

X RIVISTA

PLAYGROUNDS

N.3 — March 2018

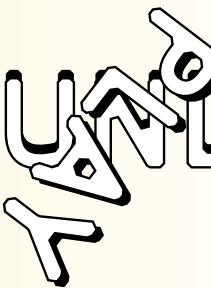
ARTISTS:

Ines Claus
Lorraine Druon
Maud Gourdon
Simon Loiseau
Catarina Real



XRIVISTA

GROUNDs



#3
March 2018



P.6

Un reportage dei dieci giorni di residenza al Maga.

A reportage of the ten days residency at Le Maga.



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5 lavori creati per Playgrounds.

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EIELDS

NOTES

CANASES

EDITORIAL

Dal 5 al 16 settembre 2017, cinque artisti e l'equipe editoriale di XRIVISTA hanno condiviso i locali del MAGA. A partire da un progetto personale, ognuno ha sviluppato un lavoro per lo spazio e per la rivista. Playgrounds ha portato gli artisti a indagare la propria pratica in relazione a quella degli altri. Narratività e racconto sono stati elementi ricorrenti della loro ricerca e del nostro lavoro. Delle regole e dei terreni di gioco si sono definiti spontaneamente nel corso dei giorni. Ne sono nate cinque storie individuali e una narrazione comune.

Avenue Jean Volders 56. Le MAGA è uno spazio d'arte composto da due stanze e un'ampia vetrina. Il 4 settembre è ancora vuoto. Suona il campanello e Simon, con un furgone, scarica una pila di materiali che occupa già metà dello spazio disponibile.

Benvenuti nel Playground.

From September 5th to 16th, 2017, five artists and the editorial staff of XRIVISTA were invited to invest the space of Le MAGA. Each artist was asked to create a piece with the space and the magazine in mind. Playgrounds brought the creative group together to investigate each artist's practice in relation to their contemporaries' discipline and the project. Narratives and storytelling have been significant elements of their research and of our work. Common rules and playgrounds sprouted spontaneously throughout the days. From there, five individual stories and one common narration were created.

Located at Avenue Jean Volders, 56. Le MAGA is a space dedicated to artistic expression and creation, composed of two rooms and one big window facing the street. On the morning of September 4th, the space is still empty. Soon enough, the bell rings, and Simon stands there, ready to unload a pile of materials from a small van, which will take over half of the available space.

Welcome to the Playground.

WELCOME TO THE PLAYGROUND...



Simon ha portato una sorta di piccolo kit di edilizia: gesso, sacchi neri, calchi, secchi, scarpe antifortunistiche. Comincia a testare lo spazio, a prendere delle misure.

Un rumore di forbici e sacchetti inonda il MAGA e diventerà una costante dei giorni a venire. Lo spazio viene invaso da un serpente di sacchi neri da cantiere avvolti nello scotch. Ad un capo, Simon ha posizionato un asciugacapelli che gonfia l'intera struttura.

Grandi formati, lunghi tempi di ricerca e la possibilità di sperimentare senza incorrere in preoccupazioni economiche sono degli elementi ricorrenti nella pratica dell'artista, come avremo presto modo di scoprire. L'impiego di materiali poveri come gesso, sacchi, cartapesta e tubi di plastica risponde a queste esigenze e al contempo rappresenta una sfida per l'artista: costruire qualcosa di grande e ricercato a partire da basi semplici.

Along side of the considerable clutter, Simon brought a small construction kit with him: plaster, black plastic bags, buckets, working boots. As he starts examining the surroundings and measuring the space in order to actively embrace the working space. For the rest of the residency the noise of scissors and plastic bags invades Le MAGA. A big snake conquers the creative space; it is made of black plastic bags and held together with tape. On one end, Simon has placed a hairdryer, which allows the structure to take shape.

We soon discover that long research phases, and the possibility to experiment without having to worry about the economical aspect, and large-sized works, are the recurring features of the artist's practice. The use of cheap materials such as plaster, plastic bags, papier-maché and plastic tubes, is a way to match the artist's needs, while presenting him with a challenge: creating something big and sophisticated starting from a very simple base.



SIMON LOISEAU / 04.04.1989

Lives and works in Brussels / Installation – performance

L’obiettivo di Simon nei prossimi giorni sarà di riconfigurare le stanze del MAGA, alla ricerca di forme suggerite dallo spazio e dai lavori che lo popoleranno. In questo momento, studia il “territorio” senza sosta, posizionando il “serpente” in diversi angoli, alla ricerca della giusta collocazione. Apre una scala, vi si arrampica, attacca la sua installazione al soffitto e perlustra lo spazio dall’alto.

Nell’altra stanza, altre due artiste del playground, Maud e Ines, si sono installate su un grande tavolo di fronte alla vetrina del MAGA. Entrambe cominciano a fare ricerca sui loro rispettivi progetti.

Simon’s goal for the coming days will be to remodel the rooms of the Le MAGA, seeking for the shapes suggested by the space and the artworks that will occupy it. At this very moment, he restlessly studies the space, placing the “snake” in different corners, looking for its rightful location. For that he opens a ladder, climbs to the top, hangs his installation to the ceiling, and observes the space from above.

In the other room, two other artists of the Playground, Maud and Ines, establish themselves on a big table in front of the window and immediately start the research for their projects.



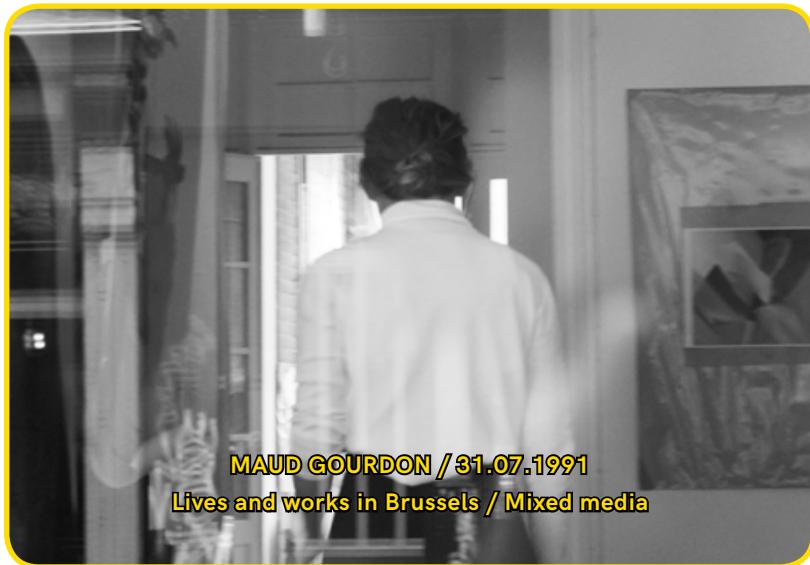


Entrata nello spazio, Maud ha subito deciso di modificare il suo progetto di partenza. La proposta iniziale consisteva nella scrittura di una serie di testi ispirati alle previsioni del tempo: un lavoro sul ritmo e sul suono a partire da una sequenza di parole e la creazione di geografie immaginarie.

Ll incontro fisico con lo spazio le ha suggerito una nuova direzione; la vediamo trascrivere al computer dei numeri di telefono, delle cifre prese da libri e scontrini, e cerchiamo di indovinare la forma che il lavoro prenderà. I progetti di Maud nascono da un lavoro di speculazione e di ricerca di segni improbabili che diventa poi la base teorica di ogni opera. Una base di per sé coesa ma del tutto arbitraria, fittizia. Ma non importa, Maud non è una teorica né una scienziata, e quello che le interessa è scovare storie forti per poi destrutturarle e costruire una sua narrazione personale. Geografie immaginarie, giochi seriosi, storie reali tradotte in un vocabolario personale.

As she enters the space, Maud instantly decides to change her initial project. Originally, her proposal had been to write a series of texts inspired by meteorology: a work on rhythm and sound, starting from a sequence of words and the creation of an imaginary geography.

As she discovered the workspace, Maud felt that a new direction was necessary. As we observe her typing on her computer, copying phone numbers and digits from books and receipts, we attempt to guess the premise of her new enterprise. Maud's projects will eventually derive from the search for unlikely signs, which become the theoretical base of every piece. A base that is consistent in itself, albeit totally arbitrary, fabricated. As an artist and not a scientist, this arbitrary base is not the main focus: what is important to her is to discover a strong story in order to rearrange it and build her personal narrative. Imaginary geographies, serious games, real stories translated into a personal vocabulary.



MAUD GOURDON / 31.07.1991

Lives and works in Brussels / Mixed media

Ben presto i numeri andranno a comporre il cuore del suo lavoro; per il momento, la sua tastiera compone cifre su cifre, alternate da qualche parola in inglese. Maud si mette una cuffia e prosegue silenziosamente la sua ricerca. In sottofondo, l'asciugacapelli di Simon si sovrappone al rumore di scotch e di sacchetti stropicciati.

Soon, numbers will become the core of her artwork; but for now, she is typing digits and digits on her keyboard, interspersed with some English words. Maud puts her headphones on, and silently continues working on her research. The sound of her typing is covered by the noise of Simon's blow-dryer overlapped with tape and crinkling plastic bags.



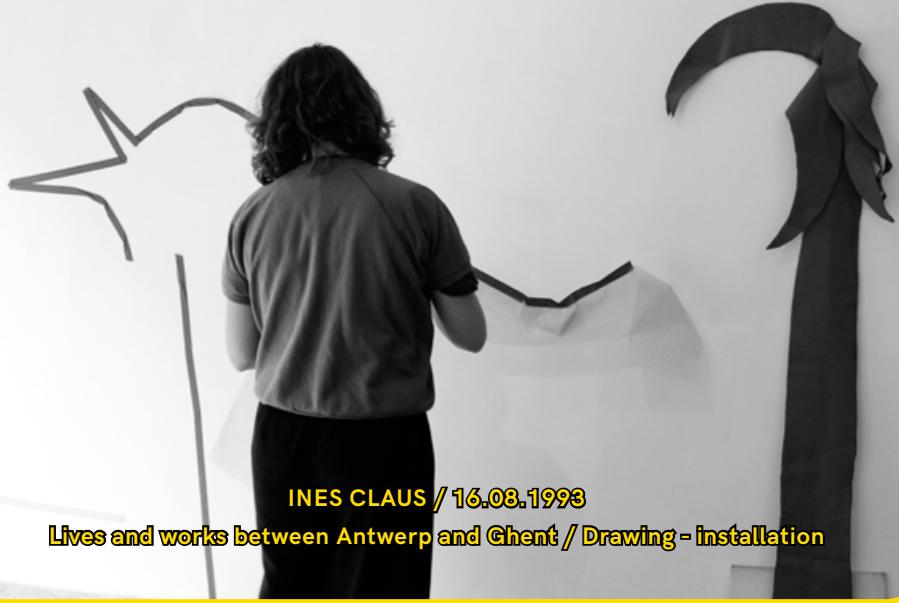


La pratica artistica di Ines si rivelerà debordante e invasiva nello spazio, ma l'artista ora lascia solo piccoli e discreti indizi, srotolando sul davanzale della vetrina solamente un lungo rullo di feltro rosa sul quale appoggia qualche noce di cocco: sono i primi leggeri soffi tropicali che riscaldano l'aria del MAGA... non sappiamo ancora che cosa ci aspetta.

Con un solido background di studi d'arte in disegno, Ines passa dalla carta allo spazio espositivo, cercando continuamente di rompere i limiti imposti dai fogli di ogni tipo e formato. I disegni dell'artista sono popolati da colori vivaci, forme piatte e campiture composte da materiali diversi, ritagli, stracci da cucina, figure sketchate descritte da linee rapide e fluide. I soggetti sono sempre dei luoghi ammantati da un velo di mistero, criptici e colorati; al centro, da qualche anno, trovano posto mille e una declinazioni dell'albero della palma. Forse è per questa tendenza alla creazione di spazi pittorici che la pratica di disegnatrice di Ines si evolve naturalmente nell'installazione, immaginando lo spazio reale della mostra come un grande collage dei suoi disegni, libri, noci di cocco e tessuti.

At the end of the residence, Ines' practice is abundant and invades the creative space, but for now the artist is leaving behind only small, cautious clues such as a long roll of pink felt in front of the window. On top of it, she puts some coconuts: this is the first tropical breath that warms up the air at the Le MAGA. It just the beginning of an uncontrollable growth as we will soon witness...

With a background in drawing, developed during her Fine Arts studies, Ines moves from paper to the space, insisting on trying to break the limits imposed by the sheets whatever the format or consistence. The artist's drawings are composed of vivid colours, flat shapes and fillings made with different materials- cut-outs, kitchen rags, figures that she rapidly sketches with fast, fluent lines. Her subjects are always places with an aura of mystery, cryptic and colourful; in the middle of which, infinite variations on the palm tree find their place since several years. It is, maybe, because of her tendency to create pictorial spaces, that Ines' art practice naturally evolves into installation, allowing her to imagine the actual space of the exhibition as a big collage of her drawings, books, coconuts and fabrics.



INES CLAUS / 16.08.1993

Lives and works between Antwerp and Ghent / Drawing - installation



Ecco i primi esempi di approvvigionamento dello spazio da parte degli artisti. Bisognerà condividere lo stesso luogo per 10 giorni, le pratiche sono diverse e anche gli ingombri dei lavori. Ogni artista cercherà di trovare il suo personale territorio all'interno del playground, accorgendosi presto di come mandare avanti il lavoro collettivo sia indispensabile per avanzare nel lavoro individuale. La diversa occupazione dello spazio riflette in qualche modo il processo di creazione e progettazione dell'artista; in Playgrounds, tutto ciò è condiviso, svelando la parte più celata del lavoro di creazione. Si sa, per giocare insieme bisogna stabilire delle regole comuni.

These are the first steps that the artists take to engage with the space. They will have to share the same workplace for ten days, and their art practices as well as the dimension of their works are different. Every artist will attempt to find a personal territory within the playground, and they will realize how essential it is to move forward with the collective work in order to progress in their individual creation. The peculiar way in which each artist occupies the space is somehow a reflection of his or her organization and creative process; in Playgrounds, all this is shared, thus revealing a hidden aspect of creative work. As we have all been taught, if one wants to play in a group than one has to establish common rules.

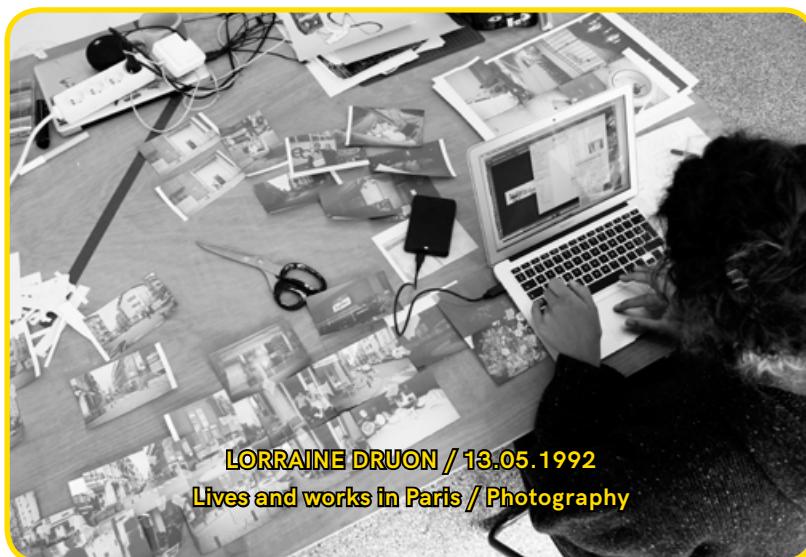
Sin dalla prima proposta di progetto, il desiderio di Lorraine è quello di cercare il Playground al di fuori delle mura del MAGA, attraverso un incontro con gli abitanti del quartiere di Saint-Gilles.

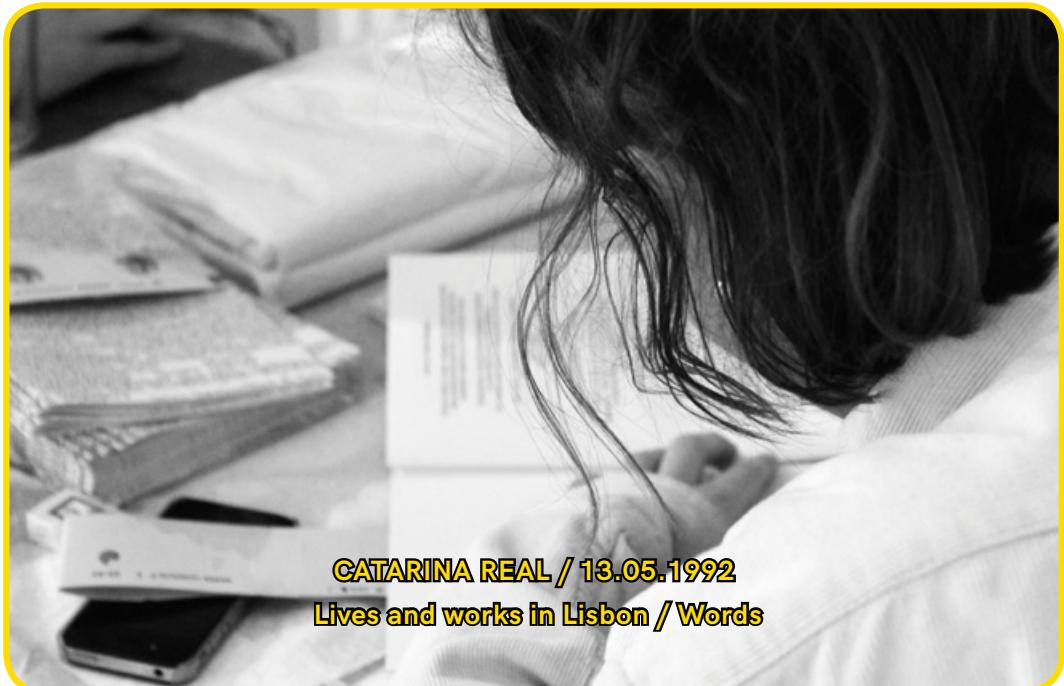
Per questo, durante i primi giorni l'artista trascorrerà molto tempo in giro per la città. Ben presto scoprirà una rotonda e un bar. Prenderà dei caffè al bancone, passerà diverse ore a parlare con le persone, scambiando chiacchie- re, confidenze, assorbendo le ten- sioni che si creano e costruendo nuovi rapporti. Proverà a raccon- tare un luogo tramite una serie di fotografie, a restituirlne il carattere in un lavoro di montaggio, scom- posizione e ricomposizione delle immagini.

