

Earth & Sky



Harald Ancart  
Nicolas Bourthoumieux  
Neil Beggs  
James Bridle  
Marc Buchy  
Daniela de Paulis  
Nicolas Desplats  
Mark Geffraud & Géraldine Longueville  
Jakub Geltner  
Marco Godinho  
Mishka Henner  
Douglas Huebler  
Pierre-Philippe Hofmann  
On Kawara  
Julien Levesque & Albertine Meunier  
Heinz Mack  
Jonathan Monk  
Yoko Ono  
Dennis Oppenheim  
Jon Rafman  
Ed Ruscha  
Joachim Schmid  
Robert Smithson & Nancy Holt  
Kris Van Dessel  
Clement Valla  
UVA



## Earth & Sky

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'The major sculptural innovation of the 60's is the horizontal viewpoint opened to a traditionally vertical art form, a fact that finally distinguishes sculpture from most architecture and, except for the linear, perspective depth implied, from painting. Vertical alignment is anthropomorphic, immediate, but static; the horizontal incorporates time, distance, and is experienced, and measured, kinaesthetically. This is a logical result of the jet age. Floor sculpture is seen from an aerial viewpoint. Man sees everything differently once he has flown.' \_ Lucy R. Lippard. In '557.087'

The exhibition researches the influence of technology on the perception of the contemporary landscape. The shift in perspective, going from the horizontal to the vertical one, changed not only our view but also our understanding of the world. This shift not only has a spatial but also a political besides a philosophical dimension, blurring the boundaries between observation and supervision, private and public, objectivism and subjectivism. The democratisation of ground and air mobility, with car and plane as instruments of motion, and camera's and satellites as instruments of transmission, pushed the diffusion of the vertical perspective from military monopoly to artistic expression. The exhibition 'Earth & Sky' therefor is divided in three chapters which contemplate the contemporary landscape through the perspective of walking, driving and flying, trying to establish a dialogue in between algorithmic and romantic conceptual art - following the route of the material and the immaterial, in free fall between image and imagination.

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## Earth & Sky

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'L'innovation majeure des années soixante est l'évolution du point de vue horizontale vers une forme d'art qui est de tradition verticale, un aspect qui distingue la sculpture de l'architecture et, en dehors du profondeur linéaire, de la peinture. La position verticale est anthropomorphique, immédiat, mais statique; l'horizontal incorpore le temps, la distance et peut être confirmée et mesurée de manière kinesthésique. Ceci est un résultat logique des vols aériennes. Les sculptures de sol sont regardées d'un point de vue aérienne. L'homme voit tout différent une fois qu'il a volé.' \_ Lucy R. Lippard dans '557.087'.

L'exposition questionne la manière dont les technologies influencent notre paysage contemporain. L'évolution de perspective, de l'horizontale au verticale, n'a pas seulement changée notre vision mais également notre vue au monde. Cette évolution n'incorpore pas seulement une dimension spatiale, mais également une dimension politique tant que philosophique, effaçant les limites entre perception et observation, et privée et public, en explorant les relations entre regarder et regard, de domination jusqu'à subordination, de l'objectivisme au subjectivisme. La démocratisation de la mobilité sur le sol et dans l'air - avec la voiture et l'avion en tant qu'instruments de mouvement et camera et satellite, en tant qu'instruments de transmission - ont soutenu l'évolution de perspective verticale, du monopole militaire jusqu'à l'expression artistique. L'exposition 'Earth & Sky' alors se divise en trois chapitres qui contemplent le paysage contemporain par la perspective de la marche, la conduite et le vol, en essayant de situer l'art algorithmique dans une perspective de l'art romantique conceptuelle.

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## Earth & Sky

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'De belangrijkste sculpturale innovatie van de jaren 60 is de intrede van het horizontale perspectief in een traditioneel verticale kunst vorm - een feit dat uiteindelijk de beeldhouwkunst onderscheid van de meeste architectuur en, met uitzondering van de daarmee overeenstemmende lineaire, perspectieve diepte, van schilderkunst. Het verticaal perspectief is antropomorfisch, onmiddellijk, en statisch – het horizontaal perspectief daarentegen incorporeert tijd en afstand, en wordt kinesthetisch beleefd. Dit is een logisch gevolg van het vliegtijdperk. Bodemsculptuur wordt gezien van een luchtperspectief. De mens bekijkt alles anders vanaf het moment dat hij gevlogen heeft.' \_ Lucy R. Lippard in '557.087'.

