

Philippe Van Snick ^E dynamic project

dynamic project showcases the wide-ranging oeuvre of Philippe Van Snick (Ghent, 1946 – Brussels, 2019). The exhibition is akin to a musical suite in which key works vibrate in dialogue with lesser-known ones. It is conceived as a walk, focusing on works that demonstrate how the artist observed the complexity of the world and life.

Van Snick's oeuvre, which defies categorisation, does not exhibit any abrupt stylistic ruptures, but is a meandering process of reflection that allows his intentions to shine through. His works are all characterised by a personal note, a modest stylistic gesture and the echo of vulnerability.

Van Snick's work builds further on constantly varying systems, which are both scientific and poetic. His artistic practice is distinguished by the decimal system (0-9) and the associated ten-colour palette, both of which offered the artist unlimited possibilities for expressing time-honoured abstract beauty.

The exhibition begins with Van Snick's first sculptural analyses and scientifically elaborated explorations of time and space, takes in conceptual photos and short films, and ends with his later encounter with colour. Paintings are given a hue, but murals are also created in which colour adds an extra dimension to the spatial experience. Van Snick uses colour not only as something "ready-made", but also as a mixture, as a metaphor for doubt and the fragility of life.

Furthermore, a strong focus is placed on Van Snick's intimate living environment: his garden and house in France and Brussels. Throughout his life, the artist was fascinated by nature and its wonderful structures and cycles. He instinctively plays with elements from nature in his work, which he supplements with geometric interventions.

dynamic project is a dynamic exhibition that leaves the architecture of the museum untouched and follows the rhythm of the spaces. It reveals Philippe Van Snick's oeuvre to be permeated with wonder, inquiry, doubt, love of nature, the cosmos, life and art.

Marta Mestre & Luk Lambrecht

0 Ellipse

During a study trip to Spain and Portugal in 1970, Philippe Van Snick becomes fascinated by the ellipse. This unusual shape enters into a dynamic relationship with the world, and is like a magnetic field that at once unites and expands. Far more than a geometric shape, the ellipse is a structure that makes tangible the streams of life and the cycle of day and night. It becomes a leitmotif in Van Snick's oeuvre. In this exhibition, the ellipse is a line of force – or escape line – that propels us through the rooms of dynamic project.

The works in this room all express the relationship between Philippe Van Snick and the world. Alongside the ellipse works from 1971, in the middle of the room you also find *Seismograaf* (1982) and *Territorium* (1999), two works that can be read as a self-portrait of the artist. *Seismograaf* is a small sculpture, an artefact that is the result of listening to and recording the world. *Territorium* is a stake that marks a space or "sets out a space", as the artist himself put it. The sculpture is 183 cm tall, the ideal human height according to Le Corbusier and coincidentally also the exact height of Van Snick. As an abstract self-portrait, *Territorium* marks the presence of the artist. "I myself am absent, but the stake materialises a certain presence."

The painting in this space, *Untitled* (2017), is a synthesis of Van Snick's vocabulary. But it also represents a departure. It reveals the duality between organic and geometric forms on the one hand, and on the other, his experimentation with the fixed colour palette. The work reflects his desire to take new steps, to open himself up to fresh possibilities, and to thus create greater scope for brushstrokes, texture, movement, and vibration.

0 Infinite world

At the centre of this room is (0-9) *Stoel* (1975). It is a familiar object, a found object, almost "a work without an artist", as Marcel Duchamp described the readymade.

The network of metal threads under the seat is reminiscent of a constellation of stars. With its fragile, tentative entanglement, it asks you to delve into the complexity of networks and relationships. The works in this room are also interrelated within an unstable network. Their sensitive way in which they connect to each other shows that Van Snick's work does not seek to convey analytical knowledge about reality, but a kind that is poetic and meandering.

Van Snick embarked on his artistic research at the age of twenty-two and created the series *Witte landschapschilderijen* (1968). Although the works are still very formal, they nevertheless betray a focus on the invisible, on the pulsating movement that springs from matter, which is both hidden and revealed by the white paint.

In 1974, with *Épingles de signalisation* (bleu), a wall installation with a hundred pushpins, he takes his first steps along conceptual pathways. Van Snick himself called this work "a game for the eyes", a game with seriality in which the infinite variations of the world take shape. The artist extends his decimal system a year later with *Décagones* (1975). Later, he will complement this with his ten-colour palette, thereby arriving at a total and consistent worldview.

