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*Voici des fleurs* is a group exhibition imbued with the artistic legacy of Akarova (born Marguerite Acarin, 1904-1999), a celebrated Bruxelloise of the interwar years who devoted her life entirely to music, dance, choreography, painting and sculpture. La Loge invites contemporary artists Lili Dujourie, Anne Hardy, Pauline Curnier Jardin, Hanne Lippard, Caroline Mesquita, Jurgen Persijn & Ana Torfs, and Leen Voet to exhibit alongside Akarova's work and to freely relate to her ideas and production dynamics.

There are, of course, innumerable ways to engage with the art and legacy of the artist, but La Loge's ambition or mission is not to adopt a historicist, documentary, or archival response. Instead, *Voici des fleurs* has been developed *with* and *by* contemporary artists as an attempt to reassess the potential of Akarova's archive, not only as a subject of research, but above all as an invitation to indulge in its repository of living materials; the vestiges of an animated artistic practice.

*Voici des fleurs* is not concerned with 're-evaluating' or lending legitimacy to Akarova's work. Its motivation is rather to expose and explore the free gestures and spontaneous attitude that underpinned and drove her art-making, while affirming core positions and dynamics within (contemporary) art practices. Akarova was an active personality who stepped up and made things happen. Through her charismatic presence, unrelenting drive and sheer energy, she managed to play a central role in the cultural life of the local arts community (she was, for instance, close to some of the key figures making the scene of the interwar years in Brussels such as Marcel-Louis Baugniet (first husband), Anto Carte, Raymond Duncan (who regularly visited Brussels), Jean-Jules Eggericx, Henry Van de Velde, and Herman Teirlinck among many others), while still safeguarding her independent position and artistic integrity.

Throughout her life, Akarova developed a unique and personal manner of connecting her different interests, artistic and otherwise, by applying the spirit of the all-encompassing total artwork (although she often said music comes first) – a singular "one-woman band" comprising music, dance, costumes, set design, sculpture, drawing, etc. In 1986, at the age of 82, Akarova donated a considerable part of her set design and costumes to the AAC/Archives d'Architecture Moderne – a decision that evidenced of the artist's self-awareness of her own legacy, and perhaps even a desire to defy traditional disciplinary categories in favour of absorption within the larger context of the visual and applied arts.

Thirty years after Akarova's intuition to preserve her records – which adopted a non-traditional format and content in an archive fund dedicated to modern architecture, mainly representing male figures, her legacy continues to tickle the imagination. However,

suffering from the absence of documentation, her live art and performances remain open to interpretation. Even if testimonies and archival collections attest to a vivid and evocative practice rooted in the artistic networks of Ixelles, the artist's open and elusive stage practice leaves us to speculate, imagine or project our own fantasies. Meanwhile, Akarova's spectre lingers in and around La Loge. The institution that is housed within a modernist architecture and embedded within interpersonal networks and a local cultural inheritance that intersects contextually and geographically with Akarova's own.

As such, *Voici des fleurs* is less an homage or historical portrait, than it is a testimony to the development of an artistic vocabulary and attitude at a particular moment in time and space. Instead of inviting artists to directly respond to the conundrum of the Belgian avant-garde, the exhibition brings together concerns and sensibilities shared among all invited artists: *Voici des fleurs* looks at art and life as a set of relations, exploring the production dynamics at play in contemporary practices, the principle of *gesamtkunst* rather than that of artistic purity or medium specificity, and the networks of relationships that produce and are produced by an oeuvre.

Through a diverse constellation of interdisciplinary works comprising film, voice, painting and performance, the exhibition considers ideas of self-affirmation, feminism, autonomy, and artistic integrity, at times taking recourse to the traditional crafts and the synthesis of the arts. Through understanding kinships between artworks made by artists of different generations, might we be able to reconsider and retrace the artistic steps of an artist whose notoriety has become dispersed over time, but whose work – thanks to archival materials, printed matter, and oral histories – continues to inspire today?