Lorraine ha un background nella video-arte, da diversi anni abbandonata per dedi- carsi alla fotografia e alla ricerca del movimento in seno ad un'unica immagine. I suoi progetti si svilup- pan durante lunghe camminate in giro per i quartieri e i luoghi più svariati, durante le quali l'artista scatta foto e crea un suo archivio di suggestioni e idee. Una curiosità per il fuori campo, per tutto quello che una foto non riesce a cattura- re, nutre la sua ricerca. E si unisce ad una riflessione sulla posizione da assumere in quanto artista e osservatrice in relazione ad un territorio umano da raccontare.

In her first project proposal, Lorraine's desire has been to look for the play- ground outside Le MAGA, particularly through encounters with the inhabitan- ts of the Saint-Gilles neighbourhood - where the residence is taking place. For this reason, the artist will spend the first days of residency wandering in the streets of the area. Soon, she discovers a roundabout and a bar. She has sev- eral cups of coffee at the counter talking to people. She discovers the commu- nity while trying to understand the ru- les lying behind it. Her work will seek to narrate this place through a series of photos, conveying its dynamism by means of montage, decomposition and reconstruction of the image.

Lorraine has a background in video art, which she abandoned years ago for photography and the search for move- ment within a fixed image. Her projects develop during long walks around nei- ghbourhoods and disparate places, in which the artist shoots and creates her own archive of ideas and impressions. A curiosity for what is outside of the pi- cture, all that a photo cannot capture, fosters her research. The project puts into a perspective the position that is adopted by an artist and an observer in relation to the human territory nar- rated.

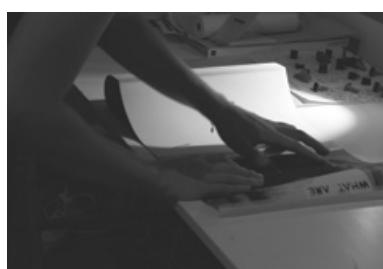




CATARINA REAL / 13.05.1992
Lives and works in Lisbon / Words

Catarina arriva il pomeriggio del primo giorno di residenza direttamente da Lisbona. L'artista portoghese non tarda a trovare un suo spazio personale, ritagliandosi il suo atelier nell'atelier intorno a una piccola scrivania contro un muro. Dalla pittura, passando per studi di teoria e estetica dell'arte, Catarina approda a una ricerca artistica intorno al linguaggio e ai sistemi di comunicazione. Da qualche mese e appositamente per Playgrounds, l'artista ha aperto un profilo Tinder addentrando nel mondo delle relazioni virtuali...

Catarina arrives in the afternoon of the first day of residency, directly from Lisbon. It does not take long before the Portuguese artist finds her personal space, carving out her atelier inside the atelier around a small desk against a wall. Initially a painter and having studied Art Theory and Aesthetics, Catarina focuses on an artistic approach to the research on language and communication systems. A few months before the start of the residency, and especially for Playgrounds, the artist created a Tinder profile, entering the world of virtual relationships.



AUTOUR DE L'ARBRE PELÉ

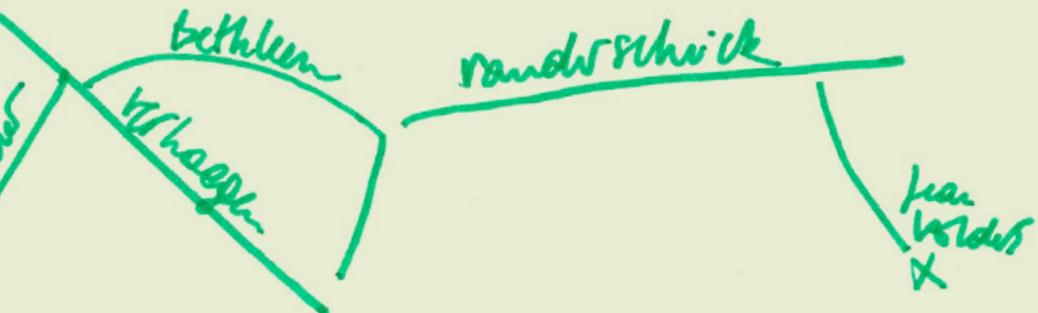
"C'est ce que l'on pourrait nommer le hasard qui m'a menée ici. Un signe sinon. D'abord un café, puis une discussion, la pluie qui empêche de reprendre la route, et finalement deux heures se sont passées. Toujours un peu malgré moi, j'y suis retournée le jour suivant, et le lendemain encore. Progressivement on prend connaissance des histoires, on les intègre un peu à notre quotidien. Les vies de labeur, les désirs d'avenir, le constat malgré tout de ce que l'on est bien, ici, ensemble.

Cet espace indéterminé – ce lieu sans charme apparent auquel pourtant tout le monde tient – aura été la brèche. Parce qu'il n'était pas question d'être ici comme j'aurais été ailleurs, le projet que je me suis proposée de réaliser devait s'ancre dans le quartier qui m'accueille. Plutôt que de photographier le lieu et ses habitants à la manière d'un face à face, il s'est agi de mettre en place un protocole qui nous lierait, sans distinction de regard.

Tout au long de la journée du jeudi 7 septembre 2017, une photographie par heure a été prise – entre 7:05 et 20:30 –, à chaque fois par une personne différente. Chacune des photographes a construit son cadre en fonction de ce qu'avait fait le ou la précédent.e, de telle sorte que, mises bout à bout, les images constituent une vue d'ensemble de cet espace sans nom."

Breaking
the frame
of the
picture.

Map and visual documentation of the roundabout where the artist took the photos included in her project for the magazine.*



7:05

un bout de la rue Fernand Bermer et jusqu'au lampadaire de gauche du début de la rue de Serbie

dans l'odeur des paupiettes de la matrone de la Marlière, je me demande ce que je fais là, si je ne suis pas en train de fantasmer une expérience collective. Tout le monde se moque d'un jeu partagé. On n'a pas besoin de ça.

8:05

Elhoucine Asnouss, balayeur du secteur 1 (sur les 22 que comptent Saint-Gilles) la pudeur ou la décence lui font attendre que les passant.es sortent du cadre avant de déclencher

9:10

Barbara de Herder (fille de la matrone de la Marlière), avant son dernier examen de littérature

photo de Mustapha Moussaoui ouverture du New Hollywood tisane avec Selida

(Rita n'est pas là aujourd'hui) les rêves, le besoin de chaleur, la danse, si on veut on peut / je ne crois pas que ce soit si facile, l'ambition des parents pour nous, le Brésil qui n'est pas son pays, l'Italie du sud qu'elle aime mais les pensées étriquées qui la font fuir

elle ne trouve pas sa place et a des difficultés avec l'imparfait (c'est elle qui parle)

arrivée de Darek (en polonais, on écrit comme on prononce)

10:10

Marie Marcos

elle me parle du quartier, des différentes vagues de migrations, de ce qui change dans l'immuable

d'après un ami à elle, ou un enfant je ne sais plus, elle ressemble à la jeune fille sur la photo qui a été collée sur le bâtiment d'en face (si elle avait eu 30 ans de moins, précise-t-elle)

11:00

Darek

il raconte comment Charles Piaget à rendu le quartier de nouveau fréquentable, il était à un moment donné sous l'emprise des trafiquants, personne n'osait plus sortir la nuit

la vie en Pologne avant qu'il ne

perde tout, le travail à la mine les réticences ou les facilités que l'on éprouve à être photographié.e

on parle beaucoup du nouveau magasin qui va ouvrir, réservé à celles et ceux qui ont des petits revenus

La tentative de standardisation que connaissent les grandes villes n'a pas suffi à anéantir la convivialité qui règne ici. Malgré le prétendu rond point dont personne ne fait cas, la vie de quartier résiste. Les structures neutres, les enseignes mondiales, les marches rapides n'ont pas eu raison des histoires communes mais néanmoins authentiques.

Plus que le jeu, c'est cette lutte face à la stérilisation de la cité que m'évoquent les Playgrounds. Ils pourraient être ces lieux qui, loin d'être régis par une organisation transcendante, au potentiel d'amusement mesuré au préalable, se tisseraient d'eux-mêmes de la succession des micro-événements qui l'animent. Ce serait la scène de ce qui se joue hors des expectatives grandiloquentes.

Sans la liberté, le jeu n'en est plus un, il devient un divertissement, une diversion. J'ai vu des terrains de jeux plus déserts qu'une place nue, des terrains abandonnés plus animés que des parcs d'attraction.

12:15

Elhoucine de nouveau

il m'invite à déjeuner, il a une bonne adresse où l'on peut manger chaud pour pas très cher ses frères et sœurs qui vivent tous dans la région, les déjeuners en famille, les mots croisés et le travail, le Maroc quelques semaines l'été (ça lui suffit)

13:15

Diego Bernardes

(il me fait rater une photo de groupe à cause d'une blague)

14:30

Fodil Salim / Selida Giannotta

(denière de l'appareil)

toujours le surf à la télé

« vous savez, ce sera encore plus beau après, il y aura des bancs »

16:00

Sandra Balcers.

Quiproquo : petite mise en scène, elle marche vers moi et je prends la photo.

Elle voit d'emblée le problème : comme toutes les photos n'ont pas été prises depuis le même point, il y aura des variations d'échelle

Selida propose de rester un peu avec moi malgré son service terminé. pasteis de queijo + bière. On se confie comme seul.es deux inconnu.es peuvent le faire.

17:00

Dyenifer

« c'est ma mère qui a décidé de l'orthographier comme ça », suivi d'un haussement de sourcil dépité

18:00

Dulce

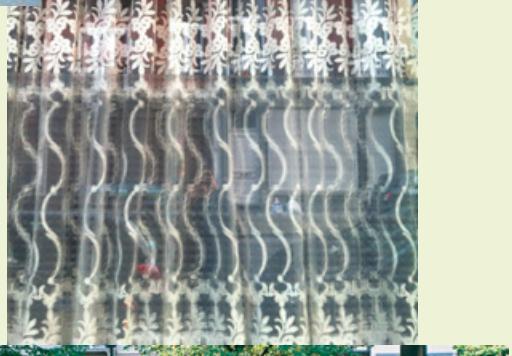
son frère s'endort à table, la tête posée sur les bras croisés

19:00

Kariba

20:30

de nouveau le magasin fermé, dont le propriétaire ne fait manifestement rien



Texts and documentation materials
by the artist.*

"The joining point between painting and language came when I first discovered Wittgenstein's Remarks on Colour. In his writings, there is a part where he talks about "white", while positioning colours as a language game. He says that we cannot have any transparent white - we cannot have them together, and it is a language thing. If you have a surface that is white, you say it is opaque, and you do not see the background as if you had a translucent green, for example. You do not see reality as through a coloured layer.

I started doing blank paintings in order to perceive this concept through my practice.

By accident, I discovered the writings of the Portuguese author Maria Gabriela Llansol: at first I was like "what is this?!" . She uses words in a completely particular way. In order to understand it, you really have to enter in her way of writing. Her use of language is very fluid: all the books that she wrote are an ongoing thing, you can feel the connection between two books of two different times because of this particular manipulation of language. They're part of the same universe.

Getting in touch with that made me realize one way of using language that maybe I was looking for too.

Everything that I write is always connected to painting in a way: I think of painting as a way of thinking.

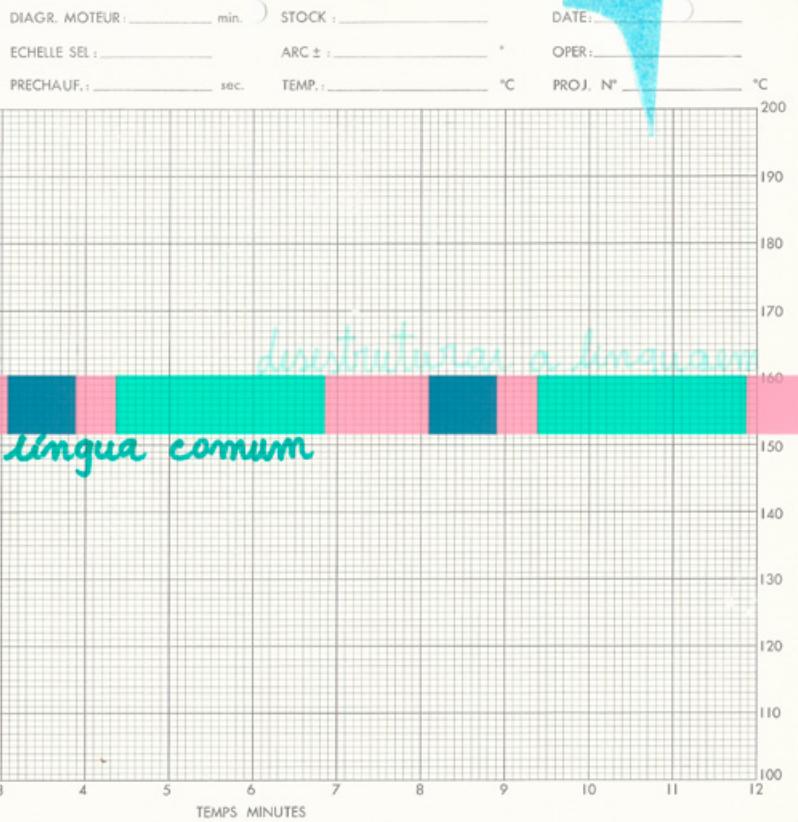
Everything that I read is also shaped by a painter's point of view."

**Hands
are faster
than
thoughts.**

Text from an interview with the artist made during the residency.*

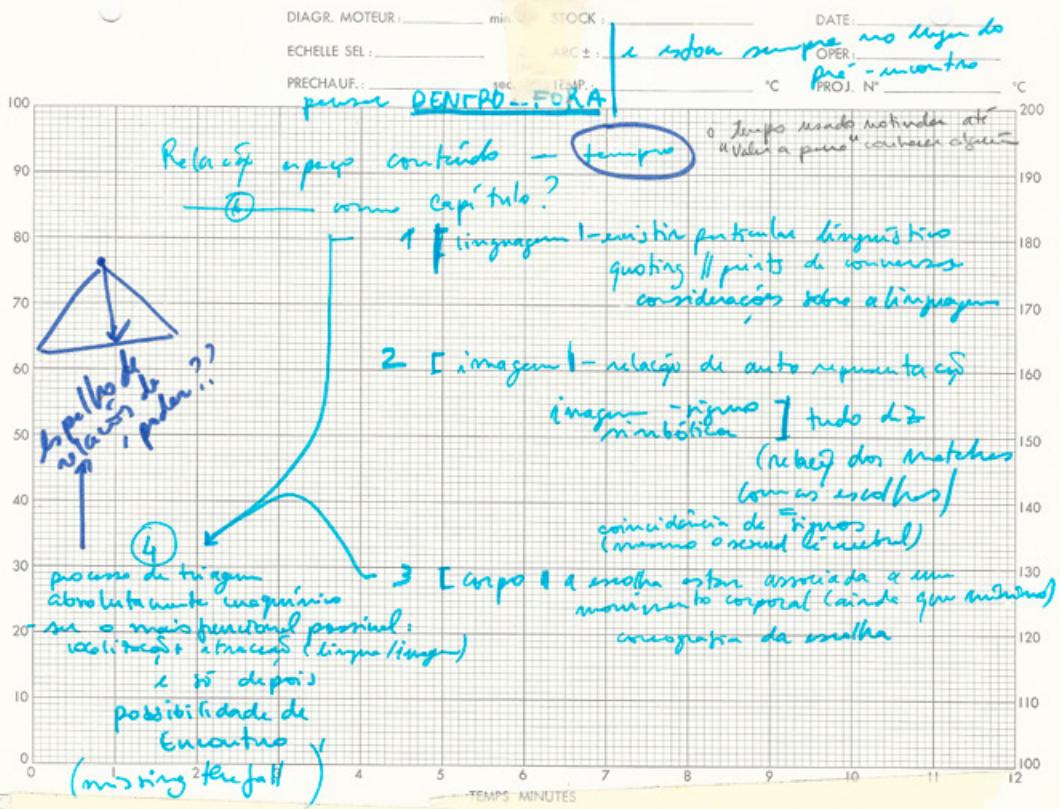
CAPÍTULO 1





Notes of the artist about language, hands and Tinder gestures.*





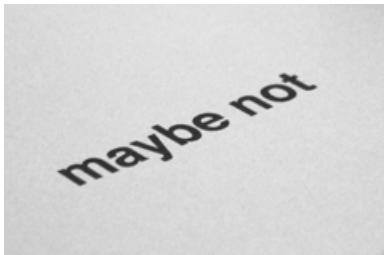
Tinder è un'applicazione per incontri. Per utilizzarla sono necessari solo due gesti: swipe left, swipe right, yes, no, match... or not.

Due gesti che costituiscono un codice di linguaggio proprio a Tinder. È a partire da qui, che Catarina ha deciso di lavorare sull'applicazione cercandone le regole di interazione, i pattern linguistici, le frasi e le parole ripetute: lo spazio virtuale di Tinder come una sorta di gioco di conversazione.

Il filo rosso che unisce tutti gli ultimi lavori di Catarina è la ricerca sul linguaggio, che può assumere diverse forme e declinazioni: quello su Tinder è uno dei progetti pop-up, come li definisce l'artista, che nascono da questo campo di indagine principale.

Tinder is a dating app. Using it only requires two gestures: swipe left, swipe right, yes, no, match...or not. Two movements that constitute Tinder's very own code of language. Her project has as a starting point the idea that Catarina works on the app, investigating its rules of interaction, its linguistic patterns, the ever-repeating sentences and words: Tinder's virtual space as a sort of conversational game and therefore a communication system.

The fil rouge that links all of Catarina's latest works is a research on language, which comes in different forms and variations: the one on Tinder is an example that she calls a pop-up project, which stems from her main field of investigation.





Nel playground, Catarina passa i primi giorni a organizzare i suoi pensieri e le sue intuizioni dando loro una forma fisica: il muro davanti alla sua scrivania si macchia di inglese e portoghese, di schizzi e testi, post-it e note. È il modo dell'artista di verificare le sue intuizioni, cercando con gli occhi legami di senso tra due pensieri, tra due frasi, tra due parole. Il processo di creazione di Catarina passa per quelli che possiamo chiamare veri e propri studi, in linguaggio pittorico - mezzo espressivo che non abbandona mai il modo di pensare dell'artista.

