

**D E M E L
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Embodied language
Exhibition with Sofia Caesar & Mohammed Alani
from September 5 to October 12, 2019 at *Plagiarama*

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du 5 Septembre au 12 Octobre 2019 à *Plagiarama*

Edited by **PLAGIARAMA**

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Sofia Caesar & Mohammed Alani articulate their practice from a questioning that engages language and body.

Sofia Caesar tests the control systems that structure our society. She analyzes and deconstructs the mechanisms at work within the forms of power. She is particularly interested by the relationships between work and leisure and is working to deconstruct and divert their structures. Playing with language, she shows us how our body can reclaim it in order to escape its control.

Mohammed Alani places the body as implicit in the work, as a measure of all things. The body is conspicuous by its absence, highlighted by these objects created by him, which carry in them and forever the mark of their creator.

The language appears as an enigma in the work of Mohammed Alani. His mathematical drawings include the non-verbal and evoke in an allusive way the difficulty to communicate, the impossible to formulate.

The language and the body are closely embedded in the perspectives outlined by Sofia Caesar & Mohammed Alani. Thus deconstructed, the language is no longer a limit but the window through which we can see a greater whole. Vehicle of this renewed language, the body can then unfold to new horizons, original and unique.

Curator Yuna Mathieu-Chovet

FR/

Sofia Caesar & Mohammed Alani articulent leur pratique à partir d'un questionnement qui engage le langage et le corps.

Sofia Caesar met à l'épreuve les systèmes de contrôle qui structurent notre société. Elle analyse et déconstruit les mécanismes à l'oeuvre au sein des formes de pouvoir. Elle s'intéresse notamment aux rapports entre travail et loisir et s'emploie à en déconstruire et détourner les structures. Jouant avec le langage, elle nous montre comment notre corps peut se le réapproprier pour mieux échapper à son contrôle.

Mohammed Alani désigne le corps comme implicite à l'oeuvre. Il en fait le portrait en creux, comme mesure de toute chose. Le corps brille par son absence, il est mis en évidence par ces objets créés par lui, qui portent en eux et pour toujours la marque de leur créateur.

Le langage se présente sous la forme d'une énigme dans le travail de Mohammed Alani. Ses dessins mathématiques incluent le non-verbal et évoquent de manière allusive la difficulté à communiquer, l'impossible à formuler.

Le langage et le corps sont étroitement imbriqués dans les perspectives dessinées par Sofia Caesar & Mohammed Alani. Ainsi déconstruit, le langage n'est plus une limite mais la fenêtre à travers laquelle on peut apercevoir un tout plus vaste. Véhicule de cette langue renouvelée, le corps peut alors se déployer vers de nouveaux horizons, inédits et singuliers.

Commissariat Yuna Mathieu-Chovet

Sofia Caesar



Jardim de Cimento (Enterro), 2019
Sofia Caesar
video, iphone, half-sphere of concrete
40x40x20 cm

Jardim de Cimento (Cafuné), 2019
Sofia Caesar
video, LCD screen, two half-spheres of concrete
40x40x52 cm

Trabalho Involuntário, 2019
Sofia Caesar
beach/camping chairs, black spray-paint
variable dimensions



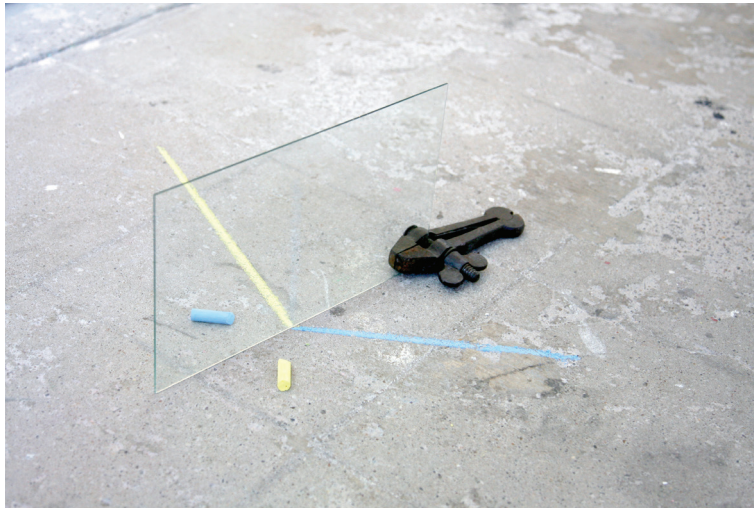
What a violent relationship, the one between the camera and the body, the device and the body, the language and the body! The body lives dying, being and not being at the same time. Like a terrible mouth wide open in fragile laughter. Happy and in pain, strong and weak. It maintains itself, pulsating, beyond prescribed models of pleasure or pain. It simply is. Sweaty and uncomfortable and so very light, because of gravity, and death, and life, so very noisy, and etc. Suspending time, buildings, logics, and its own image. This mouth wide open contains all of the crimes ever committed and all of the love ever given. I can't put it into words: the bang of my phone falling on the ground, the feeling of sliding in slow-motion into the underground. I try to keep myself open for moments like this. They are celebrations of this thing that moves me that is also the thing that I move. It's a breaking, a laughing, an abiding and a rebelling- all at once -to the forces that enable and constrain me. Condition and control me. Free and analyse me. Pleasure and instrumentalise me. All at once.

