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**FRIENDS OF
S.M.A.K. PRIZE**



**COMING
PEOPLE**



2018

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**HENRY ANDERSEN
ELIAS CAFMEYER
ANAÏS CHABEUR
MAUD GOURDON
JONATHAN PAEPENS
LIEN VAN RANST
LIESELOTTE VLOEBERGHS
JUSTYNA WIERZCHOWIECKA
GUY WOUETÉ**

The Friends of S.M.A.K. Prize | Coming People, a collaboration between S.M.A.K. and the Friends of S.M.A.K., is a biennial competition for young artists who have just graduated from a Belgian art college. By means of this initiative, the two partners would like to create opportunities for up-and-coming talent that does not always very easily find its way to the professional art world.

Coming People started in 2001 as an annual exhibition in the museum showing work by final-year students in Ghent and in 2014 expanded into a biennial Belgian competition with an international jury and a cash prize of 5000 euros awarded by the Friends of S.M.A.K.

This year, the members of the jury were Sonia Dermience (director of Komplot, Brussels), Antony Hudek (director of Curatorial Studies, KASK, Ghent), Frank-Thorsten Moll (director of IKOB, Eupen), Niels Van Tomme (director of De Appel Arts Centre, Amsterdam), Martin Germann (senior curator at S.M.A.K., Ghent) and Ann Hoste (curator at S.M.A.K., Ghent).

The winner of the prize was announced at the opening of the exhibition. On the closing day of the exhibition, a prize will be awarded to the finalist who received the most preferential votes from the public.

HENRY ANDERSEN

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Henry Andersen's practice revolves mostly around text and language, finding form in performance, installations, sound works and printed matter. He typically works with fragments of found text which are then handled, gathered, altered and exhausted through various processes of reading and overwriting, wordplay, mistranslation etc.

The works shown here use the font *Wansbrough* – a digital typeface designed by the artist based on scans of his father's handwriting found in the margins of an old book – private writings scanned and copied into a functional font. As a schoolboy, Andersen's father had learned to write with his right hand after a broken left arm left it incapable of writing. As a digital typeface, *Wansbrough* divides between the two hands with more or less equal distribution. Here the font hosts a set of 'co-poems', texts written as collaborations between Andersen and the font with which they are produced.

Adjacent to this, two public address speakers intone fragments of gathered language interspersed with stretches of mute indifference. A cheap disco light (borrowed from the artist's room-mate) defines an architecture based on circular motion, in contrast to the left-to-right, top-to-bottom imperative of the English language. In this museum's other rooms, Teresa Burga's typewritten poems make way for Nina Canell's cross-sections of fibre optic cables. Spring turns into summer.

Henry Andersen (1992, Sydney, AU) lives in Brussels. He studied as a composer of experimental music in Perth and Berlin before graduating with a Master of Fine Arts from KASK, 2018. Andersen has presented work in contexts including *kunstenfestivaldesarts* (BE), *La Loge* (BE), *Louise Dany* (NO), *Beursschouwburg* (BE), *Zentrum für Kunst und Medientechnologie* (DE), *CalArts* (USA), *Komplot* (BE), *Damien and the Love Guru* (BE), *SAW Media Centre* (CAN) and *Marres* (NL). Since 2016, Henry has been half of the semi-fictional reading group *Slow Reading Club*, with Bryana Fritz. His debut LP was released on *KRAAK* in 2017.

1. The body of the

On 2 March 1777 Dumiers de régime was condemned 'to make the *amande honorable* before the main door of the Church of Paris, where he was to be 'taken and conveyed in a cart, wearing nothing but a shirt, holding a torch of burning wax weighing two pounds; then, 'in the said cart, to the Place de Grève, where, on a scaffold that will be erected there, the flesh will be torn from his breasts, arms, thighs and calves with red-hot pincers, his right hand, holding the knife with which he committed the said parricide, burnt with sulphur, and, on those places where the flesh will be torn away, poured molten lead, boiling oil, burning resin, wax and sulphur melted together and then his body drawn and quartered by four horses and his limbs and body consumed by fire, reduced to ashes and his ashes thrown to the winds' (*Prière originale* . . . 177-8).

Finally, he was quartered', recounts the *Gazette d'Amsterdam* of 1 April 1777. 'This last operation was very long, because the horses used were not accustomed to drawing; consequently, instead of four, six were needed; and when that did not suffice, they were forced, in order to cut off the wretch's thighs, to sever the sinews and hack at the joints. . .