On the playground, Catarina spends the first days organizing her thoughts and intuitions by giving them a physical shape: the wall in front of her desk is scattered with English and Portuguese, sketches and texts, post-its and notes. This is the artist's way to verify her intuitions, visually looking for a connection between two ideas, two sentences or two words. Catarina's creative process goes through what can be literally called studies, in a pictorial language - an expressive medium that never abandons the artist's way of thinking.





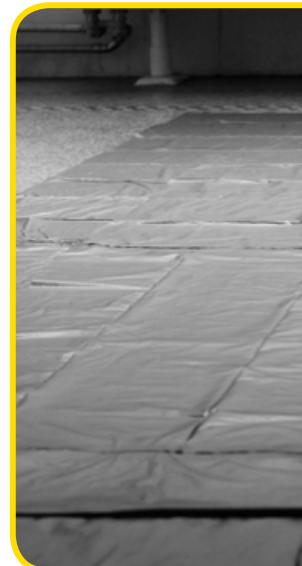
La geografia del Playground si delinea. Simon ha tracciato dei perimetri di scotch in diversi punti dello spazio espositivo. Ad ogni zona corrisponde un nome e un colore: MAUD, INES, CATARINA, LORRAINE e vari materiali di costruzione. Il "serpente" e le installazioni precedenti sono state smontate ed ogni oggetto nello spazio ha adesso una sua collocazione precisa.

Lavorare in uno spazio neutro è una novità per Simon. Solitamente le sue installazioni prendono forma all'interno di ambienti fortemente connotati (stazioni smantellate, vecchi hangar) e la sua ricerca si sviluppa a partire dai materiali e dalle persone che lo circondano. L'idea che ha di un progetto può essere completamente riconfigurata a contatto con lo spazio, fisico e umano, in cui si trova. Il rumore di un asciugacapelli invade nuovamente l'ambiente: questa volta è una sorta di unicorno di plastica a gonfiarsi, dondolando sul grosso tavolo all'entrata. Poi, un sacchetto antropomorfo vestito con una tuta. Simon accende più volte l'asciugacapelli per assicurarsi che i sacchetti di plastica non siano bucati e che l'aria non passi attraverso.

The geography of the Playground is being defined. Simon has traced tape boundaries within the exhibition space. Each zone corresponds to a name and a color: MAUD, INES, CATARINA, LORRAINE, and the various construction materials. The "snake" and the installations have been dismantled, and every object in the space has a new, precise collocation.

Working in a neutral space is something new for Simon. Usually, his installations take shape inside strongly connoted environments (dismantled stations, old hangars) and his research originates from the materials and people that surround him. His idea of the projects can be totally reconfigured in contact with the space, both physical and human, where he finds himself.

The noise of the hair dryer fills the air again: this time, it is a sort of plastic unicorn that is being inflated, swinging on top of the big table at the entrance. Then, a man-shaped plastic bag wearing overalls. Simon repeatedly turns the blowdryer on to check that the plastic bags have no holes in them, and that the air cannot flow through.





Trascorre molto tempo a manipolare i materiali e a testarne la consistenza e la forma. Li osserva da vicino e da lontano. Nella sua pratica, i possibili modi di percezione e di fruizione di un lavoro sono oggetto di una ricerca costante. La distanza fisica tra opera e spettatore, i cambiamenti di luce, la possibilità di manipolare le forme sono dei parametri che delineano il lavoro di Simon all'interno dello spazio e la sua evoluzione. Simon vive il Playground con tutto il corpo, lo esplora fisicamente, lo testa tramite dei suoni e delle forme.

La silhouette di un omino di carta si ritaglia un posto tra i sacchi sparsi per terra. Un nuovo personaggio popola lo spazio e, senza perdere tempo, si appropria di una delle palme di Ines, saltellando da un territorio all'altro di un Playground in costruzione.



He spends a lot of time manipulating the materials, testing their texture and shape. He observes them closely and at a distance.

In his practice, the different possible ways of experiencing an artwork are the focus of a constant research. The physical distance between the work and the spectator, the changes in light, the possibility to alter the shapes, are all the parameters that define Simon's creations within the space, and its evolution. Simon experience of the Playground is a full-body encounter; he explores it physically as he tests it through sounds and shapes.

A paper man's silhouette finds his spot between the bags causally left on the floor. This new character now inhabits the space and installs himself on one of Ines' palm trees, jumping from one territory into the next on a developing Playground.





Rosa sui muri; ritagliata in rosso in un pezzo di feltro di circa 2 metri di altezza; solamente suggerita da pennellate nere e spesse sui fogli; fotografata; rubata nei frame dei film; ritrovata in immagini di archivio; catturata nei cataloghi di viaggi; cresce, presenza esotica in diversi angoli del MAGA - la palma, l'indiscussa protagonista del lavoro di Ines.

Il perché della scelta dell'albero come soggetto privilegiato resta oscuro, tra attrazione istintiva e storia familiare, guidata dalla volontà di "abbellire il Belgio" portando un po' delle spiagge di Los Angeles a Bruxelles.

La palma si ritrova in tutti i recenti disegni di Ines che lavora -con grande velocità di esecuzione- ispirandosi a immagini legate all'albero in un continuo movimento di contaminazione e trasformazione da diverse fonti: la sua Encyclopedia Palm-tree, pubblicazione realizzata dalla stessa artista che raccoglie immagini e simbologie dell'albero; ritagli di giornali e riviste; fotografie; archivi... nei mondi evocati dai disegni di Ines, la palma - o meglio le palme - assumono e rimpiazzano il ruolo di protagonista tradizionalmente riservato alla figura umana.

As the absolute protagonist of Ines's work, the palm tree expands in every corner of Le Le MAGA as an exotic presence: it is painted in pink on the walls, cut out of a red piece of felt and two meters tall; hinted by black, thick brush strokes on paper, photographed, stolen from movie stills, found among stock shots, and also captured in travel catalogues.

Why she has chosen this tree as her privileged subject remains obscure, something between instinctive fascination and personal background, guided by the willingness to "beautify Belgium" bringing a touch of the adored beaches of Los Angeles to Brussels.

The artist has introduced this surprising star subject in her drawings for some time already. She works at astonishing speed, being inspired by great range of sources: her Encyclopaedia Palm-Tree, self-published in 2017, that contains images and symbols of the tree, newspapers and magazines cutouts, photos and archives. In a never-ending process of transformation Ines's creative world introduces the palm tree in the roles traditionally assigned to the human figure.





"The palm-tree came a bit later, I wasn't always drawing palm-trees! It just appeared as a figure during my master.

All these tropical colours were always a bit present starting with figurative then abstraction and again figuration, going through very different phases, very fast. When I'm thinking colours it's always really extreme colours.

Now, I'm elaborating more and more my colour-palette.

In drawing you choose a pencil that it's already in a specific colour so you can't alter the pigment. I've been working previously with drawing-alike materials by really choosing the exact colour.

It's just during the residency that I've started to mix acrylics, out of practical reasons.

I think in a drawing-way, everything starts always from drawing. By seeing an installation of mine, sometimes it could feel like "this is installation and this is drawing" but for me they are still super-close to each other, for me it all comes from drawing.

I think that drawing is something you can do anywhere, it is directly linked to the brain.

In that way painting is a bit more layered, it is easier to hide, recover or transform.

Drawing is more honest in a way; when you make a mistake, you have to do something with it - it appears clearly in the drawing."

She lives and works in Belgium but she dreams of Los Angeles



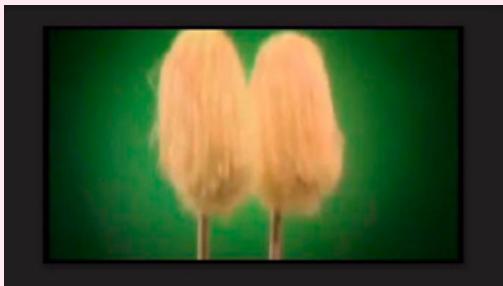
Text from an interview with the artist made during the residency.*



Les Végétaux 1922
Ines Claus



WAVING PALMS





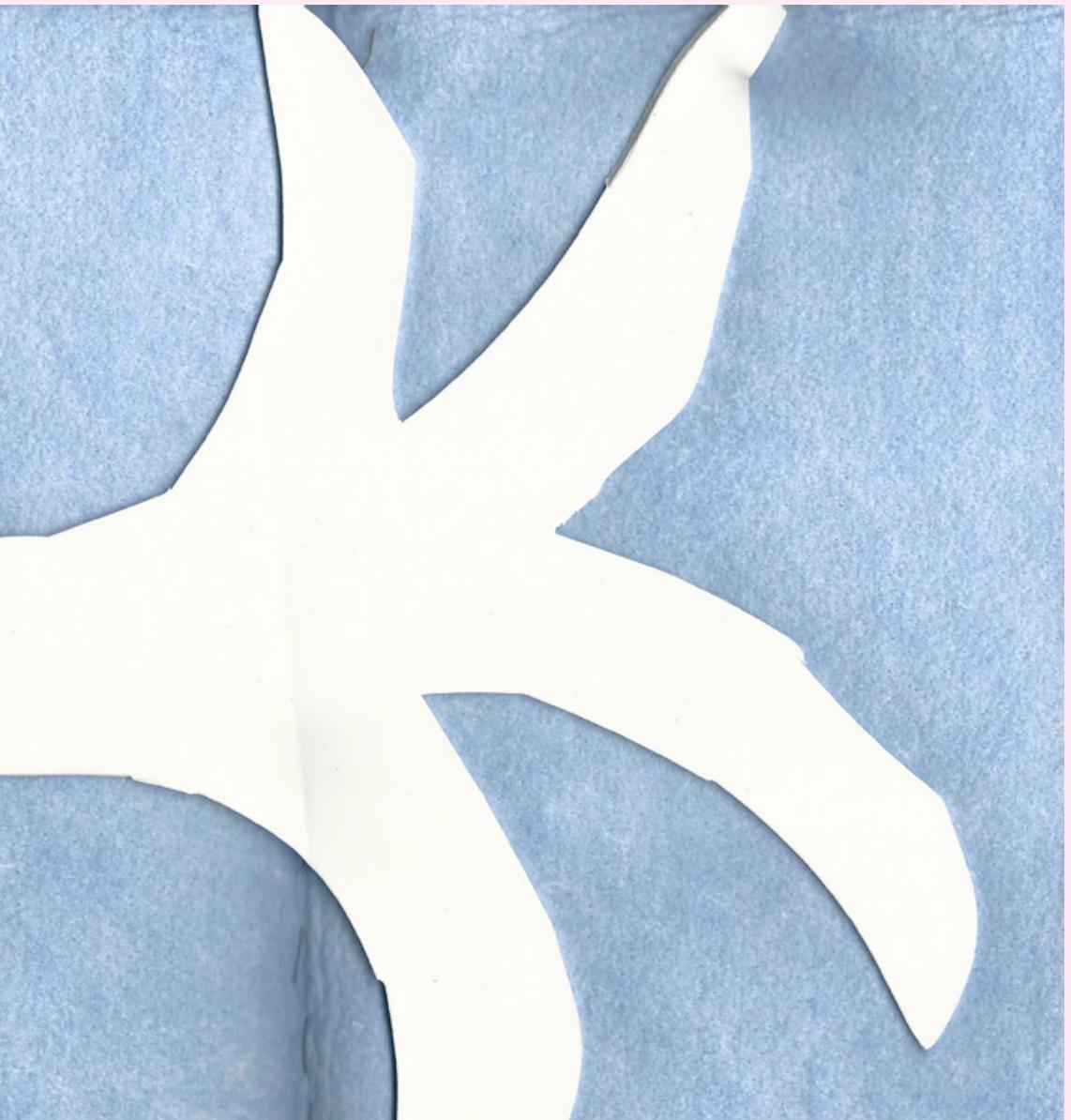
Sketches and visual documentation by the artist.*



From the *Encyclopaedia Palm-Tree* (courtesy of the artist).*



"Human only plays when in the full meaning of word he is a human, and he is only completely a human when he plays."
Friedrich Schiller



"Play is the instinct for freedom and for art, the drive that can harmonize man's two other mutually murderous instincts, transforming the conflict between passion - the sinnestrieb - and reason - the formtrieb - into aesthetic pleasure."

Yet Schiller's promotion of the arts is quite practical, he explains because play can lead the way to liberty while political philosophy keeps missing its mark."



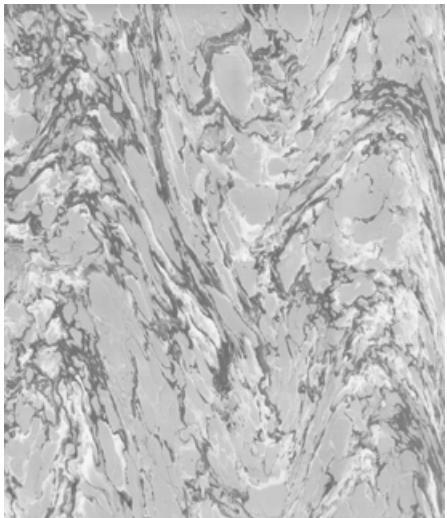
Invasa dalle palme, Maud cerca di ritagliarsi il suo spazio attaccando appunti e immagini sul muro comune. Non c'è niente da fare: le palme sono troppe e insieme al gesso, ai sacchi neri e al rumore incessante del phon rendono ardua la concentrazione. Senza darsi per vinta, Maud reclama un tavolo e lo posiziona vicino alla porta d'entrata, ben distanziato dal bazar di colori e materiali da riciclo. Cuffie. A poco a poco, ripiomba dolcemente nella ricerca della sua storia... Le previsioni del tempo sono ormai un lontano eco e il nuovo territorio di Maud comincia a popolarsi di brevi testi - dalla struttura si direbbe dei poemetti - affiancati ancora da cifre. Cominciamo ad intravederne la forma, ma lo sviluppo della versione definitiva richiederà ancora del tempo. Maud lascia fluttuare la mente alla ricerca di connessioni e assonanze, e spesso l'indagine volge nel disegno, nutrita durante i suoi studi grafici e maturato in seguito in forme più sperimentali.

Overwhelmed by palm trees, Maud tries to carve out her own space by hanging notes and pictures on the common wall. There is nothing she can do about it: there are too many palm trees, and together with the plaster, the black plastic bags and the incessant noise of the hair dryer, they make it hard to concentrate. Without giving up, Maud claims a table and places for herself near the entrance door, far enough from that chaos of colours and recycled materials. Headphones: Little by little, she softly slides back into the pursuit of her own story. The weather forecast is now a distant echo, and Maud's new space starts being populated by short texts, small poems, in which some numbers still figure. We assist to the development of her work, but it will still be some time before her creation takes its definitive shape. Maud lets her mind flow, looking for connections and consonances. Her investigations turn to the practice of drawing, which she pursued during her Graphics studies and later evolved into a more experimental form.



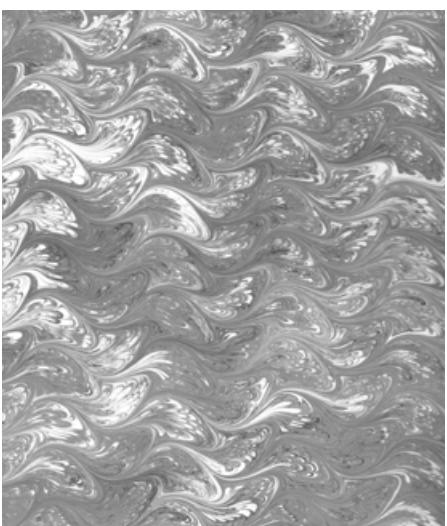
Dal suo background d'illustratrice, Maud mantiene un gusto per le linee chiare, i linguaggi di comunicazione popolari - delle forme facilmente fruibili che l'artista integra con indagini teoriche approfondite e stratificate. Solo quando la storia è stata trovata e il campo di esplorazione ben definito, Maud comincerà a riflettere sulle scelte tecniche e artistiche che implica la messa in forma dell'idea.

Dei fogli con delle textures marmoree si aggiungono al mosaico testuale-visivo che circonda il tavolino di Maud. Un motivo nato dall'incontro con il suolo del MAGA che Maud ha visto in svariati luoghi a Bruxelles e che l'ha portata ad interrogarsi sulle origini e - ancora una volta - sulle possibili storie, immaginarie o no, che vi stanno dietro.



Coming from a background in illustration, Maud preserves a taste for clear lines, the popular codes of communication - forms that are easy to get a hold of. The artist integrates them with deep, layered theoretical investigations into her production. It is only once she found a story and that her research field is well defined, that Maud can start to ponder the technical and artistic choices that the realization of the idea require.

Some paper sheets with marbled textures are added to the textual and visual mosaic that surround Maud's small desk. This is a motive and material she found on the floor of Le MAGA as also in several places in Brussels. This brought her to wonder about the origins of the marbled pattern in the city and - once again - the possible stories, imagined or not, that are linked to it.





Csiste una corrispondenza tra appropriazione di uno spazio comune e formazione di un gruppo di lavoro? Dopo la prima settimana di condivisione delle stesse stanze, il Playground si modifica radicalmente. Dall'interno all'esterno: gli artisti cominciano a sentirsi a loro agio tra di loro e a giocare con il terreno comune.

Anche se la volontà di raccontare una storia non è ciò che guida la composizione di Ines, l'artista comincia a giocare con questa possibilità utilizzando dei lunghi rulli di carta da parati grigia. Se i disegni su piccolo e medio formato sono maggiormente legati a una concezione pittorica e formale, la possibilità di sviluppare più temi su un supporto di grandi dimensioni porta naturalmente Ines a fare i conti con la questione della narratività. La palma si fa personaggio di storie frammentarie e non-narrative, che procedono per libere associazioni, visive o vagamente simboliche. Il contenuto dei disegni resta sempre l'evocazione di mondi lontani e enigmatici, ma lo spettatore è portato naturalmente a cercare legami tra le scene, tra un episodio e l'altro, affiancati l'uno all'altro come su un fregio antico. Questa forma panoramica che sconfinata da una pagina all'altra sarà la forma che Ines sceglierà anche per il suo lavoro per il magazine.

Is there a correspondence between the appropriation of a common space and the creation of teamwork dynamic? After the same rooms have been shared during the first week, the Playground is radically transformed. From the inside to the outside: the artists start feeling at ease around each other and slowly begin to play on the common ground.

