

MIND  $\circ$  A  $\cup$  S

*Mindscapes*  
Exhibition with Elise Eeraerts & Claude Cattelain  
from March 8 to April 26, 2020 at Plagiarama

Edited by **PLAGI > R < V M <**

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The works of Elise Eeraerts and Claude Cattelain rely upon strong ties that unite them to the materials they work with. They both work from simple raw material, with only light transformations. Transfers, movements and balances of materials are at the heart of their practices, with particular attention paid to prehistoric and early cultures.

Elise Eeraerts presents soil samples containing several centuries of geological history. She considers human traces on nature, as well as the scientific, mathematical and chemical representations of it, and she is interested in the geometry resulting from observations. Her most recent works on metals and their conductive qualities has led her to work with technological means.

Claude Cattelain challenges the environment through performance. The place of the body is central: a "ferryman", the center of intention, is the one who relates human construction to nature. His works are commensurate to his own body. He is attached to ancestral gestures and rituals: leaving a trace in the clay, placing objects in balance or igniting an object. He expresses the body as a support that distributes energies.

The artists question their environment by showing a keen interest in the landscape, nature and the human impact on its biotope, both personally and collectively. By using the notion of landscape in relation to humans, the artists are returning to interiority, while including the human in its context. They highlight that access to outside is made through inside and invite us to observe our own mental landscape.

Curator Yuna Mathieu-Chovet

FR/

Les travaux d'Elise Eeraerts et de Claude Cattelain se développent à partir des liens puissants qui les unissent aux matériaux avec lesquels ils travaillent. Ils oeuvrent tous deux à partir d'une matière brute, simple et peu transformée. Les transferts, les déplacements et les équilibres de matières sont au cœur de leurs pratiques, avec une attention particulière portée aux cultures préhistoriques et premières.

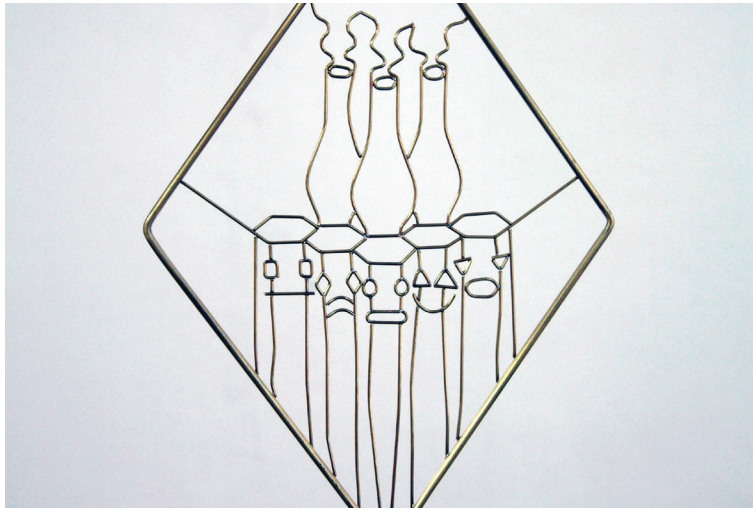
Ainsi, Elise Eeraerts présente des prélèvements de sol contenant plusieurs siècles d'histoire géologique. Elle considère les projections humaines sur la nature, les représentations scientifique, mathématique et chimique de celle-ci, et s'intéresse à la géométrie issue de ces observations. Ses travaux les plus récents sur les métaux et leurs qualités conductrices l'ont amenée à travailler avec des moyens technologiques.

Claude Cattelain éprouve l'environnement à travers la performance. La place du corps est centrale : un passeur, le foyer de l'intention, celui qui relie la construction humaine à la nature. Ses pièces sont à la mesure de son propre corps. Il s'attache à des gestes et des rituels ancestraux : laisser une trace dans l'argile, placer des objets en équilibre ou passer un objet au feu. Il incarne le corps comme vecteur qui répartit les énergies.

Les artistes questionnent leur environnement en déployant un intérêt marqué pour le paysage, la nature, et l'impact humain sur son biotope, sur le plan tant personnel que collectif. En impliquant la notion de paysage en relation avec l'humain, les artistes effectuent un retour vers l'intérieur, incluant l'humain dans son contexte. Ils soulignent que l'accès à l'extérieur se fait par l'intérieur et nous invite à observer notre propre paysage mental.

