

10N
GALLERY

ORDINATION

ELIZA BALLESTEROS

OPENING

6TH September

18:00 - 22:00

SHOW

6.09 > 5.10.24

OPEN Friday > Saturday

14:00 - 18:00

www.10n.gallery

10 avenue Napoléon
1180 Brussels Belgium



ELIZA BALLESTEROS

10N
Gallery
Brussels - Menorca

GRANTS PRIZES AND RESIDENCIES

KÜNSTLERHAUS SCHLOSS BALMORAL, Bad Ems, Rhineland - Platinate, Gerny 2024

SIHL DELTA, Zurich, Switzerland 2023

Kunstpreis Junger Westen, Kunsthalle Recklinghausen (shortlist) 2023

Ministry for Culture and Science NRW Scholarship 2023

Deutsche Bank Studio Grant 2023

- Foundation Kunstfonds Bonn Scholarship 2022/23

Kunststiftung NRW UNGE SZENE Research and Project Grant Art Award of the Parliment of North Rhine-Westfalia (shortlist) 2022

MOUNTAIN SCHOOL OF ART, Los Angeles, California, USA 2022

Stiftung Kunst und Kultur Bonn, 2022

YOUNG ARTIST PUBLISH Award Wienand Verlag 2021

Vordemerge-Gildewart Scholarship (nominated) 2021

Kunstverein für die Rheinlande und Westfalen, Sparkassenstiftung Düsseldorf 2018

SOLO SHOWS

ALL - FORSEASONS.CH, Zürich, Schweiz curated by Adam Cruces and Louisa Gagliardi 2023

BUTCHER'S COIN, Westfälischer Kunstverein, Münster curated by Angela Theissen 2022

NEW POSITIONS, solo booth Art Cologne Fair with Gallery fiebach, minninger Köln 2022

SHABRACK, fiebach, minninger Köln curated by Luisa Schlotterbeck 2021

DARE 2021, MUR BRUT 18, Kunsthalle Düsseldorf curated by Katharina Bruns 2021

DOMESTIC HECK, Offspace Molkereiwerkstatt e.V. Cologne, curated by Alexander Pütz 2020

THE JESTER X, Graduation Show at Academy of Fine Arts Düsseldorf 2019

RECKON, ung5 Cologne curated by Hermes Villena and Vincent Schneider 2018

GROUP SHOWS

KUNSTPREIS JUNGER WESTEN, Kunsthalle Recklinghausen 2023

ECHOS ACROSS SURFACES, Duarte Sequeira, Braga, Portugal curated by Despoina Tzanou and Yvo Pacheco 2023

SCULPTURE SPOTS, Art Düsseldorf Fair curated by Gilles Neiens 2023

10N - EX SITU - THE HABERDASHERY SHOW, Mercerie bxi, Brussels, Belgium curated by Jerome Nicod 2023

PALIMPSEST, Alte Tankstelle Deutz, Cologne curated by Lea Lahr 2022

TIPSY TINA, Kunsthalle Exnergasse Vienna, Austria curated by Anna Hostek 2022

NACHT IM SCHACHT with JP Langer, Nails Project Space Düsseldorf 2021

SIMULTANPROJEKTE 2021, Simultanhalle exhibition in public space, Cologne curated by Leon Jankoviak

and Team 2021

TRANSIT - Literatur am Ebertplatz, Cologne curated by Sonja Lewandowski and Svenja Reiner (Insert Female Artist) 2021

ALL CORNERS MADE TO BE LEANED, Attic, Kunshaus Rhenania, Cologne curated in collaboration with Jana Dormann 2021

ORBIT, Messeturm Frankfurt am Main, curated by Arthur Löwen and Béla Feldberg 2020

IN ORDER OF APPEARANCE, K21 Düsseldorf curated by Susanne Gaensheimer, Agnieszka Skolimowska and Linda Walther 2020

