



Marie Verplancke

I am Marie, a student at the Royal Academy of Fine Arts Antwerp. I immerse myself in both printmaking and drawing and prefer to deal with the boundaries between these techniques in a flexible way. The connection between technique and image is obvious to me. I love to attach value to hues instead of tones, monochrome units where shadow is of the utmost importance. I am drawn to the household as a ritual, the family as a whole. My entourage, that's where I am at home. Therefore, this is my main source of inspiration. My own mundanity, in which I find myself and know everything about, gives me the opportunity to make simplicity exciting.

Many ideas are waiting for me,
Marie.



Marie.(2026). *Besneeuwde akker* { painting on relief }.



Marie.(2026). *Het strand van Koksijde* { woodcut }.

The two pieces above represent a summary of my desire for diverse materials that still come together as a whole. Inspiration is drawn from challenging the boundaries of printmaking, what the medium has to offer and which rules can be broken. I derive great satisfaction when printmaking becomes sculpting, with a drawing as the foundation.

Works such as *Land Art in Ibiza* and *Asphalt Test 1*, there I finally realised that the woodcut itself is my artwork. I cut away material either wildly or carefully, and a layer of ink finishes off a volume in which shadow also plays a role. I call this kind of volume ‘relief’.

The work *Besneeuwde akker* continues this line of thinking. Inspired by the ploughed fields surrounding my home, I let perspective determine the atypical form. Ultimately, it is the layer of paint that transforms this woodcut into a relief. I created a sculpture with a painting on top and ended up with a relief.

Relieving the pressure to achieve a print as the final result creates more space for thinking and working. When I create a woodcut, I feel like a sculptor, and when I choose to make a print of it, that is also apparent. *Het strand van Koksijde* is a print that has been derived from a drawing, made as a sculpture, and wiped out as charcoal.

I devote myself to both printmaking and drawing. Drawing is the foundation for everything I create. I am filled with excitement when a woodcut displays the same lines as my sketches and my drawings are as dark as the greasy ink in the studio.



Marie.(2025). *Nit é* { charcoal }.



Marie. (2024). *Erosie in september* { etching }.



Marie.(2024). *Asphalt test 1* { relief in asphalt }.

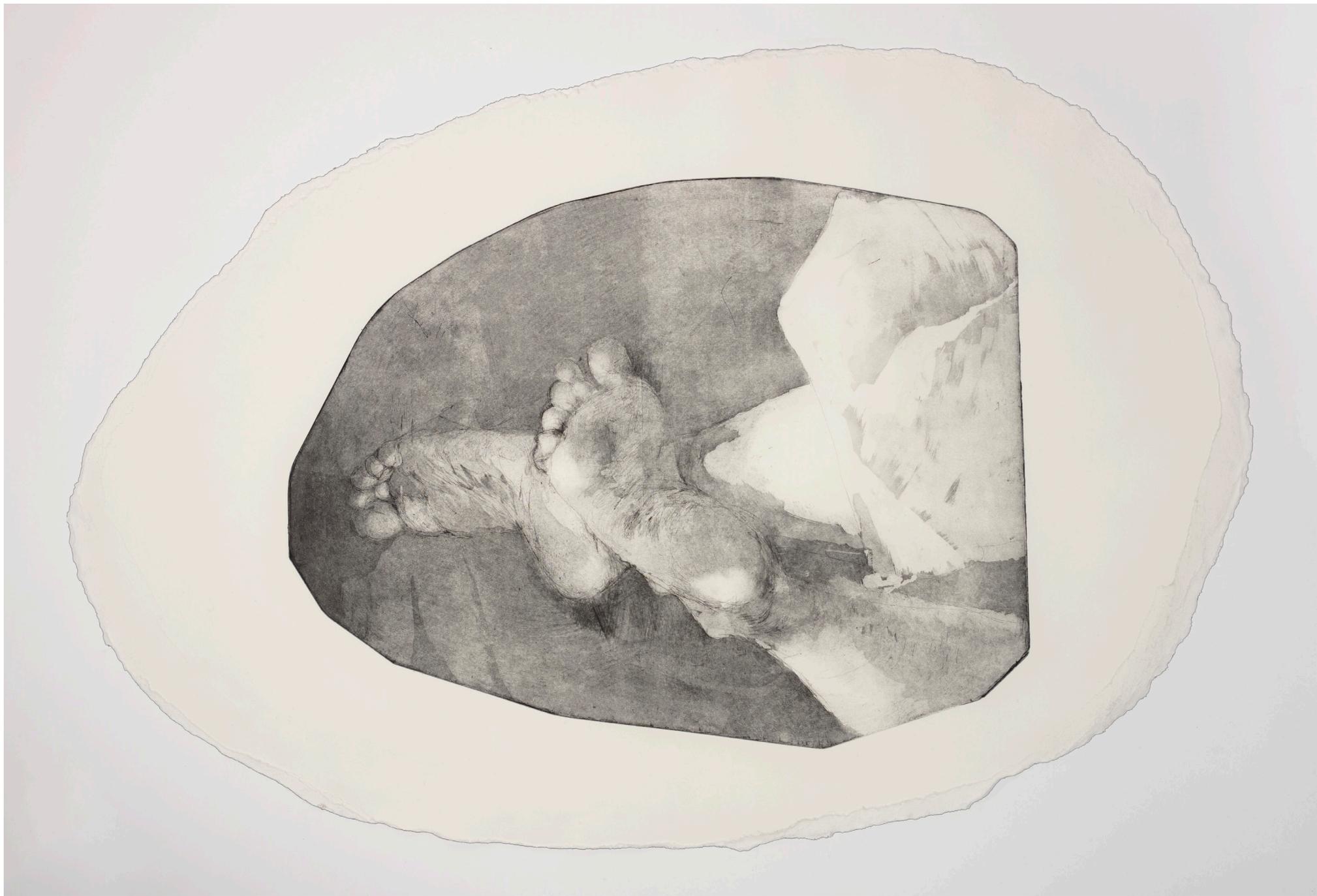
Here I used the blockprinting technique on asphalt. It was a search for the limits of a technique and a study of the materials I used. The material is very versatile and brutal. My reference was the aerial photographs I had taken of the washed-up seawater, I tried to capture the dynamics and the current as closely as possible.



