

SB34 concorde
27.3 - 24.5.2025

Fabiola Burgos Labra
Massao Mascaro
Wim De Pauw
Reinier Vrancken

solitesse

Curated by Léane Lloret

<https://sb34.org/>
Rue de la Concorde 16, 1050 Ixelles



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solitesse invites to reflect on the intrinsic stigma of everyday life and our relationship with perception. The works of Fabiola Burgos Labra, Massao Mascaro, Wim De Pauw and Reinier Vrancken stand out as testimonies of fleeting moments, like traces collected in the shadow of visible silhouettes. These silhouettes are those of well-known or anonymous monuments, from the Latin *monumentum*, derived from the verb *moneo* “to remember”.

Gathered for the inauguration of the new SB34 concorde space, the artworks of different techniques and forms raise the question of what distinguishes the work of art from the product, and of its unique persistence. Halfway between past and future, the duality of these projections’s testimonies questions the legitimacy of a congress of our soliloquious monuments.

1. Massao Mascaro

Sans Titre (Fantômes) 2019-2025

Two silver gelatin prints on baryte paper, 24 x 30 cm each

This diptych is part of a series of around fifty photographs taken in Brussels between 2019 and 2025, all bearing witness to the same subject. These are mattresses left in the public space, most often stripped of their covers, vulnerable and unframed.

Massao Mascaro stops and photographs them as he moves through the streets of the city. He inventoried them, creating a catalogue – a sort of directory for anonymous mattresses. While there are no clues to their location, their nonchalance contrasts with the urban context, and their patterns resonate with those of the flagstones and cobblestones. Seemingly silent, these abandoned objects are nonetheless extremely talkative. Their surfaces are imprinted with traces; their relief is marked by body imprints. Sometimes their very positioning evokes human postures linked to states of mind, moods and states of soul.

Both numerous and unique, the mattresses of Brussels are the bearers of an undeniable duality, inexorably linked to the context of the capital. Invisible but cumbersome, they expose the marks of our intimacy for all to see, revealing our shortcomings and bad postures. Too worn to be desired, too gratuitous to be considered, they are nonetheless relics of our lives, witnesses to our nights. Their sculptural silhouettes inhabit the street. Through this series, which stands out like a manifesto, the artist confronts our gaze with what we don't want to see, with what is there. This series has never been shown before.

Massao Mascaro (born in 1990, Lille, France) revolves around territories where he enjoys wandering. His work strikes a delicate balance between autobiography, topography and politics. Blending documentary and poetry, Massao composes lyrical and literary journeys through cities along the Mediterranean Sea: from the Calabria of his ancestors to the mythical space of the garden, passing through the streets and parks of Madrid. His work is profoundly political, as it is rooted in the need to explore the relationship between humans and the cultural and geographical spaces they inhabit.

Massao Mascaro lives and works between Brussels and Geneva.

He had solo exhibitions at the Centre de la photographie de Genève (2025), Galerie C - Paris Photo Curiosa section (2023), Paris; Hopstreet Gallery, Deurle (2022); Fondation A Stichting, Brussels and Photo Saint-Germain, Paris (2021); Bozar, Brussels (2016); Contretype, Brussels (2015).

Group exhibitions : Paris Photo, Galerie C, Grand Palais, Paris; Briefing Room, Brussels; Musée départemental Albert-Kahn, Paris; Hangar Y, Paris (2024); at Galerie C, Neuchâtel and Bienne (Prix Photoforum Pasquart 2022); Rencontres d'Arles 2021 (Prix Découverte Louis Roederer); Été 78, Brussels and Tique Art Space, Antwerp (2019); FOMU, Antwerp and the Biennale de la Photographie de Mulhouse (2018); Museo San Rocco, Fusignano and BlankPaper Escuela, Madrid (2016).

<https://massaomascaro.com/>

2. Fabiola Burgos Labra

Structure that Builds Space, Also Confines It IV 2025

Gift ribbon on metal mesh, 200 x 13 x 13 cm

Structure that Builds Space, Also Confines It IV, is a work produced especially for the exhibition. It is part of the Torres series, interventions intended for the public space, and consists of a vertical metal mesh structure onto which the artist weaves using gift ribbon.

Weaving, a recurring technique in Fabiola Burgos Labra's vocabulary, is part of her cultural environment. This traditional art of the indigenous peoples of Latin America, which has long been associated with the domestic arts, is nonetheless the vehicle for a powerful gesture of resistance: the armour formed by the act of weaving is a modular construction system comparable to that of language or architecture. Two meters high, rising towards the sky, this intelligent sculpture questions the relationship between past and future exchanges, the silhouette of which it sketches.

The gift ribbon, sourced by the artist in Chile (where it is produced), links the tower to a network of exchanges open to the world. Visible to all, its solid appearance is crafted from a cheap raw material made in China.

This 'poor' material is part of the popular ritual of exchanging gifts as part of a celebration. This structure evokes an act of generosity on a human scale, while at the same time inscribing the verticality of the human being in the immensity of space and thus marking the landscape.

