
Paradise Kortrijk 2021

26 June - 24 October 2021



Triennial for
contemporary art

June 26 -
October 24, 2021

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INTRODUCTION

From **26 June to 24 October 2021** the second **Kortrijk Triennial** will take place: **Paradise Kortrijk 2021**.

Paradise Kortrijk 2021 is the successor to **Play Kortrijk 2018**, the interactive art event that transformed the city of Kortrijk three years ago into a playground of contemporary artworks at various indoor and outdoor locations in the city, and which was a real success with more than 175,000 visitors.

The second edition maintains the recipe for success - a dynamic and free urban exhibition with interactive works of art by an ambitious list of **Belgian and international artists** in various indoor and outdoor locations in the city of Kortrijk - and focuses on the utopian dream of paradise. The project draws inspiration from our zeitgeist and is a reaction to our current living environment, which sometimes seems miles away from a hopeful, positive and utopian environment.

“Our arts festival Paradise will attract hundreds of thousands of visitors to Kortrijk. As alderman for culture, I am convinced that we really have a bazooka here, one that will give our trade and hospitality industry new perspectives. It is the second edition of our triennial. Play, the first one, was a hit. Installations by the world’s best artists will be on display in the most surprising places in the city.”

- **Alderman for Culture Axel Ronse**

Curators **Hilde Teerlinck** (Han Nefkens Foundation) and **Patrick Ronse** (Be-Part, Platform for Contemporary Art) selected 32 contemporary artists - including 9 Belgians - who each present their own interpretation of the Paradise concept. Among the artists are many familiar names, such as Berlinde De Bruyckere, Jeremy Deller, Kendell Geers, Ugo Rondinone and Yoko Ono.

But Paradise 2021 also dares to push the boundaries of contemporary art and shows the work of fashion designer duo Viktor&Rolf, scenographer Albert Dubosq and choreographer William Forsythe, among others.

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These artists are given the freedom to express a **personal and critical view** about how they see and interpret paradise. Artists have the power to engage us on a personal level and mirror our situation or condition, so that we can set our mind in motion and act differently.

The Kortrijk triennial invites these contemporary artists to participate and reflect on modern questions. What are meaningful values today and how can we construct a better society? By installing artworks in the heart of the dynamic city, the significance of the artists' vision becomes present in public. The **participative element is crucial** in the project: through an active experience, interaction is activated by the visitor. Through this experience, the visitor is offered the opportunity to modify their way of thinking, both about themselves and about our current society.

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PARADISE AND UTOPIA: ANCIENT PHILOSOPHICAL CONCEPTS

There are many different paths to paradise, all highly personal. For some, this can mean reaching the gates of heaven, entering the Garden of Eden or walking in the Elysian Fields. For others, it can mean any place or state of ultimate happiness. Prosperity, fulfilment and exceptional satisfaction are recurring elements in every religion and myth. The word paradise primarily poses the general question of how we can make a better society for each and every person.

QUEST FOR A BETTER SOCIETY

Since the publication of Thomas More's Utopia in 1516 (Leu- ven), the word utopia has become synonymous with paradise and its allusions: the ideal, the unrealistic and the unattainable. The title of the publication is a pun of the Greek words eu-topia meaning 'good place' and ou-topos meaning 'no place'. Many academics have researched the philosophical concept of utopia: the search for an imaginary, perfect society. Well-known writers and sharp-minded thinkers have dedicated texts to analyzing this theme: Thomas More, Plato, Jean- Jacques Rousseau, Friedrich Nietzsche and Wal- ter Benjamin amongst others. They all agree on one single fact: we can only achieve a certain 'dream state' by earning it. In order to cultivate ideals and desires, utopians strongly believe a great deal of our time should be withdrawn from the service of the body and de- voted to the utter freedom of the mind. For centuries, they have been analyzing and constructing new social and political models providing scope for reaching paradise.

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UTOPIAN FUTURE MODELS

From North to South, from East to West, from all corners of the world, from philosophers to poets, from architects to artists, people from all of history have been haunted by the human need to imagine, to trace and define an ideal world.

Nonetheless, our society currently seems to be driven by a combination of fear and anxiety. We have been brutally awakened by the imminent changes in our climate, projecting a catastrophic, dystopian future. The idea of a possible extinction of the human species becomes – for the first time – a tangible vision of the future. Negativity appears to be occupying our dreams and taking over the role of belief and hope. This overwhelming tsunami is a hot topic, present worldwide

NEED FOR CREATIVE SOLUTIONS FOR THE FUTURE

More than ever, we need creative, utopian thinkers. For time, artists have developed and analyzed countless ways of constructing paradise, offering artistic alternatives. They have raised questions about rural and social development, the high rate of nature loss and the impact of technological advancement on our lives and current environment.

Many of us are urban people. For us, the city has become our new natural habitat, a place conceived and designed by architects and urban planners whose reflections are based on the basic concepts of utopia. For time, people have been creating an ideal urban context responding to the current needs of society, guaranteeing a better life. This is very time-related and can swiftly change with migration and the enormous growth of population (for an example, people who are forced to move from places predominated by war, conflicts or climate change).

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NATURE VERSUS NURTURE

The climate crisis emphasizes the fundamental differences between nature and nurture. The rapidly collapsing ecological systems are at the top of political agendas. Are we too late, or do we still have time? In our current environment, we have to deal with rules relating to ecology and world economy. It is only through respect, sustainable solutions and responsible behavior that our universe might become a perfect home. Climate change is an urgent matter that requires global collaboration and action.

The near future holds the promise of a new narrative, a reality where science and other high-tech solutions will solve critical, global, social and individual problems. Since the 17th century, utopia has naturally relied on science and new developments. The close intertwining of scientific progress and the <ideal> has emerged as a quintessential ideology of modernity. Scientific development and technology have, and will always have, a deep impact on contemporary life.

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PARTICIPATING ARTISTS

Albert Dubosq (BE) (1863–1940)

Art Labor Collective (VN, lives and works in Saigon, Ho Chi Minh City)

Aziz Hazara (AF, lives and works in Ghent and Kabul)

Berlinde De Bruyckere (BE, lives and works in Ghent)

Bruno V. Roels (BE, lives and works in Ghent)

Choi Jeong-Hwa (KR, lives and works in Seoul)

Constant Nieuwenhuys (NL) (1920–2005)

Dora García (ES, lives and works in Barcelona and Oslo)

Jacob Dahlgren (SE, lives and works in Stockholm)

Jaro Varga (SL, lives and works in Prague)

Jeremy Deller (UK, lives and works in London)

Joris Van de Moortel (BE, lives and works in Hoboken)

Josep-Maria Martín (ES, lives and works in Barcelona)

Klaas Rommelaere (BE, lives and works in Antwerp)

Kendell Geers (ZA, lives and works in Brussels)

Lhola Amira (ZA, lives and works in Cape Town)

Lily Van der Stokker (NL, lives and works Bilthoven and Amsterdam)

Luc Deleu (BE, lives and works in Berchem, Antwerp)

Olaf Nicolai (DE, lives and works in Berlin)

Robert Devriendt (BE, lives and works in Bruges)

Ryan Gander (UK, lives and works in Suffolk and London)

Sanam Khatibi (IR, lives and works in Brussels)

Sarah Ortmeyer (DE, lives and works in Vienna)

Sarah Westphal (DE, lives and works in Ghent and Germany)

Stief DeSmet (BE, lives and works in Bachte-Maria-Leerne, Deinze)

Toshiko Horiuchi MacAdam (JP, lives and works in Nova Scotia)

Ugo Rondinone (CH, lives and works in New York and Zürich)

Viktor&Rolf (NL, lives and works in Amsterdam)

William Forsythe (US, lives and works in Frankfurt am Main in Hesse)

Yoko Ono (JP, lives and works in New York)

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LIST OF WORKS

ALBERT DUBOSQ, FORÊT ASIATIQUE (1921) STADSSCHOUWBURG

The beautiful *Forêt asiatique* by Albert Dubosq (1863-1940) can be admired again in all its glory on the stage of the typical theatre à l'italienne of the Kortrijkse Schouwburg which celebrated its centenary in 2020. The theatre set, exactly a century old, represents an extremely realistic and enchanting natural landscape. Dubosq painted an opulence of flowers and plants of the 'Far East' down to the smallest details using a wonderfully refined colour palette. The play of light, shadow, and trompe l'oeils make for a perfect illusion. We are in India at the time of British rule in the late nineteenth century. We are in India at the time of British rule in the late nineteenth century. Luminous and stunning; exactly what the bourgeoisie of the time wanted when they opened a window on a new world for a theatrical performance. The decors in Kortrijk form a unique collection: thirty complete sets have been preserved. In addition to general repertoire sets, the collection also includes decors for operas such as *Aïda*, *Carmen* and *La Bohème*. Five of them from the Dubosq collection were listed in 2018 as Flemish top pieces.



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Albert Dubosq (1863-1940, Belgium) was one of the most important decorators in Western Europe. He learned his craft at four Parisian top studios, and painted set pieces for, among others, La Monnaie in Brussels and the Opéra Garnier in Paris. Between 1890 and 1923, he and his students, such as the well-known Joseph Denis, completed more than four hundred orders. Kortrijk is one of few cities to still have such a unique collection of theatre sets. Five of them from the Dubosq collection were listed in 2018 as Flemish top pieces.

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ART LABOR, HAMMOCK CAFE (2016-2021) URBAN SPORTS (ISM TRANZIT)

Resting spaces along highways are part of the travel culture in Vietnam, just like they are here. However, you do not sit on a chair, but relax in a hammock. The rocking of the hammock feels like a bumpy road during hours of driving, and creates a state of simultaneously standing still and moving. The hammock is an everyday household item in Vietnam, and even during the Vietnam War, communist soldiers had one in their pockets during their travels through the dense jungle. In the nineteenth century, French missionaries brought the coffee plant with them. Over time, both drinking and growing coffee became a crucial part of Vietnamese culture and the country's economy. Today the country is the most important Robusta coffee supplier, and the second largest producer of coffee in the world. Contemporary policies in the coffee industry are leading to massive deforestation that threatens the lifestyle and culture of the Jrai community. Progress has not led to a better life, but has pushed people into poverty through wage labour on their own land.

