

# work space brussels

## **OPEN STUDIOS: THE EXHIBITION**

15 & 16 APRIL 2021

visual works by

Anyuta Wiazemsky Snauwaert & Kim Snauwaert

Cecilia Lisa Eliceche & Leandro Nerefuh

Elias Cafmeyer

Kaori Ishiguro & Anton Lambert

Kurt Vandendriessche & Sibran Sampers

Shervin Kianersi Haghighi

interventions by

Collectief Elan(d)

Nathalie Rozanes & Chloe Chignell

TAAT

# WELCOME TO THE EXHIBITION IN THE FRAME OF OPEN STUDIOS 2021

## EXHIBITION ROUTE

1.  
**KAAISTUDIOS LEVEL 0**  
ANYUTA WIAZEMSKY SNAUWAERT & KIM SNAUWAERT

2.  
**KAAISTUDIOS LEVEL +1**  
ELIAS CAFMEYER  
COLLECTIEF ELAN(D)

3.  
**KAAISTUDIOS LEVEL +2**  
KAORI ISHIGURO & ANTON LAMBERT

4.  
**KAAISTUDIOS LEVEL +4**  
CECILIA LISA ELICECHE & LEANDRO NEREFUH

*PLEASE CROSS THE TERRACE AND ENTER WORKSPACEBRUSSELS*

5.  
**WORKSPACEBRUSSELS LEVEL +1**  
SHERVIN KIANERSI HAGHIGHI

6.  
**WORKSPACEBRUSSELS LEVEL 0**  
KURT VANDENDRIESSCHE & SIBRAN SAMPERS

7.  
**KAAISTUDIOS LEVEL 0**  
FEEDBACK & DREAMS

## TO DISCOVER OUTSIDE & ONLINE

**CURATED WALKS BY TAAT**  
15 & 16 April – 12:30, 14:30, 16:30, 18:30 (fully booked)

**A WHATSAPP PERFORMANCE BY NATHALIE ROZANES & CHLOE CHIGNELL**  
15 April – 20:00 (book via [www.workspacebrussels.be](http://www.workspacebrussels.be))

**INTERVENTIONS BY COLLECTIEF ELAN(D)**  
15 & 16 April – 14:00 > 17:00 (follow the pink wool in the streets around workspacebrussels)

## PRACTICAL INFORMATION

**TOILETS**  
KAAISTUDIOS LEVEL -1 (accessible before starting the tour or at the end of your visit)  
WORKSPACEBRUSSELS HALFWAY BETWEEN LEVEL 1 & LEVEL 0

The programme of this exhibition is based on the performing arts projects that would have been presented in a live format had there been no pandemic: a combination of dance, theatre and performance work. The artists adapted their work to a visual setting, and/or decided to create new work or present something else entirely. The exhibition is curated by workspacebrussels. Associated artists Kim Snauwaert and Anyuta Wiazemsky Snauwaert co-curated a part of the programme, inviting Shervin Kianersi Haghighi and Elias Cafmeyer to join the Open Studios and create new work.

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1.

## KAAISTUDIOS LEVEL 0

THEATRE STUDIO

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### KIM SNAUWAERT & ANYUTA WIAZEMSKY SNAUWAERT BETWEEN US

installations, 2017-2021

**NL** Zoals iedereen weet kun je niet zomaar 'trouwen voor de papieren' als je iemand met een andere nationaliteit in het land wilt houden. Je wordt verwacht een duurzame levensgemeenschap te creëren en in stand te houden. Dat is wat de Belgische wet voorschrijft\*, wil je huwelijk niet onder de categorie van de schijnhuwelijken vallen.

Maar wat als je twee kunstenaars hebt, waarvan er één een andere nationaliteit heeft, maar die beiden geloven dat als ze bij elkaar blijven ze erin kunnen slagen om zo'n duurzame levensgemeenschap op te bouwen? In 2018 trouwen Kim Snauwaert en Anyuta Wiazemsky, precies om die reden, zonder een romantische relatie aan te gaan. Aangezien er in het wetboek geen definitie wordt gegeven van een duurzame levensgemeenschap, besluiten ze om zelf uit te zoeken hoe ze het begrip kunnen definiëren en vormgeven. Het hele proces is de basis voor een multidisciplinair oeuvre: *Between Us*.

Nadat het huwelijk officieel was gemaakt in augustus 2018 in het stadhuis van Gent, werd een klacht ingediend. De kunstenaars werden het onderwerp van een politieonderzoek dat de grond voor hun huwelijk moest onderzoeken. Kim en Anyuta bleven transparant over hun motieven. De oprechtheid van het huwelijk werd waarschijnlijk geacht en het dossier werd afgesloten.

Het materiaal dat het politieonderzoek opleverde, werd een bron voor verder artistiek werk. Het Belgische huwelijksmigratiebeleid heeft een actieve rol gespeeld in de vormgeving van zowel het initiële project als de aard van de relatie. Wat betekent dat, een duurzame levensgemeenschap? De discrepantie tussen bureaucratie en persoonlijke vrijheid is het onderwerp van Kim en Anyuta's levenswerk.

\* *Wet en Art. 146bis. 'Er is geen huwelijk wanneer, ondanks de gegeven formele toestemmingen tot het huwelijk, uit een geheel van omstandigheden blijkt dat de intentie van minstens één van de echtgenoten kennelijk niet is gericht op het totstandbrengen van een duurzame levensgemeenschap, maar enkel op het bekomen van een verblijfsrechtelijk voordeel dat is verbonden aan de staat van gehuwde.'*

**EN** As we all know, if you want to keep a foreign national in the country, you can't marry for papers only. You are expected to create and maintain a 'sustainable life community'. That is what Belgian law prescribes\*, otherwise the relationship falls into the category of fictitious marriages.

But what if you have two artists: one who must leave the country, yet both believe that if they stick together they would be able to create this so-called 'sustainable life community'? In 2018, without having a romantic affair, Kim Snauwaert and Anyuta Wiazemsky Snauwaert married exactly for this reason. Since no definition is given in the corpus of the civil code, they also sought to relate to, and define this 'sustainable life community'. The whole process was transformed into a multidisciplinary work: *Between Us*.

After the marriage was made official in August 2018 at the town hall of Ghent, a complaint was filed. The artists subsequently became the subjects of a police investigation, one which set out to examine the sincerity of their marriage. Kim and Anyuta were transparent about their motives. The genuineness of the marriage was considered probable and the file was closed.

The material generated by the police investigation became a source for further artistic work. Belgium's marriage migration policy had an active role in shaping both the initial project and the nature of the relationship. What does it mean, a sustainable life community? The discrepancy between bureaucracy and personal liberty is the subject of Kim and Anyuta's life work.

