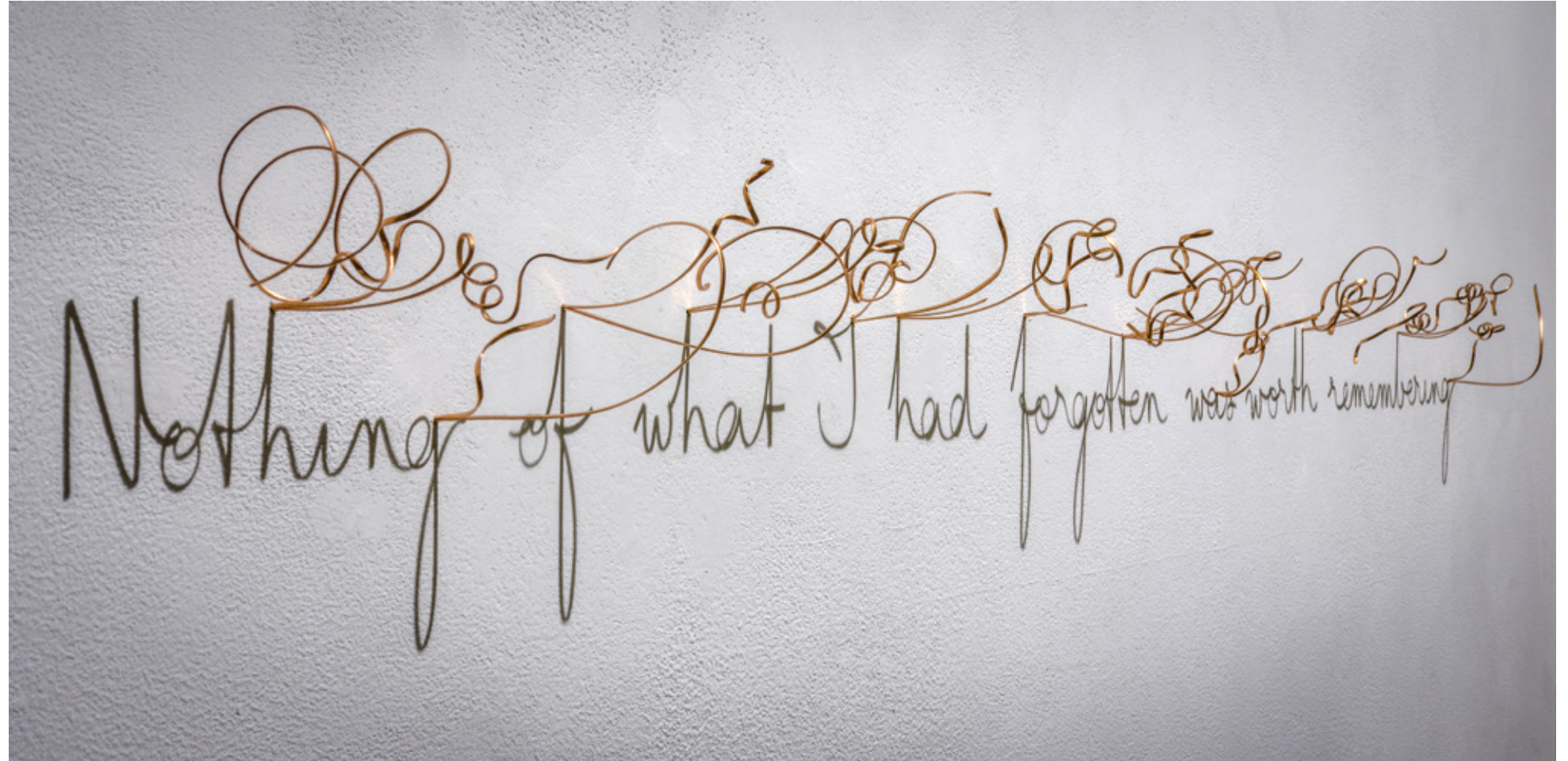


Je n'ai pas deux mots, 2018
Copper, light source
18 x 60 x 14 cm | 7.1 x 23.6 x 5.5 in



