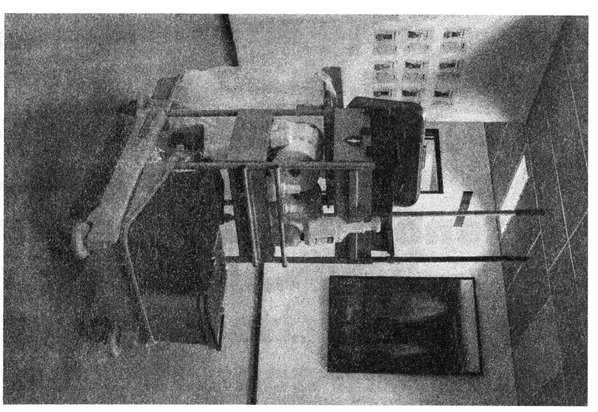
Geoffrey Bourgeois — Portfolio

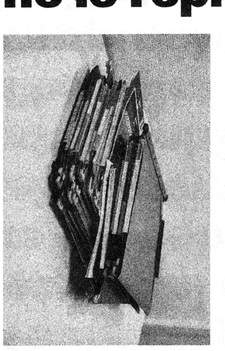
Geoffrey is a French graphic designer based in Brussels, offering art direction and design services. His practice emphasizes the historical context of each project, combined with a passion for collecting images and documents, which he uses as a starting point to make each project meaningful and deep. He has been working as a freelance graphic designer since 2018 for various clients in the fields of art and culture. He is also involved in teaching and has been lecturing on the history of graphic design at several schools in Lille since 2021. His love of print led him to take on the role of publisher. Through the Comité Informel collective, he helps organize exhibitions that highlight the work of emerging artists.


LA NOMBREUSE

du vrai en



démontrant du faux ». La fiction serait donc logée dans tous ces rebuts définis comme faux. Le discours historien s'oppose à la fiction, car elle informe le réel, le détourne, l'use, mais ne le représente pas. Ceci

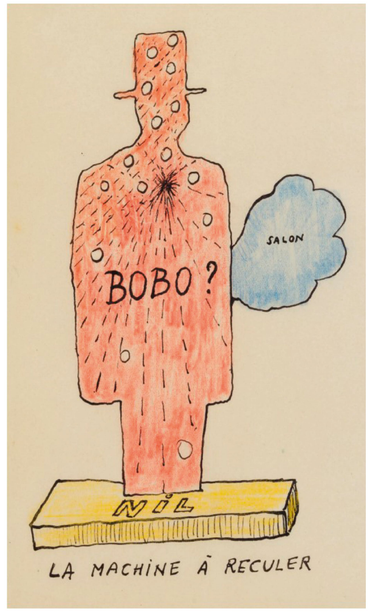


ancre la discipline historiographique dans une volonté de dire le réel à tout prix, ce qui semble lui être indissociable et nécessaire, selon de Certeau. Mais l'institution historienne contient bien des aspects de fiction. Bien qu'il fasse


ALMINE RECH
VISAGES
WHY FACES NOW?
visages

018
CENTRAL office for architecture and urbanism
Program: Culture & Education
Client: Asbl IMAL, FEDER
Structural Engineer: Bollinger, Grohmann MEP: Zeugma
Competition Organisation: Bouwmeester Maître Architecte Technical assistance: Bureau Bouwtechniek


2025
Conçue avec la succession de Günther Förg, cette exposition présente également des toiles réalisées pendant la dernière partie de la vie de l'artiste, entre 1994 et 2006. Dès les années 2000, la peinture de Günther Förg change, délaisse le minimalisme et adopte une gestuelle plus expressionniste. proche des graphs qui ne sont pas sans rappeler le peinture de Cy Twombly. Toutes ces œuvres sont réalisées à l'acrylique, un médium qui impose une certaine énergie, car il sèche rapidement, exigeant une exécution rapide et offrant peu de marge à l'erreur.
De formats moyens, ces toiles exposées sur les murs peints en bleus ou verts de la villa, utilisent une palette de couleurs comme le marron, le vert ou le noir et font références aux grandes figures du modernisme tels Edvard Munch, Piet Mondrian, Paul Kiee ou encore Barnett Newman qui constituent le panthéon de l'artiste.
C'est la première fois que les œuvres de Günther Förg sont présentées dans un espace domestique [1]. lien entre la peinture de Günther Förg et la chromie architecturale de Le Corbusier repose ne compréhension commune de la couleur élément structurant de l espace. Corbusier, la couleur, comme la lumière, util fonctionnel et esthétique, pour espaces architecturaux, tandis que uivi cette exploration dans le champ en l'interrogeant dans une que. Si Förg a adopté les principes nisme, il en a néanmoins ux de perfection, d'ordre se peinture.
'Chambres d'amis' en 1986, dans laquelle teur Jan Hoet à exposer hors du musée elgique.
01
02
03
04
05
06
07
08
09
10
11
12



