

The Belgian artist Jef Geys (1934–2018) built his artistic practice on a continual questioning of art and its possibilities, making work with schools, industrial workshops, on farms, for cafés and bars as well as for museums. His work is deeply rooted in his own biography and in a specific local situation, embracing popular culture, modern art and the seemingly banal.

The exhibition at Bergen Kunsthall is the first presentation of Jef Geys' work in Scandinavia and the most comprehensive exhibition of the artist's work in many years. The exhibition does not aim to give an overview, a task that would prove nearly impossible in the face of a practice which set out, at its core, to constantly question the norms of presentation and circulation of art. The exhibition looks into some aspects that are specific to Jef Geys' oeuvre, such as his work with pedagogy, architecture, and the local. Through a series of different chapters, the exhibition brings seminal works together with rarely seen objects and archive materials, focusing on the artist's use of different production and circulation systems (schools, industrial workshops, rural spaces, the art world). His use of these distinct systems is explored as a questioning of authorship and identity, but also as an investigation of infrastructures through which meaning and knowledge are produced and shared. The structure of the presentation throughout five loosely themed spaces reflects Geys' own approach which could be described as an "equivalence of everything": an interest in different parts of society, high and low culture, professional and amateur. Geys treated all of these with the same attention, creating conne-

## Gallery II

Entering the exhibition "in the middle", the first room (Gallery II) is occupied by a group of standing figures and a selection of wall reliefs. The wall works belong to a series of "fruit sculptures" which Jef Geys started to produce in the 1960s. Each of the works, representing a plum, a banana, cherries and grapes, were personalized by the buyer who chose a colour for the sculpture, based on standard car paint, such as "the metallic green of Mercedes", "Fiat off-white" or "the yellow of BMW". The involvement of the buyer questions the autonomy of the artwork and highlights its role as a commodity.

The standing figurines are another example of an early group of works, dating back to 1960s. Geys frequently used the human figure, or the shape of the body, as one of his key motifs. The body form standing here somewhere between the universal and the particular. Each figure bears a set of characteristic individual traits and is personified with a name. Throughout the exhibition the puppets occupy the rooms alongside the visitors, as

inhabitants or figures in the space.

actions and overlapping meeting points as a reflection of his political interests in equality and against the closedness of value systems.

Jef Geys was a teacher for more than thirty years at the state middle school in the small town of Balen, Flanders, where he lived. Through his teaching, the school became one of Geys' most important spaces of artistic production and a place for shared authorship between the artist and the children. Today, Geys can be seen as an important precursor for contemporary artists working at the interface of art and pedagogy. In a situation where the "educational turn" has become institutionalised and pedagogic projects are a common feature of museum programmes, the legacy of Jef Geys remains radical and fresh. This is in large part due to Geys' personal and local approach to art making and education, as inseparable aspects within a practice where life and art continue to blur.

Jef Geys' work is decisively local, all of it conceived and orchestrated from his home in Balen. Much of his work centres on the context of his personal surroundings, reflecting the artist's position within the region's environment, history, language and social relations—what Geys referred to as its "terroir". His dedication to working within a global, international art world, while at same time being locally situated and very much present in the small Belgian town, resonates with Bergen Kunsthall's own ambitions to work from a locally specific situation in what can be seen as the "periphery" of the global art world.

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With formal playfulness and finesse, both of these work groups point to Geys' way of promoting social equality and disregarding the class-related idea of "good taste". Adding the finish of a BMW to his sculptures, he levels the aesthetics of engineering and fine art and points to a cultural period in which the car symbolises the incarnation of dream and fantasy.

"The dream: the car as projection screen for many frustrations that for our delight and self-confidence is decorated with S, SE and other X's. The car that serves as a fast means to cross the way from work to boredom. That is stuck and painted as if it were a battle steed, bridal carriage, battering-ram, luxury yacht, rooftop apartment, Versace suit or gyro cheque. Moreover, on the scale of 'things', the car is one of the most important extension pieces of our body." (Jef Geys, *Wien*, exh. cat. Bawag Foundation, 2009).

## Gallery IB

The *Cow Passports* were initially developed in 1965–66 when Jef Geys worked with his father-in-law, who was a cattle merchant. Geys drew and registered the physical characteristics of cows on sale, creating passports for them. Each passport consisted of an outline of a cow, together with information on the name, date of birth, owner and vaccinations. Fascinated by the act of creating identities and registering the cows as individuals, Geys continued to produce the passports as a series. Within the generalised format of the template, Geys made playful drawings and collages that explore what can be seen as a pattern or an image that creates identification, or functions as a description. This can be seen in connection with Geys' broader investigation of identity (see also his "portrait", shown in Gallery 2, using his own logo – a geometric heart symbol – together with numerical identity information). The cow-series also includes large photographs that function as a homage to the agricultural reality and the role of animals. One such work, a photographic reproduction of the cow *Amelie* in almost life-size scale, animates this gallery space as the animal makes direct eye contact with the visitors when they enter the room.

### Seed Bag Paintings

Also presented in Gallery 1B is a selection of paintings from Jef Geys' *Seed Bag Series*. Every year from 1963 until his death in 2018 Jef Geys reproduced the design of

## Gallery IA

Questions around housing and habitation occur throughout Jef Geys' practice, and perhaps most ambitiously articulated in the artist's project for the Sao Paulo Biennale 1991. Centred around Geys' biennale project, this room connects a selection of works that all revolve around architecture, space, the use of symbols and the social implications of our physical surroundings.

