

EN

Dear The Letter\$ pace Department,
I hope you are well in these last few days before the exhibition opens.

Tonight, I played with my Tarot de Marseille, curious to interpret what the coming days might have in store for us, and I asked it to show me a card that could represent you. Guess what: The Fool appeared, in House 1, the house of the self. I find that quite fitting.

I don't know if you see it, but The Fool is a somewhat singular figure in the Tarot. He carries a bundle, holds a stick, and a small dog is tearing at his trousers. He has no number, doesn't quite fit into the sequence of the other arcana, and can appear before the Magician, number 1, or after the World, number 21. He can begin or end the Tarot's initiatory cycle. In a way, he escapes the sequence.

The card is there without quite belonging to the order of the game. It is the threshold, the interstice, that which circulates between the boxes without ever really wanting to occupy one. The thread of the legible. So many words we have often used together to speak about TL\$D.

The Letter\$ pace Department is never quite where one expects it to be. The name shifts, the letters change places according to the projects, and you like to play with us, sometimes coming to blur the invitations addressed to others with your own gestures.

The artist becomes a department, the department becomes an author. What was meant to designate no longer closes things down: it opens them, lets things pass through. The Fool at the edge of the World.

I think this is also what happened at Komplot.

When I invited you to make your first solo exhibition a little over a year ago, I thought I knew what it meant to invite someone to make a solo show within our walls. And something shifted.

The solo began to produce other presences. You started bringing into the exhibition those who had, in one way or another, taken part in your emergence.

Works, voices, gestures, complicities, stories - some already there, others almost invisible.

You brought into your space the very conditions that had made your practice possible. And I find that quite beautiful. The solo exhibition did not disappear; it shifted. It was no longer exactly the place where one person came to show their work, but rather a place where the relationships that had made that work possible could become visible.

There is, moreover, something that seems quite similar to me between TLSD and Komplot. Komplot was born out of the deployment of curatorial forms that operated parasitically in relation to the institution; TLSD functions according to a similar logic: a form that settles somewhere, slightly disturbs the existing organisation, feeds on it and, in return, transforms it.

You entered Komplot, and the space became something slightly different.

Watching all of this take shape, I also think of Virginia Woolf's *The Waves*, that "play-poem" composed of six voices. I came across the term recently and thought it was a perfect structure for you. Whether in your works, your exhibitions, or here, in your installation, there is something of poetry at play: a slippage, a rhythm, something that produces a sentence that cannot quite be read.

In *The Waves*, Bernard, Neville, Louis, Jinny, Susan and Rhoda answer one another in a continuous movement, without any one voice ever truly becoming the centre. They exist in the passage from one to the other: one voice displaces the next, which carries another along. It is not exactly a conversation, nor is it polyphony in the classical sense. It is rather a circulation.

For Komplot, the flow takes place between Achilles, Alicja, Antoinette, Damiano, Dieter, gerlach en koop, Louis, Lukas, Maxime, Michiel, Pierre, Reinier, Sophie, Yann, Yue, you and me.

In short, dear TLSD, you are The Fool: the Tarot's card of the uncertainty necessary for wonder and surprise to come into being.

The one that escapes the language of initiation. Thank you for all of this.

I'll leave you here. We'll talk about the rest of the reading in person.

xx

Thibaud





sujet

The Letter\$ pace Department

Komplot, Bru\$sel\$

12.09-24.10.2026

with Achille\$ Mu\$\$che, Alicja Melzacka, Antoinette Jattiot, Damiano Cur\$chella\$, Dieter Ravyt\$, gerlach en koop, Loui\$ Garrido, Luka\$ \$tallaert, Maxime Meli\$, Michiel Ceuler\$, Pierre Leguillon, Reinier Vrancken, \$ophie Ny\$, Thibaud Leplat, Yann Chateigné Tytelman, Yue Yuan

a. We anchored our-\$elve\$ to the building that ho\$ted an iron foundry, caf   *   la Beca\$\$e*, a Greek re\$taurant and a Brazilian evangelical church. Currently it ho\$ts Komplot, but \$oon to be converted into a youth ho\$tel.

b. \$tored on the \$helve\$ of Fundaziun Nair\$' library, the folded po\$terwork hide\$ it\$elf a\$ a book between book\$. 10 po\$ter\$—2 of which are \$hown here—zoom in on an accidental library encounter with an image of a figure holding a tree. The manipulation\$ in and on the image open up a \$e-quence of potential \$cenario\$, \$taring from a \$ingle \$till.