Even though the process of telling a story was not the initial aim of Ines' composition, the artist starts playing with this idea using long rolls of grey wallpaper as a support. If the drawings on small and medium sized supports are more linked to a formal, pictorial outlook, the possibility to develop different themes on a same, big canvas leads Ines to face the matter of unfolding narration. The palm tree becomes a character in fragmented, non-descriptive stories that proceed by free association, visual or symbolic. The subject of her drawings remains the invocation of far away and enigmatic worlds. The spectator naturally tends to look for a connection between the scenes, between episodes, placed next to each other like in an ancient frieze. Ines chooses this panoramic form, which cannot be confined to the borders of a page, for her work for the magazine.

Assistiamo a un vero fermento creativo che, debordante, libera nell'atelier forme che ancora caoticamente cominciano a interagire tra loro. Complice l'urgenza di creazione data dal poco tempo disponibile, gli artisti cominciano a sperimentare più apertamente nello spazio, condividendo prove e ricerche d'artista. In questo senso si gettano le basi di un Playground inteso non solamente come terreno d'incontro di diverse storie individuali, ma anche contesto comune che apre alla possibilità di costruire una narrazione collettiva.

We witness a real creative excitement, which enhances enthusiastic creation of new shapes that, while still chaotic, interact with each other. Encouraged by an urge to create within the small time frame, the artists experiment more openly in the space, sharing bits of try-outs and art researches. In this sense, the foundations are laid for a Playground that is not only a place where different individual stories meet, but also a shared setting that opens the possibility to tell a collective narrative.



Lorraine è tornata al MAGA. Terminata la sua settimana di esplorazione, ha preso posto al grande tavolo di fronte alla vetrina e non lo lascerà per il resto della residenza. Ha portato con sé le foto sviluppate e le distribuisce attorno a lei, cercando un ordine narrativo, tentando delle associazioni di immagini, spezzandole e ricomponendole.

Le foto sono state scattate da Lorraine e dalle persone che ha incontrato in una piazza di Saint-Gilles, il terreno di indagine del suo progetto, con delle fotocamere usa e getta; la leggerezza, la trasportabilità e la discrezione di queste macchine si accordano perfettamente con l'approccio artistico di Lorraine, che prevede un paradosso, l'inclusione - o piuttosto l'evocazione - del fuori campo nella foto scattata. L'immagine catturata deve suggerire una narrazione che oltrepassa i confini fisici della cornice; l'interesse non sta nel centro della foto ma nella storia "debordante" che essa evoca. Ecco perché il montaggio ha un posto di rilievo nella pratica di Lorraine - una successione di fotografie e un racconto "in serie" che tentano di restituire lo spirito di un luogo.

Lorraine returned to Le MAGA after her week of exploration. She has taken a seat at the big table in front of the window, and she won't leave it until the residency is over. She brought the pictures that she developed, and she spreads them all around, looking for a narrative order, trying out image associations, breaking and recomposing the sequences.

The photos have not only been shot by Lorraine but also by the people she met in a square in Saint-Gilles. She is using disposable cameras, of which the lightness, transportability and discretion fit perfectly with Lorraine's artistic approach. Her approach is based on a paradox: the inclusion of - or rather the hint to - the out of the frame in the shot. The picture needs to suggest a narration that goes beyond the borders of the frame; its interest does not lie in the middle of the image but in the exceeding story that it is evoked at the edges of it. That is why the creation of a particular sequence has a special place within Lorraine's practice to render the spirit of a place.





Passando diversi giorni nello stesso posto, camminando in giro per la piazza, passando lunghe ore al bar, Lorraine ha cercato di ritagliarsi un suo spazio - e un suo ruolo? - all'interno del quartiere in cui, per un periodo ben definito, ha abitato. Con la proposta delle fotocamere usa e getta, Lorraine ha messo in piedi un parco giochi provvisorio, fatto di "protocolli" di gioco, di un suo terreno specifico, di più attori e uno scopo condiviso. In qualche modo, ha mescolato il rapporto di sguardi tra soggetto e oggetto "fotografico", cercando di raccontare un luogo nella messa in pagina, nel fuori campo suggerito da foto scattate più o meno casualmente, più o meno collettivamente, in cui ogni soggetto fotografato - e ogni fotografo - perde importanza alla ricerca di uno sguardo e di un racconto comune.

By spending many days in the same place, walking around on the square and sitting for hours at the bar, Lorraine has tried to find a space – and maybe even a role- inside the neighbourhood where she lived for a limited period. By offering the disposable cameras to the inhabitants, Lorraine created a temporary playground, made of rules of the game, of a specific ground. With many actors and a shared goal, she attempted to tell the tale of the place through the layout and the out-field suggested by some picture. These were shot casually and collectively, and each subject captured was also a photographer – underlining the disappearance of the individual author while allowing for a collective point of view and narration.

Quando arriviamo una mattina al MAGA, Catarina sta uscendo dopo aver passato una notte insonne nello spazio. Prima di andarsene lascia sul suo tavolo la prima stesura dei testi che andranno a comporre il suo lavoro per il magazine. Da Tinder, il nucleo del lavoro torna a essere il linguaggio. Catarina sta compонendo un saggio poetico, fatto da pezzi di testo, che, procedendo sulla verticale, accompagnano e ritmano la lettura. Nonostante il testo sia in inglese, l'artista lascia le piccole "stranezze" linguistiche originate dalla musicalità e dalla struttura di un pensiero che nasce in portoghese: lo scopo di Catarina infatti non è di redigere un saggio accademico dal linguaggio impeccabile.

Prima di questa forma, l'artista aveva provato a creare un frasario per Tinder, composto dalle interazioni linguistiche più comuni che aveva riscontrato utilizzando l'applicazione. Il saggio, diviso in capitoli, riguarda il linguaggio, le interazioni virtuali, i gesti come codice, in cui Tinder emerge in alcuni paragrafi come esempio ludico o sfondo di riferimento. Fedele alla sua natura pittorica, Catarina sperimenta una messa in forma del testo pensando alle parole come figura di primo piano e cercando uno sfondo visivo fatto di collage di note e disegni legati alla ricerca. Nelle sue prove successive, Catarina deciderà di abbandonare lo sfondo per focalizzare l'attenzione del lettore solo sul testo e la sua struttura, tra poesia visiva e saggio d'artista. Times New Roman, 11pt, regular: le parole, solamente. A cui lasciarsi abbandonare per entrare nel senso, inteso in modo ritmico e evocativo, dipinto dall'artista. Ma questa forma arriverà solo un po' più tardi, dopo una meritata giornata di recupero dalla notte di lavoro...

One morning, we are greeted by Catarina as we arrive. She is getting ready to go home after an all-nighter in the atelier. Before taking off, she leaves a first draft of the texts on her table that will be part of her work for the magazine: the focus of her work goes from Tinder back to language. Catarina is in the process of composing poetic essays, made up of fragments of text that unfold vertically, creating a rhythm for the reader. Although it is in English, the artist leaves little linguistic "quirks" from the Portuguese paradigm and musicality in which the creation initially happened. Catarina's aim is far from writing an academic paper in an impeccable language.

The first thing the artist has tried to create was a Tinder handbook, compiling the most common linguistic interaction she encountered when using the app. In her essays, which are divided into chapters and deal with language, virtual interactions, gesture as a code, Tinder emerges just as a playful example or as a background reference. Staying true to her painting background, Catarina experiments with the layout of the text. She conceives the text as her main subject while looking for a visual support and background made up of a collage of notes and sketches linked to her research. In her following try-outs, Catarina will decide to abandon the idea of a background in order to draw the reader's attention only to the text and its structure, coming to something between visual poetry and artist essay. Times New Roman, 11pt, regular: words only. The reader shall surrender entirely to the written words in order grasp their meaning both for their evocative and musical qualities. But this form will come a little bit later, after a well-deserved day off to recover from the all-nighter at work...



just here
till the end
of the month

Every day

You did
good though

Nice to
match you

NO PROBLEM

Ha yeah
me too

All too bad

I'm looking for
someone to meet
here and not to
waste my time on
conversation and in the
end there will be no
meeting

you sound
cool.

I am new
here

Fix that

I am
trying to go
out

lets move
to
that

Not yet

Unfortunately
back home

yeah
probably

so do you have
facebook or
whatsapp?

maybe we
could meet?

And you?

Can you
explain me
what it is?

whyyy?

How is it
going?

What keeps you
busy here?

What are you
doing
tonight?

until when?

What are you
looking for
tonight?

Hi where
are you
based?

Grab coffee
tomorrow?



Un altro dialogo, nel frattempo, prende forma in un angolo del Playground. Maud registra la sua voce con un microfono: nervous ex-speculum-massive tong. Si ferma, riascolta, poi ripete, e così per diverse volte, cercando il ritmo e la musicalità giusti da conferire ai suoi testi. Accentua le sillabe, gioca con le consonanti, con i suoni duri e più dolci, sperimentando l'effetto che fa pronunciare ogni parola, singolarmente o in successione.

La ricerca di Maud l'ha condotta alla forma finale del suo lavoro: un testo teatrale diviso in capitoli e scritto in un linguaggio totalmente originale, frutto della traduzione testuale di una serie di numeri. Ad ogni cifra, o serie di cifre, corrisponde una parola, scelta secondo criteri di assonanza e ritmo. Dei suggerimenti di pronuncia sono stati aggiunti al testo attraverso gli accenti brevi e lunghi della metrica greca e latina. La narrazione si sviluppa secondo una successione di immagini generate dalle parole e dal ritmo complessivo dei testi, pescate dall'immaginario intimo dell'artista e poi tradotte su un piano più evocativo e suggestivo.

Meanwhile, another process takes place in a corner of the Playground. Maud is recording her voice with a microphone: nervous ex-speculum-massive tong. She stops, listens, repeats, and so on for several times, looking for the right rhythm and musicality. She stresses the syllables; she plays with consonants, with the hard sounds and the sweeter ones, experimenting the effect created from pronouncing each word alone or in a sequence.

Maud's research brought her to the final form of her artwork: a theatrical piece, divided into chapters and written in a completely original language that she derived from the translation into text of a series of telephone numbers. Each digit or sequence corresponds to a word, chosen based on assonance and rhythm criteria. Some suggestions for pronunciation are added to the text through the long and short accents from the ancient Greek and Latin metrics. The narration develops as a sequence of images, which are created by the words and the overall rhythm of the texts, drawn out from the artist's intimate imagination and then translated on a more suggestive level.

Simon guarda l'avenue Jean Volders attraverso la vetrina. Poi esce e ritorna nello spazio con dei nastri da cantiere. Qualche rapido colpo di forbice e il rosso e il bianco si aggiungono ai colori del MAGA.

Al termine dei dieci giorni di residenza, Simon ha deciso che il lavoro che presenterà nelle pagine della rivista sarà un racconto della trasformazione dello spazio e di come il suo progetto si è gradualmente evoluto a contatto con i lavori degli altri artisti. Tutti gli oggetti che hanno composto la sua geografia personale sono stati sintetizzati in fotografie e collages, seguendo una partitura emotiva e la nuova "storia" che è stata scritta negli spazi del MAGA.

L'omino di carta, il serpente di plastica e l'asciugacapelli hanno scandito il trascorrere del tempo nel Playground e si sono adattati ad un palmetto sempre più ingombrante, ad una ricerca di nuovi alfabeti, a dei racconti fotografici.

Simon looks at the Avenue Jean Volders through the window. Then, he goes out and comes back with some construction tape. Some quick scissors snip, and red and white are added to the colours of Le MAGA.

At the end of the ten-day residency, Simon has decided that the work he is going to present through the pages of the magazine will be the story of the transformation of the space and of how his project has developed through the contact with the works of the other four artists.

All the objects that have been part of his personal artistic "geography" have been synthesized in photos and collages, following -intuitively and emotionally- the new "story" that has been written in the spaces of Le MAGA. The paper man, the plastic snake and the blow-dryer have been giving the rythm to the playground, blending in with an ever-growing palm grove, with a new alphabet, with some photographic stories.



ASL*

When I entered the space, I realized that I would not work on the project that I had proposed. I felt the urge to redefine myself geographically and fictionally, in and outside the space, for myself and in comparison with the other.

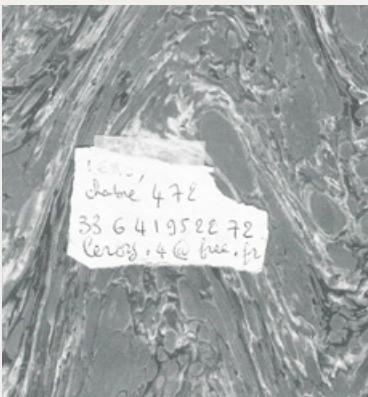
I began to play with all of the numbers that define me : age, address, phone numbers, geographical coordinates, bank account numbers, receipts

NAZ*

OTP*

I wrote six fictional conversations in which the principal subject is the enumeration of my numerical information, and in which numbers are not given as simple facts but are telling feelings and stories.

WYCM* ?



* Age/Sex/Location

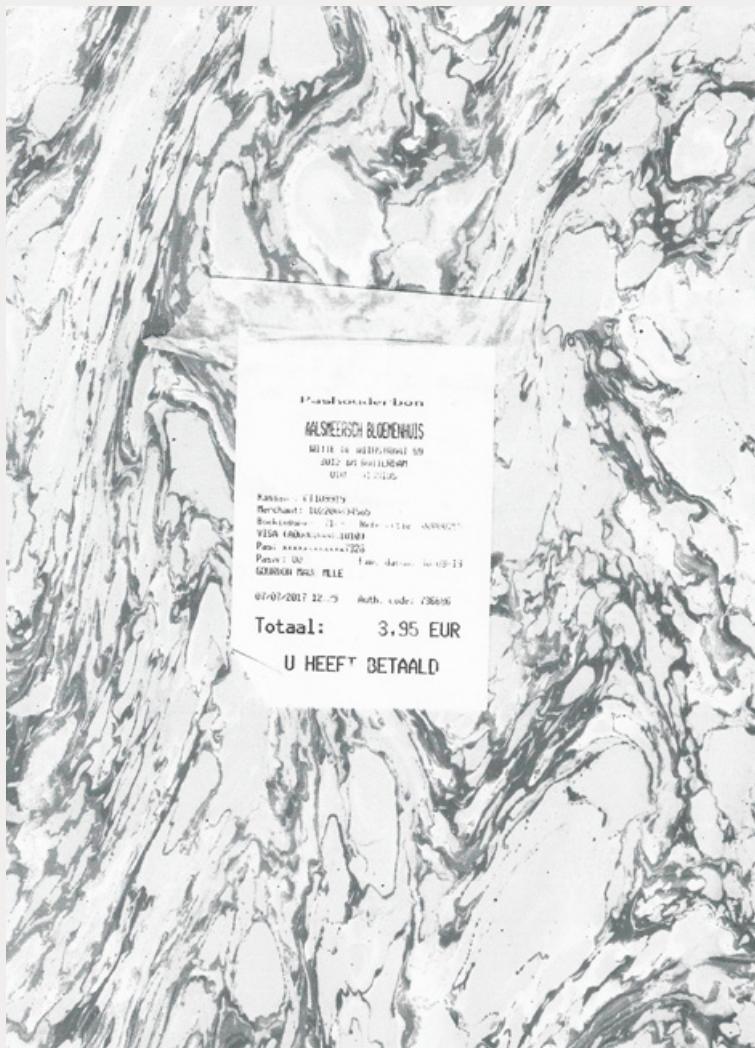
* Name, Address, ZIP

* On the phone

* Will you call me ?

Hang up
the phone
and start
talking.

2



- 1 : Phone number find in front of my door.
2 Receipt of few tulips I bought in Rotterdam
during the holidays.

I

Aeter|ne re|rūm con|dītor,
 Noctēm | diem|que qui | regis
 Et tem|porūm | das tem|pora,
 Ut al|leves | fasti|dium.

3

II

Praeco | die|i jam | sonat,
 Noctis | profun|dae per|vigil,
 Noctur|na lux | vian|tibus,
 A noc|te noc|tem se|gregans...

4

BM&Y

Situation : Death of the lady,

CONVERSATION 1

TTYL
 zero floor,
 night Taiwan,
 century fur,
 furniture,
 ileum.
 Like But
 Like Yesterday
 Like Enough
Like Come
 Like Bellow
 Like Yet
 Like Eyeball queen
 Serious sex,
 Sister from,
 Spain,
 Night teen's event,
 Native twang.

— —
 — u u —
 — u u —
 — u —
 u —

*les deux ensemble au
 les deux séparé.*

CONVERSATION 2

OTOH
 Swallow silk,
 Fortified wine,
 Naughty fight
 Twins in town,
 Slightly fool.

Festivity.
 - I hate the South the sand, the sex. Understand ?
Things turns sour.
 - Four pauses, three turns, end ?
 - Listen Andrew, there is plenty trims.

Rose garden
 at nightfall,
 Synopsis,
 Night in Heaven,
 Synthesize.



List of Text Messaging & SMS Abbreviations

Abbreviations A to L		Abbreviations M to Z	
2moro	Tomorrow	MoF	Male or Female
2nite	Tonight	MTFBWY	May the Force be with You
AEAP	As Early as Possible	MYOB	Mind Your Own Business
ALAP	As Late as Possible	N-A-Y-L	In a While
ASAP	As Soon as Possible	NAZ	Name, Address, ZIP
ASL	Age / Sex / Location?	NC	No Comment
B3	Blah, Blah, Blah	NIMBY	Not in my Backyard
B4YKI	Before You Know it	NM	Never Mind / Nothing Much
BFF	Best Friends, Forever	NP	No Problem
BM&Y	Between Me and You	NSFW	Not Safe for Work
BRB	Be right Back	NTIM	Not that it Matters
BRT	Be right There	NVM	Never Mind
BTAM	Be that as it May	OATUS	On a totally Unrelated Subject
C-P	Sleepy	OIC	Oh, I See
CTN	Cannot talk now	OMW	On My Way
CUS	See You Soon	OTL	Out to Lunch
CWOT	Complete Waste of Time	OTP	On the Phone
CYT	See You Tomorrow	P911	Parent Alert
E123	Easy as 1, 2, 3	PAL	Parents are Listening
EM?	Excuse Me?	PAW	Parents are Watching
EOD	End of Day	PIR	Parent in Room
F2F	Face to Face	POS	Parent over Shoulder
FC	Fingers Crossed	PROP(S)	Proper Respect / Proper Recognition
FOAF	Friend of a Friend	QT	Cutie
GR8	Great	RN	Right Now
HAK	Hugs and Kisses	RU	Are You
IDC	I Don't Care	SEP	Someone else's Problem
IDK	I Don't Know	SITD	Still in the Dark
ILU / ILY	I Love You	SLAP	Sounds like a Plan
IMU	I Miss You	SMIM	Send Me an Instant Message
IRL	In Real Life	SO	Significant Other
J/K	Just Kidding	TMI	Too Much Information
JC	Just Checking	UR	Your / You are
JTLYK	Just to Let You Know	W8	Wait
KFY	Kiss for You	WB	Welcome Back
KMN	Kill Me Now	WYCM	Will You Call Me? 
KPC	Keeping Parents Clueless	WYWH	Wish You Were Here
L8R	Later	XOXOXOX	Hugs, Kisses, ...

