

01.08. – 14.10.2018:

**PRAGMATISM AND
SELF-ORGANISATION**

With: Elias Cafmeyer, Jo
Caimo, Jürgen Claus, Pieter
De Clercq, Emmanuel
Dundic, Lisette de Greeuw,
David Helbich, Edyta Jarząb,
Mirthe Klück, Alina Schmuch
and Adrien Tirtiaux

&

Adrien Tirtiaux: **ELEVENTH
WORK FOR THE IKOB
(HOMOGENIZE THE
COLLECTION)**



Niet panikeren – organiseren!

On pragmatism and self-organisation in contemporary art

Frank-Thorsten Moll



If you take the train to Brussels one sees – shortly before entering the North Railway Station – a self-painted banner on a wall of a house. In its simplicity and with its direct slogan, it certainly manages to attract attention. But just as quickly as one has noticed it, however, it also falls into oblivion again. The aesthetic power of this somewhat aging form of resistance seems casual, even a little naïve. In competition with other images in public space, it is hopelessly disadvantaged.

What can you see? In the upper part of the picture, a stylized fish with his mouth wide open drifts, many small fish in front of it. The slogan "Niet panikeren" (don't panic!) guides the view into the lower part of the picture, which shows the same big fish swimming away in the opposite direction. It is pursued by the same floating horde of small fish, which has now formed into one big fish. "Organiseren" (Organising!) is one of them, do not panic, organise yourself and take joint action against the big fish, is the hopeful appeal of this banner. The anonymous makers of this poster refer to a children's story by Leo Lionni, which has enjoyed great popularity throughout Europe and the USA under the name "Swimmy" since its publication in 1963. The story of the little fish Swimmy who after the loss of his whole fish family with his newly won friends develops a strategy to defend himself against the big fish in the ocean, is a typical example of the rhetoric of the 1960s. The credo of organizing oneself demands to leave the beaten track and to develop other structures of daily cooperation. This requires the willingness to engage dialogue,

the courage to think things in a new and different way and to implement the results of this thinking pragmatically. This poster is the inspiration for our current topic: pragmatism and self-organisation.¹

The first question is whether there is such a thing as "pragmatic art" and what exactly this means. In our opinion, pragmatic art in its effect on its audience is designed to achieve a wide variety of goals: This can be the creation of specific common experiences, the promotion of experiences and thinking in general, as well as to enable the perception of a higher, more perfect or ideal reality. There is no doubt that pragmatic art can also be a source of joy and pleasure. However, a moderately noticeable therapeutic approach dominates, which essentially draws most of its energy from the desire to develop for the better. The constituent force of pragmatic art is the will not to remain in the comfortable status quo of what has already been achieved.

If one also speaks about self-organisation in art, one must first distinguish between which poles self-organisation moves. On the one hand, self-organisation is regarded in political discourse as a means to an end on the road to a fairer society, and on the other as a pure end in itself. Such a situation exists when society does not provide art with the necessary means and therefore art is forced to organize itself - out of pure will to survive. In both cases, a situation is to be assumed which is characterized by a defect. In the first case, the lack of an ideal state to be created with the help of art and in the second case a lack of a minimal consensus that safeguards art socially and non-materially. In our opinion, we are currently somewhere between the two poles. On the one hand, artists can still invoke the rights they have won. The freedom of art is still considered a great good. On the other hand, the erosion of the social support of art can be felt in all Western societies. The question of what art is still useful for today is being asked ever louder and has meanwhile left the boundaries of the usual regular's table discourses in order to reach where the freedom of art was once invented - in the bourgeoisie. Art counters this development with participatory formats and strategies of self-empowerment.

It should be noted that in recent years there have been increasingly violent defensive reactions within society when it comes to the self-organisation of art, which aims to enable thought to be given to forms of better cooperation. In our opinion, there are several reasons for this. The uncertainty of the so-called "West" caused by ecological and economic problems is only the superficial main reason; a much essential reason for this lies in the revaluation of the concepts of abundance, infinity and growth - all of which were still positively occupied not so long ago. Today, however, we come up against limits everywhere, have to economize, save, be economical - waste is regarded as the original sin par excellence. Everything is managed, secured, fenced in with walls. Polemically formulated, the abundance of "useless" artistic energy is put under the same suspicion as the inefficiency of old cars. Their benefits and the energy they use are simply perceived as disproportionate. Art has always reflected this call for efficiency and cost-benefit relations in a subtle, ironic and sometimes cynical way. Adrien Tirtiaux plays with the idea of modularity in Thirteenth Work for IKOB and gives us the illusion of an efficient art. His work consists of modularized aluminum plates, which can take any shape, any size. Even if he reproduces the 264 works of the IKOB Collection to scale under the title "Eleventh Work for the IKOB - Homogenize the Collection", the work cannot be considered as a waste, since it creates an image - the image of a real collection. In all this, however, it is forgotten that all self-organisation on earth comes biologically from energetic abundance. In short, self-organisation cannot be thought without abundance and waste.

An abundance, that the sun makes available to us in infinite form. "The origin of the sun with its planets up to the evolution on our earth, from the first unicellular organisms to the intelligent human being, is a beautiful example of self-organisation."¹ Jürgen Claus' neon work "L'Age Solaire" can therefore also be understood as a call not only to recollect the sun as an inexhaustible source of energy, but also to recapture concepts such as abundance, abundance and infinity as positive concepts. Lisette de Greeuw shows with her conceptual number drawings, a prime example of self-organisation. The abstract space of numbers and mathematical operations offers a wealth of never-ending drawing projects and strategies that also offer her a way out of the prison of causality. It shows, in an elegant way, that mathematics enriched the palette of philosophical worldview by chance and probability. In all its complexity, mathematics thus becomes a leniency witness to artistic practice, which has always been characterised by the organisation of abundance, coincidence and probabilities. Pragmatic art is therefore primarily understood by us as a tried and tested means of a complex synchronisation of the most diverse processes.

