

# Didier Vermeiren

## Double Exposition

09 – 09 – 2022 ————— 08 – 01 – 2023



Open Cube # 10, 2020, plâtre, bois peint, 195 x 120 x 120 cm, © Didier Vermeiren, Sabam

# S WIELS WIE

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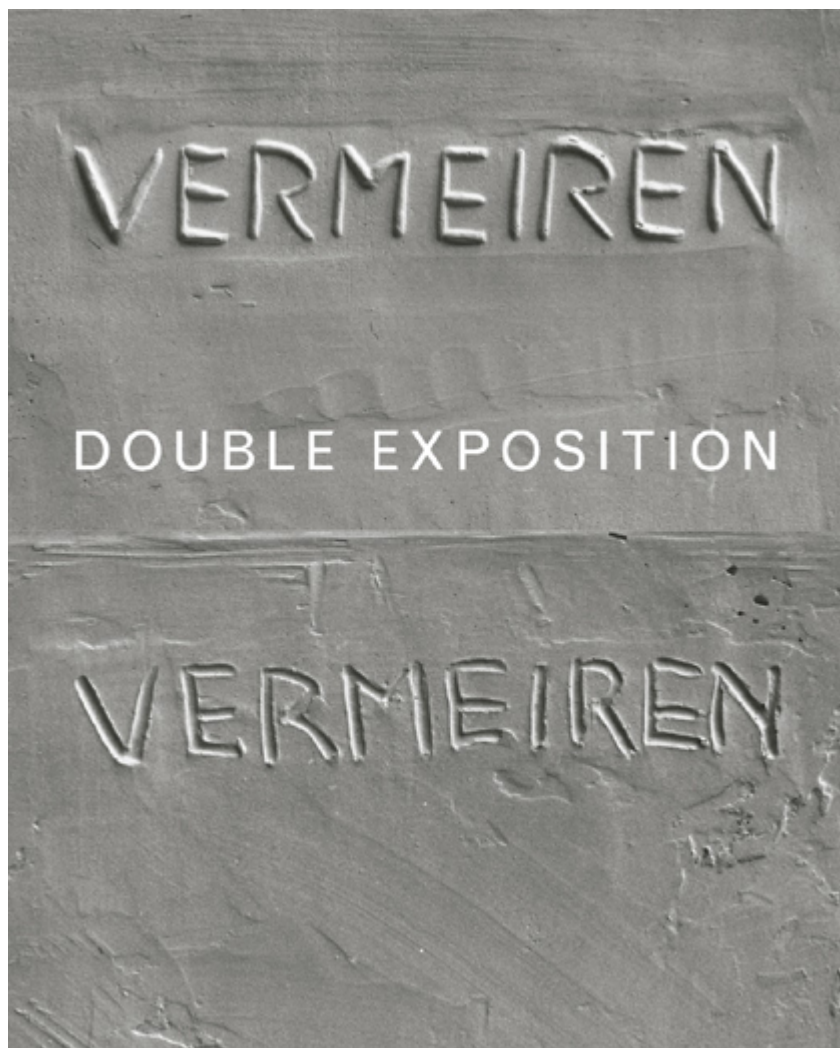
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Bookcover *Double Exposition* (2022): signature in relief on the *Cariatide à la pierre*, 1997, and signature in counter-relief on the *Cariatide à l'urne*, 1996 © Didier Vermeiren (Sabam 2022).

## INTRODUCTION

*Double Exposition*, the first major retrospective of Didier Vermeiren (1951) in Brussels since 1987, presents a broad selection of sculptures and photographs made by the artist between 1973 and 2022, confirming Vermeiren's key position in European sculpture.