Marie.(2024). *Asphalt test 2* { relief in asphalt }.



Marie.(2024). *Landart in Ibiza* { relief }.



Marie.(2024). *Untitled* { etching }.



Marie.(2025). *Een lepel uit Brugge* { charcoal }.

When creating etchings, I looked for detailed images and subjects that could only be depicted as etchings. An example of this is *Erosie in september*. This image portrays two shells that have undergone erosion, one more than the other. The dominant edge of a copper plate, is absent here. It was a distracting element that I wanted to remove from the image. As a result, I distorted the shape or outer edge of the copper plate to the outline of the shell. So these are two different etchings that can be found side by side in one print.

Untitled, a large image that further plays on the dialogue with the dominant edge of a copper plate. An edge that can enhance the intimate atmosphere of this image. This also applies to the edge of the sheet, I gave both of them an important role. This exceptional size of the etching enlarges an intimate scene, enhancing the elegance of the feet, enlarging detail. My preliminary study in pencil had at least as much influence. The softness of the pencil in relation to the grain of the paper is a softening element, and imitating this structure is the main carrier of the atmosphere in the image.

Despite the focus on technique, these images all reflect my personal life. A deep connection with my family brings beauty to everything I find at home. The absence of information creates space for visual enjoyment.



Marie.(2025). *S é r é n i t é* { charcoal }.

SCHOOL

Printmaking and Drawing - Royal Academy for Fine Arts
Antwerp (Antwerp, Belgium)
2023-

Artistic entrepreneurship course - De Warande, Fleks
(Turnhout, Belgium)
2025

Fine arts - Art College Bruges
(Bruges, Belgium)
2019 - 2023

Language course French - Centrum voor Volwassenonder-
wijs CVO (Bruges, Belgium)
2021- 2023

EXHIBITIONS & AWARDS

17.01.2025 - 17.02.2025
group exhibition
Bolivar Art Gallery (Kentucky, USA)

30.11.2024 - 22.12.2024
Everything Beyond - group exhibition
Jacques Gorus Galerie (Antwerp, Belgium)

Looymans prijs, Model Drawing prize
Nominated, 2024

27.11.2023 - 17.12.2023
Everything Flows - group exhibition
Jacques Gorus Galerie (Antwerp, Belgium)

02.11.2023 - 30.11.2023
Art Bridges, Antwerp to Beijing & back again - group
exhibition
China Central Academy of Fine Arts
(Beijing, China)

10.06.2023 - 25.06.2023
Atomic Habits - group exhibition
Poortersloge (Bruges, Belgium)

ENGAGEMENTS

SofA-raad, council of the School of Fine Arts Antwerp
2025-

Studentcouncil of the School of Fine Arts Antwerp
2025-