

Céline Mathieu

Bitter Orange, 2023

Audio, bitter orange plant

A loose poem is repeated endlessly, here presented next to a squeezed bitter orange plant in a plastic Delhaize shopping bag.

Interested in the circulation of goods and thoughts, the audio material for this exhibition also functions as an investment for the artist's upcoming commercial gallery show. The neroli oil was sponsored by a producer of raw materials for scent that Céline Mathieu met while selling other people's artworks at an art fair.

Céline Mathieu (b. 1989) is an artist and writer from Belgium whose work plays on the malleability of understanding, using linguistic and bodily sensibilities. Her site and condition-specific practice considers material and economic circulation in work that evokes a feeling of falling away.

Chantal Akerman

La Chambre, 1972

11 min, 16 mm film transferred to dvd, colour

Collection M HKA, Antwerp

The film *La Chambre* was created in 1972, a year after Chantal Akerman moved to New York, and in the same year her first feature film was made. During this time, Akerman began her long-lasting collaboration with cinematographer Babette Mangolte, including in *La Chambre*. Through the use of long takes, the film exemplifies the influence of structural filmmaking in Akerman's work. A long, slow and rotational panoramic shot captures the living environment of the artist, with herself sitting on her bed, eating an apple. In her later work, domestic space is a recurrent theme, functioning as a space for connection and conversation, as a backdrop of daily life, and as a space of confinement within patriarchal conditions.

Chantal Akerman (1950-2015) was a Belgian filmmaker and artist. The longtime resident in Paris, Chantal Akerman was one of the most influential filmmakers of her generation, playing a particularly important role in the field of feminist film (criticism). Chantal Akerman's work ranges from autobiographical fictions to quasi-documentaries, commercial features and experimental shorts. Since the 1990s, Akerman has had an important role in the development of video installation as a contemporary art form.

Jean-Luc Vilmouth

Untitled, 1986

Mixed media

Colection M HKA, Antwerp

In the 1980s, influenced by the new British sculpture of the time, the artist Jean-Luc Vilmouth turned his attention to the world of objects. His sculptural installations are concerned with an investigation into the 'world of objects' through the language of art. Using the objects as intermediaries, he reveals their quintessence, creating unexpected and intriguing situations.

Jean-Luc Vilmouth (1952-2015) was a French sculptor. Trained at the Fine Arts School in Metz, Vilmouth arrived in England in the 1970s where he immersed himself in the New English sculpture of Tony Cragg, Bill Woodrow and others. Describing himself as "augmentateur" Jean-Luc Vilmouth seeks to supplement the object rather than transform it. Far from formalist concerns, he chose objects for their potential, their memory. Through sculptures, installations, videos and performances, Vilmouth questioned the relationship to the object and its place in the environment.

Daan Gielis

Wilting Flower, 2022

Neon

Private collection

The Wilting Flower neon series embody an important theme Daan Gielis' practice. He explores the tension arising from opposing fragility and resilience, on a physical and a mental level.

Daan Gielis (1988-2023) is a Belgian artist whose work explores the conflicts and contradictions in the emotional, communicative and social systems that together make up the world as we know it: happiness and sadness coinciding, a frustration of desire that only triggers new desire, an underground culture that stays authentic while selling out... Each of these systems is riddled with contradiction. And yet, precisely because of those internal contradictions these systems thrive, contrasting feelings feed off of each other, setting in motion a never-ending cyclical process from which no escape seems possible.

Katja Mater

As Much Time as Space, 2017

16 mm film installation: 2 projectors 1 film

8 min, 0'08" interval

As Much Time as Space, is a 16 mm film installation conceived at the van Doesburghuis in Meudon (Paris) in 2017. It consists of one film, projected by two projectors, using the time it takes for the pellicule to travel from one projector to the other, 8 seconds, as a framework for the film. The film was shot inside the house of modernist artist couple Nelly and Theo van Doesburg and combines its architectural details with Mater's own drawings. Projected as a split screen we look at a play between past and present that every once in a while merge to form a new reality, providing a surreal time experience. A wandering narrative, exploring tables, stairs, space- and time-perception, colour and some van Doesburg heritage.

Katja Mater is a visual artist, filmmaker, editor, organizer and educator with a practice that focuses on the parameters of photography and film as non-transparent media. By creating hybrids between photography, film, drawing, performance and installation Mater documents something that is often positioned beyond our human ability to see. Interested in revealing a different or alternative (experience of) reality through capturing the areas where optical media hardly behave like the human eye, by mediating between time, space, perception and our understanding of them, while recording events that simultaneously can and cannot be – holding midway between information and interpretation.