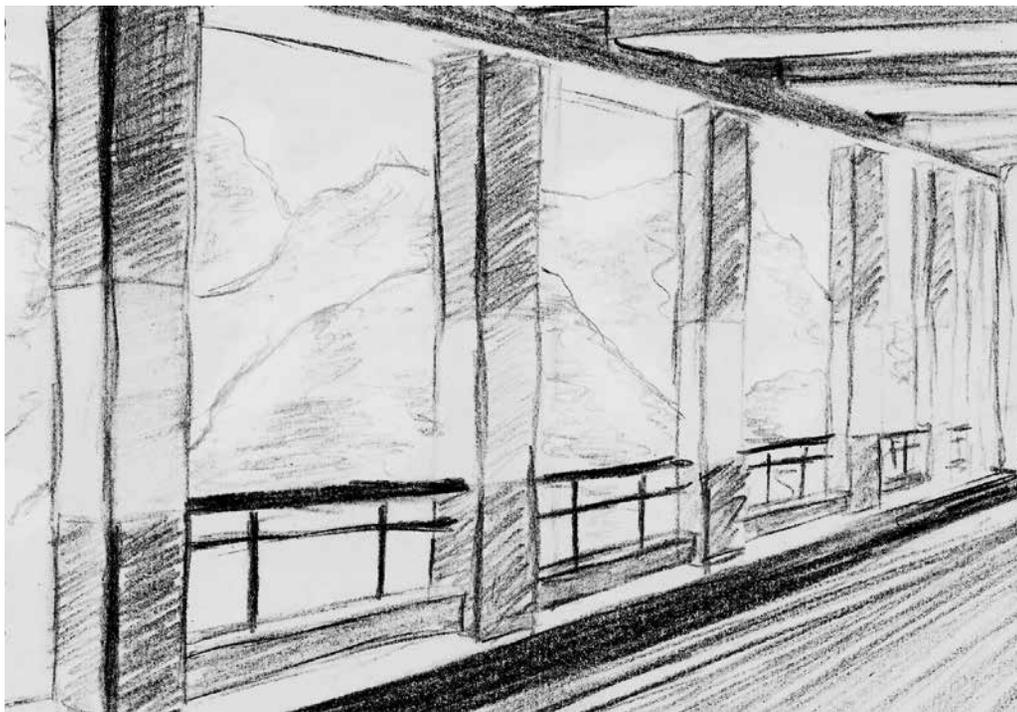
It is said that, though he was always a great sweater, no blasphemy escaped his lips; but the excessive pain made him utter horrible cries, and he often repeated: "My God, have pity on me! Jesus, help me!" The spectators were all edified by the solicitude of the parish priest of St Paul's, who despite his great age did not spare himself in offering consolation to the patient.

Becours, an officer of the watch, left us his account: 'The sulphur was lit, but the flame was so poor that only the top skin of the hand was burnt, and that only slightly.' Then the executioner, his sleeves rolled up, took the steel pincers, which had been especially made

Public space is one of the most important of Elias Cafmeyer's sources of inspiration. This artist is interested not only in urban planning and organisation but also in the social role that public space plays in our society. In his video work and sculptures he examines traces of urban development and different forms of signage. By isolating elements from the street scene such as traffic lights, lamp posts and cones, or imitating them in marble or concrete, he strips them of their original purpose. The artist subtly confronts us with the way we interpret signs (in traffic and other contexts) purely functionally without reflecting on their visual impact on the surroundings.

Site-specific installations, usually set up in public space, are also a major part of Cafmeyer's practice. He transposes realistic snapshots of urban situations to other contexts. *Alpine Gift Shop* (2018), for example, created especially for this exhibition, was inspired by the covered motorways which along one side present a view of mountain landscapes. The installation looks monumental but at the same time seems to be absorbed into the architecture of the museum. It appears both recognisable and odd, a boundary that Cafmeyer often explores.

Elias Cafmeyer (1990, Roeselare, BE) obtained a Master in Fine Art at Sint-Lucas in Antwerp in 2017. In that same year he won the fourth *STRT Schot*, an annual prize for recently graduated artists. He recently set up a solo exhibition at *Next Door* by Keteleer Gallery in Antwerp (2017) and has taken part in group exhibitions at De Studio in Antwerp, D ART in Mechelen and the NICC in Antwerp.



