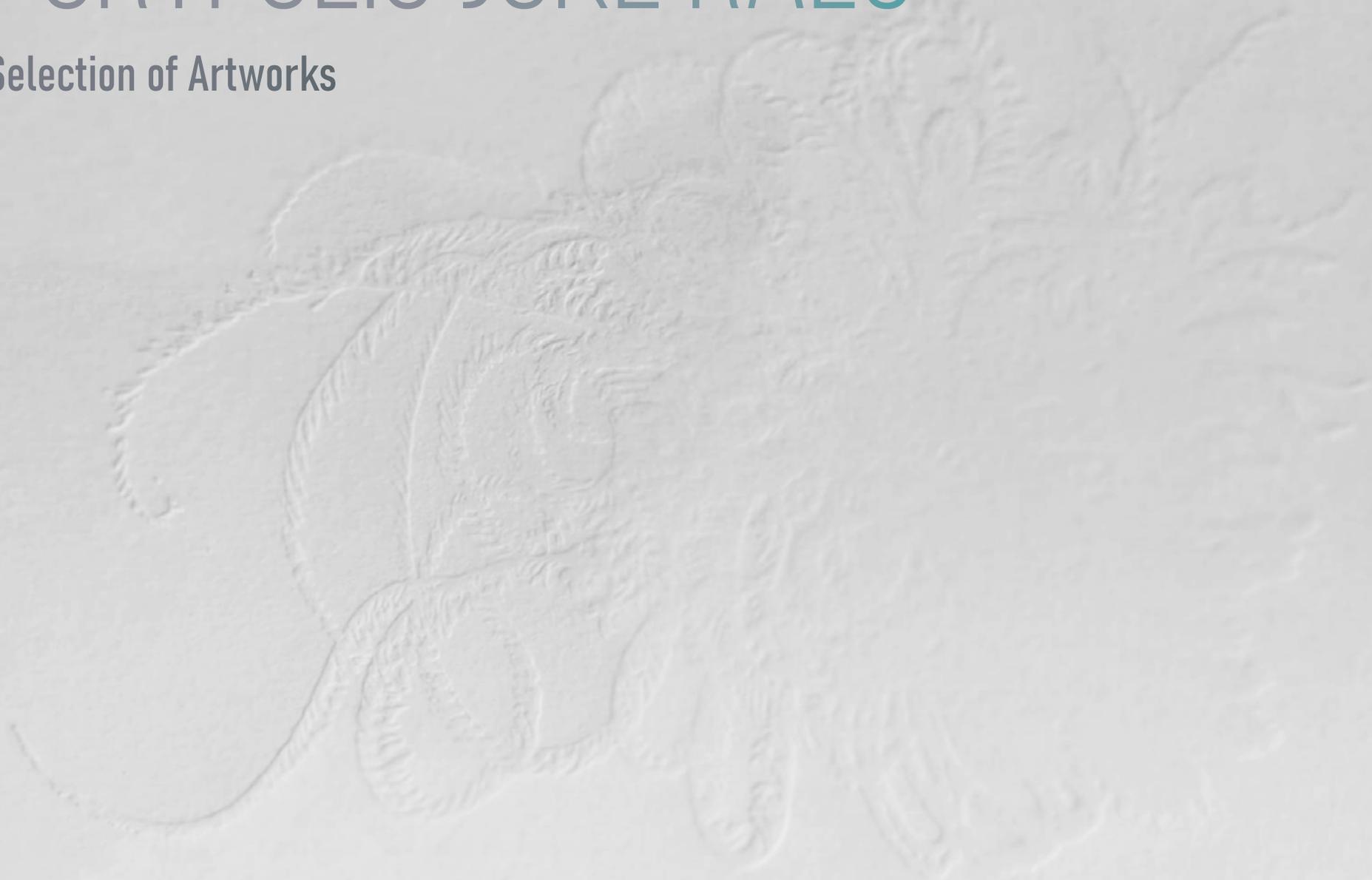


# PORTFOLIO JOKE RAES

Selection of Artworks



# JOKE RAES

[www.jokeraes.org](http://www.jokeraes.org)

Joke Raes (België) is an internationally active visual artist. She navigates between drawing, ceramics, and sculpture, building an eclectically layered artistic practice. Her transdisciplinary work explores the fragile relationship between humans and nature, identity, and imagination, moving between emergence and disappearance, control and organic growth. Residencies in Peru, Egypt, and Japan heightened her awareness of the duality between the fragility of human life and the power of nature. This tension resonates in works such as *Dancing Waves* and *Parallel Flows*, constructed from industrial remnants.

Her ephemeral and poetic projects include installations in which collected “love water” from rivers and seas converges in a fountain, or an artwork composed of two hundred porcelain souvenirs from an imagined walk. Through delicate lines, porcelain skins, and tactile materials, she evokes organic structures and imagined landscapes. Since 2017, she has developed the porcelain series *Mask x*, exploring fluid identities in flux. Raes completed her postgraduate studies at HISK and received the 2024 Ceramic Brussels Art Prize, resulting in a residency at Fondation L'Accolade.



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Company Number  
0731749291



Studio as Installation, 2025, 400x350 cm, variation of materials, studio (k)now exhibition Bogarden chapel BE

ONGOING - COMING UP

Group exhibition What's Love Got to Do With It

April - June 2026

Kunstenhuis Harelbeke

With artists: Alexander Deprez & Sarah Neutkens, Karel Philips & Lisse Declercq, Reniere & Depla, Tuur Van Balen & Revital Cohen, Liesbeth Henderickx & Kasper Devos, Liesbeth Van Heuverswijn & Simon Verougstraete, Lieven Lefere & Isabel Devos, Anton Cotteleer & Evelien Gysen, Charlotte Lybeer & Barry Camps, Joke Raes & Thibo Moreels, Nadia Naveau & Nick Andrews, Messieurs Delmotte & Johanna Van Overmeir, Fien Muller & Hannes Van Severen, Tinka Pittoors & Kris Fierens

Group Exhibition STORMLoop

8 - 24 May

Curated by Annelies Nagels

Nonnenstraat 25/1, 2200 Herentals

Ruben Bellinkx, Nel Bonte, Toos Franken, Frederic Geurts, Hans Lemmen, Nadia Naveau, Joke Raes, Fabrice Souvereys, Niels Vaes, Kristel Van Ballaer, Bram Van Breda, Patricia Van Neste (performance), Ilse Van Roy, Luk Van Soom, Levi van Veluw, Nils Völker

<https://www.stormloop.be/stormloop-26/>

Group Exhibition Abby

3 April - 13 September 2026

Coup de Théâtre. A Play of Clay

Artists: Athos Burez en Gustave de Jonghe uit de Abby-collectie met hedendaags keramiek van Ugis Albins, Nick Cave, William Cobbing, Ilke Cop, Eric Croes, Lou Cruard, Maen Florin, Bart Gielen, Daan Gielis, Béatrice Guilleman, Helena Hafemann, Jessica Harrison, Kato Herbots, Beate Höing, Eléonore Joulin, Mirthe Klück, Joke Raes, Augustas Serapinas, Wieki Somers, Roeland Tweelinckx, Sharon Van Overmeiren, Jonas Vansteenkiste, Goedel Vermandere en Anne Wenzel.

<https://www.abbykortrijk.be/>

Duo exhibition Under the same spell Gildhof

Duo expo with Thibo Moreels

9 May 2026 - 6 juni

More information coming soon

Group exhibition 10.0: 'TIN'

Curated Jan Verhaeghe

10 April - 14 June 2026

Exporuimte Poortersloge - Kraanrei 19, Bruges, BE

[ccbrugge.be](http://ccbrugge.be)

Surprise Project Paris

2 June 2026 Vlaams huis met Barbara De Coninck, special project on invitation

Group expo Amare, Damme 30 July -27 September 2026

Group expo NQ gallery, Antwerp, July - August 2026, More info coming soon

Duo expo Pand 00x, Kortrijk More information coming soon

## STUDIES

- Period: 2015-2016, Institute: Laureaat HISK, Higher Institute for Fine Arts Advanced Studies & Practice-based Research in Visual Arts
- Period: 2010-2011, Institute: Ghent University Sint-Lucas, Department of Visual Art, Master of the Year in liberal arts Diploma: Master in Visual Arts cum Laude
- Period: 2011-2012, Institute: Ghent University Sint-Lucas, Department of Visual Art, Diploma: Bachelor in Visual Arts cum laude
- Period: 2006-2010, Institute: Ghent University, Department of Fine Arts, Bachelor experimental and liberal arts

## ARTIST RESIDENTIES

- 2024 Fondation L'Accolade Paris
- 2018 Creative residency Arita, Saga Japan
- 2017 Sundaymorning @ekwc (European Ceramic Workcentre) Oisterwijk Netherland
- 2012 Artist in residence Peru, Amazon forest, Centro SelvaUcayalli, Green village, in the north of the Amazon forest where the Shipibo-Conibopeople are living, Lima, Peru
- 2012 artist residency ElSaharaArt Gallery, Dahab Egypt
- 2011 artist residency in Het STUK Leuven, Belgium -2011 artist residency Buda in Kortrijk, Belgium

## SPECIAL PROJECTS & PUBLIC ART

- 2020/02/20 Private performance at a church in Gent Belgium
- 2019 Permanent public Sculpture 'Bravewave', (3 x 2,5 x 2,5meter) CC Destelheide Dworp
- 2017 - 2021 collaboration with Kunst in huis
- 2017 Hospital AZ Alma, Permanent Art works Belgium, Artwork Atrium (16x6 meter, textile), Artworks waitingrooms, lenticulair prints

## PRIZE

- Ceramic Brussels Art prize Fondation L'accolade, 2 months artist residency at Paris , curatorial support and grant
- BNP paribas Art prize
- Selection prizes for public works

## Publications

- 2019 Publication Transitoria @ in collaboration with Jonas Vansteenkist editor Bruno Devos Stockmans Art book
- 2025 Individual Artbook VIVID @ in collaboration with Bruno Devos Hopper & Fuchs, Zebrastraat stichting Liedts Meesen, Barbara De Coninck

## Collections

- Permanent Collection - Museum Shoes or no Shoes, BE
- SMAK Collection Gent BE
- Several private collections

## SOLO EXHIBITIONS

- 2026 - Vivid waves Biekorf Bruges BE
- 2025 - Solo Exhibition Vivid - Zebrastraat, BE
- 2024 - Wandermask, Ensorjaar - Japanese Garden, Oostende, BE
- 2024 - Wanderwaves - Galerie P, Oostende, BE
- 2023 - Caressing Waves - Galerie Asterisk, DE
- 2021 - Dancing Waves - Galerie Asterisk, DE
- 2019 - Waves & Traces - CC Destelheide, BE
- 2018 - Wild Walks II - Arita Saga House, Japan
- 2018 - Presentation Recent Works - Kyoto Art Center, Japan
- 2018 - Wild Walks - Belgian Embassy, Tokyo, Japan

## GROUP EXHIBITIONS

### 2026

- Book Launch Ceramic Brussels - Tour & Taxis, Brussels, BE
- Studio (k)now - Kunstenruimte Bogardenchapel, CC Bruges, BE
- Vertekende verhaal - Poortersloge Bruges BE
- Nexus - De Halle, Werft Geel BE

### 2025

- 5-V - Poortersloge, CC Bruges, BE
- Trio Exhibition Ambigu - Stek Art Gallery, Torhout, BE
- Sculptural II - K.E.R.K. / NQ Gallery, Antwerpen, BE
- Follies - Hof ter Saxen, Beveren, BE
- On Special Locations - Antwerp & Sint-Martens-Latem, BE
- Forget me and Remember me - De hoorn Leuven, Yixing Museum, Wuxi, China
- Floating Roads - Klooster de Pélichy, Izegem, BE
- Witboek - Conceptual Library & Grand Chambers Staircase, BE
- Expo ROSE is a ROSE is a ROSE - Sint-Lievens-Houtem, BE
- Les Salon de Léon - Hof Sebrechts, Brugge, BE
- Badaff - collaboration with Tale Art Gallery, BE
- Duo Exhibition - Eva Steynen Gallery, Antwerp, BE
- Duo Exhibition - Galerie P, Oostende, BE

### 2024

- Human / Nature - Castle de Cellen, BE
- Ceramic Brussels - Tour & Taxis, Brussels, BE
- High Fired II - Franzis Engels Gallery, Amsterdam, NL
- Group Exhibition Zwerfruimte - Poortersloge, CC Bruges, BE

Fuga's en Pimpelmezen – Museumhuis Lucien de Geus, BE  
Dubbelfocus Sott Mask Project – Verwey Museum, Haarlem, NL  
Sign of Times – NQ Gallery, Antwerp, BE

OAF Franzis Maere Project – Ooidonk, BE

2023

ART FOR SALE – Francis Maere Gallery, Ooidonk, BE  
CONFRONTATIES – Special Location, BE  
Eva Steynen Deviation Gallery 10 Years – Antwerp, BE  
Frivool – Kunstenhuis Harelbeke, BE  
Out of Office – Poortersloge, CC Bruges, BE  
Trait D'Union – D'Apostrof Gallery, BE  
Aqualex Group Exhibition – BE

2022

High Fired – Franzis Engels Gallery, BE  
New Memories – Sofie Van den Bussche & Jonas Vansteenkiste, Brussels, BE  
Verduyn Gallery – Touch – BE  
De Sokkel, Biënnale België – SMAK, BE  
Face Off – Face Yourself – CC Destelheide, BE  
Fiat Lux – Pilar, Brussels, BE

2021

Sculpture Exchanging – Blanco Nucleo & SMAK, BE  
20e Ste Biennale Contemporary Art – Aalter, BE  
Art@Work – Curator Benedict Vandaele, BE  
A Soft Gentle Breeze – Curator Els Wuyts, BE  
Kunstennacht Hasselt – Curator Lut Maris, BE  
Buy Local #2 – Kunsthal Gent, BE  
K.E.R.K. Wundertower #1 – Private Collection, BE  
Disorder (repeat) – DMW Gallery, Antwerp, BE  
After Hours – Club 69 Gent, BE

2020

Commedia dell'Art – DeMijlpaal Gallery, Heusden-Zolder, BE  
Synergia – Poortersloge Brugge, BE  
Pre-triennale Platform #8 – BE  
Ménage à Deux – Stadsmus Museum Hasselt, BE  
Zomersalon 2020 @ Buy Local – Gent, BE  
Kunst aan Zet – De Mijlpaal Knokke, BE

2019

Salon Blanc – Oostende, BE

Wave with Me – The Whitehouse Gallery, BE  
Hydroponic – D'as Best – Mijlpaal Gallery, BE  
Point in Time – European Ceramic Work Centre, NL  
Confrontaties III – Meulebeke, BE

