

Encountered Error

group exhibition
curated by
Société

Encountered Error

EN

Conceived in dialogue with Societe's previous exhibition 'Calculated Chance', the exhibition 'Encountered Error' continues to highlight artistic approaches based on the interplay between control and accident.

Principles and processes of destruction, accident, failure, feedback, error all play an important role in the conception and creation of art. The exhibition tries to place these 'negative notions' in a 'positive perspective' and attributes to 'error' its true merit as an essential element in the meaning of art. It questions the medium and its limitations such as the conventions of language, its understanding, as well as the materials and techniques used in the process of art making.

FR

Conçue en dialogue avec l'exposition précédente « Calculated Chance » l'exposition « Encountered Error » continue d'explorer des approches artistiques basées sur l'interaction entre les notions du contrôle et de l'accident.

Les principes et les processus de destruction, d'erreur, d'accident jouent un rôle important dans la conception et le processus artistique. L'exposition tente de placer ces « notions négatives » dans une « perspective positive » et d'attribuer à « l'erreur » son véritable mérite en tant qu'élément conducteur essentiel du sens de l'art. Elle questionne le médium et ses limites tel que les conventions du langage, sa compréhension, ainsi que les matériaux et techniques utilisés dans le processus de production artistique.

NL

Ontworpen in dialoog met de laatste tentoonstelling 'Calculated Chance' blijft de tentoonstelling 'Encountered Error' de aandacht vestigen op artistieke benaderingen gebaseerd op het samenspel van controle en toeval.

Principes en processen van falen, ruis, verwoesting, interferentie, feedback,... spelen een belangrijke rol in de conceptie en creatie van kunst. De tentoonstelling probeert deze 'negatieve noties' in een 'positief perspectief' te plaatsen en schrijft aan 'fout' haar ware verdienste toe als essentieel element in de betekenis van kunst. Het vraagt het medium and haar begrenzungen waaronder taalconventies en -gebruik, evengoed als de materialen en technieken angewend in het creatieproces.

Aozaki, Nobutaka
Art & Language,
Barry, Robert
Beshty, Walead
Birkin, David
Bochner, Mel
Brouwn, Stanley
Brüggemann, Stefan
Buchy, Marc
Conrad, Tony
Dion, Damien
François, Michel
Gaulon, Benjamin
Ghani, Mariam
Gomringer, Eugen
Jacobs, Bert
Kiessling, Dieter
Kley, Maria
Konovalova, Elizaveta
Metzger, Gustav
Mittwoch, Matan
Morris, Simon
Nechvatal, Joseph
Oppenheim, Dennis
Ruscha, Ed
Tsabar, Naama

ENTRANCE

- 1 — Birkin, David & Ghani, Mariam, System Error, flag
- 2 — Bochner, Mel, Erased Mel Bochner
- 3 — Buchy, Marc, Les Traits Fortuis
- 4 — Metzger, Gustav, Acid Nylon Painting
- 5 — Morris, Simon, The Royal Road to the Unconscious
- 6 — Nechvatal, Joseph, destruction
- 7 — Ruscha, Ed, Royal Road Test

Birkin, David & Ghani, Mariam

Our System Failure
2019
Flag

The flag that hangs from the façade of Société is a hybrid between two display interfaces: the SYSTEM FAILURE error message that computer users encounter during an operating system software crash, and the flag of the European Union which greets members of the public at airports, embassies, museums, and other civic spaces. The work can be read as either a critique of the failings of neoliberal economic and political systems like the European Central Bank and the International Monetary Fund, or as a paroxysmal “panic” (as it’s referred to in computing) in response to the waves of right wing populism that have swept across Europe and much of the world in recent years.

The artists’ presentation in Brussels is part of a larger public art project and online educational resource, which occupies corporate and civic space—normally used by advertising companies and political parties to influence peoples’ consumer choices and ideological affiliations—to instead reflect on how we as a society allow our economic and cultural wealth to be spent. The project’s first iteration was displayed on digital displays in the heart of New York City’s commercial district, Times Square. It was subsequently shown on billboards across the United States in the run up to the 2018 congressional elections.

www.oursystemfailure.net

Bochner, Mel

Erased Bochner

2017

Trace of erased artwork by Mel Bochner

Erased Bochner is the remaining trace of Mel Bochner's artwork *No Thought Exists Without A Sustaining Support*. The work was conceived in 1969 and reactivated by Société from the artist's instructions for the 'modus operandi' exhibition, which took place from April to June 2017. After the removal of the artwork by meticulously sanding the wall, a ghost image appeared, an 'archaeology of the future' future' - which the artist considers to be a new artwork.

Bochner's work explores the limits and very definition of art by extending the notion of the artist as creator of ideas. His interest in the trace was triggered by the self-reflective comment to his work but also as a reminder of *Erased de Kooning Drawing* (1953) by Robert Rauschenberg. A gesture investigating whether an artwork could be produced entirely through erasure — an act focused on the removal of marks rather than their accumulation.

Buchy, Marc

Les Traits Fortuis
2018
Guestbook, exhibition note

Courtesy: The Artist

The artist, the curator, or someone of the organisation is asked to write the communication text about the exhibition with their wrong hand. This note is handed over to the audience, just like the official one.

A guest book is put in place in the exhibition (entrance offering the public to leave a note, only written with their wrong hand. The book is collecting fragile and fleeting comments, keeping a ghostly track of people passing by.

Metzger, Gustav

Acid Nylon Painting

1960

Hydrochloric acid, nylon

Courtesy: The Gustav Metzger Foundation

'Destroy, and you create'

Gustav Metzger (1926 – 2017) was an artist activist who developed the concept of Auto-Destructive Art. The first public demonstration took place at the Temple Gallery in London on 22 June 1960. At the beginning of the performance, the artist was invisible to his audience, separated from them by a large pane of glass, across which was stretched a sheet of white nylon. Using a modified paintbrush, Metzger then applied a hydrochloric acid solution to the fabric. As the nylon came into contact with the acid it immediately dissolved, creating a swirling glue-like coating on the glass through which Metzger slowly became visible.

