

1. Artphaire

# Europe's Top 5 Public Art Shows This Summer

We've already rounded up our pick of the best of this summer's public art shows in [America](#), so now we travel to Europe for some more recommendations.

**Author:**

[Justin Quirk](#), 13 August 2015





Labyrinth. Artist: Gijs Van Vaerenbergh (<http://www.gijsvanvaerenbergh.com>)  
Structural engineering: Bollinger+Grohmann (<http://www.bollinger-grohmann.com>)

Execution: Meuwes laswerken (<http://www.meuweslaswerken.be>) Photography: Filip Dujardin (<http://www.filipdujardin.be>)

## Find Related Topics:

[Albertinaplatz](#), [Blu](#), [Carsten Höller](#), [Gijs Van Vaerenbergh](#), [Hayward Gallery](#), [Joan Miro](#), [Rijksmuseum Gardens](#), [Ruth Beckermann](#)

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### 1. [Carsten Höller: Decision](#)

Höller's largest show to date takes over the Hayward Gallery on London's south bank, moving beyond the gallery to its walls, roof and the riverside spaces. While the work inside the gallery attempts to induce hallucinations, in the widest sense, the attention grabber is "Isomeric Slides," two huge spiraling chutes that allow visitors to zoom down from the gallery's roof to ground level.

*Until September 6th at the South Bank Centre*

### 2. [Miro in the Rijksmuseum Gardens](#)

Amsterdam's Rijksmuseum underwent a comprehensive 10-year refit and overhaul before reopening to rave reviews in 2013. There's even more reason to visit the gallery this summer as 21 sculptures by Spanish surrealist artist Joan Miró are on display in the museum gardens and free to the public. This is the first ever display of Miró's work in the country and includes the four meter high [Oiseau Lunaire](#).

*Until October 11th at Rijksmuseum Gardens, Amsterdam*

### 3. [Labyrint](#)

A huge industrial steel maze has been installed at a former coalmine by the Belgian studio [Gijs Van Vaerenbergh](#). A kilometer of steel corridors – weighing 186 tons and with walls of up to five metres in height – are arranged so the end result is part-tourist attraction, part-sculptural installation. Various cut-out sections and optical tricks reveal disorientating depths to the labyrinth as the visitor moves through it.

*Until September 30th at C-mine, Genk, Belgium*

### 4. [Blu in Rome](#)

Italian artist Blu (aka Fabrizio Ceruso) has become one of Europe's most inventive (and at times [controversial](#)) street painters. Usually based in Bologna, this summer has seen a new large-scale piece of work appearing in Rebbibia, a suburb of north-east Rome. A six-story local authority housing building serves as the canvas for the image that shows a grey prison, gradually being destroyed by a rainbow-colored surge of tree roots that climb up the building and pull open the bars. The work was financed and organized by a local residents committee.

*On Via Ciciliano, Rebbibia, Rome*

## 5. [Ruth Beckermann in Vienna](#)

This temporary public installation by Austrian filmmaker [Ruth Beckermann](#) builds on an existing work of art. Alfred Hrdlicka's 1988 monument "[Memorial Against War and Fascism](#)" is a bronze figure of a bearded man, representing the moment when Jews were forced to scrub the pavements clean after the Anschluss of 1938. A scrap of footage recently discovered at the Austrian Film Museum shows a crowd of bystanders laughing and watching the event. Beckermann's piece has created an 11-second loop from this footage and built screens around the existing statue, effectively recreating the original scene with both victim and perpetrator. Vienna is one of Europe's strongest cities for [public art](#) and this is a powerful, shocking addition.

*Until November 10th on Albertinaplatz, Vienna, Austria*

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## 2. Wallpaper\* Magazine

# A kilometre of steel: C-mine's Boolean labyrinth

Art / 3 Aug 2015 / By Sam Rogers

Celebrating the tenth birthday of Belgium's C-mine arts centre, [Gijs Van Vaerenbergh](#) – an artistic collaboration between architects Pieterjan Gijs and Arnout Van Vaerenbergh – have created an experimental labyrinth for the Genk-based museum.

'It is a sculptural installation that focuses on the experience of space,' explain the young Belgian collaborators of their intervention, assembled with the help of structural engineers Bollinger+Grohmann and executed by Meuwes Laswerken.

Taking on the [labyrinth](#) as architecture in its most essential form – a composition of walls that define spaces – the duo have taken the opportunity to explore the relationship between space, work and context.