2018

Hermetisch Zwart – DeMijlpaal Gallery, Heusden-Zolder, BE  
Behind Shiny Glazing – Van Abbemuseum, NL  
CRMCS #1 – Gallery Zwart Huis Rivoli, Brussels, BE  
Museum Dhondt-Dhaenens – Performance & Mask Project, BE  
Marginalia – Special Location Sint-Denijs Westrem, BE  
Botanical Stills II – DeMijlpaal Gallery Knokke, BE  
Natuurlijk – Cwart, Knokke, BE  
Viriditas – DeMijlpaal Gallery, Heusden-Zolder, BE

2017

Imago Mundi – Venice Art Biennale, IT  
Zwart / Wit – DeMijlpaal / Art Knokke, BE  
Gradient – DeMijlpaal, Heusden-Zolder, BE  
O.O Antwerp Art Weekend – Antwerp, BE  
Bastion 10 – Historical Parc Menen, BE  
By Pass – EVA STEYNEN.DEVIATION(S) Gallery, Antwerp, BE

2016

The Empty Foxhole – HISK, Gent, BE  
Portrait – Museum Night SMAK, Gent, BE  
Articulate Portrait – De Singel, Antwerp, BE  
Utopia / Ex Vitro – Thermotechnic Museum Leuven, BE  
Portrait of Reality – Public Space Antwerp, BE

2015

...And it Doesn't Matter if the Phone Rings – Fabrica Centre, Moscow, RU  
Captured Love & Phalluscactus – Pianofabriek, Brussels, BE

2013

Performance Devil's Advocate – Vanhaerents Art Collection, Art Brussels, BE  
Selection of Works – Big Screen Exposition See.Me, Midtown Manhattan, USA  
La Casa O'Higgins Gallery – Lima, Peru

2012

International Underwater Exhibition – Red Sea, Egypt

# BIOGRAPHY

Joke Raes develops a versatile and eclectically layered artistic practice at the intersection of drawing, watercolor, ceramics, sculpture, installation, and performance. Her work explores the complex relationship between humans and nature, identity, and imagination, moving between fragility and resilience, emergence and disappearance, control and organic growth. With exceptional sensitivity to material, process, and detail, she creates a visual language that is simultaneously intuitive and poetic, yet technically precise and conceptually rigorous.

Her artistic trajectory was shaped early on by context-specific and ecologically charged experiences, including an underwater exhibition in the Red Sea (EGY) and a residency with Indigenous communities in the Peruvian Amazon (PER). These formative experiences heightened her awareness of the fragile position of humans within the larger system of nature and the force of ecological interconnectedness. This duality resonates in works such as *Dancing Waves* and *Parallel Flows*, constructed from industrial remnants.

Joke Raes navigates between drawing, ceramics, and sculpture, building an eclectically layered practice in which natural structures, imagined walks, traces of presence, porcelain masks, and collections of memories recur as motifs. Her ephemeral and poetic projects include installations where collected “love water” from rivers, lakes, and seas worldwide converges in a fountain, or an artwork composed of two hundred porcelain souvenirs from an imagined journey.

Her ceramic practice, focused on vulnerability, transformation, and process, developed through residencies at *Sundaymorning@EKWC* (NL), *Creative Arita* (JP), and *Fondation L'Accolade* (FR). Since 2017, she has realized the ongoing porcelain series *Mask x*, in which masks function as carriers of fluid and relational identities: each piece receives a new name and meaning through its owner. While her work often conveys apparent lightness, it is underpinned by meticulous technique and careful construction. Her installations create immersive environments that encourage slowed perception and reflective engagement.

Raes completed her postgraduate studies at HISK in 2016. In 2024, she received the Ceramic Brussels Art Prize, resulting in a residency at *Fondation L'Accolade*. Her work has been presented nationally and internationally at *SMAK Coming People* (BE, '11), the *Amazon Forest* (PER, '12), the *Red Sea* (EGY, '12), *Vanhaerents Art Collection* (BE, '13), *Moscow Biennale of Contemporary Art* (RUS, '15), *Van Abbemuseum* (NL, '18), the *Belgian Embassy in Tokyo & Kyoto Art Center* (JP, '18), *Museum Dhondt-Dhaenens* (BE, '19), *Poortersloge* (BE, '20), *DMW Gallery* (BE, '21), *Verduyn Gallery* (BE, '23), *Wandermask in the Japanese Garden of Ostend* (BE, '24), and *Forget me and remember me* in collaboration with *KU Leuven*, *Zero Hour Culture Studio*, and *Yixing Museum* (CN, '24). In 2025, she exhibited at *Fred & Ferry Gallery*, *Eva Steynen Gallery*, and *NQ Gallery* (Antwerp), participated in *K.E.R.K.* (curated by Nick Ervinck), and at *Hof ter Saksen* (curated by Jonas Vansteenkiste). That same year, she was appointed Artist of the Year in Bruges, co-curated *5-V & Wonderwalls* with Jan Verhaeghe, and published her monograph *Vivid* through *Hopper & Fuchs* in collaboration with the *Liedts-Meesen Zebra Foundation*.

Upcoming projects for 2026 include exhibitions at *De Halle Geel*, *Poortersloge Bruges*, *Kunstenhuis Harelbeke*, *STORMLoop Herentals*, *AiR Biekorf Bruges*, and *Coup de Théâtre / A Play of Clay* at *Abby Museum Kortrijk*. Driven by ongoing curiosity, creative urgency, and a deep sense of interconnectedness, Raes creates immersive and sensory works that invite poetic and philosophical reflection on our place in the world.

# MASK X PROJECT

2017-... FUTURE

Selection of Artworks  
Ceramics – porcelain

Since 2017, Joke Raes has been developing the Mask x series: a theoretically infinite corpus of unique ceramic portraits in which identity is approached as fluid, fragile, multifaceted, and imaginatively compelling. Each work functions as an autonomous sculpture, yet simultaneously exists within a larger discursive field where the 'self' is not conceived as essence, but as a layered construction.

The choice to work primarily with high-fired porcelain carries conceptual weight. Porcelain bears historical connotations of refinement and delicacy, yet after firing it acquires remarkable structural hardness. In Mask x, this material ambiguity operates as a metaphor for the human condition: identity manifests as fragile and permeable, but also as constructed, civilized, and sometimes even monumental. The masks balance between vulnerability and resilience, between tactility and distance, appearing and disappearing.

Formally, the works occupy the threshold between figuration and abstraction. They suggest a face without fully revealing it. In this way, they function as projection surfaces for the viewer: what is visible is constantly undermined by what remains concealed. Mask x articulates identity as a process of appearing and disappearing, of revelation and concealment. The mask here is not merely a theatrical reference, but a critical instrument that interrogates the performativity of the subject.

The mask portraits also visualize the internal world of imagination. They often resemble turned-inside-out masks, sometimes with openings that blur the boundary between inside and outside. Raes' refined organic visual language is evident in the series through its sprawling, writhing forms.

Within a contemporary context where identity is increasingly understood as discursively and relationally constructed, Raes positions her mask portraits as material reflections on existence. They implicitly ask whether a supposedly 'authentic' or maskless existence is conceivable. To what extent is the individual a convergence of roles, reflections, expectations, and self-projections? And where does the inner self reside in relation to these external frameworks?

The series touches upon an existential dimension: the more intensely we attempt to define 'being,' the more diffuse and elusive it becomes. Identity emerges as an enigma, a field of possibilities rather than a fixed fact. Within this tension between boundless inner imagination and the unfathomable cosmic perspective, Raes seeks to develop a visual language that does not fix the unsayable, but suggests it.

The variable "x" in the title emphasizes the open and participatory character of the series. It can be assigned by the owner or collector, granting the work a personal attribution and new semantic layer. This appropriation makes each mask a personal relational object: it carries a name, yet retains its intrinsic ambiguity.

Mask x can thus be read as a lifelong investigation into the fragile architecture of the self — a sculptural practice where materiality, performativity, and existential reflection converge within an ever-expanding whole.

# ARTSPACE POORTERSLOGE

Mask x originated in 2017 during an artist residency at the European Ceramic Workcentre (EKWC) and, from 2018 onward—further developed during a residency in Japan—evolved into a recurring thread within the oeuvre of Joke Raes.

The mask portraits explore the duality of our identity: fragile and vulnerable, yet simultaneously powerful and resilient. The use of high-fired porcelain intensifies this tension—a material that suggests delicacy, yet is hardened by fire. Raes also conceives these works as inside-out portraits, visualizing a wild and untamed imagination.

Conceptually, Mask x approaches identity as fluid and layered. The masks oscillate between revealing and concealing, between inner imagination and outward representation. By 2026, the works have grown more complex, deepening into a sculptural investigation of the fragile yet enduring architecture of the self.



Mask x, 2025, 52x42x10 cm, porcelain, Artspace Poortersloge Bruges BE

# WHITEHOUSE GALLERY

PORTFOLIO - MASK X - JOKE RAES



Mask x, 2019, 27x15x11 cm, porcelain, The Whitehouse gallery BE, private collection, Artwork Tenderly, 2019 · 68x37x48 & 77x38x55 cm, Pussycats, polyurethane, glue

# ABBY MUSEUM



Mask x, 2025, 52x42x10 cm, ceramics, ABBY museum Kortrijk BE

# GALLERY STEK ART



Mask x, 2025, 52x50x33 cm, ceramic, Artspace Poortersloge Bruges BE

# SEVERAL GALLERIES



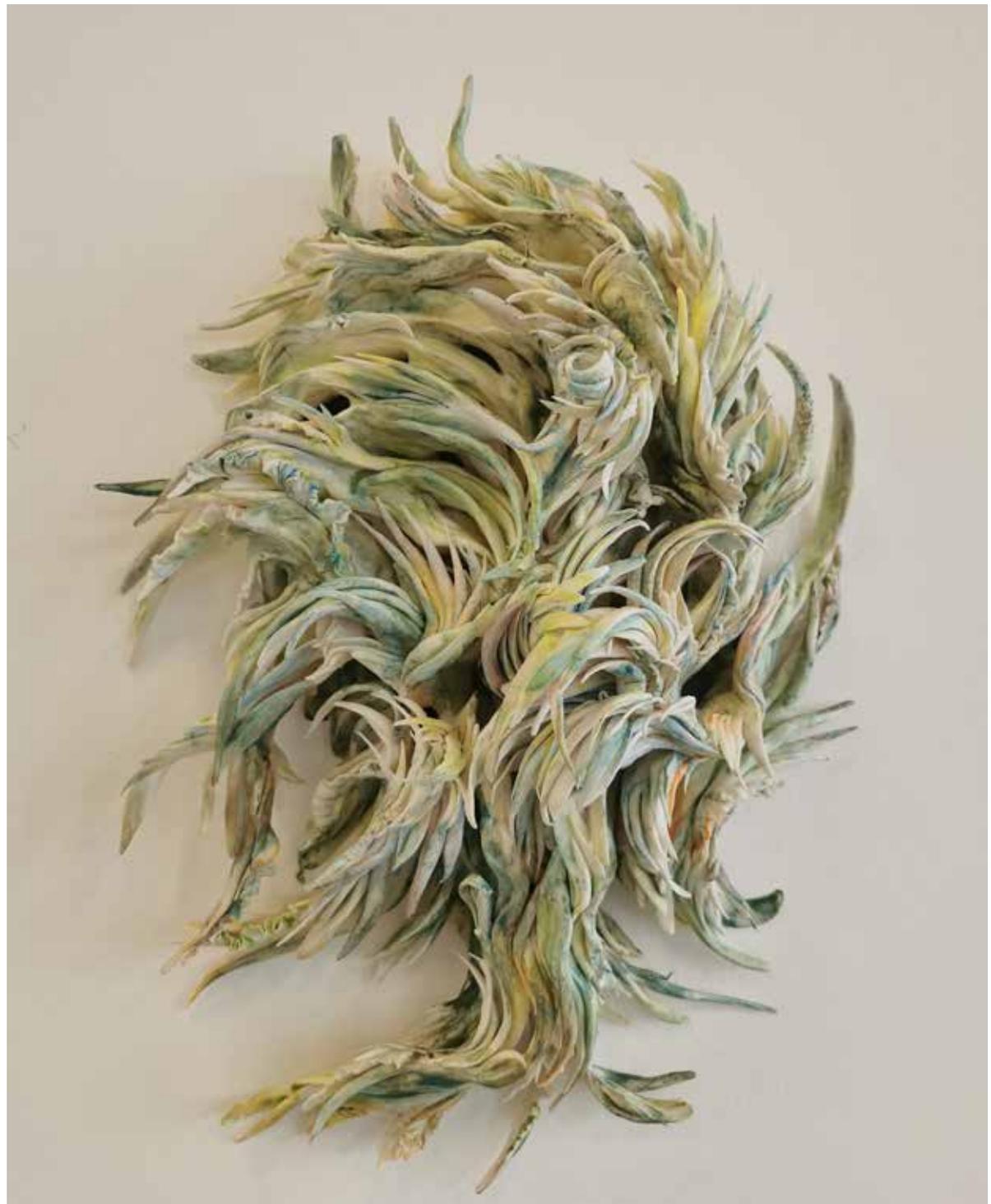
PORTFOLIO - MASK X - JOKE RAES

Mask x, 2020 - 2025, circa 27x22x14 cm, porcelain, solo exhibition Artspace Zebra Gent BE



