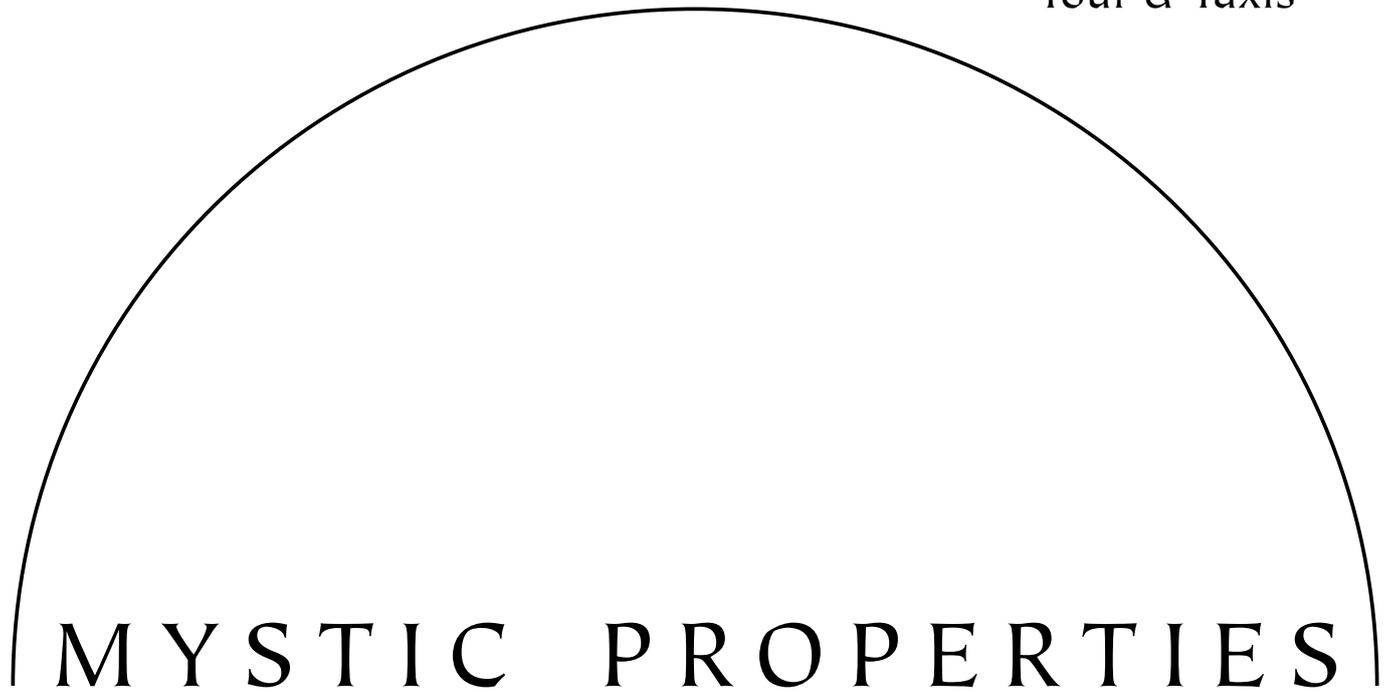


19—22.04.2018

Hôtel de la Poste—
Tour & Taxis



MYSTIC PROPERTIES

Michiel Alberts, Bili Bidjocka, Kasper Bosmans, Ricardo Brey, Raffaella Crispino, Clément Cogitore, Heide Hinrichs, Hedwig Houben, Ola Lanko, Ella Littwitz, Almudena Lobera, Philip Metten, Wesley Meuris, Pedro Moraes, Joris Van de Moortel, Cadine Navarro, Femmy Otten, Nyaba Leon Ouedraogo, Nicolas Provost, David Schutter, Ante Timmermans, Rinus Van de Velde, Maarten Vanden Eynde, Pieter Vermeersch, Vermeir & Heiremans, Annie Vigier and Franck Apertet (les gens d'Uterpan). Ghosttransmissions pt.2, curated by Nico Dockx, with sounds by: Gívan Belá, Michael Esposito, Francisco López, Marcos Lutyens, Ramuntcho Matta, Raqs Media Collective, Koichi Shimizu, Lamont Stigler, Eric Thielemans, Steve Van den Bosch, André Vida, Carl Michael von Hausswolff, Apichatpong Weerasethakul

1 MICHEL ALBERTS
Physical Drawing #9806, 2012, photograph, 80 × 120 cm, courtesy of the artist

Michel Alberts tries to slow down time. He performs extremely slow movements before a camera with extreme long shutter speed. Moving between poses at a barely perceptible pace, his work explores the tension between stillness and sustained movement, acquiring a sculptural dimension. As if “sculpted in time”, his performances translate an “irrational rationality”, a journey through different realms with antiquated technological means.

