

De loin aussi d'ici : **Michael Dans - Danny Devos - Emilia Ukkonen  
Erik Van Lieshout - Emmanuel Van der Auwera**

invited by **HELD**

13 December 2015 – 14 February 2016 / Thursday to Saturday, 14.00 – 18.00, Sunday on appointment

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

For the second exhibition, 'De loin aussi d'ici' (Christian Dotremont), HELD invites five artists who deal with the dark side of life. Each artist is doing that on his own way.

The multiform practice of **Michael Dans** (Belgium, 1971) expands from installations to drawings to photography and varies between monumentality and intimacy. His diverse projects have in common a sort of gothic humour, that is translated in images of coffins, skeletons and other cruel images as those published in his photographic blog L'Enfer.

On view:

'Le feu intérieur', Chinese ink on paper, 200 x 296 cm, 2009

'Pan', colour photograph, inkjet on Hahnemühle 325gr., 2015

'Eurynome', black & white photograph, inkjet on Hahnemühle 325gr., 2015

'Léviathan', colour photograph, inkjet on Hahnemühle 325gr., 2015

'Belzébuth', colour photograph, inkjet on Hahnemühle 325gr., 2015

'Bélial', colour photograph, inkjet on Hahnemühle 325gr., 2015

'Astaroth', colour photograph, inkjet on Hahnemühle 325gr., 2013

'Untitled' (flours), colour photograph, inkjet on Hahnemühle 325gr., 2013

**Danny Devos** (Vilvoorde - Belgium, 1959). Since 1979: one hundred and sixty performances in forty-six cities in twelve countries; twenty-three personal exhibitions in thirteen cities in seven countries; one hundred group exhibitions in thirty cities in nine countries; two hundred twenty-nine articles in seventy-four magazines and newspapers; fifty-nine catalogues by forty-seven publishers; twenty-three projects on clubmoral.com; full catalogue on performan.org; thirty-six videos on youtube.com; sixteen dj-sets on podomatic.com; seven hundred and thirty posts on wheniwasbuyingyouadrinkwherewereyou.blogspot.com; five hundred and fifty-five posts on theyeshavit.blogspot.com; two hundred and forty-six posts on theartistsbookshelf.blogspot.com; two hundred and eleven posts on onkawaraisnotdead.blogspot.com; thirty-three posts on stakeholderddv.blogspot.com; four pages and three applications on facebook.com; one email address.

On view:

'DONALD JUDD'S YOUNG LIFE WAS LIKE A FLOWER IN BLOOM. 2'. Wooden drawers, earth, colorful plants, 2015

Old wooden drawers filled with bright coloured plants in a manner of Donald Judd's minimalist sculptures.

'VICTOR WOODCARVING WITH POWER TOOLS', Electric motor, saw, book, mixed media, 2015

Victor is an electric powered saw that slowly cuts through a book "Woodcarving with Power Tools" by Ralph E. Byers, first published in 1959.

**Emilia Ukkonen** (Finland, 1983) has studied at the Academy of Fine Arts in Helsinki and at the Royal Institute of Arts in Stockholm. She works currently in Helsinki and Turku, Finland but she can also be seen in many other European metropolis. Emilia Ukkonen's work has been exhibited both in Finland and abroad, for example Kunsthalle Helsinki, Design Museum Helsinki, Helsinki City Art Museum Kluuvi gallery, Prague Triennale and Galerie Crèvecoeur in Paris. She uses moving mages as her main tool, but is equally comfortable working with other mediums. Emilia Ukkonen received the Finnish artist association Palokärki-prize in 2008.

On view:

'Monologi / Monologue', video (6'13"), 2014

A self-absorbed man is having a verbal diarrhea. He expounds upon his narcissistic observations during a meal to an unseen and silent dinner companion, repeating himself ad nauseum, oblivious to the discomfort of the audience.

