

21.05  
G 29.08  
2020



# THE TIME OF WORK

EN

The inauguration of a new building is the first and only time it can be explored in all its many facets as a pure architectural object. Its walls do not yet hold a history.

Expectations can therefore be very high, especially for an art space. What possibilities does it have in store for us? It is not simply a case of mere square feet. An art gallery, after all, is no warehouse. Walls, with windows and doors in them, as well as floors and ceilings, all determine how these square feet will 'work'. They create a hierarchy that allows or hinders things, that reveals and conceals them. Architecture offers possibilities, but sets limits, too.

That is undoubtedly the case with this design by Francesca Torzo. It is a stunning 3D labyrinth of spaces of the most diverse sizes, shapes, and interplays of light. This labyrinth creates a city and a beguinage in miniature as well as offering an introverted mirror image of Wing 58. It had plenty of intentions, even before a single nail struck its walls.

Time will see these spaces fill with works of art. They will colour the venue with ideas, desires, and ultimately memories. But as for now, these possibilities are being explored for the first time. This is an active deed. It is a 'performance', which is why we invited artists who are acquainted with this medium to anoint the building, each in their own way.

Lotte van den Audenaeren, Radouan Mriziga and Benjamin Verdonck measure themselves with the space, both literally and figuratively. Christoph De Boeck explores its acoustics. Lodie Kardouss reveals the choreography that is imbedded in its plan.

Other artists go beyond what can be experienced directly. Noé Soulier investigates how the space and the artworks influence each other and how this affects the value of a work of art. William Forsythe also wonders about art's value(s). Les gens d'Uterpan detect the conventions that surround the building. Finally, Anton Parys raises the question of what visitors take away from an exhibition.

This final issue hits at the heart of the exhibition. None of these works can come to life without the active involvement of visitors. An art space can only flourish by the grace of the commitment, the 'performance' of its visitors. They breathe life into it. Welcome.

CURATOR  
PIETER T'JONCK

CHRISTOPH DE BOECK  
WILLIAM FORSYTHE  
LODIE KARDOUSS  
LES GENS D'UTERPAN  
RADOUAN MRIZIGA  
ANTON PARYS  
NOÉ SOULIER  
FRANCESCA TORZO  
LOTTE VAN DEN AUDENAEREN  
BENJAMIN VERDONCK

## 1 WILLIAM FORSYTHE

Acquisition / Körperschaft  
2019 – 2020

Turning your eyes, 2018 – 2020

Instruction, 2020

Unsustainables 2, 2019

For many years renowned choreographer and artist William Forsythe has been developing choreographic instructions. In *Acquisition/Körperschaft*, designed originally for the Folkwang Museum in Essen, Germany, Forsythe explores the relationship between ideal and commercial values in the art business and the institution of the museum. The classic understanding of a museum is based on the idea of collecting, preserving and presenting. Forsythe reverses this relationship and conceives the museum as a place for production and acquisition.

In the new version of this work for the reopening of Z33, the audience will be guided in short actions choreographed by Forsythe during workshop sessions. Only by grasping these and the process of making them one's own are they acquired and thus become the property of the viewers. In addition, visitors can also try out and experience text instructions by William Forsythe at other places in the museum. With *Acquisition/Körperschaft*, Forsythe allows a broad audience not only to get involved in his choreographic cosmos as a recipient and observer, he also makes these participants stakeholders, accomplices and ambassadors of his work.

## 2 LOTTE VAN DEN AUDENAEREN

pieces, 2020

Lotte Van den Audenaeren creates works that illuminate the material dimensions of time as it takes shape in patches of natural sunlight, transient sounds, swathes of fluorescent fabric, or decaying natural objects. With an artistic practice that is open to the intentions and durations of her materials, she works with time as though it were a strip of celluloid film — parsing, fixing, and editing the fleeting moment through material processes such as bronze casting, glass blowing, ceramic firing, and photography.

*Pieces* unfolds sequentially in parts and the works that comprise the installation reveal themselves or fade away according to their own time. Transient and ephemeral materials — scattering light, suspended silk, and decomposing oranges — spread to fill and respond to the frame of the museum's architecture. Projected light casts an image onto the gallery's back wall while an eroding fresco has calcified on the ground. A sinuous piece of silk hangs from a window and unravels sequentially in blue

hues. The fabric was made light-sensitive and is illuminated in successive phases, evoking an architectural plan or blueprint sketch. Suspended and provisionally weighted down by glass pieces, rocks, and duct tape placed on the fabric, the afterimage materialises time in shades of blue.

The installation consists of multiple pieces:

something final

incomplete

a piece is a part, possibly of a bigger part or a whole

what happened (2013) what will happen (2020)

pink is important

something to look forward to

## 3 RADOUAN MRIZIGA

O.Z33, 2020

In the *O.* series, Radouan Mriziga wants to translate and transform knowledge from one medium to another. From choreography to visual arts, and from choreography to architecture. In doing so, he puts the traditional hierarchy between these art forms to the test. Mriziga's point of departure is the body. Through carefully choreographed movements, it produces geometric patterns and serves as a tool of measurement. In this way the body creates an imaginary space as a rival and complement of real space. In *O.Z33*, the video loop represents this choreographic element.

