

Edith Dekyndt

From two thousand and ten to  
two thousand and sixteen



**Speed Dating**, *ensemble view, FDC Satellite, Brussels, January-March 2010.*



**Laboratory 02**, *blanket covered with tape, 1996.*



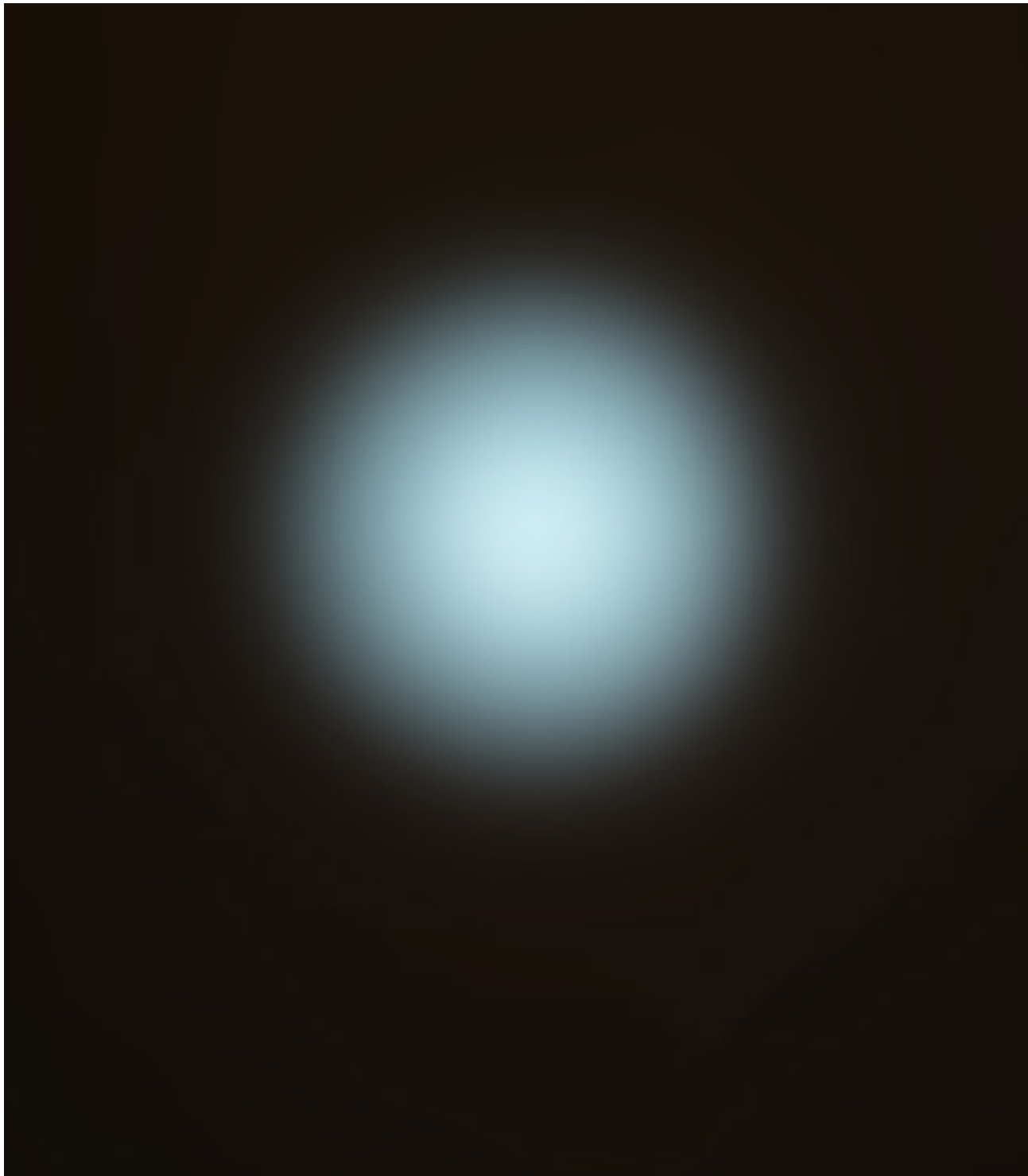
**Speed Dating**, *ensemble view*, *FDC Satellite*, Brussels, January-March 2010.



**Things Without Name**, video, 2010 in **Speed Dating**, FDC Satellite, Brussels, January-March 2010.

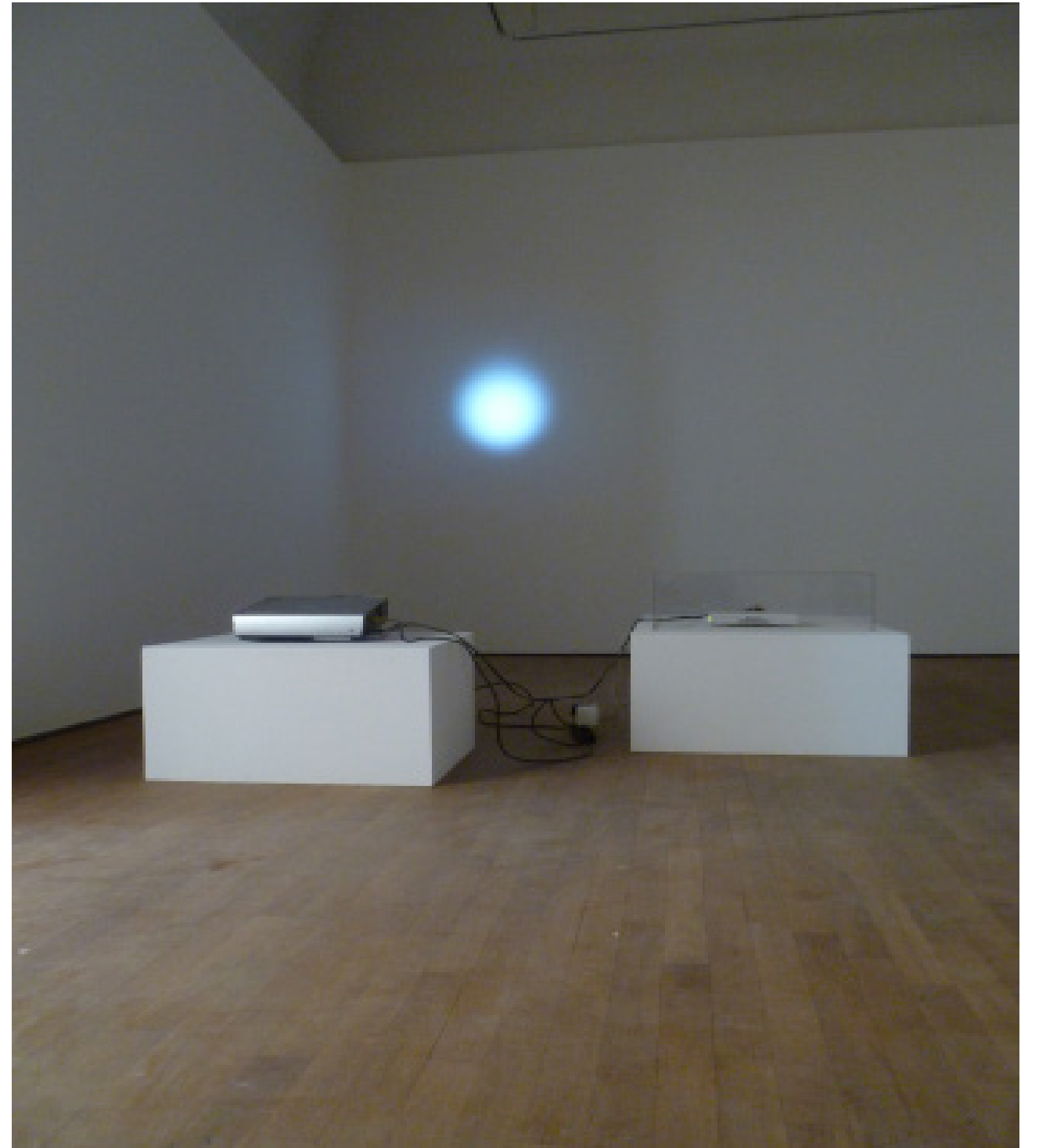


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**Perpetual Room**, *video-installation, detail, 2010.*

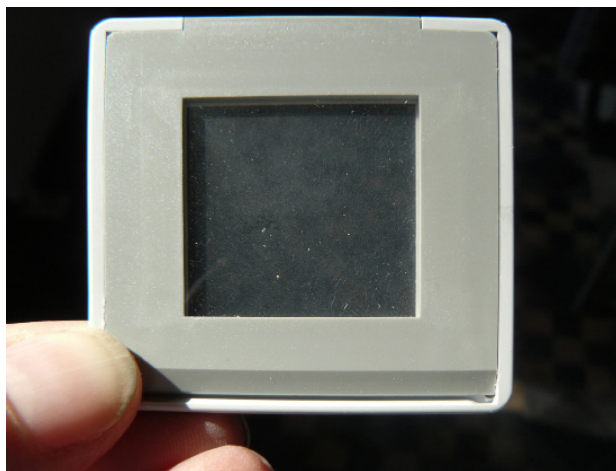
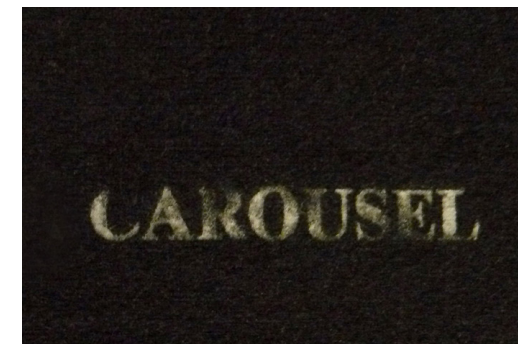
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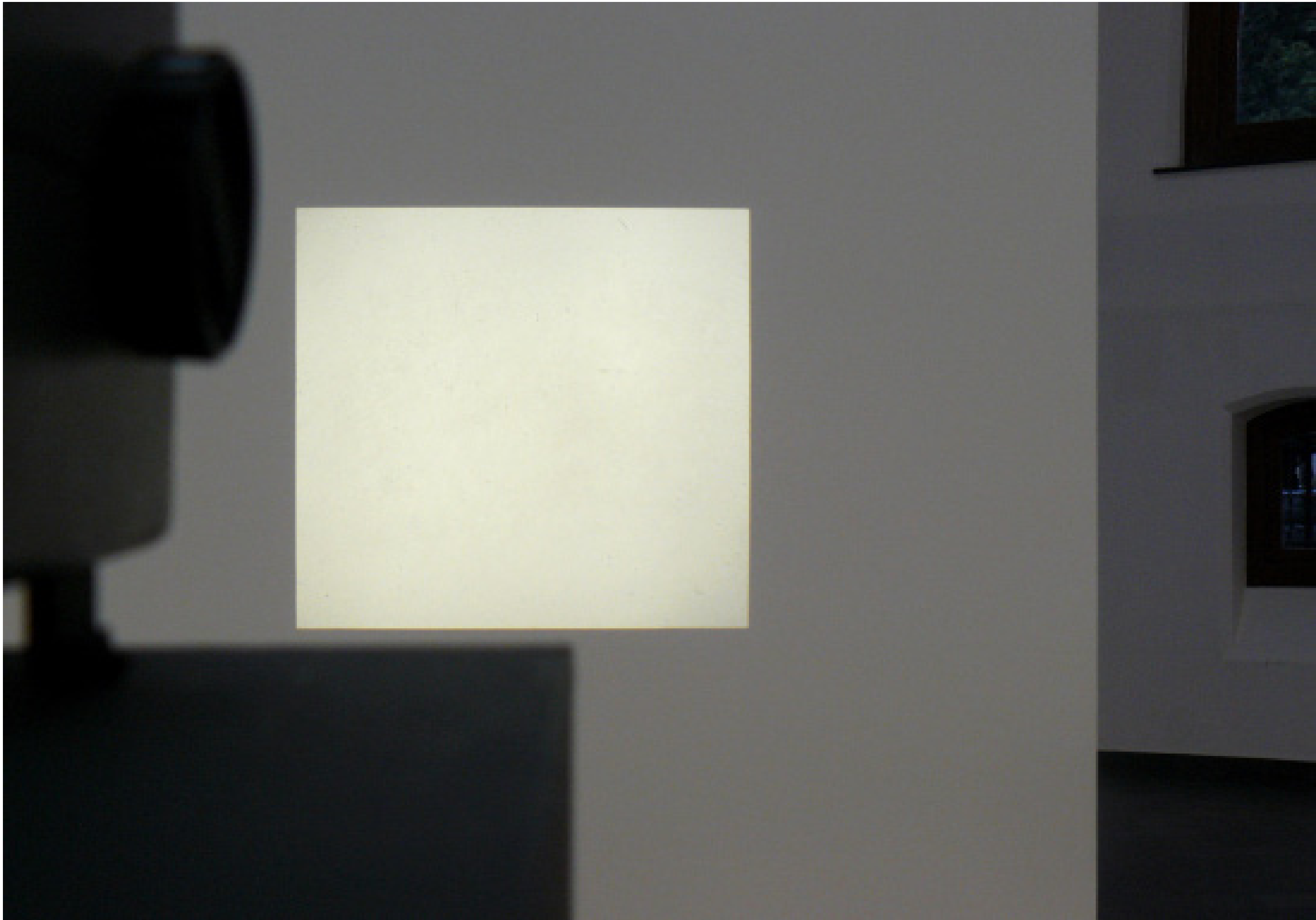
**Perpetual Room**, *installation view in Found in Translation, Casino Luxembourg, Forum d'art contemporain, 2012*

**THIS DEVICE ISN'T A SPACE SHIP, IT'S A TIME MACHINE: Edith Dekyndt's Carousel as example**

**Carousel** is largely made up of a Kodak slide projector, the familiar Carousel model made for 80 slide transparencies, which can be shown one by one at fixed intervals. In this case, the slides are unusual in that they are actually glass slide mounts that have remained in their original container for over fifty years, before coming into the possession of the artist and being taken out of their packaging. Each 35mm mount holds two glass plates to protect the developed film frame that awaits insertion; some of these plates seem to have been coated with an emulsion or lubricant that has dried and crackled over the decades. Despite the fact that the packaging has never been opened, minute dust particles have penetrated the boxes and adhered themselves to the glass.



**Carousel**, installation, 2010, in **Get Out of my Cloud**, KIOSK, Ghent, May- June 2010.



**Carousel**, installation, 2010, ensemble view in **Get Out of my Cloud**, KIOSK, Ghent, May- June 2010.

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Also included in the installation, on the backside of the projection wall, was a flat-screen monitor playing a fragment from the recently created cult American television series, *Mad Men*. The fragment in question is a short monologue from an episode entitled **The Wheel**. Only the sound and the English subtitling were shown – the visuals having been entirely removed. One heard and read the words of a sentimental Don Draper, the series’ main protagonist, who ascribes almost magical powers to the Kodak Carousel projector:

**Teddy told me that in Greek,’ nostalgia’ literally means the pain from an old wound. It’s a twinge in your heart far more powerful than memory alone. This is not a spaceship, it’s a time machine. It goes backwards and forwards. It takes us to a place where we ache to go again. It’s not called ‘The Wheel. It’s called ‘The Carousel’. It lets us travel around and around and back home again.**  
**Don Draper, Mad Men, 1.13 (The Wheel)**

**The Carousel** installation requires consideration within the framework of an ongoing investigation that Edith Dekyndt has pursued since 1999, which she refers to as “Universal Research of Subjectivity.” Dekyndt’s terminology is certainly unconventional. In English, it is customary to speak of research “on” or “into” something, rather than research “of” something. The incorrect formulation nevertheless relates two supposedly conflicting domains – research (which implies objective observation) and subjectivity (which implies the personal vision of the observed). It also suggests the field of tension in which Dekyndt places her art as a whole: at one pole are the worlds of what can be indexically registered and at the other lie our personal, subjective or sensual perceptions.

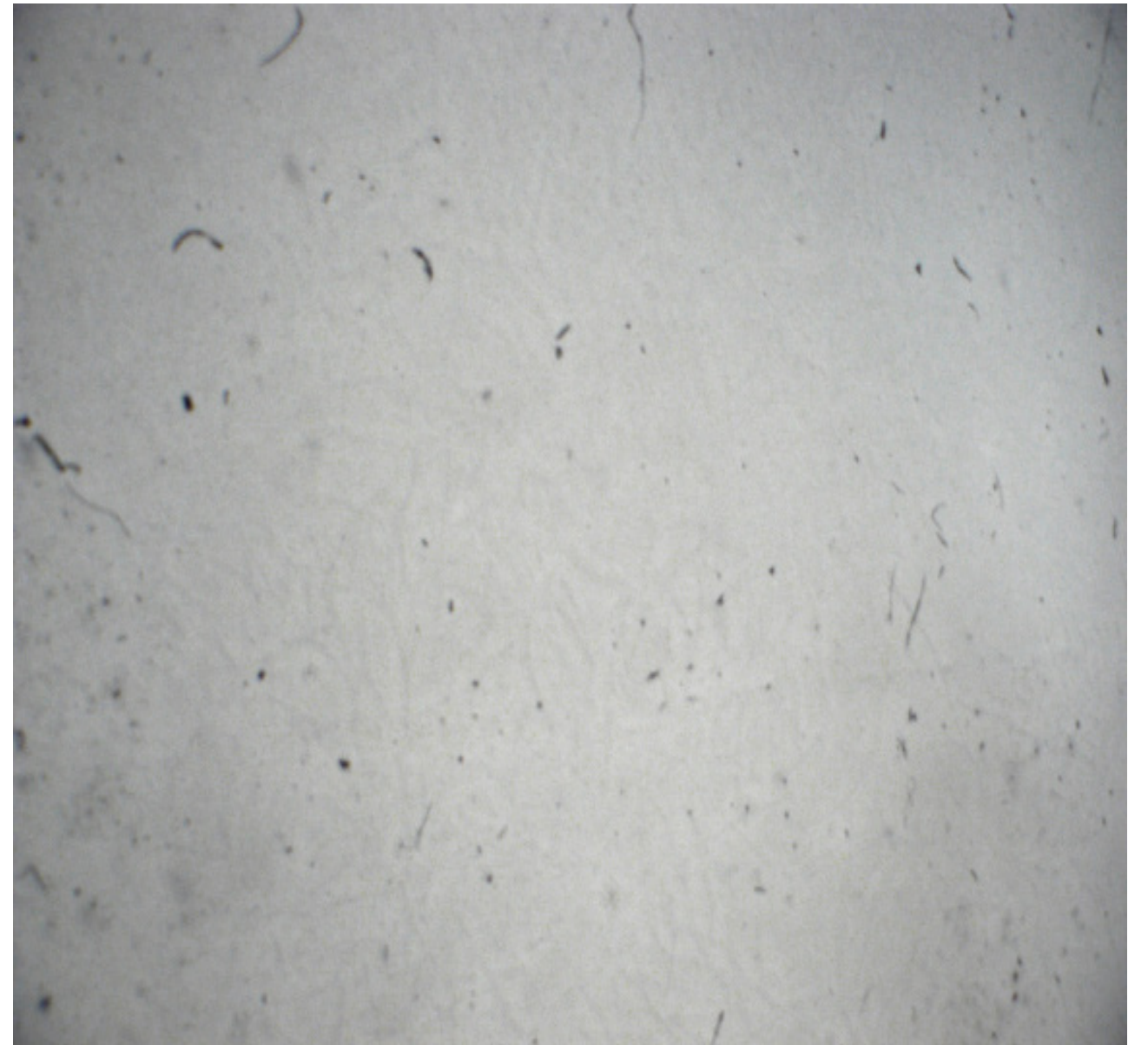
On entering the semicircular **KIOSK** gallery, **Carousel**’s viewers are immediately confronted with the white rectangular wall, centrally placed, with the light from the Carousel projector (behind them) projected repeatedly onto its surface. One might simply walk past this without connecting what is on view to any form of reality. The projected images may appear to be empty, giving the impression of a cumulative “nothingness.” On longer view, however, a more specific response might follow as the particles and the craquelure in the slide mounts strike the viewer – razor sharp and microscopically enlarged. We are suddenly confronted with the enormous pictorial power of these image and see a wealth of variations and subtleties.