'The Lost Dog', video (13'56"), 2014

'The Lost Dog' video came out of a social art project of her own and she genuinely did want to reach the people behind those telephone numbers on the posters. So how does a social art project turn into a series harassment phone calls? Was this just one of many social projects gone wrong? Lately she has found herself forced to wonder about the validity, even the viability of social-art projects; found herself forced to wonder about the attitudes and ideologies underlying the demand on artists to interact directly with a public that is assumed to be somehow unenlightened and that is presumed to need something 'useful' from the artist; and she find herself questioning the idea of artists being cast in the role of social workers, educators and facilitators of culture. Perhaps the broader public is better left alone to choose what--if anything--they do or do not want from art; and, when there is something they do want, perhaps we can simply let them ask for it rather than trying to tell them what it is. If there is such a thing and the voice of the public-- and if artists wish to hear it--perhaps it is better just to listen.

Dutch artist **Erik van Lieshout** (Deurne – The Netherlands, 1968) makes cartoonish drawings, collages and films that are part documentary, part staged performance. He focuses on personal and political circumstances and transgresses boundaries: to open his weakest and most embarrassing points and reveal societies painful issues.

Recent solo exhibitions include: "I'm in Heaven" at Anton Kern Gallery New York and "Private View" at Maureen Paley, London. Recent group exhibitions include: "Political Populism" at Kunsthalle Wien, "Duh?" at Focal Point Gallery, Southend-on-Sea, "Scenes for a New Heritage: Contemporary Art from the Collection" at MOMA New York and Manifesta10 in the Hermitage in Saint Petersburg.

On view:

'UP!', Dv transferred to dvd (18'), colour, sound, wood, 2005.

Excerpt from UP!

00:10:25.11 00:10:28.19  
I cry so little.  
- You cry very little?  
00:10:28.22 00:10:32.07  
Super little.  
- You're a big boy.  
00:11:09.08 00:11:12.14  
Yes, it's just... It's just...  
00:11:15.20 00:11:17.07  
Difficult, eh?  
00:11:19.08 00:11:22.02  
That's a good burp for you.  
00:11:23.03 00:11:27.19  
In my case it turned into hyper-sensible paranoia.  
00:11:27.22 00:11:33.13  
When I became so paranoid, I thought it was the effect of the therapy.  
00:11:33.16 00:11:37.15  
Tolerance, tolerance, toler...  
00:11:37.18 00:11:40.06  
You can ask what's the purpose of life.  
00:11:40.09 00:11:44.14  
You hear for ten minutes:  
'Tolerance, tolerance.'  
00:11:45.07 00:11:49.16  
There's a lot of tension there.  
Tolerance...

Through video, sculpture, photo and installation, **Emmanuel Van der Auwera** (Anderlecht - Belgium, 1982) unfolds notions such as making the invisible become visible, the blank, the missing or the empty. A cryptic perception of reality emerges from the political, historical or scientific context and reference which pave the work. The things Van der Auwera interact with are on the verge of change, engaged in a metamorphosis. A modern day rite of passage for teenager on the web (in a certain amount of clarity), the mechanism of neural cognition (Cabinet d'affects), the printing of the newspaper (Enveloppe another day). These phenomena are questioning the multiple dimensions of reality and produce situations which are deconstructing and exposing their own logic, inviting us to question in return our own relation to the world. Van der Auwera is reflecting on this internal contradiction, exploring borderline states and the phenomena occurring on the fringes of law, of the self and identity, of operational territory of control software and surveillance cameras.

On view:

'Home', multi-channel video installation, 2015

Having been sent to the wilderness of the savage land, a man returns to himself as he reaches the threshold of his home. 'HOME' focuses on the motif of homecoming, a cultural symbol in America. The off-space of the world is left to be defined in opposition to the inner space of the group, like mayhem can be defined through order. The motif of the homecoming soldier has been captured widely by soldiers wives, yet the induction of social media altered the family structure with a new,

widely by soldiers wives, yet the induction of social media altered the family structure with a new, silent, partner. This new agent alters the emotional structure and norm of the homecoming and brings happiness to the global set of representation strategies. Capturing the family dogs happiness at the apparition of the soldier becomes the recurring pattern to hundreds of filmed homecoming. Dogs and men, loosing themselves to an outmost level of joy for survival displayed for the world camera, let us reflect on a new common ground to approach the notion of humanity, and just how the representation of war has changed forever.