

Museum PARCUM

**24/10/26—
28/03/27**

**PARK ABBEY
LEUVEN**

THREADING LANDSCAPES

ART AT PARK ABBEY

PRESS KIT

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PARCUM



**Abdy van Park
leuven**

CONTENTS



Contemporary art in the fully restored abbey

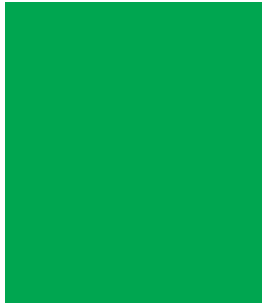
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INTRODUCTION



After fifteen years of restoration, Park Abbey in Leuven is opening its monastery to everyone for the first time in its almost nine-hundred-year history. To mark the moment, Museum PARCUM presents a major international art exhibition: *Threading Landscapes*. Art

at Park Abbey. Twenty-four contemporary artists from around the world show their work in the abbey's restored rooms, cloisters, attics and grounds. Nine of them created entirely new works in direct dialogue with the site, its archives and its landscape.

KEY FACTS	DETAILS
Title	<i>Threading Landscapes</i> . Art at Park Abbey
Venue	Museum PARCUM, Park Abbey, Leuven (Belgium)
Dates	24 October 2026 to 28 March 2027
Opening weekend	Saturday 24 and Sunday 25 October 2026, free admission
Curators	Daniel Feldman, Katya García-Antón, María Inés Rodríguez and Ana Sokoloff
Artists	24 international artists, 9 of them with a new commission
Website	www.abdijvanpark.be/museum-parcum

■ Five things to know

■ **A historic moment.** For centuries, the monastery at Park Abbey was the exclusive domain of the Norbertine canons. After a fifteen-year restoration, it is open to the public for the first time. *Threading Landscapes* is the first major exhibition in the renewed abbey.

■ **Art in conversation with the place.** The works are not shown in neutral white galleries, but among medieval wall paintings, baroque stucco ceilings and fifteenth-century oak roof timbers. Every room has its own restoration story, and every artwork responds to it.

- **Nine new works, made for Park Abbey.** Artists delved into the abbey archive, the library, the gardens and the grounds. They drew inspiration from the songbooks of Norbertine canonesses, seventeenth-century land surveys, commemorative poems, moths and a dead tree.
- **International names, rooted locally.** The exhibition features work by Pierre Huyghe, Cecilia Vicuña, Laure Prouvost, Leonor Antunes, Edith Dekyndt and Tarik Kiswanson, among others, alongside artists from Paraguay, Colombia, Palestine, India, Sudan and El Salvador.
- **A living exhibition.** Artists knit, sing and read poetry in the galleries. Every half hour, the Peace Carillon plays melodies chosen by participating artists. A public programme of workshops, talks, concerts and a symposium runs until the end of March 2027.

■ A new chapter for Park Abbey

In some places, time is tangible. Park Abbey is one of them. Nearly nine centuries of living, working and building have left their mark on its architecture, its landscape and its community. Norbertine canons have lived here since the abbey was founded in 1129, and they continue their tradition of community life and pastoral work to this day.

The abbey lies on the edge of Leuven, in the valley of the Molenbeek, at the heart of a 42-hectare green oasis of ponds, meadows, woods, gardens and avenues. It is one of the best-preserved abbey sites in the Low Countries. Yet in recent decades, its buildings had gradually fallen into disrepair. After years of research and craftsmanship, the monastery complex has now been fully restored. What was for centuries a closed world has become a shared place: for the people of Leuven, for visitors from far beyond, and for future generations.

Museum PARCUM, the museum within the abbey, celebrates this new beginning with *Threading Landscapes. Art at Park Abbey*. The exhibition runs from 24 October 2026 to 28 March 2027 and is the first major milestone of this new phase.

■ What makes a place what it is?

That question is the starting point of the exhibition. The four curators, Daniel Feldman, Katya García-Antón, María Inés Rodríguez and Ana Sokoloff, invited artists to explore the genius loci of Park Abbey: the spirit of the

place, and what it might mean for the twenty-first century.

Threading Landscapes approaches landscapes not as fixed settings, but as living networks of visible and invisible threads. These threads connect people and nature, communities and ecosystems, the past and the future. For centuries, life at the abbey was organised around three guiding principles: *Contemplatio*, *Localitas* and *Actio*, or reflection, attention to place and action. Today, they offer a framework for 24 international artists to explore futures shaped by care, imagination and interdependence.

“What we inherit is never a finished world. It is an unfinished fabric, asking to be woven again.”

The curators

■ Art in a restored monument

Visiting the exhibition also means discovering the abbey itself. The route takes you through the abbot's reception rooms and private apartment, the seventeenth-century library and the refectory, along the cloisters with their stained-glass windows, through the chapter house and the treasury, and up into the attics beneath centuries-old oak roof timbers. Outside, in the abbey grounds, two works enter into dialogue with the landscape itself.

In almost every room, the restoration brought surprising discoveries to light: a medieval wall painting from around 1300, sixteenth-century grisailles, fifteenth-century loam plaster once painted red. The artworks add a new layer to these. They show that a place is never finished, but is woven anew by every generation.

■ A broad and diverse route

The artists work with sculpture, installation, textiles, ceramics, film, sound, digital animation and performance. Their work addresses ecology and biodiversity, migration and memory, labour and power, faith and ritual, care and repair. Some works start from the abbey archive, others from a tree in the grounds, a song from Palestine, an Andean quipu or the tenement blocks of Mumbai.

“Heritage never tells a single, fixed story: every generation adds new meanings to it.”

Stefan Van Lani, archivist of Park Abbey

PARK ABBEY



■ Nine centuries of history

Park Abbey was founded in 1129, about five years before the death of Norbert, founder of the Norbertine order (also known as the Premonstratensians). The abbey owes its name to the hunting park that the Count of Leuven owned just outside the medieval town, in the valley of the Molenbeek. The monastery was built on a natural hill, the highest point of that park.

Since the 67-metre church tower was completed in 1729, hardly anything has been added to or removed from the ensemble. This gives the site an exceptional degree of authenticity. The 42-hectare estate, enclosed by walls and gates, with its ponds, meadows, woods, gardens and avenues, is still organised as a small world with its own rhythm.

The abbey was never an island. Its network once included more than 130 villages, mostly in today's province of Flemish Brabant, with abbey farms and parishes. In the early years of the order, both men and women belonged to the community. The Norbertine convent of Gempe, whose songbooks are kept in the abbey archives today, plays a role in two of the new works in the exhibition.

■ A “soft” restoration

In 1994, the Norbertines began looking for a new future for the site. A masterplan followed in 2004, and a grant awarded in 2011 marked the start of a major restoration campaign. The restoration was commissioned by the City of Leuven with the support of the Flemish Government, and carried out by the architecture firm Studio Roma.

The choice was made for a “soft” restoration: changing as little as possible and keeping the passage of time visible. Wherever possible, identical original materials and traditional techniques were used. Missing fragments were reconstructed in a contemporary design language, and the buildings were fitted with the necessary modern services. Great attention was also paid to sustainability and accessibility.

A striking new addition is the stair tower designed by Robbrecht en Daem and completed in 2026. It connects all floors of the east wing with a staircase and a lift. Its contemporary design in cast-in-place concrete deliberately contrasts with the historic architecture.

The cloisters hold the seventeenth-century stained-glass windows by Jan de Caumont, listed as Flemish Masterpieces, depicting scenes from the life of Saint Norbert. After a sale in 1829 the panels were dispersed; twenty windows have been (partly) recovered and four were restored as a pilot. In the stairwell, restorers found thirteenth-century wall paintings on an old exterior wall of the church: small red flowers on a white background.

Former functions of the abbey have been given a contemporary form: there is a beekeeper, a brewery, farming, Museum PARCUM, volunteer work, residents and religious life. The abbey calls this “tradition in renewal and renewal in tradition”. From May 2027, a new visitor experience about the abbey, its history and its restoration will open.

■ The abbey as a living archive

The archive of Park Abbey is unique: it spans almost 900 years and is still kept on site. Manuscripts, maps, liturgical books, accounts and registers tell of the lives of generations of Norbertine canons and canonesses and the people around them. Archivist Stefan Van Lani guided several artists through their research. In conversation with curator María Inés Rodríguez, he describes what that meant to him.