2 BILI BIDJOCKA
Enigma #55—Je suis la seule femme de ma vie, 2017, tissue, 480 cm, courtesy of the artist and L'Agence, Paris

The phrase “Je suis la seule femme de ma vie...” is taken from a poem Bidjocka once wrote from the position of a woman. Although devoid of meaning, it shies away from identification, from personal biography; it is not affirmative, nor is it effective as a slogan. Bili Bidjocka thinks of dresses as elements of fascination; their possible symbolism interests him solely to the extent that they can matter for a culture. Being very real things, the dresses become signs. As the indexical presence of bodies, they establish their meaning along the axis of a physical relationship to their referents”. (Philippe Piroette)

3 KASPER BOSMANS
Signature Quilt (Charlemagne) II, 2017, fabric and ink, 30 × 50 cm, courtesy of the artist and Gladstone Gallery, New York and Brussels

4 *Signature Quilt III*, 2018, fabric and ink, 30 × 40 cm, courtesy of the artist and Gladstone Gallery, New York and Brussels

Before becoming the iconic US American craft, quilting migrated to pre-colonial Europe from the Middle East. This needlework technique with decorative patterns is generally thought to have been brought back by the returning Crusaders. Bosmans is interested in the origins of quilting, its history and different functions, which by far transcend the humble notions of “craft” traditionally associated with them. His quilts in the exhibition allude to the US history of “signature quilt” making—in the context of fundraisers for war causes. It is also related to European historical complexities—Jan van Eyck’s art is connected to the Crusades, and the “Crusaders King” Godfrey of Bouillon is depicted on one of the Altarpiece’s panels.

5 *Star Chamber*, 2018, Wallpaper, variable dimensions, courtesy of the artist and Gladstone Gallery, New York and Brussels

This work engages with the “Star Chamber”, the English court of Law created in 1487. Throughout history, it transformed from a place of justice into an instrument of oppression, with arbitrary rulings and secretive procedures. Bosmans’ wallpaper work embraces multiple ambiguities, “changing the perspective” on Star Chamber, both metaphorically and literally. The starred

pattern of the Chamber’s ceiling, abstracted and “modernised” by the artist, migrates to the walls and transforms the exhibition architecture. It also alludes to the missing “Just Judges” panel from the Ghent Altarpiece, in which allegedly the (self)-portraits of the van Eyck brothers are featured.

6 RICARDO BREY
Fall Tree, 2007, drawing, Cassel earth pigment, transfer, oil, tempera and crayon on handmade paper, 50 × 65 cm, courtesy of Studio Ricardo Brey, Ghent

7 *La Tempête*, 2007, drawing, oil, transfer, Cassel earth pigment and crayon on handmade paper, 50 × 65 cm, courtesy of Studio Ricardo Brey, Ghent

Ricardo Brey constructs his works around oppositions such as nature versus culture, life and death, masculine and feminine, organic and inorganic materials, Western as opposed to non-Western references... His work is concerned with “the re-enchantment of art”: the restoring of amazement over everyday things and the mythologizing of things again in a time when a coolly mechanical, scientific approach to reality seems to provide the only remaining image of the world... For Brey this process is accompanied by a new consciousness of community-feeling and ecology. (Roel Arkesteijn)

8 RAFFAELLA CRISPINO
Tokyo—San Francisco (Studio 1), 2016, tempera, chalks, pastels, wood, 150 × 185 × 6 cm, courtesy of the artist

This work comments on the invention of “modern time”, namely the system of meridians—a project linked to colonial travel and trade. The mystical cyclical time measured by the slow movement of celestial bodies disappeared, making place for a perfect grid of meridians and parallels in 1884, at the International Meridian Conference, which established the Greenwich as the beginning of the world’s time. Taking this system ad absurdum, Crispino organised a time-travel for herself, taking the plane from Tokyo to San-Francisco, and crossing the area where yesterday and tomorrow meet and become undistinguishable.

