

Mathieu Kleyebe Abonnenc In the Womb of the Glass Ship 08.09–04.12.22

PRESS RELEASE

Opening

Wednesday, September 7
16:00–21:00

Brussels Gallery Weekend

Extended opening hours
08–11.09
11:00 – 19:00

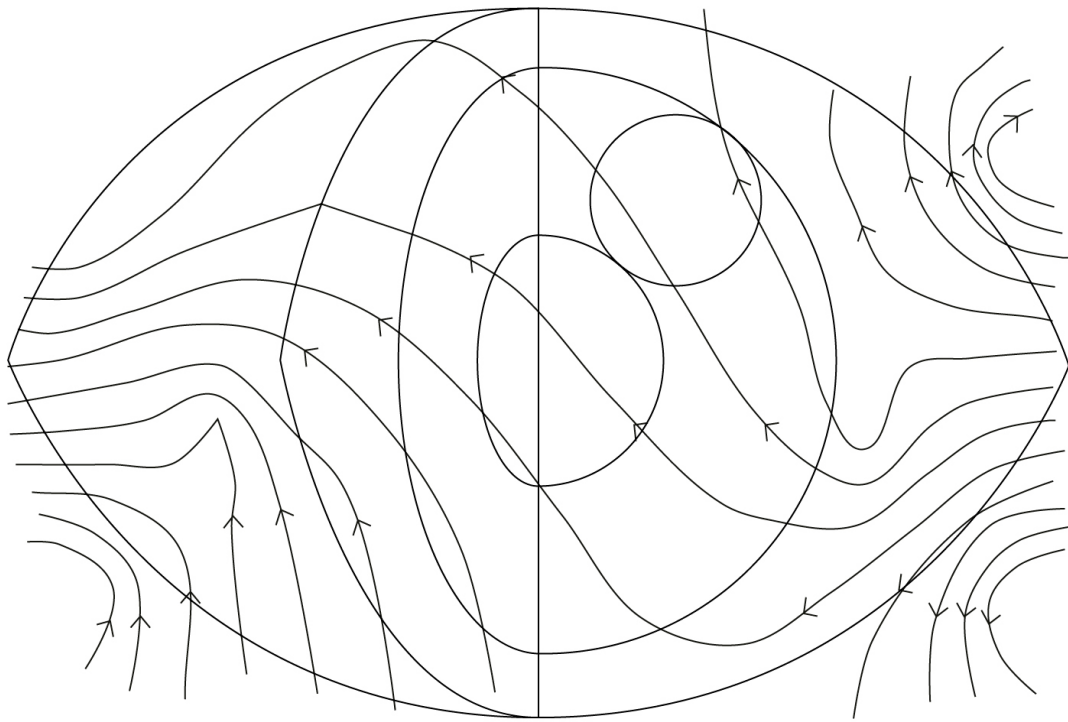
Regular opening hours

Thursday–Sunday
13:00–18:00

Free entrance

La Loge

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About the exhibition: In the Womb of the Glass Ship

Mathieu Kleyebe Abonnenc explores areas often neglected by (post) colonial history through art, research, publishing, and programming. His work is characterised by a diversity of media (sound, video, text, drawing, sculpture, collections of objects) and deals with the concepts of oblivion and exploitation, as well as the violent nature of official narratives and archives. Drawing on social and natural sciences, the artist produces new narratives that lie between evidence and fiction.

For his new sound installation—produced in partnership with Thomas Tilly—he uses the work of Guyanese author Wilson Harris (1921–2018) and the text *The Music of Living Landscapes* as a starting point. Like a deciphering of the alphabet evoked by Harris, the exhibition ‘**In the Womb of the Glass Ship**’ offers a subjective and sensory understanding of knowledge, identity, and language.

The exhibition is coproduced by Centre d’Art Contemporain d’Ivry, Le Crédac (FR) where it will travel next year.

