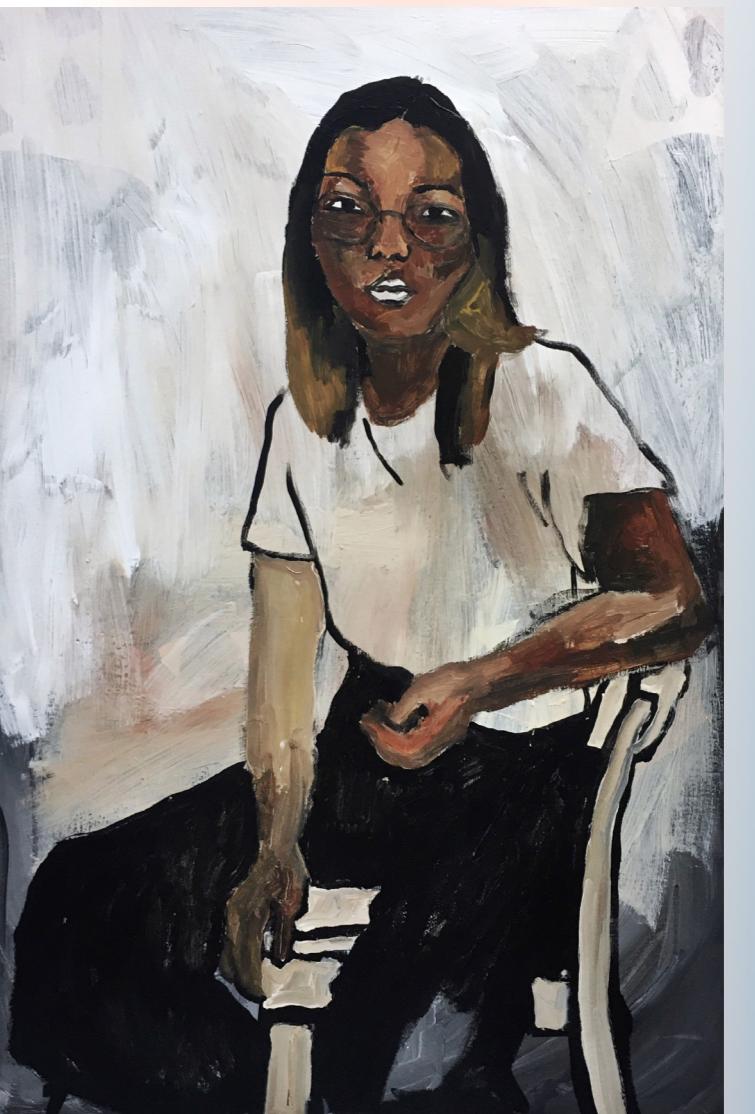


ART IN THE OFFICE

of the Chairwoman a.i. of the Management Committee
for the FPS Foreign Affairs, Foreign Trade and
Development Cooperation

ART IN THE



COLOPHON

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Adventure of freedom
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Brexit trees

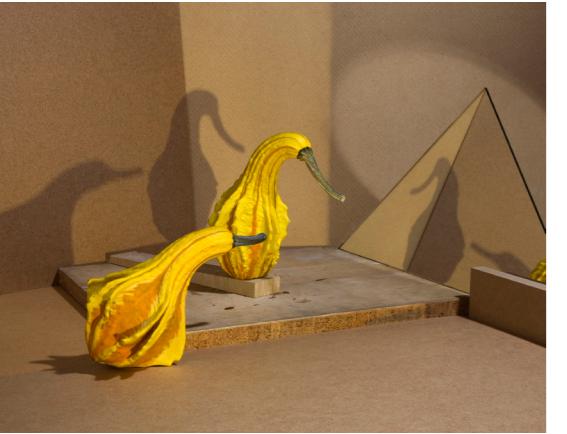
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Belgian
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Wim Wauman,
Shadowplay (Ducks), 2011,
Archival pigment print on fine
paper, dibond, Edition 1/3, H 55 x
W 70 cm