“They taught me to look with emotion and wonder, and with an eye for the beauty of a document, a typeface, a typographic detail, a drawing. (...) A person’s name, left behind on a handwritten sheet or set in a printed text, is never incidental nor anonymous. The artists added an important layer of meaning to our archive: a layer of feeling and shared humanity.”

Stefan Van Lani

Asked to choose a favourite document, Van Lani surprisingly picks a sixteenth-century fragment of accounts. It hardly captures the imagination, yet it holds a wealth of information about farming, building, the weather and above all the people around the abbey, the familia abbatiae. “At the same time, they prove that the abbey was a project of people. Today, in the twenty-first century, that is still the case.”

The appeal of the place is nothing new. As early as 1605, the Leuven humanist Justus Lipsius wrote of the abbey: “This place is pleasant, and with its woods, its fishponds, its streams and meadows it is delightful to linger here.”

THE CURATORIAL CONCEPT



■ Every world begins with a thread

The title *Threading Landscapes* speaks less of a place than of a practice. For the curators, threading is both a method and an invitation: a way of attending to the visible and invisible ties through which worlds are continually made and remade.

“Every world begins with a thread. Not a boundary, nor a monument, nor a map, but a thread: fragile, tensile, always in motion.”

from the curators' foreword

A thread passes from one hand to another, from root to river, from stone to moss, from the breath of a song to the silence that follows it. We seldom notice the threads that hold a world together until they begin to fray. Places are never simply given, the curators argue. They are continually composed through relationships: between people and place, between human and more-than-human life, between the living and the ancestral, between what is remembered and what is still waiting to be imagined.

■ Contemplatio, Localitas, Actio

For centuries, life at Park Abbey was organised around three guiding principles of the Norbertine tradition:

- **Contemplatio**, or reflection: making room for silence, thought and attention.
- **Localitas**, or attention to place: a bond with the land, the people and the environment in which one lives.
- **Actio**, or action: taking responsibility and helping to shape the world.

While rooted in a religious tradition, these principles extend beyond their origins. They offer a framework for considering how individuals and communities relate to one another, to their surroundings and to the responsibilities that arise from those relationships. The exhibition seeks to create conditions for reflection, dialogue and encounter between different histories, perspectives and ways of understanding the world.

■ Genius loci: the spirit of the place

The Latin term *genius loci* originally referred to the protective presence that gave a place its identity. Today it is a way of understanding the relationship between landscape, architecture, memory and inhabitants. At Park Abbey, this spirit seems to reveal

itself precisely through layered histories: the life of the Norbertine community, daily labour, the ponds and fields, the visitors, and an archive holding centuries of documents.

The curators approach the abbey with an open and critical eye. For centuries it was a place of cultivation, scholarship, hospitality and spiritual practice. At the same time, monastic life was structured by religious, economic and gendered forms of power, and the stewardship of land was inseparable from questions of ownership and labour. It is precisely this complexity that makes the site so meaningful.

■ Six threads running through the exhibition

Threading Landscapes has no fixed route and no strict chapters. Yet as you move through the rooms, a number of recurring themes emerge that connect the works.

1. Attention as the beginning of care

Before a relationship can be cared for, it must be noticed. For the curators, attention is the beginning of reciprocity: the recognition that we are not spectators of the world, but participants within it. A path exists because it is walked, a garden because it is tended, a song because it is carried by another voice. Artists such as Irene Kopelman, Meg Webster and Gabriela Albergaria invite you to look more slowly and closely: at a moth, a circle of sand, a decaying tree trunk.

2. Transmission: what do we pass on?

Some threads are visible: woven into textiles, inscribed in archives, preserved in architecture. Others are less tangible: a melody carried across generations, a gesture repeated by many hands, a ritual. But what is transmitted is never simply preserved. Every act of remembering involves selection and interpretation. Archives reveal what was valued, but also raise questions about what was forgotten or excluded. Ana María Caballero, Hana Miletić, Felipe Mujica, Julia Isídrez and Erik Tlaseca each work, in their own way, with knowledge passed down through generations.

3. Listening as a form of connection

Sound makes transmission especially visible. It exists only through movement and requires a listener. For centuries, the carillon of Park Abbey extended the abbey's presence far beyond its walls. In the exhibition,

voice, song and vibration become forms of collective weaving: in the work of Noor Abed, Cecilia Vicuña, Carlos Casas, Guadalupe Maravilla and Bianca Baldi, and on the Peace Carillon itself.

4. Landscape as a living archive

Landscapes carry history within them: colonial violence, ecological change, personal memories. A fig tree in Ethiopia, a dead tree in the abbey grounds, a rare flower in a botanical garden or an abandoned restaurant near Fukushima become silent witnesses in the exhibition. Bianca Baldi, Daniel Steegmann Mangrané, Rossella Biscotti and Pierre Huyghe show how landscape itself is an archive.

5. Power, labour and the traces people leave

Buildings and landscapes are shaped not only by those who design or own them, but also by those who work, live and move through them. Amol Patil reveals the invisible labour of street sweepers in Mumbai, Edith Dekyndt evokes borders and exclusion, Ahmed Umar explores faith, identity and colonial trade, and Tarik Kiswanson gives form to departure, loss and hope.

6. Care: heritage as a living practice

Care is not simply an emotion but an ongoing practice of attention, maintenance and responsibility. It is found in the often unseen labour that sustains relationships: tending a garden, repairing a building, listening to another person, keeping a tradition alive. The restoration of Park Abbey is itself a powerful example. Restoration is never simply a return to an earlier state; it requires choices about what is preserved, what is altered and how the past can remain meaningful in the present.

■ A world where many worlds fit

The curators draw on thinkers from different traditions. Potawatomi botanist Robin Wall Kimmerer calls on us to become cultures of reciprocity once again. Martinican philosopher Édouard Glissant sees relation as continual transformation, in which exchange does not erase difference but keeps it alive. British anthropologist Tim Ingold describes landscape not as a picture or a map, but as the world as it is known to those who dwell therein. Michi Saagiig Nishnaabeg scholar Leanne Betasamosake Simpson understands land as a teacher. And Colombian anthropologist Arturo Escobar speaks of the pluriverse: a world where many worlds fit.

That last idea neatly sums up the ambition of *Threading Landscapes*. The exhibition does not seek a single interpretation of place, ecology or community. Scientific inquiry, artistic research, spiritual traditions, embodied knowledge and historical memory meet without being reduced to a single language. Their strength lies in their capacity to remain distinct while entering into relation.

“The question is not simply what worlds we have inherited. It is what worlds we are choosing to weave.”

from the curators' foreword

■ Why now?

We live in an unpredictable and complex world, facing challenges of ecology, polarisation, loneliness and technological change. What role can a monument like Park Abbey play in such turbulent times? Museum PARCUM believes that age-old Norbertine principles such as community building, local engagement, room for reflection, short supply chains and spirituality can offer inspiration.

By working with artists from all corners of the world and from very different backgrounds, *Threading Landscapes* breaks with a one-sided perspective. The exhibition is rooted in the specific context of the abbey,

yet resonates internationally. It offers new ways of looking and invites a polyphonic understanding of the world around us.

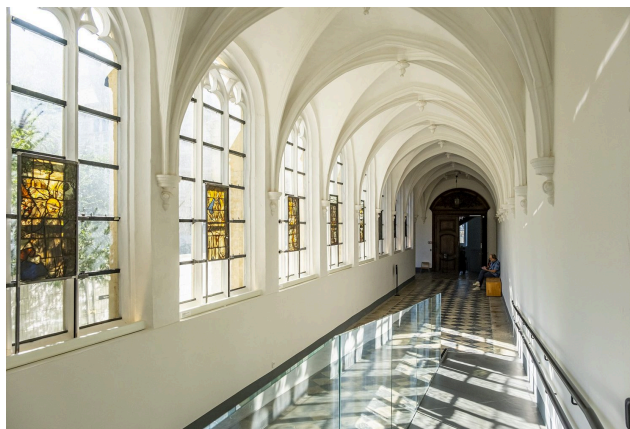
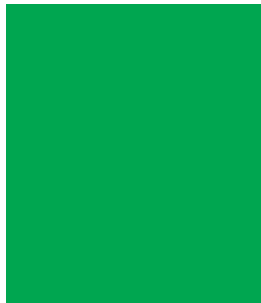
■ About Museum PARCUM

Museum PARCUM is located at Park Abbey in Leuven, one of the most magnificent abbeys in Belgium. In the museum you come face to face with the abbey's remarkable heritage. Its changing exhibitions engage with religious heritage in an unconventional way, in dialogue with current issues, contemporary artists and multireligious culture. The museum is an open meeting place for critical and creative thinking, for wonder and depth, for reflection and dialogue. Museum PARCUM is jointly run by PARCUM and Park Abbey.

