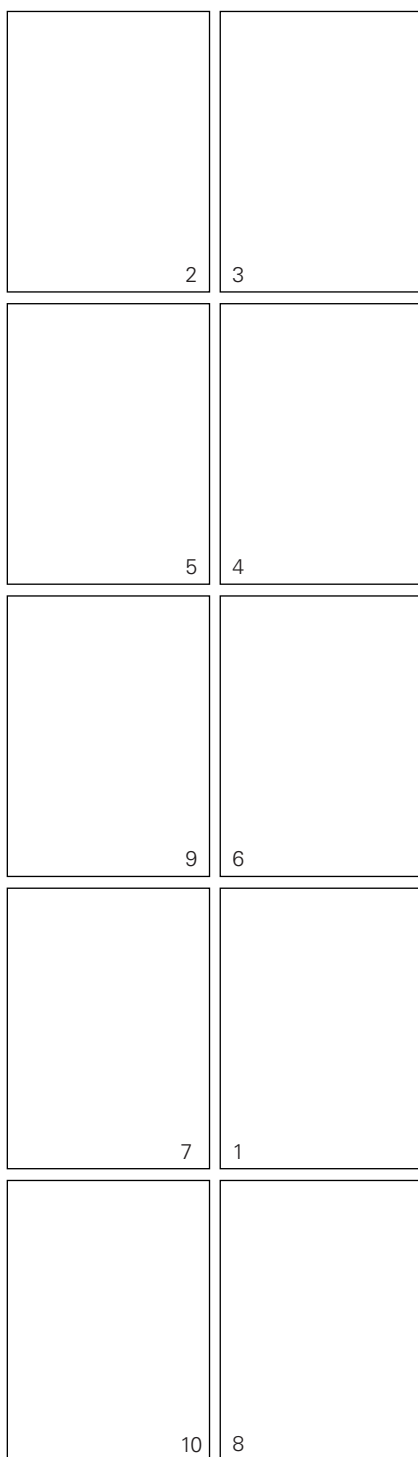


M HKA

INBOX

KRISTIEN DAEM TEN WOMEN / DIX FEMMES TIEN VROUWEN / ZEHN FRAUEN portrait series III

01.09 – 24.09.2023



1. **Leen Voet**
Heilig-Graf, portret #4, 2023
Oil on canvas
89 x 66.5 cm
2. **Hana Miletić**
Materials, 2023
Hand-woven textile (bright orange organic linen, recycled nylon, and recycled plastic)
350 x ø 4 cm
3. **Birde Vanheerswynghels**
No Title, 2023
Oil on canvas
100 x 65 cm
4. **Marianne Berenhaut**
Et ils eurent beaucoup d'enfants..., 2023
Children's armchair in pale blue plastic, two straw hats
51 x 37 x 35 cm
5. **Melissa Gordon**
Dumping grounds, 2023
Monotype on paper
70 x 89.9 cm
6. **Sylvie Eyberg**
Three riso prints produced for the door of rue_du_chapeau_10, spring 2021:
— photographic excerpt from *the she*, 2014, Sylvie Eyberg / Asger Taiaksev, Gevaert Editions, Brussels; last sentences from *The String Quartet*, 1921 by Virginia Woolf
— *set*, 2021, photographic excerpt from one page of *Cinematographer*, March 1968 issue
— *jour*, 2021, photographic excerpt from two pages of *POSITIF*, February 1980 issue Printed by Axel Claes - chez rosi, Brussels
42 x 29.7 cm each
7. **Judith Geerts**
Untitled, 2023
Hot-rolled steel
120 x ø 4 cm, 120 x ø 4 cm
8. **Batsheva Ross**
Inside out, 2023
Charcoal pencil on paper, acid free tape
60 x 42 cm
9. **Marina Pinsky**
I-Ching Wheel Version 2, 2023
Stainless steel, glass
73 x 36 x 60 cm
10. **Rossella Biscotti**
Stranded, 2021
Glass, metal
50 x 50 x 11 cm

Kristien Daem (°1963)

Kristien Daem has been an independent photographer, specialized in documenting art and architecture, since the 1980s. Throughout her career Kristien Daem's work gradually evolved into a critical investigation of the medium of photography in the representation of art. Until recently her photographs mostly did without people. Today she embraces the tradition of portraiture in art and photography in an ongoing series on the (re)presentation of women in the art world.

TEN WOMEN / DIX FEMMES

TEN VROUWEN / ZEHN FRAUEN is the third of the portrait series. Kristien Daem made portraits of women artists only, based in Brussels, from various generations working with different media and diverse genres. These women artists explore complex themes and make works that cannot be categorized and do not belong to a single aesthetic subject.

The portraits are placed within a quire including a list of works by the artists shown in the exhibition. The publication is designed in collaboration with Saskia Gevaert.