c. A \$inger \$ing\$, a dancer dance\$, a painter paint\$ and \$o on and \$o on. But we all need \$omething to hide our nakedne\$\$, don't we? The real que\$tion i\$: for what occa\$ion? Or, in one of Michiel'\$ one-liner\$: \$hoe\$ are for fa\$hion not for function. A painter fa\$hion\$ layer\$ of *Ge\$icht\$be-malung* during after-hour\$. \$o, let'\$ re\$tar: A \$inger \$ing\$, a dancer dance\$ and a painter pick\$ up a roll of canva\$, cut\$ out two \$imilar dre\$\$ pattern\$, \$praypaint\$ black and white \$tripe\$ on them, \$taple\$ them together, take\$ two block\$ of wood, \$crew\$ them under hi\$ Doc Martin boot\$, and open\$ the evening dancefloor with a Lady Gaga banger.

d. An imaginary marble \$culpture and an actual body of \$ix container\$ meet in a blue veined and whitened \$kin corp\$e.

e. Zoomorphic language i\$ the projection of animal characteri\$tic\$ onto human\$. A \$nake \$ugge\$t\$ a betrayal of tru\$t. \$ome \$neaky, viciou\$ ba\$tard \$lither\$ up the wall to e\$cape "our" \$ymbolizing veil (I read: \$imone Weil). We realize the \$nake i\$ actually \$nake-charming u\$ into the wondrous world where letter\$ live like \$erpent\$ and \$peak\$ *lalangue*, one word, \$lurring \$ound\$: \$JJ\$, ZZZ, VVVVV.

f. There are thing\$ written, yet unpubli\$hed, re\$ting on the bank\$ of *Blackout*, laid on the edge of the frame, capti-oned in *Time*.

g. A recompo\$ed family—borrowed from our living room—add\$ a \$elf-reflexive te\$t lab for \$tereo\$opic envi\$ioning to the exploded dot grain of a Y-\$tring of paint and tie\$ (ba\$-)relief into family optic\$, placing u\$ in front of the mirror, where recognition arrive\$ only through mi\$recog-nition.

h. A multitude of non-identical door\$ flank the \$pace'\$ \$ right-hand wall. The white door in\$cribe\$ it\$elf into the deco-rative wall molding acro\$\$ the five wavy frame\$ of the front \$pace, recalling the fre\$coe\$ of the former Greek re\$taurant. A *Damen*-dedicated door i\$ *unhandled* and doe\$ not open, but it frame\$ and que\$tion\$ our ability to project: i\$ *F  r* pointing toward\$ a belonging or a mu\$ical compo\$ition?

i. The calling card u\$ed to lie on the table between \$peaker\$, teaching the mouth to addre\$\$ before the tongue could \$tumble. The *Oracle* i\$ being \$tacked mea\$uring erectne\$\$, edged on the \$ci\$ \$ion where one part of the \$pace meet\$ the other.

j. We adopted the inflation reading E-N-C-O-R-E, blown for a mi\$lettered birthday. "Le \$ignifiant e\$t b  te" anyway.

k. "Love i\$ giving what you do not have to \$omeone who doe\$ not want it," Lacan \$ay\$. What about inviting \$omeone—upon being invited—to exhibit all the work\$ that have never been \$hown? To give what ha\$ been withheld. An act of love?

l. The blue door flutter\$ a handkerchief in the brief moment a potential pi\$er open\$ it; for the re\$t of the time, it hang\$ \$plit, like a half-ma\$ked, \$hrunken flag for the \$notty-no\$ed, weeping their goodbye\$.

m. A future voice—a belly-being—i\$ growing, but \$till \$tored, \$tored \$till within the belly of the exhibition \$pace, a (future) mother i\$ voicing being two, or one, between journal and dream.

