
Wim Delvoye, a Belgian Contemporary Artist

The contemporary practice of "neo-conceptualism" is defined by the ability to both shock and intrigue. Delvoye made X-rays of sexual acts ("sex rays"), live pig tattoo, laser steel towers designed complex cut, and sculpted rubber tires neatly engraved. Despite the technical mastery that he has shown in many of his sculptured works, Delvoye has declared that "every art is useless". For Culco (2000), Delvoye created a digestive machine, a complex trick, installed in the exhibition area of the museum, and the purpose is to turn food into feces.

Wim Delvoye is a Belgian contemporary artist known for his innovative and often shocking projects Born in 1965 in Werwik, West Flanders. Much of his work is focused on the body. It connects attractive attractiveness with ostracism, creating work that carries within it inherent contradictions - one does not know whether to stare, to be tempted, or to look away. Critic Robert Enright wrote in the Border Crossing Art Magazine, " Delvoye is involved in a way of making art that redefines how beauty can be created." He has a selective focus and presents his interest in a range of subjects, from body function, surface to functional function in the current market economy, and many topics between them. He lives and works in Brighton, UK.

Delvoye was raised in , a small town in West Flanders, Belgium. He had no religious upbringing but was influenced by the Roman Catholic architecture surrounding him. In a conversation with Michael Amy of The New York Times, Delvoye said: "I have vivid memories of the crowds behind one statue, as well as people kneeling in front of painted and painted slabs ... Although I was barely aware of the ideas behind these species From the pictures, I soon realized that the paintings and sculptures are of great importance. " Delvoye, who grew up, attended exhibitions with his parents, and his love for painting eventually led him to the School of Arts, Royal Academy of Fine Arts (Ghent). Delvoye said the pessimistic expectations of Belgian art students had been released, making him realize he had "nothing to lose." Shortly thereafter, Delvoye began painting on wallpaper and carpeting, coloring the existing patterns and challenging the tendency towards vibrant freedom of expression in the art world of the time.

He considers himself the originator of concepts - he is initially attracted to the theory behind the pieces, rather than the painting itself. After 1990, specialists led by Delvoye carried out most of his work. In 1992, Delvoye received an international recognition of his "Mosaic" at Documental IX, a symmetrical display of glazed tiles with photographs of his own feces. "The strength of Wim Delvoye lies in his ability to engineer conflict by combining fine arts and folk art, and playing serious against ridicule," said Jean Haute, organizer of Documental IX. Three of his most famous projects are the "Cloak", "Art Farm", and a series of Gothic works.

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Delvoye is additionally well known for his "gothic" style work. In 2001, Delvoye, with the help of a radiologist, had several of his friends paint themselves with small amounts of barium, and perform explicit sexual acts in medical X-ray clinics. He then used the X-ray scans to fill gothic window frames instead of classic stained glass. Delvoye suggests that radiography reduces the body to a machine. When he was not an active participant, Delvoye observed from a computer screen in another room, allowing the subjects enough distance to perform normally, although Delvoye has described the whole operation as "very medical, very antiseptic". Delvoye also creates oversized laser-cut steel sculptures of objects typically found in construction (like a cement truck), customized in seventeenth-century Flemish Baroque style. These structures juxtapose "medieval craftsmanship with Gothic filigree". Delvoye brings together the heavy, brute force of contemporary machinery and the delicate craftsmanship associated with Gothic architecture.

In 2012, in conjunction with his solo exhibition at the Musée du Louvre, Wim Delvoye installed a large work of art beneath I.M. Pei's iconic glass pyramid. Visible from the courtyard and, once again, upon entry to the museum, the sculpture marked the Louvre's main entrance, while granting visitors a preview of the work in Delvoye's show, much of which used gothic architecture as a subject and medium. If representative, the object in question is not easily described, and for all the immediate impact of its installation, digestion takes time. One notices first its shape and scale, also its reflective material, exaggerated at the Louvre by the light that poured down on all sides through Pei's diamond-shaped windows. Conical and tapered at both ends, the work is eleven meters tall and has the contours of a missile or un-husked ear of corn, though the light might initially obscure this fact, as well as the debt this form owes to gothic architecture.

Once the details of Delvoye's work come into focus, they facilitate an economic, if perplexing, description: two twisted gothic spires, as if sutured together at their broad ends to form a menacing, if arrested, torpedo. Indeed, a threat is implicit here, and, if Delvoye's sculpture served to anticipate other gothic works in the show — secular stained glass windows, lacey metal dump trucks with beds in the shape of a nave, a gothic tower curved in on itself in the shape of a nautilus — this comparatively more abstract sculpture, made of stainless steel and perforated by glassless arched windows, also served as a worrisome foil for Pei's glass and steel pyramid, which was likewise perceived by some as a threatening intervention in its own right.

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