I know more than Apollo, 2018

Copper, light source
18 x 66 x 14 cm | 7.1 x 26 x 5.5 in



Nothing of what I had forgotten was worth remembering, 2018

Copper, light source
18 x 144 x 14 cm | 7.1 x 56.7 x 5.5 in



Corps, 2018
Copper, light source
75 x 25 x 25 cm | 29.5 x 9.8 x 9.8 in

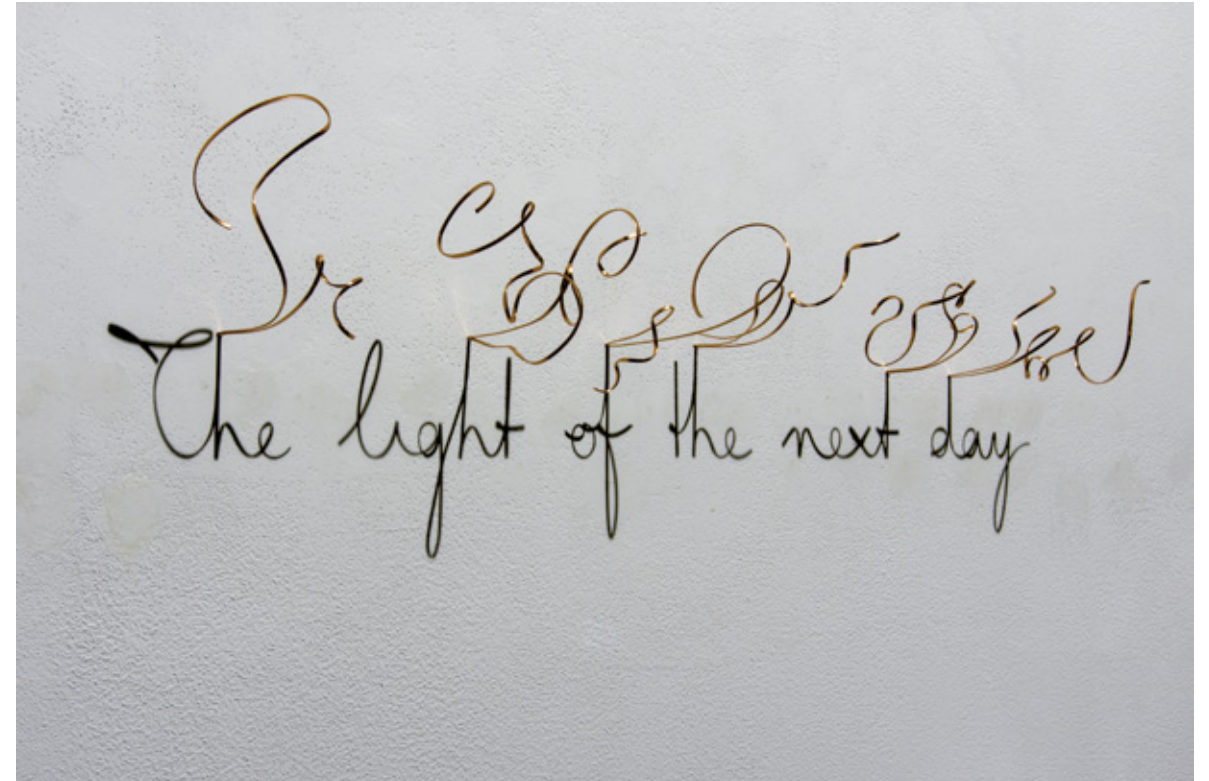


Flare, 2018
Copper, gold, light source
49 x 66 x 36 cm | 19.3 x 26 x 14.2 in



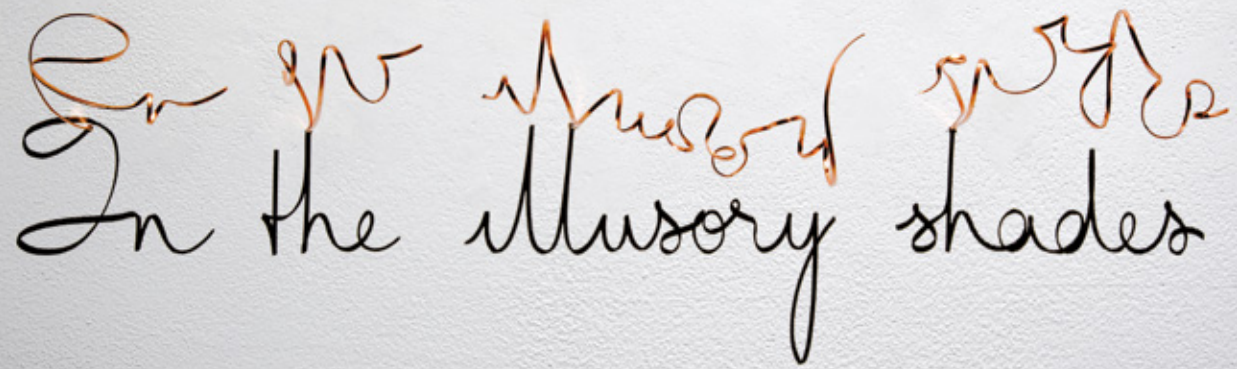
I listen to myself, 2017

Wood
45 x 15 x 15 cm | 17.7 x 5.9 x 5.9 in

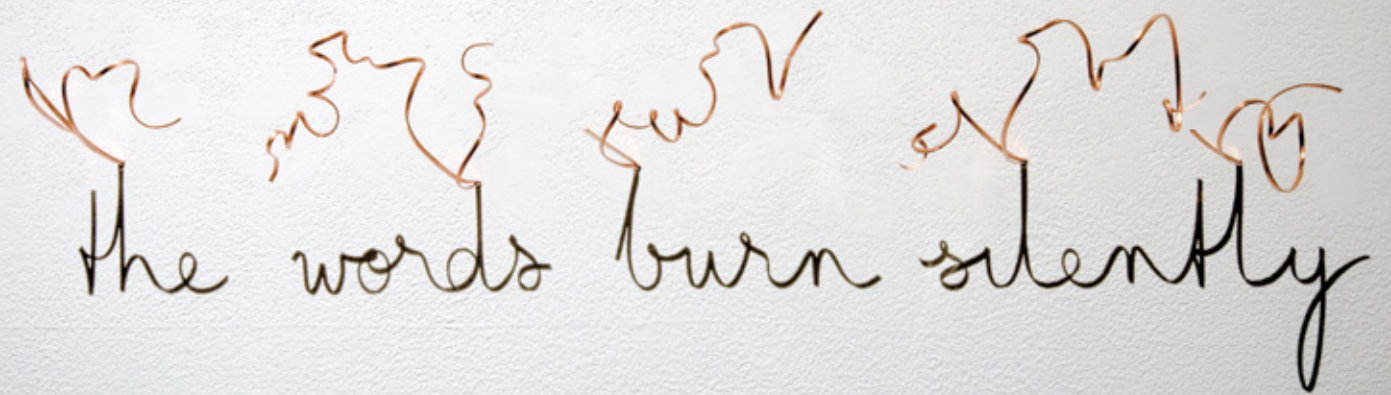


The light of the next day, 2018