Rencontre / Surréalisme

Samedi 09.05.2020 — 12h

Vendredi.
Une correspondance surréaliste

Avec Xavier Canonne & Philippe Dewolf

Le samedi 9 mai à 12 h
P.A.F. : 5€

cfc éditions librairie

Éditeur responsable : Christine De Kesel, Place des Martyrs 24 – 1000 Bruxelles

Rencontre / Poésie

Samedi 14.03.2020 — 12h

Lydia Tchoukovskaïa
Entretiens avec Anna Akhmatova

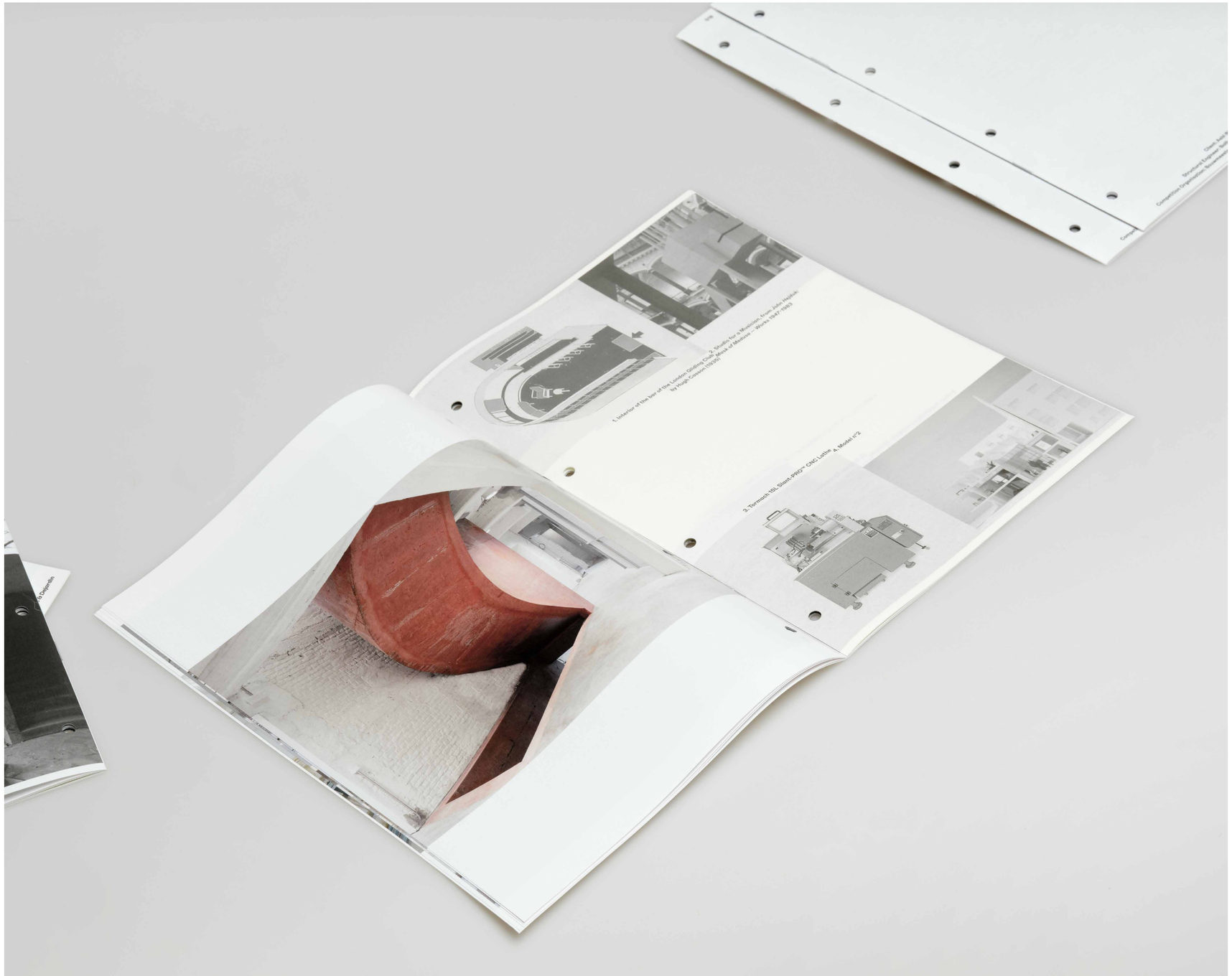
Avec Sophie Benech et Aude Merlin

Le samedi 14 mars à 12 h à la maison CFC
P.A.F. : 5€

cfc éditions librairie




Gregor Hildebrandt
by Young Kim
AUF
FALSCHER
SEITE
IN DIE
FALSCHE
RICHTUNG
GREGOR HILDEBRANDT


1. Interior of the bar of the London Dialog Club, c. 2. Studio for a Musician, from John Hedoli
by Hugh Casson (1930) Mind of Modular — Works 1947-1983
3. Tormach 15L Slant-PRO™ CNC Lathe 4. Model n°2

1 *Collection Carrare*
Acacia Florian
16 mm to digital file, color, 4:3, silent, 3'30" loop
2025
Variable screen size

2 *Poupoune*
Alicot Céleste
Mix-media
2025
55 × 50 × 75 cm

3 *Les Tournesols*
Autin Dimitri
Graphite on tape, PVC pipe, motor
2025
150 × 90 × 90 cm

4 *Série "ALLÔ ! #1" 1/9 : ES call from above*
Brena-Minetti Mia
Inkjet printing on aluminum foil
2025
54 × 75 cm

5 *6/9 : ES mid-orange*
Brena-Minetti Mia
Inkjet printing on aluminum foil
2025
55 × 75 cm