\* *Law and Art. 146bis. 'There is no marriage if, in spite of the formal consent given to the marriage, a set of circumstances shows that the intention of at least one of the spouses is apparently not aimed at establishing a sustainable life community, but only at obtaining a residence permit benefit associated with the state of marriage.'*



**What is your favourite cocktail?**

Dark and Stormy

**The best city to visit on foot is...**

Wroclaw

**What is the last book you read?**

*De avond is ongemak* by Marieke Lucas Rijneveld

**If your life were a movie, what song would be the soundtrack?**

Shark Smile by Big Thief

**Share a recent note you've taken.**

With two fingers, she lightly pressured my throat and said: can we not talk about it anymore cause otherwise I get 'this' feeling a little.

**Do you have a hidden skill?**

I can put a knot in a cherry stick by only using my mouth, I can bellydance with my tongue

**What would you do for a living if you weren't an artist?**

Being a shrink in N.Y.C.



**The the best city to visit on foot is...**

Chicago

**What part of pre-pandemic life do you miss the most?**

Travel

**Who do you turn to when in doubt?**

Kim :)

**What is a recent note you've taken?**

You mean a literary one? I don't have one. Otherwise it was a to-do list.

**What is the last book you read?**

*In Praise of Walking* by Shane O'Mara

**What is the most special library you know?**

The Klementinum library in Prague

**What would you do for a living if you weren't an artist?**

A bartender

**KIM SNAUWAERT** is a theatre scientist, performer and visual artist. She worked a.o. with Richard Schechner, Rachel Monosov, Lars Siltberg, Marcio Carvalho, Boris Ljugov, Joka Raes, Pop-up Theatrics, Melissa Krodmann and Anna De Rijk, and played the lead role in Anke Blondé's debut, *The Best of Dorian B*. This film opened the 2019 Ostend Film Festival and was screened at international film festivals in Lucca, Seoul, Taipei, Beijing, Sidney, New York, Cleveland, Amsterdam and Bucharest. She was also a guest lecturer at UGent. Her own work is situated at the intersection of the personal and the political, and consists of visual installations, video work, paintings and performative interventions.

**ANYUTA WIAZEMSKY SNAUWAERT** is a transdisciplinary artist. She works with photography, drawings, collages, found art and walks, and investigates notions of triviality and value. Her work has been presented in exhibitions and happenings such as *MO(NU)MENT* by KAAP and Mu.Zee in Ostend or *Spelen met Flora* in PostX. She is also involved in various artistic-social and participatory projects. She is an embedded artist for the City of Ghent in the context of the international research project Cultural Adaptations, initiated the participatory project Wijktotem Bloemekenswijk in Ghent, and together with Samira El Khadraoui she is conducting a visual research on The Mystic Lamb in the context of the Van Eyck Cosmopolitan project. Since 2017, Anyuta and Samira El Khadraoui take on the artistic leadership of the Ghent platform for contemporary art croxhapox. The duo made a radical choice for nomadism, investigating 'spaces of showing'. Since 2019 Anyuta is a member of the Ghent Kunstenoverleg.

The shared artistic practice of **KIM & ANYUTA** is integrally linked to their marriage, an artistic life project that investigates and documents the social notion of a 'sustainable life community' under the title *Between Us*. It is a project that started in 2017 with the marriage proposal, which was reflected in the installation *An engagement* in Gouvenement. This was followed in 2018 by the marriage, which took place in Ghent and was followed by a public wedding party at Theater aan Zee in Ostend. That same year, the duo presented the installation *The Newlyweds* during the Plan B arts festival in Bekegem. Several more works followed from this trajectory, including the installation *Between Us and Everybody Else* (workspacebrussels 2019 & Red Star Line Museum 2020) and the performative installation *Female Russian Immigrant I Married For Papers and Turned into My Muse in order to Build a Great Career, As A Woman* (WoWmen! / Kaaitheater 2020). At the invitation of Kaaitheater, Kim and Anyuta created a lecture-performance about their work. That material has now been used to create the performance *A Number of Contradictions, Ignorances and Oddities*, which will premiere at De Brakke Grond (Amsterdam) in October 2021.

**In 2021 and 2022 Kim Snauwaert and Anyuta Wiazemsky Snauwaert are associated artists of workspacebrussels. They co-curated a part of this exhibition, inviting Shervin Kianersi Haghighi and Elias Cafmeyer to create a work for the Open Studios.**

2.

## KAAISTUDIOS LEVEL +1

CONCERT STUDIO / TERRACE

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### ELIAS CAFMEYER

#### UNTITLED (TEMPLE)

installation, 2016

wood, palettes, construction dots

#### TRISONATE VOOR BRUSSELSE KAAIEN

video, 2021 (new creation)

ca. 4 min., loop, PAL 16:9, Dolby Digital

#### BLACKS, YELLOWS, REDS AND WHITES

installation, 2019

wood, polyurethane foam, plasticrète acrylic resin, acrylic lacquer, parquet varnish, bister

**NL** Tijdens de Open Studios stelt beeldend kunstenaar Elias Cafmeyer drie werken tentoon die een relatie aangaan met het gebouw, zijn functie en de stad waarin het gehuisvest is: Brussel.

Bij het binnenkomen in de ruimte valt je blik meteen op een grote sculptuur. **Untitled (Temple)** is een verbastering van het archetypische beeld van Griekse en Romeinse tempels. Stel je voor dat we enkel brokstukken en fragmenten van de tempels uit de oudheid hadden teruggevonden: hoe zouden we dan vandaag hun reconstructie verbeelden? En waaraan ontlenen de materialen van de oude tempels hun waarde en betekenis? De marmeren werflamp die deel uitmaakt van de installatie is een speelse knipoog: een alledaags voorwerp wordt hier voorgesteld in waardevol Carrara-marmer. Geplaatst in de Kaaistudio's refereert *Untitled (Temple)* ook aan de gefragmenteerde architectuur van het gebouw. De voormalige brouwerij werd meermaals verbouwd waardoor het nu een eclectisch samenraapsel van bouwstijlen is. Het zegt iets over de veranderingen in onze kijk op het begrip patrimonium. Zo kun je je vandaag nog nauwelijks voorstellen dat de standbeelden aan het stadhuis van Brussel oorspronkelijk in felle kleuren waren geschilderd of de buurt rond het Centraal station enkel uit Classicistische gebouwen bestond die aan Parijs doen denken.

