



PETER ROGIERS CLUSTER

21.05.16 - 18.09.16

ENG

EXHIBITION

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From May 21 to September 18, the Belgian artist Peter Rogiers (b. 1967, Oud-Heverlee, Belgium), presents a selection of his works from the last twenty years in the Middelheim Museum. CLUSTER is however more than a classic retrospective. Rogiers combines his own works – he created seventeen new works especially for this solo project – with a series of carefully selected works from the permanent collection of the Middelheim Museum. The clusters are presented, almost like new Gesamtkunstwerke, on large pedestals in the Braem Pavilion, at the HortiFlora and in Het Huis.

Recently, the Middelheim Museum has been bringing together temporary projects centred around an overarching theme. These themes are chosen in function of the further development of the collection and the identity of the museum. The theme for 2016 is 'stop-motion'. Peter Rogiers' work, especially, can provide special insight in the theme of time as a succession of moments. Yet this theme also functions as a key to the collected works of the artist. This becomes apparent in the combination of his own works with pivotal moments in the (recent) history of sculpture.

Time for looking forward and back

Peter Rogiers is no stranger to the Middelheim Museum. In 2000, the artist brought an inside presentation of a compact set of abstract sculptures. Following a group exhibition in 2006, his bright blue *Two reclining figures on a Calder base* was included in the permanent collection.

The fact that the Middelheim Museum has dedicated a solo exhibition to the artist, testifies to the importance the museum attaches to his work. By closely following a particular artist and his or her development, the museum aims to build expertise and actively share its insights with (new) visitors and (new generations of) artists alike.

This proves particularly opportune in the case of a prolific artist such as Rogiers: for this solo project he created no less than seventeen new works. The colourful, figurative and extroverted work with which Rogiers became known, has in recent years evolved into a complex and layered oeuvre. His colours have become more nuanced, proportions more pronounced, his figures compel a different reading.

Rich feeding ground

Peter Rogiers' own work draws inspiration from movements as diverse as the Gothic, the Reformation and Counter-Reformation, the northern Romantic tradition and Art Brut. Yet he just as easily references comic and *low culture* from the 1960s until today: the mythological, supernatural or apocalyptic as they appear in comic books, horror movies, science fiction, heavy metal music ... *'Combine these influences with his sober working class background and a materialistic society, and from the harsh clash between rapture, mystery and the apocalyptic ... emerge his wonderfully deformed interpretations of the monstrous. He laces his creatures and golems ... with a healthy dose of irony, scepticism and black humour.'* (Essay by Lilly Wei in the exhibition catalogue: *Peter Rogiers*, ed. Sara Weyns, Lilly Wei, 2016, Hannibal publishers.). His work balances somewhere between alarming and innocent, between disruption and amazement.

Inspiring dialogue

Rogiers sees the meeting of his work with that of artists from the permanent collection of modern and contemporary art as a dialogue with the art history of the last century. Rogiers is particularly interested in those artists that have found acceptance from the general public only to a lesser degree, or not at all. These *Fremdkörper*, artists that challenge the existing canon, have undoubtedly made a significant contribution to the art of sculpture. They are, regardless of any hype, still relevant today.

On the basis of his consciously subjective and surprising selection from the Middelheim collection, the artist initiates an inspiring dialogue about good versus bad taste, mainstream versus margin and convention versus creativity. Rogiers, precisely because of his acute attention to the 'side-tracks' of art history, which have not yet been analysed or discussed ad infinitum, aims to encourage the viewer to develop an individual value-based perspective on both theirs and his own work.

Peter Rogiers on 'the fringe':

'It is always about escape. If I consider myself – at this moment anyway – as a sculptor, then I am aware that when you speak in terms of a medium – painting, sculpture – you cannot help but take an historical perspective. I have no ambition to be an iconoclast or to bestow a new vision onto the world. But by placing yourself centrally, sometimes you end up in an entirely different place.' (Peter Rogiers in conversation with Sara Weyns in the exhibition catalogue: *Peter Rogiers*, ed. Sara Weyns, Lilly Wei, 2016, Hannibal publishers.).

CLUSTER

The title CLUSTER refers to the way in which the exhibition is arranged. In a literal sense, this is done by bringing together different works (and thus different frameworks, materials and scale proportions) on one large pedestal. The concrete floor of Het Huis can be read as a giant base. Time and again, the artist creates a field of tension. CLUSTER also stands for the bundling together of (opposing) forces and the reinforcing effect that ensues when the right elements are brought together.

But there are also risks associated with this process. *Power cluster* refers to a powerful energy network; the military term *cluster fuck* refers to a situation in which combinations fall apart. Peter Rogiers moves between those extremes: between fragile and untouchable, between conventions and laws, between the familiar and the uncanny, essence and abundance, perception and smokescreen.

