

Klaas Vanhee _ I'll be your hill

LETTER TO ANTONY, OCTOBER 14 2017

Dear Antony,

Hope you had a save trip back home. And the work is not flooding over -lets say- your eye balls. How was Venice? Heard much about it, but wasn't able to go myself. Did you see any good stuff?

What I'm thinking: Maybe I already try to explain what I'm working on, till there are proper photo's or you make it to the studio. Oké?

The most exciting thing to me is that it's really sculpture sculptures I'm working on. It feels as if it's the first time I do this kind of work, and I like it a lot. Different from the guitars or my furniture-like objects, they really evolved from the drawings itself. They are all wood and paint, some with fragments of plastic. In the beginning I painted them with oil, the more recent are done with acrylic. The wood is all leftovers glued together, pieces I find in containers or in the park here at the end of the street.

(Most of the trees in the park are willow. Pollard willow. It is really soft and grows super fast. But the pieces that are cut and left are rather thin and not very useful when it comes to sculpting. Now a few months ago one of the uncut, full-grown willows came down completely with a hard wind. So I managed to get hold of some bigger pieces.)

(Hope my explaining is not too much unsophisticated-spoken-language; I'm reading J. D. Salinger's *Franny and Zooey* again.)

What I mean with evolved from the drawings is that I had this drawing, *Saddle for girls with skirts*, (excuse my ever erotic mind) and I really wanted to see this image as an object. So I made it. Basically a sculpted illustration of a drawing. Or a sculpture after a drawing. But also, and that's a second way of putting it, in drawing a lot has to do with the illusion of space. All this effort to create an illusion of depth. Now with the sculpture it's already there from the start. So easy and super concrete, quite a liberation I must say.

But also the use of color is different. This summer we got a dishwasher. (We got a freezer too, and a car, although I still don't drive... but more about that later.) And it won't come as a surprise that the way you look at the sponge for dishwashing completely changes when you don't have to use it half of the Saturdays anymore. It's a fascinating object with beautiful colors. To paint the colors and to make the form seemed logic in the same way I once started the wall drawings (the *Catalogue for a room* series); a way of documenting what you leave behind. So far I made about ten sponge-replica's.

I'm not sure if I should worry, but the process reminds me of how some of the Pop (*The New Super Realism*) was done. I have this book by Mario Amaya from 1965, *Pop Art ... and after*, I got from my first drawing professor, and as always when you read, it fits incredibly into what you're doing at the moment. (About the worrying: I believe it was Ingmar Bergman who said that the maker should not analyse his own makings...) (My wife corrects me: It's Andrei Tarkovsky!)

hit the ball, (look at the spot where your foot actually will touch the ball, not at the goal) guitar effect pedals that are on my wish list, and very recently I finished a cap. It's actually advertising for beer, *festival proof*. My daughter brought it home. I love to wear it, but never dare to do it in public. As I told you before, all are painted wood, some with little plastic and metal.

The piece I'm currently working on is a sculpture of a light jacket which hangs on a simple coat hanger. It illustrates the moment on a party when you give up being stiff and uncomfortable, hang your coat away, and are able to dance.

All pieces are tied up with personal stories and represent objects that are meant for use close to or on the body. Sculptures of a daily life.

So far.

Hopefully until very soon,

All best!

Klaas

P.S. *The title*, I didn't say anything about the title yet! And about Dürer.

Klaas Vanhee

Mechelen, Belgium. 1982

He lives and works in Ghent

Klaas Vanhee graduated in Fine Arts from LUCA School of Arts in Ghent (Belgium, 2003), the same institution where he obtained his Master's Degree in Visual Arts (specializing in Painting) in 2005. He was a Laureate of the HISK (Ghent, Belgium) in 2015.

Among his most recent solo exhibitions, the most notable include: *Sometimes, and sometimes not*, Objectif Exhibitions, Antwerp (Belgium, 2016); *Jo De Smet, Christian Van Haesendonck and Klaas Vanhee*, Gallery EL, Welle (Belgium, 2016); *Het Kabinet*, CIAP, Hasselt (Belgium, 2015); *Room*, Croxhapox, Ghent (Belgium, 2015) and *There will be drawings too*, BAVART, Ghent (Belgium, 2011).

Klaas Vanhee has also exhibited his works in numerous group shows, including *YUGEN #2*, curated by Jan Hoet Junior, Yugen, Ghent (Belgium, 2017); *Tom, Jerry And Many More*, curated by Young Friends of S.M.A.K., S.M.A.K., Ghent (Belgium, 2017); *ZZAJ*, curated by VOORKAMER, CC Zwaneberg, Heist-op-den-Berg (Belgium, 2017); *Ladekastproject*, PHOEBUS Galerie, Rotterdam (The Netherlands, 2016); *Grote Prijs Ernest Albert 2016*, De Garage, Mechelen (Belgium, 2016); *Dionysius' Ear*, Galería silvestre, Tarragona (2016); *Field Notes and Dirty Drawings*, Z33, Hasselt (Belgium, 2016); *Balls & Glory*, Rodolphe Janssen Gallery, Brussels (Belgium, 2016); *It takes two to make an accident*, HISK Laureates 2015 exhibition, Hisk (Higher Institute of Fine Arts), Ghent (Belgium, 2015); *And no matter that the phone is ringing...*, 6th Moscow Biennale of Contemporary Art, Special program, CCI Fabrika, Moscow (Russia, 2015); *ART BRUSSELS, HISK Cafe Hisk Artists 2015*, Brussels Expo, Brussels (Belgium, 2015); *Fallen from Grace*, Broelmuseum, Kortrijk (Belgium, 2014); *Artist on demand*, ART BRUSSELS, HISK Cafe, Brussels Expo, Brussels (Belgium, 2014).