De tentoonstelling onderzoekt de wijze waarop technologie de waarneming van ons hedendaagse landschap beïnvloed. De evolutie van het horizontale naar het verticale perspectief veranderde niet alleen ons zicht op de wereld maar eveneens ons begrip van de wereld. Deze evolutie heeft niet alleen een ruimtelijk maar eveneens een politieke naast een filosofische dimensie, en doen de grenzen tussen waarneming en bewaking, privaat en publiek, dominantie en subordnatie, objectivisme en subjectivisme vervagen. De democratisering van grond en lucht mobiliteit - met auto en vliegtuig als instrumenten van beweging - en camera en satelliet - als instrumenten van transmissie – ondersteunde de verspreiding van het verticale perspectief, van militair monopolie tot artistieke uitdrukking. De tentoonstelling 'Earth & Sky' is onderverdeeld in drie hoofdstukken die stilstaan bij het landschap aan de hand van het perspectief van stappen, rijden en vliegen, binnen een romantisch-conceptuele logica - langs de wegen van het materiële en het immateriële, in vrije val tussen beeld, afbeelding en verbeelding.

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Ancart, Harald

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Driving is awesome  
2016

Technique : publication  
Size : 24,6 x 18,8 cm

In 2014 Belgian artist Harold Ancart bought a car and drove it from New York to Los Angeles back and forth. He turned the trunk of the car into a mobile studio where he could draw. He also took pictures. The book is a collection of these images reporting the perspective of driving.

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Beggs, Neal

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Starmaps  
2008

Technique : topographic maps, paint  
Size : 70 x 100 cm

Ternat - Dilbeek 31/1-2  
Uccle - Hoeilaart 31/7-8  
Brussels - Zaventem 31/3-4  
Lennik - Sint-Pieters-Leeuw 31/5-6

After studying the elevation contours of the topographic maps in order to identify high points the artists marks these geographical summits with a tiny dot of white paint. The remainder of the map is painted black. A playful inversion occurs and what originally were maps of the city of Brussels now appears to be a maps of an unknown night sky or location in Outer Space; a game of visual semantics where summits are replaced with a symbol resembling a star. This sematic dislocation uses cartography as a medium for artistic expression beyond representation.

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Nicolas Bourthoumieux

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A Minor Threat  
2018

Technique : aluminium  
Size : 25 x 41 cm

The artwork 'A Minor Threat' lists the passages of North Korean military observation satellite KMS-4; Kwangmyongsong-4 ('The shining star') over the city of Brussels between the 19th of April and the 30th of June 2018. The plate, reminding us of a commemoration plate usually announcing past events in public space, announces the event which is about to happen. This event is extremely fugitive, often invisible and inconsequential but highly symbolic. The plate directs our attention towards the sky and invites us to invert the relation in between object and subject; to observe the observer. As such it draws our attention on a new relation in between earth and sky.

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Bridle, James

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Watching the Watchers  
2013 - 2017

Technique : print, slideshow  
Size : variable dimensions

'Watching the Watchers' is a growing collection of images of drones; military unmanned aerial vehicles, as captured in publicly available satellite imagery such as Google Earth. Initialised in 2013, the collection had grown to 78 images as of April 2017. The fact of looking from the perspective of a drone at a drone, targets our eye on the technology which brings this perception into our daily life with all its questionable consequences.

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Buchy, Marc

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Asphalte  
2016

Technique : hardboard, paint  
Size : various dimensions

'Asphalte is a series of sculptures based on Formula 1 race tracks I found on the internet. While I was not very interested in the sport itself, I was fascinated by these gigantic structures that could never be seen at a glance. Carefully and rationally created by engineers, these blacktops are in fact totally abstract and open to multiple interpretations once they are taken out of their original context. Resting against the wall, these shapes are turned into minimalist sculptures without a top, a bottom, a left or a right, adapting to their context of presentation. ' \_ Marc Buchy

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de Paulis, Daniela

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Le Voyage Dans La Lune  
2011 - 2012

