



painter, sculptor, theorist, author and curator

FRÉ ILGEN

BIOGRAPHY

49 solo exhibitions, 131 group exhibitions,
19 museum group exhibitions, 53 international art fairs

4 biennials, incl 56th Biennale Venice 2015 with the Tagore
Foundation, and 11th Biennial Cairo

80 private, corporate and public commissioned artworks,
22 catalogues, 4 books, c 100 papers-texts-talks.

BIOGRAPHY

1956 Born in Winterswijk, the Netherlands; lives and works in Berlin, Germany

EDUCATION

1968-1974 Atheneum A, lyceum, the Netherlands;
 1974-1975 studies psychology at the Royal University Leiden, Leiden, Netherlands;
 1975-1978 studies teaching painting/sculpture at the NLO ZWN, Delft, Netherlands;
 1978-1981 studies fine art at the Academy for Fine Arts Rotterdam (BA);
 1988 MA painting/sculpture at the AIVE Art Department, the Netherlands;
 EMS (Engineering Modeling System) certificate, AIVE Eindhoven, the Netherlands;
 1981 - .. self-study in art history, art theory, various fields of science, psychology, philosophy from various parts of the world;

ACTIVITIES

1978 meeting Jacqueline van Rooijen, ever since co-organizer of all events, co-editor of all papers and talks, director of the office, handling communication, shipments, accounting;
 1983 marriage with Jacqueline van Rooijen;
 1985-87 member of the board of several associations of artists, co-organizer of several exhibitions on sculpture; representative of these associations in several governmental art committees in The Hague and Utrecht; member of selection-committee for art in public spaces in Hazerswoude, Alphen a/d Rijn, Cromstrijen;
 Coordinator Studium Generale, Academy for Industrial Design Eindhoven, the Netherlands;
 In this capacity: concept, organization and moderation of symposia "Ethics in Industrial Design" (including speakers Prof. Vilém Flusser, Prof. Wim Crouwel), "Uni-Form or Human Form?" (see PRO Foundation), exhibitions including alternative design for Third



World Countries;
 1992-94 Manager Communications European Design Centre Ltd, Eindhoven, the Netherlands; in this capacity a.o. concept and co-ordination "Design for the Environment" (an attempt setting up a project with leading plastics and electronics industries on new environmental standards), "Computerized Co-Designership" (making high level CAD systems available and accessible for industrial designers and artists), organizing informal meetings between industrial designers, industries, specialized press; founding member of the Vilém Flusser Network at Straßbourg, France; founding member of the board of the Simon Kidner Foundation, London, England;
 member of The New York Academy of Sciences, NY, USA;

guest-teacher, Akademii Sztuk Pieknych, Warsaw, Poland, 1987

1994 -2000 member of the International Society for Interdisciplinary Symmetry Research ISIS, Hungary;
 1995 -2000 member of The International Advisory Board, ISIS Symmetry;
 1994 member of the advisory group for an international exhibition and seminar on computers in the visual arts, LUTCHI Research Centre, Loughborough University of Technology, Leicestershire, UK; guest-curator of exhibition for the Third Interdisciplinary Symmetry Congress, ISIS Symmetry Group, Old Town Alexandria, Washington DC, USA;
 correspondent of "The Art Book", Blackwell's, Engeland;
 member of the Verein zur Carl Friedrich von Weizsäcker Stiftung "Wissen und Verantwortung", Germany;
 artist in residence, experiment with Virtual Reality, LUTCHI Research Centre, Loughborough University, England; co-organizer of "Euro-Lecture '96", lecture series with Dr. Donald Kuspit at the Art Frankfurt, Kunstmuseum Bonn, Kunsthaus Aarau, Kunstmuseum Leipzig, Stedelijk Museum Amsterdam;
 1998-2010 member of the board of advisors for the Kunstverein Grafschaft Bentheim, Neuenhaus, Germany;
 foreign curator for the international exhibition "Science in the Arts – Arts in the Sciences", UNESCO-ICSU World Congress on Science, Budapest, Hungary;
 2001 participant discussion panel on art and science, New York Studio School, NY, USA; (together with Stephen Jay Gould, Patricia Railing, Dorothea Rockburne, Rhonda Roland Shearer;
 participant discussion panel on art and spirituality, New York Studio School, NY, USA (with Patricia Railing, Robert C.Morgan and Frank Gillette);
 2005 discussion + book-signing "ART? No Thing! Analogies between art, science and philosophy", Huize Piranesi, philosophy conference centre, moderated by Prof. Dr.Fons Elders, Wardeer, the Netherlands;
 organization and moderation of round-table discussion "Discussion Series The Substance of Art #1. – The Mission of Art Today", including art critics and artists; location: apartment New York, USA; (published), discussion involving critics Donald Kuspit, Mark van Proyen, Irving Sandler (with additional contributions for the publication of the report by Carter Rattcliff and Robert C.Morgan), and artists Natvar Bhavsar, Megan Craig, Fré Ilgen, Marlena Novak, Jay Alan Yim, and additional Matthew Becker, Paul Dacey, Richard Purdy, Hiroshi Senju; audio recording by Nick Lloyd;
 2007 organization and moderation of panel discussion "Discussion Series The Substance of Art #2. – Global Art in a Global Culture", including Karin Adrian von Roques, Fré Ilgen, Munir Jiwa, Robert C.Morgan (moderator),

Anil Revri; location: Sundaram Tagore Gallery, New York, USA; (published)
 this event was realized in close collaboration with Sundaram Tagore Gallery;
 start of collaboration by Fré Ilgen with neuro-scientist Prof. Partha Mitra, Cold Spring Harbor Laboratory, USA;



Eye-tracking experiment with Dr. Partha Mitra, and the director of the Bode Museum, Berlin, Germany, 2009

Fré Ilgen and scientist Partha Mitra working on "Albert I", 2009

- 2008 curator group-exhibition "New Walls From Europe", Sundaram Tagore Gallery, New York, USA, involving paintings, murals, sculptures by a variety of artists from various countries in Europe;
 start of experimental research project "Ethology Of Aesthetics", on the active experience of art, a collaboration with neuro-scientist Prof. Partha Mitra (Cold Spring Harbor Laboratory, USA);
- 2009 "Donald Kuspit in conversation with Fré Ilgen on the fate of abstraction", podium talk at New York Studio School, New York, USA;
 invited by Ministry of Foreign Affairs, Royal Kingdom of Saudi Arabia, to jury their national Assafeer Art Competition 2009, Riyadh, Saudi Arabia;
 invited to write for "Contemporary Practices – Visual Arts From The Middle East", art magazine;
 collaboration with neuro-scientist Prof. Partha Mitra (Cold Spring Harbor Laboratory, USA) on development of 3-d experimental brain connectivity model leading to the creation of "Albert I";
 start of experiment "Albert", a series of artistic experimental interpretations of a connective brain model, a collaboration with neuro-scientist Prof. Partha Mitra (Cold Spring Harbor Laboratory, USA);
 "Albert I" is published on cover of programme "Engineering Principles in Biological Systems", a CSHL and Wellcome Trust Conference;
 visiting professor, Kyoto University University for Art and Design with Prof. Senju Hiroshi, President;



Kyoto University of Art and Design, 2009

- 2010 presentation "Albert I" at "Mouse Brain Architecture" project meeting at Cold Spring Harbor Laboratory, USA;
 host of reception for Saudi artists for their exhibition "Edge Of Arabia", Berlin;
 host of reception for Chun Kwang Young, one of Korea's leading artists;
 collaboration with neuro-scientist Prof. Partha Mitra (Cold Spring Harbor Laboratory, USA) on new connective neuronal model, "Albert II (named "Marie")";
- 2011 host of reception for Shingo Francis, artist USA/Japan;
 advising SEOWNHWA & ILJU Art And Culture Foundations, Korea, for purchase collection from exhibition "Mirrors Of Continuous Change";

- 2014 founding advisor to MARMA Berlin – Mitte's artists in residency for modern art;
'ARTIST? The Hypothesis of Bodiness', second theory book, published by Wasmuth Verlag GmbH, April 2014;
Start of lectures series 2014-2015 in Europe, USA, Asia; see lectures;
Designer in Chief new magazine "Tango Modern World";
- 2015 Kandinsky research project, including research at Centre Pompidou, MoMA, Guggenheim Museum, Bauhaus Archiv, Museum Kunstpalast;
Privat salon at Mrs. and Mr. Prof. Paul Unschuld, Berlin; presentation German translation of poem by acknowledged Chinese poet Yang Lian, inspired by painting of Fré Ilgen (from the Rubens' "Battle of the Amazons" inspired "Eros and Thanatos" series)
Introduction "ARTIST? The Hypothesis of Bodiness", book signing event, Sundaram Tagore Gallery, New York, USA;
- 2016 Research project on Kandinsky for collectors Ulla and Heiner Pietzsch, to become a book publication (in early 2017);
Various discussions and lectures in Europe, the USA, Asia; commissioned to curate exhibitions in New York and Berlin; drafting concepts for foundation in the USA;
- 2019 invited participant workshop "Philosophy of Technology" about the different views on technology between Europe and China/Asia, Konrad Adenauer Stiftung, Berlin, Germany;
Organizer and host of two brainstorm-sessions "What does the New Silk Roads have to offer German corporations?", involving German and Chinese corporate consultants, political advisors, businessman, representatives of the Konrad Adenauer Foundation and the Mercator Foundation;
Initiative "Art for Corporate Interests – Art As Part of Corporate Social responsibility Standard";
- 2019 - .. organization and moderation Salon-Studio Ilgen series (see later);

PRO FOUNDATION FOR CONSTRUCTIVE ART AND ARCHITECTURE

- 1986 – 1995 founder (together with Jacqueline Ilgen-van Rooijen en Bert van Rooijen) and president of the international active PRO Foundation; organizer of c 40 international exhibitions, symposia and 4 major multi-disciplinary conferences in various countrise in West Central and East Europe and the US; creation of global network and archives; publisher of the 9 PRO Magazine 1987-1991, and various catalogues; collaborations with artists groups in Belgium, Germany, UK, co-curating exhibitions in galleries, fine art academies, universities, museums, special presentations on international art fairs in Europe and the USA;
- 1987 1st PRO Conference, Dordrechts Museum, Dordrecht, the Netherlands, incl first exhibition PRO Drawing Collection (c 125 works on paper form artists around the world);



Symposium for constructive art, Rijks Universiteit Limburg, Maastricht, the Netherlands;
Konstruktieve Kunst, incl. PRO Drawing Collection, Perroengalerie, Maastricht, the Netherlands;
1988 2nd PRO Conference, "Null Dimension", Fulda, Germany, including extensive exhibition of c 200 artists with each 3 original works; collaboration with Jürgen Blum-Kwiatkovsky;
"Charles Biederman – European Tour", involving receptions for, lectures by and discussions with American artist Biederman, Dordrechts Museum (NL), Studio Maury – Brussels (B), musée d'Art Cholet (F), Musée Grenoble (F), Zürich (CH), Kunststation Kleinsassen-Fulda (D), Wilhelm-Hack Museum Ludwigshafen (D);
1989 3rd PRO Conference, Dordrecht-Rotterdam-Vlissingen, World Trade Center Rotterdam; including large solo exhibitions in 14 different galleries, the Fine Art Academy, plus "Constructivism vs. Computer", an exhibition on art and technology; PRO Drawing Collection; 14 constructivist installations in and in collaboration with 14 galleries, Rotterdam;
"A New Spatiality? 4 Generations – 4 Opinions", travelling exhibition in galleries in the Netherlands, Germany, Switzerland;

Fré Ilgen, 1st Pro Conference 1987



Jacqueline Ilgen, presentation at Art Basel 1987



PRO publications 1987-1990

- 1990 4th PRO Conference and exhibition "Universal Progression", Manege, Moscow, Russia; in collaboration with the USSR Architect's Union as part of the "Avantgarde '90" Festival (Konstantin Melnikov Festival); including various group exhibitions re-uniting Russian constructive art with the rest of the world;



PRO Conferences in Dordrecht (NL), Fulda (Germany), Rotterdam-Vlissingen (NL), Moscow (Russia)

1993 “Uniform or Universal Form?”, international symposium at the Academy Industrial Design Eindhoven, in collaboration with the AIVE and the Stedelijk Van Abbe Museum Eindhoven, in relation to the El Lissitzky Retrospective Exhibition; extensive group exhibitions in the Koninklijk Museum voor Schone Kunsten/ICC, Palais Royal, Antwerpen, Belgium, and at the Musée des Beaux Arts Verviers, Verviers, Belgium;

Note: # these activities naturally ceased around 1995 when Fré Ilgen’s own focus shifted from constructive art and architecture to a broader range of interests in the experience of and kinds of works of art, fields of knowledge studying perception supporting a better understanding of the application of art in private environments.