Sofia Caesar, August 29, 2019.

Sofia Caesar is an artist from Rio de Janeiro, Brazil, born in 1989. She started to work in Rio while she finished her education in dance. Later she moved to Amsterdam to study, and then to Brussels. She has shown work and collaborated with institutions such as the *Moscow Biennial* (RUS), *Parco d'Arte Vivente* (IT), *M HKA* (BE), *SFMOMA* (USA), *A Tale of a Tub* (NL), *Tomie Ohtake Institute* (BR), *ISELP* (BE), *Contour Biennial* (BE), *Beursschouwburg* (BE) and *CAVEAT/Jubilee* (BE), amongst others. She currently lives in Brussels and works in her studio at HISK, in Gent.

Mohammed Alani is an artist born in Baghdad, Iraq in 1971. He began his sculpture studies at the *Academy of Fine Arts in Baghdad* which he graduated in 1997. He studied also at the *Academy of Fine Arts Jean Jacques Gailliard of Saint-Gilles*, which he graduated in 2015. He participated in many exhibitions in Belgium, including *Workshop 340*, Brussels (2011), at the *European Parliament*, Brussels (2013). He presented his work at the *Jewish Museum*, Brussels (2016), the *Watt Tumultgent* festival, in Ghent (2016), the *House for Contemporary Art* in Hasselt (2016), *Villa Empain, Boghossian Foundation*, Brussels (2016), *Hopstreet Gallery*, Brussels (2017), *Biennale Van Ideen*, Menen (2018), *De Schakel*, Waregem (2019). He lives and works in Brussels.

Mohammed Alani



Untitled, 2018
Mohammed Alani
glass, chalk, metal
49x43x25 cm

Untitled, 2019
Mohammed Alani
custom cut frames
400x60x5 cm

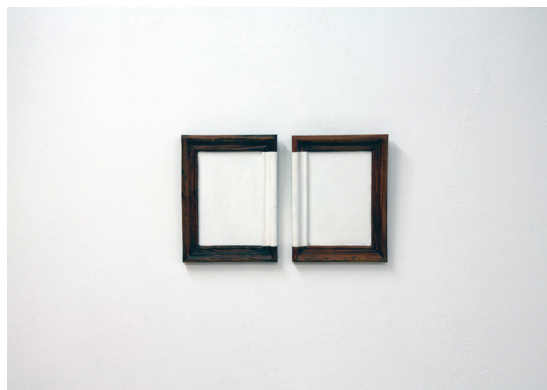
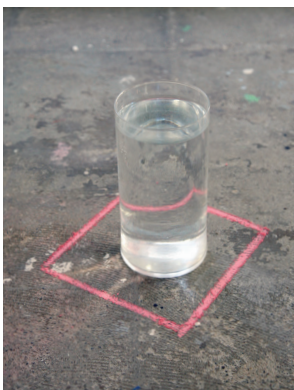
Untitled, 2018
Mohammed Alani
detergent, mirror, bottles
45x30x38 cm

Untitled, 2019
Mohammed Alani
glass, water, chalk
25x23x23 cm

Untitled, 2019
Mohammed Alani
frames, white paint
45x30x5 cm

I was born in Bagdad and came to Brussels in 1997, fleeing the regime of dictator Saddam Hussein. I was a “well educated” classical sculptor and drawer. At the Academy of Fine Arts of Saint-Gilles, I also regained my freedom as an artist. My work is made of sculptures, objects, photographs, installations, videos, performances. I use many different sculptural acts like folding, bowing, assembling, enlarging, adding, removing, adding color. Working with precision and humor i try to transform the real into my own visual universe. Being feed by Western culture, I have most recently been searching how to merge, assimilate my Eastern roots and upbringing with these Western influences. Although my work is never overtly political or socially engaged I have created and will create works that can be read in many ways. I have realized that the undercurrent of my work is a reconsidering of my agitated Middle Eastern experiences. The works that at first deals in a playfully and witty way with tension, hiding and revealing, creating order and chaos are very often fuelled by various historical accidents from my past. In my participative performances i ask people to make absurd and often humorous poses, which might look innocent but explore fundamental values and needs such as safety, shame, fear and protection.

Mohammed Alani, August 29, 2019.



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