Jos de Gruyter & Harald Thys

The Spinning Wheel, 2002

33 min, dvd

Collection M HKA, Antwerp

Parallelogram, 2002

20 min, dvd

Collection M HKA, Antwerp

The absurd and humorous storylines of *The Spinning Wheel* and *Parallelogram* unfold in spaces that hint at domestic life. These spaces, as alienating as they are magical, function as a backdrop to the characters' (familial) dynamics, as well as a reflection of their internal worlds.

Jos de Gruyter & Harald Thys (b. 1965, 1966) have been working together since the 1980s. Their work is rooted in a folksy, tragicomic sensibility honed into an experimental dramaturgy. Their video and photographic works use simple, symbolic sets, including the paradigmatic spaces of home, battlefield, urban periphery and community hall. They have engaged a recurring cast of non-professional actors as well as invented or adopted personae taking the forms of puppets, dummies, plush animals, makeshift robots and rejected toys. Jos de Gruyter & Harald Thys represented Belgium in the 58th Venice Biennale in 2019.

Céline Mathieu

Bitter Orange, 2023

Audio and light

Using a transducer, the soundwaves of a repeated poem are sent into the walls, making them whisper.

Interested in the circulation of goods and thoughts, the audio material for this exhibition also functions as an investment for the artist's upcoming commercial gallery show. The neroli oil was sponsored by a producer of raw materials for scent that Céline Mathieu met while selling other people's artworks at an art fair.

Céline Mathieu (b. 1989) is an artist and writer from Belgium whose work plays on the malleability of understanding, using linguistic and bodily sensibilities. Her site and condition-specific practice considers material and economic circulation in work that evokes a feeling of falling away.

Marianne Berenhaut

Passoire rouge (écumoire)

[from the series *Poupée poubelle*], 1970-1979

Mixed media

Collection M HKA, Antwerp

Enlève-moi ça, 1999

1 broom, 1 very small dustpan

Collection M HKA, Antwerp

Seated in the centre of the exhibition space is a work that is part of the series *Poupées Poubelles*, which Marianne Berenhaut created in the 1970s. The series is a collection of dolls made from nylon stockings filled with rags, hay, straw, and flowers, with features made of everyday objects. This series is characteristic of the latent visual language that the artist so often uses. Against the wall beside the seated doll, as a clever wink to the visitor, stands *Enlève-moi ça* – an installation consisting of a large broom and a very small dustpan.

Marianne Berenhaut (b. 1934) lives and works between Brussels and London. The artist makes poetic sculptures assembled with discarded or left-behind objects, creating associative compositions and muted installations. It's as if an unknown human fate is being summoned, the objects expressing a forgotten life story. She addresses longing, absence, trauma, and memory. Since the 1960s, Berenhaut has developed an oeuvre that she has divided into four periods or families: *Maison Sculpture*, followed by *Poupée Poubelle* in the 1970s, *Vie Privée* since the 1980s, and her most recent work, since 2015, which she refers to as *Bits and Pieces*.

Tony Cragg

Spiral, 1983

Mixed media

Collection M HKA, Antwerp

Spiral consists of found objects that have been carefully arranged into the shape of a spiral. These everyday objects are arranged from big to small, which creates a sense of upward movement. The piece communicates growth and metamorphosis, as well as the relationship of sculpture to landscape and architecture. In the early works of Cragg, references to the 1960s minimalist movement, land art and his interest in science, particularly biology, intersect. After having produced a series of installations with elements taken from nature, he turned his attention to the discarded objects of mass consumption. The work *Spiral* dates from 1983, a period in which Anthony Cragg worked predominately with recycled objects.

Tony Cragg (b. 1949) is a British sculptor who has lived in Germany since the late 1970s. The oeuvre of Tony Cragg is very varied: his works display little formal similarities. The sculptures arise from a single substantive pursuit, closely tied up with the material. Cragg's work addresses the relationship between people and our complex contemporary material environment.

Angyvir Padilla

Domestic Ghosts, 2018

Wax tiles, white sand, video, sound

Courtesy of the artist

The installation *Domestic Ghosts* takes inspiration from the uninhabited architectural spaces in the artist's native Caracas, which feed the imagination of local people with eerie fantasies of ghosts and concealed histories. Transforming in the passing of time, the spaces we inhabit carry further the traces of our past towards their disappearance. The installation consists of ground covered in white sand and wax tiles and a dialogue presented on a television screen. The visitors are invited to explore the space, inhabiting and transforming it as they walk through it.

Angyvir Padilla (b. 1987) is an artist from Venezuela, based in Brussels and currently a resident at the Fiminco Foundation in Paris. She creates immersive installations and performances combining a wide range of materials and media that distill the concept of “home” as an intimate place inviting the viewer to reflect on the places we inhabit and how we embody memory, identity and nature.