CHECKPOINT ILGEN SERIES 2007-2019

- 2007 initiation of the “Checkpoint Ilgen” art salon events together with Jacqueline Ilgen-van Rooijen, involving group exhibitions and discussions focusing on the experience works of art evoke in the viewer;
 “Checkpoint Ilgen #1” on “Das Schöne der Farberfahrung” “The Beauty of Color Experience”, opened by Heiner Pietzsch, Sammlung Ulla und Heiner Pietzsch, exhibition incl. Michael Bette, Fré Ilgen, Jean-Pierre Maury, Stefan Ssykor + introduction private collection Jacqueline and Fré Ilgen;
 “Checkpoint Ilgen #2 – Encounter Prof.Dr. Ernest Edmonds” - incl. talk by artist/computer-scientist Ernest Edmonds (Technical University of Sydney) and discussion about current state of research;
- 2008 “Checkpoint Ilgen#3” on “Global Art”, opened by Mayen Beckmann, exhibition with works by Ali Hassan (Qatar), Cristina Barroso (Brasil/Germany), Fré Ilgen (Netherlands/Germany), Anil Revri (India/USA), a collaboration with Sundaram Tagore Gallery and Karin Adrian von Roques;
 “Checkpoint Ilgen#4” with Irving Sandler, exhibition with works of the Ulla and Heiner Pietzsch Collection (Barnett Newman, Jackson Pollock, Mark Rothko, David Smith) and by Christian Awe (Berlin, Germany), Megan Olson (New York, USA); collaboration with Beck & Eggeling Fine Arts, Düsseldorf and Vonderbank Art Galleries Berlin;
 “Checkpoint Ilgen#5” with Thomas M.Messer, Director Emeritus Guggenheim Foundation, exhibition: Max Beckmann, Hiroshi Senju, Megan Craig; collaboration with Beck & Eggeling Fine Arts, Düsseldorf and Vonderbank Art Galleries Berlin;



“CPI#5” with Thomas M. Messer, 2008

- 2009 “Checkpoint Ilgen#6” with art critic Donald Kuspit; exhibition with works of the Ulla and Heiner Pietzsch Collection: Leonora Carrington, René Magritte, André Masson;
- 2011 “Checkpoint Ilgen#7” with Thomas Vroom (collector, the Netherlands), Shingo Francis (artist Japan/USA), and Christian Awe (artist, Germany); exhibition: Philip Guston, Emily Kngwarreye, Issai Kulvianski, Jaybo Monk, Shingo Francis, Christian Awe, Herbert Beck, Michael Bette, Natvar Bhavsar, Megan Craig, Gotthard Graubner Frank Owen, Anton Unai.
 “Checkpoint Ilgen#8” with Michael Beck (Gallerist) and Dr. Marc Wellmann (art historian, curator, director of exhibitions Kolbe Museum, Board of Directors Heiliger Stiftung); exhibition: Fausto Melotti, Paul Klee, David Smith, Wolfgang Flad, Brice Marden, Bernhard Heiliger, Fré Ilgen, Michael Bette, Hazem Taha Hussein, Frank Owen, Paul Suter;
- 2012 “Checkpoint Ilgen#9” with Prof. Partha Mitra (neuroscientist, USA), Carol Brown-Goldberg (artist, USA); exhibition Max Ernst, Heinz Mack; Carol Brown-Goldberg, Cristina Barroso; Various&Gould; Aspasio Haronitaki; Mohamed Taha Hussein; Fré Ilgen + Partha Mitra: 'Albert'- sculpture(s); Mitra Lab: high resolution and large sized digital prints of the brain;
- 2014 “Checkpoint Ilgen#10” with introduction Fré Ilgen, discussion with Mayen Beckmann and Dr. Julia Wallner (director Georg Kolbe Museum, Berlin); exhibition including Xerxes Ach, Christian Awe, Willi Baumeister, Michael Bette, Lovis Corinth, Wolfgang Flad, Fré Ilgen, Wassily Kandinsky;

- 2015 “Checkpoint Ilgen#11”, introduction by Fré Ilgen; two day program involving Prof. Paul Unschild (Charité University), Prof. Hazem T.H. Hussein (RUW, Bahrain), Yang Lian, Prof. Klaas Ruitenbeek (Dir. Asia Museum Berlin); exhibition Yoyo Liu, Lynn Stern, Hazem T.H. Hussein, Jean Pierre Maury, Sam Francis, Max Beckmann;
- 2016 “Checkpoint Ilgen#12”, “Art: Live – Dance – Reset”, introduction by Fré Ilgen; main guests Francois Blanchetière (curator musée Rodin, Paris, Meudon), Lynn Stern (artist/photographer, New York); exhibition Alexander Calder, Carles Castel, Fré Ilgen, Jinran Kim, Auguste Rodin (photo), Lynn Stern, Various&Gould, Karl Kunz (courtesy die Möwe Gallery, Berlin);
- 2017 “Checkpoint Ilgen#13”, “The New Silk Roads Including Art?”, introduction by Fré Ilgen, main guests Dr. Parag Khanna (leading global strategist, Singapore), Mr. Tianling Wang (Counselor of the People’s Republic of China in Berlin), Ambassador H.E. Bolat Nussupov (the Embassy of the Republic of Kazakhstan in Berlin); exhibition including Christian Awe, Natvar Bhavsar, Ilaria Bocchicchio, Sollai Cartwright, Calligraphy Korea, Paul Dacey, Fré Ilgen, Philippe Weber Jahanguir, Utagawa Kunisada, Richard Purdy, Stefan Ssykor, Han Dynasty sculpture;
- 2018 “Checkpoint Ilgen#14”, “How/Why Do You Look at the Art You Like to Look at – features common in all humans”, moderation and introductions by Fré Ilgen; Part I: Dr. Moritz Helmstaedter (Managing Director Max Planck Institute for Brain Research, Frankfurt, Germany), Dr. Partha Mitra (Mitra Lab, CSHL, USA), Chen Ning (art historian, art theorist, art educator, stage artist, calligrapher, China), Part II: Prof. Dr. Erwin-Josef Speckmann (Neurophysiologist, author, artist; Kunstakademie Münster, Universität Münster, Germany); exhibition including Erwin-Josef Speckmann, Young Rim Lee, Carol Brown-Goldberg, Chen Ning, Michael Bette, Frederik Kasenda, Fré Ilgen, Alison Lee, Ivo Beucker, Ben Kamili, Solai Cartwright, Bettina Lüdike;
- 2019 “Checkpoint Ilgen#15”, the final event of this series of substantial discussions, evaluating the reasons for and mission of the series in context to the extensive range of activities of initiator Fré Ilgen; Gordon Petty (art-lover, Associate Partner IBM) interviews Fré Ilgen; special celebration involving Salon Studio Ilgen en Salon-Studio Kamili;



SALON STUDIO ILGEN

- 2018 Salon Studio Ilgen, discussion about leading Chinese sculptor Wu Weishan, and book presentation; main guests Dr. Julia Wallner (Georg Kolbe Museum Berlin), Prof. Yu Zhang (CEO Association Chinese-German Cultural Exchange);
- 2020 Salon Studio Ilgen, Dr. Tere Arcq, Leading Mexican curator and specialist on *Women Artists in Surrealism*; Ulla Pietzsch, collector Ulla and Heiner Pietzsch Collection, Berlin, Germany; Dr. Lucy Buchanon, NMWA (National Museum of Women in the Arts, DC, USA); a collaboration with Ann and Timothy Simon;
- 2021 Salon Studio Ilgen, *Europe a Magnet for Young Asians - A Chance for Berlin?* With geopolitic consultant and author Parag Khanna, politician Franziska Giffey (appointed Mayor of Berlin soon after), Fré Ilgen moderation; special thanks to Dr. Andreas Köhler; “Weihnachts-Salon”, informal reception in Studio Ilgen;
- 2022 Salon Studio Ilgen, special presentation new bronze sculpture “*Morning at Midnight*” en route to private collection, Singapore;
- 2023 Salon Studio Ilgen, *Natvar Bhavsar – The Most Successful Painter We Know*, an informal discussion about Bhavsar’s life, work and how Indian culture impacted the world, and became part of Western identity. Including artist Natvar Bhavsar and curator Alison Lee.



Salon Studio Ilgen, involving Natvar Bhavsar, Alison Lee, Fré Ilgen

2023 Salon Studio Ilgen – introducing the new catalogue *Fré Ilgen - The New Familiar*;
 2024 Salon Studio Ilgen – Introducing the new bronze sculpture *Falling In Love Again*;

CURATOR (* with catalogue)

1986 “Konkrete Multiples”, Galerie De Sluis, Leidschendam, the Netherlands;
 * “Konkrete Multiples”, Galerie L’Idée, Zoetermeer, the Netherlands;
 “Konkrete Multiples”, Galerie St.Johann, Saarbrücken, Germany;
 1987 * “Presentatie Nieuwe Leden”, NKvB, Stedelijk Museum Amsterdam, the Netherlands;
 * 1st PRO-Conference’87 Dordrecht, the Netherlands;
 “Konstruktieve Kunst”, Perroengalerie, Maastricht, the Netherlands;
 * “1000 cm³ - geometrical miniatures”, Galerie De Sluis, Leidschendam, the Netherlands; also exhibited at Wilhelm Hack Museum Ludwigshafen, Germany;
 1988 * “Null-Dimension”, Galerie “New Space”, Fulda, Germany (involving 150 artists);
 1989 * “A New Spatiality? 4 generations - 4 opinions”(with Michael Kidner, Leonardo Mosso, Sigurd Rompza), Galerie De Sluis, Leidschendam, the Netherlands, also exhibited at Galerie St.Johann, Saarbrücken, Germany, and at Galerie Dr.Istvan Schlégl, Zürich, Switzerland;
 * “Constructivism vs. Computer”, Galerie FA.RO, World Trade Center, Rotterdam, the Netherlands;
 1990 “Universal Progression”, part of “Avantgarde’90”, Manege, Moscow, USSR; organized by the USSR Architects Union and the PRO Foundation in context to the Konstantin Melnikov Architectural Festival;
 “Vision des Artistes”, PAK-Galerie, Maastricht, the Netherlands;
 1993 * “PRO Verviers” (including Michael Bette, Peter Halley, Fré Ilgen, Michael Kidner, Jean-Pierre Maury, Francois Morellet, Paul Suter, Sigurd Rompza), and “Aspects de la Mouvence Construite Internationale”, Musée des Beaux Arts de Verviers, Verviers, Belgium; also exhibited at Koninklijk Museum voor Kunsten/ICC, Palais Royal, Antwerpen, Belgium;
 2007-2015 exhibitions to “Checkpoint Ilgen” #1 - #11 (for all artists, see under activities above);
 2008 “New Walls From Europe”, Sundaram Tagore Gallery, New York, USA (with Christian Awe, Cristina Barroso, Michael Bette, Fré Ilgen, Michael Kidner, Jean-Pierre Maury, Stefan Ssykor, Trevor Sutton, Christof Wedding, Birgitta Weimer)
 2009-2010 * curator international group exhibition “Mirrors of Continuous Change”, Taekwang Industries Lt Seoul, Korea; exhibition October 25th, 2010 - January 2011; including editing a video containing recording of all 26 involved artists;
 Note: about more than half of this exhibition was purchased by the company, organized in the Seonhwa and Ilju Foundations; in 2016 these works become part of the collection of the new Sehwa Museum of Art (Sehwa Art & Culture Foundation);
 2007-2023 curator of all exhibitions for the *Checkpoint Ilgen* and *Salon Studio Ilgen* art-salon series, Berlin, Germany;

GRANTS + AWARDS

1989 grant by the Ministry for Foreign Affairs, the Netherlands, to travel to the USA;
 subsidy for catalogue on artwork Fré Ilgen, granted by City of Dordrecht, the Netherlands;
 1993 grant by the British Council to present a paper at the international conference “Creativity & Cognition”, Loughborough University, UK; grant by the Ministry for Cultural Affairs, the Netherlands, to stay at The Loft, New York, USA;
 1994 grant by the British Design Council to participate in the workshop on “Knowledge Based Support Systems For Conceptual Design” at the main-office of the British Design Council, London, UK (organized by LUTCHI Research Centre, Loughborough University of Technology); grant by the Ministry for Foreign Affairs, the Netherlands, to present paper at the international conference “Design: Pleasure or Responsibility?”, UIAH University Helsinki, Finland; grant by the Prins Bernard Foundation, the Netherlands, for exhibitions in Basel, Stuttgart and Knokke; grant by the Faculty of Applied Physics, Tsukuba University, Japan, to present a paper at the international conference “Katashi u Symmetry”;
 1995 grant by Loughborough University, Leicestershire, UK, for artist in residency on Virtual Reality;
 grant by the Ministry for Cultural Affairs, the Netherlands, to stay at The Loft, New York, USA;
 2002 grant Co-Start Programme EC, workshop British Design Council on art and computer technology, London, UK;
 2009 grant from Kyoto University University for Art and Design as guest professor;
 grant from Taekwang Industries, Seoul, ROK, for several meetings concerning the planning of the exhibition “Mirrors Of Continuous Change”;
 grant from Ministry of Foreign Affairs, Royal Kingdom of Saudi Arabia, for jury work Assafeer Art Competition 2009;
 support by CSHL to present “Albert I” at conference on Mouse-Brain – Architecture, Cold Spring Harbor Lab, NY, USA;
 2014 awarded grant by Mont Blanc Foundation for the “Checkpoint Ilgen” series, decided by Mont Blanc Cultural Patronage Award 2014 winners Heiner and Ulla Pietzsch;

SOLO EXHIBITIONS (* with catalogue)

1977 “Fré Ilgen”, Galerie Ploemp, Delft, the Netherlands;
 “Fré Ilgen”, Peter Cuyper Taverne, The Hague, the Netherlands;
 “Fré Ilgen”, Public Library, Rijswijk, the Netherlands;
 1983 “Fré Ilgen”, Assurantiekantoor voor Akademici, Leiden, the Netherlands;
 “Fré Ilgen” (with Jacqueline Ilgen-van Rooijen), S.C.C. IJsselstein, the Netherlands;
 “Fré Ilgen”, Ministry of Interior Affairs, The Hague, the Netherlands;
 “Fré Ilgen”, (with Jacqueline Ilgen-van Rooijen), Galerie Witt, Dordrecht, the Netherlands;
 “Fré Ilgen”, Galerie d’Witte Leli, Amsterdam, the Netherlands;
 * “Fré Ilgen - PROGCY”, Galerie l’Idée, Zoetermeer, the Netherlands;
 “Fré Ilgen - Theaterproject De Willem”, Museum “De Rietgors”, Papendrecht, the Netherlands;
 1988 “Eruption”, City-Hall Vlissingen, the Netherlands;
 * “Installations” (with Jürgen Blum/Kwiatkowski), Galleria Rekwizytornia, Wroclaw, Poland;

- 1990 “Fré Ilgen - Sigurd Rompza”, “Carte Blanche à MÉSURES - A.I.”, Galerie Cogeieme, Bruxelles, Belgium;
- 1991 “Fré Ilgen: Reality - Perception - Translation”, Galerie Vromans, Amsterdam, the Netherlands;
installation “Twistor Greens”, Galerie Lüpke, Frankfurt, Germany;
- 1994 “Extensionalism”, Galerie Emile Verhaeren, Knokke, Belgium;
“Bernd Hahn-Fré Ilgen”, Galerie Beatrix Wilhelm, Stuttgart, Germany;
- 1995 “Gegenüber der Wahrnehmung”, Galerie Karin Fesel, Düsseldorf, Germany (with Müller-Goublier);
- 1996 installations “When the Levee Breaks” and “Pools and Butterflies”, Kultureel Centrum voor Hedendaagse Kunst Watertoren
Vlissingen, the Netherlands;
installation “Waiting for the Energy to Crystallize” Galerie Lüpke, Frankfurt, Germany;
“Fré Ilgen”, Galerie Artline, Amsterdam, Netherlands;
- 1998 “Fré Ilgen - Objekte und Virtual Paintings”, Galerie Klaus Lüpke, Frankfurt, Germany;
**“Mystical Constructions”, Maxwell Davidson Gallery, New York, USA;
- 1999 “George Rickey, Fré Ilgen- Mobiles”, Galerie Artline, Amsterdam, the Netherlands;
- 2000 **“A Breeze of Color”, Theo Waddington Fine Art, Boca Raton, Florida, USA;
**“Lost In Space”, Maxwell Davidson Gallery, New York, USA;
- 2001 **“Fré Ilgen - George Rickey”, Park Ryu Sook Gallery, Seoul, Korea;
**“Fré Ilgen - George Rickey”, Jo-Hyun Gallery, Pusan, Korea;
“Fré Ilgen - mobile, sculpture e opere su carta - Mobile’s, Wandskulpturen und Arbeiten auf Papier”, Galleria Nova, Ronco s/Ascona,
Switzerland; (also shown are prints by Judy Pfaff);
“Fré Ilgen - Michel Seuphor” (also shown Djawid Borower, Karel Goudsblom), Galerie Hüsstege, ‘s-Hertogenbosch, the Netherlands;
- 2002* “The Form of the Formless”, with Richard Purdy (USA) and Paul Dacey (USA), Kunstverein Grafschaft Bentheim, Neuenhaus,
Germany;
**“No Thingness - The Dragon Series”, Maxwell Davidson Gallery, New York,
USA;
- 2003 **“Fré Ilgen – The Dragon Series”, Foundation Veranneman, Kruishoutem, Belgium;
- 2004 “Lore Bert – Fré Ilgen”, Conny Dietzschold Gallery, Sydney, Australia;
“Fré Ilgen”, (with Anne-Karin Furunes), Conny Dietzschold Gallery, Sydney, Australia;
**“Fré Ilgen”, Pulchri Studio, courtesy Ivo Bouwman/Nexus Gallery, The Hague, the Netherlands;
“Fré Ilgen – Neue Skulpturen, Neue Gemälde”, GalerArtist, Berlin, Germany;
- 2007 “Fré Ilgen – “The Physical Self – stainless steel, concrete, wood, colors”, Sundaram Tagore Gallery, New York, USA;
- 2008/09 **“Fré Ilgen: Carousellambra”, one person exhibition at Vonderbank Art Galleries Berlin, opened by Thomas M. Messer, Director
Emeritus Guggenheim Foundation; finissage by Prof. Dr. Donald Kuspit;



