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*Femmeréelle*

Exhibition with Samuel Coisne, Marianne Hamersma  
& Kato Six

from September 6th to October 20th, 2013 at *Plagiarama*

FR/

En finir avec la séparation du sujet et de l'objet, considérer tous les éléments constitutifs du réel dans leur qualité d'interdépendance et d'équivalence. C'est ce que désigne le concept d'hommeréel de Dominique Quessada.

Et pourquoi pas bousculer l'inertie conceptuelle jusqu'au bout, par inversion de genre, avec le concept de femmeréelle comme désignant l'ensemble du genre humain ?

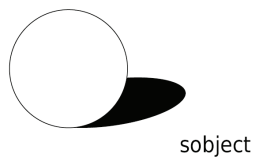
ENG/

We should get over with the separation between subject and object, and consider all the elements of what is real in their quality of interdependence and equivalence. This is the concept of Dominique Quessada's *hommeréel*.

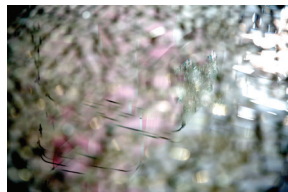
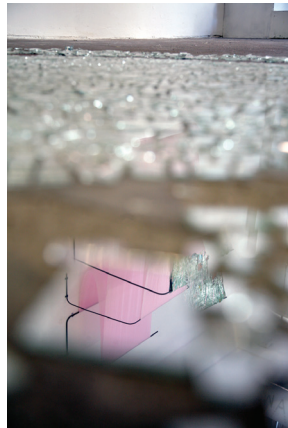
So why not shaking up the conceptual inertia to the very end, by gender inversion, with the *femmeréelle*'s concept designating the entire mankind ?

