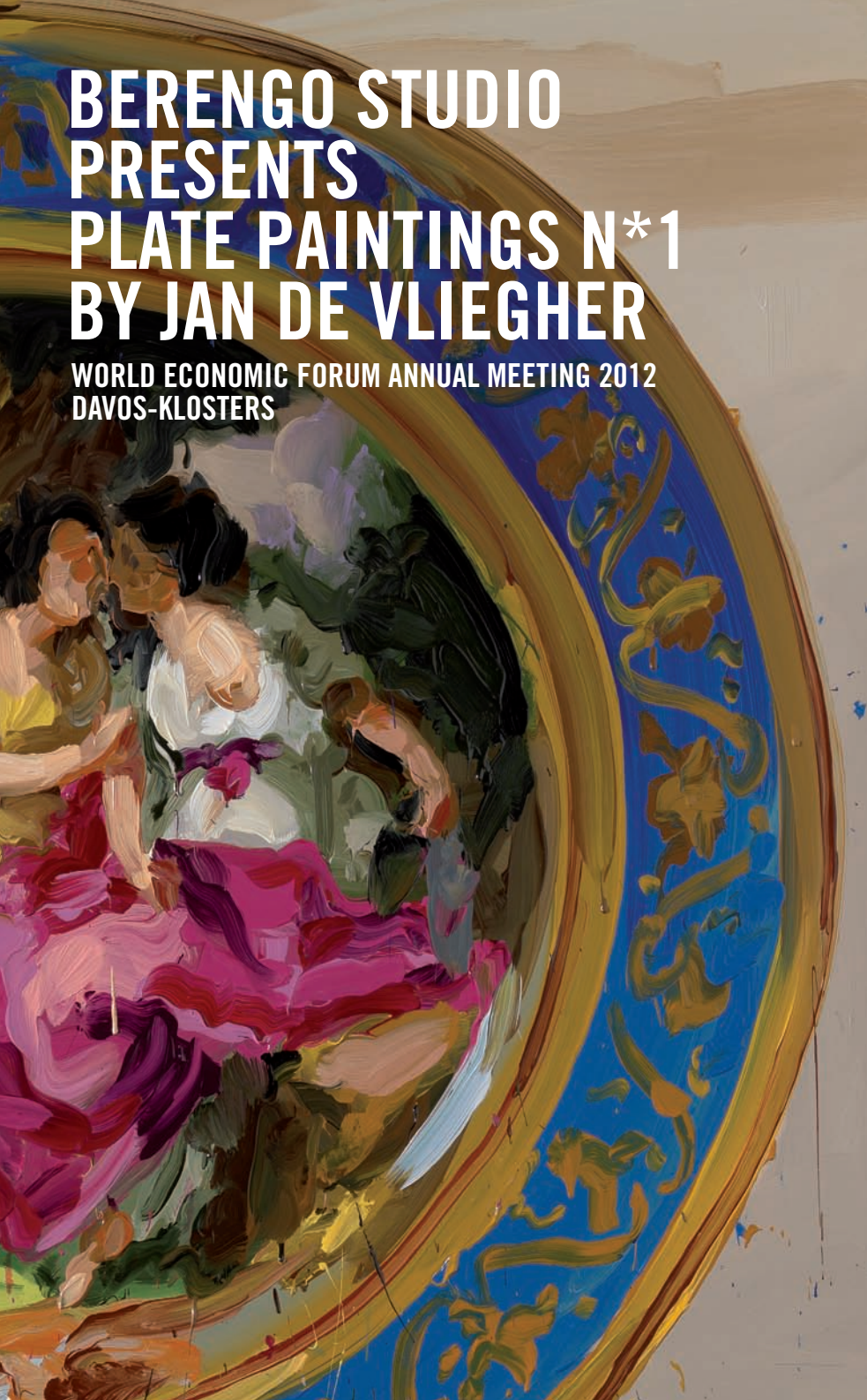


BERENGO STUDIO PRESENTS PLATE PAINTINGS N*1 BY JAN DE VliegHER

**WORLD ECONOMIC FORUM ANNUAL MEETING 2012
DAVOS-KLOSTERS**



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PRESENTS
PLATE PAINTINGS N°1
BY JAN DE VliegHER**