At this level, Dekyndt’s work has elements in common with the visual vocabulary of certain works that bridged the Minimalist and the Conceptualist experiments of the 1960s and 1970s. A comparison with the work of Nam June Paik quickly comes to mind. In Paik’s **Zen for Film** (1968), a film shot without lighting is shown in a repeating loop. We come to see that this moving image is made up of the light from the projector, which also reveals the damage to the film and the dust that has settled on the celluloid. Edith Dekyndt’s **Discreet Piece** (1997), in which the dust particles floating in a space are captured by a projected light and seen onto the surface of a wall, has a similar visual aesthetic, which emphasizes making something out of seemingly nothing. In both instances, we perceive a microscopic representation of time gone by. Dust accumulates over the hours, days and years; and as such it may be called the physical trace of time, aiding time’s poetic visualisation.

**Wim Waelput**, curator of KIOSK, Ghent.

Extract from **Edith Dekyndt: Source Book 8 [Paperback]**, Monika Szewczyk (Editor), Juan Gaitán (Editor), Nicolaus Schafhausen (Editor), Edith Dekyndt (Text), by Art/Photo Books).

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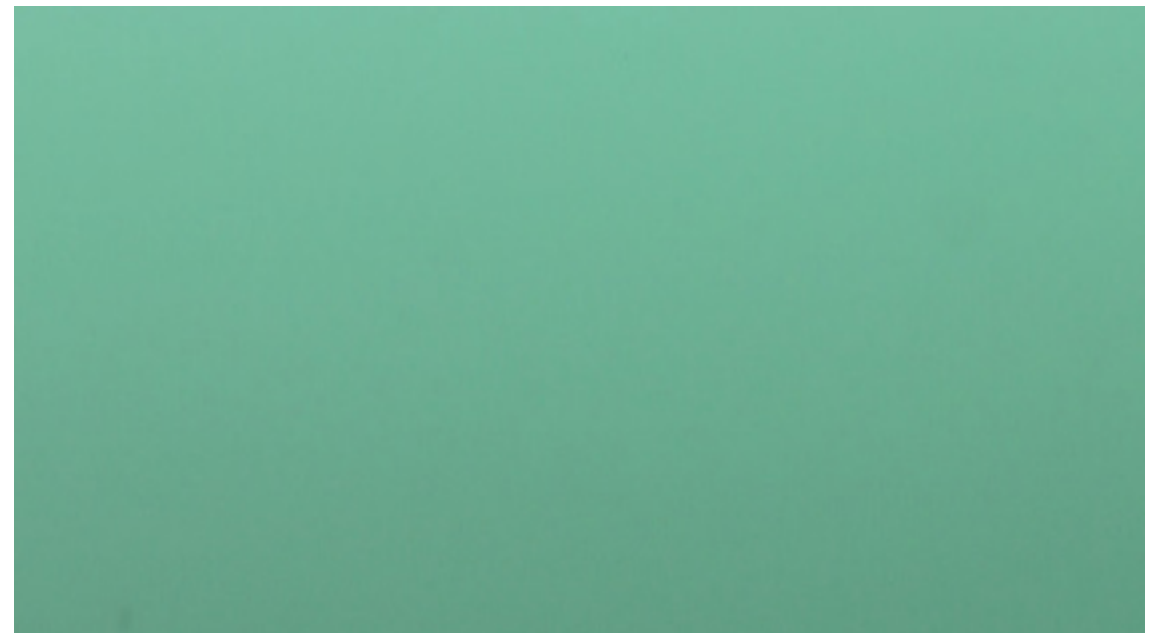
A - **Carousel**, installation detail, screen with the English subtitles of the television serie ‘Mad Men’, vidéo, loops, 2010.  
B - **Carousel**, detail of the slide projection.



A



B



A - *Synagogue de Delme*, exterior view of **La femme de Loth** (Lot's wife).  
B - **Project for the Dead Sea**, 2010, video extracts, in **La femme de Loth** (Lot's wife), *Synagogue de Delme*, France, January- May 2011.



**Project for the Dead Sea, 2010, installation view in La femme de Loth (Lot's wife), Synagogue de Delme, France, January- May 2011.**



*At the Synagogue de Delme Edith dekyndt is offering the new video installation **La Femme de Loth** (“**Lot’s Wife**”), a response to the caroming, multi-faceted architecture of a venue as distinctive in its shape and geometry as in such more evanescent qualities as sound and light. Here, under her artist’s gaze, the depths of the Dead Sea are transformed into an abstract submarine landscape (**Project for the Dead Sea**). The physical properties of this lake make it a remarkable subject for observation: a floating, gravity-free environment whose salt content renders any form of life impossible. Dekyndt films its void, discerning in spite of a supposed total absentness an infinite wealth of movement and colour occasioned by variations in the light.*

*The exhibition also includes two other videos from the same source. The first, **Dead Sea Drawings**, focuses on the surface of the water, which the artist has overlaid with a sheet of white paper. The shadow of the mineral matter on the surface creates a random drawing, a kind of infinitely varied series of arabesques. **Eternal Landscape** is the near-motionless topography of the edge of the Dead Sea.*

*Filming from Jordan, the camera leads the eye towards the West Bank, where the distant cities of Bethlehem and Jerusalem stand as reminders that thousands of years of history – several religions and, today, three different political entities – permeate these waters and their shores.*

*The exhibition’s title evokes a passage from the Book of Genesis in which the patriarch Lot and his family are fleeing Sodom and Gomorrah as the cities are being destroyed. Looking back in defiance of the orders of their guiding angel, Lot’s wife is immediately transformed into a pillar of salt: the salt that is everywhere in this exhibition, that generates a series of drawings as it digs into the paper, deforming and damaging it.*

**Marie Cozette**, curator of La Synagogue de Delme, France.

Edith Dekyndt focuses on elements that are difficult to perceive without targeted attention, as well as on the scale ratio between the infinitesimal and the infinite. Her approach of hypotheses leads her quite naturally towards science, a discipline where she privileges the research process to the detriment of the result. Despite her sometimes high-tech scientific approach, her work displays an intimate feel, both discreet and delicate, more of a development of a question than a real answer, and based on hypothesis rather than assertion.

For her new project, **ATPAPBLLLE**, especially conceived for the exhibition at Fri Art, , Edith Dekyndt has worked with a nanotechnology scientist from the Adolphe Merkle Institute to produce new pieces that question the ethical limits of science regarding the manipulation of living creatures.

The project, which is illustrated by several pieces, explores the variations between the microscopic and the nanoscopic, as well as the shifts that take place in the particle properties of the infinitesimal. Thus, objects that are perfectly distinct on human scale can encounter at the particulate level, mingle and generate a new object. Through this project, the artist seeks to amalgamate the respective matters of a table and an apple – which shares the same scale ratio with a nano-particle as the Earth and an apple.

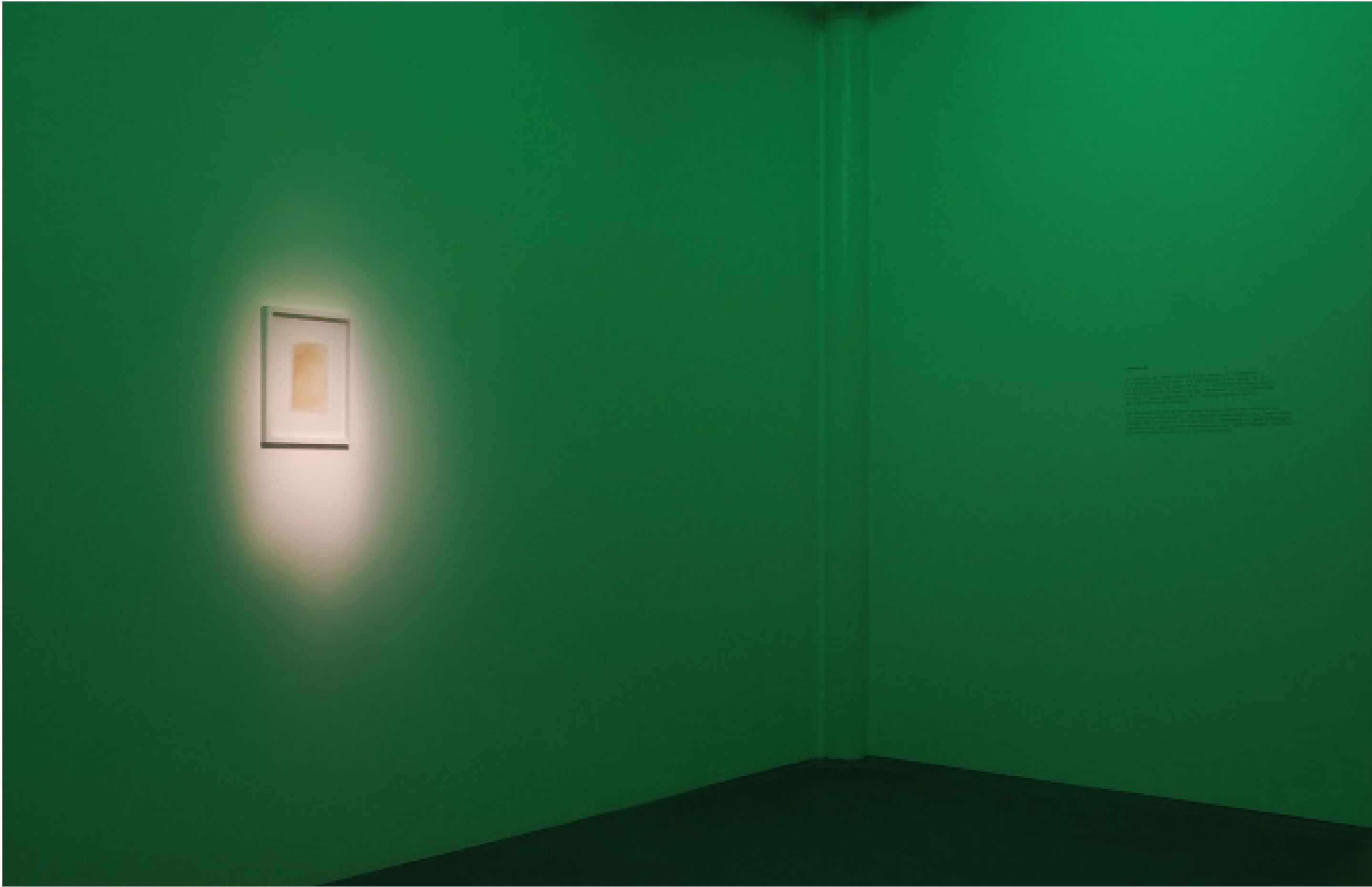
The other pieces featured at the exhibition question the notion of perception via simple means that range from observation and fundamental science to parallel sciences, challenging the limits between belief and knowledge. **Radiesthesic Hall**, a piece presented at the Grand Hornu (Belgium) in 2010, is a large installation that renders magnetic currents in the art centre visible via a coded colour system. It will be carried out in collaboration with a local diviner. With **Discreet Piece**, an installation based on a simple system of light and projection, Edith Dekyndt gives life to dust particles that dance in the rays of light. **Major Tom** is a large silver ball that defies the laws of gravity by floating through the exhibition space, set in motion by variations in pressure and temperature. Filled with a subtle mixture of air and helium, this object – both autonomous yet sensitive to the visitors' presence – is endowed with a singular eeriness. **Myodesopsies** is an installation on a glass screen that reveals the opaque filaments that are naturally present within the glassy body of the eye, and which we are rarely aware of.

**Corinne Charpentier**, curator of Kunsthalle Freiburg



**ATPAPBLLLE**. detail, 2011, in **Dieu rend visite à Newton**, (God visits Newton), Friburg, Switzerland, January-May 2011.

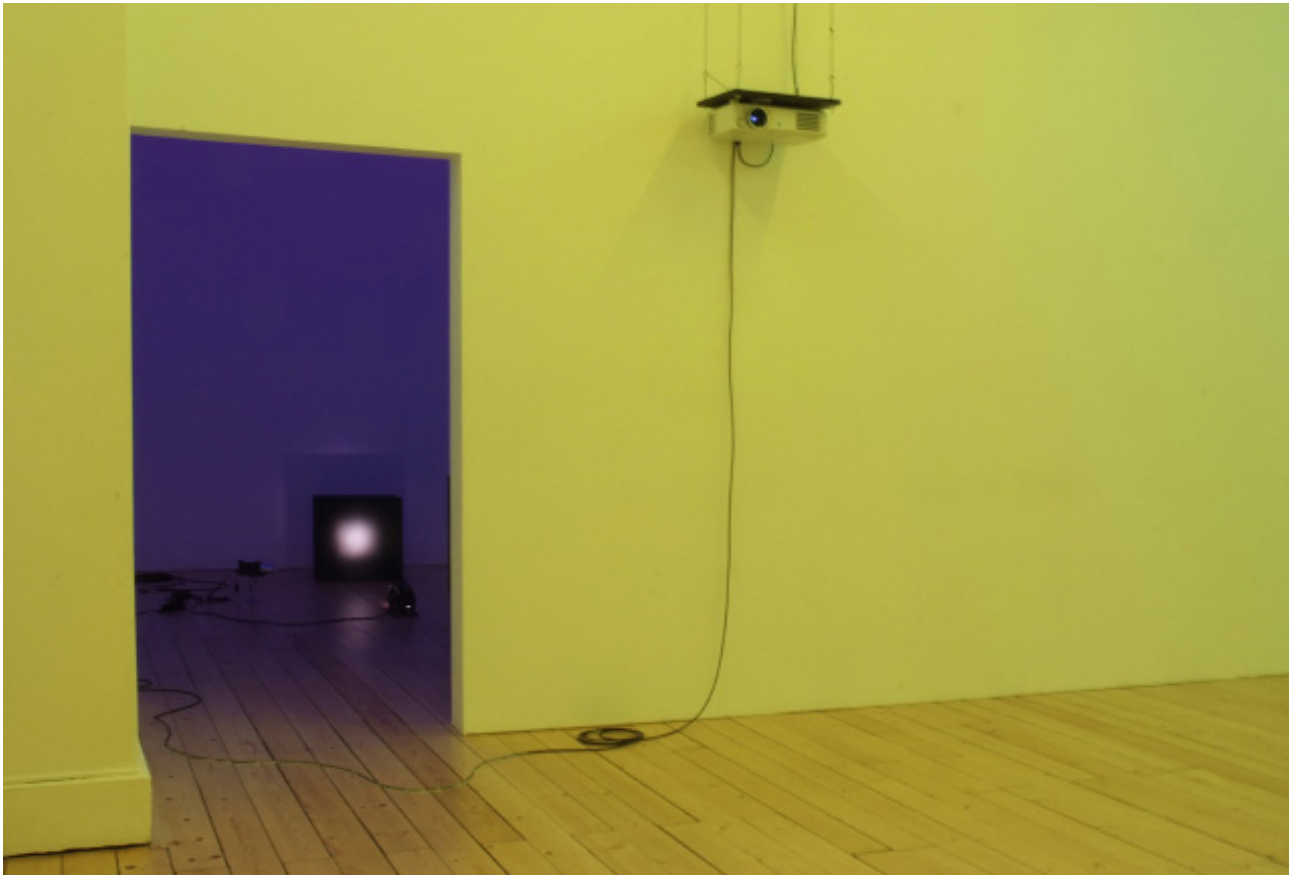




**ATPAPB L L E E**, *composit membrane (left)*, 2011 and **Radiesthesic Hall**, *(colored light)*, 2009, in **Dieu rend visite à Newton**, Friburg, Switzerland, January- May 2011.

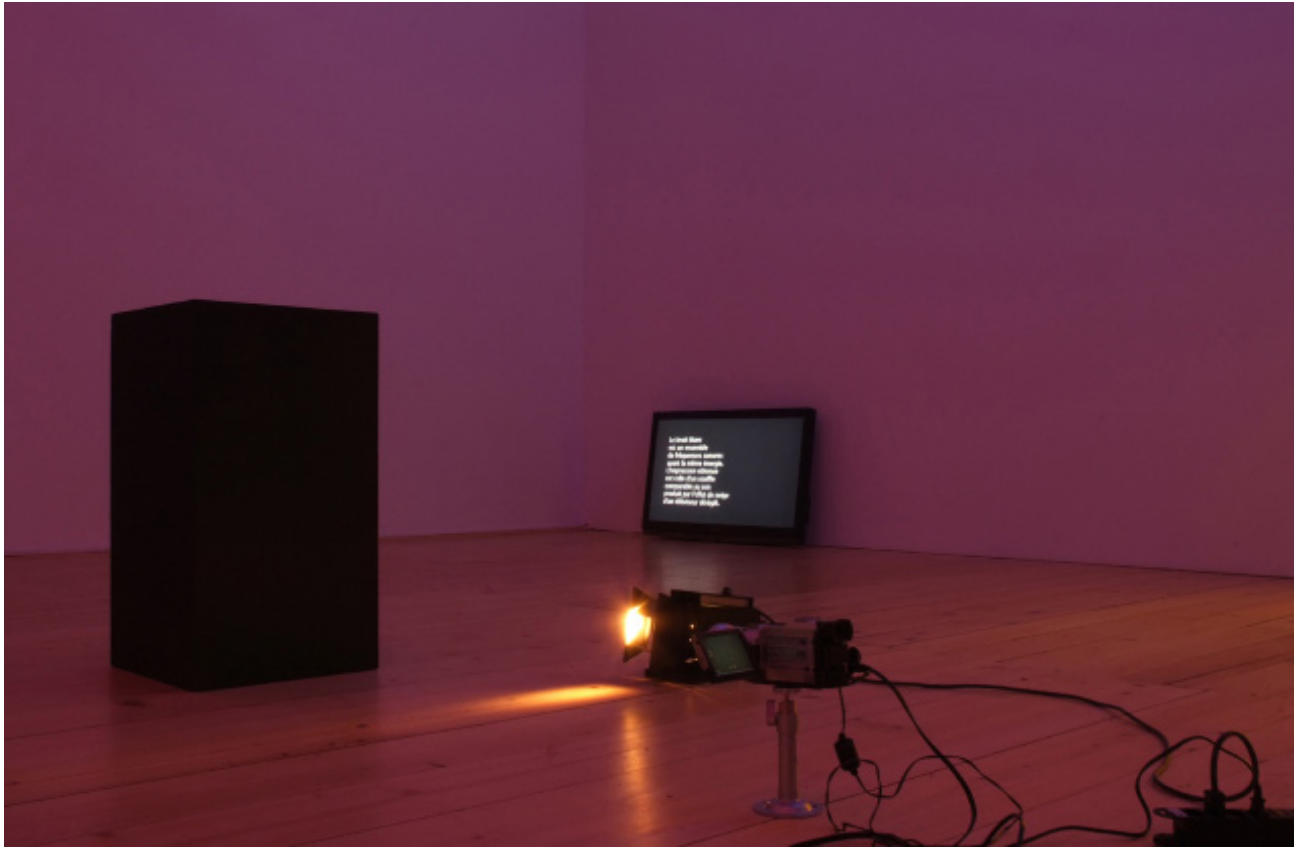


**Dieu rend visite à Newton, (God visits Newton),** *ensemble view in Dieu rend visite à Newton*, Friburg, Switzerland, January- May 2011



A

A, B - **Discreet Piece**, video installation, 1997 & **Radiesthesic Hall** (colored lights), in **Dieu rend visite à Newton, (God visits Newton)** Friburg, Switzerland, January- May 2011



B



**Ombre indigène 01**, sculpture, 2011, in **Art in the City**, outdoor sculpture exhibition in the Egmont Park, Brussels, April 2011.