Copper, light source
18 x 68 x 15 cm | 7.1 x 26.8 x 5.9 in



In the illusory shades



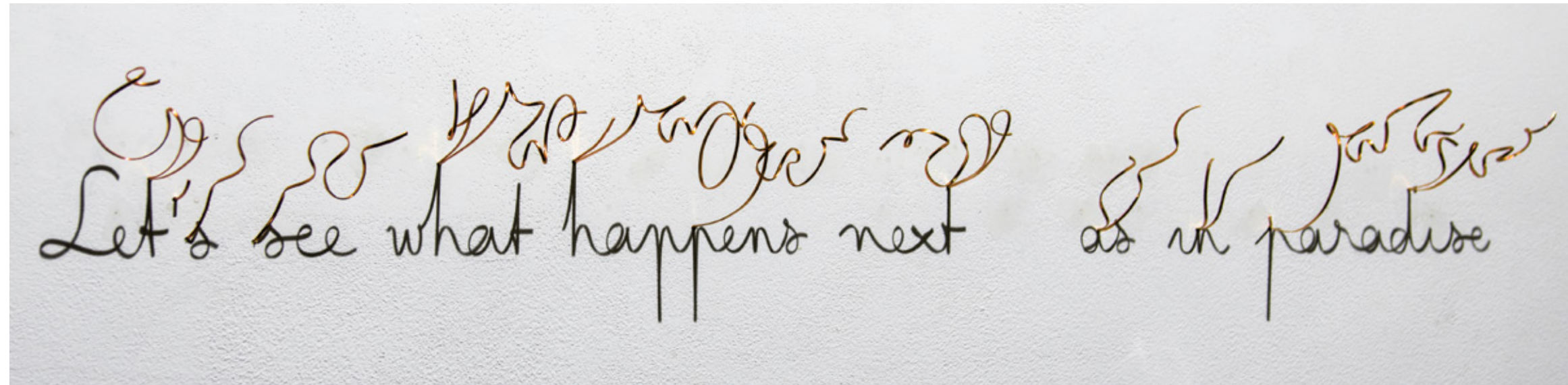
the words burn silently

In the illusory shades the words burn silently, 2018

Copper, light source
18 x 130 x 14 cm | 7.1 x 51.2 x 5.5 in



Border, 2017
Oxidised copper, wood
33 x 152 x 24 cm | 13 x 59.8 x 9.4 in

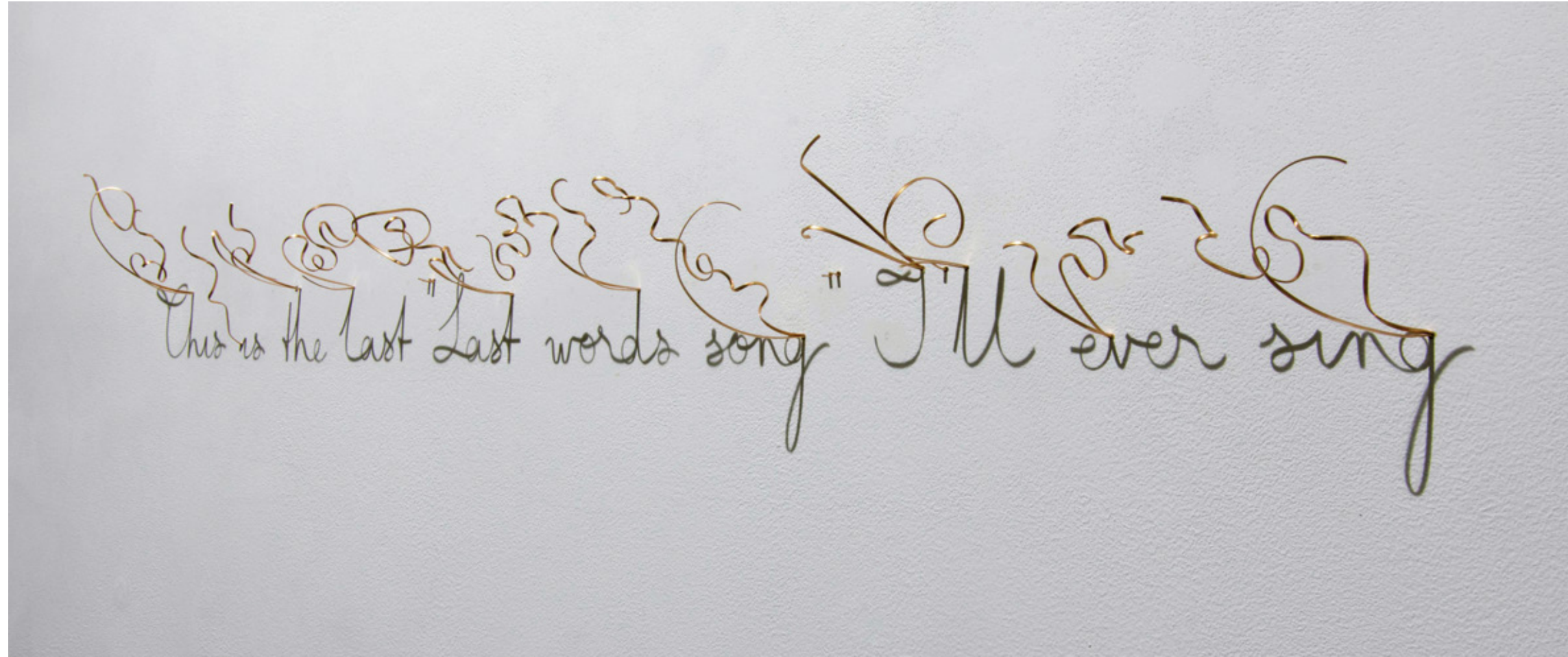


Let's see what happens next as in paradise, 2018

Copper, lightsource
15 x 120 x 15 cm | 5.9 x 47.2 x 5.9 in



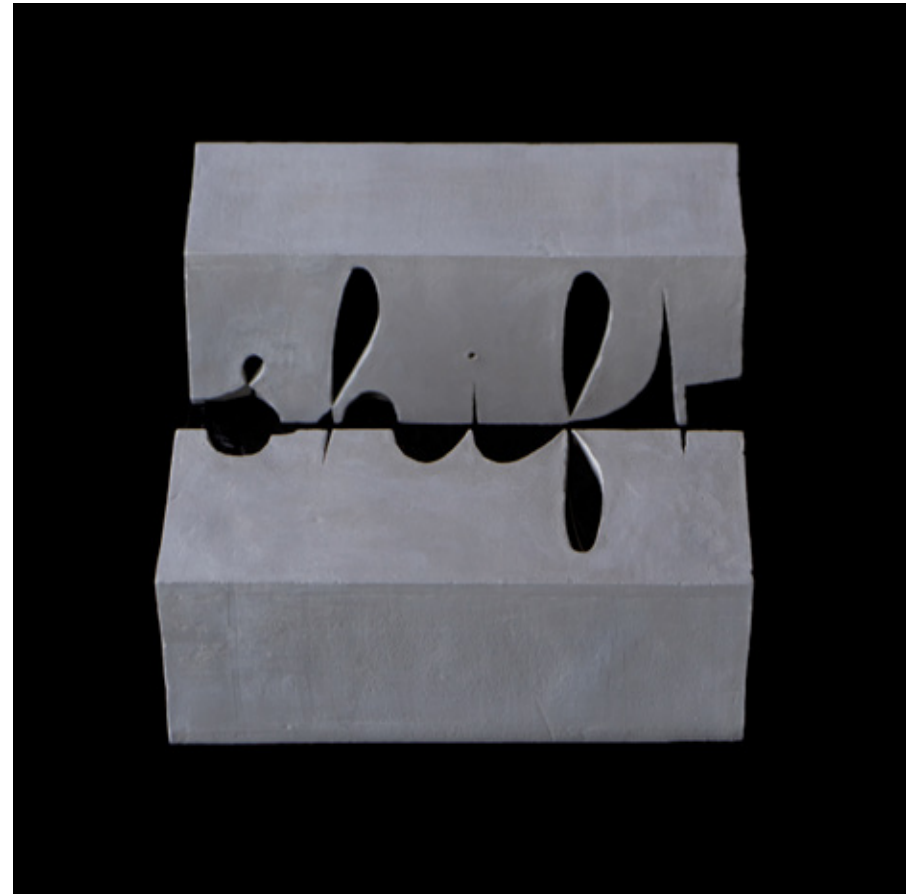
Hold, 2017
Mixed media
22 x 138 x 30,5 cm | 8,7 x 54,3 x 12 in