Poems and texts that were originally used as a starting point for the *O.* installations have since then accumulated to a body of work that adds another layer to the construction of these imaginary spaces. *O.Z33* also modifies the existing space of the tower in one tiny, but important respect: the original door is slightly scaled down to force the visitor to make a bow before entering. It is a humbling gesture, well known to North-African palaces. It makes the visitor aware that he or she is about to enter a space of uncommon nature.

*Artistic assistants / performer*  
Eleni-Ellada Damianou and Fouad Nafili

## 4 ANTON PARYS

Skip the Expo, 2019 – 2020

Video, text and image on print, lettering, banner and banner stand, conversations with visitors

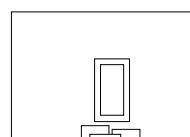
## 5 NOÉ SOULIER

Fantômes, 2019 – 2020

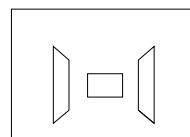
In French, the term 'fantôme' refers to the model works used while hanging a collection to determine their ideal position without having to touch or manipulate the real works in the process. They reproduce the volume of the works as exactly as possible to simulate their presence in the space. For this installation, Noé Soulier created ten 'fantômes' from works in the S.M.A.K. collection. Although they are not real works, the 'fantômes' are not everyday objects either. They exist in an intermediate state where the simple fact of treating them as works is enough to give them a particular aura. These 'fantômes' were created to show their own installation process during regular performances in the exhibition space.

The hybrid status of the 'fantômes' makes it possible to question the boundary between the everyday object, the stage prop and the work of art. This questioning is replayed in the gestures of the performers. When they set up the 'fantômes', they act out movements — screwing, carrying, positioning, adjusting, etc. — which are not only meaningful, but these practical gestures are also scenic gestures observed by an audience. The idea is, firstly, to allow the audience to observe an event and, secondly, to achieve a certain result in regard of the physical objects.

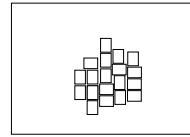
By intersecting these different angles, *Fantômes* questions the boundaries of art at the level of objects, as well as human actions. They reveal the conventional and potentially fragile nature of what is recognised as belonging to the field of art and make perceptible what crystallises this convention: the value we attribute to things and acts. The value of works lies in the way one treats them, and it is enough to protect an object, to treat it as something precious, in order to momentarily bestow it this value. In addition to this, the diverse ways in which the 'fantômes' are installed and uninstalled reveal the impact a work of art has on the gallery space and vice versa.



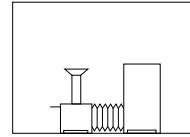
Fantôme (Jan Vercryusse,  
'Eventail I', 1969)



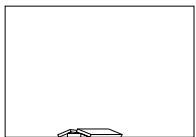
Fantôme (Giulio Paolini,  
'Parsano', 1978)



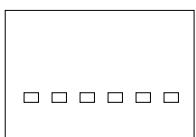
Fantôme (Gilbert & George,  
'19 Part Photo-Piece', 1971)



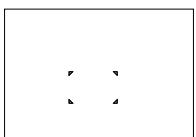
Fantôme (Mark Manders,  
'Writing Machine', 2004)



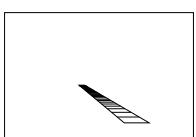
Fantôme (Bernd Lohaus, 'Bretter', 1969)



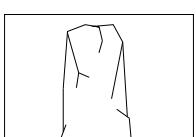
Fantôme (Donald Judd, 'Six Open Plywood Boxes Dividing a Wall into Sevenths', 1975)



Fantôme (Herman Van Ingelgem, 'Blow-up', 2008)



Fantôme (Carl Andre, 'Sixtyseventh Copper Cardinal', 1975)



Fantôme (Masato Kobayashi, 'Son of Painting 2001', 2001)

## 6 FRANCESCA TORZO

Z33 Loom model, 2018

Selection of drawings and sketches  
2011 – 2015

A design is born out of a *disegno*, a drawing, or rather a series of drawings that articulate the thought from which the project originated in increasing detail. In these drawings from the notebooks of Francesca Torzo, one can see how a first series of initial concepts (the first group of drawings) leads to the set of rooms that constitute the final building (the second group). A third group of drawings shows how the design turns into a material form through the construction details.

## 7 CHRISTOPH DE BOECK

### Responses, 2019 – 2020

Buildings not only have visual or tactile qualities, they also have specific acoustics. The acoustic quality of a building will surround you and influence your perception, but is difficult to put into words. You know it's there without seeing it, like an acoustic horizon.

In *Responses*, Christoph De Boeck translates that acoustic horizon into an image. A parabolic microphone records the tones emitted by a loudspeaker as they resonate against walls or objects. De Boeck converts the time it takes for the signal to return into a measured distance. This creates an acoustic image of the space.

