Michael Lin
Tea Towels and Serviettes
10.09–06.12.26

EN

La Loge
Kluisstraat 86 - rue de l'Ermitage
B-1050 Brussels

"Vertical surfaces are arguably favored as the canvas of an optical culture - a lens as well as a projection of mental constructs. The modern mind, elevating the human from cruder instincts, can keep afloat a number of immaterial constructs, but the heavy inevitabilities that it can no longer suspend must fall to the floor.
Because the floor has often been regarded as an inert supporting player to the vertical, it has been, in a sense, free or wild. It is a reservoir of more primal or potent desires. It is also the untutored surface that escapes the dominant logics of a modern man."

— Keller Easterling, 'Floor', Elements (2014)

La Loge presents *Tea Towels and Serviettes*, Michael Lin's first solo exhibition in Belgium. Living and working between Taipei and Brussels, Lin has developed a practice that expands painting beyond the canvas into architecture and lived space. Conceived as a large-scale, site-specific intervention, the exhibition continues a series of works in which the floor becomes the primary support. Through the recontextualisation of everyday visual forms within the institutional space, the installation transforms the exhibition into a shared environment to be traversed, inhabited, and activated.

The following conversation accompanies the exhibition and explores the development of Lin's practice over the past three decades, from his engagement with vernacular textile patterns and architecture to his understanding of the exhibition as a space for encounter and dialogue.

La Loge: You are known for your large-scale, brightly coloured floral patterns derived from textile motifs applied to made-to-measure wooden panels, often (as is the case here) placed on the floor.

Around the mid-90s, after your education in Southern California, you returned to Taiwan and re-encountered Taiwanese culture marked by colonial history and political changes. This was when you began reworking domestic textile designs into your paintings. These motifs encourage the recognition of a specific territory. For your exhibition at La Loge, you haven't "displaced" motifs that are very recognisable in Asia, but instead have introduced tea towel and serviette patterns found in the traditional Western domestic and kitchen. In a way, this expresses the continuity you sought to articulate in your transcultural approach between Asia and the West.

Michael Lin: Textiles are not only about patterns; they are also something we wear that covers and protects our bodies. An intimate architecture that we are draped or wrapped in. They are also carriers of shared memories and place. Most textile patterns in premodern cultures incorporated floral motifs. These designs are organic in form and inspired by nature, though they remain abstractions. My works with textile patterns began with my interest in abstraction. As my practice developed, I became increasingly drawn to the vernacular: those forms, signs, and visual codes that are interwoven with a locality and shape everyday life for a particular people.

One aspect that struck me when I first started using Taiwanese textile patterns was precisely that sense of familiarity. At the time, I was working in an artist-run space in Taipei and was involved in every aspect of its operation, from designing invitations to deinstalling exhibitions to answering phone calls, in addition to showing my own work. In that situation, you become very aware of the limits of what people understand as art. The artistic language I had learned in my formative years in art school seemed misplaced. I found through these textile patterns a shared language that could facilitate dialogue rather than distance. In a way, I was trying to bridge a gap by bringing art back into dialogue with architecture and with lived experience.

How does your work shift the intimate function of the space into a collective, open room where visitors experience architecture through colour and tactility?

The relationship between the domestic and the public sphere has always been central to my practice. In my 1996 exhibition Interior, I relocated the carpets from my living room into the gallery along with my CD player and selection of CDs from my collection. For that exhibition, I was trying to locate culture in the body and how it manifests itself in everyday gestures. The act of removing one's shoes before entering a home marked the threshold between public and private space. This simple gesture carries strong cultural connotations and highlights the boundaries we create. When I began to conceive the architecture, the space, and its walls as integral parts of the painting, the artwork began to address additional questions. In particular, the issue of whether visitors could step onto the painted surface became significant. At the time, my installations invited the visitor to walk onto the work; by doing so, they became physically immersed in it rather than remaining outside as observers. This shift challenged conventional expectations about how art should be experienced and engaged with.

