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Fruits of Labour

Ever since the 15th century, landscape painting has been a dominant genre within visual art. Originating from the Dutch *landschap*, 'landscape' is not a substitute for the term 'nature'. It designates both a type of terrain that has been shaped by human intervention and an image that unfolds from the viewer's vantage point. The tradition of landscape painting is thus not only the depiction of an (artificial) idyll but also a genre that is crucial to consider what labour is – how it simultaneously shapes people and land. What forms of labour emerge when artists explore landscapes today?

In the immediate vicinity of MDD, around the turn of the 19th century, several artists migrated from the city to Latem to capture the social and artistic promise offered by the countryside and, more specifically, peasant life. Why this obsession with 'land', though? For the painters who settled in Sint-Martens-Latem, the notion of landscape stood in opposition to that of the city, as an antidote to the chaos of urban life and the sprawl of technological developments. For these painters, this landscape had a religious (or at least moral) component: the land – and, by extension, the farmer – symbolised "authenticity": the honesty of hard work and the perspective of a simpler life. But since the land is never fixed, neutral, or *natural*, neither was its depiction.

The different groups of artists who depicted the Leye region produced images that seem almost Arcadian: they are a sublimation of the portrayal of farmers and the land that they cultivate. Looking at the many villas that surround MDD today, we could go as far as to say that art was paramount in attracting the members of a new upper class to Sint-Martens-Latem. If artists can define the landscape by creating its pictorial image, they can do so *aesthetically* but also *structurally*: images play a decisive part in restructuring the social and infrastructural composition of the environment.

As always, one question remains: who is represented, on what terms, and to what end? Ultimately, *Fruits of Labour* posits the following: any depiction of land is a depiction of labour. Since both subjects are heavily loaded (both politically and culturally), an artwork that captures this tension tests the possibilities of *representation* itself. Representation has a political and an aesthetic meaning – the representation of landscapes is subject to both.

Laurens Otto
curator MDD

Simon Boudvin

MOTEUR 02 (Cirey-les-Pontailiers), 2015

Restored Bernard D1 motor, text
Courtesy of the artist and
Galerie Jean Broilly, Paris
Produced by CRAC Alsace

Simon Boudvin looked into the 1920s Bernard engines. Their simplicity and versatility once made them crucial for farming, powering home-made tractors, saws, compressors and water pumps. Boudvin got in touch with a community of fervent collectors to acquire the D1 model – the first Bernard engine, produced between 1920 and 1929. After restoring the engine with the help of a retired mechanic, he modified it slightly, and turned it into a gleaming sculpture, a slow-breathing “bachelor machine”.

Simon Boudvin (1979, Le Mans, France) studied at the École des Beaux-arts de Paris in the studio of Giuseppe Penone and at the École d’architecture de Paris-Malaquais. After teaching in various art and architecture schools, Boudvin joined the École nationale supérieure de Paysage in Versailles in 2018. His work has developed through exhibitions, collaborations and publications. Every piece has developed from the exploration of a territory. One of the particularities of Boudvin’s work is his consideration of the ground.

Andrea Büttner

Kunstgeschichte des Bückens, 2021–2023

Dual slide show with 35 mm slides,
80 slides per side
Courtesy of the artist, Galerie Tschudi,
Zuoz and Hollybush Gardens, London

The slide projection *Kunstgeschichte des Bückens* (*Art History of Bending*) arranges art-historical portrayals of tasks commonly regarded as menial labour, including gathering, harvesting, mending, processing, washing, and tending to children. The images include what are now iconic works (such as Gustave Courbet, Paul Gauguin, Hans Holbein, Jean-François Millet, Camille Pissarro) as well as works ranging from artefacts from ancient Egypt, Roman mosaics and miniatures from the Middle Ages, to photographs from the mid-19th to mid-20th century.

Since the early 2000s, Andrea Büttner has collected images and started to create work on subjects such as labour, poverty, shame, forms of coexistence and belief systems that have had a far-reaching impact on society, whether religious or secular in nature. Her work poses fundamental questions about the relationship between intimate artistic production and public exposure, mechanisms of representation, and ascriptions of value in art and society.