### Architectural structures for the Sao Paulo Biennale

The project Jef Geys developed for the Sao Paulo Biennale consisted of a range of architectural models (*constructions*) based on a famous (but also lesser known and less typical) modernist houses, each made in three different formats. One central aspect of the project was the intention to split up the biennale contribution, making it almost physically impossible to see each part ("I want to keep the illusion that the whole work is a task for reason"). The largest part consisted of a construction named *Casa*; a wooden replica of the Flemish modernist villa of the cigar manufacturer Wintermans from Balen, built in 0.65 of the building's real size and erected outside of the Biennale grounds, in the middle of the favelas of the Brazilian metropolis. The structure was to be for the disposal of the nearby residents, who were given the freedom to use the life-size model or dismantle it for their own purposes. The 18 *small structures* (shown as a selection in plexiglass boxes) were intended to be sent to 18 countries and displayed as a "trophy" in the national showcases of the football associations during the biennale period. A star of David, painted in the colours of football teams, made a connection between the sport and its role for mass identification. The second series of 18 *big structures* was made for the biennale in a more ambivalent scale, somewhere between a model and a constructi-

a packet of seeds that he planted in his garden. Each painting was made in two consistent sizes throughout the series. Amused by the difference between the picture on the packaging and the plants that grew in his garden in Balen, the series is also a way of connecting to a tradition of flower painting, or painting in general, and to the ongoing questioning of the methods of representation within this medium. The flower paintings also record the everyday act of growing flowers and vegetables, a reflection of Geys' real passion for gardening. In 1967 he exhibited bread from self-grown grain and cabbages at his gallery. Another time, he drove cabbages around Flanders for a week in his 2CV, to show them the landscape, and listed the ride as part of his inventory of artworks.

"At the crux of the seed packets series was my conviction to blow-up, screw-up and even falsify something that is already 'false' (...). My next concern was to demonstrate that a medium—here the painting—can never be copied. Thus: two formats: small (approximately 18 x 24 cm) 'genuinely' painted on linen fixed to a backing—oil, gouache, etc. One in large format (0.90 x 1.35 m) in lacquer paint on a wooden panel. (...) The panels have to be shown together with two 'frames'—one with the Latin and Dutch name of the content and a little frame with the year." (Jef Geys, "STORY." In *Jef Geys: Architecture as Limitation*, exh. cat., São Paulo Biennial, 1991).

on. One of these is shown here (*Uruguay*, representing a building in Montevideo by an unknown architect). Taken as a whole, Geys' concept for the Sao Paulo biennale presented the complex web of individual, popular, political, social, cultural and artistic issues that define the relationship between humans and architecture. A broad range of material related to the project is presented in the form of large collages, including images of other work by Jef Geys, such as his famous plan to blow up the Royal Museum of Fine Arts in Antwerp (1970).

### Inge Godelaine, Villa Wintermans

Also included here is a film made by Jef Geys' longtime assistant, Inge Godelaine. Godelaine has been working for many years as an independent filmmaker and has made several reports and documentaries relating to Geys' work. In the film *Villa Wintermans*, Godelaine travels to Sao Paulo 15 years after the biennial, in 2006. She visits the area where Geys' life size wooden structure was built, and searches for remnants of the villa. Through conversations with inhabitants in the area, it appears as though nothing but a few vague memories remain. The documentary is an echo of a forgotten artistic deed and a registration of the local time and place, which lies completely in line with the oeuvre the artist who instigated the project.

### Chalet

In a precursor to the Sao Paulo project, Jef Geys designed and constructed a summerhouse in 1977, entirely with his own labor and with repurposed, discarded materials, close to his long-time home in Balen. This *Chalet* was modelled upon the wooden-slatted exterior walls and overhanging eaves that are typical of the 18th century

farmsteads across Northern Europe. *Chalet's* construction is modest in scale (Geys once mentioned using "the body as a unit"). A subtitle for the Sao Paulo project was "Architecture as Limitation", a phrase that speaks directly to the problem of how social design, however ethical or inventive in spirit, will inevitably instigate a system of control and authority.

### Bar 900

In this room we also find a selection of ephemera, photographs and printed matter, related to the activities of *Bar 900*, a bar organisation which Geys oversaw throughout the 1960s. At the height of 1960s counterculture, *Bar 900* consisted of seven venues situated throughout Flanders: Bar 900, La Mecca, Bonaparte, Benelux, Negresco, The Whip and Zwaneven. During the 1960s in Belgium, it was compulsory for venues applying for late-night licenses to prove their cultural value. Geys embraced this demand and devised a high quality artistic programme that included presentations by figures such as James Lee Byars, Günther Uecker and Bernd Lohaus, whilst also incorporating artworks (including a detailed fabrication of elements from Marcel Duchamp's *Green Box*) into the

## Gallery III

Jef Geys was a teacher for more than thirty years at the state middle school in the small town of Balen, Flanders, where he lived. Through his teaching, the school became one of Geys' most important spaces of artistic production and a place for shared authorship between the artist and the children. Today, Geys can be seen as an important precursor for contemporary artists working at the interface of art and pedagogy.

### Gevoelsspeeldoos

*The Emotional Play Box (Gevoelsspeeldoos)* was designed in 1966–1967, initially on the occasion of the birth of Geys' daughter Nina. These boxes each contained a collection of colourful blocks, cylinders, rods and cubes made of different materials (and even have smells). The boxes were designed for use in schools where children should be free to interact with them, but they were not put to use in a project until 2005 in connection with a major exhibition of Jef Geys at Van Abbemuseum in Eindhoven. For Geys, the *Gevoelsspeeldoos* opened up the question of how forms and textures relate to emotions: what happens in the contact with the external world? "Do emotions have an ABC? Is there somewhere anything that gets emotions going, controls them? Can we control them or are we only a victim?" Presented as an educational tool and an artwork, the box also asks about the social agency of sculptural forms. On a large plinth in the middle of Gallery 3, a display of these boxes is presented, showing the range of shapes, colours and surfaces of the building blocks.