3: Rythmic notations in poetry.

4 : Partitures conversation one and two.

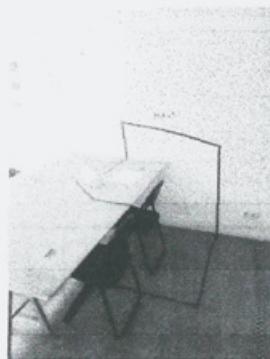
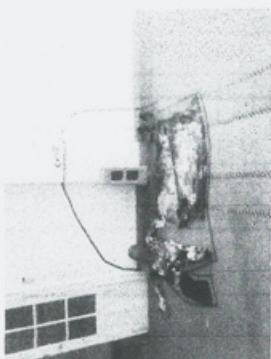
5 : List of text messaging and sms abbreviation - Short sounds summarizing a word or more.

SIMON LOISEAU

I brought my tools, in an empty space to full it. Walls, ground, ceiling. It was on how a space can be changed? How a person can move structures?

We were sharing a common place. I defined territories, for each of us. Separating specific spaces totally free to cross or destruct by the others. I used those perimeters as fingerprints. Each forms corresponding to a person/memory, an object/memory. As in the free playgrounds without safety built installations. A place where everything can be imagined and moved. Always building and destroying.

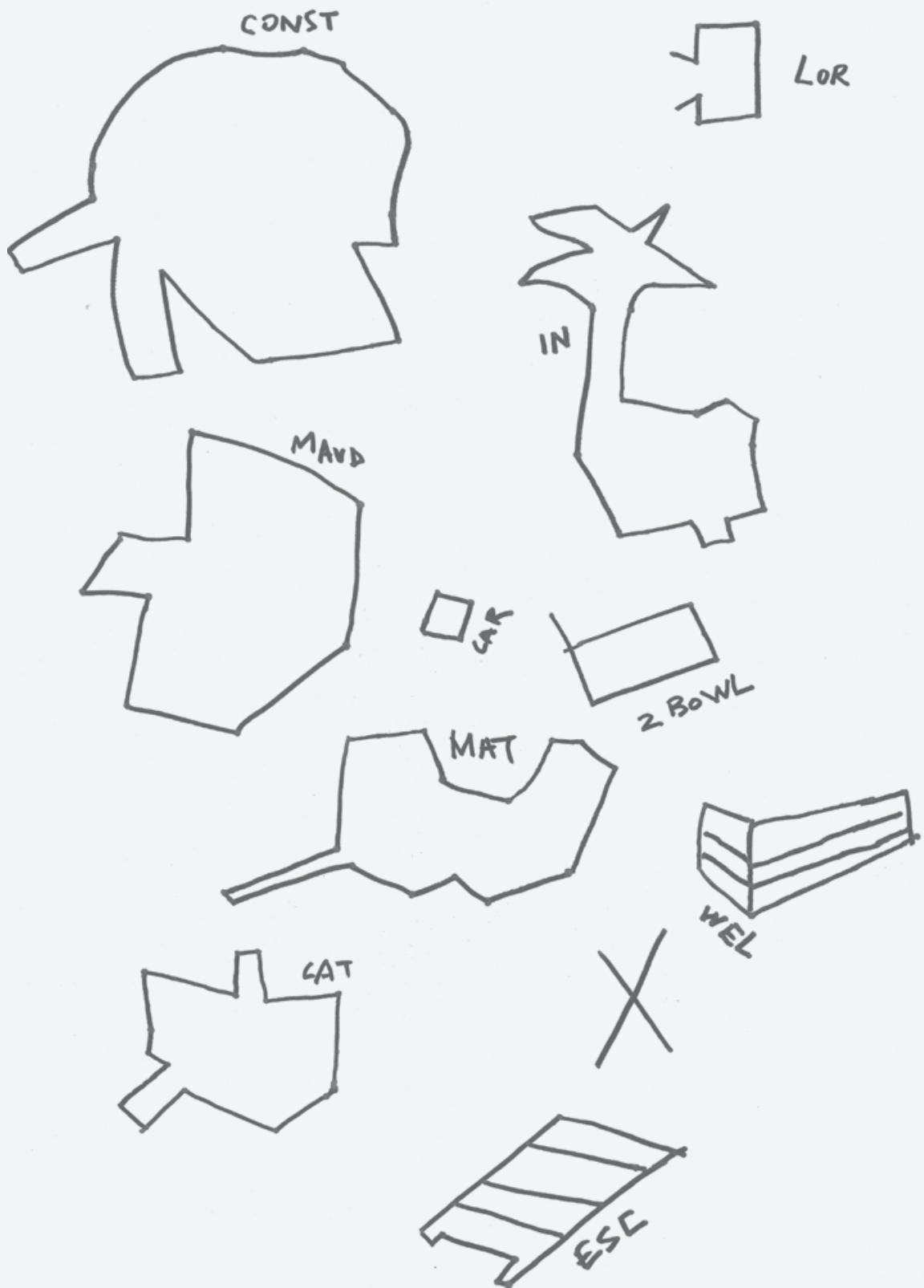
Looking
for
territories
to build
and
destroy.

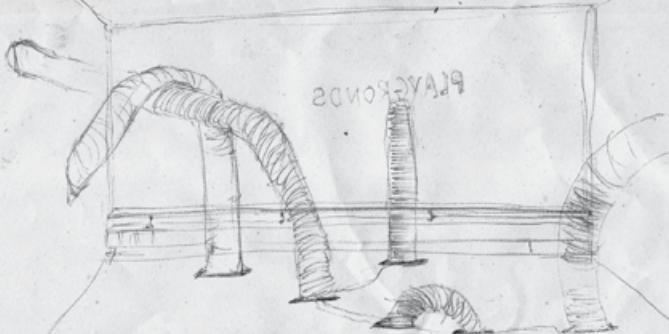
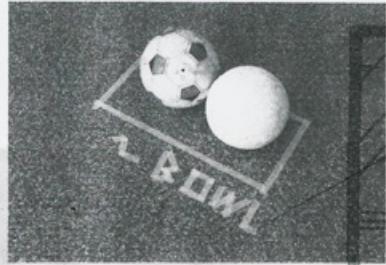


Maud/Maud
Lor/Lorraine
In/Ines
Car/Carton
2bowl/2bowl
Esc/Escadote
Mat/Materials
Const/Construction
Cat/Catarina

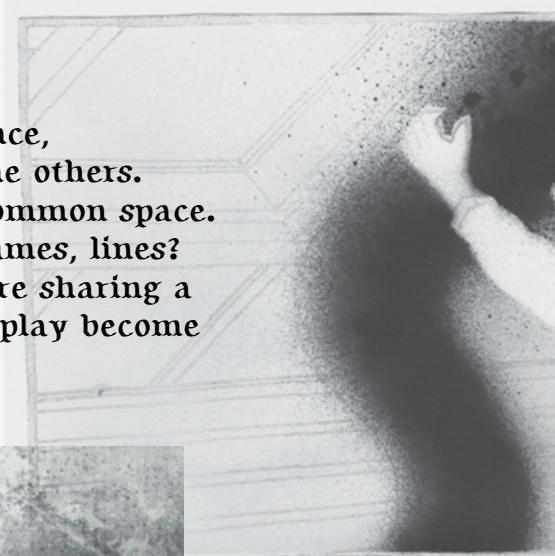
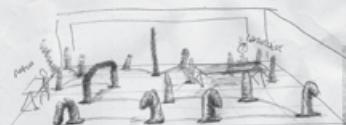


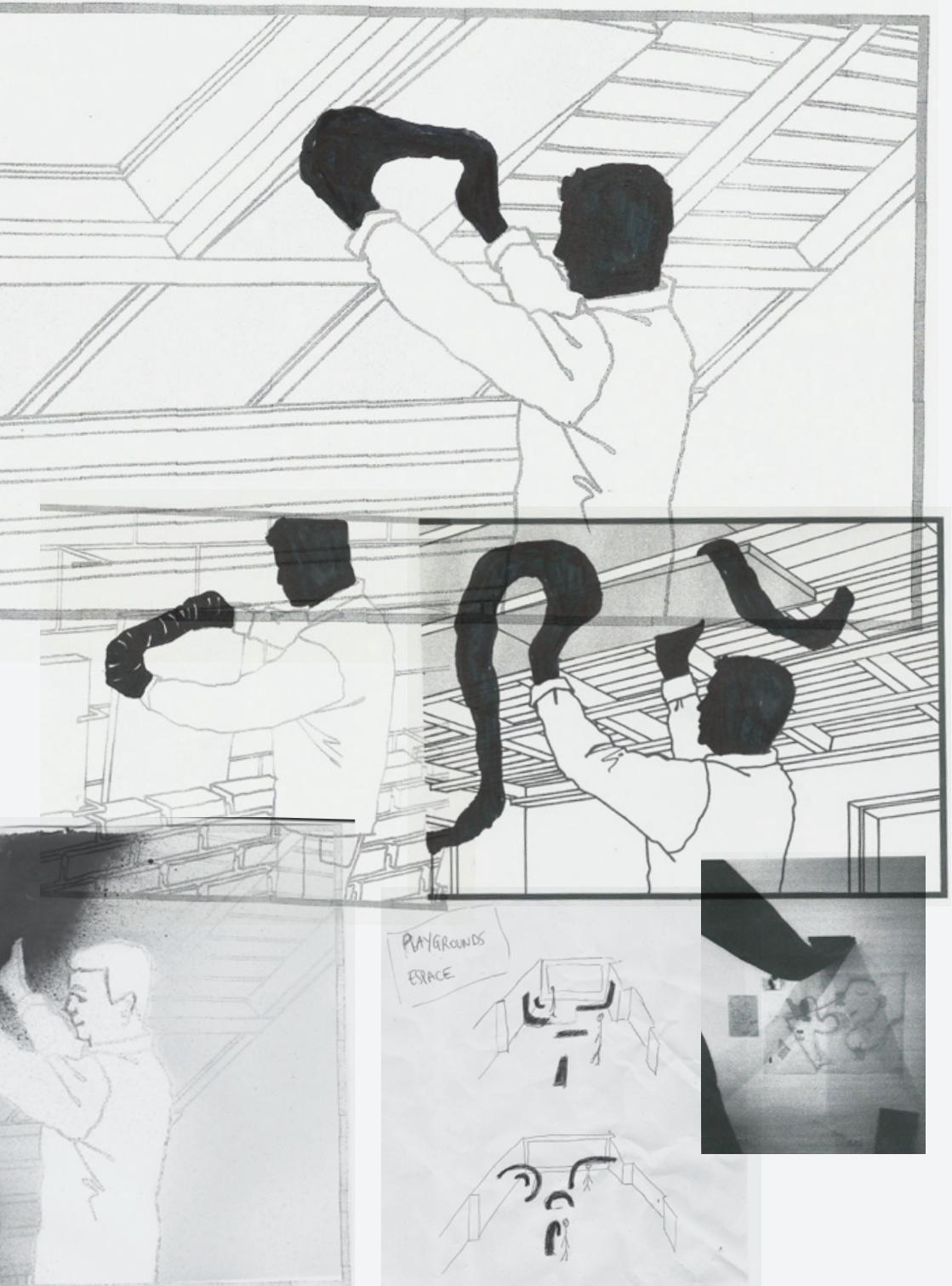
Texts and documentation materials by the artist.*



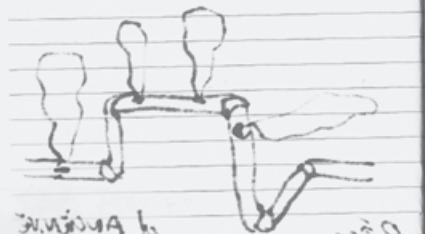


A black material as a presence,
breathing and reacting to the others.
It became a story about a common space.
How manipulate forms, volumes, lines?
How do we react when we are sharing a
same space? When does the play become
a story of territories?

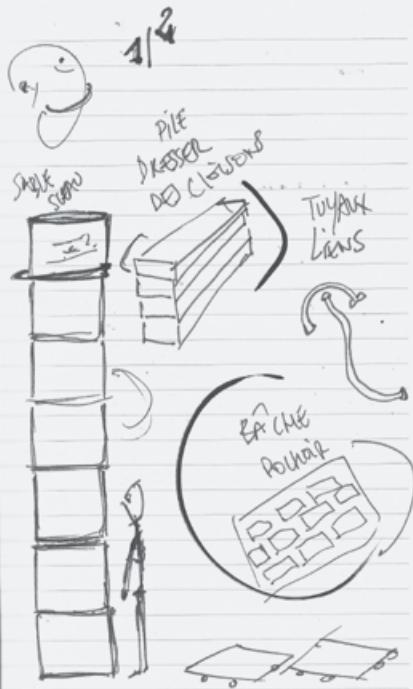




Sketches and notes about how the workspace and the artist's project evolved during the residency.*

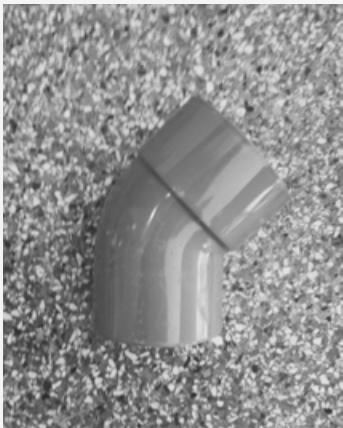


UN VASQUE
OU UN PETIT
CONTENANT



O'AZIZ





C'è una spiaggia accanto alla vetrina del MAGA, popolata da palme rosa e rosse e da un falò di gesso circondato da sacchi neri. Attorno, degli estratti di un testo in inglese scritto in metrica e stampato su grande formato, una fotografia di due uomini che camminano in una piazza e altre all'interno di un raccoglitore posto su un tavolo bianco. Sopra è appoggiato un libretto - la copertina riempita di parole sovrapposte, l'interno ordinato, solo testo - poi altre palme, dipinte su dei rulli di carta, ritagliate nel feltro e disposte per terra a formare una corsia da bowling.

A beach behind appeared in Le MAGA's window. It is made of red and pink palm trees and a bonfire made of plaster, surrounded by black plastic bags. Around it are excerpts from English texts - written in metrics and printed in big format, the picture of two men walking on a square, and other photos inside a file on a white table. On top there is a booklet - the cover filled with overlapping words and, inside, only text. And more palm trees, painted on paper rolls, cut out from felt and laid on the floor to form a bowling lane.

Sabato 16 settembre 2017 Playgrounds apre le sue porte per la mostra di fine residenza e la mattina c'è un grande fermento negli spazi del Le MAGA. Mentre cerchiamo di completare una prima bozza di X=Playgrounds da presentare durante il vernissage, Catarina, Ines, Lorraine, Maud e Simon lavorano collettivamente all'allestimento della mostra: alcuni presenteranno degli estratti del lavoro realizzato per la rivista, altri delle opere autonome nate durante la residenza al MAGA, "tappe" di una ricerca che li ha portati ai lavori finali.

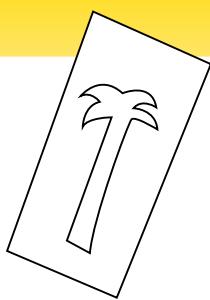
Lo spazio viene interrogato ancora una volta, ma adesso in maniera collettiva, disfacendo e rimescolando i perimetri di gioco individuali creatisi nel corso dei dieci giorni. L'allestimento scelto dagli artisti prevede il continuo alternarsi delle opere disseminate all'interno dello spazio; in questo modo si inizierà da un lavoro di Simon, per poi passare a Ines, ritornare a Simon, Maud, Lorraine, nuovamente Ines, Catarina e così via - in un andirivieni da uno stile all'altro, da una tecnica all'altra, in cui il senso della mostra, e della sua esplorazione, risiede nell'insieme delle opere, in una geografia delineata collettivamente e originata da un rapporto ludico tra lavoro e lavoro e tra lavori e pubblico. Nessuno dei progetti perde visibilità o si confonde con gli altri, ma in un certo senso "ripensa" il suo posto all'interno dello spazio e diventa elemento fondante di un racconto collettivo. I perimetri si spezzano, lo spazio è fluido e, ancora una volta, il MAGA si trasforma.

Playgrounds opens its doors for the end-residency exhibition on 16th September 2017. On that morning there is a lot of movement inside Le MAGA: as we try to finish a first draft of X=Playgrounds to showcase during the opening, Catarina, Ines, Lorraine, Maud and Simon are working together to prepare the exhibition. Some of them will present samples of the work they created for the magazine, others some independent pieces they realized during the residency, such as stages of the research that led them to their finalized works.

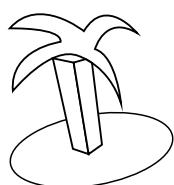
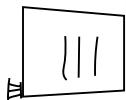
They probe the space once again, this time collectively, unravelling and shuffling the individual perimeters that they created on the playground throughout the past ten days. The five artists chose to scatter their works throughout the space, in a continuous, diverse display, so as for the visit will start with a work by Simon, moving on to Ines', then going back to Simon, Maud, Lorraine, Ines again, Catarina, and so on, going back and forth through different styles, different techniques. The meaning of the exhibition, and its exploration, lies in the whole of the artworks, within a geography that was defined collectively, and which originated from the playful relationship between each work and the others, and between them and the observer.

None of the projects loses visibility. Instead, each one of them takes on a new role within the space, and becomes a fundamental part of a collective narration. The perimeters are being broken, the space is fluid, and Le MAGA is transformed one last time.

