



THE BOOK
Lieven De Boeck

Lieven De Boeck

Being LIEVEN DE BOECK

Creating typologies means producing a more or less systematic classification of types of things according to their shared characteristics. It implies removing or negating the distinctive features in order to keep only the most general ones.

In the case of Lieven De Boeck, this search leads on the one hand to a typology of Architecture (as in the Seven Tables of Urbanism, 2003, which replaces unadapted concepts from modern architecture with a new unadapted vocabulary), a typology of the Museum (building on the ideas of Ernst Neufert), a typology of Housing (which took form in a book and in the exhibition Making Things Public at the Witte de With Centre for Contemporary Arts in Rotterdam, 2004) and a typology of Flags (the White Flags project, 2006).

On the other hand, Lieven De Boeck creates a typology of Himself through the medium of self-portrait. These portraits - whether in the form of a performance (Do You Come to My House Tonight?, 2007), a drawing (the We slide projection, 2007), a neon text (let us be US, 2006) or an object (My Belongings, 2004) - constitute a personal invitation to write or imagine his identity.

Through this process of typology, Lieven De Boeck examines and reinterprets, in an original way, general topics such as identity, borders, space, private and public, territory, appropriation, copy and original.

Lieven De Boeck is currently working on his typological show the Archive of Disappearance.

l.i.e.v.e.n.d.e.b.o.e.c.k.

cover page: Le Vent belge 6 Beaufort, 2011
sculpture

right: Now I Am Here, 2010
graffiti knitting



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1. The Archive of Disappearance / The Brussels section, 2010, installation Meessen De Clercq / Brussels, Oct-Dec 2010. Press text, English

The Archive of Disappearance (2010) is a research project which Lieven De Boeck is working on continuously. It consists of theoretical research and the production of a new work adapted to each city where the project is shown.

Based on existing information, interpretations of works by other artists and material found by chance, Lieven De Boeck creates an archive room where the concept of disappearance is omnipresent, both in content and in form. De Boeck draws us into an unaccustomed movement that goes from the known towards the unknown by drawing on important works (Broodthaers, Magritte, Duchamp). He creates something enigmatic and leaves it open to interpretation.

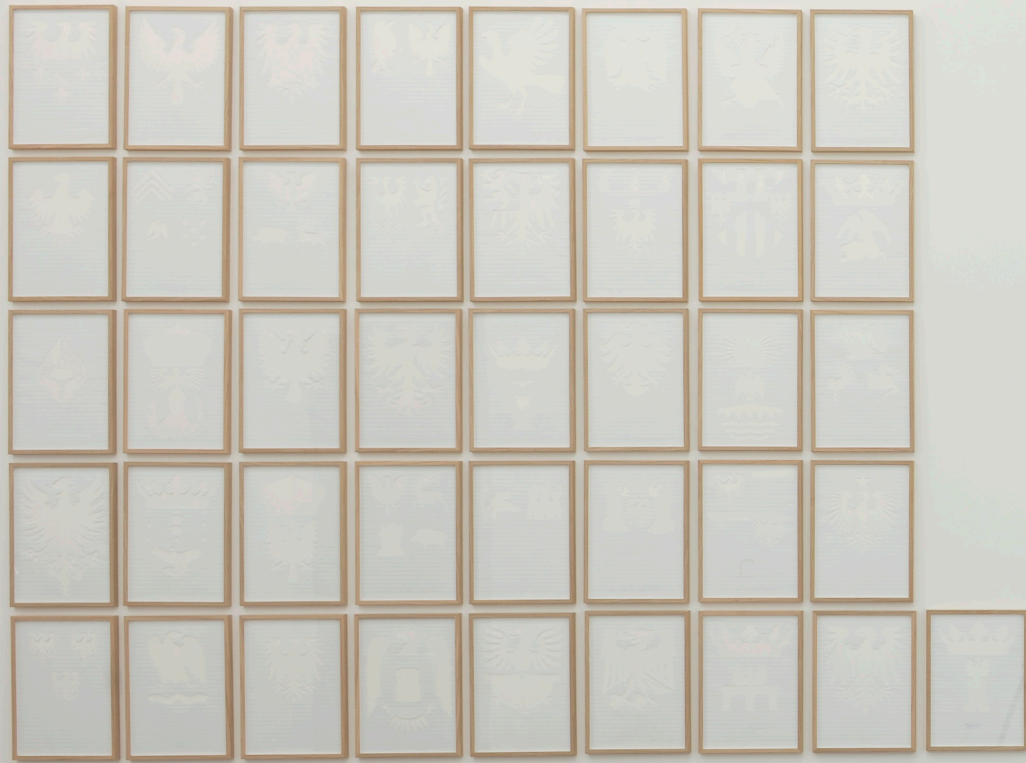
On the first floor, the visitor is met by a neon raven (Le Corbeau, 2010) which is a reference to certain works by Broodthaers as well as to the unknown author who signs anonymous letters (Le Corbeau, 1947, a film by Henri-Georges Clouzot). This disappearance or alteration of identity is a recurrent element in his work as we can see in the room to the left with his denatured self-portrait Autoportrait contre-nature (2009) and the crystal ball Untitled (2010). The former is a transparency projected onto the window representing the photo of a blank transparency in portrait format. The second is a stamp with the artist's thumb print seen through a crystal ball. The main piece in this room, entitled The Museum of Modern Art. Section of the Lost Eagles (2010) in tribute to Marcel Broodthaers, is a series of forty emblems each showing a cut out eagle. The artist is fascinated by identity, whether individual or national, and here, he offers a vision void of the reason for the pride of cities or nations whose coat of arms have an eagle (we find here another allusion to national pride with The Belgian White Flag, 2010, which floats in the wind, on the facade of the gallery). His work is less a matter of documentation than creation. Lieven De Boeck uses filing as a system of presentation, as in The Parrot (2010) where a lightbox which resembles a chessboard offers some keys to reading his work. He fragments it, constantly reinventing, and thereby avoids fossilizing the work of his principal reference artists.