In the film *Gevoelsspeeldoos Jef Geys* (2016), the filmmaker Inge Godelaine follows the implementation of the play boxes at the Kasterlinden school, 50 years after the first box was made by Geys. Kasterlinden is a special education school, including a vision group, a bilingual audience group, a language group and an autism group. For the young people of Kasterlinden it is important that they can develop their talents in a safe environment. In the film, Godelaine follows the boxes on their travel from Geys'

permanent interiors of the bars. These presentations were often interwoven with the more usual features of 1960s nightlife, including the showcasing of local drag artists and cabaret acts. Geys also oversaw the visual identity for the organisation. In 1970 he started an ongoing service for which he made himself available every Friday evening at his local pub, to discuss thoughts he had noted during the previous week. None of these meetings was documented or recorded.

The works in this room are all exemplary of how Jef Geys' works continued to engage with the everyday local infrastructure, as well as infiltrate or disseminate within various site-specific and local contexts, not only in Balen but also in different parts of the world. Geys' interest in alternative formats for artistic presentation culminated in his decision in 1972 to not participate in any exhibitions that solely addressed an art audience – a withdrawal he continued for almost ten years. This decision followed the strike of the Vieille Montagne mining workers in which Geys participated together with other artists and intellectuals, and which he took as an example of the art system's inability to effectively engage with such real-life politics.

studio to the school and observes how the students interact with the objects in the classroom environment for the first time.

### !Women's Questions?

Three large rolls of text occupy one corner of the gallery. The *!Women's Questions?*, belong to a series that Jef Geys began in 1964, when the list of questions were hung on the wall of his school classroom as prompts for discussions with his students. The questions were collected from newspapers and magazines in the public library, written by Geys on a large roll of brown wrapping paper. The roll was hung in the back of the classroom, and when a student made a remark about the content, Geys stopped the lesson and spent the remaining time discussing the particular theme. Later Geys showed the questions in numerous exhibitions and made translations into a number of languages. The works circulated in three different formats: an original of each language on tablecloth, copies on paper rolls, as well as multiple smaller copies on graph paper. *!Women's Questions?* hold an almost talismanic quality in Jef Geys' exhibitions, where he often used them to complement bodies of work from different eras and various fields of interest. His authority as a teacher is placed in relief by the practice of addressing questions that belong to a feminist context and the critique of a patriarchal world.

### Colouring Book for Adults

*The Colouring Book for Adults* has a central place in Jef Geys' work, despite its modest size. It is almost a manual, looking into the ways and means in which order is created and how we make sense of the world – in interpretation and representation, for instance, what structures classify hues into colours, line and space into shape? For Geys, at the time he made the book, after he received his license to teach and returned to Balen for work, these questions were also personal. Seeking a line in his work he started with a division, a determination of seven areas he wanted to closely examine. *The Colouring Book for Adults*

(1963–65) uses its format, prescribing to its user an action as banal as colouring in the most commonplace of culturally loaded forms, as a metaphor for the shared construction of meaning. It contains the following themes: 1. the gendered female form in art history; 2. maps and geopolitical borders; 3. the mid-century model home; 4. human anatomy; 5. the masculine image of the soldier; 6. consumer commodities; 7. the automobile. As an educational tool repurposed for the adult world, the colouring book follows a pedagogical theme in Geys' work that reflected the language surrounding his profession. By being transformed for adults, the coloring book served a divisive purpose, irritating Western art's fixation on the creation of the autonomous work of art by a singular individual, as well as the perceived need for a tool to serve a clear function.

Included in the exhibition is a large book with original drawings by the artist, laying out all the seven themes of the project. On the wall are seven framed drawings from an editioned work, showing variations across the same drawings, combined with a 1973 film made with friends of the artist in his garden and showing the original painted panels of the colouring book.

### School projects

A selection of photographs, art works and documents give a glimpse into some of the activities undertaken by Jef Geys while working as teacher at the public school in Balen. Geys was interested in using his artistic practice to heighten young people's awareness of the world around them, presenting them with concepts and information through artworks normally considered only for adults. His activities included borrowing artworks from museums and presenting them inside the classroom, bringing his class to a studio visit with Marcel Broodthaers, or presenting a large wall frieze in the classroom explaining the difference between a *Happening* and an *Environment*, two key theoretical terms in the discourse on contemporary art at the time.

Among his projects at the school was turning the playground into a large map of the world. As both an artwork and an educational tool, this large-scale map was intended to give the young students in a small town an awareness of the wider world, and to better know their own place. Geys added small and large footprints to the map, to enable children to gain a sense of scale and distance as they moved around. He asked the children to attach important facts from current affairs on a blackboard on the playground and indicate the place on the map.

A series of copies shows translations made by a school-child who moved from Turkey to Balen. Geys invited the newly arrived child to use the last five minutes of each

## Gallery IV

*Woodward Avenue* was first developed and exhibited at the Museum of Contemporary Art Detroit. For the project, Geys asked the ethnobotanist Ina Vandebroek to collect weeds found on 12 intersections along a thirty-mile stretch of Detroit's main thoroughfare and document their properties and possible medical use. The results were presented in 12 large frames that incorporate

lesson to teach the class in Turkish.

Another major project at the public school was an exhibition that took place in 1984, marking a "silver anniversary" for the school. In collaboration with the Museum of Contemporary Art in Ghent, under the directorship of Jan Hoet, Geys organised an exhibition at the school with works from more than 60 international and renowned artists. In addition, Geys invited the artist Lili Dujourie to create a new work in his classroom. In the press release for the exhibition, Geys stated: "Education does not only mean the transmission of truths as formulas, statements or regulations. Education also has to facilitate free research and has to push the limits of creativity. For example, just think about a dissertation, an essay or the interpretation of history etc. In our technical world we live in modern houses, constructed with respect for craftsmanship and tradition. New fabrics are being searched for. They are being used and the existing ones applied in other ways. (...) The presented collection is a sample of all the styles and movements that turn up today. Thus the exhibition is in the first place informative: It teaches how to evaluate on the basis of the widest frame of reference possible."