Technique : video  
Size : various dimensions

The title is inspired by the eponymous George Méliès's movie of 1902, which was considered the first science fiction film in history. Similarly, Moonbounce (a radio communications technique allowing to send radio signals to the moon and receive them back as reflections) can be considered the first form of space travel that allowed humankind to 'touch' another celestial body. Daniela de Paulis' version of 'Le Voyage Dans La Lune' is composed of 26 images of the lunar phases taken by Michael Oates (Manchester Astronomical Society) that have been reflected by the moon's surface in September 2011. The sound has been provided by JAXA (Japan Aerospace Exploration Agency) and uses data from one of the sensors of the lunar orbiting satellite Selene/Kaguya, 'a laser altimeter' transforming the altitude data into musical intervals. The area sonified in 'Le Voyage Dans La Lune' is located on the far side of the moon, starting at the Korolev crater, across the highest point.

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## Desplats, Nicolas

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Upotia

2006: Regions of France

2013: Paca islands

Technique : aluminium container, paper, paint

Size : 1/2 L

The artist created several paint buckets, labelling them 'Upotia' as the ink supposedly could be used to set the frontiers of an imaginary land. Referring the famous concept of Utopia, Desplats points out the cartographer's perfect dream of tracing an ideal frontier. Desplats is confronting a medium; the one of painting, with a mental construct; the one of utopia through the superposition of a real and a fictional territory. In this relation between fiction and reality, painting is the vehicle for a reflexion about representation and projection.

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Geffriaud, Mark & Longueville, Géraldine

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The Man who shot Liberty Valance  
Archives  
2006 - 2018

Technique : various techniques  
Size : various dimensions

Instructions : Aurélien Froment, Alessandro Nassiri, Jean Barberis, Aurélie Godard, Eric Stephany, Pierre Joseph, Renaud Auguste Dormeuil, Bruno Persat, Julien Bismuth, Dominique Blais, Mark Geffriaud, Virginie Yassef, Pierre Leguillon.

In 2006, Géraldine Longueville and Mark Geffriaud imagined crossing the United States from East to West, making a stop in those cities carrying a name following the ideals of their pioneers: 'Love' in Georgia, 'Joy' in Alabama, 'Utopia' in Texas ... until 'Harmony' in California. For each of these cities an artist has been invited to imagine and send by mail or e-mail an instruction for an artwork to be activated in its corresponding city by Géraldine and Mark. This resulted in twelve cities and twelve ephemeral projects – and as many questions concerning the reception, the interpretation and the visibility of the instruction.

After each activation, Géraldine and Mark documented the artwork online so that the invited artists could discover the activation of their artwork. Different documents such as photographs, letters,... completed this documentation resulting in an archive, which can be accessed through a tarot game. The public draws one of the twelve cards in order to discover one of the twelve stories. Through this playful format, the artists propose an experience rather than a documentation of their journey and as such research a way to display an artwork constituted of a series of instructions implying notions of action, reaction, activation and interpretation.

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Geltner, Jakob

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Nest 10  
2018

Technique : 30 satellite dishes, wall mounts, cables  
Size : approximatively 300 x 600 cm

The project 'Nest 10' is a site-specific installation taking part of a series assembling clusters of technological equipment to building façades and popular public sites. These satellite dishes draw attention to the saturation of a system maintaining a constant transmission of information and our consequent permanent exposure. The congregation of these manufactured gadgets and their subsequent growth process is conceived as a starting point of an infection, and questions if they are a hurt rather than a help, to culture and society. Through the opposition of fascination and dislocation, the project addresses classical conceptual notions such as the 'objet trouvé' but places them in the critical construct of a parasite metabolism. Within the context of the exhibition, the project points out how technology serves the gained proximity in between earth and sky and questions landscape as an artistic genre through contemporary techniques and processes.

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Godinho, Marco

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Horizon retrouvé  
2013 - 2018

Technique : various found materials (laces, strings, ropes)  
Size : approximatively 25 meters

The line running along the wall, made from a collection of strings, ropes and laces found and collected in streets during walks, was created during the artist's residence in Paris. Measuring 25 metres long, this process is a sort of trace for his contemplative travels through cities and towns which inspire reflection on the tiny, overlooked details that make up everyday life, giving them a new sense.