Een nieuw werk dat speciaal voor de Open Studios werd gecreëerd is **Trisonate voor Brusselse Kaaien**. Deze video-installatie vertrekt vanuit het architecturale patrimonium in de directe omgeving van het gebouw. Op drie beeldschermen volg je de Brusselse skyline, gezien vanuit drie verschillende perspectieven: vanaf de industriële schoorsteen bovenop het dak van de Kaaistudio's, vanop straatniveau in de Onze-Lieve-Vrouw Van Vaakstraat en vanaf de kaaien aan het kanaal van Brussel. De hoogtes van de gebouwen vormen de partituur van een muziekstuk dat is geschreven door de stad zelf. Met dit werk kaart Elias Cafmeyer de typisch Belgische versnipperde en absurdistische omgang met stedenbouw en stadsplanning aan. Het is niet voor niets dat internationaal de term 'Brusselisation' wordt gebruikt als men wil spreken over lukrake en vaak mislukte pogingen tot stadsvernieuwing. Met de installatie legt de kunstenaar ook een relatie tussen performatieve en beeldende kunst, naar analogie met het

programma van deze Open Studios, dat omwille van Corona een bocht moest maken van performance naar expo.

Ook **Blacks, Yellows, Reds and Whites**, de installatie in de buitenruimte van deze eerste verdieping, refereert aan iets typisch Belgisch: de politieke en culturele tweestrijd waarin het land zich sinds zijn ontstaan in bevindt. Vandaag is dit actie-reactiespel meer dan ooit voelbaar in het beleid rond cultuur in de verschillende gemeenschappen en gewesten. Een van de tactieken binnen dat spel rond culturele hegemonie is het kleurgebruik in urbane signalisatie. Net zoals onze huidige nummerplaten waren vroeger alle signalisatiepalen in België rood-wit gestreept. Dit is nog steeds zo in het Brussels Hoofdstedelijk en Waals Gewest. Maar toen de minister van mobiliteit in de jaren 1990 budget toegewezen kreeg om de signalisatiepalen in Vlaanderen op te frissen, veranderde hij de kleuren van rood-wit naar geel-zwart. Hoewel de minister dit destijds ontkende, zijn dit niet per toeval de kleuren van de Vlaamse vlag (of om precies te zijn: de kleuren van de flamingante vlag, want op de officiële vlag heeft de Vlaamse Leeuw een rode tong en rode klauwen). Pas twintig jaar later gaf de minister in kwestie toe dat het in die jaren wel degelijk ging om territorium-afbakening.

\* \* \*

**EN** During Open Studios, visual artist Elias Cafmeyer exhibits three works that relate to the building of the Kaaistudios, its function and the city it is located in: Brussels.

On entering the space, your gaze is immediately drawn to a large sculpture. **Untitled (Temple)** is a distortion of the archetypal image of Greek and Roman temples. Imagine if all we had found were fragments of ancient temples: how would we represent their reconstruction today? And from where do the materials of the ancient temples derive their value and significance? The marble workman's lamp that is part of the installation is a playful reference: an everyday object is represented here in valuable Carrara marble. Placed in the Kaaistudios, *Untitled (Temple)* also refers to the fragmented architecture of the building. The former brewery has been rebuilt several times, so that it is now an eclectic mix of architectural styles. It says something about

the changes in our view of heritage. Likewise, it is hard to imagine today that the statues at Brussels Town Hall were originally painted in bright colours or that the area around the Central Station consisted only of Classicist buildings reminiscent of Paris.

A new work that was specially created for Open Studios is **Trisonate voor Brusselse Kaaien** (Trisonata for Brussels Quays). This video installation starts from the architectural heritage in the immediate vicinity of the building. On three screens, you can follow the Brussels skyline from three different perspectives: from the industrial chimney on top of the roof of the Kaaistudios, from street level in the rue Notre-Dame du Sommeil and from the quays along the Brussels canal. The heights of the buildings form the score of a piece of music written by the city itself. With this work, Elias Cafmeyer addresses the typically Belgian fragmented and absurdist approach to urban development and city planning. It is not for nothing that the term 'Brusselisation' is used internationally to refer to haphazard and often unsuccessful attempts at urban renewal. With the installation, the artist also establishes a relationship between performative and visual art, by analogy with the programme of these Open

Studios, which, because of Corona, had to make a turn from performance to exhibition.

**Blacks, Yellows, Reds and Whites**, the installation in the outdoor space of this first floor, also refers to something typically Belgian: the political and cultural conflict in which the country has found itself since its inception. Today, more than ever, this action-reaction game is tangible in the policy on culture in the various communities and regions. One of the tactics in this game of cultural hegemony is the use of colour in urban signs. Just like our current number plates, all signposts in Belgium used to be striped red and white. This is still the case in the Brussels and Walloon Regions. But when the Minister of Mobility was given a budget in the 1990s to refresh the signposts in Flanders, he changed the colours from red-white to yellow-black. Although the minister denied this at the time, these are not by chance the colours of the Flemish flag (or to be more precise: the colours of the flamingant flag, because on the official flag the Flemish Lion has a red tongue and red claws). It was only twenty years later that the minister in question admitted that these were indeed territorial demarcations.

#### **What is your favorite cocktail?**

A well-made (!) Mojito on summer days  
Bloody Mary when I have a hangover: it's food to refill the stomach and alcohol to put you back on track ☺

#### **The last book you read:**

My Year of Rest and Relaxation – Ottessa Moshfegh

#### **If your life were a movie, what song(s) would be the soundtrack?**

Sonnentanz – Klangkarussell

#### **Is there a hidden spot in Brussels you'd like to show everyone?**

(there are so many!!!)  
Avenue Louis Bertrand  
Park Tournay-Solvay  
The view from atop the Kaaistudios' Chimney!!

#### **What is the most special library you know?**

Heritage Library Hendrik Conscience, Antwerp

#### **Do you have a hidden skill?**

Cooking: I studied at the Hostelry School Ter Duinen in Coxyde but nowadays I order food online too often...

#### **What would you do for a living if you weren't an artist?**

I would start a self-sufficient farm in the countryside where I can make land art installation and sculptures that have an actual function ☺ (Future me might actually undertake this)



The visual work of artist **ELIAS CAFMEYER** reveals a great fascination for urban development and public space. His sculptures and video installations are often developed for a specific site. Cafmeyer sees the urban landscape as a metaphor for social construction and focuses on the traces of urban development and forms of signage orchestrating mobility. By taking elements out of their context and reassembling them in unexpected ways, he creates surrealistic images and constructions. The strategies in his work consist of inversion, confrontation and contrast, often resulting in a sense of alienation.

2.

## KAAISTUDIOS LEVEL +1

BAR

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### COLLECTIEF ELAN(D) I THINK WE NEED TO TALK (RESEARCH LAB)

interventions & traces, 2021

**NL** Onder de noemer *I think we need to talk (research lab)* wil Collectief Elan(d) theaterale en beeldende interventies creëren die op een poëtische en soms absurdistische manier contact herstellen in de publieke ruimte. De publieke ruimte dient daarbij als decor én als podium. De interventies bewegen zich op de grenzen tussen architecturale sculptuur, sociaal experiment, theater en choreografie.