WORLD ECONOMIC FORUM
ANNUAL MEETING
2012 DAVOS-KLOSTERS

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Jan De VliegHER
Plate 6, 2011
Courtesy the artist
and Berengo Studio

BERENGO STUDIO IS ONE OF THE MOST INNOVATIVE DRIVING FORCES BEHIND THE PROMOTION OF GLASS AS A MEDIUM IN CONTEMPORARY ART. THE STUDIO'S FOUNDER, ADRIANO BERENGO, INVITES MAINLY VISUAL ARTISTS TO USE GLASS IN THEIR QUEST FOR ARTISTIC EXPRESSION, TRANSLATING THEIR GENERALLY PICTORIAL WORKS INTO GLASS SCULPTURES. THIS YEAR IN DAVOS, BERENGO STUDIO WILL INTRODUCE JAN DE VliegHER IN ALL HIS PICTORIAL STRENGTH. ON DISPLAY WILL BE FIGURATIVE WORKS REPRESENTING ONE OF THE STEPS IN CONVERTING HIS IDEAS INTO GLASS SCULPTURES.

JAN DE VliegHER WAS BORN IN 1964 IN BRUGES, BELGIUM, WHERE HE STILL LIVES AND WORKS. HE STUDIED AT HOGER INSTITUUT VOOR BEELDENDE KUNSTEN, SINT-LUCAS GENT (1982-1986), RECEIVING A MASTER'S DEGREE IN PAINTING (MAGNA CUM LAUDE). SINCE 2003, HE HAS TAUGHT DRAWING AND PAINTING AT THE STEDELIJKE ACADEMIE IN BRUGES.



JAN DE VLEGHER
IN FRONT
OF PLATE 6

Jan De Vlieghe is a Belgian artist known primarily for large paintings distinguished by dense and colorful brush strokes. He applies the paint with skilful care, matching each stroke to his intentions, whose colors, forms, light and shadow create an ensemble of perfect harmony and movement. De Vlieghe uses photographs as a starting point in his work, yet his paintings are never the result of a wish to imitate or mimic reality. The relationship between notions of reality, painting, and the status of photography has been a topic of much discussion over the centuries. Yet, in De Vlieghe's work, reality seems as important as it is unavoidable, and an obvious source of inspiration. Using everyday images, De Vlieghe offers his own specific description of a setting, challenging conventional ideas of painting and reality. All genres and themes are considered in succession in the various series that make up Jan De Vlieghe's oeuvre: portraits, landscapes, seascapes, townscapes, buildings, interiors, and still-lives. Still, the subjects are unimportant; they are merely a pretext for painting. Jan De Vlieghe demonstrates to us the pleasure of viewing and shows us how he brings matter to life. The viewer participates in the painter's passion and pays such close attention to his sensual materiality and mastery of color that the theme virtually disappears.

In the case of the series of still-lives created for Davos, Jan De Vlieghe has used as his starting point six different ceramic-plate themes from various cultures: Imari from Japan, Ming from China, Iznik from Turkey, Sèvres from France, Imperial Court from Austria, and Maiolica from Italy. De Vlieghe has translated each plate's design in the same conceptual manner. In the Davos World Economic Forum, the artist has found a fitting site to express his idea of "communication between different cultures through [the use of] a universal artistic language and similar artistic content (composition, beauty, and abstraction) rather than through the subject" (Jan De Vlieghe).

