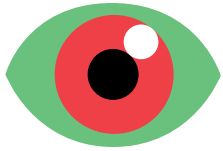


# la loge



Kluisstraat 86 -  
rue de l'Ermitage  
1050 Brussels  
Belgium

+32 (0)2 644 42 48  
info@la-loge.be

## La Loge Archive

Season 1, 2 & 3

asbl-vzw architecte-  
ture museum - la  
Loge  
www.la-loge.be

## **Season 1**

September 2012 - June 2013

### **Parque do Flamengo**

an exhibition by **Sophie Nys**

6 September - 3 November 2012

### **The Ceremony and The Spirit**

an exhibition by **Roe Ethridge & Zin Taylor**

16 November 2012 - 26 January 2013

### **The Age of Less: Nostalgia?**

international two-day symposium

with Mortiz K ng, Emiliano Battista, Curro Claret, Catherine David, Thea Djordjadze, Elie During, Pierre Leguillon, Jasper Morrison, Manfred Pernice and Muck Petzet.

1 - 2 March 2013

### **Six Possibilities for a Sculpture**

a group exhibition curated by **Zo  Gray**

featuring work of **Carloline Achaintre, Hedwig Houben, Emmanuelle Lain , Robert Orchardson & Jennifer Tee.**

12 April - 29 June 2013

### **The Eye**

participation at Art Brussels 2013

18 - 21 April 2013

## **Season 2**

September 2013 - June 2014

### **Maybe I won't go to sleep at all.**

an exhibition by **Kate Newby**

19 September - 16 November 2013

### **Figures, Landscapes & Time**

an exhibition by **Peter Hutton**

28 November 2013 - 1 January 2014

### **Book launch by Triangle Books**

with **Aline Bouvy / John Gillis, Thomas Beyrle, Jos de Gruyter  
& Herald Thys**

22 February 2014

### **UP**

a project by **Koenraad Dedobbeleer & Kris Kimpe**

every Sunday of March 2014

### **When you fall into trance.**

an exhibition by **Emily Wardill**

17 April - 28 June 2014

### **Season 3**

September 2014 - June 2015

#### **Shana Moulton**

selected videos

11 - 27 September 2014

#### **Detached Inner Eye**

a performance by **Shana Moulton**

19 September 2014

#### **Hans Beutler**

an exhibition by **Michael Beutler**

18 October 2014 - 17 January 2015

#### **Open perspectives on Oskar Hansen**

a seminar in 3 sessions

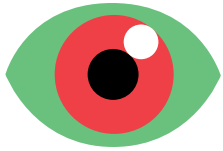
14, 21 and 28 March 2015

#### **A Burning Bag as a Smoke-Grey Lotus**

an exhibition by **Gareth Moore**

21 April - 20 June 2015

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## La Loge Archive

Season 1

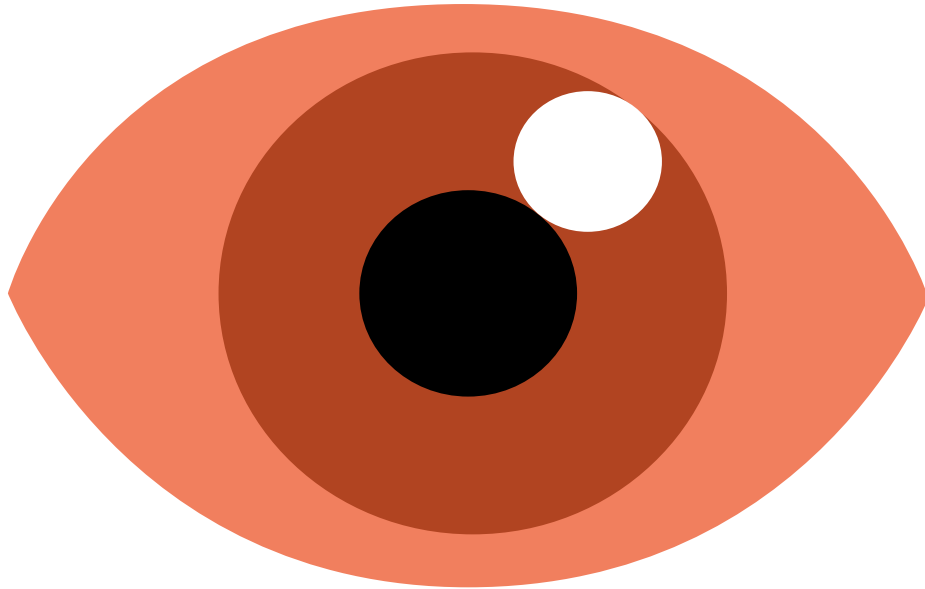
asbl-vzw architecte-  
ture museum - la  
Loge  
www.la-loge.be

# Parque do Flamengo

by Sophie Nys

7 September 2012 - 3 November 2012

# la loge



**Parque do Flamengo**  
by Sophie Nys

| 07/09/12  
| 03/11/12

**opening**

Thursday 6 September 2012  
18:00 to 21:00

**special opening hours on**

7 & 8 September 2012  
12:00 to 21:00

**opening hours**

Thursday-Saturday  
12:00 to 19:00

**free entrance**

+32 (0)2 644 42 48  
[www.la-loge.be](http://www.la-loge.be)  
[info@la-loge.be](mailto:info@la-loge.be)

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

## Parque do Flamengo

By Sophie Nys

7 September - 3 November 2012

Drawn by her interest in history and architecture and by the ambiguity emerging from modernist utopias, Belgian artist Sophie Nys travelled to Rio de Janeiro in January 2012 to shoot the film *Parque do Flamengo*, a semi-documentary whose protagonist is the park of the title, and particularly the work of Brazilian landscape architect, Roberto Burle Marx. At once a painter, a sculptor, a poet and a botanist, Roberto Burle Marx is known as one of the finest landscape architects of the twentieth century. His work combines the knowledge of tradition and a modernist relation to composition with a sensual and plastic approach to nature.

The Parque do Flamengo was designed between 1954-59. It is seven kilometres long, with a total area of 1.200.000 m<sup>2</sup>. It unfolds as a complex composition, providing space for expressways, an artificial beach, benches, overpasses, tunnels, museums, monuments, recreation and above all, more than 1000 plants and trees. According to Rossana Vaccarino, Burle Marx believed that the collection, identification, propagation, and re-composition of Brazil's flora in urban parks in such large numbers and striking compositions would eventually help turn the wilderness of Brazil's endangered environment into an intimate experience that everybody could understand, value, and, therefore, possibly also protect.

Sophie Nys' *Parque do Flamengo*, which has its Belgian premiere at La Loge, is a 45-minute long uncut travelling shot which captures the whole of the park as an isolated entity. The camera crosses the space from end to end at a walking pace, the stroll's route following the park's curving and sensual lines. The film is a physical and plastic portrait of the place, a recording of a living, breathing space where culture and nature merge. Musician **Arto Lindsay** composed the soundtrack for the film using the list of plants featured in the park as the starting point for the score.

A selection of these same plants are also featured in the show (basement of La Loge), but in their most minimal form: in the photographs of the seeds.

The seeds of tropical plants Sophie Nys used are in fact from the collection of the National Botanic Garden of Belgium. Commonly known as Meise's '*plant-entuin*', the National Botanic Garden of Belgium benefits from an extraordinary collection that, surprisingly, has a Brazilian focus. If this is so, it is because the Belgian government acquired, in 1871, the noted Herbarium Martii, which contained about 300 000 specimens. Von Martius, who started the herbarium, was an illustrious botanist and the greatest contributor to the gigantic *Flora Brasiliensis*.

Sophie Nys produced the photographs of the seeds in the darkroom of the National Botanic Garden of Belgium. Next to the vitrines displaying photographs, one can see a video of tree turtles strolling around the garden of The Glass House in São Paulo designed by the architect Lina Bo Bardi in 1951.

Faithful to her artistic practice, Sophie Nys develops a project that, under a minimalist conceptual rigour, succeeds in capturing the poetry and the absurdity of nature in a frame. Never objective but always precise, Sophie Nys' work discards historical and scientific linearity in favour of an approach based on intuitive research and free associations. As a whole, the exhibition *Parque do Flamengo* appears as a non-exhaustive constellation of forms and materials, explored through plural lenses: the sculptural, the narrative and the historical.

Curator: **Anne-Claire Schmitz**

**Sophie Nys** (b. 1974, Antwerp), lives and works in Brussels and Zurich.



## Works in the exhibition

### **Temple**

Sophie Nys  
*Parque do Flamengo*, 2012  
HDV film, 45 min.

### **Lobby**

*Untitled*, 1867  
Cecropia  
Courtesy of the National Botanic Garden of Belgium

*Untitled*, 1867  
Theophrasta imperialis Gleniou  
Courtesy of the National Botanic Garden of Belgium

*Untitled*, 1867  
Cecropia  
Courtesy of the National Botanic Garden of Belgium

### **Corridor**

Parque do Flamengo  
Plano Geral  
1:1000  
91 x 450 cm  
print  
Courtesy of the Escritório Burle Marx

Drawing for the Aterro da Gloria Garden in Parque do Flamengo  
Reproduction of a drawing by Roberto Burle Marx from the book 'The Tropical gardens of Burle Marx' by P.M. Bardi  
p. 146, illustration 209

### **Basement**

Sophie Nys  
*La dormance des graines*, 2012  
Series of photograms  
0,5 x 40,5 cm

Sophie Nys  
*The glass house*, 2011  
8 mm film transferred to dvd  
3 min. (loop)

### Publication

*Lyrics for Arto Lindsay*, 2011  
250 copies  
12 €

### Limited edition

*Speciosa*, 2012  
Photogram

On the occasion of this exhibition, a limited edition of 10 photograms by Sophie Nys is available for sale. Although part of a series, each photogram is unique.

## Lectures and Events

A series of events bringing the issues inherent to Sophie Nys' project into perspective will be held over the course of the exhibition. The series will feature a concert by composer and musician Arto Lindsay, a lecture by architect Kersten Geers, a lecture and workshop by cultural agent and independent curator Pablo Leon de La Barra and a lecture by historian and researcher Denis Diagre, of the National Botanic Garden of Belgium.

### **Lecture: Nature non-stop by Kersten Geers**

19/09/2012 - 7.30 pm

The Flamengo Park of Roberto Burle Marx does not belong to the city, nor to the sea. This curious piece of landscape in Rio de Janeiro is fascinatingly portrayed by Sophie Nys in her film (currently on view at La Loge). The portrait gives a new insight, a hunch never before visible. As a veritable catalogue in the modernist tradition, the Flamengo park is a peculiar construction of architecture in time. A nature non-stop, or at least that is what Kersten Geers will argue for next Wednesday.

**Kersten Geers** is partner of OFFICE Kersten Geers David Van Severen, together with David van Severen. A new monographic issue on their work (issue 63 of 2G) is out now.

Language: English

Entry: 3€, no reservation necessary

### **Lecture: Savage Lava Jungles by Pablo León De La Barra**

04/10/2012 - 7.30 pm

Between the man-made and the natural, between order and disorder, the garden can offer productive metaphors for the interactions between human life and time, care, thought or space.

Pablo León De La Barra proposes to give a talk about gardens that have inspired him, and the relationship between some paradigmatic buildings, artworks and gardens. From Luis Barragán to Carlos Pellicer, Dr. Atl, Edward James, Mathias Goertiz, Roberto Burle Marx, Oscar Niemeyer, Lina Bo Bardi and ideas for gardens and garden museums.

**Pablo León De La Barra** (born 1972, Mexico City) is a cultural agent, independent curator and researcher. León de la Barra has a PhD in History and Theory from the Architectural Association, London. He has curated amongst many exhibitions: To Know Him Is To Love Him, Cerith Wyn Evans at Casa Luis Barragan, Mexico City (2010); Incidents of Mirror Travel in Yucatan and Elsewhere at Museo Tamayo, Mexico City (2011); and Bananas is my Business: The South American Way, Museu Carmen Miranda, Rio de Janeiro (2011). He is the co-director of Novo Museo Tropical, publisher of Pablo International Ediciones, and editor of The Centre for the Aesthetic Revolution blog.

Language: English

Entry: 3€, no reservation necessary

### **Lecture: Wandering the world in search of plants: Plant hunters under the reign of Leopold I (1831-1865) by Denis Diagre**

25/10/2012 - 7.30 pm

Denis Diagre's talk will sketch out the history of the gesture of naturalist collecting in Belgium, during the reign of Leopold I and a bit beyond (1831 - ca. 1870). Unlike the historiography of our neighbouring countries,

our own has not, to this day, paid much attention to the naturalists-collectors who were the pride of the nation's horticulture and the happiness of a bourgeois class coming into full swing. This talk will be particularly interested in these characters and this profession. Along the way, we shall explore a seemingly paradoxical situation, namely that of a country whose horticultural industry was among the most advanced in the world - it supported a small army of plant hunters - and yet did not have, still as of 1870, a large herbarium of tropical plants, or a school of tropical botany. Belgium's economic situation, its situation at the international level - and, notably, from the perspective of Belgium's colonial prospects-, and its scientific scene, in tandem with other elements, contributed to this strange phenomenon. We shall also see for whom, and for what, 'Belgians' risked their lives in the world's virgin forests and deserts. In conclusion, we shall look at the unexpected consequences of the unbridled plant collecting in the Tropics, among them being the birth of a precocious 'environmental' awareness in Belgium.

**Denis Diagre** (born 1968, Brussels) is a researcher and an archivist at the National Botanic Garden of Belgium. He obtained a PhD in history at the Free University of Brussels in 2006. He recently published 'The Botanic Garden of Brussels (1826-1912): Reflection of a Changing Nation'. The book is a research on the history of the botanic garden of Brussels and reveals how botanic gardens were, and still are, closely linked to the society they are embedded in. Diagre used the rich, previously unstudied archives of the National Botanic Garden and unveils how economic and social conditions; philosophical, political and scientific arguments, colonization and plant collectors; psychology and ego's, among many other causes that fashion a society, actually played a role in the development of the Garden as a scientific institute.

Language: English

Entry: 3€, no reservation necessary

### **Thank You**

The exhibition Parque do Flamengo is part of the Brussels festival Design September. More information on [www.designseptember.be](http://www.designseptember.be)

This exhibition was made possible thanks to the collaboration of the National Botanic Garden of Belgium and the Escritório Burle Marx. Special thanks to Duvel Moortgat, Hugues d'Oultremont Ferronnerie d'Art and Stefantiek for their generous support.

### **La Loge**

rue de l'Ermitage 86 - 1050 Brussels

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[info@la-loge.be](mailto:info@la-loge.be)

[www.la-loge.be](http://www.la-loge.be)

La Loge is a privately initiated non-profit association.



*Parque do Flamengo* by Sophie Nys, La Loge, Brussels, 2012. Courtesy and copyright of the artist and La Loge.



*Parque do Flamengo* by Sophie Nys, La Loge, Brussels, 2012. Courtesy and copyright of the artist and La Loge.

**LYRICS  
FOR  
ARTO LINDSAY  
BASED ON  
ROBERTO  
BURLE MARX'S  
LIST OF  
PLANTS  
FOR  
PARQUE  
DO FLAMENGO,  
RIO  
DE JANEIRO.**

Grotto Publications

**The Ceremony and the Spirit**

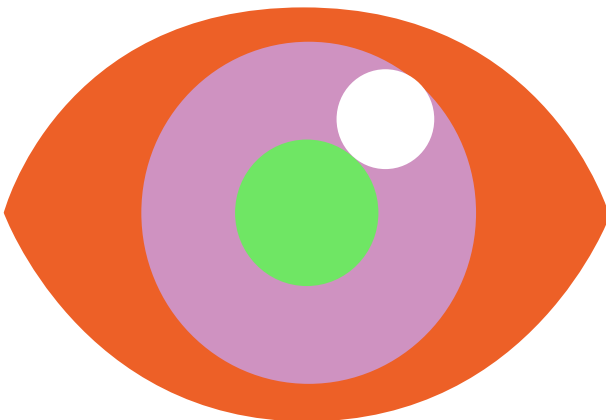
**by Roe Ethridge and Zin Taylor**

16 November 2012 - 26 Januray 2013

Roe Ethridge  
and Zin Taylor  
present

# The Ceremony and The Spirit

la loge



16/11/12  
26/01/13

**opening**

Thursday 15 November 2012  
18:00 to 21:00

**opening hours**

Thursday-Saturday  
12:00 to 19:00

**free entrance**

La Loge  
Kluisstraat 86  
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1050 Brussels  
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Visit our website for more details about our program and events.

Poster  
Design Antoine Begon, Boy Vereecken



**The Ceremony and The Spirit**  
**by Roe Ethridge and Zin Taylor**

16/11/2012 - 26/01/2013

**Roe Ethridge** is known for his photographic work, which exists both in the fashion and the contemporary art scene. Although he works mostly on commissions, the dynamics of the demand have never kept Ethridge from infusing each shoot with a personal and rich language. His images avoid being subordinate to the commission and they become, instead, the terrain for a peculiar role-play between the commissioner, the client and the subject. His work is often described as a new take on landscape and still-life photography, and Ethridge, playfully exploring these traditional genres, adopts an approach that seems to complicate both the status and the source of the image. His medium is photography, but he develops his images in such a way that they seem like a display for the sculptural, be it the object, space or the body.

**Zin Taylor** could be introduced as a narrator of forms, one who uses a diverse range of mediums, including sculptural installations, drawing, animation, writing or story telling. His practice investigates subjects through their shape, gesture and materiality - in sum, through their sculptural behaviour. In his work, the physical status of a thing often becomes a space, one that not only hosts narrative prospects, but also directs and reconsiders the psychological life of the thing in question. Treating every element - or thing - as a potential interlocutor, Zin Taylor opens up a conversation between and with items to which/whom no word is usually given. It is certainly surprising to see what a thing actually has to say when it is allowed to express something beyond its functionality, beyond its construction and material aspect.

Although these two artists move in very different areas, there is a commonly shared core to their work: both Ethridge and Taylor elaborate a pool of information within their oeuvre. The project Roe Ethridge and Zin Taylor developed for La Loge brings their languages into play, of course, but they also add another element to the discussion, namely: the Temple of La Loge. The result is a triangular relationship in which the artists and the building become at once one another's client and commissioner.

*The Ceremony and The Spirit*, the result of an encounter between two practices, came gradually into being through a conversation. Developing a language of collaboration was in fact a necessary prerequisite for this project; the back and forth was essential to establishing what one could do, or would want to do. Aware of their specificities and qualities, Ethridge and Taylor treated their respective practices as a skill-set that could be put to specific use.

Taylor made ceremonial objects that would operate as propositional forms. Ethridge then took up the series of tools, props and ornaments and worked them into a visual representation that captured the spirit of the objects. This simple relationship acted as a working metaphor for how they dealt with the space, how they went about showing the way information works within a specific series of dialogues, the way things grow and change when they are used. Overall, a choreography - of influence, opinion, and production - was created to make something that can be 'seen'. The artists relied on mass marketing means (vinyl, posters, brochures, display systems and printed fabric) to establish a visual campaign for the content. It is, in a sense, quite absurd - there is no beginning. What we have in the space is a lot of dialogue that eventually materialised into a composition. Talking around the subject, but the subject is the talk ... The ceremony of their collaboration clears up and renegotiates the identity and the spirit of La Loge: that of a building coated in numerous layers of history, symbols and uses.

**Roe Ethridge** (b. 1969, Miami, USA, lives and works in New York.

**Zin Taylor** (b. 1978, Calgary, Canada, lives and works in Brussels.

Curator: Anne-Claire Schmitz

**Limited edition**

Roe Ethridge & Zin Taylor  
The Ceremony and The Spirit, 2012  
Framed print  
Ed. of 10

On the occasion of this exhibition, a limited edition of 10 framed posters is available for sale. For more information, contact the reception desk.

### Lectures and events

#### **Film program: Fetish and Figure curated by Martha Kirszenbaum**

15/12/2012 - 4 pm

On the 15th of December, La Loge invites Martha Kirszenbaum to present *Fetish and Figure*, a screening bringing together six films and videos by artists and filmmakers that address both the fetishisation of objects and the exclusive relation between the representation of objects and the body. Exploring the theme of "tableau vivant", this program challenges the presence of the human body that disintegrates, allowing objects to come to life on screen as the camera captures them. The proposed works share a common approach of feminine iconography constructed around sophisticated accessories - perfume bottles, enchanting jewellery and shimmering pieces of clothing - while questioning images of voluptuousness and consumption and, finally, reflecting on human solitude, existential melancholy and physical disappearance.

Kenneth Anger, *Puce Moment*, 1949, 16mm, 7 min

Agnieszka Polska, *Plunderer's Dream*, 2011, HD video, 3 min 56 sec

Isabelle Cornaro, *Premier rêve d'Oskar Fischinger* (Part 1 and Part 2), 2008, 2-channel 16mm transferred to minidv, 3 min 14 sec

Shana Moulton, *The Galactic Pot Healer*, 2010, video, 8 min 32 sec

Ulla Von Brandenburg, *The Objects*, 2009, super-16mm transferred to HD & Blu-ray, 5 min 37 sec

Ursula Mayer, *The Lunch in Fur / Le Déjeuner en Fourrure*, 2008, 16mm, 7 min 30 sec

The Twilight Zone, episode "The After Hours", 1960, 30 min

Approximate running time: 65 min

**Martha Kirszenbaum** is an independent curator based in Paris.

The screening will be followed by an informal conversation with Martha Kirszenbaum, drinks & pieces of cake.

Language: English

Entry: 3€, no reservation necessary

#### **Lecture: Withdrawn architectures: Masonic temples and brothels a talk by William Pesson**

16/01/2013 - 7.30 pm

New perspectives on two places withdrawn from the world and time: the Masonic temple and the brothel. Places of fantasy, real or imagined, these two spaces are withdrawn from the cities they inhabit because they are plunged, not secretly but discreetly, into the imaginaries of those who frequent them. Masonic temples and brothels, places of escape from earthly or family life, answer to system of codes and norms that brought into being an entirely original architecture: although the inspirations vary, not only do stylistic resemblances exist between them, but their spatial sequences are sometimes similar as well. This illustrated journey into the most secret of human mysteries - in Belgium, France or the US - allows us to grasp this little-known architectures and to lift, literally and figuratively, the Veil of Isis.

**William Pesson**, a Paris-based architect and a specialist of Masonic temple architecture, has curated exhibitions and written numerous essays on the subject. His fascination for and with historicist decors has led him to the study of brothel architecture. His mastery of the subject led him to be hired as artistic advisor to Bertrand Bonello's film *House of Tolerance*, presented as part of the Official Selection at the Cannes Film Festival, 2011.

Language: French

18 Entrance: 3 Euro

## **Thank you**

This exhibition was made possible thanks to the support of Barbara Gladstone Gallery Brussels, Studio Marc Paeps, Galerie Vidalcugli-etta, Hugues d'Oultremont Ferronnerie d'Art and Duvel Moortgat. A special thank you goes to Martin Belou, Erwan Evin, Raphaël Lecoc-quierrre, Margaux Schwarz, Etablissement d'en Face and to the studio of Boy Vereecken for their great help and advice.

## **La Loge**

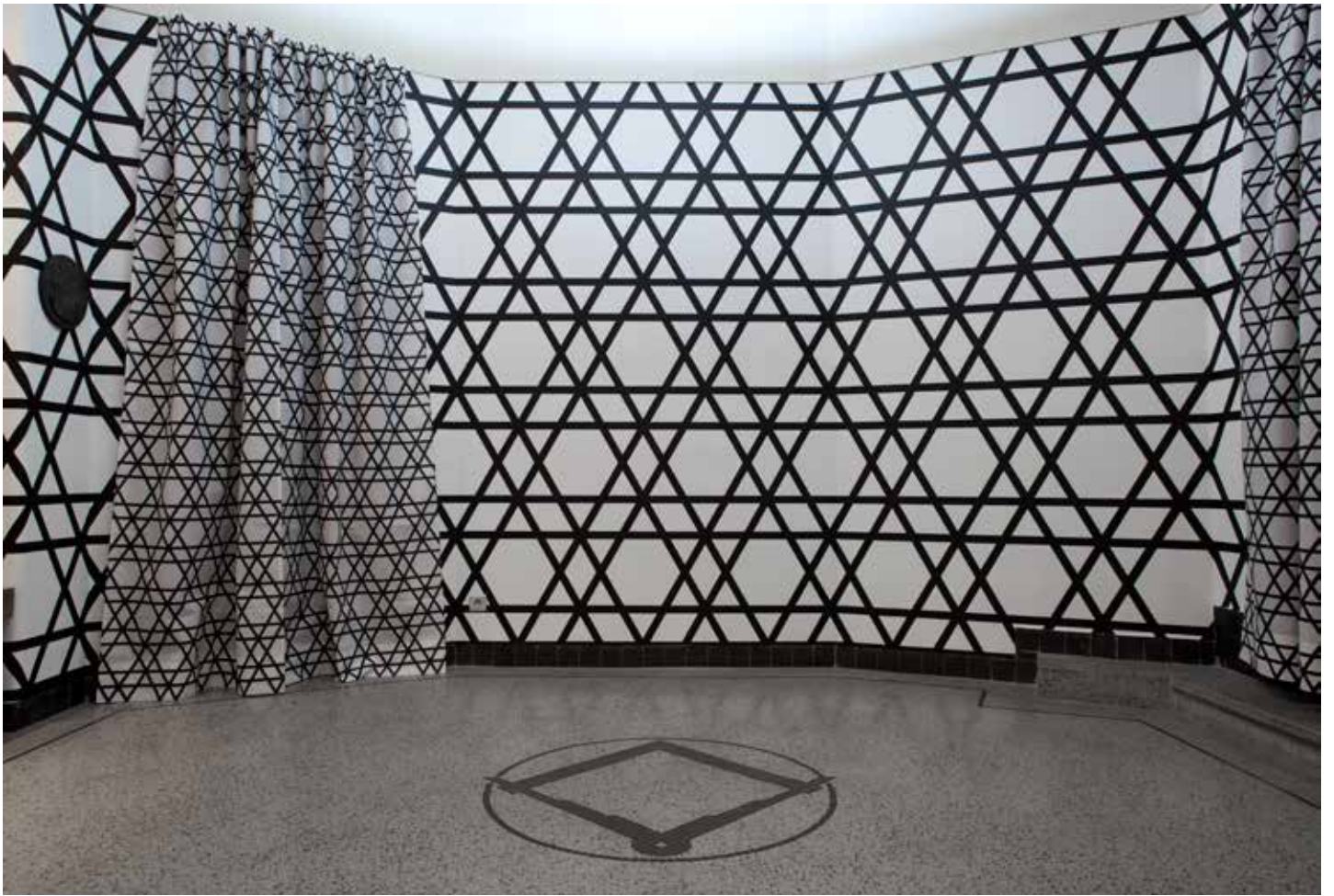
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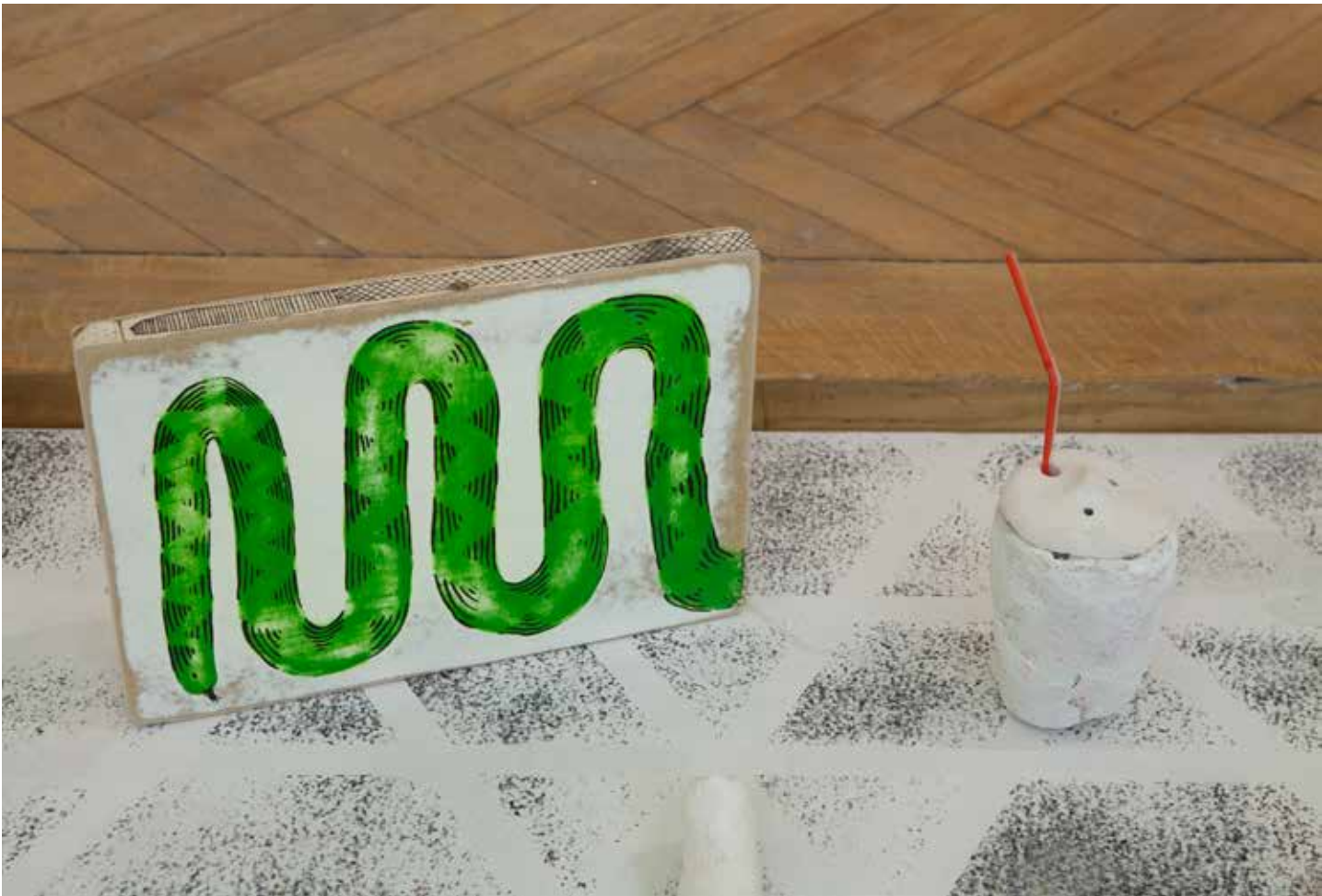
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*The Ceremony and the Spirit* by Roe Ethridge and Zin Taylor, La Loge, Brussels, 2013. Courtesy and copyright of the artist and La Loge.



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*The Ceremony and the Spirit* by Roe Ethridge and Zin Taylor, La Loge, Brussels, 2013. Courtesy and copyright of the artist and La Loge.

**The Age of Less: Nostalgia?**  
**International two-day symposium**

1 & 2 March 2013

International two-day  
symposium

# The Age of Less: Nostalgia?

la loge

01 & 02  
March 2013

## Participants

Emiliano Battista  
Curro Claret  
Catherine David  
Thea Djordjadze  
Elie During  
Moritz Küng  
Pierre Leguillon  
Jasper Morrison  
Manfred Pernice  
Muck Petzet

**The Age of Less-Nostalgia**, a two-day symposium that brings together the fields of visual art, design, architecture and theory, aims to discuss existing or past values in relation to possibly new behaviours that have emerged within the framework of, and in response to, the financial crisis. In particular, our focus will be on questioning how the so-called "creative industry" is dealing with and reacting to the present situation.

**Exhibition**  
Friday & Saturday  
12:00 – 20:00

**Lectures**  
Friday, March 1<sup>st</sup>  
15:30 – 20:00  
Saturday, March 2<sup>nd</sup>  
12:00 – 20:00

**Conference language**  
English

**Limited seats.** Book your ticket via [info@la-loge.be](mailto:info@la-loge.be) or call us at: +32(0)2 644 42 48

La Loge / Kluisstraat 86 rue de l'Ermitage – 1050 Brussels  
Detailed program and updates are available on: [www.la-loge.be](http://www.la-loge.be)



## **The Age of Less: Nostalgia? - International two-day symposium**

01 & 02 March 2013

The collapse of the investment bank Lehman Brothers, the cost explosion of the Elbe Philharmonic Hall in Hamburg, the egocentric escapades of Italy's former Prime Minister Silvio Berlusconi or the mystified sale of Damien Hirst's diamond skull: these are just a few examples of our overheated cultural, economic, political and social system. We cannot but be aware today that neoliberalism, till recently praised as the engine of universal wealth and prosperity, is a pure ideology of justification, a tool to concentrate more and more wealth at the top. Years of neoliberalism have plunged us into a deep crisis, and everywhere people are trying desperately to hold on to a status quo that, in the face of generalized government paralysis and unwillingness to confront the causes of the crisis head on, is rapidly dissolving under their feet. The old adage, Less is More, is no more... in part because less is getting less and less.

The Age of Less-Nostalgia, a two-day symposium that brings together the fields of visual art, design, architecture and theory, aims to discuss existing or past values in relation to possibly new behaviours that have emerged within the framework of, and in response to, the financial crisis. In particular, our focus will be on questioning how the so-called "creative industry" is dealing with and reacting to the present situation.

Collaboratively conceived by **Moritz Küng** and **Anne-Claire Schmitz**

### **Program**

#### **Friday, March 1st**

- 15:30: Welcome introduction by Moritz Küng & Anne-Claire Schmitz
- 16:00: Left-Wing Melancholy: Rancière on the Politics of Critique by Emiliano Battista
- 17:00: Diane, Ad and Tupperware an autobiographical lecture by Pierre Leguillon
- 18:00: Against the grain? by Catherine David
- 19:00: Q & A with guests and audience
- 19:30: eat & drink buffet at La Loge (open to all)

#### **Saturday, March 2nd**

- 12:00: lunchbuffet at La Loge (open to all)
- 13:00: Reset by Manfred Pernice (Cancelled)
- 14:00: Making furniture with people in risk of exclusion by Curro Claret
- 15:00: break - tea time
- 15:30: Reduce Reuse Recycle by Muck Petzet
- 16:30: Conversation with Thea Djordjadze (Cancelled)
- 17:30: The Prospects of Retro-Futurism by Elie During
- 18:30: Q & A with guests and audience
- 19:00: drinks

### **Participants**

**Emiliano Battista** (BRA, °1973, lives in Brussels) is an independent researcher and the translator of Jacques Rancière's Althusser's Lesson (Continuum 2011) and Film Fables (Berg 2005), as well as of essays by Jean-Michel Rabaté, Erik Porge, Raoul Vaneigem, and others. He is also the editor, with Vanessa Brito, of Becoming Major/Becoming Minor (Jan van Eyck 2011), a collection of essays

on the work of Gilles Deleuze. He was a researcher in the Theory department of the Jan van Eyck Academie, where he led a research project on the role of the aesthetic in Rancière's work, particularly in his polemic with Badiou and Lyotard. He is currently at work on two book projects, with Daan van Golden and Herman Asselberghs, as well as on editing and translating a selection of Rancière interviews.

**Curro Claret** (ES, °1968, lives in Barcelona) is a designer who studied at London's Central Saint Martins College of Art and Design and Barcelona's Escuela Superior de Diseño Elisava, where he's also teaching. He worked both in architecture and design studios as well as on a freelance basis. He collaborated among others with companies or organisations as: Alis, Ayuntamiento de Barcelona, Balvi, Barcelona Tecnología, Camper, COAC Colegio Oficial de Arquitectos de Cataluña, Massimo Dutti, Fad, Formica, galería H2o, Departament de Medi Ambient Generalitat de Catalunya, Centre d'Art la Panera, and for private commissions. In 2010 he started the furniture collection Taburet 300 in collaboration with Arrels foundation - an organization that supports homeless people in chronic stages of exclusion. Since then it has been developed from a few stools on a first step to a recently interior design intervention in a Camper shoe shop of Barcelona. Curro Claret was awarded in 2011 with the second price for 'Best Recycled Product' by the European Association of Plastics Recycling and Recovery Organisations, in 2009 with the Premi Disseny per al Reciclatge, Generalitat de Catalunya.

**Catherine David** (FR, °1954, lives in Paris) - is an art historian and curator. She studied Linguistics and History of Art at the Université de la Sorbonne-Paris III and Ecole du Louvre in Paris. From 1982 to 1990 she was Curator at the Musée national d'art moderne, Centre Georges Pompidou and from 1990 to 1994 at Galerie Nationale du Jeu de Paume, both in Paris, where she organized several monographs and group exhibitions including: Lothar Baumgarten; Reinhard Mucha; Passages de L'Image; Stan Douglas: Monodramas and Television Spots; Desordres; Choreh Feyzdjou; Thomas Hirshorn; Suzanne Lafont; Marcel Broodthaers; Helio Oiticica; Robert Gober; Gilberto Zorio; Jeff Wall and Chantal Ackerman: D'Est, among others. From 1994 to 1997 David served as Artistic Director for documenta X in Kassel, Germany, and from 1998 on is director of the long-term project Contemporary Arab Representations (Beirut/Cairo/Iraqi Equation) produced by Tàpies Foundation in Barcelona and shown in Barcelona / Tapiès Fondation, Berlin / KW and Umëa / Bild Museet. In 2000 she organized The State of Things for Kunst Werke, Berlin. Between 2002 and 2004 David was Director of Witte de With Rotterdam in the Netherlands. In 2004-2005 she was Rudolf Arnim Guest professor at Humboldt University, Berlin. In 2005-2006 she was Fellow at the Wissenschaftskolleg zu Berlin. In 2007 she organised the monograph exhibition of Bahman Jalali at Tàpies Fondation in Barcelona and the interdisciplinary event: Di/Visions: Culture and Politics of the Middle East at Haus der Kulturen der Welt in Berlin. In 2008 she received the Bard Award for curatorial excellence in New York. In 2009 she was curator of the ADACH (Abu Dhabi Authority for Culture and Heritage) pavilion at Venice Biennial. In March 2011 She organised Hassan Sharif's exhibition Experiments & Objects 1979-2011 at the ADACH Exhibition hall in Abu Dhabi and has launched the first monographic book on the artist (published by Cantz /ADACH) in Venice Biennale in June 2011. Recently, in 2012, she organised Blind Spot at HKW Berlin, Mutatis Mutandis at Secession, Vienna and Marwan & Abdelrahman Munif: Correspondance 1991-2004 in Beirut.

**Thea Djordjadze** (GE, °1971, lives in Berlin) - is a sculptor making mainly use of 'poor', perishable or brittle materials such as clay, plaster, ceramic, cardboard or raw wood. She studied at the Academy of Arts in Tbilisi from 1988 to 1993. The academy closed in 1993 due to the Georgian civil war. Djordjadze moved to Amsterdam to study at the Gerrit Rietveld Academy. After a year she

moved to Düsseldorf, where she studied at the Staatliche Kunstakademie until 2001. Selected solo exhibitions: Our Full, Malmö Konsthall, Malmö (2013), The Common Guild, Glasgow (2011), westlondonprojects, London (2009-2010), Kunsthalle Basel (2009), Kunstverein Nürnberg (2008). Selected group exhibitions: DOCUMENTA (13), Kassel (2012), Carré d'Art, Musée d'Art Contemporain, Nîmes (2011), Sculpture Centre, New York (2011), Hayward Gallery, London (2010), Centre Georges Pompidou, Paris (2010), Barbican, London (2008), the BB5 - 5th Berlin Biennial for Contemporary Art (2008), Venice Biennale (2003).

**Elie During** (FR, °1972, lives in Paris) - is Associate Professor and Chair of the Philosophy Department at University of Paris - Ouest Nanterre. He also teaches at the École des Beaux-Arts of Paris. His current research focuses on the philosophical implications of the space-time concept, at the crossroad of several fields: aesthetics, metaphysics and philosophy of science. He contributed to the critical edition of Henri Bergson's complete works (*Durée et Simultanéité* [Duration and Simultaneity], PUF, 2009, and *Memory of the Present* [Le souvenir du présent], PUF, 2012). He is the author of *Faux Raccords* (Actes Sud, 2010) and of two forthcoming books: *Bergson et Einstein: la querelle du temps* (PUF, 2013), and *Temps flottants* (Bayard, 2013). He co-edited several volumes on contemporary art: *De l'expérimental dans l'art* (Les Presses du Réel, 2009), *À quoi pense l'art contemporain ?* (Critique, n°759-760, 2010), *Qu'est-ce que le curating?* (Manuella Editions, 2012, in collaboration with Hans-Ulrich Obrist, Donatien Grau, Dominique Gonzales-Foerster).

**Moritz Küng** (CH, °1961, lives in Barcelona) - is an exhibition curator and book editor working at the intersection between art and architecture. He studied architectural design at the Gerrit Rietveld Academy, Amsterdam and art history at the University in Brussels. He was twice curator of the Belgium pavilion, at the Sao Paulo Art Biennial (2002) and the Venice Architecture Biennial (2008). In 2010 he was a member of the jury for the Golden Lions at the 12th Architecture Biennial in Venice. Most recent projects include solo shows with artists like Peter Downsbrough, Dominique Gonzalez-Foerster, Bas Princen, Cerith Wyn Evans and Heimo Zobernig, and architects like Christian Kerez, David Kohn, Office KGDVS, R&Sie - François Roche and SANAA. Recent group shows are *The Umbrella Corner*, ProjecteSD, Barcelona (2012-13), *The fifth column*, Secession, Vienna (2011) or *2 1/2 dimensional: Filmfeaturing Architecture*, deSingel, Antwerp (2010).

**Pierre Leguillon** (FR, °1969, lives in Brussels) is an artist, known for his accumulative slide shows, performances and exhibitions dealing with reception and art history. The content of the non-narrative slideshows often possesses a disarming wit and elusiveness. From 1991-1996 he has published as well the 'one page' journal *Sommaire*. Recent solo exhibitions and performances include: *La grande évasion*, Musée de la Danse, Rennes (2012); *Mamco*, Genève (2010), *Pierre Leguillon features: Diane Arbus, a Printed Retrospective, 1960-1971*, Kadist Art Foundation, Paris ; *Centre Régional de la Photographie in Douchy-les-Mines* ; *Moderna Museet in Malmö* ; *De Hallen in Haarlem* ; *CCA in Vilnius and Mercer Union, Toronto* (2009-2012), *Diaporama/Vestiaire, Musée du Louvre, Paris* ; *Artists Space, New York et.al* (2006-2009); *La Promesse de l'écran*, Capc, Musée d'Art contemporain, Bordeaux (2008-2010), *Non-Happening after Ad Reinhardt*, Raven Row, London ; *Murray Guy*, New York (2011). Recent group exhibitions include: *Le Nouveau festival*, Centre Pompidou, Paris (2009), *Rennes Biennial* (2012), *I Proclaim, you Proclaim, We Proclaim*, Stroom, Den Haag (2012), *The Umbrella Corner*, ProjecteSD, Barcelona. He is represented in Brussels by Motive Gallery.

**Manfred Pernice** (DE, °1963, lives in Berlin) is an artist who employs the most simple and unpretentious, often reused materials to create hybrids between a sculpture, a functional object, architecture and a display. His works haven't

a strict contour, appear often with a certain patina and a nostalgic sense of colour, evoking an innocent past or a certain social and aesthetical environment. He works against the currently predominating linearity and develops anti-forms with varying identities and functions. He had recent solo shows at the DCA Dundee Contemporary Arts in Scotland; the Neuer Berliner Kunstverein in Berlin and the S.M.A.K in Ghent (all 2011), Secession in Vienna (2010). Group exhibitions include: the Sao Paulo Biennial (2011), The New Décor, Hayward Gallery, London (2010), Le Festival, Centre Pompidou, Paris (2009), Skulptur.Projekte in Münster (2007), Unmonumental: The Object in the 21st. Century, New Museum, N.Y. (2007), or documenta 11 in Kassel (2002).

**Muck Petzet** (DE, °1964, lives in Munich) - is an architect and was General Commissioner of the German Pavilion at the Venice Architecture Biennial in 2012. With his exhibition Reduce Reduce Recycle he has introduced a new system of values in the context of architecture. After studying in Munich and Berlin, he initially worked with Herzog & de Meuron in Basel. He has had his own office in Munich since 1993 and runs it since 2012 in partnership with Andreas Ferstl. His many years of practical engagement with conversion strategies forms the foundation for his theoretical work. He has, for instance, carried out exemplary conversion projects in the shrinking cities of Hoyerswerda and Leinefelde. He is currently teaching 'architecture as resource' at the TU Munich.

### **Exhibition**

Friday & Saturday  
12h00-20h00

The Good Life by **Jasper Morrison**

Jasper Morrison (UK, °1959, lives in London) - designer, known for his archetypical, minimal designs, favouring function over expression.

### **Broadcasting**

La Loge is broadcasting all its lectures and events live from its webpage (except when noted). On the occasion of 'The Age of Less: Nostalgia?' our program will also be broadcasted live from the website of This is Tomorrow: <http://www.thisistomorrow.info/>. This is tomorrow is an online contemporary art magazine aiming to become a comprehensive archive of contemporary art, providing those restricted by place or time with the chance to visit some of the most innovative and culturally significant exhibitions around the world.

### **Thank You**

Thanks to Hotel Le Berger ([www.lebergerhotel.be](http://www.lebergerhotel.be)), Duvel Moortgat and les Archives d'Architecture Moderne.

### **About La Loge**

La Loge is a space where ideas, discussion and presentation coexist. It invites contemporary artists to develop projects engaged with questions of space, habitat and use and brings together a variety of contemporary practices through series of discursive events. La Loge is a privately initiated non-profit association.

### **La Loge**

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The Age of Less: Nostalgia?, Ia Loge, Brussels, 2013. Courtesy and copyright of the artist and Ia Loge.



The Age of Less: Nostagia?, La Loge, Brussels, 2013. Courtesy and copyright of the artist and La Loge.

## Six Possibilities for a Sculpture

a group exhibition curated by Zoë Gray

featuring the work of:

Carloline Achaintre

Hedwig Houben

Emmanuelle Lainé

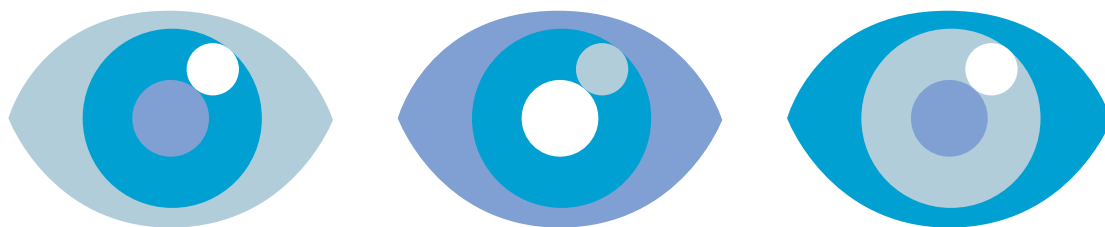
Robert Orchardson

Jennifer Tee

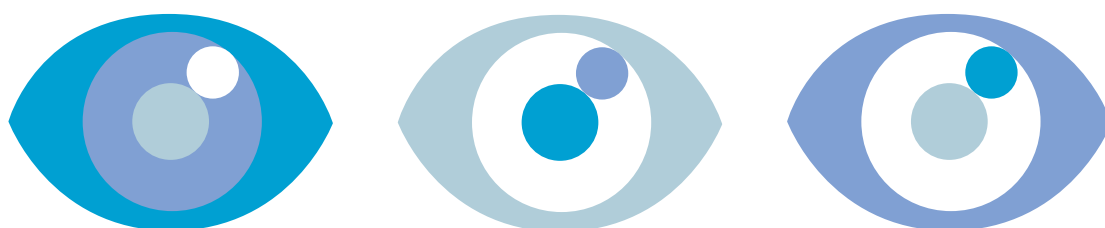
12 April 2013 - 29 June 2013

# Six Possibilities for a Sculpture

12/04/13  
29/06/13



a group show curated by Zoë Gray  
featuring Caroline Achaintre,  
Hedwig Houben, Emmanuelle Lainé,  
Robert Orchardson, Jennifer Tee



**opening**

Thursday 11 April  
2013  
18:00 – 21:00

**free entrance**

**exhibition**

12 April – 29 June 2013  
Open Thursday to Saturday  
12:00 – 19:00

**extended opening hours**

**during Art Brussels**  
18, 19 & 20 April 2013  
10:00 – 19:00

## la loge

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



## **SIX POSSIBILITIES FOR A SCULPTURE**

curated by Zoë Gray

featuring: Caroline Achaintre, Hedwig Houben, Emmanuelle Lainé, Robert Orchardson and Jennifer Tee

12/04/2013 - 29/06/2013

In an art world of endless possibilities, can we talk about only six possibilities for a sculpture? This exhibition presents the work of five artists who embrace sculpture as an active force rather than a static object.

The art critic Rosalind Krauss once asked: "How necessary is sculpture to producing the effects of sculpture?" Her essay 'Sculpture in the Expanded Field' (1979) examined the increasingly immaterial practices within the medium. Whilst she would later bemoan the breakdown of distinctions between media, her essay was an important milestone in what became known as the post-medium condition.

The artists included in this exhibition do not limit themselves to working in any one medium, yet they all engage with the practice of sculpture, of giving physical form to their ideas. They embrace the theatricality of sculpture - once maligned as its weakness - and choose to activate their forms in various ways, sometimes literally putting them on stage.

To greater or lesser extent, they are all engaged with questions of making, of process, even of craft. As Eva Grubinger and Jörg Heiser note in their introduction to *Sculpture Unlimited* (Sternberg Press, 2012), "an interest in the history of sculpture seems to be experiencing a revival, which includes a return to traditional techniques and production methods, and may even appear strangely radical and new in our age of the Internet and simulation." What strikes me particularly about this return to traditional techniques in the works of the artists presented here is that it is combined with a conceptual savvyness, a lightness of touch, and a generous helping of humour.

Whilst the exhibition is not designed to be about the building that hosts it, it would be disingenuous to ignore entirely the heavily laden symbolism of the space. A former Masonic lodge, it has the codes of Freemasonry ingrained in its very fabric. The works in the show flirt with the totemic presence of sculpture, with its potential as a ritualistic form. Nevertheless, any rituals that the works may evoke are purely artistic, and function within the realm of contemporary art, a space that allows for great freedom and great possibility.

Zoë Gray, April 2013

### **About the Artists**

**Jennifer Tee** presents three floor-based pieces, each knitted from hand-dyed wool. These flat pieces are far from two-dimensional. Their crystalline forms, tactile texture and the gradation of their colouring create the illusion of relief, drawing us into their decorative and beautiful surfaces. Independent works in their own right, they are also the stage and inspiration for a new piece of choreography, created by the artist for this exhibition and performed by a dancer at La Loge on May 25th. The shapes made by her body are guided by the shapes and interactions of the floor pieces, which find a fleeting new form of expression that lasts for just a few moments.

The latency or potential of objects is explored in **Emmanuelle Lainé's** work, even if very few actual objects are presented here. Educated as a sculptor, Lainé often creates works that reveal the traces of their making: shapes

presented together with their moulds, or amorphous shapes surrounded by the powders, liquids, and fibres of their construction. Here she retains this very physical approach, but presents us with a photograph. After working for several weeks in La Loge to create a site-specific installation, Lainé invited photographer André Morin to document her work, before dismantling the installation. She plays with the *trompe-l'oeil* possibilities that photography affords, to present a work that is at once material and ethereal.

Operating, perhaps, at a counter-current to the other artists in the show, **Robert Orchardson** takes forms that were once onstage, and translates them into abstract sculptures in a gallery setting. Intrigued by the way in which materials in a stage set can take on multiple meanings within the context of a play, he revisits Isamu Noguchi's designs for a 1955 Royal Shakespeare Company production of *King Lear*. This avant-garde production - hailed at the time as a failure by theatre critics - becomes Orchardson's source material for a sequence of works that defy narrative and exhibit a mute eloquence. Adapted here to work with the theatricality of La Loge's architecture, they become prototypes, carriers of ideas in a way that might previously have been described as "formalist."

Over the past few years, **Hedwig Houben** has been exploring the possibilities afforded to her by sculpture: possibilities for a better understanding of her own creative process. Her video presented here is the conclusion to the series that gave this exhibition its name. It began as an artist's talk, in which she spoke of six shapes found in her studio, examining her own reactions to them. The script from this performance was reworked several times, adding - for example - sections sung by the artist, or moments in which the sculpture under discussion joined in the debate. In the fifth and final iteration of the piece, the sculpture has become the main narrator, who uses flashbacks to discuss its own evolution and Houben's artistic choices. With an underlying humour, Houben reveals the melancholy and doubt that she encounters while making art. These emotional states are again brought to the fore in the song she has created for this exhibition, presented upstairs, called Soundtrack for a Sculpture.

While **Caroline Achaintre's** sculptures do not actually speak, somehow one imagines they might. Her ceramics are anthropomorphic and have a certain formal viscosity, as if freezing a moment of transformation from one state (or one emotion) to another. Display is a very important aspect of her work and plinths, shelves and stands have become an integral but flexible part of her pieces. Her wall-based woollen work appears to be a tapestry, but rather than being woven, it is made with a tufting gun. *Chin Chin* refers to primitive patterns, animal hides, the applied arts of early Modernism or the riotous combinations of shapes and colours of Postmodernism. It also has a shamanistic quality, or something of the carnivalesque about it. While remaining too beautiful and seductive to be considered abject or deviant, there is nevertheless a subversive potential contained within Achaintre's sculptures.

## Works in the Exhibition

### Temple

#### **Jennifer Tee**

*Crystalline Floor Pieces / Hexagonal*, 2010

Hand-dyed wool

Each 270 x 270 cm

*Crystalline Floor Piece (long)*, 2011

Hand-dyed wool

600 x 95 cm

4pm, Saturday 25 May  
Performance with dancer **Miri Lee**

**Emmanuelle Lainé**

*Untitled (from the series Me donnerez-vous ce qu'il faut de sang pour tremper cet acier?)*, 2013  
Blue back print  
532 x 355 cm  
Produced by La Loge

**Groundfloor hall**

**Robert Orchardson**

*Prism*, 2011  
Brass  
45 x 51 x 0.5 cm  
Courtesy of a private collection

*Yellow prop*, 2011  
Painted aluminium  
183 x 42 x 2cm

*All that is solid melts into air*, 2013  
Cement board  
Variable dimensions

*Blue prop*, 2011  
Acrylic  
66.5 x 2 cm diameter

*Untitled (Pink disc)*, 2011  
Resin  
4.5 x 35 cm diameter

**Basement**

**Hedwig Houben**

*Five Possible Lectures on Six Possibilities for a Sculpture*, 2012  
Video/performance, 28 minutes (starts on the hour and on the half-hour)  
Produced by P/////AKT, Amsterdam.

**1st floor**

**Emmanuelle Lainé**

*Untitled (from the series Me donnerez-vous ce qu'il faut de sang pour tremper cet acier ?)*, 2013  
Blue back print  
282 x 212 cm  
Produced by La Loge

**2nd floor**

**Hedwig Houben**

*Soundtrack for a Sculpture*, 2013  
Audio, 6:50 min  
Original music from Songs Ohia, *Untitled* 7 inch.  
Lyrics by Hedwig Houben.  
Music reinterpreted and recorded by Bas Schevers.  
Produced by La Loge.

**Caroline Achaintre**

*Chin Chin*, 2011  
Hand tufted wool  
230 x 200 cm

*Frank*, 2012  
Ceramic  
41 x 35 x 12 cm

*Pelle*, 2013  
Ceramic  
47 x 24.5 x 5 cm

*Peer Rap*, 2013  
Ceramic  
20 x 34 x 25 cm

**Guest curator**

**Zoë Gray** is an independent curator based in Brussels. Her recent exhibitions include Wilfrid Almendra: *Matériologique* at Fondation d'Entreprise Ricard, Paris (2013); Alexandre da Cunha at the Grand Café, Saint-Nazaire (2012); *Manufacture* (co-curated with Sandra Patron) at CentrePasquArt in Bienne (2012), John Hansard Gallery in Southampton (2011) and Parc Saint Léger in Pougues-les-Eaux (2011); *Making is Thinking* at Witte de With, Rotterdam (2011), where she worked as a curator from 2006 to the end of 2011; and Cyprien Gaillard: *Béton Belvédère* at Stroom, The Hague (2009). She is vice-president of IKT (International Association of Curators of Contemporary Art).

**Lectures and Events**

**Emmanuelle Lainé in conversation with Sandra Patron (director of Parc Saint Léger, Centre d'art contemporain, Pougues-les-Eaux, France)**  
16/05/2013 - 7.30 pm

This conversation will be in French. All other events are in English.

**Robert Orchardson in conversation with Wim Waelput (director of KIOSK, Ghent)**  
22/05/2013 - 7.30 pm

**Performance by Jennifer Tee, followed by the artist in conversation with Annick Kleizen**  
25/05/2013 - 4pm.

'Rugs & Bones' a performance by Miri Lee and Jennifer Tee, followed by Jennifer Tee in conversation with **Annick Kleizen** (associate curator, Witte de With, Center for Contemporary Art, Rotterdam).

**Hedwig Houben in conversation with Vanessa Desclaux (independent curator, Paris)**  
13/06/2013 - 7.30 pm

**Lecture *The Pedestal of Broken Dreams* by Vivian Sky Rehberg (art critic, course director, MA Fine Arts, Piet Zwart Institute, Rotterdam) (CANCELLED)**  
15/06/2013 - 4 pm

**Caroline Achaintre in conversation with Sophie von Olfers (curator, Portikus, Frankfurt-am-Main)**  
26/06/2013 - 7.30 pm

## **Practical information**

Language: English

Entrance: 3€, no reservation necessary

## **Thank you**

This exhibition is supported by Mondriaan Fonds (Amsterdam) and the Goethe-Institut Brüssel.

Thanks to Arcade (London), Duvel Moortgat, Etablissements d'en Face, Galerie Fons Welters (Amsterdam), Triple V (Paris), Wiels and Wilkinson Gallery (London) for their assistance and support.

Special thanks to Martin Belou, Quentin Caille, Erwan Evin and Yoel Pytowski.

This exhibition is dedicated to the memory of Charles Mason, sculptor and friend (1962-2013). His work *Exit Wounds*, 2011, is presented in the foyer.

## **La Loge**

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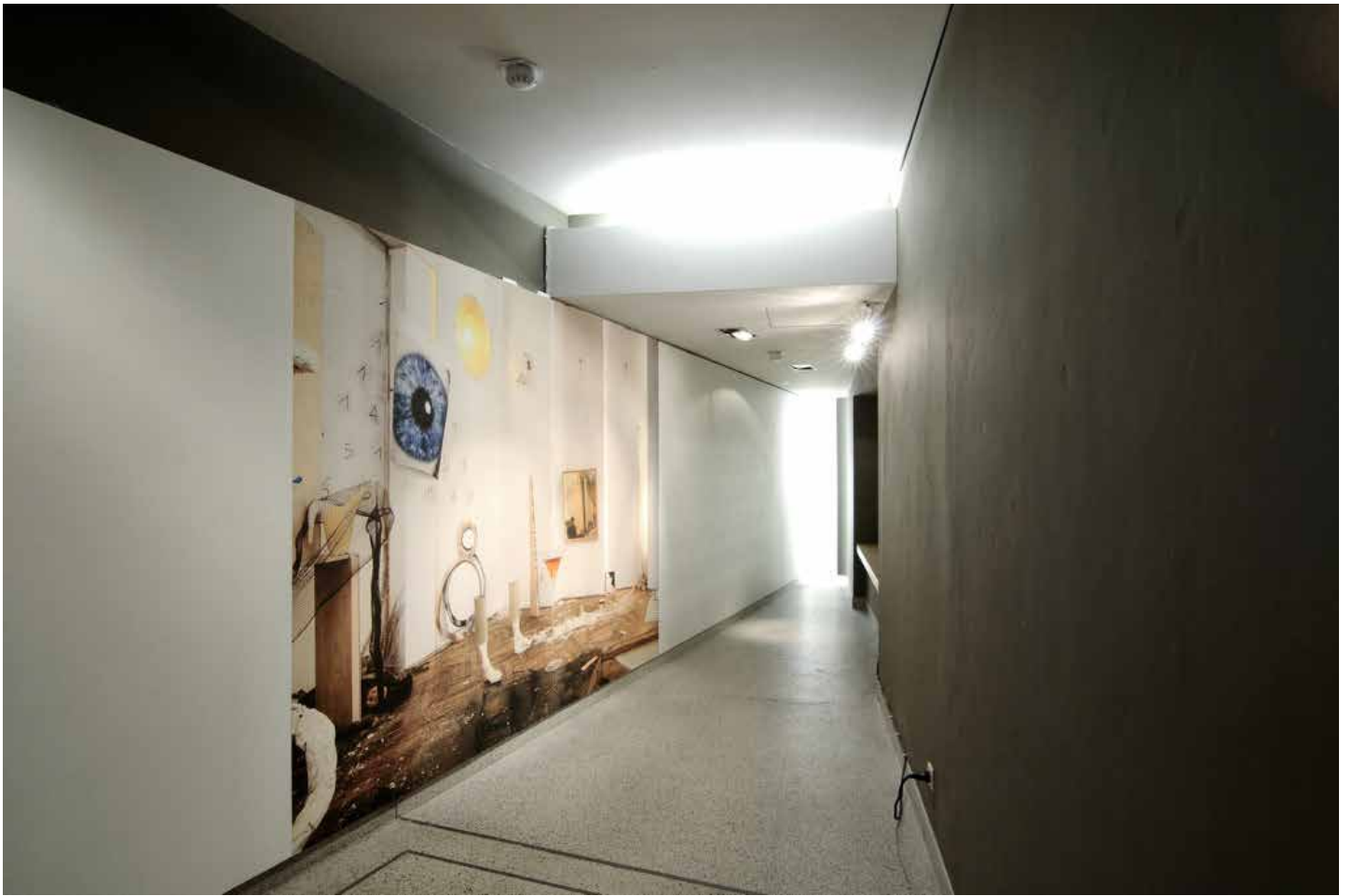
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*Six Possibilities for a Sculpture*, curated by Zoë Gray, La Loge, Brussels, 2013. Courtesy and copyright of the artist and La Loge.



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*Six Possibilities for a Sculpture*, curated by Zoë Gray, La Loge, Brussels, 2013. Courtesy and copyright of the artist and La Loge.

**The Eye**

**Art Brussels 2013**

**18 April 2013 - 21 April 2013**

On the occasion of Art Brussels 2013, La Loge features a project jointly conceived with its editorial designer Boy Vereecken.

As a newcomer and micro-institution, La Loge takes advantage of the fair to playfully position its identity: while referencing the former free-masonic use of the building, the eye points to the building's new function as a space for contemporary art and practices. Being both specific and generic, La Loge's logo eye is a precise container for a diversity of projects and visions.



The Eye of La Loge, Boy Vereecken, Brussels, 2013. Courtesy and copyright of the artist and La Loge.

la loge



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Season 2

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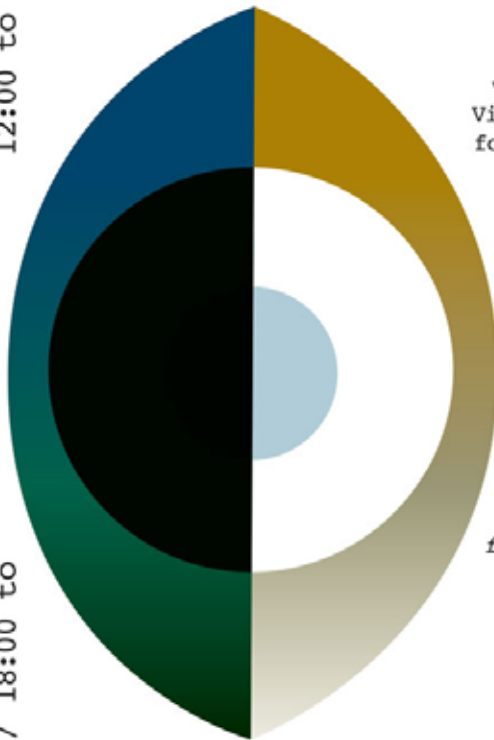
**Maybe I won't go to sleep at all**

**by Kate Newby**

19 September - 16 November 2013

opening hours  
Thursday-Saturday  
12:00 to 19:00

## Kate Newby



opening  
Wednesday 18 September  
2013 / 18:00 to  
21:00

[www.la-loge.be](http://www.la-loge.be)  
Visit our website  
for more details.

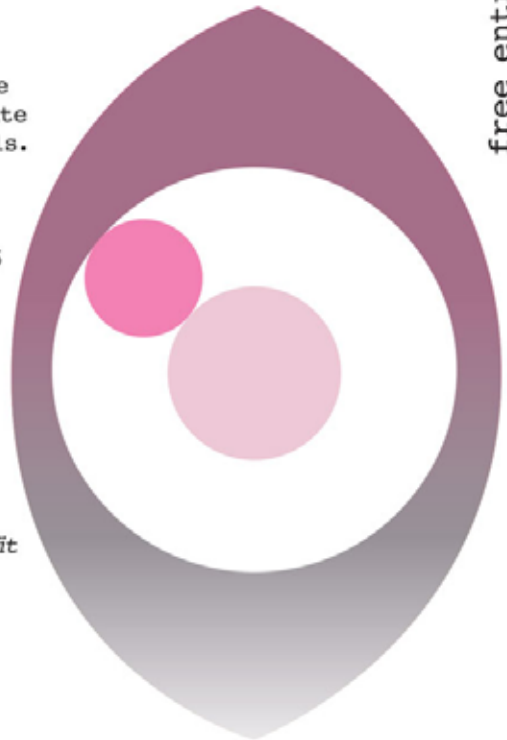
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## la loge



free entrance  
exhibition  
19/09/13 – 16/11/13

Maybe I won't go to sleep at all.

## Maybe I won't go to sleep at all

by Kate Newby

19/09/2013 - 16/11/2013

The practice of New Zealand artist Kate Newby is informed by a spontaneous and direct relationship to the environments or spaces she works with. While the propositions Newby develops emanate from specific dialogues with sites, they seem to always go beyond pure site-specificity toward carrying out a quality of transposable form. This characteristic of ease travels through every action undertaken by the artist who succeeds in setting up situations that appear to exist without the governance of any master.

It's exactly in this way that Kate Newby decided to approach La Loge's building. Considering it almost from a geographical point of view, she treats the architecture as a potential landscape, made out of different geological layers. One could say that landscapes are spaces that offer themselves to the viewer without any authority. You can just look at them quietly, simply sharing their reality. Things, spaces and actions in Newby's work introduce themselves in the same way. Elements of her work such as cotton fabric, ceramic stones fragments of sentences, ropes and carpets all appear in their most everyday incarnation. However, although what is presented is indeed the thing itself, what you see will often materialize as a slightly different version of the thing in question: fabric is hung, becoming a space, a home, a shelf....

Maybe I won't go to sleep at all sets up a mood in which the works are introduced as being at the same time present and provisional. It's a lot about awakening the impulse for minor trips and small events. The works may join in on activities like travelling along with the artist, spending some time with her, hanging out in the streets, getting wet by Brussels' rain, sunbathing on a roof, moving through the wind or being skimmed on water. As is often the case in her practice, more than producing proper objects and installations, Newby is proposing gestures and behaviors that result in a positive celebration of immediate reality.

Newby's proposition at La Loge offers a joyful and unfettered environment where neither the building nor the work is submissive or dominating the other.

Wandering around the exhibition involves looking and moving through the space, making up your own mind about it and probably also feeling a little tickled by something. In the same way parks, main roads or roundabouts are (thank god) sprinkled by wild paths—marking an impulsive need for a shortcut or a more pleasant walk—Kate Newby's practice is one that traces desire lines.

Curator: Anne-Claire Schmitz

### About the artist

**Kate Newby** (born in 1979, Auckland, New Zealand) currently spends her time between Auckland and New York. Solo exhibitions include: 'Let the other thing in', 2013, Fogo Island Gallery, Fogo Island, Newfoundland; 'Crawl out your window', 2012 Walters Prize exhibition, Auckland Art Gallery, Auckland; 'We must build in the open', 2012, Coopers Park, Olive Street Gardens, Power Street Gardens, Brooklyn; 'Do More with your feeling', 2011, Sunday Art Fair, Hopkinson Cundy booth, London; 'Crawl out your window', 2010, GAK Gesellschaft für Aktuelle Kunst, Bremen. Group exhibitions include: 'Running on Pebbles: through lines with incidents and increments', 2012, Snakepit, Auckland; 'Melanchotopia', 2011, Witte de With, Rotterdam, 'Bas Jan Ander: Suspended between Laughter and Tears', 2011, Museo de Arte Zapopan, Guadalajara, Mexico. Newby recently participated in the following residency programs: Fogo Island Arts

Residency, ISCP New York, Banff Centre & SOMA in Mexico City.

### **Limited edition**

#### **Kate Newby**

I cross the road all the time, 2013  
set of silver casted pocket detritus  
Ed. of 10

On the occasion of this exhibition, a limited edition is available for sale.  
For more information, please ask at the reception desk.

### **Events**

#### **Kate Newby in conversation with Laura Preston**

26/09/2013 - 7.30 pm

**Laura Preston** is currently based in Paris. She is an independent curator/ editor. She works for May journal and is the 2013 Curator-at-Large for the Adam Gallery, Victoria University of Wellington. In 2012 she edited the extensive monograph 'Michael Stevenson: An Introduction (Verlag der Buchhandlung Walther König)', while based as the Guest Curator at Portikus, Frankfurt am Main. She is currently developing another form for the publishing of film.

Entry : €3, no reservation necessary

### **Thank You**

This exhibition was made possible thanks to the support of Atelier de Céramique de La Cambre, La Cambre School for Visual Arts and Duvel Moortgat. A special thank you goes to Martin Belou, Clare Noonan, Yoel Pytowski and Margaux Schwarz for their great help and to Caroline Andrin, Hopkinson Mossman gallery, Drew Lichtenstein and Laurent de Sutter for their support and precious advice.

#### **La Loge**

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rue de l'Ermitage 86  
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Belgium

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info@la-loge.be  
www.la-loge.be

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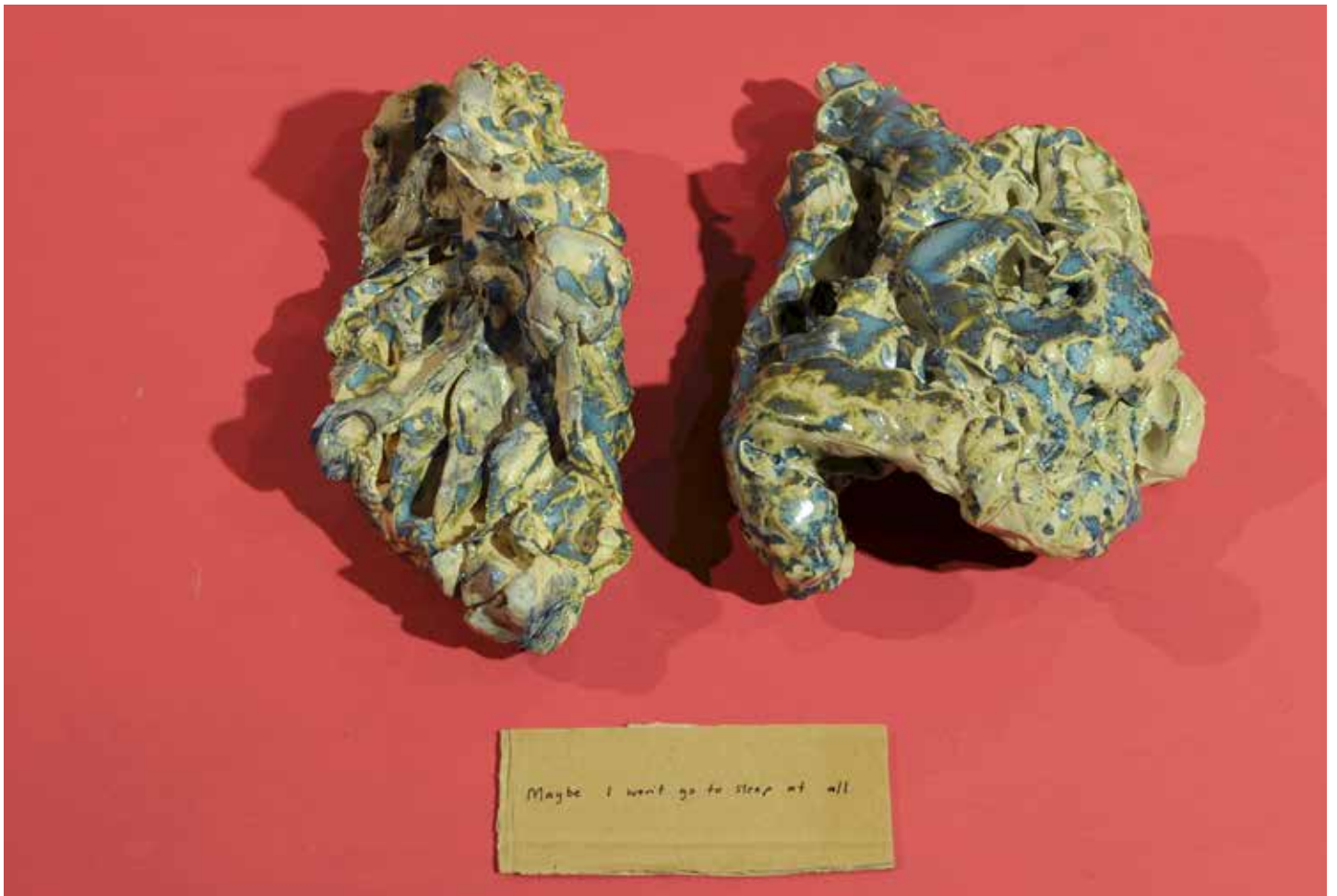




*Maybe I won't go to sleep at all* by Kate Newby, La Loge, Brussels, 2013. Courtesy and copyright of the artist and La Loge.



*Maybe I won't go to sleep at all* by Kate Newby, La Loge, Brussels, 2013. Courtesy and copyright of the artist and La Loge.



