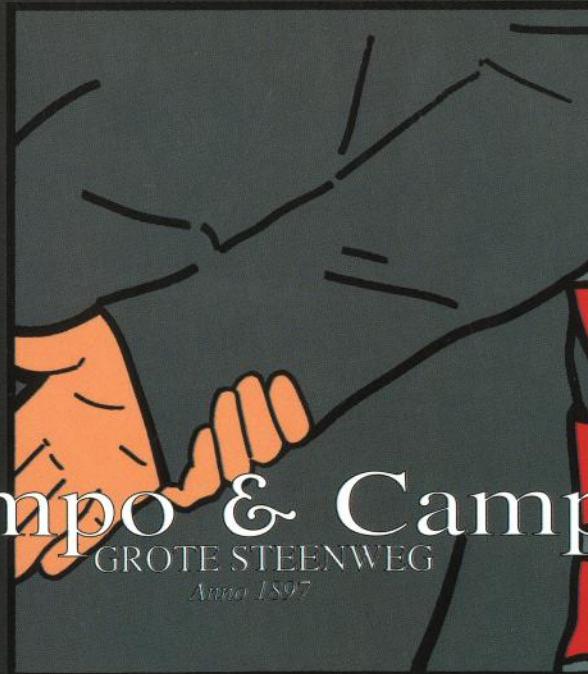


Bart Verheyen

Text: Frans Boenders



Campo & Campo
GROTE STEENWEG
anno 1897

Bart Verheyen

Tabula Rasa

Frans Boenders

Campo & Campo
GROTE STEENWEG
Anno 1897

Bart Verheyen
Kasteel "Hof Ter Heyde"
Hof ter heidedreef 1
2460 Lichtaart
Belgium
Tel.: +32/(0) 14/554155
Cell. Phone: +32/(0) 472/554155 and 0478/554155
Fax: +32/(0) 14/554103
E-mail: verheyenbart@pandora.be
www.bartverheyen.com



Naar onze jarenlange traditie bieden wij naast onze klassieke en moderne kunstveilingen niet alleen een forum aan voor gerenommeerde kunstenaars, maar ook voor jonge, beloftevolle kunstenaars die hiermee de kans krijgen hun werk aan het grote publiek te tonen. Het werk van Bart Verheyen viel ons 15 jaar geleden al op en werd op tal van onze groepstentoonstellingen getoond. Ook in de moderne veilingen kwam zijn werk herhaalde malen in de belangstelling. Met ons streven naar een zo divers mogelijk aanbod van individuele exposities in onze galerij, zijn wij ervan overtuigd met een negentigtal schilderijen van Bart Verheyen u een boeiende tentoonstelling aan te bieden. De situering van Verheyen's werken in de hedendaagse schilderkunst, zijn thema's en verklaring van zijn werk gebeurt uitvoerig verder in deze catalogus door kunsthistoricus, Frans Boenders.

Forts de notre longue expérience, nous proposons, outre nos ventes aux enchères d'œuvres d'art classiques et contemporaines, non seulement un forum pour des artistes renommés, mais également pour de jeunes artistes, afin que ces derniers aient la possibilité de faire découvrir leurs œuvres au grand public. L'œuvre de Bart Verheyen, que nous avions remarquée il y a 15 ans déjà, a été montrée de nombreuses fois lors de nos expositions collectives. Son œuvre suscita également un vif intérêt lors des ventes aux enchères d'œuvres contemporaines. Souhaitant offrir dans notre galerie des expositions individuelles aussi variées que possibles, nous sommes convaincus de vous proposer grâce aux septante tableaux de Bart Verheyen une passionnante exposition d'œuvres très prometteuses.

Vous trouverez dans ce catalogue de plus amples informations permettant de situer l'œuvre de Verheyen dans la peinture d'aujourd'hui, ainsi qu'une explication détaillée de ses thèmes et de son œuvre par l'historien d'art Frans Boenders.

Gemäß unserer langjährigen Tradition bieten wir außer unseren Auktionen für klassische und moderne Kunst nicht nur ein Forum für renommierte, sondern auch für junge Künstler an. Diese bekommen so die Gelegenheit, ihr Werk einem größeren Publikum zu präsentieren. Bart Verheyens Bilder fielen uns bereits vor 15 Jahren auf und wurden denn auch in mehreren unserer Gruppenausstellungen zur Schau gestellt. Auch in den Auktionen moderner Kunst weckten seine Bilder mehrmals Interesse.

In Anbetracht unseres Bemühens, in unserer Galerie eine möglichst große Diversität von Einzelausstellungen zu bieten, sind wir davon überzeugt, dass wir Ihnen mit den hier gezeigten siebzig Bildern Bart Verheyens eine interessante und viel versprechende Ausstellung präsentieren.

In diesem Katalog steht ein Beitrag des Kunsthistorikers Frans Boenders, in dem er Verheyens Bilder in der modernen Malerei situiert. Auch dessen Themen und Bilder werden im Katalog eingehend besprochen.



1. acryl on canvas, 100 x 100 cm

In line with our time-honoured custom, we are offering a forum for well-established and young artists alike, in addition to our classical and contemporary art sales. The newcomers will have an opportunity to show their work to a larger public. Bart Verheyen's work came to our attention all of 15 years ago and has been shown in several of our group exhibitions. His work has also received a lot of attention in contemporary auctions. In view of our aim of seeking to show the widest possible variety of individual exhibitions in our gallery, we are convinced that the 70 or so paintings by Bart Verheyen will offer you an exciting art experience with a lot of potential.

This catalogue includes an article by the art historian Frans Boenders, who explains how Verheyen's work fits into the contemporary art scene and makes an in-depth survey of the artist's themes and approach to his work.

Fieles a una larga tradición, aparte de nuestras ventas públicas de obras artísticas clásicas y modernas no sólo ofrecemos un foro a artistas renombrados sino también a jóvenes artistas a quienes de esta manera les damos la oportunidad para enseñar su obra al gran público. La obra de Bart Verheyen ya llamó nuestra atención hace 15 años y ha sido exhibida en numerosas exhibiciones colectivas. También en las subastas modernas despertó el interés repetidas veces.

Aspirando a la oferta más diversa que sea posible de exhibiciones individuales en nuestra galería, estamos convencidos de ofrecerles con unas setenta pinturas realizadas por Bart Verheyen una fascinante exhibición que tiene futuro.

En el presente catálogo el historiador artístico Frans Boenders sitúa la obra de Verheyen dentro de la pintura contemporánea y explica detalladamente sus temas y obra.

每年我們所舉辦的古典和現代藝術品的展覽，不只讓觀眾能有機會欣賞到有名藝術家的作品，同時也希望能將有前途、有潛力的年輕藝術家介紹給大眾。十五年前，藝術家巴特·飛黑引的作品已經令我們印象深刻，他已多次參加過我們所辦的展覽，他的作品也經常出現於現代藝術拍賣公司，且深受好評。

敝畫廊已舉辦過多次不同風格的個展，我們相當肯定巴特·飛黑引的藝術，他的七十多幅畫作，不僅有原創力，也充滿了個人色采。藝術評論家弗蘭茨·布得爾以藝術史的角度，詳細、深入地描寫巴特·飛黑引的藝術理念及他的創作風格，希望能帶領觀眾進入他的藝術世界。

Guy Campo 吉·坎博



2. acryl on canvas, 100 x 150 cm

what little reality there is becomes less and less

Lucebert, 'Het begin', collection of poems 'van de afgrond en de luchtmens' (1953)

1.

