



Julian Weber, *The Bony Labyrinth vol.2* - photo: Bea Rodrigues

A car progresses in the darkness, bringing the crowd along its mechanical choreography. It lights the scenery, crosses facades of images, changing matters and surreal eruptions. Shades turn into murals, screens are ran through, walls become membranes, flesh and voices assert themselves.

14.09 | 8pm - 11pm
€5 - [rsvp lapartmortelle@gmail.com](mailto:lapartmortelle@gmail.com)

Opening + performances

At 8:30 pm, the gate closes as a ride starts

15.09 - 16.09 | 11am - 8pm

Exhibition

The day sheds its lights on the vestiges

Artists:

Agnieszka Polska
Aline Bouvy & John Gillis
Alizée Quitman
Astrit Ismaili
Davide Tidoni
Geo Wyeth
Jay Tan
Julian Weber
Kareem Lotfy
Maxime Le Bon
Naïmé Perrette
Stéphane Abitbol
Thibaud Le Maguer
Thomas Perroteau

Curators:

Naïmé Perrette
Thomas Perroteau

Producer:

Jesse van Winden

Supported by:

Komplot
ISELP
Fédération Wallonie-Bruxelles

Contact:

lapartmortelle@gmail.com
+32 4 871 270 38
+33 7 699 080 44

lapartmortelle.com

Reflecting on transitory states of being, *La Part Mortelle* unites fifteen international artists within a framework that is itself transient. Encompassing performances, installations, sculptures, videos and paintings, the exhibition shapes itself around a performative event which will animate the works. The spectators, brought together at the entrance of a garage in Brussels, will follow a car that slowly illuminates its path, affecting its shapes. Acting as a vehicle by which the horizon and the environment are at once revealed and altered, the car becomes the transitional tool of the progressive experience.

La Part Mortelle came about from a desire to create a living exhibition within a parking garage. Mirrors of a society shaped by automobiles, car parks are vestibules in which one sheds their metallic envelope. This change of skin, falling facades and the intermediate state therein inhabit the works of the artists, invited to explore the relationship with living things in a den for mechanical ones. Far from the solemnity of museums, here the ceremony rises from a collective action. The dramaturgy is established upon a series of scenes created by the artists, revealed one after the other as the opening night unwinds. Each piece becomes a sequence in an almost cinematic construction, a film in which the public plays an active role. A multiform event gathering artists working in a diversity of media, *La Part Mortelle* explores the porous territories between different languages and artistic genres.

Successions of layers or interlaced perspectives approach the notion of decor in a context where visual arts resemble theatre (Aline Bouvy & John Gillis, Stéphane Abitbol, Naïmé Perrette). A video intervenes in the rhythm of the journey, exploring how time is decomposed, linked with movement and variations of scale (Agnieszka Polska). The relationship body/machine is widely examined: technology implemented in a human body (Astrit Ismaili), physical and metaphorical notions of a second skin (Alizée Quitman) and the confrontation between organic and mechanical matters (Julian Weber). Various sculptures embody familiar or monstrous figures to revisit domestic and ritual objects (Thomas Perroteau and Jay Tan). The amplification of voices, sounds and lines create a theatre of the vulnerable, that draws its strength from behind the scenes (Geo Wyeth, Davide Tidoni, Maxime Le Bon). Subtle interventions on signs and language influence our attention to the experience as a whole (Kareem Lotfy, Thibaud La Maguer).



Photo collage featuring *My Little Planet* by Agnieszka Polska, Video HD, 2016