*Voici des fleurs* opens with a decor and matching costume, both designed and made by Akarova, which featured in *Rhapsody in Blue* (Gershwin) performed in 1939 in Salle Akarova (designed by Jean-Jules Eggerickx), a small theater by the Etangs d'Ixelles. As "props", the objects are deactivated, though somehow they set the stage for the rest of the exhibition in which every so often the spectral presence of Akarova appears in shifting forms. In the second part of the hallway, a short video work made in 1989 by Ana Torfs and Jurgen Persijn chronicles a day in the company of Madame Akarova, who, despite her high age, still strikes us as ever-lively and animated. A year earlier, Torfs and Persijn had visited Akarova, *entertainment and the avant-garde, 1920-1950* at the Archives d'Architecture Moderne, an exhibition curated by Caroline Mierop and Anne Van Loo. The exhibition, which is Akarova's most important exhibition to date (the show was accompanied by an extraordinary eponymous monography), had left a lasting impression on them. Subsequently, in the framework of a school assignment, the duo shot a portrait of Akarova as an artist who was already becoming a legacy, and was already distancing herself from her work.

In the triangular corridor of the ground floor, Hanne Lippard's *How to get rid of the body* comprises a molded flesh-coloured

curtain and an unsettling score in which the artist asks how to deal with the body once it has become a corpse, voiceless and devoid of life. Though most works in the exhibition appear quite bodily, tangible and material, they often display an interest in how bodies intersect with immaterial concepts such as time, decay, memory, and intergenerational transmission.

In the temple space, on-stage, a ghostlike image of Pauline Curnier Jardin's grandmother enters a scenography made entirely from sequins. Using her fingertips, the artist has drawn motives in the sequined curtains; a simple, manual gesture, using a material that is both malleable and theatrical at once, and that she therefore felt attracted to. *Solo pour Geneviève (première version)* creates a particular setting that is reminiscent of more small-scale, traditional theatrical forms, such as cabaret, magic lantern and puppet theater, which engendered a more intimate relationship to the audience. Curnier Jardin created this little theatre specially for her grandmother whom the artist asked which roles she would want to perform as an amateur performer if only her body would still allow her to. But her old, worn-out body is unable to reiterate or demonstrate the described movements and gestures, although the sequined stage gives her a glamorous burst of radiance.

If Curnier Jardin's work plays on the discrepancies between desire, memory, and imagination, resonating with the lack of documentation of Akarova's performances, Leen Voet's new series of drawings *Marguerite #01-05* is an ode to Akarova's approach to dance as "musical architecture". The works are visual interpretations of descriptions of Salle Akarova on Avenue de l'Hippodrome 72 where the artist used to perform, and which are made available online<sup>1</sup> and in the monographic catalogue on Akarova. Although archival photographs are available, it takes creative ingenuity to bring the memory of spaces alive again, injecting them with vivid color and vibration, while approaching them from a contemporary point of view. The series of new works, titled after Akarova's real name Marguerite, are a continuation of Voet's long-term interest in conceptually infiltrating the world of other artists in order to fictionalize the oeuvre and deconstruct mythologizing histories – a process in which she places importance on artist's names (FELIX, Bert Vandael & co).

On the opposite wall, hangs *Still Life*, a series of three collages by Lili Dujourie. The series was made at a particular time in the artist's life and work when she wanted to distance herself from the well-known silent videos of her own naked body in order to introduce colour and abstraction into her work – a period preceding the more theatrical velvet sculptures. Like much of her later work, these collages move between abstraction and figuration, ornamentation and minimalism. The compositions are made by the act of ripping and overlapping coloured sheets of paper, slowly and in silence. The works are not cut, but ripped, implying a violent but still quiet physicality and intimacy. Time is central to Dujourie's work: not only the time of concentration and decision-

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<sup>1</sup> [http://www.irismonument.be/fr.Ixelles.Avenue\\_de\\_l\\_Hippodrome.72.htmAvenue%20de%20l'Hippodrome%2072](http://www.irismonument.be/fr.Ixelles.Avenue_de_l_Hippodrome.72.htmAvenue%20de%20l'Hippodrome%2072)

making, but also the time of transformation (in the artist's own words: "life is change").

In the middle of the temple, a series of brass and stainless steel sculptures by Caroline Mesquita appear as the still remnants of an otherworldly place. In the basement of La Loge, some of them reappear in a video work, coming alive as rusted, analogue, living machines. Straddling eroticism and violence, they interact with organic bodies, bearing a bizarre, unnatural relationship to human beings, while complicating the relation between sculpture and creator, machinery and inventor. The basement of La Loge is doubled as a backdrop, and appears as a machinery room of sorts. The crafted sculptures, reminiscent of costumes by Oskar Schlemmer or Akarova, are the outcome of an autonomous practice, guided by the materiality, physicality of the media she uses, but also by the choreography that emerges by manipulating them. Mesquita's practice resonates with Akarova's solo trajectory wherein each aspect was self-made and self-organised. Along these lines, the stereotyped characters in Mesquita's film might remind us of the figures appropriated by Akarova from the repertoire of music history, such as the devil, the princess, the soldier, or the old lady, or could even be considered as these characters' contemporary versions: the security guard, the cleaning lady, the cook...