The measurements change according to the frequency of transmitted sound, the number of persons or objects in a room and their position. Therefore, it also changes the final image. It creates an acoustic figure of space which is

relational in nature and not stable like a photograph or painting. With the acoustic measurement of a space, De Boeck challenges the immutability of visual representation. In addition to real-time images of the room, *Responses* also shows prints of sound recordings of the rooms the visitor previously walked through.

With the kind support of Prof. Dr. Christ Glorieux, Faculty of Physics, Division of Acoustics and Thermal Physics, KU Leuven

## 8 BENJAMIN VERDONCK

### Eventualiteiten, 2020

a lot of stuff out of your pocket that gets stuck in the gutter  
all lighting points punctured and directed towards one point  
a line on a white wall (a heart, kilroy was here)  
and something in the space above (a climbing wall, an arrow in the ceiling, pink paper balls propelled against the ceiling ...)

The work of Benjamin Verdonck is supported by Toneelhuis Antwerpen.

## 9 LES GENS D'UTERPAN

### Anthropometry, 2016 – 2020

Handwritten text on the wall. Anthropometry is continuously activated during the entire period of the exhibition.

*Concept* by Annie Vigier & Franck Apertet, with the participation of Julien Josse, Stève Paulet and David Zagari.

## 10 LES GENS D'UTERPAN

### Safety Instructions, 2020

*Safety Instructions* consists in standing visibly, silently and motionlessly on the rooftop of the building that allows for the performance, for a minimum of one hour. Visitors who agree to comply with the necessary conditions and instructions required are welcome to participate. The visitor must wear protective gear to prevent falling. Franck Apertet, one of the two members of les gens d'Uterpan performs this action for the first time during the opening weekend. Then the action is passed on to the visitors.

"As places open to the public undergo economic and legal changes, the imposition of increasingly strict safety ratings, patterns and rules influences the artist's production and the shaping of his work in the context of an art venue. This standardisation also conditions the mindset and experience of the visitor who now becomes a part of the work through the connection with it, which the visitor is permitted and lead to feel. *Safety Instructions* deals with this aspect through the differentiated statues of artist and visitor within art institutions or exhibitions." (Franck Apertet)

Would you like to participate in this performance and enter the roof for 1 hour? Subscribe via [bezoeken@Z33.be](mailto:bezoeken@Z33.be).

## 11 LODIE KARDOUSS

### Porte-Z, 2020

Francesca Torzo's design offers a surprising variety of kinesthetic experiences. This is obvious in details such as the slim doorframes, the slender columns of the main staircase and the sculpted ceilings. They invite the visitor to touch walls, swing around columns, or wander around in wonder. These qualities are also manifest in the building's almost labyrinthine layout, which is analogous to the surrounding urban matter and the fabric of the beguinage, and counterweighs the Expo building.

The intervention of Lodie Kardouss in the inner passage to the top floor of the Expo building draws our attention to these qualities and enhances them. It points for instance to the different ways in which the building shows itself, as defined by the flight of stairs one takes.

Rather than showing an autonomous object, Lodie Kardouss creates a 'space in the space', or even a 'labyrinth in the labyrinth': a web of ropes strung between the walls, the floor and the ceiling. Visitors can follow the winding tracks the web suggests. This movement exercise makes them see the space from unexpected angles. In this way, visitors acquire a sensorial understanding of the space through their body. But from the outside too, the web offers a complex spatial experience. *Porte-Z* heightens the awareness of the way in which the building itself operates.



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# THE WORK OF TIME

EN

In 1928, economist John Maynard Keynes predicted that technological advancement would give people more free time and allow them to work just three hours a day. Oddly enough, almost a century later, it seems that time is actually under increasing pressure. Those who can't keep up are left behind. This results in restlessness, stress, and exhaustion, not only for ourselves, but also for the planet.

What does 'free time' mean when we prioritise efficiency and speed? If machines only need a split second to calculate everything we think, feel, and desire, is there any room left for slow human processes such as doubt, dialogue, or imagination? And what happens when we think on a radically different scale, such as geological time, which is characterised by extreme slowness? Current problems such as the climate crisis and nuclear waste management require urgent action, but also force us to move beyond our human understanding of time.

The *Work of Time* is a plea to break free from the constraints of time as we know it. The artists shift our attention to other dimensions, such as inner time, biological time, dream time, and the deep geological time of the earth. The installations focus on a different, more intense experience of time in which wordless conversations are depicted in sand, machines incite curiosity, the clock is translated into a space, and film inspires sleep.