Referring to the theories of philosophical pragmatism, a philosophical school from the USA that opposed European idealism and realism, it becomes clear that for pragmatic thinkers, thinking is ultimately only a tool of prediction. They see thinking as a tool for finding problems and not as a machine of world description, as Kant, Hegel and Co did. As a rule, they also reject the idea that the function of thinking is a purely descriptive - registering - reaction. Pragmatism focuses on a changing universe and not, like the idealists, realists and Thomaists, on an unchanging one.

¹ Jürgen Kurths and Udo Schwarz, Nonlinear Sciences - New Paradigms and Concepts, Zentrum für Dynamik komplexer Systeme, University of Potsdam, in: KUNSTFORUM international, Volume 155, 2001, p.64

The complexity of artistic processes and decisions combined with the genius concept of the 19th century do the rest to understand art as a self-organising system. While this detachment from other social tendencies has been an essential mission and self-image of art since modernity, more and more indications suggest that art - especially when it takes place far away from commercial exploitation chains (ergo: the art market) - must increasingly justify this detachment. Another indication is the self-referentiality of art, which can ultimately always refer to the concept of artistic freedom. It is lost in this pressure to justify. It is not surprising that authoritarian systems always attack art first. It is probably not just a question of the monopoly of freedom and opinions, but rather of the monopoly of waste. The prerogative of art is the freedom to waste oneself. Authoritarianists no longer want to allow their citizens this right because they want to monopolise waste. Most of the world's authoritarian countries are also mostly kleptocracies - huge self-service shops for the presidents, whose private wealth is constantly growing, while that of the others is constantly decreasing.

And how is the art reacting? For historical reasons - for a folkloristic impulse, so to speak - art keeps freedom at the core of its essence, which it defends with impressive willingness to make sacrifices. However, there is also a misunderstanding on the side of art itself, which thinks that the attack of authoritarian systems is ultimately only proof that they are against art because they do not understand it. The opposite seems more plausible to me, they are against art because they have understood it very well. Thus, authoritarianists share the artists' view that art is a place of freedom and (self-)waste.

Self-organising systems - such as art - are ultimately always wrapped in the fog of unpredictability and attack from this fog again and again with symbolic actions - with the Ukrainian group of feminist actionists FEMEN, or the "Centre for Political Beauty" from Germany, only two groups are to be performed here. That activism can be described as the radical sister of self-organisation can be seen in the emancipative works of the Polish activist Edyta Jarząb, who develops choral strategies in the context of this exhibition together with women that will enable women to make their voices heard in a patriarchal world – literally "raise their voices". The ZKM - Centre for Art and Media Theory already dealt with this topic in the exhibition "Global aCtiViSm" in 2013. Activism in art was seen there (as here) as a sign of a committed civil society. The mixture of political actionism and artistic strategies was cleverly focused and the claim of art as a place of civil disobedience was documented. Artivism - as a mixture of art and actionism - of the 21st century breaks down the self-referential understanding of art of the 20th century into a wealth of content-related facets and strategies. This new artivism bears features of concreteness and pragmatism. Jo Caimo works precisely on this threshold, but repeatedly indulges in reflexive time-outs, which, as in his work presented at IKOB, focuses on the emotions of the visitors, but does not channel them against something external, but makes them the object of self-observation. He exchanges the self-reference of art for the self-referentiality of visitors. David Helbich also focuses on the crowd of museum visitors and involves them in participative projects. Music in 24 pieces makes them musicians who perform an orchestrated piece of music with the help of a "sheet of music" and crack marks - for paper and people, so to speak.

Pragmatic art generally relies on a strong narrative, and tells stories of people, their fates, their interdependencies, and it creates possibilities. Thus the artists participating in this exhibition represent an opportunity for reorganisation not only for visitors but also for one of the oldest moral institutions [the museum]. If the museum accepts this challenge, it can escape the disease of institutions in a contemporary way by finding open, adequate forms of mediation for these activities that reflect what moves individuals and the world.²
This is exactly what we want to achieve with this exhibition!

² Cf: Kirsten Claudia Voigt, "Activism", Pragmatism and Narrativierung, in: KUNSTFORUM international, Vol. 231, 2015, Title: Art Denial Art I, p.56

Elias Cafmeyer



Elias Cafmeyer works mainly in the medium of sculpture and video installation and creates site-specific installations, often in public space or inspired by the use of public space in the context of the city. He sees the urban landscape as a metaphor for social building and concentrates on traces of urban development and forms of signage that stage mobility. His interventions deal with strategies such as inversion, juxtaposition and contrast and create a feeling of alienation. In addition to his video installations Cafmeyer often uses raw industrial materials such as metal, untreated wood and concrete.

Text by Alan Quireyns, AIR Antwerp

Born in Roeselare (B) in 1990.

From 2013 to 2014 he studied graphic design at the Royal Academy of Fine Arts in Antwerp. From 2014 to 2017 he studied sculpture at the Sint-Lucas School of Arts in Antwerp, where he graduated in 2017.

Since 2015 he has participated in numerous exhibitions at home and abroad:

2015 Point of View, Factor 44, Antwerp
Double exhibition with Boris Sommers

2017 Artenova: 28 artists, 3 exhibitions, 2000m², D
ART, Mechelen
Curated by Nadia Bijl

2017 Uh Yes Uh No, Antwerp
Master's Degree Exhibition Sint Lucas Antwerp

2017 Capital M, Rodestraat, Antwerp
Master's degree show, curated by Spank Moons and Kurt Vanbellegem

2017 Unconventional surroundings, Next Door by Keteleer Gallery, Antwerpen
Solo exhibition at the invitation of the gallery

2018 Coming People, S.M.A.K., Ghent



Constantin, 2015, 55×55×310 cm, Concrete

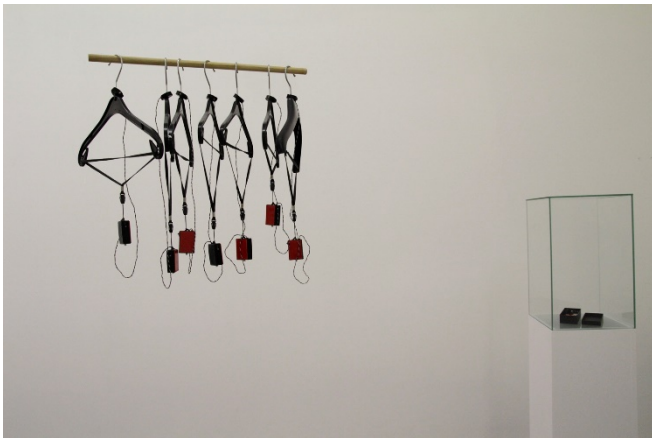
The sculpture *Constantin* reflects the visual effect of street elements by merging the signage into a typical classical sculpture. It is also a marginalization of Brancusi's famous exploration of the mirror cones by elevating banal street cones to a sculpture.