In the adjacent space, *Area of Overlap* by Anne Hardy offers a constructed, theatrical setting or "terrain vague". The territory is unpeopled (although a body part sporadically protrudes), undefined, and slightly unsettling, but as a closed-off sensory colourscape and mental image it is both very lively and physical. All the elements belonging to this colourful wasteland or total art work are the result of a studio-based practice and an experimentation with materials such as liquid metal, glass, and concrete. In this highly edited and choreographed space, the materials and objects have lost their original function, which lends them an autonomy and ambiguity to be used as a free and open-ended language. Finally, the exhibition closes with a selection of works by Akarova, including a series of paper works (etchings, linocut, ink drawings,...) as well as a monumental sculpture of the mask of the devil in *The Soldier's Tale* by Igor Stravinsky – works which testify of the all-embracing practice of the artist, one that is driven by a desire to work out her ideas in different connected forms and projects.

#### About the artists

**Akarova** (1904–1999) was a Belgian avant-garde musician, dancer, choreographer, and artist. Born Marguerite Acarin, she assumed her Russian-sounding stage-name in 1923, inspired by the fashionability of the Ballets Russes. She became the most known and celebrated Belgian choreographer of the interwar years. In 1932 Akarova was invited by architect Henry Van de Velde to teach dance at La Cambre, alongside figures such as Herman Teirlinck and Jean-Jules Eggericx. In 1937 an Akarova-theater in Art Deco style opened, designed by Jules Eggericx, allowing Akarova to design the scenographies of her dance pieces. Akarova strove for

the ideal of total art: she did her own choreography and always designed and executed her own costumes, sets and accessories (although she regularly collaborated with other artists for certain designs). After 1937, however, she shifted her performative practice to one practice of sculpture and painting, pursuing the same investigations through different media. In 1986, Akarova donated her archive to le Musée des Archives d'Architecture Moderne, which organized the only retrospective exhibition of her work to date, 1988 and released a catalogue raisonné of her performative practice.

**Lili Dujourie** (°1940, Belgium) is a Belgian artist who works across a variety of disciplines. Beginning with coloured minimal sculptures in the 70s, Dujourie's practice shifted towards video and photography becoming a pioneer in the field. During the 80s, her focus turned again towards sculpture during the 80ies. In her videos, sculptures and photos, Dujourie questions physical and cultural properties of materials as well issues surrounding gender and identity. Her work has recently been shown at S.M.A.K (Ghent) and MuZEE (Ostend); Generali Foundation (Vienna); at Van Abbemuseum (Eindhoven); and Museo Nacional Centro de Arte Reina Sofía (Madrid). She also participated in many group shows such as Ellipsis at the Tamayo Museum in Mexico City and at Lund Kunsthalle in Sweden. Lili Dujourie is represented by Peter Freeman Paris and Michael Janssen Berlin.

**Anne Hardy** is a British artist whose works includes sculptural installations, photography and audio. She initially gained recognition for her photographs of staged ephemeral spaces that she built in her studio, photographed and then demolished. Since 2013 she has presented enveloping physical installations - FIELD works- in which she combines audio with programmed lighting, objects, light and colour to create sensory landscapes which seem to take on a life of their own. Through her constructed spaces, Hardy engages with ideas of theatricality, fiction, and performances, featuring at the same time her own fantastic imaginary. Hardy graduated from Cheltenham School of Art with a painting degree, and with a MA in photography from the Royal College of Art in 2000. Recent solo shows include *Falling and Walking* (phhhhhhhhhhh phosshhhhhcrrhhhhzzz mn huaoogh), Leeds Art Gallery, Leeds, UK, 2018; *Sensory Spaces #13*, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, 2018; Maureen Paley, London, UK, 2018; and *Falling and Walking* (phhhhhhhhhhh phosshhhhhcrrhhhhzzz mn huaoogh) at Art Night 2017, co-commissioned by Art Night and The Contemporary Art Society, Nichols and Clarke Showrooms, London, UK, 2017. Group shows include *Welcome to the Labyrinth*, Marta Herford Museum, Herford, Germany, 2018; *Dollhouse of a poem*, Vienna, Austria, 2017; *Portrait (for a Screenplay) of Beth Harmon*, Tenderpixel, London, UK, 2017; Art Night, London, UK, 2017; *The Day Will Come When Photography Revises*, Triennial of Photography Hamburg, Kunstverein in Hamburg, Germany, 2016, and *Mirrorcity: London artists on fiction and reality*, Hayward Gallery, London, 2014. Anne Hardy is represented by Maureen Paley, London.

