

WILLEM POST

OEUVRE AWARD



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“GUILLAUME” WILLEM POST

THE ARTIST AS NAVIGATOR OF THE SUBLIME

Some lives appear to be painted with brushstrokes of fate—vivid, unpredictable, and captivating. Willem Post, a versatile creator at the intersection of art, adventure, and engineering, embodies such a life, where reality and imagination blend like lacquer on a classic Ferrari.

From an early age, Post found his rhythm in music. As a young talent, he played with prominent Dutch bands—a prelude to his later creative eruptions. His initial training at the Royal Academy of Art in The Hague nurtured his aesthetic sensibility, yet the sudden passing of his father drove him to the high seas. As a Maritime Officer, he discovered in the strict discipline of ship life a counterbalance to his inner turbulence—a life lived on the edge between order and surrender.

His admiration for visionary figures such as Aristotle Onassis and Enzo Ferrari was more than mere idolatry; it became a life compass. Not coincidentally, he became Chief Boatswain Officer aboard an Onassis yacht—a floating work of art and symbol of power.



It is in *The Ferrari Art Collection* that his visionary power truly shifts into high gear. In this series of 180 artworks, Post transforms Ferrari from a luxury commodity into a cultural vessel. Not the bodywork, but the charisma. Not the emblem, but the ethos. Post captures the soul of the makers—mechanics, dreamers, engineers—in images as fervent as a racing engine on the brink. One of his favorite models? A rare Ferrari from the collection of Jon Shirley, former Microsoft executive—symbol of the convergence between technology and artistic imagination.

With his *Ferrari art Collection*, Post achieved an official world record, recognized by the International World Records Organisation (IWRO), IRSG no: 2408-230-01 and visually validated by the Guinness World Records as 'Record Holder'. This attests to the exceptional scope, thematic coherence, and cultural significance of this unique collection within contemporary art practice.



Willem Post positions himself in an intriguing manner within the contemporary art scene, where the boundaries between disciplines are increasingly blurred and the dialogue between object and idea is central. His work resonates with the aesthetic principles of the post-medium condition, in which artists re-signify material forms through the re-coding of cultural iconography. In this sense, his *Ferrari Art Collection* aligns with the tradition of *appropriation art*, in which symbolic objects—such as the Ferrari—are stripped of their original context and recreated as carriers of desire, memory, and identity. Post's work echoes the conceptual vigor of artists such as Richard Prince and Sylvie Fleury, who similarly reinterpret the luxury world through a critical visual grammar.

The Art Bag Collection emerged as a natural and thematic extension of the Ferrari series. It constitutes his second substantial and carefully curated body of work, with its own thematic focus and aesthetic signature.

With *The Art Bag Collection*, Post achieved a second official world record. This time recognized by: WRCA, World Record Certification Agency in London,

World record number
WRC250602E.

His choice of the handbag as a sculptural medium under the label Guillaume introduces a performative dimension: a reflection on fashion as a contemporary, wearable visual language. Through this, Post reactivates the legacy of the Bauhaus—where form, function, and aesthetics intersected—and links it to the dynamics of contemporary design thinking. Within the context of international art fairs, fashion weeks, and museum shops, his practice presents itself as a boundary-pushing oeuvre that does not abandon classical visual art, but rather infuses it with a contemporary spirit.

His work is therefore not only timely, but necessary: it imagines the hybrid identity of the artist as maker, thinker, and entrepreneur—a figure equally at home in the studio as in the world.

The Art Bag Collection consists of two complementary dimensions: on the one hand, unique sculptural objects in the form of artistically designed bags; on the other, a limited-edition series of wearable bags released to the market. Through this collection, he does not merely sell an object, but an experience—a synthesis of art, design, and emotion.



THE SPEED OF DESIRE

WILLEM POST AND THE FERRARI AS A MYTHICAL MOTIF



Some symbols transcend imagination—signs that operate beyond their utilitarian function and evolve into cultural archetypes. The Ferrari is such a symbol. Not merely a car brand, but a vessel for a collective dream: speed, power, control, and the sublime synthesis of form and function. In the work of Willem Post, this icon is endowed with a new artistic charge. What Post creates is not a design object, nor a commercial replica, but a visual language in which Ferrari serves as a lexicon of desire.