PLATE 2
PLATE PAINTINGS N°1
OIL ON CANVAS
200 x 200 cm / 2011

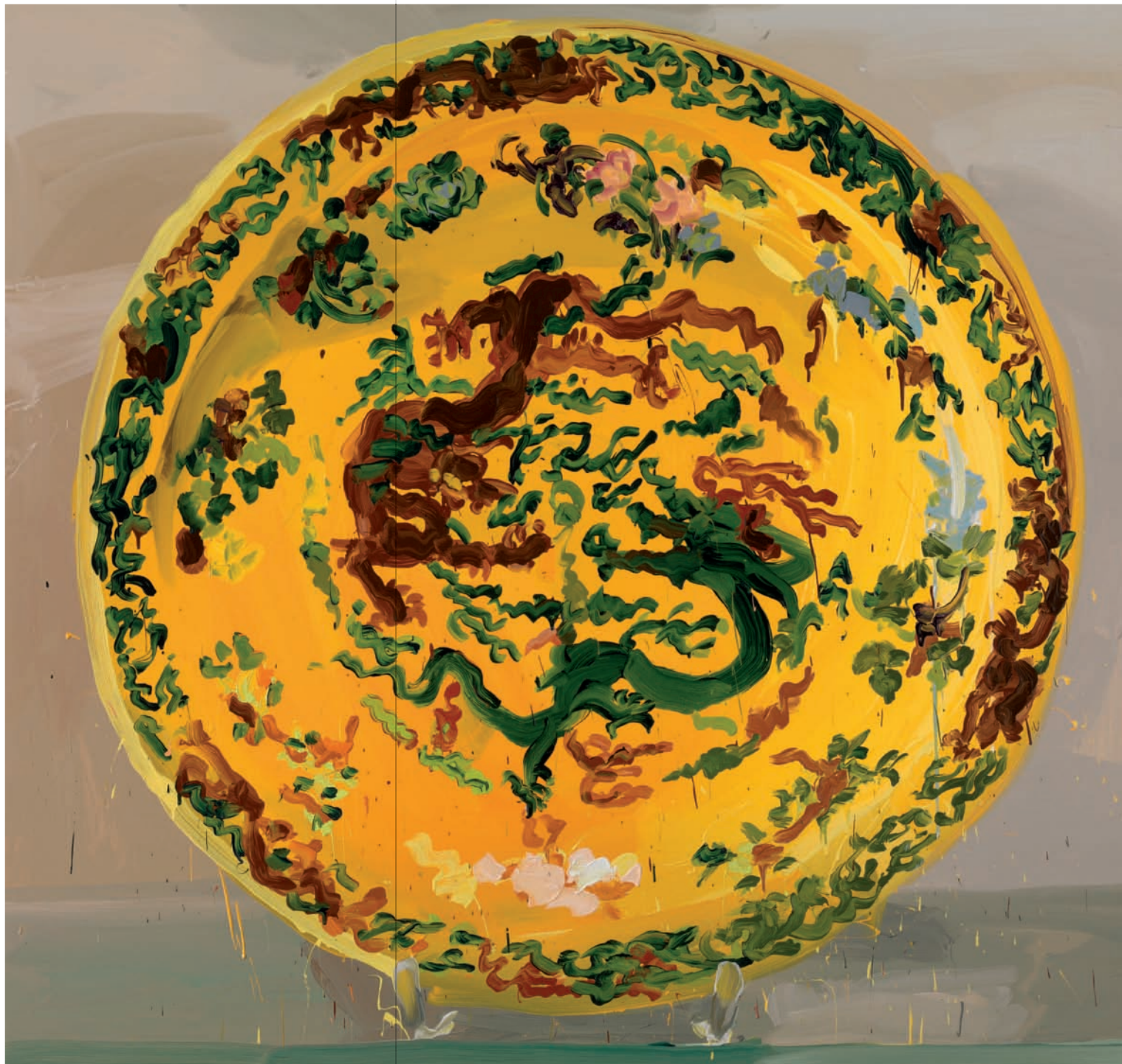




PLATE 1
PLATE PAINTINGS N°1
OIL ON CANVAS
200 x 200 cm / 2011





PLATE 3
 PLATE PAINTINGS N°1
 OIL ON CANVAS
 200 x 200 cm / 2011

PLATE 6
PLATE PAINTINGS N°1