Peter Rogiers on the importance of the pedestal in the realization of the clusters:

'It is the intention to realize arrangements with a certain degree of neutrality. I want to create distance vis-a-vis the surroundings. Since sculpture is so directly present in our own space, I want to achieve a 'closedness' that allows us to perceive the work in its own mental field. Despite the fact that my work is often described as "baroque", "energetic" or "exploding", the sense of introversion plays a very important role. Even if you think you understand what is happening, you have essentially no control over it. This is why the surrounding non-neutral space, in which a tree standing next to the work can become a criterion, somehow has to be pushed away. But the park is so very present that a dialogue between the art and the park will ensue anyway.' (Peter Rogiers in conversation with Sara Weyns in the exhibition catalog: Peter Rogiers, ed. Sara Weyns, Lilly Wei, 2016, Hannibal publishers.).

Old, new and renewed

Those familiar with the work of Peter Rogiers will be happy to discover new sculptures which the artist has the pleasure to present to the public here for the first time. Existing sculptures such as *The Governess* (2009) or *Wild Boys & Girls en Still Life (Domestic Thing, 2013)*, brought together into '*For King's Kahn, 2013-2016*', were reworked by the artist into new sculptures.

Older works such as *Planet Misfit* (2007), *Monument* (2008), *Souvenirs* (1999) and *Tommy Cooper* (2006) have never before been shown in Belgium (since they are part of private collections).

Works such as *Coconuts for Dendermonde* (2008), *Degas Piece* (1995) and *Green Figure* (1993-1995) are included in major Flemish public collections, but have been kept behind closed doors for some time now.

Here, however, in contrast with the park's surroundings or set within the defining architecture of the Braem Pavilion or Het Huis (by Robrecht and Daem architects), they are sure to engender an entirely new experience and interpretation.

WORKS AT THE HORTIFLORA

Pointed, aluminium palm trees stand in stark contrast with the soft foliage of the museum park. Figures, hovering somewhere between abstract and representational, play hide and seek in and around the rooms of hedges on Hortiflora. Rogiers created strategically placed sculpture islands within the formal garden of the Hortiflora.

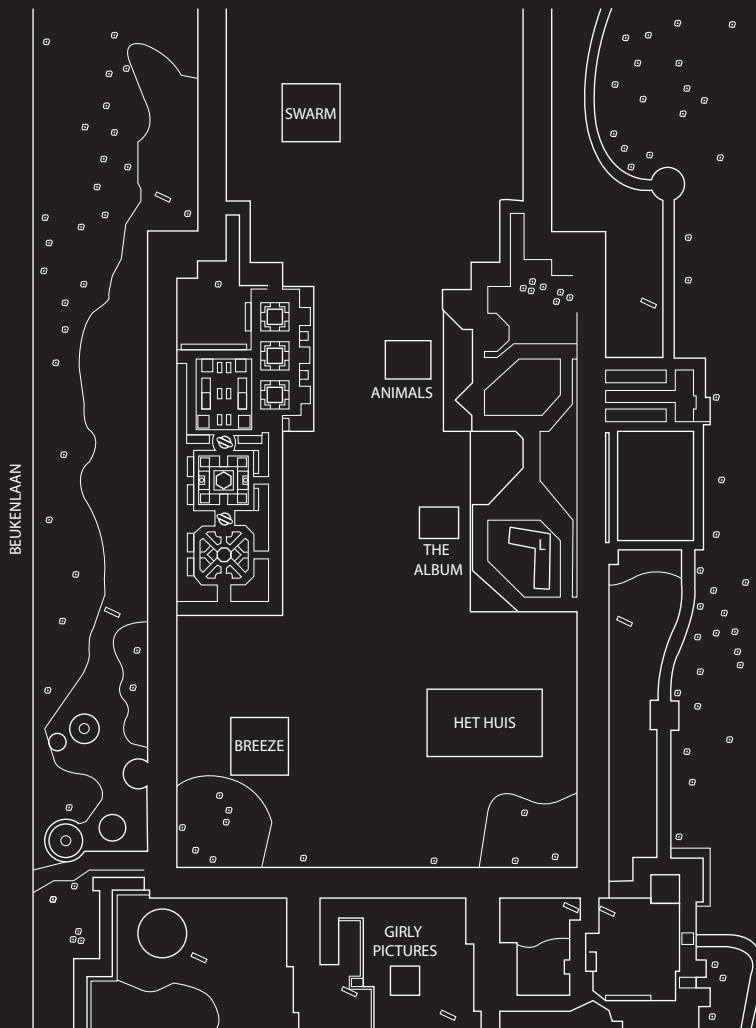
For quite some time, the artist hovered between figurative and abstract work, and ultimately landed somewhere in the middle. This 'duality' is also reflected in the confrontation between his own work and his selection from the permanent collection. Rogiers selected *Tree of Bowls* (1947-1954, Hans Arp) and *Girl Looking Down* (1956-57, Reg Butler) in juxtaposition with his upturned female figure (*Girly Pictures*, 2016).

