

RAW
MEANS

Raw means
Exhibition with João Freitas & Lander Cardon
from march 18 to april 29, 2017 at *Plagiarama*

Raw means
Exposition avec João Freitas & Lander Cardon
du 18 mars au 29 avril 2017 à *Plagiarama*

Edited by **PLAGI ▶ R ◀ M ◀**

with the kind support of
Fédération Wallonie-Bruxelles
& COCOF


FÉDÉRATION
WALLONIE-BRUXELLES


Francophones
Bruxelles

ENG/

João Freitas and Lander Cardon's works can be seen through the prism of their own means.

João Freitas explores the means of drawing, pushing it to its limits. He goes beyond the two dimensions of the drawing, experiments the paper, extended to the medium, deconstructing it. For instance, he started to remove the different layers of regular industrial plywood, showing us something that we are not supposed to see, working as an archaeologist of the industrial world. He explores all the possibilities of the medium, focusing on the freedom of gestures without being fixed on the result.

Lander Cardon works from found materials, like those century old oak beams that he recovers from a site. He plays with the relation between sculpture and architecture, referring to menhirs and obelisks, standing in the tradition of megalithic art. The carved motifs refers to circuit boards and aluminium was cast into it to fuse with the oak beams, like today's means could fuse with our heritage.

Like Arte Povera, both artist use raw means in their own work. The process can be experimental or symbolic, partly controlled, and is mostly about the expression of the material itself. They build no boundaries between the work and the reality of the material.

Curator Yuna Mathieu-Chovet

FR/

Les travaux de João Freitas et Lander Cardon peuvent être observés sous l'angle des moyens mis en œuvre pour leur réalisation.

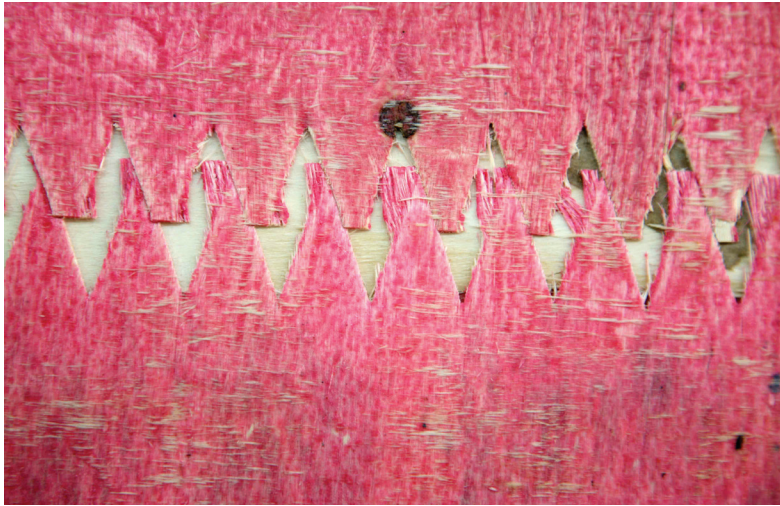
João Freitas explore les moyens propres au dessin, repoussant les limites de celui-ci. Il va au-delà des deux dimensions du dessin, expérimentant avec le papier et par extension le support, en le déconstruisant. Par exemple, il a commencé à retirer les différentes couches de panneaux de contreplaqué industriel, nous montrant ce que nous ne sommes pas supposés voir, travaillant comme un archéologue du monde industriel. Il explore les possibilités offertes par le support, se concentrant sur la liberté du geste plutôt que sur l'attachement à un certain résultat.

Lander Cardon travaille à partir de matériaux trouvés, telles ces poutres de chêne centenaires qu'il a récupérées sur un chantier. Il joue sur la relation entre la sculpture et l'architecture, en référence aux menhirs et obélisques, s'inscrivant dans la tradition de l'art mégalithique. Les motifs gravés évoquent des circuits imprimés; l'aluminium y a été coulé pour fusionner avec les poutres de chêne, comme si nos moyens contemporains fusionnaient avec notre patrimoine.

A l'instar de l'Arte Povera, ces deux artistes utilisent des moyens bruts dans leurs travaux. Le processus peut être expérimental ou symbolique, partiellement contrôlé, il souligne l'expression du matériau lui-même. Ils ne créent ainsi pas de limites entre l'œuvre elle-même et la réalité du matériau.

