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BENDT EYCKERMANS LOVES *REAL SPACES*, SHORT FILMS, AND THE *APOCALYPSE NOW* SOUNDTRACK

The painter shares three sources of inspiration

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May 29, 2026 12:07 pm



Bendt Eyckermans. Photo: Charlie De Keersmaecker.

01

READ: DAVID SUMMERS, *REAL SPACES: WORLD ART HISTORY AND THE RISE OF WESTERN MODERNISM* (2003)



Cover of David Summers's *Real Spaces: World Art History and the Rise of Western Modernism* (Phaidon, 2003).

A book I often return to is *Real Spaces* by David Summers. This tome has accompanied me since my studies at the academy of fine arts in Antwerp. It's a bottomless well of inspiration to return to with its analysis of human storytelling throughout different cultures. I believe that there is something in this book for everyone to discover and I still remember the wonderment that reading this book brought me while I was also just starting to paint. What truly amazed me was the realization that this was one person's life's work. Somewhere around 2012 I started googling the writer and the one picture of Mr. Summers I could find brought tears to my eyes, realizing that there is someone quietly ordinary behind this epic.

02

WATCH: SHORT FILMS



Simon Liu, *Signal 8*, 2019, 16 mm converted to 4K, color, sound, 14 minutes 13 seconds.

Recently I have been obsessed with short films. They can be absolute works of art. I hunt for these gems in digital archives such as Mubi, Eternal Family, YouTube, Internet Archive... as well as local libraries within Belgium such as argos. I would say come to Belgium. You can make an appointment with them, select what you want to watch, and spend the day there. The last short that I enjoyed was Simon Liu's *Signal 8*—a beautiful and experimental assembly of captured footage around Hong Kong with a playful soundscape. My real recommendation is simply to give short film a chance.

03

LISTEN: APOCALYPSE NOW: ORIGINAL MOTION PICTURE SOUNDTRACK (1979)



Cover of Carmine Coppola and Francis Ford Coppola's *Apocalypse Now: Original Motion Picture Soundtrack* (Zoetrope Music Company, 1979).

I will go with an album that has accompanied me throughout my life: The soundtrack for the movie *Apocalypse Now*. My father's drawing studio was above my bedroom growing up and often it was this album that was on full blast traveling through walls. I remember as a kid laying in bed and hearing the ceiling fan blades in Captain Willard's bedroom whirring with the intro to The Doors's "The End." This soundtrack made me recognize the importance of sound in film.