Vietnamese art collective Art Labor invites you to take a coffee break in their contemplative Hammock Cafe. In the meantime they serve you 100% Robusta coffee. The beans come from a small plantation in the home city of one of the members of the collective in the Central Highlands, where the Jara people have lived their rich culture for centuries.



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The Art Labor art collective was founded in 2012, and consists of artists Thao Nguyen Phan (1987, Vietnam), Truong Cong Tung (1986, Vietnam), and curator Arlette Quynh-Anh Tran (1987, Germany). They live and work in Ho Chi Minh City (Vietnam). Their oeuvre moves between visual arts and social sciences, and exists in different contexts and at various locations. They develop journeys such as Unconditional Belief (2012–2015), Jrai Dew (2016–ongoing) and JUA (2019–ongoing). Art Labor's art is exhibited worldwide, including at Carnegie International 57th, Bangkok Art Biennale, A beast, a god, and a line at Dhaka Art Summit, Para Site and Modern Art in Warsaw (2018); Cosmopolis #1: Collective Intelligence at Center Pompidou in Paris, Asian Art Biennial; Salt of the Jungle in KF Gallery (2017) (South Korea); Jrai Dew Sculpture Garden in Central Highlands of Vietnam (2016–17); The Adventure of Color Wheel in Pediatrics Department, Eye Hospital HCMC (2015) in Ho Chi Minh City (Vietnam); Unconditional Belief on Sàn Art (2014) in Ho Chi Minh City (Vietnam).

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AZIZ HARARA, BOW ECHO (2019) BROELTOREN NOORD

“The work focuses on the relationship between people and their environment. The protagonists produce eerie sounds as a form of recollection and connection with a landscape in which many traumatic events took place. They also embody my own relation as the involvement of many different national and international players, within that space of trauma. The work has been inspired by my own experience of the recurring horrors of suicide bomb attacks that have unsettled the city of Kabul. They are a sort of ‘horror game’ that was played out in different parts of the city in 2001, becoming an integral part of its recent history”

- Aziz Hazara



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Aziz Hazara (°1992, Wardak) lives and works in Kabul (Afghanistan) and in Ghent (Belgium). He is an interdisciplinary artist using photography, video, sound, programming languages, text, and multimedia installations. Hazara explores themes such as identity, memory, archives, conflict, surveillance, and migration in a context of power relations and geopolitics. He exhibits internationally, including at the 22nd Biennale of Sydney (Australia), in IKOB-Museum of Contemporary Art Eupen (Belgium), in the Kunsthall Aarhus (Denmark), in the Museum of Civilizations of Europe and the Mediterranean (MuCEM) Marseille (France), and at the Busan Biennale and ACC Asia Culture Center Kwangju (South Korea). The artist has participated in several residencies of: the Camargo Foundation (France), the KHOJ international artists' Association New Delhi (India), and the UNESCO Madanjeet Singh Institute for South Asian Arts (UMISAA) scholar at Beaconhouse National University (Pakistan).

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BERLINDE DE BRUYCKERE, SPREKEN (1999) TEXTURE MUSEUM

Berlinde De Bruyckere introduced the human figure in her work in the early series of drawings *dekenvrouwen* (1994) (or 'blanket women'), followed by sculptures such as *Spreken* (1999). A life-size sculpture depicts two people with lifelike arms and legs. The rest of their body is invisible. She chooses soft materials such as fur or blankets. Blankets provide warmth, but they can also be used to hide and disguise. The duality between protection and suffocation, and safety and distress is encompassed in these sculptures. With these 'dekenvrouwen' the artist creates a new archetype: the naked, disenfranchised person who tries to protect herself against the gaze of fellow human beings, and against the forces of nature. They are vulnerable humans who withdraw under the covers, and stop participating for a while. What you don't see doesn't exist. In *Spreken*, two figures lean towards each other. Their heads rest on each other's shoulders, seeking comfort from each other. It's as if they keep each other from falling over. De Bruyckere says: 'I am often told that my work is about death, deformity, and destruction, but hope and beauty are also present. And that is what I want to show, essentially.'



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Berlinde De Bruyckere's (Belgium, °1964) visuals are recognisable, and leave no one unmoved. Her remarkable sculptures of distorted people made of wax and epoxy, with which she aptly depicts the carnal in all its fragility, have been conquering the world since the 1990s. Wax gives De Bruyckere the freedom to build her sculptures with one layer at a time. The artist herself says that this material feels like watercolours; layer by layer she merges different hues with each other. The result is almost indistinguishable from real skin. The explicit reference, sometimes even including wounds, to human and animal carcasses can evoke horror, but it contains a powerful poetry as well. De Bruyckere creates images that are as terrible as they are beautiful. She embraces the two primal drives Eros and Thanatos, and manages to unite them in one image that attracts and repels at the same time. The artist grew up as a butcher's daughter, which unmistakably left an impression that enables her to grasp classic themes such as suffering and death, without heading towards the aestheticisation of horror, or the sublimation of horror. Her artworks narrate serenely about war, helplessness, decay, and cruelty, as well as caring, life, love, vulnerability, tenderness, and prosperity. In 1999 Berlinde De Bruyckere represented Belgium at the Venice Biennale.

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BRUNO V. ROELS, SELECTIE WERKEN KORTRIJK 1302 & BAGGAERTSHOF

Bruno V. Roels (°1976, Belgium) regards photography as mimetic art or an imitation of reality, although that's only his starting point. Printing and thus making the photo physically tangible is just as important to him as the photograph itself. His prints are not only interpretations of reality, but also of themselves and of each other.

Palm trees, like photography, cannot be trusted. The palm tree is a recognisable visual that is intertwined historically and cross-culturally with various connotations, such as victory, triumph, endurance, religion, hospitality, wealth, vacation, and paradise. But a palm tree in California doesn't tell the same story as the war-ravaged palm trees in the landscape of Iraq or Palmyra. The artist creates rhythm and variation by generating endless repetitive series in the darkroom. V. Roels uses his negatives to stamp light on silver gelatin paper. He creates a unique visual language that transcends reality through the use of shadow and contrast.

Bruno V. Roels (1976) lives and works in Ghent (Belgium). His artworks travel to art fairs from Paris to Amsterdam, London, and New York. He is represented by Gallery FIFTY ONE in Antwerp (Belgium), and in the spring of 2018 the artist held his first solo exhibition in New York (United States) at the Howard Greenberg Gallery.

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CHOI JEONG-HWA, HAPPY TOGETHER (2021) GROTE MARKT

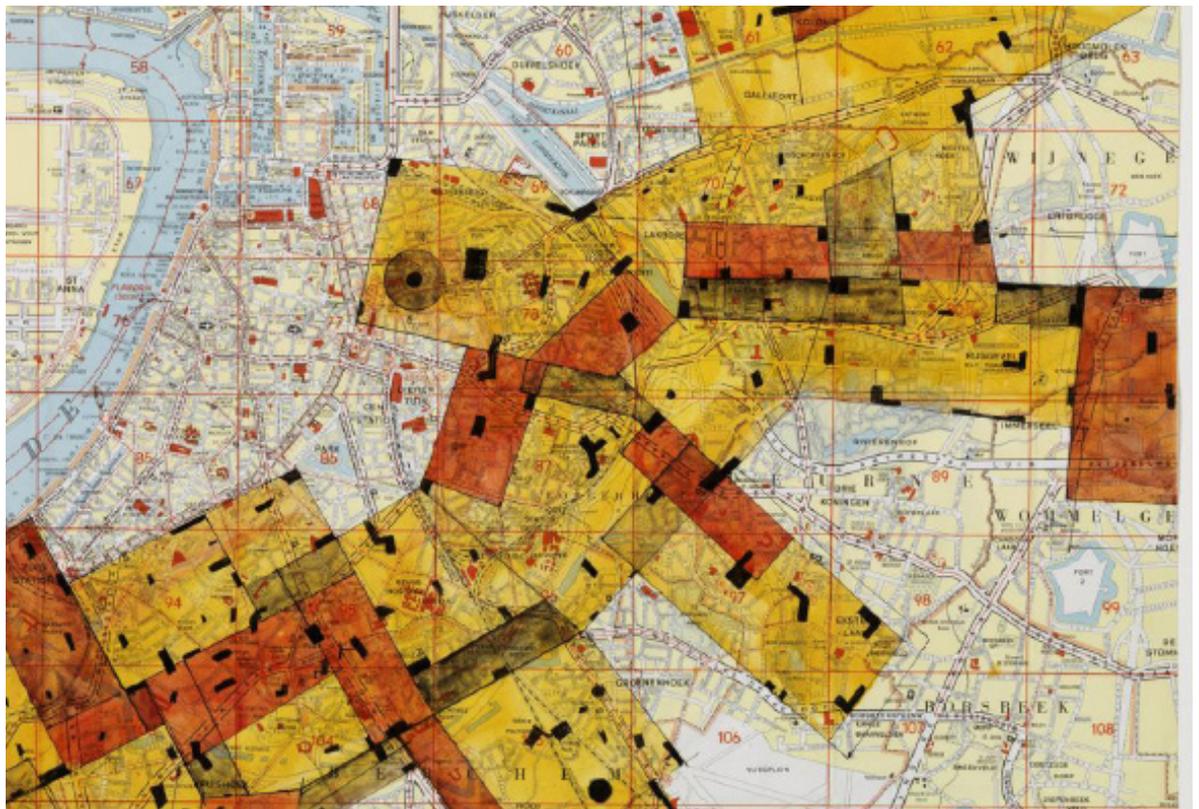
For the artwork, *HAPPY TOGETHER* (2021), he collaborated with the Belgian family business Moderna. They are a great match with their slogan 'Creating smart plastics for happy pets'. The monument made of colourful cat-litter boxes and pet beds from Moderna will be fully recycled by the company once Paradise Kortrijk 2021 is over, and it will be transformed into elegant, new pet supplies. This way, Choi tries to illustrate the harmony between man and nature. The artist suggests a method to make plastic reusable, and to rethink the spirit of plastic as something that is not merely disposable. By literally stepping into daily life, his playful practice comments on the privileged environment of art institutions, and he questions the art market in the context of mass consumption. Choi explores the artificial and the permanent through plastic, and refuses to categorise his art.