Here, despite the fact that your painting is vertical and seems to have slid down the walls onto the floor – creating a sort of reversal in the perception of space and of the artwork which one can walk on – the act of painting is actually the opposite of flatness. Some authors instead qualify it as something "fluid"...

Also because of the shift in scale. I think of Claes Oldenburg's giant shuttlecocks sitting on a grass field with trees. Similarly, the people sitting on my paintings are in relative scale to the size of bees perching on flower petals. This shift creates a sense of openness. It invites play, encourages imagination, and transforms the way the space is experienced.

Your work is hybrid, creating relational environments bridging painting, design, architecture, and everyday life. Many commentators have compared your practice to what Nicolas Bourriaud defined as "relational aesthetics". However, you told me that this term may not be the most appropriate framework for understanding your work, given the Asian context in which it emerged, while relational aesthetics was developed within a specific European artistic and intellectual milieu. What aspects of your work do you feel escape or complicate the framework of relational aesthetics? And how did you arrive at the idea of making this kind of platform that turns architecture into a situation?

I became increasingly aware of the mechanisms of exhibition-making due to the time I spent working at the artist-run gallery. That led me to question where the artwork actually begins and ends. For me, an exhibition starts long before the viewer encounters a specific object. It begins with everything that enters the space and shapes the experience. Through these situations, I came to realise that art is not confined to the object itself; rather, it emerges through a sequence of events, interactions, and relationships. This understanding opened up a much broader field of possibilities for me. I am particularly interested in the moment when a work escapes my control and enters contexts beyond those

I initially imagined. Painting functions as an echo of that process, creating a common ground from which conversations can unfold.

For my project titled 24/7 at the Taipei Fine Arts Museum in 2019, I moved even closer to the language of architecture and interior design, creating something that resembled a community centre. The wall paintings in the installation were inspired by standard variations of Japanese tatami compositions, referencing Taiwan's history as a former Japanese colony. Platforms, daybeds, and pedestals were distributed throughout the space, inviting visitors to occupy it in different ways, whether for yoga sessions, conferences, or informal gatherings. The colour palette drew on the visual language of convenience stores. At the time, I was reading about the social history of cafés and the role they played in shaping public life. I wanted to evoke similar kinds of spaces and places, like local shops, where individuals from different backgrounds might encounter one another and share a common environment despite not ordinarily mixing.

Your work has a very visual impact that questions the notion of ornamentation. Modernist austerity – notably advocated by Adolf Loos – was subsequently counterbalanced by post-modernist movements that sought to rehabilitate ornament. In your work, its reaffirmation may also carry a political dimension, challenging the hierarchical assumptions inherited from colonialism that underpin many critiques of ornament.

By the time I moved to Shanghai, I had become increasingly concerned with the visual impact of my work, which often overshadowed conceptual dimensions that were equally important to me. After arriving in China, I sought to shift that balance through a series of works that reduced the complexity of the patterns. This period coincided with what I think of as my geometric abstraction phase. Through these works, I wanted to foreground the conceptual and performative aspects of my practice, which I felt were being eclipsed by their visual presence. My interest was not in producing autonomous formal compositions, but in creating situations that could activate meanings and relationships beyond the purely aesthetic. It is also important to note that I do not design the motifs myself. They are all derived from existing visual sources, essentially readymades. My role is one of translation: I appropriate, recontextualise, and transform them, often by altering their scale or shifting them into a different material or spatial framework. The creative process lies in that act of displacement rather than in inventing new forms. I generally don't mix colours, nor create compositions.

Each of your productions is location-based. How do you envision the relationship between your work and the specific space of La Loge?

The most striking aspect of La Loge, as a former Masonic temple, is its architectural design and the way the rooms are organised. The layout is very deliberate and noticeable throughout the floor plan. I wanted my project to occupy the entire ground floor, to highlight the progression from one room to the next.
I chose to close the glass door leading to the reception area, thereby guiding the visitor along a route that retraces the path once followed during the initiation rite.