The processes of dissolution became a centre stage in his works and actions, such as the corrosion of canvases by acid or the erosion of steel monuments. He also developed the principle of auto-creative art and explored the idea of using computer technology for art early on. Rejecting art as a mercantile object and its commodification, the acid painting in the exhibition has been instructed and supervised by the Metzger foundation and serves the exhibition (this) purpose solely.

Auto-destructive art Manifesto, London 4th march 1959

Auto-destructive art is primarily a form of public art for industrial societies.

Self-destructive painting, sculpture and construction is a total unity of idea, site, form, colour, method and timing of the disintegrative process.

Auto-destructive art can be created with natural forces, traditional art techniques and technological techniques.

The amplified sound of the auto-destructive process can be an element of the total conception.

The artist may collaborate with scientists, engineers.

Self-destructive art can be machine-produced and factory-assembled.

Auto-destructive paintings, sculptures and constructions have a lifetime varying from a few moments to twenty years. When the disintegrative process is complete, the work is to be removed from the site and scrapped.

Morris, Simon

The Royal Road to the Unconscious
2004
Artist book

Courtesy: Private Collection

The work has been created to conduct an experiment on Sigmund Freud's writing. Utilising Ed Ruscha's book *Royal Road Test* as a readymade set of instructions, 78 students cut out every single word from Sigmund Freud's *Interpretation of Dreams*. On Sunday, June 1st, 2003, the artist, Simon Morris, thrower, released the words out of the window of a Renault Clio Sport on Redbridge Road, Crossways, Dorset, travelling at a speed of 90mph, approximately 122 miles southwest of Freud's psychoanalytic couch in London. The action freed the words from the structural unity of Freud's text as it subjected them to a random moment – an act of seemingly utter madness.

Nechvatal, Joseph

destruction

since 2002

1 — audio-visual viral attack QuickTime movie, 6.27 min.

2 — C++ viral programming by Stéphane Sikora

Courtesy: The Artist and Galerie Richard, Paris/New York

Destruction is a 176 MB 6.27 min. audio-visual viral attack quicktime movie looped and played at full screen captured from a viral attack from Joseph Nechvatal's Computer Virus Project 2.0. destruction follows along the same lines as previous viral works by Nechvatal begun in 1992: works where an unpredictable progressive virus operates on a degradation of an image (host). Using a C++ framework, Nechvatal and his programmer Stéphane Sikora, have brought Nechvatal's early Computer Virus Project 1 into the realm of artificial life (A-Life) (i.e. into a synthetic system that exhibits behaviours characteristic of natural living systems). With destruction, elements of artificial life have been introduced, in that viruses are modelled to be autonomous agents living in/off the image. The project simulates a population of active viruses functioning as an analogy of a viral biological system. A genome-program changes with a mutation operator. Every cycle produces a change in the energy level of the virus. The virus will lose a set amount of energy with every run, and when it runs out of energy, it dies (i.e. it disappears) to return again.

