

**On the other, I only
12–28 March**

Wim de Pauw

***Participating in the exhibition
as Raniero, 2018***

**poster, flyer, advertisements,
invitation, press-release,
window lettering
dimensions variable**

Reinier Vrancken & The LetterS pace Department

2026

AFFILIATE, Brussels

Works

1.

2.

On the other, I only is the first echo of the dialogue developed between Reinier Vrancken and The LetterS pace Department (TLSD) since their concurrent residency at WIELS in 2023. Functioning like a ricochet with their second duo exhibition (*have two, "the verso,"* taking place in April 2026), which was created in tandem with the first, the proposal establishes a back-and-forth between what is visible in the present and what could (or might) be revealed later; the partial absence or presence of works, their protocols, and their materializations.

Within the apparent austerity of AFFILIATE (WIELS, Brussels), the beauty and subtlety of their gesture spring forth from everything that lies outside, before, and after these brief moments of presentation, as well as in the extensions invisible to the naked eye that are nonetheless necessary to the realization of the shared work. The gestation of an exhibition and methods of creation are at the heart of *On the other, I only*. Their work interrogates constitutive doubts, the constant redefinition of self and of artworks, but also the artist's freedom—from a critical perspective—which is all too often circumscribed by the institution. The unease instilled by their proposal, which accepts no boundaries, claims a power to play with language, where the signifier (in the Lacanian sense) remains unstable, unassigned to the object. The duo thus engages with a continuous metamorphosis. Form does not appear as a culmination, but as an open process, a movement of recycling/digestion of space, time, and the "other," oriented toward what it might engender.

Echoing the adage "Not to judge a book by its cover" the exhibition warns us against believing only what we see. It draws us behind the shop window, behind the decor, beyond visible structures. Both interested in questions of context and the collective, critical weaving, TLSD and Vrancken offer a sense of the transformative and political potential of this mode of work based on exchange. Within the folds—and the reflections suggested by the (printed) supports and the exhibition itself—it profoundly challenges a system of institutional conventions.

The exhibition is based on a simple principle of association: during several playful sessions—evoking games of Quartet or Mahjong—Vrancken and TLSD formed pairs between their works. The work (A) by TLSD (object/image) was thus associated with the title of the work (B) by Vrancken. Conversely, in the second exhibition, the work (B) by Vrancken is staged and associated with the

title of the work (A) by TLSD, represented in this booklet available at AFFILIATE. In March, on one of the walls of the space, one discerns the drawing of an instruction ("faire disparaître" written in mirror-image) and an arrow, purloined from a found architectural plan and reproduced according to the scale. The architect's red inscription on the plan meets two contradictory forces: the gesture, as random as it seems, translates an act that becomes law—an irreversible choice of disappearance. On Vrancken's side, the work from which the title used here originates comes from a third party's erroneous translation of his name, reappropriated and used as material for his contribution to an exhibition in 2018: a work materialized across all textual and communication media.

By associating the title of this piece, *Participating in the exhibition as Raniero*, with the drawing, Vrancken and TLSD both unite and fragment the meaning and identity of their works, where the "body" of the work is no more essential than its text. United by the potential for error, corrections, and the misunderstandings that generated them, the different parts—brought together in two exhibitions forming the hypothesis of a new shared work—question everything related to the system of reference, the author, and their authority.

In a play on the double and the proliferation of associations, Vrancken and TLSD highlight the contradictions and tensions inherent in the identity of a work, in the fixity of its definition by a name or a form. Like a mirror of the unconscious, their almost therapeutic device explores the desires for introspection, the projections, and the fears triggered by the encounter with the other. It interrogates what the practice of the other reflects on oneself when friendship and collaboration take shape in a more or less fortuitous context—such as an artistic residency.

Antoinette Jattiot

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