

MAP & INFOS

ARGOS

13 Rue du Chantier
B-1000 Brussels

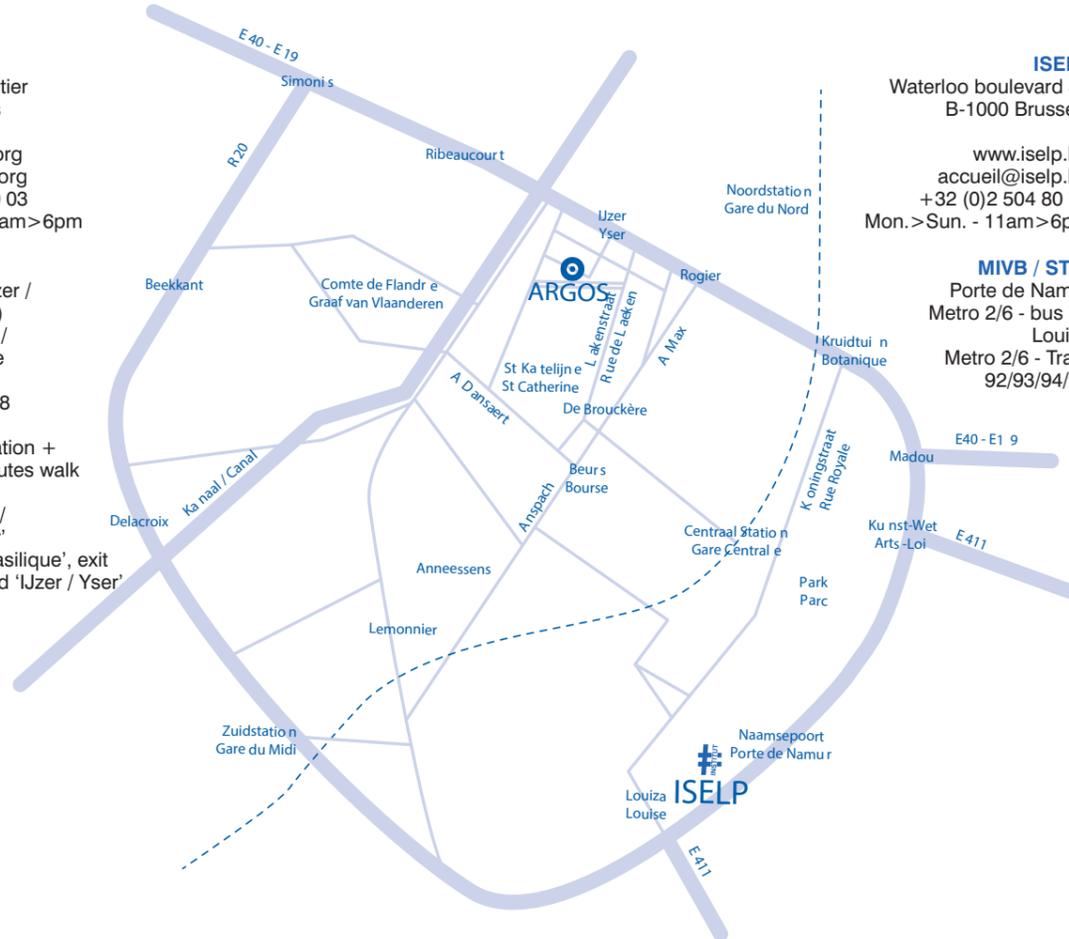
www.argosarts.org
info@argosarts.org
+32 (0)2 229 00 03
Wed.>Sun. - 11am>6pm

MIVB / STIB

Metro station IJzer /
Yser (Line 2 & 6)
or Sint-Katelijne /
Sainte-Catherine
(Line 1 & 5)
TRAM 51 BUS 88

TRAIN North Station +
Metro or 15 minutes walk

CAR inside ring /
between 'Rogier'
and 'Basiliek / Basilique', exit
'Saintelette' and 'IJzer / Yser'



ISELP

Waterloo boulevard 31
B-1000 Brussels

www.iselp.be
accueil@iselp.be
+32 (0)2 504 80 70
Mon.>Sun. - 11am>6pm

MIVB / STIB

Porte de Namur
Metro 2/6 - bus 71
Louise
Metro 2/6 - Tram
92/93/94/97

PRACTICAL INFO

ADMISSION EXHIBITION(S)

6 € (ticket valid for the two venues) /
4 € Students, seniors (+60), unemployed /
1,25 € Ticket Article 27 / 2 € Paspartoe
0 € -18, teacher, ICOM card, press, IKT
& ISELP members (The entrance ticket
is a personal pass that gives you unlimited
access to the exhibition and the all
COM NU TIES's program.)

INFOS ISELP

+32 (0)2/ 504 80 70 - accueil@iselp.be

INFOS ARGOS

+32 (0)2/ 229 00 03 - info@argosarts.org

GUIDED TOURS

For the exhibition COM NU TIES in ARGOS
and ISELP, the two institutions organize guided
tours for groups between 10 and 20 persons.
Visitors can choose between a ticket for a
single venue or a ticket for the two venues.

Guided tour (one venue)
8€/person (min. 10 participants)

Guided tour (two venues)
15 € /person (min. 10 participants)

Reservation Argos:

jeremy@argosarts.org
Address: rue du Chantier 13,
1000 Brussels

Reservation ISELP:

p.hatzigeorgiou@iselp.be
Address: Boulevard of Waterloo 31,
1000 Brussels

Texts : Ive Stevenheydens (Argos), Maïté Vissault (ISELP)
Event program: Laurent Courtens (ISELP)

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ARGOS
CENTRE FOR ART AND MEDIA

ISELP
ARTS CONTEMPORAINS



23.09.2017 — 17.12.2017

NU URBANITY

23.09.2017 — 13.10.2017

NU SOCIABILITY

14.10.2017 — 03.11.2017

NU POLITICS

04.11.2017 — 24.11.2017

NU ENVIRONMENT

25.11.2017 — 17.12.2017

COM NU TIES

COM NU TIES

ARTISTS

Herman Asselberghs
Sven Augustijnen
Silvia Beck
Ruben Bellinkx
Justin Bennett
Libia Castro &
Ólafur Ólafsson
Jef Cornelis
Teresa Cos

Jos De Gruyter &
Harald Thys
Els Dietvorst
Peter Downsborough
Effi & Amir
Pieter Geenen
Ira A. Goryainova
Maria Iorio &
Raphaël Cuomo
Esther Johnson
Dagmar Keller &

Martin Wittwer
Ken Kobland
Michel Lorand
Jan Locus
Vincent Meessen
Julia Meltzer &
David Thorne
Mara Elsa Montoya
Bernard Mulliez
Hans Op de Beek
Els Opsomer

Miguel Peres dos Santos
Marie-Françoise Plissart
Nicolas Provost
Ailien Reyns
Shelly Silver
Krassimir Terziev
Harald Thys
Adrien Tirtiaux
Sarah Vanagt
Emily Vey Duke &
Cooper Battersby

EXHIBITION DESIGN by Sarah & Charles

CURATED BY IVE STEVENHEYDENS (Argos) & MAÏTÉ VISSAULT (ISELP)

ISELP
ARTS CONTEMPORAINS

ARGOS
CENTRE FOR ART AND MEDIA

COM **NU** TIES takes its starting point in the urge to bridge the gap between communities; furthermore, it intends to highlight the Belgian and European dimension of the Brussels art institutes. Through a wide range of films and videos from the Argos collection, COM **NU** TIES wants to reflect on the concept of community, on the topicality—and even the urgency—of the idea community, on the thresholds we have to cross to meet the other.