Willem Post approaches the Ferrari as an artist, not as a collector or chronicler. His interpretation is visually intense yet steeped in intellectual distillation. His work evokes echoes of Pop Art (Warhol's repetition, Lichtenstein's detachment), but also the contemplative force of *arte povera*, where objects are lifted from their everyday context and infused with new layers of meaning.



Post's Ferraris are not hymns to consumption or speed per se. They are suspended moments, in which the car's dynamism is transformed into image: concentrated, layered, purified. The body becomes canvas; the chassis becomes structure; the brand becomes myth. Post's imagination does not reproduce reality—it hermetically explores what the Ferrari as an icon evokes in the collective consciousness.



It is crucial to note that Post does not work on commission nor according to market-driven logic. His autonomy is essential. The Ferrari is not aestheticized for its glamour, but transformed into a medium for reflection. Post poses questions about identity, masculinity, and speed as a symptom of our era. His work resonates with the visual strategies of the 21st century, while firmly rooted in classical compositional principles and a refined sense of detail.

What Willem Post achieves with his Ferrari works is nothing less than a new form of contemporary iconography. This is work that merits international recognition, precisely because it unites the personal with the universal, transcends the commercial, and captures today's visual culture in an aesthetically sharp and artistically engaged body of work.

THE FERRARI AS A METAPHOR FOR DESIRE AND MOVEMENT

INTRODUCTION: WHEN SPEED AND DESIRE INTERSECT



In an age where the distinction between high and low culture continues to blur, and where objects from popular culture increasingly serve as the starting point for profound artistic reflection, the oeuvre of Dutch artist Willem Post stands as a rare and compelling example of artistic coherence. His work does not merely orbit the iconographic universe of Ferrari; it formulates a deeply thoughtful, visually powerful, and poetically charged visual idiom. Post elevates automotive longing into an art form, depicting the Ferrari not as a status object, but as a vehicle for cultural and existential resonance.

A Practice Rooted in Visual Culture and Autonomy

What Willem Post creates far surpasses illustration or thematic design. His work is grounded in a contemporary visual culture that draws from design, engineering, mythology, and deeply personal poetics. Post operates as both *homo faber* and *homo poeticus*: working with the intensity of a craftsman, thinking and feeling as an autonomous artist. From this hybrid position, he generates visual metaphors that are both immediately arresting and intellectually layered.

Philosophical Undercurrents: Movement as a Condition of Existence

From a philosophical standpoint, Willem Post touches upon an age-old dialectic: the tension between static form and dynamic content. As Paul Virilio once described speed as the ultimate value of modernity, Post seems to ask: what remains when movement ceases? His works are mementos of acceleration, yet simultaneously evoke the fragility of desire and the ephemeral nature of success. Just as an engine at full throttle is vulnerable to overheating, so too is the human drive for possession and admiration fragile and finite.

By extracting the Ferrari—the ultimate icon of masculine fantasy and economic power—from its traditional context of circuits and showcases, and placing it within the realm of art, Post releases it from its utilitarian role. The object is reinterpreted: as cultural artefact, as visual poem, as reflection on contemporary longing.

International Perspective and Positioning

In this context, Willem Post deserves international positioning, akin to artists who blur the boundaries between visual art, design, and popular culture—think of Richard Prince and his use of Marlboro iconography, or Jeff Koons and his meditations on fetishism and commerce.

Yet where those artists often operate within an ironic register, Post's work reveals a sincere, authentic fascination and a craftsmanship deeply rooted in the European art tradition. His affinities lie closer to the Bauhaus tradition or Italian *arte povera*, where material knowledge and conceptual rigor merge into a holistic artistic language.

Final Reflection: Art as the Pulse of Time

Willem Post's work is more than an ode to Ferrari. It is a quest for the heartbeat of our era, pulsing with rhythms of speed, desire, and form. His images are rich with meaning and offer an aesthetic experience that challenges both the senses and the intellect.

In a world where the line between art and commerce is often effaced, Post reclaims both craft and imagination. His work stands as a necessary reminder that true art does not replicate—it transfigures. And that is precisely what he achieves: he transforms a symbol of speed into a timeless, tangible moment of beauty.