Voor de Open Studios trekt het collectief in de eerste plaats de straat op. Voorbijgangers worden uitgenodigd om te blijven staan bij de beelden die de drie performers creëren met een enorme hoeveelheid roze wol. Ze zijn ook welkom om te participeren door zelf aan het vingerhaken te slaan. Houd je ogen open en zie rondom de Kaaistudio's roze draden, weefsels en bollen ontstaan.

Sporen van de interventies vind je terug in de expo.

Tijdstippen van de interventies op straat:

- donderdag 15 april tussen 14 en 17u
- vrijdag 16 april tussen 14 en 17u

Dit research lab is een eerste stap in het denkproces voor een nieuw project. In *I think we need to talk* zal alles op tafel worden gelegd. Het wordt een performance over de onmogelijkheid om alles te vatten in woorden. Over de beperkingen van taal. Over de grote en kleine verhalen van mensen. Over onze drang naar verbinding. Over begrepen willen worden en willen begrijpen. Over communicatie, zowel verbaal als non-verbaal. Collectief Elan(d) vraagt zich af hoe er in deze tijden nog met elkaar wordt gecommuniceerd. Hoe gaan we met elkaar om? En hoe heeft de coronacrisis onze manier van connecteren beïnvloed? Hoe kan de openbare ruimte op een nieuwe manier ontmoeting theateraal verbeelden en mogelijk maken?

**EN** Under the title *I think we need to talk (research lab)*, Collectief Elan(d) wants to create theatrical and visual interventions that restore contact in public space in a poetic and sometimes absurdist way. The public space serves as both a decor and a stage. The interventions traverse the boundaries between architectural sculpture, social experiment, theatre and choreography.

For the Open Studios, the collective is mainly taking to the streets. Passers-by are invited to stop and look at the images that the three performers create with an enormous amount of pink wool. They are also welcome to participate by doing some finger crocheting themselves. Keep your eyes open and see pink threads, weavings and balls emerge around the Kaaistudios.

Traces of the interventions can be found in the expo route.

Times of the interventions on the street:

- Thursday 15 April between 2 and 5pm
- Friday 16 April between 2 and 5pm

This research lab is a first step in the thought process for a new project. In *I think we need to talk*, everything will be put on the table. It will be a performance about the impossibility of putting everything into words. About the limitations of language. About the big and small stories of people. About our urge to connect. About wanting to be understood and wanting to understand. About communication, both verbal and non-verbal. Collectief Elan(d) wonders how people communicate in these times. How do we deal with each other? And how has the corona crisis affected our way of connecting? How can public space in a new way represent and enable encounters theatrically?



Collectief Elan(d) is a collective of performers from Ghent. This collective unites three female makers-performers with a background in choreography, direction and creative therapy. Chloé Geers, Jitse Huysmans & Katrijn De Cooman form an unusual combination, but one that delivers playful performances in which the audience is given the leading role. Interaction runs like a thread through their work, in which they deliberately break through the passive role of the audience and play with alternative audience arrangements.

The three makers made their first creation, *The Girl With Too Many Bags*, in collaboration with Croxhapox (Ghent) and Het Huis Utrecht in 2015. After a residency at Vooruit, the project evolved into *In between spaces*, a performance that premiered at Theater aan Zee in 2017. Their most recent creation *Loving is Allowed* premiered at LOD Muziektheater in late 2019. In 2022 the new creation *I think we need to talk* is planned, a project for public space supported by C-TAKT, workspacebrussels, Voo?uit, De Grote Post, KAAP (Dansand!), Stad Gent and Manoeuvre.

**What is your favourite cocktail?**

**Jitse:** Just give me a good Belgian beer! Preferably a blond triple or a Brussels beer, a Zinnebiertje or a delta. I can't wait until the bars are open again.

**Chloé:** Green beast (3 slices seedless cucumber, 1 ounce simple syrup, 1 ounce Pernod absinthe, 1 ounce lime juice, freshly squeezed, 4 ounces chilled water)

**What part of pre-pandemic life do you miss the most?**

**Chloé:** Dancing with other sweaty bodies.

**Do you have a hidden skill?**

**Jitse:** I can raise my left eyebrow very high and lower my right eyebrow very low.

**Chloe:** I can grasp my hands behind my back and bring my arms forward over my head without letting go of my hands.

**Katrijn:** I can roll my eyes separately.

**What is the last book you read?**

**Katrijn:** *Cafuné* by Barbara Raes. Reading now: *Power of now* by Eckhart Tolle and *Non-violent communication* by Marshall Rosenberg.

**If your life were a movie, what song(s) would be the soundtrack?**

**Jitse:** Seabird - Alessi Brothers

**Chloe:** I'm Warning You, Remasteerd - Gayle Adams

**Katrijn:** In this moment in my life it would be the road to nowhere - talking heads

**Who do you turn to when in doubt?**

**Katrijn:** Besides the beautiful people in my life, I use Tarot cards to guide me in doubt. To connect with my inner wisdom (my body knows).

**Share a recent note you've taken:**

**Jitse:** Feeling loss is part of love. That's the deal. Ignoring loss is ignoring love. (Elisabeth Kübler-Ross)

**Katrijn:** Move to stand still

**What would you do for a living if you were not an artist?**

**Katrijn:** A (spiritual) leader of a tribe on a tropical island or a spy



3.

## KAAISTUDIOS LEVEL +2

DANCE STUDIO

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### KAORI ISHIGURO & ANTON LAMBERT HACHŌ

video installation, 2021 (new creation)  
ca. 15'

**NL** Kaori Ishiguro en Anton Lambert leerden elkaar kennen aan de Artesis Hogeschool in Antwerpen, waar ze samenwerkten voor Kaori's afstudeerproject in dans. Deze ontmoeting legde de basis voor de voorstelling HACHO waaraan het duo momenteel werkt. HACHO wordt een audiovisuele en dansante trip die draait rond frequenties en fluctuaties, zoals je die bijvoorbeeld vindt in hartslagintervallen, ademhaling, hersengolven of lichtcycli. De voorstelling maakt gebruik van de visuele en auditieve frequenties waarmee we communiceren in beweging en geluid. Hoe kunnen deze elementen samen bewegen, in dialoog gaan of juist heel tegengestelde dynamieken creëren?