6 *7/9 : ES twist-blue*
Brena-Minetti Mia
Inkjet printing on aluminum foil
2025
56 × 75 cm

7 *9/9 : ES gasped at u ps : ES stands for être supérieur*
Brena-Minetti Mia
Inkjet printing on aluminum foil
57 × 75 cm

8 *Light_Fixture_05327#1*
Caudrelier Jacques
Tiffany, stained glass
2025
60 × 35 × 10 cm

9 *Light_Fixture_05327#2*
Caudrelier Jacques
Tiffany, stained glass
80 × 70 × 20 cm

10 *Yesterday*
Faymonville Robin
Oil and ash on engraved wood
2024
29 × 20 cm

11 *Too long to tell*
Faymonville Robin
Oil and ash on engraved wood
2024
19 × 17 cm

12 *I hear a guy on YouTube*
Faymonville Robin
Oil and ash on engraved wood
2024
40 × 21 cm

13 *Punching Bag*
Gérard Pierre-Émile
MDF, glass mirrors, steel, stainless steel chain, fasteners, plastic (PETG)
2024
80 × 27 × 27 cm
+ chain of variable length

14 *Uplifting Platform*
Gérard Pierre-Émile
Rubber, multiplex, MDF, aluminium, plastic (PETG), steel
2025
82 × 82 × 2,5 cm



15 *Tas de clopes*
Guffroy Inès
Salt dough, acrylic paint, glue, steam diffuser
2025
Variable sizes

16 *Untitled*
Halot Maxime *x* Jacques Di Piazza
Glass, 3d print, led
2025
200 × 1500 mm

17 *Jeu de dames*
Hazard Joséphine
High-temperature fired glazed stoneware
Installation
2022
Variable sizes

18 *Le cordon de l'intime*
Hazard Joséphine
Glazed stoneware on the inside and fired at high temperature, coil technique
2018
155 × 40 cm

19 *Untitled (l'appel du pion)*, dyptique
Fouqueray Igor
Acrylic, lacquer, marker on wood
2024
23 × 30 cm

20 *Untitled*
Fouqueray Igor
Acrylic, lacquer, marker on wood
2024
52 × 38 cm

21 *Untitled, (gears structure, star system, no paint)*, triptych 1/3
Fouqueray Igor
Graphite on wood
2024
80 × 110 cm

22 *Structure grey*
Fouqueray Igor
Steel
2022
⌀ 165 × 220 cm

23 *Extension 5 de "La Régie": bunk bed*
Jattiot Edouard
Steel, fabric, light
2024
380 × 70 × 250 cm

24 *Extension 2 de "La Régie": light 1*
Jattiot Edouard
Steel, plastic, bolts
2023
150 × 50 cm

25 *Better call Michael*
Jattiot Edouard
Lead
2022
Échelle 1

26 *Dj Booth*
Lavaud Camille
Wood, foam, synthetic fur, Lycra
2024
300 × 200 × 70 cm

27 *Végéter*
Noyer Anne-Claire
MDF and spray paint
2024
Variable sizes

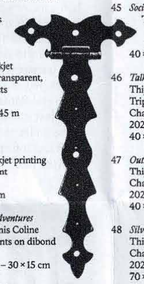
28 *Les Radiantes #1*
Pardon Honorine
Pin wood, paraplume, neon
2024
207 × 49 cm

29 *Les Radiantes #2*
Pardon Honorine
Pin wood, paraplume, neon
2024
260 × 72 cm

30 *Cendrier Pistil*
Pasquier Adèle
Plastic foam, foam, foam
2022
70 cm

31 *Bas Relief / Notice*
Pennings Lionel
Sandblasting on blue stone
2025
Variable sizes

32 *Bas Relief / Notice*
Pennings Lionel
Sandblasting on blue stone
2025
Variable sizes



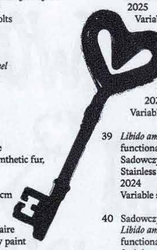
33 *2086bis*
Ralu Paul
Light box, inkjet printing on transparent, various objects
2025
1,5 × 1,28 × 0,45 m

34 *355 A*
Ralu Paul
Light box, inkjet printing on transparent
2025
50 × 30 × 8 cm

35 *Witchland, Adventures*
Ramonet-Bonis Coline
Steel and prints on dibond
2022
130 × 163 cm – 30 × 15 cm

36 *Gargouilles, série*
Ramonet-Bonis Coline
Drawing with oil pastels and pencils
2022
30 × 20 cm

37 *Un sol où poser mes pas*
Renaudot Julia
Airbrush painting on glass
2025
Variable sizes



38 *Libido amécaliste*, series of 5 functional sculptures
Sadowczyk Cauwe
Stainless steel and soap
2024
Variable sizes

39 *Libido amécaliste*, series of 5 functional sculptures
Sadowczyk Cauwe
Stainless steel and soap
2024
Variable sizes

40 Sadowczyk Cauwe
Libido amécaliste, series of 5 functional sculptures
Stainless steel
2024
Variable sizes

41 *Libido amécaliste*, series of 5 functional sculptures
Sadowczyk Cauwe
Stainless steel, and soap
2024
Variable sizes