His creations, forged in the powerful visual language of Ferrari, are striking. His practice occupies a fascinating intersection of visual culture, design, craftsmanship, and artistic autonomy. What he accomplishes is not mere illustration, but a mature artistic practice—one that warrants solid critical foundation and international recognition.

GUILLAUME BAGS

FROM UTILITY TO DREAM OBJECT



In the contemporary interplay between design, fashion, art, and identity, the oeuvre of *Guillaume Bags* emerges as a remarkably autonomous force. What initially appears as a utilitarian item—the handbag—evolves under the hands of artist Willem Post into an animated art object, an expressive sculpture, a visual poem. The creations of *Guillaume* do not reside in the realm of fashion accessories, but firmly within the domain of visual art in its most tactile and evocative form.

Each bag by *Guillaume* operates as a vessel—both literally and metaphorically. On the one hand, it carries traces of craft: carefully selected materials and meticulous handwork. On the other, it carries meaning: about identity, beauty, and the longing for uniqueness in a world of mass production. *Guillaume* restores the bag to its primal essence as a meaningful object, a fetish, a metaphor.

These works are situated at the compelling crossroads of visual culture, design, artisanal skill, and artistic autonomy. They engage in dialogue with the legacy of haute couture as well as the tradition of the artist's object—think of Meret Oppenheim's fur-lined teacup, Duchamp's ready-mades, or Louise Bourgeois's fetish-like sculptures. Guillaume succeeds in developing a unique visual grammar, elevating the banal to the symbolic, the personal to the universal.

What sets this practice apart is its refusal to conform to categories. Guillaume is not a designer in service of trends, but an artist reinventing the language of the handbag. In a world awash with branding and uniformity, his work raises questions about uniqueness, materiality, and the longing for objects imbued with meaning. His bags are sculptures to be worn—and to be contemplated.

This oeuvre therefore merits a robust institutional and international positioning. Not as lifestyle product, but as an autonomous artistic discourse—one that belongs within the broader reflection on gender, representation, intimacy, and the object's place in contemporary art. *Guillaume Bags* is not a brand. It is a manifesto.



GUILLAUME

FROM CAR BODY TO COUTURE: THE AESTHETICIZATION OF SPEED



At the frontier between visual art, luxury design, performative fashion, and visual culture, the most meaningful shifts take place. *Guillaume*, the artistic alter ego of Willem Post, is one such boundary-crossing project: a hybrid practice in which speed is tempered into form, and power into elegance. The handbag—long underestimated as a cultural and identity-bearing vessel—becomes an autonomous art object. Post reimagines the world of Ferrari, not in steel and rubber, but in leather, texture, and symbolism.



Willem Post is no outsider in the art world. His sculptures, paintings, and installations have long evoked themes of desire, rhythm, and refinement. With *Guillaume*, he does not embark on a commercial detour, but rather initiates an artistic inversion: from car body to couture, from speed to stillness, from the mechanical to the sensory.

From Symbol to Sculpture: The Philosophy of Guillaume

The handbag has evolved in the 20th century into an icon of feminine autonomy, status, and fetish. In the hands of Post, this object becomes a sculptural entity that invites layers of meaning. Just as Walter Benjamin once defended the aura of the artwork against the tide of mechanical reproduction, Post reaffirms the uniqueness and soul of the object in an age of digital ephemerality and modular fashion. Each bag is an artistic ‘device’—not in the technological sense, but as a medium channeling desire, containing memory, and activating narratives.

The philosophy behind Guillaume is steeped in what Roland Barthes described as the “mythical object”—an everyday item that, through form and context, transforms into a bearer of cultural significance. Post thus constructs a semiotics of longing, in which the bag is not merely an accessory but a charged symbol of movement, style, and identity.

Between Atelier and Catwalk: Craft as Aesthetic Resistance

In an era dominated by digital renderings, fast fashion, and algorithmic aesthetics, Guillaume offers a gesture of slowness and devotion.

Each bag is hand-crafted in a specialized Dutch atelier, using upcycled leather from sports cars, precision-milled metal closures, and surgically stitched structures. This is not a luxury commodity, but a contemporary embodiment of wabi-sabi—imperfection as perfection, craftsmanship as resistance to industrial excess.

