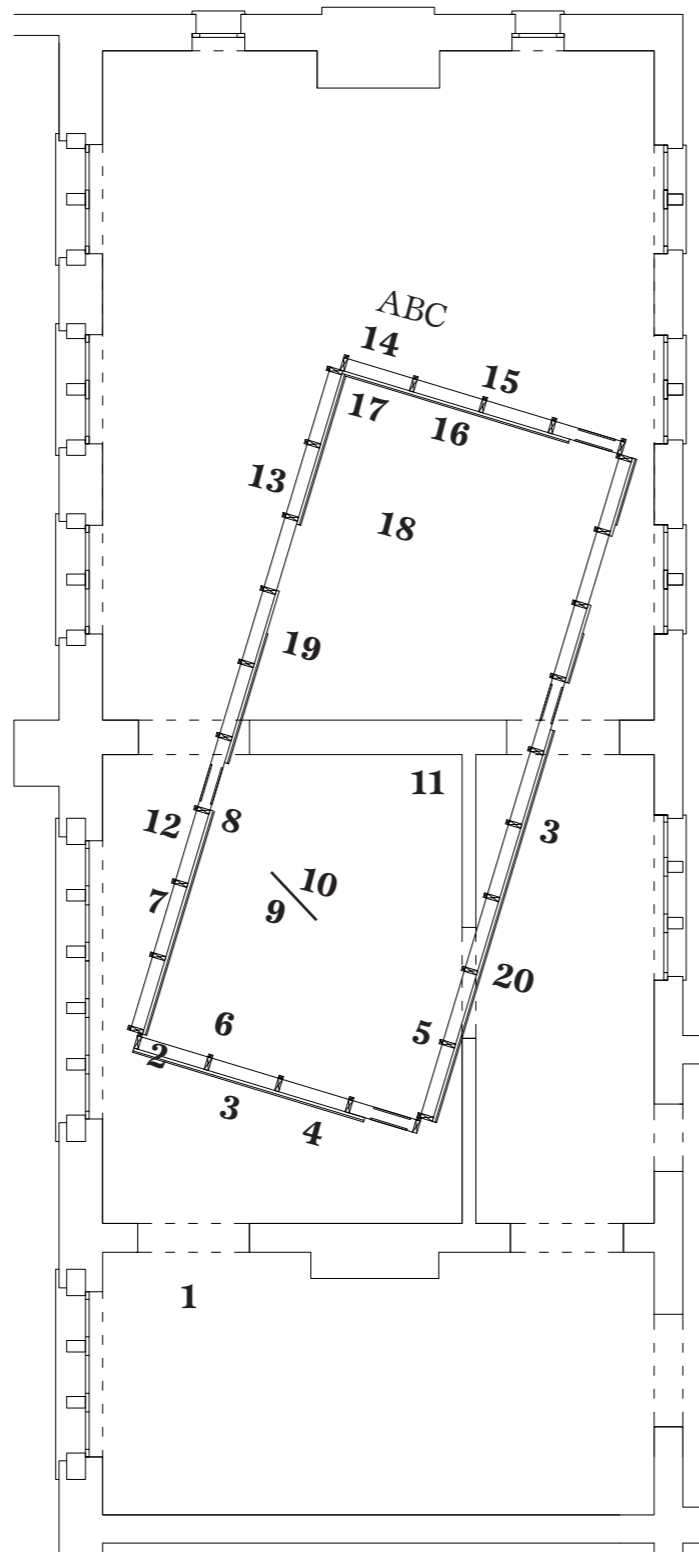


A discursive program will be organised within the exhibition setting hereby activating *Onder ons*. On these occasions Henrique Nascimento and Army of Love & Casco will have a conversation with local organisations regarding the construction of contemporary values. These moments will be open to the public.