SS45bis Cremona - Trento, km 98, 2018, pencil on paper

ANAÏS CHABEUR

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The practice of Anaïs Chabeur consists of video works, photography, writings and objects. Through her work she explores reminiscence and also our relationship with death and the rituals that give rhythm to our existence. She questions the external sources of our memory and the internal subjective mechanisms that constitute our personal fictions. For Chabeur, memory is 'a contraction of time and space in which we can travel'. While creating powerful sensory experiences, she captures key moments in which one can observe and feel time.

In the work *The Mountain, The Tree, Yourself* (2018) the artist invites us to take a seat and hold a stone egg in the palm of our hand. When we take the egg out of its wooden box, a voice starts speaking to us, activating our imagination. Next to it, another wooden box reveals the work *Disarming Reality* (2017). This hourglass has an elongated bottleneck, creating a transitory space. Filled with ashes, the hourglass becomes a meditative or ritualistic tool.

Played in an endless loop, the video *Rain of Ashes* (2017) has no climax, no progression, no beginning nor ending. We see almost still shots of a landscape and a garden surrounding a house, taken at dusk and dawn. From time to time, these images are interrupted by short incisive footage of a rain of ash falling inside a bedroom, covering its furniture. Whereas the images create a sense of suspended time, the environmental sounds and written sentences put them back into a present context.

Anaïs Chabeur (1992, Paris, FR) graduated as a Master of Urban Space at La Cambre in Brussels in 2016. She is currently attending the two-year HISK (Higher Institute for Fine Arts) Residency programme in Ghent. This year, she had a solo presentation at the 7th *Poppositions* in Brussels and has exhibited her work at the Kunsthal Extra City in Antwerp and elsewhere.

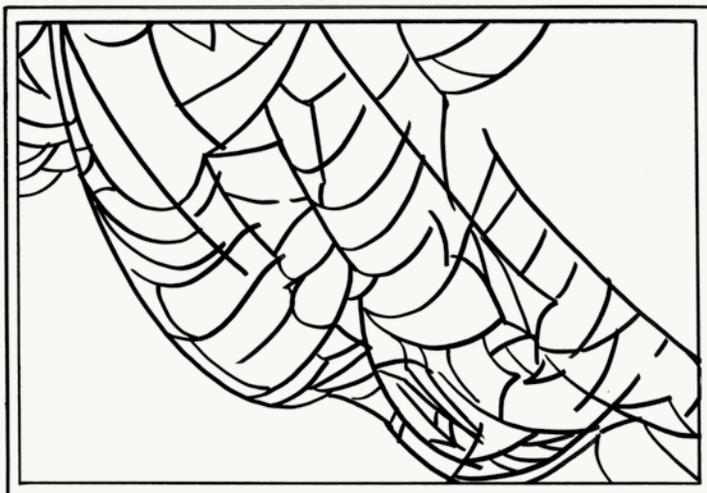


The Mountain, the Tree, Yourself, 2018, Chassagne stone egg, box in walnut wood, adafruit soundboard, speaker, batteries, button, voice recording

Maud Gourdon views language as both graphical and a bearer of meaning. She sees language as a substance, a heterogeneous element, rhythmical and musical – sometimes rough, sometimes fluent – which, with her irregularities, she deploys to create new meanings. Taking a playful approach, she demonstrates its poetic, visual, numerical and also physical possibilities. In addition to language, Gourdon's practice also involves other media with a textual and visual potential, such as sculpture, performance and sound.

Peinée l'eau peut (2017) is a visual song inspired by the mythological character Penelope. The artist rewrites the original myth by means of a game with language and images. Penelope becomes a predatory character that catches time in her webs. *Seven Songs* (2018) is a collection of seven songs inspired by pop music, weather reports and books of hours. In the course of a week she wrote a song about each previous day, combined with a weather report. The narrator in the songs is in a conflict between two times, two places and two languages. In the exhibition room, the songs and the weather reports act as geographical benchmarks, as the latitude and longitude of an uncompleted territory that waits to be completed by us.

Maud Gourdon (1991, Beauvais, FR) obtained a Master in Fine Art at the KASK in Ghent in 2017. In 2014 she graduated in Communication from HEAR in Strasbourg, with a specialisation in Illustration. This year she has an exhibition at the CRAC in Montbéliard. In the last few years she has taken part in exhibitions at Visite in Paris, Damien and the Love Guru in Brussels and KIOSK in Ghent.



PEINÉE L'EAU PEU
AH FILS!
LES SONAS MOUS RE-CONTRE LE TEMPS.