9 CLEMENT COGITORE
Untitled, 2014, video, 35’, courtesy of the artist and Eva Hober gallery

Through forests, baroque ruins, control towers and Roman catacombs, “Untitled” follows a scientific community as it tracks a “Mystic Lamb”. Somewhere between fantasy and initiatory ritual, this video blends paleo-Christian frescoes with tablet computers, and control screens with the song of the Greek Sibyls. By confronting the underworld with the realm of aviation, the archaic with new technologies, the video questions the immutability of the meaning of story and image in light of the evolution of beliefs. Behind the question of verticality lies that of transcendence, which this work attempts to explore. (Clément Cogitore)

10 HEIDE HINRICHS
Silent Sisters / Stille Schwestern, 2018, display case with books, 90 × 140 × 55 cm, courtesy of the artist and The White House Gallery

11 *The host’s journey*, 2018, wood, paper, 200 cm × variable × variable, courtesy of the artist and The White House Gallery

Heide Hinrichs has translated “Dictée”, the book of the legendary avant-garde Korean-American artist Theresa Hak Kyung Cha, into German, the artist’s mother tongue. Cha’s work is considered untranslatable because of her highly experimental language, and Hinrichs was unable to obtain the rights for an official translation, translating it herself and declaring it her “artwork”. Related to Hinrich’s own meditation on memory and displacement, this work of translation as appropriation raises questions of ownership, property as possession, and property as belonging.

12 HEDWIG HOUBEN
Imitator Being Made, 2015, video, 22’, courtesy of the artist and Galerie Fons Welters

Imitation is “mimesis” in Greek and Houben’s performative lecture purposefully circles around this canonical notion of Western art without naming it. Her discourse masterfully oscillates between seriousness and irony: “What I want to show and talk about for now doesn’t have so much to do with the appearance of this particular object as such, but rather focuses on those things an object is generally possessed by, the thoughts and meanings that are preserved inside an object. Not necessarily with a spiritual approach, although spiritual perspectives will not be excluded either”...

13 OLA LANKO
(Frontal woman’s figure) Athene, 2018, jacquard tapestry polyester thread, courtesy of the artist

14 *(Side angle woman’s figure) Annanke*, 100x70, Jacquard tapestry polyester thread, 2018, courtesy of the artist

Ola Lanko’s work is made of recycled polyester thread, a common plastic derived from petroleum. Polyester does not readily decompose, so the potential lifespan of this work is eternity. Lanko creates a fascinating, intricate dialogue between technique, the medium and the message. Her antique goddesses, woven in Jacquard style, reproduce a glitch, a computer fault, an unpredictable and uncontrolled reaction of the machine, or its ‘artificial creativity’. The artist’s work concerns the computer’s short-lived anomalies and the immortality of polyester, forming an abstract landscape of a dystopian future.

15 ELLA LITZWITZ
In Situ, Ex Situ, Non Situ, 2015, mixed media, 60 × 156 × 233 cm, courtesy of the artist and Harlan Levey Projects

Ella Littwitz’s mosaic evokes processes of extraction, transition and reconstruction in new contexts. Initially, it is inspired by the mosaic floor of an ancient synagogue from the Byzantine period (508 AD) found in Gaza in 1965. Littwitz has also prepared her mosaic “for transport” in the classical method of archaeologists—affixing it to a sheet of cloth, and rolling the fabric into a cylinder. Here, however, the shape of transition is permanent, it is the actual property of the work.

16 ALMUDENA LOBERA
Epiphany, Mise-en-scène, 2016, (editions 1/6, 3/6, 5/6), wrapped wooden panel with a hidden drawing and a signed agreement between the artist and the purchaser, 153 × 51 × 5 cm each, series/edition of 6, courtesy of the artist and private collections

Fascinated by the story of theft of the “Just Judges” panel from the Ghent Altarpiece in 1934, a mystery that is still alive today, Almudena Lobera decided to explore it in her work. She created six wooden panels of the same size as the missing panel. If sold, Lobera’s panels must remain packed, and can only be opened if the “Just Judges” panel is found again. In 1934, the alleged thief of the panel claimed that ‘what is misplaced is not stolen’, arguing that the panel ‘rests in a place where neither I, nor anybody else, can take it away without arousing the attention of the public’.