**Pauline Curnier Jardin** (b. 1980, France) is an Amsterdam-

Berlin based artist working across installation, performance, film and drawing. Selected solo and group exhibitions, projects and screenings include: Venice Biennale, IT (2017); Tate Modern, London, UK; International Film Festival, Rotterdam, NL; Futura, Prague, CZ; Ellen de Bruijne Projects, Amsterdam, NL (2017). Performa 15, New York, US; The Fondation Cartier pour l'Art Contemporain, Paris, FR; Migros Museum of Contemporary Art, Zurich, CH; University of São Paulo, São Paulo, BR (2015). MIT List Visual Arts Center, Cambridge, US (2014). Haus der Kulturen der Welt, Berlin, DE; Palais de Tokyo, Paris, FR (2013). Centre George Pompidou, Paris, FR (2012). Musée d'Art Moderne, Paris, FR; ZKM Museum of Contemporary Art, Karlsruhe, DE (2010). Curnier Jardin completed a residency at the Rijksakademie Van Beeldende Kunsten, Amsterdam in 2015-2016. She was laureate of the Prix Fondation d'Entreprise Ricard and previous works have been awarded Age D'Or, Outra Mirada, and Otto d'Ame amongst others. In 2017, she was commissioned by Frieze Film and Channel 4 to produce the short film *Teetotum*. Currently, she is a visiting tutor at the Dutch Art Institute and the Kunsthochschule Kassel. Pauline Curnier Jardin is represented by Ellen de Bruijne Projects, Amsterdam.

Norwegian, British-born **Hanne Lippard** (°1984, NO) is an artist, performer and poet living in Berlin. Her work focuses on language not in written form, but through the texture and the rhythm of the voice. Her work comprises live performances in which she turns common speech into melodic poetry. *Nuances of No*, published in 2013 with *Broken Dimanche Press BDP* is the first collection of the artist's written work exploring the typographical qualities of her voice, followed by her second book *This Embodiment*, published in 2017. Lippard graduated from the Rietveld Academy in Amsterdam in 2010. In her solo exhibition *Flesh* (2017) at KW Berlin the artists invited the public to climb a spiral staircase that accesses a sound installation in the ceiling of KW, taking us outside of the exhibition space. The installation was inspired by the work of South-African artist Ian Wilson (1940, Durban, ZA) who is known for his selective interest toward oral communication. Other recent solo exhibitions include *Frames* (2017) produced in the context of the 200 year anniversary exhibition *Die Kunst ist Öffentlich* at Hamburger Kunsthalle, and *Pocket* (2017) at SALTS in Birsfelden. Hanne Lippard is represented by LambdaLambdaLambda, Prishtina.

French artist (°1989, Brest) **Caroline Mesquita**'s practice unfolds as a singular and audacious practice of sculpture. Bended copper sheets added to oxidized plates, recompose a corpus of fragmentary characters or objects with shifted textures and tones. Mesquita's sculptures incarnate the complexity of object identification processes through sensitive yet tactile evocations: her objects embody body aspects, alive and organic, sometimes even performing cinematic sequences. Staging is a decisive component in dialogue with video works echoing directed recollection of spaces and events (*The Ballad*, 2017), purposely blurring the line between fictional operations and realistic *mise en scènes*. Mesquita graduated from Ecole Nationale des Beaux-Arts in Paris in 2013 and from The Mountain School of Art in Los Angeles in 2014. Solo exhibitions include *The Ballad*, Fondation Ricard, Paris in 2017: *Pink everywhere*, Kunstverein Langenhagen, Germany; *Cream Sacr/f/ce*, Jupiter Artland, Edinburgh, Scotland, 2016; *Camping*, Union Pacific, London, 2015; *Les Bains-Douches*, Les

