

# Dirk Zoete (BE, 1969)

[www.dirkzoete.be](http://www.dirkzoete.be)

Dirk Zoete is a visual artist. Drawing is the foundation of every one of Zoete's works. Drawing is a way of thinking. And it can be considered to be a concentrated engagement - like doctor utilising his scalpel or a soldier a gun. Drawing is interesting; the person who is using the pencil is leaving something behind, a line, a path to follow. Drawing can be seen as a visual diary. Drawing is a form of accountancy. Drawing is even a mirror - are the lines strong or soft, nervous or gentle. It is introspection. Diving in the subliminal unseen.

Building on a basis of drawings, Zoete creates models, sculptures, architectural constructions, photos, films and more new drawings. Since a couple of years he plays with activating his creations. Influenced by the theatre sets and costumes of the German Bauhaus and Russian Constructivism of the 1920s, Zoete organises happenings in his studio in which actors in imaginative costumes pose in front of his camera. Their masks are based on self-portraits from the artist. His drawings are the two-dimensional reports of those events. This new images are special. They seem to tap into something ancient and common, connecting the old and the new.

Zoete has recently exhibited at Be-Part, Platform for Actual Art in Waregem, BE (2016), Galerie Zink, Berlin, DE (2016) and S.M.A.K. museum for contemporary art in Ghent, BE (2017). He lives and works in Ghent. Zoete is represented by: Galerie ZINK, Waldkirchen (BE), Fifty One Gallery, Antwerpen (BE), and Galerie Maurits van de Laar, The Hague (NL)

## ABOUT THE WORK

### 'Parts of the Big Chandelier' (2020)

128,0 x 45,0 x 100,0 cm

Metal buckets, metalwork, wax candles

The work of Dirk Zoete has a link with his personal history in which the constructed nature of West-Flanders has a central role. Zoete, who grew up in an agricultural area not far from the Belgians seaside, used mud and cow-shit in his young days to create or cover sculptures. He was fascinated by hay. Leaving the mud and shit behind he slowly changed his practice, starting to use bread, wood and metal. Small maquettes in combination with found elements gave his work a holistic touch. The combination of materials has something profane and deeply human. The building blocks of society - ancient and present - are unravelled and seen for what they are. Shadow to shadow, dust to dust. Zoete's work has something almost religious. His masks seem to be alive, his figures look like totempoles.

Parts of the Big Chandelier is a unique work. Some years ago Zoete made a big chandelier for his exhibition at Emergent, Veurne. The chandelier seemed to have familiarities with the mobiles that hang in play-parks and wagons of babies and small children. Zoete's chandelier however was made out of metal buckets with holes in them. The holes seem to form abstract faces. Finished with a metal circle on top, all buckets could carry a set of wax candles. Lighting them seems something performative and ritualistic. All the buckets lit up like wise ancient souls. Playing with illumination, the fundamentals of intellectual and spiritual growth Zoete wants to research the fundamentals of knowledge gathering.