17 PHILIP METTEN
C-098, C-096, C-092, 2017, collage on paper, 29.1 × 28.3 cm, courtesy ZenoX Gallery

These collages have a particular status in Philip Metten’s work. Until very recently, they were never exhibited. They can be considered preparatory studies for his installations, an *écriture automatique* from the mind of an architect, a direct translation of his thought onto paper. They capture the delicate immediacy of testing, trying out, experimenting with lines and spaces. They are suspended between potential and realization, fiction and fact, alluding to aerial views, architectural plans, or early space ship designs. They can also be seen as a mind map in which languages of Western abstraction and explicitly non-occidental shapes mysteriously intersect and co-exist.

18 WESLEY MEURIS
The Summer of our Great Masters, 2012, print on photo-rag, 27 × 21 cm, ed. 1/5, courtesy of Annie Gentils

19 *Sex at the Museum*, 2012, print on photo-rag mounted on aluminium sheet, 100 × 80 cm, ed. 1/3, courtesy of Annie Gentils

20 *Glories of Ancient Greece*, 2012, print on photo-rag, 100 × 80 cm, courtesy of Annie Gentils

21 *The garden of Birds*, 2012, print on photo-rag, 27 × 21 cm, courtesy of Annie Gentils

These series of posters were created for fictional exhibitions that never took place and never will. And yet, they look more real than life—their generic titles and layouts as they are used by museums of the entire Western hemisphere are so convincing. Meuris’ ingenious fantasy looks like solid fact. He is fascinated by the politics of naming and its power—the integral part of the construction of a canon. Naming places, events, animals or plants reinforces claims of ownership and control—and this is precisely what Meuris’ over-identification strategy reveals.

22 PEDRO MORAES
Infrastructural miner, 2017, sculpture, 70 × 46 × 46 cm, courtesy of the artist

Very much resembling a sellable object, this work is in fact an income-generating machine. Moraes conceived it as a functional system that provides him with the economic means which the institutional art world often deprives artists of. Throughout the duration of the exhibition, a computer is mining (transforming) the electrical power drawn by the artwork in ethers (a cryptocurrency alternative to bitcoin arising from the Ethereum blockchain technology), which the artist then resells at market value on a platform. The artwork is left open-source so that it can be appropriated by the artistic community.

23 JORIS VAN DE MOORTELE
Bestiarium, 2018, wood, plexiglass, photographic collages, neon, black varnish and steel, 128 × 104 × 13 cm, courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels

A collection of small envelopes rediscovered in the archive boxes stacked in the studio, led with cut-out body parts, an envelope for legs, one for arms, hands, feet, breasts, hair, ears, and so on. Remember using them for model sketching during art school for years. The bestiary was a popular theme in the Middle Ages depicting the mythical and symbolic language and physical appearance of animals, plants, and humans in western Christian art and literature in which the historical belief was not disconnected from the spiritual belief. A creation of all sorts of imaginary humans. And do you know Apollinaire’s poems in “Alcools” on the bestiary? (Joris Van de Moortel)

24 CADINE NAVARRO
Blé, 2017, golden seed paper bank, 22k gold leaf, Belgian paleo cereals, natural finer paper, plywood, 120 × 120 cm, courtesy of the artist.

Seed Paper is a series based on the idea of the seed bank, a storage method designed to preserve genetic diversity in seeds. Incorporating rare local paleo seeds, such as cereals or flax, into the paper fibres, Navarro’s papers become miniature crop trusts. They can be distributed across borders or planted in the ground, becoming ‘living property’, or ‘matter in waiting’.

25 FEMMY OTTEN
Untitled (Gisele), 2017, oil, pencil and gold leaf on canvas, 55 × 44 cm, courtesy of the artist and Galerie Fons Welters

26 *And I began to forget where I came from II*, 2016, oil, pencil and gold leaf on canvas, 55 × 44 cm, courtesy of the artist and Galerie Fons Welters

The Canon, deriving from the ancient Greek “measuring rod” or “standard”, is firmly rooted in art history as a conventional timeline of “great artists”. In her work, Otten orchestrates an “open canon” of sorts, an impressive blend of various canonical languages. As noted by John Welshman, it includes Egyptian, Assyrian and Greek cultures, as well as composite human-animals, non-human, animal-animal, or human-divine compounds. For Otten, he

continues, “history itself is imagined as a series of thresholds and becomings that can be combined and subtracted in an idiosyncratic algebra of allusions so that they pronounce only on their lack of clarity and finality.”