Bart Verheyen's conventional smart and calm demeanour can be misleading to the viewers of his paintings. Indeed, behind his smooth surface, smoulders a flame of resistance.

A sculptor's son born in 1963 in Lier, Bart made his youth a turbulent one, both for himself and his surroundings. The chapters in the Bildungsroman of Bart's *Wanderjahre* are entitled: rebellion at school and at home, slammed doors in the parental home, journeys reminiscent of Rimbaud with nights in a tent all the way to Port Grimaud in the South of France, the wanderer's predictable return to his country of origin where the young hero then develops his sense of reality as a washer-upper in a hospital.

By then, the prodigal son from Lier had already completed several collections of poems. He made his debut at seventeen with '*Tussen glas en beton*', under the dark heteronym Ludwig Wasityk. Four more small poetry books followed, which reveal him as a shy, romantic, vulnerable melancholic man. However, for this poet, images turned out to be stronger than words. Initially, Bart's drawings were illustrations of poems, but then the images took over and became more powerful than words. He drew comic strips and cartoons which exposed the varnish of a glorious life in witty, sometimes nasty snapshots. In the end, his painted images led a life of their own, although Verheyen still incorporates the composition and semantics of words into his paintings.

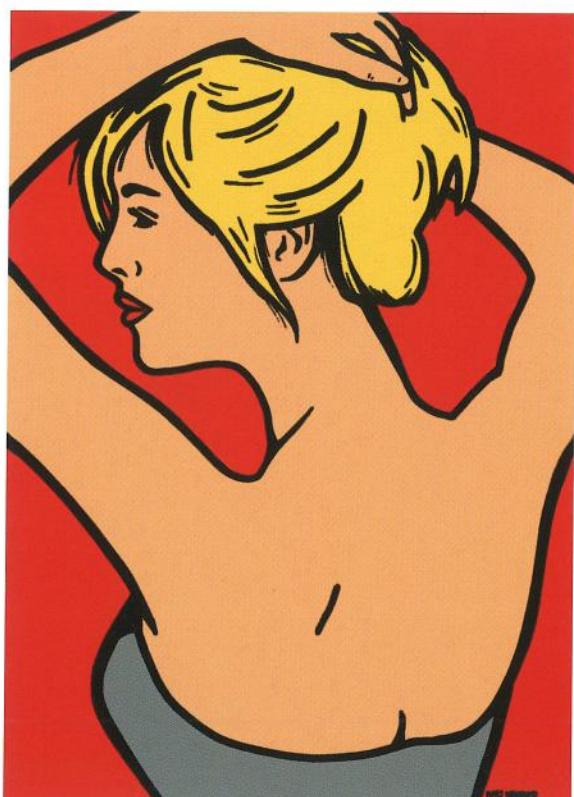
2.

Verheyen quickly became part of the local art crowd, which honoured him on several occasions. In 1994, his cartoons were celebrated at

the International Cartoon Festival in NYC. However, the acrylic paintings he paints today have almost nothing in common with his drawings and cartoons of that time.

In order to make his paintings smooth, well-composed and minimal, Verheyen uses the tactics of *tabula rasa*. Just like the ancient Romans smoothed out the wax tablets they had written on in order to erase the text on them and prepare them for a new announcement, Verheyen soon did away with almost the entire history of Western painting.

Tabula rasa, a highly revolutionary and paradigmatic beginning, but then what? Making a clean sweep is one thing, creating something new is another. It is a well-known fact that everything has been written,

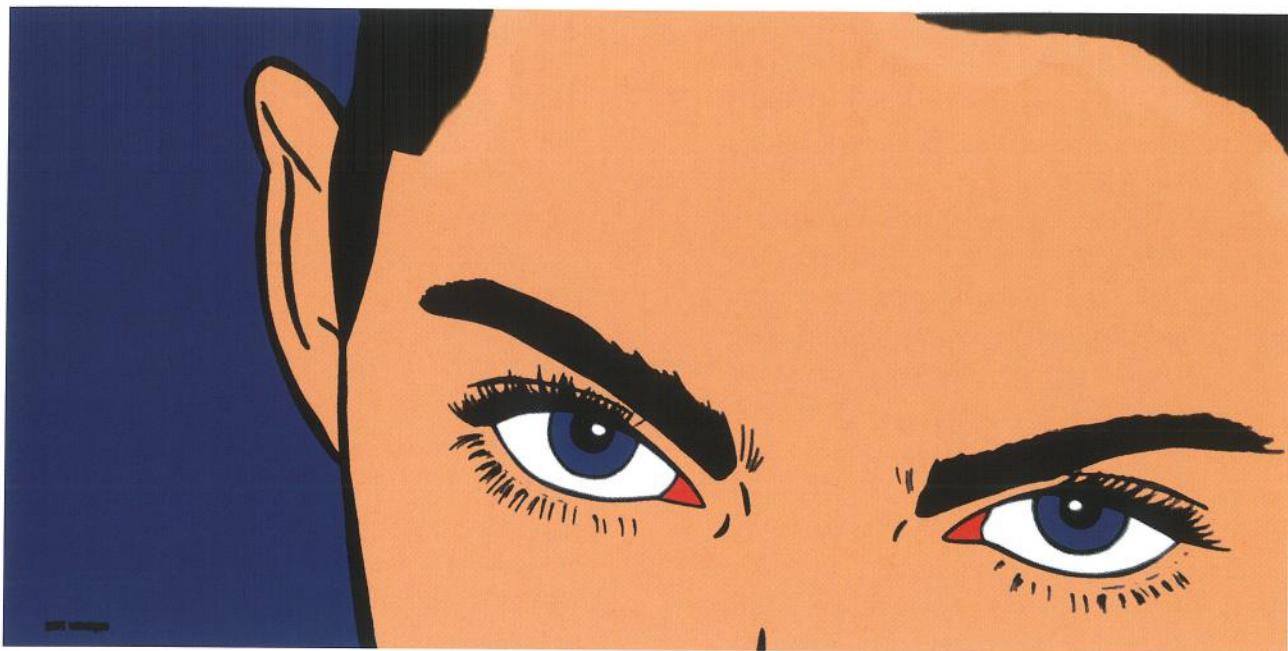


48. acryl on canvas, 50 x 70 cm



49. acryl on canvas, 80 x 120 cm

© Jörg Schäfer



50. acryl on canvas, 100 x 50 cm

painted, invented and created before by some human mind and ditto hand. In order to remain as close as possible to his *tabula rasa*, Verheyen, who is modest enough to realise a thing or two, decided to add as little as possible in place of what was mentally erased. As opposed to most post-modernistic paintings, Verheyen's work does not contain any explicit or half-hidden references to any other painters, styles or conditions. Besides the absolutely essential, his paintings remain naked. 'What little reality' they show is not embellished. Clear as coloured water, cool as morning dew, stylised as if they were drilled in a death squad.

However, even 'what little there is' in Verheyen's cool and clear acrylic images has its precedents. Pop art springs to mind, but whether that style uses 'what little reality there is', is questionable. Indeed, its starting point is the excessive reality of the sixties – loud but light music, fashion, design, advertising, film. Pop art uses the symbols of mass production and consumption. However, with the exception of some anonymous babe types, Verheyen's paintings do not show television stars, flamboyant presidents, streamlined vacuum cleaners or Mickey Mouse. If cars feature at all in his pictures, it is

a famous Rolls Royce used as a logo-cum image of a fragmentarily painted radiator and bonnet.

3.