The choice of the works on view and the thematic articulation is only the start for this reflection on communities and their diversity: there is an extensive additional programme with debates, conferences, interventions by artists and a scientific symposium (25-28 January 2018). We also plan a publication with images and texts that will highlight the event (to be published early 2018)

COM **NU** TIES wants to reflect on the future of our society by taking part in the debate that surrounds the various models of communities that underlie our society and that crystallize in Brussels. ISELP and Argos are convinced that art is an instrument that allows us to reflect on the world, that art makes it possible to contemplate current events directly. By calling on the artists to 'speak out', ISELP and Argos want to provide artists a platform to brainstorm in a multitude of ways about the theme of the community within the world of the visual arts.

Since the mid-twentieth century, numerous eminent thinkers have paid ample attention to the theme of communities, as can be inferred from the selection of works in the reading room at the reception in ISELP. Immediately after the breakdown of communal ideologies and the dawn of the postmodern era, research into the concept of the community almost naturally resulted in the discovery of a rupture in the social and political fabric. It seemed (urgently) necessary to investigate this phenomenon, not just to outline the past, but rather to understand the inevitable metamorphoses our society goes through. Blanchot, Deleuze, Foucault, Rancière and many others have emphasized the rhizomatic nature of contemporary space: within this space all sorts of organisms develop (including communities) as if they were neurons of a huge brain, constantly interacting with each other. Within this starlike structure the whole is composed of a multitude of non-hierarchical, smaller wholes that are linked with each other. Contemporary communities originate from processes, relate to syntheses and union, only rarely to rejection and conflict. Politics on the other hand is based on the principle that a consensus can be reached among equals without the parties agreeing on everything.

Today—after May 1968—understanding communities therefore means that we need not pay too much attention to the various claims they propose as separate groups, but that we must focus on the thresholds that define their mutual relationships—thresholds that exclude others. As Maurice Blanchot writes in *The Inoperative Community*: 'The community is that which exists always through the other and for the other.'

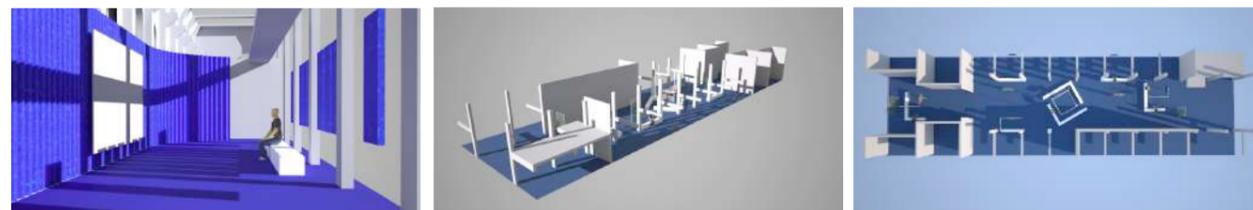
COM **NU** TIES consists of four chapters, on view in two spaces, and confronts us with the views of some forty artists. Thus COM **NU** TIES attempts to define how communities behave and influence each other. The exhibition also explores what role the concept of tie plays in marking out communities, and more in general, with regard to the concept of identity.

SARAH & CHARLES

EXHIBITION DESIGN

The ISELP 'screens' the issue of the cinema — in the twentieth century the communal space par excellence. The screening programme changes every three weeks.

Argos evokes the video lounge: an in-depth reflection on the idea of the nineteenth-century salon, a metaphor for formats that were so powerful that they resulted in the creation of new communities.



Sarah & Charles, display COM **NU** TIES, ISELP, ARGOS

EVENTS CALENDAR - ISELP

Urbanity **NU** Sociability — Sociability **NU** Politics — Politics **NU** Environnement

SEPTEMBER

27.09 / 18:00 – 19:30
SCREENING + TALK
Housewarming EFFI & AMIR (FR/EN)

29.09 / 18:30 – 20:00
SPEAKING VOLUMES.
Conversation n°1 Sorcières.
With Pascale Barret, Gaëlle Reynaud et Joëlle Sambi (revue Sorcières)

OCTOBER

11.10 / 18:00 – 20:00
OLIVIER LECOMTE
Directing Films

13.10/ 18:30 – 20:00
PIERRE JEAN GILOUX
Screening & Talk (FR) Invisible Cities

14.10/ 15:00 – 17:00
ROUND TABLE (FR)
Brussels, Divided City, Shared City?
Abdelfattah Touzri, Eric Corijn, Roland De Bodt

18.10 / 18:00 – 20:00
OLIVIER LECOMTE
Directing Films

20.10 / 18:30 – 20:00
SPEAKING VOLUMES.
Conversation n°2 Queer & Hybrid Publishing.
With Buenos Tiempos, Int

25.10 / 18:00 – 20:00
OLIVIER LECOMTE
Directing Films

NOVEMBER

01.11/ 18:00 – 19:30
CATHERINE MAYEUR
Conference

03.11 / 18:30 – 20:00
SARAH ZÜRCHER
Conference (FR)
Yesterday's communities, today commonunities – a dystopia?

04.11 / 15:00 – 17:00
ROUND TABLE (FR/EN)
Nuit Debout, Indignés, Occupy: Another Thing Shared?
Sarah Zürcher, Joachim Ben Yakoub, Saskia Simon

04.11 / 11:00
KIDZ CONNECTED
Public performance

08.11 / 18:00 – 19:30
DELPHINE FLORENCE
Making a Work, Creating Something Share: An Art That Mobilizes

10.11 / 18:30 – 20:00
SPEAKING VOLUMES.
Conversation n°3 Zines
With Nina Nijsten aka Nina Echozina

15.11/ 18:00 – 19:30
DELPHINE FLORENCE
Making a Work, Creating Something Share: An Art That Mobilizes

22.11/ 18:00 – 19:30
DELPHINE FLORENCE
Making a Work, Creating Something Share: An Art That Mobilizes

24.11 / 18:30 – 20:00
JOËLLE ZASK
Conference (FR)
Democracy in the Field.
How Agriculture Cultivates Democratic Values.

25.11. / 15:00 – 17:00
ROUND TABLE (FR)
Animal, vegetal, human:
What Unites us.

29.11 / 18:00 – 19:30
CATHERINE MAYEUR
Fluxus, a Participatory Project and a School of Thought

DECEMBER

06.12 / 18:00 – 19:30
YVAN FLASSE INVITES
SARAH VANAGT (FR/EN)

13.12 / 18:00 – 19:30
SONIA DERMIENCE
Protest Will Be Formal or Will Not Be

15.12 / 18:30 – 20:00
SPEAKING VOLUMES.
Conversation n°4
Grrrls & Girls Avec Scum Grrrls et Girls Like Us

20.12 / 18:00 – 19:30
CATHERINE MAYEUR
Closed Circuits: From the Origins of Video Art to Digital Devices

#ISELP & ARGOS

WORKSHOP KIDZ CONNECTED

in the context of the Filemon Festival with the support of COCOF

During the autumn half term holiday (the week of All Saints' Day) ISELP and ARGOS team up with Opera Capture Club to organise a workshop for children aged 8 to 12. At the workshop the children are introduced to audiovisual techniques (camera, microphone, screening, etc.) and become familiar with the new media (Skype, YouTube, Snapchat, etc.). Together they work on a new public production.