In the late 1970's, following certain lines of questioning set out by conceptual art and minimal art – both flourishing at the start of Vermeiren's artistic career – Didier Vermeiren began to put the question of the pedestal at the heart of his reflection, and to consider the complex relationship between sculpture and element on which it is traditionally presented. It was the start of a journey of exploration, “looking for the base and the present”, during

which the pedestal came to establish an autonomous “sculptural destiny”. At stake was the relationship to the floor, to space and place, but also to the entire history of sculpture. This is an approach which the artist illustrated later by stating that Carl Andre showed him Brancusi, who showed him Rodin, who showed him in turn Carpeaux, and so on, back through art history.

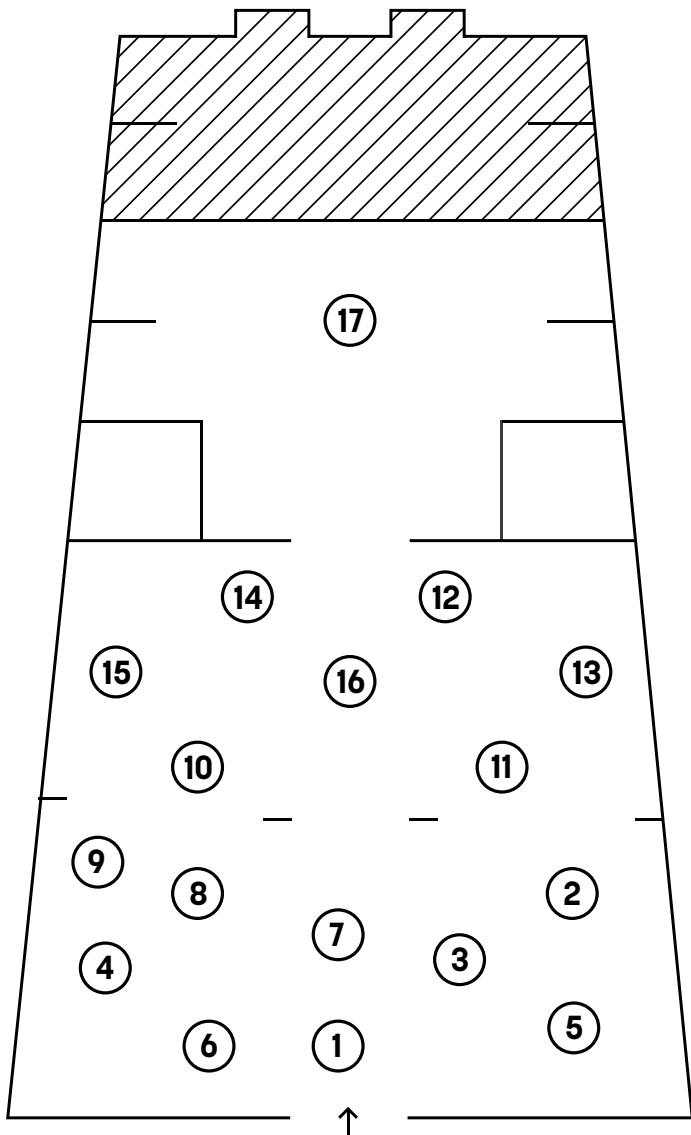
In the manner of Rodin, who took advantage of the possibilities afforded by the procedure of casting, Vermeiren brings reproduction into the very heart of the creative process: replicas, duplications, inversions link the works with one another in time and space, and direct our gaze towards a plurality of lines of force. This plastic dynamism is equally present in the photographic research carried out by Vermeiren from their beginning. Approaching photography in the early stages of his career with purely documentary intentions, then showing sculptures in constant metamorphosis

by multiplying the points of view, he progressively integrated photographs into his creative process.

Vermeiren's articulation between sculpture and photography unveils a "methodology of looking". This results in some fully-fledged photographic works, some sculptures which create photographs, and even some photographs which create sculptures, as shown among others by *Double exposition* (1990), which gives the exhibition its title.

The sole process of exhibiting is underlined by the play of cross-references and by the circulation between the works from one floor to the other. The artist has avoided a chronological arrangement, or the grouping of works according to specific periods, though some works are presented in family groupings.