Commissariat Yuna Mathieu-Chovet

# Elise Eeraerts



## **Dorotabo (Volcano), 2019**

Elise Eeraerts  
silk screen print with boron carbide powder on textile,  
mirroring stainless steel profiles  
100x160 cm

## **Soil Skin (Tsunami), 2019**

Elise Eeraerts  
intact soil profile on textile  
30x120 cm

## **Myth on Mirror, 2019**

Elise Eeraerts  
photopolymer print with soil on stainless steel mirrors,  
pedestal (brass tubes, steel connectors: deconstructible)  
10x105x10 cm

## **Miniature (Pyrite), 2019**

Elise Eeraerts  
soldered brass rods, wall hanger (soldered copper coated steel rods)  
14x16 cm

## **Miniature (Mask), 2019**

Elise Eeraerts  
soldered brass rods, wall hanger (soldered copper coated steel rods)  
14x20 cm

## **In Situ Suit, 2019-2020**

Elise Eeraerts  
video installation with projector, pedestal (soldered brass tubes), projection foil  
variable dimensions

## **B4C (Crystal Structure), 2020**

Elise Eeraerts  
video installation with transparent screen, etched copper pcb and computer  
7x7x15 cm

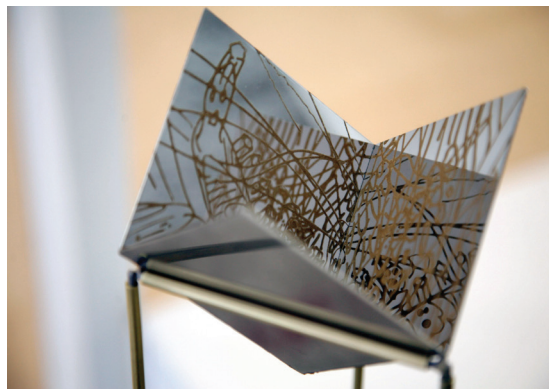
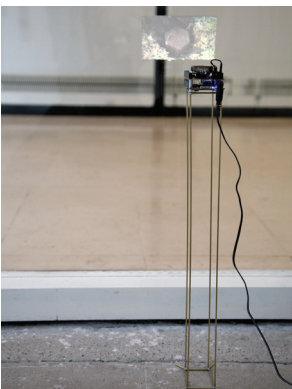
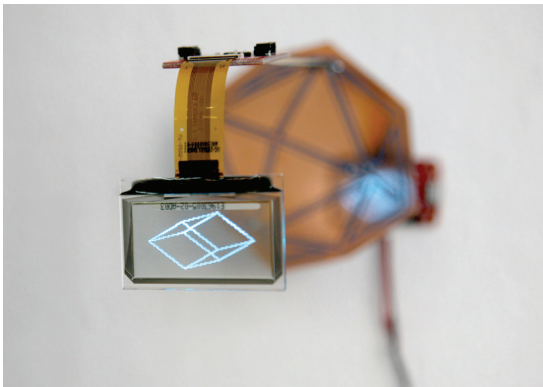
Earth, this most primordial of substances, lies at the crux of Elise Eeraerts's work: from her incursions into land, to her extractions from it, to her appropriation and transformation of sediment into three-dimensional drawings and sculptures. Earlier works charted raw materials as they became finished products, and the subsequent alienation and commodification that attended these processes. More recently, Eeraerts has sought to probe more deeply into humankind's physical and spiritual estrangement from nature.

Eeraerts's view of the environment as a force unto itself is accompanied by a move toward more cyclical and less linear ways of understanding earth. In Japan, along the Pacific Coast of Hokkaido, she extracted multiple soil peels. These sediment samples comprise a centuries' long visual record of tsunamis and volcanic eruptions. Examining the cyclical pattern of these phenomena, scientists have inferred that a tsunami is long (over)due in that region.

The compound boron carbide also provides her with particularly fertile ground. Boron can halt nuclear chain reactions and boron carbide was used to help decommission the Fukushima power plant. Eeraerts prints and coats objects with boron carbide powder or creates works built around their rhombic molecular structure.

Yet other animated drawings and sculptures are based on myths or on cells and minerals visible at a microscopic level. These investigations suggest a nature that is sacred and animated, one that may even be capable of an emotional life akin to that of human beings. Eeraerts titled this series *Dorotabo*, after the vengeful Japanese mud spirit. We humans destroy the environment, but nature itself can be both self-destructive and powerfully self-regenerating.

Elise Eeraerts, March 2, 2020.