In 1960, the stream of what would soon be called pop art challenged the deadly serious academic nature of the abstract expressionists of the time. The new style bombarded the art world with images from universally known commercial and media circles. With a minimum of fuss, the old round that was sung by a collection of abstract painters previously praised all the way up to heaven, was soon replaced by a playful style that embraced a fuller life.

Not without cynical pragmatism, the creators of American pop art gave their audience what consumers had grown accustomed to for quite some time: Marilyn Monroe, cans of Campbell's soup, blown-up logo's of entertainment companies, swimming pools and last but not least, the American flag.

None of that for Bart Verheyen! To the contrary, he uses a curious sense of paradox to zoom in on the interior. Whereas British pop art icons such as Richard Hamilton, Peter Blake and Allen Jones celebrate contemporary life in all its hectic and eroticising aspects

– sometimes with a wry smile and a touch of English ambivalence, but always with great ingenuity, Verheyen turns inwards in a slight melancholic way, even though ambiguity also features in his work.

In 'Dromerig', for example, the viewer does not know what the painter is focused on: the sleeping girl, the slightly eroticising touch, the screen isolating the sleeping girl in quite a strict way, the sad atmosphere of the entire picture? Verheyen's painted world, though seemingly minimal and dedicated to form, contains more such little secrets. In his world, emotions move unsteadily because of irresolution rather than frivolity.

Andy Warhol, James Rosenquist, Tom Wesselmann, their work adores loud colours, simple forms and trivia. Verheyen, too, loves lively colours and simple contours, but his trivia are the woeful psychological clichés of today: loneliness, contextual emptiness, depression. In a hierarchy of themes – which is exactly what pop art creators condemn –

Verheyen's subjects score higher than the Elvises of Warhol, the petrol stations of Ruscha, the Superman of Mel Ramos and the pinups of Peter Blake. It is precisely the unstable affects in Verheyen's paintings that give them some drama, even though the drama is shimmering under a polished surface.

4.

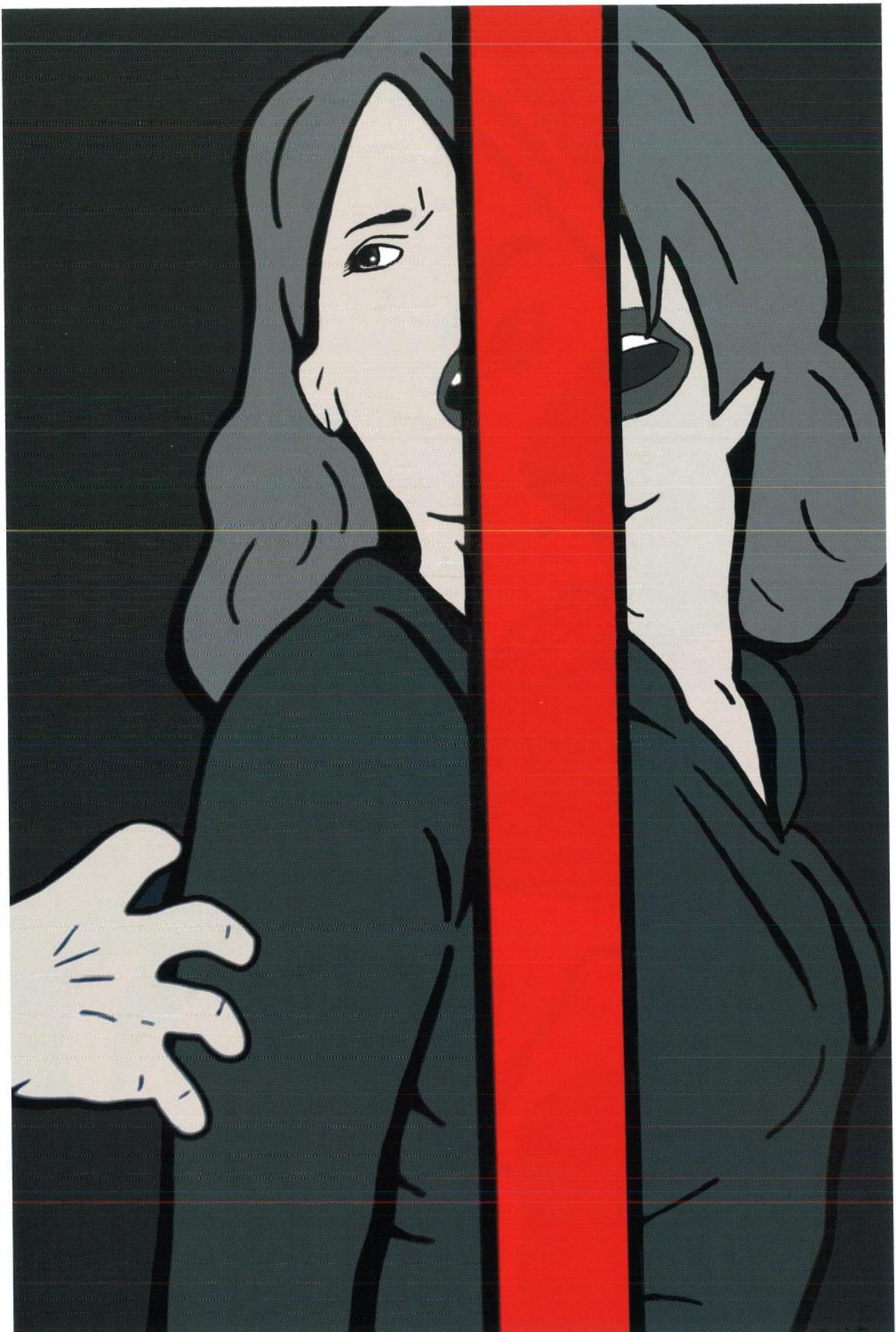
More so than pop art, Verheyen's paintings do not require any prior knowledge of the history of art. The viewer does not have to ponder over any references or coded messages. He is offered direct access and if desired, he can have instant interaction with the painting. To the viewer, the difference between the illusionistic painted feelings in the painting and any similar real affects he knows from his own experience, will quickly fade. The boundaries between art and life are torn down for as long as the viewer is looking at the painting.



51. acryl on canvas, 80 x 60 cm



52. acryl on canvas, 80 x 120 cm



53. acryl on canvas, 80 x 120 cm

In some paintings, Verheyen combines the image with the word by integrating stencilled letters in the composition of the image. David Hockney, the Yorkshire painter who made his fortune in Los Angeles, also combined paint and letters. Roy Lichtenstein rose to international fame with even closer combinations. His blown-up pseudo comic strips with their revolutionary halftone process were well thought out, magnificently and deceptively simple and one of the great pictorial achievements of the last century. Verheyen, however, does not aspire to Lichtenstein's originality or his cerebral perfection. On the contrary, he specifically wants to elevate emotions to be the subject of his paintings. Simple texts, usually in two words, underline or mock the affect shown in the image, even more so than the firm black lines that give Verheyen's figures - who lack any kind of background - their undeniable impact. Sometimes, when even two words are not enough, the speech balloons remain empty. As the case may be, the viewer does not even get to see the face of the featured figure. In 'De Filosoof', the character has its back to the viewer, its unseen face looking at a brick wall. Only the hands crossed in the neck give away any thought. In the superpolyptych 'De Filosofen', the hopelessness of all human philosophy is reinforced even more by the two men, who, without any mutual contact, hope to read the truth about and the meaning of human life from the blind wall in front of them. Ten panels showing 'what little reality there is' in paradoxically increasing minimalism!

