FLOOR 2

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

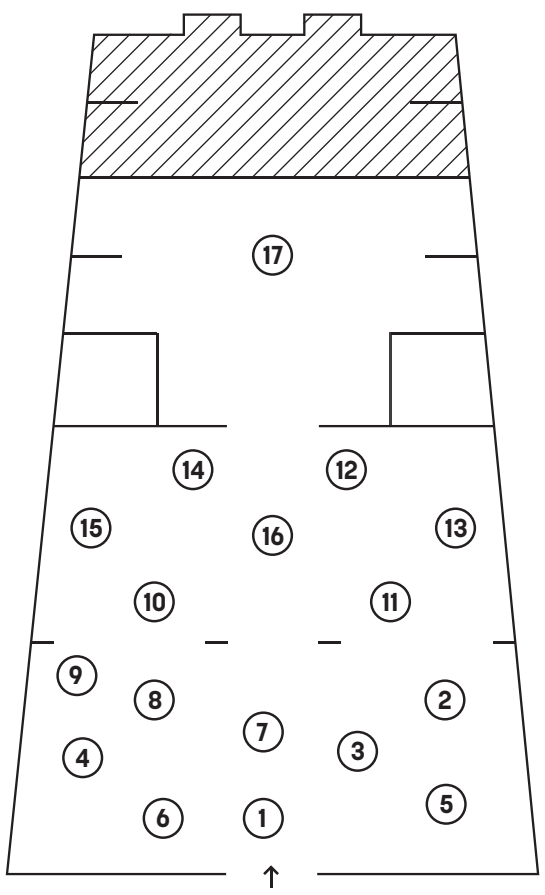
⑮ ***Solide géométrique #2***
2003
glazed terracotta, painted wood
161 x 108.5 x 108.5 cm

⑯ ***Open Cube #8***
2019
painted wood
110.5 x 109 x 109 cm

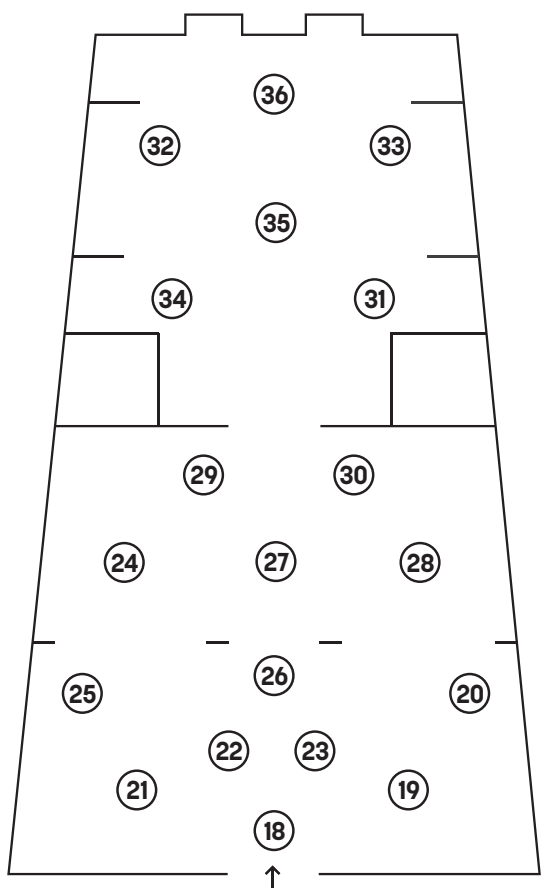
⑰ ***Collection de solides***
1978 – 1985
painted wood
height 164 cm, variable width and depth

For details of the photographs, see wall labels.

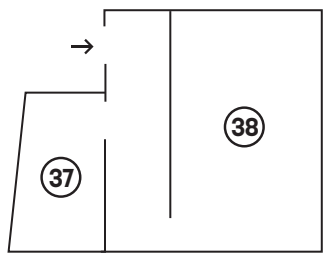
FLOOR 2



FLOOR 3



FLOOR 4



FLOOR 3

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

㉚ ***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.

FLOOR 4

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

㊲ ***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

WIELS

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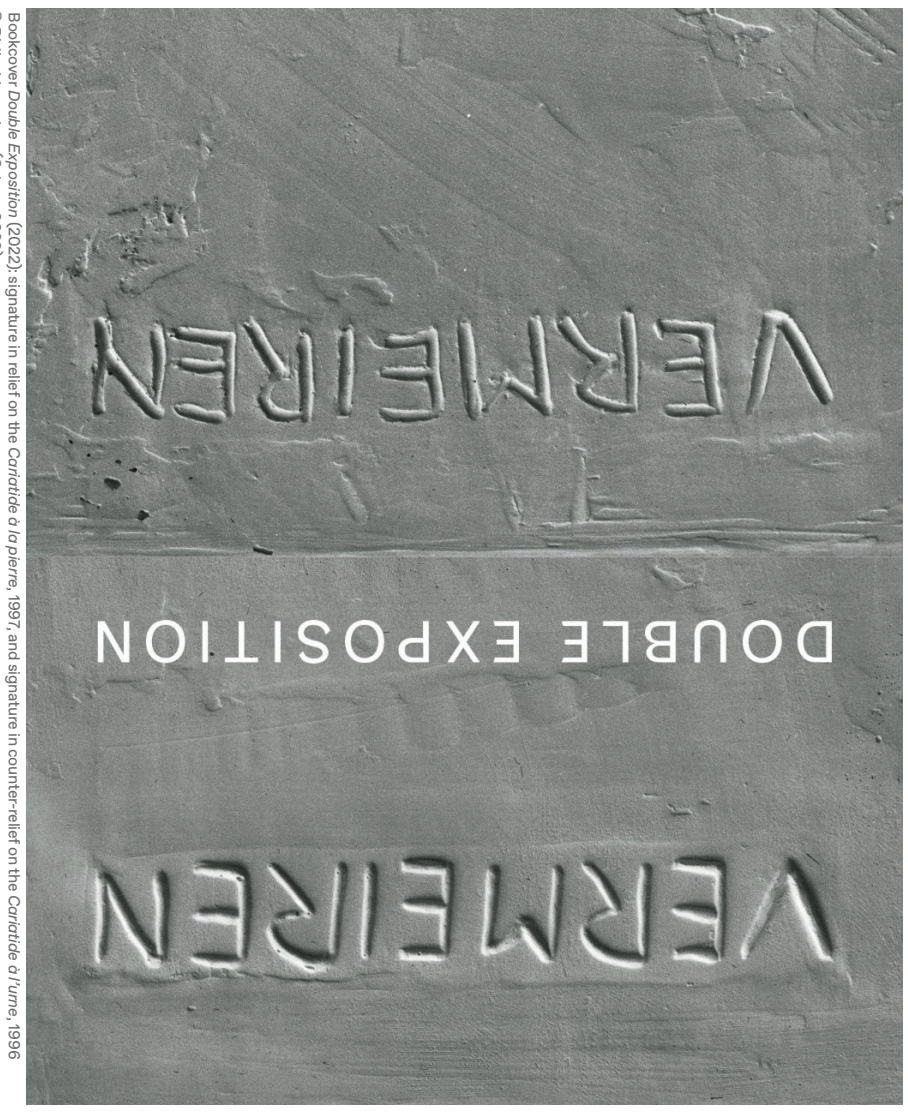
Didier Vermeiren

Double Exposition

09 _ 09 _ 2022 _____ 08 _ 01 _ 2023

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

More info & events: wiels.org



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).

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

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

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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