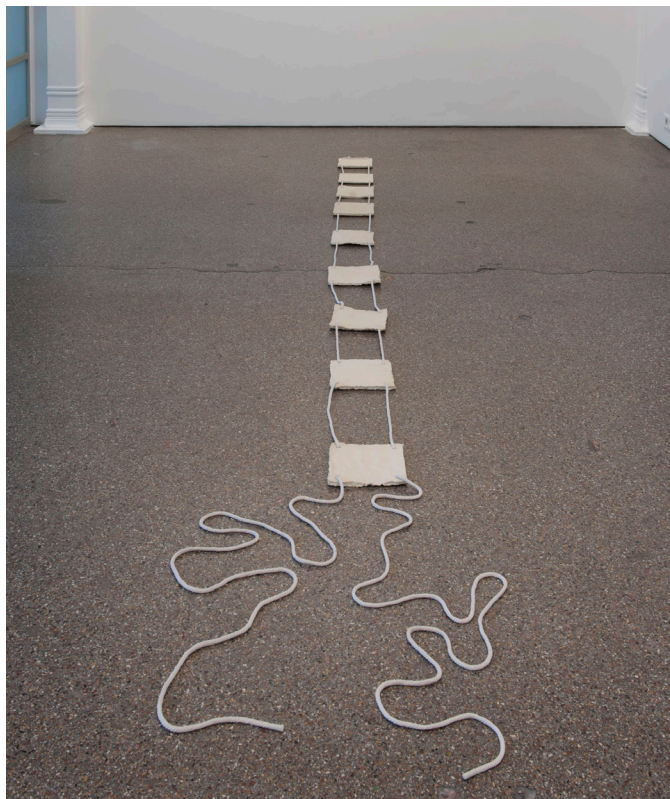


Didier Vermeiren

Born in 1951 Brussels, Belgium.



For close on four decades Didier Vermeiren has been working on a monumental body of work. The artist rose to international fame in the '80s and early '90s with work that questioned the fundamental aspects of the medium of sculpture. Initially his sculptures fell into two groups, Pedestals and Chariots, which share the plinth, as a perceptual and institutional element of analyses. Through repetition, reversal, doubling and inversion, the plinth is incorporated and elevated to a sculptural level: plinth on plinth, plinth becomes sculpture, mould becomes sculpture, replica becomes original, negative becomes positive, etc. These strategies are subsequently expanded to various means of production, transport and presentation with the last series Solides plastiques and Solides géométriques.

Didier Vermeiren

GALLERY EXHIBITIONS

Didier Vermeiren

Sculptures 1973-1994

21 January
— 31 March 2012



Exhibition View, Galerie Greta Meert, 2012

For his second solo exhibition in Greta Meert Gallery, Didier Vermeiren (Brussels, 1951) has selected works from the first 20 years of his sculptural practice. During the course of this exhibition, the Dhondt-Dhaenens Museum (MDD), Deurle (Belgium), is showing an ensemble of fourteen works, realized between 1996 en 2010.

Didier Vermeiren belongs to a generation of Belgian artists who were instrumental in determining the international art discourse in the 1980s. Starting from the sculptural tradition, Didier Vermeiren works towards an analysis of the fundamental aspects of the medium of sculpture; the work acquires meaning by the way in which it employs its own autonomous language.

Initially, the plinth, as a perceptual and institutional element (cf Rodin, Brancusi), took up a primordial place in Vermeiren's analysis. The 'plinth sculptures' from the 1980s are meticulous replicas of the plinths of works by Carpeaux, Canova, Rodin, Smith, made in the material of the piece that is supported by the original plinth. The present exhibition in Greta Meert Gallery includes *Plâtre*, 1984, *Socle du Musée Rodin*, Meudon supportant le Saint-Baptiste, plâtre 1878 and *Grès*, 1985, *socle du Musée Rodin*, Meudon supportant Jean d'Aire, grès 1900.

Through repetition, reversal, doubling and inversion, the plinth is incorporated and elevated to a sculptural level. These strategies are subsequently expanded to various means of production, transport and presentation: plinth on plinth, plinth becomes sculpture, mould becomes sculpture, packaging becomes sculptural material, packaging becomes sculpture, replica becomes original, negative becomes positive, etc.

This strong visual concept has been explained by Jean-Pierre Criqui with the term *figura*, meaning the exact reference that the sculptural work presents an image of: the plinth. Figuration is undoubtedly a daring approach, but while it provides the correct nuance of meaning in the current interpretation of Vermeiren's work within the conceptual and minimalist movement – in which the work of art belongs to the same space as the viewer and the plinth therefore loses its function – it remains nevertheless iconoclastic.

