

# Arne Wastyn (BE, 1993)

[www.arnewastyn.com](http://www.arnewastyn.com)

Arne Wastyn finished his MA at the School of Arts in Ghent (2018). He is a graphic artist working and living in Antwerp (BE). He reproduces found footage and illustrations - he works with various types of drawing and drawing techniques. His work is build around the concept of creating new contexts and playing with alternative interpretations for topics. He is fascinated by history, science and violent acts. He often works with duplication techniques.

In his own words: "Images are created to capture an idea or a moment in time. We especially define the image. We apply rules for interpretation onto it. So, we create a general understandable object that can be read and interpreted by everyone despite ones origin or cultural context. This is an ultimate goal. And also an illusion. We all cary different associations. An image is never standardised. Even a single individual can not look at an image twice with the same intention and associations. Everything is in a constant change - even the way we perceive an already familiar image. Realising this, looking at images can become something invasive. What is the core of an image? And what lies underneath? What is visible and not visible? Working upon this thematic I try to set and cross borders."

Wastyns work is based on complex mechanisms of interpretation. He reads about technicalities in the field of illustration, but also tries to incorporate literature about basic instincts and brain functions. Wastyn tries to build a bridge between art and neurology. He translates this proces into silkscreen-prints, drawings and self made artists books.

## ABOUT THE WORK

### 'Jumping Spider' (2017)

28,0 x 35,0 x 2,0 cm

4 color silkscreen-print on heavy paper (edition of 9p.)

Wastyns believes that humans are fragile and fearful. From the moment we are born, fear enters our lives. We try to control our environment. So we should not be so afraid all the time. Although contemporary society is relatively speaking a safe haven we struggle with this belief. Is the world as safe as we think? What about soldiers and rapers, burglars and wild animals? Or a car that spoofs out of nothing and hits us while crossing the road?

The idea for the the silkscreen-print 'L'origine du monde' came about when learning about the artwork 'Replace me' by Rosemarie Trockel. In the digital print of the Gustave Courbet's 'L'origine du monde' Trockel replaced the pubic hairs by a dark spider. She alters the meaning of the womans pubic-mound from something 'objective' to something intimate, erotic and fearful. She claims that one can truly notice that the original painting was created by a man, and not by a woman. The man wants to depict the pubic-mound in an almost anthropological way. But it never is. The woman's pubic-mound is always packed with associations. Courbet's scientific cleanness almost reveals the fear of leaving the safety of the womb and entering a violent and unknown world. Trockel tilts the general understanding and changes the interpretation 180°.

As an artist I want to go one step further. I kept the title of the work (and all the associations with it), but I deleted the woman's pubic-mound entirely. The only thing that I do depict is a full detailed spider, peering eyes towards the viewer. What is happening here? Is it the power of the spider's eyes and therefor entering a world of psychology? Do I merely play with biological factores like fear? Do I combine them? The act of lovemaking as something lethal?