For the main “temple” space, I created an oversized patchwork of tea towels and serviettes, not only because I am an avid Oolong tea drinker, but also because, traditionally, patchworks were made by a community to commemorate a union, an association, or just a memorable gathering. These tea towels and serviettes shift my attention to the Belgian kitchen and the culture of “tafelen”.

The spaces you have developed are intended to be traversed, inhabited, and activated. Beyond the spontaneous and welcome initiatives that may unfold within them, you have invited a Taiwanese film collective whose practice can be situated within the legacy of the Taiwan New Cinema movement. Emerging in the 1980s in response to Taiwan’s colonial and political history (including the Japanese occupation, the authoritarian rule of the Kuomintang, and the island’s ongoing relationship with China), this cinematic movement used film as a means of reclaiming memory and local identity. It also developed a distinctive attention to everyday gestures, ordinary movements, and lived experience, often avoiding dramatic emphasis in favour of observation and duration. What made their presence here, within the context of the exhibition in Brussels, particularly important to you?

I see this programme of films as a way to complement and contextualise my practice to an audience who is not familiar with my work. As one of the most important art forms of the 20th century, cinema had a great impact on my education. Taiwan New Cinema, in particular, played a major role in my reintroduction to Taiwan’s culture and history. Returning to Taiwan in the early 90s after my studies in the United States, I found a country in the process of political and cultural transformation, all of which was being reflected in the films of the New Cinema. It was during this dramatic period of change that I developed a practice which questioned not only Taiwan’s cultural identity but my own identity as an artist.

BIOGRAPHY

Michael Lin (1964) is a Taiwanese artist living and working in Taipei and Brussels. Lin turns away from painting as an object of contemplation towards painting as a bounded physical space, one we can settle into and inhabit. Lin orchestrates monumental painting installations that re-conceptualise and reconfigure public spaces using patterns and designs appropriated from traditional Taiwanese textiles. Transforming the institutional architecture of the public museum, his unconventional paintings invite visitors to reconsider their usual perception of those spaces and to become an integral part of the work, giving meaning to its potential as an area for interaction, encounter and re-creation.

His works have been exhibited in major institutions and international biennials around the world, including The Auckland Triennial and the California Pacific Triennial (2013), Museum of Contemporary Art and Design, Manila (2016), National Gallery of Victoria, Melbourne (2017), Taipei Fine Arts Museum, Taipei (2019) and most recently at The Museum of Contemporary Art, Toronto, Jumex Museum, Mexico City (2020), and The Metropolitan Museum of Art, New York (2022).

WORK

Lobby – triangle, ground floor & Temple

Tea Towels and Serviettes, 2026
In situ installation, acrylic paint on wooden floor panels.

Tea Towels and Serviettes brings together enlarged patterns drawn from tea towels and serviettes found in Michael Lin's everyday surroundings in Brussels. Transposed onto the floor at an architectural scale, these familiar domestic motifs form an oversized patchwork in the Temple and extend throughout the ground floor of La Loge. The work connects the domestic associations of its source materials—cooking, eating and gathering around the table—with the collective process through which the installation was made. Unfolding from room to room, it also follows the spatial sequence once associated with initiation rituals in the former Masonic temple.

Conceived by Michael Lin and produced collaboratively with volunteer and student painters Gabriele Buckingham, Michiel Ceulers, Zoë Dejonghe, Grégoire Jattiot, Lucie Louette, Enrike Moreno, Alice Nataf, Steve Ozel and Kevin Vergult, under the supervision of François Jacob. The artist gratefully acknowledges their dedication, generosity and collective effort, without which the realization of the work would not have been possible.

