

Master Visual Arts, LUCA Brussels Meet Our Graduates



**Anna Izquierdo Gilabert
Bart Walraeve
Emel Bayat
François de Rivoyre
Linda Zhou
Lucas Lütfev
Miguel Escobar
Minne Bezuijen
Morgan Milan
Seppe Vancraywinkel
Tim Evers**

Anna Izquierdo Gilabert



"I'm okay" (2021)
installation, silkscreen printed textile, video

"I'm okay"

"I'm okay" is what Itziar, my 13-year-old cousin, always says to me. She doesn't add anything else, and it's such an ambiguous "I'm okay" that I never know how to take it. Starting from a fictional letter I wrote to the 13-year-old former-Duchess Anastasia Romanov (1901–1918), whose self-portrait in the mirror is the first of its kind in history, my intention is to reflect on how and why teenagers represent themselves through photographic means. Using my personal experience as a point of departure, I have crafted an installation with the intention of creating a safe space to display public videos that teenagers have recorded through a mirror and shared on the social media platform TikTok.

Biographical

Anna Izquierdo Gilabert (1994) is a visual artist and photographer from Barcelona, Spain. Through a lens of critical gender theory, Anna explores her own experiences, memories and observations in order to develop her practice. For her it is fundamental to first involve herself personally in her work, to show her vulnerability and her flaws, before turning her gaze to the other.

Moving away from the technically perfect image, she uses photography as a tool that allows her to emotionally engage directly and impulsively with what she sees and stages. Installation, video and collage are also mediums that Anna often explores.

Bart Walraeve



A Match to Keep Us Warm

A Match to Keep Us Warm (2021) shows a collection of situations I came across on walks, in combination with staged images. Even though all the images stand on their own, the themes that connect them are the idea of construction, gravity and a constant state of tension that comes with it. I like to think of myself as an archeologist who observes and collects his findings through photography: capturing traces, remnants of something that once was.

Biographical

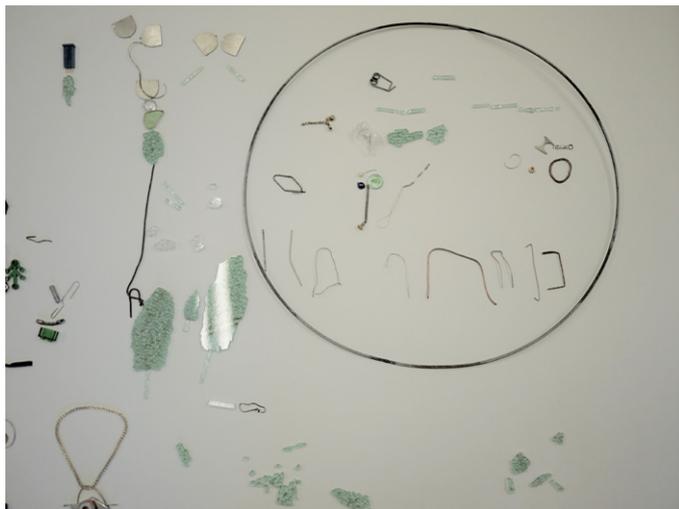
Bart Walraeve is a Belgian-based photographer, mainly using the analog process to capture his images. Central to his work are the ideas of construction and sculpture in everyday life. His photographic practice revolves around registrations on location, combined with staged constructions, objects or actions. In this digital age he consciously decides to capture his work on analog film: a slower working method and the developing process of film, as well as the print, are the main reasons for this decision.

A Match to Keep Us Warm (2021)

combination of darkroom prints, self-made frames and wood
various dimensions

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Emel Bayat



a and 2 ____ (2021)
video projection, 2', loop, ink, typewriter and photographic drawings
various dimensions

a and 2 ____

My practice concerns locating and orienting events, experiences and matter. I collect fragments of objects that I encounter in mundane daily life. The objects I collect are remnants. They are different in kind and they do not bear significant value. The objects themselves and my act of collecting them saturates my relation to my physical surroundings.

I am interested in multiplicity of meaning in minimal form. I aspire to unfold affinities between the fragments of objects that I collect, and I constellate non-narrative sequences with them. With my practice, I inquire about how fragments relate to the whole.

Biographical

Born in Turkey, 1987.

Over the last couple of months, I have lived and worked in Brussels, Overijse, Oosterzele, Mons, Charleroi, Brugge, Wetteren and in different neighbourhoods in Ghent. The constant moving aspect of my way of living informs my artistic practice to a certain extent.

Francois de Rivoyre



Concrete Waves (2019–2021)
baryta prints
variable dimensions

Concrete Waves

Concrete Waves was born out of the need to walk to get better and to think in motion. Daily walks according to the seasons. *Concrete Waves* shows my vision and my obsessions with the urban environment. Repertoire of images of unusual banality. It's not a portrait of the different districts of Brussels where I lived. My images do not reflect or describe any particular city. They could be made in any suburb of a European metropolis. Moreover, by their unusual, surreal and aesthetic aspect they do not reflect a specific place, they are in no way part of a reportage or a documentary on my neighborhood. They question and intrigue the spectator more than they inform him or her. Chance or luck, astonishment and discovery have guided me throughout these months of walking. *Concrete Waves* is about my personal “vibrations” in the city.

Biographical
French, 1992

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Linda Zhou



"Yellow fever" (2021–ongoing)

"Yellow fever"

My work maps the experience that I and other women from Western backgrounds but of Asian ethnicity undergo. I question the phenomenon of Asian fetish, a sexualized racism that women with Asian roots experience. Individuals who suffer from Asian fetish, as this stereotyping is called, have specific expectations of an Asian woman. They see them as quiet, submissive, exotic, and as willing sex objects. They are seen as one entity rather than many individuals. This has far-reaching consequences for women of Asian ethnicity.