In the room to the right, we find for example The Red Story (2010) and The Alphabet Drawings (2009) which are re-transcripts of existing texts in an alphabet of his own making. Having become illegible, these texts are incoherent, but retain the dynamics and the rhythm of the original texts. The Moon Calendar (2004), which reproduces objects belonging to the artist, has an influence on our perception of time, like the neon I II III IIII five (2010) that refers to the marks written on walls to count the days passing. The book resting on a stand near the window is entitled In The Beginning I Left Messages in the Street (2006) and reproduces found messages written in the fresh concrete of the sidewalks of New York City. De Boeck tells us that the archive shows a past reconstituted according to established codes. It holds traces of the past in many techniques (paper, neon, 8 mm film, vinyl, textile, plastic...) and makes these traces sometimes indecipherable, in a determination to achieve ultimate disappearance.

The Archive of Disappearance / The Brussels section, 2010, installation
Meessen De Clercq / Brussels / Oct-Dec 2010



The Archive of Disappearance / The Brussels section, 2010, installation
Meessen De Clercq / Brussels / Oct-Dec 2010



The Archive of Disappearance / The Brussels section, 2010, installation
Meessen De Clercq / Brussels / Oct-Dec 2010



2. Selection of works

let us be US, 2006
text hand-written in neon





Miroir #1, 2010
American eagle on a spy mirror

Lieven De Boeck



The White Stars and Stripes, 2007

US flag in white nylon



let us be, 2010
neon text in the colours of the Belgian flag: with the political impossibility to form a government, for the first
time it may be necessary to express a Belgian identity



The White Belgian Flag, 2010
the colours of the Belgian flag represented in white with different transparencies.
white nylon

Lieven De Boeck

La Cane / Metre #2, 2010

neon red and white scale bar representing my meter being 98.6 cm



Lieven De Boeck



Window, 2011

stamp of my eyeball with the reflection of a window, placed under a crystal ball



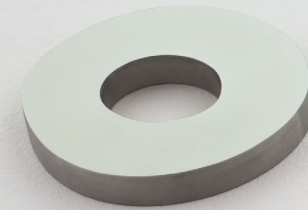
The White Flags, 2006

all flags of UN members in scale and made in onionskin paper with cut-out symbols and whited out colours