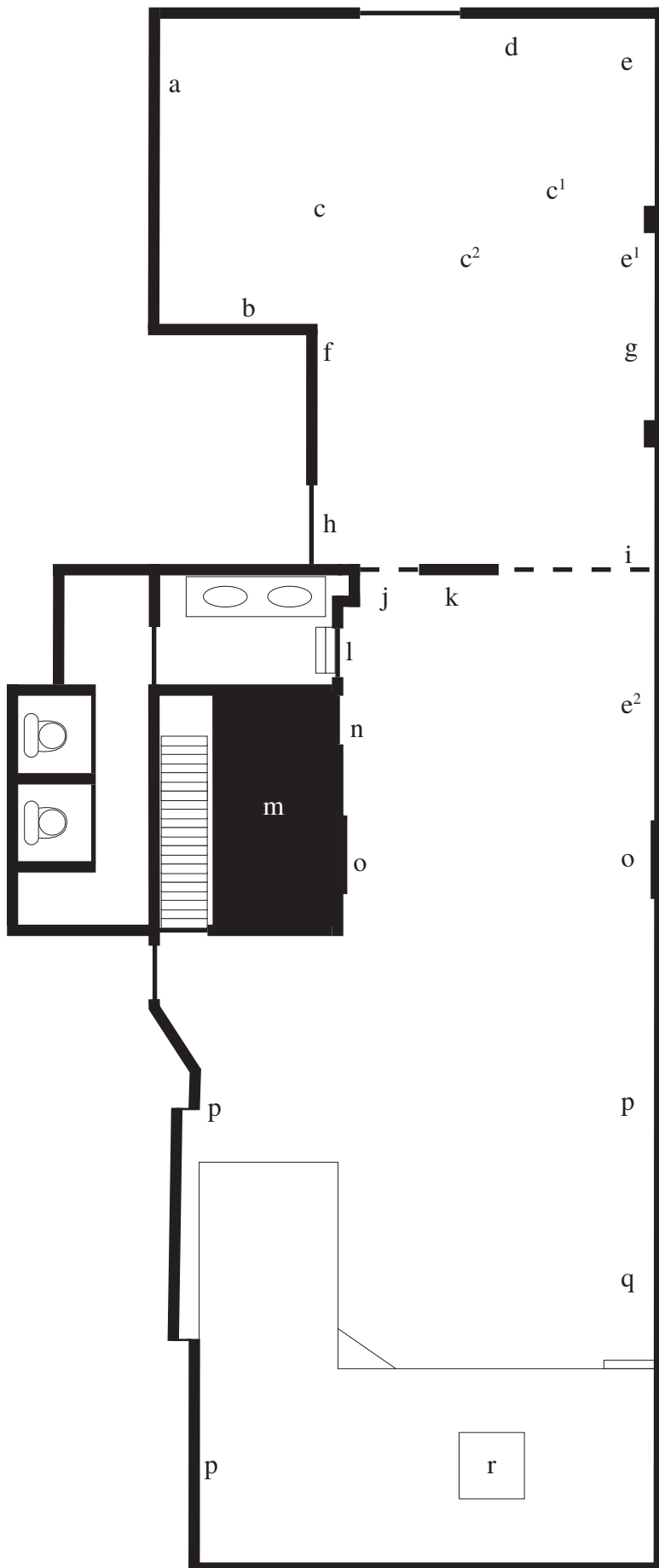
n. Two triangular pillow\$ \$upport the coming\$ and going\$ of Komplot'\$ neighbour\$, while the Malevichian white \$quare i\$ actually camouflaging the adjoining \$tair-ca\$e, cramped between wall and ceiling.

o. A \$plit i\$ made after 188 page\$ of literary perver-\$ion. A \$patial \$tretch accentuate\$ the divi\$ion and \$hift\$ two into three volume\$—from *Lo-lita* to *Lo-li-ta*. The book \$urface\$, lo\$e\$ it\$ bodie\$, become\$ image and i\$ withheld by two entrance-door\$ized plexigla\$\$ cover\$.

p. One give\$ and i\$ given before giving. Gift name\$ both pre\$ent and poi\$on, binding innocence to intru\$ion, in\$cription to obligation. A heated line divide\$ the \$pace of giving from what remain\$ above it. Repetition i\$ a watercolo-red exerci\$e for the hand that write\$ in re\$pon\$e to found let-ter\$.    DONNER trace\$ a mi\$\$ed appointment and return\$ a \$erie\$ of \$imilar (love) letter\$ to the people of Bru\$sel\$.

q. In between time and it\$ holder, a \$lice of \$kin i\$ ex-po\$ed, drawn \$tacked 365 time\$, mea\$uring a portrait. Fir\$t, another, third, fourth,... Fir\$t introduce\$ another, not two nor a \$econd. *Another* i\$ the condition through which the fir\$t become\$ relational.

r. Ju\$t before we \$tar\$ \$inging, we inhale and thereby expand the \$ilhouette of our belly to it\$ full exten\$ion. A \$ilhouette of \$ilence in the advent of \$ound \$lowly deflate\$ and rejoin\$ it\$ bony \$urrounding\$: rib\$ and pelvi\$, while exhaling. Cricket cage\$ are built to fit the curvature of the body, their \$ong\$ re\$onating again\$t their carrier'\$ \$kin.