FEAT. TO BOOT Ortloff Leipzig 2019

I CAUGHT A GLIMPSE OF YOU ON THE ESCALATOR STAIRS, Basis Frankfurt am Main* 2019

CAMPUS BEAUTIFUL Exhibition in public space Heinrich-Heine University Campus, Düsseldorf Panel Talk with Prof. Dr. Jürgen Wiener, Prof. Dr. Christoph Baier, Svetlana Chernyshova, Maren Knapp, Steffen Jopp, Sabrina Podemski 2019

* MULA X SPARTA, Sparta Düsseldorf, Performance with Nasssau, SODE, Mattlack and JP Langer (BAU034)

LODGERS, Museum for Modern Art M HKA, Antwerp, Belgium, curated by Meryem Erkus 2018

CORNUCOPIA Markus Ambach Projekte MAP Düsseldorf Performance with Rita McBride in collaboration with Jacques Tilly 2017

PUBLICATION

BUTCHER'S COIN, Booklet, Westfälischer Kunstverein Münster 2022

ELIZA BALLESTEROS, Monography, Wienand Verlag Köln 2021

PORTRAITS, Neven Allgeier, Seda Pesen (Hg.) Kubaparis, DISTANZ Verlag Berlin 2020

Exhibition Catalogue Vordemerge-Gildewart Scholarship 2021

»Absolutely Freex? - Invention und Gelegenheit in der Kunst Christof Baier / Sarah Czirr / Astrid Lang / Gina Möller / Wiebké Windorf (Hg.) Transcript (Bielefeld/London), cover motive 2019

CAMPUS BEAUTIFUL Publication for the exhibition in public space in collaboration with the Art History department at Heinrich-Heine University, Düsseldorf 2019

POOL READER Booklet for the exhibition VOYAGE at Tropez Berlin, Broken Dimanche Press (Berlin) 2018



ORDINATION

In *ORDINATION*, Eliza Ballesteros weaves together the domestic, the geometric, and the psychoanalytic, creating a space where architecture, objects, and materials reveal the unseen forces shaping our inner experiences.

The term „Ordination” in its Austrian context refers to a doctor's or therapist's office—a space with distinct architecture and function. Drawing on the unique apparatus of Freud's iconic ordination, which remains notorious and preserved as museums in both Vienna and London to this day, Eliza Ballesteros' installation for 10N Brussels pivots on these qualities with her new works, referencing the Freudian divan as a space of projection, yet instrumental to the psychoanalytic setting.

Central to the solo show is a series of four rhombus-shaped velvet panels, titled *LOSANGE* (2024). These geometrical shapes appear frequently in Ballesteros's work, holding a deeper significance related to the mental state: research into schizophrenic experiences reveals that the rhombus often emerges in psychotic episodes, with individuals describing it as both a visual trigger and a manifestation of their condition.

In the context of the exhibition at 10N Gallery, the rhombus shapes function in different ways: first and foremost, as portals—the material choice of velvet, concurrently absorbing and reflecting light, simultaneously concealing and revealing, thus offering an entrance into the subconscious; underlined by the intervention of the cut-out shape in the plaster wall; revealing the backside of a private closet.

Secondly, the colors—Bordeaux, crimson red, olive, and black—directly reference Freud's ordination, serving as abstract placeholders for the four pillows on the Freudian divan. Patients would recline on the carpet-covered couch, resting on velvet textures, while unraveling their traumas, evoking a blend of comfort and sensuality. This specific material, with its soft allure and art historical weight, invites both reflection and projection, as well as physical engagement.