South Korean artist Choi Jeong-Hwa (°1961) was educated in Fine Arts and Design at Hong-ik University in Seoul. In 2006 he won the Korea Artist Prize from the National Museum of Modern and Contemporary Art Korea. He is considered one of the founders of the Korean pop art movement. The artist has participated in exhibitions and biennials worldwide such as the Arsenal Kiev (2012, Ukraine), the Gwangju Biennale (2006, 2010, South Korea), the tenth anniversary exhibition of the Leeum (2014, South Korea), the seventeenth Sydney (2010, Australia), CP Biennale (2005, Indonesia), Lyon Biennale (2003, France), Yokohama Triennial (2001, Japan), Your Bright Future exhibition at LACMA (2009, USA), Biennale of São Paulo (1998, Brazil), and the Taipei Biennale (1998, Taiwan). MMCA Seoul (South Korea) organised an important solo exhibition in 2019. Choi represented Korea at the 51st Venice Biennale in 2005 with the magical artwork White Lotus.

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CONSTANT NIEUWENHUYS, NEW BABYLON - ANTWERPEN (1963) KORTRIJK 1302

New Babylon is a fully automated society inhabited by adventurous and playful people, who discover their own creative qualities together with others, and who lead an existence in which they can continuously travel and be creative. It is a worldwide network of pillared sectors, where all kinds of transportation circulate below and above. The sectors are open and communal spaces, within which the New Babylonians could build new environments and routes with movable walls, floors, stairs, bridges, and ladders. Individuality no longer exists in *New Babylon*. Everyone is an artist, and the social space is the joint work of art.



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CONSTANT NIEUWENHUYS, GROOT LABYR (1960) KORTRIJK 1302

Groot Labyr (1960) is an invitation to reimagine our living environment. The subject of the black, abstract-looking model is a labyrinthine route. In today's world we try to get from A to B as efficiently as possible. However, entering a labyrinth means there is a chance of getting lost. But in New Babylon, 'getting lost' no longer exists. 'To get lost' no longer means 'to go astray', it leads instead to new paths.

Constant Nieuwenhuys (°1920-2005, the Netherlands), 'Constant' for short, was a leading member of the CoBrA group, which also included Asger Jorn, Karel Appel, and Corneille. Constant wrote Manifest ('Manifesto'), in which he argued for a new art that would be appropriate for the new times. Children's playful creativity, and the authentic spontaneity of ethnic art served as an example. In 1966 the artist represented the Netherlands with New Babylon at the Venice Biennale. In 1999 a retrospective exhibition about the project was shown in New York (US), and in 2002 it was given a place of honor at the Documenta in Kassel. Recently (20015-2016) the largest retrospective exhibition Constant - New Babylon: Aan ons de vrijheid ('Freedom to us') was organised in the Kunstmuseum Den Haag (the Netherlands) and the Museo Nacional Centro de Arte Reina Sofia in Madrid (Spain).

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DORA GARCÍA, FAHRENHEIT 451 (1957) KORTRIJK 1302

The starting point of the artwork *Fahrenheit 451* (1957)(2002) is the eponymous, dystopian cult novel by the American author Ray Bradbury (1920-2012). On a wooden table are 2,000 copies of the book printed in mirrored writing. 451 degrees Fahrenheit (or 232.7 degrees Celsius) is the temperature it takes to ignite a book. The science fiction tale takes place in an imaginary future society where no one reads anymore, because life has to be lived quickly. The world is ruled by mass media, and as such books are seen as so dangerous – because they make people think – that they should be burned immediately if one turns up somewhere. The protagonist is a ‘firefighter’ whose job is not to put out fires, but to make fires to eliminate books. It paints a depressing picture of the future, where the individual is completely controlled by a totalitarian state. When a character manages to get out of brainwashing, there is a spark of hope.



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DORA GARCÍA, THE FUTURE MUST BE DANGEROUS PAARDENSTALLEN

“The future must be dangerous” is a phrase from *The Futurist Manifesto* (1909) by the Italian poet Filippo Tommaso Marinetti (1876–1944). García is fascinated by these one-liners, slogans, and nuggets of compressed wisdom that act as guides to success. The sentences are depicted in precious metal to ironically emphasise their ‘absolute truthfulness’. The sentences are sometimes authored by the artist, sometimes not; the author of the sentence is never mentioned. She asks the audience to make a personal reflection. She hopes to initiate a future based on an openness to diverse ideas, and a daringness to question things. ‘The future must be dangerous’ can be both a challenging assignment and a sad prophecy.



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Spanish artist Dora García (°1965, Valladolid) studied visual arts at the University of Salamanca (Spain) and the Rijksacademie in Amsterdam (the Netherlands). She lives and works in Brussels (Belgium). Since 1999 she has also created several works on the internet (www.doragarcia.net). She has exhibited at Manifesta in 1998 (Luxembourg), Istanbul Biennial in 2003 (Turkey), SMBA in 1997 (the Netherlands), MACBA in 2003 (Spain), and FRAC Lorraine Metz in 2004 (France), Munster Sculpture Projects in 2007 (Germany), Documenta 13 in 2012 (Germany), the Gwangju Biennale in 2010 (South Korea), the Lyon Biennial in 2009 (France), at TATE Modern in 2008 (United Kingdom), at Centre Pompidou in 2008 (France), in SMAK in 2006 (Belgium), in MUSAC in 2004 (Spain), and in MACBA in 2002 (Spain). She represented Spain at the 54th Venice Biennale in 2011 and in 2013 and 2015 her work was featured in the group exhibition.

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JACOB DAHLGREN, THE WONDERFUL WORLD OF ABSTRACTION (2021) BEGIJNHOF

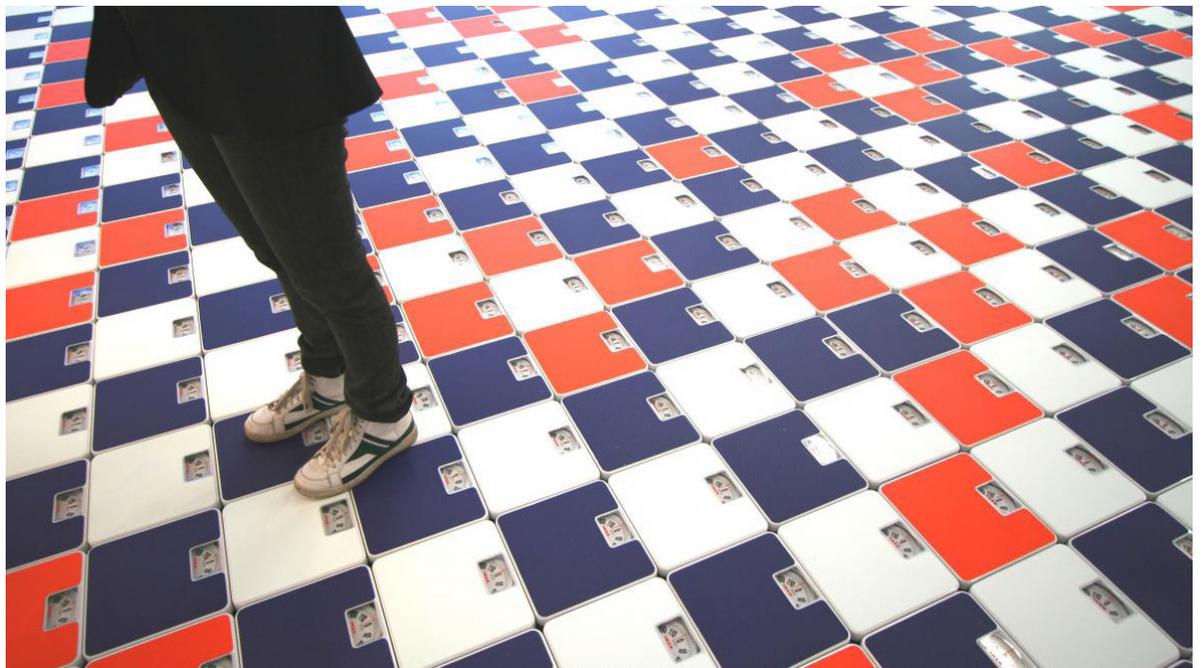
With *The Wonderful World of Abstraction*, Jacob Dahlgren invites the audience to disappear into a colourful sea of ribbons. On the outside the artwork comes to life through people who are meandering in and out of the fields of colour. When entering the artwork, you become completely absorbed and invisible to bystanders. With *The Wonderful World of Abstraction*, Jacob Dahlgren invites the audience to disappear into a colourful sea of ribbons. On the outside the artwork comes to life through people who are meandering in and out of the fields of colour. When entering the artwork, you become completely absorbed and invisible to bystanders. Paintings become useful objects in his research on how art and our daily life are connected. What fascinates him is the interaction between body and object. The artist shows us the beauty that is hidden in everyday life.



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JACOB DAHLGREN, HEAVEN IS A PLACE ON EARTH (2006-2021) BEGIJNHOF PARK

Jacob Dahlgren (1970, Sweden) uses repetitive collections of omnipresent, industrially produced objects, such as the satin weave ribbons – forgotten details of everyday domestic life. In repetition they lose their original function, and become geometrically abstract works of art. Their shape determines the shape of the work. They become something completely new. For Dahlgren, the employees and visitors are co-creators of the dynamic artwork and the experience of art. Paintings become useful objects in his research on how art and our daily life are connected. What fascinates him is the interaction between body and object. The artist shows us the beauty that is hidden in everyday life.