■ A publication

The exhibition is accompanied by the publication *Threading Landscapes*, with a foreword by the curators, a foreword by the museum, an interview with archivist Stefan Van Lani and in-depth texts on all artists and works. The book will be launched at Park Abbey on 12 December 2026.

THE ARTISTS AND THEIR WORK



Twenty-four artists from five continents take part in *Threading Landscapes*. They are listed below in alphabetical order, with a short introduction and a description of the work they show. The number refers to the route through the abbey and the visitor guide.

Each entry also describes the space in the abbey where the work is shown and what the restoration revealed there. Works marked *new commission* were created especially for Park Abbey.

NOOR ABED

PALESTINE NO. 6

ROOMS E AND F (SALONS)

A Night We Held Between, 2024 · film, 30', loop · courtesy of the artist



Noor Abed, *A Night We Held Between*, 2024, film still

The artist. Noor Abed is a Palestinian artist and filmmaker. Her practice moves between film, performance, sound and research, exploring choreography, ritual, oral history and collective memory. She often works with performers and local communities, investigating forms of knowledge transmitted outside official archives. Her work has been shown at the 15th and 16th Sharjah Biennial, the 13th GIBCA Biennial, The Mosaic Rooms in London and the Renaissance Society in Chicago.

The work. Abed built this film around a single chant, *Song for The Fighters*, which she found in the sound archive of the Popular Art Centre in Palestine. The song becomes at once a lament, a question and a prayer. She filmed in caves, underground passages and valleys in Palestine, where women gathered around a fire repeat gestures and songs performed by others before them. The caves become resonant spaces in which voices, bodies and histories continue to circulate. Repeating song and movement together creates a shared rhythm: synchrony itself becomes a form of solidarity. Abed presents memory as a living process, sustained by collective presence and by the enduring bond between people and the land they inhabit, or are at risk of losing through ongoing violence.

The space: Rooms E and F, salons. This was originally the abbey's entrance. Since 1724 it has consisted of an entrance hall and two salons: the large one served as a dining room, the small one as a parlour. The colours are based on their eighteenth-century state.

GABRIELA ALBERGARIA

PORTUGAL NO. 24

OUTDOORS, ABBEY GROUNDS

NEW COMMISSION

Care as a Fundamental Right, 2026 · living installation · courtesy of the artist, Vera Cortês and Galeria Vermelho, with support from the Calouste Gulbenkian Foundation



Gabriela Albergaria, *Care as a Fundamental Right*, 2026, Park Abbey

The artist. Gabriela Albergaria lives and works between Lisbon and Brussels. Through drawing, sculpture, photography and site-responsive interventions, she explores the relationship between landscape, ecology and cultural memory. Trees, gardens and botanical migration are recurring subjects: she shows how natural environments are shaped by human histories of movement, control and care. She has exhibited at the 51st Venice Biennale (Pavilion of Portugal), the Fundação Calouste Gulbenkian, the Serralves Museum and MUSAC León, among others.

The work. Everything in this work comes from the grounds around it. Albergaria gathered branches, trunks, moss, leaves, soil and living plants from the abbey estate and assembled them into a small new ecosystem. Her starting point is the nurse log: a fallen tree that, as it slowly decomposes, becomes fertile ground for new life. The installation is partly embedded in the ground and connected by a path echoing the existing walkways. It keeps changing throughout the exhibition: moisture, fungi, insects, roots and moss continually reshape it. Time itself becomes one of the work's materials. Albergaria invites you to see the abbey not as a fixed historical site, but as a living ecology, shaped by centuries of human care and by the autonomous dynamics of nature.

The space: Abbey grounds (outdoors). The landscape around the abbey is itself part of the exhibition. The 42-hectare estate in the Molenbeek valley, enclosed by walls and gates, comprises ponds, meadows, woods, gardens and avenues, and has been tended by the abbey community for centuries.

LEONOR ANTUNES

PORTUGAL NO. 9

ROOM I (LIBRARY)

NEW COMMISSION

a library of sorts, 2026 · installation · courtesy of the artist, Kurimanzutto, Marian Goodman and Luisa Strina



Leonor Antunes, installation view (earlier work)

The artist. Leonor Antunes is based in Lisbon. She creates sculptural installations in rope, leather, wood, brass, glass and textiles that draw on histories of modernism, architecture and craft, and on women designers and architects overlooked by dominant narratives. Her works are made in close collaboration with artisans, using techniques such as weaving, knotting, leatherwork and metalwork. Antunes represented Portugal at the 58th Venice Biennale and has exhibited at Whitechapel Gallery, SFMOMA, Mudam Luxembourg, Museo Tamayo and Pirelli HangarBicocca.

The work. Antunes created a new installation for the abbey's seventeenth-century library, a space where craftsmanship, scholarship and devotion converge. She studied the abbey's archives and architecture, and approaches the library itself as a repository of knowledge held in materials, proportions and forms. Her work is installed beneath the stucco ceiling depicting scenes from the life of Saint Norbert and draws attention to the anonymous, collective labour through which buildings are made and maintained. Architecture appears not as a fixed monument, but as a living accumulation of skills, gestures and relationships. On 27 March 2027, the work will be activated by a concert, in collaboration with STUK, dedicated to the pioneering French composer Éliane Radigue.

The space: Room I, library. The seventeenth-century library has a 1672 stucco ceiling by Jan Christiaen Hansche showing scenes from the life of Saint Norbert. The sagging floor and roof structure were stabilised, and beneath later layers of paint the original white reappeared.

BIANCA BALDI

SOUTH AFRICA NO. 22 ROOM S

Hear her calendar system a year of thirteen months, 2025 · video installation, 19'07", loop; *Stanza i-vi Sicomoro Centenario*, 2026 · courtesy of the artist; produced by WIELS (Brussels), supported by the Italian Council programme (2025)



Bianca Baldi, *Hear her calendar system a year of thirteen months*, 2025, installation view, photo: Lola Pertsowsky

The artist. Bianca Baldi is a South African artist and filmmaker based in Brussels. Working with moving image, installation and research, she examines how histories of colonialism, extraction and ecological transformation remain embedded in landscapes and materials. In her work, places are not backdrops but active witnesses. She has presented work at International Film Festival Rotterdam, Berlinale Forum Expanded, Kunsthalle Wien, Kunstinstituut Melly and Contour Biennale, among others.

The work. Baldi started from a photograph of a sycamore fig tree taken by her grandfather in Ethiopia in 1939, during the Italian occupation. Years later, she went in search of the same tree. Through film, drawing, sound and an original poem sung by South African vocalist Gabi Motuba, she turns the tree into a silent witness to generations of political, social and ecological change. The title refers to Ethiopia's thirteen-month calendar, which follows a different rhythm from the Gregorian one. The work thus questions linear notions of time and progress. Listening becomes as important as looking. Baldi also wrote a melody for the Peace Carillon, which rings out over the abbey every half hour during the exhibition.

The space: Room S. This room is on the attic level (level 2), at the end of the route through the attics.

ROSSELLA BISCOTTI

ITALY/BELGIUM NO. 15

ROOM N (EAST WING ATTIC)

Live feed, 2019 · screen prints on cotton · courtesy of the artist and mor charpentier, Paris



Rossella Biscotti, *Live feed*, 2019, installation view

The artist. Rossella Biscotti is an Italian artist based in Brussels. Working with sculpture, sound, film and archival research, she investigates political histories, institutions, labour and systems of memory. In her hands, documents, testimonies and scientific records become layered installations. She took part in documenta 13, the 55th Venice Biennale and Manifesta 9, and has exhibited at SculptureCenter New York, WIELS, Kunstinstituut Melly, the Vienna Secession and Museion Bolzano.

The work. *Live feed* centres on the titan arum (*Amorphophallus titanum*), a rare plant that blooms only very briefly and is known for its enormous size and its smell of decay. When it flowers in a botanical garden, it draws crowds of visitors and countless livestreams. Biscotti printed the flower at life size on cotton, built up from overlapping layers of colour, breaking with the conventional ways in which plants are displayed and viewed. The work refers to the introduction of the plant to Europe by the Florentine botanist Odoardo Beccari in the late nineteenth century, revealing the links between botanical science, collecting and colonial exchange. Landscape appears here as a network shaped by the movement of species, ideas and power.