Bains-Douches, Alençon, France, 2014, and Tube, 1m3, Lausanne, Switzerland, 2013. Group exhibitions include *Les bons sentiments*, Fondation Ricard, Paris: COOL MEMORIES, Occidental Temporary, Villejuif, 2016; Europe, Europe, Astrup Fearniey Museet, Oslo, Norway 2014; *The Space Between Us*, Fahrenheit, Los Angeles, 2014; *Memory Palaces*, Carlier-Gebauer, Berlin, 2014; *La Vie Matérielle*, 156me Prix Fondation d'entreprise Ricard, Paris, 2013; and Rob Pruitt's Flea Market, Monnaie de Paris, Paris, 2012. *Mesquita* is the recipient of the 19th Prize Fondation d'entreprise Ricard, curated in 2017 by Anne-Claire Schmitz. *Caroline Mesquita* is represented by Carlier Gebauer, Berlin, T293, Roma and Union Pacific, London.

During a short period of three years, immediately after graduating from Sint-Lukas University College of Art and Design, **Jurgen Persijn** (°1966, Waregem) directed three commissioned videotapes in collaboration with Ana Torfs, amongst which, *Akarova & Bagniet/L'entre-deux-guerres* (1991) and *Mozartmaterial* (1993). Besides that, till 1997, Persijn wrote and directed several pieces about architecture for Belgian public television's weekly cultural magazine *Ziggurat*, covering, for example Willy Van der Meeren and Lucien Engels. Since 1999 Persijn works as a graphic designer, making books about art and architecture. His publications have been awarded on several occasions.

Since the early 1990s, Belgian visual artist **Ana Torfs** (°1963, Mortsel) has been composing a unique, visually striking oeuvre, which addresses fundamental questions of representation and its narrative structures. The relation or tension between text and image plays a central role in her work, and with its attendant processes of visualization, interpretation, perception, manipulation and translation. Torfs enables a topical and authentic perception of the scattered fragments from our cultural and political history. Literary texts or historical documents often constitute the starting point of her works. These material remnants are then reworked into meticulously composed installations – with diverse media such as slide projections, sound, photography and video, to tapestries, prints and silk screens – in which projections and allusions have free reign. Among other solo exhibitions, Ana Torfs has shown at Pori Art Museum in Finland (2017), Centro de Arte Moderna, Gulbenkian in Lisbon (2016), WIELS Contemporary Art Centre in Brussels (2014), Generali Foundation in Vienna (2010), K21 Kunstsammlung Nordrhein-Westfalen in Düsseldorf (2010), Sprengel Museum in Hannover (2008), Argos centre for art and media in Brussels (2007), daadgalerie in Berlin (2006), GAK Gesellschaft für Aktuelle Kunst in Bremen (2006) and Bozar in Brussels (2000) and. She has developed a web project for Dia Art Foundation in New York (2004). Ana Torfs has participated in numerous international group exhibitions, including Contour Biennial 8 in Mechelen (2017), Parasophia in Kyoto (2015), 1st International Biennial of Cartagena de Indias (2014), Sharjah Biennial 11 (2013), Manifesta 9 in Genk (2012), Montreal Biennial 2 (2000), and Lyon Biennial 3 (1995).

**Leen Voet** (°1971, Belgium) lives and works in Brussels, Belgium. Principally a painter, her work has expanded to include objects, photos and drawings. Bright tones and a metaphysical atmosphere

characterize her works, in which objects deriving from different contexts and times are allowed to coexist. Voet graduated from KASK (Ghent) in 1991, and from Sint-Lucas (Brussels) in 1993. She recently had solo exhibitions at Kunstbunker Forum für Zeitgenössische Kunst, Nürnberg, Germany, 2016, Trampoline Gallery, Antwerp, 2016 and 2014. She has participated in numerous group including *Artemisia*, Albert Baronian, Brussels, 2017; *Le Musée du chat*, De Markten, Brussels, 2017; *Museum Dirk De Wachter*, Museum Dr. Guislain, Ghent, 2016; *Furniture.Sculpture*, Art Center Hugo Voeten, Herentals, 2016; *Me, Myself and I*, trampoline, Antwerp, 2015, and *Un-scene III*, WIELS, Brussels, 2015. Leen Voet is represented by Albert Baronian, Brussels.