Ruscha, Ed

Royal Road Test

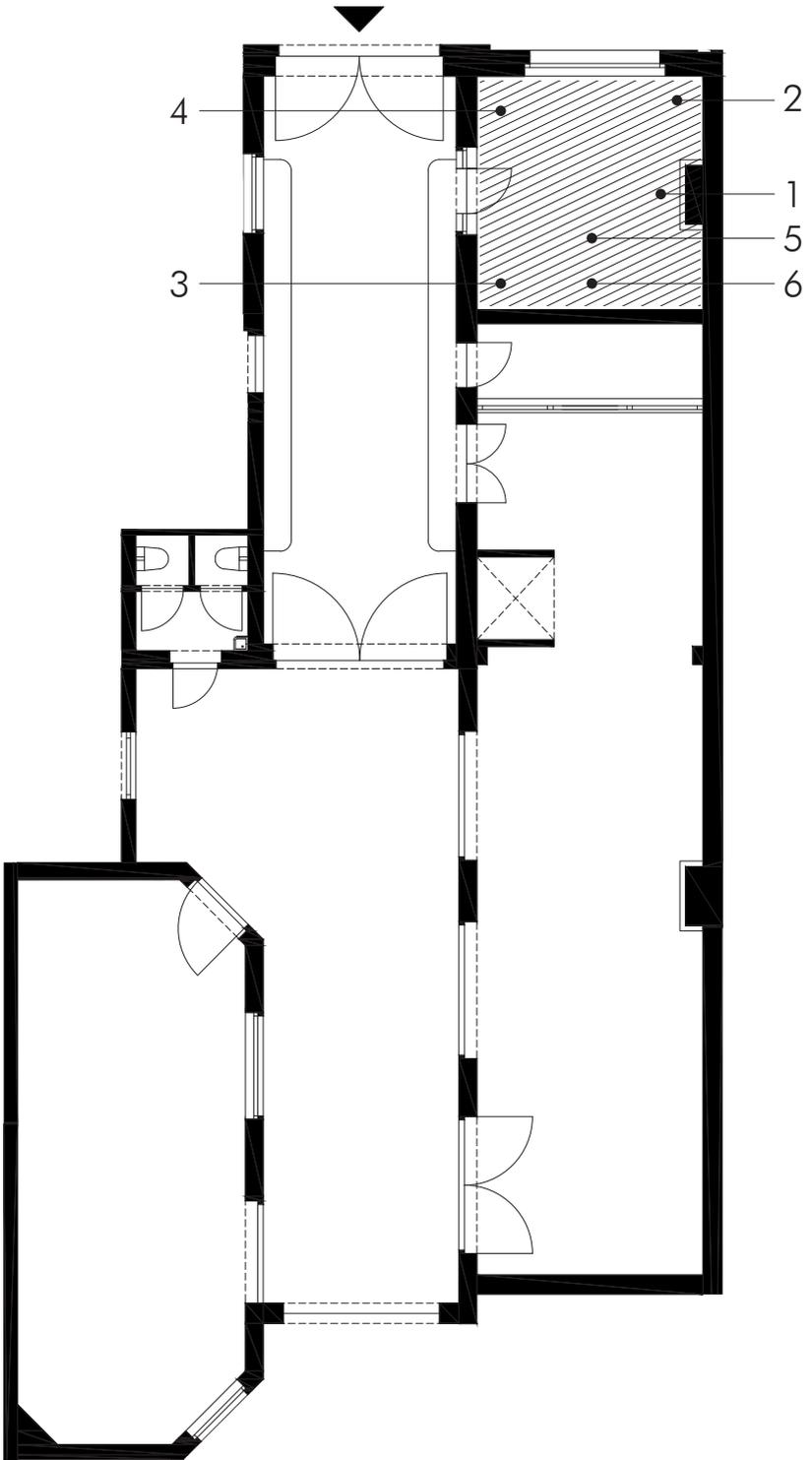
1967

Artist book

Courtesy: Private Collection

'It was too directly bound to its own anguish to be anything other than a cry of negation; carrying within itself, the seeds of its own destruction.'

The picture book is a collaboration between Edward Ruscha, Mason Williams and Patrick Blackwell. It is the story of a Royal manual typewriter as it is tossed out of the window of a 1963 Buick travelling at 90 miles per hour. Ruscha is cast in the role of the driver, Blackwell the photographer and Williams the thrower. The core of the book is a photographic examination of the remains of the subsequently damaged typewriter strewn over a distance.



OFFICE

- 1 — Art & Language, 2, 3 and 4 Boxes
- 2 — Brüggemann, Stefan, This Work Is Realised When It Is Burned
- 3 — Dion, Damien, Un hasard en conserve, de mémoire
(ou: Le Petit Verre de trop)
- 4 — Konovalova, Elizaveta, Soot
- 5 — Tsabar, Naama, Melody of Certain Damage #6
- 6 — Tsabar, Naama, Transition

Art & Language

2, 3 and 4 Boxes

1966

Wood and hardboard; grey emulsion paint, sulphuric acid (applied as a mixture)

Courtesy: Fabre Collection, Brussels

Sentences: boxes 2,3 and 4

1 — I used the acid as a process emphasis device.

2 — The paint-acid mixture will obviously change the surface form of the object.

3 — To attempt to preserve or destroy these objects would not be contrary to my intention here; it would simply be the next state in the continuum of the process.

4 — These boxes do not become more or less obsolete as the acid changes the form.

5 — Each successive state is as significant/insignificant as the previous one.

6 — There is no notion pertaining to obsolescence.

7 — These boxes may be seen by some people to be somehow linked to the notion of 'throw-away' art; to say this is what they mean is incorrect; whether they are thrown away or kept preciously, simply amounts to the next process.

8 — Again the boxes might be classified as examples of 'auto-destructive' art; there is no celebration of the destructive process here; the process was chosen arbitrarily, one could just as easily have chosen a plant, a growing process, rather than a process which is popularly seen as a breaking-down process, as the paint-acid process might be termed; the destructive process of the acid here on the wood-fibre is used to emphasize the temporal dimension (the process or the event) rather than to emphasize the destructive characteristics (the spatial alterations).

9 — That the acid will to some extent break down the wood-fibre is obvious enough, but people don't necessarily have to see it going on. Consequently the boxes were not intended either to use movement as a visual thing in the sense of some kinetic visual aesthetic; one could, for a time after the application of the paint-acid mixture, see it activating but there was no intention here to use movement as (say) some kinetic-light artists might.

10 — Just as a process can be used to emphasize the notion of change so can a process be used to apparently emphasize the process of 'no-change', hence the picture preserver's function.

11 — To stop one process, one must use another. One is essentially using one process to change another.

12 — The taxidermist, the picture preserver, their functions are essentially linked

through using one process to stop (change) another.

13 — There are significant differences in the logical properties of ‘preserving’ and ‘restoring’. Preserving attempts somehow to maintain the status quo, restoring attempts to bring about a condition that the object, whatever, had earlier.

14 — The fact that the work of a restorer or a preserver cannot be detected (i.e. without some extensive expertise) shows not only that he is good at his job, but also that he directly influences the content of a work, say a Rubens painting, in the same way technically as Rubens did. The fact that it is difficult to perceive his technical contribution to the object is just as significant a contribution as him botching the job.

15 — The preserver in one sense changes the object to stay the same; the History of Art might now be seen to be as much a history of a skillful use of chemical processes as it is a history of a skillful use of paint, pencil, etc.

From: Terry Atkinson & Michael Baldwin, *Four Boxes* 1966-67, original manuscript

Brüggemann, Stefan

This Work Is Realised When It Is Burned

2013

Edition MOREpublishers

Courtesy: Private Collection

The ashes on the ground are the remains of a linguistic gesture of destruction. Brüggemann's work employs turns of phrase that are invariably meant to be taken literally, but they also form a carefully defined set of statements that negate and comment on one another in the context created by an exhibition such as: This Is Not Supposed to Be Here; Sometimes I Think. Sometimes I Don't, 2001... Likewise the artist's word compositions enunciate simple, direct statements only to retract them on either semantic or syntactic levels.

Dion, Damien

Un hasard en conserve, de mémoire (ou : Le Petit Verre de trop)

2017

Two wooden frames, glass, broken glass, print on paper

Courtesy : The Artist

A frame with a glass, left at a friend's place, was accidentally broken by someone who sat on it. The frame was thrown away, and the broken glass placed in another identical frame. Thus, the glass, initially having to protect a photograph or a drawing, becomes itself the content, also protected by a glass, intact this time.