PRACTICAL INFORMATION

Bilingual workshop French and Dutch
For children aged 8 to 12.
30.10.2017 — 03.11.2017 09:00-16:00
(child care 08:30-17:00)
€ 120 (€ 10 discount for brothers and sisters)

Workshop at ARGOS

Registration: jeremy@argosarts.org

Workshop at ISELP

Registration: p.hatzigeorgiou@iselp.be

nu URBANITY

SCREENINGS - 23.09.2017 > 13.10.2017

Effi & Amir
Housewarming
2016, 33'30", colour, sound

In a two-dimensional dystopian landscape of deserted half-built houses in Albania, a new mythology is in the making. The filmmakers, perhaps contemporary incarnations of Goldilocks from the tale of *the Three Bears*, invade the houses and occupy their empty, liminal space and its missing furniture. The local community comments in song and speech about the new arrivals and their enterprise of an immigration in an opposite direction, from the full to the empty, from excess to lack. Songs lyrics and dialogues based on interviews conducted in Albania. Shot on location in Paskuqan, Dukat, Tragjas, Nartë, Vajkan, Farkë, Shpërdhezë, Orikum, Lanabregas, Germeñj i Madh.

Nicolas Provost
Plot Point Trilogy

Plot Point, 2007, 15'44", colour, sound
Stardust, 2010, 20'00", colour, sound
Tokyo Giants, 2012, 22'00", colour, sound

With *Plot Point Trilogy*, Nicolas Provost explores the borders and overlaps between fiction and reality. By means of montage

and soundtrack, he records urban situations that seem insignificant and transforms them into theatrical actions that recall some great Hollywood classics. In *Plot Point* (2007), Nicolas Provost uses Time Square as a dramatic set to shoot a rambling Thriller built on the observation of various New York Police activities. In *Stardust* (2010), a hidden camera merges Las Vegas' prestigious and ambiguous aura, setting up a "crime film" in which plenty of Hollywood's stars appear. Provost shot the final part of his Plot Point Trilogy in Tokyo. This final movie, *Tokyo Giants* (2012), describes the "man of the street" as a movie character trapped in a strange reality located somewhere between a dream and a nightmare.

Dagmar Keller & Martin Wittwer
Say Hello to Peace and Tranquillity
2001, 23', colour, sound

In *Say Hello to Peace and Tranquillity*, we find ourselves in a projected world of a deserted suburbia. Terraced houses slowly slide by—an endless panorama of broad pavements, neat front gardens, closely guarded facades and front-gabled houses. The absence of people seems entirely normal; even the small lap dog that motionlessly slides into view does not seem very

much out of place. The constant stream, the endless ride is intensified by the electronic sound. A collage of synthetic noises, reduced natural sounds and, at times rhythmic, pulsing modulations, results in a smooth flow of the images.

Jan Locus
Confusing Drum
2016, 11'05", colour, sound

In Belfast the night before 12 July—the annual Protestant celebration—massive bonfires are lit in many Protestant neighbourhoods. These towering structures, built months in advance, are mostly made up of wooden pallets and car tires with some reaching over 30 metres tall. After decades of conflict in Northern Ireland known as the Troubles, 'The Twelfth' is a particularly contentious period. The descendants of the Titanic's shipbuilders who put their engineering skills in building these short-lived structures see these bonfires as a celebration of loyalist culture. For others the bonfires are sectarian rituals and a strong provocation.

nu SOCIAL

SCREENINGS - 14.10.2017 > 03.11.2017

Harald Thys
The Conversation
1991, 28', colour, sound

A voice-over of three friends that are talking to each other. One of them, Jack, is telling a story about a man called Norman, who stayed at a wellness resort because of his severe rheumatic attacks. In the story, every night at eight o'clock Norman looks out of the window, and sees a flash of light and hears someone calling for help from a house in the mountains. One day he doesn't go to the museum with his fellow fish researchers, but goes to the house. There he finds a beautiful but seriously ill woman, who can only be cured by the powder of a rare fish. Norman is struggling with this dilemma. He reacts too late and the woman dies. Norman is so filled with grief that he sets himself on fire.

Jos De Gruyter & Harald Thys
The Spinning Wheel
2002, 29'28", colour, sound

Harald Thys and Jos de Gruyter make videos in their own typical style. Humans are merely a pawn in a game of chess, tragicomic puppets functioning in a system that is beyond their grasp. In *The Spinning*

Wheel a woman unleashes her magical powers against two young men. De Gruyter and Thys propose an exceptional and self-willed model of situations and characters that are as tragic as they are absurd. This model raises questions about the norms and limitations of 'normality'. Thys was inspired for this work by his working experiences in psychiatry. Turning around the point of view, he stated: 'It is their (un)human surroundings which the people affected qualify as "alienated" and "abnormal". It is an environment lacking in spirituality and love.'

Raphaël Cuomo & Maria Iorio
Twisted Realism
2010-2012, 75'40", colour, sound

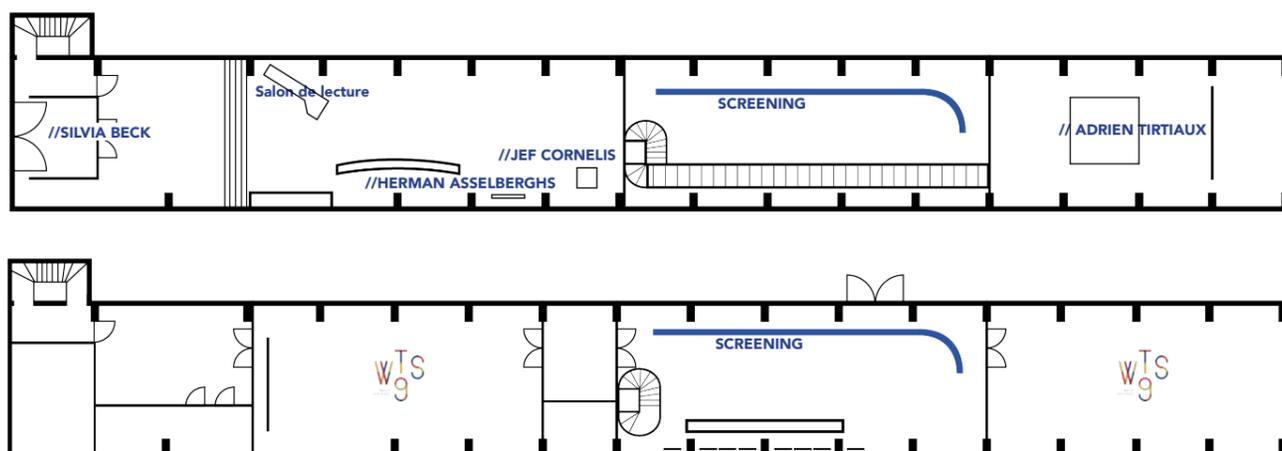
Twisted Realism departs from scenes from Italian cinema in the period of post-war reconstruction and 'economic miracle' to investigate a different 'aesthetics of reality'; it is an epoch marked by the reorganization of capitalism, increasing consumption, new economical and cultural influences, a large national migration, and the emergence of new visual technologies, namely television. The work proposes a convergence of past and present to question the intertwined histories of architecture, migration and

cinema. Through the institutional and legal frameworks of the current commercial exploitation of *Mamma Roma* (Pasolini, 1962), it evokes how the Italian art cinema of the 1960s was commodified in a process of privatisation of culture and monopolisation of the mediascape, as well as how it was appropriated for writing a unifying version of the national history.