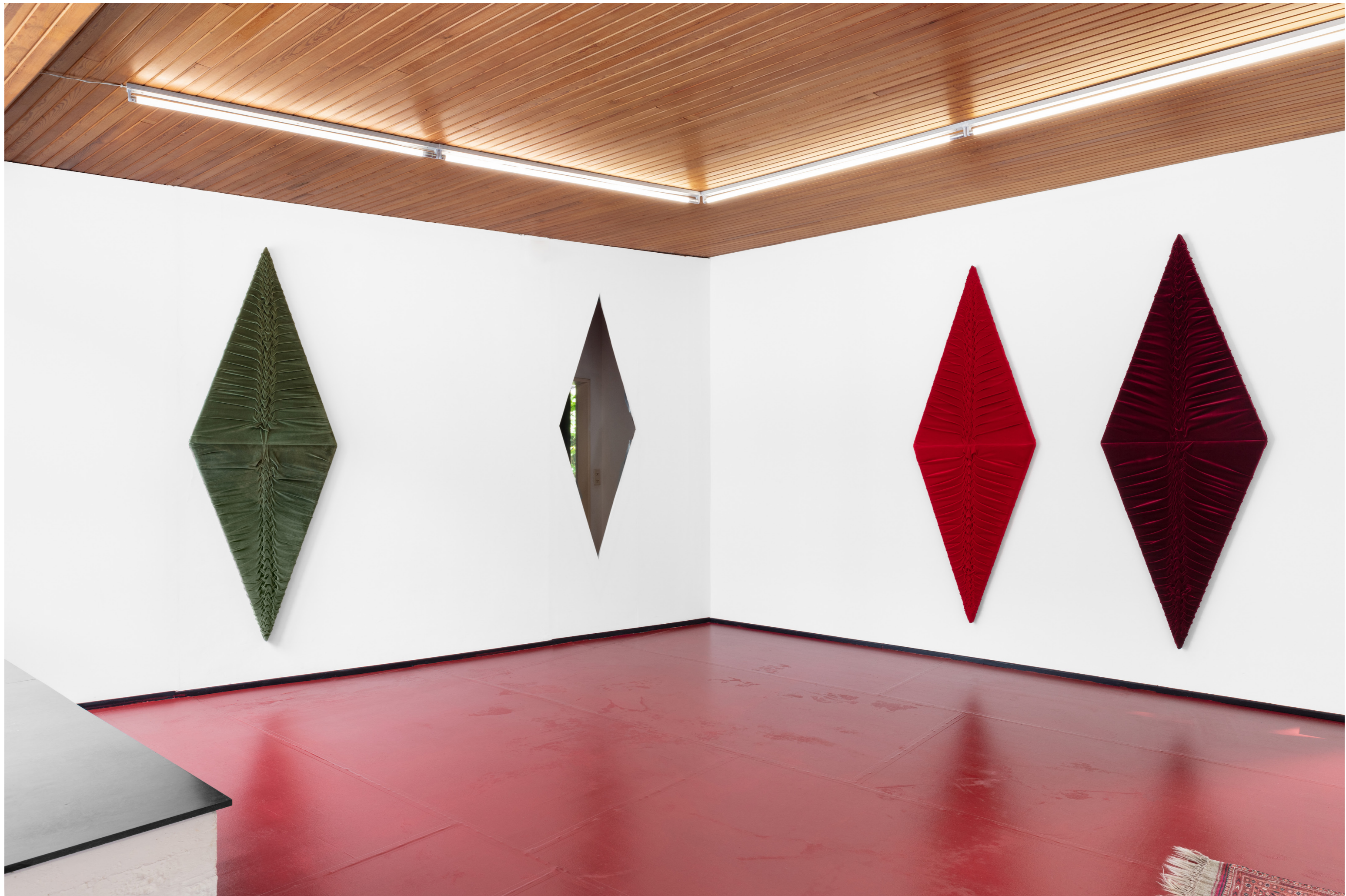
The process of smocking reflects Ballesteros' dedication to labor-intensive craftsmanship, a practice one might call “hardcore manufacturing.” Smocking is a traditional textile technique that dates to the Middle Ages. This meticulous method, involving countless hand stitches, creates a spine-like structure that is stretched with force into rhombus and triangle shapes. In this way, the structure opens to reveal its folds, seducing the viewer.

Described as “*sensibles Kalkül*” or “sensual calculation” Eliza Ballesteros creates settings that bridge the gap between the cerebral and the tactile. By installing the divine *LOSANGES* in a rather domestic space, they are grounded by the decision to varnish the floor of the gallery in oxblood, covered with an antique kilim.