New work by Rogiers is shown in cluster with the collection pieces *Bali* (1977, Phillip King) *Condor* (1908-1909, Josuë Dupon) and *Kneeling Figure* (1970, Eugene Dodeigne). Combinations that create both stillness and mordancy. The colourful mix of painted steel, roughly carved stone, stern bronze and light aluminium frees the sculpture of the conventions and the consensus of the mainstream.

Peter Rogiers on the importance of perspective in his work:

'The key to my work is the succession of viewpoints. The viewer has to walk around the work to string together all the different perspectives. That is why, in the Middelheim Museum, I bring together works on large pedestals in a conscious and controlled manner. Almost like new sculptures.' (Peter Rogiers in conversation with Sara Weyns in the exhibition catalogue: *Peter Rogiers*, ed. Sara Weyns, Lilly Wei, 2016, Hannibal publishers).

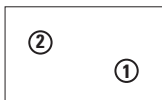
INGANG NACHTEGALENPARK



MIDDELFIMI AAN

Works in and around Het Huis

Coconuts for Dendermonde (2005) was commissioned by the city of Dendermonde. *'Here, this work will function differently than in the market of Dendermonde. The relationship of the work to the place where it is displayed is impossible to ignore'*. In Dendermonde, the work led to controversy. *'People interpret the work as they like; I do not feel called upon to impose my will. Yet by adopting a stance somewhere in the middle and appealing to the viewers' openness, I get a better response than if I had been an all-out iconoclast.'* *Peter Rogiers deliberately avoids expressing political or socially critical views. 'You can only understand my work from an abstract point of view: on the basis of its form, mass and psychology. Or instinct. Much engaged art can only be understood from a political or social context. Take away that context and often the work collapses.'*



in Het Huis:

1. The Implosion of Jonathan Swift, 2009

acrylic resin, steel, aluminium, epoxy, wood

191 cm x 225 cm x 188 cm

Private collection

③

2. White Trash, 2008

epoxy, polyester, PU, steel, paint

212 cm x 190 cm x 195 cm

Private collection

outside:

3. Coconuts for Dendermonde, 2005

bronze

550 cm x 400 cm

Collection City of Dendermonde

Cluster BREEZE

'A palm tree is one of the "alibis" I use to give content to a work. I look for a theme that is so stereotypical – so commonplace – that no one can appropriate it. If I were to use a urinal, then I would directly be linked to Marcel Duchamp (1887-1967). I do not want it to be an intellectual statement. But it must be more than the typical palm tree; it has to have a sense of the uncanny. It must contain a certain subjectivity that almost turns it into an alien entity.' It is striking to see how he invests the alibi 'palm tree' with an entirely different visual impact and charge, simply by using a different material – bronze in *Coconuts for Dendermonde* and aluminium in *Silver Fruit*, *Silver Cakespoons* and *The Garden*.

'The thing with a palm tree is that it is a visual standpoint, yet similarly, it is also opposed to it. Once a palm tree is freed from the burden of being a palm tree, or the burden of being genuine art, it can start its life as a sensational object. Once that border is crossed, it can move freely, take off. That is what the art of Peter Rogiers has in common with all the art of the insignificant. It transcends the rules and is freed from them.' (Art journalist Carl Friedrich Schroer in *Peter Rogiers. Geen titel. (No title)* Galerie Thomas Schulte)

Zilver Fruit (Silver Fruit), 2012

aluminium with stainless steel, bolts and nuts
280 cm x 375 cm x 330 cm
Private collection

Silver Cakespoons, 2012

aluminium with stainless steel,
bolts and nuts
430 cm x 425 cm x 380 cm
Private collection

The Garden, 2012

aluminium with stainless steel,
bolts and nuts
310 cm x 375 cm x 330 cm
Private collection



Cluster THE ALBUM

As an artist, Peter Rogiers hovered between figuration and abstraction for quite some time, and ultimately landed somewhere in the middle. With this cluster, he refers to the abstract work he exhibited ten years ago in this museum. And to the abstract artists he admires and who inspire him.

'I find the work of someone like Philip King (1934) very interesting to look at. As a student I was very impressed by one of his works in polyester, Genghis Kahn (1963). My new work For King's Khan pays homage to King and that very work. He deserves this attention. As an artist, King remained largely in the shadows, even if English sculpture, with artists like Tony Cragg (b. 1949), drew considerable attention from the 1970s onward. Someone like Eugene Dodeigne (b. 1923) I also admire very much. He has, despite his limitations, found his own style and I find that incredibly beautiful to look at. It gives me this romantic idea of "the artist at work in his studio".'

