

MACS

Musée des Arts Contemporains
Grand-Hornu

PRESS PACK



Ariane Loze

L'Archipel du moi
23.06 > 03.11.24

Ariane Loze's first solo museum exhibition, *L'Archipel du moi* marks an important moment in the career of this Belgian artist whose pared-down and satirical video works have gained increasing recognition in the contemporary art field in recent years. **Accompanied by an extensive publication** covering almost fifteen years of Loze's production, the exhibition brings together works in which she embodies and directs a wide and varied range of characters who together express our difficulty in achieving social harmony and inner balance in an increasingly conflictual world. **The exhibition also presents *Energeia*, a new video triptych specially created for the Grand-Hornu**, a (meta)physical meditation on energy and the ways in which it is extracted, transformed or preserved.

In recent years, Ariane Loze (b. 1988 in Brussels) **has participated in numerous group exhibitions** in Europe and in the United States. She has presented **performances** in prestigious Belgian institutions such as Bozar, the S.M.A.K., the Fondation Hermès and the Boghossian Foundation. She has also received a number of commissions from major public institutions, most recently the National Museum of Contemporary Art (ΣMST) in Athens, for an exhibition curated by Katerina Gregos. Her works have been acquired by **major public collections**, including those of the Centre national des Arts plastiques (Cnap) in Paris, KANAL-Centre Pompidou in Brussels, and the MACS Grand-Hornu.

Introduction to the Exhibition

by Denis Gielen, exhibition curator



© Rebekka Deubner

How can we live in a society whilst preserving our individuality? What value can freedom have in a world organised by norms and algorithms? In the “age of the void” that is our own, what hope can there be of recovering the consistency of language and making our inner voices heard? In short, are we able to resist the “dictatorship of happiness” imposed by the neoliberal economy? At the crossroads of psychology and politics, these questions emanating from our crisis-stricken contemporary world resonate throughout the videos of Belgian artist Ariane Loze. The critical dimension of her film works appears as a riposte in a social context dominated by the precepts of late capitalism and where humanist values are ever scarcer, a phenomenon which we can observe in the supremacy of narcissism over empathy and in the reflex to close ranks in the face of alterity.

After first studying theatre, Ariane Loze continued her training in the field of performance, combining her skills as an actress with artistic research that took up audiovisual tools. While acting and directing remained integral parts of her practice, from 2008 onwards video emerged as her medium of choice as she made her first films: *Saint Erme*, *Horror* and *Pursuit*. Even in these early works made with a limited economy of technical means, her singularity as an artist is visible, in particular in her decision to take on every aspect of filmmaking herself: Loze sets up her scenes and cameras, and plays every single role, before editing the films through a deft use of shot/reverse shot in order to create a seamless ensemble with a unity of place in which her different personae can coexist with one another. Though dialogue is absent from these early videos, in which facial expressions, gestures and poses are charged with conveying emotions and relationships, it would come to take on an ever more important role as Loze’s filmography developed, as we can observe in *The Banquet*, filmed as HISK in 2016, or the 2018 films *L’Archipel du moi* and *Inner Landscape*.

This exhibition brings together a dozen works produced over the past fifteen years, from Loze’s first silent videos to her latest film produced by the MACS by way of a recording of her 2021 performance *Bonheur Entrepreneur* and the possible activation by the public of a dialogue-based game, the performance *The Banquet*. This body of work resonates with the keen sense of satire that characterizes Loze’s writing, whether in the form of haughty small talk, meaningless management speak, troubled introspective voices or incisive political treatises (Machiavelli’s *Prince* is quoted liberally in *L’Archipel du moi*). To bring this retrospective to a close, Ariane Loze will also present a video triptych created for the Grand-Hornu: *Energeia*, a (meta)physical meditation on energy and the ways in which it is extracted, transformed and preserved.

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If You Didn't Choose A, You Will Probably Choose B





NEW
PRODUCTION

Energieia

A coproduction with the MACS

Energieia, HD video projection, triptych, 2024

There are those who have too much of it, those who preserve it at all costs and those who wonder where they are going to find enough of it, like this young mother who is casting about for the energy necessary to get back to work. At a time when the management of fossil fuel energy is a major strategic issue, Ariane Loze looks to the question of personal resources, starting out from Aristotle's canonical definition of being as the realisation of a possibility or a capacity. What should we do with the power of our forms and with our forms of power? How exactly can we take action? Oscillating between physics and metaphysics, characters hold forth on the economy of our vital force, as intangible as it is palpable, evaluating its modes of extraction, circulation and conservation, and opening up from a reflection on productivism onto questions surrounding the conditions of creation – of art and of the self. Devised for three screens, the first such work in Loze's oeuvre, the film allows the characters to look at, listen to and react to one another within the shared temporality of a closed system, in which fluxes can shift this way and that, but from which nothing can escape.