Finally, the spirals on the drawings in this room focus on the process. They are a beautiful metaphor for the swirling world that Van Snick sketches in whimsical lines.

0 Richtingen

"The idea is to capture a world view in a system that is highly variable and remains open, but which can be universally applied via numbers". As his words make clear, Philippe Van Snick went in search of a mathematical "system" for his artistic project, one that could translate the complexity of the world and social interactions.

This is why he often uses numerical and quasi-numerical concepts in his work, such as 0-9, a-b, 0-∞ and every possible combination thereof, ad infinitum. Van Snick does not use science as a rigid and monolithic truth; but on the contrary actually attempts to use the discipline to capture the uncertainty and instability of life. Every one of the formulas in the squares in this room can be empirically translated into the tangible, everyday world. For example, they reappear in the vapour trails left behind by planes in the sky, or in the simple movement of people walking.

Van Snick's interest in science also causes him to seek out artistic applications for the decimal system (0-9). First, he explores how he can deploy this system within photography, how it behaves on paper or on film, then he transfers it into the space itself using drawing pins, only to finally unleash it on colour.

The works in which Van Snick uses the decimal system have a spatial sensibility and explore the relationships between different elements: points stand in a row around a fixed line, lines move and connect points, images are perforated, and so on. An invisible drawing of the world reveals itself in the materials, as is also the case in the wire ensembles on the walls.

1 Ongoing

In 1972, at the height of so-called ping-pong diplomacy, the American President Nixon visits the Chinese President Mao Zedong. This rapprochement between two superpowers causes Philippe Van Snick to make a series of drawings, photos and a black-and-white video, which he entitles *Ping Pong Revisited*. The arrangement that you see here is an installation based on this series of works, which Van Snick created for an exhibition at the Museum of Contemporary Art Antwerp (M HKA) in 2017.

More than an allusion to politics, *Ping Pong Revisited* (2017) is a social interaction, a game, a constant back-and-forth between artwork and viewer, in which observation and experience play a central role. Works such as *Ping Pong Revisited*, which demand direct participation from the public, question the traditional position of the "passive" viewer. The desire to fuse art with life is a perennial driving force in Van Snick's oeuvre.

Alongside *Ping Pong Revisited* you will also find a thoughtful selection of early photos from Van Snick's conceptual film and photographic archive, along with the video *Druppels en koffie* (1975). These works express duration and movement, instability and flux. The archive, which can be categorised as halfway between documentary and artistic, was not exhibited for long, but nevertheless sheds an interesting light on Van Snick's artistic process. It contains photographic and moving images that have steered the artist's oeuvre.

2 Fundaments of nature

The garden is a unique personification of the constant and fundamental connection between humans, life and the world. It is an intimate observatory in which we can observe the complex rhythms of nature. For Philippe Van Snick, the garden is a space that breathes vitality.

The works in this room reflect Van Snick's constant back-and-forth between his garden and his studio. Collected here are small sculptural works, drawings and experiments with materials, not all of which have the status of an artwork, but which do present an image of the "shifting idea". Certain objects are as ephemeral as plants, while others consist of defined geometric shapes or photographic records of the artist's daily life.

Van Snick makes many works in his garden. Examples include *Strijk* (1979), or the subsequent *Kleurmachine* (1979) and *Oranjé* (1983). He also transforms various plants species in his studio space into artworks, such as *Philodendron* (1983) or *Ficusblad met cijfercode* (1983). Whilst the tables on which these works are exhibited do not replicate Van Snick's studio space, they do echo it. These are vibrant meeting places in which an endless dialogue takes place.

Finally, broken glass in a variety of colours has been affixed to S.M.A.K.'s windows in this room. This installation from 1979 lies on the border between interior and exterior and shifts your gaze outside. It suggests vitality and, through the fragmentation, alludes to urban decay.

3 Diaphragm

The large-scale works that Philippe Van Snick makes in 1969 place him alongside minimalist and conceptual artists such as Robert Morris, Sol LeWitt and Daniel Buren. The large, regular shapes resemble autonomous entities in the space. Some works are offshoots of earlier ones. Thus, *Window Suite/Quatre projections de façades* (1969) follows on from the orthogonal projection of *Synthese van Traditioneel L-vormige kamer* [Synthesis of Traditional L-shaped room] (1968-1969), which he had designed a year previously for the sixth Paris Biennale at the Musée d'Art Moderne de la Ville de Paris.