Jonathan Paepens portrays himself countless times on paper, in photos or on film but never shows us who he himself is. He presents a refined masquerade of pseudo-pop stars, divas, kings and first-person characters whom he shapes by means of make-up, clay, costumes and veils. These characters present themselves to us brilliantly but silently. But it seems impossible to cast only a superficial glance at their exuberant aesthetics. These figures look at us directly, rebut our gaze and force us into profundity. It is of no consequence who they represent or how they relate to the artist. They get under our skin and thrust the following much more fundamental question upon us: who do we think we ourselves are?

In the video piece *Face* (2017), Jonathan Paepens generates two new identities for himself out of two conflicting actions: adding and taking away. While in one video he shaves off his long hair and moustache to rid himself of his recognisably artistic image, in the second film he covers his head with big slabs of clay. Looking monstrous, with no eyes or mouth, he seems like an anonymous golem waiting to be brought to life. *All the masks I got as a gift until the 15th of May 2018* (2018) consists of seven photo-portraits in which Paepens poses with masks that he received as spontaneous gifts from friends. He shows, with gentle irony, how those he loves press him into the one-sided identity of an artist who hides behind several masks. *366* is the title of a series of 366 self-portraits on paper. Using paint, pencil and any other material he had available at the time, including wine, coffee, make-up and food, the artist drew a self-portrait every day, asking himself to what extent this 'self-made' image revealed his true self, on that day or at any time.

Jonathan Paepens (1989, Zottegem, BE) studied Visual Art at the KASK School of Arts and the HISK Higher Institute for Fine Arts in Ghent. Over the last six years he has regularly taken part in group exhibitions in galleries, museums and other exhibition venues in Belgium, the Netherlands and Brazil and created a solo project, *The Social Camouflage: Part I*, for Strombeek Cultural Centre (2014).



Face, 2017, video

Lien Van Ranst experiments with the space between object and subject, which is hard to grasp. She sees the world as a complex, widespread system for the production and reception of imperfect but workable 'truths' that make it impossible for us to understand what is true, known or familiar. On the basis of this vision, art cannot make any claim to 'truth'. Although artworks are inseparably linked to reality, they will in essence always remain ambiguous.

Lien Van Ranst translates this inability to create meaning into visual work and performances which, oddly enough, make use of language. She employs language not as a form of communication but as a purely formal, visual or auditory construction that refers exclusively to itself. By using recognisable letters, signs, text and spoken words, tension is created in the work. The artist evokes a notion of legibility, but in the end never allows us to convert our observation into meaning.

In the installations *Taec Maambo* (2017), *Feflka* (2017) and *This Truth I Tell You, You See It In Me* (2017) Van Ranst combines simple supports, form, colour, marks and space. She gives these elements a conventional structure and makes them aesthetic, which gives them the semblance of large minimal paintings or sculptures. Because her works – apart from their absurd titles – contain no clues by which to decipher them, we can only experience them as objects of a vague longing. In the performance *Triptych of the Truth, Knowledge and the Known*, Van Ranst explores the entanglement of these three elements.

Lien Van Ranst (1988, Bornem, BE) studied Fine Art at the LUCA School of Arts in Brussels. She has compiled solo exhibitions for the Congrescentrum in Duffel (2015) and CC Ter Dilft in Bornem (2017). In addition to this, she has given an audio workshop at the Sint-Norbertus Psychiatric Centre in Duffel (2018) and has taken part in several group exhibitions at the Sint-Lukasgalerie and the Gemeenschapscentrum De Markten in Brussels and Netwerk in Aalst.