Fabiola Burgos Labra (born in 1984, Rancagua, Chile) collects popular expressions, sometimes linked to her personal history. Her work is characterized by an intuition tied to a given context. The focus is on processes, material culture, and the narrative thread that emerges from them. Burgos Labra engages with the materials around her, inviting them to communicate through their use and the historiography she highlights by following the logics of circulation. She also reclaims Latin American craft traditions, valuing their origins both public and domestic, luxurious and precarious.

Fabiola Burgos Labra lives and works in Brussels. She has organized and produced a large number of exhibitions and interventions in the public space, mainly in markets such as Mercado La Vega Central in Santiago (CL), Mercado La Merced in Mexico City (MX), and Feria El Alto in La Paz (BO).

In Chile, she has been part of two interdisciplinary collectives exploiting public space through performative actions: La LLunior and TUP. Her work has been shown at Galerie Jocelyn Wolff, Paris; Kyoto Art Center, Kyoto; Galeria Jaqueline Martins (Boiler Room), Brussels; SECONDroom, Antwerp; Sorry not Sorry Festival, Ghent; Wordlines #1, HISK (Higher Institute for Fine Arts), Brussels; Société d'électricité, Brussels; NYLAAT, Governors Island, New York; Open-Source Gallery, New York; Local Arte contemporáneo, Santiago de Chile; Galeria Gabriela Mistral, Santiago de Chile; Alianza Francesa, Managua; Bikini Wax, Ciudad de Mexico.

<https://fabiolaburgos.info/>

3. Wim De Pauw
A King Listens 2025
Video installation, 4m14s

A King Listens is a video installation that combines two live versions of Elvis Presley's *Are you lonesome tonight?*

While the instrumental has been removed, the video showing the Palais de Justice and The Hotel was taken from WIELS, Brussels. The image is very blurred, due to incessant rain and a misty sky. The montage creates a conversation between the two buildings, voiced by Elvis alone.

A King Listens was inspired by a short story by Italo Calvino (*Un Re in ascolto*), about a paranoid king who hears the echoes of insurrection echoing endlessly against the walls of his palace, which has been transformed into a gigantic ear.

Imposing repetition on his subjects gives the king the assurance he needs to control his paranoid ideas and prevent them from invading his thoughts. As long as the sounds remain similar, his reign will endure. However, a new sound reaches him: the song of a young woman. The silvery timbre of her voice enveloped his heart and troubled his soul. He tries to reach her, to capture her, to embrace and caress the sound of her song. But he fails, only to find himself drowned in a world of his own perception.

Wim De Pauw (born in 1989, Ghent, Belgium) explores language as an unstable material, a space of hesitation. He is interested in what eludes naming, in what unfolds within silences, gaps, and dissonances. Depending on the context, his work operates through displacement and affinities, notably via collaborations or forms of hybrid artistic identities. In 2020, he founded the fictional institution *The Letter Space Department (TLSD)* to establish a series of collaborations. Architecture and language form the starting points of his reflections and the choice of media structuring the production of (sound) installations, video, textual, and visual works. His collections and associations of texts and images generate shifts in meaning, forms of absence, and oxymorons – rupture points that interest the artist for their potential: moments when something falters or wavers, where the visible and the sayable reveal a remainder, a persistent fault.

Wim De Pauw lives and works in Brussels. In 2025, he took part in the exhibitions *On The Street*, at the Kunstmuseum Liechtenstein (LI), and *Eye Below Ear*, at Kunsthal Mechelen (BE). His work was shown in 2024 by Krone/Couronne, Switzerland; in 2023 at Fondation CAB, Brussels/Saint-Paul-de-Vence, M Leuven and BO9KS (lunar practices), Changsha; in 2022, at Art Contest Brussels, Brussels and in 2021 at Lokal-int, Switzerland. He has completed residencies at WIELS (Brussels) and the CAB Foundation (Brussels/Saint-Paul-de-Vence) in 2023, the Ratti Foundation (Italy) in 2022 and the HISK programme (Belgium) from 2019 to 2021.

<https://wimdepauw.com/>

4. Fabiola Burgos Labra

167 Greenpoint Avenue, Brooklyn, NY 2022

Bronze, 46,5 x 1 cm

167 Greenpoint Avenue, Apt. 4R, Brooklyn, NY is a specific work that speaks of the place where it was made, but also of a journey made. It is also a way of connecting to a past history, to an intimate landscape.

Its title indicates the geographical location of the house where Fabiola Burgos Labra's husband lived before they met. When the artist went there, she collected branches from a tree in the garden (a walnut tree) and took them with her to Brussels. She then cut them into sections and joined them together to form a single branch – trying to make it as straight as possible. This new branch was then cast in bronze, serving as a single proof for casting. While the technical process thus made the original disappear, it also perpetuated the addition of two entities forever.

To activate her piece and perpetuate its movement, Fabiola went to the Cabaret Voltaire in Zurich. By the end of the day, her hand was covered in traces of bronze oxidation. These traces are part of the protocol of the piece, which must be activated by contact. If the bronze is not handled, it blackens, so it is essential that the piece can be touched by visitors to the exhibition who might be interested in it. Otherwise, it would be rendered silent and disappear.

