

Time Elapsed

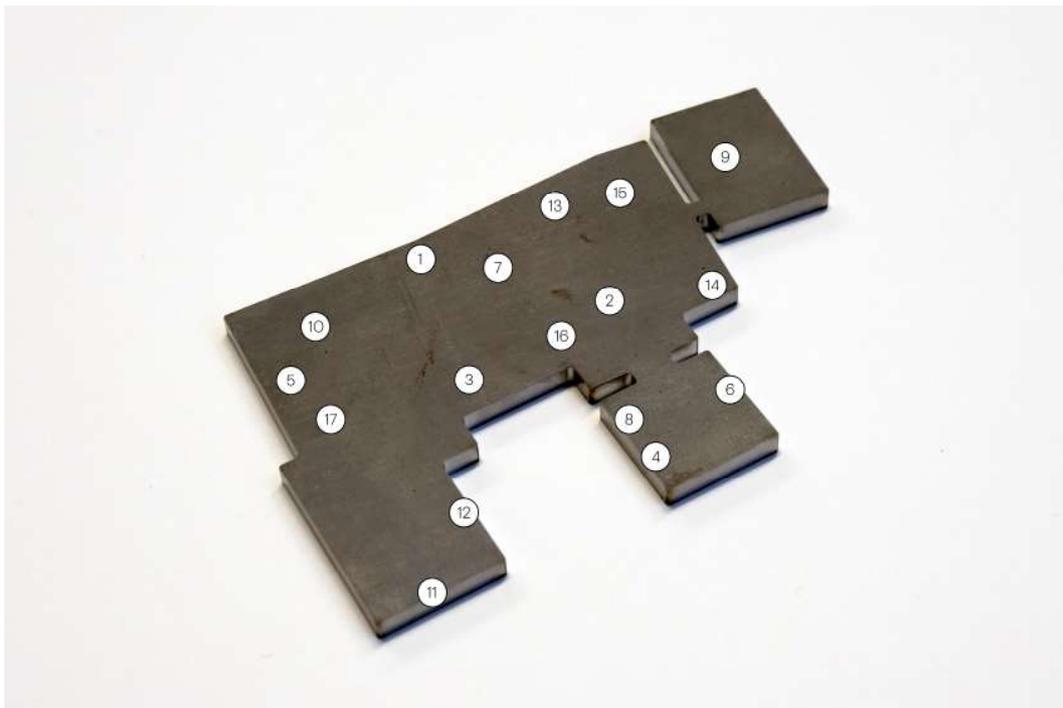
16 > 27 avril 2023

How does time affect the way we feel or make art? The group exhibition presents a set of singular interventions that provide elements of an answer to this essential question.

As Bergson developed, the notion of time is a construction of the mind, but its mere conceptual evocation does not capture the profound and moving nature of our experience.

Time Elapsed discreetly contrasts two visions of the idea of temporality. On the one hand, there is an objective, universal and linear time; it consists of regular segments that shape our calendars and schedules. On the other hand, there is a time that is permeable to subjectivity, elastic and fluid, freely adapting to our state of mind and our perception. The pieces that are displayed in the Ancienne Imprimerie highlight, each in its own way, the relationship between measured time and perceived time. They indirectly question the worrying speed of our times.

What is time the measure of?



1. **Laurette Atrux-Tallau** (°1969, F)

6 drawings taken from 'Série des colorriages'
30x40cm

This set of graphic interventions was produced during the pandemic and is a collection of landscape images selected from old books. Each of them is enhanced by drawing, according to an invariable protocol, both fascinating and daunting: the juxtaposition of circles. The generously repeated gesture reveals the time needed for the covering; it is also a new skin that blurs the reading of the original document.

2. **Werner Cuvelier** (°1939, B)

'Les 4 saisons'
wooden elements, paint

The title of the work refers to Antonio Vivaldi. It is a set of 365 small high panels, of varying sizes and thicknesses, but always related to the golden ratio. This series is divided into weeks. A straight line separates two coloured surfaces. For each week, it is first at the top, then on the right, then at the bottom and finally on the left. Sundays have a double line and holidays are divided diagonally. The colours refer to the seasons: cool and warm for summer, dark and cold for winter.

3. **Juan d'Outremont** (°1954, B)

'Olivier Foulon est une erreur (carnet de maladdresses)'
two 60 X 180 cm display cases with +/- 300 postal returns

As he moved, changed postal codes, made clerical errors, some of the greetings and invitations came back to the artist... And as he happens to archive everything, there was no reason why this should escape his obsession with collecting (one of many). For the past twenty years, Juan d'outremont has kept all the mail returns related to the art world.

Although the selection offered here is by no means exhaustive, it at least testifies to the smooth functioning of the postal services.

4. **Adrien Degioanni** (°1991, F)

'La Rumeur'
Sound device, prepared watch, mirror, case, black felt, loudspeaker, noise of a quartz watch.
(10x12x7cm)

This watch is devoid of any readable cash value; it no longer tells the time. However, its «ticking» is audible, making it say what it does not.