'The idea is the sculpture and the sculpture is the idea': Vermeiren has always emphasized the equivalence of subject and object. The forceful physical presence of the sculpture derives from the attention to sculptural mass, density and volume, and from the experimental handling and combination of materials. It marks the significance of the studio in the thinking of the artist.



Exhibition View, Galerie Greta Meert, 2012



Exhibition View, Galerie Greta Meert, 2012



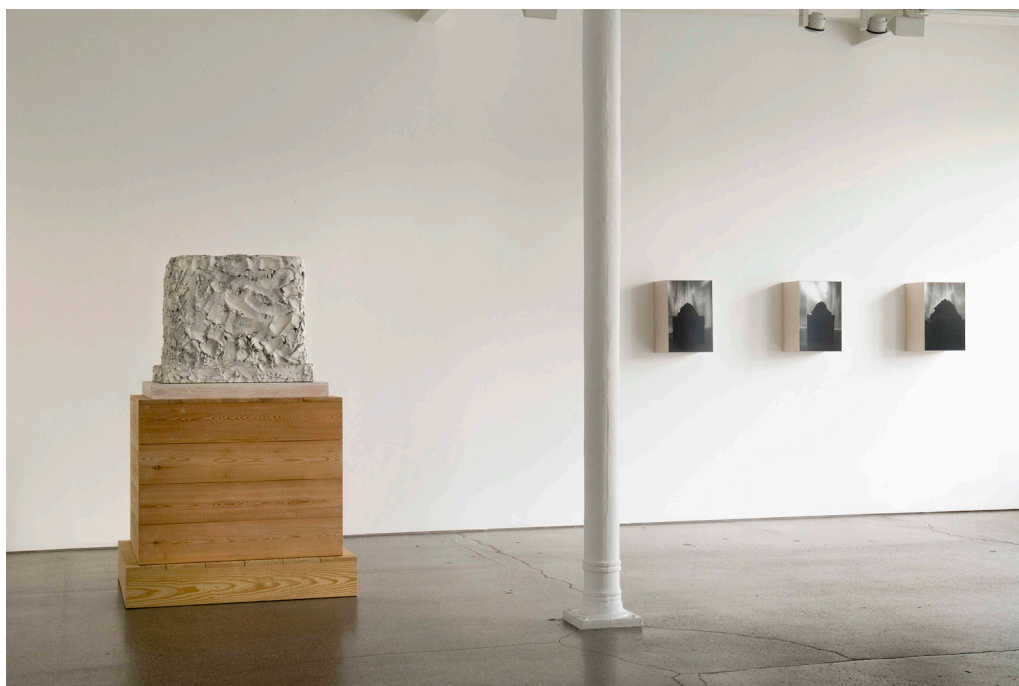
Exhibition View, Galerie Greta Meert, 2012



Exhibition View, Galerie Greta Meert, 2012

Didier Vermeiren

23 January
—21 March 2009



Exhibition View, Galerie Greta Meert, 2009

In his work since the mid-seventies Didier Vermeiren (Brussels, 1951) has been rigorously questioning the existence and the production of the sculptural object. His work occupies a particular place in present-day art, as it compounds the contributions of minimalism and conceptual art – the legacy of modernism – with a post-modernism that constantly confirms the connection between a piece of sculpture and its history.

In 1987 the artist himself declared: “I believe that my sculptures refer to other sculptures, other sculptors (...) but also to other sculptures in my own oeuvre (...) In any case I believe that no piece of sculpture stands on its own. A detached sculpture has no meaning“.*

The strategies the artist employs for maintaining this constant dialogue between the works are based on a dialectic that is inherent to the history of sculpture: presence and absence, body and volume, sculpture and pedestal, form and mould, positive and negative, light and shadow, motion and immobility.

Three groups can be roughly distinguished in his work:

The ‘plinth’ sculptures are meticulous replicas of plinths of famous works (Carpeaux, Canova, Rodin, Smith) that the question the common way of presenting a sculpture. By positioning two replicas of the same plinth head-to-foot, by associating a plinth and the mould it was made with, and thus performing a reversal and an inversion, Vermeiren affirms both the reference to a historical work and the sculptural ‘presence’ of the object.

The ‘cage’ sculptures, or ‘chariots’ specifically illuminate the problem of the spatial inscription of the sculpture. By playing with open and closed sides of the parallelepipeds, they make the viewer move around to fully apprehend them.

