

## Work descriptions

*Correspondances* departs from optic resemblances between a Palaeolithic ochre fragment excavated from Blombos Cave in South Africa (+/- 72.000 BC) and correction marks in the handwritten manuscript of Rainer Maria Rilke's *Die Aufzeichnungen des Malte Laurids Brigge* (1910). Beyond their visual similarities this novel, Rilke's scratches in its manuscript and his letters to Franz Xaver Kappus evoke a reconsideration of the western reception of the ochre fragment and the use of language in archaeology in general. *Correspondances* consists of a frieze incorporating two letters, a publication and a series of silkscreened textiles.

In *Waviness* (sea)water, light, paper and micro-organisms portray themselves. Pouring (sea)water with micro-algae on fibre based photo papers causes the paper to undulate, transforming its hue. The resulting prints gradually disconnect from my intervention; each image being a combined response of several actors. After drying, some prints were enlarged and printed, some woven.

*Sehebenen* examines the egocentrism in Blanchot's and Rilke's texts that refer to the 19th century 'death mask' *l'Inconnue de la Seine* through physical appropriation of their manuscripts and editing marks. 'Sehebene' ('field of vision') refers to a plane on which fore- and background become fully integrated. It appears in an emancipatory study of early Christian decorative art (Alois Riegl, *Late Roman Art*

*Industry*, 1901). In *Sehebenen* this has been translated in a becoming intertwined of the exhibition text, source material and objects/images developed from this source material.

*Sehebene* is a wallpaper skirting placed underneath and between formica panels in former diamond shop in Antwerp Central Station. The patterns are based on the design of the veneer walls (including trompe l'oeil doors to backrooms). The skirting formed the backdrop for a series of three shows that were installed in the shop. Special thanks to Ada Van Hoorebeke and Nele Tas.

*qsds/sgsh* is based upon the wish to physically dissolve into one's surroundings, like certain insects do by means of mimicry and trompe l'oeil: resisting visibility. These prints show a design for a staircase runner on which the depicted space seems to collide with itself, resulting in relief-like compositions.

In *Fffhhh, Ssszzhh –or– Fffhhh, Cchzzz* the double exposure of a negative and positive image of the salon in Vila La Roche counteracts Le Corbusier's (modernism's) ideal of spatial relations. This indeterminacy continues in the exhibition poster showing a moment of the show's history, destabilising definitive exhibition display. The idea of leafing through a publication as a passage through space and time serves as a matrix for this display.