### Works in the exhibition

#### **GROUND FLOOR**

##### **- Central Hallway -**

###### **Akarova**

Stage design for *Rhapsody in Blue* by George Gershwin, 1939  
Assembled black duffel, yellow satinette, red cotton jersey and blue shantung, enhanced by blue and yellow paint  
300 x 355 cm  
Collection AAM/CIVA, Brussels

Costume for *Rhapsody in Blue* by George Gershwin, 1939  
Collar, belt and sleeves, bra, long pants, assembled jersey of blue wool, red and yellow silk rep and velvet blue cotton. Applied black jersey, red silk rep, red and yellow thin felt. Enhanced by yellow and white paint. Suspenders made out of silver painted wooden pearls.  
Collection AAM/CIVA, Brussels

##### **- Side Hallway -**

###### **Jurgen Persijn & Ana Torfs**

*Une journée avec Madame Akarova*, 1989  
U-Matic, black-and-white, silent, 4'55"  
Courtesy of Argos, Centre for Art and Media and the artists

##### **- Triangular corridor -**

###### **Hanne Lippard**

*How to get rid of the body*, 2018  
Fabric, colour dye, paint, standing speaker  
Sound file 02'57''  
Commissioned by La Loge, courtesy of the artist

##### **- Temple Space (clockwise) -**

###### **Lili Dujourie**

*Stilleven*, 1976  
Paper  
34,5 x 24 cm  
Courtesy of the artist

*Stilleven*, 1976  
Paper  
30,2 x 24 cm



Courtesy of the artist

*Stilleven*, 1976

Paper

30,4 x 22 cm

Courtesy of the artist

**Caroline Mesquita**

Pipe 1, 2018

stainless steel, 55 x 50 x 140 cm

Commissioned by La Loge, courtesy of the artist

*Hand 1*, 2018

oxidized brass

Commissioned by La Loge, courtesy of the artist

Hand 2, 2018

oxidized brass

Commissioned by La Loge, courtesy of the artist

Pipe 2, 2018

stainless steel

Commissioned by La Loge, courtesy of the artist

**Pauline Curnier Jardin**

*solo pour Geneviève (première version)*, 2018

mixed media installation, HD-video, colour, sound

Commissioned by La Loge, courtesy of the artist

**Leen Voet**

*Marguerite #02*, 2018

*Marguerite #05*, 2018

*Marguerite #04*, 2018

*Marguerite #03*, 2018

Pencil and watercolour on paper

76 x 56 cm, each

Commissioned by La Loge, courtesy of the artist

**BASEMENT**

- **Hallway** -

**Caroline Mesquita**

*The machine room*, 2018

video, 12'23''

*Machinery 1*, 2018

stainless steel

Commissioned by La Loge, courtesy of the artist

- **Triangular corridor** -

**Akarova**

*Le Bouffon*, ca. 1940

Linocut, paper

Notebook page: 34,8 x 50,5 cm, etching: 28,5 x 39,5 cm

Fondation CIVA Stichting

*Saudade do Brasil- Saudade do Brasil*, ca.1940

Linocut, paper  
70 x 50 cm  
Fondation CIVA Stichting

*La Jeune fille Prokofieff* , ca. 1940  
Linocut, paper  
26 x 21cm  
Series of etchings, dimensions  
Fondation CIVA Stichting

*Jazz Music de Marcel Poot*, 1942-1944  
Paint on cardboard  
56,3 x 38,8 cm  
Private Collection, Brussels

**Akarova**

*La Boite à Joujoux de Claude Debussy*, 1938  
Paint, ink and collage on paper  
33 x 57 cm  
Private Collection, Brussels

**Akarova**

*Petite Musique, de Florence Schmitt*, ca. 1948  
Ink on paper  
47 x 27,5 cm  
Private Collection, Brussels

- Main room -

**Anne Hardy**

*Area of Overlap*, 2018  
Super 16 mm film transferred to digital projection with stereo  
sound  
7:21 min.  
Courtesy of the artist and Maureen Paley, London

**Akarova**

Sculpture of the mask of the devil in *The Soldier's Tale* by Igor  
Stravinsky, around 1950  
Reconstituted stone  
approx. 66 x 25 cm  
Private collection, Brussels

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### **The team at La Loge**

Laura Herman, Anne-Claire Schmitz, Giulia Blasig  
Visual identity: Antoine Begon, Boy Vereecken  
Translations: Isabelle Grynberg, Steven Tallon  
Installation team: Nadjim Bigou, Benjamin Jaubert, Ernesto Sartori, Elise Van Mourik  
Photography: Lola Petrowsky  
Audio & Video: Ludo Engels

### **Opening hours**

Thursday – Friday – Saturday  
12:00 to 18:00

Extended hours during Art Brussels  
19, 20, 21 April 2018  
10:00 to 19:00

Visit our website for more details about our programme and events.

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