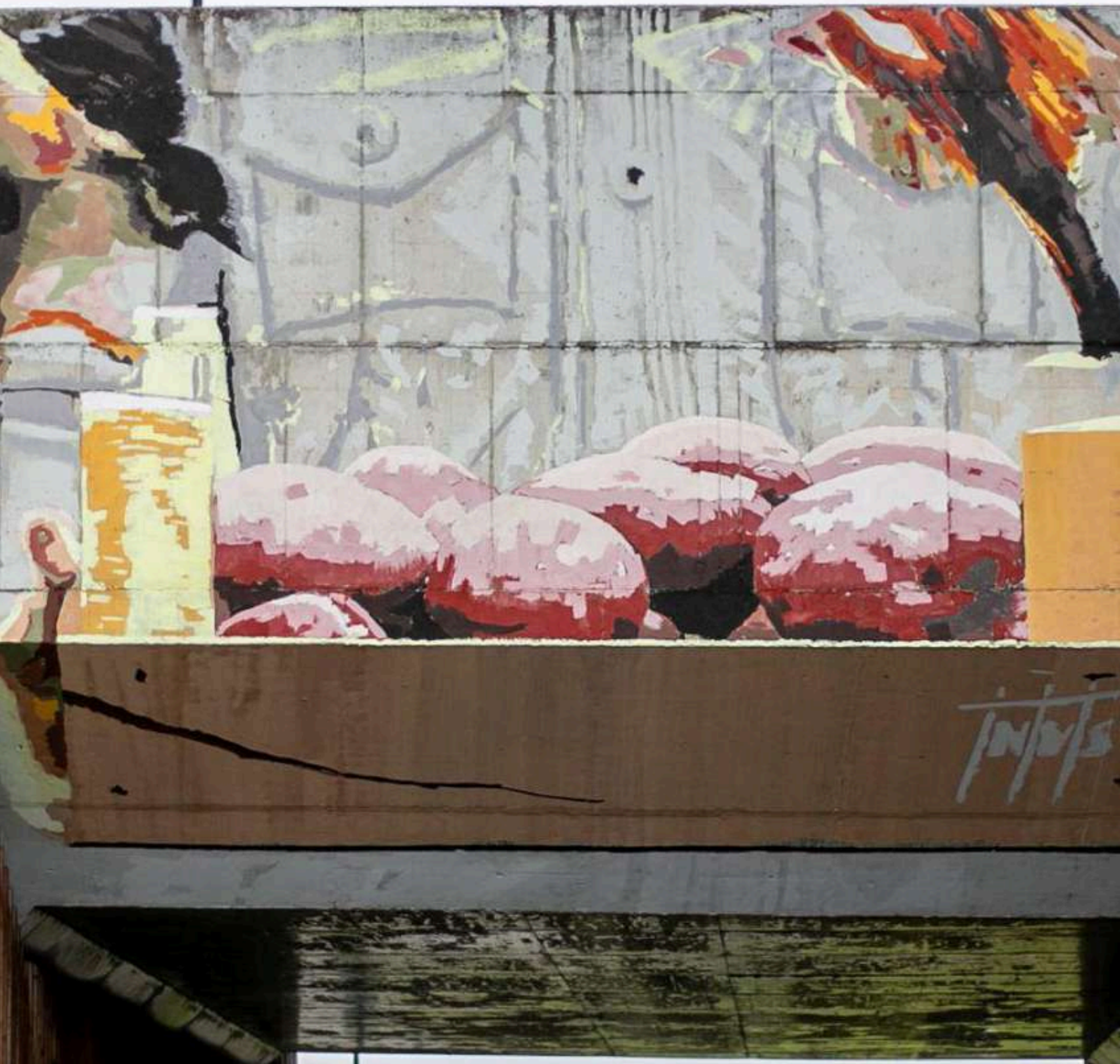




INTVIS

www.intvis.art

*independent contemporary artist



Sustainability is not a constraint.

Natural pigments last longer.



The artistic quality of murals can be higher.

