

Fig.1 Reconstruction of a sunday walk, oktober 2007, Stefaan van Biesen.



Fig.2 Reconstruction of a walk with whirlwind, 2008 Stefaan van Biesen.



#4

Walking on paper

An artistic flaneur in the
landscape and urban space.

STEFAN VAN BIESEN

Drawing turns out to be an interesting skill with an indisputable impact on work and research. This allows us to perceive the world more accurately, remember facts and understand our world better from a new perspective, so that it is not merely an artistic instrument, but also a medium that leads to growing insight.

Since 1990 Stefaan Van Biesen has made walks which he documents with drawings. A practice that leads to installations, models, texts, videos and photographs. He regards the act of walking as a kind of subjective thought process in the urban fabric and in the landscape.

In general drawing seems mostly to be considered as an art form, rather than a tool for learning. For scientists and artists, drawing is an interesting skill with an indisputable impact on their work and research. Doing so helps people to perceive the world more accurately, remember facts better, and understand their world from a new perspective.

For the artist there's also evidence that drawing talent is based on how accurately someone perceives the world and it helps him to see it better. So cultivating drawing talent can become an essential instrument to improve people's observational skills in fields where the visual is important. Stefaan van Biesen investigates the mainly urban, human space with his many, broadly documented walks as a philosophical, sensory experience, which have a scientific and aesthetic undertone. Sometimes drawings are made during walks or afterwards in the studio, as a reflection on the place he visited during his walks. The drawings vary from sketches to more elaborated versions whereby he tries to remember the place, the local situation, vegetation and the walk while drawing.

Stefaan van Biesen starts from using the senses and the body as instruments of knowledge, experience and creativity. His thinking is in line with the nomadic aspect of the Renaissance artists who traveled all over Europe. Dürer is a striking example of this. These journeys were art projects, in which currents of thoughts, drawings and other artifacts arose out of encounters with other people and cultures. These trips were, as it were, laboratories of thought. Van Biesen shows this lab. Notes, artifacts and drawings upholster his journey.

He spends an important part of his artistic creativity on exchanges and collaborations with other artists, scientists and experts from various disciplines. His work is in direct dialogue with his environment in which walking, starting from urban and social observation, is an artistic instrument.

Keywords: Drawing, Walking, Reflecting, Observing

O desenho acaba por ser uma competência interessante com impacto indiscutível no trabalho e na investigação. Permitindo-nos perceber o mundo com mais precisão e de uma nova perspectiva, auxilia-nos no registo e memorização de fatos, assumindo-se para além do simples instrumento artístico como mediador que potencia o conhecimento.

Desde 1990 que Stefaan Van Biesen faz caminhadas documentadas com desenhos. Uma prática que leva a instalações, maquetes, textos, vídeos e fotografias. O artista considera o ato de caminhar uma espécie de processo de pensamento subjetivo no tecido urbano e na paisagem.

Numa primeira abordagem, o desenho parece ser mais considerado uma forma de arte do que uma ferramenta de aprendizagem, mas para cientistas e artistas, o desenho é um instrumento com um impacto indiscutível para o trabalho e a investigação.

Para o artista há também evidências de que o talento para desenhar se baseia na precisão com que alguém percebe o mundo e como isso ajuda a vê-lo melhor. Portanto, cultivar o talento para o desenho pode tornar-se um instrumento essencial para melhorar as habilidades de observação em campos do conhecimento onde o visual é importante. Stefaan van Biesen investiga o espaço humano, principalmente urbano, com seus muitos passeios amplamente documentados como uma experiência sensorial e filosófica, tratados com carácter científico e estético. Os desenhos são feitos durante as caminhadas ou posteriormente no atelier, como uma reflexão sobre o local que visitou durante essas caminhadas. Os desenhos variam desde esboços a versões mais elaboradas em que tenta relembrar o lugar, a localização, a vegetação e o trajeto.