This evokes the famous work of Marcel Duchamp, *Le Grand Verre* (1915-1923), which was broken during transport. Instead of repairing it Duchamp decided to keep the trace of the accident as a new, an integral part of the work. It is the same for this *Petit Verre*, whose dust was also left before being placed under glass. Duchamp placed the accident as a voluntary and conscious act of art making, whose visual qualities can be appreciated and which are invitations to a mental journey to an unknown territory.

Konovalova, Elizaveta

Soot
2014-ongoing
Inkjet on blue back paper

Courtesy: The Artist

- 1 — Soot (Tretiy Samotechny lane), 2014 (Office)
- 2 — Soot (Elektrozavod), 2015 (Big room)
- 3 — Soot (Nikitsky lane), 2016 (Inner Yard)

Through photography I fix found compositions, formed by repetition of the same gesture – stubbing out a cigarette against a wall. In different parts of Moscow its traces spontaneously mark the public space.

The gesture in itself is natural as a tic, a habit, an automatism. Nevertheless, in the context of a planned landscape those traces of human presence are not considered. They represent disruption, glitch, shame and dirt. They are the embodiment of the unplanned. The cigarette drawings focus on the undesirable manifestations of a context – on the denied, the ‘invisible’ forms - in order to reveal them and to comprehend them as something organic, natural, and at the same time gently subversive.

Tsabar, Naama

Melody of Certain Damage #6

2018

Broken electric guitar, strings, microphone, screws and guitar amplifier

Courtesy: The Artist and Dvir Gallery

In the series 'Melody of Certain Damage' Naama Tsabar appropriates the iconic and overtly macho trope of breaking the guitar. Tsabar breaks guitars, but not for the public – and the act is not the climax but rather the process, the beginning of the creation. The death of the object becomes the starting point of the new project. Melody of Certain Damage is both a document of her destruction of these guitars and ultimately a proposition for a new kind of instrument, a new sound and way of moving forward for a new creation. She repurposes the remnants of an act of male bravado and violence, reimagining the broken pieces as objects of visual and functional significance. Inserting them back into a new working order, Tsabar turns the remains of what once was into instruments in their own right.

Tsabar, Naama

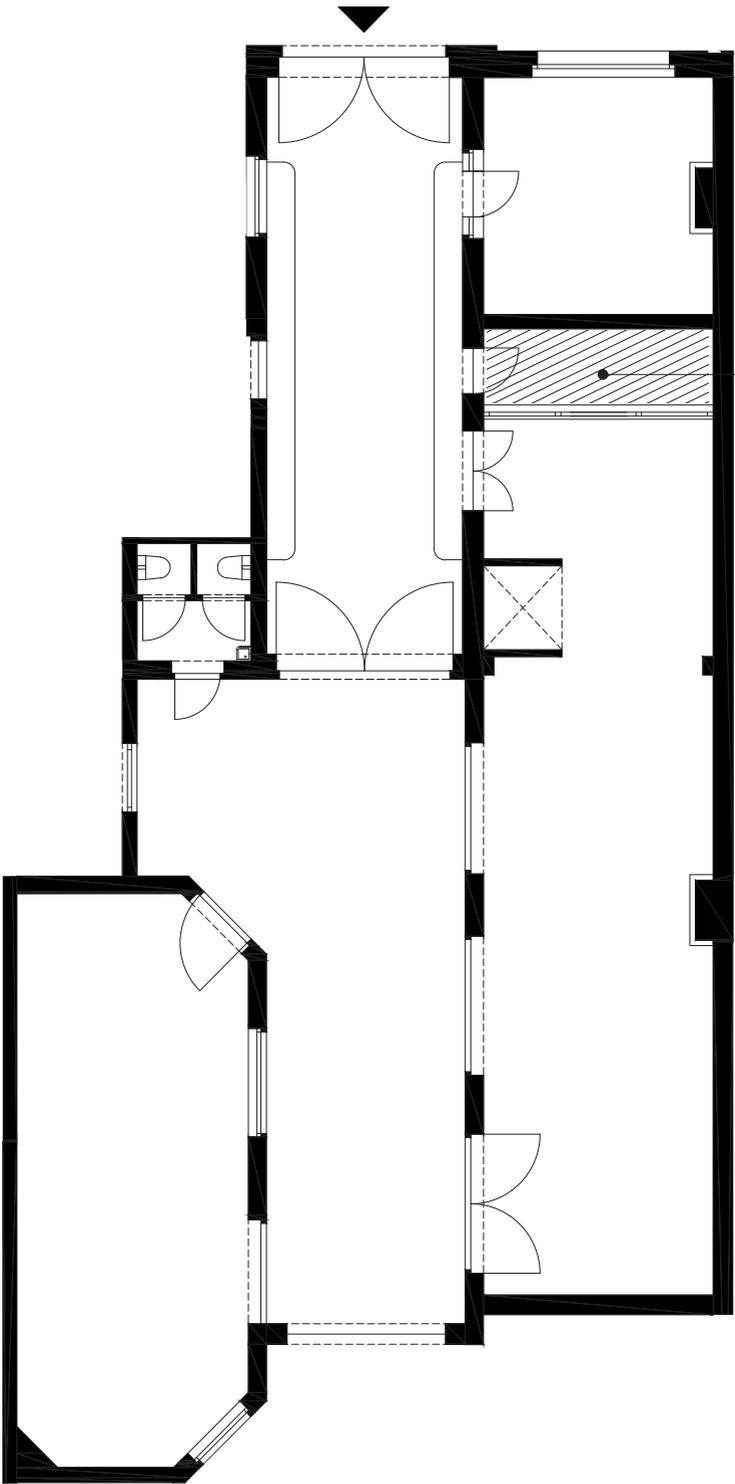
Transition

2016

Wood, canvas, electronics, cables, knobs, speakers

Courtesy: The Artist and Dvir Gallery

The Transition works are a series in which the artist has inverted amplifiers and speakers by emptying out their inside components and re-inserted the parts as visual components onto cotton and linen canvases. The wires puncture in and out of the canvas to create a visual composition. Connected to power, each canvas retains its functional role with a set sound and volume level.