FILM PROGRAMME

Developed as part of Michael Lin's exhibition at La Loge, this film programme expands on an important reference in the artist's practice: Taiwan New Cinema. The movement emerged in the 1980s during a period of significant social and political transformation in Taiwan, as martial law ended and rapid economic growth reshaped the country. As Taiwan's cities changed over time, the ways people related to one another also evolved, and ideas of "home" began to be redefined, often in relation to urban life.

Filmmakers turned their attention to this everyday life, exploring changing relationships between people, the transformation of rural and urban environments, and the emergence of a new middle class. In this context, the films presented in this programme trace a broader genealogy of image-making that connects personal and collective histories to shifting political, social, and cultural realities.

In this programme, Michael Lin selects three Taiwan New Cinema films and invites the Taiwanese collective P.M.S., long engaged with the intersecting discourses of identity, gender, and Indigeneity, to initiate a dialogue through a complementary selection of documentaries and fiction films. In response to Lin's interest in everyday life and cultural contexts, P.M.S.'s selection brings forward realities and narratives that have coexisted since the 1980s yet have remained marginalised within cinema, moving between the grand currents of the era and the intimate scale of everyday life.

Biography

P.M.S. is a Taiwanese collective composed of Posak Jodian, Manman, and Sophie Chen. The name P.M.S. combines the first syllables of their names while also referencing the English acronym for "premenstrual syndrome", reflecting their critical engagement with dominant historical narratives. They also playfully reinterpret it as "Probably Meaning Something", underscoring their open-ended and reflective approach to questioning established social and cultural frameworks.

Since 2022, the three members have worked collectively on projects exploring the intersections of Indigenous perspectives, gender, and contemporary social issues. They have curated film programmes and screenings across Taiwan, Indonesia, Vietnam, and Japan. Their practice frequently engages with the betel nut as both a cultural symbol and a connective thread, bringing communities together, fostering translocal solidarities among women, and opening space for alternative narratives – one chew at a time.

Screening dates

15.10.26, 19:00–22:30
Introduction by Michael Lin.

***Yi Yi: A One and a Two*, 楊德昌 Edward Yang (2000).**
Fiction, 173 min.

22.10.26, 19:00–21:00
西部來的人*The Man from Island West*, 黃明川 Huang Mingchuan (1991).
Fiction, 90 min.

05.11.26, 19:00–21:00
悲情城市 *A City of Sadness*, 侯孝賢 Hou Hsiao-hsien (1989).
Fiction, 158 min.

12.11.26, 19:00–22:30 (special off-site screening at Cinema Galeries)
不一樣的月光：尋找莎韻 *Finding Sayun*, 陳潔瑤 Laha Mebow (2011).
Fiction, 94 min.

The screening will be preceded by a conversation between Michael Lin and P.M.S. Collective (TBC), and followed by a short Q&A.

19.11.26, 19:00–20:30
***Pangcah*媽媽—築屋的女人 *Pangcah Mother: The Woman Who Builds Houses*, 馬躍比吼 Mayaw Biho (1999).**
Documentary, 24 min.

母語 *The Mother's Voice*, Kagaw Omin (2025).
Documentary, 16 min.

03.12.26, 19:00–20:30
靈山 *The Mountain*, 蘇弘恩 Ungen Mehan (2015).
Documentary, 73 min.

The full film programme, including the final selection of films, screening details, biographies, and further information, will be published and updated on our website.

PUBLIC PROGRAMME

RENDEZVOUS BRUSSELS
10–13.09.26

For this year's RendezVous Brussels Art Week, La Loge will present an artist talk with Michael Lin and a closing breakfast, with special opening hours throughout the week.

Wim Waelput in conversation with Michael Lin (Off-site)
11.09.26, 16:00

In this conversation, Taiwanese artist Michael Lin joins La Loge director Wim Waelput to discuss how painting can transform the way we experience a space. Together, they consider the shift from painting as an object to painting as a setting for interaction, encounter and new interpretations.