Hachō is een Japans concept, dat je kunt vertalen als golflengte of fluctuering. Het betekent dat wanneer iemands golflengte past bij die van een andere persoon, de communicatie tussen hen natuurlijker verloopt: ze voelen zich comfortabel bij elkaar. Maar wat zorgt ervoor dat mensen zich (on)comfortabel voelen? Waarom worden we bijvoorbeeld ook rustig van het geluid van regendruppels, ruisende golven of ritselende bladeren? Wetenschappelijk gezien komt dit door 'pink noise'. In tegenstelling tot 'white noise' (een statisch geluid, denk aan een drone, een ventilator of een machine) vind je pink noise terug in de natuur. In HACHŌ willen Kaori Ishiguro en Anton Lambert deze ambivalentie tussen comfortabel en oncomfortabel oproepen en spelen met de dunne grens tussen de twee.

Speciaal voor deze museale versie van de Open Studios ontwikkelden Kaori en Anton een video-installatie op basis van hun dans- en geluidsmateriaal. Maar hoe vertaalt je een levende voorstelling naar een statische installatie? Door te werken met video, visuele elementen en geluid willen de kunstenaars een immersieve ervaring creëren. De ruimte zelf wordt geëxploreerd als een compositie van beweging en geluid. De perceptie van de toeschouwer staat centraal in dit experimentele onderzoek naar wat de rol van de toeschouwer kan betekenen in een voorstelling zonder performers.

**EN** Kaori Ishiguro and Anton Lambert met at the Artesis Hogeschool in Antwerp, where they worked together on Kaori's graduation project in dance. The encounter laid the foundation for the performance *HACHŌ* that the duo are currently working on. *HACHŌ* is an audiovisual and dance trip revolving around frequencies and fluctuations as found in, for example, heartbeat intervals, breathing, brainwaves or light cycles. The performance uses the visual and auditory frequencies with which we communicate in movement and sound. How can these elements move together, enter into a dialogue or create completely opposite dynamics?

Hachō is a Japanese concept, which can be translated as wavelength or fluctuation. It means that when one person's wavelength matches another person's, the communication between them is more natural: they feel comfortable with each other. But what makes people feel (un)comfortable? Why, for example, do the sounds of raindrops, rushing waves or rustling leaves make us feel calm? Scientifically speaking, this is due to "pink noise". Unlike white noise (a static sound, like a drone, fan or machine), pink noise is found in nature. In *HACHŌ*, Kaori Ishiguro and Anton Lambert want to evoke this ambivalence between comfortable and uncomfortable and play with the thin line between the two.

For this exhibition version of the Open Studios, Kaori and Anton developed a video installation based on their dance and sound material. But how do you translate a living performance into a static installation? By working with video, visual elements and sound, the artists want to create an immersive experience. The space itself is explored as a composition of movement and sound. The perception of the spectator is central in this experimental research into what the role of the spectator can mean in a performance without performers.

*Concept & creation: Kaori Ishiguro & Anton Lambert – Choreography & dance: Kaori Ishiguro – Sound: Anton Lambert – Video: Ely Chevillot, Camille Sultan, Carol Van Hemelrijk (Keep Living) – Material design & advice: Jackson Shallcross-Platt – Commissioned and co-produced by: workspacebrussels*



**What is your favourite cocktail?**

Moscow mule

**What is the best city to visit on foot?**

Kyoto

**What is the last book you read?**

世界は美しいと 詩集 (The World is Beautiful Poems) by Hiroshi Osada

**What do you wish you would do more often?**

Remember my dreams

Say I love you to my dearest

**Can you share a recent note?**

Take as many deep breaths as your age

Close your eyes

Count to twelve and open your eyes

The world is lush

**What would you do for a living if you were not an artist?**

Tea ceremony master

**KAORI ISHIGURO** began practicing modern dance and ballet at an early age in Japan. After graduating from Japan Women's College of Physical Education, she moved to Belgium in 2016 to study contemporary dance at the Royal Conservatory of Antwerp, where she graduated in 2019.

Her artistic practice started from questioning her position as a dancer, away from dance companies and the focus on technique. She searches for a new movement language, based on more simple, human movements, with repetition and small changes. She researches how to break/move the boundary between spectators and performers, not in an obvious way of interactive performances, but rather to create a shared feeling of being there and then, in the same moment.

Kaori believes it is important that we re-recognize that we are all in the same 'one' moment and from there on, she tries to emphasize the reality of 'here and now'. Her work consists of immersive pieces that explore how the audience can gradually become aware of their mutual entanglement. By looking at the others, they can acknowledge themselves.

Since 2018 Kaori has created several performances, including *Last, First* (2018), *YumeUtsuTsu* (2018), *NONAI* (2019) and *1/f on an interval bounded away from both zero and infinity* (2019); *HACHŌ* is the continuation of this project. As a dancer/performer she has worked with choreographer Francesca Chiodi Latini for *JARDIN POILU*, which premiered in September 2020.

**ANTON LAMBERT** started playing music at the age of six. He began by playing the cello, mainly focusing on classical music. Later he moved on to the double bass, which led him to jazz and improvised music. He graduated from the Bachelor in Jazz at the Royal Conservatory of Antwerp in 2020. He is currently doing his masters on double bass with Nathan Wouters and studied electronic music composition with Jorrit Tamminga and Andrew Claes, focusing on Pure Data programming and live electronics.

Besides his practice as a double bass player in music ensembles such as de zwarte zusters and The One Frame Movement, he collaborates on inter-disciplinary projects as an electronic musician and composer; accompanying theatre and dance performances as a musician or creating sound installations for multi-media artworks. His electronic music is based on the principles of sound synthesis and on sound in relation to sound object, inspired by theories of Pierre Schaeffer. He works with recorded sounds and manipulates them, until the origin of the sound is barely recognizable and becomes a musical element. He focuses – through psychoacoustic theory – on the physical sensations people experience and the emotional effect they have on them. His compositions are mostly inspired by real-life sounds and noises, which he moulds and modifies; creating spatial soundscapes that trigger the imagination and ears to listen on a different level. His assemblages consist of recordings taken throughout his daily life – some of them were recorded in Java (Indonesia) during his residency there in 2019.



**What is the best city to visit on foot?**

Santiago de Compostela

**If your life were a movie, what song(s) would be the soundtrack?**

I would go for the whole album *The Black Rider* (Tom Waits)

**Who do you turn to when in doubt?**

Google

**What is the most special library you know?**

Soundcloud

**What is your favourite cocktail?**

I'm not much of a cocktail drinker honestly, but I have a friend from Estonia whose family makes their own flavored vodka called NOBENAPS; they have one with rhubarb and one with black current/berries (both strongly recommended). It's all organic and the fruits come from some mystical place deep in Estonia's forests. This mixed with some tonic and a few mint leaves is a true pleasure.

4.