*Maybe I won't go to sleep at all* by Kate Newby, La Loge, Brussels, 2013. Courtesy and copyright of the artist and La Loge.

# **Figures, Landscapes and Time**

**by Peter Hutton**

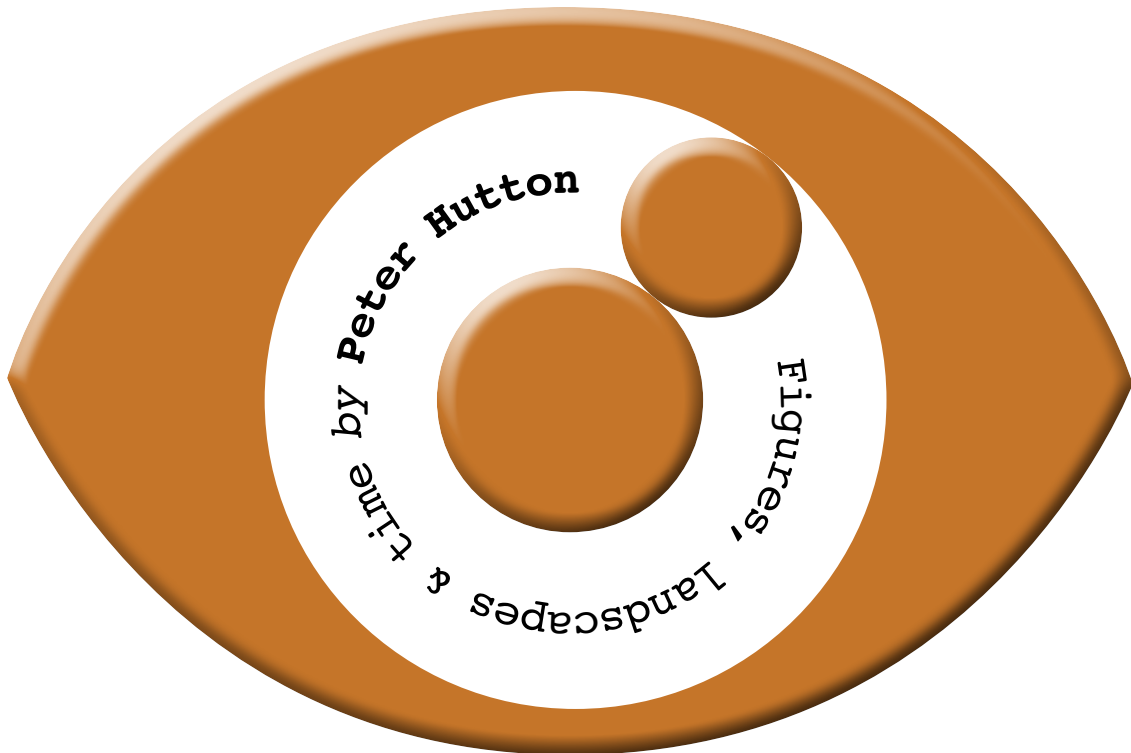
28 November 2013 - 1 February 2014

28/11/13  
01/02/14

la loge

**opening**

Thursday 28 November 2013  
18:00 – 21:00



**opening hours**

Thursday-Saturday

12:00 to 19:00

**free entrance**

La Loge  
Kluisstraat rue de l'Ermitage 86  
B- 1050 Brussels  
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[www.la-loge.be](http://www.la-loge.be) – Visit our website for more details about our program and events.

## Figures, Landscapes and Time

by Peter Hutton

28/11/2013 - 1/02/2014

The collection of seven films presented in the exhibition at La Loge represents over three decades of work by American independent filmmaker **Peter Hutton**. The exhibition features a number of early works including *Boston Fire* (1979) and *Landscape (for Manon)* (1986-87) and traces the artist's oeuvre through to the present. The main highlight of the exhibition is the debut of Hutton's latest films, *Three Landscapes* (2013) and *At Sea* (2004-2007) in the form of an installation.

Throughout his career, Hutton has used film to capture subtle moments in time in a way that reflects a powerful, contemplative method of viewing the world. In each of his films, he positions himself as a witness; he uses the camera to make a record of chosen landscapes filmed from a distance. Therefore, a tangible line can be felt in his films, separating the filmmaker from the reality that he is filming. His entire body of work results from patient observation as opposed to constructing a manipulated or staged reality.

Before becoming a filmmaker, Hutton spent a decade living and working on large merchant ships. He paid his way through art school with the money he earned at sea. The experience of witnessing the world by boat undeniably forged the artist's sense of looking as a means of experiencing time and reality with a more intense focus on the subtleties of vision. The artist explains that, "there's a kind of culture of survival when you're out at sea, where you have to develop a kind of visual acuity to know where you are going and what's happening." Another defining aspect of Hutton's work is his early artistic career as a painter. Though the artist abandoned painting for film in the mid-1970s, his films convey a visual connection to the methodologies of painting. As Hutton describes, film is "about painting with the language of cinema."

Born in Detroit and a current resident of the Hudson River Valley, Hutton's personal connection to specific places is evident in his work. His long appreciation for the beauty of the Hudson River Valley is expressed in a number of his films including *Landscape (for Manon)*, *Study for a River* and *Three Landscapes*. His cinematic treatment of this area has been linked to the mid-19th century painting of the Hudson River School, an American art movement known for romantic depictions of the natural landscape surrounding the Hudson River. Often using his daily environment as inspiration, Hutton believes in the adage that truth is stranger than fiction. Hutton's oeuvre consists of a rich collection of over twenty films that portray a sense of meditative timelessness. The seamless movement of man and nature appear as continuous forces untouched by time.

Curator: Anne-Claire Schmitz

### About the artist

Peter Hutton received his BFA and MFA from the San Francisco Art Institute. Hutton has taught at CalArts, Hampshire College and Harvard University. He currently teaches at Bard College. In 2008, his work was the subject of a retrospective at MoMA. His films have been featured in a number of international film festivals including New York, Vienna, Rotterdam, London and Toronto. His work has also been exhibited at the Whitney Biennial (1985, 1991, 1995, 2004), George Eastman House, Museum of Contemporary Art Oslo, among others. He is the recipient of a Guggenheim Fellowship and has received grants from the National Endowment for the Arts, DAAD/Berliner Künstlerprogramm, Rockefeller Foundation, etc. His work can be found in the collection of many museums including MoMA, Centre Pompidou and the Austrian Film Museum.

## Films in the exhibition

### **Ground floor**

#### *Three Landscapes, 2013*

47 min. in 3 sections, colour, silent

Peter Hutton's latest series consists of three landscape studies: a steel mill located in the industrial area of Detroit where he grew up, the fields of the Hudson valley where the artist currently lives and the Dallol Depression in Ethiopia, one of the hottest and most remotely inhabited places on earth. The choice of this last location was driven by filmmaker Robert Gardner who suggested that Hutton continue the study he started in 1968, namely a short film about the salt harvests of Afar camel herders.

Each study records the precise movements of human labour within a particular geography. The sequences appear as dreamy, mirage-like depictions revealing labour as abstract forces.

#### *At Sea, 2004-2007*

60 min. in 3 sections, colour, silent

At Sea was shot over a period of three years and examines the birth, life and eventual death of a modern container ship. The "birth" of the ship is represented through scenes from a technologically advanced shipping yard in South Korea where a ship is being constructed. The second part of the film follows the journey of a ship as it sails across the sea through treacherous waters.

The last section of the film is shot amidst the ship "graveyards" located on the coast of Bangladesh, where the landscape is filled with the abandoned and rotting hulls of massive container ships.

### **Basement**

#### *Boston Fire, 1979*

8 min., black & white, silent

Beginning with close-ups of white smoke against a black plane, a succession of filmed sequences slowly reveals a raging fire. Small, silhouetted figures of fire fighters are captured as they attempt to tame the flames. Without reference to the cause or the source of the blaze, the film presents a stark contrast between the shifting movements of the amorphous clouds of smoke and the dark surrounding foreground, which is visually and literally being consumed by the elusive fire.

#### *New York Portrait: Chapter II, 1981*

16 min., black & white, silent

The second chapter of a three-part portrait of New York, this film is comprised of carefully captured moments in the daily life of the city. From the ordinary and tragic, to the picturesque and monumental, Hutton portrays the city as he sees it. Each sequence is a miniature study and when combined together, they create a dynamic portrait of the complex microcosm that is New York City.

#### *Landscape (for Manon), 1987*

19 min., black & white, silent

Made up of 22 different shots of ranging length, the film captures landscapes from around the Hudson River Valley. Each cut is given its own space with mo-

ments of black in between. Many of the cuts appear to be stills, but through close observation the stills come alive as the eye adjusts to subtle changes and movements.

As a tribute to the artist's daughter, Manon, we see a train moving at the start that later reveals itself to be a toy train. The final cut is of Hutton's daughter as a child, with modulating light reflecting across her face.

Lodz Symphony, 1993

20 min., black & white, silent

This film is a succession of cinematic "postcards" of the city of Łódź in Poland. These individual still-lives capture the melancholy moments of a faded and fragile city undeniably shaken by its traumatic past. Cuts of empty streets and dilapidated facades slowly shift to images depicting activity and industry, subtly suggesting that the city is in the process of recovery.

Study of a River, 1997

16 min., black & white, silent

This film is the first in a series of studies that examine the Hudson River and its surrounding landscapes. Hutton, a long-time resident of the Hudson River Valley, has a strong affinity with the river. The film, shot during winter, references both the natural beauty of the river and its historical role as the purveyor of industry and commerce.

**Lectures and Events**

**Workshop with Peter Hutton for students of l'erg** (closed workshop)

29/11/2013

**Talk by Peter Hutton, moderated by Anne-Claire Schmitz**

30/11/2013 - 4pm

Language: English

Entrance: 3€

Please note capacity is limited. We recommend arriving on time to ensure admission.

**Thank You**

Thanks to Michela Alessandrini, Antoine Begon, Martin Belou, Corinne Diserens, Ludo Engels, L'ERG, Isabelle Grynberg, Yoel Pytowski, Steven Tallon and Boy Vereecken. Special thanks to Jailee Rychen for her precise and devoted assistance while preparing this exhibition.

The opening of the exhibition was made possible thanks to the support of Duvel Moortgat.

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exhibition view of 'Three Landscapes' in Figures, Landscapes & Time by Peter Hutton, La Loge, Brussels 2013. image Courtesy of the artist & La Loge



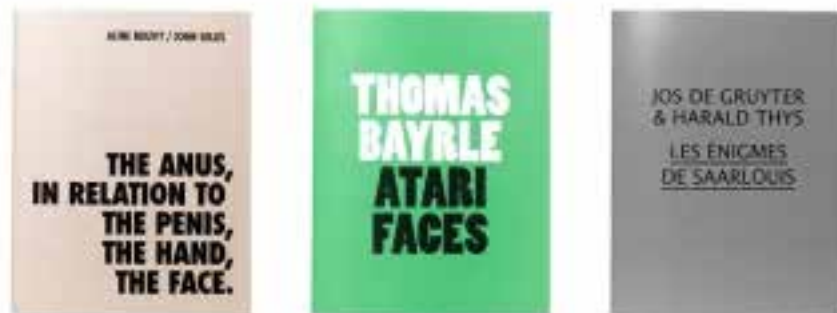
exhibition view of 'At Sea' in Figures, Landscapes & Time by Peter Hutton, La Loge, Brussels 2013. image Courtesy of the artist & La Loge

## **Book Launch: Triangle Books**

**Aline Bouvy / John Gillis, Thomas Bayrle, Jos De  
Gruyter & Harald Thys**

22 February 2014

Triangle Books presents 3 new publications by Aline Bouvy / John Gillis,  
Thomas Bayrle, Jos De Gruyter & Harald Thys



BOOK LAUNCH IN THE PRESENCE OF THE ARTISTS  
SATURDAY 22 FEBRUARY 2014, 6 – 9 PM  
LA LOGE, RUE DE L'ERMITAGE 86, 1050 BRUSSELS  
[WWW.TRIANGLEBOOKS.COM](http://WWW.TRIANGLEBOOKS.COM)

**UP**

**by Koenraad Dedobbeleer  
and Kris Kimpe**

4 Sunday afternoons  
9, 16, 23 and 30 March 2014

# UP

UP is a fanzine dedicated to a singular and subjective love of the built.

For four Sundays during the month of March, UP opens the doors of La Loge for afternoon discussions about architecture and design with invited guests, extending the mode of their zine off the page and into event form.

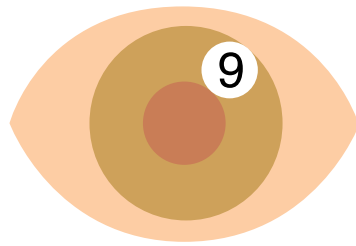
For the occasion, UP will refurbish La Loge's exhibition space into a bar setting, replete with selected designer furniture and artworks.

As your bartenders, hosts, and fellow fans, UP warmly welcomes you all.

As part of the Sunday afternoon events, UP will launch four new zine issues looking at significant and fascinating architectural works.

by Koenraad Dedobbeleer  
& Kris Kimpe

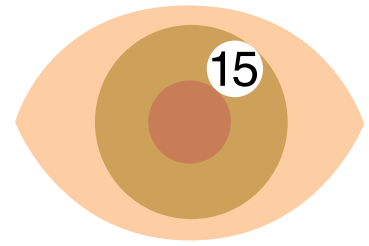
UP



Sun. 16 March 2014

program: release of UP issue 09 starring John Hejduk's Kreuzberger Tor; contributions by Fredi Fischli & Niels Olsen (co-curators of Studiolo and ETH, Zürich) and Dirk Somers (architect, Antwerp).

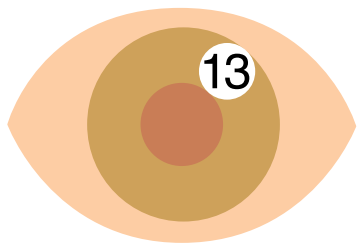
UP



Sun. 30 March 2014

program: release of UP issue 15 starring Franco Albini's and Franca Helg's Galeria di Palazzo Rosso; contributions by Lorenzo Benedetti (director of De Vleeshal, Middelburg) and Werner Feiersinger (artist & publisher, Vienna).

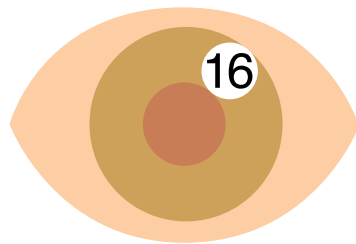
UP



Sun. 9 March 2014

program: release of UP issue 13 starring Hans Hollein's Museum Abteiberg; contributions by Henk Muhl (architect, Voorburg) and Susanne Titz (director of Museum Abteiberg, Monchengladbach).

UP



Sun. 23 March 2014

program: release of UP issue 16 starring Luiz Benedito Telles' & Eurico Prado Lopez' Centro Cultural Sao Paulo; contributions by Philip Metten (artist, Antwerp) & Stefaan Vervoort (critic & researcher, Antwerp - Ghent) and Gerrit Oorthuys (architecture lover & connoisseur).

## la loge

**Practical Information:**

9, 16, 23, and 30 March 2014  
15:00 to 19:00  
free access  
language: English

La Loge  
Kluisstraat 86  
rue de l'Ermitage  
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La Loge is a privately initiated non-profit association.

With the support of  
the Flemish authorities 

Thanks to Vedett.

## UP

by **Koenraad Dedobbeleer and Kris Kimpe**

9, 16, 23 and 30 March 2014

**UP** is a fanzine dedicated to a singular and subjective love of the built initiated by artist Koenraad Dedobbeleer and architect Kris Kimpe. Appearing regularly with an irregular interval since 2006, **UP** features photography by Dedobbeleer, Kimpe and other collaborators of a single work of architecture that inspires them. The photography is both a documentation of and a critical response to the architecture.

For four Sundays during the month of March, **UP** opens the doors of La Loge for afternoon discussions about architecture and design with invited guests, extending the mode of their zine off the page and into event form.

For the occasion, **UP** will refurbish La Loge's exhibition space into a bar setting, replete with selected designer furniture and artworks.

As your bartenders, hosts, and fellow fans, **UP** warmly welcomes you all.

As part of the Sunday afternoon events, **UP** will launch four new zine issues looking at significant and fascinating architectural works.

Curator: Anne-Claire Schmitz

### Program of Sunday 9 March 2014

Launch of **UP issue 13** starring **Hans Hollein's** Museum Abteiberg designed in 1972/73 and completed in 1982. Located Abteistrasse 27, 41061 Monchengladbach. Our Sunday guests are **Henk Mihl** (architect, Voorburg) and **Susanne Titz** (director of Museum Abteiberg, Monchengladbach).

#### **Hollein and all that surrounds us by Henk Mihl**

In this lecture - a trajectory of work before and beyond the Museum Abteiberg, - design, environment and buildings of Hans Hollein will be brought forward while discussing and reviewing appearance and aspects of some of his artefacts.

#### **Museum Abteiberg: The presence of Antimuseum by Susanne Titz**

The origin of the Museum Abteiberg in Mönchengladbach was Johannes Cladders' term Antimuseum, dating from 1968. This idea defined the structure of the museum building that he created in collaboration with the Austrian architect Hans Hollein, 1972 - 1982. How does this building work? What was the vision? What is the present tense of it - for visitors, artists, exhibited art?

### Program of Sunday 16 March 2014

Launch of **UP issue 09** starring **John Hejduk's** Kreuzberger Tor. Our Sunday guests are **Dirk Somers** (architect, Antwerp) and **Fredi Fischli & Niels Olsen** (co-curators of Studiolo and directors of exhibitions at ETH Zürich, the Institute of the History and Theory of Architecture).

#### **Dirk Somers on Adolf Loos and the notion of normality**

Adolf Loos was a man of polemic without being a revolutionary. Loos considered being normal a challenge in itself. His entire life Loos wrote and studied about the legitimacy of the appearance of things. Fashion, craftsmanship, classicism, etiquette, hygiene... all these subjects were essential in his quest to upgrade early 20th century culture to the new conditions of

life. Through his work and writings, but also by examining other's and our own work, we study the question of normality. Is it still possible to design in a normal way, and if so, why would a designer aspire normality?

**Fredi Fischli and Niels Olsen** are curators and directors of gta exhibitions, an institution for art and architecture at the Swiss Federal Institute for Technology, ETH Zurich. They studied art history and are currently stipends of \*Kurator at Gebert Stiftung für Kultur in Rapperswil. Together they organized numerous international exhibitions, founded the art space Studiolo and initiated the publication series Studiolo / Edition Patrick Frey. This Sunday they will talk about their book with Trix and Robert Haussmann as an example of how they link art and architecture with its history and the contemporary. Trix and Robert Haussmann are both born in the 1930's and belong to the important Swiss architects. Since the 1960's they question the rigid modernity of which they are part of. Today they work in the context of contemporary art with a next upcoming exhibition at Kunsthalle Fri-Art in Fribourg.

#### Program of Sunday 23 March 2014

Launch of of **UP issue 16** starring **Luiz Benedito Telles' & Eurico Prado Lopez'** Centro Cultural Sao Paulo; contributions by **Philip Metten** (artist, Antwerp) & **Stefaan Vervoort** (critic & researcher, Antwerp - Ghent) and **Gerrit Oorthuys** (architecture lover & connoisseur).

#### Program of Sunday 30 March 2014

Launch of of **UP issue 15** starring **Franco Albini's** and **Franca Helg's** Galleria di Palazzo Rosso. Our Sunday guests are **Werner Feiersinger** (artist & publisher, Vienna) and **Lorenzo Benedetti** (director of De Appel, Amsterdam).

**Werner Feiersinger's** presentation at La Loge will focus on the project Italo-modern as well as on his occupation with the buildings in Chandigarh by **Le Corbusier** and others. Since many years, Werner Feiersinger and his brother Martin, an architect, are working on post-war architecture in Northern Italy. Their research resulted in the book 'Italomodern. Architektur in Oberitalien 1946-1976' and the eponymous exhibition. In his talk, Werner Feiersinger will show photographs of selected buildings from this project and will explain his subjective sculptural interest and the relation of architecture and his sculptural work. Other than a traditional approach, his gaze as a photographer and artist can be caught by a swing or other everyday objects in a garden, becoming the centre of attention in addition to the building. In the second part, Feiersinger will talk about the physical experience and presence of the buildings in Chandigarh, with a view on the recent condition of this city. His focus addresses not only the major works, but also little noticed buildings like government housing, a sports centre etc.

**Lorenzo Benedetti** will share ideas on postwar Italian architecture and reflect on the seemingly constant growth of attention for this specific architectural moment. The irregular geometries, the attention of the quality of materials of buildings like Palazzo Abatellis in Palermo or Castelvecchio in Verona by Carlo Scarpa and Il tesoro del Duomo di San Lorenzo of Franco Albini have a specific dimension of time and space. Their architecture develops narratives that can be related to the writings of Calvino and the early movies of Antonioni.

This project is made possible with the support of the Flemish authorities.



## **Practical information**

9, 6, 23 and 30 March 2014

15:00 to 19:00

free access

language: English

### **La Loge**

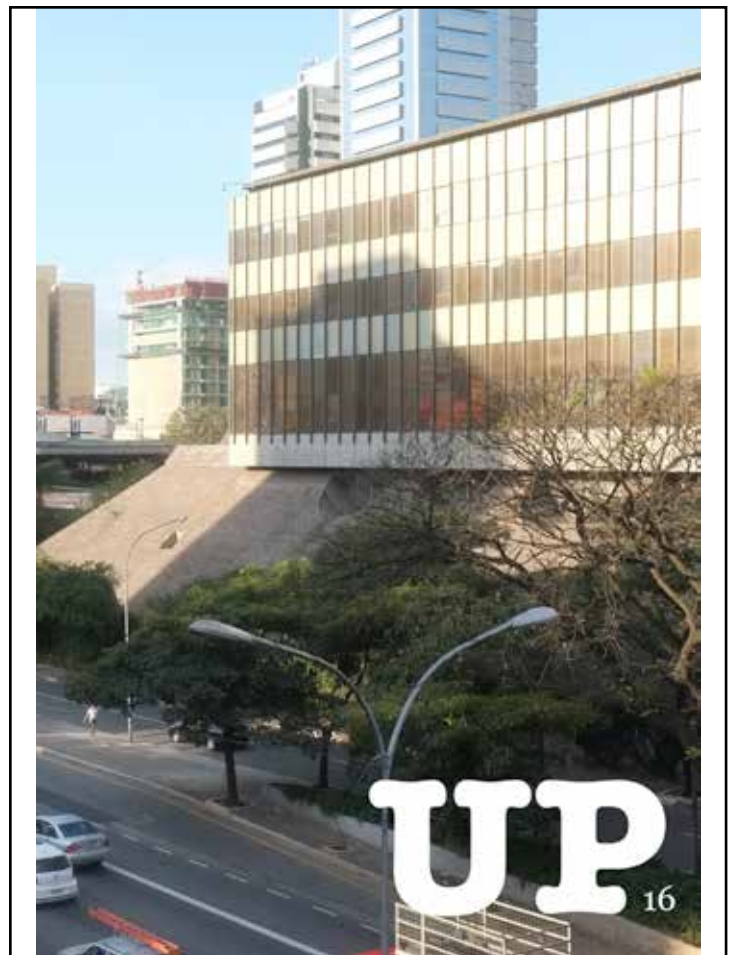
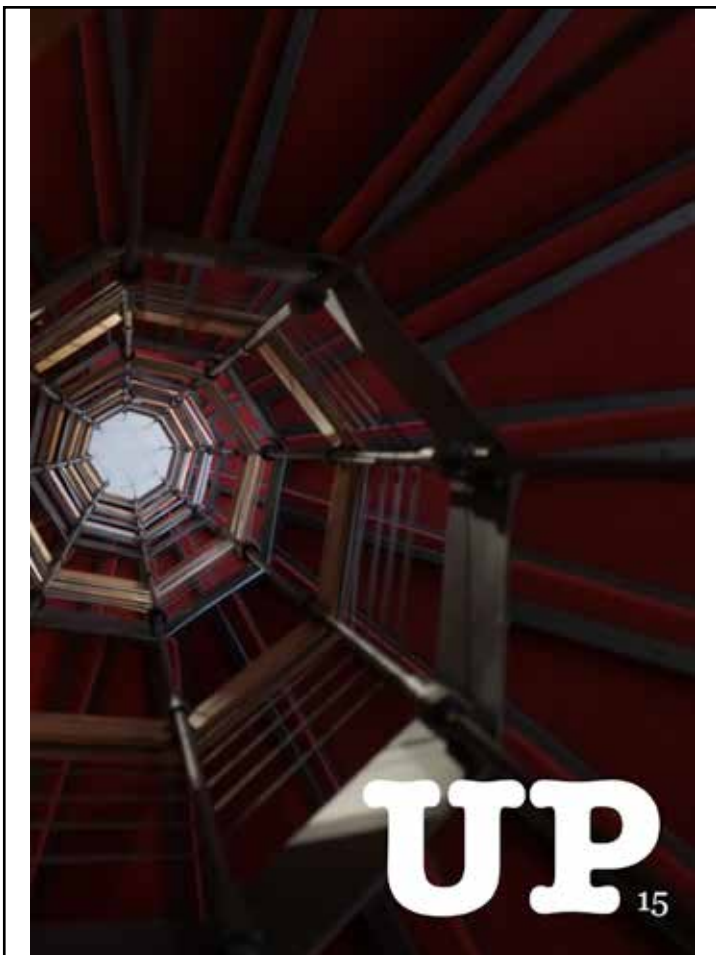
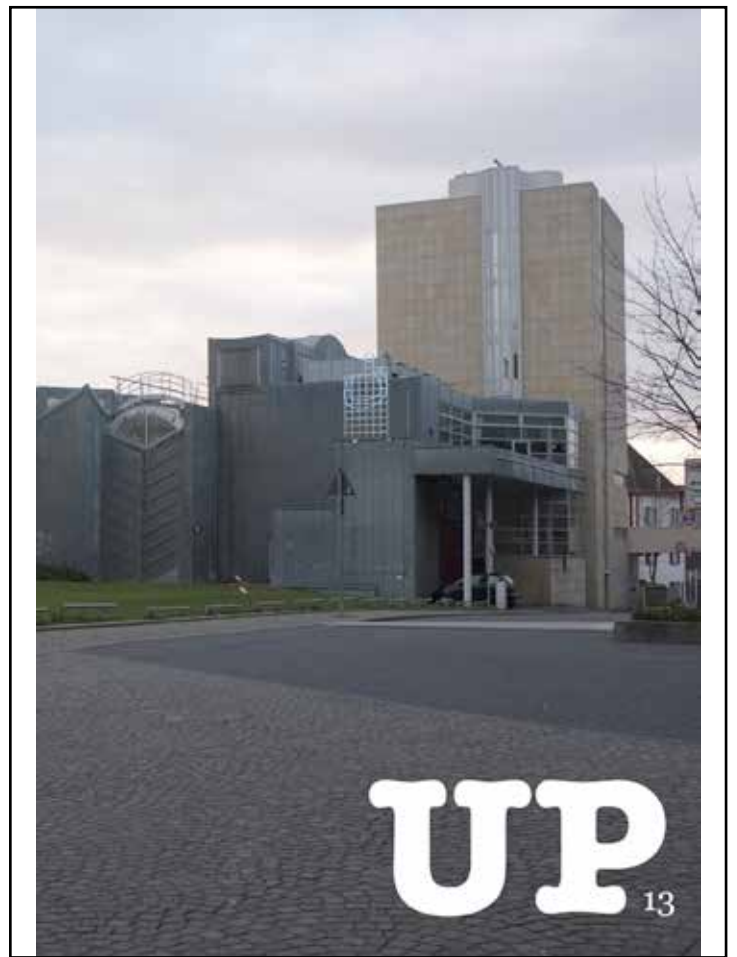
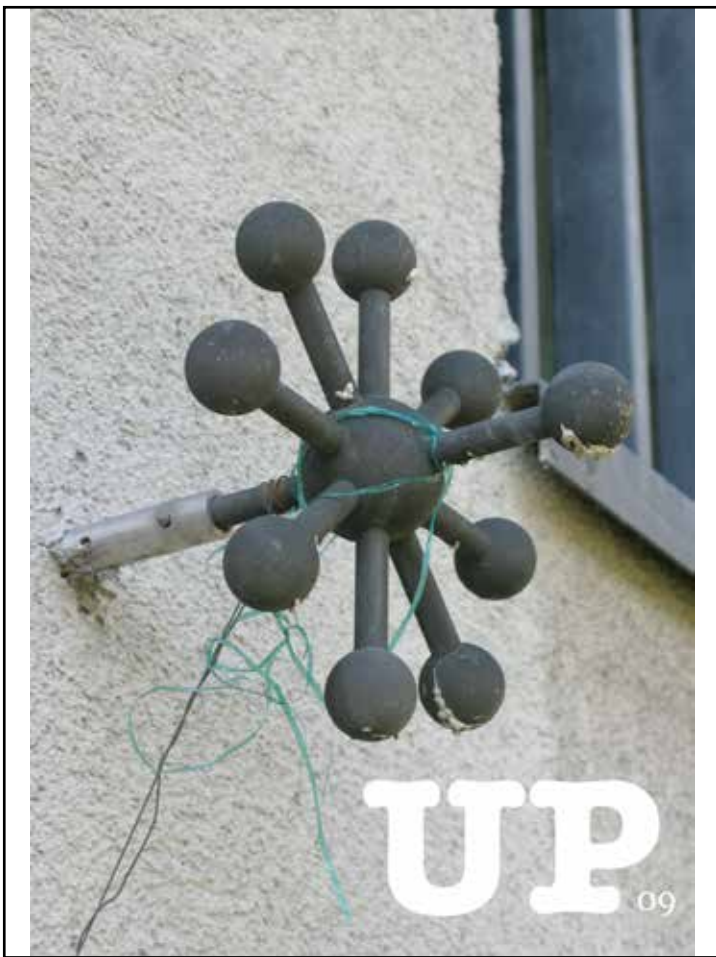
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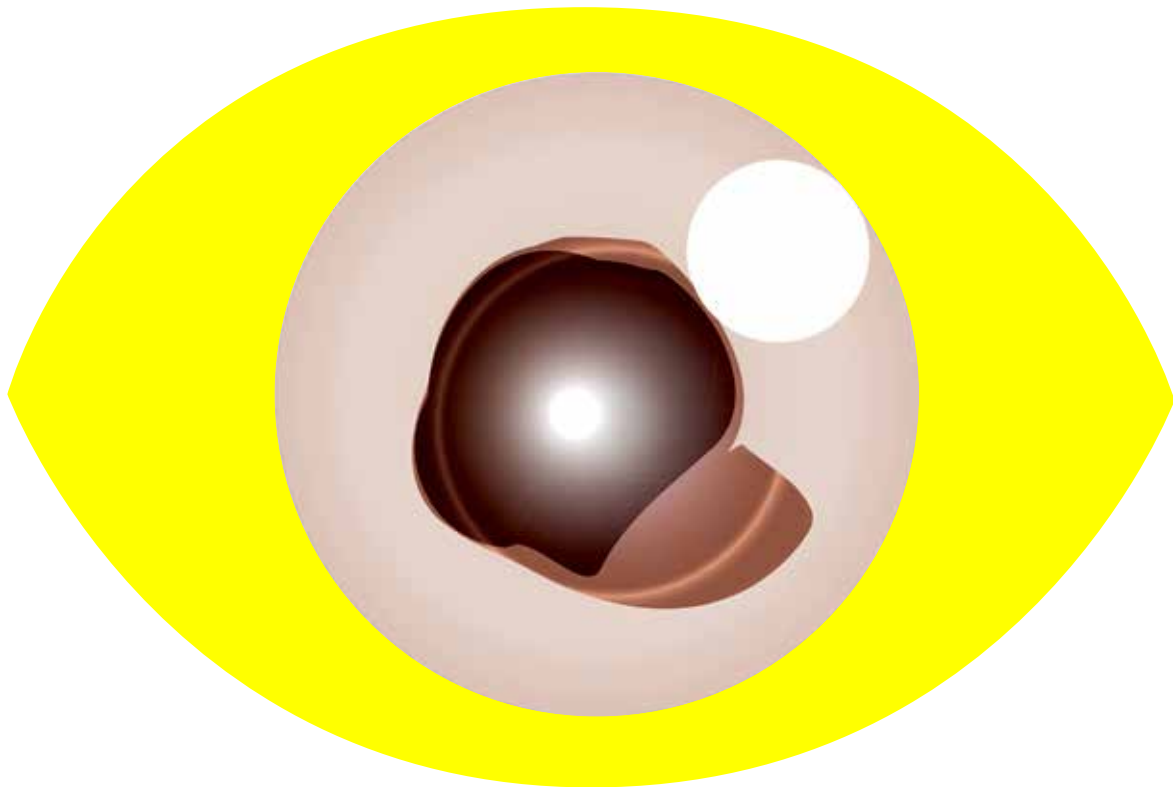
**WHEN YOU FALL INTO TRANCE**

**by Emily Wardill**

18 April 2014 - 28 June 2014

# When you fall into a trance

by Emily Wardill



The exhibition *When you fall into a trance* presents the new feature-length film by artist Emily Wardill alongside a grouping of connected works and a program of events. Check our website for more details.

**free entrance**

## **opening**

Thursday 17 April 2014,  
18:00 – 21:00  
screenings at 18:30 and  
20:00

## **exhibition**

18/04/14 – 28/06/14  
Thursday–Saturday  
3 screenings per day at:  
13:30 – 15:30 – 17:30

## **la loge**

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**WHEN YOU FALL INTO A TRANCE**  
**an exhibition by Emily Wardill**  
18/04/2014 - 28/06/2014

La Loge is proud to present the European premiere of a new feature-length film by Emily Wardill: *When you fall into a trance*, which will unfold alongside a grouping of connected works and a program of events.

*When you fall into a trance* traces the relationships between Dominique, a neuroscientist, Simon, her patient, Tony, a synchronized swimmer, and Hugo, an aid worker. Simon is suffering from the loss of his proprioception, his sense of the relative position of his body parts as well as his understanding of the effort required to move them. His vision seems essential to his physical agency—if he cannot see his body, then the movement and control of his gestures become unmoored. As the film unfolds, Dominique's fascination with the complexities of the mind-body relationship exemplified by Simon's condition spins beyond her work and into her life.

*When you fall into a trance* places the characters, and us along with them, in an unstable orbit in which the perceptual aids of vision, location and language slide and refract, superimpose or splinter, and the supposed transparency of their role in our awareness of ourselves and others is called into question. Setting in motion the intricacies of human relationships, in which bodies betray words, and touch and music seduce memory, Wardill's film is equally sinister and tender. Throughout the film, actions distort, gestures fracture, and deceptions are uncovered as the tension and release of bodies and speech reveal the complexities of memory and the possibilities of imagination.

*When you fall into a trance* is the latest in a series of Wardill's films that share a common interest in the complexities of communication and representation, the limitations and imprecision of language, and the individual nature of imagination.

*When you fall into a trance* was, amongst other locations, filmed in the spaces of La Loge in the summer of 2013 during a series of workshops involving predominantly Brussels-based actors and crew. The film is partly a document of these experimental workshops during which the actors, the characters and the film director engaged with a performative form of scripting.

The film is co-produced by La Loge and the 19th Biennale of Sydney; and made possible with the support of Arts Council England; carlier | gebauer; The Leverhulme Trust; and Standard (OSLO).

**About the artist**

Since graduating from Central Saint Martins in London in 2000, **Emily Wardill** (b. 1977 in England) has exhibited widely around the world, including her solo exhibitions at the X rummet, Statesns Museum for Kunst , Copenhagen (2012); Badischer Kunstverein, Karlsruhe (2012); de Appel arts centre, Amsterdam (2012); and Institute of Contemporary Arts, London (2007–2008). She participated in the 54th Venice Biennale (2011) and in group exhibitions at Hayward Gallery, London; Witte de With, Rotterdam; Museum Moderner Kunst Stiftung Ludwig (Mumok), Wien; and the Museum of Contemporary Art, Miami. In 2010, Wardill was the recipient of the prestigious Jarman Award.

## Works in the exhibition

### **Ground floor**

*When you fall into a trance*, 2014

video

72 min., colour, sound

### Actors in the film

**Sébastien Badarau** (b. 1981 in Romania, lives in Brussels)

**Zoe Hart** (b. 2000 in the UK, lives in Rugby)

**Oscar Hope** (b. 1999 in Belgium, lives in Brussels)

**Nathalie Mellinger** (b. 1976 in France, lives in Brussels)

**Peter Ninane** (b. 1977 in Belgium, lives in Brussels)

**Charlotte Powers** (b. 2000 in the UK, lives in Rugby)

**Mikaël Sladden** (b. 1981 in Belgium, lives in Brussels)

**Carly Wijs** (b. 1966 in the Netherlands, lives in Brussels)

### **Basement**

*Teddy*, 2014 (Empty your mind)

black savanna wood, marbled cotton

79 x 53 x 3 cm (wood), 149 x 86 (fabric)

*Cruise*, 2014 (Empty your mind)

black savanna wood, marbled cotton

31 x 55 x 3 cm (wood), 66 x 102 (fabric)

*Pool without water*, 2014 (Empty your mind)

black savanna wood, marbled cotton

57 x 55 x 3 cm (wood), 103 x 136 (fabric)

### Associate curator

The whole exhibition project has been developed and curated in close collaboration with **Anna Manubens** (b. 1982 in Spain, lives in Barcelona and Brussels)

### Lectures and events

**Lecture by Israel Rosenfield: 'Emily Wardill's When you fall into a trance and other neurological tales of memories lost and found'**

5 June 2014 - 7.30 pm

The lecture will discuss how neurological problems give deep clues about the nature of memory, perception and movement. Among the neurological problems that will be discussed is the transformation of memory in patients with 'alien' limbs, in patients who fail recognize intimate friends and family (Capgras Syndrome) and in patients who lose of the ability to control their bodily movements (loss of proprioception).

**Israel Rosenfield** received his MD from New York University School of Medicine and his PhD from Princeton. He teaches at the City University of New York. His books, translated into a number of languages, include *The Invention of Memory: A New View of the Brain*; *The Strange, Familiar and Forgotten: An Anatomy of Consciousness*; the satirical novel *Freud's 'Megalomania'*, a New York Times notable book of the year (2000), and *DNA: The Molecule that Shook the World*. He has been a Guggenheim Fellow and is a long-time contributor to *The New York Review of Books*. He has written essays and satirical pieces for the exhibition catalogues of Olafur Eliasson, Gloria Friedman, Anna Gaskell, Douglas Gordon,



Pierre Huyghe, Philippe Parreno, A.R.Penck, Anri Sala, Charles Dumeaux and Emilie Benoist (and other artists). He has participated in Bridge the Gap (Japan) and The Experiment Marathon (London and Reykjavik) and the Villa Gillet's Walls and Bridges (in Lyon and New York).

### **Finissage 'When you fall into a trance'**

#### **Emily Wardill: films & influences**

29 June 2014 - 3 pm - 7.30 pm

On the occasion of the finissage of 'When you fall into a trance', La Loge and Courtisane festival join forces for a one-day program focusing on the work of artist and filmmaker Emily Wardill. The program is composed of films made and chosen by the artist in collaboration with Courtisane. Next to screenings, the afternoon includes a talk by curator Anna Manubens and concludes with a roundtable discussion between artist Manon de Boer, Anna Manubens and Emily Wardill.

#### program

15:00 - 16:12

screening: *Game keepers without game*, 2009 by **E. Wardill** / video projection with 5.1. sound, 72 min.

16:30 - 16:45

break

16:45 - 17:15

lecture by **Anna Manubens**

17:15 - 17:45 break

17:45 - 18:45

screening:

*Arme Leute*, 1963 by **Vlado Kristl** / 16 mm film transferred to DVD, 8 min.

*Sea Oak*, 2008 by **E. Wardill** / 16 mm installation, 51 min.

18:45 - 19:30

roundtable: **Manon de Boer**, **Anna Manubens** and **Emily Wardill** in conversation

drinks

#### About the participants

##### **Courtisane festival**

As a festival and platform to showcase film, video and media art, Courtisane makes a resolute choice for adventure and reflection. Courtisane's programming constitutes a kaleidoscopic mosaic of styles, media, gestures, languages and emotions; a patchwork of recent and historical works that share an insatiable hunger for experimentation, a personal signature, and a sense of resistance. Courtisane has been organizing a yearly festival since 2002. Courtisane is directed and programmed by Pieter-Paul Mortier and Stoffel Debuysere.

**Manon de Boer** (°1966 in Kodaicanal, India) completed her artistic education at the Akademie Van Beeldende Kunsten, Rotterdam, and at the Rijksakademie van Beeldende Kunsten in Amsterdam. Using personal narration and musical interpretation as both method and subject, de Boer explores the relationship between language, time, and truth claims to produce a series of portrait films in which the film medium itself is continuously interrogated. Her work has been exhibited internationally, at the Venice Biennial (2007), Berlin Biennial (2008),

Sao Paolo Biennial (2010), Documenta (2012) and has also been included in numerous film festivals in Hong Kong, Marseille, Rotterdam and Vienna. Her work has been the subject of monographic exhibitions at Witte de With in Rotterdam (2008), Frankfurter Kunstverein (2008), London South Gallery (2010), Index in Stockholm (2011), Contemporary Art Museum of St Louis (2011) and Museum of Art Philadelphia (2012), among others. De Boer currently teaches at the School of Arts in Ghent and ERG in Brussels.

**Anna Manubens** (°1984 in Barcelona, Spain) is a producer, curator and writer living between Barcelona and Brussels, where she works at Auguste Orts in the development of film projects by Sven Augustijnen, Herman Asselbeghs, Manon de Boer, Wendelien van Oldenborgh and Dora García, to name the most recent productions. In parallel, she occasionally works as a curator and is currently a board member of Hamaca –the Spanish moving image archive and distribution platform– where she is co-directing the first online anthology of moving-image art from Spain. She was formerly associate professor at Universitat Pompeu Fabra and artistic director of LOOP festival, both in Barcelona.

**Emily Wardill** (°1977 in Rugby, England) is an artist and filmmaker. Since graduating from Central Saint Martins in London in 2000, Emily Wardill has exhibited widely around the world, including her solo exhibitions at the X rummet, Statens Museum for Kunst, Copenhagen (2012); Badischer Kunstverein, Karlsruhe (2012); de Appel arts centre, Amsterdam (2012); and Institute of Contemporary Arts, London (2007–2008). She participated in the 54th Venice Biennale (2011) and in group exhibitions at Hayward Gallery, London; Witte de With, Rotterdam; Museum Moderner Kunst Stiftung Ludwig (MUMOK), Wien; and the Museum of Contemporary Art, Miami. In 2010, Wardill was the recipient of the prestigious Jarman Award.

#### Practical information

Sunday 29 June 2014

3 pm – 7.30 pm

(Audience is welcome to join at any moment of the program)

Language: EN

No reservation necessary

Access: 3€

#### Thank you

Special thanks to Martin Belou, Courtisane Festival, Stoffel Debuysere, Ludo Engels, Isabelle Grynberg, Baptiste Mano, Pieter-Paul Mortier, Yoel Pytowski, Marnie Slater, Christina Stuhlberger, Steven Tallon, Gert Verboven and Boy Vereecken.

The opening of the exhibition was made possible thanks to the support

This exhibition is dedicated to the memory of Ian White.

#### Opening hours

Thursday–Saturday

3 screenings per day at: 13:30 – 15:30 – 17:30

#### **Extended opening hours during Art Brussels:**

24–25–26 April 2014

5 screenings per day at:

10:00 – 11:30 – 13:30 – 15:30 – 17:30

**La Loge**

rue de l'Ermitage 86 - 1050 Brussels

+32(0)2 644 42 48

info@la-loge.be

www.la-loge.be

La Loge is a privately initiated non-profit association.



Emily Wardill, *When you fall into a trance*, exhibition view, La Loge, Brussels 2014 - Image Courtesy of the artist and La Loge. Image Isabelle Arthuis



Emily Wardill, *When you fall into a trance*, exhibition view, La Loge, Brussels 2014 - Image Courtesy of the artist and La Loge. Image Isabelle Arthuis



Emily Wardill, *When you fall into a trance*, exhibition view, La Loge, Brussels 2014 - Image Courtesy of the artist and La Loge. Image Isabelle Arthuis

# la loge



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## La Loge Archive

Season 3

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Loge  
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**Shana Moulton**

**selected videos and performance**

11 September 2014 - 27 September 2014

**'Detached Inner Eye' performance**

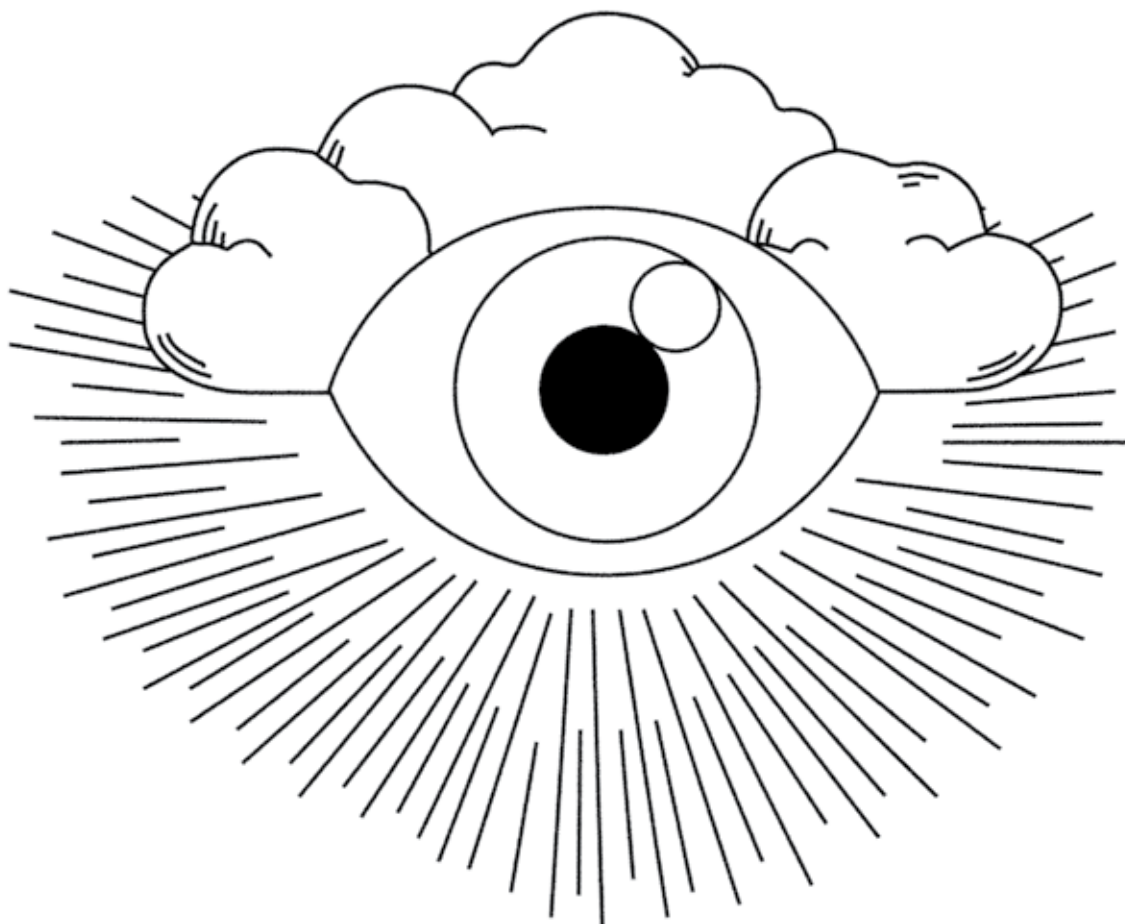
19 September 2014



# Shana Moulton

selected videos  
and performance

11/09/14  
27/09/14



## Selected videos

*The Undiscovered*  
*Drawer*, 2013  
*Swisspering*, 2013  
*Unique Boutique*, 2013  
*The Galactic Pot*  
*Healer*, 2010  
*Whispering Pines 9*, 2009  
*Whispering Pines 6*, 2006

One-hour programme,  
screened in a loop  
from Thursday to  
Saturday, 12:00 to 19:00

free entrance

## Detached Inner Eye

performance  
Friday 19 September,  
19:30

Access: 3€  
No reservation necessary

## la loge

La Loge  
Kluisstraat 86  
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La Loge is a privately  
initiated non-profit  
association.  
Thanks to Vedett.

For three weeks, La Loge is presenting the work of artist Shana Moulton through a selection of videos and a performance.

**Shana Moulton** (b. 1976, lives and works in Brooklyn, NY) creates videos, performances and multidimensional installations that combine an unsettling, wry humour with a low-tech, pop sensibility. Her works feature Cynthia, a fictive character played by the artist. Cynthia is a young woman driven by an insatiable search for meaning that leads her to a simultaneously worried and trustful consumption of redemptive treatments. While experimenting all kinds of cosmetics, medicines, personal development philosophies, leisure activities or the positive properties of crafted curiosa; Cynthia appears as a fragile body primarily dominated by and interacting with the world of objects.

Curator: Anne-Claire Schmitz

### **Program**

#### **Selected videos by Shana Moulton**

11/09/14 - 27/09/14

*The Undiscovered Drawer*, 2013

*Swisspering*, 2013

*A Unique Boutique*, 2013

*The Galactic Pot Healer*, 2010

*Whispering Pines 9*, 2009

*Whispering Pines 6*, 2006

One-hour programme, screened in a loop  
from Thursday to Saturday, 12:00 to 19:00  
free entrance

#### ***Detached Inner Eye* a performance by Shana Moulton**

19/09/2014 - 19:30

access: 3€

no reservation necessary

#### **La Loge**

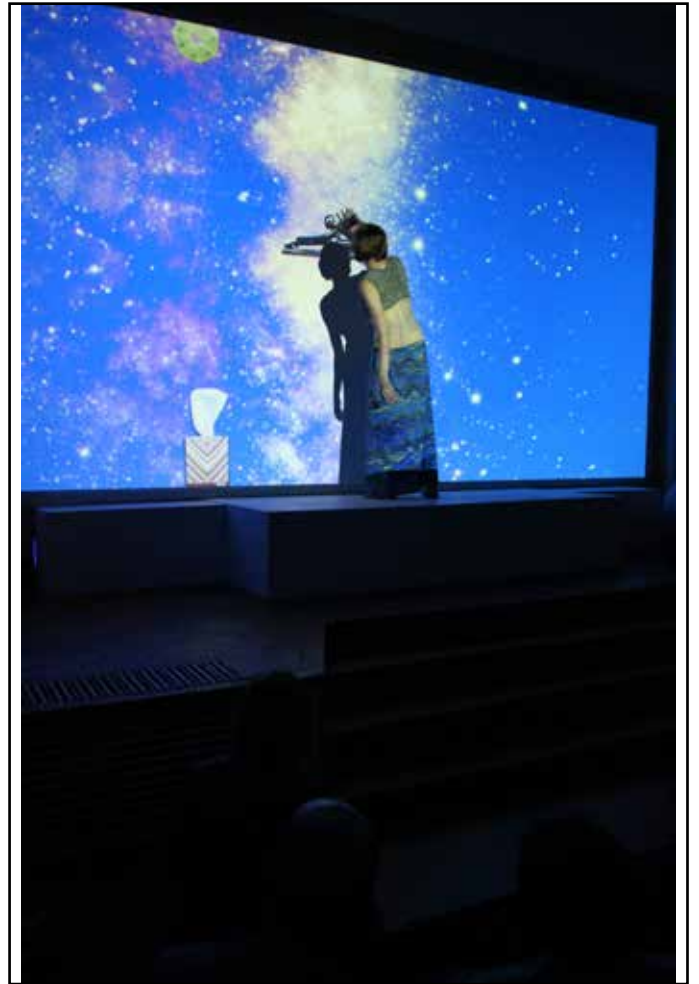
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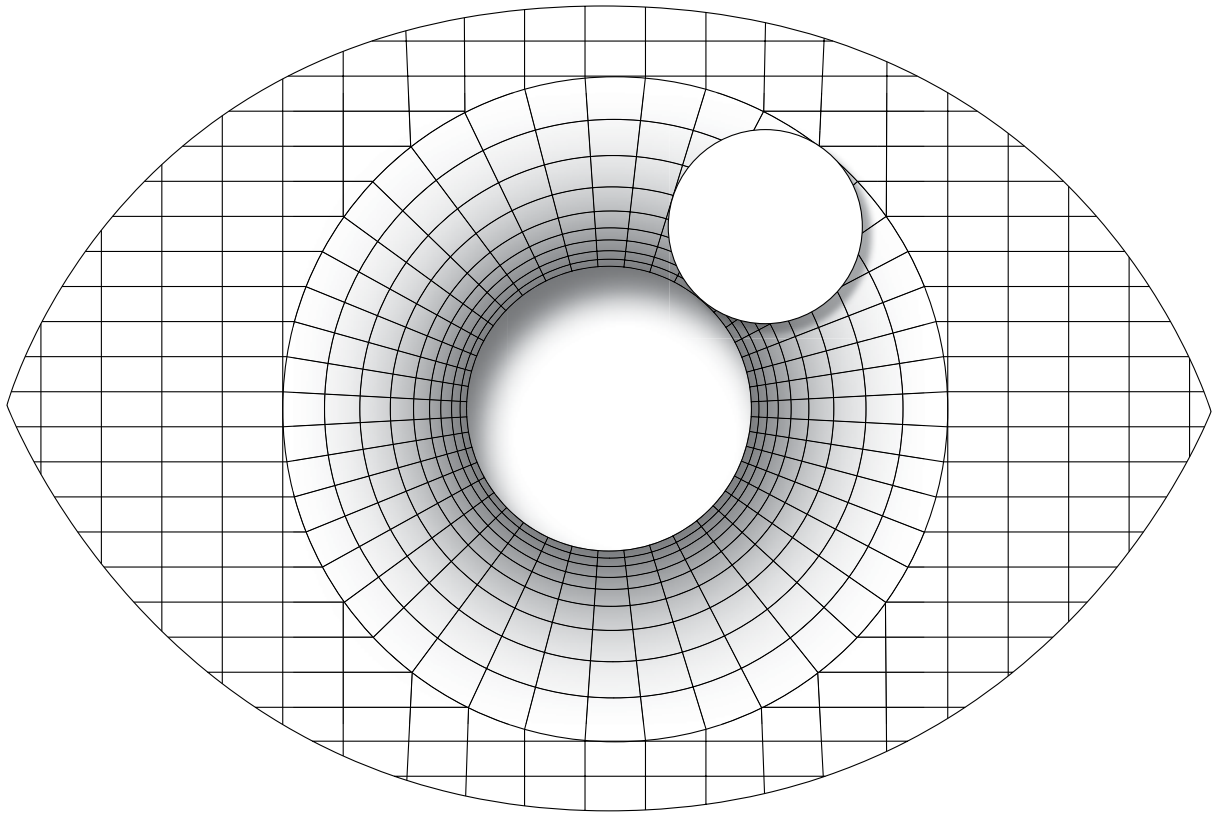
*Detached Inner Eye*, Shana Moulton, La Loge, Brussels, 2014. Courtesy and copyright of the artist and La Loge.

# **Haus Beutler**

**by Michael Beutler**

23 October 2014 - 17 January 2015

# la loge



## Haus Beutler by Michael Beutler

23/10/14  
17/01/15

### **opening**

Saturday 18 October 2014  
18:00 to 21:00

### **opening hours**

Thursday – Saturday  
12:00 to 19:00

### **free entrance**

Kluisstraat 86  
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a privately  
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Visit our website for more details about our programme and events.

## Haus Beutler

by Michael Beutler

23/10/2014 - 17/01/2015

In line with its on-going reflection on the production systems that determine our living environment, La Loge invites the artist Michael Beutler, whose practice is based on experiment and the conception of independent developments. As a critical and playful response to standardisation, Haus Beutler is an exhibition project that gives the human being back its full dimension by placing it at the heart of the processes shaping its formal, functional and architectural surrounding.

Conceived and first presented by Bielefelder Kunstverein (May 10 - July 27, 2014), Haus Beutler is a solo exhibition that offers a first insight into Beutler's projects' various development processes and into their contexts since 2000. Alongside an architecture for the exhibition, developed especially for La Loge, and some new installations, the artist is presenting drawings, models, studies in materials, photo and video documentations of earlier projects. In the sense of a retrospective on a small scale, the solo exhibition is thus making it possible to look back over some essential groups of works from Beutler's artistic production.

Michael Beutler likes spaces, and most of all unusual (exhibition) spaces like, for example, the stables of old post office coach houses (2006, 4. Berlin Biennale), or an old water tower (2011, Lingen Kunsthalle). With his works he usually reacts to the social and architectural structures of an exhibition's respective situation, which is used simultaneously as a site for production and presentation.

Architectural features, like the structure of spaces, doors, windows and pillars govern his designs as much as found materials or sight lines. To produce the modules for his installations, he first builds his own tools or »proto-machines«, a term once coined by the art critic Gregory Williams. A term the artist still likes to use today. With the machines he works on industrially produced materials like paper, metal, wood or plastics. Three dimensional components first come about in combination with these »proto-machines« but also particularly through shaping them by hand. What result are oversized woven carpets and bulging 'Wursthäuser' ('Sausage Houses', Galerie Nagel Draxler, Berlin 2013), water-borne, rotating panorama rooms (Drunken Gate, 2013, MOCA Taipei), honeycomb structures made from waste paper (Knock Knock, 2013, Le Grand Café - centre d'art contemporain, Saint-Nazaire), or cardboard lattice-work wall displays (The Garden, 2011, Haus der Kunst).

How the materials are created, produced and further altered is, however, in precise terms a result of handiwork and development-as-process. To that end, the artist repeatedly includes third parties. His tools and machines structure the process and define the framework. They set out a system for the team, within which people again are allowed to improvise with combinations of material and colour choices. As the objects of an artistic production ostensibly only interrupted, they are usually integrated into the exhibition presentation. Beutler regards the state of temporary uncertainty and an open-ended development of works as a productive component of his work.

Michael Beutler has a variety of aspects permeating his work: "[...] the material, the social structure, the space, its dimensions and volume, and the background, be that an event at a trade fair, a project for art in building construction or a regular White Cube exhibition, all of it always integrates into the work. I see that as a possibility for extending my working pattern. The works often happen automatically; in that case, I don't have much to do at

all, as a lot of it already results from the prevailing circumstances. Then I'm myself only sort of half responsible for what's happening; I like that. As regards the location, I do find a certain authenticity important, as a situation where something's open to experience. I think you can see in a work that it really was built in a certain place, hands-on, and so that it fits too [...]"<sup>1</sup>

His works are usually only temporary installations and are not, like bronze sculptures, made to last for ever. At least, they don't purport to be lasting. The material is too fragile, or the form of the modules and structures created is too site-specific to be constructed again in the same way at another place. Beutler's approach to his work takes off from the material, transforms it through his delight in experimentation and inscribes the transformation into his works as an act of artistic operation. He shares this approach with artists of his generation, who are indeed interested in the practicalities of their own production methods, but look to architectural-constructive connections for their inspiration rather than to classical sculpture.

For 'Portikus Castle' (2007, Portikus), Beutler used the full height of the exhibition space in Frankfurt. The sculpture filled up the space completely, was made of coloured tracing paper across metallic lattices, allowed only a very narrow passage around, and denied viewers any distance from itself as object. 'Portikus Castle' came about, like most of his spatial interventions, as an autonomous architectural entity, a space for experimentation and think tank, within the already existing architecture. As is the case here, an installation usually dominates the space, extends not infrequently over several rooms or fills up the entire exhibition. In this respect, many of his installations are dismantled and put in storage when exhibitions are over. There are only a few - mostly projects outdoors - that remain on site.

What is special about the exhibition at La Loge and previously at the Bielefelder Kunstverein is that it uses artistic means to make both a retrospective and an assessment of the status quo possible at the same time. Already completed projects and their spatial contexts are open to experience as a 'pars pro toto' by way of individual elements.

In this process, the transitions between architectural space, display, material, artwork, sketch and document become blurred. They resemble his works as they are intertwined or interwoven. Models are on display, which served to gauge the space and calculate the material in the development process. Small prototypes and connection test pieces are shown, which the artist employed on initial tests of his architecture and his constructions.

And in addition, fragments and reproductions from existing installations are being integrated into the exhibition's architecture - representatives, as it were, of his earlier works. Some of these exhibits had a role in preparing and realising his projects. Others have become components in an architecture especially designed for the exhibition, in a new presentation they allow his projects to be documented.

The result is an accessible 'all-over-installation' in the best sense, transforming and equipping an exhibition's space with his own works. Working with assistants, an inventory, a review and an assessment of works already laid up in anticipation have been made in order to select and prepare those works destined for the Bielefeld and La Loge exhibition. In this process, new walls, paper displays resembling wallpaper and functional 'exhibition furniture' have come about. This is the particular background, formed from existing works, or respectively samples, objects and materials from individual works, against which models are shown as well as construction elements, material studies, videos, photographic documentation and drawings.

<sup>1</sup> Interview, in: Elke Buhr, Michael Beutler: Kunst / Art, Lufthansa Aviation Center, 2007, pp.12-29.

Beutler has developed a specific presentation and his own artistic form of it for each of these media. Individual exhibits have a functional character and can, for instance, be used as furniture. Missing models and construction elements are being re-made, or respectively represented using documentation. The frames and plinths for the exhibits are his own work, partially using fragments of other works. The video and photographic documentation has been reviewed and re-edited. (...)

As previously evoked, the development process itself is important to Beutler, which is why he makes most of his decisions during the production and mounting of the exhibition. The mounting itself remains an experiment prepared in advance, where the effect of space is related to the requirements imposed by the materials. This approach means that his interventions retain their autonomous, artistic gesture. An impression of variety and variation arises, despite the serial production. The individual character, the visible construction and the manual finishing of the material allows us to appreciate the genesis of his installations, in terms of time and form.

The rooms and installations, sometimes originally shown in large exhibition venues, are now shifting into the smaller galleries of La Loge. Some rooms have the character of workshops; others serve solely for presentation and show works in a suitably adapted form. These are not being shown chronologically but follow their own logic as works, their aesthetic, materiality, formal design and the way they function.

It is interesting that Beutler does not stop at recycling completed works either. The medium of the exhibition thus becomes the underpinning and reflection of his own artistic work, which consciously resists any temporal categorisation and musealization. The result is sometimes reminiscent of Schwitters' Merzbau or John Bock's bricolage exhibitions, which present their work in a comprehensive complex or a comprehensive work of art respectively.

Accordingly, 'The Beutler House' does not just try to re-interrogate Michael Beutler's way of working and the emergence of the projects in their individual phases. Much rather, it is, in an overall perspective, the display of contemporary sculpture, the possibilities of artistic documentation and the communication of ephemeral projects that are investigated here. La Loge is transforming itself into 'The Beutler House' and, with that, for a time into the idiosyncratic and fascinating house of this one artist.

text by **Thomas Thiel**, director of Bielefelder Kunstverein. First published in the accompanying brochure of the exhibition Haus Beutler by Michael Beutler held at Bielefelder Kunstverein (10 May - 27 July 2014). The original text has been slightly shortened and adapted in order to fit La Loge's exhibition.

Curators: Anne-Claire Schmitz and Thomas Thiel

Haus Beutler was commissioned and first presented between May 10 and July 27, 2014 by Bielefelder Kunstverein, Germany.

### **About the artist**

Michael Beutler, born in Oldenburg in 1976, lives and works in Berlin. He studied at the Staatliche Hochschule für Bildende Künste - Städelschule (Frankfurt am Main) and at the Glasgow School of Art (UK). Numerous solo exhibitions have featured this artist, among others at the Museum für Gegenwartskunst Basel (CH) (2014), the Centre d'Art Contemporain Saint-Nazaire (2013), the Karlsruhe ZKM | Centre for Art and Media (2012) and the Kunsthalle Lingen (2011). In recent times, Beutler has also participated in group exhibitions in the Musée d'Art Moderne de la Ville de Paris (FR), the Museum of Contemporary Art Taipei (RC) (both 2013), the Lucerne Museum of



Art (CH) (2012) and the Singapore Biennale (2011). In 2015, Michael Beutler will develop a new large-scale project at the Hamburger Bahnhof, Museum für Gegenwart, Berlin.

## **Events**

### **Guided tour by Michael Beutler**

10/12/2014 - 7.30 pm

Please join us for a guided tour by Michael Beutler of his exhibition 'Haus Beutler'.

Access: 3€

Language: EN

No reservation necessary

## **Thank you**

*Haus Beutler* was made possible thanks to a dedicated dreamteam composed of Martin Belou, Agathe Boulanger, Tim Davies, Jérémy Lacombe and Michael Beutler.

Our gratitude goes to Antoine Begon, Patrick Demuylder, Ludo Engels, Etablissements d'en Face, Isabelle Grynberg, Komplot, NFA - Nicolas Firket Architects, Régis J. Monrozier, Steven Tallon, Boy Vereecken and Wiels for their assistance and support. Finally, we would like to thank Bielefelder Kunstverein, in particular, Thomas Thiel and Juliane Schickedanz for this great collaboration.

The opening of the exhibition was supported by Vedett.

## **Opening hours**

Thursday - Friday - Saturday

12:00 to 19:00

free entrance

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

## **La Loge**

rue de l'Ermitage 86

1050 Brussels

+32(0)2 644 42 48

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www.la-loge.be

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*Haus Beutler* by Michael Beutler, La Loge, Brussels, 2015. Courtesy and copyright of the artist and La Loge. Image Isabelle Arthuis



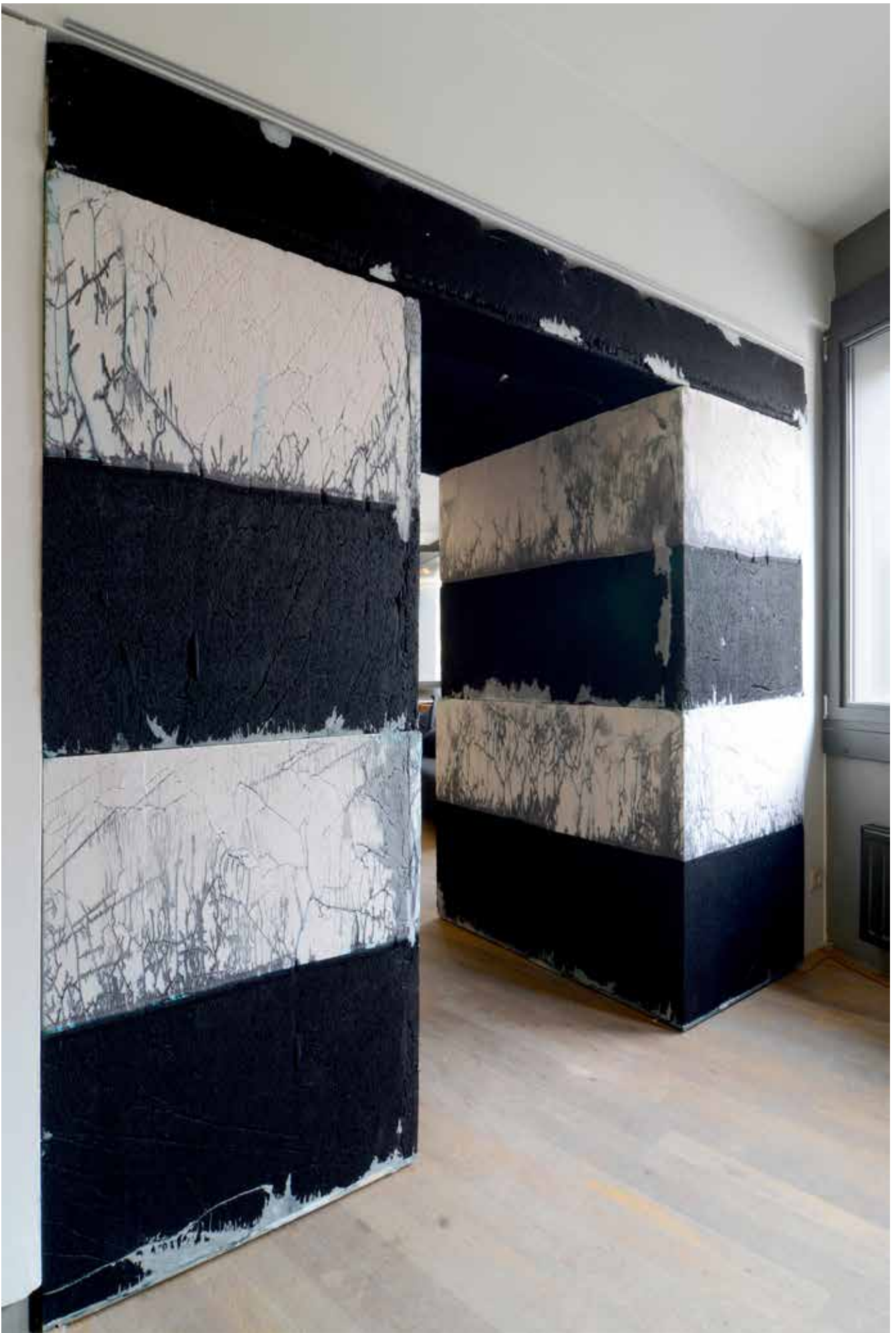
*Haus Beutler* by Michael Beutler, La Loge, Brussels, 2015. Courtesy and copyright of the artist and La Loge. Image Isabelle Arthuis



*Haus Beutler* by Michael Beutler, La Loge, Brussels, 2015. Courtesy and copyright of the artist and La Loge. Image Isabelle Arthuis



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**Open Perspectives on Oskar Hansen**

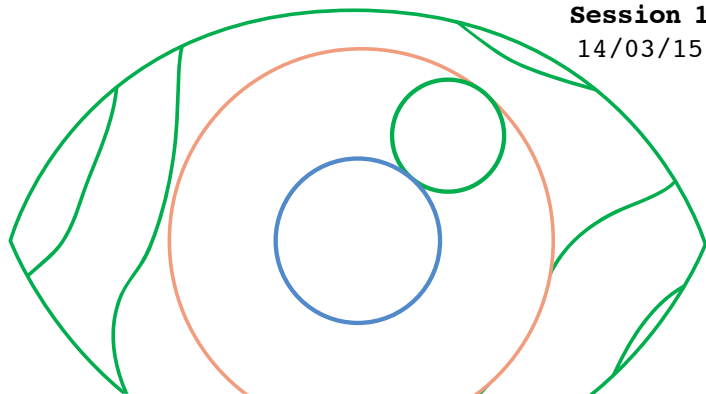
a seminar in 3 sessions

14, 21, 28 March 2015

# Open Perspectives on Oskar Hansen

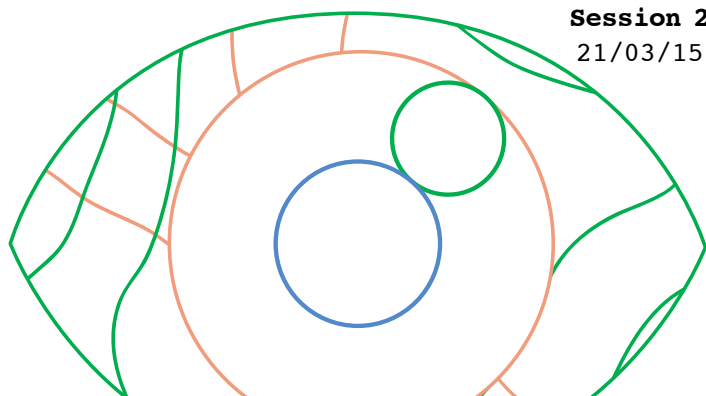
a seminar in 3 sessions

14, 21, 28  
March 2015  
15:00 to 18:00



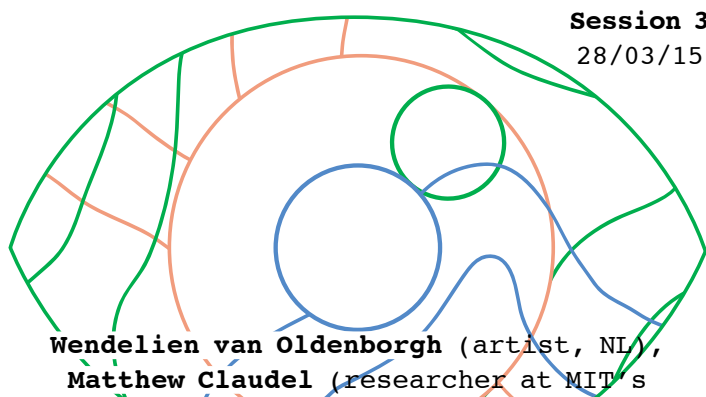
**Session 1**  
14/03/15

**Aleksandra Kędziorek** (art historian, PL)  
**Lucien Kroll** (architect, BE)  
& **Dag Boutsen** (architect, BE)



**Session 2**  
21/03/15

**ASSEMBLE** (design & architecture  
collective, UK), **Aleksandra Wasilkowska**  
(artist & architect, PL)



**Session 3**  
28/03/15

**Wendelien van Oldenborgh** (artist, NL),  
**Matthew Claudel** (researcher at MIT's  
Senseable City Lab, USA), **UP** (Koenraad  
Dedobbeleer, artist, and Kris Kimpe,  
architect, BE)

For three Saturday afternoons, La Loge is focusing on Oskar Hansen's practice and legacy.

Hansen was a visionary Polish architect, artist, theorist and pedagogue. In 1959, he developed what he called the 'Open Form' theory, a process-based philosophy that places human activity at the center of every discipline. With this dynamic seminar format, La Loge wants to provide the framework for a lively and critical reflection on Hansen from a variety of open perspectives: architectural, theoretical, plastic, aesthetic and so on.

Selected historical and private documentation of Hansen's work will be available for consultation.

Seminar scenography conceived by **Martin Belou** (artist, FR) and **Brendan Michal Heshka** (artist, CA).

## la loge

Audience is welcome to join at any time of the program.

La Loge's bar will be open throughout the sessions.

**Seminar language**  
English

**Access**  
On donation  
No reservation necessary, but seats are limited

**La Loge**  
Kluisstraat 86  
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La Loge is a privately initiated non-profit association.