Vincent Ubags, *Landscape bag*, 2015,
oil and acrylic on canvas, H 40 x W 30 cm



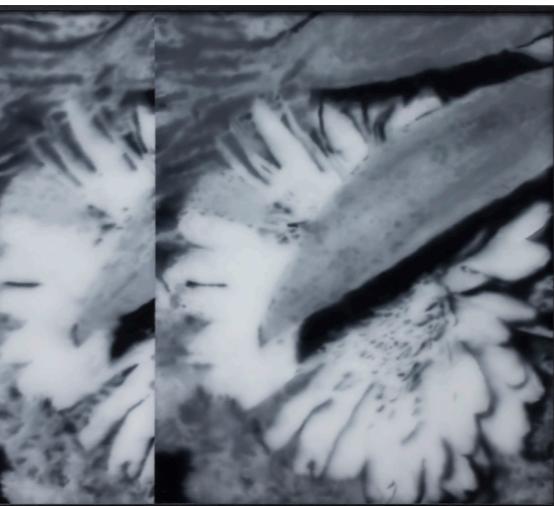
Hans Vandekerckhove, *Brexit Trees*, 2016,
oil on canvas, H 120 x W 150 cm



Shirley Villavicencio Pizango,
Adventure of freedom, 2019,
Acrylic on canvas,
H 95 x W 65 cm



Gosette Lubondo, *Imaginary Trip II*,
2018, Inkjet print on Hahnemühle Photo
Rag paper, 5 +2 AP, H 50 x W 75 cm



Sarah De Vos, *Swipe*, 2017,
oil on glass, H 60 x W 70 cm

Art in the office of the Chairwoman a.i. of the Management Committee of FPS Foreign Affairs, Foreign Trade and Development Cooperation.

In the office of the Head of Administration of FPS Foreign Affairs, Foreign Trade and Development Cooperation, a lot of consultation takes place, including on problems that need to be solved acutely and in complex and sensitive situations. The works of art in this office can contribute to a constructive and intercultural dialogue.

Brexit Trees by figurative painter **Hans Vandekerckhove** (°1957) was inspired by the burnt forests of Noir Flohay, the High Fens in Belgium, which are gradually coming back to life after a fire. The Shard, the well-known skyscraper in Southwark, London, is a symbol of technological ingenuity and is constructed from recycled materials. Both elements are hopeful motifs. The painting invites further dialogue about Europe and the climate.

The multidisciplinary artist **Vincent Ubags** (°1982) has a background in graphic design and considers himself a self-taught painter and movement designer. His work seems to have sprung from street art and has a three-dimensional content. A surreal and kitschy touch do not seem alien to him.

The artworks of the multidisciplinary visual artist and researcher **Wim Wauman** (°1976) are described as visual puzzles, with subtle contradictions. Each work of art can be seen as a challenge, as an exercise in an intellectual and artistic project, where every certainty can be transformed into a question.

The spontaneous, unconventional style of painting in a bright colour palette by **Shirley Villavicencio Pizango** (°1988) is characterised by a crossover between her life in Belgium and her heritage from South Amer-

ican culture. The human figures are created on the basis of living models in her studio, such as this portrait of a Chinese young woman. In this portrait, she expresses something that she sensed in her Chinese acquaintance: a discovery and confrontation with freedom during her tour of Europe, which appeared to be in sharp contrast with her own cultural background.

In her paintings, **Sarah De Vos** (°1985) explores the deception and seduction of perception. Her paintings are created through snapshots, photographs, the framing of which she manipulates, playing with reflections and contrasts. This gives her images a stratification and depth. Through this construction of the image, she succeeds in arousing sensitivity.

The work of Congolese photographer **Gosette Lubondo** (°1993) deals with memory and history of places and people, while she also creates an archive for the future. The subject of this photograph, education is for girls. The importance of education for girls as a lever for development and women's rights cannot be underestimated.