**Something Blue-** 1996, record player with water, in **Subliminal Rooms**, VidalCuglietta gallery, Brussels, April 2011.

*The works presented in **Subliminal Rooms** require subtle sensory perception and a discerning out-look. One should approach the exhibition as a poetic and metaphysical environment. For **Perpetual Room** (2008), Edith Dekyndt wanted to initiate a reflection on the notion of spatiotemporal continuity. The space of the gallery is lit by the small signal lamp of a laptop in standby mode. The pulsating “rhythm” of the image acts as a visual metronome, which orchestrates the temporal perception of the viewer. The spherical form displayed helps us capture a poetic metaphor of the non-material: the “nothing”, the void or the limitlessness, which formally finds itself back in the traces left by the needle of a record-player on a liquid surface, **Something Blue** (1996-2011).*

*The radical destruction of the image is also explored in **H.D.A.U.I.S.R.T.** (2011), a diptych work with, on one side, a portrait of the gallery owners, and on the other a video. The portraits are embodied in two membranes fabricated in a laboratory of nanotechnology. They are the result of the mixture of the hair of the two gallery owners, Lilou Vidal and Barbara Cuglietta, with some dust of the gallery floor. The video shows the recording of a magnified sample of the composite, captured with a Transmission Electron Microscope (TEM). The TEM uses a beam of electrons to observe ultra thin specimen; if the specimen is exposed to the electron beam for too long, it is destroyed forever. Yet another delicate balance.*

*The observation of the infinitely small gets the human being to experiment the boundaries of material reality and its disappearance. Edith Dekyndt explores the contrast between physical presence and immateriality, an “in-between” that can only be revealed in our poetic imaginary.*

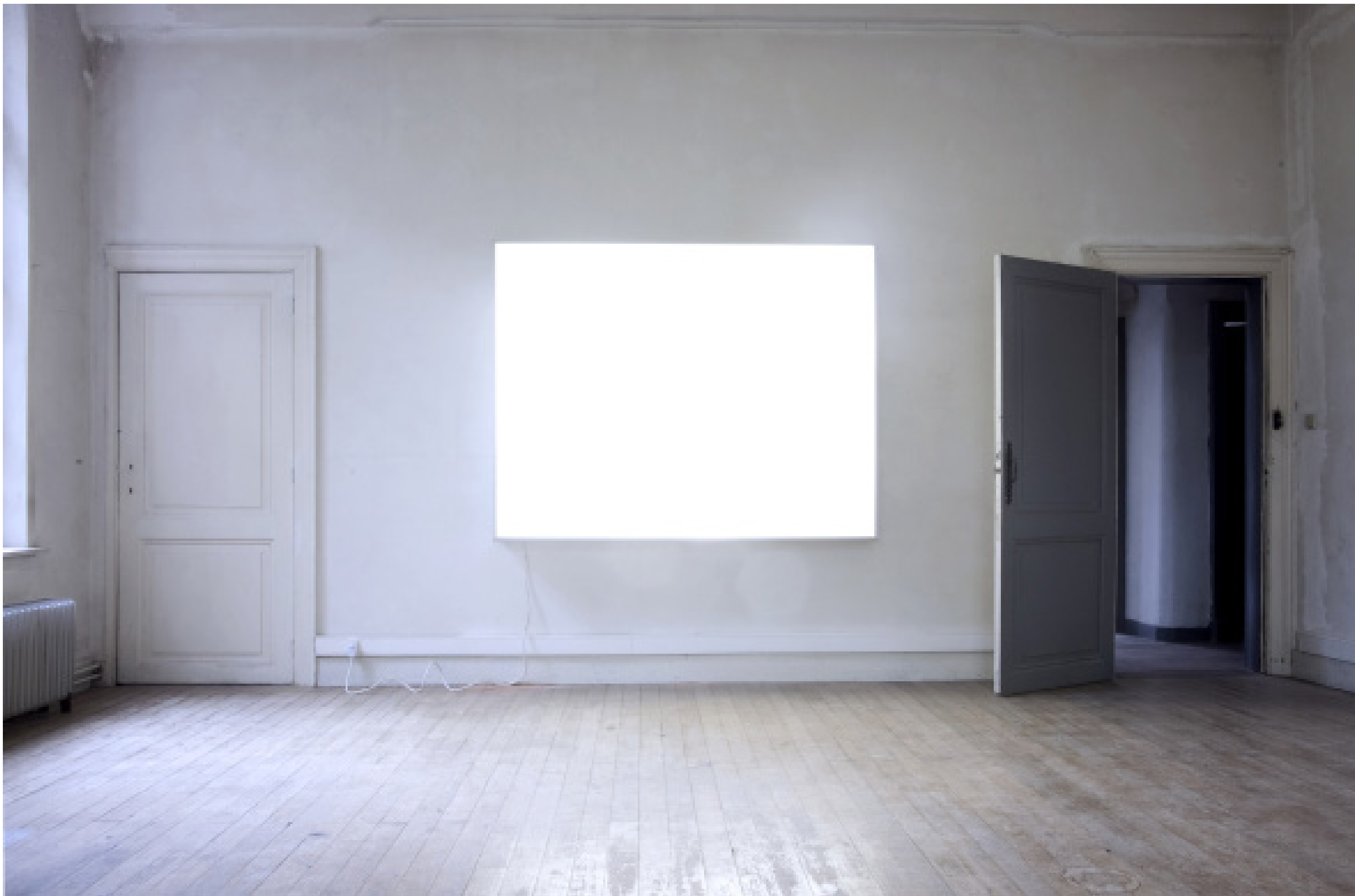
**Wim Waelput**, April 2011.



*Edith Dekyndt uses medical terminology as a starting point for proposing new ways of approaching objects and spaces, transforming and challenging ordinary modes of perception. **Myodesopsies** is a term which refers to an optical illusion: a spot that seems to be floating in front of our eyes, which is in reality a shadow on our retina caused by an anomaly within the eye. Although Dekyndt uses scientific language, she doesn't think in terms of scientific, objective truth. Driven by the sounds of language, rather than by the exact meaning of words, she is interested in the tension between subjectivity and facts. For this work, she uses various media to evoke the phenomenon of seeing something floating in front of you that is actually within your own body.*

**Anthony Kiendl**, curator of Contour 2011.

**Myodesopsies**, 2003- 2011, installation view in **Contour 2011**, Augustus- October 2011, Mechelen, Belgium.



**Myodesopsies, 2003- 2011, installation view in Contour 2011.**



**Myodesopsies, 2003- 2011, installation view in Contour 2011.**

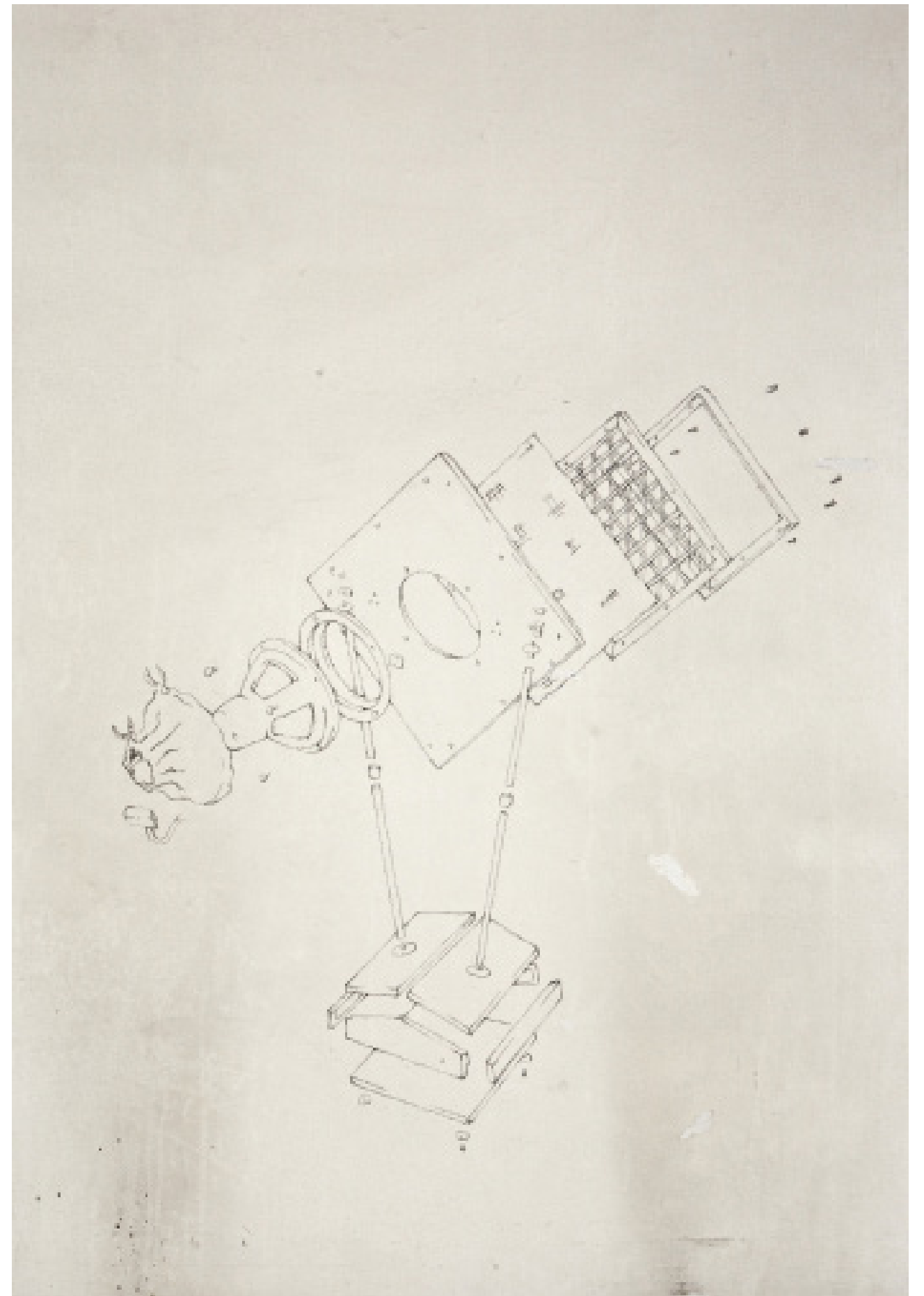


A



*In **The Painter's Enemy**, created for **Contour 2011**, Edith Dekyndt explores the notion of music as a sound inherently attached to biological forms, including flowers, and by extension human beings. In a short story from 1956, J.G. Ballard describes a future time, where humans have learned to hear melodies that plants spread around them. In 1990, physicist Joel Sternheimer found that a specific melody can stimulate or inhibit the synthesis of a protein within a living organism. When the patterns of plant molecules are transposed to a frequency audible to humans, plants can 'make music'. Dekyndt has, working with a composer and arranger, transposed these 'radio waves' from certain*

B



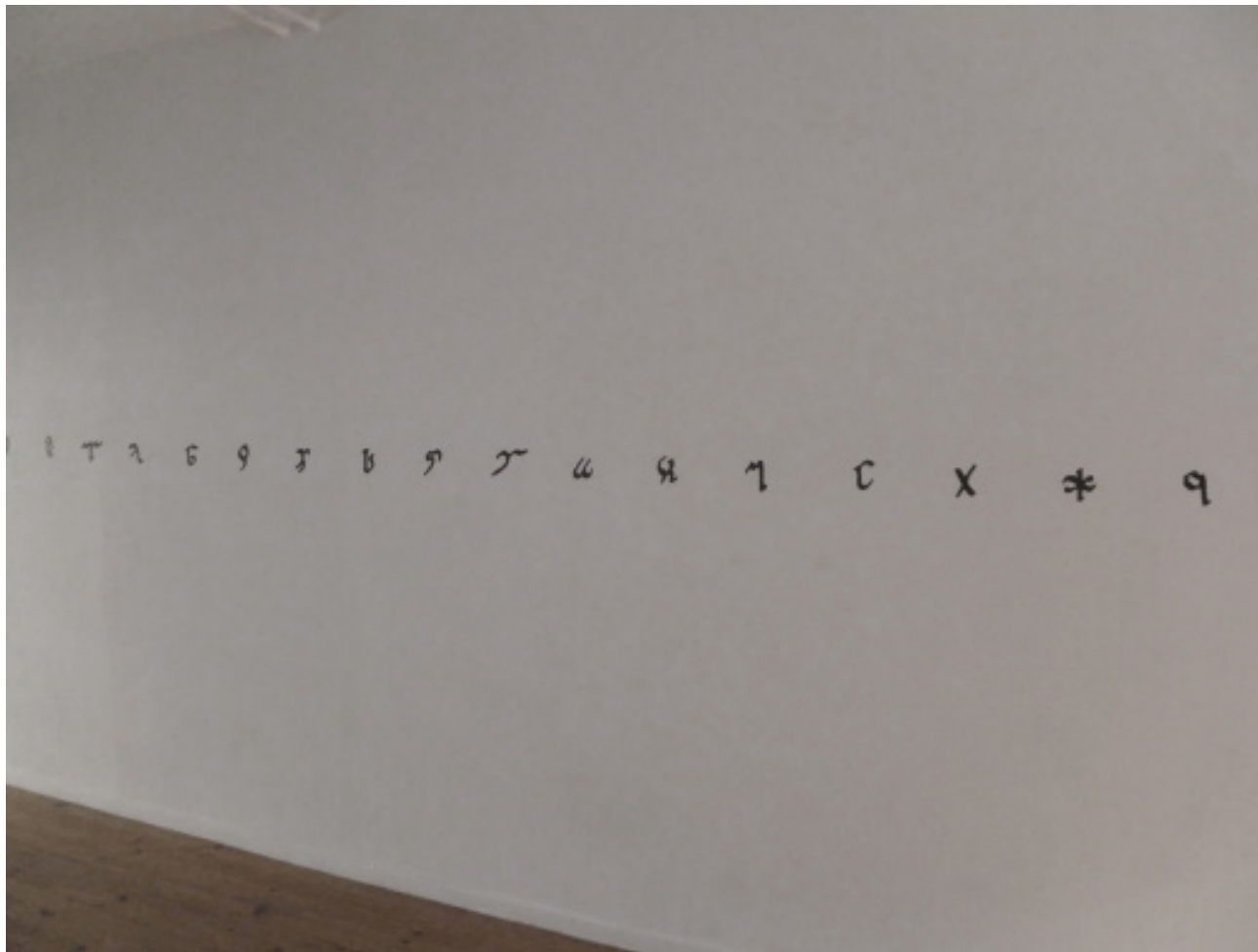
A - **The Painter's Enemy**, 2010-2011, shooting of the installation, Old Festival Hall, in **Contour 2011**, Mechelen.  
B - **The Painter's Enemy**, drawing on wall, Old Festival Hall.

I think



**Anne Pontegnie, curator, 2011.**

A - **The Painter's Enemy**, drawing on wall, Old Festival Hall, **Contour 2011**, Augustus- October 2011, Mechelen, Belgium.  
B - **The Painter's Enemy**, ensemble view, Old Festival Hall, **Contour 2011**.



A

*If science is a field in which Edith Dekyndt draws his imagination, we must not forget that her artistic practice based primarily on observation of phenomena resulting from imperceptible forces. Her works are of the notion of the uncanny to build a world where most any day seems delighted. Because the work of Edith Dekyndt is a work in-between, oscillating between the visible and invisible, subjective and objective, revealing an epiphany and expressing an intuition of the moment and in an elusive minimal and conceptual visual language. A poetic, sensual, contemplative and animist us into another world by disclosing an unknown language. That of flowers at the School of Fine Arts (**The Painter's Enemy**) or that of Hildegard of Bingen, Benedictine preacher, poet and physician of the twelfth century to the Gallery Sollertis.*

*This language called **Lingua Ignota** designed and known only by Hildegard of Bingen who has survived thanks to the description given by the Holy Roman Catholic Church in an eponymous book is the title of a video of Edith Dekyndt which features a hand mirror. Hung on a wall, it oscillates quietly through imperceptible breeze. Nothing suggests, no real image, only a feeling of absence and erasure at the sight of an everyday situation pathetic and fragile. Edith Dekyndt confronts us with silent pictures, but always charged with some form of spirituality and popular religion. Here are portraits mirror and covered with a cloth as it is customary to do in the house of the deceased during the seven days of mourning following the funeral. The repetition of identical gestures, obsessive or therapeutic reflected in his series of drawings: leaves completely covered with ballpoint pen, whose pressure and repeated passages transform the initial support, drawing in pen disappears by accumulation in favor of a geography folds and hollow in the paper. An intimate work, sober and discreet approach that should be almost in silence.*

Cendrine Krempp, 2011.

B



A - **Lingua Ignota**, drawing on wall, 2011, Printemps de septembre, Toulouse, FR, September-October 2011.

B - **Lingua Ignota**, video, 2008.



A



B

A, B - **Untitled**, black vine pastel on blanket, 2011, in **Lingua Ignota**, Toulouse, September- October 2011.



*The circle is a powerful mystical symbol, referring to the planet, celestial bodies; it carries universal and spiritual weight. It is therefore no surprise that this shape is to be found back in **The Soul Collector** (2001), a piece whose starting point was to invite 50 people and ask them to draw their idea of a soul - in less than 5 minutes and with just a ball-point pen or pencil.*

**The Soul Collector**, video, installation view, in **Lost in Translation, Chapter L**, Casino Luxembourg- Forum d'art contemporain, 2011-2012.