Els Dietvorst
The Apple Eater
2006, 32', colour, sound

After her six-year project *The Return of the Swallows*, Els Dietvorst started this collaborative film project in which she works once more with people from various backgrounds, several loyal followers of hers she calls the *New Swallows*. In distinct chiaroscuro contrasts, *The Apple Eater* shows us the voyage of some people in search of a better world and life. With surrealist humour/content, the film criticizes the European migration policy, which often even fails to offer newcomers food and temporary shelter.

SITEMAP



INSTALLATIONS //

23.09.2017 > 17.12.2017

Silvia Beck
Parallel Systems, Part I, Complicity Report
2016, 2-channel video-installation, 04'17", colour, sound

The series *Parallel Systems* addresses the precarious state of personal identity considering a pervasive digital media reality. In a system based on intrinsic narcissism the manipulated self becomes part of a passive target group instead of being a member of an emancipatory community. In her 2-channel video *Parallel Systems, Part I, Complicity Report* (2016) Silvia Beck explores the suggestive imagination that is linked to special rights. The desire for special treatment can be found on digital platforms as well as in every field of social constellation. It represents the wish to define oneself and to rise above others, as an individual or as a closed group.

PERFORMANCE DURING THE OPENING

With her same-titled performance, Silvia Beck invites the audience to experience these mechanisms of complicity that seduce individuals to abandon their rights and become objects of manipulation and control.

Jef Cornelis
James Lee Byars: World Question Center
1969, 63'28", B/W sound

The work of the American artist James Lee Byars (1932-1997) resists any strict definition or categorisation. Byars was strongly influenced by his many travels, as well as by for example Zen philosophy and Noh theatre, which he discovered during the years he spent in Japan. In 1969, Byars conceived a work called *The World Question Center*, which consisted of an attempt to collect questions from some of the '100 most brilliant minds' of the time. On 28 November 1969, this performance was filmed by Jef Cornelis and broadcast live on BRT, the public Belgian television broadcaster. The artist asked almost the same question—namely 'Could you present us a question that you feel is pertinent with regard to the evolution of your own knowledge?'—to a number of intellectuals, artists and scientists. On the set, Byars was surrounded by a circle of men and women wearing a special dress designed by himself.

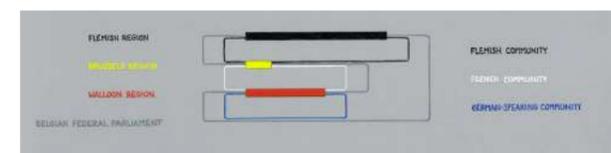
Herman Asselberghs
This Was Before...
2014, 28'30", colour, sound

Herman Asselberghs' film adapts Sirah Foighel Brutmann and Eitan Efrat's participatory performance of the same name to a cinematic format. Seven participants take part in a conversation consisting only of questions. The session is not rehearsed or scripted beforehand: it is the very first question that triggers this horizontal game of moving thought in what seems to be a moment outside of time. Possible questions follow a strict set of rules that is announced before commencing a session:

- Everyone can be a performer.
- Performers speak exclusively in questions.
- One may ask an unlimited number of questions in a row.
- One may ask for thirty seconds of silence.
- One may ask for the repetition of a question.
- Questions can be rephrased or repeated by the same person, or by someone else, immediately or further on in the game.
- Questions are addressed to everyone and to no one in particular.
- Questions should not be rhetorical.
- Questions are not proposed as statements and they are not implicit answers to other questions.
- Consecutive questions do not need to address the same subject.
- Questions should be able to stand alone. They do not need a context, a past or a future.
- Questions can be trivial.

Adrien Tirtiaux
Gleichgewichtskonstruktion (Das Land mit sechs Parlamenten)
2014, Pipes, steel cables, paint
2015, Gouache on paper, 45 x 30cm, private collection

A tension system visualizing the political structure of Belgium. Each of the country's parliaments (regions, language communities and federal) is represented by a different colour and interacts accordingly with the others.



Courtesy Galerie Martin Janda Vienna

nu POLITICS

Teresa Cos
Astrology of a Friday
 2016, 10'30", colour, sound

The film was shot in the General Assembly Room of the Government Building of the Province of Limburg, where on the 7th of February 1992 the signing ceremony of the Treaty on European Union (the Maastricht Treaty) took place. While the lights of the eighteen pointed star ceiling perform a choreography that goes in and out of sync with the soundtrack, as it grows from a quiet voice whispering the anthem of Europe to an orchestra of sounds birthing the Union, we hear a non-European voice reading the preamble of the Treaty. The clockwise and anticlockwise movement of the ceiling and the psychedelic tones of the music hold the tension of something that could simultaneously be the memory of a past as well as a vision of the future.

Teresa Cos
Reel to Reel
 2017, 10' colour, sound

Accompanied by a solemn chant, which slowly becomes a rough repetition of a feedbacked guitar loop, the miniature boats of the Mini-Europe theme park in Brussels smoothly appear one after the other. The models fade into each other, mixing with

reflections of vast European landscapes, making way for underwater worlds in which the eerie presence of accidental insects and fish seems the only guarantee for the continued existence of life beyond a mechanised, endlessly self-perpetuating system.

Ruben Bellinkx
Stasis
 2013, 10'54", colour, sound

In *Stasis*, an unidentified number of men engage in an strange interaction with a table. The film begins in a half darkened room with close-up shots of feet, legs and table legs. Slowly the camera zooms out to reveal 33 men in suits, solemnly holding 4 tables above the ground with their mouths. Gradually we see the tables and men being piled upon each another, building a monumental pyramid-shaped stack of tables and men. The top of the pyramid has the smallest table with only four men holding it. Although these men cannot eat or talk it is obvious a certain dialogue takes place. The presence of each individual is absolutely required to keep the construction/conversation solid and ongoing.

Ira A. Goryainova
Die Ruinen von Europa
 2016, 47', colour, sound

In a European Union torn apart by several pro- and contra factions, facing a refugee crisis and at the same time the rise of the right, daily bombed by a plethora of opinions, fast food newflashes and a continuous stream of images, a certain group of people resigns and looks at it all from the sidelines.

Die Ruinen von Europa follows a young Parisienne, a real, contemporary Ophelia/Elektra, as portrayed in Heiner Müller's apocalyptic play *Die Hamletmaschine* (1977), which functions as leitmotif in this unsettling, dark, thought-provoking, gloomy meditative trip.