Jo Caimo

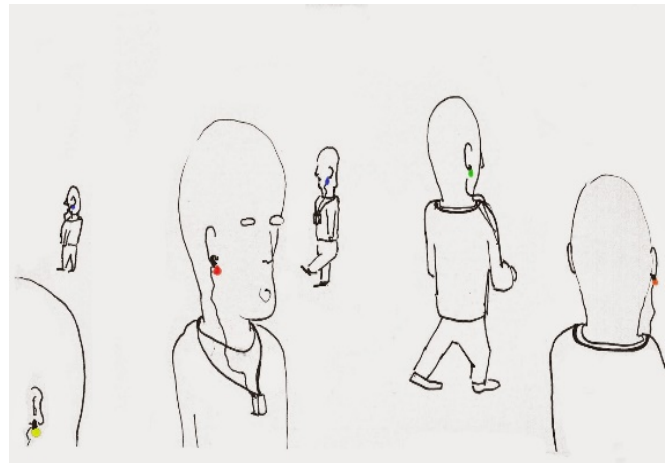


Jo Caimo was born in 1987 in Leuven (B) and is a visual artist and inventor of objects and instruments. He studied product design at KASK in Ghent from 2006 to 2009 before studying fine arts and media art at KASK in Ghent and Sint Lucas in Antwerp until 2013.

His work ranges between performance, music, product design, installation and the digital world. With his objects and instruments he explores the collective versus the inside and challenges the viewer to become part of his work. In many works he tries to define a border of a medium or a border of our senses.



Red Ears Measurer, 7 devices with printed circuit boards, electronic components, wires and 3d printed elements (+ hanger and stick) + manual + request, (c) Jo Caimo



Sketch of people wearing the *Red Ears Measurer*, who are more or less enthusiastic, 2015

The *Red Ears Measurer* is an indispensable communication tool for rooms with complicated social order. The device continuously measures the temperature of your ear and calculates the level of excitement. This is indicated by a colour-changing LED. The scale ranges from blue (calm) to red (passionate)

His works of art can be an installation in which the audience is almost randomly invited to form a choir and become part of a collective sound. Or it can be the unstable live performance of swallowing a Bluetooth microphone (to record the sound of its entire digestive system to which the audience is invited). Or by putting the sun live on the Internet (some placebo vitamin D for rainy days).

He will participate in the exhibition "Pragmatism and Self-Organisation" as the leader of a workshop on the weekend of October 6 and 7, 2018.

Pieter De Clercq

“You mentioned the idea of the 'nomadic room' which a visiting lecture suggested.”

Natasha Soobramian April 2018



In contemporary art we are so influenced by the idea of the white cube, that we think in terms of space and not of place. The difference seems an evidence in the way you work, but it brings with it an important shift in our relation as artist or as viewer to the place we enter. In the notion of place there is something that is given. A depth of space and time, as if the place is a result of an amount of layers.

In your installation process now, it is no more an accumulation of objects and actions. But more an excavation of traces and hidden layers of the history of the place itself.

As an archeologist, you don't only place objects in space, you now explore their extension to the place as if your actions and forms could now reveal something that was present in place but not evident to the viewer. It seems as if you underline the relation to walls and ground by revealing their hidden nature.

Text by Bernhard Rüdiger, June 2018



Variable dimensions, variable dimensions, 2018, different materials and some plants, (c) Pieter De Clercq

Pieter de Clercq was born in 1976 in Ghent, where he lives and works today.

Education:

2017 to 2018	HISK - Higher Institute of Fine Arts, Ghent
2007 to 2009	Master studies in Fine Arts, KASK - Royal Academy of Fine Arts in Ghent
2004 to 2007	Bachelor of Fine Arts, KASK - Royal Academy of Fine Arts in Ghent

Lisette de Greeuw



The artist was born in 1990 in Blokker in the Netherlands. She studied economics and sociology at Atlas College Copernicus (Hoorn, NL) from 2002 to 2007. From 2007 to 2008 she studied fine arts at the Amsterdam School of Arts and from 2008 to 2014 at the LUCA School of Arts in Gent. Since 2018 she is at the HISK (Higher Institute for the Arts), Gent

Thinking about thinking
Systematizing my thinking patterns. Trying to make clarity. Trying to clear up how my thinking works. Saying something. And while saying I forget what I wanted to say. Meaning something. Not being able to find the words. And to be honest, I don't think that's my fault. It's the words' mistake. There aren't enough words to describe what I think. There aren't enough words to describe exactly what I think. Actually I should start looking for new words. New structures.

Words that tell you exactly what I mean.

Measured words;

with just the right amount of information.

I am looking for that form.

Drawing systems. Infinite drawings. While getting closer to the end, the end... whatever that may be. Systems make their own mistakes. Systems fix their own mistakes. Just like words. I am trying to structure everything I am thinking.

Restructuring.

Actually resystematizing,

that's not the right word.

