

WOUTER KROKAERT

Composities in het wilde weg

PERFORMANCE

KAAISTUDIO'S ∫ theatre

70' ∫ €5

28/06 ∫ 20:30

Within a series of small compositions, bodies are placed and displaced in relation to each other, in a very precise manner but without complying with rigid rules. Their movements are simple and therefore often recognisable. They play with weight and balance, they counterbalance and shape the space between them.

EXHIBITION

WORKSPACEBRUSSELS

ongoing ∫ free

28/06 ∫ 18:00 › 22:00

29/06 ∫ 14:00 › 22:00

By arranging these compositions in a sequence, connections emerge. Elements are no longer placed on a blank page but in the resonance of what came before. Meaning shifts and finds itself in the space that connects the compositions. Gradually a view is being revealed, a view that Wouter Krokaert has sharpened while drawing. On what is first turned on as a line drawing, progressively colour comes settling down; fragments are concealed to be rediscovered in a new context.

In the margin of the performance, Wouter Krokaert also shows the visual work that underlies it. Pencil drawings, photographs and objects embody the research that has preceded. What is explored in one area is reinforced and supplemented in another, across the boundaries of disciplines. The work shown is always a retreat, a moment where time is taken - and given - to consider the correlations between things.

BIO

The need to draw made **Wouter Krokaert** (BE, 1974) study graphic design. During his studies he discovered dance, as a way to respond to that same need. Gradually different media and disciplines have started to reinforce each other and enrich that drawing. This has led to collaborations with Meg Stuart and Gary Hill, Rachid Ouramdane, Claude Wampler, Emmanuelle Huynh, Yukiko Shinozaki and Heine Avdal, Pieter Ampe, Barbara Mavro Thalassitis, Marc Vanrunxt, Germaine Kruij, Mette Edvardsen, and Christian Rizzo. He has made drawings for the Royal Museums of Art and History in Brussels, for the Museum of Fashion and Textile in Paris, and has shown his drawings during expositions in Espace le Carré (Lille), la Maison Grégoire (Brussels), museum M (Louvain), the Lux (Valence) or the ICI-CCN (Montpellier). He published the book *Paysage avec Jeanne* (edited at Frémok) and created the performance *Kanttekenigen* (drawings in the margins). For the last several years, he has been teaching at the faculty of architecture of the KU Leuven.

Concept and visual art **Wouter Krokaert**

Performance **Katja Dreyer, Charlotte Vanden**

Eynde, Wouter Krokaert

Costume design **An Breugelmans**

Sound design **Benjamin Dousselaere,**

Sylvie Bouteiller

Light design **Tom Bruwier**

Intervention visual art **Koba de Meutter**

Artistic advice **Marc Vanrunxt**

Production **workspacebrussels**

Co-production **Perpodium, C-TAKT, arts centre**

BUDA, wpZimmer, ICI – CCN Montpellier (research)

Supported by **the Flemish Community, the Flemish**

Community Commission, Belgian Tax Shelter

Thanks to **Marc Godts and Alix Eynaudi,**

ZSenne art lab, Netwerk Aalst

As your work is very interdisciplinary, your new piece contains many different artistic layers. How do the different disciplines in which you work relate to each other?

Wouter: For me, everything started with drawing. On paper at first but then, little by little, I branched out into other media and disciplines. When I graduated and started dancing, the human body was a common subject within my pencil drawings. By using the body as a medium on the one hand and studying it from the outside on the other, these two activities became closely related. Nowadays I seldom draw human figures, but whatever I draw, I always try to place myself as the subject, to feel where the body pushes or pulls, to feel the tension. Drawing on paper is both a mental and a physical activity for me. And every medium that I use or every discipline I practice becomes an extension of this drawing, it is always another form of drawing.

Of course, there are also differences between these forms. For example, when I draw a plant with pencil on paper, gravity is only present within the form that it has taken, subject to that force. While within the work on stage the gravity is very physically present. Another difference is time. I find it important to take time. And within a performance I like to decide how much time is given to something, to be seen properly. That's why I make a performance in which you can't just walk in and out, like in an installation.

As your title suggests, composition is very important in your work. What are the similarities and differences between composing movement using a pencil on paper to a body in space?

Wouter: One of my most important rules for compositions is that I don't want symmetry. When people start to organize things in space, they often make use of it. They also place elements at the same distance from each other, as if on a grid. It ensures that people do not feel lost. What you see is what you get, and no surprises. It makes me feel very uncomfortable and sad. When it comes to composition, I often look at how things relate to each other when they are brought together by coincidence instead of human intervention.

By framing these coincidences, I can discover a composition in them, a composition that contains tension, the possibility of something unexpected. I try to take that experience with me when I give things a place myself, on a sheet of paper, or on stage. When making compositions, the space between the elements is important. While drawing with my pencil on a sheet of paper, I shape the white space between the lines, which is just as important as the lines themselves. For my performance I made objects, coloured fabrics tightly stretched with ropes. If you compare these ropes to my line drawings, then you see the space in between assuming shape because of the cloth bulging out between them. Other elements I made for the performance are made out of nets, reshaped nets, knotted lines containing the empty space between them.