Practical information
11.09.26, 16:00-17:00
Salon de RendezVous
Av. Van Volxem 311
1190 Forest
Visit: www.rendezvousbxl.com for more information

Focus Days Ixelles: Closing breakfast at La Loge
13.09.26, 11:00

Join us for coffee and viennoiseries, offered by La Loge, to close RendezVous Brussels Art Week.

Practical information
Special opening hours
11 :00-18:00

HERITAGE DAYS
19-20.09.26

La Loge participates in the 38th edition of Heritage Days, under the theme *Our Landscape, Our Heritage*. Built in 1934–1935 by modernist architects Fernand Bodson and Louis Van Hooveld for Le Droit Humain, the former Masonic temple is part of a remarkable modernist ensemble on rue de l'Ermitage. Its distinctive architecture and changing uses—from Masonic temple to architecture museum and contemporary art space—reflect the ways in which Brussels' urban landscape continues to evolve while carrying traces of its past.

Guided tours in French, English, and Dutch will explore the building's architecture and history through a selection of archival materials.

Practical information
Guided tours — Saturday & Sunday
10:00 French / 11:00 English / 12:00 Dutch
Free admission, very limited spaces
Reservations required via www.heritagedays.urban.brussels

THROUGH THE EYES - Michiel Ceulers
24.09.26, 18:30

Belgian painter Michiel Ceulers will give a subjective guided tour of the exhibition. Having contributed to the production of Michael Lin's Tea Towels and Serviettes at La Loge, Ceulers will draw on his experience of seeing the work take shape, alongside his own perspectives and references as a painter.

Michiel Ceulers (b. 1986) is a Belgian painter based in Brussels. His practice approaches painting as a process of experimentation, exploring perception, materiality, and the tension between structure and intuition. Ceulers allows each work to evolve through close attention to surface, rhythm, and the physical behavior of paint, which allows compositions that balance control and openness. Ceulers studied painting at KASK School of Arts in Ghent and pursued postgraduate studies at the Rijksakademie van beeldende kunsten in Amsterdam. His work has been shown in Kunstmuseum Stuttgart, Germany, Kunstmuseum Den Haag, The Hague, Netherlands, Bonnefantenmuseum, Maastricht, Netherlands, BOZAR, Brussels, Belgium, S.M.A.K., Ghent, Belgium, and M HKA Museum of Contemporary Art Antwerp, Belgium, among others.

Practical information
18:30-19:30
Language: English
Free participation, upon reservation info@la-loge.be

FILM SCREENING - *Yi Yi: A One and a Two*, 楊德昌 Edward Yang (2000).
15.10.26, 19:00-22:30
Fiction, 173 min.

The screening will be preceded by an introduction by Michael Lin.

Practical information
19:00-21:30
Language: Original version with English subtitles
Free participation, upon reservation info@la-loge.be

CONCERT - Divagation
21.10.26, 19:30–22:30

For this evening at La Loge, **Divagation Concerts** presents **Victoria Palacios**, followed by *AGATA VULCANO SHOW — A PLASMATIC JOURNEY* by **Maria Casado** & **Xaxalxe**.

For nearly ten years, **Divagation** has organised itinerant concerts for curious ears across Brussels. Moving between cafés, artists' studios, unusual spaces and heritage sites, Divagation brings together places and musical programmes to mix practices and audiences, and discover the music of today and tomorrow outside conventional venues.

Victoria Palacios is a Franco-Argentine multidisciplinary artist based in Brussels, working across painting, performance and music. The voice lies at the heart of her musical research, approached as a singular, shifting and physical material, moving from singing to screaming, from whispering to spoken voice, and from lyrical registers to transformed voices. Her music oscillates between contrasting registers, always keeping one foot in a kind of poetic cartoon.

