

solo exhibition "Bounding Box"
@ Galerie De Ziener

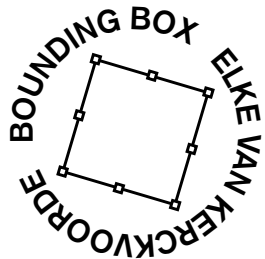
uit bijhorende catalogus:

"Een Bounding Box functioneert als tijdelijke omkadering, waar, bij een object, zijn minimale breedte en hoogte wordt ingesloten. Deze omkadering wordt meestal gelinkt aan het transformeren van het geselecteerde object. Zo laat een Bounding Box het toe het object te schalen, draaien, verplaatsen enz..."

Een Bounding Box is tijdelijk. Het is een instrument die tijdens het maak proces voortdurend aanwezig is maar die verdwijnt wanneer het digitale bestand opgeslagen wordt, wanneer het werk klaar is."



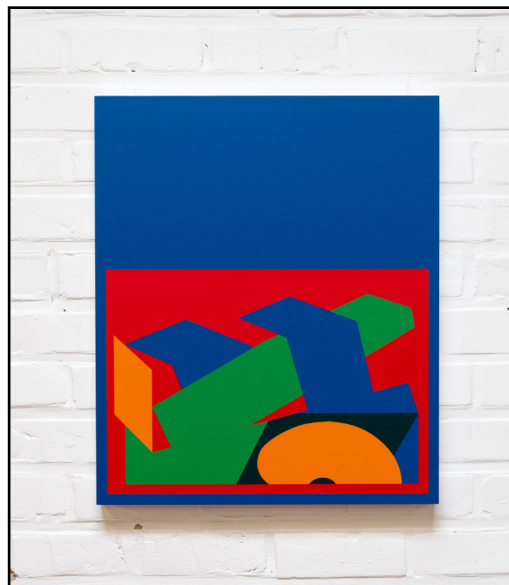
Exhibition views during my solo exhibition
"Bounding Box" @ Galerie De Ziener
24.01.2021 - 28.02.2021



solo exhibition "Bounding Box"
@ Galerie De Ziener

uit bijhorende catalogus:

"Het penseel, het palet en de tube kregen elk een gezeefdrukte verpakking, ontworpen en geïnspireerd op de vormelijke elementen dat deze instrumenten dragen. De doosjes geven deze beeltenissen vorm wanneer ze als plattegrond van de objecten worden opgesteld. De doosjes worden zo een driedimensionale sculptuur die een tweedimensionale indruk geeft. Het object en het platte vlak worden één."

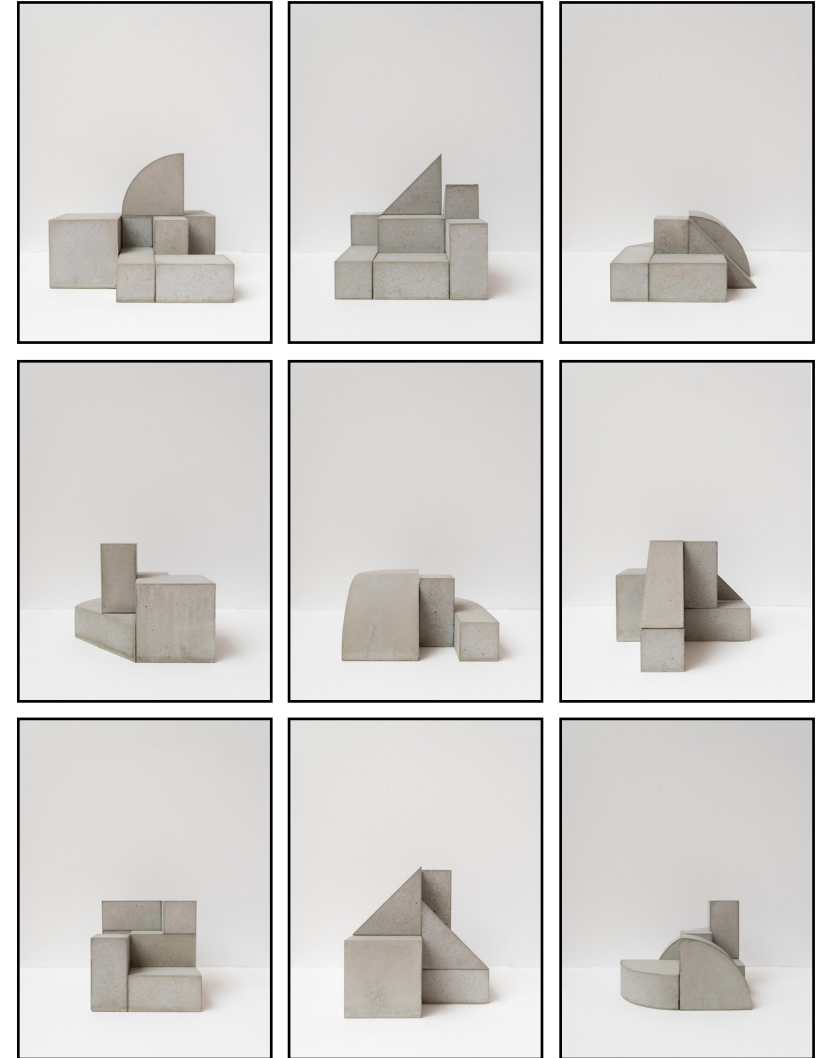
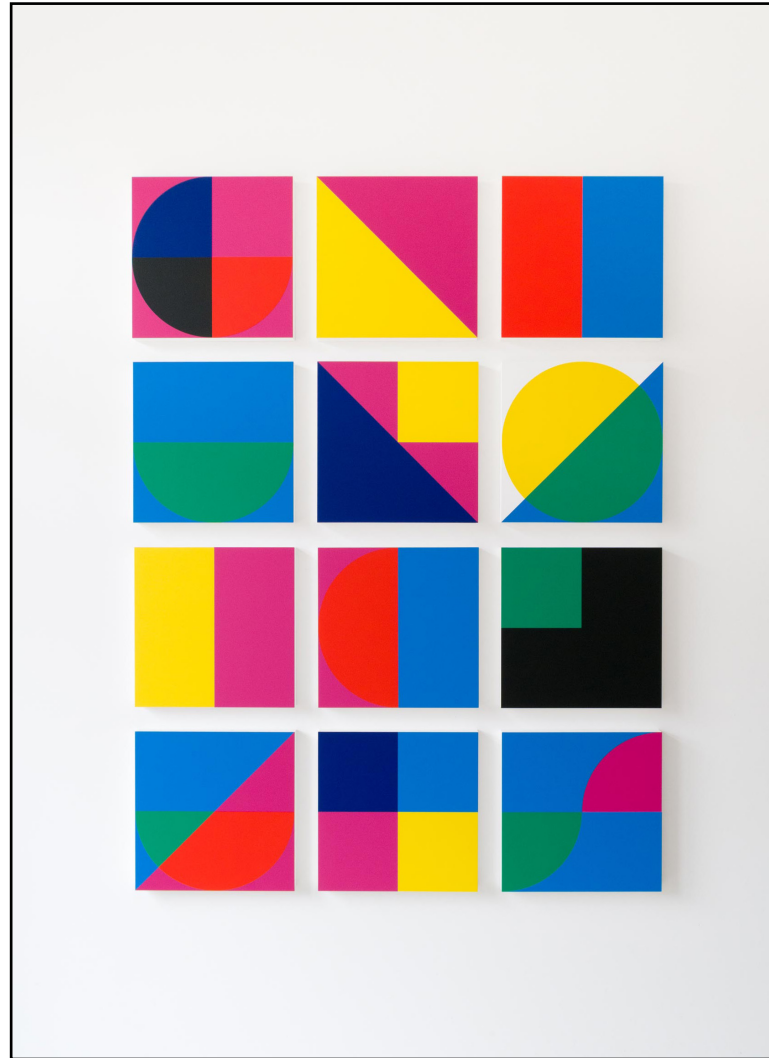


From left to right:
"Bring to front"
"Add basic graphic lines"
"Scanning object boundaries"
"The gap options dialog box"
"Set stroke and fill drawing"
57x48cm
Industrial lacquer on panel



duo exhibition with Bart Spitaels
@ Rufus Gallery

'In deze tentoonstelling verdubbelen Bart Spitaels en Elke Van Kerckvoorde het vormplezier. Van Kerckvoorde brengt met 'Serie C.R.' een vieve hommage aan haar overleden moeder, zelf grafisch ontwerpster. In de schilderijen zorgen de levendige cirkel en het symbolische kruis voor een bont geometrisch vormspel waarin de combinaties eindeloos ogen. Deze composities vertaalden zich tegelijk in een betonnen blokkendoos: even kleurig, maar de sculpturen zullen meer impact ondervinden en uiteindelijk een eigen leven leiden.'



Exhibition view "punt lijn vlak" @ Rufus Gallery
12.06.2021 - 11.07.2021
C.R. series

Right: C.R. series, concrete sculptures

METADROST

presentation edition @ Galerie De Ziener

Metadrost is an enamel metal sign, designed on the occasion of the annual edition for Galerie De Ziener. It was produced at Emaillerie Belge in Brussels.

Droste's old cacao commercials were the main source of inspiration for this design. This visual effect Droste applied on their packaging, where a picture recursively appears within itself, was later named the Droste effect.

The addition of 'Meta' emphasizes this effect as meta means self-referential.