CURATOR  
ILS HUYGENS

DANILO CORREALE  
NELLY BEN HAYOUN-STÉPANIAN  
COMMONPLACE STUDIO,  
JESSE HOWARD & TIM KNAPEN  
ALEXIS DESTOOP  
TEIS DE GREVE  
ECOLE MONDIALE  
HELGA SCHMID  
JUDITH SENG  
THOMSON & CRAIGHEAD  
MAARTEN VANDEN EYNDE  
ANDY WEIR

Thanks to all the artists and collaborators, Francesca Torzo,  
Aslı Çiçek & Lukas Wegwerth

With the support of The New Institute (Rotterdam), ICSV - 4th Istanbul Design Biennial, Savoir Beds, LED Flex, the National Institute for Radioactive Waste and Enriched Fissile Materials (NIRAS) and SCK•CEN(Belgian Nuclear Research Centre)

## [CHAPTER 1]

### A TIME TO EXCHANGE: SCHOOL OF FLUID MEASURES

Standard measurements such as kilogrammes, metres, and hours suggest objectivity and independence from a given context. Nevertheless, their true meaning only unfolds in relation to a specific situation, object, space, or time.

Like social values such as freedom, individuality or safety, the interpretation of time is a construct based on the Western convention of clock time. What happens if we step away from the hours, minutes, and seconds that make up standard time and allow ourselves to be guided instead by our body, our experiences, our memories, and lived life?

*School of Fluid Measures* was designed by Judith Seng as a way to reflect on human value systems through embodied experience instead of theoretical thinking. In a series of performative negotiations, this installation can be perceived as a collective learning process. In *School of Fluid Measures*, knowledge unfolds over time, over the course of a conversation, and over the course of the exhibition itself.

#### 12 JUDITH SENG

Acting Things VII – School of Fluid Measures, Hasselt, 2020

Perhaps learning is less about knowing or memorising what something is than understanding how it continuously changes in relation to something else. In the *School of Fluid Measures*, fixed standards and positions are dissolved through scored interactions that leave traces in coloured sand. The patterns that emerge are an exploratory measure of the fluidity of meanings, and the colours represent exemplary social values as resources to debate, distribute, and fuse into new colours and values.

What is learning? That is the question Judith Seng explores in *School of Fluid Measures*. Perhaps learning should be less about knowing and memorising and more about understanding how everything continuously changes in relation to something else. This installation, which the artist describes as a school, explores the fluidity of fixed norms and values. According to Seng, social values – like quantifiable hours and weights – are fluid constructs. They vary in time and space and are dependent on specific physical actions.

Through an embodied process that surfaces situative intentions and relations, the sessions invite participants to negotiate the relationship between two colours and values. Viewed as a series, the sessions intend to explore ways of mediating, materialising, and notating the situated making of meanings and results in a manner that embraces the embodied fluidity of the constant socio-material becoming.

The participants' actions – scattering the sand, shifting it, spreading it out, blowing on it, or creating patterns

in it – play a crucial role. For Seng, they reveal how specific actions, interactions, and gestures can influence dialogue. She therefore regards this installation as a school that helps train the mind and that encourages us to reflect on the way we interact with the things around us.

#### 12 JUDITH SENG Silent Negotiations

Would you like to join this wordless conversation? Please register via [bezoeken@z33.be](mailto:bezoeken@z33.be).

After each negotiation a new pile of sand is created with a different colour and value. Seng presents the work as a series in which the different sessions explore how meaning is conveyed and how ideas materialise in actions and gestures. Each session is documented in video and images and with a small pile of sand as a physical remnant of the conversation.

## [CHAPTER 2]

### A TIME TO EXPAND: LEARNING FROM DEEP TIME

What would happen if we thought about time in terms of deep time, or geological time? What do human knowledge, language, and symbols mean in light of time that extends thousands and hundreds of thousands of years into the future? Could this new understanding help us rethink our own place and role in the current planetary crisis?

This part of the exhibition is the result of a long-term exchange between artists and nuclear scientists in Belgium. The resulting works reflect on the theme of the nuclear in relation to the notion of deep time in an attempt to visualise the unimaginably long lifespan (up to thousands of years) of radioactive waste. They explore the (in)feasibility of building eternal infrastructures and question how we can pass down information about dangerous places to future generations.

*Learning from Deep Time* cleverly confronts us with the limits of human knowledge and technology. In addition to engineering and science, there is a need for a broader cultural, societal, ethical, and philosophical perspective. Artists too can play a role in this as storytellers, image-makers, and creators of new myths that can connect the past and the present with the distant future.

#### 13 MAARTEN VANDEN EYNDE Half Life, 2019

*Half Life* consists of a series of nine sculptures that represent storage containers for radioactive waste. The largest sculpture is a life-size copy of a real nuclear waste container. The second sculpture is exactly half the size of the first, the third half the size of the second, and so on until we reach

the very last sculpture. At just a few millimetres, this smallest sculpture is practically invisible to the naked eye. This installation visualises the half-life of nuclear radiation. The shrinking of the containers represents the decrease, or half-life, of nuclear waste over time.

Maarten Vanden Eynde created the containers out of Boom clay, which comes from strata of clay between 200 and 400 metres below the surface of the earth. Belgium is testing this clay layer as one of the possible geolocations for storing its nuclear waste in the future.

The artist used this natural material to craft a capsule that will one day be used to store nuclear waste in the same underground location from which it came. In this way, Vanden Eynde symbolically merges form and content, and interchanges above and below ground.