Mask x, 2025, 55x50x17 cm, porcelain, Artspace Poortersloge Bruges BE





Mask x, 2025, 52x42x10 cm, porcelain, Artspace Poortersloge Bruges BE

# ARTSCAPE POORTERSLOGE

PORTFOLIO - MASK X - JOKE RAES



Mask x, 2025, several sizes, porcelain, Artspace Poortersloge Bruges BE



# CERAMIC ART BRUSSELS



PORTFOLIO - MASK WAVE WITH ME - JOKE RAES



Mask x, 2025, 52x42x10 cm, porcelain, Ceramic Brussels, Artprize

MUSEUM DHONDT DHAENENS

PORTFOLIO - MASK X - JOKE RAES



Mask x, 2025, 27x19x16cm, porcelain, Museum Dhondt Dhaenens BE



# SEVERAL GALLERIES



PORTFOLIO - MASK X - JOKE RAES

Mask x, 2025, several sizes, porcelain, several galleries



Mask x, 2024, 36x25x14 cm, porcelain, several galleries, Nq gallery Antwerp BE

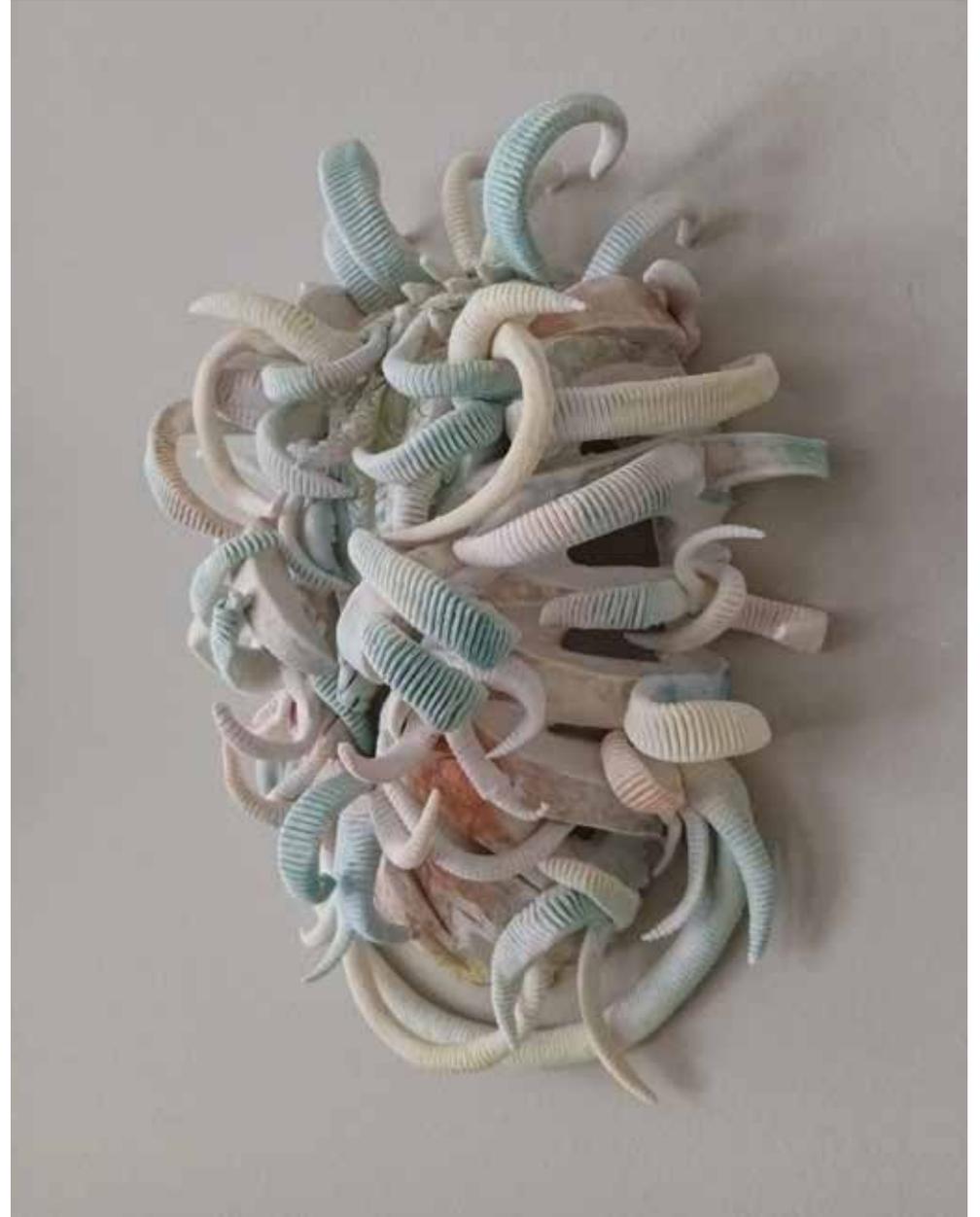


PRIVATE COLLECTION

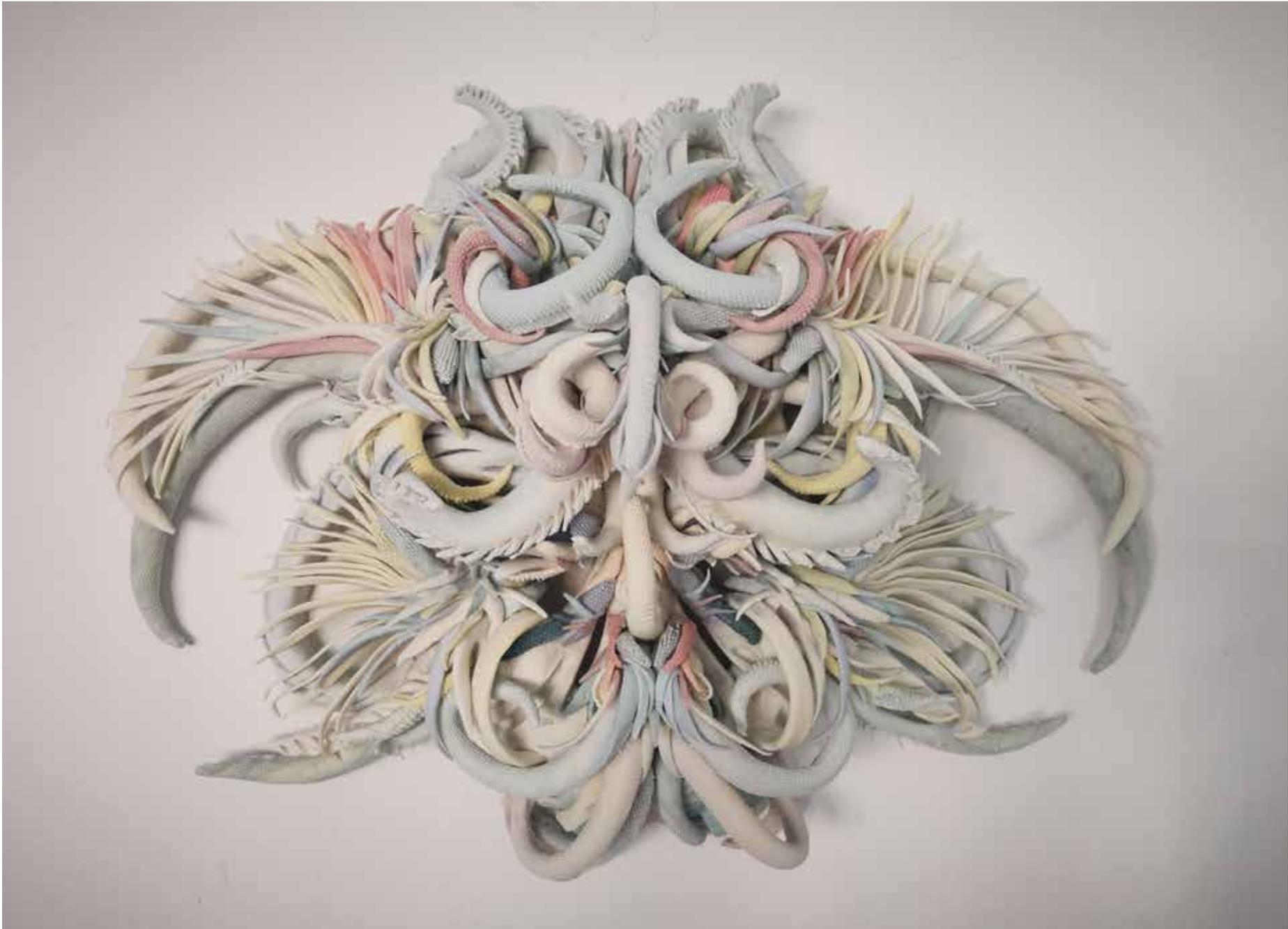
PORTFOLIO - MASK X - JOKE RAES



Mask x, 2025, several sizes, porcelain, private collection



Mask x, 2025, 27x22x14 cm, porcelain, solo exhibition Artspace Zebra Gent BE



Mask x, 2025, 55x50x17 cm, porcelain, NQ gallery Antwerp BE



Mask x, 2025, 55x50x11 cm, porcelain, solo exhibition Artspace Zebra Gent BE

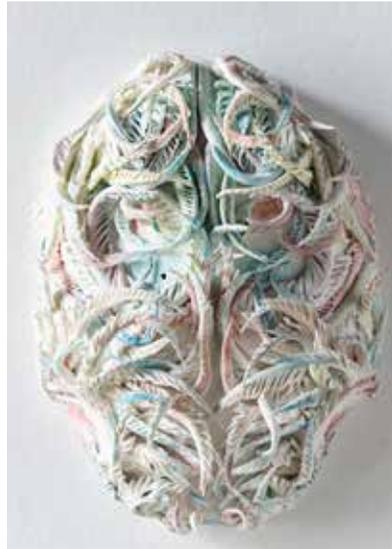
# WHITEHOUSE GALLERY

PORTFOLIO - MASK X - JOKE RAES



Mask x, 2019, 27x19x11 cm, porcelain, Lovewater aquarel drawing , 2018, 25x14x3cm, drawing with aquarel lovewater, Whitehouse gallery

# SEVERAL GALLERIES



PORTFOLIO - MASK X - JOKE RAES

Mask x, 2018 - 2026, several sizes, porcelain mixed media, several galleries

# MUSEUM DHONDT DHAENENS

PORTFOLIO - MASK X - JOKE RAES



Mask x, 2025, several sizes, porcelain, Museum Dhondt Dhaenens BE

# K.E.R.K. EXHIBITION CHAPEL

PORTFOLIO - MASK X - JOKE RAES



Mask x, 2025, 36x25x14 cm, porcelain, group exhibition K.E.R.K. Chapel BE

# ARTSPACE WERFT GEEL

PORTFOLIO - MASK X - JOKE RAES





Mask x, 2022, 27x16x11 cm, porcelain, Franzis Engels gallery Amsterdam NL

# JAPANESE MASK X PROJECT

2018-2019

Japanese porcelain

During her artist residency in Arita in 2018, Joke Raes developed a distinctive series of porcelain mask portraits. The series builds upon her earlier research into masks, yet shifts the focus toward the enigma of identity. What exactly is identity? We cannot precisely define it — it is fluid, layered, and partly elusive: an enigma.

After her residency at the European Ceramic Work Centre, a new approach emerged: identity as something magical and transformative. Just as processes unfold within a ceramic kiln that can never be fully controlled, identity takes shape within a tension between intention and serendipity.

For this series, Joke worked with high-quality Arita porcelain and crystal glazes. In nature, crystals form over the course of many years, yet in the kiln they emerge through subtle temperature fluctuations over several days. The result is a vibrant, organic surface in which crystals bloom like inner landscapes — transformations made visible.

This series could only be realized locally in Arita and is finite. The masks are now part of several private collections. Meanwhile, Joke continues to experiment with European raw materials to develop new crystal glazes and further expand this research.

# EMBASSY TOKYO

PORTFOLIO - JAPANESE MASK X - JOKE RAES



Mask x, 2019, several sizes, porcelain, Whitehouse gallery BE, Embassy Tokyo JP, private collections



Mask x, 2019, 39x19x9cm, Whitehouse gallery BE, Embassy Tokyo JP, private collections



Mask x, 2019, several sizes, porcelain, Whitehouse gallery BE, Embassy Tokyo JP, private collections



Mask x, 2019, several sizes, porcelain, Van Abbemuseum NL

# FLORA

2024

Mixed media

With Flora, Joke Raes developed a series of sculptural portraits in which her organic visual language takes center stage. This language originated during her first artist residency in the Peruvian Amazon rainforest, where the overwhelming biodiversity and continuous processes of growth and decay left a lasting impression.

These portraits reveal overgrown beings: faces partially concealed by organic structures, as if nature and identity are intertwined. The sculptures balance between human and landscape, skin and vegetation, presence and transformation.

As in the project Mask x, a play between appearance and disappearance is essential. What becomes visible is simultaneously concealed. Flora explores identity as fluid – a form in constant motion, shaped and reshaped by its environment.



Still life Flora, 2024, 55x22x28cm, mixed media, K.E.R.K. Chapel exhibition curated Nick Ervinck BE

# K.E.R.K. EXHIBITION CHAPEL

PORTFOLIO - STILL LIFE FLORA - JOKE RAES



Still life Flora, 2024, 55x22x28cm, mixed media, K.E.R.K. Chapel exhibition curated Nick Ervinck BE

# LOVEWATER PROJECT

2017 - FUTURE

Worldwide lovwater, pigments, pencil

Lovewater is an ongoing artistic exploration of the universal language of water and human emotion, a project where fluidity, connection, and memory intertwine. Across the globe, participants invited by Joke Raes collect “love water” — from lakes, seas, fountains, swimming pools, or personal spaces where love is felt. Together, they form a network of people contributing ephemeral, flowing water “souvenirs,” each carrying its own narrative.

Water serves here as both a material source and a symbolic medium. It reminds us of the essence of our planet, in which everything is in motion and nothing remains still — panta rei, everything flows. At the same time, it mirrors the fluidity of the human condition: our bodies are largely composed of water, and like water, emotions and relationships are dynamic, receptive, and constantly transforming.

By incorporating the collected water as pigment in her watercolors, Joke Raes literally embeds participants' memories and emotions into the material. The result is subtle, poetic drawings in which place, experience, and human connection converge into tangible visual poetry. Lovewater is both a celebration of the intimate bond between humans and nature, and a reflection on how collective and individual stories are in perpetual motion.

In parallel, Joke Raes created a love fountain, where all the collected water converges and continues to flow, a living symbol of connection and shared emotion.

# TRIENNIAL BRUGES

During the triennial Bruges BE 2024, Joke Raes created the Wandering Water Fountain, a fountain of love and movement. Inside the glass tubes is collected “love water” – a symbolic substance that brings together people’s stories, emotions, and gestures.

The work embodies the dynamics of water as a carrier of memory and affection. The liquid movement within the glass symbolizes how love flows, converges, and spreads. At the same time, the installation creates a rhythmic play of transparency, light, and reflection, where individual stories merge into a collective current.

Wandering Water Fountain is thus not only a visual object, but also a poetic act: a materialization of connection, movement, and the subtle power of human interactions.



Wandering water Fountain, 2024, 300x100x100cm, mixed media, collected lovewater, glass, Triennial Bruges BE



Wandering water Fountain, 2024, 300x100x100cm, mixed media, collected lovewater, glass, Triennial Bruges BE



Wandering water Fountain, 2024, 300x100x100cm, mixed media, collected lovetwater, glass, Triennial Bruges BE

# FONDATION LACCOLADE ARTIST RESIDENCY & ARTSPACE POORTERSLOGE

PORTFOLIO - LOVEWATERS - JOKE RAES



Paris mon Amour, 2026, 25,7x32x2 cm, drawings, lovwewater from Parijs, aquarel, artist residency Fondation L'Accolade Paris

Lovewater Drawings is a long-term project that Joke Raes has been developing over several years. She invites people around the world to collect “love water” — water from a lake, sea, fountain, swimming pool, or any place where they experience a feeling of love, either alone or with loved ones.