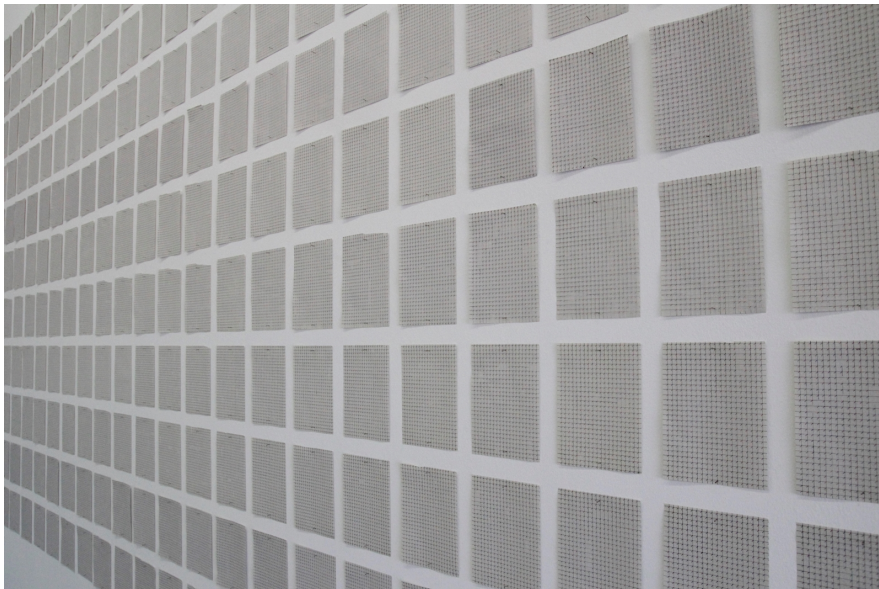
Rethinking my overthinking.

The truth is not always true. The reality is not always real. Arranging the same data in a different way, is similar to indicating the truth. The truth depends on your frame of reference. We all see something different while looking at the same. Customize your thoughts. There is something wrong with reality.

Back to the beginning.

Thinking about thinking.

Text by Lisette de Greeuw, 2018



10,000 hours: June 2017 - April 2018, fineliner on paper, 128x104 mm, (c) Lisette de Greeuw

Also in the exhibition:

Notation language 2, fineliner and marker on paper. 558 x 710 x 30 mm

1001-2000, fineliner on block, 209 x 140 x 4 mm

What if I didn't make loops out of my thoughts, knitting, 250 x 650 mm

Emmanuel Dundic



Painter by training, he writes short dialogues that are not: Affirmation, question, escape. Everything is a pretext for puns, anagrams, filtering, prophecies, treatments. All these sentences are with several drawers, sometimes obvious, often hermetic. The form of presentation of his texts is variable: edition, projection, distribution,...

These scenes sometimes give room to an image setting: distracted photographs of their objects or objects taken at random or by chance.

Emmanuel Dundic's work has an evolutionary character (spreading messages, transformation of the materials used, shock of encountering the given space) and is bold in the sense that he will always be a refugee. Never really in his place. His installations are full of drama, silence, reminiscent of inner exile and melancholy. The practice of repetition underlines every moment, stimulates every step of the process of elaboration of his work.



Yugoslavia, copy of a Yugoslavian tourist card, 4 key rings, 4 pens, 60x83 cm, 2018



Porte clés (key ring), 240 key rings, nails, variable size, 2018



1000 Ans de Travail - 1000 Jaar Werk - 1000 years of work, Belgian medals 1st and 2nd class for long service, showcase, 82x82 cm, 2018

David Helbich

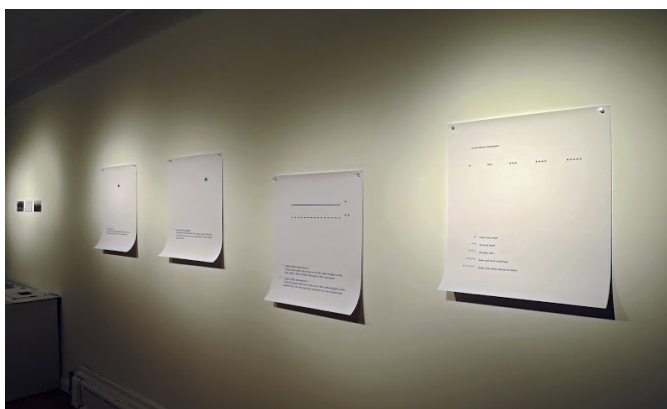


David Helbich in front of the installation *Be There, Do This*, Berlin 2016, Photo: Aram Bartholl

- # David Helbich is a conceptual artist who works in the fields of performance, composition and printing.
- # He works on stage, on paper, online and in public space
- # His trajectory moves between representative and interactive works, pieces, concepts and interventions.
- # A recurring interest in Helbich lies in the understanding of the audience as an active individual and in the direct management of experiences in otherwise artistically limited spaces.
- # Many of his concepts concerning physical and social experiences are presented in scores as well as in live performances.

MUSIC IN 24 PIECES

The score is the instrument is the score.
The audience is the performer is the audience.
"Music in 24 pieces" is part of the series "Music in Pieces". The series was created around the idea of a self-portraying audience, in which the individual listening experience stands before the social and visual event of confusion. After the piece has been carefully performed and the listeners have experienced an ingenious white intoxication composition, exactly 24 pieces of paper lie on the floor.



No Image (Kein Bild) - Scores for performing Spectators, 2015, inCube Arts Gallery, Manhattan, NYC

Belgian solutions is an ongoing photo collection that David Helbich first published on Facebook in 2008 under this title. The collection consists of humorous snapshots, the motifs of which Helbich usually finds in public spaces. From the very beginning, the now 32,000 group members have reacted with their own pictures from all corners of Belgium and beyond.



Foto aus der Serie *Belgians solutions*, © David Helbich

This photo exhibition shows a selection from the endless archive, compiled under the aspects of seeing and looking, or not being able to look away. In addition to individual solutions, this shows a more fundamental relationship between people and the things they do, stand up and let be. A humorous character study and an homage to the creativity of the individual.

