

FORM IGNORANCE FUNCTION

Form ignores function
Exhibition with Elleke Frijters & Lisa Egio
from november 11 to december 16, 2017 at *Plagiarama*

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du 11 novembre au 16 décembre 2017 à *Plagiarama*

Edited by **PLAGI ▶ R ◀ M ◀**

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In the early 20th century, architects used to think that “form follows function”. Based on the works of Elleke Frijters & Lisa Egio, two artists exploring some similar work processes and issues related to the function of objects, Plagiarama purpose another point of view: *form ignores function*.

Elleke Frijters develops a sculpture body of work. She decontextualizes objects, like phone booth or heather, mostly coming from urban furniture. She extracts them from their use and environment, giving their original function an abstract nature.

These sculptures resonate with Lisa Egio’s work. Her installations are conceived as environments. By changing object’s status and values she shows us the power of the context, and operates constant renew of the object’s function.

The artists, each in its own way, show us the form point of view, that form flees function, that form knows nothing about function, only we do.

Curator Yuna Mathieu-Chovet

FR/

À l’aube du XXème, les architectes affirmaient que « la forme suit la fonction ». En s’appuyant sur les travaux de Elleke Frijters & Lisa Egio, deux artistes explorant des processus de travail similaires et des questions liées à la fonction des objets, Plagiarama propose un autre point de vue : *la forme ignore la fonction*.

Elleke Frijters développe un ensemble de travaux de sculpture. Elle décontextualise des objets tels que des cabines téléphoniques ou des radiateurs, pour l’essentiel issus du mobilier urbain. Elle les extrait de leur usage et de leur environnement, donnant à leur fonction initiale un caractère abstrait.

Ces sculptures entrent en résonance avec le travail de Lisa Egio. Ses installations sont conçues comme des environnements. En changeant le statut et la valeur des objets, elle met en évidence la puissance du contexte et opère un constant renouvellement de la fonction des objets.

Les artistes, chacune à leur manière, nous montrent le point de vue de la forme, que la forme fuit la fonction, que la forme ne se préoccupe pas de la fonction. Nous, oui.

Commissariat Yuna Mathieu-Chovet

Elleke Frijters



Chiraliet I, 2016

Elleke Frijters

Plastic, steel, paint, metallic paint

60x60x210 cm

Chiraliet II, 2016

Elleke Frijters

Plastic, steel, paint, metallic paint

60x60x240 cm

Orelhas, 2016

Elleke Frijters

Plastic, steel, paint

120x120x130 cm

“The world is teeming with conspicuous things that nobody notices.”

My work is always rooted in perceptions of everyday life — you may call it a visual radar. It is often either the subtle or common things that usually escape attention, these interesting objects, materials or patterns, attract my fascination.

Now, I think it's interesting that we live together with a lot of objects and devices that have some kind of function, or that communicate with each other, without us realizing it. The objects, like the Phone booth where the sculpture “Orelhas” is originated from, are just standing in the street fulfilling their function, in a way that we don't notice them anymore. I detach the shapes of these objects from their function, context and environment. Changes start to occur, in scale and structure. From this, sculptures are born whose meaning does not become clear at first glance. Viewers must construct a meaning for themselves when faced with these sculptures that are neither abstract nor figurative, neither entirely alien nor “without their function” immediately recognizable.

Elleke Frijters, november 05, 2017.



Elleke Frijters was born in Breda, the Netherlands in 1993. She went on to study at *KASK School of Arts* in Ghent, Belgium and she graduated in 2016. She received an MS in fine arts. She was nominated for the artistic contest *ARTAGONII* (2016) in Paris. Her work was shown at the *Art Fair OFF Course* in Brussels. She participated in numerous group exhibitions, for *Antwerp Art Weekend* at *DEstudio* (2016) and the exhibition *MANOEUVRES* in Braschaat (2016). She currently lives and works in Antwerp.

Lisa Egio est née en France en 1990. Elle est diplômée en dessin et espace urbain de l'*Ecole Nationale des Arts Visuels de La Cambre* en 2015 et 2016. Elle est également licenciée en architecture de l'*ENSA-Marseille*.

Elle réalise des interventions in-situ dans l'espace public et privé. Lisa s'intéresse à la production et au rebus et met en exergue des anecdotes quotidiennes dans notre contexte de vie et de consommation.

Lisa Egio a exposé son travail entre autres à la suite de résidences, ainsi à Charleroi, lors d'*Hôtel Charleroi : La force du changement*, (2014) «Un tas de terre» est une installation in-situ dans le chantier d'un centre commercial. À Taipei, lors d'une résidence de 6 mois à la *National Taiwan University of Arts*, (2016) l'installation «Encore un coup du Typhoon!» rassemble des sculptures et des ready-made créés et choisis à la suite d'une série de workshops organisés dans l'atelier avec des artistes et danseurs taïwanais.

Lisa Egio



The Perfect Crisp Shop, 2017

Lisa Egio

carton, paquets de chips, enseigne lumineuse LED

dimensions variables

(display de Lisa Egio et Elliot Kervyn)

(Makes 1 big bowl)

1kg maris pipers or similar potatoes

Neutral oil, to fry

Salt or other seasoning

Slice the potatoes about 3mm thick and put in a large bowl. Rinse in cold water until the water runs clear, then soak for 30 minutes.

Heat a large, deep pan about a third full with oil to 160C/320F. Meanwhile, drain the potatoes and dry very well with kitchen towels.

Fry in batches (they will take longer if you overcrowd the pan), stirring as you first add them, until golden and crisp. Drain on kitchen paper and season lightly.

Eat immediately, or allow to cool, then store in an airtight container (they should be good for 24 hours or so).



Lisa Egio, le 05 novembre 2017.

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