OIL ON CANVAS
200 x 200 cm / 2011





PLATE 4
PLATE PAINTINGS N*1
OIL ON CANVAS
200 x 200 cm / 2011

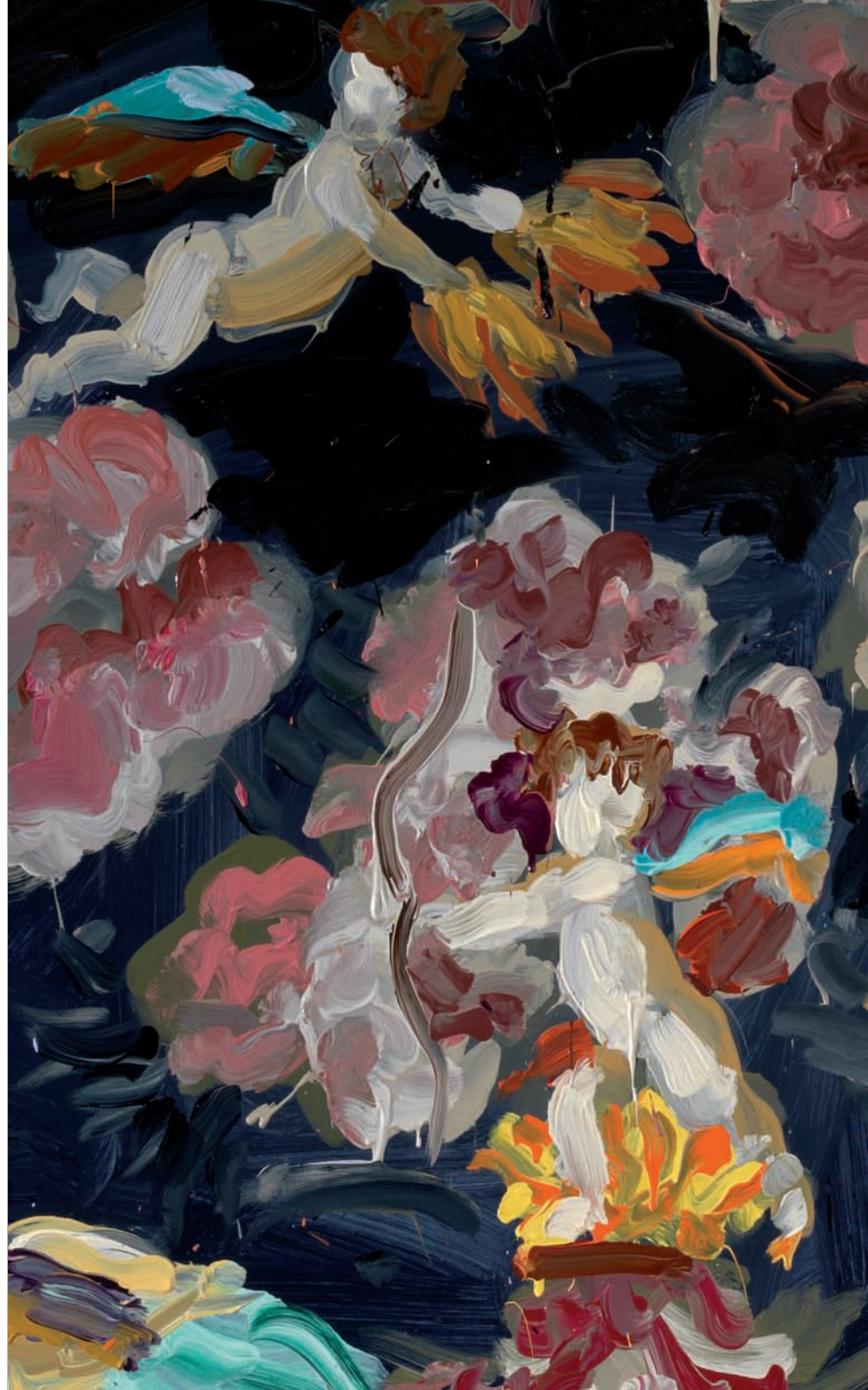


PLATE 5
PLATE PAINTINGS N°1
OIL ON CANVAS
200 x 200 cm / 2011





berengostudio

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