The space: Room N, east wing attic. The east wing attic has been fitted out as an exhibition and events space. The roofline of the first, lower medieval east wing is still visible.

ANA MARÍA CABALLERO

COLOMBIA NO. 4

ROOM D (THE ABBOT'S DINING ROOM)

NEW COMMISSION

Concerning Unknown Women, 2026 · video installation and poetry · courtesy of the artist

The artist. Ana María Caballero is a Colombian artist and poet based in Madrid. Her practice moves between text, performance, installation and digital media and addresses language, gender, historical erasure and the ways identities are narrated or suppressed. She often reactivates overlooked female voices through poetry and performance. She has presented work across Europe and the Americas, in both literary and visual art contexts.

The work. In the abbey archives, Caballero found poems written to commemorate women entering religious life or the beguinage. Although these were deeply personal moments, the women were always described in the same words: devotion, sacrifice, obedience. Their individual lives disappeared behind prescribed ideals. Using imagined portraits created with a custom AI model and her own poetry, Caballero gives them back a face and a voice. In the video she speaks in the first person: women who were once spoken about become speaking subjects. The whole is presented as a speculative museum website that considers how representations enter the historical record and the canon. During the opening weekend, the artist will read her poetry herself.

The space: Room D, the abbot's dining room. The 1679 stucco ceiling by Jan Christiaen Hansche depicts the Assumption of the Virgin. On the mantelpiece you can see the little "park flowers", symbol of the abbey. The flower still grows beneath the magnolia tree on the terrace.

CARLOS CASAS

SPAIN/FRANCE NO. 16 ROOM O

Bestiari, 2024 · audiovisual installation, 40'18", loop · courtesy of the artist, with support from Institut Ramon Llull



Carlos Casas, *Bestiari*, 2024, film still

The artist. Carlos Casas is a Catalan artist and filmmaker based in Paris. For two decades he has made films, sound works and immersive installations about the relationships between humans, animals and remote environments. He combines documentary methods with experimental forms and consistently challenges anthropocentric perspectives. His work has been shown at the 58th Venice Biennale, Tate Modern, Centre Pompidou and MACBA, and at film festivals including Rotterdam, Locarno and Tribeca.

The work. *Bestiari* was first presented at the Catalan Pavilion of the 60th Venice Biennale. It draws on *Disputa de l'ase* (*The Disputation of the Donkey*), an early fifteenth-century text by Anselm Turmeda, a Majorcan Franciscan who converted to Islam. In it, a man learns the language of animals, who challenge humanity's assumption of superiority over the rest of creation. Casas immerses you in images and sound recordings of bats, bees, dolphins, donkeys and elephants captured in protected landscapes in Catalonia, including frequencies beyond human hearing. In an abbey where animals served as moral and spiritual interlocutors in medieval texts, the work reminds us that coexistence begins not with mastery, but with listening. Casas also chose the hourly melody of the Peace Carillon: an arrangement of the *adhan*, the Islamic call to prayer.

The space: Room O. Room O is on the attic level (level 2). The top floor of the east wing is reached via the new stair tower by Robbrecht en Daem, with stairs and a lift.

EDITH DEKYNDT

BELGIUM

NO. 3

ROOM C (LARGE RECEPTION ROOM)

They Shoot Horses, 2017 · installation ·
courtesy of the artist and Galerie
Greta Meert, Brussels

The artist. Edith Dekyndt is a Belgian artist working with installation, film, textiles and subtle interventions. She reveals how materials change under the influence of gravity, light, air, humidity and time. With minimal gestures, she makes processes of transformation, fragility and energy visible. Dekyndt represented Belgium at the 57th Venice Biennale and has exhibited at WIELS, M HKA, Kunsthalle Bern, Kunstmuseum Liechtenstein and MAC's Grand-Hornu.

The work. A monumental velvet curtain pierced by hundreds of steel nails. The soft luxury of the fabric collides with the cold hardness of the metal. The curtain is at once theatre and obstruction, threshold and border. It evokes the Iron Curtain and the new fences still being built around the world. The title is borrowed from Horace McCoy's 1935 novel *They Shoot Horses, Don't They?*, about endurance and exhaustion. In a room where sixteenth-century grisailles emerged from beneath layers of paint, Dekyndt presents history not as a finished story, but as an ongoing process in which new traces are continually left behind.

The space: Room C, large reception room. A sixteenth-century trough vault decorated with flowers and the occasional bird came to light, along with sixteenth-century grisailles of biblical scenes and an eighteenth-century faux-marble wooden wall panelling.

PIERRE HUYGHE

FRANCE

NO. 7

ROOMS G AND H (THE ABBOT'S
APARTMENT)

Untitled (Human Mask), 2014 · film,
19'07", screenings every 20 minutes ·
courtesy of the artist, Hauser & Wirth
and Anna Lena Films, Paris; jointly
owned by LACMA and The
Metropolitan Museum of Art

The artist. Pierre Huyghe is one of the most influential artists of his generation. Based in Santiago de Chile, he creates films, installations and living systems in which humans, animals and technologies evolve together. In his hands, exhibitions become environments shaped by contingency, perception and time. He has taken part in documenta 10, 11 and 13, Skulptur Projekte Münster (2007 and 2017) and several editions of the Venice Biennale, and received the Nasher Prize in 2017.

The work. The film follows a masked figure, a trained monkey, wandering through an abandoned restaurant in the exclusion zone around Fukushima. Long after humans have left and nature has begun to reclaim the place, the monkey continues to perform tasks that no longer serve anyone. The film explains nothing, but observes how habit, memory and a changing environment coexist. The boundaries between human and animal, nature and culture, autonomy and conditioning blur. Huyghe invites you to see landscapes not as passive backdrops, but as environments in which human histories, other forms of life and ecological processes constantly intersect.

The space: Rooms G and H, the abbot's apartment. The eighteenth-century apartment where the abbot lived and worked in peace. Oil paint was mixed on site to find the right shades, and the wallpaper was handmade in France after historical examples.

JULIA ISÍDREZ

PARAGUAY NO. 5

ROOMS E AND F (SALONS)

Cardenal, 2023; *7 cabezas (con engobe)*, 2025; *Viento*, 2024; *Hornerito*, 2023; *Mundo de Julia Pera*, 2025 · ceramics · courtesy Sorry We're Closed, Brussels, and Tekoharte, Paris



Julia IsídreZ

The artist. Julia IsídreZ is a Guaraní-Paraguayan ceramicist from Itá. She learned to work with clay from the women in her family, above all her mother, the celebrated potter Juana Marta Rodas. She transforms these ancestral techniques into a powerful contemporary sculptural language. Her work has gained wide international recognition in recent years, with presentations at the 60th Venice Biennale, the São Paulo Biennial and Nottingham Contemporary.

The work. IsídreZ works with clay from local wetlands, gathered through collective labour and ecological knowledge. Earth, brick dust, natural pigments, burnishing and wood firing keep the making process visible: the surfaces carry the traces of the hand and of the fire. Her sculptures move between vessel, figure, animal and landscape. A female figure, repeated heads, the wind, the nest of the hornero bird: they speak of kinship with the more-than-human. For IsídreZ, clay is more than a material: it is an archive in which memory lives on. In a salon once associated with administration and authority, she brings in another form of knowledge, transmitted through clay, gesture and community.

The space: Rooms E and F, salons. This was originally the abbey's entrance. Since 1724 it has consisted of an entrance hall and two salons: the large one served as a dining room, the small one as a parlour. The colours are based on their eighteenth-century state.

TARIK KISWANSON

SWEDEN NO. 10

ROOM J (REFECTORY)

NEW COMMISSION

The Passage, 2026 · installation · courtesy of the artist

The artist. Tarik Kiswanson is a Swedish artist and writer of Palestinian origin, based in Stockholm. He makes sculpture, installation, performance, film and text about displacement, inheritance and transformation. His forms often seem suspended, in a state of becoming. Kiswanson represented Sweden at the 60th Venice Biennale and has exhibited at Palais de Tokyo, Lafayette Anticipations, Bonniers Konsthall, Salzburger Kunstverein and Museo Tamayo.

The work. Kiswanson started from the history of the Steinway Victory Vertical, a piano that was parachuted to soldiers in Europe during the Second World War to bring comfort and closeness. From the original shipping crate he made three objects: a coffin, a cocoon and a cradle. Together they evoke a cycle of death, transformation and birth. For Kiswanson, the moment after rupture is as significant as the rupture itself: it is the space in which something begins again. In the historic refectory, where the Norbertines ate together until 2012, beneath Hansche's baroque stucco ceiling, the work brings together departure, loss, care and hope.