- 1 Kasia Fudakowski, *You've found paradise*, 2014, carpet
- 2 Olivier Goethals, *in & out & in & out, again*, 2017, installation
- 3 Marina Pinsky, *Polar*, 2016, wallpaper
- 4 Kasia Fudakowski, *Über Alles, die plicht*, 2014, ceramic
- 5 Billie Zangewa, *The Love Generation*, 2008, silk tapestry
- 6 Jef Geys, *Kempens Informatieblad: Special Edition New York*, collage
- 7 Jef Geys, *!Vrouwenvragen?*, 1965, wax, pvc
- 8 Monica Bonvicini, *The Beauty You Offer Under the Electric Light*, 2016, bronze
- 9 Martijn Hendriks, *Untitled Black Video*, 2016, video
- 10 Henrique Nascimento, *JOB BOX*, 2015, toolkit
- 11 Atelier Van Lieshout, *Sawmill model*, 2013, AVL/S 68, steel, artificial leather
- 12 Gerard Herman, *Me again*, 2015, wood and plastic
- 13 Raffaella Crispino, *Untitled (Jouy)*, 2015, graphic pen on printed fabric
- 14 Alternierend op de televisie (a-b-c-b-a-b-c-b)
 - A. Wermke / Leinkauf, *Symbolic Threats*, 2015, video
 - B. Lara Ögel, *Home Dream*, 2016, video
 - C. Jos de Gruyter & Harald Thys, *Parallelogram*, 2000, video, collectie M HKA
- 15 Jef Geys, *!Vrouwenvragen?* (Japans, Nederlands, Frans), 1965, edition on graph paper
- 16 Apparatus 22, *Untitled (3) and Untitled (5)*, 2015–2016, hand dyed leather with laser inscription
- 17 Apparatus 22, *Erratick Statistics (unassigned 1)*, 2015, *Erratick Statistics (Eva)*, 2016, *Erratick Statistics (unassigned 3)*, 2017, wood, leather
- 18 Kasia Fudakowski, *Masterbed including 'Sie Habe es Sich Verdient'* ceramic, 2014, staal, keramiek, piepschuim
- 19 Atelier Van Lieshout, *Drill*, 2014, AVL/S 64, fibreglass
- 20 Mika Rottenberg & Jon Kessler, *SEVEN (Cecil)*, 2012, mixed-media, Collectie Famille Servais



ONDER ONS

Billie Zangewa, Atelier Van Lieshout, Jos de Gruyter & Harald Thys, Marina Pinsky, Wermke & Leinkauf, Jef Geys, Lara Ögel, Apparatus 22, Kasia Fudakowski, Martijn Hendriks, Mika Rottenberg, Raffaella Crispino, Henrique Nascimento, Olivier Goethals, Army of Love & Casco, Gerard Herman and Monica Bonvicini.
A collaboration between the artists, Evelyn Simons and Isabel Van Bos.

***Onder ons* researches the living room as a producer and gatekeeper of cultural values in the past, present and future.**

The exhibition concept departs from the historical context of the former provincial council hall of Limburg – completed by architect Paul Saintenoy in 1906 – in which CIAP operates today. Different types of decorations (paintings, medallions, commemorative plaques, bas-reliefs, stucco and bronze statues) reminded its visitors and lawmakers of the values for a good citizen.

In the 1950s, the province integrated a moralistic polyptych in stained glass representing a postwar society. In the centre it depicts the (ideal) family as the cornerstone of society surrounded by references to social engagement, charity, solidarity and the position of men in a catholic community. On the left it glorifies labour through agriculture, mining and heavy industry. On the right it stresses the importance of education and culture.

The overall function of this public building changed over time. Today it houses and therefore functions as an institute for contemporary art, a place one associates with a constant questioning of moral values, both traditional and contemporary. But it is noteworthy to question to what extent this so-called critical stance is effective as opposed to the fixed dominance and top-down atmosphere of this historical building.

Considering that political, economical and moral ideologies are inherent to the socio-economical class one is born into, a conventional middle-class living room is mimicked in the art center's historic chambers. This private domestic setting symbolizes a place where contemporary values are introduced, understood and

passed down through generations. It counts as the most prominent context in which family members are both consciously and unconsciously educated about right and wrong, proper moral decision-making skills and well-developed social morale.

There is an apparent shift regarding moral standards since the 1950's. Where matters related to gender, equality, education, culture, labour and the family as a whole once were dominated by traditional belief systems such as religion - today they are constructed within an illusion of free choice. Technological algorithms shape the world around us based on preferences. The promise of openness that entailed the beginning of the internet, is therefore only further reinforcing a tunnel vision of our existing socio-economically determined ideologies.