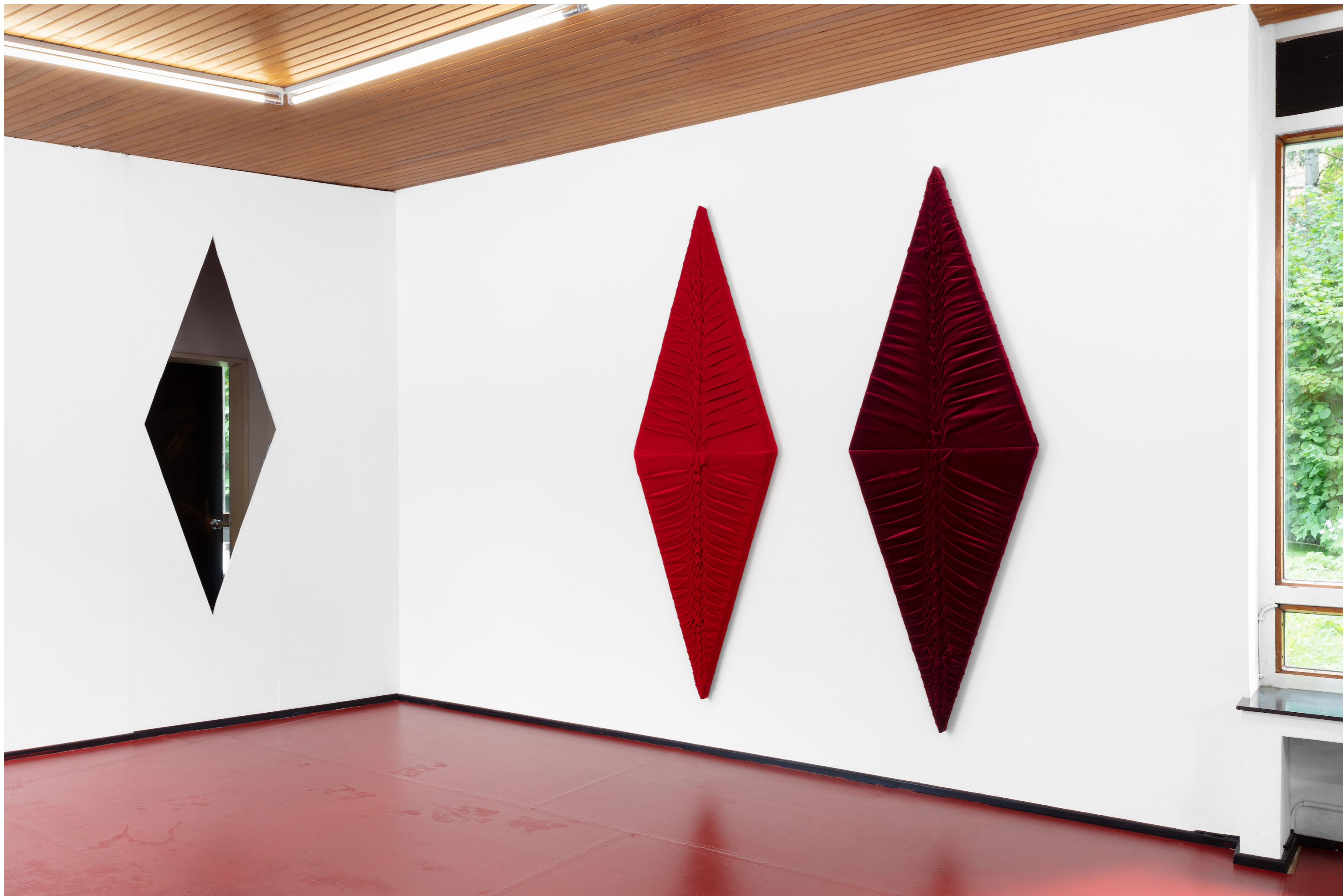
The exhibition also draws conceptual and direct connections to Frank West's *Auditorium* (Documenta 1992), which similarly used furniture as a vehicle for exploring the human body at rest. West's engagement with the psychoanalytic divan parallels the artist's own exploration of objects designed for comfort, yet laden with deeper emotional and psychological resonances.