The space: Room J, refectory. The Norbertines ate here until 2012. Hansche's 1679 stucco ceiling was in fairly good condition, but its timber support structure urgently needed repair. The early-eighteenth-century panelling was repainted and regilded.

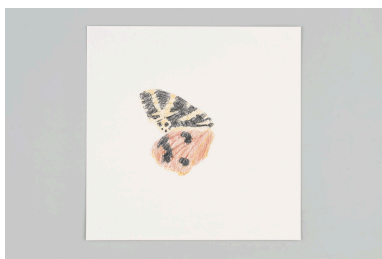
IRENE KOPELMAN

ARGENTINA/NETHERLANDS NO. 8

ROOMS G AND H (THE ABBOT'S APARTMENT)

NEW COMMISSION

Subsampling from Two Collection Nights, 2026 · drawings · courtesy of the artist



Irene Kopelman, *Subsampling from Two Collection Nights*, 2026

The artist. Irene Kopelman was born in Argentina and lives in Amsterdam. She combines drawing, fieldwork and collaboration with scientists, examining how natural phenomena such as glaciers, fossils and ecosystems are studied and represented. Drawing is her tool for inquiry and perception. She has taken part in the 55th Venice Biennale, the 9th Gwangju Biennale and the 11th Sharjah Biennial, and has exhibited at The Drawing Center New York, MCA Sydney and the Art Institute of Chicago.

The work. In July and August 2020, researchers mapped the biodiversity of the abbey grounds. On certain nights, moths were collected and preserved. Kopelman worked with these specimens in collaboration with Merlijn Jocqué of the Research Institute for Nature and Forest (INBO), and Wouter Dekoninck and Stefan Kerkhof of the Royal Belgian Institute of Natural Sciences. Through close observation and precise drawing, she translates the moths into artworks. Each specimen is the trace of one particular night, a moment in an endless succession of encounters between organisms and their environment. The work is shown in the anteroom of the library and connects contemporary ecological research with the site's long tradition of collecting, archiving and gardening. Kopelman will lead a drawing workshop on 7 November 2026.

The space: Rooms G and H, the abbot's apartment. The eighteenth-century apartment where the abbot lived and worked in peace. Oil paint was mixed on site to find the right shades, and the wallpaper was handmade in France after historical examples.

EUNJO LEE

UNITED KINGDOM/KOREA NO. 12

ROOM K (CHAPTER HOUSE)

The Hesapia Trilogy, 2024–2025 · digital animation, 1h07'48", loop · courtesy of the artist and Niru Ratnam, London



Eunjo Lee, *The Lullaby of the Ruins*, 2024, still

The artist. Eunjo Lee is a South Korean artist based in London. Using 3D animation, gaming engines, sound and installation, Lee builds immersive, speculative worlds that feel at once ancient and futuristic. Mythic imagery, digital archaeology, ecological anxiety and diasporic memory come together in them. Eunjo Lee's work has been shown in exhibitions and screenings across Europe and Asia, on platforms dedicated to experimental moving image and digital art.

The work. The trilogy comprises *The Lullaby of the Ruins*, *When Forgiving the Sunlight* and *Before the Shadow Taught the Sun*. Landscapes simulated in real time seem to remember, decay and regenerate. Time does not progress in a line, but loops and folds. Sound, image and movement continually influence one another, so that the boundary between viewer and landscape begins to dissolve. You are invited to drift through these worlds and assemble meaning yourself. The work is installed in the chapter house, traditionally a space for meditation and governance, beneath thirteenth-century wall paintings. The result is a conversation between the oldest and the newest images in the abbey, and a question about how virtual worlds shape our perception today.

The space: Room K, chapter house. Restorers discovered what this room looked like in the Middle Ages: larger, with a flat wooden ceiling, large round windows and fully covered with wall paintings from the late thirteenth century. The original layers were uncovered with scalpel and magnifying glass.

GUADALUPE MARAVILLA

EL SALVADOR NO. 2

ROOM B (SMALL RECEPTION ROOM)

La Alegría del Fuego, 2023 · sculpture and sound · courtesy of the artist and mor charpentier, Paris



Guadalupe Maravilla, installation view (earlier work), photo: Jair Lanes

The artist. Guadalupe Maravilla was born in El Salvador and lives in New York. As a child, he migrated alone to the United States, fleeing the civil war. That experience underpins his work on trauma, healing, displacement and resilience. He makes sculptures he calls healing machines, activated through gongs, vibration and ritual performance. Maravilla has exhibited at the 60th Venice Biennale, the Whitney Biennial, ICA Miami, the Brooklyn Museum, MoMA PS1 and the Contemporary Arts Museum Houston.

The work. *La Alegría del Fuego* (the joy of fire) centres on fire as a force that both destroys and renews. With metal structures and organic materials, Maravilla creates a ritual environment brought to life through sound and performance. Low frequencies vibrate through the room and through the bodies of everyone present. The work starts from his personal story of migration, but opens onto wider cycles of burning, regeneration and survival. For Maravilla, healing is a shared and ongoing process, sustained by attention and community. In a room with a wall painting from around 1300, the work offers a place to gather, listen and find new strength together. An activation of the sculpture by the artist is planned (date to be announced).

The space: Room B, small reception room. Restorers discovered a medieval wall painting from around 1300 here. They uncovered the remains, then cleaned and consolidated the surface. Fragments may depict the biblical story of Joseph.

MARÍA ANGÉLICA MEDINA

COLOMBIA NO. 1

ROOM A (THE ABBOT'S RECEPTION ROOMS)

Pieza de conversación, 1988– · knitting and performance · courtesy of the artist

The artist. María Angélica Medina lives in Bogotá. Her work deals with language, memory, pedagogy and social relations. She creates installations, texts, participatory projects and conceptual gestures with humour and precision. Everyday encounters and the fragile structures through which conversation and shared meaning arise are central. She has exhibited in Colombia and internationally, in institutions and independent spaces.

The work. Since 1988, Medina has been knitting one and the same artwork. It keeps growing, stitch by stitch, with two needles and synthetic yarn, and holds within it the hours of labour, concentration and presence of almost forty years. During performances, the artist sits knitting in the room next to an empty chair. Anyone who wishes may sit beside her: to talk, to share a silence or simply to follow the rhythm of the knitting. The work thus grows not only through her hands, but through the encounters it generates. In the rooms where the abbots once received their guests, it connects with a long tradition of hospitality. The knitting becomes a living archive of conversations, pauses and relationships.

The space: Room A, the abbot's reception rooms. In these four consecutive rooms in the abbot's wing, the abbots of Park once received their guests. Behind the twentieth-century panelling and white-painted walls lie many hidden layers of history.

HANA MILETIĆ

BELGIUM/CROATIA NO. 13

ROOM L (TREASURY)

NEW COMMISSION

What's My Name, Say My Name, Call Me, 2026 · textile, sound and manuscripts · courtesy of the artist

The artist. Hana Miletić was born in Croatia and lives in Brussels. Her practice centres on weaving, repair and collective care. She translates overlooked urban details, such as temporary fixes and improvised supports, into handwoven textile works. She represented Croatia at the 59th Venice Biennale and has exhibited at WIELS, Kunsthalle Wien, Kunstmuseum St. Gallen, the Museum of Contemporary Art Zagreb and the Bukhara Biennial.

The work. Miletić immersed herself in the songbooks of the Norbertine convent of Gempe, kept in the abbey archives and digitised in the Library of Voices of the Alamire Foundation. The canonesses copied, annotated, adapted and repaired these books over generations. On their opening pages are handwritten dedications that the women addressed to one another: small gestures of affection and transmission. Miletić turned these inscriptions into new songs, inspired by pop songs about names. They are sung a cappella by Amina Szecsödy and were recorded with the Alamire Foundation. A display case presents songbooks from the abbey collection, partly covered by a new textile work that echoes the care with which these fragile books have been preserved over the centuries. The books are rotated regularly to protect them from light.

The space: Room L, treasury. Originally part of the medieval chapter house, later a side room of the sacristy used to store books and liturgical objects.