This is the last "Last words song" I'll ever sing, 2018

Copper, lightsource
18 x 130 x 15 cm | 7.1 x 51.2 x 5.9 in

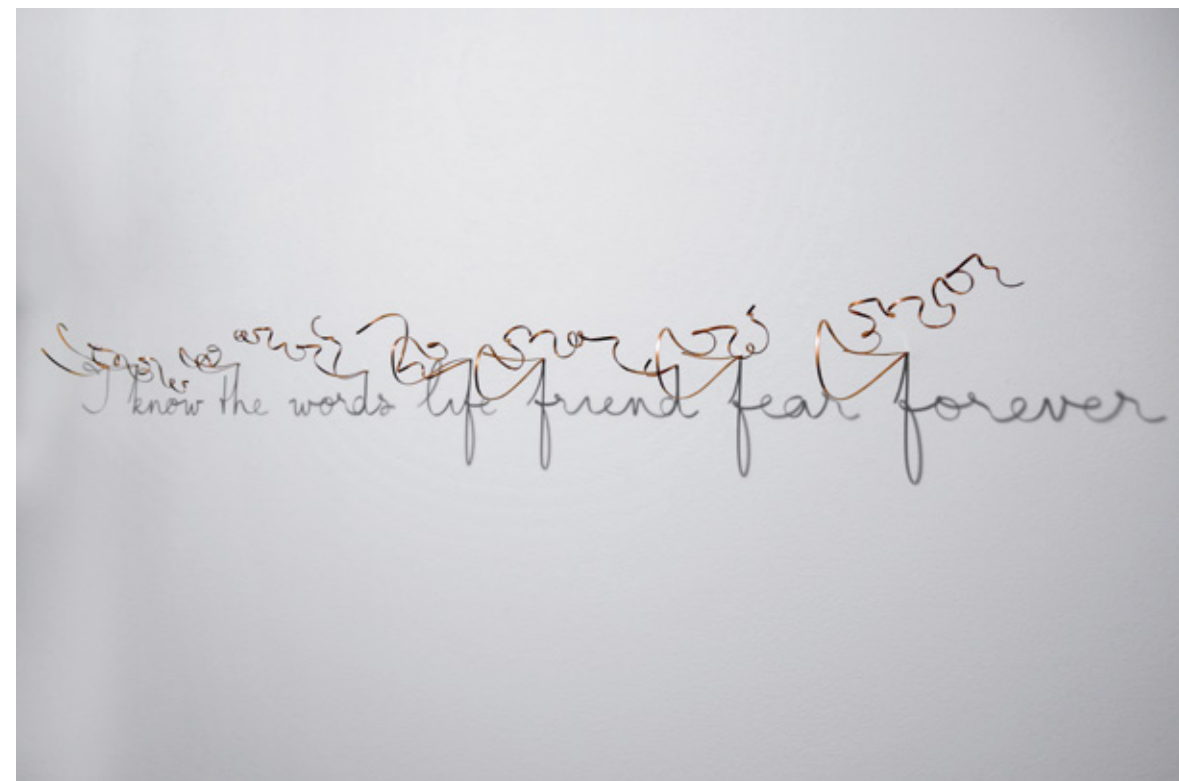
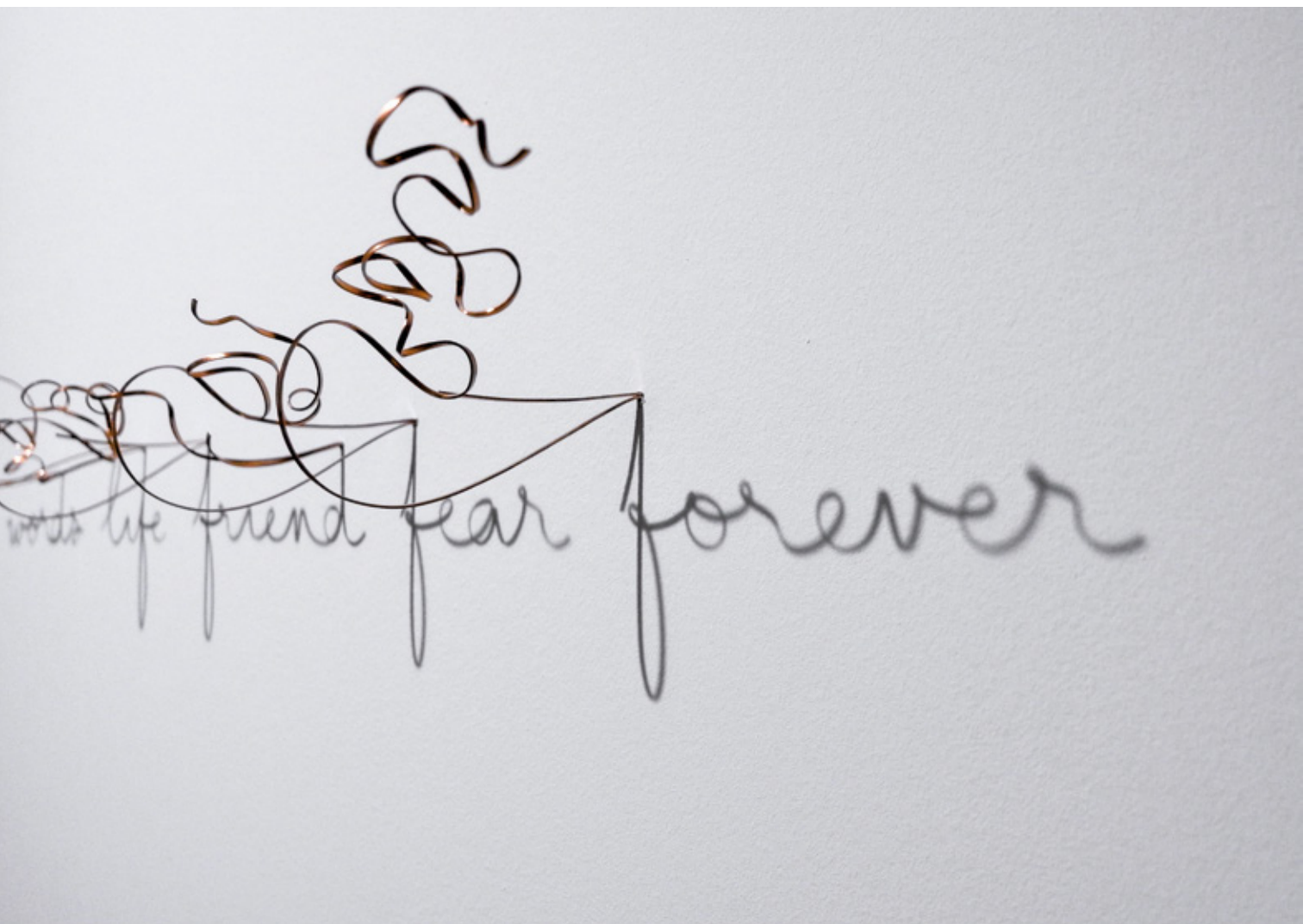
Shift, 2018
Clay
30 x 11 x 12 cm | 11.8 x 4.3 x 4.7 in