“Carousellambra”, Vonderbank Art Gallery, Berlin, Germany, 2009



Members of the Solomon R. Guggenheim Foundation visiting solo exhibition Fré Ilgen
at Hakgojae Gallery, Seoul, 2009

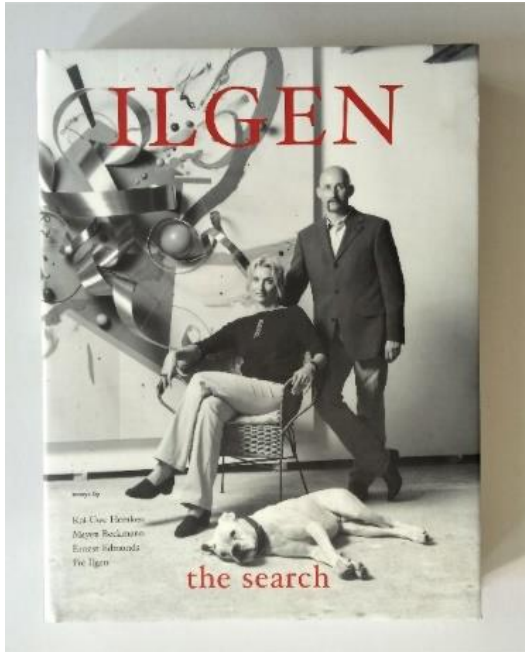
- 2009 * “Fré Ilgen – Soaring Calm And Free”, one person exhibition
Hakgojae Gallery, Seoul, Korea; incl. DVD with video clip on the
production of all works;
- 2010 “Fré Ilgen – Jean Pierre Maury”, Marine Gallery, Zeebrugge, Belgium;
- 2011 virtual solo exhibition website Seeko'o Hotel + Radio, Bordeaux,
France;
- 2012 “Fré Ilgen – Shaping Presence”, Sundaram Tagore Gallery, New York,
USA;
- 2014 “Fré Ilgen – Wake Up Moma (song by AL)”, Studio Spandau, Berlin;
- 2015 Introducing Salon Studio Fré Ilgen, Berlin, Germany;
- 2019 “Fré Ilgen – Kunstwerke/Artworks, Selection 1995-2014,
Skulpturenpark Wesenberg (Bei Wu), Germany;

- Exhibition in conjunction to exhibitions of Zhao Hai Tien and Chen Xin;
 “Checkpoint Ilgen #15” – ending the “CPI” series including a one-person exhibition by Fré Ilgen;
 2020 Salon Studio in context to Dr. Teresa Arcq, including a one-person exhibition by Fré Ilgen and several reproductions by Surrealist women painters;

GROUP EXHIBITIONS (* with catalogue)

- 1976 Galerie Ploemp, Delft, the Netherlands;
 1977 Galerie Onir, The Hague, the Netherlands;
 Stadsschouwburg Delft (courtesy Galerie Ploemp), Delft, the Netherlands;
 1982 Graduation exhibition, Galerie Westersingel, Rotterdamse Kunststichting, Rotterdam, the Netherlands;
 1984 * “Beelden bij de Paauw”, Nederlandse Kring van Beeldhouwers NKvB, Wassenaar, the Netherlands;
 Galerie De Vonk, NKvB, Bussum, the Netherlands;
 “Ateliers Prinsenstraat 21 -1”, Dordrecht, the Netherlands;
 “Door wind bewogen”, Cultural Council Vlissingen, Vlissingen, the Netherlands;
 1986 summer-exhibition, Galerie de Sluis, Leidschendam, the Netherlands;
 * “Skulptuur’86”, NKvB, Kasteel Groeneveld, Baarn, the Netherlands;
 “Beelden”, outdoors sculpture symposium, Cultural Council Vlissingen, Vlissingen, the Netherlands;
 “Holland Presentation”, NKvB, Sparkasse Bremen, Germany;
 “Accrochage”, Galerie Voss, Dortmund, Germany;
 “Konkrete Multiples”, Galerie De Sluis, Leidschendam, the Netherlands;
 * “Konkrete Multiples”, Galerie L’Idée, Zoetermeer, the Netherlands;
 “Konkrete Multiples”, Galerie St.Johann, Saarbrücken, Germany;
 1987 * 1st PRO-Conference’87 Dordrecht, the Netherlands;
 “Konstruktieve Kunst”, Perroengalerie, Maastricht, the Netherlands;
 “Sammlung Blum”, Kunststation Kleinsassen, Kleinsassen, Germany;
 * “1000 cm³ - geometrical miniatures”, Galerie De Sluis, Leidschendam, the Netherlands;
 1988 * “Null-Dimension”, Galerie “New Space”, Fulda, Germany;
 “Konstruktivisme, het slanke kind van een industriële revolutie”, city hall Zwijndrecht, Zwijndrecht, the Netherlands;
 “Intersection Carrée”, Carré Estampes, Luxembourg, Luxembourg;
 “Identification 3. Aspects de la mouvance construite internationale”, l’Université Libre de Bruxelles, Bruxelles, Belgium;
 1989 * “A new spatiality? 4 generations - 4 opinions” (with Michael Kidner, Leonardo Mosso, Sigurd Rompza), Galerie De Sluis, Leidschendam, the Netherlands;
 * “Null-Dimension”, Galerie “New Space”, Gmünden, Austria;
 * “Neue Räumlichkeit” - “A new spatiality? 4 generations - 4 opinions”, Galerie St.Johann, Saarbrücken, Germany;
 * “Constructivism vs. Computer”, Galerie FA.RO, World Trade Center, Rotterdam, the Netherlands;
 1990 “Universal Progression”, part of “Avantgarde’90”, Manege, Moscow, USSR; organized by the USSR Architects Union and the PRO Foundation in context to the Konstantin Melnikov Architectural Festival;
 presentation Edition Heads & Legs, Sala Previa, Madrid, Spain;
 * “Neue Räumlichkeit” - “A new spatiality? 4 generations - 4 opinions”, Galerie Dr.Istvan Schlégl, Zürich, Switzerland;
 “Accrochage ‘90”, Galerie St.Johann, Saarbrücken, Germany;
 1991 “About Perception”, Galerie Moving Space, Ghent, Belgium;
 “Vision des Artistes”, PAK-Galerie, Maastricht, the Netherlands;
 “Accrochage’91”, Galerie St.Johann, Saarbrücken, Germany;
 1992 “Accrochage’92”, Galerie St.Johann, Saarbrücken, Germany;
 1993 “Accrochage 1993”, Galerie St.Johann, Saarbrücken, Germany;
 “Artists of the Gallery”, Galerie Dr.Istvan Schlégl, Zürich, Switzerland;
 “Petits Format”, Galerie St-Charles de Rose, Paris, France;
 1994 “Aspects de la Mouvance Construite en Europe”, (with John Carter, Michel Jouët, Jean-Pierre Maury, Sigurd Rompza), Galerie Its.Art.Ist, La Hulpe, Belgium;
 “Petits Formats”, Galerie Claude Dorval, Paris, France;
 1995 Galerie St.Johann zur Gast bei der Gesellschaft für Kunst und Gestaltung, Bonn, Germany;
 “Waldo Balart, Jean-Pierre Husquinet, Fré Ilgen”, Galerie Quadri, Bruxelles, Belgium;
 “Madi-Art”, Gallery Arte Struktura International, Albuquerque, New Mexico, USA;
 “PRO-Posterexperiment”, Old Town Alexandria, Washington DC, USA;
 “Madi Art”, Macey Center, New Mexico Tech, New Mexico, USA;
 Galerie Lüpke, Frankfurt, Germany;
 1995/96 “Concrete Reality and Reflexion I”, Galerie Dr.Istvan Schlégl, Zürich, Switzerland;
 Galerie St.Johann zu Gast bei Galerie Grewenig, Heidelberg, Germany;
 * “Reliefs”, Galerie René Reichard, Frankfurt, Germany;
 “In Raum und Fläche”, Galerie Pels-Leusden/Villa Grisebach, Berlin, Germany;
 1996 “Creativity and Cognition 1996”, James France Exhibition Hall, Loughborough University, Loughborough, England;
 “Order-Fluctuations: Michael Bette, Fré Ilgen, Jean-Pierre Maury”, Galerie Emile Verhaeren, Knokke, Belgium;
 “Concrete Reality and Reflexion II”, Galerie Dr.Istvan Schlégl, Zürich, Switzerland;
 “Accrochage (Werner Haypeter - Fré Ilgen- Yuko Shiraishi)”, Galerie Lüpke, Frankfurt, Germany;
 1997 * “EUTOPIA - Mail Art from the West”, Gouvernement Limburg, organized by Stichting Balkon Maastricht, Netherlands;
 “(E)MOTION”, Galerie Moving Space, Gent, Belgium;
 * “Construction Color - Vom Konstruktivismus zur offenen Form”, (Michael Bette - Fré Ilgen - Fausta Squatritti) Kunstverein Speyer, Speyer, Germany;
 “Concrete Kunst”, Cultureel Centrum De Scharpoord, Knokke-Heist VZW, Belgium;
 Galerie Pels-Leusden, Kampen, Sylt, Germany;
 “Wandbezogen”, Galerie St.Johann, Saarbrücken, Germany;
 Galerie Beaumont Fine Art, Berlicum, Netherlands;

- 1998 Gallery of the Future, Loughborough University, Loughborough, England;
 "Natuur, Architectuur, Structuur", C.I.C. Villa Eksternest, Roeselare, Belgium;
 Galerie Claude Dorval, Paris, France;
 "Sharp Metal Objects", the Suzanne H. Arnold Art Gallery, Lebanon Valley College, Annville, PA, USA;
- 1999 * "Arte Constructive na Europa de 1950 a 1998", Centro Dragao do Mar de Arte e Cultura, Fortaleza, Brazil;
 * "Hilfe für krebserkrankte Tschernobyl Kinder e.V. Berlin", Sotheby's Berlin, Germany;
 "Art Constructif en Europe 1950-1998", Dammarie-les-Lys, Paris, France;
 * "Science reflected in the Arts - Arts in the Sciences", Barcsay Hall of the Hungarian Academy of Fine Arts, Budapest, Hungary;
 summer group exhibition, Maxwell Davidson Gallery, NY, USA;
 "30 x 30 x 30" Jubiläumsausstellung, Galerie St.Johann, Saarbrücken, Germany;
 "Traits d'Union", Forum-Expo Bonlieu, Annecy, France;
- 2000 * "30th Anniversary", Galerie Hüsstege, 's-Hertogenbosch, the Netherlands;
- 2001 "International Sculpture" (including works by Arman, Botero, Caro, Chadwick, Chia, Dine, Dubuffet, Ernst, Flanagan, Hepworth, Ilgen,



Catalogue/book, 2000

- Katz, Laurens, Lipchitz, Miro, Moore, Nevelson, Saint-Phalle, Turnbull, Zadkine),
 Waddington & Tribby Fine Art, Boca Raton and West Palm Beach, Florida, USA;
 * "De Tuin der Lusten" ("Garden of Delights"), Galerie Hüsstege, 's-Hertogenbosch,
 the Netherlands; exhibition with artworks specially made for the occasion and inspired
 by Jeroen Bosch, coinciding with the Jeroen Bosch exhibition at the Museum Boymans-
 van Beuningen Rotterdam;
 "Sculpture", Artline Gallery, Amsterdam, Netherlands;
 "Facetten zeitgenössischer Kunst", Galerie Valentien, Stuttgart, Germany;
 2002 "From Stone to Foam", Nohra Haime Gallery, New York, USA;
 "A Little Art: Paintings and Sculptures on a Small Scale", Waddington & Tribby Fine
 Art, Boca Raton, Florida, USA;
 2003 "The Flag", Maxwell Davidson Gallery, New York, USA;
 * "20th Anniversary Exhibition", Park Ryu Sook Gallery, Seoul, Korea;
 * "10 Jahre", Kunstverein Grafschaft Bentheim, Neuenhaus, Germany;