Both artworks testify to the intense focus on spatiality that was then typical of minimal art, while also questioning the viewer's experience and memory. With the contradictions they evoke – such as hard versus soft, construction versus deconstruction, or distance versus proximity – they demand the viewer's engagement. The works invite you to adopt different perspectives, to wander around them, or to circle, and feel them breathe.

Kleurmachine (1979) is also in this space. This work marks a fundamental turning point in Van Snick's oeuvre. Here, for the first time, he applies the decimal system to colour. In 1984, he introduces the distinctive day-and-night duality. This step heralds a new, highly experimental period that will have a major influence on Van Snick's work in the decades that follow.

4 Mélanges particuliers

Colour first appears in Philippe Van Snick's oeuvre in 1979. With it, he embraces the world and life even more fully. He creates his renowned ten-colour palette by applying the decimal system to colour. It comprises the primary colours (red, yellow, blue), the secondary colours (orange, green, violet), the non-colours (white and black), and finally, gold and silver. Later, in the mid-1980s, he adds another shade: pale blue. This is contrasted with pitch black, with the two colours symbolising day and night respectively. Colour presupposes light, thereby making day and night synonymous with two different realities: that of seeing and not seeing. By supplementing the ten-colour palette with day and night, Van Snick is not only able to depict the visible, material world but also the invisible, immaterial one, the realm of the imagination.

The new system affords the artist endless possibilities. In the mid-1990s, however, illness and existential doubt prompt Van Snick to abandon his rigid system and he starts to mix the different colours. His work becomes "personal". Of this development he said: "Colours do not imitate, they are mine".

In 1995, for one year only, he created the series *mélanges particuliers*, fourteen monochrome paintings with a telling title. He cut up a large canvas into different sized pieces to make the works. Each one is painted in a mixture of the ten colours, created by adding the pigments in different ratios. He applies the mixtures layer by layer until he reaches a moment of satisfaction. Before stretching the canvases, he adds his signature in pencil to the centre, followed by the year of execution, 1995.

Although this period is of seminal importance to Van Snick, he decides to return to the lightness of his ten colours at the end of that year.

5 Colour

Colour does not make an appearance in Van Snick's oeuvre until 1979. This occurs during a period in which the European avant-garde increasingly distances itself from the purely analytical and starts experimenting with colour and expression.

In the wake of the decimal system, a palette of ten colours is created, which is both an abstract yet personal interpretation of the numbers involved. The colours symbolically take over the figures of the decimal system and are also somewhat limited by them. The artist nuances his self-imposed limitation: "The limitation may not be too strict. You may not alienate with a tiny detail. I do not want to exploit anything systematically".

Van Snick's ten-colour palette comprises the primary colours (red, blue and yellow), the secondary colours (orange, violet and green), the two non-colours, black and white, and finally also the two precious metals, gold and silver. This palette depicts everything that we observe. In his oeuvre it functions as a unique chain, a single coherent whole and system, which like natural cycles is subject to (un)restful continuous variation.

In 1984, Van Snick supplements his ten-colour palette with soft blue and pitch black, two shades that symbolise day and night respectively. Only with the entrance of day and night is Van Snick's colour alphabet complete. The nuances and variations that he is now able to introduce into his work are immense and "immeasurable".

This space contains the intervention *Polychrome Désstabilisé-re* (1985), which fills an entire wall. In this work, ten polygonal, floating canvases, each painted in a colour from his palette, fill the central empty plane. In the eleven, rectangular canvases, the pieces of the puzzle fall into place.

Here you will also find (0-9) *Lady Comfort* (1983), as a "closed" circle or community. This installation is comprised of ten tables of brown cardboard boxes bearing the commercial logo of the brand 'Lady Comfort'. The undersides of the boxes are painted with the ten colours of Van Snick's colour palette, always in the same formal pattern. As if these were ten puzzles with an identical motif, which is always coloured in differently. By making use of banal, commercial packaging, not only does the artist question (endless) consumption with this work, but he also comments upon the theatricality that often characterises minimal art. In this installation, the linking of worthless materials to abstract colour values brings about a striking synthesis of high and low culture.