The act of collecting this water is often already a performative gesture: a moment of attention, connection, and awareness of emotion.

The collected water, sourced from Mexico, Uruguay, Switzerland, Thailand, Asia, Canada, and various locations in Europe, is then used by Raes as a pigment for her watercolors. In this way, memories, feelings, and stories are literally absorbed into the material.

The final result is subtle, poetic watercolor drawings in which the liquid, emotional character of the water is made tangible. Each work becomes a fusion of place, experience, and human connection.

# STEK ART GALLERY

PORTFOLIO LOVEWATER DRAWINGS JOKE RAES



Memorabilia dance, 2022, 32,2x24cm, paper, drawings, aquarel, collected lovwater, Intimade tides in balance, 2019, 119x86cm, lovwater aquarel drawing

# SEVERAL GALLERIES

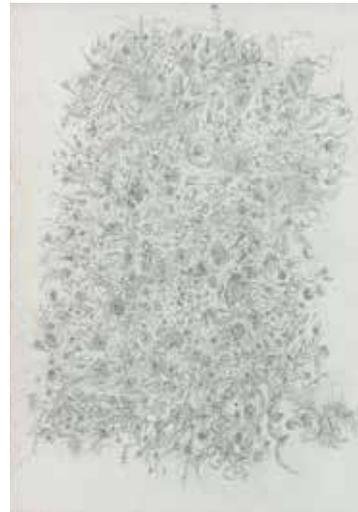
PORTFOLIO LOVEWATER DRAWINGS JOKE RAES



Intimate tides in balance, 2019, 19x86,2 cm, loewater, paper, aquarelle & Intimate Tides, 2022, 50x68,5 cm, Paper, pencil, loewater from VenicePaper, pencil, loewater from Venice, several galleries BE

# SEVERAL GALLERIES

PORTFOLIO LOVEWATER DRAWINGS JOKE RAES



Two Memorabilia dance, 2022, 32,2x24cm, paper, drawings, aquarel, collected loewater & Intimate Tides in Balance, 2022, 40x68,5 cm Paper, pencil, loewater & Intimate walk , 2019, 54 x 43 cm, pencil on Japanese paper & Portrait, 2023 - 55,3x76 cm, pencil on paper



Untitled, 2022, 29x21 cm, ink on paper, Stek Art gallery

# TENDER TRACES

2025

1400x300cm, porcelain, Luxe Linnen textile

Tender Traces is a monumental, contemplative artwork made of porcelain and linen. It connects to work created in 2018 during an artist residency in Japan. There, Joke Raes realized the seven-part piece Japanese Wild Walks: relief drawings in Japanese porcelain in which imaginary walks became visible as fragile, tactile souvenirs of the imagination.

In Tender Traces, these walks continue, but in a new form. The work consists of hundreds of porcelain traces — each one born from an inner movement, a mental journey through an imagined space. Together they form a blueprint of earlier drawings by Raes: not a cartography of a physical terrain, but an archaeology of the inner landscape.

Like an archaeologist uncovering layer after layer, Raes excavates her own imagination. The traces function as imprints of thoughts, remnants of a movement that has taken place but is no longer visible. The porcelain — clear, innocent white — carries a fragile strength within it. The material is both breakable and permanent, delicate and enduring, like memories themselves.

The porcelain elements are carefully connected to luxury linen, a textile that adds softness and tactility to the sculptural whole. The combination of hard and soft, fixed and pliable, creates a tension between protection and exposure. The linen acts as a carrier, as skin, as a landscape in which the traces settle.

On a monumental scale (14 meters long), Tender Traces unfolds as a horizontal flow of positive imprints — not scars, but gentle markings. The work invites slow looking, the tracing of a path that is not linear but associative. Each viewer can make their own walk along the white signs.

With Tender Traces, Joke Raes connects her fascination with archaeology, inner cartography, and the fragility of human presence. The work is an ode to imagination as a gentle force: a space where traces do not disappear, but continue to exist tenderly.



Tender traces, 2025, 1400x300 cm, porcelain, textile, solo exhibition Artspace Zebra Gent & Studio (k)now Bogardenchapel BE



Tender traces, 2025, 1400x300 cm, porcelain, textile, solo exhibition Artspace Zebra Gent & Studio (k)now Bogardenchapel BE

# ODE TO GENEROSITY

2025

Chinees Yixing purple clay ceramics & textile remnants



PORTFOLIO - ODE TO GENEROSITY - JOKE RAES

Ode to generosity, 2024, 100x80x80cm, purple clay ceramics, industrial remnants,  
Poortersloge Bruges BE, exhibition Forget me not De hoorn Leuven collaboration Zero Hour Culture Studio, KU Leuven en GTB Xiuling, in Yixing, Jiangsu Provincie, CHN

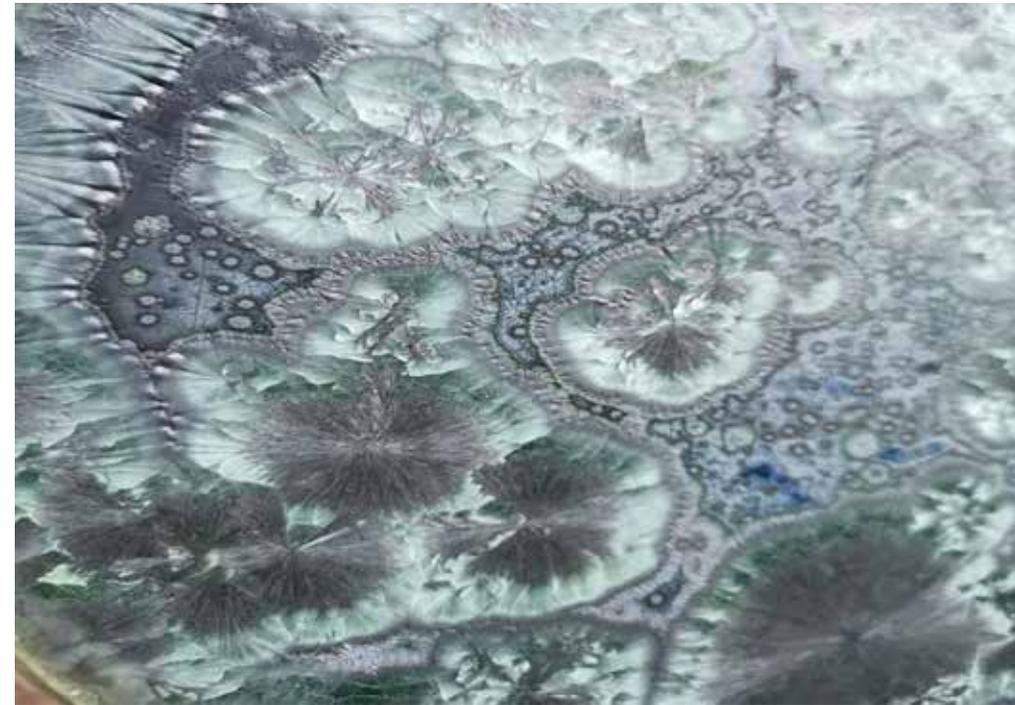
# DE HOORN COLLABORATION YIXING MUSEUM

In the exhibition *Forget Me And Remember Me*, I present a series of ceramic sculptures that pay tribute to generosity, human strength, and the complexity of female identity. Qian Xiuling was a woman who navigated multiple cultures, roles, and responsibilities. At the center stands a surreal teapot sculpture, an ode to generosity — a homage to a woman who saved countless lives, cared for her children, later ran a restaurant, and served so many people.

The sculpture is made from purple clay sourced from Yixing, the region where Xiuling grew up. This iconic Yixing clay — traditionally associated with refined tea culture — is transformed in my work into a poetic object, a hybrid form that floats between utilitarian vessel and monument. In addition to the Chinese clay, Belgian clay is used with a crystal glaze. This complex glaze, fired at 1300°C and treated with hydrochloric acid, emphasizes the tactility of the intriguing organic forms, referencing Xiuling's background in chemistry at KU Leuven.

Alongside this work, I show porcelain masks from the *Mask x* series. Each mask embodies a different facet of the woman Qian Xiuling was: mother, student, heroine, restaurateur, mediator. Her life cannot be captured in a single form — just as the masks I create cannot. *Mask x* represents boundless imagination but also serves as a portrait of fragile, enigmatic human identity. A mask portrait is dualistic, a play between revealing and concealing oneself.

The title *Forget Me And Remember Me* reflects the duality of memory for me: what remains of someone as time moves forward? What do we forget, and what is collectively cherished? Through ceramics — a medium both fragile and enduring — I seek tangible traces of connection. These sculptures are odes: to Xiuling, to care, to the power of the feminine, and to the ability of art to commemorate complex lives through form, color, and texture.



Ode to generosity, 2025, 100x80x80cm, purple clay ceramics, industrial remnants, Poortersloge Bruges BE, exhibition *Forget me not* De hoorn Leuven collaboration Zero Hour Culture Studio, KU Leuven en GTB Xiuling, in Yixing, Jiangsu Province, CHN

# ENIGMA PORTRAIT

2025

Ceramic

PORTFOLIO - ENIGMA PORTRAIT - JOKE RAES

Enigma Portrait explores female identity as a mystery that continually reveals and conceals itself. The work references Qian Xiuling, connecting to her studies in chemistry.

The crystalline glaze develops organically in the kiln through subtle temperature fluctuations. After firing, the piece is immersed in hydrochloric acid, causing crystals to emerge from the dark glaze and creating a complex, almost magical surface.

Identity in this work is an enigma: the longer you look, the more mirrors and reflections deepen the mystery, revealing ever richer hidden layers.



Enigma portrait, 2024, 55x48x9cm, ceramics, Poortersloge Bruges BE, exhibition Forget me not De hoorn Leuven collaboration Zero Hour Culture Studio, KU Leuven en GTB Xiuling, in Yixing, Jiangsu Provincie, CHN

# CARRESSING LIGHT

2025

remnants aluminium, copper, textile

In *Caressing Light*, Joke Raes engraves undulating lines into aluminum, playing with light and shadow. Through this interaction, a velvety illusion emerges – a trompe-l'œil effect – where the hard, cold material of aluminum is transformed into a soft, almost tactile surface experience.

The work explores the tension between material and perception: while the sculptural engravings are tangible and rigid, the light evokes a sense of movement, depth, and texture that seems to dance across the surface. *Caressing Light* thus becomes a subtle dialogue between matter, light, and human perception.



*Caressing Light*, 2025, 82x72x7cm, aluminium copper industrial remnant, solo exhibition Vivid waves air Biekorf Bruges, Klooster de Pélichy chapel BE

# PRIVATE COLLECTION

PORTFOLIO - RECYCLING ARTWORKS - JOKE RAES



Dancing waves \*\*\*\*, 2026, 162x42 cm, aluminium copper industrial remnant, private collection BE

# PÉLICHY CHAPEL

Parallel Flows is a large-scale wall work by Joke Raes, created from aluminum and copper (200 × 200 × 4 cm). It is one of her most ecological works, made from industrial leftover materials, reflecting a conscious engagement with sustainability and material reuse.

The piece features engraved lines that create a flowing, undulating pattern, producing a tactile, velvety effect as light moves across the surface. A subtle play of symmetry guides the composition, inviting viewers to explore the rhythm, repetition, and relational dynamics within the engraving.

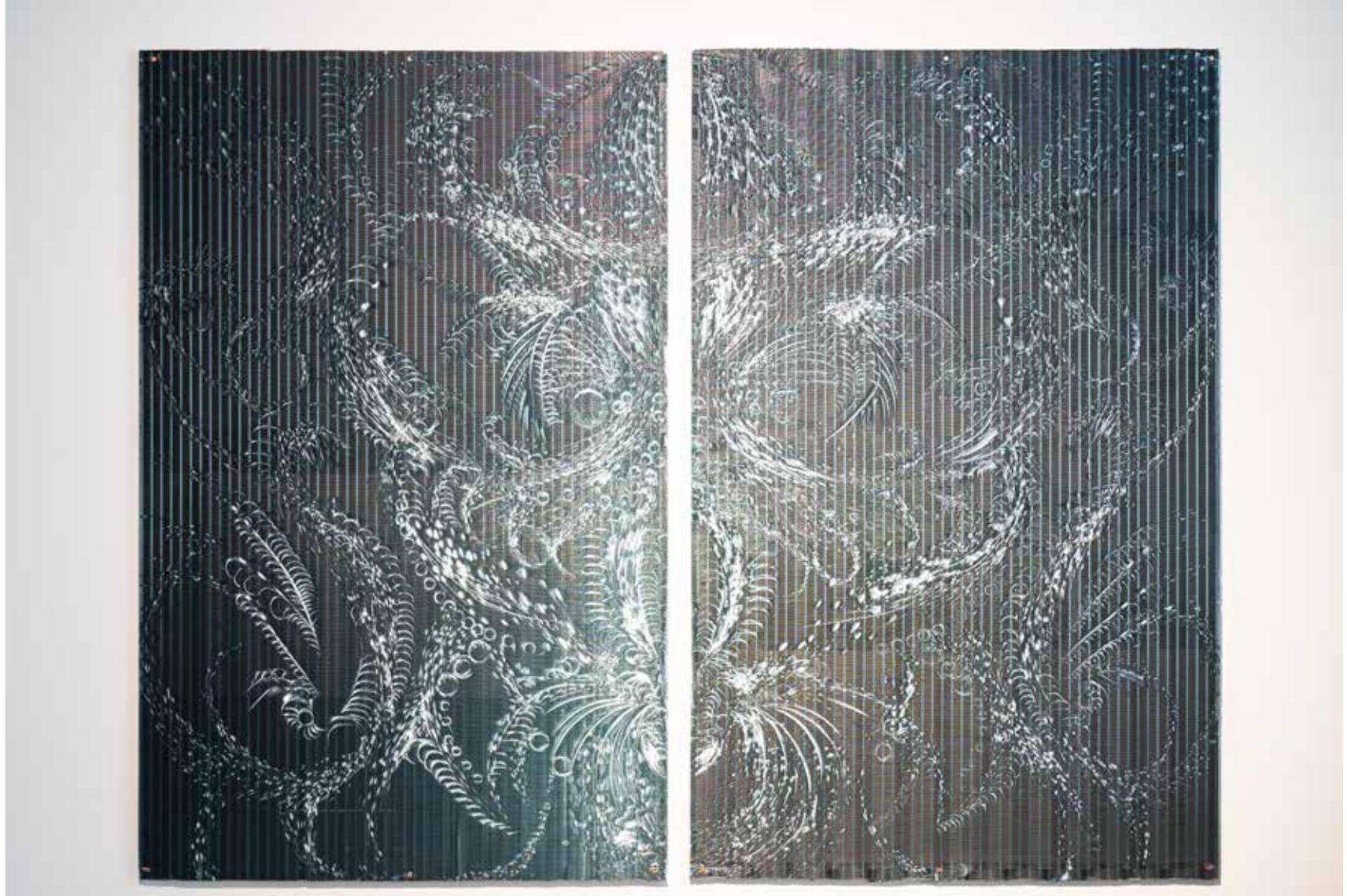
Through Parallel Flows, Raes transforms industrial remnants into a poetic visual experience, where material, light, and touch converge. The work becomes a contemplative dialogue between surface and perception, structure and fluidity – a meditation on the beauty of parallel movement in both nature and human experience.