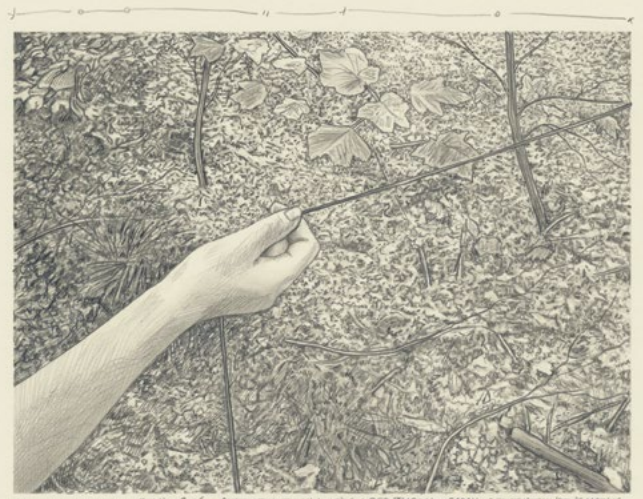
Stefaan van Biesen parte dos sentidos e do corpo como instrumentos de conhecimento, experiência e criatividade. Seu pensamento está de acordo com o nomadismo dos artistas renascentistas que viajam por toda a Europa. Dürer é um exemplo notável disso. Essas viagens eram projetos de arte, nos quais correntes de pensamentos, desenhos e outros artefactos surgiam do encontro com outras pessoas e culturas. Essas viagens eram, por assim dizer, laboratórios de pensamento. Van Biesen mostra este laboratório. Anotações, artefactos e desenhos ilustram a sua caminhada.

Muito do seu trabalho criativo é ativado em intercâmbios e colaborações com outros artistas, cientistas e especialistas de várias disciplinas. A sua obra está em diálogo direto com o meio e o caminhar e resulta da observação urbana e social.

Palavras-chave: Desenho, Caminhada, Reflexão, Observação.

Fig.3 Wanderlust
 Grunewald walk,
 Berlin, 2005,
 Stefaan van Biesen.

#4



GRUNEWALD WANDERLUST BERLIN 2005 - ANTHONIE MESTRICH HOLDING A RED THREAD - SAMMY OUBOT BESIDE OF MAKING HIS WALK VISIBLE BY WALKING - GRUNEWALD WAS A PLACE WHERE JEWISH PEOPLE WERE DEPORTED TO CONCENTRATION CAMPS.



Fig.4 Wanderlust
 reconstruction
 Zoniën forest walk,
 Brussels 2009,
 Stefaan van Biesen.



„SPICIERMANNSVERSCHMIFT“ (WALK II)

A SUNNY MORNING WALK

STEEFAAN
 VAN
 BIESEN
 2009





WALK TO B&A: MOBILITY - ETNA SICILY WITH ROBERTO CAVALLA & MARICELA PIZZOMARRO.



STEFANO
VAN
DIJKHOF
2014

ETNA VOLCANO - THINKING ABOUT PARKING - SICILY'S SECOND LARGEST CITY. TWO STYLES OF ERUPTIVE ACTIVITY TYPICALLY OCCUR AT ETNA: PERMANENT EXPANSIVE ERECTIONS, SOMETIMES WITH HIGH LAVA @ VELOCITIES THREE TIMES HIGHER THAN ONE OF THOSE OF THE OTHER PROMINENT SUMMIT CANDIDATES, LOCATION WITH BUSHED TREES - DON'T LIGHT & DON'T STOP - TO REMEMBER.



CREAT VERNACLES: WALKING A PACE ON THE STREETS OF ATHENS 2011 THE NEURAL PRINCIPLE

STEFANO
VAN
DIJKHOF
2014



OLAV SOBUS - PERFORMANCE ATHENS GREECE 2010 VERNACLES: ANITRA (LJUBLJANA), VALTERA (PARAGUAY) - GREAT VERNACLES & STIGAN VAN DIJKHOF: HE MILENA (PRINCIPAL) - CANADA, ANONIMUS (MONTREAL), PRINCIPAL: 'GROWING LILIANES' COENNE (HOLLAND) + ASIA.

STEFANO
VAN
DIJKHOF
2014



05 10 2014 GREAT VERNACLES AT DETROIT - BEAMA PASTORAL. ARCHITECTURAL LITERATURES PICTURE IN THE DANCE: WESTWAY (BOZALAN PENINSULA) APPI DORY - CI SIKLA (AT DELTA) (2014)