Biographical

About Linda Zhou As a baby, Linda Zhou grew up in a West Flemish foster family. As an eight-year-old girl, she was placed back with her biological parents whose language she did not speak. Through her life's trajectory, her identity is divided among many backgrounds that shaped her life. She received her Bachelor's degree from KASK Gent.

LUCAS LÜTFIEV

A Private Mythology

Lucas Lütfev (1997) searches for ways to open up photography and to test certain motifs, subjects against it. In the work *Private Mythology*, Lucas shows a series of 'things': a gate, a curtain, a crow, a clock and a camera. By putting them on stage he tries to achieve an interaction that could expose hidden mechanisms of photography.



Private Mythology (2021)
Video installation

Miguel Escobar



Vigor

This video installation opens a space to reflect on the ambiguities of green color. During the video, monochromatic backgrounds of different shades of green are shown on screen while a subtitled voice-over describes contrasting and even contradicting connotations on them. The work addresses a conflictive relation between a landscape and the figures in it.

Biographical

Miguel Escobar was born in Cali, Colombia in 1992. In 2017 he received his Bachelor's in Plastic Arts at the Instituto Departamental de Bellas, in Cali, Colombia. In 2020 he graduated from the Master in Fine Arts at LUCA School of Arts. His work has been exhibited in solo shows in Colombia and in group shows in Argentina, Russia, Portugal and Belgium.

Vigor (2021)

video installation with sound, portable projection screen, chairs
variable dimensions

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Minne Bezuijzen



Take Your Seat (2021)
installation with various videos

Take Your Seat

I decided to create a new space as I was completely stuck mentally and physically. This new space took the form of a theater, an arena to boundlessness.

In *Take Your Seat*, I play with terms like “space” and “private VS public”, and what it can all mean. In this work, the moment between the dimming of the lights and the first sounds of the actor is stretched, a moment of complete tension.

Biographical

Minne (°1999) lives and works in Brussels. In her practice, she often searches for the performative side of photography and often uses video in the process. Her work often revolves around the reproducibility of images and how they can function in a world where images dominate.

Morgan Milan



Title in progress (2021)
performance, video loops, silkscreen and
prints on fine art omega paper
variable dimensions

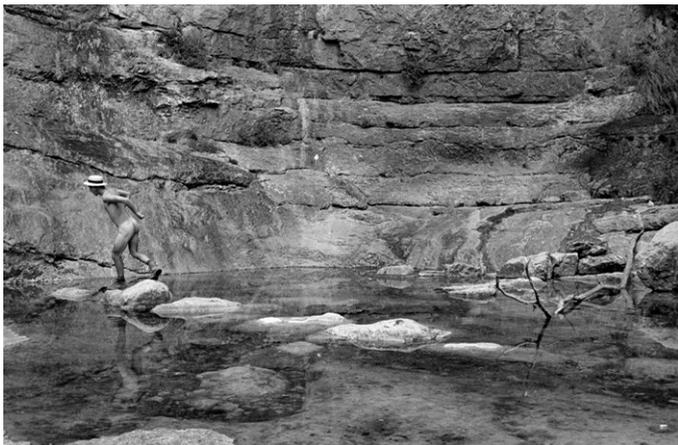
Title in progress

Landscape is a beloved subject, a source of inspiration and has a certain influence. In my practice I make use of natural elements such as plants, rainwater and sunlight. The landscape becomes a place of creation and execution. It suggests an event in time, specific to a location, where the traces of movement reveal the action of making and the power of the environment.

Biographical

Morgan Milan (1995) lives and works in Brussels. She always starts from the same premise: constant experimentation with the conventions and materials of photography. With the aim of exploring the limits and maximum possibilities of the medium. She often merges analog and digital processes to create an alternative reality. The repetition of her action and coincidence plays a major role in her practice.

Seppe Vancraywinkel



Within The Bubble of Surroundings (2021)
gelatin silver prints (darkroom prints), handmade wooden frames and book
various dimensions

Within The Bubble of Surroundings

My work 'Within The Bubble of Surroundings' consists of snapshots in which I capture my friends' eternal youth, playfulness and sense of adventure. The mundane is fled and we adapt to new landscapes. They are utopian images in which time seems to stand still and where there is only attention for each other and our surroundings. In our day-to-day life we are forced into an urban context, in which we each individually are navigating life, with additional responsibilities, uncertainties and perils of love. This creates a strong desire to escape the bustle of the city, where everything is changeable and manipulated, and to seek salvage in the simplicity and intimacy of our friendship.

Biographical

Seppe Vancraywinkel (1998) grew up on the countryside in Hoegaarden, Belgium. He has always been surrounded by his close friends and they were always on the go, they still are. Since 2016 Vancraywinkel felt the need to capture these moments analog in black- and white. Black and white is an important aspect in his work. It's Seppes way of creating a filter that shields his dreamlike world from reality. He feels like colours are too close to reality, they can cause unnecessary distractions. Seppe Vancraywinkels work revolves around stories, shapes and scales.

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Tim Evers



Conversation piece: a monologue (2021)
video installation (2x slideshow on LED screen)
variable dimensions

Conversation piece: a monologue

Drawing the viewer in, the work gives an insight in the multiple voices of Tim Evers. By combining his images out of daily life and adding text to them, he intensifies the autobiographical elements of photography and is at the same time able to activate the viewers imagination.

Biographical

Tim Evers (1998) is a Brussels based artist working within the field of photography. He grew up in a small village called Willebringen until he decided to move to the city when he turned eighteen. He daily makes photographs but believes these images are only meaningful after they have been put inside a context. Tim has exhibited in multiple group shows throughout Belgium.

Colophon

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