**The public deserves more nuanced art, more light and motion,
more diversity, authenticity and contextuality.**



The quality of art participation in muralism must be lifted.

Neighbors can cooperate in the concept phase, in making the design, in painting.



**Local stories from the street itself
should be the base again of street art.**

(this artwork is painted by Van de Perre Gerolt, IntvIs helped organizing the project)



Dialogue with the local architecture works.



The accessibility of street art can be better.

A free poetry-app provides access to all Intvis's public work for persons with a visual impairment.



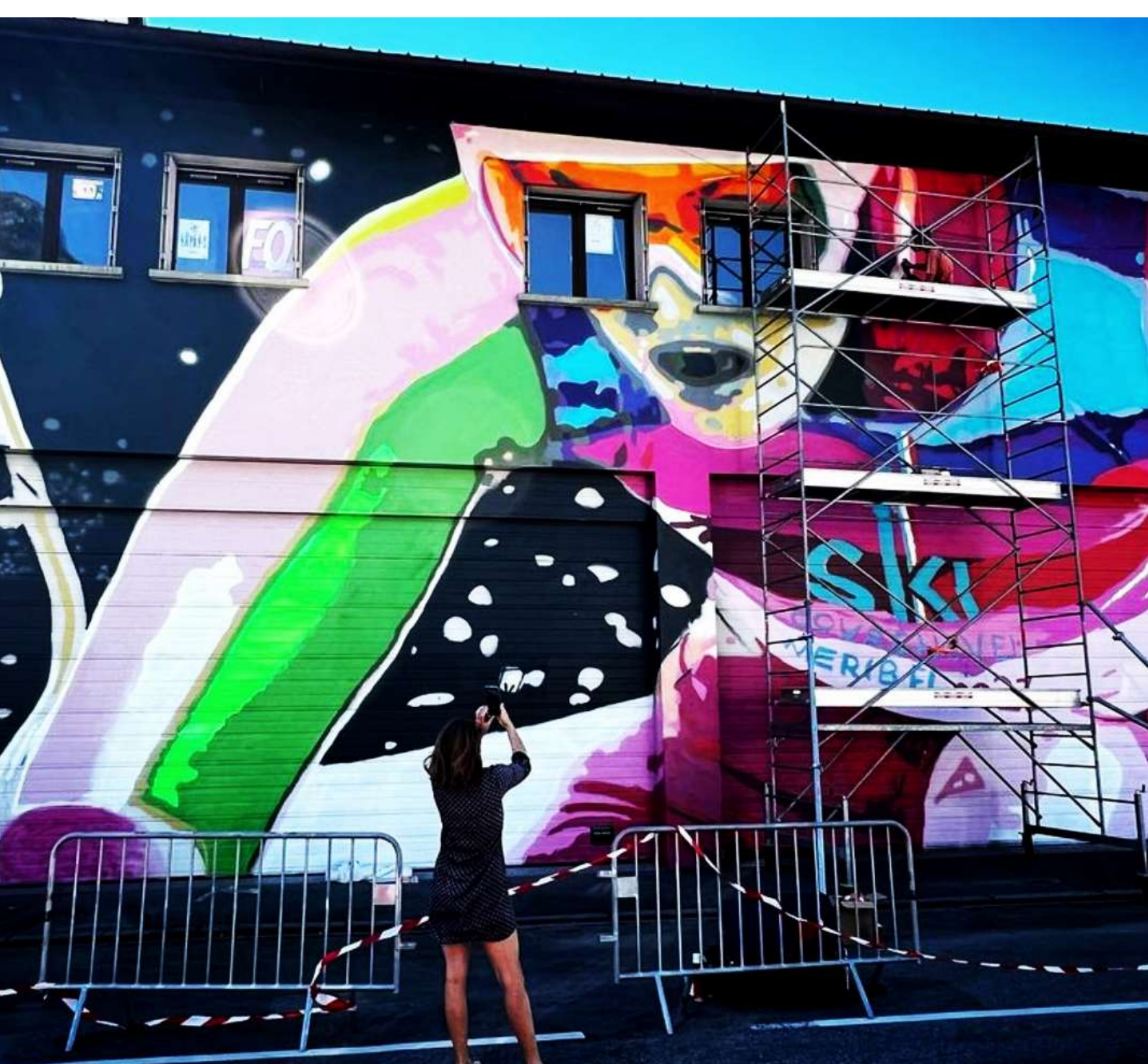
Inclusion in public art is possible.