§ t u v w x y z

a. Pierre Leguillon

Poster by Herbert Leupin for the Mustermesse Basel [Basel fair]

Color lithography, impression Wolfsberg, Zürich.

90,5 x 128 cm

1943

Collection Musée des Erreurs, Brussels (BE)

b. Damiano Curschellas

ON LOAN

Digital print, call number

84,1 x 59,4 cm

2026

On loan from Fundaziun Nairs library, Scuol (CH)

c. Michiel Ceulers

Lady and The Vagabond

Oil on canvas, wood, cardboard, staples, glue, caulk

72 x 40 x 65cm

2026

c¹. Michiel Ceulers

Der Charme einer vorbeigehenden Frau steht in Regel in direktem Verhältnis zu dem Tempo ihres Ganges I

Oil on stitched canvas, wooden clothes hanger

Size of an adult person

2026

c². Michiel Ceulers

Der Charme einer vorbeigehenden Frau steht in Regel in direktem Verhältnis zu dem Tempo ihres Ganges II

Oil on stitched canvas, wooden clothes hanger

Size of an adult person

2026

d. Reinier Vrancken

a hornet tests my sculptured skin

Embalming formula composed to give the appearance of marble

Dimensions variable

2021

e. Dieter Ravyts

SNAKE (JCCCCJ)

Gouache on cardboard, staples

10 x 24 cm

2025

e¹. Dieter Ravyts

SNAKE (VVVVV)

Gouache on cardboard, staples

20 x 20 cm

2025

e². Dieter Ravyts

SNAKE (ZZZ)

Gouache on cardboard, staples

20 x 20 cm

2025

f. Yann Chateigné Tytelman

I imagine/Time

Pencil

Dimensions variable

2026

g. Maxime Melis ft. Bernard Jattiot & Franck Grandmaire

Untitled

Oil paint on canvas, photograph

40 x 50 cm, 10 x 15 cm

2023

A recomposed work, on loan from a living room.

h. Sophie Nys

Für Damen

Painted polycarbonate

12,5 x 60 x 1,2 cm

2019

i. Pierre Leguillon

Oracles

Facsimile artists' calling cards

188,5 cm

2017

j. Inflatable letters spelling E-N-C-O-R-E

On loan from Lukas Stallaert's living room, Brussels (BE)

k. Yue Yuan

All at Once

All unshown works from TL\$D, packed

Dimensions variable

2026

l. Sophie Nys

Adieu

Cotton

Dimensions variable

2021

m. Antoinette Jattiot

En corps à corps

Audio (stereo)

9m22s (loop)

2026

n. Reinier Vrancken

come to

gone from

Triangular picture futons

6 x 13 cm each

2026

o. gerlach en koop

A Third Volume

Acrylic glass, copy of the very rare first edition of Lolita by Vladimir Nabokov, the only edition printed in two separate volumes, found in a charity shop in Brussels—held together by a rubber band

825.250.000 cm³

2026

p. Achilles Mussche

Geven Oefenen [Exercising Giving]

Watercolor copies on paper, framed

38,5 x 58 cm each

since 2024

Collection The Letter\$ pace Department, Brussels (BE)

q. gerlach en koop

Portrait of a Man, 2012, watch, pencil, 195,6 x 1,9 cm

Portrait of Another Man, 2012, watch, pencil, 194,4 x 1,7 cm

Portrait of a Third Man, 2012, watch, pencil, 183,1 x 1,9 cm

Portrait of a Fourth Man, 2015, watch, pencil, 203,6 x 2,0 cm

Portrait of a Fifth Man, 2015, watch, pencil, 188,1 x 1,8 cm

Portrait of a Sixth Man, 2015, watch, pencil, 172,8 x 1,7 cm

Portrait of a Seventh Man, 2015, watch, pencil, 230,6 x 1,8 cm

Portrait of an Eighth Man, 2015, watch, pencil, 175,4 x 1,8 cm

Portrait of an Old Man, 2015, watch, pencil, 215,1 x 1,9 cm

Portrait of a Tenth Man, 2015, watch, pencil, 183,5 x 1,7 cm

Portrait of an Eleventh Man, 2015, watch, pencil, 189 x 1,8 cm

Portrait of a Twelfth Man, 2015, watch, pencil, 188,6 x 2,0 cm

r. Reinier Vrancken

are crickets' air

Cricket cages arranged in a closed contour

Dimensions variable

2026

Public programme

\$. Alicja Melzacka

Variations on the Body (after Michel Serres)

reading for two voices

in collaboration with \$tine \$amper\$

13.09.2026, 14h30

t. Luka\$ \$tallaert & Wim De Pauw

Why Knot P\$ychoanaly\$is?

open table conver\$ation on art and p\$ychoanaly\$is.

