

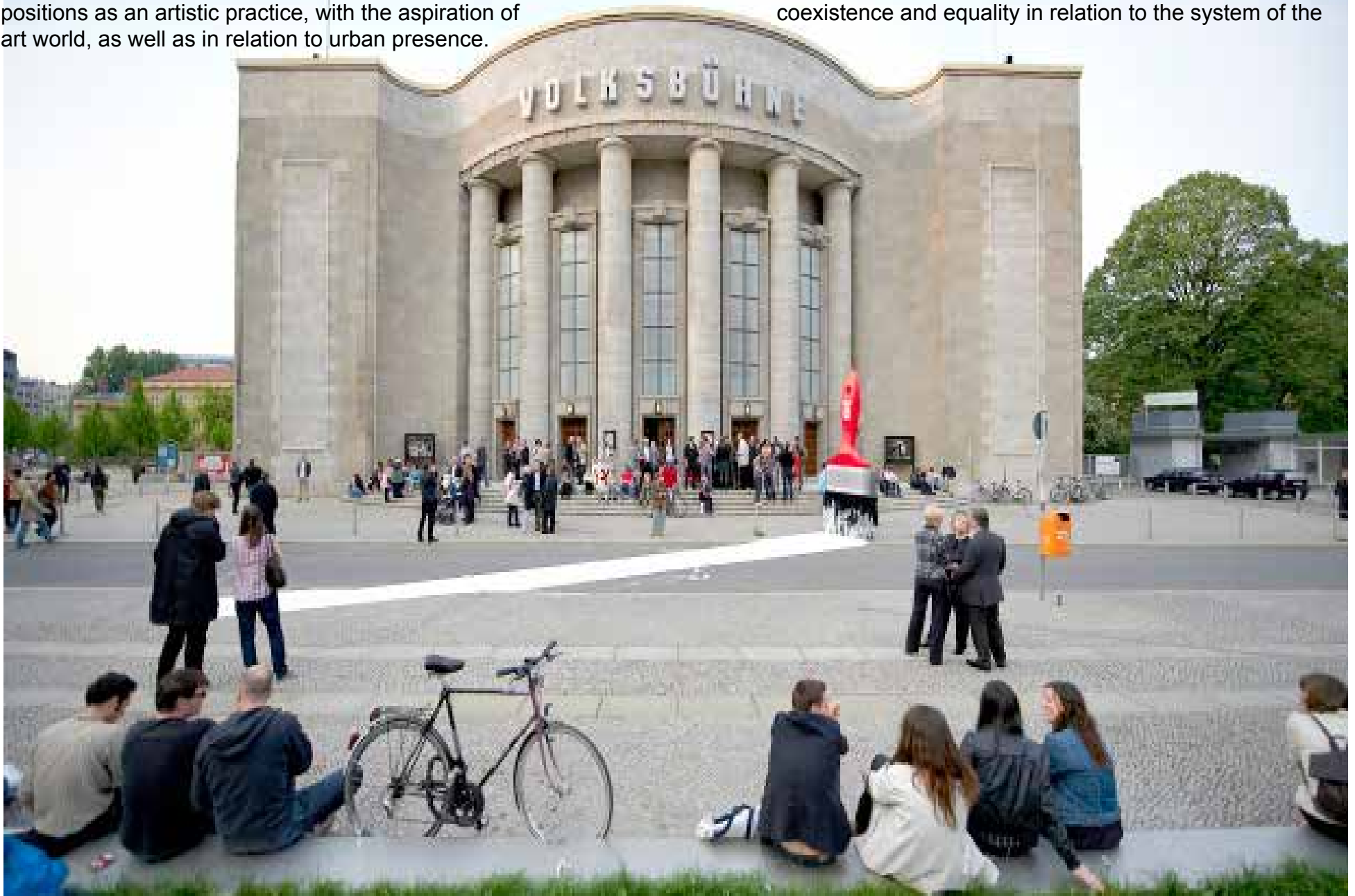
BEL ETAGE

<http://bel-etage-projects.com>

from 2009 - ongoing

BEL ETAGE

is interdisciplinary, internationally, works in an environmentally conscious and art-historical context (with artistic role models of the previous generation. Working mainly in public space. Also aims to establish innovative, cross-disciplinary mediation positions as an artistic practice, with the aspiration of coexistence and equality in relation to the system of the art world, as well as in relation to urban presence.



