

FRED LAUREYNS : WHEN MATTER HAS SPIRIT

Each artist labours to bring forth some singular beings to which he has given himself without reserve. Fred laureyns is of the one who, less than looking for glorification of their ego, resort to what is the deepest in themselves. Even if it entails to keep their personality in the background so that from the shadow of what is hidden rises native energy, a universal breathing. Then will rise from the unknown, a work of art, an object into which the artist has blown his spirit.

That is how come to us some works of art which touch us because they give us a sign of living presence, as if they were coming from ancient mythologies, are avatars of archetypes. Sign, which means, presence and meaning. Yes, that makes sense, that gives meaning. Whatever the title often says. Not by pretending, by artificial labels, but to express the artist's dedication in such a special work, in the intensity, sensitivity and intelligence of a life that does not cling to its idiosyncrasy.

The work, that pleases and seduces us, beckons us by its presence. And in a more discreet way through the meaning it carries, which radiates from it when we welcome it without prejudice. Here Fred Laureyns points us through the titles : Mein zao ("standing stone") and here we are on our land of standing stones, The head of Christ, not so much as a religious reference but rather as sacrificial pain, Baptism or The Round Table, and it is the great rite of the Knights ; The Ceremony, The Balancing of the Souls, The Masters of Wisdom, Bridge to Heaven, Boat to Heaven, no matter what religion or mythology we will chose. And if Penelope and Victor Hugo seem to be close, it is because they both belong to this universal culture that does not depend on places or ages.

The play of shapes is wide, just like that of materials. Here a purified form, resembling abstract art, elsewhere a hand, a head, a cup, a crown of thorns, a series of totem poles. Here wood carving, a piece of bronze cast by the sculptor himself ; there an assembly, "collages" of different parts. In preparation, these are notes, usually as a notebook, in the form of a diary or mnemonic device, ideas in words or drawings, sketches of future oeuvres, emerging art, the first part of an awakening creation.

In diversity emerges a unity of an exploratory approach to archaic but eternal symbols, an artist's balanced progress in a "spiritual" way (a term Vassily Kandinsky was not afraid to use at the turn of the twentieth century). In this way, Fred Laureyns, in his quest as an artist who is not limited by any category, can say he was "inspired by ancient cultures, mythology, sources of the simple life, the rites" and that he charges himself "with the archetypes of Humanity" So his art, as a witness to the eternal, to the essential, can be regarded as a carrier of the light.

Gilles Plazy