## KAAISTUDIOS LEVEL +4

PENTHOUSE

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### CECILIA LISA ELICECHE & LEANDRO NEREFUH HAITI O AYITI

videos, 2021  
22'53", loop

**NL** In 2019 creëerden Cecilia Lisa Eliceche en Leandro Nerefuh *Haiti o Ayiti*, een dansvoorstelling ter ere van Ayiti, haar rijkdom, haar dansen en haar goddelijke inwoners. De voorstelling in Brussel moest omwille van Corona tweemaal op rij uitgesteld worden. De kunstenaars creëerden intussen een website waarop je een schat aan videomateriaal en teksten kunt vinden. We nodigen je dan ook graag uit om er na de expo naartoe te gaan: [www.haitioayiti.com](http://www.haitioayiti.com). Tijdens de Open Studios delen de kunstenaars enkele van de video's met jullie.

Rose-Myrtha Fortuna Dorsant, die normaal gezien het nagesprek bij de voorstelling had geleid, komt naar Brussel en creëert een altaar bij de video. Samen met haar voorouders nodigt Rosemyrtha jullie uit voor een intiem ritueel waarbij eet- en plegoffers worden gebracht aan de grote goddelijke oergeesten van Damballah en Ayido Wedo. Bezoekers die graag willen bijdragen worden aangemoedigd om melk, witte bloem, witte rijst of witte eieren mee te brengen naar het ritueel. We vragen nadrukkelijk om het ritueel met eer en respect binnen te treden en Rosemyrtha niet aan te spreken. Ayibobo!

**De offerrituelen vinden plaats op:**

- donderdag 15 april van 14 tot 15u
- vrijdag 16 april van 19 tot 20u

**ROSE-MYRTHA FORTUNA DORSANT** was born in Ayiti in 1996. The name Rose-Myrtha is a conjunction of the words *Rosaceae* and *Myrthaceae*. *Myrthaceae* is a plant family consisting of herbs and plants such as myrtle, bay rum tree, clove, and eucalyptus. It is noticeable that within these plants reside powerful healing qualities. *Rosaceae* is another plant family, containing herbs, shrubs, and trees, with equally powerful healing qualities, but more so they are known for their beauty. The colliding of these two conjure the essence, the soul and the spirit of Rose-Myrtha. A powerful being with healing qualities, passionate by aesthetic pleasure. A passion that she transfigures in her work as an art curator, healer and plantwoman. As a survivor of sexual, racial and physical violence she realized the importance of aligning herself with the afro-feminist struggle and engaged herself as a member of Mwanamke, a Belgian afro-feminist collective. Being surrounded by beautiful women, with such a vast source of knowledge, stimulated her even more to broaden her research on topics such as racism, imperialism, decolonisation, African history, gender inequality, and sexism. Aged 19 she founded her own non-profit organization Kuchukua Hatua vzw, with which she aims to generate, boost and bundle inner strengths to transform

**EN** In 2019, Cecilia Lisa Eliceche & Leandro Nerefuh created *Haiti o Ayiti*, a dance performance in honour of Ayiti, its richness, its dances and its divine inhabitants. The performance in Brussels had to be cancelled twice in a row because of Corona. In the meantime, the artists created an online treasury of videos and texts. We would like to invite you to visit it after the expo: [www.haitioayiti.com](http://www.haitioayiti.com). During the Open Studios the artists share some of these videos with you.

Rose-Myrtha Fortuna Dorsant, who normally would have led a discussion after the performance, has come to Brussels to create an altar to the video. Together with her ancestors, Rosemyrtha invites you to an intimate ritual during which food offerings and libations will be given to the great divine primordial spirits of Damballah and Ayido Wedo. Visitors who wish to contribute are encouraged to bring either milk, white flour, white rice or white eggs to the ritual. Please enter the ritual with honor and respect, and do not address Rosemyrtha during the rituals. Ayibobo!

**The offering rituals take place on:**

- Thursday 15 April from 2 to 3pm
- Friday 16 April from 7 to 8pm

them into sustainable development within our societies. Art for her is the perfect weapon to accomplish this. Curating spaces as centres of knowledge, healing, joy and exploration. Rose-Myrtha organised and curated her first art exhibition in 2016, the 'African Contemporary Art Exhibition' in Brussels, followed in 2017 by the 'Sankofa' exhibition, in which she showcased pre-colonial art, to debunk the notion that African societies did not have a civilisation before colonisation. In 2019 the 'Healing through art exhibition' focused on destigmatizing the taboos surrounding mental health, and spreading awareness of the impact of racism on mental health. In 2021 she invited 7 artists to join her on a journey into the erotic, meditating on the speech of Audre Lorde: 'uses of the erotic, the erotic as power.' During this journey, Kuchukua Hatua organized its first artist residency, consisting of workshops, rituals, times of joy and relaxation. The fruits of this journey are exhibited in September 2021 in the exhibition 'Honor&Respect, The deobjectification of black femininity through the power of the erotic'. In 2018 Rose-Myrtha graduated with a bachelor in 'Agogische Wetenschappen' at the university of Brussels. In 2021 she will graduate with a master in Environmental science at the university of Antwerp, Ayibobo!



**CECILIA LISA ELICECHE** (1986, Argentina) is a dancer, choreographer and dance advocate traversed by more than 500 years of colonialism and its open wounds. She is fascinated by the endless potential of the body and movement and conceives dance as a site to experiment and practice otherwise. In the past, she created the group choreographies *Cow's Theory* and *Unison*, as well as an ongoing series of Dance Concerts and Dance Offerings. She studied at P.A.R.T.S. (Brussels) and DAS Choreography (Amsterdam).

**The best city to visit on foot is...**

Port-Au-Prince

**What is the last book you read?**

*El Tren del Olvido* by Moira Ivana Millan

**What part of pre-pandemic life do you miss the most?**

The presence of my father in this realm of existence

**Is there a hidden spot in Brussels you'd like to show everyone?**

The statue of Peter Pan at park Edmond

**Who do you turn to when in doubt?**

Inward into the cosmos and forward into the past

**Can you share a recent note you've taken?**

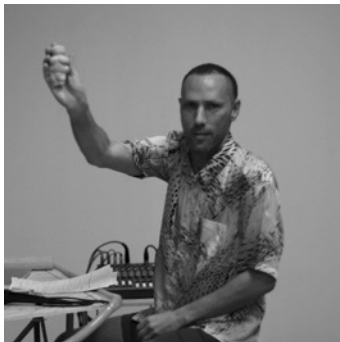
Abolish white supremacy

**What is the most special library you know?**

They are living libraries: Egbomy Nancy de Souza, Jean Daniel Lafontant, Moira Ivana Millan...

