



Art in Brussels begins with the metro



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Société des Transports Intercommunaux de Bruxelles





A journey
through the largest underground
art gallery in Brussels

Art in Brussels begins with the metro

Get ready to take a unique journey into the heart of the largest underground art gallery in Brussels. This artistic circuit will lead you on a tour of over 80 works of art that have been lending a distinctive character to the Brussels metro for over 40 years. As products of the imagination and efforts of Belgian artists, these artworks offer a diverse sampling in terms of style, media, size, imagery and atmosphere, scattered like a series of stepping stones for souls in motion.

In the early 1960s, when plans for a metro in Brussels began to take shape, the designers envisioned this new underground network as an open environment that would be vibrant and original. Each of the stations was to be different, either in form, or in the style of finishing, at the same time as maintaining a unity in the decor. Travellers would therefore experience a cascade of stations, each with a specific atmosphere and identity in which certain constant elements would serve as orientation points. with the support of the ministry of communications at the time, the builders of the Brussels metro decided that art should be an essential part of this grand undertaking.

Shortly before the first pre-metro stations became operational, in late 1969, an artistic committee was established whose task it was to advise the minister of communications in selecting the artists who would receive the commissions for artworks for the stations. The committee was also responsible for overseeing the projects and their execution.

After the regionalisation, in 1990, the artistic committee was replaced by the CAID (artistic committee for transport infrastructure in the Brussels Capital Region), responsible for collecting and maintaining the works of art in the metro stations as well as along certain regional arteries. In making the selections, the committee takes into account the creativity of the artist in function of the site in question. the artist's experience, reputation, the concepts, the image and the budget are also considered.

In 2008, by decision of the government of the Brussels Capital Region, the CAID was in turn replaced by an expert group on "public art".

Currently, over 80 works of art grace the platforms, ticket halls and corridors, leaving their unique mark on the 69 metro stations. All genres are represented: painting, sculpture, photography, stained glass... as well as all media: from canvas to bronze and from wood to glass, and even steel.

Whether they are aware of it or not, tens of thousands of travellers in this way freely come into contact with contemporary art every day. The works contribute to making the stations into something more than simply utilitarian zones one passes through: they become spaces for living.

We hope you have a pleasant journey of discovery as you experience all of the treasures that await in what has become, over the years, a veritable underground art gallery!



Alechinsky Pierre / Dotremont Christian



["Sept Ecritures" (Seven writings)]

Ale Ale Ale

The artists **Pierre Alechinsky** (Brussels, 1927).

The painter

The world famous artist Pierre Alechinsky has been living in France since 1951. He made many trips to the Far East, where he discovered his passion for calligraphy. He was also a founder and member of the Cobra group. This movement was set up in 1948 and unites artists who advocate a return to a more provocative, aggressive and daring form of art.

Christian Dotremont (Tervuren, 1922 – Buizingen, 1979).

The poet

His meeting with Magritte in 1940 was decisive. After founding the Cobra group with Jorn and Appel, he also set up the group "Surréalisme révolutionnaire" (Revolutionary surrealism) in 1948. He creates "word drawings" and "word paintings" which he calls the "writings" and which he works into the paintings of other artists.

His starting point is the integration of language into images.

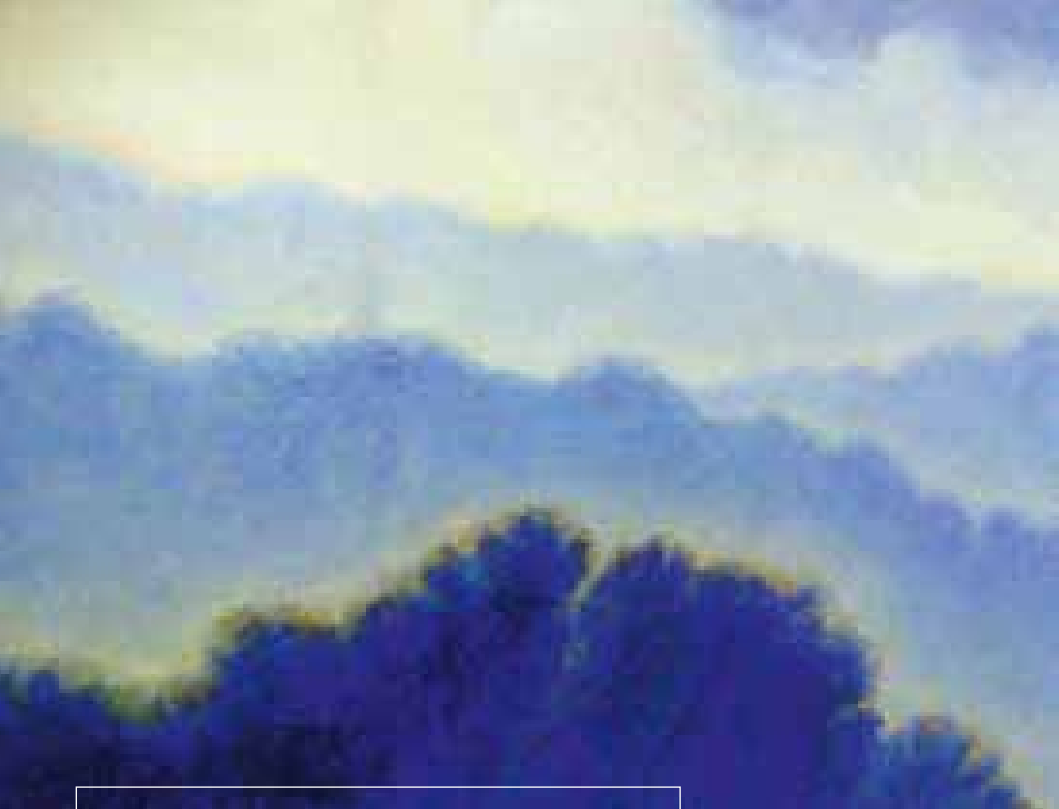
The
work of art:
1976
(Anneessens),
2006
(Delta)

This work is the result of a cooperation between two artists. In his workshop, Pierre Alechinsky painted seven panels, each divided into three squares of different sizes, two for the image (in which the artist developed a link between references to plants and animals) and a third intended to contain Christian Dotremont's poetic contribution.

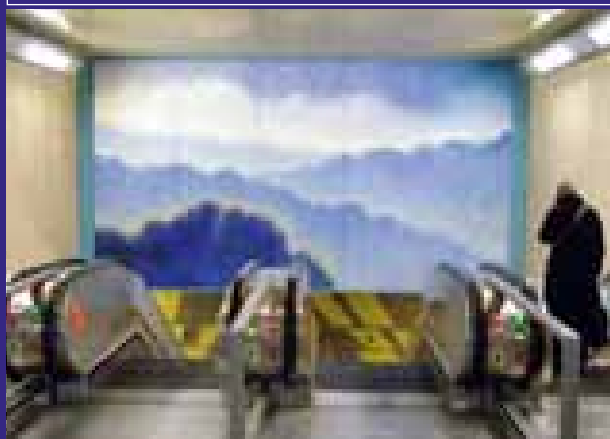
Dotremont refers to "logogrammes", which are letters and words transposed to free and adventurous graphics thanks to a spontaneous, agile hand. This calligraphy can no longer be read. It emanates a special power, like an elegant dance and a rhythmic movement through space.

The chosen theme is that of the wheel and of protection. The rhythm of Dotremont's writings gives this creation a harmonious unity. "With eyes closed, the little bird woman goes round and round, straightens herself up, lets out a shriek, flies away and does so seven times, like a one-week serial."

Indian ink on paper, printed on wood and synthetic resin.



Bage Jacques



Flying Over

Jacques Bage

Gare du Midi station

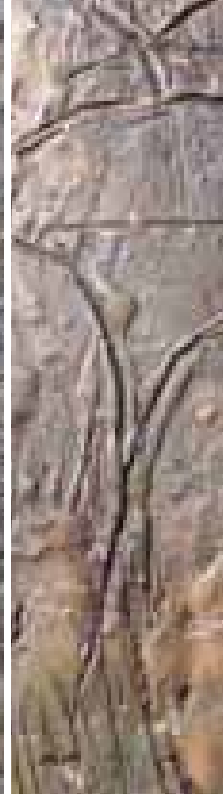
The artist **Jacques Bage** (Liège, 1942)

Born in Liège, Jacques Bage studied at the "Institut Saint-Luc" in Mons and specialised in painting and engraving at the Académie Royale des Beaux-Arts in Mons, and also in ceramics at Hornu. Since the middle of the 1970s, Jacques Bage has taken part in many different exhibitions. From time to time we can observe a more abstract element in Bage's work, but his most recent paintings are more concrete, with nature as a source of inspiration, as it was at the beginning of his artistic career. The landscapes which he paints exude a hazy, misty atmosphere, in which shapes are substituted with coloured veils, whether they are clouds, trees or water movements. In many of his recent works, the colours are slightly more pure and contrasted, and are the result of carefully controlled brushstrokes.

The work of art:
2004

This work of art exudes pure romance. The painting, over five separate canvases, represent a flight over a wooded landscape, enveloped in a light mist. It is a very stylised work which makes it easily accessible. The blue in the painting evokes an imaginary place that is airy and full of freedom. Jacques Bage found inspiration in the myth of Icarus, imagining how he would have seen the landscape while he ascended towards heaven. The line of sight guides us towards a distant horizon through the flooding light and the undulating valleys. The sky takes up more space than the landscape, precisely in order to give the impression of "flying over" the scene. The work of art is meant to contrast with the busy station in order to give the passer-by a feeling of tranquillity.

Acrylic paint on canvas, mounted on wood panels.



Barmarin Elisabeth



Le Roi Baudouin

Elisabeth Barmarin



Roi Baudouin station

The artist **Elisabeth Barmarin** (Lodelinsart, 1915 – Brussels, 2010).

She trained at the Académie des Beaux-Arts in Brussels. She creates portraits and models but her speciality is sculpture, for which she has received many prizes. Elisabeth Barmarin started off with stylised figures. She also drew her inspiration in the theme of mother and child, although we often find birds in her sculptures. This artist often works with clay, wax, bronze and stone. She has also recently designed mirror boxes. Her works of art never seem complete, but are rather unfinished and infinite. They can be seen in various public places in Brussels, such as the Royal Observatory in Uccle. Elisabeth Barmarin also gave lessons at the “aux Soeurs de Sainte-Marie” school and in the “Institut supérieur d’Architecture de Saint-Luc”.

The work of art:
1998

Elisabeth Barmarin has portrayed the late King Baudouin, standing in such a way that it seems he is walking into the metro station. The 1m20 wide and 2m25 high sculpture is in a realist style, in which austerity and simplicity set the tone. In the workshop, Elisabeth Barmarin kept the high relief of the dried earth, which portrays King Baudouin. The earth is worn and cracked. The pain and loss are locked in and thus confirmed. When the work of art was created, the soft earth was replaced by bronze, a more solid material, as a symbol of the memory of the people. It was a very emotional experience for the artist to create a sculpture – for a public place – about a person (and also, ultimately, about their presence/absence) whose disappearance plunged the whole country into mourning. Other than the King, the artist also engraved several silhouettes representing the many people who loved their King. Elisabeth Barmarin happily quotes the reaction she had from a STIB official: “It looks as if the King is between heaven and earth”.

Patinated bronze low-relief.



Beeckman Vincen



Casting

rcen.

The artist **Vincen Beeckman** (Schaerbeek, 1973).

As an artist, Vincen Beeckman looks for the various possibilities linked to documentary photography in interaction with others and with the existing environment. He works for the association Recyclart and is a founding member and coordinator of BlowUp, a collective that unites several photographers who make their practices public in an open confrontation. The artist creates series of photos of everyday life, in a family environment, for research or on request. He uses the camera as an instrument which captures the events he participates in, the people he meets, what he sees, the places he travels to and the places he is part of. Beeckman's photographic technique seems to be based on a strange combination of luck and production.

The work of art: **Photos of people who live a stone's throw away from the premetro station adorn the eleven pillars installed in the central platform. Still-lifes and atmospheric photos of the area complete the work and form a mosaic.**

The striking thing about the work of art is that the pillars contain a mix of large photos that are visible to (rushed) passers-by and smaller images that are mostly aimed at passengers who are waiting. In order to carry out this project, Vincen Beeckman regularly called upon residents and passers-by with small posters. The aim was to make them feel involved in the station because some of them are represented in the work of art. The local residents will see some of their friends and neighbours as well as places, like schools, where they grew up. The realisation of this work brought a real vitality to the neighbourhood.

Mosaic of photos on aluminium panels.





Benoît



Portraits - Portretten

17

The artist **Benoît (van Innis)** (Brugge, 1960).

Benoît van Innis sees his work as a total integration with architecture and the surroundings. In December 1976 he decided to stop his studies at the Onze-Lieve-Vrouwcollege in Bruges and to go to art school at Sint-Lukas in Ghent. Although his father would have preferred him to become an architect, the teachers at Sint-Lukas quickly noticed that Benoît van Innis was a painter. With painting, a whole new world opened up to him. From the moment he discovered painting, it became the centre of his life, almost to the point of fanaticism. He participated in several exhibitions and contributed to several newspapers and magazines (New Yorker, Esquire, Paris Match, Le Monde, De Standaard, Panorama, Knack, Le Vif, Lire...). He is the author of the albums "Scrabbelen in de herfst"/"Rire en Automne à Bruges" (Laughing in Autumn in Bruges - 1989), "Het Verboden Museum"/"Le Musée Interdit" (The Forbidden Museum - 1990), "Mijn Oom Gilbert"/"Oncle Gilbert" (My Uncle Gilbert - 1995) and "Bravo! Bravo!" (2000).

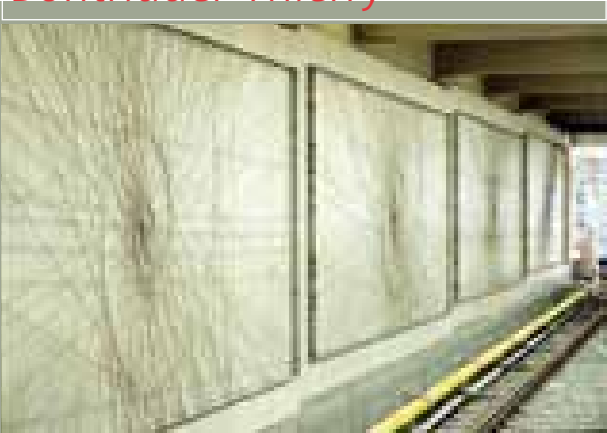
The work of art:
2002

A series of portraits and group of stylised characters: eight portraits on the platforms and two groups of characters in the ticket office areas on Rue de la Loi and Chaussée d'Etterbeek. The platform walls, situated on either side of the rails, are made of large panels of white concrete and construction blocks in fire clay. These materials emphasise the public and urban character of the metro station. On some of the panels, we can admire the portraits designed by Benoît van Innis. These stylised portraits are drawn in black on white tiles. They are anonymous faces like those of the metro passengers. They undeniably refer to passengers waiting for the metro. The work of art in the ticket office area is more suggestive of movement. The work of art was created in close cooperation with the architects Henk De Smet and Paul Vermeulen.

Wall composition with tiles.



Bontridder Thierry



[Cohérences (Coherences)



Delacroix station

The artist **Thierry Bontridder** (Brussels, 1956).

Thierry Bontridder is a sculptor and jewellery designer. He trained in sculpture at the Academies in Boitsfort and Brussels and in jewellery design at the Institut des Arts et Métiers in Brussels. He has exhibited his work since 1982 and combines materials such as Plexiglas, glass and metal in his work. From his very first works, Bontridder has endeavoured to translate the mysteries of light, colour and movement into sculptures. His jewels are real sculptures within themselves, but it is in his monumental works that his talent is fully expressed. With the help of the simplest materials in the modern world, such as glass, copper and steel, he expresses the poetry of today's world.

The work of art: **A metro station is pre-eminently a place of passage. All the individuals in it are going in precise directions. In the same way, all the elements of the universe, however big or small, have their own destiny and destination. Just like water that drains away from the sink in spiral, the milky way zig-zags around itself in combinatorial revolutions which can be described as essential.**

2006

In order to reproduce the essential movement of the universe in a simple and didactic way, Thierry Bontridder uses stretched cables, on the two side walls of the station. One of the walls shows a consecutive series, a spiral going in different directions by carrying out a double rotation around its axis. In the same way, the other wall shows the waxing and waning phases of the moon.

Play of stretched cables in stainless steel.



Bosquet Yves



Stuyvenbergh



Stuyvenbergh station

The artist **Yves Bosquet** (Uccle, 1939).

Yves Bosquet studied ceramic arts at the Ecole Nationale Supérieure d'Architecture et des Arts Visuels de la Cambre. He has a keen sense of observation and an intense attention for the outside world, which he employs to create portraits that are an amazing likeness. He also pays particular attention to the faithful reproduction of the face whilst adding a romantic touch, full of tenderness, innocence and serenity for his representations of children. In his works the artist disappears and the model comes to the forefront. The humility of the artist is present in all the models. The model itself is in the foreground, with all its details. The whole range of human emotions is tackled and represented with great tenderness. In 1992 Yves Bosquet discovered the possibilities of wood as an art material. It was also wood which made him understand that working on a large scale was his way of making an impression.

The work of art:
1985

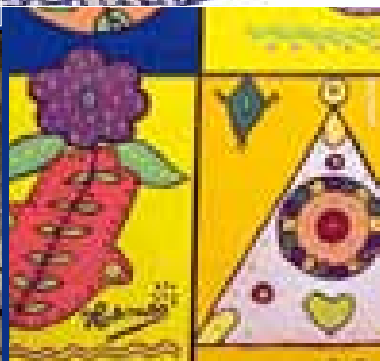
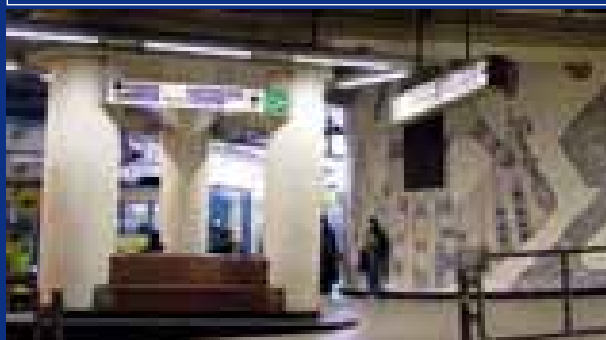
There are several groups of statues in terracotta in white and brown shades which refer to Queen Elisabeth's last residence, the Stuyvenbergh castle. It is a homage to the queen's love of art but also to the royal family. The artist, who normally works from living models, based the 25 statues on photographic material. They were partly coloured with engobes and partly enamelled. The artist represents Queen Elisabeth in different periods of her life, with her children and grandchildren, and other people who were close to her, such as Albert Einstein, Emile Verhaeren and Jules Bordet.

Yves Bosquet also created the monumental concrete elements which represent the queen's lodge in the Conservatory of Music, the entrance of the Brussels Royal Palace and the Laeken Royal Palace.

Statues in enamelled ceramic.



Boubeker Hamsi




Les mains de l'espoir (The hands of hope)



Lemonnier station

The artist **Hamsi Boubeker** (Bejaïa - Kabylie, 1952).

Hamsi Boubeker studied at the music academy in his native city of Bejaïa and later in Algiers, where he discovered polyphonic singing. He is a war child of the Algerian war. He thinks back, with above all a lot of nostalgia, to the multicultural city of Bejaïa, where he grew up. A city that he was only really able to discover in the peace which reigned after the war. He taught French in Algiers, until he settled in Brussels in 1980 and took Belgian nationality. He worked on an international project: the hands of hope, a hand for peace out of respect for different cultures. To this end he has collected hand prints from around the world, especially from schools. In 1995 he launched the association "Afous", which means "hand" in Berber. For Hamsi Boubeker, an open hand symbolises peace, friendship, openness and tolerance. Hamsi Boubeker not only works as a painter, he is also a singer, musician and storyteller.



The work of art: 1999
renovated in 2008

Since 1994 he has collected hand prints in around 87 countries. The drawings of hands, inspired by traditional tattoos, were enlarged to form three large entities. These prints of hands from around the world express a desire for world peace. They were mostly collected in schools. However, prominent persons such as the Nobel peace prize winners Yasser Arafat (1994) and Adolfo Perez Esquivel (1980), the member of European Parliament Daniel Cohen-Bendit, Albert Jacquard, biologist and philosopher, and many other personalities from the world of literature, politics, film, art, culture, sport and religion were also involved in this movement. People that are usually considered as belonging to marginal groups, such as prisoners, the homeless, asylum seekers and refugees, the handicapped and the elderly were also involved. The main objective was to represent Brussels as a cultural capital in the year 2000.

Painting on multiplex panels and glazed enamelled steel plating.



Brulin Tone



[La Caracola

The Brulin

The artist **Tone Brulin** (Antwerpen, 1926).

As a former student of Herman Teirlinck at the Institut Supérieur des Arts Décoratifs de Bruxelles and then at the Nationaal Toneel Studio, he has a strong reputation in the world of theatre. This seasoned theatre professional is not only wellknown as a playwright, actor and acting instructor, but also as a director and set designer. According to Brulin, "The motivation to create art is the constant search for a better world or the search for happiness". Nevertheless, he is convinced that people can never find happiness and will never reach perfection. All the more reason for Tone Brulin to get to work as an artist, to create dream images and to try to make these dreams come true. Tone Brulin also went off the beaten track by searching for multicultural means of expression, a way to become more cosmopolitan, more universal.

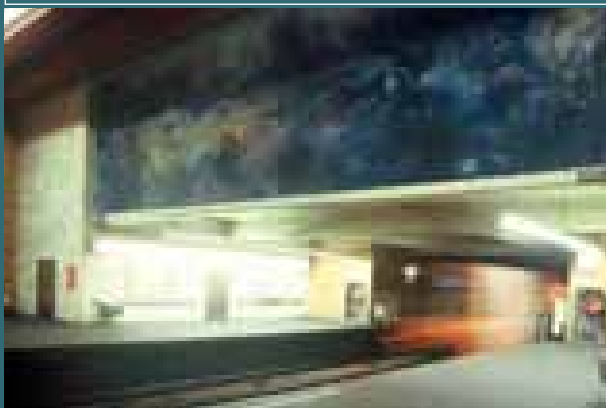
The work of art:
1992

Bizet station lends itself perfectly to a theatrical design, since the "bridge" that stretches across the tracks and side walls already recalls the shape of a curtain. The three metre high horizontal construction made up of tubes painted in blue represents the theatre floor. In the middle of this floor there is a second, smaller theatre that is lit up and made of coloured Perspex. Through the use of a false perspective in the metal construction and through different arrangements of depth, as well as an ingenious suggestion of fleeing lines in the small Perspex construction, the ensemble of the force lines lead to a single, unique point that is situated precisely in the middle. Two totemic figures stand against the side walls. One represents a rounded black woman, the other represents a white man stylised by straight, geometrical motifs. They both hold a black child, the symbol of love which does not discriminate between races. This piece is dedicated to the street children of Latin-America.