Florian Gaité

Extract from the exhibition catalogue



Listen, enough talking. We need you to get up. Get dressed and come do things with us. That's why we're here.



We'll wait until you've regained strength, and then we'll start again all together, because we're like a big mechanism.

Me, when I'm in full swing, it's hard to stop. It's hard to keep up with me. So...

Interview with Ariane Loze

by Charlotte Crevits

Extract from the exhibition catalogue

[...]

In your videos, you always play the leading role, and you do the camera work and the editing work – a format that now bears your signature and is recognised by the art world as an Ariane Loze film. How did you arrive at this specific format?

It emerged from a simple, performative exercise. I was looking to understand how to bring a shot / reverse shot together to create a narrative for the viewer. I played the two characters myself because I was alone, in one room. This was during a residency in the context of my postgraduate training, a.pass (Advanced Performance and Scenography Studies).

For me, it was merely an exercise, not an end result, but my mentor Jan Ritsema encouraged me to investigate it further. Another encounter that was important for me was with Marianne Van Kerkhoven. At the time, she was working as a dramatist at the Kaaaitheater and taught me how to look at things and give feedback in a nuanced way. So, my first and second films are very minimal. The first, *Saint-Erme* (2008), takes its name from the village where the residency took place. The second, *Horror* (2008), was shot in two hours and assembled in two hours. The third, *Dinner for 4* (2008), I consider as my first 'real' film. The video has four characters and was shot on a single day, 20 December 2008. Technically this film isn't perfect, but the essence was already there. I was looking for a way to convey the atmosphere that sometimes prevails at social gatherings, something at once very tangible and very indefinable. An underlying idea was also to give shape to the inner voices that can haunt our heads at such a moment.

What exactly do you mean by inner voices?

To be realistic, there are times when you simply have to silence the voices in your head – and instead act, live, make decisions. So I thought, what if those voices had bodies? In my subsequent films, I've made these inner conversations much more complex. Dealing with inner voices isn't something you learn at school. It's also taboo; you don't tell your friends about these voices.

Today's society is strongly marked by polarisation and black-and-white thinking. Your work seems to be directly against this. You enter the in-between zones, which are very rich, but of course also complex and delicate.

By literally giving bodies to thoughts, you give equal value to every point of view. That is also an exercise that we as humans need to do every day. Really listening, instead of 'scanning' a person: who is that person, where did they come from, what do they want from me? Donna Haraway's ideas are enormously inspiring to me. She emphasises how our knowledge of things is limited by being always situated, subjective and limited. I heard a quote at a conference from a filmmaker who had made a documentary about Haraway: 'Un, c'est trop peu, mais deux, ce n'est qu'une possibilité.' (One, that's too few, but two, that's just one possibility.) I interpreted it as thinking in a binary way is just one possibility. There are many more possibilities.

What message or feeling would you like the viewers of your films to take home with them? Do you have a certain idealism in mind?

The best thing is if someone who has seen a film of mine comes up with an additional idea, character or discourse on the theme I address. I often show the widest range of potential discourse on a given topic. My hope then is always first and foremost that the viewer will become aware of all the possibilities that exist and will be amazed and touched by their richness. This is more important than the viewer agreeing with a character. Coming up with an additional voice or vision is also more important than siding with a party or character. I want to make clear that there are too many options to allow one camp to win.

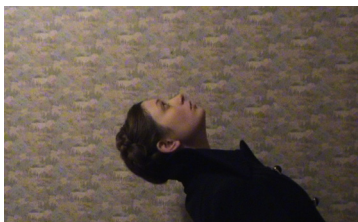
[...]