In *Vertikaal* (1993) everything finally comes together in a single condensed pedal point. Ten beautifully delineated colours flank one another as though in a parade. On their periphery, they are bounded on both sides – or rather "unbounded" – by the blue and black of the day and the night. Together, they amount to twelve, a figure that registers the work in the experience of time.

6 Desire

"If something looms up out of nowhere, you first see indefinite elements with no coherence. Upon closer inspection, and continuing to experience and understand what is coming your way, you see that there is a connection between the separate parts, in an elliptical movement, an identical path, a spatial object. Ellipse. Loose, arbitrary, rounded, coloured shapes on a drab background. An image created out of my practice. Interacting with elements that are adrift, yet connected by what has preceded them. The viewer does not walk on the islands, he dreams in longing... flight. The coloured islands, restrained by the dynamics of Day and Night, lie in a temporary position, later most likely drifting in an elliptical orbit!" (Philippe Van Snick, October 2016)

All art, however abstract, hides or reveals content that is linked to the mental and intellectual state in which the artist finds himself during the creative process.

Eilanden (2016) is a "floor image" that consists of ten capricious pieces of canvas, painted in the ten colours of Van Snick's familiar palette. These ten islands can be freely placed in the space and are supplemented here by two other floor paintings, in the colours of the day and the night. They fill the exhibition space. You can look at the works and walk around them, or mentally immerse yourself in their presence. The islands are also a poetical and critical statement by the artist that has lost none of its contemporary relevance. They represent a world that is characterised by uncertainty, a world adrift, in which pushbacks do not give people who are fleeing a solid foothold on the ground.

The series drawings, entitled *La Promenade* (1990), is created just after the fall of the Berlin wall. It depicts Van Snick's walking stick, with a black and blue tip on either end. Whilst *Eilanden* is about implicit tranquillity, *La Promenade* expresses the tranquillity experienced by the artist on holiday in his country house in the French village of Le Bos Nord. The stillness and magnificence of this landscape broadens his visual language.

The dynamic between *Eilanden* and *La Promenade*, between tranquillity and restlessness, prompts poetic reflections on the impact that lines and colours can have on your mood and way of thinking.

7 Dag / Nacht

In this room, *Produktie Staat* (1987) plays a central role. It is a key work in Van Snick's oeuvre, in which 120 squares of white plasterboard keep one another in balance like an unsteady house of cards. The two wooden cubes on the edge are painted in the day and night colours. They border the work and at the same time are an allusion to the hard "day and night work" needed to produce the installation. Resting upon each of these two cubes are ten white panels, through which the decimal system also creeps into this work.

Van Snick likes to leave his work open to interpretation. *Produktie Staat* can therefore be seen as both a reflection on labour and a reference to important avant-gardists from art history, such as Mondrian, Malevich, Vantongerloo, Morris or Serra. It is replete with tension. Touching a single component can cause the entire construction to collapse. The installation is fragile and thus embodies the brittle, poetic starting points of Van Snick's oeuvre, which link his art to the world, the economy, time and life.

The monumental *Symmetrische – Asymmetrische reeks op paneel* (1988) consists of square diptychs, in which each part is exactly half of a rectangular wooden panel. The piece as a whole is sawn in two but the materiality still suggests completeness thanks to the continuous grain of the wood, which is only interrupted by the empty in-between space.

On the left-hand panels, the colours of day and night remain symmetrical. On the right-hand one, this symmetry is absent. Here, Van Snick adds a single colour to the day and the night and the composition is unexpected and apparently coincidental. If you look carefully, you sense the field of tension between left and right, as though you are watching a game of ping pong. About this duality between symmetry and asymmetry Van Snick himself says: "How are we put together? We are symmetrical in our eyes, but inside we are asymmetrical. Symmetrical/asymmetrical, is everything not constructed thus? That is really my question and that is what I am attempting to portray".

Three other works in this room seamlessly connect with this artistic investigation into symmetry and asymmetry: *Dag & Nacht*, *Maankart* (1985) and *Observation ellipsoïde* (1977) but also the iconic *M.B. - J.B.* (1986), in which Van Snick replaces his day and night colours with portraits of Beuys and Broodthaers, whose visions of art were diametrically opposed.