Andrea Büttner (1972, Stuttgart, Germany) lives and works in Berlin. Büttner is a professor of art in the contemporary context at Kunsthochschule Kassel, and has received a PhD from the Royal College of Art, London. Her research-based works focus on wide-ranging themes such as poverty, shame, work, craft, religion, the ascription of value, vulnerability, community, botany, philosophy, and art, which she examines in terms of the ambivalent tension between aesthetics and ethics.

Mbukw Kimpala, Ced'art Tamasala, Jérémie Mabiala (CATPC)

- 3.1 *Résistant déporté et incarcéré (Kimbangu), 2022*
- 3.2 *Résistant déporté et incarcéré (Les révoltés de Kilamba), 2022*
- 3.3 *Résistant déporté et incarcéré (Lumumba), 2022*

Cotton thread, palm nut/cocoa transportation sack
Courtesy of the artists and KOW, Berlin

CATPC's artworks are cathartic vessels that absorb the pain and evil of the ongoing disaster of colonialism, while also acting as objects of hope and repair. The series *Résistant déporté et incarcéré* shows three different resistance fighters, portrayed on transportation sacks – the very vessel of ongoing economic extractivism. CATPC defines art as a living force borne of a sacred Earth, and art-making as a sacred endeavour. This endeavour is central to the community's attempts to recuperate the knowledge of its ancestral lands and its desire to forge more regenerative relationships between art, culture, economy, and ecology.

Since its foundation in 2014, CATPC has been steadily making art, using its income to purchase ancestral lands once confiscated by Unilever and its subsidiaries. As of today, 120 hectares of depleted soil have been reclaimed and recultivated to provide sustenance to the community in Lusanga, situated 500 kilometers from Kinshasa, and to regrow the surrounding forest. Through a process of sharing and discourse, the collective decides in unison what to produce and how.

CATPC – “Cercle d'Art des Travailleurs de Plantation Congolaise” (Congolese Plantation Workers Art League) in full – is a cooperative of plantation workers based in Lusanga, Democratic Republic of the Congo. Founded in 2014, the cooperative is best known for their sculptures in river clay that are reproduced in products from the plantation: palm fat, cocoa, and sugar. CATPC has used the proceeds of their art to secure hundreds of acres of former plantation land for future generations. In the middle of that land, they built a museum, the White Cube Lusanga, and established worker-owned, ecological and inclusive food gardens: the Post Plantation.

CATPC, Renzo Martens, and curator Hicham Khalidi will provide the Dutch entry for the Venice Biennale 2024.

“Since the beginning of the European colonisation of Africa, our people, our ancestors were forced to submit to colonial powers. In the case of the Democratic Republic of the Congo, women and men were martyred, raped and imprisoned so as to force them to serve, endure and submit without resistance the rule of these cruel colonial authorities. Our mothers, our fathers, our ancestors had to struggle and fight to death against the merciless dictatorship established by the colonial, slave-holding regime that owned both their land and their lives. In recounting the history of our country, we discover three

examples of resistance, incarceration and massacre related to Congolese heroes who dared challenge and bravely opposed the murderous regime. These examples are: the Kongo Prophet, the Kilamba Insurgents, and the Revolutionary Nationalist. Three beautiful pages from the history of Congolese Resistance against colonialist rule, three examples of bravery that still need to be taught at the school of rebellion against neocolonialism, which manages our lives and land to this day. Who were these heroes of Congolese Resistance, now almost forgotten?”

3.1 *Résistant déporté et incarcéré (Kimbangu), 2022*

The Kongo Prophet. In 1921, Simon Kimbangu was arrested in Nkamba by Belgian colonial authorities because he foretold prophecies that gave new hope to his people, the Congolese. “*The black man will become white and the white man will become black*”, he claimed. Kimbangu, an antiracist activist, thus predicted the independence of Congo, 39 years before its inception. His message and prophecies were unacceptable for the colonisers, who saw Kimbangu as a troublemaker and dangerous revolutionist. They decided to imprison him for a very long time; after his arrest, he was deported to Elisabethville, now Lubumbashi, in the Katanga region. There, he spent 30 years of his life far from his family and forgotten by most until his death in 1951, 9 years before Congo achieved its independence.