Left: 'Metadrost', enamel metal sign, edition of 35, 35x25x1,5cm, 2018

Right: 'Metadrost / Datasheet', combination of hand painted color parts, plotter drawn letters and screenprinted halftones, 75x55cm, 2018



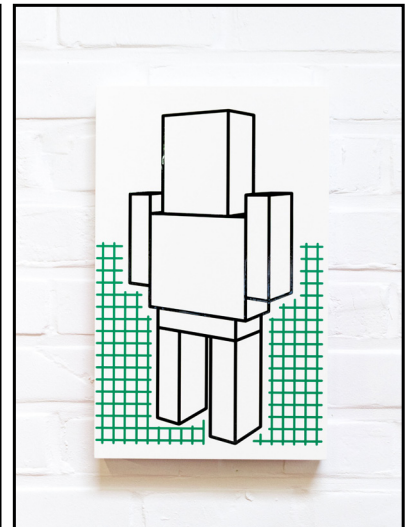
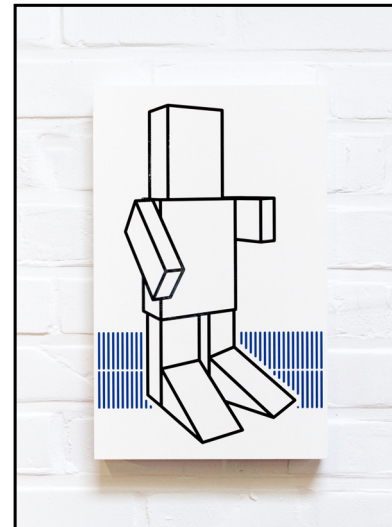
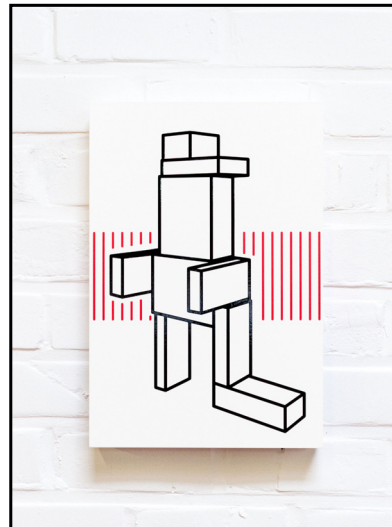
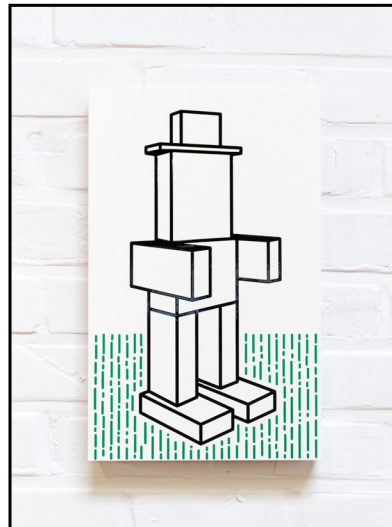
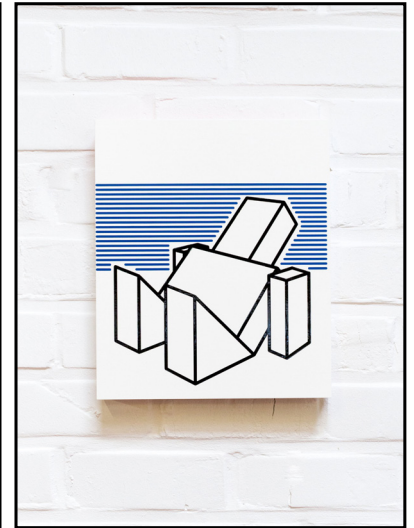
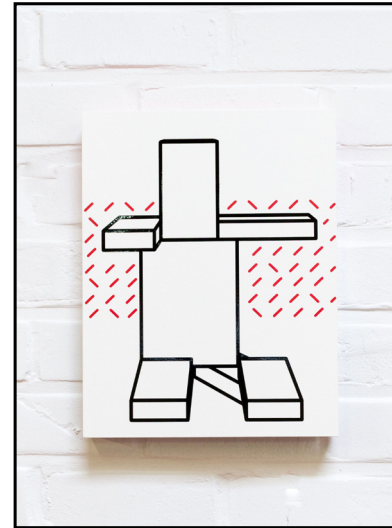
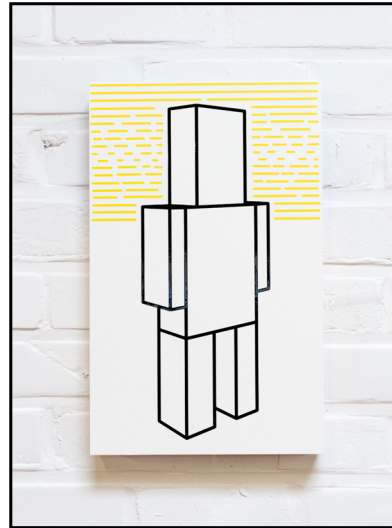
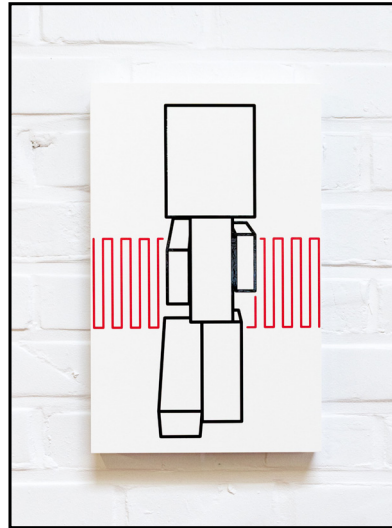
De Assistenten

@ BADF, Ghent
@ Cultureel Centrum Stroming, Evergem
@ Galerie El, Welle
@ permanent collection Galerie De Ziener, Asse

Excerpt from the docu "De Assistenten"

"Spontaan begon Elke, uit restjes hout uit het atelier, mannetjes te bouwen. Ze besloot om tien assistenten te creëren. Die kregen elk een functie en een naam. Vanuit dit ludieke idee ontstonden, tegen alle verwachtingen in, interessante beelden. Van Kerckvoorde fotografeerde de mannetjes vanuit verschillende standpunten en selecteerde de beste foto's. Die werden dan digitaal omgezet naar lijntekeningen met de bedoeling ze te schilderen.

Het leek Van Kerckvoorde echter interessanter om de plotter, die functioneerde als haar assistent, de reeks De Assistenten te laten uitvoeren. In Illustrator schilderde ze elk vlak met behulp van een tekentablet of computermuis. Voor elke kleur moest er een ander bestand gemaakt worden en moest het papier opnieuw door de machine. Een keer het bestand met de juiste instellingen is doorgestuurd naar de plotter, voert hij perfect dezelfde beweging uit zoals Elke ze heeft uitgevoerd op de computer. De plotter schildert of tekent het digitale bestand..."



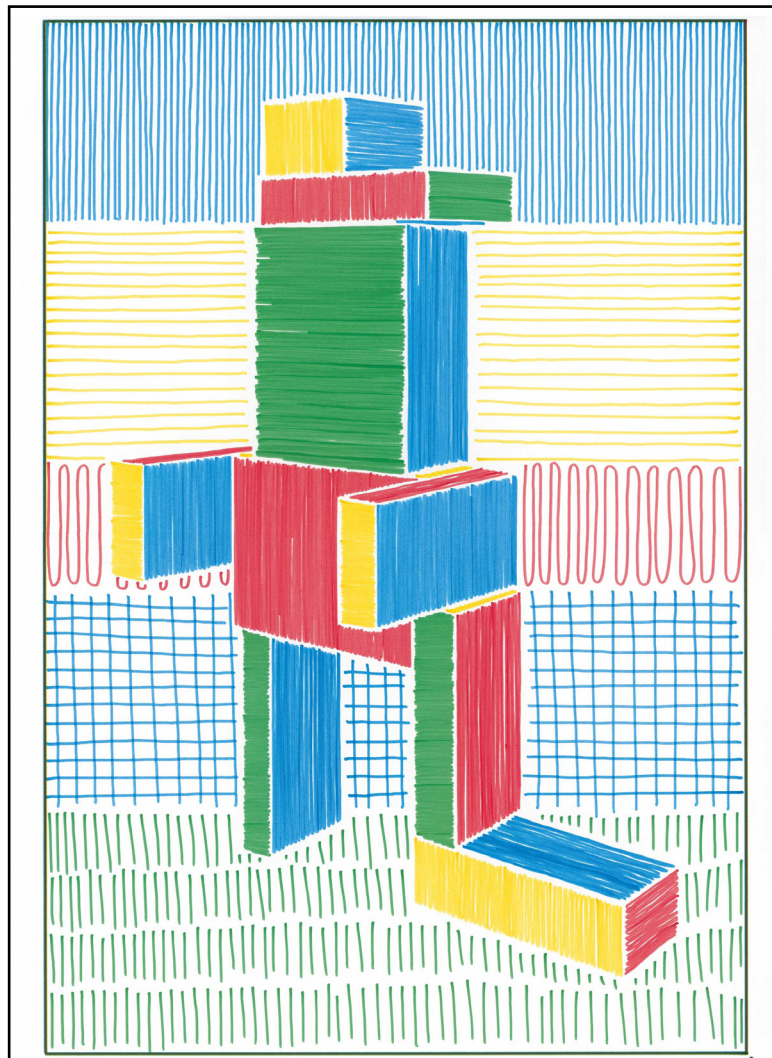
Edgard, Lucien, Kareljtje, Victor, Amedee,
Natasha, Roger, Cheryl, Oswald, Danny
aprox 40x25cm
enamel and lacquer on multiplex, 2019

De Assistenten

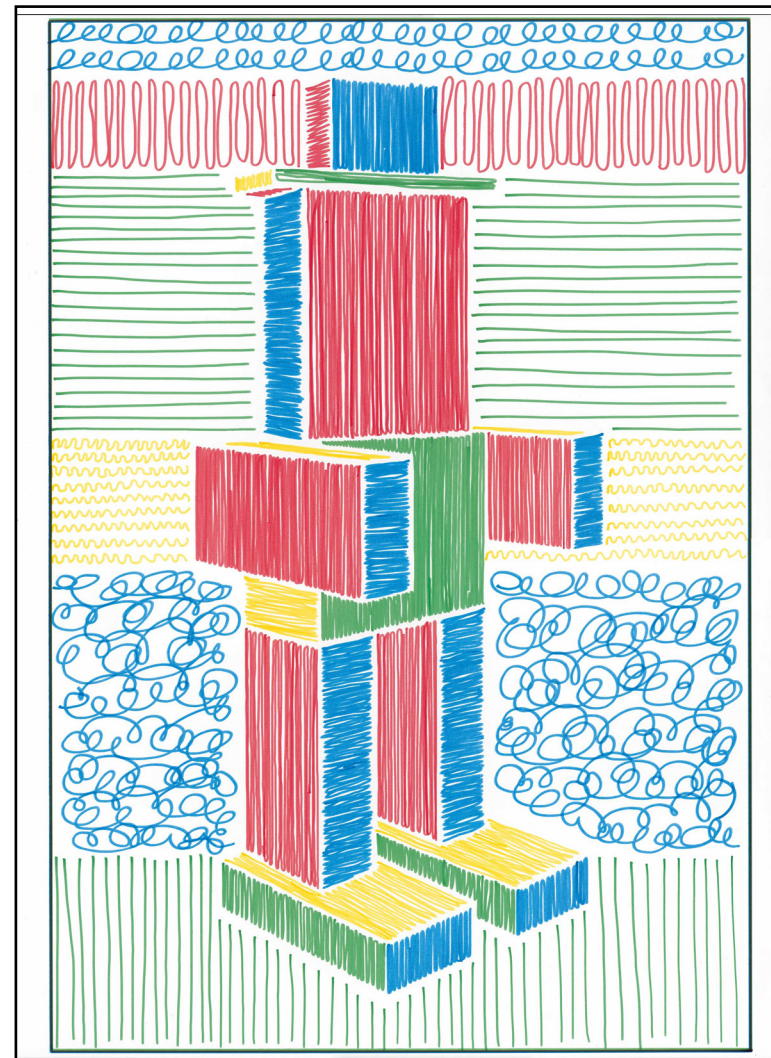
part of a group exhibition @ Galerie EI, Welle

Watch the docu of how the plotter drawings are made on:

www.elkevankerckvoorde.biz/docudeassistenten



Left: 'Edgar',
plotter drawing with pigmented ink on canson,
59,4x42cm, 2018



Right: 'Amedee',
plotter drawing with pigmented ink on canson,
59,4x42cm, 2018

UNDECUPLE HENDECUPLE

presentation edition UNDECUPLE
HENDECUPLE @ Collect Edition, Amsterdam

Undecuple Hendecuple shows basic forms, which have been transformed into three dimensional objects, from a flat surface.