42 *Avant la naissance*
Sanchez Alexane
Papier-mâché, wire mesh
2023
80 × 80 × 40 cm

43 *Panoptique*
Sauvey Mathias
Aluminum, steel and woven nylon yarn
2025
60 × 80 × 80 cm

44 *Echoes in my fire walk (cryptobiosis)*
Shift entity
Wood, aluminium, mica powder, varnish
2025
160 × 100 cm

45 *Sociable*
Thijs Geert
Charcoal on paper on dibond
2024
40 × 50 cm

46 *Talkative*
Thijs Geert
Triptych
Charcoal on paper on dibond
2024
40 × 50 cm

47 *Outspoken*
Thijs Geert
Charcoal on paper on canvas
2024
40 × 50 cm

48 *Silver Market*
Thijs Geert
Charcoal and red pencil on canvas
2024
70 × 10 cm

49 *Bound2Bounce*
Vennat Lila
Fabric, synthetic fiber, heat shrink plastic, leather, rope, beads
2024
230 × 100 cm

50 *Si l'abus est un excès alors je veux être son roi*
Villier Clara *x* Dendaletche Adèle
Chair, wood, shoulder pad, slippers (by Adèle Dendaletche)
2024
Variable sizes

51 *Colonne aquarium*
Zigante Mathilde
MDF, glass, polymer clay, aquatic plants, gravel, LEDs
2022
174 cm

52 *Coffee table*
Zigante Mathilde
Ceramic stand, glass top
2024
⌀ 90 × 35 cm

53 *Aquashelf*
Zigante Mathilde
MDF, polystyrene, LEDs
2022
60 × 40 × 180cm


visages

Gilles Barbier n'a jamais privilégié dans son œuvre, pas plus que dans ses commentaires, l'évocation qu'il était né loin du monde. Au fil du temps cependant, cette singularité prend toute sa place.

LE NAGOL
ET LE HARICOT MAGIQUE

Le Nagol est un rituel qui a lieu tous les ans en avril sur l'île de Pentecost, sur l'archipel de Vanuatu. Cette pratique consiste à bricoler une tour d'où les hommes se jetteront, les chevilles solidement retenues par des lianes de manière à ce que leur front puise venir effleurer le sol, dans un geste de suicide contrôlé… Le haricot magique propose une autre version de l'ascension vers le ciel avec une chute tout aussi saisissante :

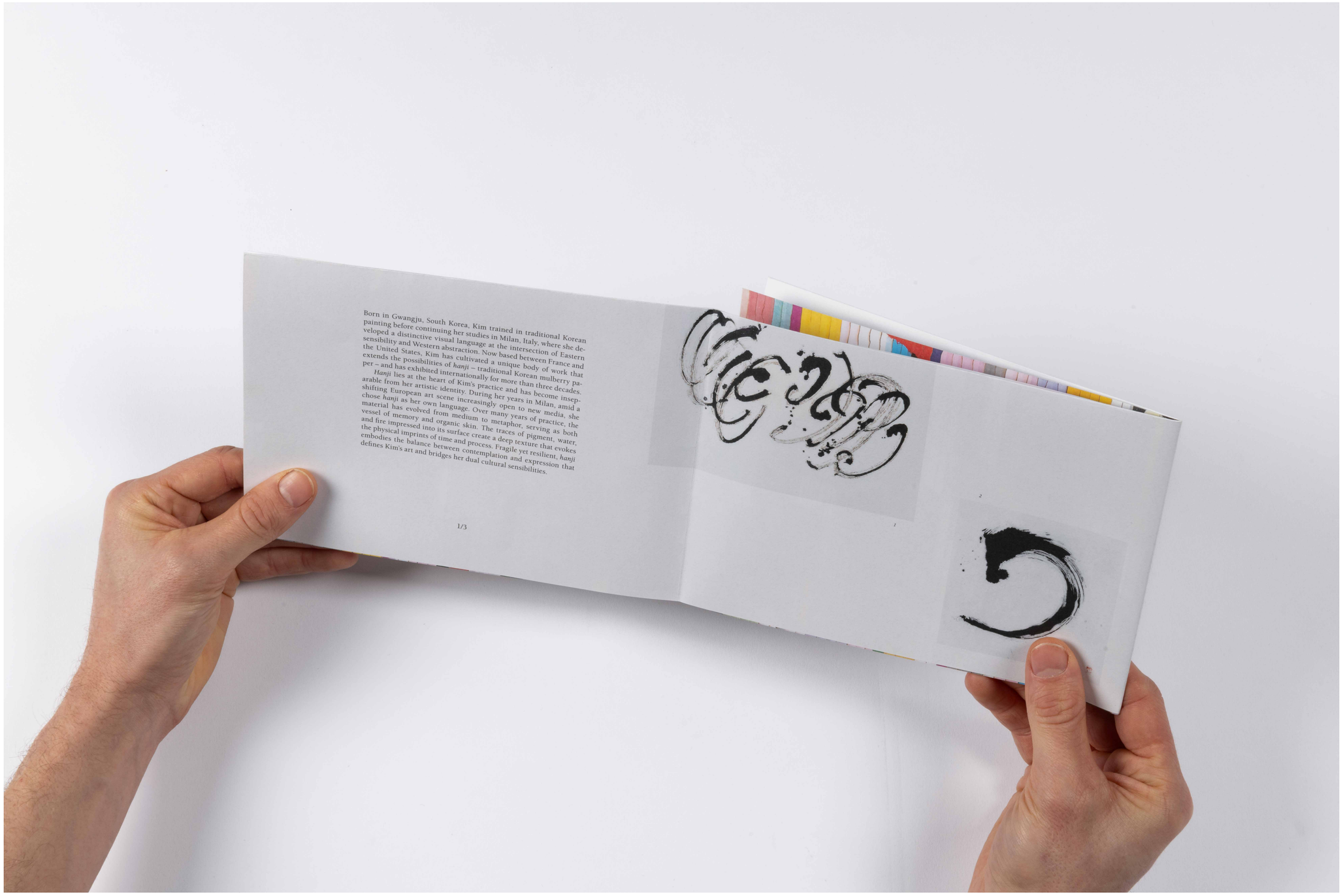
« Fee-fi-fo-fum !
I smell the blood of an Englishman,
Be he alive, or be he dead,
I'll have his bones to grind my bread. »