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Jacob Dahlgren (°1970, Sweden) graduated in 1999 from The Royal Institute of Fine Arts in Stockholm. His artworks can be admired worldwide. He has exhibited in Copenhagen Contemporary (2019, Denmark), Center National d'Art contemporain, Grenoble (2016, France), KIASAMA, Museum of Contemporary Art in Helsinki (2013, 2011, 2010, Finland), Fundació Joan Miró, Barcelona (2010, Spain), Schirn, Kunsthalle, Frankfurt (2011, Germany), Daimler Art Collection, Berlin (2010, Germany), Forum d'Art Contemporain Luxembourg (2010, Luxembourg), Bielefelder Kunstverein (2009, Germany), PS 1 Contemporary Art Center/MOMA, New York (2006, USA), Kunsthalle Budapest (2006, Hungary), Moderna Museet, Stockholm (2006, Sweden), and the 52nd Venice Biennale (2007, Italy).

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JARO VARGA, LIBRARY 26.6.-24.10.2021 (2011-2021) BROELKAAI 6

Artist Jaro Varga brought a library to the city for Paradise Kortrijk. But bibliophiles who want to delve into the books will soon notice that Varga is more interested in the names and covers than the actual content of the books. He printed his huge book collection in different sizes and thicknesses and with blank covers on rolls of wallpaper. He names the outside he loves so much with a term borrowed from the French-Algerian philosopher Jacques Derrida (1930-2004): 'the parergon'. This is a combination of the Greek words 'para' ('beside, outside') and 'ergon' ('work') and therefore literally means 'beside or outside the work'. The interactive library is perhaps a better name for this work of art, as Varga involves the public directly and counts on them to provide the covers with sound titles using coloured pens. Without visitors, Varga's library does not exist and has no content. In recent years, hundreds of existing and non-existing titles have been added.



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Artist Jaro Varga (°1982) was born in Slovakia and lives and works in Prague (Czech Republic). As a visual artist and curator he seeks out situations where he can choreograph or initiate the movement of the visitor in his familiar environment by adding unknown circumstances and fiction. He explores new topographies and creates new insights about context and space by challenging the related behaviours that are stuck in our memory. Varga graduated from the Academy of Fine Arts and Design in Bratislava (Slovakia), the Academy of Fine Arts Vienna (Austria), the Academy of Fine Arts Wroclaw (Poland), and the Slippery Rock University of Pennsylvania (United States). He has participated in solo and group exhibitions such as the Prague Biennale 6 (2013); When Artists Speak Truth, The 8th Floor, New York (2016); Bucharest Biennale 7 (2016); In Someone's Else Dream, SODA, Bratislava (2017); Missing Something and Itself Missing, Ivan Gallery, Bucharest (2017); About Books, AlbumArte, Rome (2018), and History is His Story, NEST space for art, The Hague (2019). As an artist in residence, Varga has worked for the Delfina Foundation in London (United Kingdom), Museums Quartier 21 Vienna (Austria), Futura Prague (Czech Republic), Heppen Transfer Warsaw (Poland), AIR Krems, Center for Art, and Architecture ZK/U Berlin (Germany), Triangle Arts Association New York (United States), and the National Museum of Modern and Contemporary Art Seoul (South Korea).

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JEREMY DELLER, THE LOVERS (2021) GARDEN MESSEYNE

For *The Lovers* (2021), Deller was inspired by Lucas Cranach's painting Adam and Eve (1526) from the collection of the Courtauld Gallery in London. A biblical scene where Eve, despite God's warning, has just tasted the forbidden fruit from the tree of the knowledge of good and evil, and passes the apple on to Adam. This artwork is based on the story of creation and refers to universal human desires as well as to the concepts of good and evil. Deller is intrigued by the tension between the two characters who balance between love, lust and surrender. The large figures with fig leaves form the frame of a swing. The artist uses humour and art history as the basis for this monumental three-metre-high sculpture. Everyone is invited to fly carefree in the air with the threatening presence of the tempting forbidden fruit above their head. This playful sculpture is a new creation made for Paradise Kortrijk, and will find a romantic place in the beautiful, protective nineteenth-century Messeyne Gardens. With witty playfulness and intelligent provocation, Deller hints at the seriousness of classical monuments. The toy offers a cheerful and functional alternative.

Jeremy Deller (°1966, United Kingdom) studied art history at the Courtauld Institute and Sussex University. Deller won the Turner Prize in 2004 with the artwork Memory Bucket, and represented the United Kingdom at the 55nd Biennale of Venice in 2013. The artist has exhibited worldwide. A selection of his solo exhibitions: Wir haben die Schnauze voll, Bonner Kunstverein, Bonn (2020); Skulptur Projekte Münster (2017); The Infinitely Variable Ideal of the Popular, CA2M, Madrid (2015), which travelled to MUAC, Mexico City, Fundación Proa, Buenos Aires and Azkuna Zentroa, Bilbao (2016); English Magic, British Pavilion, 55th Venice Biennale (2013) that travelled to William Morris Gallery, London, Bristol Museum and Art Gallery, Bristol and Turner Contemporary, Margate (2014-2015); Joy in People, Hayward Gallery, London (2012), which travelled to The Institute of Contemporary Art, University of Pennsylvania and the Contemporary Art Museum St. Louis; It Is What It Is: Conversations About Iraq, New Museum, New York (2009), which travelled to Hammer Museum, Los Angeles and Museum of Contemporary Art, Chicago; Procession, Cornerhouse, Manchester (2009); Kunstverein, Munich (2005); Folk Archive with Alan Kane Palais de Tokyo, Paris and Barbican Art Gallery, London (2004); After the Goldrush, Wattis Institute, San Francisco (2002); and Unconvention, Centre for Visual Arts, Cardiff (1999). Deller curated several projects such as: 'Iggy Pop Life Class, Brooklyn Museum (2016); Love is Enough: William Morris en Eny Warhol, Modern Art Oxford (2014); and All That is Solid Melts Into Air, Manchester Art Gallery, Manchester (2014).

26 June - 24 October 2021

JORIS VAN DE MOORTELE, THE SHIP OF FOOLS (KLING FLOEP KLANG GLOEP SLOEP) (2021) KORTRIJK WEIDE

The Ship of Fools – Floep Gloup Sloep sails through a number of visual motifs from deep down in the European archives of imagination. Characters like Everyman, Nobody, Jesters, the Ship of Fools, the Praise of Folly, and Utopia take their place aboard, and settle in the Mess Deck. The artwork that Joris Van de Moortel created for Paradise 2021 builds on visual motifs that have already played a major role in his oeuvre for quite some time. The work is about a transhistorical journey that forms a loop with the Northern European Renaissance of the early sixteenth century with writers, thinkers, and artists such as Erasmus, More, and Breugel. Through ritual actions the artist connects present and past. Or as Van de Moortel himself describes it: 'A minimal ritual action is not out of the question, unless you jump overboard'. The core of this story is that of a pilgrimage, a place of arrival and departure, the loop, in which the stranded ship symbolises 'the world upside down', and thus makes visible on Earth the spiritual and liminal.

Under the motto 'everyone sails along on land', the artist invites you to visit the ship. Would you like more information about the voyage of the ship and your own journey? You can contact the artist through self-designed tarot cards.



26 June - 24 October 2021

Joris Van de Moortel (°1983, Belgium) graduated from the Künstlerhaus Bethanien in Berlin (Germany) in 2013, and in 2009 he obtained his postgraduate degree from the Higher Institute of Fine Arts (HISK) in Ghent. The artist was awarded the Grand Jury Prize at the 13th Cairo International Art Biennale (Egypt) in 2019, and La Monnaie de Paris Prize (France) in 2021. Since 2013 he has been represented by Galerie Nathalie Obadia Paris/Brussels.

26 June - 24 October 2021

JOSEP-MARIA MARTÍN, TOWARDS PARADISE (2021) ARTILLERIETOREN

With *Towards Paradise* (2021), artist Josep-Maria Martín, along with the architect Alain Fidanza, the musician Carlo Vitali and the Respiro Dell'Arte Musical Association, celebrate 'water as the source of all life'. The cosmological origin of our life. Where there is water, 'civilisation' begins, and a city or culture grows. A golden egg dances on the water that it recovers from the old pond that exists in the centre of the artillery tower. For the artist, the egg shows how each cell is a link of life and is a source of new life. Therefore, the egg symbolises the cellular changes that drive biological evolution. Convinced that evolution is only possible with and through crises and love, the remains of the water reservoir in the city walls inspired Martín to transform this 'place of war' into 'a place of love'.

Josep-María Martín was born in Ceuta, Spain, in 1961. He lives in Barcelona, and teaches at the art schools of Perpignan and Geneva. His interventions take place in museums all over the world, and during important artistic events like Insite_05 (Tijuana/San Diego, Mexico/US), Exhigo-Tsumari Art Triennale (Nigata, Japan), Project Artístico Dislocatióne (Santiago, Chile), Torino Triennale D'Arte Contemporanea (Italy), Yokohama Museum (Japan), and the 9th Biennale de L'image en Mouvement (Geneva, Switzerland).

26 June - 24 October 2021

KENDELL GEERS, IN PRAISE OF FOLLY (MORIAE ENCOMIUM) (2021) BROELTOREN NOORD

Three anthropomorphic blossoms float in the air like the ghosts of 'moist past', 'more present', and 'mortal future'. The cut flower of the still life is both alive and dead, like Schrödinger's cat – an experiment in which a hypothetical cat may be considered simultaneously both alive and dead as a result of being linked to a random subatomic event that may or may not occur. The cut flower is beautiful to behold, severed from its roots at the height of its beauty. As the phantom roots dissolve into the water, the flowers will lose their petals, drop their beauty, and eventually wither away and die. Trapped in our Age of More, between political extremes, vicious vanity, social mediatisation, and an algorithm that guarantees the world will agree with you as long as you buy into the spin, there is no escape except through the mirror.