Le Perroquet, 2010
lightbox with chessboard with slides that show drawings made as archive material of the sources used to
construct the Archive of Disappearance

Lieven De Boeck



A, 2010

representation of the letter A of my alphabet, inox



Le Corbeau, 2010
neon drawing of raven and text, writer of the anonymous letter



Autoportrait contre-nature, 2009

slide of an empty slide in portrait format projected on a letter paper

Lieven De Boeck

I II III IIII five, 2010

neon sculpture representing my numbers





The Chinese Gloves, 2007
ready-made, on broken car glass

Lieven De Boeck



The Museum of Modern Art. Section of the Lost Eagles, 2010

41 frames containing a sheet of letter paper with a cut-out coat of arms with eagle

Lieven De Boeck

cinq / five, 2010
neon sculpture

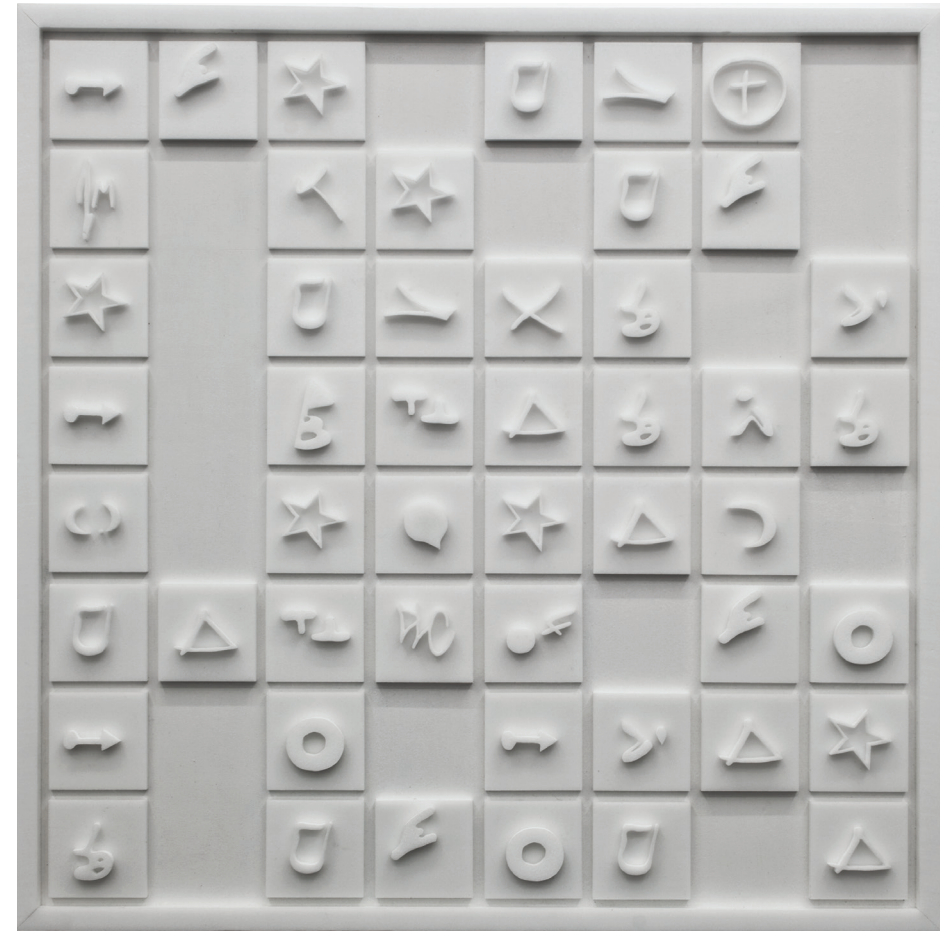




Signature Une seconde d'éternité, 2009

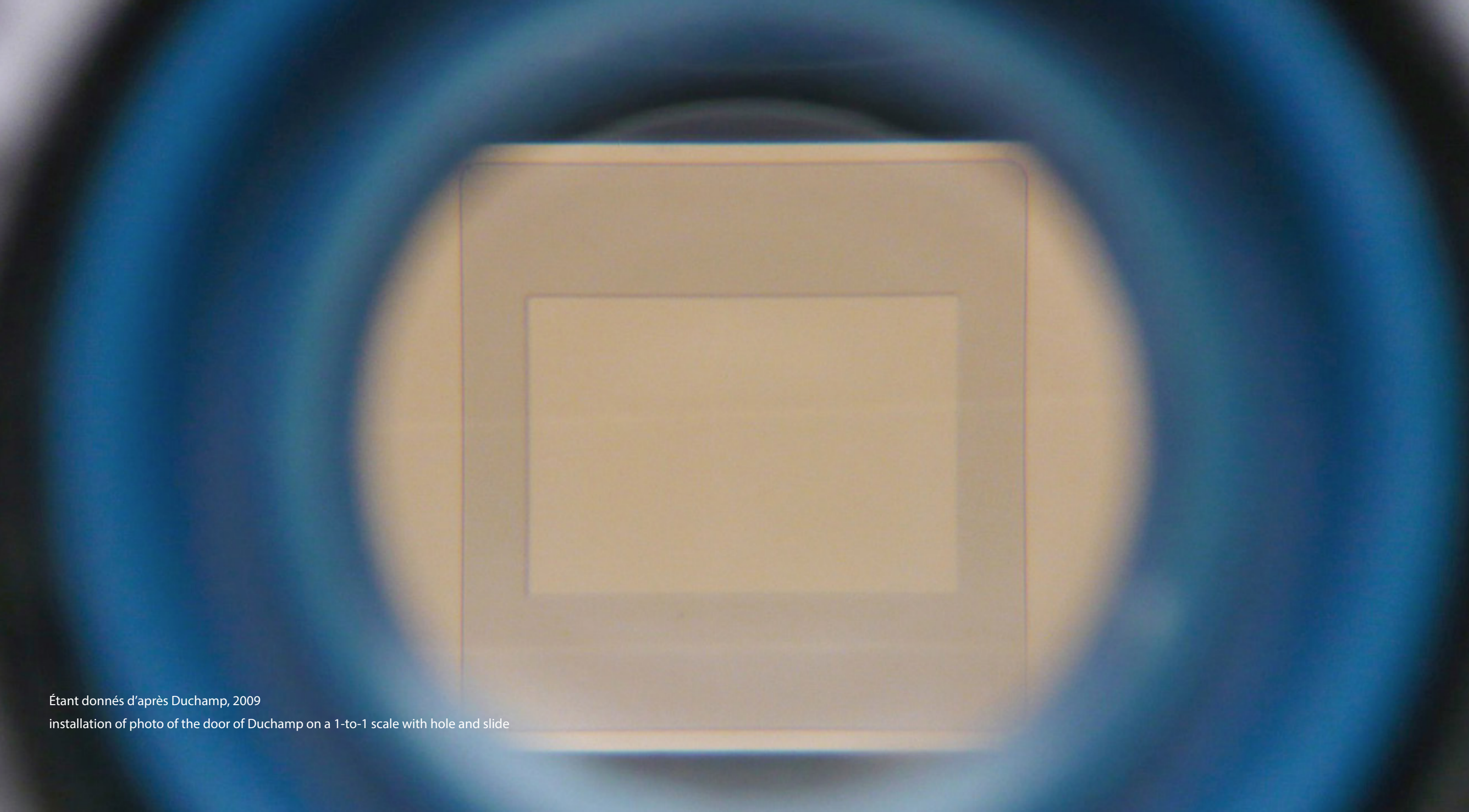
16 mm re-make of the film by Marcel Broodthaers where I white out my signature ldb

Lieven De Boeck



The Red Story, 2010

translation into my own alphabet and transformation into a model of the poem of Holy Anderson



Étant donnés d'après Duchamp, 2009

installation of photo of the door of Duchamp on a 1-to-1 scale with hole and slide

Lieven De Boeck

The White Flags, 2006-2007

installation view of 190 flags of UN members made in white paper with cut-outs





The Danish Cartoons, 2006
re-make of the controversial cartoons and then covered with tipex

Lieven De Boeck

Housing, 2004
the typology House, model scale 1:1



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