This project is developed in collaboration with the Museum of Modern Art, Warsaw.

Thanks to Vedett.

**MUZEUM**  
museum of modern art in warsaw

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Visit [www.la-loge.be](http://www.la-loge.be) for a detailed seminar schedule

## Open Perspectives on Oskar Hansen

a seminar in 3 sessions:

14, 21 and 28 March 2015

For three Saturday afternoons, La Loge is focusing on Oskar Hansen's practice and legacy. Hansen was a visionary Polish architect, artist, theorist and pedagogue. In 1959, he developed what he called the 'Open Form' theory, a process-based philosophy that places human activity at the center of every discipline. With this dynamic seminar format, La Loge wants to provide the framework for a lively and critical reflection on Hansen from a variety of open perspectives: architectural, theoretical, plastic, aesthetic and so on. Selected historical and private documentation of Hansen's work will be available for consultation.

Seminar scenography conceived by **Martin Belou** (artist, FR) and **Brendan Michal Heshka** (artist, CA).

This seminar is co-curated by **Aleksandra Kędziorek** and **Anne-Claire Schmitz**, in collaboration with the Museum of Modern Art, Warsaw.

### **SESSION 1**

14/03/15

15:00

Aleksandra Kędziorek introduces Oskar Hansen's work through a special focus on his 'Open Form' manifesto. **Aleksandra Kędziorek** (PL) is art historian, and coordinator of the Oskar Hansen research project at the Museum of Modern Art in Warsaw. She was a member of the curatorial team of the exhibition *Oskar Hansen: Open Form* presented at the MACBA in Barcelona (2014), as well as at the Serralves Museum in Porto (2015), and co-curated the seminar in 3 sessions presented at La Loge.

16:00 to 16:30 break & drinks

16:30

Based on his own architectural practice and his friendship with Hansen, Kroll converses with Dag Boutsen about his understanding and experience of 'Open Form'. Architect **Lucien Kroll** (BE) is one of the pioneers of the participation movement of the 1970s and became well known for the Maison Médical student accommodation he conceived at the University of Louvain (1970-1976). Lucien Kroll and Oskar Hansen knew each other and expressed a lot of interest for their respective practices. **Dag Boutsen** (BE) is architect, and Dean at the Faculty of Architecture of KU Leuven. He has been a close collaborator of Lucien Kroll for more than a decade.

17:30 to 18:00 drinks

### **SESSION 2**

21/03/15

15:00

As a member and representative of **Assemble** (UK), a design & architecture collective based in London, **Amica Dall** will talk about how the last few years of Assemble's practice have lead them think about to what degree once radical ideas about public participation in the production of art and architecture

have been successfully co-opted to other ends and causes, and what possibilities there are to be found in the margins and details for day-to-day practice to reclaim some to the value, richness and vigour of more public, open-ended and collaborative modes of production.

16:00 to 16:30 break & drinks

16:30

In correspondence with Oskar Hansen's attempts to expose the everyday life through architecture, Aleksandra Wasilkowska discusses her projects dedicated to hidden architecture of bazaars and public lavatories. **Aleksandra Wasilkowska** (PL) is an architect and artist based in Warsaw. She designs buildings, public spaces and realizes performative architecture projects with special interest in self-organization and community. Her long-term projects *Shadow Architecture* and *Bazaristan* were exhibited at the Museum of Modern Art in Warsaw in 2015. In 2010, she represented Poland at the 12th Venice Architecture Biennale.

17:30 to 18:00 drinks

### **SESSION 3**

28/03/15

15:00

**Matthew Claudel** (US) will weave the narrative of open design, its failure, and its rebirth in the Choral Architect, based on his research at the MIT Senseable City Laboratory and recent book, *Open Source Architecture* (co-authored with Carlo Ratti, published by Thames & Hudson, 2015).

16:00 to 16:30 break & drinks

16:30

Screening of **Wendelien Van Oldenborgh's** (NL) latest film, followed by a discussion with the artist. The film 'Beauty and the right to the ugly' is a cinematic experiment set in

*Het Karregat* in Eindhoven, a radical architectural and social experiment designed in 1972 by the Dutch architect Frank Van Klingeren (1919-1999). The building, which is the location as well as study-object for the film event, is a multifunctional community centre in a neighbourhood of new housing designed for an alternative middle class in Eindhoven.

17:30 Release of **UP** (BE) issue 17 starring Zofia & Oskar Hansen's summer house in Szumin, constructed from 1968 onwards and continuously altered until Oskar Hansen's departure in 2005. Koenraad Dedobbeleer and Kris Kimpe, initiators of UP-fanzine, will share their experience of visiting Hansen's house in Poland.

drinks

### **Practical information**

Dates and time:

14, 21 and 28 March 2015

15:00 to 18:00

Audience is welcome to join at any time of the program.

La Loge's bar will be open throughout the sessions.

Seminar language: English

**Access**

On donation

No reservation necessary, but seats are limited

This project is developed in collaboration with the Museum of Modern Art, Warsaw; it is supported by the Polish Institute and by an EEA grant, co-financed by the Polish Government Funds, from Iceland, Liechtenstein and Norway

**La Loge**

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La Loge is a privately initiated nonprofit association.



Oskar Hansen. Courtesy Igor Hansen.



Open Perspectives on Oskar Hansen, La Loge, Brussels, 2015. Courtesy and copyright of La Loge. Image Lola Pertsowsky



Open Perspectives on Oskar Hansen, La Loge, Brussels, 2015. Courtesy and copyright of La Loge. Image Lola Pertsowsky



Open Perspectives on Oskar Hansen, La Loge, Brussels, 2015. Courtesy and copyright of La Loge. Image Lola Pertsowsky





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Open Perspectives on Oskar Hansen, La Loge, Brussels, 2015. Courtesy and copyright of La Loge. Image Lola Pertsowsky

**A Burning Bag as a Smoke-Grey Lotus**

by Gareth Moore

23 April 2015 - 20 June 2015

la loge

23/04/15

20/06/15

# Gareth Moore



## A Burning Bag as a Smoke-Grey Lotus

**opening**

Tuesday 21 April 2015  
18:00 to 21:00

**opening hours**

Thursday – Saturday  
13:00 to 19:00

**extended opening hours  
during Art Brussels**

23 -24 - 25 April 2015  
10:00 to 19:00

**free entrance**

Kluisstraat 86  
rue de l'Ermitage  
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Visit our website for more  
details about our programme  
and events.

La Loge is a privately  
initiated non-profit  
association.

This exhibition has been  
conceived in collaboration  
with Stroom Den Haag.  
Thanks to Vedett.

Poster

Design Antoine Begon, Boy Vereecken

## **A Burning Bag as a Smoke-Grey Lotus**

**by Gareth Moore**

23/04/2015 - 20/06/2015

A long tone poem

*You can't see me but I am writing this from the bottom of a white styrofoam cup. I am holding a stir-stick which to me is gigantic and I am scraping the rim of the cup which emits a noise not unlike the sound of a body — stretching in the morning.*

*From here, looking out the mouth of the cup it looks like looking back at the beginning of a song.*

*Grandmother takes her teeth out; she doesn't have company and there is no longer a need to chew.*

*In the beginning, there was no beginning. There was already a sound. A plop whirr-fizzle, the sound of a bullet being made, a yawn, a snap, a splash of piss on cobblestones, and a large bag of gas moving through darkness.*

*Picture the sound of a pair of gum boots, with feet in them, stepping up and down in a wooden container full of mud.*

*Early morning:*

*A homeless woman shuffles by, she is wearing plastic carrier bags on her feet, the bags lined with pigeon feathers she's collected from the neighbourhood. She is a composer.*

*From above, the wind descends through the valley and passes over the broken reeds of a marsh. An organ emerges, the first flute, an ocarina. If you stand there long enough you can hear the notes changing as the reeds grow.*

*Janitors of this Long Tone Poem are the tortoises who have lived in the zoo for the past 70 years. They are also the composers, the instruments and the notations.*

*A green speaker lid is visible jutting from the earth on the periphery of this menagerie, it plays field recordings from other deserts, jungles and city parks. When listening, a loop can be distinguished, then a drone that mingles with the ultrasonic cough of the fluorescent lighting and the snaking sound of a tram which is moving bodies over our heads.*

*The phenology of the lights:*

*When the sun is at its highest, the lights are still on and Diogenes walks across the stage and in front of a back drop painted in used engine oil. The lights can't be switched off. Yet.*

*The carcass of the flogged horse that Nietzsche wept over is turned into an instrument; dried and stretched, a pipe placed down its throat. It resembles a muse au sac. It is played into the evening, a ballade to insects.*

*and what ends it all...*

*two hands and a blade of grass placed to the lips. This; a gong, and the sound of the Cartesian body split from itself; speakers in the wheel-well of an electric car engine.*

**A Gong**

- Gareth Moore, April 2015 -

A Burning Bag as a Smoke-Grey Lotus is the first solo-exhibition of Gareth Moore in Belgium. The exhibition appears as a ceremony composed of instrumental sculptures. It pursues the artist's ongoing investigations and explores the physical and symbolic properties of sound and its relationship to humans, animals and sculptural form.

Curator: Anne-Claire Schmitz

### About the artist

**Gareth Moore** (b. 1975, Matsqui, British Columbia) currently lives and works in Vancouver, Canada. Gareth Moore has been shown nationally and internationally, including solo presentations at Glasgow International (2014); La Criée (2014); Vancouver Art Gallery (2013); Catriona Jeffries (2013); the CCA Wattis Institute (2008); Witte de With (2008). In 2012, Moore developed an extensive project for dOCUMENTA 13. Moore was a resident at the Glasgow Sculpture Studios from January until April 2014.

### Works in the exhibition

#### **Gareth Moore**

*A Burning Bag as a Smoke-Grey Lotus*, 2015

Installation

Soil, wood, poster, netting, musical instruments, sandals

Variable dimensions

#### Painted backdrops:

canvas on wooden stretcher, concrete, tempera

canvas on wooden stretcher, cuttlefish ink

canvas on wooden stretcher, engine oil, acrylic

canvas on wooden stretcher, fish food, acrylic

canvas on wooden stretcher, rat poison, acrylic

canvas on wooden stretcher, leaves

wood, wallpaper, seasonal paint

#### Musical instruments / sculptures: (various dimensions)

*Human Spoon*, 2015 - Wooden spoon, French horn mouthpiece

*Animals at a Watering Hole*, 2015 - Tin, animal calls, wood

*Digging Instrument*, 2015 - Wood, paint

*Funnel Instrument*, 2015 - Glass, wood, paint

*Garden Hose*, 2015 - Plastic hose, metal, wood

*Poetry Tongue*, 2015 - Wood, amplifier, gender pedal, stickers, paper, microphone, stone

*Baritone Tea*, 2015 - Tin, baritone sax mouthpiece and reed

*3 Bells*, 2015 - WW1 Brass casing, tree branches, string, fabric  
*Gong*, 2015 - Gong, wood

*Gas Can Instrument*, 2015 - Plastic, animal calls

*Insect*, 2015 - Brass, string, wool

*A Conch*, 2015 - Conch, recorder

*Human Instrument*, 2015 - Wood, paint, amplifier, microphone

*Birds Circling*, 2015 - Baby transceivers, wood, metal, string

*Amplifier*, 2015 - Wood, metal, electrical components

*Cass Creek Wagglers*, 2015 - Plastic, batteries, magic sculpt, paint, electronic components

*Grocer*, 2015 - Wooden crate, plastic fruit, guitar parts, microphone

*Storage Container (Archiver)*, 2015 - Plastic, rubber, steel

*Diogenes*, 2015 - Light fixtures, bulbs, wood, wheels, ultrasonic detectors

*Some Rattles*, 2015 - Wood, paper, tin, paint, food  
*A Suspended Bag*, 2015 - Fan, silk, brass bells, thread, paint, wood  
*A Horn*, 2015 - Brass horns, wood  
*Door Anticipator*, 2015 - Door stoppers, wood, paint, contact microphone  
*Vulcan (Esso Drum)* 2015 - Steel drum, contact microphone, copper  
*2nd beach*, 2015 - Found painting, wood, sandpaper  
*Bull Kelp Rattle*, 2015 - Wood, stone, kelp  
*Elephant Rematerializer*, 2015 - Instrument parts, decoy parts, tape, wood  
*Diogenes' Master*, 2015 - Concrete, steel, rope, dog call  
*A Breathing Apparatus (The First Robot)*, 2015 - Wood, brass, paint, leather, false teeth, amplifier, microphone  
*A Flame*, 2015 - Metal, sticker, silver leaf, lighter  
*Another Horn*, 2015 - Brass, wood, steel  
*Nietsche's Horse*, 2015 - Bellows, animal calls, silver, copper, paper  
*No one hears a Ditch Digger*, 2015 - Shovel, contact microphone, copper  
*Transformer (Cedar Hedge)*, 2015 (2x)- Steel and vinyl

### **Limited edition**

**Gareth Moore** - *Rattle (6 sachets ready to use)*, 2015  
edition of 10 + 4 AP

On the occasion of this exhibition, a limited edition of 10 is available for sale. For more information, please ask a staff member of La Loge.

### **Events**

#### **Finissage afternoon for the end of A Burning Bag as a Smoke-Grey Lotus**

20/06/15, 1-7 pm

Join us on Saturday 20 June for the last day of the exhibition *A Burning Bag as a Smoke-Grey Lotus*, by Canadian artist Gareth Moore. The instrumental sculptures conceived by the artist will be activated throughout the afternoon and drinks will be served from 1 until 7pm.

On the top floor of the building, La Loge welcomes art publishers MER. Paper Kunsthalle and Théophile's Papers who'll present their recent and less recent artist publications, special editions and signed books.

This will also be the occasion to discover La Loge's latest available limited editions by Gareth Moore and Kate Newby.

#### **About the art publishers MER. Paper Kunsthalle & Théophile's Papers:**

Coming from different backgrounds and perspectives, both publishers meet at a common point where they like to explore the different aspects of the book medium not only through publishing but also with temporary book installations and experiments. MER.Paper Kunsthalle and Théophile's Papers recently co-published and co-edited book "*Palimpsest*" by Sébastien Capouet (laureate of Prix Fernand Baudin 2014).

— Théophile's Papers is a platform created in 2011 in Brussels by Théophile Calot. Expanding from temporary and itinerant art book panoramas to founding its own brick and mortar bookshop in Brussels, Théophile's Papers now primarily focuses on publishing books and zines of upcoming artists.

— Founded in Gent in 2005, MER.Paper Kunsthalle encounters the book as a broad medium for exhibition of contemporary art and moves between artists books, institution monographies and audio releases. MER. also organises the MER. stations, a series of nomadic curatorial experiments exploring the possibilities of the artist book in non-book related spaces.

## **Thank you**

*A Burning Bag as a Smoke-Grey Lotus* has been conceived in collaboration with Stroom Den Haag. The exhibition will be on view at Stroom Den Haag from 05/07/15 until 20/09/15.

This exhibition was made possible thanks to the generous support of the British Columbia Arts Council. It could not be realised without the dedication of a dream team composed of Pierre-Yves Boisramé, Sylvain Daval, Aurélia Defrance, Alan Fertil, Rasmus Johannsen, Brodie Kitchen, David Lehman, Régis Jocteur Monrozier, Damien Teixidor.

Our gratitude goes to Antoine Begon, Ailsa Cavers, Paul Jackson, Catriona Jeffries, Steven Tallon and Boy Vereecken for their assistance and support on this project. We also would like to thank the yogi Juan Benitez and Saori Miyazawa and the performers Guillaume Baronnet, Jérôme Porsperger and Aveline who have joined the project with engagement and enthusiasm.

Finally, we would like to thank Stroom Den Haag, in particular, Arno van Roosmalen and Simone Kleinhout for this great collaboration. Vedett supported the opening of the exhibition.

## **Opening hours**

Thursday - Friday - Saturday

13:00 to 19:00

free entrance

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

## **La Loge**

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A Burning Bag as a Smoke-Grey lotus, La Loge, Brussels, 2015. Courtesy and copyright of the artist and La Loge. Image Isabelle Arthuis



A Burning Bag as a Smoke-Grey lotus, Ia Loge, Brussels, 2015. Courtesy and copyright of the artist and Ia Loge. Image Isabelle Arthuis



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**The Public School for Architecture**  
**Brussels**

21 March 2015, 12 September 2015 and 10 October  
2015.

La Loge hosts the Public School for Architecture Brussels.

### **Session 1 Workshop for Schizo-Linearity**

21/03/15 - 1 pm.

Prior to Session 2 of 'Open Perspectives on Oskar Hansen', you are all welcome to attend a class by the Public School for Architecture Brussels.

The workshop for schizo-linearity is an irregular series of encounters that is not bound to a specific format, but explores the range of potential urban practices. It tries to host an ongoing discussion on power, on technology as an instantiation of power relations, and on the specific technologies of architecture and urbanism. This discussion refuses the oppression of efficiency, both the past modernist one and its contemporary sustainable counterpart, as they both try to define what human is and impose this definition on society. It will look for the excluded fragments of the discourse, analyzing mechanisms of inclusion and exclusion, authorship, institutions, legal processes - in short the said and the unsaid. In order to challenge given strategic roles, hierarchies and functions, it favors difference of backgrounds, horizontal relations and a critical but ludic approach.

### **Session 2: Mediating (infra)structures: inspecting 'the Gruen effect'**

12/09/2015 - 3 pm

#### Class 1 Seamless Retail Design: The Store of the Future

teacher: Katelijjn Quartier

In this talk Katelijjn will present the results of the summer school "Seamless retail design: integrating the spatial, experiential and digital". The goal of this 10-day summer school was to let students from different disciplines (interior design, architecture, product design/industrial design, marketing) collectively reflect on the challenges and opportunities of the "store of the future". The general set-up was to combine the state-of-the-art knowledge coming from both academics and experienced practitioners with the creativity of students. Three major themes were highlighted during the morning teaching sessions: retail design (spatial), sensory marketing (experiential), and online & digital developments. In the afternoon sessions, students actively engaged in a design workshop in multidisciplinary teams, supervised by experienced retail designers. Each day, the teachers of the morning sessions also assisted in supervising the afternoon sessions to ensure an optimal integration of the knowledge. The results will be presented within a theoretical framework of the evolution of retail - from the past, present and future.

#### Class 2 Inspecting 'The Gruen Effect'

teacher: Janina Gosseye

The Viennese architect Victor Gruen is considered the father of the shopping centre. His ideas about urban planning, both influential and abused, have (supposedly) led to cities that serve the new gods of consumption. This public school class will first screen the documentary 'The Gruen Effect,' produced by Anette Baldauf and Katharina Weingartner. By tracing Victor Gruen's path from prewar Vienna to fifties America and back to Europe in 1968, this documentary explores the themes and translation errors that have come to define urban life. After the screening, a debate will be held to assess whether this negative interpretation of the shopping centre is a ubiquitous phenomenon or not. When Gruen's shopping centre concept washed ashore in Western Europe, it encountered a peculiar socio-political climate; different to that of the United States. In the decades following the Second World War, and in

part in response to the Cold War, governments across Western Europe had set out ambitious programmes for social welfare that aimed at improving the everyday lives of their citizens, thus facilitating the formation of a modern, socially responsible, culturally educated and politically responsive community. The construction of schools, cultural centres, sports facilities, holiday infrastructure, etc. was an important building block of this project. All these facilities provided spatial centrality, public focus and human density; characteristic that the shopping centre typology also possessed. We could therefore question if when Gruen's commercial typology was first introduced to Western Europe, its underlying design principles were perhaps also consciously oriented towards eliciting a specific type of modern behaviour and building a modern community. Even from the United States suggestions have emerged that the shopping centre succeeded in creating such a reformative, community-oriented modern environment. In an article published in June 2014, the Guardian posited that 'for mid-century Americans, these gleaming marketplaces provided an almost utopian alternative to the urban commercial district, an artificial downtown with less crime and fewer vermin ... they were a place to see and be seen, something shoppers have craved since the days of the Greek agora ... it used to be where [the] young, middle-class[es] ..., wearing their Sunday best, would come for weekend outings.' Does the shopping centre thus merely serve 'the new gods of consumption', or is it a new figure of collectivity in the post-war urban realm?

### **Session 3: Italian Theories: Radical Architecture**

10/10/2015 - 4pm

Teacher: Duevolte (Anna Sanga & Chiara Buccolini)

This class is about the pre and the post of radical architecture in Italy. Was radical architecture really a rift in Italian architecture theories? We will start with the book "The Project of Autonomy" by Pier Vittorio Aureli, and also cover "The Architecture of the City" by Aldo Rossi and "Architecture and Utopia - Design and Capitalist Development" by Manfredo Tafuri. The last Venice Biennale curated by Koolhaas presented the Princeton research about radical architecture "Radical Pedagogies," but what does it mean today to study radical architecture? And what does it mean for us, as students, to take radical drawings as references? We will try to answer these questions and try to understand what of the radical remains, not only in Italian architecture theories, but also in the teaching system of architecture universities.

#### **About:**

**The Public School for Architecture** is a self-organizing educational program where the curriculum and schedule are proposed by the general public through the school's website. The Public School for Architecture Brussels offers the opportunity to negotiate public space beyond the limits of current architectural practices and provides a means for the general public to access an architectural culture that is typically out of reach. The school's mission is to create a new public for architecture while opening up architecture for the public.

#### **Practical information:**

Access: free

No reservation necessary

language: EN



**psfa-bxl  
.org**



The Public School for Architecture Brussels, La Loge, Brussels, 2015.  
Courtesy and copyright of the artist and La Loge.



**RADICAL ARCHITECTURE**

public school for architecture brussels

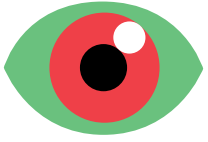
*Italian theories*

with Duevolte

**RADICAL ARCHITECTURE**

The Public School for Architecture Brussels, La Loge, Brussels, 2015.  
Courtesy and copyright of the artist and La Loge.

# la loge



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## La Loge Archive

Season 4, 5 & 6

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ture museum - la  
Loge  
www.la-loge.be

## **Season 4**

September 2015 - June 2016

### **Fish Plane, Heart Clock**

by **Arvo Leo** with original works by **Pudlo Pudlat**

10 September 2015 - 31 October 2015

### **Partita Partagée**, a concert-lecture

by **George van Dam** and **Isabelle Dumont**

with new works by **Adrien Lucca**

04 & 05 November 2015, 8pm.

### **La Loge Benefit Party**

Party and Raffle game

9 January 2016

### **Tales of Exhaustion**

an exhibition by Danilo Correale, curated by Matteo Lucchetti

4 March 2016 - 26 March 2016

### **Pastoral Myths**

a group exhibition with **Jean-Marie Appriou**, **Olga Balema**, **Daniel Dewar & Grégory Gicquel**, **Steinar Haga Kristensen**, **Jessica Warboys** and **Amelie von Wulffen**

18 April 2016 - 25 June 2016

## **Season 5**

September 2016 - June 2017

### **Projects**

#### **Le Réduit**

an exhibition by **Sven Augustijnen**

08 September 2016 - 19 November 2016

#### **Meeting Points 8: Both Sides of the Curtain**

by **Mophradat** راتسل ايت هج : ٨ ء اقل طاقن

07 December 2016 - 17 December 2016

#### **Present Club**

**So, What do you suggest?**

19-21 January 2017

#### **From Some Paintings**

an exhibition by **Nathalie Du Pasquier**; Curated by **Luca Lo Pinto**

16 February 2017 - 22 April 2017

#### **After Service**

a selection of projects by **Stéphane Barbier Bouvet**

18 May 2017 - 01 July 2017

### **Temple Talks**

#### **Temple Talk with Céline Condorelli**

29 September 2016 - 7.30 pm

#### **Temple Talks with Filip Van Dingenen & Wim Cuyvers**

23 November 2016 - 7.30pm

#### **Temple Talks with Paul Robbrecht**

12 April 2017 - 7.30 pm

## **Season 6**

September 2017 - June 2018

### **Projects**

#### **How Do Buildings Care?**

perspectives in three sessions: Safety, Love, Intimacy  
10, 17 and 24 September 2017

#### **Les Agapes**

an exhibition by **Stéphane Barbier Bouvet**  
permanent commissioned installation  
07 September 2017 - permanent

#### **Book launch: Signature Strengths by Boy Vereecken**

07 September 2017

#### **Chalet**

an exhibition by **Jef Geys** with two works by **Meret Oppenheim**  
12 October - 02 December 2017

#### **I used to build my feelings, now I watch them leave**

A selection of works by **Andreas Angelidakis**  
8 February - 24 March 2018

#### **Voici des fleurs**

with works by **Akarova, Lili Dujourie, Anne Hardy, Pauline Curnier Jardin, Hanne Lippard, Caroline Mesquita, Jurgen Persijn & Ana Torfs and Leen Voet.**  
19 April - 30 June 2018

#### **LOOK; issue 1**

**Lodged-in Voices** and **Somewhere in Between**  
19 June 2018

### **Temple Talks**

#### **Temple Talks with Pier Vittorio Aureli: The Room of One's Own. A Short History of the 'Private Room'**

19 December 2017 - 19:30

#### **Temple Talks with Hedwig Houben: Borborygmus**

22 February 2018 - 19:30

#### **Temple Talks with Aslı Çiçek: The Undecided Plane**

31 May 2018 - 19:30

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## La Loge Archive

Season 4

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**Fish Plane, Heart Clock**

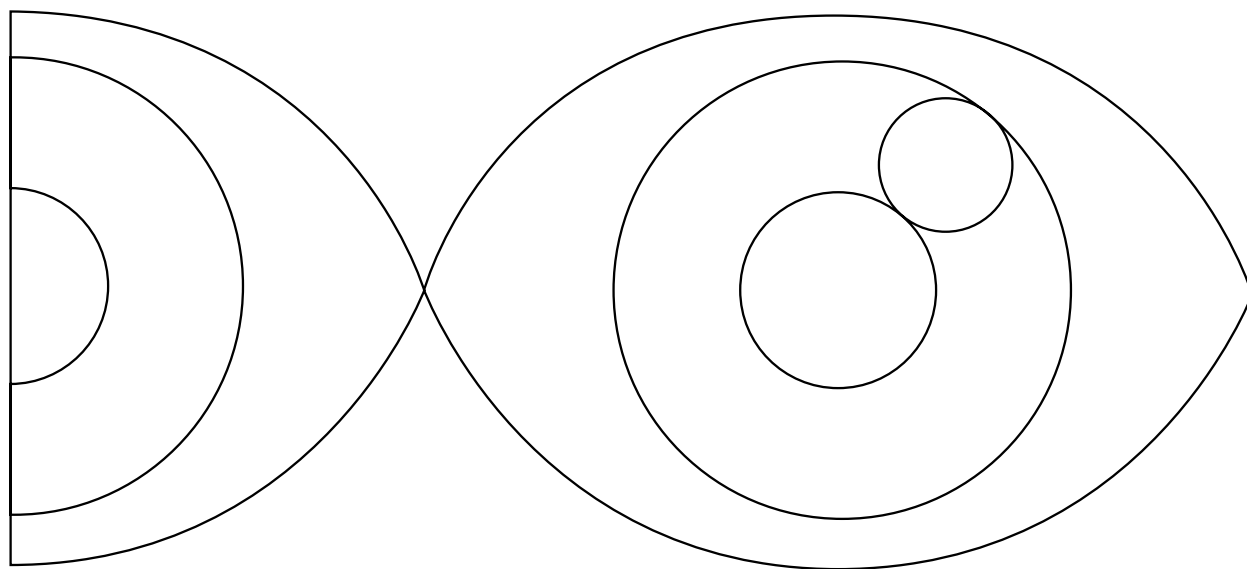
by Arvo Leo  
with original works by Pudlo Pudlat

10 September 2015 - 31 October 2015



# Fish Plane, Heart Clock by Arvo Leo

with original works by Pudlo Pudlat



## la loge

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Thanks to Vedett.

### **opening**

Wednesday 9 September 2015

18:00 to 21:00

### **exhibition**

10/09/15 – 31/10/15

### **opening hours**

Thursday – Saturday

13:00 to 19:00

4 screenings per day at:

13:30 – 15:00 – 16:30 – 18:00

### **free entrance**

## **Fish Plane, Heart Clock**

by Arvo Leo

with original works by Pudlo Pudlat

10/09/2015 - 31/10/2015

*A fish has flown all the way from Canada to Belgium.*

*The fish is a fish but it is also a plane.*

*Because the fish is also a plane it was able to fly all the way from Canada to Belgium.*

La Loge is proud to present an exhibition of *Fish Plane, Heart Clock* by Arvo Leo along with a selection of original drawings by Pudlo Pudlat.

*Fish Plane, Heart Clock* is a feature-length film by Arvo Leo that celebrates and responds to the work of the Inuit hunter-turned-artist Pudlo Pudlat (1916-1992). For many years Pudlo lived a traditional semi-nomadic life on Baffin Island in the Canadian Arctic. Eventually, in his forties, after a hunting injury, he moved to the settlement of Kinngait (Cape Dorset) where he began making drawings with materials provided by the newly established Kinngait Studios, the first Inuit printmaking program. Over the next thirty years Pudlo would produce over 4000 drawings and paintings with graphite, felt markers, coloured pencils, and acrylics; many of which have never been exhibited.

Pudlo was part of the generation of Inuit in the late 1950s who were given pencils and paper and encouraged to 'draw their thoughts'. What is exemplary about Pudlo is that he was one of the first artists to move away from making only images of traditional life - images that were often preferred by the art market further South. Upon the white page hunters, igloos, seals and walruses are often found mingling in the company of such modern conveniences like airplanes, telephone poles, automobiles and clocks; things that were swiftly becoming commonplace in the North. Pudlo, with his imaginative and playful touch, would sometimes even morph these subjects into each other, creating intriguing and surreal hybrids that embodied the radical cultural transformations occurring around him.

Twenty-two years after Pudlo's death, Arvo Leo travelled to Kinngait to spend the spring living where Pudlo made his work. In *Fish Plane, Heart Clock* many images of Pudlo's drawings and paintings are collaged with imagery that Arvo created during his time there. Arvo portrays the daily life of a small town in seasonal transition while also subtly evoking the surreal and enigmatic energy that was intrinsic to Pudlo's art.

*Fish Plane, Heart Clock* is foremost a lyrical celebration of Pudlo's work but it is also a realistic and magical realistic document of contemporary life in Kinngait. What is shown to us is not entirely real, nor is it entirely fictional. It is not an artist documentary, nor is it an ethnographic film, nor is it a structuralist film; it exists somewhere in between these genres, subverting and collaging some of their respective tropes and methods in the process. *Fish Plane, Heart Clock* is an exquisite corpse whose body parts were discovered through research, fieldwork and improvisation and sewn together with montage.

Circulating within the blood of this cobbled together being are little cartoon blood cells with quiet voices who do not want to speak directly about, but would rather speak nearby, who want to bloodshot and hallucinate the ethnographic eye, who compel and caution this corpse in its attempting to speak-for and re-present the reality of others, who

question appropriation and intention when addressing another artist's work, who circulate in order to cherish indigeneity, who question the borders of the moving image and the still image, who appreciate the human/animal relationship of a hunter who retired his harpoon for a pen.

Many images by Pudlo are featured in *Fish Plane*, *Heart Clock*, yet because these images are part of an ephemeral time-based medium the length we are able to engage with each work is contingent upon the film's duration. By showing a series of original drawings and paintings at La Loge alongside the film we are excited to provide an alternative durational and material opportunity to engage with Pudlo's works.

### **About the artist**

Arvo Leo (b. 1981) grew up in Roberts Creek, Canada and numerous places around Aotearoa. Arvo received a Masters of Fine Arts from the Piet Zwart Institute in Rotterdam, the Netherlands and a Bachelor of Media Arts from the Emily Carr University in Vancouver, Canada.

Recent exhibitions and screenings of *Fish Plane*, *Heart Clock* include: *A Story Within a Story*, GIBCA (Göteborg International Biennial for Contemporary Art), (2015); *Fish Plane, Heart Clock*, La Mirage, Montreal (2015); *Biennial of Moving Images*, MONA, Tasmania (2015); *Forum Expanded*, The Berlin Film Festival (2015); *Vdrome* (2015); *Lothringer13\_Florida*, Munich (2015); *Biennial of Moving Images*, Centre d'Art Contemporain Genève (2014); and *Artist's Cinema* at the Kochi Biennale, Fort Kochi (2014).

Other recent exhibitions include: *Light-Soluble Mediums*, The Picture Show, New York (2015), *Combustion*, Galerie SAKS, Geneva (2014); *House Advantage*, 221A Gallery, Vancouver (2013); *Brooding Chambers*, The Storefront, Berlin (2013); *This is the Cow*, Western Front, Vancouver (2012); *Material Information*, Galleri Format, Bergen (2012); *Magic Love Trade Objects*, Art Genève, Geneva (2012); *The Work Locates Itself*, Columbia University, New York (2012); and *Bosch Young Talent Show*, Stedelijk Museum, 's-Hertogenbosch (2011). Arvo Leo also performs *GHOST POO* annually in the Higgledy Piggledy Parade in his hometown Roberts Creek.

### **Works in the exhibition**

Arvo Leo  
*Fish Plane, Heart Clock*, 2014  
HD video, 60 min.

Drawings by Pudlo Pudlat  
(produced circa 1976-1992)  
varied materials on paper  
all drawings: Courtesy of Dorset Fine Arts, Toronto.

### **Events**

**Candice Hopkins and Natasha Ginwala discuss the work of Arvo Leo and Pudlo Pudlat.**

27/09/2015 - 3 pm.

At its heart, this conversation is centered on encounters, from the artist Arvo Leo's chance discovery of a book about one of the most prolific, yet

little known artists in Canada, to Pudlo Pudlat's own drawings, over 4000 renderings that reveal the Arctic landscape as a site of transition, a region that from 1940s onward, was inundated with new technologies, new religion, and ideas that radically changed the way of life for those in the far north. Looking critically at the conditions of production, the conversation will provide a background on the development of the West Baffin Eskimo Co-operative in the 1950s. In a place where paper currency was a relatively recent introduction, the program introduced art-making as a means to replace incomes lost after the collapse of the fur trade. Collectively, Pudlat's drawings reveal a cosmology. In them, fish pull airplanes, humans ride muskox, and seals have the ability to teleport to the sky. Arvo Leo's encounters in Cape Dorset extend these readings of Pudlo's world as drawings transfigure into a fresh interrogation of landforms, community practices and the rhythm of Inuktitut songs. By way of acoustically and visually engaging with scenes of daily life, human-animal relations and intricate contingencies of the Canadian Arctic in a time of ecological shift, *Fish Plane*, *Heart Clock* unravels an organic correspondence between the camera and the drawing.

- Candice Hopkins and Natasha Ginwala -

#### About the speakers

**Candice Hopkins** (b. 1977 Whitehorse Yukon, Canada, lives in Albuquerque, New Mexico) is Chief Curator at the IAIA Museum of Contemporary Native Arts and has held curatorial positions at the National Gallery of Canada, the Western Front, and the Walter Phillips Gallery at The Banff Centre. She received her MA from the Center for Curatorial Studies, Bard College. Hopkins' writings on history, art, and vernacular architecture have been published by MIT Press, BlackDog Publishing, Fillip, the National Museum of the American Indian, among others, and she has lectured widely including at the Witte de With, Tate Modern, Artists Space, and the Dakar Biennale. In 2012 Hopkins presented a keynote lecture on the "sovereign imagination" for DOCUMENTA (13). Recent curatorial projects include *Before The Internet: Networks and Art* at Western Front, *Close Encounters: The Next 500 Years* (co-curated with Lee-Ann Martin, Steve Loft and Jenny Western), a multi-site exhibition in Winnipeg, and *Sakahàn: International Indigenous Art* at the National Gallery of Canada (co-curated with Greg Hill and Christine Lalonde). Hopkins is the co-curator of *Unsettled Landscapes*, the first in SITE Santa Fe's newly reimagined biennial exhibitions focused on new art from the Americas. She is the recipient of the 2015 Hnatyshyn Foundation Award for curatorial excellence in contemporary art.

**Natasha Ginwala** is a curator, researcher, and writer. Recent projects include *My East is Your West* featuring Shilpa Gupta and Rashid Rana at the 56th Venice Biennale, *Mind Moves Matter* at L' appartement 22, Rabat, *Corruption...Everybody Knows* with e-flux journal, SUPERCOMMUNITY issue. She was a member of the artistic team in the 8th Berlin Biennale for Contemporary Art (with Juan A. Gaitán) and curated *The Museum of Rhythm* at Taipei Biennial 2012 (with Anselm Franke). From 2013-15 she led the multi-part curatorial project *Landings* presented at Witte de With Center for Contemporary Art, David Roberts Art Foundation, NGBK (as part of the Tagore, Pedagogy and Contemporary Visual Cultures Network), Stedelijk Museum Amsterdam, and other partner organizations (with Vivian Zihlerl). Ginwala trained in Visual Studies at the School of Arts and Aesthetics, JNU in New Delhi and participated in de Appel Curatorial Programme, Amsterdam (2010-11). She has written on contemporary art and culture

in journals such as The Exhibitionist, e-flux journal, Ibraaz, Afterall and has contributed to numerous publications.

### **Thank you**

We would like to thank Antoine Begon, Martin Belou, Jean-Pierre Bertrand, Sean Crossley, Ludo Engels, Göteborg International Biennial for Contemporary Art, Dennis Ha, Helena Kritis, Kate Vasyliw, Boy Vereecken and Rein de Wilde.

Our gratitude goes to Dorset Fine Arts Gallery for lending us a selection of works by Pudlo Pudlat.

Finally, we would like to thank the Beursschouwburg who generously offered in kind support for this project. Vedett supported the opening of the exhibition.

### **Opening hours**

Thursday - Friday - Saturday

13:00 to 19:00

4 screenings per day at: 13 :30 - 15 :00 - 16 :30 - 18 :00

free entrance

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

### **La Loge**

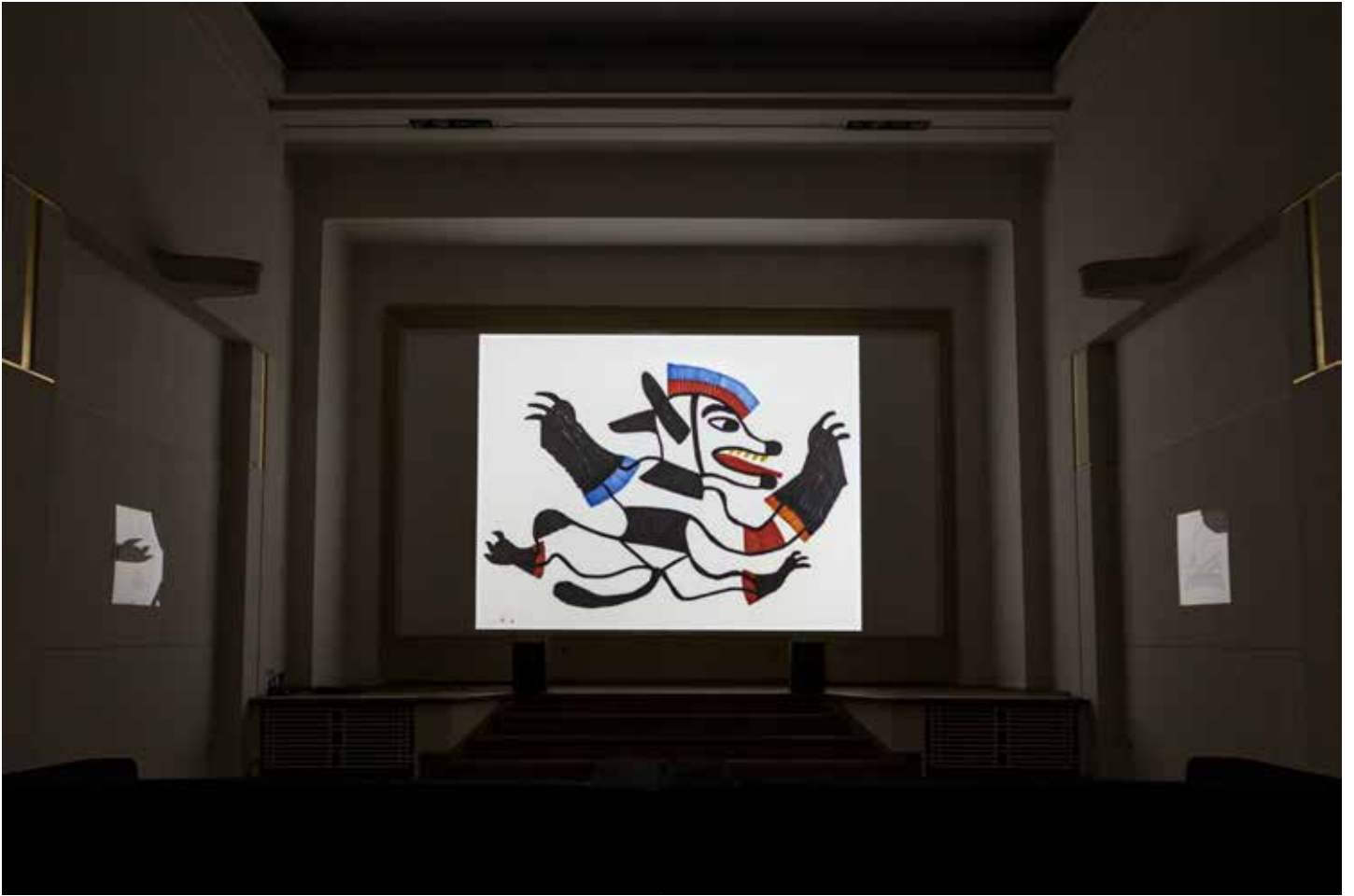
rue de l'Ermitage 86 - 1050 Brussels

+32(0)2 644 42 48

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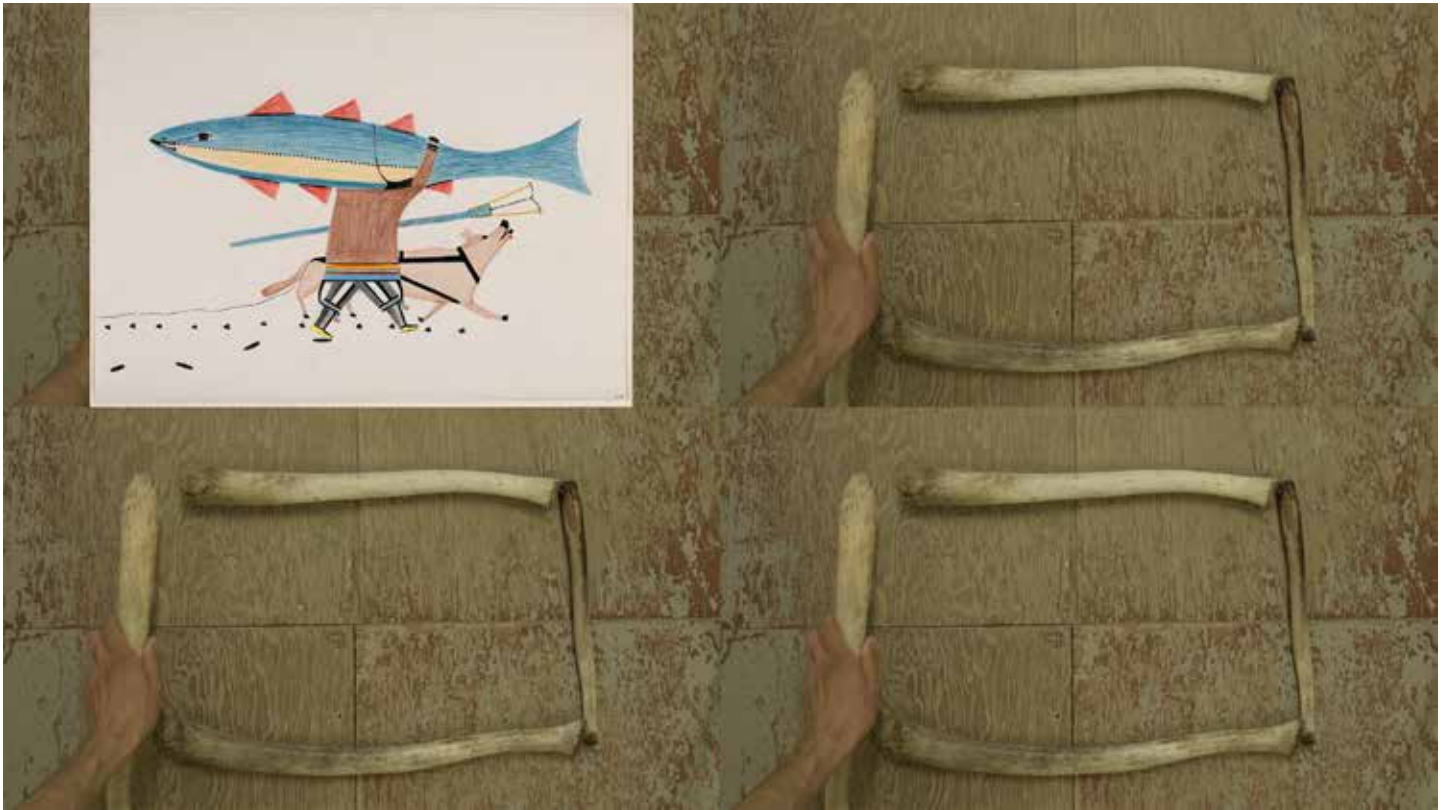
La Loge is a privately initiated non-profit association.



*Fish Plane, Heart Clock* by Arvo Leo - with original drawings by Pudlo Pudlat, exhibition view, La Loge, Brussels 2015 - image: Sidney Léa Le Bour - courtesy of La Loge and the artist



*Fish Plane, Heart Clock* by Arvo Leo - with original drawings by Pudlo Pudlat, exhibition view, La Loge, Brussels 2015 - image: Sidney Léa Le Bour - courtesy of La Loge and the artist



Film-still from *Fish Plane*, *Heart Clock* (2014) showing a drawing by Pudlo Pudlat, *A Good Catch* (1980), National Gallery of Canada; and four walrus penis bones (multiplied). Film-still courtesy of the artist. Drawing © Dorset Fine Arts.





Film-still from *Fish Plane, Heart Clock* (2014) showing a drawing by Pudlo Pudlat, *A Good Catch* (1980), National Gallery of Canada; and four walrus penis bones (multiplied). Film-still courtesy of the artist. Drawing © Dorset Fine Arts.



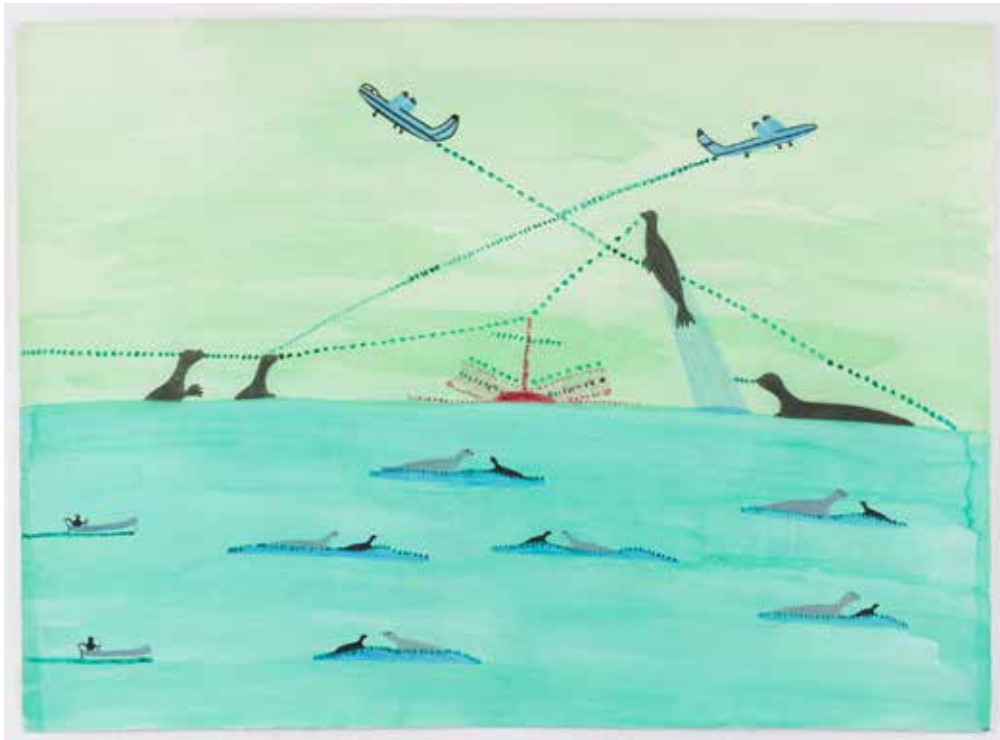
*Fish Plane, Heart Clock* by Arvo Leo - with original drawings by Pudlo Pudlat, exhibition view, La Loge, Brussels 2015 - image: Sidney Léa Le Bour - courtesy of La Loge and the artist



Fish Plane, Heart Clock by Arvo Leo - with original drawings by Pudlo Pudlat, exhibition view, La Loge, Brussels 2015 - image: Sidney Léa Le Bour - courtesy of La Loge and the artist



Fish Plane, Heart Clock by Arvo Leo - with original drawings by Pudlo Pudlat, exhibition view, La Loge, Brussels 2015 - image: Sidney Léa Le Bour - courtesy of La Loge and the artist



Drawing by Pudlo Pudlat (1976-77), Courtesy of Dorset Fine Arts



Drawing by Pudlo Pudlat (1966-76), Courtesy of Dorset Fine Arts



Drawing by Pudlo Pudlat (1977-78), Courtesy of Dorset Fine Arts



Drawing by Pudlo Pudlat (1989-90), Courtesy of Dorset Fine Arts

**Partita Partagée,  
a concert-lecture**

by George van Dam and Isabelle Dumont  
with new works by Adrien Lucca

04 & 05 November 2015, 8pm

Concert-lecture

Wednesday 4 November, 8 pm

Thursday 5 November, 8 pm

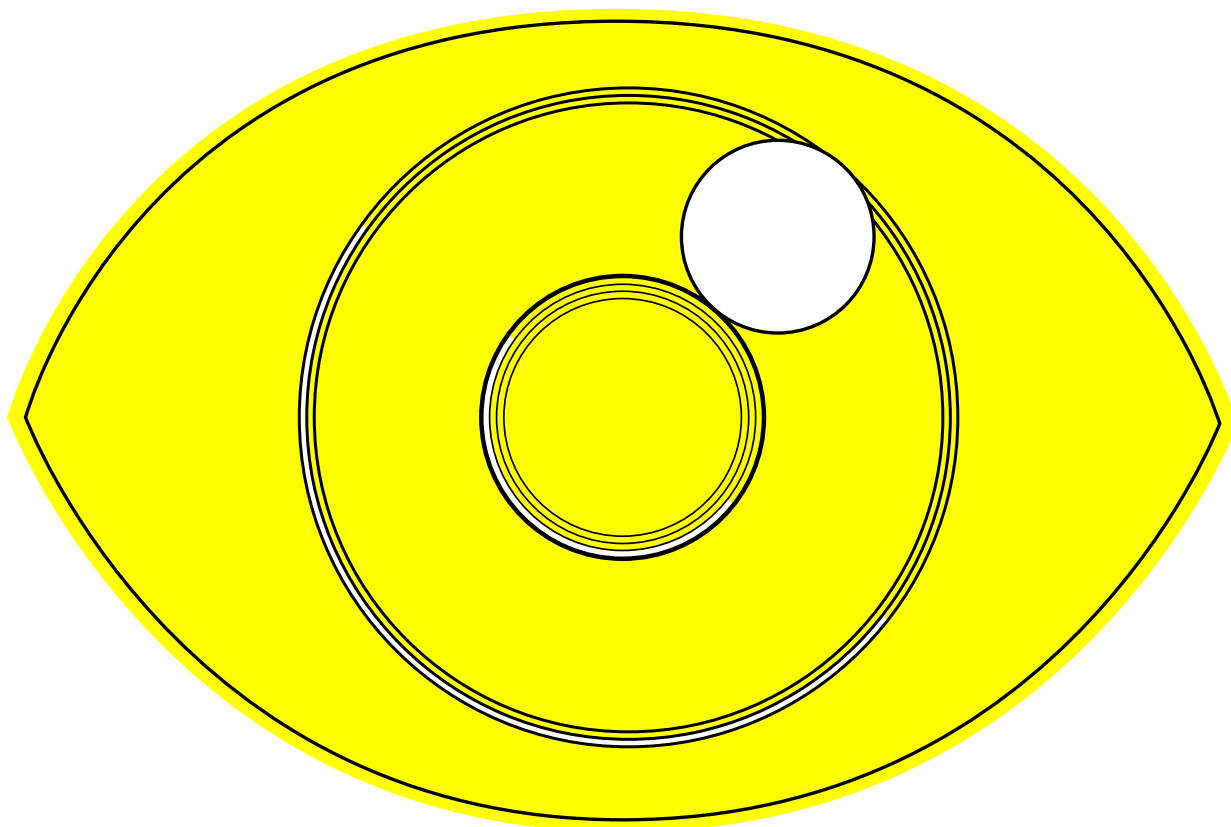
Exhibition of works by Adrien Lucca

04 & 05 November 2015, 8pm &

on view until 14 November

# Partita Partagée

## a concert-lecture



Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
+32(0)2 644 42 48  
info@la-loge.be  
www.la-loge.be

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

La Loge is a privately initiated non-profit association.  
Thanks to Vedett.

# la loge

**by George van Dam and  
Isabelle Dumont**  
**with new works by Adrien Lucca**  
04 & 05 November 2015, 8pm

### Concert-lecture

Schedule (4 & 5 November)

**8.00 pm** introduction

**8.15 pm** concert-lecture

(French spoken, EN & NL translation available)

**9.15 pm** drinks

Admission: 10 €

Limited seats

Reservation required via info@la-loge.be

### Exhibition of works by Adrien Lucca

04 & 05 November 2015, 8pm & on view until 14 November

(Thu-Sat from 1 to 7 pm, admission free)

La Loge is pleased to present Partita Partagée, a unique project bringing together the plastic and analytical qualities of music, drawing, and architecture.

Johann Sebastian Bach's Partia Secunda (1720) has long accompanied the violinist George van Dam. In collaboration with the dramatist Isabelle Dumont, he conceived a concert-lecture to share the history, the conception, and the musical architecture of this virtuoso piece. A combined introduction and interpretation, this performance invites the public to another listening of Bach.

Bach is a master of counterpoint and harmony. Inspired by the science of numbers, he succeeds in associating rigour and balance with formal and rhythmic creativity. Not only does the Second Partita reveal the polyphonic potential of the violin, it also unfolds in a singular space-time while carrying dramatic force and emotional depth.

Invited to echo this project, French artist Adrien Lucca creates a new series of prints freely interpreting Bach's particular score construction. In line with his artistic language, Lucca's images are progressive colour and light variations translating the inner rules of a chosen algorithm. Based on a precise use and understanding of mathematics, printers and colorimetry, Lucca's works emerge from an unlikely alchemy in which objective data become open images capable of expressing their processes of appearance.

Curator: Anne-Claire Schmitz

### **About the contributors:**

**George van Dam** (°1964 Namibia, lives in Brussels), is a violinist and composer. He has worked with leading composers of today as a soloist or within the context of contemporary-music ensembles - Ensemble Modern Frankfurt, MusikFabrik, or Ictus, of which he is a founding member and has performed in major concert halls in Europe, the US, and Japan. His compositions include chamber music, song cycles, a violin concerto with timbila-orchestra, film music, and music for theatre and dance performances. He resumed studying the harpsichord in 2012 with Robert Kohnen, Ketil Haugsand, and Bob van Asperen.

**Isabelle Dumont** (°1963 Belgium, lives in Brussels) is an actress, dramatist and author professionally active within the fields of performing arts. Besides numerous collaborations with, among others, cie Mossoux-Bonté, directors Philippe Van Kessel, Charlie Degotte, Ingrid von Wantoch Rekowski or artists such as Dominique Roodthoof and Jorge León, she has been developing personal scenic projects that often take the form of wunderkammer-lectures exploring natural sciences or baroque genre for instance. Dumont regularly introduces operas at La Monnaie.



**Adrien Lucca** (°1983 France, lives in Brussels) studied at l'ERG (Ecole de Recherche Graphique) in Brussels and at the Jan Van Eyck Academie of Maastricht. He teaches colour at the ENSAV La Cambre in Brussels.

Lucca has shown his work at IKOB, ISELP, Casino Luxembourg, Elaine Levy project, Institut de Carton, and Maison Grégoire among others. He is currently preparing an exhibition to be held at Kunsthalle Leipzig and developing a large-scale stained-glass public commission for the metro of Montréal.

### **Program**

Schedule (4 & 5 November)

8.00 pm introduction

8.15 pm concert-lecture (French spoken, EN & NL translation available)

9.15 pm drinks

Exhibition of works by Adrien Lucca on view until 14 November 2015.

### **Thank you**

We would like to thank Antoine Begon, Martin Belou, Jean-Pierre Bertrand, Ludo Engels, Marilena Lolou, and Boy Vereecken.

Thanks to Vedett.

### **Practical information:**

Admission: 10 Euros

(via bank transfer prior to event - cash on the day)

Limited seats - Reservation required via [info@la-loge.be](mailto:info@la-loge.be)

La Loge

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Partita Partagée, by George van Dam and Isabelle Dumont, with new works by Adrien Lucca, La Loge, Brussels, 2015 image: courtesy & copyright of La Loge



Partita Partagée, by George van Dam and Isabelle Dumont, with new works by Adrien Lucca, La Loge, Brussels, 2015 image: courtesy & copyright of La Loge



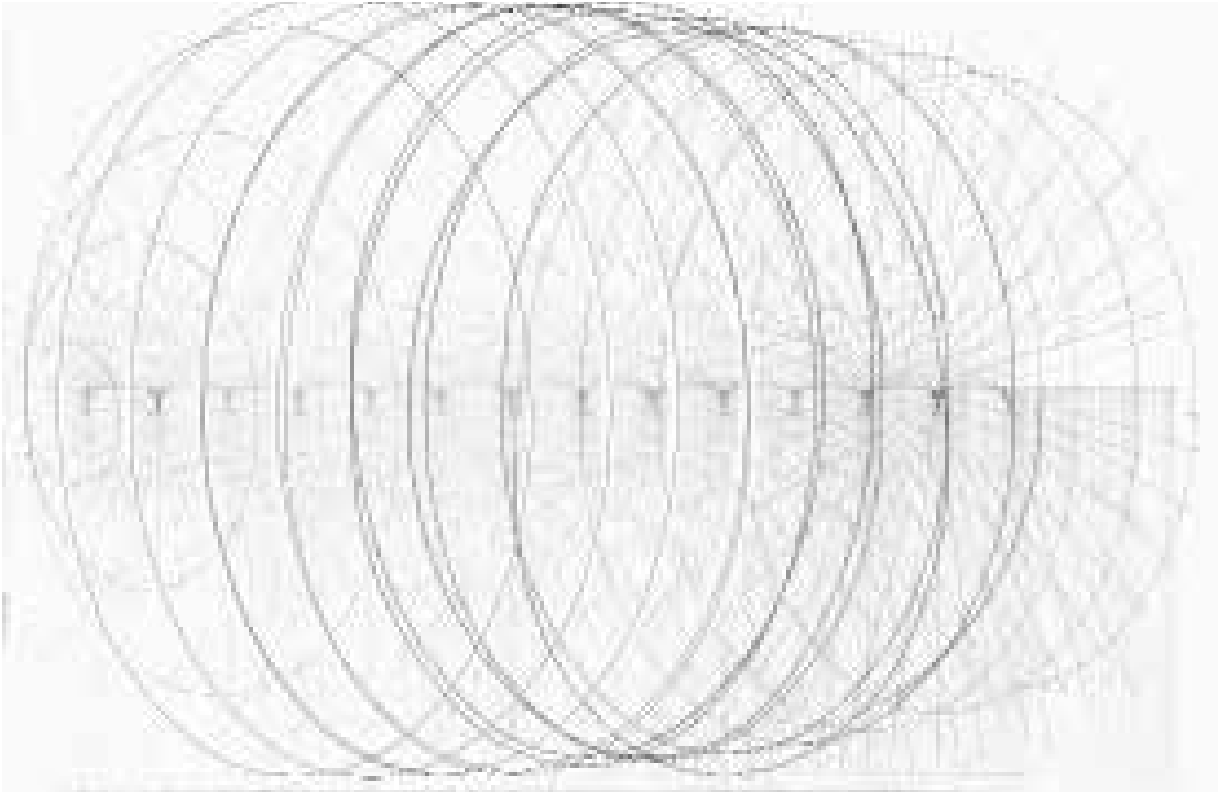
Partita Partagée, by George van Dam and Isabelle Dumont, with new works by Adrien Lucca, La Loge, Brussels, 2015 image: courtesy & copyright of La Loge



Partita Partagée, by George van Dam and Isabelle Dumont, with new works by Adrien Lucca, La Loge, Brussels, 2015 image: courtesy & copyright of La Loge



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Partita Partagée, by George van Dam and Isabelle Dumont, with new works by Adrien Lucca, La Loge, Brussels, 2015 image: courtesy & copyright of La Loge

## **La Loge Benefit Party**

9th January 2016

Raffle game and party



## **Program**

Doors open at 8 pm

8.00: Welcome drink

8.45: Speech

9.00 - 9.30: A raffle game conceived by Michael Beutler.

The prizes are 10 artworks generously donated by Saâdane Afif, Harold Ancart, Daniel Dewar & Grégory Gicquel, Roe Ethridge, Gareth Moore, Kate Newby, Sophie Nys, Zin Taylor, Peter Wächtler and Emily Wardill.

Surprise contribution by Shana Moulton

9.30 - 10.30: Food prepared by the Peppies

10.30 - 11.30: Music performance by Flavien Berger

11.30: DJ set by Michael Van den Abeele

Venue: La Loge

Kluisstraat 86 rue de l'Ermitage

1050 Brussels, Belgium

Date: Saturday 9 January 2016

doors open at 8pm

Access to party is strictly reserved to 'Benefit Party' ticket holders only.

## **How to participate**

400 tickets are available for 100€ each.

One person can buy as many as 50 tickets (maximum) but is granted only 1 entry to the party.

- Tickets are nominative and numbered.

- The ten lucky numbers will be drawn as part of a game during the party itself, on 9 January 2016, at 10pm.

## **Why**

After three years of existence, La Loge is more than ever eager to explore its potential as a small-scale institution.

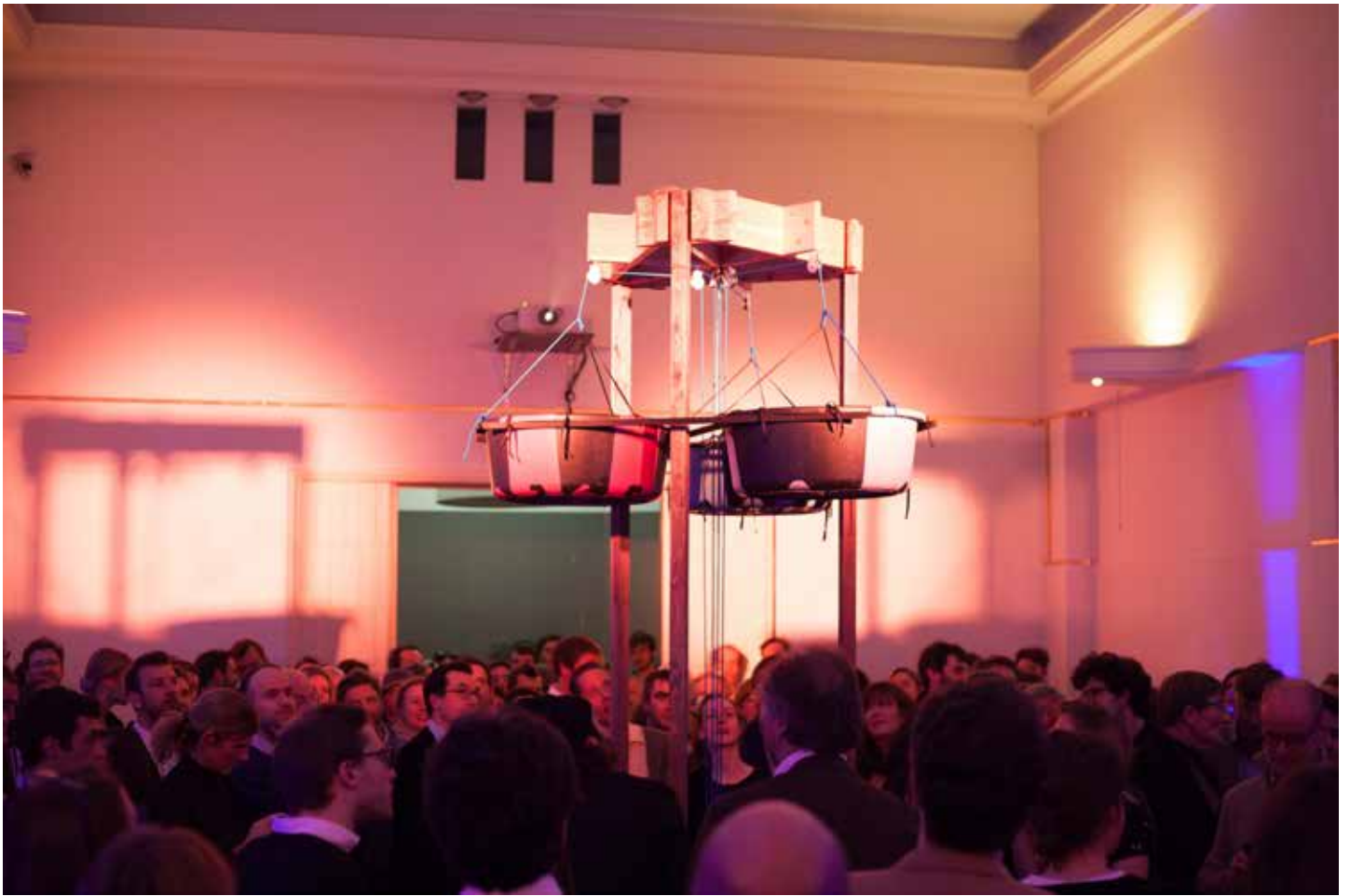
Driven by a desire to achieve organizational maturity and longevity, La Loge needs the support and engagement of both public organizations and individuals to further develop as a consolidated and better-supported platform.

Whether you are nearby or far away, La Loge's first Benefit Party gives you the chance to show your support and contribute to our efforts to meet an ideal cruising speed. THANK YOU!

## **Thank you**

Thanks to Pernod Ricard Belgium and Vedett for supporting this event.

Our gratitude goes to Contemporary Art Daily and Sorry We're Closed for their support and helping us to spread the word around.



Benefit party, La Loge, Brussels, 2016. Courtesy and copyright of La Loge. Image Lola Pertsowsky



Benefit party, La Loge, Brussels, 2016. Courtesy and copyright of La Loge. Image Lola Pertsowsky



Benefit party, La Loge, Brussels, 2016. Courtesy and copyright of La Loge. Image Lola Pertsowsky

**Raffle Prizes**

La Loge Benefit party 2016

The prizes are 10 artworks generously donated by Saâdane Afif, Harold Ancart, Daniel Dewar & Grégory Gicquel, Roe Ethridge, Gareth Moore, Kate Newby, Sophie Nys, Zin Taylor, Peter Wächtler and Emily Wardill.



**Zin Taylor**

*Units Enunciating Through Posed Composition (Body Haze), #2, 2015*  
Epoxy resin, polystyrene, acrylic enamel, steel, aluminum  
199cm x 33cm x 18cm



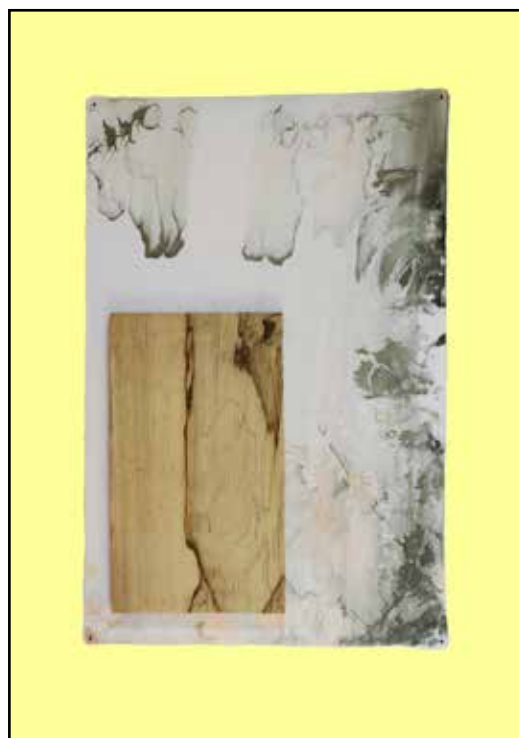
**Sophie Nys**

*Monument des ongles, 2015*  
canvas, acryl paint, dried grass  
80 x 120 x 10 cm



**Harold Ancart**

*untitled (blue moon), 2015*  
Oil stick on paper.  
50 x 40cm



**Emily Wardill**

*Cruise, 2014*  
black savanna wood, marbled cotton  
31 x 55 x 3 cm (wood), 66 x 102  
(fabric)



**Gareth Moore**  
*Rattle (6 sachets ready to use),*  
 2015  
 Wood, paint, rat poison  
 Limited edition of 10 + 4 AP



**Kate Newby**  
*White, black, pink, blue saffron*  
*and golden ambiance, 2015*  
 Cotton, wool, marker pen, bleach,  
 saffron, chalk, thread  
 Dimensions variable



**Roe Ethridge**  
*Old Fruit*  
 edition of 25 with 4 AP  
 print (ink jet print on archival  
 paper ?)  
 10 x 8 inch



**Dewar & Gicquel**  
*Stoneware Vessel n°3, 2014*  
 high fired stoneware  
 99 x 65 x 25 cm



**Saâdane Afif**

*Fountain Archives*

Numéro d' inventaire : FA.0028

Date d' archivage : 08/07/08

35,5 x 36,0cm



**Peter Wächtler**

*Untitled, 2016.*

**Tales of Exhaustion**

by Danilo Correale, curated by  
Matteo Lucchetti

4 March 2016 - 26 March 2016

**3 day opening program**

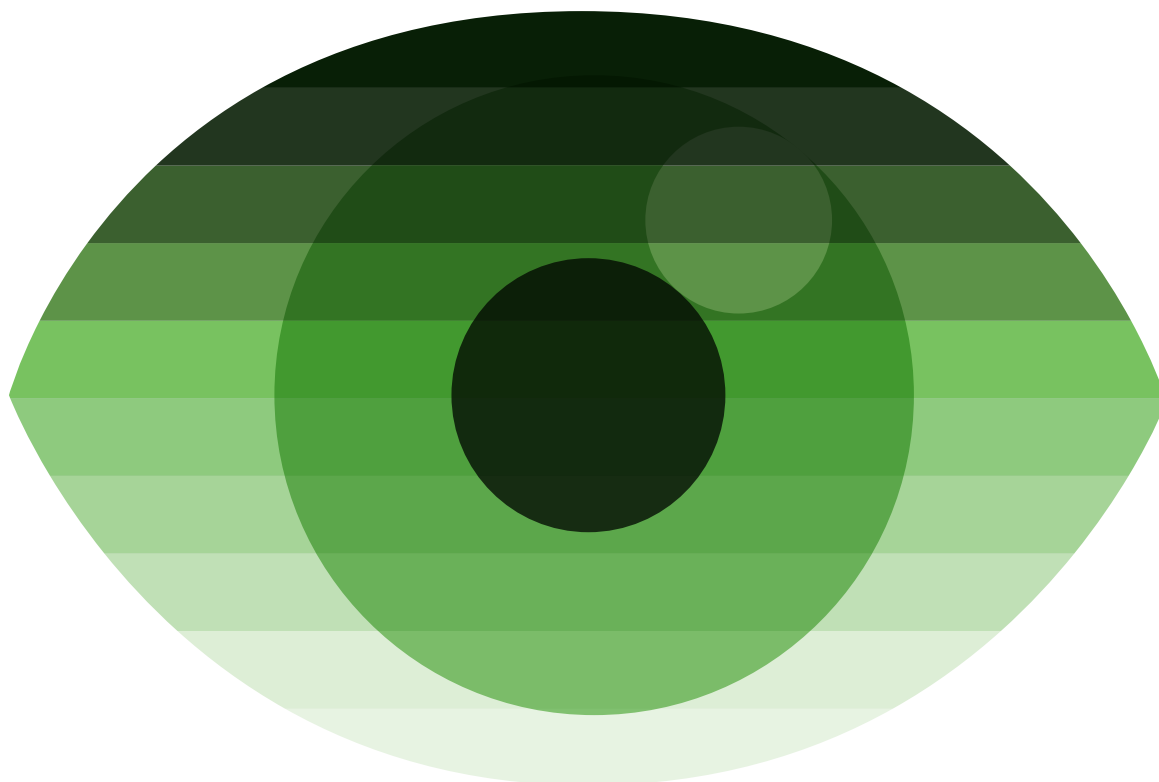
Thursday 3, Friday 4 & Saturday 5 March 2016



# Tales of Exhaustion

04/03/16 | by Danilo Correale

26/03/16 | curated by Matteo Lucchetti



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Thanks to Vedett.



## la loge

## A 3 day opening program: Thursday 3, Friday 4 & Saturday 5 March 2016

The opening of the show will be durational, extending across three days. Each day will feature an immaterial rendition of a work by Danilo Correale, translated in a performative or discursive form with the contribution of a series of guests.

**Thursday 3 March 2016**  
**18:00 – 21:00**  
***I had a dream about you***  
Performance  
*La Loge's bar will be open*

**Friday 4 March 2016**  
**22.30 – ...**  
***No more sleep no more***  
Lecture and debate  
with Alexei Penzin  
(philosopher and  
writer), screening

*As part of  
Danilo Correale's  
installation, beds  
are provided to  
attend the event.  
Feel free to bring  
your own drinks!*

**Saturday 5 March 2016**  
**15:00 – 17:00**  
***The game***  
Screening and Q&A  
with the artist  
*Cake and Coffee*

**17:30 – 18:00**  
***Sorrynotsorry***  
Lecture/performance

**Language:** English  
**free entrance**

**opening hours**  
Thursday – Saturday  
13:00 to 19:00

Audience is welcome  
to join at any time  
of the program.