For King's Kahn, 2013 – 2016

aluminium

71 cm x 130 cm x 100 cm

Private collection

Yonny (One day ship comes in, ML), 2015 -2016

black patinated bronze, corten steel

170 cm x 60 cm x 89 cm

Private collection

Prolific Heart, 2013

aluminium

70 cm x 65 cm x 54 cm

Private collection

Philip King

Bali, 1977

steel

184 cm x 352 cm x 226 cm

Collection Middelheim Museum

Eugene Dodeigne

Kneeling Figure, 1970

stone

150 cm x 70 cm x 80 cm

Collection Middelheim Museum



Cluster GIRLY PICTURES

'What I enjoy, are those moments when you "evaporate". You are so absorbed in your work that you forget time and space.' New work, according to the artist, originates in a struggle of sorts. And that is good: work that comes to easily lacks intensity. For Peter Rogiers, a work is not finished until he feels that there is nothing more to add.'



'Girly Pictures is a new female figure. It is very difficult to make a decent depiction of a woman's body. First, it was like "Maillol" and then from Maillol it became Rubenesque. I had to infuse it with a subjective strangeness, something Beuys-like, for it to become a primeval woman.'
(quote by Peter Rogiers in conversation with Sara Weyns, 2016)

Girly Pictures, 2016

black patinated bronze
190 x 125 x 110 cm
Private collection

Reg Butler

Girl Looking Down, 1956-57

bronze
147 cm x 47 cm x 37 cm
Collection Middelheim Museum

Jean Arp

Tree of Bowls, 1947-54

bronze
100 cm x 46 cm x 46 cm
Collection Middelheim Museum

Cluster SWARM

A bird is, just like the palm tree, a common motif in the oeuvre of Peter Rogiers. New works such as *The Strike* – and a number of *Figurines* in the arrangement at the Braem Pavilion – are based on this motif, yet the elaboration makes the bird less recognizable. It is an excuse to evoke abstract forms that visually change depending on the viewer's position and point of view.



'Frequently occurring' does not mean 'untouchable'. *The Governess (remastered)* is a recent reworking of a work from 2009, *The Governess*. *'I recently made this work a little more streamlined, a bit more abstract. The execution of a piece of music is less rigid than the execution of a sculpture. Music dissolves in the sensation of the moment, yet for the visual artist, that moment is fixed in time. A sculpture is very definite, which makes it difficult to continue to accept that work. A few years after the execution, I think differently about the elaboration of The Governess. So I adapted the work. Nothing is fixed forever.'*

The Governess (remastered), 2009- 2016

acrylic resin, steel, corten steel, aluminium, epoxy
ca. 190 cm x 270 cm x 140 cm
Private collection

The Strike, 2016

black patinated bronze
ca. 285 cm x 138 cm x 80 cm
Private collection

Josue Dupon

Condor, 1908-09

bronze
135 cm x 80 cm x 35 cm
Collection Middelheim Museum

Cluster ANIMALS

In contrast to the era in which Germaine Richier lived, we are presently bombarded with harsh images. Peter Rogiers uses humour and irony as a weapon against the horror which we have almost become immune to. It is a double-edged sword: someone with no sense of humour lacks the capacity to put things in perspective. And as such fails to guard himself against the harshness of existence.

'Germaine Richier (1902-1959) became quite renowned in France after WWII with a kind of romantic pathos you would not get away with today. What I then do, is pour a layer of polyester over it, to make clear through irony that romantic drama cannot match the horror of reality.'

Song, 2015

black patinated bronze, corten steel
205 cm x 55 cm x 56 cm
Private collection

Warp Six, 2016

black patinated bronze,
corten steel
190 cm x 70 cm x 70 cm
Private collection

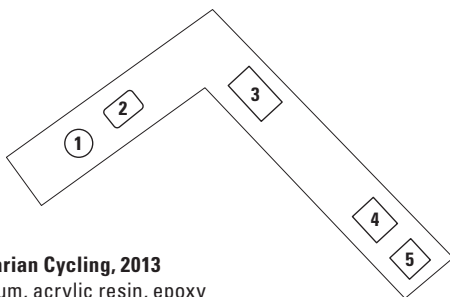
Germaine Richier Praying Mantis, 1946

bronze
128 cm x 40 cm x 70 cm
Collection Middelheim Museum



Cluster L

In the hedge rooms, Peter Rogiers has created a diagonal onto which he presents new and existing works, in a rather loose relationship with the formal surroundings.