With these objects and nets, you are creating a landscape in which the performers move. What is your approach to landscape in this piece?

Wouter: Another way in which I can be involved in drawing is by designing gardens, small-scale landscapes in which the unexpected is given a place. Places that evoke a piece of wild nature but are not. This is also the starting point of my compositions. The Dutch title of my performance, *Composities in het wilde weg*, refers to that image. The direct translation into English would be "Compositions at random", which is a contradiction, of course. What I do is absolutely not at random, everything in this performance is very well organized but with the idea of making something that still looks savage and has something alive in it. Composed, but still with an element of wildness inside.

Interview with **Wouter Krokaert** by **Andreas Fleck**

WOUTER KROKAERT

Composities in het wilde weg

PERFORMANCE

KAAISTUDIO'S

70' ∫ €5

28/06 ∫ 20:30

TENTOONSTELLING

WORKSPACEBRUSSELS

doorlopend ∫ gratis

28/06 ∫ 18:00 › 22:00

29/06 ∫ 14:00 › 22:00

Binnen een reeks kleine composities worden lichamen met elkaar in relatie geplaatst en verplaatst, op een heel nauwkeurige manier maar zonder daarbij aan wetmatigheid te beantwoorden. Hun bewegingen zijn eenvoudig en daardoor vaak herkenbaar. Ze spelen met gewicht en evenwicht, ze plaatsen tegengewicht en geven vorm aan de ruimte die zich tussen hen bevindt.

Door de opeenvolging van die composities gaan er verbanden ontstaan. Elementen worden niet langer op een blanco blad geplaatst maar in de weerklank van wat vooraf kwam. Betekenis verschuift en komt te liggen in de ruimte die de composities met elkaar verbindt. Geleidelijk aan komt zo een kijk bloot te liggen, een kijk die Wouter Krokaert als tekenaar heeft aangescherpt. Over wat eerst als een lijntekening wordt aangezet komt gaandeweg kleur te liggen, fragmenten worden verhuld om ze vervolgens in een nieuwe context te herontdekken.

In de kantlijn van de performance toont Wouter Krokaert ook het beeldend werk dat aan de basis hiervan ligt. Potloodtekeningen, foto's en objecten geven gestalte aan het onderzoek dat voorafging. Wat op één terrein wordt onderzocht, wordt op een ander versterkt en aangevuld, over de grenzen van disciplines heen. Het getoonde is steeds een oponthoud, een moment waarop de tijd wordt genomen - en gegeven - om te kijken naar verhoudingen tussen de dingen.

BIO

De zin om te tekenen bracht **Wouter Krokaert** (BE, 1974) ertoe grafische vormgeving te studeren. Tijdens die studies leerde hij dans kennen, dans als een manier om een antwoord te bieden op diezelfde zin. Beetje bij beetje zijn verschillende media en disciplines elkaar gaan aanvullen en dat tekenen gaan verrijken. Dat heeft tot samenwerkingen geleid, o.a. met Meg Stuart en Gary Hill, Rachid Ouramdane, Claude Wampler, Emmanuelle Huynh, Yukiko Shinozaki en Heine Avdal, Pieter Ampe, Barbara Mavro Thalassitis, Marc Vanrunxt, Germaine Kruij, Mette Edvardsen en Christian Rizzo. Hij maakte tekeningen voor de Musea voor Kunst en Geschiedenis in Brussel, voor het Musée de la Mode et du Textile in Parijs, of ze werden getoond tijdens tentoonstellingen in Espace le Carré in Lille, la Maison Grégoire in Brussel, museum M in Leuven, het Lux in Valence of het ICI - CCN in Montpellier. Zijn boek *Paysage avec Jeanne* werd uitgegeven bij Frémok. Hij maakte de performance *Kanttekeningen*. Sinds enkele jaren geeft hij les aan de faculteit architectuur van de KU Leuven.

Concept en beeldend werk **Wouter Krokaert**

Performance **Katja Dreyer, Charlotte Vanden Eynde,**

Wouter Krokaert

Kostuumontwerp **An Breugelmans**

Geluidsontwerp **Benjamin Dousselaere,**

Sylvie Bouteiller

Lichtontwerp **Tom Bruwier**

Interventie bij beeldend werk **Koba de Meutter**

Artistiek advies **Marc Vanrunxt**

Productie **workspacebrussels**

Coproductie **Perpodium, C-TAKT,**

kunstencentrum BUDA, wpZimmer,

ICI - CCN Montpellier (onderzoek)

Met steun van **de Vlaamse Gemeenschap,**

de Vlaamse Gemeenschapscommissie,

de taxshelter van de Belgische Federale Overheid

Met dank aan **Marc Godts, Alix Eynaudi, ZSenne**

art lab, Netwerk Aalst