STEFANO
VAN
DIJKHOF
2014



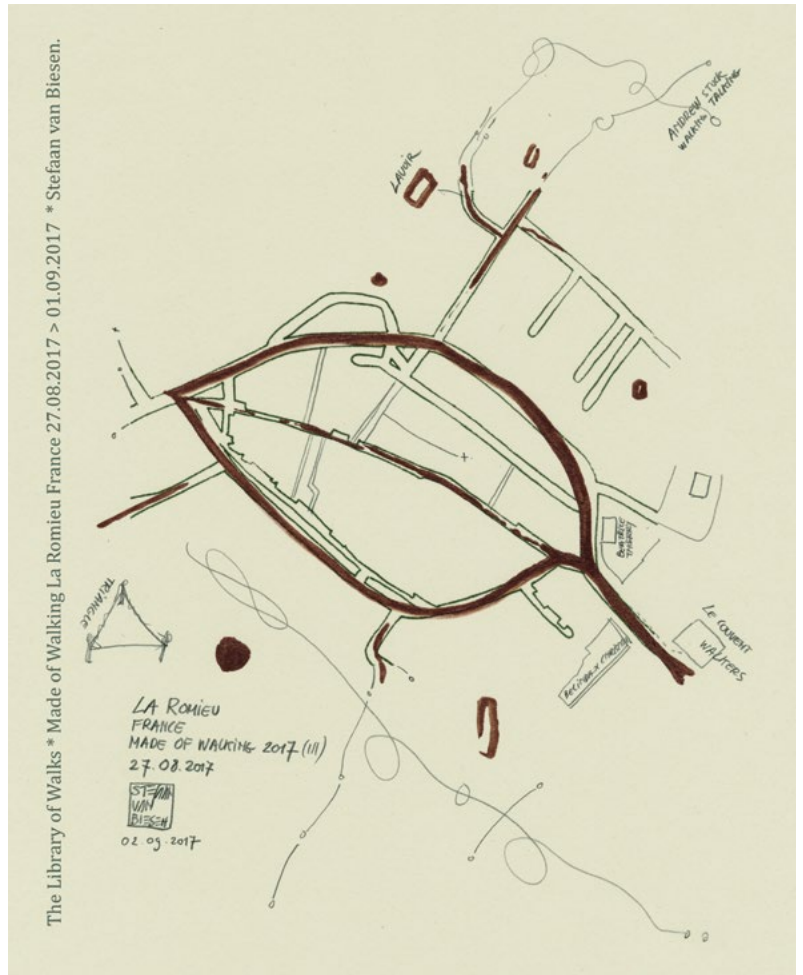
Fig.5 Wanderlust reconstruction Etna walk Sicily, 2006, Stefaan van Biesen.

Fig.9 Reconstruction walk La Romieu village, France 2016, Stefaan van Biesen.

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Fig.6 Wanderlust reconstruction walk Athens, 2014, with Geert Vermeire, Stefaan van Biesen.

Fig.7 Wanderlust reconstruction silent walk Athens, 2014, Stefaan van Biesen.



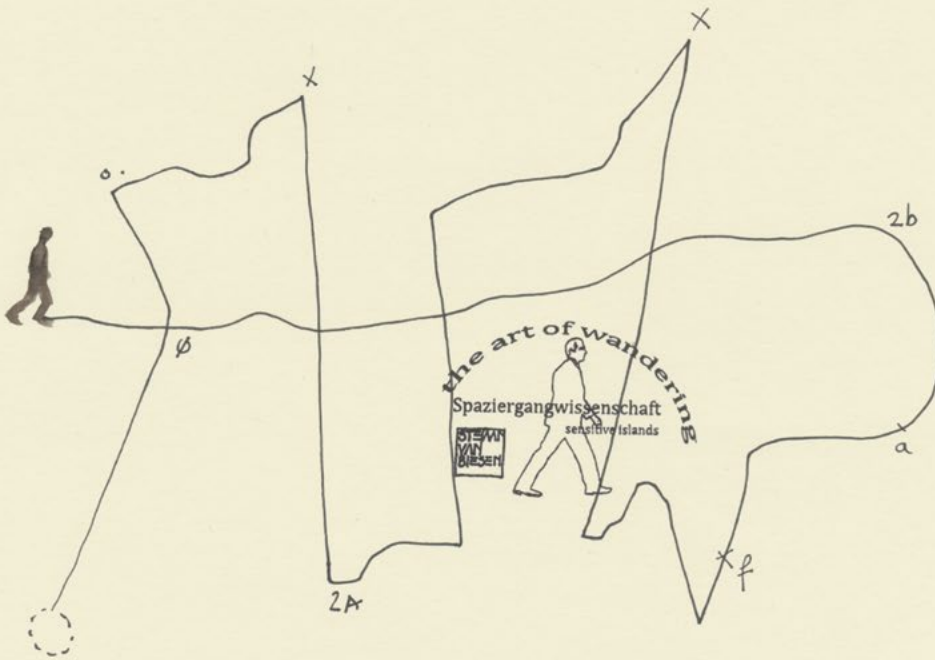
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Fig.8 Wanderlust reconstruction Briteiros walk Portugal, 2014 with Geert Vermeire, Stefaan van Biesen.