**What would you do for a living if you were not an artist?**

Farmer/botanist



**LEANDRO NEREFUH** (1975, Brazil) is an artist self-inscribed in the Brazilian legacy of constructivism tabaréu. Devising a method of formal translation of historical materials to performances, lectures, publications, exhibitions and agitprop experiments, Nerefuh moves through an ambiguous territory between academic discourse and artistic creation. He is also a co-founder of PPUB – Partido pela Utopia Brasileira, a political party active in Brazil, Paraguay and Uruguay.

**Do you have a favourite cocktail?**

Catuaba

**If your life were a movie, what song(s) would be the soundtrack?**

The future sound of soca

**What do you wish you would do more often?**

Go to the amazon forest

**The best city to visit on foot is...**

Sao Paulo

**What is the last book you read?**

*Krik? Krak* by Edwidge danticat

**Who do you turn to when in doubt?**

The spirits

**What is the most special library you know?**

Mario de Andrade Library, Sao Paulo

**Do you have a hidden skill?**

Speak in tongues

**What would you do for a living if you were not an artist?**

A Writer or Seamstress

5.

## WORKSPACEBRUSSELS LEVEL +1

LIBRARY

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### SHERVIN KIANERSI HAGHIGHI THE IMAGINERY INDEX

video, 2021 (new creation)  
10'32"

**NL** *The Imaginary Index* is een nieuw werk in de reeks *INVISIBLE SOUND, Mapping architecture through sound*. Samen met beeldend kunstenaar Christian Hansen onderzoekt Shervin Kianersi Haghighi in deze reeks hoe je de onhoorbare en verborgen geluiden van een gebouw kan registreren. Elk gebouw heeft een geschiedenis en een geheugen. Verhalen en objecten uit het verleden leven verder via personen en objecten in de toekomst.

In hun onderzoek focussen de kunstenaars op één essentieel element van een gebouw, zoals de vloer, de muur of het plafond, om het verhaal en het onzichtbare geluid van dat gebouw te archiveren en in kaart te brengen. Het zichtbaar maken van het onzichtbare zorgt ervoor dat we het verleden kunnen vormgeven en de toekomst kunnen verbeelden en herdenken, om samen nieuwe verhalen te creëren.

*The Imaginary Index* is een video die afgelopen week werd gemaakt in workspacebrussels en de Kaaistudio's. Met deze 'denkbeeldige index' wil Shervin Kianersi Haghighi zowel de zichtbare als onzichtbare ruimtes van de gebouwen in kaart brengen. De gebouwen worden niet gedefinieerd 'in' of 'als' deze index, maar ergens 'binnenin'. De index is in principe eindeloos, want ze probeert de gebouwen als een entiteit in kaart te brengen.

De oefening lijkt op een duet: er ontstaan verhoudingen tussen ruimtes onderling, maar ook tussen zichtbare en onzichtbare of verloren gegane ruimtes. Echo en herhaling zijn belangrijke elementen in het werk: ze creëren een afgrondelijke fuga binnen de denkbeeldige index van de gebouwen.

*The Imaginary Index* werd gemaakt in opdracht van workspacebrussels voor de Open Studios van april 2021. Shervin Kianersi Haghighi werd uitgenodigd om deel te nemen aan de expo door Kim Snauwaert en Anyuta Wiazemsky Snauwaert. Zij zijn in 2021 en 2022 *associated artists* bij workspacebrussels en co-cureerden een deel van de expo.

**EN** *The Imaginary Index* is a new work in the series *INVISIBLE SOUND, Mapping architecture through sound*. In this series, Shervin Kianersi Haghighi, together with visual artist Christian Hansen, explores how to register the inaudible and hidden sounds of a building. Every building has a history and a memory. Stories and objects from the past live on through people and objects in the future.

In their research, the artists focus on one essential element of a building, such as the floor, the wall or the ceiling, to archive and map the story and the invisible sound of that building. Making the invisible visible allows us to shape the past and imagine and rethink the future, creating new stories together.

*The Imaginary Index* is a video that was made last week in workspacebrussels and the Kaaistudios. With this 'imaginary index', Shervin Kianersi Haghighi wants to map out both the existing and the invisible spaces of the buildings. The buildings are not defined 'in' or 'as' this index, but somewhere 'inside' it. The index is in principle infinite, for it attempts to map the buildings as an entity.

The exercise resembles a duet: relationships arise between spaces, but also between visible and invisible or lost spaces. Echo and repetition are important elements in the work: they create an abyssal fugue within the imaginary index of the buildings.

*The Imaginary Index* was commissioned by workspacebrussels for the Open Studios in April 2021. Shervin Kianersi Haghighi was invited to participate in the expo by Kim Snauwaert and Anyuta Wiazemsky Snauwaert. They are associated artists at workspacebrussels in 2021 and 2022 and co-curated part of the expo.



**SHERVIN KIANERSI HAGHIGHI** is an artist and researcher based in Brussels. In her work, she makes use of 'invisible performances and actions' to investigate the automatic gestures and behaviours that we employ in our daily routines. She focuses in particular on concepts that articulate a perceived deficiency, such as slowness, failure or laziness, and seeks to question the hierarchy of experience that these concepts present to us. Her works mostly take place in non-art spaces in the public sphere, where people do not normally expect to experience Art.

**What is your favorite cocktail?**

old fashioned

**What is the best city to visit on foot?**

Lisbon

**What is the last book you read?**

Rusty Brown - Chris Ware

**If your life were a movie, what song(s) would be the soundtrack?**

Galina Ustvolskaya - Piano Sonata 6

**What do you wish you would do more often?**

practicing the cello

**What part of pre-pandemic life do you miss the most?**

travelling

**Is there a hidden spot in Brussels you'd like to show everyone?**

sewer museum, not sure if it's hidden

**What is the most special library you know?**

my dear friend marco scott's library. he is an art historian and has a unique collection of artists' books

**Do you have a hidden skill?**

drawing

**What would you do for a living if you weren't an artist?**

farming

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## **THE BODY ELECTRIC / KURT VANDENDRIESSCHE & SIBRAN SAMPERS ANALOGON**

installation, 2021 (new creation)

**NL** Sinds midden maart werken Kurt Vandendriessche en Sibran Sampers in het atelier van workspacebrussels aan een schaalmodel van het bassin van de Brusselse rivier de Zenne. Het is een zoektocht met vallen en opstaan, waarbij het duo probeert om een levend microlandschap te creëren dat zichzelf in stand houdt.

