

Island

POTPOURRI SQUATPOT

In its state of sensing toward whatever ends PotPourri Squatpot is.

Its skin, a surface reflective of its not so shallow pores. A fusion function parades the limits of endo- exo yo-yo wavers. More a witness to these transferrals, skin resists barrier status, and is deemed untouchable. The fluctuates vibrate and skin finds itself doubled as voice, this alliance echoing a crisis of presence.

Sssssssensuality or ssssssssseduction?

Watch its hands wondering around ...

Squeeeeeeezing
Presssssssssing
Builddddddging
Modlingggggg
Handdddging
Rumbbbbding
Pattttttttting
Getting rrrrrrid
Making lenghtt
Grabbbing
Strokkkkking
Punchhhhing
Tippptapping

Watch her movessssssss.

Curlinggggg arrrrrrround
Is it sssssssensuality or ssssssssseduction?

Ses longs doigts explorent et fouillent dans le noir.

Farfouillent et parcourent les différents objets.

Ils saisissent à l'aveugle.

Imaginent et présument.

Spéculent et paniquent.

L'obssssssssssssurité inquiétante guide ses long doigts.

Ses ongles cognent contre une surface rigide.

Ils ondulent doucccccement et rencontrent la sssssssssssssssssssssssssssssssssssssssphère.

Its weightless property does not prevent it from impressions and thoughts, nourished permanently by its voracious need to apprehend reality and its content. From a rational to an imaginative approach its action of synthesising concepts comes from a need to extract content from a contextualised signification and free it in a broader and fantasised space of appropriation.

Tortuous palace drawn to a quest of an incertain issue knowing that what might feed it might also generate hunger for more. Always being driven by its boiling nature.

The body is inhabited
By a secret dwelling,

She's beating
She's beating

Whose quality is that of staying hidden, wrapped under the outer surface of things. The vessel of the heart is there, always in contraction and expansion. It grafts itself to other organs, to their movements and states of becoming. Guided or deceived by her emotions, the vessel is an organ; organ as engine, engine as entity. The entity suffers and enjoys what she induces. She's beating. She's beating. What she is caught in is generated, weaved. She creates and stretches until she touches or grafts herself to what coexists.

Round two

She's beating

Antechamber of the mechanic flux of digestion, the walls of the stomach stretch and contract themselves preparing for the transformation of matter. Fright, *contraction*, Love, *contraction*, ingestion of rice at dinner, *contraction*.

In suspension in this space of passage from one state to another, the bodies, troubled and agitated by the movement of the machine, are in transit. Obllobloblobblop... Insubstantial waves rattle the visitors of the seeping cavity. In the pulsating stomach, inconstant temporalities come together.

Dominion of the transitory, where the elements present turn passive, confronted with forces and movements imposed on them. Digesting then becomes being processed as well. The spatiality of the stomach grants us the possibility of confusion and comfort. But the troubling discovery of the growling beast shouldn't frighten us nor make us doubt our capacity to process. But mostly bring us to the realisation of the vagueness of the procedure.

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Statement

EN

An exhibition by Antonia Brown, Justine Court, Johanna Grivel, Naomi Quashie and Maurine Rolland at Island. Fictitious Legacies is a project born of a meeting of five feminine subjectivities. It questions : How to approach the characteristic difference of these subjectivities, while avoiding the pitfalls of a recurrent paternalism and cultural ethnocentrism ? Is it even possible ? To do this, the exhibition becomes a fictional body fed by narratives that intersect and allow the building of a fictional landscape while affirming the content of these five personalities, enriched by their respective kins.

Fictitious Legacies was initiated in the frame of the seminar 'Après l'école' of La Cambre coordinated by Céline Gillain.

FR

Une exposition d'Antonia Brown, Justine Court, Johanna Grivel, Naomi Quashie et Maurine Rolland chez Island. Fictitious Legacies - projet né d'une rencontre de cinq subjectivités féminines - questionne : Comment aborder la différence caractéristique de ces subjectivités, tout en évitant les écueils d'un paternalisme et ethnocentrisme culturel récurrents ? Est-ce même possible ? Pour ce faire, l'exposition devient un corps fictionnel nourri par des narrations qui se croisent et permettent de construire un paysage fictif tout en affirmant la teneur de ces cinq personnalités, enrichies par leurs kins (de l'anglais kin) respectifs.