Dinner for 4



Exhibition layout / list of works

ROOM 1



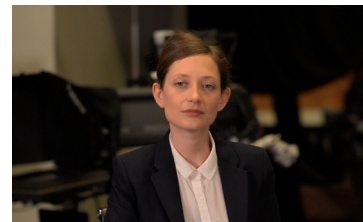
Horror

DV video, sound, colour, 4'41''
2008



Saint-Erme

DV video, without sound,
colour, 4'32'', 2008



Ariane Loze by Klara

HD video, sound, colour,
5'11'', 2019

ROOM 2



Otium

HD video, sound, colour,
11'56'', 2019

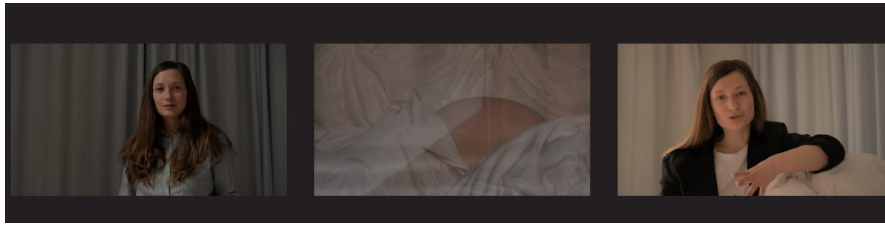
ROOM 3



Bonheur Entrepreneur

performance, Théâtre de la
Cité internationale (Paris), 10
and 11 June 2021

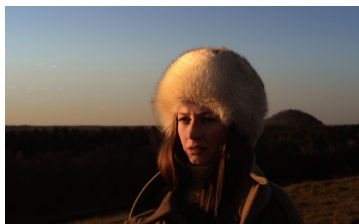
ROOM 4



Energeia

HD video, triptych, sound, colour, 19'46'', 2024

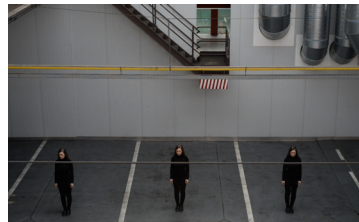
ROOM 5



Inner Landscape

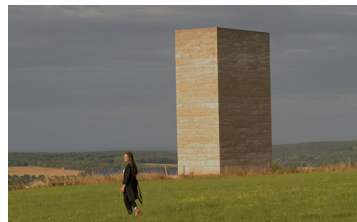
vidéo HD, son, couleur, 7'11'', 2018.

ROOM 6



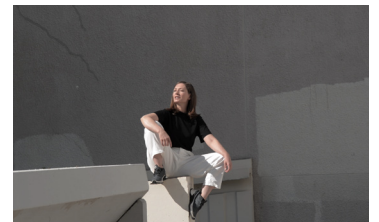
L'Archipel du moi

vidéo HD, son, couleur, 32'54'', 2018.



Kolumba

vidéo HD, son, couleur, 13'35'', 2020



If You Didn't Choose A, You Will Probably Choose B

vidéo HD, son, couleur, 19'48'', 2022.

THE WEBSITE OF THE ARTIST FEATURES
EXTRACTS OF THE WORKS PRESENTED IN THE
EXHIBITION: www.arianeloze.com/



Kolumba



Nature, when she makes something, she doesn't write her name in big letters.
Imagine 'Made in nature', 'crafted with care by nature'.

Otium



Art keeps you busy; that's the way it is. I'm not telling you anything you don't already know.

“Loze alters the way she looks but is never radically Other. She limits herself to minor modifications – hair, clothing, tone of voice – which leave her appearance largely unchanged. In this way, her repertoire of roles resembles more a variety of personalities than a gallery of characters, her many avatars enumerating the traits of an archetypal contemporary individual, a nameless and abstract entity with whom anyone could identify.”

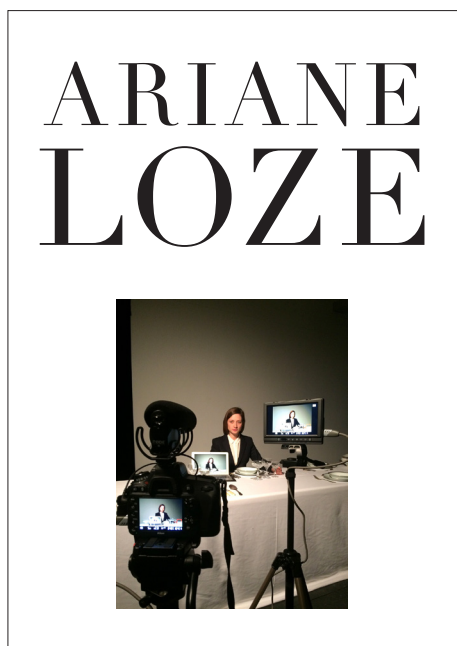
Florian Gaité
Extract from the exhibition catalogue

Catalogue

The first monograph devoted to the work of Belgian artist Ariane Loze, this catalogue is published in conjunction with her first solo exhibition but goes beyond the framework of the show to look at her broader practice, past and present.