In *AGATA VULCANO SHOW — A PLASMATIC JOURNEY*, **Maria Casado** and **Xaxalxe** revisit the story of Saint Agatha of Sicily through sound, movement and live coding. Following her death, Agatha turns towards the Etna volcano: stone and lava become part of a new body, her breasts reappearing as armour. Casado's gestures activate sound through a creature made of wool and silicone, with live coding by Xaxalxe. The performance brings these elements together around an imagined community of rivers, mountains, goats and humans.

Practical information
21.10.26, 19:30–22:30
Reduced: €7 / Suggested: €10 / Support: €13
Reservation at divagation.divagation@gmail.com
More information @divagation_concerts (on Instagram)

FILM SCREENING - 西部來的人*The Man from Island West*, 黃明川 Huang Mingchuan (1991).
22.10.26, 19:00–21:00
Fiction, 90 min.

Practical information
19:00–21:00
Language: Original version with English subtitles
Free participation, upon reservation info@la-loge.be

PERFORMANCE - Under the Influence by C. Suinner
29.10.26,19:00-22:00

Under the Influence is a participatory listening session and shared dinner by interdisciplinary artist C. Suinner, bringing together food, sound and collective presence around a single table. Inspired by personal histories of hospitality, domestic rituals and shared meals, Suinner approaches the table as a social and emotional space, shaped by gestures of care, inherited habits and the traces we leave behind. Throughout the evening, a curated DJ set connects listening, memory and experiences of food, guiding the rhythm of the gathering.

Part dinner, part collective encounter, Under the Influence invites visitors to eat, listen and spend time together, allowing the work to unfold through the gestures and interactions of those present.

Come take a seat.

C. Suinner is an interdisciplinary artist known for projects concentrating on representations of our diverse realities - gathering together presentations of emotion and identity rooted experiences. Status quo challenging, curious, immersive and experimental projects, that have the examination of politics, histories, responses and responsibilities of bod(y/ies) in relation to their surroundings is what they are naturally drawn to. The latest involvements of suinner has had to do with installing sound and food, as well as other concentrated or immersive installation experiences that have to do what we intake and affect.

Practical information
19:00-22:00
Language: English
Reduced: €7 / Suggested: €10 / Support: €13
Tickets through our website or on Universe

FILM SCREENING - 不一樣的月光：尋找莎韻 *Finding Sayun*, 陳潔瑤 Laha Mebow (2011).
05.11.26, 19:00-21:00
Fiction, 94 min.

Practical information
19:00-21:00
Language: Original version with English subtitles
Free participation, upon reservation info@la-loge.be

FILM SCREENING - Taiwan New Cinema at Cinema Galeries
12.11.26, 19:00–22:30

悲情城市 *A City of Sadness*, 侯孝賢 Hou Hsiao-hsien (1989).
Fiction, 158 min.

The screening will be preceded by a **conversation between Michael Lin and P.M.S. Collective** and followed by a short Q&A.

Practical information
19:00–22:30
Language: Original version with English subtitles, talk in English
Tickets: https://galeries.be/fr/a-city-of-sadness/

FILM SCREENING - Short Film Selection by P.M.S.
19.11.26, 19:00–20:30

***Pangcah*媽媽—築屋的女人 *Pangcah Mother: The Woman Who Builds Houses*, 馬躍比吼 Mayaw Biho (1999).**
Documentary, 24 min.

母語 *The Mother's Voice*, Kagaw Omin (2025).
Documentary, 16 min.

Practical information
19:00–20:30
Language: Original version with English subtitles
Free participation, upon reservation info@la-loge.be

IN CONVERSATION - Michael Lin and Vivian Sky Rehberg
25.11.26, 18:30–20:30

Artist Michael Lin joins art writer, researcher, and educator Vivian Sky Rehberg for a conversation around Tea Towels and Serviettes. During the conversation, they will reflect on the work and the ideas and references that inform Lin's practice, opening onto a broader discussion around notions of painting, space, and their relationship to everyday life.