Theatre décor in various materials.



Burssens Jan



De Zwarte Vijvers (The black ponds)

/an bur/er/

Etangs Noirs station

The artist **Jan Burssens** (Mechelen, 1925 - Merendre 2002).

Jan Burssens trained at the Academies in Mechelen and Ghent. He produced figurative paintings with an expressionist touch and then moved more towards lyrical abstraction. He was a founding member of "Art Abstrait"(Abstract Art). But he left this artistic group only a year later. He intuitively felt that pictorial reasoning based on non-figurative, strictly constructive principles could not satisfy him as an artist. A grant from UNESCO enabled him to travel to the US and stay in New York. This trip left a clear mark on his work and his style tended towards more and more recognisable figuration. He painted a series of portraits: John F. Kennedy, Adolf Hitler and Marilyn Monroe. From the 1960s onwards, landscapes also featured in Jan Burssens's work. He also included other materials in his paintings, such as sand, stones, gravel and various pieces of debris. However, he limited his use of these materials since for a real painter, paint is the main element and is an unsurpassed medium.

The work of art:
1981

The artist wanted to represent the Dark Lakes that used to be where the station is now. The surface of these lakes was cloudy, very restless and temptingly dangerous. This atmosphere is created with echoes of fixed dark blue with lighter, mobile flecks of yellow, green, purple and brown. It is precisely the absence of fascinating light and shadow effects, of reflections and water which contrast this work by Burssens with Monet's "Water lilies", which "Les Etangs Noirs" inevitably evokes. The painting (4x14m) is abstract, but the imaginative viewer may perhaps see plants, flowers, autumn leaves, reflections of light and the sun, and dark water. The interpretation is thus left to the imagination of the passenger. The "Dark Lakes" gave way to houses and offices, where people live and work, whereas before only the deep peace of the water, plants and animals was to be found.

Oil paint on canvas, mounted on wood panels.



Bury Pol



Moving ceiling

Pl Bury

The artist **Pol Bury** (Haine-Saint-Pierre, 1922 - Paris, 2005).

He studied at the Académie des Beaux-Arts in Mons, joined the surrealist group "Rupture" and also worked with the Cobra movement. When he discovered the sculptor Alexander Calder, the movement appealed to him and he abandoned painting to take up sculpture instead. Pol Bury concentrates on the art of movement and focuses on three elements: form, space and movement, which confer new energy to the work of art. He applied the theory for the first time in the "plans mobiles", compositions in which the flat components could slide on top of each other with the help of a hand. His "multiplans" were more kinetic, as they were powered by electricity. In 1971 he went on to create large - or rather colossal - works of art. Slow movements are characteristic of his works, which are often contradictory. Bury is at ease working as a painter, sculptor or graphic artist.

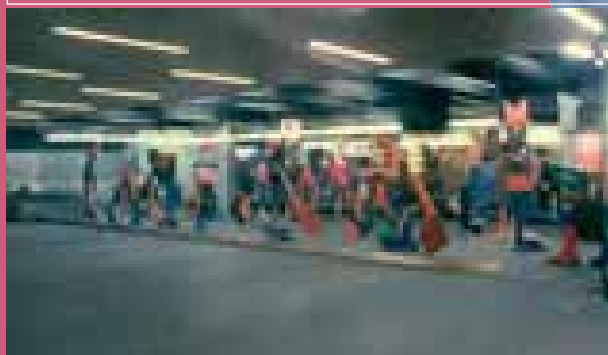
The work of art: **This work of art measures 200 m² and is made up of 75 welded, 1976 elbow shaped cylinders made of stainless steel. Each of the cylinders is on average 80 cm high and 130 cm long. Mobile cylinders which are sensitive to the airflow are attached to the fixed pieces which protrude from the ceiling. Fans which blow in different directions can also increase the movement of the air, and consequently that of the cylinders. In order to limit the movements, the components are linked to the cylinders that are fixed to the ceiling with an invisible chain. The cylinders are matt on the outside but polished on the inside, in order to obtain shiny, concave mirrors. They reflect rays of light and deform reflections of objects into unrecognisable shapes. Pol Bury has integrated surprise and unpredictability into his impressive ceiling art.**

75 cylinders in stainless steel, attached to the ceiling.





Caille Pierre



Les voyageurs (The passengers)

Pierre Caille

The artist **Pierre Caille** (Tournai, 1912 - Brussels, 1996).

Pierre Caille played a pioneering role in the development of ceramic sculpture in Belgium. He quickly mastered the techniques for pottery, glazed earthenware, enamel and stoneware, with which he discovered the shapes and colours which would lead to his "potter-painter" style, in which people from different countries appear naïve and innocent. This is because he represents the motifs schematically. He also adapts this natural aspect of his work for the theatre, for which he has designed décors and costumes. Pierre Caille was the first to set up a complete ceramics workshop in Belgium, at the Ecole Nationale Supérieure d'Architecture et des Arts Visuels de La Cambre. In this way he influenced many generations of young artists. Ceramics remained the most important art form for Pierre Caille, but this did not stop him from experimenting with sculptures in bronze, collages, sculptures in lacquered wood, paintings and jewellery.

The work of art:
1980

The artist represents the passenger who comes out of the ground in the morning and returns there in the evening: this creates a continuous coming and going, a crowd that swells like a tide and then returns when its job is done. He also wanted to represent the "different" passenger, the dreamer in the metro who doesn't know exactly why he or she is there but who will perhaps identify with one of the characters. The group of statues is represented on a background of mirrors, so that the passenger can participate in the work of art: through the mirrors we have the impression that there are more characters present. The 21 figures are mostly represented in profile and each one has a very different appearance. The eyes are strongly accentuated. The eyes, mouths, moustaches, arms and legs are emphasised and are rendered in different colours. Above all, Pierre Caille is addressing the dreamers, the passers-by who still have a little imagination in this realist world.

21 sculptures in multicoloured wood.



Cordier Pierre



[Zigzagramme

Pierre Cordier

Porte de Namur station

The artist **Pierre Cordier** (Brussels, 1933).

Pierre Cordier studied Political and Administrative Sciences at the Université Libre de Bruxelles (ULB). After meeting the poet Georges Brassens in 1952, he took up the life of an artist. He engaged in photography (which he abandoned in 1967), whilst conducting experimental explorations in the field of photography and cinema. In 1956, he invented the chemigram (chimigramme), a technique that combines the physicality of painting (varnish, wax, oil) with the chemistry of photography (light-sensitive emulsion, developer, fixer), without using a camera or an enlarger and in broad daylight. The artist has shared the technique of the chemigram through workshops, conferences, experimental films, publications (including a monograph in 2007, by Racine, Brussels) and numerous exhibitions (at the Museum of Modern Art in New York in 1967; at the Museum of modern Art in Brussels in 1988; in 2008, at the Centre Georges Pompidou in Paris, which acquired five chemigrams for its collections and, in 2001, at the Victoria & Albert Museum in London, which also acquired several chemigrams). Pierre Cordier was a lecturer at the École Nationale Supérieure des Arts Visuels de la Cambre in Brussels from 1965 to 1998 and is a member of the Belgian Royal Academy, Division of Fine Arts, section Painting and Visual Arts.

The work of art: **This is a large-scale work. Installed in 1988 in the metro station Rogier, it is currently located at the station Porte de Namur.**
1988 **Rogier**
(Rogier) **The original image is the Chemigram 12/1/82 "Zigzagramme"**
2012 **measuring 46.5 x 46.5 cm, created on photosensitive paper.**
(Porte de Namur) **The work displayed is a transposition into a highly durable material built up of layers in the medium. The squares and rectangles are "virtual", in other words, they are not drawn but are suggested by the changing directions of the lines.**

Basic chemigram shapes, painted panels.



Cox Jan



The fall of Troy

Jan Cox

Herrmann-Debroux station

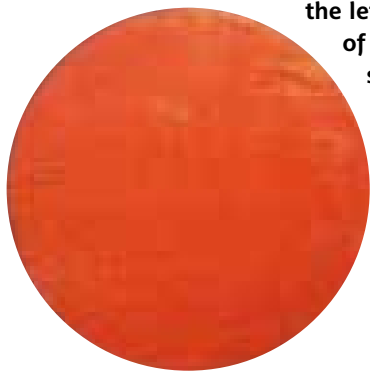
The artist **Jan Cox** (Den Haag, 1919 - Antwerpen, 1980).

Jan Cox studied in Amsterdam, but after the war he settled in Brussels. In 1945 he was one of the founders of "Jeune Peinture Belge" (Young Belgian painting) and in 1950 he joined the Cobra group. When he settled in Antwerp, his works were considered degenerate by the Nazis and they confiscated them. His work is often situated at a subtle border between abstract and figurative. Above all he wanted to give shape to his ideas and feelings in a simple way, in order to have a maximum impact on the observer. Karel Appel, Corneille and Asger Jorn's spontaneous method of painting and expressive use of colour really fascinated him and became an enduring feature of his work. In Cox's paintings, the specificity of the sculptural language is expressed in every possible way: the intensity of the emotionally charged surface colour, the dramatic strength of the colour contrasts, the dynamics of a line or stripe, the restlessness of lively and closed script, the nervous short, abrupt and discontinued lines.

The work of art: **"The Fall Of Troy"** is the last work in a cycle of fifty on the theme of Homer's Iliad. This series evokes the themes of war, violence and death. The colours and shapes convey strong emotions, internal collisions and the tragic division of a doomed artist who expresses an energetic protest against this absurdity called war.

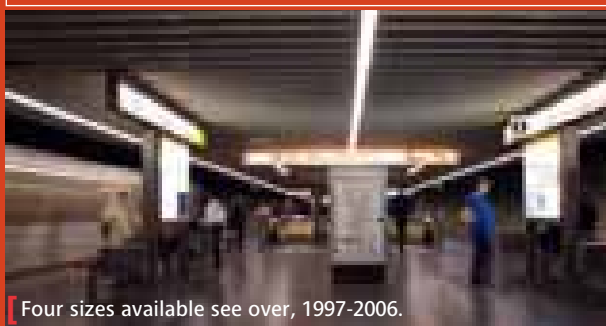
"The Fall of Troy" unites everything that characterises his work: the figurative part, the elements charged with symbolism, the heavily pictorial abstract parts, the colour and the brushstrokes. The work of art is mostly in shades of blue, with a clearly visible skull. Behind it and beside it, on the left, flames roar up, increasing the atmosphere of disaster. The red circle could refer to the setting sun or a destructive fireball or it could be considered as a warning in a more general, abstract sense.

Oil paints on panels.



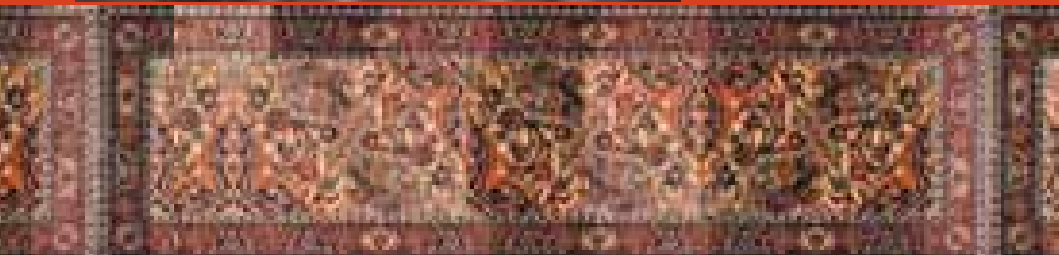


De Bruyckere Berlinde



Four sizes available see over, 1997-2006.

*My dear
Suhrie*



The artist **Berlinde De Bruyckere** (Ghent, 1964).

Berlinde De Bruyckere is famous for her sculptures and drawings. At the beginning of her career she mainly created cage-shaped structures. These structures represented the rigidity of our everyday existence. These cage-shaped constructions developed into houses covered in blankets and patchwork in order to hide the coldness of the steel structure. Despite the fact that when it comes to works of art, reason tends to dominate in men and intuition in women, the artist manages to construct, with considerable physical work, cages which contain both rational and geometrical aspects. Later on, by using coloured blankets, she reintroduced femininity into her works. "In order to answer a number of questions, I also had a look at other cultures. The power of the individual has become so important that there is very little place for collective thinking. It is the artist's task to encourage people to think, through their works, but without shocking them."

The work of art:
2007

The work of art is made of multicoloured cement tiles applied to the wall. The designs on these tiles form a repetitive motif that makes us think of tiles, carpets, blankets and wallpaper. We find similar motifs throughout the centuries in houses in all sorts of different cultures. The fact that this motif is recognisable for so many people gives the passenger a very reassuring feeling. The tiles are made in the traditional way, in resistant materials, and are applied in a pattern, to two identical walls. The joints between the tiles are all the same colour, and they form a frame that decorates the whole work of art. The colour of the floor and the environment match the work of art in order to optimise its integration into the station.

Wall composition on panels in enamelled glazed steel.



Decelle Philippe



Vol de Canards (Flight of Ducks)

Philippe

Roi Baudouin station

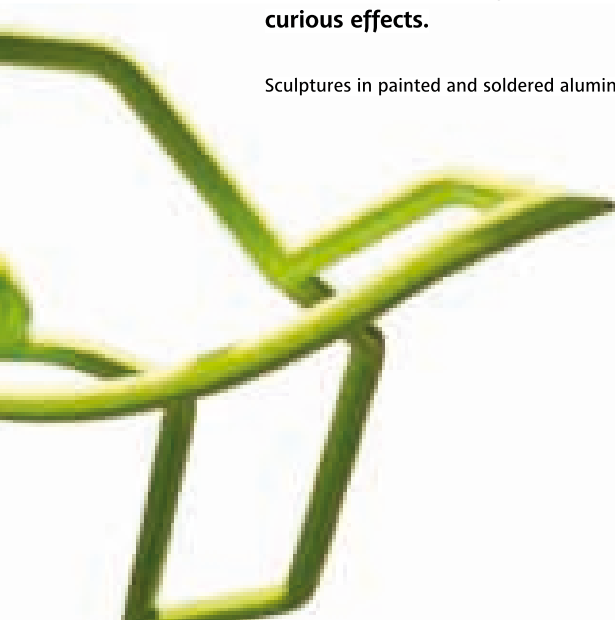
The artist **Philippe Decelle** (Ixelles, 1948).

According to Decelle, art must improve city dwellers' surroundings and encourage them to respect public spaces. His works exude great harmony. He has created several different works for public spaces, in particular for Brussels National airport. Neon is his material of choice. Since 1993, Philippe Decelle has also become well-known for his plasticarium in the Brussels neighbourhood of Dansaert. It is a sort of museum, where he exhibits a vast collection of plastic objects for which he offers guided visits. Two rooms are dedicated to Decelle's works. He began his plastic collection in 1986 with his fascination for glass, and for shiny, bright materials. He also consciously searched for materials which would allow a play of light, with a preference for coloured Perspex. Philippe Decelle describes himself as an urban artist, and more specifically a Brussels artist.

The work of art:
1998

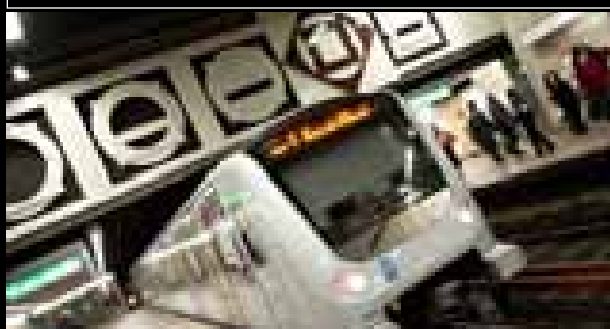
"Vol de Canards" is an aerial work of art made up of 31 metal ducks painted in fluorescent colours and suspended from the ceiling of the station. The colours and the simplicity of the lines clearly belong to Philippe Decelle's style. They give the station a cheerful and colourful atmosphere. The work of art is based on the idea of repetition, reinforced with the constant arrival and departure of metro trains. When standing on the platform it is not only worth looking up, to where the ducks are, but also down to the ground, where the shadows of birds make curious effects.

Sculptures in painted and soldered aluminium tubes.





Decock Gilbert



Ishtar

Decock

The artist **Gilbert Decock** (Knokke, 1928 - 2007).

Gilbert Decock is one of the artists born between the two world wars who vitalised the geometry-based constructivist movement during the 1950s and 60s. The quest for a progressively greater austerity of means led to the use of black and white, dark brown and square and circle shapes which he used to create almost inexhaustible variations. His circle-square contrast can be compared with the opposition between male and female, day and night or yin and yang. Like many other artists of his generation, Gilbert Decock believed that the reduction of colours and shapes could lead to a greater elegance than baroque excess. But this simplification is only an advantage if it is the result of a process guided by a great feel for colour and a highly developed sense of shape and proportions.

The work of art: **The central theme of this low-relief is two circle motifs on the platform side walls which look just like a triumphal arch ("Ishtar" is the goddess who gave her name to one of the gates of Babylon under the rule of Nabuchodonosor). Here the opposition is between open circles and squares and closed circles and squares in two tones. The five elements on the tympanum and the two panels on the side walls form a synthesis of Gilbert Decock's works, which use a language full of imagery. Decock describes the development of the five part frieze as follows: "The square comes from the bottom left behind the open circles; it appears image after image, until it becomes a closed head motif on the right. This progressive movement towards the foreground offers the continuity of a cartoon. This regularity is however (consciously) interrupted by the strongly emphasised open window."**

1980

Low-relief in varnished wood.



De Gobert Paul



La grande taupe et le petit peintre
(The great Mole and the little Painter)

Paul De Gobert

Vandervelde station

The artist **Paul De Gobert** (Ixelles, 1949).

Paul de Gobert is part of the hyperrealist movement which is represented in illusionism, construction from a central perspective, trompe-l'oeil, and the meticulous rendering of elements. He has renewed ties with the figurative tradition and created a new link between painting and architecture with mural images that use architecture as a support for a story which they address to passers-by. For Paul De Gobert this was also a way of distancing himself from commercial and modernist architecture. His work displays a lot of imagination and a taste for playfulness and humour. De Gobert has not taken architectonic form into account. He sometimes presents a work of art which gives the illusion of three dimensions on a two dimensional façade.

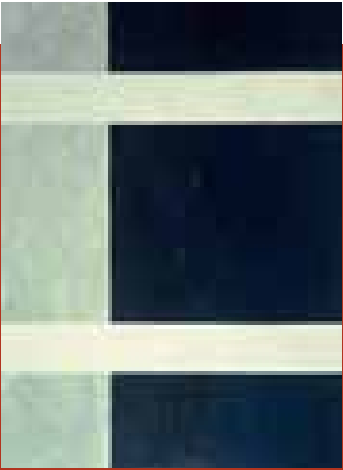
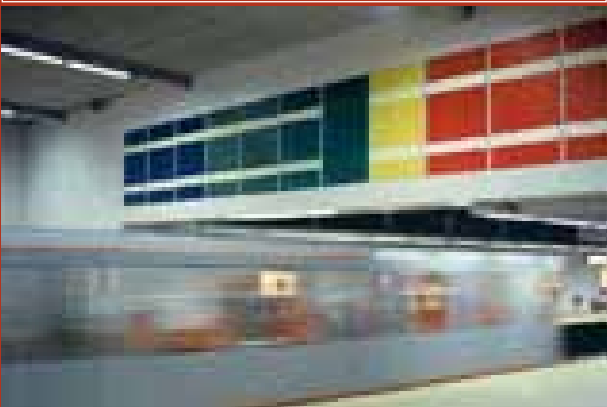
The work of art: **1982** With this mural, De Gobert wanted to show that urban growth pushes nature further and further away. He painted what we could have seen around the station before the urbanisation of the area: softly undulating landscapes and wide plains, represented in the spring, summer, autumn and winter. He created a wonderfully beautiful, perfectly pure nature, separated from the underground world with a mosaic strip in yellow, ochre and brown which symbolises the underground geological layers. The scene is very detailed, for example with an easily recognisable kingfisher, robin, or wren. We can also see clouds of all sorts of shapes and colours. Overall, the mural is dominated by green and blue tints, which gives a calm atmosphere to the station.

Wall composition in acrylics.





De Keyser Raoul



Hallepoort

Spreek de hanger

Porte de Hal station

The artist **Raoul De Keyser** (Deinze, 1930).

After a hesitant start as a painter, Raoul De Keyser spent several years as a sports journalist and art critic. This turned out to be the wrong career for him so he started painting again to produce, little by little, a rich and varied oeuvre which now runs to roughly 800 pieces. Raoul De Keyser paints fundamental, non-figurative works. Together with the painters Roger Raveel, Etienne Elias and Reinier Lucassen, Raoul De Keyser is part of the "Nieuwe Visie" (New Vision) movement. The artists of this movement wanted to objectify reality as far as possible. They did this by literally painting "flat reality", so that any excesses are omitted, giving an overall effect that is very even. De Keyser's work gradually became more and more abstract. He concentrated on colour, perspective, texture and other material aspects of painting and medium. From the beginning of the 1990s, there was increased international interest in his work.

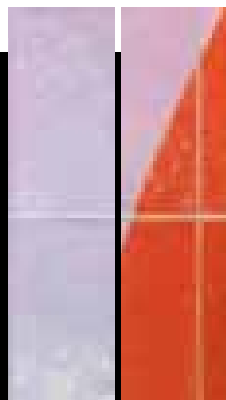
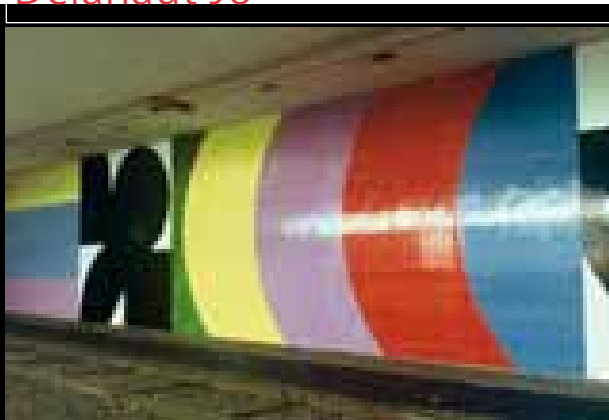
The work of art:
1988

The work of art is made up of twelve vertical panels that form a combination of colour fields and horizontal lines over the whole width of the tympanum above the platforms. The first part is on a white tiled wall, on the front wall of the entrance staircase and is made up of three vertical strips of the same width in variations of blue, crossed by two horizontal strips of white. On the tympanum above the platforms there are combinations of colour fields and horizontal stripes which stretch over the full width: three yellow on blue, three yellow on green, one green on green, one white on yellow and three white on red. The lighter, horizontal strips serve as lines of force that link the different parts. Raoul De Keyser works in meticulous detail. Given the distance between the work - which is high up - and the observer on the ground, the artist slightly adjusted his working methods, which proves his integrity as an artistic personality.

Oil paints on panels.