Demonstratie Goud en Zilver (1984) is the film recording of a performance that Van Snick staged on the steps of the Brussels Stock Exchange. It began with a large sheet of glass in the middle of which the artist painted a vertical line. To the left and right of this line, he wrote respectively "Au" (gold) and "Ar" (silver). Afterwards he sprayed the two halves in the requisite precious metal colours, upon which he slid the pane of glass down the monumental steps of the Stock Exchange. This created an ocean of sparkling gold and silver shards at the entrance to an institution in which capital is consolidated and accumulated on a daily basis.

Finally, the extensive series of recent Polaroids from 2015-2018 on display in this room affords an extremely intimate and personal view of the milieu in which Van Snick lived and worked. The artist himself describes his Polaroids as "documents with a certain aesthetic value". These are observations of the world in the studio through the eyes of the artist, who pays minute attention to detail and unexpected "still lifes". These are not photographic tours de force, but delightfully spontaneous snapshots, in which technical faults are permitted. These intimate Polaroids are akin to a visual diary. They allow you to look into the soul of the artist, whose heart zooms in on the things he loves.

8 Territorium

This large room revolves around monumentality. In a central position on the floor – as a visual apotheosis – you find the shimmering plaster sculpture *Eclips* (0-9). Van Snick makes this important work in 1981, to mark the 16th Middelheim Biennale in Antwerp.

Eclips (0-9) consists of three monumental pieces, each with ten parts. They were cast in-situ from shapes cut-out of the ground in the sculpture park. The soil and the grass became the mould for a cosmic form. Afterwards, Van Snick presented the various elements in an arbitrary order in a pavilion. With their shapes (biconvex, planoconvex and concave convex) they allude to the principles of lens grinding and thereby to the importance of looking, the sharpening of the gaze. *Eclips* (0-9) is a white, "triptych shadow" of an astronomical phenomenon that carries within it duality and polarity, two concepts that are materialised in Van Snick's fragile and poetic art.

Another monumental work is *Grand Territorium* (2011). It is even more ambitious than the equivalent *Territorium* (1999), which you previously encountered in the exhibition, and that, in the words of Van Snick represents "a location for art, axis, anchor in time and affirmation of the artist's presence". Van Snick conceived this work in 2011 in collaboration with the French artist Jacques Vieille, in the grounds of his Château de Lacaze, in south-west France. Vieille has the following to say about the scale: "À mon humble avis le contexte a dicté sa mesure". (In my humble opinion, it is the context that determines the scale.)

Van Snick not only made sculptures and installations on a monumental scale, but also paintings. One interesting example of this is *Peau de Chagrin* (1996). Just like his series *mélanges particuliers* (1995), which you can see elsewhere in the exhibition and which were made in the same period of existential doubt, Van Snick here too mixes his ten colours in a clearly defined ratio.

The result is a surface with a bluish appearance, in which there is a reflection on the death of the artist James Lee Byars, who died that same year. "The act of mixing and layering the paint caused an emotionally to rise to the surface, a great serenity, a sombreness", Van Snick said.

Another monumental painting is *Attraction* (2018), a late work in which day and night float asymmetrically alongside organic shapes in shimmering colours. Day and night are also present in an open and condensed way in *Adem* (1994), this time together with the captivating interaction between red 4 and silver. *Adem* again attests to Van Snick's keen interest in architecture and spatial relationships.

Groot *Vertikaal* (1993-1994) literally determines the rhythm in this large room. This installation consists of twelve coloured stakes, each 270 cm high, whose arrangement is always adjusted to the space in which they are placed. Where *Groot Vertikaal* determines the rhythm, a selection from the painting series *Boulders, Borders & Bodies* (2016-2017) encourages experiential viewing. Van Snick makes these works after *Eilanden* (2016), which you saw previously in the exhibition and whose concept the artist did not reveal: "The idea of islands continued to fascinate me. Besides that, the portrayal of large boulders and the borders of objects. The shapes of amorphous bodies like boulders", said Van Snick.

The complex, twenty-two-part work *Chromatische reeks* (2005) is a synthesis on canvas of all the pictorial possibilities of Van Snick's colour system. The paintings have an identical format and each consists of nine planes. The central plane is always a mixture of the eight others that surround it. The sides of the canvas are painted left and right in the day and night colours, and at the top and bottom in gold and silver. If you walk past the twenty-two canvases, you experience a gradual gradation effect. As if you are watching a film, you literally feel the time pass in the space. The paintings can also be admired as aesthetic objects in their own right.