Instruction : '... I propose an idea which can be realised by a group of people which do not necessarily know each other and who will walk together in a city. The people can walk alone, in little groups or all together. The aim is to walk, to stroll around looking for traces left by other people and to share an experience. The traces are pieces of strings, ropes and laces left by other people. The walk can take several hours, several days, several months - any time the group decides for collecting what I call a 'Horizon retrouvé' (Found back horizon). Once the walk is finished, the strings, ropes and laces are knit together. ...' \_ Marco Godinho

Activation of 'Horizon retrouvé' during the 'Earth & Sky' - exhibition :  
Saturday the 19th of May 2018, 3 pm. Meeting point: Société.

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Henner, Mishka

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Dutch Landscapes  
2011

Technique : prints  
Size : 80 x 90 cm

Frederikkazerne, The Hague, South Holland  
Mauritskazerne, Ede, Gelderland  
NATO Storage Annex, Coevorden, Drenthe  
Staphorst Ammunition Depot, Overijssel  
Artillery Schiet Kamp, 't Harde  
Noordeinde Palace, The Hague, South Holland

When Google introduced its free satellite imagery service to the world in 2005, views of our planet only previously accessible to astronauts and surveyors were suddenly available to anyone with an internet connection. Yet the vistas revealed by this technology were not universally embraced. Governments concerned about the sudden visibility of political, economic and military locations exerted considerable influence on suppliers of this imagery to censor sites deemed vital to national security. This form of censorship continues today and techniques vary from country to country with preferred methods generally including use of cloning, blurring, pixelization, and whitening out sites of interest. The Dutch method of censorship is notable for its stylistic intervention; imposing bold, multi-coloured polygons over sites rather than the subtler and more standard techniques employed in other countries.

Seen from the distant gaze of Earth's orbiting satellites, the result is a landscape unlike any other; one where the technique of hiding takes part of our contemporary way of seeing - a process oscillating permanently between the visible and the invisible, the private and the public,... more actually than ever questioning the representation of the landscape.

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Huebler, Douglas

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Location Piece #2  
1969

Technique : offset envelope, 19 offset lithographs  
Size : 20 frames of 20 x 20 cm  
Courtesy : Private Collection

'In New York and Seattle an area was arbitrarily selected within which a person in each city photographed places that he, or she, felt could be characterized as being (1) 'frightening' (2) 'erotic' (3) 'transcendent' (4) 'passive' (5) 'fevered' and (6) 'muffled'. Within each area each person made two entirely different sets of six photographs after which all four sets were sent to a third person (the artist) with no information that would make it possible to ken any one of the photographs with any one of the words originally specified. The four sets (24 photographs) were then scrambled altogether and 12 of these arbitrarily selected for this piece; to those were added 4 photographs that had not been made to characterize any kind of place. 16 photographs, a Xerox map of New York and another of Seattle join with this statement to constitute the form of this piece.' \_ Douglas Huebler

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Hofmann, Pierre-Philippe

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Portrait of a Landscape  
2018

Technique : prints  
Size : various dimensions

POAL - maps : GPS coordinates of 10 crossings of Switzerland

POAL - 118 days: daily GPS coordinates

POAL - elevations: elevations and kilometre projection of the 10 trajectories

POAL - score: final score of 2700 videos, based on an algorithm which equally distributes different database parameters (altitude, season, geographical position,...)

POAL - database: full transcription of corpus of videos formed during the crossings.

Pierre-Philippe Hofmann aims with 'Portrait of a Landscape' to describe a country beyond its attractions and presuppositions. To set a procedure that allows observation of all the countries variability, Hofmann has chosen 10, as far as walkable routes allow, 'straight' crossings of the country. The starting point of these 10 routes are defined by the points where the commonly used system of longitude and latitude crosses the specific local Suisse geographical coordination system. On the 2700 kilometres of his walks, Hofmann filmed at regular intervals what he considered representative of the landscape context. These 45 hours of video were archived in a database used to generate video sequences.

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## Kawara, On

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### Horizontality and Perpendicularity 2001

The publication presents two projects 'I went' and 'I got up', opposing horizontal and vertical perspective through the juxtaposition of maps and postcards - between a view from the earth and a view from the sky.

#### I went (1968–79)

In the 'I Went' series, Kawara traced his movements over the course of a day in red ballpoint pen on a photocopy of a local map that he stamped with the date. He eventually preserved the maps in plastic sleeves and assembled them in three-ring binders. Kawara created at least one map per day for the length of the series. If he left the area represented by the map, he used arrows and notes to describe where he had gone and his return route. Kawara marked the location where he began the day with a red dot. On days when he didn't leave the house, the map solely bears that mark. If the artist was out after midnight, then the next day's map begins at that location. Kawara achieved a consistency in size and appearance in this series by cropping and altering the maps through photocopying.