Large steel plates, 5m tall and 5mm thick, have elementary shapes cut out of them – spheres, cylinders, cones – breaking down the logic of the traditional labyrinth into something far more unexpected. 'A series of Boolean transformations generate openings and perspectives on the environment,' explain the creators, 'which gives the labyrinth a new meaning.'

The voids double up as frames, which at times become orientation points as well, offering insight into what lies beyond. Walking through the labyrinth is only one way of experiencing it, however. From the lofty heights of the art centre's old headframe steel tower, one can look down and see the installation in full: guests wandering

through, revealing the tensions between part and whole; form and transparency; recognition and estrangement; design and result. 'The goal is to create a certain layered-ness and openness to interpretations,' say the makers.

### 3. ArchDaily

<http://www.archdaily.com/770787/an-experimental-labyrinth-of-boolean-voids-is-assembled-in-genk>

## Gijs Van Vaerenbergh Install a Labyrinth of Boolean Voids in Genk

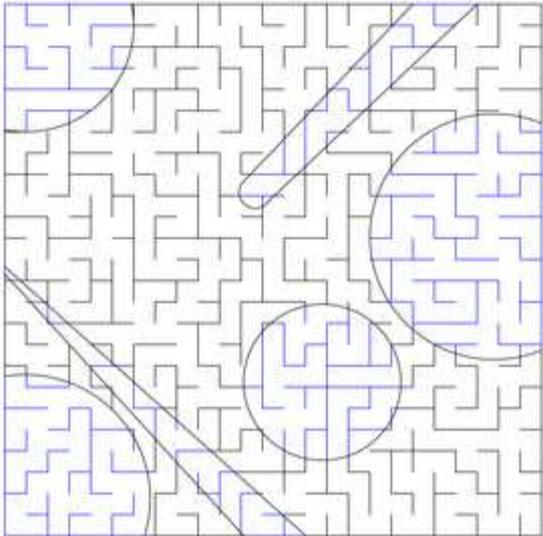
[Gijs Van Vaerenbergh](#), an artistic collaboration between architects Pieterjan Gijs and Arnout Van Vaerenbergh, have created a labyrinthine intervention at the heart of the [c-mine arts centre](#) in [Genk, Belgium](#). The development of this sculptural-spatial intervention has its foundations in the artists' interest in fundamental architectural typologies; earlier installations of theirs have been based on structures like the city gate, the bridge, the wall, and the dome. Here, the "age-old" form of the labyrinth" is explored as a spatial experience in a unique composition of wall and void.

Standing at 37.5 metres square and weighing a total of 186 tons, the 5mm thick steel plates have been geometrically hollowed to create a collection of frames. The designers state that through a "monotonous succession of high corridors, the viewer is confronted with openings that reveal what is on the other side of the walls." Seen from certain perspectives, the cut-out frames are "fragmentary, whereas from other viewpoints the entire cut-out shape is revealed." Some of the frames also open onto the surrounding environment, which become points of orientation throughout the journey.

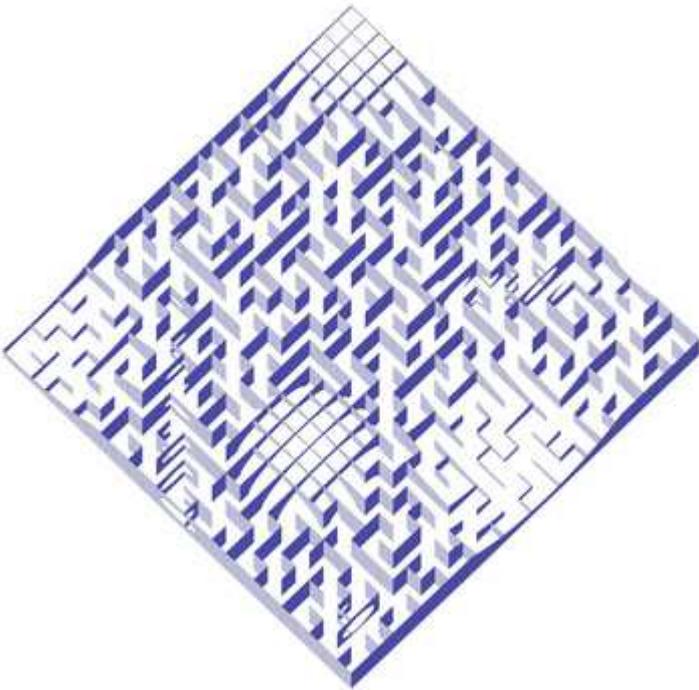
As such, it also interacts with the context of [c-mine](#). "Ascending the old mine shafts, one can witness the structure from above and look down towards the wandering visitors (a point of view that is usually only reserved for the creator of the labyrinth." For Koen Sels, Gijs Van Vaerenbergh's work "originates from a staged 'ignorance' about what architecture is, which leads them to investigate what it could be." For Sels, the "*Labyrinth* is a typology that reveals itself as a typology. On one level, this happens by directing the movements of the user to an absurd extent, as is also the case in the classic labyrinth. At the same time, however, the traditional structure is transformed by a series of Boolean transformations."