The forms recall both the Italian design canon and the architectural pragmatism of Bauhaus. The Modena Rouge, for example, with its carmine gloss and subtle carbon texture, evokes the aerodynamic silhouette of the Ferrari 250 GTO, while also referencing the clean geometries of Eileen Gray and Charlotte Perriand.

Fashion as Medium, Bag as Metaphor

One of the most captivating models in the collection is the Violin Bag. Shaped like a violin’s body, lacquered in Ferrari red with mahogany-like accents, the bag becomes a sculpture in which music, speed, and memory converge. Its closure system, inspired by a tuning peg, conjures the world of luthiers and resonance chambers. This bag does not merely carry belongings—it carries a story of sound and form, rhythm and resonance.

Here, Post links the tradition of wearable art to contemporary discourse on identity and representation. He joins the lineage of artists such as Rebecca Horn, Martin Margiela, or even the recent metamodernist fashion collaborations of Virgil Abloh, yet does so with a philosophical depth and formal integrity rarely encountered in today's luxury industry.

Presentation as Performance: Between Altar and Display

The presentation of the bags—in mechanically opening display chests designed as theatrical stages—underscores the performative dimension of Post's work. Each bag is ceremoniously unveiled, a ritual object marking the transition from private to public, from desire to possession. The packaging becomes an installation in itself. This is no longer retail; it is a reveal—a choreography of revelation.



FINAL REFLECTION:

Guillaume as a Manifesto of the New Aesthetics

With *Guillaume*, Willem Post not only situates himself within the tradition of the great artist-designers, but also at the heart of a pressing contemporary question: how, in a world of abundance, speed, and digital representation, can we restore meaning to the tangible? How do we reconceive the role of the object as bearer of identity, memory, and beauty?

Post responds not with polemics, but with form. His bags are not status symbols—they are images. They belong in galleries and museums, but also in the hands of those who infuse their possessions with meaning. *Guillaume* is not a label, but a thought experiment. A contemporary *Gesamtkunstwerk*, in which memory, longing, and beauty merge into something rare: a wearable art practice that carries us.

THE SPEED OF DESIRE

WILLEM POST BETWEEN IMAGE AND LONGING



Ferrari as a Dream Machine

Some brands become myths. Ferrari is one of them. Not merely a car, but a charged symbol—of speed, perfection, and the sublime convergence of design and engineering. It is within this illustrious, almost sacred visual vocabulary that the work of Willem Post takes root. Artist, designer, collector of dreams, Post does not recognize Ferrari as a luxurious status symbol, but as an archetypal form of longing. He uses Ferrari as a lexicon, an alphabet, to construct a new visual universe—one not aimed solely at the eye, but at the inner life of the viewer. His work is no homage; it is a transformation.

A Twofold Corpus: Ferrari Art and Guillaume

Post's oeuvre unfolds as a diptych. On one side, we find his sculptures, assemblages, and paintings—works that both shout and whisper. On the other: his handbag line Guillaume, an art project encased in fashion, or fashion recast as sculptural gesture. In both, there is no question of commercial appropriation, but of creative reinterpretation. Ferrari is not quoted, but rewritten. What Post produces is not brand glorification, but an artistic palimpsest in which emotion, form, and memory permeate one another.

The Dream as Material

What Post creates is built on the idea of the dream—not the abstract dream of escapism, but an embodied dream, cast in lacquer, leather, and line. In his visual works, we find fragments of car bodies, speedometers, curved surfaces reminiscent of aerodynamics and of human anatomy. Ferrari here is not merely a car, but a body, a rhythm, a desire. The color red—*rosso corsa*—recurs as a code for energy, sensuality, and vitality.

His *Violin/Ferrari* sculpture is emblematic: a classical musical instrument, symbol of lyricism and culture, fused with a mechanical icon. Post suggests not only a union of craftsmanship and technique, but invites us to listen to the engine as one would to a sonata—with attention, with reverence.