CORRIDOR

Conrad, Tony, The Flicker

Conrad, Tony

The Flicker

1966

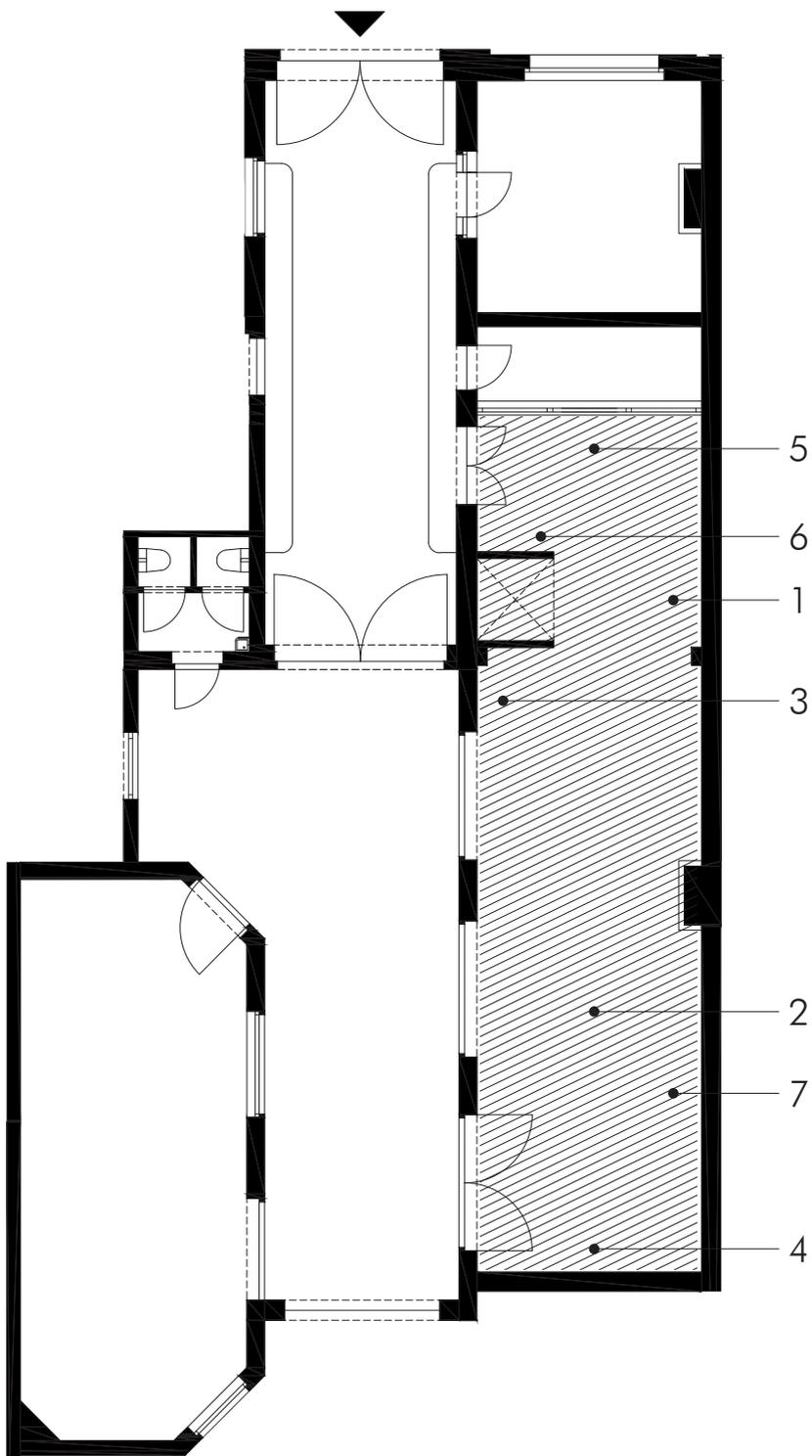
16mm, black and white, sound, 30 minutes

Courtesy: the Tony Conrad Archives

WARNING. The producer, distributor, and exhibitors waive all liability for physical or mental injury possibly caused by the motion picture «The Flicker.»

Since this film may induce epileptic seizures or produce mild symptoms of shock treatment in certain persons, you are cautioned to remain in the theatre only at your own risk. A physician should be in attendance.

The film consists only of alternating black-and-white film images. During the projection, light and dark sequences alternate to changing rhythms and produce stroboscopic and flickering effects; and while viewing these, they cause optic impressions, accidents of perception, which simulate colors and forms. In the process, the film also stimulates physiological instead of psychological impressions, by not addressing the senses as such, but rather triggering direct neural reactions. Tony Conrad, who has devoted himself to an intensive study of the physiology of the nervous system, created with The Flicker an icon of the structural film, which succeeds without a narrative or reproducible imagery. Since, the seen is not captured through the eyes, but rather first produced in the brain.



BIG ROOM

- 1 — Birkin, David, Embedded
- 2 — François, Michel, Walk Through a Line of Neon Lights
- 3 — Gaulon, Benjamin, Kindleglitched
- 4 — Gomringer, Eugen, Kein Fehler im System
- 5 — Kiessling, Dieter, Raster, 1982/86
- 6 — Konovalova, Elizaveta, Soot
- 7 — Mittwoch, Matan, Step 13 [I-IXV]

Birkin, David

Embedded
2011
Inkjet print

Courtesy: The Artist

Embedded focuses on the production and dissemination of images taken in times of conflict that have been the subject of a censorship or authorship dispute. The works employ a deliberate mismatch of language, disrupting the computer's encoding process by inserting people's names into digital photographic files and then rendering the corrupted code back into visual form.

Each piece from the series consists of a pair of prints framed together — one containing image and the other containing the source code.

