

KIOSK

EXHIBITS

Hisae Ikenaga

Anatomies of Use

04.04.2026 – 07.06.2026

EN |

Since the 2000s, Mexican-Japanese artist Hisae Ikenaga (born 1977 in Mexico City) has been developing a sculptural practice based on the collection, displacement, and recomposition of everyday objects drawn from the industrial world and our domestic environment. Through this act of decontextualization, she creates sculptures and hybrid assemblages in which standardized production and artisanal gestures confront each other, navigating between solidity and fragility, between use and contemplation.

For her first solo exhibition in Belgium, Hisae Ikenaga presents a selection of both existing and new works. They reflect her interest in industrial processes, archaeological remains, and laboratory environments, as well as her ongoing exploration of our relationship with objects—their history, production, and function. Each piece reveals the artist's ability to subtly highlight the tension between familiarity and strangeness.

The exhibition's title, *Anatomies of Use*, echoes these subtle shifts that structure her practice: transformations of status, function, and meaning. Her compositions, situated in an interdisciplinary space, open a field of indeterminacy where new uses and narratives can emerge. They invite viewers to slow down, observe, and rethink their perception of space and objects, revealing forms that are at once poetic and reflective.

01. *Soft Dissection*

Soft Dissection is a short fiction film—a collaboration with director Paula Onet—created with students from KASK & Conservatorium in Ghent. It explores the layers of memory of the former anatomical theater of the Cloquet building on the Bijloke site, a place historically situated at the intersection of medical education and artistic practice.

In this environment, enigmatic ceramic objects evoking internal organs are produced, examined, and meticulously drawn. These actions function as a form of documentation, echoing historical methods of anatomical study and observation,

and unfold within what appears to be a pedagogical setting. Through repetition, the gestures performed by the participants become ritualized, contributing to an atmosphere that is at once subtly mysterious and decidedly ordinary. The film was shot in the Cirque Auditorium at the KASK & Conservatorium, a space that resonates with the exhibition venue at KIOSK.

Credits:

Director: Hisae Ikenaga, Paula Onet

Screenplay: Hisae Ikenaga

Direction of photography: Paula Onet

Sound engineer: Helle Huisman

Assistant director: Lender Vandeveld

Production: Simon Delobel, Charlotte Masse, Sara Plantefève-Castryck

Interpretation: Ozan Can, Wannas Cools, Quinten Declercq, Amandine Desmet, Loïse Devriendt, Rafael Ferreira de Proença, Vicente Fuenzalida Lafourcade, Aileen Kim, Gwendelyn Korevaar, Jacob Lambrecht, Marthe Merckx, Noor Philips, Febe Piessens, Tine Roets, Rosalie Tytgat, Fay-Lynn Van Dillen, Nora Van Sande

02. *Restes Morcelés*

Through *Restes Morcelés*, Hisae Ikenaga questions the perception of objects and their function within an exhibition space. On two stainless steel tables, partially placed on culinary trays, accumulates a multitude of ceramic pieces exhibiting a wide variety of forms and sizes. These elements oscillate between references to the living—organic shapes sometimes evoking tissues or growths—and the non-living—technical or amorphous components. They constitute experiments with material, clay, through the extrusion process, which has been central to the artist's practice over the past decade.

By creating an in-between environment that blends culinary references, scientific laboratory, and artisanal workshop, Hisae Ikenaga establishes a productive tension between familiarity and strangeness, transforming the space into a site of experimentation with material, its shaping, and its possible classifications.



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03. *Hanging Archaeological Manufacturing*

The artist is interested in the ways objects are discovered in archaeological contexts and how these discoveries are subsequently presented to the public. She is also fascinated by the vases and plates used since antiquity, and by how they were carefully designed to store different products or culinary ingredients.

In this sculpture, she seeks to bring together elements and materials that seem contradictory or are presented in unexpected ways, in order to disrupt habitual modes of perception. Vessels with an assumed historical weight—broken, dense, and heavy—become visually light through suspension, hanging in space by bare cables and industrial tubes.

Through this tension between materiality and appearance, fragility and mass, the work offers an alternative reading of value, function, and historical presence.

