The spontaneous, unconventional painting style in a clear colour palette from the Peruvian-Belgian Shirley Villavicencio Pizango (°1988) characterises itself as a cross-over between her life in Ghent and her heritage from South American culture. The human figures were created based on living models in her studio, such as this portrait of a Chinese young woman. The artist had got to know her during her stay in Japan and invited her to visit Belgium. In this portrait, she gives expression to something she noticed in her knowledge of China: a discovery and confrontation with freedom during her travels around Europe, which turned out to be in sharp contrast to her own cultural background.

The background of the multi-disciplinary artist Vincent Ubags (°1982, Liège) is in graphic design and he considers himself a self-taught painter and movement designer. Among other things, he created the website for Frédéric Platéus and took part in the group exhibition Focus on 25 artists at the Belgian ambassador’s residence in The Hague in 2015. His work seems to originate from street art and has a three-dimensional calibre. He does not seem averse to a dash of the surreal or kitschy.

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In the late 1960s, the experimental artist Leo Copers (°1947, Ghent) launched the saying “A new idea every day”. In contrast to conceptual artists, the creation of an artwork does not end with the discovery of a new idea for him. He considers the material development of this to be essential. The artist alludes to expectations, making use of tension and irony. He manages to stir up edgy connotations through startling combinations and contextual changes.

This first series of works gives consideration to younger generations, various media and current topics, without losing sight of the aesthetic aspect and with room for the local voice, an appetite for dialogue and an inspirational, creative and problem-solving disposition. All artworks are the property of the FPS Foreign Affairs.
Art in the office of the Chairman of the Management Committee for the FPS Foreign Affairs, Foreign Trade and Development Cooperation

Since 1 December 2019, the winds of change have been blowing at the FPS with the appointment of Peter Moors as the new Chairman of the Management Committee. Since 12 March 2020, this is also expressed in the works of art in his office. This art will be changed over time. A look at the first series of works.

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

The work of the young Congolese photographer *Gosette Lubondo (°1993, Kinshasa)* deals with memory and the history of places and people, while also creating an archive for the future. The subject of this photo, education -for girls-, is an important investment in human capital, for the development of individuals and society as a whole. The new Chairman, who spent part of his career with Development Cooperation, has a great interest in education for girls as a lever for development and women’s rights.

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**Philipp Timmermans (°1957, Mortsel)**, who previously carried out sculpting commissions in museums and worked in the publicity and design sector, has been focusing on his own sculpting work since 2011. Timmermans’ starting point here is his sense for shaping figurative sculptures. His sculptures are described as cautious, vulnerable answers to a diverse range of questions or considerations. They give form to intangible feelings and reflections. Caesum, in Latin, means a pause or break. The image depicts a moment of (self-)reflection and silence. Sometimes it is necessary to stand back and take stock of the situation before making a decision.

**Luc Tuymans (°1958, Mortsel)** is considered one of the most important European painters of the moment, with a considerable influence on a young generation of artists. As a child in the 50s, his relationship with the art of painting was heavily influenced by other media such as photography, television and cinema. Given that he often bases his paintings on existing imagery, they can be viewed as composed abstracts of reality. The imagery is nonetheless often darker than it appears; Tuymans’ interest in the enduring consequences of colonialism and (the) world wars has serious repercussions for his subjects. By examining certain imagery through the use of photographic techniques such as cropping, framing and close-ups, he calls the image into question in this image culture.