### Model paintings

Martin Douven (1898-1973), a self-taught painter from Leopoldsburg, created a lucrative business since 1928 from selling mass-produced art works painted first by himself, later on by his family and finally a factory of painters in an assembly line process. Growing up in Leopoldsburg, Jef Geys went to school with one of the sons of Martin Douven and he visited the factory. As a teacher in Balen, Geys received a painting originating from the Douven factory as a gift from his father-in-law. This painting, a lake picturing two white swans, became a starting point for a discussion on the connections between taste and composition, serial production and painting.

The 10 "unremarkable" paintings presented as *Model Paintings* (exhibited for the first time at the Musée d'Art Moderne de la Ville de Paris, 1990) had been commissioned by Jef Geys to the family company, then exhibited in ten major international museums following the same installation protocol. As usual, Jef Geys mixed several questions: mundane or average taste versus the taste of the elites, the criteria that defines the originality of a painting, or its quality. In the version of the *Model Paintings* included here, Geys made individual frames for each painting, ranging from no frame at all to elaborate, campy and decorative frames as well as a cardboard box for one painting, left in the box on the gallery floor, shifting his artistic contribution from the content of the work (the painting) to its framing.

photographs, text, maps, and dried plant specimens. The work is shown together with a film of a workshop by Vandebroek in Bolivia 2009, which brought together indigenous healers from the rainforest and biomedical healthcare providers from Universidad Mayor de San Simón.

*Woodward Avenue* is part of Geys' long-term research on medical plants and urban flora, most prominently presented in the project *Quadra Medicinale* at the Belgian Pavilion of the 53rd Venice Biennale in 2009, a collaboration with four of the artist's friends who collected and archived plants in Brussels, Moscow, Villeurbanne and New York. With these projects, Geys gave testament to the resilience of the natural world in the face of indifference and neglect, and the usefulness of the overlooked and ever-present. As an American city that experienced both the growth promised by the Fordist model and its gradual erosion in the global free-market system, Detroit is often associated with ruin and refashioned as myth. In a pragmatic sense, the project can be seen as a tool for

people in need of free medication, which literally grows on the streets. Conceptually, the work develops Geys' investigation into the complex interplay between evidence and site and presents an idiosyncratic approach to urbanism, offering a precise archive of his subject that resists the obvious sociologies which often dictate our impressions of the city. Mapping the length of Woodward Avenue –Detroit's main boulevard, which stretches across the "natural" divides of socio-economic zones from Cadillac Square in the city's centre to neighbouring Pontiac– the artist combined the precision of a land surveyor with an organised conceptual model that involved a great deal of chance.

## **Kempens Informatieboek and Jef Geys: Reader**

Accompanying the exhibition is a special edition of the publication *Kempens Informatieboek*. Since the 1960s, Geys used the newspaper *Kempens Informatieblad* – once a local news organ but later fully owned and edited by Geys – to organize and disseminate information, analysis and documentation relating to his work and its socio-political contexts. The *Kempens Informatieblad* was under the editorial stewardship of Jef Geys from the late 1960s—when he took over and repurposed the failing local paper—until his death. Under Geys' editorial stewardship, it became an organ that distributed and recycled matter

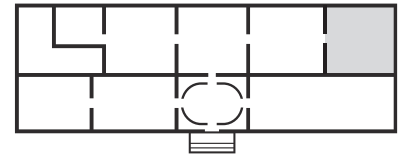
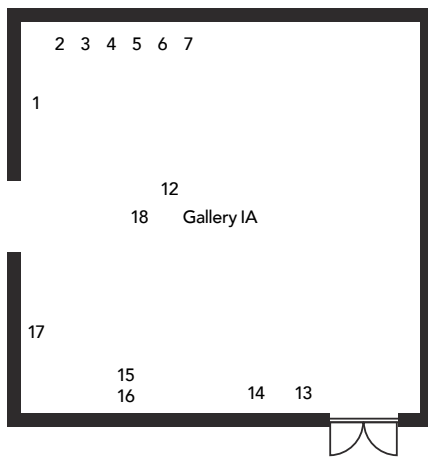
surrounding his activity as an artist. Throughout his career as an artist, it was published just as intermittently as it was published alongside exhibitions, as special editions that reflected its location in question. For Bergen Kunsthall, Jef Geys' estate Kazini has made a new "special edition", collecting material related to the works in the exhibition. The publication is for sale in our bookshop.

A new book with texts by and on Jef Geys will be published in summer 2021, in collaboration with Kunsthalle Bern and Koenig Books.

The exhibition is a collaboration with Kunsthalle Bern, where a second show by Jef Geys will be presented in summer 2020.

