

History/Portfolio 2010-2020
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Grey, since 2009... The (head)plot

During my sculptural course my work grew from sculpture to architecture in a landscape setting. It suited my cosmogony and telos better; the two themes that I have been trying to express my entire life in word and image. My philosophy could be summarized as: knowing that all truth is untrue, one must choose a truth.

My art led me to what I call Domain Art. I quote here from my own work: "Domain art is for artworks that need a specific landscape to function or that creates a surrounding on itself, it



creates a kind of virtual and/or real domain."

What regularly came back over the years was the design of castles, labyrinths, arbors and landmarks; where I became influenced by Romanesque and Gothic architecture. Often these works created a kind of hazy transitional world; a limbo.

Essay, since 2011... Ideas and plans

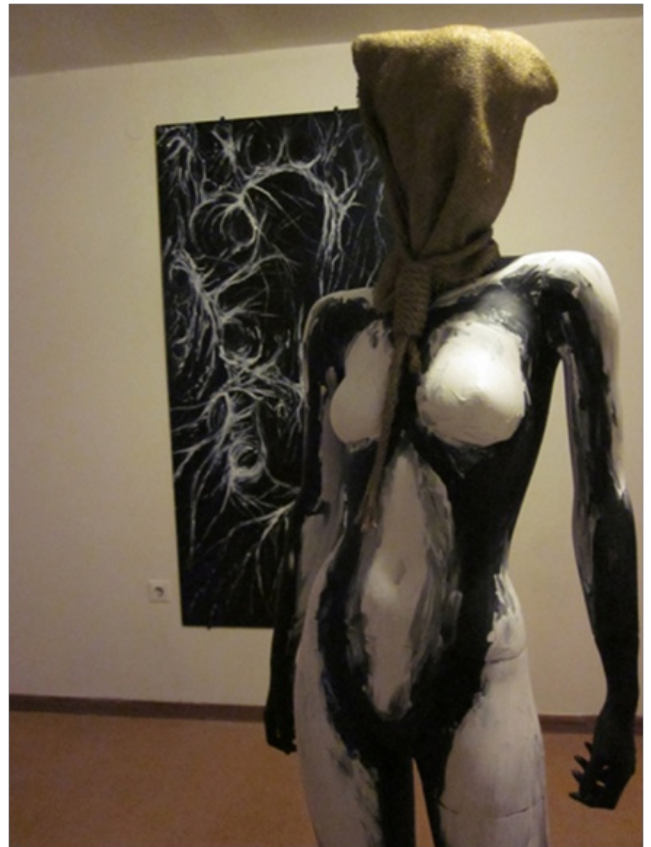
Although I already wrote a first book in 2004 and two more followed during the Sint-Lukas training, the essay format only really came together in 2011, during my residency in Wiels. These booklets were primarily the bearers of my Domain Art. It is important to mention here that my Domain Art only stayed with plans, because they were too utopian to realize.

In addition to the plans, I published all my other art works in the booklets as well, I gave it a theoretical framework or I criticized my own work. It was also a place to further develop my philosophy and to criticize the art world and certain art movements such as Land Art.

The essays have long been a fusion of all these things that you have read above. It is only recently that I wrote again a full textual essay on one subject. Almost certainly a trend because it has to do with a change in my work, about which I will say more later on.

Black, since 2007... Behind the scene

Under my creative urge to make something material in addition to the virtual plans and writings, I still made secretly sculptural work. This work led to a series of black works that made use of recuperation, painting and a (spatial) assembly technique. These works were the sculptural expression of the same philosophy as in my domain art. Only when I saw over the years the common thread through the various black works did it gain status in my oeuvre, only then did I reveal it.



Red-blue, since 2018... Back to the tangible

Over the years my work became far too ephemeral: the plans did not lead to real works and the essays appeared mainly on my website in pdf format. It is only when I printed an essay in 2017 and handed it to friends that I suddenly became the writer. This led to a change in my work in which I left the main plot and concentrated back on the tangible. I also pushed aside the philosophical sword of Damocles that



the foundation on which I continued to build. In the red-blue work I leaned more on my intuition that I learned to trust over the years. But the desire for spatial and landscape work remains.

What is next?

I know that my work is emotionally rather strong, for scandalmongers even pathetic or kitschy, that will remain so because I do not value art that I can't feel. In addition, I will stay on the chosen red-blue trace for the time being, which is not yet exhausted. But I do think that architecture will come back to these works at a certain point in time. And the red-blue trace will go back to Domain Art sooner than later.

For a long time, I have thematically anticipated the transition from the philosophical to the religious. That will lead from the limbo to a kind of sanctuary; as in the final essays, my own developed post-nihilistic paganism of the triad comes to the fore with increasing emphasis.

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hung above my work like a shadow, by reserving that solely for my writings.

In 2018 I made an expressionist painting of a house in a forest that laid the seeds for my further development. My 'secret' black work was