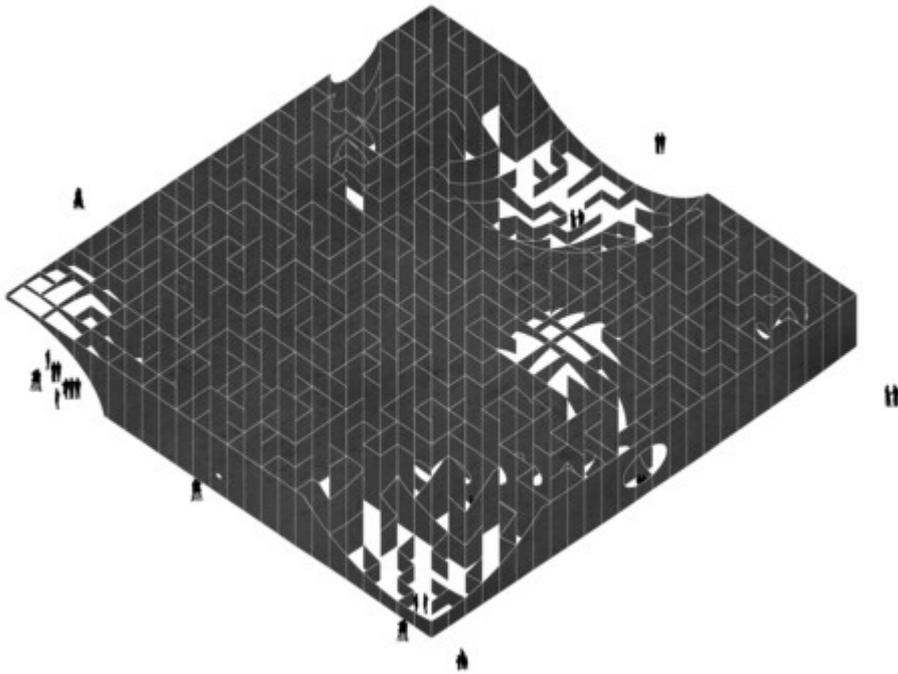
"Furthermore, the production and construction processes remain visible in the final design. Visitors who ascend the mine shafts nearby, can view the labyrinth as a materialised floor plan and sculptural whole – a perspective that runs against what a labyrinth should do: conceal itself. More than any of their other works, *Labyrinth* situates itself within the (institutional) context, not only visually, but also

symbolically, by asking: what does this sculpture want? And what are their authors after?"



Plan





© Gijs Van Vaerenberge

From the designers:

*Most of our site-specific installations result from an in-depth analysis of the environment, which leads to an interesting dialogue between work and context: the work tells something about the context and vice versa. In the case of ['Reading Between the Lines'](#) – our most famous installation – the work spoke about the changing meaning of the typology of the church in the physical and cultural landscape. 'Reading between the Lines' really needed that context to be understood. It was only through the topography of the landscape that the different aspects were revealed: the perspective of the viewer transformed the work from a highly transparent and open image into a very massive and closed one.*

*In any other context, the installation wouldn't have worked. The central square at C-mine is a completely different environment. Here, we were confronted with an artificial, highly designed, large-scaled context that wasn't very welcoming to make a similar installation. We therefore chose to build an installation that was directed inwards and dealt more strongly with space and one's relation to it. We did so by looking for inspiration in a primal architectural typology: the labyrinth. In a way, this is an essential form of architecture, which is only composed of walls. A series of Boolean transformations, however, generates openings and perspectives on the environment, which gives the labyrinth a new meaning. Finally, the ascension of the mine shafts are included in the experience in order to create another interesting relationship with the environment.*

You can see this installation at [c-mine](#) in [Genk](#) until the 30th September 2015. The installation was engineered by Bollinger + Grohmann and executed by Meuwes Laswerken.



© Filip Dujardin

#### 4. News Artnet

<https://news.artnet.com/in-brief/steel-maze-coal-mine-belgium-318995>

## Artist Constructs Amazing Steel Maze in Former Belgian Coal Mine

Henri Neuendorf, Thursday, July 23, 2015

A new installation featuring a huge labyrinth has opened at the art center C-Mine in Genk, Belgium. So if you want to get lost, this is the best place to do it.