On the 4<sup>th</sup> floor, the filmmaker Elsa Cayo presents two films she made about Vermeiren's work: a documentary (1987) and a cinematic reverie (1994-1998).



- ① ***Un bloc de plâtre de 80 x 80 x 20 cm sur un bloc de polyuréthane de 80 x 80 x 20 cm***  
1986  
plaster, polyurethane  
collection Renaix
- ② ***Open Cube #2***  
2015  
partially painted wood  
110.5 x 109 x 109 cm
- ③ ***Open Cube #3***  
2016  
partially painted wood  
110.5 x 109 x 109 cm
- ④ ***Open Cube #4***  
2016  
partially painted wood  
110.5 x 109 x 109 cm
- ⑤ ***Open Cube #6***  
2016  
partially painted wood  
110.5 x 109 x 109 cm

⑥ ***Open Cube #7***  
2016  
partially painted wood  
110.5 x 109 x 109 cm

⑦ ***Terrasse #1***  
2010  
plaster  
14.5 x 120 x 118 cm

⑧ ***Damoxène***  
1995  
plaster  
89.5 x 145 x 90.5 cm

⑨ ***Creugas***  
1995  
plaster  
91 x 134.5 x 84.5 cm

⑩ ***Sculpture, 1982***  
1982  
plaster  
223 x 26.5 x 26.5 cm



⑪ ***Sans titre***

1985

patinated plaster

258 x 40 x 40 cm

⑫ ***Solide géométrique #13***

2010

patinated bronze, painted wood

161 x 109 x 109 cm

⑬ ***Solide géométrique #14***

2010

aluminium, bois peint

161 x 108,5 x 108,5 cm

⑭ ***Solide géométrique #15***

2010

aluminium, painted wood

161 x 108.5 x 108.5 cm

⑮ ***Solide géométrique #2***

2003