Viral Separatism, 2016, textile on frame

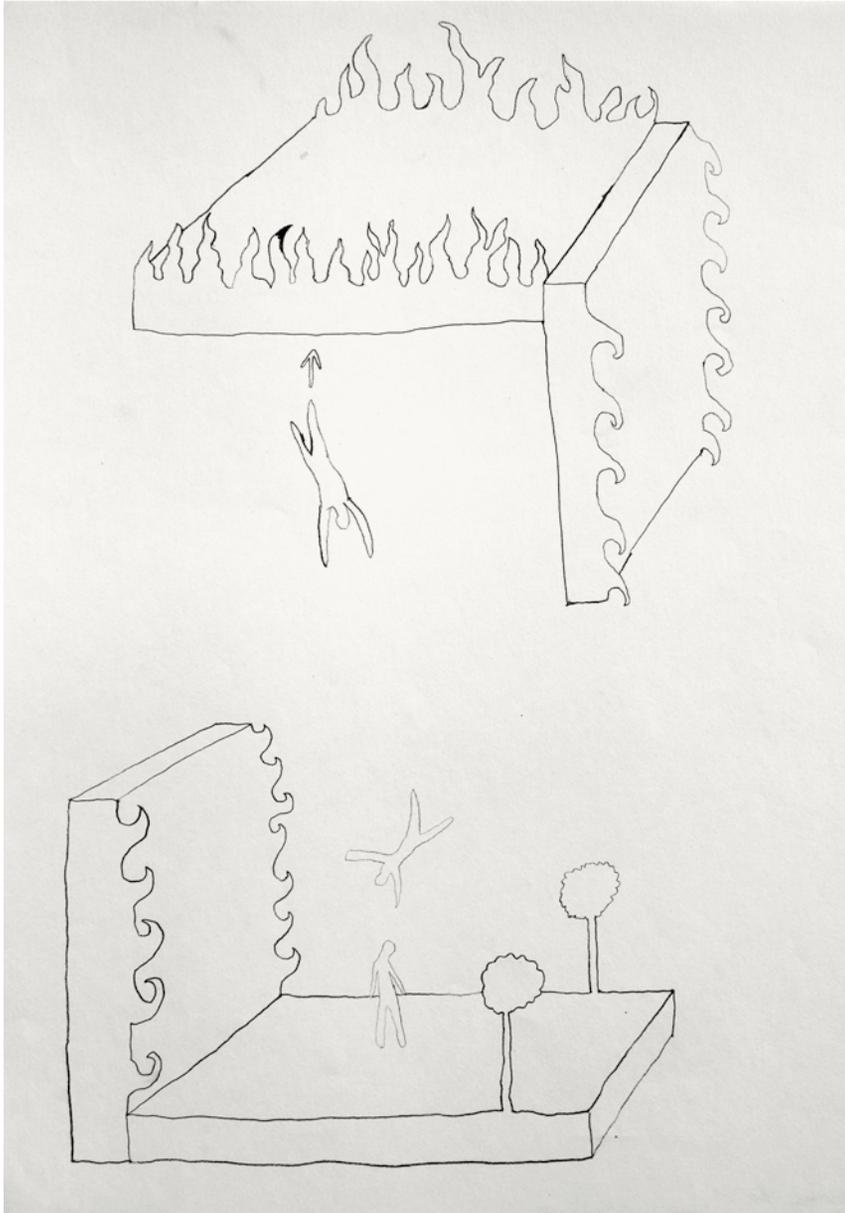
LIESELOTTE VLOEBERGH'S 18

Lieselotte Vloeberghs' artistic practice arises out of an interaction between words and images. She draws concepts from books that fascinate her. Each drawing represents an idea. The more we try to interpret her drawings, the more we become lost in her visual logic and the complex truth of her imaginary world. The drawings do not reveal their secrets, just as the world again and again leaves us still searching.

Vloeberghs' installation *IE* (2017-2018) consists of a room several metres high with walls made of delicate drawing paper. All the opinions and points of view drawn on it click together like a puzzle. The result is not a clear image but a layered reality of ideas, in an attempt to uncover a greater truth. In this work, the artist herself adopts the point of view of the air, as something transparent and all-embracing. The breathing space between each of her ideas is physically represented by blank sheets. In addition, Vloeberghs is also presenting a publication entitled *IE*, in which she transports us into the minds of four characters who are looking for answers to all their questions. We are invited to sit down on a chair and to project questions onto an endless sheet of white paper without ever finding an answer to them.

Lieselotte Vloeberghs (1994, Lier, BE) obtained a Master in Fine Arts at the Luca School of Arts in Ghent in 2017 and also won the prize awarded by the jury. She has taken part in several group exhibitions at the Drawing Centre in Diepenheim, the Sint-Lukasgalerie in Brussels, Croxhapox in Ghent, Netwerk in Aalst and elsewhere.

