

Eva L'Hoest – The Mindful Hand

01.02 – 11.05.2025

Press contact

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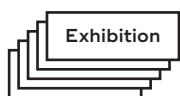
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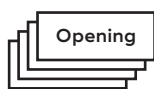
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31.01.2025,
18:00 – 21:00



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« Elle fixait un écran qu'elle tenait dans ses mains et elle revoyait la peau des autres, les yeux des autres, les bouches, les chambres où elle avait dormi des heures, apaisée par la pluie, les mots qui étaient restés dans sa tête, les maisons où elle avait habité sans jamais s'y sentir chez elle, les gens qu'elle avait aimés et qu'elle n'avait jamais vus, les gens qu'elle avait oubliés et qu'elle n'avait jamais rencontrés. » (Eva Mancuso)

The Mindful Hand is Belgian artist **Eva L'Hoest**'s first solo exhibition in a major institution. It brings together a series of new works that question how analog and digital image-making technologies influence our perception and our memory, alter the notion of landscape, and redraw the boundaries between hand and mind.

The title *The Mindful Hand* invites us to think about the hand as a bodily algorithm. If the industrial era attempted to replace the physical gesture, and particularly manual gesture, with automated processes, contemporary algorithms continue this dynamic by transforming abstract ideas into tangible forms. It is this line of thinking around the question of the tactile, the digital (in the sense of interacting with the finger, with our digits), and prehension that L'Hoest explores here. The hand is often also the detail that the observant eye scrutinizes to detect an AI-generated image. Deformed, with gnarled or even absent fingers, it reveals an "algorithmic clumsiness" as well as the persistent gap between human and machine, and the inherent fragility of reputedly infallible systems.

Eva L'Hoest's work skillfully blends manual skills and digital techniques, with the human gesture becoming an extension of the machine. In the current exhibition, in a series of small sculptures in bismuth-tin alloy entitled *Inkstand*, she revisits the old technique of lifecasting via the innovation of 3D printing. Combining these scientific references with old, pre-industrial practices, these sculptures interrogate the way digital technologies are redefining our relationship to the gesture of craft and to thought.

In *Main Station*, another work in the exhibition, artificial intelligence and computer-generated images are mingled with analog film in an audiovisual installation. Projected over four large screens, the film immerses us in a series of domestic and institutional interiors. These uninhabited places, both real and artificial, come to life through a succession of images accompanied by the words of poet **Eva Mancuso** and original music composed and performed by violinist **Clara Levy** and flutist and synthesist **John Also Bennett**.

Language is one of the main focuses of *The Mindful Hand*. The voice-over in *Main Station*, the Indian-ink highlighted striations of machines in the series *Inkstand*, the zoetrope of *The Cave*, *The Cage*, *The Chorus*, and the repurposing of crowd-simulation tools to create the sculpture *Ragdoll* each open a window onto the structural language of so-called moving images.

Exhibition guide



Likewise, technology and artificial intelligence prompt us to reflect on our own modes of operation: how do we react to their ability to imitate the mechanisms of language—one of our most sophisticated and personal functions—through programmed chain reactions?

Biographies

Eva L'Hoest is a Belgian artist who uses digital language as an archaeological tool to question notions of origin and memory. Combining sculpture, performance, and audiovisual installation, she explores how collective and individual mental images can be reactivated and reanimated in technological forms. She has shown her work in museums, art centers, and biennales, including KANAL – Centre Pompidou (Brussels, 2023), the Sydney Biennale (2021), WIELS (Brussels, 2021), the Riga International Biennale of Contemporary Art (2020), the Lyon Biennale (2019), and the Okayama Art Summit (2019). L'Hoest has been a resident at ISCP (New York, 2023), the Biennale College of Art (Venice, 2022), Meetfactory (Prague, 2015), and in 2023 she was awarded the Edward Steichen Prize. Her work was presented as a performance at IFFR 2020 and in a visual piece accompanying the Belgian Philharmonic Orchestra at BOZAR (Brussels, 2022).