In the collective unconscious, this noise runs like a rumour, that of time passing... Only the watch face, which has become a mirror, can invite us to appreciate a referent of this

passage, our reflection.

5. **Marie-Lou Etienne** (°1991, F)

'Biographie',
book (23 cm x 15 cm, 342 p)

How many documents are we the subject of in the course of our lives? What do they say about us, if not the affirmation that we occupy, at a given moment, a place in an administrative system that goes beyond us? Marie-Lou Etienne has kept all her administrative documents and arranged them, chapter by chapter, in this book. From birth certificates to pay slips, from school reports to changes of address, not a single certificate or form has escaped sorting. Everything is reported, end to end, in this vertiginous work, an indisputable biography.

6. **Gilbert Fastenaekens** (° 1955, B)

extrait de 'Noces' (1988-95)
Silver baryta print #0832d, 3/3
100x120cm

The plateau de Californie is situated in the Aisne region of France on what was one of the main offensive lines of the First World War. After the bitter events that took place there, these spaces were left to themselves and it is the theatricality of a forest that has become impenetrable that Gilbert Fastenaekens undertook to photograph. The use of a heavy camera forced the artist to invest himself physically, over time, in the narrow gaps that the vegetation offered to the body and to the eye in winter. Noces' translates this commitment centred on the experience of a stretched time and a meditative fusion with a frame which, before being that of a photographic test, is a terrain to be tamed.

7. **Frédéric Fourdinier** (°1976, F)

'Die Altantikwall'
installation, 380x100x30 cm - concrete, wood & acrylic

Influenced by the landscapes of his childhood in Boulogne-sur-Mer, Frédéric Fourdinier became interested in the architecture of bunkers. These constructions, conceived as immutable devices of life and death, now mark the coastal landscape. Continuing his reflection on the interior space of these robust constructions, he attempts to restore the hollow spaces of these constructions in concrete. In this way, he reveals what is hidden: an organism with compartments governed by the demands of protection and the imperative to see without being seen. Cast in monoblocks and in reduction, the resulting sculptures are presented alongside the transport crates directly inspired by those used at the time for ammunition.

8. Pierre-Philippe Hofmann (°1976, B)

‘Grilles de validation (chiffres, couleurs)’

diptych, framed pigment prints (30x200cm)

In 1899, Cézanne was honoured by a decisive commission from the influential Paris patron Ambroise Vollard. To produce his portrait, Cézanne held 115 morning poses, each lasting two hours. Hofmann was interested in how this ritual experience must have affected two men caught up in divergent temporalities and issues; while one painted and applied himself to the harmonious distribution of colour notes on the surface of the canvas, the other was bored or thinking about numbers, hoping to maximise his return on investment. On the train that takes him to work in Brussels every day, Hofmann forces himself to mechanically fill in 115 sudoku grids taken from the newspaper distributed to commuters. By giving meaning to the sheets that Vollard seems to be holding in his lap, the artist interrogates the way in which a link is established between a work and its validation circuit.

9. Steven Jouwersma (°1982, NL)

‘Dia-Exit, 2007’

interactive installation (variable dimensions)

slide projector, grinder, wood, metal, electronics

The artist has constructed a device that allows one to see a slide for the very last time, before its non-negotiable destruction. The collection of slides that he is leading to its demise comes from various Dutch families and includes all the themes one might expect: family celebrations, trips, local events... What all these slides have in common is that they show moments in the lives of people who saw fit to immortalise them on a unique and fragile photographic medium. Despite their importance, these slides have not been viewed for years due to the lack of a projector. Steven Jouwersma gives us the opportunity to see these photographs again, but the camera that shows them will destroy them as soon as the viewer is tempted to see the next one. The installation multiplies the relationship to time: the rapidity of the shot, or the short final act of destruction, is contrasted with the disproportionate amount of time during which these latent images, these revivals of memories, have been put back on a cupboard shelf.

10. Nathan Lerat (°1995, F)

‘Plus vite’

video 2 min / 12 A3 sheets / acrylic paint (2017-23)

The Fibonacci sequence is a sequence of integers in which each term is the sum of the two preceding terms. The average ratio of two successive numbers in this sequence approaches the value of the golden ratio $\phi [= (1 + \sqrt{5}) / 2]$. This reputedly ideal ratio of 1x1.618 has inspired

many painters, architects and musicians. For this project, Nathan Lerat transposes this number sequence to speed. During an exercise repeated at 0, 1, 2, 3, 5, 8, 13, 21,... km/h, he marks a black A2 support with white paint. The action is thus repeated at exponential speed. The operation requires inventiveness and skill. A film records the process. The results obtained are presented in the form of a collection to be continued.