FELIPE MUJICA

CHILE/BELGIUM NO. 11

CLOISTER WALK (EAST CLOISTER AND CLOISTER GARDEN)

NEW COMMISSION

Rosa de los vientos, 2026 · textile banners · courtesy of the artist

The artist. Felipe Mujica was born in Chile and lives in Brussels. He is known for his suspended textile works and banners, which combine abstraction, pedagogy and collective making. His projects are often developed with local communities, schools or artisans and address migration, labour, craft and cultural exchange. He has exhibited at the 60th Venice Biennale, the 34th São Paulo Biennial, Museo Reina Sofía, MALBA Buenos Aires and Kunsthalle Basel.

The work. In the abbey archives, Mujica discovered seventeenth-century handwritten surveying manuscripts with which the Norbertines mapped their lands. They are decorated with compass roses: practical instruments, but also playful compositions of lines and circles. Strikingly, north is not always at the top; orientation follows the viewpoint of whoever drew the map. Mujica translated these compass roses into a series of large textile banners. Rather than marking a fixed route, they offer moments of orientation and encounter. Mapping is no longer a tool for measuring and governing land, but a shared experience. In January 2027, Mujica will lead embroidery workshops open to everyone.

The space: Cloister walk and cloister garden. In the east cloister walk, dating from 1563, you pass medieval traces uncovered during the restoration. The cloister garden, the heart of the abbey, was relaid with cross-shaped paths, a Trinity tree and the existing mulberry tree.

AMOL PATIL

INDIA/NETHERLANDS NO. 14

ROOM N (EAST WING ATTIC)

The Shadow of Lustre III, IV, V, IX and XII, 2024 · bronze · courtesy of the artist and Galerie Peter Kilchmann, Zurich/Paris



Amol Patil, *The Shadow of Lustre*, 2024

The artist. Amol Patil lives between Mumbai and Amsterdam. His sculptures and installations address caste, labour, migration and urban transformation. He draws on family archives (his grandfather was a Powada poet, his father an avant-garde playwright), oral histories and the lives of working-class communities in Mumbai. Patil has exhibited at documenta 15, the Kochi-Muziris Biennale, the 60th Venice Biennale, the Van Abbemuseum and the Barbican Centre.

The work. Patil starts from the chawls of Mumbai: densely populated tenement blocks shaped by generations of migrant families who moved from the countryside to the industrial city. He focuses on the often invisible work of street sweepers and waste collectors, manual labour historically associated with the Dalit community to which he himself belongs. His bronze sculptures do not show complete figures, but fragments of movements and postures. Fleeting gestures thus become lasting, without losing their vulnerability. For Patil, architecture is shaped not only by those who design or own it, but also by the people whose labour and presence continually remake it from within.

The space: Room N, east wing attic. The east wing attic has been fitted out as an exhibition and events space. The roofline of the first, lower medieval east wing is still visible.

LAURE PROUVOST

FRANCE/BELGIUM NO. 18

ROOM P (SOUTH WING ATTIC)

NEW COMMISSION

In The Cracks We Nest, 2026 · installation · courtesy of the artist

The artist. Laure Prouvost is a French artist based in Brussels. She combines video, installation, sculpture and language into sensory environments full of poetic slippage and humour. She won the Turner Prize in 2013 and represented France at the 58th Venice Biennale. Her work has been shown at Tate Britain, Palais de Tokyo, De Pont Museum, Kunsthal Charlottenborg and the New Museum.

The work. In the hidden passage above the library, branches, ceramic birds, nets and found objects hang among the wooden beams, as if they had settled there of their own accord. You discover the installation from a narrow walkway, by looking up. The timber barrel vault that supports the library's stucco ceiling becomes the ground of a suspended landscape. Below, books and archives preserve knowledge; above, Prouvost evokes a more intuitive, dreamlike way of understanding. She does not set the two against each other, but lets them coexist. During the opening weekend, the choir Singing Anderlecht gives a concert in the museum in collaboration with Prouvost.

The space: Room P, south wing attic. Above the library you see a large wooden barrel vault that resembles an upturned ship's hull. It supports Hansche's stucco ceiling. The oak roof structure was restored, and posts bent by the wind were reinforced.

DANIEL STEEGMANN MANGRANÉ

SPAIN NO. 23

OUTDOORS, ABBEY GROUNDS

NEW COMMISSION

ON VIEW UNTIL 21 FEBRUARY 2027

La Pensée Férale, 2025–2026 · bronze
· courtesy of the artist and Juliana
Fausto; courtesy of the artist and
Mendes Wood DM, with support from
Institut Ramon Llull

The artist. Daniel Steegmann Mangrané is a Catalan artist based between Barcelona and Rio de Janeiro. He makes films, sculptures, drawings, holograms and immersive installations about ecology, perception and the porous boundary between organism and environment. Brazil's Atlantic Forest is an important source of inspiration. He took part in documenta (13), the 33rd São Paulo Biennial and the 58th Venice Biennale, and has exhibited at Museo Reina Sofía, MACBA, the Serralves Museum and the Whitney Museum.

The work. Somewhere in the abbey grounds stands a dead tree. It stopped growing years ago, yet woodpeckers, wild bees, insects and fungi still find shelter in it. Together with the abbey, the City of Leuven's green space department and tree specialist Pieter Pollet, Steegmann Mangrané selected this tree and cast its exact form in bronze. Now two versions exist side by side: one that keeps changing and harbours life, and one that no longer changes. Bronze, traditionally the material of monuments and lasting fame, here draws attention to ecological succession: decay that makes room for new life. The work is a new iteration of a project the artist began in 2020. After 21 February 2027 it travels to the Domaine de Graux in Tournai, whose collaboration helped make the project possible.

The space: Abbey grounds (outdoors). The landscape around the abbey is itself part of the exhibition. The 42-hectare estate in the Molenbeek valley, enclosed by walls and gates, comprises ponds, meadows, woods, gardens and avenues, and has been tended by the abbey community for centuries.

ERIK TLASECA

MEXICO/NETHERLANDS NO. 19

ROOM Q (LOAM STUCCO ATTIC)

Xipe (Máscara 4), 2015; *Xipe (Máscara 9)*, 2023; *Xipe (Máscara 12)*, 2025; *Xipe (Máscara 14)*, 2025 · masks · courtesy of LLANO gallery, Mexico City

The artist. Erik Tlaseca is a Mexican artist based in Amsterdam. He makes paintings, installations, sculptures and videos about myth, ritual, masks and cultural memory. He explores how identities are constructed, performed and transmitted, creating new narratives from fragmented origins and absences. He has exhibited at Museo Tamayo, the Museo de Arte Carrillo Gil and on independent platforms.

The work. Since 2015, Tlaseca has been making these masks together with artisans Juana Mendoza, Juan García, Juana López Vásquez, Maximina Diego Rodríguez and Cecilio Vásquez Vásquez from San Pedro Jocotipac, Oaxaca. Using hand-stitched leather, natural fibres, dyed materials and animal fur, they create objects in which artisanal techniques and artistic research continuously inform one another. The series is named after Xipe Tótec, a pre-Hispanic deity associated with renewal. The elongated masks conceal and extend the body, and speak of transformation and the possibility of becoming otherwise. In the small loam stucco attic, with its fifteenth-century loam plaster originally painted red, they show that history is never fixed, but is continually reshaped through use and exchange.

The space: Room Q, loam stucco attic. The walls still bear their original fifteenth-century loam plaster, which was originally painted red. This room may have served not only as storage but also as living quarters for the abbot.

AHMED UMAR

SUDAN/NORWAY NO. 21

ROOM R (WEST WING ATTIC)

Glowing Phalanges #168-182, 2023 ·
amulets · courtesy of the artist and
OSL contemporary, Oslo



Ahmed Umar, *Glowing Phalanges*, 2023

The artist. Ahmed Umar is a Sudanese-Norwegian artist based in Oslo. He works with sculpture, performance, installation, textiles and ceramics. Drawing on personal experience, Islamic visual traditions and Nubian cultural heritage, he explores identity, migration, queerness, spirituality and belonging. Recent solo exhibitions include Museo Universitario del Chopo in Mexico City, Kunstmuseum Stuttgart, Kunsternes Hus in Oslo and Bergen Kunsthall. He took part in the 60th Venice Biennale.

The work. The title refers to an Islamic teaching on moral responsibility: whoever sees an evil must change it with their hand. According to tradition, the phalanges of the fingers will bear witness to a person's devotion on the Day of Judgment. For Umar, the hand is both a spiritual symbol and an instrument of personal agency. Having grown up between different interpretations of Islam, including Sufi and Wahhabi traditions, he experienced faith as a field of tension and negotiation. The installation consists of amulets made from materials including leather, ebony and reclaimed ivory from objects found in Norway: materials that carry a colonial history of trade. The series began with four works made for a Pride parade and grows in groups of fifteen, thirty-three and ninety-nine, with the ambition of eventually reaching one thousand.