Delahaut Jo



[Rythme bruxellois (Brussels Rhythm)

Jo. Delahaut

Montgomery station

The artist **Jo Delahaut** (Vottem-lez-Liège, 1911 - Brussels, 1992).

Jo Delahaut studied at the Academy of Liège. He also studied for a doctorate in history of art at the University of Liège. In the 1940s he was mainly influenced by the works of Auguste Herbin (1882-1960). Among the group of painters which set up the "Jeune Peinture Belge" (Young Belgian painting), Jo Delahaut was the first to exhibit non-figurative geometric compositions. He was the promoter and spokesman for the movement. Order, symmetrical construction, pure rhythm, serenity and a monumental appearance characterise his works. He wanted art to be incorporated into everyday surroundings in order to help people to free themselves from the past and adapt to everyday life. Jo Delahaut was a member of the "Réalités Nouvelles" (New Realities) in Paris in 1946, of "La Jeune Peinture Belge" in Brussels in 1947, a founding member of the Belgian group "Art Abstrait" in 1952, and co-author of "Manifeste Spatialiste" (Spatialist Manifesto) in 1954 together with Pol Bury (1922).

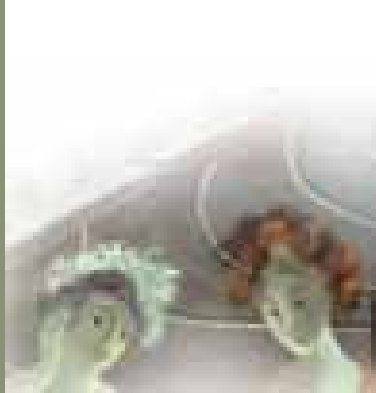
The work of art: **Over its 120 metres, "Rythme bruxellois" is an energetic alternation of colours and shapes. Within the three dimensions of the architectural space, the wall is covered in living contrasts of shapes and colours. Each part of this composition takes part in the whole but retains its own individuality. With this work of art, Jo Delahaut underlines simplicity and rejects - in one movement - complicated and unusual constructions. The brightly coloured parts alternate with compositions in black and white, whereas yellow, purple, blue, red and green of different widths repeat successively in horizontal, vertical or curved strips. The work of art is made of solid materials that are resistant to temperature variations and humidity, and can easily be washed so that dust and dirt can be removed.**

1976

Enamelled wall tiles.



Delvaux Paul



Nos vieux trams bruxellois
(Our old Brussels tramways)

P. Delvaux

The artist **Paul Delvaux** (Antheist, 1897 - Veurne, 1992).

Along with Ensor and Magritte, this world famous artist dominated painting in Belgium. Very quickly, Paul Delvaux felt drawn to surrealism, to which he made an important contribution. He developed a very personal poetic mythology in which women play a central role. In his works of art we find the artist's love of the Italian masters of the quattrocento. He was particularly interested in the railways and has also painted many different stations. Delvaux does not hesitate to compare means of transport with eternal femininity, and the dream which enlivens the station with the cult of the erotic. Trains and stations awaken the desire of the other, stir the imagination, and suggest a journey into the unknown. Although he reproduces miniature models of trains and trams faithfully and scrupulously, his works of art are not concerned with the technical aspects of transport. At Louvain-La-Neuve he was even given the title of honorary station master.

The work of art: **1978** In this work of art that is over thirteen metres wide, each element contributes to an atmosphere of memory and melancholy that is typical of Delvaux: the welcoming carriages, the open-air carriages, the figures in their old-fashioned clothing, the cold and frigid architecture, the naïve representation of the hilly landscape, the fading light of the peaceful and slowly waning summer day, and the soft, dreamy shades of blue, delicate nuances of green and refined blue-grey. In this piece he evokes the old Brussels tramways of his youth and his nostalgia for this era. "Nos vieux tramways bruxellois" resembles a large scale development of another of his pieces "Le tram de notre enfance" (The tram of our childhood), which he painted in oils on hardboard in 1955. This piece gave him the chance to express the melancholy linked to the loss of what was once great and which will never return.

Oil paint on panels.



De Rudder Denis



Le Cycle de la Roue (The Cycle of the Wheel)

De Rudder

La Roue station

The artist **Denis De Rudder** (Brussels, 1957).

Precise drawing, bright colours and a strong impression generated by an underlying geometrical construction make Denis De Rudder's work easily recognisable. "Le Cycle de la Roue" is his first monumental work of art. In previous pieces, Denis De Rudder had used pastels and watercolours. His work is the result of a reflection on conventional means of representation, in other words perspective and conjuring. Denis De Rudder studied engraving and drawing at the École Nationale Supérieure d'Architecture et des Arts Visuels de La Cambre, where he has taught since 1982. He has taken part in different personal and group exhibitions in Belgium and abroad.

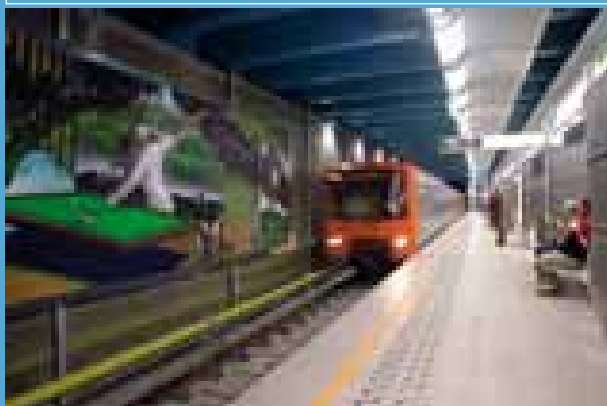
The work of art:
2003

Nine murals placed separately or in twos and threes are integrated into the metal wall coverings situated alongside the rails. A tenth painting which follows the archway of the ceiling covering has been added above the middle platform. Each painting is made up of two separate zones: a figurative part with an undulating shape and on both sides, a coloured flat surface. The figurative parts represent places situated near the metro station. They are constructed following a panoramic perspective. The title of the work of art is obviously a play on words of the name of the location, but it also refers to the movement in the work of art. It is not just a winding wall through the neighbourhood, but it is also a development, as any panorama is, with the point of view of the observer who discovers something new every time.

Acrylic paints on panels.



De Taeye Camille



Le cheval d'Octobre
(The October horse)

De Taeye -

Eddy Merckx station

The artist **Camille De Taeye** (Uccle, 1938).

Aside from his passion for painting, Camille De Taeye does not hide his love of all things theatrical. He designs decors and costumes for different theatre companies in Lille, Lyon and in Brussels. He has also made a substantial contribution to the world of publishing, and has worked on a great number of books together with poets and writers. His works of art have travelled world-wide, in around 200 personal and group exhibitions in Greece, Norway, France, Spain, Switzerland, Japan and especially in Belgium.

In his canvases he paints everything that he experiences around a succession of images. "The spirit of my paintings is an allusion to something. There is always something forbidden and an element of provocation in my paintings. I like to provoke, to wake people up with references to symbolic elements. Allusion gets to the heart of the matter and allows different interpretations."

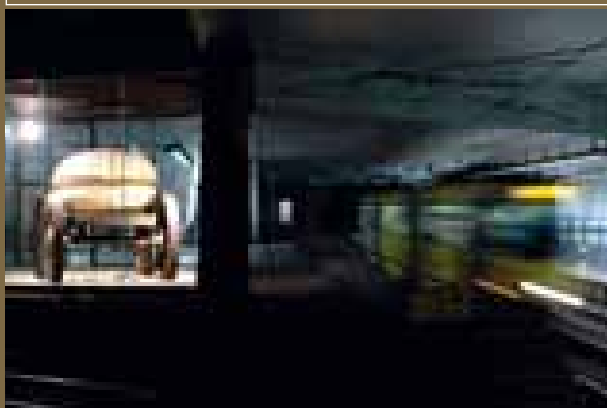
The work of art:
2003

In a place between the workshop and the theatre, an interaction between people, animals, plants and mountains takes place. The relation between these different elements is regulated by a very strict, but not pre-defined structure. This is the result of events that are purely pictorial and dream-like. Camille De Taeye based this work on existing sketches but he also made changes to them in order to form a compact, balanced whole. The work of art is surrounded by surfaces covered with webs of stainless steel wire. The work took a year to complete. To coincide with the unveiling of the work of art in Eddy Merckx station, a book was published with the title "Le Cheval d'Octobre – Het Paard van Oktober". It is the diary of a mural, written by Anne-Marie La Fère (publisher: Le Dailly-Bul).

Acrylic paint on canvas, mounted on wood panels.



de Villiers Jephau



Fragments de mémoire (Fragments of memory)

Jephau de Villiers

The artist **Jephan de Villiers** (Chesnay - France, 1940).

With a collection of twigs and dead leaves from his grandmother's garden near Versailles, Jephan de Villiers unknowingly laid the foundations of his artistic career at the age of 14. Later on he left France for the bright lights of London, where he exhibited his plaster sculptures. A trip to Brussels led Jephan de Villiers to the greenery of the Forêt de Soignes, where he picked up the first "wooden body", a foreshadowing of the "Voyage en Arbonie" (Journey to Arbonie). Since then everything that he has used in his work comes from this secret world of organic matter that has fallen on the ground. During his walks through the woods he picks up birch bark, chestnut shells and roots which take on a new life in his works of art. Today he divides his time between the Forêt de Soignes and the bay of the Gironde river. This maritime world also gave him inspiration for his works of art. Since the opening of his workshop in Charente- Maritime, he mostly uses wood that washes up on the shore.

The work of art:
2004


The fragments of memory are oval shapes, bound together and covered in writing, which each contain a secret object. They were found in the imaginary civilization called Arbonie. Arbonie came about after an unexpected encounter with the Forêt de Soignes. After Jephan de Villiers dreamt that the forest flew away during a stormy night, a character with outstretched wings was born. In the ticket office area, the figure has grown larger and protects 210 fragments of memory, which were found during excavation works and are now visible in a large pit that is closed with a glass slab. The walls are covered in writing. At the platform level, where the tracks cross, a large chariot of memory stands in a glass cage that is visible from the whole station. It appears to have been left there by a marching crowd. "When I first saw Albert station, I imagined an underground archaeological place where new remains of Arbonie had been discovered... on a human scale", explains Jephan de Villiers about his work of art.

Painting on canvas, bronze sculpture, wooden chariot, linen, braid,....



D'Haese Roel



 L'Aviateur (The Aviator)

Herrmann-Debroux station

The artist **Roel D'Haese** (Geraardsbergen, 1921- Nieuwpoort, 1996). He imagines shapes and feels and lives in the sculptures which he shapes with his hands. Each sculpture starts off as fragments which form a part of the personality of the characters which are designed from these assembled fragments. D'Haese can thus be considered within the Flemish fantasy artistic movement. Without a doubt, his work is some of the most powerful art to come out of Flanders in the past few decades. Since the beginning of the 1950s, Roel D'Haese has taken part in a great number of international exhibitions at the Salon de Mai, the Carnegie Pittsburgh, the Venice Biannual, Documenta in Kassel and the Tokyo Biannual. In 1968 he created a series of fifty golden sculptures. Roel D'Haese has won several prizes for his sculptures.

The work of art: **The passenger is disorientated and intrigued by the little bawling child, the father's pitiful expression, the box-shaped torso, the stiff little arms and the monstrous feet and legs. The aviator is the father, who has already put on his head-gear and fur collar, and who dreams of flying. The hat's ear-flaps prevent him from hearing the child's cries. The father dreams of flying, but in vain, as his legs are as heavy as lead. D'Haese explains that each of his sculptures starts off as fragments, pieces. He then converts these "pieces" of gauze and wax into bronze using the lost wax technique. The next phase consists of welding together all the different pieces so that the sculpture can acquire the character of something which does not yet exist. "L'Aviateur" was also put together in this way. The humorous impact is only one aspect of the image. When we observe it more closely, we notice that the smile gives way to tension, which in turn becomes alienation.**

1985

Sculpture in bronze.



Droste Monica / Rombouts Guy



[Mouvements-Bewegingen (Movements)

Guy Rombouts

M. Droste

Tomberg station

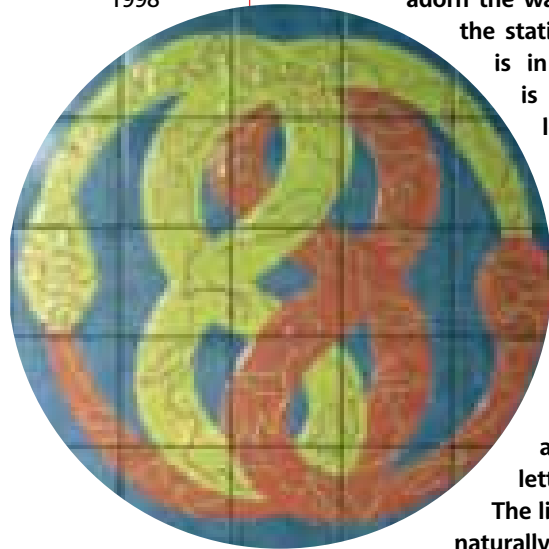
The artists **Monica Droste** (Varsovie, 1958 - Antwerpen, 1998).
Guy Rombouts (Leuven, 1949).

Guy Rombouts and Monica Droste were not only a couple, but they also worked together from 1986. At the beginning of the 1990s, they created a new, original alphabet with pictures and colours: the AZART-alphabet. Their aim was to introduce a more universal form of communication. In this way, Rombouts and Droste could blur the borders between language and art. But this idea was not new. Rombouts admits that his work is linked to that of René Magritte and Marcel Broothaers. Guy Rombouts comes from a family of three generations of printers. He trained as a printer in Ghent, but as he was growing up in Geel he came to feel a lot of sympathy for the patients of the psychiatric institution. Their unpredictable behaviour and above all their capacity to develop their own language left a lasting impression on the artist.

When Monica Droste was a child, she dreamt of a varied job. She fulfilled this dream when she established herself as an artist. She therefore decided to leave her home and after a trip to New York, she settled in Brussels, where she met Guy Rombouts. She died before the station art work was completely finished.

The work of art: **Guy Rombouts and Monica Droste's work was chosen to**
1998 **adorn the walls of Tomberg metro station when**

the station was being renovated. The work is in Portuguese tiles, and the theme is an original alphabet in which each letter is represented by a line and a colour (for example: C is a curve and lemon yellow). Word games and onomatopoeia take the form of plants, animals or people. On one wall the motifs are depicted on a cream coloured background and on a blue background on the other wall. With their new alphabet, the artists went even further and also sought new sounds for the letters. The letter "a" stands for "aha". The link with the existing alphabet is thus naturally conserved.





Dubrunfaut Edmond



[La Terre en fleur (The flowering earth)

Edmond Dubrunfaut

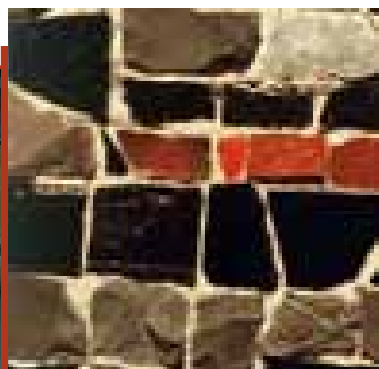
The artist **Edmond Dubrunfaut** (Denain (France), 1920 - Veurne, 2007). Edmond Dubrunfaut was attracted to art at a very young age. The stained glass window and mosaic at Tongerlo Abbey inspired Dubrunfaut to enrol at the Ecole nationale supérieure d'Architecture et des Arts décoratifs, La Cambre. Shortly after he started out, Edmond Dubrunfaut became interested in art which, through its themes and style, was accessible to a wider audience. Driven by his will to transpose these ideas into reality, he played an active role in setting up groups such as "Le Centre de Rénovation de la Tapisserie de Tournai" (1946), "Force Murales" (1947), and "Art et Réalité" (1954). This was followed by a period in which Dubrunfaut concentrated exclusively on his creations. He was particularly interested in frescos, murals, ceramics and tapestry because they can be hung up on the great walls of public buildings and thus become integrated into everyday life.

The work of art: 1985 **The artist took inspiration from UNESCO's recommendation: "Let us save all species, because there is a great threat to nature, animals, trees,...". The artist wanted people passing through Louise metro station to stop and think for a moment about the survival of all species. The technological forces which humans have created are now running more and more out of their control and the artist wants to warn the observer. He does this with the help of lines, colours and shapes: the earth, the pleasure of flowers and fruits, the unique value of the vegetable, animal and human worlds. On the tapestry and the ceramic panels, the theme and style unfold in the form of a rich vegetable and floral decoration which brings together humans and animals by tenderly joining all the signs of life between them.**

Wall tapestries, ceramics and glazed enamelled steel plating.



Dudant Roger



La Ville (The City)

Roger DUDANT

The artist **Roger Dudant** (Laplaigne, 1929 - Tournai 2008).

Almost from the very beginning of his career, Roger Dudant has drawn inspiration from his region - Hainaut - for his work. The rural landscape and industrial development are the themes of his work. The painter rethinks and reshapes elements such as the field, the path, the factory, the hangar, the building site, the machine, the power pylon, rails, electric wires and signals. A network of vertical and horizontal lines, sometimes thinner, sometimes thicker, supports the composition and plays an important role in it.

The reduction to the essential often goes so far that the natural point of departure can no longer be identified. His compositions are studied transformations of observed realities. Roger Dudant was a pupil of Paul Delvaux, who taught him the principles and practice of his art.

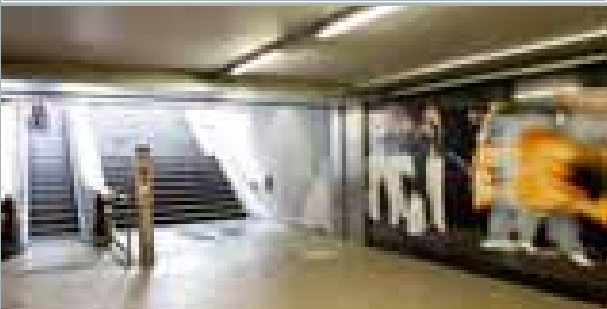
The work of art: **This nine metre long mosaic was created in one of the Parc metro station corridors. For observers, the work evokes construction and building sites. The colours of the marble and the fragments of mosaic are refined and well matched in black, grey, off-white, yellow, red brown and ochre. The slight irregularities in shape and size, as well as the intentionally rough surface of certain types of stones reinforce the references to construction materials and the constructions themselves. In the linear balance of the vertical and horizontal, the sloping parts bring slight contrasting movements. Roger Dudant has commented on the marble and stone used in the work: "These materials have resisted the ravages of time and they now bring a touch of poetry to the underground world of Brussels."**

1974

Mosaic wall composition.



Dusariez Michel



People in motion



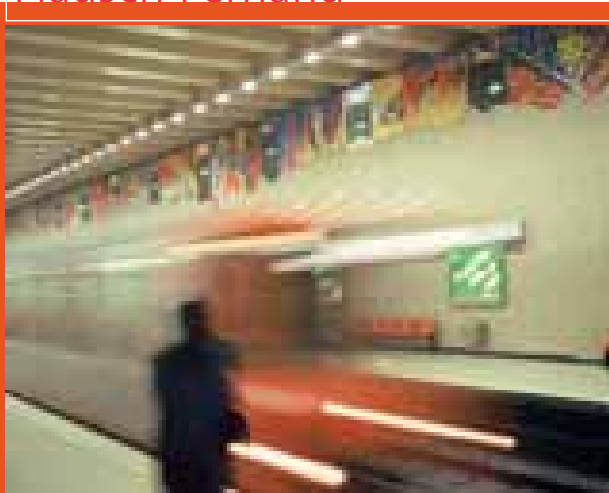
The artist **Michel Dusariez** (Brussels, 1938).

The Brussels artist Michel Dusariez was originally trained as an optician-optometrist and has taught at the Centre d'études des sciences optiques appliquées (Center for applied optical sciences). He is a self-taught photographer and engineer. For over 25 years, he has carried out research and experiments into the various possibilities offered by panoramic photography. Since the 1990s, he has created 360° views by installing the camera at the centre of the subject and then recording a circular view of the environment. Michel Dusariez is recently studying photography techniques designed to capture movement. Following in the footsteps of Marey, Muybridge and Edgerton, the precursors of chronophotography, he portrays movement in a series of exposures. His work has been shown in numerous exhibitions, at various museums and has been frequently featured on television. The scientific department of the Royal Belgian Academy awarded him the "de Boelpaepe" Prize in 1995 for his 360° views and his three-dimensional photographs.

The work of art: 2012 **"People in Motion"** is a photographic fresco of dynamic images. The process used for these dynamic images is derived from the technique used for capturing photofinishes, adapted by the photographer. The technique of panoptic photography on silver nitrate film, involving no digital manipulation or retouching, exposes over time whatever passes through the camera's line of vision, making it possible to capture what the eye does not perceive. The views are stripped of all references that could limit their interpretation. The innovative and aesthetic graphic style created a sense of timelessness. The photographic work of this artist is characterised, in the first place, by the original technique: photography ranging over 360° with a hidden camera. It is a technique that he has chiefly developed and applied in an urban environment. He quickly presented an initial series of proofs inspired by dance. Carrying on the work of his celebrated predecessors who were able to analyse movements in pictures, the photographs of Michel Dusariez not only present a breakdown of movement, but are also an expression of the dynamic energy of the body, whose contours are blurred in order to subtly express and accent this force. By inviting us to look at things differently, Michel Dusariez brings a new dimension to the art of photography.



Flausch Fernand



Le Feu de Néron - La Bataille des Stylites
(Nero's fire - The Battle of the Stylites)

FLAUSCH

The artist **Fernand Flausch** (Liège, 1948).

