

Wouter Pype: introduction

How would a sculptor observe the human body? As a source of inspiration perhaps, but not necessarily. How does he approach the body as a form, as volume?

The human body presents Wouter Pype with a formal problem: he sees a heavy trunk with light limbs: not a well-balanced whole of similar forms. Some solve this by elongating the figure, a widely used trick in glamour photography. Wouter Pype finds the answer in reduction: he halves the physical shape and suspends it. They become striking volumes, like pieces from the friezes of temples, but pieces of man: a head seen frontally or sideways, a torso with an arm caught in a movement. Victims of Vesuvius in Pompeii or Herculaneum? To the artist, they are compact harmonic volumes.

He forces the spectator to see the abstraction, to enjoy the light and shadow that covers the inspiring form. The result, however, transcends any abstract formality. The works of Wouter Pype display an intense endearing humanity. They are vulnerable, intimate and yet a-sexual. They breathe an antique beauty.

Involuntarily one gets in the mood of what the humanist Juan Luis Vives, residing in Bruges in the early sixteenth century, simply but beautifully wrote down: "Ende geen edeler dinck op die werelt en is dan een menschen "(in this world there is no nobler thing than a human). The own view by Wouter Pype on the volume man testifies to a seemingly cool but on closer inspection sensitive humanity. In the world of bronze - where all too often glitter and bathroom eroticism are confused with art - he convinces with a very personal, captivating style.