27 NYABA LÉON OUEDRAOGO
From the series “The Phantoms of the Congo River”, 2011–2013 2 C-prints, 60 × 90 cm each, courtesy of the artist and Felix Frachon gallery

The angelic warrior Saint Michael is striking the dragon—a dark-skinned male with claws on his fingers. Fully armed with sword and shield, this symbol of divine justice is depicted on a mural somewhere in the Democratic Republic of Congo, where Nyaba Léon Ouedraogo photographed his series. The other mural features an eagle, a symbol of Christ, equally accepted as a universal symbol of resuscitation. Both are vestiges of the forceful Christianisation of Africa, and are captured by Ouedraogo as part of the “the phantoms of the Congo River”, traditional ancestral beliefs, spiritual practices, and rituals new and old.

28 NICOLAS PROVOST
From the series “Streets”, Inkjet print mounted on aluminium and framed, 50 × 75 cm, courtesy of the artist

The street is the medium in this series of photographs, vibrating as a common stage for the city dweller and *flâneur* of the XXI century. Isolated from the urban flow, portraits of pensive passers-by are captured in movement. With their reflective gaze turned inward, they are engaged in some sort of “existential walk”, often against a backdrop of street art or the like. These murals and graffiti breathe a different energy, a free and undisciplined air of self expression, that of an unsanctioned artwork, or delinquent act of territorial marking on private or public property.

29 *Storyteller*, 2010, video without sound, 7’, courtesy of Tim van Laere Gallery Antwerp

The work of Nicolas Provost can be seen as cinematic experiences as well as poetic audiovisual paintings. In *Storyteller*, using horizontal mirroring, the artist transforms the night-time cityscape of Las Vegas into a virtuoso manoeuvring between the figurative and the abstract. Digital, composite images show the Sin City’s vertiginous real estate as rotating canyons of neon light, a hallucination on private property levitating beyond rational control, an emblem of casino capitalism and the chief source of every crisis of the 21st century.

30 DAVID SCHUTTER
GSMB W 21, 2015, Oil on canvas, 36,8 × 48,2 cm, Aurel Scheibler, Berlin / Rhona Hofmann Gallery, Chicago

31 *AIC G 219*, 2014, Oil on canvas, 41 × 37,8 cm, Aurel Scheibler, Berlin / Rhona Hofmann Gallery, Chicago

“David Schutter is best known today for his mid-scale, quasi-monochrome grey paintings—meticulous marvels of surface texture and illusory nuance that, when seen up close, reveal the riches and range of this

seemingly most neutral of colours.” These paintings... are made from memory—a method that allows Schutter to “demonstrate how the search for essential truths through art is complicated by the unique perspective of the artist and numerous other circumstances. Blurring the boundary between abstraction and representation, his work meditates on how visual memory is rarely consistent and always in flux. (Dieter Roelstraete)

32 ANTE TIMMERMANS

Pause (, 2014, drawing, pencil, acrylic and oil pastel on paper, 6 drawings each +/- 240 × 210 cm, courtesy of the artist

Based on Samuel Beckett's “Waiting for Godot”, *Pause* (is a daring translation of this landmark of the XX century into the medium of drawing. Complete stage instructions to the play fill monumental proportions on paper, handwritten by Timmermans who brings Beckett's famous critique of the grand narrative of “progress” to our age of the Internet. In *Pause* (, linear time disappears, blending with Timmermans' own attempt to reflect on the “movement of waiting” and the tragedy and comedy of the myth of progress. *o.T. (entertainment)* further develops the artist's reflection on modern grid, control, and the “dis-enchantment of the world”.

33 RINUS VAN DE VELDE

I had a flash of insight:..., 2017, charcoal on paper, 240 × 360 cm, courtesy Tim Van Laere Gallery Antwerp

Rinus Van de Velde's work has obvious film-noir qualities, of stylish oneiric fiction with no happy ending. In this particular work, powdery lines and deep shadows capture a sense of collapse. People hang out in an interior filled with trash and no joy, surrounded by fast food, canned drinks and empty bottles. It may be a fragment of cruel bohemian life or a cheap version of contemporary apocalypse, but, ringing like a voice-over, Van de Velde's text channels an existential stream of consciousness, somebody's illumination of life's mysteries: ‘I had a flash of insight...’