## **Tales of Exhaustion**

By Danilo Correale

04/03/16 – 26/03/16

*Tales of Exhaustion* is the first solo show by the Italian artist Danilo Correale in Belgium and is curated by the Brussels-based curator Matteo Lucchetti. The show presents bodies of work centered on the artist's ongoing research on how neoliberal capitalism is altering and offsetting the labour, leisure, rest trichotomy inherited from the industrial revolution and maintained throughout modernity. The once partitioned realms of production have now expanded to every hour of the day, transforming social interactions, downtime and even sleep into potentially productive endeavors. While bio-political devices that track our moves and purchases are providing data that fuel the algorithms of everyday life, the exhaustion of life as we know it generates new profits. The exhibition holds together many narratives that compose the new mythologies of our times, from global finance to the fictional reality of surveys and indexes, and the banking system that oversees world democracies.

In the show are exhibited new works by the artist, as well as projects produced between 2012 and 2015, re-edited into new displays or performative and discursive formats. Exploring Correale's body of work in unprecedented and unexpected ways, the exhibition features guests who will offer new readings of the presented works. The opening is also reimagined as a durational event, extending across three days and aiming at exhausting the discussed topics, as well as the energies of the audiences that will join this symbolic marathon. Each of the three days will feature an immaterial rendition of a work by the artist, in the form of songs, a lecture and a performance.

### **About the artist**

Danilo Correale is an artist and researcher born in 1982 Naples, Italy, and he lives and works in New York. In his work he analyzes aspects of human life, such as labor-leisure and sleep through the lenses of time and body. His work has been presented in numerous group exhibitions, including *Pigs*, Artium, Spain (2016), *Ennesima*, Milan (2015), *Kiev Biennial*, Kiev, Ukraine (2015), *Museion*, Bolzano (2015) *Per-formare una collezione*, Madre Museum Naples (2014), *Steirischer herbst*, Graz, (2013) *Fondazione Sandretto Re Rebaudengo*, Turin (2012), *Manifesta 8* in Murcia/Cartagena (2010), *Moscow Biennale* (2010), *Istanbul Biennial* (2009). Recent solo shows: *The Missing hour. Rhythms and Algorithms*, Raucci/Santamaria, Naples (2015), *The Warp and the Weft*, Peep-Hole, Milan (2012), *Pareto Optimality*, Supportico Lopez, Berlin (2011) and *We are making history*, Entrèe, Bergen (2011). Correale is the founder of the *Decelerationist Reader* and a regular contributor to publications in the field of critical theory. He recently published *The Game - A three sided football match*, FeC, Fabriano (2014) and *No More Sleep No More*, Archive Books, Berlin, 2015.

### **Lectures & events**

The opening of 'Tales of Exhaustion' will be durational, extending across three days. Each day will feature an immaterial rendition of a work by Danilo Correale, translated in a performative or discursive form with the contribution of a series of guests.

Audience is welcome to join at any time of the program.

### **1/3 Tales of Exhaustion: I had a dream about you**

03/03/2016 - 6pm

*I had a dream about you*, a performance featuring Simon Asencio, Liza Baliasnaja, Francesca Chiacchio, Nikita Chumakov and Stephane Menti.

### **2/3 Tales of Exhaustion: No More Sleep No More**

04/03/2016 - 10:30pm

Lecture and debate with Alexei Penzin (philosopher and writer), followed by a screening of 'No more sleep no more' by Danilo Correale

In his lecture Alexei Penzin will discuss a part of his current research on sleep, sleeplessness and capitalist modernity. The main hypothesis is that sleep is not the most neutral, peaceful and insignificant element of our experience but is under permanent siege and is threatened by what the author calls "monsters" of vigilance and sleeplessness that inhabit the space of capital and power since early modernity. They became highly visible in the contemporary 24/7 society with its technical infrastructures of incessant production, consumption, surveillance as well as uninterrupted media and financial flows. Penzin argues that the imperative of vigilance and permanent wakefulness was born already in the labours of premodern philosophy and theology but it got its chance to be implemented as part of social ontology only with arrival of capitalist production. Another question would be about limits and potential subversions of this merciless imperative that is implicitly being asked in contemporary critical thought and politics, as well as in an "aesthetics of sleep" which can be found in some artistic and cultural practices.

**Alexei Penzin** is Reader at the Faculty of Arts of the University of Wolverhampton (UK), and Research Fellow at the Institute of Philosophy, Russian Academy of Sciences, Moscow. His major fields of interest are philosophical anthropology, Marxism, Soviet and post-Soviet studies, and the philosophy of art. He lectures widely on these topics and has participated in many international research projects, seminars, and symposia such as DOCUMENTA13 and Former West. Penzin has written numerous articles including the essay *Rex Exsomnia: Sleep and Subjectivity in Capitalist Modernity* (Hatje Cantz Verlag, 2012). Alexei is a member of the group Chto Delat (What is to Be Done?), which works in the space between theory, art, and political activism. Penzin is also a member of editorial boards of the journal *Stasis* (Saint-Petersburg) and the *Moscow Art Magazine*. He currently lives and works in London and Moscow.

*As part of Danilo Correale's installation, beds are provided to attend the event. Feel free to bring your own drinks! Screening of "The Game" by Danillo Correale;*

### **3/3 Tales of Exhaustion: The Game - Sorrynotsorry**

05/03/2016 - 3pm

The Game: screening and Q&A with Danilo Correale  
15.00-16.30

The Game is a three-sided corporate football match, a performance set up by the artist Danilo Correale, involving the employees of three historical companies of the Sienese territory: the crystal factory ColleVilca srl, the international metalwork corporation PR Industrial Srl and Trigano Spa, leader in Italy in the camper-van sector. The Game focuses on participation and on the ritual of an event beyond the classic schemes of antagonistic sports, standing as a metaphor to decipher human relations. In particular, Danilo Correale based his work on the theories of three-sided football, a game used as a tool to surpass the competitive spirit of traditional football, and foster a sense of aggregation and

cooperation among the participants.

16:30 – 17:00

Labor, Leisure and Rest

Performative walkthrough with Jennifer Reid (ballad singer)

**Jennifer Reid** has sung broadsides on BBC Radio and in works by artists Jeremy Deller and Marinella Senatore. During La Biennale di Venezia 2015, she trained Italian singers in Lancashire dialect songs and broadside ballads and performed in the Giardini in conjunction with Deller's *All That is Solid Melts into Air* (2014), Factory Records (2015) and Senatore's *School of Narrative Dance* (2015). Jennifer has discussed nineteenth-century social revolution in Manchester on BBC2. She holds an Advanced Diploma in Local History from Oxford University.

Cake & Coffee

17:30 – 18:00

Sorrynotsorry

Lecture / performance interpreted by Peggy Green

### **Thank you**

Our gratitude goes to Antoine Begon, Thomas Bernardet, Beursschouwburg, Gaia Carabillo, Ludo Engels, Isabelle Grynberg, Brendan Michal Heshka, iMAL, Helena Kritis, Lola Pertsowsky, Galleria Raucci/Santamaria, Supportico Lopez, Steven Tallon and Boy Vereecken for their assistance and support on this project.

We also would like to thank Alexei Penzin and Jennifer Reid for their contributions, as well as the performers Simon Asencio, Liza Baliasnaja, Francesca Chiacchio, Nikita Chumakov, Peggy Green and Stephane Menti, who have joined the project with engagement and enthusiasm.

Finally, we would like to thank Gala Gloves and Recticel, who generously offered kind support for this project. Vedett supported the opening of the exhibition.

### **Opening hours**

Thursday – Friday – Saturday

13:00 to 19:00

free entrance

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

### **La Loge**

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*Tales Of Exhaustion*, by Danilo Correale curated by Matteo Lucchetti,  
Exhibition View, La Loge 2016 - Image courtesy of La Loge and the artist.



*Tales Of Exhaustion*, by Danilo Correale curated by Matteo Lucchetti, Exhibition View, La Loge 2016 - Image courtesy of La Loge and the artist.



*Tales Of Exhaustion*, by Danilo Correale curated by Matteo Lucchetti, Exhibition View, La Loge 2016 - Image courtesy of La Loge and the artist.



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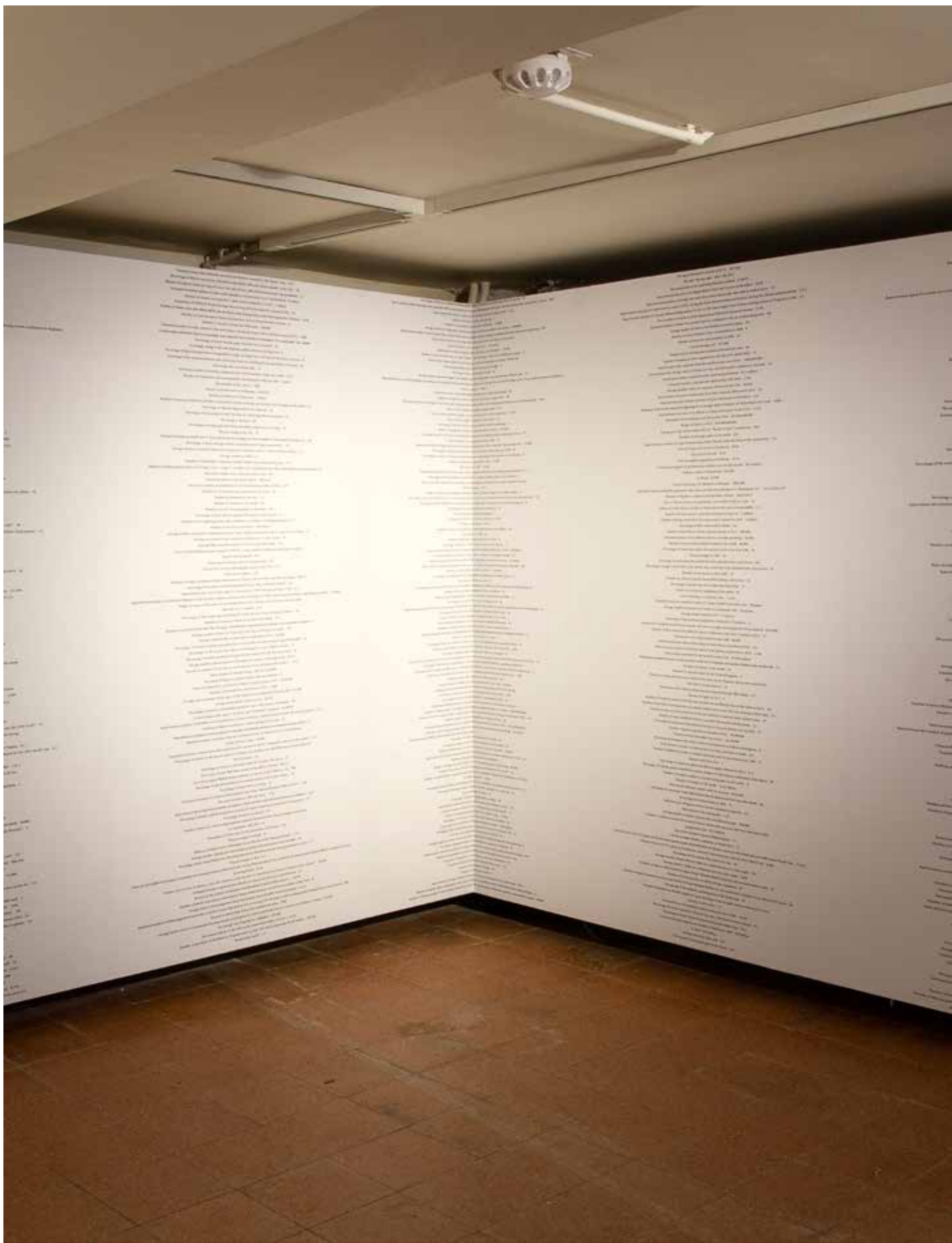
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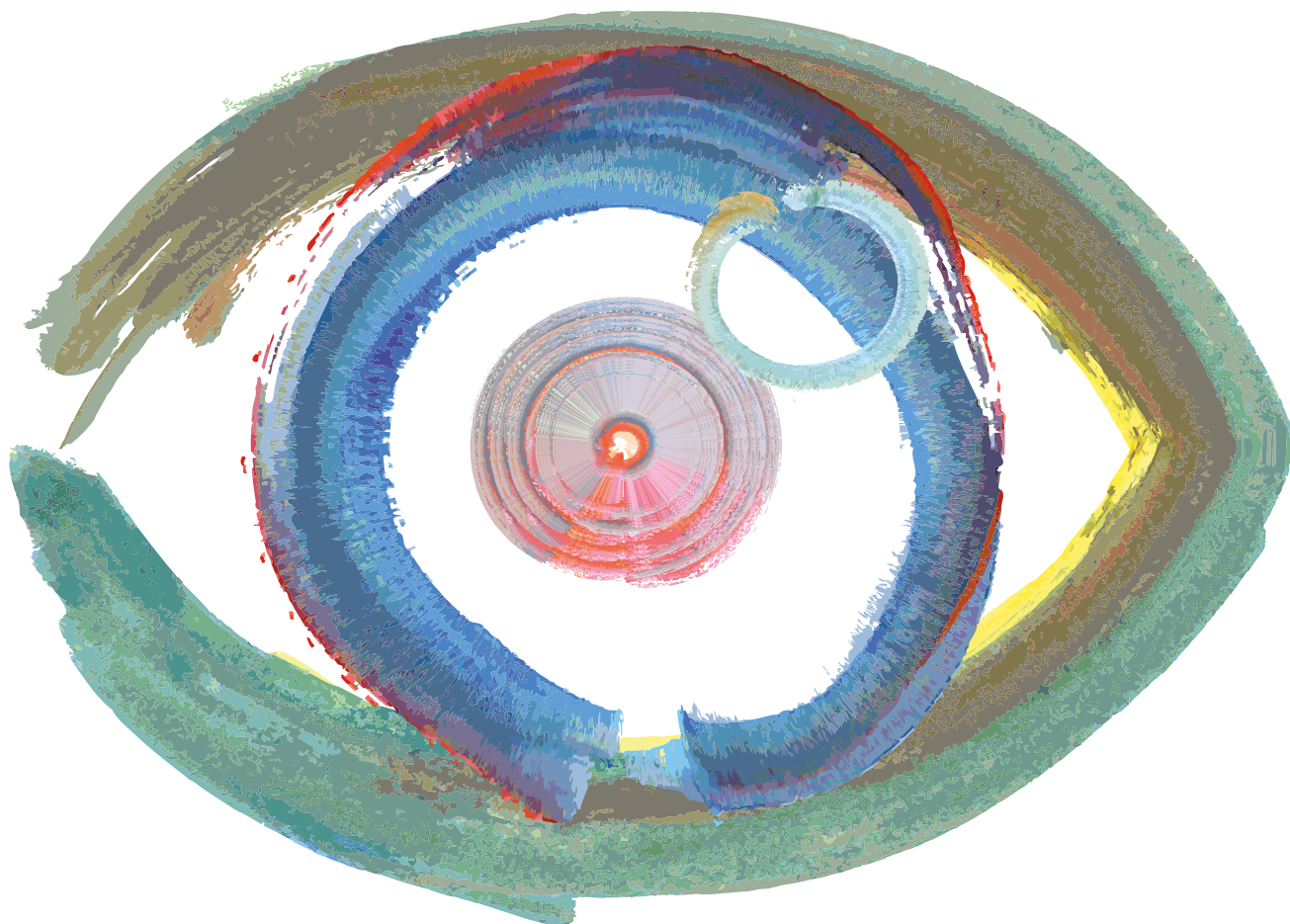
## **Pastoral Myths**

a group exhibition with **Jean-Marie Appriou, Olga Balema, Daniel Dewar & Grégory Gicquel, Steinar Haga Kristensen, Jessica Warboys and Amelie von Wulffen**

18 April 2016 - 25 June 2016

# Pastoral Myths

18/04/16 – 25/06/16



Kluisstraat 86  
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Visit our website for more  
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La Loge is a privately  
initiated non-profit  
association.

**OCA**

**la loge**

Jean-Marie Appriou,  
Olga Balema, Daniel Dewar &  
Grégory Gicquel, Steinar Haga  
Kristensen, Jessica Warboys  
and Amelie von Wulffen.

**opening**

Monday 18 April 2016, 18:00 to 21:00

**opening hours**

Thursday-Saturday, 13:00 to 19:00

**extended opening hours**

during Art Brussels and Independent art fairs  
21, 22, 23 April 2016, 10:00 to 19:00

**free entrance**

## **Pastoral Myths**

18 April – 25 June 2016

a group exhibition with Jean-Marie Appriou, Olga Balema, Daniel Dewar & Grégory Gicquel, Steinar Haga Kristensen, Jessica Warboys and Amelie von Wulffen

At least since a distance was established between landscape and early, flourishing cities men have continuously coveted a fresh, innocent and bucolic escape so as to remember or imagine the time when they evolved in symbiosis with nature.

The pastoral emerged as a literary form during the 3rd century BC in Greece with the bucolic writings of Theocritus, Hesiod and Virgil, which depict a time when people lived together in harmony with nature. Although early pastoral poetry maintained contact with the working year and the real social conditions of country life, an idealising tone and mythical memory started rising alongside new tensions between land and labour. Pastoral literature praised natural beauty, innocence and simplicity from the viewpoint of the Hellenistic city, all the while essentially playing upon the contrast between the carefree pleasures of country life and the threat of loss or eviction due to trade and war.

Over time, the common understanding of the pastoral has undergone significant transformations in the western world, be it through neoclassical painting, German Romanticism or post-industrial English literature.

For instance, during the 18th century nature and landscape were to become the theatre of romantic love in which shepherds, nymphs and farmers acted as lay figures entertaining aristocracy. A prime example is Marie-Antoinette's "Hameau de La Reine" at Versailles, where what were once considered the country worker's activities became reduced to performed folkloric forms and gestures. Centuries later, while surpassing the boundaries of architecture and literature, the idea of the pastoral appears to be perpetuated in Eric Rohmer's nouvelle-vague cinema which oscillates from countryside to city, featuring scenes situated between spontaneity and display, hyper awareness and genuine innocence.

In today's globalised era our tradition in longing for an Arcadian retreat seems to have been disturbed. While our relationship to landscape is now informed by a new sense of environmental guilt, responsibility, regression and progress, its reading has evolved towards a more conscious and more ambiguous understanding.

*Pastoral Myths* is a group exhibition featuring six artists that suggests a singular and twisted examination of pastoral aesthetics and ideas. The works in the show integrate style into a both embracing and critical relationship to environment, land and rurality. Next to a well-digested comprehension of what could be called the pastoral genre, the artists in the show develop a practice testifying to a physical, mythical and cultural understanding of landscape from their personal and local perspective.

Curator: Anne-Claire Schmitz



The two large paintings by **Amelie von Wulffen** demonstrate the artist's playful ability to collage various pictorial genres and temporalities into one same work.

Although figurative, her works surpass the subject and highlight a symbolic conflict that interferes with our relationship to the construction and perception of images.

Von Wulffen is interested in how seemingly realistic styles create images that are very far from reality. Indeed, the displayed paintings seem to perform styles, growing from the tradition of German Romanticism to exaggerated science fiction. In addition to these works, a daybed merges various readings of what could be identified as emotion-driven regionalist aesthetics. The ambiguous trinity contained in this sculpture forces the viewer to consider the possible link between traditional and rustic ornamental painting, an interwar period etching of a Bohemian village and neo-hippy Tie-dye patterns.

In only a few years of time, **Jean-Marie Appriou** has developed a demanding and ambitious artistic practice featuring a remarkable sense of alchemy, experimentation and physicality. In his sculptures technical procedures and gestures inherent to pottery, glass blowing and foundry become enmeshed with complex narrative mechanisms. The figurative universe of the artist freely invokes imageries and mythologies belonging to the medieval era, surrealism, symbolism, science fiction and the Renaissance. For *Pastoral Myths* Appriou has created an ensemble of sculptures consisting of a beekeeper and two cypresses. The scene depicts an ingenuous apiculturist delivering a bouquet of hydrangea under the escort of trees that seem to have come right out of a Renaissance landscape. An analogical link emerges between the production process of the sculptures - which all had to go through fire before existing as eternal figures - and the narrative elements inherent to the scenery. As a whole, the notion oscillates between a message of hope and a funeral procession.

Around 1814, Norwegian painters were employed to participate in a campaign aimed to construct a singular visual identity for their country. What is known as Norwegian romantic nationalism is an artistic movement that emerged from collecting and creating a documentary overview of the uniqueness of the country's nature and folklore. Paralleling this dynamic of assignments, which largely contributed to develop both what can be called official state art and a national mythology; **Steinar Haga Kristensen** has been commissioned to create a new work around the theme of pastoral painting.

What we see at La Loge is an architecture conceived in the pure tradition of vernacular Scandinavian buildings, employing *laftehus* (log-timbered constructions) and *rosemaling* (decorative painting on wood using stylized flowers) techniques. Its interior has been decorated with ornamental scenes featuring the days and doubts of an artist and his haunting artistic protagonists. The series of paintings covering the walls are both appropriations of Haga Kristensen's own work and famous scenes borrowed from some of his colleagues. *Les origines moqueuses (Le scepticisme du doute 01)* pursues Steinar Haga Kristensen's incisive and critical pilgrimage through the styles, cycles and politics of art making.

The artist duo **Daniel Dewar & Grégory Gicquel** have been working together for almost two decades. Far from being a fantasy or a romantic myth, their studio located off the coast in Brittany stands as a real space of work that shapes a specific kind of labour and attitude. *Le Menuet* and *Legs* are part of a series of stop motion films realised in 2012. Staged within carefully selected landscapes surrounding the studio and using local clay, the short videos visually and physically integrate the environment to the work. In the same way the pastoral stands as an idealised vision of rural life, being naked or dancing naked in a wild territory is a way for the artists to fantasize the reality of their

own surroundings and conditions. The two works presented in the exhibition share an imaginary vision in which sculpture appears and disappears and where carefree bodies entertain themselves while modifying their status towards repetitive and formal figures. The films are illusions, making us believe in a possible domesticity, mobility and high-speed multiplication of sculpture; some of the recurring concerns within Dewar and Gicquel's practice. The medium of sculpture takes on its full meaning in both animations as it unites physical, conceptual, figurative, and representative qualities.

Be it in her films, sculptures, paintings or performances, land always acts as a concrete and narrative element within **Jessica Warboys'** works. Not far from the tradition of Theocritus' *Idylls*, the sound piece *Super Scenic* begins like a pastoral poem, exploring the countryside as a space for metaphors. Initially mirroring a cinematic technique, the narrative pans from the sky to the ground as we are invited to imagine scenery, props, natural objects and sensations. A system of cuts and loops gradually intervenes – phrases are repeated, words change order or drop out to later reappear like choreographed actors. Similar circular movements, associations of ideas and visual echoes can be found in *La Forêt de Fontainebleau*, a both intuitive and theatrical film pushing the viewer to step into the lines of desire sketched out by the artist across a semi-fictionalised sylvan landscape.

**Olga Balema** works with found, readymade and fabricated objects, moving fluently between various stylistic reference points, which range from minimalism to Pop Art to industrial agriculture. Through her sculptural works, she tackles themes such as overproduction, problematics of excess and consumer behaviour. The series of feeding troughs presented in the exhibition were collected by the artist and have consequently been standardized with the green and yellow corporate identity belonging to John Deere, the well-known American company which has excelled in the development of agricultural technology for almost two centuries.

More than any other works in the exhibition, Balema's sculptures subtly tickle the sensation of guilt and resignation that accompanies contemporary man in his relationship to the environment. In their sleek painted state the wooden troughs appear to be the perfect expression of a consensual statement about the way humans (ir-)reversibly shape their land.

### About the artists

**Jean-Marie Appriou** (°1986, France) lives and works between Brest and Paris. He has had solo exhibitions at Jan Kaps Gallery (Cologne, 2015), Palais de Tokyo (Paris, 2014) and Galerie Edouard Manet (Gennevilliers, 2013). Appriou is represented by Jan Kaps (Cologne) and C L E A R I N G (New York/Brussels).

**Olga Balema** (° 1984, Ukraine) lives and works between Berlin and Amsterdam. Balema had solo exhibitions at the Swiss Institute (New York, 2016), Capri (Dusseldorf, 2015), Kunstverein Nuremberg (Nuremberg, 2015), Kunstvereinigung Diepenheim (Diepenheim, 2014) and 1646 (The Hague, 2013). She was an artist-in-residence at Rijksakademie van beeldende kunsten in 2011–2012 and at Skowhegan School of Painting and Sculpture in 2010. Olga Balema is represented by Croy Nielsen (Berlin), High Art (Paris) and Galerie Fons Welters (Amsterdam).

**Daniel Dewar** (°1976, UK) and **Grégory Gicquel** (°1975, France) currently live and work in Brussels and Paris. Dewar and Gicquel had solo exhibitions at KIOSK (Ghent, 2016), Front Desk Apparatus (New York, 2015), Etablissement d'en face (Brussels, 2015), Musée Rodin (Paris, 2014), Centre Pompidou (Paris, 2013), Palais de Tokyo (Paris 2013) and Spike Island (Bristol, 2012). They participated in "Playtime", the 4th Biennale d'Art Contemporain de Rennes (Rennes, 2014) and in the 4th Yokohama Triennale, Yokohama Museum of Art (Yokohama, 2011).

They were the recipients of the Prix Marcel Duchamp in 2012. Daniel Dewar and Grégory Gicquel are represented by Loevenbruck (Paris), Galerie Micheline Szwajcer (Brussels) and Truth and Consequences (Geneva).

**Steinar Haga Kristensen** (°1979, Norway) lives and works in Oslo. He studied at the National Academy of Art, Oslo, at the Academy of Fine Arts, Vienna, and at the Sydney College of the Arts, Sydney. He is one of the founding members of the performative artist group D.O.R. Between 2013–2015 Haga Kristensen had his studio at the upper floor of Oslo's City Hall, during which he created a monumental fresco mural. The work expressed itself during an ambitious operatic theatre performance on 5 and 6 September 2014. Haga Kristensen has had solo exhibitions at Vilnius Contemporary Art Centre (Vilnius, 2014), Etablissement d'en face projects (Brussels, 2013), Kunsthall Oslo (Oslo, 2012). Steinar Haga Kristensen is represented by Johan Berggren Gallery (Malmö).

**Amelie von Wulffen** (°1966, Germany) currently lives and works in Berlin. Von Wulffen has had solo exhibitions at Pinakothek der Moderne (Munich, 2015); Portikus (Frankfurt am Main, 2013), Aspen Art Museum (Aspen, 2012) and Centre Pompidou (Paris, 2005). She was the recipient of the ars viva Prize, Kulturkreis der deutschen Wirtschaft (Berlin, 2002) and the Villa Romana Prize (Florence, 2000). From 2006 to 2011 she taught representational painting at the Academy of Fine Arts in Vienna. Amelie von Wulffen is represented by Freedman Fitzpatrick (Los Angeles), Gio Marcaoni (Naples) and Galerie Meyer Kainer (Vienna).

**Jessica Warboys** (°1977, UK) currently lives and works in Suffolk and Berlin. She has had solo exhibitions at Kunstverein Amsterdam (Amsterdam, 2016), M Museum (Leuven, 2015), Laing Gallery (Newcastle, 2014), Outpost, (Norwich, 2014), Spike Island (Bristol, 2013), Bielefelder Kunstverein (Bielefeld, 2012), Nomas Foundation (Rome, 2012), Cell Project Space (London, 2011) and Le Crédac (Ivry-sur-Seine, 2011). She was part of the DOCUMENTA (13) exhibition (Kassel, 2013). Jessica Warboys is represented by Gaudel de Stampa (Paris).

### **Works in the exhibition**

#### **Ground floor hall**

Amelie von Wulffen  
*Untitled*, 2013  
Oil on canvas  
200 x 140 cm  
Courtesy of Meyer Kainer

Daniel Dewar & Grégory Gicquel  
*Legs*, 2012  
HD film, aspect ratio 16:9  
8 second loop

#### **Temple**

Amelie von Wulffen  
*Untitled*, 2013  
Oil on canvas  
200 x 140 cm  
Courtesy of Meyer Kainer

Jean-Marie Appriou  
*Beekeeper (hydrangea)*, 2016  
aluminium, blown glass  
240 x 100 x 180 cm

*Untitled (cypress 1)*, 2016  
40 x 230 cm  
bronze

*Untitled (cypress 2)*, 2016  
40 x 230 cm  
bronze

Daniel Dewar & Grégory Gicquel  
*Le Menuet*, 2012  
HD film, aspect ratio 16:9  
3 second loop

Steinar Haga Kristensen  
*Les origines moqueuses (Le scepticisme du doute 01)*, 2016  
Oil paint, linen canvas, jute canvas, pinewood, wood tar creosote, forged black steel, tjæredrev  
255 x 283 cm & 255 x 583 cm

### **Ground floor corridor**

Jessica Warboys in collaboration with Morten Norbye Halvorsen  
*Super Scenic*, 2016  
Sound file  
Words: Jessica Warboys – Music: Morten Norbye Halvorsen  
Duration: 5:50  
(Plays every 20 minutes)

### **Basement**

Olga Balema  
*Latest scientific research*, 2015 – 42 x 105 x 78 cm  
*Wild Possession*, 2015 – 36 X 154 X 18 cm  
*Fresh hell*, 2015 – 17 x 138 x 18 cm  
*Natural submission*, 2015 – 50 x 104 x 16 cm  
*Full of pests*, 2015 – 19 x 133 x 13 cm  
*Analysis penetrates the surface*, 2015 – 37 x 120 x 20 cm  
*Cult cultivates*, 2015 – 25 x 130 x 18 cm  
Courtesy of Croy Nielsen

Jessica Warboys  
*La Forêt de Fontainebleau*, 2010  
Super 16 mm film transferred to HD, aspect ratio 16:9  
camera: Ville Piippo; assistant: Ieva Kabasinskaite  
4:00 min. / colour / silent

Amelie von Wulffen  
*Untitled*, 2008  
Painted wood, fabric, glass, found etching  
250 x 90 x 70 cm

### **Thank you**

We wish to thank all the artists and their galleries for their support, in particular: Croy Nielsen, Galerie Meyer Kainer and Gio Marconi who have lent us works and C L E A R I N G, Fons Welters and Jan Kaps who have facilitated the organization of this exhibition.

Our gratitude goes to Alexandre Lavet, Gijs Milius and Ludo Engels for their professional assistance and enthusiastic engagement while installing this exhibition.

## **The Team of La Loge**

Ailsa Cavers, Marilena Lolou, Anne-Claire Schmitz

Visual identity: Antoine Begon, Boy Vereecken

Translations: Ailsa Cavers, Isabelle Grynberg, Steven Tallon

Art Brussels & Independent art fairs

This exhibition would not have been possible without the generous support of OCA and the Embassy of Norway in Brussels.

The opening night of the exhibition was supported by Vedett.

## **Opening hours**

Thursday - Friday - Saturday

13:00 to 19:00

Free entrance.

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

## **La Loge**

rue de l'Ermitage 86 - 1050 Brussels

+32(0)2 644 42 48

info@la-loge.be

www.la-loge.be

La Loge is a privately initiated non-profit association.



*Pastoral Myths*, exhibition view - La Loge, Brussels 2016,  
Image courtesy of La Loge & the artists



*Pastoral Myths*, exhibition view - La Loge, Brussels 2016,  
Image courtesy of La Loge & the artists



*Pastoral Myths*, exhibition view - La Loge, Brussels 2016,  
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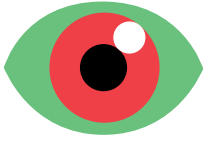


*Pastoral Myths*, exhibition view - La Loge, Brussels 2016,  
Image courtesy of La Loge & the artists



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# la loge



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1050 Brussels  
Belgium

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## La Loge Archive

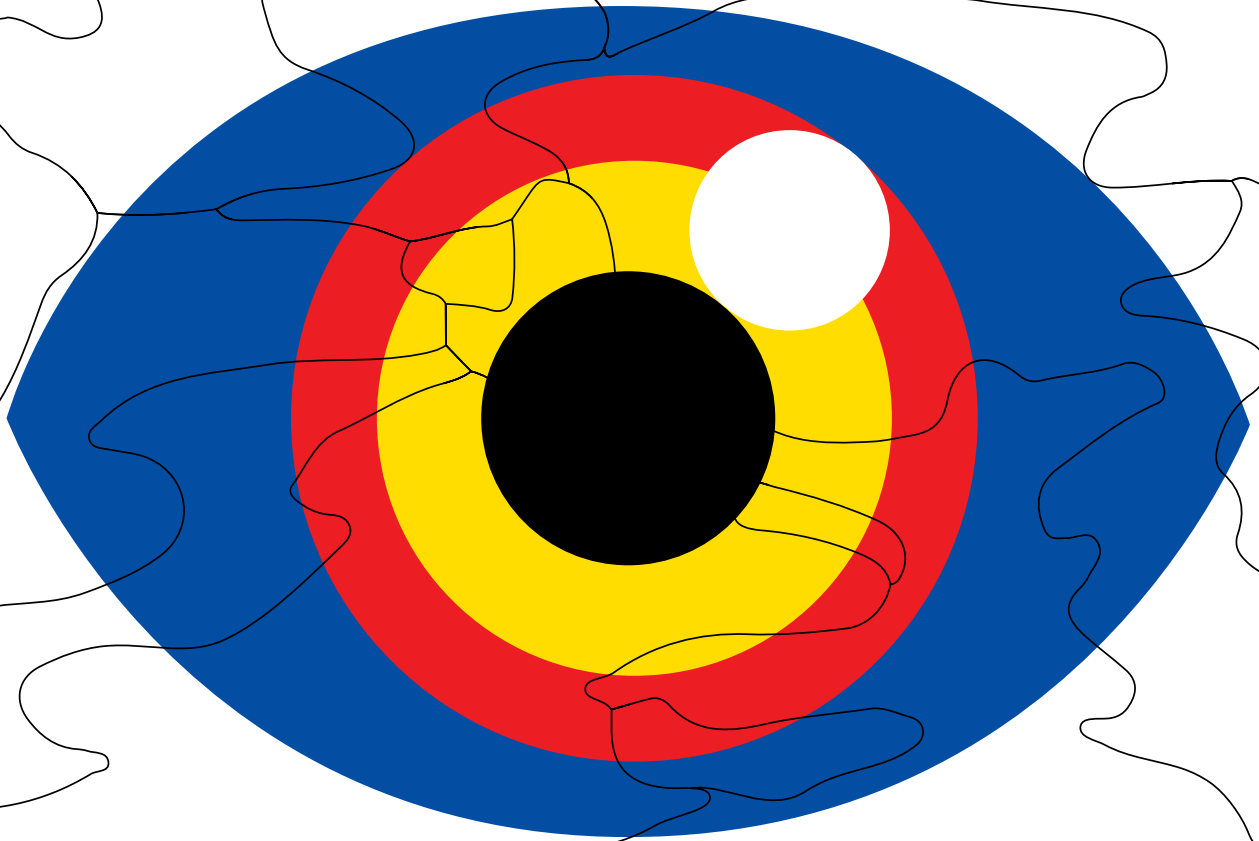
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Loge  
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**Le Réduit**  
**by Sven Augustijnen**

08 September 2016 - 19 November 2016

# Le Réduit by Sven Augustijnen



## la loge exhibition 08/09/16 – 19/11/16

Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
+32(0)2 644 42 48  
info@la-loge.be

Visit our website for more  
details about our programme  
and events: [www.la-loge.be](http://www.la-loge.be)

La Loge is a privately  
initiated non-profit  
association.

**free entrance**

**opening**  
Thursday 8 September 2016  
17:00 to 21:00

**opening hours**  
Thursday-Saturday  
12:00 to 18:00

**extended opening  
hours during Brussels  
Gallery Weekend**  
Friday 9 & Saturday 10  
September 2016  
10:00 to 19:00 (closed on  
Sunday 11 September 2016)

Flanders State of  
the Art and Vlaamse  
Gemeenschapscommissie  
have generously  
supported the research  
phase of this project.

Thanks to Vedett.



## Le Réduit

by Sven Augustijnen

08/09/2016 - 19/11/2016

As he plunged into the history of Belgium's military intervention in the Congo following the country's declaration of independence in 1960, Sven Augustijnen found his attention and interest drawn to the city of Kamina. While working on *Spectres*, a feature-length documentary from 2011 that examines Belgium's colonial past through the assassination of Patrice Lumumba, Augustijnen came across some people who put him on the trail of a national redoubt Belgium had planned to build in the province of Katanga in the 1950s.

His curiosity was stimulated by the absence of clear information and data on the topic, and by his longstanding interest in anything that has to do, whether directly or remotely, with the communist spectre that haunted Europe in the post-War years. Some preliminary research resulted in the discovery of an archive fonds, at Belgium's Centre de Documentation historique des Forces armées (ACOS IS/CA), which contained information linked to the national redoubt project.

Augustijnen then set out on the massive task of documenting and analysing thousands of photos, negatives, carbon copies and various plans. These documents had never left the archive, or been studied by anyone. Thanks to the complicity of one of the archivists, Augustijnen was able to exhume the plans for a project of stunning proportions undertaken by the Belgian government: to develop a military base and a governmental city, to serve as refuge, in the city of Kamina.

*Le Réduit* retraces the history of the Kamina Base, which at first appeared as an architectural and urban materialization of the fear of a Soviet invasion, but which would go on to play a strategic role during political upheavals that destabilized Congo in the months and years that followed the declaration of independence.

The exhibition is composed of various elements: a set of photographic compositions and aerial shots of the inauguration and subsequent development of the site; a map that reveals the expanse of the project, which was to spread across a vast area of land; a text Sven Augustijnen wrote after a short trip to Kamina in June 2016, whose vividness and the succession of information incites a sort of derision; a yearbook that relates, with belief and pride, the adventures of the pioneers of the Kamina project; a map from the Ministry of Foreign Affairs, the sole graphic proof of the desire to build a redoubt that would include housing, administrative and general services, as well as ... a Royal Residence (!) in Kamina; a series of photos offering a quick and theatrical vision of the departure of Belgian troops; and, lastly, a selection of eleven architectural plans (selected from over 1200) that attest to the level of precision and attention to detail that went into the conception and execution of this project, which included a wide panoply of both military and civil constructions and infrastructures.

The artist's choices reveal several temporalities, discourses, and narratives. And together, these outline a journey that, although based on historical facts, tips over into fiction. Employing a strategy characteristic of his practice, Sven Augustijnen allowed himself to be guided by his interpretation, by the ghosts of history, and, even, by the emotive and personal input of some of the interlocutors he met along the way. In his

turn, the artist guides us through what results: a complex reality that remains no less open and able to generate truths.

### **About the artist**

Sven Augustijnen was born in Mechelen in 1970, and he lives and works in Brussels. He has had solo shows in the following institutions, among others: The Hugh Lane, Dublin (2016); Kunsthall Trondheim, Trondheim (2015); CCS Bard & Hessel Museum of Art, Anandale-on-Hudson (2014); VOX, Centre pour l'Image contemporaine, Montréal (2013); Malmö Konsthall, Malmö (2013); Kunsthalle Bern, Bern (2011); De Appel, Amsterdam (2011); Wiels, Brussels (2011). His films, publications, and installations are often featured in group shows, among them: The Unfinished Conversation: Encoding and Decoding, Museo Coleção Berardo, Lisbon (2016), and The Power Plant, Toronto (2015); Gestures and Archives of the Present, Genealogies of the Future, Tapei Biennial (2016); Art in the Age of ... Asymmetrical Warfare, Witte de With, Rotterdam (2015); Europe - The Future of History, Kunsthaus Zürich (2015); Ce qui ne sert pas s'oublie, CAPC, Bordeaux (2015); Enthusiasm!, Rencontres Picha - Biennale de Lubumbashi, Lubumbashi (2013).

Sven Augustijnen teaches at ERG (École de Recherche Graphique), in Brussels, and is regularly invited to give talks and workshops in Belgium and abroad. He is represented by the Jan Mot Gallery and is one of the founding members of the production and distribution platform August Orts.

# Works and documents in the exhibition

## Hallway and corridor



Exhibition view, La Loge 2016 - Copyright & Courtesy of the artist and La Loge

*General Kestens and Major BEM Janssens Set the First Stone of a Building, 2016*

Photographic composition: black-and-white baryta prints, 20x20 cm, from two period negatives

Aluminium and glass frame

45 x 69 cm

*Le Réduit, 2016*

Text, vinyl lettering

Variable dimensions

*Towards the end of the 1940s, after two world wars had occupied Belgium's territory and exiled its government, and in the climate of fear generated by the start of the Cold War, the Belgian government decided to construct a national redoubt as a precautionary measure.*

*To this end, it set its eyes on a vast plateau in the Belgian Congo, in the northern part of the mining region of Katanga, and there proceeded to build a redoubt that would be composed of a military base equipped with the most important airfield in Africa as well as a governmental city large enough to receive and house the head of State (the King), his ministers and their respective families - in the event of a Soviet invasion. Work on the governmental city - which the local population commonly referred to as 'Cité de la Peur' (city of fear) or 'Couillonville' (dumbtown) - was abandoned in 1953, for budgetary reasons, but also because it had become impossible to keep the construction of a refuge-city of such proportions a secret. Moreover, the planning and construction of the city had already by then been outpaced by the events unfolding on the international stage: the Korean War, whose impending outbreak had been one of the motivations for the project, ended in the summer of 1953, after three years. The military base, for its part, was conceived and founded by Major BEM Janssens; built with extraordinary means, it was provided with all the infrastructure necessary to function autonomously.*

*The aerial shots by an anonymous photographer found at Belgium's Centre de Documentation historique des Forces armées (ACOS IS/CA) attest to the fundamental imprint of the urban structures in the landscape, while other images taken this same year, 1953, show Major BEM Janssens, Commander of the Kamina Base from 1949 to 1954, and General Kestens, military liaison commander between the Forces métropolitaines d'Afrique and the General Gouvernor of Congo (LIMETRO), setting the first stone of one of the buildings. On this occasion, Major BEM Janssens pronounced the following words: 'Setting the first stone is always a moving gesture, moving as is any act of creation. It is also a comforting gesture, comforting as is every gesture of hope. Now, mixed into the thousands of square metres of developed site that we are adding to our assets, is our emotion, our faith, a fortifying feeling of confidence and certainty, and, also - why hide it? - pride'.*

*These words mark the end of Major BEM Janssens' mission at Kamina, as the following year he was named Commander in Chief of the Force publique of the Belgian Congo. Work on the military base continued after he left and was only interrupted by the declaration of an independent Congo on 30 June 1960. In the days that followed that declaration, the geographic position of the base turned out to be invaluable strategically, not only during the Belgian military intervention, but also during the repatriation of Belgian troops and civilians.*

*In the course of the research for Le Réduit, no images could be found relating to the historic events that took place at Kamina Base in the turbulent weeks that followed Congo's declaration of independence. The first photos found in the archive document the departure from Kamina of Major General Geysen, superior commander of the Forces métropolitaines d'Afrique (COMETRO). Some images, notably, show Moïse Tshombe, the leader of the secession of Katanga, on 30 August 1960 offering Geysen a leopard skin as a memento of their cooperation.*

Lieutenant General Janssens, for his part, had already left the Congo on the night of 7 July 1960, after Patrice Lumumba, then Prime Minister and Minister of Defence, removed him from office following the incendiary declaration that Janssens had addressed to his troops: 'After independence is the same as before independence'.

The words immediately sparked a mutiny that spread beyond the troops and led to riots across the country a mere five days after independence had been declared.

Shortly after Katanga seceded, on 12 July 1960 to be exact, Lumumba and President Kasa-Vubu decided to go in person to Elizabethville, the capital of the self-proclaimed State of Katanga, in an effort to reclaim control of the region. They were able to get a plane at Kamina Base, but the Belgian military and Katanga authorities did not allow them to land in Elizabethville. Six months later, Lumumba, who had in the meanwhile been stripped of his posts by Kasa-Vubu, was captured by Colonel Joseph Désiré Mobutu, Head Commander of the Congolese Army, and sent to Elizabethville, where he was assassinated on the night of 17 January 1961.

United Nations peacekeeping troops arrived to replace the Belgian troops at Kamina Base in August 1960, and they used the base to supervise the transition from colonial to independent rule in the Congo until 1963. In particular, they were responsible for repatriating the last remaining Belgian mercenaries who had supported the secession of Katanga.

Although they had left the Congo, Belgium's Metropolitan Troops used Kamina Base on two other occasions: in 1964, following the re-conquering of Stanleyville, and in 1977 and 1978, in the context of the first and second Shaba wars.

During the Angolan civil war, the base was used by the Americans, who supported Joseph Savimbi's National Union for the Total Independence of Angola (UNITA), against the Agostinho Neto's Popular Movement for the Liberation of Angola (MPLA), which was in its turn supported by soldiers from the Soviet and Cuban armies.

Laurent Désiré Kabila and his Alliance of Democratic Forces for the Liberation of Congo-Zaire (AFDL) marched from the East of the country to Kinshasa in 1997 to rout Marshal Mobutu Sese Seko, who had by then been in power for 32 years. As Kabila's forces approached, the Zairean Armed Forces (FAZ) surrendered and flew the white flag over Kamina Base.

Today, going to Kamina Base via the road that leads to the general headquarters, one notices to the left a complex of new homes entirely surrounded by barbed wire. Flying alongside the flag of the Democratic Republic of Congo is the flag of the Popular Republic of China. Chinese armed forces have been training the Armed Forces of the Democratic Republic of Congo (FARDC), and its soldiers and officers are the ones now residing in these homes; they had been left unfinished by the Belgian's in the wake of Congo's declaration of independence, and the Chinese have now completed and fitted them out. The homes contrast sharply with those on the other side of the street, as well as with the other buildings constructed on this military base inherited from Belgian colonization, buildings that bear the trace of the reversals of power and the upheavals of more than half a century of history.

translation of a text written by Sven Augustijnen  
Brussels, 15 July 2016

Temple



Exhibition view, La Loge 2016 - Copyright & Courtesy of the artist and La Loge

*Aerial views of Kamina Base, 2016*

Period photographs transferred to 68 AdoxSilvermax slides, projector Kodak Ektapro 5020

Variable dimensions



*Inspecting the Works in Progress or Completed, Te Deum at the Saint-Laurent Chapel and military parade on 21 juillet 1953, 2016*

Photographic compositions: black-and-white baryta prints, 20x20 cm, from fifty period negatives

Aluminium and glass frame

Dimensions variables













Exhibition view, La Loge 2016 - Copyright & Courtesy of the artist and La Loge

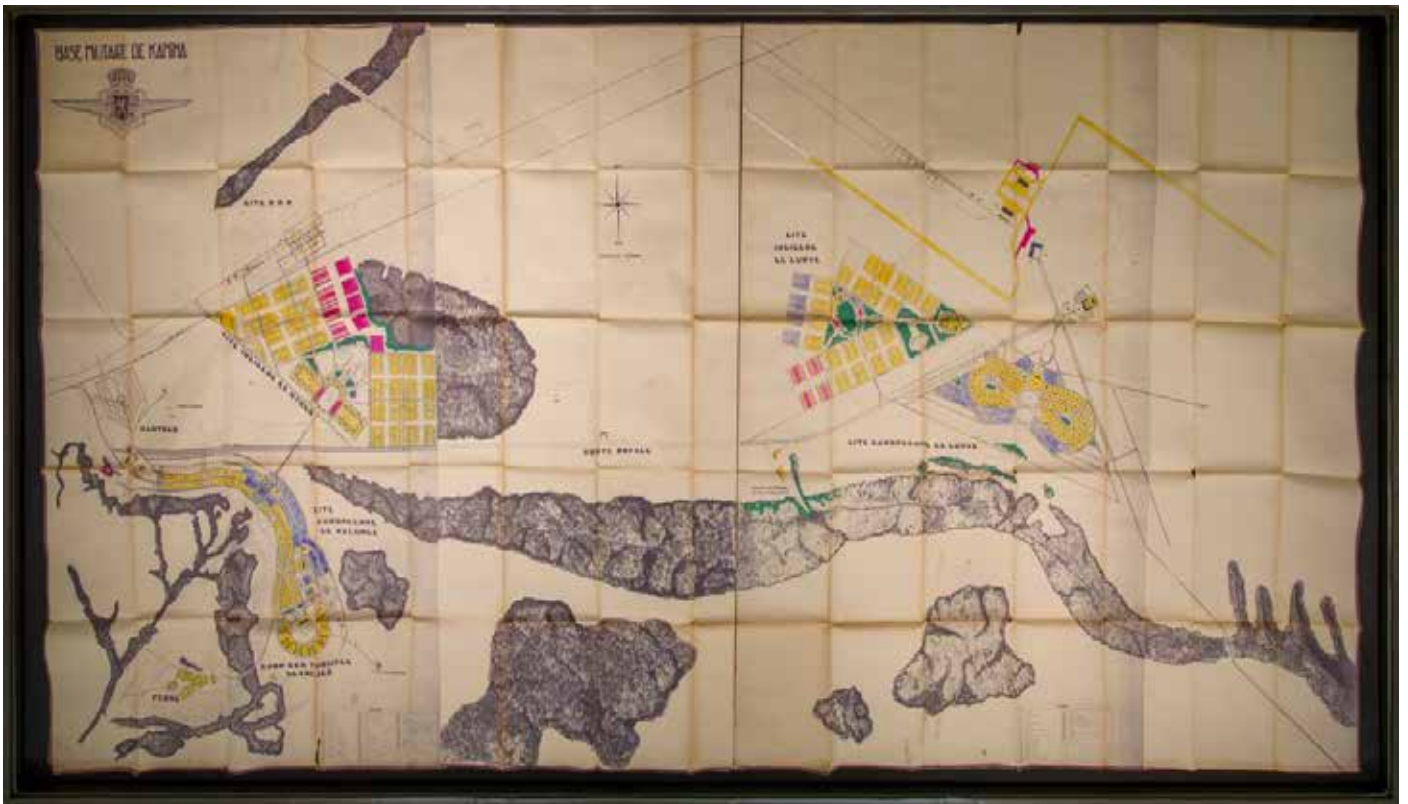
*Kamina Military Base, ca. 1956-1958*

Period plan (scale:1/5000)

Paper and ink

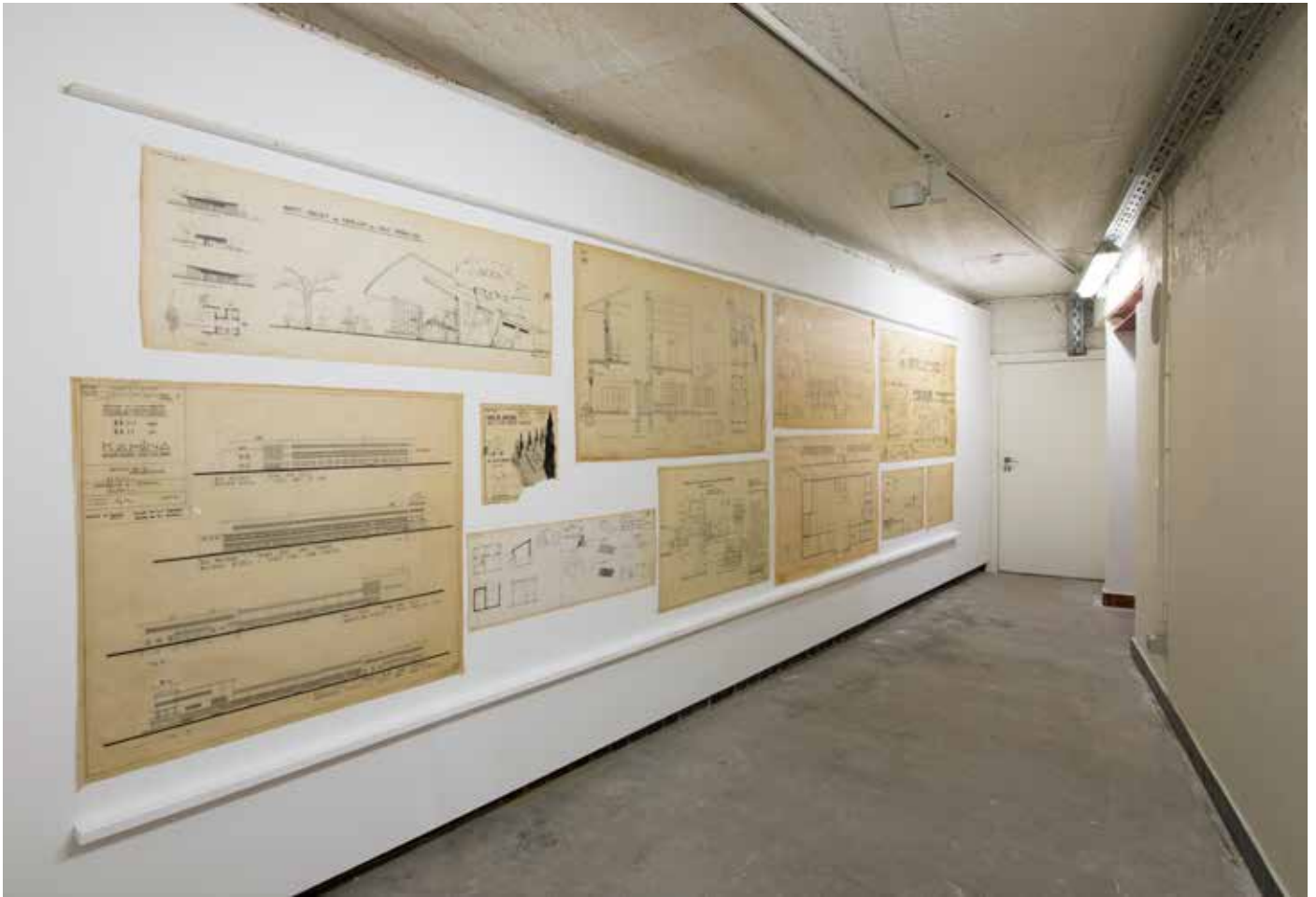
161 x 152 cm - 145 x 151 cm

Courtesy of the Centre de Documentation historique des Forces armées  
(ACOS IS/CA)



Exhibition view, La Loge 2016 - Copyright & Courtesy of the artist and La Loge

## Basement corridor



Plans of buildings and infrastructures of Kamina Base (1947-1960), from left to right:

*Preliminary draft of the Mini Golf Pavilion, 1953*

Plan no. 53/151

Tracing paper and ink

47x119 cm

*Kamina Base, Public Works Division, Construction of the Airfield, Façades, 1952*

Plan

Tracing paper and ink

89x95 cm

*Kamina Base, Project for a Headstone, 1953*

Plan no. 53/136

Tracing paper and ink

32x33 cm

*Belgian Armed Forces, Kamina Metropolitan Base, Public Works Division, Chicken Coop for the Chickens of the Natives, 1957*

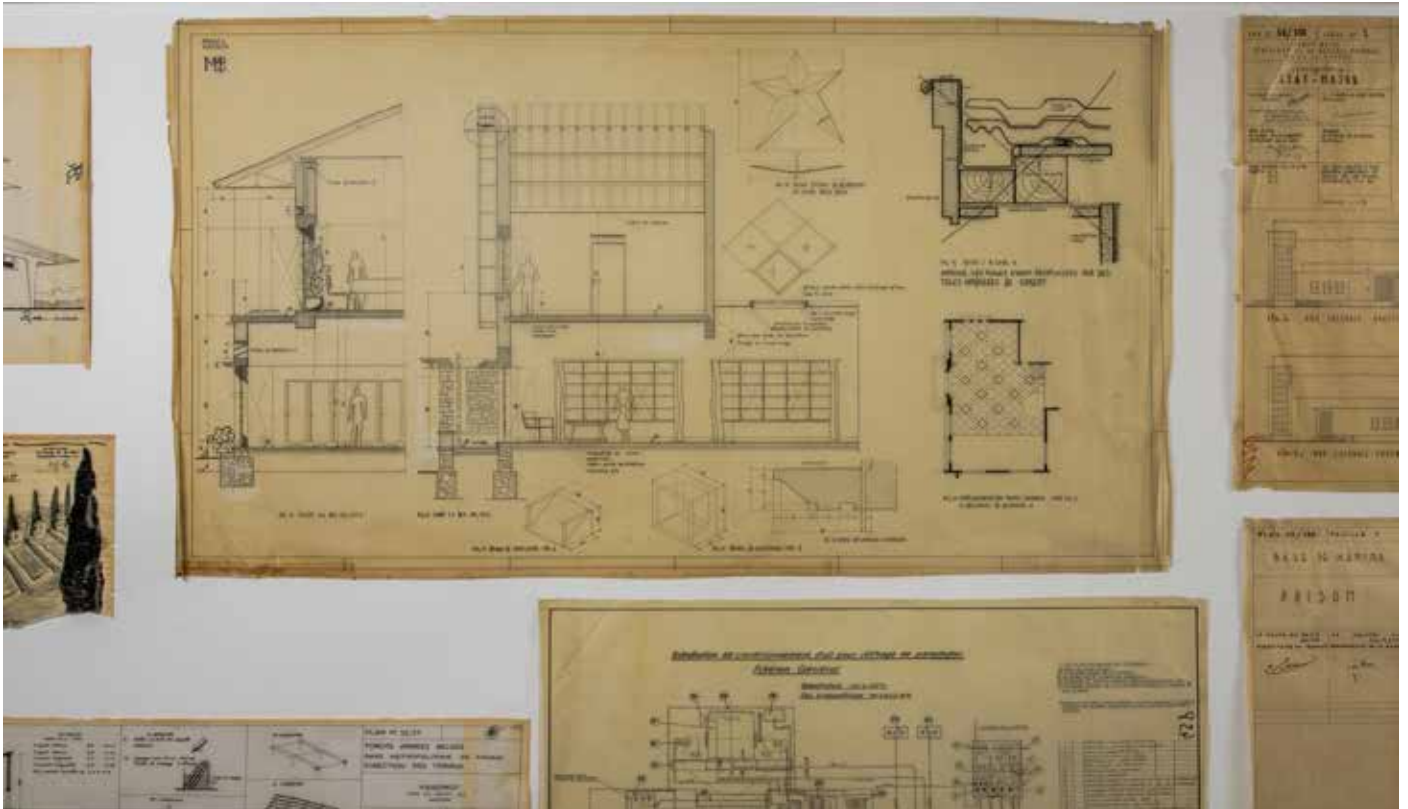
Plan no. 57/59

Tracing paper and ink

32x90 cm

*Untitled (house), 1952*  
Plan no. 52/14  
Tracing paper and ink  
82x126 cm

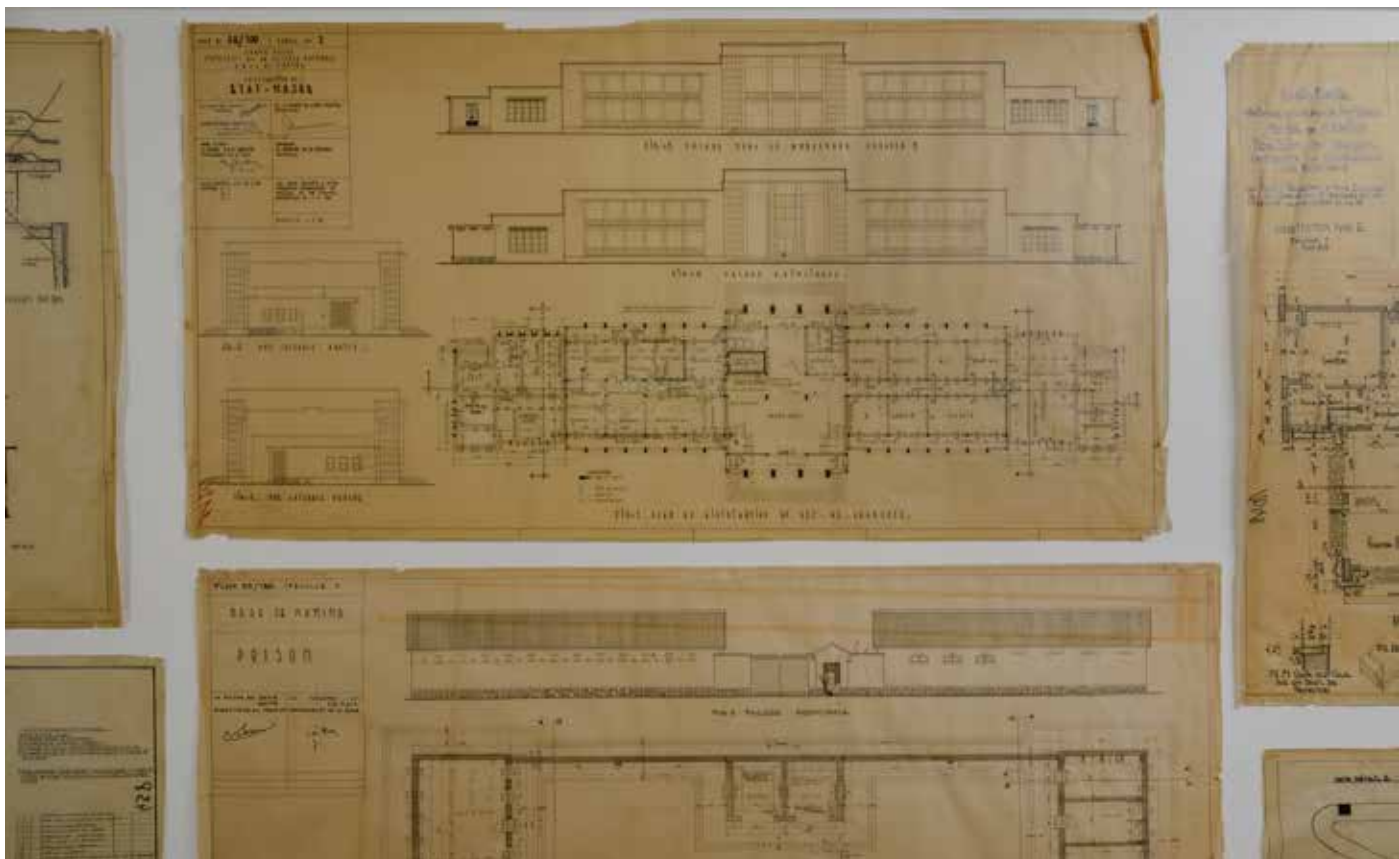
*Installation for the Air-Conditioning System To Dry Parachutes.*  
*General Scheme, 1951*  
Plan J-1547  
Tracing paper and ink  
63x86 cm



*Belgian Congo, Ministry of National Defense, Kamina Base,*  
*Construction of the Headquarters, 1952*  
Plan no. 52/100  
Tracing paper and ink  
70x120 cm

*Kamina Base, Prison, 1955*  
Plan no. 55/130  
Tracing paper and ink  
78x126 cm

*Belgian Congo, Ministry of National Defense, Kamina Base, Public Works*  
*Division, Construction of 10 Homes for Europeans, House Type E, 1951*  
Plan no. 51/8  
Tracing paper and ink  
90x147 cm



*Ironworks for Suspending the School Bell, 1953*

Plan

Tracing paper and ink

46x76 cm

*Kamina Base, Reception Centre, Setting Up Antennas, ca.1947-1960*

Plan

Tracing paper and ink

47x57 cm

All the plans are courtesy of the Centre de Documentation historique des Forces armées (ACOS IS/CA)



Basement, room



Exhibition view, La Loge 2016 - Copyright & Courtesy of the artist and La Loge

Display case 1:

*Most Men Have a Moment in Life when They Can Do Great Things - It's When Nothing Seems Impossible*, ca. 1947-1951

Yearbook (album + 13 plates extracted from it)

Paper, ink, photographs

37 x 30 x 5 cm

Courtesy of the Centre de Documentation historique des Forces armées (ACOS IS/CA)



Display case 2:

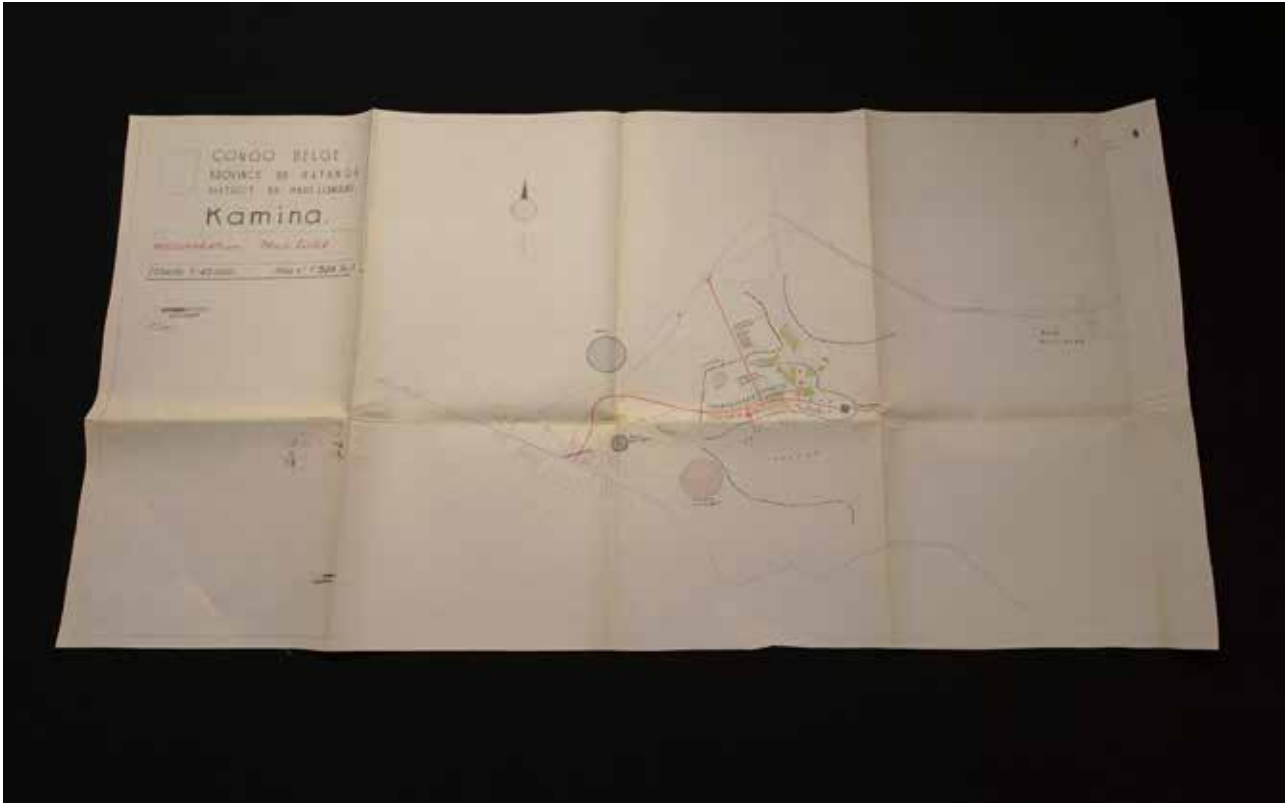
*Belgian Congo, Katanga Province, District of the Haut Lomami, Kamina, Provisional Town, ca. 1951*

Plan (scale 1-45000 - Plan no. T 524 Su1.)

Paper and ink

90 x 47 cm

Courtesy of the Federal Public Services of Foreign Affairs, Belgium



Display case 3:

*General Geysen's Departure, 30 August 1960, 1960*

Proto Album (7 plates extracted from the album)

Paper, photographs

32 x 24 cm

Courtesy of the Centre de Documentation historique des Forces armées  
(ACOS IS/CA)



**Limited edition**

*Major BEM Janssens and General Kestens at Work in a Hut at Kamina Base, a Portrait of King Baudouin in the Background, 2016*

Black-and-white baryta print, 15x15 cm, from a period negative

Edition of 10 + 2 AP

On the occasion of this exhibition, a limited edition is available for sale.



## Lectures and events

### **Tracing Colonial Infrastructures: site visit, workshop and public lecture**

10/11/2016

Study day organized by La Loge in the framework of *Le Réduit* by Sven Augustijnen.

#### program

10:00 to 12:00

Visit of ACOS IS/CA (Centre de Documentation historique des Forces armées / Centrum voor Historische Documentatie van de Krijgsmacht) in Evere, Brussels

The tour, in presence of Sven Augustijnen, Johan Lagae, and archivist Jeroen Huygelier presents the opportunity to gain a deeper insight into the functioning of the military archives, as well as into the archival research conducted by Sven Augustijnen on the occasion of *Le Réduit*.

12:00 to 13:00

Lunch with participants

13:00 to 16:00

Workshop: Colonial Infrastructures & Architectural Sources

The workshop will bring together master and PhD students in architecture to discuss the potential of the architectural sources unearthed by Sven Augustijnen on the occasion of *Le Réduit*, an archival exhibition that retraces the history of a military base and a governmental city, to serve as refuge, in Kamina in the post-war era. Special attention will be given to the collection of architectural drawings of the built structures in Kamina and what they can disclose about the métier of design in the bureaucratic milieu of the colonial administration, such as Département des Travaux Publics.

**Johan Lagae** (Ghent University) will situate the project of Kamina in a larger narrative of the representation of colonial power in Congo, linking the narrative of Kamina to the one of the troublesome construction of a new residence of the Governor General in Kinshasa/Leopoldville.

In addition, the workshop will include some contributions by researchers working on issues relevant to the discussion, such as the introduction of concrete technology in the Belgian Congo by Robby Fivez (PhD candidate, Ghent University), the fortifications of Shinkakasa near the city of Boma, constructed in the late 19th century on the Congo river by Willem Bekers (PhD candidate, Ghent University), and the bureaucracy of the architectural design practice in 20th century architecture and its sources by Ricardo Agarez (Postdoc fellow, LUCA/KULeuven).

19:30 to 21:00

Public lecture by Johan Lagae.

Colonial Infrastructures. Notes on Politics, Building and Bureaucracy in the Former Belgian Congo.

In the last three decades, colonial and postcolonial architecture in Africa has become a major topic of interest in architectural history.

Since the introduction of insights of postcolonial theory in architectural historiography in the early 1990s, scholars have engaged in investigations of how urban form and built environment in colonial territories are linked to the particular politics and policies of colonialism. So far, however, most attention has gone to those sites and projects that stand out as remarkable architecture, to the extent that the argument of the colonies being a "laboratory for modern architecture" has become a major trope in scholarship. In this lecture, Lagae will argue that even if fascinating architectural projects have been designed for and built in Congo, both during colonial times and after independence, much is to be gained by focusing on the more mundane built environment, and by taking seriously the production and métier of the often anonymous and bureaucratic architects employed by the colonial administration. Johan Lagae is Full Professor at Ghent University, where he teaches 20th Century Architectural History with a focus on the non-European context. He holds a PhD on colonial architecture in the former Belgian Congo and has published widely on the topic, as well as on modern architecture, colonial built legacy and urban history in Central Africa, and on colonial photography.

#### Practical information

Registration required for the guided visit and workshop via [info@la-loge.be](mailto:info@la-loge.be) with the subject «Colonial Infrastructures»

The visit and workshop are open to master and PhD students, preferably in architecture and urbanism.

#### Venues:

ACOS IS/CA Centre de Documentation historique des Forces armées /  
Centrum voor Historische Documentatie van de Krijgsmacht)  
Quartier Reine Elisabeth  
1 rue d'Evere  
B-1140 Evere  
+32 (0)2 701 30 09

La Loge  
Kluisstraat 86 - rue de l'Ermitage  
B-1050 Brussels  
+32 (0)2 644 42 48

Further practical information and route descriptions will be communicated by email.

Public lecture: open admission - access: 3€  
(Please note that an affordable place will be suggested for lunch, but will be at the expense of the participant)  
Conference language: English

#### **Guided tour by Sven Augustijnen & Anne-Claire Schmitz**

19/11/2016 17:00

Please join us on the occasion of the last day of Le Réduit for a guided tour of the exhibition by artist Sven Augustijnen and curator Anne-Claire Schmitz.

Based entirely on archival materials, Le Réduit by Sven Augustijnen

compiles different stories of a highly ambitious project initiated by the Belgian government in Congo in the mid 1950s. Marked by different temporalities and straddling the fine line between fact and fiction, the exhibition reveals the layered history of the construction of a governmental city and military base.

The artist and the curator will lead the visitors through the photos, aerial shots, carbon copies and architecture plans featured in *Le Réduit*, and share the development of the project, one that emerged from dynamic and critical conversations constantly questioning the editing and manipulation of archives.

#### Practical information

Guided tour starts at 5 pm  
free access  
no reservation necessary  
language: EN  
venue: La Loge

As a pre-program to this tour, La Loge recommends to attend the round table discussion 'Ce que l'art veut aux archives' held the same day from 2.30 to 4.30 pm at l'ISELP in the framework of the Brussels Art Film Festival

#### Thank you

*Le Réduit* would not have been possible without the support and close collaboration of the Centre de Documentation historique des Forces armées (ACOS IS/CA), the Ministry of Foreign Affairs, and the Ministry of Defence. We are particularly grateful to Jeroen Huygelier, for his availability, interest and commitment. Without his help and expertise, this project would undoubtedly not have come to the light of day.

The production of this exhibition was made possible thanks to the professional and devoted work of Amaury Daurel, Victor Delestre, Olivier Ferreira Santos, Romain Juan and Frédéric Uyttenhove. We are also grateful to Jean Crabeels, Ludo Engels, Alain Gerard, Fatima Mendes Ferreira, Fred Op de Beeck and Elke Trabandt for their support and/or technical assistance during the development of this project. Thanks also to NF architects and to Professor Johan Lagae (Ghent University) for their expertise.

We would also like to thank our colleagues Deborah Bowmann, Horrible Bise, Jan Mot, Greta Meert and Etablissements d'en Face for generously offering us logistical help throughout.

Flanders State of the Art and Vlaamse Gemeenschapscommissie generously supported the research phase of *Le Réduit*. Lastly, Vedett supports the opening evening of the exhibition.