On the occasion of this new publication, the eponymous exhibition takes place in INBOX, M HKA. The exhibition is the "wall-floor" version of the publication: ten portraits of women artists are evenly spaced on the walls of the INBOX exhibition space, overlooking the works by these artists arranged on ten white-painted panels centered on the floor.

This project wouldn't have been possible without the collaboration of the women artists Marianne Berenhaut, Rossella Biscotti, Sylvie Eyberg, Judith Geerts, Melissa Gordon, Hana Miletić, Marina Pinsky, Batsheva Ross, Birde Vanheerswynghels, Leen Voet and Liliane Dewachter for INBOX, M HKA.

Portrait series I, II & III are available in the bookshop of the museum.

Portraits in the exhibition are printed on Fine Art Inkjet Paper, 50 x 40 cm, mounted on multiplex panels with metal hooks behind Perfect White Art Glass.

Leen Voet (°1971)

Leen Voet reflects on life, painting and artistry. From events and situations within her immediate environment, she broaches subjects that make us think about power relations and social structures within the art world, the family, the church or education.

These aspects are elaborated in spatial installations on the basis of series of paintings, each starting from its own logic, with regulations and protocols that lead to variations and new decisions. Each painting within the series stands on its own and is characterized by vibrant colors and geometric shapes. The work evokes an affective conflict and takes the viewer away from the logical understanding of the depicted.

Heilig-Graf, portret #4 is the title of the second painting that Leen Voet has realized so far for the eponymous series. She starts from a self-portrait in school uniform that she made at the age of seventeen during a school assignment at the art school of the Heilig Graf Institute in Turnhout. Just as in *Bert Vandael* (2016-current), an ongoing series based on 60 watercolors that she painted as a teenager within the same course, the *Heilig-Graf, portret* series makes the structures of traditional art education visible.

Hana Miletić (°1982)

Hana Miletić's work explores the thin line between the materiality of weaving and the texture of digital images. She makes delicate, brightly colored abstract weavings that are abstracted from the snapshots she took of temporary repairs to buildings and objects found in urban public spaces. A pink tape sutures on a car's door, or teal netting swaddling a tree trunk, become templates for her textile pieces.

These 'repairs' emphasize her social commitment. She is sensitive to the socio-economic context of her sources and pays close attention to both the origin of her materials and the way in which they are transformed. In this way she confirms an equal interest in representation, reproduction and production.

Materials, 2023 is based on a DIY drainpipe that she photographed in Rijeka (city on the northern coast of Croatia) in early October 2022. The work was created for the Dhaka Art Summit (DAS) that took place earlier this year. This edition of DAS was devoted to the idea of resistance and rebirth in connection with the floods that are prominent in Bangladesh.

Birde Vanheerswynghels (°1986)

Birde Vanheerswynghels is best known for her monumental black charcoal drawings of sumptuous landscapes. In her drawings, trees, plants, animals and water features become part of asymmetrical compositions, a universe consisting of ellipses and construction shapes and colours.

Today Vanheerswynghels invites the spectator in the 'real' world of today. She does this with a series of colorful portraits of people from her intimate circle, one by one unique personalities from the subculture of the queer community. Vanheerswynghels makes it clear that this is not a theoretical or activist approach to the gender movement, but states that she wants to focus primarily on the people themselves within that community and the tradition of the portrait within painting.

For the composition of the portraits, she departs from numerous photographs she took of her friends in their familiar surroundings. Both the poses and the symbolism in those images are given an important place in the work. Charcoal and paper are exchanged for oil on canvas. The colors are bright. The brush strokes are watery and transparent. In an ambiguous way, she attempts to create an intimate and universal image of the poetry of her world.

Marianne Berenhaut (°1934)

Marianne Berenhaut was separated from her family during the war and found shelter in a Catholic orphanage with her twin brother. Her older brother and parents did not survive Auschwitz. Since the 1960s she has been working on an impressive oeuvre. With fragile and poignant assemblages she tries to find answers to existential questions related to her personal life, the life around her, and to the instability of the identity of women and that of the objects that make up her works.

Her installations tell of trauma, absence and memory. She uses found objects such as old furniture, cloths and toys. Everything bears signs of life. Emphatically she says that the 'left behind' objects she collects are not 'just there'. Whether found on the street, at a flea market or at a garage sale, she allows her finds to mature untouched in anticipation of an association or fusion that only presents itself when the moment has come. The sculptures are created without premeditation, and in this way tell their story only afterwards, a posteriori.

Melissa Gordon (°1981)

Melissa Gordon is a painter whose work examines histories of gesture. In her ongoing body of work titled *Female Readymades* from 2018-current, large architectural surfaces combine painterly elements with 'real' motifs: texts, hanging objects such as chains, clothes, and references that often relate to specific investigations into histories such as female artists who have had their gestures stolen.