1. Sectarian Cycling, 2013

aluminium, acrylic resin, epoxy
196 cm x 163 cm x 135 cm
Private collection

2. Sergeant Disciplinary, 2013-2014

aluminium, acrylic resin, epoxy
197 cm x 140 cm x 154 cm
Private collection

3. Boccioni's Clash, 2007

aluminium, outdoor wood
171 cm x 123 cm x 128 cm
Private collection

4. A Hunter's Night, 2013

aluminium
186 cm x 96 cm x 92 cm
Private collection

5. Ringmaster, 2016

black patinated bronze,
corten steel
233 cm x 60 cm x 89 cm
Private collection



With *Boccioni's Clash*, Peter Rogiers not only refers to the Italian Futurist Umberto Boccioni (1882-1916), but also to his own fascination with speed and movement – he is a passionate motorcyclist. It inspires him to create a vision on perspective and the three-dimensional. *'When you go at high speed, you see the tops of the trees whizzing by like large volumes, never as planes. It even gets stronger when riding a motorcycle. When you turn into a bend, that bend is a perspective that ends in a point. If you want achieve maximum speed, you have to accelerate at the very moment when that point closes in on itself. That's when you'll shoot out on the straight stretch.'*

WORKS IN THE BRAEM PAVILLION

The decor of the Braem Pavilion allows for compositional experimentation with the scale and colour of the works. But above all, the pavilion invites the viewer to set out in search of the more hidden elements that only reveal themselves to the attentive viewer.



Here, in the Braem Pavilion, Rogiers again presents a combination of works from the collection and own works, including a large number of small sculptures. The *Figurines* are new, black bronzes with an unwieldy, self-referring content. They are in the first place objects, nothing more.

Two comments by Peter Rogiers on the *Figurines*:

'I call them Figurines because the word can be easily associated with toy figures. If you look at a work like Craft Morphology Flow Chart (1991) by Mike Kelley (1954-2012), in which he displays stuffed toy animals in such a way that their artificiality is brought to the fore, leaving no room for animism, well I similarly see my sculptures as a form of existential parody. Contrived, like acting. The artifice seems to make them more real.' (Peter Rogiers in conversation with Sara Weyns in the exhibition catalogue: *Peter Rogiers*, ed. Sara Weyns, Lilly Wei, 2016, Hannibal publishers.).

'The *Figurines* are autonomous figures I can play with, like a child plays with its Playmobils. Polyester, which often feeds the artifice, is not used here. Those figures are all made from plastic. So I make them in black bronze. It is a tribute to my childhood. I did not grow up with art, but with comics. Art came later, when I was twenty-one.

As a child, I dreamed of becoming a cartoonist. But then I went to the academy where art history distracted me forever. That's when I started to make sculptures

Other objects excite the voraciousness of the visitor. They combine the great attraction of the trinket, the toy or collectible, with humorous titles such as *Swamp thing fighting off text balloons* (2006 - 2007), *Ragtime* (2008) and *Samurai* (2008).

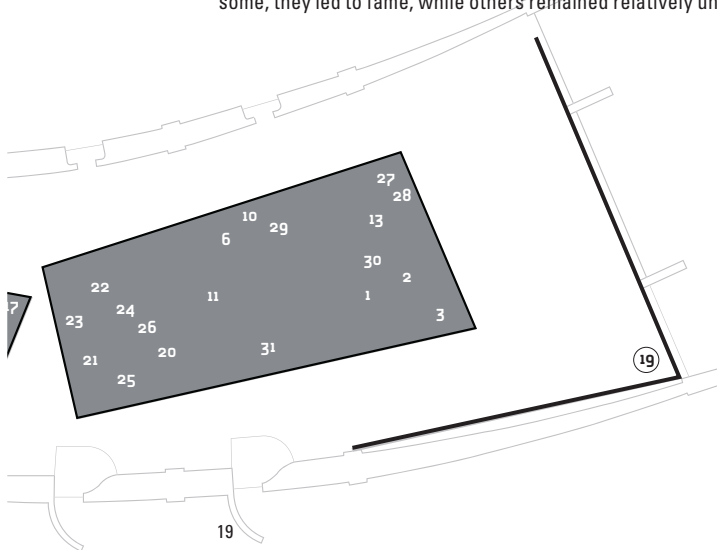
New works are presented along with Rogiers' earlier work, such as an early self-portrait and Rogiers' interpretation of the Degas-dancer (*Degas-piece*, 1995), with which the artist first attracted the attention of the general public (and the Flemish Government Collection).

'*Degas Piece* is based on the dancer by Edgar Degas (1834-1917). It was one of my first works, fresh from the academy. The attention given to the work – because of its reference to the well-known original that I could not and did not want to surpass – completely overwhelmed me. It placed me squarely in the art scene, but I felt the work was too didactic, a student's work. And yet, now I present it again because I want to see it in the light of the rest of my work.'

'*Green figurine* is one of the earliest works I present here. This work was inspired by a painting by Jean Hélon (1904-1987), a French cubist and friend of Alberto Giacometti (1901-1966). Hélon has made quite a few bad paintings, but that is what appealed to me. And I made Green Figure precisely in order to understand why they were bad.'