François, Michel

Walk Through a Line of Neon Lights

2004-2009

Broken neon tubes

Courtesy: The Artist

Walk Through a Line of Neon Lights is a carpet of white neon tubes, perfectly aligned and then broken. The artist's destructive intervention is confused here with the creative act, a recurring motif in Michel François' work. This piece is of both aesthetic and symbolic interest. First of all, it is the visual pleasure of a material that changes its state and plastic qualities under the steps of the walker: the smooth, glazed surface gives way to a pile of splinters and dust, a white strip drawn in the middle of the path. The use of neon lights also takes up the theme of the misappropriation of everyday objects, which the artist explains in these words: objects have lost their function,[...], definitive obliteration, the objects have this memory, but it is no longer used.

Gaulon, Benjamin

KindleGlitched
2012
Glitched Kindles

Courtesy: The Artist

The work is a series of glitched kindles donated, found or bought on eBay, signed by the artist. The generated visuals are unique and permanent. The work can be contextualized in relation to Retail Poisoning, which is the act of intentionally injecting critical/corrupt/fake/glitched data and/or hardware into existing online and offline retail outlets.

Gomringer, Eugen

Kein Fehler im System
1969
Self adhesive vinyl

Courtesy: The Artist

Eugen Gomringer is considered to be the father of concrete poetry. In 1953, he composed poems called Constellations, which presented the foundations of the concrete poetry movement where he reflected on the possibility of perceiving poetry visually as a whole.

In 1969, he used the computer to obtain all possible variants of the arrangement of the sentence: Kein Fehler im System (No errors in the system). This includes the permutation sequence of words. The permutation of texts forms structures that underline the autonomy of concepts. While exchanging nouns, often surprising, but conclusive and concise meaning appears, which is not continuously derived from the given forms, but which appears as something completely new.

His permutational poem is the basis of the exhibition invitation cards, each of them showing some unique variations of the overall 3.556874300 0000 0000 0000 0000 possible.

Kiessling, Dieter

Raster

1982/86

Video installation

Courtesy: The Artist

In his works, Dieter Kiessling explores with the greatest possible thoroughness, precision, and reduction the conditions and mechanisms of creating and reproducing images using technical media. His works make visible the difference between reality and its reproduction and thus also point to the conditions of human perception.

In Raster, the camera records a detail of about 10 square millimeters of the monitor screen. This picture is directly transmitted to the screen. What normally would lead to a feedback loop and ultimately to the saturation and therefore the destruction of the image, is here maintained in a fragile equilibrium within the static image. A self-portrait of the screen as being a highly magnified picture of its own scan pattern.

Mittwoch, Matan

Step 13 [I-XV]

2016

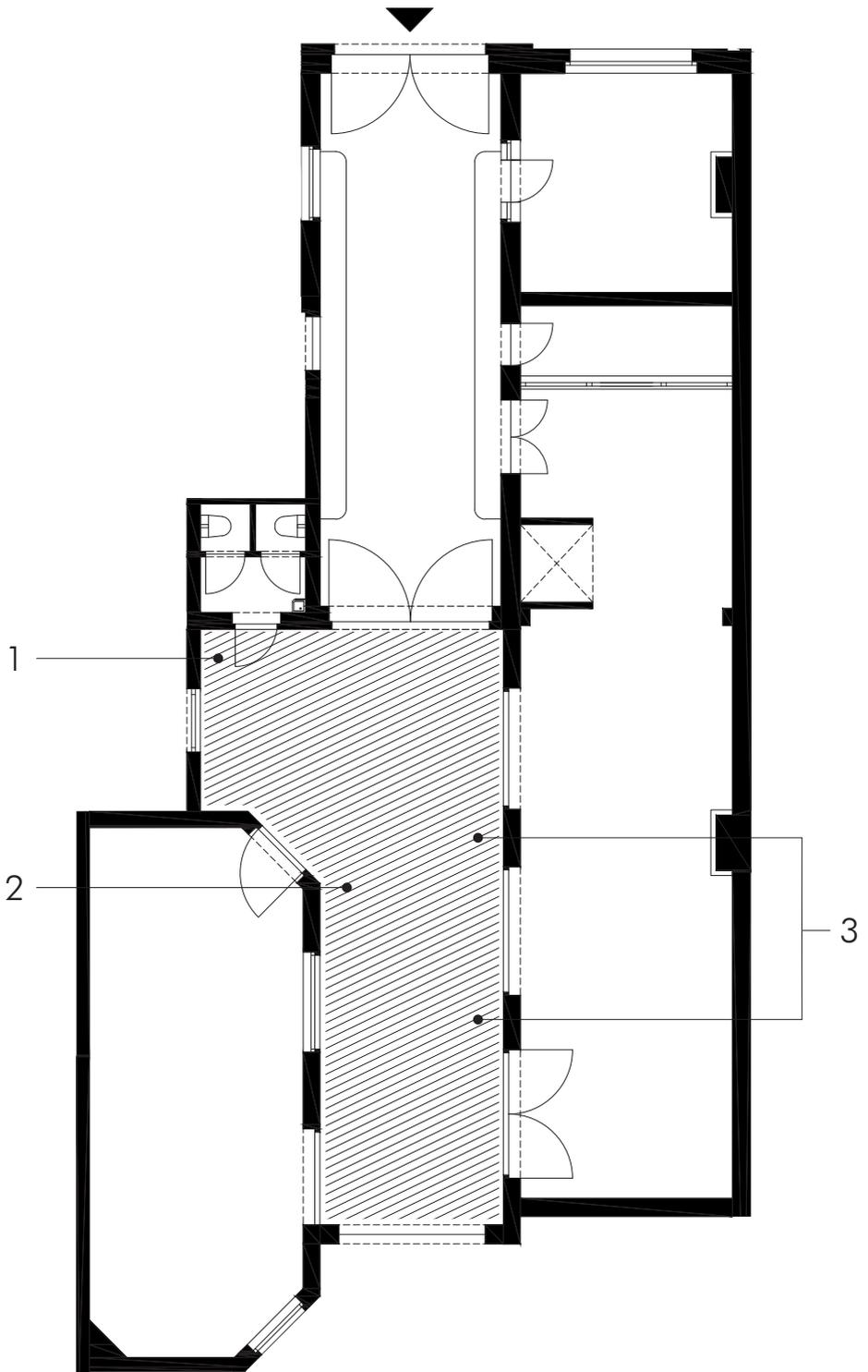
Inkjet prints on Baryte paper

Courtesy: The Artist and Dvir Gallery

Step 13 explores the virtual depth of a flat object – here, the LED display of an iPad device – through a pre-programmed photographic process where the digital camera, equipped with a macro lens and facing a lit tablet, always enlarges a detail from the previous capture in a series.

