

LA SUITE involves follow-up in both senses of the term: it comes after, and it reveals forms of kinship. These latter may be formal or referential, but can equally be exaggerated and invite circumspection. We follow just as we are followed. No work is heredity-free, even if each invents its own history of art; but its decision is that of whom to follow, not of who will follow it. LA SUITE, by contrast, decides on which works follow; but it writes its own history – and, indirectly, that of the works it embraces.

Lily van der Stokker

I Am Ugly, 2009

Lily van der Stokker's wall paintings spare us the worry of having to form an opinion: they tell us what to think and what to feel; of themselves they yield up their deep raison d'être. So we don't have to read stuff by anyone else to access their ultimate meaning: they're ugly, or nice, or excuse themselves for being there. Rest for the eyes and the brain. A soothing viewing experience. Unless, that is, they assail with their deliberate ugliness.

Lili Reynaud-Dewar

Black Mariah (The trisckter's films & performance objects), 2009

Lili Reynaud-Dewar shows films of her performances amid the props created for those performances. The outcome is a ceremonial theatre, but one that remains paradoxically autonomous despite the overt use of dress codes, gesture and mimicry from underground and minority subcultures: black, queer, camp, rasta, pop, etc. This is an art of posture, prop and podium reminiscent of the camp props and prints of a Guy de Cointet. Helping to produce and circulate meaning, but without limiting its scope, it provides the individual work with a nonchalant dynamism.

The work we initially chose will be replaced later by one selected by the artist.

Ann Veronica Janssens

Hot pink and turquoise, 2006

Ann Veronica Janssens sculpts space with light, proving that the immaterial can still have a real

physical impact: so boundless are her pieces that they become experiences rather than calls to contemplation. The spectrum becomes light, the gallery wall the medium, contemplation immersion and colour volume.

And why not make a trip to Brussels to check out this artist's exquisite exhibition at Wiels?

Ben Kinmont

Ben Kinmont, bookseller, 2002

An Exhibition in your Mouth, 2002

Gastronomie, 2009

On Becoming Something Else, 2009

Ben Kinmont's art gambits are as disproportionately ambitious as they are formally discreet and inoffensive: supporting a family as a bookseller specialising in 15th-19th century gastronomy, comparing radically different value systems (cooking and art), wondering about the meaning of art (while doing the dishes), etc. This decentring reminds us of other artists who set out to pare their practice down when not actually opting for an entirely different professional status. In his printed broadsides he tells us about activities that test the work of art's strength in forms not strictly artistic: a dinner, a fair, an ephemeral action, and so on. Thus gastronomy as artistic – if temporary – structure becomes a powerful model for pushing art to its limits while also representing a means of reviewing the activity of artists who have decided to become something else.

An oeuvre to be shared...

Philippe Parreno

Untitled, (What do you believe, your eyes or my words), 2007

Written by an 18th-century automaton, the sentence that gives this work its title generates a sweeping doubt: can it even be described as "manuscript", i.e. handwritten? Does our trust in a statement hinge on the viewer (your eyes) or the reading matter offered (my words)? Is it the work or the statement which is addressing the viewer? The lack of a question mark deepens the reasons

for doubt and is underscored by the imposing format.

A new work that reminds us of this summer's masterly exhibition at the Centre Pompidou.

Claire Fontaine

Le groupe d'information sur les prisons brickbat, 2007

Kafka brickbat, 2007

As part of their exhibition at the CNEAI National Print Centre in 2006, Continuous Project presented books chosen by Claire Fontaine on Fia Backström tablecloths. One-off digital prints provided a trace. Reusing some of these books and adding others, Claire Fontaine came up with a number of Brickbat sculptures, blowing up their covers to the size of bricks in a materialisation of their revolutionary potential.

From libraries to LA SUITE...

Trisha Donnelly

Sans titre, 2009

Trisha Donnelly's drawings offer the eye traces, effects, impressions. Rejecting expression, character and density, they emphasise discretion, scantness, lessness. Trisha Donnelly short-circuits even the "drawing" category, for her works overspill their paper.

M/M (Paris)

Just like an ant walking on the edge of the visible (detail, rearranged by la suite), 2009

With no effort spared, the stool-letters L, A, S, U, I, T, E, have been lifted from the phrase Just like an ant walking on the edge of the visible. In the work of graphic artists M/M (Paris), the characters break through the boundaries of the page and out into the surrounding space. Thus they accumulate the writing that traces the letter (the scribe being the silkscreened motif on the seats of the stools), the written letter (which functions as legs for the stools) and the possibility of performing the gesture that traces them: the stools were originally used by participants in a drawing workshop run

by the artists at the Drawing Center where they were showing.

Reading stations.

Liam Gillick

The Potential of the Spontaneous or Disorganised Group, 2006

The terms of Liam Gillick's statement suggest a potential for disorganisation which both draws our attention to the classical character of the statement and, thrice rewritten for no apparent reason, here allows the aforesaid potential for disorganisation to peep through the surface of the viewer's mind. By the artist's own admission, the work of art must "first provide the image, and in doing so help develop a series of concepts." Here vagueness and disorder emerge out of the clarity of the statement, the particularities of the image and the mind of the reader.

The potential is the potential of LA SUITE.

Moriceau & Mrzyk

Ephéméride/Tear-off Calendar, 2008

Petra Mrzyk and Jean-François Moriceau don't have one idea per drawing – they have at least four. Drawing has never been so deserving of its classical definition as mental activity. The origin of this most recent series is a return to the hackneyed topos of drawing as a daily practice via a tear-off calendar for the year 2009. A least 365 x 4 ideas, then.

Thanks to them the exhibition changes every day.

*(This document was automatically generated by Contemporary Art Library.)*