Fig.10 Lisbon walk,
2013, Stefaan van Biesen.

Fig.11 The Scale
Walk Deirdre McLeod
Nicosia, 2017,
Stefaan van Biesen.

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THE SCALE WALKS PROJECT
 WILLIAM HACKANESS & DEIRDRE MACLEOD - FRIDAY 08.12.2017

(OUR WALK)
 ANNEHE MESTDAGH
 STEFAAN VAN BIESSEH.

URBAN EMPTINESS

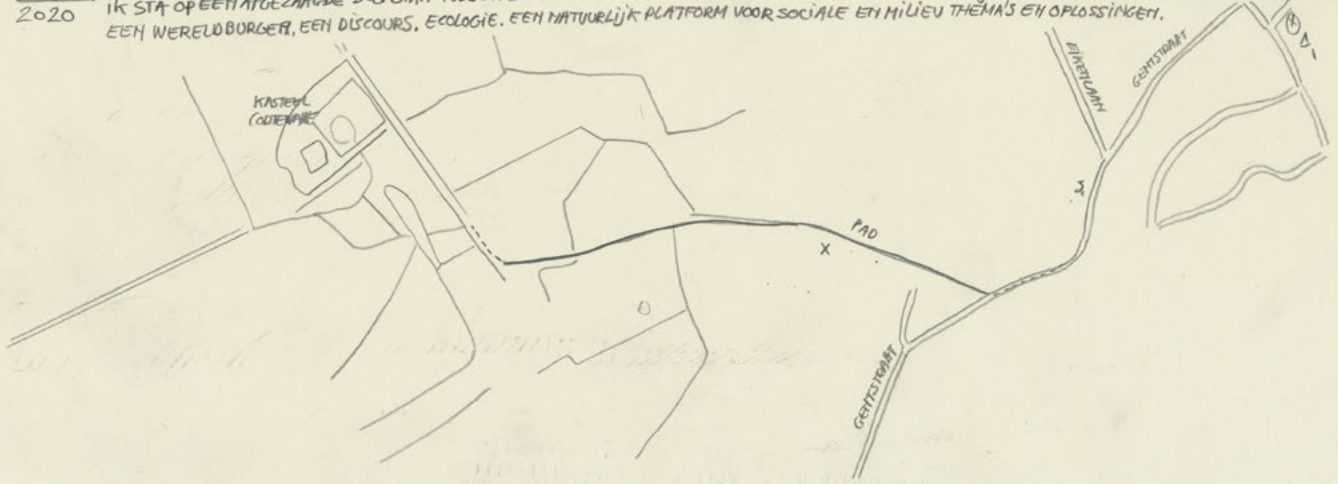
NICOSIA
 STEFAAN
 VAN
 BIESSEH
 2017

SPORWEG-LAAN GENTSTRAAT 176 CORTEWALLE B&B BEVEREN f



STEMM
VAN
BIJSEN
2020

PAD GENTSTRAAT NAAR KASTEEL CORTEWALLE EN CENTRUM VAN BEVEREN VANUIT MELSELE. EEN OUD PAD TUSSEN DE VELDEN - WEIDEN. SLINGERT LANGS HEEN DE SPOORWEG ANTWERPEN - GENT - OOSTENDE. HET IS EEN PAD DAT IK VAAK (WEEKLIJKS) GEBRUIK. EN STEEDS IS ER DE 'ONTMOETING' MET HET KASTEEL CORTEWALLE. OOK DE WOONST VAN JOOS VIJDA 'SABELLA BORLUUT. DIT IS MIJN BIJSTOEP. MISSCHIEF WIL IN DE VOETSPOREN VAN JOOS VIJDA? WIEZAL HET ZEGGEN? IK STA OP EEN AFGEZAGDE BOOMSTAM TUSSEN DE BEEK EN DE WEIDEN. IN GEDACHTEN VERBIND IK MIJ. MET DE BOOM VAN OIT, DE PLEK, MIJN ROOTS. EEN WERELDBORGER, EEN DISCOURS, ECOLOGIE. EEN NATUURLIJK PLATFORM VOOR SOCIALE EN MILIEU THEMA'S EN OPLOSSINGEN.