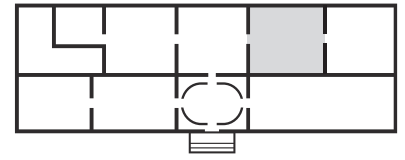
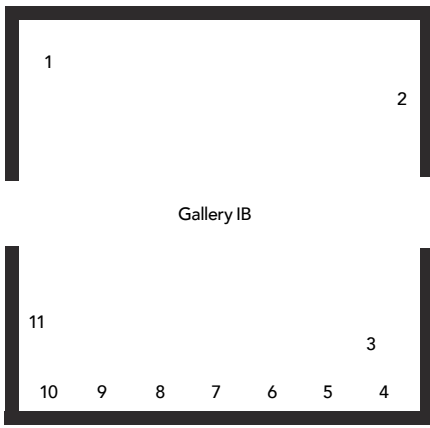






## Gallery IA

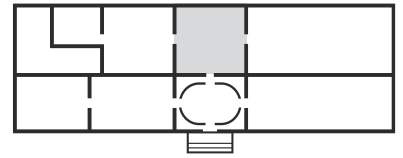
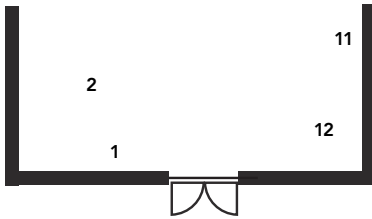
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|--|--|---|
| <p>1 Inge Godelaine<br/><i>Villa Wintermans</i>, 2006<br/>Video, 50 mins.<br/>Collection M KHA / Museum of Contemporary Art Antwerp</p>  | <p>8 <i>Uruguay, Montevideo, Architect Unknown</i>, 1991<br/>Wooden maquette, plexiglass box, star: red, purple<br/>40 x 35,5 x 27 cm<br/>Collection M KHA / Museum of Contemporary Art Antwerp</p>  | <p><i>Negresco Bar Poster</i>, 1968<br/>Photocopy, framed<br/>41 x 35 cm<br/>Courtesy KAZINI; Jef Geys Estate</p>   |
| <p>2 <i>U.S.S.R., Workers Club on Lesny Street, Moscow (1926), Golósov Brothers</i>, 1991<br/>Wooden maquette, plexiglass box, star: red, yellow<br/>20 x 43 x 27 cm<br/>Courtesy KAZINI; Jef Geys Estate</p>                                      | <p>9 <i>Structures Sao Paulo Biennial (Documentation)</i>, 1991<br/>Paper on wood panels, framed<br/>3 frames, 120 x 85,5 cm (each)<br/>Collection M KHA / Museum of Contemporary Art Antwerp</p>  | <p><i>Newspaper Article Negresco Bar</i>, 1970<br/>Newspaper, framed<br/>74 x 70 x 3 cm<br/>Courtesy KAZINI; Jef Geys Estate</p>  |
| <p>3 <i>Great Britain, Elephant House for the Zoological Society London, Regent Park (1937), Lubetkin/ Tecton</i>, 1991<br/>Wooden maquette, plexiglass box, star: blue, red and pink<br/>15 x 36 x 27 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> | <p>10 <i>Edition Provant Poster</i>, 2010<br/>Paper print, framed<br/>82 x 63 x 3 cm<br/>Courtesy KAZINI; Jef Geys Estate</p>  | <p><i>Bar 900 Documents</i>, 1960s<br/>Collage on wood panel, framed<br/>29 x 25 x 3 cm<br/>Courtesy KAZINI; Jef Geys Estate</p>  |
| <p>4 <i>België, Villa M. te Zedelgem, Loppem (1989), Stéphane Beel</i>, 1991<br/>Wooden maquette, plexiglass box, star: black, red, yellow<br/>15 x 72 x 27 cm<br/>Collection M KHA / Museum of Contemporary Art Antwerp</p>                       | <p>11 <i>Structures Sao Paulo Biennial (Banner)</i>, 1991<br/>Textile banner<br/>336 x 244 cm<br/>Collection M KHA / Museum of Contemporary Art Antwerp</p>  | <p><i>Black and white photographs</i>, 1960s<br/>Photos on wood<br/>28 x 21 cm (each)<br/>Courtesy KAZINI; Jef Geys Estate</p>  |
| <p>5 <i>Czechoslovakia, House in Prague (1985), Bocán</i>, 1991<br/>Wooden maquette, plexiglass box, star: blue, yellow<br/>24 x 35 x 27 cm<br/>Collection M KHA / Museum of Contemporary Art Antwerp</p>  | <p>12 <i>Villa Wintermans (Documentation)</i>, 1991<br/>Paper on wood panels, framed<br/>3 frames, 120 x 85,5 (each)<br/>Collection M KHA / Museum of Contemporary Art Antwerp</p>   | <p><i>Bar 900 Poster</i>, 1960<br/>Print, framed<br/>37,5 x 51 cm<br/>Courtesy KAZINI; Jef Geys Estate</p>  |
| <p>6 <i>Deutschland, Haus Lemke, Berlin Weissensee (1932), L. Mies van der Rohe</i>, 1991<br/>Wooden maquette, plexiglass box, star: red, blue, yellow<br/>35 x 15 x 27 cm<br/>Collection M KHA / Museum of Contemporary Art Antwerp</p>           | <p>13 <i>Bottle Cuvee 900</i>, 1967<br/>Cider bottle in glass box<br/>42,5 x 27 x 26 cm<br/>Courtesy KAZINI; Jef Geys Estate</p>   | <p>15 <i>Kempens Informatieblad, Sao Paulo Biennial (Documentation)</i>, 1991<br/>Paper on wood panels, framed<br/>5 frames, 120 x 85,5 cm (each)<br/>Collection M KHA / Museum of Contemporary Art Antwerp</p> |
| <p>7 <i>Mexico, 1947, House for Luis Barragán, Tacubaya, (1947), Luis Barragán</i>, 1991<br/>Wooden maquette, plexiglass box, star: red, yellow<br/>16 x 53 x 27 cm<br/>Courtesy KAZINI; Jef Geys Estate</p>                                       | <p>14 <i>First large prize, Club 900</i>, 1969<br/>Poster, framed<br/>52 x 72 x 2,5 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p><i>Houses</i>, undated<br/>Print on paper with drawing, framed<br/>101 x 69 cm<br/>Private collection</p> | <p>16 <i>Kempens Informatieblad, Sao Paulo</i>, 1991<br/>Colour drawing, framed<br/>60 x 50 x 3 cm<br/>Courtesy KAZINI; Jef Geys Estate</p>   |
|  | <p><i>ICC Mousseux</i>, 1970s<br/>Photo on wood, framed<br/>52 x 66 x 2 cm<br/>Courtesy KAZINI; Jef Geys Estate</p>  | <p>17 <i>Chalet</i>, 1977<br/>11 framed black and white prints<br/>29,7 x 42 cm (each)<br/>Courtesy KAZINI; Jef Geys Estate</p>   |
|  | <p>18 <i>Uruguay, Montevideo, Architect Unknown</i>, 1991<br/>Wood, star: blue, yellow, black and black, red<br/>251 x 82,5 x 250 cm<br/>Collection M KHA / Museum of Contemporary Art Antwerp</p>   |   |