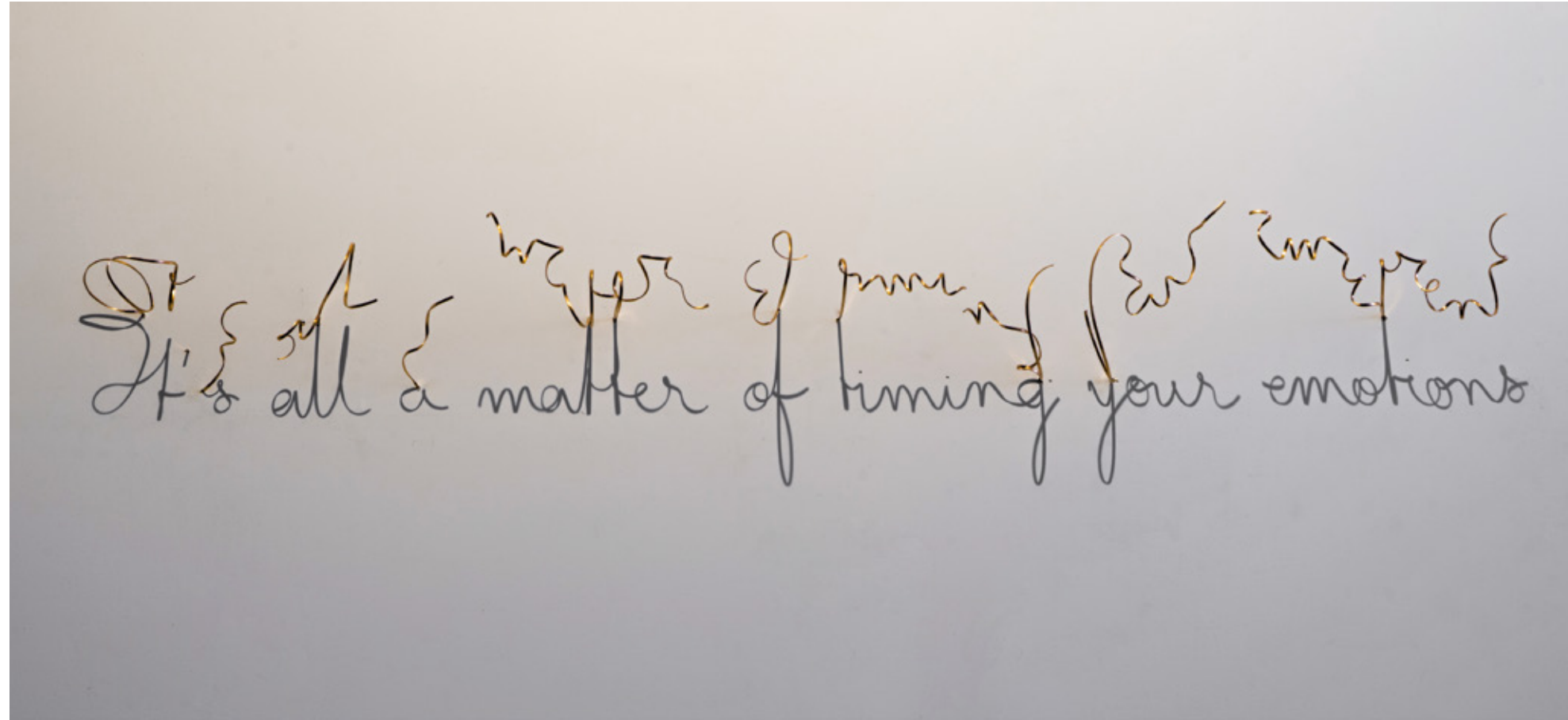
Blur, 2018
Copper, nickel, light source
62 x 28 x 33 cm | 24.4 x 11 x 13 in