Hans Op de Beeck
Border
 2001, 2'44", colour, sound

Border is projected life-size and opens with the image of a number of people sitting down in an oppressively small, square space. We can hear them whispering, sighing, coughing. Then a life-size X-ray image is slowly superimposed over this scene—the image of a truck crammed with goods. The video work is directly linked to the current problem of human trade and its countless victims.

SCREENINGS - 04.11.2017 > 24.11.2017

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Whereas the set-up at Argos alludes to the private space of the salon, at ISELP it evokes the twentieth-century communal utopias that are linked to the huge public space of cinema. In the foyer (in the higher part) four works represent three highlights with regard to the theme of the community. Silvia Beck's installation immerses us in a narcissistic and manipulative future. The filigree of Adrien Tirtiaux's tense sculpture visualizes the Belgian political structure in a state of equilibrium. Jef Cornelis' and Herman Asselberghs' films are registrations of performances by respectively James Lee Byars and the duo Sirah Foighel Brutmänn and Eitan Efrat, in which the 'game' consists of questions.

In the middle of the foyer (in the pit) a thematic programme—structured according to the four chapters—is projected on a 'Large Screen'. The films and videos screened in a loop (the programme changes every three weeks) comprises a selection of works that with regard to both form and content flirt with the cinematographic image and/or the criteria used in film regarding perception and projection. Each time a reel is changed—at the junction of the chapters—symposia and round-table talks will deepen our insights into the subject and strike out on new paths (see detailed programme).

NU URBANITY stakes place from 23 September to 13 October. From 11 am till 6 pm we screen films (in order of projection) by Effi & Amir, Nicolas Provost, Dagmar Keller & Martin Wittwer and Jan Locus. Hesitating between a documentary format that refers to reality and poetic fiction, the films take us to all corners of the world and let us discover how certain communities occupy urban space and settle there. It turns out that as a space to live, communicate and work, the urban environment is infused with and shaped by the encounter of communities—which are both created and deconstructed by urban space.

On 13 en 14 September, at the fulcrum of the chapters **Urbanity NU Sociability** we schedule a commented screening of the four parts of Pierre-Jean Giloux's *Invisible Cities*, a poetical view on the city of Tokyo. The next day there is a round-table discussion about the specific character of Brussels as an intercommunal lab with Eric Corijn (geographer, founder of Brussels Academy), Roland de Bodt (research manager at the Observatoire des Politiques Culturelles of the French Community) and Abdelfattah Touzri (sociologist at the IESSID / Haute École Bruxelles - Brabant).

NU SOCIABILITY takes place from 14 October to 3 November. From 11 am till 6 pm we screen films (in order of projection) by Harald Thys, Jos De Gruyter & Harald Thys, Maria Iorio & Raphaël Cuomo and Els Dietvorst. Steeped deeply in our contemporary world, the series confronts us with encounters (alienating or otherwise), entwined stories, migrations of individuals or groups. What do we have in common? What do we share?

On 3 and 4 November, at the fulcrum of the chapters **Sociability NU Politics** we plan a symposium with curator, art critic and documentarist Sarah Zürcher (Swiss). What is the state of our community in a world in which it is influenced by new technologies and new means of communication? The next day, there is a round-table conference about new forms of organisation and expression in movements such as OCCUPY, Indignés, Nuit Debout, etc. Around the table: Sarah Zürcher, researcher Joachim Ben Yakoub (UGent, Middle East And North Africa Research Group) and anthropologist Saskia Simon (UCL).

NU POLITICS takes place from 4 tot 24 November. From 11 am till 6 pm we screen films (in order of projection) by Teresa Cos, Ruben Bellinkx, Ira A. Goryainova and Hans Op de Beeck. A vast subject... There is nothing more complex than the relationships between communities and the political space. What goes on between the (symbolic and ossified?) political space and the space of the un-controlled movements of the communities?

On 24 and 25 November, at the fulcrum of the chapters **Politics NU Environment** we schedule a symposium with philosopher Joëlle Zask (University Aix-Marseille). We will discuss the political issues that result from our new relationship with the environment, inspired by Zask's new book *La Démocratie aux champs. Du jardin d'Eden aux jardins partagés, comment l'agriculture cultive les valeurs démocratiques* (La Découverte, 2016). The next day Joëlle Zask meets three artists that mainly explore the animal and plant kingdom and the dynamics between species: Eric Angenot, Lise Duclaux and Elsa Maury.

NU ENVIRONMENT takes place from 25 November to 17 December. From 11 am till 6 pm we screen films (in order of projection) by Hans Op de Beeck, Esther Johnson and Els Dietvorst. Every community situates itself somewhere, i.e. in a space in this world. But this space is not well-defined: it is fluid, anchored in the rhythm of nature. The films we propose here explore the nature of the 'moved' relationship between communities and the environment.

The programme outlined here is as varied and heterogeneous as contemporary communities are. It makes us aware of the plural emergence of communities, which may be the result of ties, thresholds and encounters between themselves and 'other spaces' in which they take shape. Before our eyes a map therefore unfolds of contemporary communities that are no longer based on the idea of belonging, but on the impulse that results from communal action (Christian Laval), or as Richard Sennett puts it, on an 'ethics of cooperation'.

nu ENVIRONNEMENT

Hans Op de Beeck
Before the rain (a village)
 2013, 12', colour, sound

For the festival *europalia.india* (Indomania, Bozar, September 2013–January 2014) Hans Op de Beeck travelled to the historically important religious centre of Hampi (Karnataka). *Before the rain (a village)* shows us the daily events in this South Indian region, which combines a mineral, eroded landscape with rice fields, sheep herds and the impressive ruins of the Vijayanagara dynasty (1336-1565). During the rain season the artist stayed in the remote South Indian village, where humans and animals live together in small huts and sheds. Thus with this film Op de Beeck create a sort of imaginary, universal village that speaks about how time silently passes in a small community, while avoiding the 'exoticizing' gaze of the idealizing idyll.

Esther Johnson
Hinterland
 2002, 12', B/W, sound

Focusing on an East Yorkshire community that lives on the fastest eroding coastline in Europe, *Hinterland* asks how it feels to live in such a precarious situation with homes being fatally threatened by the elements. The black and white stock was chosen for its grain, which evokes the location's mood. *Hinterland* was made while Esther Johnson was completing an MA at the Royal College of Art, London. The short poetic documentary, shot on location in East Yorkshire with a 16 mm Bolex camera and separate sound was initially exhibited at the Royal College of Art as an installation and won the RCA Chris Garnham Memorial Award.

Els Dietvorst
The Rabbit and the Teasel
 2014, 52'40", colour, sound

In a world where petty opinions, hysteria, commotion and emotion have become the norm and neoliberal humanity is rapidly losing sight of the path to happiness, *The Rabbit and The Teasel* provides a breath of fresh air. Fiction and autobiographical elements mingle in a lyrical tale that drags the viewer into a universe of beauty, death, and decay. Author and director Els Dietvorst zooms in on the raw reality of a rainy year that drives the farmer to despair. In a timeless setting on the Irish countryside, a contemporary parable unfolds, as enchanting as it is confronting.