Artists from diverse backgrounds, exploring the origin of ethical values in a range of subject matters, were invited to take part in this immersive atmosphere reminiscent of a *Gesamtkunstwerk*. *Onder ons* hereby reflects on the correlation between ethics and technology; ethics and social structures and ethics within a neoliberal capitalist society. The living room aims to ignite a mirroring effect on the visitor: attracted by a sense of recognition, one is invited to reflect upon personal sets of values and how these were acquired.

You've found paradise (1) by **Kasia Fudakowski** welcomes the viewer with the alluring but unrealistic promise of the ideal and cozy nest, generally used as promotional talk by real estate agents. The fact that the bright and kitschy carpet is being soiled over the course of the exhibition, manifests itself as a sobering of that unachievable dream. This work introduces the domestic atmosphere created with **Olivier Goethals'** scenographic intervention *in & out & in & out, again* (2), transforming the monumental chambers of CIAP. Goethals entered into a dialogue with this historic context through a game of reversions and mirroring effects, resulting in a confusing spatial experience for the viewer. It is partially covered with **Marina Pinsky's** wallpaper *Polar*, to jointly pose the question on how architecture can exercise influence over its users. *Polar* portrays both old and new power institutions in nostalgic, and almost childlike imagery. The placement of local institutions such as the Sint-Gillis Prison (Brussels) and the Brussels Palace of Justice next to globalistic and therefore less accessible organisations such as the NATO headquarters and the European Parliament, suggests a thought-provoking comparison. To what extent do these anonymous and invisible institutions impose top-down values and ethics upon us?

A ceramic plate with the inscription *Über Alles, die Pflicht* (4), equally a work by **Kasia Fudakowski**, stresses the importance of having a sense of duty to meet the expectations that are associated with being a good citizen. Work ethic is a recurring theme in this exhibition, an urgent reminder of our ever-increasing work pressure and the subtle disappearance of our free time - which in itself is becoming more and more work-related.

In the first living space a silk tapestry by **Billie Zangewa** called *The Love Generation* (5) depicts an idyllic family scene. Taking care of children continues to be primarily associated with motherhood and femininity. The artist, who is from Malawian descent, often addresses this topic in combination with the questioning of the position for women of colour in an (art) world that is dominated by white men.

!Vrouwenvragen? (7) by **Jef Geys** shows a long list of questions that deal with the positioning of women in the society. Geys started this project in the sixties, when he was a teacher at the Rijksmiddelbare school in Balen. The questions, which the artist collected from books and magazines, were meant to trigger debates with his students. Since then, Geys has repeatedly executed these women's questions on diverse carriers and in different

dimensions. Unique works and editions tend to be exhibited alongside each other. This version on a wax table cloth is a playful nod to the stereotypes of traditional female role patterns. The *Kempens Informatieblad: Special Edition New York* (6) offers contextual information about the work. Combined with a Dutch and a French translation on grid paper equally presented in the exhibition (15), this Japanese version opens up another contemporary and urgent debate. Feminism is understood as the social movement that advocates equality between women – unregarded her social, economic or cultural background – and men. This proclaims a certain universality that actually shouldn't be self-evident, especially if we take into account the cultural differences through which feminism can manifest itself within a certain society or community. Consequently, the Western dominance within this discourse is slowly being undermined.

A computer screen shows *Untitled Black Video* (9) by **Martijn Hendriks**; a dark still image with a silence that is almost haunting, only displaying subtitles that reveal comments on Saddam Hussein's violent execution. The original illegal recordings of this charged event quickly went viral in internet chatrooms, but are presented here by Hendriks without image or sound to question the consequences of our constant exposure to violence. The internet has a tendency to make a spectacle out of this kind of occurrences, which creates a certain distance that allows for a comfortable experience without being affected by what we see.

Equally displayed on the table is **Henrique Nascimento's** *JOB BOX* (10); a playfully looking toolkit containing everything to create or rather claim your own job. The artist himself describes it as a hacking of corporate culture - as a militant reaction of resistance against multinationals; the growing fear for automatisations; the social stigma attached to unemployment and the reluctance towards potential alternatives such as the universal basic income. The *JOB BOX* therefore offers a *parasite economy* to provide people with the tools to obtain a self-employed and self-sufficient status within the traditional economic infrastructures in which we operate.