34 MAARTEN VANDEN EYNDE

Trinity Test, 2016, Thinner print on lead, 66 × 100 cm, metal table and wooden frames, 330 × 160 × 100 cm, courtesy of the artist and Meessen De Clercq Gallery, Brussels

Nuclear research has long been considered a chief sign of “progress”—humans penetrating the mysteries of matter and energy. “Trinity Test”—named after the first atomic bomb test in the US in 1945, reflects on three temporalities—the short time of the explosion, the 4.46 billion years of uranium decay, and the never-ending linear temporality of progress. They are brought together by the artist, concentrated within the black and white aerial image of the explosion which is transferred on a slab of lead, the final stage of all uranium.

35 *The Power of None*, 2018, wood, metal, copper wire, printed silicon wafers, silicon sculpted brain, 500 × 500 × 120 cm, courtesy of the artist and Meessen De Clercq Gallery, Brussels

This work is based on the legendary classification of diatoms by J.D. Möller (1844–1907). Diatoms are microscopic single-cell algae, featuring hundreds of thousands of varieties of unique ornamental forms. They were often referred as “jewels of the sea”, and collected alongside other miniature curiosities. Today, they are used as templates for developing new type of solar cells. Fascinated by complex phenomena, Vanden Eynde reflects on the properties of diatoms and their use through history—from the curiosity of collectors and the interest of science to the current raw material for nanotechnology—the new power to come.

36 PIETER VERMEERSCH

Untitled, 2018, oil on marble, 17 × 12,5 cm, courtesy of Greta Meert

37 *Untitled*, 2018, oil on marble, 16,5 × 11,5 cm, courtesy of Greta Meert

For years, the Western painterly canon has been a question, problem, leitmotif, challenge, field of reflection and contestation for Pieter Vermeersch's work. He has been incessantly reformulating his questions to the tradition, medium and history of oil painting, often measuring it against photography and architecture. His recent series add a new, sculptural material to Vermeersch's mathematics of colour: marble. Oil paint and marble, two chief mediums from the canon of Western art, enter here in direct dialogue, moderated by Vermeersch, who pushes the seductive qualities of their surfaces to the extreme, creating a hallucinatory effect.

38 VERMEIR & HEIREMANS

Art House Index (installation), 2014, in collaboration with Justin Bennett, Amir Borenstein, Salome Schmuki, Jan Misker, courtesy of the artists

Vermeir & Heiremans declared their Brussels home to be a work of art. A penthouse loft in a former industrial building, it was conceived, rebuilt and decorated by the artist duo, following the most advanced research on ecological materials and energy-saving measures. This ‘Art House’ functions as an asset, a ‘house with an artist's signature’, a financial construct that masquerades the relationship of real estate to art.

39 ANNIE VIGIER & FRANCK APERTET (LES GENS D'UTERPAN)

Identity File of the Parterre Strategy (design Vier5), 2009, production for the exhibition Génuflexions, galerie Salle Principale, 2017, courtesy of Salle Principale, Paris

This installation extended the artists' logistics of creation to confront market conventions. The “Identity Files” on view include acquisition protocols for the artists' works. These can also be called ‘acquisition scores’, as they design a specific pattern of how each work can be activated, if sold. The acquisition score is different for each work. For example, for the “Parterre” strategy, only seven activations can be sold, after which “Parterre” can no longer be activated by the artists. This method revisits the question of what it means to own a work of art today. The acquisition scores function as a critical apparatus and an orchestration of the future relationship between artist and collector.

40 GHOSTTRANSMISSIONS PT.2

double-vinyl publication
concept: Nico Dockx
sounds: Gívan Belá, Nico Dockx, Michael Esposito, Francisco López, Marcos Lutyens, Ramuntcho Matta, Raqs Media Collective, Koichi Shimizu, Lamont Stigler, Eric Thielemans, Steve Van den Bosch, André Vida, Carl Michael von Hausswolff, Apichatpong Weerasethakul
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text: Karl Holmqvist
design: Nico Dockx & Jean-Michel Meyers
Mix: Nico Dockx & Krist Torfs, TBM Studios, Antwerp
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In *Ghosttransmissions*, empty abandoned properties in Thailand function as resonating chambers. Now more than ten years ago, the show in London was developed from field recordings and writings made in Bangkok in 2004–2005, inspired and based on semi-inhabited skyscrapers. These ‘ghost buildings’ were built on speculation and were often left empty when the builders ran out of money. They would then be occupied by squatters, refugees or small, temporary businesses. Building Transmissions gained access to these structures and recorded both inhabited and uninhabited parts of these ‘ghost towers’, scattered across the city.