## Gallery IB

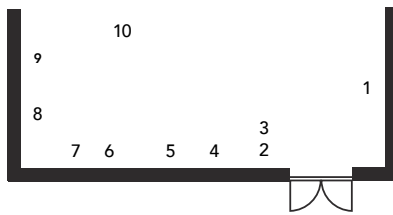
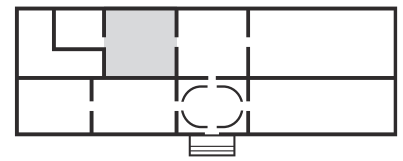
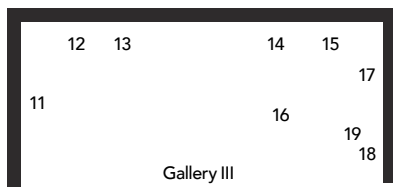
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|---|--|
| <p>1 <i>Cow Passport (Theodora)</i>, 1965–2014<br/>Black and white photo on offset print, ink and colouring pencil, framed<br/>66 x 45 cm<br/>Courtesy Air de Paris</p> <p><i>Cow Passport (Lola)</i>, 1965–2014<br/><i>Cow Passport (Klara)</i>, 1965–2014<br/><i>Cow Passport (Hortense)</i>, 1965–2014<br/><i>Cow Passport (Amélie)</i>, 1965–2014<br/><i>Cow Passport (Fabiola)</i>, 1965–2014<br/><i>Cow Passport (Esmeralda)</i>, 1965–2014<br/><i>Cow Passport (Anabelle)</i>, 1965–2014<br/><i>Cow Passport (Margot)</i>, 1965–2014<br/><i>Cow passport (Synthia)</i>, 1965–2014<br/><i>Cow passport (Esther)</i>, 1965–2014<br/><i>Cow passport (Véronique)</i>, 1965–2014<br/><i>Cow passport (Catherine)</i>, 1965–2014<br/><i>Cow passport (Dinah)</i>, 1965–2014<br/><i>Cow passport (Greta)</i>, 1965–2014<br/><i>Cow passport (Irène)</i>, 1965–2014<br/><i>Cow passport (Zara)</i>, 1965–2014<br/><i>Cow passport (Georgette)</i>, 1965–2014<br/><i>Cow passport (Sylvie)</i>, 1965–2014<br/><i>Cow passport (Petra)</i>, 1965–2014</p> <p>2 <i>Large Cow</i>, 2017<br/>Photo on aluminium<br/>190 x 130 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>3 <i>Army Puppet</i>, 1966<br/>Wood, car paint<br/>198 x 34 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> | <p>4 <i>Japanese Seed Bag</i>, 2005<br/>Paint on wood, 2 title frames<br/>140 x 92 cm, 23 x 92 cm, 13 x 27 cm<br/>Courtesy Galerie Jamar</p> <p>5 <i>Bindsla, blanke, zelfsluitende Laitue Romaine, blonde de paris Bindsalat, gelber selbstschliesser Cos Lettuce, Paris White</i>, 1992<br/>Paint on wood, 2 title frames<br/>140 x 92 cm, 23 x 92 cm, 13 x 27 cm<br/>Courtesy Galerie Jamar</p> <p>6 <i>Helianthus Annuus Giganteus, Zonnenbloem hoge – Soleil géant</i>, 2003<br/>Paint on wood, 2 title frames<br/>140 x 92 cm, 23 x 92 cm, 13 x 27 cm<br/>Courtesy Galerie Jamar</p> <p>7 <i>Zapallo Macre</i>, 1995<br/>Paint on wood, 2 title frames<br/>140 x 92 cm, 23 x 92 cm, 13 x 27 cm<br/>Courtesy Galerie Jamar</p> <p>8 <i>Viola Alpina, Reuzen alpenviola pensée géante des Alpes</i>, 2010<br/>Paint on canvas, 2 title frames<br/>140 x 90 cm, 23 x 90 cm, 13 x 27 cm<br/>Courtesy Air de Paris</p> <p>9 <i>Pasionaria, Passiflora, Passiflore, Passionaria</i>, 2000<br/>Paint on wood, 2 title frames<br/>140 x 92 cm, 23 x 92 cm, 13 x 27 cm<br/>Courtesy Galerie Jamar</p> <p>10 <i>Belle de jour, variée, Convolvulus, Dagschonen, gemengd</i>, 2001<br/>Paint on wood, 2 title frames<br/>140 x 92 cm, 23 x 92 cm, 13 x 27 cm<br/>Courtesy Galerie Jamar</p> <p>11 <i>Tagetes patula nana, Afrikaner erekruis, Oeillet d'inde légion d'honneur</i>, 2010<br/>Paint on canvas, 2 title frames<br/>140 x 90 cm, 23 x 90 cm, 13 x 27 cm<br/>Courtesy Air de Paris</p> |
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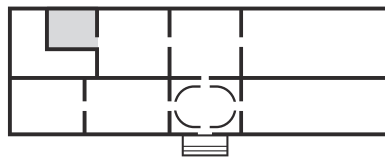
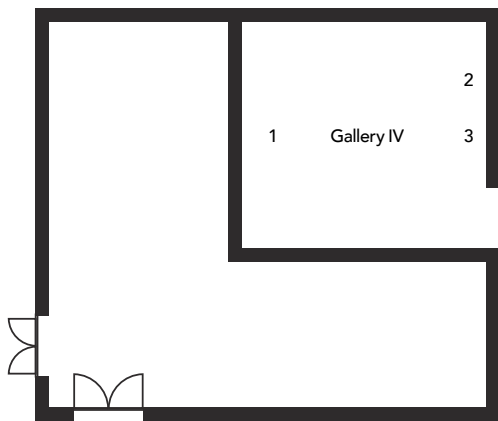
## Gallery II