At the S.M.A.K. museum of contemporary art in Ghent, Intvlis collaborated with a person with visual impairment to make this monumental textile artwork.



Dialogue with heritage is possible.

**There are adapted techniques and materials
for classified buildings to bear a mural.**



Intvls realized more than 40 murals in Belgium, France, Peru and Denmark.



Multi disciplinary collaboration is cool.

Monumental chessboard on the Main Square of Mechelen with living pieces (a collab with Maarten Inghels and theatre De Maan).



Interaction with the public can be mediated.



The broader context can play a bigger role.



In collaboration with local communities, the most meaningful art projects can be achieved.



Stories of ordinary people are golden.



There is still space for a good pun in public art.

(And no, we don't have to disrespect people's borders to do so.)



Save the artist, buy directly.

Middlemen, self-proclaimed curators or collectives, pay themselves many times more than the artist. Sometimes, they prohibit the artist from signing his artwork.

Member of:



Founder of:



The new art of making murals

Artist statement

A mural is in essence a site-specific image just like a road-side viewpoint or a crushed pigeon. The viewpoint was made by road workers, the pigeon was killed by a truck or car driver.

But a mural is not made by a muralist. The muralist creates only the painting (or steals and copies an image). The wall was created by an architect and a mason at an earlier time.

The wall may have been tagged by locals. The wall has its own history in the neighborhood, its own meaning. It has a shape, a structure, color and orientation.

It may also have windows, gates, gutters, climbing plants and cracks, water damage and lichens.

The wall might even have a soul.

Clearly, the blank canvas the muralist has left in his studio does not exist in the street.

A mural can be an accidental combination of a wall and an image irrelevant to the wall or the street in front.

This we tend to call street art: an image that contrasts with the dull wall only because of its boldness and therefore it is considered art.

This kind of muralism - just like any other colonization event - sees a wall as a non-used space that can be taken without asking the opinion of its users.

A mural can also be an autonomous work of art that taps into the uniqueness of the wall and its broader social environment and then enters into dialogue with it.

This is where the new art of making murals rises before our eyes as a tremendous field of possibilities and creativity in a comparable way love can sometimes take over our lives and give us wings and glimmer and stuff.

The old muralist does not feel responsible for choosing the wall or preparing the surface for painting.

He is a painter. She is a painter.

The artist who masters the new art of making murals eagerly takes responsibility for the whole process.

He is a caregiver. She is a caregiver.

He looks for a wall with character,

She looks for a wall willing to tell a story, a wall with appeal.

They listen to the wall. They touch the wall.

Then the artist who masters the new art of making murals falls in love with the wall.

The new muralist will cautiously observe irregularities in the wall. He listens to the users of the space

She listens to the users of the space where the wall is located with the same dedication as an ornithologist will sit for hours listening to the songs of the birds on the branches of local entanglement.

The muralist will then see the artwork appear on the wall.

The new art of making murals helps the passersby to see what is already there.

This is the magic where art becomes tangible, because it is made of small and unnoticed but real things. Little things everybody unconsciously already knew before the artist arrived.

In the old muralism, the artist paints a painting, temporarily attached to a wall.

In the new muralism, the poor artist - crushed by love - carefully creates a contextual work of art, firmly attached to the living and kicking Street.