De installatie is opgebouwd als een cybernetisch toestel dat bestaat uit een hydraulisch systeem en een tafelgrote container om sedimenten te weerhouden. Gruis en grondlagen worden tijdens de hele werkperiode met regelmaat aan het systeem toegevoegd. Het systeem zelf functioneert als een waterklok of 'clepsydra'. Ruim 1800 jaar lang was de waterklok het enige apparaat dat de tijd accuraat kon meten, tot in de zeventiende eeuw het pendulum werd uitgevonden. Het is tevens het eerste cybernetische toestel ooit dat door mensen werd bedacht. Het kernconcept van de cybernetica is 'circulaire causaliteit' gebaseerd op feedback, waarbij de output van bepaalde acties wordt gebruikt als de input voor verdere actie.

*Analogon* is een performatieve installatie die een gereguleerde stroom van materialen synthetiseert door middel van elektrolytische processen. Deze verhogen de vorming van rotsachtige sedimenten, wat leidt tot een schaalmodel van een vlakte. Kleine waterstromen doorklieven deze basislaag en weven een ingewikkeld patroon van erosie. De uiteindelijke afdruk is een analogie van het Zenne-landschap, de bronomgeving van Brussel.

Als toeschouwer kun je de installatie bezoeken, maar je wordt nadien ook uitgenodigd om de ontwikkelingen thuis te volgen via livestream, als een webcam die een zwerm vogeljongen ziet uitbroeden en groeien. Kurt en Sibran zijn benieuwd naar de filosofische gedachten, inzichten of referenties die het gebeuren kan oproepen. Hoe kunnen deze basismaterialen, terwijl ze bewegen en vorm geven aan de omgeving, het spectrum van onze gedachten en ideeën verbreden en inspireren?

Het is een uitnodiging om te observeren en te mediteren bij het kijken naar een eenvoudig natuurkundig proces, de cyclus van grond en water dat stroomt, stremt en onze geologische omgeving opnieuw vorm geeft. En om de middelste wereld, onze antropocentrische stratosfeer, te definiëren door middel van een fictie van materie: het analogon.

**EN** Since mid-March, Kurt Vandendriessche and Sibran Sampers have been building a scale model of the basin of the Brussels Zenne river in an atelier of workspacebrussels. It is a quest of trial and error, in which the duo tries to create a living micro landscape that sustains itself.

The installation is built as a cybernetic device consisting of a hydraulic system and a table-sized container to retain sediments. Grinds and substrates are added to the system regularly throughout the work period. The system itself functions as a water clock or 'clepsydra'. For over 1800 years the water clock was the only device that could accurately measure time until the pendulum was invented in the 17th century. It is also the first cybernetic device ever devised by humans. The core concept of cybernetics is 'circular causality' based on feedback, where the output of certain actions is used as the input for further action.

*Analogon* is a performative installation that synthesises a regulated flow of materials through electrolytic processes. These processes enhance the formation of rocky sediments, generating a scale model of a plain. Small water currents carve through this base layer and weave an intricate pattern of erosion. The final imprint is an analogue of the Zenne landscape, Brussels' root environment.

As a spectator, you can visit the installation, but you are also invited afterwards to follow the developments at home via a livestream, like a webcam watching a flock of nestlings hatch and grow. Kurt and Sibran are curious about the philosophical thoughts, insights or references that the event might evoke. How can these basic materials, as they move and shape their surroundings, broaden and inspire the spectrum of our thoughts and ideas?

It is an invitation to observe and meditate in watching a simple physical process, the cycle of soil and water flowing, curdling and reshaping our geological environment. And to define the middle world, our anthropocentric stratosphere, through a fiction of matter: the analogon.

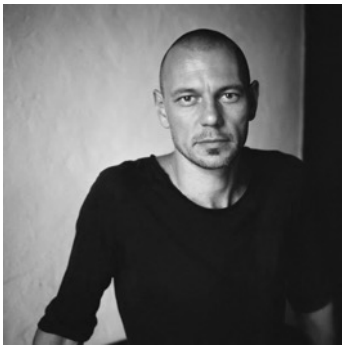
The collective **THE BODY ELECTRIC** was founded in 2017 by visual artist Sibran Sampers, performance artist Kurt Vandendriessche and sound artist Jürgen de Blonde. They also call themselves a 'neo-alchemical research group', based on the desire to reinterpret the metaphysical and scientific intentions of alchemical practice in their projects and research. Can that practice function as the foundation for a new ontology or existential holism?

To refresh, alchemy is an ancient branch of philosophy and is also seen as a form of protoscience. The goal of alchemy was multifaceted: the purification and fusion of materials, the transformation of base metals into precious ones, the development of medicinal elixirs, and ultimately the perfecting of the human body and soul, the attainment of knowledge and wisdom.

The installation that Kurt Vandendriessche and Sibran Sampers are developing in workspacebrussels is the fifth artwork of the collective.



**SIBRAN SAMPERS** (1991) is a visual artist. His installations, objects and performances are characterised by a strong fascination for nature, history and landscape. Recurring elements are recycled materials and animal products such as fur and feathers. Fictitious ethnic references pop up in the form of pastiches.



**KURT VANDENDRIESSCHE** (1975) is an actor, dancer, performer and scenographer. He has worked with Charlotte Vanden Eynde, Dolores Bouckaert, Jan Fabre / Troubleyn, Jan Decorte and Emio Greco, among others. In 2012 he played one of the main roles in *WELCOME HOME*, Tom Heene's debut film, which was selected for the Venice International Film Festival.

**What is the last book you read?**

*Microbia* by Eugenia Bone, a middle-aged woman's autobiographical account of her venture into acquiring a Ph. D. in biology – through a precuring interest in fungi – and discovering the remarkable beauty, intrinsic peculiarities and underlying importance of the microscopic realm on our everyday life.

**If your life were a movie, what song(s) would be the soundtrack?**

Klaus Schulze's *Irrlicht*, *Tubular Bells* by Mike Oldfield, *Olé* Coltrane and a lovable Elizabeth Cotten to keep me going.

**What do you wish you would do more often?**

Encounter strangers in surprising profound ways.

**Is there hidden spot in Brussels you'd like to show everyone?**

The old maintenance tunnels underneath the railway line between the Brussels-Midi and Brussels Kapellekerk station – off limits, but curiosity knows no bounds. There's nothing there but similar rooms, brick walls with curved ceilings not higher than 1m20, one after the other, like a secret cave constructed in the heart of the city. To make it more exciting, one should crawl through, holding up nothing but a lighter.

**Who do you turn to when in doubt?**

My garden.

**Can you share a recent note?**

1. 4:50 - 5:12
2. 17:44 - 18:08
3. 18:40 - 19:00
4. 25:32 - 25:55

**What is the most special library you know?**

The Puratos Sourdough Library in Sankt Vith, which stores a collection of world's oldest and best sourdough cultures.

**Do you have a hidden skill?**

Composing music.

**What would you do for a living if you were not an artist?**

Tree surgeon.