Even more silent is the man, who, ironically, is called the narrator in 'De Verteller'. His head is bandaged and the speech balloon is empty. The viewer has to make do with a foolish gesture of argumentation.

5.

Verheyen appears to like serial painting. On a formal and technical level, we can distinguish seven series: grisailles, jigsaw pieces, polyptychs, scenes behind bars, text and image paintings, blow-ups and middle cross-sections. On a thematic level, bandaged



54. acryl on canvas, 100 x 50 cm

characters stand out next to children, dreamy and sleeping nudes, couples (such as man and wife, father and son and, in one case, two men), sirens who make eye contact, babes and pinup-like beings. From a mere pictorial point of view, Verheyen limits himself to minimal figuration. No picturesque brush traces for him. Well-composed, breathing forms are encompassed in black and forceful contours. The airy surfaces and spaces cannot sustain any background or décor. Only the structure

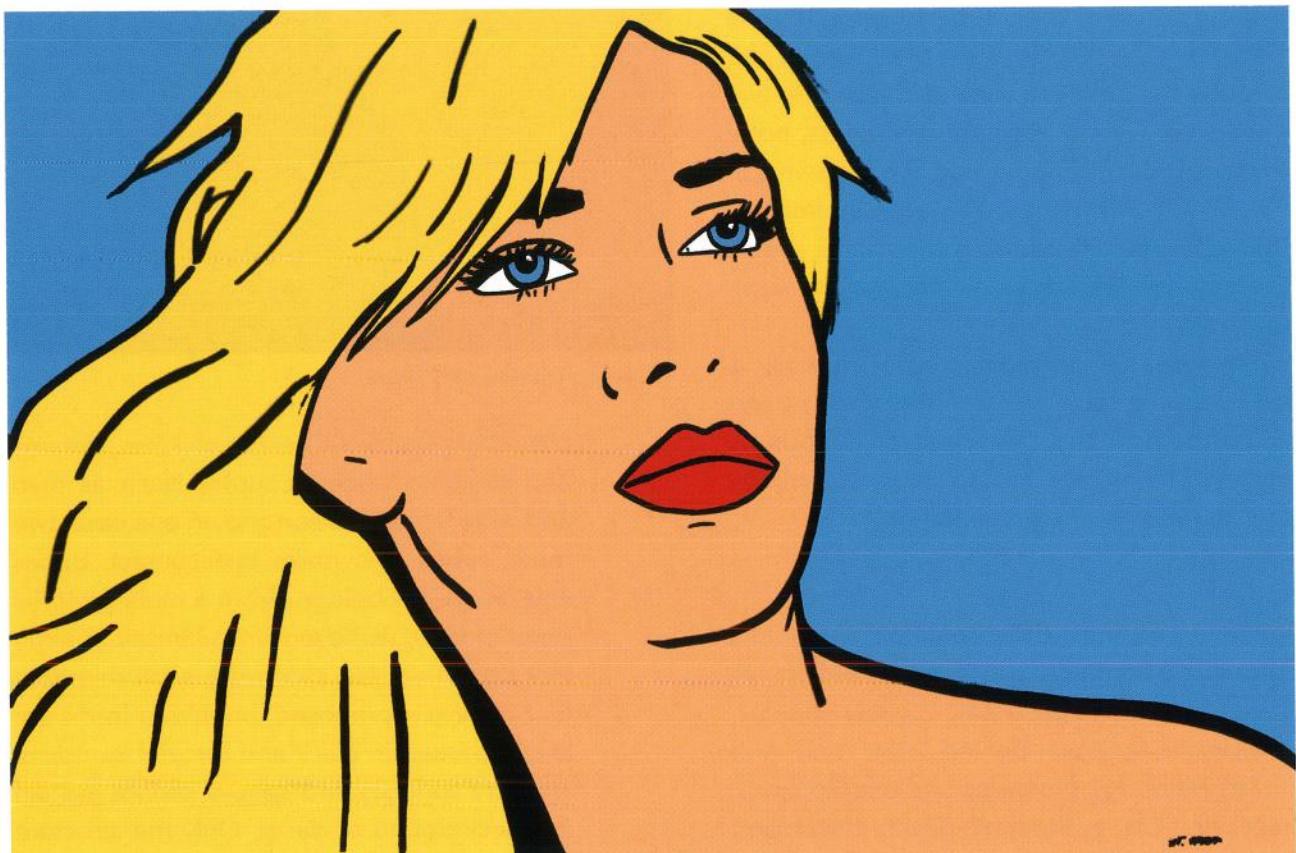
of bars features in some paintings as a striking foil. As far as iconography and cinematic processes are concerned, Verheyen's paintings bear resemblance to American versions of realism, which strongly evoke an illusion of reality. The enlarged individual, often relying on himself, is in turn different from the uncritical involvement in the world to be consumed as photo- and hyperrealists painted it in the eighties and nineties: Richard Estes, Richard McLean, Chuck Close, John Kacere. In the recent past, European realists continued to view things in a 'retinal' way. They did not convey the world as if they painted it with a camera, but as though they painted it with the perception of the living, reasoning eye. Bart Verheyen is also more interested in the spirit in which he paints his reality than in the perfect, true-to-life, illusionistic representation of it.

It is neither people's appearance, nor their glow that makes Verheyen tick, it is the specific language of painting a recognisable and recognised reality – for example by using

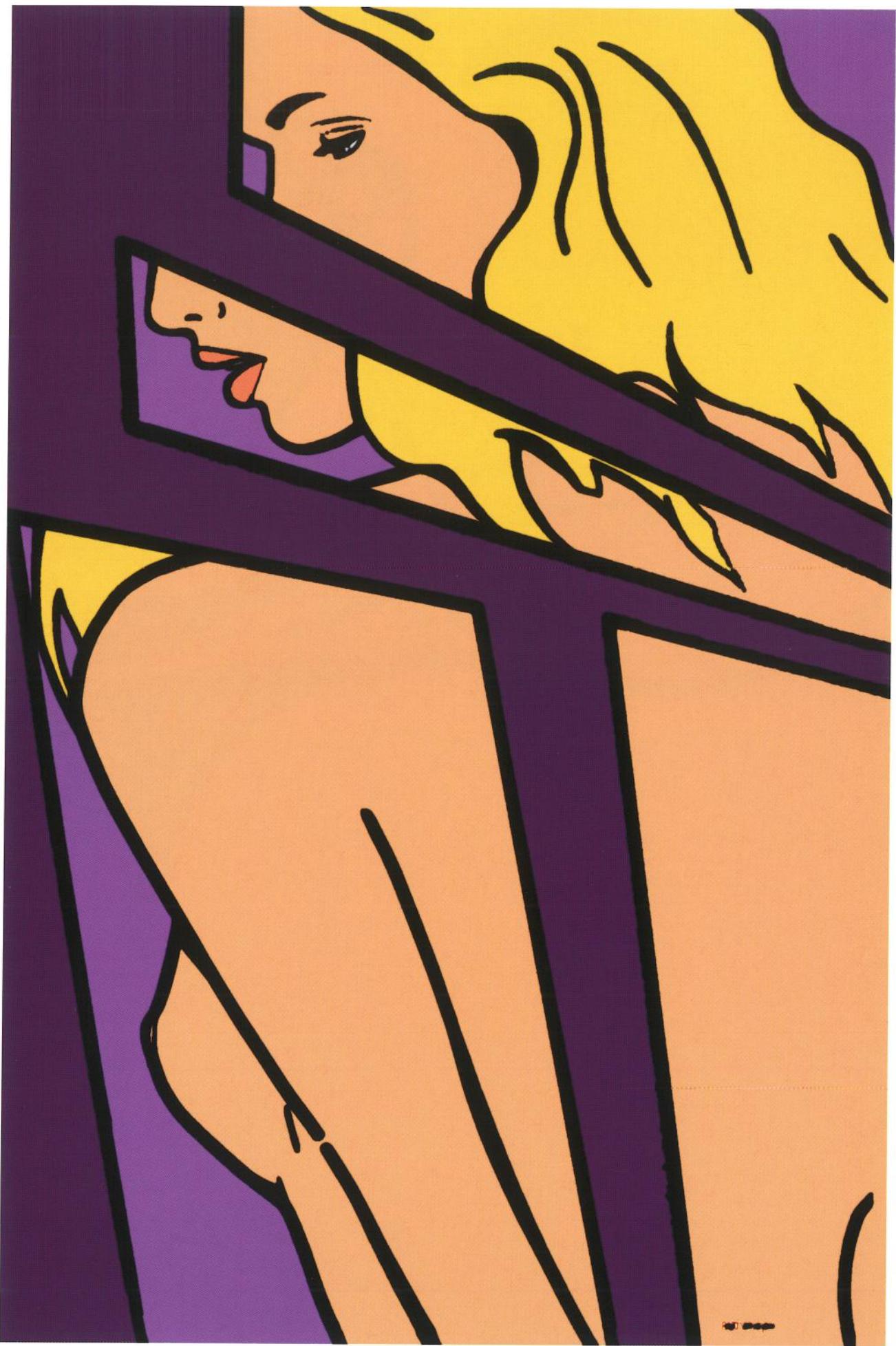
abstract image elements or by approaching realism in a psychological way. Verheyen is fond of the latter. Ambiguity, not neutrality, is his thing. He wants to remain a spectateur engagé and does not want to be overwhelmed by the prevalent climate of self-satisfaction of acquired or supposed freedom in an atmosphere of unbridled 'joy of life' and brainless infotainment. However, his scepticism of today's typical and very mediocre way of life does not surface in moralistic, provocative or aggressive images, but in vulnerable evocations of suffering civilisation.