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| <p>1 <i>Hart C. C.</i>, undated<br/>Black and white lithograph,<br/>framed<br/>102 x 72 cm<br/>Private collection</p> <p>2 <i>Feuille Mercedes</i>, 1966<br/>Resin casting<br/>203 x 110 x 4 cm<br/>Collection FRAC Champagne-<br/>Ardenne, Reims</p> <p>3 <i>!Women's Questions? (English<br/>Version)</i>, 1980<br/>Paper print, framed<br/>132,5 x 41 x 3,5 cm<br/>Courtesy KAZINI; Jef Geys<br/>Estate</p> <p>4 <i>Panhard Prune</i>, 1966–1990<br/>Wood, polyester, car paint<br/>146,5 x 125 x 13 cm<br/>Courtesy Galerie Greta Meert</p> <p>5 <i>White Grapes</i>, 1990<br/>Polyester, car paint<br/>100 x 117 cm<br/>Courtesy Galerie Jamar</p> <p>6 <i>Ghost</i>, 1967<br/>Wood, car paint<br/>181 x 36 cm<br/>Courtesy KAZINI; Jef Geys<br/>Estate</p> <p>7 <i>Lila</i>, 1965<br/>Wood, lacquer<br/>174 x 32 cm<br/>Collection S.M.A.K. / Stedelijk<br/>Museum voor Actuele Kunst,<br/>Ghent, long-term loan of the<br/>Flemish Community</p> <p>8 <i>Mauve</i>, 1966<br/>Wood, lacquer<br/>176 x 38 cm<br/>Collection Guy Van Doorn</p> <p>9 <i>Red Puppet</i>, 1967<br/>Wood, car paint<br/>183 x 30 cm<br/>Courtesy KAZINI;<br/>Jef Geys Estate</p> <p>10 <i>Brigitte Bardot</i>, 1966<br/>Wood, car paint<br/>189 x 30 cm<br/>Courtesy KAZINI; Jef Geys<br/>Estate</p> | <p>11 <i>Yellow Banana</i>, 1966–1990<br/>Wood, polyester, car paint<br/>121,5 cm (diameter)<br/>Courtesy Galerie Greta Meert</p> <p>12 <i>Black Squash</i>, 1980–2016<br/>Polyester, car paint<br/>72 x 48 x 72 cm<br/>Courtesy KAZINI; Jef Geys<br/>Estate</p> |
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## Gallery III