*The very title of **Monday Is Blue** might evoke for some of our English-speaking readers the creative world of a **W. Shelley**, or more recently and in a different genre, the likes of **Fat Dominos**, **New Order** or **The Cure**. The French speakers will more immediately associate the expression to the spirit pervading the universe of a **Rimbaud** or a **Paul Eluard**.*

*Beyond, the very principle of the metaphor raises some issues such as the relativity of our sensorial perceptions and of their translated representations, whilst also suggesting secret relationships from the one sense to the other. There we come on the vast ground of synaesthesiae, dear to many a symbolist poet, but also continuously investigated by science, from **Newton** to contemporary neuroscience, whose investigations seem to comfort the idea of possible neurological connections between the relevant specialized cortical areas*

*It is in a way quite logical that Edith Dekyndt, whose liminal oeuvre, oscillating between visible and invisible, between subjective and objective, often stems from—and relies on—scientific knowledge and discourse, thereby infiltrating an intangible world where science and knowledge indirectly address issues that concern us all, directed her latest research in this direction.*



**Monday Is Blue**, Installation view, Maison Grégoire, Brussels, April- May 2012.

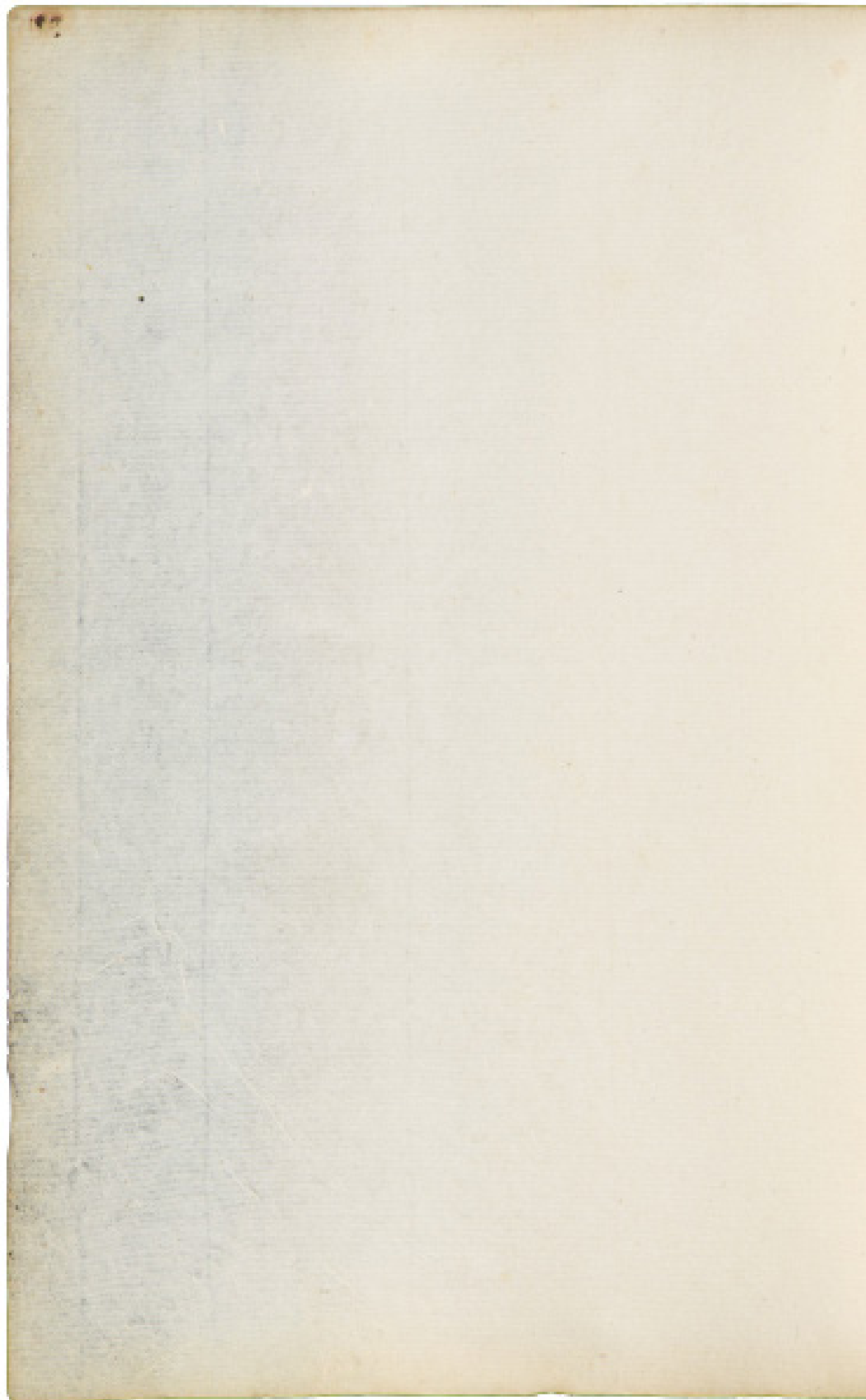
For **Maison Grégoire**, (and beyond any restrictive limitation to the musical field), Edith Dekyndt's investigations explore the existing correspondances between colours and sounds. These relationships, revealed by correspondences in terminology (does not one naturally speak of chromatism in the musical field ?) was inter alios pioneered by **Isaac Newton. Newton**, driven by a concern for the unification of the different areas of human knowledge and representations of the physical world, tried to establish a correspondence between the wave lengths of the seven notes of our musical language with the vibrations exerted on our « optical nerve » by light, which he arbitrarily decomposed into 7 « primary » colours. Although he ultimately failed to scientifically prove his point, his intuition, constantly re-elaborated and precised, kept influencing the subsequent investigations in the field, whilst also producing the odd by-products such as the « colour organ » of a **Bainbridge Bishop**. The very object and distinctive site-specific articulations of Edith Dekyndt's project (consisting of prints, book, projection) will be in a sharp contrast with the domestic, homely character of **Maison Grégoire**, located in a residential suburb of the Belgian capital, as much as it will address in a subvertive way the specific character of this pearl of modernist architecture by Van de velde, naturally devoted to the circulation of light.

**Emmanuel Lambion**, curator, 2012.

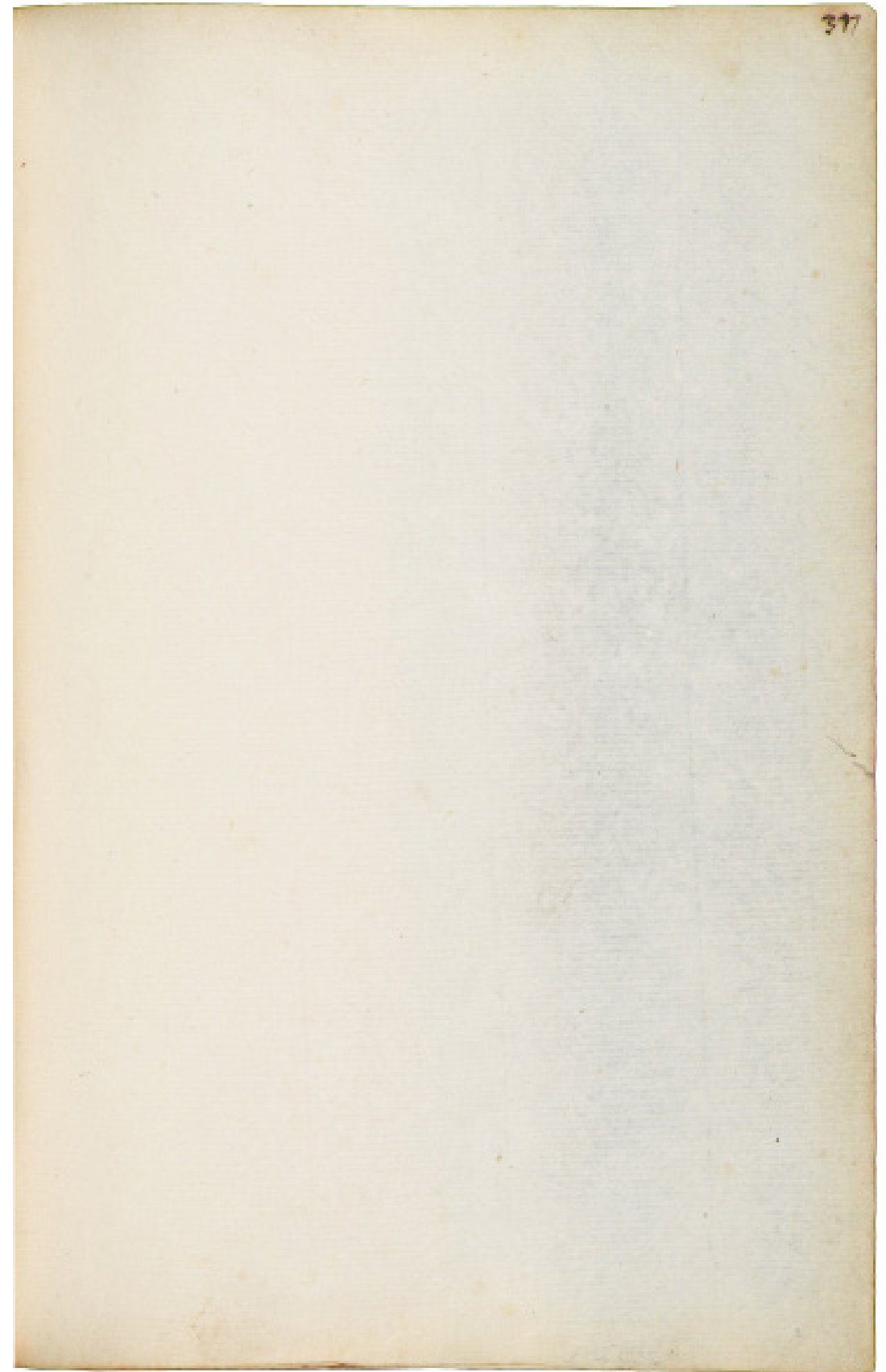


**Monday Is Blue**, Installation view, Maison Grégoire, Brussels, April- May 2012.

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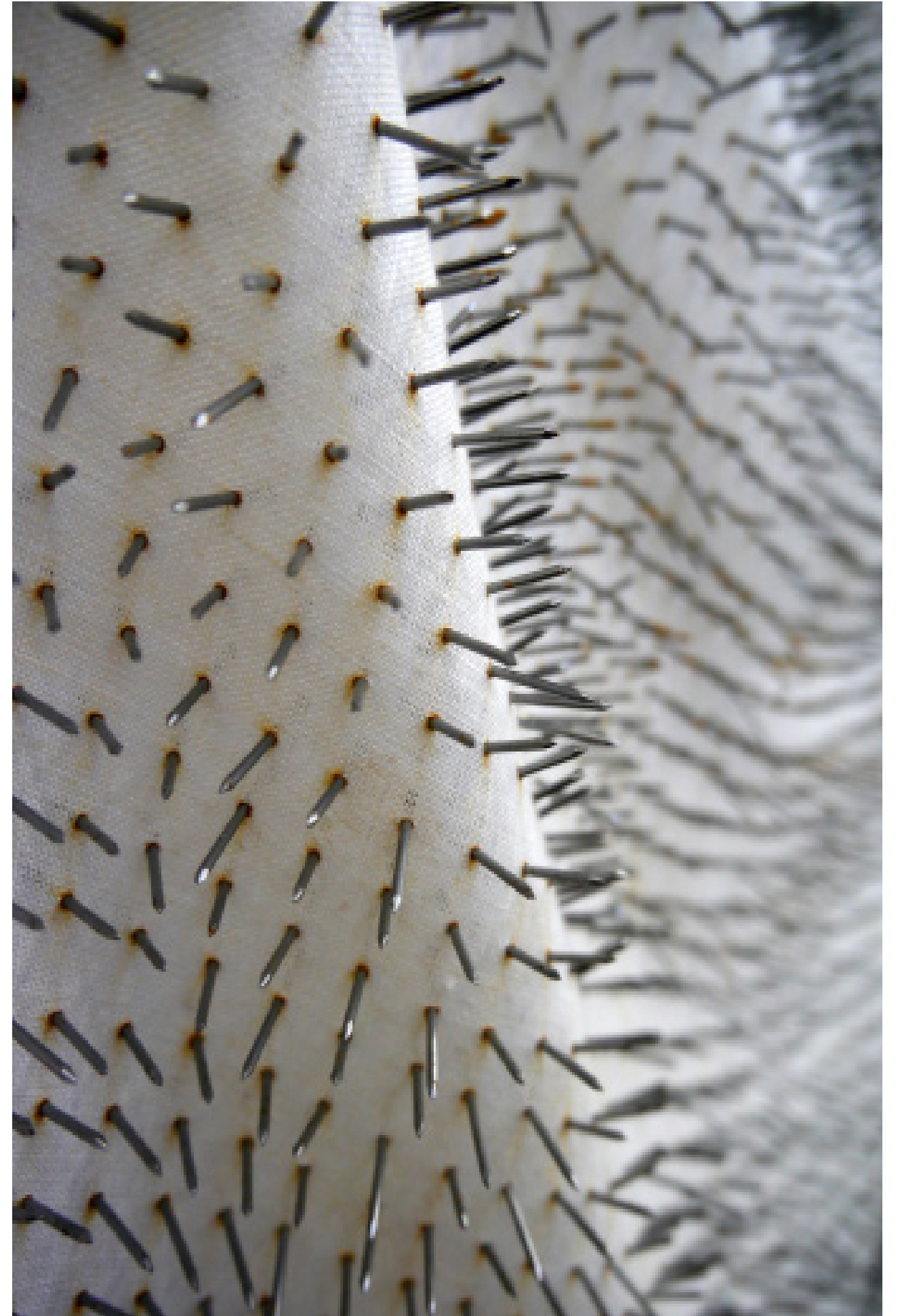


**A - B- Monday Is Blue**, details (fac-simile book of 124 empty pages of the Laboratory Notebook by Isaac newton, c. 1669- c. 1693), Maison Grégoire, Brussels, April- May 2012.





**Lesson of Darkness A**, detail, in **Sacred**, VidalCuglietta Gallery, Brussels, November 2012.





Untitled (pink satin blanket B), detail, in Sacred, VidalCuglietta Gallery, Brussels, November



**Slikarjev sovražnik  
The Painter's Enemy**

*Named after the **Heuchera** plant, which is also known in French as **L'ennemi du peintre**, or alternatively, *le desespoir du peintre* by virtue of its difficult to depict abundance and small blossoms, **The Painter's Enemy** is the byproduct of a desire to create a still life. A conventional enough artistic impulse, especially for a northern European, one might say, but this is not just any still life. For akin to the eponymous plant from which the project borrows its name, it represents an unrepresentable abundance of material. Not only is it formed and informed by various strains of scientific and musical research, it seeks to register sonically, as opposed to visually. The elaborate, multi-faceted mechanism behind this still life is perhaps best described by curator **Anthony Kiendl**, who originally commissioned the work for **Contour 2011**:*

*[In **The Painter's Enemy**] Edith Dekyndt explores the notion of music as a sound inherently attached to biological forms, including flowers, and by extension human beings. In a short story from 1956, **J.G. Ballard** describes a future time, where humans have learned to hear melodies that plants spread around them. In 1990, physicist Joel Sternheimer found that a specific melody can stimulate or inhibit the synthesis of a protein within a living organism. When the patterns of plant molecules are transposed to a frequency audible to humans, plants can 'make music'. Dekyndt has, working with a composer and arranger, transposed these 'radio waves' from certain flowers to a score for the theremin, the radio-frequency instrument made famous in Hollywood science fiction films.*

**Gregor Podnar**, Ljubljana, 2012





**Slikarjev sovražnik, (The Painter's Enemy),** *ensemble view, Gregor Podnar Gallery, Ljubljana, December 2012- February 2013.*



Studio view, *Ondarte, Akumal, Quintana Roo, Mexico, 2012.*

*«After having studied the texts of ancient chilams, I was familiar with the concept of time is quite different from that prevailing in our ordinary world. For chilams, past and future coexist in an impossible present: The Former Future. ‘*

**Michel Boccara, ‘The popular Religion of the Mayas’**

*The heat and humidity of Akumal in Quintana Roo allowed to implement one of the phenomena present in **Laboratory 01** in 1995: the capillarity. This physical phenomenon, its observation and attempts to manage this process had enabled the realization of thirty pieces of fabric stretched over the frame, which progressed on grounds of coffee, wine, vinegar, etc.. Seven paintings were selected and photographed.*

*A few days later, returning from a trip to Chichen Itza, the drawings created by capillarity on paintings had disappeared. Ants had absorbed the wine, coffee and molds gradually replaced the drawings of other natural phenomena in turn had taken possession of the paintings. But the void left by ants, mold that appeared had more sense, here, than the disappeared drawings.*

**E.D., Mexican Vanities, August 2012, Akumal.**



**Mexican Vanities**, (*satin impregnated by capillary action*), 2012, in **Mexican Vanities**, Carl Freedman Gallery, London, January 2013.





**Mexican Vanities**, (velvet impregnated by capillary action), Carl Freedman Gallery, London, 2013.

*Often using the simplest of means and with minimal intervention Edith Dekyndt creates art works which engage with common place forces of nature and scientific phenomena. Working in an area of two overlapping territories - physics and aesthetics - Dekyndt's methodologies do have something akin to scientific experiments. However she is less in the pursuit of decisive evidence or proving a theorem than opening herself up to unknown outcomes, and to failure as much as success. Similarly, she is less interested in the universal, and cold objective fact, than in how her various explorations can engender a more personal, emotional response.*

*All the many varied patterns and forms of **Mexican Vanities** and **X-Men** utilise the same physical phenomenon: capillary action. Silk-like material is stretched over a frame and then laid flat in a shallow tray of ink or other coloured liquid (coffee, wine). Left over night the liquid, of its own accord, seeps up and across the material. The resulting abstract images range from the almost monochrome, to an often occurring simple X, to more complex organic-looking structures. Cosmic gas clouds, bracken, coral are some of the associations they bring to mind, as well as the shadowy, shifting forms of early spirit photography. (A line could be perhaps traced back here to Dekyndt's earlier and informative interest in accidentally over-exposed photographs as well as her films of the apparitions of Polaroid photographs).*

*As a corollary to her many ventures and journeys (Dekyndt has travelled widely, often making context specific work) she has developed a body of drawings representing the persistence of time in a single location. Slowly and repetitively, pencil and ink marks are applied to paper or canvas until an area is completely filled. This simple, time consuming, repeated action of the hand transforms the underlying layer of material to create undulations and buckles giving the drawing the appearance of something fluid like a rippling curtain or wavy water. Meditative, and in some ways melancholic too, they are like monuments to the passing of time.*

*The two blanket pieces **Untitled (Golden Blanket L)** and **Untitled (Silver Blanket L)** have had gold and silver leaf applied to their surface. It's an unexpected alliance of materials, almost unnatural, with the softness and wooly texture of the blanket offering a strange contrast to the smooth, lustrous metal. The blankets, symbolic of warmth, comfort and safety are here raised up like abstract heraldic flags, quiet paeans for private gods.*

**Carl Freedman**, January 2013

*There is a fairytale in which a girl arrives in a terrible thunderstorm late one night at the gates of a castle, claiming to be a princess. The old queen, to test her story, hides a single pea under 20 eiderdown mattresses. The girl does not sleep well. She wakes in the morning with her alabaster skin bruised purple – the visible proof of her blue-blooded sensibility.*

*There are no princesses to be found amongst the quietly minimal ‘objects’ of **Edith Dekyndt**, but the Belgian artist’s solo exhibition at **Carl Freedman Gallery**, her first in the UK (though she has shown widely in European institutions over the past two decades), revealed a similar sensitivity to the faintly perceptible and the perceiving body. Only here it was the sheets themselves, in this case satin rather than fairytale eiderdown, which were bruised. The series ‘**Mexican Vanities**’ and ‘**X-men**’ (both 2012) – groups of small, irregularly sized fabric rectangles hung across the width of adjacent walls – were made by stretching lengths of fabric taut across wooden frames and lying them overnight in trays of coloured liquid (coffee and wine in the former; inks in the latter). This simple process causes nebulae of colour to bleed into the delicate fabric membranes, pulled upwards against gravity as a result of the surface tension of the liquid – a process known as capillary action. Made in the sticky Mexican heat during a residency in the town of **Akumal**, these works could also be blushes, tracing the warm, pink flush across the cheekbones as the capillaries dilate. No two are the same, and their mysterious patterning (a central ‘X’ frequently appears, more or less pronounced) varies according to external factors that the artist does not attempt to control. They are fragmentary portraits of a given environment over a given period.*

*Dekyndt’s work is the product of interventions so deliberately minimal as to be self-effacing or so repetitious as to become machinic, as in the case of **Untitled Graphite 06 (2013)**, a long, beetle-black canvas which ripples from the pressure of pencil lines built up and over-drawn over a period of months. But whilst Dekyndt tries to keep herself out of the picture, she does not escape it entirely: everywhere the body is silently suggested. Her particular phenomenology takes its cue from that of Minimalist sculpture, whose ambivalent rejection of anthropomorphism was married to a fundamental interest in bodily scale. Also in the gallery were two blankets, one spread wide, sheathed in a fine layer of silver leaf that will tarnish and blacken over time (**Untitled, Silver Blanket L, 2013**); its counterpoint, half-covered with un-tarnishable gold, curled in on itself, sagging against the wall (**Untitled, Golden Blanket L, 2012**); and the suggestively named **Lessons of Darkness 07 (2012)**, a white cotton sheet pierced with uniform rows of sharp-tipped nails, their silvery points facing outwards. The title refers to the *leçons de ténèbres*, a form of choral lamentation sung at mass on the last three days of **Holy Week**, marking the days between **Christ**’s crucifixion and the resurrection. The soft white cotton hangs heavy with the weight of these associations; it’s hard not to see it as a shroud, to feel its closeness to the body that it bears away to the tomb, carefully, protectively wrapped.*