The ‘Solides plastiques’ series, which was created in the late nineties and shown in Eindhoven in 2003, and the ‘Solides géométriques’ series (2003-2004), which was shown in the Musée Bourdelle in 2006, constitute a major shift in Vermeiren’s oeuvre.

The ‘anti-form’ of the former series (slabs of clay thrown on a plinth, only gravity exerts some impact on the clay before it is fired) gives way into a more marked modelling in the latter series. With a strong sensuality these works emphasize what might be ‘sculptural flesh’.

The seven sculptures now on show in Gallery Greta Meert chronologically follow these two series. They are accompanied by seven photographs, images of studios, storage, production, exhibitions ... As far as Vermeiren is concerned the photographic medium quickly deserts its purely documentary role to acquire the autonomy of experimental practice. The numerous correspondences in the procedure (positive/negative prints, exposure time, hitches of the light...) allow him to further activate what was used in the course of the sculptural production.



Exhibition View, Galerie Greta Meert, 2009



Exhibition View, Galerie Greta Meert, 2009



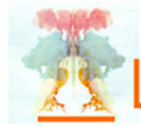
Exhibition View, Galerie Greta Meert, 2009



Exhibition View, Galerie Greta Meert, 2009

Didier Vermeiren

SELECTED EXHIBITIONS



Le Consortium



Exhibition view 'L'Almanach 16', Le Consortium, 2016



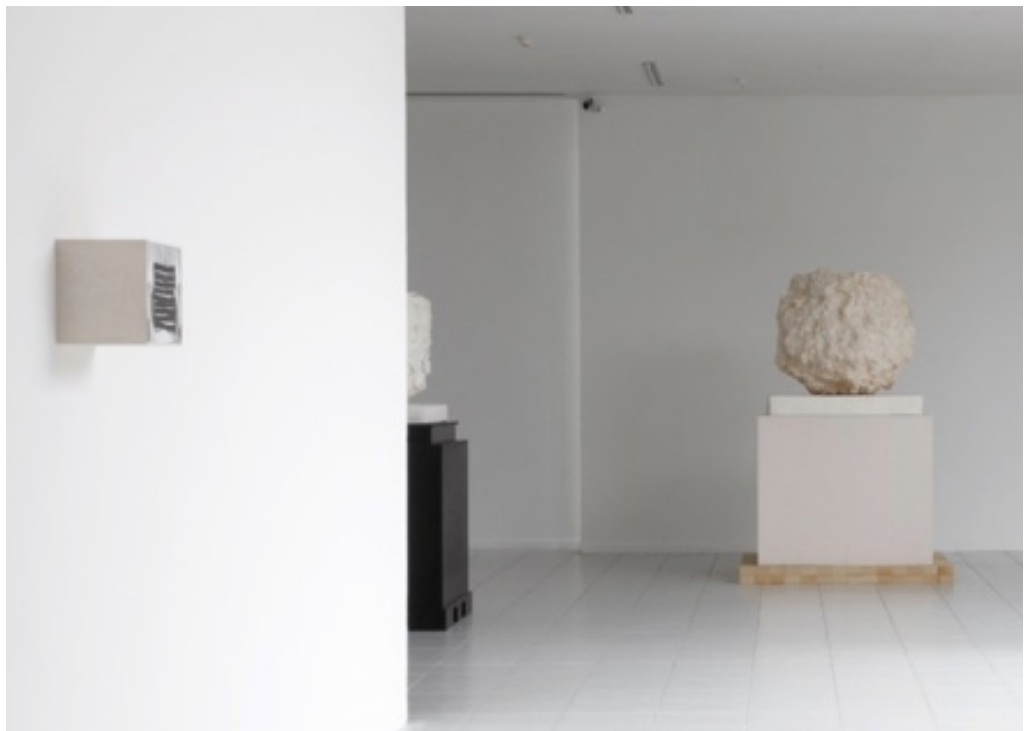
Exhibition view 'L'Almanach 16', Le Consortium, 2016