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| <p>1 <i>Model Paintings</i>, 1965<br/>Oil on canvas, individually framed: wood, painted wood, fake leather, plastic animals and flowers, cardboard box<br/>10 paintings, 40 x 50 cm (each), frames individually sized<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>2 Two small puppets, undated<br/>Aluminium<br/>26,5 x 6 cm, 47 x 6 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>3 <i>Turkish Writing 1–3</i>, 1980s<br/>Colour photocopies, framed<br/>40 x 50 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>4 <i>Group Photo, School</i>, 1960s<br/>Black and white photo, framed<br/>62 x 53 x 3 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p><i>Girl Drawing at School</i>, 1966<br/>Black and white photo, framed<br/>60 x 50 x 3 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p><i>World Map in School Yard</i>, 1967<br/>Photo on wood<br/>48 x 56 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p><i>School Photographs</i>, 1960s<br/>Black and white photographs on wood<br/>28 x 21 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>5 <i>Copernicus</i>, 1970s<br/>Photocopy, framed<br/>127 x 83 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p><i>Rijksmiddleschool Balen</i>, 1984<br/>Exhibition poster, framed<br/>52 x 67 cm<br/>Private collection</p> | <p><i>Floor plan of the exhibition Contemporary Art, Rijksmiddleschool Balen</i>, 1984<br/>Photocopy, framed<br/>51 x 40,5 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>Lili Dujourie, Jef Geys<br/><i>Classroom (Balen)</i>, 1984<br/>Partly coloured black and white photograph, framed<br/>84 x 61 cm<br/>Private collection</p> <p>Vitrine:<br/>Documentation from the exhibition Contemporary Art, Rijksmiddleschool Balen, 1984<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>6 <i>Yellow Puppet</i>, 1967<br/>Wood, car paint<br/>166,5 x 31 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>7 <i>Jef with Snake in Classroom</i>, 1966<br/>Photograph, framed<br/>51 x 40,8 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p><i>Contact Prints</i>, 1960s<br/>Photographs on wood<br/>27,5 x 34,5 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>8 <i>White Plum</i>, 1966<br/>Polyester, car paint<br/>146,5 x 125 x 13 cm<br/>Courtesy Galerie Jamar</p> <p>9 <i>Documentation of Gevoelsspeeldoos</i>, 2017<br/>Laserprint, framed<br/>2 frames. 46,5 x 32 cm (each)<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>Inge Godelaine<br/><i>Gevoelsspeeldoos Jef Geys</i>, 2016<br/>Video, 22 mins.<br/>Courtesy Inge Godelaine and KAZINI; Jef Geys Estate</p> | <p>10 <i>Gevoelsspeeldoos</i>, 1966-67<br/>Wooden box with 80 elements, wood, stone, glass, composite materials<br/>74,7 x 73,5 x 28 cm<br/>Courtesy Air de Paris</p> <p><i>Gevoelsspeeldoos (Edition)</i>, 2005<br/>Wooden box with 80 elements, wood, stone, glass, composite materials<br/>3 boxes, 74 x 73 x 28 cm (each)<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>11 <i>!Women's Questions? (Norwegian Version)</i>, 1964–2007<br/>Marker on tablecloth<br/>640 x 137,5 cm<br/>Courtesy Galerie Max Mayer and KAZINI; Jef Geys Estate</p> <p>12 <i>!Women's Questions?(German version)</i>, 1964–2007<br/>Print on paper<br/>640 x 137,5 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>13 <i>!Women's Questions? (Arabic Version)</i>, 1964–2007<br/>Print on paper<br/>640 x 137,5 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>14 <i>Colouring Book for Adults 1–7</i>, 1963–65/1980s<br/>Coloured pencil, gouache, felt tip pen and watercolour on offset print, framed<br/>7 frames, 71 x 61 cm (each)<br/>Courtesy Air de Paris</p> <p>15 <i>Colouring Book for Adults</i>, 1973<br/>16 mm film, transferred to HD, 11 mins.<br/>Director: Denis Hermans<br/>Script: Jef Geys<br/>Actors: René Sleenckx (Marfac Body-Builders), Greta Vanlaeken<br/>Courtesy Galerie Max Mayer and KAZINI; Jef Geys Estate</p> <p>16 <i>Colouring Book for Adults</i>, 1963–1965<br/>Book<br/>65 x 50 cm<br/>Collection Guy Van Doorn</p> | <p>17 <i>Pink Banana</i>, 1990<br/>Polyester, car paint<br/>121,5 cm (diameter)<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>18 <i>Cherries</i>, 1990<br/>Wood, sand paint<br/>92 x 80 x 10 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> <p>19 <i>Drawing</i>, 1960s<br/>Colouring pencil on paper, framed<br/>35 x 41 cm<br/>Collection Guy Van Doorn</p> <p><i>Drawing</i>, 1960s<br/>Colouring pencil on paper, framed<br/>35 x 41 cm<br/>Collection Guy Van Doorn</p> <p><i>Archive 101–200</i>, Page 41, 1961–2015<br/>Drawings in ring binder, plexiglas<br/>37 x 46 x 8 cm<br/>Courtesy KAZINI; Jef Geys Estate</p> |
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## Gallery IV

- 1 *Woodward Avenue*, 2010  
Installation with 12 unique works, framed  
Frame 1: 136,2 x 83,7 cm  
Frames 2–12: 136,4 x 71,2 x 4,5 cm (each)  
Collection Kunst op de Campus, Universiteit Antwerpen
- 2 Jef Geys, Ina Vanderbroeck  
*Bolivia (long)*, 2010  
Video, 30 mins.  
Courtesy MOCAD Detroit and Kazini;  
Jef Geys Estate
- 3 Jef Geys, Ina Vanderbroeck  
*Bolivia (short)*, 2010  
Video, 5 mins.  
Courtesy MOCAD Detroit and Kazini;  
Jef Geys Estate

## Events

**Tours**  
Every Sunday 13:00  
Every Sunday 14:00

**Plattform**  
**Nicholas Tammens: Jef Geys & the School**  
Sat 16 Jan 14:00 Free  
Venue: Online

**Plattform**  
**Tenthaus**  
Sat 6 Mar 14.00 Free

**Plattform**  
**Tom Holert: Open Plan and Limited Access. The Spatial Politics of Learning in the Global 1960s and 1970s**  
Wed 10 Mar 20:00 Free  
Venue: Online

## Publications

**Jef Geys**  
**Kempens Informatieboek**  
**Special Edition – Bergen Kunsthall**  
Published by KAZINI and Bergen Kunsthall  
Language English  
Price 25,-

**Jef Geys**  
**Reader**  
Published by Bergen Kunsthall, Kunsthalle Bern and Koenig Books  
Language English  
To be published Summer 2021

**Curated by**  
Axel Wieder (director)  
Steinar Sekkingstad (curator)

**Research**  
Sofie Dederen

**Installation advice**  
Inge Godelaine  
Kazini, Jef Geys Estate

**Staff**  
Åsa Bjørndal (tech),  
Stacy Brafield (communication),  
Oda Førde Braanaas (event),  
Dino Dikic (Unge k.),  
Åsne Eldøy (tours),  
Scott Elliott (curator live program),  
Robin Everett (tech),  
Lars Hallaråker (tickets),  
Sofia Marie Hamnes (producer)  
Thea Haug (members),  
Ragna Haugstad (bookshop),

Andrea Grundt Johns (reception),  
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Marthe Serck-Hansen (tech),  
Jonas Skarmark (technical producer)  
Henrik Skauge (prod.),  
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Siv Torvik (tech),  
Vegard Urne (tech),  
Kristoffer Wie van der Pas (tech),  
Magnus Vedå Wibe (tech),

Vegard Vindenes (tech),  
Eric Alvin Wangel (gallery manager),  
Maja Zahl (finance and admin.),  
Stein-Inge Århus (head of comm.)

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Michelle Endresen  
Johanne Hauge Gjerland  
Linnea Halveg  
Lisa Holmås  
Mari Hegrenes Øvrebø

**Thank You**  
Adan Awale  
Thor Brødreskift  
Kamila Ficek  
Nina og Kai Geys  
Petri Henriksson  
Dirk Snauwært  
Sandra Stokka  
Galerie Max Mayer, Düsseldorf  
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New York  
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