I know the words life friend fear forever, 2018

Copper, light source
18 x 115 x 14 cm | 7.1 x 45.3 x 5.5 in



It's all a matter of timing your emotions, 2018

Copper, light source
15 x 120 x 15 cm | 5.9 x 47.2 x 5.9 in



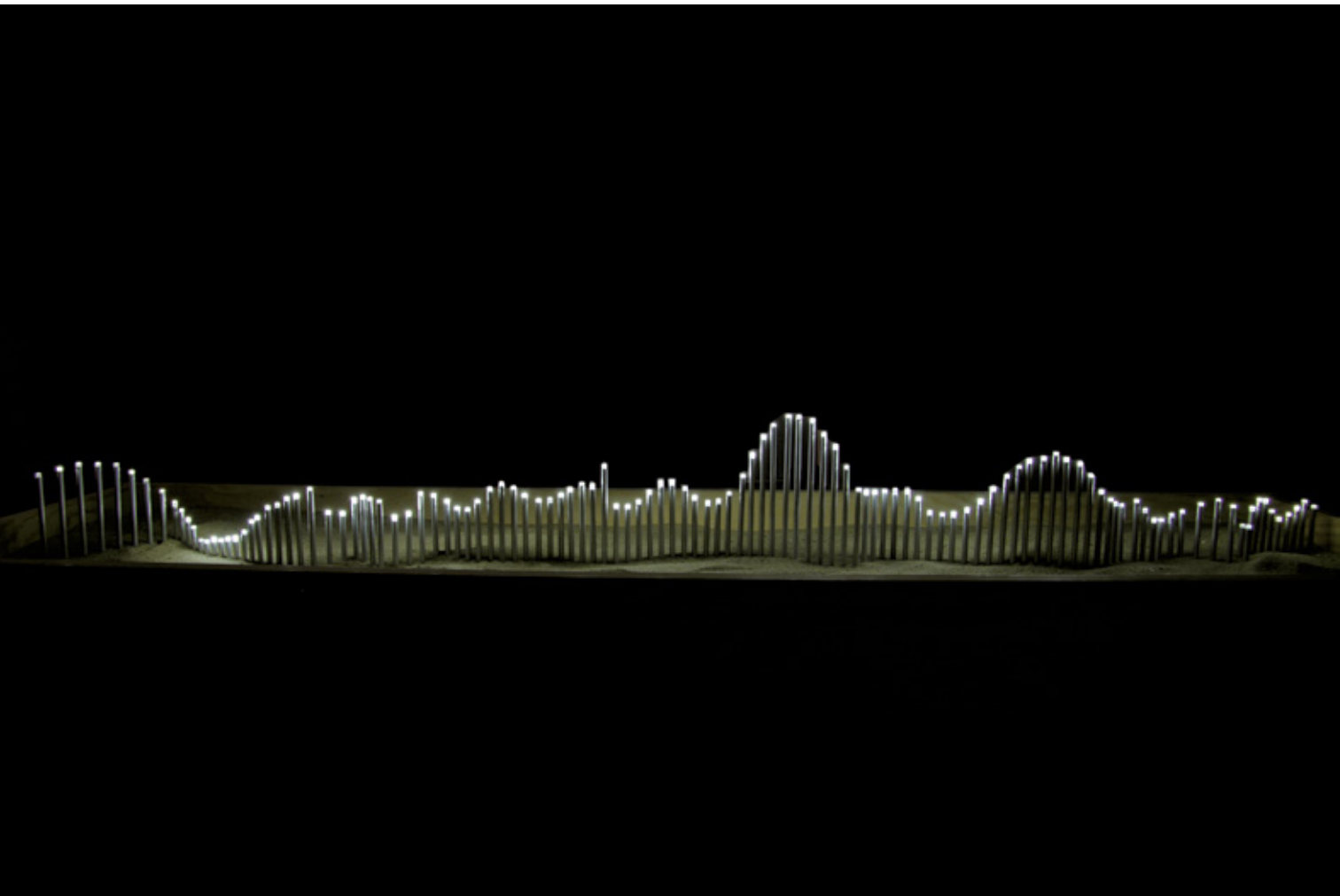
Thoughtless, 2015
Aluminium, water, rubber
300 x 400 x 200 cm | 118.1 x 157.5 x 78.7 in



Lost, 2017
Corten steel
173 x 1470 x 190 cm | 68.1 x 578.7 x 74.8 in



Lucide, 2016
Steel, mirrors
600 x 320 x 600 cm | 236.2 x 126 x 236.2 in



Nothing, 2012
Wood, Plexiglas, light source
120 x 155 x 42 cm | 47.2 x 61 x 16.5 in



Fred Eerdeken (b. June 14, 1951 in Heusden-Zolder, Belgium) lives and works in Hasselt, Belgium.

He studied Sculpture and Graphic Art at the Provincial Higher Institute of Art and Architecture in Hasselt, Belgium, and was a professor at PHL (current MAD Academy) in Hasselt and HISK in Antwerp, Belgium.

Selected Solo Exhibitions

- 1984 9915 Gallery, Antwerp, Belgium
- 1985 ICC, Antwerp, Belgium
- 1986 New Math Gallery, New York, NY, USA
- 1987 Polynero Gallery, Antwerp, Belgium
- 1988 Museum of Modern Art, Brussels, Belgium
- 1989 Galerie von der Milwe, Aachen, Germany
Galerie 175, Brussels, Belgium
- 1990 Stux Gallery, New York, NY, USA
Dorothy Goldeen Gallery, Santa Monica, CA, USA
Galerie Bébert, Rotterdam, The Netherlands
- 1991 Museum of Installation, London, UK
Galleria Museo di Bolzano, Bolzano, Italy
- 1992 *Hi Outsider*, KC Il Ventuno, Hasselt, Belgium
Lokaal 01, Breda, The Netherlands
Galerie von der Milwe, Aachen, Germany
James Van Damme Gallery, Antwerp, Belgium
- 1993 Vlaams CC de Brakke Grond, Amsterdam, The Netherlands
- 1994 *Utopia of a Private Language*, Provinciaal Museum Z33, Hasselt, Belgium
- 1995 James Van Damme Gallery, Antwerp, Belgium
- 1996 *At Last Something Real*, Provinciaal Museum Z33, Hasselt, Belgium
- 1997 *Teveel innerlijke stem en echte beelden*, Z33, Hasselt, Belgium
- 1998 *Holy Spirit/Come Home*, James Van Damme Gallery, Brussels, Belgium
- 1999 James Van Damme Gallery, Brussels, Belgium
- 2000 *Golden Delicious*, Jadoul Fruit Storage, Gingelom, Belgium
- 2001 James Van Damme Gallery, Brussels, Belgium
- 2002 *The Retina Diamond*, MuHKA Museum of Contemporary Art, Antwerp, Belgium
Aumônerie Saint-Jacques, Gordes, France
- 2003 *Vouwen*, CC De Bogaard, Sint-Truiden, Belgium
Spencer Brownstone Gallery, New York, NY, USA
- 2004 Galerie Grita Insam, Vienna, Austria
- 2005 *I Hate Words*, Taché-Lévy Gallery, Brussels, Belgium
Forever, Spencer Brownstone Gallery, New York, NY, USA

2010 *I am*, Twig Gallery, Brussels, Belgium
Close Your Eyes... Samuel Vanhoegaerden Gallery, Knokke, Belgium

2012 *In Search for Symbols*, Samuel Vanhoegaerden Gallery, Knokke, Belgium
Seen Not Seen, Magda Danysz Gallery, Shanghai, China

2013 *Rémanences*, Magda Danysz Gallery, Paris, France
Poetic Meanings, Gallery Isabelle van den Eynde, Dubai, UAE

2014 *Mirages*, Galerie Pascal Lansberg, Paris, France
Sliding from One State into Another, Sharjah Art Museum, Sharjah, UAE
Mind Beats, Samuel Vanhoegaerden Gallery, Knokke, Belgium

2015 Solo booth Art Brussels 2015, Samuel Vanhoegaerden Gallery, Knokke, Belgium
One Looking at It One Looking Through, Spencer Brownstone Gallery, New York, NY, USA

2016 *Figures of Speech*, Mario Mauroner Contemporary Art, Vienna, Austria

2017 *Instillations*, Samuel Vanhoegaerden Gallery, Knokke, Belgium

Selected Group Exhibitions

1983 *8-83*, Provinciaal Museum, Hasselt, Belgium; ICC, Antwerp, Belgium
Jeune Peinture Belge, PvSK, Brussels, Belgium