Fictitious Legacies est un projet réalisé dans le cadre du séminaire 'Après l'école' de La Cambre - coordonné par Céline Gillain.

Biography

Antonia Brown

Antonia Brown's practice looks for relations between constructed scenarios, the agential forces of materiality and forms of staging the body. Through her installations she experiments with the seductive pull of multiple senses that slip into a space of mutual affectivity. In exploring questions of where memory activates itself she asks how matter participates in the ongoing materialisation of bodies and identities.

La pratique d'Antonia Brown cherche les relations entre des scénarii construits, les forces agentielles de ce qui est matériel et les formes de mise en scène du corps. À travers ses installations, elle expérimente les éléments de tractions séduisants, qui s'imprègnent de multiples sens. S'insérant au sein d'un espace où les agents sont affectés mutuellement. En explorant des questions où la mémoire vient s'activer, elle interroge comment la matière participe à l'incarnation en devenir des corps et des identités.

Justine Court

Justine Court is a young artist with her sun in Aries, rising in Virgo. Her installations and narratives form fictional and reinvented worlds, in which her characters attempt to build their authenticity.

Justine Court est une jeune artiste née sous le signe du bétier ascendant vierge. Ses installations et narrations forment un monde fictif et réinventé dans lequel ses personnages tendent à se construire une identité.

Johanna Grivel

Through her sculptures, Johanna Grivel attempts to materialise stories, interweaving fragments of inspirations and chance occurrences that transpire from the process of making. These syntheses come from a desire to evoke and to question, through the interpretations that she makes from a diverse array of narratives and sociological interests. Her practice tries to generate multiple forms, which can find meeting points and stimulate dialogue with each other. Oscillating with what is disturbing and seductive allows her to articulate her desires and intuitions, while telling stories to herself.

À travers ses sculptures, Johanna Grivel tente de matérialiser des histoires, des fragments de ce qui l'a inspirée, traversée durant leur réalisation. Ces synthèses viennent d'une volonté d'évoquer et de questionner, par les interprétations qu'elle fait entre autre de récits divers et d'intérêts sociologiques. Elle tente de générer des formes multiples, qui ensemble peuvent se réunir ou communiquer entre elles. Osciller entre ce qui tient de l'inquiétant et du séduisant lui permet d'articuler ses envies et intuitions, tout en se racontant des histoires.

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Naomi Quashie

Naomi Quashie, an artist living and working in Brussels, tries with her plastic research to address what identity can be. It is through a digestion of diverse iconographic influences (popular or not), without hierarchy, that she tries to crystallise what the position of a black female artist can be in a western contemporary society. Through her work she tries to approach what could be a multiple and hybrid identity, while emphasising on the relevance of the empirical subjectivity of the artist, but also the importance of personal mythology in her work.

Naomi Quashie, est une artiste qui vit et travaille à Bruxelles. Elle tente autour de ses recherches plastiques d'adresser ce que peut être l'identité. C'est au travers d'une digestion d'influences iconographiques multiples (populaires ou non), à la hiérarchisation inexistante, qu'elle tente de cristalliser ce que peut être aujourd'hui la position d'une femme artiste noire, au sein de la société occidentale contemporaine. Au travers de ses pièces elle essaye d'aborder ce que serait une identité multiple et hybride, tout en appuyant sur l'importance de la subjectivité empirique de l'artiste ainsi que le rapport qu'il peut porter à la mythologie personnelle dans son travail.

Maurine Rolland

By working with the confrontation between plastic arts and serial objects, Maurine plays through the ambiguities that emerge from the meeting of the singular and the multiple. She uses poetic and philosophical approaches, as both revel in derision. Through a fictional and self-introspective empiricism, she's particularly attached to exploring how temporary things may involve the future.

En mettant en tension arts plastiques et objets sériels, Maurine s'amuse de l'ambiguïté entre unique et multiple. Son approche, tant poétique que philosophique, s'affirme aussi dans la dérision. À travers un empirisme introspectif ou fictionnel, sa volonté plus large est de questionner l'ancrage dans le temps.