



Um momento de trégua CAROLINA SERRANO

Vandecasteele has been practicing painting and drawing for over ten years. Since 2012 he has exhibited his work extensively both in France and in the UK.

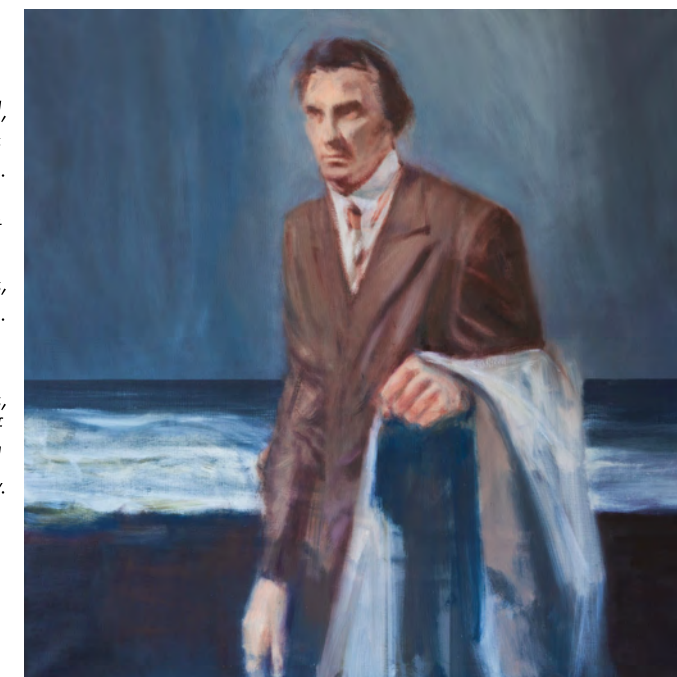
PATRICK VANDECASTEELE

www.patrickvandecasteele.com
@patrickvandecasteele
Malakoff, France

Meeting PATRICK-VANDECASTEELE



Man On The Beach PATRICK-VANDECASTEELE



Patrick Vandecasteele explores humans' physical, psychological, and social posture, the various costumes they wear to dress their intimate hiatuses.

He tries to restore the spontaneity of human posture, its fleetingness, the unconscious that inhabits a body and its outfit, the links between composure and thoughts, gestures and intentions, mental melee.

He paints our struggle to face others, approach others, struggle between our multiple intimacies, between our imperative of life in society, of submission to servitudes, and the imperative need for autonomy and individuality.



What is your aim as an artist?

That of accomplishing an interior voyage, a transcendence. Painting is a huge field of experimentation; venturing into it is a bit like a lone sailor setting sail on his boat and advancing through the immensity. For me, the work of an artist is also similar to a fight. Painting can be a formidable adversary, you take hits, but you also surpass yourself. Each progress is a small victory over existence. Each little mystery understood from the act of painting illuminates daily life and allows one to stand up in front of the world. I am happy when I feel I have passed a milestone in my journey as a painter. It seems a bit selfish. On the other hand, the intensity of the process and the energy it requires continually forces me to be open to the world, observe nature and people, and understand them.

Man PATRICK-VANDECASTEELE



Each Side PATRICK-VANDECASTEELE

Your work reminds me of Francis Bacon and perhaps even Adrian Ghenie. What artists influence or inspire your work most?

You really hit the nail on the head! These two are in my pantheon. I particularly like the concept of Francis Bacon's "painting accidents," which are the embodiment of plastic expression in painting. Knowing how to leave representation by technique in favor of the power of what the painting will produce in a single gesture without being able to really predict its result is part of my current attempts.

Adrian Genie fascinates me above all by his path and his research. He went from intense figuration to great plastic ambition through daring composition while retaining figurative markers like a climber's holds in the rock. I saw him on a video throwing paintballs on his paintings. He has great freedom, and I still have a long way to go...

I also find Giacometti's paintings fascinating, and some of Gustave Courbet's, like the Ruisseau du Puits Noir, a kind of absolute masterpiece.