SCREENINGS - 25.11.2017 > 17.12.2017

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UNION & INTERSECTION

POST 7

BUTTON 1 U

Jan Locus
The Distance Between Us
 2017, 31'30", B&W, sound

The Distance Between Us takes its starting point in some audio cassettes artist and photographer Jan Locus received from a Moroccan family in Molenbeek a few years ago. Probably going back to the early 1980s, the cassettes contain an oral correspondence between families in Brussels and Morocco. These anonymous audio letters bear witness to the pain of those who stayed at home. The emotionally charged conversations alternate with religious chants, children singing songs, stories about exchanging money or problems with visas and passports. Locus superimposes this found footage over images he shot himself of council houses in Brussels (for example of the Logements Molenbeekoïes, a council estate well-known to the first generation of Moroccan immigrants), or of the first Brussels underground lines (mostly built by immigrant workers). Because the tapes were used several times, unrecognizable sound fragments are audible through the conversations. *The Distance Between Us* reads like a dialogue between communities from East and West and between junctures in time—the present and an uncertain past. The work is a haunted audiovisual mantra. Seemingly composed of echoes from what was, it bears witness to things that are still very tangible in the streets of the Belgian capital.

BUTTON 2 U

Mara Elsa Montoya
Memories of Glory
 2011, 12', colour, sound

The video essay explores the symbolic core of Brussels through an analysis of the Royal Park, which embodies the city's architecture, politics, and Belgium's relation to Congo. Reflecting Congo's fragmented history and identity, the narrative is a montage of accounts presented by a multiple-ego character: She, who is at the same time citizen and motherland, and also witnesses the time. The first part sheds light on the park's history; it is followed by a critical analysis of Belgian colonization. The last part addresses the end of colonial rule and its lingering postcolonial impact, including the Rwandan genocide.

POST 8

BUTTON 1 U

Ken Kobland
Moscow X
 1993, 56'55", colour, B&W, sound

A camcorder diary and chronicle of public opinion filmed in Moscow during the autumn of 1990, a time of huge political and economic changes in the former Soviet Union. The tape reveals Kobland's own fascination with the diversity and complexity of the Russians' reactions to these changes. The incidental texts, from widely differing sources (from the *Realistic Manifesto* to Tarkovsky) cause reflection, whereas the tragic music of Arvo Pärt underscores the melancholic atmosphere.

BUTTON 2 U

Justin Bennett
City of Progress
 2008-2010, 11', B&W, sound

'A city could start like this drawing
 First there's an empty space
 And then an event: a dot on the paper.'

The animated film *City of Progress* traces the growth of an imaginary city as it expands from a single dot into a proliferation of lines and geometric forms, representing the physical development of a city. The creative act of drawing, as well as that of founding a city, is studied under a magnifying glass—resulting in a reflection on the inexorable expansion of our urban areas. *City of Progress* embodies our quest for utopia, while attesting to the difficulty of achieving it.

POST 9A

BUTTON 1 U

Aïlien Reyns
Here... Here, It Is Nice
 2011, 18'29", colour, sound

This experimental portrait is the result of a creative collaboration between Aïlien Reyns and Lucas, an undocumented Rumanian homeless man in Brussels. In the film, the position and perception of the refugee towards both his homeland and the land where he has sought refuge is presented with audiovisual means.

BUTTON 2 U

Miguel Peres dos Santos
Voices
 2015, 18'24", colour, B&W, sound

That one is able to speak does not mean that one has a voice. In *Voices*, Miguel Peres dos Santos constructs a comparison between the collective consciousness and a censored archive. At the television archives of Beeld en Geluid—the memory of Dutch public television—Miguel Peres dos Santos and Sharelly Emanuelson found a significant amount of footage relating to migration. In *Voices* Peres dos Santos uses this material to try to find out if those who were perceived to be without voice really kept silent, and if those who do not have a voice today are only mute to those who refuse to listen.

POST 9B

BUTTON 1 U

Bernard Mulliez
Art Security Service
 2007, 89', colour, sound

In the spring of 2005, the property developer Robelco gave wide media coverage to a project for 'revitalizing' the Ravenstein Galleries in Brussels. With the intention of 'improving the image' of the Galleries, they invited several art galleries to temporarily occupy the many empty commercial spaces. During the opening night of this project, the aggressive social discrimination of their whole method of 'revitalization' became clearly visible. On the first floor the art galleries were adorned with the virtues of the 'culturally elite', while on the ground floor the doomed, undesirable local cafés and bars, were adorned with their 'socially disadvantaged' customers.

BUTTON 2 U

Sarah Vanagt
First Elections [V.2 - 2007]
 2006, 14'22", colour, sound

Goma, Eastern Congo, April 2005. A group of children act out the elections that are to take place in a few weeks—the first democratic elections since the country won independence. The children's election game comes without outside staging of any kind, including a lot of violence and death. The game is a barometer for the current political climate on the border between the Democratic Republic of the Congo (DRC) and Rwanda. The relationship between local politics and the children is embodied by Bébé Rico and Bébé Elégance, two animated babies used in baby soap commercials, with political connotations in the collective imagination of the Congolese people. Bébé Rico is identified with president Joseph Kabila, and Bébé Elégance with vice-president Jean-Pierre Bemba.

First Elections is an edited single-channel version of Vanagt's installation *Les Mouchoirs de Kabila*.

CENTRE FOR ART AND MEDIA

ARGOS

CENTRE FOR ART AND MEDIA

ARGOS

Whereas at ISELP COM **NU** TIES embraces the format of the cinema—the twentieth-century model that allows contemporary communities to disappear in a shared fantasy—at Argos the form of the project refers to the salon: a place that invites everyone to explore and exchange, to discover the works and engage in further reflection. This is precisely what the extensive extra programme at ISELP explores in depth. At Argos, a multitude of heterogeneous works is on view. We therefore have conceived an entirely interactive exhibition set-up, i.e. the visitor can directly watch the films or videos of his or her choice.

But we also provide the opportunity to experience the exhibition in a focused manner and see the works in their context. Central at Argos there is therefore a square set-up that comprises seven screens.

This is the 'heart' of the project; it symbolizes and at the same time articulates the four chapters COM **NU** TIES explores in depth: community-building—but also obstructive or disruptive—issues and processes about URBANITY, society, politics and the environment.

