

Jan Vandeplancke (BE, 1997)

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Vandeplancke finished his MA at LUCA Ghent in 2019. His work is full of humor. He mainly works with wood combining pictorial elements with abstract forms. The world itself is the main source of inspiration for Vandeplancke; a cartoon, an old movie, but also scientific instruments or even metaphysical problems are being transformed in play-full and compact installations. Jan puts a lot of effort in the presentation of his work, the communication (how to reach an audience) and the digital representation of his creations. One could say that he is a master of building links and bridges between his various creations - trying to grasp and unravel reality. His works are very personal. The topics are close to his personal world. But also the way he finishes his artworks is important; often are the backs as beautiful as the fronts.

In his master exhibition *'Tell Don't Show, Show Don't Tell'* he almost acts as a magician: trying to reveal what is hidden. He wanted to spend several days near his exhibition-in-build-up, so he organised a one-man-artist-residency where he went wild camping near the cultural site. Doing so he tries to question authority, social rules but also wants to reclaim the lost 'liberty' of the arts and the artist. Justifying his action - and trying to evoke reactions - he planted a sign in front of his tent with the inscription "Artist in Residence". After the performative act the sign was placed in exhibition. The expo was on view from 15th to the 19th of October 2019 in Genk (BE).

Jan is a solo artist who love to reach out and collaborate. In collaboration with two befriended artists (Toon Boeckmans and Nello Margodt) THE NARROW WHEELBARROW came into existence. For this project the artists opened up their practice towards each other and tried to create a common visual element that all 3 of them could use: a wooden wheelbarrow. Vandeplancke lives and works in Ghent.

ABOUT THE WORK

'Kin-Klop-Dag' (2020)

26,0 x 55,0 x 2,5 cm

Wood, poplar multiplex, sanding paper, aquarel, glue

In Dutch there is a saying that if you have nothing to eat the only thing you can do is to knock with your bald hand repetitive on your own chin. It is the performative surrogate of the clacking teeth grinding down the food. The mouth as a gateway to the inner body is a mysterious hole actually. It is black and once the tongue has been surpassed it's totally unknown territory. In 'Kin-Klop-Dag' - the day of knocking on the chin, the tongue and the inner mouth are represented by reddish sanding paper. In Dutch again, there is a saying that sand is good for you: you become one with mother earth and at the same time the sand helps cleaning the inner organs.

Jan' installation is unique, it is funny and looks intriguing. His visual language is fresh. The teeth are loose in the wooden mouth. He did not laser-cut them, nor spend his time with an electric saw; Jan hand-cutted with a tiny blade each teeth himself. His work looks almost like a dental explanatory board or a study board from medical school.

'Kin-Klop-Dag' is a new work, part of a collection of sculptures referring to the human body and the human state (condition humane).