26 June - 24 October 2021

The South African artist Kendell Geers (°1968) lives and works in Brussels, and grew up in a South African working-class family at the height of Apartheid. Geers quickly became part of the resistance movement that campaigns against crimes against humanity. From his experience as a revolutionary, he developed a practice that sees ethics and aesthetics as two sides of the same coin, shining around the neck of history. His oeuvre questions the discourse of art history, undermines the language of power and ideological codes, crushes expectations, and transforms belief systems into aesthetic codes. At the 1993 Venice Biennale, he officially changed his date of birth to May 1968, a historically significant year for the liberation and equality of people worldwide.

26 June - 24 October 2021

KLAAS ROMMELAERE, HABITAT SEQUENCES (1 THROUGH 25) (2021) TEXTURE MUSEUM

The impressive *Habitat Sequences* is made up of twenty-five fragments, each representing an aspect of the artist's home, studio, and life. The components are hanging high up in the room, like the plants in his studio. Everything is falling and tipping over into one big chaos. This chaos in his studio, or his paradise, represents something that we all feel in these strange times; the uncomfortable and continuously growing realisation that we are not in control of what is going on.

Klaas Rommelaere (°1986, Roeselare) uses traditional crafts such as knitting, embroidery, and crochet to build his wild collages. For Paradise 2021 he launched an open call, and the many golden hands of local 'madams' made light work.



26 June - 24 October 2021

Klaas Rommelaere (°1986, Roeselare, Belgium) graduated in 2013 in fashion at the Royal Academy of Fine Arts in Ghent. He did an internship with Danish designer Henrik Vibskov, and Belgian designer Raf Simons, but realised that the world of fashion was not where his ideas would come to life. Rommelaere began to translate his ideas into visual work instead, while using the materials he knows best: needle, thread, wool, and yarn.

26 June - 24 October 2021

LHOLA AMIRA, PHILISA: DITAOLA (2021) & PHILISA: WE HAVE NO POWER TO WEEP (2021) BROELTOREN NOORD

Lhola Amira's practice is about the deep wounds colonisation is responsible for on so many levels around the world. Coloured beaded curtains float above a ceremonial salt bed, surrounded by golden pillars with a flame and water pitchers. Amira creates poetic spaces that instigate healing through connection to the earth, the ancestral, and the spiritual. They are portals for remembrance and resurrection where you can listen to the soft singing of memory.

The sound piece *Philisa: WE Have No POWER To Weep* (2021) plays spoken word poetry by the American author, poet and civil rights activist Maya Angelou (1928–2014). Angelou made an adaptation of *We Wear The Mask*, a poem by American author Paul Laurence Dunbar (1872–1906), the first African-American poet to gain national recognition.



26 June - 24 October 2021

Lhola Amira (pronouns THEY/THEIR) was born in 1984 in Gugulethu, South Africa, and lives and works in Cape Town. THEIR oeuvre consists of photography, video, sculpture, and performances that are part of constellations – the word the artist uses to refer to solo presentations of works of art. Amira exists as an ancestral presence living with the South African curator Khanyisile Mbongwa: ‘I am a curator, but I also exist in plural, as two beings in one body. As Lhola Amira, the work WE do exists in the art world. But as myself, Khanyisile Mbongwa, I don’t make art, I just curate.’ In 2020 Amira took part in NIRIN, the 22nd Sydney Biennale (Australia), and in the same year THEIR most recent film premiered internationally at the LOOP Barcelona festival (Spain). In 2019 THEY showed DITAOLA: DIVINING BONES, and Abalozi Bayeza/Os Deuses Estão chegando was shown at SMAC Gallery in Johannesburg, and BAYEZA naMAYEZA/De Kommer Med Medicin in Skövde Kulturhus and Konstmuseet in Sweden.

26 June - 24 October 2021

LILY VAN DER STOKKER, WORD MAAR SNEL BETER (1992-2021) FACADE BUDABRUG

The words 'Word maar snel beter' ('Get well soon') are written in colourful capital letters on the facade of the Buda Bridge. It is an uplifting message for those who see and need it. The artwork is a billboard based on a drawing Lily van der Stokker made in 1992. Using felt-tip pen on paper, she sketches cheerful motifs such as flowers, clouds, and other decorative elements in fluorescent or pastel colours that remind us of candy. She adds short, recognisable phrases such as 'het ga je goed' ('I hope you are well'), 'Get well soon', and 'Word maar snel beter'. Together these drawings make up the series 'Wishing You Well'.

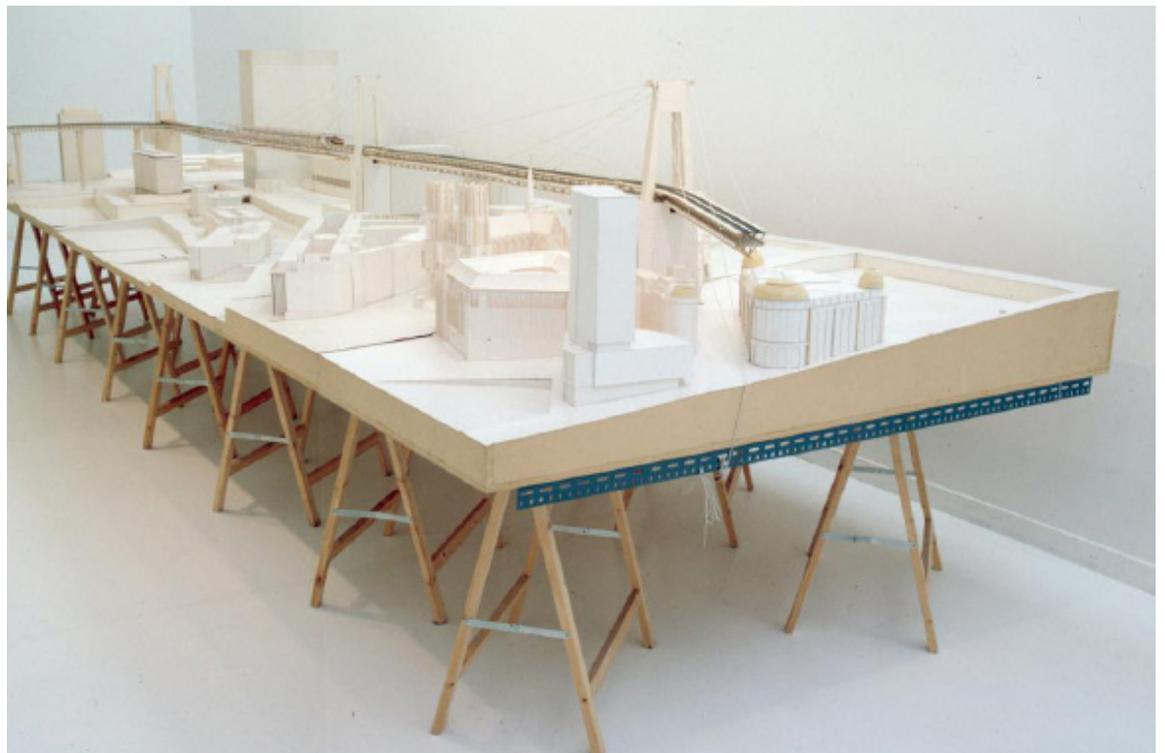
Lily van der Stokker (°1954, Den Bosch, the Netherlands) lives and works in Amsterdam and New York. She had her international breakthrough in the 1990s with exhibitions at, among others, Walker Art Center in Minneapolis (United States), and Center Pompidou in Paris (France). Recently there were solo exhibitions at Tate St. Ives (UK) in 2010, New Museum (United States) in 2013, The Hammer Museum Los Angeles (United States) in 2015, Stedelijk Amsterdam (the Netherlands) in 2018, and Migros Museum Zurich (Switzerland) in 2019.



26 June - 24 October 2021

LUC DELEU, STATION EUROPA CENTRAAL (1986-1989) PAARDENSTALLEN

About twenty-five years ago, Luc Deleu and his T.O.P office presented Station Europa Centraal, an HSR in the air above Brussels. The floating track was supported by towers where you could live and shop. The floating track was supported by towers where you could live and shop. He wondered why high-speed rails were not set up in the air? That would be much simpler and faster, and the construction would allow for different infrastructures.



26 June - 24 October 2021

LUC DELEU, VIPCITY - ZEEMIJL (1999-2004) PAARDENSTALLEN

VIPCITY – Zeemijl is part of De Onaangepaste Stad ('The Maladjusted City'), a proposal that Deleu and his agency have been working on since 1995. VIPCITY is the fourth phase after the previously designed neighbourhoods Brikabrak (1998), Dinkytown (1998-1999), and Octopus (1999). It is a large allotment for 38,000 inhabitants in detached houses around a city axis 7.5 kilometres long. The model is 18.5 metres long, which is one hundredth of a nautical mile.



26 June - 24 October 2021

Luc Deleu (°1944, Duffel, Belgium) is a powerful presence in architecture with utopian and unruly insights that have shaped generations of students. His agency T.O.P office, which stands for Turn-on Planning office, has been joined since 1997 by architects Steven Van den Bergh (°1974, Belgium) and Isabelle De Smet (°1973, Belgium).

26 June - 24 October 2021

OLAF NICOLAI, HOW TO FANCY THE LIGHT OF A CANDLE AFTER IT IS BLOWN OUT (2019) PAARDENSTALLEN

The green oasis of light invites us to enter the installation. We can create infinite variations of light and shadow with our bodies. Each visitor can independently design the work of art based on their own imagination and actions – but these personal, new creations are only temporary, and will irrevocably disappear. The dreamy setting accentuates the fleeting aspect of light and movement.