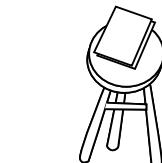
INES CLAUS



MAUD GOURDON



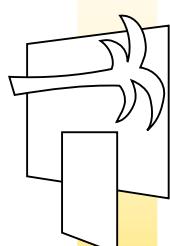
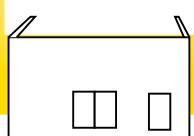
CATARINA REAL



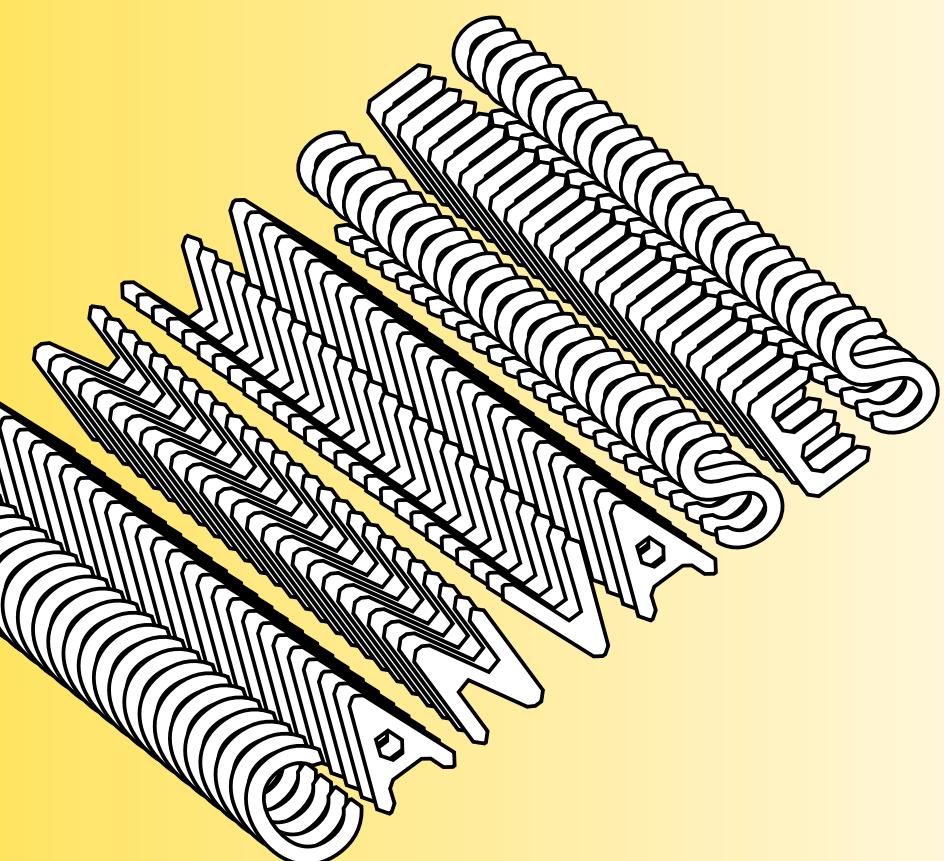
SIMON LOISEAU



LORRAINE DRUON











figures
de
résistance

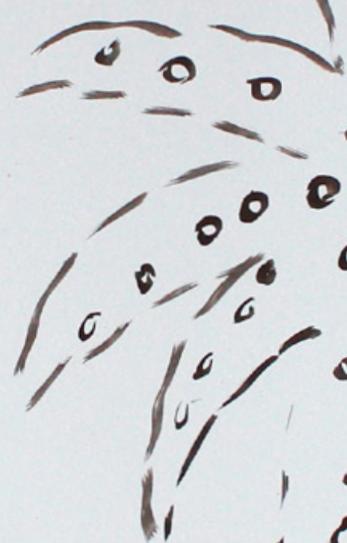






isme végétal

Espace
artis

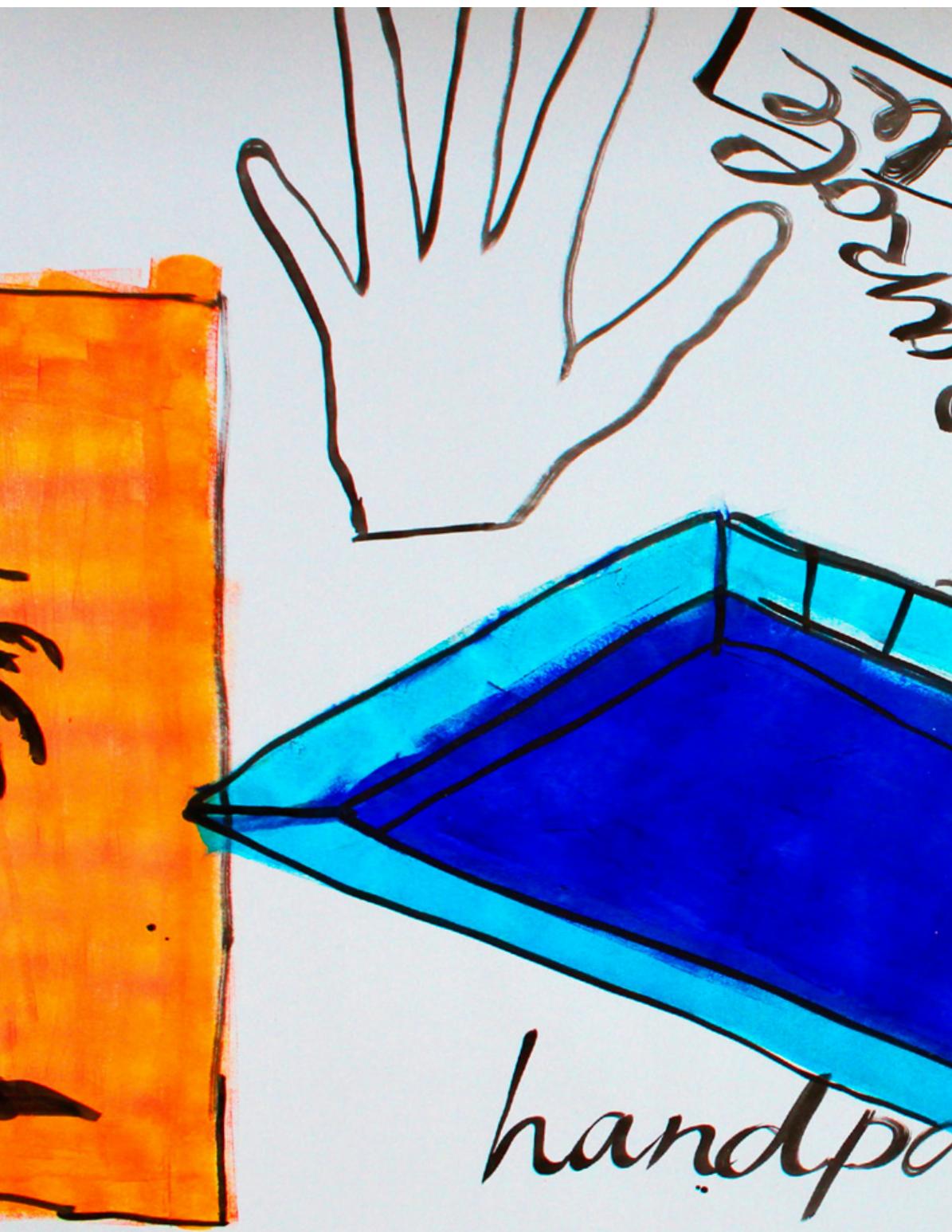


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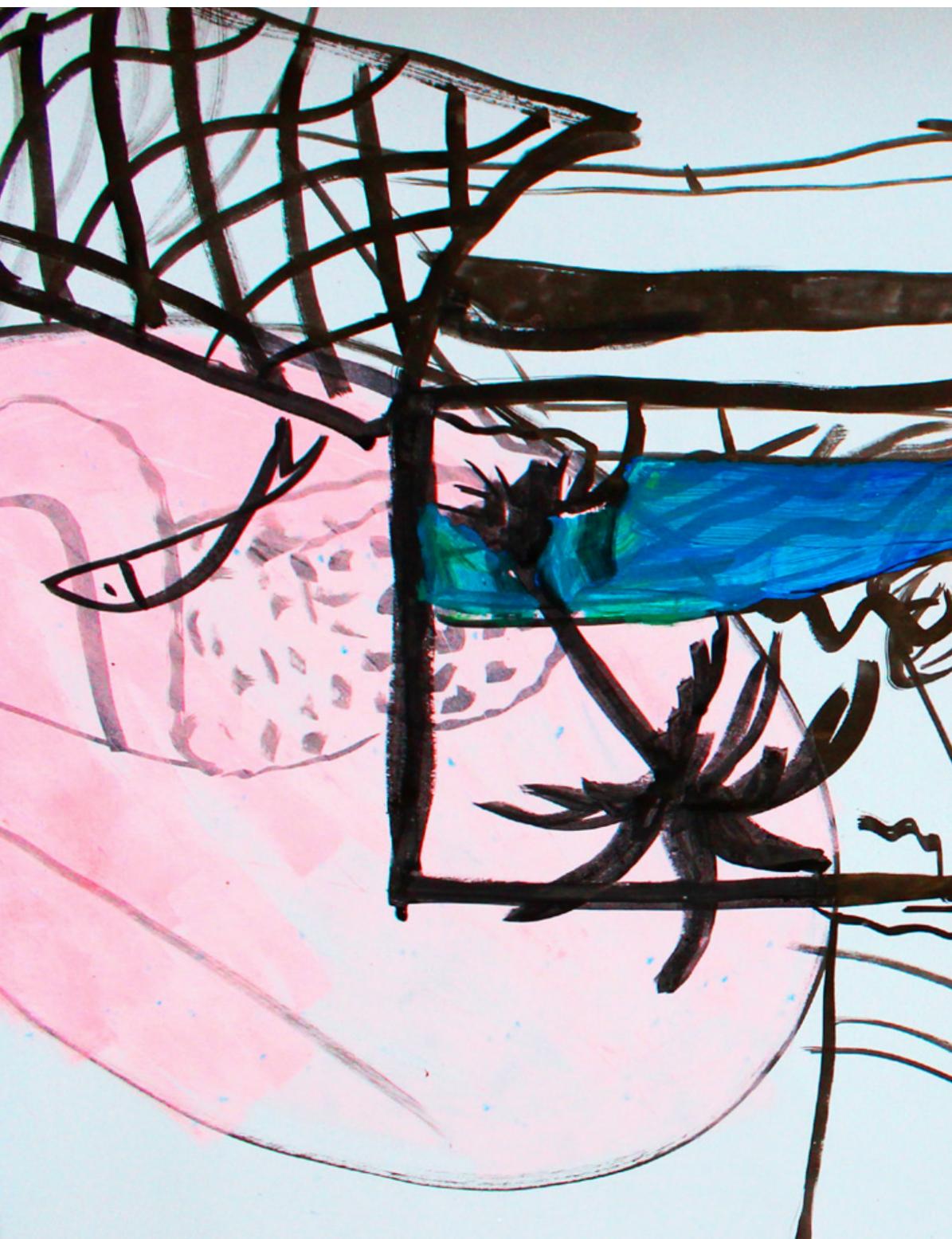


ce
till
o
o
o
o
o
space
play
ground



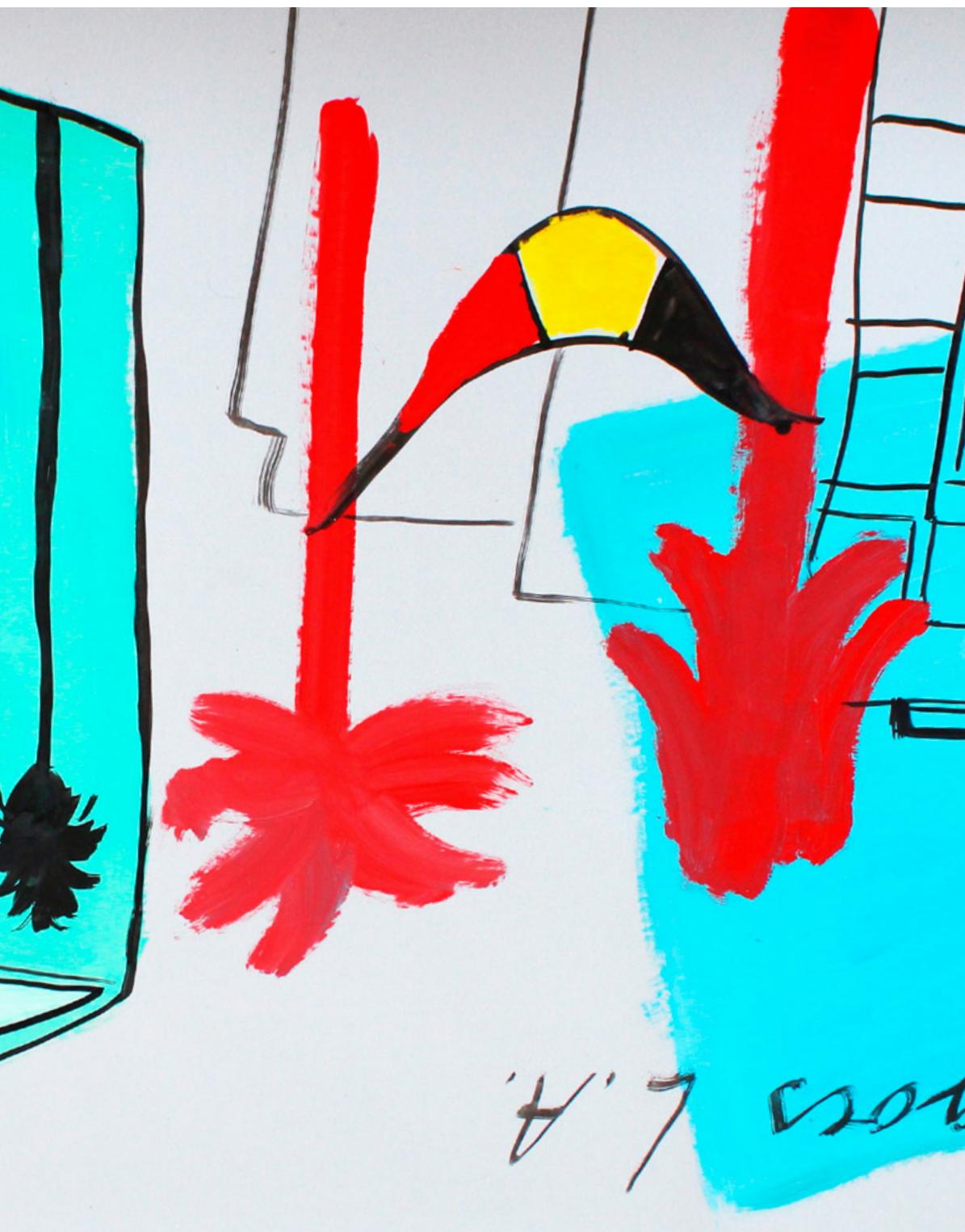












BM_ξY

I	WB
II	OTOH
III	SEP
IV	NNTR
V	WYWH
VI	NIMBY



I WB

Zero floor,
Night in Taiwan,
Century fur,
Furniture, like But
Ileum. like Yesterday
like Enough
like Below
like Yet
like Eyeball Queen

Serious sex,
Sister from
Sicily,
Night teen's event,
Native twang.

II

OTOH

Swallow silk,
Fortified wine,
Naughty fight
Twins in town,
Slightly fool.

Festivity

I hate the South the sand, the sex. Understand ?
Things turns sour
Four pauses, three turns, end ?
Listen Andrew, there are plenty trims.

Rose garden
at nightfall,
Synopsis,
Night in Heaven,
Synthesize.

III

SEP

Cellophane,
Pipe and tan line,
Certainly not,
Fornication,
Linoleum.

(HTH)

Nervous ex,
Speculum and
Sincerity.
Fight and comment,
Massive tong.

(EOM)

IV

NNTR

EOM

EOM

EOM

EOM

EOM

Serum for
Arthritis,
Nectarine,
Fisticuffs,
Strawberry.

VI

NIMBY

Through the heaven, sit down.
Borrow a line, maybe two,
sniff slightly.
Lines follow on !

*Floor kisses, flirt is sick.
True kisses at the tender age offour.*

Then,
time to
say
thank.

Hi teammate,
you underwent
suddenly.

In heaven,
forestries go when sun burns.

— Neighbours,
oh ! oh !
nails underneath tears sever
oh ! oh !
sausages,
— eggs,
— lines and
— eggs.



V

WYWH

CT this night, night under a night.

Then two twins

swallow their tea,

fine,
highly fine.

Self-satisfied,
belly tight.

Two fingers,
fine.

Ah !

‘syrup syrup, sup, sup, sup, slurp, slurp, slurp’
Thirsty men sup their hands.

Semen flees,
Teens take fright.

oh !
oh !

Thirsty night,
naked teens.

Sudden, Sudden,
two twosomes saw a teen.

‘ting’

Il n'est guère besoin de passer beaucoup de temps ici pour comprendre que ce lieu échappe à toute typologie. On ressent de prime abord la convivialité d'une place. Puis on remarque les nuances de couleurs dans le dallage, entre une périphérie et son centre. Cette légère aspérité dans le relief aussi, une sorte de rehaussement que quelques cinq centimètres à peine suffisent à rendre perceptible. Il n'y a qu'un seul arbre, juché sur le point culminant du disque marqué au sol. Alors on voudrait parler d'un rond-point, se référant ainsi sans le vouloir à la fonction routière du lieu. Mais là encore l'appellation est bancale. Les voitures qui traversent l'espace selon une logique propre à chaque conducteur.e la démentent. Personne ne respecte le sens giratoire dont nul panneau ne vient rappeler l'obligation de toute façon. La route est coupée, prise à contre-sens, mais on n'y prête plus attention, c'est devenu une des composantes du lieu. Les quelques bacs à fleurs participent eux aussi du doute, placés comme ils le sont ni en plein milieu (puisque'il s'agit d'une route) ni de manière trop satellitaire. On oscille, puis on décide de ne plus chercher à faire correspondre au lieu une définition bien arrêtée.

Cet espace hors-catégorie n'a pas plus de nom en propre ; il est à la fois sans classe et sans spécificité. Il n'est déterminé sur une carte que par sa forme, et cerné par le nom des cinq rues qui y mènent ou le croisent.