3.2 *Résistant déporté et incarcéré (Les révoltés de Kilamba), 2022*

The Kilamba Insurgents. In 1931, a decade after the arrest and incarceration of Kimbangu, the revolt of the Pende erupted in Kilamba, a village in the Kwilu region. After a lot of abuse from Belgian colonisers against the Pende people, especially

raping women and public bullying to cite just two examples of these exactions, the indigenous populations ended up revolting against their “masters”, that is to say the colonial authorities, which brutalised the Pende and deported them to the plantations of Unilever (Huilleries du Congo Belge / Oil mills of Belgian Congo), where they submitted them to forced labour. The revolt cost his life to the colonial administrator Maximilien Balot, being executed and beheaded; his body was cut into pieces that were distributed as war trophies among dignitaries and warriors from Kilamba and its region. A special sculpture was created after Balot's murder to imprison the colonising spirit that the Pende had just vanquished, and to exhort the people to resist the repression that followed the colonizer's death at the hands of the indigenous people. History reminds us that 4.000 Pende perished because of this repression, and we will forever remember the names of the heroes: “*Shakindungu, Matemo a Kelenge, and many others*”. Today, the only remnants of this story lie with the 62 cm sculpture, which superbly embodies the Congolese resistance to colonialism, a movement that remains mostly absent from the national memory up to this day. An important symbol of our ancestors' struggle, this sculpture was, in a way, also deported and incarcerated when it was “jailed” in the collections of a museum in the USA.

3.3 *Résistant déporté et incarcéré (Lumumba), 2022*

The Revolutionary Nationalist. In 1961, 30 years after the revolt of the Pende and 40 years after Kimbangu's arrest, the very first prime minister of "Liberated Congo" was assassinated in Elisabethville, today's Lubumbashi. Fighting against the colonialism and racism that his people endured from European colonisers, Patrice Lumumba succeeded in undermining the foundations of the Belgian colonial empire all the way to the Western world. Lumumba's pan-African and revolutionist positions opposing colonial rule, and in particular the improvised speech that he delivered in the presence of the King of the Belgians on the day when Congo became independent, led to his arrest and deportation to the Katanga region where he was heinously murdered alongside two of his faithful companions, Mpolo and Okito. "*Although this independence of the Congo is being proclaimed today by agreement with Belgium, an amicable country, with which we are on equal terms, no Congolese will ever forget that independence was won in struggle [...]*"; said Lumumba on that day, June 30th, 1960.

On examining these three emblematic cases of Congolese resistance, we understand how much and how long our country has fallen prey to the colonial authorities of the past as well as to the neocolonial powers of today. Because of the abundant natural resources that can be found above- and underground, Congo's riches have long been coveted: many different forces have greedily rushed to the country to selfishly plunder it, with apparent impunity. "*The slave who is not capable of assuming his rebellion does not deserve to be pitied. [...] Only struggle liberates*", said Thomas Sankara. Without the strong spirit of resistance that encouraged our people to fight in the past, we fall prey to the current toxic environment, which makes us passive in face of all the violence that we still

experience, including misery, war, hunger, extreme vulnerability, unemployment, etc. All these hardships result from passivity and from our people's ignorance, while aggressors and invaders keep up their enduring subjugation of our country to satisfy their own interests.

Today, our people must find its strength again and restore the power it needs to free itself from the chains of oppressive neocolonialism. We stand in Lubumbashi* today as direct witnesses of the ordeal and precipitous disappearance of two of our most important heroes, the fathers of the independence of Congo. Thanks to them, we revive the bravery and strength that help us holding high the torch of freedom, which our elders have passed on down to us. Like the Pende sculpture, many symbols of Congolese resistance still testify today to the struggle and ultimate sacrifice of our ancestors; they must be returned to the people, for they belong to the people, truly mean something for the people, and have an important role to play in their hands.

We, the Congolese people, must and want to revive the powerful spirit of resistance that our martyred ancestors exhibited, to continue their struggle and rescue from oblivion the names of the heroes that made the independence of Congo a reality.

We do not forget!!!!!!

This text is translated from French.

* CATPC first exhibited these works during the 7th Lubumbashi Biennale, "ToxiCity" in Lubumbashi, DR Congo, in 2022.