Parallel flows, 2025, 200x200x4 cm, aluminium copper industrial remnant, Poortersloge Bruges, Klooster de Pélichy chapel BE

# ARTSPACE POORTERSLOGE

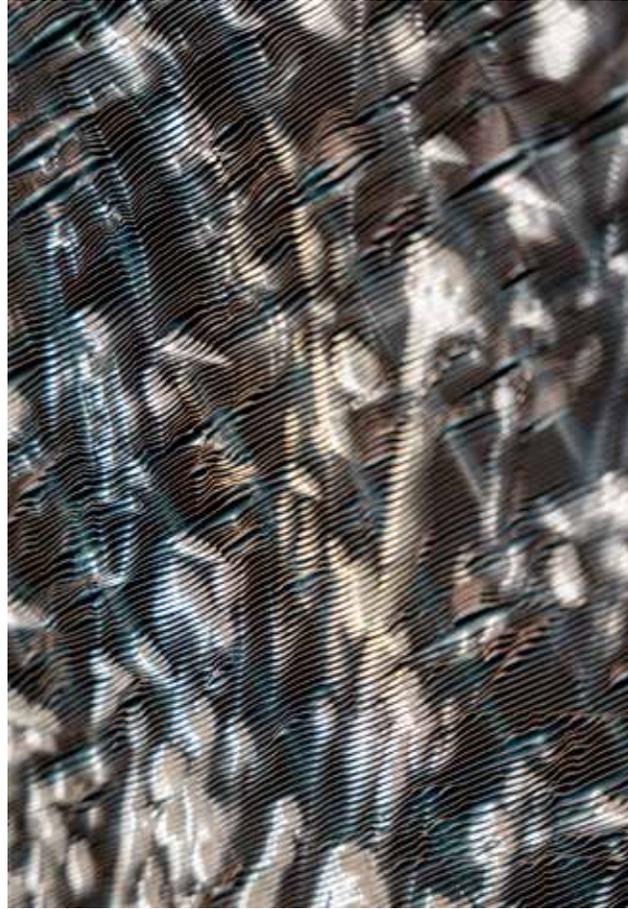
PORTFOLIO - RECYCLING ARTWORKS - JOKE RAES



Parallel flows, 2025, 200x200x4 cm, aluminium copper industrial remnant, Poortersloge Bruges, Klooster de Pélichy chapel BE

# ARTSPACE POORTERSLOGE

PORTFOLIO - RECYCLING ARTWORKS - JOKE RAES



Velvet vivid, 2025, 177x354x2 cm, aluminium copper industrial remnant, Poortersloge Bruges

# VELVET VIVID

2025

remnants aluminium, copper

Velvet Vivid is an enigma that unfolds between movement and stillness. The work was realized in situ, almost like a dancing performance, and still bears traces of that physical action. For Joke Raes, dynamism is inseparable from her practice: what appears here are soft caresses in material that originate from industrial sources. The heat exchangers, once designed purely for functional logic, are approached by her as a carrier, much like paper or clay, onto which she translates her engraved drawings.

The title Velvet Vivid refers to the tension between softness and intensity, between fluid movement and sharp, almost cutting presence. The velvety quality evokes a tangible vulnerability, while vivid points to the vibrancy of imagination breaking through the hard metal.

In Velvet Vivid, this idea takes on a tangible form. The work changes according to perception: it captures and reflects light in constantly shifting ways, allowing what is seen to be read and interpreted differently each time. Perhaps that is the essence of art: that, depending on our perspective, we see and feel things differently, yet still recognize one another in that continuous difference.



Velvet vivid, 2025, 177x354x2 cm, aluminium , copper industrial remnant, Artspace Poortersloge Bruges BE

# ARTSPACE ZEBRA

PORTFOLIO - RECYCLING ARTWORKS - JOKE RAES



Dancing waves, 2025, 200x100 cm , aluminium copper industrial remnant, solo exhibition Artspace Zebra Gent, De Mijlpaal gallery BE

# ARTSPACE POORTERSLOGE

PORTFOLIO - RECYCLING ARTWORKS - JOKE RAES



Dancing waves\*\*\*, 2025, 1122x83x2 cm, aluminium copper industrial remnant, Art Triennial Bruges BE

# MEMORABILIA OF A WILD WALK

2025  
Porcelain

Memorabilia of a Wild Walk consists of 200 porcelain objects that function as souvenirs of an imaginary walk. Each piece is a small universe in itself: fragile lines, mirrored duos, and subtle reliefs together form a cartography of an inner journey. The works appear as tangible remnants of a movement that did not unfold in the physical landscape, but in the space of the mind.

Within the oeuvre of Joke Raes, imagination occupies a central position. Her organic visual language — in which the human being is always part of a larger whole — stems from an intense connection to nature, fragility, and detail. In Memorabilia of a Wild Walk, that landscape shifts inward: the walk becomes mental, yet retains a bodily intensity. The lines that mirror and repeat one another suggest duality and resonance — echoes of steps, thoughts, or encounters.

An underlying question touches upon a cosmic issue: is the universe infinite? And if so, is our imagination infinite as well? Just as astronomers speculate about the limits of the cosmos, Raes probes the boundaries of the inner landscape. Each box is limited in size, yet opens onto a space without end. The small becomes a vessel for the immeasurable.

At the same time, imagination is a democratic faculty: everyone possesses it. It is free, inexhaustible, and ecological. In a time when travel often involves physical displacement and ecological impact, Raes proposes an alternative: a mental journey that leaves no trace except in our consciousness. The souvenirs are not collected from distant destinations, but arise from attention, slowness, and inner movement.

Raes also evokes the shadow boxes of Joseph Cornell. As with Cornell, the small frames invite stillness and contemplation. Through his work one can disappear into a poetic microcosm; Memorabilia of a Wild Walk offers a similar vanishing point. Each porcelain box is a gateway — not a closed object, but an opening onto a world that continues to unfold as long as imagination sustains it.

The 200 pieces function collectively as an archive of the invisible: a collection of traces from a wild walk that took place both nowhere and everywhere. In their vulnerability and precision, they reveal what characterizes Raes' practice: a fascination with the surface and with what lies beneath it, with the tangible and with the boundless.



Memorabilia of a wild walk, 2025, 2000x11 cm pedestal each piece circa 10x15x5cmn porcelain, solo exhibition Zebra Gent BE

# ARTSPACE ZEBRA

PORTFOLIO - MEMORABILIA OF A WILD WALK - JOKE RAES



Memorabilia of a wild walk, 2025, 2000x11 cm pedestal each piece circa 10x15x5cmn porcelain, solo exhibition Zebra Gent BE



Memorabilia of a wild walk, 2025, 2000x11 cm pedestal each piece circa 10x15x5cmn porcelain, solo exhibition Zebra Gent BE



Memorabilia of a wild walk, 2025, 2000x11 cm pedestal each piece circa 10x15x5cmn porcelain, solo exhibition Zebra Gent BE

# PORTRAIT OF GOLDEN WAVES

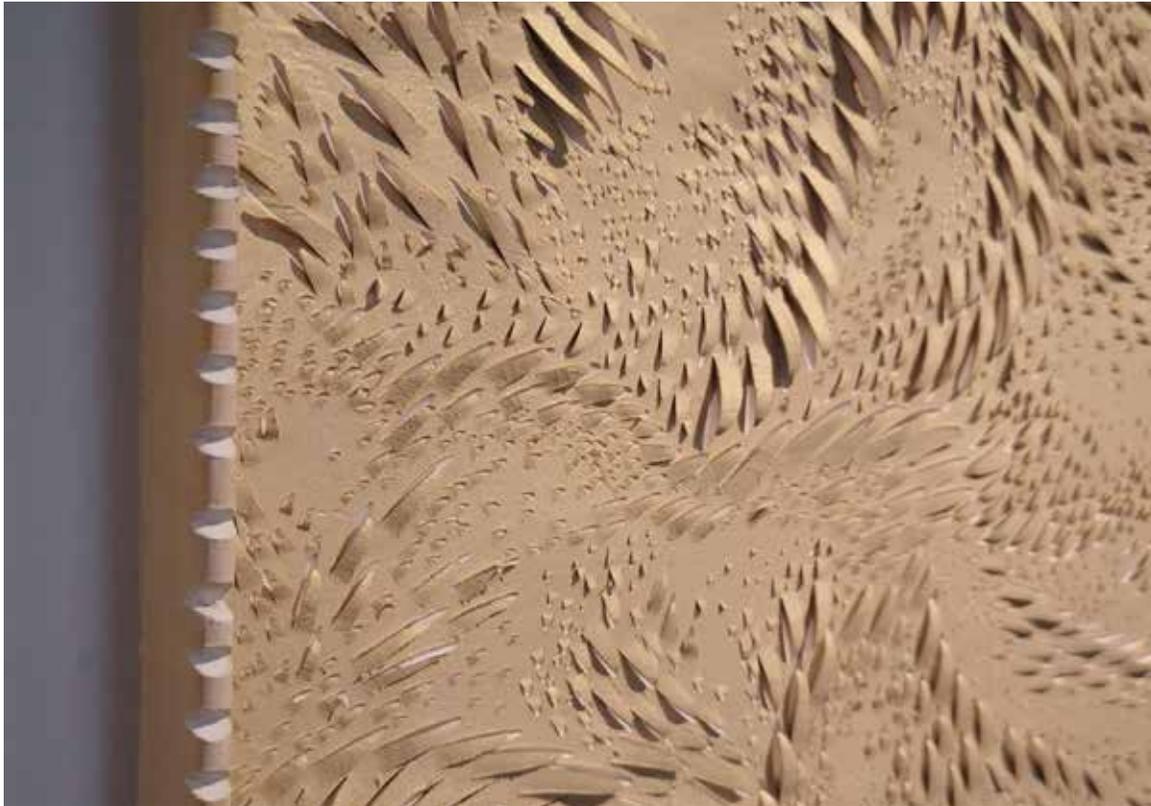
2025  
ceramics

Drawing forms a consistent thread throughout the practice of Joke Raes. She draws in clay, on paper, and on industrial leftover materials—always as a means to make movement, rhythm, and inner cartography visible.

In *Portrait of Golden Waves*, she applies the *graffito* technique: lines are scratched into the surface, revealing the underlying layers. The drawing emerges through reduction — by removing rather than adding.

The dynamic wave-like movement is a recurring motif in her work. The lines suggest flow and energy, but also a search for balance. The portrait does not depict a face, but rather a state of motion: a tension between strength and stillness, between rhythm and equilibrium.

PORTFOLIO - PORTRAIT OF GOLDEN WAVES - JOKE RAES



Portrait of golden waves, triptych, 2025, 39x30x3cm, ceramics, solo exhibition air Biekorf Bruges BE

# WANDERMASK

2024-2025

circa 280x100cm, epoxy, industrial remnants

In the sculptural project Wandermask, Joke Raes explores the vulnerability and duality of human existence. The series was presented in a solo exhibition in the Japanese Tuin Oostende and later in the follies of Hof ter Saksen, where the sculptures settled into the landscape as a temporary, wandering presence.

The work originates from Raes' fascination with the individual as a fragile being, moving through life like a mollusk. The human carries their home with them: a shell as a protective casing that offers shelter and seclusion, yet also marks a vulnerable boundary. In two shell portraits, Raes reduces the human likeness to this enclosure — a poetic exploration of presence, safety, and uncertainty.

James Ensor is one of the sources of inspiration: particularly his use of color in seascapes and his collection of shells resonates in Raes' work, both in its subtle pigmentation and in the tactile fragility of the sculptures. Yet the dialogue goes beyond reference: the works situate the human figure within a play of appearing and disappearing, revealing and concealing — echoing themes found in Raes' Mask x series.

A wandering mask portrait within the series further emphasizes this dynamic of metamorphosis. By placing the sculptures in outdoor contexts, Raes activates a subtle dialogue between image, landscape, and architecture. The works themselves move nomadically: temporary bodies searching for their place between home and horizon.



Shellportrait - Wandermask, 2024-2025, 300x100x45cm, epoxy, solo expo Japanese garden Ensor year Oostend BE, Biennale Hof ter saksen BE

# ART BIENNALE HOF TER SAKSEN

PORTFOLIO - WANDERMASK - JOKE RAES



Shellportrait - Wandermask, 2024-2025, 300x150x45cm, epoxy, solo expo Japanese garden Ensor year Oostend BE, Biennale Hof ter saksen BE

# ART BIENNALE HOF TER SAKSEN

PORTFOLIO - WANDERMASK - JOKE RAES



Wandermask, 2024-2025, 300x300x45cm, epoxy, solo expo Japanese garden Ensor year Oostend BE, Biennale Hof ter saksen BE

# ART BIENNALE HOF TER SAKSEN

PORTFOLIO - WANDERMASK - JOKE RAES



Wandermask, 2024-2025, 300x100x45cm, epoxy, solo expo Japanese garden Ensor year Oostend BE, Biennale Hof ter saksen BE

# JAPANESE GARDEN OOSTEND SOLO EXPO ENSOR YEAR

PORTFOLIO - WANDERMASK - JOKE RAES



Wandermask, 2024-2025, 100x100x50, epoxy, solo expo Japanese garden Ensor year Oostend BE, Biennale Hof ter saksen BE

# JAPANESE GARDEN OOSTEND



PORTFOLIO - WANDERMASK - JOKE RAES

Wandermask, 2024-2025, 100x100x50, epoxy, solo expo Japanese garden Ensor year Oostend BE, Biennale Hof ter saksen BE



Wandermask, 2024-2025, 120x100x80, epoxy, solo expo Japanese garden Ensor year Oostend BE, solo exhibition Zebra BE

# TRIENNIAL BRUGES

PORTFOLIO - WANDERMASK - JOKE RAES



Wandermask - Liquid identity, 2024, 200x100x70cm, epoxy, Triennial Bruges BE

# SLUMBERS POÈM

2024  
ceramics

SlumberS poèm was created during my residency at the European Ceramic Work Centre and was presented in 2020 at the Poortersloge. The monumental mural artwork exists in a state of slumber — a tension between sleeping and waking, between the conscious and the imaginary.