De fait, on le traverse ou on y réside. Il n'y a ni banc ni rebord de vitrine qui puisse faire office d'assise pour qui voudrait demeurer sans consommer, et pourtant les rencontres durent parfois longtemps avant que les chemins respectifs soient poursuivis, comme s'il s'agissait d'un point de ralliement. Évidemment le café plus que tout autre est le lieu des échanges de nouvelles et de la contemplation. On y observe la vie qui passe, sans spectacle.





J'ai vu des terrains de jeux plus déserts qu'une place nue

panoramique réalisé à partir de photographies argentiques prises par Elhoucine Asnouss, Barbara de Heder, Mustapha Moussaoui, Marie Marcos, Darek, Diego Bernardes, Fodil Salim, Selida Giannotta, Sandra Balcers, Djenifer, Dulce, Kariba, Lorraine Druon, entre les rues de Bosnie, Serbie, Fernand Bernier et André Hennebicq, Bruxelles, Septembre 2017











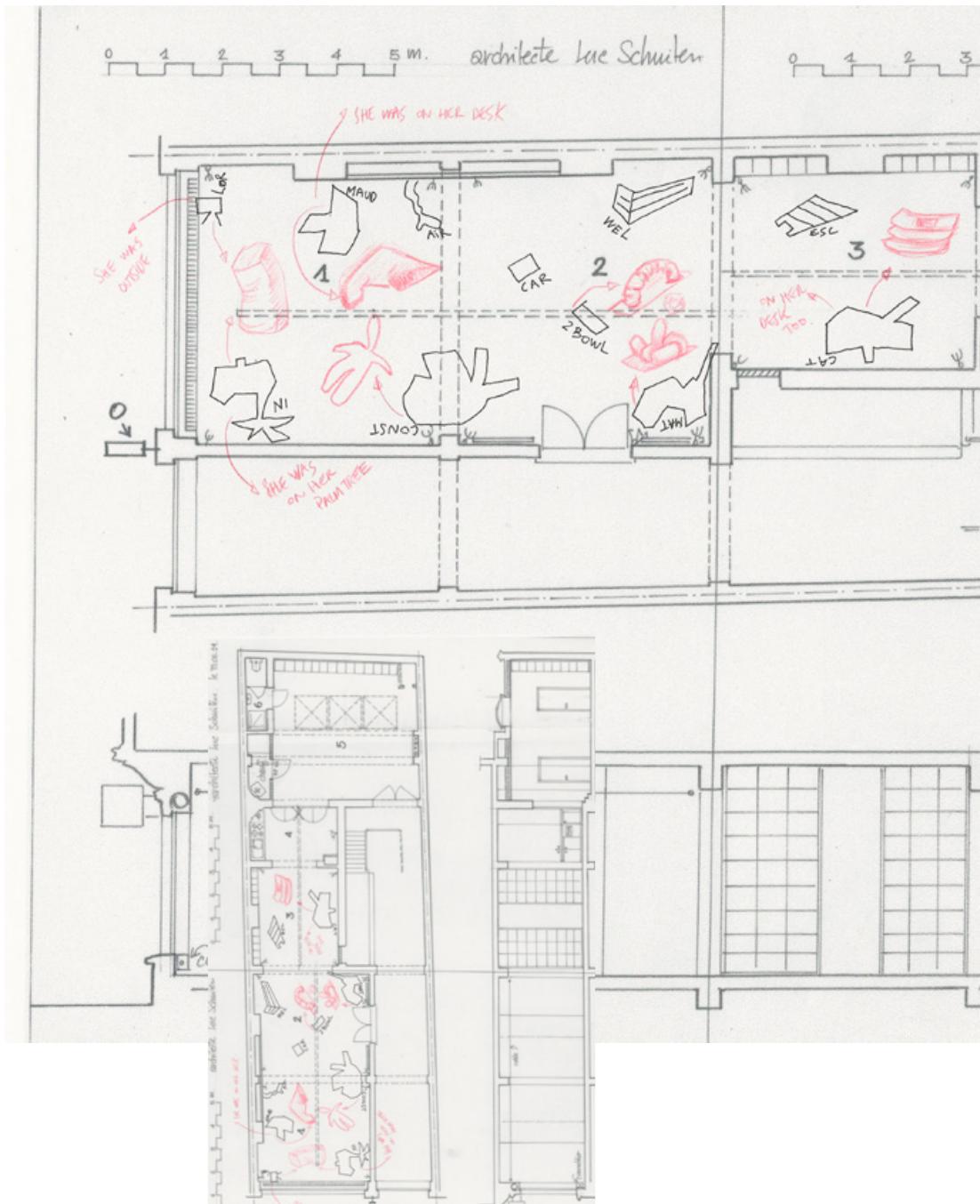




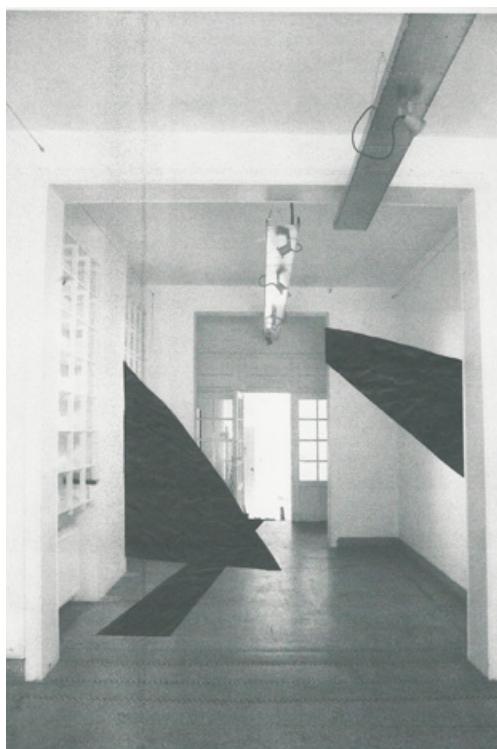
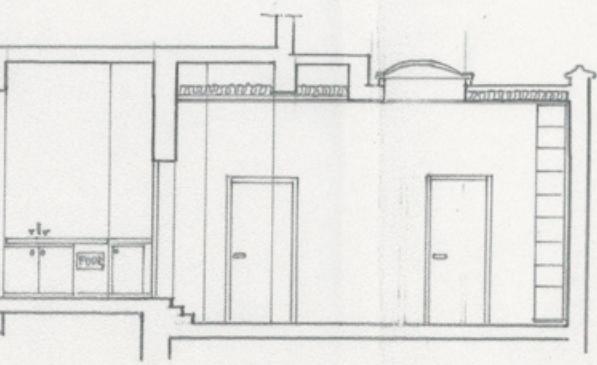
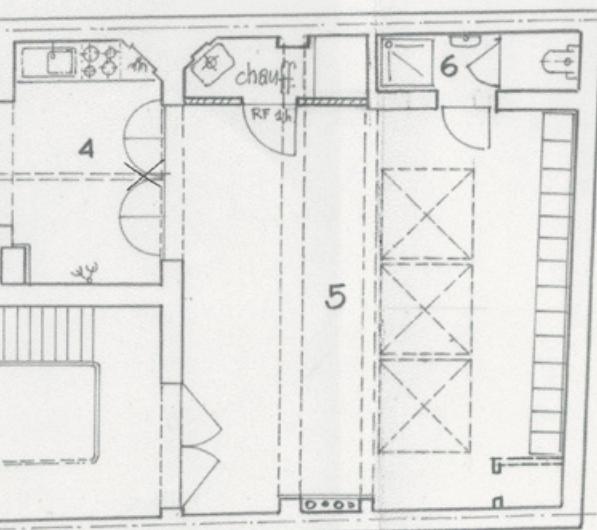