2024-25

Adapted to the ruins / we don't demand a future?

Artists:

Agnieszka Brzezanska, PL / Alevtina Kakhidze, UA / Renata Rara Kaminska, PL / Egill Sæbjörnsson, IS / Una Szeemann, CH

The central conflict in our society is the one between economy and ecology.

This conflict means that in the future, but also now, we will have to deal with massively associated symptoms and problems, i.e. phenomena such as border disputes, wars and increasingly manifested violence. We are confronted with increasing migration, but instead of discussing the climate change that is responsible or agricultural policy, many prefer to discuss the alleged clash of civilizations. Instead of using the potential of conflicts for a better future, we tend to set them in the past and essentially essentialize them, for example with the alleged conflict between the West and the Others. Rosa Luxemburg was the first to clearly anchor the “ecological problem” and the associated exploitation / colonization in her political work. She paved the way for us more than 150 years ago, well... we still haven't arrived. Colonialism in all its forms is a global phenomenon that shaped—and continues to shape—policies and practices not only in Asia, Africa and the Americas, but also on the Eurasian continent. Colonial legacies and deep-rooted injustice still determine both human and nonhuman ways of living on our planet. Colonialism and coloniality are not the relics of the past: both phenomena continue to influence and shape every aspect of life on the planet until today.

If we assume that colonialism often operates in hidden, how can it be identified and what are the anti-colonial strategies?

How do we reverse the logic of „wolf in sheepskin“ by making the effects and traces of colonialism visible?

How can one be anti-colonial, and what is the responsibility of artist in this struggle?

And finally, how do we imagine our common futures: what comes after the Empire, after the ‘post-soviet’, and after nature collapse?

The evolution's in need of multiple perspectives, should be followed by savvy insight on the subject of power dynamics, as well as on the ways to destabilise the established hierarchies and narratives by means of deconstructing the spatial order.

We investigate the sparring between nature and humans.

When art speaks in paradox, reality can be captured: “Does the public belong to art, and if yes, why not?” Every protest grounds its own legitimacy through the visual demonstration of the significance of an issue, an attitude, etc. to the (supposed) masses and their mobilization. However, this construction is in part necessarily imaginary, even fictitious at times. Questioning the habitual categorizations put forward by scholarly and socio-economic analysis, reveals the conception that art is frequently understood as an equal within other scientific disciplines. Explicitly asking questions about future viability and by bringing together the shared responsibilities of both art and science, new dialogues come to the fore.

What is remembered, what is forgotten, and why?

Agnieszka Brzezanska, PL

Studiowała na Akademii Sztuk Pięknych w Gdańsku i Warszawie w pracowni malarstwa profesora Stefana Gierowskiego oraz na Tokyo National University of Fine Art and Music na stypendium rządu japońskiego. Jej prace obejmują malarstwo, rysunek, fotografię, film i ceramikę. Używa koloru i wideo, aby nadać narrację i znaczenie zwykłym przedmiotom.

Wystawy

BWA Warszawa, Warsaw, East-contemporary, Milan, Biennale Art Encounters, Timisoara, Kosmos Emma Kunz, Aargauer Kunsthaus, Aarau, Gallery Vera Munro, Hamburg, Kobayashi Maru, Nanzuka, Tokyo, Okayama city museum, Okayama, e-flux, Nowy Jork



Alevtina Kakhidze, UA

Ukraińska artystka o gruzińskich korzeniach dorastała w regionie Donbasu. Studiowała na Akademii Sztuk Pięknych w Kijowie, Berlinie i Amsterdamie. Mieszka w Kijowie.

Wystawy

Meyer Riegger, Berlin, Manifesta 14, Prishtina, FUTURA Centre for Contemporary Art, Prague, PinchukArtCentre, Kyiv, Iaspis, Stockholm, Kunsthall, Copenhagen, Centre Pompidou, Paris



Renata Rara Kaminska, PL

studiowała na Akademiach Sztuk Pięknych w HGB Lipsk D, w ZHdK w Zurychu CH i IWA UMCS w Lublinie PL. Pracuje interdyscyplinarnie. Mieszka w Zamościu, Berlinie i Bazylei.