- 2004 "Acchrochage", Donna Tribby Fine Art, West Palm Beach, Florida, USA;
 "Acchrochage", Fondation Veranneman, Kruishoutem, Belgium;
 "Sneak Peek", including George Rickey and others, Maxwell Davidson Gallery, New
 York, USA;
 "50 Ans de Coups de Coeur", a choice of Les Amis des Musées de Verviers, Musée des
 Beaux-Arts, Verviers, Belgium;
- * "Celebration of Geometric Art, Artists of 4 Generations honor Carmelo Arden Quin, founder of the MADI movement", Salon
 Borbonico de San Nicola la Strada, Naples, Italy;
 Galerie Beaumont Fine Art, Berlicum, Netherlands;
- 2005 "15 Years of Conny Dietzschold Gallery – Anniversary Exhibition", Conny Dietzschold Gallery, Sydney, Australia;
- 2006 "Acchrochage", Donna Tribby Fine Art, West Palm Beach, Florida, USA;
 Yves Zurstrassen, Fré Ilgen, Manuel Cancel, Landau Contemporary at Galerie Dominion, Montreal, Canada;
 * "Sculpture" – with catalogue (with essay by Tim Dunn); including: Jean Arp, Fernando Botero, Alexander Calder, Lynn Chadwick,
 John Chamberlain, Jean Dubuffet, Barry Flanagan, Alberto Giacometti, Adolph Gottlieb, Fré Ilgen, Christoph Kiefhaber, Henri
 Laurens, Jacques Lipchitz, Marino Marini, Henry Moore, Arthur Spronken, Xander Spronken; Landau Contemporary at Galerie
 Dominion, Montreal, Canada;
 * "Mais de quoi se mâlent-ils ? Reliures d'artistes et de créateurs contemporains", Bibliotheca Wittrockiana, Brussels, Belgium; a group
 exhibition with book-covers created by contemporary artists - these are unique covers (only one copy exists) of existing classical art
 publications; a full colour catalogue is available; organized by Galerie Quadri (Bruxelles, Belgium); with catalogue;
 same exhibition also exhibited at Musée Matisse Le Cateau-Cambrésis, France;
 "Summer Re-View", incl. Michael Bette, Fré Ilgen, Ergin Inan, Rolf-Gunter Dienst, GaleriArtist, Berlin, Germany;
 "The Next Level", summer group show, Sundaram Tagore Gallery, NY, USA;



- * "Hilfe für krebserkrankte Tschernobyl Kinder e.V. Berlin", charity
 auction, Berlin, Germany;
 2007 "Checkpoint Ilgen #1", "The Beauty of Color Experience"
 (with Michael Bette, Fré Ilgen, Jean-Pierre Maury, Stefan Ssykor),
 Berlin, Germany;

Sundaram Tagore Gallery, New York, USA, 2007

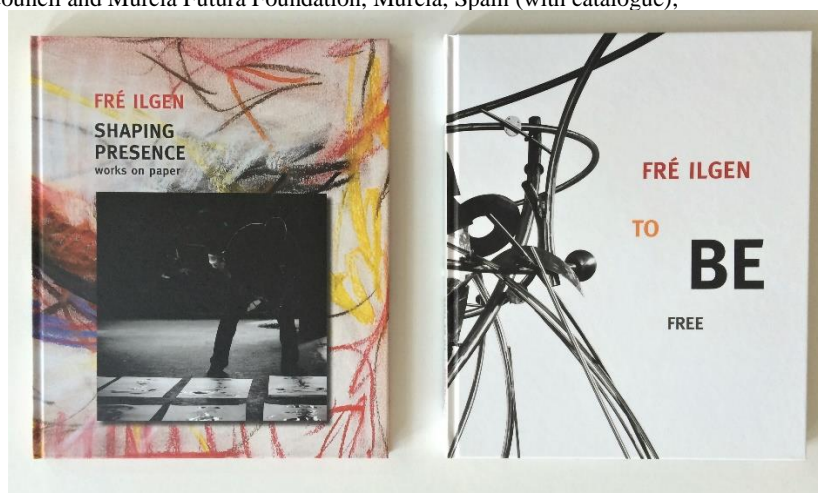
- 2008 "Checkpoint Ilgen#3", "Global Art" (with Ali Hassan,
 Cristina Barroso, Anil Revri);
 "Lights & Shadows – Art from Asia and the West", grand opening
 exhibition Sundaram Tagore Gallery Beverly Hills, California,
 USA;

- * "Future Of The City Life", Heungkuk Life Building, Seoul, Korea (ROK) (incl. works by Kang Ik-Joong, Mariko Mori, Nam June Paik, Yoshihiro Suda, Lee Bul, Julian Opie, Choe U-Ram, Chiho Aoshima, Fré Ilgen, Ham Jin, Hong-Seung-Hye); grand opening exhibition Sundaram Tagore Gallery Hong Kong, HKSAR, China;
- "New Walls From Europe", Sundaram Tagore Gallery, New York, USA (with Christian Awe, Cirstina Barroso, Michael Bette, Fré Ilgen, Michael Kidner, Jean-Pierre Maury, Stefan Ssykor, Trevor Sutton, Christof Wedding, Birgitta Weimer) anniversary exhibition Emilia Suciú Galerie, Ettlingen, Germany;
- 2009 * "Bibliotheca Durantiana: Reliures d'artistes modernes & contemporains", Bibliotheca Wittrockiana, Brussels, Belgium;
- "Here & Now", Sundaram Tagore Gallery, Hong Kong, China;
- "Here & Now", Sundaram Tagore Gallery, New York, USA;
- "20 Jahre Gmünder Symposien – Eine Dokumentation", group exhibition, Landesgalerie Linz, Austria;
- "New Year Show 03", "Nieuwjaarsexpositie 03", Marine Gallery, Zeebrugge, Belgium;
- 2010 "Further Affinities", Sundaram Tagore Gallery, Hong Kong, China;
- "Mirrors Of Continuous Change", global art exhibition for the 60th Anniversary of Taekwang Industries Ltd, Seoul, Korea, curated by Fré Ilgen; catalogue + DVD;
- 2011 "Checkpoint Ilgen#7" on "Art As Expression of Being", including Christian Awe, Cristina Barroso, Herbert Beck, Michael Bette, Megan Craig, Gotthard Graubner, Philip Guston, Hazem Taha Hussein, Fré Ilgen, Issai Kulvianksi, Jaybo Monk, Frank Owen, Anton Unai;
- "Checkpoint Ilgen#8", "Art As Expression of Being II", incl. Paul Klee, Fautso Melotti, David Smith, Hazem Taha Hussein, Bernhard Heiliger, Fré Ilgen, Wolfgang Flad, Charles Biederman, Christian Awe, Paul Suter, Michael Bette, Brice Marden, Shingo Francis;



Sundaram Tagore Gallery, New York, USA, 2012

- 2012 **"Never Stop Exploring – Water-Ice-Nature: Homage to Caspar Wolf", curated by Sibylle Möllering-Kaldewey, Kunsthandel Wolfgang Werner Berlin, Berlin, Germany;
- 'Figuring Abstraction', group exhibition of only paintings at Galerie Favardin & De Verneuil, Paris, France; Christian Awe, Fré Ilgen, Marco Reichert, Renata Tumarova, Wolfgang Zandt
- "Checkpoint Ilgen#9" group exhibition Max Ernst, Heinz Mack; Carol Brown-Goldberg, Cristina Barroso; Various & Gould; Aspassio Haronitaki; Mohamed Taha Hussein; Fré Ilgen + Partha Mitra: 'Albert'- sculpture(s); Mitra Lab: high resolution and large sized digital prints of the brain;
- "Installment 1", summer group show, Sundaram Tagore Gallery, New York, USA; incl.: Miya Ando, Stan Gregory, Fré Ilgen, Jane Lee, Sohan Qadri, Anil Revri, Hiroshi Senju, Susan Weil, Betty Weiss, Denise Green, Ricardo Mazal;
- 2013 "Lange Nacht der Bilder", special group show, Studio Christian Awe, Lichtenberg-Friedrichshain Berlin, Germany;
- 'INTERPLAY', Christoph Dahlhausen, Julia Davis, Fré Ilgen, Island6, Willi Siber, Bill Thompson, Conny Dietzschold Gallery, Sydney, Australia;
- 'Ciudad de Murcia, Concurso Internacional de Escultura Urbana, International Competition Urban Sculpture', Centro de Arte Palacio Almudi, Murcia Council and Murcia Futura Foundation, Murcia, Spain (with catalogue);



catalogues 2012

- 2014 'New or Old Materials in Sculpture?', Aljoscha – Bertozzi & Casoni – Fré Ilgen, Beck & Eggeling International Fine Art, Düsseldorf, Germany;
2nd Chinese Cultural Festival Berlin, "Focus and Resonance", a sculptures group exhibition (20 leading Chinese and German sculptors, including Wolfgang Flad, Volker Bartsch, Fré Ilgen); supported by both Chinese and German authorities, leading Chinese art magazine "Sculpture" and European Sculpture Network;
Jubilee Exhibitions celebrating 25 years Conny Dietzschold Gallery, Hong Kong, Cologne, Melbourne, Sydney;
Summer Group Show, Sundaram Tagore Gallery, New York, USA;
- 2015 "Heavy Metal Poetry", group exhibition, Conny Dietzschold Gallery, Sydney, Australia;
"Frontiers Reimagined", global art exhibition, Biennale di Venezia, Museo di Palazzo Grimani, Venice, Italy;
+ see BIENNALES and MUSEUMS!
- 2016 Sculpture Park Bei Wu, Wesenberg, Germany, opened July 2016, with 17 sculptures and paintings by Ilgen in the "Fré Ilgen Galerie", in the main (museum) building, and outside in the park;
Group exhibition with selection private collection Peter Raue, Haus am Waldsee, Berlin, Germany;
"Checkpoint Ilgen #12";
- 2017 "Checkpoint Ilgen #13";
- 2018 in direct context to discussion about leading Chinese sculptor Wu Weishan, Salon-Studio Ilgen, Berlin, Germany;
"Checkpoint Ilgen #14" – Part I and Part II;

MUSEUMS (* with catalogue ** solo exhibition)

- 1983 * "Van Kei tot Kunst", Provinciaal Museum Drenthe, Assen, the Netherlands;
* "BKR", Dordrechts Museum, Dordrecht, the Netherlands;
- 1984 * "BKR", Dordrechts Museum, Dordrecht, the Netherlands;
- 1985 * "BKR", Dordrechts Museum, Dordrecht, the Netherlands;
- 1987 * "Presentatie Nieuwe Leden", NKvB, Stedelijk Museum Amsterdam, the Netherlands;
- 1990 * "1000 cm³ - geometrical miniatures", Wilhelm Hack Museum Ludwigshafen, Germany;
"Wymiar Zerowyz", Museum Architektury we Wroclawiu, Wroclaw, Poland;
- 1993 * "PRO Verviers" (including Michael Bette, Peter Halley, Fré Ilgen, Michael Kidner, Jean-Pierre Maury, Francois Morellet, Paul Suter, Sigurd Rompza), and "Aspects de la Mouvanca Construite Internationale", Musée des Beaux Arts de Verviers, Verviers, Belgium;
- 1994 * "PRO Verviers" (including Michael Bette, Peter Halley, Fré Ilgen, Michael Kidner, Jean-Pierre Maury, Francois Morellet, Paul Suter, Sigurd Rompza), and "Aspects de la Mouvanca Construite Internationale", Koninklijk Museum voor Kunsten/ICC, Palais Royal, Antwerpen, Belgium;
- 1999 "Taste", Bonnefantenmuseum, Maastricht, the Netherlands;
- 2001 * "Outside the Box: Eleven Artists of MADI International, featuring Carmelo Arden Quin and Volf Roitman from the Masterson and Lenherr Collections", Polk Museum of Art, Lakeland, Florida, USA;
- 2002 * "Outside the Box: Eleven Artists of MADI International, featuring Carmelo Arden Quin and Volf Roitman from the Masterson and Lenherr Collections", the Gulf Coast Museum of Art, Largo, Florida, USA;
* Fondation Veranneman, Kruishoutem, Belgium;
- 2004 "Mésures-A.I.", in connection to "Le Groupe Vouloir" (Mondrian, Kupka, Del Marle, Van Doesburg, etc.), Musée Matisse Le Cateau-Cambrésis, France;
- 2005 * "Celebration of Geometric Art, Artists of 4 Generations honor Carmelo Arden Quin, founder of the MADI movement", Madi Museum, Dallas, Texas, USA;
- 2006 "A Celebration of Geometric Art - MADI Hommage to Carmelo Arden Quin and The Moving MADI World of Volf Roitman", Leepa-Rattner Museum of Art, St. Petersburg College, Tarpon Springs, Florida, USA;
- 2015 "Frontiers Reimagined", global art exhibition, Museo di Palazzo Grimani, Venice, Italy;
+ see BIENNALES!
- 2016 opening group exhibition in Korea: Sehwa Museum of Art;
- 2018 opening exhibition "Paper Dome Museum", Korea;



Biennale Cairo, 2008



Biennale Venice, 2015

BIENNALES (* with catalogue)

- 1985 * Internationale Kunstbiennale "Seetal", Meisterschwanden, Switzerland;
1988 * "IVth International Triennale of Drawing - Wroclaw", Wroclaw, Poland;
2008 * 11th Biennial Cairo "The Other", Cairo, Egypt; representing Germany;
- 2015 * Biennale Venice, 56. Esposizione Internazionale d'Arte – Eventi Collaterali; "Frontiers Reimagined", global art exhibition, Museo di Palazzo Grimani, Venice, Italy an exceptional international group exhibition of artists from East, West and Middle East; organized by the Tagore Foundation International in collaboration with the Museo di Palazzo Grimani, Ministry of Culture Italy, and Museum Department of Venice;
- 2019 * Cheongju Craft Biennale 2019, "Dreaming of the Crafts of the Future", Curatorial Special Exhibition 3, Jeongbuk-dong Toseong Earth Fortification Flag Art curator Felix Park;

ART FAIRS IN EUROPE

NEW DUTCH ART FAIR, AMSTERDAM, THE NETHERLANDS

1987 Galerie L'Idée, Zoetermeer, the Netherlands;

KunstRAI AMSTERDAM, THE NETHERLANDS

1990+91 Galerie De Sluis/Wim Vromans, Amsterdam, the Netherlands;
2000 Galerie Nexus/Ivo Bouwman, The Hague, the Netherlands;

ART TWENTE, HENGELLO, THE NETHERLANDS

1983 Galerie Artline, Amsterdam, the Netherlands;
2000 Galerie Nexus/Ivo Bouwman, The Hague, the Netherlands;

KAR, DE KUNSTBEURS ROTTERDAM, THE NETHERLANDS

2001 Galerie Nexus/Ivo Bouwman, The Hague, the Netherlands;

TEFAF, MAASTRICHT, THE NETHERLANDS

2005 Galerie Ivo Bouwman, The Hague, Netherlands
2014 Beck & Eggeling International Fine Art, Düsseldorf, Germany;
2015 Galerie Ivo Bouwman, The Hague, Netherlands

PAN, AMSTERDAM; THE NETHERLANDS

2015 Galerie Ivo Bouwman, The Hague, Netherlands
2016 Galerie Ivo Bouwman, The Hague, Netherlands

LINEART, GHENT, BELGIUM

2003 Fondation Veranneman, Kruishoutem, Belgium;

ART BASEL, SWITZERLAND

1984 + 85 Galerie De Sluis, Leidschendam, the Netherlands;
1988 Galerie Von Bartha, Basel, Switzerland;
1994 Galerie Lüpke, Frankfurt/Main, Germany;
1994, 1995, 1996, 1997, 1998, 1999 Galerie Dr.Istvan Schlégl, Zürich, Switzerland;