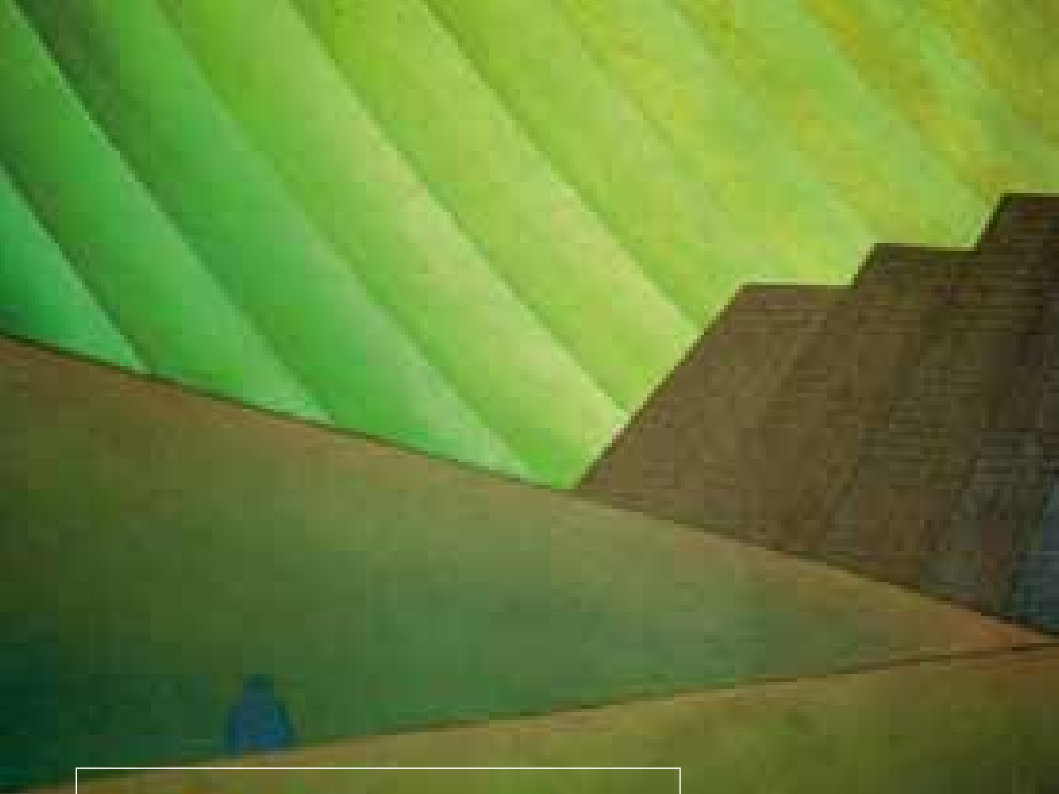
Fernand Flausch studied at the Académie in his home city of Liège and later went on to be a professor there. He was captivated by the monumental aspect of architecture. He has had the chance to show his talent in this area several times, and has created decorative murals in many public buildings. Fernand Flausch is a versatile artist who works with a variety of artistic disciplines. He paints, draws, designs, sculpts and creates street furniture. His work can be described as neo pop art. His main themes are American comic strips and cars. Initially Fernand Flausch limited himself to rather conservative works and his creations were rather populist. After several decades of experience, Flausch took the step of spreading his art throughout Belgium, and later on well outside the national borders.

The work of art:
1988

He has created two tableaux of 60 metres which face each other and depict different episodes. The artist chose two themes: "L'incendie de Néron et les surhommes" (The fire of Nero and the supermen) and "la bataille des stylites" (The battle of the stylites) for two completely different results, colour schemes and styles. In one series the characters' actions, their environment and architectural motifs prevail, while a collage composition and a play on spaces dominate in the other series. The work of art tells a story of disaster, fire and escape. The direct nature of the representation is typical of comic strips. Both the tableaux are also very different as regards use of colour. On one side, bright yellow and red dominate; while the opposite frieze is mainly made up of darker colours and characters who seem to be stuck to the images like cut-outs.

Mounted canvas and luminous décor in Perspex.

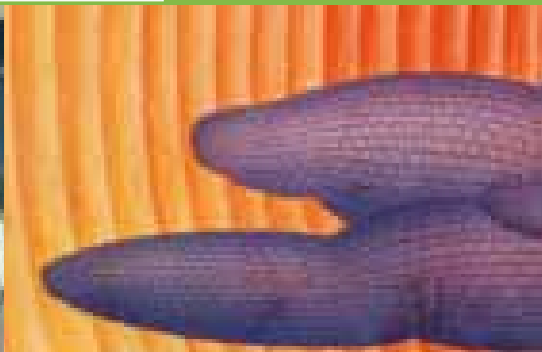




Folon Jean-Michel



Magic City



F • L • V

Montgomery station

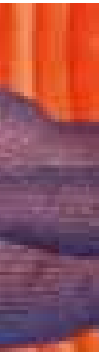
The artist **Jean-Michel Folon** (Uccle, 1934 - Monaco, 2005).

At the age of 21, Jean-Michel Folon decided to end his architecture studies at the Ecole Nationale Supérieure de la Cambre. He wanted to draw the big city, the way of life in the metropolis. In the space of a few months Folon discovered his themes and style. His drawings gave an outstanding impression of the modern world, were published in numerous newspapers and magazines, and made him famous everywhere. With little means but always a lot of artistic efficiency, the artist manages to combine the aesthetic aspect with a deeper meaning. The stylisation and simplification of visible reality, spiritual discovery and a critical attitude complement each other in an exemplary fashion. But whether it is a question of illustrations in books or on posters, for Jean-Michel Folon it's always about people. He represents people in all sorts of environments, both in the city and in the countryside. Other than the Brussels metro, Folon's work is also present in the London underground and in the Congress building in Monaco. He has had many exhibitions in the United States, Japan, Italy and Paris.

The work of art:
1976

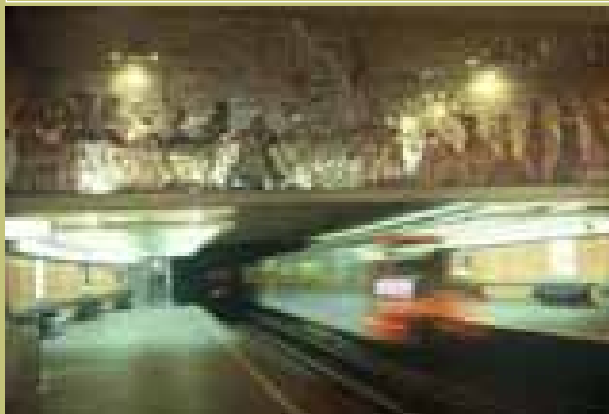
With dozens of curved strips arranged in concentric arches, in a spectrum of colours that follows the structure of a rainbow, the artist evokes an impressive sky full of the burning rays of the sun. A few elongated grey clouds pass over the arches of the circle. The city appears as a futuristic, magical vision, but also as a threat. From the green hills topped with orange, two little beings watch the amazing sight. The idea for "Magic City" was born whilst Jean-Michel Folon sat staring at the 150 m² large grey concrete wall for which he had been asked to create a work of art. Suddenly, rays of sunlight shone through a hole in the roof into the station. He then realised that there is never any sunlight in the metro and that a picture of a radiant sun shining on a magical city would give a bit of colour to this underground world.

Oil painting on mounted canvas.





Gentils Vic



Aequus Nox

vi. Gentile

The artist **Vic Gentils** (Ilfracombe (Angleterre), 1919 - Aalst, 1997).

Vic Gentils is a versatile artist who paints, etches, assembles panels and different objects, and has finally evolved towards sculpture using reclaimed materials, in which colour is very important. Despite his diversity, Vic Gentils insists on calling himself a painter. Nevertheless he has mostly made a name for himself as an "assemblagist". All sorts of everyday objects are assembled and used: from charred frames, slats and table legs to objects found in rubbish bins and on waste land. He gained international fame towards the end of the 1950s with his sculptures made of piano parts and charred frames. From 1964 onwards, human forms appeared more and more frequently in his works. They often feature a sarcastic and cynical look at human beings. But he has also immortalised the Antwerp burgomasters Camille Huysmans and Lode Craeybeckx.

The work of art:
1976

The artist wanted to show us something that has never been seen before, namely the concrete representation of a spatial optical movement. For this he uses mirrors tinted in different shades which he places in such a way that the work moves when you walk past it. "AEQUUS NOX" is the explosion of daylight, of the sun, a source of life, which the characters in the foreground, symbolising the races of all continents, contemplate with admiration. In order to render the reflection originating from the interaction between the light and this particular work of art, Vic Gentils has inserted, in the middle of the work, tiny pieces of glass from which he worked by cutting and sticking shards following a slight angle. To the left and right of this centre of light we can see silver, gold, brown and black figures which are sitting or standing. The whole scene evokes Indonesian shadow theatre. The figures share their adoration of the sun.

Tinted mirrors.



Ghysels Jean-Pierre



[The Last Migration

The Last Migration

The artist **Jean-Pierre Ghysels** (Brussels, 1932).

He studied at the Ecole des Métiers d'art in Maredsous and then took lessons in Paris from Ossip Zadkine. Jean-Pierre Ghysels has a thorough command of many different sculpture techniques, but his preferred material for many years now has been metal, above all copper and bronze. When he started out, the artist chose easily recognisable themes for his works of art. Later on his works evolved more and more towards constructive sculptures. Most of Ghysels sculptures are a mixture of sobriety and sensuality, force and sensitivity, consideration and organic growth in a successful synthesis. Over the years, the artist's desire to create larger and larger works of art has continued to grow. The format not only increases the power of expression, but it also allows Ghysels to perfectly confront his creations with architectonic mass and space.

The work of art: **This piece is a beautiful example of the interaction between sculpture and architecture. These monumental wall sculptures represent the movement of birds in the sky, the symbol of freedom. "In the underground world of the metro, there is no trace of air, sun, trees nor of any of the natural environment of human beings. People only think about moving around quickly and of wallowing in their problems. For all those who are prisoners of this miserable routine, I tried to create a bird in full flight as a symbol of freedom", explains Jean-Pierre Ghysels. The artist designed his project in a style that is completely abstract, fluid and purely sculptural. As is often the case in his works, here he also uses soft and simple shapes, alternating between massive elements and empty spaces, allowing a free play of light.**

Two copper low-reliefs four metres wide, placed opposite each other.



Glibert Jean



Carrelage Cinq



Glibert

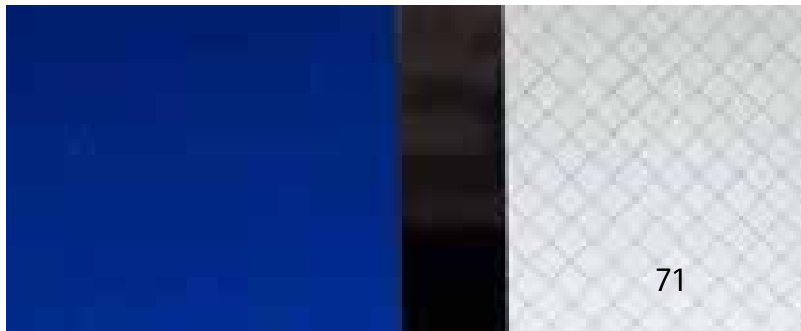
The artist **Jean Glibert** (Brussels, 1938).

Jean Glibert trained at the monumental painting workshop under Paul Delvaux. He is interested in the problem of integrating colour into architecture, the atmosphere and through the use – as far as possible – of techniques used in building work. According to him, colour can create a new emphasis using existing shapes, and can have a rhythmic effect or establish links. He has also researched transparency (stained glass windows) and the use of spatial arrangements, particularly via the chair that he was offered by the Ecole Nationale Supérieure de La Cambre. Jean Glibert has an experimental touch. He has painted signs on a car park using a spray gun and has had several commissions for banks and schools. Together with Norberte Loicq, he laid down 3,000 coloured tiles in cement in Antwerp's Middelheim park for the sixteenth biennial.

The work of art:
1976
1997

This work is a striking example of how painting can be included in an environment. This integrated work of art is one hundred metres long and was put together using ordinary smooth ceramic tiles. It had to meet very strict requirements: inexpensive material that was easy to put in place, resistant and easy to clean. On the platform in the direction of the suburbs, the colours which are arranged in series enable passengers to identify the course of the movement, following a vertical plane or an oblique plane. On the platform in the direction of the city centre, there are five double squares distributed over the whole wall. "Carrelage Cinq" was designed in yellow, orange, red, brown and blue. From a very simple monochrome surface, from which the observer can easily observe the whole work, each of the five parts of the composition develop a greater visual and structural complexity and more lively mobility in terms of colour.

Wall composition with enamelled tiles.





Hergé



[Tintin dans le métro (Tintin in the metro)



The artist **Hergé** (Brussels, 1907 - 1983).

Studio Hergé

The Brussels comic book artist Hergé, born with the name Georges Remi, has made a considerable contribution to enhancing the reputation of the comic strip. He is the creator of a work that has conquered the whole world: the adventures of Tintin. His albums have been translated into over forty-five languages. Readers can easily identify with the loyal, clever, chivalrous hero. Alongside him star the shaggy fox terrier Snowy, captain Haddock, Professor Tournesol, Jansen and Janssens, Castafiore, etc. In 1950 Hergé set up the "Studio Hergé", in order to have help with some of his work. Hergé was also a great appreciator of art. To start with he was mostly interested in expressionism, but as the years passed he became attracted to pop art style and abstract art. He was particularly intrigued by Warhol and Lichtenstein. The greatest quality of Hergé's work was to do with his drawing style, known as "ligne claire" (clear line). His style was clear and precise and he took an overall approach that would inspire a whole generation of artists.

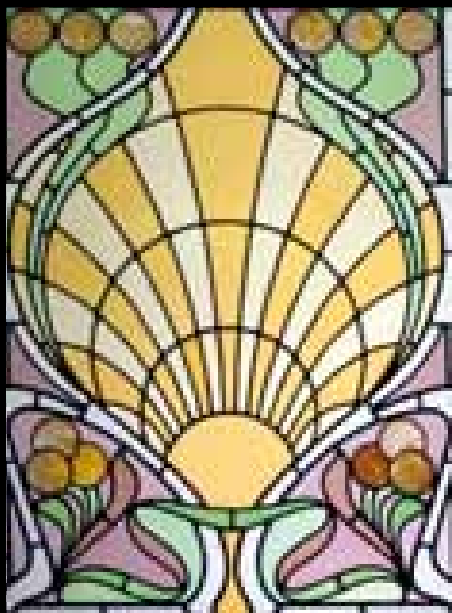
The work of art:
1988

The work is made up of two low-reliefs, each 135 metres long, fixed on the two walls alongside the central platform. The low-reliefs feature over 140 characters taken from 22 Tintin albums. They are scenes executed in life size format and juxtaposed in order to create all sorts of amusing effects and unexpected situations. The whole scene plunges the passenger into a fantastic and fascinating environment. A playful atmosphere whose elements refer to a world which has appealed to the spirits, souls and imaginations of tens of millions of people over the past few decades. The sketches for the mural were drawn by Hergé himself just before his death. The characters were painted by Studio Hergé and were fixed to the walls at the end of the final works to complete the station. The mural contributes to conveying the image of Brussels as the "capital of comic strips".

Acrylic paint on panels.



Horta Victor



Art Nouveau

“Hommage à Victor Horta” par Jean-Pierre Hoa

This station is rather unusual, given that artistic elements created by the architect Victor Horta have been inserted into the structure. These decorative elements were integrated into the architectural elements of the station according to Jean-Pierre Hoa's design.

The artist **Victor Horta** (Ghent, 1861 - Brussels, 1947).

Victor Horta was the son of a master cobbler. At the age of twelve he already studied full-time at the Académie des Beaux-Arts (Fine Arts Academy) at the same time as his secondary schooling because his parents wanted him to manage a weaving workshop. It was only during a trip to Paris that he felt drawn to architecture. Over the following years he concentrated on design. As an apprentice with Alphons Balat, Victor Horta learnt the tricks of the trade, but he already had creativity. This was already obvious from the prizes that he won during his studies. As the pioneer of the Art Nouveau-movement in Belgium, he designed numerous luxurious buildings, many of which have sadly disappeared. Each one of his houses was designed with the people who would live in it in mind. The unique character of his houses meant that his architectural work was reserved for a well-to-do elite.

The work of art: **The pre-metro station is decorated with balustrades and stained glass windows from la Maison du Peuple and l'Hôtel Aubecq respectively, which were both designed by Horta.**
1993 **The curves that are so typical of Victor Horta's work are very striking here. The Maison du Peuple bruxelloise (House of the Brussels People) was opened in April 1899 and was mainly decorated in cast iron. In 1965 the Maison du Peuple was demolished, despite a general outcry. Unfortunately most of the dismantled building was lost. The Aubecq house alongside Avenue Louise experienced the same fate in 1950. Luckily much of Victor Horta's architecture was preserved in the city. In Horta pre-metro station it lives on thanks to the integration of his Art Nouveau-style into the architecture of the station.**

Railings, stained-glass windows, information display cases.



Kasimir Marin



Interurbain (Intercity)

Nazim Kasimovi

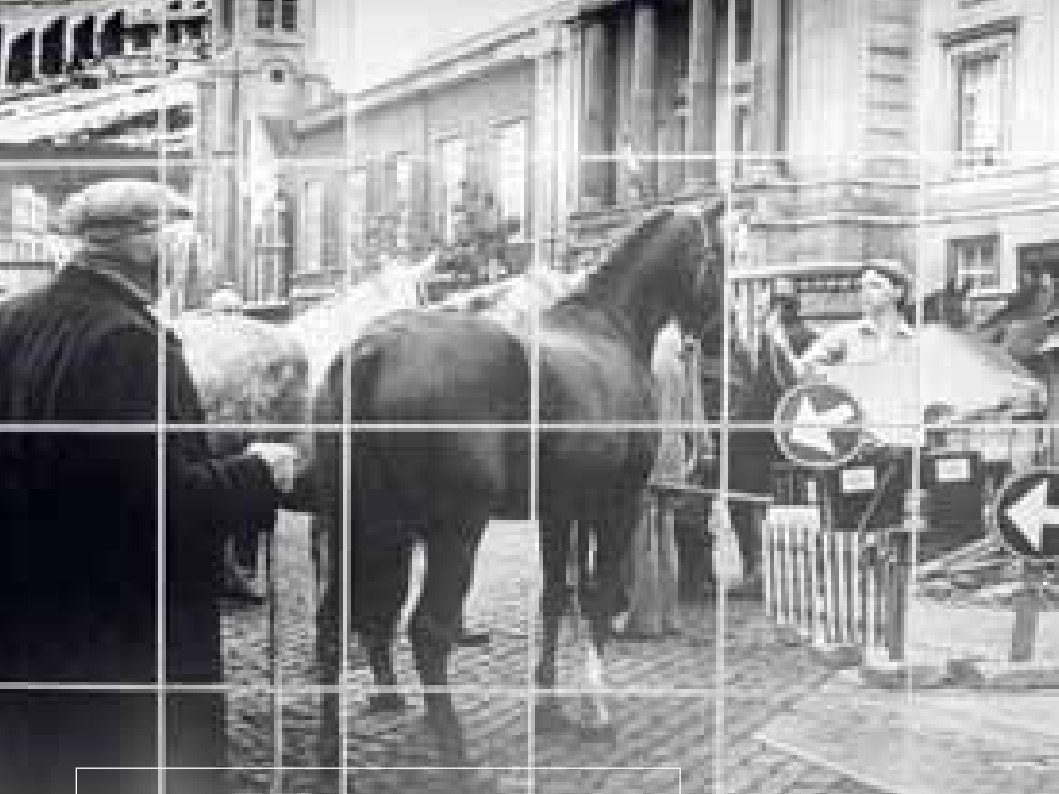
The artist **Marin Kasimir** (München, 1957).

Marin Kasimir left his home city of Munich at the beginning of the 1980s for Brussels, where he now lives and works. But his work not only adorns public and private spaces in this country, as he is also popular in the Netherlands and France. Marin Kasimir found international fame with his extremely detailed panoramic photos of city architecture which also feature a lot of people, making the overall impression very lively. The photos were taken with a rotating camera which turns on its axis. This "roundshot" camera increases the shot time to twenty minutes per round and can increase its field of vision to up to 360°. The idea of framing, as in classical painting, is not the intention here. The panoramic photos lie somewhere in between wall paintings, photography, cinema and architecture. Marin Kasimir's creations have been recognised several times, among others with the "Prix de la Jeune Peinture Belge" (Young Belgian painting prize) (1985) and with a prize for photography featuring the city of Paris (1995).

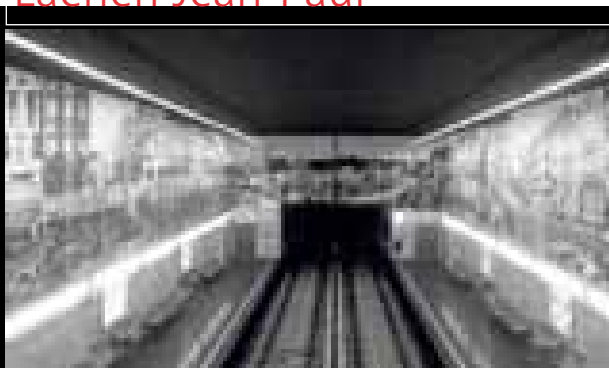
The work of art: **Marin Kasimir uses the "panorama" technique to integrate the passenger into this representation of reality, with the help of two images one in front of the other. As soon as the camera is focused on a point, the space which surrounds it becomes an open scene which people can enter and exit, in which they can participate and play a role. The two images which the artist chose for his panorama (CERIA in Anderlecht and Place de la Monnaie in the heart of Brussels) are clearly contrasted, both with regard to the mise-en-scène and to the staged time. The CERIA panorama refers to the four seasons and to art history. Whereas at the Place de la Monnaie, the rhythm of a day already generates enough variety: shops, faris, opera interval... Here the space itself forms a real stage.**

2003

Panoramic images on screens, placed in light boxes.



Laenen Jean-Paul



[Metrorama 78



Aumale station

The artist **Jean-Paul Laenen** (Mechelen, 1931 - 2012).

He started out as a sculptor and then turned to a form of complete integration in which he adapted his purely aesthetic concerns in order to participate completely in the project, on the same level as the architect and the urban designer to whom he brings an additional touch. Together with two other architects (Bob Van Reeth and Marcel Smets) he founded the work group "Krokus", which is involved in upgrading and restoring old neighbourhoods in the centre of Mechelen and other cities in Belgium. Jean-Paul Laenen was also a lecturer at the Institut Supérieur d'Architecture de Saint Luc in Brussels and at the Academie van Bouwkunst (Architecture and Construction Academy) in Tilburg. From the beginning, experiments and investigations have been the main focus of Laenen's work. The artist always attached a lot of importance to the relationship between form and material and between volume and space.

The work of art: **The artist and his co-workers (members of the STIB photo club)** have displayed on one of the walls of the station, in 1982 a language of images, an extremely realistic documentary showing how the area looked when the metro line was being constructed. Workers, bulldozers, rows of houses, excavation and demolition works are all depicted. On the opposite wall, there is a lively, multifaceted photographic representation of what life used to be like in the neighbourhood of Aumale. Fairground horses, house renovations and cars in the street alternate with typical pub and shop fronts, cattle farmers and horse markets. Elements which have disappeared and elements which still remain today, meet in this work of art, where there is a sharp contrast between space and time. Above the tracks which go in the direction of central Brussels, Place de Brouckère is depicted with the fountain "fleeing" to Place St Catherine. In the Anderlecht direction, the oval-shaped station of Saint-Guidon is depicted. "Metrorama 78" refers to the former Place du Repos, where the station is now, and to the former Aumale castle, from which the station takes its name.

Photographic wall composition of 600 m².



Landuyt Octave



Het uiteindelijk verkeer

Landuyt

Porte de Namur station

The artist **Octave Landuyt** (Gent, 1922).

He studied at the Academie voor Schone Kunsten (Fine Arts Academy) in Kortrijk, but he is mostly self-taught. Other than painting, he also works with sculptures, visual arts, engraving, textile, drawings, jewellery design, tapestries, furniture and costumes. When his attention was also drawn to ceramics in 1958, Octave Landuyt possessed the knowledge of an experienced and versatile artist. He mastered the technique in no time. His creations are characterised by sharp contrasts. They appear as expressions of an obsessed mind, a tortured soul, a tormented imagination. Just like many Flemish artists born in the 1920s, Landuyt expresses the drama and suffering of the existence he experienced during the war. Despite the expression of anguish and an atmosphere of oppression, these works also display a plastic refinement, subtle nuances and a taste for beautiful materials.