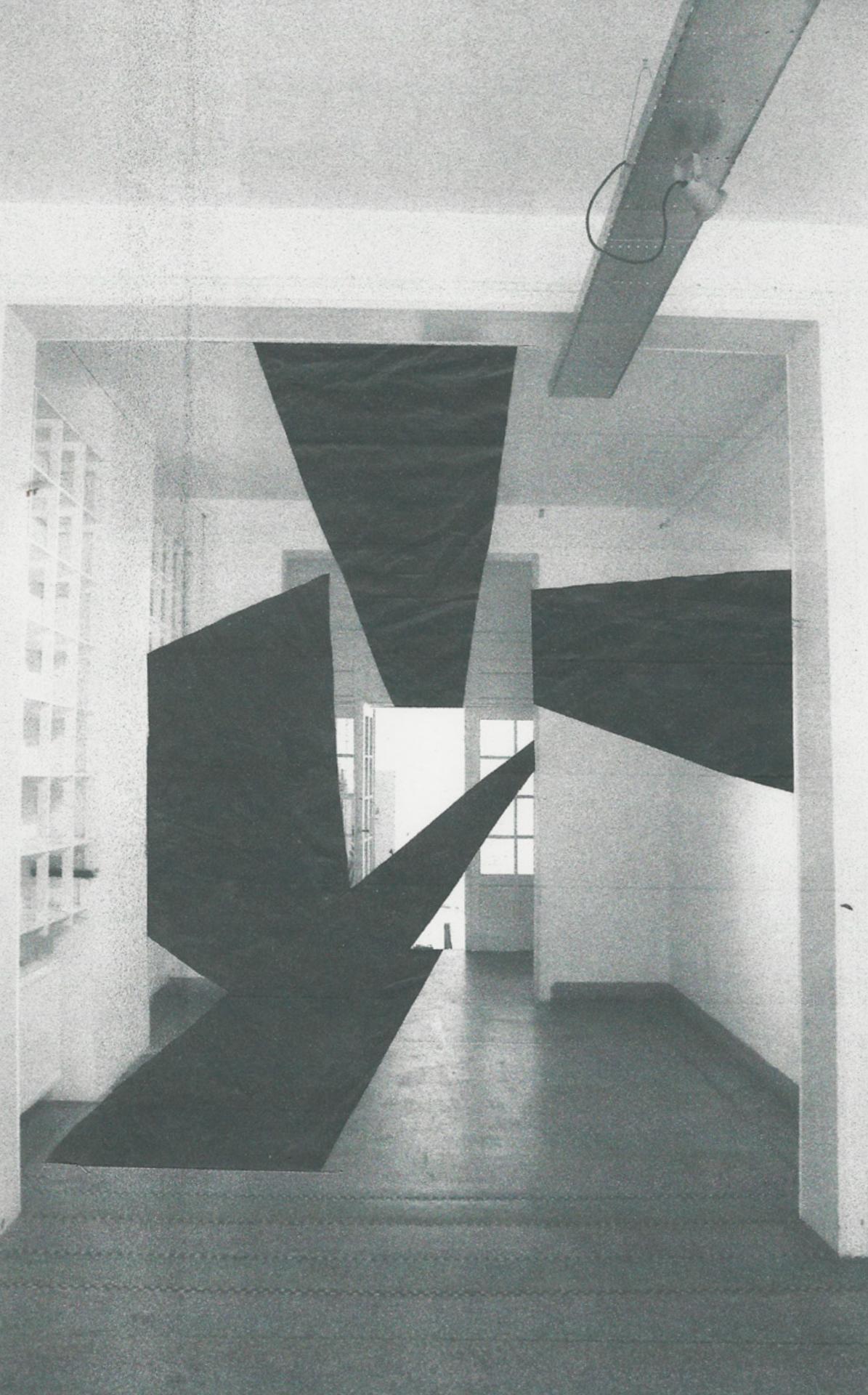


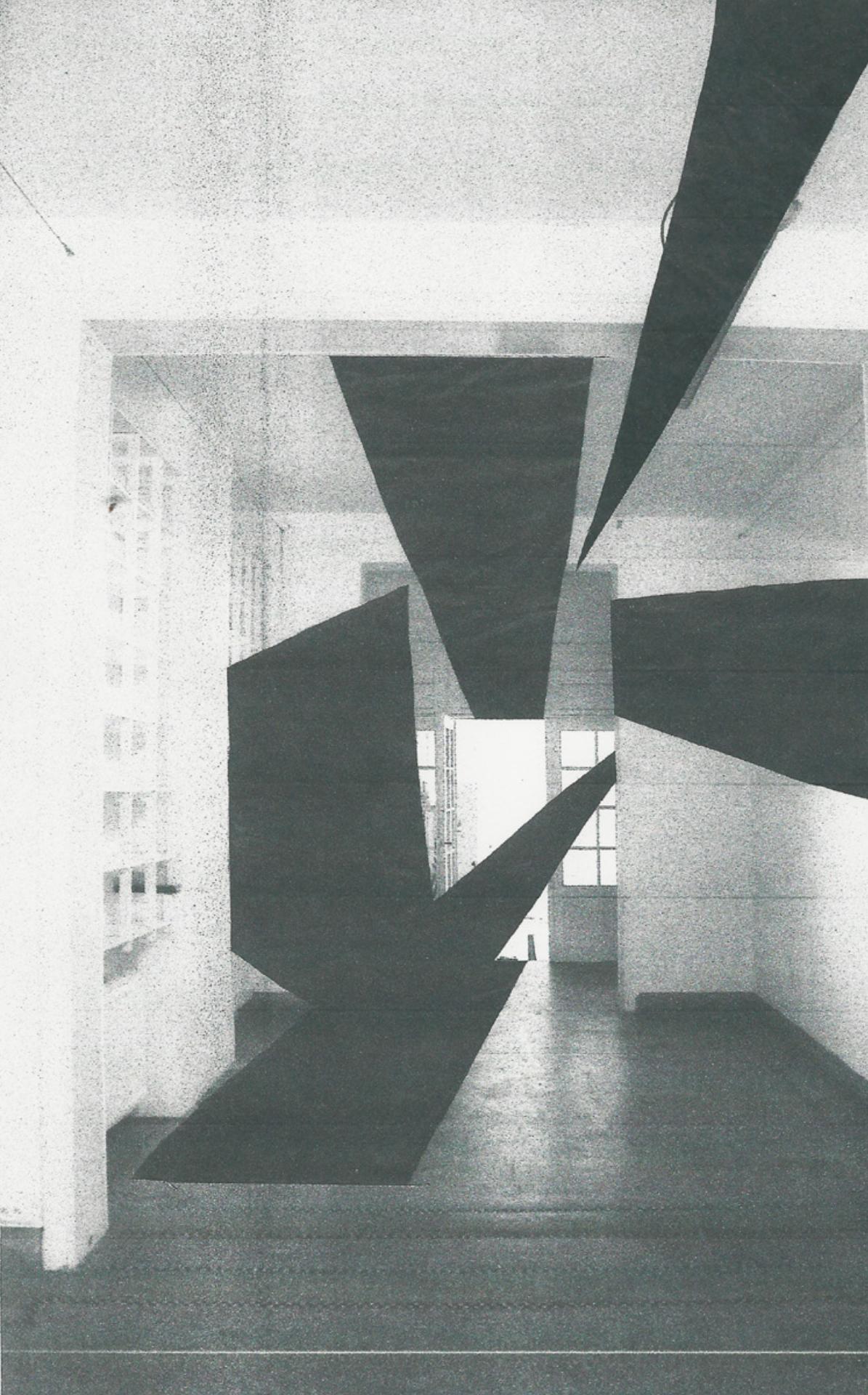


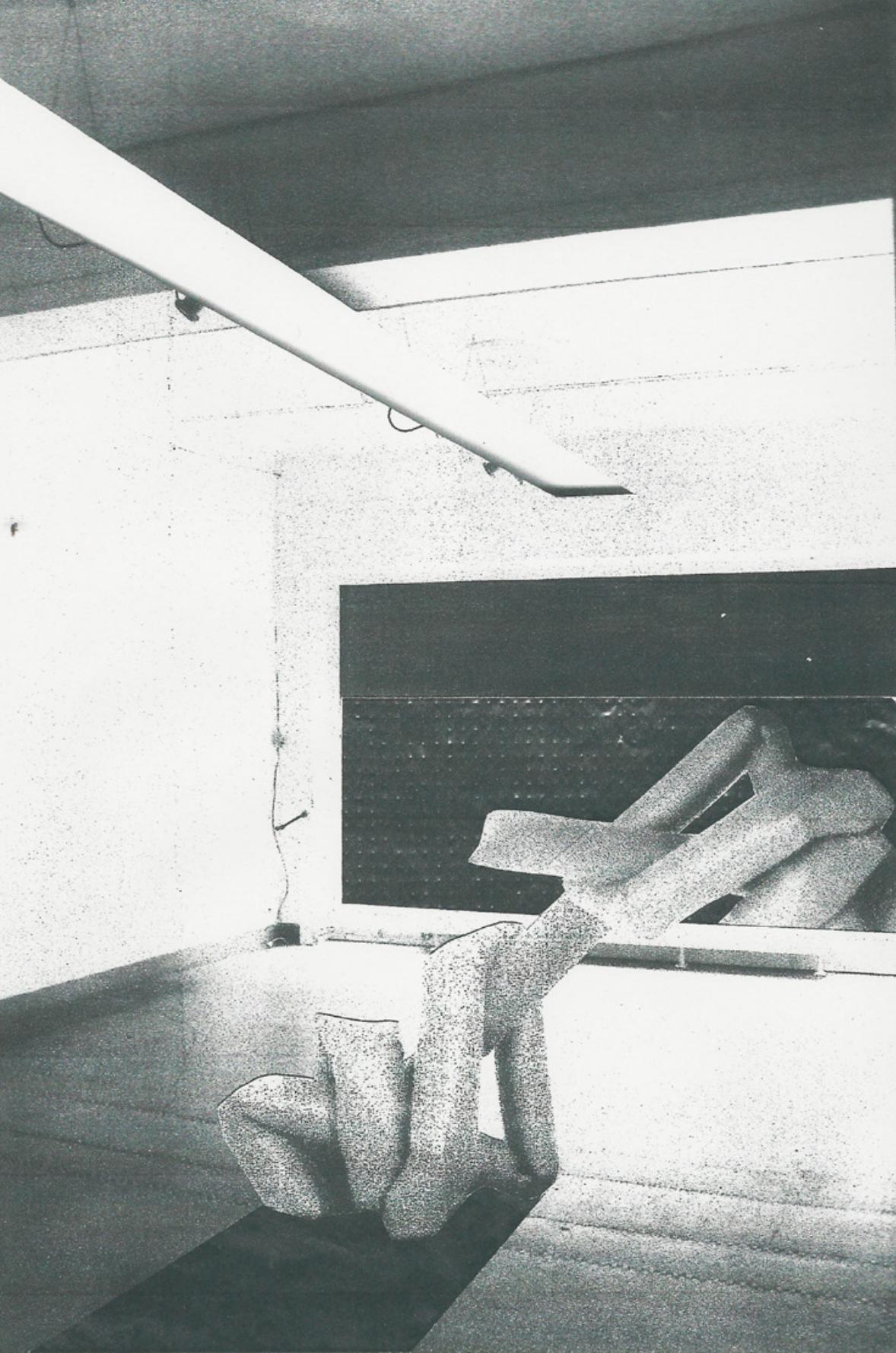


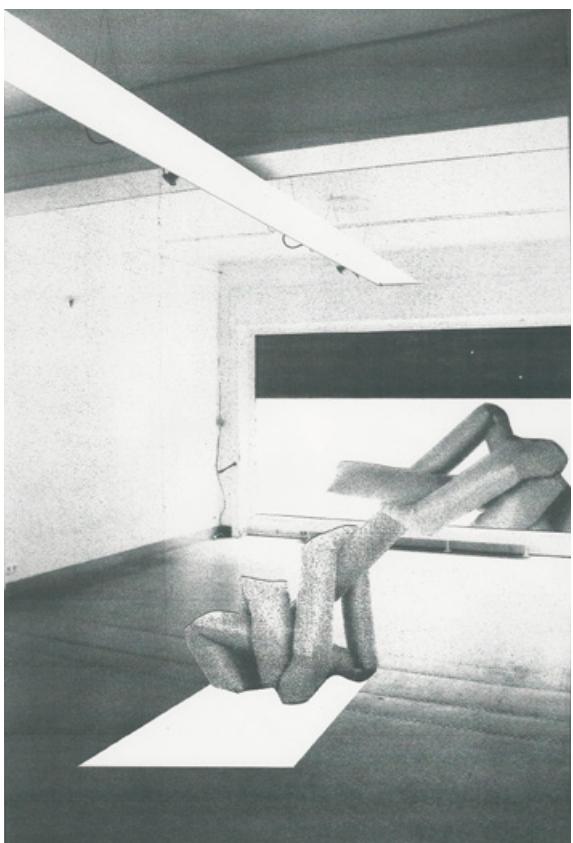
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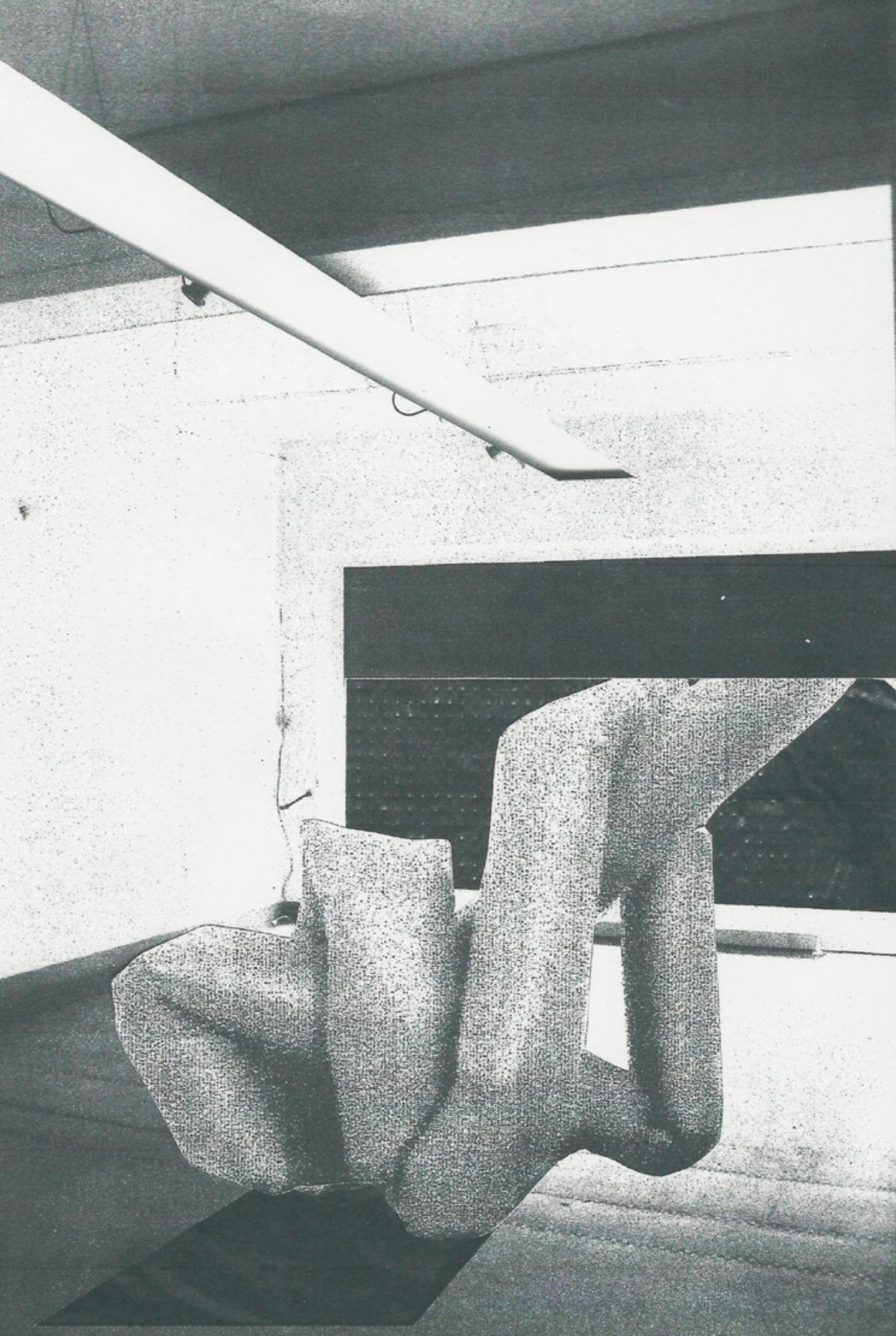




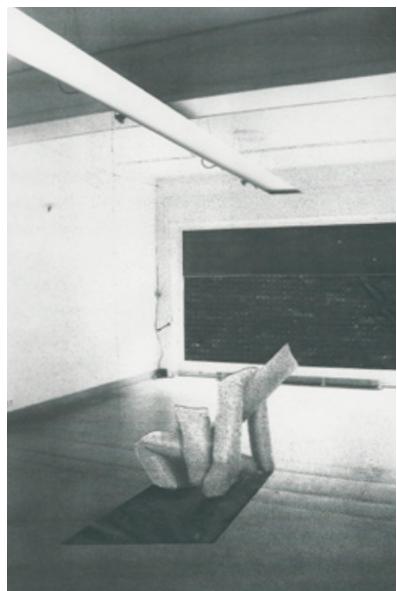


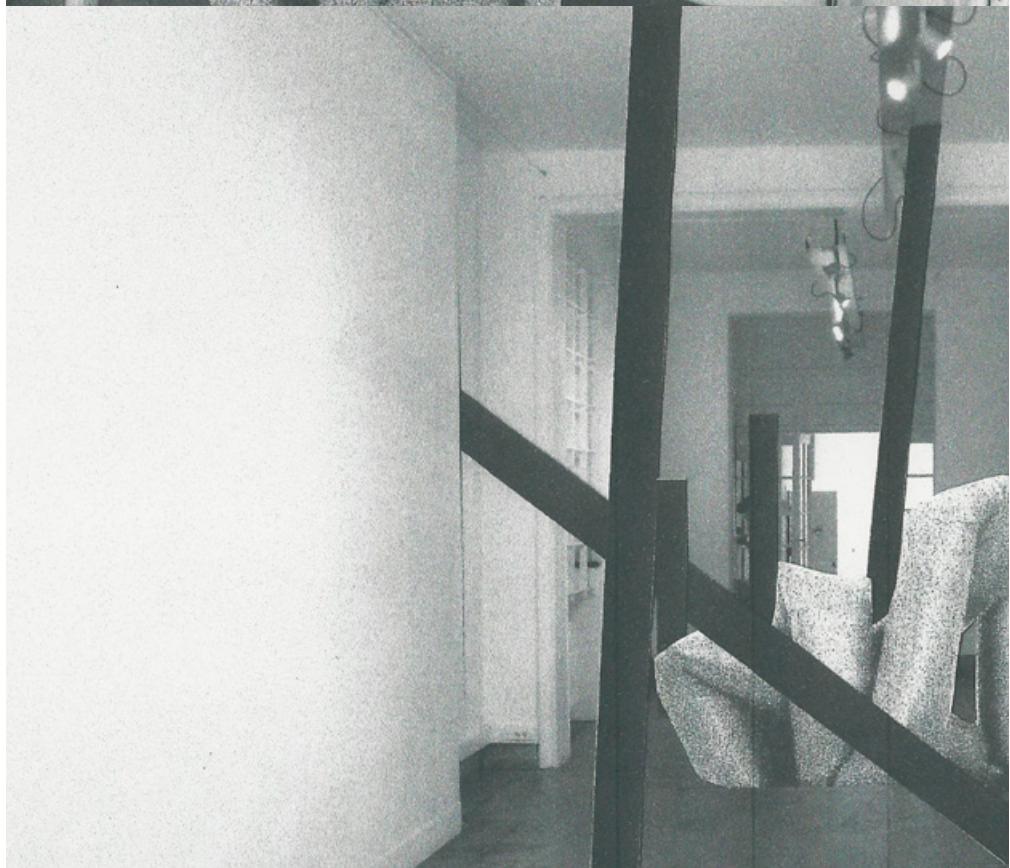












notes on ?-based language

if every country is a land, a language and a culture (is and not has),
they nourish and feed each other, while they maintain their
cannibalistic intentions, as a self reproduced system

Virtual territory lives also from the linguistic vicissitudes
it's not an idiom anymore we're relating to
but a mutation-gene that lives within an idiom to fully appear

form, canvas – formulation in this case – is substance
that we should keep in mind
and also this:
BEING is SAYING
to be is to say

Beginnings are always fake
(we're always in the middle of _____ something _____)

virtually or not, there's always an elastic band – the mask
disappeared – which is the first shield that keeps invaders away from
our personal ground. The invader is always the other
::: the foreigner::::

Someone gets close, with a body movement.

And then he says:

– hey, how are you?

(name is not necessary anymore – not even age)

The answer is never sincere. It's a norm. It's normative. In all
the norms, grids, structures, before the break there is the
respect. Or fear, i'm not sure.

Oppression is made with fear.

And so the answer to this normative-regularized-unbrave
question is always a not important, very very vague and
empty answer. It would be overpowering to start a real
answer to “how are you”, maybe more devastating to the one
who answers than to the one who inquires.

But what is
, truly,

the distance from the language used in non virtual world

- (-non virtual?????how's that???)
to the language used in virtual world?
– are the assumptions of the question wrong?

Virtual is a really dangerous word. She stands still while she walks.
>Virtual is a spider-word.

She builds resistant webs, she grabs fluctuation concepts,
assimilating. And swallowing, from time to time.

Nevertheless

and keep on going with the error present in my consciousness (that is also a concept caught in the spider web of virtuality) and in language itself (that is already the absolute output of virtuality and then

> Virtual is a predator-word)

”
,

language itself is a mutant being according to territory
that is, if virtuality changes, the language appearance and
phenomena also change

if Wittgenstein made us think about the possibility of different language conceptions on colour (what if there was someone who could see-think-speak about a greenish red?) maybe it can be a enlightening exercise to think about someone with a different language code - we might think : what about someone with a parallel conversation code?

And not only by opposition but by pure laterality
(lines cross in the infinite space)

SWIPE right SWIPE left
exercise of picking up a side

and we know that picking up one side only is already a political pick of segmentation and radicalism – and we must say: radicalism itself may not be revolutionary anymore, but gratuitous.

As sex in television.

“(...) but never asked directly” - is it a situational problem related to an un_direction? - and can the language still accomplish one single and unequivocal direction?

notes on self representation as image-metaphor

if we analyse each image by an rhetorical-analytical point of view
one could say that image is a metaphor

> (IIIIII) don't know if *starting from* this point or *in this* point

Not that this means that she only exists to be read, but that she's a *vellatura* on signification layers, as language herself.

(her and she, not it : : : IMAGE and
LANGUAGE are seductive female beings)

photography had always walked with ghosts

Self presentations, selfies mostly, came from a will to continue the
image-metaphor exercise as an absolutely narcisic felling:

??what is there more to represent than ME, MYSELF and I??
(sometimes, my pet.))

mirrored in the mirror, voyering my reflect self, the one who seduces
me back in my contemplating moment

I fall into the self
self
self desire

So

what's the real deal between two in love image-beings
knowing themselves through raw material industrial sorting

who is watching is watched back
through a self proposed representation
how can a self mirrored thing mirror itself in the other
(The Other)

(here enter the problems that problems themselves have:
every image is a metaphor _____

reality is based on a turtle and that turtle on another turtle, a more
than infinite tower, even than Brancusi's one, more disconnected than
Babel itself)

may it be that to deem someone overturns in a just process
- images' fight is in fact a fair encounter ??

if we insist rhetorically in metaphor

I pick a beach.
and someone who sees a beach
reads-sees a beach as:

colour
tone
sea
blue
ochre
white
sun
never ending come back
sunset
romantic
vacation
serenity
tranquility
rest
sand
nudes
...

and in this succession that could keep on going *ad eternum*
eyes rhetorically say:

“THIS ONE IS---XX,XX,,XX,X”

and the beach keep on going,
just a beach, standing as a beach.

A particular beach is also not read in the same way as a
“particular beach”

self presentation is constructed to be seen:
it's symbolic, sign filled and highly signifier

MEANINGFUL

if someone judges you
if you give your face to be judged
but you don't know *a priori* the parameters
but you don't even know your own parameters
or sometimes !you just don't!
or sometimes there's not

then
you accept to play a game

YOU WANT to rule this game

yes-no-yes-no-no-yes-y-n-y-n—n-n—n-n-n-n—y-y-y-y-y-n-n-n-n-y
SWIPI NG AND MATCHING FASTER AND FASTER
FASTER AND FASTER

(you sexy thing// YOU LOOK GOURGEOUS)

One finds oneself in a place of fight – a pair of narcissic eyes that want to find the other while they're still staring at themselves –

10

One accepts also the power position: every judgement a sentence.
In each gaze a little bit of adrenaline tempting the yes or the no

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I DECIDE
you_yes you_no

and this individual process reproduces itself in every possible way
fair enough

in the end we all have the same power
(still being the power is a condemning an condemned word)

In the end,
YES OR NO
no room for maybe

and the binomial can ruin us all.

*notes on Body movements
as in*

*Notes on confused-body-that-earns-a-faster-perception-throw-a-
minimal-body-movement*

> The pick up choreography

at school they teach us how to write.
Letters have to be well drawn.

there are these two line notebooks,
kind of normative prisons for what could be
super powered drawings
that force themselves into automatic signs.

Writing, and learning how to do so
can still distinguish us as human beings

(the most barbarous lie, paradoxically,
is also the most sad truth:
we're the only ones
who appreciate to lock ourselves)

by constricting or turning some body movements into meanings that
, one may think,
could be more precise than movement without restriction orders,
we assimilate a choreography, by repetition.

we know how to dance

what the writing of dance itself gives us, that is,

written words

We like to bite our tails. Even when we don't have one.

Besides writing, they (who are theyy anyway?) teach us some
movements that can no longer be movements.

Or it would take a lot to clean
to be pure movement once again.

Take a ride
:
 approve
 disapprove
 say yes
 say NO
THUMBS DOWN!

in this on going thing of
having a body that's hidden behind an image :
the reading-perception of other representations
in a particular movement of the thumb

(standing still is already being in
movement [and maybe one of
the most powerful ones, these days])

judging. Deciding. Reading. All at the same time
and faster and faster and faster

this is a assimilation body exercise

we're choreographing a new dance. The new dance. One that is quite
minimal in movement but absolutely tangled of meanings
and once again one could think about this rhetorical and machine like
assimilation of body-movements

IF all the body movements, even the smallest of them all, could
TELL – really tell, and not only show, movement that could be read
in words : that would be an all new level of these
of us being language engaged bodies

IF

we were broken apart

all the parts shaped into a movement that could be read
we would turn into the perfect society, a dataistic one where
everything matches perfectly and nothing is missing

maybe one could only miss the missing

and then again,
the movement sentence doesn't signify an image(-metaphor) of
language but – this mysterious-as-night entropic circle –
language herself.

*Brief notes on time
spent inbetween image, body and language*

in the end, things are things

there are some things that are different from the first ones
but if we move our looks to what the thing itself is
and the thing is just that one place where the thing is the thing
that is where the thing is not a different thing from what the thing is

the thing is the thing, is the thing.

This is not to say that it is all the same

no
it is to say that it is.
All.

And

that some things repeat themselves without being the same things.

The variable, as the constant, is the thing.

What unites thing to thing is time.

Time is really more than glue

to glue something means already a
particular action, a different form from
what the thing could be.

The Time is, exists and inhabits in the *inbetweens*.

A n d so unites it all, even without glueing anything.

Time is really the constant. Not because it's invariable.

Because it always exists.

Being and existing are not the same.

Badiou made me look to existence as being different from being.

So: existence can get worst.

Saying it another way; what can get worst, exists.

What can get worst not only one can find but also
what leaves itself to be found.

The time is the being that potentiates encounters.

Time exists and besides it still is.

Time also knows, by the consciousness
that the things that are beings have between them,
that there are encounters of different natures.

And also that different natures cannot be compared.

One can only compare scales.

That's why the thing is the thing, is the thing.

Being a thing is being. Thing.

It's parallel to say that there are no mistakes.

It is not as to say that there are no mistakes.

Maybe it would be correct to say it, but it is not “as to”,
it is parallel.

When you take a step, it's good to know the ground you're stepping.

But sometimes the ground is not hard enough and you are not
counting on it, and so you fall. Sometimes you fall into such a soft
ground that you take a nap and you wake up with a fresh vision on
the worlds. The various ones.

There were never rules.

But there are potencies. And potentials.

Time is beautiful when one finds it and it exists.

It is not as strong when you loose it
“loosing The time” (and not “loosing time”)
is really portentous.

Loosing The time is to loose the *inbetweens* of our all-self
there someone could rule us/ maybe we would deserve that fate
(it hurts to write “deserve”)

image body language
inbetween them, time.

X=

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