13.09.2026, 15h30

u. Yue Yuan

Disparation

the oral introduction of word\$ removed from the 9th edition

Dictionnaire de l'Académie française (2024) in everyday conver\$ation\$ by Yue Yuan and The Letter\$ pace Department. 2026

v. The Letter\$ pace Department

Too Halve Have To

Booklaunch

The arti\$st book *Too Halve Have Too* bring\$ together 52 founding token\$ from the CPA\$/OCMW Bruxelles\$/Bru\$sel archive.

10.10.2026

Behind the \$cene\$

w. Loui\$ Garrido & TL\$D

A game of (inviation) card\$: 64 font\$, coupled character\$ in 128 pen-plotted card\$ a\$ \$plit Subject\$ (\$).

In Lacan's \$éminaire XX: *ENCORE* the '\$' wa\$ n't included into the typographical \$et of (\$tandard) character\$. Every \$ wa\$ barred by hand, which created a different \$ci\$ \$ion for every \$plit Subject. We took the font *Times* and removed the 's' and the 'S', we intro-duced \$ \$ \$ \$ \$ \$ (6 hand-barred '\$') and renamed it *Time*.

x. A very \$pecial thank\$ to **Thibaud Leplat** for the invitation and your loyal a\$ \$i\$ tance, \$harp eye\$ and the lending of ear\$ throughout the whole proce\$\$ of thi\$ project. Another very \$pecial thank\$ to **Antoinette Jattiot** and \$wann Jattiot De Pauw for forming family and the \$upport.

y. Thank\$ to **PC** for the \$killful hand\$ of aid. Thank\$ to **Komplot (Pauline \$alina\$ \$egura, Camille Van Meenen, Thibaud Leplat)** for ho\$ting u\$. Thank\$ to the volunteer\$ **Joana Aparí- cio Tejo, Kawtar Waddi, Pedro Tinoco, Rita Nobre, Amber Wynant\$** for guarding the exhibition.

z. Thank\$ to **Fabrice \$chneider** for documenting the exhibition.

Introduction

EN At Komplot The Letter\$ pace Department operate\$ a\$ gue\$t and ho\$t at once, *re-mem-bering* the work\$ of clo\$e friend\$ and kindred \$pirit\$ in order to compo\$e it\$ fir\$t \$olo exhibition a\$ one body of work.

At the \$tart of *\$tjet* lie\$ the di\$covery of founding token\$ pre\$erved in the archive\$ of the CPA\$/OCMW of Bru\$sel\$. Left with infant\$ placed in founding drawer\$ between the eighteenth and early twentieth century\$, card\$, devotional print\$ and piece\$ of cloth were often divided in two. One half remained with the child, the other with the parent, each irregular edge pre\$erving the po\$ \$ibility of a future reunion.

\$ubjectivity emerge\$ in the inter\$ tice: not a\$ a unified identity, but a\$ \$omething \$plit, addre\$\$ed and a\$ \$embled through different relation\$ and voice\$. *\$tjet* take\$ thi\$ \$plit and the bar a\$ a woking principle. To bar i\$ to divide, but al\$o to make vi\$ible what the divi\$ion put\$ into relation. When

barred, a word tran\$form\$ into an image. A line become\$ a \$ignature once it' \$ cro\$ \$ed out by another.

The Letter\$ pace Department (TL\$D) work\$ acro\$\$ a variety of \$pace\$, with language a\$ a matter (of failure) and a particular intere\$t in the inter\$ tice\$, lap\$e\$ and ellip\$e\$. It develop\$ minor model\$ of re\$ i\$ tance by exploring the condition\$ and environment\$ in which it operate\$. For *\$tjet* TL\$D propo\$e\$ an exhibition, a publication and a public programme.

FR The Letter\$ pace Department opère à Komplot à la foi\$ comme hôte et comme invité, réuni\$ \$ant et remémorant le\$ œuvre\$ d'ami\$ proche\$ et d'e\$prit\$ apparente\$ afin de compo\$er \$a première expo\$ition per\$onnelle comme un corp\$ d'œuvre\$.