The work of art: **The work is made up of four low-reliefs, placed on frames in portico shapes on the black-veined white marble in the station hall. The combinations of faces and hands suggest the four stages of human life: birth, love, adulthood and death. The eyes and mouths form dark cracks in the lifeless grey ceramic material, whereas a brown red element in the shape of a leaf accentuates, as the only touch of colour, the monochromic nature of different shades of grey. To start with, Octave Landuyt toyed with the idea of painting white marble structures on white marble walls. In the end he found this idea absurd and created the current work of art. The representation of the four stages of human life in the work of art also confirms a constant element in the evolution of Octave Landuyt's work, that is to say the very personal approach to reality. Initially this reality tended towards surrealism, but later on it tended more towards the exotic and even baroque.**

1979

Low-reliefs in enamelled ceramic.



Leblanc Walter



[Archetypes

Wolfgang

The artist **Walter Leblanc** (Antwerpen, 1932 - Silly, 1986)

He studied at the Academie voor Schone Kunsten (Academy of Fine Arts) and at the Nationaal Hoger Instituut (National Higher Institute for Fine Arts). The activities of the G58 group in the "Hessenhuis" in Antwerp between 1958 and 1962 were a great source of inspiration for Walter Leblanc. Just like the other artists of the G58, Leblanc also broke ties with traditional painting. Walter Leblanc is probably one of the most pure and logical artists to have taken an interest in the play of light and shadow as well as in the phenomenon of human perception. For years he was concerned with the so-called "Torsions", intertwined threads and ropes which to start with were stretched on a black or white background and later on plastic ribbons which, through different colours on each side, suggested an optical movement to the observer as he or she passed by the work. Leblanc's work is close to "optical art". The key concepts are rhythm, order, a play on series and light.

The work of art: **His high-reliefs in steel and wood were installed in Simonis station by Walter Leblanc in the year of his death. They belong to the "programmed series" on which Walter Leblanc concentrated intensely as of 1975. The artist's research during the last decade of his life focused on the "Archetypes". These are compositions based on geometrical basic shapes such as the triangle, square, circle and their derived forms: the rectangle and the ellipse. This work is made up of three parts, each of which in turn is made up of many different elements. Each part of this triptych generates a completely different process. On the right hand part, the white stone tiling beneath reinforces the monumental power of the rust brown relief elements. The wall on the other side has brown tiles, on which the nine panels of compressed wood painted in varnished white make a strong contrast. And finally the central panel, situated above the rails, has a link with the two other panels, even though it is in itself a very different construction and a constructive design.**

1986

High-reliefs in Corten steel and wood.



Lismonde



[Que la mer m'épargne (May the sea spare me...)

Lismonde

The artist **Lismonde** (Anderlecht, 1908 - Linkebeek, 2001).

He is best known for his drawings and more specifically for his vibrating drawings, in which the mix of pure white with a concentration of black suggests space, depth and distance. Lismonde creates a dialogue with space and architecture in his works. The observer has the impression of taking a walk through the work of art, despite the fact that the work is abstract. In his urban themes, the artist falls back on the essence of the project and expresses it with only stripes, dots, vibrating surfaces and points. From the 1950s onwards he focused on lithography and created a great many projects with stained glass windows and tapestries. Lismonde has participated in many different exhibitions in Belgium and abroad and has won several prizes. Initially, Lismonde's work had more of an expressionist character.

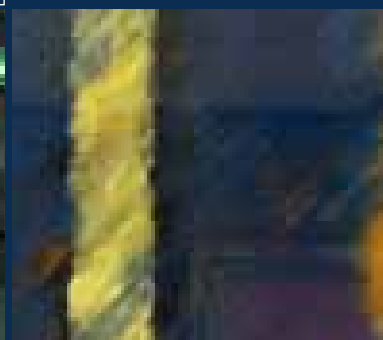
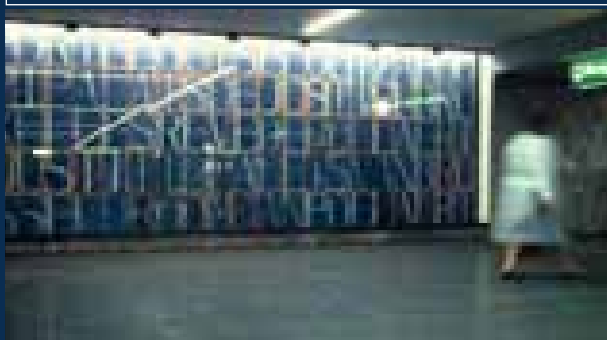
The work of art: **Whilst designing the work, Lismonde quickly came to the conclusion that a drawing, tapestry or glass work did not provide enough possibilities to be placed on a 14 metre wide tympanum over the tracks. The artist wanted to create shapes and volumes to fit the scale of the space which was available to him (14 metres width). Therefore he chose anodised aluminium. The use of this material makes shapes appear particularly whole, pure and clear. This is why the lines retain so much importance in this relief. They integrate into the architecture, which they lengthen by underlining the most important shapes and render it more lively by the game of light and shadow.**

1976

High-relief in anodised aluminium.



Maeyer Marcel



[Droom van Poelaert (Poelaert's Dream)



The artist **Marcel Maeyer** (Sint-Niklaas, 1920).

Before he gained recognition as a painter, Marcel Maeyer was an art history professor at the university of Ghent. His motive, which is the analysis of the actual process of painting, has encouraged him to seek the best pictorial qualities. Marcel Maeyer is part of the hyperrealist movement. The work of art is characterised by close-ups, unexpected cuts and a suggestion of the whole through the representation of striking detail. This is why Marcel Maeyer expresses himself in different disciplines: painting, drawing, sculpture and installations. He is particularly interested in the serial development of a theme. According to the artist, this is the only way to study a given problem in a systematic and thorough way. Maeyer accompanies his works of art with artistic commentaries and critiques in order to provide the observer with a large range of elements to enable him or her to weave a story around the work.

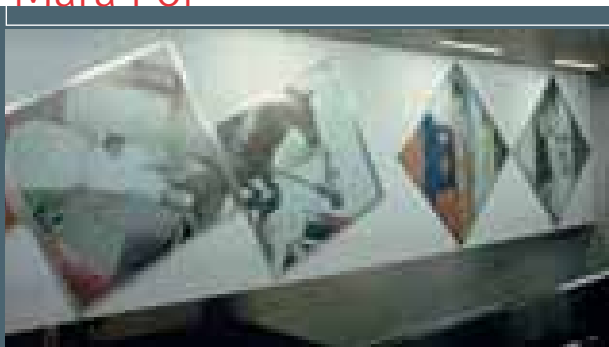
The work of art: **The work consists of a series of 100 letters, arranged in five columns of twenty elements which each form a text. This text refers to the Place Louise, to the metro station and to the Palais de Justice and its architect, Joseph Poelaert (1866-1883). The artist also appeals to passers-by who make the effort to concentrate on the piece, by offering them a bilingual text. But it's not just about letters. In the predominantly blue and white letter structures and the backgrounds surrounded with red and yellow, on to which the former were placed, the beautifully refined pictoriality draws the attention, as do the diagonal brush work, the apparition of delicately superimposed layers, the subtle tones, the slightly raised aspect and the soft brushstrokes. Only an observant viewer will perceive "Droom van Poelaert" as an experience of pure expression.**

2002

Oil painting on mounted canvas.



Mara Pol



Thema's (Themes)

Pol MARRA

Montgomery station

The artist **Pol Mara** (Antwerpen, 1920 - 1998).

Pol Mara followed evening classes at the Koninklijke Academie voor Schone Kunsten in Antwerp and was a part-time student at the Nationaal Hoger Instituut voor Schone Kunsten in Antwerp from 1941 to 1948. By clearly emphasising representation in his works, he brought a personal vision of American pop art (Andy Warhol) to Belgium. His preferred themes are: advertising, film, sports, newspapers, illustrated magazines, photography, horses, speed, sex-appeal, pin-ups and cover girls. Although he draws inspiration from pop art, he also distances himself from this movement through a very personal presentation, atmosphere and climate. He has a different approach, using an attractive, charming and particularly refined rendering of lines and colours with photographic precision. Thanks to a study grant and to his own savings he travelled round the world and took part in the main international exhibitions.

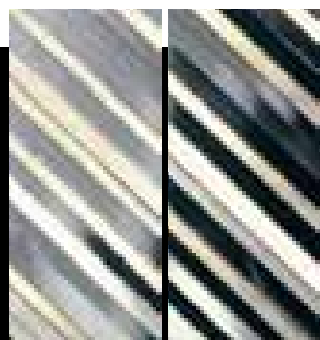
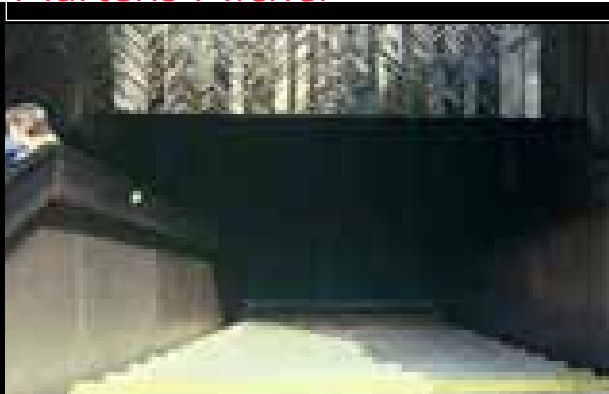
The work of art:
1976

With this piece, the artist wanted to help humanise an environment that is marked by industry and technology. His characters are reproduced with photographic precision. The panels are placed in diamond shapes in order to break the monotony of the rectangular wall. The images are typical of Pol Mara's work: the beautiful young girl laughing, timid or provocative nudity, horses, sensuality, the "Make love, not war" atmosphere. The painting radiates the hectic pace of our time with a multitude of varied images and impressions which are characteristic of a modern metropolis. In "Thema's" the artist is rather sober in his compositions, although we can still clearly recognise his style.

Oil paints on panels.



Martens Michel



[Diamant

The artist **Michel Martens** (Wervik, 1921).

Michel Martens is a self-taught artist who built up a strong reputation in Belgium and abroad in the 1950s and 60s. He has restored churches destroyed in the war and built new churches, and in both cases he has put together high quality projects which were completely integrated into the architecture of the building. He is the most famous stained-glass window restorer in Flanders. He has studied, analysed and practiced the complicated techniques of glass work. He is completely free as he is not bound by architectural requirements, and being daring is an integral part of his work. He progressively went from using transparent glass to coloured glass, blown glass and finally mirror glass. In 1974 he created his first "mirror objects": twodimensional works in which the surfaces are slightly raised. The result is a broken surface which sets off the light in all different directions.

The work of art:
1984

Thirty three vertical strips of different widths follow each other over a width of 5.80 metres and a height of 2.23 metres. They are made of narrow ribbons of slightly raised glass, which are arranged obliquely next to each other. Thanks to the light that is captured and reflected by the glass and the movement of the observer, everything around the work is exploded, fragmented and distorted, like a glittering, multifaceted diamond. Anyone taking staircase or the escalator down into the station will be fascinated to see how the whole environment and the observer him or herself is involved in an ever-changing and unfolding game as hundreds of moving, shining pieces and stripes are smashed, fragmented and reflected. Light, space and environment flow together to make up a substantial part of the relief. With his ingenuity, the artist succeeds in making simple mirror glass look as rich as the sparkle of a precious stone.

Wall composition in mirror glass.



Martin



L'Odyssée

Martin
Quinn

Botanique station

The artist **Martin (Guyaux)** (Biesme, 1940).

This contemporary sculptor creates works that on the one hand are both lyrical and abstract, and on the other, figurative and abstract. His preferred materials are bronze, steel, stone and black Mazy marble. He taught at the Académie Royale des Beaux-Arts in Brussels and has won several prizes and distinctions in Belgium and abroad. He has participated in many different international exhibitions, among others in Ravenna, Paris, Athens, Skironio, Moscow, Beijing and Lille. Other than his work in Botanique station, we can see examples of Martin Guyaux's monumental works at Winterthur in Brussels, the European School in Uccle, and the Ministry of Finance in Charleroi.

The work of art:
2004

Martin Guyaux himself chose Botanique station as the location to install his work. He sees "L'Odyssée" as a great journey of the sun, which will provoke emotions and dreams. A sense of sight and of touch are all that are needed for this journey. Guyaux considers this work as a solar magma which passes through time and will travel through the two large doors in order to enter another universe. This piece is an enormous solar disc in bronze and two monumental bronze doors. With this work, Martin Guyaux aimed at expressing a horizontal sculpture concept with a vertical destiny. The artist was very much against the use of plinths because according to him they interfere with the sculpture.

Sculptures in bronze (lost wax technique).



Mendelson Marc



Happy Metro to you

have fun today

The artist **Marc Mendelson** (London, 1915).

After his studies at the Academie voor Schone Kunsten in Antwerp, he founded the “Jeune Peinture Belge – Jonge Belgische schilderkunst” (Young Belgian painting) in 1945. We can distinguish between two main periods in his work: an abstract period with large, severe works that are monochrome and sombre canvases in heavy materials and another unrealistic and anecdotal period with lots of colours, and impertinent, humoristic associations and elements. Throughout his work, his artistic nature shows a refined feel for lines, colours as well as the arrangement of specific images on a surface and the use of contrasts.

The work of art:
1974

The sculptor wanted to bring a bit of sunshine, an amusing and festive atmosphere to the many civil servants and employees who often pass through the Parc neighbourhood, where mainly very serious offices, government services, ministries and institutions are to be found. His aim was to offer passengers a funny, witty, laid-back and playful work of art thanks to amusing, easily readable associations and little figures in white wood. He did not want to confront the metro passenger with a work of art requiring a lot of concentration. The panel represents little people who are going back to work after the holidays. Most of these characters who rush along the metro corridors are still half asleep and surprised.

Group of sculptures in multicoloured wood.



Minnaert Frans



Wij leven (We live)

Handwritten signature: K. Wuy

Saint-Guidon station

The artist **Frans Minnaert** (Idegem, 1929 - 2011).

Frans Minnaert's earliest work was close to expressionism, and in the 1960s, after study trips to Yugoslavia, Japan and South Africa, he gradually moved towards the new representation of the time. The contact with South-African landscapes (deserts, rocks, lush vegetation) and the confrontation with the expressions of a culture that is still very close to nature allowed him to express, in a very personal way, the birth and growth of life, the birth of species, creation, etc. Another important development in his work was the decision to paint on untreated brown canvas. This enabled Frans Minnaert to work in a more spontaneous and impulsive way. He never creates a work of art from a project but rather from an idea. And this idea only takes form during the creative process.

The work of art:
1982

42 panels of 1 m² cover the circular wall of a pillar in the station hall. Frans Minnaert has consciously used the cylindrical shape of the station's architecture because it expresses infinity. The work suggests the awakening of life and the continuity of creation. The changing effects of the natural light (lines, points, slots, scratches, grooves, stains, etc.) give the relief a dynamic character that fits with the continual nature of creation and appeal to the imagination. The light which extends over the raised surface comes from two sources: the station dome, which is built in a circular shape and from one side, from the windows which look out on to the street.

Low-relief in tin alloy.



Moeschal Jacques

[Structures rythmées (Rhythmic Structures)]

Moeschal Jacques

Gare du Midi station

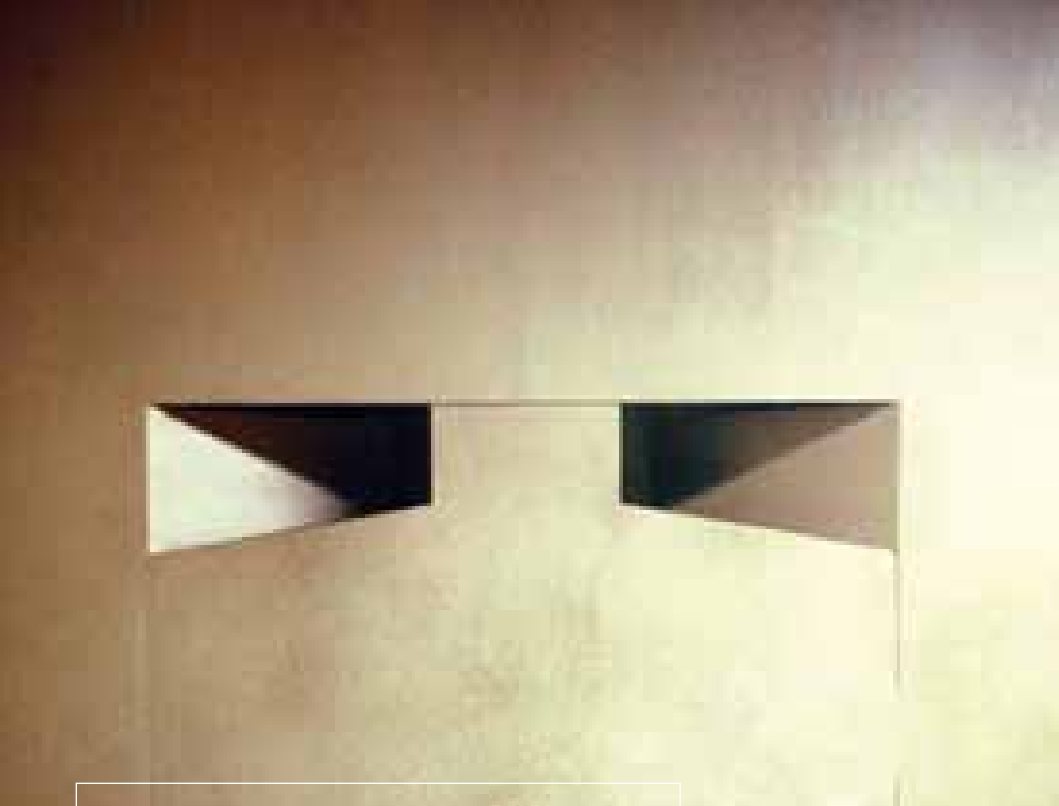
The artist **Jacques Moeschal** (Uccle, 1913 - Ixelles, 2004).

Jacques Moeschal trained as an architect and sculptor. His sculptures can be described as the creations of an engineer-architectartist, with the emphasis on the technical and scientific aspect. The artist believes that architecture and sculpture are controlled by the same laws. Moeschal was fascinated by the technical possibilities of his time. He was the first artist in Belgium to use concrete for large-scale sculptures. We also have him to thank for the spire of the civil engineering pavilion built for the World exhibition in 1958, as well as "Le signal" (The signal) at Groot-Bijgaarden interchange with the Brussels ring road on the E40, and "La Route de l'Amitié" (The Route of Friendship) for the Mexico Olympic Games in 1968, a ring road which links all the premises where the Games took place and is lined with monumental sculptures.

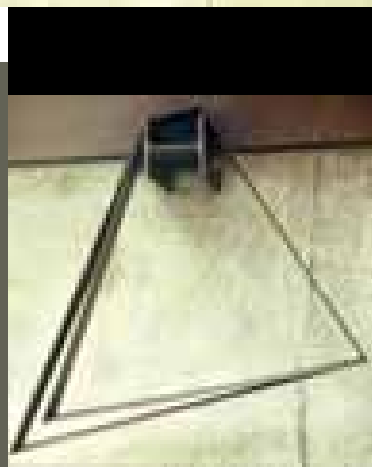
The work of art:
1988

This work of art is a technical masterpiece of conception and construction. It consists of a ceiling painting for the whole of the ticket office area as well as part of the platforms, in a particularly large metro station in an important location. So that passengers can find their bearings, he painted the ceilings yellow, red or orange according to the level. The colours accentuate the ceiling structure. The differences in level, profiles, displacements and their vertical, horizontal or oblique movements are underlined by large strips of yellow paint. This variation is counterbalanced in the long row of columns that stand next to each other, also in yellow, which separate the hall into two parts over its whole length. The artist created this work in order to highlight the raw construction, by allowing the impressive elements of the building's shell to remain visible. Thanks to the integration of his art in architecture, Moeschal's work gives a dynamic and lively character to the three-dimensional aspect.

Ceiling painting.



Mortier Antoine



La Pietà

Mortier

The artist **Antoine Mortier** (Brussels, 1908 - 1999).

Antoine Mortier followed evening classes at the Académie des Beaux-Arts in Brussels whilst at the same time working at a wide range of different jobs. He quickly showed a preference for drawing and painting.

Confronted with the realities of existence and with the tragic events of the war, Mortier expresses his innermost emotions in a tormented, moving and expressive art. From then on, Mortier expressed himself with powerful signs, imposing shapes and glowing colours which incite emotion, passion, exaltation, aggression, tenderness, obsession, mystery and death. Antoine Mortier was a member of the "Jeune Peinture Belge" (Young Belgian painting) and was an isolated forerunner of what is known today as "Action Painting". Although the form is abstract, he can be compared with Permeke. His works have a monumental character.

The work of art: **The figure that is lying down and the three standing silhouettes are reduced to sober, strictly geometrical shapes in which grooves and openings suggest eyes. In this sturdy and oppressive work, we can recognise an impressive monument to the dead (inspired by the name of the station) which as a call to everyone to live together in peace, and to share suffering. To begin with, Antoine Mortier hesitated to accept the offer of designing a work of art for a metro station. He was worried that it was not a suitable environment for conserving paintings and he was hesitant because at first glance he could not see a solution to the problem given the nature of the work. When visiting the construction site he was struck by the material and the mass of a long concrete block in one of the entrances. This inspired him, and the idea slowly developed to create two imposing high relief metal sculptures, which would be mounted on each side over the full length of the wall.**

1988

Two sculptures in steel plating.



Mouffe Michel



Festina lente

1-13.

The artist **Michel Mouffe** (Brussels, 1957).

One of Michel Mouffe's personal exhibitions was called "En s'occupant d'Erasme...zorgen voor Erasmus" (Looking after Erasmus). So it is not surprising that the artist was asked to decorate the interior of the metro station of the same name. He has put on exhibitions of plastic art in Asia, the US and Europe and has published essays such as "Petit dialogue avec l'Ange" (Publisher: Tandem, 2001) in which he explains the essence of his approach. Michel Mouffe likes things which are unique, which do not comply with a pre-defined plan. His paintings are abstract, monochrome and always consist of a few geometrical lines. This Brussels artist often applies paint in a very fine layer. In order to do this, he first dips the canvas into a bath of colour before reworking it by hand. Michel Mouffe is different from other abstract artists in that he places a metal bow behind each canvas which puts the painting under pressure. In this way, the canvases swell up in the direction of the observer.