Her work often incorporates large scale architectural installations related to specific spaces and these are mirrored in the paintings which often show a hanging structure within them. She also works with imprint and printmaking in a central fashion in her work, using silkscreen to transfer information and gestures in various ways on her paintings.

Dumping Grounds is a series of monoprints in which gestures are erased and combined with imprints of real objects such as plants, trash, string, dirt, gloves etc that are dropped on the surface, making a ground in which various textures emerge. The prints refer to the notion of that many painters that have employed print such as Robert Rauschenberg have utilised surfaces as a 'dump' or 'reservoir'. They are made with an offset press which picks up ghost traces that have been erased.

Sylvie Eyberg (°1963)

Sylvie Eyberg works with images and words. She is known for her precise and enigmatic combinations of black and white or monochrome images with fragments of texts, abstracted from magazines, books and other printed material. She carefully selects and reframes, now and then enlarges.

Eyberg has an affection for the work of Virginia Woolf which has played a special role in her life for many years as we can see in one of the riso prints produced for the door of rue_chapeau_10: a photographic fragment of her publication *the she*.

the she is published by Gevaert Editions and consists of reproductions made of five pages taken from English editions of Woolf's novellas *The String Quartet* and *Blue and Green* and from her novel *The Years*, as well as reproductions of the corresponding pages in the French editions. The artist compared two original texts of the novellas with their translations and kept only the articles *the* in English and *le, la, les* in French, exactly as they appear in the editions. From the novel she only kept the pronouns *she* in English and *elle* in French.

Judith Geerts (°1989)

The installations of Judith Geerts refer to architectural systems and devices found in public space. By replicating, altering and diverting the design of everyday objects, she produces structures that subvert and reflect upon their function. She questions if an object removed from its original environment can acquire a new psychological and emotional function.

When developing sculptural installations she takes into account the environment and its architectural elements, Judith Geerts responds to the regulations of architectural authority and examines new ways to activate and integrate her work into the exhibition space.

In the exhibition, *Untitled, 2023* is placed on the 135 x 97 cm plane. The length, heaviness and repetition of the steel bars respond to the space while pushing against the given dimensions of the plane in which the work is displayed.

Batsheva Ross (°1977)

Batsheva Ross takes on the problem of authority itself. The works themselves are not dogmatic. Instead, they are often a composition of malleable elements. She examines the value of each piece in relationship to its wholeness. In the process, she introduces conditions, materials, and ideas, ready to overthrow them at any point. The results are distinctive drawings, paintings, sculptures, and inclusive environments that attest to her commitment to review the influence of anything or anyone. (Tenzing Barshee)

Inside out, is a charcoal pencil drawing following a photo taken by the artist with a cellular phone camera. The image depicts her view while sitting in the front seat of a car next to a driver while on the road. The composition contains both the car's window and the side mirror's view, showing the past and future of the journey simultaneously.

Marina Pinsky (°1986)

Although photography remains at the core of Pinsky's practice, her images contain the trace of a sculptor's hand. By targeting photography's material dimension, she uses the medium in order to activate and meter a space. How do we read a photographically produced image? How can that be leveraged in order to perceive spaces at large? She establishes new systems then subsumes viewers into those systems, incorporating relics of history to demonstrate her interests. (R. Davidson)

The work *I-Ching Wheel Version 2, 2023* is made of steel wire and takes the form of a miniature Ferris wheel. In each of their twelve segments, there are red, blue and green glass beads in specific arrangements, which correspond to the probabilities of the *I Ching*. Pinsky refers here to a quote from Hermann Hesse in which he contrasts the concepts of freedom and creativity with systems dictated by implicit rules.

The work was first shown at La Loge and was placed on a pedestal that used to be part of the interior of La Loge. The plinth bears traces of time. The pedestal and the work on it no longer have the same function and raise questions about representation, organization and measure systems within the environment of La Loge.

Rossella Biscotti (°1978)

Rossella Biscotti investigates natural raw materials, their transformation in contact with other materials, as well as their aesthetic characteristics. By hardening molten glass, she produces an installation that is reminiscent of light-reflecting elements on the beach, such as pools of water, transparent jellyfish or oil stains.

Natural production processes shine through in the creation of *Stranded*, which took place in nature over a timeline of hundreds of millions of years and shaped the earth geologically. Take crude oil, for example, a liquid commodity that slowly formed from the remains of microscopic plant and animal species that landed on the sea floor.

Stranded arose from Biscotti's amazement for the various elements that wash up on the beach every day. Like a magician of time, the tide collects testimonials from different periods: yesterday a shard of the Roman settlement in Bredene, today a thousand-year-old fossil and tomorrow probably a load of plastic. The finds tell of a prehistoric past, but at the same time warn of a worrying, ecological future for the earth.