Exhibition view 'L'Almanach 16', Le Consortium, 2016



Exhibition view 'L'Almanach 16', Le Consortium, 2016



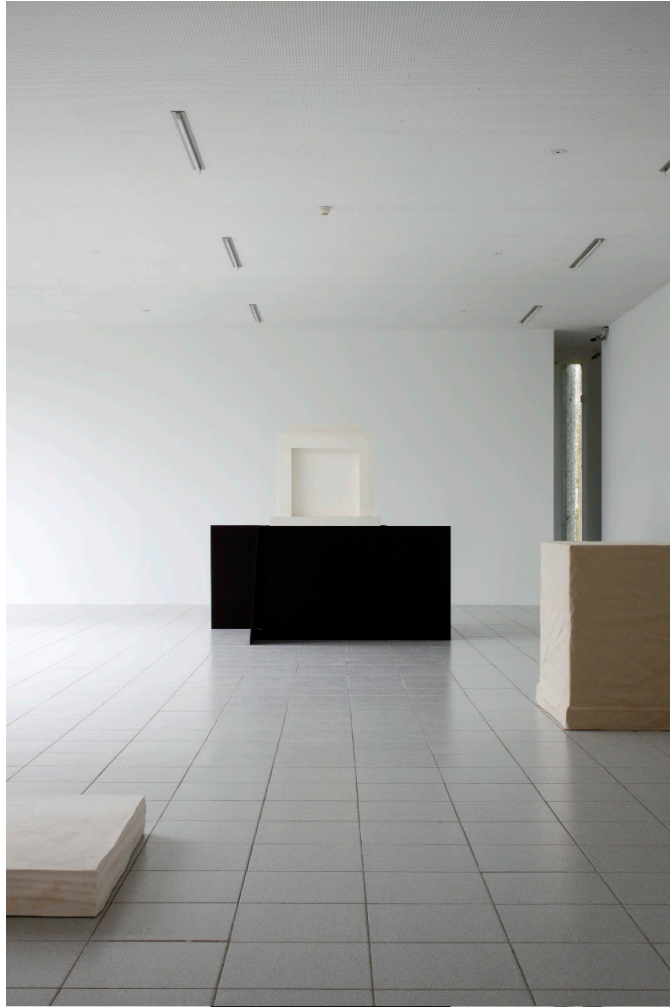
Exhibition view, Museum Dhondt-Dhaenens, 2012

Didier Vermeiren (b. 1951, Brussels) belongs to a generation of Belgian artists who greatly codetermined the art discourse of the 1980s. Since then, employing the achievements of conceptual and minimal art, these artists have reflected, each in a very personal way, on how to re-invent the visual language of Western art history. The entire oeuvre of Didier Vermeiren is marked by a fundamental questioning of the sculptural tradition and the possibilities of sculpture today. In his most famous works, Vermeiren examines the significance of the base, including through elevating its status to that of 'sculpture'.

In his recent work, Vermeiren condenses resonances from art history and propositions generated by the creative power and imagination of the artist. Reflections on the meaning and impact of sculpture are combined with experimentation with materials and techniques. For his exhibition at the Museum Dhondt-Dhaenens, Didier Vermeiren will present an ensemble of monumental sculptures that will, through their impact on the surrounding area, undoubtedly engage in a fascinating dialogue with the play of light and the architecture of the museum.



Exhibition view, Museum Dhondt-Dhaenens, 2012



Exhibition view, Museum Dhondt-Dhaenens, 2012



la maison rouge



Exhibition view 'sculptures-photographies', La maison rouge, 2012



Exhibition view 'sculptures-photographies', La maison rouge, 2012



Exhibition view 'sculptures-photographies', La maison rouge, 2012



Exhibition view 'sculptures-photographies', La maison rouge, 2012

Le Printemps de Septembre —à Toulouse.



Exhibition view, 'In Extremis', Toulouse, 2004

Since the mid-'70s, Didier Vermeiren has been exploring in a quite literal way the bases of sculpture's relations to space and perception. His works are founded on a complex play in the relation between full and empty, positive and negative, mobile and immobile. The photographs that he takes of his own sculptures are the natural extension of this. By setting up comparisons between the image and the object, he encourages viewers to observe the paradoxically simultaneous presence and absence of the artwork.

In the main hall of Les Abattoirs, where he has been invited to present a special project, Didier Vermeiren designed a space dedicated to sculpture and photography.



Exhibition view, 'In Extremis', Toulouse, 2004



Exhibition view, 'In Extremis', Toulouse, 2004

Didier Vermeiren

SELECTED SOLO EXHIBITIONS

2017

«Construction de distance», FRAC Bretagne, France

2016

Galerie Greta Meert, Brussels

2013-2012

«Didier Vermeiren. Skulpturen», Skulpturenpark Walfrieden, Wuppertal, Germany

2012

«Etude pour le monument à Philippe Pot (1996-2012)», Eglise de Saint-Philibert, Dijon, France

«Didier Vermeiren, Sculptures et Photographies » La Maison Rouge, Paris, France

«Didier Vermeiren. Sculptures 1973-1994», Galerie Greta Meert, Brussels

«Didier Vermeiren. Sculptures», Museum Dhondt-Dhaenens, Deurle

2009

Galerie Greta Meert, Brussels

2006-2005

«Solides géométriques – Photoreliefs – Vues d'atelier», Musée Bourdelle, Paris. Catalogue