Peter Rogiers is known for his exceptional range of colours and materials. However, for him, colour is always subordinate to the form. 'During the actual modelling, I prefer the flexibility and movement of clay. Clay is closer to paint than stone, a material that requires a structured way of working. The modelling in clay will sometimes yield a form that is too charged, too dramatic, and I will neutralize it when finalizing the work through the choice of material. I will choose, for example, for the artificial aspect of polyester that gives an object an almost toy-like feel. To me, this gives it more legitimacy than "a pseudo 19th-century sculpture".' After more than twenty years of experience, the different materials have in the meantime formed a rich palette from which he can choose instinctively. Not so long ago, he considered bronze too 'pathetic' a material. Now there are a number of black patinated bronzes in the new works. *'There is an evolution in my choice of materials which I do not resist.'*

Here again, his selection from the permanent collection of the Middelheim Museum is inspired by art historical considerations. Aside from giants such as Georges Braque (1882-1963) and Alberto Giacometti (1901-1966), he aims to have us become acquainted with lesser known names whose works also particularly fascinate him. Moreover, he seems to focus on questions which were previously considered by other artists as well. For some, they led to fame, while others remained relatively unknown.



Sculptures:

1. Directions 2, 2010-2013

silicium bronze
14 cm x 22 cm x 23 cm
Private collection

2. Swamp thing talking to a red palm tree II, 2006

mixed media
37 cm x 77 cm x 27 cm
Private collection

3. Dubbel slagroom remastered, 2007

mixed media
201,5 cm x 78 cm x 57 cm
Collection Middelheim Museum

4. Green Head, 2005

mixed media
43 cm x 30 cm x 30 cm
Private collection

5. Barney Rubles revenge, 2009

Aluminium, epoxy, acrylic resin, wood
43 cm x 30 cm x 27,5 cm
Private collection

6. Green Figure, 1993-1995

polyester
231 cm x 90 cm x 70 cm
Collection Mu.Zee

7. Degas Piece, 1995

animal skin, polyester, iron
163 cm x 62 cm x 60 cm
Collection M HKA

8. Ragtime, 2008

epoxy, polyurethane foam, steel, plastic, paint, fiberglas, plexi, wood
56 cm x 41 cm x 35 cm
Private collection

9. Samurai, 2008

epoxy, polyurethane foam, steel, glass, plastic, paint, fiberglass

67 cm x 37 cm x 36 cm

Private collection

10. Ex-smoker, 2006

mixed media

136 cm x 30 cm x 30 cm

Private collection

11. Monument, 2008

bronze, yellow powder-coated

16 cm x 20 cm x 16 cm

Private collectio

12. Tommy Cooper, 2006

epoxy, polyester, iron and paint

31 cm x 23 cm x 16 cm

Private collection

13. Planet Misfit, 2007

epoxy, polyester, iron, paint, wood

186 cm x 57 cm x 50 cm

Private collection

14. Swamp thing fighting off text balloons, 2006-2007

mixed media

23 cm x 32 cm x 60 cm

Private collection

15. Swamp thing with Picasso head, 2005

mixed media

50 cm x 17 cm x 16 cm

Private collection

16. Selfportrait, 2009

bronze, aluminium, wood

180 cm x 33 cm x 29 cm

Private collection

17. Souvenirs (3), 1999

resin, steel, encaustic
70 cm x 40 cm x 45 cm
Private collection

18. Swamp Thing goes Goya, 2006

metal, modeling paste, polyester, paint
23 cm x 28 cm x 24 cm
Private collection

19. Selection of 73 drawings, Untitled, 2016

Ink, Tip-Ex on paper
Various dimensions
Private collection

Figurines:

20. The Fly (Figurine), 2016

black patinated bronze
28 cm x 24 cm x 10 cm
Private collection

21. Reclining nude, 2016

black patinated bronze
30 cm x 16 cm x 18 cm
Private collection

22. The Tip (Figurine), 2016

black patinated bronze
27 cm x 23 cm x 16 cm
Private collection

23. Django (Figurine), 2016

black patinated bronze
34 cm x 17 cm x 20 cm
Private collection

24. Cock Talk (Figurine), 2016

black patinated bronze
25 cm x 15 cm x 12 cm
Private collection

25. Rodeo (Figurine), 2016

black patinated bronze

24 cm x 24 cm x 27 cm

Private collection

26. Bird Figure (Figurine), 2016

black patinated bronze

26 cm x 24 cm x 20 cm

Private collection

27. The Time Machine (Figurine), 2016

black patinated bronze

58 cm x 36 cm x 13 cm

Private collection

28. Sparrow (Figurine), 2016

black patinated bronze

70 cm x 50 cm x 27 cm

Private collection

sculptures from collection:

