



BSERVER

Observer
Exhibition with Emma Pollet & Anita De Laforêt
from November 11 to December 15, 2018 at *Plagiarama*

Observer
Exposition avec Emma Pollet & Anita De Laforêt
du 11 Novembre au 15 Decembre 2018 à *Plagiarama*

Edited by **PLAGI ▶ R ◀ M ◀**

with the kind support of
Fédération Wallonie-Bruxelles
& COCOF


FÉDÉRATION
WALLONIE-BRUXELLES


Francophones
Bruxelles

ENG/

Emma Pollet and Anita De Laforêt give the observation process an essential role within their respective practices. They work on the notions of nature and landscape related to time and space. They explore these notions through a certain simplicity of means.

Emma Pollet observe the void around the objects, allowing them to exist. For a text, it is the white spaces between the letters. For an object, the emptiness of the container that is waiting to be filled. She is interested in nature and landscape as elusive elements, as they are in perpetual motion and depending on the point of view you look at them.

Anita De Laforêt questions the place of human being among the nature, she observes the interaction of the individual and its environment. She works from natural materials, setting up a framework and letting time and material act. The artist places herself as spectator before reintroducing her into the work as a performance artist.

Through their works, these two artists share a sensitive experience with the public. An experience both common and singular, fleeting and always in transition, highlighting the impossibility to reproduce the observation of a world in ongoing motion and the spontaneous richness of the intimate experience.

Curator Yuna Mathieu-Chovet

FR/

Emma Pollet et Anita De Laforêt donnent au processus d'observation une place importante au sein de leurs pratiques respectives. Elles travaillent à partir de notions telles que la nature et le paysage, qu'elles relient à celles du temps et de l'espace et qu'elles explorent à travers une certaine simplicité de moyens.

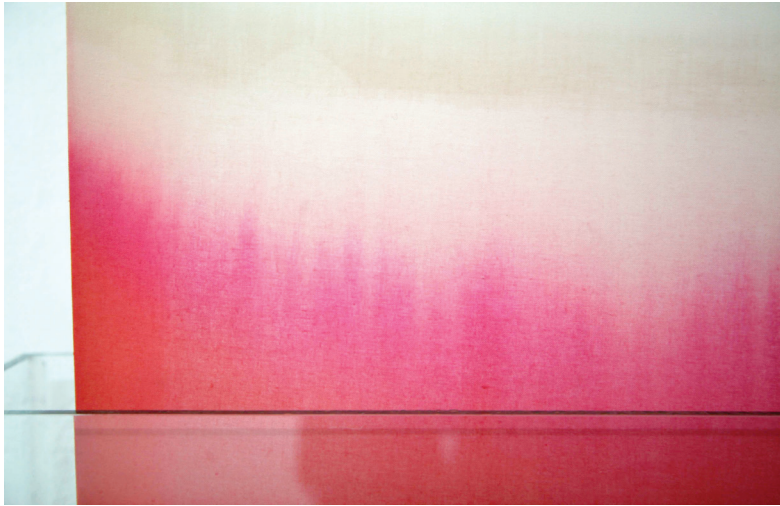
Emma Pollet observe le vide qui entoure les objets, qui leur permet d'exister. Dans le cas d'un texte, ce seraient les espaces blancs qui séparent les lettres, dans le cas d'un objet, le vide du récipient qui attend d'être rempli. Elle s'intéresse à la nature et au paysage en tant qu'éléments insaisissables car en perpétuel mouvement et dépendant du point de vue depuis lequel on les observe.

Anita De Laforêt questionne la place de l'être humain au sein de la nature, elle observe l'interaction de l'individu avec son environnement. Elle travaille à partir de matériaux naturels, met en place des dispositifs et laisse le temps et la matière agir. L'artiste se place ainsi elle-même comme spectatrice avant de se réintroduire dans l'oeuvre en tant que performeuse.

À travers leurs pièces, ces deux artistes partagent une expérience sensible avec le public. Une expérience commune et pourtant singulière, fugace et toujours en transition, qui souligne l'impossibilité de reproduire l'observation d'un monde en mouvement continu et la richesse spontanée de l'expérience intime.

Commissariat Yuna Mathieu-Chovet

Anita De Laforêt



Untitled, 2018
Anita de Laforêt
beet juice, cotton canvas, glass container
220x120x10 cm

Untitled II, 2018
Anita de Laforêt
drilled blown glass container, circular woodenplate, beet juice, oiled sisal strings, wooden stand
variable dimensions

Salt, 3rd Passage, 2018
Anita de Laforêt
salt, performance
variable dimensions



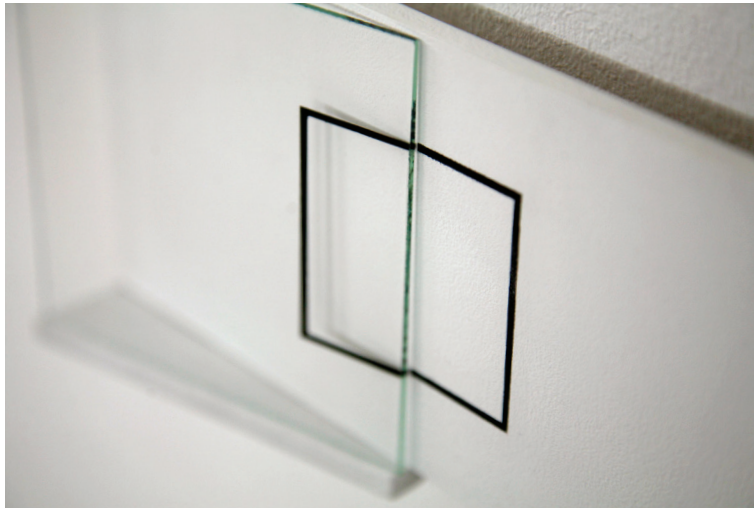
Instable spaces. Living spaces.
A last breath in suspension.
An inaudible prayer.
An instant. A moment.
A presence. An absence.
Memory. Preservation.
Materials evaporate and reassemble.
A futile attempt at control.
Materials are depleting, the gesture persists.
The weight of the body, gradually anchored in the ground.
A path, a spiral.
A footprint fading away.
Minerals with memory.
A crackle announcing a storm.
A stain expanding.
The elements as actors in the artistic process.
Transformations. Life cycles. Temporalities.
Materials eroding.
Red roots, maternal roots.
Fertility, possibilities.
A slap, a wound.
Somewhere in between utopia and resignation.
Ephemeral. Volatile.
Magical.

