

FOUR ROOMS FOR FIVE THOUGHTS

Herman Van Ingelgem & Chloé Op de Beeck

1. The sharing of thoughts is related to dancing. You can also call it thought movements.
2. Why do you want to tell someone what cloud you have seen?
3. The exchange of thoughts creates a state in which it is no longer clear who the sender is and who the receiver is.
4. The thoughts arise as if they were spontaneously in a mental space that exists between the two persons.
5. Does this space have a floor, a ceiling? How large is this space?
6. Can you touch that which is thought?
7. Objects are exchanged. This exchange is a dialogue, a game of associations, recognition, and formality.
8. Who determines the value?
9. What is the difference between an object, a thing and an item?
10. Objects, things and items can be traces of the past or artifacts of the present. They can refer to what is yet to come or even never will happen.
11. After a while, the objects no longer represent anything. They have become the conversation in itself.
12. Objects can be arranged. Every arrangement generates a new and different meaning. Language is a matter of arrangement and context.
13. Meaning does not have to be logical. Meaning is a matter of giving and receiving.
14. How do you deal with the fact that you yourself have to give meaning?
15. Houses change, they never remain the same.
16. Memories of lost architecture are transformed into drawings. Those drawings are passed on.
17. What prevails in the memory: the space, a detail, an event, the atmosphere?
18. The drawings are in turn translated into three-dimensional forms. These are installations.
19. 'You turn my memories into an installation. As such, it becomes possible to walk through them.'
20. Do you keep a memory alive if you share it with someone? Is the holding on to a memory not the same as killing it?
21. Making the drawing is not a reconstruction. Making the installations neither. They are translations. Translating is transforming one language into another. As a result, things get lost.
22. Gaps play a major role. They form new spaces. New spaces can accommodate new thoughts.
23. Do memories have an engine? Who or what drives the engine?
24. Why are almost all our sculptures performing sculptures? They seem to have a function.

25. Is ignoring this functionality equal to giving shape to freedom?
26. Creating is adding or removing material. Creating is transforming material. It is a dialogue.
27. Why do you like wood?
28. When we look at something together, a third pair of eyes spontaneously emerges. We take these eyes with us everywhere.
29. Looking together doubles the reflection.
30. Stories only exist when they are told.
31. Stories change every time they are told.
32. Our collective drawing starts from observation and remembrance. After a while, the drawing takes over. The autonomy of the image then comes to the fore.
33. Through the act of drawing, something emerges that resembles a mass. An substantial expression of observation and remembrance processes. These are mental images.
34. While we draw, we become observers of our own hand. Aside from the pleasure of the text, there is also the pleasure of the drawing.
35. The drawings can be read like a diary. They are records of individual or common experiences. In the drawing, our experiences are shared.
36. What is the difference between sharing and communicating?
37. Can we observe without language?
38. Drawing and thinking happens simultaneously. Both actions affect each other and feed each other.
39. Art history is a space. Art history is a memory.
40. Bodies sometimes seem to be empty shells.
41. Did you sleep well?
42. Each exhibition has an invisible counterpart. It is made up of everything that is not shown. It is the presentation of the absent.
43. How did we get here without a strategy or agreement?