Eva Mancuso is a Belgian artist whose work is oriented towards critical feminism. Through her practice combining poetry, performance, autofiction, and the visual arts, she addresses political issues via the intimate and the everyday, through what is considered domestic, trivial, and harmless. Her first book, *Je n'arrive pas à parler et à dire des choses en même temps*, was published in April 2024 by L'Arbre de Diane.

Clara Levy is a French violinist and composer living in Brussels. She works on notions of erosion, extraction, and sedimentation. In her practice, she “recomposes” open-ended pieces from existing music, with a preference for the “ageless repertoire” of medieval music and folk songs.

John Also Bennett is an Athens-based US composer, flutist, and synthesist who creates music that might be described as minimalist, ambient, or atmospheric. His practice focuses on using simple ingredients to engage with empty spaces, the passage of time, and resonance to illuminate complexity and magic inherent within apparent nothingness.

The opening of The Mindful Hand will also include the following programme highlights:

Ground floor

Boogie,

Curatorial experiment by Charles Rouleau and Stilbé Schroeder

Presentation of:

Nicholas Vargelis – *F For Fake of 20th Century Light*

Jules Maillot – *Milk the Funk*

Since its launch last October, *Boogie* has established itself as an innovative creative laboratory, exploring new approaches to curatorial work. Spontaneous and playful arrangements transform the exhibition spaces on the first floor into a field of flexible experimentation, changing to the rhythm of the encounters and artistic proposals that gradually enrich the space.

On opening night, artist **Nicholas Vargelis** will present his evolving interactive installation *F For Fake of 20th Century Light* in its most finished version. Meanwhile, **Jules Maillot** will be inviting guests to sample *Milk the Funk*, a craft beer brewed on site and specially created for the *Boogie* project.

A familiar figure at Casino Display, Jules Maillot is currently taking part there in the *Echoes and resonances in collective artistic research* laboratory, together with artists including Iulia Aionesi, Louis Braddock Clarke, Adele Dipasquaule, and Akina Yoshitake Lopez.

VENUE: Casino Display (1, rue de la Loge, L-1945 Luxembourg):

Serene Hui & Lam Lai – Avalanches from Afar

From 21:00 to 9:00 the following day (continuous)

In *Avalanches from Afar*, artist-in-residence **Serene Hui** and composer **Lam Lai** present a hybrid work on the borderline between immersive installation and soundscape. Described as a “non-performance,” it invites us to a 12-hour meditation on the subtle tension between speech and silence.

The project began with a reflection on the limits of language and disruptions in direct communication. Drawing on literary references such as Jean-Dominique Bauby’s *Le Scaphandre et le Papillon*, personal stories, and Jean-René Tous-saint’s “Stemwerk – Primitive Voice” method, the two artists explore how words, sounds, and silences can be woven together to create a space of unique sensory experience.

The *longue durée* of the piece encourages us to completely let go, to connect deeply with the fragments of language, and with the sounds and silences that make up the surrounding atmosphere. There will also be a bar in the space to welcome visitors into this immersive sensory experience.

Serene Hui is an artist based in the Netherlands and Hong Kong. Her practice is currently invested in epistemological colonialism for the ways it affects social structures, languages, psychology, and its potential susceptibility for manipulation. Hui’s works are research-focused and multifaceted, engaging primarily with installation, audio and live works, printmaking and text.

Lam Lai is a composer and music theatre maker based in the Netherlands. By rethinking the concept of music, she explores the interplay of sound, space, and narrative, expanding the boundaries of performance to create spaces where diverse listening experiences coexist in harmony with other art forms. Her interests as a composer extend beyond instrumental music to multidisciplinary works that incorporate electronic soundscapes, theatrical expression, and immersive spatial sound installations. She uses technology as an expressive force within her narratives, insouciantly alternating between profound listening experiences and dynamic spatial encounters.