Deux façons de grimper jusqu'au ciel pour y retrouver les signes. Barbier se sert de ces deux ascenseurs rituels et fantastiques pour associer terre et ciel dans un continuum où le dessin, la trace ou l'espoir d'une écriture trouvent un terrain de jeu.

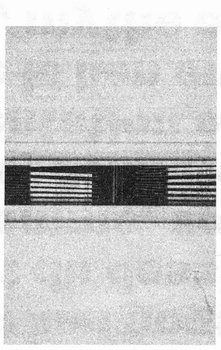
OUBLI

Oublier c'est retrouver une page blanche, c'est reconstruire après la tempête. Oublier, la gomme de nos mémoires. Oublier c'est retrouver une plage blanche, celle que le premier pied va fouler, après la marée du soir qui a tout effacé. Oublier, c'est sans cesse se réinventer.




Born in Gwangju, South Korea, Kim trained in traditional Korean painting before continuing her studies in Milan, Italy, where she developed a distinctive visual language at the intersection of Eastern sensibility and Western abstraction. Now based between France and the United States, Kim has cultivated a unique body of work that extends the possibilities of *hanji* – traditional Korean mulberry paper – and has exhibited internationally for more than three decades.
Hanji lies at the heart of Kim's practice and has become inseparable from her artistic identity. During her years in Milan, amid a shifting European art scene increasingly open to new media, she chose *hanji* as her own language. Over many years of practice, the material has evolved from medium to metaphor, serving as both vessel of memory and organic skin. The traces of pigment, water, and fire impressed into its surface create a deep texture that evokes the physical imprints of time and process. Fragile yet resilient, *hanji* embodies the balance between contemplation and expression that defines Kim's art and bridges her dual cultural sensibilities.
1/3

ce mur que vous avez derrière vous c'est comme si c'était une table et on met des choses, ce sol immense c'est comme si c'était une table, voilà. J'avais coutume de faire une opposition entre table et tableau. »[2] Cette table peut trouver son origine dans ce que André Leroi-Gourhan nomma le « Champ opératoire » dans son essai *Le geste et la parole*[3]. Dans un chapitre consacré à la naissance du graphisme, l'auteur pose un regard croisé sur deux figures mythiques : une statuette



polynésienne, représentant la naissance des dieux et des hommes sur le corps du dieu de l'océan et d'un homme zodiacal,


Émilia Stéfani-Law
S'en souvenir




Après la fête Şengül Özdemir
Comité informel
A presents
Solo Après
Show la
Starring fête
Şengul Özdemir
Opening May
on 21
2026
21.05 — 15.06.2026
At VM Galerie
WAW Vaisseau Mère
Rue de Stalle 140B Uccle



1 Pour commencer

Il y a bien longtemps que je suis sous le charme des statues, depuis l'enfance. Et quand je serai parti, que nous serons partis, elles seront toujours là, tapies dans l'ombre ou triomphales, désuètes ou provocantes, charmantes ou caricaturales, délicates, sauvages, religieuses, sylvestres, commémoratives, animalières, brisées, hautaines, baroques, funèbres, sonores, mystérieuses, monumentales, légendaires, martiales, porte-bonheur, en pied, en buste, équestres, en pierre bleue, en pierre de France...


KARLA HIRALDO VOLEAU
FICTIONS DU RÉEL, RÉCITS DU CORPS
Hola Mi Amol
Depuis 10 ans, Karla Hiraldo Voleau s'intéresse à différentes facettes de l'intime, afin de sonder les rapports de pouvoir qui se glissent dans nos gestes quotidiens. Son œuvre navigue entre performance, autofiction et enquête sensible, et elle combine images et textes pour créer des œuvres narratives qui partent souvent de son propre vécu.
L'artiste a d'abord beaucoup photographié les hommes, interloquée par le fait qu'il existait peu de portraits contemporains d'hommes faits par des femmes. Le nu masculin a donc été un premier terrain d'exploration dans sa quête du female
1—4
Another Love Story
24 janvier — 22 février 2026


GÖTTING
LA COULEUR ET LE TRAIT
HUBERTY & BRETAGNE

Brian Calvin, Loitering.
By Jill Gasparina, critic and curator.