The edition is straightforward and complex at the same time, and consists of eleven asymmetrical boxes that form one sculpture, when assembled.

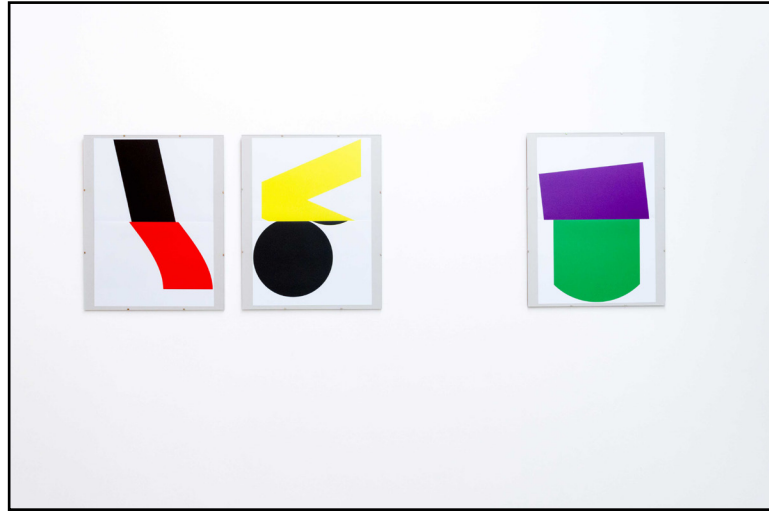
The term "Undecuple Hendecuple" originated as an abstraction of the sequence: single (1), double (2), triple (3), quadruple (4), quintuple (5), sextuple (6), septuple (7), octuple (8), nonuple (9), decuple (10), hendecuple or undecuple (11) where the prefixes are taken from the Latin names of the numerals.



Edition of 7 (+ 2 AP + 2 PP),
Cardboard shapes, Neutralwell, acid-free
cardboard, 2.3 mm, various formats that form
one sculpture when assembled, 2018

UNDECUPLE
HENDECUPLE
UNDECUPLE

presentation edition UNDECUPLE
HENDECUPLE @ Collect Edition, Amsterdam



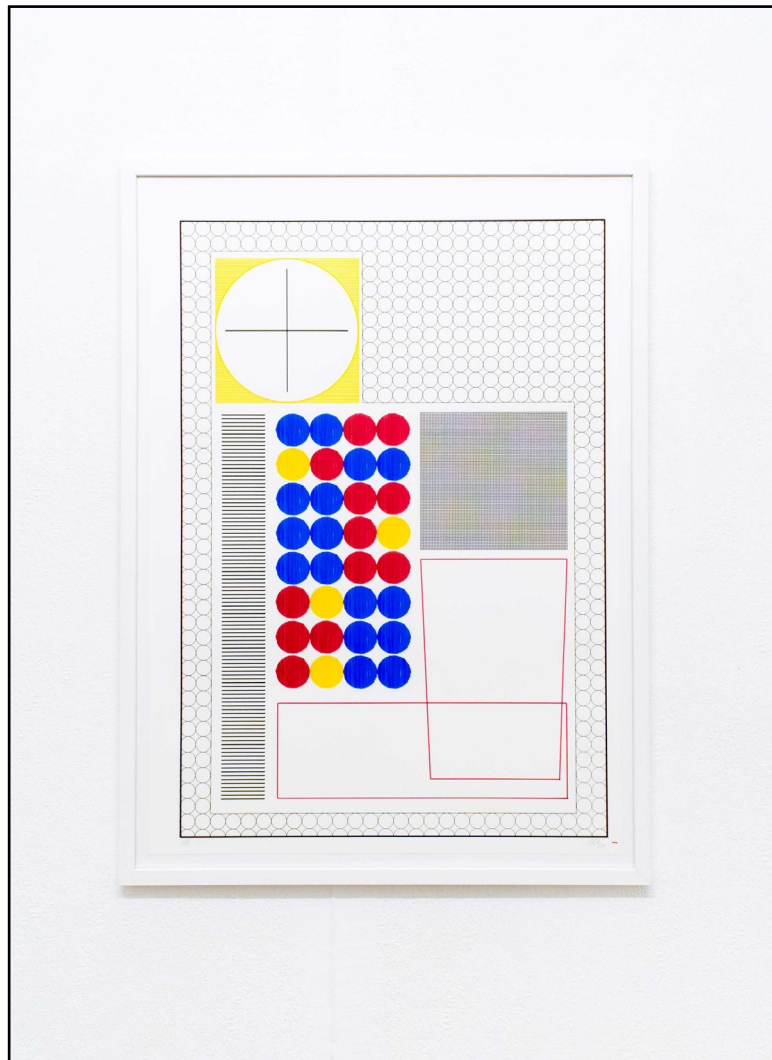
Left: exhibition view of the publication / certificate, one-sided ironed sulphate cardboard, 300 grams and wood-free offset paper, 160 grs, 34 x 44 cm, 2018

Right: Edition of 7 (+ 2 AP + 2 PP),
Wall cassette, transparent perspex, 6mm, 51 x 68.5 x 21 cm, 2018

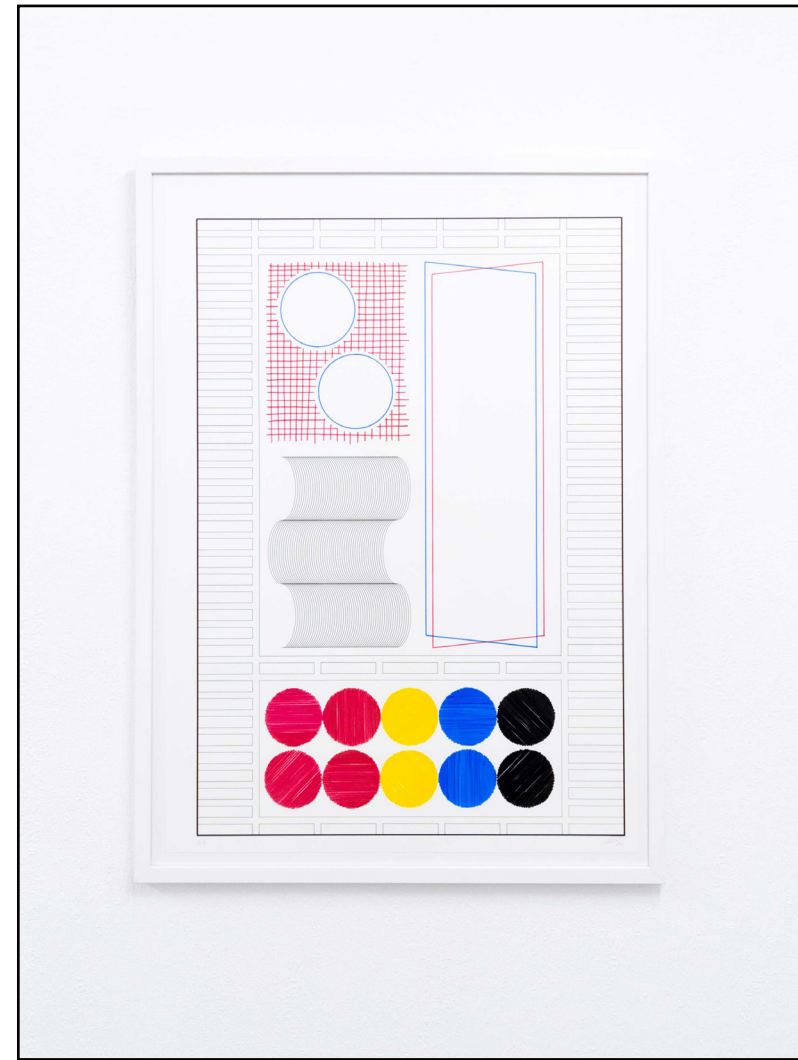


'EEN GROEP'
CERN series

groupexhibition @ Galerie De Ziener



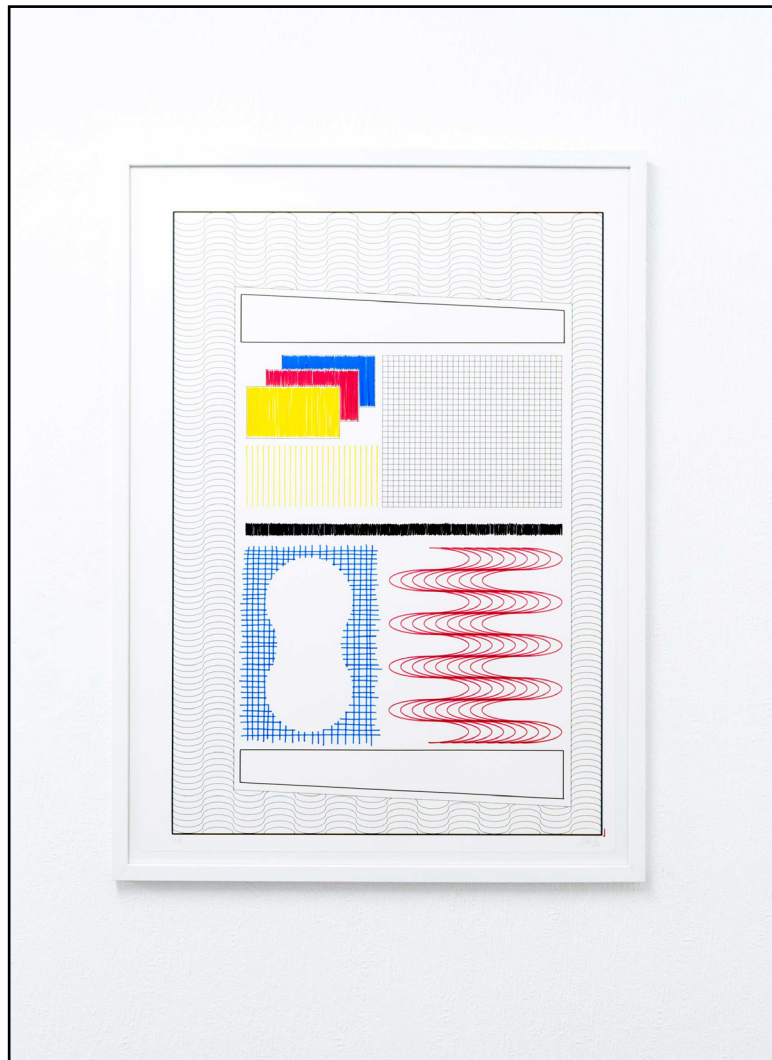
Left: 'CERN_5',
plotter drawing with pigmented ink on canson
paper, 84,1x 59,4 cm, 2018