26 June - 24 October 2021

German artist Olaf Nicolai (°1962, Halle/Saale) lives and works in Berlin. After studying German language and literature at the universities of Leipzig, Vienna, and Budapest, he obtained his doctorate in 1992. He studied applied arts at the Technical College in Schneeberg, Saxony. In 2018 a solo exhibition travelled to three locations; Kunsthalle Bielefeld, Germany, Kunsthalle St. Gallen, Switzerland, and Kunsthalle Wien, Austria. In 2019 Nicolai took part in museum exhibitions in Deichtorhallen in Hamburg, Neues Museum in Nuremberg, and Lipsius-Bau in Dresden. In 2018 he was awarded the Wilhelm-Loth-Prize by the city of Darmstadt, for which Mathildenhöhe honoured him with a solo exhibition in 2020. His artworks were also on display at Documenta in Kassel (1997, 2017) and at the Venice Biennale (2001, 2005), 2015).

26 June - 24 October 2021

ROBERT DEVRIENDT, THE MISSING SCRIPT 4 (2020-2021) KORTRIJK 1302

THE MISSING SCRIPT 4. Exit highway is Devriendt's most recent project, and it can be seen as a large series that keeps developing over several years. Think of it as 'an idiosyncratic interpretation of a storyboard'. Obscure characters and surprising props are shown in different settings — settings where drama may or may not be suggested. The artist examines the effect of images in which the viewer's interpretation is the main character. Devriendt takes on a firm point of view within today's visual culture and vision of reality. And you are invited to read 'the broken stories' like a detective, and to let your imagination challenge the space between the paintings.

Robert Devriendt (°1955, Bruges) is a Belgian artist who, for over thirty years, has been building a tactile and sensual oeuvre with his detailed painting. Important solo exhibitions were held in Museum M in Leuven (Belgium), Museum Dhondt-Dhaenens in Deurle (Belgium), Groeninge Museum in Bruges (Belgium), MARTa Herford (Germany), the National Museum of China in Beijing (China), and Museum MOCAK in Krakow (Poland).



26 June - 24 October 2021

RYAN GANDER, SPENDING TIME (2021) & SAVING TIME (2021) GROTE MARKT

Ryan Gander brings his statement “(...) time and attention are our greatest assets (...)” to life in installations that reveal themselves throughout the city. The works *Spending Time (2021)* and *Saving Time (2021)* are a pair of black vending machines where you can purchase objects at the standardised price of two euro. Alluding to the theme: ‘the economy of time, money, and attention’, whoever throws in money can become the owner of a stone the artist’s children collected from the beach, or a cast of these stones in black jesmonite with mass produced watches wrapped around them, or porcelain recreations of stones embossed with a geotag of GPS coordinates, or the ISBN of a book, or numbers indicating an important moment in modern history.



26 June - 24 October 2021

RYAN GANDER, WHITIN YOUR OWN MARGINS (2021) OXFAM BOOK SHOP

With *Within your own margins* (2021), Gander offers a series of second-hand books for sale at the Oxfam Bookshop in Kortrijk. Each book bears the artist's stamp in black ink with one of two texts: "Attention is your greatest asset" or "Within this volume time and space will be radically transformed by you".

Ryan Gander (°1976, United Kingdom) studied Interactive Art at Manchester Metropolitan University (United Kingdom), and obtained a postgraduate degree in the arts from the Jan Van Eyck Academie in Maastricht (the Netherlands) and the Rijksacademie van de Beeldende Kunsten in Amsterdam (the Netherlands). Gander's artistic language ranges from installations, sculptures, and photography, to performative readings, publications, inventions and interventions. He investigates the process of art creation, and the cognitive process of art perception. His body of work is a labyrinth of intertwined artworks that are often based on existing events or people. In recent years his work has been exhibited worldwide such as at Palais de Tokyo in Paris (France) in 2012, at The National Art Trust in London (United Kingdom) in 2014, at ACCA in Melbourne (Australia) in 2015, in Museum Dhondt-Dhaenens in Deurle (Belgium) in 2016, in The National Museum of Art in Osaka (Japan) in 2017, and in TARO NASU in Tokyo (Japan) in 2018. The artist has published several books and a script for television titled Appendix, Appendix, A Proposal for a TV Series by Ryan Gander and Stuart Bailey (2007). He has won several prizes such as the Zürich Art Prize (2009), the ABN Amro prize (2006), the Baloise Art Statements of the Art Basel (2006), and the Dutch Prix de Rome (2003).

26 June - 24 October 2021

**SANAM KHATIBI,
BUT I WANT TO SWALLOW YOU (2017)
I CAN STILL TASTE YOU (2017)
A VENISON OF LOVELINESS (2016)
TEXTURE MUSEUM**

The titles of Sanam Khatibi's paintings sound like poems of a carnivore full of desire: *But I Want to Swallow You*, *I Can Still Taste You*, and *A Venison of Loveliness*. The exotic landscapes depict love scenes between a naked woman and an anthropomorphic creature. The trees and plants occupy almost the entire image and form the idyllic, Arcadian, night-blue backdrop for the erotic escapades of her subject matter. The artworks are attractive and seductive at first sight, but a second glance reveals an eerie, uncomfortable atmosphere. The scenes have something unreal about them, and are reminiscent of the past because of the reference to classical compositions, mythical creatures, and the world of the gods, as well as an ominous, post-apocalyptic vision of the future.



26 June - 24 October 2021

Sanam Khatibi (°1979, Tehran, Iran) is a Belgian artist, living and working in Brussels. Her oeuvre consists of paintings, embroidery, carpets, and ceramic sculptures. Her works were included in numerous group exhibitions such as at Centraal Museum, Utrecht (the Netherlands), the 16th Istanbul Biennial (Turkey), M HKA, Antwerp (Belgium), Kunstverein Dresden 5 (Germany), MAC, Musée d'Art Contemporain, Marseille (France), CRAC Occitane, Sète (France). She recently had solo exhibitions at Groeninge Museum Bruges (Belgium), BPS22, Charleroi (Belgium), and Kunsthal Gent (Belgium), amongst others.

26 June - 24 October 2021

SARAH ORTMAYER, KOKO (I-III) (2015) KORTRIJK 1302

German artist Sarah Ortmeyer (°1980, Frankfurt, Germany) challenges the status and imaginative power of objects. She depicts well-known objects that will have you dream of escape and paradise, in sad shades of grey. Familial forms become charged symbols – their colours erased, stripped of tropical connotations, and grotesquely enlarged. The work deals with archetypes of economic privilege and greed and emphasises the fragility and loneliness of escapism. Ritualised happiness is one of Ortmeyer's main themes. It can be seen as an intimidating phenomenon where everything is planned with only one goal in mind: to feel chosen. Through a sensitivity that searches for a balance between a direct attack and subtle allusions, the work exposes the delicacy of the pursuit of a better life. The beautiful and ruinous palm trees cast a sharp, tragicomic shadow of inequality, jealousy, and excess – all terribly inseparable from the material translation of paradise.



26 June - 24 October 2021

German artist Sarah Ortmeyer (°1980, Frankfurt, Germany) studied at the Städelschule, Staatliche Hochschule für Bildende Künste in Frankfurt. She has exhibited at Kunstverein München (Germany), Belvedere 21 (Austria), Museum of Modern Art (Poland), Palais de Tokyo (France), MAK Center (United States), KW Institute for Contemporary Art (Germany), Stedelijk Museum Bureau Amsterdam (the Netherlands), Museum für Moderne Kunst (Germany), MoMA PS1 (United States), Tel Aviv Museum (Israel), Monnaie de Paris (France), Hamburger Bahnhof (Germany), and the Swiss Institute (United States). She participated in RIBOCA2 Riga International Biennial of Contemporary Art (Latvia). Ortmeyer's works of art have been written about in, among others, Artforum, Frieze Magazine, Kunstforum International, The New York Times, and The New Yorker.

26 June - 24 October 2021

SARAH WESTPHAL, FORÊT OCÉANIQUE (2021) STADSSCHOUWBURG

With her installation *Forêt océanique* Sarah Westphal reflects on the present through the historical theatre set of Albert Dubosq. Hidden from the outside world, the ballroom and the stage merge in the distance. Giant octopus tentacles are set in the decor and seduce the audience. New creatures emerge in the surreal landscape through a game of reflection, and the set becomes an actor. Reality is mixed with illusion, nature with culture, and analogue with digital images. Water, light, dust particles, and non-human beings create a fluid performance, together with the beautiful colours of the decor.



26 June - 24 October 2021

*Sarah Westphal lives and works in Belgium and Germany. She studied 3D/ Multimedia art and photography at the Royal Academy of Fine Arts, KASK, in Ghent. In addition to being a former researcher at LUCA, School of Arts (Belgium), she is a laureate of the Higher Institute of Fine Arts, HISK, in Ghent (Belgium). For several exhibitions, Sarah Westphal thoughtfully constructed a dialogue between the exhibition space and its own history, such as in *The Sea Within - The Sea Within* (2019), *Setouchi Triennale, Ogijima* (Japan), *Villa Van Wassenhove* (2018), *Museum Dhondt-Dhaenens, Deurle* (Belgium), *Two Rooms of One's Own* (2016), *Molsdorf Palace, Kunsthalle Erfurt, Molsdorf* (Germany), *Hintersteg* (2014), *BE-Part: Platform for Contemporary Art, Waregem* (Belgium), *Timpano* (2013), *Wallraf-Richartz-Museum, Cologne* (Germany), and in *Allure Craquelure* (2013), *Museum Mayer van den Bergh, Antwerp* (Belgium).*

26 June - 24 October 2021

STIEF DESMEDT, PARADISE PROTOTYPE #2 & KOMPAS/ QUERCUS PALUSTRIS (2020-2021) HOUTMARKT

A circular brick wall with four small openings stands around a large, rotating pin oak. The low gates are oriented towards the four cardinal directions, and each entrance has its own north, east, south or west monogram. Bronze tree branches also indicate the cardinal points. Only children, those who are free from sin, can enter the area. There they find levers around the base of the oak, which they can use to manually set the tree in motion. DeSmet describes it as: 'Paradise as a compass on the loose.' Anyone who is standing outside at a distance will only see a slowly rotating tree. The source of the movement can't be seen by adults because of the high wall. The cyclical rotation creates a poetic dimension. The impossible becomes possible, but only when children, our future, are at the helm. Without them there is no movement. It is the next generation that has to keep the world going and do everything in its power to give our planet – hopefully – an aura of paradise. They will have to steer in the right (wind) direction. On the route of Paradise Kortrijk 2021, DeSmet has placed bronze medallions in the shape of pin oak leaves in the pavement on the route of Paradise Kortrijk 2021.