In the long list of writings about painting, there are few phrases as clever and catchy as the one coined by Maurice Denis in 1890.[1] Nowadays, as we stand at the other end of the long and turbulent history of artistic modernity, it deserves to be slightly reformulated in order to align with our customs. But once this has been done, it turns out that it remains strikingly relevant to Brian Calvin's painting. Before being representations of young socialite women, influencers attempting product placement, or generational emblems of an overconnected present, his paintings are first and foremost flat surfaces covered with colors assembled in a certain order. In these gatherings of well-groomed faces, cropped to varying degrees depending on the painting, we seem to recognise an analogy of digital communities. We seem to recognise a pop image from everyday life in a soda can, a T-shirt, or a pair of oversized glasses. But these are red herrings. Brian Calvin likes to emphasise the constructed dimension of images, breaking with the internal logic of painting. And that is the primary purpose of the soda cans, glasses, T-shirts, lipsticks (whose shade and brand we could probably identify), and all the images incorporated into the composition in the form of visual micro-events. Rather than relating the painting to the outside world (Western, industrialised, connected), they open a breach in representation.

[1] Maurice Denis, "Définition du Néo-traditionnisme" in *Art et critique*, 1890, republished in *Théories* (1890–1910), Rouart et Watelin, Paris, 1920. "It should be remembered that a picture, before being a battle horse, a nude woman or some anecdote, is essentially a flat surface covered with colors assembled in a certain order".



Candy, 2025. Acrylic on linen. 61 × 48.3 cm. 24 × 19 in.

"When you work with images, that's people's starting point. It's really hard to look at faces nowadays, especially when they're cropped, and not think about image overload or social media. This interpretation is often applied to my work, and I don't think it's wrong. But it's simply not my starting point; in fact, it's the part of my work that puzzles me the most." explains the painter, who is more likely to cite the "icy [illegible] Piero della Francesca's paintings as a sourc[illegible]on than the great American pop tradition.

Somewhere between a retrospective and a studio unpacking *Après la fête* unfolds as a solo show, following the thread laid by *Masque Rade* and *Double fête* - two exhibitions that shaped the first chapter of Şengül 2026 program. Designed as the final act of the season, it showcases a body of works developed and presented over the past few months.

The title is fairly literal. What the viewer encounters upon entering the space is indeed a party aftermath - just not the one they expected. Far from nocturnal excess and collective debauchery, Şengül frames it instead as an intimate moment, a personal ritual shared with her carnivalesque companions.



1

Starting from this idea, we conceived the installation as a festive moment performed by the artist herself, and documented through the lens of Lilya Mohamedi. The traces left behind — physical, sculptural, photographic — collectively form this post-party exhibition. And yet it is not merely a scenographic device, a title, or an aesthetic gesture, it is also a subject that runs through both of our practices in different ways.

As proper millennials, parties and its excesses were deeply embedded in the visual and musical landscape of our generation. It shaped my adulescent identity, filled countless weekends, but above all established the foundation of my artistic approach in everything it is able to summon. It is a space-time of disinhibition, one that flirts with subversion and encourages forms of self-transcendence. It is a joyful outlet that reenacts the social order while exposing its structural flaws — much like the masquerades, the natural playground of our protagonist.

Şengül Özdemir Après la fête



2

Karnavalo is precisely that to her: a celebration. And everything that relates towards it is a festive gesture through which she celebrates a reaffirmation of self. As Şengül puts it, costume, mask, and procession become emancipatory tools with which she can express identitary challenges that run through her. As a queer woman of colour, she claims unapologetically her right to excess and extravagance — which pushed to their paroxysm, give rise to this concept of radical joy that she wields as a counterpower against normative injunctions.

Şengül offers a contemporary reading, placing figures from the margins at the centre of a traditional apparatus that remains exclusionary, despite its seemingly benevolent appearance. In this sense, her practice embodies the idea of a profane art, opposed to the holy contemporary whose codes she refuses to submit to. Instead, her approach draws from extra-Western artistic conceptions rooted in the collective, popular, and memorial dimensions of culture, where art emerges through sharing, celebration, and forms of communal making.

And that is the party
you are invited to.

"My name is Şengül Özdemir and I work at the intersection of installation and performance. I develop a universe shaped by carnival, and more specifically by its capacity for transformation, gathering, and shifting bodies and roles we embody. From this impulse emerged Karnavalo, an imaginary territory that I both invent and inhabit. It is a space of intimate reinvention where I let forms speak in my place. Costume, mask, and procession appear as sensory archives, where each trace becomes a fragment of memory to be passed on."

"Through carnival, I construct a world in which I can write my own mythologies. Drag culture, masked traditions, and folk tales nourish personal rituals in which excess and metamorphosis manifest as radical joy. My work navigates memory, imprint, and ritual, which I explore through textile. It is a versatile material that absorbs, preserves, and tells, allowing me to surface narratives that don't always find words. Through it, I attempt to tell the story of a body in becoming: a body that refuses to be fixed, and that seeks a possible place — almost utopian — where peace might finally exist."



3



4



5

"My universe is phantasmagorical, yet always rooted to reality. Within it, I interrogate my heritage, my identities, my displacements, and the gazes projected onto me. Costume becomes a tool of emancipation, performance an act of grounding, and narration an organising principle that gathers my fragments to offer them in the form of a carnivalesque tale. Karnavalo is not simply an idea or a creation, but above all a living territory that I move through and make grow — a shifting space where I can be Şengül. Shen, and all of them at once."