Wilson Harris & The Music of Living Landscapes

“The work of the Guyanese writer Wilson Harris (1921–2018), has taken a fundamental importance in the thematic, formal and conceptual directions of my plastic work in recent years. Since 2018, I have been able to speak (*Towards a Vanguard Journalism*, Dakar Biennale, 2018), conceive events (*The Secret Ladder*, Musée du Quai Branly, 2018 and *The Music of Living Landscapes*, Lafayette Anticipation, 2018), exhibitions (*Palace of the Peacock*, Musée départemental d’art contemporain, Rochechouart, 2018) or works addressing the work of Wilson Harris.” – Mathieu Kleyebe Abonnenc

Wilson Harris was first a surveyor and hydrographer for 17 years before devoting himself fully to literature. If he left Guyana for England at the age of 38, never to return, these years of wandering on the rivers of Guyana upstream to the depths of the Amazonian forests would leave a deep impression on him, and would give the formal and conceptual directions to his novels and theoretical texts.

Throughout his work, Wilson Harris has endeavoured to question Caribbean philosophical and literary traditions, while at the same time applying himself to constructing an imaginary that is specific to the geographical area of the Guyana Shield, which extends from Guyana to so-called French Guyana, including Suriname.

While Edouard Glissant has often called upon the image of volcanic lava, circulating under the Atlantic Ocean, going from island to island in order to establish an underground link between all the islands of the Caribbean, and which, by solidifying, would create a common identity, Harris proposes us to learn to listen to the resonance of the music of the landscapes of the Amazonian forest, in order to understand what he calls “an original dislocation”. It is in one of his texts entitled *The Music of Living Landscapes*, broadcasted in 1996 by the BBC, that he clarifies his thoughts: “It seems to me that for a very long time, landscapes, whether land or rivers, were perceived as passive, as furniture, as areas to be manipulated; whereas over the years of surveying them, I felt that the landscape possessed a resonance. The landscape possessed life, because the landscape for me is like an open book that would be all around me, and would contain an alphabet that each of us could work with. But it takes time to really grasp the nature of that alphabet. What this book of living landscapes can be.” A landscape that would be like a book, an archive that we would have to learn to decipher.

Excerpt from the recording

“Perhaps I should tell you that I studied land surveying and astronomy as a young man. That was really the launching pad for expeditions into the deep, forested rainforest of Guyana, so that I became intimately and profoundly involved with the landscapes, and riverscapes, of Guyana.

As a surveyor one is involved in mathematical disciplines, and astronomy, and one has, or I have, the sensation that the part of the cosmos in which we live, and the rainforests, are the lungs of the globe. The lungs of the globe breathe on the stars.

It seems to me that, for a long time, landscapes and riverscapes have been perceived as passive, as furniture, as areas to be manipulated; whereas, I sensed, over the years, as a surveyor, that the landscape possessed resonance. The landscape possessed a life, because, the landscape, for me, is like an open book and the alphabet with which one worked was all around me. But it takes some time to really grasp what this alphabet is, and what the book of living landscape is.”

About the artists

Mathieu Kleyebe Abonnenc (1977, FR) was born in French Guyana. He lives and works in Sète (FR). Through a multifaceted approach that includes activities as an artist, researcher, curator and film programmer, Mathieu Kleyebe Abonnenc is committed to exploring areas neglected by colonial and post-colonial history. Absence, haunting and the representation of violence are all themes addressed in the artist's work, which proceeds by extraction and excavation and works to reinscribe, in collective history, personalities and cultural materials that have been silenced. Often involving the collaboration of actors from various disciplinary fields and incorporating the production of drawings, films, slideshows and discursive devices, Mathieu Kleyebe Abonnenc's practice is defined more particularly in terms of an interrogation, a weaving of affiliations and a reflection on the role of images in the formation of identity.