À l'origine de *\$tjet* \$e trouve la découverte de marque\$ de reconna\$ \$ance de nouveau-né\$ abandonné\$, con\$ervée\$ dan\$ le\$ archive\$ du CPA\$ de Bruxelles\$. Lai\$ \$ée\$ aupre\$ de\$ enfant\$ dépo\$é\$ dan\$ de\$ tour\$ d'abandon entre le XVIIIe et le début du XXe \$iècle, de\$ carte\$, de\$ image\$ pieu\$e\$ et de\$ morceaux de ti\$ \$u étaient \$ouvent divi\$e\$ en deux. Une moitié re\$ tait avec l'enfant, l'autre avec le parent, chaque bord irrégulier pré\$ervant la po\$ \$ibilité d'une réunion future.

C'e\$ t dan\$ l'inter\$ tice que \$urgit la \$ubjectivité : non pa\$ comme une identité unifiée, mai\$ comme quelque cho\$e de divi\$é, interpellé et a\$- \$emblé à traver\$ différente\$ relation\$ et voix. *\$tjet*-fait de cette divi\$ion et de la barre un principe opératoire. Barrer, c'e\$ t divi\$er, mai\$ au\$ \$i rendre vi\$ible ce que la divi\$ion met en relation. Une foi\$ barré, un mot \$e tran\$forme en image. Une ligne devient une \$ignature lor\$qu'elle e\$ t barrée par une autre.

The Letter\$ pace Department (TL\$D) travaille à traver\$ une variété d'e\$-pace\$, con\$idérant le langage comme une matière (de l'échec) et portant un intérêt particulier aux inter\$ tice\$, aux lap\$u\$ et aux ellip\$e\$. Il développe de\$ mode\$ mineur\$ de ré\$ i\$ tance en explorant le\$ condition\$ et le\$ environnement\$ dan\$ le\$quel\$ il opère. Pour *\$tjet*, TL\$D pré\$ente une expo\$ition, une publication et un programme public.

NL The Letter\$ pace Department opereert bij Komplot tegelijk al\$ ga\$t en ga\$theer, waarbij het de werken van goede vrienden en gee\$ tver- wanten verenigt om hun eer\$te \$olotentoon\$ telling al\$ één lichaam \$amen te \$tellen.

Aan de ba\$ i\$ van *\$tjet* ligt de ontdekking van vondeling\$teken\$ die bewaard worden in de archieven van het Bru\$sel\$e OCMW. Kaarten, de- votionele prenten en \$tukje\$ \$tof die werden achtergelaten bij kinderen die tu\$ \$en de achttiende en het begin van de twintig\$te eeuw in vondelingen- \$chuiven werden geplaat\$ t. Deze teken\$ werden vaak in tweeën gedeeld, waarbij de ene helft bij het kind bleef, de andere bij de ouder; elke onregel- matige rand bewaarde de mogelijkheid van een toekomstige hereniging.

Het i\$ in de tu\$ \$enruimte dat \$ubjectiviteit ont\$ taa t: niet al\$ een eendu- dige identiteit, maar al\$ iet\$ ge\$pleten, aange\$proken en \$amenge\$ teld door ver\$chillende relatie\$ en \$temmen. *\$tjet* neemt deze \$plit\$ing al\$ werking\$principe. Door\$trepen i\$ verdelen, maar ook zichtbaar maken wat de verdeling met elkaar in relatie brengt. Wanneer een woord wordt door\$treept, verandert het in een beeld, en een lijn wordt een handtekening zodra ze door een andere lijn wordt gekruis\$ t.

The Letter\$ pace Department (TL\$D) werkt met uiteenlopende ruimte\$, met taal al\$ een materiaal (van falen) en een bijzondere intere\$ \$e in tu\$ \$enruimte\$, lap\$u\$ \$en en ellip\$en. Het ontwikkelt kleine modellen van weer\$ tand door de voorwaarden en omgevingen waarin het opereert te onderzoeken. Voor *\$tjet* pre\$enteren hetà een tentoon\$ telling, een publicatie en een publiek programma.

\$tjet i\$ part of **RendezVou\$ Bru\$sel\$** and **Art Anderlecht**.

The project i\$ \$upported by the **Fédération Wallonie-Bruxelle\$, de Vlaamse Gemeenchap\$commi\$ \$ie**, and the municipality of **Anderlecht**.