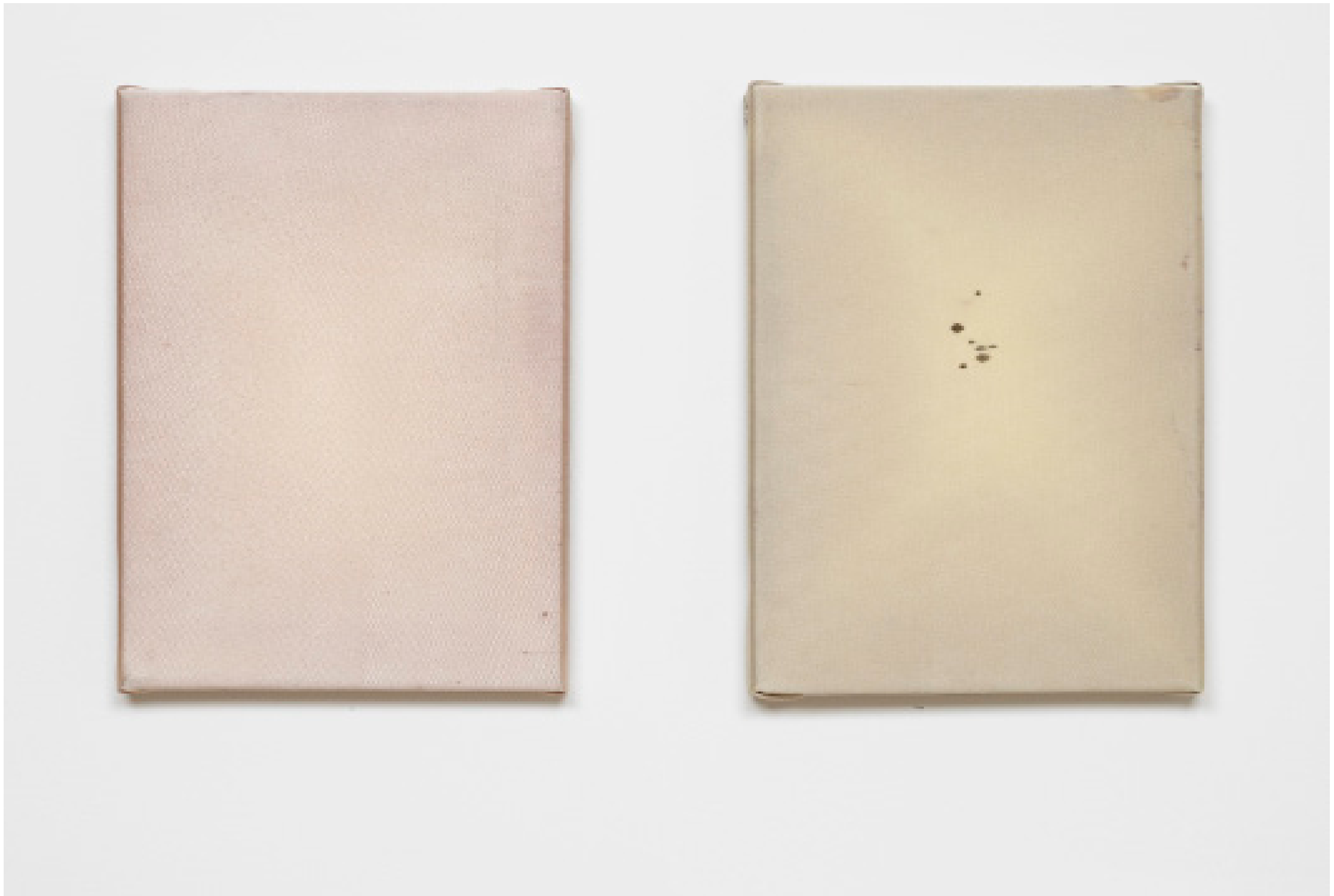
*Of course in **Turin** it has long been claimed that such a shroud exists and, in a way, the miraculous, inexplicable image that it bears is a reference for all of the work in this show. The slow tarnishing of silver and the spread of ink on satin are processes described by the universal laws and neat equations of physics, but Dekyndt seems less interested in the precision of the theory than in the imprecision of the result. The world is mysterious, these works seem to say, for all that we think we know about it. And the universal is also intimate; capillary action is responsible for our sweat and our tears. From the eye-level hanging of ‘**X-men**’ and ‘**Mexican Vanities**’ to the human scale of the blankets, it is the observer who stands (or lies) at the centre of Dekyndt’s investigation: her swathes of fabric remind us that we are wrapped up in the world in a **Merleau-Pontian** fold, co-extensive with it. With masterful understatement, Dekyndt reflects on the world and on our place in it.*

**Amy Sherlock**

[http://www.frieze.com/issue/print\\_back/edith-dekyndt/](http://www.frieze.com/issue/print_back/edith-dekyndt/) Page 1 of 2 Frieze Magazine | Archive | 27/03/2013



**Mexican Vanities**, (satin impregnated by capillary action), Carl Freedman Gallery, London, 2013.



**Mexican Vanities**, (*satin impregnated by capillary action*), Carl Freedman Gallery, London, 2013.

*Four green blankets are hung on the wall by a single corner, while a fifth is stretched flat, hung by two corners. These woollen cloths suggest the home, but their colours suggest collective settings such as official buildings or the military. They are not new blankets, they already show the marks of wear. Objects used for both comfort and emergency survival, they have been covered with a noble and precious material with rich connotations of abstraction and spirituality, the same type of fine gold leaf that is used to create the icons of the Orthodox Church where it represents the sacred, the non-object, the intangible.*

*The title of the work, **Krasny Ougol**, is the name of the 'beautiful corner' arranged in the 'isbas', (a type of traditional Russian chalet), in which icons would be hung for private devotion. The corner forms the focal point of the home. This rural folk tradition is rooted in the splendour of the byzantine church of the 10th century and recalls the pagan household rites of the Lares and Penates of classical antiquity. This custom has long been anchored in popular Russian culture, to the extent that Malevitch presented his **Quadrangle** (black square) hung high in a corner on the wall, like an icon. He would have absorbed this influence in his childhood in the Ukrainian countryside where he saw peasants decorating their huts in the colourful, naive art style with mixtures of clay and Dutch blue (which would have no doubt formed camaieux in shades of green) [cf. : the childhood and youth of Kazimir Malevitch, chapter of the artists own a biography, with preface and notes by Nicolas Khardidjiev, in **The Russian Avant Gardes**, Hylae Prints, Stockholm, 1976, p. 83-122].*

*On the other hand, this work could be seen as a metaphor for the coexistence of extreme poverty and extreme wealth.*



**Krasny Ougol**- 2011, in 4th Moscow Biennale, September 19–October 20, 2013.

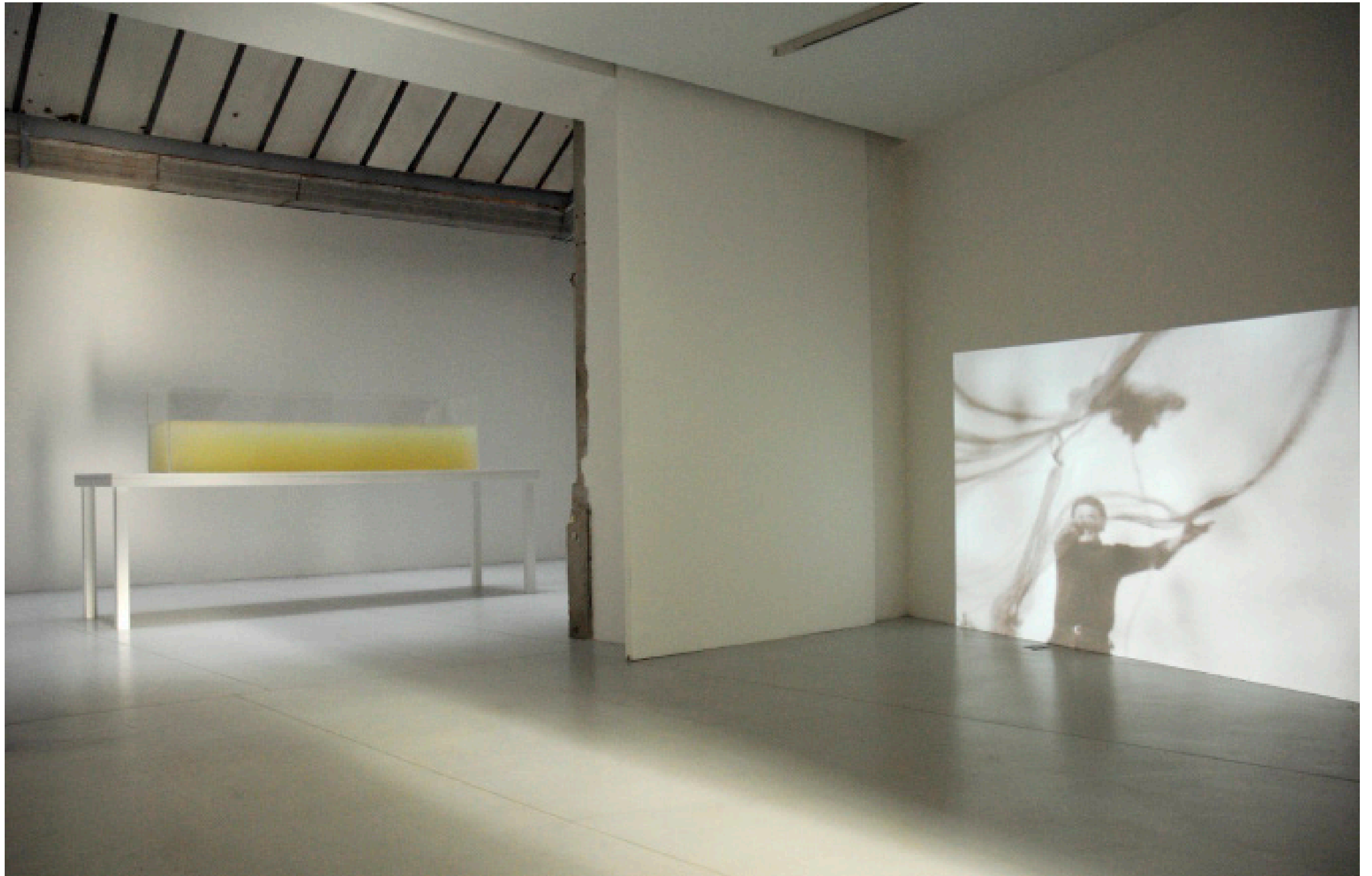


*“The object does not exist for Malevitch, it dissolves in the energy-excitation of the non-objective absolute. Suprematism is therefore a negation through action of the world of objects, it aims to reveal the world without objects and without object, “die gegenstandlose Welt” (the non-objective world), the only one that truly exists”.*

*Preface by Jean-Claude Marcadé in **Light and colour**, unpublished texts from 1918-1926}, by K.S. Malevitch, translated from the Russian by Jean-Claude Marcadé and Sylviane Siger, Editions L’âge de l’Homme, Lausanne, 198, p.9.*







**Slow Stories**, installation view in *BF 15*, *Centre for Contemporary Art, Lyon, FR*, September 12- October 20, 2013.



**Slow Object 07**, in **Slow Stories**, *BF 15 Centre for Contemporary Art, Lyon, 2013.*

## Turbidity

(Ambiguous occurrences)

«A river, as distinct from a pond, flows. But its flow gives a definiteness and interest to its successive portions greater than exist in the homogenous portions of a pond. In an experience, flow is from something to something. As one part leads into another and as one part carries on what went before, each gains distinctness in itself. The enduring whole is diversified by successive phases that are emphases of its varied colors.»<sup>1</sup>. This image taken from John Dewey singularly reflects the liquidity of the work of Edith Dekyndt. Yet rather than carrying us on the surface of things, these waterways thrust us into their midst, and draw us into the flux of their formation. The river metaphor is particularly resonant in the work she has created for the exhibition **Slow Stories** at La BF15, in the centre of Lyon, a city traversed by two rivers and steeped in the history of film, silk weaving, and the chemical industry, and which is bathed in a light all its own. In this panorama, those familiar with the artist's work will recognise the 'active ingredients' which give rise to her typologies, not of forms, but of flux, or to borrow the term favoured by Gilles Deleuze, of 'haecceities' ('this-nesses'). Ripples of water or light, chemical reactions, fabric opening up so many informal relationships in which the works of Edith Dekyndt constitute the facts. After all, the artist is not out to perceive the condition of things, but to perceive through things, by engaging us in the 'choséité' (thingness) in motion. It is the sixth iteration of her **Slow Objects** that meets us full on at La BF15. A huge, finely woven woollen blanket covered in silver leaf is hung on a purpose-built wall. She exposes its light-sensitive surface to the daylight which enters the space through the large windows in the facade, and it blocks the deeper view which one would ordinarily have. You have to walk behind it to discover, in the more neutral and intimate setting of a glass-roofed workshop at the end of the courtyard, a yellowish translucent block resting on a white table. In **Water Album 01** (La Saône, Lyon, France), the delicate walls of an aquarium hold 220 litres of water taken from the river which runs past the art centre, but through a chemical process provided to the artist by a company based in the region, the water has been gelled.

The effect of these two rooms is not so much physical— they remain essentially visual, and above all, unassuming - but in the way our tendency to visualise the phenomenon is spontaneously activated. A synecdoche of photography in one, and of a river, in the other, each presents an image frozen in a cinematic sequence. Yet to interpret the metaphor so simply would be to neglect the living character of these image-making forms, and the vulnerability of these consistent images which are directly reflected within ourselves. **Water Album** is not merely the cutting of a river, made possible thanks to the chemical industry, or metaphorically, an image from a film, but it wavers like the ambiguous reality of a phenomenality. It appears to us in its state as a thing, in itself reducible or irreducible to another, or rather, in the principle of 'irreduction' as described by Bruno Latour, caught in a network of different modes of existence.

Aside from the somewhat anecdotal image of the chemist, the reconciliation of art and science as a recurring element in the work of Edith Dekyndt should be understood in the context of the ideas which have shaped the current turn in the humanities (in which, as a philosopher, Latour is a leading voice). This is based not so much on a proximity of aims as on the method involving devising an experimental protocol. The artist, like the scientist, invents systems for making reality 'speak', however, instead of the determinism of 'telling', prefers the image-representation, the potentiality of 'making' the image-tool. In the field of art, like in the sciences, the question of ontology has thus caught up with that of fiction as a process of transformation and interpretation. And it is by amplifying this wave mechanism, both materially and fictionally, that the artist sets up this scenario of 'bringing into being'.

So we should be wary of the still waters of Edith Dekyndt. **Water Album** is not a final sculptural representation of nature, but through its living mixture, it incorporates us into time or, as Tristan Garcia puts it, more specifically into the continuous 'variation of intensity of the presence' of which the presence is the 'point', and the future, this 'maximum indetermination' <sup>2</sup>. At this instant, we are split within 'the existing' as in a process of formation of 'fictitious identities' (êtres de fiction)<sup>3</sup>, or in a narrative which is no longer structured by intentionality being brought to bear upon the material, but which arises as 'a consequence of the visible (apparent) images themselves, of the perceptible images in themselves, as they are initially defined for themselves' <sup>4</sup>. A plethora of visions are summoned on the delicate skin of this silver screen which sags under its own weight and fragility, or in the putrid, aqueous mass congealed in the long aquarium. And the inevitable anthropomorphic dimension she wields further confirms that constituting the image is indeed derived from the corporeality, or more precisely, from an 'operation that transforms one corporeality into another's'.

The pathways of the imagination and scientific objectivity need no longer be at odds, but become aligned in the place where ontology touches the epistemology of images, as fabricated from this 'hiatus' or from this 'being qua another' <sup>6</sup>.

Following what is now a mere reference in these two rooms, the power of the cinema as both a mythical and a scientific force is here consumed by its own vision. In the space between them, a projection of black-and-white archival footage suggests fleeting memory. It is a film of net-fishing from the 1930s by amateur cineaste Robert Dasché (**Pêche à l'épervier**) digitised by the Pôle image Haute-Normandie. Exhibited with one of her videos (**A is hotter than B**) in a previous exhibition <sup>7</sup>, the footage so fascinated Edith Dekyndt that she decided to incorporate it into **Slow Stories** as well. In turn, we too are hypnotised, caught in the mesh of the net as if in an instant of perpetual re-becoming.

At the heart of Edith Dekyndt's body of work, ambiguity thus conveys this paradoxical status of ontology as it has been redefined by the leading metaphysicians of her age, whom she echoes by applying a scientific model directly to life as an interpretive practice. If we are able to assign so many images to the works of Edith Dekyndt, it is because they offer a living process which never anchors us in the illustration of one or the other, but which plunges us into their midst, into their 'varied colors'.

## Florence Meyssonnier

1 - John Dewey, *L'art comme expérience*, Gallimard, collection Folio Essais, 2010. p. 82

2 - Tristan Garcia, *Forme et objet. Un traité des choses*, PUF, 2011, p. 195

3 - Bruno Latour, "Situer les êtres de fictions", *Enquête sur les modes d'existence : Une anthropologie des Modernes*, La découverte, 2012, p. 237-259

4 - Gilles Deleuze, *L'Image-temps*, Minuit, 1985, p. 40

5 - Jacques Rancière, "Les images veulent-elles vraiment vivre ?", Emmanuel Alloa (éd.), *Penser l'image*, Les Presses du réel, 2010, p. 260

6 - Bruno Latour, *op. cit.*

7 - Robert Dasché, *Pêche à l'épervier*, 1936, 16mm NB, silent, ref 0002S0001. Coll. Mémoire Audiovisuelle de Haute-Normandie. Original montage screened during the exhibition *Water Diary*, a dialogue between artists videos and amateur films, FRAC Haute-Normandie / Pôle Image Haute-Normandie, 25 April - 8 September 2013.