Recent solo exhibitions include, *Gods Moving in Places. The Day Reader* at IFA (Berlin, 2022), *The Music of Living Landscapes* at Kestner Gesellschaft (Hannover, 2022), *Le palais du Paon* at the Musée départemental d'art contemporain (Rochechouart, 2018), *Concerning Solitude* at the Jumex Foundation (Mexico City, 2018), *Maintaining the Distance*, at Guyane Art Factory (Cayenne, 2017), *Mefloquine Dreams* at MMK (Frankfurt, 2016), *Songs For a Mad King*, at Kunsthalle (Basel, 2013), *Préface à des fusils pour Banta*, at Gasworks (London, 2011). Among his recent group exhibitions, *Le déracinement - On Diasporic Imaginations* at Z33 (Hasselt, 2021), *Rencontres Photographiques de Guyane* (St-Laurent du Maroni, 2019), *Que fût 1848?*, Frac Nord Pas-de-Calais (Dunkerque, 2018), *Stories of Almost Everyone* at Hammer Museum (Los Angeles, 2018), *Jiwa*, Jakarta Biennale (2017), *Personne et les autres*, Belgian Pavilion, 56th Venice Biennale - All the World's Futures, (2015), *Leiris&Co*, Centre Pompidou-Metz, (2015), the 8th Berlin Biennale (2014).

He was a resident at the French Academy in Rome - Villa Medici in 2016-2017, and a guest artist at the DAAD, Berlin for 2019. He is now a Phd candidate, EDESTA- Paris8. He also writes and co-edits books with the publishing house B42

Thomas Tilly (FR) is a musician who uses the microphone and the loudspeaker as his main instruments of creation. Focusing on the study of the sound environment and its confrontation with the space in which it exists, his work borrows from both experimental and scientific musical research. Thomas Tilly has presented his work in numerous countries and international festivals dedicated to experimental and improvised music: *Audible Festival* (Paris), *Météo* (Mulhouse), *Bruisme* (Poitiers), *Electricity* (Reims), *Avant avant garde* (Krakow), *Simultan* (Timisoara), *Magnetic Traces* (Melbourne), *Observatori* (Valencia), *Synthèse* (Bourges), *Bridge Festival* (Bulgaria), *Densités* (Fresne en Woevre). Since 2001, he has been in charge of the fissür label and occasionally participates in the writing of articles on phonography, his theory and practice.

Public Programme

Heritage Days

Saturday & Sunday, September 17-18

Extended opening hours : 10 :00-18 :00

Guided tour about La Loge, building and history (FR/NL/EN)

Book your visit [here](#)

Through the Eyes of Silvia Franceschini

Thursday, September 22

19 :00-20:00

Subjective guided tour of the exhibition

Langue: English

Free entrance upon reservation

Museum Night Fever - Performance : Castélie Yalombo

Saturday, October 22.

19 :00-01 :00

Details about the Museum Night programme [here](#)

Concert : Thomas Tilly

Thursday, November 10

20:00

Events upon reservation via our website

Lab Loge - Kids Programme

An activity kit for children aged 6 to 12 will be available at the entrance of the exhibition. Complete the activities while you're at La Loge.