glazed terracotta, painted wood

161 x 108.5 x 108.5 cm

⑩ ***Open Cube #8***

2019

painted wood

110.5 x 109 x 109 cm

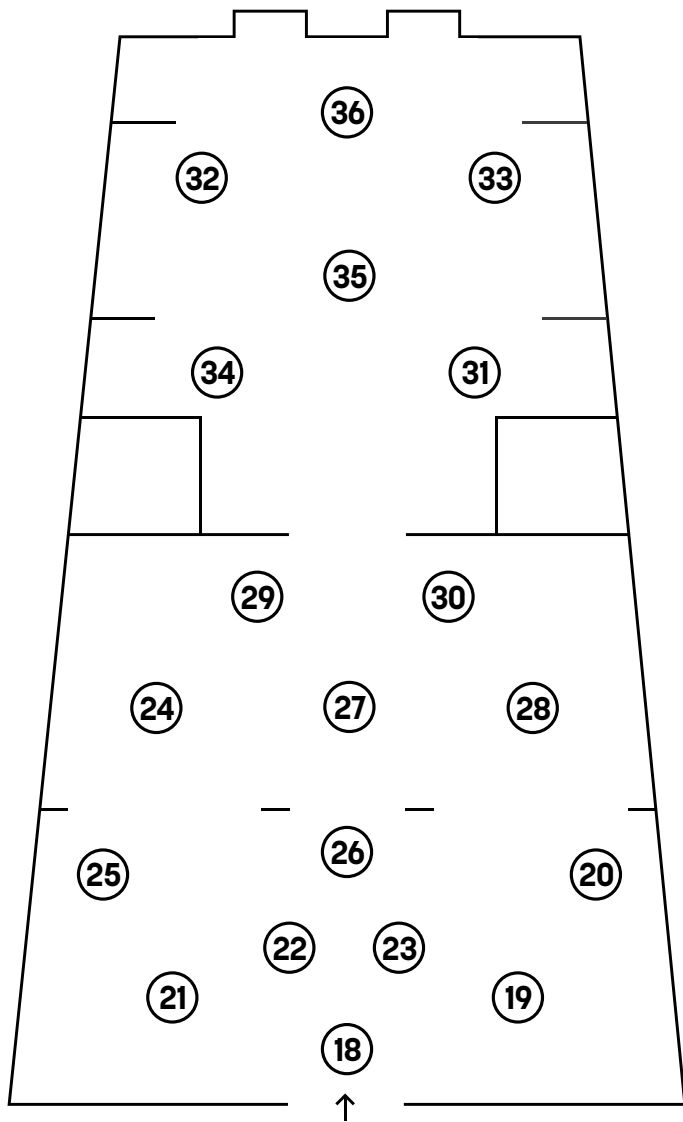
⑪ ***Collection de solides***

1978 – 1985

painted wood

height 164 cm, variable width and depth

For details of the photographs,  
see wall labels.



⑱ ***Un bloc de pierre de 80 x 80 x 20 cm sur un bloc de polyuréthane de 80 x 80 x 20 cm***

1985

polished stone, polyurethane

collection Greta Meert

⑲ ***Open Cube #0***

2015

painted and tinted wood

110.5 x 109 x 109 cm

⑳ ***Sans titre***

2022

iron, painted wood

181 x 82 x 90 cm

㉑ ***Modèle #1***

1999

wood, textile

108.5 x 119 x 119 cm

collection Greta Meert

②② ***Plâtre, 1988, socle du musée Rodin, Meudon, supportant le monument à Claude Lorrain, étude du peintre nu, plâtre, 1890***  
1988  
plaster  
23.5 x 80 x 79.5 cm

②③ ***Plâtre, 1988, socle du musée Rodin, Meudon, supportant le monument à Claude Lorrain, étude du peintre vêtu, plâtre, 1890***  
1988  
plaster  
24 x 84 x 84.5 cm

②④ ***Solide géométrique #5***  
2004  
glazed terracotta, painted wood  
180.7 x 123.9 x 123.9 cm

②⑤ ***Solide géométrique #9***  
2006  
tinted plaster, painted wood  
215.5 x 135 x 135 cm

②⑥ ***Grès, 1985, socle du musée Rodin, Meudon, supportant Jean d'Air, grès, 1900***