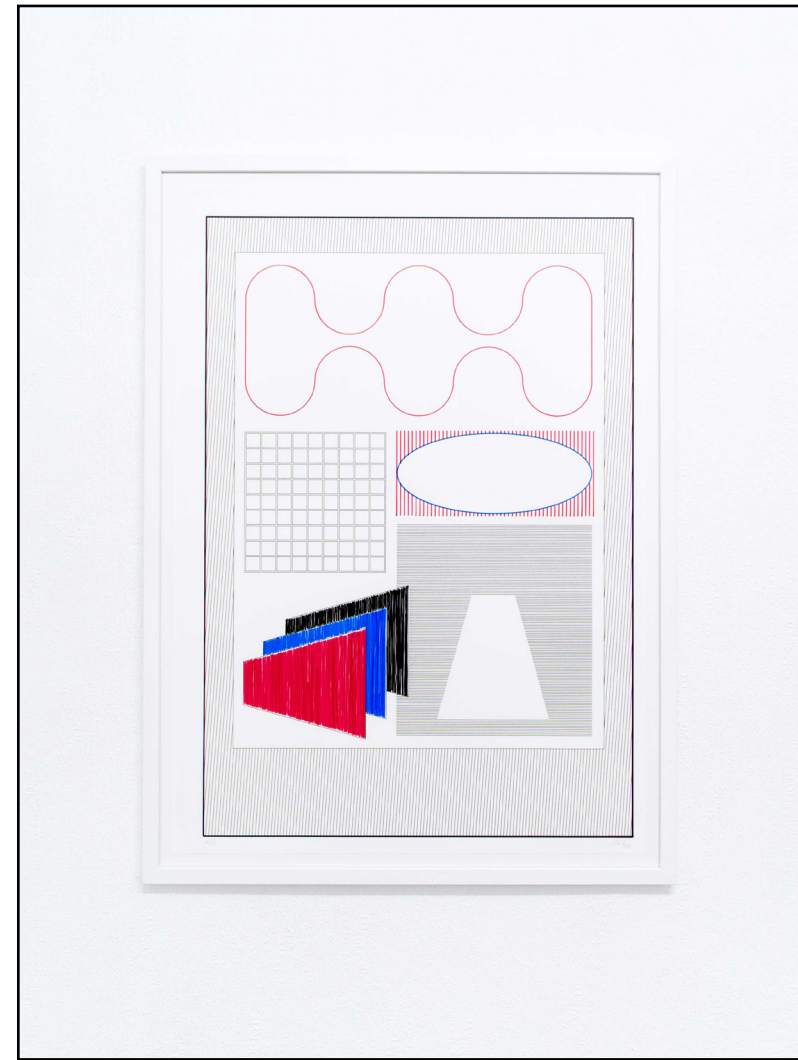
Right: 'CERN_3',
plotter drawing with pigmented ink on canson
paper, 84,1x 59,4 cm, 2018

'EEN GROEP'
CERN series

groupexhibition @ Galerie De Ziener



Left: 'CERN_2',
plotter drawing with pigmented ink on canson
paper, 84,1x 59,4 cm, 2018



Right: 'CERN_4',
plotter drawing with pigmented ink on canson
paper, 84,1x 59,4 cm, 2018

Sindy "Frameworks"

Sindy for @ Van Stof tot Asse

Over the years, Sindy built up a large collection of found imagery which they put in different categories such as clip-art, paint splashes, patterns, and decorative frames. This largely unused collection was the incentive for a series of digital works which then served as a precursor for a new series of paintings called "framework".

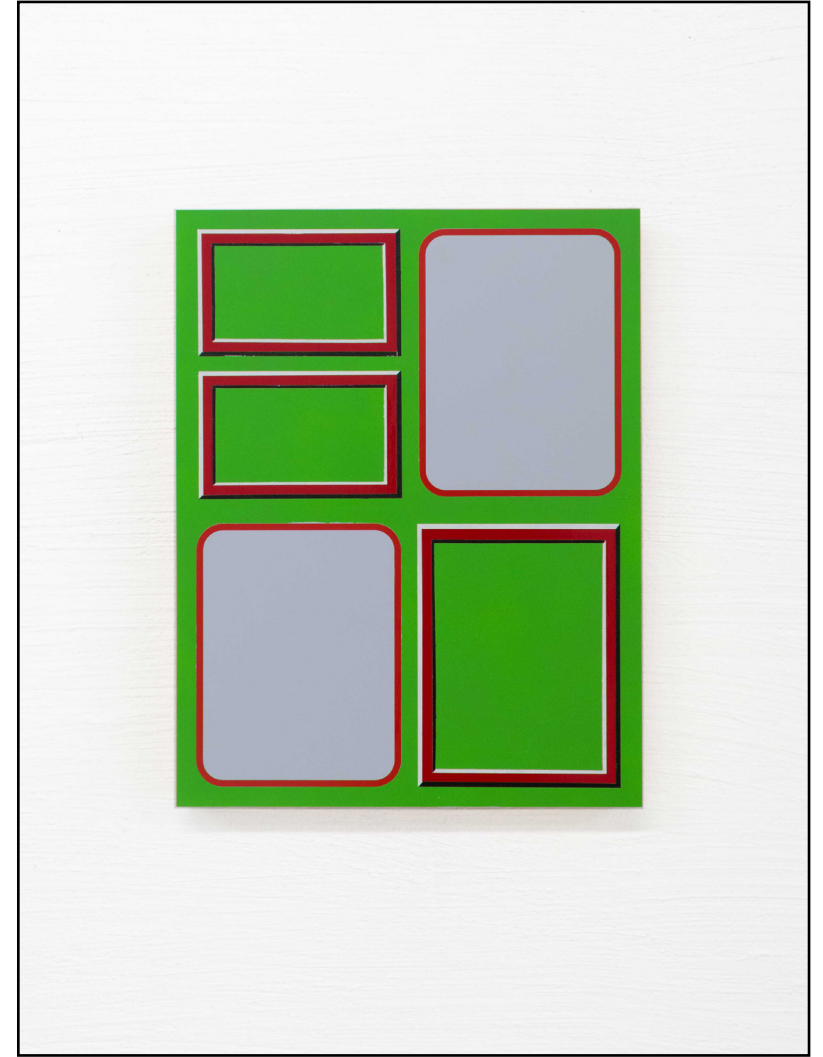
Framework is a term coming from computer software programming which in general stands for an essential supporting structure with its own set of rules and limitations. This fits very well with the way of working used to produce these works. Different elements such as color blocks, decorative frames and found graphic imagery were tweaked and brought together in new awkward digital compositions and eventually a series of paintings.



Left: 'framework_6',
Acrylics and lacquer on multiplex,
75x60cm, 2017

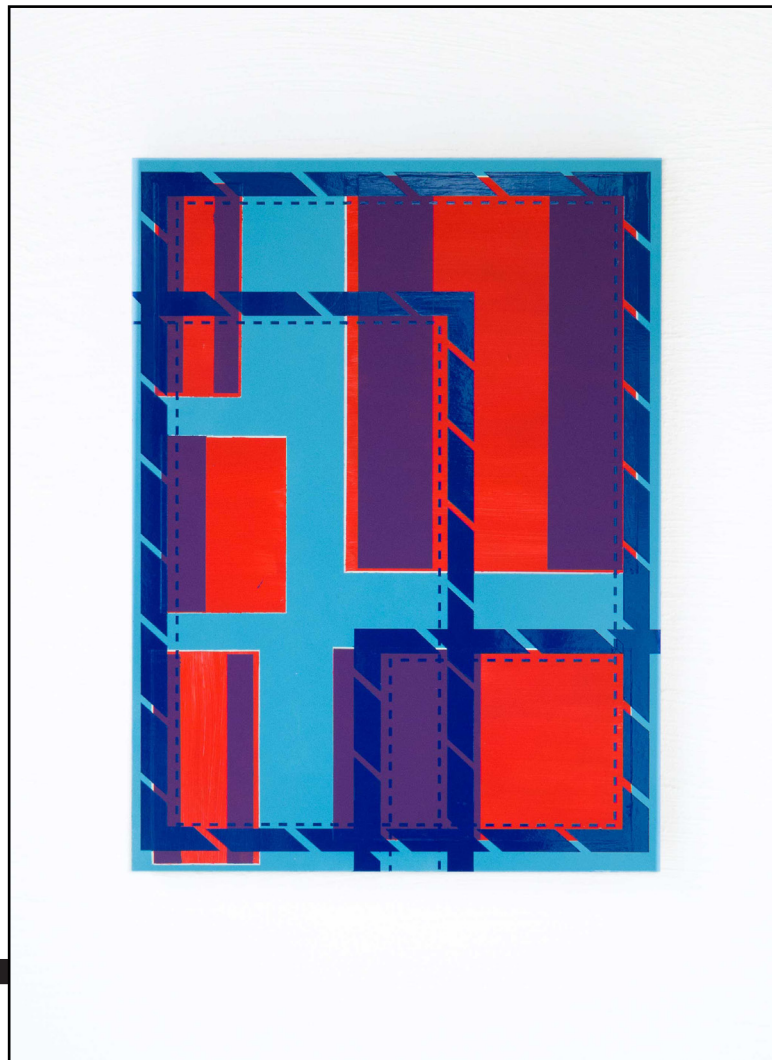


Right: 'framework_8',
Acrylics, lacquer, enamel and spraypaint on
multiplex,
45x35cm, 2017



Sindy "Frameworks"

