



the artlab paris edition update

#10

## après

in the atelier néerlandais i showed this drawing as part of a serie of ten, they are about the abstract and the individual.

the exhibition was a very nice occasion to mark the work i made during my stay in paris.  
la cerise sur le gâteau

is the title of an exposition I saw in my first months in Paris. And it is a good introduction for this last update from Paris. It will be about what is next, about what the impact of my stay and my investigation in art as power has for the future, for my next steps as an artists who works in the domain of organisations, and for stordes.

But I will consciously do that not in terms of objectives and plans, but in phrases of uncertain and certain intentions, in words that sketch possibilities and openings, yet with a strengthened drive and believe in art as power.



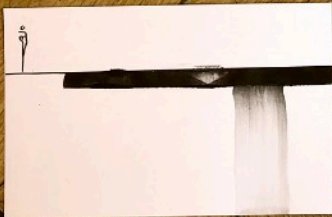
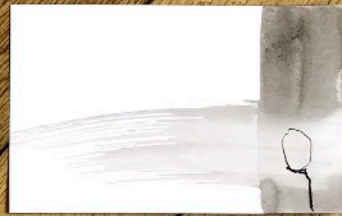
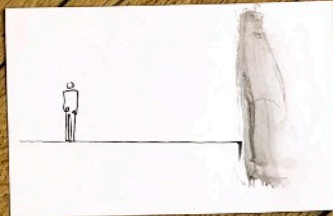
i visited quite a few interesting galleries for contemporary art during the last months. one of them is galerie chantal crousel and it has published this book for its forty year anniversary. a fascinating document about one of the most avant garde galleries in paris. reading the book confirmed the importance and the potential of art. it stretched my references and its title feels to me like a personal encouragement.

“I don’t want to expose something to someone anymore. I want to do the reverse: I want to expose someone to something”

A quote by the french artist Pierre Huyghe.

I do not know whether I totally understand his words, but if they mean a shift from the art as an object in itself towards the impact of art, then it is spot on for my future work.

One of my drives is to extend the arts from the current contexts in which it is placed and enjoyed to domains not usually associated with art. I imagine works and interventions to expose enterprises to a view beyond a limiting and sometimes paralysing set of (business) parameters and to use the wondrous and deeply human properties of the arts. The imagination, creativity and the profound intentions and fascinations which are all ingredients for great art, can reshape organisations to become truly meaningful and constitute a sustainable and fair society. This drive grows stronger by the day.



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some samples of my new  
business cards. they are all  
unique with a small drawing  
and hand written coordinates.  
i started handing them out  
during the exhibition and i  
made a second series.  
these are small tokens of the  
next steps in my work.  
curious to obtain one?  
we can set up an encounter  
in a place of art.

To make this happen I will look forward to meet leaders in organisations to share with them my fascination. And that will for sure mean leaving the office, emptying the boardroom and savouring the wonders of the arts in real life.

And then start looking, looking and looking. Really looking at the works shown in surprising, maybe not very familiar places, maybe even in Paris (the past months in this great city are hopefully not the last).

I can picture people looking at the works of art and feel distressed, liberated, puzzled and I know that they absorb what they see, think about it and discuss it, express implied meaning, share ideas, feel inspired to act. Or just remain silent with their own thoughts.

These engagements wil have a relaxed, conversational setting with an open atmosphere where art is not complex or sacred but just fascinating.

So less meetings in offices and more interesting encounters in galleries, sculpture gardens and museums.



it was the late eric bos of  
galerie nouvelles images in  
the hague who said to me  
that art never is wall paper.  
and yet this 'wall paper' by ai  
weiwei, which i saw at max  
hetzler, in paris is art.

i keep fond memories of eric  
who was a great gallery  
director whom i enjoyed  
buying art from and i am still  
grateful he made his gallery  
available for me to celebrate  
my first 5 years of stordes.

One of the most fascinating things I imagine happening is how the insight and experience evoked by art can be connected to the different realities of various organisations. The conditioned mind sets and associated behaviour, the structures, the savoir-faire, together with the stakeholder, are all subject to the wonders of art. And questions about the business case will hover over any conceived benefit. It is this very real context where it has to happen, where a potentially large gap between the world of art and the world of managing organisations is to be bridged.

Yet I know this to be a delicate process where our experience and broad interest can help in subtle but determined ways. While at the same time I trust both the art and involved leaders to resolve a natural inclination towards practical applications and measurable results. True and real value will come into play.

For me that reality of the organisation is what makes involving art and the ways of thinking and acting associated with it, so interesting. In that reality the changes and creativity have to be materialised, that is the ultimate (art) work.





i made more than 200  
drawings during my stay in  
paris.  
i tried to develop my  
understanding of the concept  
of the social contract and art  
as power by drawing.  
it is a novel direction to  
research and it brings fresh  
angles to representation.  
this is one of the latest  
results in a long line of  
continuous developments:  
traces in the dark  
towards the light  
breaking open  
the social construct  
layers of new possibilities

It will imply developing new formats of working,  
empowerment and cooperation to leverage these art  
induced waves of change and engagement throughout  
organisations.

And that brings me to what I consider a large opportunity  
and challenge: extend and deepen the impact of that big  
notion of art and more specifically art as power in the  
domain of social structures.

An impact which I believe can release depth,  
consciousness, wonder, ingenuity, care, magic and human  
understanding.

## silence and energy captured in one's soul to be shared

It is a great perspective to work in various directions to  
help create that impact. Some are outlined hereafter.

I like to establish working relationships with various  
galleries and museums. What this will entail and what it  
will look like is to be discovered, but there is much  
expertise to draw on. And it will provide new venues for  
these institutions as well.



this picture i took during a visit to chateau de versailles. you can see the mirror image in the window in the front and the view through the window at the other side of the building. i think it is an intriguing layered pictured in which you can read various stories. yet when i made it, i did not look for these qualities, i just wanted to capture in some special way this building and its setting. in the context of me adding it to this update, it gets a certain meaning. wondrous.

Being for a longer period in Paris showed me the richness of a bigger geographical scope. And I definitely like to continue the efforts to look beyond The Netherlands, both in art and organisations.

Continuing the artlab to investigate the significance and implication of art as power through various means and initiatives will be on the agenda for sure. It is a must, I think. As such the artlab provides the groundwork for the projects which Stordes loves to engage in with its clients.

The exchanges with clients are energising, sometimes difficult and confusing, but always worthwhile and it will remain for us one of the most satisfying things one can do.

As precious relations of stordes you can expect new and revisited initiatives to connect and exchange with each other, intimate and precise, wondrous and artful.

If I did not believe that art as power can be materially and intangibly beneficial for your organisations, I would not bother to invite you to leave the office and come to see some interesting art and to start (or continue) the conversation. Hope to see you soon.