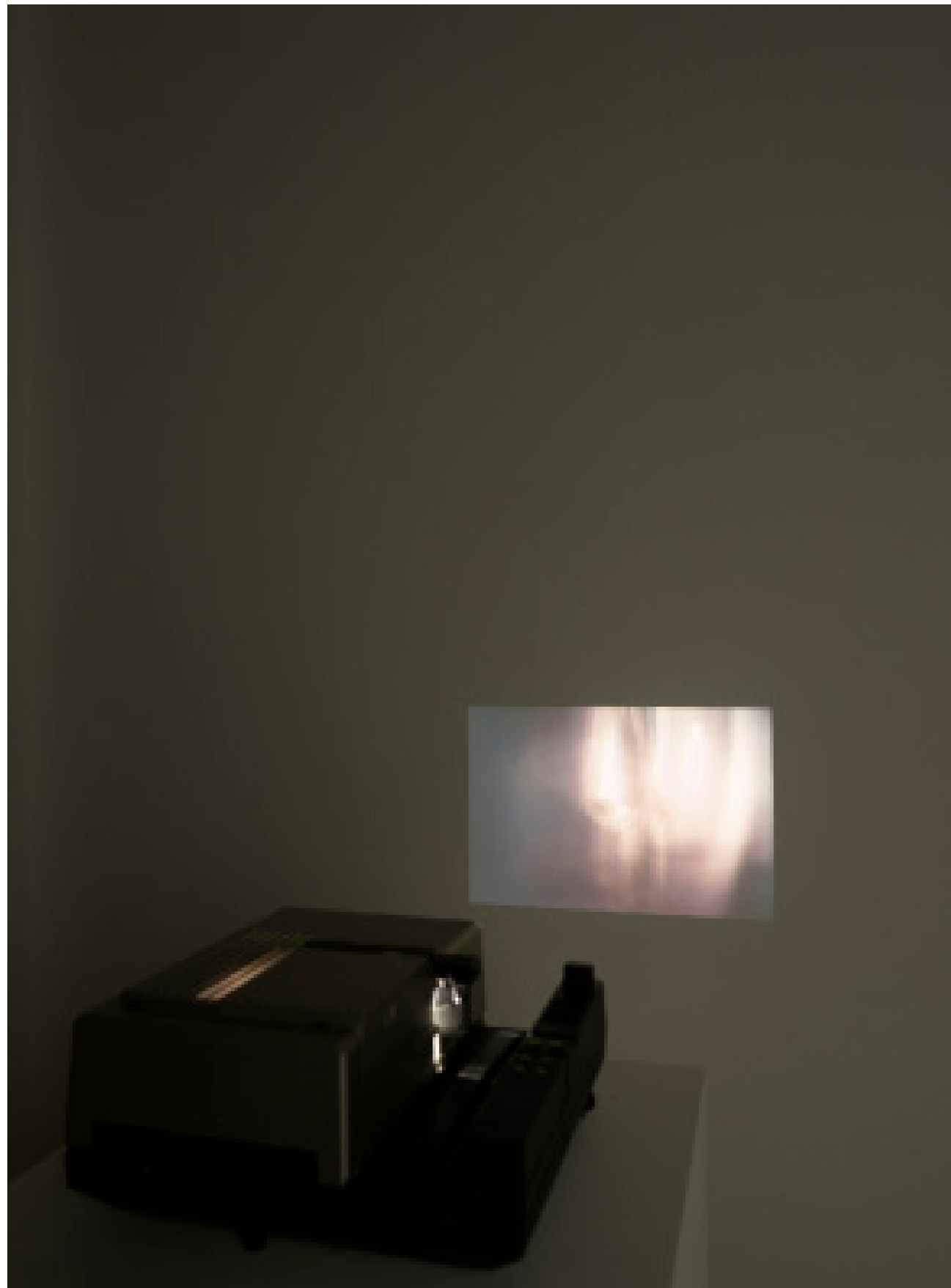
**Water album 1**, installation view in **Slow Stories**, BF 15 Centre for Contemporary Art, Lyon, France, September 12- October 20, 2013.





*A for Amsterdam, installation in progress in All that is solid melt into the air,  
M. Van Zomeren Gallery, Amsterdam, 22 Feb - 23 Mar 2014.*





**Chronology of Tears**, installation view, Greta Meert Gallery, Brussels, April 26 - June 28, 2014.

*“We in reality know nothing firmly but only as it changes in accordance with the condition of the body and of the things which enter it and of the things which resist it. (...) in reality we do not know how each thing is or is not has been shown in many ways.” Democritus*

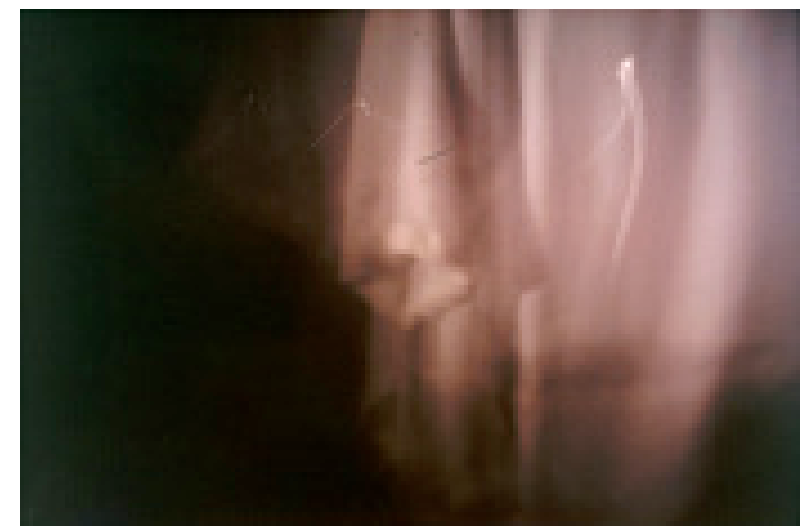
*The origin of the exhibition **Chronology of Tears** lies in the experience of twilight and claire-obscur, a historical technique in painting and a certain intensity of light in winter, when the artist prepared this exhibition.*

*A first piece at the entrance of the space refers to two previous works. The slide series **Static Light** (2004) reveals the electromagnetic light sparks that are set off during a swift manipulation and friction of a woollen blanket in a dark space. The sound of this static electricity is experienced when watching the **Static Sound** video (2004). Both recordings took place in a mountainous area at a temperature of -35°C.*

*Exactly ten years later the artist decided to repeat the experiment under similar meteorological conditions, i.e. at a temperature of -15°C, in the Svalbard Archipelago in the Arctic Ocean. The blanket that was used in these recordings was subsequently covered on one side in small thin copper sheets.*

*The essence of this action is the charging, the activation of matter. This reflection frames the action in the materialist philosophical tradition, with footnotes of Spinoza’s animism, Deleuze and Guattari’s vitalism and the recent work by Jane Bennett. All matter has an active, process-determined action that presumes a continuous movement, a transformation, even it remains invisible.*

*Edith Dekyndt’s work also confronts us with the insufficiency of our visual perception and demands a wider experience that includes emotion, intuition and imagination. This imagination component in the structure of meaning may be related to certain conceptual strategies in which a work of art completes itself in the experience and the thoughts of the viewer.*



**Static Light**, slide projection, 2004, in **Chronology of Tears**, Greta Meert Gallery, Brussels, 2014



**Chronology of Tears**, *installation view*, Greta Meert Gallery, Brussels, 2014.



**Paradise Syndrome** - Belgian artist Edith Dekyndt's first, institutional solo exhibition in Germany - describes a mental state of dissatisfaction and depression that can symptomatically appear through the fulfilment of all desires of life. The term was first used to describe retired people who have moved their residence to the Mediterranean coast or on a holiday island, and who understand their life to be a never-ending vacation without being able to perceive this as a state of good luck. This mental and physical ambiguity in subjective perception and experience is at the centre of Edith Dekyndt's work.

For the exhibition, the artist creates an installation consisting of an wall-sized video projection and an eponymous floor piece, which was created especially for this exhibition. Spread on the black floor tiles are gold-leaf covered body bags as used, for example, in disaster protection. Footage of wave movements is projected in a vertical rotation on the wall, creating an abstract-poetic moment.

The installation is characterized by the interweaving of different contexts, histories, stories and places that provoke images and associations beyond the physically perceptible. One of these places and narrative starting points is Cologne, another the Italian Mediterranean island of Lampedusa. Both share collective and individual motivations and expectations towards an achievable earthly paradise: the journey of the relics of the Three Kings wound in coffin cloth from Constantinople, via Milan to Cologne, and the associated cult of relics that drew countless pilgrims to the cathedral city; Lampedusa as paradisaical place and factual terminus of the martyrdom of migrants and refugees from Tunisia, Libya, Somalia and Eritrea on their way to Europe. More than 300 drowned in October 2013 alone, when a refugee boat sank near the island. What symbolically remains, are charged and collectively stored media images of functionally stacked body bags. With the interaction and reduced presentation of works in **Paradise Syndrome**, Edith Dekyndt creates a situation in which subjective expectations and seemingly objective facts and things promising salvation are confronted with one another, and both are reflected back at the viewer.

**Regina Barunke**, curator

**Paradise Syndrome**, installation view, Temporary Gallery -  
Zentrum für zeitgenössische Kunst e.V., May 24 - July 20, 2014.



**The Island**, installation view, Karin Guenther Gallery, Hamburg, September 6- November 8, 2014.



**Mud 04- 06- 2014** in **The Island**, Karin Guenther Gallery, Hamburg, September 6- November 8, 2014.



## Interview Thomas D. Trummer mit Edith Dekyndt

*TDT: You are doing the entrance gates and you are covering them with copper foil. Why do you use copper? What is the idea behind the material you chose?*

*ED: I used copper foil because I am interested about the energy of this material, there is something about electricity and conductivity. It is also a material that has been present in the history of objects, from the birth of this history whether utilitarian or ornamental, its presence in classical, modern and contemporary sculpture mainly in alloys to make bronze. It is nowadays use by industry and electronic technologies. It is also a material that changes, which alters with time, the climate. The copper becomes dark or green. So it's a living thing, a living matter. It is a quite a non-sculpture, also related with the trees of the Park.*

*TDT: You are in general interested in things that vanish, shift or change their condition or aggregate.*

*ED: Yes, I'm interested in the transformation of things, natural or by the use we make of it. There is always a transformation, we can sometime observe it when it is to the time scale of our own or try to imagine where it goes beyond the scale of our existence like the memory of stones who know better than us what a concept like time is.*

*TDT: But you don't use living things like animals or plants, do you?*

*ED: Not really. I happened to do pieces with flowers, but they were cut. They were therefore entered into a category other than their natural state, they were part of the domestic world, the human world, human appropriation and consumption.*

*TDT: So you are interested in the living aspects of non-living objects?*

*ED: Yes. In my point of view, things, objects, materials are active beings. I always have the feeling that the objects, things 'call me'. I do not know where I'm going with them, where they lead me, their substance, their physical peculiarities decide which will be our path together. Sometimes it happens something that I did not expect, an accident, a reaction, and it's probably the best thing that can happen.*

*TDT: If you compare your body of work to other sculptures, you mentioned bronze or stone, then usually this kind of art is connected to male attitude. Men demonstrate with their pieces how to cope with the resistant, hard and solid. They use power and energy to shape it.*

*ED: I do not feel comfortable with the idea of erecting things, I prefer to let them down, put them on the floor, hang on a wall. There is probably, as you said a relationship to power in the habit of erecting that does not suit me personally. I'm interested in elements that fall, the flowing, the stagnant. For example, the puddle in front of us draws on the floor matching the geometry of the paving. It told us a lot like the fact of course that it rained recently and that's why we have a little cold, it is like subjected to gravity as we are, it reflects what is above it, above us. Those things can be seen as element of what we call sculpture. But it will disappear slowly, the water will become vapor in the air and make a cycle go back again and again.*

*TDT: At the very beginning the fences are very bright and glossy...*

*ED: Yes, when the copper folds are laid, they are brilliant and then there will be a time when it will blend with the fences, then with vegetation around, turn black and then probably green. In this matters like copper you can see something which will be like a slow, very slow transformation.*

*TDT: That's interesting. It's a long-term life, a life longer than ours.*

*ED: Yes. It is a way to see away, large, to think about relativity of existences. Since two years, for example, I go to the north of Thailand where I work with a woman, a lacquer master who lives in a Buddhist temple. It is one of the only remaining lacquer master in Thailand. The lacquer she does are very dark, very deep, black as the center of a lake, it is made by more around twenty layers of a mixture of plant sap and rice black soot.*

*Over time, a hundred years, five hundred years, the layers will clarified, become transparent and gradually appear. The recipe is millennium, this mixture was originally used to protect and preserve the wooden coffins of kings or emperors.*

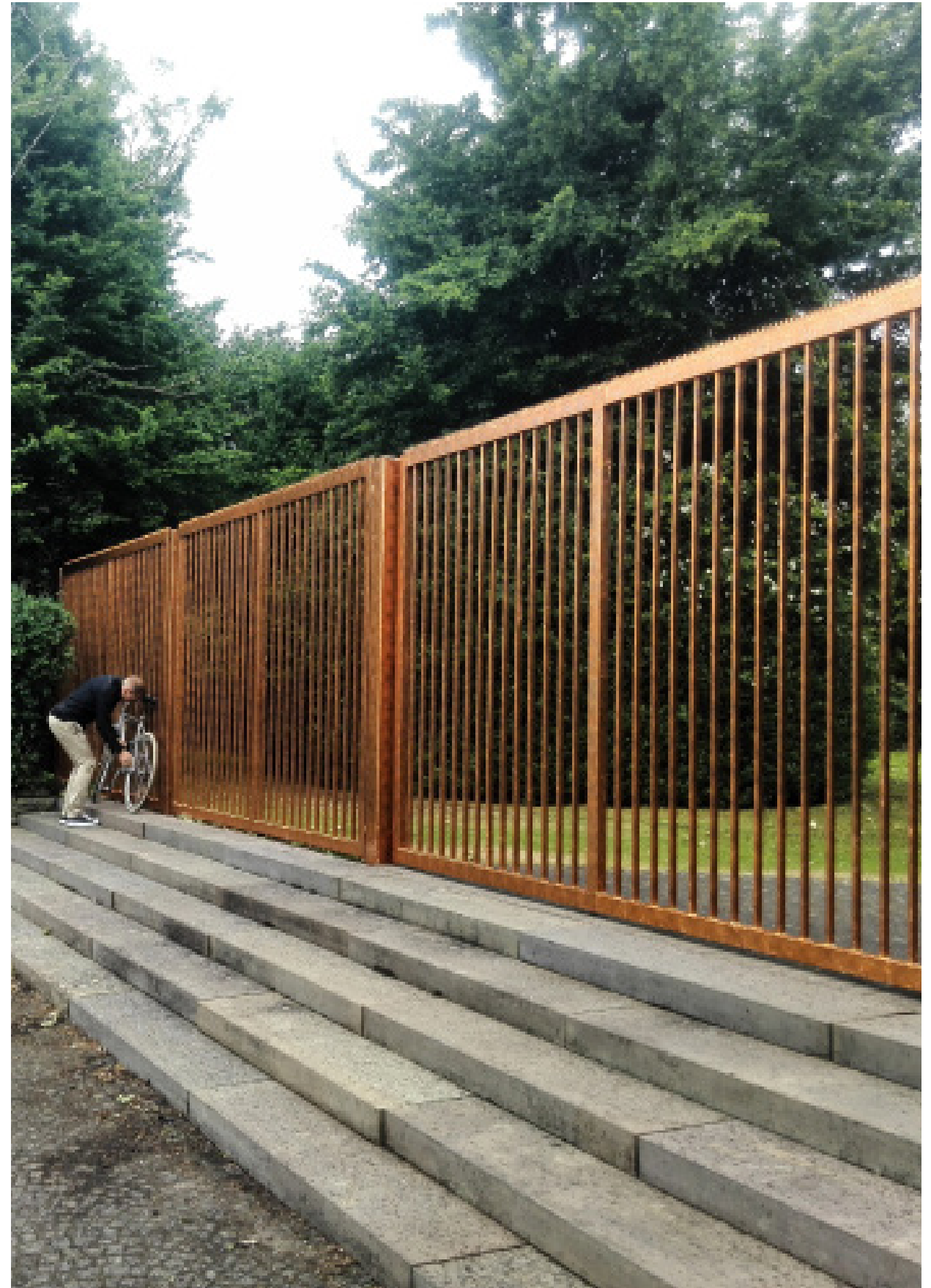
*We are not able to see this change in time of a human life. But knowing that one is the cause of a process that is beyond us in time is staggering.*

*TDT: And in Cologne you chose the gates, not an image. There is a geometric structure that existed before, an interrupted wall, an image as a grid and structure.*

*ED: I wanted to choice an object which already belonging to the place. I choice this industrial thing, made by engineers. The engineers controls the system so that all parts are identical. This creates objects that are quite invisible, we don't see them as they are standardized. To cover them with copper folds change their presence. This fences which are the limits of the park then are part of it. They remain there to open or close the park, but they have, I think, acquired a different status that makes them visible otherwise. It's not really a sculpture it is more indeterminate.*

*TDT: It's very hard and solid and it's a kind of confinement?*

*ED: Yes, it is a limit, the limit of a territory. This may raise the question of the division of this park that is part of the landscape of the city, but also how the wider notion of partitioning the territories, public and private, how and why was it you partitioned the surface of the earth.*



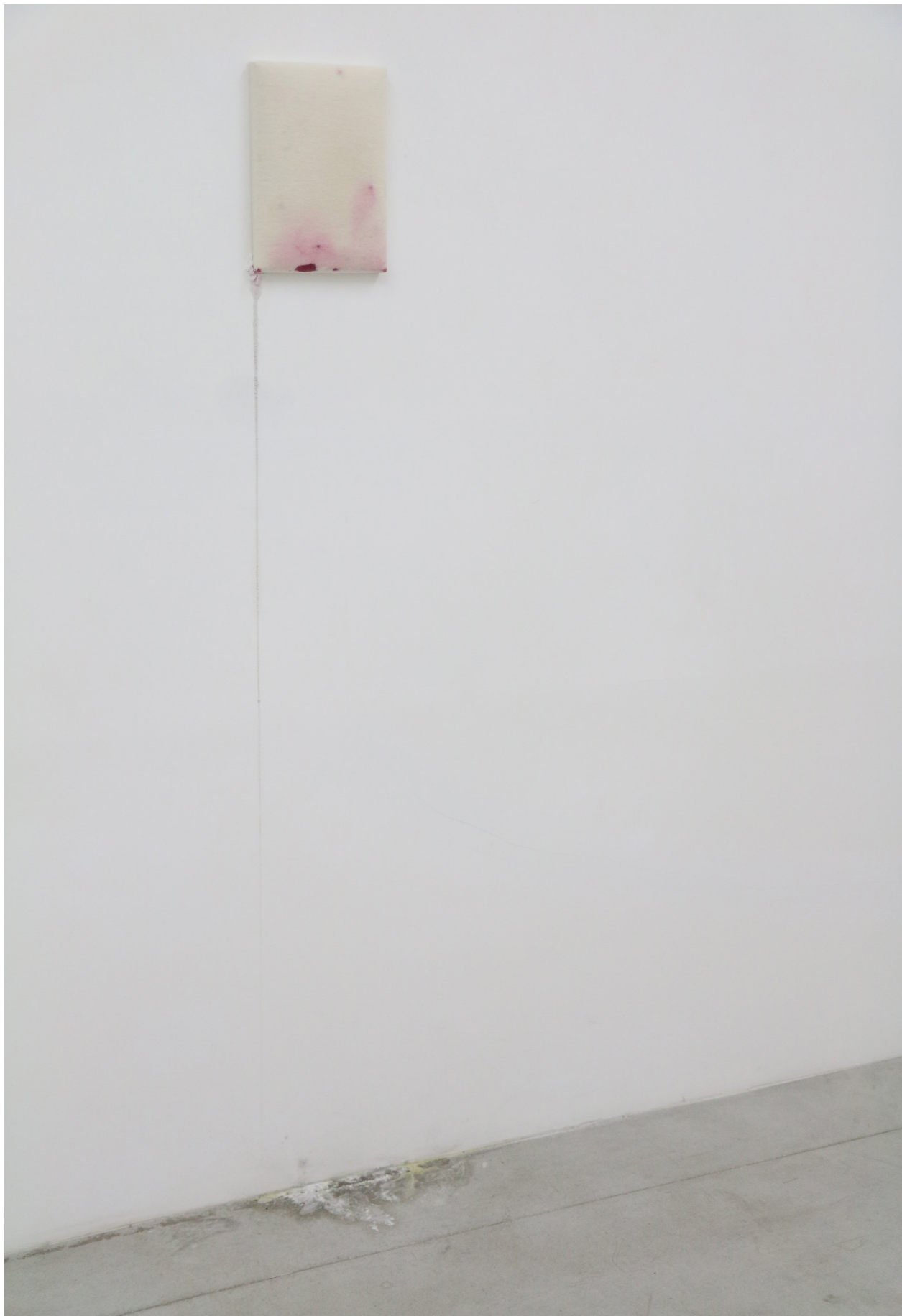
**The Fence, installation view, in Skulpturenpark, Köln, June 2015- June 2017.**





**Love Song-** 2015-installation view, in **Théorème des foudres**, *Le Consortium*,  
Dijon, FR, October 30, 2015- January 24, 2016 2014.