#### I got up (1968–79)

For the series 'I Got Up', Kawara sent two postcards every day to friends, family members, collectors, and colleagues. On each postcard, he stamped the date, his name, his current address, the name and address of the recipient, and the phrase I GOT UP AT (always in English and capital letters) followed by the time he rose from bed. Tourist picture postcards were always used, and the text was aligned in a similar way each time. Only the language and format of the date, the address, and the postage stamp changed, according to where he was at the time.

From: 'On Kawara – Silence', Solomon R. Guggenheim Museum, New York, 2015.

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Levesque, Julien

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Data Sonata  
2017

Technique : music record, algorithm, Google Position Data  
Size : 33'

Data Sonata is a sound artwork generated from the history of geographical positions of the artist as recorded by Google over a year. These graphical positions are constituting a path and its digital trace the history of this path. The data is translated into sound and constitutes the personal sonata of the artists past 365 days.

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Levesque, Julien & Meunier, Albertine

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Croisements  
2012

Technique : connected object, algorithm, Arduino and Google Latitude  
Size : 20 x 12 x 12 cm + 15 x 8 x 8 cm

'Croisements' is an installation which represents the distance in between two persons. It is constituted of a custom tailored printing device and a series of notations. The printing device includes an arduinho and a printer integrated in a glass box with a wooden frame, inspired by traditional registration technology such as seismographs, hydrographs,... The device, connected to Google Latitude (an application allowing to share your location over the internet) registers the location of the two artists and translates this information into a graphical representation.

Both projects; 'Data Sonata' and 'Croisements', can be understood as contemporary interpretations of On Kawara's 'I went', confronting personal experience with objective documentation in the description of a landscape.

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Mack, Heinz

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ZERO-rocket  
1961

Technique : Photo collage

Courtesy: the Artist & ZERO foundation, Düsseldorf

Reproduction under the supervision of the Artist

Heinz Mack conceived the photo collage in context of the preparation for the third issue of the ZERO magazine, which was published by Heinz Mack and Otto Piene in 1961. The photo collage was included at the end of ZERO 3 and can be seen as a symbol for a new artistic beginning – as well as for the international ZERO movement itself. More than being an icon for the ZERO movement it can be seen as an icon of an entire generation, how the space age has transformed our understanding of the world.

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Monk, Jonathan

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None of the buildings on Sunset Strip  
1998

Technique : 33 b/w photographs  
Size : various dimensions  
Reproduction under the supervision of the Artist

'..my work 'None of the buildings on Sunset Strip' refers to Ed Ruscha's seminal artist's book 'Every building on Sunset Strip' from 1966 and you can also see it as all streets that lead away from Ed Ruscha. I think it is important to see my work as a large jigsaw puzzle and only when all the pieces are in place we can see the full picture. I threw away the picture a long time ago so even I am not 100% sure which direction I am leading you all. I do not have a map of overall plan.' \_ Jonathan Monk in interview with Janneke de Vries in 'Formalism. Modern Art Today', Kunstverein Hamburg, pp. 125-126.

Laser Piece III (to infinity and beyond), 2005  
Year of creation: 2005

Technique : laser installation  
Size : 100 x 100 x 300 cm  
Courtesy: the Artist and Meyer Riegger, Karlsruhe

'Using laser technology, we have created a message for outer space. Our journey into the unknown started with Mr Giovanni Anselmo's slide works from 1975-79, in particular Infinito (infinite), a word projected so as not to reach its desired destination (although I am not sure because I have yet to see it). We then added a touch of Hollywood magic with Tim Allen's famous catch phrase from Toy Story (1995 Disney / Pixar)... 'To Infinity and Beyond'. Written into space over and over again, will it ever be seen and if so, will anyone be able to read it. We will never know... or will we? (This last part should be read with a sound track played by my father)' \_ Jonathan Monk

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Ono, Yoko

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Map Piece  
1962

Technique : publication  
Size : 15 x 15 cm

The instruction is part of the artist book 'Grapefruit', written by Yoko Ono and originally published in 1964. It has become famous as an early example of conceptual art, containing a series of 'event scores' that replace the physical work of art with instructions that an individual may, or may not, wish to enact. (Wikipedia)