1985

sandstone

8.5 x 65.5 x 35.5 cm

collection Greta Meert

②⑦ ***Groupe (L'Appel aux Armes)***

1999

plaster

119 x 339 x 354 cm

②⑧ ***Terrasse #2***

2014

plaster, painted wood

144.4 x 143.8 x 144.7 cm

②⑨ ***Place***

2000

patinated bronze, painted wood

331 x 84 x 90.5 cm

③⑩ ***Socles***

2008

patinated plaster, partially painted wood

197 x 127 x 127 cm

③① ***Open Cube #9***

2020

plaster, partially painted wood

120 x 120 x 120 cm

③② ***Open Cube #10***

2020

plaster, partially painted wood

195 x 120 x 120 cm

③③ ***Open Cube #11***

2021

painted plaster, partially painted wood

195 x 120 x 120 cm

③④ ***Open Cube #12***

2021

painted plaster and wood

120 x 120 x 120 cm

③⑤ ***Ugolin***

1997

partially patinated plaster

35 x 188.5 x 137 cm

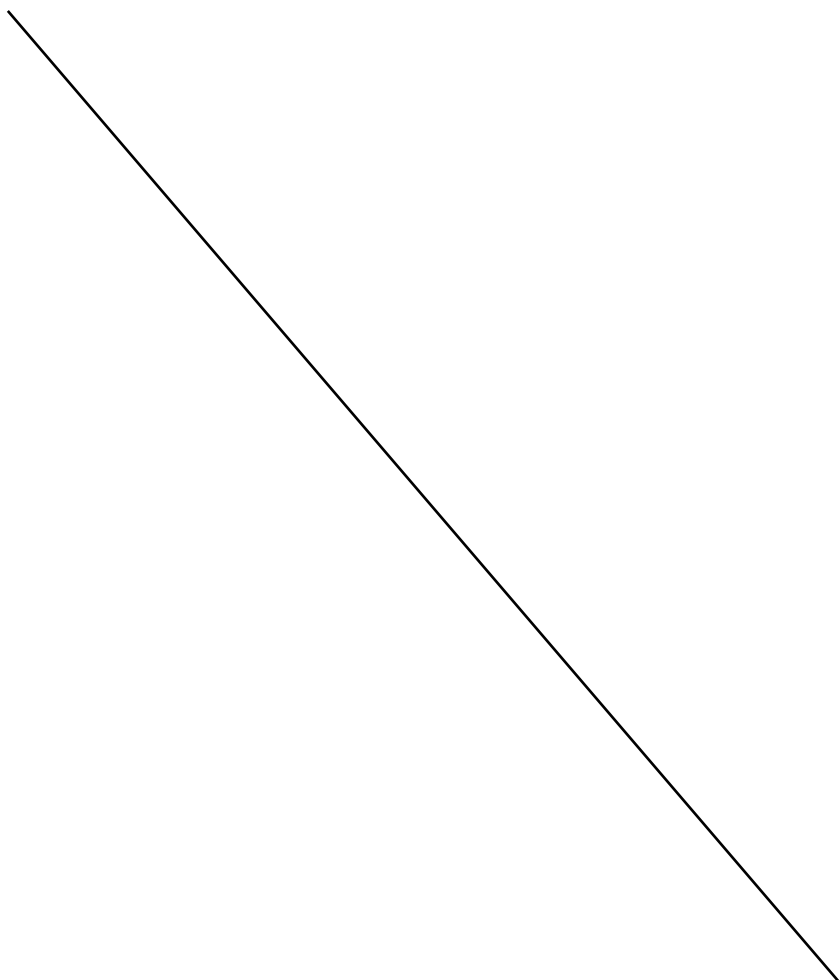
③⑥ ***Monument utile #2***

2015

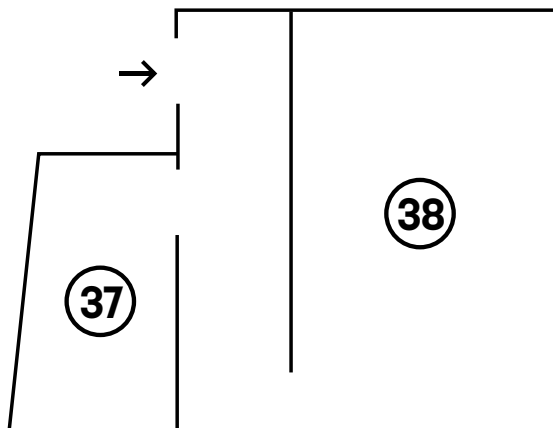
plaster, wood, graphite

333 x 100.4 x 143.3 cm

For details of the photographs, see wall labels.







During the exhibition, two films of Elsa Cayo are on view on the fourth floor:

③ ***123 plans sur la sculpture  
de Didier Vermeiren***

1988

Tri Films, Paris

16 mm, colour, 26 min.