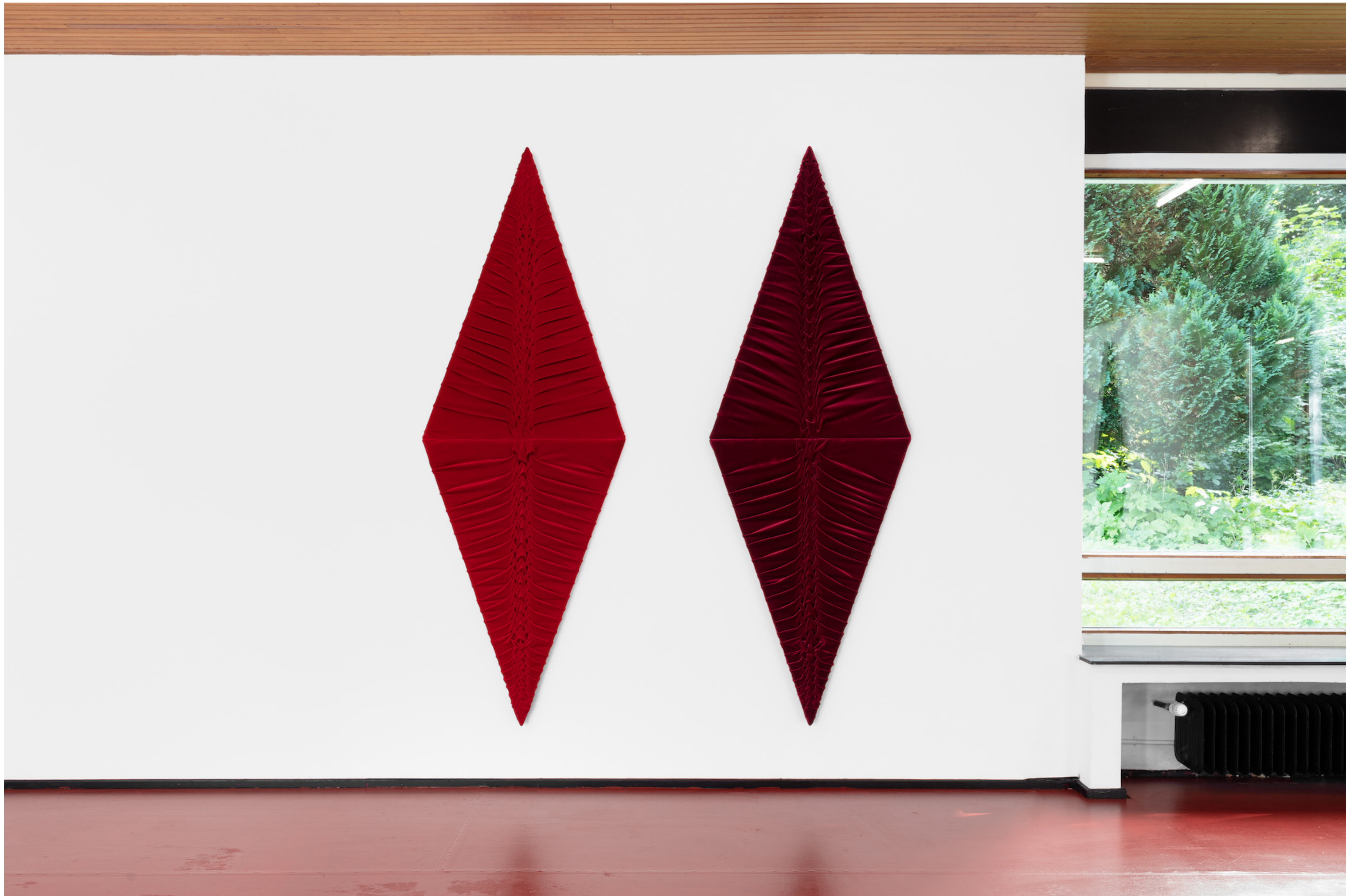
All works courtesy the artist and 10N Gallery, 2024