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## Oppenheim, Dennis

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Predictions  
1972 - 2018

Technique : electric train tracks with engines, controller, ellipsoidal lamp, soundtrack, sound player, external speakers  
Size : 300 x 300 cm

'With a red spotlight Dennis Oppenheim picks out a section of a model railway crossing and produces for us (...) what could take place at this crossing. A map informs us that this position is the model of a real extant railway-crossing. The map is a picture of signs, a mental picture of the crossing, (...) not of an illustration produced by mental activity. The mental picture is the centre of rotation, over which the model with the real situation is tied. Illustrative art would portray the situation at the crossing in a painting. Now one could imagine that the crossing is such a depiction with other means, (...) much more realistic than a painting. That however, would be a form of abstraction which simply omits certain elements to concentrate on the essential aspect of the portrayer. (...) the track is only a surrogate on which the mental picture, the concept is imposed, so that the model railway can play through a situation (...), which in terms of time and distance is proportional to the real situation and thus corresponds to a mental picture.' \_ Albert Schug in 'Kunst bleibt Kunst', Kunsthalle Koln, 1974.

'I think what Dennis is doing is taking a site from one part of the world and transferring the data about it to another site, which I would call a dis-location. This is a very specific activity concerned with the transference of information, not at all a glib expressive gesture. He's in a sense transforming a terrestrial site into a map.' \_ Robert Smithson in 'Body to Performance', pg. 37.

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## Oppenheim, Dennis

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Target  
1974 – 2018

Technique : colored sand on cloth  
Size : 30 m diameter

Dennis Oppenheim was a conceptual artist of 1960's who took part in the Land Art movement which was the result of new plastic and photographic possibilities introduced by the democratisation of aerial mobility and the desire of artists to get rid of physical limits imposed by the gallery space.

The land art work 'Target' has first been activated in 1974. It consists of a 30m diameter circle formed by coloured pigments, the primary colours of painting and white, forming the target. We imagined with Amy Oppenheim that the material to activate the instruction/performance piece will be visible in the entrance of the exhibition space, as announcement, and afterwards will return to the same place, as a trace.

Like many of Oppenheim's works it uses the idea of a sculpture / painting, seen from the sky including as much artistic as political concerns allowing its critique to remain as relevant in 2018 as it was in 1974.

Activation of 'Target' during the 'Earth & Sky' – exhibition :  
Saturday the 21st of April 2018, 2 pm. Location: Tour & Taxis.

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Rafman, Jon

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Nine Eyes  
2008 - ongoing

Technique : archival pigment print mounted on dibond  
Size : 101,6 x 162,6 cm  
Courtesy : Servais Collection

Calle de Osona, Santa Perpetua de Mogoda, Spain, 2010  
Mexico 45, Silao Guanajuato, Mexico, 2011

In 'Nine Eyes' Jon Rafman employs a new approach to the strategy of artistic appropriation, extracting screenshots from Google Street View's vast online archive to create singular photographs that range from the lyrical to the abject. The images illuminate in multiple dimensions our mutually constitutive relationship with images and testify to the importance of Nine Eyes in an increasingly codified, image-saturated world.

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Ruscha, Ed

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Every building on the Sunset Strip  
1966

Technique : publication  
Size : 18 x 750 cm  
Courtesy : Private Collection

Starting in 1963, with the publication of 'Twentysix Gasoline Stations', Ed Ruscha began a series of photographic art books that documented ordinary aspects of life in Los Angeles. For 'Every building on the Sunset Strip', Ruscha mounted a motorized Nikon to the back of a pick-up truck and photographed every building he passed. The resulting book, with pictures printed in order and labelled with their street numbers, achieved an effective non-judgemental and almost anthropological record of previously unexplored details and aspects of the urban experience.

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Schmid, Joachim

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O Campo  
2010

Technique : pigment ink prints

Size : 40 x 50 cm

Courtesy : the Artist and Hollybush Gardens, London

The artwork depicts football fields in Brazilian cities. These fields herald the socio-political context of the game, in the country known for its love for football. As the images are taken via satellite, the lack of uniformity and ad hoc nature of these fields is revealed. According to FIFA's laws of the game these fields would fail their regulatory framework. The work comments the contradiction between regulation and reality and between macro and micro.