Finally, in this large room you will also discover a series of late drawings (2018) that are being exhibited for the first time. The unique visual language of this ensemble accentuates the artist's affinity with nature. Van Snick's annual sojourn in the magnificent landscape of Le Bos Nord in France is extremely important to him. But the artist is also inspired by "the pulsating South", which he experiences during a trip to Brazil in 2015, and this pushes him towards an even freer use of colour, as you can see in these drawings.

9 Public Space, Printed Matter & Visual Essay

In this space, with a view of the Marcel Broodthaers cabinet, you can view the projection of the photo series *Philippe Van Snick In Situ, 1999-2016* (2022) created by Jan Kempenaers. This images capture the works that Van Snick realised in the public space. You can also admire the models of these permanent installations.

In addition, you can watch the film *Percept, Affect, Concept* (2008). This unusual visual montage offers an insight into the intellectual sources and the world of Van Snick. It is punctuated with quotes from Deleuze and Guattari, amongst others, and contains photos and pages of text from anthropological studies about African peoples.

The wall-mounted display cabinet contains limited editions, magazines and unique documents, the majority of which have never previously been exhibited.

The art of Philippe Van Snick is inexhaustible. Reckoning, calculating, eliminating and "recalculating" are the verbs that have continually guided him in his lifelong "oeuvre project", which has never allowed itself to be labelled or lumped together under the denominator of a style. Just as with unpredictable free jazz, the complete freedom in this impressive oeuvre prevails and dominates, and it fills our hearts with both tranquillity and unease.

Curators

Luk Lambrecht and Marta Mestre

Inspired by texts by and conversations with:

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Philippe Van Snick Estate

Founded in 2019, the Philippe Van Snick Estate takes care of the artist's oeuvre: it is responsible for the management, conservation and dissemination of his artistic legacy. It aims to keep the oeuvre visible, facilitate new research and increase its international exposure.

www.philippevansnick.com

Facebook (Philippe Van Snick Estate)

Instagram (@philippe_vansnick)

Discover more in the framework of the exhibition:

IN OUR BOOKSHOP

Limited publication: *Archive Revisited*

A leporello based on an artwork discovered shortly after Philippe Van Snick's death in 2019. This limited edition of 100 copies is a life-size reproduction of the original and can be purchased in our bookshop.

Dynamic Project II

As a follow-up to the *Dynamic Project* book, a second chronological publication will be published, offering an overview of Philippe Van Snick's artistic practice from 2010 until his death in 2019. The chronology, compiled by Wouter De Vleeshouwer, is accompanied by essays written by Lewis Biggs, Carles Gourra, Philippe Van Cauteren and the exhibition curators, Marta Mestre and Thomas Desmet and is published by Borgerhoff & Lambrechts MER.

Book launch on 05.03.2023.

The Project

This book, published in 2019, is the result of an intense collaboration between Philippe Van Snick, Marijke Dekeukeleire and graphic designer Inge Ketelers. Sadly, the artist was never able to hold the printed edition in his hands. The book is published by S.M.A.K. and includes texts by Koen Brams, Liesbeth Dean, Marijke Dekeukeleire, Heide Hinrichs, Luk Lambrecht, Marta Mestre, Philippe Van Cauteren, Philippe Van Snick, Jacques Vieille & Ghislaine Portalis and Wim Waelput.

IN THE MUSEUM ROOMS

Griet Teck - Visual essay: à la rencontre de

Intensité (Intensity, or the Encounter)

in collaboration with Marijke Dekeukeleire

and the Philippe Van Snick Estate

On display in the Barcozaal (ground floor, S.M.A.K.).
A discussion around the visual essay will take place in February 2023.

10 activations by dancer and choreographer Mooni Van Tichel, spread throughout the duration of the exhibition and based on Van Snick's use of the decimal system.

Frames: a composition for Philippe Van Snick, een concert van Abel Ghekiere Band

in de tentoonstelling op 01.12.2022 on 20:00.

MUSEUM SQUARE

Flags Brussels/Pastel Bruxelles, reprise of

A Temporary Monument for Brussels #4, 2019,

in collaboration with artlead.

IN MSK GENT

Eclips II, 1978-2022

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