Wystawy

Landesmuseum für Moderne Kunst, Frankfurt, Public Foundation "Asia Art +", Almaty, KZ, Start Foundation, Warsaw, MUSEUM FRANZ GERTSCH BURGDORF, CH, Kulturbüro / Wasserspeicher, Berlin, BWA Zamosc, PL, Kunstverein Aarau, CH, Museum of Jewish Heritage, Zamość, PL, Kunstverein Rosa Luxemburg Platz, Berlin, Gallery CHERT, Berlin

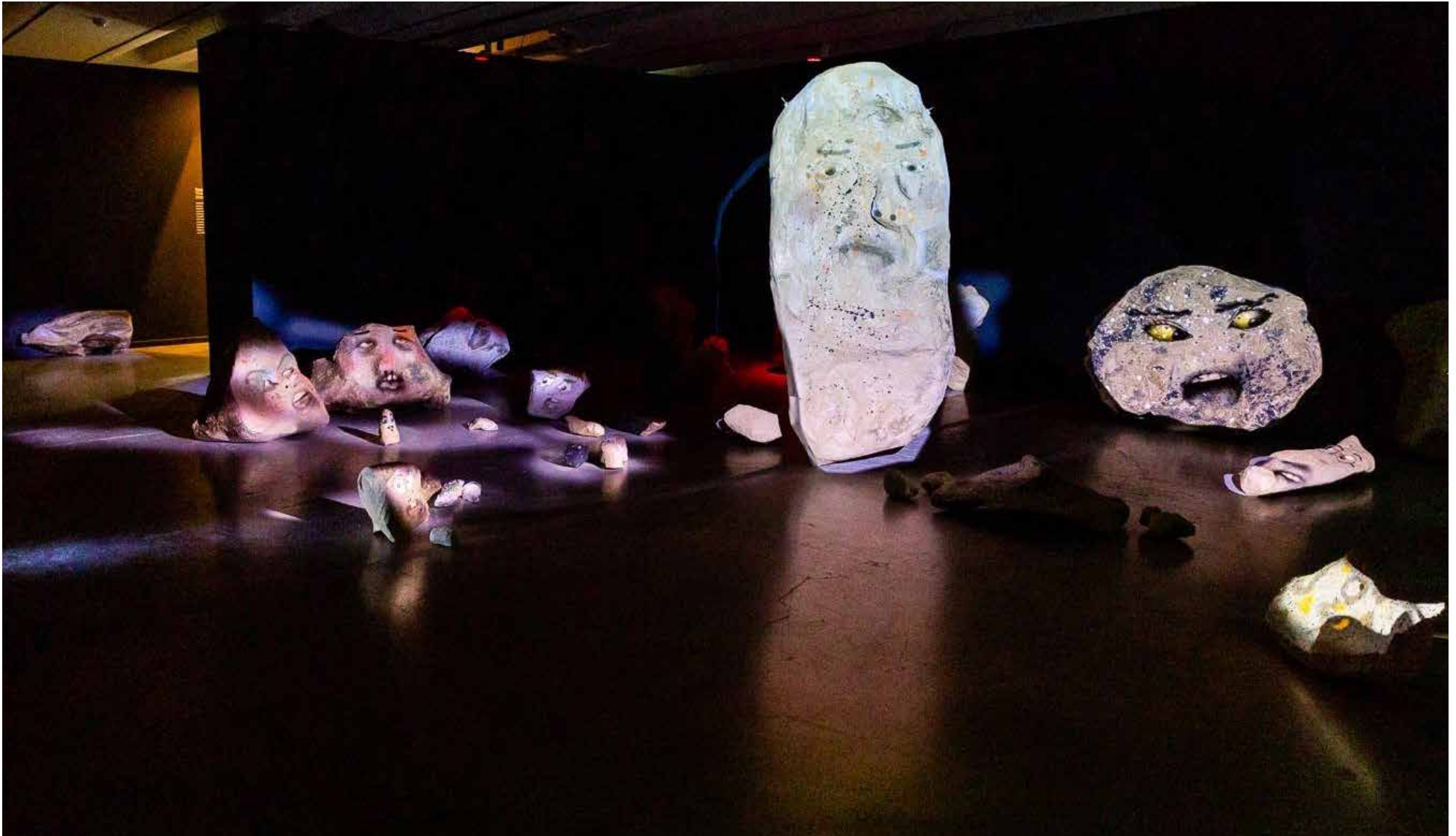


Egill Sæbjörnsson IS

Islandzki artysta, mieszka w Berlinie i Reykjavíku. Jego twórczość skupia się na eksperymentowaniu z dźwiękiem i muzyką, fotografią i performancem.