LIESELOTTE VLOEBERGH'S 19



Rayuela: een hinkelspel, Julio Cortázar, p.383, r. 29-31, 2017, pencil on paper

JUSTYNA WIERZCHOWIECKA

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Museum Studies is a spatial collage series bringing together two and three dimensional objects from different sources, either found or conceived by Justyna Wierzchowiecka. The artist reverses the status of actual artworks, or of mundane objects that resemble them, by freely combining different attributes. After selecting certain images or their reproductions, she reconsiders their meanings and, by isolating them from their natural surroundings, situates them in an abstract environment, building up hyperbolic relations between the invaluable and the worthless, which are almost equivalent when projected on a screen. Our devices, almost embedded into our hands, present an oversaturated hybrid museum made up of the on-demand imagery found in the online-and-offline circulation of incorporeal images that interweave with experiences of looking at artistic- and non-artistic material creations.

The artist examines self-referential practices and documents obsessions. Her recent work looks back to one of the oldest known expressions of this, taking as a point of departure the uninterrupted operations of the Atelier de Moulage (i.e. plaster-cast workshop). Located at the back of the Art & History Museum in the Cinquanteenaire Park, a stone's throw from the epicenter of the EU in Brussels, this is the place where an army of anonymous artists produced copies, immaculately white and intact, of any artwork, illusorily resembling the originals. The artist turns her apartment into a DIY version of a copy-paste studio after one visit.

Justyna Wierzchowiecka (1991, Koszalin, PL) completed her BA in visual design at ÉSAD Orléans and graduated from the MA photography course at the La Cambre Visual Arts Academy in Brussels in 2016. She was the winner of *Showoff 2016* during the Cracow Photo Month and one of the participants in *Plat(t)form 2017* at Museum Winterthur in Switzerland. Her recent work was presented in the solo exhibition *More Than Once* at Komplot in Brussels (2017) and as part of BIP Liège (2018). (Text: Romuald Demidenko)

JUSTYNA WIERZCHOWIECKA

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Detail from the exhibition More Than Once at Komplot, Brussels, 2017

Guy Woueté does not limit himself to the use of one medium. The artist works with sculpture, painting, installation and video as well as photography. His approach can be compared to that of a reporter recording the reality of everyday life but with a very different outcome. Focusing on topics as immigration, globalisation and the North-South axis, Woueté's practice presents a narrative that tries to break with common Western discourse. His works can be read in different ways but they always encompass social criticism.

The continuing project and installation *La dernière marche – the last march* originates in an artists' laboratory that took place in Leipzig in 2017. In this context, Woueté investigated the contemporary use of a march or demonstration and how we occupy the public space to invent or reinvent the community of otherness and address issues that worry us. He then produced banners and white flags that were carried by people protesting against the gentrification of their neighbourhood in Leipzig.

A similar demonstration took place in Ghent before the exhibition. The film being shown recalls this moment and also includes the sound-track of a conversation between the artist and Tom, an activist. The light box was made after the "Republican Marches", a series of rallies that took place in cities across France on 10 and 11 January 2015 to honour the victims of the Charlie Hebdo shooting, the Montrouge shooting and the Porte de Vincennes siege.

Guy Woueté (1980, Douala, CM) works in Antwerp and Douala. He studied sculpture and painting in Douala and was a resident at the Rijksacademie van Beeldende Kunsten in Amsterdam. He graduated from the University of Paris 8 (2014) as well as from Erg School of Arts in Brussels (2016). His work has been shown worldwide, including the Biennales of Dakar (2018) and Havana (2009); the International Film Festivals of Toronto (Images, 2013), Montréal (Film Black, 2012), Rotterdam (2010) and Kampala (2007); and *The Generational: Younger than Jesus*, New Museum, New York (2009).



La dernière marche - the last march, 2017-..., multimedia installation (calico flags and banners, pallets, wood, drawing and print on paper, stereo sound system, 32" flatscreen, video, lightbox, black buckets, raw coffee and cacao beans, stone, sand, megaphones)

**S.M.A.K.
PROGRAMME
2018**

**Broodthaers-
kabinet**
| 10.03.2018...
| 30.04.2019

**De Vereniging
toont
Mandla Reuter
Neompalta**
| 22.04...
| 13.07.2018

**Zhang Peili
Uplifting**
| 02.06...
| 21.10.2018

**Uit de Collectie
Out of Time**
| 02.06...
| 21.10.2018

**Leo Copers
1969–1974**
| 02.06...
| 02.09.2018

**Nina Canell
Energy Budget**
| 23.06...
| 02.09.2018

**Raoul
De Keyser
oeuvre**
| 22.09.2018...
| 27.01.2019

**HENRY ANDERSEN
ELIAS CAFMEYER
ANAÏS CHABEUR
MAUD GOURDON
JONATHAN PAEPENS
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