Timo Demollin

Met wysheid gezaaid, in zegen geoogst, 2023

Jack, sickle, knapsack sprayer, illuminated sign
Courtesy of the artist

The work assembles antique agricultural tools and an illuminated sign as used at Amsterdam Schiphol Airport. The sickle, jack and sprayer were used as agricultural tools in the early 20th century on the erstwhile farmland surrounding the airfield. These former museum objects have recently been deaccessioned from the collection of the Haarlemmermeermuseum De Cruquius in the province of North Holland, the Netherlands. The artist acquired the pieces through a broker who assists in the deaccessioning by museums.

Timo Demollin:

“Processes of extraction and reclamation are characteristic of the anthropogenic cultural landscape of the Haarlemmermeer polder fields. The vast lowland that consists largely of polders is typical of the Dutch landscape. Within these areas, surrounded by flood defences, the water level is artificially regulated by windmills, (steam-) pumping stations and other infrastructure, to clear the land for agriculture and housing, as well as large-scale urban development. The Haarlemmermeer was once a large expanse of water that connected the cities of Amsterdam, Haarlem and Leiden. Originally, it consisted of separate peat lakes, providing a fuel supply for these growing cities. Soil subsidence caused by wet peat extraction caused the former Haarlemmermeer to merge with the Leidschemeer and Spieringmeer lakes in the 15th and 16th century, creating a raging and land-consuming inland sea – Holland’s largest lake – that regularly threatened to flood the surrounding cities. In 1641, an initial plan to drain the larger

Timo Demollin’s objects, installations and interventions are oriented toward the critical potential of accounting for the position of artists, workers and the public in the economy and society. This practice is largely informed by the impact of neoliberalism on industry, infrastructure, and the public sector. Timo Demollin is currently artist in residence at Rijksakademie van beeldende kunsten in Amsterdam.

Haarlemmermeer was met with opposition from Leiden, which enjoyed lucrative fishing rights, and Haarlem, which had a flourishing shipping industry. After surging storms brought the water up to the city gates of Amsterdam and Haarlem in late 1836, a final decision was made in favour of land reclamation. Haarlemmermeer was reclaimed between 1848 and 1852, transformed into farmland and leased by wealthy townspeople to farmers.

In 1917, Schiphol Airport was established there, eventually becoming one of Europe’s busiest airports. The historical peat extraction and land reclamation has thus created the landscape conditions for further increases in fuel consumption and CO₂ emissions through kerosene. The use of fossil fuels and the ever-increasing concentration of greenhouse gases have led to global warming and rising sea levels. Schiphol Airport already lies more than four meters below sea level.”

Jean-Luc Godard

Interview on *Tout va bien*, 1972

7 min. excerpt from Patrick Camus's
*Vive le cinéma - la politique et le bonheur:
Georges Kiejman et Jean-Luc Godard*, 17 min.,
ORTF, 1972

Courtesy of INA, Paris

In this seven-minute fragment of a short documentary, Godard positions his then-latest film *Tout va bien* (1972) against *Coup pour Coup* by Marin Karmitz. According to Godard, any direct representation of the working class (to have them speak directly to the camera) is impossible, as long as they hold no power over the means of representation – in this case the film industry. Godard, instead of focusing on personal testimonies, has tried to bring more general power dynamics into focus through the inclusion of his own position.

Jean-Luc Godard (1930–2022) was a French-Swiss film director, producer, screenwriter, and film critic. Following his work as a critic for *Cahiers du cinéma* in the 1950s, he rose to prominence as a pioneer of the French Nouvelle Vague film movement of the 1960s. His most famous films include *À bout de souffle* (1960), *Le Mépris* (1963), and *Pierrot le Fou* (1965). From 1988 to 1998, he focused on the multipart television documentary *Histoire(s) du cinéma*, which offered his iconoclastic views on the first hundred years of motion-picture history.