From Art Object to Wearable Sculpture

In his *Guillaume* fashion project, Post quite literally takes the dream out into the world. His handbags are not designed according to trends, but principles. They are the result of craftsmanship, studio intelligence, and aesthetic conscience. What he presents here is not an accessory, but a tactile memory of speed and time.

Just as a classic car is no longer merely a vehicle but a manifesto, each Guillaume bag becomes a mobile artwork—worn, admired, interpreted.

Modena Rouge and *Violin Bag* exemplify this artistic logic. Designed with the same rigour as a sculpture, featuring subtle Ferrari references (lines, color, technical detailing), they speak a language of their own. They do not refer to a brand, but to a cultural grammar in which Ferrari is but a letter.

The Semiotics of Desire – Roland Barthes as Guide

Willem Post's work invites semiotic reading in the spirit of Roland Barthes, particularly his essays on mythologies, fashion, and cars. In his seminal text *La nouvelle Citroën* (1957), Barthes described the automobile as a modern cathedral, an object of veneration, a material icon. What was true for Citroën is even more potent for Ferrari: the object becomes myth, and myth becomes a vessel for cultural desire.

Post recognizes this symbolic charge and rewrites it. His art is Barthesian in its play between denotation and connotation: the object as car becomes a signifier of virility, luxury, speed, power—but Post recodes these signs. He constructs a *contre-mythology*: an alternative, poetic iconography that is more contemplative than spectacular.

Barthes' insights in *The Fashion System* (1967) also apply to *Guillaume*. Fashion, for Barthes, is not superficiality but a system of signs—a wearable language. Post takes this literally. His bags are not merely aesthetic objects, but discursive carriers. They speak of identity, longing, memory. By coupling them to Ferrari—the ultimate *objet de désir*—he transforms fashion into a medium of cultural critique. Each design becomes a small story within the greater semiotics of our time.

The Paradox of Photography

Photographs of Post's work—as seen on his websites and in publications—also evoke reflection on the paradox of reproduction. As Barthes noted in *Camera Lucida* (1980), the photograph is always a *ça a été*: a proof of presence, but also a record of absence. In Post's case, images incite desire while simultaneously withholding the tactile dimension so vital to his work. His sculptures ask to be physically encountered; his bags ask to be worn. The photograph can display the surface, but not the weight, scent, or temperature. Here, signifier and signified clash. Ferrari as image is irresistible, but as art object in Post's hands it becomes bodily—something to be experienced, not merely seen.

Willem Post and Andy Warhol: A Kinship Beyond Pop Art

It is tempting—and wholly appropriate—to compare Willem Post's work with that of Andy Warhol. Both draw on the iconography of consumer culture; both transform symbols of desire (the soup can, the sports car, the handbag) into carriers of artistic discourse. But the parallels go deeper than the visual—they extend to their stance on time, fame, culture, and the object.

Warhol chronicled an emerging image-society in which advertising, glamour, and mass production replaced traditional narratives. His work is ironic, detached, cool—meant to expose the emptiness of spectacle. His Campbell's cans and repeated *Marilyns* are *memento consumeri*: they show how the image reproduces itself into meaninglessness.

Post inverts this trajectory. He begins not from the banalization of the icon, but from its revalorization. Ferrari in his hands is not a hollow image, but a source of renewed content. Where Warhol deliberately destroyed the aura of the artwork through repetition and serial reproduction, Post restores it through material care, craftsmanship, and limited editions. His bags are not endlessly reproducible but emerge from an intimate, slow, and handmade process. They are not products, but singular bodies in the world.

Yet a shared theme persists: the transformation of the consumer object into an aesthetic object. Warhol did so through distance and critique; Post through synthesis and interiorization. Both operate at the intersection of art and commerce, yet with contrasting attitudes: Warhol as mirror, Post as re-creator.

An interesting parallel lies in Warhol's lesser-known *Car Crash* series, where the car becomes a symbol of tragedy—the sublime within the banal. Post, by contrast, treats the automobile not as a memento mori, but as *memento desiderii*—a memory of what we desire, of what moves us forward.

In this sense, Post situates himself within a post-pop tradition: he understands the visual language of Warhol and Lichtenstein, but does not end there. He integrates elements of fashion, design, performance, and craftsmanship to create a new hybrid form. His work is not Pop Art, but post-pop poetics—not based on repetition, but on resonance.

