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### Presentation of the artist by Roger de Marneffe

Patrice de Schaetzen de Schaetzenhoff was born in Uccle, Belgium, on 11 March 1949. Creative and curious by nature, he constant displayed particular interest in art in all its forms. After receiving an eclectic education in various fields, he travelled widely, and this gave him the opportunity to discover multiple sources of inspiration, to lend direction to his research and to refine his taste. After living in Paris for some time, he returned to Belgium and took up a career as an antique dealer.

He discovered Niki de Saint-Phalle, and became a passionate admirer of that artist, whose works are so unusual and disconcerting. Since the antiques market no longer satisfied his aesthetic leanings, Patrice de Schaetzen de Schaetzenhoff took lessons in sculpture, attracted by the limitless expressive possibilities presented by that art form. Like Calder's modules, Pol Bury fountains provided him with a revelation of motion in art, and the finishing touches to that revelation came when he discovered the work of Tinguely.

During a private exhibition, held in his estate, we discovered bronze fountains, subtle mixing of classicism and surrealism. These works have proved a definite success, and grace numerous private gardens and public spaces, such as the Place Edouard Pinoy in Brussels or the Water and Fountain Museum in Genval.

Ecstasy ! New creations, decorated with unusual objects discovered on secondhands markets, inspiration sources which must satisfy the artist imagination. These are the origins of the compositions you can now see, which testify to a malicious, not to say acerbic sense of humour which derives from his daily flights of fancy while always remaining thoroughly human : "My Fiancées or the feminine fantasmagoric universe".

Are we confronted with a form of DADA mind ? Yes, if we take as reference the own essence of it : the **"ready-made"**, what means **"serial objects becoming sculptures by the own choice of the artist"**. Let think of the urinal **"Fountain"** of Marcel Duchamp, exposed in 1917 during the Independants Exhibition of New York, or of the iron **"Gift"** of Man Ray.

But does this mean a questioning about all the traditional expression modes ? Obviously not !

**"The object must amuse, mislead, bother or inspire reflection..."** (Man Ray).

**"... is a sculptor with non-conventional rules and his creations are totally out of the line, it looks like Richard Deacon married to Bill Woodrow..."** (Anita Nardon, extract of the site Web "socles-cimaises-2.skynetblogs.be", critic of January, 2006).