Anita de Laforêt, November 2, 2018.

Anita De Laforêt was born in 1995 in Luxembourg. She studied at *Ecole d'Art Contemporain* (2010-2014) in Luxembourg and is now currently studying at *La Cambre ENSAV* in Brussels. She participated in several group exhibitions: «L'ombre du Zèbre n'a pas de rayures» at *Espace Vanderborght* (Brussels), «Instant Spacing» at *Les Brasseurs* (Liège). She performed for: «Tension <> Fragile» at *Charleroi Danse* (Brussels), «36 nuances de vert and Landscapist of Sounds» at *Abbaye de la Cambre* (Brussels). She lives and works in Brussels.

Emma Pollet is born in 1991 in Ghent (Belgium). She studied interior design at the *Luca School of Arts* (Ghent 2010 – 2013) and completed her education with a master in the visual arts at the *Royal Academy for Fine Arts- KASK* (Ghent 2013 – 2015). She had solo exhibitions at *Cecilia Jaime Gallery* and *Second Room* in Ghent and she participated in numerous group exhibitions : Summer and winter show at *Cecilia Jaime Gallery* (Ghent), *Freespace Playtime I* (Bruges), «Contentxt» at *Plagiarama* (Brussels), «Fris XI» at *Jan Colle Gallery* (Ghent), «Yart» at *Duivelsteen* (Ghent) and at the *Gouvernement* (Ghent). She lives and works in Ghent.

Emma Pollet



The Stairs N°1, 2018
Emma Pollet
two plaster sculptures
25x2x4 cm

The Stairs N°2, 2018
Emma Pollet
two plaster sculptures
25x2x4 cm

The Stairs N°3, 2018
Emma Pollet
two plaster sculptures
25x2x4 cm

Étude N°9, 2018
Emma Pollet
glass plate, MDF construction,
black acrylic paint
10x20x5 cm

Étude N°11, 2018
Emma Pollet
glass plate, MDF construction,
black acrylic paint
10x20x5 cm

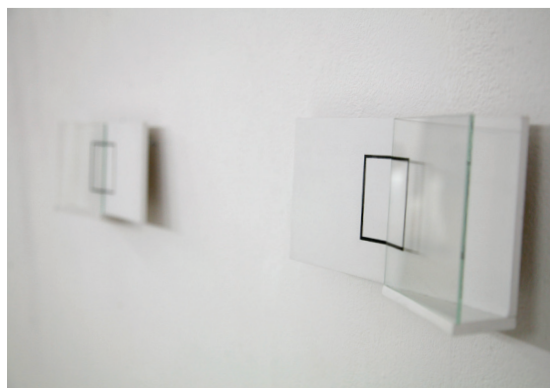
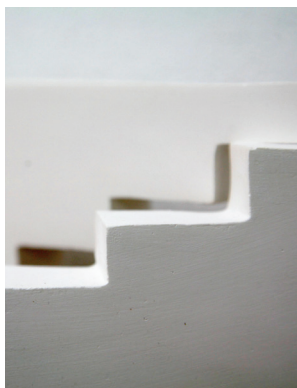
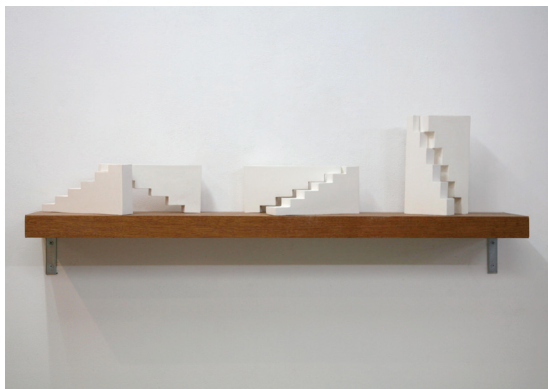
Étude N°12, 2018
Emma Pollet
glass plate, MDF construction,
black acrylic paint
10x20x5 cm

Starting point of Emma Pollet's artistic creation is the fascination for the blank line. The notion of nothingness (the 'nihil') that encloses any sense or meaning.

'What happens when the background steps forward and takes the place of the foreground?' is the leading question in the artistic process, thus exploring the boundaries between content and form.

Emma Pollet always starts making collages and took here inspiration out of them. She plays with pictures, text and layout out of magazine articles. Deprived of any sense or meaning, these graphical compositions obtain a totally new context. The result is a play with and within surfaces. Also in that way she approached the lines and shapes she observes in nature and architecture. Questioning the archetypal form.

As a next step, the two-dimensional images are transposed to an autonomous three-dimensional level...



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