

Christoph Fink - Adrien Tirtiaux - Steve Van den Bosch

invited by HELD

11 oktober – 28 november 2015 / Donderdag tot zondag, 14.00 – 18.00

After having a gallery in the southern part of Antwerp for several years, where she exhibited and supported national and international artists, mariondecannière has changed course this year as she is opening a non-profit art space, located at Leopoldplaats, in the center of the city.

Geukens & De Vil, also formerly located in the southern part of Antwerp, occupy the first floor of the same building. mariondecannière artspace and Geukens & De Vil would like to invite public and press to the opening of their new space, and future exhibitions and projects.

mariondecannière artspace offers a platform to independent curators who cooperate with emerging and renowned artists alike. HELD (Wilfried Huet, Dirk Engelen, Stella Lohaus and Isabel Devriendt) will open the first season 2015-2016.

The new mariondecannière artspace consists of three large exhibition spaces; for their first exhibition HELD will invite three artists, each from a different generation or moment. Until now these artists have never been exhibited alongside one another. There is a certain similarity in the focus of their oeuvre, though each artist's processes this differently.

Visitors are welcomed to discover for themselves how these works relate to each other.

Adrien Tirtiaux 's (1980, Brussels) work always relate to a specific context, these contexts can deal with spatial/architectural, political/historical, or linguistic/graphical matters. In Belgium, his work has been shown at, amongst others, the Bozar 'Young Belgian Art Prize'(2013) and Lokaal 01- Antwerp. Abroad Tirtiaux 's work was exhibited in Manifesta 7, Secession Vienna, Stroom Den Haag, Villa Merkel, Kunsthalle Sankt Gallen. During his solo-exhibition 'Les douze travaux d'Adrien Tirtiaux' at IKOB – eupen last year, Tirtiaux took on the herculean task of dealing with twelve difficult matters based on the issues involved with the German-Belgian art center. Tirtiaux is represented by Gallery Martin Janda, Vienna.

Tirtiaux will be showing two sculptures in mariondecannière artspace. 'Gleichgewichtskonstruktion (Das Land mit sechs Parlamenten)' (2014) refers to the Belgian political structure, which it depicts in a way that is simultaneously accurate and sculptural. The six parliaments of different size and color position themselves amongst each other in a construction of balance. The second sculpture 'One Nail' deals with the same subject matter of delicate structures. As long as the sculpture remains untouched it is stable. But the whole construction of beams is anchored by a single nail. The work originates from, and rests upon this one point. During the finissage this nail will be removed.

For numerous years Christoph Fink (1963, Gent) has been working on his magnum opus, 'Atlas der Bewegingen' ('Atlas of movements'). From the limits of the individual human body and its interactions with its environment, Fink creates intensive travelogues or observations in the form of detailed chronological notes, sound and image registrations and a collection of various different materials such as maps, tickets, documentation, etc. The processing of this data results in an alternative view of the world. In recent years Fink has been emphasizing the aural aspect of his work which involves the composing and arranging of soundscapes and instrumental experiments.

Christoph Fink's work has been exhibited at the Biennale of Venice, São Paulo and Istanbul, at Manifesta 4 – Frankfurt and in Witte de With – Rotterdam, S.M.A.K. – Gent, in The Drawing Center-New-York and is currently showing work in MUDAM – Luxemburg. Last year he produced a monumental sound composition (recorded and edited sounds as well as live interventions of electrical guitar, percussion, electronics and sound scape editing) in cooperation with Valentijn Goethals, for the theatre production of Joëlle Tuerlinckx '«THAT'S IT!» + 3 minutes FREE', performed at Tate Modern-London, Veemtheater – Amsterdam, Stuk – Leuven and Kaaitheater – Brussels. A comprehensive catalogue of Fink's will be published later this year.

The composition chosen for this exhibition could be interpreted as chamber music. 'Amicale Succursale' (2012) for piano, is a work comprised of the sound of thunder, occasional bells, speech, singing and strings, to be played by two stereo cd players. Besides this he will be showing drawings, studies dealing with his personal experience of the world through the internet (plotting flight trajectories/ a study in simultaneousness) and by bicycle (twee nachtelijke fragmenten uit beweging #90 or La Cransacienne #5, Brussel-Cransac-Picos d'Europa-Cabo San Vicente-Cabo da Roca- Lissabon) and the first sketches for his study 'Black September/ boek 1', a first attempt at mapping the fields of tension in the Middle Eastern region. These works can be linked to earlier work which studied the history of Istanbul and the link between daily life and the larger geo-political contexts.

Steve Van den Bosch (1975, Antwerp) has partaken in numerous group exhibitions at for instance: Witt De With – Rotterdam and Kunsthalle Bern, the Shanghai Biennale and had a solo exhibition entitled: 'No Notion of None' at gallery van der Mieden – Antwerp in 2013. Until December 6th Van den Bosch's work can be viewed at 'The Corner Show', a group expo in Extra City Antwerp. November 2015, 'Monologue for an Interior', a concept in cooperation with Annaïk Lou Pitteloud, can be viewed at gallery Barbara Seiler – Zurich. To be followed by a solo exhibition in De Garage –Mechelen, January 2016.

The minimal sometimes dry interventions created by Steve Van den Bosch balance between invisibility and undeniable materiality. His work questions the inherent conditions of the artistic praxis, within which aspects like production, exhibiting, interpretation and representation form a web of constantly shifting relations and interferences. The work this produces, often takes misleadingly recognizable shapes, which seem to adhere to the conventions of the exhibition, only to dismantle them from the inside.

For 'Prescriptive' (2015) a gobo-dia was made with the sentence 'AS SEEN FROM ACROSS THE ROOM' captured on it, it was specifically made to be as sharp as possible, from the furthest possible distance. This detached the projected image from its source, while the projected sentence ties them back together. The process of looking at this work, can thus be seen as an autonomous object or a closed circuit.