As steps add up, a sequence is created which will ultimately lead to the collapse of visual data, bringing us back to the place where we started. Identical in size, the 15 pictures in the series are framed and hung side by side, in the sequential order in which they were taken.

This feedback in the 14th step of the process reaches something of a breaking point: two systems nullify the data accumulated throughout the process. By coming full circle and exhausting the spectrum of their functioning protocol – one designed to capture and propagate the things and sights of the world around us – the artist sheds light on the ambiguity of such technology in its most basic components.



INNER YARD

1 — Jacobs, Bert, Dry Wall Repair

2 — Oppenheim, Dennis, 2-Stage Transfer Drawing activation

3 — Konovalova, Elizaveta, Soot

Jacobs, Bert

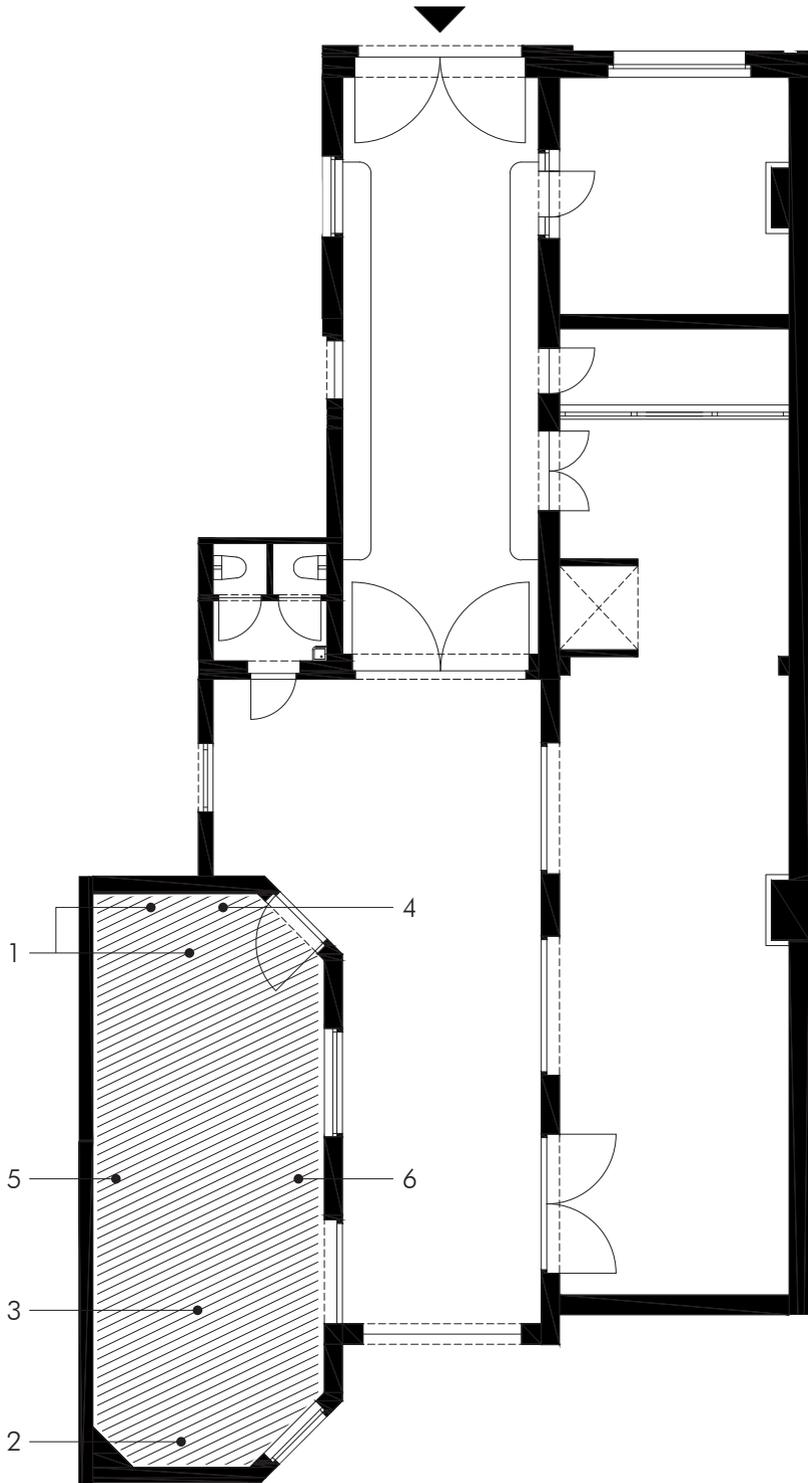
Drywall repair
2017
Deconstructed camper

Courtesy: The Artist

Deconstructed camper shot by Federal Police Special Units, using semiautomatic Glock, 9 mm. The pieces were made originally in the context of a group show 'Mined Mind' for the 100th anniversary of the Armistice.

The camper is a reinvention of a mobile house, evoking the idea of safety and comfort while travelling. With the idea of deconstructing such a definition, the artist destroys the camper by cutting it into pieces, turning it into abstract ready-made sculpture, but leaving identifiable traces of the camper, reflectors, door hangers, etc.