ART COLOGNE

Galerie De Sluis, Leidschendam, the Netherlands;
1992 Galerie Reichard, Frankfurt/M, Germany;
Galerie Pels-Leusden, Berlin, Germany;
Maxwell Davidson Gallery, New York, NY, USA;
2005 Conny Dietzschold Gallery, Sydney, Australia;

ART FRANKFURT, GERMANY

1992+95 Galerie Reichard, Frankfurt/Main, Germany;
1993 Galerie Lüpke, Frankfurt/Main, Germany;

FIAC, PARIS, FRANCE

2006 Landau Fine Art, Montreal, Canada;

ART FAIRS IN THE USA+ CANADA

THE ANNUAL ART SHOW, THE ARMORY, NEW YORK, NY

1998, 1999, 2000, 2001, 2002, 2003 Maxwell Davidson Gallery, New York, NY, USA;

ART CHICAGO, ILLINOIS

1998-2002 Maxwell Davidson Gallery, New York, NY, USA;
2000-2002 Theo Waddington Fine Art (Waddington & Tribby Fine Art), Boca Raton, Palm Beach, FL, USA;
2002-2003 Park Ryu Sook Gallery, Seoul, Korea;
2006-2008 Sundaram Tagore Gallery, NY, USA;

ART DC WASHINGTON

2007 Sundaram Tagore Gallery, NY, USA;

SAN FRANCISCO INTERNATIONAL ART EXPOSITION, CALIFORNIA

1998, 1999, 2000, 2001, 2002, 2003, 2004 Maxwell Davidson Gallery, New York, NY, USA;

2000-2002 Theo Waddington Fine Art (Waddington & Tribby Fine Art), Boca Raton, Palm Beach, FL, USA;

2002-2003 Park Ryu Sook Gallery, Seoul, Korea;

ART MIAMI, FLORIDA

2000 Maxwell Davidson Gallery, New York, NY, USA;

2000, 2001 Theo Waddington Fine Art (Waddington & Tribby Fine Art), Boca Raton, Palm Beach, FL, USA;

2007 Sundaram Tagore Gallery, New York, USA;

BRIDGE ART FAIR, MIAMI, FLORIDA

2006 Sundaram Tagore Gallery, NY, USA;

ART BASEL/MIAMI BEACH, FLORIDA

Park Ryu Sook Gallery, Seoul, Korea;

ART PALM BEACH, FLORIDA

2001-2002 Maxwell Davidson Gallery, New York, NY, USA;

2001-2002 Theo Waddington Fine Art (Waddington & Tribby Fine Art), Boca Raton, Palm Beach, FL, USA;

2008 Sundaram Tagore Gallery, New York, USA;

PULSE ART FAIR LOS ANGELES

2009 Sundaram Tagore Gallery, New York, USA;

ART TORONTO

2015 Landau Fine Art, Montreal, Canada;

ART FAIRS IN ASIA + AUSTRALIA + MIDDLE EAST

SEOUL ART FAIR, KOREA

Seoul Art Fair (with Chang Seung-taek) + solo presentation at the gallery,
Park Ryu Sook Gallery, Seoul, Korea;

2008 KIAF, Seoul, presented by Vonderbank Art Galleries Berlin, and
by Sundaram Tagore Gallery (New York, Beverly Hills, Hong Kong)

2009 KIAF, Seoul, presented by Hakgojae Gallery, Seoul, ROK;

CHINA + HONGKONG

2006 + 2007 International Arts & Antiques Fair, Hong Kong;
presented by Sundaram Tagore Gallery, NY, USA;

2006 Shanghai Art Fair, Shanghai, China; presented by Sundaram
Tagore Gallery, NY, USA;

2010 Hong Kong Art Fair 2010; presented by Conny Dietschold Gallery,
Sydney, Australia;

2014 ART Basel Hong Kong, presented by Beck & Eggeling International
Fine Art, Dusseldorf, Germany;

ART MELBOURNE, AUSTRALIA

2003+04 Conny Dietzschold Gallery, Sydney, Australia;

DUBAI GULF ART FAIR, DUBAI, UNITED ARAB EMIRATES

2007 Sundaram Tagore Gallery, NY, USA;

COMMISSIONS

1982 model for sculpture "Ter Weer", Wassenaar, the Netherlands;

1983 model for sculpture for RABO-Bank, Nieuwerkerk a/d IJssel, the Netherlands;

1984 sketch for sculpture in "Het Oude Centrum", The Hague, the Netherlands;

model for sculpture at new city hall, City of Zwijndrecht, the Netherlands;

floor of public swimming pool and painting on doors, ASLOS, Amersfoort, the Netherlands;

1985 garden design "Bovendeerd", in co-operation with landscape architect A.C.I. van Rooijen, Nieuwerkerk a/d IJssel, the Netherlands;

1986 "PROGCY - Wall Construction THEATER", theatre "De Willem", Papendrecht, the Netherlands;

1987 model for sculpture "Construction 1987", Zwijndrecht, the Netherlands;

4 indoor reliefs, Provinciehuis, The Hague, the Netherlands;

1988 realization of tidal project "Eruption", City of Vlissingen, the Netherlands;

"Wall-Construction 1988", outdoor wall construction, public swimming-pool "De Hoge Devel", Zwijndrecht, the Netherlands;

1993 "Monet in H", two indoor wall constructions, Landes Zentral Bank, Hameln, Germany (courtesy Galerie Karin Fesel, Düsseldorf, Germany);

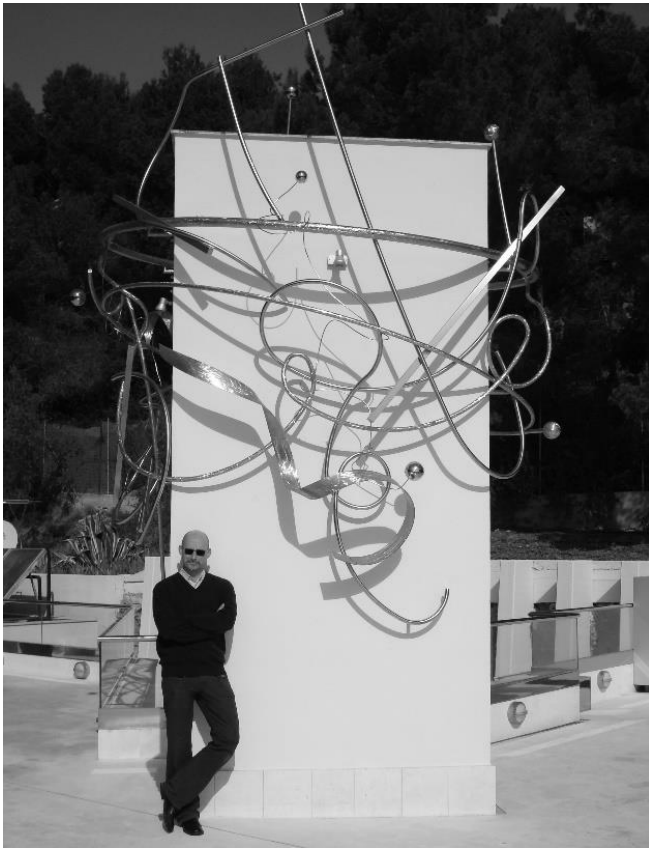
1994 "Solid Swirling Blues", one outdoor, one indoor wall-construction Landes Zentral Bank, Osnabrück, Germany (courtesy Galerie Karin Fesel);



Jury Assafeer Art Competition, Saudi Arabia, 2009

- 1995 “Eternal Spring”, mobile, “R’s Gravity’s Lense”, wall-construction + painting, Arlesheim, Switzerland (courtesy Galerie Dr.Istvan Schlégl);
- 1996 “Tokyo Katachi”, outdoor wall-construction on public building Ikegamikaikan, Ota-ku, Tokyo, Japan (courtesy Art Front Gallery);
- 1997 “Highway Star”, virtual painting, Tulip Computers International BV, ‘s-Hertogenbosch, the Netherlands (courtesy Beaumont Fine Art);
“Achilles Last Stand”, outdoor sculpture for private garden, the Netherlands; “Ozone Baby”, mobile, Keihanna Research and Development Building, NTT Telecom, Kyoto, Japan (courtesy Art Front Gallery);
- 1999 “When The Wolrd Was Young”, a set of indoor/outdoor mobiles, private home Zürich, Switzerland (courtesy Galerie Dr.Istvan Schlégl);
“Tables of Taste”, installation with mobiles and tables, Piet Klerkx Group, part of the exhibition “Taste” (see group-exhibitions), Bonnefantenmuseum, Maastricht, the Netherlands;
- 2000 “Child In Time”, “Both Ends Burning”, indoor wall-constructions, NOKIA US-Headquarters, Dallas, Texas, USA (courtesy Maxwell Davidson Gallery);
“Come With Me”, series of indoor mobiles, Nishinomiya - Kitaguchi Station, North Entrance, near Kobe, Japan (courtesy Art Front Gallery); model for “Rave Un2 the Joy Fantastic”, wall construction + painting and mobile, Niigata Prefectural Stadium, Niigata, Japan (courtesy Art Front Gallery); (not realized);
“Strange But True”, color concept tower Arsenalcomplex, Vlissingen, Cultural Council of City of Flushing, the Netherlands;
“Whole Lotta Love (Medley) - The Orsak Dining-Room”, private collection, Silicon Valley, California, USA (courtesy Maxwell Davidson Gallery);
- 2001 “God’s Dice”, installation with mobiles and wall elements, nursery, Cologne, Germany (Maxwell Davidson Gallery);
“Nothing As It Seems”, indoor wall-construction, private collection, New York State, USA (Maxwell Davidson Gallery);
“Piece of My Heart”, mobile, main office Dr. Becker Klinik Gesellschaft, Cologne, Germany (Maxwell Davidson Gallery);
“My Way”, mobile, office building “Haus der Verbände”, Berlin, Germany;
“Seven Steps to Heaven”, outdoor installation on roof of factory, including many suspended spheres and several mobiles, SindoRicoH Asan, Korea (courtesy Park Ryu Sook Gallery);
“Instant Poetry”, large soshu-screen, private home, Seoul, Korea (courtesy Park Ryu Sook Gallery);
“Spring Snow”, mobile/installation, Seoul Laser Clinic, Seoul, Korea (courtesy Park Ryu Sook Gallery);
“Sounds of the Night”, study for artwork in SindoRicoH Seoul factory, Seoul, Korea (courtesy Park Ryu Sook Gallery); model, Comsys NTT, Tokyo, Japan (courtesy Art Front Gallery);
models “Nothing Else Matters” and “All My Life”, IST Metz GmbH, Nürtingen, Germany;
- 2002 “Solitude”, augmented relief, Ehinger Volksbank, Ehingen, Germany;
light sculpture, private collection, Amsterdam, Netherlands;
“Woke Up This Morning”, model wall construction/installation private swimming-pool, Erfstadt, Germany;
“All in the Name of Rock’n’Roll”, mobile, private collection, Napa Valley, California, USA (courtesy Maxwell Davidson Gallery);
- 2003 “Namdo Fantasy”, mobile, Kingsborough Community College, New York, USA (courtesy Maxwell Davidson Gallery);
“Worldview 01”, “Worldview 02”, paintings from “The Dragon Series”, Worldview Technology Partners, Palo Alto, California, USA (courtesy Maxwell Davidson Gallery);
- 2005 “Let’s Dance”, suspended sculpture, “Suffragettecity” composition of suspended sculptural elements, monumental project for main entrance and atrium of public building “Köln Arcaden”, Cologne, Germany (courtesy Agthe Kunstberatung); building by project developer mfi, Essen, Germany;
“The Magician’s Birthday Party”, “The Enchanter”, models, Uría, Ménendez & Cia., Abogados, S.C., Madrid, Spain;
mobile private collection, Wassenaar, the Netherlands;
mobile private collection, Germany;
set of mobiles for over indoor swimming pool, private collection, Germany;
proposal for suspended sculptural composition, Stedelijk Gymnasium Schiedam, the Netherlands; to be realized in 2007; model is promised gift by private collector to Stedelijk Museum Schiedam;
sketches for large wall construction and sculpture, private collection, Mallorca, Spain;
- 2007 production “Eternal Ousia Interacting”, suspended sculptural composition, Stedelijk Gymnasium Schiedam, the Netherlands, to be installed in 2008;
3 models as studies for sculptural installation on elevator shaft on roof of private house on Mallorca, Spain, concept “One Word” to be realized in 2008;
“Satellite of Love”, wall construction, private house, Seoul, Korea;
“If There Is Something”, sculptural installation incl. standing sculpture in pond and sculptural units on the walls; pond and courtyard next to CEO office, SindoRicoH Headquarters, Seoul, Korea;
model “Fortune Teller”, sculptural installation involving two wall-constructions and a suspended composition, private house, Seoul, Korea; to be realized in 2008;
- 2008 “One Word”, installation on elevator shaft on top of sundeck roof, private house, Mallorca, Spain;
“Fortune Teller”, installation in private house Seoul, Korea;
“Eternal Ousia Interacting”, installation at Stedelijk Gymnasium Schiedam, Schiedam, the Netherlands;