1984 *De Eerste Chauvinistische*, Montevideo, Antwerp, Belgium
 Biënnale van de Kritiek, ICC, Antwerp, Belgium

1985 *Kunst 80*, Provinciaal Museum, Hasselt, Belgium
Sculpture Triënnale, St-Niklaas, Belgium
Sculptures, Galerie 9915, Antwerp, Belgium
A.P.E., Gele Zaal, Gent, Belgium

1986 Galerie 86, Hessenhuis, Antwerp, Belgium
Op Goede Grond, Provinciaal Museum, Hasselt, Belgium

1987 *Confrontation*, Ateliers Ste-Anne, Brussels, Belgium
 Galerie De Kruijff, Antwerp, Belgium
In Vertrouwen - In Trust, Middelburg, The Netherlands

1988 *Belgicisme/Objet Dard*, Casa Frollo, Venice, Italy
Etats Limites - Archives des Passions, Espace 251 Nord, Liege, Belgium
A propos d'écriture, Centre d'Art Contemporain, Arlon, Belgium

1989 *Kolekcja Profesora Gimnastyki*, Ateliers 340, Brussels, Belgium
Fenêtres en vue, Liege, Belgium
Group Show, Galerij Transit, Leuven, Belgium

1990 *Burengerucht, Belgian Artists*, Stedelijk Museum, Amsterdam, The Netherlands
Zoersel 1990, Zoersel, Belgium
Belgicisme Belicht, Galerie Nouvelles Images, Den Haag, The Netherlands
Summer of 90, Stux Gallery, New York, NY, USA

1991 *Le Merveilleux et la Périphérie*, Liege, Belgium
Kunst in Vlaanderen, nu - Art in Flanders, Now, MuHKA, Antwerp, Belgium

1992 *Zufall als Prinzip*, Wilhelm-Hack-Museum, Ludwigshafen, Germany
Kunst in Vlaanderen - Art in Flanders, Bergkerk, Deventer, The Netherlands
Woord en Beeld in de Belgische Kunst van A tot Z - Word and Image in Belgian Art from A to Z, MuHKA, Antwerp, Belgium
Een Verzameling-Verstilde Momenten, Caldic Collectie, Rotterdam, The Netherlands
L'Objet du débat, Espace 251 Nord, Liege, Belgium

1993 *Confrontaties/Confrontations*, Elzenveld, Antwerpen, Belgium; Musée Communal d'Ixelles, Brussels, Belgium

1994 *Translucent Writings*, Neuberger Museum Purchase, New York, NY, USA
Kunstwerken verworven door de Vlaamse Gemeenschap - Artworks for the Flemish Community, MuHKA, Antwerp, Belgium
Memoria e Desejo, Palacio Nacional de Sintra, Sintra, Portugal
Translucent Writings, USF Contemporary Art Museum, Tampa, FL, USA

1995 *De Kollektie - The Collection*, MuHKA, Antwerp, Belgium

1996 *Licht en Beweging - Light and Movement*, KMSK-ICC, Antwerp, Belgium
Meir, As voor kunst, KMSK - ICC, Antwerp, Belgium

1997 *Er gebeurt iets...- Something Happens...*, Various Locations, Lier, Belgium
Expoarte, Guadalajara, Mexico

1998 *Sterk zij de tale der woorden - @rt words-@rt works*, Brugge, Belgium
@rt words-@rt works, Galerie De Lege Ruimte, Gent, Belgium

1999 *Museum onder water*, Provinciaal Museum, Hasselt, Belgium

2000 *Speelhoven*, Domein Speelhoven, Aarschot, Belgium

2002 *Mobile Phonics*, Z33, Hasselt, Belgium

2003 *Five*, Galerie Kusseneers, Lier, Belgium
The Ambiguity of the Image, Belgian Art Now, Art Athina, Athens, Greece
Tussen hemel en aarde, Schildehof, De Pont, Schilde, Belgium

2004 *Armory Show*, New York, NY, USA
ABC2004 - Antwerp Book Capital, work i.c.w. Tom Lanoye, in public spaces, Antwerp, Belgium

2005 *Drawings/Works on paper*, Spencer Brownstone Gallery, New York, NY, USA
Hot Re-Strike, De Warande, Turnhout, Belgium
Shadowplay - Light and Shadow in Contemporary Art, Kunsthallen, Brandts Klaedefabrik, Odense, Denmark; Kunsthalle Kiel, Germany; Landesmuseum Linz, Austria
VOLTA 01, Voltahalle, Basel, Switzerland
Lichtkunst aus Kunstlicht, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
Pijn (Pain), Museum Dr. Guislain, Gent, Belgium

2006 *Light Play*, Z33, Hasselt, Belgium

2008 *Septiformis*, St-Gudula Cathedral, Brussels, Belgium
Ombres & Lumières, Château de Nyon, Nyon, Switzerland

2009 *This is Our Earth 1+2*, Tour&Taxis, Brussels, Belgium
La photographie n'est pas de l'art; The Perlstein Collection, Museum van Elsene, Brussels, Belgium

2010 *Exhibitionism*, The East Wing Collection IX, The Courtauld Institute of Art, London, UK
La photographie n'est pas de l'art; la collection Perlstein, Musée d'Art moderne et contemporain de Strasbourg, Strasbourg, France
Coup de Ville, St-Niklaas, Belgium

- 2011 *Grandville - un autre monde - un autre temps*, Musée Félicien Rops, Namur, Belgium
Grandville - un autre monde - un autre temps, Le musée du Temps Besançon, France
In – and Outside - Writing, De Voorkamer, Lier, Belgium
Twijfelgrens Haspengouw-Borgloon, Z-OUT, Z-33, Limburg, Belgium
- 2012 *Words and Dreams*, Galerie Magda Danysz, Paris, France
Tesi Samanunga, paralelevent Manifesta 9, Bilzen, Belgium
ManifestAanwezig, paralelevent Manifesta 9, Kasteel Oud-Rekem, Belgium
- 2013 *Poetics and Meanings*, Mohammed Kazem and Fred Eerdekens, Gallery Isabelle van den Eynde, Dubai, UAE
Museum to Scale 1/7, Royal Museums of Fine Arts of Belgium, Brussels, Belgium
- 2014 *Health, Something of value*, National Bank of Belgium, Brussels, Belgium
- 2015 *Aandacht! Aandacht!*, De Warande, Turnhout, Belgium
Vormidable, Beelden aan Zee, The Hague, The Netherland
Andante giocoso, Mario Mauroner Gallery, Vienna, Austria
Walk the Line. Neue Wege der Zeichnung
The Importance of Being, Museo Nacional de Bellas Artes, Havana, Cuba
- 2016 *For An Image, Faster Than Light*, Yinchuan Biennale, Yinchuan, China
Arts et Métaux, Château de Jehay, Jehay, Belgium
Art Brussels, Tour et Taxis, Brussels, Belgium
Kunstenfestival Watou, Watou, Belgium
Les mots et les images, Galerie Ronny Van de Velde, Knokke, Belgium
- 2017 Kunstenfestival Watou, Watou, Belgium
Celibataire Divas, Hasselt, Belgium
Brafa Art Fair, Brussels, Belgium
Masterpiece, London, UK
Flashblack, Black to the Future, C-Mine Genk, Belgium
- 2018 BRAFA Art Fair, Brussels, Belgium
Masterpiece, London, UK
Abstracting the Real, Opera Gallery, Geneva, Switzerland