Images and additional material

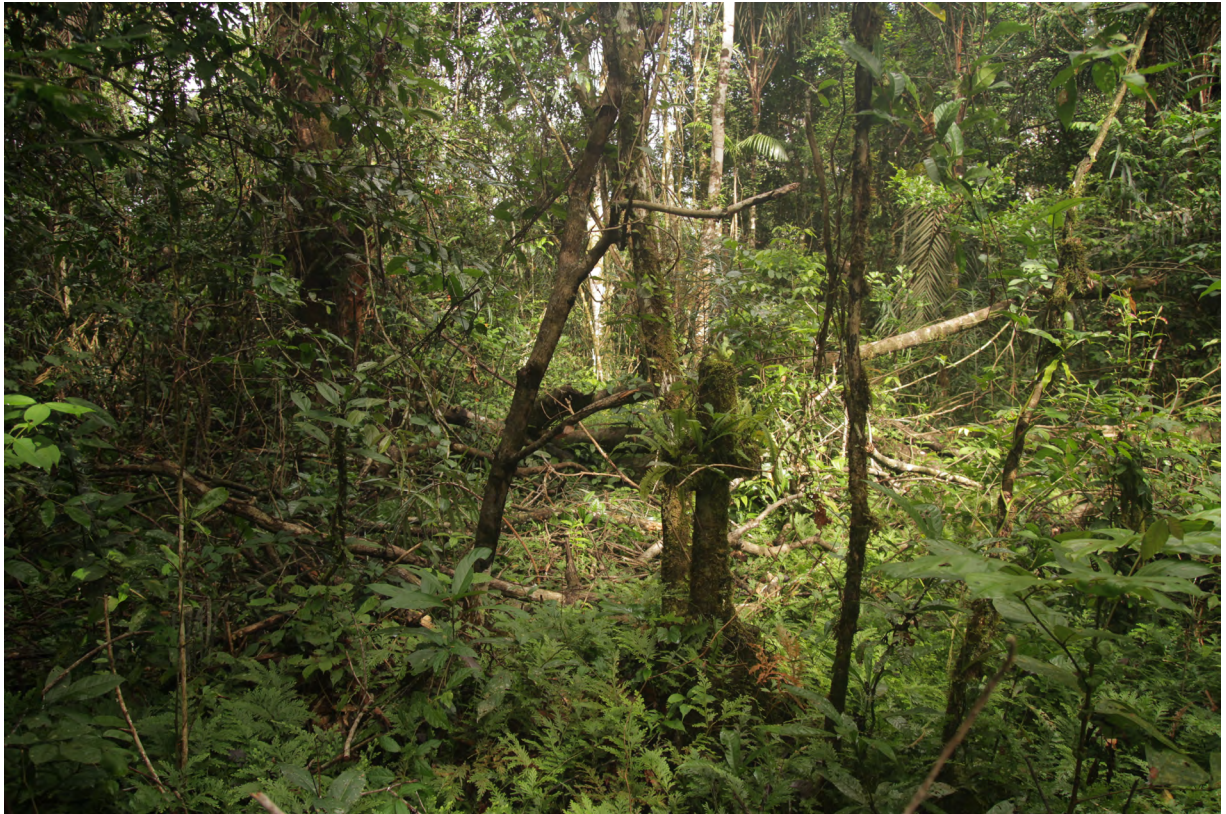
[Download here](#)

For further information about the exhibition and programme, please contact antoINETTE@la-loge.be