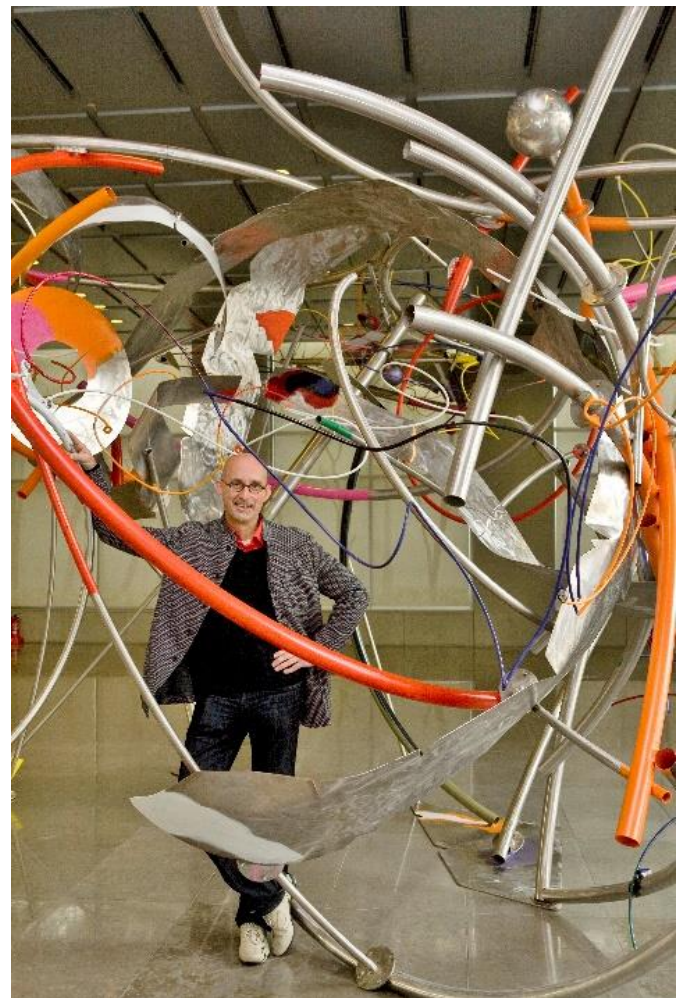
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"One Word", 2008, Son Vida, Mallorca, Spain

meter

- 2009 model + realization of monumental sculptural installation "Your Long Journey", consisting of a standing sculpture and various suspended pieces, for the main lobby of the landmark Heungkuk Life Building, commissioned by Taekwang Industries Group, Seoul, Korea (ROK); screen-print "I And The Other", edition for "Quadriga" award, Werkstatt Deutschland, Berlin; mobile "Whole Lotte Loch", private house, Berlin, Germany; "Le Jeune Homme Hannibal", "Notes Prises d'Une Lucarne", two book unique cover re-designs for "Bibliotheca Durantiana: Reliures d'artistes modernes & contemporains" Qadri Gallery, Bruxelles, Belgium; studies for large sculpture, for private house Munich, Germany; studies for various locations around company office buildings, Seoul, Korea (ROK); studies for sculpture for private museum, Korea (ROK);
- 2010 concept sketches for tall mobile building in Korea; "Waiting For The Sun", mural and wall construction, wall along indoor swimming pool, private collection, the Netherlands; "The Truth Explodes", outdoor sculpture with mobile part for Hankooksamgong Co., Ltd., Seoul, Korea (ROK); model (competition) for large suspended sculpture including light, for main entrance bank building, Germany; concept and model "VERTIGO" for competition artwork Kreissparkasse Geesthacht, Germany, courtesy DSV Kunstkontor;
- 2011 small sculpture "Monsieur Butterfly" to celebrate 70th birthday of Mr. Peter Raue, asked by Heiner and Ulla Pietzsch, Berlin; realization "VERTIGO", large suspended sculpture and wall construction involving neon-light tubes;
- 2012 installation "VERTIGO", Kreissparkasse Herzogtum Lauenburg, SparkassenCenter, Geesthacht, Germany; two models for large wall construction and tall mobile for main building golf-club in Korea; model for large outdoor sculpture "Star of Murcia", International Sculpture Competition Parque de Levante, Murcia, collaboration between The Gabarrón Foundation with Fundación Murcia Futura, Spain;
- 2016 sketches for various private sculpture commissions;
- 2017 outdoor wall sculptures realized penthouse, private collection, Berlin, Germany; Portrait "The Architect (Impression after Ludwig Mies van der Rohe)", private collection, Berlin, Germany;
- 2018 one of two created portraits cast in bronze; Commission for wedding, private collection, Berlin, Germany; "Just You and I" selected to be cast in bronze;
- 2021 Private commission for mobile in gratitude for the care of a medical doctor, Berlin, Germany;
- 2023 invited for competition proposal Art Installation, Faculty of Science Gorlaeus Building Phase 2A, Leiden University, the Netherlands;

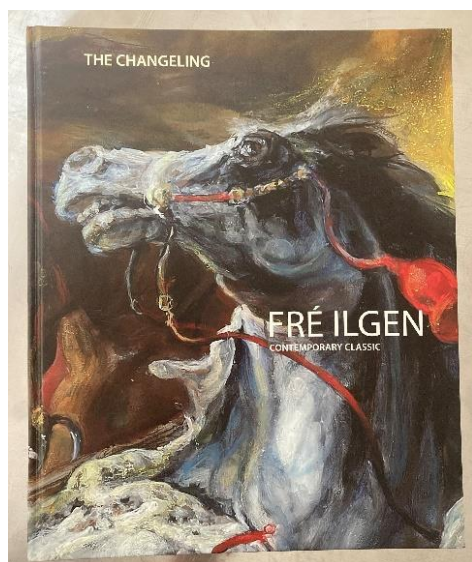


"Your Long Journey", SEHWA Museum, Seoul, Korea, 2008-2009 cH5 x W7 x L40

CATALOGUES

(for catalogues on group-shows, see * indicated shows in group, biennales and museum exhibitions)

- 1984 “PROGCY”, limited photocopied edition, including first text on the “PROGCY”-study project;
- 1988 “The Moment Man Realizes There is No Reason for his Existence The Resulting Emptiness Gives Serious Reason for Creation” - PROGCY 1980-1988; including several texts by Fré Ilgen on the development of his work like on “Project Switzerland”, “Eruption”, “The contemporary Constructivist”, “PROGCY”, “PROGCY Installations”, “3-d Orthogonal Rotation”, “Art versus Science”; published by the PRO-Foundation, the Netherlands;
- 1993 “Canst Thou by Searching Describe the Universe?” (Whitehead) - Fré Ilgen New Works, PRO Foundation, Netherlands;
- 1997 “Fré Ilgen - Oscillations on Colour and Change”, Foundation for the New Arts, Netherlands;
- 1998 “Fré Ilgen - Mystical Constructions”, with introduction by Donald Kuspit, Maxwell Davidson Gallery, New York, USA;
- 2000 “Lost In Space”, with introduction by Maxwell Davidson III and short text by Fré Ilgen;
- 2001 “Fré Ilgen - The Search”, FNA Foundation for the New Arts, Netherlands; including essays by Mayen Beckmann, Ernest Edmonds, Kai-Uwe Hemken, Fré Ilgen and introduction by Pim Hengeveld; “George Rickey - Fré Ilgen - Moving Sculpture”, Park Ryu Sook Gallery, Seoul, Korea; with introduction by Lee Jaeyeon;
- 2002 “Fré Ilgen – No Thingness – The Dragon Series”, with introduction by Fons Elders and Maxwell Davidson IV, Maxwell Davidson Gallery, New York, USA;
 “Paul Dacey – Fré Ilgen – Richard Purdy – ‘The Form of the Formless’”, with introduction by Gudrun Thiessen-Schneider, Kunstverein Grafschaft Bentheim, Neuenhaus, Germany;
- 2005 “Fré Ilgen – Een grote onbekende”, Ivo Bouwman & Nexus Moderne Kunst, The Hague, The Netherlands;
- 2008 “Fré Ilgen – Carousellambra”, Vonderbank Art Galleries Berlin, Germany;
- 2009 “Fré Ilgen – Soaring Calm And Free”, Hakgojae Gallery, Seoul, Korea (ROK) – including essays by Donald Kuspit and Seo Jung-im; + DVD;
- 2011 publication of sculptures “Cool Water” (2010) and “Jericho” (2006) in annual catalogue “DSV Kunstkontor Edition S36/2011; “Fré Ilgen – To Be Free, Sculptures, Paintings, Works on Paper”, with contributions of Marc Wellmann, Megan Craig, Fré Ilgen, published by Studio Ilgen, Berlin;
 “Fré Ilgen – Shaping Presence, Works on Paper”, published by Studio Ilgen, Berlin;
- 2015 catalogue of Biennale Venice, 56. Esposizione Internazionale d’Arte – Eventi Collaterali; “Frontiers Reimagined”, see “Biennials”;
- 2017 book APA (see “Papers and Texts”);
- 2018 “The Illusion and Simulation of Complex Motion”, reprint essay with additional part “Current Practice and Technology” in “Explorations in Art and Technology”, see Papers, Talks and Texts;
- 2020 “Fré Ilgen – The Changeling – Contemporary Classic”, catalogue/book 270 pages, published by Salon Studio Ilgen, Berlin, ISBN 978-3-00-064884-7;
- 2022 “Fré Ilgen – The New Familiar”, catalogue, 82 pages, hard cover, published by Salon Studio Ilgen, Berlin, Germany;



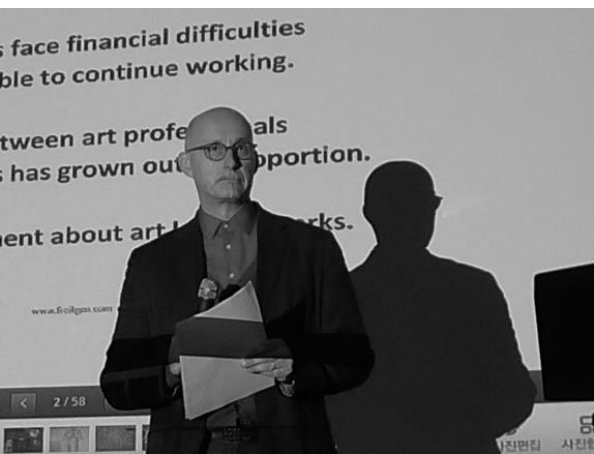
“Fré Ilgen – The Changeling – Contemporary Classic”, catalogue/book, 2020

PAPERS, TALKS AND TEXTS BY FRÉ ILGEN (* published)

- 1984 * “PROGCY”, published in limited photocopied and hand coloured paper;
 * “PROGCY”, text for competition for new park design, “Parkideeën en Parkplannen”, published in 1986 by BNT, Amsterdam, the Netherlands;
 * several texts in magazines and catalogues published by associations of artists, the Netherlands;
 * texts in PRO-Newsletters and in flyers on the “PROGCY” project;
 * introduction to portfolio with prints “Sept Construit”, including Baugniet, Delahaut, Husquinet, Maury, Noëll, Peire, Wuidar, published by Edition Heads & Legs, Liège, Belgium;
- 1987 * “Constructivism: the real pro-logue”, 1st PRO-Conference’87, Dordrechts Museum, Dordrecht, the Netherlands;
 * several texts in PRO-NR.1 and PRO-NR.2 magazines;
 guest-teacher, Akademii Sztuk Pieknych, Warsaw, Poland;
 Studium Generale, Royal University Limburg, Maastricht, the Netherlands;
 * “Constructivism - value, attitude, commitment, part I”, PRO-NR.3 magazine; *
- “Introduction Null-Dimension”, 2nd PRO-Conference’88, Fulda, Germany;
 * several texts in PRO-NR.4 magazine;
 “On Constructivism and Space/Time”, part of lecture-series “Ideas Behind Shapes”, Gerrit Rietveld Fine Art Academy, Amsterdam, the Netherlands (other lecturers Charles Jencks, Umberto Barbieri) organized by Prof.Fons Elders;
 introduction lecture-series “Charles Biederman: Visit to Europe”, Dordrechts Museum, Musée Municipal de Cholet, Wilhelm Hack Museum Ludwigshafen;

- 1989 * "Constructivism - value, attitude, commitment, part II", PRO-NR.5 magazine;
 * "General Introduction and Motivation" + "Constructivism: Man versus Environment - constructivism - value, attitude, commitment, part III", 3rd PRO-Conference '89 Rotterdam-Vlissingen, World Trade Center Rotterdam, the Netherlands;
 * "3-d Orthogonal Rotation", in catalogue "A New Spatiality? 4 generations, 4 opinions" (with Fré Ilgen, Michael Kidner, Leonardo Mosso, Sigurd Rompza); published by the PRO Foundation;
 * "Der Konstruktivismus: Am Ende oder Neubeginn?", in "Die Explosion des schwarzen Quadrats - Realität und Utopie der rationalen Kunst", Gesellschaft für Kunst und Gestaltung e.V., Bonner Kunstwochen, Bonn, Germany;
- 1990 * "The PRO Foundation Continues Its Progress!" and "Constructivism should not be art alone - a new social context - report on the 3rd PRO-Conference '89 Rotterdam-Vlissingen", PRO-NR.6 magazine;
 * "Renewed contact of international constructivism with USSR a fact - report on the Konstantin Melnikov Architectural Festival" + "Universal Progression", lecture 4th PRO-Conference '90 Moscow, USSR, in PRO-NR.7 magazine;
- 1991 * "From Constructivism to Extensionalism", Museum Staatliche Galerie St.Moritzburg, Halle, Germany;
 * "Uni-Form or Human Form?", El Lissitzky Symposium, organized by Municipal Van Abbe Museum, Academy Industrial Design Eindhoven, PRO Foundation, in PRO-NR.8 magazine; panellist in discussion "Chaos Theory vs. Art", Gesellschaft für Kunst und Gestaltung Bonn, Germany;
- 1992 * "Extensionalism and Twistor Space", international conference "Creativity & Cognition", Loughborough University of Technology, Leicestershire, UK; published in 1995 in magazine LEONARDO, Volume 28 Number 3, MIT Press, USA;
 * "L'Interaction Dynamique Equivalente vue en Concept de l'Etre", in catalogue Jean-Pierre Maury, Galerie Emile Verhaeren, Knokke, Belgium;
 * "Extensionalism" + "From Constructivism to Extensionalism", PRO-NR.9 magazine;
 * "Extensionalism and Twistor Space", international conference "Art and Mathematics", State University of Albany, NY, USA;
 * "The Extended Self: On the Self, the Object, Space", international symposium Vilém Flusser Network, Eldorado, Antwerpen, Belgium;
 * "Preamble" + "Je suis un construire libre", in catalogue "Aspects de la Mouvance Construite Internationale", Les Amis des Musees de Verviers, Fondation PRO, MÉSURES Art International, Belgium;
 * "Extensionalism: A Reformulation of Utopian Ideas", Slovenske University, Bratislava, Slovakia; published in ARS issue 2-3, Journal of the Institute of Art of the Slovak Academy of Sciences, Bratislava, Slovakia;
- 1993 * "The Meshwork of Reality - The Multidimensional Net as Visual Argument of the Interrelation between the Self, Space, Time and Reality", Museum Badischer Kunstverein, Karlsruhe, Germany (in context to the exhibition on Leonardo Mosso);
 * "The Real Notion of Interactivity in Design", international conference "Design: Pleasure or Responsibility?", UIAH University Helsinki, Finland;
 * "The Extended Self - The Object, Space and Reality Perception - On the meaning of visual argumentation", Design Centre Stuttgart, Germany (courtesy Galerie Beatrix Wilhelm);
 * "Our Reality Perception on the Edge of Chaos - Information – Knowledge Acknowledgement", Kulturtage Art Project Dreieich, Germany;
 * "The Synchronizing Self", international conference "Katachi u Symmetry", Institute for Applied Physics, Tsukuba University, Japan; published in 1996 in book "Katachi u Symmetry", Springer Verlag Tokyo, Japan;
- 1995 * "The Meshwork of Reality - The Multidimensional Net as Visual Argument of the Interrelation between the Self, Space, Time and Reality", Municipal Cultural Council of the City of Vlissingen, the Netherlands (in context to exhibition of Leonardo Mosso);
 * "Structures on the Edge of Chaos", Third Interdisciplinary Symmetry Congress, ISIS Symmetry Group, Old Town Alexandria, Washington DC, USA;
 * "Mensch und Wirklichkeit - Anmerkungen zur Geometrie und Symmetrie heute", in catalogue "Crossover", Brigitta Weimer, Dortmunder Kunstverein, Dortmund, Germany;
 * "Gestaltung als Mittel zwischen Denken und Handeln" ("Design as medium between thinking and acting"), School for Engineers HTL Chur, Switzerland;
- 1996 * "Virtual in Reality - Real in Virtuality" + "The Process of Self - Argumentation in the Projective Field - Design as Connection between Thinking and Acting", symposium "Creativity & Cognition 2", Loughborough University of Technology and Loughborough College of Art and Design, Loughborough, UK; published in book "C & C 2", Loughborough University of Technology, UK;
 * "Weniger vollkommen zu handeln als man eigentlich gekonnt hatte, heißt unvollkommen handeln" (Leibniz) - Über Natur, Raum und Ideal", Kunstverein Frankfurt, Germany (courtesy Galerie Lüpke);
- 1997 * "Illusie vs. Simulatie in de Kunst", Rotary Club Vught, the Netherlands (courtesy Beaumont Fine Art);
 * "Art as Medium for Finding the Eidos", guest professorship as part of the programme "Humanism and the World of the Arts", University for Humanist Studies Utrecht, the Netherlands;
 * "CRAVE - Cerative Virtual Environment - Die Bedeutung der direkten Manipulation", published on CD-ROM "Texte zur virtuellen Ästhetik in Kunst und Kultur", Kai-Uwe Hemken, Kunstgeschichtliches Institut der Ruhr Universität Bochum, VDG-Verlag und Datenbank für Geisteswissenschaften, Weimar, Germany;
 * "Symmetry in Constructive Art", XXth International Congress of History and Philosophy of Science, Université de Liège, Belgium;
- 1999 * "On Change and Cohesion - A call for a serious study of the interaction between art and science" ("A változásról és a kohézióról"), essay in catalogue "Ars (Dis)Symmetrica'99 - Science in the Arts - Art in the Sciences", UNESCO, ISIS-Symmetry, Institute for Research Organisation, Hungarian Academy of Sciences, Budapest, part of programme UNESCO-ICSU World Conference of Science;
- 2000 * guest-lecturer at Hong-Ik University, Seoul, Korea (courtesy Park Ryu Sook Gallery);
 * "Some Remarks On Art And Science", panel discussion on "Art and Science", New York Studio School, New York, NY, USA; (other panellists Stephen Jay Gould, Patricia Railing, Dorothea Rockburne, Rhonda Roland Shearer);
 * "Lost In Space", short text in catalogue exhibition, Maxwell Davidson Gallery, New York, USA;
- 2001 * "The Illusion and Simulation of Complex Motion", essay in book "Intersections between Art and Technology", edited by Linda Candy PhD, Loughborough University, published by Springer Verlag;
 * "Art Made - Art Loved", essay in book "Fré Ilgen - The Search", FNA; statement to panel-discussion "Has The Paradigm of Spirituality in Art been Exhausted?", New York Studio School, New York, USA; (other panellists Frank Gilette, Robert C. Morgan, Patricia Railing);
- 2002 * "The Form of the Formless", introduction and short statement to exhibition Paul Dacey-Fré Ilgen-Richard Purdy, Kunstverein Grafschaft Bentheim, Germany;