11. Jacqueline Mesmaeker (°1929, B)

Images extraites de ‘Ouest-Sud-Ouest’

Set of postal cards (2009-2017)

Jacqueline Mesmaeker has occupied her flat in Ixelles for many years. This perimeter of intimacy has gradually become an autonomous territory that objects, traces and the play of light bring to life every day. It is a place without limits because the visual and fictional beginnings that abound in it can be moved, combined and reinterpreted. The name ‘postcards’ reverses the relationship to the world and attributes to domestic spaces the idea that they can be explored and theatrically offered to the gaze of others, indefinitely, with no regard for time.

12. Emilie Orengo (°1993, F)

image taken from the series ‘N’êteignez pas la nuit’

At night, the perception of time is disrupted and for those who suffer from insomnia, this distortion is further emphasised. The environment is quieter, there are fewer visual stimuli, so that sound or visual disturbances that would have gone unnoticed during the day suddenly become intense. Emilie Orengo has finally given up trying to sleep; she has chosen to use this time to collect sensations and observations. She uses photography in a poetic or metaphorical way to explore this out-of-field life. When she had to clear out her grandparents’ house in Nice, a particularly strong image suddenly came to her attention, the trace of a bed that the sun had revealed, day after day, on the wallpaper of her grandparents’ bedroom.

This image evokes a feeling of nostalgia and loss, while recalling the ephemerality of life and the persistence of memories.

13. Julien Pik (°1991, F)

'The Solar System'

4498 pages, single copy (binding by Tatsuya Inuikaw)

Solar System is a book whose number of pages conceptually reflects the size of the solar system. The centre of the sun coincides with the first page and the most distant planet, Neptune, is shown on the last page. Throughout the book, the challenge of the binding of which was an important step, the objects, planets and observations recorded by the scientific community are listed. Most of the book, however, consists of blank pages. Occasionally, an annotation appears in the middle of this huge void.

14. Roman Signer (°1938, CH)

'Punkt' (Weissbad, 2006)

Colour film, sound,

Camera: Aleksandra Signer, 1 min 36 sec

Edition of 10, Courtesy the artist and Art : Concept, Paris

The works of the Swiss artist Roman Signer are immediately recognisable. They are at the crossroads of performance, sculpture and installation. In most of his filmed actions, there is a tension between the slowness of the set-up - combined with that of the spectator who suspects an imminent surprise - and the suddenness of a tipping point - often caused by an explosion. Signer is fond of natural spaces, especially those in his home canton of Appenzel, Switzerland. He likes to use everyday objects, a simple material vocabulary that reinforces the absurdity of his interventions. In a quaint way, the video 'Punkt' deconstructs the space-time relationship.

15. Chloé Schuiten (°1990, B) & Clément Thiry (°1983, F)

'Lanterne Férale'

elements of the performative device, video

In the course of their research, the artist duo tirelessly explores new ways of being one with reality. What makes their approach original is that it is most often in an urban environment that they decide to organise a retreat, to place the derisory found objects of a temporary camp. On a roundabout, on the discreet edge of a motorway, they dig a den with their bare hands or with the help of objects gleaned on the spot. They will live there for the duration of a fast, protected only by a tarpaulin which can, if the need arises, be transformed into a notebook and sketchbook. Sometimes they impose silence on this adventure, which pushes them to invent new ways of connecting, of anticipating the needs of the other. For *Lanterne Férale*, they occupied the central arteries of the Christmas market, sheltered by an alcove on wheels.

16. Michel Tombroff (°1964, B)

'The fixed point' (2023)

steel, chalks

A steel plate, whose shape represents the plan of the exhibition space, is placed on the floor. A cross written in chalk on the plate marks the point that corresponds to the same point in the real space. The work is inspired by a mathematical theorem, the 'fixed point theorem', which states that there is always at least one point that remains stationary when a transformation is applied to a space. This theorem was proved by the French mathematician Jacques Hadamard in 1910.

The cross affirms, in its own way, the universal and absolute existence of this point: «Here, now».

17. Various Artists (°1962, B)

'Salinas' VA.HTHDDW (ACG.oik) (2017)

bonsai trees, copper plates, salt, fire, 400 x 600 x 55 cm

Salinas is the result of a long-term studio work and addresses a number of water-related issues, such as the privatisation of water supply, pollution, depletion and salinisation of water resources, etc.

Reflecting our economic productivity, the installation has been realised using mainly fossil fuels. The result is dystopian landscapes where age-old plant elements are annihilated by the brief action of industrial materials.

Time Elapsed
curated by Pierre-Philippe Hofmann
exhibition set up collectively

16>27 / 4 / 2023
Ancienne Imprimerie de la Banque Nationale
56 bd de Berlaimont, 1000 Brussels
tuesday>sunday: 14-18.00
wednesday: 14-21.00

production: Umlaut asbl
coproduction: Komplot asbl & Nadine vzw
with support of: Fédération Wallonie-Bruxelles
hosted by: PaliPali