Vivian Sky Rehberg is an art writer, researcher, and educator based in Brussels. Her work is grounded in the interdisciplinary study of modern and contemporary art, with current research focusing on the relationships between art, the psyche, education, writing, and wellbeing. She is Senior Research Lecturer at the Willem de Kooning Academy–Piet Zwart Institute in

Rotterdam and an associate of the Rotterdam Arts & Sciences Lab. Rehberg has published widely on modern and contemporary art in artist monographs, exhibition catalogues, and publications including frieze, Artforum, Mousse, and e-flux. She holds a PhD in Art History from Northwestern University and has worked across museums, publishing, curating, and higher art education in the US and Europe.

Practical information
18:30–20:30
Language: English
Free participation, upon reservation info@la-loge.be

FILM SCREENING - 靈山 *The Mountain*, 蘇弘恩 Ungen Mehan (2015).
03.12.26, 19:00-20:30
Documentary, 73 min.

Practical information
19:00-20:30
Language: Original version with English subtitles
Free participation, upon reservation info@la-loge.be

CLOSING PERFORMANCE - Christina Vantzou
05.12.26, 19:00-22:00

Practical information
19:00-22:00
Language: English
More information will be announced soon on our website and social media.

LAB LOGE - Children's Programme
Ongoing

Visit La Loge with your children! An activity kit is available at the reception desk.

Practical information
Free kit, available for children aged 6 to 12
Languages: English, French, Dutch

Find the latest information on our public programme on our social media and website www.la-loge.be

THANK YOU

Tea Towels and Serviettes was realised through close collaboration between Michael Lin and those involved in its production.

The artist warmly thanks all those who contributed to the production of the work: Gabriele Buckingham, Michiel Ceulers, Zoë Dejonghe, Grégoire Jattiot, Lucie Louette, Enrike Moreno, Alice Nataf, Steve Ozel and Kevin Vergult, as well as François Jacob, whose attentive supervision and coordination were instrumental in bringing the production to fruition.

The programme owes its technical realisation to the expertise and dedicated efforts of Rémie Vanderhaegen, Lucas Atterveld and Léonor Gomez. The curatorial team extends its warm thanks to Lilas Brugière for her contribution to the preparation of the exhibition, as well as to the entire volunteer team.

We also thank all the participants in the public programme: Michiel Ceulers, P.M.S. Collective, C. Suinner, Christina Vantzou, Vivian Sky Rehberg, and those still to be announced.

The exhibition is realised with the generous support of the Taiwanese Cultural Centre in Paris and the Ministry of Culture of Taiwan.

Special thanks to Sigma PPG Coatings and Cras Wood Group for generously providing materials used in the production of the artwork.

The opening and public programme bar is generously supported by Vedett.

THE TEAM OF LA LOGE

Front desk
Maryam Alirezabeigi, Ina Ciumakova, Xavier Declerck-Massart, Valery Drapeau, Zinnia Fay-Fay, Manon Laverdure, Shankar Lestréhan, Thibaud Leplat, Margaux Monti and Harmonie Tack.

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Ludo Engels (Audiovisual support)
Lucas Atterveld, Léonor Gomez & Rémie Vanderhaegen (Production)
Lisa Man (Lab Loge Coordinator)
Billy Miquel (Event's documentation)
Armand Morin - Showing the Show (Video documentation)
Lola Pertsowsky (Photography)

Opening hours
From Thursday to Sunday
13:00 - 18:00

Free entrance.

Visit our website for more details about our programme and events.
www.la-loge.be

La Loge is a non-profit association. La Loge is supported by the Flemish Government, the French Community (FWB), the Flemish Community Commission (Vlaamse Gemeenschapscommissie - VGC) and First Sight, La Loge's community of engaged individuals and organisations. La Loge receives additional support from the Municipality of Ixelles, French Community Commission (COCOF) and National Lottery of Belgium. La Loge is a member of 50° NORD-3° EST and Brussels Museums.

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