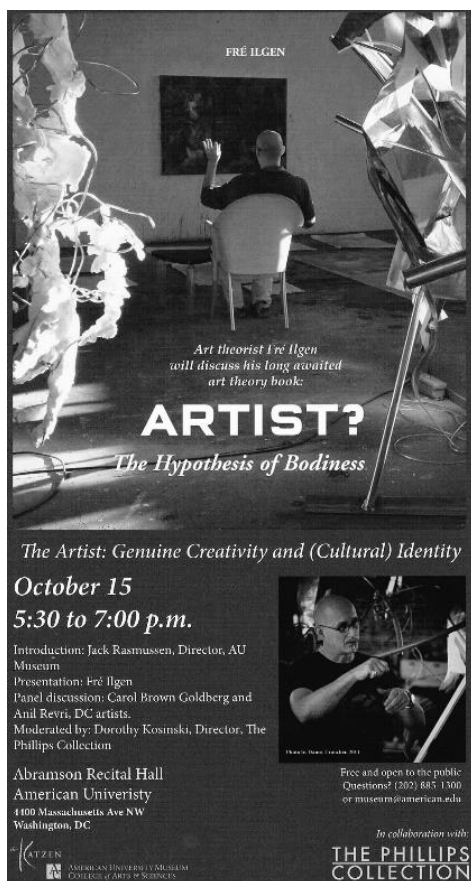
- 2006 “Confession to Globality in an Overloaded Art World”, a response to “Epilogue”, “From Avant-Garde to Pluralism, An On-The-Spot History”, by Irving Sandler, Hard Press Editions, 2006;
 * report “Discussion On The Substance of Art, #1 Round Table Discussion ‘The Mission of Art Today’”; published by the PRO Foundation, with support by Sundaram Tagore Gallery, NY, and FNA- Foundation for the New Arts, Netherlands;



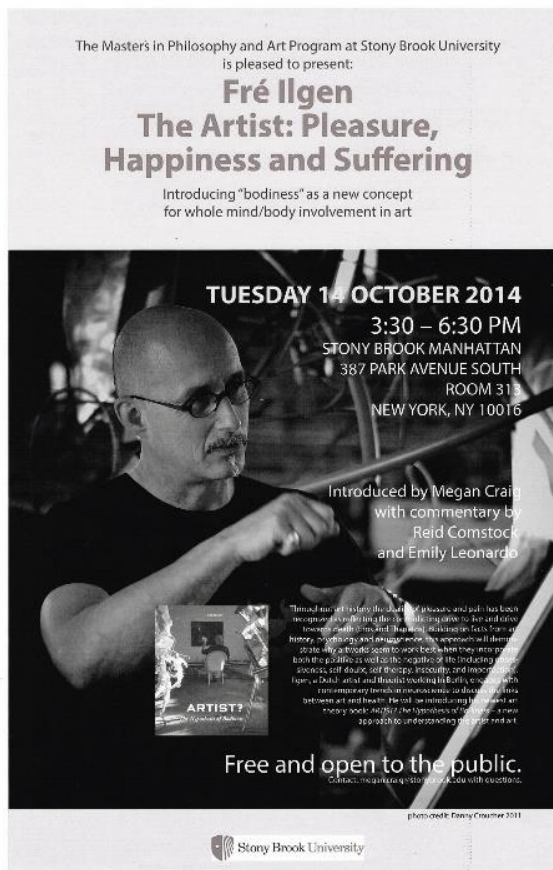
Kookmin University, Seoul, Korea



- 2007 “Art and Global Culture, Art and Global Change”, essay on display on web-site;
 “Global Art in a Global Culture – And My Most Recent Paintings and Sculptures”, essay on display on web-site;
 “What Has Art to do with Health, Brain, Memory?” invited lecture at Cold Spring Harbor Laboratory, Cold Spring, NY, USA; CSHL is specialized in genetics research;
 “Letter to Natvar Bhavsar – Natvar Bhavsar meeting Rembrandt”, in context to Retrospective Exhibition of Natvar Bhavsar, Zimmerli Museum, New Brunswick, NJ, USA;
 “Why Is Art Good For Your Health? On the Analogies Between East and West”, lecture on invitation by Mr. Woo Suk-Hyung for group of CEO's and partners, Seoul, Korea;



Washington DC, 2014



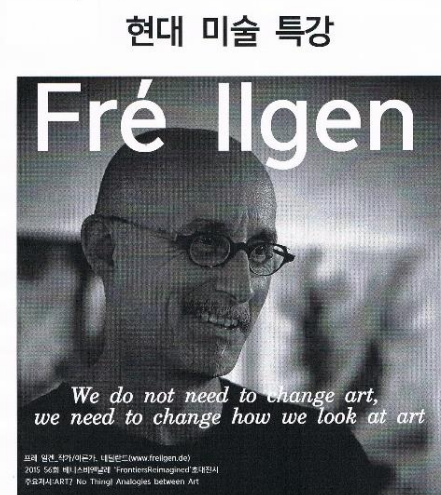
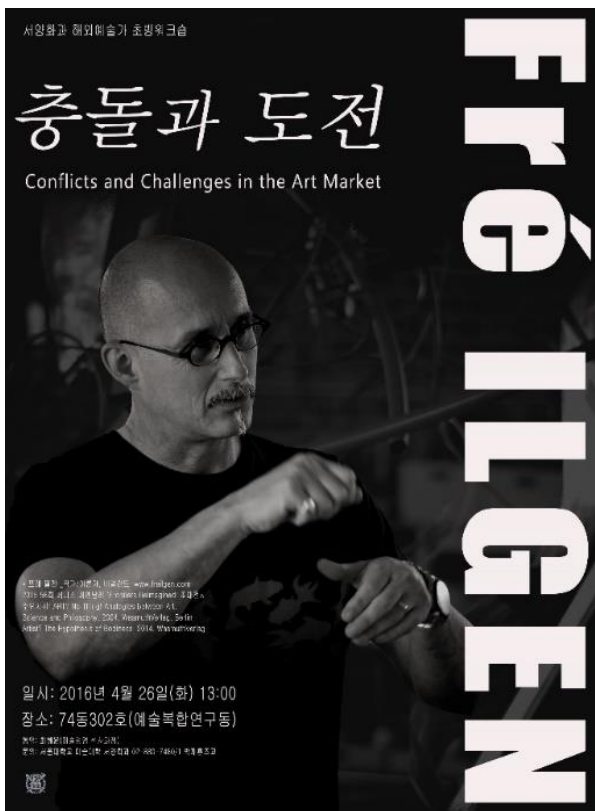
+ New York, 2014

- 2008 introductions to published transcripts of both discussions from the series “The Substance of Art”;
 2009 various short introductions to the “Checkpoint Ilgen” events – published on the web-site of www.freilgen.de under “NEWS”;
 2009 “The Current Dogma – Contemporary Art vs. Modern Art”, Contemporary Practices – Visual Arts from the Middle East, London, Cairo, Fig Box Overseas Publishing UK; not published;
 2010 * “Art After The Crisis? The social value of the collector for cultural development”, issue May 2010, Public Art art magazine, Korea;

- 2012 “Michael Bette – Ein Spiel für die Augen , eine Lenkung des Gehirns”, laudatio exhibition Michael Bette, Kunsthalle Brennabor, Brandenburg, Germany;
theory book “Brain-Art-Body, an introduction to the nature and biological side of experiencing art”, to be published in the future.
- 2013 MOTIVATION REVIEW THE VIEWER - a call to consider actions exploring the link between art and the brain;
- 2014 * “ARTIST? The Hypothesis of Bodiness – new approach to artists and art”, theory book published by Wasmuth Verlag GmbH;
Lecture Fré Ilgen, “ARTIST? The Hypothesis of Bodiness”, “CPI#10”, Berlin, world premiere;
Lecture Fré Ilgen “The Artist: Pleasure, Happiness and Suffering”, Introducing Bodiness as new concept for whole mind/body involvement in art, Stony Brook University, SBU Manhattan, New York, USA;
Lecture Fré Ilgen “The Artist: Genuine Creativity and (Cultural) Identity”, American University and the Museum The Phillips Collection, American University Museum, Washington, DC, USA;
Lecture Fré Ilgen “The Artist: Genuine Creativity and (Cultural) Identity”, German Cultural Center, Goethe Zentrum Atlanta;
- 2015 Kandinsky research report for Collection Ulla and Heiner Pietzsch, Berlin, Germany;
* “PULSATIO – VISUAL BREATHINGS OF LIFE”, essay on artist Mohamed Taha Hussein, catalogue of exhibition at Al Masar Gallery, Cairo, Egypt (text in English and in Arab);
Book signing at Sundaram Tagore Gallery, New York, USA;
- 2016 NATURAL CHALLENGES, “Extension on One Chord”, Venice Biennial 2015 - Notes of a participating artist, for CAS Magazine, Computer Art Society UK; (to be published 2019, see later)
“The Need for Regaining Excitement in Art – a serious challenge”, spread widely by internet;
“Conflicts and Challenges in the Art Market”, workshop Seoul National University, Seoul, Korea, ROK;
“We do not Need to Change Art, We need to Change how We Look at Art”, lecture Kookmin University, Seoul, Korea, ROK;
“ART: FOR THE PROFESSIONALS OR FOR THE ART-VIEWER? Necessary involvement of the mind/body”, lecture at first international APA Forum, Seoul, Korea; organized by Kate Lim, APA;
+ essay following this lecture to be published in a book reporting on this important event, edited by Kate Lim, APA;
“A New Provocative View on the Timelessness of Cave Paintings”, lecture Frobenius Institute, Goethe University, Frankfurt, Germany;
- 2017 final session of text editing and rewriting for “Kandinsky, a Case Study” (see above);
* “Art: For the Professional or For the Art-Viewer? Necessary Involvement of the Mind/Body”, Fré Ilgen in “Fracturing Conceptual Art: The Asian Turn” (Art Platform Asia: 2017); Thoughts by six different authors that shake the conceptual authority of art, re-engaging with the artists and their art-making. Edited by Kate Lim. ISBN 979-11-961693-0-5
- 2018 * “The Illusion and Simulation of Complex Motion”, reprint essay with additional part “Current Practice and Technology” in “Explorations in Art and Technology”, Second Edition, Linda Candy, Ernest Edmonds, Fabrizio Poltronieri, Springer Series on Cultural Computing, Springer Verlag London, part of Springer Nature, ISBN 978-1-4471-7366-3;
“The Mind’s Eye Set By Our Organism”, Part of seminar “Souls and Minds”, Prof. Megan Craig, Stony Brook University, New York, USA;

2019 * “NATURAL CHALLENGES , “Extension on One Chord”, Venice Biennial 2015 - Notes of a participating artist”, to be published in book on the Biennale Venice, edited by Francesca Franco, Springer Verlag;
“Wie/Wieso wir gerne die Kunstwerke anschauen die wir gerne anschauen”, Kunst eher eine Sache der Augen/des Gehirns/Körpers als eine Sache der Vernunft, lecture for Rotary Wannsee, Berlin, Germany;

Seoul 2016



“Art for Corporate Interests – Art As Part of Corporate Social

responsibility Standard” www.freilgen.de/activ-art-corporate.html

Sculpture Park Wesenberg “Bei Wu”, opening event summer 2019, panel discussion on the relationships and differences between European and Chinese contemporary art, and panel discussion on the economic developments Europe-China, involving Prof. Yu Zhang (China Communications, GEKA e.V.), Dagmar Yu-Dembski (Geschäftsführerin/CEO Konfuzius Institut Berlin), Fré Ilgen;