The title refers to hypnagogic images: visual impressions that appear in the transition from wakefulness to sleep. This mental liminal zone also fascinated the Surrealists, who drew upon dreams, automatism, and the subconscious as sources of imagination.

Philosophically, the work resonates with the analysis of the imaginary as described by Jean-Paul Sartre in *L'Imaginaire* (1940), where he considers the image as an autonomous mode of consciousness — not a derivative of reality, but a form of presence in its own right. SlumberS poèm seeks to make precisely that mental space material: ceramics becomes a carrier of something normally intangible.

The work unfolds in graceful, organic movements that mirror each other symmetrically. This symmetry is not a static order, but a search for balance — a temporary stability within a continuous process of transformation. The composition suggests bursting, a skin tearing, a shell opening. The raised crackle glaze reinforces this sense of tension and emergence: like an egg cracking, a form coming into being.

The flowing, enveloping shapes can be read in relation to generative force and corporeality. Yet the work avoids a fixed gender interpretation; it speaks rather to a universal experience of emergence, fragility, and potential.

With SlumberS poèm, I explore how ceramics — simultaneously fragile and grounded — can embody both a mental and physical experience. The work balances between sculpture and relief, between dream and architecture, between inner world and public space.

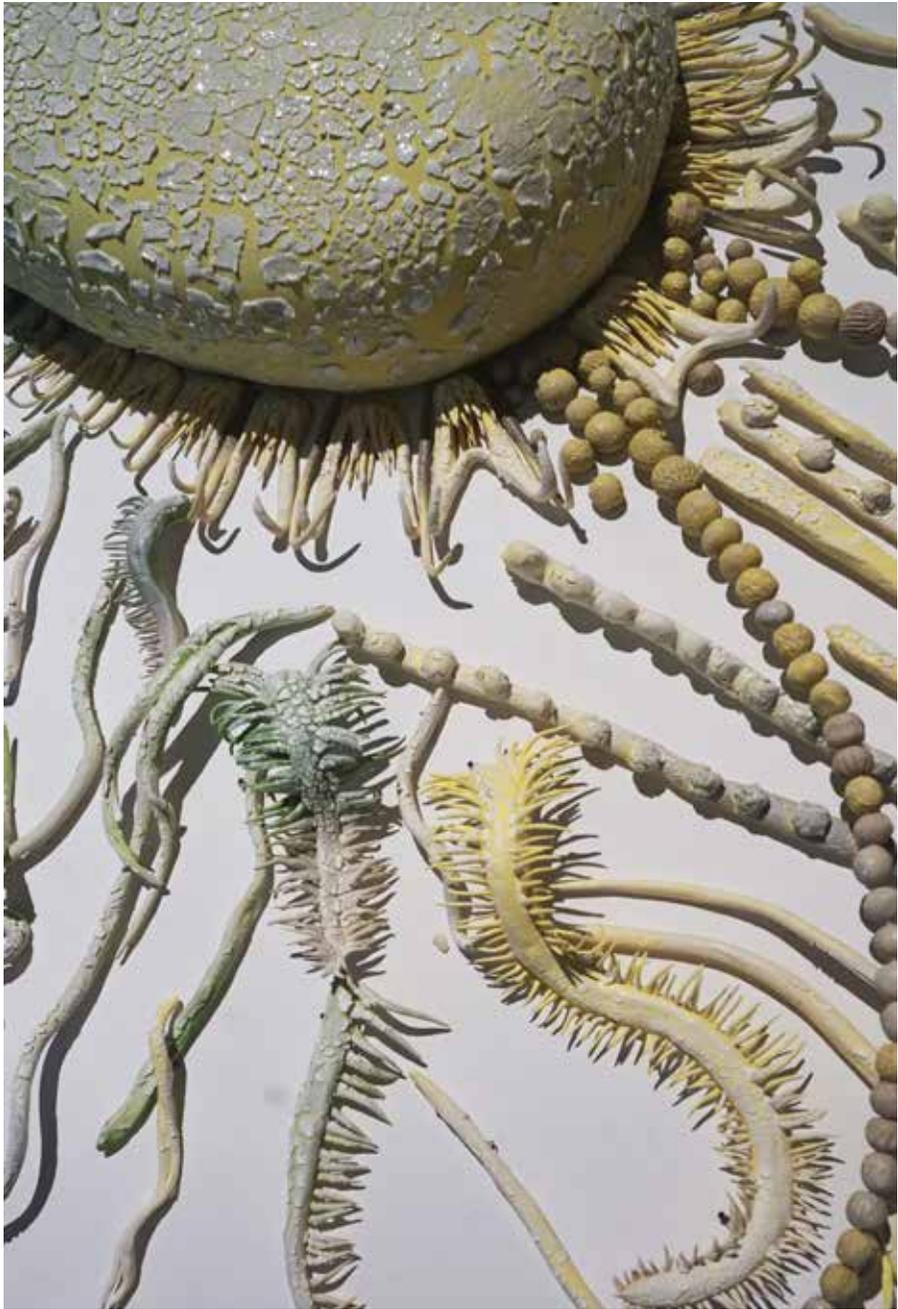
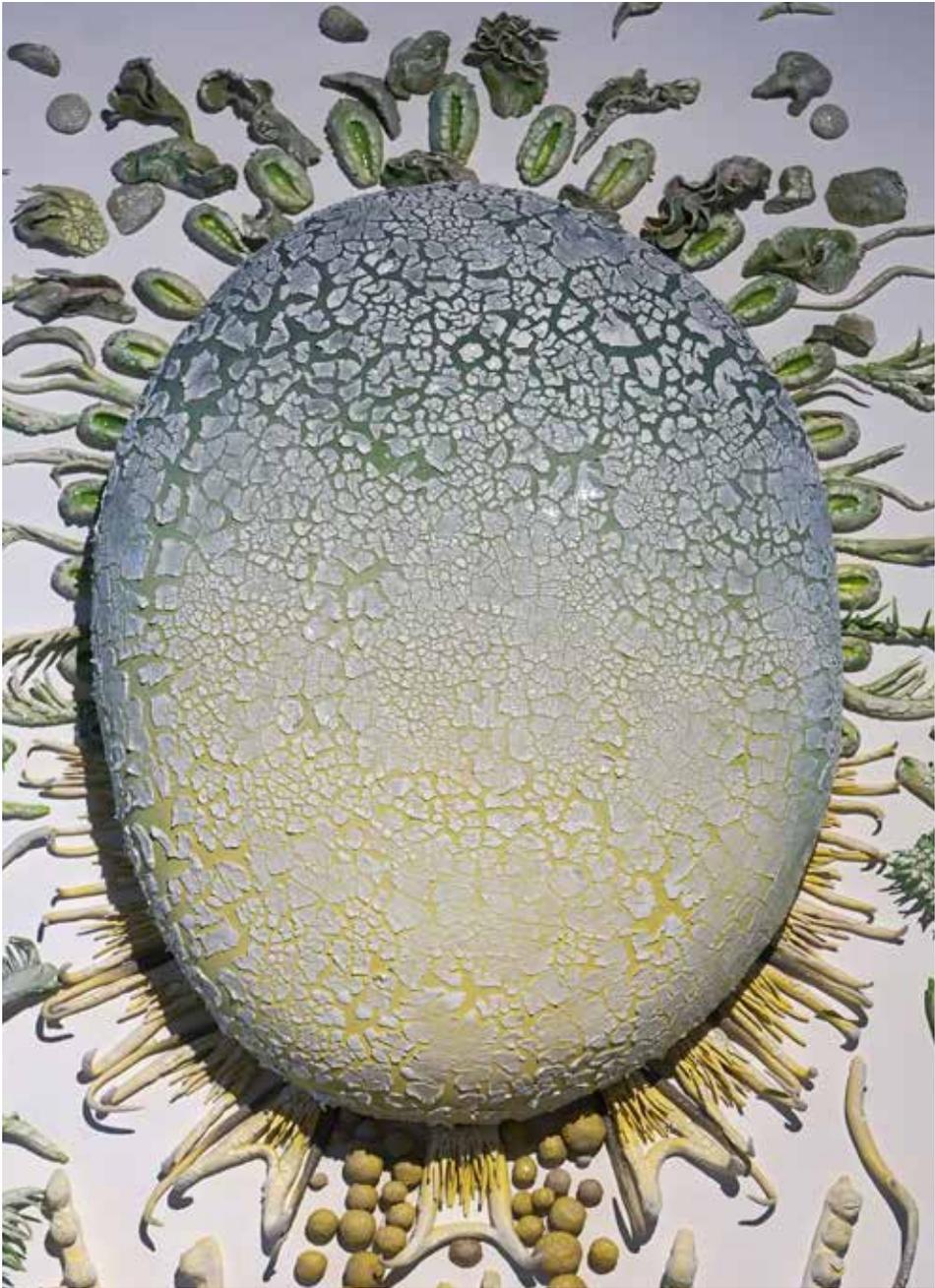
For this artwork, I received the Ceramic Art Prize 2024, which resulted in a residency at the Fondation L'Accolade. SlumberS poèm marks a key moment in my ceramic practice, where material, dream imagery, and monumental scale converge in a poetic state of slumber.



SlumberS poèm, 2024, 300x300x30 cm, ceramic, Art prize ceramic Brussels

# CERAMIC BRUSSELS

PORTFOLIO - SLUMBERS POËM - JOKE RAES



SlumberS poëm, 2024, 300x300x30 cm, ceramic, Art prize ceramic Brussels

# ARTSPACE POORTERSLOGE

PORTFOLIO - SLUMBERS POËM - JOKE RAES



Slumbers Poem, 2024, 300x300x30 cm, ceramic, Art prize ceramic Brussels

# PETRIFIED WATER

2024  
ceramics

Petrified Water finds its origin in a lagoon that Joke Raes observed during an artist residency in Egypt. The play of light on the water's surface — glimmers, refractions, shifting reflections — served as the starting point for this monumental wall piece.

This fleeting interplay of light is translated into the crystal glaze, in which crystalline structures form autonomously during the firing process. The glaze, in a sense, fixes a liquid moment: water becomes stone, movement becomes matter.

The work consists of individual ceramic elements that seek harmony in their composition. At the same time, a duality is embedded in the structure: the pieces appear to move toward one another, yet also to explode outward. This tension between cohesion and fragmentation reflects the paradox of water itself — connecting and flowing, yet powerful and disruptive.

In Petrified Water, a transient experience is consolidated in ceramics: an attempt to still light, time, and movement without losing their inner dynamism.



# TRIENNIAL BRUGES

PORTFOLIO - PETRIFIED WATER - JOKE RAES



Petrifies water, 2024, 200x200x3cm, ceramic, Triennial Bruges BE



# SPRAWL

2024  
ceramics

Petrified Water originates from a lagoon that Joke Raes observed during an artist residency in Egypt. The play of light on the water's surface — glimmers, refractions, and shifting reflections — served as the starting point for this monumental wall work.

This fleeting effect of light is translated into the crystal glaze, in which crystalline structures form autonomously during the firing process. In a way, the glaze captures a liquid moment: water becomes stone, movement becomes matter.

The work is composed of individual ceramic elements that seek harmony in their arrangement. At the same time, a duality is present in the structure: the parts appear to move toward each other, yet also to burst apart. This tension between cohesion and fragmentation reflects the paradox of water itself — connecting and flowing, yet powerful and disruptive.

In Petrified Water, a transient experience is consolidated in ceramics: an attempt to still light, time, and movement without losing their inner dynamism.



# ODE PROJECT

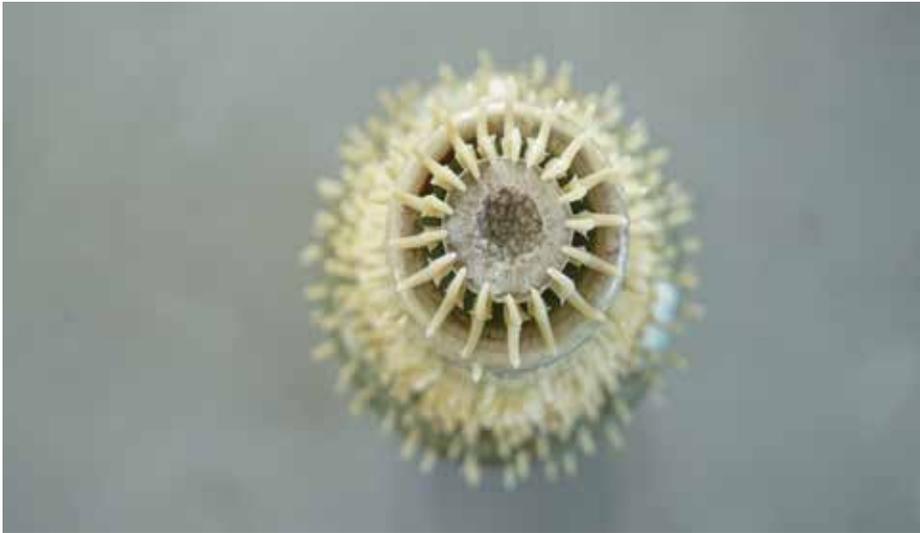
2023

ceramics, mixed media

Detail Philia ode and Detail Philos ode form a sculptural diptych that can be presented together or separately. The works combine porcelain and glaze with industrial remnants and found stone from Central Park, New York. Organic and industrial elements merge into fragile, layered forms that resonate with connection, friendship, and love. The contrast between refined porcelain and raw found materials highlights a tension between vulnerability and strength.

This diptych marks the beginning of a new trajectory within my practice: a first ode in an expanding series exploring relationships, connection, and meaningful traces.

PORTFOLIO - ODES - JOKE RAES



Philos ode, Philia ode, 2023, 72x16x16cm, Porcelain, industrial remnants, found stone from Central park NY, Ceramic Brussels BE

# CERAMIC BRUSSELS

PORTFOLIO - ODES - JOKE RAES



Philos ode, Philia ode, 2023, 72x16x16cm, Porcelain, industrial remnants, found stone from Central park NY, Ceramic Brussels BE

# TRANSITORIA

2020

mixed media

Together with visual artist Jonas Vansteenkiste, Joke Raes realized a large-scale duo exhibition across the eight rooms of the Poortersloge. In this exhibition, both artists engaged in a dialogue with each other's work, allowing the individual installations to merge into an integrated spatial experience.

Vansteenkiste explored the theme of "home": what does this concept mean, and how do we experience it physically and psychologically? His work presented fragments of a house — skewed and inaccessible — serving as a metaphor for spaces we cannot fully enter or comprehend. Raes' drawings focused on internal, unreadable maps — symbolic charts of experiences, memories, and mental routes that we all carry with us.