Half Life was co-produced by Z33 with the support of Fabrique Ceramique, NIRAS/ONDRAF and SCK•CEN, [Sundaymorning@EKWC](mailto:Sundaymorning@EKWC) and Wienerberger

#### 14 THOMSON & CRAIGHEAD Temporary Index, 2016 – 2017

These vertical clocks with decorative numbers count down the seconds how long it will take for a nuclear waste site to be safe again. The document on the table describes the location each countdown clock refers to, which ranges from underground repositories to places where nuclear disasters took place, such as Chernobyl. The latest addition to this series is the clock for the Category A site in Dessel, where low-level nuclear waste will be stored as of 2024.

Data collected by scientists working at each site was used to accurately calculate the half-life of the radioactive materials at the site. The installation reveals that we measure time through the process of image and language and encourages reflection through the direct representation of deep time or geological time. *Temporary Index* transcends the human lifespan to offer a glimpse of the staggering timeframe that makes up our universe.

#### 15 ALEXIS DESTOOP Hourglass, 2019

This digital composition consists of a series of photographs taken in HADES, the research laboratory located some 300 metres underground in Mol.

The photographs depict organic and geological elements encroaching on our human environment, which may one day overtake it completely. We see water seeping through cracks, clay forcing its way in, and concrete rusting in the presence of oxygen. Instead of focusing on the ingenuity of this unique feat of human technology and engineering, the work emphasises the impossibility of designing buildings that can last for eternity.

The other elements refer to the slow, geological processes of rocks, stones, and minerals. The slow time of these geological transformations makes our human passage on earth seem almost insignificant.

15 ALEXIS DESTOOP  
Chronos, 2020

The second part of this work focuses on the human dimension, on the impossibility to comprehend the breath-taking scale of geological transformation or to grasp it through human language, images, or intellect.

15 ALEXIS DESTOOP  
Untitled (Naji), 2017

In the Aboriginal creation story (Dreamtime), the Naji play an important role as the creators of humankind. These mythical creatures live in the sea and occasionally assume a solid form to roam the land.

Joined by members of the Goolarabooloo community, the artist followed one of the few remaining living songlines, or ancient Aboriginal walking trials. In these songlines, the landscape is more than just lines on a map – it is where places, rivers, or caves come to life in mythical stories that help pass down knowledge over generations.

During this journey along the coast of North-Western Australia, Destoop became fascinated by the many brain coral they found washed ashore. These ancient and fragile life forms, which can reach the age of 900 years old, are under serious threat of climate change. Destoop collected these abstract skeletons and transmuted them into sculptures made of precious metal. In this installation, they appear as mysterious beings that emerge from the oily depths that contain them.

16 ANDY WEIR  
Pazugoo, 2020

How can we share our knowledge with the hundreds and thousands of generations to come? How can we tell them they're standing on a repository for nuclear waste? These are just some of the questions Andy Weir poses in his research project *Pazugoo*.

He was inspired by local myths and legends, many of which have been passed down from generation to generation for hundreds of years. This results in new archaeological figures (*Pazugoo*) that bear a message for the future. The figures, like the myths that accompany them, can be passed down for generations. Used to mark potential repository sites, they are intended as archaeological artefacts for generations to come.

*Pazugoo* stems from Pazuzu, the Mesopotamian demon of dust and contamination. As a god, he straddles two worlds, issuing a warning and offering

protection at the same time. His likeness was often buried near entryways or worn as an amulet.

The artist infuses each exhibition with local stories, imbuing the universal message of *Pazugoo* with local myths and legends. This installation features a new prototype, which the artist created based on his research on the nuclear sites in the Mol and Dessel area. The winged *Pazugoo* was given a new shape in this context, inspired by ancient meteorites and local elements from the Kempen landscape, such as ancient burial mounds and the many legends and stories inspired by this mythical blue stone known as 'Blauwe Kei'.

[CHAPTER 3]  
A TIME TO UNWIND:  
UNLEARNING CLOCK TIME

Minutes, hours, and days fly by. The clock ticks away and time is money. This last chapter of the exhibition explores the paradoxes and conflicts of our contemporary perception of time. The artists and projects in this final installation shift the focus from acceleration, fragmentation, and efficiency to slowness, duration, rest, and even sleep. In this sense, A Time to Unwind is a place to both learn and unlearn what we know about time. It offers a rediscovery of the meaning of free time, which is central to the original Greek meaning of σχολή (skholè) or 'school'.

To the Greeks, this word referred to the absence of 'work time'; to a time in which economy and politics were set aside and the focus shifted to collective studies. These days, school time is increasingly defined by measurability and efficiency; however, these works highlight other time dimensions, such as non-Western time, biological time, sleep time, or dream time.

In conjunction with each other, the two opening exhibitions *The Time of Work* and *The Work of Time* explore the relationship between space and time in Z33 as a home for the arts. Can art, or an exhibition create a shared time-space for attention, learning, and dialogue? And can a building, with the tactile and austere qualities of Francesca Torzo's design in mind, facilitate the transition from the business of daily life to an open and public learning environment?