The space: Room R, west wing attic. Minimal intervention has preserved the raw, open character of this former storage space. Tree-ring analysis dated its oak beams to the mid-fifteenth century.

CECILIA VICUÑA

CHILE NO. 20

ROOM R (WEST WING ATTIC)

Quipu Austral, 2012–2013 · installation
with wool and sound · collection 49
Nord 6 Est – FRAC Lorraine, Metz

The artist. Cecilia Vicuña is a Chilean poet, artist, activist and filmmaker based in New York. Exiled after the 1973 military coup in Chile, she developed a pioneering body of work combining poetry, performance, sound and film, centred on her reimagining of the Andean quipu. She is the author of more than 35 books and has received numerous honours, including the Golden Lion for Lifetime Achievement at the 59th Venice Biennale, Chile's National Prize for Plastic Arts (2023) and Art Basel Miami's inaugural Icon Artist Gold Medal (2025).

The work. In the Andes, knotted and coloured threads, or quipus, were used to communicate long before the arrival of writing. Vicuña has worked with them since her teenage years, not as historical artefacts, but as a living poetic language. In *Quipu Austral*, created in Australia, strands of unspun wool in shades from pale yellow to reddish brown hang from the ceiling, while her voice fills the space with sung poems and sounds evoking water and thread. Chilean musician José Pérez de Arce responds with his own voice and soundscapes from Chile. The work was conceived as a prayer for a unified world, inspired by shared understandings among Indigenous peoples of South America and Australia. Beneath the fifteenth-century oak beams of the west attic, the threads move with the air and the light.

The space: Room R, west wing attic. Minimal intervention has preserved the raw, open character of this former storage space. Tree-ring analysis dated its oak beams to the mid-fifteenth century.

MEG WEBSTER

UNITED STATES NO. 17

ROOM M (WINTER CHAPEL)

Sand Circle, 1980 · sand · courtesy of the artist and Paula Cooper Gallery, New York

The artist. Meg Webster is an American artist based in New York State. Since the 1980s she has worked with elemental materials such as earth, water, plants, light, stone and beeswax. Her installations bring ecological processes into exhibition spaces and dissolve the boundaries between inside and outside, artwork and environment. She has exhibited at Dia Art Foundation, La Bourse in Paris, MoMA PS1, the New Museum and the Aldrich Contemporary Art Museum. Her work is held in the collection of the Museum of Modern Art, New York.

The work. A simple circle of sand on the floor. Sand evokes time, erosion and change; the circle stands for continuity, return and gathering. Yet the form remains fragile: humidity and movement gradually alter it. Order and impermanence hold each other in balance. Webster offers neither spectacle nor message, but creates the conditions to slow down, to sense texture and scale and to become aware of your own body in space. In the winter chapel, where the Norbertines prayed when the church was too cold, the work becomes a quiet meditation on time and on attention as a form of ecological care.

The space: Room M, winter chapel. In the nineteenth century, the community prayed here when the church was too cold. The room occupies the former south transept of the church. The restoration revealed a painted imitation of natural stone: this is how the interior of the medieval church once looked. Today it is an auditorium.

THE ROUTE AT A GLANCE

NO.	ARTIST	WORK	SPACE
1	María Angélica Medina	<i>Pieza de conversación</i> , 1988	Room A, the abbot's reception rooms
2	Guadalupe Maravilla	<i>La Alegría del Fuego</i> , 2023	Room B, small reception room
3	Edith Dekyndt	<i>They Shoot Horses</i> , 2017	Room C, large reception room
4	Ana María Caballero	<i>Concerning Unknown Women</i> , 2026	Room D, the abbot's dining room
5	Julia Isidrez	<i>Cardenal</i> ; <i>7 cabezas (con engobe)</i> ; <i>Viento</i> ; <i>Hornerito</i> ; <i>Mundo de Julia Pera</i> , 2023–2025	Rooms E and F, salons
6	Noor Abed	<i>A Night We Held Between</i> , 2024	Rooms E and F, salons
7	Pierre Huyghe	<i>Untitled (Human Mask)</i> , 2014	Rooms G and H, the abbot's apartment
8	Irene Kopelman	<i>Subsampling from Two Collection Nights</i> , 2026	Rooms G and H, the abbot's apartment
9	Leonor Antunes	<i>a library of sorts</i> , 2026	Room I, library
10	Tarik Kiswanson	<i>The Passage</i> , 2026	Room J, refectory
11	Felipe Mujica	<i>Rosa de los vientos</i> , 2026	Cloister walk and cloister garden
12	Eunjo Lee	<i>The Hesapia Trilogy</i> , 2024–2025	Room K, chapter house
13	Hana Miletić	<i>What's My Name, Say My Name, Call Me</i> , 2026	Room L, treasury
14	Amol Patil	<i>The Shadow of Lustre III, IV, V, IX, XII</i> , 2024	Room N, east wing attic
15	Rossella Biscotti	<i>Live feed</i> , 2019	Room N, east wing attic
16	Carlos Casas	<i>Bestiari</i> , 2024	Room O
17	Meg Webster	<i>Sand Circle</i> , 1980	Room M, winter chapel
18	Laure Prouvost	<i>In The Cracks We Nest</i> , 2026	Room P, south wing attic
19	Erik Tlaseca	<i>Xipe (Máscara 4, 9, 12, 14)</i> , 2015–2025	Room Q, loam stucco attic
20	Cecilia Vicuña	<i>Quipu Austral</i> , 2012–2013	Room R, west wing attic
21	Ahmed Umar	<i>Glowing Phalanges #168–182</i> , 2023	Room R, west wing attic
22	Bianca Baldi	<i>Hear her calendar system a year of thirteen months</i> , 2025; <i>Stanza i–vi Sicomoro Centenario</i> , 2026	Room S
23	Daniel Steegmann Mangrané	<i>La Pensée Férale</i> , 2025–2026	Outdoors, abbey grounds
24	Gabriela Albergaria	<i>Care as a Fundamental Right</i> , 2026	Outdoors, abbey grounds

THE CURATORS

Threading Landscapes was curated by an international team of four, with backgrounds in contemporary art, ecology, architecture and urban design. Together they bring a broad network of artists from Europe, Latin America, Africa, the Middle East and Asia to Leuven.

■ Katya García-Antón

Katya García-Antón is an Oslo-based curator and cultural strategist, previously director of the Northern Norway Art Museum, Office for Contemporary Art Norway and Centre d'Art Contemporain Genève. She held positions at Museo Nacional Reina Sofía and ICA London, and curated various national pavilions at the Venice Biennale, including The Sámi Pavilion. Her practice connects contemporary art with ecology, Indigenous knowledge and decolonial thinking.

■ María Inés Rodríguez

María Inés Rodríguez is a Colombian-French curator based in Brussels. She is Director of the Walter & Nicole Leblanc Foundation and Artistic Director of Tropical Papers. She has held leadership and curatorial positions at institutions including CAPC Bordeaux, MASP São Paulo, MUAC Mexico City, MUSAC Spain, and the Jeu de Paume Paris.

■ Daniel Feldman

Daniel Feldman is a Colombian architect, urban designer and educator. He is the founder and principal of ZITA (Zona Industrial Taller de Arquitectura) in Bogotá, a studio working across architecture, urban

design and research with an emphasis on participatory processes and community infrastructure. Feldman studied architecture at the Universidad de los Andes and earned a Master in Urban Design from the Harvard Graduate School of Design as a Fulbright Scholar. His work explores how historic and industrial structures can be reactivated through contemporary programmes, as an alternative to demolition. As Head of Architecture for the United Nations Development Programme (UNDP), he led projects in underserved and post-conflict regions of Colombia. His focus on adaptive reuse and care for built heritage resonates closely with the restoration of Park Abbey.

■ Ana Sokoloff

Ana Sokoloff is a Colombian-born art advisor and independent curator specialising in modern and contemporary art from Latin America. Based in New York, she is the founding partner of Sokoloff + Associates, where she works with artists, collectors and institutions on exhibitions, collection development and curatorial research. Previously, she was Vice President and head of the Latin American Art department at Christie's. She co-founded Bodega Piloto in Bogotá, a multidisciplinary platform for exhibitions, talks and initiatives connecting contemporary art, design and urban thinking. Sokoloff has contributed significantly to the international visibility of Latin American artists.