[Design Boom](#) reported that Belgian artists and architects Pieterjan Gijs and Arnout van Vaerenbergh are the creators of the dazzling maze, which is one kilometer long and made of five-foot tall steel walls.

Some of these walls feature shapes cut out of the steel, offering viewers a "window" to other parts of the installation.



Installation view of Pieterjan Gijs and Arnout van Vaerenbergh's latest piece.  
Photo: Courtesy of Gijs van Vaerenbergh via *Designboom*.

These geometric cut-outs, reminiscent of [Richard Serra](#)'s large-scale steel sculptures, provide guests with a disorienting and imposing experience.



Installation view of Pieterjan Gijs and Arnout van Vaerenbergh's latest piece.  
Photo: Courtesy of Gijs van Vaerenbergh via *Designboom*.



Installation view of Pieterjan Gijs and Arnout van Vaerenbergh's latest piece.  
Photo: Courtesy of Gijs van Vaerenbergh via *Designboom*.

The projects of [Gijs van Vaerenbergh](#) merge art and architecture to create fun artistic projects, such as the maze, or innovative solutions to engineering structures such as bridges and houses.

A former coal mine, the [C-Mine art center](#) used to be one of three major mines that transformed Genk from a small countryside village into a large town of over 65,000 residents coming from all over the world. C-Mine also hosted the [9th edition of Manifesta](#), which took place in 2012.

## 5. Designboom

<http://www.designboom.com/art/gijs-van-vaerenbergh-labyrinth-c-mine-art-centre-07-21-2015/>

# Gijs van vaerenbergh builds sculptural steel labyrinth at former coal mine

with a focus on the experience of space, [gijs van vaerenbergh](#) — a collaboration of belgian architects and artists pieterjan gijs and arnout van vaerenbergh — have realized an immersive labyrinth at the central square of [c-mine art centre](#) in genk, belgium.

a one kilometer maze of steel corridors, with walls that tower 5 meters above the earth, surrounds installation visitors, placing them within the intricate depths of the

imposing structural mass. a series of boolean transformations comprising large, geometric shapes are cut from the structure — a sphere, a cylinder, and a cone create voids and apertures that alter the walk through the labyrinth into a sequence of spatial and sculptural experiences.

**the tunnels, caverns and enclosed chambers formed by the cut-outs serve as frames that uncover various perspectives within the labyrinth.** these geometries reveal what is on the other side of the walls, while outlining fragments of the surrounding environment that become points of orientation throughout the walk. additionally, the installation interacts with the context of space where it is situated, allowing visitors to ascend the old mine shafts on site — a vantage point generally reserved for a labyrinth creator.

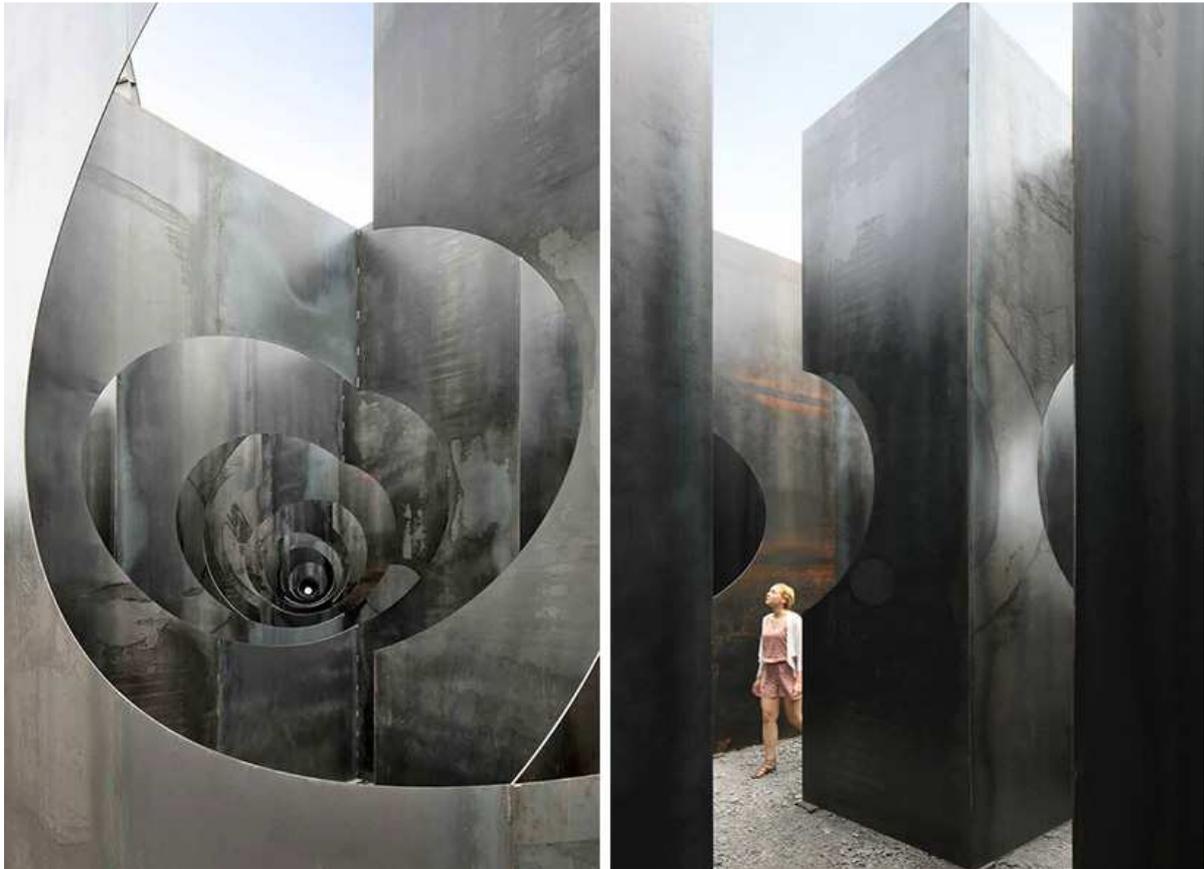
combining these elements, 'labyrinth' brings together tensions between part and whole, form and transparency, design and result, drawing and execution, working together to create a layered effect that remains open to interpretation.