17 COMMONPLACE STUDIO  
JESSE HOWARD  
TIM KNAPEN  
A Commonplace Book, 2018 – 2020

A *Commonplace Book* is an open information machine that combines the pleasures of note-taking, curiosity and sharing knowledge. The work is devoted to a topic that concerns us all: how we understand, perceive and deal with time. On one side of each table a selection of time-related objects is presented to spark curiosity. On the other side sits a mechanical drawing machine which

produces excerpts, drawings, quotes or anecdotes that further challenge our understanding of time.

Visitors are invited to compile their own book with the fragments presented to them here, but also to continue filling the blank pages with their own thoughts, notes or research. The result is a personal book that is not published in a traditional form, but is composed in many different iterations.

18 ECOLE MONDIALE  
Fieldstation: Time, 2020

In 1905, King Leopold II laid the foundation stone for his Ecole Mondiale building project in Tervuren. This school provided training for businessmen, adventurers and explorers who aspired to a colonial career. The École Mondiale mainly intended to prepare the students for the exploration of new regions.

Today, we don't have to go and explore the world anymore, but perhaps we should learn how to take better care of it. That is what the Ecole Mondiale (EM) of Filip Van Dingenen and Ivo Van Bostraeten aims for. They create an alternative teaching method for their 'school' that searches for middle ground between thinking and doing, between knowledge and practice, between art and learning. The school is always set up in temporary environments, like here at Z33. The activations of EM are called Fieldstations.

For *Fieldstation: Time*, EM collaborated with two artists from Lubumbashi (Democratic Republic of Congo): Alain Nsenga and Jean Katambayi. The installation investigates how the concept of 'time' is experienced and thought about differently in different cultures. Several ideas, voices and sounds come together here. Contemporary artists and leading 'time' philosophers like Borges and Einstein come into contact with the absent voices of our shared colonial history. In this way, Ecole Mondiale tries to develop alternatives for the dominant Western concept of time.

18 ECOLE MONDIALE  
Re-enactment of the 2<sup>nd</sup> Pan-African Congress, held in August-September 1921 in Brussels + EM Alumni

In this EM set up, the central space in the monumental hall of Z33 is interpreted as an agora. This central square of ancient Greek cities was a place where Greeks spent their free time conversing and learning together. A re-enactment of the second Pan-African Congress, organised in Brussels in 1921 with Paul Pandi Farnana as one of the main figures, is re-enacted around a tapestry of sand.

In Swahili, 'kumbuka' means the act of remembering, which plays an important role in this *Fieldstation: Time*. Without navigating ideological

waters and judging history by today's standards, a number of key figures such as Paul Panda Farnana, Albert Kudjabo, Paul Otlet, Jessie Fausset, Bergson, Borges, Einstein and the participants of the Pan-African Congress are brought to the stage. Surrounded by hourglasses, we hear a fragment of Albert Kudjabo, a Congolese volunteer who fought in the Belgian army during WWI. It is the oldest recorded and preserved voice of a Belgian war veteran.

**18 ECOLE MONDIALE**  
Jean Katambayi, Plasma-  
Plasmodium

Jean Katambayi Mukendi mixes his practice as an artist with a fascination for mathematics and electromechanics. Contemporary life in Congolese society, colonial history, personal experiences and absurd coincidences are the ingredients for complex formulas and algorithms that he devises and extensively calculates. He then incorporates these inimitable but intriguing theories into imaginary sculptures or drawings.

This drawing is an abstract translation of a formula where Katambayi started off from the collision of the plasma of the world with Plasmodium, the microorganism that is one of the carriers of the malaria virus. Subsequently, African dictator Teodoro Obiang Nguema Mbasogo and French president Macron were also introduced as elements in the formula. The formula led Katambayi to discover what he describes as 'malaria politique'.

**18 ECOLE MONDIALE**  
Lubumbashi Tijd – Temps  
de Hasselt

Although time is perceived differently in every place and at any moment, the time we experience is always the same, here and in Lubumbashi. By seeing time as something equal, as something we share, our perspective changes and we realise that not only time, but also the political use of time is a construction, which could be looked at differently. The three sound fragments in this installation each invite us to listen to 'other' experiences of time with narrators Pie Tshibanda, and Walter Mignolo, and a collection of sounds from Lubumbashi.

**19 NELLY BEN HAYOUN-STÉPANIAN**  
*I am (Not) a Monster*,  
Feature-length Film, 2019

What is knowledge and who has control over it? In times when Marine Le Pen and Donald Trump are so popular, this question is more urgent than ever. It is necessary to understand why such people do well, and why people tend to return to authoritarian regimes over and over again. That is why Nelly Ben Hayoun-Stépanian takes the writings

of the German philosopher Hannah Arendt as her starting point. The fact that Hannah Arendt is regarded as the most important political philosopher of the twentieth century is partly due to her analysis of totalitarian societies and her characterisation of 'the banality of evil'. By this she meant that people can become monsters the moment they stop thinking. Unlike Arendt, Ben Hayoun-Stépanian regards knowledge and thinking as the same, and involves cultural contexts all over the world.