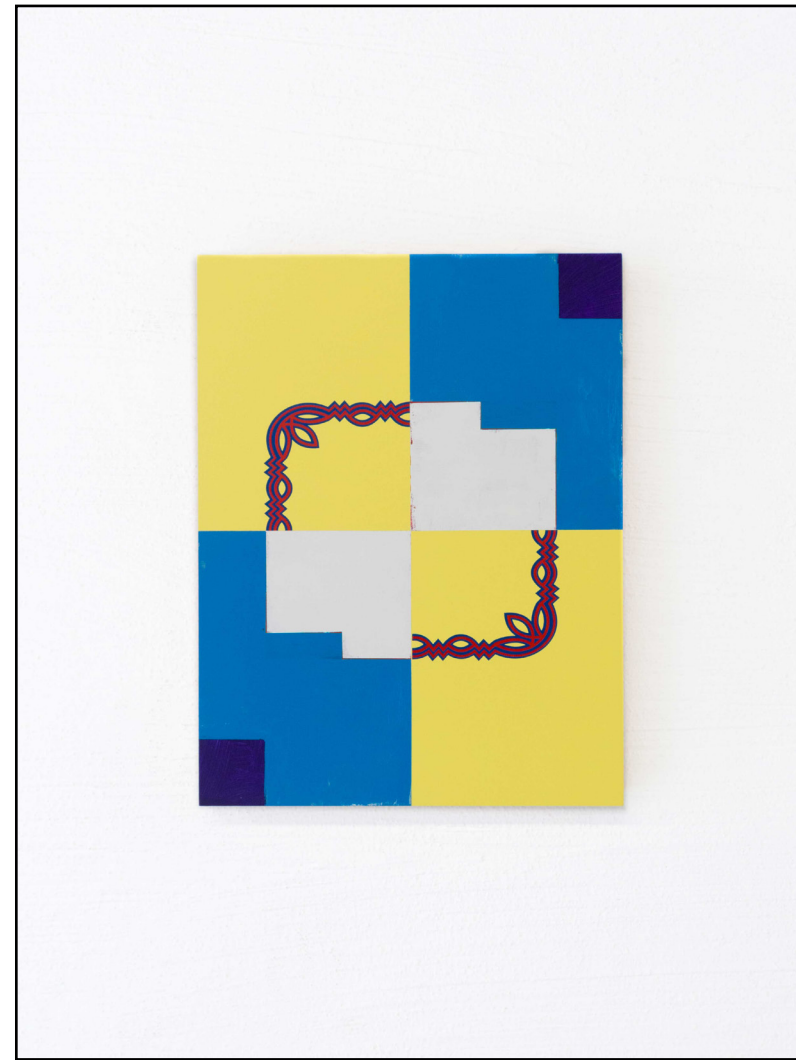
Sindy for @ Van Stof tot Asse



Left: 'framework_51',
Vinylpaint, spraypaint and enamel
on multiplex, 58x43cm, 2017

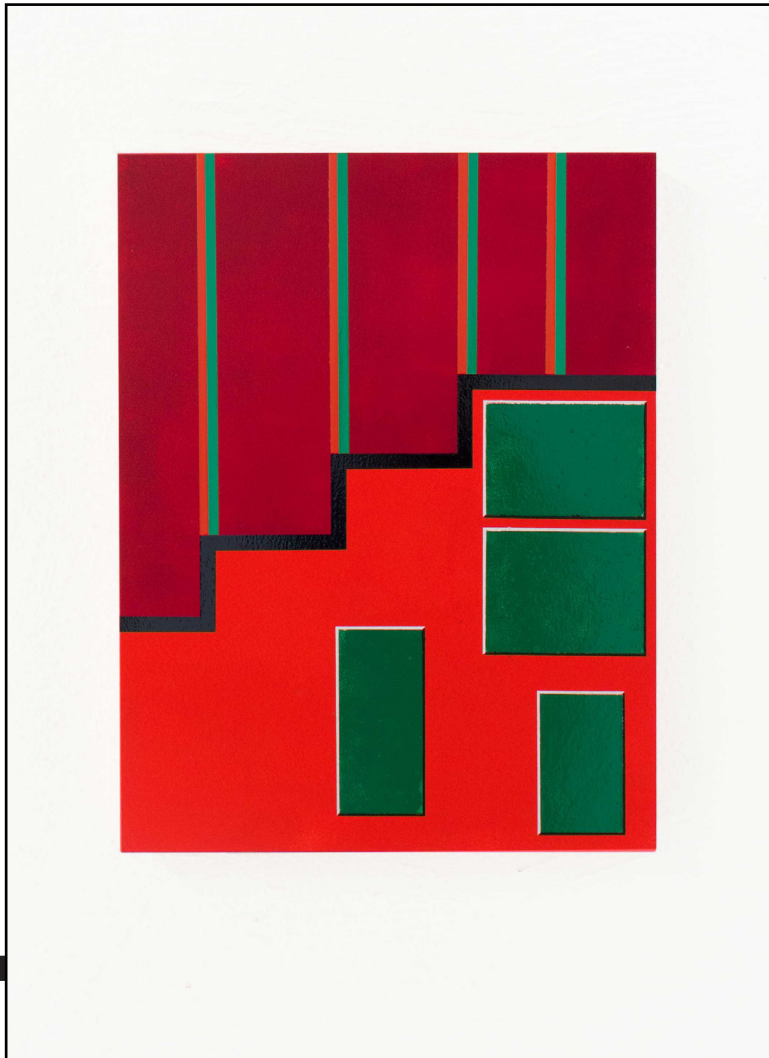


Right: 'framework_7',
Acrylics, lacquer and enamel
on multiplex, 39x30cm, 2017



Sindy "Frameworks"

Sindy for @ Van Stof tot Asse



Left: 'framework_1',
Acrylics, lacquer and enamel
on multiplex, 39x30cm, 2017



Right: 'framework_17',
Acrylics, lacquer and enamel
on multiplex, 45x35cm, 2017

'beeld.merk'

soloexhibition @ Galerie De Ziener

Excerpt from the publication 'Beeld.merk'

'A trademark is a figure or abstract form which gives recognition and character to companies or institutions. It can be constructed out of simple geometric forms, out of letters coming from the company name and out of a figurative or organic form which recalls an association with the meaning of the word.

For the exhibition "beeld.merk" I created 134 different emblems starting from 1 basic shape and 8 effects. Starting from a rectangle (ratio 1:3,7), I applied 8 effects which are preset in the computer program Adobe Illustrator, a program which I've been using as a digital sketchbook these last years...'



Left: 'The warp Rise effect',
Industrial lacquer on multiplex,
87,7cm x 60cm, 2017



Right: 'The warp Arc effect',
Industrial lacquer on multiplex,
87,7cm x 60cm, 2017

'beeld.merk'

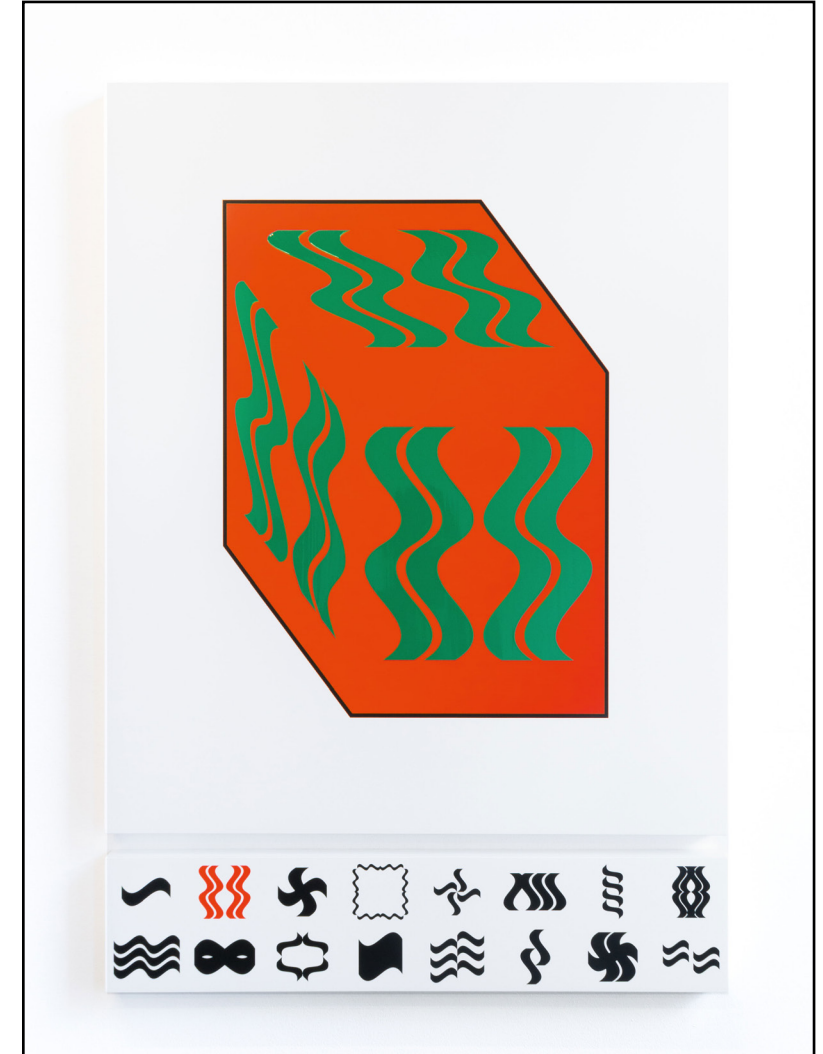
Excerpt from the publication 'Beeld.merk'

'... I chose these 8 effects because of their visual quality in function of the basic shape, the rectangle. The simplicity of this operation and the uncomplicated results seemed interesting enough conceptually to develop further...'

'..., I began to use the basic form as a stencil. In Illustrator I could mirror, duplicate, rotate and scale. In this way interesting "signs" originated which could serve as trademarks. In a further stage I decided to convert this computerdriven way of working to a manual action, creating drawings which bring into view the underlying shapes...'



Left: 'The warp Bulge effect',
Industrial lacquer on multiplex,
87,7cm x 60cm, 2017



Right: 'The warp Flag effect',
Industrial lacquer on multiplex,
87,7cm x 60cm, 2017

'beeld.merk'

soloexhibition @ Galerie De Ziener

Excerpt from the publication 'Beeld.merk'

'..., I made a selection from the resulting images for the exhibition and applied them to imaginary cardboard packaging, just like logo's are applicable to different kinds of media. This resulted in 8 panels with a 3D rendition of the packaging en 14 manipulated panels which suggest the shape of the box.'