OPENING WEEK AND PUBLIC PROGRAMME

■ Opening: Friday 23 October 2026 (by invitation)

In the Tithe Barn, Bert Cornillie, alderman for culture of the City of Leuven, opens the evening. Flemish Minister for Culture Caroline Gennez gives an address, followed by a conversation between Wouter Jaspers, director of PARCUM, and the curators. Guests can then freely visit the exhibition and the restored abbey rooms.

■ Opening weekend: 24 and 25 October 2026, free

During the opening weekend, everyone is welcome free of charge, without registration: on Saturday from 10:00 to 20:00 and on Sunday from 10:00 to 17:00. Discover the fully restored abbey filled with art, performance and music.

Saturday 24 October

TIME	ACTIVITY	LOCATION
All day		
10:00 – 20:00	Free access to the exhibition <i>Threading Landscapes</i> and the abbey rooms	Museum PARCUM
10:00 – 20:00	Foyer with abbey beer and De Wikke farm shop (farm shop open until 17:00)	Tithe Barn
10:00 – 17:00	Family embroidery workshop with KOKO Kollektief	Tithe Barn
10:00 – 17:00	Experts explain the restoration of the abbey	Museum PARCUM
Activities		
10:00	Concert: Peace Carillon, music on the theme of the exhibition	Neerhof (lower courtyard)
11:00	Performance: María Angélica Medina, <i>Pieza de conversación</i>	Museum, Room A
14:30	Concert: Singing Anderlecht, in collaboration with Laure Prouvost	Museum
16:00	Performance: singing by Amina Szecsödy, in collaboration with Hana Miletić	Church
17:00	Performance: Ana María Caballero, <i>Concerning Unknown Women</i>	Museum, Room D
17:30	Concert: Musa Horti	Church
19:00	Concert: Musa Horti	Church

Sunday 25 October

TIME	ACTIVITY	LOCATION
All day		
10:00 – 17:00	Free access to the exhibition <i>Threading Landscapes</i>	Museum PARCUM
10:00 – 17:00	Family embroidery workshop with KOKO Kollektief	Tithe Barn
10:00 – 17:00	Foyer with abbey beer and De Wikke farm shop	Tithe Barn
10:00 – 17:00	Experts explain the restoration of the abbey	Museum PARCUM
Activities		
10:00	Music: Peace Carillon, music on the theme of the exhibition	Neerhof (lower courtyard)
12:00	Music: Peace Carillon, music on the theme of the exhibition	Neerhof (lower courtyard)

■ The Peace Carillon joins in

Throughout the exhibition, the Peace Carillon of Park Abbey plays a melody every half hour that extends the exhibition far beyond the abbey walls. The music was arranged for carillon by abbey carillonneur Luc Rombouts.

- **Hourly melody, chosen by Carlos Casas:** the *adhan*, the Islamic call to prayer, transposed into a carillon melody. The choice refers to Anselm Turmeda (c. 1355–1423), the Majorcan Franciscan who converted to Islam and inspired *Bestiari*. The melody bridges two spiritual and musical traditions and proposes music as a space for dialogue and coexistence.
- **Half-hourly melody, *The Time of the Sycamore Fig*, by Bianca Baldi:** an arrangement for bells of the vocal composition from her video installation, originally sung by Gabi Motuba. The voice of the tree rings out over the abbey landscape and questions mechanical clock time.

■ Public programme (selection)

DATE	ACTIVITY
7 November 2026	Drawing workshop with Irene Kopelman (10:00 – 17:00)
15 November 2026	Kunstendag voor Kinderen (Arts Day for Children): workshop with KOKO Kollektief
19 – 22 November 2026	PLAYGROUND Festival at M Leuven, with a video work by Tarik Kiswanson
28 November 2026	Restoration workshop: the park flower in stained glass (13:00 – 17:00)
12 December 2026	Book launch of <i>Threading Landscapes</i> , including a talk by author Vinciane Despret, an artist talk and a conversation with archivist Stefan Van Lani, followed by guided tours
January 2027	Embroidery workshops with Felipe Mujica, open to everyone, and a presentation of the results
29 January 2027	Candlemas nocturne (17:00 – 22:00)
20 February and 6 March 2027	Drawing workshops with Gabriela Albergaria (10:00 – 17:00)
20 March 2027	Symposium on the One Health principle
27 March 2027	Concert in the library: activation of Leonor Antunes's work with the OCCAM cycle by Éliane Radigue, in collaboration with STUK (15:00)

Dates and details are subject to change. See www.abdijvanpark.be for the latest programme. An activation of Guadalupe Maravilla's work will be announced later.

PRACTICAL INFORMATION

■ Visit

PRACTICAL	INFORMATION
Exhibition	<i>Threading Landscapes. Art at Park Abbey</i>
Dates	24 October 2026 to 28 March 2027
Address	Museum PARCUM, Abdij van Park 7, 3001 Leuven, Belgium
Opening hours	Tuesday to Sunday, 10:00 to 17:00; closed on Mondays
Opening weekend	Sat 24 October (10:00 – 20:00) and Sun 25 October (10:00 – 17:00): free
Information	info@abdijvanpark.be
Website and tickets	www.abdijvanpark.be/museum-parcum

■ Tickets

TICKET	PRICE
Standard	€16
Leuven residents (postcodes 3000, 3001, 3010, 3012, 3018) and City of Leuven staff	€12
Young people aged 19 to 25	€6
Reduced rate (UiTPAS)	€3
Young people up to and including 18	Free
ICOM, KU Leuven Cultuurkaart, museumpas, teacher's card, companions of people with additional needs and press (with valid press card)	Free

Group tours are available on request. The work by Daniel Steegmann Mangrané is on view until 21 February 2027.

■ Good to know

- The route covers several floors, from the ground floor to the attics. The new stair tower has a lift.
- Pierre Huyghe's film starts every 20 minutes. The works by Noor Abed, Carlos Casas, Eunjo Lee and Bianca Baldi play in a continuous loop.
- Two works are outdoors in the abbey grounds. Combine your visit with a walk through the 42-hectare park.

PRESS CONTACT AND CREDITS

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Members of the press with a valid press card visit the exhibition free of charge.

■ Credits

ROLE	NAMES
Curators	Daniel Feldman, Katya García-Antón, María Inés Rodríguez, Ana Sokoloff
Artists	Noor Abed, Gabriela Albergaria, Leonor Antunes, Bianca Baldi, Rossella Biscotti, Ana María Caballero, Carlos Casas, Edith Dekyndt, Pierre Huyghe, Julia Isídrez, Tarik Kiswanson, Irene Kopelman, Eunjo Lee, Guadalupe Maravilla, María Angélica Medina, Hana Miletic, Felipe Mujica, Amol Patil, Laure Prouvost, Daniel Steegmann Mangrané, Erik Tlaseca, Ahmed Umar, Cecilia Vicuña, Meg Webster
Production management	Rossana Miele
Exhibition coordination	Loes Verschuren (PARCUM)
Exhibition design	Juliana Ziebell, Fabrizia Ferragina
Construction and art handling	Blackbirds
Graphic design	This Side Up
Lighting	Chris Pype, licht
Video and audio	Vidi Square
Translations	art.english
Communication	Club Paradis, Valérie Serneels and Joël Lammeretz
Museum PARCUM team	Johan Abts, Koen Adams, Phaedra Bosmans, Melissa Dubois, Steven Dusoleil, Rune Duthoit, Wouter Jaspers, Christel Kersemans, Liesbet Kusters, Joël Lammeretz, Kobe Nys, Valerie Serneels, Gerty Schols, Lupe Vankeerberghen, Lisanne Valgaerts, Karin Van Gompel, Stefan Van Lani, Nina Verhoeven, Emma Wyndaele
Open Call jury	Wim Lambrecht, Evelyn Simons, Eva Wittocx
City of Leuven	Katrien Deckers, Maarten Jacobs, Philippe Cypers, Annelies Vercruysse, Cecile Boes, Geert Wouters, Rudi Vandermeulen, Lies Libert, Liesbet Veroeveren, Pepijn Verbeeck, Joeri Steeno, Geert Verrydt, Simon Neerinx, Kris Lahaye, Veerle Lauwers, Lisa Van Ransbeeck
Special thanks	Alamire Foundation, pupils of De Wijnpers, Mercedes Villardel

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Museum PARCUM

THREADING LANDSCAPES

ART AT PARK ABBEY

24.10.2026 — 28.03.2027

Park Abbey, Leuven

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www.abdijvanpark.be/museum-parcum

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