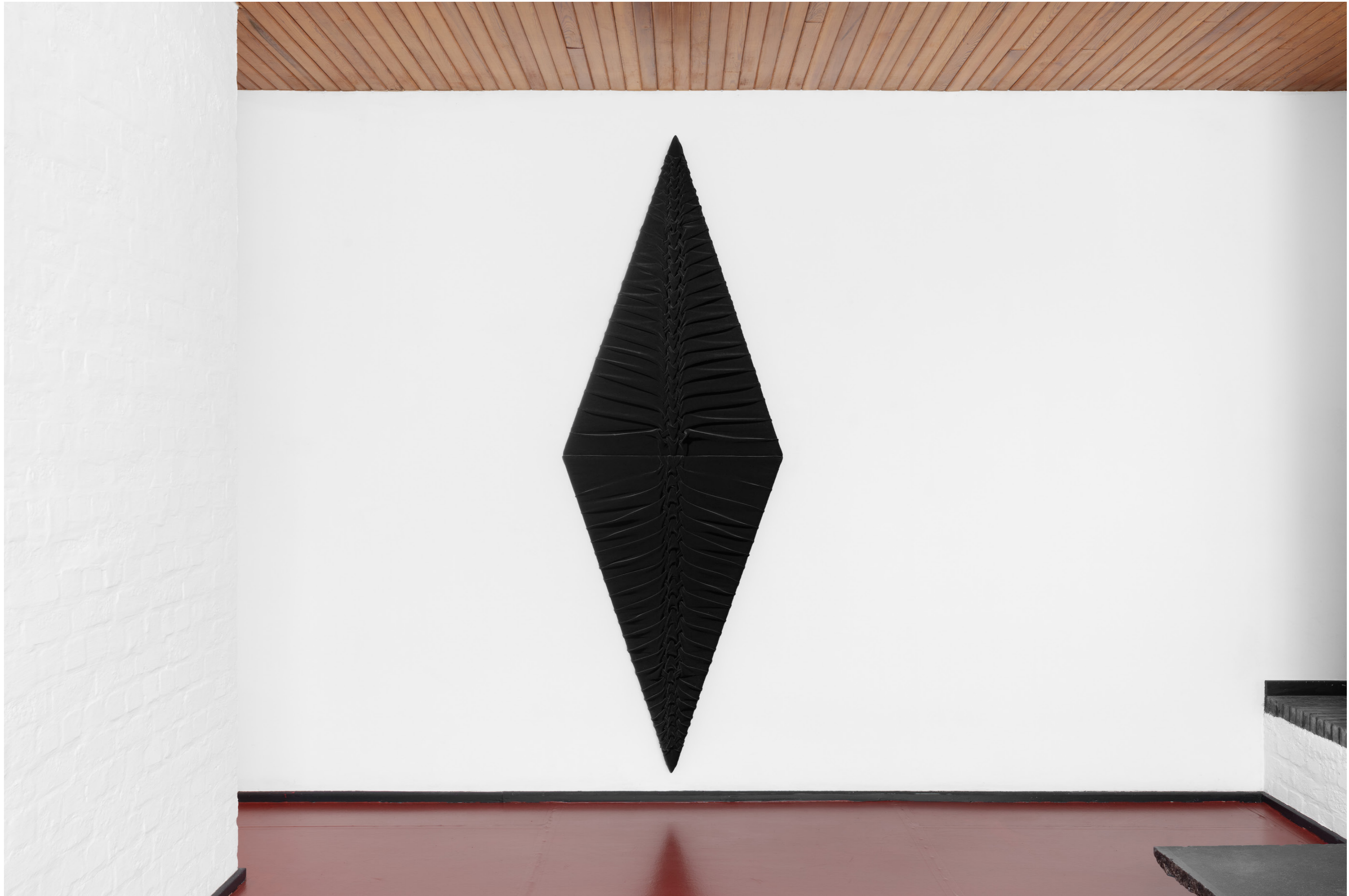
Special Thanks to: Guido Bierik, Alexis Tronchet, Mary-Audrey Ramirez, Artist Residency Schloss Balmoral (DE), Freud Museum Vienna















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Courtesy 10N Gallery and the artists