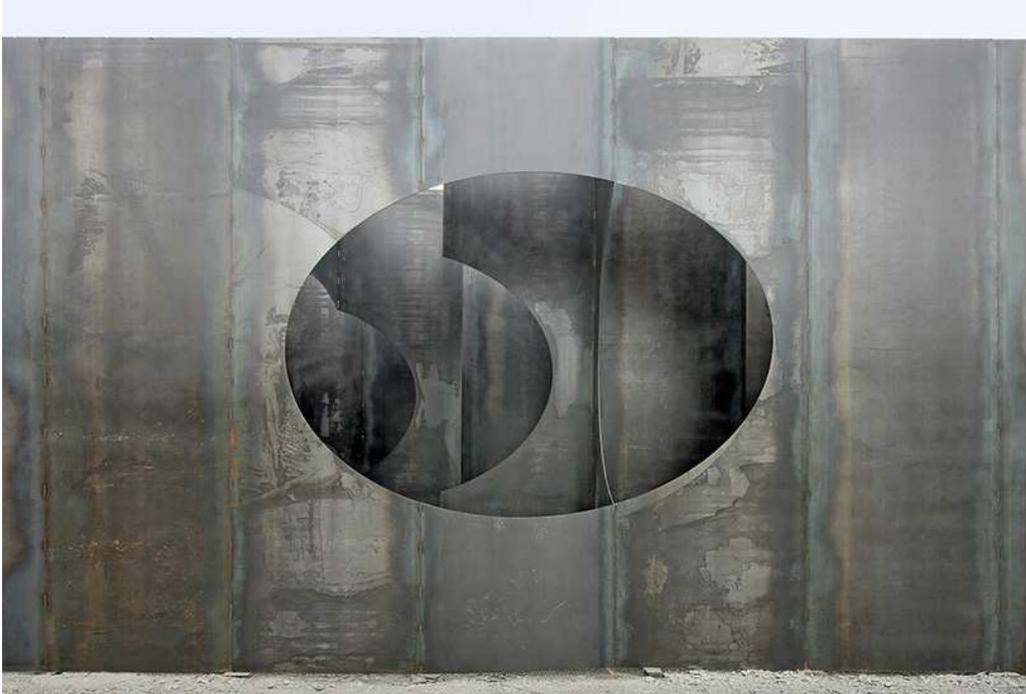
the tunnels, caverns and enclosed chambers frame the surrounding site  
visitors enter the intricate depths of the imposing structural mass



the cut-outs outline fragments of the environment



visitors can meander through the monumental steel maze



the apertures turn the labyrinth into a sequence of spatial and sculptural experiences



cut-out geometries reveal what is on the other side of the walls  
visitors are allowed to ascend the old mine shafts on site

**project credits:**

structural engineering: bollinger + grohmann  
execution: meuwes laswerken