Karina Beumer

(...), 2022

Film installation, 43 min

Karina Beumer's film (...) follows the artist's father Ron who suffers from a brain injury that has impaired his ability to remember the events of his life. To keep track of them, he writes in notebooks. These notes of Ron's life unfold in the film through a mixture of real and mistaken stories, as the artist begins questioning if the disease has erased her. In (...) Karina Beumer seeks a way to meet with her father in a shared world of Ron's writings and her own papier-mache environments. Using a non-linear narrative, the film takes us on a humorous and tender journey through the labyrinth of memory and the brain, while confronting us with existential questions. Without memory, can we still have an identity and be ourselves?

Karina Beumer (b. 1988) is an artist from the Netherlands, based in Antwerp. Karina Beumer's interactive artistic practice is brought to life by being in conversation with – or captivated by – something or someone else. Beumer searches for an absurd and surreal relationship between the inside of the head (thoughts, miscommunication) and the physical world (language, networks). In a dream-like universe she connects banal issues with personal fantasies, using strategies from existing structures such as pop songs, blockbusters and live action role playing.

Céline Mathieu

Bitter Orange, 2023

Audio, scent-infused handsoap

The hand soap in these toilets is scented with neroli, otherwise known as orange blossom. It is one of the very few essences of which the neurological influence is scientifically proven, although suggestion and personal preference have a strong influence on its effectivity. Serotonin, released by the neroli scent is an important neurotransmitter, heightened levels of it in the brain cause a pleasant, soothing feeling. The blossom of bitter orange is said to be used in the hair of brides to calm their nerves. The scent of neroli travels on your hands, like many many groceries.

Céline Mathieu (b. 1989) is an artist and writer from Belgium whose work plays on the malleability of understanding, using linguistic and bodily sensibilities. Her site and condition-specific practice considers material and economic circulation in work that evokes a feeling of falling away.

Anthony Ngoya

Family portrait 2, 2022

Transferred scanned photo, acrylic paint on canvas mounted on plexiglass, on wood, steel frame

Installation 1, 2021

Transferred scanned photo, acrylic paint on canvas mounted on plexiglass, on wood, steel frame

Installation 2, 2021

Bleached canvas mounted on plexiglass, on wood, steel frame, dyed textile

Lantern, 2022

Scanned photo, acrylic, on canvas stick on plexiglass, metal box, led light

The three hanging paintings and the lantern by Anthony Ngoya are part of a body of work that explores the construction of memories and identity through the images from the artist's own family archive and collected materials from magazines and newspapers. Ngoya questions how we end up remembering and forgetting the events of our own lives by creating and re-creating memories in visual language, merging the real and the imagined. In his practice, Anthony Ngoya incorporates ordinary objects, found industrial debris, dyed fabric strips and image transfers into a mixture of sculptural, colourful paintings and installations which question the limits of the pictorial media.

Anthony Ngoya (b. 1995) is a French artist living between Belgium and the Netherlands. He is currently a resident of De Ateliers in Amsterdam. Tackling the ideas of collective memory and emotional archive, Ngoya ties and weaves strips of dyed textiles and shreds of reproduced imagery into sculptural, draped assemblages and reverbing, colourful installations that question the limits of the painterly medium. These scattered relics of a disregarded utopia are transposed onto found everyday objects. The layered and ambiguous compositions evoke a sublimating and diffusing coexistence of different material and visual sources, thus tackling the notion of the unconscious, intimate and universal memory.

Daniele Formica

The Fold in My Chairs, 2023

Installation, performance: 7 Gunde Folding chairs

Dear curtain, how many ... have you been hiding from me, 2022

Curtain, paint

The Fold in My Chairs is an expansion of a project the artist Daniele Formica began in 2019 with the performance *A Chair Walks Into a House*, which attributed human feelings and consciousness to the popular IKEA Gunde chair in a narrated journey through someone's living environment. Following the performance on the evening of the opening of the exhibition, which takes the story of the chairs further liberating them from the constraints of language, the seven Gunde protagonists begin travelling through the other spaces of the show, unfolding through the four days in a sequence of scripted situations. A curtain from the artists bedroom becomes a painting in *Dear Curtain*, accompanying a left behind Gunde.

Daniele Formica (b. 1996) is an artist from Italy, living and working in The Hague. Formica works across various media, including drawing, painting, sculpture, video and performance, while the binding element of his artistic explorations is language as a fundamental element to our experience of the world. To Formica, words are social sculptures in process, open and participatory forms of meaning. The story of words speaks of our relations, internal and external, relations with the similar and the other, revealing the many ways we have understood the world from the beginning of speech until now.