The work of art:
2003

The photo compositions on enamelled sheet metal emphasise the pacifist character of Erasmus (Desiderius Erasmus Rotterdamus, Rotterdam 1469 – Basel 1536), his successive travels through Europe and his devotion to education and the great thinkers of Europe. Even while he still lived, Erasmus was already known as the "Prince of Humanists". The project in Erasmus metro station also contains, other than illustrations and photo compositions, many of Erasmus's mottos, translated into different European languages. "Festina Lente", which means "Hurry slowly", also served as the perfect title for this work. Almost all the ceramic tiles are in "Delft blue", a colour which was developed after 18 months of research with the ceramics firm Cerafrance. Erasmus's adagia (mottos) are engraved with a laser over an area of 184 m². 49 tiles are decorated with hand-painted motifs. Finally, over a surface of 350 m², images were reproduced by serigraphy on panels in enamelled glazed steel plating. The project took almost three years to complete.

Glazed enamelled steel plates + tiles.



Muyle Johan



I promise you ('r) a miracle



Gare du Nord station

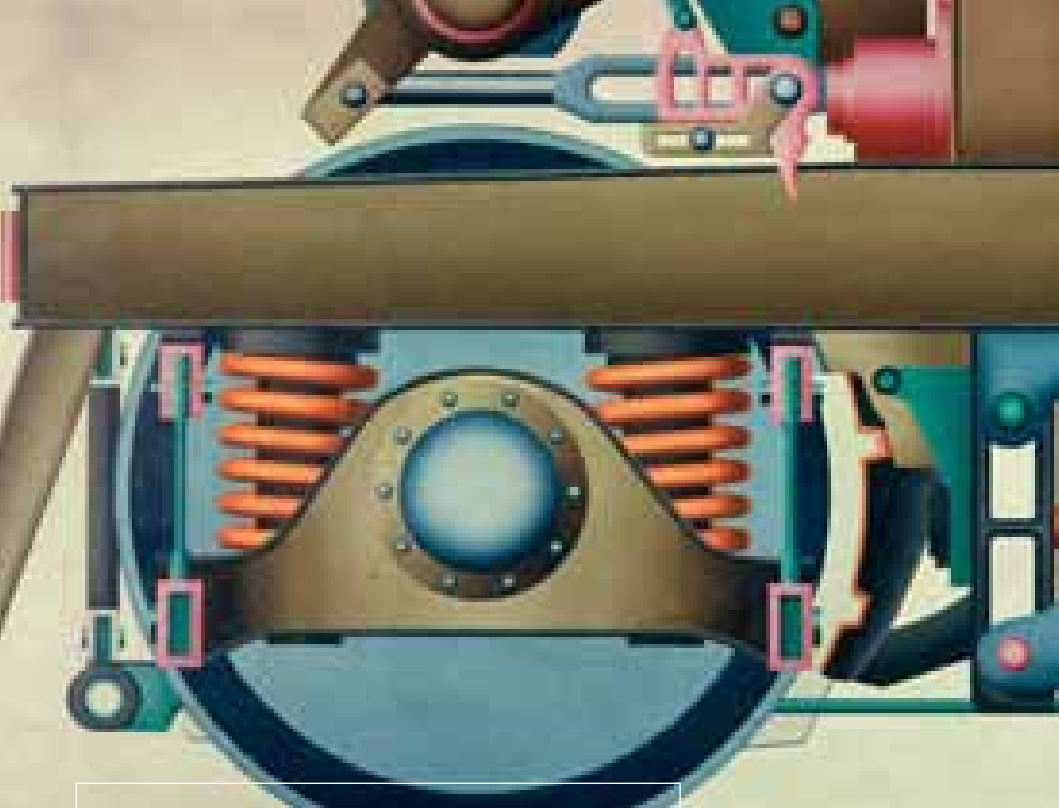
The artist **Johan Muyle** (Montigny-sur-Sambre, 1956).

Muyle is an artist with an international reputation, who lives and works in Liège. He represents plastic arts in Belgium, thanks to his regular exhibitions in European galleries, museums and art centres in Europe, but also via his participation in international fairs and biennales. Johan Muyle is a great fan of construction materials, and he happily uses objects from building sites in different forms in his works of art. In 1994 he went to the Congo for the first time, where he made craft objects with children. He went on to use these objects in his assemblages. He achieved international fame from 1998 onwards, when he presented "We don't know him from Heden" at the Sao Paulo Biannual. Since then, private and international exhibitions have followed in.

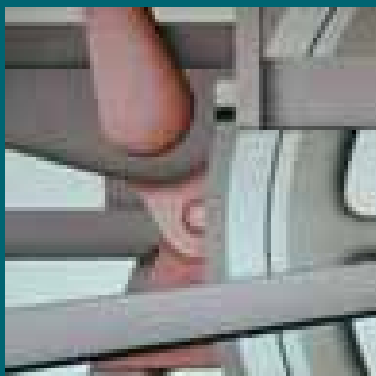
The work of art:
2003

This frieze of 1200 m² shows us a contemporary and metaphorical representation of the multicultural influences and relations in Belgium from an artistic point of view. Johan Muyle's aim is to "depict his generation". The composition of murals painted on the walls of the bus station are inspired by the model of the classic composition: a central subject that is brought to the fore by adding other characters around it. One of the friezes evokes the classic theme of the beheaded martyr, the other recalls the parable of the blind. The connecting thread is the promise of a miracle. The term "miracle" must be understood in a non-religious way, meaning for the artist that humans take charge of their own destiny. The disproportion between the landscapes painted in the background and the portraits in the foreground create a play with contrasts and scale. The characters, who look like giants to the passengers, become Lilliputians in their oversized surroundings. The central walls of the compositions are brightly coloured, and the extremities are painted black and white. They refer to photography and the development of film. The mechanical movement of the eyes in the portrait of the actor Benoît Poelvoorde and the play with water are supported by a soundtrack. Anonymous voices say "I promise you a miracle" in different languages, giving life, in the midst of the roar of the buses, to the silent intentions of the portraits and giving a dramatic dimension to the piece.

Wall composition with 43 different portraits.



Nellens Roger



Le Tropolitain

Nellens.

Gribaumont station

The artist **Roger Nellens** (Liège, 1937).

He is a self-taught artist who was influenced by Permeke. In 1960 he started work on the painting "Gares et Signaux ferroviaires" (Stations and railway signals). A few years later he followed the advice of Paul Delvaux and moved towards realist painting. His entire work is based on the representation of technology, machines, motors and vehicles that are pure figments of his imagination and which are completely useless. For his poetic, fantastic, friendly, sometimes even tender, "machines dénaturées" (unnatural machines), Roger Nellens drew inspiration from diagrams, detail drawings, projects and pictures from the 18th and 19th centuries. His machines are both abstract and figurative. He does not copy these fabrications from the industrial revolution, but derives appropriate parts and elements from them and combines them in a new way, and places them in a totally different mechanical context. A playful mind and a strong desire to give free expression to the imagination prevail in his work.

The work of art:
1976

This painting of 14 metres has been placed on one of the station's tympanums and depicts three purely imaginary vehicles, which are freely composed according to the artist's imagination. The work of art contains references to 18th and 19th century technology, as well as to modern day technology. But it is about completely fantastical, freely assembled loco machines, depicted in empty voids. Nellens made the following whirlwind of comments about "Le Tropolitain": "The metro – a station – I love stations. The metro – a canvas of 14 metres. You can dream about it, you can do it. The metro – a canvas that will be seen by thousands of passing trains – what excitement! The metro – my carriage between the carriages. The metro – off the beaten track on the tracks. The metro – adventure – creativity. The metro – Le Tropolitain."

Oil painting on mounted canvas.



exploit

Octave Jean-Francois



Le Heysel, reflet du monde au 20ème siècle (et 21ème...)
(Heysel, reflection of the 20th (and 21st) century world)

Jean-Francois Octave

The artist **Jean François Octave** (Arlon, 1955).

Jean François Octave draws, paints and is also an architect. He studied architecture at Saint-Luc (1973-1975) and at the Ecole Nationale Supérieure de la Cambre in Brussels (1975-1979) and then went on to be a professor at the École Supérieure des Arts Plastiques & Visuels (Higher Institute for Plastic and Visual Arts) in Mons. From New York to Copenhagen, via the Venice and Paris Biennales: Jean-François Octave has participated in the most prestigious international exhibitions worldwide. He has worked for various different newspapers, including the German newspaper "Die 80er Jahre". He has also been active in the world of fashion. Jean François Octave's works of art provided the inspiration for bread boards that were specially designed for an exhibition of breakfast services in the "Musée de la Faïence de la manufacture Royal Boch".

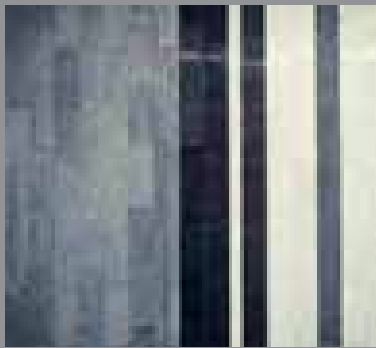
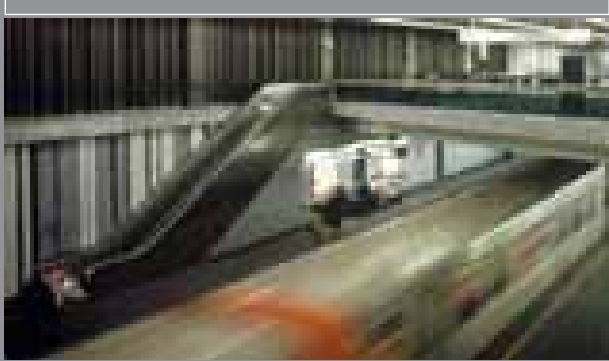
The work of art:
1998

This series of monumental pictures in a 98 metre long mural describes Heysel as "an open book about the 20th century, a contemplation of time and space from a human point of view". The Expo '58 is the leitmotiv of this composition which traces the history of the site, particularly through evoking the names of famous people who visited the Expo (Glen Gould, Sophia Loren, Jean Cocteau,...). Words and ideas which are linked to Brussels as a capital city are also tackled, such as important data, places and events in the Heysel neighbourhood. Words in various different languages and pieces of sky photographed in Brussels complete this work of art.

Wall composition on glazed enamelled steel plating.



Peire Luc



Intégration Roodebeek (Roodebeek Integration)

King

The artist **Luc Peire** (Liège, 1916 - Paris, 1994).

Luc Peire studied at the Academie voor Schone Kunsten (Academy of Fine Arts) in Bruges and at Sint-Lucas in Ghent. From a vision close to Flemish expressionism, he arrived at the integration of art into architecture via abstract compositions, where vertical lines, rhythm, strong colours, light and space prevail. These characteristics transpired in all aspects of his activities: in his paintings, lithographs, drawings, serigraphs and his architectural integration work. Peire worked for some time with Permeke, participated in the "Jeune Peinture Belge" (Young Belgian painting) activities and advocates cooperation between the architect and the artist for the building design. Luc Peire owned no less than 26 workshops spread throughout the world. The location of these workshops gives an idea of the artist's international and stylistic course.

The work of art: **This work is the result of a close cooperation, from the beginning of the design phase onwards, between the architect (Jean Petit) and the artist. It is not an isolated work to be admired but a coherent whole into which the work is integrated using a unity of style and form. A relief with decorative open work in stainless steel, alternated with 24 vertical panels in Triplex glass, which serve as a wall in part of the hall. The walls of the central hall are decorated with compositions which include marble (white and grey) and stone (blue, white and grey). During the construction of the project, both the architect and the artist took into account that they had to allow the public to follow a specific route in order to give a better overview. This is how the idea to use a wall with railings came about. This wall gives a good view of the work over its entire space.**

Elements in stainless steel and serigraphed glass.



Pomar Júlio



[Homenagem a Fernando Pessoa

The artist **Júlio Pomar** (Lisboa, 1926).

During his long period of studies, among others in the Fine Arts Schools of Lisbon and Paris, Pomar created works with charcoal and also with marker pens on tracing paper. He also designed works of plastic art. He works between Lisbon and Paris, where he organised many different individual exhibitions from 1964 onwards. In 1956 he set up Gravura, a graphics workshop for member artists. In the 1960s Júlio Pomar settled in Paris permanently, to be closer to the centre of the artistic world. Throughout his career he has exhibited in many countries and won a great many prizes for his works. In 1978 he also exhibited paintings and drawings in Belgium. Júlio Pomar has illustrated several literary works such as publications by "la Différence". His works dating from the early years often constituted a socio-political protest.

The work of art:
1992

The work of art is based on the theme of Portuguese culture and represents the poet Fernando Pessoa having his shoes shined. The figures have an intentionally unfinished look to them. This work of art was exhibited in Belgium during Europalia '91 and was a gift from Portugal to Belgium. The Portuguese poet Fernando Pessoa lived from 1888 to 1935. He managed to give free expression to his passion for poetry whilst earning a living as a civil servant in Lisbon. Other than publications under his own name, Fernando Pessoa also used the pseudonyms Alberto Caeiro, Ricardo Reis and Alvaro dos Campos. Much of his poetry has been translated into other languages.

Enamelled ceramic wall composition.



Poot Rik



Ode aan een bergrivier
(Ode to a mountain river)

Poot Rik

Herrmann-Debroux station

The artist **Rik Poot** (Vilvoorde, 1924 - Jette, 2006).

Until 1962 he used wood and stone, but he eventually realised the limitations of these materials with regards to space and volume. From then on he opted for the lost wax technique to achieve his objectives, just like the artist Roel D'Haese (also present in Herrmann-Debroux station). Without a doubt, Rik Poot is best known for his image of a fist in Vilvoorde, erected when many employees were made redundant by the car manufacturer Renault. Rik Poot has already designed a great number of monumental works in public places and in many different materials. However, not all of his creations are monumental. He also created many smaller images, jewels and graphics. Rik Poot often draws inspiration for his works from nature. He dissects shapes and puts them back together again. He has been awarded several prizes for his sculptures and has taken part in many different exhibitions in Belgium and abroad.

The work of art: **With this sculpture, the artist expresses the struggle between the ideal and drab reality. This work of art, which is almost three metres tall, represents a man and a horse who, through the fact that they are shut up in a metro tunnel, speak to us of nostalgia for pure nature, primary forces and vital energies. "Why did the rider dismount his horse, when he was riding astride the wind of the plains?" Other than monumentality, the artist has expressed strength and vitality. The bronze plates seem to have cracked under the pressure of the tensions present in the closed volumes. This is very clear on the back and neck of the whinnying horse as well as on the rider's torso. Rik Poot sculpted this rider as "a protest against the artificial world with its computers, psychiatrists, sociologists, psychologists, sexologists and the organisation of leisure activities for pensioners."**

1985

Bronze sculpture.



Raveel Roger



Ensor: Vive la Sociale (Long live the social)

R Raveel

The artist **Roger Raveel** (Machelen-aan-de-Leie, 1921).

He trained at the Deinze and Ghent Academies, and later went on to develop a very personal style. Together with three other painters he formed the artistic movement “De Nieuwe Visie” (The New Vision), in which familiar and well known things are considered in a newer, fresher way, and are rendered in a more original fashion. For Roger Raveel, the interaction between his works of art and the environment are particularly important. The surroundings are included in the painting using bright colours and empty spaces. Other than group work, Roger Raveel created, “Raveel op de Leie”, an individual work in a spirit of greater social engagement, as a protest against the pollution of the river. He went on to represent Belgium at the 34th Biennale in Venice.

The work of art:
1976

Roger Raveel concentrated on the interaction between painting and his environment: on the one hand we have the work of art which comes out of its frame and on the other, the surroundings which are incorporated into the painting. Consequently, the shape which unfolds on the extreme right hand side of the large painting is repeated on the tympanum above the escalator with this text: “Kom in het bos wonen/Bouwgrond te koop/met toelating om alle bomen te rooien” (Come and live in the forest/Building land for sale/with the authorisation to cut down all the trees). In this painting Roger Raveel refers to the artist Van Eyck (see the Adam and Eve figures) and James Ensor (see the allusion to the painting “L’entrée du Christ à Bruxelles” (Christ’s arrival in Brussels), creating a work with a social impact. There is also an expression that is typical of Raveel: the figure looking in the painting, the only one to have contours, the “empty” figure, the strongly pictorial elements in the shapes of heads, coats, jumpers, trees and clouds, the addition of objects such as mirrors. “Vive la Sociale” is a piece that has now regained its social importance.

Oil paint on panels.



Reinhoud



Stop the run

Reinhoud

The artist **Reinhoud (D'Haese)** (Geraardsbergen, 1928 - France, 2007). He studied with Olivier Strebelle at the Ecole Nationale Supérieure de la Cambre, on the insistence of his brother Roel, who is seven years his senior. Through Olivier Strebelle he got in touch with Pierre Alechinsky, another artist from the Cobra movement. This artistic group had such an influence on him that he decided to join it. His unusual sculptures are polymorphic or metamorphic beings: vegetable animals, animal-like plants, anthropoid flora, insects with tall, spindly legs,... Since 1961 human figures have completed this bestiary with a whole spectrum of grotesque attitudes. These strange beings are arranged in groups and perform human activities. The artist works with brass and red copper, lead, with a preference for copper and tin, because these materials are easier to shape and enable him to complete his fantastical creations more quickly.

The work of art: **The copper used for the high-relief allows the artist to shape his fantastical ideas more easily as there is less time between what he feels and what he does.**
1982 **"Stop the run" represents the dynamics of a group of metro passengers in a hurry, who collide with each other, intertwine in a tangle and create a jostling in which each passenger is determined not to be pushed about. All this has associations with the wrestling and jostling of rugby players. The identity of the passengers, their personal physiognomy and typical attitude are not shown here. However, we don't pay attention to the artist's warning: "Stop the Run!" the agitation brings about an irresistible effect for people.**

High-relief in copper.



Renard Thierry



[Millefeuille

Changement.

Sainte-Catherine station

The artist **Thierry Renard** (Hasselt, 1951).

Thierry Renard uses already existing reproduction material for his collages. He cuts out, rearranges and reworks the material, moves structures and obtains new shapes. Out of respect for the work of others, Renard never uses original works of art. Traditional methods are important to him. The proper management and use of materials and techniques are essential for the quality of his collages. He worked together with Hugo Claus on an artist's book "Goede geschiedenislessen of ABC van de Kinderheiligen", in which 24 of his collages accompany the same number of poems by Hugo Claus. The point of departure was the images of children found in a German photo book.

The work of art:
2007

Introducing the freshness of springtime into the metro station was Thierry Renard's aim when creating "Millefeuille". Colourful tulips are applied to the station walls using serigraphy in order to bring a bit of "springtime freshness" into the everyday lives of passers-by. The flowers also reflect the diversity of individuals: multicoloured or discrete, open or reserved, proud or lazy. The tulips on the platform on the other side of the station attract the attention of passengers, but are also soothing, while the closeness of the flowers on the wall behind us is a source of agitation. The underground presence of flowers gives an upside-down perspective of the world; the idea of going underground to find nature that is present above ground. With "Millefeuille", it was also the artist's intention to offer the spectator something linked to the dessert of the same name: a little something for a good day and for a grey day.

Wall composition on panels in enamelled glazed steel.





Rets Jean



Ortem

Jean Rets

The artist **Jean Rets** (Paris, 1910 - Antwerpen, 1998).

Jean Rets was a member of the APIAW (Association pour le Progrès Intellectuel et Artistique de la Wallonie), an association very similar to "Jeune Peinture Belge" (Young Belgian painting), which had the aim of opening up art to the contemporary international and progressive movements. Rets was already open to cubism before the war. From the 1950s onwards, Jean Rets developed a personal language of shapes and a refined use of colour. Rets is best known for his non-figurative geometric designs, to which he adds a refined touch, in his monumental works of art and through the integration of visual arts into architecture. He has mostly active in the area around Liège, designing a stained-glass window in Guillemins train station and performing a colour study for the steel factory Thomas, Cockerill-Ougrée. Jean Rets also worked with sculpture, in which light plays a structuring role.

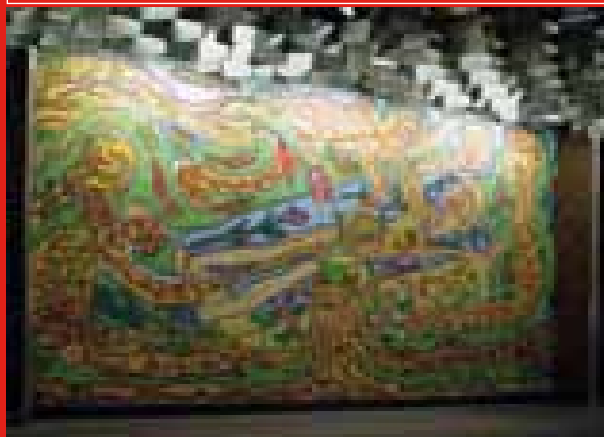
The work of art: **It was a simple design but created with enough precision to be observed in its entirety in a quick glance thanks to the clarity of the overall image. In the same composition we find horizontal, vertical, oblique and curved lines, squares, rectangles, triangles, segments of circles and seven different colours. The interpretation of the work of art is dependant on the state of mind of the observer, who can see it as a flat surface or in three dimensions. The work of art is clearly a personal expression in terms of composition and use of colour. "Ortem" is situated above a staircase. When descending towards the platforms, the observer can take in the whole work of art with one glance, thanks to the overall clarity of the work. Above all, Jean Rets did not want his work to "disappear" into its surroundings but to stand out from them and attract attention.**

1976

Composition in enamelled ceramic tiles.



Roobjee Pjeroo / Tondat Gino



Les couleurs de la solidarité (The colours of Solidarity)

The artists **Pjeeroo Roobjee** (Gent, 1945).

Pjeero Roobjee is a very versatile artist: writer, plastic artist, man of the theatre, graphic designer, entertainer and singer. He is a stubborn artist who hates styles and trends. His works are predominantly monumental and have travelled around the five continents and represented Belgium at important cultural events such as the Sao Paulo and Venice Biennales.

Gino Tondat (Eeklo, 1959)

Gino Tondat is a real specialist when it comes to mosaics, both in marble and in glass. He trained at Spilimbergo, in northern Italy. One example of his work is the renovation of the façade of the Antwerp zoo. Thanks to his post as a professor at the Art academy in Wilrijk, he was able to introduce mosaic art as an artistic orientation in its own right. A first in Flanders.

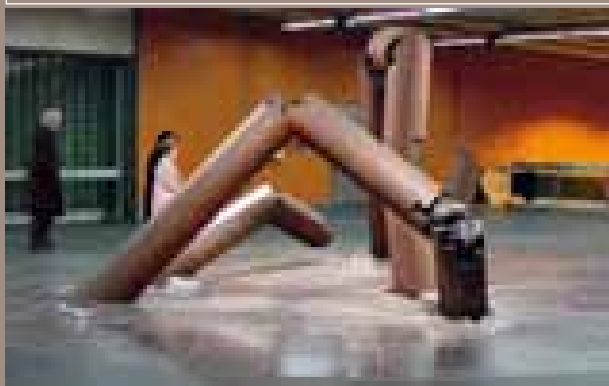
The work of art: **This piece was created by Gino Tondat, based on a project by Pjeeroo Robjee and presented to the Brussels-Capital Region by “Welzijnszorg” and the Flemish Christian workers’ movement, in order to make the public aware of the problems linked to poverty. This work of art is therefore the crowning achievement of an extensive campaign organised under the slogan “Donnez de la couleur à la solidarité” (Give colour to solidarity). The participation of the public took the form of a petition signed by 270,000 people, who each brought a little piece of mosaic in order to symbolise the action. It is a low-relief mosaic which brightens up the Rogier station ticket office area, on the nr 25 and 55 tram terminus side.**

2004

Low-relief mosaic.