6.

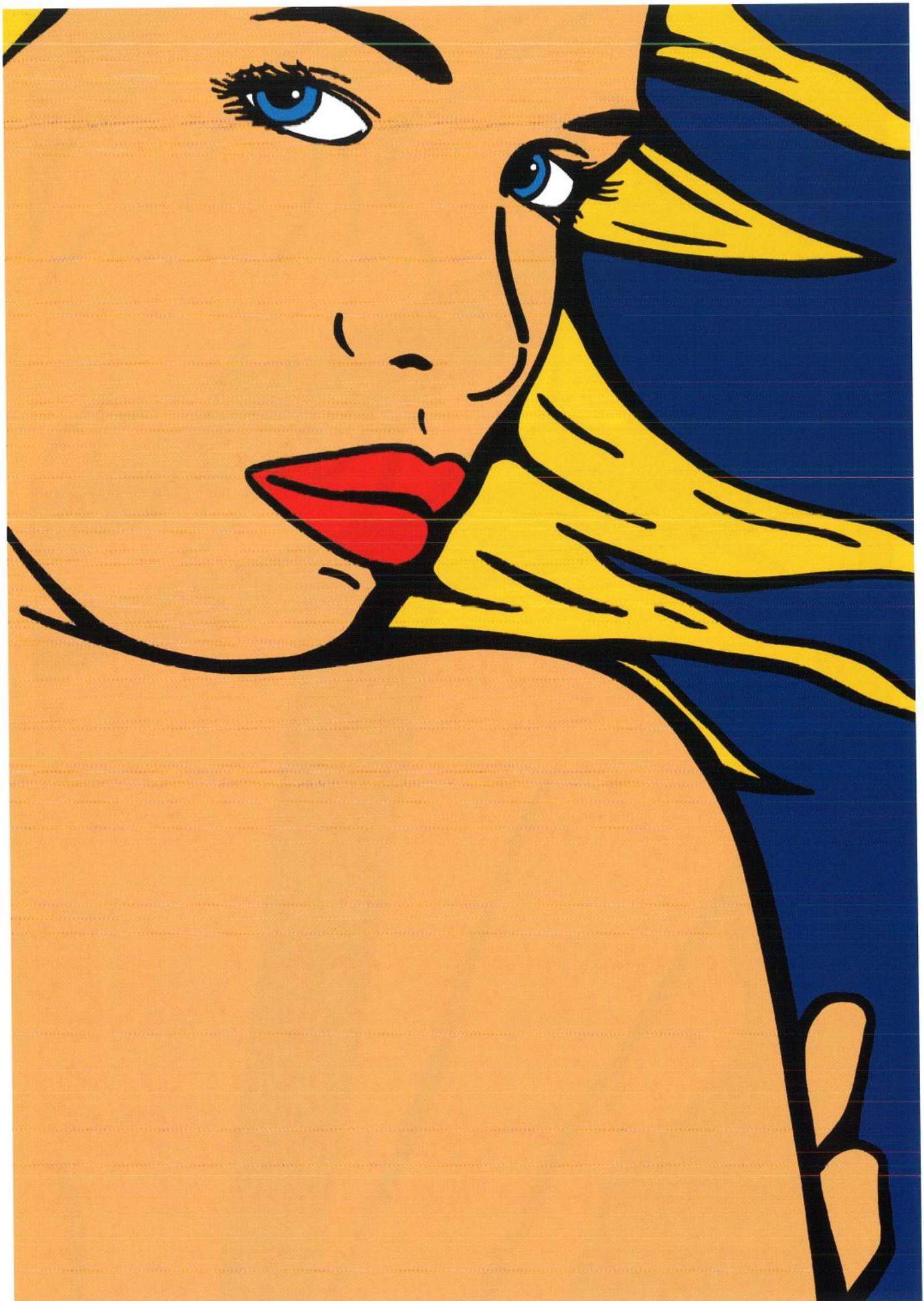
The last decades of the previous century were those of automobility. Now, in the first decade of the twenty-first century, attention focuses yet again on reflectiveness, even if only because all road traffic has come to a final standstill and is forced to stop. The mobile, heroic adventure of modernism, too, has given way to hesitation, doubt and self-analysis. Exposed is the rhetoric of 'wide



55. acryl on canvas, 100 x 150 cm



56. acryl on canvas, 80 x 120 cm



57. acryl on canvas, 70 x 100 cm



58. acrylic on canvas, 70 x 100 cm

open spaces' or 'the sky is the limit'. Space is intersected by motorways connecting one rush to another. People long for the seclusion of interiors. Neither the luxury, nor the celebration of pleasure, nor the digital options we enjoy have produced the freedom we wished for and the happiness we expected. The idols of forum, market and media are adding vulgarity to triviality. Political commitment has not succeeded in stopping the advance of demagoguery and opportunism.

Verheyen is not exactly swinging at the parties of the shamelessly rich forty-somethings of the liberal right who enjoy ample managerial incomes. He does not use the symbols and icons of prosperity in his work, does not flirt with its banality, does not zoom in on glorious chests and voluptuous, curvy women's knickers, does not blow up ice cream cones, whiskey bottles, fast food, outlet pipes, refrigerators or filmstars. Both pop art and hyperrealism left the boundaries between higher and lower culture undisturbed. They

did not succeed in integrating art into consumer society, which is why they weakened remarkably quickly and have now been positioned at a fairly modest level in the pantheon of twentieth-century art styles and public and private collections.