04. *Industrial Ruins*

These works continue the artist's exploration of the processes of steel production and transformation. Rather than focusing on the final object, she shifts her attention to the production tool that shapes the material. In the steel industry—an activity that significantly contributed to Luxembourg's economic development—cylinders are used to transform a heated steel billet into standardized profiles, such as H-beams, through successive passes in different rolling mills.

Transposed into the field of ceramics, the cylinder becomes a form of study. The change in material—from steel to clay—creates a reversal of function: originally designed to transform steel and produce in series, the industrial tool is transformed into a contemplative object.

The works thus establish a dialogue between industrial memory and artisanal gesture, between technical form and plastic presence.

05. *Black Artichokes*

The *Black Artichoke* series consists of three ceramic sculptures, each made from six half-terracotta vessels stacked and arranged into a vertical structure. The interiors of the forms are coated with a black glaze that reveals traces of the shaping process. To create these works, Hisae Ikenaga employs a technique derived from pottery teaching: cutting pieces to check the even distribution of material.

By subverting the vessel's traditional utilitarian function, the artist transforms these objects into open, incomplete forms. Their hybrid appearance—both organic and manufactured—evokes the leaves of an artichoke. What is usually an act of control or rejection becomes a creative gesture.

This reversal invites a rediscovery of the vessel through a deliberately limited inventory of around ten basic forms. Whether vases, jugs, or plates, whose profiles remain recognizable, these objects retain formal familiarity while, through their fragmentary presentation, attaining a symbolic and contemplative dimension.

The exhibition is the result of a collaboration between KIOSK in Ghent and The Korschthal Esch in Luxembourg, and has been co-curated by Charlotte Masse, curator in charge of exhibitions at the Korschthal Esch, and who organized Ikenaga's major solo exhibition *Phantom Limbs* in 2024.

Hisae Ikenaga received the generous support of the Fondation Schleich-Lentz for the production of a new series of works for the exhibition at KIOSK.

With the support of Kultur | lx – Arts Council Luxembourg. All works courtesy of the artist and Nosbaum Reding Gallery, Luxembourg-Brussels & Max Estrella, Madrid.

Thanks to the Korschthal Esch and its director Christian Mosar, Isabelle Arthuis, Pascual Cózar, Simon Delobel, Ory Dessau, Eline Harmse, Charlotte Masse, Gust Neuville, Paula Onet, Thomas Peeters, Gilles Pegel, Sara Plantefève-Castrick, Eric Schumacher, Tibbe van der Peijl, August Van Ingelgem, Sam Van Ingelgem, Lien Van Leemput, Janes Zegers, the KIOSK Saviours, and the whole team of KASK & CONSERVATORIUM School of Arts Ghent.



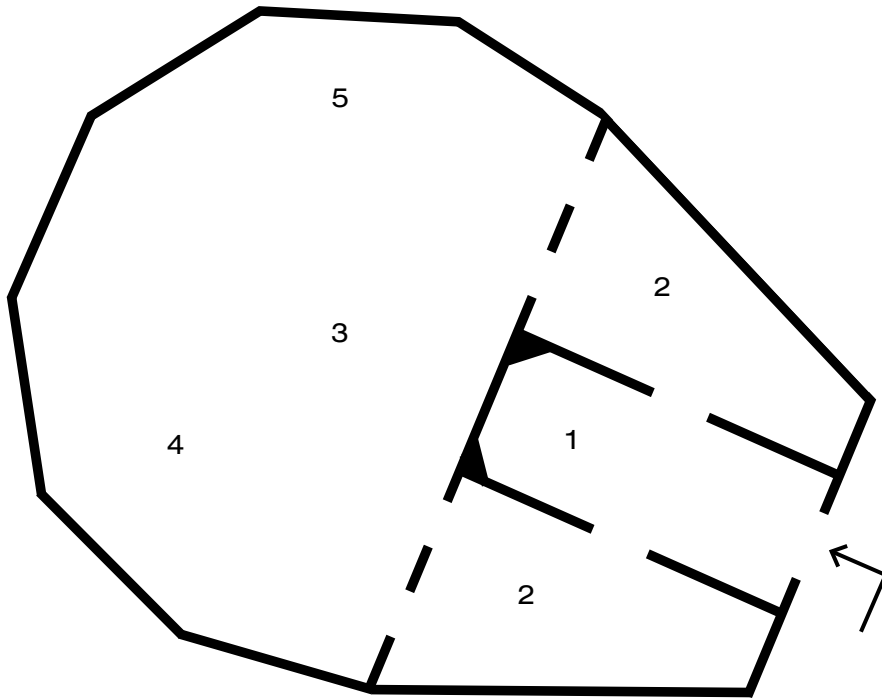
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GUIDES