No Image - Scores for performing Spectators is a continuous series of images for exhibition walls, supplemented only by the (inter-)action of the viewer. The scores provide instructions on how to interpret the graphics and perform small choreographies before continuing. *No Image* questions the role of the audience and the communication of art in relation to one's own expectations. Observation of behavior finds its expression in a complex game of references and the general incoherence of notations.

He will participate in the exhibition "Pragmatism and Self-Organisation" as the leader of a workshop on the weekend of October 6 and 7, 2018.

Edyta Jarzab



Born in 1983 in Warsaw, Poland, the artist studied Hindustani Raga music in Varanasi/India and studied deep listening with Pauline Oliveiros. Practising advanced vocal techniques and singing traditional songs from Eastern Europe.

Edyta Jarzab is a performer, poet, sound artist and activist. Her interest is in the voice as a bridge between public and private life, between listening, singing and improvisation as a practice of social resistance. Practicing art on a scale of 1:1, choosing social situations as material with transformative power, streets as space of affirmation. She studies the sonosphere of protests and demonstrations and organizes sound walks, workshops and vocal warm-ups before street demonstrations.

She participated in the exhibition "Post-peace" at the Württembergischer Kunstverein in Stuttgart, Gotong Royong at the CCA Warsaw, "Sound and Participation" Symposium in Q2O Brussels/Gent, "Odrathek" Festival in Workshop, London, the Warsaw Autumn Festival with the performative group ETC, at the Sanatorium of Sound Festival. She was curator of the programme "Siren Song" at the Museum of Modern Art in Warsaw. Co-author of "Warsound/Warszawa" to strengthen social resistance:

Co-founder of the sound collective Critical Band Ensemble and the improvisation group SYRENY, which is associated with the Squat in Warsaw. She also works with Strefa WolnoSłowa in Warsaw and the magazines "Glissando" and "Wakat".



She will participate in the exhibition "Pragmatism and Self-Organisation" as the leader of a workshop on the weekend of October 6 and 7, 2018.



Mirthe Klück



Mirthe Klück (born 1991 in Rijnveld, NL) lives and works in The Hague, NL and Ghent, BE. She currently attends HISK, Gent, BE and holds a bachelor's degree from the Faculty of Fine Arts, KABK, The Hague, NL.

Her work has been presented at numerous group exhibitions and trade fairs: De Painted Bird, Marres, Maastricht; Unfair, Zuiveringshal, Amsterdam, Art Rotterdam with Gallery Barbara Seiler, Now or Never, GEM, The Hague, Koninklijke Prijs voor Vrije Schilderkunst, Paleis op de dam, Amsterdam, Best of Graduates 2014, Gallery Ron Mandos, Amsterdam.

"I like to work with associative and cumulative thoughts in which seemingly irreconcilable contradictions can be overcome. These contradictions are, for example, the terms sentimental and dry, but can also be seen in the unusual combination of materials, which often have contradictory properties. At first glance, the materiality of the works seems to be the most important. But if you take a closer look, the brain cannot help itself to use the different elements to create a story. "In this way I play with conventions, accidents and fortunes."

Walter Benjamin wrote in 1917 in his text "Malerei oder Zeichen und Zeichen" that the graphic line is defined by its contrast to the surface. The graphic line can therefore only exist against this background, so that a drawing that completely covers its background is no longer a Drawing. He would call this a sign. While the absolute sign usually does not appear on living beings, but on lifeless buildings, trees, etc., the sign appears mainly on living beings (Stigmata Christi, Rouge, perhaps leprosy and moles) (...). You could say that the sign on a skin comes from a room inside. It has no clear background, nor is one color ever superimposed on another. The surfaces on which I apply the paint also contain this space. Weaving the textile forms a matrix in which anything can happen. The aluminium foil gently reflects the space against which it is held.

(Reference: Painting, or signs and signs, written by Walter Benjamin, 1917, unpublished in his life. Translated by Rodney Livingstone.)



Untitled, silkscreen on aluminium foil, 125×100 cm, 2018

More works in the exhibition:

Untitled, lacquer and latex on canvas, 186×233 cm, 2018

Alina Schmuch



The objective gaze is no stranger to artistic practices dealing with current urgent social and political issues. In order to reveal the imbalances and chaos in contemporary society the artist needs to find a vantage point that allows for the widest breadth of interpretation, from which a critical voice can manifest itself. In the work of Alina Schmuch this position is evident yet subtle in the way she assembles the gaze onto her subject matter from an almost sociological perspective. Compassionate as well as confronting scenes are composed together with a distinct understanding of distance and familiarity, leaving an audience to confront themselves with their own interpretation of what they have seen.

Text by Huib Hays van der Werf



Hello my Name is Mystique and Power, HD Video, 16:9, Color, Stereo, 2017 consecutive

1987

born in Münster. She lives and works in Berlin.

2017

Residency Goethe Institute, Manila
MAK Schindler Residency, Los Angeles

2015-2016

Researcher at the Jan van Eyck Academie, Maastricht

Guest lecturer at the HfG Karlsruhe

2009-2014

Studies of Media Art / Photography, Hochschule für Gestaltung Karlsruhe

2007-2009 Studies of Fine Arts, Academy of Fine Arts Münster

In my documentary film project I explore the question of how our relationship to work is changing and the boundaries between the private and the professional are increasingly becoming blurred. Using concrete examples in California and Berlin, I examine holistic designs of work in which the body, emotions and personal development of the individual play a central role. In these, work processes and environments are to be made more pleasant, and productivity is also to be increased through greater identification with the work and increased motivation. I'm interested in this movement of a "purpose driven" working culture, especially in the California tech industry, whose origins are rooted in the hippie movement. To what extent are political ideals of a leftist counterculture also part of such a working world? What role does the individual play in relation to the community/team? Where do spirituality and business overlap and are these ideas also transferred to corporate culture in Germany? Furthermore, I observe how the change from a disciplinary to a performance-oriented society is also reflected in the workspaces. In the first chapter of the film, seminars on self-discovery and team optimisation are alternated with interiors of working environments that promise a feel-good atmosphere and physical development.