Curated Exhibitions

- 1997 *Too Much Inner Voice and Real Images*, (artworks, texts and lyrics by Fred Eerdekens, Mauro Pawlowski, Peter Verhelst), PCBK Hasselt, Belgium
- 1998 *Door de Smeerpip*, (R. Brey, J. Carlier, W. Daems, M. Pawlowski, E. Vanden Meersch, J. Volders), NICC, Antwerp, Belgium

Works in Public and Corporate Collections

National Bank of Belgium, Brussels, Belgium
MuHKA - Museum of Contemporary Art, Antwerp, Belgium
Ministerie van de Vlaamse Gemeenschap - Flemish Community, Brussels, Belgium
SMAK - City Museum for Contemporary Art, Ghent, Belgium
Court Building, Hasselt, Belgium
FRAC Languedoc Roussillon, France
Musée Communal d'Ixelles, Brussels, Belgium
Modemuseum - Fashion Museum, Hasselt, Belgium
Vlaams Parlement - Parliament of the Flemish Community, Brussels, Belgium
Ministerie voor Onderwijs - Education Department, Conscience-bdg, Brussels, Belgium
Provinciehuis Limburg - House of the Province of Limburg, Hasselt, Belgium
Gemeentelijke Openbare Bibliotheek - Public City Library, Kontich, Belgium
CC De Adelberg - Culture Centre, Lommel, Belgium
Gemeentemuseum - City Museum, Helmond, The Netherlands
Museo d'Arte Moderna - Museum of Modern Art, Bolzano, Italy
Wilhelm-Hack-Museum, Ludwigshafen, Germany
LRM, Hasselt, Belgium
Perlstein Collection, Paris, France
Siemens Belgium, Huizingen-Brussels, Belgium
Caldic Collection, Rotterdam, The Netherlands
UA-University Antwerp, Wilrijk Antwerp, Belgium
University of Maastricht, The Netherlands
Het Oogziekenhuis, Rotterdam, The Netherlands
The Norton Collection, USA
Justitiepaleis, Brussel, Belgium
Courthouse, Hasselt, Belgium
European Embassy, Brussels, Belgium

Bibliography - Books & Catalogues

Michael Archer, a.o., *Installation Art*, Thames and Hudson Ltd, London, 1994, p. 84
Marty Bax, *Een Verzameling-Verstilde Momenten*, Caldic Collectie, Rotterdam, 1992, p. 30-31
Hanjo Berressem, *Fred Eerdekens-Utopia of a private language*, Provinciaal Museum, Hasselt, 1994
Florent Bex, *Memoria e Desejo, 9 Artistas Contemporaneos da Flandres*, Ministerie van de Vlaamse Gemeenschap-departement WVC, Brussels, 1995
Florent Bex, *Woord en Beeld in de Belgische Kunst van A tot Z*, MuHKA Antwerp, 1992
Florent Bex, *Kunst in België na 1975*, Antwerpen Mercatorfonds, Antwerp, 2001
Florent Bex, *The perpetuously irreducible signification*, catalogue Fred Eerdekens, The Retina Diamond, MuHKA, Antwerp, 2002

Florent Bex, *The Ambiguity of the Image. Belgian art now*, Panayides Art Productions, Athens, 2003

Florent Bex, *Zonder licht geen schaduw*, Introduction catalogue "Close your eyes and paint", Samuel Vanhoegaerden Gallery, Knokke, 2010

Jan Ceuleers, *Museum to Scale 1/7* (project Ronny Van de Velde), Pandora Editors, Belgium, 2013

Dario Cimorelli, *Un autre monde, Grandville, un autre temps*, Le musée du Temps, Besançon, 2011

Jo De Cock, *Health, Something of value*, Riziv, Brussels, 2014

Rudi De Meyer, Bart Verschaffel, *Stills-De Ferraris & Conscience*, De Vlaamse Gemeenschap, Brussels, 1999

Elias, Willem, *Aspecten van de Belgische kunst na '45*, Snoeck, Gent, 2008

Martine Goossens, *Het Vlaams Parlement*, Lannoo, Tielt, 1996

Andreas Hapkemeyer, *Language in Art, Museum of Modern Art, Bolzano*, Lindinger + Schmid, Berlin, 2004

Grita Insam, *Translucent Writings*, Neuberger Museum of Art, Purchase, New York, 1994

Peter Weibel and Gregor Jansen, *Lichtkunst aus Kunstlicht*, Zentrum für Kunst und Medientechnologie Karlsruhe, Hatje Cantz, 2006

Jan Kenis, *Fred Eerdekens*, ICC, Antwerp, 1985

Joannes Késenne, *Melancholie*, Provincie Limburg, Hasselt, 1996

Vincent Lieber, *Ombres et Lumières*, Ville de Nyon, 2008

Terry R. Myers, Florent Bex, *The Retina Diamond*, Museum van Hedendaagse Kunst, Antwerp, 2002

Johan Pas, *Onderstromen/Bovenstromen - Interventions in public spaces*, Ludion, Ghent & Amsterdam, 2001

Johan Pas, *Door beeldhouwers gemaakt? (Sculptuur Vandaag)*, Openbaar Kunstbezit in Vlaanderen, OKV, Gent, 2011

Marion Piffer, *Museum Galerie-Jahrbuch 88-92, ar/ge kunst Gallery Museum of Bolzano*, 1993

Eric Pil, *Licht en Beweging*, Internationaal Cultureel Centrum Antwerpen, Antwerp, 1996, p.10, 42

Ludo Raskin, *Provinciehuis Limburg*, Bestendige Deputatie Provincie Limburg, Hasselt, 1993

Ludo Raskin, *Een eeuw beeldende kunst in Limburg*, Concentra Uitg., Hasselt, 2004

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