Between the Contemporary and the Canon

Post's dual practice—as visual artist and object designer—demands recognition within the wider conversation about boundary-transcending contemporary art. *Guillaume* is not a brand, but a cultural venture. His sculptures are not decorative pieces, but stories forged in matter. Both practices together form a unique corpus—radically contemporary, yet steeped in classical values: craftsmanship, formal awareness, and a sense of ritual.

Herein lies perhaps the essence of Post's artistic strength: he seeks the future not in spectacle, but in form. Not in speed itself, but in the memory of it. Not in owning a Ferrari, but in what the Ferrari evokes—as icon, as dream, as mirror.

FINAL REFLECTION: **The Aesthetics of Desire**

Willem Post does not make art *about* Ferrari. He makes art *with* Ferrari—not as a theme, but as material. Not as brand, but as myth. In an age when brands are increasingly hollow, he restores meaning to image, to design, to autonomy. His oeuvre—both in visual art and fashion—is a plea for that rare artistic practice that transmutes desire into meaning. A longing forever just beyond reach—like a red car on the horizon.

THE SPEED OF DESIRE

WILLEM POST BETWEEN IMAGE,
LONGING AND EMBODIMENT

Ferrari as a Dream Machine

Some brands transcend their products; they become charged signs, cultural icons, mythical objects. Ferrari is one such case—not just a car brand, but a stylized imagination of power, desire, and motion. In this symbolic universe resides the work of Willem Post: visual artist, visionary designer, and architect of an artistic cosmos where Ferrari is not the endpoint, but the starting point of reflection. Post does not reduce the iconic to kitsch or ornament; he reanimates it with new semantics—a new soul.

His practice unfolds in two seemingly distinct yet thematically coherent trajectories: his visual work—assemblages, sculptures, paintings—and his fashion-related art objects under the label *Guillaume*, including limited-edition handbags. Both bodies of work share the same visual language, the same material vocabulary, the same poetics of desire. Image and function, dream and wearability, speed and stillness are not opposed in his work—they are reconciled.



A Poetics of Motion and Material

Willem Post thinks in images, but works through materials. In his Ferrari sculptures, he transforms lacquer, steel, glass, and rubber into contemporary icons of intensity. Not banal design, but constructed stillness—speed frozen into a moment of reflection. His *Violin/Ferrari* assemblage is emblematic: a classical violin, bearer of melancholy and refinement, embedded in a car body contour with red lacquer and stainless steel. Fragile musicality and brute technology merge into a single object, resonating between culture and machine, Renaissance and modernity.

These sculptures are not illustrative; they are metaphysically charged. Just as a Ferrari is more than a car, a work by Willem Post is more than a homage. It is an existential inquiry, a visualization of what speed means in a world that stands still.

Guillaume: Wearable Aesthetics as Cultural Gesture

In his handbag line *Guillaume*, Post shifts the arena of art to the intimate realm of wearability. These are not commercial fashion accessories, but miniature sculptures. They breathe the same sensitivity as his visual work: gleaming leather, subtle metallic accents, lines that evoke aerodynamics. Each piece is handcrafted, in limited edition, with reverence for both craft and form.

The *Modena Rouge* recalls the classic contours of the Ferrari 250 GTO—an aesthetic of elegance and strength. *The Violin Bag* is conceived as a hybrid object, where the curvature of a musical instrument and the veins of lacquered leather flow together into a visual poem. These bags communicate. They tell stories about speed, control, and desire—but also about the body, about tactility and use.

Barthes and the Semiotics of Desire

Roland Barthes taught us that modern society's signs are steeped in mythology. In his essay *The New Citroën*, he described the car as a sacred form, an object of veneration. Post understands this mythic charge and reworks it. He decodes Ferrari—from fetish to fable. He does not glorify the brand, but reconstitutes it as a semiotic object open to new meanings—soft, reflective, and sensory.



Barthes' insights in *The Fashion System* are equally relevant. Fashion is not mere decoration, but a text—a grammar of cultural expression. Post's *Guillaume* bags are discursive objects; they carry meaning. They show how form and desire, tactility and memory embed themselves in daily life. By translating the Ferrari universe into wearable sculpture, Post invites us to engage with the visual object not as something to consume, but to animate.