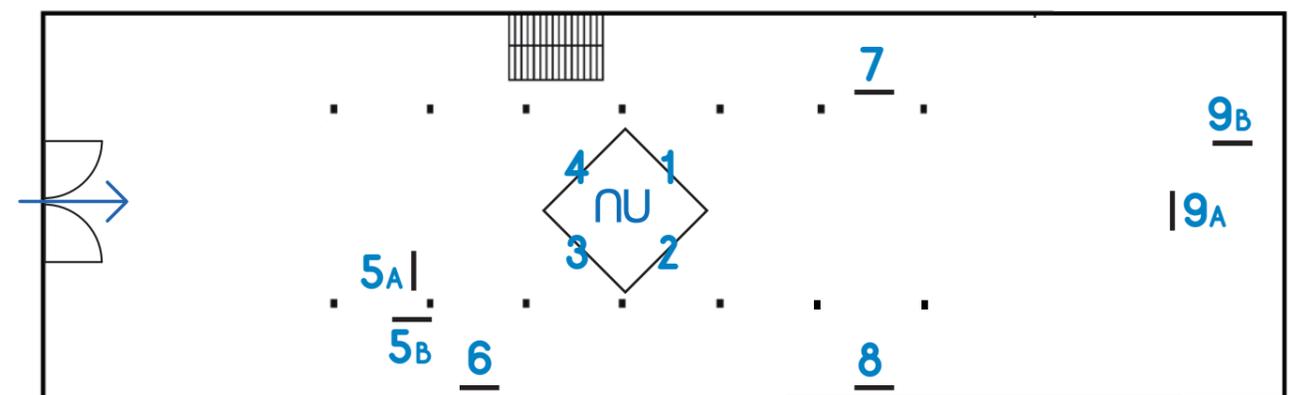
The works here confront us with artistic positions and social events that happen in various places in this world: Brussels, Istanbul, London, Bucharest, New York, Syria, Cape Verde, Berlin, California, etc. Sometimes the works bear witness to historic shifts, such as the reunification of Germany after the fall of the Wall (namely Shelly Silver's *Former East / Former West*). But often they focus on the anecdotal history of individuals or groups, or they depict personal stories that have been decisive in the lives of these people.

Thus, at Argos COM **NU** TIES not only seeks to take a stance in a wider social debate: we also want to raise a variety of issues and discuss situations that are rarely if ever highlighted in the mass media—i.e. not in the way and with the grammar employed by the artists here.

Besides the programme at the heart of the exhibition, we also present two exhibition routes that take their name from the symbols in the project's title: the mathematical symbols **NU**, which stand for intersection and union: the most important forces that determine the breakdown or the existence and continued growth of communities (the works on the following pages indicate works with the respective symbol). While the exhibition routes take us to all corners of the world and to imaginary places, we also attempt once more to present artistic ideas and social comments. Whether you visit the exhibition with a certain purpose or want to wander about freely: we wish you a rich, animated and fascinating expedition!

COM NU TIES

COM NU TIES

1 > 4 **NU** COMMUNITIES5 > 9 **NU** INTERSECTION UNION

POST 1

BUTTON 1
Els Opsomer
10th of November 09:05
2008, 14'05", sound, colour

Every year on 10th of November at 09:05 in the morning, individuals across Turkey cease all activities—cars pull over, pedestrians stop and stand still—in remembrance of the death of Mustafa Kemal Atatürk (founder and first president of the Republic of Turkey), which occurred on this day and time in 1938.

In 2007 Els Opsomer witnessed this strange collective happening and afterwards turned it into the subject of a new film for the 7th Gwangju Biennale. The Turks' reverence for Atatürk, their charismatic leader who modernized and secularized Turkey after the fall of the Ottoman Empire, is an astonishing national phenomenon that reveals much about the ideological constructions binding—some would say too tightly—the country together.

BUTTON 2
Peter Downsborough
Occupied
2000, 18'37", B&W, sound

Occupied is shot entirely within the boundaries of the Brussels Cité Administrative. During the early stages of this project, Peter Downsborough said: 'I use film to introduce time within my observation. Its very unfolding makes film the ideal means to do this.' Rossellini underlined that 'something happens in film because of time, of the specific duration constructed by the film itself.' In his work *Going Around The Corner Piece*, Bruce Nauman, inspired by camera surveillance systems, produced a delayed image of the spectator wandering through the work. Peter Downsborough's image reflects and leads us to construct a simultaneous recollection of the past, present and/or future existence of a multitude of successive propositions.

BUTTON 3
Krassimir Terziev
Monu-mental
2011, 14'22", colour, sound

An observation of a public space that is popular among youth communities in Sofia: the park in front of the Monument of the Soviet Army. A place to spend spare time chatting, drinking, smoking, practicing urban sports or just hanging around. The camera observes from a distance the scenes of spare time and the regular passersby. In the subsequent editing process audio samples from libraries dedicated to narrative cinema production are added: atmospheric, beats, suspense motifs, etc. The increase of spare time saturated by media streams from near and far is a reservoir for the imagination, role plays, constructions of identities, missions and causes. That liquid ambience between reality and fiction is loaded with suspense and hidden drama.

POST 2

BUTTON 1
Sven Augustijnen
Le Guide du Parc
2001, 36', colour, sound

An unusual visit to the Parc Royal in Brussels. The guide in this fake documentary introduces us to the practices of the park's gay scene. Taking his time, the guide slowly makes us discover the hundred of details of the park's 'social life'. An educational film that teaches us all about the historical facts of the Parc Royal, as well as a 'sociological' document—but above all a humorous film that highlights an amazing character: le guide du parc.

BUTTON 2
Libia Castro and Ólafur Ólafsson
Caregivers
2008, 14', colour, sound

Caregivers introduces us to the Ukrainian women who have voluntarily chosen exile to work as caregivers for the elderly in Italy, where they earn enough to provide financial support for their families back home in Ukraine. Living on the margins of society, they are solitary and elusive figures whose roles are defined but whose individual identities are not recognized by their host country. Their way of life is rooted in silence and service, and their existence appears formless to us because they adapt themselves to the needs of the people they care for. Castro and Ólafsson combine music, words and film to explore differences and similarities in their lives. Hands and feet are used as visual motifs that eloquently demonstrate the connections and divisions between the two communities living side by side. Superimposed onto this visual sequence, Davide Beretta's investigative article is performed in a contemporary operatic style. By visually interrupting the piece, this stylized rendering of the text lends new meanings to the words.

BUTTON 3
Esther Johnson
Alone Together,
the Social Life of Benches
2015, 18', colour, sound

Alone Together, the Social Life of Benches sheds light on the thoughts and memories of frequent users of two public spaces in London: General Gordon Square, Woolwich and St Helier Open Space, Sutton. Focusing on the micro-space of the humble bench, the emotional and experiential potential of film is used to highlight themes such as the sense of being in a space, the rhythm and flow of visitors to a place, and the importance of design for everyday street furniture. *Alone Together* was realized in the context of The Bench Project, a collaborative research project that explores how individuals and groups use public space. It was funded by the Arts and Humanities Research Council's Connected Communities programme 2015.

POST 3

BUTTON 1
Libia Castro and Ólafur Ólafsson
Lobbyists
2009, 16', colour, sound

The lobbying industry in Brussels has ballooned in recent years, and it has acquired a key role in the functioning of the European Union. Castro and Ólafsson have studied historical and contemporary sources to construct the figure of the lobbyist, as well as interviewing and filming a variety of people linked with lobbyist associations and civilian 'watch-dog' groups. The video mixes different styles and juxtaposes images of the European residential and office area with hard 'facts' and numbers from newspaper articles, with a voice-over of dub music. Throughout the work humour is used as a binding agent. These contrasting and sometimes alienating elements trigger the viewer's active involvement and reflection on the subject of the work as well as on the work and medium itself. *Lobbyists* was awarded the third prize at the Dutch Prix de Rome in 2009.