Digital copy

③⑧ ***Obstacle au mouvement.***

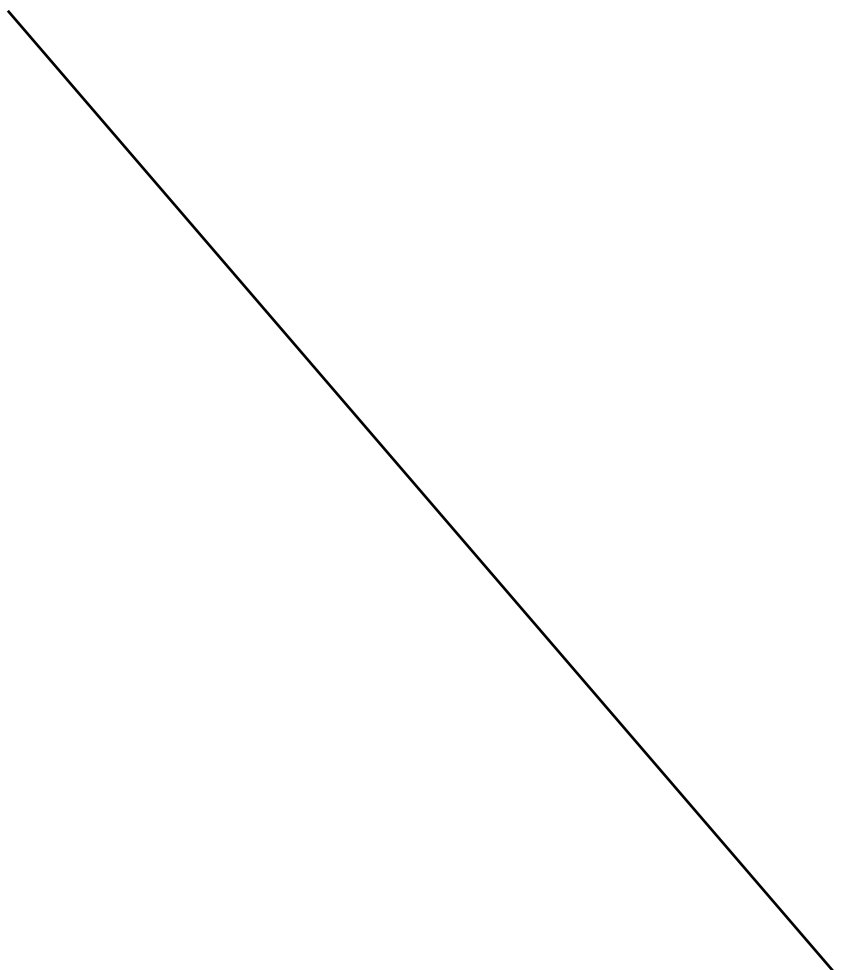
***Didier Vermeiren, Sculptures  
et Photographies***

1994-1998

Tri Films, Paris

35 mm, Dolby, B & W, 15 min.

Digital copy



## BIOGRAPHY

Didier Vermeiren lives and works in Brussels and Paris.

Recent solo-exhibitions: Galerie Greta Meert, Brussels (2021); Galerie Laurence Bernard, Geneva (2018); Construction de distance, Frac Bretagne (2017); Galerie Greta Meert, Brussels (2016); Sculptures, Museum Dhondt-Dhaenens, Deurle (2012); Sculptures et photographies, La Maison rouge, Paris (2012); Skulpturen, Skulturen Park, Waldfrieden, Wuppertal (2012); Recent Works, Galerie Greta Meert, Brussels (2009) ; Solides géométriques – Photoreliefs – Vues d'atelier, Musée Bourdelle, Paris (2005); Collection de Solides, Van Abbemuseum, Eindhoven (2003).

## THANKS FOR YOUR VISIT!

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## PUBLICATION «DIDIER VERMEIREN: DOUBLE EXPOSITION»

This book, conceived by the artist, includes numerous photographs; an introduction by WIELS Artistic Director Dirk Snauwaert and Senior Curator Zoë Gray; an in-depth analysis of the most recent sculptures by Michel Gauthier, curator at the Centre Pompidou, Paris, who has been following Vermeiren's work for many years; and an essay by Susana Gállego Cuesta, director of the Musée des Beaux-Arts de Nancy, on the key role of photography in his work.

Co-published by Fonds Mercator & WIELS  
€42, available in French, Dutch and English

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