5. Reinier Vrancken

swallowsallow 2025

Jeweller's ring sizers, brass, dimensions variable

swallowsallow is a work in becoming, a portrait drawn through and by time. A set of ring sizers, used by a jeweller to measure a great many fingers, is arranged in order of size: from the smallest to the largest. Their very function is to measure the body by showing its silhouette at a precise moment in time. Their classification retraces cycles of life. This utilitarian dimension gives them a memorial capacity that makes them witnesses to many intimacies – this systematic gesture having been repeated by countless strangers. Precision, however, comes into play in the separation into two sets : the present time of the current body separates the past from the future, the ascent from the fall.

The title repeats itself, today's self swallowing yesterday's. *Every Friday buries a Thursday*, says Joyce. But the second *s*, however, proposes an ambiguity. It changes seats, offers itself to one, then to the other word: *swallow swallow* or *swallows wallow*. It raises the question of the trajectory and destination of words according to their letters. Are there young words and old words? Are words further up in their sentences older? Or younger?

Reinier Vrancken (born in 1992, Weert, Netherlands) moves in and out of material and immaterial worlds through oblique connections and poetic leaps. His installations, interventions, objects, and books lyrically test the shifting contours of physical and conceptual bodies – their diffusion and plurality being central to his artistic practice – and become entry points to articulate their underlying relationships.

Reinier Vrancken lives and works in Rotterdam. His work has been the subject of solo exhibitions at celador, Brussels; Willem Twee Kunstruimte, Den Bosch; P/////AKT, Amsterdam; Marwan, Amsterdam ; komplot, Brussels.

Group exhibitions: B09K, Changsha; SB34–the pool, Brussels; Kunsthall Mechelen, Mechelen; Het Paviljoen, Ghent; Magma Maria, Offenbach am Main; Art Rotterdam 2021, Van Nellefabriek, Rotterdam; Shimmer, Rotterdam; Rib, Rotterdam; de Garage, Rotterdam; Marres, Maastricht.

In 2023 he attended the WIELS residency (Brussels).

<https://www.reiniervrancken.com/>







Léane Lloret (b. 1999, Grenoble, France) uses her eclectic background to look to different sources - particularly those that are off-screen. Her work which often uses metaphor is rooted in concepts, historical and sociological references, memory and material testimonies, with the aim of creating narratives from 'what remains'. She is particularly interested in the relationship between time and space; context and gesture; books and vitrines; as the presence of an inherent duality.

In 2021, she graduated from the École du Louvre - Palais du Louvre, Paris, where she specialized in Fashion and Costume History. After a spell into the Fashion Design department at ENSAV La Cambre, she became interested in images and objects. Her experience at Saint-Martin Bookshop in Brussels helped her make the transition to curation, particularly through the exhibition of artists' books. In 2023, Léane contributed to the artistic programme of Mercerie, Brussels. She performed for Olivia Bretheau as part of the *Sophrology* project. In 2024-25, she joined the post-graduate Curatorial Studies programme at KASK, Ghent, which she combined with an internship at WIELS, where she worked on the Jef Geys's *Catalogue raisonné*.

With Justine François, she took over the curatorial direction of '76,4', an exhibition space permanently visible from the street, located at the front of the Michel François studio, Saint-Gilles, Brussels.

<https://lloret.com/>

Thanks to Massao Mascaro, Reinier Vrancken, Fabiola Burgos Labra, Wim De Pauw, Alicja Melzacka, Pauline Hatziegeorgiou, Rokko Miyoshi, Joséphine Wagner, Samuel, Aïcha-Louise Wenger, Nina Grossir, Nathalie Lloret, Alice Vergara, Mélanie Goossens, Léna Perrière, Marie Baret, Daphné Charitos, Robin Rozenkranc, Michel François, Emeline Depas, Selçuk Mutlu, Alec De Busschère, Fabrice Schneider, Joseph Kusendila, Dirk Snauwaert, Charlotte Friling, Maud Salembier, Pascale Viscardy, Jordan Le Galez, Farid, Ange, Cassonade, Bains de Saint-Josse team, Boris Bermond, Rocco Ferrante, Stéphane Aisinber, Nicolas Fily, Christophe Guerard, Louise Kretzschmar, Olivia Bretheau, Sana Phengphachanh, Brigitte Lloret, Delphine Chilese-Lemarinier, Marielle Lloret, Dorine Lloret, Gwladys Wilotte-Dingler, Sophie Muratelle, Jacqueline and Jean-Pierre Detroyes, Léone and Emile Lloret.

Opening 27.3.25 18:00-21:00

Exhibition open on Friday and Saturday 14:00-18:00 and by appointment at info@sb34.org

Art Brussels OFF Programme :

Open on Friday 25, Saturday 26 and Sunday 27.4,
14:00-18:00

Exhibition's views by Fabrice Schneider

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