Roulin Félix



Sculptures

Félix Roulin.

The artist **Félix Roulin** (Dinant, 1931).

His beginnings as a young sculptor were in a non-figurative style that was in full expansion at the time. Later on, non-figurative sculptures built on the basis of beams and cubic forms and compared with architecture, progressively took on more importance in his works. We could say that these creations are the never-ending theatre of modern society: the contest between the display of life and oppression, between the need for freedom and constraints, between vitality and organisation, like bodies enclosed in the masses which are trying to break free. The period of neo-realism, hyperrealism and photo realism influenced his work in this later phase. From the 1970s his beams and columns break open and through these cracks we can see parts of human bodies, like hands, chests, heads and faces. These body parts are surprisingly realistic.

The work of art:
1976

Felix Roulin's work of art in Thieffry station is representative of his work in the 1970s: the pillars, which look like they are growing out of the ground, break open the floor. The pillars themselves then crack open and tear and in the surfaces and spaces where they break through between the dark, rough, transformed material, extremely realistic-looking body parts appear: backs, thighs, feet.... The Corten steel and the oxidised bronze in which this work was carried out are not, however, the materials which Roulin uses most frequently. Above all the artist wanted to construct a work of art that can be touched, which the passengers can move around, or, if need be, sit on. The pipes which stick out of the ground refer to the industrialised world and give the impression that they extend infinitely under the ground.

Sculptures in Corten steel and oxidised bronze.

UNDELINGENWELKEINSTRIJDZ

IONQUANTALARACELANATIONA
ARIAGEDURANTMELARIAGEELTO
UXLAFAMILLEEESTLELEMENTNA
TEPERSONNEAUSSI BIENSEULE
... : 18 TOUTEPERSONNEADRO
ELIGIONOUDECONVICTIONAINS

Schein Françoise



R I G H E
A N E E N
N D T E W
E B B E N
H T E R S

Dyade

Françoise Schein

Parvis de Saint-Gilles station

The artist **Françoise Schein** (Brussels, 1953).

Schein trained as an architect in Brussels and New York. "The Universal Declaration of Human Rights" (1948) is one of the themes that is very close to her heart. She has developed this theme in several cities in order to build an international network of democracy. Her first work on this subject was for the Concorde station in the Paris metro. The next cities were Brussels, Lisbon, Haifa, Stockholm, London and Berlin. To start with, Françoise Schein was above all known for her drawings, but gradually she moved more towards sculpture and later on to urban projects, particularly projects in the metro. The city fascinates her. This artist-architect started to see the city more and more as living beings with stories to tell. She has a long list of sculptures, personal and group exhibitions and publications to her name.

The work of art: **It is an entirely plastic work, in which the borders of different European countries intertwine in a subtle play of lines. The colour blue dominates the station and embraces passengers completely in work of art where an extract of the Universal Declaration of Human Rights appears in white letters. She juggles, as it were, with mosaics, to which she gives a function by decorating them with words that spread a message for democracy. Her dream is to make an international network of human rights to shake commuters from their lethargy. She describes the work of art in Parvis de Saint Gilles station as: "The metro evokes the relation between European borders and human rights".**

1993

Wall composition in ceramic tiles.



Schuiten Francois



Le passage inconnu (The Unknown Passageway)

Schuiten

Porte de Hal station

The artist **François Schuiten** (Bruxelles, 1956).

François Schuiten hails from a family of architects, but he took another direction in his work. He is best known for his comic strip stories, in which, along with his brother Luc, an architect, he creates an imaginary world, "Les Cités Obscures" (The dark cities), where the past subtly mixes with an alarming future. François Schuiten studied at the Institut Saint Luc, where he met Claude Renard. He worked with him on his first comic strip albums. Later on he embarked on a project with Benoît Peeters, with whom he worked with on "L'archiviste" (The Archivist), "La Tour" (The Tower), "La route d'Armilia" (The Road to Armilia), "Le musée A.Desombres" (The A.Desombres Museum), "Brüsel", "L'Echo des Cités", "Mary la penchée" (Leaning Mary) and "L'Enfant penchée" (The Leaning Child). In 2002 the comic strip illustrator received a prize at Angoulême festival in recognition of his entire works. Schuiten also designed countless posters, illustrations, serigraphy, lithographs, graphic designs for films and even around a dozen different Belgian postage stamps.

The work of art:
1993

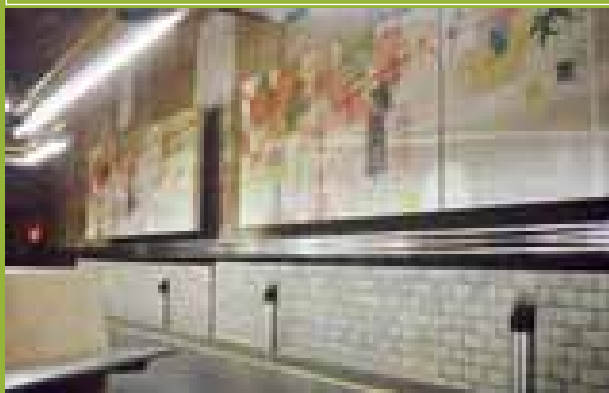
In François Schuiten's drawings, there are almost always more buildings than people. For Porte de Hal station, the artist designed a playful piece that is totally in keeping with his works as a comic strip artist. The picture evokes a modern city, combining sky-scrapers and fragments of authentic "old trams" which seem to spring out of the station walls, turning the metro into a link between the past and the future. The work of art in Porte de Hal station is inspired by the architecture in "Brüsel", an album from the "Cités Obscures" (Dark cities) series. It is not the only large-scale work by this comic strip artist that is on display in Brussels. Schuiten also designed a comic strip wall in Belgium's capital city. He also designed the decoration for Arts et Métiers metro station in Paris.

Wall composition in painted wood.





Servais Raoul / Vlerick Pierre



Transcendence platform (Transcendence platform)

Servais Raoul *Vlerick Pierre*

Houba-Brugmann station

The artists **Raoul Servais** (Oostende, 1928).

Raoul Servais studied applied arts at the Koninklijke Academie voor Schone Kunsten (Royal Academy for Fine Arts) in Ghent. He specialised in monumental painting, and from the 1950s onwards, he gained an international reputation as a director of animated films. He set up the "Animatiefilm" (Animated films) department at the Academie van Gent (Ghent Academy). Raoul Servais's films not only contain surprising and innovative images, but they are also full of meaning, they are modern, critical and committed. The struggle of the individual against brute force and the misunderstanding of dreams and the imagination are central to his work. Pierre Vlerick (Ghent, 1923 - 1999) Pierre Vlerick, lecturer in the same Academy, was head of the school from 1968 to 1988. As a painter who makes great use of light, colour and subject serve as a basis for light effects in his works. Since the 1970s, woman and her dream world have been central to Pierre Vlerick's work. He treats this theme in a veiled fashion, against a background of luxurious vegetation.

The work of art: **This piece was created for this station through a successful collaboration between two very different artistic personalities. Here we find ourselves in front of a dynamic evolution derived from a 35 mm film. On one wall are fifteen "photogrammes" which analyse a young woman's jump. On the other side, seven triptychs represent another cinematic interpretation. Underneath the two series of paintings runs a metallic frieze which suggests the optical soundtrack of a feature film. The work of art is not only impressive due to the sheer size of the fifteen 9 m² panels, but also due to its rich metaphorical theme, where techniques and qualities of film and painting are coordinated and linked to a social and humanitarian message in a thoughtful way. The aim was for the work to have a link to the nearby Brugmann hospital.**

1985

Painting on polyester concrete panels.



Simonis Louis-Eugène



▮ Arcade "Seine et Escaut" .("Seine et Schelde" arch).

The artist **Louis-Eugène Simonis** (Liège, 1810 - Koekelberg, 1882). Place Eugène Simonis, and the metro station underneath it are named after one of the greatest Belgian sculptors of the 19th century. Louis-Eugène Simonis was drawn to sculpture very early on. He was first a student of the Liège Academy and he then completed his training in Rome with Dutch artist Mathieu Kessels and the great Italian painter and sculptor Carlo Finelli. In 1836, when he returned from Rome, he set up his workshop in Koekelberg. A few years later, from 1843 to 1848, he worked on the equestrian statue of Godefried de Bouillon. This statue was rightly considered as a masterpiece of romantic sculpture, and it still proudly dominates over place Royale in Brussels. In 1845 Simonis became a member of the Académie royale de Belgique and began work on the monument to canon Triest, which can still be admired at Saint Michel cathedral. From 1851 to 1854 he worked on the low-relief "*L'Harmonie des Passions humaines*" (The Harmony of Human Passions), destined to be placed on the pediment of the Théâtre royal de la Monnaie. In 1863 he was appointed as a professor of historical expression and composition at the Brussels Academy, where he also succeeded François-Joseph Navez as director. He would remain the director for sixteen years, from 1863 to 1879. He died in Koekelberg on 11 July 1882.

The work of art: 1984 **In 1862 Simonis received an order for four low-reliefs to decorate the façade of the former Gare du Nord, which at the time was situated on place Rogier and demolished in 1956. Four corner pieces were created with "rivers" as the theme: the Scheldt, the Meuse, the Seine and the Rhine. An arch, made up of the corner pieces that represent the Meuse and the Rhine, can be found at the Horticulture college in the city of Liège. The other arch, which represents the Seine and the Scheldt, decorates Simonis metro station, which was opened in 1988. In order to characterise the art of Simonis in brief, suffice to say that departing from the neo-classicism of his masters, over the years his works became more and more romantic, yet without excess or outrageousness. In a way, he also made the transition from the 18th to the 19th century, from classicism to romanticism in Belgian sculpture.**

Sculpture in blue stone.



Somville Roger



Notre Temps

Somville

The artist **Roger Somville** (Brussels, 1923).

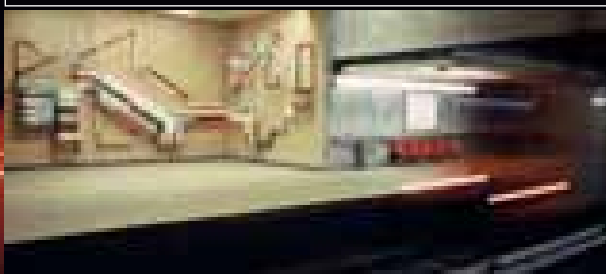
From the beginning of his career he has concentrated on the problem of how the public receives art: he joined many different groups that aimed to bridge the gap between art and the public. The artist actively participated in creating groups such as "Le Centre de Rénovation de la Tapisserie de Tournai" (1946), "Forces Murales" (1947), and "Art et Réalité" (1954). Art must be integrated into real life with its choice of themes, by addressing real life issues such as existence, and the everyday work, struggle and sufferings... We must re-evaluate techniques and materials such as tapestries, frescos, ceramics and mosaics. For Somville art is not just for the privileged. He rebels against conformism. He is just as happy to express himself on walls as on canvas. In the summer Somville mostly works in central France. Other than his art work, he is also involved in the World Peace Council. He fights tirelessly against the oppression of "the weak" and for "art which makes you shout out with rage".

The work of art: **This piece is a transposition of the contradictions of "Our Time"**
1976 **(the overall theme of the composition), from the struggles of the working population and men and women in general for a society with economic and social justice. We can see the crowds, the bikers who reject the everyday struggle, a newspaper reader, a demonstration,... The shapes and intense colours in shades of red and orange give the mural a challenging, even intrusive feel. Somville remarked: "I prefer to annoy than to please..." The gigantic 600 m² mural in Hankar station was created with the help of six assistants. It is a typical expression of his vision and style, which does not shy from movement and excess, through the use of lines of force and intense colours and a violent energy. Roger Somville also places numerous scenes one next to the other in order to give a summary of his time.**

Wall composition, acrylic paint.



Souply Emile



[Tramification fluide – Tramification syncopée (Fluid tramification, Syncopated tramification)

Emile Souply

The artist **Emile Souply** (Charleroi, 1933).

He trained as a goldsmith and silversmith and in the copperware trade at the Ecole des Métiers d'art (Art Professions School) in Maredsous and devoted himself to designing jewellery in various different materials, statues in silver and large-scale sculptures. Emile Souply searches for solutions to make artistic creations from the excesses of industrialisation and functionalism. From the 1960s onwards, he began to integrate industrial products and techniques into his works: aluminium, glass, Perspex and oxidised, stainless and coloured steel. He also designed and created furniture and small sculptures and jewellery, often with a touch of humour. Emile Souply has participated in many different international biennials and triennials. He also designed the railings for the ex-BBL (ING) building in Brussels, the large steel and textile wall relief for the Hilton hotel in Brussels and a sculpture in glass and mirror glass for the Belgian pavilion at the Montreal world exhibition in 1967.

The work of art: **This piece refers to metro traffic. Round steel tubes in bright colours and of different densities evoke the tram lines, and remind us that Botanique used to operate as a pre-metro station. The technical development is mainly based on the modular association and the curve of the steel tubes, which have a diameter of 6 cm. Light blue, navy blue, light green, white, yellow, orange and red are very much in evidence. The work of art has two titles: "Tramification fluide/Tramification syncopée" (Fluid tramification, Syncopated Tramification), which is logical given that the structural elements in stainless steel both reflect - with two different rhythms - the unique character of the two ensembles that face each other. The steel was treated with enamel in an oven in order to increase its resistance to impacts and to facilitate maintenance.**

1978

Two facing high-reliefs in painted and enamelled tubes.



Stockmans Piet



['t Is de wind (it's the wind)

Georges Henri station

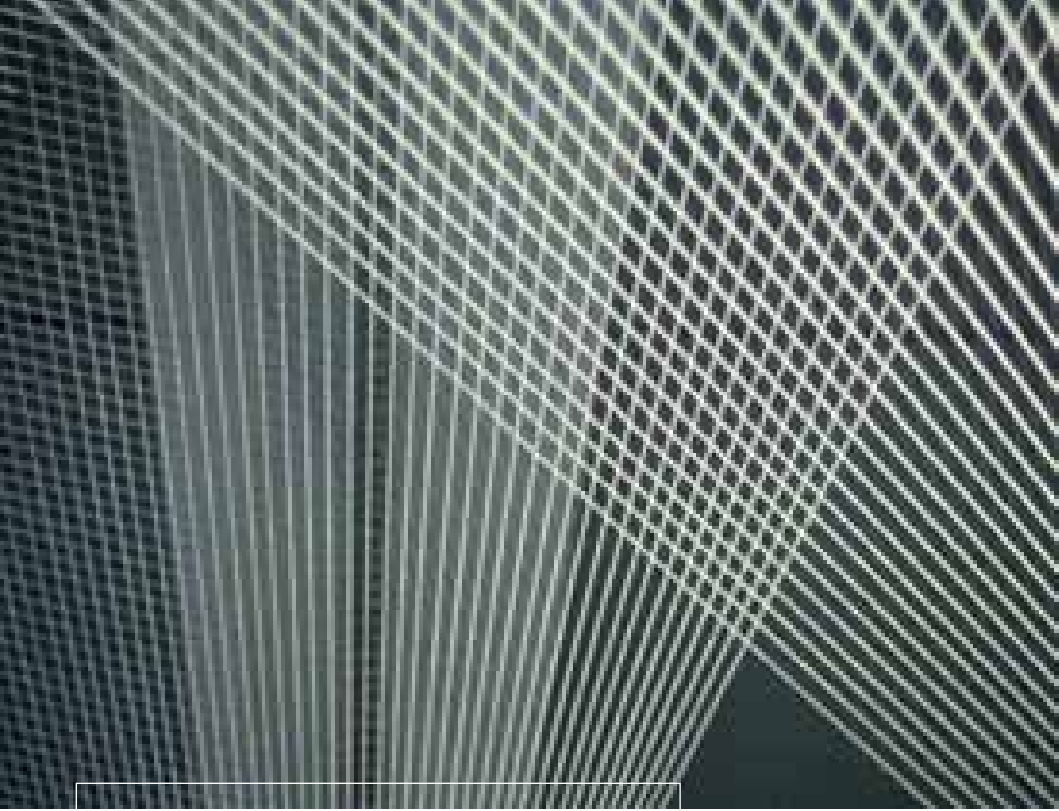
The artist **Piet Stockmans** (Leopoldsburg, 1940).

This potter is well-known for his preference for white and cobalt blue. His works of art display sensitivity, intuition and imagination. Piet Stockmans studied for seven years at the Hoger Instituut voor Architectuur en Toegepaste Kunst (Higher Institute for Architecture and Applied Arts) in Hasselt and perfected his technique abroad. Later on he worked for the German porcelain manufacturer Mosa, for whom he created hundreds of different objects: cups, saucers, plates, coffeepots and teapots. Through his installations for floors and walls, based on the principle of series, he shows that porcelain is a material full of surprising possibilities. This has also gained him an international reputation. In his large-scale installations, repetition plays a central role: repetition of an object, of a construction, of a production. The repetitive aspect brings order, size and rhythm to Stockmans' work.

The work of art:
1992

In this piece we can see the repetitive character that is typical of the artist's large-scale works. The slender porcelain pieces are arranged in series and are placed in four different places (each one over a length of 25 metres). With their blue tips, they look like feathers or wings and they suggest flight, a flapping of wings and speed. The wind and the breeze, birds and their movement make their entrance as a representation of nature, in a space where previously – and arbitrarily – only technology reigned. This wall installation in porcelain has evocations and references which open up the senses, liberating all sorts of associations and connotations or giving life to representations of dormant archetypes of the subconscious stratification of the psyche. It is proof that porcelain has possibilities that go far beyond the usual conception of functional or artistic objects.

Wall composition in porcelain.



Tapta (Maria Wierusz-Kowalski)



Voûtes flexibles (Flexible Vaults)



The artist **Tapta (Maria Wierusz-Kowalski)** (Poland, 1927 - Brussels, 1997).

Tapta studied in the textiles department at the Ecole nationale Supérieure de la Cambre, and then went on to create free textile compositions - first against walls and later in space - in a very personal style characterised by force, warmth and monumentality. After spending ten years in the Congo she worked using simple techniques, with a lot of respect for materials (tapestry and sackcloth), following the inspiration that occurred to her during the creation of the work itself. The artist departs from a rudimentary sketch and then works using very simple techniques. Her monumental works are often characterised by dome shapes, tents and areas which can be entered.

The work of art:
1985

The artist has achieved the aim which she describes as “arriving at the metamorphosis of space using a supple and flexible element.” She has created new space dynamics by giving her four identical constructions form, colour, tension or an undulating movement. The softly undulating movements of this work of art, which we could almost call a string instrument, create shadows on the walls as if by magic. The cord arches are visually very refined: uniformly parallel, upright, bent, turning, intermingled. The four identical constructions with steel cables also integrate particularly well into the Veeweyde station space. We can see the platform through them. The work of art is sufficiently contradictory: it is simple and complex, powerful yet refined, controlled yet elegant.

Four volumetric structures in metal cable.



Van Breedam Camiel



Belgica

Don

The artist **Camiel Van Breedam** (Boom, 1936).

Van Breedam is concerned with presenting and using the object in itself, without disguise and in its physical and material form. He creates combinations of paintings, collages and assemblages to create three dimensional constructions which he integrates into larger environments. In these creations, personal and technical allusions are combined with historical, geographical and ecological references. The visual parts, construction elements, the contributions of colour and shape, are chosen according to the whole of the work of art. In Anglo-Saxon countries this genre was inspired by pop-art and in France by the "nouveau réalisme" (New realism) movement. In this country, the genre was embodied by the artists Vic Gentils, Paul Van Hoeydonck, Remo Martini and of course Camiel Van Breedam. They share a love of placing objects under the spotlight, but each of them adopts his own viewpoint, so that in each case they reveal other possibilities of the genre.

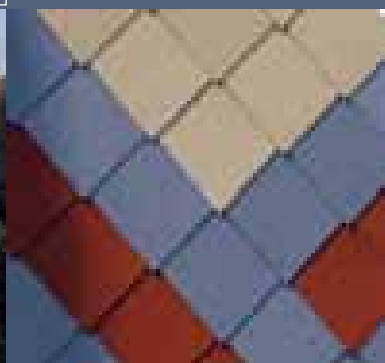
The work of art:
1987

With his "Belgica" sculpture the artist calls for reflection and imagination on the theme of the famous ship. The square was built with bricks from Boom (where the artist was born) and forms the general framework for the assemblage, which alludes to a metro undercarriage as much as to the masts of the boat of the same name. This ship explored the territories of the South Pole during a journey under the leadership of Baron Adrien de Gerlache from 1897 to 1899 and undertook the first winter stay in the Antarctic. In fresh and cheerful contrast with the severe sculpture in Corten steel, the seven arches covered in enamel paint stretch the colours of the rainbow across the entrance stairs to the station. With this natural, geometric construction, the artist alludes to the importance of preserving the environment of the South Pole for the sake of the earth's climate and environment.

Sculpture in Corten steel and enamel arches.



Van den Abbeel Jan



Delta Mouvement (Delta Movement)

Delta Mouvement (Delta Movement)

The artist **Jan Van den Abbeel** (Denderbelle, 1943).

Together with two other artists (Willy Plompen and Yves De Smet), Jan Van Den Abbeel makes up the "PLUS" group, who aim to give concrete expression to a new relationship between the work of art and the optical environment. He created a visual work which rejects all lyricism and emotion, and in which only the colours and the structural elements create the optical effects and the rhythmic movements. The aim is to integrate the result into the environment and living space.

This artist belongs to the non-figurative, geometrical construction movement. A real constructivist works systematically, accepts a structural base and constructs a painting upon it. The creation of such a work of art is dependent on the interaction between freedom and discipline.

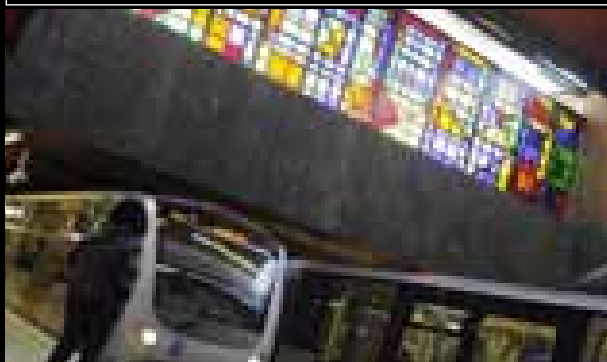
The work of art: **Because of the many limitations imposed on Jan Van den Abbeel by the outside surface of Delta station, the work of art turned out to be a real challenge. However the total cost could not exceed that of a normal wall protection. The one hundred hexagonal windows had to remain free in order to let enough light through into the station. A diagonal and cruciform rhythm, where white dominates and where all the available colours alternate in a uniform fashion has been integrated into the horizontal and vertical construction of the station. The cross-shaped strips and shapes refer to the rails and tracks whereas the flat surfaces refer to the platforms. The tiles were applied diagonally, but this was no problem for the artist, who had already used an oblique composition several times in the past. Just like a metro ride, the movement, the energy and the static aspect follow on from each other.**

1988

Glacial panels applied at a 45° angle.