Bart Verheyen is a critical child of his time. His personal and business successes and his many generous initiatives, which have also benefited other artists, have not blinded him from the Catch-22 situations of the times: emotional scarcity in the middle of material abundance, anonymity in a media society where, as Warhol predicted, everybody is famous for fifteen minutes, lack of meaning in a society that proclaims every individual a survivor, entrepreneur and artist.

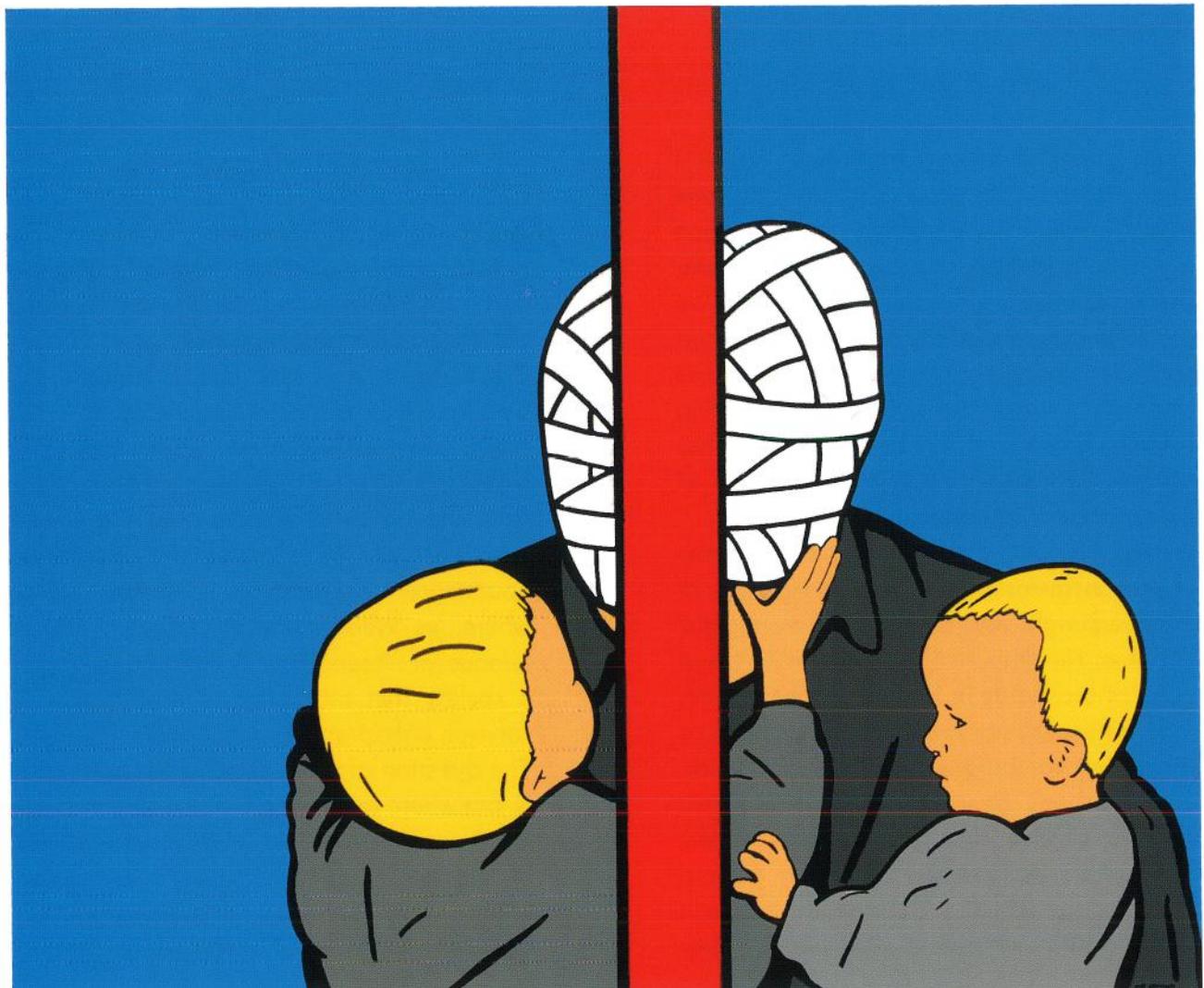
The question of these times is not what man is, but where man was left in a reality that has now become largely virtual. Verheyen focuses on loss as a basic characteristic of human existence. He develops this starting point in pictorial snapshots of innumerable smaller

and larger sufferings: unfulfilled ambitions, the gap between dream and reality, frustrated desires, the inability to communicate, depression and alcoholism, erotic incapacity, loneliness and despair.

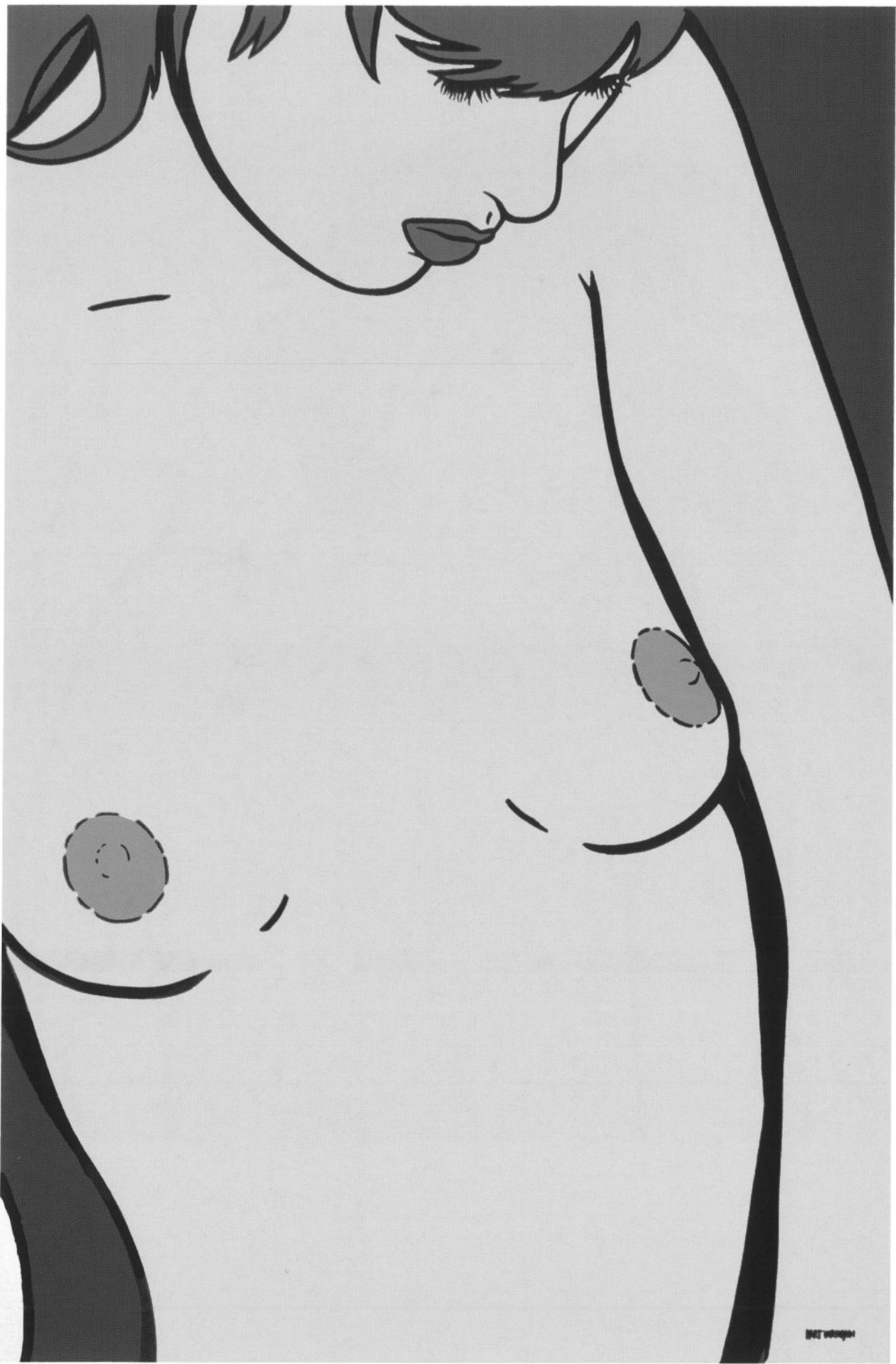
Verheyen shows man in bits and pieces, divided over ten panels, behind bars, deprived of his focus, searching for contact, a piece of the puzzle he needs to solve himself, a fragment of the unknown that he wishes to heal. Verheyen shows pieces of people, intermediate people swung between soul and being, position and opposition, understanding and enigma, things and words, genesis and perishing. Verheyen suggests stoicism as opposed to hedonism, a European nightmare as opposed to the