29. Theo Niermeyer

Sculpture, 1961

steel

45 cm x 30 cm x 12 cm

Collection Middelheim Museum

30. Julio Gonzalez

Little Venus, 1935

bronze

20 cm x 6 cm x 10 cm

Collection Middelheim Museum

31. Alberto Giacometti

Venice II, 1956

bronze

121 cm x 16 cm x 33 cm

Collection Middelheim Museum

DRAWINGS AND ETCHINGS

In the Braem Pavilion, Peter Rogiers brings together for the first time a large number of drawings and etchings. Again, motifs from the sculptures reappear, yet used here in function of a cinematic rhythm. Repetitions, close-ups and the changing perspectives of the *travel shot* combine these works into one long ode to the art of watching. An ode to movement as well. This again ties in with his sculptures, which similarly require the viewer to walk around them.

'Sculpture is a good outlet for my energy. However, the production process is long. The creative process of drawing is faster-paced. Sketching is something I mainly do at night, in my chair. I put the TV on as a background (I am addicted to images), and with my dogs at my feet, I draw the whole evening. I was trained in graphics and that comic background makes that drawing feels natural to me. Many drawings are new, but there are some older ones I drew over. In that way, everything is new.'

BIOGRAPHY

Peter Rogiers (Belgium, 1967) lives and works in Oud-Heverlee, Belgium.

He studied Graphic Arts at Sint-Lucas in Brussels and at the Jan van Eyck Academy in Maastricht, NL. Peter Rogiers' journey through the art world is as remarkable as his oeuvre. Hailed as the pioneer of a new generation of sculptors, Rogiers kept himself away from the art scene which greatly admired him. He deliberately followed his own path, away from any artistic fashions and trends. This has not prevented him from being present in important national and international art collections. His work is included in several public collections including those of Mu.ZEE (Kunstmuseum aan Zee, Ostend), S.M.A.K. (Museum of Contemporary Art, Ghent), M HKA (Museum of Contemporary Art, Antwerp), the Louis Vuitton Foundation (Paris), LACMA (Los Angeles County Museum of Art, United States) and the Middelheim Museum (Antwerp). He has exhibited in various leading museums and art galleries, including with solo shows in Berlin, Paris, Brussels, Antwerp, New York and Los Angeles.

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Tim Van Laere Gallery, Galerie Thomas Schulte and Peter Rogiers

Scenography exhibition:

Team Middelheim Museum in collaboration with Peter Rogiers.

Scenography Braem pavillion:

Team Middelheim Museum & Peter Rogiers in collaboration with Veronique Welvaert and Jan Pauwels.

With thanks to

Middelheim Promotors

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Text: Tin Vancutsem

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PUBLIC ACTIVITIES

to coincide with this exhibition:

Catalogue in Dutch and English, with an interview between Sara Weyns and Peter Rogiers, text by Lily Wei, preface by Alderman Philip Heylen, Hannibal publishers, on sale in the museum shop, € 32,50.

INTRODUCTORY FILM

in the castle hall, in Dutch and English. Can also be watched on the museum website and the ARTtube.be video channel.

FREE GUIDED TOURS,

for individual visitors, without reservation, in Dutch.

On Sunday afternoon (second Sunday in the month): 12 June, 10 July, 14 August, 11 September, 14.00 – 16.00 hrs. For adults and families with children from 6 to 12 years old.

On Thursday evening (June to September: third Thursday in the month): 16 June, 21 July, 18 August, 18.00 – 20.00 hrs. For adults.

GUIDED TOURS AND/OR CREATIVE WORKSHOPS

for groups (adults, young people, children) upon request
In Dutch, French, English, German, Spanish, Italian,

€ 75 for a two-hour guided tour, maximum 15 people per guide, no more than 4 guides at any one time.

€ 85 for a two-hour workshop, maximum 15 people per guide, no more than 3 guides at any one time. .

RESERVATION:

Visit Antwerpen

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WORKSHOP FOR CHILDREN IN THE SUMMER HOLIDAYS, IN DUTCH

DO YOU LIKE DRAWING CARTOONS?

We take inspiration from artist Peter Rogiers and his exhibition CLUSTER.

The first day you make a collage with motifs found in newspapers and magazines. You cut and paste and add your own drawings to create a fascinating whole. The second day you bring your figure or motif to life in clay, wood or any other material.

For children from 8 to 12 years old

Thursday, July 28 and Friday 29t or
Tuesday, August 30 and Wednesday 31
10-16 hours, € 40 for 2 days

RESERVATION:

Info Cultuur
T 03 338 95 85
E balie@infocultuur.be

Find information on all the holiday workshops at
the Middelheim Museum via www.vakantieateliers.be

PRACTICAL INFORMATION

MIDDELHEIMMUSEUM

Middelheimlaan 61

2020 Antwerpen

T 03 288 33 60

F 03 288 33 99

E middelheimmuseum@stad.antwerpen.be

www.middelheimmuseum.be

Public and educational activities

Greet Stappaerts

T 03 288 33 79 E

greet.stappaerts@stad.antwerpen.be

Bard Neeus

T 03 288 33 76

bard.neeus@stad.antwerpen.be

ACCESS

An electric buggy is available free of charge (reservation required).