Together, the works create a dialogue about human movement and destination: times when people are nomadic, searching for safety and meaning, in which the house and the inner map mirror each other. The exhibition highlighted the tension between a physical point of departure and an inner journey, between collective experience and personal perception.

This exhibition laid the foundation for further exchange between the artists and art critics, resulting in the book *Transitoria* (2020), published in collaboration with Bruno Devos. The book documents the dialogue, reflects on the theme of transition, and reveals how Raes and Vansteenkiste allow their works to resonate both conceptually and spatially.

PORTFOLIO TRANSITORIA JOKE RAES



Transitoria, 2020, 850x650cm, sticker, acryl, wood, collaboration with Jonas Vansteenkiste, exhibition Synergia Poortersloge Bruges BE

# ARTSPACE POORTERSLOGE

PORTFOLIO TRANSITORIA JOKE RAES



Transitoria, 2020, 850x650cm, sticker, acryl, wood, collaboration with Jonas Vansteenkiste, exhibition Synergia Poortersloge Bruges BE

# PERFORMANCES



Performance Stroke my edges although love & lust have no boundaries 20/02/2020,  
Private chapel BE

## 2020

Drawings boxes & textile

On February 20, 2020, the performative culmination of *Stroke my edges although love & lust have no boundaries* took place — a remarkable moment, just before the world came to a standstill due to the COVID-19 pandemic. What had begun years earlier as an intimate box containing drawings, fragments, and an invitation was finally activated through a physical encounter.

Art lovers and collectors, connected through the work, gathered at a secret location. Each participant wore a mask and brought their box. The masks created anonymity while simultaneously fostering connection: a play between appearance and disappearance, identity and projection. Individuals became carriers of a larger whole.

The dancers translated *Stroke my edges although love & lust have no boundaries* into a physical choreography in which attraction and distance, tenderness and tension, limitation and boundlessness were constantly in motion. Edges were touched; bodies approached each other without fully merging. The performance visualized love and desire as forces that cannot be contained, manifesting instead in subtle touches and shifts between people — a dualistic dance of love.

The individual fragments from the boxes were reunited, temporarily forming one work, one exhibition, one collective moment accompanied by pleasant drinks. What had long been dispersed and personal became shared and visible, if only briefly.

It marked a poignant turning point: one of the last physical gatherings before isolation and distance became the norm — an ode to proximity, mystery, and human connection.

# PRIVATE CHAPEL

PORTFOLIO - PERFORMANCES - JOKE RAES



Performance Stroke my edges although love & lust have no boundaries 20/02/2020, Private chapel BE

# JAPANESE WILD WALKS

2019

Japanese porcelain

Wild Walk was created during my artist residency at the Creative Arita Centre in Japan. The work reflects my fascination with the refined and meticulous approach of Japanese artisans. I worked with high-quality Arita porcelain, incorporating fragments found on site from other researchers, giving them new life. Into these pieces, I engraved imaginary walks, creating an intimate landscape of lines and traces.

The result is a seven-part ensemble exploring the delicate balance between organic chance and controlled form. Wild Walk was exhibited at the Belgian Embassy in Tokyo, the Kyoto Art Center, and in Osaka, highlighting the contemplative and poetic potential of porcelain as a medium.



Wild Walk, 2019 · 36x29x4 cm, Japanese porcelain, Kyoto Art centre, Osaka exhibition house, Poortersloge Bruges BE, Belgium embassy Tokyo, JP

# BELGIUM EMBASSY TOKYO JAPAN

PORTFOLIO - JAPANESE WILD WALKS- JOKE RAES



Wild Walk, 2019 · 36x29x4 cm, Japanese porcelain, Kyoto Art centre, Osaka exhibition house, Poortersloge Bruges BE, Belgium embassy Tokyo, JP

# SEVERAL GALLERIES

PORTFOLIO - JAPANESE WILD WALKS- JOKE RAES



Wild Walk, 2019 · 36x29x4 cm, Japanese porcelain, Kyoto Art centre, Osaka exhibition house, Poortersloge Bruges BE, Belgium embassy Tokyo, JP

# FRAGILE

2019  
ceramics

PORTFOLIO - FRAGILE - JOKE RAES

**Fragile** was created during an artist residency at the European Ceramic Work Centre. The work features sprawling, vegetative structures that emerge as if in the slumbering phase of the night, capturing a sense of organic growth and quiet energy. Repetitive, twisting, and writhing forms characterize the piece, evoking movement and life within a delicate, self-contained ecosystem.

Typical of Joke Raes's visual language, the work reveals a refined sensitivity to detail, where each form seems intuitively shaped yet resonates with her broader experiences — notably her artistic explorations during a residency in the Peruvian Amazon. The piece reflects an interplay between instinctive creation and the deep imprint of immersive encounters with natural environments, resulting in ceramic forms that are simultaneously fragile, intricate, and alive.



Fragile, 2019, 63x49x18cm, ceramics, private collection

# SEVERAL GALLERIES, WHITEHOUSE GALLERY

PORTFOLIO - FRAGILE - JOKE RAES



Fragile, 2019, 63x49x18cm, ceramics, several galleries, Whitehouse gallery BE



Fragile, 2019, 63x49x18cm, ceramics, private collection



Fragile, 2019, 63x49x18cm, ceramics, several exhibitions, Artspace Cwart

# BRAVEWAVE

2019

Recycling scrap materials

PORTFOLIO - RECYCLING ART - JOKE RAES

Bravewave is a public sculpture commissioned from Joke Raes, constructed from thousands of hand-cut pieces of industrial waste material. The work embodies the dynamics of the site where it stands: a cultural center where young people explore dance, music, and visual creativity.

The forms of Bravewave move like waves crashing into each other. From one viewpoint, they appear to frame each other perfectly, while from another perspective they seek a sense of balance and tension. The result is a monumental, living sculpture that makes rhythm, energy, and interaction with the environment visible, reflecting the creative character of the space.



Bravewave, public Art sculpture, 2019, 400x400x400cm, industrial scrap materials, corten steel, Cultural center Destelheide BE

# CULTURAL CENTRE DESTELHEIDE

PORTFOLIO - RECYCLING ART - JOKE RAES



Bravewave, public Art sculpture, 2019, 400x400x400cm, industrial scrap materials, corten steel, Cultural center Destelheide BE

# CULTURAL CENTRE DESTELHEIDE



Bravewave, public Art sculpture, 2019, 400x400x400cm, industrial scrap materials, corten steel, Cultural center Destelheide BE

# WAVE X

PORTFOLIO - WAVE X - JOKE RAES



Wave x, 2019 - 2020, circa 55x51x50cm, industrial remnants, several galleries & private collections

# WHITEHOUSE GALLERY

PORTFOLIO - WAVE X - JOKE RAES



Wave x, 2019 - 2020, circa 55x51x50cm, industrial remnants, several galleries

# SEVERAL GALLERIES - PRIVATE COLLECTION

PORTFOLIO - WAVE X - JOKE RAES



Wave x, 2019 - 2020, circa 53x51x50cm, industrial remnants, several galleries

# STUDIO INSTALLATION PROJECT

2018-FUTURE

Selection of installations

For several years, Joke Raes has chosen the studio itself as a mode of representation within exhibition contexts. In these installations, she does not present a finished outcome, but rather a fragment of her atelier as a living constellation. In this sense, her approach resonates with artists such as Mark Dion, or with Wes Anderson's cinematic reconstruction of Joseph Cornell's studio: the studio as a site of thinking, an archive, and a machine of imagination.

Raes' studio installations offer insight into a practice in constant motion — a field in which making, reading, collecting, and reflecting are inseparably intertwined. What usually remains behind the scenes becomes visible here as a growing and transforming whole. The focus is not on the completed work, but on the process itself: the searching, the rewriting, the continuous act of creating.

# TRIENNIAL BRUGES

In *Studio*, Joke Raes presents a fragment of her atelier as an installation. This setting offers insight into her continuous creative flow and reveals how thinking, making, and researching are inseparably intertwined. The studio is not conceived as a static reconstruction, but as a living space where experimentation with tactile matter, immersion in reading, and a search for possible harmony converge. During the exhibition, Raes may also be physically present in the studio as a performer.

The installation is both ephemeral and eclectic: fragile materials enter into dialogue with sketches, found objects, notes, and works in progress. What normally remains hidden behind the scenes becomes visible here as a dynamic field of ideas and transformations. Raes presents not only finished works, but also the process itself – the searching, the doubting, the rewriting.

*Studio* is closely connected to her recent publication *Vivid*, in which she pays tribute to the power of imagination as the driving force of her artistic practice. In the book, Barbara Deconinck reflects on Raes' affinity with the work of Ernst Haeckel. She also raises the question of whether the human figure is truly absent from an oeuvre imbued with a holistic perspective and resistant to anthropocentrism.

*Joke Raes: "The work is a place where imagination remains in constant motion, where nothing seems definitive and everything continues to rewrite itself."*



Studio as Installation, 2025, 400x350 cm, Paper, pencil, variation of materials, desk

# ARTSPACE ZEBRA



PORTFOLIO - STUDIO - JOKE RAEs

Studio as Installation, 2025, 400x350 cm, Paper, pencil, variation of materials, desk, solo exhibition Zebra Gent BE

# RECYCLING ART PROJECT

2015 - FUTURE

Assemblages & Reclaimed Materials

During her artist residency at Fondation L'Accolade in Paris, Joke Raes reflected on the Gaia hypothesis and global warming. Scientist James Lovelock, founder of this theory, described the Earth as a self-regulating organism in which everything is interconnected. This idea strongly resonates within Raes' practice.

Since 2015, she has been developing assemblage works composed of found and industrial leftover materials. Initially, her approach was intuitive, guided by a direct sensitivity to matter. Gradually, an ecological layer of meaning embedded itself within the work. Materials once considered insignificant or surplus are given a new destination and become part of a sculptural transformation. Raes collects, cuts, reshapes, and reconstructs — a process of reordering that brings together fragility and resilience.

**Bravewave** consists of thousands of hand-cut pieces of injection-molding channels made from a hard rubber-like substance. The sculpture can be read from multiple perspectives: as dancing, courageous waves; as nurturing movements; or as an expression of dynamism and energy — linked to the location of the cultural center for which the work was realized.

The piece was created after Joke Raes won a competition for the realization of a public sculpture. Wave X are unique smaller variations of this monumental work, in which movement and rhythm remain central.

The **Shelters** appear as organic entities that seem to have grown directly from nature. In reality, they are meticulously constructed assemblages of cut and reassembled industrial residual materials. Raes combines sharp, rigid plastic with soft, fragile willow catkins.

The sculptures are highly tactile: they invite touch, yet their exterior is spiky and defensive. These spikes also reappear in her ceramic sculptures and drawings. For Raes, they function as anchor points — places of attachment, protection, and grounding.

For an underwater exhibition in the Red Sea (Egypt), Raes created three sculptures that mark the beginning of a potentially infinite series: Enigma, Carnivora, and Morte.

The works were produced from leftover wool using a jacquard knitting machine. Beneath the water, they move with the rhythm of the sea; they dance with the current. To experience them, viewers had to dive ten meters deep.

In her aluminum and copper works, Raes uses heat exchangers from air-conditioning systems as a support. Within these industrial structures, she engraves detailed wave-like images charged with tension. Through the incidence of light, the material acquires a velvety softness.

Like clay or paper, the industrial surface becomes a sensitive skin. The viewer must physically move in order to fully perceive the work; movement becomes an essential part of the experience.

Through this process, Raes' art demonstrates how contemporary practice can expand and broaden perception, opening new ways of seeing and experiencing the world.

# SHELTER

2018 - FUTURE

recycling Artworks

PORTFOLIO - ASSEMBLAGE - JOKE RAES



Shelter, 2018, 120x52x52cm, industrial remnants, willowcatkins, Whitehouse gallery BE

Shelter is a sculptural assemblage that explores the poetic tension of a fragile, temporary refuge. Joke Raes combines found willow catkins with carefully cut industrial remnants, creating a subtle yet striking contrast between organic softness and the rigid, mechanical aesthetic of industrial materials.

The composition evokes a sense of protection and intimacy, as if the forms constitute a secluded sanctuary, while the juxtaposition of diverse materials emphasizes the inherent vulnerability and transience of the structure. The work functions as a reflective space, inviting the viewer to contemplate the interplay between nature, culture, and human presence, and to experience the delicate boundaries between organic and industrial, soft and sharp, temporary and enduring.

# SEVERAL GALLERIES

PORTFOLIO - SHELTER - JOKE RAES



Shelter, 2018, 120x52x52cm, industrial remnants, willowcatkins,, Whitehouse gallery BE

# ART BIENNALE MOSCOW

PORTFOLIO - SHELTER - JOKE RAES



Shelter, 2019, 100x48x46cm, industrial remnants, willowcatkins, Biennale Moscow RU

# TENDERLY

PORTFOLIO - TENDERLY - JOKE RAES



Tenderly, 2019, 68x37x48 & 77x38x55cm, pussycats, polyurethane, glau, marble, Private collection

# ARTSPACE CWART

PORTFOLIO - ASSEMBLAGE - JOKE RAES



Assemblage, 2018, 39x18x15 cm, industrial remnants, willowcatkins, Artspace Cwart BE

# PRIVATE COLLECTION

PORTFOLIO - TENDERLY - JOKE RAES



Tenderly, 2019, 68x37x48 & 77x38x55cm, pussycats, polyurethane, gleu, marble, Private collection

# SPECIAL BOXES

These editions take the form of custom-made oak boxes functioning as intimate archives. In *Stroke my edges although love & lust have no boundaries* (2017), each box contains a unique drawing, a fragment of another work, a series of prints whose status oscillates between original and copy, and a personal invitation to meet on 20/02/2020 at a secret location.

The work unfolds over time. Years later, participants gathered for a one-time, mysterious performance directly connected to the contents of the boxes. Each person wore a mask and brought their box. Together, the individual elements temporarily formed a collective exhibition: the original drawings were reunited and the fragments merged into a single new work.

These boxes are part of a broader series in which the artwork only completes itself through time, encounter, and active participation. They function as carriers of potential: what initially appears intimate and contained ultimately unfolds as a collective gesture.



Editions, Memorabilia & *Stroke my edges although love & lust have no boundaries*, 2016, 21x15cm, oak, paper, pencil, several exhibitions

# SEVERAL GALLERIES

PORTFOLIO SPECIAL BOXES JOKE RAES



Editions, Memorabilia & Stroke my edges although love & lust have no boundaries, 2016, 21x15cm, oak, paper, pencil, several exhibitions

# PERFORMANCES

2013  
mixed media

As part of the exhibition *Sympathy for the Devil* (Vanhaerents Art Collection, Brussels, 2013), Joke Raes realized a performative intervention that connected contemporary visual art with movement, theater, and music. The exhibition, curated by Pierre-Olivier Rollin, Walter Vanhaerents, and Valérie Verhac, brought together international artists exploring the borderlands between rock 'n' roll and contemporary art. Themes such as life and death, good and evil, were investigated through works by, among others, Christian Boltanski, Wim Delvoye, and Bruce Nauman.