BUTTON 2
Shelly Silver
Former East / Former West
1994, 62', colour, sound

Made up of hundreds of street interviews done in Berlin two years after the Reunification, *Former East/Former West* is a vital, surprisingly open, and at times disturbing documentary about what it means to be German at this particular moment in history. For forty-five years, residents of this divided city lived radically different lives, both in terms of ideology and everyday experience. Silver questions the very notion of a shared language, focusing on changing definitions of words for political and economic systems (democracy, freedom, capitalism, socialism) as well as words used to describe nations and identity (nationality, Germany, history, foreigners, home). Silver's project takes on a much larger scope, raising key questions facing most countries today: what makes up a nation or a national identity; where do boundaries begin and end, who belongs within these boundaries and who does not.

BUTTON 3
Julia Meltzer & David Thorne
Not a matter of if but when: brief records of a time in which expectations were repeatedly raised and lowered and people grew exhausted from never knowing if the moment was at hand or still to come
2006, 32', colour, sound

Not a matter of if but when... was developed in 2005–06 in Damascus, Syria. This period of time was marked by momentous events: Rafiq Hariri, the former Prime Minister of Lebanon, was assassinated, the Syrians were pressured to withdraw from Lebanon after a 30-year occupation, the 'Cedar Revolution' came and went, elections were held in Iraq and were followed by a descent into civil war, and Hezbollah

strengthened its position in Southern Lebanon. These events reverberated in Syria and gave rise to widespread anxiety and anticipation around the potential for imminent change, regime change, internal reform, internal collapse, civil war and the increased power of conservative Islam. Julia Meltzer and David Thorne worked with Rami Farah to record short sequences in which he responded to a prompt or a written text. Through a combination of direct address and fantastical narrative, Rami's improvisations speak to living in a condition of uncertainty, chaos and stasis.

POST 4

BUTTON 1
Miguel Peres dos Santos
The Mourning of the Sea
2016, 7'15", B&W, sound

The Mourning of the Sea was shot at Cidade Velha in Cape Verde in 2016. Located off Africa's northwest coast, this town was the first European colonial settlement to assure slave trade to the America's. An estimate of 4 to 6 million enslaved persons were sold and sent to the Americas from there, mainly to Brazil. The film, like the city, echoes the deep sadness of the past in the present. Looping the narrative from the poem *Um r'bêra pa mar* by Ovidio Martins (1928–1999) the imagery and sound lingers between memory and sensory perception, between what is remembered and what remains of memory.

BUTTON 2
Michel Lorand
FULL MOON RISING
2015, 15'46", colour, sound

FULL MOON RISING is an almost dichromatic film. The colour green is superimposed with footage filmed with a night vision camera. The camera remains fixed during the entire film, while the moon travels in real time across the screen, from the bottom left corner to the top right one. This ascending journey determines the length of the film. Paracelsus, a 16th-century physician, stated that the full moon could cause madness. Even to date legends exist about the sinister influence of the moon, driving men to crime, violence, or turning them into werewolves. As in a waking dream, images of war and disaster mingle with those of the full moon.

BUTTON 3
Emily Vey Duke & Cooper Battersby
Dear Lorde
2015, 27', colour, sound

Bone collector Maxine Rose, a 14-year-old teenage girl, is looking for validation from her heroes, amongst them the primatologist Jane Goodall, bishop Desmond Tutu and the New Zealand teen pop Star Lorde. Offering them a gift of language, Maxine Rose stands for the desire to be visible and understood, not unlike the desire of an artist. We are particularly impressed by the multilayered story telling structure, the freshness of the characterization and the honest exploration of an artists' vulnerability.

POST 5A

BUTTON 1
Shelly Silver
Belong
1994, 1', colour, sound

Sitting behind her desk, probably in her university office, an American woman talks about belonging and argues that nowadays nobody really belongs to anything at all. To the images of the woman, Silver has added old photographs of people from disparate origins as well as different cities and landscapes. The final static shot shows the bank of the Seine, the French flag and a woman playing with her dog.

BUTTON 2
Vincent Meessen
The Intruder
2005, 7'26", colour, sound

In this video bearing the programmatic title *The Intruder*, we see the artist—clad head to toe in an outfit fashioned of white cotton blossoms—strolling along the bustling streets of Ouagadougou, Burkina Faso. The camera, which does not long remain undetected (and unexposed), accompanies the performer while simultaneously recording the reactions of the observers. In its ostentatious otherness, the white figure becomes the object of attraction and wonder, aggression and ridicule, so ultimately an invitation to the Burkinese public to freely associate and act out their readings of being 'white' in this specific situation, which cluster around motifs such as the 'white' as tautology and paradox: the 'white' as impostor, the 'white' as decal, the 'white' as aggressor. The 'white' as trespasser is both subject and object of observation, interpretation and evaluation.

POST 5B

BUTTON 1
Pieter Geenen
Home
2016, 11'20", colour, sound

On the walls of the local Belgian Club in Delhi, Ontario (Canada) hangs a banal painting portraying Saint Catherine's Square, a square in the heart of the Belgian capital Brussels. The painting of this specific place evokes the memory of it among the many Belgian immigrants in this particular Canadian region—a memory that helps to define and strengthen the community's identity. In *Home*, gradually the whole context is revealed, metaphorically illustrating the concept of communities (essentially imaginary, artificial and idealised), as well as the construction of a national identity and its potential loss in the wake of migration.

BUTTON 2
Emily Vey Duke & Cooper Battersby
Beauty Plus Pity
2009, video, 14'20", colour, sound

Beauty Plus Pity sets a colourful single-channel video within a lush viewing environment populated by costumed taxidermied animals. Presented in seven parts, the video considers the potential

for goodness amidst the troubled relations between God, humanity, animals, parents and children. While an animated cast of animal 'spirit guides' recite Philip Larkin's poem, *This Be the Verse*, and implores us to 'get out as early as you can' from life and our parents' grasp, a hunter dreams of a zoo where he might lie next to tranquillized animals calmed of their savagery. A senile and unstable God stumbles, forgets to take his medication, and turns frost into diamonds. *Beauty Plus Pity* contemplates the shame and beauty of existence; it is part apology, part call to arms.

POST 6

BUTTON 1
Marie-Françoise Plissart
Atomium In/Out
2006, 24', colour, sound

Designed by engineer André Waterkeyn and built by architects André and Jean Polack for the 1958 World Fair in Brussels, a molecule of iron, enlarged 165 billion times, was chosen to represent the science of the future. Once a symbol of a collective utopia, today the Atomium is a monument with a life of its own. Its recent renovation provided a unique opportunity to analyse the building, along with its hold on our imagination. Over the course of a year, Marie-Françoise Plissart filmed the dismantling and reconstruction of the Atomium, revealing new aspects of the structure from unexpected angles.

BUTTON 2
Herman Asselberghs
Altogether
2008, 17'38", colour, B&W, sound

'The future is dark, which is on the whole, the best thing the future can be, I think.' With this observation as a starting-point, *Altogether* fully acknowledges the ideological impasse of the post-'68 era. The symbolic presence of flags and historical buildings, and the idea of maintaining (national) capitals as such has become arguable; projected into the (near) future, they appear in a most uncertain light, and the cinematographic language underlines this: fragmented and associative, shot in black and white, the video shows sketchy images of urban scenery, some of them shot with a the camera of a mobile phone on a car ride through Brussels. *Altogether* advances towards the collapse of the visible, leaving the viewer 'locked in' inside the current situation, fully aware of the (uncertain) future to come.