Borussia Dortmund - Arsenal 2/1, 2002

Juventus Turin - Real Madrid 3/1, 2003

Technique : pencil on paper

Size : 51 x 70 cm

Courtesy : the Artist and Hollybush Gardens, London

The line drawings 'Borussia Dortmund - Arsenal 2/1' and 'Juventus Turin - Real Madrid 3/1' are taking part of a series started during the FIFA world championship in Korea and Japan in 2002. They represent 'live drawing reports' of the football games viewed during daytime transmission, reporting solely the movement of the ball.

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Smithson, Robert & Holt, Nancy

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Swamp  
1971

Technique: 16 mm film  
Size : various dimensions

Nancy Holt and Robert Smithson collaborated on this seminal film, which viscerally confronts issues of perception and process. The action of the film is direct: Holt walks through the tall grasses of a swamp while filming with her Bolex camera, guided only by what she can see through the camera lens and by Smithson's verbal instructions. The viewer experiences the walk from Holt's point of view, seeing through her camera lens and hearing Smithson's spoken directions. Vision is obstructed and perception distorted as they stumble through the swamp grasses. Holt has stated that 'Swamp' '...deals with limitations of perception through the camera eye as Bob and I struggled through a muddy New Jersey swamp. Verbal direction cannot easily be followed. As the reeds crash against the camera lens blocking vision and forming continuously shifting patterns, confusion ensues.'

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Van Dessel, Kris

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As The Crow Flies  
2014

Technique : inkjet print on paper  
Size : A0-format  
Courtesy : Private Collection

The work 'As The Crow Flies' has been realised for the exhibition 'The Intuitionists' in the Drawing Centre in New York. It is the registration on scale 1/1 of the 5900 km distance between the artist's studio in Antwerp and the Drawing Centre in New York City. The artist used a computer aided design program to put 5900000 blue lines of one meter on one sheet of A0 paper. The ink used to print the lines, saturated the paper surface up to a point blurring all lines into a blue surface. To travel the real distance to be sent to the Drawing Centre, the drawing was folded to A4 as a road map. In the exhibition, the drawing is shown unfolded.

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Valla, Clement

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Postcards from Google Earth  
2010 - ongoing

Technique : screenshots from Google Earth, postcards and postcard rack  
Size : various dimensions

'I collect Google Earth images. I discovered strange moments where the illusion of a seamless representation of the Earth's surface seems to break down. At first, I thought they were errors in the software, glitches in the algorithm. But when looking closer I realized the situation was actually more interesting — these images are not glitches. They are the absolute logical result of the technology. They are an edge condition, a non-standard, an outlier even, but not an error.' These jarring moments expose how Google Earth works. They reveal a new model in representation of the world: not through indexical photographs but through automated data collection from a myriad of different sources constantly updated and endlessly combined to create a seamless illusion. Google Earth is a database disguised as a photographic representation. These uncanny images directs our attention on that process itself and the network of algorithms, computers, storage systems, automated cameras, maps, pilots, engineers, photographers, surveyors and map-makers that generate them. These images are the product of the way google produces a new perception and understanding of our contemporary world.

The Universal Texture recreated  
2014

Technique : satellite imagery, wooden table, brick, trestle, inkjet on canvas  
Size : 130 x 90 x 75 cm

The artwork transforms a flat satellite photograph into a three dimensional installation. It reconstructs the process how Google Earth represents the world using the low-tech medium of domestic furniture. Through re-introducing the third dimension in the satellite image using a random object it reveals the relation between mapping, representation and reality.

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## United Visual Artists

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A Distant View  
2015

Technique : Steel, Plywood, Indian Ink, White LED  
Size : 70 x 70 x 8 cm

In the 'A Distant View' reliefs, the viewer encounters a visceral, seemingly abstract composition. Upon closer inspection, identifiable patterns emerge, reminiscent of the moon's surface. Responding to images transmitted to earth during the Lunar Orbiter missions of 1966-67 and constructed with the later laser scans (a series of binary data codes) used to shape an understanding of the moon's topology, the works re-appropriate the visual aids that constituted the first representations of the moon seen by the public. Sculpted into this three-dimensional format, the reliefs reimagine the hermeneutic experience, making tangible the collective memory of an alternate universe.

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