Raes' performance was executed by several dancers and an actor, accompanied by live music. The choreography presented various manifestations of the devil: the amorphous devil, the succulent devil, and the captured love devil. Initially, the performers stood as still sculptures in the space, creating a sense of timelessness and contemplation. They then broke free and interacted with the sculptures in the exhibition, where movement, rhythm, and spatial confrontation embodied the theme of the devil in a new, physical way.

The performance created a dialogical field between living bodies and objects, exploring the threshold between sculpture and performance, stillness and action. In this way, Raes connected the theatrical experience with the conceptual layers of the exhibition, adding a temporary, dynamic dimension to the themes of good, evil, and human vulnerability.



Amorph devil, 2013, Vanhaerents Art collection Brussels exhibition *Sympathy for the devil* BE

# SMAK MUSEUM COMING PEOPLE

PORTFOLIO - PERFORMANCES - JOKE RAEES



Print Brave wave, 2020, print 365x330cm, SMAK Comping people, Poortersloge Bruges, Amorph devil, 2013, Vanhaerents Art collection Brussels exhibition Sympathy for the devil BE

# VANHAERENTS ART COLLECTION

PORTFOLIO - PERFORMANCES - JOKE RAEES



## Captured Love Devil

A portrait of a being, full of love, trapped within a cage of glass rods. Her tears are made tangible through glass and ceramic droplets, visually translating emotion and vulnerability.

This performance was presented during the exhibition Sympathy for the Devil at the Vanhaerents Art Collection.



Captured love, 2013, Vanhaerents Art collection Brussels exhibition Sympathy for the devil BE



# RED SEA EGYPT

## 2012

Recycled textile

In this project, Joke Raes presented three facets of existence: Morte, Enigma, and Carnivore. The work is ongoing and continues to evolve in dialogue with its environment.

The installations were located at a depth of ten meters, requiring visitors to dive in order to experience the textile creations. Unlike her performative work, where the body determines the movement, here the works are activated by the natural motion of the sea. The waves impart a continuous, organic dynamism to the sculptures.

The refraction of light underwater enhanced and accentuated the colors of the textile sculptures. Morte refers to the deep abysses of death and manifests as a poetic exploration of transience and depth, captured within the underwater world of the Red Sea.



Morte, 2012, 170x60x50cm, industrial remnants textile, International underwater exhibition Red sea Egypt



**You are not Lost**  
2023 • 18x33x48 cm  
Epoxy, marble



**Sprawl**  
2023 • 20x42x30 cm  
Ceramics



**Portrait**  
2023 • 55,3x76 cm  
Drawing, paper



**The Pearl**  
2024 • 79x42 cm  
Ceramics, mixed media



**Mask x**  
2025 • 27x17x16 cm  
Porcelain



**Ode aan de Verbedding**  
2019 • 47x47x15 cm  
Ceramics



**Portrait of Black Waves**  
2025 • 29x30x3 cm  
Ceramics



**Dancing Ways**  
2024 • 28,5x21x14 cm  
Drawing, hand smoked ink



**Captured Love**  
Permanente Devils advocaar  
2018 • Ceramics, glass, wax  
Coent Park (NY), glass, paint



**Philos Ode**  
2023 • Porcelain, glass, industrial  
ceramics, found stone from  
Coent Park (NY), glass, paint



**Memorabilia Dance**  
2023 • 32,2x24 cm  
Paper, pencil, watercolor, colored  
ink/water



**Imminent Tides**  
2020 • 50x69 cm  
Paper, pencil, romantic water  
of Lake (Frings & Verbeek)



**Mask x**  
2019 • 27x19x18 cm  
Porcelain



**Wave x**  
2020 • 55x49x45 cm  
Mixed media, industrial ceramics



**Mask x**  
2018 • 27x17x16 cm  
Ceramics, mixed media



**Amazon Slumbers**  
'Self-portrait'  
2012 • 50x18x4 cm  
Amazon forest mat, pencil



**Japanese Mask x**  
2024 • 39x19x6 cm  
Porcelain



**Petrified Water**  
2024 • 100x100x2 cm  
Ceramics



**Parallel Flows**  
2024 • 20x20x4 cm  
Aluminium, copper



**Shell Portraits**  
2024 • 11x22x26 cm  
Mixed media



**Mask x**  
2023 • 48x31x1 cm  
Porcelain



**Fragile**  
2019 • 63x49x18 cm  
Ceramics



**Shelters**  
2016-2017 • 119x52x52 cm  
Found willow catkins, industrial ceramics, glue



**Mask x**  
2023 • 62x42x10 cm  
Porcelain, mixed media



**Dancing Waves**  
2028 • 200x100 cm  
Aluminium, copper



**Wandering Water Fountain**  
2024 • 300x300x2 cm  
Mixed media, collected love/water,  
glass



**Light Caresses**  
2024 • 62x72x12 cm  
Aluminium, copper



**Ode to Generosity**  
2025 • 100x80x60 cm  
Purple clay from 'Hong (China)



**Wishstone**  
2016 • 120x81 cm  
Stone, industrial ceramics,  
willow



**Tenderly**  
2019 • 68x37x48 & 77x39x33 cm  
Polyurethane, glass



**Fragile**  
2019 • 63x49x18 cm  
Ceramics



**Fragile**  
2019 • 63x49x18 cm  
Ceramics



**Alma Phyllia (dead)**  
2025 • 200x100x10 cm  
Industrial ceramics, mixed media



**Memorabilia of a wild walk** • 200 pieces  
2025 • 11x29,7 cm  
Porcelain



**Memorabilia Walk**  
2020 • 21x29,7 cm  
Paper, laser cutting



**Mask x**  
2025 • 27x22x14 cm  
Porcelain



**Surprise**  
2015 • 300x150x55 cm  
Ceramics, knitting, silk, velvet,  
iron, docta weight, music box,  
feathers, plexi, acrylic paint



**Audio as Installation**  
2024 • 400x350 cm  
Paper, pencil, desk



**Inner Map**  
2017 • 27x21 cm  
Drawing



**Wave x**  
2019 • 55x51x24 cm  
Mixed media



**Birchwave**  
2019 • 200x300x130 cm  
Mixed media, industrial ceramics



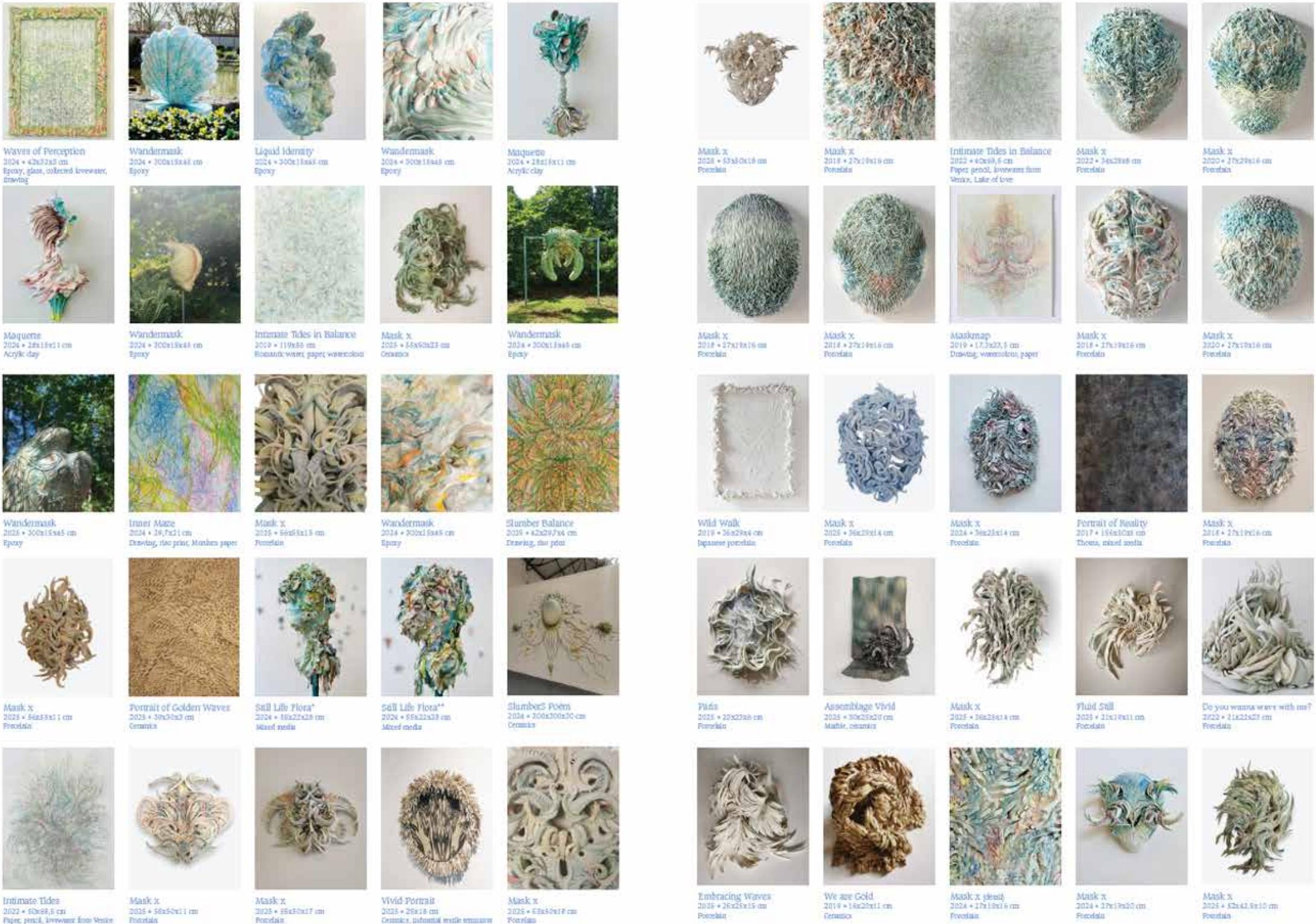
**Sourvenir Sauvage**  
2025 • 100x60 cm  
Recycled wood, mixed artwork



**Enigma**  
2025 • 34x28x4 cm  
Ceramics, glass, riveted edges



**Mask x**  
2025 • 52x42x12 cm  
Porcelain



Waves of Perception  
2024 • 42x37x23 cm  
Epoxy, glass, collected seawater, sawing



Maquette  
2024 • 28x18x11 cm  
Acrylic clay



Wandermask  
2025 • 30x15x45 cm  
Epoxy



Intimate Tides  
2022 • 50x38,5 cm  
Paper, pencil, inkwash from Venice



Wandermask  
2024 • 30x15x44 cm  
Epoxy



Wandermask  
2024 • 30x15x44 cm  
Epoxy



Inner Maze  
2024 • 26,7x21 cm  
Drawing, riso print, Munsie's paper



Portrait of Golden Waves  
2024 • 30x20x30 cm  
Ceramics



Mask x  
2025 • 56x52x11 cm  
Porcelain



Liquid Identity  
2024 • 30x15x45 cm  
Epoxy



Intimate Tides in Balance  
2019 • 119x66 cm  
Botanich: water, paper, watercolor



Mask x  
2025 • 56x52x15 cm  
Porcelain



Sail Life Flora\*  
2024 • 55x22x28 cm  
Mixed media



Mask x  
2025 • 55x52x17 cm  
Porcelain



Wandermask  
2024 • 30x15x44 cm  
Epoxy



Mask x  
2025 • 55x50x28 cm  
Ceramics



Wandermask  
2024 • 30x15x44 cm  
Epoxy



Sail Life Flora\*\*  
2024 • 55x22x28 cm  
Mixed media



Vivid Portrait  
2025 • 26x18 cm  
Ceramics, industrial textile emulsion



Maquette  
2024 • 28x18x11 cm  
Acrylic clay



Wandermask  
2024 • 30x15x44 cm  
Epoxy



Slumber Balance  
2025 • 42x27x34 cm  
Drawing, riso print



Slumber's Poem  
2024 • 30x20x20 cm  
Ceramics



Mask x  
2025 • 62x47x8 cm  
Porcelain



Mask x  
2024 • 53x30x18 cm  
Porcelain



Mask x  
2018 • 27x18x16 cm  
Porcelain



Wild Walk  
2018 • 36x29x4 cm  
Japanese porcelain



Pilda  
2015 • 22x23x6 cm  
Porcelain



Embracing Waves  
2024 • 26x25x15 cm  
Porcelain



Mask x  
2024 • 53x30x18 cm  
Porcelain



Mask x  
2018 • 27x18x16 cm  
Porcelain



Wild Walk  
2018 • 36x29x4 cm  
Japanese porcelain



Pilda  
2015 • 22x23x6 cm  
Porcelain



Embracing Waves  
2024 • 26x25x15 cm  
Porcelain



Mask x  
2018 • 27x18x16 cm  
Porcelain



Mask x  
2018 • 27x18x16 cm  
Porcelain



Mask x  
2025 • 36x28x4 cm  
Porcelain



Pilda  
2015 • 22x23x6 cm  
Porcelain



We are Gold  
2019 • 18x28x11 cm  
Ceramics



Intimate Tides in Balance  
2022 • 40x30,5 cm  
Paper, pencil, inkwash from Venice, Lake of love



Maskmap  
2019 • 17,3x22,5 cm  
Drawing, watercolor, paper



Mask x  
2024 • 36x28x4 cm  
Porcelain



Mask x  
2025 • 36x28x4 cm  
Porcelain



Mask x (glasy)  
2024 • 17x18x16 cm  
Porcelain



Mask x  
2022 • 34x28x6 cm  
Porcelain



Mask x  
2018 • 27x18x16 cm  
Porcelain



Portrait of Reality  
2017 • 15x6x28 cm  
Thorns, mixed media



Fluid Still  
2024 • 11x19x11 cm  
Porcelain



Mask x  
2024 • 17x18x16 cm  
Porcelain



Mask x  
2020 • 27x28x4 cm  
Porcelain



Mask x  
2020 • 27x28x4 cm  
Porcelain



Mask x  
2016 • 27x19x16 cm  
Porcelain



Do you wanna wave with me?  
2022 • 21x21x27 cm  
Porcelain



Mask x  
2024 • 52x42,5x10 cm  
Porcelain

# THANK YOU

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Artbook VIVID for sale in several musea shops & bookstores. Info: [info@jokeraes.org](mailto:info@jokeraes.org)