Commissariat Yuna Mathieu-Chovet

João Freitas



Untitled, 2016

João Freitas

plywood, varnish

two panels, 180x120 cm each

Artwork completed with the support of the Moonens Foundation

Untitled, 2017

João Freitas

cardboard, aluminium, polyethylene

80x200 cm

Cycle, 2015

João Freitas

video, 6'35" (on loop, sound)

format 16/9

30x54 cm (screen)

O material tem sempre razão

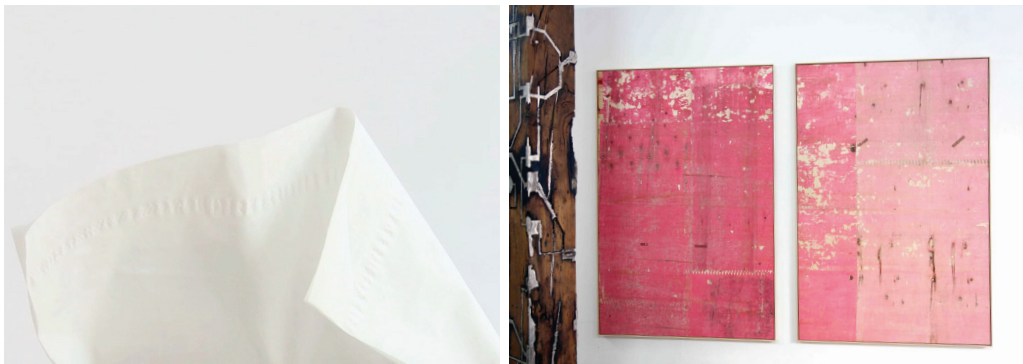
L'un des points communs des œuvres présentées dans l'exposition *Raw means* est qu'aucune d'elles est née d'une idée préconçue.

Il y a une part d'aléatoire et d'expérimentation dans mon travail. Ainsi lorsque je suis concentré à travailler sur un projet à l'atelier, j'observe ce qui se passe en périphérie, les accidents ou la réaction inattendue des matériaux. Ces découvertes me font dévier de l'idée de base et m'indiquent la voie à suivre.

J'essaie de respecter les qualités inhérentes du matériau en appliquant un processus de travail adapté afin de révéler une (ou plusieurs) couches nichées au sein de celui-ci sinon oubliées à l'intérieur. Celles-ci portent en elles des traces aléatoires de production ou de mon geste.

Il y a une approche de la matière proche du sculptural, à partir de moyens simples pour questionner ce que le dessin est (devenu) pour moi.

João Freitas, le 12 mars 2017.



João Freitas was born in Coimbra, Portugal in 1989. After graduating from *ENSAV La Cambre*, drawing department in 2014, Freitas was resident artist at the *Carrefour des Arts Foundation* and the *Moonens Foundation* in collaboration with *Platform102*. He was awarded the *Young Talent Prize* of the 2015 edition of *Art on paper* in collaboration with *BOZAR*. His first solo exhibition *To be titled* was held at *Fuoricampo* in Siena and recent group exhibitions include *Foyer, Studi Festival*, Milan, (2017), *Paperworks, Antena*, Chicago, (2017), *Hanging Time in the Summer Out, Super Deals*, Brussels, (2015). João Freitas currently lives and works in Brussels.

Lander Cardon was born in Sint-Niklaas, Belgium in 1994. He studied in *LUCA School of Arts* in Ghent, Belgium and graduated 2012. Then he went on to study at *KASK School of Arts* in Ghent, Belgium and graduated 2016. He participated in several group and duo exhibition at *Kiosk Ghent*, Ghent (2016), at *Plagiarama*, Brussels, (2017), and at the art fair *Off Course young contemporary art*, Brussels, (2017). Lander Cardon currently lives and works in Zele, Belgium.

Lander Cardon



Archilectron, 2016
Lander Cardon
oak, aluminium (6 beams)
variable dimensions

For my project *Archilectron*, I started from the idea to create a place that is literally accessible, which I did by playing with the relation between sculpture and architecture. The massive oak beams I employ allude to the countryside of my youth, but may also refer to menhirs, obelisks, totem poles or other megalithic structures. Through this affinity I try to bestow on the visitor the feeling of setting foot on a mythologic site. The aluminium structures were cast to fuse with the oak beams, recalling the visual language of circuit boards and giving the century-old beams a certain sci-fi aura.

With this work I attempt to create a monument of our time, but also for our time, which could be considered a sort of interstice. This I do by combining contrasting materials, oak and aluminium, by using something that refers to the past and something futuristic, by a sober presentation, but also by provoking an urge in the visitor to sit on the beams, for instance.

Lander Cardon, march 12, 2017.



PLAGI > R < V M <

Rivoli Building C24,
690 chaussée de Waterloo/Waterloosesteenweg
Brussels, Belgium
++32(0)486 94 30 04
www.plagiarama.com / plagiarama@gmail.com
Open Thursday, Friday & Saturday - 2 pm to 5 pm - and by appointment