#### The team at La Loge:

Ailsa Cavers, Giulia Morucchio, Anne-Claire Schmitz  
Visual identity: Antoine Begon, Boy Vereecken  
Corrections and translation: Emiliano Battista, Isabelle Grynberg, Steven Tallon  
Partner: Brussels Gallery Weekend



**Opening hours**

Thursday - Friday - Saturday

12:00 to 18:00

Free entrance

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

**La Loge**

rue de l'Ermitage 86 - 1050 Brussels

+32(0)2 644 42 48

info@la-loge.be - [www.la-loge.be](http://www.la-loge.be)

La Loge is a privately initiated non-profit association.

**Meeting Points 8: Both Sides of the Curtain**

by Mophradat راتسل ایتہ ج : ۸ ء اقل طاقن

07 December 2016 - 17 December 2016

MEETING POINTS 8:  
نقاط لقاء ٨:

مفردات  
Mophradat

BOTH SIDES OF THE CURTAIN  
جهتي الستار

ALAA ABDULLATIF, LAWRENCE  
ABU HAMILAN, SOPHIA  
AL MARIA, MIRENE ARSANIOS,  
URIEL BARTHÉLÉMI, AN  
BREUGELMANS, THE DWARFS  
OF EAST AGOUZA (ALAN  
BISHOP, MAURICE LOUCA, AND  
SAM SHALABI), ALIX EYNAUDI,  
ENTISSAR AL HAMDANY,  
CANDICE LIN, LAURA HUERTAS  
MILLÁN, JOE NAM, ELENA  
NARBUTAÏTÉ, MARNIE SLATER,  
AND NILE SUNSET ANNEX  
WITH DOA ALY, SHEHAB AWAD,  
CHRIS BEAUREGARD, OLIVIER  
CASTEL, ERICKA FLOREZ,  
MARNIE SLATER AND MORE...  
AND DOCUMENTARY FILMS  
BY JUMANA MANNA, SHERIF  
NAKHLA, SALMA EL TARZI, AND  
HEBA YOUSRY

CURATED BY MALAK HELMY  
AND RAIMUNDAS MALASAUŠKAS

07/12/16 – 17/12/16

OPENING  
WEDNESDAY 7 DECEMBER  
18:00 TO 22:00

OPENING HOURS  
08/12/16 – 10/12/16  
12:00 TO 21:00  
14/12/16 – 17/12/16  
12:00 TO 18:00

FREE ENTRANCE

FOR THE FULL PROGRAM  
OF EVENTS, PLEASE GO TO:  
[WWW.MOPHRADAT.ORG](http://WWW.MOPHRADAT.ORG)



LA LOGE  
KLUISSTRAAT 86 /  
RUE DE L'ERMITAGE,  
B-1050 BRUSSELS, BELGIUM  
[WWW.LA-LOGE.BE](http://WWW.LA-LOGE.BE)

## MEETING POINTS 8: BOTH SIDES OF THE CURTAIN

by Mophradat

07/12-17/12/2016

*Both Sides of the Curtain* is the eighth edition of *Meeting Points* - a multidisciplinary contemporary arts project that takes place every two years in several cities in Europe and the Arab World. *Meeting Points* invites curators to imagine and interrogate models for the production and presentation of contemporary arts, developed through their research in the Arab World. Inspired by German artist Oskar Schlemmer's experiments with art at the Bauhaus in the 1920s, *Meeting Points* aims at inventing ways for new kinds of art to be created and shared between artists and publics. Many of Schlemmer's ideas at the school were developed through social events where costumes and choreographies were put to practical use and tested. It is this logic of considering art as a form of enthusiastic developing and sharing of ideas—an interaction that creates a community—that is shaping *Meeting Points* into a space where participants move along together on an expedition through different sites and times.

At La Loge *Both Sides of the Curtain* unfolds in letters, situations, objects, meanings, and sounds. What began in Cairo, lands now in Brussels, and moves on to Beirut for the spring. A conversation between many bodies, minds, cities, and times, *Both Sides of the Curtain* behaves like an improvisation though it's also a score. This slippage and arbitrariness - an everyday cause for invention for an artist in the Arab World - makes for an artistic production that thrives on instability and masters elasticity.

Imagined as a walk into a music album, *Both Sides of the Curtains* brings mutable artistic practices together. Artists convene and bring in their own tracks if disguised in different mediums - sculptures, videos, performances, concerts, publications. As they come together, the masquerading continues musically, lyrically, sensually, and also in readings and study sessions, screenings and talks. As it's infused with frequencies and energies, *Both Sides of the Curtain* might dream up new materials to work from, build language from (for thinking about the present), build new relationships from, and will accumulate references with a growing whirlpool of authors, performers, dancers, musicians, artists, and publics.

*Both Sides of the Curtains* conjures an artistic production that wants to blend into the sonic, the sung, and danced; That withstands the sanctity of the temple and the uncertainly of the dance club; That needs to move, talk, escape, imagine, dream, and gather through other bodies and other tongues, speaking up for a desire to listen in and to hear things differently.

Program curated by Mophradat.

Mophradat is an international non-profit association that supports and organizes contemporary art projects in the Arab World and elsewhere. [www.mophradat.org](http://www.mophradat.org)  
Mophradat is supported by Ford Foundation (Cairo office) and Vlaams Gemeenschap.

### Participating artists

Objects, music, performances, readings, and other moments...

Alaa Abdullatif (EG), Lawrence Abu Hamdan (LB), Sophia Al Maria (QU/US), Mirene Arsanios\* (LB), Uriel Barthélémi (FR), An Breugelmans (BE), The Dwarfs of East Agouza/Alan Bishop, Maurice Louca, and Sam Shalabi (EG), Alix Eynaudi (AU), Entissar Al Hamdany (LB/FR), Candice Lin (US), Laura Huertas Millán (CO/FR), Joe Namy (LB/US), Elena Narbutaite · è (LT), Marnie Slater (BE/NZ), and

Nile Sunset Annex with Doa Aly (EG), Shehab Awad (EG), Chris Beauregard (BE/US), Olivier Castel (UK/FR), Ericka Florez (CO) and Marnie Slater (BE/NZ). And a program of documentary films by Salma El Tarzi (EG), Jumana Manna (PL), Sherif Nakhla (EG) and Heba Yousry (EG), proposed by Alia Ayman, Zawya Cinema.

*Meeting Points 8: Both Sides of the Curtain* is a project by Mophradat taking place in Beirut, Cairo, and at La Loge in Brussels. Curated by Malak Helmy and Raimundas Malašauskas.

Participants in Mirene Arsanios' workshop are Alberto García del Castillo (BE/ES), Philippine Hoegen (BE/NL), Ghislaine Leung (BE/UK), Natasha Papadopoulou (GR/NL), Michaël Van den Abeele (BE), Kym Ward (BE/UK), and Eleanor Weber (BE/AUS).

Special thanks to Anne-Claire Schmitz and Objectif Exhibitions.

Thanks to Vedett.

Curatorial & Artistic Coordinator: Lauren Wetmore

Production Assistant: Nona Buhrs

Construction & Installation: Deborah Bowmann

On-site assistance: Clare Noonan

## **Program**

Week 1

### **Wednesday 7 December**

18:00 Exhibition opens

19:00 Penetrations, an ongoing choreography by Alix Eynaudi with costumes by An Breugelmanns, and performed by Cecile Tonizzo

20:00 Concert by The Dwarfs of East Agouza

### **Thursday 8 December**

18:00 Use "Loge" in a Sentence, a writing project by Mirene Arsanios (part I)

19:00 Contra Diction: Speech Against Itself, a performance by Lawrence Abu Hamdan

20:00 As the Band Plays, an hour of different circuits of attention in the building...

### **Friday 9 December**

18:00 Listening Hour with Lawrence Abu Hamdan, Elena Narbutaite and Raimundas Malasauskas

19:00 47,000 Perverts, a performance by Marnie Slater with Liz Allan, Alberto García del Castillo, Laurie Charles and a special guest

20:00 As the Band Plays, an hour of different circuits of attention in the building...

22:00 Party (location tbc) with food, drinks and music by DJ StageFright, DJ Marnie, Laptop DJ and more

### **Saturday 10 December**

18:00 Use "Loge" in a Sentence, a writing project by Mirene Arsanios (part II)

19:00 Disappearing Operations, a lecture by Laura Huertas Millán

20:00 Unstable Perspectives, live music by Uriel Barthélémi with dancer Entissar Al Hamdany

Week 2

**Thursday 15 to Saturday 17 December**

Daily documentary film program

12:00 Les Petits Chats directed by Sherif Nakhla. Egypt, 2015, 80min, Arabic w/ English subtitles

13:30 Underground/On the Surface directed by Salma El Tarzi. Egypt, 2013, 70min, Arabic w/English subtitles

15:00 A Magical Substance Flows Into Me directed by Jumana Manna. Palestinian Territories/Germany/United Kingdom, 2015, 68min, Arabic/English/Hebrew w/English subtitles

16:30 Settou Zad: Awel Eshq directed by Heba Yousry. Egypt, 2011, 70min, Arabic w/English subtitles

**Practical information**

free entrance

no reservation necessary, but capacity is limited.

Seats will be provided on a first-come, first served basis.

venue: La Loge

**La Loge**

Rue de l'Ermitage 86 - 1050 Brussels

+32 (0)2 644 42 48

info@la-loge.be - www.la-loge.be

La Loge is a privately initiated non-profit association.

Some months ago in Cairo, the memory of a staircase transforming into a scroll was turned into a letter, that then became the accidental score for the studio of Both Sides of the Curtain at the Windsor Hotel. Those four days in Cairo scripted the encounters that unraveled in the months that followed, eventually materializing into yet another letter. This time, the letter - about curtains changing into scarves - had a prompt burrowed inside it in the form of a voice recording about a worm that doesn't die. "I am an ancient worm who has been around in recycled forms for many thousands of years," Doa Aly's voice whispers. The words, a dreamy passage written by Candice Lin that had slid itself into the sessions in Cairo, now re-awakens as Doa goes on, "(B)eing composed of mostly earth, I do not die, I merely shrivel into a skin encasement and go dormant, waiting for history to pass."

This second letter is the score for days in Brussels with characters, same and new, to be played out as a wallpaper of laughs, an art brut opera, an electric blanket, a costume that is also a poster, a series of stages that might also be dancers, and a musical sequence for the nights here.

In one of the photographs from the Windsor, Alaa Abdullatif is seen grinding sonic atmospheres, surrounded by keyboards, sewing machines, and fabric - some dormant, some shared by listeners. One of those fabrics was collaged on site by Keith Hennessy, whose emphasis on improvisation - whether it is choreographing, clapping or patchwork-making - has loosely released itself into the ethos of our journey. As have the ongoing musical stylings of the Dwarfs of East Agouza.

New chants composed by Alaa are here at La Loge running through a gender-and-species-blurring fountain, and Keith's anarchic fabric re-emerges as well, both in the same scenography by Joe Namy. The scenography is imagined and skewed from multiple Kuwaiti and other Arab TV shows of the 70s and 80s, mixed together with threads of conversations from the studio in Cairo. It loosely draws on jamming traditions like tarab, and appears as the clash between a painting and a performance stage. Four nights of live acts occupy this stage - ventriloquized, auto-tuned, burlesqued: From Lawrence Abu Hamdan's thoughts on the divine right to lie, Mirene Arsanios' invitation to her guests to 'lodge', Marnie Slater and co.'s travel to ancient Rome, Laura Huertas Millán's musings on rituals and/on screens, and the synchronicity of Uriel Barthélémi's drummings with Entissar Al Hamdany's grooves.

Like in Cairo, at La Loge Both Sides of the Curtain unfolds on several floors of a building like the letters designed by Julie Peeters. The conversations transform into other forms. "A costume made of liquid mirror unwraps as a magazine, that is both a dress and a poster?" Elena Narbutaité wonders about several things at once in conversation with An Breugelmans and Alix Eynaudi. An responds with scissors and words, while Cecile Tonizzo dances the costumes to the scores written by Alix. Scores that create rhythm by simply alternating words and movements, and maliciously breaking their chains. She has also written some gestures for the Dwarfs who introduce their tunes on the first evening, and return again and again on the two evenings that follow to wring and ring more out of notes that have emerged each day. Almost like a house band shedding a new light on the same set of characters each time, while impromptu circuits of attention flow through the building.

During those days, now months ago in Cairo, there was something urgent about the need to recover a space of pleasure in the midst of other choreographing forces of the city. There, Myriam Lefkowitz's touch and sound sessions in the dark provided the possibility to soften a tense and overstimulated body. In Brussels, in the wake of daunting new worlds to come, Sophia Al Maria leaves a hex in the form of a short music video in a hidden corner, to clear

energies for those who have lived 1000 lives and died 999 deaths.

On another floor, Nile Sunset Annex (Taha Belal and Jenifer Evans) shift the rhythm with their eccentric publishing activities enveloped in their own relaxed choreography. The six works, made with Doa and Marnie, as well as Shehab Awad, Chris Beauregard, Olivier Castel, and Ericka Florez, embody different ways of reading and publishing. From books and beer mats through wigs and balloons to benches and necklaces, each exists in more than one version, each has a life beyond the gallery, and each contains a story about a state of being.

If you come back the coming week, it'll be a quieter moment upstairs (like the calm after the storm) when Alia Ayman of Cairo's Zawya Cinema proposes films from the Arab World that intertwine personal histories with musical moments. The music might just force the dancing to continue. (MH & RM)





Mophradat, Meeting Points 8, *Penetrations*, an ongoing choreography by Alix Eynaudi with costumes by An Breugelmans and performed by Cecile Tonizzo.



Mophradat, Meeting Points 8, concert by The Dwarfs of East Agouza.



Mophradat, Meeting Points 8, *Contra Diction: Speech Against Itself*, a performance by Lawrence Abu Hamdan.



Mophradat, Meeting Points 8, *Listening Hour* with Elena Narbutaite and Raimundas Malasauskas.

Mophradat, Meeting Points 8, *47,000 Perverts*, a performance by Marnie Slater with Liz Allan, Alberto Garcia del Castillo, Laurie Charles and a special guest.





Mophradat, Meeting Points 8, *Use "Loge" in a Sentence*, a writing project by Mirene Arsanios.



Mophradat, Meeting Points 8, *Unstable Perspectives*, live music by Uriel Barthélémi with dancer Entissar Al Hamdany.

Dear,

Some months ago in Cairo, the transformation of curtains into scarves took several days.

It unfolded as a spring conversation, beginning with dreams of a staircase and a scroll, then played out that way: scores, improvisations, repetitions in helical structures. By the fourth day it had started to conduct itself, and play us.

It became a common material, hopefully.



You could say that what didn't happen in Cairo is made of the same material as what may not necessarily happen in

Brussels or Beirut.

*Just different energies; a stream of water in the water.*

(Elena Narbutaite)

One afternoon we were talking with Elena about Erykah Badu's mixtape 'But You Can't Use My Phone,' and about cell phones, water and frequencies you might want to cushion yourself in. The thought stayed on.

*Thoughts that never took place live in the present as news. What doesn't happen becomes the pattern of new days. You may want to step in.*

Were we even there? As a collective experience were we in Cairo or an international art bubble or both or neither? And maybe this ambiguity sounds interesting now, but there were moments when I was truly troubled by it. Maybe it's the US news cycle but we were blocks from Tahir square. My political psychic wanted to be there every day just to feel the power, the lost power, the grief, the confusion... Everyday I was wanting to hear a story of someone who was there, someone who was not there. One of my most evocative moments in Cairo was listening to a young artist telling me that he and his friends watched it on television. They sheltered in their apartment and smoked pot and avoided the streets. They were afraid and ambivalent and didn't know how to participate. How close does a revolution have to be before we leave the house? - Keith Hennessy

Mixtape of such conversation is our current mode of thinking and producing.

Could we think of an exhibition as the home of an album that you enter when you open the door and climb the stairs? (Stroboscopes enter painting, bodies come out of video games, truth speaks via Auto-tune, writing becomes multiple textures of a kind of tarab. A collective dreamwork and a recasting of characters, objects, feelings and cameos. Your self remixed five times)

As Hannah  
Black says  
on Brandy,



"If one  
voice can  
sing three  
or four  
harmonies  
at once,  
why can't  
a woman  
who  
brought her  
multiplicity  
to her  
music live  
more than  
one life  
and outlive  
them all?"

...

Or like Mal Waldron's  
fingers playing, he reinhabits  
them on piano some years after he  
cleaned out his brain and forgot how to play  
or remember any music. We watch him in a  
solo of his second or third life, regaining skills  
while developing his speed of thought. During  
her recent trip to Brussels Malak met people  
who claimed to be his daughters and sisters  
(Waldron lived in Brussels) - in sound  
perhaps.

We wanted to send you a prompt to  
use as shared material.

It is a text by Candice Lin read by  
Doa Aly. Perhaps you would like to  
think through it as a way to start a  
conversation.

<https://soundcloud.com/malmalmallamiamiam/doa-aly-reading-candice-lin>

... I think what's hard is to keep all your selves with  
you or if not with you exactly, then somewhere in  
the mix: not to wince away from histories inscribed  
in you, but not to get bogged down in them either to  
avoid nostalgia as much as false hope

... some kind of perfect mix ..."

MEETINGPOINTS 8



BOTH SIDES OF THE CURTAIN



**Present Club**

**So, What do you suggest?**

19-21/01/2017

# Present Club

## So, what do you suggest?

**PRESENT CLUB.** So, what do you suggest? is a new year's event that invites artists, curators, and thinkers to return to the present-day and envision ways to join forces, inside and outside the field of art, on an institutional and human scale. In addition, the invited speakers will propose a selection of films that resonate with or respond to the troubles of our times. A cinema of dark, hopeful and confident present-day perspectives. A programme against feelings of indifference and paralysis.

Thursday 19  
January 2017

**Round table and  
new year's drink**  
18:00 to 21:00

**Moderation**  
Marie de Gaulejac and  
Laura Herman

**Free entry**  
No reservation necessary but  
capacity is limited.  
Seats will be provided on a  
first-come, first served basis.

**Conference language**  
English

Fri. 20 & Sat. 21  
January 2017

**Film selection suggested  
by participants**  
11:00 to 18:00

See website for full  
programme

**Entry**  
2 euros

## Participants

Aleppo, Buenos Tiempos,  
Int., Enough Room for Space,  
Eté 78, Etablissement d'en face,  
and Girls Like Us

Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
+32(0)2 644 42 48  
info@la-loge.be

La Loge is a privately  
initiated non-profit  
association.

Visit our website for more  
details about our programme  
and events: [www.la-loge.be](http://www.la-loge.be)

Thanks to Vedett.

**la loge**

In the wake of political conservatism and neoliberalism in the early 1980ies and in the midst of quickly evolving technologies, many different visions of the future - in film, architecture, and the visual arts - have been imagined. Although we are still far removed from establishing self-sustaining human colonies in space, scenes in Ridley Scott's 1982 film Blade Runner might give today's spectators a shiver of déjà vu. Visual manifestations of technocratic governments, social breakdown and dehumanising forces are shockingly reminiscent of the apocalyptic turmoil of 2016. But in the face of Brexit, the US election, Aleppo, post-truth politics, terrorism and impending fascism in Europe, what we need is not an escape to the blank page of the unknown future, but rather a pause in the known present. As Marc Augé has pointed out, the prevailing idea of "the Future" rests on our present fears of the contemporary world. Can we find the courage to discard our new year's wishes and predictions for 2017 in favour of a confrontation with the present time? And more broadly, can we direct our practices toward finding invigorating ways to work together, break down barriers, and resist the hyper-normalisation of hate?

*PRESENT CLUB. So, what do you suggest?* is a new year's event that invites artists, curators, and thinkers to return to the present-day and envision ways to join forces, inside and outside the field of art, on an institutional and human scale. In addition, the invited speakers will propose a selection of films that resonate with or respond to the troubles of our times. A cinema of dark, hopeful and confident present-day perspectives. A programme against feelings of indifference and paralysis.

## Thursday 19 January 2017

Round table and new year's drink

Participants: Aleppo, Buenos Tiempos, Int., Enough Room for Space, Eté 78, Etablissement d'en face, GIRLS LIKE US, and Visible.

Moderation: Marie de Gaulejac and Laura Herman

## Friday 20 January 2017

**14:00**

*La Cabina*

**Antonio Mercero**

**1972 | 35min**

**Proposed by Olivier Gevart (Eté 78)**

Even though *La Cabina* was created 45 years ago, it is still a very powerful movie today. The Spanish director never offered a unique explanation of the film. He preferred leaving the interpretation to the audience. Various ideas come to mind when watching the film: the manipulation by an invisible, unknown hand; the consequences of a society constantly looking for entertainment and having fun, and that has stopped to think; the inability of an individual who is part of a process and of the society, as a whole, to see the big picture and to understand what is going on. *La Cabina* forces us to reflect upon and to react to what we see in our everyday life. It encourages us to act.

*Eté 78 is a private, philanthropic, non-profit and non-commercial art space located in Ixelles, which goals are: helping and encouraging artists to develop projects that allow them to dare, to develop, to try out new ways in their practice and to confront them with a public and engaging in a dialog with our visitors to discuss artworks and the exhibition. In a humble way and with a human size, through visual art, literature, sound, lectures and dance, we believe that artists and specific projects can open new doors and our horizons.*

**15:00**

*The Unity of All Things*

**Alexander Carver and Daniel Schmidt**

**2013 | 97 min**

**Proposed by Enough Room for Space**

*The Unity of All Things* is a work of experimental science fiction about the construction of a particle accelerator on the U.S./Mexico border, and is grappling with questions of self and other by employing particle physics as a metaphor for the morphing nature of human identity. The film engages the utopian impulses of the genre, not through the imagining of another world, but through the rendering of this world as Other. All subjects are treated as alien, or as radical others, who search for, or advance different ideological, psychological, or sexual ideals of belonging. Subjects oscillate between the contemplation of past societal traumas and idealizations of futurity that refuse to synthesize or resolve, but instead reveal a troubling satire of the present.

*Enough Room for Space (ERforS) is an interdependent art initiative founded in 2005 by Marjolijn Dijkman and Maarten Vanden Eynde that initiates*

and coordinates events, residencies, research projects and exhibitions worldwide. *ERforS* acts as freely as possible, always putting the context and the idea before the medium, challenging the barriers between different disciplines (artistic, scientific or activist).

**18:00**

*Community Action Center*

**A.K. Burns and A.L Steiner**

**2010 | 69min**

**Proposed by Jessica Gysel and Katja Mater (GIRLS LIKE US)**

GIRLS LIKE US unfolds feminist legacies in a playful yet radical way, mapping possible routes towards a non-patriarchy. Community Action Center does exactly this: infinitely complex gender and performance roles that are both real and fantastical, set to a sound track of music culled from the worldwide sisterhood. It embodies a feminist fantasy where the personal is political (and also sexual), with a focus on intergenerational exchange, re-appropriating our bodies and shining the spotlight upon an international scene of queer artists.

*Jessica Gysel and Katja Mater, together with Sara Kaaman & Marnie Slater are the editors of GIRLS LIKE US, an independent publication turning the spotlight on an international community of women from all genders within arts, culture and activism. Through personal stories, essays and vanguard visuals GIRLS LIKE US unfolds feminist legacies in arts and writing. Mixing politics with pleasure, the magazine is mapping new routes towards a feminist, non patriarchal future.*

**20:00**

*Dark Habits (Entre tinieblas)*

**Pedro Almodóvar**

**1983 | 114min**

**Proposed by Marnie Slater and Alberto García del Castillo (Buenos Tiempos, Inc.)**

The Sisters of Perpetual Indulgence have been practicing LGBTQIF+ and aids activism through secular-to-nun transvestism since 1979, when the order was founded by Reverend Mother, Sister Hysterectoria, Sister Missionary Position and Sister Vicious PHB to promulgate universal joy and expiate stigmatic guilt. Since the founding of the order in San Francisco, USA, convents have been formed independently in several cities around the world. Marnie and Alberto, who run Buenos Tiempos, Int. together, met the Sœurs of the Couvent du Nord in Lille, France: Garde Cuisse Silver-Tige de l'Amour, Novice Pupuce du Pubis, Novice Yse Riot, Sœur Didascalie, Sœur Lyric Quand on la Nique, Sœur Salem de la Langue Ardente and Soeur Sissy Phyllis. The Sœurs of the Couvent du Nord have lots to say about the present.

Pedro Almodóvar's *Dark Habits (Entre Tinieblas, 1983)* illustrates a queer and activist approach - politically and aesthetically - to Catholic Sisterhood. A *Time Out London* review described the film as, "slapdash, occasionally slow-moving, haphazardly plotted. That it's also wildly funny, bitchy, affecting and surreal is a tribute to [Almodóvar's] perennial warmth and wit. Nightclub singer Yolanda is impelled, via a bit of drug trouble, into the arms of the Mother Superior of the Convent of Humble Redeemers. Lying low in a spacious cell, decked with the trappings of Catholic kitsch, she finds the demands of the religious life needn't cramp her style too

much: Sister Rat pens bodice-rippers, the Mother Superior jacks off in the privacy of her office, Sister Manure has LSD-fuelled religious ecstasies, and Sister Sin is spotted from a bedroom window wrestling with a tiger."

Dark Habits will be screened in Spanish, with English subtitles.

*Buenos Tiempos, Int. is an online exhibition space thematically concerned with "faggotry as it is today" - recent shows include Gülsün Karamustafa, Natalie Diaz, Natasha Papadopoulou, Steev Lemercier, Vava Dudu, Juliana Huxtable and CAConrad.*

*It is a collaborative production initiative focused on "power transvestism" - its productions have been presented in Petunia magazine (2014), at La Loge in Brussels (2015) and at Kunstneres Hus in Oslo (2016) between other venues. It is the programmer of an annual Evening of Poetry in Brussels - in 2016, the first edition included Olivia Dunbar, Benjamin Seror and Geo Wyeth - and the organizer of a yearly summer party in collaboration with Girls Like Us magazine, also in Brussels. Alberto García del Castillo and Marnie Slater founded Buenos Tiempos, Int. in 2014.*

## **Saturday 21 January 2017**

**14:00**

*Now: End of Season*

**Ayman Nahle**

**2015 | 20min**

**Proposed by Daniel Blanga-Gubbay (Aleppo)**

While US President Ronald Reagan is out horse riding, the Syrian President Hafiz al-Assad tries in vain to reach him by phone. Ayman Nahle's short film turns us into witnesses of a leaked 1985-phone call between Assad's Secretary and White House staff, while we see the portrait of Garage Izmir, today in Turkey, where Syrian refugees get ready for a journey to the unknown. Some have chosen a café in the area to be the waiting spot, some talk and laugh or contemplate the others. The state: waiting. Will the trip be postponed to another day? In a peculiar overlapping of two temporalities, Nahle creates a poetic postcard raising a question on non-intervention. The film premiered at Berlinale and it is screened now for the first time in Belgium.

*Aleppo is a research platform based in Brussels, engaged in a program of reflections through art and political philosophy. Aleppo opens every season an Imaginary School, a free and open public program, constructed starting from a specific question and curated with arts and reflections in different formats, in the idea that artistic creation is not only an object to reflect on, but also a way to reflect with a different language on the question resonating in the present. Aleppo collaborates with art institutions in the development of public programs.*

**14:30**

*When the Dogs Talked*

**The Karrabing Film Collective**

**d. Elizabeth A. Povinelli, (winner of MIFF Cinema Nova Beat Short Film)**

**2014 | 33:53min**

**Proposed by Matteo Lucchetti and Judith Wielander (Visible)**

As a group of Indigenous adults argue about whether to save their government housing or their sacred landscape, their children struggle to decide how the ancestral Dreaming makes sense in their contemporary lives. Listening to music on their ipods, walking through bush lands, and boating across seas, they follow their parents on a journey to reenact the travel of the Dog Dreaming. Along the way individuals run out of stamina and boats out of gas, and the children press their parents and each other about why these stories matter and how they make sense in the context of Western understandings of evolution, the soundscapes of hip hop, and the technologies of land development. *When the Dogs Talked* mixes documentary and fiction to produce a thoughtful yet humorous drama about the everyday obstacles of structural and racialized poverty and the dissonance of cultural narratives and social forms.) Karrabing Film Collective was the recipient of the 2015 Visible Award. The Visible Award is the first European award for socially engaged artistic practices in a global context.

*Visible is a research project in contemporary art devoted to art work in the social sphere, that aims to produce and sustain socially engaged artistic practices in a global context. visible is a project undertaken by Cittadellarte - Fondazione Pistoletto in collaboration with Fondazione Zegna, curated by Matteo Lucchetti and Judith Wielander.*

**16:30**

*Rocky IV*

**Sylvester Stallone**

**1985 | 91min**

**Proposed by the members of Etablissement d'en face, and represented by Michael Van den Abeele and Margaux Schwarz**

Joseph Beuys once said "Art is a genuinely human medium for revolutionary change in the sense of completing the transformation from a sick world to a healthy one"

- "Yeah, right answers Mike Kelley, laughing, in an interview in 2004, but Beuys had a notion of Art as a curative process (...) I think art is an analytic process that makes you aware of the problems you have".

In 2012, when french president François Hollande got elected, he was eventually proud to say that he was never reading fiction, only essays - through these words - a clear message, "I'm on the side of facts".

Yeah, right. For Present Club at La Loge, Etablissement d'en face chose Sylvester Stallone's *Rocky IV*, because sometimes, it feels good to be able to identify the enemy.

*Etablissement d'en face* is an art space located rue Ravenstein 32 in central Brussels, in the shadow of Belgian political, financial and cultural power institutions and opposite the headquarters of a bank and art center Bozar. Here, in the symbolic heart of a nation, the current collective as well as many sympathizing collaborators welcome and accommodate artistic proposals from artists and other poetic individuals. We continue to celebrate every new year together with our tradition of the Pot of Etablissement: an award for "Best Things Seen in the World", which we honor with a Pot of Etablissement. All of these public activities taking place on this spot on planet Earth are fueled by an engagement and commitment by individuals, informed by the interplanetary interferences of Jupiter, Mars, Mercurius, Neptunus, Pluto, Saturnus, Uranus and Venus.

**20:00**

**Blade Runner**

**Ridley Scott**

**1982 | 117min**

**Proposed by Marie de Gaulejac and Laura Herman (La Loge)**

### **Thank you**

*Present Club. So, what do you suggest?* was made possible thanks to all the participants: Aleppo, Buenos Tiempos, Int., Enough Room for Space, Eté 78, Etablissement d'en face, GIRLS LIKE US, and Visible.

Special thanks to Anne-claire Schmitz for her support. Thanks to Stéphane Barbier-Bouvet, Guillaume Baronnet, Deborah Bowmann, Alexandre Lavet, Etienne Wynants, Ludo Engels, and Leonardo delannoce for helping make this project possible.

### **La Loge**

Rue de l'Ermitage 86 - 1050 Brussels

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info@la-loge.be - www.la-loge.be

La Loge is a privately initiated non-profit association.





PRESENT CLUB- So, what do you suggest?, public debate and screenings, courtesy of La Loge.





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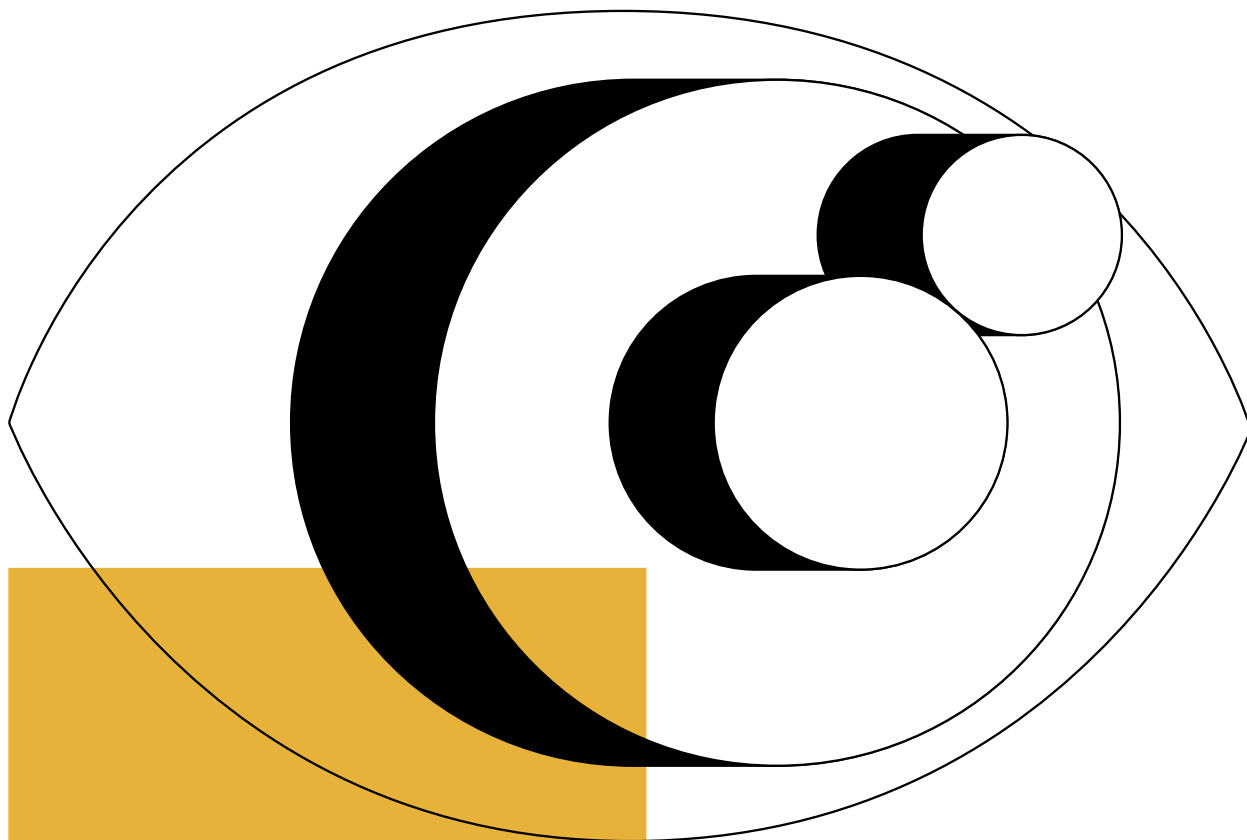
PRESENT CLUB- So, what do you suggest?, public debate and screenings, courtesy of La Loge.

**From Some Paintings**  
**by Nathalie Du Pasquier**  
**Curated by Luca Lo Pinto**

16 February 2017 - 22 April 2017

# From Some Paintings

## Nathalie Du Pasquier



Exhibition curated by Luca Lo Pinto  
16/02/17 – 22/04/17

### la loge

Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
+32(0)2 644 42 48  
info@la-loge.be

**opening**  
Thursday 16 February 2017  
18:00 to 21:00

**opening hours**  
Thursday-Saturday  
12:00 to 18:00

**Extended opening hours**  
during Art Brussels  
and Independent art fairs  
Thursday-Saturday  
10:00 to 19:00

**free entrance**  
Visit our website for  
more details about our  
programme and events:  
[www.la-loge.be](http://www.la-loge.be)

With the generous support  
of Flanders State of  
the Art and Vlaamse  
Gemeenschapscommissie.

Supported by the French  
Institute and the French  
Embassy in Belgium.

 Vlaanderen  
verbeelding werkt



INSTITUT  
FRANÇAIS

## From Some Paintings

by Nathalie Du Pasquier

Curated by Luca Lo Pinto

16/02/2017 - 22/04/2017

Over the past thirty-five years, Nathalie Du Pasquier has experimented with the arrangement, organisation and composition of form and colour, paying particular attention to the divide between objects and their representation. The artist's understanding of space in relation to objects originates from her experience as one of the founding members of Memphis, the prominent Milanese design and architecture collective launched by Ettore Sottsass in 1980. Influenced by postmodern style (bending rules and playing with commonplace forms) Du Pasquier developed a unique aesthetic resulting in her famous graphic patterns for decorated surfaces. Although in 1987 Du Pasquier decided to shift her focus from design to painting, her whole artistic practice can be seen as a continuous and organic elaboration of shape and form.

Using objects found in her studio, Nathalie Du Pasquier first approached painting through the prism of the ubiquitous still life genre. Since this period in the late 1980s and early 1990s, her work has gradually taken on a more abstract form: for many paintings Du Pasquier has replaced her models (cups, bottles, and mugs, among many other things) with handmade wooden constructions. Over the last couple of years Du Pasquier has continued to paint still lifes, but from a renewed point of view. In translating the logic of assembled objects to painted form, the artist now focuses on the formal qualities of painting, rather than its capacity to represent. Often imaginary, her work plays with the ambiguity between flat surfaces and three-dimensional constructions.

At La Loge, Nathalie Du Pasquier and Luca Lo Pinto invite the viewer to engage with a new body of work, which reprises many elements of the artist's former research and stems from her unceasing investigation into assemblages of form. Presented in the basement is a series of black and white photographic representations of still lifes originally executed in oil between 2000 and 2010. Each image is printed on an A4 format and then aligned like stills from a black and white silent film, denoting a different temporal experience. On the first floor, in the Temple, the artist presents an in situ installation comprising a wooden construction and six flat compositions linking the floor and panels on the wall like freestanding columns or totems. The compositions combine cut-outs of enlarged details taken from some of the black and white works on view on the lower floor with sheets of coloured paper and digital elaborations of more recent abstract paintings. The compositions are indeed an amalgamation, borrowing from some paintings, and it was this process, which inspired the title of the show.

In the artist's own words: "There are several reasons for this work. As we were choosing the pieces for the Kunsthalle Wien exhibition of last year, Luca and I realised that during the long period covered by that show (35 years), there is an almost continuous elaboration of elements that little by little have emerged. They become like raw material and are recomposed in new pieces. From some paintings plays with that idea and pushes it further. At La Loge, we won't use the original works but only documents: photos and computer elaborations. We want to present a new work made of older ones and devoid of material value. What a relief to imagine an exhibition made of paper, with no insurance! There will only be one three-dimensional piece made of "boxes", that piece will be constructed in situ and covered with paper. Another aspect that we found intriguing was the possibility to translate the originally coloured oil paintings into black and white. To see them in black

and white forces us to seek harmony somewhere else." Offering a frame for reflection and experimentation in the work of artists and encouraging dialogue with its specific architecture, La Loge welcomes Nathalie Du Pasquier's reflection on a life-long career in the form of a new, unexpected body of work.

Curator: Luca Lo Pinto

## **Works in the exhibition**

### **Temple**

Installation for the temple, work in-situ, 2017

Colour paper, inkjet print cut-outs on panels and painted wood

Variable dimensions

### **Basement**

A film (2000-2010), 2017

Black and white inkjet prints of photographic reproductions

Variable dimensions

### **About**

**Nathalie Du Pasquier** (°1957, born in Bordeaux, lives and works in Milan). Until 1986, Du Pasquier worked as a designer and was a founding member of the influential design group Memphis. She designed numerous textiles, carpets, plastic laminates, and some furniture and objects. In 1987 painting became her main activity. Recent solo exhibitions include Nathalie Du Pasquier. Big objects not always silent, Kunsthalle Wien (2016)); Meteorites & Constructions II, Exile, Berlin (2016); The big game, Exile, Berlin (2015); Cultura materiale curated by Elisa Langlois and Pierre Leguillon, Haute Ecole d'Art et de Design, Genève (2015), and Quadri mobili e immobili at A Palazzo Gallery, Brescia (2016).

**Luca Lo Pinto** (°1981, lives and works between Wien and Rome) is an editor and curator. He is one of the founders of NERO magazine and publishing house and, since 2014, he is curator of Kunsthalle Wien. Exhibitions he has curated include Nathalie Du Pasquier. Big objects not always silent, Kunsthalle Wien (2016); Charlemagne Palestine GesamtttkunnsttMeshuggahhLaandtttt, Kunsthalle Wien (2015); Le Regole del Gioco, Achille Castiglioni Studio-Museum (2015); Pierre Bismuth-Der Kurator, der Anwalt und der Psychoanalytiker, Kunsthalle Wien (2015); Trapped in the closet, Bibliothèque Carnegie /FRAC Champagne Ardenne (2014); In Real Life, Christine König Galerie (2014); Luigi Ontani-AnderSennoSogno, H.C. Andersen Museum (2013); Anti-grazioso, Palais de Toyko (2013); D'après Giorgio, Giorgio e Isa de Chirico Foundation (2012).

### **Thank you**

La Loge is supported by Flanders State of the Art, Vlaamse Gemeenschapscomissie.

From Some Paintings would not have been possible without the support of the French Institute and the French Embassy in Belgium.

Thanks to our colleagues Amaury Daurel and Victor Delestre for the artistic and technical guidance throughout.

Thanks to Jeremy Lacombe for the technical support.

Vedett supported the opening of the exhibition.

## Events

### **Through the eyes of Valérie Mannaerts and Pierre Leguillon**

20/04/2017 - 6pm.

How do artists look at other artists' work? La Loge invites artists **Valérie Mannaerts** (°1974, Brussels) and **Pierre Leguillon** (°1969, France, lives and works in Brussels) to share their personal interpretations, reflections and thoughts on *From Some Paintings* by Nathalie Du Pasquier.

At the core of Pierre Leguillon's layered practice is an exploration of the role of the artist in the reception of art and information transfer. How can one deconstruct preconceived opinions and standardised modes of reading art in order to trigger other sensibilities? It is an apt question in the light of Nathalie Du Pasquier's highly intuitive practice that is driven by an exploration of imaginary objects in different forms, positions, scales and arrangements.

Interested in the appearance and presence of objects and their interrelations, Valérie Mannaerts and Nathalie Du Pasquier share an affinity for the play between flatness and volume, image and object. Might this partiality result in an account of strange familiarity or rather in the articulation of an art critical probing?

### **Conversation Luca Lo Pinto and Nathalie Du Pasquier + Book Launch *From Some Paintings. 2000-2010.***

22/04/2017 - 5pm

Please join us at La Loge for the presentation of a new publication entitled *From Some Paintings. 2000-2010* specially produced on the occasion of the exhibition *From Some Paintings*. The publication follows the same principle of the exhibition, comprising a selection of still life paintings made between 2000 and 2010. Entirely black and white, the images alternate between full reproductions and smaller details.

The presentation will be followed by a conversation between Nathalie Du Pasquier and Luca Lo Pinto.

Co-published by La Loge and NERO magazine and kindly supported by A Palazzo Gallery.

April 2016

limited edition of 500 copies

ISBN 978-88-97503-93-4

€20

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

Marie de Gaulejac, Leonardo Dellanoce, Laura Herman,  
Anne-Claire Schmitz

Visual identity: Antoine Begon, Boy Vereecken

Corrections and translation: Ailsa Cavers, Isabelle

Grynberg, Steven Tallon

Partner: Visit Brussels



## **Opening hours**

Thursday-Saturday  
12:00 to 18:00

Extended opening hours during Art Brussels and Independent art fairs  
Thursday-Saturday  
10:00 to 19:00

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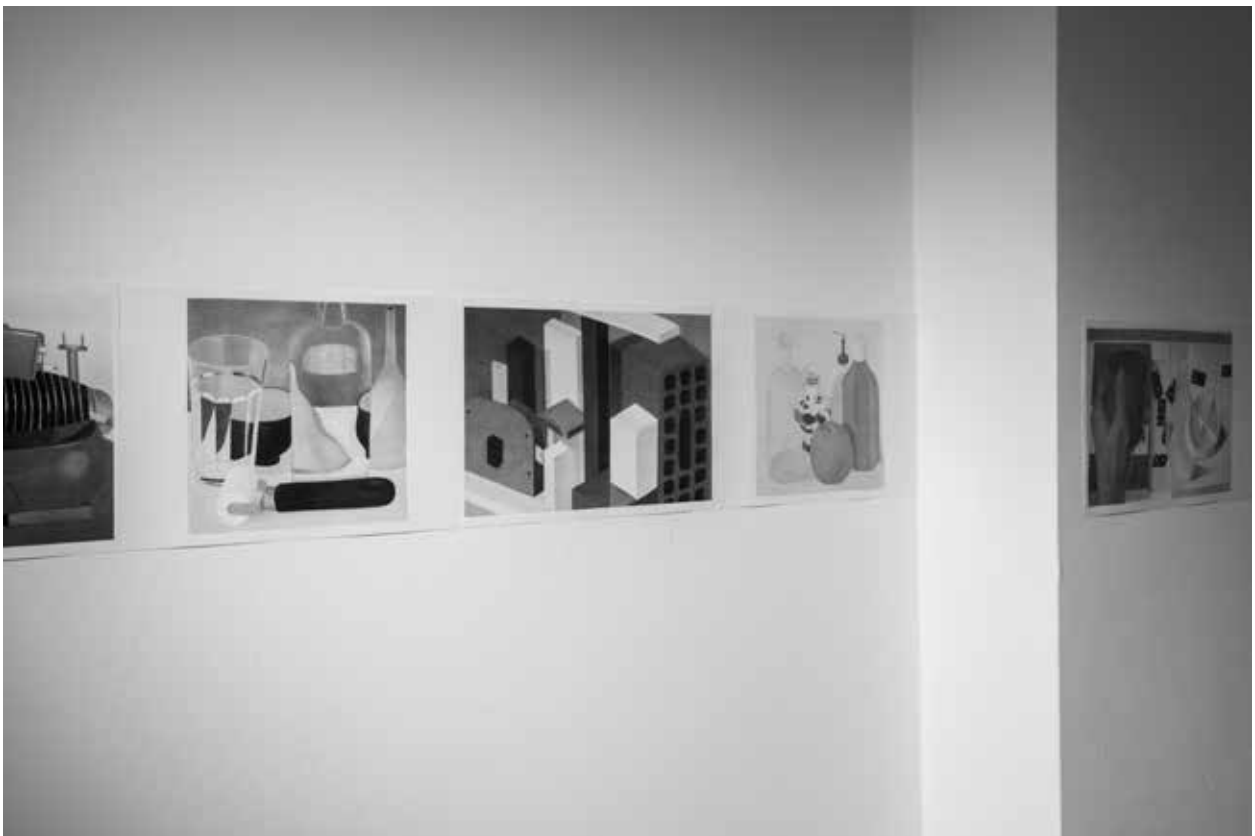
Exhibition view, La Loge 2017 - Copyright & Courtesy of the artist and La Loge. Image Lola Pertsowsky.



Exhibition view, La Loge 2017 - Copyright & Courtesy of the artist and La Loge. Image Lola Pertsowsky.



Exhibition view, La Loge 2017 - Copyright & Courtesy of the artist and La Loge. Image Lola Pertsowsky.



*A film (2000-2010), 2017*

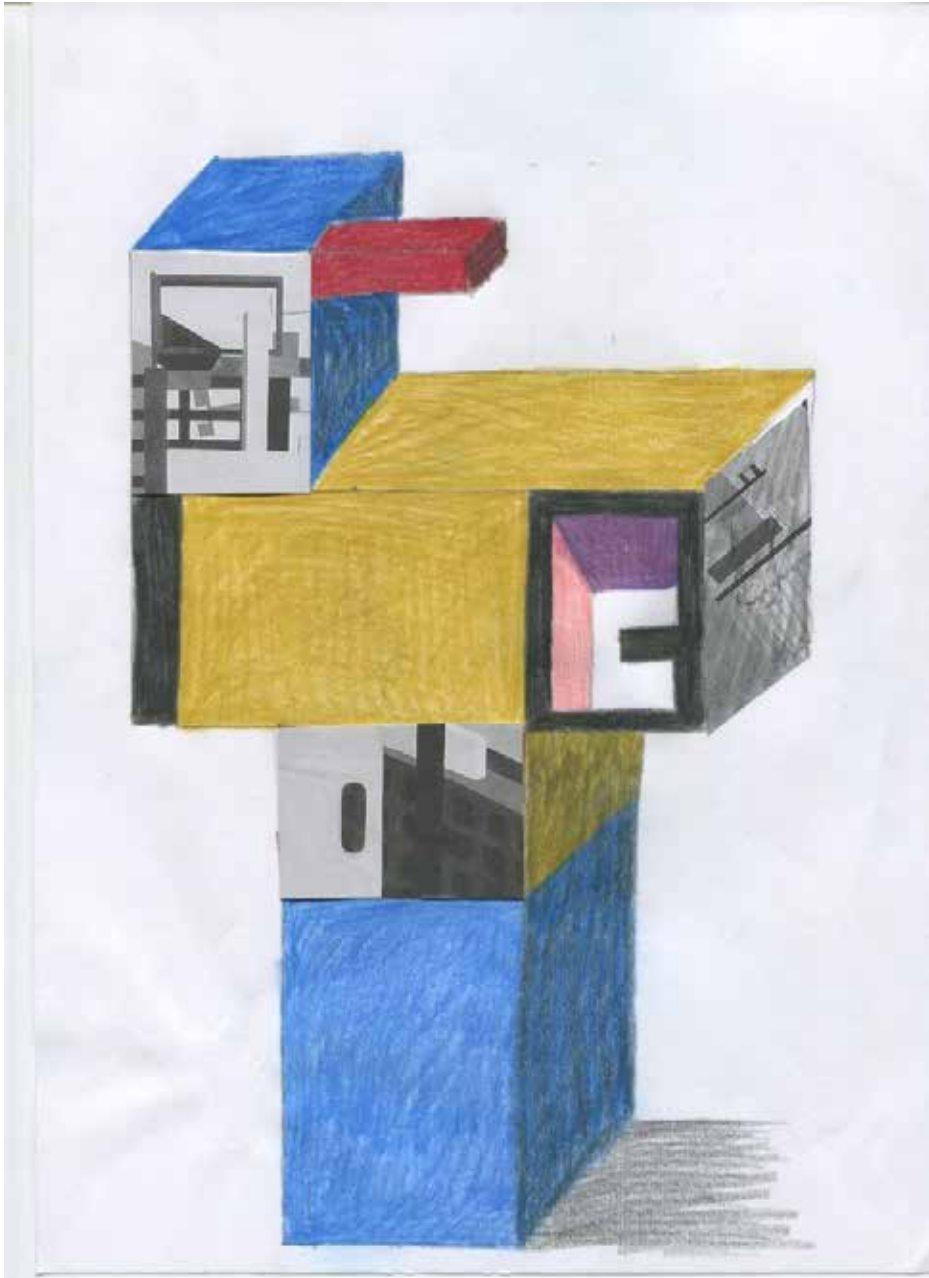
Black and white inkjet prints of photographic reproductions  
Variable dimensions



*A film (2000-2010), 2017*  
Black and white inkjet prints of photographic reproductions  
Variable dimensions



Book Launch Event and Publication, La Loge 2017 - Copyright & Courtesy of the artist and La Loge



Drawing, La Loge 2017 - Copyright & Courtesy of the artist and La Loge



**After Service**

**A selection of projects by Stéphane  
Barbier Bouvet**

18 May 2017 - 01 July 2017

# After Service

a selection of  
projects by Stéphane  
Barbier Bouvet

**la loge**

18/05/17 – 01/07/17

Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
+32(0)2 644 42 48  
info@la-loge.be

**opening**

Thursday 18 May 2017  
18:00 to 21:00

**opening hours**

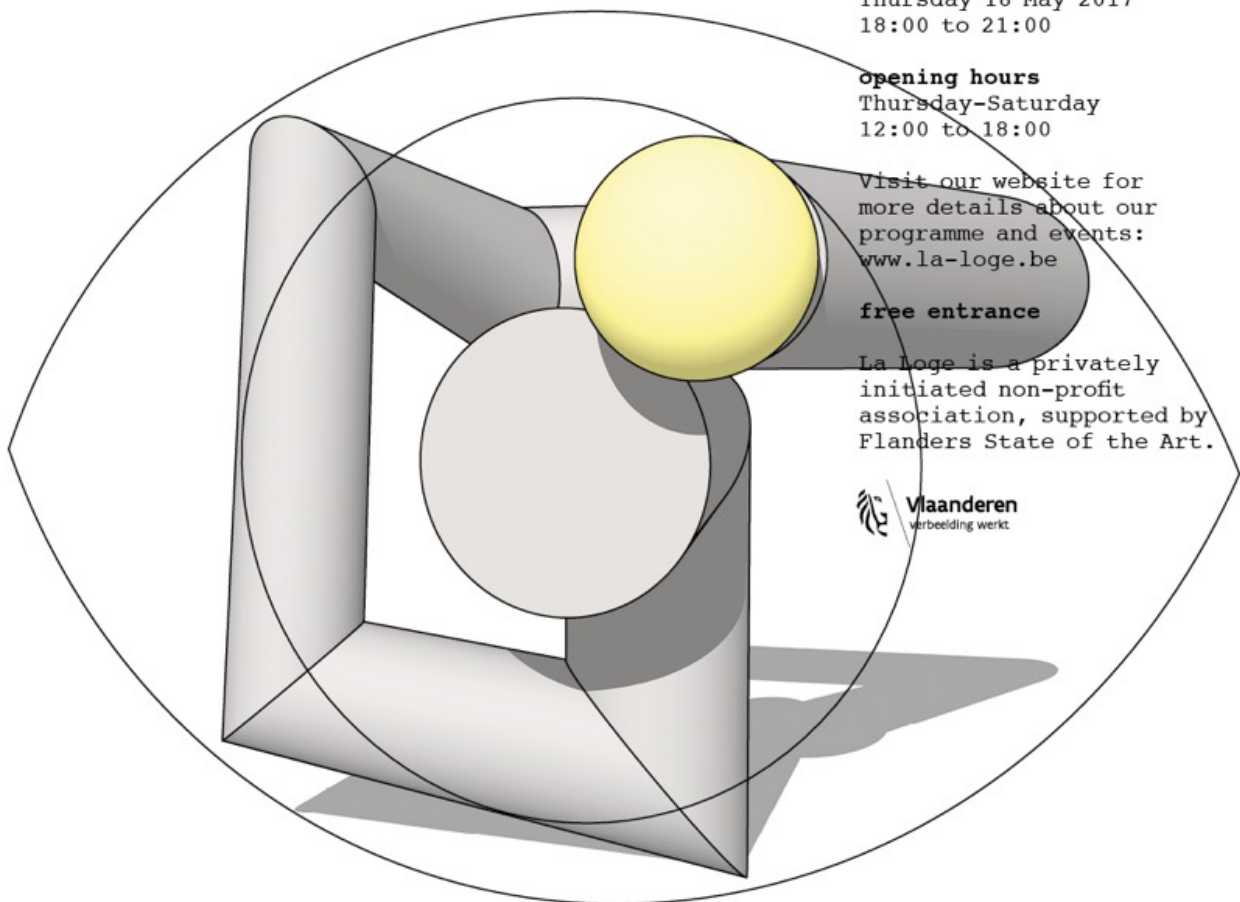
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**free entrance**

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 **Vlaanderen**  
verbeelding werkt



## **After Service**

### **a selection of projects**

by Stéphane Barbier Bouvet

18/05/17 - 01/07/17

Stéphane Barbier Bouvet's way of approaching his subjects bears a resemblance to the methodology of the critic, the curator, the designer, and the sculptor. His work unfolds, simultaneously, as an application (of techniques and principles), a form of knowledge (of the history of design, art, and exhibitions), and a commentary (on our relation to the production, dissemination, and circulation of objects).

Barbier Bouvet's projects, whether they are the result of specific commissions or of propositions offered willingly to the purpose of a show, have a skillful tendency to oscillate between dilution and diffusion. They facilitate, unsettle, displace, or modify existing objects, conditions, and spaces, and more often than not they do so by relying on intuitive and organic principles rather than on conceptual protocols.

Stéphane Barbier Bouvet's services are regularly solicited by museums of art and design, galleries, and artists, as well as by schools, businesses, and the public sector. It is somewhat more unusual, however, for his work to be shown and treated like a full-blown language in its own right.

After Service is an experiment in that direction, that is to say, an exhibition that defies the contextual dependence of the work while offering a survey of the repertory of gestures and forms articulated by this artist over the years. To distance the objects from their functionality and thus leave space to the institution's desire to play the game of collecting and presenting: such is the exercise being proposed here.

After Service can be seen as an exhibition view that refers to the image of Stéphane Barbier Bouvet's work. Basing itself on a selection of projects brought together almost at random, the exhibition tries to reveal and name the common points of the work as well as the multiple nature of each of its elements. Tables, chairs, lamps, and various objects find themselves gathered and deactivated. Removed from the context in which they normally appear, the pieces cease to be intermediaries and become sources of elementary information.

The closed circuit of the exhibition obliges the objects to exist through their physical presence and plastic qualities. Marble, aluminium, wood, galvanized steel, glass, concrete, lights ... all become witnesses to an economy of means and gestures, one that avails itself of raw industrial materials and of the ready-mades of distribution while resisting systems of mass production. The bulk of works on display willingly embraces the exhibition effect by relying on apparatuses for circulation and monstration drawn directly from the practice itself. Verrière uses three video projectors to reproduce the illumination system of the classical museum and thus light up the space; Roulez jaune is a bench from whence visitors can survey the landscape of sculptures; Circulation (Mirror), for its part, creates an image of the work that is both photogenic and blurred. These three apparatuses of vision contribute to establishing a space-time created, and dedicated, to observing this artist's practice from 18 May until 1 July 2017.

## Shown works

1. *Vase*, 2006  
High density Concrete  
Ø45 x 30 cm

*Vase* is a piece that I made when I was trying to make beautiful objects with a twist as a designer. *Vase* consists of two parts: a pot that holds the flowers and a tray designed to receive all the petals and dying elements of the flowers. It's an object that looks quite nice and naïve, extending the lifetime of the bouquet through its design.

2. *Amateur Historicity (Mendini chair)*, 2008  
Wood, polycaprolacton  
81 x 50 x 55 cm

*The Amateur Historicity (Mendini chair)*, is a copy of Alessandro Mendini's classic Spaziale chair. The bioplastic we used for the chair was developed at Jerszy Seymour Design workshop, where I worked as a first assistant on sustainable design techniques after my studies. The processing of the bioplastic was an open-source technique to develop projects in the framework of "amateur projects", which later became a signature for Jerszy Seymour's design objects. In the framework of the exhibition "Amateur Historicity" held at lm3 in Lausanne we remade emblematic design furniture using the plastic - the combination of the given classics and the material process allowed us to to work very quickly.

3. *Stupid Bendings*, 2009 - ongoing  
Chromed steel and electrical fittings  
Variable dimensions

*Stupid Bendings* are clever in the sense that they are made from basic stainless steel tubes which have been bent to endow them with a function. Function and materials only determine the lamp's final shape.

4. *Stock (table)*, 2009  
Found marble slabs  
Variable dimensions

*Stock (table)* is primarily a display system for an exhibition, although with a strong sculptural presence. The work consists of marble blocks randomly taken from a marble stock and arranged to make different types of furniture like tables, benches and hall tables. Rather than focusing on the objects' accrued cultural and economic value, *Stock (table)* emphasises the qualities inherent to these materials. The marble slabs are used as they were found; they remain unmodified. The only joining technique used is gravity. Gravity is a freely available joining system, and holds priority over glue, nails etc.

5. *Post-War Masters (Applique murale pivotante 2 bras)*, 2010-  
Stainless steel, electrical fittings  
182 x 64 cm

6. *Post-War Masters (Arco)*, 2010-  
Stainless steel, electrical fittings, concrete  
260 x 220 x 20 cm

*Post-War Masters* is a series of different works which act as a variation on *Stupid Bendings* (2009 - ongoing) with an emphasis on connection details. Each piece emulates a different domestic object whose iconic design has come to

express high status and good taste today. The lamps were originally made in the context of the eponymous exhibition "Post-War Masters" and were shown as a window installation during Berlin-Weekly 2010, which was the first solo show I made.

7. *Jef chair*, 2010

Found wood

47 x 44 x 79 cm

*Jef chair* is a design project for Emmaüs, a charity that collects, sorts, and sells donated furniture and household goods. The brief was to use the capital and the production capacity of Emmaüs to develop design objects by a community of people excluded from society. More specifically, the goal was to work with different designers to create a self-sustainable, social situation by repurposing the organization's distribution system, raw materials, workshop, and quality control. Emmaüs accepts all donated objects; they are subsequently sorted and are either sent to retail outlets or destined to be destroyed, therefore generating a huge amount of readily available materials awaiting disposal. *Jef chair* was based on a simple protocol to construct a chair that used the diversity of available materials and which could be easily produced, flat packed and then sent to various Emmaüs locations for distribution. Jef is the name of the person in charge of the production of Emmaüs in Orléans.

8. *Ashtray*, 2010

Enamel glaze

Ø35 x 5 cm

*Ashtray* was part of "Break", the exhibition that I conceived as a smoking area during "Present, Future" in Artissima (Turin, Italy). The visitor was invited to use the work as an ashtray. The work of art basically turns into an object littered with cigarette butts, becoming blurred like many of the works do. *Ashtray* is made from ceramic kiln elements glued together with glaze, so the material doesn't refract or crack.

9. *Circulation (Curtain)*, 2011

Cotton, merandi wood, steel

251 x 350 cm (2x1)

*Circulation (Curtain)* is a piece that was conceived to close off a space, namely the "Present Future" booth at Artissima (Turin, Italy) in 2011. Through two curtain rows the visitors of the fair could enter the booth, which was transformed into a smoking area where mostly gallery staff would smoke and gather. The curtain was later used to make simple separations or to hide stuff in exhibitions. The textile is haphazardly thrown over a wooden beam that is fixed into the wall.

10. *Contract (chair)*, 2011

Stainless steel

78 x 45 x 44 cm

*Contract chairs* are a category of seating that is made for large orders and sold in batches, although *Contract (chair)* is produced within the economy and the capacity of my own studio production. It's made from simple construction materials like stainless steel, which do not require any finish - the tubes can be simply welded together, leaving the welding marks visible. It's a resistant, sustainable and comfortable chair that can be ordered in large quantities. This is an example of how an industry can directly start in the studio. *Contract (chair)* was shown in "Standard and Poor's", a solo exhibition at Galerie Graff

Mourgue d'Algue in 2012. As the title discloses, the show not only looked at the use of standard and poor materials but was also permeated by an attitude orientated by the American financial services company known for its analysis of stocks and commodities.

11. *Contract (bin)*, 2012  
Stainless steel  
28 x 16 x 16 cm

*Contract (bin)* is an attempt to make an object that fulfils the design contract market in a very contemporary way. It's a folded sheet of metal fixed with two rivets. When used in exhibitions, it plays with the general dynamics that create value. The inclusion of the bin relativises the position of the artwork, as well as the status of the artist. The bin simply remains a useful object as part of an exhibition's temporality.

12. *Roulez Jaunesse*, 2012  
Steel painted in RAL 6018  
44 x 180 x 44 cm

*Roulez Jaunesse* is a work that is part of the display and furniture commissions I developed for Graff Mourgue d'Algue gallery. The project is a yellow street bench that moves outside during opening hours and back in the show when the gallery is closed, but remains visible through the vitrine. It was a way to avoid permission to use the public space.

13. *Blue Brother*, 2013  
As Kaiser Kraft (Benjamin Valenza & Stéphane Barbier Bouvet)  
Welded RAL Steel tubes, glass tabletop  
Ø105 x 74

*Blue Brother* was developed by Kaiser Kraft as part of a general service system for non-art elements in the art world. The elements were commissioned by the then newly launched gallery Graff Mourgue d'Algue to solve exhibition problems in their different shows. For group shows Kaiser Kraft were included in the list of artists and for solo shows were mentioned as a facility that supported the exhibition. *Blue Brother* consists of metal legs fixed to a central beam. The legs and beam can be made in any material, size, or shape.

14. *Hello/Goodbye 1*, 2013  
Glass, wood, (money box)  
Ø120 x 100 cm

*Hello/Goodbye 1* is a work commissioned by Le Plateau, FRAC d'Île-de-France, as part of the group exhibition "Une Préface" in 2013. The curatorial agency Triple Candie installed their work in the reception area and *Hello/Goodbye 1* was installed in the second room in the sequence of spaces adopting the role of the new entrance of the FRAC for the duration of the exhibition. The resulting installation assembles three different table sections. Only one person is destined to 'use' the piece. Balancing between functional design and sculpture, two sections are deactivated while only one is employed.

15. *Circulation (Mirror)*, 2013  
Mylar, wood, glass  
77 x 157 cm

Standard industrial forms and standard canvas formats are often at play in my work. *Circulation (Mirror)* is a triptych based on an A1 poster offering a new vision of the exhibition space which is reflected at the end of the viewer's visit. While its surface mirrors the space and objects within, a framing system causes the piece to trouble perception. Initially conceived in the framework of the 2013 Prix Ricard ["La Vie Matérielle"], *Circulation (Mirror)* refers to no other subject than that of the exhibition itself. At La Loge, a new version was made, adapted to the architecture.

16. *Headlights*, 2014  
Video loop on led panel 5'30"  
42 x 84 cm

*Headlights* uses LED bulbs to generate a video recording of headlights moving back and forth. *Headlights* is not to be considered primarily as a film however; it is in the first place a light source with the purpose to illuminate other works present in the exhibition space.

17. *Stack*, 2014  
215 x 53 x 36 cm and 65 x 43 x 28 cm

*Stack* is extracted from a kitchen system commissioned for a house in Gironde. The elements are stone volumes that mimic the way stones would be piled in marble quarries and dealers. As far as today, this design project has never made it into the exhibition space for want of a strategy allowing it to function autonomously.

18. *FYI (Mondial)*, 2015  
Galvanized steel, LED lighting, power adapter  
105 x 160 x 25 cm

19. *FYI (Panorama)*, 2015  
Galvanized steel, LED lighting, power adapter  
160 x 100 x 25 cm

*FYI (Mondial)* uses a standard Swiss advertising panel format. The work consists of a vertical board from where the advertisement is missing, thus revealing the object's technical apparatus. Like with *Contract (lamp)*, the methodology at play is one of cleaning up and erasing until too much is removed, in a bid to give the object a new identity. When stripped back to its skeleton, a functional object often becomes quite expressive. The cable composition points to the potential of meaning that is generated when an object enters the stratification of latent references in the exhibition space. *FYI (Mondial)* contains the suggestion that all potential readings of the piece are permissible; a form of irony, which is often present in the overall body of work exhibited.

20. *Hotspot* (2015)  
Concrete  
Ø80 x 105

*Hotspot* is a concrete copy of a cocktail table that you might find at big events and receptions. The title refers to the text that accompanied a show at NICC in Brussels, which evoked art world gatherings where creative speak to each other but never quite reveal their true selves. At NICC exhibitions often take place in the gallery vitrine, so the idea here was to break with the concept of a window display. The text appeared on screens inside and was readable from outside, through the glass, while the tables were placed on the sidewalk. Owing to its concrete material, the table is transformed into an object that can survive in a public space. Instead of a fragile piece of furniture made out of shapeless canvas, it becomes a sustainable and pronounced object. The tables were reused at the Swiss Art Awards where they were presented inside, at the centre of the room. With no information or mediation, the concrete tables, as pieces of street furniture, remained mostly unnoticed by the passers-by.

21. *Week-End*, 2015  
Galvanized steel, wood, anti-gravel painting.  
130 x 130 x 74 cm

*Week-End* is a type of furniture found in anonymous public spaces such as parking lots or service stations. This piece was inspired by a table spotted at

a metal construction factory which was assembled by the workers themselves with their own tools, outside of the assembly line. It's a form of self-initiated ownership, a re-appropriation of working conditions, commandeering them to one's own benefit. While the *FYI* lamps are empty, the information engraved in the tables, which was on view in other exhibitions, empathically speaks of truths that exist in deserted public spaces where individuals are erased the most. Even if weekends are the moment associated with freedom and travel, all possible escape simultaneously dissolves because of already formatted situation - you won't get to see anything new.

22. *Healing*, 2015  
Electric fitting, found lamps  
Various dimensions

*Healing* was first developed as the lighting system using found lights for the exhibition "Amygdala" in 2015 with Vanessa Safavi at The Breeder in Athens. The latter is located in an area where the lamps at the entrances of sex clubs became the most significant light source as the city struggled to provide maintenance and repair of the district's streetlights. The work notes how light and its diffusion in public space evolved during the crisis according to types of available employment.

23. *The Lamp of Arles*, 2016  
Grow-light  
40 x 50 x 5

Last summer, I was commissioned by LUMA Foundation to refurbish their artists' ateliers in Arles. Even if LUMA was the wealthiest commissioner I've ever worked with, I was encouraged to work within a restrained financial and temporal budget mirroring the cultural capital of my work. This resulted in very cheap but decent design solutions, including this bedside lamp - the cheapest and most restrictive object I've ever made.

24. *Verrière*, 2016  
As Kaiser Kraft (Benjamin Valenza & Stéphane Barbier Bouvet)  
Light beamer  
Variable dimensions

*Verrière* is a lighting system first used in the context of "Dating Greek and Other Beauties", a traveling show that took the encounter between classical statuary and industrial design as its subject. The piece consists of a videostream representing a white image projected onto the ceiling, creating a skylight akin to the zenithal light typical of traditional museums like the V&A Museum in London. *Verrière* stems from a previous commissioned piece called *Coca Light*, a 50-lux projected light beam developed to light up fragile works, in the manner of a framing board.

25. *Kids chair*, 2016  
Leftovers, wood  
40 x 29 x 29 cm

*Kids chair* is a little chair that can only be fabricated as a Christmas present to a child. The chair is made from leftover materials from the studio, creating an alternative, personal economy. Rather than participating in the market one must rely on what's available, including personal know-how and skills.



## About the artist

Stéphane Barbier Bouvet (°1981 in Marseille, lives and works in Brussels) develops different projects, often in the form of a site-specific response to a given situation. Stéphane Barbier Bouvet graduated at École cantonale d'art de Lausanne (ECAL) in 2006, where he soon after opened lm3, an independent exhibition platform with Benjamin Valenza, Jeanne Graff, and Adrien Missika. Together with Benjamin Valenza, he also initiated Kaiser Kraft, a construction program that works on contracts within the art field. He co-founded the Dirty Art Department at Sandberg Instituut in Amsterdam and has taught classes at different institutions including Ecole Nationale Supérieure des Beaux Arts de Lyon and Hochschule für Künste in Bremen. Over the past years, Barbier Bouvet participated in a wide range of self-initiated, solo, collective and commissioned projects and exhibitions, including most recently the traveling solo exhibition *Dating Greek and other beauties*, Live in Your Head, Geneva, Switzerland, *La Fabbrica*, Ascona, Switzerland, and *La Rada*, Locarno, Switzerland. Exhibitions and projects currently on view include *1977*, Centre d'art de l'node, Vélizy; Palais Potemkine, The National Gallery, The Palace, Sofia; and *Performing Knowledge* at Diensgebäude, Zürich. Stéphane Barbier Bouvet is represented by the gallery Truth and Consequences, in Geneva, and Salle Principale, in Paris.

## Events

### **Medium session between the artists Stéphane Barbier Bouvet and Margaux Schwarz + book launch *After Service*.**

01/07/2017 - 6pm-10pm

Programme

#### Book launch and drinks

18:00 to 19:00

Release and presentation of *After Service*, a selection of projects by Stéphane Barbier Bouvet, the artist's non-self produced and distributed publication. The book gathers all the documentation of the different projects featured in La Loge's current exhibition. Adopting the organisation of a stack or portfolio, the publication brings a meditative continuity to Barbier Bouvet's multifaceted practice, both serving as and exceeding the format of the traditional exhibition catalog. While providing information on the contexts of apparition of a selection of objects developed by Barbier Bouvet over the years, this book also adopts the artist's own attitude towards alternative modes of artistic labor, self-presentation, and publishing.

Published by the artist and La Loge

June 2017, English

124 pages

13 x 20 cm

ISBN 978-2-9538548-4-8

€10.00

#### Medium session between Stéphane Barbier Bouvet and Margaux Schwarz (collective listening)

19:00 to 20:00

During the period of the exhibition, a medium session was conducted and recorded between Stéphane Barbier Bouvet and Margaux Schwarz. The conversation echoes the conceptual and formal parallels between Schwarz' practice as a medium, and Barbier Bouvet's work that similarly functions "at the service" of, or exists

as a communicative medium between people, contexts, and things. In this pre-recorded session, subtle meditations of Barbier Bouvet's practice are uncovered and brought into light through the help of Schwarz, as they touch on questions regarding exhibition-making and art- and design history.

**Margaux Schwarz** (°1986 in Paris) is a French artist and spiritual medium based in Brussels. Schwarz's work explores the sculptural nature of human relationships, as she considers the medium of sculpture as its own field of physical, perceptive, psychological and social research. Her art practice coincides with her natural ability as a psychic medium, a gift that runs through the feminine line of her family, and her professional practice of hosting private consultations with the public. Inhabiting the "role" of the medium, in a triangular relationship with participant and the supernatural, brings her to research and put into form questions related to embodiment of power, belief systems, desires for truth and transparency, and our sacred relationship to narratives and images. Schwarz is currently collaborating with Canadian artist Brendan Michal Heshka on a psychohistoric project titled *The Dead Are Always High*.

### **Acknowledgements**

We would like to thank Stéphane Barbier Bouvet, for his trust and for his enthusiasm for this project's format. Thanks as well to Amaury Daurel, Victor Delestre, Romain Juan and Ludo Engels for the availability and for their ideas during the setting up of the show. And thanks to Camilla Willis and Marie de Gaulejac for their help in the preparation of this project.

The production of the work 'Stock' was kindly supported by natural stone company Van Den Weghe.

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

Antoine Carbonne, Leonardo Dellanoce, Laura Herman and Anne-Claire Schmitz

Graphic design: Antoine Begon and Boy Vereecken

Translation and proofreading: Emiliano Battista, Ailsa Cavers and Steven Tallon

### **Opening hours**

Thursday, Friday, Saturday

From 12h00 to 18h00

Free access

Please check our website for more details about our programme and events.