**The Deodants 01-** 2015, installation view, in **Théorème des foudres**, *Le Consortium*, Dijon, October 30, 2015- January 24, 2016.

*Edith Dekyndt's oeuvre is characterised by an absence of formal expressiveness, which confers upon it an appearance of minimalism, although it has but a few connections to it. For more than twenty years, Dekyndt has been relentlessly working to try and elaborate processes allowing her to dissolve her interiority into her exteriority, as if the personal was an obstacle that needed to be overcome in order to reach a true comprehension of the world. Her work is therefore essentially constituted of physical and technical experiences that are both neutral and very specific. Neutral because they willingly abstract themselves from any 'figurative' element, may they be biographical, sociological, historical or psychological; very specific as these experiences aim at being blurred within the very texture of the phenomena which they address, in order to understand them.*

*Thus for her exhibition at the Consortium in Dijon, Edith Dekyndt has included elements that she associates with Burgundy, in particular the soil which she will contrast with a more urban landscape when the exhibition travels to the Wiels in Brussels, the crystallisation of wine which will be replaced by the yeast activating the fermentation of beer, and the colour red to which will be substituted the copper's green and the tar's black. At the Consortium, the red tone dominates, in reference both to wine and the altarpiece representing the Last Judgement by Van der Weyden at the Hospices de Beaune, which a red woollen blanket half covered with gold leaf will pay an homage to. A series of canvases have been covered with animal blood, casein, or wine taken from different stages of its transformation. And although they borrow a painting format, they do not speak its language. As many of Edith Dekyndt's works, they attempt to capture the flux of the living things as a transformation. A bed sheet buried for 8 months at the back of her studio in Berlin, or a painting buried 3 years in the earth do not testify of degradation and erosion's inevitability, rather they render visible the creative power of exchanges between matters. The exhibition ends with the video of a heap of manure, its smoke escaping in the early morning light. The magnified image gives this pile of manure an abstract evocation power, from the battlefield just after the war, to a swarm of micro-organisms.*

*Edith Dekyndt focuses on operating modes which, by letting invisible forms of life express themselves, allow her to be part of what A. N. Whitehead calls the «universal society of the world». According to Whitehead, what constitutes the world is an inseparable ensemble which can only be understood through a «mutual immanence<sup>1</sup>», the access of which is prevented by the frontiers established by the modern project. By attempting to dissolve the limits that these frontiers have drawn between subjectivity and nature, appearance and reality, inert and living, Dekyndt takes part in a contemporary movement that tries to re-articulate what had previously been separated. These past few years, the Presses du Réel have been committed to the publishing of theoretical works motivated by a similar movement<sup>2</sup>. Instead of producing a themed exhibition which always runs the risk of merely becoming an illustration, the decision was taken to invite Edith Dekyndt whose oeuvre testifies in itself of a change of aesthetic paradigm, sympathising with a new way of thinking what connects the human being to his surroundings. Under its apparent simplicity, Edith Dekyndt's oeuvre requires, in order to be looked at, to re-think our expectations and our habits. It can then allow us to get a glimpse at new possibilities of being-in-the-world.*

**Anne Pontegnies**, curator of *Le Consortium*

1. Alfred North Whitehead, *Modes of Thoughts*, lesson eight 'Nature Alive', New York: Mac Millan, 1938, pp. 202 - 232.

2. *Métaphysiques Cosmomorphes – La fin du monde humain*, Pierre Montebello – *Gestes Spéculatifs*, collective work – *L'appât des possibles*, Didier Debaise – *Philosophie des Possessions*, collective work – *L'autre Métaphysique*, Pierre





**Wallpaper-** 2006, *installation view*, in **Théorème des foudres**, *Le Consortium, Dijon*, 2015-2016





**Something Borrowed**- 1997, in **Théorème des foudres**, *Le Consortium, Dijon*, 2015- 2016



**Théorème des foudres**- 2015, *installation view, Le Consortium, Dijon*, 2015- 2016.





*For her first major retrospective, the Belgian artist Edith Dekyndt has created new works and has brought existing ones together: projections, painterly abstracts and drawings, visual (apparent) objects and installations. The appeal of her works lies in their strongly material, physical character. Dekyndt gives shape to complex forms and surfaces that are in a permanent state of transformation and change, through interactions between substances, a location and a support, and through biochemical, organic or inorganic processes. The scenario she has constructed for the context of the post-industrial space at WIELS – a former brewery – consists of works based on copper, yeast, earth, water from the local river Senne, and the bacteria used to brew the Brussels specialty beer, gueuze. In this way, she links the specificity of the site with the characteristics and general qualities of natural elements, and forges connections between the particular and the universal, the concrete and the abstract. Her approach closely resembles that of scientific experiments, which she performs – with the amateur researcher’s fascination for the properties of substances and things – in special places and in unusual ways. Dekyndt’s work speaks to an immense interest in the relationship with our planet’s environment, an aesthetic interpretation, and to the visualisation and making perceptible of an ecological awareness of the mutual dependence and influence of human beings and their surroundings. The title is borrowed from a work that Dekyndt made at the birth and burial place of Edouard Glissant, who coined the ideas of ‘creolisation’ and métissage (‘cross-breeding’) – the mutual permeability and permanent evolution of cultures, languages and things. She questions the relationship between ancestry and origin, while referring to her own trajectory: her quest for places and their qualities; but also for another dimension within abstract art; for relationships between organic and inorganic energy; and for the fascinating properties of things; all bound up within an all-embracing ecological focus.*

**Dirk Snauwaert**, curator, director of Le Wiels

**Laboratory 01 (fabric and coffee)**, replica- 2015, installation view,  
in **Ombre Indigène**, Wiels, Brussels, February 5- April 24, 2016.



*One and Thousand Nights, 2015, installation view, in Ombre Indigène, Wiels, Brussels, 2016.*



**One and Thousand Nights**, 2015, *installation view*, in **Ombre Indigène**, Wiels, Brussels, 2016.





**Any Resemblance-** 2004, *installation view, in Ombre Indigène, Wiels, Brussels, 2016.*



**Night Piece 04-** 2015, *installation view, in Ombre Indigène, Wiels, Brussels, 2016.*



**Ombre Indigène**- 2015, videoextract in **Ombre Indigène**, Wiels, Brussels, 2016.



*A Portrait of Things- 2015, installation view, in Ombre Indigène, Wiels, Brussels, 2016.*



**Bruxella Bruxelensis-** 2016, installation view, in **Ombre Indigène**, Wiels, Brussels, 2016.



**The Biography of Objects-** 2016, *installation view, in Ombre Indigène, Wiels, Brussels, 2016.*



**Strange Fruits** brings together the works that Edith Dekyndt created in the course of the development process of her exhibitions at Le Consortium in Dijon (2015) and the Wiels Museum in Brussels (2016). The former exhibition was inscribed in the rural wine region of Burgundy and the latter in the Brussels area with a focus on the history of the Wiels Museum, which is housed in the building of former Wielemans-Ceuppens brewery.

The title of Edith Dekyndt's latest exhibition, **Strange Fruits**, refers to **Strange Fruit**, the song famously interpreted by Billie Holiday. The song itself was based on the poem Bitter Fruit, written by Abel Meeropol in 1937, as a reaction to the lynching of Afro-Americans that were still taking place in the U.S. in the years after the abolition of slavery. This song gained powerful significance in the remembrance of the victims of this horrible practice. A wide range of artists have subsequently interpreted this song, most notably, Nina Simone, Carmen McRae, Josh White, and Diana Ross.

This meaningful song is highly emotionally loaded, and it never fails to affect anyone who listens to it with an open heart and mind. In *Strange Fruits* Edith Dekyndt experiments with different organic and inorganic substances, such as blood, wine, earth, silver, wool, velvet, flowers, and hair. The interaction between those various materials, together with the environmental impact that is fed by a biochemical process, provokes a transformation. The artist chooses to capture a precise moment in this process. This snapshot is meant to confront us with our lack of perception, but at the same time it reveals a human emotional factor, the same two aspects that are also present in the *Strange Fruit* song.

The different interpretations of **Strange Fruit** will be compiled and disseminated close to the floor, in the stairs of the gallery building.



**Berlin Winter Piece 03- 2015**, in **Strange Fruits**, Greta Meert Gallery, Brussels, April 21- July 2, 2016.



Southern trees bear strange fruit  
Blood on the leaves  
Blood at the root  
Black bodies swinging in the southern breeze  
Strange fruit hanging from the poplar trees  
Pastoral scene of the gallant south  
The bulging eyes and the twisted mouth  
The scent of magnolia sweet and fresh  
Then the sudden smell of burning flesh  
Here is a fruit for the crows to pluck  
for the rain to gather  
for the wind to suck  
for the sun to rot  
for the tree to drop  
Here is a strange and bitter crop

*Abel Meeropol, 1937*



**Strange Fruits**, *Installation view*, Greta Meert Gallery, 2016.



**Ciprium-2015**, in **Strange Fruits**, Greta Meert Gallery, Brussels, 2016.





**Strange Fruits**, *Installation view*, Greta Meert Gallery, 2016.



**Berlin Winter Piece 04-** 2015, in *Strange Fruits*, Greta Meert Gallery, Brussels, 2016.



**Blizzard Blue-** 2016, in *Strange Fruits*, Greta Meert Gallery, Brussels, 2016.



**Edith Dekyndt**

Air, rain, pain, wind,  
sweat, tears, fear, yeast,  
heat, pleasure, salt,  
dust, dreams, odors,  
noises, humidity.

13. 5. – 18. 6. 2016

Mo – Sa 11 – 18 Uhr

*The materials, sensations, and natural phenomena listed in the title outline some of the reoccurring and relevant elements for Dekyndt's work. She isolates organic and inorganic materials such as minerals, blood, and yeast, letting these react individually or with one another, thereby instigating processes that she then terminates at a specific point in time. Reminiscent of scientific experiments, these condensation-, fermentation-, fungal- and crystallization-based processes develop inside vitrines, on canvases, in Petri dishes, or on carpets. The strong material presence of her work is characterized by the sculptural and painterly qualities of transformation and decay and the unique dynamic nature of the respective materials and objects.*

*These transformative chemical and physical processes do not yield objective analyses. Rather, more critical is a highly subjective curiosity and the need to hone her own perceptions and those of the viewer vis-à-vis the objects and phenomena she has selected. Here the uncanny, what is proliferating and unstable provide a counterpoint to the strangely fragile beauty of her work.*

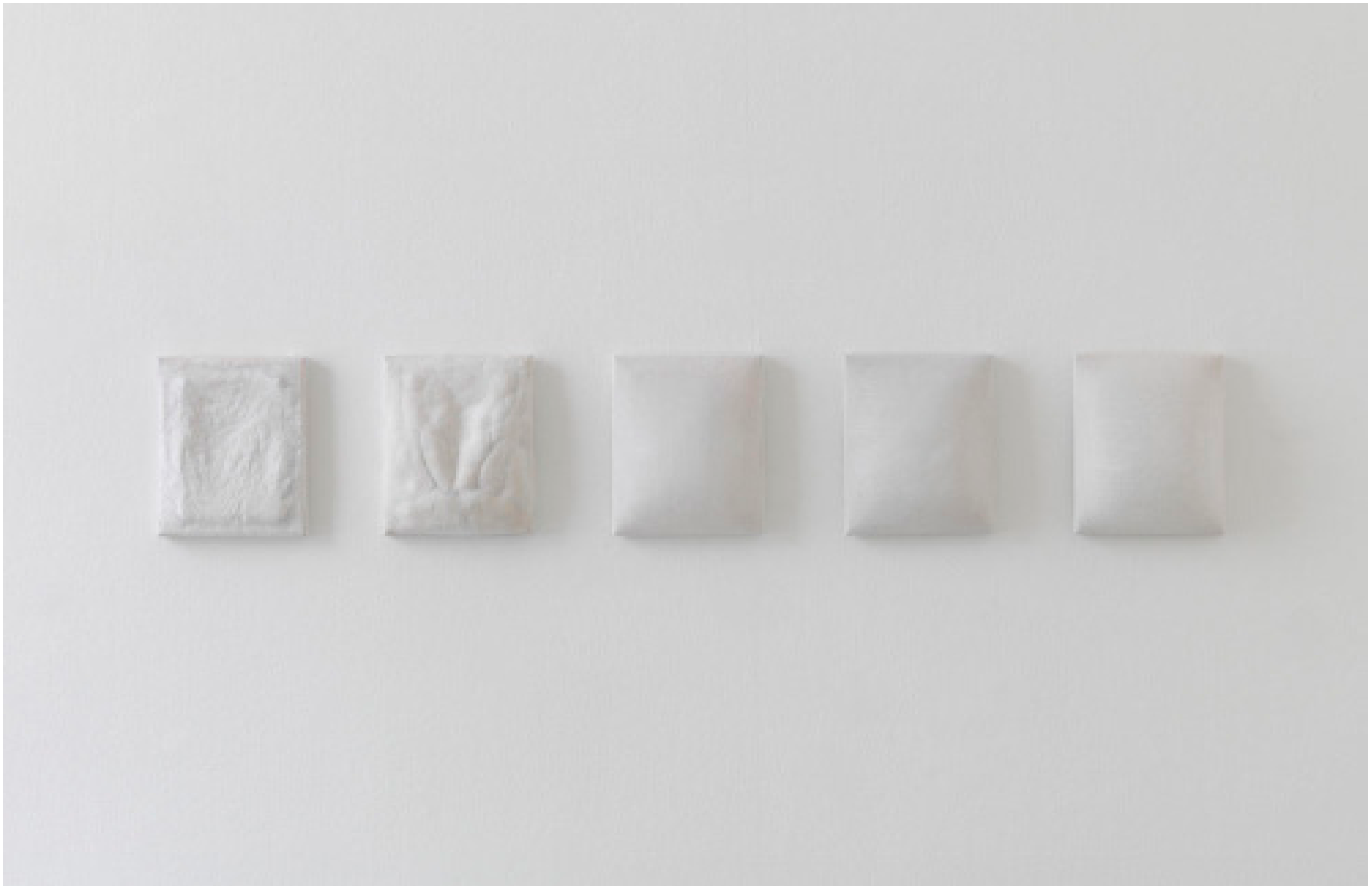
*A key work in this exhibition, *Laboratory 01 (capillarity with coffee)* (2015), was presented earlier this year in her solo exhibition at the Wiels Contemporary Art Centre in Brussels.*

*Dekyndt soaked the bottom edge of a curtain with coffee, which after drying revealed a delicate trace of the capillary process as drawing on the light-hued fabric.*

**Bettina Klein**, curator of daad galerie

**Air, rain, pain, wind, sweat, tears, fear, yeast, heat, pleasure, salt, dust, dreams, odors, noises, humidity**  
*installation view, daadgalerie, Berlin, May 13- June 18, 2016.*





**Slow Objects 02-** 1996, *replica 2015 in Air, rain, pain, wind, sweat, tears, fear, yeast, heat, pleasure, salt, dust, dreams, odors, noises, humidity, daadgalerie, Berlin, 2016.*





**Air, rain, pain, wind, sweat, tears, fear, yeast, heat, pleasure, salt, dust, dreams, odors, noises, humidity,**  
*Installation view, daadgalerie, Berlin, 2016.*



**Windscheidstrasse 21- 2016, in Air, rain, pain, wind, sweat, tears, fear, yeast, heat, pleasure, salt, dust, dreams, odors, noises, humidity, daadgalerie, Berlin, 2016.**



**The Biography of Objects-** 1995, *replica*, 2016 in **Air, rain, pain, wind, sweat, tears, fear, yeast, heat, pleasure, salt, dust, dreams, odors, noises, humidity**, *daadgalerie, Berlin*, 2016.

Curriculum vitae

EDITH DEKYNDT Ypres, 1960, Belgium. Lives and works in Tournai, Belgium and Berlin.	Dreams and Lies, Hasselt University, Hasselt, Belgium, (February 16, 2013- February 30, 2014) curated by Jan Boelen.	2008 One Second of Silence, Parker’s Box, Brooklyn, USA (October 10 – November 30, 2008) Present Perfect, Program Gallery, Berlin, Germany (April 3 – May 3, 2008) Present Perfect, Galerie Les Filles du Calvaire, Brussels, Belgium (March 21 – May 10, 2008). Catalogue entitled Edith Dekyndt, Subjects (Preview).
SOLO SHOWS	2012 The Painter’s Enemy, Gregor Podnar Project Space, Ljubjana, Slovenia, (December 13, 2012 - February 2, 2013). Monday is Blue, Maison Grégoire, Brussels, (November 24- April 28, 2012), curated by Emmanuel Lambion.	2007 Martial M, Project Room, Galerie Les Filles du Calvaire, Brussels, Belgium (September 21 – November 3, 2007)
2015 Mer sans rivages. Musée de l’Abbaye Sainte Croix, Les Sables-d’Olonne, FR, curated by FRAC Pays de la Loire. Air, rain, pain, wind, sweat, tears, fear, yeast, heat, pleasure, salt, dust, dreams, odors, noises, humidity. DAAD Gallery, Berlin, DE, Curated by Bettina Klein Strange Fruits, Greta Meert Gallery, Brussels Ombre indigène, Wiels, Brussels - Curated by Dirk Snauwaer	2011 Lingua Ignota, Sollertis Gallery, Toulouse, France, (September 24- October 30, 2011). Subliminal Rooms, VidalCuglietta Gallery, Brussels, Belgium, (April 29- June 3, 2011) Dieu rend visite à Newton, Fri-Art, Centre of Contemporary Art, Friburg, Switzerland, (February 12- May 8, 2011) curated by Corinne Charpentier La femme de Loth, Synagogue de Delme, France, (January 28 - May 30, 2011) Curated by Marie Cozette	2006 Two White Pieces, ARCH 2 Gallery, University of Manitoba, Faculty of Architecture & Plug In Institute of Contemporary Art, Winnipeg, Canada (September 12, 2006 – February 14, 2007). Curated by Richard Perron and Neil Minuk.
2014 Devil is in the Details, Swarovsky, Vienna, AU, Curated by Nicolaus Schaffausen Untitled, Galerie Karin Guenther, Hamburg, DE Krasny Ougol, Unlimited Art Basel, Basel, CH, Greta Meert Gallery Paradise Syndrome, Temporary Gallery, Cologne, Germany, curated by Regina Barunke, (May). Chronology of Tears, Greta Meert, Brussels, Belgium. All That Is Solid Melts into Air, Martin Van Zomeren Gallery, Amsterdam, The Netherlands.	2010 Get Out Of My Cloud, Kiosk, Ghent, Belgium (May 8 – June 13, 2010). Curated by Wim Waelput.	2004 Zap & Provisory Object 03, Detrois Studio, Brussels, Belgium (December 2004). Curated by Yolande de Bontridder. Edith Dekyndt, Galerie Porte 11, Brussels, Belgium (May 14 – June 13, 2004) Edith Dekyndt, Any Resemblance to Persons, Living or Dead, Is Purely Coincidental, B.P.S. 22 espace de creation contemporaine, Charleroi, Belgium (May 14 – June 27, 2004). Curated by Pierre-Olivier Rollin. Book entitled Universal Research of Subjectivity. Catalogue entitled Contemporary Art in Belgium published in 2005.
2013 Slow Stories, BF 15 Centre for Contemporary Art, Lyon, France, (September 12- October 20, 2013), curated by Perrine Lacroix. Mexican Vanities, Carl Freedman Gallery, London, UK, (January 25 - March 16, 2013).	2009 Les Ondes de Love, MAC’s, Grand- Hornu, Hornu, Belgium (November 15, 2009 – January 24, 2010). Catalogue At Night I Lie, Karin Günther Galerie, Hamburg, Germany (September 2009) The Transparent Ceiling, Galerie Les Filles du Calvaire, Paris, France (March 20 – April 30, 2009) Edith Dekyndt – Agnosia, Witte de With, Rotterdam, The Netherlands (February 28 – April 26, 2009). Curated by Nicolaus Schafhausen.	2003 Soleil public, Le Comptoir du Nylon, Brussels, Belgium (March 20 – April 21, 2003). Curated by Frédérique Versaen. Catalogue entitled Comptoir



du Nylon (2003–2006) published in 2006.  
Before Life (Myodesopsies 01), Centre d’Art Chapelle de Boondael, Brussels, Belgium (January 8 – February 2, 2003)