OPENING HOURS

April and September: 10 – 19 hrs.,

May and August: 10 – 20 hrs.,

June and July: 10 – 21 hrs.

Last entry is 30 minutes before closing time. Please make your way to the exit in good time: the gates are closed punctually. Closed on Mondays (open on Whit Monday) and 15 August.

ADMISSION

Free

RESERVATIONS

Reservation is required at least three weeks in advance. Payment should be made ten days before the visit. Free cancellation up to ten days before the day of the visit. Our guides will be waiting for you at the reception desk in the castle in Upper Middelheim (Middelheim-Hoog).

Tours for groups

(adults, young people, children)

Visit Antwerpen

T 03 232 01 03

E toerisme@stad.antwerpen.be

A one-time € 5 administration fee is charged for each reservation.

In case of late cancellation the entire administration fee will be charged.

Administration fees are paid by the customer.

Individual programme for adults, young people, children

Info Cultuur

Wisselstraat 12 (corner of the Grote Markt)

2000 Antwerpen

Open Tue – Sat from 11 – 17.45 uur hrs.

(closed on Sundays, Mondays & holidays).

T 03 338 95 85

E balie@infocultuur.be

These activities will only take place if a minimum of five people have enrolled.

In case of cancellation, participants will be informed at least five days beforehand and the enrolment fee will be repaid.

HOLIDAY WORKSHOPS in Dutch

Energy to burn? Then you're in luck! Young artists can enjoy every school holiday in various Antwerp

museums. www.vakantieateliers.be

EXTRA

Available at the reception desk in the castle:

- Audio guide with information on the works in Dutch/English/French/ German, € 3 (free when you show your NMBS train ticket)
- Free plan of the park, indicating the top works and the most remarkable trees
- Muzzé-bags for a thematic exploration of the sculpture park and the permanent collection, free of charge, for 6-12 year olds and their escorts

MUSEUMSHOP

Want a reminder of your visit or to surprise someone with a super gift?
In the museum shop you'll find art books, greeting cards and fun gadgets.

MIKA MUSEUMCAFE

E info@mi-ka.be
www.mi-ka.be

DOCUMENTATION CENTRE

The documentation centre is open by appointment and is free of charge.
Visitors are asked to show proof of identity.
T 03 288 33 64 or
E middelheimmuseum_bibliotheek@stad.antwerpen.be

WIFI

Free WIFI in the castle.

FOLLOW US ON

- www.facebook.com/middelheimmuseum
- [twitter@middelheim](https://twitter.com/middelheim)
- www.instagram.com/middelheimmuseum.

EXTRA!

'ROUNDABOUT. Paul Hendrikse' (curator: Antony Hudek) - Aubette

New: Discover the museum collection with the Middelheim App (at this moment only in Dutch) and free WIFI

New in the collection:

'For all seasons' by Anne-Mie Van Kerckhoven 2015-2016

Antwerp Art Weekend (20.05.2016 – 22.05.2016) -
www.antwerpart.be/weekend

Become Friend of the Middelheim Museum on
www.middelheimpromotors.be

A person is holding a large white rectangular sign in front of their torso. The sign contains a list of various artistic and cultural fields. The text is arranged in a circular pattern, with the words 'CHANSO' and 'SOUNDSC' at the bottom, suggesting the full words are 'CHANSONS' and 'SOUNDSCAPES'.

**EXPERIMENT/VERLEDENDE
KUNST/THEATER/JAZZ/AC
KLASSIEKE MUZIEK/POËZIE
DESIGN/FOTOGRAFIE/DANS
OUDE MUZIEK/LITERATUUR
OPERA/ARCHITECTUUR/
FILOSOFIE/FILMMUZIEK/
GESCHIEDENIS/ERFGOED/G
HEDENDAAGSE MUZIEK/FES
POLITIEK/ECONOMIE/WOR
PERFORMANCE/SOCIOLOG
CHANSO SOUNDSC**

Klara. Blijf verwonderd.

D/2016/0306/47

The Middelheim Museum enjoys the support of Middelheim Promotors and Ackermans & van Haaren, BASF, BNP Paribas Fortis, CMB, Cordeel, Deloitte, Deme, EY, Grant Thornton, Hubo, inno.com, Laurius, Leasinvest Real Estate, SipWell & Vanbreda Risk & Benefits

www.middelheimmuseum.be
+32 (0)3 288 33 60

 art

 Klara



Vlaanderen
verbeelding werkt.