Left: 'The warp None effect',
Industrial lacquer on multiplex,
87,7cm x 60cm, 2017



Right: 'The warp Arch effect',
Industrial lacquer on multiplex,
87,7cm x 60cm, 2017

'beeld.merk'

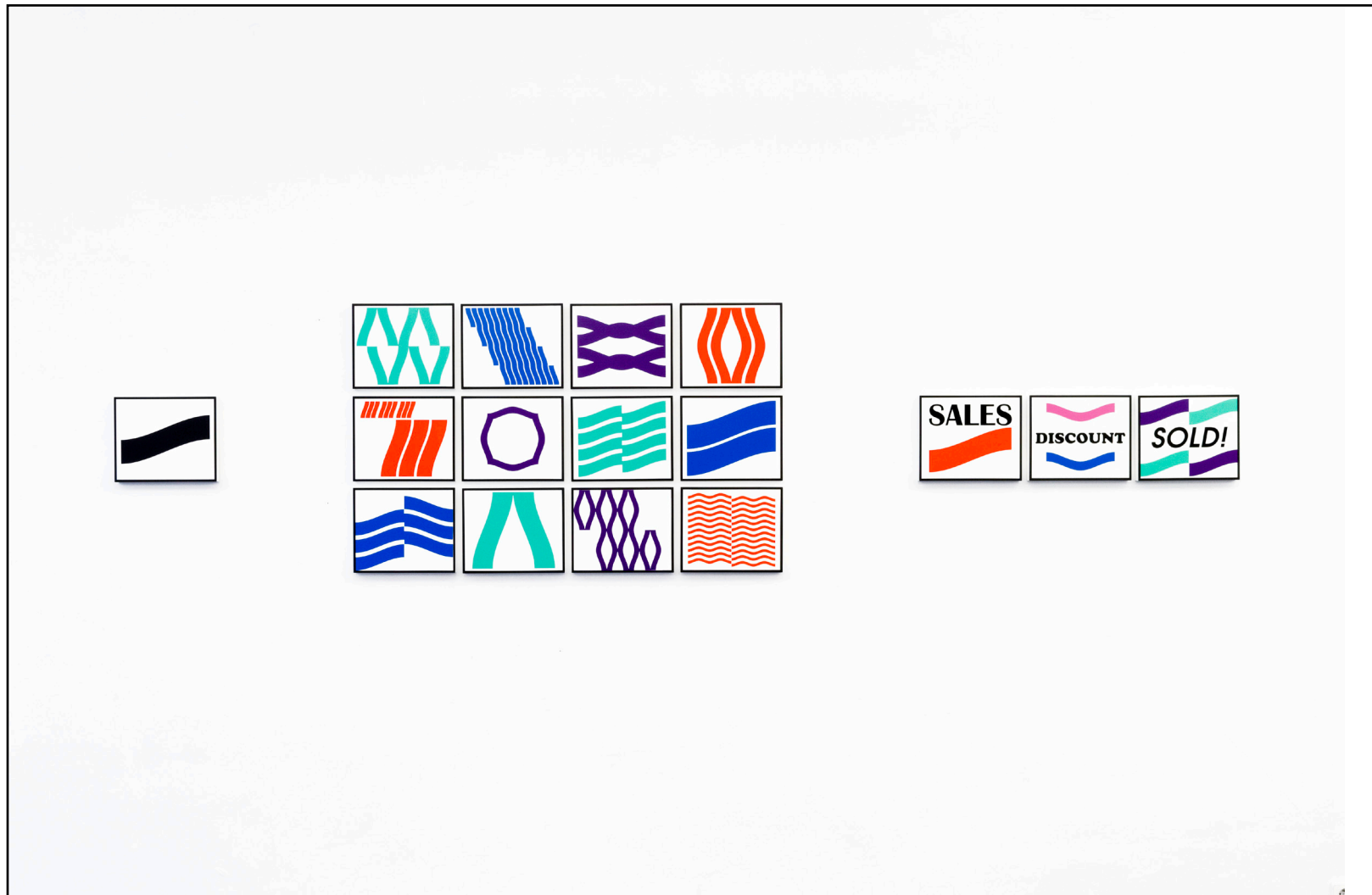
soloexhibition @ Galerie De Ziener



exhibition overview beeld.merk
(combination of 10 different panels), Industrial
lacquer on multiplex,
37,5cm x 50cm, 2017

'30 jaar De Ziener'

groupexhibition @ De Markten, Brussels

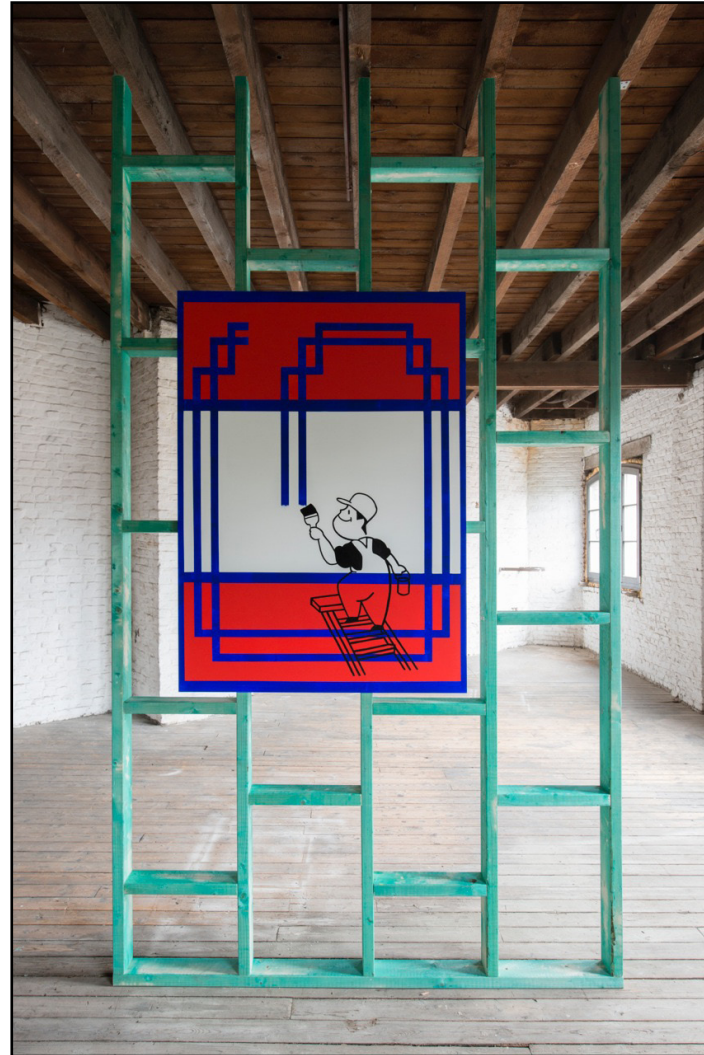


'The logo series (the warp wave effect'
(combination of 16 different panels), Industrial
lacquer on multiplex,
25cm x 30cm, 2016



DECORACIEVE SCHILDERWERKEN

soloexhibition Sindy @ Antwerp Art Weekend,
Trampoline Gallery



Left: 'Aspecto Muy Decorativo', Enamel and vinyl paint on wood, 122cm x 89cm, 2016
Right up front: 'Dekoratief en afwasbaar', Lacquer and acrylic on wood, 122cm x 89cm, 2016

Right up back: 'Semi gloss enamel for exterior and interior use', Lacquer and acrylic on wood, 149cm x 122cm

Right down: 'Aspecto Muy Decorativo', Enamel and vinyl paint on wood, 122cm x 89cm, 2016



'EEN GROEP'

groupexhibition @ Galerie De Ziener

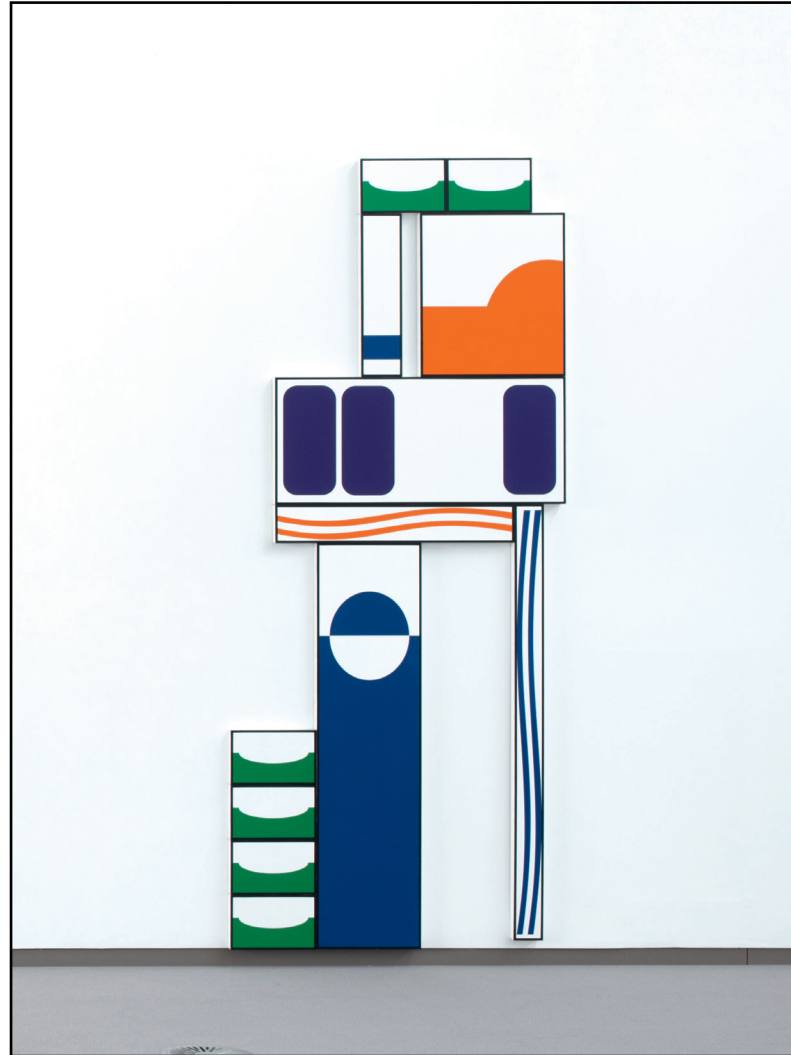


Right: 'The Sponsors'
(combination of 27 different panels), Industrial
lacquer on multiplex, 25cm x 30cm, 2016



FORM FOLLOWS FUNCTION?