American dream, the art of emptiness as opposed to quotation art. He replaces the horror vacui of Hamilton, Rauschenberg and Blake by amor vacui. Verheyen decimated the idols once multiplied by Warhol to a present-day Elckerlijc, whilst talking to his soul, hears how quiet things remain, the voice of the soul smothered by a bandaged head.

There is however, hope that the bandage may be removed. *Nil nequit amor* – there is nothing love is not capable of.



59. acryl on canvas, 120 x 100 cm



60. acryl on canvas, 120 x 80 cm



61. acryl on canvas, 100 x 150 cm

1	Laatst afscheid	1	Dernier adieu	1	Letzter Abschied
2	De belastingsontvanger	2	Le perceuteur	2	Der Steuereinnehmer
3	Eigen wil	3	Volonté propre	3	Eigener Wille
4	Verborgen	4	Secret	4	Versteckt
5	Vluchtige innigheid	5	Moment d'intimité éphémère	5	Flüchtige Innigkeit
6	De gesprekspartners	6	Les interlocuteurs	6	Die Gesprächspartner
7	Samen de sigaar	7	Fumer ensemble un cigare	7	Zigarre rauchend
8	In gesprek met zijn zoon	8	Conversation avec son fils	8	Im Gespräch mit seinem Sohn
9	Eindelijk	9	Enfin	9	Endlich
10	Neen	10	Non	10	Nein
11	Warmte-verlangens	11	Envies de chaleur	11	Wärme-Verlangen
12	Geknoopt	12	Noué	12	Geknüpft
13	Einde van een kleurloos bestaan	13	La fin d'une terne existence	13	Ende einer farblosen Existenz
14	Ogenblik	14	L'instant	14	Augenblick
15	Verwijt	15	Reproche	15	Vorwurf
16	Een droom	16	Un rêve	16	Ein Traum
17	Beschermde	17	Protégé	17	Beschützt
18	Troostend gezelschap	18	Compagnie réconfortante	18	Tröstende Gesellschaft
19	Ongenuanceerd verzet	19	Opposition nette	19	Unnuancierter Widerstand
20	Vastgebonden	20	Lié	20	Festgebunden
21	Haar gezelschap	21	Sa compagnie à elle	21	Ihre Gesellschaft
22	Zijn gezelschap	22	Sa compagnie à lui	22	Seine Gesellschaft
23	Dwingend	23	Impératif	23	Zwingend
24	Mijmering	24	Rêverie	24	Träumerei
25	Bezegeling	25	Confirmation	25	Besiegelung
26	Momentopname	26	Instantané	26	Momentaufnahme
27	Onoverzichtelijk	27	Confus	27	Unübersichtlich
28	Openlijk verlangen	28	Franc désir	28	Unverhohlene Sehnsucht
29	Op zoek naar zichzelf	29	A la recherche de soi-même	29	Auf der Suche nach sich selber
30	Opsplitsing	30	Division	30	Aufteilung
31	Mascotte	31	Mascotte	31	Maskohchen
32	Verstrengeld met het onbekende	32	Empêtré dans l'inconnu	32	Mit dem Unbekannten ineinander verschlungen
33	Autokus	33	La baiser dans la voiture	33	Autokuss
34	Weigering	34	Refus	34	Ablehnung
35	Emily	35	Emily	35	Emily
36	De filosofen	36	Les philosophes	36	Die Philosophen
37	Teruggetrokken	37	Solitaire	37	Zurückgezogen
38	Koning Emmenthaler I	38	Roi Emmenthaler I	38	König Emmenthaler I
39	Verdrietig verliefd	39	L'amoureux époloré	39	Unglücklich verliebt
40	Uiteengevallen verlangen	40	Désir évanoui	40	Zerschlagene Sehnsucht
41	Gevallen droom	41	Rêve brisé	41	Gefallener Traum
42	Zwoel	42	Lourd	42	Schwül
43	Zwijgzaam gesprek	43	Conversation silencieuse	43	Schweigsames Gespräch
44	Onwaarschijnlijk	44	Invraisemblable	44	Unwahrscheinlich
45	Geborgen	45	A l'abri	45	Geborgen
46	Gevoelig	46	Sensible	46	Sensibel
47	In gesprek met zijn ziel	47	Conversation avec son âme	47	Im Gespräch mit seiner Seele
48	Verleidende afwijzing	48	Refus tentant	48	Verführerische Abweisung
49	Gevangen	49	Enfermé	49	Gefangen
50	Bekennen	50	Examinié	50	Betrachtet
51	Plezier	51	Plaisir	51	Spass
52	Besluiteeloos	52	Indécis	52	Unschlüssig
53	Gehavend verleden	53	Triste passé	53	Ramponierte Vergangenheit
54	In discussie	54	En pleine discussion	54	Diskutierend
55	Kijken naar de toekomst	55	Regard vers l'avenir	55	Blick in die Zukunft
56	Afwachtend	56	Attitude attentiste	56	Abwartend
57	Haar achterban	57	Sa base	57	Ihre Anhängerschaft
58	Wij waren één ziel	58	Nous étions une seule et même âme	58	Wir waren ein Herz und eine Seele
59	Een onbekende	59	Un inconnu	59	Ein Unbekannter
60	Afgesneden verlangen	60	Envie coupée	60	Abgeschnittenes Verlangen
61	Veroveringsdrang	61	Désir de conquête	61	Eroberungsdrang
62	Verklaring	62	Explication	62	Erklärung
63	De liefde vermag alles	63	L'amour est tout puissant	63	Die Liebe vermag alles
64	In verdediging	64	Sur la défensive	64	In der Verteidigung
65	Dagdromen	65	Rêvasserie	65	Tagträume
66	Zondvloed	66	Déluge	66	Sintflut
67	Flirtster	67	Flirteuse	67	Flirtende
68	Volledige stilte	68	Silence complet	68	Absolute Stille
69	Onmacht	69	Impuissance	69	Öhnacht
70	Toenadering	70	Rapprochement	70	Annäherung
71	Bekentenis	71	L'aveu	71	Geständnis
72	Alles gegeven	72	Tout donné	72	Alles gegeben
73	Gewetensvraag	73	Problème de conscience	73	Gewissensfrage
74	Blijf bij mij	74	Reste avec moi	74	Bleibe bei mir!
75	Een troostend gebaar	75	Un geste consolateur	75	Eine tröstende Geste
76	Gespeelde zekerheid	76	Certitude feinte	76	Gespielder Sicherheit
77	Verdoken verlangen	77	Désir caché	77	Verborgene Begierde
78	Beschafdf gesprek I	78	Conversation polie I	78	Kultiviertes Gespräch I
79	Beschafdf gesprek II	79	Conversation polie II	79	Kultiviertes Gespräch II
80	Zwierig	80	Avec élégance	80	Schwungvoll
81	Het gastronomische dessert	81	Le dessert gastronomique	81	Das gastronomische Dessert
82	Stil verdriet	82	Chagrin silencieux	82	Stille Trauer
83	De onbekende	83	L'inconnu	83	Der Unbekannte
84	Driehoeksverhouding	84	Ménage à trois	84	Dreiecksverhältnis
85	Half eerlijk	85	A moitié sincère	85	Zur Hälfte ehrlich
86	Spraakzaam	86	Loquace	86	Gesprächig
87	Ali Wood	87	Ali Wood	87	Ali Wood
88	Kwetsbaar	88	Vulnérable	88	Verletzlich
89	Vertwijfeld	89	Désespéré	89	Verzweifelt