Vandenbranden Guy



Guy Vandenbranden

Compositie (Composition)



The artist **Guy Vandenbranden** (Brussels, 1926).

As a member of the "Art Abstrait" (Abstract art) group he discovered pure and non-figurative conceptions of compositions and applied them in his work. He uses geometric shapes which he integrates into the architecture. Vandenbranden always departs from the same style principles: a strict limitation of material and form, a solid construction, pure and simple images and a clear rhythm. He uses modern materials in his works: concrete, polyester and aluminium. Vandenbranden's works of art are closer to scientific thought than artistic expressions based on intuition. Clarity, functionality and clear logic stand out in his works. For several years now, the artist has considered his paintings and reliefs as projects that will one day be carried out in a monumental format.

The work of art:
1982
(Gare de l'Ouest)
2011
(Beekkant)

This stained glass window is made up of fifteen consecutive elements. The equal distribution of basic geometrical shapes is accompanied by a regular repetition of colours. They return several times but each time in different forms and at different heights. This integration is perfect because the composition is an essential part of the wall itself and at the same time fulfils a luminous function. The geometric abstraction shows its search for balance in the shapes as well as in the colours. Horizontal, vertical and diagonal lines are linked to one another and alternate with a square, a rectangle and a triangle. Add to this the relation with the geometrical metal construction of the roof, the effects of the light, the colour and luminosity of the glass and you will obtain a wall and a space which radiate with character and beauty.

Stained-glass window.



Vandercam Serge



La fleur unique ou Les oiseaux émerveillés
(The unique flower - The Wonderful Birds)

Serge.V.

Joséphine-Charlotte station

The artist **Serge Vandercam** (Copenhagen, 1924 - Wavre, 2005).

He will not allow himself to be classified by any movement or genre. He is a born researcher and he constantly discovers everyday adventures. As an experimental photographer he took part in Cobra's activities as of 1949. He also wanted to capture the invisible aspects of everyday life in his photographs. In the 1950s, contrary to all expectations, he gave up photography to concentrate entirely on painting. Later on he also started to work with clay in order to approach a more elementary and primitive form. From the beginning of the 1960s, Serge Vandercam worked with softer colours than those which characterise the works of the Cobra followers. In the 1970s new artistic materials appeared in his works: Triplex and wood. In 1979 he became a teacher at the Fine Arts school in Wavre.

The work of art: **1976** The dramatic notes, the dark colours, the furious cry and the violent gestures which characterise most of his creations have been set aside here for a poetic dream, gentle colours, flowing contours and calm composition. The artist combines his visual language with the words of the very sensitive poet Joseph Noiret, who created the "surréalisme révolutionnaire" (Revolutionary surrealism) group (1947) with Christian Dotremont. Joseph Noiret's poems appear on little panels integrated into the wall compositions. The link between visual language and poetry have fascinated Serge Vandercam for some time now. Birds are outlined against lightly coloured clouds, birds that savour their freedom, that sing the praises of a blue sun. On the opposite side, on the other platform wall, the clouds float gently in soft and discreet colours, and singing birds rise up towards a giant flower, towards a yellow and pink sun.

Two low-reliefs in multicoloured wood.





Vanfleteren Stephan



Mode in de metro (Fashion in metro)

Stephan Vanfleteren

Gare de l'Ouest station

The artist **Stephan Vanfleteren** (Kortrijk, 1969).

Stephan Vanfleteren studied at the Hogeschool Sint-Lukas Brussel. As a freelance photographer his clients include the weekend supplement of the newspaper De Morgen and he is known for his sober, highly recognisable portraits of celebrities in black and white. However, the work of this artist is not limited to portraits alone. His documentary photographs capture moments of social life which speak volumes. Each photo is an entire story in itself.

The work of Stephan Vanfleteren has been exhibited frequently in Belgium and abroad. He has also received diverse national and international prizes.

The work of art: **The artist highlights Brussels fashion at the Gare de l'Ouest.**
2009

His models are not professional fashion models, but ordinary people living and working in Brussels, who one might easily meet every day in the metro. They were selected for their charisma, their beauty or their individual character. Men and women, young and old, black and white, rich and poor, "Bruxellois" by birth or by adoption... in their diversity, they illustrate the cosmopolitanism that makes Brussels both unique and exceptional as a city.

These models-for-a-day wear the creations of Belgium's leading couturiers such as Olivier Strelli, Christophe Coppens, Marina Yee, Annemie Verbeke, Jean-Paul Knott, Sofie d'Hoore, Sandrina Fasoli, Cathy Pill, Erik Verdonck and Delvaux. The photo shoots resulted in a varied collection of 13 photographs in black-and-white measuring 3 by 2.5 meters. These photographs are mounted along the entire length of the platform in the direction Beekkant.

Photographic wall composition on thermosetting resin panels.



Van Hoeydonck Paul




16 x Icarus



Comte de Flandre station

The artist **Paul van Hoeydonck** (Antwerpen, 1925).

He studied at the Kunsthistorisch Instituut (Art history institute) in Antwerp and mostly concentrated on the presence of human beings in space. In the second half of the 1950s, when his compositions were not yet figurative, his many experiments mostly concerned light, movement and space. He even made use of a moveable lamp so that each observer could activate the results of the incidence of light for himself or herself. He then introduced planets and constellations into his work. In 1971 the Apollo 15 astronauts placed his statuette "Fallen Astronaut" on the moon! The artist confronts the observer with people who seem to understand the cosmos and outer space, but also with "spacemen" who tumble out of the sky like fallen angels, with astronauts who become machine people, Icarusses who fall into the abyss, robots that look like people, but also with all sorts of intermediary characters: a person made of muscles, nerves, veins and brains which are part machine, part motor, part computer.



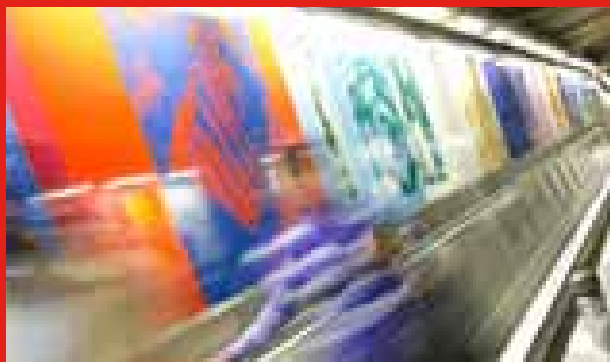
The work of art:
1981

For over thirty years now, Paul van Hoeydonck has been fascinated by mannequins. Modern researchers use them to test new possibilities, in the car manufacturing industry, aviation and space travel. Van Hoeydonck puts them to the test in the artistic field. "16 x Icarus" is made up of sixteen characters that hang from the ceiling. They are distributed at different heights in a sort of planetarium arrangement. The artist wanted to give them the rigidity of mannequins. Bodies, arms and legs have different positions, but they all unmistakably evoke forward movement and the force of a current that sucks them towards the concentration of planets, beckoning like a new, unknown world full of light and enchantment. With limited means, Paul van Hoeydonck has thus managed to animate a large surface in a very impressive manner. The work of art really stirs the emotions and captures the imagination.

Bronze sculptures, fixed to the ceiling.



Vanriet Jan



De stad beweegt in de palm van mijn hand
(The city is moving in the palm of my hand)

me

De Brouckère station

The artist **Jan Vanriet** (Antwerpen, 1948).

Jan Vanriet has several strings to his bow: other than paintings, he creates theatre sets, contributes to a literary review, writes poetry collections, draws for a daily newspaper and writes columns in magazines. He expresses his diversity in a multitude of styles, and focuses on three definitive subjects: nature, history and humanity. Jan Vanriet lives and works in Antwerp and in the Provence. He was selected for the Sao Paulo and Venice Biennials. He won the special prize at the 1990 Art Festival in Seoul and in 2001 he received the Van Acker Stichting prize, following in the footsteps of Frans Masereel, Hugo Claus and Roger Raveel. Vanriet's works can be found in various museums, galleries and well-known financial institutions all over the world.

The work of art:
2004

In this long, narrow corridor with two moving walkways, Jan Vanriet uses the space to the full: he uses the walls as a background for a sort of story in pictures, an analogy with the old wall tapestries in which we find all sorts of themes flowing along together: the first steps on the moon, Place De Brouckère, terrace chairs...There is a mix of architectural context, in other words the Place De Brouckère itself, the Rogier concept architecture from the middle of the last century, mixed with modern skyscrapers and components of the metro itself: escalators, signs, etc. The idea for this work of art comes from a poem by Benno Barnard, and fragments of this text feature in the work of art, along with a song by Jacques Brel in which he sings about Brussels and the Place de Brouckère. Pieces of linocut, mixed with photos were used to create "The city is moving in the palm of my hand"

Wall tapestries, ceramics and glazed enamelled steel plating.



Van Sumere Hilde



[Driehoek in beweging (Moving Triangle)]

Hilde Van Sumere

The artist **Hilde Van Sumere** (Beersel, 1932).

Hilde Van Sumere followed a monumental sculpture course at the Academie voor Schone Kunsten in Brussels with Jacques Moeschal (Gare du Midi station). Her creativity rests on a powerful, simple but essential form. Her works are often geometric abstract pieces, but which still radiate a subtle sensitivity. Other than marble she has also created beautiful works in polyester, Corten steel and Perspex. Her sculptures are autonomous, self sufficient objects which reflect her vision of the world. Light plays an important role in Hilde Van Sumere's work. This is why the detailed finishing to the different materials which she uses is so important in the design of her sculptures.

The work of art:
1982

The artist wanted to give the "Driehoek in beweging" (Moving Triangle) which is exhibited in the station hall a specifically dynamic character, because the metro passenger has neither the time nor the inclination to concentrate on a work of art. The play of the light and the purity of the material accentuate the lines and add shadows to them. Negative becomes positive and vice-versa. It is a static work of art which becomes dynamic through the eyes of the moving passer-by. Not one surface is left to chance. We recognise the circle as a cycle of life, the contrast between the concave front and the convex back, the purity of the material and design and the accentuated shadows. The passer-by notices the sculpture, or does not notice it. The artist's intention was to create a reciprocal dialogue.

Sculpture in Carrara marble.



Verschueren Bob



Miniatures végétales
(Vegetable miniatures)

Dee Khuen

The artist **Bob Verschueren** (Brussels, 1945).

As a self-taught artist, Bob Verschueren began his artistic career in painting. In 1978, he was frustrated with the limits imposed by the canvas and he shifted his focus to nature by treating landscapes with natural dry pigments. This radical embrace of the ephemeral led him to see nature as a source of inspiration, and plants became the essential inspiration for his work. He is best known for his installations made from natural materials such as branches, leaves, needles and plants. In 1985, he created his first “vegetal installation”, an extremely ephemeral work in which the process of decomposition of the raw materials formed the central theme. The installations, generally presented inside exhibition spaces rather than outdoors, give shape to the artist’s reflections on the indestructible bond between life and death. He has exhibited his work in Belgium and abroad. With the help of the Centre Henri Pousseur, he created a soundscape entitled “Catalogue de plantes” (catalogue of plants), 16 tracks which play the music of a plant or a vegetable. Bob Verschueren is a member of the Fine Arts division of the Belgian Royal Academy.

The work of art: 2012 **The corridor heading towards the suburbs is clad with a checkerboard of photos and solid gray panels in pyroengraved sheet metal. These are the “miniatures végétales” (vegetal miniatures), microscopic images that only exist in an ephemeral condition and which can only be revealed thanks to photography. In 2004, Bob Verschueren was invited to submit a contribution of 12 pages for a book on gardens. In order to do this, he chose to focus on the common element of gardens and his installations: the leaf. He wanted to afford this small natural element the status of a sculpture, and intervened only minimally. He merely modified the shape of the leaf, adding nothing. He did not use glue or any other adhesive beyond the stem. After the first 12 photos, having completed enough for the book, the artist, who was so taken with the subject, continued to pursue this visual quest. His works are a way of playfully calling into question the sculptural art of natural elements. The small transformations he makes to a leaf or a twig by folding it, rolling it or cutting it, offer a new view of the plant world.**

Wall composition on glazed enamelled steel plating.



Willaert Joseph



Promenade

Joseph Willaert

Clemenceau station

The artist **Joseph Willaert** (Oostende, 1936).

This self-taught pop-art painter has resolutely abandoned the easel. His works are simple and almost naïve. In each case they consist of a neat, linear drawing with a bright and pure use of colour (in which white plays an essential role). You could almost say that he creates his works with stencils. He attempts, using a simple, plastic language, to put the finger on the wound of our urban consumer society, in which the younger generation takes technological advances for granted, and is barely aware of a rural past which lay only two generations previously. Poetry and humour are at the heart of Willaert's works. Titles play a very important role for him.

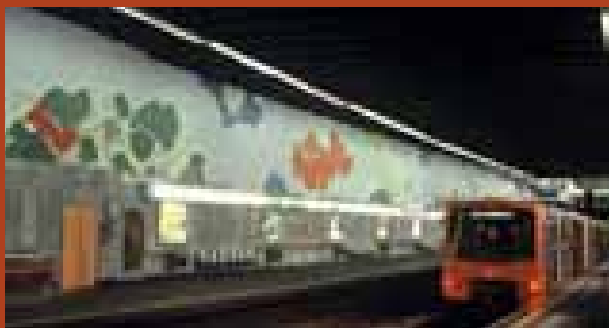
The work of art: **Joseph Willaert's work in Clemenceau station is based entirely on illusion. These paintings give the metro passenger the impression that he or she is not underground, but in a virgin Arcadian landscape, in which all the typical elements are literally aligned. The images glide in front of the metro carriages, like a Cinerama that provokes nostalgia in the older passengers and curiosity in the youngest. Using simple imagery, the artist refers to our urban consumer society, in which two generations no longer share the same values.**

Oil painting on canvas, mounted on wood panels.





Wyckaert Maurice



【Coming up for air

Wyckaert

Jacques Brel station

The artist **Maurice Wyckaert** (Brussels, 1923 - 1996).

He studied at the Académie des Beaux-Arts in Brussels. He was passionate about the Cobra movement, and this movement's taste for freedom in painting. After his studies he tried to establish contacts with the progressive artistic movements in the capital. He was a co-founder of and contributor to the magazine "De Meridiaan" and a few years later he participated in the foundation of "Taptoe", an art centre open to a lively exchange of ideas. From the very beginning, he was also involved in the initiative entitled "L'Internationale Situationniste" (The Situationist International) and later on, in the magazine of the same name. In his paintings the observer cannot find any concrete objects. Wyckaert uses pure colours and an impulsive interplay of lines. His style quickly evolved into an abstract form, where zest for life, purity and a feeling of being at one with the forces of the earth and with cosmic energies are not far away. Maurice Wyckaert said: "I work with colour and space, that's all ..."

The work of art:
1982

On one of the platform walls he has painted a lyrical festival of pure colours over a length of 120 metres and on a surface of 500 m². The work of art represents nature and greenery, colours of a summer landscape, the sea, the movement of the waves, the blue sky and the rustling grass and the swaying, undulating fields of colours. White, yellow, green, blue and red set the tone of the piece. Curling, undulating, frothing, turning, swirling movements make the overall impression very dynamic. The shapes which are suspended over the wall unfurl without any mutual link to the composition. "The element of play is very important for me. Art is having fun in an interesting way." This is definitely an understatement for the artist, because Maurice Wyckaert plays this game thoughtfully, enthusiastically and with such depth that he unveils the elementary laws of life before the observer's eyes, and goes straight to the heart.

Wall paintings in acrylic paint on a coat of plaster.



Zurstrassen Yves



A beautiful day

Z Z L .

Gare de l'Ouest station

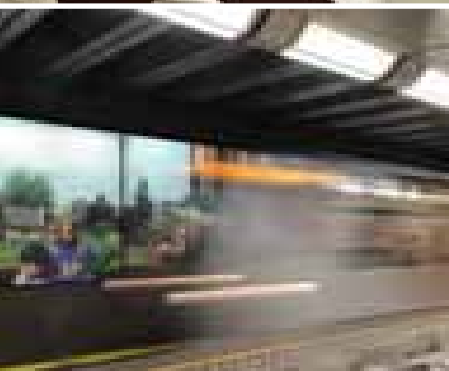
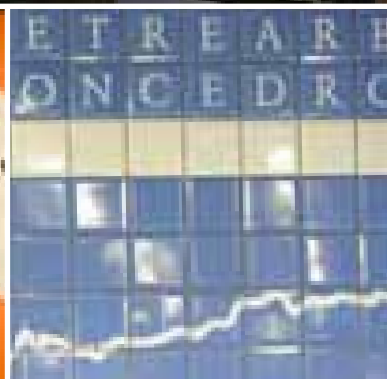
The artist **Yves Zurstrassen** (Verviers, 1956).

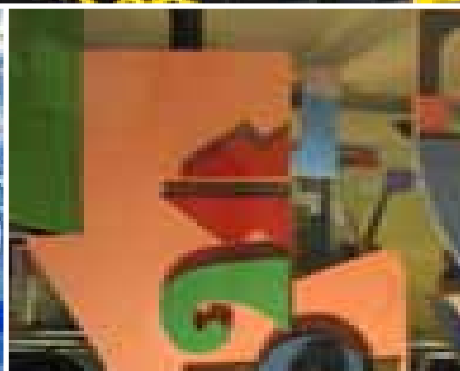
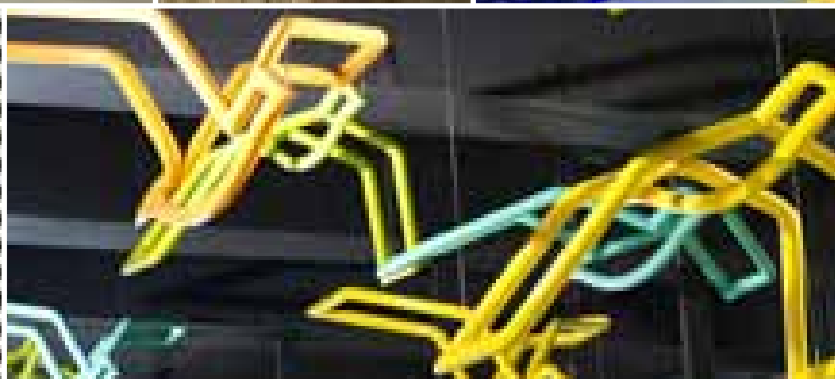
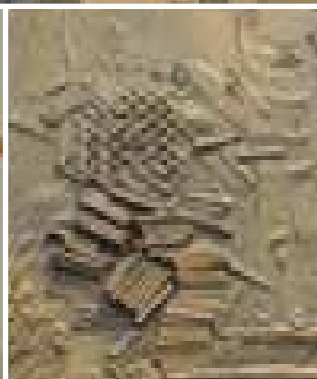
Yves Zurstrassen lives and works in a former cotton factory in Brussels that he has gradually and painstakingly restored and enlarged. There, he creates canvasses on a monumental scale in bright colours and combines collage, décollage and contemporary techniques. The work of this artist has undergone a significant evolution since his beginnings in the 1970s. His works in a painterly style leaning towards expressionism are created in series according to his explorations. They may lead him to create an explosion of 1001 colours, or take a melancholy turn into virtually monochromatic colour fields.

The work of art: **With this colourful collage that measures 95 meters in length and 4 meters in height, Yves Zurstrassen offers a riot of colour in a sombre environment. Zurstrassen decorated the wall facing the platform in the direction Delacroix with bright motifs from his former paintings. In order to do this, he began by photographing 130 details from his own work, blowing them up, in order to reproduce their texture in the work. In this way, the photos take on a sensual character that makes one want to touch them. In the following phase, Yves Zurstrassen positioned enlarged details on patterns that he created himself. These patterns are glued to panels of synthetic, heat tempered resin that have been covered with a protective layer against graffiti. Finally, the 130 shapes were carefully cut out and affixed to a support mesh made of stainless steel tape.**

For the shapes of these coloured elements, the artist drew inspiration from artistic motifs around the world. Arabic Mashrabiya are used repeatedly as a wink to the North African community that lives in the area. The work of Yves Zurstrassen creates the sensation of movement both when viewed from the platform as well as from the trains that pass through the station.

Wall composition on thermosetting resin panels.





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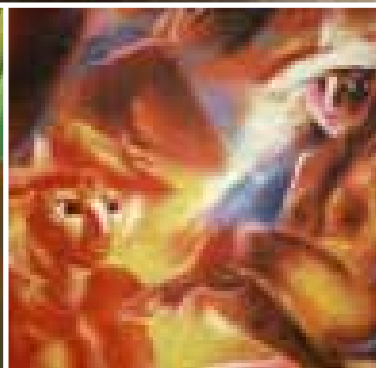
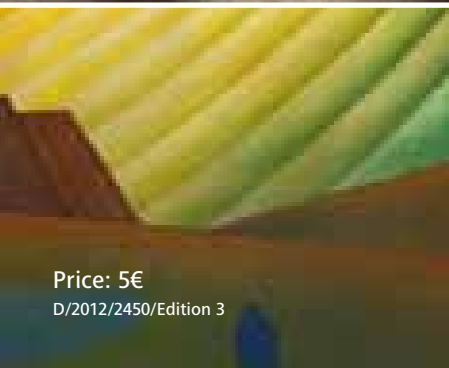
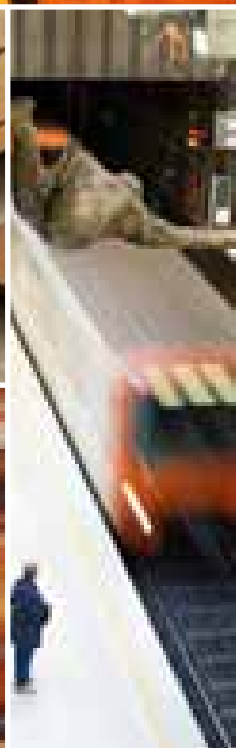
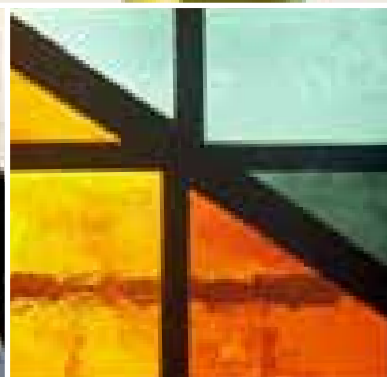
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