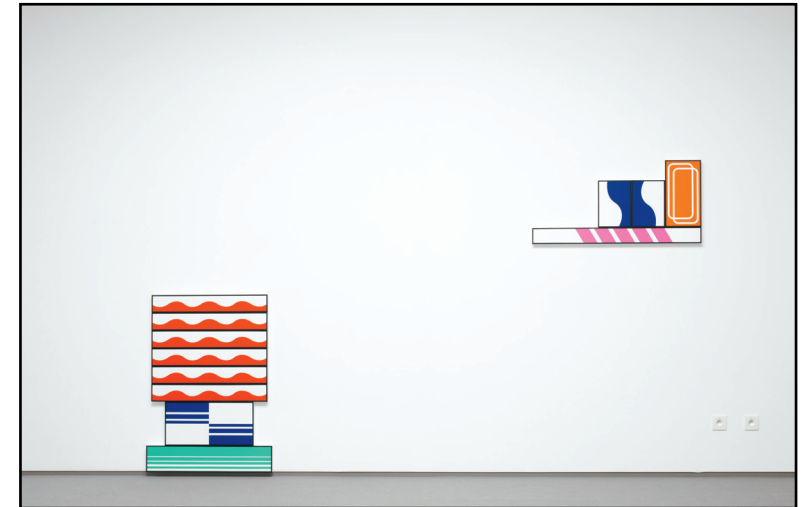
exhibition @ ArtCenterHugoVoeten



Left: 'Blend tool to make new shape'
(combination of 12 different panels),
Industrial lacquer on multiplex,
234,9cm x 101,1cm, 2016

Right: 'Combination 4'
(combination of 8 different panels),
Industrial lacquer on multiplex,
110,9cm x 80,8cm, 2016

'Combination 5'
(combination of 4 different panels), Industrial
lacquer on multiplex,
51,6cm x 104,1cm, 2016

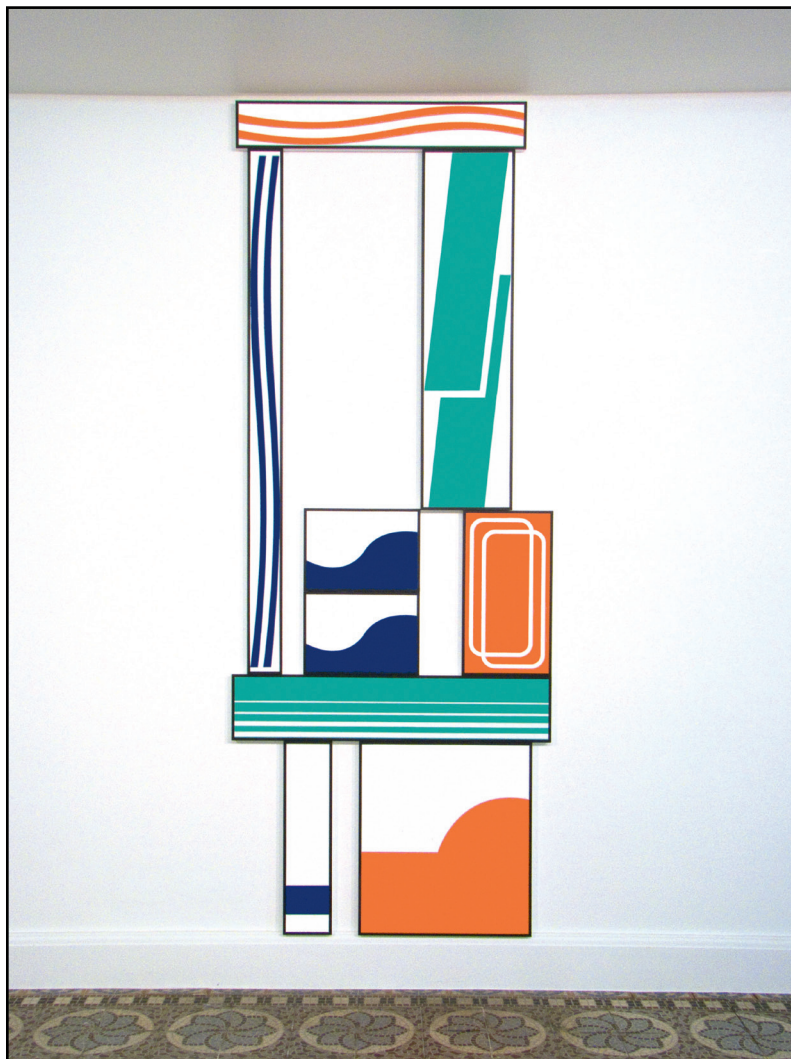


Stapelkorting

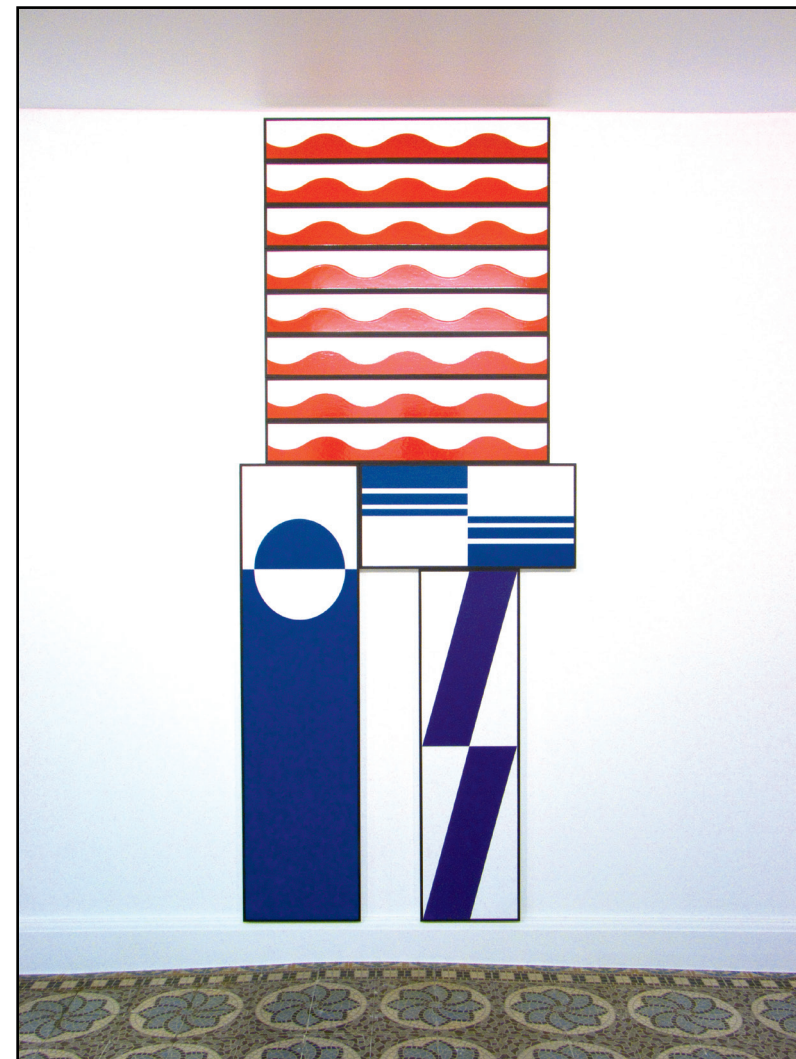
exhibition @ L'Etage Euphrosine

Excerpt form the publication 'Stapelkorting'

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



Left: 'Distort & Transform'
(combination of 9 different panels),
Industrial lacquer on multiplex,
208,5cm x 80,8cm, 2015



Right: 'Convert to Shape'
(combination of 11 different panels), Industrial
lacquer on multiplex,
208,7cm x 86,9cm, 2015

Stapelkorting

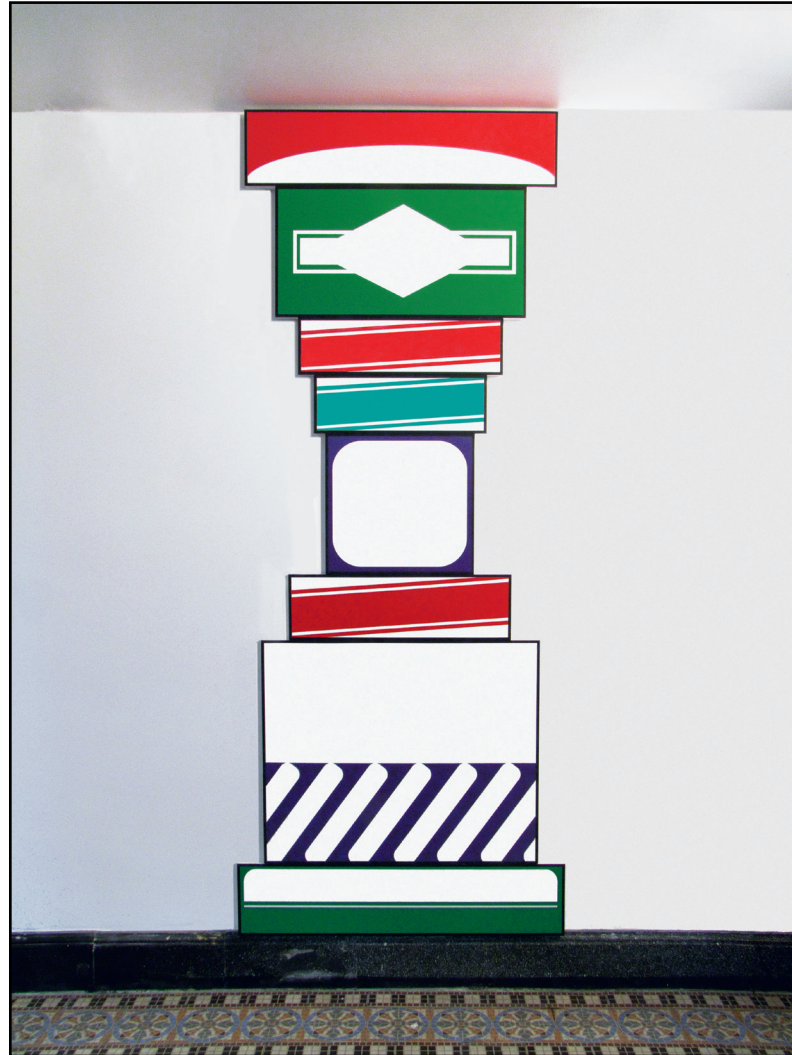
exhibition @ L'Etage Euphosine

Excerpt form the publication 'Stapelkorting'

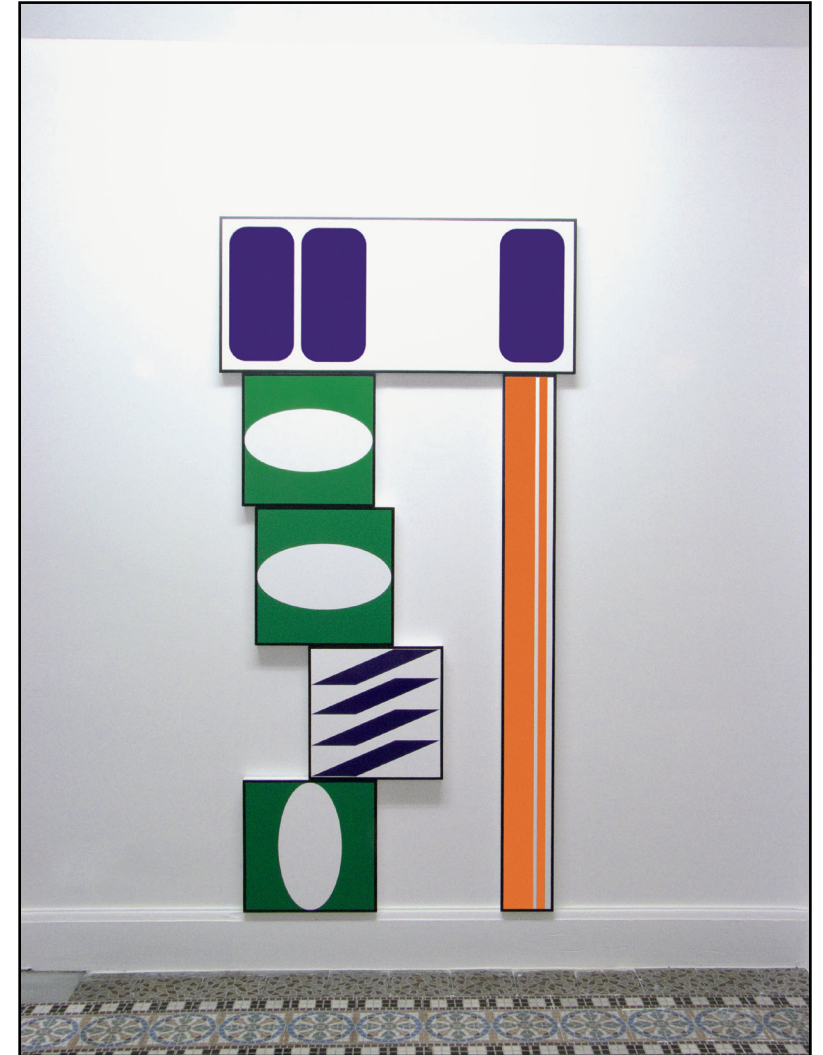
'These abstract flat images seem to radiate something familiar, yet not recognizable at first sight. Some of them are transformed. Text is removed; shapes are being simplified, repeated; different layers are being merged into one image; space becomes flattened...'