2. CORTEWALLE f X IJSKELDER A VLEERMUIZEN T



STEMM
VAN
BIJSEN
2020

WANDELING CORTEWALLE LANGS DE 'IJSKELDER'. 22.01.2019. WANDELING A. ZACHTE SNEEUVAL. MEESTAL WERD ER TIJDENS DE WINTER STUKKEN IJS, VAN DE NABURIGE PLAS OF SLOOT, OPGESLAGEN. OHMME VAN DE DIEPTE IS DEZE RUIMTE GOED OËSOLEERD. DOORDAT DE KOUDE PAALT, IS HET MOGELIJK DEZE RUIMTE VOLLENDE TOEL TE HOUDEN, INDIEN ER VOLLENDE IJS LIGT OPGESLAGEN. (DOORHEEN HET GANSE JAAR KOEL). TEGENWOORDIG MEESTAL EEN OVERWINTERINGSRAMT VOOR VLEERMUIZEN. → WINTERSLAAP

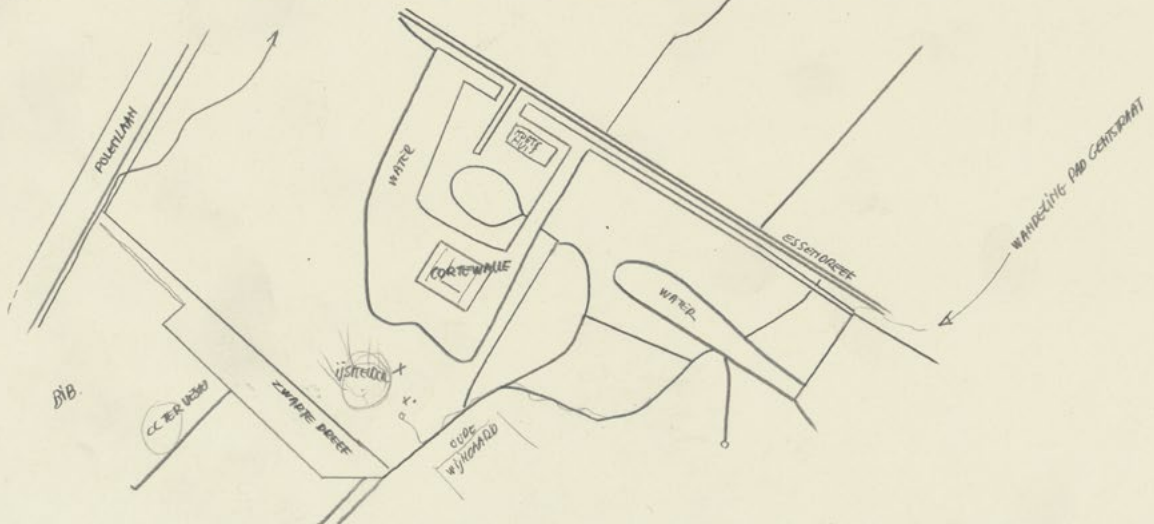


Fig.12 Reconstruction
walk Cortewalle Beveren,
Belgium 2020,
Stefaan van Biesen.

Fig.14 Nomadic Little
Museum Box of Walks,
Stefaan van Biesen.



#4

Fig.15 Nomadic Little
Museum Box of Walks,
Stefaan van Biesen.

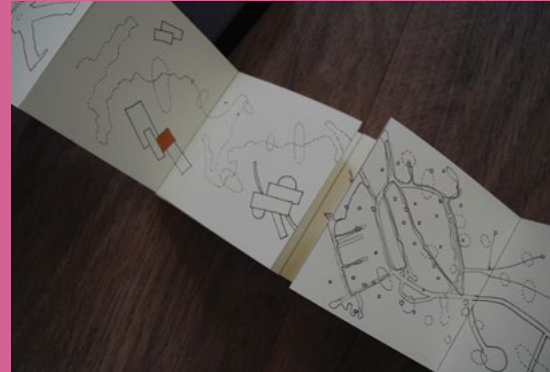


Fig.16 Reconstruction
walk 2.2 , La Romieu,
France 2016,
Stefaan van Biesen.



Fig.13 Reconstruction
walk Cortewalle Beveren,
Belgium 2020,
Stefaan van Biesen.

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He is a member of ArtScience Exhibits Community Berlin and the Milena principle. As an artist he worked in Belgium, the Netherlands, France, Germany, UK, Poland, Italy, Greece, Cyprus, Portugal, Brazil and China.