The catalogue explores Loze's work by focusing on 26 of the videos* made by the artist between 2008 and the present day. Offering a variety of interpretations of the situations that Loze imagines, writes, interprets, directs and then films, this book attempts to give a wider vision of her rich oeuvre: images, synopsis and dialogues from the films are presented alongside several essays that situate her work in the panorama of contemporary art.

*To date, Ariane Loze has made 47 video works.



- Published by MACS and MER, Borgerhoff & Lamberigts

- Edition of 700 copies

- Texts in French and English (Interviews in French, English and Dutch)

- Texts by Charlotte Crevits, Florian Gaité, Denis Gielen, Katerina Gregos

- 22.6 x 16.6 cm

- 368 pages

Curriculum Vitae

SOLO EXHIBITIONS

2024

Ariane Loze: L'Archipel du moi

cur. Denis Gielen, MACS – Musée des Arts Contemporains au Grand-Hornu, Hornu, Belgium

2021

Utopia, 40mcube, Rennes, France

2019

Nous ne sommes pas, nous devenons

cur. Madeleine Mathé, CACC – Centre d'Art Contemporain Chantot, Clamart, France

NEIN WEIL WIR

Friends of S.M.A.K., cur. Nadia Bijl, S.M.A.K., Ghent, Belgium

SELECTED EXHIBITIONS

2024

Vertigo, Video Scenarios of Rapid Changes

cur. Urs Stahel, Fondazione MAST, Bologna, Italy

2023

Video Show and The Blind Pigeon, 37 Mills Street, 5 days before full moon

CAN – Centre d'Art Neu- châtel, Neuchâtel, Switzerland

Waiting for the Update

cur. Beth Hinderliter, Duke Hall Gallery of Fine Art, James Madison University, Harrisonburg, USA

Fotographia Europea

cur. Tim Clark, Walter Guadagnini, Luce Lebart, Fondazione Palazzo Magnani, Reggio Emilia, Italy

Nos amours froides

Michel Rein, Paris, France

Second Sight

cur. Charlotte Crevits, Cc Strombeek – CultuurCentrum Strombeek, Strombeek-Bever, Belgium

2022

Modern Love (or Love in the Age of Cold Intimacies)

cur. Katerina Gregos, EMST – National Museum of Contemporary Art, Athens, Greece

Les portes du jour

cur. Anne Dressen, Exposition des lauréats du Prix 1% marché de l'art, Orangerie du Musée, Paris, France

Radical Sources

cur. Nicolas Raufaste, Krone Couronne,
Biel, Switzerland [video programme]

Portrait of a Lady

cur. Louma Salamé, Boghossian Foundation – Villa Empain, Brussels,
Belgium

2021

State of High Performance

cur. Christin Müller, Basis, Frankfurt, Germany

Actoral Festival

Ballet National de Marseille, Marseille, France

Variables d'épanouissement

CCC OD – Centre de Création Contemporaine Olivier Debré, Tours, France

New Settings

Fondation d'Entreprise Hermès, Théâtre de la Cité Inter- nationale, Paris,
France

Figures on a Ground: Perspectives on Minimal Art

cur. Eleonore de Sadeleer and Evelyn Simons, Fondation CAB, Brussels,
Belgium

DUELLE: Julie Béna, Ariane Loze y Georgina Starr

Centro Párraga, Murcia, Spain

Watou 2021

40th edition of Kunstenfestival Watou, Watou, Belgium

2020

Jinan International Biennale

cur. Hans Maria De Wolf, Shandong Museum, Jinan, China

Une et la même,

festival Graine de Mots, Le Radar – Espace d'Art Actuel, Bayeux, France
Residency at ISCP, Salomon Foundation Grant, New York, USA

2019

Cet endroit où nous sommes

Michel Rein, Paris, France

100 artistes dans la ville – ZAT 2019

Montpellier, France

Ruhr Ding: Territorien

Urbane Künste Ruhr, Bochum, Dortmund, Essen and Oberhausen, Germany

Her Prerogative: Women in/and Self-Portraits

Tokyo Geidai Senju Campus gallery, Tokyo, Japan

2018

Moscow International Biennale for Young Art: **Abracadabra**

cur. Lucrezia Calabrò Visconti, Moscow, Russia

Confusing Public and Private

3rd Photography Biennial of Beijing, cur. Wang Huangsheng and Zhang
Zikang, The Culture Industry, CAFA Art Museum, Center of Beizhen,
Beijing, China

Everything Was Forever, Until It Was No More

cur. Katerina Gregos, RIBOCA – Riga International Biennial of Contemporary
Art, Riga, Latvia

Beffroi de Montrouge

cur. Ami Barak and Marie Gautier, Salon de Montrouge, Montrouge, France

Ariane Loze

KANAL – Centre Pompidou, Brussels, Belgium

2017

Watch this space #9

Biennale, cur. Maïté Vissault, ISELP, Brussels, Belgium; artconnexion, Lille, France; CRP, Douchy-les- Mines, France

The Grid and The Cloud: How to Connect.