'...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"...'

'While creating the works, there is no search for com position. 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"...'



Left: 'Rectangle Tool'
(combination of 8 different panels),
Industrial lacquer on multiplex,
202,8cm x 82,5cm, 2015



Right: 'Tool Kit'
(combination of 6 different panels), Industrial
lacquer on multiplex, 169,3cm x 86cm, 2015

BLIJF DEZE NACHT

exhibition of Sindy @ Loods12

The exhibition Blijf Deze Nacht takes its title from a classic Flemish love song by Salim Seghers.

The poetic and romantic nature of this song title creates a juxtaposition with the abstract formal language applied throughout the works, which are also comprised of found imagery coming from various sources like construction company's advertising panels, 80's decorative elements from bicycles, truck stickering, collected mostly through Iphone pictures.

Through using common, aesthetically unspectacular found imagery and materials as starting point for their work they try to investigate the shifting liquidity happening inbetween different media and their transformative possibilities. The found images were digitally reworked in Photoshop, removing text elements and creating new compositions through repetition and rescaling. Certain other graphical elements like shape/color are being reinforced in this way and they become more distanced from their original context.



Exhibition view 'Blijf deze nacht' at Loods 12
(collaboration with Dieter Durinck)

From left to right:

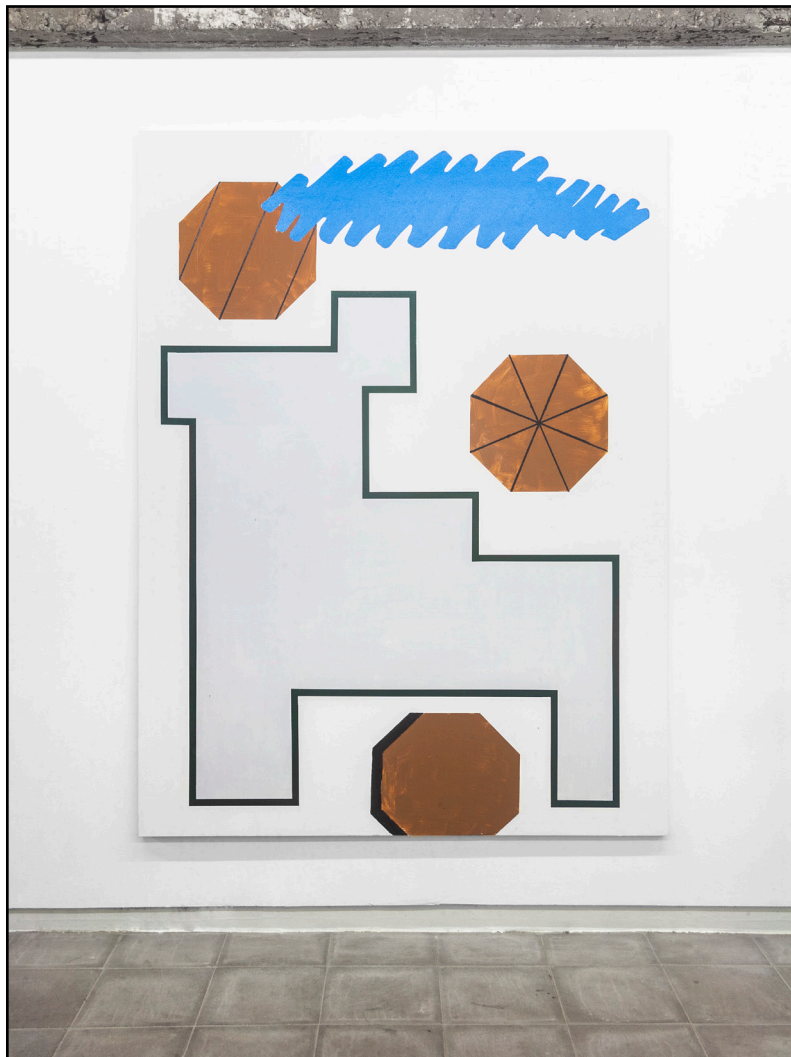
'Balla Balla', 'Brick 9000',
'Gustave Dumoulier', 'Kelly',
'It's going, it's going, it's gone'.

BLIJF DEZE NACHT

exhibition of Sindy @ Loods12

By appropriating all these banal everyday non-esthetical images as formal source material aspects like corporate identity, recognisability, mass reproducibility and communicative possibilities are being questioned in an indirect, formal way.

At the same time many classic painterly aspects like form, color, depth, texture and composition are getting examined in the process, anachronistically referencing abstract painting's history.



Left: 'Balla Balla',
Acryl and lacquer on multiplex,
200cm x 150cm, 2015

Right: 'Gustave Dumoulier',
Screenprint on polystyrene,
210cm x 50cm
'Kelly', Screenprint on polystyrene,
210cm x 50cm



Alan Smith
Elke Van Kerckvoorde

exhibition @ Jan Colle Galerij



Left: 'Flash Drive',
Industrial lacquer and acryl on manipulated
canvas with plexiglass frame,
125cm x 93cm, 2014



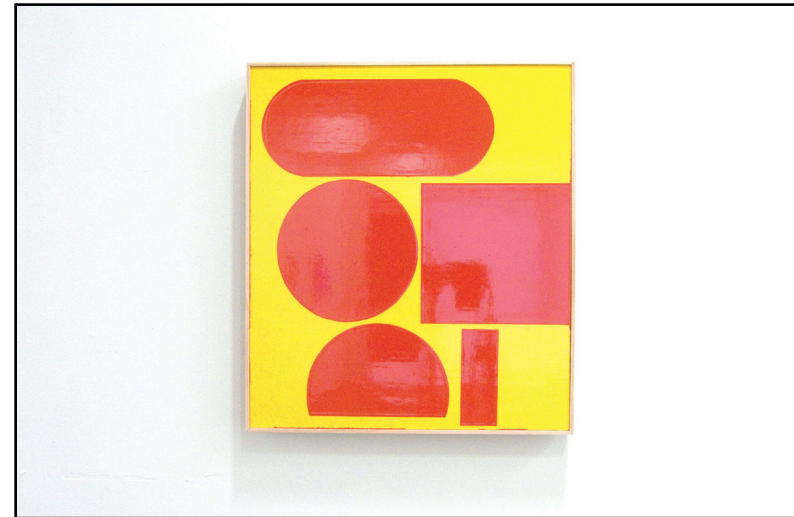
Right: 'Reset Essentials',
Oilpaint on manipulated canvas,
135cm x 90cm, 2014

Alan Smith
Elke Van Kerckvoorde

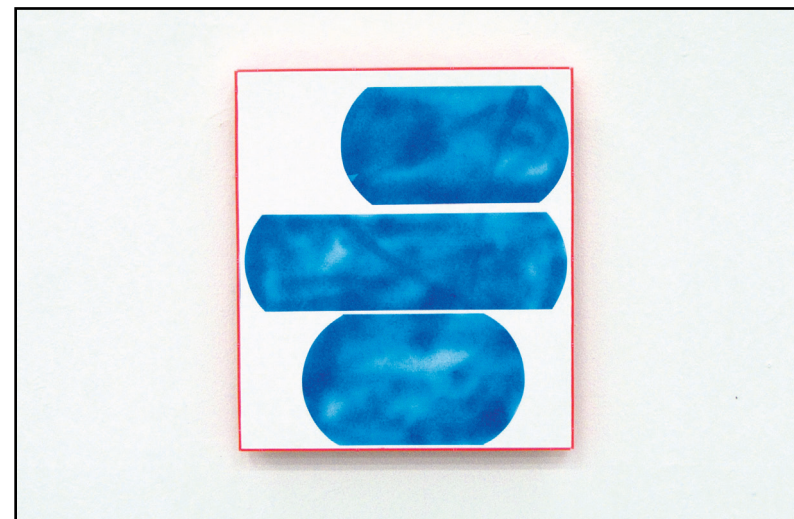
exhibition @ Jan Colle Galerij



Left: Untitled,
Industrial lacquer on manipulated canvas,
45cm x 30cm, 2014



Right up: Untitled,
Industrial lacquer on multiplex,
45cm x 40cm, 2014



Right down: 'The vase',
Spraypaint and acryl on multiplex,
45cm x 40cm, 2014



Left: 'If you can't take the car, take the kids', Oilpaint on manipulated canvas, 140cm x 70cm, 2014
(In front:) 'Logo for avoiding sentimentalism', Industrial lacquer on manipulated canvas, 45cm x 40cm, 2014

Right up: Exhibition view
(Left:) 'In the first attempt to make this painting, I succeeded' + 'In the second attempt to make this painting, I succeeded', both industrial lacquer and acryl on manipulated canvas, 45cm x 40cm, 2014

Right down: Exhibition view
(From left to right:)
'N.e.a.t. Painting', Oilpaint and industrial lacquer on canvas, 40cm x 30cm, 2014
'Boxes for N.e.a.t. Painting', series of 11 screenprinted cardboard boxes, 42cm x 32cm x 4cm, 2014
'Logo for questioning teachers behaviour', Industrial lacquer on manipulated canvas, 45cm x 40cm, 2014
'Logo for avoiding sentimentalism', Industrial lacquer on manipulated canvas, 45cm x 40cm, 2014