Roland Barthes: Myth, Desire, and Form

To fully understand Willem Post's artistic practice, Barthes must not only be seen as an interpretive tool, but as a philosophical framework. In *Mythologies* (1957), Barthes offered a radical method for interpreting modern cultural objects as signs within systems of ideological representation. The sports car, the handbag, the celebrity, the fashion magazine: none are innocent. Each condenses social meaning into form and function.



In his celebrated essay on the Citroën DS, Barthes writes:

"THE OBJECT TODAY IS NO LONGER A TOOL, BUT A MAGICAL IMAGE. IT TRANSCENDS ITS UTILITY AND BECOMES A TOTAL SIGN."

The Ferrari, in Post's work, assumes precisely this role of *total sign*. Not because he depicts the car, but because he redraws it. Ferrari becomes a system of signs—lines, colors, materials, and desires—through which the artist writes of power, sensuality, memory, danger, freedom, and nostalgia. He decodes and recodes a symbol of technological modernity into a new, hybrid visual language—both personal and universal.

Barthes also insists that desire always targets what remains elusive. In *A Lover's Discourse* (1977), he suggests that longing is never fully satisfied, always self-referential. Post works precisely within this space: his creations—sculptures and handbags alike—are materializations of desire itself. They suggest speed, ownership, touch, yet always evade final consumption. They remain, in Barthes' words, "*floating objects of desire.*"

Photography as Paradox: The Invisible Surface

An essential aspect of Post's work is how it is reproduced. His photographs—carefully lit, meticulously styled—convey the material beauty of his creations, yet remain, by definition, reductions. As Barthes noted in *Camera Lucida*, the photograph shows what has been, but never the fullness of experience. A *Guillaume* bag must be smelled, held, felt. A sculpture must be approached, experienced in space and light. Photography renders Post's work visible, yet simultaneously subtracts its sensory dimension. Within that tension between presence and absence, a new layer of meaning emerges.



The Warhol Connection: Revisiting Icons

In confronting Post's work, the comparison to Andy Warhol arises inevitably. Warhol, the quintessential Pop artist, transformed the world of consumption into visual canon. He took the symbols of mass production—Campbell's Soup, Coca-Cola, Marilyn—and repeated them into semantic exhaustion. He mirrored a world where images no longer refer to reality, but only to themselves.

Post operates within this visual tradition, but with inverted intent. Where Warhol ironizes, Post poetizes. He does not adopt Ferrari as cliché, but as inspiration.

His work is no echo, but a new voice within a visual culture too often mired in simulacra. He restores the aura Warhol deconstructed—through tactility, uniqueness, materiality. *Guillaume* is not branding; it is a countergesture. His sculptures are not advertisements, but aesthetic reflections on a world where speed is both dream and threat.

FINAL REFLECTION:

From Desire to Imagination

Willem Post stands as an artist of our time, with acute sensitivity to symbolism, matter, and myth. His work bridges disciplines—visual art, design, fashion—and transforms that hybridity into strength. In an age of acceleration and flattening, he offers intensity and depth. His Ferrari-based objects are not endpoints, but beginnings. His bags are not fashion, but sculptures with memory.

Post shows us that art need not distance itself from the iconic—it can revalorize it. That desire is not weakness, but an aesthetic force. That speed becomes meaningful only when we pause it—in image, in form, in poetry.

Willem Post creates art with his whole body and full memory. His work is existential, hybrid, and bold. Not anecdotal—but an attitude toward life. His images testify to what it means to fall, to rise, and to create anew.

"ALWAYS PURSUE YOUR DREAMS AND FIND HAPPINESS IN YOUR BEING."

This life motto is also his artistic testament: authentic, lived, visionary.

Antwerp, 29 June 2025

Prof. Em. Dr. Johan Swinnen, Art Critic (AICA)

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GUILLAUME
Willem Post

World Record: The Ferrari Art Collection.
World Record: The Art Bag Collection.
Oeuvre Award: AICA, International
Association of Art Critics.
International Status in Art And Design.
The Legend of Art.

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