GROUP SHOWS (SELECTION

2016  
Broken White  
Design Academy Eindhoven and the Van Abbemuseum, Eindhoven, NL  
Curators: Mathieu Maijer, Jurgen Bey, Bas van Tol, Thomas Widder-shoven  
+ultra. Knowledge & Gestaltung Martin-Gropius-Bau, Berlin, DE  
Curator: Cluster of Excellence An Interdisciplinary Laboratory», Humboldt-Universität, Berlin, curated by Nikola Doll  
Panorama,  
Collection de la Province de Hainaut, BPS22, Charleroi, BE  
Curator: Nancy Casielles  
Laboratoire de l’art  
Musée des Arts et Métiers, Paris, FR, Curated by Marie-Noëlle Farcy, Christophe Gallois, Enrico Longhi, Clément Minighetti (Mudam), Marie-Sophie Corcy (Musée des arts et métiers)  
Seeing Round Corner  
Turner Contemporary, Margate, Kent UK, Curated by artists David Ward and Jonathan Parsons  
Art Short Film program ‘Migrating Birds’  
Art Basel, Basel, CH  
curated by Maxa Zoller

2015  
Akademie der Künste, Berlin , DE  
Là où Commence le Jour  
LAM, Villeneuve d’Ascq, FR,  
Curated by Marc Donnadiou and Pauline Creteur  
The Borrom Line  
SMAK, Gand, BE

ENTROPIE L’ordre caché

FRAC Bourgogne, FR, Curated by A. Handa-Gagnard  
Till I Get it Right  
LABOR Gallery, Mexico, ME,  
Curated by Tim Goossens  
Accidental colors  
Patersstraat 55, 2300 Turnhout, Be,  
Curated by Maud Salembier  
Skulpturenpark  
Riehler Strasse, Köln, DE, curated by Thomas D. Trummer  
Eppur si muove (Et pourtant elle tourne)  
Mudam Luxembourg - Curated by Marie-Noëlle Farcy, Christophe Gallois, Enrico Longhi, Clément Minighetti (Mudam), Marie-Sophie Corcy (Musée des arts et métiers)  
Play Time  
Toledo Museum, Toledo, Ohio, U.S.A, Curated by Dr. Norton-Westbrook and Amy Gilman  
Cristallisation - la naissance d’un ordre caché  
Centre Pompidou Metz - hors les murs, Musée du cristal Saint-Louis, Rue Coëtlosquet 57620 Saint-Louis-lès-Bitche, FR, Curated by Hélène Guenin  
La mécanique des gestes  
Théâtre de Privas / Espace d’art contemporain, Frac Lorraine, Privas, FR, Curated by Camille Planeix  
The Importance of Being  
...Contemporary art from Belgium in Latin-America  
Museo Nacional de Bellas Artes, La Habana, Cuba, Curated by Sara Alonso

2014  
New Ways of Doing Nothing,  
Kunsthalle Vienna, curated by Cristina Ricupero & Vanessa Müller (June).  
Field Recording, FRAC Franche-Comté, Besançon, France, curated by Sébastien Faucon (June).  
Order Cannot Help You Now, Argos Center for Art and Media, Brussels, curated by Ive Stevenheyndens (May).

Chambre à soi, Musée d’art et d’histoire, Saint Denis, France.  
L’image suivante..., Mac’s, Grand’Hornu, Belgium.

2013  
Moscow Biennale (September 19–October 20, 2013), Manège exhibition hall, Moscow, curated by Catherine de Zegher.  
Team Gallery, New York, US, (June 6- July 13, 2013), curated by Todd Von Ammon.  
Projections : vers d’autres mondes, Musée de l’Abbaye Sainte Croix, les sables d’Olonnes, FR, curated by Gaëlle Rageot-Deshayes.  
L’origine des choses, La centrale électrique, Brussels (March 7, 2013- June 9, 2013), curated by Sébastien Faucon and Carine Fol.  
Space Odyssey 2.0, Z 33, Huis voor actuele kunste, Hasselt, Belgium (February 17, 2013- May 19, 2013), curated by Ils Huygens.

2012  
S.F., Art, sciences & fictions, Mac’s, Hornu, Belgium ( November 18, 2012- February 17, 2013), curtated by Denis Gielen.  
Les amas d’Hercule, Parc Saint-Léger Centre d’art contemporain, France, (November 10, 2012- February 10, 2013).  
Le jour d’avant, Domaine départemental de la Garenne Lemot, Gétigné, France. (Decembre 7, 2012 - February 3, 2013).  
Danai Anesiadou, Edith Dekyndt  
Emily Sunblad, VidalCuglietta  
Gallery, Brussels, (November 30, 2012- January 19, 2013).  
Biennale de Bourges, France, (15-19 November 2012).  
P.A.M.I., Peckham, London, (September 19- September 23, 2012), curated by Harriet Blaise Mitchell.  
L’art dans les chapelles, Notre-Dame du Moustoir, Malguénac, France, (July 6- September 16, 2012), curated by Emilie Ovaere-Corthay & Karim

Ghaddab.  
Le prince des rayons, VidalCuglietta Gallery, Brussels, Belgium, (2 June - 15 July 2012).  
L’équilibre des forces, La malterie, Lille, France, (March 18- April 22, 2012).

2011  
Raak, SMAK, Ghent, Belgium, (December 2, 2011- January 8, 2012).  
Curated by RASA.  
Constellations, FRAC Picardie, Amiens, France, (October 12, 2011-February 18, 2012).  
We Make Version, Westfälischer Kunstverein, Münster, Germany, (October 8 -December 23, 2011).  
Curated by Katja Schroeder.  
Found in Translation, Casino Luxembourg, Forum for Contemporary Art, Luxemburg, Luxemburg, (September 30 -January 15, 2012).  
Curated by Emmanuel Lambion.  
D’un autre monde, Printemps de septembre, Toulouse, France, (September 23- October 16, 2011).  
Curated by Anne Pontegnies.  
Selest’art, Biennale of Contemporary Art, Selestat, France, (September 24- October 30, 2011).  
The Savage Transparence,  
Youngproject Gallery, Los Angeles, USA, (September 22- December 22, 2011).  
Curated by Paul Young.  
Apparitions, St Sauveur Station, Lille, France. (September 1- October 30, 2011).  
Curated by Caroline David.  
Contour 2011, 5th Biennial of Moving Image, Mechelen, Belgium. (August 27- October 30, 2011).  
Curated by Anthony Kiendl.  
Pour une république des rêves, CRAC Alsace, Altchirch, France, (June 15, -October 30, 2011). Curated by Gilles A.Tiberghien.  
Principe d’incertitude, Magasin, Centre National d’art contemporain,

Grenoble, France. (May 29- September 4, 2011).  
Curated by Francesca Agnesod, Nadia Barrientos, Guillaume Hervier and Andrea Rodriguez Novoa  
Radical Autonomy/ Nieuwe werelden van niks, Netwerk, Centre for Contemporary Art, Aalst, Belgium, (April 16- June 19, 2011).  
Curated by Arno van Roosmalen.  
A. B. C. - Belgian Contemporary Art, City Gallery, Sofia, Bulgaria, (April 12- May 15, 2011).  
Curated by Dominique Païni and Pascale Pronnier.  
Ex Libris, VidalCuglietta Gallery, Brussels, Belgium, (March - April 16, 2011).  
Curated by Lilou Vidal.

2010  
A. B. C. - Art Belge Contemporain, Le Fresnoy, Studio national des Arts contemporains, Tourcoing, France (October 8 – 31 December, 2010). Curated by Dominique Païni and Pascale Pronnier.  
On Line: Drawing Through the Twentieth Century, Museum of Modern Art, New York, USA (Fall 2010) Curated by Connie Butler and Catherine de Zegher. Catalogue «The Right to protest», Museum of the Seam, Jerusalem, Israel, curator Raphie Etgar, October 2010 Catalogue.  
“The Shape of Time”,  
TraficART2010, Galerie Sequence, Saguenay (August 26 – October 10, 2010) . Curated by Nicole Gingras.  
The Moon is an Arrant Thief, The David Robert Foundation, London, Great Britain (July 22 – September 18, 2010). Curated by Oliver Martinez-Kandt, Thom O’Nions, Luiza Teixeira de Freitas.  
Ocean, Musée de la Mer, Biarritz, Fance (July 9 – October 3, 2010).  
Curated by Florence Guionneau-Joie. Catalogue  
Opening Exhibition, The Richard Massey Foundation for Arts and

Sciences, New York, USA (June 2010)  
Before Present, La Villa du Parc, Centre d’Art Contemporain, Annemasse, France (June 4 – September 22, 2010)  
A l’Ombre d’un doute, FRAC Lorraine, Metz, France (May 8 – August 22, 2010). Curated by Beatrice Josse.  
Drawing Time – Le Temps du dessin, Musée des Beaux-Arts de Nancy et Galerie Poirrel, Nancy, France (May 7 – August 16, 2010). Curated by Marie Cozette. Catalogue  
Make the Most of Now, Kunsthalle Exnergasse, Vienna, Austria (March 24 – April 24). Curated by Max Benkendorff. Booklet  
Dancing on the Ceiling: Art & Zero Gravity, The Experimental Media and Performing Arts Center, Troy, New York, USA (March 18 – April 11, 2010)  
Unidentified Living Objects... Pierre Ardouvin, Edith Dekyndt, Gereon Lepper, Parker’s Box, New York, USA (March 4 – April 11, 2010).  
Curated by Hélianthé Bourdeaux-Maurin.  
Speed Dating, FDC Satellite, Brussels, Belgium (January 15 – March 6 2010)  
Composite Visions, Centre d’Art Neuchâtel, Neuchâtel, Switzerland (February 13 - March 21, 2010).  
Curated by Tilman and Petra Bungert, CCNOA, Brussels.  
WATERPOD : Autonomy and Ecology, Exit Art, New York City, USA (January 9 – February 6, 2010)

2009  
Silence, A Composition,  
Contemporary Art Museum, Hiroshima, Japan (November 3, 2009 – January 11, 2010). Curated by Tanja Elstgeest. Catalogue  
Edith Dekyndt and Michael Stevenson, Meyer Riegger Galerie, Karlsruhe, Germany (November 21, 2009 – January 23, 2010).

In Time, Robert Miller Gallery, New York City, USA (November 5 – December 23, 2009). Curated by Tim Goossens.

Anabasis. Rituals of Homecoming, Ludwik Grohman Villa, Lodz, Poland (September 5 – October 4, 2009). Curated by Adam Budak.

The Waterpod Project, New York, USA (June 12 – September 27, 2009). Curated by Eve K. Tremblay and Mary Mattingly .

The New Easy, Artnews Projects, Berlin, Germany (June 11 – July 25, 2009) . Curated by Lars Eijssen.

Chambre d’écho, Musée Réattu, Arles, France (July 8 – November 29, 2009).

Cul-de-sac, Venice Small squares, Venice, Italy (June 2009). Curated by Lino Pologato.

Le Sang du Poète, FRAC des Pays de La Loire, Carquefou, France (June 6 – August 30, 2009. Curated by Laurence Gateau and Adam Budak.

All That Is Solid Melts Into Air, De Garage, Mechelen, Belgium (March 21 – June 21, 2009). Curated by Edwin Carels.

Faux-Jumeaux, S.M.A.K., Ghent, Belgium (February 20 – March 29, 2009). Curated by Michel François.

Nos (Us), Museu da República, Rio de Janeiro, Brazil (January 15 – March 15, 2009). Curated by Daniella Geo.

Flash B(l)ack, Cultuurcentrum Strombeek, Grimbergen, Belgium (January 9 – February 12, 2009). Curated by Luk Lambrecht.

2008

Political/Minimal, KW Institute for Contemporary Art, Berlin, Germany (November 30, 2008 – January 25, 2009). Curated by Klaus Biesenbach.

Catalogue. Traveled : Museum Sztuki, Lodz, Poland (June 18 – August 23, 2009).

(A)pesanteur, récits sans gravité / (A) Gravity, Weightless Narratives, FRAC Lorraine, Metz, France

(November 14, 2008 – January 18, 2009). Curated by Béatrice Josse.

58 t, Underground SNCB Station of Brussels-Congrès (October 31 – November 8, 2008). Curated by Emmanuel Lambion.

Show Me, Don’t Tell Me, Former Post Sorting Center, Brussels Midi Station, Brussels, Belgium (October 19, 2008 – January 4, 2009). Part of the Brussels Biennial for Contemporary Art, Brussels, Belgium. Curated by Nicolaus Schafhausen. Catalogue

SeptiFORMIS-Ars in Cathedrali, Cathédrale St-Michel-et-Gudule, Brussels, Belgium (October 4 – November 23, 2008). Catalogue

Corpus Delicti, Art actuel au Palais de Justice de Bruxelles, Brussels, Belgium (September 26 – November 21, 2008)

Mortal Coil, Parker’s Box, Brooklyn, USA (September 12 – October 5, 2008)

Performa(c)tivity, Amore Theater Foyer, Athens, Greece (May 2 – 31, 2008). Curated by Katerina Tselou.

Prospect 58, Hessenhuis, Antwerp, Belgium (April 20 – June 15, 2008). Curated by Pieter Vermeersch.

Brochure

Livres d’artistes, vingt oeuvres des collections de Mariemont, Musée royal de Mariemont, Morlanwelz, Belgium (April 19 – June 29, 2008). Curated by Verónica Alarcón Ibáñez and Jean-Pierre Foulon. Catalogue

Le Soigneur de gravité, MAC’s, Grand-Hornu, Hornu, Belgium (February 17 – June 1, 2008). Curated by Denis Gielen. Catalogue

Territoires, 6ème Biennale Internationale de la Photographie et des Arts visuels de Liège, Le Musée d’Art moderne et d’Art contemporain de la Ville de Liège (MAMAC), Liege, Belgium (February 16 – March 30, 2008). Curated by Rui Prata and Werner Moron. Catalogue

2007

Multi/Plier, Galerie Les Filles du Calvaire, Brussels, Belgium (November 9, 2007 – January 26, 2008). Curated by Edith Doove.

Commitment, De Garage, Mechelen, Belgium (February 24 – April 1, 2007). Curated by Luk Lambrecht and Koen Leemans. Catalogue

2006

Welcome Back, Mister Paik!, MuHKA\_media, Antwerp, Belgium (September 29 – October 1, 2006)

Suite Fibonacci, Galerie Frédéric Desimpel, Brussels, Belgium (April 21 – May 13, 2006). Curated by Christophe Veys.

Picto(s), Institut Supérieur pour l’Etude du Langage Plastique, Brussels, Belgium (May 11 – July 15, 2006). Curated by Arlette Lemonnier. Catalogue

Tracer, retracer 2 / Traces, Galerie Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, Canada (April 28 – June 3, 2006). Curated by Nicole Gingras. Catalogue

entitled Traces.

Crossing Anspach, Anciennes Galeries Anspach, Brussels, Belgium (April 8 – April 28, 2006). Curated by Sprezzatura asbl. Brochure

En attendant la Reprise, La Vénérie, Brussels, Belgium (March 8 – April 8, 2006)

Satellite of Love, Witte de With, Rotterdam, The Netherlands (January 21 – March 26, 2006). In collaboration with Edwin Carels.

Brochure

Sciences Fictions, Galerie Aline Vidal, Paris, France (January 10 – February 11, 2006)

Catodica 01, Lipanje Putin Arte Contemporanea, Trieste, Italy (n. d., 2006). Curated by Maria Campitelli.

2005

Faire Signe, La Criée centre d’art contemporain, Rennes, France (November 5, 2005 – January 14, 2006). Curated by Larys Frogier.

M.T.R.O. (Aime tes Héros), Ecole des Beaux-Arts, Valenciennes, France (November 5 – December 6, 2005)

Argosfestival, Argos, Brussels, Belgium (October 13 – 22, 2005). Brochure

Locations: Four Multimedia Installations, Tyler Art Gallery, State University of New York, Oswego, USA (September 9 – October 9, 2005). Curated by Julieve Jubin.

Brochure

Emergency Biennale, Matrix Art Project, Brussels, Belgium (September 2 – 18, 2005). Curated by Josta Castro.

Le Tableau des Eléments, MAC’s, Grand-Hornu, Hornu, Belgium (August 28 – December 18, 2005). Curated by Denis Gielen.

Brochure and catalogue

Fermeture pour le futur, Galerie Archétype, Brussels, Belgium (May 25 – July 10, 2005)

Brussels South Airport, Krinzinger Projekte, Vienna, Austria (May 21 – July 30, 2005). Curated by Pierre-Olivier Rollin and Dr. Ursula Krinzinger. Catalogue

2004

Vollevox Sound Festival, Project on Voice in Contemporary Art, Gebouw Vanderborcht, Brussels, Belgium (November 2004). Curated by Sonia Dermience and Emmanuel Lambion.

Un Choix d’œuvres dans la collection de Christophe Veys, Galerie Porte 11, Brussels, Belgium (October 22 – October 31, 2004). Curated by Frédérique et Thierry Génicot-Van Leuven.

Edith Dekyndt, Galerie Porte 11, Brussels, Belgium (May 2004)

The Weather/Le Temps qu’il fait, Galerie Liane et Danny Taran & Centre des Arts Saidye Bronfman, Montreal, Canada (January 22 – March 7, 2004). Curated by Cate Rimmer.

Exhibition traveled: Charles H. Scott Gallery, Vancouver, Canada

(March 31 – May 5, 2004); The Blackwood Gallery, University of Toronto, Mississauga, Canada (n. d., 2004). Brochure and catalogue

Act, Espace Culturel BBL, Brussels, Belgium (n. d., 2004). Curated by Michel De Reymaeker.

2003

Argosfestival, Argos, Brussels, Belgium (October 17 – 25, 2003). Catalogue

Papiers d’identités, Galerie Porte 11, Brussels, Belgium (September 10 – October 12, 2003). Curated by Christophe Veys.

V Salón y Coloquio Internacional de Arte Digital, Centro Cultural Pablo de La Torriente Brau, Havana, Cuba (June 2003)

Rotterdam Film Festival, Rotterdam, The Netherlands (January 22, 2003 – February 3, 2003)

2002

Act, Espace Culturel BBL, Brussels, Belgium (November 29 – December 29, 2002). Curated by Pascale Van Zuylen, Philippe Braem and Michel De Reymaeker. Catalogue

Argosfestival, Argos, Brussels, Belgium (October 18 – 26, 2002). Catalogue

Le Colloque des chiens, OFF Collection, Biennale de Venise, Espace 251 Nord, Liege, Belgium (October 4 – December 15, 2002). Curated by Laurent Jacob.

Diversion, Museum of Garden History, London, United Kingdom (July 1 – August 31, 2002). Curated by Danielle Arnaud.

Malerei ohne Malerei, Museum der Bildende Künste, Leipzig, Germany (January 31 – April 7, 2002). Curated by Dirk Luckow and Hans-Werner Schmidt. Catalogue.

2001

Instants fragiles, Passage du Retz, Paris, France (December 13, 2001 – February 3, 2002). Curated by Les

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1978-1980: Bachelor, Visual Communication, ETH, Saint Ghislain, Belgium

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