

# KAREL VEREYCKEN

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Born in 1957 in Antwerp, Belgium, the Franco-Belgian painter, engraver and historian Karel VEREYCKEN graduated in Plastic Arts from the Institut Saint-Luc in Brussels and trained in engraving at the Académie Royale des Beaux-Arts, where he obtained a certificate of passage "with distinction."

Today, in France, he concentrates on writing about art history, producing audio guides and of course watercolors and engravings.

In France, as a member of the Fédération nationale de l'estampe, he confirmed his technical mastery at Atelier63 and continued to perfect his skills in the Montreuil workshop of Danish engraver Bo Halbirk.

For Karel, real art exists in a "cosmic" dimension above time and location. The object might be "ancient" or "modern," "Eastern" or "Western," in terms of its physical creation, but the art within it transcends those categories. Only contributions to universal art shine forever, everywhere.

Charles de Gaulle's best friend was the erudite art historian André Malraux. In his 1947 book *Le Musée imaginaire*, he wrote that the birth of photography would completely change mankind's relationship with art, enabling a fruitful dialogue between the most beautiful creations of art through a visual "data bank."

Producing watercolors or intaglio etchings means taking a step back, a moment of respiration. "Wait a minute" doesn't mean wasting time, but rather gaining altitude to look at things from above, allowing you to focus on the essentials and move more quickly. Paradoxically, working slowly enables you to delve into more profound realms than the ever-shifting, emotionally driven superficial images on Facebook and social media. A painting is a personality. To meet it, you have to take the time to sit close, listen and talk to it. There is a growing demand to return to a more human relationship between ourselves as humans and the images produced through deeper thought.



*The return of Poseidon, 2022. Aquarel on Arches paper, 60 x 40 cm.*