1 *Déguisement Şengül Özdemir. Masque, veste et gants*, 2025
2 *Lügül*, 2025
3 *Mona*, 2025
4 *Mariée au Karnaval*, 2025
5 *Pupo*, 2025

Credits: Şengül Özdemir

Riso printing at Les Ateliers du Toner Photographic
Writings: Nathan Pietrelle (foreword)
& Şengül Özdemir (artist statement)

Photographic documentation: Lilya Mohamedi
Graphic design: Geoffrey Bourgeois
Motion design: Celia Sallet & Nathan Pietrelle

Typography: Helvetica
Technical support: Mathilde Zigante
This project is supported by Vaisseau Mère

A collection of printed materials extending this roadmap has been scattered throughout the exhibition space. Feel free to take them.


résplendissantes qui fondent, étrangement, en des
flaques chromatiques tourbillonnantes [15, 21]. Les
têtes de bronze d'*Untitled (Mask)* (1996) [12, 13] de
Förg sont passées par le feu, à jamais forgées dans
un poids élémentaire affaissé tout autour de leurs
yeux enfoncées. *ABSTRACT LEONARDESQUE*
MADONNA WITH CHILD (2024) [45] de Versailles est
représentatif de sa série en cours qui applique des
pendentifs et des décorations en formes de larmes
à des reproductions d'œuvres de grands maîtres,
ajoutant de multiples expressions lacrymales de
douleur, de souffrance, de joie à un visage distant
de l'histoire.
xxi
Claire Tabouret, Inès Longevial et Nina Childress
peignent de jeunes personnages plutôt rétro dans
leurs propres styles chics et décontractés, toujours
beaux et pleins d'allure cinématographique, même
26–30
s'ils sont stylisés à la manière des illustrations d'un
manuel d'époque. La matérialité et les empâtements
haptiques de Jose Lerma se passent de traits identi-
ficateurs, donnant lieu à des silhouettes simplifiées
et massives formées par de larges coups de pinceaux
gigantesques. Matthias Bitzer utilise également
le portrait pour attirer l'attention sur la facture
mais avec un penchant moderniste qui, par le biais
de géométries planes, évoque la construction de
l'identité [23]. Les bustes imposants de bronze de
Ryan Schneider s'inspirent de l'expressionnisme et
du néo-primitivisme pour renforcer l'aspect primaire
de ses matériaux dégrossis et de ses procédés de
gravé/moulé, fortement totémiques et inébranlables.
S'intéressant également aux signes de permanence et
d'endurance sous un autre angle, Ali Cherri décline
les formes vieillies par le temps et les objets archéo-
logiques qui ensemble construisent le portrait d'un
peuple à travers les millénaires [26]. En revanche,
xxii
27–30

Acacia Florian
Alicot Céleste
Autin Dimitri
Brena-Minetti Mia
Caudrelier Jacques
Clara Villier
x Dendaletche Adèle
Halot Maxime
x Di Piazza Jacques
Faymonville Robin
Gérard Pierre-Émile
Guffroy Inès
Hazard Joséphine
Fouqueray Igor
Jattiot Edouard
Lavaud Camille
Noyer Anne-Claire
Pardon Honorine
Pasquier Adèle
Pennings Lionel



FRAGMENTS FROM NOWHERE

152 Rue
des Goujons,
1070 Anderlecht

From
October 4th
to October 30th
2025

Open on Saturdays
2 to 6pm and on
appointement

As part of a spontaneous initiative run by Camille Lavaud, Honorine Pardon and Mathilde Zigante, an exclusive comité has been convened for the City Gate public opening weekend.