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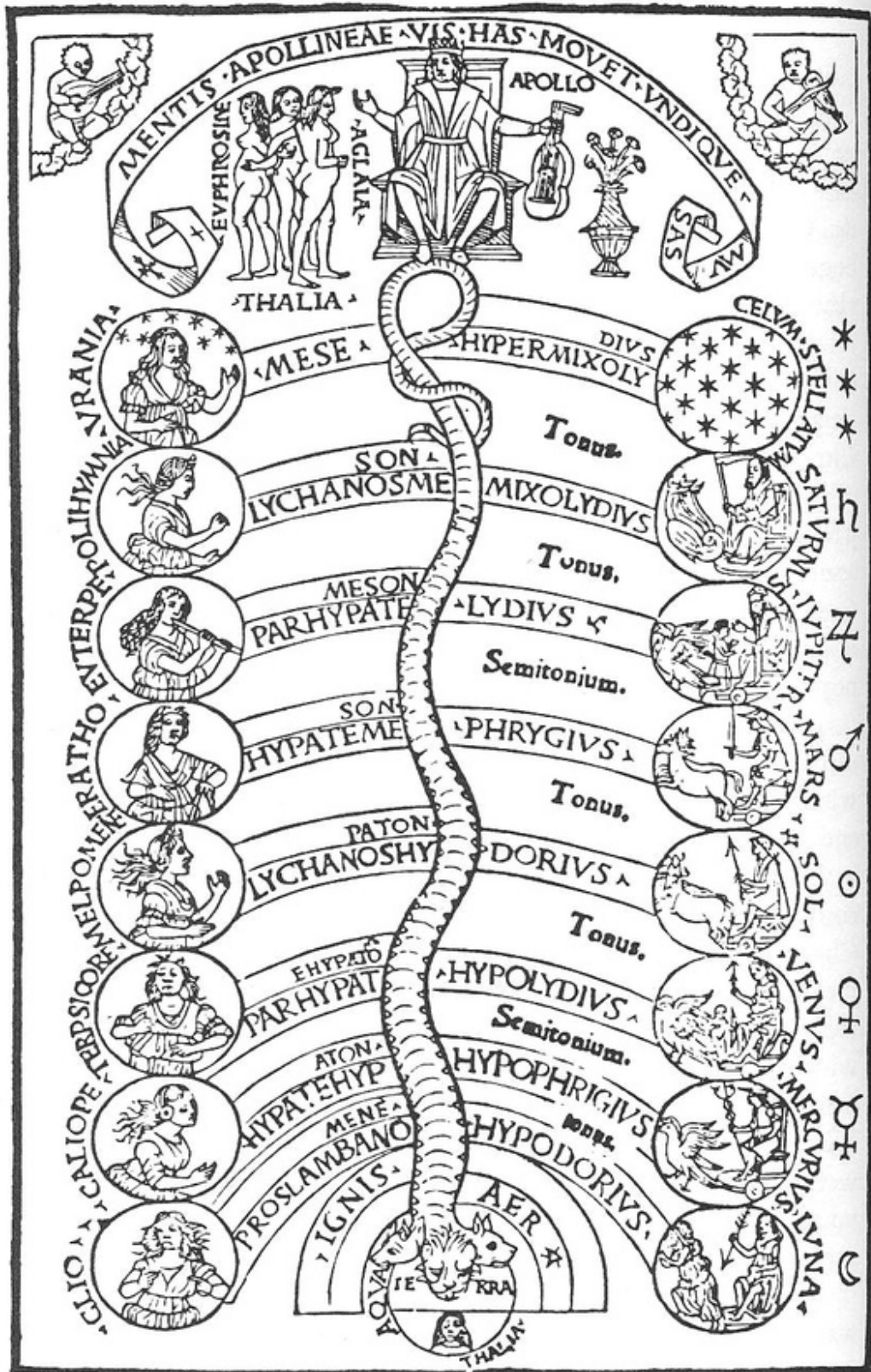
Visit [our website](#) for more details about our programme and events.

Selected images



1. *Wacapou, le cimetière*, 2017, Lambda print, 180x120cm. Courtesy of the artist.

2. *Limbé*, 2021, 16mm film transferred to 2K, 10mn. Choreography and interpretation : Betty Tchomanga, Image : Victor Zébo. Courtesy of the artist.



3. *Theoria Musicae*, 1492, Franchino Gaffurio.



4. *Laurène Loarana*, 2007-2022, Mini-dv transferred to HD, 15mn
Image : Laurène Belrose, Marion Mahu. Courtesy of the artist.

About La Loge

La Loge is a Brussels-based space dedicated to contemporary art, architecture and theory that began its activities in 2012. Its aim is to develop a critical program that emerges from the connection to the reality it is embedded in. By inviting multivocal, heterogeneous perspectives, La Loge aims to gain a more nuanced understanding of cultural and societal issues. Architects, artists and cultural agents are invited to develop propositions in which they seek out the characteristic and the peculiar within their practices.

La Loge is a space where ideas, discussion and presentation coexist. La Loge's identity stems from the architectural gem that houses it, as well as from the commitment and concerns of its founders.

La Loge values engagement of thought and feels particularly interested in exploring questions of space, habitat and use. The intimate sphere of La Loge contributes to a context where conversations with its audience and the diversity of protagonists it invites can be initiated and sustained.

La Loge is a privately initiated non-profit association founded by architect Philippe Rotthier. La Loge is supported by Philippe Rotthier Foundation, the Flemish Government, the Flemish Community Commission (Vlaamse Gemeenschapscommissie - VGC) and First Sight, La Loge's community of engaged individuals and organizations. La Loge receives additional support from the Commune d'Ixelles and the French Community (FWB).

La Loge is a member of 50° nord Réseau transfrontalier d'art contemporain and Brussels museums.



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