Dionisis Kavallieratos

6.1 *Η Ζωή στη Φάρμα / Life in the Farm, 2017*

Ceramic, steel
Courtesy of the artist and
Bernier/Eliades Gallery,
Athens and Brussels

6.2 *Κολοκυθάκης / Zuchinelo, 2020*

Ceramic, wood
Courtesy of the artist and
Bernier/Eliades Gallery,
Athens and Brussels

The sculptures *Η Ζωή στη Φάρμα / Life in the Farm* and *Κολοκυθάκης / Zuchinelo* are part of a larger series of dancing figures that draw from architecture, folklore and mythological elements. The series departs from religious, physical, and socio-political connotations of the age-old circular dance. The work explicitly challenges stereotypes, reflecting on the fears, prejudices, feelings of guilt, and vanity of the modern world. These sculptures were shown at the site-specific installation *Disoriented Dance / Misled Planet*, NEON City Project in the ancient Odeon of Herodes Atticus (161 AD), in Athens in 2020.

Dionisis Kavallieratos' (1979, Athens) practice includes large and small-scale clay, wood and mixed media sculptures, and pencil and charcoal drawings. His most recent work is the movie *The Chivalrous Quest*, “an over-simplified satire about the greed for power and the stupidity of mankind – which moves humanity throughout its history and will never change for the better”.

Ives Maes

Hololool, 2014–2015

Inkjet print on Fine Art Pearl 285 gsm,
oak frame

Courtesy of the artist and
Gallery Sofie Van de Velde, Antwerp

Ives Maes photographed this bonfire in his native village of Zonhoven, Belgium. The event, called “Hololool”, is the local variant of Saint Martin’s Day and celebrates the close of the harvest and the beginning of winter on 11 November. Traditionally, youngsters – such as the artist himself – would go around the village to collect seasonal pruning weeks in advance. Each neighbourhood had its own “Hololool” and competed to build the tallest bonfire. These were lit during torchlight processions. In the 1990s, the municipality started to organise one central bonfire, banning unregulated neighbourhood versions. In its tamed, supervised form, it became a large cultural event, combining entertainment, performances and fireworks.

His experimentation with curved frames continues his research into the sculptural possibilities of photography. In 2018, Maes obtained a doctoral degree in the arts with his PhD *The Architecture of Photography*, which analysed the physical, sculptural and architectural aspects of photography.

Ives Maes (1976, Hasselt, Belgium) works and lives in Antwerp. Working mainly with installations and photography, he has developed several long-term projects that revolve around the concepts of temporary architecture, nomadism, ruination, and ephemerality. He is currently affiliated with KASK School of Arts and the HOGENT Arts Research Fund as a post-doctoral artistic researcher.

Since 2008, he has been working on a photographic series about the architectural heritage of World’s Fairs. For this project, *The Future of Yesterday*, he travelled around the world to document remnants of earlier universal expositions, capturing the fringe between utopia and dystopia. In 2018 he presented his solo exhibition *Sunville* in Museum Dhondt-Dhaenens. His most recent research project, *Forbidden Fruits Create Many Jams*, connects the principle of the camera obscura pavilion to a perception of paradise.

Lala Meredith-Vula

Haystacks, 1989–ongoing

- 8.1 *Batush, Kosova, 27 May 1989, 1989*
- 8.2 *Mulliqi, Kosova, 28 May 1989, no. 1, 1989*
- 8.3 *Mitrovica, Kosova, 16 July 1989, 1989*
- 8.4 *Qerim, Kosova, 5 April 1990, no. 2, 1990*
- 8.5 *Mulliqi, Kosova, 19 July 2018, 2018*
- 8.6 *Gotovuša, Kosova, 20 July 2018, no. 1, 2018*
- 8.7 *Gotovuša, Kosova, 20 July 2018, no. 2, 2018*

From the series “Haystacks” (1989–ongoing)
Photograph giclee prints from 35 mm negatives
Courtesy of the artist

Lala Meredith-Vula

(1966, Sarajevo, Bosnia and Herzegovina) is an artist and professor of art and photography at De Montfort University, Leicester, UK. Born to an Albanian father and English mother, she moved to England at an early age, returning to the Balkans after graduating from Goldsmiths University in 1988.

Meredith-Vula represented Albania in the 48th Venice Biennale (1999) and participated in documenta 14 in Athens and Kassel (2017). She is currently working on a book of her *Haystacks* series, edited by Monika Szewczyk and with assistance from an award granted by the Graham Foundation, Chicago.