1	Last farewell	1	Última despedida	1	最後的分別
2	Tax collector	2	El recaudador de impuestos	2	稅務員
3	Free will	3	Propia voluntad	3	自制力
4	Hidden	4	Escondido	4	躲藏
5	Brief intimacy	5	Intimidad fugaz	5	短暫的熱情
6	Negotiating partners	6	Los interlocutores	6	對話的人
7	Smoking cigars	7	Fumar un cigarro juntos	7	抽雪茄的遊戲
8	In conversation with his son	8	En conversación con su hijo	8	與兒子的對話
9	Finally	9	Por fin	9	終究
10	No	10	No	10	不
11	Warm desires	11	Deseos de calor	11	熱烈的慾望
12	Knotted	12	Anudado	12	被綁的
13	End of a colourless existence	13	Fin de una existencia incolora	13	沉悶生活的盡頭
14	Moment	14	Momento	14	片刻
15	Reproach	15	Reproche	15	責備
16	A dream	16	Un sueño	16	夢想
17	Protected	17	Protegido	17	受保護的
18	Comforting company	18	Compañía consoladora	18	安慰的陪伴
19	Over-simplified resistance	19	Oposición sin matizar	19	簡單的抵抗
20	Tied	20	Atado	20	纏繞著繩帶
21	Her company	21	Su compañía	21	她的陪伴
22	His company	22	compañía	22	他的陪伴
23	Compelling	23	Imperativo	23	強迫的
24	Musing	24	Cavilación	24	想思
25	Confirmation	25	Confirmación	25	決定
26	Instantaneous exposure	26	Instantánea	26	快照
27	Poorly organized	27	Poco claro	27	很有條理
28	Open desires	28	Deseo abierto	28	公開的慾望
29	Searching for oneself	29	En busca de si mismo	29	尋找自己
30	Division	30	Subdivisión	30	分割
31	Mascot	31	Mascota	31	吉祥物
32	Entwined with the unknown	32	Enmarañado con lo desconocido	32	互相關聯的未知事物
33	Kiss in the car	33	Beso de coche	33	車子裡的吻
34	Refusal	34	Negativa	34	拒絕
35	Emily	35	Emily	35	Emily
36	The philosophers	36	Los filósofos consoladora	36	哲學家
37	Solitary	37	Solitario	37	幽靜的
38	King Emmenthaler I	38	El Rey Emmenthaler I	38	艾瑞塔勒國王一世
39	Sad loving	39	Tristemente enamorado	39	悲哀地談戀愛
40	Disintegrated desires	40	Deseo deshecho	40	分散的慾望
41	Fallen dream	41	Sueño caído	41	失去的夢想
42	Sultry	42	Sensual	42	熱情的
43	Silent conversation	43	Conservacion callada	43	沉默的對話
44	Improbable	44	Improbable	44	不可思議的
45	Safe	45	Amparado	45	安全
46	Sensitive	46	Sensible	46	敏感
47	In conversation with his soul	47	En conversación con su alma	47	與自己靈魂的對話
48	Seductive refusal	48	Rechazo seductor	48	拒絕的誘惑
49	Captive	49	Aprisionado	49	捕獲的
50	Watched	50	Mirado	50	觀看
51	Pleasure	51	Placer	51	娛樂
52	Indecisive	52	Indeciso	52	不能決定的
53	Damaged past	53	Pasado dañado	53	受傷的過去
54	In discussion	54	Discutiendo	54	商量
55	Look to the future	55	Mirar hacia el futuro	55	前瞻未來
56	Expectant	56	Expectante	56	等待
57	Her supporters	57	Su base	57	她的隨伴
58	We were one soul	58	Éramos una sola alma	58	我們的靈魂
59	An unknown	59	Un desconocido	59	陌生人
60	Desires cut short	60	Deseo cortado	60	剪斷的慾望
61	Urge for conquest	61	Afán de conquista	61	征服
62	Declaration	62	Declaración	62	說明
63	Love is all-powerful	63	El amor la puede todo	63	愛是無限的
64	In defence	64	En defensa	64	防禦性的
65	Daydreams	65	Soñar despertado	65	白日夢
66	Deluge	66	Diluvio	66	水災
67	Flirt	67	Flirteadora	67	善於調情的女士
68	Complete silence	68	Silencio completo	68	完全沉默
69	Impotence	69	Impotencia	69	無權力
70	Advance	70	Aproximación	70	接近
71	Confession	71	Confesión	71	招供
72	Everything given	72	Dado lo todo	72	奉獻
73	Matter of conscience	73	Problema de conciencia	73	良知的問題
74	Stay with me	74	Quédate conmigo	74	跟我留在一起
75	A comforting gesture	75	Un gesto consolador	75	安慰的姿態
76	Fake confidence	76	Certeza fingida	76	假的確定性
77	Hidden desires	77	Deseo escondido	77	隱藏的慾望
78	Civilised conversation I	78	Conversación civilizada I	78	文明的對話之一
79	Civilised conversation II	79	Conversación civilizada II	79	文明的對話之二
80	Elegant	80	Garboso	80	蕭灑的姿態
81	Gastronomic dessert	81	El postre gastronómico	81	豐富的點心
82	Quiet sorrow	82	Tristeza silenciosa	82	寂寥的悲哀
83	The unknown	83	Desconocido	83	陌生人
84	Eternal triangle	84	Triangulo amoroso	84	三角戀愛
85	Semi-honest	85	Semi-honrado	85	半老實
86	Talkative	86	Hablador	86	多嘴的
87	Ali Wood	87	Ali Wood	87	Ali Wood
88	Vulnerable	88	Vulnerable	88	易受攻擊的
89	Despairing	89	Desesperado	89	喪失信心

Colofon

Bart Verheyen
Tabula Rasa

Printed by drukkerij De Bie bvba, Nijverheidsstraat 6, 2570 Duffel.

All rights reserved.
No part of this publication may be reproduced by any means
without the express written permission of the publisher.

D/2004/10.435/1
ISBN 9090189505

With thanks:

Photography
Louis Slootmans

Translation Chinese
Raf Vanorbeek & Fen-Ju Lin

中文翻譯：范瑞福、芬如林