Yuna Mathieu-Chovet Curator

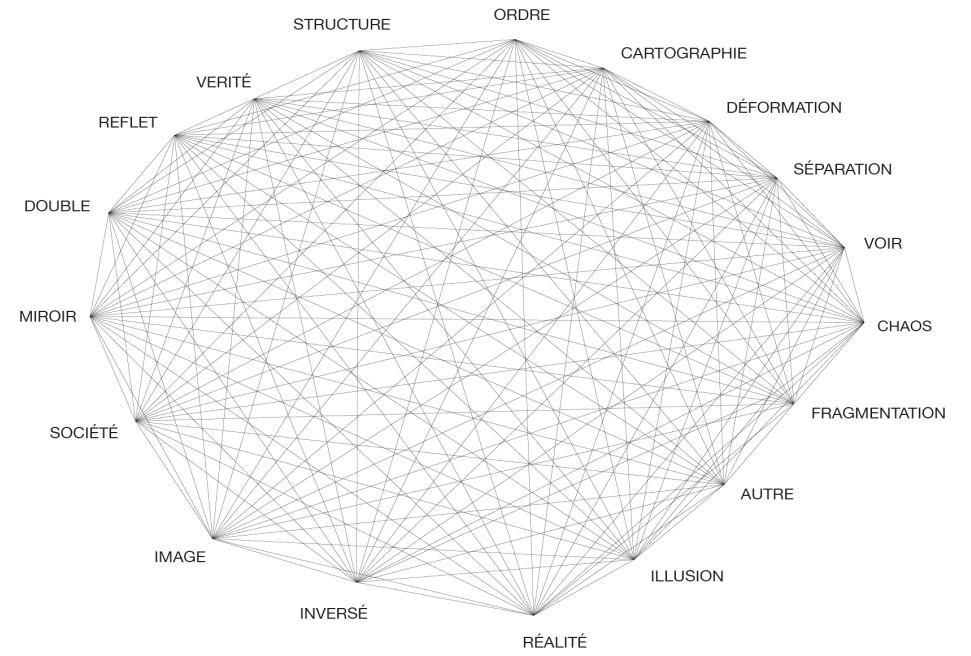
Edited by **PLAGIARISM** &



# Samuel Coisne

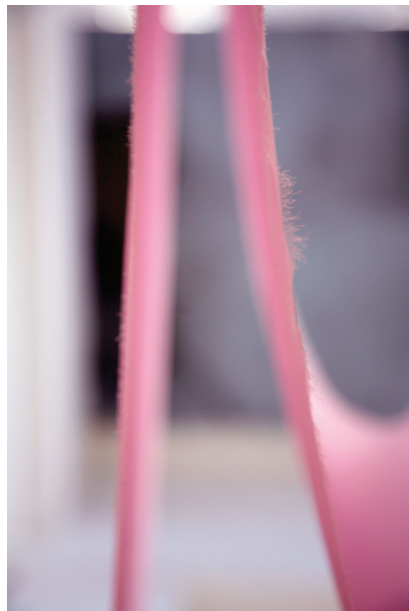
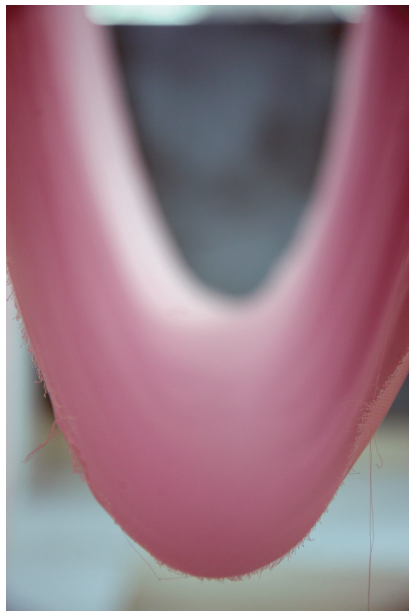


Untitled, 2013  
Samuel Coisne  
*broken mirror*  
diameter 220 cm



Alice Cardenia for Samuel Coisne  
September 3rd, 2013

# Marianne Hamersma



**Untitled, 2013**

Marianne Hamersma

*metal, acrylic paint, synthetic fabric*

*80 x 230 x 80 cm*

The public life in the street, the life of a lamppost, a fence or a transformer cabin or things that fascinates me. With a little bit of daydreaming it can get even more interesting. Think about a fence, it's really just a useless demarcation, you can simply step over, but yet it stands there as proud as punch. Still I believe that a fence realizes that, compared to a wall, it's a bit of a mutt. I choose bronze, nearly, stanchions, Sellotape and a washed up whale even though I like rocks better than animals.

For this exhibition I will show a work from my graduation project this summer. The work exist of a hanging structure of metal on the wall, who supports a hanging piece of transparent fabric with a colorful acrylic end. The materiality is an important part of the work, light and heavy materials combined with transparent and opaque and the colorful acrylics and fabric hanging on a bald almost industrial metal structure. The act of hanging in a lazy way is exerted by the piece of fabric with acrylics. And even though it is a very passive piece it is trying, in all it's flatness, to become spatial by hanging on this structure.

I feel related to the concept of this exhibition, based in this part of the theorie of Quessada, that all elements in the world are equivalence and depending on eachother. The way I observe the world around me, I dont think in a certain hierarchy, everything, every object, can have as much value as anything else. I like to look at objects as a personality and work with the aspects they bring as a character. It's interesting, as a human being, to behave on a equivalence level towards all the things around you. It can get absurdistic and perhaps that makes it even better.

Marianne Hamersma  
September 3rd, 2013

# Kato Six

**Untitled**, 2013  
Kato Six  
*mixed media*  
200 x 200 x 115 cm

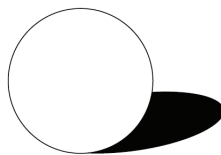
I organise fragments of recollections into schematic installations. The objects that I make and find are brought together in an architectural construction that I consider as a three dimensional diagram. This way I try to investigate the mechanism of the memory. An installation is not the end in this process but it is a temporary situation that changes every time different objects are exhibited.

Ambiguity has an important role in the mechanism of memory. The meaning of an object changes in relation to different objects or surroundings in the same way as our recollections change in relation to new experiences and situations. Every situation has its own reality in which objects and forms function in a different way. This means that inbetween things and thoughts there is an unseparate connection.

Kato Six  
September 3rd, 2013



PLAGI ▶ R ◀ M ◀



subject

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