Text by Alina Schmuch, 2018

Adrien Tirtiaux



If there is a “d  ja vu”, it is because there is a “d  ja la”: the projects are not abstract. Rather, the abstraction contained therein - fed by a dreamlike dream of technical conquest and its avatars - is developed in relation to a concrete framework that is viewed in relation to referential, technical and socio-economic conditions and resources. In the practice of Tirtiaux, the principles that concretize virtualities are inherent in Tirtules: Cross-references through scalar transfers; support of the real and its representation; entropic/anthropic meaning of the building site; spatial photographic visual effectiveness; scenarization of any implementation with causes and effects; logic of structures, literal and metaphorical; two-, three- and four-dimensional investigation of the place; externalization of both the utopian and the atopian; conceptualization of the practical and comfortable; performative actions from experimental practice; scopic impulses, which are doubled by the desire for realization of the work. The diorama of the real is virtual in all eventualities. It is always a matter of anchoring in concrete terms ideas that are often inspired by constructive principles or spatial schemes selected on the basis of their speculative cultural connotations.

Text by Raymond Balau, Tirtule after Tirtule, 2017



Thirteenth work for IKOB (*Alles fliegt Ford*), 2018, Tirtules, wood, variable dimensions

Adrien Tirtiaux (  1980, Brussels) lives and works in Antwerp. He is a trained engineer-architect (UCL, 2003) and studied sculpture and performance at the Academy of Fine Arts Vienna (2008). Adrien Tirtiaux has had solo exhibitions in mariondecanniere, Antwerp (2018); Artconnexion, Lille (2017); Kunsthalle Sao Paulo (2016); IKOB, Eupen (2014); Villa Merkel, Esslingen am Neckar (2012) and Kunst Halle Sankt Gallen (2011); and group exhibitions in u.a. Middelheim Museum, Antwerp (2018); MARTa Herford (2017); Kunstverein M  nchen (2017); Extra City, Antwerp (2016); De Appel, Amsterdam (2016); MNAC Bucharest (2015); Malm   Konsthall (2013); Stroom, The Hague (2012); Secession, Vienna (2010); Manifesta 7, Rovereto (2008). He is represented by Galerie Martin Janda, Vienna.



Europe without Borders, two-part work, 2018, brass, wall drawing, 80  80  80 cm and 280  280 cm

Jürgen Claus



Jürgen Claus (* 28 May 1935 in Berlin) is a German artist and author.

Claus works as a visual artist in various media: painting, film, light and solar installations and underwater art. As an author, he has written numerous works on media art and its theory formation.

He studied theatre sciences at the University of Munich and other universities and from 1967 developed an environmental art that includes the sea, water and the sun. From 1969 to 1972 he worked as an artistic assistant at the Summer Olympics in Munich. From 1983 to 1988 he worked as a Fellow and Research Affiliate at CAVS/MIT, Cambridge, USA. In 1986 he received a teaching assignment for art, technology and environment at the Academy of Fine Arts in Munich. Jürgen Claus taught as professor for media art at the Academy of Media Arts in Cologne from 1991 to 2000. In this position he also headed the EU project "Bimode - Development of Bi-functional Photovoltaic Modules for Building" from 1997. In 2011 Claus received a scholarship from the Center for Art and Media Technology (ZKM) in Karlsruhe.

"Even today, increased commitment can promote solar aesthetics in practice. In addition to economic, political and technical conditions, it has an equal role to play. Solar aesthetic practice, represented by solar art in public space, by integration and synthesis of various solar materials, by imaginative expansion of solar technologies, sustainably promotes the acceptance of design with renewable energies.

It also challenges us to deal with solar topics on the cultural basis of a solar society as a goal".

He lives and works in Aachen and Baelen (Belgium), where he has managed the Centre Overoth with a focus on biospheric art together with his wife Nora since 1989. In 2004 he curated the exhibition "Mit der Sonne gestalten" in Munich and Dillingen/Saar. Between 2003 and 2013 Jürgen Claus organized exhibitions and symposia on the theme "Solar Age" in his artist gallery "Raum-Solar" in Munich. In 2011 he joined the African Renewable Energy Alliance (AREA), which aims at a more meaningful solar energy supply in Africa.



Jürgen and Nora Claus, *l'age solaire*, 1991, Argongas lettering, 150x500 cm, © Jürgen Claus und Nora Claus

Raise your voice

Workshops on 6 and 7 October 2018, with Jo Caimo, David Helbich and Edyta Jarzab
Curated by Linnea Semmerling



Raising one's voice is as biblical as it is revolutionary. The Old Testament God thus calls his prophet Isaiah to convert the sinful people of Israel and in our days non-governmental Organisations motivate signatures for petitions. The voice that rises is the suppressed voice, the voice that revolts, the voice of protest. A voice rarely rises alone. As soon as one voice rises, other voices usually also become loud. Choirs are formed in which we can tune in, which we can cheer for, but which we can also boo or even muzzle. Thus the voice is an essential means of self-organisation that unfolds its power between politics, society and the body.

The invited artists negotiate and test the connections between social moods and the voices of individuals. In Eupen - the city of singers - the voice is used in many ways, but rarely as David Helbich, Edyta Jarzab and Jo Caimo suggest. Coming from classical composition, David Helbich questions situations from our social life with musical means. The activist Edyta Jarzab trains women's voices for protest and takes a critical look at a culture in which women's voices are all too often reduced to animal sounds or the seductive songs of the mythical sirens. Visual artist and musical instrument inventor Jo Caimo brings strangers together into a spontaneous musical collective that stimulates reflections on group dynamics in music and interpersonal relationships in general.

Kalender

GUIDED TOURS

Guided tours by Miriam Elebe: Wednesday, August 1, Wednesday, September 5 and Wednesday, October 3 at 6 p.m.

Individual group tours, school class tours and workshops and further museum educational offers can be requested from Miriam Elebe: m.elebe@ikob.be

Director's tour with Frank-Thorsten Moll
Sunday, 14 October, 3 p.m.