26 June - 24 October 2021

Belgian artist Stief DeSmet (°1973, Deinze, Belgium) is known for his imaginative sculptures, paintings, videos, and installations through which he often researches the friction between nature and culture. He studied at KASK and LUCA School of Arts in Ghent (Belgium). In recent years, his work has been shown at a.o. De Garage Cultural Center Mechelen (Belgium), De Brakke Grond, Amsterdam (the Netherlands), MUDEL, Deinze (Belgium), and Be-Part, Waregem (Belgium). For Beaufort 2018 he created the permanent artwork Monument for a Wullok, a giant bronze whelk along the coastline of Ostend. In 2005 he was a laureate of the Provincial Prize for Visual Arts of East Flanders (Belgium). When possible, he works with local makers. For the masonry work for KOMPAS, he could count on the expertise of the students and teachers of the Guldensporen College in Kortrijk.

26 June - 24 October 2021

TOSHIKO HORIUCHI MACADAM, HARMONIC MOTION II (2013-2021) WINKELCENTRUM K IN KORTRIJK

Japanese artist Toshiko Horiuchi MacAdam's beautiful textile artworks weren't originally meant to be touched. But when she exhibited a space-filling crocheted sculpture in a small gallery in Tokyo in the 1970s, and saw how a bunch of kids – to everyone's surprise – climbed the net without any hesitation, the artist saw – much to her delight – how the artwork came to life. The sculpture started to rock and stretch, and Toshiko understood that her artworks were created for children – exactly the connection between people and art that she has been looking for all along. The deepening of this direct connection between art and life led to an impressive oeuvre of gigantic, interactive, crocheted and knotted playgrounds of Playscapes. In the middle of the economic heart of the city of Kortrijk, a three-dimensional, cheerful structure titled *Harmonic Motion II* invites young and old to come and play in an irresistible manner.



26 June - 24 October 2021

*As an important representative of the Fiber Art movement, Toshiko Horiuchi MacAdam (°1940, Japan) teaches at universities in the United States, Japan, and Canada. The artist published an important book on textile structures *From a Line – a handbook on embroidery*. She is also the author of a series of in-depth articles on traditional textiles and their creators. In 1990, Toshiko founded *Interplay Design and Manufacturing* with her husband Charles MacAdam to spread her 'toy art' worldwide. The artworks are as strong as they are beautiful, and are created in collaboration with the Japanese top engineer Norihide Imagawa. They can be found in art museums, parks, shopping centers, community centers, and residential areas in Japan, China, Korea, Singapore, India, Dubai, Spain, New Zealand, America, and Canada. Recently, a 'playscape' was installed in an orphanage in Najaf, Iraq. *Harmonic Motion* was originally an assignment for the Museum of Contemporary Art (MACRO) in Rome; after the exhibition in 2015 it travelled to Toledo (Ohio, United States) and to Hong Kong. The artwork, as it can be seen in shopping centre K, has been adapted to make optimal use of the space.*

26 June - 24 October 2021

UGO RONDINONE, CRY ME A RIVER (1997) & LONG LAST HAPPY (2020) DAK HEILIG HARTZORGCENTRUM & BUDATOREN

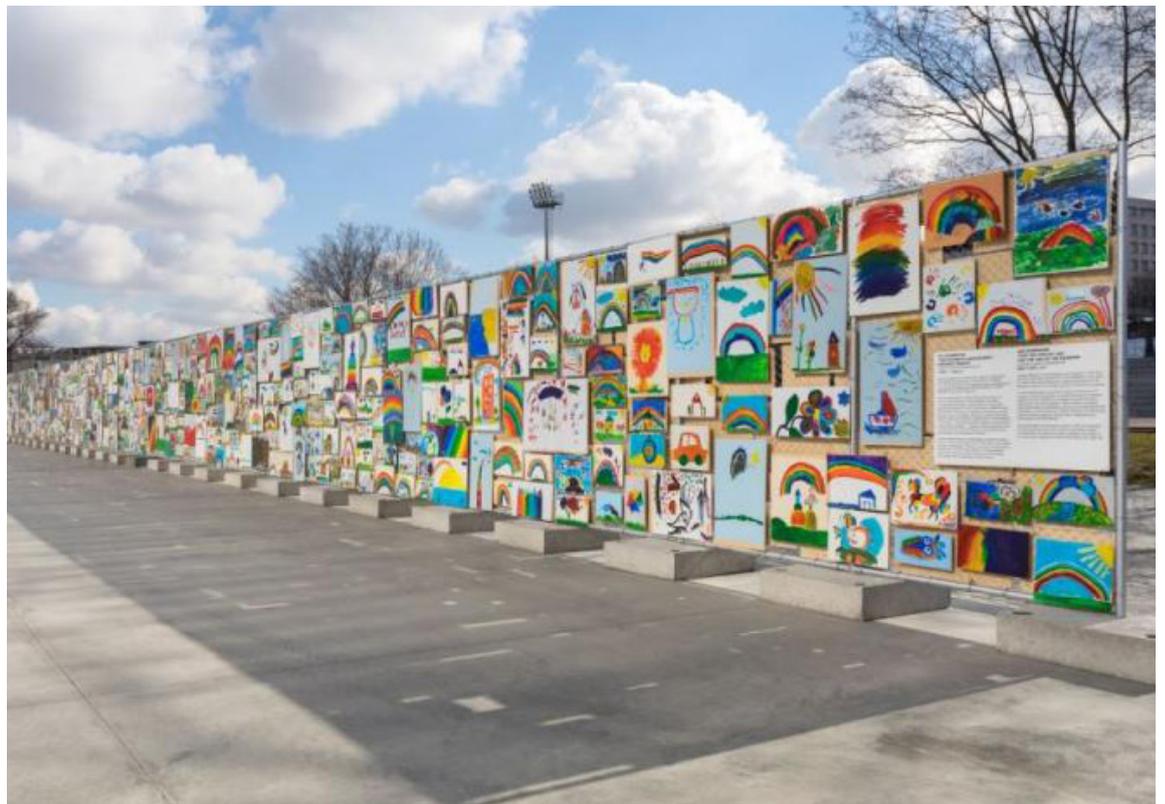
During Paradise Kortrijk, two immense, brightly coloured, rainbow-shaped neon displays appear on the roof of the Budatoren and the Residentie Budalys. They project the words 'long last happy' and 'cry me a river' right on top of the city. In other words, renowned artist Ugo Rondinone has brought his iconic rainbows to Kortrijk. The glamorous, brightly coloured neon light is reminiscent of the psychedelia of the sixties.



26 June - 24 October 2021

UGO RONDINONE, YOUR AGE AND MY AGE AND THE AGE OF THE RAINBOW (2021) BEGIJNHOFPARK

The participatory artwork *your age and my age and the age of the rainbow* is also a poetic project full of emotion and hope. Hundreds of children from seventeen organisations and schools in the area of Kortrijk painted rainbows that together formed the largest rainbow painting ever. In these times of global division and inaccessibility, Rondinone takes an open and generous ethical stance. The artist tries to restore our belief in the magic of the moment and the human essence of contemporary art.



26 June - 24 October 2021

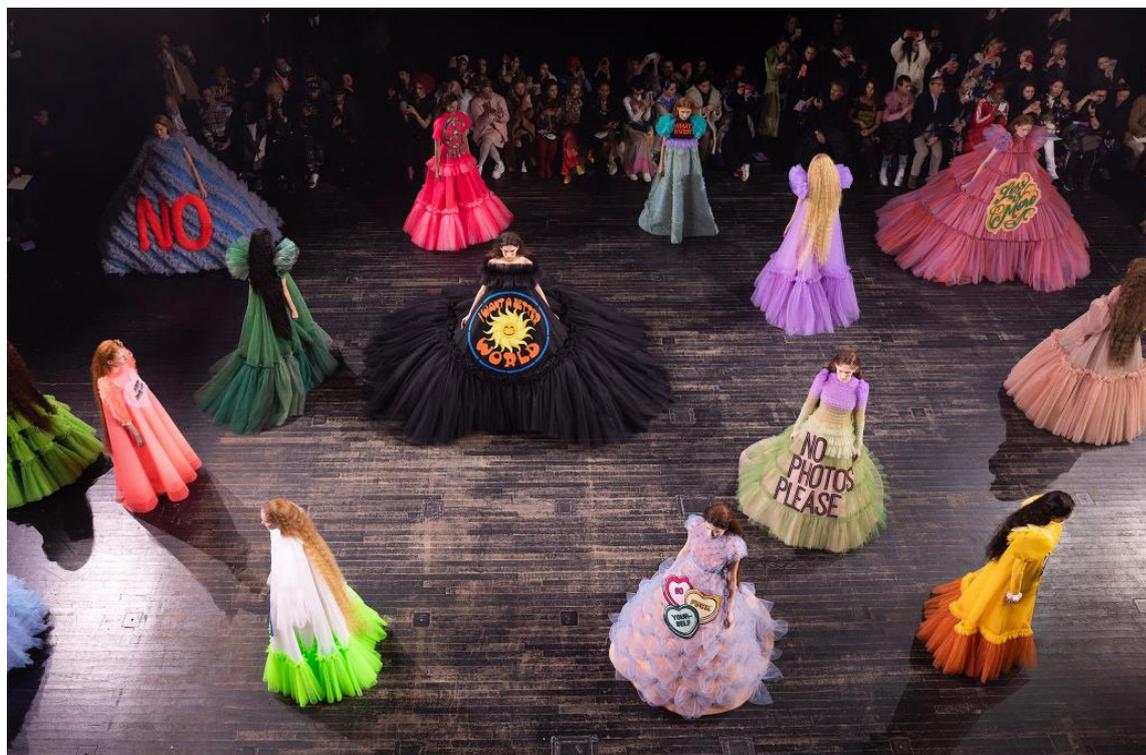
Ugo Rondinone was born in Brunnen, Switzerland in 1964, and lives and works in New York (USA). The world-renowned artist represented Switzerland at the 52nd Venice Biennale. In recent years he has exhibited in the following institutions: SKMO Sørlandets Kunstmuseum, Kristiansand, Norway in 2021; Medellín Museum of Modern Art, Colombia, Kunsthalle Helsinki, Finland, and Guild Hall, East Hampton, New York, USA in 2019; Fundación Casa Wabi, Puerto Escondido, Mexico, Arken Museum of Modern Art, Ishøj, Denmark, and Tate Liverpool, United Kingdom in 2018; Bass Museum of Art, Miami, United States, Berkeley Art Museum, and Pacific Film Archive, Berkeley, California, United States, and Contemporary Arts Center, Cincinnati, Ohio, United States; Garage Museum of Contemporary Art, Moscow, Russia in 2017; and Carré d'Art, Nîmes, France; Boijmans van Beuningen, Rotterdam, the Netherlands, and The Institute of Contemporary Art Boston, USA in 2016. Rondinone recently created a number of large projects such as Human Nature, Rockefeller Plaza, New York (2013), the immense, public installation Seven Magic Mountains, in the desert of Las Vegas, Nevada, United States (2016), and the exhibition I <3 John Giorno, a collaboration between twelve non-profit organisations from New York (2016).