Monika Szewczyk:

“In August 1988, four days after appearing in the seminal *Freeze* exhibition with fellow students at Goldsmiths College of Art, Lala Meredith-Vula left London for the Albanian countryside, where she began to photograph haystacks. Asked, “Why haystacks?” she told me that in these agrarian forms, she had found “the quintessential artwork.” And if she also wished to reconnect with her homeland – Meredith-Vula was born in Sarajevo, in the former Yugoslavia, in 1966 – then such an abstract desire needed to be grounded in the earth.

“Close to three decades and hundreds of photographs later, the project has not ceased. The haystacks continue to be built by farmers from places such as Peja, Carraleva, and Dulje, though less frequently today. Meredith-Vula continues to index their persistent presence and what might best be called their particular personalities. Her haystacks are significantly more varied than the regular, picturesque

mounds painted by Jean-François Millet or Claude Monet in the nineteenth century. Photography individuates haystacks; it turns them into contemporary, documentable subjects.

“Much has happened in these troubled regions in the years since Meredith-Vula photographed her first haystack. The Republic of Kosovo declared independence from Serbia, which was itself part of Yugoslavia when the series began. Even if haystacks can be photographed like you or me, and thereby gain an almost animist quality, they do not carry passports or national allegiances. Their forms are governed by habits of working the land, which are older than nations. The needs of animals and the poetic license of farmers play their parts. [...]”

Monika Szewczyk on Lala Meredith Vula (excerpt),
documenta 14: Daybook (Prestel: 2017)

Jamilah Sabur

Bulk Pangaea, 2021

2-channel video installation, 4K digital, colour, 2.1 surround sound, 15 min. 3 sec.
Courtesy of the artist and Copperfield, London

Jamilah Sabur's 2-channel video work *Bulk Pangaea* traces sites of aluminium ore extraction, transportation, refinement and consumption. Valued as the cosine to fluctuations in global energy markets, aluminium originates from bauxite, an ore typically found in the topsoil of various tropical and subtropical regions. It's an element that can only be refined in places where energy is, relatively speaking, absurdly cheap. These "places" are not necessarily geographic locations but rather moments, times when the cost of a given form of energy temporarily dips. These brief dips provide a temporal portal to refine a quantity of bauxite into aluminium, a supply to be profitably rationed over time, meeting various demands when energy costs spike.

From Sabur's perspective, networks start to emerge, speaking to an alchemical logic, a periodic table with strings attached, but to what? *Bulk Pangaea* opens up at the site of the Battle of Waterloo in Belgium, on the reverse slope of the escarpment of Mont-Saint-Jean where the Duke of Wellington placed his army and defeated Napoleon in 1815. The Dutch voice-over recites the 1915 text *Geographic Aspects of the War* by American geographer and geomorphologist Douglas Wilson Johnson. The escarpment of Mont-Saint-Jean was an impediment to any frontal assault undertaken by Napoleon Bonaparte's French Army. Less than a century prior, the British were defeated by the Maroons in the Cockpit mountains of Jamaica, a karst landscape held by an escarpment to the north.

This place/time dislocation defines our post-colonial and late capitalist conditions. Extraction occurs brutally in place, but its fruits are born in a perpetual future, inaccessible to those who have laboured towards it. *Bulk Pangaea* is named after the Panama-registered cargo ship that transports raw bauxite from Jamaica to Louisiana, an operation conducted by Noranda Alumina which is owned by the London-based metal-trading firm Concord Resources. Considering the properties of time and capital in relation to something fixed in the firmament like the planet itself, the lens of human history begins to bend.

Jamilah Sabur (1987, St. Andrew Parish, Jamaica) lives and works in Brussels. Metaphysics, geology, and memory are recurrent themes in her work. Making critical contributions to the discursive spaces of labour and economies of movement, Sabur engages imaging on a planetary scale to recalibrate our understanding of place, time and history.

Allan Sekula

10.1 *Fisherman's hut, Saché, 1998–2000*

10.2 *The road to Saché, 1988*

Cibachrome print, mounted on aluminium, wooden frame, under Plexiglas
Courtesy of the Allan Sekula Studio and Galerie Michel Rein, Brussels and Paris

Allan Sekula (1951–2013) was an American photographer, writer, filmmaker, theorist and critic. From 1985 until his death, he taught at the California Institute of the Arts. His works focused on the theory and history of photography, studies of family life in the grip of the military-industrial complex, and in *Fish Story*, on explorations of the global maritime economy.