(based on "THE NEW ART OF MAKING BOOKS", Ulises Carrión)

CV

Solo Exhibition

| | |
|--|-------------------------|
| Huis van het Kind / Brussels, Leuven, Ghent / 2018 | photography |
| Noordoever / Leuven / 2018 | charcoal - poetry |
| STUK / Leuven / 2019 | photography |
| Public Space / Heverlee / 2019 | mural |
| Public Space / Leuven/ 2019 | mural |
| Public space / Leuven / 2020 | mural |
| Public space / Pelt / 2020 | mural |
| Public Space / Heverlee / 2020 | mural |
| Public space / Ghent /2020 | mural |
| Public space / Leuven / 2021 | public AR installations |
| Public space / Heverlee / 2021 | installations |
| Public space / Leuven / 2022 | murals |
| LevelFive / Brussels / 2022 | mural |
| FOD Waso / Brussels / 2023 | 30 murals & book |
| Public space / Leuven / 2023 | mural |
| Public space / Lubbeek / 2024 | mural |
| Public space / Leuven / 2024 | mural |
| Public space / Kortenberg / 2024 | murals |

Group Exhibition

| | |
|--|---------------------|
| Track & Trace photo festival / Kortrijk / 2021 | mural |
| Public space / Kneph Leuven / 2021 | installation |
| Kunst in de Steigers / KADOC Leuven / 2022 | mixed media |
| WIELS Volxem / Brussels / 2024 | prints |
| Human Chess / Mechelen / 2024 | paint & performance |
| Het Voorstel #3 (Luk Lambrecht) / Menen / 2024 | textile |

Project development

| |
|---|
| Street poetry 'dichterbijbrengers' / Leuven / 2020 |
| Mural 'Hortense Daman' / Leuven / 2021 |
| Poetry app 'Street Art Fluisteraar' / Leuven & Eindhoven / 2022 |
| Participatory landart 'Viewpoint', Bukebeekbos /Heverlee / 2022 |
| Monumental blind art 'Pozidriv' / Gent / 2023 |

Residencies

| | |
|---|----------------------|
| Moutiers street art festival / Frankrijk / 2022 | mural |
| Hoogstpersoonlijk / S.M.A.K. Ghent / 2023 | textile installation |
| Oye Lena / Curahuasi Peru / 2024 | mural |
| Vejle street art festival / Denemarken / 2024 | mural |

Public tenders

| | |
|---|---------|
| Mural 'Project 33' (10000 m2) / Sint Niklaas / 2021 | 1st |
| Art integration Vierkappes / Tienen / 2022 | Laureat |
| Beeld 'XXst convoi' / Bierbeek / 2024 | 1st |
| Mural 'Nekkerspoel' / Mechelen / 2024 | 3d |

Publications

Poetry book 'De Egyptische plevier', Fluxenberg / 2022
(bij de 44 beste volgens de 'Herman De Coninckprijs 2023')
Poem for the poetry book 'de wereld krijgt mij' / 2023

Official recognition

registered artist business / Federal government / 2015
'established talent' / Flemish government / 2023
44 best poems / Herman De Coninck Prize / 2023
Flanders Arts Institute / curated list of artists / 2023
artist certificate / Federal government / 2024

Press

De Standaard / 2018
Het Nieuwsblad / 2019
De Morgen / 2020
HLN / 2021
HLN / 2021
ROB TV / 2021
Het Nieuwsblad / 2021
The Art Couch / 2021
HLN / 2022
ROB TV / 2022
HART Magazine / 2023
De Standaard / 2023
Tripadvisor / 2023
HLN / 2023
Het Nieuwsblad / 2023
Tripadvisor / 2023
Vejele Amts Folkeblad / 2024
Head Topics / 2024
VRT nws / 2024
HLN / 2024
Het Nieuwsblad / 2024
Het Nieuwsblad / 2024
De Zondag / 2024

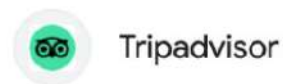
Some references

“a multidisciplinary artist with a unique style”

THE 10 BEST Leuven Points of Interest & Landmarks (Updated 2023)

“Intvis is a proven talent. His work has an impact on the city and illustrates the societal engagement of the artist.”

LeMur 69



Commissie Beeldende Kunsten
Vlaamse Overheid