Wystawy

The National Gallery of Iceland, Kunstmuseum Ahlen. Ahlen, Gallery am Körnerpark Berlin, Vårberg Centrum Stockholm, Kunstwerke Berlin, La Biennale de Venezia. 57th



Una Szeemann CH

Ukończyła studia artystyczne w Mediolanie. Jest członkiem zarządu Cabaret Voltaire (ZH) i wykładowcą na Zurich University of the Arts (ZHdK) na Wydziale Sztuk Pięknych. Una Szeemann mieszka w Zurychu.

Wystawy

KUNSTHAUS ZÜRICH, GRIEDER CONTEMPORARY ZÜRICH, MUSEUM FRANZ GERTSCH BURG DORF | SWITZERLAND, KUNSTVEREIN IN HAMBURG, LOWER BELVEDERE WIEN



2023 // EXTENSION //

15.03.2023 – 15.04.2023

Every protest grounds its own legitimacy through the visual demonstration of the significance of an issue, an attitude, etc. to the (supposed) masses and their mobilization. However, this construction is in part necessarily imaginary, even fictitious at times. Questioning the habitual categorizations put forward by scholarly and socio-economic analysis, reveals the conception that art is frequently understood as an equal within other scientific disciplines. Explicitly asking questions about future viability and by bringing together the shared responsibilities of both art and science, new dialogues come to the fore. Remembering is political. What is remembered, what is forgotten, and why? Who owns the collective memory?

The action symbolically shows real extensions and searches for the expression of targeted omnipresence. The Unit is expanded by using the same Unit, and the new collective dimensions represent a comprehensive measure of geometry in space. It is a matter of the geometry of one's own, resulting from both internal and external sizes. The acting explores the actions of scanning one's own dimensions as distance, radius, length, etc. and these measurements' validity to the individual, multiplied in the collective. The Extensionality Axiom is a guideline of the axioms theorized by Richard Dedekind (1888), and indicates that two units or quantities are equal if they have the same elements. How much am I when I am many?

Volo Bevza, UA / Tatjana Doll, D / Renata Rara Kaminska, PL / Martin Kohout, CZ / Victoria Pidust, UA / Slavs and Tatars, EURASIA / Endre Tót, H / Una Szeemann, CH





2021 HOSTIPITALITY

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15.08.21- 17.09.21

Xenophobia”, a term coined by Jacques Derrida, which shows how closely hospitality is linked to hostility. This term is particularly pertinent to the way immigrants are treated, regardless of whether their stay is legal or not. The hospitality granted to them is underpinned by mistrust, and easily turns into hostility. The loss of geographical belonging creates a state in which familiarity and security have become transportable and portable. It is individualized and only accessible in smaller dimensions.

The contemporary art in public space is a repository of knowledge and art of the present and recent past, an immeasurable sum of the diverse experiences and histories of artists and their works, the respective target groups, as well as all the people involved.

In what way can this past be relativized with the present, freed from its boundaries along a linear timeline?

AGNIESZKA BRZEZANSKA EN, EWA CIEPIELEWSKA PL, RENATA KAMINSKA PL, CATHERINE LORENT LUX, MAIX MAYER D,
ALEXEJ MESCHTSCHANOW RUS, MANDLA REUTER D, MARIA ADELE DEL VECCHIO IT



2017 BEL ETAGE @ HEIMATLAND, Inselbrücke, Berlin



2012 BEL ETAGE - BIENNALE MANIFESTA 9, Belgien



BEL ETAGE - WAS IST IST ...!!

MARC BIJL
RONALD DE BLOEME
BNNT/KONRAD SMOLENSKI
AGNIESZKA BRZEZANSKA
STEFAN DHEEDENE
MICHAEL HAKIMI
RENATA KAMINSKA



public space: Town Hall – courtyard, Stadsplein 1, Genk
Belgium / Exhibition 31. 05. 2012 - 30. 09. 2012
Performance: 01 / 02 / 03. 06. 2012 at 6 p.m.

bel-etage-projects.de
parallelevents9.be
manifesta9.org/en/parallel-events

MANIFESTA 9



2009 BEL ETAGE - FULL OF EMPTINESS, Berlin