Monica Bonvicini's *The Beauty You Offer Under the Electric Light* (8), appears in the space as a light switch in bronze. In her research on societal control and male dominance, she comes to the unfortunate conclusion that these power structures even incorporate the architecture we inhabit, and even the language we naturally use within our daily lives. The switch says either ON or NO, but it seems the choice has already been made.

The thought-provoking art practice of **Atelier Van Lieshout** is centered around the invention of cynical and dystopian society models. *Slave-City* for instance, is AVL's most famous project and comprises an imaginary society obsessively striving for optimal efficiency and self-sufficiency by degrading its citizens to working slaves. The economic, social, educational and political system was completely and consequently conceived by the artist as a contemporary response to Plato's *Republic*. Rather than advocating free choice and individuality, *SlaveCity* focuses on collective work ethics by implementing a strict time management based on optimal productivity. *Sawmill model* (11) and *Drill* (19) are a continuation of this project. In their suggestion of functionality, they raise questions regarding our industrialised society in machines are slowly taking over control, placing humankind at its service.

On leaving the space, we discover in the left corner a work called *Me again* (12) by **Gerard Herman**. When pushing the red button, the carousel of passport photos of the artist himself is being activated: a playful and ironic take on the genre of the self-portrait. It offers a humoristic critique on the cult of self-representation almost transforming artists into marketed brands in a money-driven contemporary art world.

Equally attached to the scenography is *Untitled (Jouy)* (13) by **Raffaella Crispino**. This seemingly innocent and idyllic scene in a nostalgic *toile de jouy* is altered into a painfully charged image by colouring the depicted faces in black. Immediately we are reminded of our colonial past, and how this racism became institutionalised and even continues to be the cause of contemporary labour exploitation.

To reflect upon the role of the media in the construction of our ethics, a television shows an alternating selection of video's (14). **Wermke / Leinkauf** climbed the Brooklyn Bridge in New York at night time to replace the American flag with two big white flags. A sign of surrender? A symbol for peace? *Symbolic Threats* reveals how the American press deliberately generates mass hysteria, especially taking into account the existing paranoia and obsessions regarding security and surveillance in a post 9/11 United States. The sensationalism of the media is exposed through the editing of a diverse range of news fragments covering these facts, blurring the lines between reality and manipulation.

Lara Ögel departs from the belief that American television is of great influence for the values and ethics of the whole Western world, to select

the excerpts from different post-war American advertising clips that make up *Home Dream*. The repetitive and almost hypnotizing editing of domestic chores envisions the ideal woman as being devoted, home-loving and submissive - an entrenched division of roles that is gender-determined and still lures underneath the surface in many households.

Jos de Gruyter & Harald Thys' Parallelogram follows a rather transgressive family situation. A woman stares out the window. A man enters. Both stare at the window. Nobody talks. An estranging action takes place. Does this express certain secrets, a dysfunctional relationship or undigested frustrations? Jos de Gruyter & Harald Thys don't describe this situation in detail, but actually keep it open for the viewer to explore his/her own fears, to draw conclusions and to delve into unconscious emotions.

Untitled (3) and *Untitled (5)* are attractive and appealing leather pieces by **Apparatus 22 (16)**, displaying poems that talk about the tragic beauty that lies within our online representation. The prevalent aesthetics of social media platforms – more specifically Instagram – is deforming our perception of reality and altering certain beauty standards, infusing them with a virtual haze. *Erratic Statistics (17)* remind us of *conversation pieces* to trigger the debate regarding white supremacy in the world of fashion and beauty.

Kasia Fudakowski continues her real estate illusion by placing an inviting lounge chair in the space, containing a ceramic obstacle reading *Sie Habe es Sich Verdient* that actually prevents you from nestling yourself in the coach after a hard day's work. (18)

SEVEN (Cecil) (20) by **Mika Rottenberg & Jon Kessler** concludes the exhibition, a complex multimedia triptych including three video's and a range of props referring to them. One of the screens shows a sweat cabin called the Chakra Juicer. Seven performers take turns to execute useless labour in the cabin. Their sweat is collected and stored in the lab. This magical elixir, referring to Indian medicine, is subsequently shipped to the African savanna. After a joyful ritualistic reception, the sweat is given back to the Savanna, as a poignant reversal of our current reality in which the West operates on the sweat and exploitation of Africa.