

Stef Meul

° 8 October 1983. Brussels, Belgium.

art startups

2024-present, kitoki.io.
2020-present, rezgauche.be.
2018-present, transdisciplinary.art.
2016-2020 artistcommons.net | cunst.link.
2016-2018, [stage flavour](https://stageflavour.com).
2015, [performing desires](https://performingdesires.com) | [uvpc](https://uvpc.be).
2012-2015 [sign6](https://sign6.com).
2010-2011, [summercamp for performing art](https://summercampforperformingart.com).
2008-2012, [le chien perdu](https://lechienperdu.com).



education / workshops

2023-present graduate evening course programming at odisee.be
2006-2020 workshop training with among others:
Iva Bittova, David Zambrano, Meg Stuart, Ivo Dimchev, Martin Kilvady, Elke Van Kampenhout, Lance Gries, Lida Shigemi, Claudia Bosse, Michael Klien, Helga Langen.
2013-2014, [apass](https://apass.be) laureate in advanced performance and scenography studies, Brussels.
2011-2013, [dirty art department](https://dirtyartdepartment.com) applied arts, sandberg institute, Amsterdam.
2006-2008, [ahk](https://ahk.nl) modern theatre dance, Amsterdam.
2004-2006, [hku](https://hku.nl) art media & technology, digital video design, Hilversum.
2003-2004, [narafi](https://narafi.be) film, video & television, Brussels.
2001 [vrij rudolf steinerschool](https://vrijrudolfsteinerschool.be) graduate, Ghent.

performance artworks

2024, Five | BookCompiler002.
2023, mtmtd.
2022, CSR.
2021, Tater.
2020, Nine.
2015, Just Quirck it.
2013-2014, Naked Recourse.
2013, Fitpanic.
2012, Lickture Series | Eco i Narcis | Filet eau Fish | Funky Monkey on Spaceship Earth.
2011, Breakfast | MassTurbation | Pur Natur.
2010, You Wanted It.
2009, Sample Project | Overangst.
2008, Unchained Melody.
2007, Now Was Always Late, video installation

performance collectives / featured in

2024 Bosangani Festival.
2023, Sea Shell Curating.
2019-2023 Ne Mosquito Pas.
2021, TheLab - just a name vzw.
2018, You Can Call Me Page | Memoire Universelle.
2017, Dag Van De Dans.
2014, Platform for Artistic Research, Exchange and Dissemination in Contemporary Dance.
2013, Ruta Baga.
2012, Extended Field.
2011, Red Light.
2010, Premiere May.
2008, The Song we are Playing | uTrechter | Widows Clicquot | We Punked Out the Ping Pong Balls | My Fifth Skin.
2007, Party.

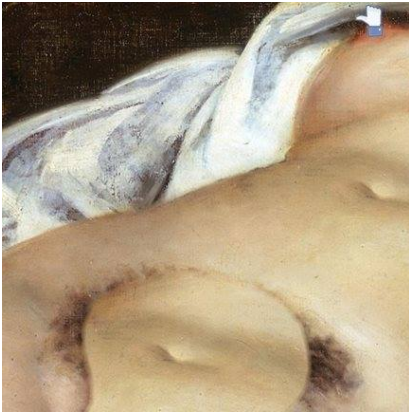
exhibitions / audiovisuals

2025, Bulldozer Barbie.
2023, Left of Binaries.
2022, Red Pond Real Estate.
2021, AK.
2018, A #.
2017, Not Like a Poster Sale | On s'aimerait Demain au Lac du Mont Blanc.
2016, Shivoholocaust.
2015, Purple War.
2013, 366°C | North Station Red Light | Toilet Break Interlude.
2009, Death Tonation.
2007, Because a Kiwi is Not a Banana.
2006, Human | Trabalho del Amor. 2005, Sleep/Dream | No Time Waste.
2004, House of Hill.
2002, One's Mind.

texts

in progress: Connections between desire and knowledge in Hegel, Lacan and Tantric spirituality.
2019, Novel a.
2017, Paragraph.
2014, Tara interview | Naked Recourse.
2013, Art is Time | 366°F.
2012, Eco i Narcis | Cheap Words Talk.
2002, De Gedachte.

artist statement



Stef Meul (°1983, Brussels, Belgium) makes transdisciplinary artworks.

By applying a particular and metaphorical language his works engender intuitive associations – these rarely being conclusive.

Play and cause of desire are important: during the artistic process, personal perception is affected and common objects transubstantiate.

Through his artwork he cares about how life extends beyond its own subjective limits.

Stef often interstices a narration on the limitation of social identities and propagates the expansion of common knowledge resources: in order to challenge the binaries we continually generate between Self and Other – between our sense of human hybridization and radical alterity.

By taking daily life as subject matter while commenting on the everyday aesthetic of consumer class values, he's tending with giving forms to that which unfollows logical criteria – rather to be relying on subjective associations and encountering parallels, which incite the viewer to make new personal associations.

The artworks enact the movements between the person, the thing, the subject, the object, the exceptions. By doing so, new sequences are created which reveal an inseparable relationship between the arrival of motion, sense and sound into visible and tangible materiality.

By playing with the imaginary viewer to create confusion, he finds that movement reveals an inherent awkwardness, a humor that echoes our own inconsistencies.

Stef's works appear as spontaneous, common and dreamlike events in which fiction and reality meet, meanings shift, past and present fuse, future returns to l'a-venir. Timing and diachrony play a key role.

By developing different works for each presentation and allowing the details of the work become unprecedented, Stef likes to seduce the senses of viewers and audiences. By interacting with compositions or settings that generate other situations, he's mixing multiple dimensions and balancing on the edge of recognition and unknown aspects of the self.

Artworks are on the one hand attractive and common, on the other hand absurd and disruptive. Again and again, there remains a mix of conflicting feelings and unresolved thoughts – to be continued by the person encountering the work in question.

By researching the conceptions of movement, he tries to manifest the activity of presenting with the thing in itself – to make common connections on the bridges in between disparate worlds. The character, shape or content of the presented artwork is secondary.

Stef is attracted to the instantaneous, the consequential, the responsible and the intention of presenting.

Multi-layered meanings arise in which the fragility and instability of our seemingly certain reality is questioned. By creating situations and unsettling the passivity of the persons encountering the artwork, he often creates from the given instant, upon which thoughts that apparently develop are manifested: notes are made real and/or doubled, while meaning is given retro-actively.

Most of the artworks are presented with the aim not to provide an idealistic view but to dare to embody a time-space wherein notions of non-duality, lightness-darkness and interdependent origination are important. The energy of a place and its emotional and spiritual vibrations are substantial to this artistic practice.

By instigating spaces for performativity and a real intent for social choreographic fields, Stef wants to enable the viewer's knowledge of the coordinates of the narration of our common world.

Art is to be able to be in touch with the work, as well to become interacting, loosing one's distant safe stance.

Stef's artworks are based on inspiring situations: reflecting a sensation of dogma's and reversals, combined with subtle details of odd or eccentric, humor.

contact

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