01. *Soft Dissection*, 2026

Digital film, colour and sound - 7'35
Produced with the support of the Schleich-Lentz Foundation, Luxembourg and KIOSK.

02. *Restes Morcelés*, 2026

Ceramics, stainless steel tables and utensils

03. *Hanging Archaeological Manufacturing*, 2026

Red sandstone fired, metal tubes - various dimensions
Produced with the support of the Schleich-Lentz Foundation, Luxembourg.

04. *Industrial Ruin I*, 2026

Red sandstone fired
Produced with the support of the Schleich-Lentz Foundation, Luxembourg.

04. *Industrial Ruin II*, 2026

Red sandstone fired
Produced with the support of the Schleich-Lentz Foundation, Luxembourg.

05. *Black Artichoke I*, 2024

Six glazed half ceramics
Produced with the support of Korschthal Esch, Luxembourg.

05. *Black Artichoke II*, 2024

Six glazed half ceramics
Produced with the support of Fondation d'été, Luxembourg.

05. *Black Artichoke IV*, 2026

Six glazed half ceramics
Produced with the support of the Schleich-Lentz Foundation, Luxembourg.

Supported by:

Kultur|lx Arts Council Luxembourg



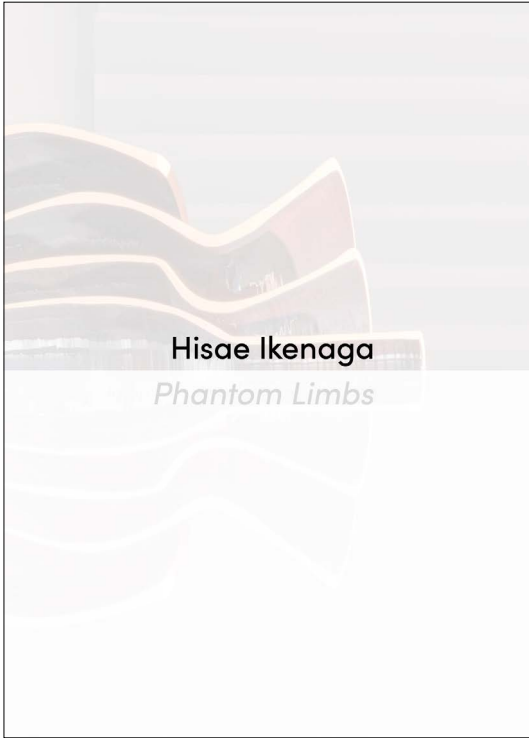
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REFLECTS

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Phantom Limbs

The publication *Phantom Limbs* offers an in-depth analysis of this artistic practice developed over the past fifteen years. It brings together a selection of around twenty works produced between 2012 and 2024, accompanied by texts, views of the eponymous exhibition held in 2024 at the Korschthal, as well as a booklet of photographs and notes by the artist.

Edited by Charlotte Masse

Published by Korschthal Esch

Texts by Charlotte Masse and Gertrude Peters

Interview between Hisae Ikenaga and Christian Mosar

Graphic design by Laurent Daubach,
Designbureau

Printed in Esch/Alzette, 2026








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-  Can a tool forget its purpose?
-  When does function turn into fiction?
-  Can gestures travel from workshop to laboratory?
-  How many lives can one object secretly live?
-  What if industry learned to speak pottery?
-  When a tool rests, does imagination begin?
-  Is transformation always visible?