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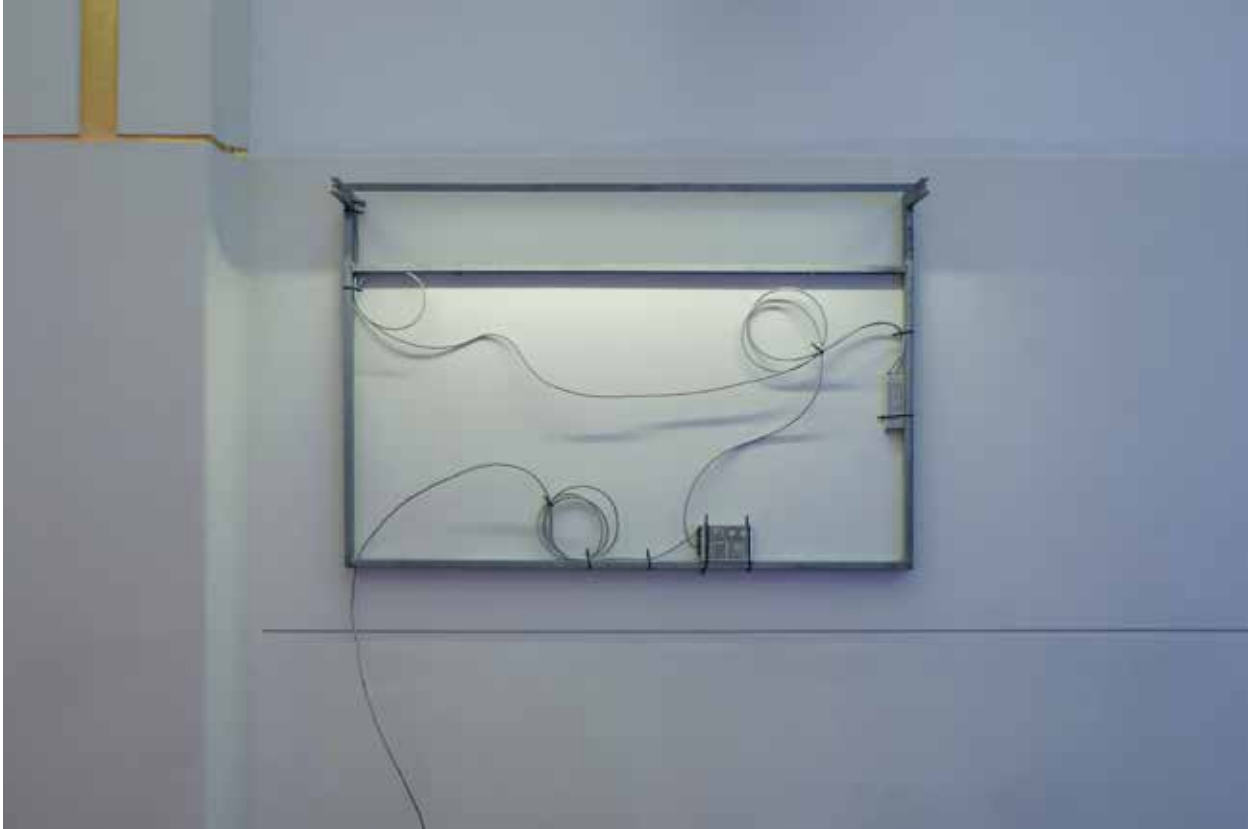
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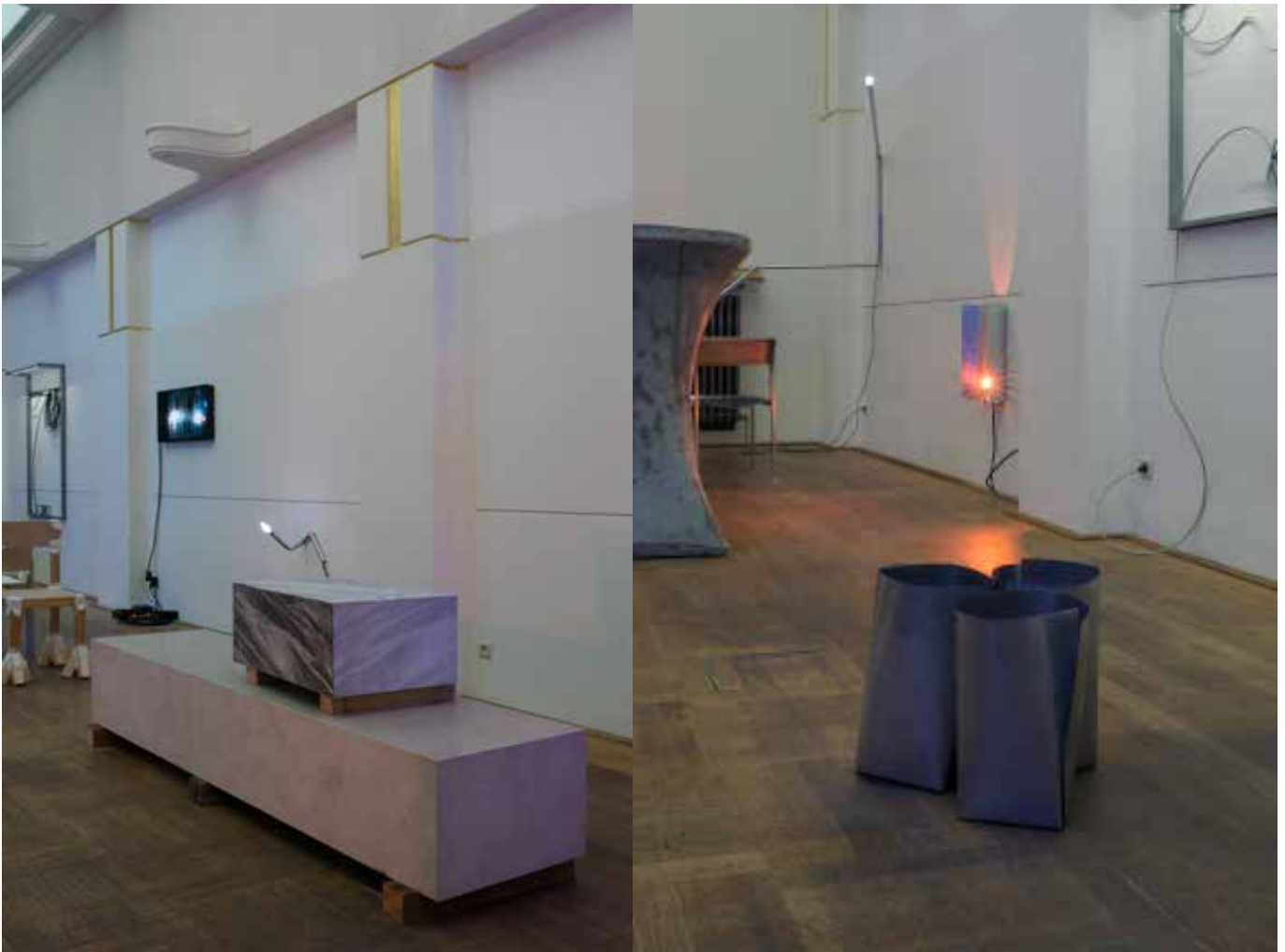
Exhibition view, La Loge 2017 - Copyright & Courtesy of the artist and La Loge. Image Lola Pertsowsky.



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Medium session between Stéphane Barbier Bouvet and Margaux Schwarz, La Loge 2017 - Copyright & Courtesy of the artist and La Loge. Image Lola Pertsowsky.



Medium session between Stéphane Barbier Bouvet and Margaux Schwarz, La Loge 2017 - Copyright & Courtesy of the artist and La Loge. Image Lola Pertsowsky.



## **Temple Talks**

Season 5

**with Céline Condorelli, Wim Cuyvers & Filip van  
Dingenen and Paul Robbrecht**

**Temple Talks** is a series of commissioned lectures jointly organised by La Loge and Raak (Research Center for Architecture & the Arts at KU Leuven Association). Over the course of the academic year, artists and architects will be invited to share a passionate and personal point of view contributing to an understanding of the ever complementary, complex, and sometimes misunderstood relationship between art and architecture. Through the experience of a diversity of guests and practices, the series aims to research the specificities of these distinct fields while building up a common ground of interests and languages. Guests will structure their talks by leaning on the physical presence of an object, artwork, or document of their choice. While acting as both a mediator and partner in conversation, this third party will hopefully lead to a disruption of the dualistic relationship between audience and lecturer. La Loge and rAAK warmly welcome you all to this new series of evening discussions.

### **Temple Talk with Céline Condorelli**

29/09/2016 - 7.30 pm

Can objects be separated from how they are shown, repaired, treated, classified, owned and valued? In its first iteration, Temple Talks invites artist and architect Céline Condorelli, whose practice is fueled by an ongoing research into the ways things are shown and mediated. The artist's long-standing interest in modes of display and structures of support has taken many forms, from books and exhibitions to performative lectures and architectural interventions. With *Support Structures* (2009), for example, Condorelli dedicated a whole volume to the subject, exploring support as a structure in and of itself, as a thing and a relationship. More recently, she curated *The Display Show* (2015-16), an exhibition in three parts, further investigating notions of display through radical practices from twentieth century artists, designers and architects, in addition to the ideas of contemporary artists. On the occasion of Temple Talks, Condorelli will depart from her "conversation piece" of choice, a ball for cricket practice, eliciting further conversations to unfold at La Loge.

**Céline Condorelli** (°1974, lives and works in London) is an artist, writer and architect, as well as a founding member of Eastside Projects, an artist-run space and public gallery in Birmingham (UK). Recent exhibitions include : *Display Show Part 3*, Stroom Den Haag, Netherlands (2016); *How Institutions Think*, LUMA Arles, Arles, France (2016); *A Million Lines*, XII Baltic Triennial, Bunkier Sztuki, Krakow, Poland (2016); *Tensta Konsthall*, Stockholm (2015); *Function follows vision, vision follows reality*, Kunsthalle Wien, Vienna, Austria (2015); *Hangar Bicocca*, Milan (2014); *bau bau*, GfZK, Leipzig, Germany (2014); *Chisenhale Gallery*, London (2014).

### **Temple Talks with Filip Van Dingenen & Wim Cuyvers**

23/11/2016 - 7.30pm

Is display pertinent to our particular understandings of nature? For the second edition of the Temple Talks, architect Wim Cuyvers and artist Filip Van Dingenen will enter into a dialogue about the spaces and places where our ambiguous relation with nature is at stake. The dialogue continues a series of lecture-performances by Filip Van Dingenen in which he investigates and questions forms of display in zoological collections and archives of natural history. At La Loge, Van Dingenen will handle a variety of objects to narrate the different ways in which display affects the presentation, representation, or experience of nature. These diverse accounts will be confronted with the mantra-like definitions of space, offered by Wim Cuyvers. In addition, Cuyvers will bring a "bâton de buis mort". Once associated with eternal life but nowadays more susceptible to die-off, the stick of evergreen

box (*buxus sempervirens*) will act as a comfort object, a haptic symbol of our own vulnerability.

**Wim Cuyvers** graduated as an architect at the Hoger Architectuurinstituut Gent in 1982. His work, often remarkable because of the wayward interpretation and projective transposition of its prior conditions, has been frequently published (a.o. in *A+*, *Archis*, *De Architect*, *S/AM*, *Flanders Architectural Yearbook*, *A+U*, *Oase*) and exhibited (monographic exhibition *deSingel* Antwerp, 1995; numerous Group Exhibitions a.o: "Nouvelle architecture en Flandres", Bordeaux, 1996; "De rijkdom van de eenvoud", Brussels, 1996; "Homeward, Contemporary Architecture in Flanders" Antwerp, Bordeaux, Rome, Venice, Plymouth, 2000, Archilab, Orleans, 2004, Kunst&Zwalm 2007. He has been active as an author of critical essays on architecture and on broader cultural questions. Since 2009 he's mainly working at and on *Le Montavoix/es*, a mountainous piece of land in the French Jura near the city of Saint-Claude, he calls *Le Montavoix/es* a *refuge de passage*, a shelter for passers.

**Filip Van Dingenen** is a multidisciplinary artist and co-founder of the *Ecole Mondiale* in Brussels. He is currently PHD researcher at *LUCA School of Arts* in Ghent/Brussels and affiliated researcher at the *Laboratory of Education and Society* at *KU Leuven*. In his process-based art practice he uses a broad range of different methods and outputs merging participatory strategies with a social and ecological relevance, in between leisure and education. The last years he worked extensively on zoological issues and observed the phenomena of zoo culture from different angles. With the Argentinian choreographer/dancer *Barbara Pereyra* he co-founded *Fantaman Productions & Matelista Contemporary Movements*, a platform for developing projects in between performance and visual arts. He was researcher at the *Jan Van Eyck Academy* (2013), associate artist in residence with *Mark Dion* at *ACA* (2008) and developed projects in *Artist Residency Programs* at *Irish Museum of Modern Art* (2008), *Wiels Art Center* (2009) *Banff Art Center* (2013), *Center for Contemporary Art Ujazdowski Castle* (2015) and worked in Ireland, Argentina and Equatorial Guinea. He is represented by *Waldburger Wouters* in Brussels.

### Temple Talks with Paul Robbrecht

12/04/17 - 7.30 pm

For the third edition of *Temple Talks*, *La Loge* invites architect *Paul Robbrecht* to engage with the crossroads where art, design and architecture meet. Taking a vase designed by the sculptor *Fluvio Bianconi* as his point of departure, *Robbrecht* will speak about a wide range of subjects spanning color, glassware, light, Italian Modernity, the pedestal, aspect ratio, and the interrelationships between all of these different things.

**Paul Robbrecht** is an architect whose work sits at the intersection of architecture and art. Founded in 1975 by *Robbrecht* and his partner *Hilde Daem*, architectural firm *Robbrecht en Daem architecten* investigates architecture as an autonomous discipline and its relation to early modern and contemporary art. Besides producing several exhibition designs for Flemish paintings to contemporary artworks, he also designed the *Aue Pavillions* at *documenta IX* (1992),, the *Concertgebouw Brugge* (2002), the extension of *Museum Boijmans Van Beuningen* in Rotterdam (2003), the chamber music hall in *Gaasbeek* (2004) and the permanent exhibition pavilion 'Het Huis' in the *Middelheim Museum* in Antwerp (2012). *Robbrecht* teaches architectural design and criticism at different universities and institutes including *AA* in London, *University of Ghent*, *The School of Arts in Ghent*, and others.

## **Practical information**

free access

no reservation necessary, but seats are limited

language: EN

venue: La Loge

### **La Loge**

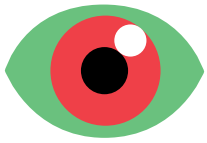
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## La Loge Archive

Season 6

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## **How Do Buildings Care?**

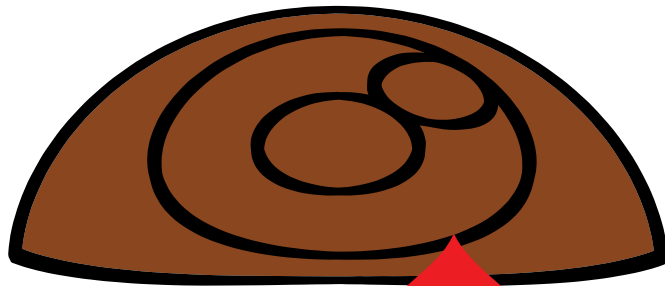
**Perspectives in Three Sessions: Safety,  
Love, Intimacy**

10, 17, 24 September 2017

# How Do Buildings Care? Perspectives in Three Sessions

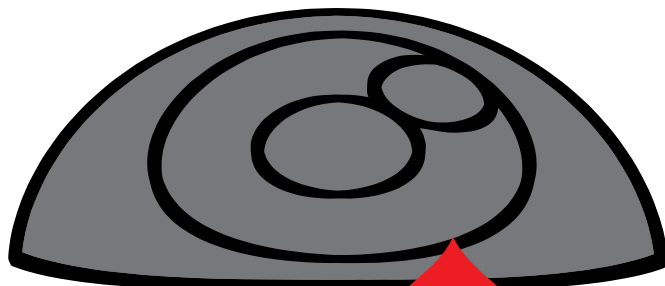
10, 17 and 24  
September 2017

Sunday 10 September 2017  
13:00 to 18:30



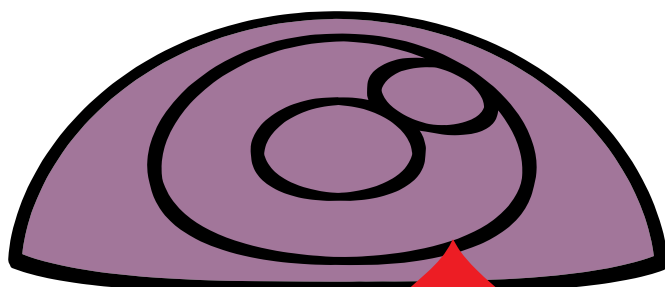
## Safety

Sunday 17 September 2017  
13:00 to 18:30



## Love

Sunday 24 September 2017  
13:00 to 22:00



## Intimacy

### A programme of films, performances and lectures

What type of architecture makes one feel safe, at ease, loved, and cared for? In which way is space imbricated in human well-being? In common architectural discourse, relatively little attention is paid to the embodied, affective, and relational aspects of site and space. La Loge addresses this gap by inviting artists, designers, and architects to critically explore architecture in relation to social and affective intensities. Organised in three different sessions, *How Do Buildings Care?* sets out as an open investigation into how buildings facilitate or accommodate care; how we, in turn, take care, love, or even eroticise them; or how they influence the way we look out for each other.

with contributions by

Evan Calder Williams (US; writer, theorist and artist)  
Cookies (Rotterdam-based architecture collective)  
Hilde Heynen (BE; architecture theorist)  
Slow Reading Club: Bryana Fritz (US; dancer and choreographer) and Henry Andersen (AU; artist)  
Elise van Mourik(CH; artist)  
Richard Venlet(AU; artist)  
Andros Zins-Browne (US; dancer and choreographer)  
And others soon to be announced.

A detailed programme and seminar schedule is available online:  
[www.la-loge.be](http://www.la-loge.be)

a commissioned site-specific installation by Stéphane Barbier Bouvet.

**Venue**  
La Loge  
Kluisstraat 86  
Rue de l'Ermitage  
B-1050 Brussels

La Loge is a privately initiated non-profit association, supported by the Flemish Government.

**Access**  
Entrance fee: 4€  
Seminar language: English

Thanks to Vedett.



Audience is welcome to join at any time of the programme. Seats will be available on a first come, first served basis.

During breaks, coffee & cake will be served in *Les Agapes*,

## How Do Buildings Care?

### Perspectives in Three Sessions: Safety, Love, Intimacy

10, 17, 24 September 2017

What type of architecture makes one feel safe, at ease, loved, and cared for? In which way is space imbricated in human well-being? In common architectural discourse, relatively little attention is paid to the embodied, affective, and relational aspects of site and space. La Loge addresses this gap by inviting artists, designers, and architects to critically explore architecture in relation to social and affective intensities.

Organised in three different sessions, each focusing one dimension of the concept care, 'How Do Buildings Care?' sets out as an open investigation into how buildings facilitate or accommodate care; how we, in turn, take care, love, or even eroticise them; or how they influence the way we look out for each other. Each seminar is imagined as a moment of co-existence of diverse commissioned contributions in the form of films, lectures and shared moments.

A specially commissioned scenography in the temple of La Loge by Rotterdam collective Cookies will provide the environment for the three days of activities, spread over three consecutive weeks. Each instance speculates the ways in which architectures are or should be entangled in the reconfiguration of notions such as intimacy, belonging, treatment, domesticity, safety and love in current society, characterised increasingly by global migration, austerity and gentrification, and smart technology's redefinition of space.

#### SAFETY

Sunday 10 September 2017

13:00 to 19:00

**13:00:** *L'Allée Des Signes* (1976), a 16-mm film by **Luc Meichler & Gisèle Rapp-Meichler** (duration: 21>00»)

*Allée Des Signes* is a journey through the Allée des Cygnes in Paris where ideology materialises into spectacular signs. Using Guy Debord's texts on psychogeography, the film describes the fast architectonic and urban metamorphoses of the city.

**13:30:** *Vanitas* (1976), a film by **Luc Meichler & Gisèle Rapp-Meichler** (duration: 6>50»)

Shot in 1995 in SVHS, *Vanitas* is a film of the destruction of a concrete church in rue de la Roquette in Paris. As the tape decays over time, the images of the cathedral slowly degrade, echoing the cathedral's demolition.

**13:40:** *Hands over the City (Le mani sulla città)* (1963), a film by **Francesco Rosi** (duration: 104'00»)

*Hands Over The City* tells the story of a corrupted Neapolitan land developer who uses political profit in a real estate deal. The collapse of a building prompts the Communist councilman De Vita to investigate the contributing factors in the disaster.

**15:30:** *The Case Against the Lincoln Center* (1968) newsreel (duration: 7>41»)

This newsreel is a critique of the construction of the Lincoln Center, home



to the Metropolitan Opera and the New York Symphony, which has displaced more than 20,000 Latino families. Juxtaposing the atmosphere of Lincoln Center with the vibrant street culture of the displaced neighborhood, the film correctly predicts the process by which the West Side was to be turned into a high-rent area for the upper middle class.

**16:00:** Afternoon tea by **Eléonore Jacquard** in *Les Agapes*, a commissioned installation by **Stéphane Barbier Bouvet**

**17:00:** *Counter-security*, film programme and talk by **Evan Calder Williams**

The language of *security* has long carried a broad range of echoes and implications that move between finance, the built world, military affairs, surveillance, and a toxic stew of affects and anxiety. Yet in the past two decades, the now-omnipresent term gained even greater reach, especially connected with the declaration of the endless 'war on terror'. In the formation of the United States Department of Homeland Security, for instance, governmental concerns as diverse as immigration control and enforcement, disaster prep, nuclear detection, and cyber warfare were joined into a single organization (and amorphous collection of often racialized fears) that targets anything deemed a threat to ongoing order. On the ground of a longer historical trajectory, this talk considers what the rise of security has meant for the spaces in which we dwell and argues that it needs to be understood as only the most visible form of an ongoing element of global capital: both the construction and destruction of working-class zones of life as a form of disciplinary violence, control, accumulation, and shaming. Drawing on the films screened earlier, the recent lethal Grenfell Tower fire, histories of medicine and urban planning, and a range of attempts to contravene both the discourse and mechanisms of security, the talk sketches an outline of what might be called *counter-security*, a stateless network of care, research, and refusal that works to defend the grounds of a life worth living.

**18:00:** *To Care is to Become Aware (of the many inhabitants of the world)*, a talk by **Isabelle Doucet**

One step towards understanding how cities and buildings contribute to living environments that are safe, inhabitable, and caring, is to become radically open-minded as to who and what takes part in making-city. In addition to urban master plans, landmarks, and iconic buildings, many more actors play a role in the making of cities. Drawing from my encounter, as a researcher, with (radical) architectural and urban practices in Brussels, I will introduce a series of fascinating, surprising, and often-overlooked city-makers. Whether words, imaginations, frustrations, or seemingly banal infrastructures, those 'unsung heroes' play important roles in the making of and caring for the city.

**18:30:** afterthoughts, discussion and drinks

### Participants

**Cookies** is a collective of four designers based in Rotterdam. Formed by **Antonio Barone**, **Alice Grégoire**, **Federico Martelli** and **Clément Périssé** in 2015, Cookies works as a platform and catalyzer for art and architecture. Using exhibition-making as a medium, Cookies explores the relation between art, research, display, curating and architecture.

**Isabelle Doucet** (BE, °1976) is a Senior Lecturer at the University of Manchester where her research focuses on the relationship between politics, aesthetics, and social responsibility in architecture. She is the author of *The Practice Turn in Architecture: Brussels after 1968* (Routledge, 2015) and the co-editor of *Transdisciplinary Knowledge Production in Architecture and Urbanism* (Springer, 2011) and thematic issues for *Footprint Journal* (4.2009) and *Candide Journal for Architectural Knowledge* (10.2017).

**Evan Calder Williams** (US, °1982) is the author of *Combined and Uneven Apocalypse; Roman Letters; Shard Cinema*; and, forthcoming in 2018, *The Grid Aflame*. He is the translator, with David Fernbach, of Mario Mieli's *Towards a Gay Communism*, forthcoming this fall. His writing has appeared in *Film Quarterly*, *Mute*, *WdW Review*, *The New Inquiry*, *La Furia Umana*, *World Picture*, and *The Journal of American Studies*, amongst other publications. He is part of the editorial collective of *Viewpoint Magazine* and is a founding member of the film and research collective Thirteen Black Cats. His solo and collaborative films, performance, and audio works have been presented La Biennale de Montreal, the Serpentine Gallery, mumok, Portikus, the Whitney Museum, Tramway, Swiss Institute, Artists Space, Images Festival, the Ljubljana Biennial of Graphic Arts, and the Montreal International Festival du Nouveau Cinéma. He received a PhD in Literature from the University of California Santa Cruz, and he teaches theory at the Center for Curatorial Studies at Bard College and film production at Cooper Union.

## LOVE

**Sunday 17 September 2017**

**13:00 to 17:00**

**13:00:** *Daybed Wolfers (Comfort Zone)*, a conversation with **Richard Venlet**, **Herman Daled**, and **Bart Verschaffel**

In 2015, Richard Venlet developed a daybed inspired by the floor plan of Hôtel Wolfers, a modernist town house in Brussels built by Belgian architect Henry Van de Velde in 1929. At La Loge, the daybed – a comfort zone dedicated to reflections on architecture – will physically be present, facilitating a conversation about how the love triangle between the edifice, the architect and the dweller unfolds into either intimate relationship or dark romance.

**14:00:** Afternoon tea by **Eléonore Jacquard** in *Les Agapes*, a commissioned installation by **Stéphane Barbier Bouvet**

**14:30:** *Berlinmuren* (2008), a film by **Lars Laumann** (duration: 23' 56")

*Berlinmuren* is a portrait of a Swedish woman called Eija Riitta who is "objectum-sexual." Since June 17, 1979, her name is Eija Riitta Berliner Mauer taking the name of her husband, the Berlin Wall. Eija's blog explains the situation perfectly – her attraction to rectangular parallel lines, constructions such as bridges, fences or the Berlin Wall. More than a documentary on the subject, Lars Laumann filmed the encounter between two lovers of the Berlin Wall.

**15:00:** *Exhibition* (2013), a film by **Joanna Hogg** (featuring **Viv Albertine** and **Liam Gillick**) (duration: 104'00")

*Exhibition* is a film about the love relationship we develop with our homes. When D and H decide to sell the West London townhouse they have cherished and inhabited for two decades, a difficult process of saying goodbye to their shared history under the same roof unfolds

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**Richard Venlet** (AU, °1964) is an artist whose work combines art and architecture history research, exhibition design and sculpture. Altering spatial conditions by means of carefully designed interventions, his "environments" lay bare the ways in which architecture influences the experiences of bodies passing through. Venlet's artistic practice is complemented with regular collaborations with designers and architects, including Joris Kritis and OFFICE Kersten Geers David Van Severen.

**Bart Verschaffel** (BE, 1956°) is Professor of Theory of Architecture and Architectural criticism. He holds an MA in Medieval History and a PhD in Philosophy. He has published widely in the fields of Architectural Theory, Theory of History, Aesthetics, and Philosophy of Culture. Monographical publications include: *Rome/Over theatraliteit* (1990); *Figuren/Essays* (1995); *Architecture is (as) a Gesture* (2001), *À propos de Balthus* (2004); *Van Hermes en Hestia. Teksten over architectuur* (2006, 2010<sup>2</sup>); *Nature morte, portrait, paysage. Essais sur les genres en peinture* (2007); *De zaak van de kunst* (2011), Charles Vandenhove. *Architecture/architectuur* (2014).

## INTIMACY

**Sunday 24 September 2017**

**Ongoing:** *Uk Gay Bar Directory* (2015), a film by **Hannah Quinlan** and **Rosie Hastings** (duration: 300'00")

*Uk Gay Bar Directory* is a moving image archive of over one hundred gay bars, filmed in thirteen cities across the UK, intended both as an art work and a cultural resource the directory is a critical reflection on the changing nature of the UK Gay Bar scene.

**13:00:** a film by **Ingel Vaikla** (duration: 28'15")

In her work, Vaikla uses film to mediate the relationship between community and space. How do particular groups of people perceive their environment, and what does it tell us about how they see themselves?

**13:30:** *Le Vele di Scampia* (2009), a stop-motion film by **Tobias Zielony** (duration: 9'00")

*Le Vele di Scampia* is a futuristic housing estate in northern Naples and a Camorra battlefield. Conceived by Francesco di Salvo in the late seventies and widely recognised for their urbanistic, *Le Vele* (The Sails) were squatted by mafia families even before completion. Today the building complex is a symbol of the Camorra's power in the Naples region and a key centre of European drug trafficking. Matteo Garrone shot his movie *Gomorra* based on the Novel by Roberto Saviano on the site in 2008. *Le Vele di Scampia* originates in this very place. Seven thousand single images, shot at night with a digital single-lens reflex camera, are used to create nine minutes of animation film.

**14:00:** *Reconfiguring Home and Gender. Some Thoughts on Architecture and Intimacy* by **Hilde Heynen**

The ideology of the home is very strongly present in Western culture, as in many others. Since the 19th century this ideology associates home with a female presence, with nurturing and care, with families. These conceptions

translate into specific architectural patterns that dominate the landscape of domesticity: homes are supposed to contain at least a living room, a kitchen, a bathroom, a master bedroom and possibly some additional bedrooms. Homes thus can be seen as petrifying and eternalizing the heterosexual matrix, which assumes that families consist of father, mother and children. Material feminists and queer activists have long been arguing that alternative patterns need to be accommodated. This proves to be difficult in a world where real estate logics, planning codes and legal frameworks are favoring the status quo. The lecture will address the gendered features of the home and will give a brief overview of architectural experiments that question the suitability of the dominant model.

**15:00:** Afternoon tea by **Eléonore Jacquard** in *Les Agapes*, a commissioned installation by **Stéphane Barbier Bouvet**

**15:30:** Public installation and a walk to Etangs d'Ixelles with **Elise van Mourik**

Drawing on the subject of individualisation and authenticity Elise van Mourik proposes a play of objects floating in the Etangs d'Ixelles. Set in the early modern park design, this installation emanates a sense of remoteness and a reflection on intimacy and connectivity in an increasingly constructed and scripted or even automated environment.

**16:15:** *Some Unrelated Stories*, a performative lecture by **Andros-Zins Browne** At La Loge, Zins-Browne will weave the public through several short, seemingly unrelated stories. In a pitch dark room, these stories will try to shed some light on what allows and prevents the intimate to emerge. Some of his recent work has attempted to subvert the distance usually imposed by theaters, and to allow encounters with the public that disrupt what he considers choreographic objects. In his performances, these disruptions are the cracks and leaks that are written into the inevitable and predetermined and that hold the potential for intimacy. For this event, he'll offer several parables - taking place in a children's playground, a dictator's tent, an idiosyncratic psychoanalyst's office... which relate in one way or another to his consideration of the intimate.

**17:00:** Drinks & Snacks by **Eléonore Jacquard** in *Les Agapes*, a commissioned installation by **Stéphane Barbier Bouvet**

**17:30:** *Slow Reading Club* with **Bryana Fritz** and **Henry Andersen**

At La Loge, SRC will lead the public through a number of choreographic reading situations. SRC does not aim at deconstruction or even comprehension of the texts, but at the production of a kind of excess: to temporarily suspend criticality for intimacy and to negotiate agencies with the text.

### Participants

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**Hilde Heynen** (BE, °1959) is a professor of architectural theory at the University of Leuven, Belgium. Her research focuses on issues of modernity, modernism and gender in architecture. In *Architecture and Modernity. A Critique* (MIT Press, 1999) she investigated the relationship between architecture, modernity and dwelling. She also engaged with the intersection

between architecture and gender studies, resulting in the volume *Negotiating Domesticity. Spatial productions of gender in modern architecture* (co-edited with Gulsum Baydar, Routledge, 2005). She co-edited the *Sage Handbook of Architectural Theory* (with Greig Crysler and Stephen Cairns), which was published in 2012. She regularly publishes in journals such as *Home Cultures*, *The Journal of Architecture*, *Interiors*, etc. Hilde Heynen studied architecture and philosophy at the University of Leuven, where she also received her PhD. She was a J Paul Getty postdoctoral fellow, a research fellow at the Radcliffe Institute (Harvard University), and held visiting positions at MIT (Cambridge, Mass.), at the AA-school (London) and at RMIT (Melbourne). She is currently president of the European Architectural History Network (EAHN).

**Hannah Quinlan** (UK, °1991) and **Rosie Hastings** (UK, °1991) graduated from Goldsmiths, University of London in 2014. Their work centers themes of queerness and resistance, and includes an ongoing project @Gaybar, wherein the artists rematerialise the historic gay bar as a container for queer practice.

**Slow Reading Club** (SRC) is a semi-fictional reading group initiated by **Bryana Fritz** and **Henry Andersen**. The group deals in constructed situations for collective or individual reading. SRC looks at, probes, and interrupts 'readership' as a way to stimulate the contact zones between reader and text, text and text, reader and reader.

**Henry Andersen** (AU, °1992) is an artist whose projects typically centre on written text and evolve through open-ended collaborations with friends. Andersen is interested in poetry, architecture, and erotica. He has presented work in a number of festivals, exhibitions, and other platforms. He recently released a record of spoken text, *Stanzas or the Law of the Good Neighbour*, with the Belgian label KRAAK.

**Bryana Fritz** (US, °1989) is a dancer, performance maker, and unpublished poet. After her studies at the University of Minnesota, Folkwang Hochschule, and finally P.A.R.T.S., she worked with Robin Vanbesien, Sarah & Charles, Xavier Le Roy, Anne Teresa De Keersmaeker, and Eszter Salamon. Fritz often collaborates and has made performances with Christoffer Forbes Schieche, including *The Breakfast Club* (2012) and *Sixteen Candles* (2015). She is currently working on a solo and other manifestations (publications, music, and videos) under the title BLUE.

**Elise van Mourik** (CH, °1988) is an artist whose practice mainly explores the manipulation of reality and fiction, setting in motion a research about situation and scenario. Her works take the shape of scripts, scenographies, performances, sculpture and interventions. Her work has been shown in various solo and group exhibitions as well as part of public performance programs and in the frame of artist run spaces. Since 2013 she teaches a programme at the Master's of Architecture at the Sandberg Instituut. She is also co-founder and co-director of Parking Club together with designer Laure Jafuel, an initiative that produces works through event scenography, collaboration with designers, architects, artists, music producers and filmmakers.

**Ingel Vaikla** (EE, °1992) is a visual artist and filmmaker. Her works question the relation between architecture and its users; and the photographic representation of architecture. Ingel was part of the team representing Estonia at the 2012 Venice Architecture Biennale with a contribution titled *How Long is the Life of a Building?* Her documentary film *The House Guard* was shown at numerous international film festivals and exhibitions. She recently finished her latest film that speaks of the author's encounter with a modernist monastery in Belgium, designed by monk architect Dom Hans van der

Laan.

**Tobias Zielony** (DE, °1974) is known for his photographic depiction of juvenile minorities in suburban areas - a subject he already set out with during his studies in Newport. His critical approach to documentarism manifests in a specific aesthetic and relationship with fiction. People are often portrayed in a casual fashion that is sensitive of the visual language, gestures and poses a person uses to set their stage.

**Andros Zins-Browne** (US, °1981) is a choreographer whose work consists of dance performances and hybrid environments at the intersection between installation, performance and conceptual dance, and explores the ways in which the human body, movement and matter can interact until they appear to take on each other's **properties**.

### Thank you

With the support of Flanders State of the Arts.

The production of the scenography designed by Rotterdam-based architecture collective Cookies was made possible thanks to **Vanhumbeeck Frères** and the generous support of **Rockwool Belgium**.

Thanks to **Maniera** for entrusting Richard Venlet's *Wolfers Daybed* to La Loge.

Thanks to Vedett

### The team at La Loge

Laura Herman, Anne-Claire Schmitz, Jeppe Ugelvig  
Visual identity: Antoine Begon, Boy Vereecken  
Translations: Ailsa Cavers, Steven Tallon  
Installation team: Amaury Daurel, Victor Delestre  
Audio & video: Ludo Engels

### Opening hours

Thursday - Friday - Saturday

12:00 to 18:00

Free entrance

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

### **La Loge**

rue de l'Ermitage 86 - 1050 Brussels

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info@la-loge.be - www.la-loge.be

La Loge is a privately initiated non-profit association founded by architect Philippe Rotthier. La Loge is supported by Philippe Rotthier Foundation, Flanders State of the Art, and First Sight, La Loge's community of engaged individuals and organisations.



How Do Buildings Care (Safety), La Loge, Brussels, 2017. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky



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How Do Buildings Care (Love), La Loge, Brussels, 2017. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky



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**Les Agapes**  
**by Stéphane Barbier Bouvet**

permanent commissioned installation  
07 September 2017- permanent

## **Les Agapes**

**by Stéphane Barbier Bouvet**

permanent commissioned installation

07/09/17- permanent

La Loge has commissioned artist and designer Stéphane Barbier Bouvet to re-think the design and use of its upper floor. Some of the core principles of his practice are applied here by means of the materials employed (raw, industrial elements and readymade items) and the gestures made. These include plugging things into each other, arranging them with a logic of stock and storage, stripping back architecture, dissimulating hand-crafted objects as industrialised units, playfully responding to security norms and restrictions or standardising forms and spaces.

The resulting proposition facilitates, unsettles, displaces and modifies the existing conditions of La Loge's top floor. His intervention pragmatically reacts to the situation by providing the building with a range of facilities habitually required in spaces devoted to public programmes.

Les Agapes features a bar, a storage room, a screen, a two-person terrace, a light and audio system, a table, a set of benches, etc.

This site-specific project is the extension and conclusion of After Service, Stéphane Barbier Bouvet's monographic exhibition and publication developed by La Loge in spring-summer 2017.

With the generous support of the Swiss Arts Council.

### **About the artist**

**Stéphane Barbier Bouvet** (b.1981, Marseille) lives and works between Geneva and Brussels. After studying at Ecole cantonale d'art de Lausanne (Switzerland) he has worked on different design commissions and he has participated in different solo and group shows.

Recent design commissions include:

Street furniture for the city of New Delhi (2017) ;

Display for the Nowy Teatr, Warsaw, in collaboration with choreographer Ula Sickle(2016);

Recent solo and group exhibitions:

Dating Greek and other beauties, Live in Your Head (solo show), Geneva, Switzerland, cur: Yann Chateigné (2016);

Hotspot (solo show), Nicc, Bruxelles, cur: Filip Gilissen (2016);

Terrace (group show), Swiss Art Awards, Basel (2015)

Week End, galerie Salle Principale, Paris (2014).

### **Events**

#### **Les Agapes: inauguration**

07/09/2017 - 6pm.

Join us on Thursday 7th of September between 6 pm and 8 pm for the inauguration of 'Les Agapes', a commissioned site-specific installation by Stéphane Barbier Bouvet.

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

Laura Herman, Anne-Claire Schmitz, Jeppe Ugelvig  
Visual identity: Antoine Begon, Boy Vereecken  
Translations: Ailsa Cavers, Steven Tallon  
Installation team: Amaury Daurel, Victor Delestre  
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Stéphane Barbier Bouvet, *La Loge*, Brussels, 2017. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky



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Stéphane Barbier Bouvet, *La Loge*, Brussels, 2017. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky

**Book launch: Signature Strenghts**  
**by Boy Vereecken**  
07 September 2017

When first introduced, mass-market paperbacks sparked a publishing revolution. Critics despised them as lowbrow diversions, which did not impact their popularity. But the business model barely worked. Prices were so low, the books needed to sell in incredible numbers to make a profit. An industry norm emerged to pump up sales, whereby most of the novels were wrapped with images of women in provocative settings and states of undress. Many readers were duly provoked to purchase, but this recurring allure eventually lost its way.

Simultaneously, an opposing theme of essentialism was asserting itself in grocery stores. The No Frills brand presented goods in unadorned packaging. It was as if the very intention to sell had been excised from the label's straightforward design and terse declaration of contents—SALAD DRESSING, FRUIT PRESERVES, LAUNDRY DETERGENT.

No Frills stripped the cloying appeal of traditional marketing and replaced it with a candid offering of canned beets and corned beef, pure and plain. Inspired by this direct approach, Terry Bisson and art director Frank Kozelek developed the No-Frills book series in the early 1980s. Signature Strengths, conceived and edited by Boy Vereecken, reproduces in full the four books published in the series—Western, Mystery, Science Fiction, and Romance—as well as critical evaluations of the fascinating experimental endeavor in genre writing and mass-market publishing.

Boy Vereecken (Ed.)  
Signature Strengths  
Introduction by Mark Mann  
Co-published by Sternberg Press and La Loge  
Design by Boy Vereecken  
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### Programme

Book launch Signature Strengths by Boy Vereecken  
17:00 to 18:00

### The team at La Loge

Laura Herman, Anne-Claire Schmitz, Jeppe Ugelvig  
Visual identity: Antoine Begon, Boy Vereecken  
Translations: Ailsa Cavers, Steven Tallon  
Installation team: Amaury Daurel, Victor Delestre  
Audio & video: Ludo Engels

### Opening Hours

Thursday - Friday - Saturday  
12:00 to 18:00  
Free entrance  
Visit our website for more details about our programme and events.

### **La Loge**

rue de l'Ermitage 86 - 1050 Brussels  
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La Loge is a privately initiated non-profit association  
supported by Flanders State of the Art.





Book launch Signature Strengths, La Loge, Brussels, 2017. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky

## Chalet

by Jef Geys with two works by Meret Oppenheim

12 October - 02 December 2017

“Temporary as a house, definite as a sculpture, or temporary as a sculpture and definite as a house.” Jef Geys, 1991

# CHALET BY JEF GEYS

Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
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**opening**

Thursday 12  
October 2017  
18:00 to 21:00

**opening hours**

Thursday-Saturday  
12:00 to 18:00

**free entrance**

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 **Flanders**  
State of the Art

12/10/17 – 02/12/17

## **Chalet**

**an exhibition by Jef Geys**

**with two works by Meret Oppenheim**

12 October to 2 December 2017

Chalet is an exhibition by Jef Geys that spans over forty years of his work and – as has frequently been his method in past exhibitions – merges vivid and comprehensive displays of selected works alongside smaller fragments from a multitude of other projects. The exhibition's title is taken from his work *Chalet*, made in 1977, where Geys designed and constructed a Summerhouse, entirely with his own labour and with repurposed materials, close to his long-time home in Flanders. The building itself is modelled upon the wooden-slatted exterior walls and overhanging eaves that are typical of the 18th Century farmsteads across Northern Europe. *Chalet's* construction is modest in scale (Geys once mentioned using "the body as a unit"(1)) and its bucolic style seems belligerently misaligned with utopian and more avant-garde architectural approaches that were celebrated by the art world in the late 1970s. There is something foundational about the methods of Jef Geys in this work: his insistence that vernacular cultural forms that might usually be overlooked because of their ubiquity, or lack of taste, should be interrogated by exactly the same terms as any building, artwork or piece of literature that has been appointed as aesthetically or socially valuable by critical opinion in its specialist field. It is noteworthy that upon a request sent to Geys to submit his entry for the *Oosthoek Encyclopaedia* 1981, he selected *Chalet* and it was rejected on the grounds that it could not be recognised as being an artwork. Photographs are all that are left of *Chalet*, as the land it stood upon was sold (along with the building, which was later demolished) by Geys in later years. Geys is a lifelong sceptic, bristling at art's remorseless facility for self-satisfaction with wit and dedication, but his determined anti-authoritarianism is far from nihilistic. Instead we find an artist who has attempted over and over again to juxtapose the contexts of cosmopolitan intellectual and aesthetic movements with the one in which he is happiest and most knowledgeable: Balen. Geys' work is frequently driven by an enthusiastic engagement with a range of artistic and philosophical positions, which are not addressed merely to tease out their inadequacy but instead to raise their stakes beyond the orthodox structures of the art world, which translate so regularly into thin variations of elitism, both cultural and economic.

La Loge's building, of course, is directly implicated in one of the most egregious forms of elitism, that of freemasonry, and the building's eccentric internal layout, with its geometric patterns and rooms within rooms, has become a fertile arena for Geys to situate his own work. Many of the works in *Chalet* address the binary between design and control through a broader discussion of abstraction(2), in particular those structures invented to produce greater freedom or empowerment on the part of their users, who are usually conceived of entirely externally to the authorial process. The construction of *Chalet* became the precursor for one of Geys' most famous and complex artistic projects, made for the 1991 São Paulo Biennial, which included a number of architectural models that were installed at different scales within São Paulo and also in the the administrative offices of different football leagues throughout Latin America and Europe. The subtitle of that work was "Architecture as Limitation", a phrase that speaks directly to the problem of how social design, however ethical or inventive in spirit, will inevitably instigate a system of control and authority.

Faint traces of that sprawling São Paulo project are on view here, including a text written by Geys on Nikolai Ladovsky, the influential Soviet architect and educator, from whom he took great inspiration due to Ladovsky's interest

in the "physiological effects... and spatial properties of form"(3). Buckminster Fuller, a similarly avant-garde and sociologically-minded architect, is also indexed by the presence of a photograph from the Buckyball series, in which Fuller's signature geodesic form becomes a head piece for a nude female figure (the complete series includes male figures too). The grand idealism of figures such as Ladovsky and Fuller is bound into dialogue with architectures that are indigenous to Geys and to Flanders: the construction of Chalet, for example, or the late night bars (within which the film of singer Zwarte Lola was shot) near Balen that Geys co-managed in the 1960s(4). There is a reluctance on Geys' part to establish a hierarchy between a house built literally from the ground-up and modelled on mimicry of other common dwelling structures in the same locale, or a structure whose design is formulated with more objective ideological intentions. Geys' willingness to blur and overlay contrasting forms and approaches can also be found in the decisions he takes to present his own work in this exhibition, in which ephemera, photocopies, criticism, and original works come into contact without any clear distinction between their status and function within the space. Some materials on view are minute indexical markers of much larger projects and these fragmentary elements function much like an architectural model, containing something elemental about their design but sitting apart from the implications of a full-sized rendition. Geys is fascinated, as expressed by Piet Coussens in his curatorial essay for the São Paulo project, with "the mechanisms of exhibitions"(5) and as the themes of the work emerge in this exhibition, we are also compelled to consider the building in which these works are hung, whose features seem amplified by the asymmetrical installation of works in each space. The permanent aesthetic conditions of the building, defined as they are by highly symbolic patterns and divisions, are highlighted as a further layer of abstraction, one that underpins our experience of the subjects and effects of Geys' own works. Chalet is an exhibition that turns its own discussion inside out: a series of individual projects by Geys that intervene in the gaps between aesthetic positions and their enactment, and an exhibition that creates as many gaps as possible, placing the work, at times, beyond linear comprehension and into a somewhat abstract meta-narrative of his own archive. One further complicating element is the presence of another artist, Meret Oppenheim, a generation older than Geys and closely associated with the Surrealist movement. Following the invitation for this exhibition, Geys suggested that he would display his 1977 work Chalet alongside a documentary on Oppenheim which he had recently viewed on a Dutch television station. This triangulation of his self-built construction, alongside a readymade television program transmitted to his living room in Balen<sup>6</sup>, both set within the ornate spaces of La Loge, is the basis upon which this exhibition is built. Two works of Oppenheim are on view, loaned from the collection of S.M.A.K., Ghent, an institution that is publicly owned and which Geys draws upon to stage an unlikely artistic dialogue(7). The assertion of Geys that Oppenheim's work should be presented alongside his own relates to another clear through-line among the different projects in Chalet: that of sexual power and gender. The presence of Oppenheim could indicate a riposte to the history of the building, formerly committed to its masonic 'fraternity'(8). Despite her vocal disdain for the patriarchal art world, Oppenheim expressed distrust about art that claimed to carry a political message(9) and her work, undoubtedly informed by political conviction and sexist conditions, is sensual and humorous in its exploration of the subconscious. Geys, on the other hand, has embraced a number of strategies and treatments over the years with regards to how and where political issues are articulated within a given project. One pronounced example of political 'content' among his works in Chalet is !Women's Questions?, a series that began in 1964, when the list of questions were hung on the wall of his school classroom as prompts for discussions with his (female) students. !Women's Questions?

hold an almost talismanic quality in exhibitions by Geys, used to complement bodies of work from different eras and various fields of interest. His authority as a teacher is placed in relief by the practice of addressing questions that belong to a feminist context and a patriarchal world. The questions appear as an ingredient in exhibitions whose critical terrains are very different from one another and Geys seems unafraid to test whether particular projects of his can be judged as progressive or otherwise in proximity to such direct questioning. In *Fruitlingerie*, a series from which many works are presented here, the simple dressing up of fruit in women's underwear can mobilize a number of distinct connotations: the objectification of women in mass media, the absurd ways in which basic human sustenance is marketed to us, and the latent erotics of organic forms. A link can also be drawn to the strategies of Oppenheim and her peers within the surrealist movement, with *Fruitlingerie* making manifest unconscious or unwanted libidinal attachments through a process of playful juxtaposition with quotidian objects. *Lingerie*, a material also used in the floor sculpture *Lingerie Geo & Lis*, is another structure that contains and conditions its users, constructing erotic readings that are dislocated from the physical properties of the human body. *San Michele*, shown here alongside vitrines of *Fruitlingerie* photographs, also presents an organic structure in order to examine societal behaviors and attitudes. The panels on view display photographs of flora and fauna native to a plot of land (incorporating a burial ground) in Venice, listing their nutritional and medicinal properties. These are displayed alongside photographs from the gravestones by which each specimen was taken, a reminder of how organic structures already account for their expiry and renewal in a process of environmental adaptation. What could be recognized as a 'weed' is instead framed as a resource, one that is easily accessible and hidden in plain sight. This process of localized analysis seems diametrically opposed to the self-perpetuating pharmaceutical industry, which has become so remote from the field of public healthcare. The violence of this kind of abstraction, driven by profits and removed from any mechanisms of community and place, is installed alongside more formal exercises in abstraction within art and architecture, with Geys insisting we must consider their implications together.

One consistent characteristic of the works and exhibitions of Jef Geys is a powerful sense of contradiction. His life as an artist has been always been primary but is often integrated with other important roles and responsibilities, especially his work as a schoolteacher in Balen. When managing bars, he brought snake handlers between the domains of countercultural nightlife and his classroom. *!Women's Questions?* would introduce his young students to feminism and the women's liberation movement, while in the same period he booked striptease performers who expressly courted the sexual attention of men. To establish a conclusive intellectual position has never been the goal of Geys' methods or exhibitions. Instead we are asked to carry the questions provoked by *Chalet* into our own contingent experiences: what do these abstractions actually do? Who are they serving? How do formal practices transmute, either by design or unconsciously, into social structures that influence the experiences of others? These enquiries are introduced by a deliberately unresolved and speculative constellation of materials, and are sustained by those restless structures, both spatial and psychic, to which Geys has dedicated himself.

Jamie Stevens  
October 2017

1 From *STORY* in Jef Geys, *Architecture as Limitation*, exh. cat., São Paulo Biennial, 1991

2 Similar themes emerged in his 1965 painting *Sterrendoek*, whose serial abstractions of colourful shapes is derived from identification icons worn by concentration camp prisoners in World War II.

3 From *STORY* in Jef Geys, *Architecture as Limitation*, exh. cat., São Paulo Biennial, 1991

4 VZW Club 900, a bar-cum-studio organisation which Geys oversaw throughout the 1960s, consisted of seven venues situated throughout Flanders: 'Bar 900', 'La Mecca', 'Bonaparte', 'Benelux', 'Negresco', 'The Whip', and 'Zwaneven'. During the 1960s in Flanders, it was compulsory for venues applying for late-night licenses to prove their cultural value. Geys embraced this demand and devised a high quality artistic programme that included presentations by figures such as James Lee Byars, Günther Uecker and Bernd Lohaus, whilst also incorporating artworks (including a detailed fabrication of elements from Marcel Duchamp's Green Box) into the permanent interiors of the bars.

5 From Jef Geys, *Architecture as Limitation*, exh. cat., São Paulo Biennial, 1991

6 Geys has used the context of domestic space and home-viewing before, in his 1993 project *What are we having for dinner tonight?*, in which he organised a number of live broadcasts on a local television station of different households eating their evening meal. The project was commissioned for the Fifth Architecture Biennale of Rotterdam, whose theme was the postwar residential areas built in Rotterdam's Alexanderpolder neighborhood and Geys worked with residents, in contrast to the curatorial emphasis on urban planning.

7 Four years earlier, Geys made a similar gesture at *WIELS*, inviting Iranian artist Monir Shahroudy Farmanfarmaian to show her geometric works, opening up his invitation for a solo presentation to instead place his work in conversation with an artist he had admired from afar.

8 Women were, in fact, granted membership to the lodge that once occupied this building, an exception in its time.

9 Interview with Valie Export. VE: "Can art be used to refer to the problems of women in society and the problems of the self?" MO: "I don't believe in that kind of art, used in that sense, meaning, I think it is ineffective." From *Feminismus*, exh. cat., Galerie Nachst St Stephen, Vienna, 1995

### **About the artist**

Jef Geys (b. Leopoldsborg, 1934) represented Belgium in the 53rd Venice Biennale (2009) with his project *Quadra Medicinale*. He has participated in landmark exhibitions such as *Documenta 11*, Kassel (2002), São Paulo Biennial (1991), and *Magiciens de la terre*, Centre Pompidou, Paris (1989). A large survey exhibition of his work was presented at *S.M.A.K.*, Gent in 2015. Other recent solo exhibitions include *IAC Villeurbanne* (2017); *Centre d'art contemporain/Passages*, Troyes (2017); *CAPC*, Bordeaux (2016); *3A Gallery*, New York (2015); *CNEAI*, Chatou (2014); *Wiels*, Brussels (2013); *Cubitt*, London (2013); *Culturgest*, Lisbon (2012); *Royal Museum of Fine Arts of Belgium*, Brussels (2012). In 2012 he has been commissioned by Belgium's national postal service to produce a series of stamps. Alongside his exhibition at *La Loge*, his work is currently also on view at *Muhka*, Antwerp and *Etablissement d'en face*, Brussels (opening on October 27th 2017).

## Works and documents in the exhibition

### **Ground floor**

#### **Central Hallway**

Untitled, 2009

Painting on canvas; framed between a Plexiglas panel and fibreboard

140 x 140 cm

Mu.ZEE, Ostend

Lingerie Geo & Lis, 1998

Lingerie, stone, glass

100 x 100 cm

Courtesy of the artist

#### **Side Hallway**

Mother - Madonna in Red, 2017

Oil on canvas, bubble wrap, tape, paper, wire, wooden shelf

42 x 32 x 6 cm

Collection of Alfred Gillio and Paul Bernstein, New York

Mondriaan kip, (exact date unknown)

Metal chicken with Mondrian signs, cardboard box

32 x 32 x 20 cm

39 x 25 x 25 cm

Courtesy of the artist

#### **Corridor**

Meret Oppenheim

Sommergestirn, 1963

Oil on canvas

66 x 55 cm

SMAK Collection, Stedelijk Museum voor Actuele Kunst, Gent

Meret Oppenheim

Blauer Aschenbecher und ein Päkchen Parisiennes, 1928-1929

Gouache on paper

22 x 28 cm

SMAK Collection, Stedelijk Museum voor Actuele Kunst, Gent

Meret Oppenheim - Icoon van het Surrealisme, 2014

Documentary broadcasted on VPO - Close Up

Colour, sound

52 min.

Every effort has been made to obtain copyright permission for this document, shown as seen by the artist.

#### **Temple**

Fruitlingerie , 1998

3 prints on canvas

66,5 x 100 cm

Courtesy of the artist

Zwarte Lola, (exact date unknown - circa mid 1960)

Black and white film, sound, 31 min. 48 sec.(loop)



Courtesy of the artist  
Original soundtrack plays every 15 min. for 2 min.  
Buckyball, 1992  
Black and white photograph on aluminium  
66 x 100 cm  
Courtesy of the artist

**Basement  
Corridor**

Chalet, 1977  
11 framed black & white prints  
A3 format  
Courtesy of the artist

**Main space**

Fruitlingerie, 1998  
Vitrine with 76 analogue photographs  
123 x 8 cm  
Courtesy of the artist

Kunst Tonen, 2017  
Vitrine with colour print outs  
Various dimensions  
Courtesy of the artist

Untitled, 2017  
Vitrine with various documents  
Various dimensions  
Courtesy of the artist

San Michele 2009, 2016  
Leon Gischia, +1991  
Don Vigilio Ugoccioni, +1981  
Linda Moretti, +2000  
Francesco Benedetti, +1993  
E.H. Douwes Dekker, + 1874  
Franco Dresia, + 1998  
Anna Monetti, + 1997  
Anna Maria Giuletti, + 2006  
Princess Diaa Rockwood Eristavi, 2016  
Clelia Incelli, + 1946  
Ashley Clarke, 2016  
Natale Tarantino, + 1945  
12 panels - Analogue photos, dried plant, paper, MDF,  
Plexiglas  
132,5 x 42 cm  
Courtesy of Max Mayer, Dusseldorf

Basic, 2016  
framed notebook, paper  
51 x 41 cm  
Courtesy of Max Mayer, Dusseldorf

**First Floor  
Corridor**

!vrouwenvragen?, 1964-2007

Ink on mm paper

(13x) 122 x 30 cm

Courtesy of the artist

\* Except when noted, all works are by Jef Geys

Kempens Informatieblad - speciale editie La Loge Brussel is available at the lobby counter.

Price: €2.00

**The invitation for Jef Geys to exhibit at La Loge was extended by Jamie Stevens (curator, Artists Space, New York)**

**Thank you**

to Inge Godelaine and Etienne Kitenge for kindly assisting us and Jef Geys in the installation of this exhibition to Sara Deraedt and Jamie Stevens for their dialogue on this project

**Acknowledgments**

Our gratitude goes to Jef Geys for his trust and close collaboration

To Dirk Snauwaert for his support and precious expertise

and to Piet Coessens, Eddy Deraedt, and Goda Budvytytė

to Gloria Hasnay and Max Mayer from Galerie Max Mayer, Düsseldorf

to Maxwell Graham, from Essex Street, New York

to Greta Meert, from Galerie Greta Meert, Brussels

to Florence Bonnefous, from Air de Paris, Paris

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to the lenders without whom Chalet would not have been possible

Phillip Van den Bossche, from Mu.ZEE, Ostend

Martin Germann, Iris Paschalidis and Jeroen Staes, from S.M.A.K., Stedelijk Museum voor Actuele Kunst, Gent

and Collection of Paul Bernstein and Alfred Gillio, New York

**Lectures and events**

**Through the Eyes of Dirk Snauwaert and Louise Osieka**

02/12/2017 - 5pm

Guided tour by Dirk Snauwaert and Louise Osieka

**Pierre Frey on contemporary Vernacular Architecture**

18/01/2018 - 7pm

Suggested by Jef Geys, this lecture (as well as the lecture by Jaqueline Burckhardt) is an extension of Chalet, an exhibition by Geys with two works by Meret Oppenheim. La Loge invites architecture theorist Pierre Frey to engage with an important aspect in Geys' work, namely the focus on vernacular forms as opposed to utopian and more avant-garde approaches in architecture.

## Biography

Pierre Frey (°1949) has a doctorate in technical science from the École Polytechnique Fédérale de Lausanne (EPFL), where he was Professor at the School of Architecture, Civil and Environmental Engineering (ENAC). He has organised numerous exhibitions that were accompanied by publications and were intended to present teaching materials and to disclose research results, and he ensures that the Archives of Modern Building receive both public attention and private patronage. In 2010, he published a book entitled *Learning from Vernacular: Pour une nouvelle architecture vernaculaire*. The book is a manifesto against spectacular dominant architecture, a tool asserting power. The author questions the social role of the architect in a context where cosmogonies translated in some forms of vernacular architecture are replaced by "views of the world" that contemporary architects sell their clients.

### **Jacqueline Burckhardt on Meret Oppenheim**

20/01/2018 - 5pm

Suggested by Jef Geys, this lecture (as well as the lecture by Pierre Frey) is an extension of Chalet, an exhibition by Jef Geys with two works by Meret Oppenheim. La Loge invites curator and critic Jacqueline Burckhardt to engage more deeply with the work by the Swiss Surrealist Meret Oppenheim whose work - except for Object (Le Déjeuner en fourrure) (1936), her surrealist, fur-covered teacup - still remains little known.

## Biography

Having trained as an art restorer at the Istituto Centrale del Restauro in Rome, Jacqueline Burckhardt went on to earn her doctorate in art history at the University of Zürich. Since 1984 she is co-founder and editor of the art magazine Parkett, a magazine published in direct collaboration with international artists, whose oeuvre is explored in several essays by leading writers and critics. From 1998 -2006 she was the president of the National Committee of the Arts in Switzerland. Since 2004 -2008 she was lecturing as a guest professor at the Accademia di Architettura in Mendrisio. Since 2006 she has served as an art consultant and curator for site-specific artworks on the Novartis Campus in Basel. Since 2008, Burckhardt is the director of the Summer Academy at Zentrum Paul Klee in Bern.

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

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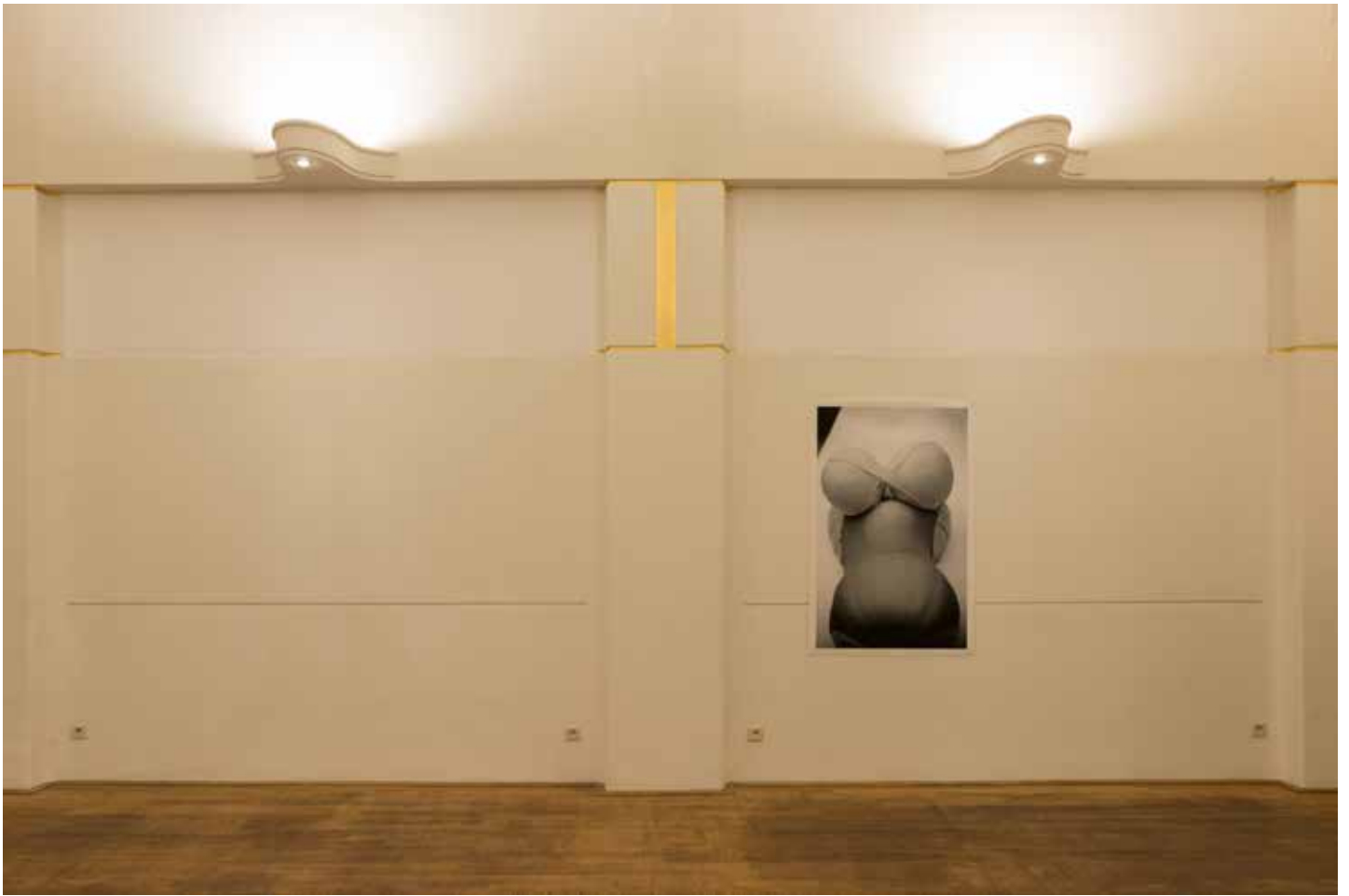
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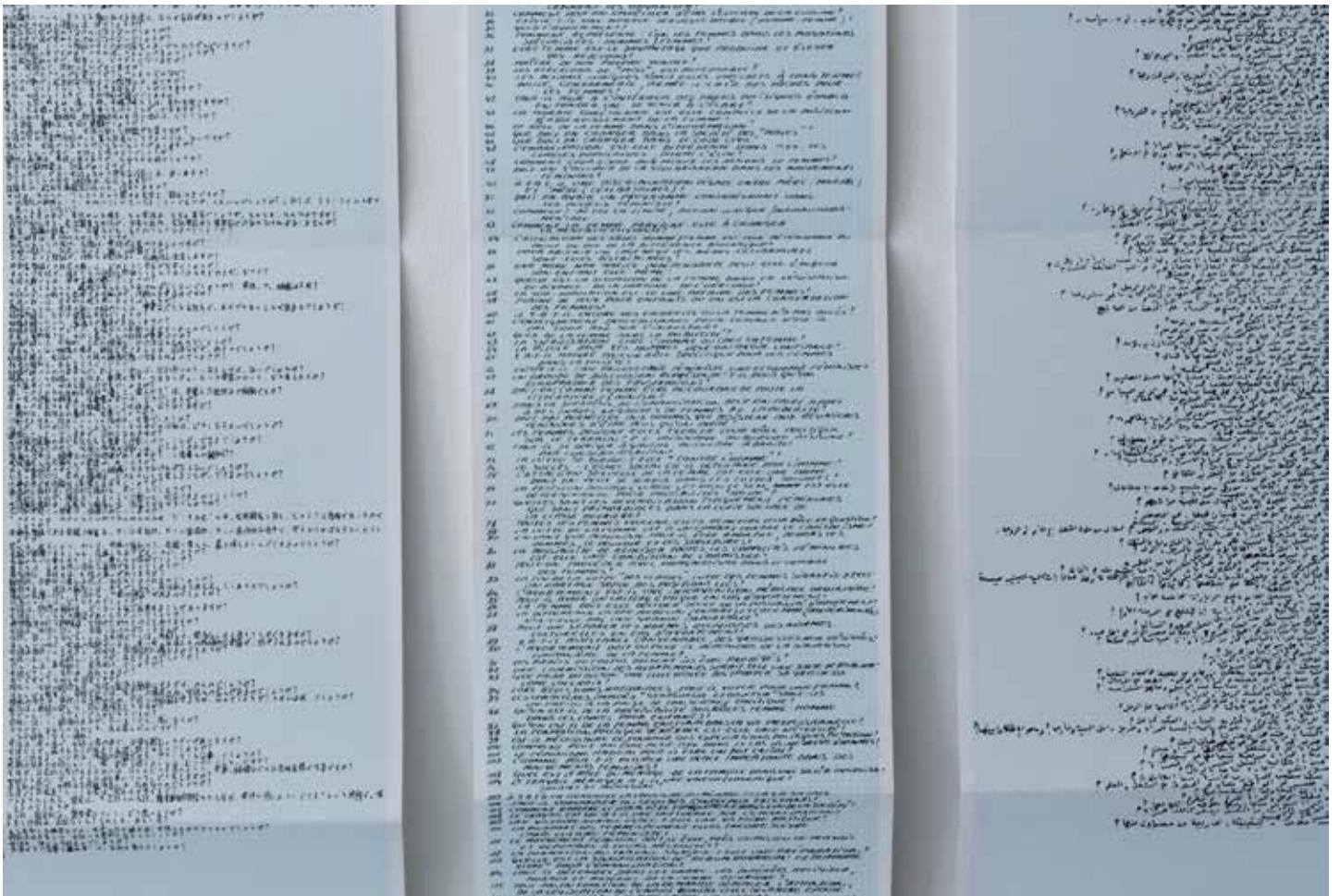
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Chalet by Jef Geys, La Loge, Brussels, 2017. Copyright and courtesy of the artist and La Loge. Image Lola Pertsowsky

## **Visitors**

Chalet had in total 505 visitors. The exhibition welcomed a varied public.

## **Press**

- Contemporary Art Daily, 28/11/2017
- Frieze, 07/12/2017 by Ellen Mara de Wachter
- H ART magazin, 16/11/2017 by Christine Vuegen

**I used to build my feelings, now I watch  
them leave**

A selection of works by **Andreas Angelida-  
kis**

8 February - 24 March 2018

# I used to build my feelings, now I watch them leave

## a selection of works by Andreas Angelidakis

**la loge**  
07/02/18 – 24/03/18

Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
+32(0)2 644 42 48  
info@la-loge.be

**opening**

Wednesday 7 February 2018  
18:00 to 21:00

**opening hours**

Thursday-Saturday  
12:00 to 18:00

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free entrance

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## **I used to build my feelings, now I watch them leave**

### **A selection of works by Andreas Angelidakis**

8 February to 24 March 2018

Drawing on two main sources of inspiration - the city of Athens and the Internet -, the work of Andreas Angelidakis deals with ruins and antiquities, whether they be ancient or modern; real or virtual. His animated videos and 3D-printed ornaments generally rely on existing buildings and digital artifacts that often look dated or disposable, and which operate as allegories of architectural and historical conditions. In films like *Vessel*, *Domesticated Mountain*, and *TROLL or the Voluntary Ruin*, Angelidakis gives buildings a voice, treating them as if they were anthropomorphic creatures driven by their own internal desires. Though forms of repression (financial, technological, social, or sexual) and the structural shock of the Greek government debt crisis have rendered these edifices silent and obsolete, Angelidakis presents them as ruins, nature, or specters - half building, half something else. Far from being inert, these 'living' buildings have emancipated themselves as they transition into a state of timelessness. Ultimately, they will overcome the false cult of progress and futurity.

Rather than the fixed materialisation of a design into a built reality, Angelidakis is interested in architecture as an immaterial idea that floats and transforms through the different vectors of an evolving society, continually producing affections and feelings like an organic body. At *La Loge*, a personal voice over blends with the ambient soundscapes of the films, creating a specific situation to relate to the selection of films and bibelots\* on view. The five videos - *Domesticated Mountain*, *Troll*, *or the Voluntary Ruin*, *Iolas*, *Vessel*, and *Unauthorized* - are made in the period between 2011 and 2016, and are the result of Angelidakis' wanderings and encounters in the online realm, collaged together with found footage and screen captures, and rendered into a lo-fi artisanal narrative. In the installation, each video can be viewed as a singular work in its own right, saying something about buildings' emotional life (take for example the modernist building *Chara\** who longs to become a mountain in order to find inner peace, or the suburban house which transforms into a domesticated mountain as the result of internet shopping and the accumulation of cardboard boxes), while also taking part into a larger part in Angelidakis's metanarrative - a performance in five acts of sorts. The films are accompanied by a series of slowly rotating bibelots bathing in coloured lights. These 3D models - a vessel, a flower pot, a bone domino - are small structures based on found objects which the artist imagined as architecture. The bibelots are remnants of forgotten objects, fantasy ruins, or hard copies of expired online constructions.

The narrative strategies employed in the exhibition (streams of consciousness and melodramatic scores, to name but a few) are the same Angelidakis might have used to analyse the buildings and cities appearing in and out the exhibition. Esoteric and generous at once, the show excavates the subconscious aspects embedded in the work, and offer a glimpse into the artist's psyche. Angelidakis' proposal not only unearths processes of fantasy and construction but also offers room for his personal memories and references to guide the work.

Curated by **Anne-Claire Schmitz**

\* Bibelots are small decorative or commemorative objects that have no particular use and often are of low value.

\* *Chara* means Joy and is the name of a utopian, modernist building that takes up an entire city block in Athens. The well-intentioned, but failed project was constructed by architects Spanos and Papailiopoulos in 1960 to

house low-income citizens, but, in a rapidly changing urban context, no longer fulfills its purpose.

### **About the artist**

Andreas Angelidakis was born in Athens in 1968. He studied Architecture at the Southern California Institute of Architecture (SCI-Arc) and was trained as an architect at Columbia University in New York where he graduated in 1995. Recent solo exhibitions include *Soft Ruin* in ALT Art Space, Istanbul (2016) in which the artist pondered over simulated ruins immune to decay, *1:1 Period Rooms* at Het Nieuwe Instituut in Rotterdam (2015), an installation using period rooms from the collection of the Amsterdam Museum, and *Every End is a Beginning*, the artist's 2014 retrospective at the National Museum of Contemporary Art, Athens (EMST). In 2017 he participated in the documenta 14 in Athens and Kassel with a series of works including *Unauthorized* and *Demos*, a collection of modules which served as seating during the Parliament of Bodies. In 2015 he participated in the first edition of the Chicago Architecture Biennial with a series of bibelots, and in 2014 he made the Preliminary Statement for the 8th Berlin Biennial in KW with *CrashPad*, a multi-purpose room with a library drawing upon the idea of the nineteenth-century salon. He has curated exhibitions including *Fin de Siècle* at the Swiss Institute in New York (2014), an eclectic and theatrical show including 43 iconic chairs, and *The System of Objects*, DESTE Foundation for Contemporary Art, Athens (2013), inspired by Jean Baudrillard's seminal 1968 book.