2003

«Collection de Solides,» au Van Abbemuseum, Eindhoven. Catalogue

1998

La Criée, Centre d'art contemporain, Rennes, France

1995

Kusthalle Zürich, Switzerland

Galerie Nationale du Jeu de Paume, Paris. Catalogue

XLIVe Biennale di Venezia, pavillon Belge. Catalogue

1993

Museum Haus Lange, Museum Haus Esters, Krefeld. Catalogue

1991

Centre d'Art Contemporain du Domaine de Kerguéhennec, Bignan. Catalogue

1989

Bonnefantenmuseum, Maastricht. Catalogue

1988

Le Consortium, Dijon. Catalogue

1987

Palais des Beaux-Arts, Bruxelles & Villa Arson, Nice. Catalogue

SELECTED GROUP EXHIBITIONS

2017

Rodin. L'exposition du centenaire., Grand Palais, Paris, France

2016

«Almanach 16», Le Consortium, Dijon, France

2014

'Master, Mould and Copy Room', CAFA Art Museum (curated by Hans de Wolf), Beijing, China

2013

«Sculpture at the Düsseldorf Art Academy from 1945 to the Present», K20 Grabbeplatz, Düsseldorf

2010-2009

«Das Fundament der Kunst, Die skulptur und ihr sockel in der moderne», Städtische Museen Heilbronn, Germany; Gerhard Marcks Haus, Bremen, Germany; Arp Museum Bahnhof Rolandseck, Germany

2007

Drawing on Sculpture: Graphic Interventions on the Photographic Surface, Henry Moore Institute, Leeds

2006

«Public Space/Two Audiences. Works and Documents from the Herbert Collection», Macba, Barcelona. Catalogue

«Inventur, Werke aus der Sammlung Herbert», Kunsthaus Graz, Switzerland

Die Neue Sammlung, Zweite Präsentation, Akademie Galerie, Düsseldorf

«Eldorado», Musée d'art Moderne Grand-Duc Jean, Luxembourg

Pavillon der Bildhauerei, Kunstakademie Düsseldorf

2005

«La sculpture dans l'espace. Rodin, Brancusi, Giacometti...», Musée Rodin, Paris.

Catalogue

«Le goût des choses, Un choix dans la collection Nord-Pas de Calais», Ecole d'architecture et de Paysage de Lille

«Le génie du lieu», Musée des beaux-arts, Dijon

2004

«In Extremis», Printemps de septembre, Toulouse. Catalogue

2002

«L'art d'aujourd'hui : un choix dans la collection du Fonds National d'art contemporain», musée de Grenoble 1997

«Sculptures : Sept Attitudes», Casino de Luxembourg

«L'empreinte», Musée national d'art moderne, Centre Georges Pompidou, Paris.

Catalogue

«Conversation ? Recent acquisitions of the Van Abbemuseum», Van Abbemuseum, Eindhoven

1996

«Forum d'art contemporain, Panoramas 1981 – 1996. Collection du FRAC», Bretagne

1994

«Nieuwe Beelden», Openluchtmuseum voor Beeldende Kunst Middelheim, Antwerp

«The Sublime Void», Museum voor Schone Kunsten, Antwerp (cat.) .

«Une Collection Française – Collection de la Caisse des Dépôts et Consignations»

Central Artists' Space, Moskwa. Catalogue

«GAS-Grandiose Ambitieuse Silencieuse», CAPC Musée d'art contemporain, Bordeaux. Catalogue

1989

«Einleuchten : Will, Vorstell und Simul in HH», Deichtorhallen, Hamburg, Germany.

Catalogue

1988

«Zeitlos», Hamburger Bahnhof, Berlin. Catalogue

1987

«L'époque, la mode, la morale, la passion», Musée National d'art moderne, Centre Georges Pompidou, Paris

1985

Van Abbemuseum, Eindhoven. Catalogue

Biennale de Sao Paulo, Sao Paulo & Museo de Bellas Artes, Buenos Aires. Catalogue

1984

«An International Survey of Recent Painting and Sculpture», Museum of Modern Art, New York. Catalogue

«Arte allo Specchio», Biennale di Venezia. Catalogue

«Alibis», Centre Georges Pompidou, Paris. Catalogue

AWARDS

2014

Prix Aurelie Nemours, Paris

1999

Prix. International de sculpture, banque C. van Lanschot, Pays -Bas, 2000

PUBLIC COLLECTIONS

M HKA, Antwerp, Belgium

Tate Modern, Londen, UK