The shooting on the target was sort of the training session orchestrated by the artist. 12 cops shot the panel. Due to the psychological resistance to the imposed authority of the artist, or the lack of shooting skills, many bullets missed the target. The 12 policemen were shooting simultaneously at the target and the error remained anonymous, not imposing any responsibility of missing the target. The performance then becomes a playground for destruction.



BUNKER

- 1 — Aozaki, Nobutaka, From Here to There Brussels edition
- 2 — Barry, Robert, Nowhere
- 3 — Beshty, Walead, FedEx boxes
- 4 — Brouwn, Stanley, This way Brouwn
- 5 — Kley, Maria, Distance, 2013
- 6 — Oppenheim, Dennis, 2-Stage Transfer Drawing

Aozaki, Nobutaka

From Here to There, Brussels edition

2019

Various pens and paper, map pins

Courtesy: The Artist

A map of central Brussels composed of hand-drawn maps by various pedestrians whom the artist asked for directions. He collected and aggregated together small individual maps provided by strangers that constitute a contiguous map of the 'pentagon' of Brussels.

Pretending to be a tourist by wearing a souvenir cap and carrying a shopping bag, the artist asks various Brussels pedestrians to draw a map to direct him to another location. He connects and places these small maps based on actual geography in order to make them function as parts of a larger map.

During his walks in Brussels, the artist found various notes made by tourists, referring to typical sightseeing spots and Belgian food specialties. These lost notes become an instruction for the artist to visit Brussels and a shopping list; a tour documented by photos, information leaflets...

Barry, Robert

Nowhere

2017

Offset print on invercote, 300 gr.

Courtesy: MOREpublishers & the artist

A3 size postcard

Postal service series # 1, MOREpublishers

Signed and numbered edition of 25

Robert Barry is one of the founding artists of conceptual art pursuing the pivotal principle of conceptual art, according to which the idea of the is prioritised over its material reality. He chooses to intervene in a suggestive register by creating titles or announcements most likely to give rise to mental images, which replace the images perceived by the viewer in front of an object.

By working on the mechanics of words and the images they can evoke, he plays on the complex relationships, such as interferences, misunderstandings... that they maintain with an empirical reality. He telescopes words into the viewer's mind and their multiple meanings give rise to associations of ideas and images in the receiver and alternative understanding of reality.

Beshty, Walead

16-inch Copper (Fedex® Kraft Box ©2005 FEDEX 330504 10/05 SSCC), International Priority, Los Angeles-Bruxelles trk#861718438308, August 31 - September 2, 2011, International Priority, Bruxelles-Paris trk#876303869097, January 23 - January 24, 2013, International Priority, Paris-Bruxelles trk#899244571053, May 14 - May 15, 2013, International Priority, Bruxelles-Kaunas trk#806093127029, August 25 - August 28, 2015, International Priority, Kaunas-Bruxelles trk#775403543883, January 13 - January 18, 2016, 2011)
2005

Polished copper and accrued FedEx shipping labels

Courtesy: The Artist and Rodolphe Janssen, Brussels

LA-based artist Walead Beshty packaged his artworks in FedEx boxes and shipped them across the country to exhibitions and galleries. But unlike most artists who utilize every bit of care to protect and pad their artwork from the inevitable rough handling of mail carriers, Beshty designed his pieces to break.

The fragile volumes were then given titles that specifically mention the date, tracking number and box size of shipment.

Brouwn, Stanley

This way Brouwn: 25-3-61, 26-2-61

1971

Artist book

Courtesy: Collection éditions keymouse 

The walk is one of the most common movements, is at the heart of Stanley Brouwn's work, to the point that he once declared that all the shoe shops in Amsterdam were his galleries. In 1960, he produced a series entitled This Way Brouwn: in the streets of Amsterdam, he asked passers-by for directions and instructed them to sketch the route on a paper, which he then stamped.

The work is both a situationist derivation and a social bond created by these exchanges with strangers. These rough sketches compose an urban labyrinth in which the artist deploys his activity, which is as much physical as mental. The work further highlights the discrepancy between reality and its representation, the actual path and the drawing of it, the description through words and images...

His approach discreetly formulates a way of being in the world, of connecting his own body to the universe.

Kley, Maria

Distance
2013 — ongoing
320 A4 prints

Courtesy: The Artist

The work is derived from an interaction between Kley and her partner in a time in which they lived abroad. On the first day of their separation, she would send her partner a blank A4 paper by fax, which he sent back the same day, unchanged. Each time, the last received copy would be sent back until the day they were reunited. This sending/receiving process leaves traces which evolve by themselves, superimposing the story of their communication.

Oppenheim, Dennis

2 — Stage Transfer Drawing. (Advancing to a Future State)

2 — Stage Transfer Drawing. (Returning to a Past State)

1971

Print on paper

Courtesy: Dennis Oppenheim Estate

2 — Stage Transfer Drawing. (Advancing to a Future State).

Erik to Dennis Oppenheim

As Erik runs a marker along my back, I attempt to duplicate the movement on the wall. His activity stimulates a kinetic response from my sensory system. He is, therefore, drawing through me. Sensory retardation or disorientation makes up the discrepancy between the two drawings, and could be seen as elements that are activated during this procedure. Because Erik is my offspring, and we share similar biological ingredients, my back (as surface) can be seen as a mature version of his own...in a sense, he contacts a future state.

2 — Stage Transfer Drawing. (Returning to a Past State).

Dennis to Erik Oppenheim.

As I run a marker along Erik's back, he attempts to duplicate the movement on the wall. My activity stimulates a kinetic response from his memory system. I am, therefore, drawing through him. Sensory retardation or disorientation makes up the discrepancy between the two drawings, and could be seen as elements that are activated during this procedure. Because Erik is my offspring, and we share similar biological ingredients, his back (as surface) can be seen as an immature version of my own....in a sense, I make contact with a past state.

05.09.19 - 09.11.19

Thu - Sun

3 - 7 pm

Société

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