On the basis of Japanese puppetry and interviews with, among others, Noam Chomsky, Pussy Riot, Magid Magid, *I Am (Not) A Monster* brings the legacy of political thinker Hannah Arendt to life and goes in search of the origins of knowledge and the state of ideology in our contemporary society.

The artist has created a most urgent film, unravelling some of the reasons why Trump, Le Pen and others have captured people's imaginations by reviving past ideologies. From dangerous plots to dangerous actions, you will hear about our collective fears both past and present but also encounter the contemporary monsters and actors of the future: the humanoids. Your guide in this adventurous journey is the alternative educator Nelly Ben Hayoun-Stépanian who, armed with puppets and dressed as Hannah Arendt, teases the greatest thinkers of our age whilst challenging them to an impossible pursuit: the search for the origins of knowledge.

*Cast* Political activist Noam Chomsky, Pussy Riot's Nadezhda Tolokonnikova, Hannah Arendt's students Arjun Appadurai, Leon Botstein and Richard Bernstein, nonsense artist Nobumichi Tosa of Maywa Denki, robot maker Hiroshi Ishiguro, Japanese Living National Treasures: Bunraku puppeteer Kanjuro Kiritake II, kimono master Takayuki Takahashi and Noh Theatre master Hisa Uzawa, the Lord Mayor of Sheffield Magid Magid, cyborg artist Neil Harbisson and many more – students, alternative schools and brilliant thinkers.

**19 NELLY BEN HAYOUN-STÉPANIAN**  
Hannah Arendt Handmade Doll

This Japanese Banraku doll of Hannah Arendt as well as her kimono were handmade by the artist according to traditional Japanese techniques. As the protagonist of the film, and together with her sister, the doll of Pussy Riot's singer Nadezhda Tolokonnikova, she travels around the world in search of knowledge.

**19 NELLY BEN HAYOUN-STÉPANIAN**  
*I Am (Not) A Monster* -  
Limited-edition record

Nelly Ben Hayoun-Stépanian proposes a new model, in which her film *I Am (Not) A Monster* is distributed on record in collaboration with The Vinyl Factory.

In her own words: 'As we develop further narrative formats and structure, we – content creators, directors and independent filmmakers – have the power to modify the way that industries interact with each other.'

With a pluralistic philosophy in mind, it makes so much sense to integrate more industries into release plans so we can connect younger audiences, music lovers and vibrant nightlife supporters with cinema lovers and academics.'

**20 HELGA SCHMID**  
*Circadian Dreams*, 2020

*Circadian Dreams* was developed by Helga Schmid as part of her ongoing artistic research on Uchronia (defined as temporal utopia). In this installation the space acts as a clock. Twelve minutes represents one circadian day of 24 hours, each minute representing two hours. A light and sound scape relates to your body phases, with a bright blue tone that activates you, an intensive red-orange which makes you sleepy, and darkness which brings you to a sleep/dream state.

The work investigates an alternative time system in relation to the human body clock by investigating the topic of time through an interdisciplinary approach of design, chronobiology and chronosociology. The Uchronia Manifesto defines the ideas and intentions behind this new temporal approach, which opens up possibilities for a new politics of time.

Please come in, feel the influence of sound and light, listen to your body rhythm and the whispering voices, and dream about other ways to spend your time.

In collaboration with Piotr Ceglarek (sound and light) and Mále Uribe Forés (space). The project is kindly supported by Savoir Beds and Led Flex.

**21 DANILO CORREALE**  
*No More Sleep No More*  
2014 – 2016

Throughout his artistic practice, Danilo Correale has been interested in looking at sleeptime or unproductive time as one of the last possible sites of resistance to the capitalisation of time in the 24/7 society. The colourful and dreamlike imagery of the film is the result of a period of sleep deprivation the artist experienced himself. The images are juxtaposed with a series of conversations with various experts on sleep, including a doctor, anthropologist, sociologist, as well as feminist and post-colonial studies scholars. Throughout these conversations, Correale's sensorial essay investigates the corporal, social and political dimensions of sleep. The installation invites the visitor to lie down, take a rest and let themselves be

overtaken by the flow of images, sounds and voices in this four-hour-long video marathon.

22 TEIS DE GREVE  
A Ditto, Online Device, 2020

With *A Ditto, Online Device* De Greve investigates the contrast between the constantly changing flow of online data and a slow medium such as print. The installation consists of two desktop printers which were hacked so that they can decipher words. The printers are set to not work with blank sheets of paper, only with pages that already have content. Visitors can feed paper into the printer. The installation scans the pages and searches for related content on social media and online news feeds. The printers start from a glossary of topics and concepts related to time and the current time crisis.