26 June - 24 October 2021

VIKTOR & ROLF, LOOK 18, FASHION STATEMENTS, HAUTE COUTURE COLLECTION, LENTE/ZOMER 2019 TEXTURE MUSEUM

From a cloud of black tulle appears a smiling, bright yellow sun enveloped by the slogan 'I want a better world'. The entire collection is made from eight kilometres of tulle. Each dress is the canvas of a bold slogan, and literally makes a statement. Viktor&Rolf wanted to explore the expressive power of garments through this collection.

The extreme, sculptural, airy volumes with transparent ruffles, puffed sleeves, and bows bear all the typical characteristics of the visual language of designer duo Viktor Horsting (°1969, Geldrop, the Netherlands) and Rolf Snoeren (°1969, Drongen, the Netherlands).



26 June - 24 October 2021

Designer duo Viktor Horsting (Geldrop, °1969, the Netherlands) and Rolf Snoeren (Drongen, °1969, the Netherlands) graduated together from the ArtEZ University of the Arts in Arnhem. After graduation, they left for Paris and founded the fashion house named after them in the 1990s. They are known for their theatrical fashion shows, and represent a mix of art and fashion, the classics and avant-garde. Their creations and installations have been shown in various museums and galleries, such as the Museum of Contemporary Art in Tokyo (Japan), Visionaire Gallery New York (United States), the Van Gogh Museum in Amsterdam (the Netherlands), the Musée de la Mode et du Textile in Paris (France), and the Barbican Art Centre in London (United Kingdom). Look 18 was purchased by private collector Han Nefkens, who donated the design to the Museum Boijmans van Beuningen in Rotterdam (the Netherlands), which by now has a collection of twenty-four pieces by Viktor&Rolf.

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WILLIAM FORSYTHE, NOWHERE AND EVERYWHERE AT THE SAME TIME NO. 3 (2015) KORTRIJK 1302

The interactive installation consists of thirty-nine pendulums attached to ropes. By programming the movement of the weights, the artist creates a dance that kinetically and acoustically divides the space into many, unpredictable pieces. Based on the reflexes and perception of the visitor, a wonderful game of multiplied avoidance arises. Forsythe directs the viewer, who is challenged to take on their role in the choreography, by giving up control, and by being guided by the movements of the artwork.



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William Forsythe (°1949, New York) studied classical and modern dance at Jacksonville University and the Joffrey Ballet in Florida (United States). In 1976 he became a choreographer of the Stuttgarter Ballett (Germany). For seven years he created new ballets for the Stuttgarter Ballett and other companies around the world. In 1984 he started a twenty-year directorship of the Ballett Frankfurt (Germany), after which he founded the Forsythe Company in 2004, which he managed from 2005 to 2015. Forsythe recently created new productions for the Paris Opera Ballet, the English National Ballet, Boston Ballet and the internationally celebrated A Quiet Evening of Dance produced by Sadler's Wells Theater. He has received many awards including the title of Commandeur des Arts et Lettres (1999) from the French state, the German Distinguished Service Cross (1997), the Golden Lion of the Venice Biennale (2010), the Samuel H Scripps/American Dance Festival Award for Lifetime Achievement (2012), and Grand Prix de la SACD (2016). His installations and video work have been shown worldwide, including at the Whitney Biennial (1997), Festival d'Avignon (2005, 2011), the Venice Biennale (2005, 2009, 2012, 2014), and the 20th Biennale of Sydney and in museums such as the Louvre (2006), Pinakothek der Moderne Munich (2006), 21_21 Design Sight Tokyo (2007), Wexner Center for the Arts Columbus (2009), Tate Modern (2009), Hayward Gallery (2010), MoMA (2010) and MMK - Museum für Moderne Kunst Frankfurt (2015), ICA Boston (2011, 2018) SESC Pompéia São Paulo (2019), and Museum Folkwang (2019). Forsythe has also developed an important academic career, and gives guest lectures and workshops worldwide. He is an Honorary Fellow of the Laban Center for Movement and Dance in London (UK) and has an honorary doctorate from the Juilliard School New York (United States). He is currently a dance professor and artistic consultant at the Choreographic Institute of the University of Southern California, Gloria Kaufman School of Dance (United States).

26 June - 24 October 2021

YOKO ONO, WISH TREE (1996-2021) BAGGAERTSHOF

Since 1996, with her artwork WISH TREE, Yoko Ono has been inviting people from all over the world to think about their personal wishes, to write them down and hang them on a WISH TREE. All the written-down wishes are later given to Ono, and continue on in connection with IMAGINE PEACE TOWER, a permanent installation the artist created on Viðey Island, Iceland in 2007 and which is dedicated to her late husband John Lennon.



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*Yoko Ono's art challenges us to reflect on art and on the world we live in. Ono was born in Japan in 1933, and moved to New York in 1953 after studying philosophy. She was the first woman to be admitted to the philosophy program at Gakushuin University in Tokyo. In the late 1950s she was part of the vibrant and innovative New York avant-garde scene. George Macunias, the founder of the Fluxus collective, organised Ono's first solo exhibition in 1961. Ono is known worldwide for her groundbreaking and radical films, music, installations, writing, and performances. The films *Fly*, *Rape*, and *Film No.4* are considered classics of the twentieth century, and her music is recognised as a source of inspiration for contemporary musicians worldwide. The artist's book *Grapefruit* (1964) is a famous early example of conceptual art, and contains 'event scores' that replace the physical artwork with instructions that an individual may, or may not, wish to enact. 'This is not a piece of poetry. Poetry to me is nouns or adjectives. This is verbs. And you have to do them. These are all instructions and when you just do it, then you start to understand it', Ono says. Ono's work is exhibited worldwide including travelling exhibitions, biennials, and triennials. The Whitney Museum of American Art presented a retrospective exhibition in 1989, the Japan Society Gallery in 2000, and the Museum of Modern Art in 2015. In 2009, at the Venice Biennale, Ono received a Golden Lion Lifetime Achievement Award in recognition of her complete body of work.*

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THE CURATORS

Hilde Teerlinck
1966
Assebroek-Brugge [BE]
Lives and works in
Barcelona.

Hilde Teerlinck is an independent curator. She has gained a reputation for curating exhibitions with a strong international character. In 2022 she is curating the Belgian Pavilion for the Venice Biennale with artist Francis Alÿs. From 1994 to 1999, Teerlinck was artistic director of the Mies van der Rohe Pavilion in Barcelona, where she invited renowned artists such as Jeff Wall, Panamarenko, Ulrich Meister and Thomas Ruff to create site-specific interventions. Afterwards, she moved to Perpignan, France, to set up an art gallery there, where she organised several exhibitions of emerging international talent. In 2002 she became director of the Centre Rhénan d'Art Contemporain (CRAC Alsace) in Altkirch. From 2006 to 2014 Teerlinck was director of FRAC (Fonds Régional d'Art Contemporain) Nord-Pas de Calais in Dunkirk. In 2015 she was one of the four curators of Beaufort Outside the Borders. Currently she works as CEO for the Han Nefkens Foundation in Barcelona.

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Patrick Ronse
1962
Beernem [BE]
Lives in Bruges, works in
West Flanders.

Patrick Ronse (1962) lives in Bruges and works as artistic director and coordinator of Be-Part, Platform for contemporary art in South-West Flanders. He studied Art History and Archaeology at the University of Ghent and from 1990 to 1999 was the communications manager for the PMMK-Oostende (now: Mu.ZEE) and the Municipal Museums of Bruges. He was part of the communication team of Bruges 2002, Cultural Capital of Europe from 1999 to 2002. Ronse was responsible for the founding of Be-Part in 2004 and is to this day the driving force behind the platform, which since early 2018 has also been active in Kortrijk, in addition to Waregem. For Be-Part he curated solo exhibitions with Navid Nuur, Rinus Van de Velde, Ante Timmermans, Dirk Zoete, Pieter Vermeersch, Charif Benhelima and Polly Apfelbaum, among others. In 2015 he was co-curator of Beaufort and in 2018 he curated the first edition of the Triennial in Kortrijk (PLAY) together with Hilde Teerlinck. Since 2014 he has been a member of the Arts Commission of the Flemish Parliament.

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PRACTICAL INFORMATION

Paradise Kortrijk
Triennial for contemporary art
26 June - 24 October 2021
Different locations in the city of Kortrijk

Organised by the city of Kortrijk and Be-Part
Curators Hilde Teerlinck and Patrick Ronse

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