### **Works in the exhibition**

*Troll, or the Voluntary Ruin*, 2011  
Animated video, colour, sound, 5'18"

*Domesticated Mountain*, 2012  
Animated film, colour, sound, 6'16"

*Iolas*, 2014  
Animated video including found footage, colour, sound, 8'30"

*polykatoikia (hand house)*, 2014  
Color 3D print (printed with prototyping machine zCorp 450), rotating platform and two spotlights  
25 x 15 x 20 cm

*Vessel*, 2016  
HD digital video, colour, sound, 7'34"

*From Vessel*, 2015  
Color 3D print (printed with prototyping machine zCorp 450), rotating platform and two spotlights  
34.5 x 21 x 21 cm

*Flower Pot (flea market)*, 2015  
Color 3D print (printed with prototyping machine zCorp 450), rotating platform and two spotlights  
34.5 x 21 x 21 cm

House for my Mother, 2015

Color 3D print (printed with prototyping machine zCorp 450), rotating platform and two spotlights

34.5 x 21 x 21 cm

Afthereto (bone domino), 2015

Color 3D print (printed with prototyping machine zCorp 450), rotating platform and two spotlights

34.5 x 21 x 21 cm

Unauthorized, 2016

Digital video, colour, sound, 12'57"

Voice over, 2018

Audio recording, sound, 7'in loop

Commissioned by La Loge

All works courtesy of the artist and The Breeder Gallery

### **Transcription Voice over**

Troll, or the Voluntary Ruin, 2011

Troll was another mountain, and another vision, if one could call an idea, vision. Maybe apparition is a better word. I thought of this building at a moment when I was falling asleep, which was quite usual for me. The context for the story came quite easily, because Athens had been my subject for the last 20 years or so. I enjoyed learning about how happy the inhabitants of Chara were to live there, and so it was easy to paint the picture of a disappointed building who wants to leave the city behind, and go and live among the trees, as a mountain. Troll was completed maybe a year after domesticated Mountain, and I guess I was still dealing with my disappointment with Architecture, and my choice to leave it. Maybe Troll was me leaving Architecture to become more of an unidentifiable professional? At the same time, I had been dealing with a lot of death, since both of my parent passed away in those years. My analyst suggested that in Troll, I was bringing a building back to life, resurrecting it. Because it seemed to be about a building that comes alive. I don't know what an alternative reading of this story could be. Maybe it's not just one. Maybe Troll is about me leaving the life of architecture jobs. Maybe it's about parents dying and me trying to bring them back to life. Maybe Troll is about a building that wanted to become a mountain. I imagine becoming a mountain as a comforting moment, a time of being buried under moist soil, a forever sleep. Maybe Troll is about me imagining what its like to be dead.

Domesticated Mountain, 2012

I remember Domesticated Mountain as my last attempt at a real building. In those days I had a proper architecture studio, where dear friends who used to be my students worked with me. We received an informal commission to produce a house for a businessman. I had somehow dreamt of a modernist villa made from a pile of boxes. The client was in the security business. I don't think he liked the proposal. Maybe he thought I was crazy? In any case, I never heard back from him. The building became a video, the pile of boxes were explained by my then recent obsession with online shopping for bargains. The stories in the video are based on personal experience, even the rendered scenes of driving through American suburbia in the night. That was a memory from when I used to study Architecture in Los Angeles. I was mixing memories from 20 years ago, with memories from the past months.

Domesticated Mountain, might appear to talk about the future of Suburbia in the time of online shopping, or even the future of Architecture in the time of the Internet, but for me it was a kind of farewell to a part of my professional career, and to the ambition of producing real buildings. More than anything, this video was a life decision.

Iolas, 2014

The work on the house and life of Alexander Iolas started by chance. An Italian magazine asked me to write the story of the luxurious villa that Iolas built for his return to Athens. Alexander Iolas had been one of my childhood heroes. I used to read anything I could find about his life, because he was famously openly homosexual, had a glamorous life and a tragic death. Even his death was openly gay, because he died of AIDS. Since I was a teenager, I would read about the parties of famous cultural people in that villa, his transvestite house help, his contemporary art treasures. I decided to find the house and try to enter it. It was a complete ruin, but the traces of past glamour were still there. In the video, the ghost of Iolas comes back and continues to build on the house, adding rooms like a kid playing with toy bricks. Again, the house becomes a mountain of rooms. I think making a mountain of bricks must be one of my earliest memories in life, because it keeps reappearing in my work. Around that time of the Iolas project, I read a text by Aldo Rossi, which said something like "the most important architecture is a mountain, because when you see one, you know that a man is buried there." I don't remember the quote exactly, but once again a mountain is about death.

Vessel, 2016

Vessel is a work commissioned for the Liverpool Biennial, so it did not come from any vision, but more from attempting to turn the context of a foreign city back into something familiar, close to me. Liverpool has a lot of ancient Greek pottery, and a lot of neoclassical buildings. I imagined being tiny and making one of those ancient pots into my home. I like to stay at home a lot, with my husband and my dog, so the story connected to Diogenes easily, even though I would prefer to be a cute Diogenes rather than an angry Diogenes. A lot of times I see small vessels and I turn them into homes, like the objects you see in this room, rotating on their little bases, in the company of coloured lights. Sometimes I think that turning a flowerpot into a house is not so much about fantasy architecture, as it is about imagining being very little and finding shelter inside every possible object.

Unauthorized, 2016

I would spend hours studying the large map of Athens in my father's office. I looked for places I knew, to see how they were configured on the map. I wondered about areas I didn't know, trying to understand what they would feel like. This map became the city of my father, the city I imagined he grew up in, the city he helped build. The past and the present became one, as I scanned details and street names, and imagined driving down those hand drawn paths, trying to understand the city as one. People came to Athens in waves. First, from Asia Minor in 1922; then, after the wars, from all-over Greece. The concrete frame became the way these people made their homes. Like a shelving unit, they first built just a frame, and gradually placed their lives on it, starting with one floor for the family, and later on one for each kid. As these concrete frames became homes, they became evolving, unauthorized portraits of the Greek family, perhaps even society itself. I asked my analyst, why I was so interested in these unauthorized,

illegal buildings. I had been working on them for years, and I still didn't know what the exact attraction was. He replied, "maybe because you were unauthorized as a kid too, you were a boy playing with dolls and trying out your mothers' dresses." Could I have been seeing myself in these buildings? Could a building represent a person? And how could we find out more about this person, what questions should we ask these buildings, how could we understand their life?

### **Acknowledgements**

Our gratitude goes to Andreas Angelidakis for generously developing a specific situation for his films and bibelots to exist at La Loge. Thanks to The Breeder Gallery, Athens

### **Events**

#### **To Imagine (an Image of) a World of Images**

23/03/2018 - 4pm.

Talks and roundtable discussion with **Andreas Angelidakis, Léa-Catherine Szacka** and **Véronique Patteeuw**. Moderation by **Dirk van den Heuvel**.

The work of Andreas Angelidakis emerges from collages of imagined or digital images devoid of any spatial quality or design. He presents us with virtual dream houses and buildings, which inhabit networked environments. Drawing on notions such as the ruin-as-trope, the accumulation and supremacy of the image, the alternation between two-and three dimensional worlds, the existing landscape as something to be learned from, and the suspicion of heroic modernist architecture, Angelidakis' work prompts us to inquire into the contemporary relevance of the postmodern: an international movement that developed in the late 1970s in response to the flattening of cultural, economic and power structures, and now seems to have re-emerged in different form within the digital age.

Through a series of short presentations of 20 minutes, followed by a roundtable discussion, we will ask a range of related questions: How have different media offered an alternative to the building site, allowing the architect to experiment beyond the traditional boundaries of the profession? How can we understand the resurfacing of postmodern strategies in the age of the Internet and social media - its subjects caught in the logic of browsing, scrolling, clicking, and copy-pasting? How is the revival or "continuing challenge" of postmodernism intertwined with the desire for a more humane environment - a desire we have witnessed, for example, in the anthropomorphized buildings of Madelon Vriesendorp, but which also clearly emanates from the more recent work of Andreas Angelidakis? And finally, to put it in architect Sam Jacob's words, how could Postmodernism's ghost fulfill its destiny more fully than it ever could in its original form?

This public programme is the concluding event of *I used to build my feelings, now I watch them leave, a selection of works by Andreas Angelidakis*.

## Short presentations and roundtable discussion

16:00: short introduction

16:10: Andreas Angelidakis (artist and architect, Athens)

16:30: Léa-Catherine Szacka (architecture professor, University of Manchester) and Véronique Patteeuw (architecture professor, Ecole Nationale Supérieure d'Architecture et du Paysage Lille)

17:10: short break

17:30: Roundtable moderated by Dirk van den Heuvel (architecture professor, TU Delft)

## Biographies

**Andreas Angelidakis** was born in Athens in 1968. He studied Architecture at the Southern California Institute of Architecture (SCI-Arc) and was trained as an architect at Columbia University in New York where he graduated in 1995. Recent solo exhibitions include *Soft Ruin* in ALT Art Space, Istanbul (2016) in which the artist pondered over simulated ruins immune to decay, *1:1 Period Rooms* at Het Nieuwe Instituut in Rotterdam (2015), an installation using period rooms from the collection of the Amsterdam Museum, and *Every End is a Beginning*, the artist's 2014 retrospective at the National Museum of Contemporary Art, Athens (EMST). In 2017 he participated in the *documenta 14* in Athens and Kassel with a series of works including *Unauthorized*, and *Demos*, a collection of modules which served as seating during the Parliament of Bodies. In 2015 he participated in the first edition of the Chicago Architecture Biennial with a series of bibelots, and in 2014 he made the Preliminary Statement for the 8th Berlin Biennial in KW with *CrashPad*, a multi-purpose room with a library drawing upon the idea of the nineteenth-century salon. He has curated exhibitions including *Fin de Siècle* at the Swiss Institute in New York (2014), an eclectic and theatrical show including 43 iconic chairs, and *The System of Objects*, DESTE Foundation for Contemporary Art, Athens (2013), inspired by Jean Baudrillard's seminal 1968 book.

**Léa-Catherine Szacka** is a Lecturer in Architectural Studies at Manchester Architecture Research Group (MARg), the University of Manchester. Her work focuses on the history of architecture exhibitions, the history and theory of postmodern architecture, and, more broadly, the relationship between media and architecture since the 1970s. She has investigated these topics through extensive historical and archival research and using oral history and micro-history as methodological tools. Léa-Catherine received a PhD in Architecture History and Theory from the Bartlett School of Architecture, University College London in 2011. Léa-Catherine has lectured and published widely on postmodern architecture and has acted as editor, with Charles Jencks and Eva Branscome, for the 2011 re-edition of *The Post-modern Reader*. An important output of Léa-Catherine's research on postmodern architecture is the recently published monograph *Exhibiting the Postmodern: the 1980 Venice Architecture Biennale* (Marsilio, 2016). More recently, Léa-Catherine has explored the role of media on the development of postmodern architecture when co-charing, together with Véronique Patteeuw, two international conference sessions (EAHN 2014 and SAH 2014) and co-editing (with Patteeuw) the volume *Mediating Messages: On the Role of Exhibitions and Periodicals in Critically Shaping Postmodern Architecture* (Bloomsbury, forthcoming 2018).

**Véronique Patteeuw** (*PhD*) is associate professor at the Ecole Nationale Supérieure d'Architecture et du Paysage Lille and editor of *OASE*, Journal for Architecture. Her research focuses on the theory and history of architectural publications, mostly intersecting with the history of postmodernism. From 2001 to 2010, she directed architectural publications

for the Netherlands Architecture Institute in Rotterdam and co-curated in 2006 the Belgian Pavilion at the Venice Biennale. Currently she is co-editing - with Léa-Catherine Szacka - *Mediating Messages*, a publication on the role of media in shaping postmodern architecture (Bloomsbury, 2017) and developing architectural research for Studio SNCDA (Brussels).

**Dirk van den Heuvel** is an associate professor at the Faculty of Architecture and the Built Environment, TU Delft. He is the co-founder and head of the Jaap Bakema Study Centre at Het Nieuwe Instituut in Rotterdam, the joint research initiative between TU Delft and Het Nieuwe Instituut. Van den Heuvel was curator of 'Open: A Bakema Celebration', the official presentation of the Dutch national pavilion for the 14th International Architecture Exhibition at the Venice Biennale (2014). He is an editor of the publication series DASH. Delft Architectural Studies on Housing (nai010 publishers) as well as the online, open access journal for architectural theory Footprint. He was also an editor of the Dutch journal OASE (1993-1999). His publications include the books: *Architecture and the Welfare State* (Routledge 2015, with M. Swenarton and T. Avermaete), *Team 10. In Search of a Utopia of the Present 1953-1981* (NAi Publishers 2005, with M. Risselada), *Alison and Peter Smithson. From the House of the Future to a House of Today* (010 Publishers 2004, with M. Risselada).

### Practical information

date: Friday 23 March, 4 to 6.30 pm

entry: 3€

no reservation necessary but capacity is limited.

seats will be provided on a first-come, first served basis.

language: English

venue: La Loge

### The team at La Loge

Laura Herman, Anne-Claire Schmitz

Visual identity: Antoine Begon, Boy Vereecken

Translations: Isabelle Grynberg, Steven Tallon

Photography: Lola Petrowsky

Installation: Amaury Daurel, Victor Delestre, Benjamin Jaubert

Audio & video: Ludo Engels

### Opening hours

Thursday - Friday - Saturday

12:00 to 18:00

Free entrance

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

La Loge

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B-1050 Brussels

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La Loge is a privately initiated non-profit association supported by Flanders State of the Art.

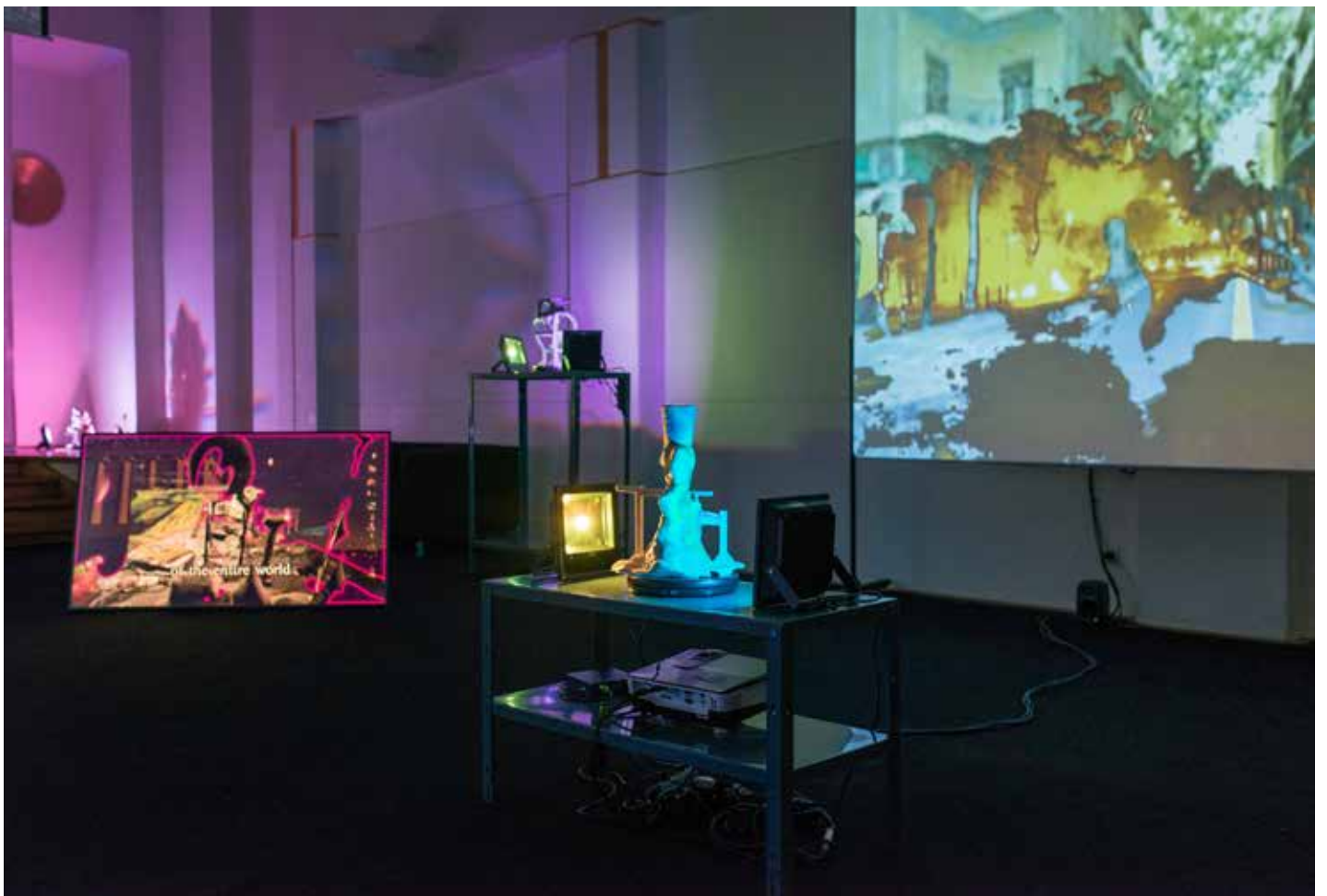


I used to build my feelings, now I watch them leave, a selection of works by Andreas Angelidakis, La Loge, Brussels, 2018. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky





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## Voici des fleurs

With works by Akarova, Lili Dujourie, Anne Hardy, Pauline Curnier Jardin, Hanne Lippard, Caroline Mesquita, Jurgen Persijn & Ana Torfs and Leen Voet

19 April - 30 June 2018

# Voici des fleurs

with works by  
Akarova, Lili Dujourie,  
Anne Hardy, Pauline Curnier  
Jardin, Hanne Lippard,  
Caroline Mesquita,  
Ana Torfs & Jurgen Persijn  
and Leen Voet

**la loge**

19/04/18 – 30/06/18

Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
+32(0)2 644 42 48  
info@la-loge.be

**opening**

Tuesday 17 April 2018  
18:00 to 21:00

**opening hours**

Thursday-Saturday  
12:00 to 18:00  
free entrance

**extended opening  
hours during  
Art Brussels**

19, 20, 21 April 2018  
10:00 to 19:00

La Loge is a privately  
initiated non-  
profit association,  
supported by Flanders  
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In the framework  
of EXTRA, with  
the support of  
the Institut Français  
and the cultural  
department of  
the French embassy  
in Belgium.



## **Voici des fleurs**

**with works by Akarova, Lili Dujourie, Anne Hardy,  
Pauline Curnier Jardin, Hanne Lippard, Caroline Mesquita,  
Jurgen Persijn & Ana Torfs and Leen Voet**

19 April to 30 June 2018

*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-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 clearing 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

1 [http://www.irismonument.be/fr.Ixelles.Avenue\\_de\\_l\\_Hippodrome.72.htm](http://www.irismonument.be/fr.Ixelles.Avenue_de_l_Hippodrome.72.htm)Avenue%20de%201'Hippodrome%2072

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* (phhhhhhhhhh phosshhhhhcrrhhhhhzzz 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* (phhhhhhhhhh phosshhhhhcrrhhhhhzzz 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 & Baugniet/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

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

#### **Events**

Talk and film projection: Akarova/ Bagniet, *L'Entre-deux-guerres* by Ana Torfs & Jurgen Persijn, in presence of the artist Ana Torfs, Wednesday 23 May 2018, 7:30 pm

Talk: Akarova in Brussels: artistic invention across media 1910s-1930s

A dialogue between Anne-Claire Schmitz and Christophe Wavelet

Thursday 7 June, 7:30 pm

To watch the video: `<iframe src="https://player.vimeo.com/video/277268580" width="640" height="360" frameborder="0" allowfullscreen></iframe>`

#### **Acknowledgements**

Our gratitude goes to all the artists for generously making new work or participating in the exhibition.

Thank you also to the lenders without whom *Voici des fleurs* would not have been possible:

ARGOS, Argos centre for art and media

the family of Akarova for kindly lending works for this exhibition and generously sharing memories and detailed information about their aunt and great aunt Akarova the CIVA Fondation, Modern Architecture Department for their kind collaboration and in accompanying us and all participating

artists in our research through the archive fund. We would like especially to warmly thank Stéphanie De Blicq from the Modern Architecture Department whose hospitality, expertise and patience has largely contributed to making this exhibition.

Giusi Tinella and Céline Suchet from the Cultural Department of the French Embassy in Belgium, Extra and l'Institut Français for generously supporting the participation of French artists in this show.

Nadjim Bigou, Benjamin Jaubert, Ernesto Sartori and Elise Van Mourik for their great collaboration on installing this exhibition.

Christophe Wavelet for his collaboration in organising a thoughtful public programme with us.

Jeppe Ugelvig for conducting preparatory research.

Martin Germann, Lisa Lauren, Katharine Oakes, Alain Servais, and Stine Stampers for their help and collaboration.

### Public programme

#### **Film Screening: *Akarova/ Bagniet, L'Entre-deux-guerres* by Ana Torfs & Jurgen Persijn.**

23/05/2018, 7.30 pm

During a short period of three years, immediately after graduating from Sint Lukas in Brussels, Ana Torfs & Jurgen Persijn directed a few commissioned videotapes together, amongst which, Akarova & Bagniet/L'entre-deux-guerres (1991). Based on eye-witness accounts and archival documents, this is a portrait of two important representatives of the Belgian avant-garde of the 1920s: Akarova, a dancer, and Marcel-Louis Bagniet, a painter and furniture designer. They belonged to the first generation of Belgian artists who were strongly influenced by the De Stijl, Bauhaus, and the Russian constructivists. Using a black background and frontal light, the filming does not "correct" the reality of aging faces, but gives full play to memory.

Duration 50 minutes, French spoken, no subtitles

#### **Akarova in Brussels: artistic invention across media 1910s-1930s. A dialogue between Anne-Claire Schmitz and Christophe Wavelet**

07/06/2018, 7:30 pm

How and what does an archive communicate? How do historical records open up new insights into the conditions which underlie the motivation behind a gesture or a physical activity? How would one 'reiterate' or 'reread' the work of Akarova whose heritage can merely be shared with a public through photographs, oral descriptions, and imagination? Akarova's archive doesn't contain filmed documents or scores of her choreographies. All that remains are programmes, old photographs, drawings, costumes, and engravings, complicating an understanding of how Akarova danced while forcing the researcher to take the place of an 'imagined spectator'.

Departing from a selection of documents, photographs and notes from Akarova's fund - generously made available by CIVA -, as well as from publications (dedicated to the works of Bakst, Nijinski, Fortuny, the Sacharoffs, Goncharova, Exter, Depero, Léger, Schlemmer, Mayerová, Cahun, Stölzl, Arndt and others), Christophe Wavelet will delve into a set of questions : how did artistic inventions from the 1910-30s avantgardes

quickly circulate throughout Europe? How could categories such as that of the "archive" or "reenactment" be called into question anew? How does the dialogue between the arts and across media allow for a counter-narrative of artistic modernity?

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

Laura Herman, Anne-Claire Schmitz, Giulia Blasig

Visual identity: Antoine Begon, Boy Vereecken

Translations: Anne Brunet, 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.

### **La Loge**

Kluisstraat - rue de l'Ermitage 86

B-1050 Brussels

+32(0)2 644 42 – [www.la-loge.be](http://www.la-loge.be)

La Loge is a privately initiated non-profit association supported by Flanders State of the Art and the Flemish Community Commission.

In the framework of EXTRA, with the support of the Institut Français and the Cultural department of the French embassy in Belgium.





Voici des fleurs, La Loge, Brussels, 2018. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky



Voici des fleurs, La Loge, Brussels, 2018. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky



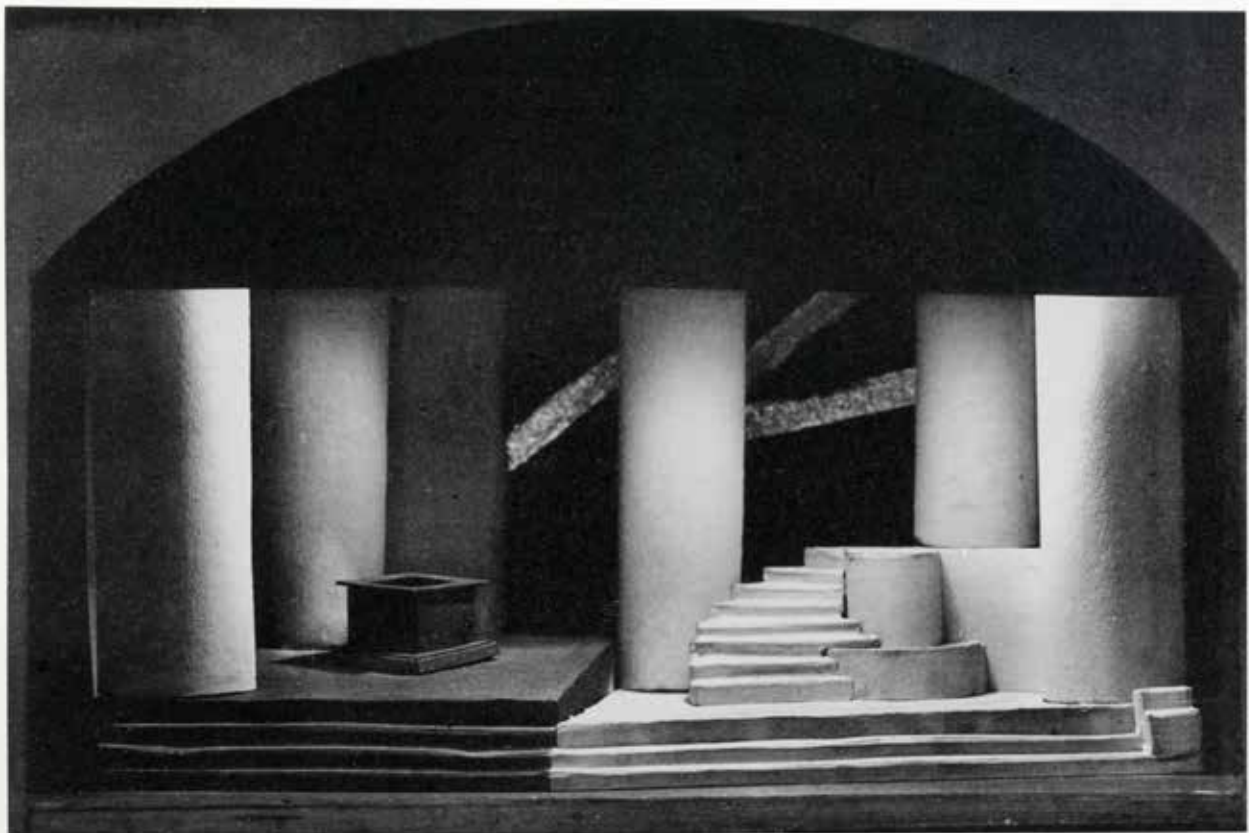
Voici des fleurs, La Loge, Brussels, 2018. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky



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Voici des fleurs, La Loge, Brussels, 2018. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky

LOOK; issue 1

Lodged-in Voices  
and  
Somewhere in Between

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*Tripod*, a text by  
HANNE LIPPARD

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*Notes on Intimacy*,  
a text and performance  
by ANDROS  
ZINS-BROWNE

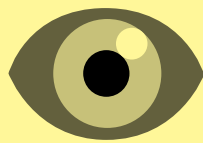
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*After-Sprawl*, a short story  
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a narrative by ANDREAS  
ANGELIDAKIS

# LOOK;



*Lodged-In Voices* offers room to a set of concerns related to language and space which emerge from the practice of running an institution that works, houses, lodges, talks, produces, and cares. As we reflect on our institutional ethics, vocabulary, proximity to, and playfulness within the scale and conditions of La Loge, the artists, architects, friends, colleagues, and acquaintances who contribute are all doing the same from the perspective of their own discipline and research; be it architecture, art, graphic design, choreography, curating, or writing.

## Lodged-In Voices



## About LOOK;

LOOK; is a space as printed matter. As an ongoing series of publications, LOOK; extends the space of our physical institution, La Loge, in Brussels. The temporality of a project sits between its beginning and end, and LOOK; offers us the possibility to think about what-if (speculations and deep night thoughts), what could-have-been (unrealized ideas and things untold) and what-could-be-next (intuitions, desires, and future conversations). Reality is not factual, LOOK; enables us to say something about La Loge's entangled web of prefigurations, frustrations, and aspirations; our sentiments, complicities, and affinities with our public, colleagues, and friends. LOOK; is an echo chamber of sorts; its light, consumable, and affordable format allows us to surpass the temporality and spatiality of our physical institution while enabling new and existing content to circulate through different contexts. Limitations become advantages; secret doors open up.

### **Issue 1: Lodged-in Voices**

Lodged-in Voices offers room to a set of concerns related to language and space which emerge from the practice of running an institution that works, houses, lodges, talks, produces, and cares. As we reflect on our institutional ethics, vocabulary, proximity to, and playfulness within the scale and conditions of La Loge, the artists, architects, friends, colleagues, and acquaintances who contribute to what we do are all doing the same from the perspective of their own discipline and research; be it architecture, art, graphic design, choreography, curating, or writing. Lodged-in Voices comprises newly commissioned texts by artists Hanne Lippard, Andros Zins-Browne, Michael Van den Abeele, and Andreas Angelidakis.

La Loge (Ed.)

LOOK; Issue 1: Lodged-in Voices

Texts by Hanne Lippard, Andros Zins-Browne, Michael Van den Abeele, and Andreas Angelidakis, Laura Herman and Anne-Claire Schmitz.

Design by Boy Vereecken

June 2018, English

20 x 26.5 cm, 52 pages, softcover

15 euros

## Biographies

**Andros Zins-Browne** (born in 1981, New York) is a choreographer and dancer based in Brussels. His work consists of live and hybrid environments at the intersection between installation, performance and conceptual dance. Crossing between stage and exhibition spaces, he explores the ways that images, movement and matter can interact until they begin to take on each other's properties. Notes on Intimacy was originally commissioned as a contribution to How do Buildings Care, a seminar in three parts openly investigating how buildings facilitate or accommodate notions of care. This text was performed live in the presence of about 50 people on 24 September 2018 in the intimacy and darkness of La Loge's former temple space.

**Andreas Angelidakis** (born in 1968, Athens) was trained as an architect but after graduation his practice quickly evolved from building to art making, curating and narrating. Andreas could be considered a soft activist using existing and virtual environments as spaces to acknowledge and analyse the ambivalences of our cultural history, socio-political events and personal feelings. Andreas's work looks at architecture from the perspective of

a self-reflective body, longing for a plurality of relationships and experiences. La Loge and Andreas Angelidakis collaborated on an installation of his videos accompanied by a voice-over in January 2018. We extended our interest in Andreas's narrative practice by inviting him to sketch a portrait of the space in which we perform our daily work and develop our programme.

**Hanne Lippard** (born in 1984, Milton Keynes) is an artist, performer and poet living in Berlin. Her work explores language through the texture and the rhythm of the voice. Her work comprises live performances in which she turns common speech into melodic poetry and installations that outline a particular tonality, design and space for speech to resonate within. Hanne Lippard participated in the group exhibition *Voici des fleurs* held at La Loge in the spring of 2018 with an installation entitled *How to get rid of the body*. Our collaboration lives on in *Tripod*, a second commissioned piece for this publication.

**Michael Van den Abeele** (born in 1974, Brussels) is an artist and writer living in Brussels. His paintings, images, sculptures, videos, sound pieces investigate the gap and relations between perception, reality and truth. Along these, he has developed fictional and sustainable dialogues with the artists, architects and places that surround him. The resulting texts often accompany or prefigure projects. *After Sprawl* is the outcome of a speculative commission freely arising from the particular structure, space and architecture of La Loge.

**Boy Vereecken** (born in 1981, Ghent) is an editorial designer, researcher and publisher living in Brussels. He was appointed in 2012 to conceive a visual identity for La Loge, one that would immediately set the tone, language and attitude adopted by the future institution. His works analyse sign systems as the plural outcomes of the policies affecting, challenging and directing our contemporary reality.

### **Somewhere in Between**

*Somewhere in Between* brings together the multiple realities of art practices from all over Europe. The exhibition is both a mediation on Europeanness and an attempt to gather stories, experiences, relations and encounters from a wide range of artists, curators and other engaged individuals. BOZAR gives carte blanche to five artistic constellations: Brussels-based art spaces *Etablissement d'en face*, *Komplot* and *La Loge*; *KASK School of Arts* (Ghent) and its *Kunstenbibliotheek* and students of *Curatorial Studies*; and the *Orient* project presented in collaboration with *Kim? Contemporary Art Center* (Riga) and *Bunkier Sztuki* (Kraków).

La Loge takes the invitation to participate in *Somewhere in Between* as an opportunity to look into its own personality; reflect on its format, practice and attitude; and directly respond to BOZAR's desire to engage with the numerous artistic scenes and practices surrounding them in Brussels. The result is the debut of *LOOK*; a series of publications compiled and edited by La Loge, which we have wanted to develop for a while. *LOOK*; is a space as printed matter; its light, consumable, and affordable format allows us to surpass the temporality and spatiality of our physical institution, while enabling new and existing content to circulate through different contexts.

The first issue, titled *Lodged-In Voices*, particularly responds to Bozar's proposition as it offers room to a set of concerns related to language and space, which emerge from the practice of running an institution that works, houses, lodges, talks, produces and cares. As we reflect on our institutional

ethics, vocabulary, proximity to, and playfulness within the scale and conditions of La Loge, the artists, architects, friends, colleagues, and acquaintances who contribute to what we do are all doing the same from the perspective of their own discipline and research; be it architecture, art, graphic design, choreography, curating, or writing.

Lodged-In Voices comprises newly commissioned texts by artists Hanne Lippard, Andros Zins-Browne, Michael Van den Abeele, and Andreas Angelidakis. In this room, the authors' texts are transmitted through their physical voices for the duration of the exhibition.

### **Book launch & Opening at BOZAR**

Tuesday 19 June 2018

7 pm

### **Talks & Performances at BOZAR**

Wednesday 20 June 2018

from 6 pm to midnight

with Michael Van den Abeele and Andros Zins-Browne (among others)

Lodged-In Voices, the first issue of LOOK; was accomplished thanks to and within the framework of Somewhere in Between, Contemporary Art Scenes in Europe an exhibition taking place from 20 June to 19 August 2018 at BOZAR, Brussels as part of a larger program investigating the status of European contemporary art since WWII.

La Loge took the invitation to participate in Somewhere in Between as an opportunity to look into its own personality; reflect on its format, practice and attitude; and directly respond to BOZAR's desire to engage with the numerous artistic scenes and practices surrounding them in Brussels. The result is the debut of LOOK; a new series of publications compiled and edited by La Loge.

LOOK; is a space as printed matter; its light, consumable, and affordable format allows us to surpass the temporality and spatiality of our physical institution, while enabling new and existing content to circulate through different contexts.

### **Practical information**

The launch of this first LOOK; issue is taking place at BOZAR during the opening of Somewhere in Between (Tue 19 June).

The publication will be available for sale at BOZAR bookshop.

A complimentary program of talks and lectures will take place at BOZAR's Rotonde Bertouille between 6 pm and midnight (Wed 20 June).

Two of Lodged-In Voices contributors, Michael Van den Abeele and Andros Zins-Browne will perform a lecture on this occasion.

venue:

BOZAR circuit Royal and Rotonde Bertouille

free entrance



Somewhere in Between, Bozar, Brussels, 2018. Courtesy and copyright of La Loge and Patrick Sas



Somewhere in Between, Bozar, Brussels, 2018. Courtesy and copyright of La Loge and Patrick Sas

**Temple Talks**

Season 6

**with Pier Vittorio Aureli, Hedwig Houben and Asli  
Cicek**

**Temple Talks** is a series of commissioned lectures jointly organised by La Loge and Raak (Research Center for Architecture & the Arts at KU Leuven Association). Over the course of the academic year, artists and architects are invited to share a passionate and personal point of view contributing to an understanding of the ever complementary, complex, and sometimes misunderstood relationship between art and architecture. Through the experience of a diversity of guests and practices, the series aims to research the specificities of these distinct fields while building up a common ground of interests and languages. Guests are invited to structure their talk by leaning on the physical presence of an object, artwork, or document of their choice. While acting as both a mediator and partner in conversation, this third party will hopefully lead to a disruption of the dualistic relationship between audience and lecturer.

**Temple Talks with Pier Vittorio Aureli: The Room of One's Own. A Short History of the 'Private Room'**

19/12/2017 - 19:30

The room is perhaps the most obvious form of architecture, and yet it is the least investigated. It seems that the room has always been there, and that as dwellers, and then as architects, we have had no choice but to live in and design rooms. If the purpose of architecture is to make space then the room is the most direct architectural form that can result from such a claim. While architect Louis Kahn considered the room as the essential origin of architecture, writer Virginia Woolf argued that to have 'a room of one's own' was for a woman of her time a challenge to the patriarchal logic of domestic space. Far from being a timeless form, the room is a product of specific historical circumstances that are related to one of the most controversial and problematic issues of human history: the domestication of society. The architecture of the room expresses subtly and yet directly the way in which households, families, and individuals have been individuated as subjects with distinct gender and class connotations. Evolving from the closet, boudoir, bedchamber, and sleeping cubicle the private room eventually became the bedroom, a place where each dweller is designated a specific position within the household.

Yet 'The Room of One's Own' also describes the struggle against this logic of individuation. It shows how in certain situations dwellers have used and abused the 'private' room as a space of rest, solitude and concentration in direct relationship with a common dwelling space, often overcoming the idea of private property as in the case of communal dwellings. Indeed rooms are never autonomous spaces but always the result of a process of subdivision and individuation that organizes domestic life. The implicit yet unfulfilled promise of 'the room of one's own' is in the reclaiming of this process, not for domestication but for the possibility of a better life.

**Pier Vittorio Aureli** is an architect and educator. He teaches at the Architectural Association where he is Diploma Unit Master, lecturer in the History & Theory Program and Director of the PhD Program by design. Since 2013 he is The William B. and Shepherd Davenport Visiting Professor, Yale School of Architecture. He is the co-founder of the Brussels based office Dogma. Aureli is the author of many essays and articles and several books including *The Project of Autonomy: Politics and Architecture Within and Against Capitalism* (2008), *The Possibility of an Absolute Architecture* (2011), *Less is Enough: On Architecture and Asceticism* (2013), *Ritual and Walls: The Architecture of Sacred Space* (2016) and (with Dogma), *The Room of One's Own* (2017).

### **Temple Talks with Hedwig Houben: Borborygmus**

22/02/2018 - 19:30

19:30 - 20:00: performance Borborygmus by Hedwig Houben

20:00 - 20:15: short break

20:15 - 20:45: a conversation with Zoë Gray (senior curator WIELS) and Michiel Huijben (artist)

Hedwig Houben's Borborygmus (2017) begins - as many of her recent performances - as an artist's talk, with Houben seated behind a table on which several objects are placed. They are a black, plasticine motorcycle helmet and a series of long forms that resemble a string of beads, or perhaps sausages, made in a rather discomfiting shade of brown plasticine. The tabletop appears at first to be pale pink marble, but later turns out to be made from multicoloured strata of plasticine.

Houben introduces her subject matter in a dry fashion, contextualizing the current piece in relation to earlier works. She discusses the increasing presence of "it" in her recent performances, as sensed by other characters of her recurring cast. There is a rather disconcerting contradiction between her academic language and manner of speaking and the objects before her. The work becomes more outspokenly absurd as Houben begins to make onomatopoeic noises, evoking the physical process of digestion or the mental process of contemplation.

"The intestines play a major role in causing a gut feeling", Houben intones, deadpan, as she begins to handle the chain of bulbous forms, which we now cannot help but see as a part of a digestive system. Wearing the heavy helmet - with evident difficulty - the artist continues to mould the material in front of her while switching between strange moaning sounds and continuing her hypothesis, becoming increasingly out of breath as she continues. The true subject of her discourse remains slippery, just out of grasp, while her hands continue to grasp and distort the sculptural forms before her. As she claims enigmatically: "On a daily basis, it is very easy to believe in something."

**Hedwig Houben** (° 1983, Boxtel, NL) is a performance artist, using video and sculpture as main mediums, based in Brussels. She studied at AKV/St. Joost Breda, Kunstakademie Düsseldorf and has been a resident artist at HISK Ghent in 2010/11. Recent exhibitions includes "Theory of forms" (2017) at Permeke Museum, Belgium; "Solid Liquids" (2016) at Kunsthalle Munster, Germany; Lofoten Biennial (2015), Norway; and a participation to the "Unscene" show at Wiels, Brussels in 2015. Her performance "First, you learn to see; second, you try to understand; and third, you're about to act" (2014) has been presented at the Gallery Fons Welters, Amsterdam. "The Hand, the Eye and it" (2013) performed at 1646, Den Haag; and "Five Possible Lectures on Six Possibilities for a Sculpture" (2012), at P/////AKT, Amsterdam. She was the recipient of the 2017 Charlotte Köhler Prize and a Prix de Rome nominee in 2015.

### **Temple Talks with Aslı Çiçek: The Undecided Plane**

31/05/2018 - 19:30

The Temple Talks series 2017-18 concludes with a lecture by architect Aslı Çiçek (°1978, Istanbul, TR), which will take place in a scenography especially conceived for the occasion, and as the physical manifestation of some of the lecture's core ideas.

Ever since Aslı Çiçek's childhood visits to the museum of Topkapı Palace,



where she encountered drawings from the *Irakeyn* (the chronicle of the Sultan Suleiman's expeditions to the Middle East, drawn by Matrakçı Nasuh), she has held a fascination with miniature drawings: forms of representation that originate from the 2nd Century BC in Egypt and which are typical of Oriental traditions. Later, they also appeared in illustrated manuscripts and bibles across Europe. In these drawings, different times, perspectives, pieces of buildings are woven together on a generic - or undecided - plane. There is no concern with light, proportion or reality, but rather with an emphasis on composition, symbolism and imagination.

Though miniatures have never served as models for Çiçek's practice as a designer in the field of architecture, the notion of complexity reached by simplicity has inspired a certain approach and way of thinking about her work. The loose composition of symbols on the undecided plane reminded Çiçek of Barthes' understanding of the 'writerly' text, which values the work done by the active reader in completing the text. The drawings tell stories, almost like the different sequences of a film concentrated in one image, prompting the viewer to make their own narrative. In her three-dimensional spatial compositions, Çiçek applies a similar logic by making them readable from all sides. Like the miniatures, Çiçek's design and architectural compositions are systematically organized on an undecided plane, allowing free movement to arise inside - this approach offers the comfort and calmness to engage with the loaded (formally and historically) realm of architecture.

**Aslı Çiçek** (°1978, Istanbul, TR) studied in the Academy of Fine Arts in Munich and obtained her master degree from architecture and design department in 2004. During and after her studies she worked at Allmann Sattler Wappner Architekten (Munich), Dietrich Untertrifaller (Vienna) and Ooze Architects (Rotterdam). In 2005 she settled in Belgium to work for Elia Zenghelis and Eleni Gigantes between 2005 and 2007. She has been a project architect at Robbrecht en Daem architects from 2007 to 2014 before she started up her practice, focusing on exhibition architecture.

Since 2009 she has been a tutor in several design ateliers and currently runs the master diploma studio Narrative Space and Materiality at KU Leuven Faculty of Architecture, Campus Sint Lucas Brussels. She has published various articles on architecture and art and was the co-editor of the 11th Flemish Architectural Review. Since 2017 she is part of the editorial board of Oase Journal for Architecture and advisory committee for architecture at Stimuleringsfonds/ Creative Industries, Rotterdam.

She lives and works in Brussels.

### **Practical information**

free access  
no reservation necessary, but seats are limited  
language: EN  
venue: La Loge

#### **La Loge**

Rue de l'Ermitage 86 - 1050 Brussels  
+32 (0)2 644 42 48  
info@la-loge.be - www.la-loge.be  
La Loge is a privately initiated non-profit association.

# la loge



Kluisstraat 86 -  
rue de l'Ermitage  
1050 Brussels  
Belgium

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## La Loge Archive

Season 7 & 8

asbl-vzw architec-  
ture museum - la  
Loge  
www.la-loge.be

## **Season 7**

September 2018 - June 2019

### **Projects**

#### **Multiverse**

an exhibition by **Michel Blazy**

14 February - 30 March 2019

#### **Leonard Koren & Guests**

with contribution by **Deborah Bowmann, Nathalie Du Pasquier, Uta Eisenreich, Catherine Geel, Thomas Jeppe, Leonard Koren, Jeppe Ugelvig, Boy Vereecken.**

04 - 15 December 2018

#### **Mondo Cane Organ Piece**

composed by **Erik Thys**

26 January 2019

#### **Despina**

an exhibition by **Zoë Paul**

24 April - 29 June 2019

### **Temple Talks**

#### **Temple Talks with Anne Holtrop: Material Culture**

22 November 2018 - 20:00

#### **Temple Talks with Christopher Roth: Watch more TV!**

20 March 2019 - 19:30

## **Season 8**

September 2019 - June 2020

### **Projects**

#### **Palais de Justice**

an exhibition by **Carey Young**

05 September - 19 October 2019

#### **Life under a cherry tree**

an exhibition by **Rotor**

06 November - 21 December 2019

#### **Learning from Artemisia**

an exhibition by **Uriel Orlow**

26 february - 27 June 2020

### **Temple Talks**

#### **Temple Talks with Peter Wächtler**

05 December 2019 - 19:30

# la loge



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## La Loge Archive

Season 7

asbl-vzw architec-  
ture museum - la  
Loge  
www.la-loge.be

# **Multiverse**

**by Michel Blazy**

14 February - 30 March 2019

# Multiverse by Michel Blazy

Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
+32(0)2 644 42 48  
info@la-loge.be

**opening**  
Wednesday 5  
September 2018  
18:00 to 21:00

**opening hours**  
**Thursday-Saturday**  
12:00 to 18:00

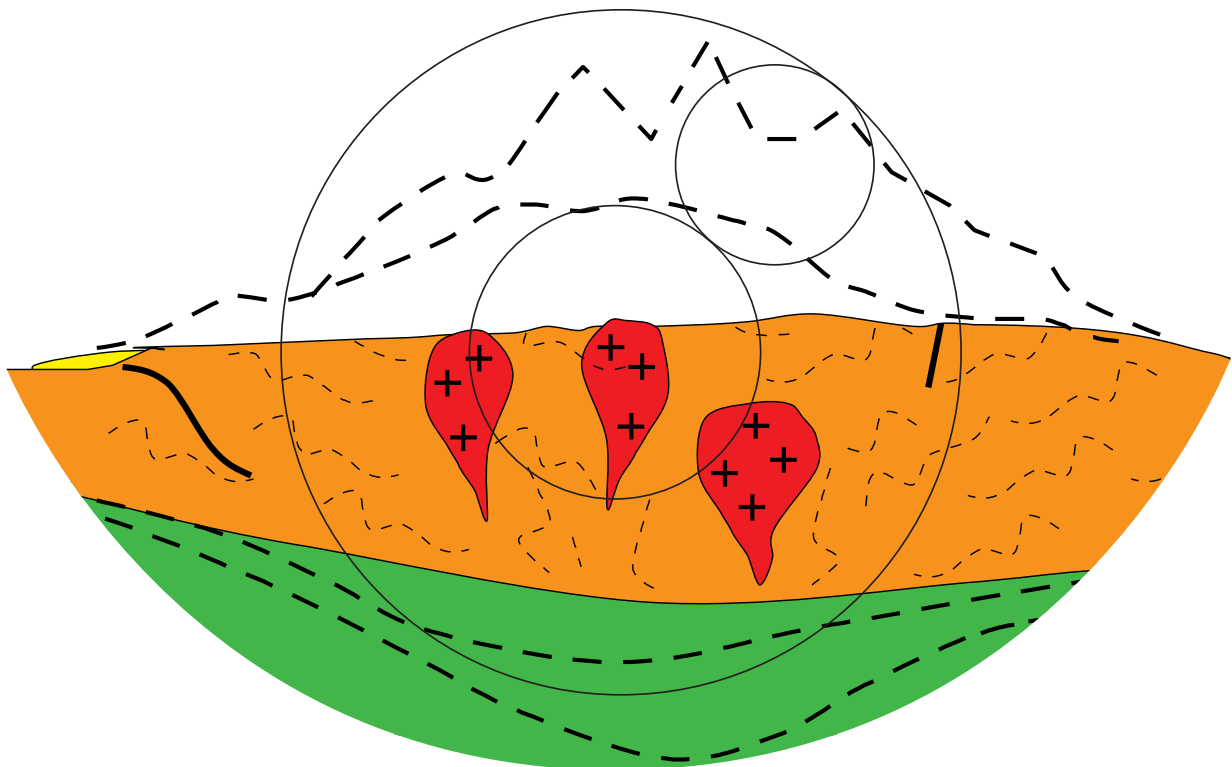
**extended opening**  
**hours during Brussels**  
**Gallery Weekend**  
6, 7, 8 and 9  
September 2018  
11:00 to 19:00

[www.la-loge.be](http://www.la-loge.be)  
Visit our website  
for more details  
about our programme  
and events.

free entrance

La Loge is a privately  
initiated non-profit  
association supported  
by Flanders State of  
the Art.

**la loge**  
06/09/18 – 10/11/18



## **Multiverse**

### **An exhibition by Michel Blazy**

14 February - 30 March 2019

The passage of time over matter is central to Michel Blazy's practice. Since the early nineties, the artist has been working with living entities, both artificial and natural, which are all equally subject to the supremacy of time and the multitude of triggers that impact the environment.

With *Multiverse*, La Loge reveals its potential as an animated place where matter can grow, germinate, transform and deteriorate. The exhibition comprises key elements from Blazy's studio practice including film, sculpture and installation, often composed of impermanent, transient materials like plants, mould, nutritional ingredients and everyday objects.

Throughout the course of the exhibition, the works develop independently from each other and beyond the control of the artist. In this untended multiverse, where things can freely overflow, the "eccentric movement of matter", as the artist describes it, lurks as a constant possibility. The notion of overflow sits at the heart of Blazy's practice, and also belongs to the history of this exhibition, a reiteration of a previous version of *Multiverse* that was flooded by a natural phenomenon during the opening in September 2018.

### **A conversation with Michel Blazy**

**La Loge: We often hear the expression "We are all made of stardust". All that surrounds us belongs to the same cosmic time; the absolute time, the time of the universe. There is something poetic in the fact that everything is directly connected to the universe and that all earthly creatures are fundamentally equal. Nevertheless, inequalities permeate every layer of society. How does your work capture or flatten relations, hierarchies and behaviours existing among different life forms?**

Michel Blazy: For me, it is a poetic, but also a political relation. Regarding the relations between different beings, I try to explore other connections than the ones that are commonly accepted. When we talk about nature, we often refer to concepts like Darwinism, competition and adaptation, while there are many other relations we can find in nature, like relations of complementarity and cooperation. (For example, the work with snails and beer (*Le lâcher d'escargots*, 2018) make use of different types of relations, in a similar way the gardeners do when they use beer to attract snails and keep them away from their plantation - snails adore the smell of fermentation. They also like carpet, because it is a surface that allows them to slide.

There are many other relations that are not necessarily competitive ones. With some inter-species relations one species benefits from the other and the other way around. In my work, I am interested in discovering and acknowledging these other types of relations - of confrontation and complementarity.

**La Loge: You often use the concepts of "disruption" and "overflow", two processes in which nature seems to become uncontrollable or, to put it differently, manifests its resilience.**

Michel Blazy: In fact, these ideas of 'overflowing matter' or 'disruption' refer to the moment when matter becomes autonomous and develops independently. The material literally flows off the edge of its container; it is no longer domesticated; it is as if all of a sudden, we have no control over



it. Disruption and overflow are also allegories for human movement and behaviour, as in the case of a revolution, for example.

**La Loge: Even if matter escapes our control, you seem to be familiar with the behaviour of matter. Your work emanates an understanding and anticipation of certain life cycles - perhaps it is the result of long observations in your studio?**

Michel Blazy: Yes and no. The work emerges from something I am initially unfamiliar with - I am often surprised by what happens. I believe that the greatest successes are those which surpass the initial predictions. My knowledge about the work and the materials I use is empirical. I will place a plant in different situations and then study its behaviour. From these observations, the plant might evolve into a work or it might not. Then, once I've actually realised a work, I rediscover it, and I become aware of the broad range of possible reactions. The outcome will depend on the season or the geographical context. The works are produced by fluctuating circumstances and will adopt varying forms. My work is about getting to know all these variants. Of course, I cannot ignore that my experience goes hand in hand with a growing "mastery" of the work. With each installation, I note that things happen differently, and I build up know-how.

**La Loge: Time is a key actor in your plastic universe: there is the time of the studio, of the exhibition, of nature. Each artwork also has its own particular duration. The way the work transforms is not necessarily perceptible over the time of the exhibition, but becomes noticeable over a longer time-span or lifetime.**

Michel Blazy: I always work with the time of nature and the cosmos. The studio and the exhibition occupy the same time, which is the time of nature. At home, I can get some works started, and they can keep existing beyond my death. The plantations, like *La collection d'avocats* (1997-), for example, come and go. They are exhibited for a certain period of time and then they return to the studio. I can explore longer times, times related to immediate things, but also times that are adapted to the duration of the exhibition. Some things are born and die during the exhibition - like the bags of lentils (*Buissons lentilles*, 2018). I consider these different temporalities as variable formats, like the format of the studio that can last indefinitely, or the shorter format of an exhibition. It is comparable to cinema which allows to create slowness, duration and length in a single minute.

**La Loge: Speaking of cinema, could you elaborate on your films *Voyage au centre*, 2002, *Green Pepper Gate*, 2002, *Le Multivers*, 2003 and their relationship to time?**

Michel Blazy: The films were made without a storyboard; one scene follows the other. A long period of observation and the construction of a set preceded the actual filming. The three episodes are shown together but were made consecutively. Sometimes the film stops on a background, and it is that image that determines the setting for the next episode.

The films deal with the origin of a universe, a biotope, a planet and the arrival of life. The films show materials that move, transform and dry up. The flora appears with the molds; with the insects that come to lay eggs, the fauna appears. It is the fabrication of a macro world based on our consumption.

**La Loge: You describe your films as cinema. Why?**

Michel Blazy: It is cinema because it employs cinema codes: tracking, anticipation, subjective shots, the breathing behind the camera. We feel the observer as an eye that wanders around in this world. There are also codes of painting and landscape: successive shots; a background that resembles a mountain, followed by a background that looks like a sky. It seems like we are walking through a landscape.

**La Loge: You referred to your collection of avocados, which you started growing in 1997. At La Loge, the trees are distributed in several rooms in the building, including the office where our team works in close proximity with them. How do you define your relationship with those trees?**

Michel Blazy: From the beginning I have shown avocado trees in my exhibitions. It was important in relation to my gesture as a sculptor - not a creative gesture but one that accompanies nature. My gesture is closer to that of the gardener than that of the sculptor. The gardener does not let plants grow, the plant grows automatically. The gardener is only present to observe and encourage the plant. He provides the optimal conditions for the development of the plant. My exhibitions are often like gardens: you are confronted with beings in evolution, there is space and there are perspectives. Just like a garden, the exhibition changes over time.

My collection of avocados has been around for more than twenty years, it has grown from avocados that I have eaten and which I bought at the supermarket, an industrial, highly standardized context. The avocados are hybrid species, they have never reproduced, never borne new fruit. They are not products that come from nature, and yet they are living beings. The ultimate goal of this collection is to liberate the avocado trees, put them back in the ground, make a forest and place them back in the cycle they once came from. As with the carrot mash, I put them in touch with the cosmos again, a time that differs from that of consumption.

**La Loge: You often work with ordinary containers in which food is stored, composted or where it deteriorates. Dustbins (*Fontaine de mousse*, 2012), plastic bags (*Buissons lentilles*, 2018) or fridges, for example. Why do you show these every day, rather unpleasant objects?**

Michel Blazy: This work is really part of life. My personal lifestyle is the same as everyone else's. It consists in doing the groceries, putting them in the fridge. Like all other living beings, I consume energy and produce waste. All the things I use - whether these are consumer goods, a fridge or a dustbin - are related to this everyday life. The computers I use in my work also once belonged to my everyday life. Let's say that I deal with all these materials and objects as a consumer first before using them as an artist.

My work is also a reflection on how I live my life on this planet, on what I consume, on the waste that I produce.

Once an expired product leaves the fridge and enters the studio, it is linked up again with a time that is different to the time of consumption. It is placed in a different temporality; reconnected to the cosmos through mould that forms; through its confrontation with animals; through everything that happens to it.

**La Loge: Nature is not dependent on human beings to exist, while humanity, on the other hand, is dependent on nature to survive. It's quite clear (except to climate skeptics) that through its actions, humanity will cease to exist. In the meantime, however, it is an ethical imperative to curtail environmental and climatic injustice in order to minimize pain and suffering for humans and nonhumans alike. Your work does not seem to condemn human action but is rather showing what Janet Bennett describes as "the network of forces affecting the situations and events".**

Michel Blazy: I personally think that our tendency to separate nature from mankind is a way to ignore the ecological system. In my opinion, it is not a good approach, because we are part of a same ecosystem. The idea of protecting the planet is something that puts us in the position of the protectors, while in fact we are the torturers. The planet is not in danger, but humans are. As far as the planet and the living are concerned, there will indeed be less biodiversity, but it will always revive. Because it has always re-emerged, and even after a nuclear disaster it will. Except that man may not reappear. My position is not to say that it is absolutely necessary to protect the planet, I say that we simply have to open our eyes to see that we are disappearing in the same way as other endangered species.

**La Loge: Beyond its political and ecological positions, your practice is primarily sculptural in the sense that it focuses on form, material, but also on construction, craft, physicality and time.**

Michel Blazy: My sense is indeed that it is sculpture. I am interested in the aging of the material. I very soon realized that I was interested in the lifespan of sculptures and when you focus on the life of objects, the model is the living things and is not an object anymore. Even though, on a formal point of view, it may look like sculpture, the model is the living being. It is somewhat similar with what I said before, I consider my works to be living beings that I get to know, and I look at their reactions in different situations.

**La Loge: How have you approached the exhibition at La Loge? The show comprises a series of autonomous sculptures, which are worlds in themselves, with their own time.**

Michel Blazy: I started off from the idea of overflow or what I call the "ecentric movement of matter", a movement that starts from the centre and proliferates. It is the process of life that escapes from the centre and grows outward. I wanted to bring together very different materials and forms that evoke the same movements [*débordement en dérèglement*], while being in completely different temporalities.

There are many forms that have started off, which were initially experiments that would not necessarily have succeeded. After a while, after two years, I realize that it produces a form that is not premeditated at first. When I am working in the studio, experiments are not necessarily intended to end up in an exhibition hall, there are plenty that are not shown, that do not go beyond the garden context, and that cannot be shown because they are not moveable or repeatable in the time of the exhibition.

## **Biography**

Born in 1966 in Monaco, Michel Blazy lives and works in Paris. Solo exhibitions comprise *We Were the Robots*, Moody Center for tge Arts, Houston, 2019; *Last Garden*, Le Voyage à Nantes, Nantes/FR, 2018; *Pull Over Time*, Art : Concept, 2015; *Bouquet Final 3*, National Gallery of Victoria; *Melbourne White Night*, 2013; *Le Grand Restaurant*, Frac Île-de-France, Paris, 2012; *Débordement domestique*, Art : Concept, Paris, 2012; *Post Patman*, Palais de Tokyo, Paris, 2007. In 2008 he was nominated for the Marcel Duchamp Prize, and his work has been collected by numerous public collections including The National Museum of Modern Art - Centre Pompidou; the Museum of Old and New Art (MONA), Tasmania; the Museum of Modern Art of the City of Paris; the New Museum of Monaco; Les Abattoirs, Toulouse and several regional funds for contemporary art. Michel Blazy is represented by Art : Concept in Paris.

## **Works in the exhibition**

### **Ground floor**

#### **Temple**

*Amibes murales*, 2018  
plaster, cotton, wallpaper glue, food coloring  
Variable dimensions

*Buissons lentilles*, 2018  
Garbage bag, cotton, water, lentils  
Variable dimensions

*Fontaine de mousse*, 2012  
Waste containers, bath foam, water pump  
Variable dimensions

#### **Hall**

*The Party*, 2009  
Video: color/sound, 10'  
Courtesy of the artist and Art Concept, Paris  
La pointe Chaudière, Le Martinique, 2009. © ADAGP Michel Blazy 2009,  
Production: Frédéric G. Guilbaud and Pierre Lefebvre, thank you to Marie-Bénédicte Majoral.

#### **Corridor**

*Pull Over Time*, 2018  
Phones, plants, water  
Variable Dimensions

#### **Basement**

*Amibes murales*  
2018  
Plaster, cotton, wallpaper glue, food coloring  
Variable dimensions

*Pull Over Time (plantes objets)*

2018

Printer, videorecorder, DVD-player, plants, water  
Variable Dimensions

*Voyage au centre,*

2002

video: color/sound, 11'43''

*Green Pepper Gate,*

2002

video: color/sound, 12'04''

*Le Multivers*

2003

video: color/sound, 9'55''

### **Office, second floor and terrace**

*Collection d'avocats*

1997 -

Avocados trees, soil  
Variable Dimensions

*Fontaine, 2017*

Elephant grass, vodka bottle, water

### **Acknowledgments**

Our gratitude goes to Michel Blazy for a fruitful dialogue and collaboration. All works in the exhibition have been generously made available by the artists except when mentioned otherwise.

Thank you to Irek Starsiak assisting us and Michel Blazy in the installation of this exhibition.  
to Galerie Art Concept.

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

Team: Giulia Blasig, Laila Melchior, Laura Herman, Anne-Claire Schmitz

Visual identity: Antoine Begon, Boy Vereecken

Text and interview: Michel Blazy, Laura Herman

Translations: Anne Brunet, Steven Tallon

Installation team: Benjamin Jaubert, Arthur Jules, Nicolas Moreau, Ernesto Sartori, Irek Starsiak

Audio & video: Ludo Engels

### **Opening hours**

Thursday - Friday - Saturday, 12:00 to 18:00

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

### **La Loge**

rue de l'Ermitage 86 - 1050 Brussels

+32(0)2 644 42 48

info@la-loge.be - www.la-loge.be

La Loge is a privately initiated non-profit association founded by architect Philippe Rotthier. La Loge is supported by Philippe Rotthier Foundation, Flanders State of the Art, and First Sight, La Loge's community of engaged friends.



Multiverse by Michel Blazy, La Loge, Brussels, 2019. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky



Multiverse by Michel Blazy, La Loge, Brussels, 2019. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky





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## Leonard Koren & Guests

with contribution by Deborah Bowmann, Nathalie Du Pasquier, Uta Eisenreich, Catherine Geel, Thomas Jeppe, Leonard Koren, Jeppe Ugelvig, Boy Vereecken

04 - 15 December 2018

# Leonard Koren & Guests

la loge

04/12/18–15/12/18

with contributions by  
Deborah Bowmann  
Nathalie Du Pasquier  
Uta Eisenreich  
Catherine Geel  
Thomas Jeppe  
Leonard Koren  
Jeppe Ugelvig  
Boy Vereecken

#### Library

04/12/18–15/12/18  
Tuesday–Saturday  
12:00 to 18:00  
free entrance

For two weeks, Leonard Koren's full collection of books is available for consultation in a library setting designed by Deborah Bowmann.

#### opening drinks

Tue 4 December 2018  
18:00 to 21:00

Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
+32(0)2 644 42 48  
info@la-loge.be

La Loge is a non-profit association initiated and funded by Philippe Rotthier Foundation. Supported by Flanders State of the Art, Flemish Community Commission (VGC) and First Sight. Thanks to Vedett.

#### Live programme of conversations

Fri 14 December 2018  
19:00 to 22:00  
Sat 15 December 2018  
11:00 to 17:00

A detailed programme and schedule is available online: [www.la-loge.be](http://www.la-loge.be)  
entrance fee: 5€ (access to the full programme)  
language: English

RSVP is highly recommended,  
limited seating:  
[info@la-loge.be](mailto:info@la-loge.be)



## **Leonard Koren & Guests**

**with contributions by Deborah Bowmann, Nathalie Du Pasquier, Uta Eisenreich, Catherine Geel, Thomas Jeppe, Leonard Koren, Jeppe Ugelvig, Boy Vereecken**

04 to 15 December 2018

Leonard Koren & Guests is a library and a live programme of conversations through which La Loge invites guests to introduce, share and address Leonard Koren's work whose principle medium is publishing. An artist who defies categorisation, Koren uses books to share his astute observations of objects, rituals, people and places, paying particular attention to overlooked details while opening up new channels through which we can understand art, design, architecture, philosophy, ecology and anthropology. His body of work, dedicated to productive incongruities and unlikely comparisons, reflects a personal and professional pathway that is erratic and consistent, curious and engaging at once.

Over a span of two weeks, prior and during the event, Leonard Koren's work—the full collection of twenty books, a selection of WET-magazines, images and print-outs—will be available for public consultation in a temporary library developed by Deborah Bowmann in the temple of La Loge.

On Friday 14 and Saturday 15 December, the selection of Koren's publications will serve as the point of departure to discuss recurring themes and interests including aesthetics, self-reflection, marketing, creative processes, vernacular practices, editorial sensibilities and 'what artists do'. Comprising three sessions, Leonard Koren and guests is envisioned as an opportunity to bring Koren in conversation with interviewers and practitioners who share affinities with his ways of thinking, making and doing. Each of the guests is invited to discuss Koren's life, interests and trajectory from a personal and particular point of view.

### **Library**

04/12/18 - 15/12/18

Tuesday-Saturday

12:00 to 18:00

For two weeks, Leonard Koren's full collection of books is available for consultation in a library setting designed by Deborah Bowmann.

### **Opening drinks**

Tuesday 4 December 2018

18:00 to 21:00

### **Live programme of conversations**

Friday 14 December 2018

19:00 to 22:00

Saturday 15 December 2018

11:00 to 17:00

A detailed programme and schedule is available online: [www.la-loge.be](http://www.la-loge.be)

entrance fee: 5€ (access to the full programme)

language: English

RSVP is highly recommended, limited seating: [info@la-loge.be](mailto:info@la-loge.be)

## Friday 14 December 2018

19:00 to 22:00

19:00: Introduction to Leonard Koren and guests

19:15: Talk by **Leonard Koren**

19:45: Artist **Thomas Jeppe** interviews Leonard Koren about changing contexts. Focussing on the shifting cultural frameworks—from LA's celebrities and subcultures to Japan's tea traditions, fashion and entrepreneurship—in which Leonard Koren developed his work, Thomas Jeppe will take a closer look at the artist's personal and artistic trajectory, addressing the coherent threads running through this diverse practice.

21:15: Contribution by **Boy Vereecken**. Echoing Leonard Koren's early posters and paper editions, designer Boy Vereecken will contribute a silk-screened poster. Functioning both as a homage to Koren's practice and as a material proof of the event taking place, Vereecken will add a new piece of ephemera to Koren's archive while mythologising the witnessing of an event.

21:45: drinks and snacks

## Saturday 15 December 2018

11:00 to 17:00

11:00: Introduction to Leonard Koren and guests

11:15: Talk by Leonard Koren

11:45: Curator **Jeppe Ugelvig** in conversation with Leonard Koren about aesthetic sensibility. Tracing the evolution from the extravagant and wild to the intimate and silent in Koren's expansive publishing oeuvre, the duo will discuss our sensorial and emotional responses to objects and materials.

13:00: Contribution by **Nathalie Du Pasquier**. While not being personally present for this event at La Loge, Du Pasquier will share some ideas on this particular collaboration with Leonard Koren on Arranging Things: A Rhetoric of Object Placement.

13:15: light lunch

14:00: Talk by **Leonard Koren**

14:15: Interview by **Catherine Geel** in conversation with Leonard Koren on the relevance of his work within the field of design. Geel will particularly discuss how Koren's understanding and exploration of design at large expanded and reconfigured the scope of this discipline, and how his research drew attention

## Biographies

**Deborah Bowmann** is a non-profit organisation directed by artists Amaury Daurel and Victor Delestre whose activities comprise running an exhibition space in Brussels, producing sculptures, objects and set design. Deborah Bowmann is both an artistic identity and an exhibition space and thus articulates a studio and curatorial practice. Deborah Bowmann aims to develop alternative ways of thinking exhibition making within the fields of contemporary art and design. The gallery's exhibition program is highly based on collaborations and has developed projects with Mick Peter, Daniel Dewar & Grégory Gicquel. Deborah Bowmann has also realized the scenography for Andrea Crews shop in Paris.

**Uta Eisenreich** (1971, works in Amsterdam) is an artist working with photography, performance and publishing. The core of Uta Eisenreich's practice is an investigation of the incongruous relationship between thought and reality. Walking a fine line between common sense and uncommon nonsense, she systematically explores the familiar methods for understanding our presumed reality. Her artist book A not B (2010, Roma Publications) has

received several prizes and currently holds the status of a collector's item. Eisenreich's work has appeared in various exhibitions, such as the Stedelijk Museum Amsterdam, Foam Amsterdam or the Centre Pompidou in Paris. Eisenreich teaches at the Gerrit Rietveld Academie.

**Thomas Jeppe** (1984, works in Paris) works across exhibitions, curating and publishing, Jeppe is occupied by questions around coding, exchange, and vernacular aspects of cultural production. His first book *Home Made Tattoos Rule* (2006) catalysed a movement within tattoo subculture. After working as a magazine editor, he published a series of interview-based publications, including *Asiatische Adlernase*, with a gallerist who left art for the world of Taiwanese tea; *Don Carlos*, with Mexico's biggest seashell collector; and *Theory of the Bench*, an anonymous roundtable discussion about social dynamics and appropriation in civil space. Jeppe's *Abstract Journalism* manifesto, released in 2014, proposes a framework for making sense of research material in an artistic context. He produces the *Mimetic Club Bulletin* to accompany each of his exhibition projects, and is a regular contributor to *032c* magazine. He has shown in galleries and institutions in Australia, Mexico, Germany, France, Iran, and Czech Republic, and he recently organised the *Umwelt* exhibitions in Basel, Hamburg and Paris.

**Nathalie Du Pasquier** (1957, works in Milan) started her experience as one of the founding members of the influential design group Memphis, for which she designed numerous textiles, carpets, plastic laminates, and some furniture and objects. In 1987 Du Pasquier shifted her focus to painting, which became her main medium and over the past thirty-five years. Her work stems from a curiosity towards aesthetics and the arrangement of things. Recent solo exhibitions include *From Some Paintings*, curated by Luca Lo Pinto at La Loge, Brussels (2017) *Nathalie Du Pasquier. Big objects not always silent*, Kunsthalle Wien, Vienna (2016); *Meteorites & Constructions II, Exile*, Berlin (2016). Her solo show is currently on display at Galerie Greta Meert in Brussels.

**Catherine Geel** (works in Paris) is a design historian, curator and publisher. She teaches history and design theory at the Ecole normale Supérieure de Paris-Saclay and at ENSA Nancy. She co-founded and directed from 2010 to 2016 the Dirty Art Department, Master of Design and Applied Art at Sandberg Instituut (Amsterdam). She also leads multidisciplinary design projects in the T & P Work UNit studio. She is a publisher for T&P Publishing and the author of various books, *Les grands textes du design commentés* (IFM/Le Regard) et *Design et Display : une autre histoire des expositions* (2.vol., T&P Publishing). She is a curator active within the field of design and she is going to curate the French Pavilion at the Triennale in Milan in 2019.

**Boy Vereecken** (1982, works in Brussels) runs a graphic design studio that operates with a research-based approach. He collaborated with several such as Jana Euler, Zin Taylor, Dewar & Gicquel on artists' books and exhibitions catalogues. He also works on projects and visual identities for a wide variety of institutions; including KIOSK (Gent), La Loge (Brussel), Kunsthalle Wien (Vienna); for the latter he received the German Design Award 2014. In 2016 he completed his Ph.D. at Sint Lucas School of Art Antwerp and the University of Antwerp on publishing phenomena and editorial approaches. Following *Signature Strengths* (2016), *Herewith the Clues* is the second installment in a trilogy about genre fiction and publishing that Vereecken will publish with Sternberg Press in 2018.

**Jepppe Ugelvig** (1993, works in London) is a curator and cultural critic whose research interests revolve around histories and theories of cultural production. He completed his MA degree at the Center for Curatorial Studies, Bard College in 2018. Ugelvig's writing has appeared in *Frieze*, *ArtReview*, *Flash Art International*, *Spike*, and *LEAP* and he has written exhibition catalogues for artists and projects including A Kassen, *BODY HOLES*, *Soft Baroque*, Ian Giles, and Esben Weile Kjær. He is contributing editor of *Wallet*, a magazine dedicated to sharing experiences from the fashion industry. He most recently curated the exhibition, *Fashion Work, Fashion Workers* at the Hessel Museum of Art, NY exploring fashion work in all its complexity, from the atelier of the garment maker to the post-production editing suite of the campaign photographer.

### **Acknowledgments**

Our gratitude goes  
to Leonard Koren for his trust and close collaboration

Thank you Deborah Bowmann, Nathalie Du Pasquier, Uta Eisenreich, Catherine Geel, Thomas Jeppe, Leonard Koren, Jepppe Ugelvig, and Boy Vereecken for generously contributing to the programme

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

Laura Herman, Anne-Claire Schmitz, Federica Buzzi  
Visual identity: Antoine Begon, Boy Vereecken

### **La Loge**

rue de l'Ermitage 86 - 1050 Brussels  
+32(0)2 644 42 48  
info@la-loge.be - www.la-loge.be

La Loge is a privately initiated non-profit association founded by architect Philippe Rotthier. La Loge is supported by Philippe Rotthier Foundation, Flanders State of the Art, and First Sight, La Loge's community of engaged individuals and organisations.



Leonard Koren & Guests, scenography by Deborah Bowmann, La Loge, Brussels, 2018. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky and Maxime Gourdon



Leonard Koren & Guests, scenography by Deborah Bowmann, La Loge, Brussels, 2018. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky and Maxime Gourdon



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Leonard Koren & Guests, scenography by Deborah Bowmann, La Loge, Brussels, 2018. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky and Maxime Gourdon



## Mondo Cane Organ Piece

composed by Erik Thys

26 January 2019

## **Mondo Cane Organ Piece**

**Composed by Erik Thys**

26 January 2019

A newly commissioned organ piece will be performed as a preamble to MONDO CANE, a project by artist duo Jos de Gruyter & Harald Thys selected to represent Belgium at the 58th edition of the Venice Biennale, and curated by La Loge director Anne-Claire Schmitz.