Allan Sekula:

“These photographs were made [...] during a residency at the Atelier Calder in Saché, France. Alexander Calder, who went to sea as a young man, and whose adolescence coincided with the last years of square-rigged merchant sailing vessels, translated the simple but profound motor logic of the wind, canvas, and rope into the sheet metal and cut steel of modernity. Like ships, mobiles go round in circles in ways that museums, however shiplike, don't.

Saché is linked to the sea through one of the tributaries of the Loire, and both the

verdant encapsulation of this world and its connectedness to empire were traced much earlier by Balzac, drinking dangerous amounts of coffee and writing novels of unrequited desire and emergent capitalism late into the night just across the river from where Calder was to build his studio and tinker with wire and scraps of metal.”

Excerpt from: Allan Sekula, “TITANIC's Wake”, *Art Journal*, Summer, 2001, Vol. 60, No. 2 (Summer, 2001), pp. 26–37

Marie Voignier

Le terrain était déjà occupé (le futur), 2012

HD video, 17 min.

Courtesy of the artist and Argos, Brussels.
Produced by Les Ateliers de Rennes, biennale
d'art contemporain 2012, Frac Bretagne

Le terrain était déjà occupé (le futur) [*The Land was already occupied (the future)*], looks at a wasteland at the moment when the horsemen of construction and development appear. A surveyor, a landscaper and an urban planner give their point of view on the "land". At the same time, a film crew questions the scenario and the direction. In line with television documentaries about architecture that Eric Rohmer made with Jean-Paul Pigeat in the 1970s, Marie Voignier orchestrates the encounter between cinema and burgeoning urbanism.

Marie Voignier (1974, Ris-Orangis, France) lives in Paris. Her video work explores the intertwinement of imaginary and factual elements in reality itself.

Gustave De Smet

- 12 *Avondzon, 1943*
Oil on canvas
Collection Museum Dhondt-Dhaenens

Hubert Malfait

- 13 *Terug van het veld, 1943*
Oil on canvas
Collection Museum Dhondt-Dhaenens

Constant Permeke

- 14 *Landschap, 1935*
Oil on canvas
Collection Museum Dhondt-Dhaenens

Albert Servaes

- 15.1 *Aardappeloogst, 1928*
Oil on canvas
Collection Museum Dhondt-Dhaenens
- 15.2 *Oogstende boerinnen, 1905*
Oil on canvas
Collection mudel, Deinze
- 15.3 *Boeren op de rug gezien, 1913*
Oil on canvas
Collection mudel, Deinze
- 15.4 *Landschap met schelf, 1915*
Oil on canvas
Collection mudel, Deinze

Gustave Van de Woestyne

- 16 *Boer Kerckhove, 1910*
Oil on canvas
Collection Museum Dhondt-Dhaenens

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Eliades Gallery); Alice
Joubert-Nikolaev (Galerie
Michel Rein); Alexander
Koch (KOW); Wim Lammertijn,
An Meirhaeghe (mudel); Will
Lunn (Copperfield Gallery)
Kyveli Mavrokordopoulou;
Lola Pertsowsky;
Allan Sekula Studio;
Monika Szewczyk; Johan
Vandermaelen; Sofie Van de
Velde (Gallery Sofie Van
de Velde); Pascal Willekens
(Vidisquare)

Lenders:

Allan Sekula Studio;
Argos, Brussels; Bernier/
Eliades Gallery, Athens
and Brussels; Copperfield
Gallery, London; Galerie
Jean Brolly, Paris; Galerie
Tschudi, Zuoz; Galerie
Michel Rein, Brussels
and Paris; Gallery Sofie
Van den Velde, Antwerp;
Hollybush Gardens, London;
INA, Paris; KOW Berlin;
mudel, Deizne

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Katrien Van Hulle, Jocelyne
Vanthournout, Leo Van
Tuyckom, Hendrik Vermeire





Lala Meredith-Vula, *20th July 2018, Gotovuša, Kosova no.2*, from the series "Haystacks", 1989-ongoing
Courtesy of the artist

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