RICHARD VENLET

exhibition architecture

For the exhibition scenography, Richard Venlet translated a pictorial element into architecture, more specifically, he used the vertical perspective of the pre-Renaissance paintings. His triptych-based structure hosting the exhibition features an enfilade of doors that progressively diminish in size and lead to a vanishing point, while simultaneously making visible this gradual process. Designed as an open structure, Venlet's space interacts with the work exhibited, the artistic projects extending the architecture, modifying it, and spilling beyond its borders. It embraces an intermediary status between ‘artwork’ and exhibition architecture.

MYSTIC PROPERTIES

The point of departure for the project is the *Ghent Altarpiece*, also known as *The Adoration of the Mystic Lamb*, which was first exhibited in Ghent's Saint Bavo Cathedral in 1432. Painted by Jan and Hubert Van Eyck, the altarpiece is considered one of the most important paintings of the Western canon, a monument of a proto-modernity still rife with such dichotomies as mysticism and realism, art and craft, and myth and science.

The exhibition looks beyond the canonized status of the altarpiece to focus on two propositions: the altarpiece's local belonging and its epic migrations. For centuries, it was an object of desire for kings and heads of state, dictators, governments and regular citizens. Its various panels were sold, looted and ransomed, incorporated into royal collections and migrated between countries as spoils of war.

With this vertiginous perspective on the historical shifts in the status of the *Ghent Altarpiece* in mind, *Mystic Properties* examines histories of possession and temporalities of belonging, displacement and recovery, as well as the paradoxes of owning and exhibiting art in the present day, when ownership of art grows increasingly disconnected from making it accessible to the public.

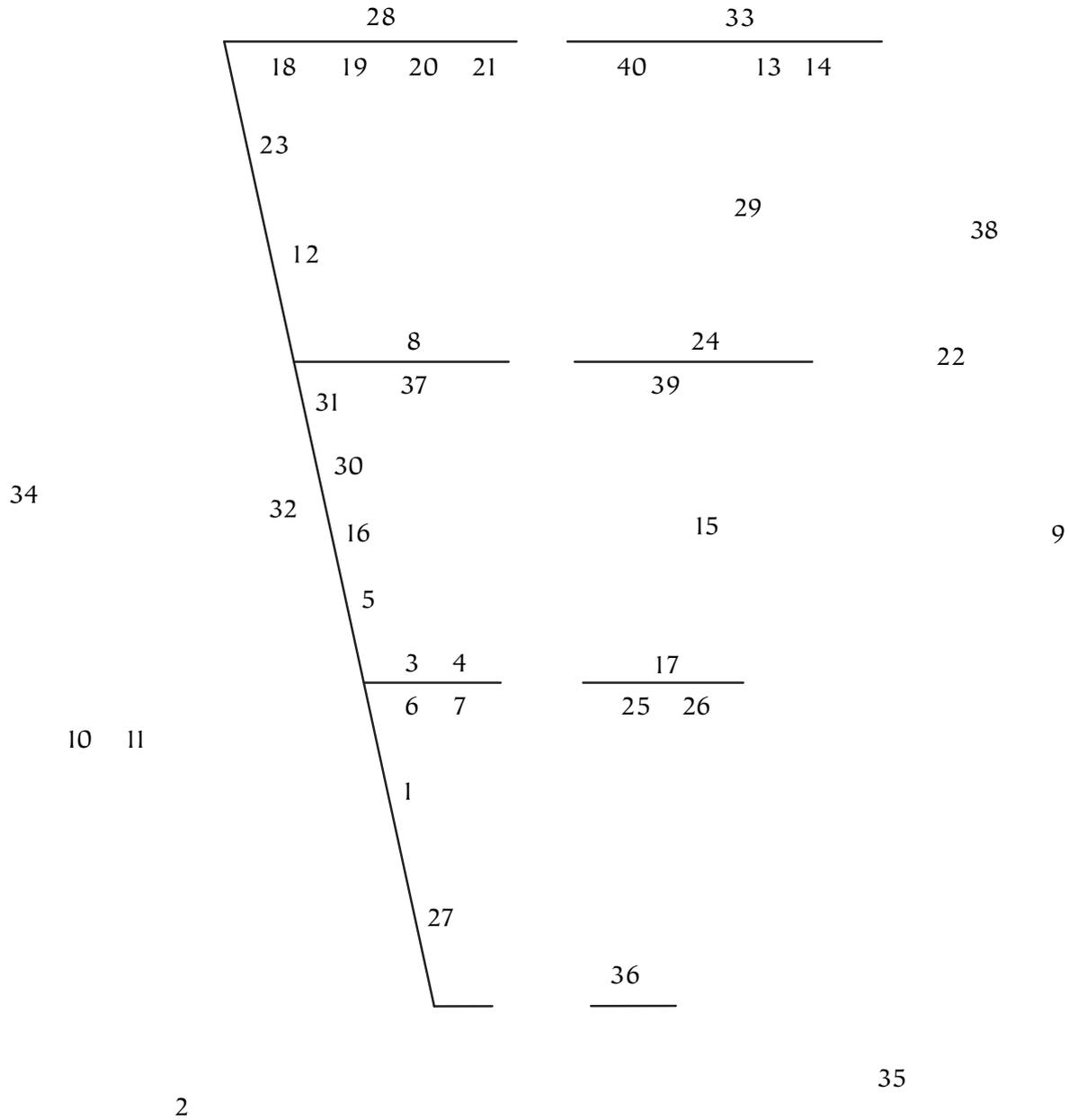
In the specific context of this exhibition, the altarpiece is considered a local treasure, intimately connected to the city of Ghent. Nonetheless, the artists question both the relationship to its canonical greatness and the impurity of categories and canons as such. They recast the question of the actual belonging of the work, asking if it can indeed be considered a part of 'the commons', like air, water, or language, a public cultural property belonging to everyone.