Elise Eeraerts (1986, Mechelen) has completed her studies at the *Institute fur Raumexperimente*, Olafur Eliasson class, in Berlin and at *Luca School of Arts* in Brussels. She has exhibited in Antwerp at *Extra City Kunsthall*, Rome at *Villa Massimo*, Leuven at *Museum M*, Iceland at *Reykjavik Art Museum*, Paris at *Cité des Arts*, Mexico at *ZonaMaco* and Berlin at *Neue Nationalgalerie & Hamburger Bahnhof*. In 2016 she was a resident/fellow at *Casa de Velázquez* in Madrid (French Academy) and in 2018 at *Atelier Calder* in France (Calder Foundation). In 2020 she will complete a Smithsonian Artist Research Fellowship in Washington DC.

Claude Cattelain (1972, Kinshasa) has exhibited widely and shown in a number of exhibitions, such as, solo exhibitions: *Centre Chorégraphique National Montpellier* (2019), *MAAC* (2019, Brussels), *Galerie Paris/Beijing* (2019, Paris), *Les Brasseurs* (2019, Liege), *Galerie Interface* (2018, Dijon), *Galerie Archiraar* (2017/2019, Brussels), *Musée des beaux-arts d'Arras* (2017), *Musée des beaux-arts de Calais* (2014). He took part in many group exhibitions : 'Soulèvements' curated by Georges Didi-Huberman at *Jeu de Paume* (2016, Paris), 'Go Canny' at *Villa Arson* (2017, Nice) and the most recent group exhibitions include *LAM* (2018, Villeneuve d'Ascq), *Mucem* (2019, Marseille), *Kunstencentrum Ten Bogaerde* (2019, Koksijde), *Musée Fabre* (2019, Montpellier). He realised performances at *Palais de Tokyo* (2019/2014/2012, Paris), *Kanal* (2019, Bruxelles), *Centre Wallonie/Bruxelles* (2019, Paris), *M HKA* (2017, Anvers), *galerie Thaddeus Ropac* (2017, Paris), *Musée Würth* (2012, Erstein), *Frac Alsace* (2012, Sélestat), *Crac Alsace* (2012, Altkirch), *Musée Matisse* (2005, Le Cateau-Cambrésis). Screenings of his work were made during *Biennale de Louvain-La-Neuve* curated by Angel Vergara and Joël Belzakin, (2017), *Video Festival Now & After* curated by Marina Fomenko and Arnaud Brihay (2017, Moscow), at *Centre Pompidou* (2015, Paris), at *Victoria & Albert Museum* (2006, London), at *Museu Nacional Reina Sofia* (2004, Madrid), at *Argos* (2018/2017/2016/2014/2005/2004/2003/2002, Brussels). Public collections of his work include *Cnap* (Centre national des arts plastiques), *Frac Languedoc-Roussillon*, *Musée des beaux-arts d'Arras*, *Musée des beaux-arts de Calais*.



# Claude Cattelain



## **Two fingers, 2019**

Claude Cattelain  
Plaster, clay  
130x12x10 cm

## **Kiss Kiss, 2020**

Claude Cattelain  
Wood beam, plaster  
185x15x15 cm

## **My heart, 2020**

Claude Cattelain  
Burnt wood, plaster  
170x60x60 cm

## **Bergeronnette, 2019**

Claude Cattelain  
Digital print, steel frame  
21x30x1 cm

## **Hammer, 2020**

Claude Cattelain  
Burnt wood and cardboard, nails  
20x40x12 cm

## **Painted cup, 2019**

Claude Cattelain  
Plastic, acrylic paint  
10x7x7 cm

## **Colonne de blocs, 2020**

Claude Cattelain  
Steel bar, clamp, wood blocks  
240x15x13 cm

Claude Cattelain likes the things to be understood. He likes to strip shapes, techniques and materials of all their superfluous effects. Gone are the sculptor's knife, the decorator's chisel and the carpenter's saw : Claude Cattelain insteads manipulates and uses the raw material of the ordinary object. With his hands, head, arms and feet he has kneaded, carried, planted, crushed, held and aspirated...These carefully ordered actions have structured his works, which are based on connected vessels and displacement. As his body expends energy the artist obstructs its movements. In places which are confidential or almost inaccessible (except for public performances), his actions are thought out, executed and framed in accordance with the camera filming them, space and time. Most of his sculptures and recent installations play with all these questions, stability, architecture, and our poetic instability in the world.

Claude Cattelain, March 2, 2020.





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