CONCERTS

Saturday, 8 September, 7 p.m.: OSTBELGIEN
FESTIVAL with Wolfgang Delnui
Sunday, 9 September: MEAKUSMA with
Tomoko Sauvage and Emmanuelle Parrenin

WORKSHOPS

Sunday, 16 September, 3 to 5 p.m., Family
Sunday at IKOB, with Miriam Elebe
and Nina Mosblech

Saturday, 6 October and Sunday, 7 October:
Raise your voice with: Jo Caimo, David Helbich
and Edyta Jarząb, curated by Linnea
Semmerling

Exhibition of the collection

Adrien Tirtiaux - Eleventh work for IKOB (Homogenization of the Collection)

Frank-Thorsten Moll



Adrien Tirtiaux, *Eleventh work for IKOB (Homogenization of the Collection)*, 264 drawings, © Adrien Tirtiaux, Courtesy IKOB - Museum of Contemporary Art

At the same time as *Pragmatism and Self-Organisation* and in keeping with the theme, we present a very special group of works from our own collection: *Eleventh work for the IKOB (Homogenization of the Collection)* by the Belgian artist Adrien Tirtiaux. This group of works was created in 2014 in the context of his solo exhibition at IKOB. But he gradually drew each work of art from the collection on a scale of 1:20. 264 unique drawings were created, which are all now being presented in the museum for the first time.

For IKOB, the trained architect and artist faced a colossal challenge: like the heroes from comic books that inspired him, he created twelve works in 2014 that claimed to change IKOB from the ground up. Twelve daring works were created, which form the central theme of the exhibition and at the same time emphasize Tirtiaux' performative approach. He himself said about his project:

"The architecture and functioning of the museum suggest [...] to create a museum within the institution and with the means and attitude of an art centre. Above all, making the latter a place of experimentation that stands in contrast to the permanent character of the museum. For my first museum exhibition in Belgium I am planning the opposite of a retrospective: a site-specific project that addresses the specific context of IKOB".
(Adrien Tirtiaux, extract from the project sketch)

He created his proverbial *Thirteenth Work for IKOB* as a participant in the Pragmatism exhibition on the ground floor of the museum.

IKOB - Editionen

Are you interested in contemporary art? Do you have an art collection, or do you simply want something to remind you of an exhibition that inspired you at IKOB? Artists support our work with these editions and give you the opportunity to buy valuable editions directly where the art is exhibited and communicated - in the museum.

Of course we pay attention in all details to the craftsmanship of the editions and consciously offer them only in comparatively small editions.

Take a look for yourself and order by phone on +32 (0)87 5601 10 or by e-mail to info@ikob.be.



Sali Muller
The missing part, cut mirror, 20×20 cm, 2017,
12 copies,
Price: 350 €



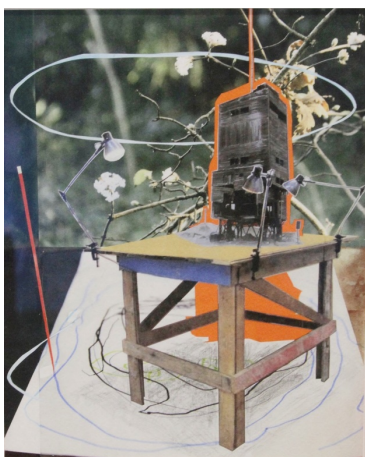
Jerry Frantz
Passport of the Free Republic of Clairefontaine,
2017, 9×12 cm
edition of 150
Price framed: 135 €,
Price unframed: 100 €



Dirk Dietrich Hennig
*Life and the l'œuvre of
Jean Guillaume Ferrée*,
book edition, 12,3×19 cm,
2016, edition of 50
framed price: 150 €



Timea Anita Oravec
Welcome to the EU,
28×19 cm, 2017,
copy, hand coloured, edi-
tion of 5,
framed price: 500 €



Romain Van Wissen
Une forme de vertige,
22×27 2017,
Collage, Edition 12
framed price: 400 €

From the deep days of art

Jürgen Claus

One could adopt the term "deep time" from geology and see both in it: Continuity and sudden change. We have to live and work with the open moment. We are history and we are the pragmatic break from it. The new images that have been available to us since the late fifties of the 20th century confront us with the "imaginary museum" of the millennia and the erratic new that can be described and evaluated - aesthetically and existentially. "This situation," in the words of anthropologist Terence McKenna (1946-2000), "demands from us a new basic attitude in which the imagination is, so to speak, a guiding star, a scout who precedes us on our journey into history. The imagination is something like an eschatological quantity, whose influence radiates through the whole temporal dimension and the whole morphogenetic field (result of author): pragmatic)".³