Composed by Erik Thys, the concert will adopt the form of an international anthem.

La Loge and BOZAR are institutional partners of the Belgian Pavilion of the 58th Venice Biennale.

MONDO CANE is commissioned by Fédération Wallonie-Bruxelles.

### **Practical information**

Free admission

Limited seating

Concert starts at 8 pm and 8:45 sharp

### **About the contributors**

**Jos de Gruyter** (b. 1965) and **Harald Thys** (b. 1966) live in Brussels and have been working together since the late 1980s. The artist duo creates films, drawings, paintings, photographs and sculptures in which simultaneously hyper-recognizable and nonauthoritarian characters, objects and spaces exist. De Gruyter and Thys have had numerous solo exhibitions at institutions including Konkurs Eksperten at Kunsthall Aarhus (2018); White Suprematism at Portikus Frankfurt and CAC Vilnius (2016); Im Reich der Sonnenfinsternis at MCA Chicago; Fine Arts at MOMA PS1, New York; Die schmutzige Puppen von Pommern at The Power Station Dallas and Tram 3 ay CCA Wattis, San Francisco (2015); Das Wunder des Lebens at at Kunsthalle Wien (2014); Optimundus at M HKA, Antwerp (2013); Projekt 13 at Kunsthalle Basel (2010). The artists were included in the Venice Biennale (2013) and the Berlin Biennale (2008).

**Erik Thys** (b. 1961) is a Belgian author, composer, artist and psychiatrist. As a psychiatrist, Erik Thys is affiliated with the Sint Alexius Psychosocial Centre in Brussels and the University Psychiatric Centre at the KU Leuven. He wrote the book "Psychogenocide" about the nazi mass murder of psychiatric patients and is president of KAOS, an organization at the intersection between art and psychiatry. Erik Thys also works regularly with Jos de Gruyter & Harald Thys. He composed music for several of their films in which he also appears as actor and composed and performed organ concerts in churches in San Francisco, Berlin, Vienna and Basel. Erik Thys also collaborated with Dora Garcia and Richard Venlet with whom he conceived the play 'Games People Play' (Playground Festival STUK Leuven, 2007). He also shares a passion for cars with his brother Harald. Together, they hold lectures on the psychoanalysis of the car.

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

La Loge

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Mondo Cane Organ Piece by Erik Thys, La Loge, Brussels, 2019. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky



Mondo Cane Organ Piece by Erik Thys, La Loge, Brussels, 2019. Courtesy and copyright of the artists and La Loge. Image Lola Pertsowsky



Mondo Cane Organ Piece by Erik Thys, La Loge, Brussels, 2019. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky

# Despina

by Zoë Paul

24 April - 29 June 2019

# Despina

## by Zoë Paul

la loge

25/04/19 – 29/06/19

Kluisstraat 86  
rue de l'Ermitage  
B-1050 Brussels  
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Visit our website for  
more details about our  
programme and events.

**opening**  
Wednesday 24 April 2019  
18:00 to 21:00

**opening hours**  
Thursday-Saturday  
12:00 to 18:00

**extended opening hours  
during Art Brussels**  
Thursday 25 April –  
Saturday 27 April 2019  
(closed on Sunday)  
10:00 to 19:00

free entrance

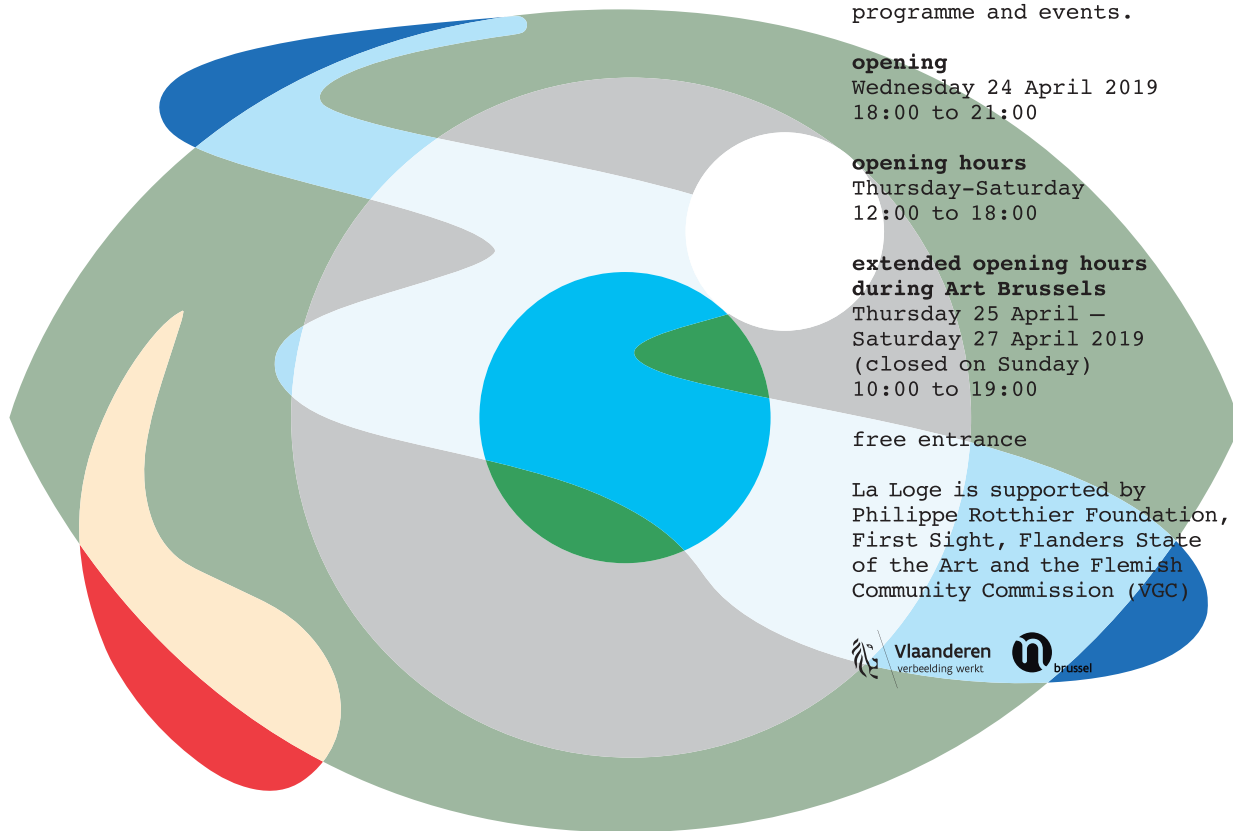
La Loge is supported by  
Philippe Rotthier Foundation,  
First Sight, Flanders State  
of the Art and the Flemish  
Community Commission (VGC)



Vlaanderen  
verbeelding werkt



brussel



## **Despina**

**by Zoë Paul**

24/04/19 - 29/06/19

Zoë Paul's work consists of elements and motifs that—whether at the personal or communal scale—convey an essence of belonging. She employs timeless, general-purpose, low-tech materials and techniques, such as ceramics, weaving and drawing, that pertain to a small-scale economy and are used to meet daily life needs. Her work aims to examine our relationship with tradition and explores shifts in perception around the value of an object according to time and context.

In *Despina* Zoë Paul explores the impermanence of life through the lens of ancient mythologies, fertility and femininity. Invited by La Loge, she constructs a narrative through new works and material experiments that depict scenes from both the lively territories above the earth's surface and, below it, the divine yet obscure underworld. Paul underlines the interdependence of these two spaces through the use of symbols and allegories. Taking a more holistic approach to nature, Paul emphasizes tradition and femininity over more modern forms of relating to the world, and highlights the bounties provided by nature when handled with attention and care.

The exhibition approaches the multiple facets of *Despina*, daughter of Poseidon and Demeter, as the mistress of the house and the underground deity of nature, birth and death. In Greek the word also refers to "lady", unfolding a series of associations made by the artist around the notion of femininity. Guided by the mythological figure of *Despina*, Paul addresses craft as something that has long been considered a feminine and domestic preoccupation, predominantly associated with the confined space of the household. Rather than seeing craft as a way of controlling women within a biased image of femininity, Paul examines how communities and affinities are produced through craft and reproductive labor.

*Despina* is also the goddess of the grain, harvest, growth, and the fertility of the earth. She is an apt protagonist in the narrative of permaculture and natural farming as alternatives to patriarchal modes of production, including industrial farming and manufacture. Permaculture encourages communities to be resourceful, sustainable and self-reliant, while maintaining a balanced and healthy relationship with the earth. In order to be able to do this, according to Japanese farmer and philosopher Masanobu Fukuoka, we need to know "what unadulterated nature is, so that we can instinctively understand what needs to be done—and what must not be done—to work in harmony with its processes." This intuitive way of handling resources and materials is reflected in her use of elements that are older than humanity itself, such as clay, water, mud and goat manure. Paul evokes an economy associated with daily life needs, in which craft has the further function of transferring knowledge and ideas, and which cannot be separated from performances of gender.

The exhibition is composed of two different realms: the living world and the underworld, connected by thresholds as spaces of transition. In the main space of La Loge, Paul invites the visitor to experience the territory of the living and decaying. Hanging from the ceiling, a large bead curtain (Zargana, 2019) adorned with the image of a fish alludes to the lively atmosphere, which can be experienced from the earth's surface. The beads are made manually, stained different colors with raw oxides and ground-up minerals. *Zargana*, the title of the piece, is the Greek name for the fish but also common slang to refer to women in general.



A recurring element in Paul's practice, the bead curtain functions as a medium: a lo-fi cinematic technology enabling movement within still images. It refers to the permeable shades that veil the thresholds of Greek village homes, separating public and private spaces while also embodying a transitory state impersonated by Despina. A tile piece (*The way we walk apart*, 2019) composed of locally sourced terracotta tiles reminiscent of vernacular architecture evokes a sense of community and domesticity.

On the walls of the main space, a series of herb paintings made out of handmade paper, whitewash and herbs (*Flower Paintings*, 2018) expand the artist's conceptual and material research on the aesthetics of life and death. Depicting flowers and plants through the genre of the still life, Paul evokes the sense of nature's transience in images of daily existence, while the recurrent application of whitewash or limewash on houses refers to care for the home and the community. In the center of the room and on stage, seven ceramic pots (*The Breathing Pots*, 2019) evoke a bodily quality in their torso-like organic forms with air-filled lungs. The figures and fish reinforce the idea of flow: water appears again as a metaphor, an element from which life springs. In aquatic environments, forms of life sprout and decay. Nevertheless, the water leaks through the cracks, marring the base. It trickles downwards into the depths of the underworld, emphasizing the dichotomy as well as interdependence between these two states of being.

In the corridor on the ground and upper floor, the walls are decorated with voluptuous figures and legs (*Wall painting*, 2019) in clay and oxides, the same materials used in the bead curtain. Painted directly onto the walls, these paintings are ephemeral, the colors inconstant. The figures imply another temporality: they are spectral spirits that tie the exhibition together, creeping across the walls and crevices of the building. In the hallway, visitors pass through a zone that slows them down, where herbal teas (*Tea Ceremony*, 2019) are served to reinvigorate the senses – a common motif in Paul's work. Presented in cups and vases sculpted by the artist, the tea (supplied by Greek herb company Daphnis and Chloe) refers to an ordinary human activity, underlining the value of objects and the experience of shared time. Finally, two black dogs (*Dogs*, 2018) reside in the triangular corridor of La Loge. These slender animals are symbolic figures of the underworld, associated with the subterranean and the goddess Despina. Together with the corridors of La Loge, the space assumes the status of limbo.

In Despina, Paul underlines the building's circulation by emphasizing its vertical axis. If the main space on the ground floor symbolizes the terrain of the living, the basement presents a humid, mossy environment where divine figures reside. In this dark, subterranean world, godly feminine forms (*Reclining Figures*, 2019) protrude from a carpet of earth. Carved from marble, their reproductive organs are highlighted as round silhouettes, emphasizing the fertility of nature and land.

## About the artist

Zoë Paul (b. 1987, London) grew up between the Greek island of Kithira and Oxford, with South African origins. She now lives and works in Athens. After receiving her undergraduate degree at Camberwell College of Art, she completed her MA in Sculpture at the Royal College of Art, London. Past projects and exhibitions include *La Perma-Perla Kraal Emporium*, a collaborative work that invites visitors to sit around a long table and make clay beads (SPIKE Island, Bristol, 2018 and *The Breeder*, Athens, 2017); *Equilibrists*, organized by the New Museum, New York and the DESTE Foundation, Athens in collaboration with the Benaki Museum, Athens; *Solitude and Village*, an exhibition exploring social relations and indebtedness in the village (*The Breeder*, Athens, 2016), and *Unorthodox* (Jewish Museum, New York, 2015). Paul was in residency at Hospitalfield in Scotland where she was commissioned to create a body of work entitled *wild wolf, man and fish*.

## List of works

### Hallway and corridor

*Tea Ceremony*, 2019  
Pots, cups and tea

*Dogs*, 2018  
Ceramics  
45 x 85 x 45 cm

*Wall Paintings*, 2019  
Clay  
Variable dimensions

### Temple

*Zargana*, 2019  
Hand rolled fired clay beads and raw oxides  
470 x 140 cm

*The way we walk apart*, 2019  
oil paintings on reclaimed terracotta tiles  
Variable dimensions

*Flower Paintings*, 2017  
Herbs and flowers, brass frames, handmade paper with whitewash  
100 x 140 cm

*The Breathing Pots*, 2019  
Ceramics on found stone pedestals  
100 x 60 x 50 cm

### Basement

*Reclining Ladies*, 2019  
Resin, goat manure, whitewash, clay, papier-mâché, chicken wire, straw and marble  
Variable dimensions

## Second floor

*Wall Paintings*, 2019

Clay

Variable dimensions

### **Edition**

On the occasion of the exhibition *Despina* (24 April - 29 June 2019), a limited edition of 15 was produced. For more information contact La Loge via [info@la-loge.be](mailto:info@la-loge.be)

Zoë Paul

*Platters*, 2019

Glazed ceramics

Variable dimension (from 15 x 15 cm to 24,5 x 23 cm)

Edition of 15

Price: 550 euros

### **Acknowledgments**

Our gratitude goes to Zoë Paul for her generosity and enthusiasm, and for the close dialogue with La Loge in the development of *Despina*. All works (except *Dogs* and *Flower Paintings*) have been specially made for the occasion of the exhibition at La Loge.

Thank you to Bourgondisch Kruis in Harelbeke and Rotor DC.

### **Events**

#### **Finissage Despina by Zoë Paul with guided tour**

29/06/19 - 4pm

Join us on Saturday 29 June for the last day of the exhibition *Despina* by Zoë Paul and for the closing of La Loge's 7th season. The finissage will also be the occasion to discover Zoë Paul's limited edition of unique works titled *Platters*. Tea will be served (Greek mountain tea and fennel seeds by Daphnis & Chloe), followed by a guided tour by the artist.

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

Staff: Laura Herman, Laila Melchior, Anne-Claire Schmitz

Visual identity: Antoine Begon, Boy Vereecken

Translations: Maarten Mertens, Juliane Regler

Installation team: Amaury Daurel, Benjamin Jaubert, Nicolas Moreau, Ugo Zanin

### **opening hours**

Thursday - Friday - Saturday

12:00 to 18:00

Free entrance

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

### **La Loge**

rue de l'Ermitage 86 - 1050 Brussels

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Despina by Zoë Paul, La Loge, Brussels, 2019. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky



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**Temple Talks**

Season 7

**With Anne Holtrop and Christopher Roth**

**Temple Talks** is a series of commissioned lectures jointly organised by La Loge and Raak (Research Center for Architecture & the Arts at KU Leuven Association). Over the course of the academic year, artists and architects will be invited to share a passionate and personal point of view contributing to an understanding of the ever complementary, complex, and sometimes misunderstood relationship between art and architecture. Through the experience of a diversity of guests and practices, the series aims to research the specificities of these distinct fields while building up a common ground of interests and languages. Guests will structure their talks by leaning on the physical presence of an object, artwork, or document of their choice. While acting as both a mediator and partner in conversation, this third party will hopefully lead to a disruption of the dualistic relationship between audience and lecturer. La Loge and rAAK warmly welcome you all to this new series of evening discussions.

### Temple Talks with Anne Holtrop: Material Culture

22/11/2018 - 20:00

The Temple Talks series 2018-19 opens with a lecture by architect Anne Holtrop. The materiality of an architectural project is often understood as its construction and expression. Holtrop's own association with material has shifted towards one that focuses on the process of working a material and the unique gestures dictated by a particular material, which he describes as material gesture. This shift of focus enables me to find form and an expression of architecture as a result of intervening in the process of making. The term gesture is borrowed from Roland Barthes, who in his writings on the work of Cy Twombly, defines the term gesture as the surplus of an action. An action, he writes: "is transitive, it seeks only to provoke an object, a result." Whereas the gesture is "the indeterminate and inexhaustible total of reasons, pulsions, indolences which surround the action with an 'atmosphere'." In his work, he explores the gestures of making in relation to a material, in order to produce an architecture that is solely based on the relationship between the two, where the essence of the work lays within the material, the form and the act of making.

**Anne Holtrop** (°1977, NL) graduated cum laude in architecture from the Academy of Architecture in Amsterdam in 2005 and is currently based in Amsterdam and Bahrain. His work ranges from models to temporary spaces and buildings. In 2015 the first two major buildings, the National Museum for the New Dutch Waterline and the National Pavilion of the Kingdom of Bahrain for the Milan Expo 2015, were completed. In 2016, Anne Holtrop co-curated the Bahrain Pavilion at the Venice Architecture Biennial: Places of Production, Aluminium. The same year Anne Holtrop opened a second studio in Bahrain which is currently working on the design and building of the Sheikh Isa Bin Ali Al-Khalifa Museum, the Siyadi Pearl Museum, the Murad Boutique Hotel and the Garden House. Studio Anne Holtrop designed a new retail identity for Maison Margiela in collaboration with its artistic director, John Galliano. The new look was unveiled during the couture show in July 2018. The interiors of four major stores will be completed later this year. Anne Holtrop was course director of the master Studio for Immediate Spaces at the Sandberg Instituut Amsterdam from 2012 to 2016, and was editor of the architectural journal Oase from 2005 to 2013. He is currently visiting professor at the Accademia di architettura di Mendrisio and is appointed professor of architecture and design at the ETH in Zurich, starting in January 2019. For his practice Anne has been awarded several grants from the Mondrian Fund. In 2007 he received the Charlotte Köhler Prize for Architecture by the Prince Bernhard Cultural Foundation and in 2016 the prestigious Iakov Chernikhov International Prize. 2G magazine dedicated its 73rd issue to Studio Anne Holtrop.

## **Temple Talks with Christopher Roth: Watch more TV!**

20/03/19 - 19:30

The second edition of Temple Talks focuses on the role of television in broadcasting ideas about art and architecture. Inspired by collectives such as TVTV, the Videofreex and the The Raindance Foundation, as well as live television and the communicative power of YouTube, Berlin artist Christopher Roth will discuss the potential of TV for architecture and urban planning as opposed to maps and models to share future visions and ideas.

Browsing through space-time.tv, which unites three channels committed to re-visiting TV as an artistic means to mass pedagogy, Roth will discuss TV as a channel through which we can tell stories, short and loud, spread urgent messages, dramatize, shout at the viewer, compress the content and the argument, short and clear.

Station+ is devoted to The Property Show, which is produced by students of Arno Brandlhuber at the ETH Zurich, department for architecture.

realty-v is the very first REALTY artist commission featuring propagandistic vignettes, theoretical pictures, and archival materials. It willfully pursues the program's stated agenda of getting the better of gentrification, even through the means of contemporary art. station+ and realty-v share an investment in the collectivization of property along the lines of economist Henry George and other radical reformists.

42 explores the spirit of television as a broadcasting tool for artistic and utopian ideas since the 1970s. Filmed in a studio at the Fahrbereitschaft in Berlin-Lichtenberg, the station revisits the efforts of artists such as Michael Asher, Dara Birnbaum, Valie Export, General Idea, Martha Rosler, Richard Serra, and others.

**Christopher Roth** is a film director and artist. He directed films including Legislating Architecture, The Property Drama, and Architecting after Politics, all made in collaboration with Brandlhuber+. His films have been screened at the architecture biennials of Venice and Chicago. Roth's feature film Baader won the Alfred Bauer Prize in Berlin 2002. Hyperstition is a film with Armen Avanessian and 80\*81 What Happened? was a research with Georg Diez, leading to 13 books and 30 theater pieces worldwide. Roth is represented by Esther Schipper, and he lectures at ETH Zurich. In 2018, he launched 3 web TV channels: Realty-v (with Tirdad Zolghadr, Kunst-Werke), S+ (with Brandlhuber's chair at ETH) and 42 (with Fahrbereitschaft): space-time.tv.

### **Practical Information**

free access

no reservation necessary, but seats are limited

language: EN

venue: La Loge

### **La Loge**

rue de l'Ermitage 86 - 1050 Brussels

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info@la-loge.be - www.la-loge.be

**la loge**



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Belgium

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## La Loge Archive

Season 8

asbl-vzw architec-  
ture museum - la  
Loge  
www.la-loge.be

# **Palais de Justice**

**by Carey Young**

05 September - 19 October 2019

# Palais de Justice by Carey Young

Kluisstraat 86  
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www.la-loge.be

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

**opening**  
Wednesday 4  
September 2019  
18:00 to 21:00

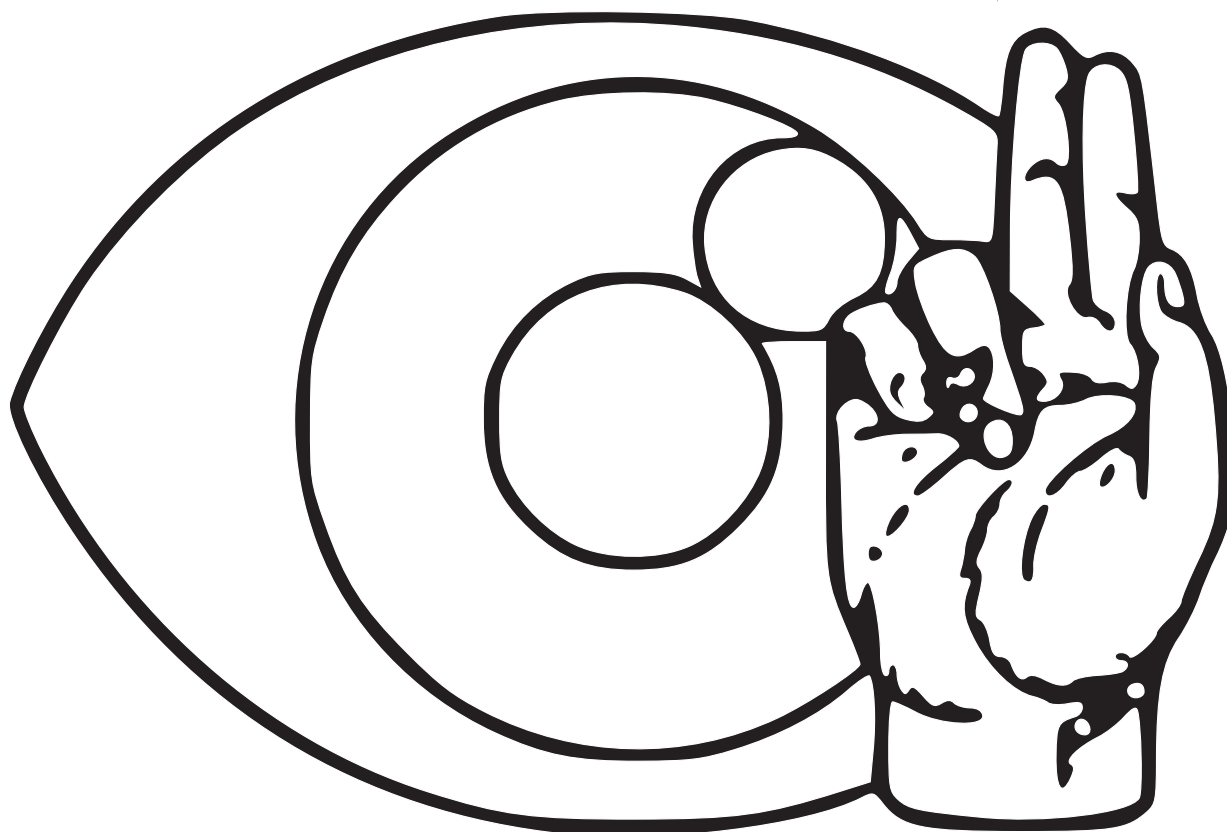
**opening hours**  
Thursday–Saturday  
12:00 to 18:00

free entrance

La Loge is a privately  
initiated non-profit  
association supported  
by Flanders State of  
the Art.

**la loge**

05/09/19 – 19/10/19



## Palais de Justice

by Carey Young

5 September - 19 October 2019

For more than seventeen years, Carey Young has created a body of law-related artwork across a variety of media to explore the relationships between the body, language, rhetoric, and systems of power. Works including *Declared Void* (2005), *Uncertain Contract* (2008) and *Report of the Legal Subcommittee* (2010) addressed legal definitions and the language, aesthetics and performativity of law, thoroughly permeated by political and moral judgments. With *Palais de Justice* (2017), on view in the temple space of La Loge, Young develops and extends this ongoing work into timely concerns with gender, power and the cinematic.

*Palais de Justice* is a video installation which was filmed by the artist at the eponymous nineteenth-century courthouse in Brussels, one of the largest buildings in Europe. Architect Joseph Poelaert built this labyrinthine hilltop edifice between 1866 and 1883 during the reign of Leopold II, with the commission to represent law and sovereign power, in terms of the sublime. To commence construction, 3000 houses in the historically working-class Marolles-Sablon area were destroyed. Ever since, the Palais de Justice has been mired in controversy, and the word 'architect' has locally become a derogatory term: 'schieven architect'. As Belgium's main courthouse, the building has long been a symbol of judicial power, although it has also famously suffered the ongoing indignities of collapsing ceilings, interior damage and everpresent, rusty scaffolding. However, in *Palais de Justice*, Young sees the building through fresh eyes, using it to propose an alternative narrative of law in which women seem to control the justice system itself.

Denied official permission to shoot, like every other film request received by the Palais at the time, Young consulted a lawyer and then decided to continue with her project. Over the ensuing two-year period, she filmed regularly at the Palais, working 'in plain sight' and shooting real events and real trials, but without the knowledge or permission of anyone depicted. Young was undeniably taking a risk yet felt bolstered with her lawyer's proposed defence: that, during a trial, judges (and anyone on the court bench) in courtrooms are public figures revealing themselves in public space, and therefore not protected by Belgium's privacy laws.

The piece begins with a shot of a young man wearing a tracksuit, casually descending the monumental courthouse steps. (He is a figure who may come to seem excluded, once the work concludes.) While the blindfolded Roman goddess Lady Justitia is often represented in courthouses, patriarchy has traditionally infused the legal system and all its workings, making invisible and often denying the needs and life experiences of women. Yet in Young's piece the familiar patriarchal culture of law is contradicted. Whilst the camera establishes the grandiose scale of the building with a wide view of the gargantuan *salle des pas perdus* (entrance hall), which dwarfs human scale, in the rest of the piece Young positioned her camera in corridors, to peep voyeuristically through circular windows in the courtroom doors, always the outsider, as if excluded - or as if a peepingtom. The artist shows us many female lawyers and judges at work, whether directing trials, giving judgements or paused in thought, captured in a series of unflinchingly long, fixed shots. Young subtly builds a counter-narrative: a legal system seemingly centred on, and perhaps controlled by women, as if male presence may be optional or unnecessary in this particular future. Young's camera becomes implicated, either caught within reflections, or through seemingly-becoming noticed by some of her subjects.

The windows and the camera's lens are suggested as an interwoven series of oculi, in which we watch justice as performance, and are ourselves implicated, like the artist, as witnesses or voyeurs. The artist absorbs the judges into her image-world, projecting them at monumental scale and with painterly light: a flattering portrait of female intellectuals at work. The camera, on its locked-off tripod, never moves - only the people within the frame come and go, as if the camera ultimately sides with the permanence of the architecture, rather than its fleeting inhabitants. Men still appear within the piece, but their usual societal agency seems reversed - here, they wait to be heard, noticed, or given access, or they are pictured as lonely, minor figures. Motifs of eyes, gazes, vignettes, apertures and lenses abound throughout the piece, whilst the glass of the courtroom windows captures reflections of action taking place behind the camera, giving many shots a layered, 360-degree field of view, which adds a floating sense of unreality to proceedings in court.

The soundtrack is an important part of the work's hallucinatory atmosphere and sense of scale. Instead of capturing audio of the trials depicted on camera, the recordings captured the sounds of the Palais' vast marble hallways and corridors, filled with distant footsteps and ethereal, echoing but indistinct voices. These were mixed with occasional real-time sound from the shots themselves, such as heavy doors closing, or the footsteps of passers-by whom we see on screen, creating occasional moments of quasi-realism, where sound synchronises with image, within the otherwise abstracted soundscape of this juridical space. Palais de Justice considers the complex relations between law and the senses, between the judicial and the fictional and between the camera and ideas of gender, using documentary-style footage to conjure a thought-experiment of female power and agency.

Projected to fill a large wall in the temple space of La Loge, Palais de Justice harbours a particular relationship with La Loge's dimensions, symbols and history. Located near the Palais de Justice, La Loge is a former Masonic temple built in 1934-1935 by modernist architects Fernand Bodson and Louis Van Hooveld. Le Droit Humain, the first masonic obedience in Belgium that allowed women into the lodge and considered equality a central value, commissioned the construction of the art deco building. Though Freemasonry is generally associated with patriarchy, nepotism and elitism, it is interesting to note that Le Droit Humain originated in the nineteenth-century as an extension of the first feminist movement in France. With a subtle façade, an internalized layout and decorative details within the interior of the building only, La Loge could be considered almost as an inversion of the palais de justice. While it is also a temple on a hill, its labyrinthine space was not designed to regulate human behaviour, but rather to defend and reflect on humanist virtues of liberty, integrity and honesty. Lastly, the upper floors of La Loge look out onto a water reservoir on Rue de la Vanne with monumental facades of Vitruvian proportions, designed by architect Joseph Poelaert 1857.



## **about the artist**

Carey Young's work has been exhibited widely, including solo shows at Dallas Museum of Art, Migros Museum für Gegenwartskunst (Zurich), The Power Plant (Toronto), Contemporary Art Museum St.Louis, and recent group shows at Centre Georges Pompidou (Paris and Brussels), Walker Art Center (Minneapolis), Hayward Gallery(London), Tate Britain amongst many others. She is represented by Paula Cooper Gallery, New York. Palais de Justice has been exhibited at Dallas Museum of Art, Paula Cooper Gallery (New York), Front Triennial and Towner Art Gallery (Eastbourne).

## **on view**

Palais de Justice, Carey Young, 2017. Single-channel HD video(from 4K), quadraphonic sound; 17 mins 58 secs.

## **credits**

Camera: Carey Young  
Camera Assistant (main): Constantin Didisheim  
Camera Assistant (second): Albin Metthey  
Editor: Carey Young  
Online editor: Sue Giovanni  
Sound recordists: Fabrice Osinski, Aurelien Lebourg, Carey Young  
Sound Design: Niall Kearney and Mike Avgeros, Soho Sonic Studios  
Production Management: Ioanna Karavela, Carey Young  
Legal advice: Annick Mottet, Lydian

## **thank you**

The installation of this exhibition was made possible thanks to the professional and devoted work of Amaury Daurel, Arthur Jules and Mathias Prenen.

We are also grateful to Ludo Engels for his support and technical assistance.

Thank you to Annick Mottet (Lydian) and Fondation Poelaert.

Lastly, Vedett supports the opening evening of the exhibition.

Carey Young would like to thank the following people and organisations for their invaluable assistance with this work:

Fondation Poelaert  
Prof. Les Moran and colleagues at the School of Law, Birkbeck, University of London  
Prof. Alison Diduck, University College London  
Renzo Martens  
Annick Mottet, Lydian  
Prof. Linda Mulcahy, Wolfson College, Oxford University  
Barbara de Muyser Lantwyck  
Paula Cooper Gallery, New York  
Slade School of Fine Art, University College London  
SohoSonic Studios  
In fondest memory of camera assistant Constantin Didisheim (1992 - 2017)

## lectures and events

### **Carey Young in discussion with Susan Schuppli: legal infrastructures**

11/09/2019 - 6.30pm

Join us for an artist talk by Carey Young, about the research and development of Palais de Justice, and her wider artistic interests in law, followed by an informal conversation with artist Susan Schuppli. Both Young and Schuppli have worked directly with lawyers and legal tools, developing artistic projects that position law as a medium and subject matter of their practice. The artists will discuss creative responses to legal infrastructures, touching on feminism, language, architecture, and legal aesthetics, as well as the ways juridical subjects perform their roles as mediators of law. The conversation offers a unique opportunity to expand upon the ideas and issues raised by Palais de Justice, currently on view at La Loge.

### Biographies

Susan Schuppli is a Swiss-Canadian artist who lives and works in the UK. Her work examines material evidence from war and conflict to environmental disasters and has been recently shown at Toronto Biennial of Art, SculptureCenter (New York) and Bildmuseet (Umeå, Sweden). She has published widely within the context of media and politics and is author of the forthcoming book, *Material Witness* (MIT Press, 2020). She received the ICP Infinity Award for Critical Writing and Research in 2016. Schuppli is Director of the Centre for Research Architecture, Goldsmiths, University of London and is an affiliated artist-researcher as well as board chair of Forensic Architecture.

Carey Young lives and works in London. Young's work has been exhibited widely, including solo shows at Dallas Museum of Art, Migros Museum für Gegenwartskunst (Zurich), The Power Plant (Toronto), Contemporary Art Museum St. Louis, and recent group shows at Centre Georges Pompidou (Paris and Brussels), Walker Art Center (Minneapolis), Hayward Gallery (London), Tate Britain amongst many others. She is an Honorary Research Fellow at the School of Law, Birkbeck, University of London. Her work is represented by Paula Cooper Gallery, New York. Palais de Justice is her first solo exhibition in Belgium.

### **Carey Young in conversation with Barbara Villez**

18/09/19 - 19.30pm

In this talk, Carey Young will speak about her artistic interests in law, and her work Palais de Justice, in conversation with Barbara Villez, emeritus professor at University Paris 8, an expert in the representations of justice in film/TV, media and art. Carey Young will discuss the iconography and theatricality of the Palais, and will reflect on the unusual process of filming the work, as well as her wider interests in terms of questioning the languages, rituals and aesthetics of law, in a body of artistic work she has developed over the last seventeen years, often in collaboration with a legal team.

Barbara Villez is emeritus professor at Université Paris 8, where she directed the JILC (Justices, Images, Languages, Cultures, [www.jilc.fr](http://www.jilc.fr)) and the Labex Arts H2H research project « Performing the Law ». As associate researcher at the Institute for Advanced Judicial Studies, she headed a project on images of justice and at the Laboratoire Communications et politique of the CNRS she created and directed a research network on

television series. She has organised several workshops on representations of law and justice in continuing education programmes for judges and prosecutors at the Ecole nationale de la Magistrature. She has published *Séries télé:visions de la justice* (PUF 2005), *Television and the Legal System* (Routledge 2009), *Law & Order (New York Police Judiciaire): La Justice en prime-time*, PUF 2014) and numerous articles on representations of justice (television, other media and art).

### **the team of La Loge**

Curator: Laura Herman

Curatorial intern: Sophie Fitze

Visual identity: Antoine Begon, Boy Vereecken

Partner: Brussels Gallery Weekend

### **opening hours**

Thursday - Friday - Saturday

12:00 to 18:00

Free entrance

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

### **La Loge**

rue de l'Ermitage 86 - 1050 Brussels

+32(0)2 644 42 48

info@la-loge.be - www.la-loge.be

La Loge is a privately initiated non-profit association founded by architect Philippe Rotthier. La Loge is supported by Philippe Rotthier Foundation, Flanders State of the Art, and First Sight, La Loge's community of engaged individuals and organisations.



Palais de Justice by Carey Young, La Loge, Brussels, 2019. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky



Palais de Justice by Carey Young, La Loge, Brussels, 2019. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky



Palais de Justice by Carey Young, La Loge, Brussels, 2019. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky

**Life under a cherry tree**

**by Rotor**

06 November - 21 December 2019

# Life under a cherry tree By Rotor

Kluisstraat 86  
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+32(0)2 644 42 48  
info@la-loge.be  
www.la-loge.be

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

**opening**  
Wednesday, 6  
November 2019  
18:00 to 21:00

**opening hours**  
Thursday-Saturday  
12:00 to 18:00

free entrance

La Loge is a privately  
initiated non-profit  
association.

la loge

07/11/19 – 21/12/19





## **Life under a cherry tree**

**by Rotor**

**7/11/19 to 21/12/19**

In 2016, the Brussels-Capital Region launched its "Programme Régional en Economie Circulaire", enthusiastically embracing the concept of a "circular" economy. Like in many other European cities, a not so distant future is envisioned where material resources are utilised in "closed loops". It is a strategy that would allow infinite reusability and recyclability of materials without any loss of quality. The ambition is to create local employment while reducing environmental footprint.

The dominant manifestation of these ideas comes in abstract diagrams. An abundance of arrows is used to represent the yet to be developed business models, professions and social practices. In other words, the tangible social and material qualities of the circular economy and its rough patches remain to be seen. In *Life under a cherry tree*, Rotor investigates the practicalities of the circular economy concept with particular regards to the building industry. The exhibition takes its title from a passage in *Cradle to Cradle* (2002), referring to a vision of an industry based on a system of "lifecycle development".

There are multiple reasons why a material is difficult to reuse. Over the past century, an almost unmanageable diversification of materials and elements has flooded the built environment. From planned obsolescence to legal regulations, and from evolving aesthetics to changing use patterns, there are many kinds of problems that make certain materials difficult to salvage, that create this inertia, and it is frequently unclear which problems are the most significant. Often the recovery of very cheap materials like particle boards, aggregates concrete or simple cellular concrete blocks for DIY is more expensive and complex than the manufacturing of the new product. Other substances are banned from the European market because of their toxic, harmful contents or, as with carcinogenic asbestos, leave only the possibility of complete superstructure. But also the changed aesthetic perception and socio-cultural changes make materials obsolete; a psychological barrier prevents the reuse of toilets, bidets appear obsolete due to the popularization of toilet paper, certain colours and shapes of the 70s and 80s are out of fashion and no longer popular, or the concept of open offices bans ceiling suspensions and glass partitions. In many office buildings, the cladding such as coverings and dividing walls are often complex building products. Paradoxically, these elements are also the first to be removed when the building is transformed. These problems highlight the very uncertainties and contingencies a viable reuse economy must learn to cope with.

At La Loge, Rotor creates a trail through a situation that is reminiscent of a construction site. Across the spaces, materials are stacked, piled and heaped awaiting an unknown future. Rather dramatically, these materials have been staged by bright construction spotlights, moved into focus and thus loaded with an apparent value, a special presence. Everything seems to be ready for construction, expansion or actual integration into the rooms of La Loge but the situation remains inert: construction has paused and with it notions of progress, development and innovation.

The materials that make up this exhibition will be available for free pick-up during the demount to anyone interested in prolonging their use. Takers will be responsible for disassembling and packaging the materials they wish to take.

## about Rotor

Rotor is a cooperative design practice consisting of a group of architects, designers and other professionals interested in material flows in industry and construction, particularly in relation to resources, waste, use and reuse. Rotor disseminates creative strategies for salvage and waste reduction through research and design, and also produces exhibitions, books, economic models and policy proposals. Rotor's approach consistently – and very often visually – emphasizes the effects of human planning, oversight, and extended use on the built environment. Material flows serve as a way to study how humans behave towards each other on a societal scale. In parallel with these exhibition projects, Rotor continued to realize various design projects, often interventions in existing architecture. This work has its equivalent in a growing series of deconstruction projects in which Rotor oversees the dismantling of building components in buildings slated for demolition, for reuse purposes. These dismantlings and the associated reselling activities are conducted under the heading of Rotor Deconstruction, a separate, spin-off entity created in 2014. Rotor represented Belgium's French Community at the 12th International Architecture Exhibition of the Biennale di Venezia. The exhibition Usus/ Usures occupied the Belgian pavilion at the Giardini. The project explored wear as a reaction to use in architecture. For the Prada Foundation, Milan, they curated *ex limbo*, a recollection of the material history of all Prada catwalks. The same year, 2011, they curated and designed the OMA/Progress show in the Barbican Art Gallery in London, an overview of the work of the Office for Metropolitan Architecture, while in 2013 they curated the Oslo Architecture Triennale titled *Behind the Green Door*, including a vast exhibition on the challenges facing 'sustainable' architecture today. In 2018, Rotor participated in Manifesta 12 Palermo with Monte Gallo offering new points of view on the relationship between man and landscape. *Life under a cherry tree* is the first solo exhibition of Rotor in Brussels, where the collective is based.

## thank you

Thank you to Lola Bazin, Ariane d'Hoop, Maarten Gielen, Cécile Guichard, Samuel Little for developing the curatorial concept and exhibition design of *Life under a cherry tree*.

With support from:

Lionel Billiet, Tristan Boniver, Lea Bottani Dechaud, Emmanuel Cortes-Garcia, Lionel Devlieger, Aude-Line Dulière, Camille Drion, Mohsen Ebrahimi Aborke, Michaël Ghyoot, Louise Huba, Camille de Jerphanion, Etienne Lechevallier, Florence Meessen, Victor Meesters, Benoit Molherat, Sebastien Paulet, Catherine Plenevaux, Retrival, Arne Vande Capelle, Daniel Van Drimmelen, Sylvain Regout, Victoria Van Kan, Pierre-Yves Volont, Zerm.

Vedett supports the opening evening of the exhibition.

## lectures and events

### **Talk: Life under a cherry tree by Maarten Gielen**

12/11/2019 - 6pm

In the framework of the exhibition Life under a cherry tree by Rotor and on the occasion of the launch of a 'récupérathèque' at ENSAV La Cambre, Maarten Gielen will discuss issues of sustainability, recycling and the circulation of materials. Similar to Rotor's guiding principles including the reduction of waste through reuse and recovery from dismantling, the interest in material flows in industry and construction, the Fédération des Récupérathèques, founded in 2017, is dedicated to implementing these ideas at art academies in France and Belgium. In the 'récupérathèques', initiated and managed by students, materials can be bought, sold and reused with their own currency, which, in addition to reflected consumption, also establishes the claim of a sustainable economy, student solidarity and social cohesion within the school. Such a récupérathèque will now be opened at the ENSAV La Cambre in Brussels.

Maarten Gielen is, together with architects Tristan Boniver and Lionel Devlienger, one of the founding members of Rotor that operates in Brussels since 2005. In their activities, they combine practical, investigative and curatorial practices producing critical views towards usage and re-usage of material resources in building industry and architecture. In their view, architecture is above all an object of recycling. They approach it in the obverse phase of its process, that is, at the moment when it is to be transformed or demolished.

### **Guided tour by Rotor + Launch Accattone #6**

21/11/2019 - 6pm

Guided tour by Rotor through the exhibition Life under a cherry tree, followed by a presentation of Accattone #6 by the editors Carlo Menon, Sophie Dars, Galaad Van Daele and the designers Ismaël Bennani, Orfée Grandhomme.

The new issue presents projects and ideas about a renewed relationship with land, matter, 'nature' and localities against the backdrop of the new climatic regime. Issue 6 includes contributions by Pier Vittorio Aureli & Maria Shéhérazade Giudici, Sammy Baloji & Filip De Boeck, Sandra Bartoli, Club Donny, Annee Grøtte Viken, Go Hasegawa, Junya Ishigami + associates, Eva Le Roi, Christoph Meier Ute Müller Robert Schwarz & Lukas Stopczynski, Quentin Nicolai, Kayoko Ota, Piet Oudolf & Thomas Piper, Plant en Houtgoed, Christopher Roth & 431, Sanaa, Sitterwerk Foundation, UR Peaks Altitude 35 & Zefco, Galaad Van Daele.

#### about

Accattone is a journal self-published in Brussels by Sophie Dars & Carlo Menon (architects) and Ismaël Bennani & Orfée Grandhomme (graphic designers). The journal explores minor practices in art and architecture through the specific means of the printed magazine.

### **Guided tour by Rotor**

28/11/2012 - 5pm:Dutch

05/12/2019 - 4pm: French

La Loge and Rotor organise three guided tours through the exhibition Life under a cherry tree. The visits are organised in the framework of Interreg NWE project on 'Facilitating the circulation of reclaimed building elements in Northwestern Europe' (FCRBE) that Rotor has been leading since January 2019.

## **team of La Loge**

Laura Herman and Sophie Fitze  
Visual identity: Antoine Begon, Boy Vereecken  
Photography: Lola Perkowsky  
Translations: Nadia Guerrioui, Maarten Mertens

## **opening hours**

Thursday - Friday - Saturday  
12:00 to 18:00  
Free entrance  
Visit our website for more details about our program and events.

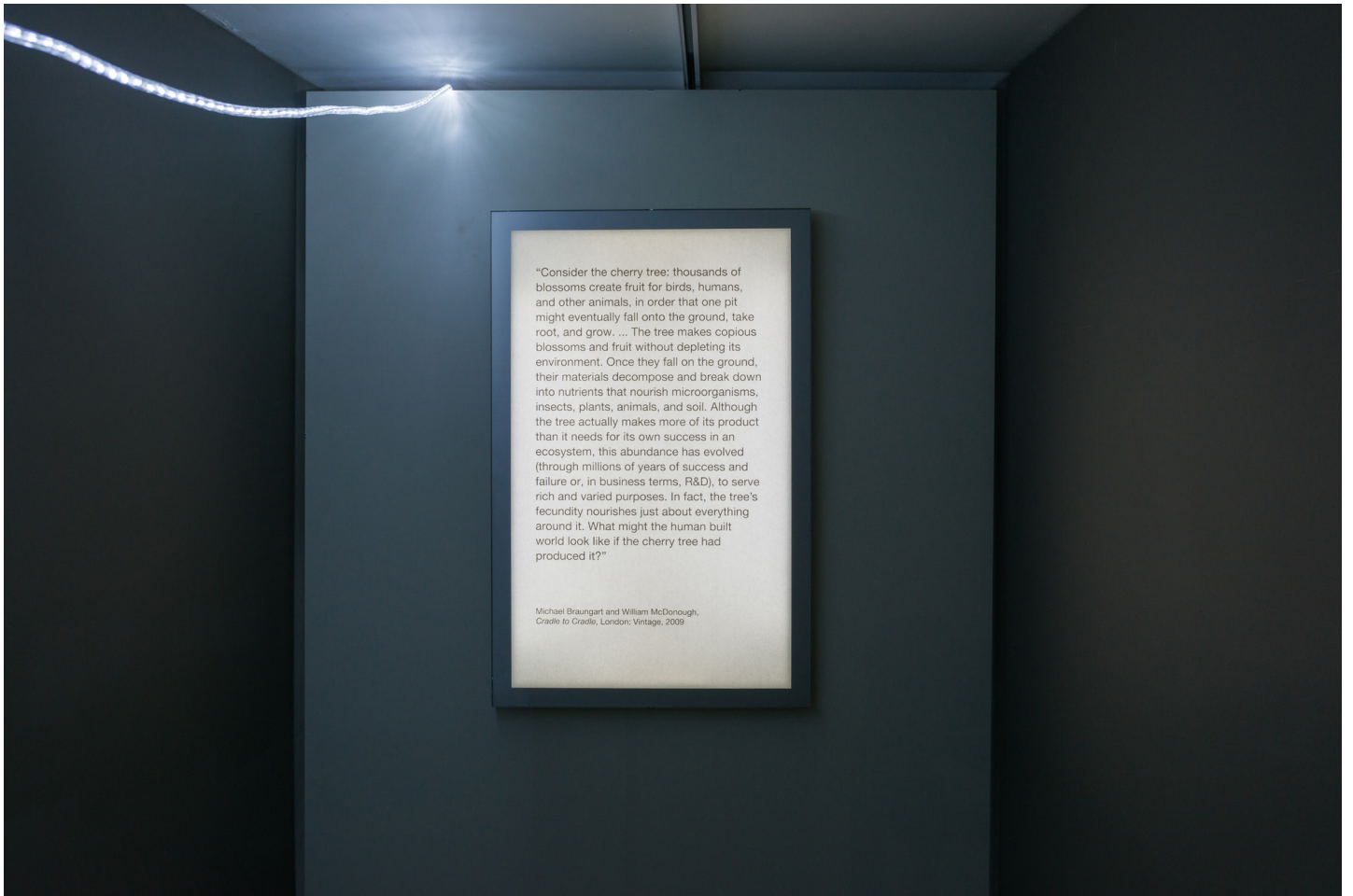
## **La Loge**

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Life under a cherry tree by Rotor, La Loge, Brussels, 2019. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky



"Consider the cherry tree: thousands of blossoms create fruit for birds, humans, and other animals, in order that one pit might eventually fall onto the ground, take root, and grow. ... The tree makes copious blossoms and fruit without depleting its environment. Once they fall on the ground, their materials decompose and break down into nutrients that nourish microorganisms, insects, plants, animals, and soil. Although the tree actually makes more of its product than it needs for its own success in an ecosystem, this abundance has evolved (through millions of years of success and failure or, in business terms, R&D), to serve rich and varied purposes. In fact, the tree's fecundity nourishes just about everything around it. What might the human built world look like if the cherry tree had produced it?"

Michael Braungart and William McDonough,  
*Cradle to Cradle*, London: Vintage, 2009



Life under a cherry tree by Rotor, La Loge, Brussels, 2019. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky



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Life under a cherry tree by Rotor, La Loge, Brussels, 2019. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky

## Learning from Artemisia

by Uriel Orlow

26 february - 27 June 2020

# Learning from Artemisia By Uriel Orlow

Kluisstraat 86  
rue de l'Ermitage  
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www.la-loge.be

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

**opening**  
Wednesday,  
26 February 2020  
18:00 to 21:00

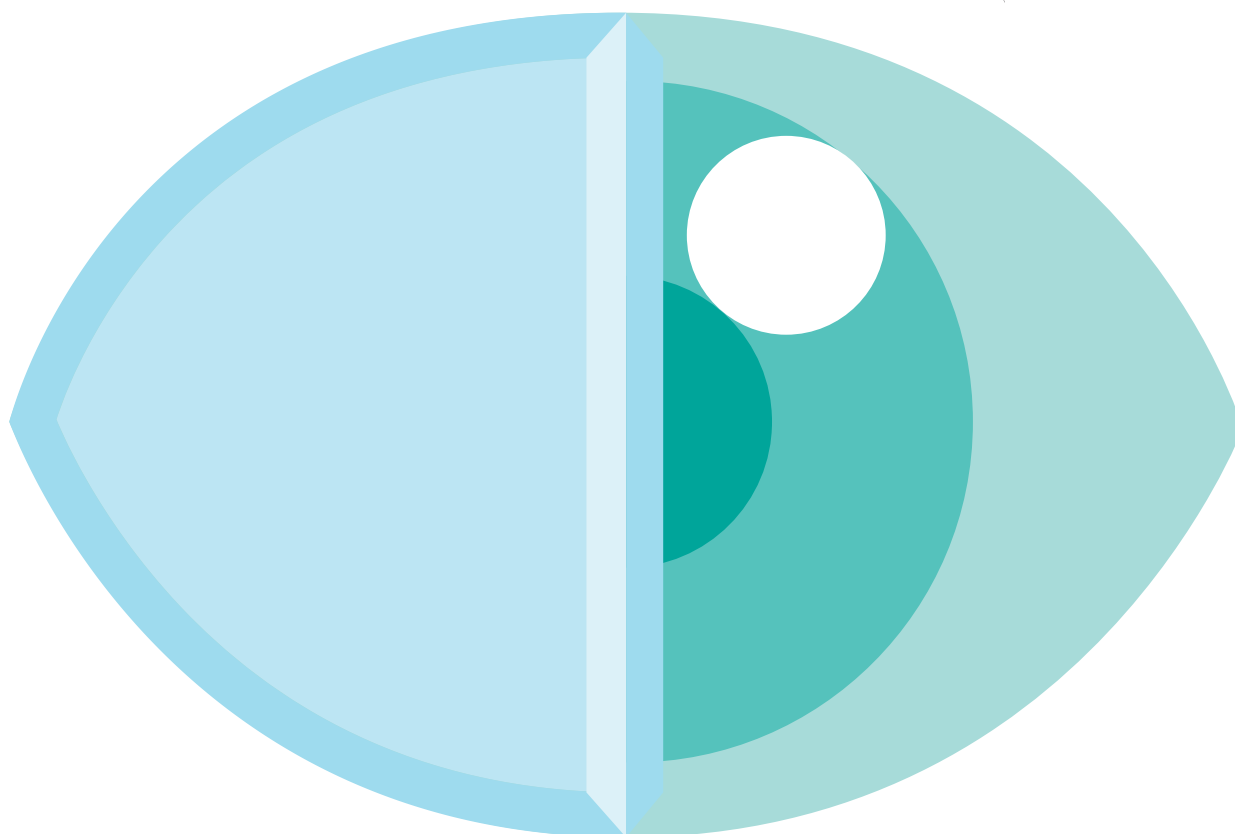
**opening hours**  
Thursday-Saturday  
12:00 to 18:00

free entrance

La Loge is a privately  
initiated non-profit  
association supported  
by Flanders State of  
the Art.

**la loge**

27/02/20 – 11/04/20



## **Learning from Artemisia**

**by Uriel Orlow**

**27/02/2020 - 27/0/2020**

In his multidisciplinary and process-oriented work, Uriel Orlow uses the world of botany as a lens through which he explores the socio-political, economic and spiritual ramifications of colonization and the postcolonial. Often departing from specific sites and micro-histories, Orlow uses different image-regimes and narrative modes to bring to the fore historical and contemporary blind spots of representation and transmission.

In *Learning from Artemisia* at La Loge, Orlow explores plant healing and global power relations through *Artemisia afra*, the African wormwood, an indigenous medicinal plant cultivated in the Democratic Republic of the Congo, alongside other African countries, and used for the treatment of malaria. Despite its proven effectiveness and simplicity, the World Health Organization does not recommend the use of this plant material, in any form, including tea, for the treatment or the prevention of malaria. Meanwhile the pharmaceutical industry derives large revenues from using the active ingredient 'artemisinin' from the related annual wormwood plant to produce antimalarial medication. Combining films and documentation from his work with a women's cooperative in Lumata (south of Lubumbashi) with archival materials from the Royal Museum for Central Africa in Tervuren and a selection of related recent work, the artist traces the history of malaria to extractive capitalism, while highlighting the benefits of a collaborative economy.

The exhibition at La Loge opens with a painting executed by Musasa, a Lubumbashi artist and sign painter. The small painting served as a model for a commissioned fresco on one of the walls of Orlow's small *Artemisia* garden in the cultural centre Picha in Lubumbashi, making the cultivation and use of the plant more visible to the local community. The wall painting serves as an 'instruction manual' for the *artemisia* tea. The plant, named after the Greek goddess Artemis, not only treats malaria and other ailments, but its sustainable production can also have a positive impact on the local economy. Here, the painting appears as a preamble to the following works, which engage with knowledge sharing and learning from plants.

In the back of La Loge's temple space, visitors are invited to have a cup of *Artemisia afra* tea and to consult texts discussing the politics and benefits of this herbal infusion as well as the pharmaceutical legal history surrounding malaria. A looped 3-channel video installation brings together different approaches to the complicated relationship between plant healing and colonial extraction. We see the process of cultivation and production of *Artemisia afra* by a cooperative of women in a field near Lumata as well as the creation of the communal *Artemisia afra* garden at Picha for the Lubumbashi Biennale 2019, interspersed with archival images about the history of malaria prevention in the Congo. Meanwhile the *Orchestre jeunes étoiles des astres*, a group of musicians from Lumata formed by the husbands of the women from the cooperative, sets the story of *Artemisia afra* to music. The band makes activist songs that engage with health education, including songs about HIV and Ebola. A letter from the artist accompanies the visual material, relaying his own experience in the Congo and exploring questions of extraction. A further selection of archival materials from the Royal Museum of Africa Tervuren are displayed in two large frames in the hallway of La Loge.

In the triangular corridor twelve prints are on view. They come from the herbarium of the Botanical Garden in Meise, which holds thousands of specimens of 'alien' plants discovered in the colonies. Orlow manipulated the prints to appear as x-ray negatives, summoning a spectral presence. In his work Orlow often attends to ghosts, revenants from a colonial past that keep haunting the present. These lingering, unresolved presences require voicing and making visible. As they are conjured up they also expose the history and the systems of their acquisition. The colonial collection and categorisation of specimens here is countered by becoming individual portraits.

Downstairs, the experimental documentary *Imbizo Ka Mafavuke* (Zulu, translatable as *Mafavuke's Tribunal*) is set at the edge of a nature reserve in Johannesburg. Here, Orlow addresses the issue of local knowledge systems, and the extent to which Western epistemology fails to comprehend and protect indigenous knowledge. The film employs didactic and pedagogical techniques from Brecht's *Lehrstücke*, a radical and experimental form of modernist theatre, and pre-enacts a people's tribunal where traditional healers, activists and lawyers come together to discuss the protection of indigenous knowledge in the face of bioprospecting and bio-piracy. The tribunal demands a different engagement with indigenous knowledge and benefit sharing when traditionally used medicinal plants are being turned into patented medications by the pharmaceutical industry, in what has become a new colonial frontier. The protagonists in the film slip into different roles and make use of real-world cases involving multinational pharmaceuticals scouting in indigenous communities for the next wonder drug. Ghosts of colonial explorers, botanists and judges observe the proceedings. Throughout the different acts issues of trust, ownership, locality, patenting and ancestry are raised, highlighting the tensions between Western and African conceptions of law.

Finally, the exhibition features a series of twelve prints titled *Muthi*. The term 'muthi' is used in many languages in southern Africa to describe traditional medicine. The word derives from the Zulu word for tree. Various natural products, sourced from trees and other plants, are prescribed and prepared as muthi by an inyanga, a herbal healer. Before the establishment of cosmopolitan medicine, traditional medicine was the dominant medical system for millions of people in southern Africa. The arrival of the Europeans was a turning point for this ancient tradition. Muthi and African healers were perceived as unscientific and ineffective, but their cultural dominance was still considered a threat to British colonial rule and Christian missionary endeavors, resulting in the legislation and curtailing of traditional practices. The series of portraits of plants used in South African traditional medicine shows them as sold in bundles in contemporary markets.

**Curated by Laura Herman**

## **About the artist**

Uriel Orlow lives and works between London and Lisbon. He studied at Central Saint Martins College of Art & Design London, the Slade School of Art, University College London and the University of Geneva, completing a PhD in Fine Art in 2002.

Orlow's work is presented widely in galleries, museums, film festivals and international survey shows including 6th Lubumbashi Biennale (2019), Manifesta 12, Palermo (2018), 2nd Yinchuan Biennial (2018), 13th Sharjah Biennial 13 (2017), 7th Moscow Biennial (2017), EVA International, Limerick (2016), 2nd Aichi Triennale, Nagoya (2013), Bergen Assembly (2013), Manifesta 9 (2012), 54th Venice Biennale (2011). Recent solo exhibitions include Kunsthalle Mainz (2019); Les Laboratoires d'Aubervilliers, Paris (2018); Market Photo Workshop & Pool, Johannesburg (2018); Kunsthalle St Gallen (2018); PAV - Parco Arte Vivente (2017); Parc Saint Léger (2017), The Showroom, London (2016); Castello di Rivoli, Turin (2015); John Hansard Gallery, Southampton (2015); Depo, Istanbul (2015), Spike Island, Bristol (2013).

In 2018 Sternberg Press published the major monograph *Theatrum Botanicum* and in 2019 Shelter Press published the monograph *Soil Affinities*. Orlow is visiting professor at the Royal College of Art London and is currently Reader (associate professor and senior researcher) at University of Westminster, London and lecturer at ZHdK, the University of the Arts, Zurich.

**List of works:** Works and documents in the exhibition

### **Hallway**

Learning from Artemisia, 2019  
Painting, 30 x 40 cm, acrylic on cardboard  
Courtesy of the artist and Mor Charpentier, Paris

Malaria, Congo and the Belgians, 2019  
Selection of archival materials, two prints 70 x 100 cm, framed  
Courtesy of the artist and of the Royal Museum for Central Africa, Tervuren

Clockwise from top left:

1a. Malaria, HP.2011.62.14-237, collection RMCA Tervuren; unknown designer, s.d. (All Rights reserved)  
1b. AP.0.1.3443, collection RMCA Tervuren; 1936  
1c. Map of Elisabethville, 1927

2.a. Visualization on diagram of the struggle against malaria in Jadotville (representation of data from 1944 to 1951)  
2.b. The anti-malarial fight in the Belgian Congo. An indigenous worker, equipped with a special sprayer, sprinkles petroleum with standing water from a swamp to destroy the larvae of mosquitoes that spread malaria. HP.1956.15.10216, RMCA Tervuren collection; photo E. Lebied (Inforcongo), 1946, RMCA Tervuren ©  
2.c. M. Parent, Economic importance of the anti-malaria struggle, 1958

### **Corridor**

Artemisia afra in Katanga, 2019  
12 archival pigment prints on Hahnemühle photorag, 36 x 59 cm  
Courtesy of the artist and Mor Charpentier, Paris



## **Temple**

Learning from Artemisia, 2019-20

3-Channel HD Video with sound, colour

Courtesy of the artist and Mor Charpentier, Paris

Untitled, 2019

Stools and Tables with documentation and Artemisia afra tea

Courtesy of the artist and Mor Charpentier, Paris

## **Basement**

Imbizo Ka Mafavuke (Mafavuke's Tribunal), 2017

Single channel video with sound, black and white/colour, 28'

Courtesy of the artist, Lux London and Mor Charpentier, Paris

Muthi, 2017

12 archival pigment prints on Hahnemühle photorag, 25 x 25 cm

Courtesy of the artist and Mor Charpentier, Paris

## **Thank you**

Learning from Artemisia would not have been possible without the engaged collaboration with Uriel Orlow.

The production of this exhibition was made possible thanks to the professional and devoted work of Benjamin Jaubert, Rémi Lambert. Many thanks to Amaury Daurel putting his carpentry skills at the service of this exhibition. We are also grateful to Ludo Engels for his support and technical assistance during the installation of this project.

Pro Helvetia generously supported the project. Lastly, Vedett supported the opening evening of the exhibition.

## **Credits**

*Learning from Artemisia*

Painting: Musasa

Orchestre jeunes étoiles des astres: Muteba Ardoz, Jean Tshitshi.

Cooperative Lumartemisia: Julie Manyonga, Charlotte Samba, Suzanne Ngandwe, Béatrice Kasongo, Kabibi Mumba, Mado Musonda, Joice Kimbala, Gracia Tshitshi, Lubala Kilufia, Jeanne Kibawa, Christine Inkaj, Lucie Kisimba, Sonny Maleka, Kahilu Mufuka, Pauline Kasongo, Eme Ngoyi, Kitenge Ebambi, Cathy Kinima, Marthe Tshilanda

Special thanks: Lumartemisia/CAE RDC, Royal Africa Museum Tervuren, Pro Helvetia - Swiss Arts Council, Sammy Baloji, Christine Bluard, Sandrine Colard de Bock, Joseph Gaylard, Mikhail Karikis, Ariane Leblanc, Sando Marteau, Lord Nassor, Domitien Ramazin Beyla, Gabriele Salmi, Alain Sengar, Bibiche Tankama, Dr Constant Tchandema, Bruno Tshilond, Maarten Vanden Eynde, Anne Welschen and the entire team of Picha.

## *Imbizo Ka Mafavuke*

Cast: Nhlanhla Mahlangu, Pule Welch, Anthony Coleman, Ayanda Seoka, Lindiwe Matshikiza, Samuel a Jose, Sipho Madonsela, Malebo Rakgogo, Siya Velali, Tshepo Mashaba, Joseph Ndlovu

Production Team: Samora Sekhukhune, Eva Rowson, Lerato Moteka, Vathu Manyakolle, Veli Nkosi, Manuel Lapière, Lesego Moumakwe, Oriel Mapisa, Austin Malema, Lucas Mosoeu, Neo Potsane, Brian Ledwaba, Musa Radebe, Sihle Notha, Puleng Kgabutlane, Lerato Morabe, Dlozi Phetha, Mosa Thabethe, Sabatha Maphiri, Tumi Shoba, Marc Crispill, Bham Ntabeni

Post-Production: Anuree De Silva, Jason R Moffat, João Orecchia

With the support of Wellcome Trust Arts Award, Film London Artists' Moving Image Network (FLAMIN), Arts Council England, Pro Helvetia -Swiss Arts Council

### **Lectures and events**

#### **Conversation between Uriel Orlow and Kobe Matthys (Agency)**

11/03/2020 - 7pm

A conversation between Kobe Matthys (Agency) and Uriel Orlow, artist of the exhibition Learning from Artemisia. Orlow will discuss his multi-disciplinary and research-based practice in which he uses the world of botany as a lens through which he explores the ramifications of colonization and the postcolonial. Together, Matthys and Orlow will engage with shared themes in their practice including questions of patenting and intellectual property.

#### **About Kobe Matthys**

"Agency" is an international initiative that was founded in 1992 by Kobe Matthys and has office in Brussels. Agency constitutes a growing "list of things" that resist the radical split between the classifications of nature and culture. This list of things is mostly derived from juridical cases and controversies involving intellectual property (copyrights, patents, trademarks, etc.) in various territories around the world. The concept of intellectual property relies upon the fundamental assumption of the split between culture and nature and consequently between expressions and ideas, creations and facts, subjects and objects, humans and non-humans, originality and tradition, individuals and collectives, mind and body, etc. Each "thing" or controversy included on the list bears witness to a hesitation in terms of these divisions.

#### **Online screening: The Crown Against Mafavuke by Uriel Orlow**

13/04/20 - 20/04/20

There has never been a more urgent time for art to be accessible, and La Loge believes that artists can help to make sense of this moment and keep us connected while at home.

While La Loge is temporarily closed, we are happy to share with you a small selection of Uriel Orlow's work over the course of the two following weeks, of which one film, Imbizo Ka Mafavuke (Mafavuke's Tribunal), is included in the exhibition Learning from Artemisia.

The Crown Against Mafavuke  
Monday 13 to Sunday 19 April

South Africa, United Kingdom, 2016  
18 minutes, 45 seconds, colour, stereo, 16:9 original format: HD video

The Crown Against Mafavuke is based on a South African trial from 1940. Mafavuke Ngcobo was a traditional herbalist who was accused by the local white medical establishment of 'untraditional behaviour'. The film explores the ideological and commercial confrontation between two different yet intertwining medicinal traditions and their uses of plants, with slippages across gender and race further questioning notions of purity and origination. The re-imagined court case is filmed at the Palace of Justice in Pretoria, where the Rivonia trial was held that sent Mandela and his fellow accused to Robben Island prison.

Imbizo Ka Mafavuke (Mafavuke's Tribunal)  
Monday 20 to Sunday 26 April

2017, 28 minutes, black and white / colour, 16:9, original format: HD video

Imbizo Ka Mafavuke (Mafavuke's Tribunal) is an experimental documentary set at the edge of a nature reserve in Johannesburg. A kind of Brechtian 'Lehrstück', the film shows the preparations for a people's tribunal where traditional healers, activists and lawyers come together to discuss indigenous knowledge and bio-prospecting. The pharmaceutical industry has come to consider traditional medicine as a source for identification of new bioactive agents that can be used in the preparation of synthetic medicine. This raises new questions about intellectual copyright protection of indigenous knowledge. Imbizo Ka Mafavuke asks who benefits when plants become pharmaceuticals, given multiple claims to ownership, priority, locality and appropriation. The protagonists in the film slip into different roles and make use of real-world cases involving multinational pharmaceuticals scouting in indigenous communities for the next wonder drug. Ghosts of colonial explorers, botanists and judges observe the proceedings.

**Online reading group: Clay's Ark by Octavia E. Butler**

13/05/20 and 14/05/20

In the framework of *Learning by Artemisia* by **Uriel Orlow**, La Loge commissioned author **Fiep van Bodegom** to write an essay hinging on the underlying themes of the exhibition, such as disease, public health, social systems and the impact of architecture on our collective behaviour. Orlow's exhibition, which tells the story of the African wormwood commonly used to treat fevers and malaria, feels particularly timely in light of the current pandemic.

The essay will be made available in May and will be supplemented by an online reading group led by Van Bodegom.

During two online sessions on 13 and 14 May, the reading group will revisit Clay's Ark (1985), a novel from the Patternist series by Afri-

can-American science fiction author **Octavia E. Butler**. In Butler's plague story *Clay's Ark*, 'The other' (the virus) becomes the creator of a different way of life, upending the distinction between 'we' and 'them' and laying the foundation for a new social contract. What would it mean, Butler asks, to approach an infectious organism as an unavoidable cohabitant, rather than a hostile invader that ought to be eliminated? The online reading group will adopt the form of an open discussion connecting Butler's novel to the present day.

**Fiep van Bodegom** is a writer and literary critic based in Amsterdam.

### Practical information

Wednesday 13 May, 6-7.30pm

Thursday 14 May, 6-7.30pm

Participation is free of charge, but places are limited. Please RSVP via [info@la-loge.be](mailto:info@la-loge.be)

La Loge will send you all the practical information and a PDF by email.

### The team of La Loge

Director: Wim Waelput

Curator: Laura Herman

Curatorial intern: Jef Declercq

Visual identity: Antoine Begon, Boy Vereecken

Production: Amaury Daurel, Benjamin Daurel, Rémi Lambert

Photography: Lola Pertsowsky

Translation: Maarten Mertens and Maud Salembier

### Opening hours

Thursday - Friday - Saturday

12:00 to 18:00

Free entrance

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

### **La Loge**

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La Loge is a privately initiated non-profit association founded by architect Philippe Rotthier. La Loge is supported by Philippe Rotthier Foundation, the Flemish Government, and First Sight, La Loge's community of engaged individuals and organisations.



*Learning from Artemisia* by Uriel Orlow, La Loge, Brussels, 2020. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky



*Learning from Artemisia* by Uriel Orlow, Ia Loge, Brussels, 2020. Courtesy and copyright of the artist and Ia Loge. Image Lola Pertsowsky



*Learning from Artemisia* by Uriel Orlow, La Loge, Brussels, 2020. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky



*Learning from Artemisia* by Uriel Orlow, Ia Loge, Brussels, 2020. Courtesy and copyright of the artist and Ia Loge. Image Lola Pertsowsky





*Learning from Artemisia* by Uriel Orlow, La Loge, Brussels, 2020. Courtesy and copyright of the artist and La Loge. Image Lola Pertsowsky

**Temple Talks**

Season 8

**With Peter Wächtler**

**Temple Talks** is a series of commissioned lectures jointly organised by La Loge and Raak (Research Center for Architecture & the Arts at KU Leuven Association). Over the course of the academic year, artists and architects are invited to share a passionate and personal point of view contributing to an understanding of the ever complementary, complex, and sometimes misunderstood relationship between art and architecture.

Through the experience of a diversity of guests and practices, the series aims to research the specificities of these distinct fields while building up a common ground of interests and languages. Guests are invited to structure their talk by leaning on the physical presence of an object, artwork, or document of their choice. While acting as both a mediator and partner in conversation, this third party will hopefully lead to a disruption of the dualistic relationship between audience and lecturer.

### Temple Talks with Peter Wächtler

05/12/19 - 19:30

Peter Wächtler's work alternates between many different (narrative) forms to talk about everyday occurrences as well as his own experiences and observations, which he mixes with cartoons and references from pop culture, film and art history. Many of his works are witty and playful, and his figures are repeatedly caught up in a tragicomedy. His visual world often plays with language, and writing functions as a way to connect the different aspects to this practice. In a simple, but strong language, interspersed with small mistakes taken from the German syntax, one reads and hears Wächtler's semi-fictional prose poetry, describing memories, anecdotes, absurd situations. The exhibition spaces, the installation of the video works in the space in combination with other elements of his artistic work, also play an important role. Objects, sculptures and drawings sometimes reach from the projection screen into space, expanding the experience of his pictorial world and reality. What role does the surrounding space play in Wächtler's work, and what possibilities does it offer?

Focussing on two of his most recent shows, *Ad Astra* at Kunsthalle Zürich and *Up the Heavies* at the Fondazione Della Nogare in Bolzano, Wächtler will discuss a selection of works and how they define the generic space reserved for the presentation of value and meaning.

**Peter Wächtler** (°1979 in Hannover) graduated in Fine Art from the Bauhaus-Academy Weimar in Germany and the Kent Institute of Art and Design Canterbury in England in 2004. He currently lives and works in Brussels and Berlin. He has exhibited solo at, among others, *Ad Astra*, Kunsthalle Zürich (2019); *Up The Heavies*, Fondazione Antonio Dalle Nogare, Bolzano (2019); Museum of Contemporary Art M HKA, Antwerp (2017), *dépendance* gallery, Brussels (2017, 2013); *Chisenhale Gallery*, London (2016); *Kiosk*, Gent (2016); *The Renaissance Society*, Chicago (2016); *Westfälischer Kunstverein*, Münster (2014); *Reena Spaulings*, New York (2014); *Kunsthalle Wien*, Vienna (2013). Wächtler also participated in recent group exhibitions such as: *Social Surfaces: A Fundraising Exhibition*, Artists Space, New York (2017); *The Absent Museum*, WIELS, Brussels (2017); 2015 Triennial : *Surround Audience*, New Museum, New York (2015) ; *Liverpool Biennial* (2014) ; *12th Biennale de Lyon* (2013). This September Sternberg Press published after their last publication of a collection of Wächtler's texts in 2013, entitled *Come On*, a new collection of texts and drawings under the title *Jolly Rogers*.

## **Practical information**

free access

no reservation necessary, but seats are limited

language: EN

venue: La Loge

### **La Loge**

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