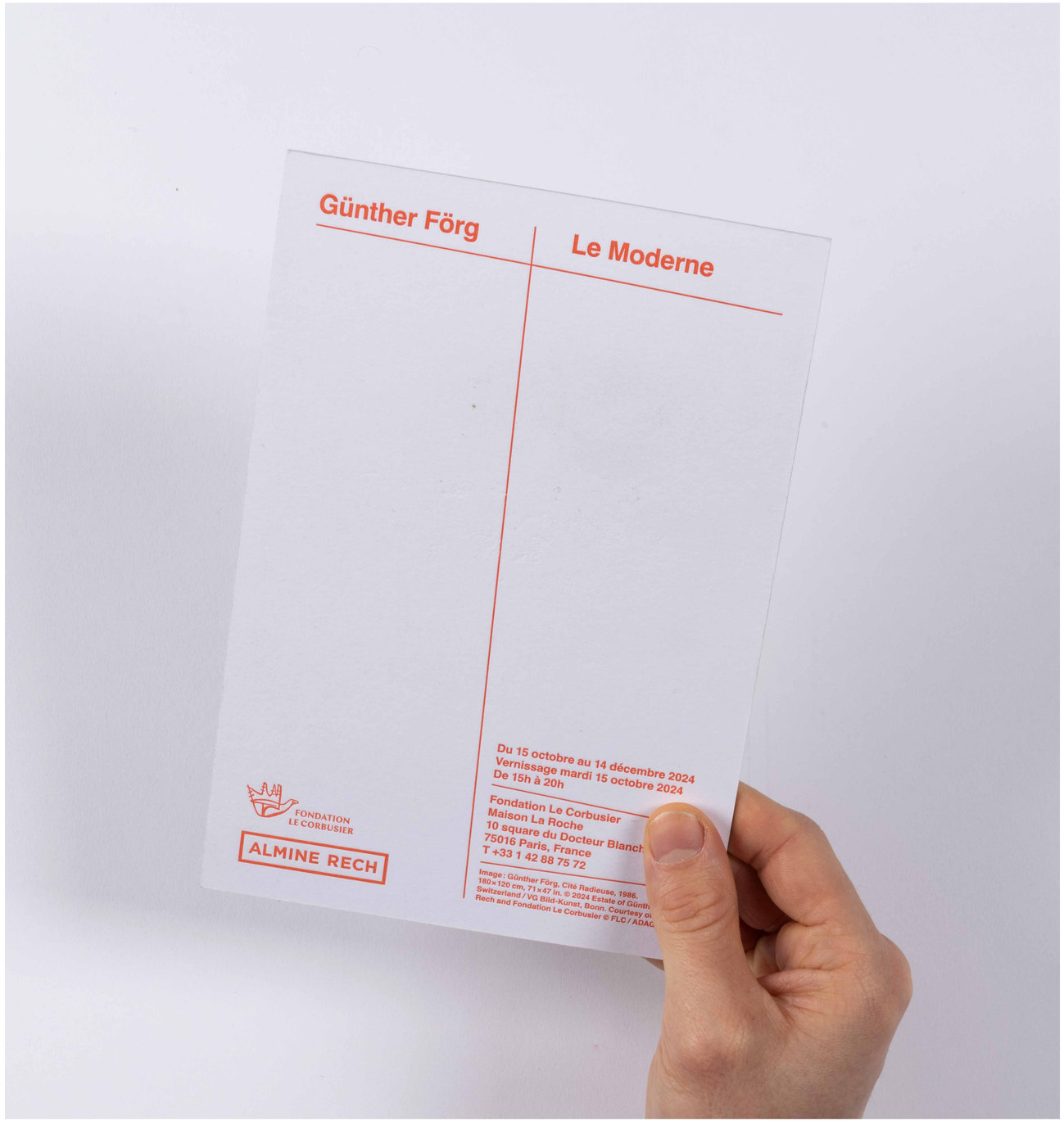


Ralu Paul
Ramonet-Bonis Coline
Renaudot Julia
Sadowczyk Cauwe
Sanchez Alexane
Sauvey Mathias
Shift Entity
Thijs Geert
Vennat Lila
Zigante Mathilde



Long story short, it all started from the space: massive. Right off the bar, we decided to plunge it into darkness. From there, the hint of an idea began to take shape. Lurking in the shadows, we let ourselves to be carried away into our favorite spooky stories, you know, the ones you see on the telly. *First, coffee at Double'R Dinner, then a little stop by the Mad Painters, and on you go if you stick to the yellow brick stone, you'll finally reach the destination. Be sure not to step on the boroguves; otherwise, it's back to square one.* The room appears as some kind of aseptic quantum laboratory where fragments of cinematic universes have been extracted, distorted, and then strangely stored. Each artwork has been removed from its original context, then combined with another and put on display, to recreate a microcosm of its own unfolding one after the other in this maze-like landscape. Built to sequence the space and to connect the artworks enigmatically, this gigantic tarp architecture holds its own paradox: impressive in its scale, yet fragile in its material. The show appears as a global installation providing an immersive experience for the visitor, who loses himself in games of blur and transparency. On another level, this project was developped as an opportunity for the residents of City Gate and Barad to work together for the first time. Since they just moved across the street, we thought it would be a great idea to welcome them to the neighborhood with this informal collaboration between the two ateliers. And who knows, it might turn into a thing...




Günther Förg
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Du 15 octobre au 14 décembre 2024
Vernissage mardi 15 octobre 2024
De 15h à 20h
Fondation Le Corbusier
Maison La Roche
10 square du Docteur Blanch
75016 Paris, France
T +33 1 42 88 75 72

Nouvel onglet

CENTRAL

Projects, Objects, Workshops, Publications, Events

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Projects

	Number	Name	Location, Program, Client, Year, Status, Size
○	P-0099	Asiat Park	Vilvoorde, Culture, Private, 2023, Ongoing, L
●	P-0098	Kanal - Centre Pompidou	Brussels, Culture, Public, 2025, Ongoing, L



○	P-0097	Klavertje 4	Brussels, Education, Public, 2022, Competition, L
○	P-0096	Jette skatepark	Brussels, Leisure, Public, 2024, Ongoing, M
○	P-0093	Bundeskunsthalle	Bonn, Culture, Public, 2022, Competition, L
○	P-0087	Synagogue	Brussels, Culture, Public, 2024, Ongoing, L
○	P-0084	Tous Ensemble	Brussels, Care, Private, 2021, Competition, M
○	P-0083	Victor Bourgeois	Brussels, Culture, Public, 2020, Completed, S
○	P-0082	Magasin 4	Brussels, Culture, Public, 2024, Ongoing, L
○	P-0081	K&H house	Beersel, Residential, Private, 2023, Ongoing, M


Muriel Claude
KEKKAI
Salle de Lecture