HISK Laureates, Exhibition, cur. Elena Sorokina, Espace Vanderborght, Brussels, Belgium

Movimenta, Festival biennal de l'image mouvement

cur. Claire Migraine and Mathilde Roman, Nice, France

Gemischte Gefühle

cur. Hans Maria De Wolf, Berlin Tempelhof, Berlin, Germany

Kunst om het lijf

com. Roxane Baeyens, Emergent, Veurne, Belgium

2016

Boghossian Foundation artist-in- residence, Brussels, Belgium

'You're such a curator!' Symposium, De Appel, Amsterdam, Netherlands

L'identité en tant que marque

Stadstriënnale Hasselt-Genk, Hasselt, Belgium

Bushwick Film Festival, New York, USA

RE:Cinema, Sydney Underground Film Festival, Sydney, Australia

Open Studios, HISK, Ghent, Belgium

Médiatine Prize 2016, Médiatine,

Brussels, Belgium

2015

Art Contest 2015, De Markten, Brussels, Belgium

2014

City Sonic #12

festival international des arts sonores, Transcultures, Mons, Belgium

2011

AXW, Anthology Film Archives

cur. Lili White, New York, USA

2009

MÖWN (Movies on my own)

BOZAR, Brussels, Belgium

PERFORMANCES

2023

Playground Festival, Museum M and STUK, Leuven, Belgium

2009

MÔWN (Movies on my own), BOZAR, Brussels, Belgium

SELECTED COLLECTIONS

- Cnap – Centre National des Arts Plastiques, Paris, France
- Collectie Vlaamse Gemeenschap, Brussels, Belgium
- Collection Départementale d'Art Contemporain des Hauts-de- Seine, France
- Fondation CAB, Brussels, Belgium Fonds d'Art Contemporain, Paris, France
- KANAL– Centre Pompidou, Brussels, Belgium
- MACS – Musée des Arts Contemporains au Grand-Hornu, Hornu, Belgium
- Musée d'Ixelles / Museum van Elsene, Brussels, Belgium
- National Bank of Belgium Contemporary Art Collection, Brussels, Belgium

EDUCATION

2016–2017

HISK (Higher Institute for Fine Arts), Ghent, Belgium

2008–2009

a.pass (Advanced Performance and Scenography Studies), Brussels, Belgium

2005–2008

RITCS (Royal Institute for Theatre, Cinema and Sound), Bachelor in Performing Arts, Brussels, Belgium

Events

Two performances

ORLA BARRY | ARIANE LOZE

Sunday 6 October – 11AM

PROGRAMME:

11AM: Guided exhibition visits

2PM: *Spin Spin Scheherazade* - performance by Orla Barry

4:30PM: *Bonheur Entrepreneur* - performance by Ariane Loze

Free admission all day

Foodtrucks and bar (paid)





Activities

Family

Sunday 21 July: Fête nationale at the Grand-Hornu
4, 11, 18 and 25 July: Family Thursdays
1, 8, 22 and 29 August: Family Thursdays

Adults/Teenagers

Sunday 7 July: Creative mending workshop
Sunday 18 August: Wool spinning workshop
Sunday 8 September: Crochet workshop
Sunday 13 October: Writing workshop

Young Audiences

15 to 19 July: Theatre course
5 to 9 August: Free your talents workshop
Sunday 1 September: Baz'art wool and felt workshop
Sunday 6 October: Baz'art punch needle workshop



ON THESE DATES

Orla Barry

Shaved Rapunzel & La Petite Bergère Punk

23.06 > 03.11.24

COMING SOON

MACS. Grand-Hornu. Extra-muros |

Alec De Busschère

Memory Cache Collection 99

01.09 > 22.09.24

37, RUE DU RUISSEAU - 1080 BRUXELLES (LA VALLÉE)

Daniel Turner

15.12.24 > 06.04.25

Practical Information

Site du Grand-Hornu

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