- 2020 * “Mind The Gap! Speed Matters in Education: Relating Technology to Human Capacities”, essay for book “Redesigning Institutions, Concepts for the Digitalized and Connected Society”, edited by Denise Feldner, Springer Nature Switzerland AG, ISBN 978-3-030-27956-1
- 2021 * “Fluid Symmetry - Logical to Artists, Mesmerizing to Viewers”, in *Complex Symmetries, Collected Essays*, edited by Prof. Gyuri Darvas, Symmetry: Culture and Science, Budapest, Hungary, registered in various science data-banks; published by Springer Nature, Print version: 978-3-030-88058-3; eBook: ISBN 978-3-030-88059-0;
- 2022 Synopsis The Viewer? The Actual Purpose of Art;
 “SPLENDOR AND MAGNIFICENCE, The Art of Natvar Bhavsar”, about the international visual appeal of Bhavsar’s colorful paintings, written for future catalogue/book on Bhavsar;
 * “The Song of The Ages: A Flame of Hope”, about Spanish sculptor and painter Cristóbal Gabarrón, essay for catalogue exhibition, Sculpturepark Bei Wu, Wesenberg, Germany; to be published by the Gabarrón Foundation;
 Talks about “The Viewer? The Actual Purpose of Art” at mM Art Center, a corporate museum in Pyeongtaek, 2nd APA Symposium (Woong Gallery and Frieze/KIAF art fair), Seoul, and Kookmin University, Seoul, Korea ROK;
 * “THE VIEWER? The Actual Purpose of Art”, essay for catalogue for the group exhibition and APA (Art Platform Asia) 2022, 시각(視)의 웅변 (The Eloquence of the Visual), organized by critic and curator Lim Kate, Woong Gallery, Seoul, Korea (ROK);
- 2023 “Intuition And Significance In The Art Of Lee Young Rim”, about the extraordinary variety of the artistic output of Korean artist Lee Young Rim, written for a future catalogue on this exceptional artist;



mM Art Center, Pyeongtaek, Korea, 2022

BOOKS

- 2004 * “ART? No Thing! Analogies between art, science and philosophy”, Ilgen’s first major publication with (art) theoretical essays, published by the PRO Foundation, distributed by Artists’ Bookworks, UK;
- 2014 * “ARTIST? The Hypothesis of Bodiness – new approach to artists and art”, theory book published by Wasmuth Verlag GmbH; publication fully sponsored by Noroo Holdings Co., Ltd, Korea;

- 2019 * “Press for Champagne – Inside the Art World”, Salon Studio Ilgen, Berlin, Germany;
 2022 * “The Viewer? The Actual Purpose of Art”, theory book, published by Salon-Studio Ilgen, Berlin, Germany;



Catalogue Fré Ilgen – The New Familiar, 2023

PRESS

- 1986 - 2016 general and specialized art and science press publications in a large variety of newspapers and art magazines in the Netherlands, England, Spain, Germany, Switzerland, USA, Korea;
- 2005 “Not Just Another Manifesto”, major review about “ART? No Thing!” by Donald Kuspit for The Art Book (Blackwell’s, UK), published Dec 2005;
- 2008 a chain of press coverage in newspapers and art magazines in Korea, all in relation to the large sculpture 'Your Long Journey', see on the web-site under 'Art' and 'Commissions';
- 2009 'Berlin Mon Amour', feature article by Donald Kuspit for ArtNet, about his impressions during his visit to Berlin, the “Checkpoint Ilgen”, the exhibition “Fré Ilgen – Carouselambra”, article is of March 2009;
 a series of press coverage in newspapers and art magazines in Korea in relation to solo exhibition “Fré Ilgen – Soaring Calm and Free” at Hakgojae Gallery, Seoul, Korea;
- 2010 interviews with regard of exhibition “Mirrors Of Continuous Change”, Seoul, Korea;
- 2011 interview together with Jacqueline Ilgen for internet magazine www.privatecurators.com
- 2012 “Die Welt”, February, about the exhibition at Wolfgang Werner, Berlin;
 various internet blogs about solo exhibition at Sundaram Tagore Gallery, New York, incl. “Eyes In”;
 various newspaper articles in context to the installation of “VERTIGO”, incl. “Lübecker Nachrichten”, “Herzogtum Direkt”, “Sparkassenzeitung”;
- 2013 “Kunst trifft Wissenschaft, US-Forscher Partha Mitra und Künstler Fré Ilgen haben zwei Metallmodelle erschaffen, die Kunst- und Lehrprojekt zugleich sind”, full page article by Shari Langemak, science editor, leading German newspaper “Die Welt”, 2nd June 2013, page 56;
 Video-interview with Fré Ilgen in Berlin studio, by Isabel Manalo on the established Washington DC based blog: www.thestudiovisit.com
 'A Song To The Vitality Of Beauty', by internationally renown Chinese poet/art critic Yang Lian; a full 6 pages main article in World Sculpture News, Volume 19 Number 4 Autumn 2013 (published by Asian Art News, based in Hong Kong, HKSAR); courtesy Sundaram Tagore Gallery. NYC, HK, Singapore;
- 2014 Fré Ilgen featuring on TV Korea, 18th November 2014; 길에서 미술을 만나다 [KIL eseo MISUL eul MANADA] Artworks around us, at SKY A&C channel (Art and Culture); TV team: Young Nam, Cho (famous singer, painter); Yun Hee, Kim (curator); Ba-Reun, Hwang (scriptwriter “Artworks around US”);
 “Painting – An Elegy with A Bridge Spanning”, poem by acknowledged Chinese poet Yang Lian, inspired by painting of Fré Ilgen (from the Rubens’ “Battle of the Amazons” inspired “Eros and Thanatos” series), published in China, in Chinese, translated into German and English;
- 2016 about brain connectivity model “ALBERT”, in “Perspective, Art-Science-Collaborations-Avenues toward Medical Innovation”, Caroline Wellberry MD PhD, New England Journal of Medicine, December 2015 (published early 2016) – available on line;
 Annual calendar Taekwang Industries Ltd, Seoul, Korea ROK (total edition 100.000 copies);
 Book “ARTIST? The Hypothesis of Bodiness”, quoted in Francois Blanchetière, “L’Enfer selon Rodin”, musée Rodin (Norma Éditions), p.103;
- 2017 special issue “Bunt”, DSV Sparkasse Verlag Magazin about Fré Ilgen’s artwork “Vertigo” for Sparkasse Center Geesthacht, Germany;
 Fré Ilgen’s painting “Tumblin’ Dice” (2012) included in leading Chinese poetry magazine „Shanghai Literature Nr. 2017.07, p.79, illustration to poem by internationally acknowledged poet Yang Lian, which was inspired by this painting.
- 2024 Video interview by Cris Gabarón, to be published on the internet 2024;

***Press for Champagne* is all fiction except where it is not.**

Ilgen's first non-theoretical book



“Press for Champagne - Inside the Art World”

English, soft cover, black/white, 136 pages, 4 pictures 2019. Published in English by Studio Ilgen, Germany, ISBN 978-3-00-063442-0

The book offers a delightful fusion of personal and general views into the various aspects of the global art scene, fusing insights with critical remarks in readable, often “fat” and sometimes funny ways and surprising formats. These include observations about the Hong Kong art fair, the Venice Biennial, galleries and museums in Europe, Asia, the Middle East and the USA, and a series of virtual meetings of “The Timeless Five” - a sequence of fictitious meetings of Rubens, Rodin, Kandinsky, Beckmann, and De Kooning, walking through Chelsea, New York, visiting MoMA, the MET and the Guggenheim.

COLLECTIONS:

in many private collections in various countries in Europe, the USA, Canada, South America, Asia (Hong Kong, Korea, Japan, Singapore, Cairo), Australia

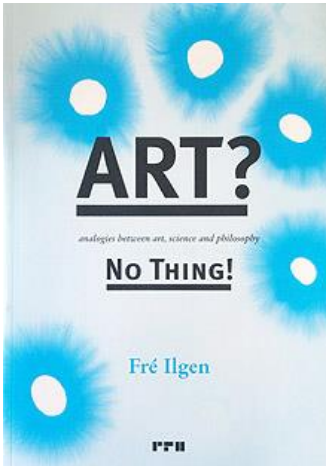
ACT Art Collection Siegfried Loch, Berlin, Germany;
ASLOS, Amersfoort, the Netherlands;
Bankhaus Bauer, Stuttgart, Germany;
Dr. Becker Klinik Gesellschaft, Cologne, Germany;
Mayen Beckmann, private collection, Berlin, Cologne, Germany;
Sculpture Park Bei Wu, Foundation Peter W. Thompson, Wesenberg, Germany;
Ivo Bouwman Collection, The Hague, Netherlands;
Collection Hank and Carol Brown-Goldberg, Washington DC, USA;
City of Dordrecht, the Netherlands;
La Donation Jeunet, MAHF, Musée d'art et d'histoire, Fribourg, Switzerland
Ehinger Volksbank, Ehingen, Germany;
Foundation for the New Arts, the Netherlands;
Foundation for Constructive Art, University of Calgary, Canada;
Foundation Veranneman, Kruishoutem, Belgium;
Hankooksamgong Co., Ltd., Seoul, Korea, ROK;
Collection Mr. Hahn Tae Won, Seoul, Korea, ROK;
Haus der Verbände, Berlin, Germany;
King Cup Disposables, Tiel, the Netherlands;
Kingsborough Community College, New York, USA;
Landes Zentral Bank, Hameln, Germany;
Landes Zentral Bank, Osnabrück, Germany;
Management für Immobilien mfi, Köln Arcaden, Cologne, Germany;
Thomas M.Messer Collection (Director Emeritus Solomon R. Guggenheim Foundation), New York, USA;
Merzbacher Collection, Zug, Switzerland;
Museum of Modern Art, Hünfeld, Germany;
Paper Dome Museum, Korea, ROK;
Nancy Lee, private collection Hong Kong, HKSAR China;
City of Nishinomiya, Nishinomiya, Japan;
NOKIA, Dallas, Texas, USA;
NOROO Ltd, Seoul, Korea, ROK;
NTT, Kyoto, Japan;
City of Ota-ku, Tokyo, Japan;
City of Papendrecht, Papendrecht, the Netherlands;
Ulla and Heiner Pietzsch Collection, Berlin, Germany, + Mallorca, Spain;
Provinciehuis, The Hague, the Netherlands;
G. Quandt Collection, Munich, Germany;
Peter Raue Collection, Berlin, Germany;
Piet Sanders Collection, the Netherlands;
Sehwa Museum of Art, Taekwang Industries Group, Seoul, Korea, ROK
Seoul Laser Clinic, Seoul, Korea;
Sindoh, Asan, Korea;
Sindoh Headquarters, Seoul, Korea;
Sparkasse, Kreissparkasse Herzogtum Lauenburg
Tulip Computers International BV, 's-Hertogenbosch, the Netherlands;
City of Vlissingen, Vlissingen, the Netherlands;
Branco Weiss Collection, Zürich, Switzerland;
Collection Mr. Woo Suk-Hyung, Seoul, Korea, ROK;
Thomas Vroom Collection, the Netherlands;
Worldview Technology Partners, Palo Alto, California, USA;
City of Zwijndrecht, Zwijndrecht, the Netherlands;
Seoul Laser Clinic, Seoul, Korea;



Jacqueline and Fré Ilgen, 2014

BOOKS BY FRÉ ILGEN

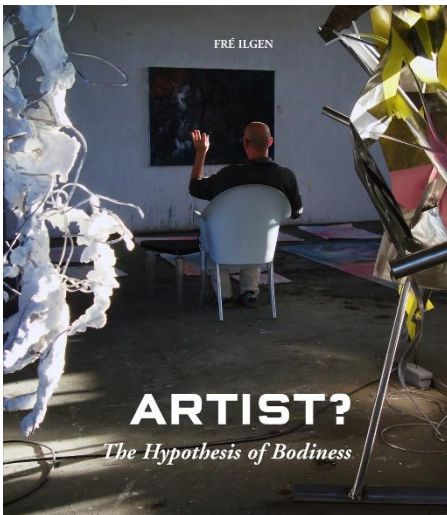
The Trilogy on Art



ART? No Thing! - Analogies between art, science and philosophy

Edited by Megan Craig, 432 pages, 50 full color reproductions, 20 black/white pictures. Published in English by PRO Foundation, the Netherlands, 2004, ISBN 9 0901 8543 7

“ART? No Thing!” is an extensive study of the analogies between art, science, and philosophy on experiencing art as an intermediary for understanding reality. While exceptionally informative on the history of art and science, it is Ilgen’s hypothesis that we are all unique individuals, nevertheless not entirely free and not only unique. Many natural and highly complex processes around and within us have an impact on our whole being, on our perception, and on art.



ARTIST? The Hypothesis of Bodiness (a new approach to understanding the artist and art)

English, hardcover, full color, 300 pages, 150 pictures of artworks. Published by Wasmuth GmbH, Germany, 2014, ISBN 978 3 8030 3364 2

ARTIST? offers familiar, surprising and revolutionary insights in the complex self of the artist and the experience offered by works of art. Ilgen questions innovation and unidirectional progress in art and discusses the natural importance of imperfection. The hypothesis of *BODINESS* is a new philosophy of the creation and experience of art, arguing we do not only and merely consciously decide what we wish to create or look at, because the human organism, the mind/body, sets perimeters for the creation of and experience offered by artworks.



The Viewer? The Actual Purpose of Art, anticipated to be published 2022.

English, hardcover, full color, c 200 pages, c 50 pictures of artworks and viewers. Published by Salon-Studio Ilgen, Berlin, Germany, 2022, ISBN 978

Key notions: the viewer, focus of attention, art for the private environment, art as part of corporate social responsibility standard.

Many features of art presented in this book are what we always sensed about the artworks that we instantaneously find appealing. Facts and interpretations from neuroscience bring forward an entirely new way of understanding the purpose of art and is a logical and necessary addition to art historical knowledge.

The Viewer? The Actual Purpose of Art offers historical, scientific and economic arguments for a necessary shift of focus in art away from the artist, or other art professional, back to the viewer. Earlier interest in the viewer evolved during the 20th century, while since the 1960s the emphasis was gradually directed away from the viewer. A shift back to the viewer (the viewer to be more important than the art professionals) has actually already happened, but still has to be generally acknowledged. After centuries of focusing on the artist as creative genius, and after half a century of focusing on the perspectives of the art professionals, as well as on creative financial constructions, we hardly care about the target audience of art.