With all these questions mapping the exhibition, it unfolds multiple meanings of "property"—a thing or things belonging to someone, the right to possession or use, or an attribute, quality, or characteristic of things. Alternative notions of "property" are emerging today. They might emanate from specific communities or circular economies, but they deeply change our ideas of how we own things. Responding to these seismic shifts we are witnessing, participating artists have invented new 'regimes of ownership' for art, conceived 'acquisition scores', created their own crypto-currencies, or developed exhibitable seed banks.

The exhibition architecture was designed by Richard Venlet as an open structure, a space to interact with the work exhibited, in which the artistic projects extend the architecture, modify it, and spill beyond its borders. It embraces an intermediary status between 'artwork' and what is traditionally considered "exhibition architecture", and is designed to be re-used.

Curated by Elena Sorokina

EXHIBITION PLAN



Participating artists: Michiel Alberts, Bili Bidjocka, Kasper Bosmans, Ricardo Brey, Raffaella Crispino, Clément Cogitore, Heide Hinrichs, Hedwig Houben, Ola Lanko, Ella Littwitz, Almudena Lobera, Philip Metten, Wesley Meuris, Pedro Moraes, Joris Van de Moortel, Cadine Navarro, Femmy Otten, Nyaba Leon Ouedraogo, Nicolas Provost, David Schutter, Ante Timmermans, Rinus Van de Velde, Maarten Vanden Eynde, Pieter Vermeersch, Vermeir & Heiremans, Annie Vigier and Franck Apertet (les gens d'Uterpan). Ghosttransmissions pt.2, curated by Nico Dockx, with sounds by: Gívan Belá, Michael Esposito, Francisco López, Marcos

Lutyens, Ramuntcho Matta, Raqs Media Collective, Koichi Shimizu, Lamont Stigler, Eric Thielemans, Steve Van den Bosch, André Vida, Carl Michael von Hausswolff, Apichatpong Weerasethakul

Curated by Elena Sorokina
 Exhibition architecture: Richard Venlet
 Exhibition construction: Christoph Van Damme
 Graphic design: studio laumes (Goda Budvytyté and Viktorija Rybakova)
 Exhibition coordination: Nele Verhaeren (Art Brussels) and Gert Aertsen (HISK)
 Technical coordination: Okita Daels
 Insurance: Hiscox

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