The result appears in real time on the existing text, but can be different each time, depending on what is ‘trending’ that day. Because the information on Instagram or Twitter is constantly changing based on algorithms, the printers never give the same information twice. With this machine, De Greve wonders what happens to knowledge in a time where data is constantly traced and measured, where everything is cut up into words, tags, search terms and in which algorithms learn to understand our thoughts, feelings and desires ever better.



21.05  
02.08  
2020



# BIRDS OF A FEATHER

EN

## Currents #7

*Birds of a Feather* presents works by seven recent fine arts graduates. Each of them attempts to grasp a strange and confusing reality. The result is a confrontation of seven separate but harmoniously interwoven stories in a cross-over of painting, installations, sculptures, ceramics, photography, film, and graphic design.

In his 'Mal d'Archives' (1995), the French critic and philosopher Jacques Derrida describes the archive as an entity that absorbs, protects, conceals, but also reveals the things that connect us. We alternately desire or fear the flood of information with which we are confronted daily. In the eye of this visual and textual storm, the physical, mental or digital archive appears to offer a moment of repose. The same goes for the artists who test their collection of images, symbols and stories against that mass culture. It is this shared exploration that connects their work. Or as the English proverb has it: *birds of a feather flock together*.

*Currents* is an annual group exhibition displaying the works of young artists who have just graduated from fine arts programmes in Belgium, South-West Germany or the southern Netherlands. They are given time and space to explore and develop their artistic practice. Networks and professionalization initiatives are also central to the coaching trajectory. Marres, House for Contemporary Culture in Maastricht and Z33 – House for Contemporary Art, Design and Architecture in Hasselt, are working together on this project and alternate as exhibition venues.

With the generous support of: FLACC, Grensverleggers and the Dutch Embassy in Belgium

CURATORS

MELANIE DEBOUTTE  
LOUIS-PHILIPPE VAN EECKHOUTTE

ISRAEL ATEN  
MYRTHE BAPTIST  
JUSTINE COURT  
JONATHAN DE MAEYER  
JONAS DEHNEN  
LEROY MEYER  
NAAMA ROTH



Thanks to all the artists and collaborators

With the support of

FLACC WERKPLAATS VOOR BEELDENDE KUNSTENAARS  
WORKPLACE FOR VISUAL ARTISTS



23	ISRAEL ATEN Untitled, 2020 Mixed media Dimensions variable	35	JUSTINE COURT Réfléchissez pour moi, je réfléchirai pour vous, 2020 Ceramics, glass, metal, lights, candles, carpet Dimensions variable
24	MYRTHE BAPTIST Caresse , 2019 Video 6'40"	36	JONATHAN DE MAEYER Black Mountain, 2019 B&W print on Awagami Washi paper mounted on dibond 60 × 90 cm
25	JONATHAN DE MAEYER Two Journeys, 2019 Dvd video on monitor (B&W) 4'53"	37	JONAS DEHNEN Crellin, 2020 Oil on aluminium, wood 129,5 × 83 × 3 cm
26	JONATHAN DE MAEYER I Have Taken Myself Too Far, 2019 Dvd video on monitor (B&W) 5'10"	38	JONAS DEHNEN Ernst, 2019 Wood, felt, string Dimensions variable
27	JONATHAN DE MAEYER Hills, 2019 B&W prints on Awagami Washi paper 267 × 400 cm	39	JONAS DEHNEN Greencoat Boy, 2020 Oil on aluminium, wood 95 × 55 × 17 cm
28	NAAMA ROTH Floating Construction Waste III, 2019 Mixed media 65 × 40 × 33 cm	40	JONAS DEHNEN Bishy, 2020 Oil on aluminium, wood 215 × 70 × 70 cm
29	NAAMA ROTH Trojan War, 2019 Mixed media 95 × 32 × 43 cm	41	JONAS DEHNEN Fewster, 2020 Oil on aluminium, wood 129,5 × 83 × 3 cm
30	NAAMA ROTH Power, 2019 Mixed media Variable dimensions	42	JONAS DEHNEN Mitre I & Mitre II, 2020 Oil on aluminium, wood 87 × 130 × 46 cm
31	JONATHAN DE MAEYER MOSQUE, 2019 B&W print on Awagami Washi paper 30 × 40 cm	43	JONATHAN DE MAEYER I am very curious, 2019 DVD video on monitor (B&W), sound 2'56"
32	JONATHAN DE MAEYER STREET, 2019 B&W print on Awagami Washi paper 30 × 40 cm	44	JONATHAN DE MAEYER Wall, 2018 B&W print op Awagami Washi paper 46 × 57 cm
33	JONATHAN DE MAEYER BUS, 2019 B&W print on Awagami Washi paper 30 × 40 cm	45	LEROY MEYER Hommage à Hugo Roelandt, 2020 Mostly metal 78 × 156 cm
34	NAAMA ROTH The Lord Melchett Monument, 2020 Mixed media 85 × 50 × 7 cm	46	LEROY MEYER Project by Meyer Leroy in Auspices of the Administration Centre - 42.292 Guy Bleus®, 2019 Carpet, wood, paper Dimensions variable