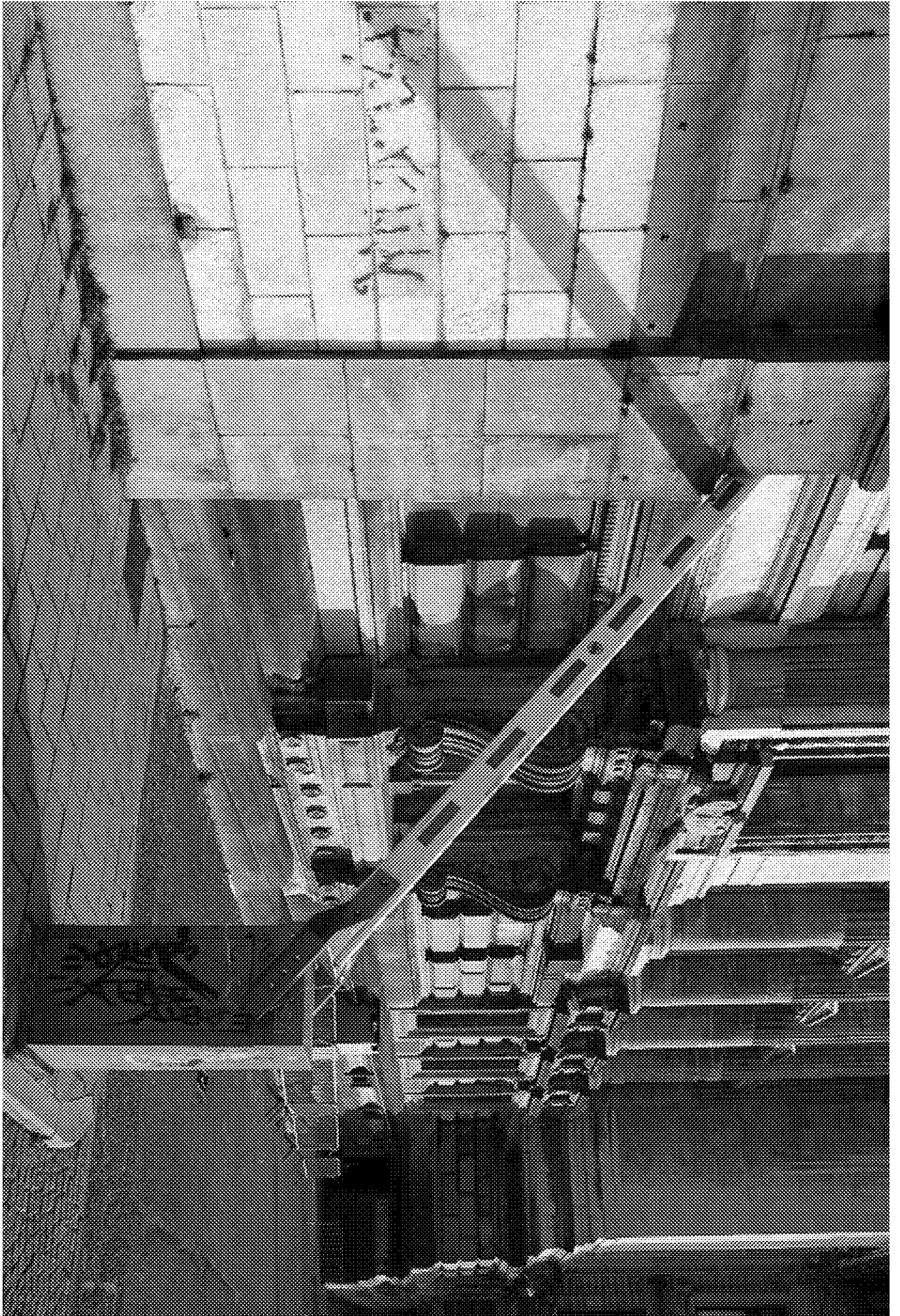
We experience realities as confronting, enveloping, plastic, material, and yet have mostly already added another level of the imaginary to this experience, consisting of image, reproductivity, digitization, recording. In the exhibition, for example, we look for objects that convey pleasure and informative value; at the same time, we push ourselves into the audiovisual space in which these objects reveal their geographical, sociological, historical and other origins in context. Finally, what we saw at the end of the exhibition was a composite of objects and fictions of realities. Both interlock. We are here and we have been there - in the far-off land of origin of the objects, in their mountains and urban environments. One could speak of a contextual art experience that permeates the media information with the object of visual desire - pragmatically. And another word about your exhibition topic, dear director!

One should remember the only contemporary museum man the Germany of the Weimar Republic had: Alexander Doerner (1883-1957), who emigrated to the USA in 1937. With him, as John Dewey (the man of pragmatic art theory) called it, "the process thought has broken into our system of certainties"⁴. The experimental pragmatism (vis-à-vis the usual idealism) of Alexander Doerner established a new type of art institute, which was only killed off by the intervention of German National Socialism. In the (abstract) art of his time he saw "a power station without practical use. It is loaded with energies which, if used in practical life, would have a decisive influence on our life process. Abstract art is like a theorist who has world-shattering new thoughts but cannot put them into practice. The abstract movement develops a completely new energetic reality. (...) Charged with energies of change, the abstract movement explodes into the concrete contents of the life process, so to speak."⁵

³ Rupert Sheldrake, Terence McKenna, Ralph Abraham, *thinking on the brink of the unthinkable*. Scherz Verlag, Bern, Munich, Vienna 1993, p. 25 (American first edition: *Dialogues at the Edge of the West*. 1992.)

⁴ John Dewey, "Introduction", in: alexander doerner, *überwindung der 'kunst'*, Fackelträger-Verlag, Hannover, 1959, p. 12.

⁵ loc. cit., p. 152.



Imprint

OPENING HOURS

Wednesday to Sunday from 1 pm to 6 pm.

ADMISSION

Voluntary contributions, recommendation: 6 €.

Children and young people up to 18 years as well as members always have free entry.

In addition, every first Wednesday and Sunday of the month the entrance is free of charge.

GUIDED TOURS

On request, the art historian and museum educator Miriam Elebe or the director Frank-Thorsten Moll will guide you through the exhibition.

The tour costs 50 € for each group (between 1 and 20 persons) + a voluntary contribution for the admission.

Information and appointments at m.elebe@ikob.be or +32 (0)87 56 01 10

TEAM

Serge Clout (Technical Manager)

Miriam Elebe (Museum Education and Social Media)

Frank-Thorsten Moll (Director)

Ingrid Mossoux (Administration and Press)

Matthias Hübner (Design)

Nadja Vogel (Reception)

EXTENDED TEAM / VOLUNTEERS

Lynn, Wesley, Louiza, Ilian, Ruddy and Robin

BOARD OF DIRECTORS

Manfred Fettweis (Chairman), Harald Filbrich, Benjamin Fleig, Carmen Genten, Philippe Hunger, Leo Juffern, Max Munnix, Hubert Niessen, Leo Nyken, Yvonne Peters, Doris Schaus, Stephanie Schiffer

THANKS TO

Our thanks go first and foremost to all the artists who made this exhibition possible through their passion, professionalism and dedication.

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SUPPORTERS

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City of Eupen



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