

*“Stapelkorting”, which means as much as “stacking discount”, if translated literally, takes existing shapes from signage, corporations or packaging and reforms them into a painterly abstract supermarket, where stacks are made from floor to ceiling.*

*These abstract flat images seem to radiate something familiar, yet not recognizable at first sight. Some of them are transformed. Text is re-*



*moved; shapes are being simplified, repeated; different layers are being merged into one image; space becomes flattened. But the majority of forms in these works are newly made, although they have the same look as the existing shapes from signage. For Elke Van Kerckvoorde, making these forms became a natural habit. Growing up in a family surrounded by graphic designers, the characteristics of logos and signage became her automatic formal language. Bright colour combina-*

tions, the use of basic shapes, high contrasts and the lasting appearance of the form in colour as well as in black and white, are what Van Kerckvoorde describes as "logo beauty". Referring to Camiel Van Winkel's 10 criteria to make a good logo, Van Kerckvoorde applies these steps to make a good, lasting painting.

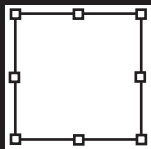
The 10 criteria for the design of a successful logo (painting):

1. Visibility
2. Cross Media Application
3. Distinctiveness
4. Simplicity and Universality
5. Retention
6. Effectiveness in Colour and Black and White
7. Descriptiveness
8. Timelessness
9. Modularity
10. Equity



While creating the works, there is no search for composition. Only single bright

colours and forms are taking place in a clean white panel with black border. These outlined panel's function as "bounding box"



for the present shapes and are a clear reference to the drawing program "Illustrator", which Van Kerckvoorde uses to make the designs for her paintings. Using only the rectangle tool, Van Kerckvoorde started making stacks that are in balance. In half an hour, she made 49 drawings, based on the idea of stacking cardboard boxes in a warehouse. The perfec-



tion, exactness and straight or nicely curved lines of the program are what reflects

Van Kerckvoorde's urge for cleanliness and perfection.

By transferring these computer made images into painting, Van Kerckvoorde tries to question the value, uniqueness and meaning of painting in these works.

In the act of painting, there is no room for romantic splashes, spots

and brush marks. Painting itself takes place like a manual. There are several steps that have to be followed and than repeated, the paint should be applied as smooth as possible.



Van Kerckvoorde excludes all tricks and effects and tries to make a painting existing only of a clear surface, 1 colour and a shape. The audience is left behind not knowing what painting is supposed to be.

Elke Van Kerckvoorde explores in "Stapelkorting" the border between original and copy by using strategies from the market place as well as transferring computer images into painting. With a certain irony, she titles her exhibition "Stapelkorting" and gives actual discount on multiple purchases.